

**Bertram  
ROTA**

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**Celebrating One Hundred Years**

**1923-2023**

**October**

This month we are delighted to append lists from two private collections, all new to us and as yet not listed anywhere else. One includes a fine Noël Coward collection and works by Graves, Sassoon and others, the other attractive and in some cases rather unusual books demonstrating some of the best and sometimes quirkiest examples of book illustration and decoration.

Meanwhile, this is the first of what may become be two or more parts of some of my thoughts and reminiscences about ...

## Archives

“I’m not very good on the archival side of things. I throw away my manuscripts. You’ve got to understand, I can’t take all that stuff. I hate that instant memorializing - your used beer mats and used typewriter ribbons and tax returns - little shrines erected in some university library around the handkerchief in which Graham Greene blew his nose in 1957. ... I don’t keep bibliographical information about me around - frankly it’s of no interest to me whatever. [Kingsley] Amis told me that he’d kept not just the manuscript of the preliminary notes for Lucky Jim, but the pencils and pens that he’d written it with. I thought, Christ - this is the author, one of the original “Angry Young Men” who refused to join the system! That’s life. Keeping the pens - that’s going a bit far, isn’t it?”

This is from an interview with J.G. Ballard. Nevertheless, it is amusing to note, he did keep his manuscripts, notebooks, letters, photographs and ephemera spanning fifty years and having expressed the wish that they should go to the British Library, they were acquired and accepted under the Acceptance in Lieu scheme. I admit that a collection of beer mats was included in one archive we handled.

When trying once to explain to a friend what I did for a living, he asked, “What is an archive anyway? That’s just the stuff in the basement no one wants isn’t it?” On the other hand an octogenarian customer once told me that she had found herself getting out of breath from time to time and had gone to the doctor, who asked when it tended to happen. “When I get excited.” “Could you give me an example?” “Well yes, I was doing some research at the library a few days ago and the librarian brought over a dusty, grey folder of yellowing papers. I opened it and there was a letter which no one had noticed before or knew about. Well, you can imagine, it took me quite some time to calm down.” The doctor, she told me, looked at her as if she was completely crazy.

I cannot write about this subject as freely or as interestingly as I would like. Our clients quite rightly expect a certain level of confidentiality and privacy, and although probably less the case nowadays purchasing institutions often would not want their acquisition to be known about, let alone how much they had paid for it, extending even to the vendor involved. I have certainly come across certain correspondences and other material which I was quite sure their creator had forgotten about and would surely have preferred me not to have seen. Sometimes such material would have mysteriously disappeared by the time of my second visit.

I am sure though that the late Frith Banbury, actor, theatrical producer and director, would not have minded my recollection of handling his archive. It was the first I dealt with pretty much on my own for the family firm. There was an introduction from George Lawson, that great master of introductions, and I soon found myself at Frith’s flat going through his papers which included very many typescripts of his productions. His memory was razor-sharp and each one was accompanied by anecdotes about the production and the actors involved. He was delighted to have realised that he actually had an archive at all. There was a pile of scripts we had not looked at in a dark corner of the room, so I asked him what they were. “Oh those are just plays that were never produced or even published, you wouldn’t be interested in those.” I explained that those were the gold dust.

I have often found it difficult to bring people (sometimes even those working in the publishing industry) to an understanding of what it is that purchasers are likely to be most interested in and even to accept what the

word 'published' means. Our institutional customers do not see themselves only as treasure houses, but as places of serious academic research and of course it is unpublished material as well as successive drafts which are likely to provide the greatest insights into the creative process. One old family friend had written a poem subsequently revised by Robert Graves and wished to sell the manuscript. I explained that if it had not been published, I might be able to find a home for it. He assured me that it had not thinking that appearances online and in his own autobiography did not really count.

Frith Banbury was a witty delight to deal with. My favourite of his stories was of a play which he was producing, directing and acting in. He ran into a little financial trouble and went to see his accountant. "He advised me to take industrial action against myself until I got a pay rise, so I did, and everything was all right after that." In terms of value, Dr Staley of the Harry Ransom Research Center at the University of Texas at Austin and I came up with an identical figure and that is where the archive is today.

We have sold many, many archives to the HRC, including those of a wide selection of British playwrights and even that of our own firm. It was not an easy thing to let go of that, but it had been moved from one storage space to another, then from loft to loft and with our children uninterested in it there seemed little point in creating a burden for them in the future. If they ever do develop an interest, they will be able to see it, they will just have to travel to Texas to do so. I am sure they would like Austin and its lively music scene (Dr Staley's son once kindly took me to an evening of Texan yodelling). As for the argument that all of these British archives should stay in the country, voiced especially strongly by Andrew Motion, I understand it of course. We have always tried and do try to place archives here in the first instance whenever possible, but if British institutions don't have the interest or the funding, and since the world is a much smaller place than it used to be, I have no qualms about author's papers being placed where they will be best conserved and made available to scholars.

It is surprisingly common for authors not quite to realise that they are actually going to have to physically let go of their papers. Having thought I had made everything crystal clear, one seller was horrified to see me turn up at his house driving a lorry one day – I did get the archive away in the end. Another whom I had asked repeatedly if they were really ready to part with their papers came to a verbal agreement with us but years later still has almost all of it, the rest we have had to place into storage in the meantime.

Archives are a complicated business and a very great deal of work. Some transactions go smoothly, but rarely completely so and I have found myself caught between librarians who really feel they should be given material and creators and their estates who expect wholly unrealistic sums on the basis of what income they feel they need or the price achieved for another author's work. Giving material to libraries is another subject altogether which I may write about later, but that can be even less straightforward than selling and is by far from always welcome.

This is a vast subject which I can really only touch upon without writing an entire book. A couple of television shows have provided lines which made me laugh and have stuck with me. One, which brings up the whole minefield of digitisation and born digital content, was from a contest in which the young participants had their phones and other devices temporarily taken away. "What if we have to take notes?" "Well I guess we can use paper but it's not optimal." The other was a young woman asking one of her parents: "That's a library? I thought it was a church for a religion that doesn't allow make-up."

