



**1. BARLOW, Francis. Behn, Aphra. Aesop's Fables with his Life: in English, French and Latin. Newly translated. Illustrated with one hundred and twelve sculptures. To this edition are likewise added, thirty one new figures representing his life by Francis Barlow. London. H. Hills jun. for Francis Barlow. 1687.**

Folio. (372 x 242 mm). [196 leaves; pp. (x), 40, (62), 40, 17, 2 - 221, (3)]. Collation: a2, B2-I2, K2-L2, B2-I2, K2-L2, B2-I2, K2-T2, V2, X2-Z2, Aa2-Ii2, Kk2-Tt2, Vv2, Xx2-Zz2, Aaa2-Iii2, Kkk2-Ppp2. Contents: Leaf with engraved title verso; title recto, verso blank; leaf with engraved arms of 'William, Earl of Devonshire' verso; a1 dedication leaf 'to the Right Honorable William, Earl of Devonshire'; a2 'to the Reader' recto, engraved frontispiece verso; page 1 (B1) - page 40 (L2) 'A Brief Prospect of the Life of Aesop'; 31 engraved plates by Francis Barlow printed recto only, including the "scandalous" plate; page 1 (B1) - page 40 (L2) 'la Vie d'Esop, Phrygien'; page 1 (B1) - page 17 (F1 recto) 'Aesopi, Philosophice Fabulantis, Vita'; page 2 (F2 verso) - page 222 (Ppp1 recto) 'the Fables of Aesop', 'Fables d'Esopé', 'Aesopi Fabulae' with 110 half-page vignette engravings by Francis Barlow with verses by Aphra Behn; Ppp1 verso - Ppp2 recto 'the Table'. Engraved title, printed title, engraving with the Devonshire arms, dedication leaf 'to the Right Honourable William of Devonshire', leaf 'to the Reader', engraved frontispiece and 31 engraved plates illustrating the 'Life of Aesop' and 110 half-page vignette engravings to the 'Fables'. Full contemporary black morocco, boards ruled in gilt to surround gilt tooled decorative panels with foliate decorative corner pieces, banded spine with elaborate decorative tooling and title 'BARLOWs AESOP' gilt, turn ins and board edges with gilt roll tool decoration, marbled endpapers, a.e.g.

**A superlative large paper copy in a contemporary binding of Barlow's undoubted masterpiece of English book illustration.**

This second edition of Francis Barlow's masterpiece adds 31 plates (32 including the frontispiece) to illustrate the life of Aesop, including the often mutilated *obscene* plate (here untouched), and includes verse by Aphra Behn (1640 - 1689) commissioned especially for each of the *Fables*. The unsigned plates are engraved by Barlow and the remainder by Thomas Dudley, a student of Wenceslaus Hollar. Barlow himself drew and engraved all of the illustrations for the *Fables* themselves.

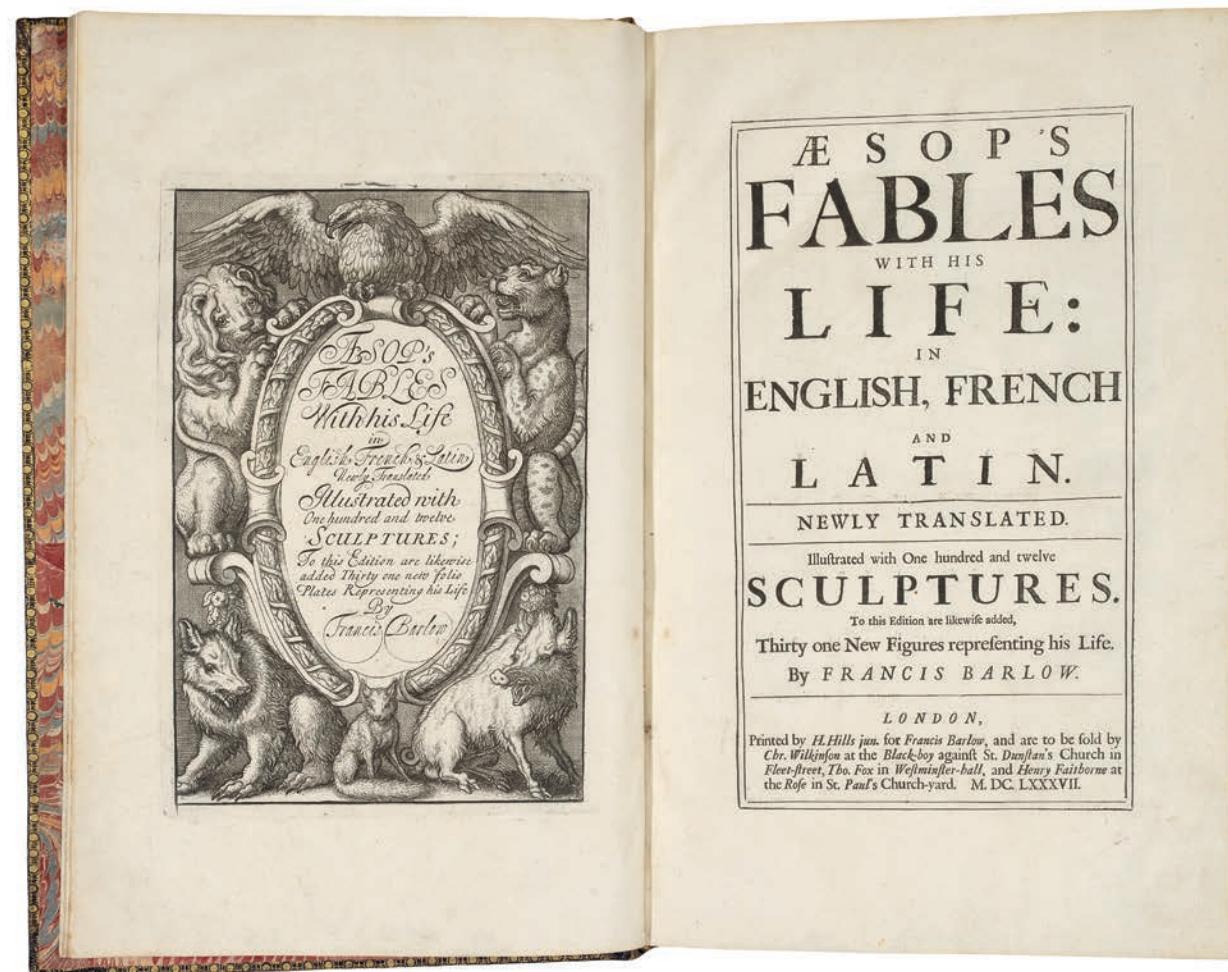
*The Ingenious Mrs. A. Behn has been so obliging as to perform the English Poetry, which in short comprehends the Sense of the Fable and Moral: Whereof to say much were needless, since it may sufficiently recommend it self to all Persons of Understanding.* (Francis Barlow).

Francis Barlow was the first native English book illustrator - indeed, the leading interpretative illustrator in England before 1800 ... Otto Benesch of the Albertina Museum, Vienna has called him 'one of the greatest illustrators of all time'. (Edward Hodnett).

Complete copies of Barlow's work in good condition are scarce, the present copy, however, a large paper example in its original binding, printed on a different, thick, paper stock and entirely unsophisticated, is of the utmost rarity. This is borne out, if it is necessary to provide evidence, by the fact that this copy featured in two sophisticated collections of illustrated books of the last 50 years: firstly that of Arthur and Charlotte Vershbow, secondly that of Robert S. Pirie; the latter collector rarely, if ever, settled for second best and would certainly have bought another copy if he had found one, that he had to wait for the present copy is telling.

[Wing 703; see 'Francis Barlow' by Edward Hodnett, 1978]. Wing A 703. Edward Hodnett. Francis Barlow, 1978. See Chapters XIII & IX.]

£35,000



**2. ALBERTI, Leon Battista. The Architecture of Leon Battista Alberti in Ten Books, Of Painting in Three Books and Of Statuary in One Book. Translated into Italian by Cosimo Bartoli. And Now First Into English, And Divided into Three Volumes by James Leoni, Venetian Architect; To Which Are Added Several Designs of His Own, For Buildings Both Public And Private. London. Thomas Edlin. 1726.**

4 works in 3 vols. Folio. pp. (16), 103; (2), 44, 46 - 47, 49 - 66, 68 - 68, 69 -130; (2), 34; (8), 6. Engraved allegorical frontispiece, printed title in Italian, printed title in English, leaf with Leoni's dedication in Italian to 'Giorgio, Prencipe di Vallia', two leaves with list of subscribers, four leaves with the life of Alberti and list of his works, four leaves with preface by Leoni, parallel text in English and Italian of books I - V (103 numbered leaves) and 9 engraved hors texte plates; printed title in English for vol. II, printed title in Italian and parallel text of books VI - X (130 numbered leaves) and 58 engraved hors texte plates, 3 double-page and one folding on two sheets; leaf with privilege, printed title to vol. III in English, printed title in Italian, leaf with dedication to Thomas Scawen in Latin, parallel text in English and Italian of Books I - III of 'On Painting' and book I of 'On Statuary' (34 numbered leaves) and 8 engraved hors texte plates; printed title in English for Leoni's Works, printed title in Italian, five leaves with 'To the Reader', six leaves with Leoni's text and additional subscribers list and 27 engraved plates, 11 double-page and 9 folding plates on two sheets. All of the plates are by Leoni apart from 3 by Bernard Picart, the engraver - often unnamed - is given variously as Picart, John Harris or J. Cole. Printed titles with woodcut vignettes, woodcut head- and tail-pieces and decorative initials throughout. (Sheet size: 426 x 275 mm). Full modern speckled calf.

[PROVENANCE: Ownership signature to head of titles of [illegible] Mulholland and dated 'Sept[embe]r. 8th, 1843'].

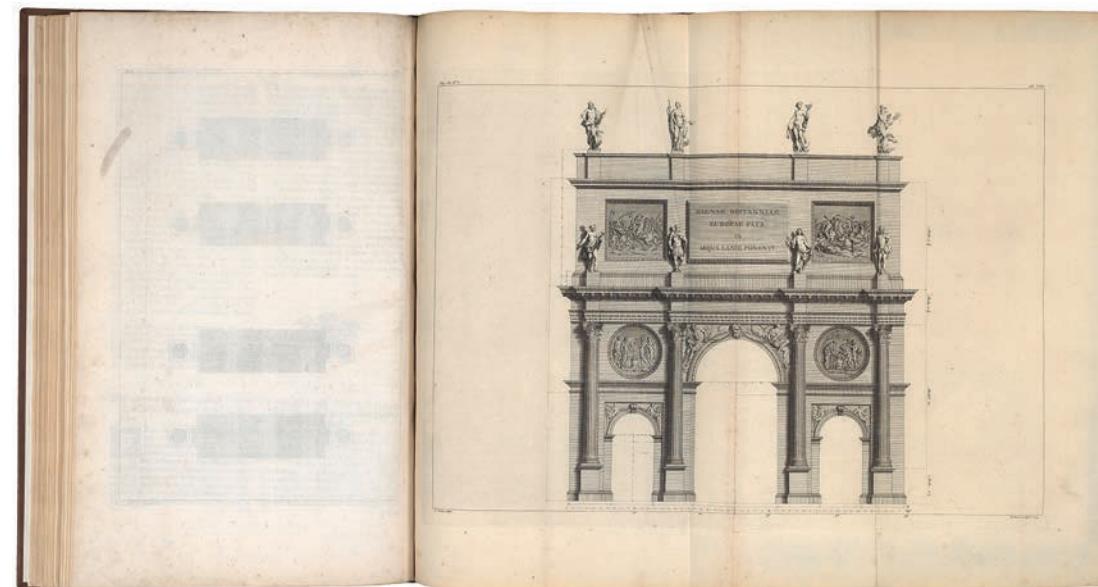
**First edition in English of Alberti's *De Re Aedificatoria*, together with his other works *De Pictura* and *Della Statua*.**

John Evelyn had appended an English translation of *Della Statua* to his own work on Fréart, but it was not until Leoni (who had also introduced Palladio to an English audience) that any of Alberti's other works appeared in English. The engravings and text used by Leoni for Alberti's architectural text were based on the translation and first illustrated edition published by Bartoli in 1550, while he used du Fresne's 1651 edition for the painting and sculpture sections and the brief life of Alberti. Leoni added a further section at the end of Alberti's works to publicise his own endeavours.

As part of the court of Cosimo de Medici the Elder, friend to Lorenzo, Brunelleschi and the Humanist circle, as well as secretary to six Popes, Leon Battista Alberti was much more than an architect or theoretician. Born into an important but exiled Florentine family in Genoa in 1404, Alberti, with his knowledge of Latin and Greek, flourished when the family were permitted to return in 1429. His works covered painting (*De Pictura*), sculpture (*Della Statua*), cryptography, the family and mathematics (*Ludi Rerum Mathematicarum*), the source for which was Euclid's Optics and it is the combination of his talents that led to the publication of perhaps his most famous and influential work, the *De Re Aedificatoria* of 1485. Printed in the year of the Battle of Bosworth Field and the ascendancy of the Tudors, Britain had to wait until 1726 for the first English edition, the publication of which is strongly indicative of the work's lasting importance. Building on the ideas of Vitruvius, Alberti also divides his work into ten books and stresses, in particular, the harmonious whole of a building, but has time to reflect on matters relating to gardens where he followed the Roman landscapists rather than prevalent medieval ideas of walled gardens. Active until the end of his life, the *De Re Aedificatoria*, begun in 1450 was not published until after Alberti's death in Rome in 1472.

[Millard 4; Berlin 2554; Fowler 11; Weinreb 16, 9].

£15,000



**3. CHARLES I. The Most Remarkable Transactions of the Reign of Charles I. London. Printed & Sold by Thos. & John Bowles Printsellers. 1727 / 1728.**

*Oblong folio. (474 x 616 mm). [10 unnumbered leaves]. 10 large etchings with engraving on thick laid paper, each with title in English and French and parallel explanatory text by various engravers after various artists (see below), the first two etchings with publisher's details at head; sheet size: 468 x 608 mm. Contemporary straight-grained red morocco, front and rear boards with highly elaborate decorative tooled borders with larger tooled corner pieces to surround large central astral vignette composed of small astral tools, banded spine in 14 compartments with elaborate decorative tooling and gilt presentation, marbled endpapers, a.e.g.*

**A remarkable complete set of excellent impressions of the rare series of plates illustrating the life of Charles I, here in a superlative decorative presentation binding of contemporary red morocco.**

This series, presented from a strongly sympathetic royalist perspective, depicts 10 tableaux from the life of Charles I, beginning with his marriage to Henrietta Maria of France in 1625 and concluding with his execution and, pace the title of the plate, his *Apotheosis*. Even if the images themselves did not stress the romantic tragedy, the engraved text beneath each - in English for a domestic and French for a continental audience - provides ample detail concerning the sufferings of the misunderstood, otherworldly and much put upon *Royal Martyr*. Pathos (bathos!) aside, the series is nevertheless a triumph of engraving, a superb example of pictorial biography and several of the plates are superlative masterpieces of invention.

This copy is of particular note for the truly remarkable binding of contemporary red morocco. The very large binding with its elaborate tooling features a large central star vignette to each board and the gilt text - indicating a presentation - to the spine thus: *EX / DO / NO / D[OMIN]Æ* and in the following compartment: *COM / I[TESS]Æ / A / BEN / TINC.*

The prints were engraved after the original paintings, commissioned around 1722, by a number of important contemporary English, English-based and French painters: Jean Raoux, Charles Parrocel, Peter Tillemans, Louis Chéron, Peter Angelis, John Vanderbank and Thomas Baston, perhaps - as per Timothy Clayton - ... *providing an opportunity to measure the best artists in England against some of the best from France*. The engravers used were Nicolas Gabriel Dupuis, Nicolas Tardieu, John Harris, Gerard van der Gucht or Vandergucht, Bernard Baron, Claude du Bosc and Bernard Lépicier.

Please contact us for the full list of plates.

*The success of this venture [the publication of Van Der Meulen's 'Campaigns of Louis XIV'] encouraged Thomas Bowles to initiate an ambitious series of prints of the 'Most Remarkable Transactions of the Reign of Charles I' ... the subject-matter had considerable appeal for an English public still obsessed with the dramatic events of less than a hundred years ago. Tory loyalty to the Royal Martyr being particularly strong. These events were also central to the growing interest of foreigners in English political history. (Timothy Clayton).*

[see Timothy Clayton's 'The English Print 1688 - 1802', Yale, 1997, pp. 56 - 57].

£12,500



**4. ADAM, William. *Vitruvius Scoticus; Being a Collection of Plans, Elevations and Sections of Public Buildings, Noblemen's and Gentlemen's Houses, Principally in Scotland: Principally from the Designs of the Late William Adam, Esq. Architect. Edinburgh / London. Printed for Adam Black, and J. & J. Robertson ... T. Underwood, and J. Taylor & c. (c.1730 - 1740 / 1762 / 1811).***

*Large folio. (550 x 384 mm). Printed title, two leaves with 'List of the Plans, &c.' in double columns listing 160 plates and 180 engraved plates numbered 1 - 160, including the unnumbered plates 71 and 148 and 20 'bis' plates with duplicate numbers, 20 double-page and one large folding plate on two sheets; plates mounted on paper tabs (from sheets of the same work?) throughout, the title and text leaves on wove paper with the watermark '1809', the plates on laid paper with the watermark 'LLAR' and a fleur-de-lys countermark and others as per RIBA, the sheets retaining deckle edges throughout. Sheet size: c. 534 x 356 mm; double-page plates: c. 534 x 712 mm; title and text: 518 x 358 mm. Contemporary calf-backed marbled paper boards, later protective box.*

**An excellent unsophisticated copy of the notoriously rare *Vitruvius Scoticus*.**

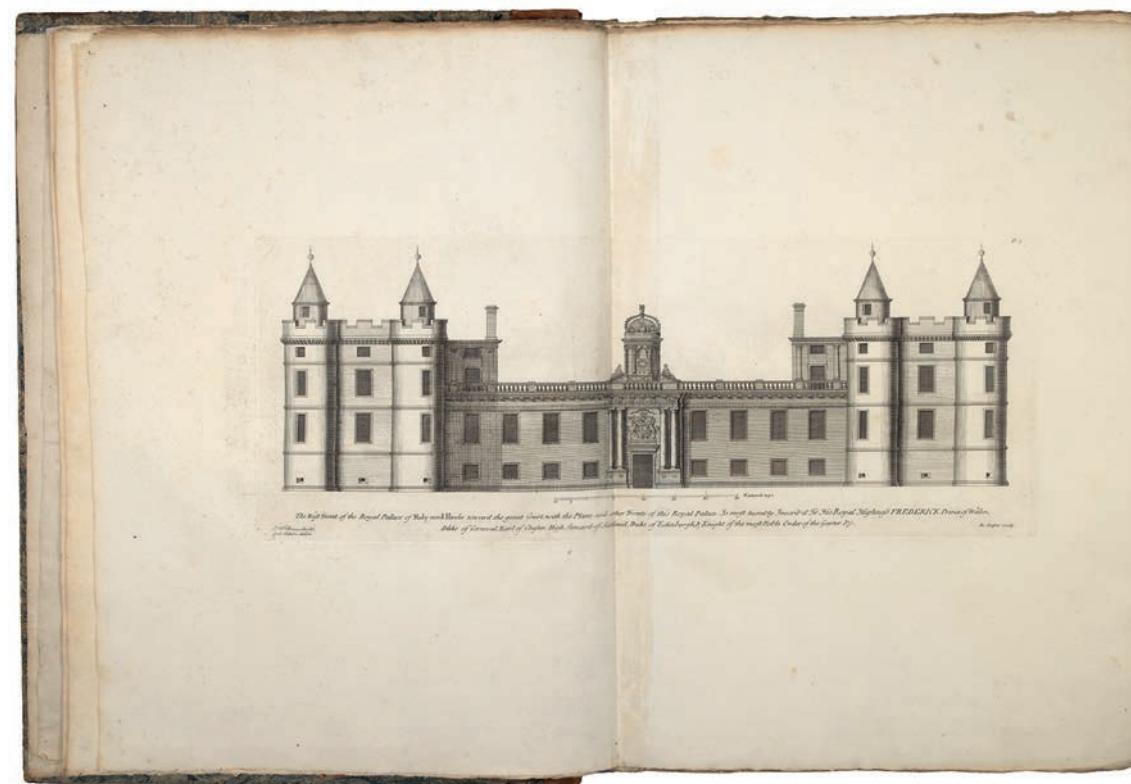
What was to become William Adam's (1689 - 1748) magisterially-intentioned yet still mysterious *Vitruvius Scoticus* was first mentioned in a letter in 1726 and by late 1727 Adam was issuing subscription receipts for a book of *My Designs for Buildings &c. in 150 Plates*. Initially proposed as a book in the manner of James Gibbs' *Book of Architecture (the first book in England to be devoted entirely to the designs of a living architect)*, Adam intended clearly to rival Gibbs, to publicise his own work and to seek promotion and patronage from the new King, George II. By 1733, Adam had found an Edinburgh-based engraver suitable for the task (and one who may have shouldered some of the cost) in Richard Cooper, a student of John *Friar* Pine and *an acknowledged teacher and connoisseur of the fine arts*. Indeed, it may have been Cooper who was the first to suggest a generalisation of the work and the assumption of a distinct Scottish character with the new title *Vitruvius Scoticus*. Cooper worked solely from the limited resource of Adam's own designs and under the stricture that there would be no theoretical work in the publication and was therefore limited and slow in what he was able to achieve. It is clear that Cooper's engravings were finished by the early 1740s but the reasons the work was then abandoned - not for the last time - are rather less so.

