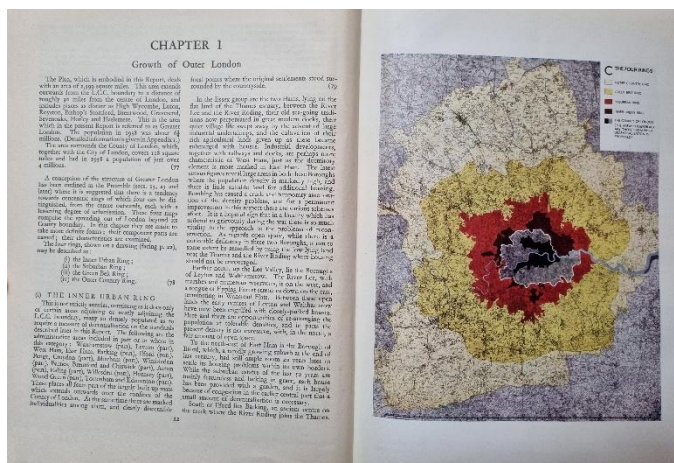




Art, Architecture and Illustration

1. **ABERCROMBIE, Patrick Greater London Plan 1944. A Report prepared on behalf of the Standing Committee on London Regional Planning at the request of the Minister of Town and Country Planning.**

London HMSO 1944



First edition. Illustrated with 89 photographs & 33 illustrations from drawings, diagrams, & maps (some in colour, 9 folding) plus a large folding master plan in 2 sheets inserted in envelope at rear.

Folio, original cloth lettered in gilt on spine and upper board. Cloth a little grubby otherwise a very good copy.

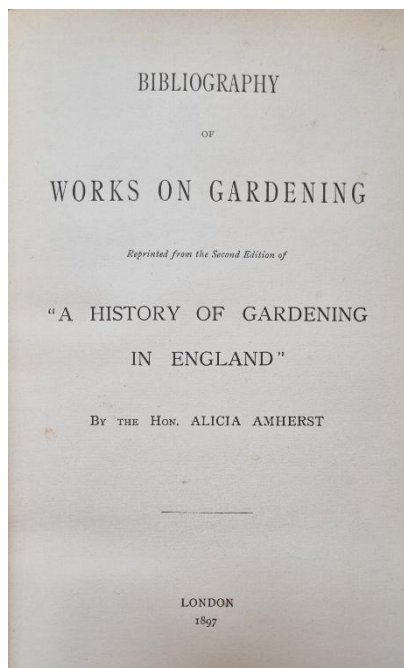
"Following World War II, London was presented with an opportunity to amend the perceived failings of unplanned and haphazard development that had occurred as a result of

rapid industrialisation in the nineteenth century. During the Second World War, the blitz had destroyed large urban areas throughout the entire county of London, but particularly the central core. Over 50,000 inner London homes were completely destroyed, while more than 2 million dwellings experienced some form of bomb damage. This presented the London City Council with a unique chance to plan and rebuild vacant tracts of the city on a scale not seen since the Great Fire of London. Although the report was comprehensive in attempting to solve the issues facing London at the time, its implementation was not fully realised. The economic climate in Britain during the post war era simply did not allow for major infrastructure development on the scale that Abercrombie had suggested."

[38826] **£125**

2. **AMHERST, Alicia Bibliography of English Works on Gardening. Reprinted from the Second Edition of "A History of Gardening in England"**

London [No publisher but Bernard Quaritch?] 1897



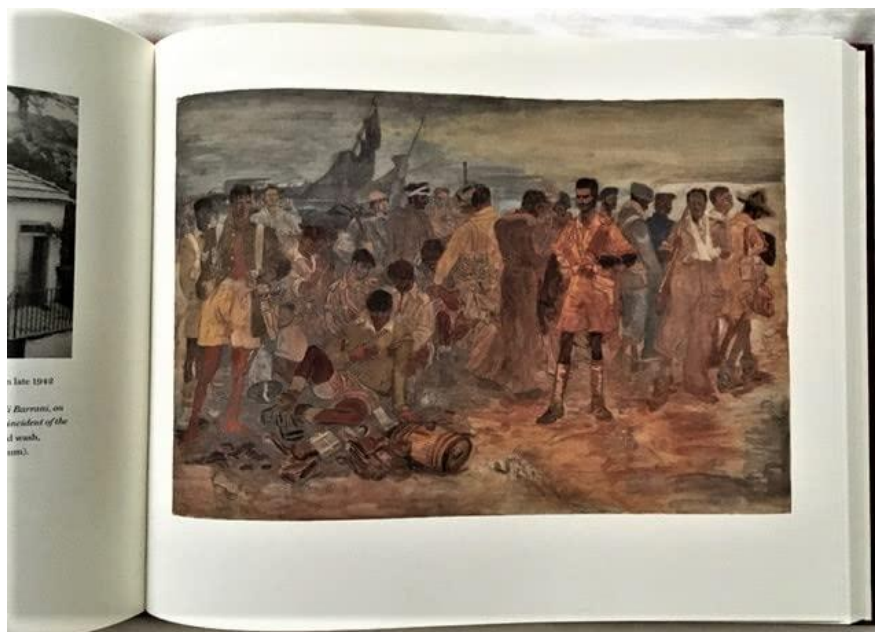
First separate edition of this bibliography which had appeared first in 1894 in the first edition of *A History of Gardening in England*. From the library of fruit grower Sir Thomas Neame with a typed letter signed by J.S.L. Gilmour, the Director of the Cambridge University Botanic Garden, to Neame loosely inserted. The short letter explains "The Amherst History is very muddling, as, owing to various matrimonial ventures, she went in for three synonyms, Amherst, Cecil and Rockley, being all in fact the same person!"

8vo., original cloth lettered in gilt on upper board. A very good partially unopened copy.

[38373] £95

3. [ANTHONY GROSS] - FRANCIS, Julian (author). **My Brush is My Sword**

Huddersfield The Fleece Press 2012



First edition, limited edition of 330 copies.

Landscape 4to; publisher's russet-red fine cloth-backed marbled paper covered pinkish-red boards heightened in metallic inks by Louise Brockman, with onlaid paper label to spine, map endpapers; pp. [x], 11-172 + [i], including index; profusely and attractively illustrated throughout, largely in fine matt colours, including folding and tipped-in plates; a fine copy, as new.

First edition, limited to only 330 copies and printed on Munken Pure uncoated paper. An authoritative and well-researched and finely illustrated book on the work of the official war artist Anthony Gross during World War II.

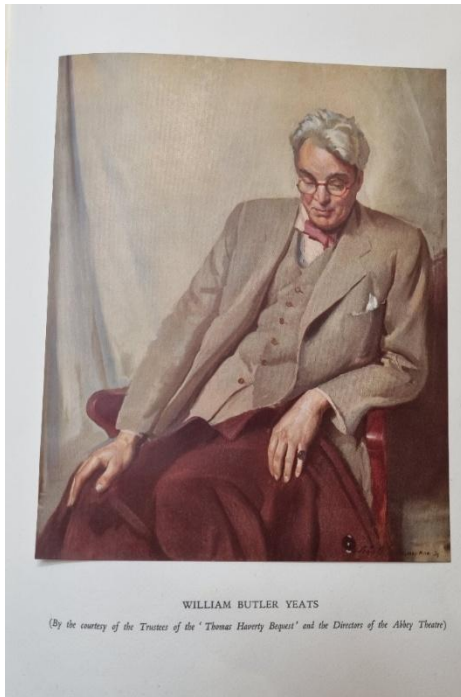
Anthony Imre Alexander Gross CBE RA (1905-1984) was a war artist, painter, print maker and film director who had a long and distinguished career alongside other war artists of the period, such as Edward Bawden, Eric Ravilious, and Edward Ardizzone, but whose work is much lesser known. This monograph celebrates a talented artist who studied at various studios around Europe including at the Slade (under Henry Tonks), and at the École des Beaux Arts, and the Académie Julian, in Paris.

Eric Kennington proposed him as an official war artist to the War Artists' Advisory Committee and he was accepted, going on to operate in various theatres of war including the Egyptian, Syrian, Kurdistan, Lebanese, Palestinian, and Mesopotamian. He also accompanied the 8th Army's North African Campaign and the D-Day invasion of Northern France, and witnessed the devastation of Caen and Bayeux. Later he travelled the Allied Forces into liberated Paris, and then on to Germany.

[37121] **£220**

4. **ART Twelve Irish Artists. Introduction by Thomas Bodkin.**

Dublin Victor Waddington Publications 1940



First edition, deluxe limited edition of 125 numbered copies signed by the printer Colm O Lochlainn at The Sign of the Three Candles. With 12 fine full page colour plates of key works of the following: J. Humbert Craig, William Conor, Grace Henry, Paul Henry, Sean Keating, Harry Kernoff, Charles Lamb, Maurice MacGonigal, Frank McKelvey, Dermot O'Brien, Sean O'Sullivan, and Leo Whelan.

Folio. Original red morocco backed buckram boards with leather label on upper board. A very good copy. This deluxe edition appears to be surprisingly scarce.

The paintings include Sean O'Sullivan's portrait of W.B. Yeats which now hangs in the Abbey Theatre.

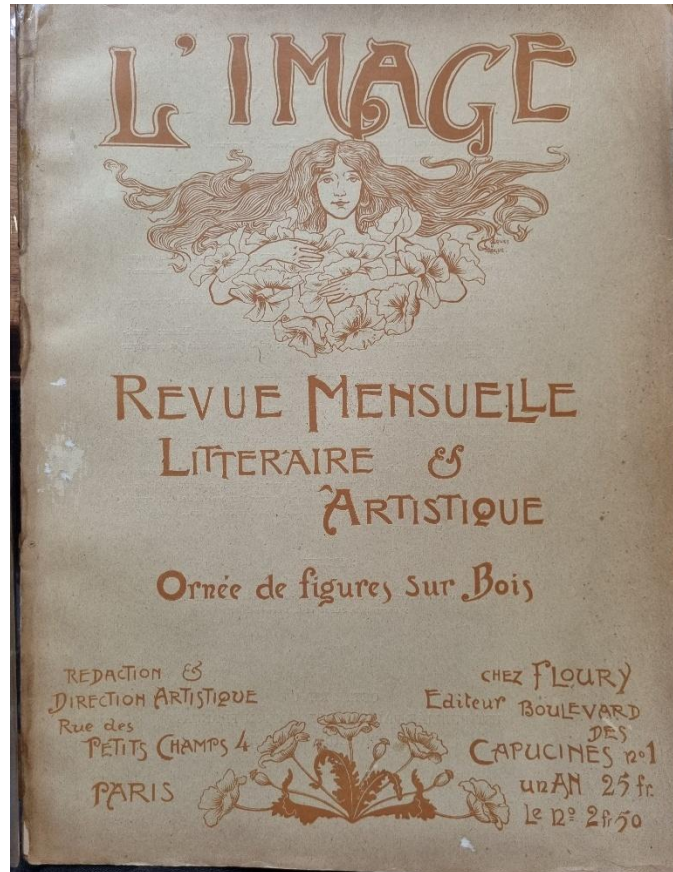
[38180] **£495**

5. **[ART NOUVEAU]] L'Image. 1896-1897: Revue Littéraire et Artistique.**

Paris H. Floury, December 1896 - December 1897 1896

First edition, complete, in the original parts of this important fin-de-siècle periodical, featuring the artists Cheret, Denis, Grasset, Mucha, Lucien Pissarro, and others. The parts are usually found bound up and it is extremely rare to find in the original wrappers.

Folio, 12 issues. Original illustrated wrappers. Numerous full-page plates (some in colour) and in text illustrations. Wrappers with designs by Toulouse-Lautrec and Alphonse Mucha. Some chipping at extremes, some browning, edges toned, some covers detached (now repaired), generally a very good complete set of this fragile production.

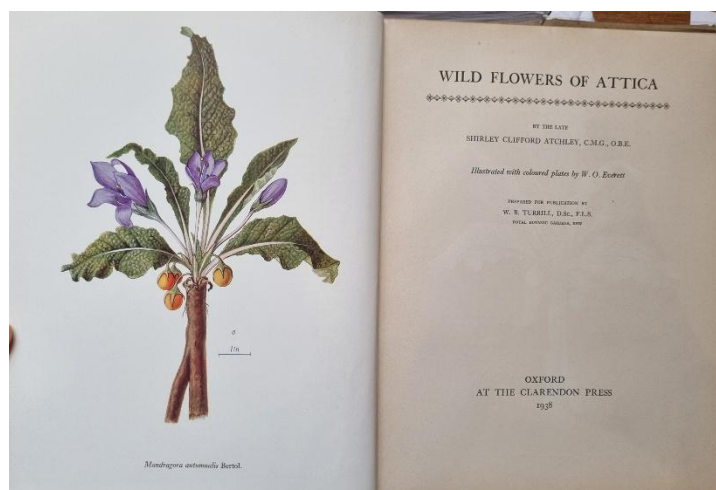


A landmark magazine of late 19th century French art and literature. The magazine founded by Wood Engravers Corporation of France was published under the direction of Roger Marx and Jules Rais and under the artistic direction of Tony Beltrand, Auguste Lepere and Leon Ruffe.

[37679] £2995

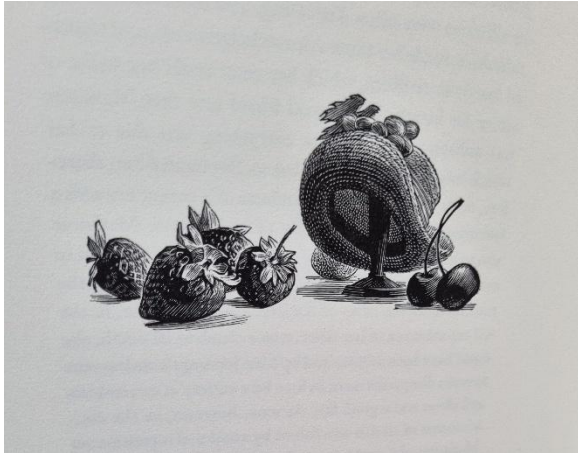
“The only modern work in English for the amateur on the Flora of Greece”

6. ATCHLEY, Shirley Clifford **Wild Flowers Of Attica. Illustrated With Coloured Plates By W.O. Everett. Prepared For Publication By W.B. Turrill.**



[37544] **£125**

8. AUSTEN, Jane. **The Fruits of Jane Austen An Anthology of References to Fruit from the Novels and Letters of Jane Austen.** With wood engravings by Simon Brett



Hinton Charterhouse, Bath. The Old School Press 1994

First edition, limited edition of 135 numbered copies signed by Simon Brett.

8vo., original cloth backed patterned paper boards, paper spine label. A fine copy.

[38238] **£125**

9. BEATON, Cecil **The Diaries of Cecil Beaton**

London Weidenfeld and Nicolson 1961 - 1976



First editions. The complete set of Beaton's Diaries.

8vo., 6 volumes in original cloth with dust wrappers (two price-clipped). A few largish chips to 3 wrappers, one front-free endpaper replaced, bookplate to one volume otherwise a very good set.

The set comprises:

Cecil Beaton's Diaries 1922-1939 The Wandering Years

Cecil Beaton's Diaries 1939-1944 The Years Between

Cecil Beaton's Diaries 1944-1948 The Happy Years

Cecil Beaton's Diaries 1948-1955 The Strenuous Years

Cecil Beaton's Diaries 1955-1963 The Restless Years

Cecil Beaton's Diaries 1963-1974 The Parting Years

[37818] **£850**

10. BEAVAN, Marcus **Twelve Engravings for the Book 'Wildlife in Wessex' by Ralph Whitlock published by Moonraker Press.**

Single sheet with 12 engravings, no. 15 of 25 copies numbered and signed by Marcus Beavan. Framed and glazed.



555 x 455mm in frame.

An exquisite suite of natural history wood engravings.

[39103] **£495**

EDWARDIAN STUDENT'S SKETCHBOOK OF ORIGINAL JEWELLERY AND METALWORK DESIGNS

11. BERNHARDT, Beatrice **Sketchbook of original jewellery and metalwork designs.**

St Albans St. Albans School of Art and Craft c.1902

Student sketchbook of English jewellery designer Beatrice Bernhardt, containing designs for necklaces, pewter boxes, pendants, silverwork, and cloisonné enamel rendered in ink, pencil, and watercolour. The sketchbook is stamped with the name of St. Albans School of Art and Craft, now the University of Hertfordshire: the simply constructed cloth binding suggests the work of a student bindery. The detailed designs recorded in this book reflect Bernhardt's careful attention to dimensions, decoration, and methods of construction, indicating where a delicate clasp is "to be soldered in position" or "cross in cloisonné silver to be riveted."



Bernhardt's skilful watercolour technique gives her opals, pearls, and cloisonné elements a lifelike faceting and luminescence. The rough drawings laid into the sketchbook represent studies for some of the finished designs. A small laid-in photograph of a woman wearing a necklace and brooch very much in the style of these designs is likely a portrait of the artist herself, folded into an indenture of lease on which the Bernhardt name is printed. The British and Irish Furniture Makers Online, a division of The Furniture Historical Society, confirms that Beatrice Bernhardt attended the St. Albans School of Art and Craft in the early 1900s. Their holdings contain the catalogue of the Arts and Crafts Society Ninth Exhibition of 1910, which lists an "enamel pearl and gold pendant" designed by her. Bernhardt was in good company at the exhibition which included other jewellery pieces in the same display case by Phoebe Anne Traquair.



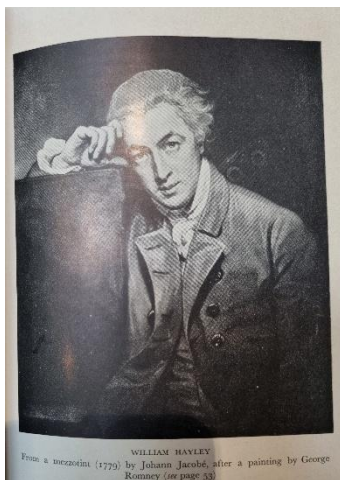
A well-preserved sketchbook by an accomplished young female jewellery and metalwork designer of the Edwardian era. Beatrice later married and qualified as a doctor.

Who's Who in Hertfordshire (1936) lists Beatrice as follows:

[illegible]

[38482] £2500

London Victor Gollancz Ltd 1951

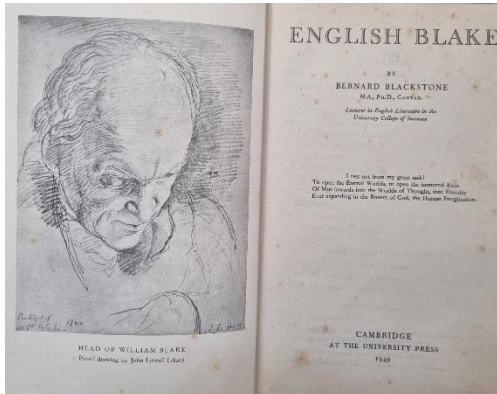


8vo., original cloth (without dust wrapper). A very good copy.

[38109] £30

13. BLACKSTONE, Bernard **English Blake.**

Cambridge At the University Press 1949



First edition.

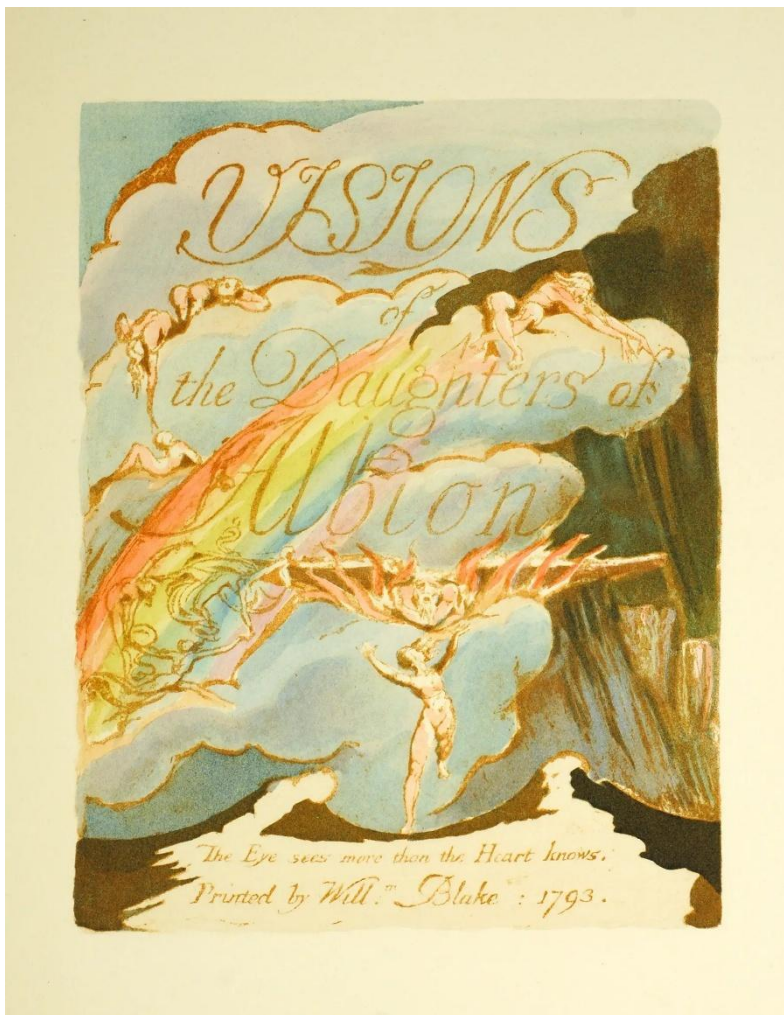
8vo., original cloth with dust wrapper. Wrapper a little rubbed with some internal restoration, a little occasional spotting otherwise a very good copy.

A study of William Blake's works and philosophy, focusing particularly on his position in relation to the broader currents of 'English thought'. Illustrative figures and notes are incorporated throughout. This book will be of value to anyone with an interest in Blake's position within the English artistic and literary tradition.

[38110] £35

14. BLAKE, William **Visions of the Daughters of Albion**

London Trianon Press 1959



Facsimile edition. Limited to 426 copies, of which this copy is unnumbered.

Folio, 11 plates, 7 pp. text. Quarter orange morocco, marbled boards, slipcase. Spine slightly sunned otherwise a very good copy.

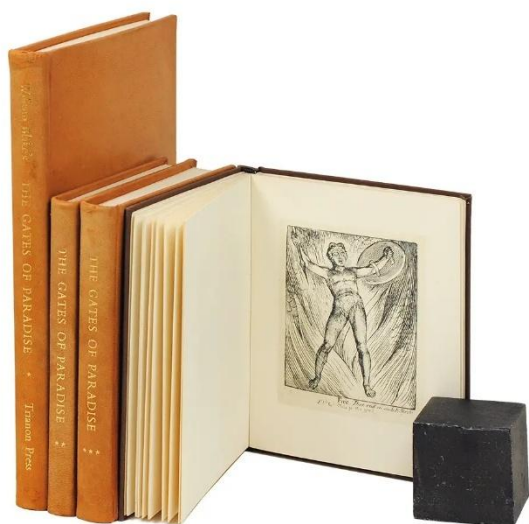
“Oothoon, the central figure in the poem, plucks the "flower" of female sexuality but is soon raped by Bromion. Her lover, Theotormon, responds with silence or useless abstractions. This slender plot is but a thread on which Blake hangs Oothoon's questionings of conventional morality. She insists on her inner purity and, in a long concluding lament to the "Daughters of Albion," on the varieties of energetic self-expression that cannot be delimited by materialist philosophies or legalistic codes. The characters and their words represent Blake's critique of colonialism, slavery, sexual repression, and attitudes towards women in his day.” (William Blake Archive)

The Trianon facsimile of William Blake's *'Visions of the Daughters of Albion'* from the collection of Lord Cunliffe. one of Blake's prophetic, visionary books was produced first - as per the title - in 1793 and is known in 16 extant examples. The present facsimile was produced from copy 'C', described by Bentley as having colour that 'is particularly clear and lovely', and was very likely produced between 1793 and 1795; copies were issued throughout Blake's life with the latest dating to 1821 - 1825. The facsimiles of the illuminated leaves have been reproduced by collotype and pochoir (a hand-stencilled process) and printed on Arches pure rag paper to match the paper used by Blake, each page being watermarked with his monogram

[38104] £495

15. BLAKE, William **The Gates of Paradise. For Children. For the Sexes. Introductory volume by Geoffrey Keynes with Blake's preliminary sketches.**

London Trianon Press 1968



Facsimile edition, from an edition of 726 total copies, this one of the first 50 have which have additional material and are in a special binding. The fourth additional volume of this deluxe edition contains collotypes without the plate marks, extra plates, negative, and copper plate.