Not all librarians, I have to say, are the best or speediest correspondents. All too often there is a great deal of chasing involved. One, for reasons which continue to elude me, so didn't want a useful donation from the same source, the author, which related directly to material already purchased and cast further light on it, that even after he had been overruled was as difficult as possible even about delivery, pretending that it would be impossible since the very large institution for which he worked didn't have a loading bay. It did of course and we were only discussing a small number of boxes. Even after that he tried to return them but was again overruled. Another had me remove all of the relevant newspaper cuttings which were interleaved with the correspondence in question. Generally libraries will take these but I accept that the information is available elsewhere and that they are not willing to pay for it, but this seemed to me to go against preserving the integrity

of the archive and its usefulness to scholars. Those cuttings will now have to be separately sourced when reading the correspondence which refers to them. That was to save a few hundred pounds on the shipping of an archive sold for over £50,000.

I have given a few talks about archives over the years and have sometimes begun by asking people to guess how many times we, as a major supplier, have been contacted when a new librarian has taken over from a predecessor, if only to pass on new contact details. The answer is with one or two honourable exceptions, almost never.

Whilst most authors and vendors and librarians have been a great pleasure to meet and work with – I consider myself very fortunate in that regard – the business is almost always protracted (a year, two years or even more is not unusual, seven years in one instance) and does not come without its frustrations. One thing which has gone on, I know from our own archive, across the decades, is for someone to approach us, have us do all the work and assign a value (the cataloguing process is itself something which brings and adds value), only to take it away and sell it themselves with no remuneration for us whatsoever. Legally, since we are dealing with someone else's property, there is nothing we can do to protect ourselves even if there has been an exchange of letters of contract. We have often considered charging upfront, but I have ended up feeling so uncomfortable about that with a fluctuating market and an uncertain outcome, that I have yet to do it, although we do of course charge for formal valuations.

Naturally there are occasions when we are simply unable to place an archive at all. I think the reason given by one UK university librarian shocked me more than any other. This was a not terribly expensive but important addition to a local poet's archive which the library already possessed. It wasn't really about funds though: "...I have also contacted the Acting Head of English who has confirmed that the department currently does not have a member of staff with a research interest in this area. With this in mind, we politely decline your offer." My reply was not so polite I'm afraid: "... I confess I am a little shocked that not having a member of staff with a current interest is considered grounds for not adding this quite important and partly unpublished material to this very local poet's archive for future generations." I am always disheartened when there is no desire to add to what is already held – and we are always willing to accept deferred or staggered payments if our clients are happy for us to do so. I try to be the most tactful of middlemen with all parties, but there have been a few occasions when my patience has been stretched a little too thin. Not least when, working late one night, I was unexpectedly visited by the agent of a client for whom we were selling the correspondence of a very well-known architect. She had somehow had sight of an invoice which I had prepared for the purchasing library. That moment had been the exciting culmination of difficult work which had gone on for well over two years. She tore me off a strip, shouting that the invoice looked terrible, scrappy and totally unprofessional. As calmly as I could, I explained that I had been very specifically asked to create a document which had an amateurish feel as though it had come directly from the family – vendor and purchaser had gone a very long way past speaking or even writing to each other at that point.

When I suggested to one librarian that an archive was worth rather more than he was offering, he snapped back, "Who do you think you're working for?" Whilst we did often work directly for and were remunerated by that library and go out on its behalf to see and assess material, in that instance, to his surprise (this was a long-standing agreement going back decades where material was sent over in five-year tranches) my answer was that we were and had always been in this instance working for the vendor.

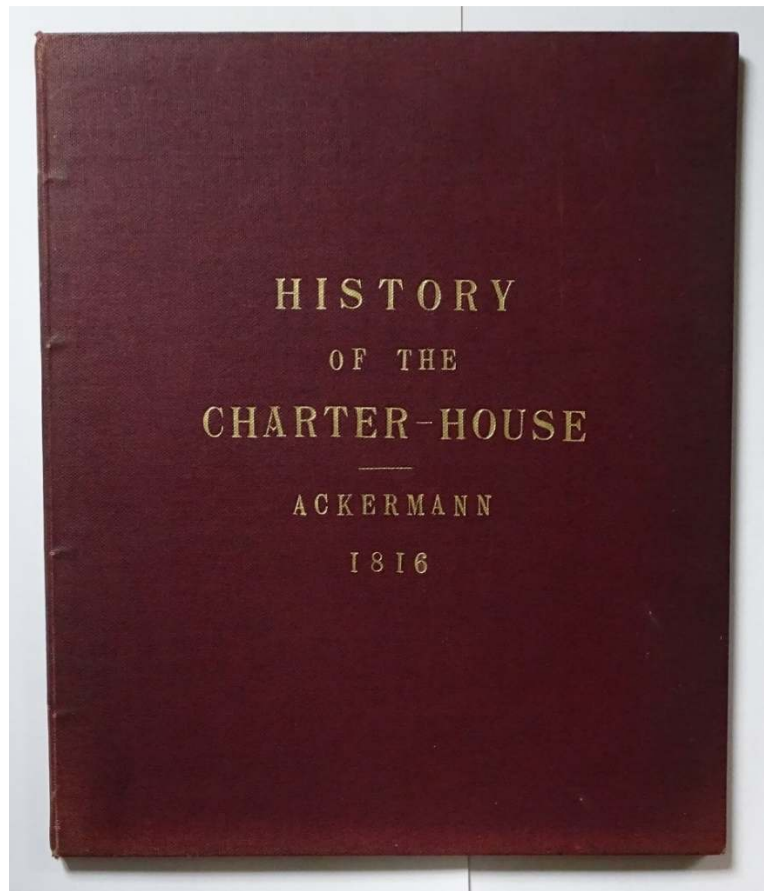
For these and no doubt other reasons it is easy to see why not very many booksellers will handle this sort of material at all. So why do we? For many years the archive side of the business was absolutely its mainstay. It is not all about the irregular, unpredictable financial benefits (although if we don't get paid we won't be able to do it at all) but that there is something uniquely rewarding and satisfying, when it all eventually comes right, and we know that we have placed an archive in its very best possible home and that we have played a part in preserving a piece of history for the imaginable future.