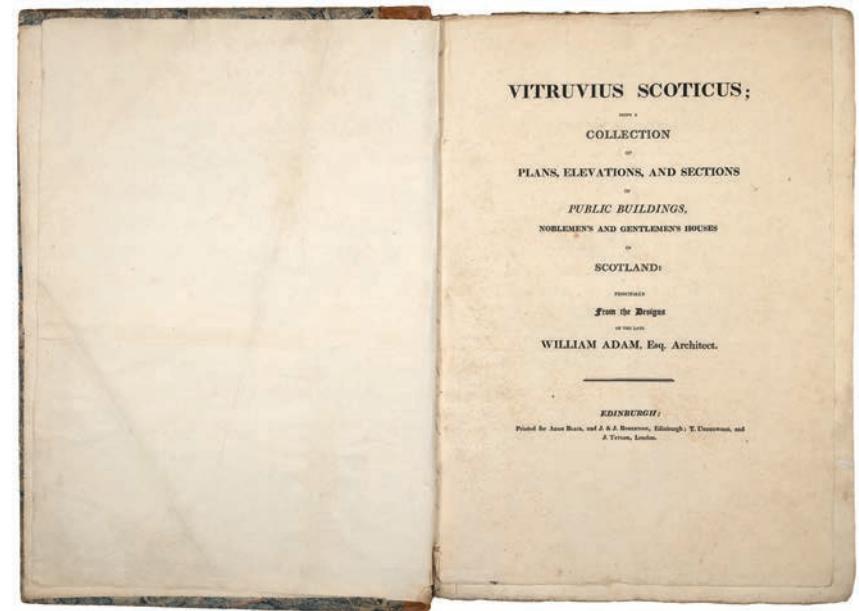
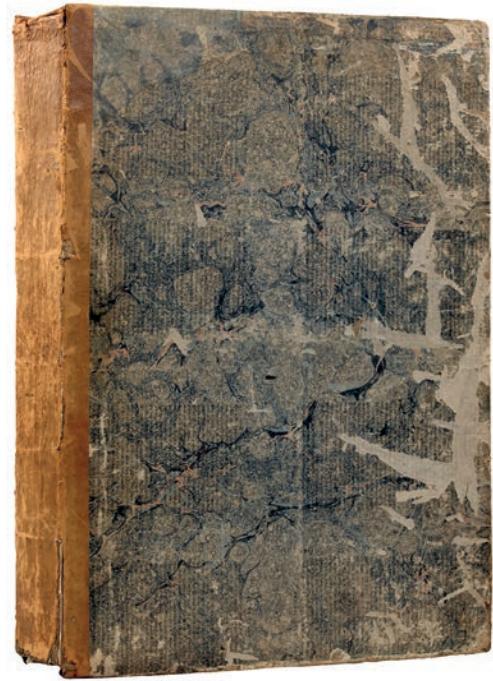
It has been suggested that William Adam hesitated to publish for a number of reasons: financial pressure and the inherent costs of paper, printing and publication; the curtailment of opportunities for promotion and patronage; a conflict of copyright; the 1745 Jacobite rising; Adam's advancing age; and, finally, the possibility of unflattering comparisons to Colen Campbell's *Vitruvius Britannicus*. At William's death in 1748, his son John revised the project, adding additional plates (including several taken from designs by his brothers Robert and James) and it seemed, at least briefly, that the book would finally appear. At the time of the crash of the Fairholme brothers' bank in 1764 all was in readiness but the added financial burden on all of the brothers led John to sell the publishing rights to the London-based Andrew Millar and his partner Thomas Cadell; they issued subscription proposals in 1766. The agreement between John and the Londoners stipulated that of the existing sheets, adequate for 950 copies, they would require material for 750 and would allow the remainder to be retained by John for the existing subscribers. No copies were issued - it has been suggested that the reason was related to copyright although Robert and James Adam's opposition to a family association with *outmoded taste* has been offered as more compelling - and on Millar's retirement in 1767 the sheets were in storage where they remained for 40 years.

In 1804, Thomas Cadell's son wrote to John Adam's son (another William) that he was no longer able to store the sheets but that a scrap-paper merchant had offered £100 for them. Cadell's advice was to accept and it has been assumed subsequently that William did not: a story likely to be apocryphal states that the unused sheets were returned to Edinburgh and stored in a garret at the Royal Infirmary. It seems rather likelier that William did accept the £100 for the paper and his ongoing negotiations to have *Vitruvius Scoticus* published in 1808 - 1810 involved only those sheets that remained in Scotland. That the eventual publisher, Adam Black, issued only 120 copies - a very small run for a book of more than limited appeal - supports very strongly the idea that the remaining sheets were pulped, an idea that the present copy, with the plates mounted on paper guards composed of sections of those same plates, corroborates. The final word on the mystery, and indeed, on the publication, belongs to Eileen Harris: *It is ironical that to be commercially viable Vitruvius Scoticus, clearly the grandest of any architectural book published in Scotland, had to be sold in the end as a remainder ...*

Of the utmost scarcity on the market, we can trace very few copies at auction or in institutions, and of those copies that can be traced, many appear to be incomplete.

[BAL RIBA 30 (incomplete); Millard 3 (disbound and mounted); Harris 8; Weinreb 2:4 & 58:1; see 'British Architectural Books and Writers 1556 - 1785' by Eileen Harris, Cambridge, 1990, pp. 94 - 104]. £35,000





**5. SWAN, Abraham. The British Architect: Or, The Builder's Treasury of Stair-Cases. London. Printed for the Author. 1750.**

Folio. (414 x 270 mm). pp. viii, 20. Printed title, 3 leaves with Swan's introduction, 10 leaves with text and 60 engraved plates, all printed recto only and numbered I - LX, the five plates depicting the 'Orders' printed half-page vertically at right with explanatory text at left. Full reverse calf, front and rear boards ruled in blind and with pattern decoration in blind, banded spine in seven compartments. (Binding worn and rubbed, corners bumped, joints cracking, head and foot of spine worn).

[PROVENANCE: Unidentified armorial bookplate to front pastedown with the motto *rapido contrarius orbi*].

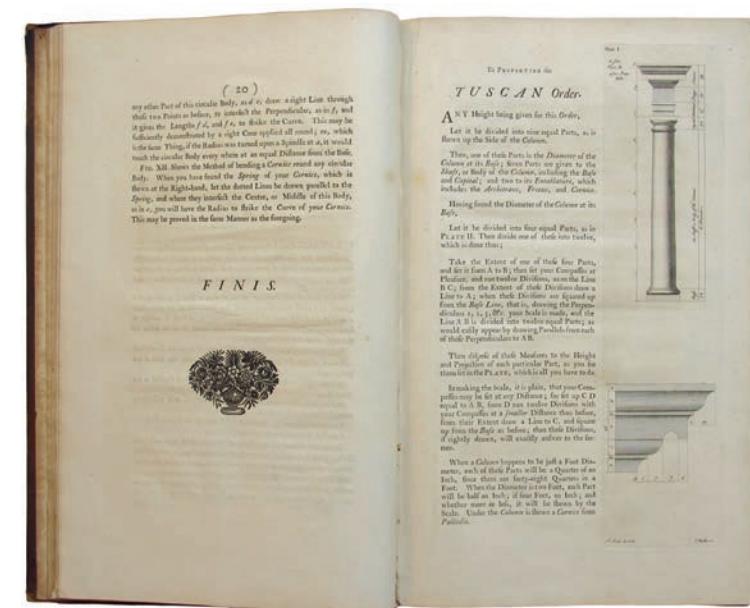
**A good, unsophisticated copy of the second edition of Swan's building manual with the explanation of the Orders.**

Swan's comprehensive work includes the following:

- I. *An easier, more intelligible, and expeditious Method of drawing the Five Orders, than has been hitherto been published, by a Scale of Twelve equal Parts, free from those troublesome Divisions call'd Aliqu(o)t Parts. Shewing also how to glue up their Columns and Capitals.*
- II. *Likewise Stair-Cases, (those most useful, ornamental, and necessary Parts of a Building, though never before sufficiently described in any Book, Ancient or Modern); shewing their most convenient Situation, and the Form of their Ascending in the most grand Manner: With a great Variety of curious Ornaments, whereby any Gentleman may fix on what will suit him best, there being Examples of all Kinds; and necessary Directions for such Persons as are unacquainted with the Branch.*
- III. *Designs of Arches, Doors, and Windows.*
- IV. *A great Variety of New and Curious Chimney-Pieces, in the most elegant and modern Taste.*
- V. *Corbels, Shields, and other beautiful Decorations.*
- VI. *Several useful and necessary Rules of Carpentry; with the Manner of Truss'd Roofs, and the Nature of a splay'd circular Soffit, both in a streight and circular Wall, never published before. Together with Raking Cornices, Groins, and Angle Brackets, described.*

*This is one of the books that had great influence on the builders and architects of eighteenth-century America.* (Fowler).

[Park 79 (first edition, 1745, but citing other eds. including the present); Fowler 341 (second American edition, 1794); £1,250



**6. PRICE, Francis. A Series of Particular and Useful Observations, Made with Great Diligence and Care, Upon that Admirable Structure, the Cathedral-Church of Salisbury. London. Printed by C. and J. Ackers ... and Sold by R. Baldwin. 1753.**

4to. (284 x 234 mm). pp. (xiii), v, 78, (i) Printed title, two leaves with Price's dedication to 'Thomas [Sherlock], Lord Bishop of London', four leaves with 'List of Subscribers', three leaves with Price's Preface, engraved frontispiece and Price's text illustrated with 13 engraved hors texte plates (two folding) each with engraved caption by Fourdrinier after Price's drawings and numbered 1 - 13, final leaf with advertisement for the second edition of Price's 'The British Carpenter' recto; decorative woodcut head-pieces and decorative 5-line initials. Contemporary calf-backed marbled boards, banded spine ruled in gilt with red morocco label with gilt title 'PRICE ON THE CATHEDRA' in six compartments.

PROVENANCE: Note in sepia ink to front free endpaper: *This book was presented to me by the Revd. Henry Boucher / Vicar of Hilton, Dorset on the 15th Septemr. 1836 / Wm. Hayward*].

**A good copy of the first edition of Francis Price's analysis of the architecture of Salisbury Cathedral and the first analytical rendering of a Gothic building.**

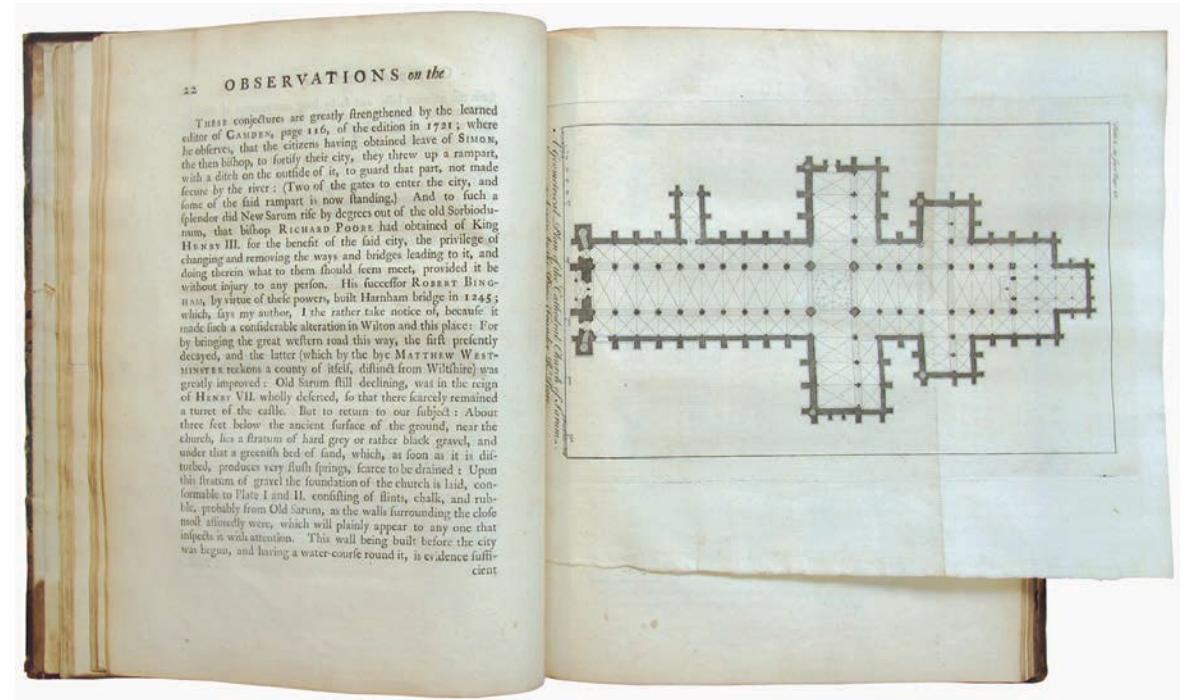
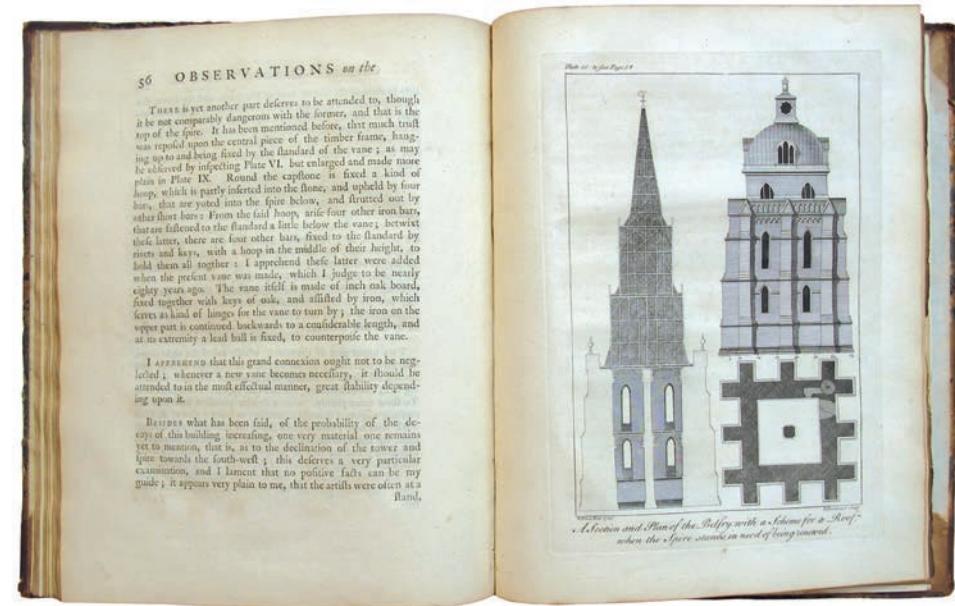
Francis Price's text, illustrated with his own drawings, details the structure of Salisbury Cathedral as well as the repairs undertaken at the instigation of the dedicatee, William Sherlock, when Bishop. Price also includes text from Sir Christopher Wren's survey from the seventeenth century as well as translated Latin detail from an anonymously produced mediaeval manuscript. Intriguingly, given the provenance of the book and the presentation note, the mediaeval Latin was translated by William Boucher (see pg. ii) of Sarum; *William Bowcher, Gent. Sarum* appears in the list of subscribers (presumably the same) and it appears at least plausible that this copy was inherited by his son before presentation to Hayward.

... the first serious attempt to describe and analyse the structure of a major Gothic building ... (Colvin).

Price (c.1704 - 1753) was Surveyor at Salisbury Cathedral from 1737 until his death. This work describes the results of a major survey undertaken by Price at the request of Bishop Sherlock (to whom the book is dedicated), and, as such, it forms the basis of many subsequent accounts. Plates drawn by the author demonstrate the structure of the tower and spire, with added iron 'bandages' for strength. (Weinreb).

[BAL RIBA 2614; Weinreb 1:139 & 43:204; see 'Francis Price, Carpenter' by Colvin & Ferriday in *The Architectural Review*, November 1953].

£1,250



**7. WARE, Isaac. A Complete Body of Architecture. Adorned with Plans and Elevations, from Original Designs. London. Printed for T. Osborne and J. Shipton ... &c. 1756.**

2 vols. Folio. (412 x 258 mm). pp. (xviii), 748 (758 with the unnumbered text leaves), (iv). Engraved frontispiece, printed title in red and black with engraved vignette, preface, list of plates, contents and Ware's text in ten books illustrated with 114 engraved plates (14 folding) with irregular numbering in first state (with the numbers within the platemark and plate 70 / 71 titled 'Warwick Shire'), final eaves with index. Contemporary mottled calf.

[PROVENANCE: Ownership signature of John Ingilby to title, likely Sir John Ingilby (1705 - 1772) or his illegitimate son, also Sir John Ingilby (1758 - 1815); ownership signature of W. B. Colthunt and date 27 Oct. 1919 to front free endpaper].

**The first edition of Isaac Ware's practical and comprehensive manual of architecture.**

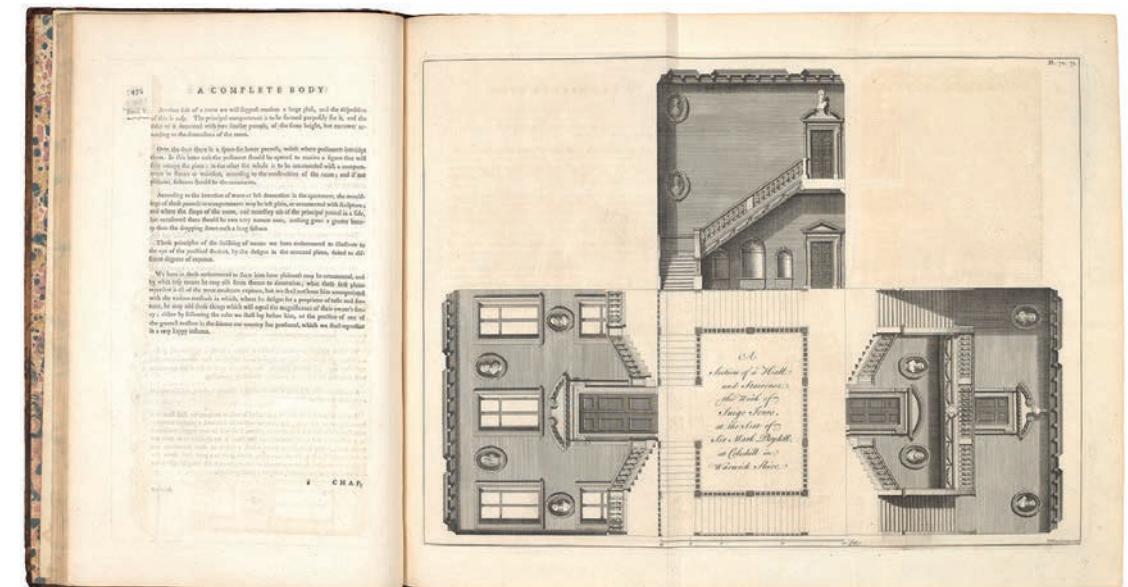
Isaac Ware (1704 - 1766), the associate of Lord Burlington, member of the St. Martin's Lane Academy and member of the Board of Works was already associated with a number of important architecture books (*The Designs of Inigo Jones ... &c.* of 1731, the *Plans ... of Houghton* of 1735, *The Four Books of Architecture of Andrea Palladio* of 1738 and the translation of Sirigatti of 1756) before he issued this, his massive magnum opus. A follower, but not a slavish one, of Palladio and Vitruvius, Ware offers the two as the pinnacles and authorities for all of architecture but cautions against blind acceptance. Of major importance to English Palladianism, Ware's Georgian legacy is also relevant and his *Complete Body* was of such interest to his contemporaries that a second edition was published a short time after his death in 1766.

*Like Vitruvius and Alberti before him, Ware arranged his treatise in ten books. Having defined the most commonly used architectural terms, he devotes the rest of book one to a discussion of materials. Book two is divided into five sections: the first on location; the second on the functional parts of a building and the third, fourth, and fifth, on the orders. Book three begins the practical advice on house construction. Books four, five, and six deal with doors, windows, and interior ornament, book seven with exterior ornament and garden buildings, book eight with bridges. Book nine consists of an interesting return to what Ware calls 'the construction of elevations upon the true principles of architecture' ... It is in the nature of an appendix to the whole, and allows Ware to write cuttingly of modern practices. Book ten is a brief introduction to mathematics and mensuration ... (Millard).*

*There was a copy of either the 1756 or 1767 edition in Jefferson's private library at the time of his death ... The copy Jefferson ordered for the University in the section on 'Architecture' of the want list can be identified as either of these two editions from the title, but there is no record of the library's ever having received it. (Jefferson's Fine Arts Library, pg. 374).*

[Park 84; Fowler 436; Millard 87; Jefferson's Fine Arts Library 126a].

£7,500



8. MORLAND, George. Blagdon, William Francis. *Authentic Memoirs of the late George Morland, with remarks on his abilities and progress as an artist: in which is interspersed a variety of anecdotes never before published ... the whole collected ...* by Francis William Blagdon. *London. Edward Orme. 1806.*

*Oblong folio. (c.450 x 565 mm). [28 leaves]. Printed title, 7 leaves of text (pp.16 including engravings) and 22 plates on 20 sheets, 7 printed in colour, engravers include William Ward, T. Vivares, E. Bell, and R. Dodd. Watermarks for the text are consistently 'J / 1802', that for the plates either 'J WHATMAN / 1804' or 'HS / 1804'. Original publisher's blue paper wrappers with label with lithograph title and Morland drawing pasted on the wrappers.*

**This beautiful and rare collection of prints after the work of George Morland was collected by Francis Blagdon and published by Edward Orme.**

An unusual variety of printing processes were used in this book, published after Morland's death in 1804: aquatint, soft ground etching, stipple engraving and mezzotint, with the mezzotints printed in colour. This copy conforms to the copy in the British Museum with the collation as per Tooley.