4 vols., 8vo and 12mo, Original tan morocco, (volume 4 in brown cloth, as issued), cloth slipcase, gilt lettering to spines of all volumes. Spines slightly flaked, otherwise a very good set.

Volume I is an introductory volume, followed by three volumes of plates.

"In about 1818 Blake revised *For Children: The Gates of Paradise*, giving the work the new title of *For the Sexes:*

The Gates of Paradise and adding three new text plates at the end (Plates 19-21). All twenty-one plates are intaglio etchings/engravings. Plates 19-20 contain brief interpretive statements keyed by number to the preceding design plates. The final plate is addressed to Satan as the "God of This [fallen] World." (Blake Archive).

"Through a numbered series of emblems with inscriptions ranging from single words to brief aphorisms, Blake puts the course of human life from birth to death in psychological perspective. Some of the plates form narrative sequences; others exemplify mental states and their reification in the external world." (William Blake Archive)

[38105] £995

16. BLAKE, William **Songs of Innocence and Experience**

Manchester Etching Workshop 1983

Facsimile edition, no.19 of 40 numbered colour copies. With 2 embossed titles numbered in pencil, 16 hand-coloured facsimile plates and one uncoloured proof plate of 'The Lamb' showing plate borders, printed on thick hand-made paper, plates with Blake's monogram in blind and numbered in pencil, loosely mounted at corners on blank leaves mounted on stubs (a few corner mounts loose).

4to., original 3-part burgundy morocco with 2 folding pictorial gilt upper covers (one for each title), with prospectus and accompanying text booklet by Joseph Viscomi in original wrappers loose in pocket inside additional upper cover, original brown cloth drop-back box.



“The Manchester coloured issue is in many ways one of the most accurate facsimiles ever published and beyond question the most accurate hand-coloured reproduction of plates from an illuminated book. To my eyes, it is also one of the two or three most beautiful facsimiles when considered as a work of graphic art independent of its relationship to its prototype. These exceptional qualities justify its considerable cost.” (Robert Essick from his review of the facsimile for the *Blake Quarterly*, Summer 1985)

[Bentley supplement 135],

[38157] £3995

17. BLAKE, William **William Blake's Illustrations of the Book of Job. The Engravings and Related Material with Essays, Catalogue of States and Printings, Commentary on the Plates and Documentary Record** by David Bindman, Barbara Bryant, Robert Essick, Geoffrey Keynes and Bo Lindberg. Edited by David Bindman

London Trianon Press for the William Blake Trust 1987

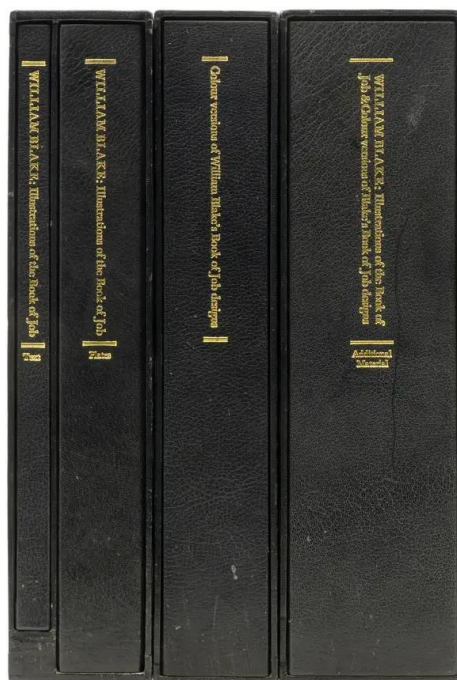
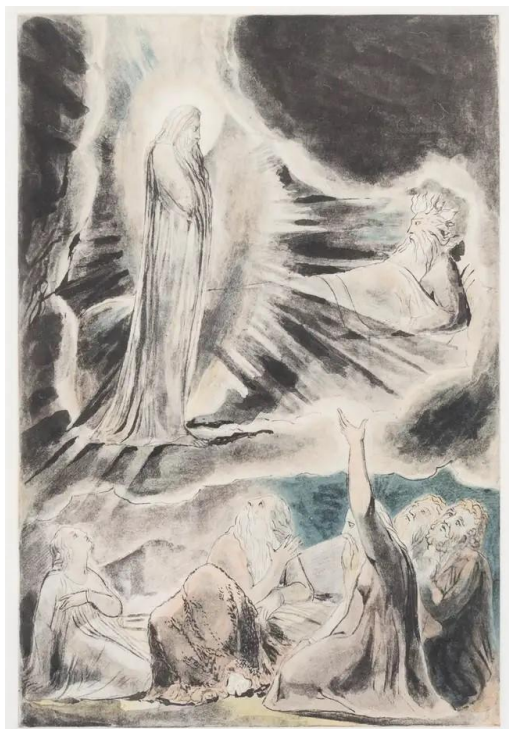
Letter D of 22 super deluxe specially-bound copies with additional material, from an edition limited to 387, 10 parts in 4 vol. contained in 3 large slip-cases.

Always fascinated by the *Book of Job*, Blake's engravings were based on a series of watercolors executed between 1805 and 1806 for his patron Thomas Butts concerning a debate between Satan and God concerning Job's piety. The plates are noteworthy as being the last complete series of engravings completed before Blake's death in 1827.

Vol.1 with text by David Bindman, Barbara Bryant, Robert Essick, and Geoffrey Keynes and folder of loose plates in various states & printings with commentary by Bo Lindberg,

vol.2 with text and 3 portfolios of loose hand-coloured plates of different colour versions from the circle of John Linnell (the New Zealand set, the Collins set, the Fitzwilliam plates)

Vol.3 with additional material in 4 portfolios.



Text vol. in original dark blue morocco over marbled boards, plates and other material loose in half dark blue morocco cloth folders or portfolios, in 3 original dark blue morocco-backed marbled board drop-back boxes, morocco labels to upper covers, 3 large morocco and cloth slip-cases, a few tiny marks and very slight rubbing to edges but a fine set,

Magnificent facsimile of Blake's work, considered by many to be the crowning achievement of the Trianon Press. The additional material includes

alternative printings of the plates without plate-mark, proofs, guide & stencils from the Trianon Press edition of 1974, a mounted label printed for the original publication of March 1826, a mounted plate 'Then a spirit passed before my face' (Linnell version watercolour from the Pierpont Morgan Library edition of 1935) and colour versions of designs from the circle of John Linnell.

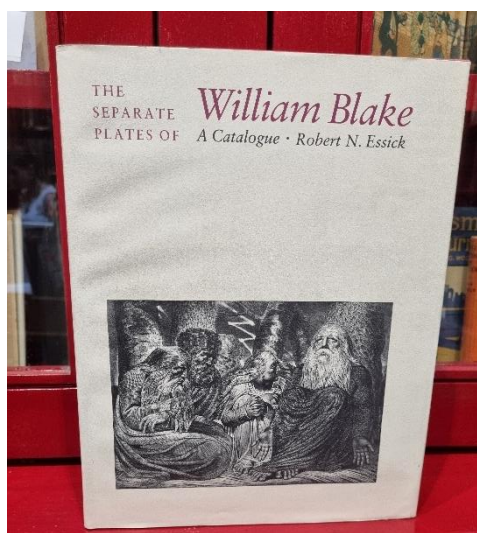
[38106] **£9500**

18. BLAKE, William. ESSICK, Robert N. **The Separate Plates of William Blake. A Catalogue.**

Princeton University Press 1983

First edition.

4to., original cloth with dust wrapper. A fine copy.

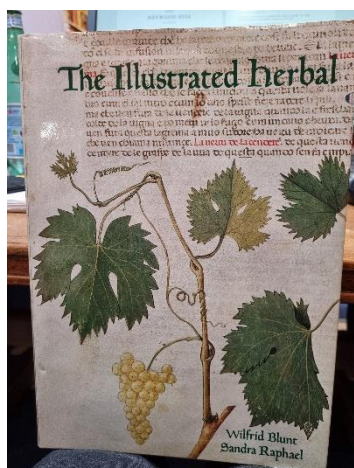


An essential reference work. "Among William Blake's graphic works are plates executed and originally published as individual works of art or as companion prints. These "separate plates" are the subject of this book. Fifty-five etchings, engravings, and lithographs are fully described, including prints designed by Blake and those engraved by him after other artists. The result is a new perspective on Blake's achievement in the graphic arts, in part because of Professor Essick's major re-datings of some of the most important plates." (blurb).

[38113] £50

19. BLUNT, Wilfrid & RAPHAEL, Sandra **The Illustrated Herbal**

London Frances Lincoln 1979



First edition. Gift inscription to bookseller John Collins on half-title, "To "John" departmental director extraordinaire from his old pal Howard".

4to., original cloth with dust wrapper. A fine copy.

[38342] £50

20. BRADLEY-HOLE, Kathryn **The Lost Gardens of England. From the Archives of Country Life.**

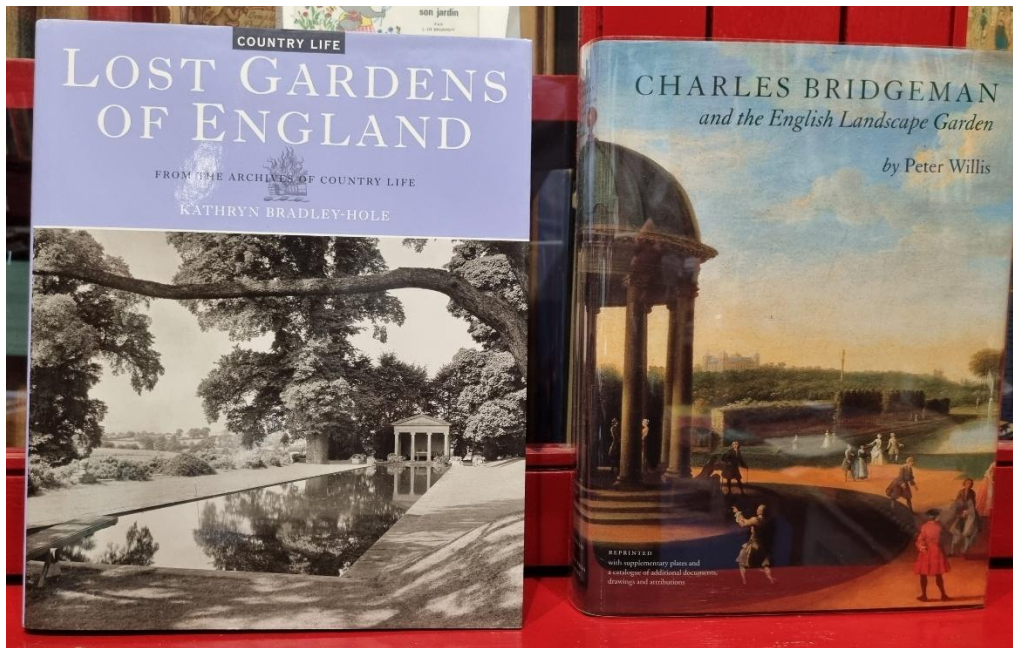
London Aurum Press 2004

First edition.

4to., original cloth with dust wrapper. A near fine copy.

"Over the course of the twentieth century, Country Life's influential weekly articles on gardens have resulted in an unrivalled archive of gardening history, which forms the basis for this book. The ephemeral nature of gardens means that they can very easily become 'lost'. The 45 lost English gardens illustrated and discussed in detail are organised by region and cover a wide range of period and style from the 1890s through to the 1930s, revealing the magic of Victorian and Edwardian garden design. Beautifully reproduced in duotone, the 160 stunning photographs bear testament to the rich and varied heritage of English gardens and of the people who created them. Kathryn Bradley-Hole has revisited the locations and her carefully researched, perceptive text explains their background and their fate."

[38135] £50



21. [BRIDGEMAN, Charles] WILLIS, Peter. **Charles Bridgeman and the English Landscape Garden. Reprinted with Supplementary Plates and a Catalogue of Additional Documents, Drawings, and Attributions**

Newcastle upon Tyne Elysium Press 2002

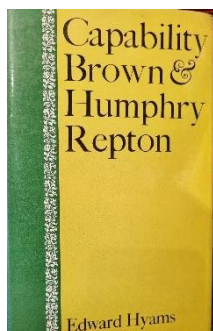
Revised edition.

4to., original cloth with dust wrapper. Bookplate. a very good copy.

[38131] **£95**

22. [BROWN, Capability] HYAMS, Edward. **Capability Brown & Humphry Repton**

New York, Charles Scribners, 1971



First US edition. A biographical study of two revolutionaries in the field of landscape architecture with an appendix of their surviving work.

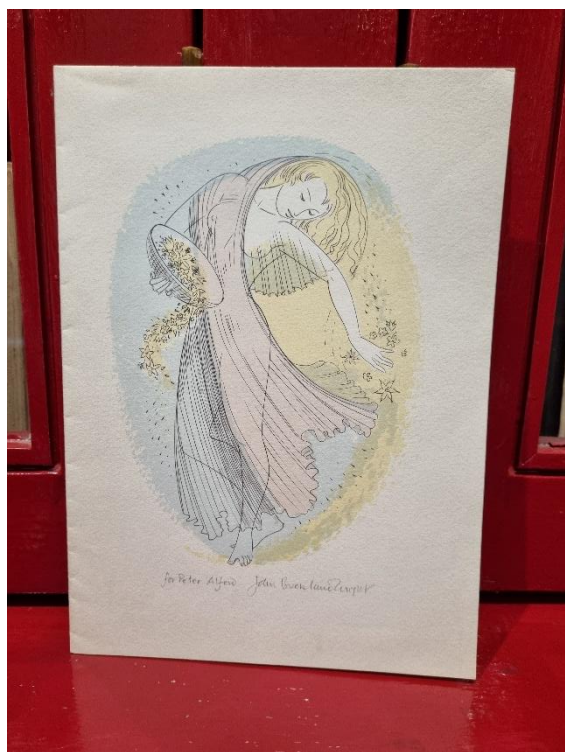
Tall 8vo. Original cloth with dust wrapper. Bookplate, a very good copy.,

[38140] **£50**

23. BUCKLAND WRIGHT, John **Menu card for the Double Crown Club Dinner on 26th April 1950. Designed by John Buckland Wright**

London Kettner's Restaurant 1950

Colour printed 4 -page menu card with four copper engravings in colour collotype by John Buckland Wright. Inscribed by Buckland Wright on the front cover, "For Peter Alford, John Buckland Wright." Peter Alford was a bookbinder and presumably a guest at this dinner.



The designs are: Primavera (front cover), Seahorse (back cover), Fruit and Wine (top inside verso) and Artist and Printer (top inside recto)

8vo., a near fine copy. Printed by the artist and W.S. Cowell Ltd on wove paper.

The Double Crown Club is a dining club and society of printers, publishers, book designers and illustrators in London that was founded in 1924. Among its early members was the typographer Stanley Morison.

According to Sir Sydney Roberts, writing in his 1966 memoir "Adventures With Authors," the founding of the Double Crown came during a "typographical renaissance which had a notable influence on book-production." While the 1890s saw new standards being applied, Roberts wrote, it was not until after World War I that "publishers as a whole began to recognize that the basic principles of book design could, and should, be exemplified as clearly in a half-crown textbook as in a three-guinea edition de luxe."

The club was meant to foster the exchange of ideas on "good printing" and was to meet no fewer than four times a year, and no more than six times.

The name refers to a size of paper, but Roberts writes, it also was chosen because the club planned to "crown" two books a year. That tradition ended in 1927. But one tradition remained—the typography for the menu for each dinner was handled by a member. The first dinner was October 31, 1924, with Simon designing the menu.

Sensuous Lines (Fleece Press) p. 198-199.

[37351] £495

With signed Christmas Card

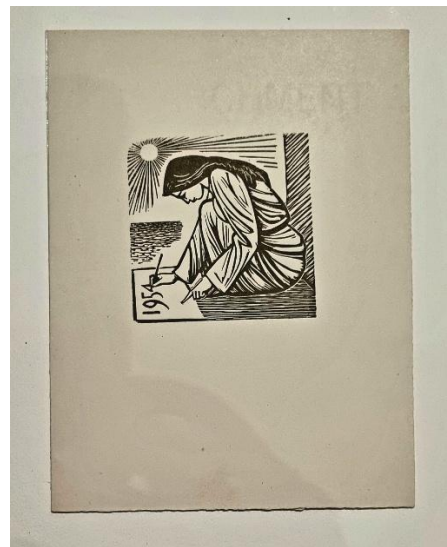
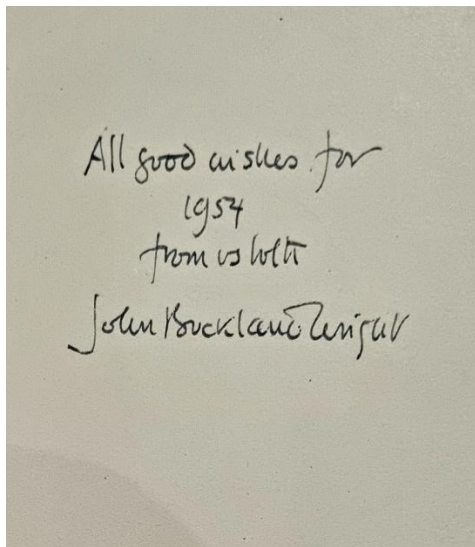
24. BUCKLAND WRIGHT, John **Endeavours & Experiments. John Buckland Wright's essays in woodcut and colour engraving, together with other blocks remaining in his studio.**

Denby Fleece Press 2004

Limited to 90 copies in quarter vellum accompanied by a print of Cafe Dansant No. 2 (total edition 300). With tipped in a copy of JBW's Christmas card for 1953, inscribed in ink by JBW, "All good wishes for 1954 from us both John Buckland Wright." The Christmas card is illustrated at p.45 of the book

Small folio. 71p + colophon. Preface by the author and Simon Lawrence. Bound in gilt-titled quarter vellum over pattern paper boards designed by Buckland Wright. Illustrated from the original blocks, many tipped in, both in black and white and in colour. Housed in orange cloth clamshell box with paper spine label. A fine copy.

[37355] £750



With photographic negative of an unreproduced sketch for a self portrait

25. [CARRINGTON, Dora] **Carrington. A Retrospective Exhibition Catalogue.**

London The Upper Grosvenor Galleries 1970

The illustrated catalogue for the Upper Grosvenor Galleries exhibition of Paintings, Drawings, Illustrations etc supported by The Arts Council. Introductory note *Carrington The Artist: A Tragedy of Love* by Max Wykes-Jones. Noel Carrington in his Biographical Note on the inside of the lower wrapper notes, "Very little of her work was ever exhibited and this is the first collection that has been attempted."



This copy from the library of Lady Anne Hill who loaned her painting *Horses in Circus* to the exhibition. An ink note on the front wrapper notes "See No. 30" and there is a note by No. 30 in the catalogue "faded self portrait on verso". With the catalogue there are two typed letters to Lady Anne Hill signed from Suzanne Beauclerk, Duchess of St Albans, who ran the Grosvenor Galleries. The first requests the loan of *Horses in Circus*, the second thanks her for the loan. With a (folded and creased) invitation to the opening of the exhibition.

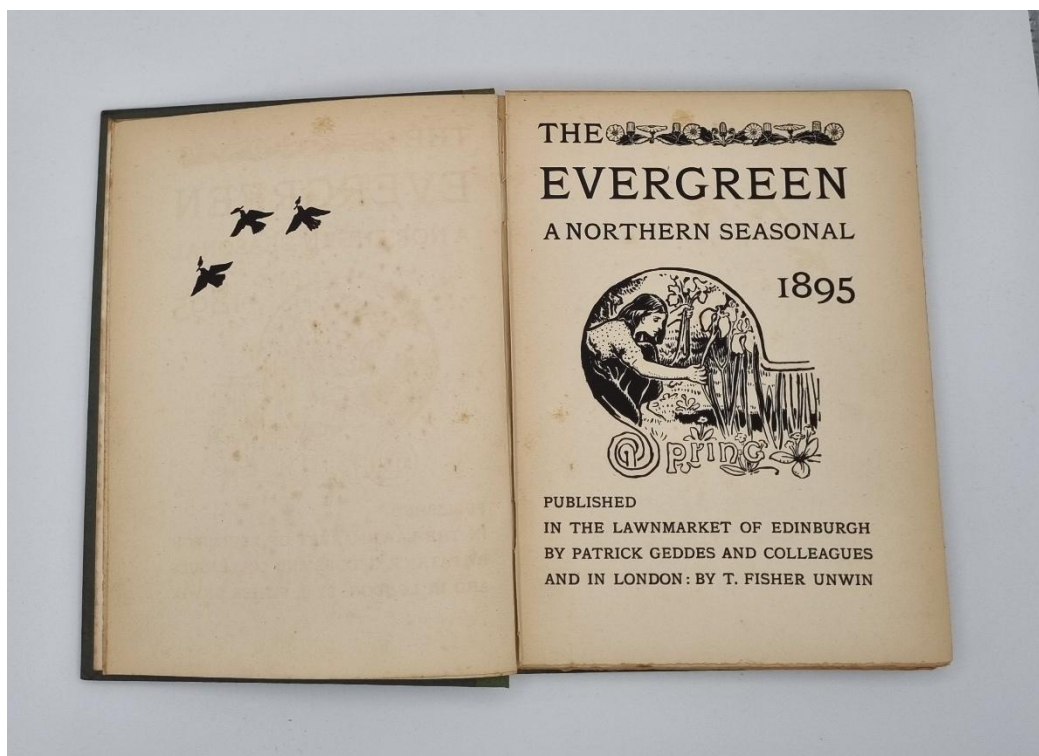
Also, with an autograph letter signed by Noel Carrington to Lady Anne on Long Acre Farm headed paper dated July 28 '74. "Dear Mrs Hill, My friend Frances Partridge tells me you have my sister's painting of the Circus Horses. I have been preparing a book on her and should very much like to have a photograph of it. Studio Vista are interested in publishing, though it depends as usual on costs and the Americans. If you already have a photograph I should like a copy. Otherwise, I would wait till the prospect of using it is certain. Yours sincerely Noel Carrington." With a note at the bottom of the letter in Heywood Hill's hand "Attempt at Self portrait on back of picture." Letter folded.

With two black and white photographic negatives of the front and back of the painting. The image of the verso showing the self portrait. Noel Carrington's book on his sister did not appear until 1978 published by The Oxford Polytechnic Press. A copy of the book is included with the exhibition catalogue (limited edition, unnumbered copy, signed by Noel Carrington). *Horses in Circus* is illustrated in black and white. The self portrait is not reproduced and so this negative would appear to be the only reproduction of this Dora Carrington artwork.

8vo., pp. 12 original stiff card wrappers with Carrington's painting of The Mill at Tidmarsh reproduced in colour on upper wrapper. With black and white illustrations of 4 other paintings. A very good copy.

[37559] £750

26. CELTIC REVIVAL MAGAZINE. GEDDES, Patrick (Editor) **The Evergreen. A Northern Seasonal. The Book of Spring, Summer, Autumn and Winter.**



Edinburgh: Patrick Geddes And Colleagues & London: T.Fisher Unwin 1895-97

First editions, cloth bound issue. The set was also issued in decorative coloured leather bindings.

8vo., 4 volumes in original green cloth backed boards, lettered in gilt on spines. A little rubbing to headcaps, the usual browning to endpapers and a little light spotting to prelims, otherwise a very good set.

The complete run of this Celtic revival periodical, an experimental synthesis of art, science and literature. Contributors include editor Sir Patrick Geddes (biologist, sociologist, and pioneering town planner), W. Macdonald, J. Arthur Thomson, Hugo Laubach, William Sharp (using pseudonym Fiona Macleod), Pittendrigh Macgillivray, Noel Paton, &c. The illustrations and Celtic decorations are by Charles H. Mackie, J. Cadenwald, John Duncan, Helen Hay, Robert Burns, and others.

The Spring and Autumn numbers were issued in 1895, Summer in 1896, and Winter in 1896-97.

"In the spring of 1895, Robert Geddes, a professor at the University of Edinburgh, founded a small quarterly publication called *The Evergreen* as a forum for contemporary Celtic literature and illustration. In addition to his interests that ranged from city planning to Irish art, Geddes was passionate about ecology and he saw *The Evergreen* as a place to draw attention to the natural beauty of the earth in order to increase awareness and concern for ecological preservation.