Occasionally I have had the sense that a vendor thinks that we don't really know what we are doing and would be able to do it better themselves. Others have said that they feel at sea because they have never handled an

archive before. My answer is that that applies to most people, but that we have and have been doing so for a long time now which is why, presumably, they have called us in. For those interested, I have placed a link on the home page of our website, by kind permission of the BBC, from which you can listen to or download a short radio interview with my grandfather, Bertram, by Michael Reynolds, talking about our sale of the H.G. Wells archive in 1957.

Julian Rota

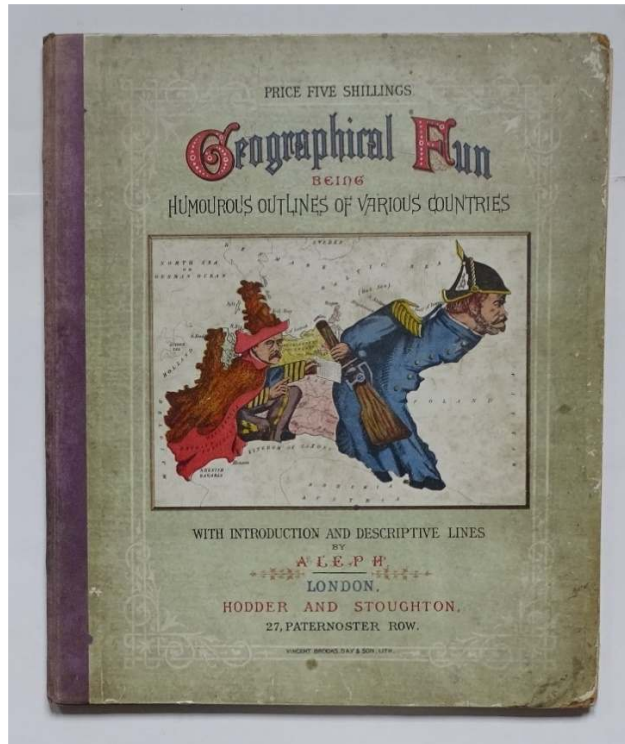
## Illustration & Decoration



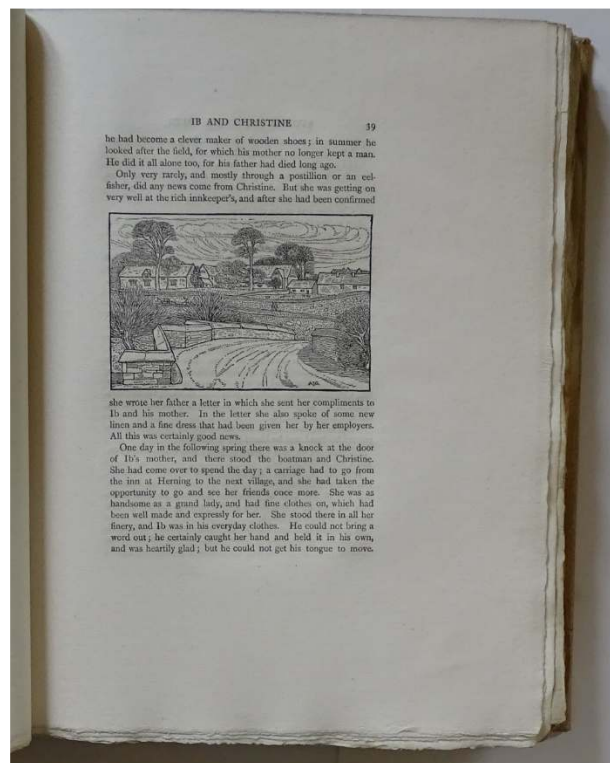
1. **Ackermann (Rudolph).** Combe (William). *The History of the Charter-house.* Five coloured aquatint plates, the second plate second state. R. Ackermann, 1816. 4to. Later maroon cloth lettered in gilt, spine with black leather label lettered in gilt, gilt edges. Slight wear to corners and label, a few scratches to sides, free end-papers foxed, just a little foxing elsewhere, light offsetting from plates to text as usual, otherwise a very nice copy. £600

The Abbey copy of this separate issue also does not have a title-page.