*Blagdon's Memoirs of George Morland is an extremely scarce book and I have had great difficulty in tracing copies to compare. (Tooley).*

[Tooley 90; Abbey Life 208 (1824 issue)].

£12,000



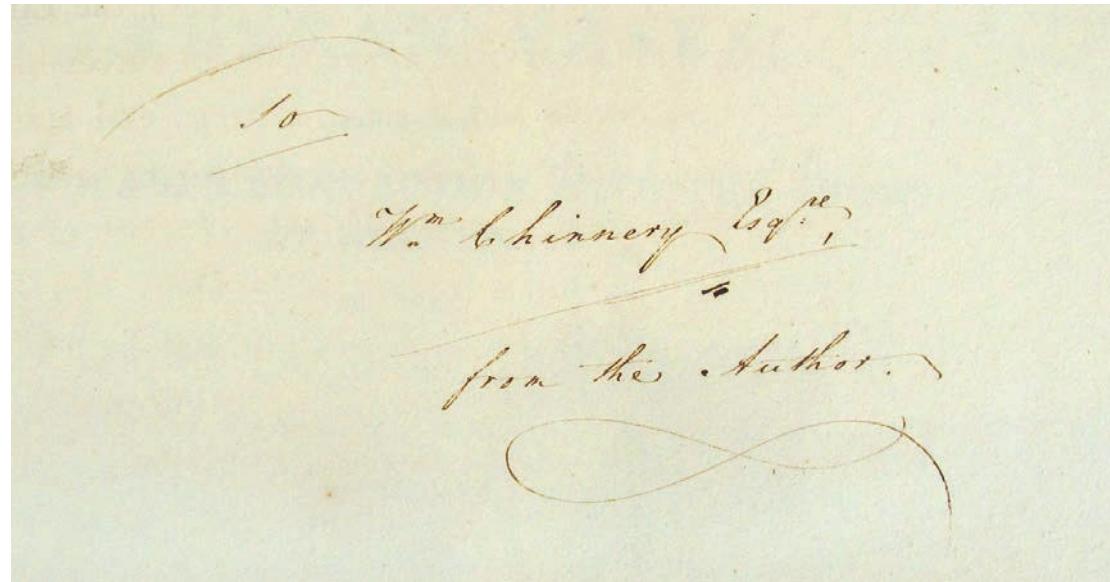
9. CHRISTIE, James. *Disquisitions upon the Painted Greek Vases, and their probable connection with the shows of the Eleusian and other mysteries.* London. William Bulmer and Co, T. Becket. 1806.

Folio. (390 x 278 mm). pp. vii, 99. Illustrated with 16 engraved plates, and decorative head-pieces. Contemporary red straight-grained morocco-backed red paper boards, gilt title and elaborate decorative tooling to spine, marbled endpapers.

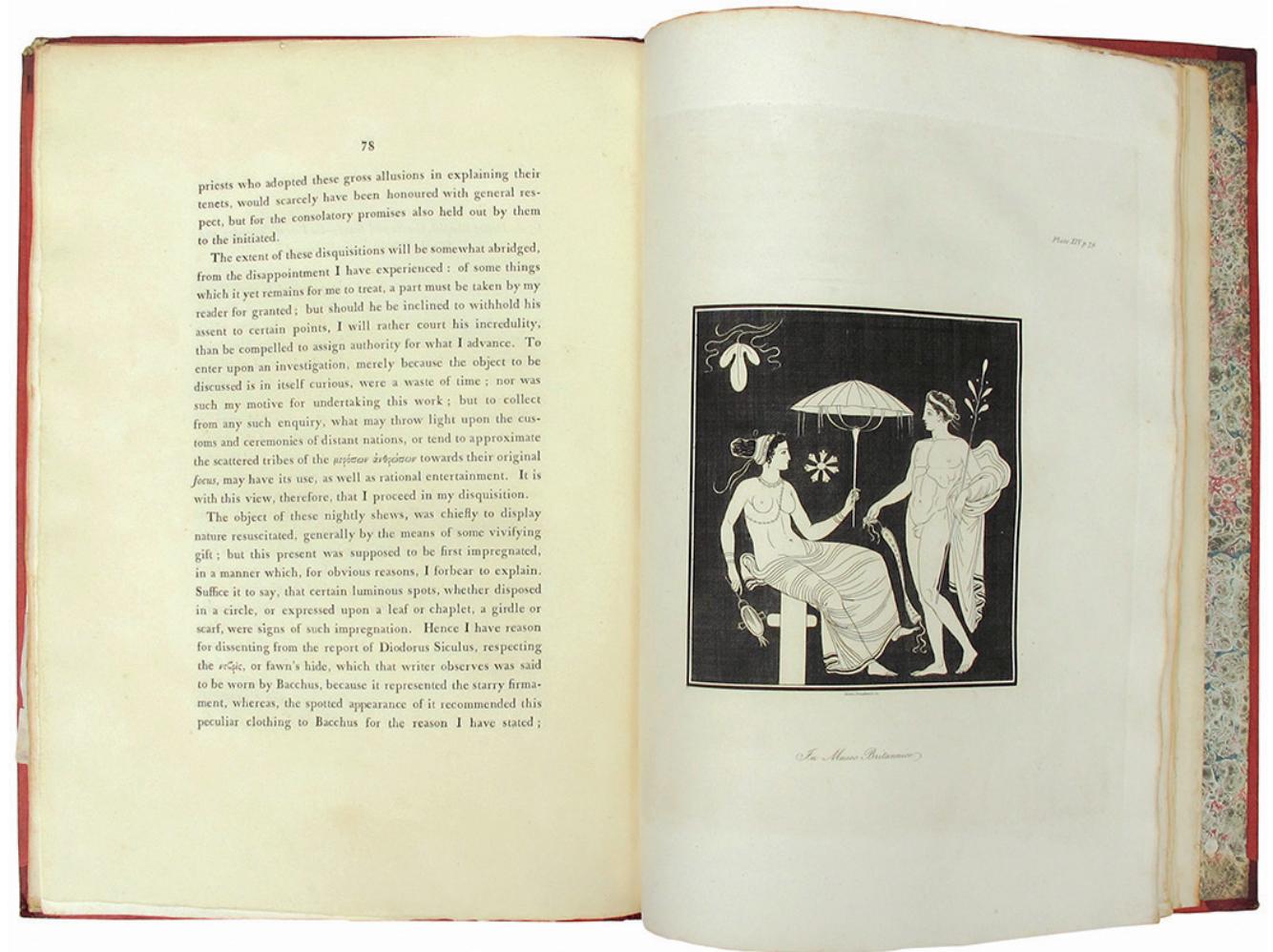
Privately printed first edition which James Christie had circulated to a learned few; this copy inscribed by Christie on initial blank in sepia ink: *To / W[ilia]m. Chinnery Esq. / from the Author.*

This privately printed edition pre-dates the published edition by 19 years (1806 as opposed to 1825).

James Christie, auctioneer and member of the Society of Dilettanti, believed that the images on Greek vases derived from *the mystic theology of the ancients*. For his examples he drew on the collections of the British Museum and Thomas Hope. £9,000



10  
Wm Chinnery Esq.  
from the Author.



**10. TURNER, Joseph Mallord William. Liber Studiorum. London. Published by the artist. 1812 (1807 - 1819).**

2 vols. Folio. (364 x 520 mm). Each vol. with sheet of thick card with elaborate manuscript title, vol. number and list of plates in black ink and 71 etched mezzotint and aquatint plates (vol. I with plates numbered 1 - 35, vol. II with 36 - 71) printed in warm sanguine or sepia ink on uncut sheets of laid or wove paper as applicable with stab marks at left and retaining deckle edges, each plate mounted to sheet of card with passepartout, pencil numeration to passepartouts at lower right. Plates by J. M. W. Turner (10 plates), I. C. Easling (4), C. Turner (23), W. Say (11), R. Dunkarton (5), Thos. Lupton (4), S. W. Reynolds (2), F. C. Lewis (1), W. Annis (1), H. Dawe (4), Th. Hodgetts (3), Annis and Easling (1) and G. Clint (2) after J. M. W. Turner. One plate with several old repairs, occasional foxing or soiling; several plates with pencil annotations recto or verso in various hands. Various sheet sizes: c.300 x 440 mm; mount size: 344 x 508 mm. Contemporary green morocco portfolios by Agnew & Sons with their partial label to front pastedown of vol. I, front boards with rules in gilt and blind with floral corner tools, titles gilt to spines, cream glazed board lining and flaps, turn-ins ruled in gilt, green silk ties.

**A very good complete set of Turner's famed *Liber Studiorum*, with all plates on uncut sheets.**

Turner's *Liber Studiorum*, issued in a series of 14 parts of 5 plates per part, was published intermittently over the course of more than a decade. Turner began with the intention to produce the etched foundation of each plate himself and to leave the mezzotint to others, however, he experimented himself and eight of the plates were finished by Turner himself. For the remaining plates, Turner intended originally to use the engraver Charles Turner, but the painter's exacting demands and the disputes they led to made it necessary to use many others. Seventy-one plates were published eventually of a proposed one hundred, with a further twenty printed but never published; the published plates are categorised as architectural, pastoral, marine, historical and mountains with the corresponding initial printed above each. Turner's title for the series, the *Liber Studiorum*, is a direct reference to the *Liber Veritatis* of Claude Lorraine.

In the present, complete, copy, the states (as per Finberg) are as follows: 7 plates in first state, 22 plates in second state, 25 plates in third state, 12 plates in fourth state, 5 plates in fifth state and no plates in sixth or later states. Full details of the state of each plate and their order is available on request.

*Were all Turner's paintings and drawings destroyed, his LIBER STUDIORUM would suffice to establish his reputation as one of the great artists of Europe ... the work contains some of the freshest and most vigorous outpourings of Turner's genius ... LIBER STUDIORUM is the work of a young man. Artists sometimes like poets do their best work when they are young. It may be that Turner's LIBER STUDIORUM contains the pith of all that is best in his life and work.* (Finberg).

*... a truly monumental work, taking rank with the highest production of Turner's genius, and exhibiting intimately his strength, as indeed also his weakness, during a period of his life in which a large part of his strongest and soberest ... work was done ...* (Rawlinson).

[Finberg 1 - 71; see also Rawlinson, Turner's *Liber Studiorum*, London 1878].

£32,500



10bis. ALKEN, Henry. A Touch at the Fine Arts. London. Thomas M'Lean. 1824.

4to. (284 x 194 mm). Engraved frontispiece with additional colouring by hand, title, preface leaf and 11 engraved plates each with additional colouring by hand and plates each with leaf of descriptive text (the frontispiece counted as plate five with text leaf). Later full polished calf by Rivière with their stamp to front free endpaper verso, boards ruled in gilt with floriate border and the initials W. B. B. to upper board, banded spine with elaborate gilt decoration and red morocco title label in six compartments, dentelles with elaborate gilt decoration, marbled endpapers, t.e.g.

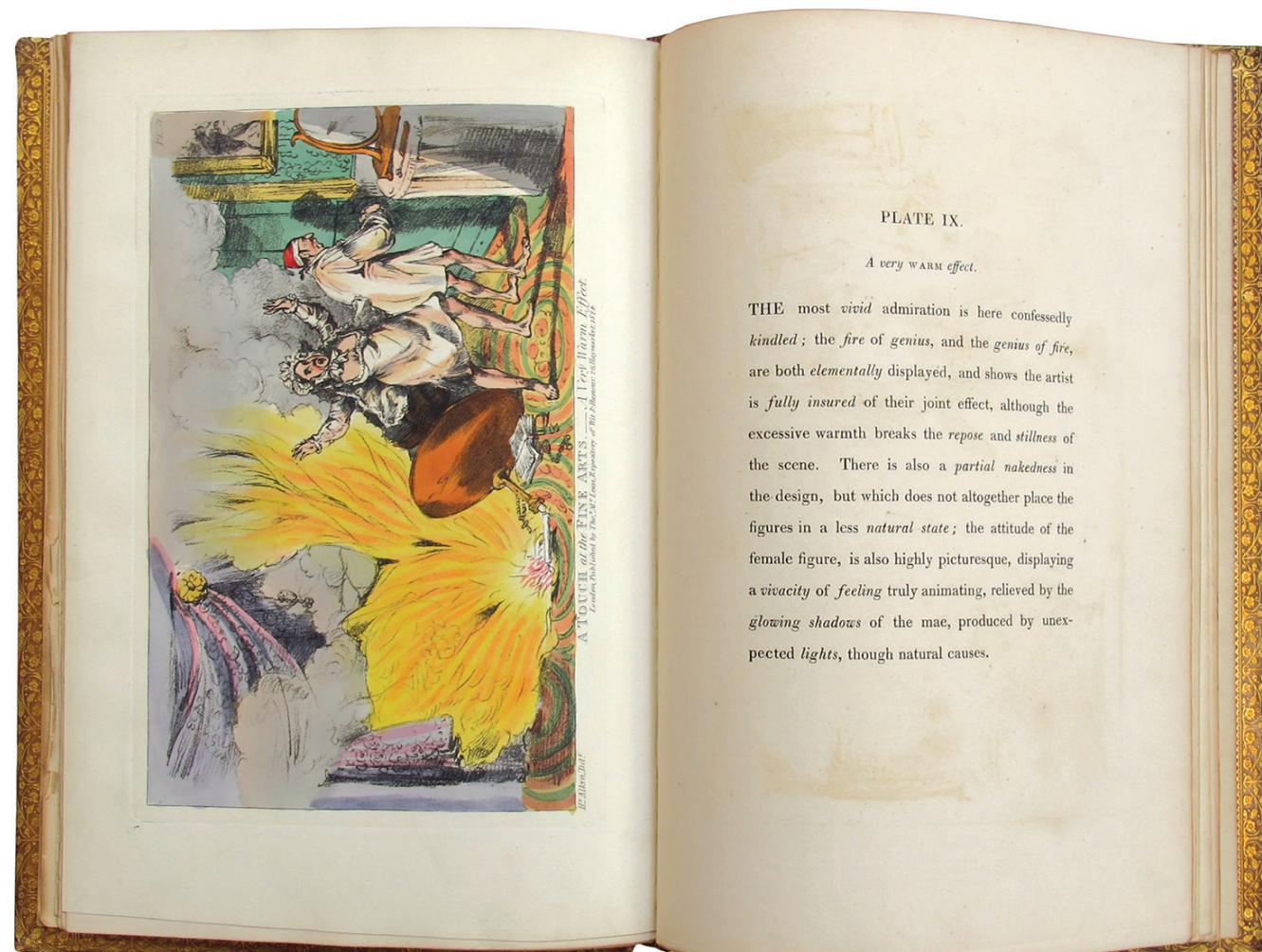
Alken's satirical collection of plates illuminating the terminology of artistic criticism.

For this series, Alken has titled each plate with an appropriate critical term, *An Imposing Effect*, *A Striking Effect*, *A Very Warm Effect* and so on, while the plate itself provides caricatural counterpoint to the pretentiousness of the term itself.

*An attempt to elucidate, by graphic delineations, a variety of terms generally and perhaps exclusively made use of by artists, amateurs, connoisseurs, virtuosos, and the like, is the laudable object of this Work. Long, indeed, has a generous public been, doubtless, puzzled in the endeavour to discover some ray of meaning to those glowing, brilliant, and forcible phrases which the critical catalogues, 'Catalogues Raisonnées,' &c. of the day are woefully burthened with.* (From the Preface).

[Tooley 58].

£800



**11. SHAKESPEARE, William. The Plays of Shakespeare in Nine Volumes. London. William Pickering. 1825.**

9 vols. 48mo. (85 x 48 mm). Portrait frontispiece of Shakespeare by Augustus Fox after Stothard (after Droeshout) to vol. I, frontispiece to each vol. (taken from the first drama in each), printed titles with large vignette to each vol., list of contents, title within frame and dramatis personae, head- and tail-piece for each work, Shakespeare's drama illustrated with 38 engraved plates (total) all by various engravers after Stothard, one for each play, 'Glossary' to final vol. Full black straight-grained morocco, boards ruled in gilt with lyre and foliate corner-pieces, smooth spine with decorative tooling with lyres and gilt titles, turn-ins ruled in gilt with floral corners, scarlet silk doublures and endpapers, a.e.g., matching black morocco slipcase.

**A beautiful copy, beautifully bound of a beautifully printed miniature edition of the dramatic works of Shakespeare.**

*The smallest Edition ever printed.* (Lowndes).

The contents are as follows:

Vol. I - *The Tempest; Two Gentlemen of Verona; Midsummer-Night's Dream; Merry Wives of Windsor; Twelfth Night.*

Vol. II - *Much Ado About Nothing; Measure for Measure; Love's Labour's Lost; Merchant of Venice.*

Vol. III - *As You Like It; All's Well That Ends Well; Taming of the Shrew; Winter's Tale.*

Vol. IV - *Comedy of Errors; Macbeth; King John; King Richard II; King Henry IV - Part I.*

Vol. V - *King Henry IV - Part II; King Henry V; King Henry VI - Part I; King Henry VI - Part II. Vol. VI - King Henry VI - Part III; King Richard III; King Henry VIII; Troilus and Cressida.*

Vol. VII - *Timon of Athens; Coriolanus; Julius Caesar; Antony and Cleopatra.*

Vol. VIII - *Cymbeline; Titus Andronicus; Pericles, Prince of Tyre; King Lear.*

Vol. IX - *Romeo and Juliet; Hamlet, Prince of Denmark; Othello, Moor of Venice; Glossary.*



[Lowndes IV: 2266]. (47556)

£2,250

## 12. FOX TALBOT, William Henry. *Sun Pictures in Scotland*. London. 1845.

Folio. (318 x 242 mm). Printed title with motto from Virgil, leaf with list of plates and 23 mounted Talbotype images, of which 13 are full-page, each numbered on the mount at lower right in ink, initial and final blank leaves. Tipped-in to front free endpaper is the 'Notice to the Reader'. Condition: Plates with uneven fading, as usual, central areas of most plates retaining strong dark impressions, outer areas of images rather lighter, but universally visible. Binding glue perished, contents loose in original boards. Original publisher's cloth-backed rust boards by A. Tarrant, with his discreet stamp to front pastedown: 'A. TARRANT, BINDER / 16 Gt. QUEEN St.', gilt title within elaborate gilt decorative border to upper board, boards with decoration in blind, original yellow endpapers, boxed.

[PROVENANCE: Armorial bookplate of Angela Burdett-Coutts, the philanthropist and *richest heiress in England* to front pastedown; manuscript note in sepia to front pastedown: *Miss Burdett-Coutts / Stratton Street / A B / The First discovery of the Art*; and her ownership inscription in sepia to title page: *Miss Burdett-Coutts, Stratton St. / A B*].

**Extremely rare unrestored copy - including the *Notice to the Reader* - of William Fox Talbot's first photographically illustrated publication in book form; published in 1845, *Sun Pictures in Scotland*, was issued between parts IV and V of Talbot's seminal *The Pencil of Nature*.**

Inspired by the writings of Sir Walter Scott (note Talbot's punning title), the focus of a Victorian personality cult not to be underestimated, the twenty-three images of *Sun Pictures in Scotland* were taken by Talbot on a tour of those sites and locations most connected to Scott. The calotypes depict Edinburgh, Scott's house Abbotsford, Loch Katrine, Melrose, Doune Castle, Dryburgh Abbey (site of Scott's tomb) and so on. The book appears to have been issued to subscribers and was intended to publicise Talbot's work in society, aided by the social influence of his mother Lady Elisabeth Feilding. It is likely that Angela Burdett-Coutts - among notables such as the Queen, the Duke of Devonshire and the Duchess of Bedford - was one such subscriber.

William Henry Fox Talbot (1800-1877), began experimenting with capturing images on light-sensitive paper around 1833 while at Lake Como, and patented the calotype (from the Greek *kalos* - beautiful) or *sun picture*, also called a Talbotype, in 1840. It was the first instance of a photograph secured on paper and produced with paper negatives, the negative/positive technique still in use today, which allowed for multiple copies of the same image to be made, as opposed to the daguerreotype invented by L. J. M. Daguerre in 1839.

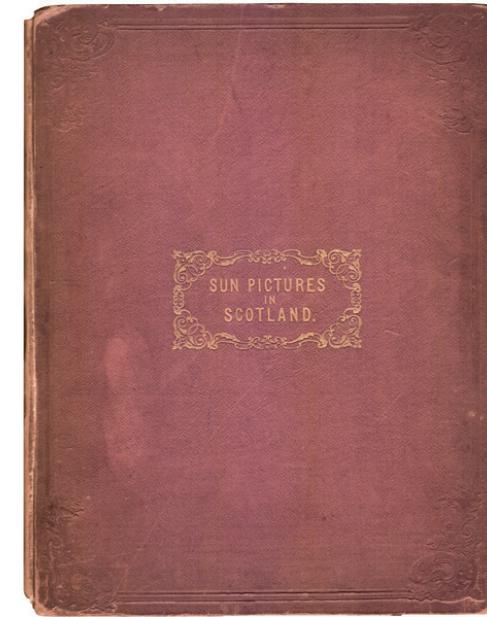
The novelty of Fox Talbot's new process is highlighted by the *Notice to the Reader*: *The plates of the present work are impressed by the agency of Light alone, without any aid whatever from the artist's pencil. They are the sun-pictures themselves, and not, as some persons have imagined, engravings in imitation.*

*With its narrowly focused goal and limited number of copies distributed only to subscribers, Sun Pictures in Scotland remains one of the the most enigmatic of all Talbot's photographic ventures. Nevertheless, it can reasonably claim to be the first photographic essay in the history of the medium. (Taylor).*

*It may be considered the first photographically illustrated work to be published in book form. (Gernsheim).*

[Gernsheim 7; Johnson T55; The Truthful Lens 161; Gernsheim History of Photography, pg. 173; Taylor, Impressed by Light, pg. 21 - 22; Schaaf, The Photographic Art of William Henry Fox Talbot pg. 202 - 211].