The *Evergreen* was consistent in its portrayal of nature as sublime, mysterious, and beautiful. The publication promoted the natural landscape of Ireland as intrinsic to the country's artistic heritage and of necessary importance to the blossoming new literature and visual art of the Celtic Revival and Renaissance." (Cevasco, G.A. "Evergreen, The." *The 1890s: An Encyclopedia of British Literature, Art, and Culture*)

Imogen Hart places *The Evergreen: A Northern Seasonal* in the arts-and-crafts tradition of magazines inaugurated with *The Century Guild Hobby Horse* (1884-1894) rather than the aesthetic or putatively decadent milieu of *The Yellow Book* (1894-97). Arguing that *The Evergreen* was inspired by the *Hobby Horse*, Hart cites the similar "attention paid to the layout, the wide margins, and the quality of paper". The same might be said, however, of the format for *The Yellow Book*, which likewise aspired to be book-like in form, artistic quality, and permanence. Certainly reviewers compared *The Evergreen* more often to *The Yellow Book* than to any other periodical of the day.

Unlike the *Hobby Horse*, which disavowed the involvement of artists in politics (Hart 135), or the *Yellow Book*, which professed to the values of "art for arts' sake," *The Evergreen: A Northern Seasonal* was deeply ideological in conception and expression. For Geddes, who established the arts-and-crafts movement in Scotland with the founding of the Edinburgh Social Union in 1884, decorative art was fundamentally political in its connections to historical tradition, social housing, and building a better collective future.

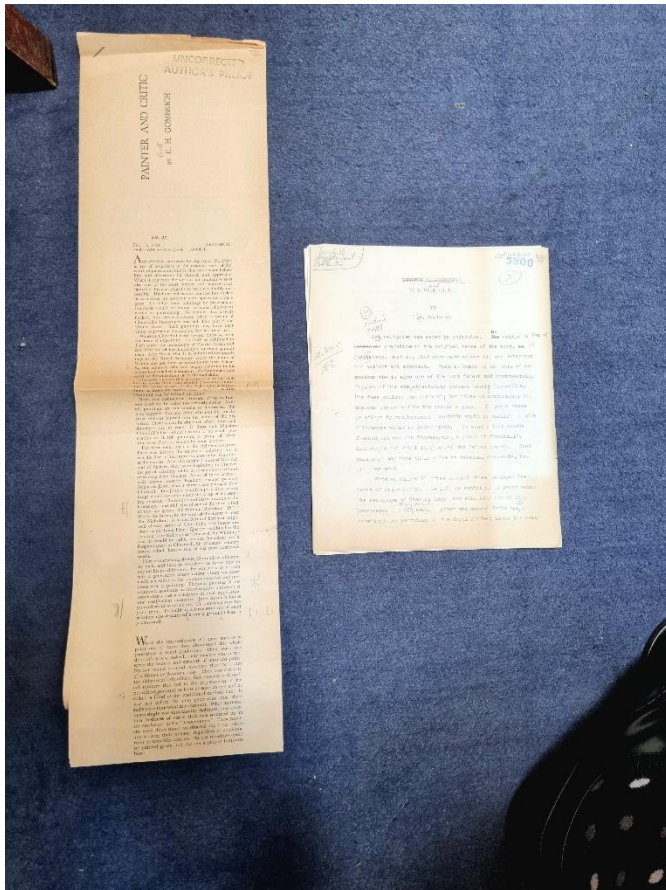
Hart, Imogen. "The Arts and Crafts Movement: The Century Guild Hobby Horse (1884-94, The Evergreen (1895-7), and The Acorn (1905-6),"

[38880] £1250

27. [CHURCHILL, Sir Winston S.] GOMBRICH, Ernst H. **Corrected Typescript of an Essay: "[Winston S. Churchill] Painter & Critic".**

London February 1961

Art historian Professor Ernst Gombrich's essay on Churchill as a painter, published in *The Atlantic Monthly* in March 1965, shortly after Churchill's death.



Lightly corrected by the author on almost all pages and with typesetters' marks throughout. Together with a galley proof with several authorial corrections, including an inserted sentence on a slip: "Maybe he [Churchill] wanted us to reverse the equation: If painting is like generalship then generalship is like painting, and a certain great war leader might claim to be a great artist after all. But what matter?".

"A dazzlingly insightful art historian, E. H. Gombrich monitored German radio broadcasts during the Second World War for the BBC World Service. In 1945, when a Nazi broadcast was prefaced by Anton Bruckner's Symphony No. 7, written to commemorate the death of Richard Wagner, Gombrich deduced that Hitler had died and broke the news to Churchill.

Sympathetic but never in thrall, unlike other former Churchill associates, Gombrich identifies the great man as an amateur or dilettante from a generation of realistic painters. They all expressed the 'joy of painting boldly in strong colours... What mattered increasingly

was spontaneity, boldness and a certain freshness of vision that was summed up in the catchword of the innocent eye.'

Boldness Churchill certainly had, making up for a lack of expertise that might be expected from a full-time professional artist. As he put it, for those who 'go on a joyride in a paintbox... audacity is the only ticket'. And for this genre of art, this attribute went a long way, making his canvases more palatable than they otherwise might have been.

Gombrich further admires Churchill's mental preparation and self-analysis as an artist. The psychological challenges of perception and reproduction of nature in art were bravely embraced by Churchill. As he was to some extent self-medicating with the hobby of painting, part of his therapy was understanding the effects of the leisure-time activity upon his body and mind. To this end, Churchill described his start in painting as a scene of violation committed upon an 'absolutely cowering canvas. Any one could see that it could not hit back... The sickly inhibitions rolled away. I seized the largest brush and fell upon my victim with Berserk fury'.

Gombrich cautioned anyone who sought to read too deeply into Churchill's art for evidence of his inner feelings: 'It may be argued that these correspondences between a personality and its expression are both trivial and deceptive. Hitler, the screaming demagogue, painted tame water-colours. No doubt these too reflected one side of his character. He would not have painted them otherwise. But nobody could learn much worth knowing about either of the protagonists of World War II from a contemplation of their works.'

Even if Churchill's paintings themselves are not a direct expression of himself to the extent that a professional artist's necessarily would be, he went about creating them in a quintessentially Churchillian way.

Gombrich adds: 'He took up the new hobby with that zest that was all his own and grasped the whole situation with a clarity and an insight that mark the great statesman and historian.' For this reason, art looks likely to continue as an indispensable part of his legend, with the brandy, cigars, soul-inspiring speeches, oratorical skills,

and the rest.” (*Churchill v Hitler – Who was the better artist?* An article published in *The New European* 15 January 2019)

Typical browning to galley paper (and to first page of typescript.) but all in very good condition.

Typescript 14 pages, galley proof 4 pages (folded)

[37442] £1995

28. CONNOLLY, Cyril (Contributor) **The New Medici** [Article in *The Architectural Review* July 1934.]

London *The Architectural Review* Vol. LXXVI No. 452 July 1934 1934



First appearance of Cyril Connolly's article *The New Medici* on pp. 2-4 of this issue of *The Architectural Review*. The article is illustrated with 2 full page colour plates as well as black and white illustrations of advertising posters for Shell and BP by McKnight Kauffer, Graham Sutherland, Rex Whistler and Paul Nash et al.

Folio, original printed wrappers. Spine a little worn at head and foot, otherwise a very good copy of this issue of the stylishly produced periodical.

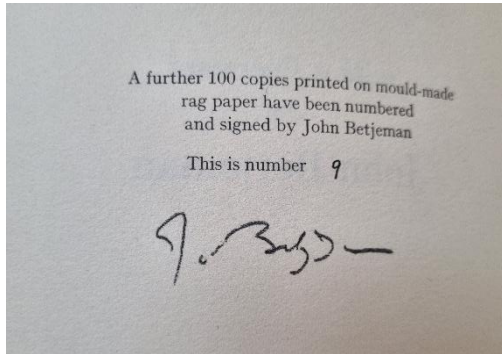
Connolly's article highlights the role of commercial art as a driving force in C20th visual arts, reviewing an exhibition held earlier in 1934, *Pictures in Advertising by Shell-Mex and B.P. Ltd*, at the Burlington Gallery. "The founts of patronage now flow from business houses, and none of these merchant princes have realized their responsibilities more than Shell. Looking at this exhibition one might consider them as setting out to be the Medici of our time, with Mr Beddington, whose judgement it represents, as Lorenzo."

This issue also includes *Decoration & Craftmanship Supplement* July 1934 *Showrooms for Building*.

[37543] £195

29. CRANE, Walter. BETJEMAN, John **Cartoons for the Cause. Designs and Verses for the Socialist and Labour Movement, 1886-1896. With a Foreword by John Betjeman.**

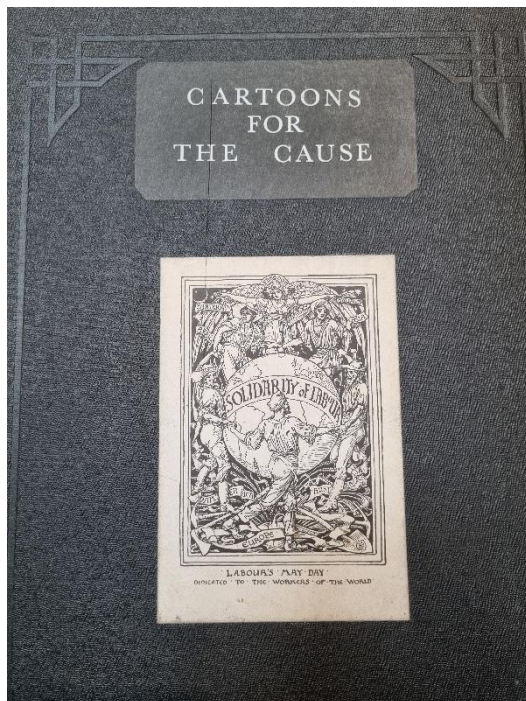
London Journeyman Press and Marx Memorial Library 1976



Facsimile reproduction of the original 1896 publication. Two copies bound together. 1 copy one of 100 copies signed by John Betjeman, the other one of 500 standard copies.

Folio, presented together in a black folder with labels from the original black portfolio on upper board. Title-page printed in red and black, 12 full-page wood engravings by Crane, pp. 39 Fine copies.

Published to mark the International Socialist Workers and Trade Union Congress, 1896. In addition to an illustrated title-page there are 12 cartoons produced by Walter Crane for socialist periodicals, such as Clarion, Commonweal, Justice and Labour Leader. The edition also included verses he penned to accompany cartoons on The Paris Commune, May Day, Christmas and the Donkey and the Common.



Originally, this portfolio were presented as "a souvenir" of the International Socialist Workers and Trade Union Congress taking place in London during the summer of 1896. Walter Crane also designed delegate cards for the participants, including a British delegation of 476 : (159 from trade unions, 26 from trades councils, 5 from women's organisations, plus 121 from The Social Democratic Federation, 117 from the Independent Labour Party, and 3 from the Fabian Society.

This congress followed the foundation of the Second International (TUC) "...these Cartoons were printed for Walter Crane by the Twentieth Century Press at 37A Clerkenwell Green. They are of historic interest as period pieces when high-minded Socialism was taken up by the followers of William Morris. Prominent among them was Walter Crane (1845-1916), first Master of the Art Worker's Guild, an ardent Guild-Socialist and Positivist..." (J. Betjeman, foreword)

The Journeyman Press is was located at the site of the Marx Memorial Library. British artist Walter Crane, (1845-1915) now known best perhaps for his book illustration and decorative painted tiles, was influenced by the Pre-Raphaelites, and the British Arts and Crafts Movement. He was the most politically-active member of this artistic circle.

[39014] £495

30. CUSSANS, John E. **The Handbook of Heraldry with Instructions for Tracing Pedigrees and Deciphering Ancient MSS; also Rules for the Appointment of Liveries etc etc.**

London John Camden Hotten 1869



First edition. With 350 engravings, this work offers an introductory guide to heraldic designs and their meanings. This exhaustive describes the components of a coat-of-arms specifically the tinctures, charges, marks of cadency, blazoning, crests, flags, etc

8vo., original decorative cloth. Spine slightly darkened, the decorative upper board fresh and bright.

[38704] **£350**

31. DALTON, Henry G. **Vistas From Edgewater Gardens.**

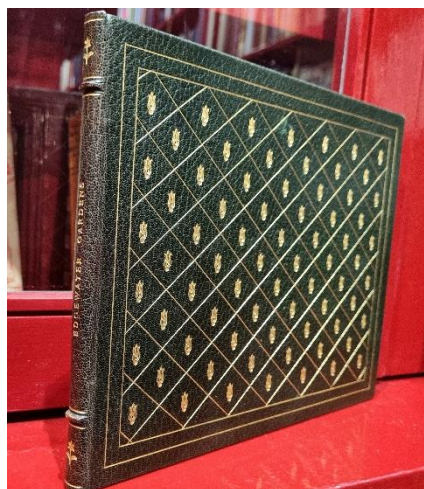
Cleveland [Privately Printed] 1938

First edition of this collection of eight plates from tinted colour photos printed on double pages, with tissue guards. The single text page with an engraved message within a gold-printed tulip design border reads: "Vistas from Edgewater Gardens, the delight of Julia Dalton, who created and nurtured them, and in whose gracious Memory this little book is sent to you. 12611 Lake Shore Boulevard Cleveland [Ohio] 1938" and is signed by Henry G. Dalton.

This is Henry Dalton's own copy, specially bound for him by Whitman Bennett, and with his bookplate printed by Maquet Brothers in Paris. Whitman Bennett was a renowned New York book binder, book dealer, movie director and movie producer and directed over 20 silent era films and producing many more.

Edgewater was a house designed by Abram Garfield for Henry and Julia Dalton at 12611 Lake Shore Boulevard Cleveland. The majestic 8,400 square-foot Georgian Revival mansion with its specific brick exterior veneer in was built in 1910. Garfield stated that it was, in his opinion, one of his three best home designs. The house was

surrounded by five acres of gardens which were Julia Dalton's pride and joy. Her husband Henry had this book privately printed in her memory.



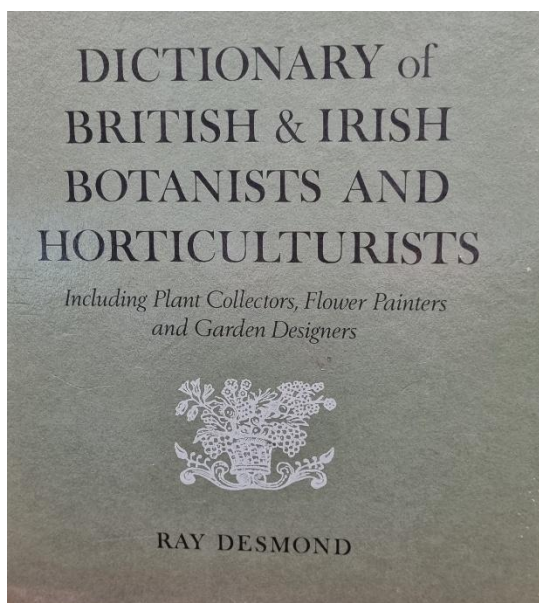
Henry Dalton was chairman of the Mather Iron Company and president of the Interlake Steamship Company, which operated the second-largest iron ore shipping company on the Great Lakes. Dalton married Julia Kaufholz on January 19, 1886. Julia Dalton was interested in child health activities at Lakeside Hospital. She was also a member of the women's board of University Hospitals and a leader in the Garden Club of Cleveland.

Oblong 8vo., in full dark green morocco, lettered in gilt on spine, boards with a semi of gilt flowers within a gilt line frame. A fine copy in slipcase.

[36984] £1500

32. DESMOND, Ray **Dictionary of British and Irish Botanists and Horticulturists: Including Plant Collectors, Flower Painters and Garden Designers**

London Taylor and Francis 1994



New revised edition, "expanded to include amongst its 13,000 entries flower painters and garden designers."

4to., original laminated boards. A near fine copy.

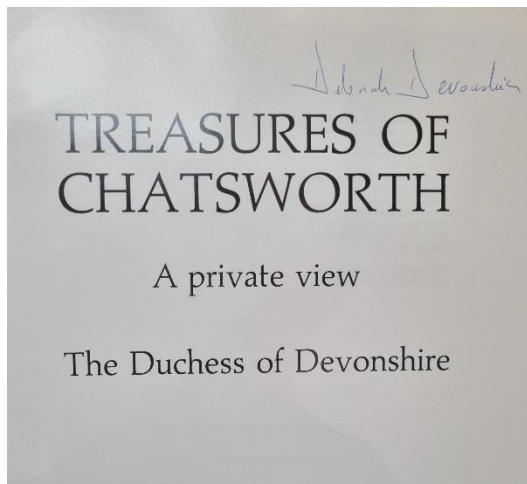
"Over the past four centuries botanists and gardeners in the British Isles have gathered, maintained and propagated many varying species of plants. Their work has been documented in innumerable books and articles which are often difficult to trace. *The Dictionary of British and Irish Botanists and Horticulturalists* represents a time-saving reference source for those who wish to discover more about the lives and achievements of the horticulturalists listed. The dictionary's utility comes not only from indicating the major publications of the named authors, but also the location of their herbaria and manuscripts.

The previous 1977 edition of the Dictionary has for many years been a much-used source of information for botanists, botanic artists and archivists. In this revised edition the scope has been expanded to include among its 13,000 entries flower painters in addition to botanical artists over 1400 entries and, for the first time, garden designers. Finally, the Dictionary should have international appeal since so many botanists and gardeners worked on collective plants overseas, in particular in North America and the British Commonwealth. Each entry gives, wherever possible, details of dates and places of birth and death, educational qualifications, professional posts, honours and awards, publications, location of plant collections, manuscripts, drawings and portraits. Its main function, however, is to provide further biographical references to books and periodicals. Comprehensive classified indices facilitate access by professions and activities, countries, and plant interests.

[38365] £495

33. DEVONSHIRE, Deborah. **Treasures of Chatsworth. A Private View**

London Constable 1991



First edition signed by the author.

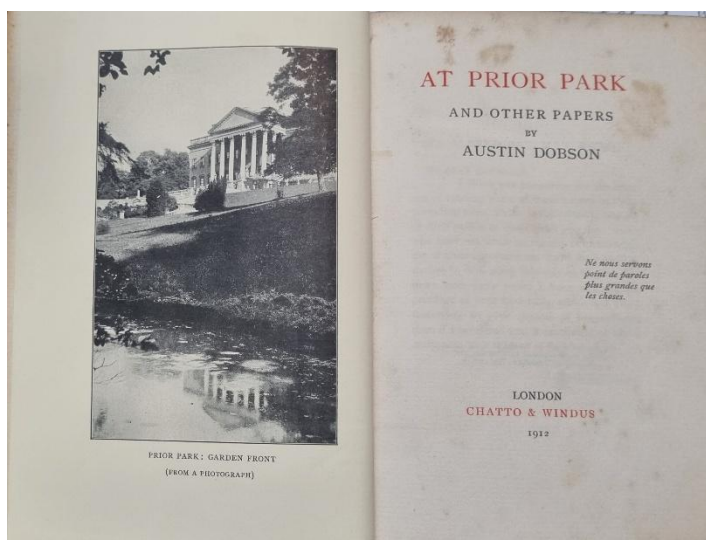
4to., original cloth with dust wrapper. A fine copy.

"The Duchess of Devonshire guides the reader round the Chatsworth treasures, providing anecdotes about how the works of art were acquired by the family and how they reflect the personalities and tastes of the various Dukes down the ages."

[39061] £95

34. DOBSON, Austin **At Prior Park and other Papers.**

London Chatto and Windus 1912



First edition presentation copy "With the compliments of Austin Dobson 18.x.12" in ink on front free endpaper.

8v., original black cloth lettered in gilt on spine. Some occasional foxing otherwise a very good copy.

In this collection of Dobson's essays, the subjects range from the romantic and classical to the academic and humanitarian. Among other delights, the reader will walk with Warburton, Fielding, Pope, and Pitt on the grounds of the renowned Prior Park. The chapter on Fielding includes letters never before published. Other subjects include

Eighteenth Century Stowe, Robert Lloyd, the artists Philip James de Loutherbourg and De Carmontelle, and Garrick's 'Grand Tour'.

[38498] £95.00

35. DUNTHORNE, Gordon **Flower & Fruit Prints of the 18th and early 19th centuries. Their History, Makers and Uses, with a Catalogue Raisonne of the Works in which They are Found**

London Holland Press 1970

Holland Press Reprint of the 1938 Edition. The standard reference work for flower and fruit books and prints with 335 complete entries for books and print collections with complete descriptions of the characteristics.

Folio, original cloth with price-clipped dust wrapper. Repaired closed tear to lower panel or wrapper which is a little chipped at head and foot, otherwise a very good copy.

[38357] £75



36. ELLIOTT, Brent **Treasures of the Royal Horticultural Society. 350 Years of Botanical Illustration**

London The Herbert Press 1994

First edition. review copy, with some seventy colour plates, arranged chronologically from the 1630s to the present day, from the Royal Horticultural Society's remarkable collection of drawings

4to., original cloth with dust wrapper. A near fine copy.

[38356] £35

37. ELLIOTT, Brent **The Country House Garden. From the Archives of Country Life 1897-1939**

London Mitchell Beazley 1995

First edition. "A collection of photographs and articles on some of England's finest country houses and their gardens taken from pages of 'Country Life'. The book offers a record of this period of gardening history, with accompanying essays by Dr. Brent Elliot."

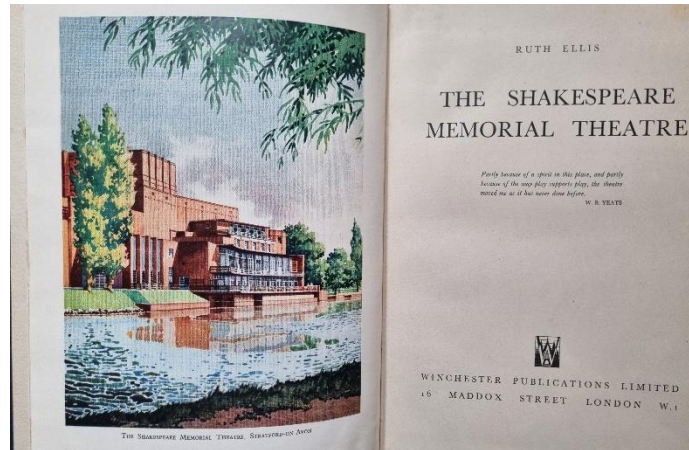
Folio, original cloth with dust wrapper. Bookplate, otherwise a very good copy.,

[38136] £50

38. ELLIS, Ruth **The Shakespeare Memorial Theatre**

London Winchester Publications Limited. 1948

First edition. Colour frontispiece and many black and white photographs of some of the actors who have performed there, as well as of the place itself. The appendix lists the cast and producers of the birthday play each year from 1879 to 1948, plus some detail on other plays performed at the Festivals.

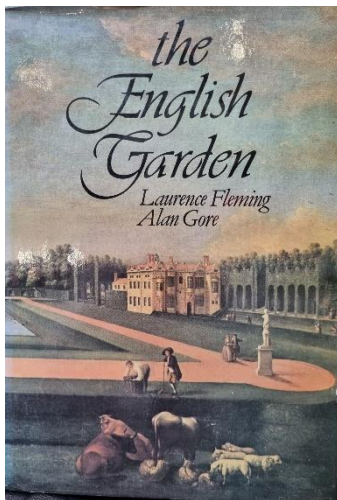


8vo., original black pebble grain cloth lettered in gilt on spine. Neat ink inscription, a little light browning to endpapers, otherwise a very good copy.

[38337] £50

39. FLEMING, Laurence & GORE, Alan. **The English Garden.**

London, Michael Joseph 1979



First edition. Based on the Thames Television series.

8vo., original cloth with dust wrapper. Spine of wrapper a little sunned, bookplate, otherwise a very good copy.

'*The English Garden* presents the pursuit of gardening in England as a pastime of pleasure, and shows how the gardens of the day reflected the society, and the architecture, of the time.'

[38133] £35

40. FULLER, Henry (Artist) **The Song of Songs Which is Solomon's**

Holybourne Clarion Publishing 1995

First edition, limited edition of 499 numbered copies, this No. 10 of 29 copies signed by artist Henry Fuller and publisher Trevor Weston, this copy with an ad personam inscription from the latter to "A. David Owen", with a folder containing a set of the colour illustrations each signed by the artist and here also with an original pastel illustration signed by Fuller.