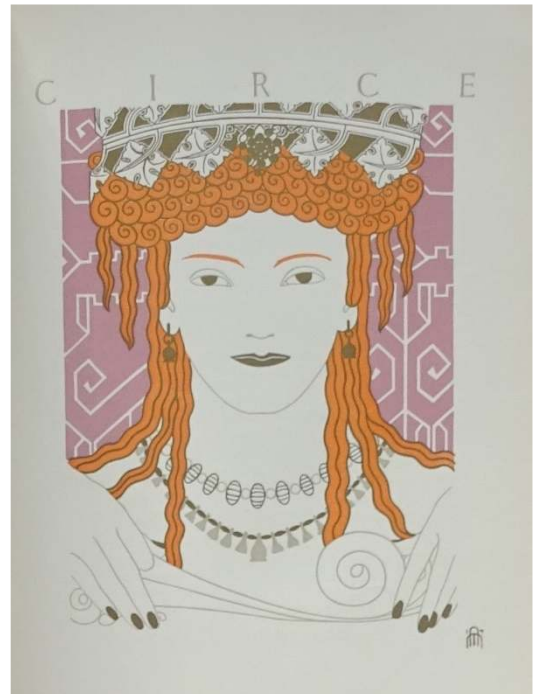
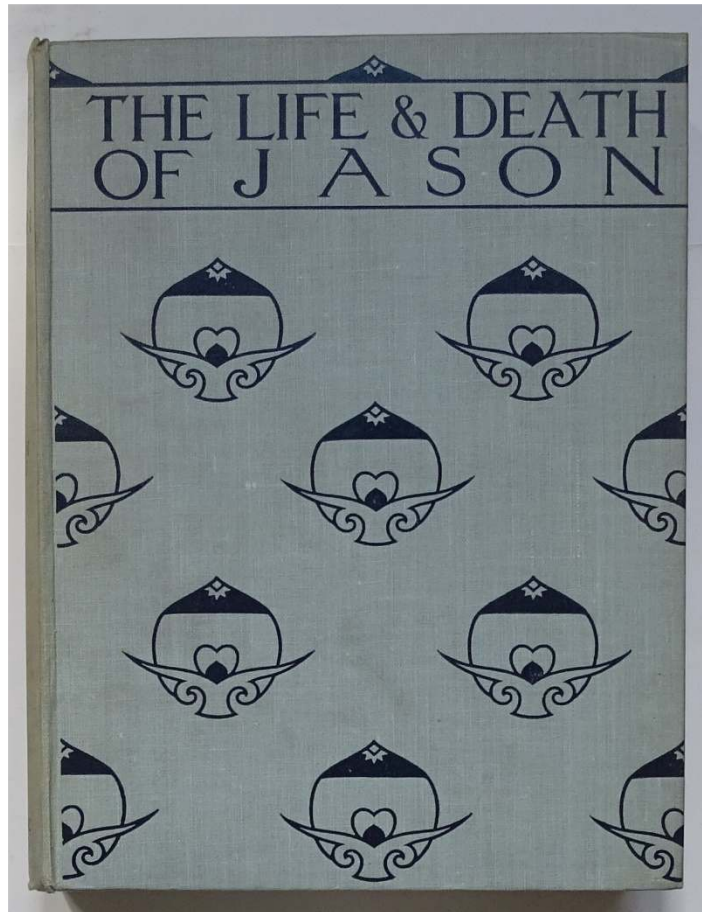
3. **Aleph [Harvey (William Henry)].** *Geographical Fun, being humourous outlines of various countries with introduction and descriptive lines by Aleph.* Twelve chromolithographed colour anthropomorphic country maps. Hodder and Stoughton, [1868]. First Edition. Title-page, contents page and two pages of text. 4to. Original quarter cloth, decorated boards reproducing part of the map of Prussia. Binding rather worn and soiled, contents loose, end-papers browned, the maps with a little dust-soiling but otherwise in very good condition. £2,500  
 The caricature maps are of England, Scotland, Wales, Ireland, France, Spain, Italy, Prussia, Germany, Holland & Belgium, Denmark and Russia.



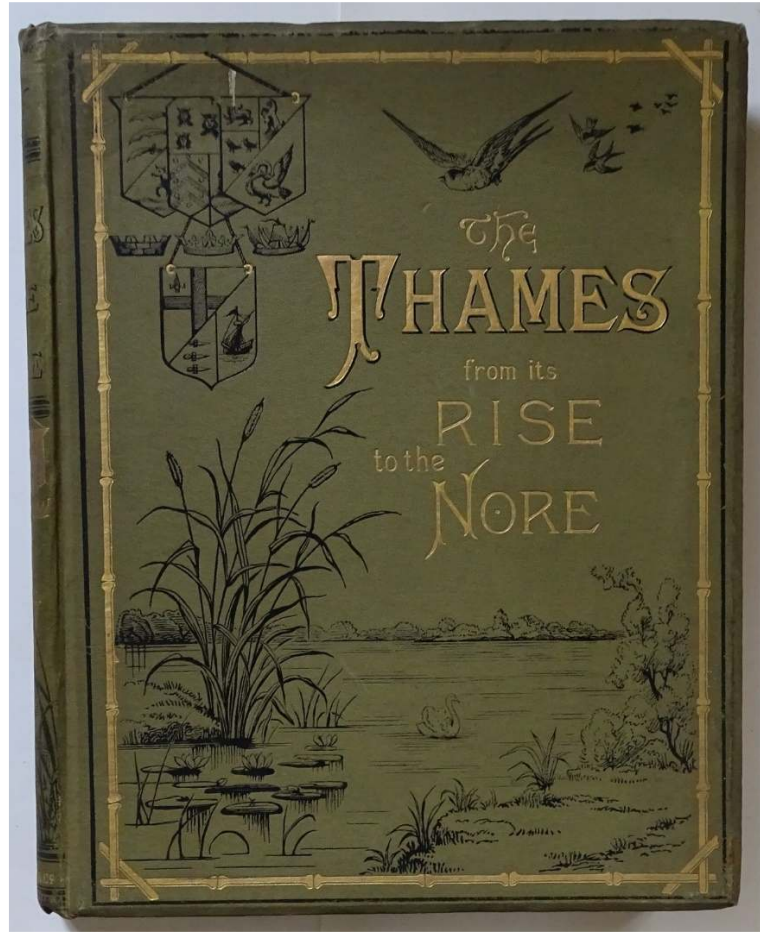
4. **Andersen (Hans Christian).** *Stories and Fairy Tales.* Translated by H. Oskar Sommer. Wood-engraved additional titles, frontispieces, plates, illustrations and decorations by Arthur J. Gaskin. George Allen, 1893. One of 300 Large Paper copies. Title-pages printed in red and black. Two volumes. 4to. Original pictorial cream buckram gilt, uncut. Cloth with some browning and soiling, but internally an exceptionally nice copy. Presentation Copy, inscribed by the publisher on the recto of the limitation statement to Mrs McCall in the year of publication. £650