£65,000



**13. GERM, THE. Rossetti, William Michael (Editor). *The Germ: Thoughts towards Nature in Poetry, Literature and Art.* Nos. 1 - 4. (All Published). London. Aylott & Jones / Dickinson & Co. and Aylott & Jones. January 1850 - April 1850.**

*8vo. (218 x 140 mm). pp. 48; 49 - 96; 97 - 144; 145 - 192. Original etched frontispiece to each issue (one double-page and folding), printed verse and prose by various contributors throughout. Full contemporary vellum, boards ruled in gilt with decorative tools at corners, spine ruled in gilt and with gilt title, marbled endpapers, all edges red; some soiling to vellum and minor staining and some spotting throughout.*

[PROVENANCE: John Lucas Tupper's copy with his ownership signature in sepia ink to initial blank the final leaf recto of issue 1, and his (?) pencil attributions throughout; bookplate of John Sparrow to front pastedown].

**Contributor John Lucas Tupper's copy of the only true Pre-Raphaelite periodical: *The Germ*.**

*The Germ* features original etched frontispieces by William Holman Hunt, James Collinson, Ford Madox Brown, and Walter Howell Deverell to each part. Literary contributions, and *The Germ* features verse, literary criticism and prose dialogues, were provided by Christina Rossetti, Dante Gabriel Rossetti, William Bell Scott, Ford Madox Brown, William Michael Rossetti, Thomas Woolmer, John Orchard, John Lucas Tupper and others. Many contributions were issued anonymously or under pseudonyms with the contents of each number listed on the verso of each of the original front wrappers. The absence here of the original wrappers is mitigated by pencilled attributions for each contribution, presumably in the hand of Tupper, the original owner of this copy.

John Lucas Tupper (1842 - 1879) was a Pre-Raphaelite sculptor, poet, critic and scholar. Tupper was a close friend of Holman Hunt and William Michael Rossetti and was a natural choice - given his literary achievements - to contribute to *The Germ*. In 1865 Tupper was appointed to a teaching position at Rugby and this location follows his ownership signature on the initial blank. John Lucas Tupper is not to be confused with the printer of *The Germ*, George Isaac Frederick Tupper (1820 - 1911).

Also included, loosely inserted, is the following:

- ALS from Elliot Stock, dated July 2nd 1883 with the address 62, Paternoster Row, London E. C., to Tupper's widow (?) regarding a planned reprint of *The Germ*- it never appeared - and requesting permission to include her late husband's original contributions; although Stock addresses the recipient only as *Dear Madam*, the dating of the letter makes it possible that it is indeed Tupper's widow (he died in 1879) and his literary executor who was the recipient.

- a bifolium with explanatory text concerning *The Germ* and its aims together with details of the contents of the first issue.

- a single leaf with explanatory text regarding number 2 of *The Germ*

Emily Holman Hunt, the sister of William Holman Hunt, reported to her husband on the rarity of *The Germ*: [It] *being exceedingly rare and much sought after, and more valuable since some of the contributors are dead, others having become great men.*

*'The Brotherhood's most characteristic etchings, however, are the frontispieces to the four issues of their magazine, 'The Germ', published between January and April, 1850: Holman Hunt's 'My Beautiful Lady', James Collinson's 'The Child Jesus', Ford Madox Brown's 'Cordelia', and W. H. Deverell's 'Viola and Olivia'.* (Ray).

[Ray 217 (listed after the Etching Club edition of Milton's 'L'Allegro.' (see pg. 140)).

£9,500



14. LEAR, Edward. [with signed presentation from Lear to Holman Hunt]. *Journals of a Landscape Painter in Albania, &c. London. Richard Bentley. 1851.*

8vo. pp. (iv), 428. Frontispiece map and 20 tinted lithographic plates printed by Hullmandel and Walton. Original blind-stamped blue cloth, rebacked, with the original rubbed and faded backstrip laid down. Some minor foxing throughout, generally not affecting image.

**William Holman Hunt's copy of the first edition with a presentation from Lear.**

The inscription is dated August 30th 1852 and was written at Clive Vale Farm in Hastings. Lear was in fact living with Hunt at Clive Vale during the second half of 1852, during which time he was to meet other members of the Pre-Raphaelite brotherhood.

The notes for this volume were collected during two journeys through Northern and Western Greece, Albania, and Macedonia in 1848 and 1849. Lear visited Corfu in 1848 then travelled to Constantinople with Sir Stafford and Lady Canning, and on his return overland from Salonica he visited Macedonia and Albania. The second journey saw Lear return to Albania, as well as taking in Epirus and Thessaly. The lithographs in this volume are tinted with three colours - a blue-grey, a grey and sepia. This may have been a technical experiment on Lear's part. The plates include views of Yenidje, Vodhena, Monastir, Akhrida, Avlona, Tyrana, Kroia, Skodra, Durazzo, Berat, Khimara, Tepelini, Parga, Meteora, and Tempe.

[Abbey Travel 45].

£2,750



15. WYATT, M. Digby. Notices of Sculpture in Ivory, consisting of a lecture on the history, methods, and chief productions of the art, delivered at the first annual general meeting of the Arundel Society, on the 29th June, 1855. And a Catalogue of Specimens of Ancient Ivory-Carvings in Various Collections, by Edmund Oldfield. London. Office of the Arundel Society. 1856.

4to. (292 x 226 mm). Frontispiece, title page, (iv), 54. Half-title, large albumen print photograph as frontispiece, printed title and Digby Wyatt's text and catalogue by Edmund Oldfield illustrated with 8 original albumen photographic plates by J. A. Spencer, each pasted in and with title and caption. Original publisher's printed card boards, covers with elaborate decorative lithograph patterning in red and black after the designs by Digby Wyatt, title to front cover, later black leather spine.

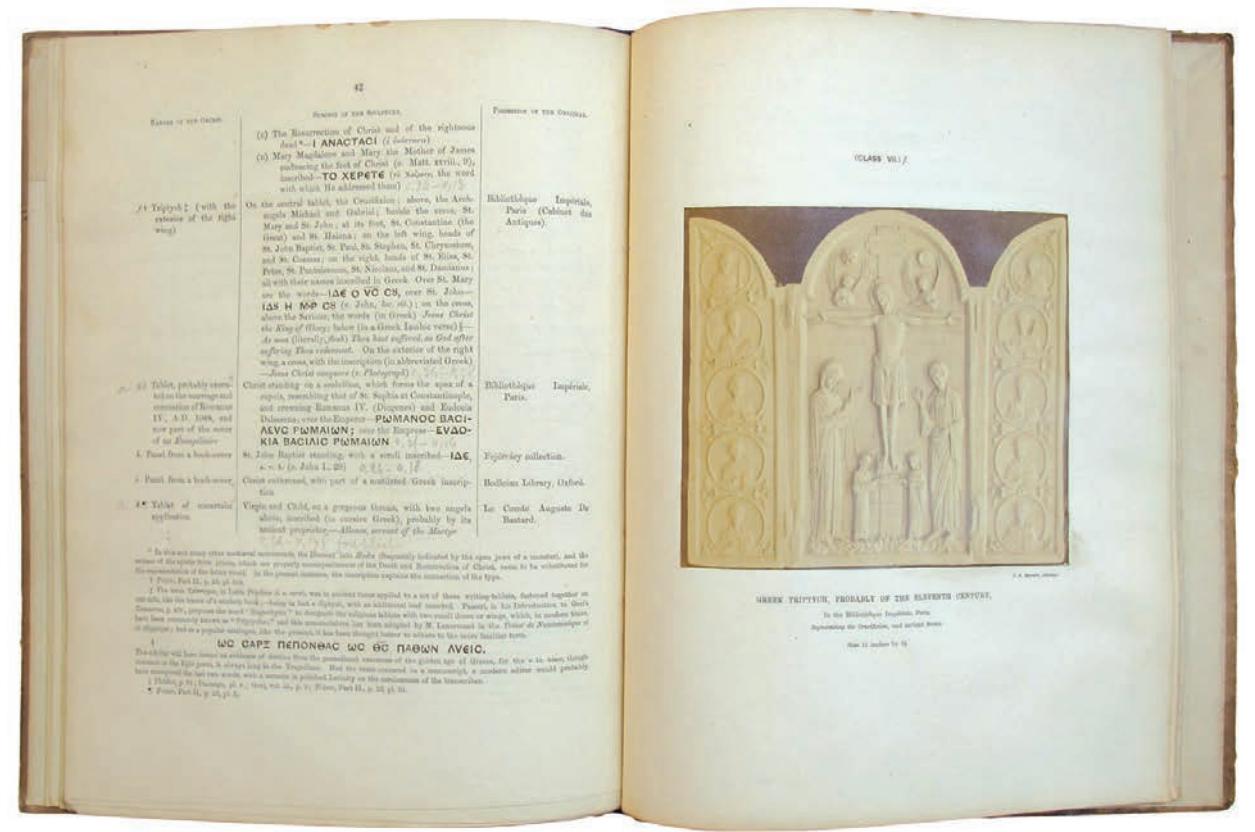
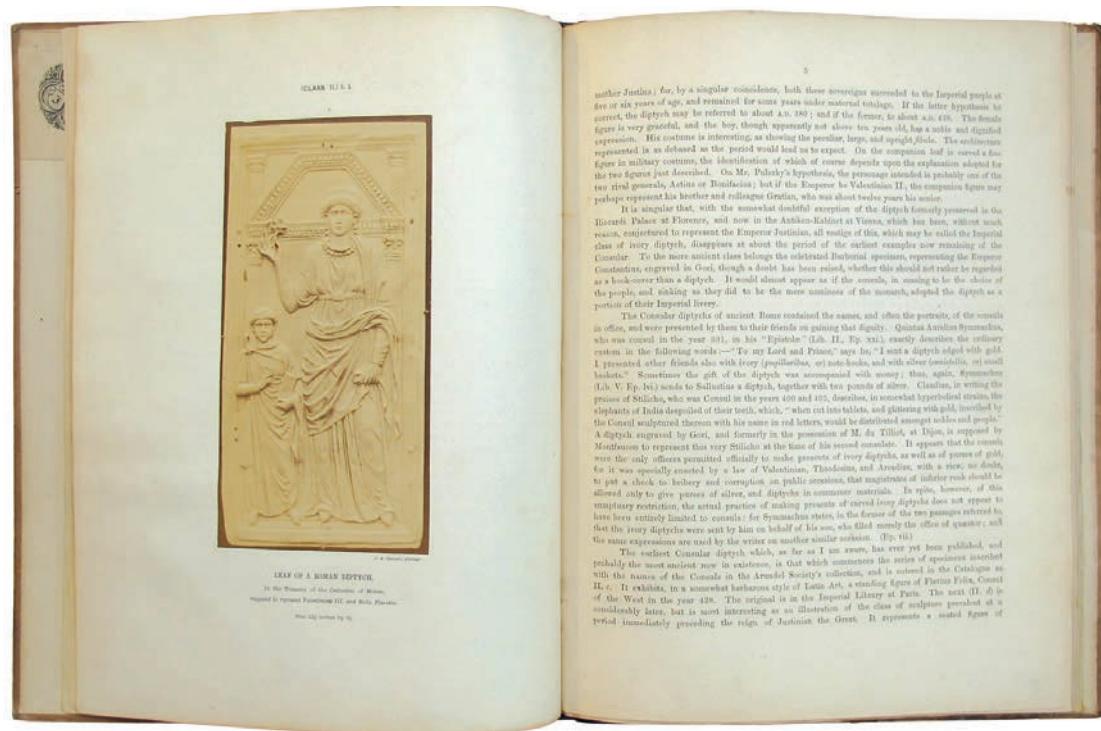
Albumen print photographs of European ivories of the 6th-14th centuries.

When the Society began selling casts of the originals they gave a booklet describing them to each purchaser. The author comments that it took some time to make the required number of photographic prints needed for the undertaking.

The boards were printed in lithography by Standidge & Co. after Digby Wyatt's originals. Although the rear board bears the date 1855 the title page is dated 1856.

[Gernsheim 51].

£500



**16. MITCHELL, Reuben. Photographic Views in Bolton and Neighbourhood. Bolton. Printed at the Old Post Office, Bradshawgate, by John Booth. 1868.**

*Folio. (495 x 390 mm). Leaf with printed title, leaf with dedication and 12 albumen print photographs printed in sepia, each mounted to verso of thick card and with guard leaf and leaf of descriptive text. (Sheet size: 485 x 385 mm; image size: 205 x 290 mm, or the reverse). Original morocco-backed moiré boards, elaborate decorative tooling to spine, front board with gilt title, pink moiré endpapers, a.e.g.*

[PROVENANCE: manuscript note in black ink to first blank: *Cat: Bought August 1897. H. J. J.*; pencil note to verso of same leaf: *Only 100 copies printed*; bookplate of Wigan Free Public Library to front pastedown and discreet blindstamp to lower outer corner of six leaves, not affecting text or images].

**Reuben Mitchell's rare photographic antiquarian collection - limited apparently to 100 copies - of views of grand houses near Bolton.**

Reuben Mitchell (181- - 1895), an engineer, landscape artist and photographer, produced these large, atmospheric, and beautifully composed photographs to illustrate some of the most important old houses (see below for details), beauty spots and other buildings of note near Bolton. Each of the photographs is accompanied by a leaf of descriptive text, mainly historical, with details of the occupancy of the houses during the preceding centuries and from the time of their constructions.

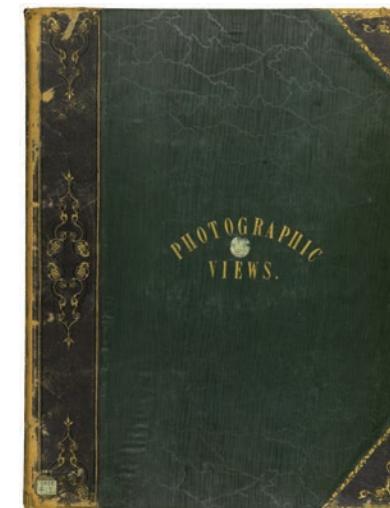
Mitchell's dedication, to his associate the liberal Conservative MP and amateur photographer John Hicks, reads as follows: *These Photographic Views in Bolton and its neighbourhood are respectfully dedicated, by permission, to John Hick, Esq., M.P., Bolton, By his obedient Servant, Reuben Mitchell, December, 1868.*

The plates are titled as follows:

- (I) - *Smithills Hall*
- (II) - *Turton Tower*
- (III) - *View in the Jumbles*
- (IV) - *Hall-i'-th'-Wood*
- (V) - *The Late Old Parish Church*
- (VI) - *The Late Old Parish Church Porch*
- (VII) - *Free Grammar School*
- (VIII) - *Worsley Old Hall*
- (IX) - *Peel Old Hall*
- (X) - *Deane Church*
- (XI) - *Bank of Bolton*
- (XII) - *Park Street Chapel*

[see Bibliographia Boltoniensis for a brief biography of Mitchell and reference to the present work].

£5,500



**17. BURNE-JONES, Sir Edward Coley. Ausgewählte Lieder für eine Singstimme mit Begleitung des Pianoforte, Componiert von L. van Beethoven. Leipzig / Berlin. C. F. Peters, Bureau de Musique. (c.1870?).**

4to. (276 x 198 mm). [47 leaves; pp. 93]. Leaf with printed pictorial title recto and 'Inhalt' verso and 46 leaves with Beethoven's 'Lieder' for piano printed recto and verso, final leaf recto only. Full contemporary vellum, front board with original painting and presentation by Edward Burne-Jones in oil and gilt (see below), loose in original maroon velvet-lined hinged gilt display frame with clasp (386 x 304 mm).

[PROVENANCE: Presented by Burne-Jones to Mary Gladstone with inscription to painted front cover and tipped-in letter to front pastedown; bequest by Mary Gladstone (under her married name Mary Drew) to her friend Kathleen Alington with inscription in blue ink to front free endpaper; presentation inscription from Kathleen Alington to her friend Elizabeth Wansborough in blue ink to same leaf; sold as part of the Lewis Collection at Sotheby's, London; private collection, Japan].

**An exceptional gift: Beethoven's *Lieder* in a binding painted by Sir Edward Burne-Jones and presented by him to Mary Gladstone, daughter of the Liberal Prime Minister.**

This extraordinary work, painted and presented by Burne-Jones to Mary Gladstone and later bequeathed by her, has been associated for much of its existence with three families, each connected intimately with each other and with the artist himself. Burne-Jones' painting for the cover is a beautiful confection: headed *Beethoven* in an elegant calligraphy in black oil, the title is supported and entwined with - at left - a five-petalled rose with two opening buds that climbs a support from the foot to the head of the board; at right is a painted panel with gilt and scarlet frame enclosing a figure in blue flowing robes with five-stringed lyre and floral coronet, identified at left with vertical capitals as *ORPHEUS*; beneath in blue are the initials *M G* and the date *18 / 80*; at lower right in ochre paint is the presentation: *from EBJ*; the remaining surface of the board is covered with a dense decor of blue flowers providing superb contrast against the vellum and a context for the more overt elements of the composition.

Mary Gladstone (1847 - 1927), daughter of William Ewart Gladstone, and his confidante, advisor and for a time private secretary, was one of a number of young, accomplished and fashionable women befriended by Edward Burne-Jones during the 1870s and 1880s. Many of those most important to Burne-Jones, among them Mary Gladstone, Frances Graham, May Morris and Margaret Burne-Jones, feature in Burne-Jones' muse-filled painting *The Golden Stairs* of 1880 and it was in 1880 that Burne-Jones presented this book to Gladstone. As an accomplished musician for whom Beethoven was highly significant this collected edition of his *Lieder* would certainly have appealed to Gladstone but as the binding and presentation (and the provenance with the successive bequests of the book) suggest, it must have meant rather more.

The artist presented the binding in 1880 and tipped-in to the front pastedown is Burne-Jones' affectionate and typically self-deprecating letter: *My Dear Miss Gladstone / Lo! Thy little book ...* Gladstone died at Hawarden, the Gladstone family home on January 1st, 1927, and her book was bequeathed to Kathleen Alington. Alington (1908 - 1938) was the daughter of Cyril Argentine Alington and his wife, the Hon. Hester Margaret Alington, whose father, the 4th Baron Lyttelton, was the widower of Mary Gladstone's aunt, Mary Glynne, the sister of Mary's mother Catherine. Alington in turn bequeathed the book to Elizabeth Wansborough née Lewis (1897 - 1995) whose parents were also connected intimately to Burne-Jones. The book remained in Wansborough's collection until the 1990s.

Burne-Jones made few painted bindings and all save those made for personal use, were created as gifts or for presentation. Frances Graham was the recipient of two (copies of *The Apocrypha* and *The Book of Common Prayer*), as was Helen Gaskell, but the only other painted binding we can locate was made by Burne-Jones for his own copy of Caxton's 1485 edition of Malory's *Morte d'Arthur*. Mary Gladstone's painted binding therefore represents something of a rarity.

[see Wildman & Christian, 'Edward Burne-Jones: Victorian Artist-Dreamer', New York, 1998, pg. 243; see 'Victorian Pictures', Sotheby's London, 7th June, 1995, lot 153]. £85,000



18. (THOMSON). (Thomson, J. & Adolphe Smith). *Street Incidents. A Series of Twenty-One Permanent Photographs, with Descriptive Letter-Press. London. Sampson Low, Marston, Searle, & Rivington. 1881.*

4to. (284 x 222 mm). pp. (i), 100 (including 21 leaves with plates). Title, list of plates and twenty-one monochrome Woodbury-type photographs, each mounted on card within a red border with title in red. Original publisher's red cloth, with gilt title and elaborate decoration in blind and gilt figures from 'Covent Garden Flower Women' and 'the London Boardmen', printed floral endpapers.

***Street Incidents*, John Thomson's photographic depictions of London's street life.**

Published as a shortened version of Thomson's earlier *Street Life in London*, *Street Incidents* contains 16 fewer plates, though apart from the altered title the binding is the same. It is unknown whether the plates were reprinted due to the popularity of the work or whether the present volume was reissued with fewer plates to ensure sale of the publisher's stock.

Thomson's photographs in *Street Life in London* and the commentary upon the images by Thomson and Adolphe Smith, depict a London in which life is a harsh and continuous struggle. The characters on view here are familiar to us more from Dickens' novels or from an idea of the Whitechapel of Jack the Ripper than from any nostalgic image of a strait-laced or patrician Victorianism. Each image is accompanied by descriptive text. Thomson and Smith are sympathetic to the objects of their study and seem intent on cataloguing the variety of types to be found rather than attempting any Barnum-like freak-show.