4to, original illustrated wrappers, line drawings throughout with occasional splashes of gold, 8-panel fold-out colour-printed illustration tipped-in to inside rear cover, pp. [40], slipcase, a near fine copy

[37041] £495



First publication in English of the “Manifesto of Futurism”

41. [FUTURISM] MARINETTI, Filippo Tommaso (Editor) **Manifesto of Futurism [in] Poesia. Rassegna Internazionale. Anno V. Aprile**

Milan Poligrafia Italiana 1909



First edition, containing the first publication in English of the “Manifesto of Futurism”.

Oblong quarto (30 x 28cm). Publisher’s original pictorial stapled wrappers designed by Alberto Martini. Page edges untrimmed. Text in Italian, French, English, and German. Occasional black and white illustrations. 92pp. A very good copy, the binding firm with two diagonal creases to the top corner of the rear cover, a 1cm tear to the head of the rear cover, some nicks and toning to the edges of the covers, and a few minor marks. The contents remain in very good order and clean throughout.

The most important issue of this periodical, published between 1905 and 1909, established and directed by the Italian poet and founder of the Futurist movement, Filippo Tommaso Marinetti (1876-1944), containing the first publication in English of the “Manifesto of Futurism”

First published in French in “Figaro” on 20th February 1909, in the present journal the manifesto appears on pp.1-2, titled “Declaration of Futurism”, as well as in French and Italian. (“Manifeste du Futurisme” and “Manifesto del Futurismo” (pp. 36-37)).

This quadruple issue also contains several other pieces by Marinetti himself (including “Hors du possible noir en plein azur absurde! (Chant futuriste)” (pp.66-69) and “La Morte prese il volante. (Visione futurista d'una corsa d'automobili)” (pp.70-71)), as well as numerous pieces of Futurist poetry, with contributions by Paolo Buzzi, Federico De Maria, Corrado Govoni, Robert Scheffer, Libero Altomare (“Canti futuristi”), Fred G. Bowles, Georges Perin, Henry Bataille, and others, in addition to a European press review section pp.12-34 concerning reactions to the new movement.

Devoted exclusively to the recently proclaimed birth of “Futurism” - with its emphasis on dynamism, speed, technology, youth, violence, and industry - this issue of “Poesia” marked a key moment in the development of this influential artistic and social movement, which would help to shape European culture and politics - particularly in Italy and Russia - during the early twentieth century.

[38843] £995

42. GIBBINGS, Robert **Coming Down the Seine**

London J.M. Dent & Sons Ltd 1953



First edition, edition de luxe, limited to 75 numbered copies signed by Gibbings, with an original proof engraving also signed by Gibbings.

8vo., original deluxe binding of full blue morocco, lettered in gilt on spine with small gilt block of a man in a rowing boat on upper board. Spine slightly darkened otherwise a very good copy.

A collection of illustrations and engravings made by Gibbings on his journey down the Seine. The narrative describes his travels starting from the villages along the Seine north of Dijon and slowly making his way upstream to the mouth of the river in Normandy. Extensive description of the local topography, architecture and culture, with special attention paid to his time in Paris.

[38561] **£495**



43. GILL, Eric **The Canterbury Tales. "St. Thomas of Canterbury" and "Crucifix on Tree."**

1928

One of 10 numbered copies signed by Eric Gill.

Mounted. A pair of border decorations that appear in the Golden Cockerel Press edition of The Canterbury Tales.

Physick 519 and 520

[36154] **£750**

44. GILL, Eric **The Canterbury Tales. "Man Climbing" and "Man Dead;"**

1928

One of 10 numbered copies signed by Eric Gill.

Mounted. A pair of border decorations that appear in the Golden Cockerel Press edition of The Canterbury Tales.

Physick 513 and 514

[36155] **£750**

45. GILL, Eric **The Canterbury Tales. "Child Pointing" and "Chaucer Writing at Foot of Spray;"**
1928

One of 10 numbered copies signed by Eric Gill.

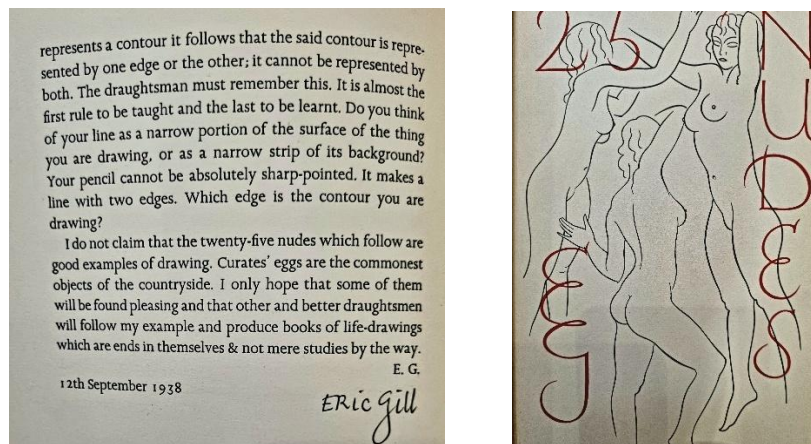
Mounted. A pair of border decorations that appear in the Golden Cockerel Press edition of *The Canterbury Tales*.

Physick 525 and 526

[36156] £750

46. GILL, Eric **Twenty-Five Nudes engraved by Eric Gill. With an Introduction**

London J.M. Dent & Sons Ltd for Hague & Gill Ltd 1938



First edition signed by Eric Gill at the end of his Introduction With a typed letter on Piggotts headed paper signed by Gill loosely inserted. The letter dated 20th December 1928 is to Dr Herman Radin in New York arranging to have this signed copy sent to him by the publishers.

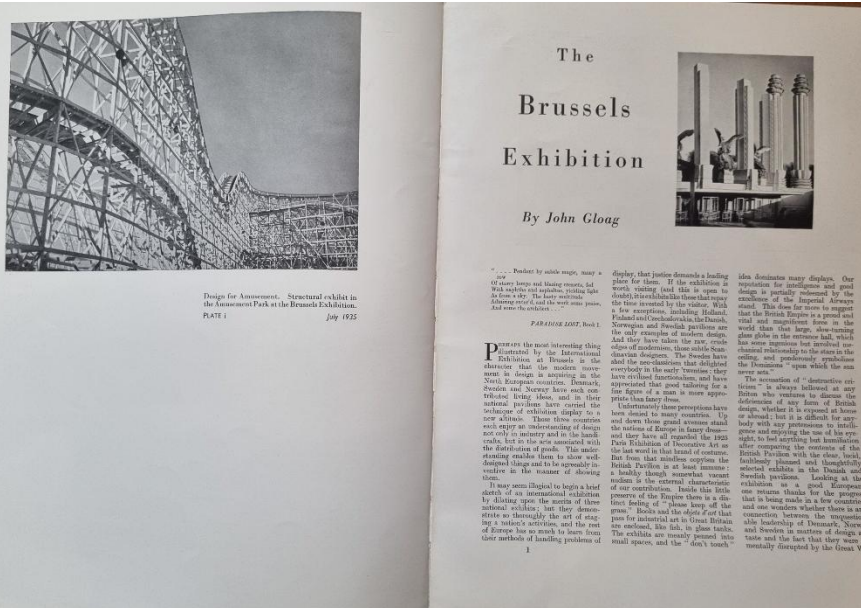
“There are actually 26 engravings by Eric Gill (27 if you count the initial letter in the Introduction) in this book. The 26th does not belie the title of 25 Nudes as it is simply an engraving of hands thrown in for good measure”.

8vo., original cloth with dust wrapper. A very good copy.

Gill did not pass through the typical art school course of training, and so did not regard 'life' drawing as an essential foundation. He came to it, in middle age, as an activity to be enjoyed for its own sake. Further, he did not care for professional models, and preferred friends to pose for him. The model for some of these studies was Beatrice Warde, the typographer and associate of the Monotype Corporation. In their total reliance on white line, these engravings are extraordinary achievements. As Robert Speaight has written, the contours look as if they could ‘burst into flame’.

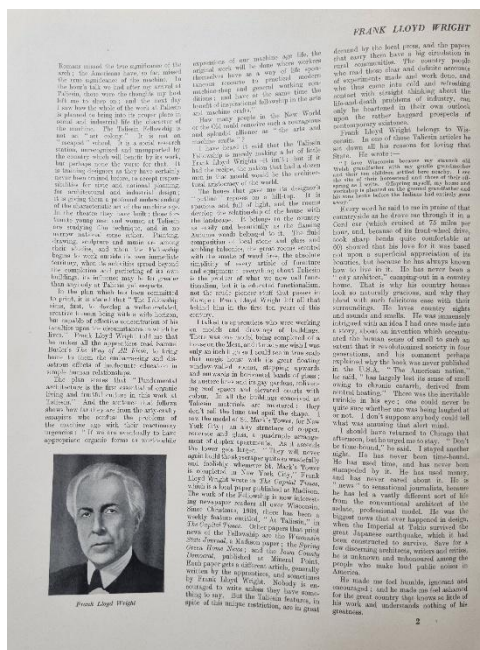
Christopher Skelton in *The Engravings of Eric Gill*, 1983 regarding the printed title page and wrapper for Gill's *25 Nudes*: "The page was originally printed from line blocks reduced from prints of P968-71" He adds that Ralph Beedham, Gill's one time assistant, helped Gill with the blocks. Gill's relationship with the blocks is strong both as artist and printer as the title page was printed at his press in High Wycombe and the book was Gill's own production.

[37548] £95



49. GLOAG, John (Contributor) Frank Lloyd Wright and the Significance of the Taliesin Fellowship. Article in The Architectural Review January 1935.]

London The Architectural Review Vol. LXXVII No. 458 January 1935 1935



Gloag's article appears on pp. 1-2 of this issue of The Architectural Review.

Folio, original printed wrappers. Spine a little worn at head and foot, wrappers a little grubby otherwise a very good copy of this issue of the stylishly produced periodical.

Also included in this issue is an article by Raymond Mortimer *Nature Imitates Art* illustrated with 2 plates and 3 other photographs by Paul Nash. "If Uccello had been armed with a Kodak, I have no doubt he would have used it to capture the strangest tricks of perspective. Mr Paul Nash has detected in nature, where the rest of us would have seen nothing, just that disquieting element which gives a particular flavour to his later pictures".

[37549] £125

50. GOLAND, Il'ya. (Photographer) Москва. Фотоэтюды.Цветные фотографии Ильи Голанда. [Moscow Photo Studies by Il'ya Goland] [With captions in Russian, English, French and German.]

Moscow Published by Moskva: Moskovski Rabochi 1957

First edition. With 77 colour photographs by Il'ya Goland captioned in Russian, English, French and German.

Oblong 4to., original cloth lettered on upper board, title-page printed in red and black. A near fine copy.

Ilya Borukhovich Goland (1918-1977) was a Soviet photographer, master of colour photography. He was one of the first to make colour separations for printing from colour negatives. The author's modernisation of photographic equipment made it possible to achieve unique image quality. In 1957, he released the author's photo album "Moscow" - the first domestic colour photo album, which was then a gift for participants in the International Festival of Youth and Students in Moscow.



First Secretary Khrushchev presented copies of this album to Queen Elizabeth II of Great Britain and to the Chairman of the Government of India, Jawaharlal Nehru,

The International Festival of Youth and Students in Moscow in 1957 was the largest such festival with 34,000 young people from 131 countries attending the event. The festival has been held occasionally since 1947, mainly in communist states, as an event of global youth solidarity for democracy and against war and imperialism. The most recent festival took place in Sochi, Russia, from 13 to 22 October 2017.

An excellent example of colour photography used as an international propaganda tool for the Khrushchev regime.

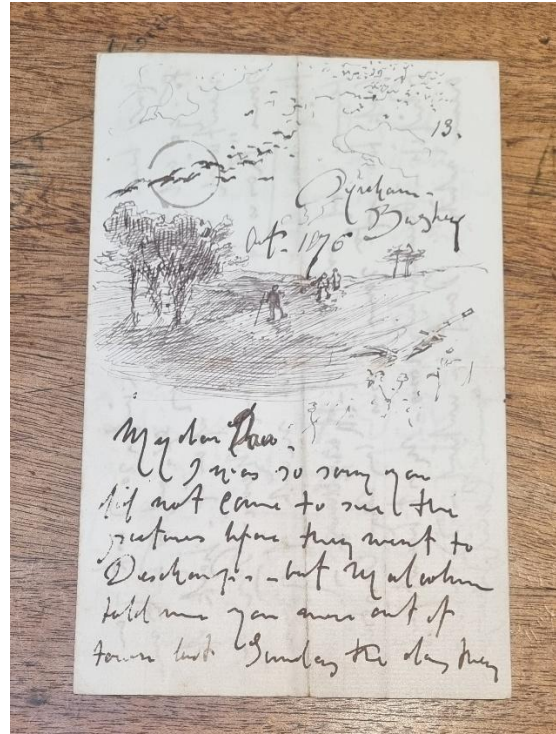
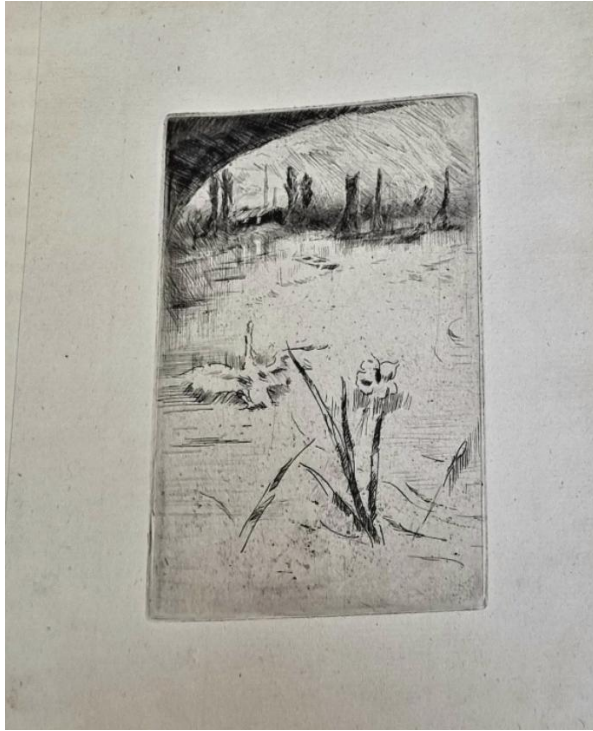
[37806] £495

With autograph letter and original pen and ink sketch by Lawson

51. GOSSE, Edmund. WHISTLER, J.M. (Illustrator) Cecil Lawson: A Memoir. With illustrations by Hubert Herkomer, J.A. McN. Whistler, and Cecil Lawson

London Fine Art Society 1883

First edition. With 7 full-page illustrations and 13 woodcuts. The full-page illustrations include James Abbott McNeill Whistler's etching *Swan and Iris*. The subject was inspired by an unfinished painting by the artist and subject of this memoir, Cecil Lawson (1851-1882). That painting is described by Gosse as "an extremely fine composition which he never finished, a swan startled under old Battersea Bridge, in which the lateral curves of the bank of mud in the foreground, of the Surrey shore beyond, and of the arch of the bridge, were contrasted in the most original way with the upright lines of the swan's body."



With an autograph letter signed by Cecil Lawson tipped in. The letter includes an original pen and ink sketch by Lawson.

The letter is to Lawson's close friend the composer and musician, Theo Marzials (1850-1920), dated 13 October 1876 Dyreham Bushey. Written from the home of his fellow artist and close friend Hubert Von Herkomer, the letter decries an exhibition held at the Dudley Gallery in London, although at the same time praising certain artworks in the exhibition notably by Herkomer and Lawson's wife-to-be Constance Birnie Philip. "My dear Theo, I was so sorry you did not come to see the pictures before they went to Deschamps [Gallery]...I did not see you on Saturday at the Dudley - my [?] says he told you of their (Dudley's) disgusting treatment of one of my best paintings, which by the by will be at Deschamps Gallery. If you have a chance of getting me mentioned in any motion upon the Dudley you will do me the greatest favour - I never have seen a worse exhibition at the the Dudley than the present. You like my work I think. You have been sometimes kind - so I ask you to and see the Dudley ex and to get me mentioned in any article upon it. Look at some "Roses" by Fantin... and look at H Herkomer and look too for some "Roses" by Constance Philip - cream white roses - most beautiful cream white too. Don't be unkind - thanks. Yours Cecil Lawson."

The pen and ink sketch in the letter is reminiscent of Lawson's *Morn in russet mantle clad* which was exhibited in the Royal Academy in 1878.

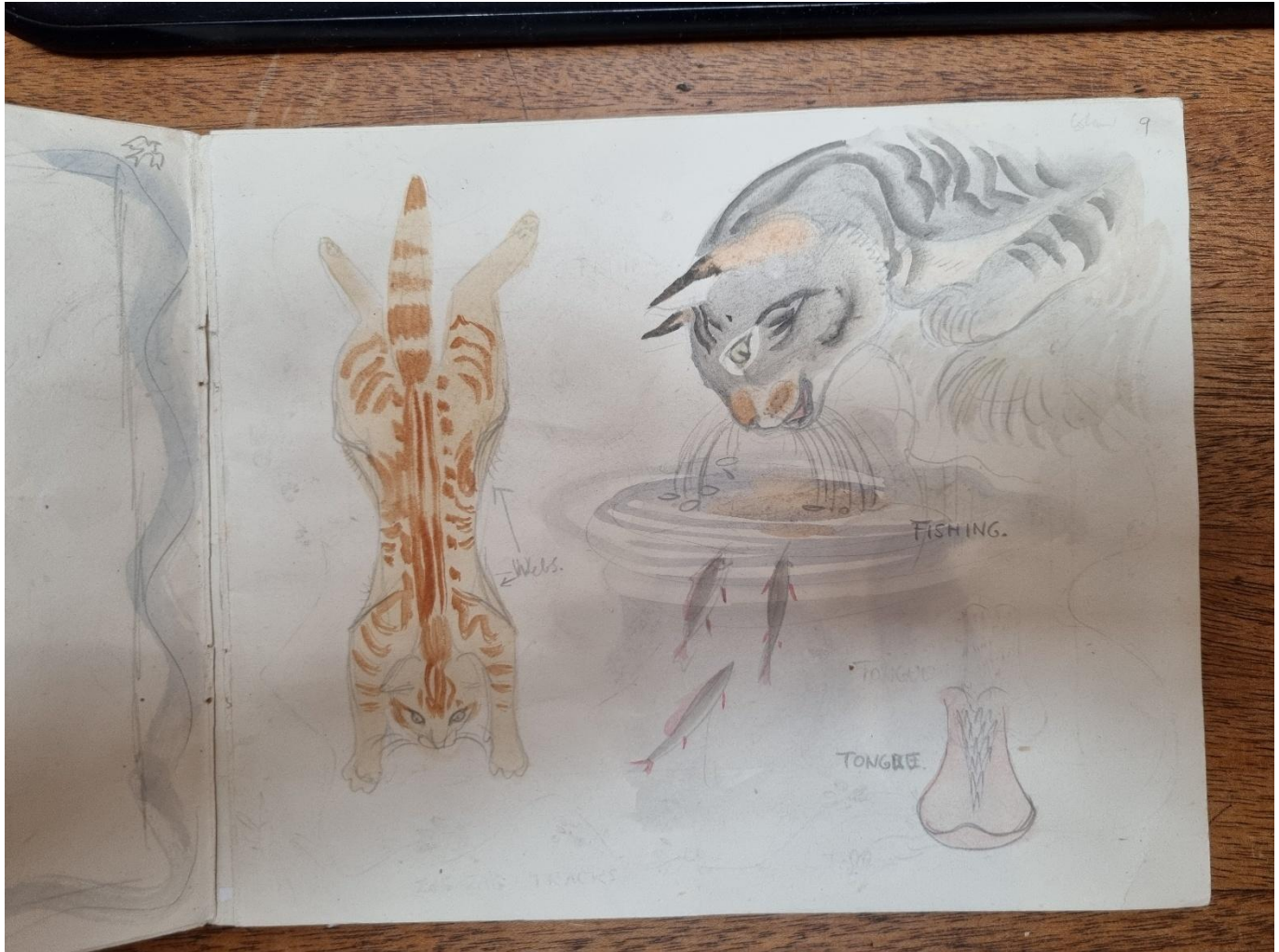
Folio, original japanese vellum, lettered in red and gilt. A little rubbing to binding, otherwise a very good copy.

[38904] £2995

52. HALE, Kathleen **Original Preparatory Sketches for an unpublished book of cats by Kathleen Hale.**

12 pages numbered 3-12, [29]-30. Oblong 8vo., 225 x 182mm. Leaves removed from sketchbook, a couple still joined, good condition Watercolour, pencil, and with some captions in ink.

This collection of pages for an unpublished book shows artwork in various stages of completion.



Page 3 shows a border around an empty text block. The upper border has a rough pencil sketch of a cat fighting a snake and as captioned thus in pencil. The lower left corner has a pencil sketch of a cat's head with a mouse in its mouth.

Page 4 shows a grey watercolour border below which are sketches of three cats resembling dogs in pencil and watercolour captioned in pencil "cats you never see".

Page 5 has a grey watercolour border within which are two pencil anatomical sketches of cats captioned above the border in pencil "muscles" and "skeleton. Below the boarder are two pairs of cats' eyes in ink and watercolour captioned "eyes in sunlight" and "eyes at night". This page has one small brown spot.

Page 6 has a single pencil line border above which are three rough pencil sketches of cats' paws. Below the border are pencil sketches of a cat lying on its back and a cat seated. This page has the same small brown spot as the preceding page.

Page 7 has a double pencil line border. In the bottom left corner is a rough pencil sketch of a cat stretching. The lower right corner has a pencil sketch of a cat seating with its front paws tucked in. The left edge has a pencil sketch of a cat on hind legs stretching up to catch a fish. With same brown spot.

Page 8 has a single pencil line border around which is a grey watercolour border with a patch of paw prints within the border, captioned in ink "zig-zag tracks."

Page 9 has a finished large pencil and watercolour illustration of a cat fishing, a pencil and watercolour sketch of a cat pouncing with pencil note "webs" and a small pencil and watercolour anatomical drawing of a cat's tongue, so captioned.

Page 10 shows rough pencil sketches of a cat's face and a cat's tail together with a pencil sketch of a prowling cat.

Page 11 has a rough pencil sketch of two cats sitting together captioned "Male & female" with a sketch of a kitten in the lower right corner.

Page 12 is blank except for a pencil line border.

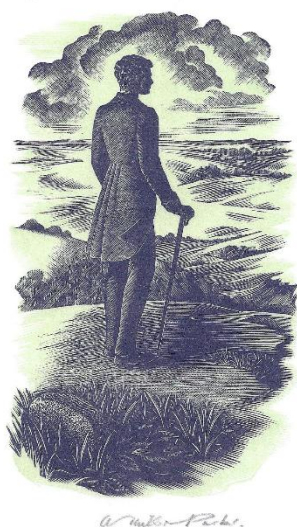
Page [29] is blank except for the ink caption "Abyssinian Cat".

Page 30 has a pencil sketch of a cat standing. Caption "Manx" in ink at the top of the page, and also captioned "The End" in pencil below the cat.

[36192] £1995

53. **HARDY, Thomas *Jude the Obscure*. With an Introduction by John Bayley and wood-engravings by Agnes Miller Parker**

New York The Limited Editions Club 1969



Limited edition of 1500 numbered copies signed by Agnes Miller Parker. With a loose wood-engraving signed by Agnes Miller Parker in a paper sleeve loosely laid in. With the bookplate of Sir Frederick Richmond.

8vo., original black morocco backed grey marbled papers covered boards. A fine copy with slipcase.

[38478] £495

54. HASSALL, Joan (Illustrator). STEVENSON, Robert Louis **A Child's Garden of Verses. With Wood Engravings by Joan Hassall**

Edinburgh The Hopetoun Press 1947



First Joan Hassall illustrated edition. With 6 vignette proof wood engravings inscribed by Hassall to her great friend Sydney C. Cockerell.

Four of the wood engraved vignettes are titled in pencil by the artist: 'Envoy' (a bird carrying a book in its beak), 'Foreign Children' (an Inuit fishing) and 'The Flowers' (two small figures passing huge flowers) and 'My treasures' (soldiers, a chisel, and a flute in a nest), the other two are of a small pine bough and 'The End' with a boy playing with his toys.