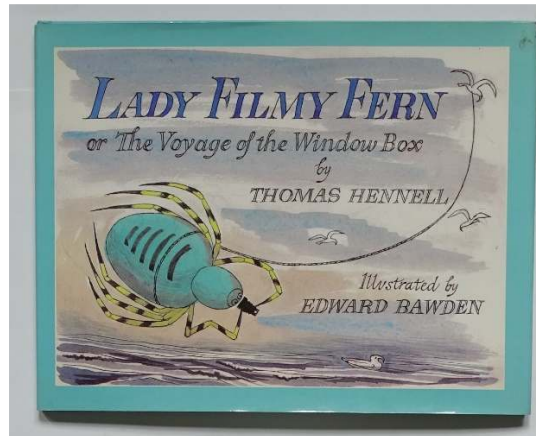
5. **Arabian Nights' Entertainments.** Lane (Edward William). *The Thousand and One Nights*, commonly called in England, *The Arabian Nights' Entertainments*. A new translation from the Arabic with copious notes. Additional titles and "many hundreds" of wood-engraving by William Harvey. Charles Knight and Co., 1839-1841. First Edition of this translation. Three volumes. Original dark green cloth, lettered and decorated in gilt and blind. Three hinges cracked but the binding and joints firm and sound, some foxing, mostly to fore-edge, but a lovely copy. £2,750  
Scarce in the original cloth.



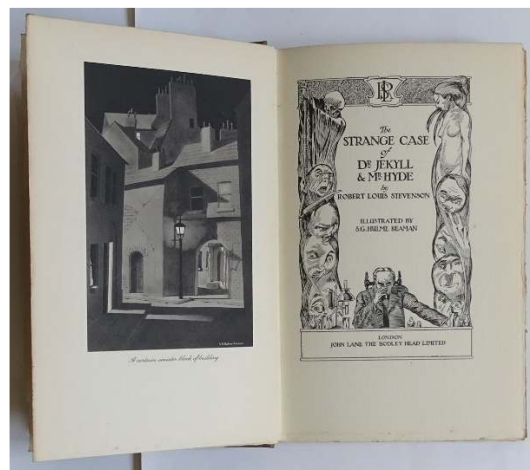
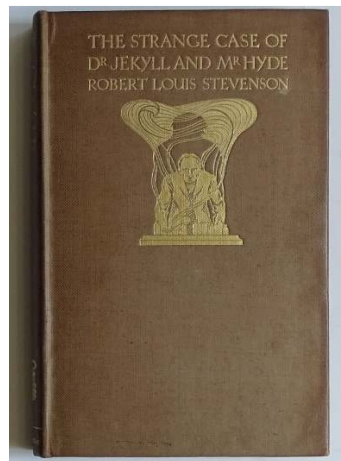
6. **Armfield (Maxwell).** Morris (William). *The Life and Death of Jason*. Colour frontispiece and plates, black-and-white illustrations and decorations, end-papers printed in purple and upper cover by Armfield. The Swarthmore Press Ltd, c.1920. 4to. Original cloth lettered and decorated in blue. Some fading to spine and marking to lower cover, occasional foxing, but a very nice copy. £45



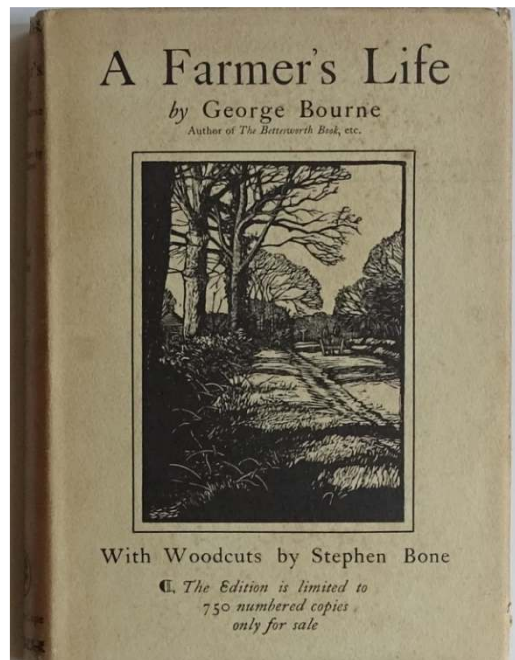
7. **Armstrong (Walter).** *The Thames from its Rise to the Nore.* Engraved additional titles (both stained at one corner), frontispieces and numerous plates and illustrations. J.S. Virtue & Co., [1886-1887]. First Edition. Two volumes. 4to. Original green pictorial cloth lettered and decorated in gilt and black, all edges gilt. Cloth with some wear and soiling, especially to one lower cover, a little foxing and staining internally, else a nice copy. £200



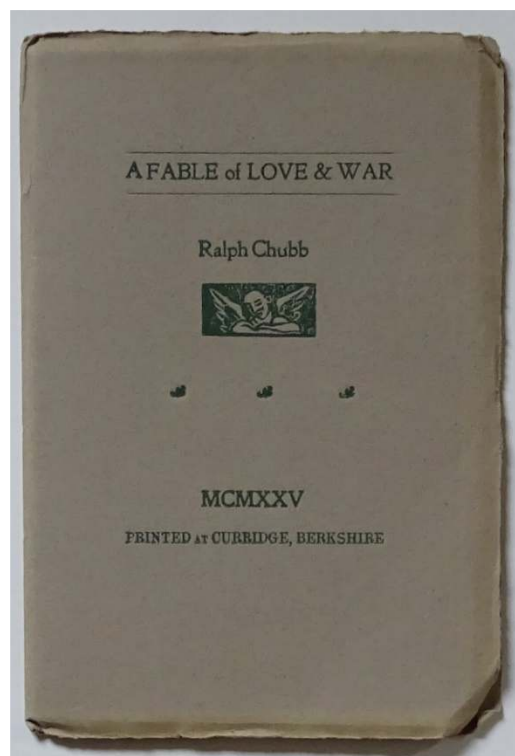
8. **Bawden (Edward).** Hennell (Thomas). *Lady Filmly Fern; or, The Voyage of the Window Box*. Colour title and plates by Bawden. Hamish Hamilton, 1980. First Edition. Oblong 4to. Pictorial boards and dust-wrapper by Bawden. End-papers a little soiled, otherwise a very nice copy in slightly marked dust-wrapper. £30