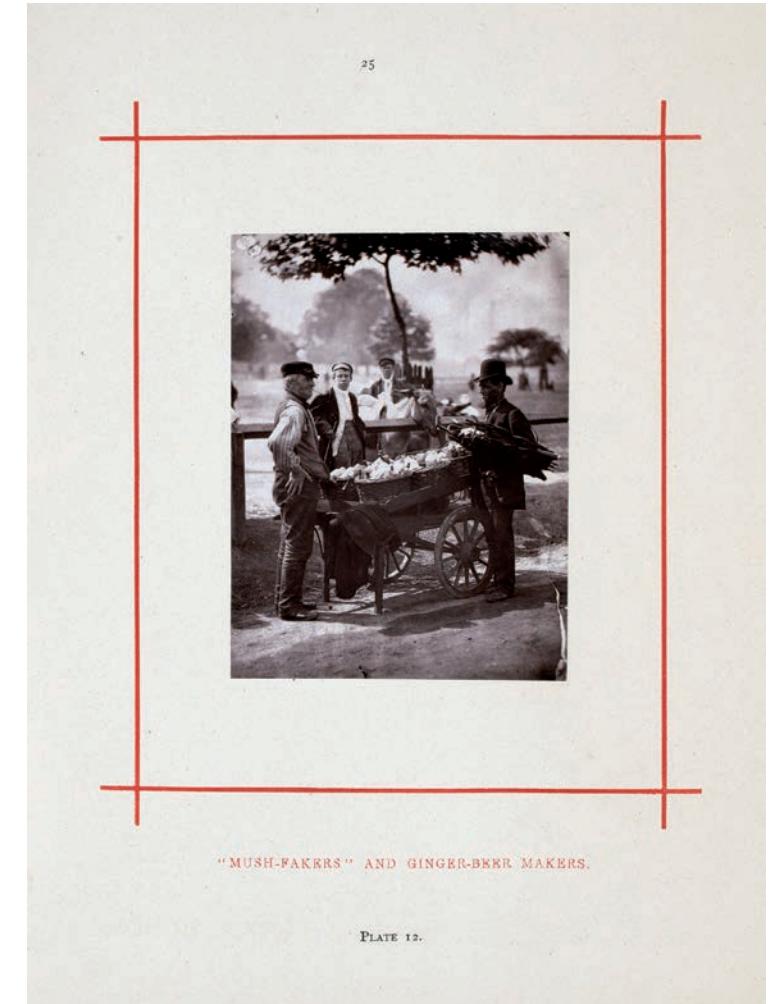
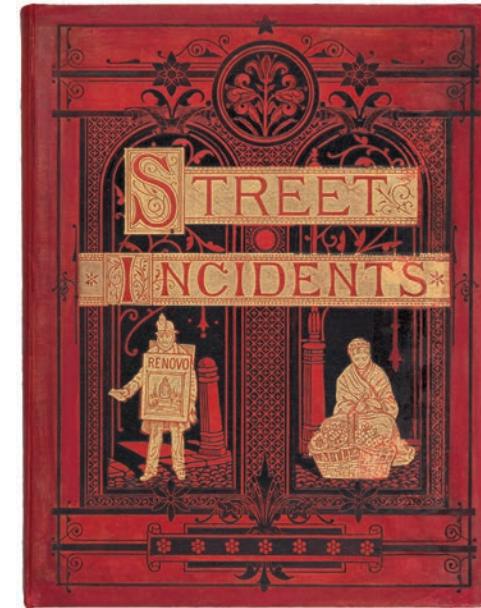
As Thomson himself writes: *The precision and accuracy of photography enables us to present true types of the London poor and shield us from the accusation of either underrating or exaggerating individual peculiarities of appearance.*

*Street Life in London ... constitutes the first photographic social documentation of any kind.* (Gernsheim - *The History of Photography* pg. 447).

*... one of the most significant and far-reaching photobooks in the medium's history.* (The Photobook I, 48).

[Parr / Badger I, 48; see Gernsheim pg. 447].

£8,500



19. KELMSCOTT PRESS. Tennyson, Alfred (Lord). *Maud, A Monodrama*, by Alfred Lord Tennyson. *Hammersmith. Kelmscott Press. 1893.*

8vo. (210 x 148 mm). pp. (i), (i), 69, (i), *Half-title, leaf with printed title with elaborate decorative woodcut border verso to face opening leaf of verse with 12-line opening initial and also with elaborate decorative woodcut border and Part I - Part III of Tennyson's verse in Golden type, stanza numbers in red throughout, 2 large 10-line decorative woodcut initials with woodcut marginal decoration to open each part, 20 6-line decorative woodcut initials with woodcut marginal decoration throughout, final leaf of verse with colophon verso. Original publisher's full limp vellum with Yapp edges, title gilt to spine, original green silk ties.*

**An excellent copy of the Kelmscott edition of Lord Tennyson's *Maud*.**

From the edition limited to 505 copies, with this one of 500 on Batchelor paper; the 5 copies on vellum were not issued for sale.

[Peterson A17].

£3,250



**20. GRAY, John. *Silverpoints*. London. Elkin Mathews and John Lane at the Sign of the Bodley Head in Vigo Street. 1893.**

*Tall 12mo. (218 x 112 mm). [22 leaves; pp. xxxviii, (i)]. Printed title, leaf with copyright recto, quotation from Verlaine verso and 28 poems by Gray, leaf with printer's credit and discreet vignette; decorative 6-line initials by Ricketts to the opening of two poems. Full vellum designed by Charles Ricketts, front and rear boards ruled in gilt to surround a mosaic field of gilt foliate tools on a gilt curvilinear background, discreet titles in gilt at upper right.*

**The de luxe edition of John Gray's decadent *Silverpoints* bound in full vellum.**

From the edition limited to 275 copies, with this one of 25 from the édition de tête on laid paper with the watermark *SPALDING* and bound in full vellum; the ordinary edition was bound in green cloth with matching decoration.

John Gray's first book and one of the most influential works of the Aesthetic Movement.

Gray was a protégé of Oscar Wilde - the poem *Summer Past* is dedicated to Wilde - who is believed to have paid the publishing costs of the book. Gray dedicates his poems to, among others, Verlaine, Charles Shannon, Jules Laforgue, Ellen Terry and Pierre Louÿs and includes imitations of Verlaine, Arthur Rimbaud, Stéphane Mallarmé and Baudelaire. £12,500



**21. ARABIAN NIGHTS.** Burton, Sir Richard. F. (Trans.) **The Book of the Thousand Nights and a Night.** (Alf Layla wa Layla). Translated from the Arabic by Captain Sir R.F. Burton. Reprinted from the original edition and edited by Leonard C. Smithers. *London. H.S. Nichols and Co. 1894.*

*12 vols. Large 8vo. (257 x 174 mm). Half-title, frontispiece with Arabic quotations verso and printed title in red and black to each vol., 'Editor's Note', reproduction of the title in red and black of the Kamashastra Edition, leaf with black-bordered dedication to 'John Frederick Steinhauser, contents and 'The Translator's Preface' to vol. 1 and Burton's text translated from the Arabic; publisher's slip inserted between endpapers of each vol. Original publisher's black cloth with large gilt Islamic motif and title in Arabic (Alf Layla wa Layla) to front covers, gilt calligraphic Arabic titles to rear covers, vignettes and English titles gilt to spines, cream glazed endpapers, t.e.g.*

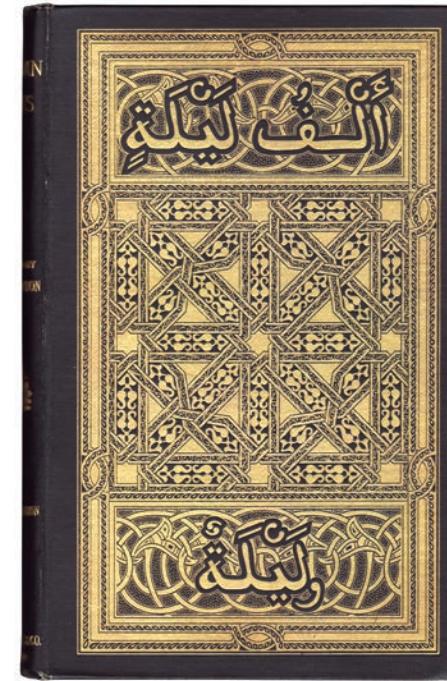
**A beautiful set of Sir Richard Burton's translation of Alf Layla wa Layla, *The Book of the Thousand Nights and a Night.***

The Book of the Thousand Nights and a Night, a closer translation of the Arabic title of Alf Layla wa Layla than *The Thousand and One Nights* is narrated by Scheherezade in an effort to delay her death. An enormous compendium of story-telling, it is thought that the work is a composite from a wide variety of Indian, Persian and Arab sources which from a small initial core amalgamated other story cycles; the earliest fragment dates from the 9th century.

Sir Richard Burton (1821 - 1890) had long worked on a translation of the cycle - he describes it as a *labour of love* and a *talisman against ennui and despondency* - and after a number of setbacks including the death of his collaborator Steinhauser (to whom Burton dedicated the work) and the loss of his manuscript, he finished. Burton's translation was published originally in 1885 in Benares by the Kamashastra Society for subscribers only, Lady Burton issued an expurgated edition in 1886 before the present edition was issued. This first Nichols / Smithers *Library Editon* (a further edition was published in 1897), has almost all passages restored which had been omitted from Lady Burton's edition; as Smithers points out in his *Editor's Note*, *certain gross passages* as well as some of the *translator's 'anthropological' notes* - some 215 pages! - were omitted on grounds of their obscenity, and, further, omissions aside, that Lady Burton's edition reprinted only the first ten volumes of the original sixteen.

*The reader has, therefore, the most complete English edition of The Nights that can ever be published, the extreme grossness of the few words and passages omitted absolutely precluding their appearance ... they enable this great monument of Eastern literature - an acknowledged masterpiece of translation - to be freed from the burdensome restriction of being kept under lock and key, and to take its proper place on the library shelf alongside Cervantes and Shakespeare.* (Leonard Smithers writing in the Editor's Note).

£1,500



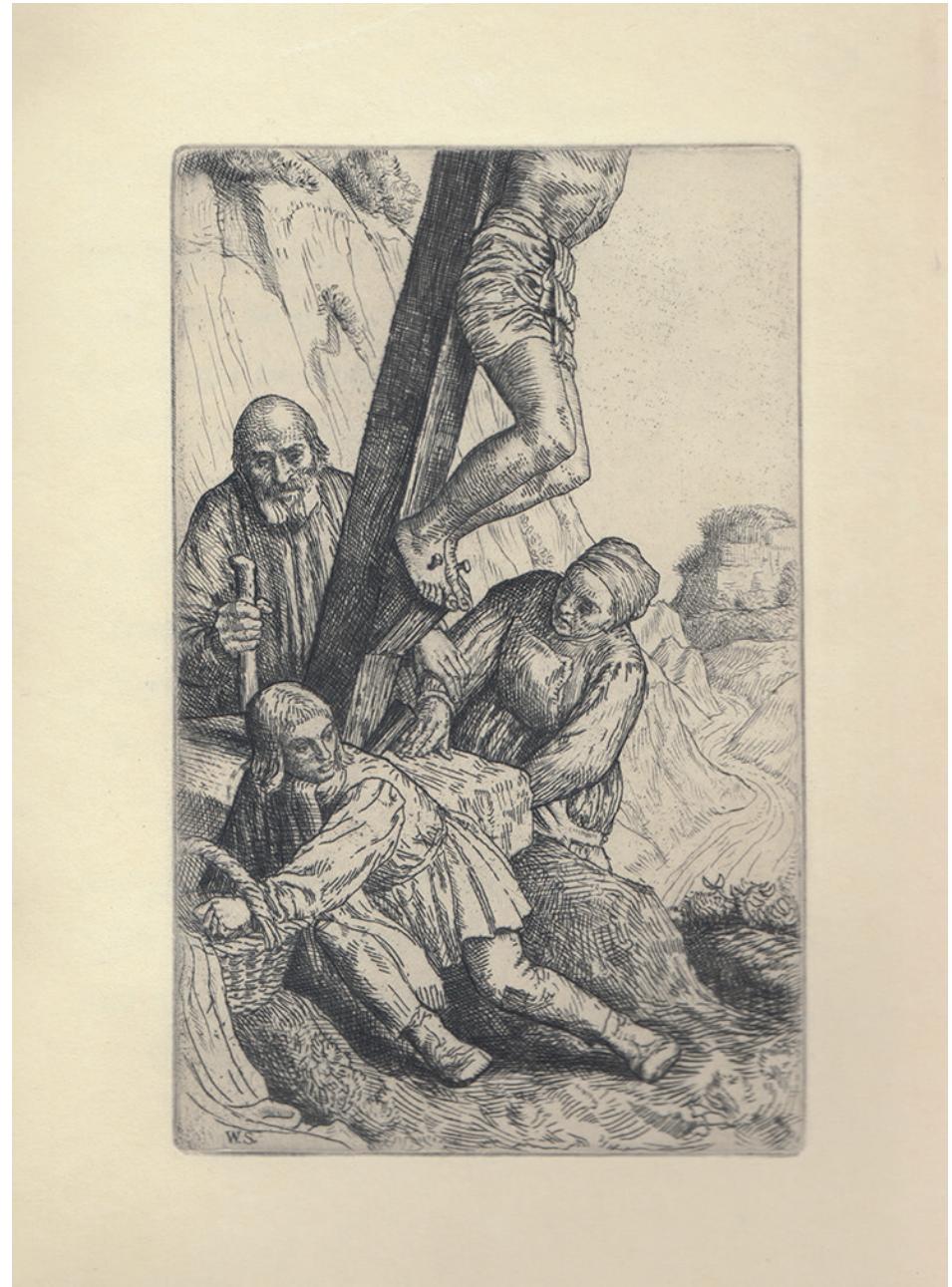
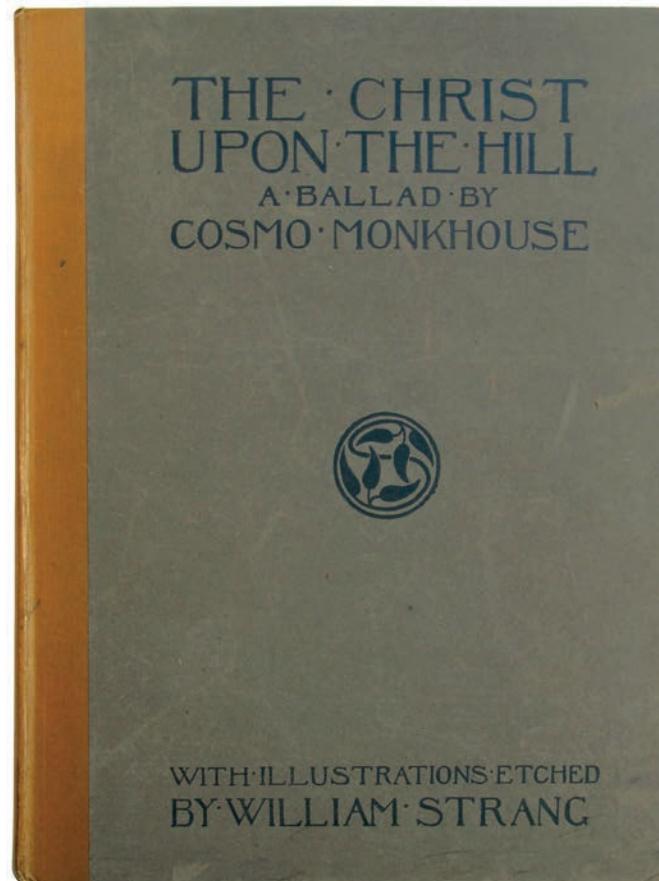
22. STRANG. Monkhouse, Cosmo. *The Christ upon the Hill*. London. Smith Elder & Co. 1895.

*Folio. Engraved title page and 8 full-page engravings by William Strang. Publisher's buckram-backed boards.*

**William Strand illustrating Cosmo Monkhouse.**

From the edition limited to 200 copies.

£250



23. KELMSCOTT PRESS. *Syr Percyvelle of Gales*. Hammersmith. Kelmscott Press. 1895.

8vo. (212 x 150 mm). pp. (iv), 98. Woodcut frontispiece by Edward Burne-Jones, title and frontispiece with decorative woodcut border by William Morris, ten-line initial letter to title and three-line initials throughout, printed in red and black in Chaucer type. Original publisher's blue holland-backed printed boards, some wear to spine and slight stain to head of front board.

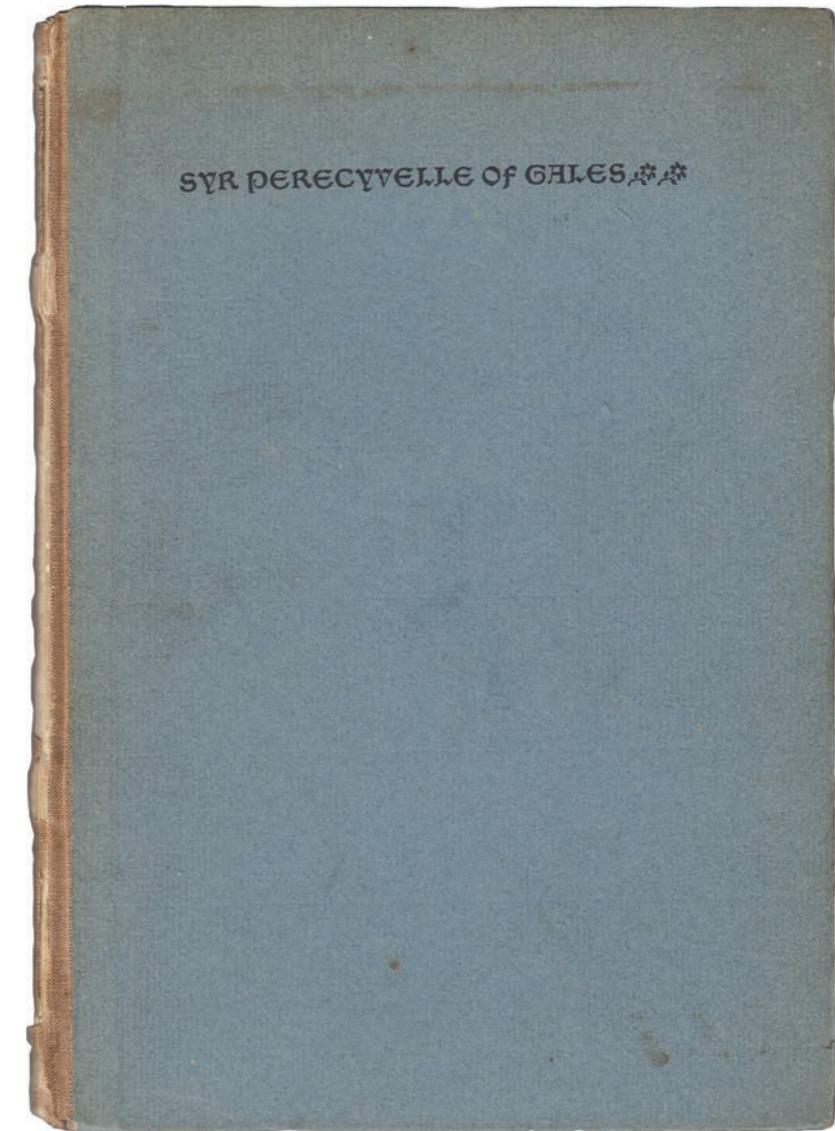
**A good copy of *Syr Percyvelle of Gales*.**

From the edition limited to 358 copies, with this one of 350 on paper.

Edited by Ellis after the printed edition by J. O. Halliwell from a manuscript in Lincoln Cathedral Library.

[Peterson A33].

£1,500



**24. KELMSCOTT PRESS. Chaucer, Geoffrey. The Works of Geoffrey Chaucer now newly imprinted. Hammersmith. Kelmscott Press. 1896.**

*Folio. (434 x 298 mm). pp. (iv), 554. Ornamental woodcut title, 14 large borders, 18 different frames round the illustrations and 26 initials designed by William Morris and 87 wood cut illustrations designed by Sir Edward Burne-Jones and engraved by W. H. Hooper. Shoulder and side titles printed in red and the whole printed in two columns in Chaucer type designed by William Morris (longer titles of poems printed in Troy type) on Batchelor hand-made paper with the Perch watermark. Full modern white pigskin with lavish stamp-decoration in neo-Gothic style, title in blind to front board, two metal clasps, banded spine in five compartments; the binding is after a design by William Morris (see below).*

**A magnificent copy of the Kelmscott Chaucer.**

From the edition limited to 438 copies, with this one of 425 on paper (the remaining copies were printed on vellum).

The binding is after a design by William Morris, reinterpreting (among others) a binding by Ulrich Schreier for a 1478 Koberger Bible. Morris had planned four alternate bindings (other than the usual holland-backed blue boards) although only the present version was completed. Copies in the original version are of the utmost scarcity and only 48 copies are listed as having been bound at the time of publication.

The most ambitious and magnificent book of the Press, the Kelmscott Chaucer was four years in the making. Morris designed the watermark for the paper, which was copied from an Italian incunable in Morris's collection and made entirely of linen by Batchelor. It took several requests before Clarendon Press granted permission to use Skeat's new edition of Chaucer.

Burne-Jones devoted all his Sundays for almost three years to the work, and Morris came to talk with him as he drew. As the artist worked he increased the number of proposed illustrations from 48 to 60 to 72 to 87, and Morris accepted each change. The process of adapting the drawings to the woodblock, and engraving them, was entrusted to W. H. Hooper and R. Catterson-Smith, with Burne-Jones closely supervising every detail.