All of the vignettes are inscribed in pencil by Joan Hassall to Sydney C Cockerell using their initials and are variously dated 23.3.49, 19.6.49 and 22.6.49.

Hassall had a benefactor in Sir Sydney Cockerell, the director of the Fitzwilliam Museum from 1908 to 1937. They had met in 1948, a year before she inscribed these proof engravings to him. Joan Hassall became one of the group of women who helped care for him in Kew in his old age, a group he called "Angels". He financed her trips to Europe and gave her two valuable Holbein books which she used as security to raise a loan to repair her house in Kensington Park Road. She often sent proofs to him inscribed SCC and on his death in 1962 they were returned to her and many of them are now in the Fitzwilliam Museum.

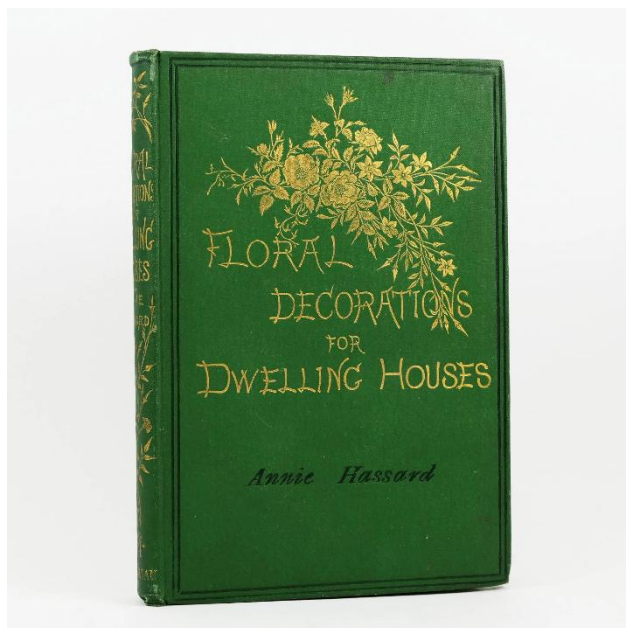
Joan Hassall was also notable for being the first woman Master of the Art-Worker's Guild in 1972 which had stayed closed to women until 1964.

8vo., original cloth with dust wrapper. Spine of wrapper sunned, neat ink name, otherwise a very good copy.

[39095] **£1250**

55. HASSARD, Annie **Floral Decorations for Dwelling Houses. A Practical Guide to the Home Arrangement of Plants and Flowers. With Numerous Illustrations.**

London Macmillan & Co 1875



First edition, a lovely copy of this delightful work on flower arrangements and indoor plants that was highly praised by contemporaries.

8vo., Original green cloth elaborately blocked in gilt and black with floral designs on the spine and upper board, brown coated endpapers. Burn & Co. binder's ticket to the rear pastedown. 9 steel engraved plates, steel engravings throughout the text. Single leaf of ads at rear. Blind stamp of the W. H. Smith lending library to the front free endpaper. Cloth only very lightly rubbed at the extremities with a few small marks, a few light spots to the title. An excellent copy.

By 1875, botanical pursuits such as flower and fern collecting, pressing, and arranging had been a major hobby for British women for at least a generation.

Floral Decorations for the Dwelling House

expanded on the work of earlier authors, such as A. E. Maling (*Flowers for Ornament and Decoration*, 1875), by adding advice on living plants in addition to cut flowers. It “offers a very detailed account, both practically and artistically oriented, of the best plants and best pieces of equipment to use for a wide variety of indoor plant and flower decorations, from bouquets to dining tables, window displays, hanging baskets and Christmas decorations, as well as giving advice on how best to arrange them” (Sparke, *Nature Inside*, p. 48).

The book was praised in the January 1876 issue of *The Floral World and Garden Guide* as “a systematic treatise on the subject. The truth is, the gifted author of this stands alone and far in advance of all competitors, whether as an exhibitor or a judge of exhibitions, whether in the preparation of a bouquet for a princess or the decoration of a grand saloon for an important public ceremony”. In that year an American edition was published by Macmillan, in which additional emphasis was placed on living plants in decorative schemes (Sparke).

[38098] £295

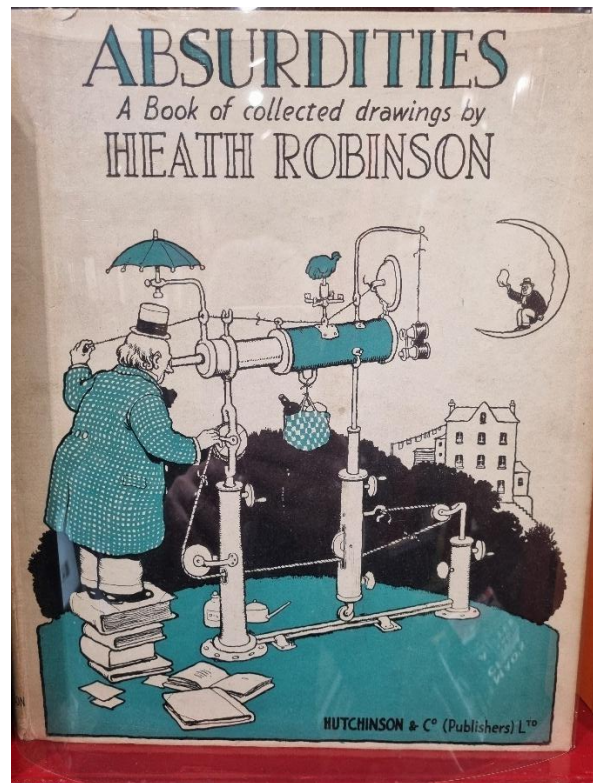
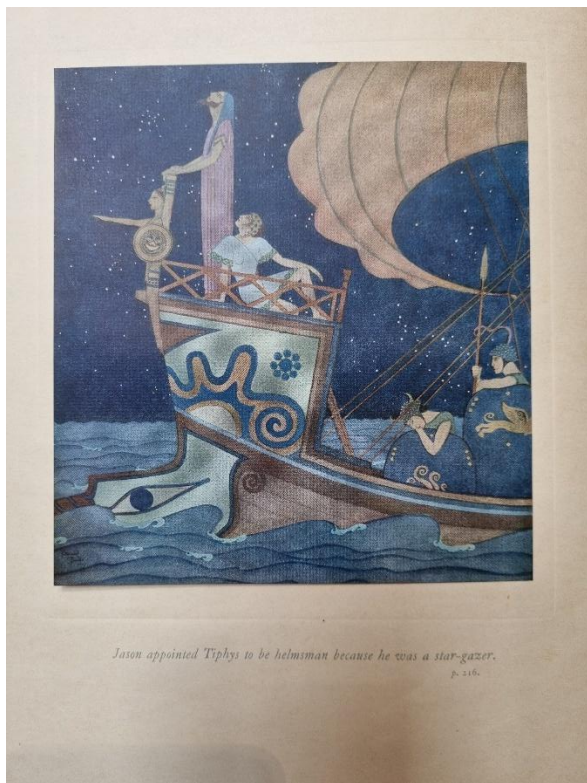
56. HAWTHORNE, Nathaniel. **Tanglewood Tales. Illustrated by Edmund Dulac**

London Hodder and Stoughton 1918

First Dulac illustrated edition, limited edition of 500 numbered copies signed by Dulac. With 14 tipped in coloured plates by Edmund Dulac.

4to., original half vellum and paper covered boards, gilt titles and decoration to spine, illustrated endpapers, housed in custom made quarter morocco solander case with gilt illustration to front. Slight bumping to top of spine, boards a little faded in places, a few light marks to vellum, light tanning to prelims pages, occasional foxing to untrimmed page edges but pages mostly clean, plates bright, binding firm, book in very good condition, case lightly rubbed at corners.

[36222] £995



57. HEATH ROBINSON, William **Absurdities. A Book of Collected Drawings**

London, Hutchinson and Co. n.d. [1934]

First edition. With 90 full-page drawings and six vignettes.

Folio, original illustrated paper covered boards. A remarkably fine copy of a notoriously fragile book.

"The more serious the business undertaking, the funnier his drawings became." (John Lewis. Heath Robinson. *Artist and Comic Genius*, p. 181.

William Heath Robinson (1872-1944) was an English cartoonist and illustrator best known for drawings of ridiculously complicated machines for achieving simple objectives. His brothers, Thomas Heath Robinson and Charles Robinson were also artists. In the United Kingdom, the term "Heath Robinson" entered the language during the 1914-1918 First World War as a description of any unnecessarily complex and implausible contrivance, much as "Rube Goldberg machines" came to be used in the United States from the 1930s onwards as a term for similar efforts. The term "Heath Robinson contraption" is perhaps more often used in relation to temporary fixes using ingenuity and whatever is to hand, often string and tape, or unlikely cannibalizations. Its continuing popularity was undoubtedly linked to Second World War Britain's shortages and the need to "make do and mend".

[37851] £995

58. HEDGEHOG PRESS. **A Little Book of Choice Cuts & Wise Words for Crawhall Connoisseurs and Leadenhall lovers.**

Wivenhoe Printed at the Hedgehog Press 2004

First edition.



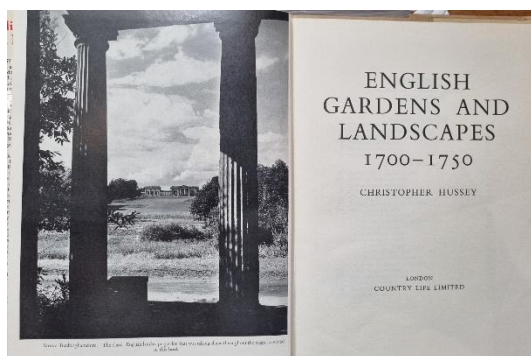
Small 8vo. pp.8 reproducing Crawhall woodcuts.

The Hedgehog Press was founded by Alan Brignull in 1976 as a hobby press in the tradition of John Ryder's "Printing for Pleasure". After periods in Ilford, Leyton and Loughborough, it is based now in Wivenhoe, Essex, England.

[36227] £50

59. HUSSEY, Christopher **English Gardens and Landscapes 1700-1750**

London Country Life 1967



First edition.

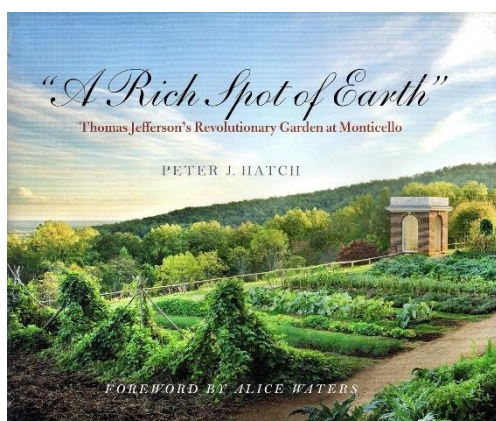
4to., original cloth with somewhat tatty dust wrapper with some chips and creases, bookplate.

"Illustrates the principal gardens and garden architecture attached to country houses during the first half of the 18th century and relates them to the revolution of ideas that in England was then transforming gardens into landscapes."

[38142] £50

60. [JEFFERSON, Thomas] HATCH, Peter J. **A Rich Spot of Earth. Thomas Jefferson's Revolutionary Garden at Monticello. Foreword by Alice Waters**

New Haven Yale University Press 2012



First edition signed by Peter Hatch.

Oblong 4to., original cloth with dust wrapper. A fine copy.

"A gorgeous volume showcasing Jefferson's amazing vegetable garden, and its uniquely American characteristics and its legacy"

"Were Thomas Jefferson to walk the grounds of Monticello today, he would no doubt feel fully at home in the 1,000-foot terraced vegetable garden where the very vegetables and herbs he favored are thriving. Extensively and painstakingly restored under Peter J. Hatch's brilliant direction, Jefferson's unique

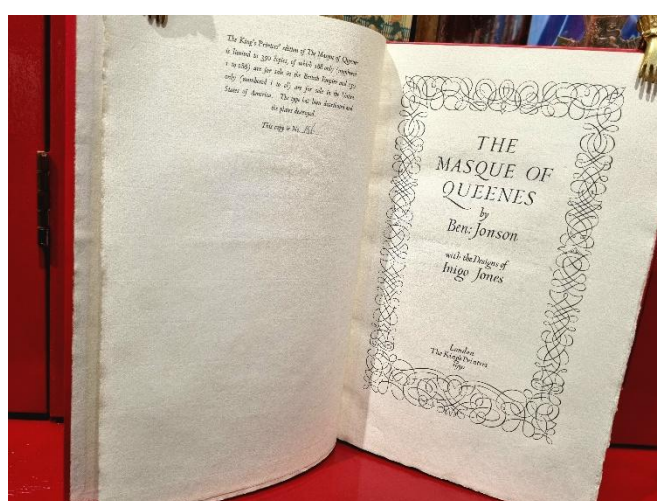
vegetable garden now boasts the same medley of plants he enthusiastically cultivated in the early nineteenth century. The garden is a living expression of Jefferson's genius and his distinctly American attitudes. Its impact on the culinary, garden, and landscape history of the United States continues to the present day.

Graced with more than 200 full-colour illustrations, "A Rich Spot of Earth" is the first book devoted to all aspects of the Monticello vegetable garden. Hatch guides us from the asparagus and artichokes first planted in 1770 through the horticultural experiments of Jefferson's retirement years (1809–1826). The author explores topics ranging from labour in the garden, garden pests of the time, and seed saving practices to contemporary African American gardens. He also discusses Jefferson's favourite vegetables and the hundreds of varieties he grew, the half-Virginian half-French cuisine he developed, and the gardening traditions he adapted from many other countries."

[37474] **£125**

61. JONSON, Ben **The Masque of Queens with the Designs of Inigo Jones.**

London The King's Printers 1930

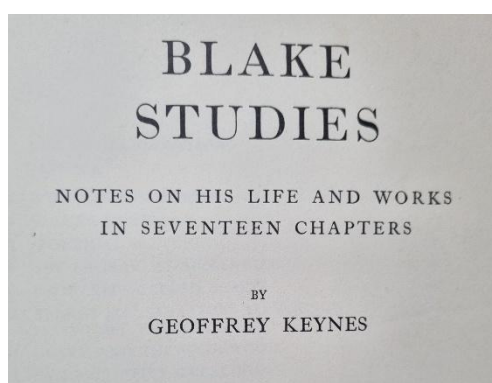


Limited edition of 350 copies. With 20 plates reproducing designs by Inigo Jones and with a facsimile of the manuscript in Jonson's hand held at the King's Library at the British Museum.

Folio, original full red vellum with gilt decoration, top edge gilt. A fine copy.

The Masque of Queens, Celebrated From the House of Fame is one of the earlier works in the series of masques that Ben Jonson composed for the House of Stuart in the early 17th century. It was first performed at Whitehall Palace on 2 February 1609. [36926] **£350**

62. KEYNES, Geoffrey **Blake Studies. Notes on his Life and Works in Seventeen Chapters**



London Rupert Hart-Davis 1949

First edition.

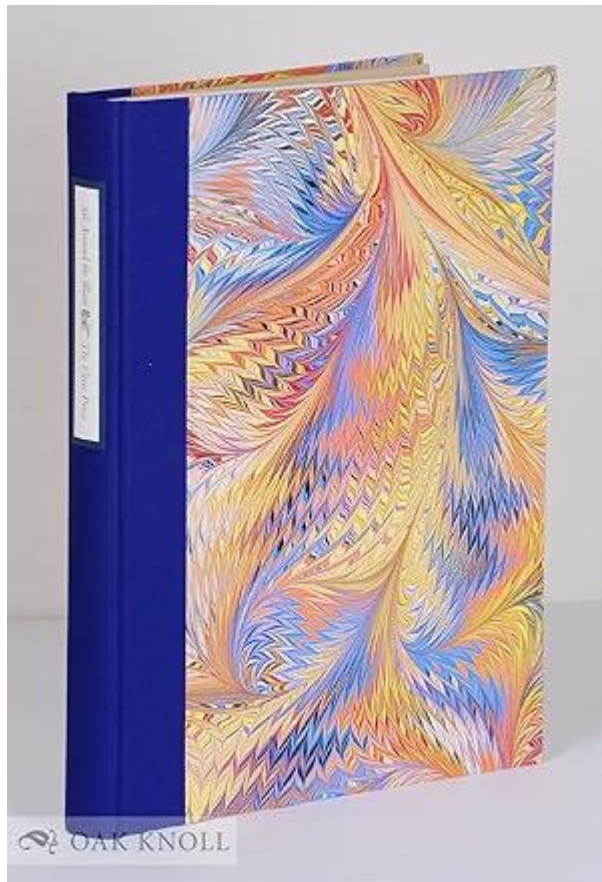
4to., original cloth (without dust wrapper). A very good copy.

Geoffrey Keynes was a leading authority on the literary and artistic work of William Blake. His work on William Blake "was instrumental in establishing Blake as a central figure in the history of English art and literature." (ODNB)

[38111] **£50**

63. LAWRENCE, Simon **All Around the Block. The Fleece Press from start to finish by Simon Lawrence, with a Foreword by Sebastian Carter**

The Fleece Press 2024



First edition, limited edition of 300 copies, this one of 210 standard copies of the book. 312 pages, about 45 tip-ins.

Quarter bound in cloth and a truly stunning custom-marbled paper made in Madrid by Antonio Vélez Celemin, whose last major commission this has been, coinciding with the final Fleece Press book.

“The ideal way to document everything produced by a press is to do it yourself, so I am delighted that the Fleece Press Bibliography is now coming in small batches from the binders. Compiled by John Hodgson and myself, all 106 books and about 250 pieces of ephemera are carefully listed, with additional commentaries for each book and for many of the ephemeral entries. There is also my introductory essay, and I am honoured to have a Foreword by Sebastian Carter, whose long and distinguished career at the Rampant Lions Press, and much more besides, enables him to write with authority on private press publishing matters.”

[38032] **£340**

Original watercolours of Apollo and the Nine Muses

64. LE BEL, Gaston (Artist) **Apollon et les Neuf Muses**

France 1907



Handsomely bound gift book featuring charming original watercolours representing Apollo and the Muses of Greek mythology. The volume opens with a portrait of the sun god Apollo driving his chariot across the sky, followed by portraits of the nine muses, the inspirational children of Zeus, King of the gods, and Mnemosyne, the goddess of Memory. The nine sisters are depicted here as young girls demonstrating their talents. Clio, muse of history, blows her trumpet, clutching a list of rulers from Alexander to Napoleon. Melpomene, muse of tragedy, glowers over a smashed doll and bottle of hemlock. Urania, muse of astronomy, floats through the night sky holding the moon by a thread like a balloon. The remaining portraits include Thalia, muse of comedy; Euterpe, muse of music; Calliope, muse of epic poetry; Terpsichore, muse of dance; Polyhymnia, muse of lyric poetry; and Erato, muse of love poetry. The volume closes with an image of two winged cherubs flanking a lyre.

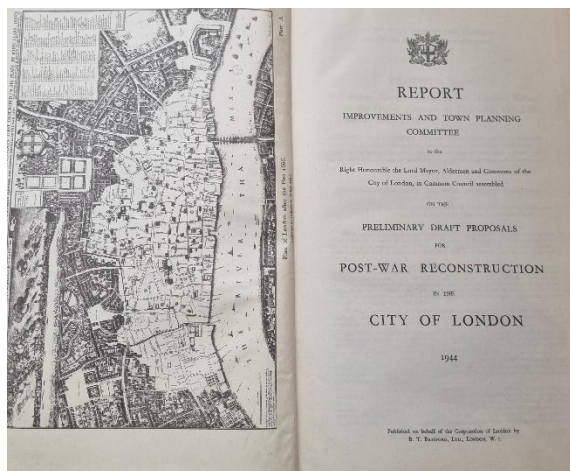
The first blank leaf bears a gift inscription to "mon cher Max," tucked into the front pocket is a handwritten key to the muses provided by Max's grandmother. With a small bouquet of dried wildflowers tucked in the rear pocket.

Single volume, measuring 7.75 x 6 inches: preliminary blank with presentation inscription, 11 card leaves tabbed at gutter, final blank. Contemporary chestnut crushed morocco with decorative raised bands, silver monogram to upper board, and silver clasp to fore-edge; gilt-tooled doublures; watered silk end leaves with pockets to both pastedowns; all edges trimmed and gilt. Front free end leaf lettered in gilt: "Monsieur Gaston Le Bel à Max Lanet;" front pocket containing autograph note (neatly cut in half to fit slot); rear pocket containing glassine envelope containing dried wildflowers tied with pink silk ribbon. Eleven ink and watercolour illustrations on paper, trimmed and mounted to rectos of stiff card leaves. Blanks toned, light foxing to plate mounts. Housed in shelf worn card slipcase and chemise.

[38715] **£3500**

65. [LONDON] **Report Improvements and Town Planning Committee on the Preliminary Draft Proposals for Post-War Reconstruction in the City of London**

London Published by B T Batsford on Behalf of the Corporation of London 1944



First authorised edition, previously circulated as a private and confidential document. With frontispiece map, 12 plates, 16 maps (many folding & in colour). A discussion and review of planning proposals made for the reconstruction of the city of London post-war. The report, compiled for the Lord Mayor, covers changes to be made to traffic, land and buildings after the damage made by enemy bombings.

Folio, original red and white cloth lettered in gilt on spine and upper board, with gilt block of the crest of the City of London on upper board. Boards a little grubby otherwise a very good copy.

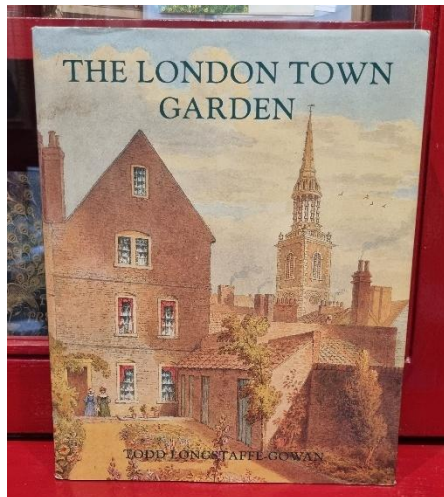
In 1944 the City's Improvements and Town Planning Committee produced a report written by F. J. Forty, the City Engineer which advocated restoring the City much as it had been before the devastation from bombing during the War. The Improvements and Town Planning Committee probably represented the interests of entrenched interests – the land owners of the City – who wanted to get the City back to business as it had been before the War, and who had little enthusiasm for the visionary ambitions of the London County Council architects department. But the Forty plan was heavily criticised, and William Morrison, the Minister of Town & Country Planning put considerable pressure on the City to appoint new and more progressive planning consultants. The architect Charles Holden was approached, and he accepted provided that the prominent town planner William Holford also be appointed.

Holden and Holford's final report called 'City of London Plan' was presented to the Court of Common Council in 1947 and was accepted by the City Corporation.

[38822] £50

66. LONGSTAFFE-GOWAN, Todd **The London Town Garden 1740-1840**

New Haven and London Yale University Press for the Paul Mellon Centre for Studies in British Art 2001



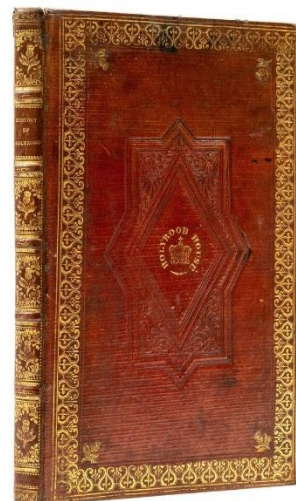
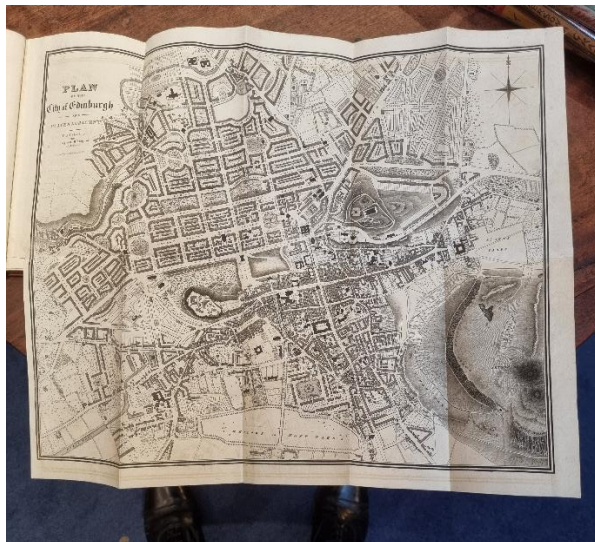
First edition.