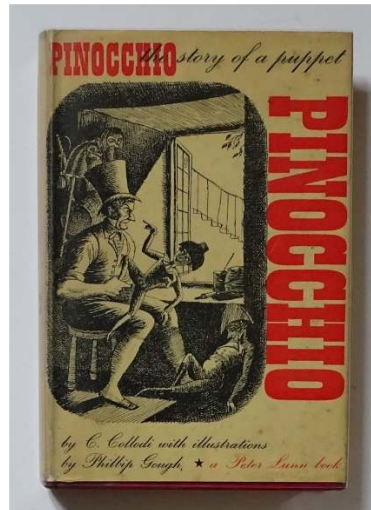
9. **Beaman (S.G. Hulme).** Stevenson (Robert Louis). *The Strange Case of Dr Jekyll and Mr Hyde*. Frontispiece, seven plates, end-papers and decorations by Beaman. John Lane The Bodley Head Limited, 1930. First Edition thus. Original brown buckram lettered and decorated in gilt, top edge gilt, others uncut. Spine a little darkened, slight marking to sides, but a very nice copy; ownership inscription on front pastedown. £120  
 Beaman was the creator of Toytown, of which Larry the Lamb became the main character. These illustrations however are dark and sinister.



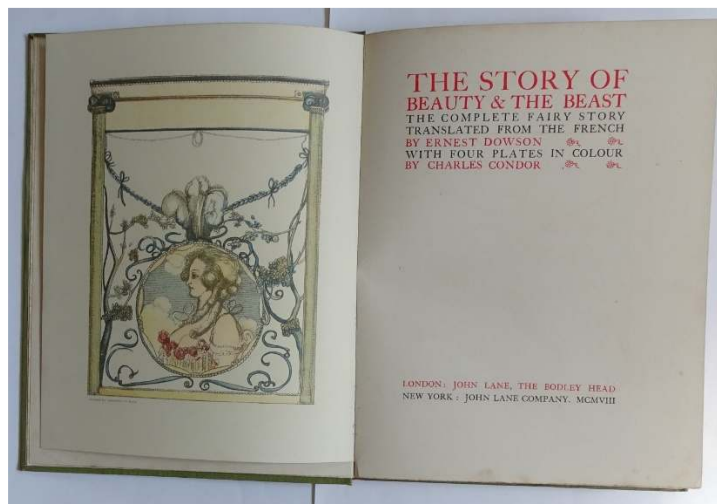
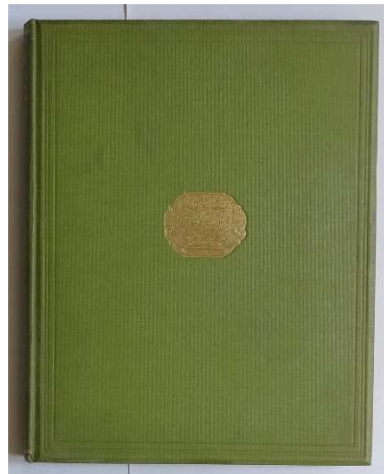
10. **Bone (Stephen).** Bourne (George). *A Farmer's Life, with a memoir of the farmer's sister.* Wood-engraved frontispiece and plates by Bone. Jonathan Cape, 1932. First Edition. One of 750 numbered copies, this unnumbered but inscribed "Presentation". Original green cloth, spine with printed label, uncut. Corners a little bumped, some foxing to end-papers and fore-edge, otherwise a very nice copy in stained and somewhat browned and soiled dust-wrapper which has a few small pieces missing; bookplate. £65



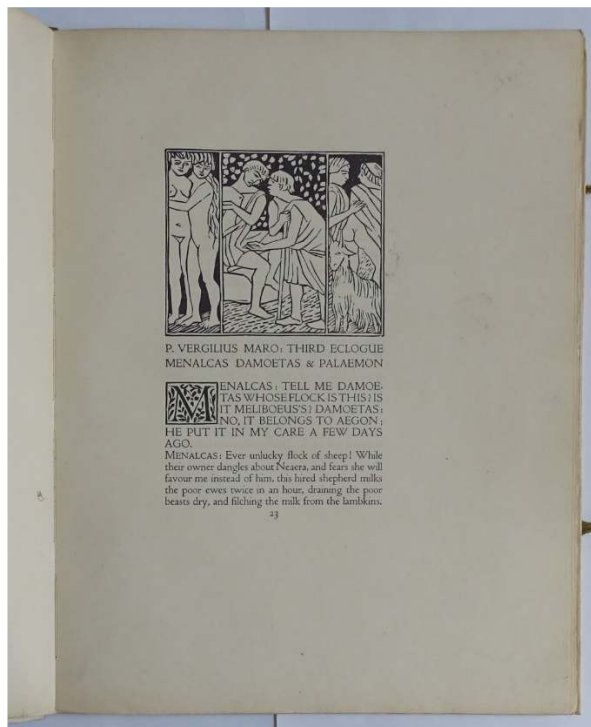
11. **Chubb (Ralph).** *A Fable of Love and War; a romantic poem.* Woodcut frontispiece, plates and illustrations by the author. E.R. Chubb [the author's brother] for R.N. Chubb, Curridge, 1925. First Edition. One of 200 numbered copies. Original grey wrappers printed and decorated in green, yapp edges, uncut. Yapp edges with a little wear, somewhat foxed internally, else a nice copy. £200



12. **Collodi (Carlo).** *Pinocchio; a story of a puppet.* Frontispiece and illustrations by Philip Gough. Peter Lunn, 1947. First Edition. Original cloth. A little foxing and browning, mostly to end-papers, otherwise a very nice copy in price-clipped, slightly foxed and edgeworn dust-wrapper. £35