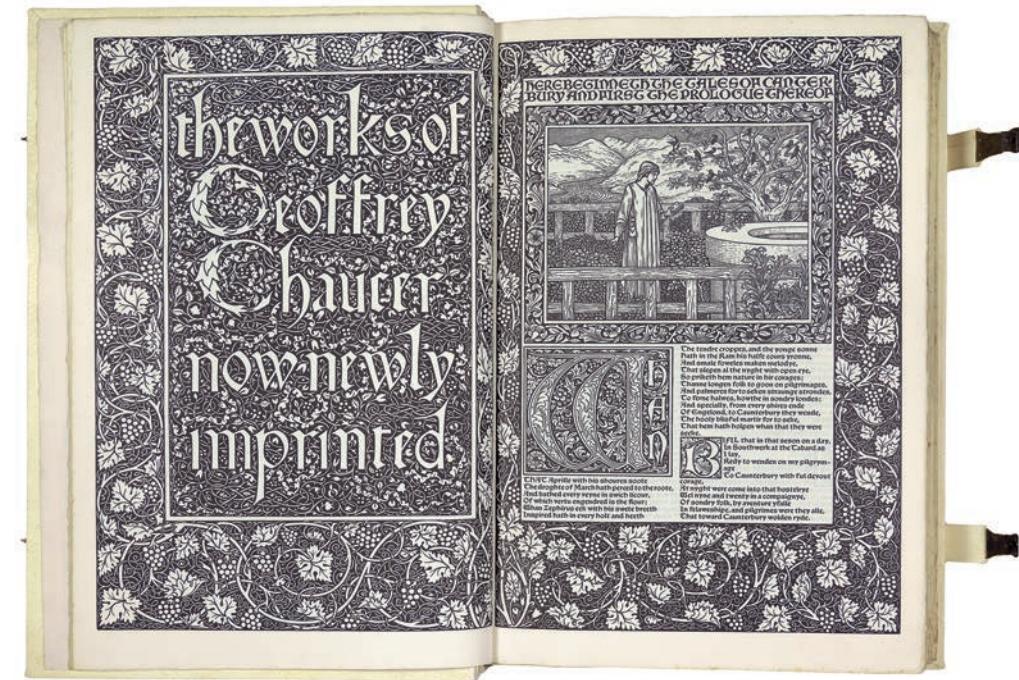
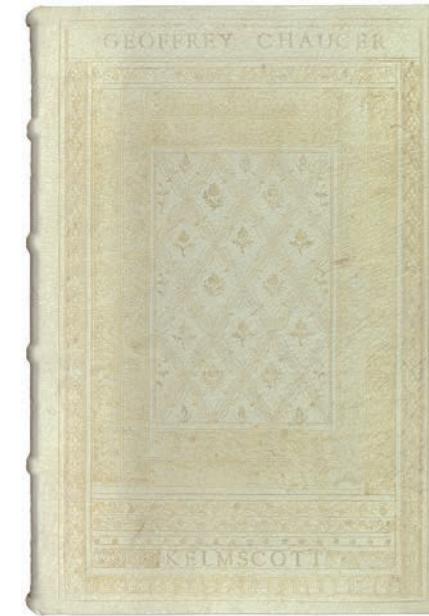
A work described as *perfect ... both in design and in the quality of the printing ... the last and the most magnificent, the Kelmscott Chaucer.* (Printing and the Mind of Man, p.223).

*The finest book ever printed - if W. M. had done nothing else it would be enough ...* (Burne-Jones).

*... not only the most important of the Kelmscott Press's productions; it is also one of the great books of the world. Its splendour ... can hardly be matched among the books of the time ...* (Ray, The Illustrator and the Book in England).

[Peterson A40].

SOLD



**25. KELMSCOTT PRESS. Syr Ysambrace. (The Romance of Sir Isumbras). Hammersmith. Kelmscott Press. 1897.**

*8vo. (210 x 146 mm). pp. (iv), 41. Woodcut frontispiece by Edward Burne-Jones, title and frontispiece with decorative woodcut border by William Morris, ten-line initial letter to title and three-line initials throughout, printed in red and black in Chaucer type. Original publisher's blue holland-backed printed boards.*

**A very good copy of Syr Ysambrace.**

From the edition limited to 363 copies, with this one of 350 on Flower paper.

Edited by Ellis after the printed edition by J. O. Halliwell from a manuscript in Lincoln Cathedral Library.

[Peterson A48].

£1,750

**26. KELMSCOTT PRESS. Morris, William. Love is enough, or the freeing of Pharamond: a morality. Hammersmith. Kelmscott Press. 1897.**

*Small folio. (296 x 212 mm). pp. 90, (1). Illustrated with two full-page woodcuts by Edward Burne-Jones for initial and terminal leaves together with ornamental initials in blue or black, printed text in red and black and elaborate decorative borders throughout. Full contemporary honey calf by the Guild of Women Binders with their signature gilt, boards with foliate and floral decorative tooling in blind, title in blind to spine, turn-ins with gilt decorative tooled borders, marbled endpapers.*

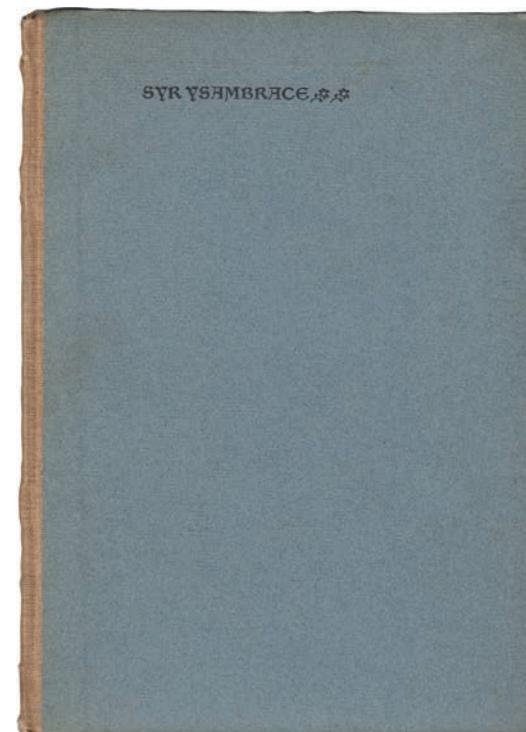
**A very good copy in a contemporary binding by the Guild of Women Binders.**

From the edition limited to 300 copies.

One of only two books of the press printed in blue as well as red and black.

[Peterson A52].

£7,500



27. ANNAN, Thomas. *The Old Closes and Streets of Glasgow*. Glasgow. James MacLehose and Sons. 1900.

Folio. pp. 23. Half-title, title printed in red and black, list of plates, preface by William Young and 50 photogravure plates. Original publisher's rose cloth, gilt armorial vignette of Glasgow to upper board, additional gilt armorial vignette to rear board, title gilt to spine, t.e.g.

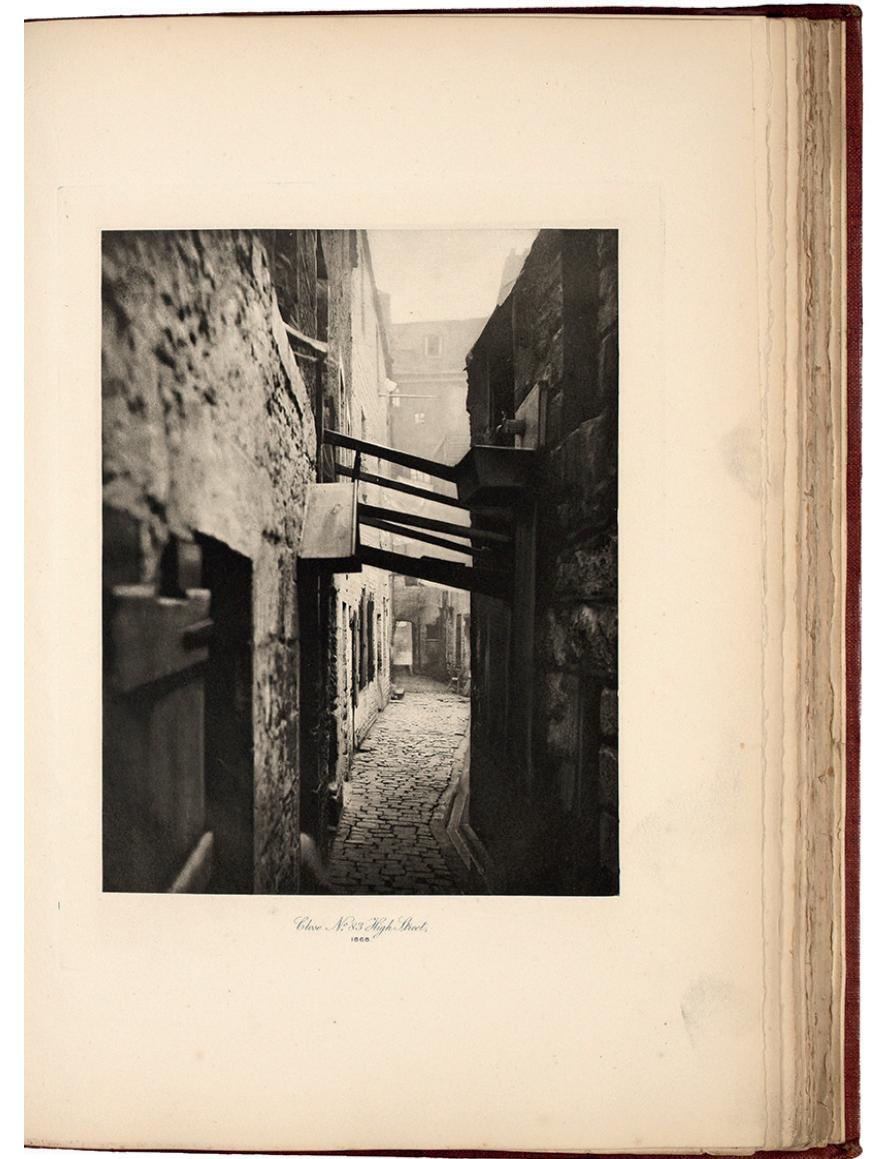
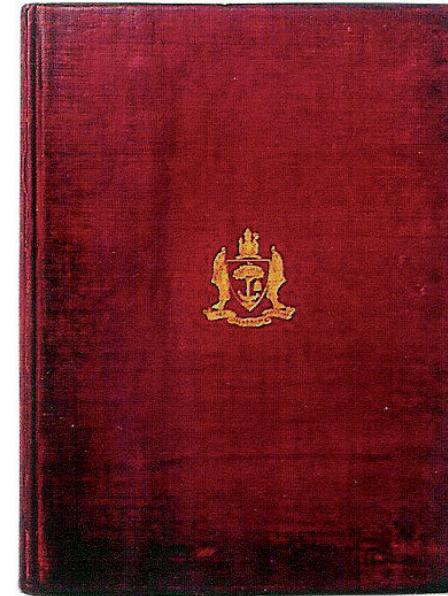
**First expanded edition of Annan's photographic masterpiece, containing 50 photogravure plates, with this one of only 100 copies specially printed for the Corporation of Glasgow.**

Rapid industrialisation in Scotland in the nineteenth century had led to an enormously squalid urban situation, especially in Glasgow where a large part of the urban poor were cloistered in densely packed closes or *wynds* in the city centre. In 1866 the city passed the Glasgow Improvements Act which authorised the demolition of these slums and Thomas Annan, a former copper-plate engraver who had taken up photography through D. O. Hill, was commissioned by the Glasgow City Improvement Trust to document both the horrendous squalor and the architectural fabric for posterity. Between 1868 and 1877 Annan used the wet collodion process - a natural choice given the poor light available in the narrow passages and dank closes - to create a number of extraordinary photographs. The result was the first commissioned documentary photography record, preceding Thomson's *Street Life in London* by five years, and a glimpse of a world at once touchingly beautiful and starkly sordid. The alleys, corridors and closes are wonderfully real and many of the plates contain ghostly shadows and anonymous portraits, images of the the local people who found Annan's work as intriguing then as that vanished world is to us today.

The book was published in several distinct editions: the first, in as few as three or four copies, issued c.1872 was illustrated with albumen prints, the second, issued in 1878 comprised 40 large carbon prints. Presented here is the first expanded edition, the first issued in large numbers and with photogravures. Of its 50 plates, Thomas Annan's son James Craig made photogravures after 37 photographs taken by Annan, and completed the volume with photographs he had taken, adding the plate ("*Trongate in the Olden Time*").

Two issues were published in 1900, each of 100 copies: one in blue cloth printed using inferior paper and the present more desirable issue in rose cloth, this being specially printed for the Corporation of Glasgow in a cloth binding, gilt embossed with the arms of the city.

*It is the consistently narrow form of the alley that gives formal coherence to most of Annan's imagery - he simply stood the camera in the middle of the passageway and shot down it. This lends the pictures an irresistible rhythm, a sense of leading somewhere. Coupled with the numerous glimpses of the closes' indigenous inhabitants, the device makes these compelling pictures amongst the most intimate and 'modern' in feeling of nineteenth-century documents.* (Gerry Badger). £7,500



**28. (ERAGNY PRESS). PISSARRO, Lucien. Nerval, Gérard de. Histoire de la Reine du Matin et de Soliman, Prince de Genies. *The Brook, Hammersmith. Eragny Press pour la Société des Cent Bibliophiles. 1909.***

*8vo. (222 x 144 mm). [87 leaves (including blanks); pp. 159, (i). Leaf with half-title recto and limitation verso, leaf with pictorial title in blue and black with vignette and gilt highlighting verso, opening leaf with elaborate colour border, colour vignette and 6-line colour historiated initial with gilt heightening and de Nerval's text illustrated with 14 monochrome text vignettes, 5 tail-pieces and a head-piece all in blue, the head-piece with additional highlighting in gilt, 11 11-line historiated initials in colour and with gilt heightening, text in black with foliate ornaments throughout, footnotes in red, final leaf with colophon with Eragny Press vignette verso; the illustration and initials by Lucien Pissarro and engraved on wood by Esther and Lucien Pissarro in blue throughout. Original publisher's limp olive calf, front and rear covers with repeated stylised floral tool in gilt to form a dense mosaic decor, title gilt to spine, original card slipcase.*

**The beautiful Eragny Press edition and one of Lucien Pissarro's greatest productions in the original limp calf binding.**

From the edition limited to 130 numbered copies on Arches with watermark *Les Cent Bibliophiles* with this nominatif copy (number '14') for *M. Paul Blondeau*.

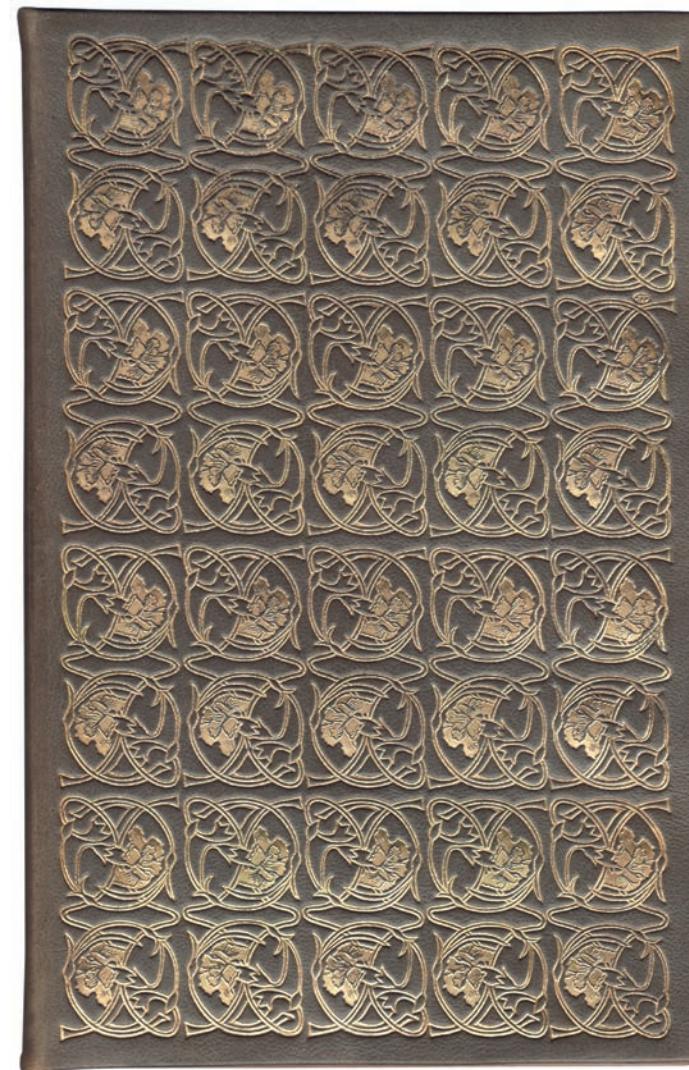
It seems likely that the Paul Blondeau for whom this copy was printed, a member of the Société les Cent Bibliophiles, was a painter and watercolourist. Although his dates of birth and death are unknown (see Benezit) he studied under Tony Robert-Fleury, Jules Lefebvre and Ridgway Knight and exhibited at the Salon des Artistes Français from 1904 onwards and became a member in 1911.

*Cette légende extraite du 'Voyage en Orient', a été imprimée pour la Société des Cents Bibliophiles. Les illustrations dessinées par Lucien Pissarro & gravées sur bois par Esther & Lucien Pissarro. Le papier fabriqué par les papeteries d'Arches avec des chiffons pur fil. Le livre commencé en Décembre 1907 fut terminé en Août 1909 sur les presses d'Eragny par Lucien & Esther Pissarro avec l'aide de T. Taylor. (From the colophon).*

*Pissarro's decorations for this extract from Nerval's 'Voyage en Orient' achieve a selective richness. The book opens with a burst of colour and gold leaf, there are monochrome woodcuts dotting the text, and every chapter has a pictorial initial letter printed in colour and gold. It is a pity that the book's extreme rarity (most of the 130 copies must still be in France) has prevented collectors from becoming acquainted with it. (Ray, pg. 165).*

[Ray 267; see Benezit 2, 641].

£9,500



29. (ERAGNY PRESS). PISSARRO, Lucien & Esther. Gautier, Judith. *Album de Poèmes Tirés du Livre de Jade*. London. Eragny Press. 1911.

8vo. (198 x 132 mm). [18 doubled leaves; pp. (i), 27, (i)]. Illustrated with vignette colour wood-engravings by Lucien Pissarro, printed text in turquoise and red with gilt initials printed in colour throughout, pages ruled in red. The wood engravings were designed by Lucien Pissarro and engraved by Lucien and Esther Pissarro. Original publisher's limp olive morocco, stitched in the Japanese style, title gilt to front cover with decorative gilt vignette, original (?) tan board slipcase.

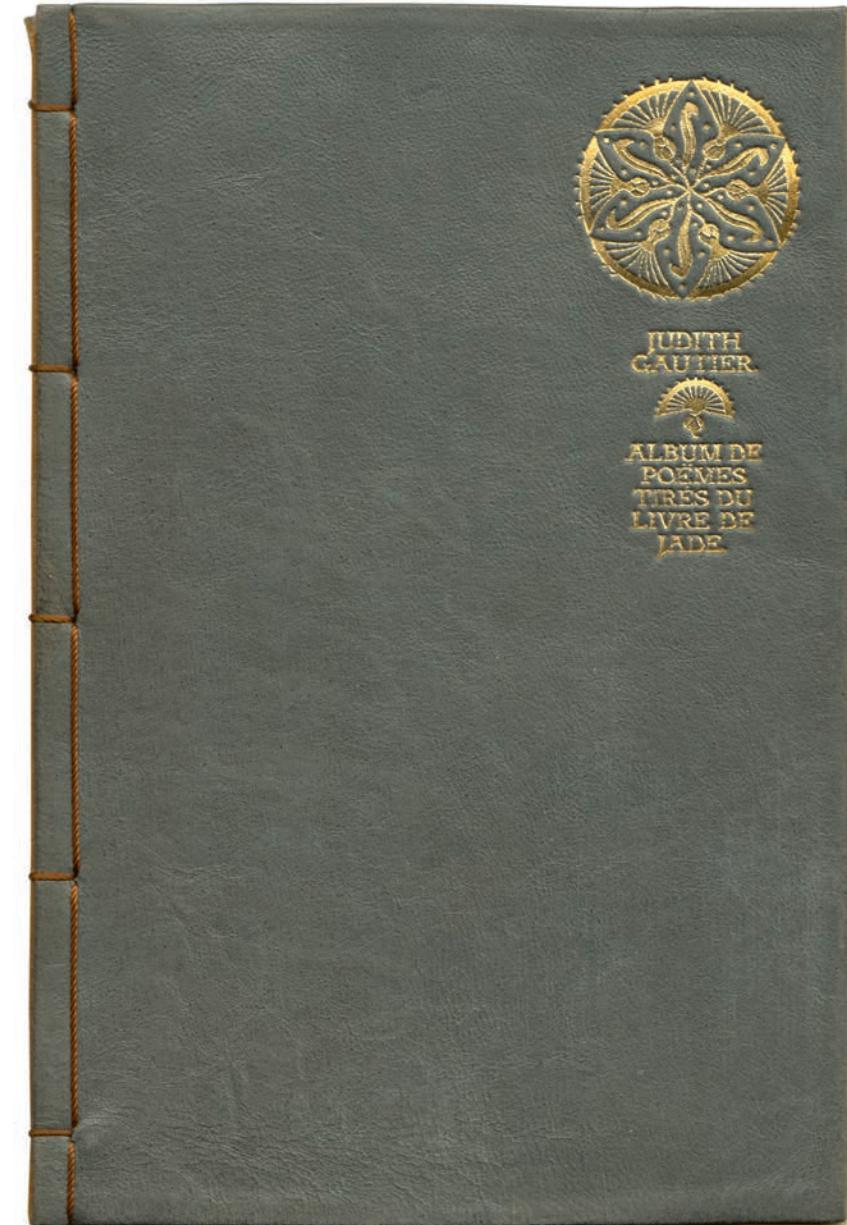
**An excellent presentation copy, the limp morocco wrappers matching the text block.**

From the edition limited to 130 copies, with this one of 120 on Japanese vellum.

This exceptionally fine copy with presentation in grey green ink to verso of the title (the leaf with copy number): *To Mr. [Noel] Clément Janin / from / Lucien Pissarro / & / Esther Pissarro.*

The olive morocco binding fits the text perfectly; frequently the binding was too short (or morocco was used that has contracted subsequently), leaving the fore edge of the text exposed.