4to., original cloth with dust wrapper. A near fine copy.

[38355] £50

67. MACKIE, Charles **The Original History of the Abbey, Palace, and Chapel Royal of Holyroodhouse; with an Account of the Palace and Environs.**

Edinburgh Printed for Booksellers 1829



“New Edition” of this popular guide to Holyrood House in Edinburgh, first published in 1819. A presentation copy from the author, inscribed “Presented by the author to John Kirk Esquire Senior Baillie of the town of Wick as a mark of respect and esteem 30 Sept 1829”. Below this inscription is a further presentation inscription from John Kirk, “Presented to Mr John [?] by John Kirk with best wishes, Nov 1833”.

8vo., choicely bound, presumably as a presentation copy, in full red morocco, boards with rich gilt roll border enclosing gilt thistle corner tools, blind stamped central lozenge to both boards, with a gilt crown lettered "Holyrood House" on upper board, spine fully gilt, all edges gilt. A little occasional browning, otherwise a very good copy in an attractive presentation binding.

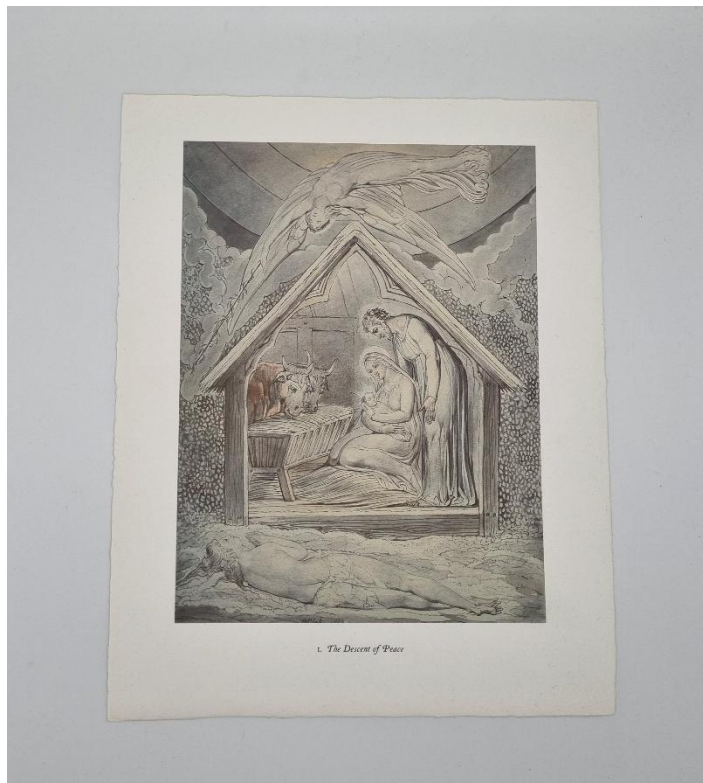
With large folding plan of Edinburgh, engraved vignette title-page, and 8 other illustrations.

John Kirk was the first chairman of the Wick and Pulteneytown Chamber of Commerce and was Provost of Wick from 1833-1836. He was also a partner in the establishment of Pulteney distillery in 1827 and remained so for 25 years.

[37850] £995

68. MILTON, John. BLAKE, William (Illustrator) **On the Morning of Christ's Nativity: Milton's Hymn, with illustrations by William Blake and a note on the illustrations by Martin Butlin, Keeper of the British Collection, The Tate Gallery.**

The Whittington Press 1981



Limited edition of 350 copies this one of XXV copies (unnumbered) specially bound in full Nigerian goatskin, with a separate portfolio of colour plates, all in a solander box.

4to., original full dark green Nigerian goatskin lettered in gilt on spine. A fine copy.

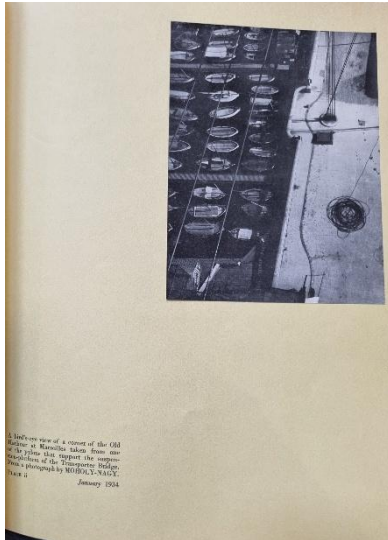
William Blake drew and painted illustrations for John Milton's nativity ode *On the Morning of Christ's Nativity* between 1803 and 1815. "Milton illustrations were a kind of work which Blake could not resist." (Bentley)

[37141] £995

69. MOHOLY-NAGY (Contributor) **Two Photographs [Plates in *The Architectural Review* January 1934.]**

London *The Architectural Review* Vol. LXXV No. 446 January 1934 1934

Two black and white photographic plates by Moholy-Nagy in this issue of *The Architectural Review*. "A Bird's-eye view of a corner of the old harbour at Marseilles taken from one of the pylons that support the suspension platform transporter bridge. From a photograph by Moholy-Nagy" and "At Close Range: Convolutions in Concrete. A Photograph by Moholy-Nagy."



Folio, original printed wrappers. Spine a little worn at head and foot, wrappers a little grubby otherwise a very good copy of this issue of the stylishly produced periodical.

[37546] £125

70. MORRIS, Richard **Panoramic view round the Regent's park from drawings taken on the spot by Richd. Morris.**

[London : Published by R. Ackermann, 96, Strand. Also to be had of R. Ackermann Junr. 191, Regent Street, 1831.] 1831



Continuous panoramic print of the view around Regent's Park, London. The panorama offers scenes of public life, such as an organ-grinder with trained dogs, stilt walkers, a puppet show, laundry carts, and George IV riding a carriage. (103 x 5627 mm) with fine hand colouring. The panorama includes the only known depiction of the Colosseum's original aviary next to the Rotunda.

103 x 5627 mm, in original cloth with cover engraving of Portland Place. Engraved by S.H. Hughes; after Richard Morris. Some soiling to plate on upper cover, horizontal crease boards, the

panorama itself in very good clean condition.

“A panorama of great beauty and delicacy, it reflects to perfection Morris' essay on uniting picturesque effect with rural scenery; the stately terraces of Regent's Park gradually blend in with the scenery of the park itself. Coloured plates in order: 1. Portland Place (cover title). 2. Harrow. 3. Little Primrose Hill / Primrose Hill. 4. Hampstead. 6. Gloucester Gate / Strathern Villa / Gloucester Terrace / St. Katherine's Church & Hospital. 7. Cumberland Place / Cumberland Villas. 8. Chester Terrace. 9. Cambridge Terrace / Colosseum / Clergy Orphan School. 10. St. Andrew's Place / Park Square East / Park Crescent. 11. Park Square West / Ulster Terrace. 12. York Terrace. 13. Cornwall Terrace / Clarence Terrace. 14. Sussex Place / Hanover Terrace.” (SPL Hand coloured Rare Book Collection)

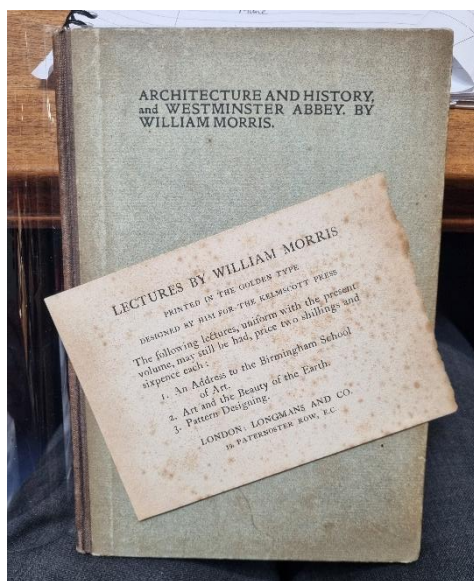
Such panoramas had become increasingly popular by the second quarter of the nineteenth century, and Ackermann, the publisher of this panorama, was one of the leading practitioners in the field. This panorama depicts Primrose Hill and Hampstead, the newly-built Nash Terraces, and London Zoo.

[Abbey Life 524] [38231] £8000



71. MORRIS, William **Architecture and History, and Westminster Abbey**

London Longmans and Co 1900



First edition printed at the Chiswick Press. Two addresses given by William Morris. *Architecture and History* was read before the Society for the Protection of Ancient Buildings on July 1 1884. *Westminster Abbey* was read before the Society for the Protection of Ancient Buildings in June 1893.

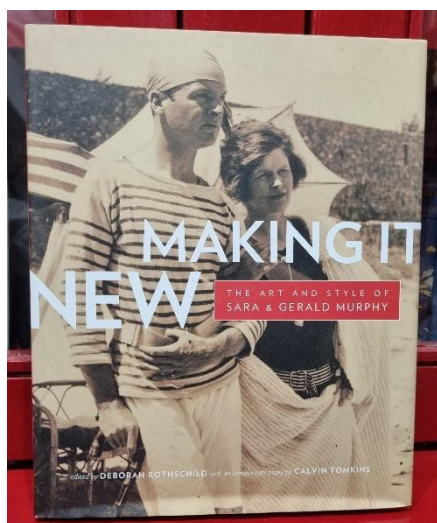
With scarce flyer for other printed lectures.

8vo., original cloth backed paper covered boards. Boards a little grubby otherwise a very good copy.

[38411] £95

72. MURPHY, Sara & Gerald **Making It New. The Art and Style of Sara & Gerald Murphy. Edited by Deborah Rothschild and with an Introductory Essay by Calvin Tomkins**

Berkeley University of California Press 2007



First edition published to accompany an exhibition organised by the Williams College Museum of Art.

8vo., original cloth with dust wrapper. A near fine copy.

Gerald Clery Murphy and Sara Sherman Wiborg were wealthy, expatriate Americans who moved to the French Riviera in the early 20th century and who, with their generous hospitality and flair for parties, created a vibrant social circle, particularly in the 1920s, that included a great number of artists and writers of the Lost Generation.

Nicole and Dick Diver of *Tender Is the Night* by F. Scott Fitzgerald are widely recognised as having been based on the Murphys, mainly from the marked physical similarities, although many of their friends, as well as the Murphys themselves, saw as much or more of Zelda and Scott Fitzgerald's relationship and personalities in the couple than

those of the Murphys. Ernest Hemingway's couple in *The Garden of Eden* is not explicitly based on this pair,

but given the similarities of the setting (Nice) and of the type of social group portrayed, there is clearly some basis for such an assumption. Guests of the Murphys often swam at Eden Roc, an event emulated in Hemingway's narrative.

[37309] £50

73. PEVSNER, Nikolas **The Buildings of England**

London Penguin/Yale University Press 1968 - 2010



Mixed editions. A Complete set of the Buildings of England series in 51 volumes.

Original black rexine hardcovers or cloth, gilt. Photographic plate sections.. One or two other volumes have minor wear to the top edges of the wrappers. Contents clean. Generally near fine in near fine dust wrappers.

27 volumes are in the original smaller format, 24 volumes are the latest revised editions in the taller format

After moving to Great Britain from his native Germany as a refugee in the 1930s, Nikolaus Pevsner found that the study of architectural history had little status in academic circles, and that the amount of information available, especially to travellers wanting to inform themselves about the architecture of a particular district, was limited. He conceived a project to write a series of comprehensive county guides to rectify this, and gained the backing of Allen Lane, founder of Penguin Books, for whom he had written his *Outline of European Architecture*.

Work on the series began in 1945. Lane employed two part-time assistants, both German refugee art historians, who prepared notes for Pevsner from published sources. Pevsner spent the academic holidays touring the country to make personal observations and to carry out local research, before writing up the finished volumes. The first volume was published in 1951.

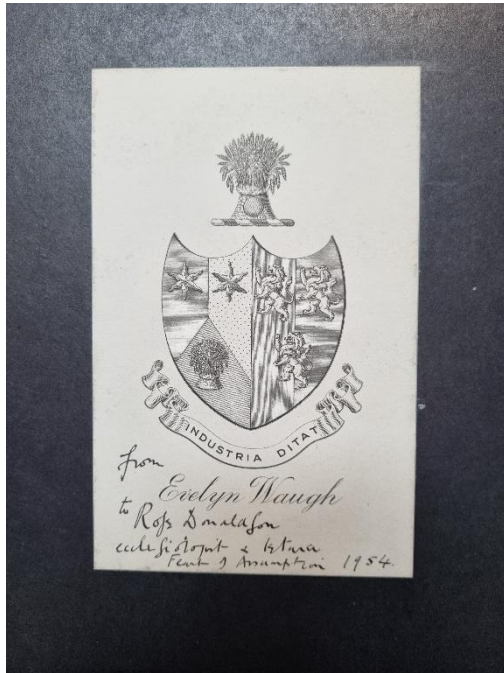
Pevsner wrote thirty-two of the books himself and ten with collaborators, with a further four of the original series written by others.

[36307] £2250

Evelyn Waugh's Copy

74. PUGIN, A. Welby **Contrasts : Or, A Parallel Between The Noble Edifices Of The Middle Ages And Corresponding Buildings Of The Present Day Showing the Present Decay of Taste.**

Edinburgh John Grant 1898



Third edition. Evelyn Waugh's copy with his "Industria Ditat" bookplate. With presentation inscription by Waugh in ink on bookplate "From Evelyn Waugh [using the printed name on the bookplate] to Rose Donaldson ecclesiologist + letura [sic]. Feast of the Assumption 1954"

4to., original cloth lettered in gilt on spine.

Books from Evelyn Waugh's library rarely appear on the market as his library was sold en bloc to the Harry Ransom Center in Austin Texas. This book, having been previously given as a gift by Waugh, escaped that sale. This copy was a duplicate of the title in Waugh's collection, which was presumably why he was happy to give it as a gift. The 1836 first edition is among the books at the Harry Ransom Center.

It is not surprising that Waugh had Pugin's landmark work in his library. He had a keen interest in nineteenth century art, with his first slim book dealing with the Pre-Raphaelite Brotherhood (1926), followed by his work on Rossetti in 1928. Waugh and Pugin also shared conversion to Catholicism. Waugh's enthusiasm for Pugin is shown in a letter to his friend Christopher Sykes (1962). Waugh encourages Sykes to come and stay with him in London to "fill you with delicate meats and rare wines, I will laugh uproariously at all your jokes, I will flatter you black and blue, I will be compliant to your taste in entertainment (buggery excepted) if you will stay at your London during these terrible days & spend the hours of 11 am to 12 midnight with me." Further to this, Waugh promises to make introductions for Sykes to Patrick Balfour, Diana Cooper and "if he is in London, Charlie Chaplin," and even goes as far as to offer to "take you for the day to Ramsgate to see & pray at Pugin's tomb"

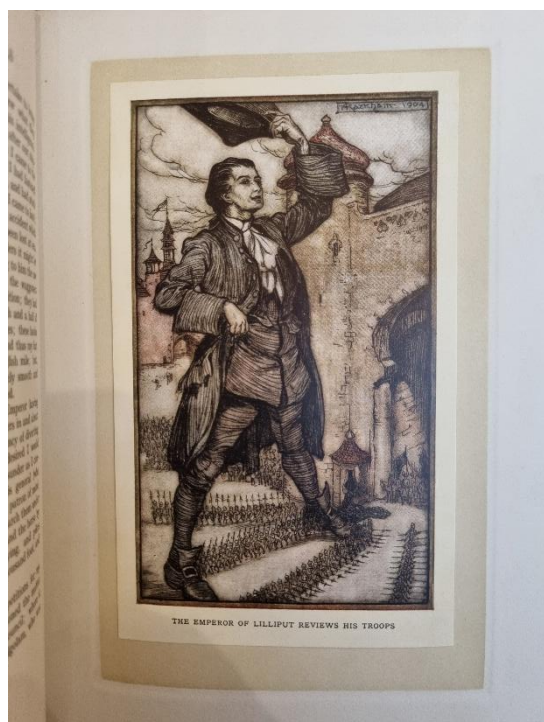
To raise money for St. Dominic's Church, in Dursley, Waugh held a garden fête on August 14th 1954, and opened his house to the public. A poster for the event advertised 'Personally Conducted Tours by Miss Rose Donaldson – every Twenty Minutes – 4 p.m. – 7 p.m. inclusive.' Rose Donaldson was the sixteen year old daughter of Waugh's friends and neighbours, Jack and Frances Donaldson. Waugh carefully rehearsed Rose with comments and observations about the various pictures on display. Knowing, for example, that William Douglas Home would be coming to write a piece for the *Sunday Express*, Waugh coached Rose to describe a newspaper portrayed in one painting as 'a kind of rag, the equivalent of, one might say, today's *Sunday Express*.' In *Evelyn Waugh: Portrait of a Country Neighbour*, Rose's mother recalled the contrast between Waugh's remarks and the youthful innocence of the voice delivering them. 'The effect was remarkably funny', she wrote, 'and a great success with everyone.' The following day, as a reward, Waugh gave Rose the academic gown that he had received with an honorary degree from an American university, and this copy of Pugin's *Contrasts*.

The tours formed part of the St Dominic's Church Fete in Dursley. "Parishioners included Mrs Millicent Lister, and Mr Evelyn Waugh. These two assisted local efforts to build a proper church in Dursley, and the foundation stone of St Dominic's was laid in 1938. The church was dedicated to St Dominic in recognition of the work of the Dominican friars, and it was opened on 26th February 1939. The presbytery was built in 1954."

[38164] £1500

75. RACKHAM, Arthur (illustrator.); SWIFT, Jonathan. **Gulliver's Travels into Several Remote Nations of the World.**

London J. M. Dent and Co.. 1909



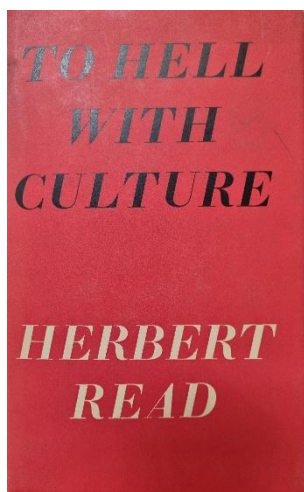
First Rackham illustrated edition, de luxe edition, limited to 750 numbered copies signed by Rackham. Beautifully illustrated with 13 mounted colour plates, the frontispiece with a tissue guard, two full page black and white plates, and 31 line drawings as chapter headings and tail pieces. This deluxe edition includes one extra colour plate, an image of the Yahoos, that wasn't included in the regular trade edition.

4to., original cloth with gilt lettering and illustration to front board. Spine lettered in gilt. Two sets of original rose coloured silk ties, still present. Top edge gilt, the others untrimmed. Decorative endpapers, printed on vellum style paper with a blue tint, with gold ink. A near fine copy.

[37123] £1950

76. READ, Herbert **To Hell with Culture and other essays on Art and Society**

London Routledge and Kegan Paul 1963



Second impression. From the library of renowned publisher Tom Rosenthal with his bookplate.

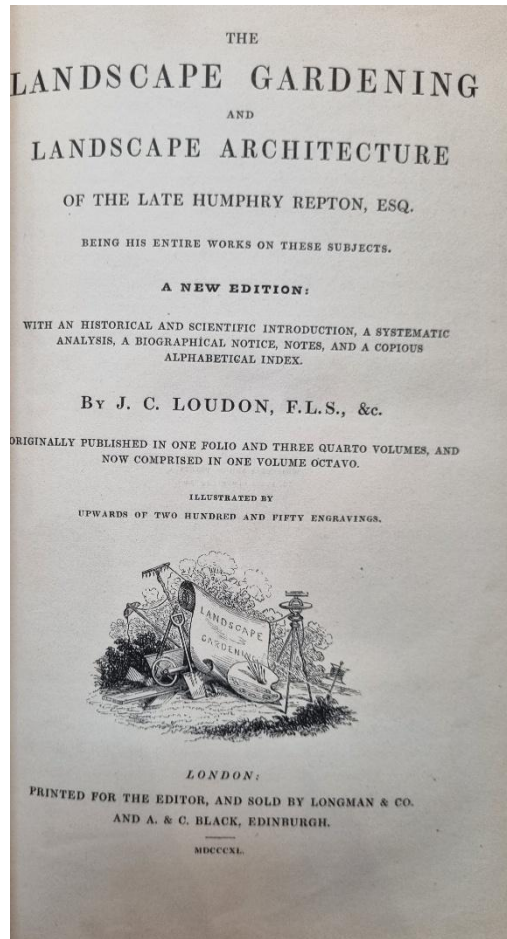
8vo., original cloth with dust wrapper. Spine of wrapper a little sunned, otherwise a very good copy.

To Hell With Culture deals with Read's disdain for the term culture and expands on his anarchist view of the artist as artisan, as well as presenting a major analysis of the work of Eric Gill, to whom the book is posthumously dedicated.

[38303] £45

77. REPTON, Humphry **The Landscape Gardening and Landscape Architecture of the Late Humphry Repton, Esq. Being His Entire Works on These Subjects. A New Edition: With an Historical and Scientific Introduction, A Systematic Analysis, A Biographical Notice, Notes, and a Copious Alphabetical Index by J.C. Loudon... Illustrated with upwards of two hundred and fifty engravings.**

London, Printed for the Editor and Sold by Longman & Co 1840



First collected edition. Including the pp.22 *Biographical Notice of The Late Humphry Repton (Written expressly for Loudon's Edition of Repton's Landscape Gardening)*. Contains: Sketches and hints on landscape gardening (1794) -- Observations on the theory and practice of landscape gardening (1803) -- An inquiry into the changes of taste in landscape gardening (1806) -- Designs for the pavilion at Brighton (1808) -- Fragments on the theory and practice of landscape gardening (1816).

By the beginning of the nineteenth century, landscape gardening had divided into at least two branches. The geometric style promoted strictly ordered gardens, while the natural style, for which the period is known, preserved characteristics of untamed vistas. Edited by a former professional rival, John Claudius Loudon (1783-1843), this one-volume collection of the works of Humphry Repton (1752-1818) first appeared in 1840. Featuring more than 250 engravings, it illuminates the principal styles and contemporary debates of landscape design. Including perspective tricks to disguise differing water levels, and instructions on the use of cattle as a natural measure of scale, Repton's writings reflect the attention to detail that was involved in planning and executing major projects. The collection is prefaced with a biographical notice believed to have been written by the architect John Adey Repton (1775-1860), who collaborated with his father on many schemes, although signed "A.B."

8vo., pp. xxxi, 619, (1), (4) advertisements, in original blindstamped cloth, sometime rebacked preservng some of original spine. Spine sunned, upper board a little stained and rubbed, internally clean and fresh.

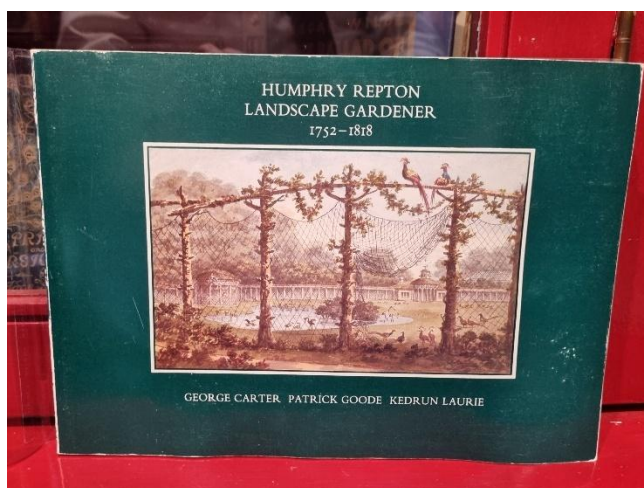
With the bookplate of John Allan Rolls, 1st Baron Llangattock, Victorian landowner, Conservative Party politician, socialite, local benefactor and agriculturalist. He lived at The Hendre, a Victorian country house north of Monmouth.

[38237] £850

78. [REPTON, Humphry] CARTER, George, GOODE, Patrick, & LAURIE, Kedrun **Humphry Repton Landscape Gardener 1752-1818**

Norwich Sainsbury Centre for the Visual Arts 1982

First edition of this catalogue issue to accompany the exhibition held at the Sainsbury Centre for the Visual Arts in Norwich and then at the V & A.



Oblong 4to., original printed wrappers. A little rubbing otherwise a very good copy.