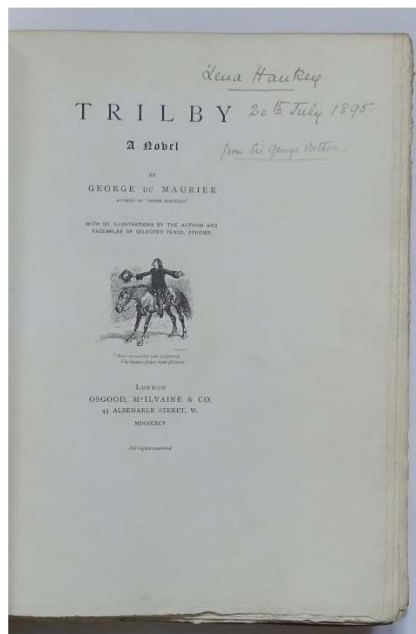
13. **Condor (Charles).** Dowson (Ernest). *The Story of Beauty & the Beast.* Translated from the French by Dowson. Colour frontispiece and three plates by Condor. John Lane The Bodley Head, London, John Lane Company, New York, 1908. First Edition thus. One of 300 copies. 4to. Original green cloth, lettered and decorated in gilt. Just a little soiling to cloth, foxing to end-papers and half-title browned, otherwise a very nice copy. £200



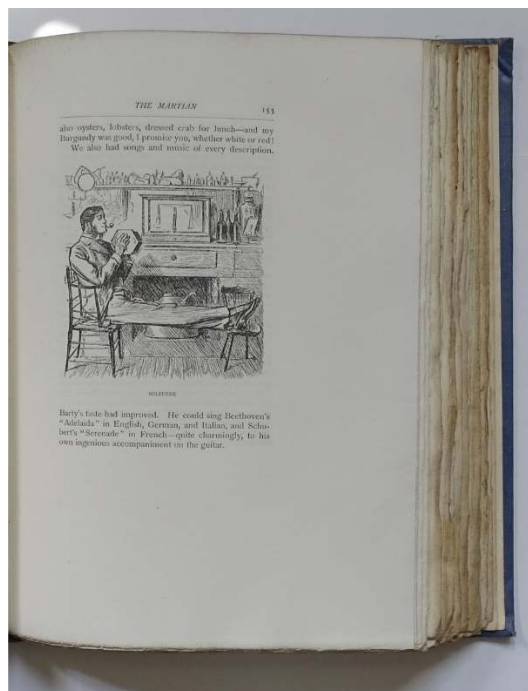
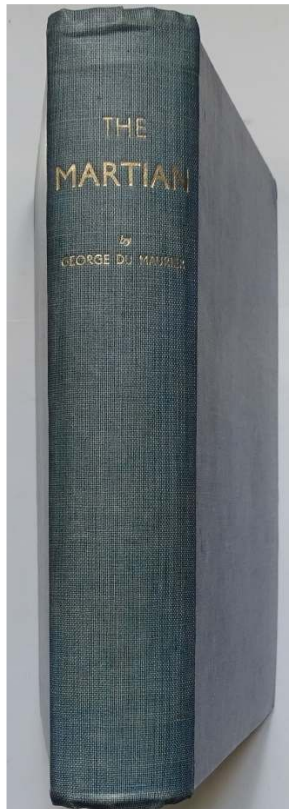
14. **Cranach Press.** Vergil. *The Eclogues of Vergil in the Original Latin with an English Prose Translation* by J.H. Maillol. Illustrations drawn and cut on the wood by Aristide Maillol, title head-line and initials by Eric Gill. Cranach Press, [1927]. Of an edition of 264 numbered copies, this is one of 33 on imperial Japanese paper (one of 25 for sale). Folio. Original limp vellum, spine lettered in gilt, silk ties with gilt dots to vellum sides where the silk emerges. Very nice copy; inscription "A.J. from E.F." on front free end-paper; with the prospectus loosely inserted. £6,500



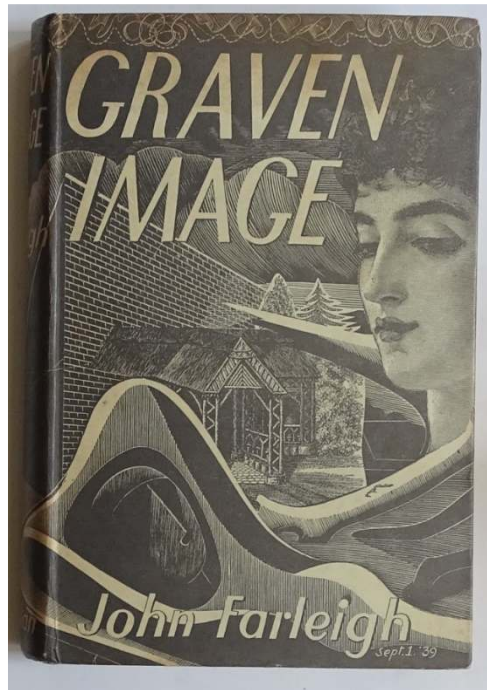
15. **Dine (Jim) and Padgett (Ron).** *The Adventures of Mr and Mrs Jim and Ron.* Plates. Cape Goliard Press, 1970. First Edition. Small folio. Original photographic wrappers, partly in colour. Some dust-soiling to lower wrapper, but a nice copy. £30
16. **Doucet (Gérôme).** *Peintures et Graveurs libertins de XVIIIe Siècle.* Engraved erotic frontispiece and plates, vignettes. Albert Méricant, Paris, 1913. Limited Edition. 4to. Original wrappers with engraved illustration, printed in red and black. Wrappers rather soiled and worn, half-title holed and with bookseller's discount label, just a little foxing, otherwise internally a nice copy; bookplate with traces of another removed. £50