Noel Clément-Janin was a writer, art critic and editor. He edited *L'Estampe et l'Affiche* with André Mellerio, worked with Edouard Pelletan at his publishing house and was curator at the Doucet Library. £9,500



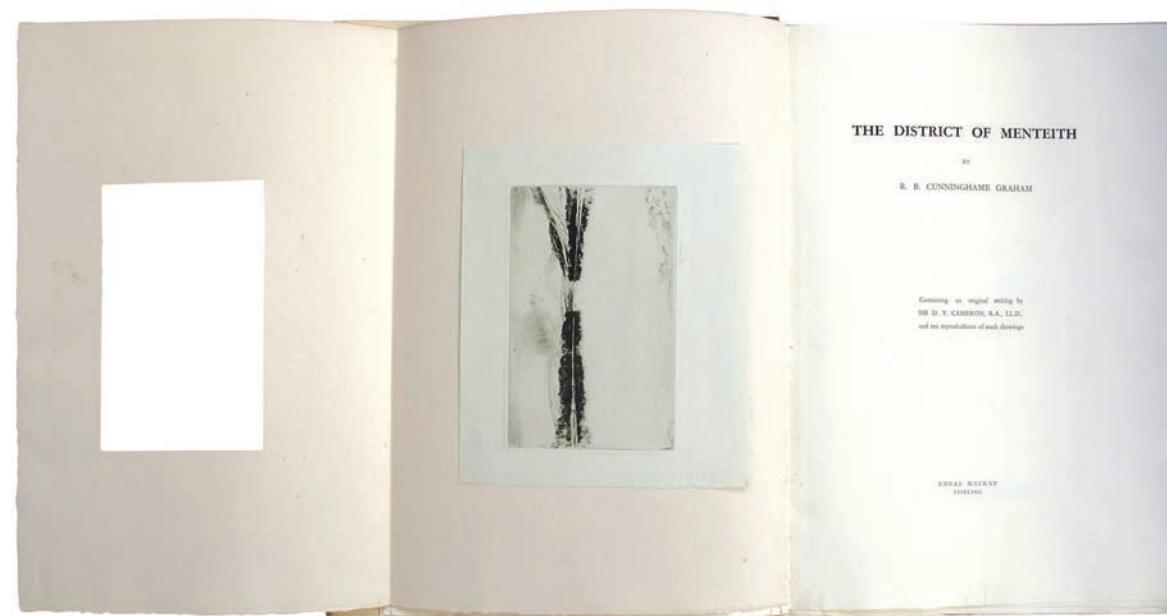
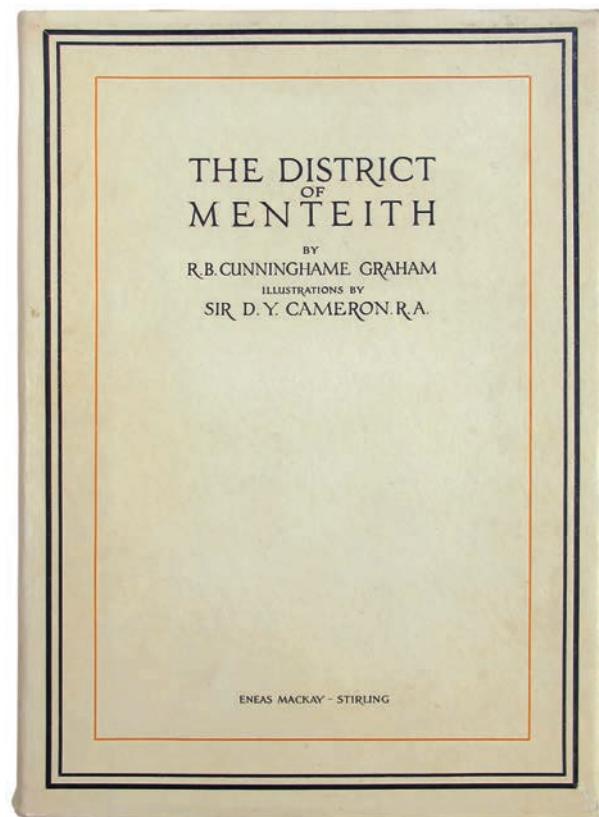
30. CAMERON. Graham, R. B. Cunningham. *The District of Menteith*. Stirling. Eneas Mackay. 1930.

Folio. pp. 64. 10 plates reproducing wash drawings. Calf spine and patterned cloth covers, dust jacket.

The de luxe edition with Cameron's signed original etching.

From the edition limited to 250 copies signed by Cameron and Graham.

The frontispiece is a signed original etching, *Lake of Menteith* by Cameron. The plate was subsequently destroyed. £300



**31. LONDON BULLETIN. London Bulletin. Vols. 1 - 20. [All Published], London. London Gallery. April 1938 - June 1940.**

20 vols. in 15. 4to. (250 x 190 mm). Profusely illustrated throughout in colour and monochrome with text and illustration on a variety of paper stock of differing colour; the final triple number (18 - 20) also includes two hors-texte full-page woodcuts in two colours by Stanley William Hayter and John Banting and John Buckland Wright's original monochrome woodcut. Original publisher's wrappers, each of a different colour and with titles to front covers in various colours, later blue cloth chemise with leather title label to spine and matching slipcase.

**A complete set of the London Bulletin, the most influential English Surrealist periodical.**

Edited by E.L.T. Mesens, this was the most influential English language Surrealist magazine and the only one to be published in England. Although it described itself as an avant-garde review, Surrealist contributions were numerous; the periodical also featured Constructivism and more abstract art, not Surrealist in tone, but Surrealism was the dominant mode throughout.

Contributors included Paul Eluard, Herbert Read, Mesens, André Breton, Nash, Tanguy, Beckett, Peret, Picabia, George Reavey, Humphrey Jennings, Roland Penrose, Eileen Agar, John Banting, Conroy Maddox and many others.

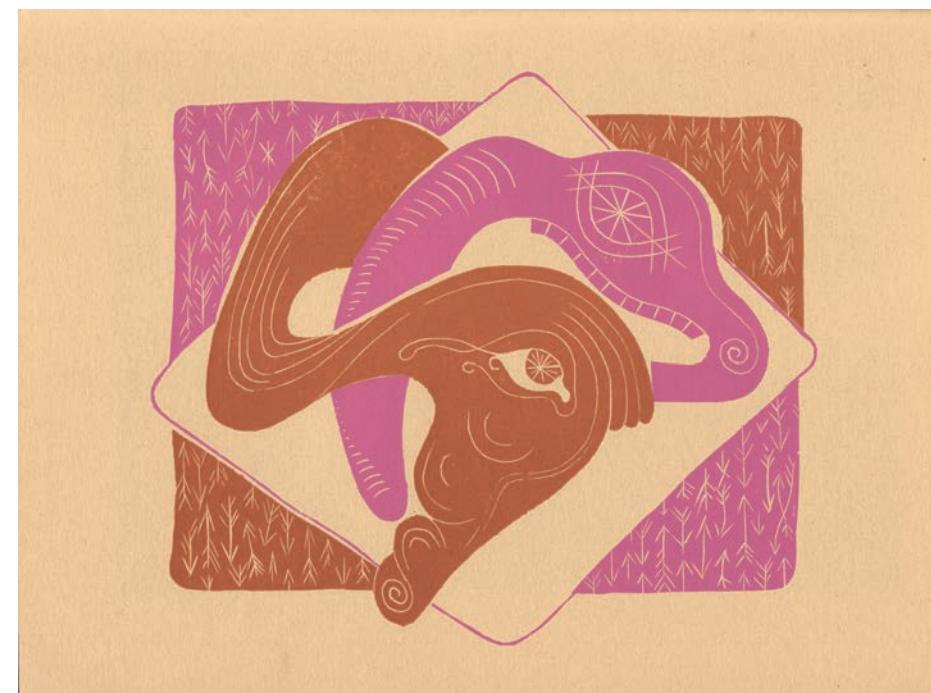
The series includes three double numbers and the final triple number: 4 / 5: *The Impact of Machines*; 8 / 9: *Living Art in England*; 15 / 16: *Picasso in English Collections*; 18 - 20: *Surrealism*. In this set, issue 1 includes the original printed order slip on thin blue paper, loosely inserted.

*... it was not until 1938, when E. L. T. Mesens published the Bulletin of the London Gallery, of which he had become director in 1937, that the Surrealist group in England found a voice, although theirs was not the only voice in it.* (Dawn Ades).

*London Bulletin has assumed the position of the only avant garde publication in this country concerned with contemporary poetry and art. Although its first number was practically a monograph, by various hands, concentrated on the work of the surrealist René Magritte, it has rapidly expanded its range, reflecting besides exhibitions of painting, other activities of living interest in its pages. The July double number, devoted to 'The Impact of Machines', further increased the value of its position by arousing the attention of numerous readers abroad ...* (Introduction to issue no.7).

[Ades 14.53, see pp. 349 - 357; Fonds Destribats 403].

£7,500



**32. PENROSE, Roland. *The Road is Wider than Long*. London. London Gallery Editions. 1939.**

*Small 4to. (222 x 176 mm). [30 unnumbered leaves]. Leaf with Penrose's presentation recto, leaf with additional inserted collage recto (held with photograph corner mounts) and original signed collage verso (this as called for - see below), half-title with pasted monochrome photographic frontispiece verso, title with justification verso, leaf with dedication 'For LEE' and Penrose's verse illustrated throughout with 38 pasted monochrome photographs and two text illustrations / compositions, 10 leaves with additional illumination by Penrose in various colours (as called for); printed text in red and black in various types throughout on cream Millbourn hand-made paper. Original publisher's wood-grain paper-covered boards, titles to front cover and spine in red (designed by Hans Bellmer), original monochrome photographs ('Sand Prints') by Penrose as endpapers (see below).*

**An excellent copy of the very scarce édition de tête of *The Road is Wider Than Long* with two original collages, colour illumination by hand and a presentation from Penrose.**

From the edition limited to 510 numbered copies, with this one of 10 copies from the édition de tête on Millbourn Hand-made paper numbered in red ink, illuminated and with an original drawing by Penrose (as called for); this copy also with an additional original collage and a presentation by Penrose.

Penrose's presentation is in orange ink to the initial blank: *This is for Roy, / with no sense of time but / with lasting affection / Roland. / 25 Oct. 1972.*

*The Road is Wider than Long* is Penrose's Surrealist hymn of love to Lee Miller - later in Egypt he gave her the original manuscript of his verse, labouriously calligraphed, illustrated with his own photographs and a small collage and bound in thick shoe leather together with a pair of gold handcuffs by Cartier - and a paean to places and times yet untouched but soon to vanish or alter completely. In the édition de tête, the reproduction photographs are replaced with originals, and ten of the leaves are illuminated by Penrose in watercolour and a variety of colour inks. The endpapers too are original photographs, cropped versions of Penrose's photograph Sand Prints and it is tempting to imagine that the footprints photographed are those of Miller herself. Each of the ten copies from the édition de tête also include an original collage facing the half-title; the collage is signed at lower right *R. Penrose* in black ink.

The present copy also includes a further collage (118 x 170 mm) tipped-in to an initial blank with photograph corner mounts: entirely in monochrome, the collage consists of a background image of a featureless sea and horizon with a small belaboured boat at lower left over which is pasted a Victorian cliff-top scene of a picnic. A seated group of women at right is flanked at left by a man in nautical dress indicating something on the horizon that a woman with telescope is viewing; a child clutches at her skirts while a further figure, prone for safety, looks over the cliff edge. The collage is completed by an additional figure pasted over both scenes, at left, the marble legs and torso of a classical nude with an added erect phallus of matching colour; it is clearly this phallus indicated by the nautical male and at which the woman with the telescope gazes.

Penrose had learned the collage technique from Max Ernst in the 1920s and had assisted in the publication of Ernst's *Une Semaine de Bonté* (1934). While the colour collage called for on the justification is markedly the work of Penrose, the second collage is strongly reminiscent of Ernst's own efforts, suggesting perhaps that it dates from this period.

Roy Edwards, to whom Penrose later presented this copy, had known Penrose since the era of the London Gallery, when as a seventeen year-old he had sent poems to the artist. Later in the 1970s, Edwards translated a collection of verse by Penrose's first wife, the Surrealist poet Valentine Penrose (née Boué) and assisted Penrose himself with his autobiographical Scrap Book 1900 - 1981.

Copies of the édition de tête of *The Road is Wider than Long* with a limitation of only ten examples are necessarily scarce. We locate only the copy at the British Library (no. 10) in institutions while a further five copies are in private collections; the original manuscript version presented by Penrose to Miller in 1939 is held by National Galleries Scotland.

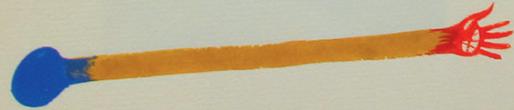
[see 'Scrap Book 1900 - 1981' by Roland Penrose, New York, 1981; see 'Roland Penrose: The Friendly Surrealist, A Memoir' by Antony Penrose, Edinburgh, 2001, pp. 90 - 93].

£27,500



we have forgotten yesterday  
and tomorrow's news is bad news  
our children need medical attention  
we need a house without walls  
surrounded by fire  
the doors open to all who can see

**our road is wider than long.**



She cut her finger while mixing salad  
nobody could understand



the trees wore white aprons and played  
sea music at night their black leaves  
shaded the sky from the glare of lamps  
they didn't understand a word  
but they laughed

This is for Ray.  
with no sense of time but  
with lasting affection

D. Dand.

25 Oct. 1972.

ROLAND PENROSE

THE ROAD IS  
WIDER  
THAN  
LONG

**33. CUNARD, Nancy and John Banting (Eds.). *Salvo for Russia*. A Limited Edition of New Poems, Etchings and Engravings Produced in Aid of the Comforts Fund for Women and Children of Soviet Russia. (London). (Privately Printed). (1942).**

8vo. (230 x 174 mm). [Bifolium + 10 unnumbered leaves]. Two leaves (a single bifolium) of text with four poems recto and verso by Cecily Mackworth, James Law Forsyth, J. F. Hendry and Nancy Cunard and 10 original engravings on laid paper with the watermark 'Han Made' by various artists (see below), each signed and numbered by the relevant artist in pencil; sheet size: 225 x 162 mm. Sheets irregularly trimmed retaining deckle edges as usual, occasional minor spots and toning to sheet edges. Loose as issued in the original publisher's red cloth-backed grey board portfolio with blue printed title label to front cover, black silk ties.

**Nancy Cunard's very scarce portfolio *Salvo for Russia* and one of the few major works of English Surrealism.**

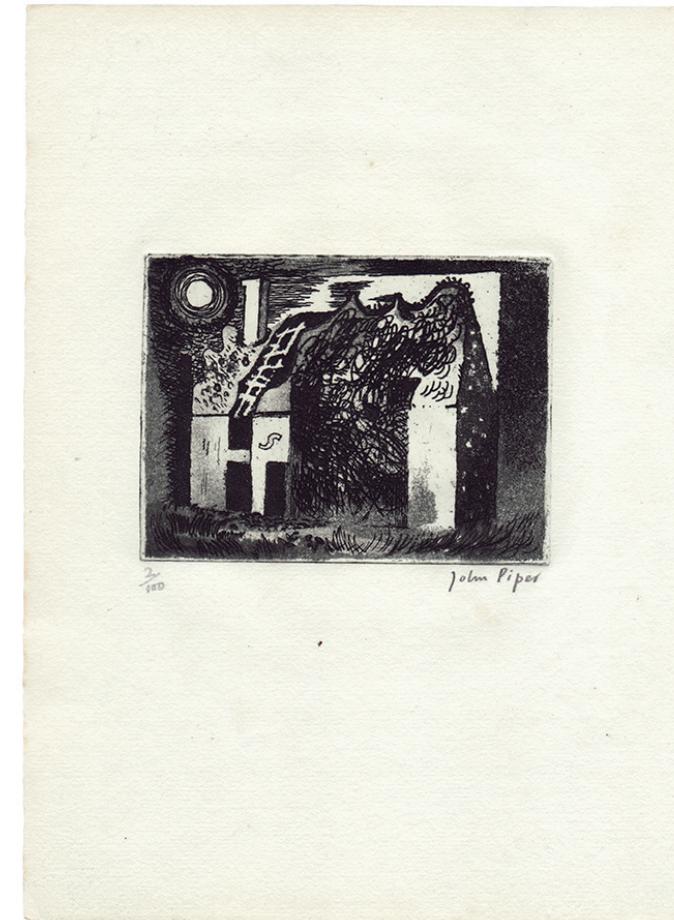
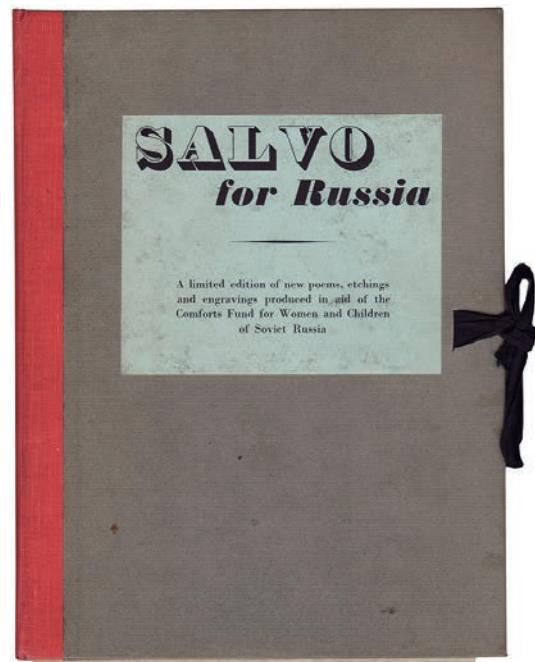
From the edition limited to 100 copies (it is likely that an additional 4 hors commerce copies were also issued), with each of the original prints signed and numbered by the relevant artists.

Published by Nancy Cunard as a limited edition of new poems, etchings and engravings to raise money for the *Comforts Fund for Women and Children of Soviet Russia* after the invasion by the Germans, this is one of the very few British purely Surrealist publications and very similar in format and production to the two portfolios '*Solidarité*' (Paris, 1938) and '*Fraternity*' (London, 1939) issued in support of the Spanish Government during the Spanish Civil War. The portfolio was edited by Cunard and John Banting (it features his only etching) and includes John Piper's first published engraving.

The contributing artists were John Banting (*The Spirit of Appeasement*), John Piper (*Derelict House*, here untitled), Mary Wykeham (*Attack*), C. Salisbury (*Iceland* and dated 42), Julian Trevelyan (*Soldier*), Geza Szobel (*Horse*, here untitled), Dolf Rieser (*Bird*, here untitled), John Buckland Wright (*Combat*), Roland Penrose (*Antique Statue*, here untitled, engraved by Buckland Wright and signed by both artists) and Ithell Colquhoun (*Zodiac*). As noted above, the four poems, each untitled, are by Nancy Cunard, Cecily Mackworth, James Law Forsyth and James Findlay Hendry.

[dada and Surrealism Reviewed 14:60].

£12,500



34. MOORE, Henry. Goethe, J[ohann]. W[olfgang]. von. *Prométhée*. Traduction par André Gide. Lithographies de Henry Moore. Paris. Henri Jonquières, P. A. Nicaise. 1950.

Folio. (388 x 288 mm). [20 bifolia; pp. (ii), 64, (vi)]. Half-title, illustrated title page with Moore's lithograph text 'Prométhée' and 'Acte I' - 'Acte III' of Gide's French translation of Goethe's drama illustrated with 14 original lithographs, eight full-page, 6 illustrated initial letters and head- and tail-pieces printed in colour, additional lithograph on the cover printed in colour. Loose as issued in original publisher's printed wrappers and printed box.