Although published in conjunction with the important Repton exhibition at the University of East Anglia in Norwich and at the Victoria & Albert Museum in London during 1982-1983, this volume is significantly more than an exhibition catalogue. The well annotated text covers various aspects of Repton's career and provides a valuable scholarly update to the definitive study of Repton written by Dorothy Stroud 20 years earlier. Among the several useful appendices are a full bibliography of sources and an annotated

"Gazetteer" of Repton's commissions.

[38143] £50

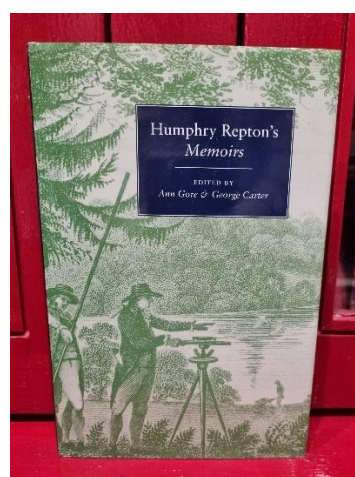
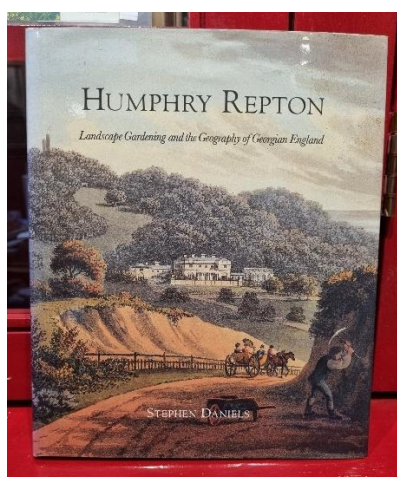
79. [REPTON, Humphry] DANIELS, Stephen **Humphry Repton: Landscape Gardening and the Geography of Georgian England.**

New Haven and London Yale University Press 1999

First edition

4to., original cloth with dust wrapper. Spine of wrapper sunned, bookplate, otherwise a very good copy.

[38141] £50



80. [REPTON, Humphry] GORE, Ann and CARTER, George (Editors) **Humphry Repton's Memoirs**

London Michael Russell 2005

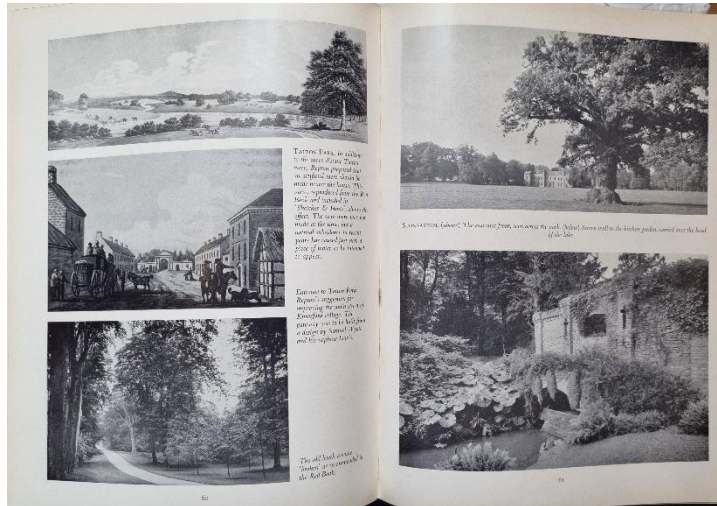
First edition.

8vo., original cloth with dust wrapper. Bookplate, otherwise a very good copy.

[38138] £50

81. [REPTON, Humphry] STROUD, Dorothy. **Humphry Repton.**

London, Country Life, 1962



First edition. The definitive work on Humphry Repton by Dorothy Stroud, English museum curator and biographer.

4to., Original cloth (without dust wrapper) pp. 182; illustrated throughout with black and white photograph plates. Spine slightly sunned, bookplate, otherwise a very good copy.

[38130] £35

82. RICHARDS, J.M. (Contributor) **Henry Moore, Sculptor.** [Article in *The Architectural Review* September 1934.]

London The Architectural Review Vol. LXXVI No. 454 September 1934 1934



Richard's article appears on pp.90 - 91 of this issue of *The Architectural Review*. With black and white plate of Moore's *Mother and Child* and two other illustrations.

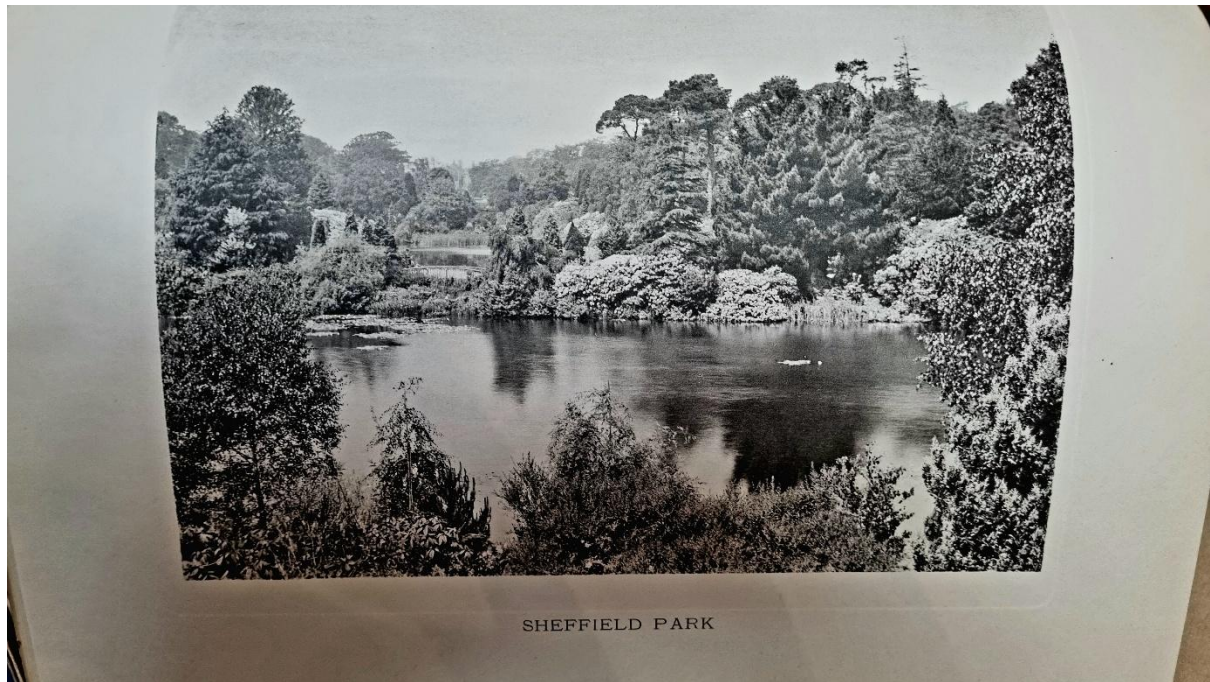
Folio, original printed wrappers. Spine a little worn at head and foot, wrappers a little grubby otherwise a very good copy of this issue of the stylishly produced periodical.

[37550] £95

With 32 tissue guarded photographic plates, primarily of Trees or Tree Landscapes

83. ROBINSON, William **Home Landscapes with Views taken in the Farms, Woods, and Pleasure Grounds of Gravetye Manor [with] Home Landscape Supplement Showing the value of natural form in relation to good building as compared with the destruction of tree form in Continental Gardens introduced by the Dutch to British Gardens.**

London John Murray 1920



The Second and best edition being Supplemented with 12 Pictures of old English Houses, Wilton, Warwick, Scotney, Danny, Sheffield Park, Powis, Longleat, Wakehurst, Haddon, Penshurst, Berkeley and Audley End. Main text with 32 tissue guarded photographic plates, primarily of Trees or Tree Landscapes.

With a distinguished provenance, from the library of Major John Roland Abbey with his armorial bookplate. A very good copy.

Folio, original green cloth lettered in gilt on spine and upper board. A handsomely produced book printed at the Chiswick Press.

William Robinson FLS (5 July 1838 – 17 May 1935) was an Irish practical gardener and journalist whose ideas about wild gardening spurred the movement that led to the popularising of the English cottage garden, a parallel to the search for honest simplicity and vernacular style of the British Arts and Crafts movement, and were important in promoting the woodland garden. Robinson is credited as an early practitioner of the mixed herbaceous border of hardy perennial plants, a champion too of the "wild garden", who vanquished the high Victorian pattern garden of planted-out bedding schemes. Robinson's new approach to gardening gained popularity through his magazines and several books—particularly *The Wild Garden*, illustrated by Alfred Parsons, and *The English Flower Garden*.

Robinson advocated more natural and less formal-looking plantings of hardy perennials, shrubs, and climbers, and reacted against the High Victorian patterned gardening, which used tropical materials grown in greenhouses. He railed against standard roses, statuary, sham Italian gardens, and other artifices common in gardening at the time. Modern gardening practices first introduced by Robinson include: using alpine plants in

rock gardens; dense plantings of perennials and ground covers that expose no bare soil; use of hardy perennials and native plants; and large plantings of perennials in natural-looking drifts.

In 1884 Robinson was able to purchase the Elizabethan Gravetye Manor near East Grinstead in Sussex, along with about 200 acres of rich pasture and woodland. His diary of planting and care was published as *Gravetye Manor, or Twenty Years of the Work round an old Manor House* (1911). Gravetye would find practical fulfilment of many of Robinson's ideas of a more natural style of gardening. Eventually it would grow to nearly 1,000 acres (4 km²).

Much of the estate had been managed as a coppiced woodland, giving Robinson the opportunity to plant drifts of scilla, cyclamen, and narcissus between the coppiced hazels and chestnuts. On the edges, and in the cleared spaces in the woods, Robinson established plantings of Japanese anemone, lily, acanthus, and pampas grass, along with shrubs such as fothergilla, stewartia, and nyssa. Closer to the house he had some flower beds; throughout he planted red valerian, which he allowed to spread naturally around paving and staircases. Robinson planted thousands of daffodils annually, including 100,000 narcissi planted along one of the lakes in 1897. Over the years he added hundreds of trees, some of them from American friends Charles Sprague Sargent and Frederick Law Olmsted. Other features included an oval-shaped walled kitchen garden, a heather garden, and a water garden with one of the largest collections of water lilies in Europe.

Robinson invited several well-known painters to portray his own landscape artistry, including the English watercolourist Beatrice Parsons, the landscape and botanical painter Henry Moon, and Alfred Parsons. Moon and Parsons illustrated many of Robinson's works.

[37036] £595

84. SAYN-WITTGENSTEIN-SAYN, Princess Marianne. **Sayn-Wittgenstein Collection. Photographs by Princess Marianne Sayn-Wittgenstein-Sayn. Introduction by Dr. Beate Reifenscheid. Texts by Sir Sean Connery and Gunter Sachs.**

Dusseldorf te Neues 2006



First edition. Text in English, French, German and Italian.

Folio original cloth with dust wrapper. A near fine copy.

Marianne, Dowager Princess of Sayn-Wittgenstein-Sayn, is a German noble.

Marianne was born on 9 December 1919 in Salzburg, the eldest daughter of Baron Friedrich Mayr von Melnhof (1892–1956), owner of the Glanegg Castle near Salzburg, and his wife, Countess Maria-Anna von Meran (1897–1983), granddaughter of Franz, Count of Meran, head of a morganatic branch of the imperial Habsburg-Lorraine. The Mayr von Melnhof family were Catholic Styrians since the 15th century and, having become industrialists, were ennobled with the title of Baron in Austria in 1859.

She started a career as a professional photographer and archived about 300,000 of her photos until her 100th birthday in

December 2019. She photographed celebrities from Maria Callas to Gianni Agnelli to Luciano Pavarotti and published travel reports.

She was given the name "Mamarazza" based on the word "paparazzo" as a nickname from Princess Caroline of Monaco, who once said to her: "Manni, you are a real Mamarazza." In contrast to the paparazzi she never took indiscreet or derogatory photos: "I always photographed my friends as friends."

[37307] £95

85. [SCOTTISH ARTS AND CRAFTS] "D. M. W." and "J. I. W.": **Calligraphic Manuscript "Yestreen I Gathered Roses Three."**

[No date c.1920]



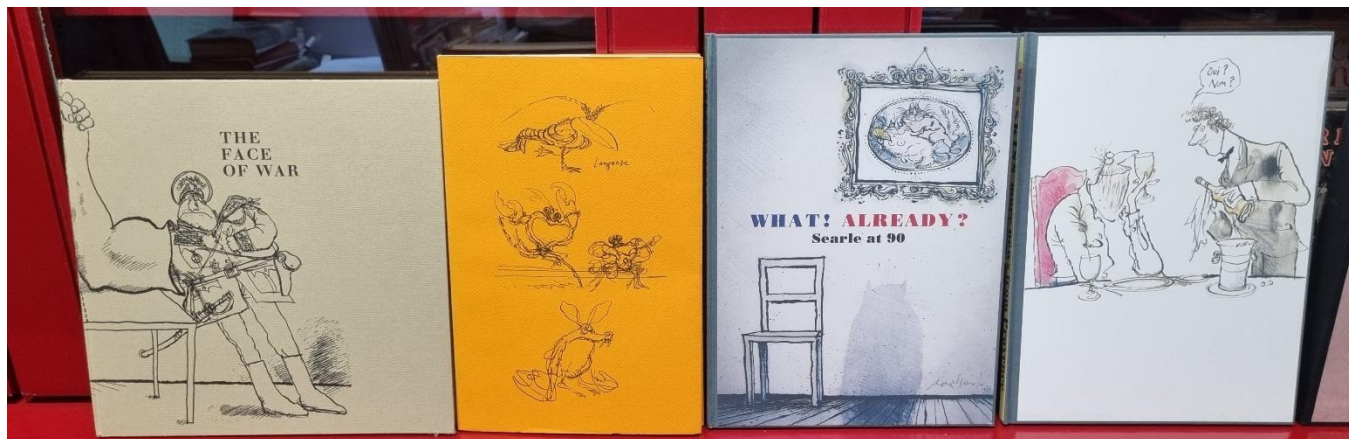
Illuminated manuscript on vellum comprising a central panel of calligraphic text in black ink with initial capitals in red and blue, surrounded by sinuous scrolling branches of roses in watercolour, incorporating four mythical creatures (including a dragon), as well as a spider and a snail, all enclosed within an elaborate watercolour border of Celtic knots in delicate pastel shades. Initialed "D. M. W." to the lower right, and "J. I. W." to the lower left.

25 x 18.5cm. Housed within an early twentieth century glazed wide oak frame (49.5 x 39.5cm including frame). There is a minor 1 cm closed tear to the lower left, otherwise condition is very good, the image remaining clean and bright.

An attractive and well executed illuminated manuscript on vellum in the Scottish Arts and Crafts style, incorporating Celtic motifs and fantastical creatures.

We have been unable to trace the text, which includes phrases in Scottish dialect, leading to the supposition that it is an original composition. This would also be supported by the two sets of artist's/author's initials (likely relations), one for the verse, the other for the illumination

[38526] **£750**



86. SEARLE, Ronald. **What Already? Searle at 90 & Kiss Kiss: More news from Provence**

Previous Parrot Press, 2010

First edition, the deluxe issue of the first edition, limited to 96 numbered copies signed by the artist [this copy Out of Series], and issued with an accompanying book 'Kiss Kiss. More News from Provence', a short story rejected by 'The New Yorker' in 1993 and similarly numbered.

8vo., 2 volumes in cloth backed illustrated boards in original slipcase. A fine set.

[36164] **£395**

87. SEARLE, Ronald & COATES-SMITH, Wendy. **The Predatory Bite of the Steel Nib. The Scrapbook Drawings of Ronald Searle. With a Foreword by the artist and an Afterword by Wendy Coates-Smith**

Predatory Parrot Press, 2005

First edition, No. 92 of 296 numbered copies signed by Searle and Coates-Smith

Large 8vo., original orange wrappers, printed on handmade paper. A fine copy.

[36162] **£125**

88. SEARLE, Ronald. RAE, Simon **The Face of War. Cartoons by Ronald Searle. Poems by Simon Rae.**

Previous Parrot Press 1999

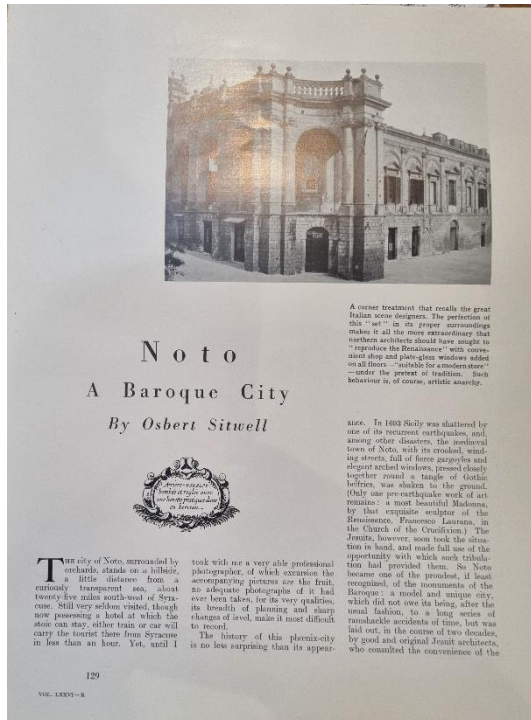
First edition, no. 68 of 294 numbered copies signed by Ronald Searle and Simon Rae.

Square 8vo., original hardback illustrated paper covered boards. A fine copy.

The cartoons were originally drawn for the French newspaper Le Monde. [36163] **£125**

89. SITWELL, Osbert (Contributor) **Noto. A Baroque City** [Article in *The Architectural Review* October 1934.]

London *The Architectural Review* Vol. LXXVI No. 455 October 1934 1934



First appearance of Sitwell's article *Noto. A Baroque City* on pp. 129-130 of this issue of *The Architectural Review*. Illustrated with 3 black and white plates.

Folio, original printed wrappers. Spine a little worn at head and foot, wrappers a little grubby otherwise a very good copy of this issue of the stylishly produced periodical.

Also included in this issue is an article on Roger Fry by Peter Quennell, and *Decoration & Craftmanship Supplement* October 1934, *Church Furnishings*.

[37545] £125

90. SOYER, Alexis **The Kitchen Department of the Reform Club. Respectfully dedicated to the Members.**

London Alexis Soyer 1842

Large (500 x 930 mm) hand coloured lithograph drawn and engraved by John Tarring. A view of the Reform Club's kitchens with a plan and key below. The main picture shows staff at work in the kitchen; it includes the area for meat preparation, background left, the main kitchen in the centre.

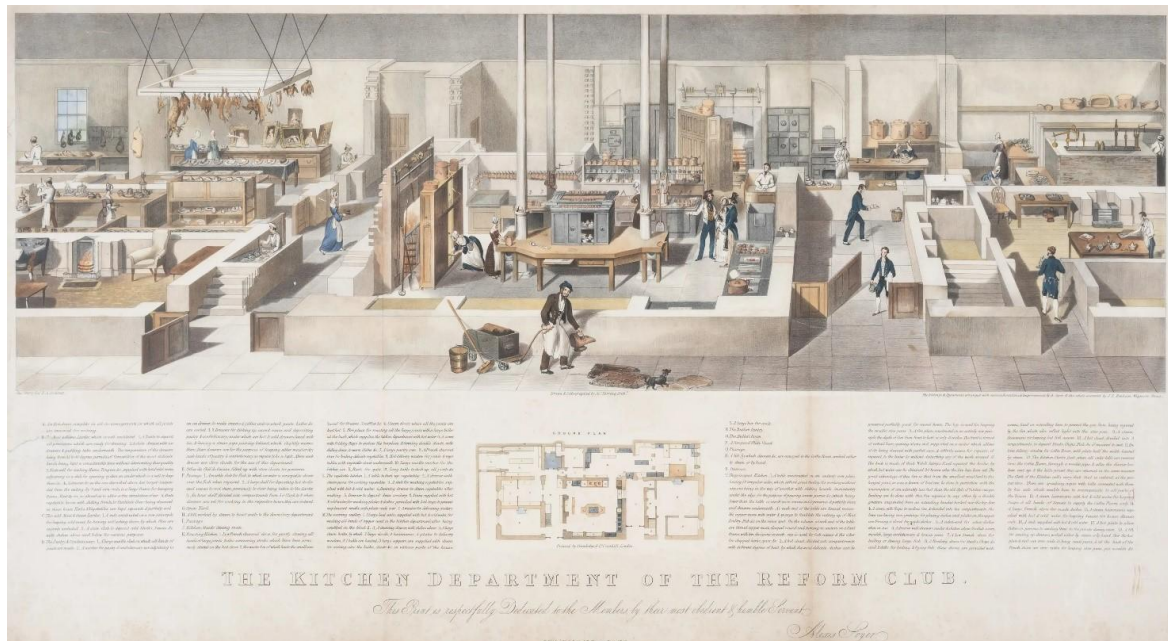
Mounted framed and glazed. A little light surface browning.

The Reform Club first opened its doors to members in a house at 104 Pall Mall, on 24 May 1836. Planning for a new building began swiftly, and, after an architectural competition Charles Barry was selected to create a new clubhouse. Sir Charles's design was inspired by the Italian Renaissance architecture that he was exposed to as a young student in Rome. The front façade of the Clubhouse borrows from the Palazzo Farnese, a building studied closely by Barry which was completed in 1589 by Michelangelo. The Reform's clubhouse was finished in 1841 and was immediately hailed as a masterpiece of classical architecture.

The kitchen at the Reform Club was built by Barry but the innovative design came from the brilliant mind of one of the earliest celebrity chefs. Alexis Soyer. Soyer cooked for the Reform Club from 1837 to 1850 (beginning at the Club's original location). His salary was over £1,000 a year – a fabulous sum for the time (he also had cookbooks, bottled sauces and inventions bringing him even more income).

Soyer had escaped the political unrest in France in 1830 in a rather dramatic fashion, "The cooks were driven from the palace, and in the flight two of Soyer's confrères were shot before his eyes, and he himself only

escaped through his presence of mind, in beginning to sing 'la Marseillaise' et 'la Parisienne;' when he was in consequence carried off amid the cheers of the mob.”



Once in London he never looked back and from his triumph at the Reform Club he went on to cook for royalty at great houses all over the country, write a best-selling cookbook, invent a field stove to feed the troops (the design was used until the end of the 20th century) and create recipes for feeding the poor more nutritious food.

He also dressed very eccentrically “à la zoug-zoug” (his expression for design on the bias), and had a style described as “studiously awry”. His hats were always set at a rakish angle — even his calling card featured a parallelogram, not a rectangle.

Always an innovator, he strived to make his kitchen a showplace for new technology and streamlined organisation of workstations.