**Henry Moore's illustration for Goethe's *Prométhée* translated by André Gide.**

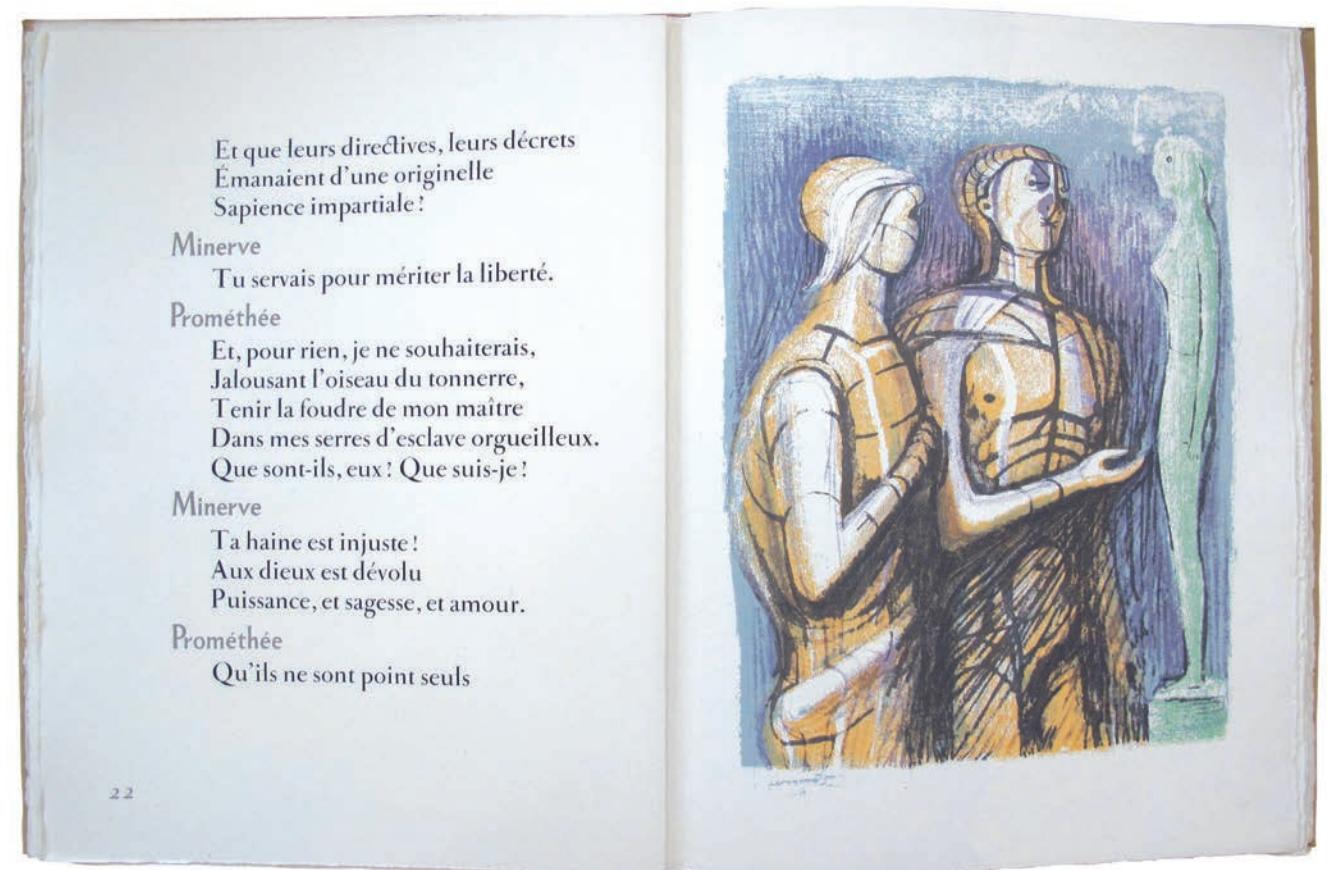
From the edition limited to 183 copies on vélin de chiffon a la forme des Papeteries du Marais, with this one of 165 ordinary copies.

The lithographs were printed by Mourlot Frères and the text by L'Imprimerie Nationale.

*Prométhée* was the first book for which he [Moore] produced original lithographs, and was the result of a particular commission for a project that was to be printed by the French Imprimerie Nationale on its venerable 'Grandjean Romain du Roi', originally cut in 1692. The lithographs were pulled in the studio of Mourlot Frères ... (From Manet to Hockney).

[From Manet to Hockney 124; The Artist & The Book 211].

£4,000



**35. PAOLOZZI, Eduardo. Moonstrips Empire News. Volume I. London. Kelpra Studio (for) Editions Alecto. 1967.**

*Folio. (400 x 280 mm). [101 leaves]. Title, introductory text and 100 colour screenprints by Eduardo Paolozzi on a variety of paper stock (including acetate) each signed in pencil by Paolozzi and with publisher's / printer's stamp verso (EA 763 on two sheets); the first eight screenprints are signed and numbered by Paolozzi in pencil (the plates on vinyl are neither signed nor stamped although one features traces of a stamp); sheet size: 380 x 254 mm (two - EA 763 - on smaller sheets as issued). Loose as issued in original publisher's two-part green and transparent acrylic resin box.*

**An exceptional copy - with all plates signed by the artist - of Eduardo Paolozzi's extraordinary English Pop screenprint portfolio multiple.**

From the edition limited to 500 copies, with all the screenprints signed by Paolozzi verso and with eight screenprints signed and numbered by Paolozzi recto in pencil.

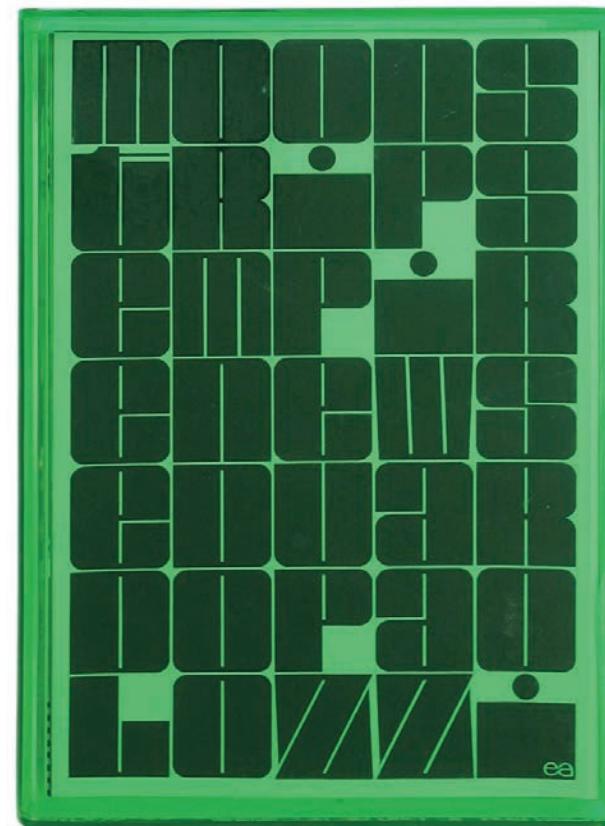
The screenprints that are signed and numbered (each are numbered 46 / 500 and are also inscribed *Signed Overleaf / EP* verso) are the following: *Secrets of the Internal Combustion Engine, Cover for a Journal, Erni and T. T. at St Louis Airport, Memory Core Units, Donald Duck Meets Mondrian, Formica-Formikel, High Life* and *The Silken World of Michelangelo*.

The various paper stock used - as described on the justification - includes *Centurian, Ferndown, Fibrex, Flexicover, Kendal and Soho cover boards, All British Cartridge, Astralux cast coated boards, and clear Acetate*. The typography was by Gordon House.

*In the situation where we are bombarded by a whole range of media - electronic and otherwise - the artist has two useful functions open to him. He can detach himself from this complex and create something with an independent and stable existence; or he can place himself in the middle of the shifting language patterns and provide a tool with which to grasp these patterns. Paolozzi belongs to this second category. Clearly it is not possible for one man to objectively analyse all the possible permutations of language that confront us but, having devised a basic system of syntax, he can provide us with a mechanism which will enable us to grasp the whole. Moonstrips is such a mechanism.* (Christopher Finch writing in the 'Introductory Text').

[EA 710 - 809, see pp. 191 - 193].

£12,500

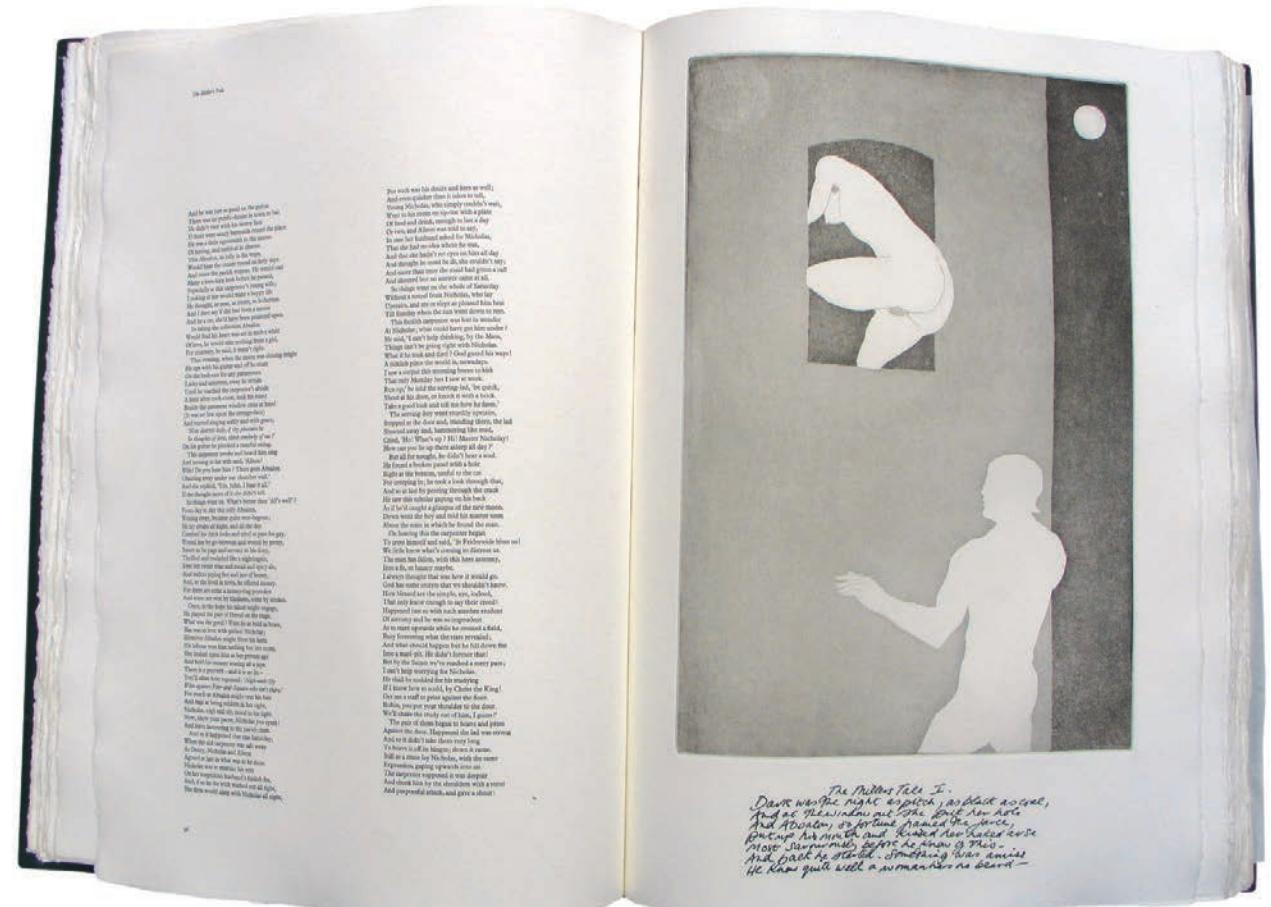


36. FRINK, Elisabeth. Etchings illustrating Chaucer's 'Canterbury Tales.' Introduction and Translation by Nevill Coghill. London. Waddington. 1972.

Large folio. (648 x 928 mm) pp. 189. 19 original etchings by Elisabeth Frink. Publisher's full green kid grain cloth with gold-blocked design on the front cover.

An excellent copy of Elisabeth Frink's illustrations for Chaucer's *Canterbury Tales*.

From the edition limited to 300 copies, with this one of 50 copies, numbered B51 - B100 cloth bound, signed and numbered by the artist. £5,000



37. JONES, Allen. *Waitress: A Book by Allen Jones with restaurants photographed by Tim Street-Porter. A pictorial essay following one waitress through many restaurants. London. Matthews Miller Dunbar. 1972.*

*Square 4to. (350 x 325 mm). [58 unnumbered leaves]. Half title, title with copyright verso, leaf with quotation from Nietzsche and 25 monochrome photographs by Street-Porter and 25 tipped-in waitress photographs by John Suttcliffe in sepia on yellow paper, leaf with tipped-in original signed colour lithograph, leaf with original signed colour lithograph, leaf with justification and final leaf with list of restaurants. Original green morocco-backed marbled boards by Giovanni Codina, Milan, red morocco label to front board with title, banded spine in five compartments with red morocco label with gilt title, original slipcase.*

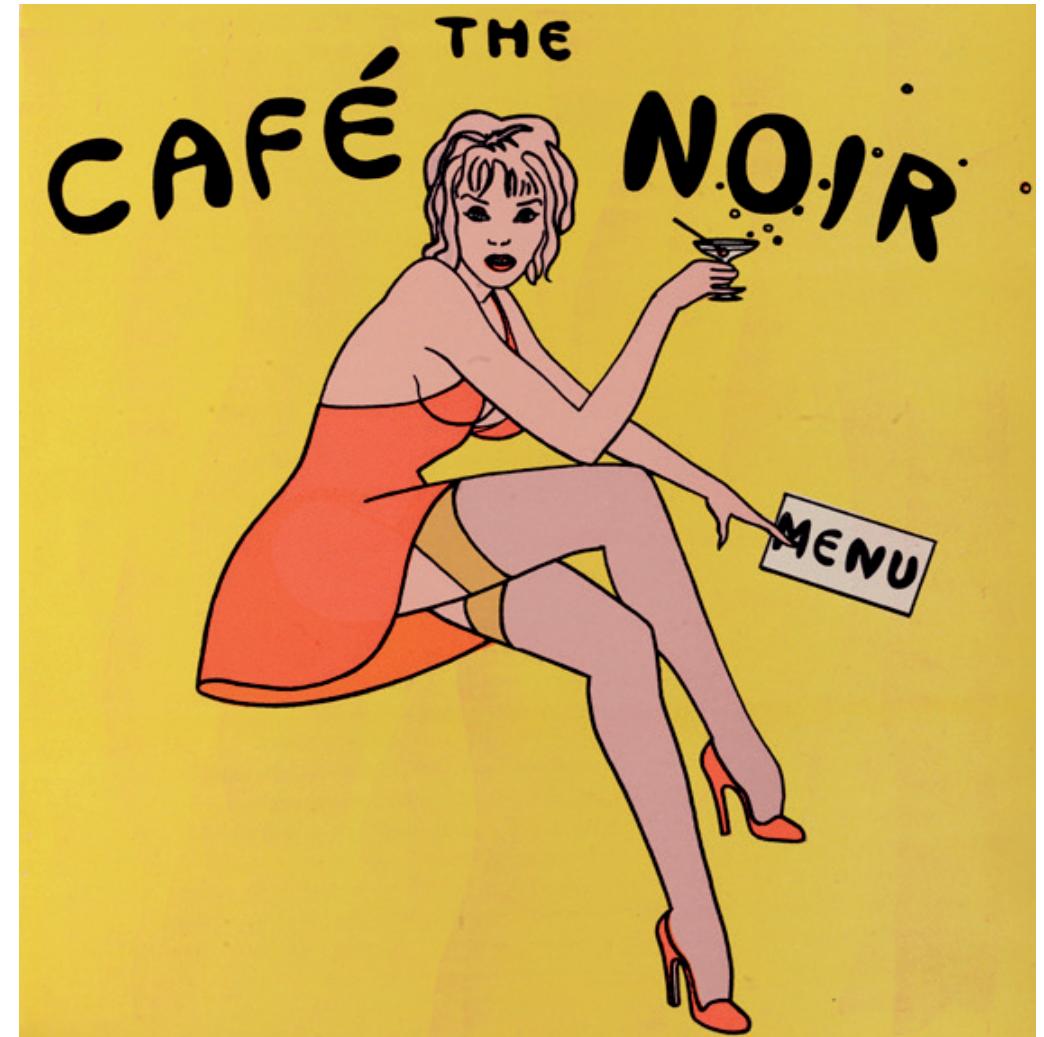
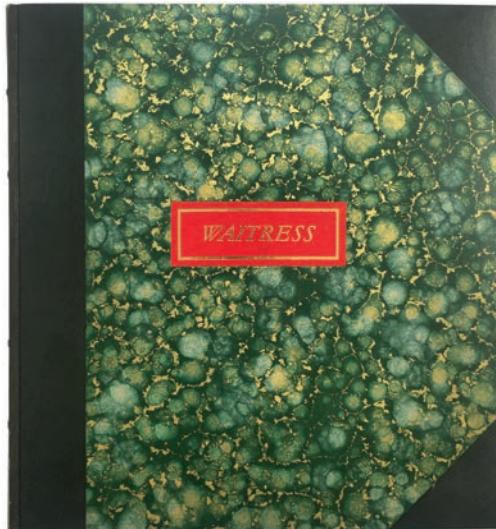
**An excellent presentation copy of *Waitress*.**

Published in three language editions, each of 125 copies, this copy is from the English edition, signed and numbered by the artist on the colophon; this copy signed by the photographer to the title: *Tim Street-Porter / Long live Boulestin!* and with a dedication from the artist on the quotation leaf: *For Beris from Allen Jones. 75.*

The restaurant Boulestin (from Tim Street-Porter's presentation) is depicted in the second plate of the book. An additional colour lithograph by Allen Jones, *Menu*, is also included bound in before the justification.

Allen Jones' *Waitress* features pictures of a model (his wife at the time) wearing a rubber suit with exposed buttocks posing as a waitress in various English eating establishments. The photographs of the waitress in the restaurants, ranging from Fortnum and Mason's Restaurant to the Wimpy Bar in Villiers Street, are each accompanied (save the last) by an additional image of the waitress in a variety of poses.

£4,500



38. JONES, Allen. *Ways & Means*. London. Kelpra Editions, Waddington & Tooth Graphics. 1977.

*Folio. (520 x 350 mm). pp. 30. Suite of 30 colour screenprints on wove paper by Allen Jones, printed on both sides of folded sheets, with title page, text and justification. Loose as issued in publisher's cloth folder, with title printed in black, screenprinted endpapers.*

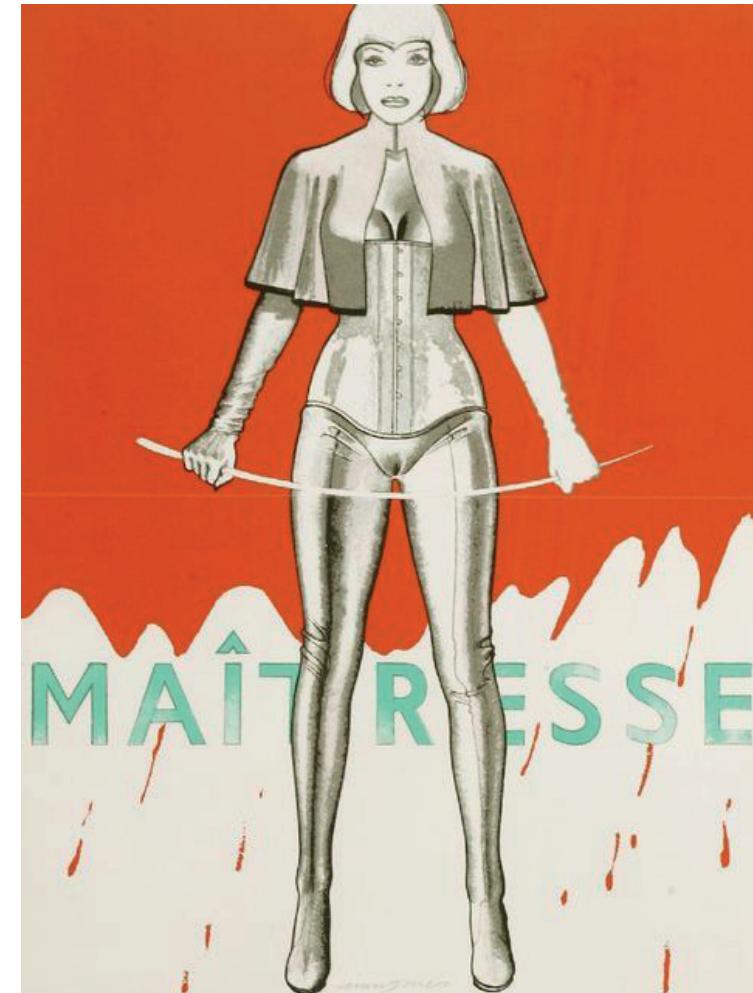
**Allen Jones' *Ways & Means*.**

From the edition limited to 50 copies with 10 artists proofs, signed and numbered by Allen Jones on the colophon page.

*Approximately half the edition is thought to have been destroyed by flood soon after printing.* (Lloyd).

[Lloyd 77].

£4,500



**39. HODGKIN, Howard. blue skies, nothing but blue skies. London. Momart. 2002.**

*130 x 160 x 40 mm (box). Blue paper box with 'blue skies, nothing but blue skies' printed to lid; lithograph printed in blue on thin paper, scrunched and presented within box; printed letter from Momart also included.*

**The playful Howard Hodgkin Christmas card multiple.**

From the edition limited to approximately 500 copies.

Howard Hodgkin, known for vibrant colours and broad gestural brushstrokes which incorporate the painting's frame, also defined painting as an object. It is fitting therefore that his commission for a card was presented as a scrunched painted sheet of paper-turned object. The blue colour used for the lithograph makes playful reference to a cloud.

Momart, a British company specialising in storage, transportation and installation of artworks, each year commissioned Christmas cards by leading British artists. Beginning in 1984 with Bruce McLean, artists went on to include Eduardo Paolozzi, Barry Flanagan, Paula Rego, Peter Blake, Tracey Emin, David Hockney and Anthony Caro, amongst others.

£550



**40. KIEFER, Anselm. (Soriano, Kathleen et al.). Anselm Kiefer. London. Royal Academy. 2014.**

*4to. pp. 237. Includes 200 colour plates. Original publisher's grey cloth, dust-jacket, deluxe jacket and original mailing box with printed titles and handle.*

**The deluxe edition of Anselm Kiefer's catalogue for his Royal Academy retrospective.**

From the edition limited to 100 copies, each with Kiefer's unique signed original monochrome photograph as dust-jacket; Kiefer has signed the photograph in blank ink.

The official catalogue to accompany Anselm Kiefer's 2014 retrospective at the Royal Academy of Arts, featuring sculpture, paintings and monumental installations that span Kiefer's forty-year career. The catalogue includes in-depth essays exploring the themes of history, religion and mythology in Kiefer's work, as well as numerous studio photographs taken by the artist himself.

The deluxe copies, as here, are presented in a grey solander drop-back box and a card mailing box, also including a copy of the dust-jacket that was issued with the ordinary copies.

(44763)

£10,000





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