[38833] **£1500**

91. STRATTON, Arthur. **The English Interior A Review of the Decoration of English Homes from Tudor Times to the XIXth Century.**

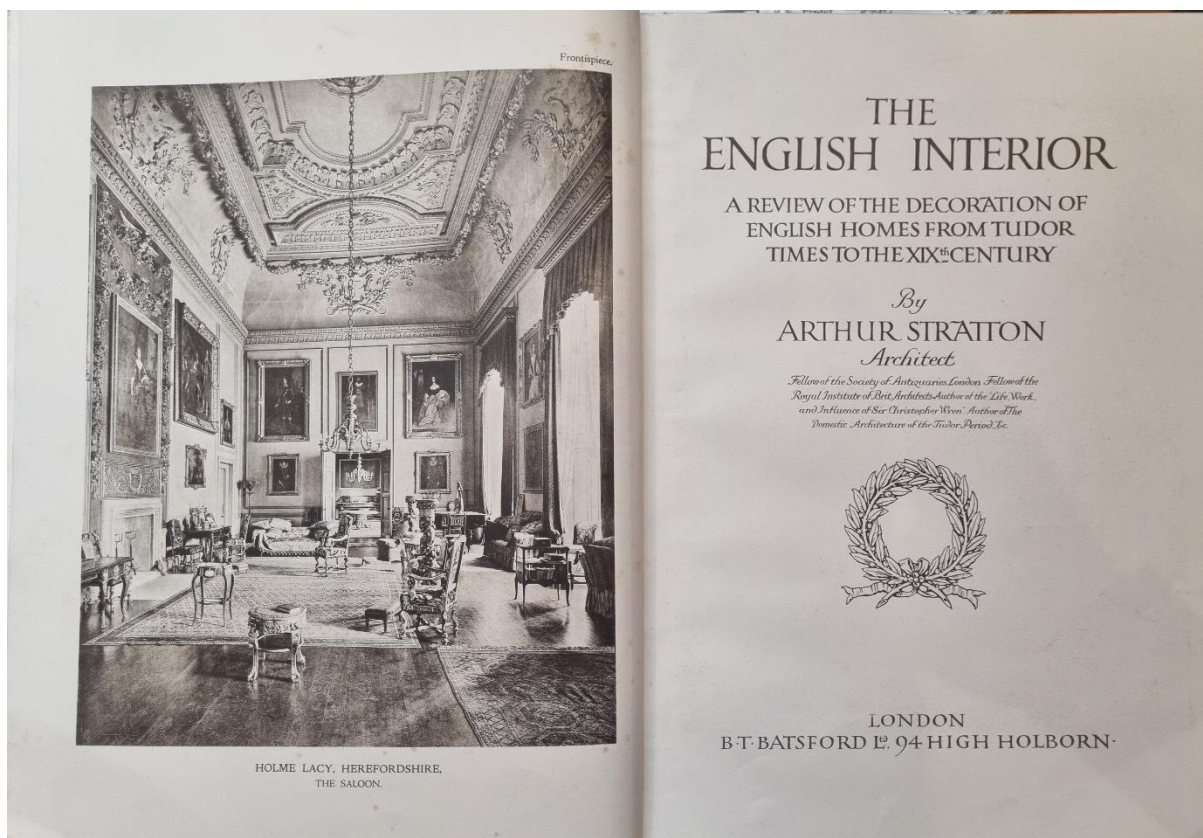
London B.T. Batsford, 1920

First edition. With 115 full-page monochrome and colour plates (including frontispiece), most reproduced from photographs but a few lithographically produced, as well as numerous in-text figures.

Folio, original white buckram over gilt blue boards (to imitate vellum). Lower corner of front board bumped and with a crease, white spine slightly soiled otherwise a very good copy.

"The development of the English interior as a whole from mediaeval to modern times" (Preface)

[36128] **£150**



THE ENGLISH INTERIOR

A REVIEW OF THE DECORATION OF
ENGLISH HOMES FROM TUDOR
TIMES TO THE XIXth CENTURY

By
ARTHUR STRATTON
Architect

*Fellow of the Society of Antiquaries, London. Fellow of the
Royal Institute of British Architects. Author of the Life Work,
and Influence of Sir Christopher Wren. Author of The
Domestic Architecture of the Tudor Period, &c.*



LONDON
B.T. BATSFORD & CO. 94 HIGH HOLBORN.

92. TENNYSON, Alfred Lord **The Ode by Alfred Tennyson on the opening of the Exhibition 1862.** **Two woven silk ribbons.**

Coventry Designed by E. Rollason, manufactured by C. Newsome. 1862

Tennyson's Ode was produced as a silk ribbon in various designs and colours by Newsome's of Coventry. All are rare.

Two variants are offered here. The more elaborate ribbon is woven in purple, red, blue, green and gold and has the text "The Ode by Alfred Tennyson on the Opening of the Exhibition 1862" in black at the head with "C Newsome Manuf. Coventry. E. Rollason desd" at the foot.

The second ribbon which lacks its pointed top is woven in purple, red, blue green and gold. At the foot there is an image of the South Kensington building beneath which is the text "The Ode by Alfred Tennyson on the Opening of the Exhibition 1862" in black. This second example has some fading especially to the purple dye.

The first reference to these silk ribbons is on 31st May 1862. This charming piece of Victoriana represents, although not the first, then the most beautiful and robust of the early issues of this poem. The text also represents the authorised version. An inaccurate version appeared in The Times a week before the Exhibition's opening ceremony and the mistakes in that (e.g. "Part" for "Art" in line 22) appeared in later unauthorised printings

Newsome's silk work was exhibited at the 1862 Exhibition commemorated in Tennyson's poem, the "Art Journal" noting "We can do but scant justice, by engravings, to the ribbons of Coventry, yet no report of the Exhibition would be complete without some examples of one of the most important manufacturers of our Country".



As Poet Laureate, Tennyson was required to produce verse for major national occasions and the Opening of the International Exhibition on 1st May 1862 was such an event. The verse was written to be set to music by William Sterndale Bennett. The Ode was first issued on 1st May 1862 for the opening ceremony. It was sold, in pamphlet form for one shilling. Wise, in his Tennyson bibliography, notes that most of these must have been destroyed and thrown away as “the pamphlet is now one of the scarcest of Tennyson’s original editions”.

As well as composing the music, Bennett did have a small hand in the drafting of the poem. When Tennyson showed him the draft, the first line read “Uplift a hundred voices full and sweet”. Bennett pointed out to the poet that the choir at the opening of the Exhibition would be considerably larger than one hundred voices so Tennyson changed it to “a thousand”.

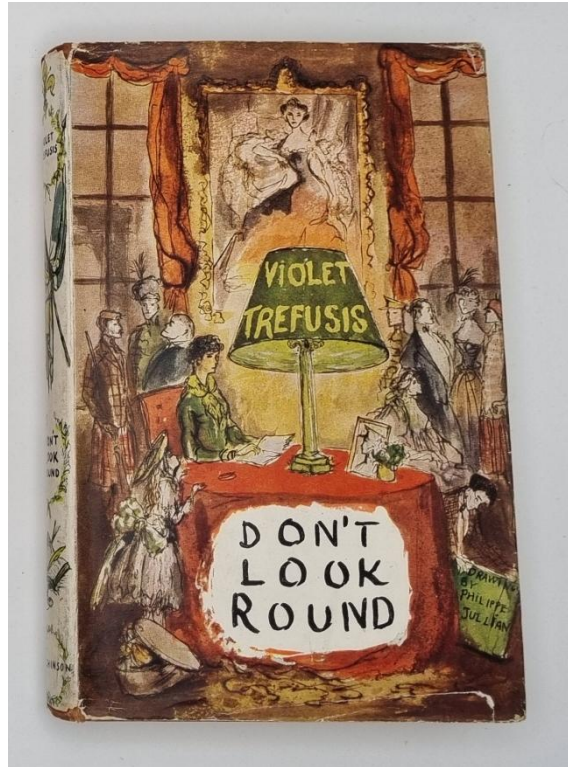
On a sadder bibliographic note, between Tennyson’s completion of the draft of the poem and its performance, Prince Albert had died (The Exhibition had been originally planned to be held in 1861 and so Tennyson had already penned his Ode before Albert’s death in December 1861). This prompted Tennyson to add the lines: “O silent father of our Kings to be Mourn’d in this golden hour of jubilee, For this, for all, we weep our thanks to thee!”

Albert’s death overshadowed the Exhibition and Queen Victoria (who had virtually lived at the 1851 Exhibition) did not attend the opening. However, the ceremony was a triumph and Bennett and Tennyson’s Ode, performed by a choir and orchestra numbering 2400, was well received, Charles Kingsley writing to Bennett of his “brilliant success”.

Slightly soiled and very minor fraying at the head and foot of the ribbons and the number “2” has been inscribed in black at the top edge but otherwise in excellent condition.

Framed and glazed in two matching frames.

[38046] **£1500**



93. TREFUSIS, Violet **Don't Look Round. Her Reminiscences. With decorations by Philippe Julian**

London Hutchinson 1952

First edition of Violet Trefusis's memoir *Don't Look Round* describing her precocious childhood as the daughter of Edward VII's mistress, her European travels, her friendship with Cocteau, Proust, and others, and offering a literary and social portrait of Europe between the wars.

Inscribed by Trefusis to her friend, Chilean playboy, Tony Gandarillas, "For darling Tony, irresistible, irresponsible, indispensable, Violet. Nov. 1952."

8vo., original cloth with dust wrapper designed by Philippe Julian. Some chipping to head and tail of spine of wrapper which is a little creased and with closed tears on lower panel, a little browning to endpapers, otherwise a very good copy.

Violet Trefusis was an English socialite and author. She is chiefly remembered for her lengthy affair with the writer Vita Sackville-West that both women continued after their respective marriages. It was featured in novels by both parties; in Virginia Woolf's novel *Orlando: A Biography*; and in many letters and memoirs of the period roughly from 1912 to 1922. She may have been the inspiration for aspects of the character Lady Montdore in Nancy Mitford's *Love in a Cold Climate* and of Muriel in Harold Acton's *The Soul's Gymnasium* (1982).

"O darling, aren't you glad you aren't me?" wrote Violet Trefusis to her pined-for lover, Vita Sackville-West, in the summer of 1921. "It really is something to be thankful for." On the face of it, Trefusis—née Keppel—didn't

deserve anyone's pity. At twenty-seven, she was brilliant, beautiful, and privileged beyond compare. Both her grandfathers had titles: an earl on one side and a baronet on the other. She had grown up in various grand homes with frequent foreign trips, spoke French and Italian fluently, and planned to be a novelist. Influenced by Oscar Wilde and Christina Rossetti, she was an aesthete whose god was Beauty. "If ever I could make others feel the universe of blinding beauty that I almost see at times," she wrote, "I should not have lived in vain." (Emma Garman *The Paris Review* October 10, 2018).

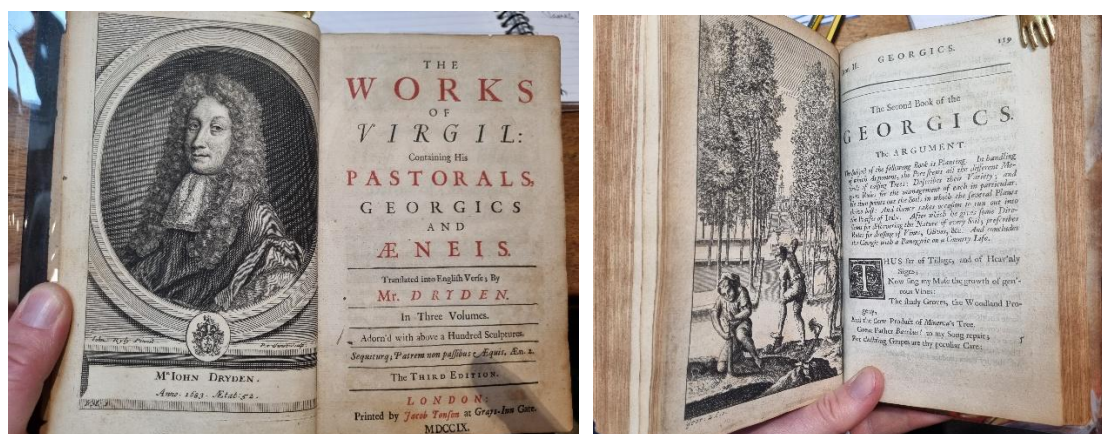
Tony Gandarillas, a Chilean diplomat and playboy, was the foremost of the South American emigres in the Parisian beau monde between the wars. Extremely well connected Gandarillas was indefatigable partygoer and bon viveur, with a love of food, drink, opium, gambling and young men. He was for some time the partner of Christopher Wood, who he installed in his Paris apartment in the 1920's.

Gandarillas makes a cameo appearance in the book (p.181), "Tony Gandarillas was her [Lady Emerald Cunard] favourite confidant (also mine). Small, dapper, international, he had the prestige and power of a Figaro - Figaro ci! Figaro la! He was in the 'wings' of every intrigue in the prompter's box of every social dilemma. Neither the mighty or the flighty could dispense with his advice. Mischievous, inventive, he would speed from one to the other, bringing a delectable eighteenth-century element into the dulllest lives, suggesting screens where there were doors, masks where there were spectacles. No woman in her senses would ever be without him. Neither was I."

[38979] £750

94. [VIRGIL] DRYDEN, John (Translator) **The Works of Virgil: containing his Pastorals, Georgics and Aeneis. Translated into English verse; by Mr. Dryden. In three volumes. Adorn'd with above a hundred sculptures**

London Printed by Jacob Tonson 1709 and [1716]

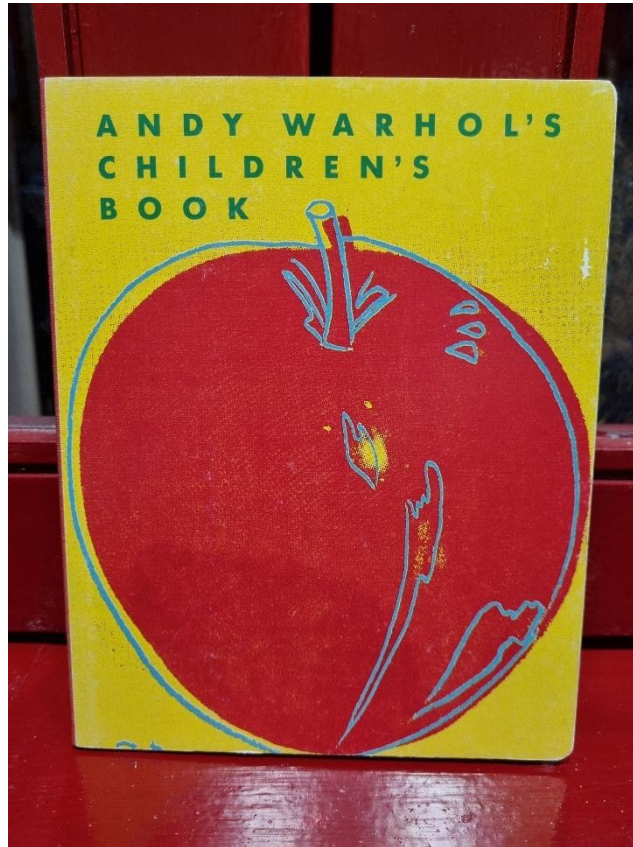


Mixed early octavo editions. Volume 1 third edition (1709), volumes 2 and 3 Fourth edition (1716). Portrait frontispiece to each volume and 103 full page plates, with choice head and tail pieces. With a life of Virgil to the start of volume 1 by William Walsh. Title-pages printed in red and black.

8vo., contemporary calf boards, volume 1 with upper board recently replaced to match, all volumes recently rebaked with contrasting red leather labels, gilt centre tool. Contemporary boards rubbed. Volume 1 with small section of front free endpaper excised, presumably a previous owner's name, paper repair to front blank, some loss to edge of p.79 not affecting lettering (just), some browning to pp.209-211. Volume 2 with a little worm trail to lower board and lower edges of pp. 538- 545, with single small worm hole to several more pages. Volume 3 also with small worm trail and worm hole to last half of pages. A little browning to margins of a few plates. Overall a good set. [38927] £1250

95. **WARHOL, Andy Andy Warhol's Children's Book**

Zurich Galerie Bruno Bischofberger 1983



First edition. An artist's book by Andy Warhol. It features reproductions of silk-screen designs of apples, pandas, robots, dogs, monkeys, planes and trains all in Warhol's trade-mark Pop Art style.

Small 8vo., pp.10 original cloth backed thick card boards. A little rubbing to edges, otherwise a very good copy.

A charming production. When Andy Warhol exhibited a new series of silkscreen prints at the Gallerie Bruno Bischofberger in Zürich, his theme was children and childhood. The present book is an exhibition catalogue from that show, which was designed to look and feel like a children's book, with bright full-bleed images of a whimsical nature, and thick boards.

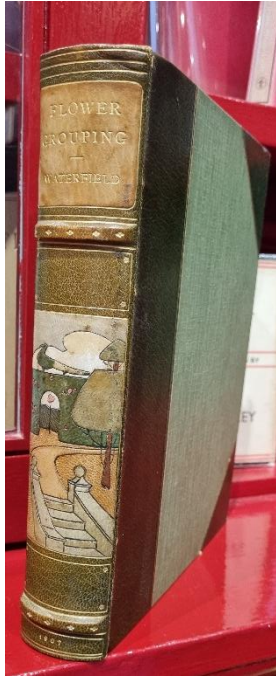
[39165] £395.00

96. **WATERFIELD, Margaret Flower Grouping in English Scotch & Irish Gardens**

London J.M. Dent 1907

First edition. Finely illustrated with 56 colour plates. With bookplate of Kathleen Alice Cuthbert and her ink ownership initials and date, and with a later bookplate.

4to., finely bound in contemporary have dark green morocco with double gilt rules, spine attractively decorated with onlays to produce a garden scene with topiary and a peacock. A handsome, although unsigned, binding.



Margaret Helen Waterfield was an English artist best known for her watercolour paintings of flowers and other plants. She became a member of the Society of Women Artists in 1899 and lived in Canterbury, Kent, for several years. Her work has been displayed in the Royal Birmingham Society of Artists Gallery and the Walker Art Gallery in Liverpool.

[37260] £1500

97. WHEELER, Richard et al. **Talking Heads. Garden Statuary in the Eighteenth Century. Papers from the Seminar held at Hartwell House in August 2007. Introduction by Sarah Rutherford.**

Buckinghamshire Gardens Trust 2007



First edition. "Of all places to hold a seminar on garden statuary, Hartwell has to be one of the most appropriate. The statues within this extraordinary garden, probably by the French sculptor Pierre Le Gros, populate the place with messages from the Ancient World taken up with enthusiasm by the Lee family of the C18, and still legible today" (Introduction).

Folio, original pictorial wrappers. Pp.32 with black and white illustrations. A very good copy.

Contains:

John Edmondson and Sarah Rutherford. Ince Blundell Hall, Lancashire, and the Eighteenth Century Sculpture Collectors

Richard Wheeler. The role of Garden Statuary in the Eighteenth Century as Exemplified by the Gardens of Sir Thomas and Sir William Lee at Hartwell

Tim Knox. Sculpture in Trust, the National Trust as Guardian of Outdoor Sculpture

Jan Clark. The Travails of Bacchus, the Succession of Owners and Homes for Charles Hamilton's Bacchus from Painshill to Anglesey Abbey by way of Fonthill, Hafod and Ashridge

Richard Wheeler. The Choice of Hercules, at Stowe, West Wycombe and Stourhead

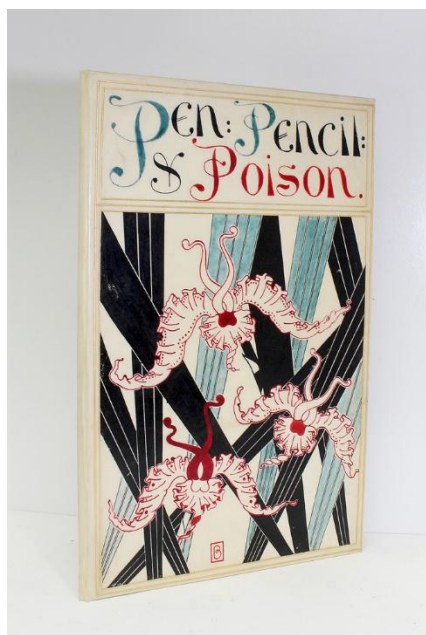
Appendix:

Alexander Merrick of Aylesbury, 1737. Hartwell Gardens. A Poem.

[38132] £95

98. WILDE, Oscar **Pen, Pencil and Poison: A Study**

London The Fortnightly Review January 1889



First edition, pp. 41-54 extracted from the January 1889 issue of The Fortnightly Review. The essay was later published in *Intentions* in 1891.

8vo., the text is bound in marbled paper which is housed in an elaborate hand-painted vellum sleeve. The upper board is ruled in gilt with the title calligraphed in blue, black and red. Beneath the title there is a floral design of irises picked out in red against a geometric pattern of blue and black reeds. The binding is signed with an initial 'B' in red. Loosely enclosed are some pencil and ink drawings for the binding design. A remarkable binding. A sticker is attached to the front of the marbled paper to the text labelled "165 Mary Babe". Possibly the binding was executed for an exhibition or competition.

Pen, Pencil, and Poison: A Study is Wilde's memoir of Thomas Griffiths Wainewright, a writer who committed murder. He was convicted in 1837 of being a serial killer. In the essay Wilde muses on his life, and more generally on the intersection of art and morality.

[37281] £1995

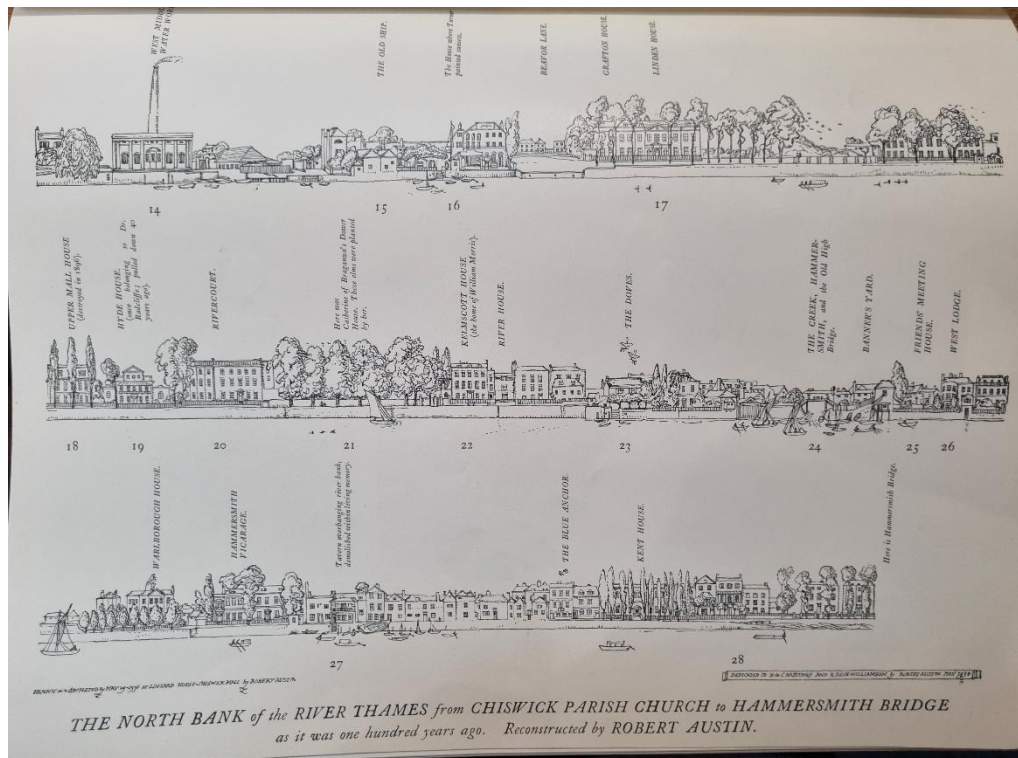
99. WILLIAMSON, Reginald Ross. (Contributor) **A Study in Topography: Riverside.** [Article in The Architectural Review August 1934.]

London The Architectural Review Vol. LXXVI No. 453 August 1934 1934

Williamson's tour of the Thames from Hammersmith to Chiswick is on pp. 51-56 of this issue of the Architectural Review. Illustrated with 17 black and white images and a double page panorama. "The whole of the Chiswick and Hammersmith water front from Chiswick Parish Church to Hammersmith Bridges is presented in these drawings exactly as they were a hundred years ago. The photographs on the tissue paper are of the buildings which have been erected since that time, and show the changes, almost inevitably for the worse, that have taken place. The photographs, in conjunction with the drawings show the river front as it is today. Lifting the tissue one sees how it looked a century ago."

Folio, original printed wrappers. Spine a little worn at head and foot, wrappers a little grubby otherwise a very good copy of this issue of the stylishly produced periodical.

[37547] £195



100. WILLIAMSON, R.P. Ross (Contributor) **The Last Act of The Pantheon.** [Article in *The Architectural Review* July 1937.]

London *The Architectural Review* Vol. LXXXII No. 488 July 1937. 1934



Williamson's article appears on pp. 7-10 of this issue of *The Architectural Review* and is illustrated with 1 colour plate and other illustration which are described on pp. 46-49.

Folio, original printed wrappers. Spine a little worn at head and foot, otherwise a very good copy of this issue of the stylishly produced periodical.

The Pantheon was a place of public entertainment on the south side of Oxford Street, London, England. It was designed by James Wyatt and opened in 1772. The main rotunda was one of the largest rooms built in England up to that time and had a central dome somewhat reminiscent of the celebrated Pantheon in Rome. It was built as a set of winter assembly rooms and later briefly converted into a theatre. Before being demolished in 1937, it was a bazaar and a wine merchant's show room for over a hundred years. Marks and Spencer's "Oxford Street Pantheon" branch, at 173 Oxford Street now occupies the site. It was designed by Robert Lutyens in 1937-8. [37552] £125