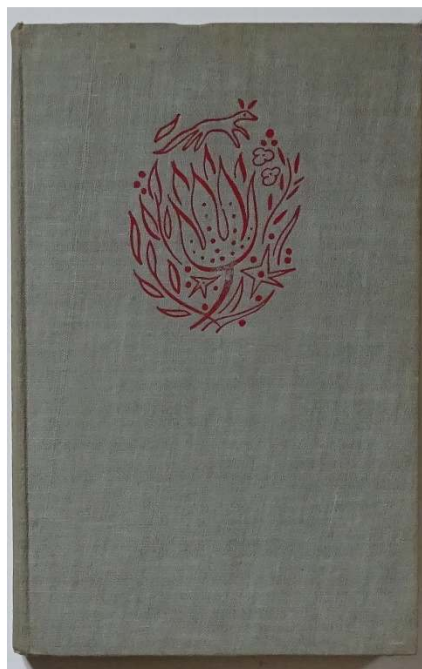
17. **Du Maurier (George).** *Trilby; a novel.* Frontispiece, plates (tissue guards browned) and illustrations by the author. Osgood, McIlvaine & Co., 1895. One of 250 numbered Large Paper copies signed by the author. 4to. Original quarter vellum, spine lettered in gilt, brown buckram sides, top edge gilt, others uncut. Vellum a little marked and end-papers with some browning, otherwise a very nice copy; contemporary presentation inscription on title-page by Sir George Arthur. £350



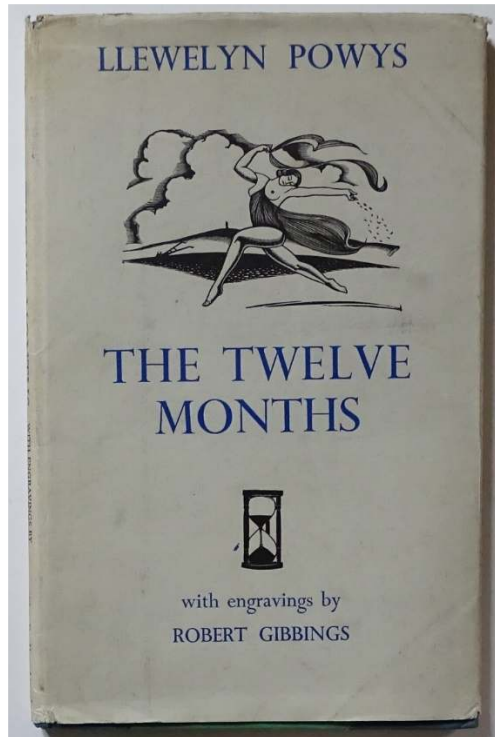
18. **Du Maurier (George).** *The Martian; a novel.* Portrait frontispiece, plates and illustrations by the author. Harper & Brothers, 1898. One of 250 numbered Large Paper copies. 4to. Original blue buckram, spine lettered in gilt, top edge gilt, others uncut. Spine a little sunned and corners bruised, foxing to end-papers, otherwise a very nice copy; bookseller's small label on front pastedown. £150 Uncommon. The signed, limited Large Paper Edition was published in quarter vellum.



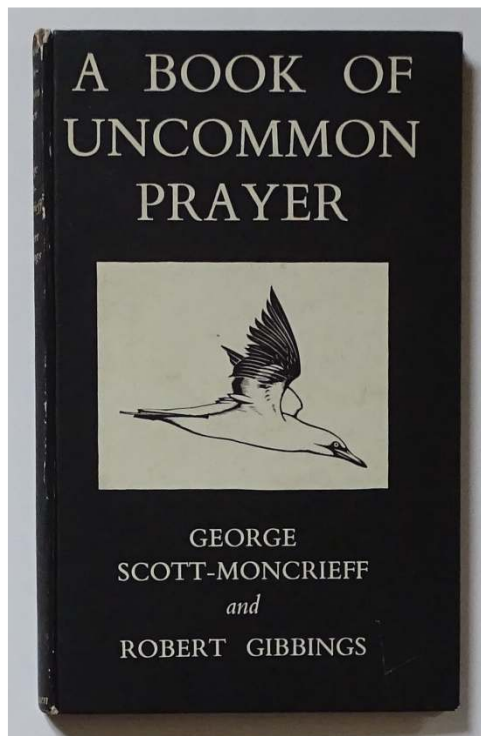
19. **Farleigh (John).** *Graven Image; an autobiographical textbook.* All-over cover design and numerous illustrations by the author. Macmillan & Co. Ltd, 1940. First Edition. Very nice copy. £120  
Includes a long chapter on Shaw's *The Adventures of a Black girl in her Search for God* (1932) which Farleigh illustrated. Many letters from Shaw are here printed, with twenty drawings and sketches by him.



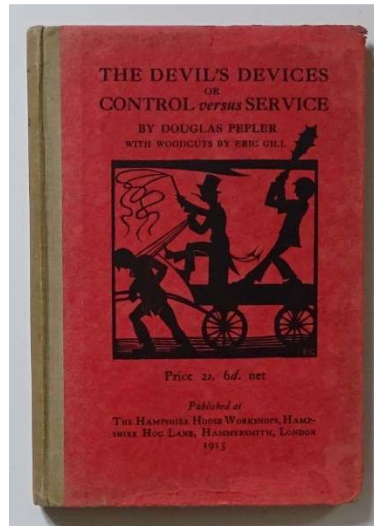
20. **Farleigh (John).** *It Never Dies; a collection of notes and essays 1940-1946.* Frontispiece and numerous plates and illustrations by the author. Sylvan Press, 1946. First Edition. Original cloth lettered and decorated in red. Spine a little browned, minor stain to head of title and a little foxing, else a nice copy; ownership inscription on front pastedown. £40



21. **Gibbings (Robert).** Powys (Llewellyn). *The Twelve Months*. Wood-engraved frontispiece and illustrations by Gibbings. John Lane The Bodley Head, 1936. First Edition. Original blue and green cloth, lettered and decorated in gilt. Corners bumped, slight browning to end-papers, otherwise a very nice, bright copy in slightly soiled and frayed, price-clipped dust-wrapper; inscription on front free end-paper. £70



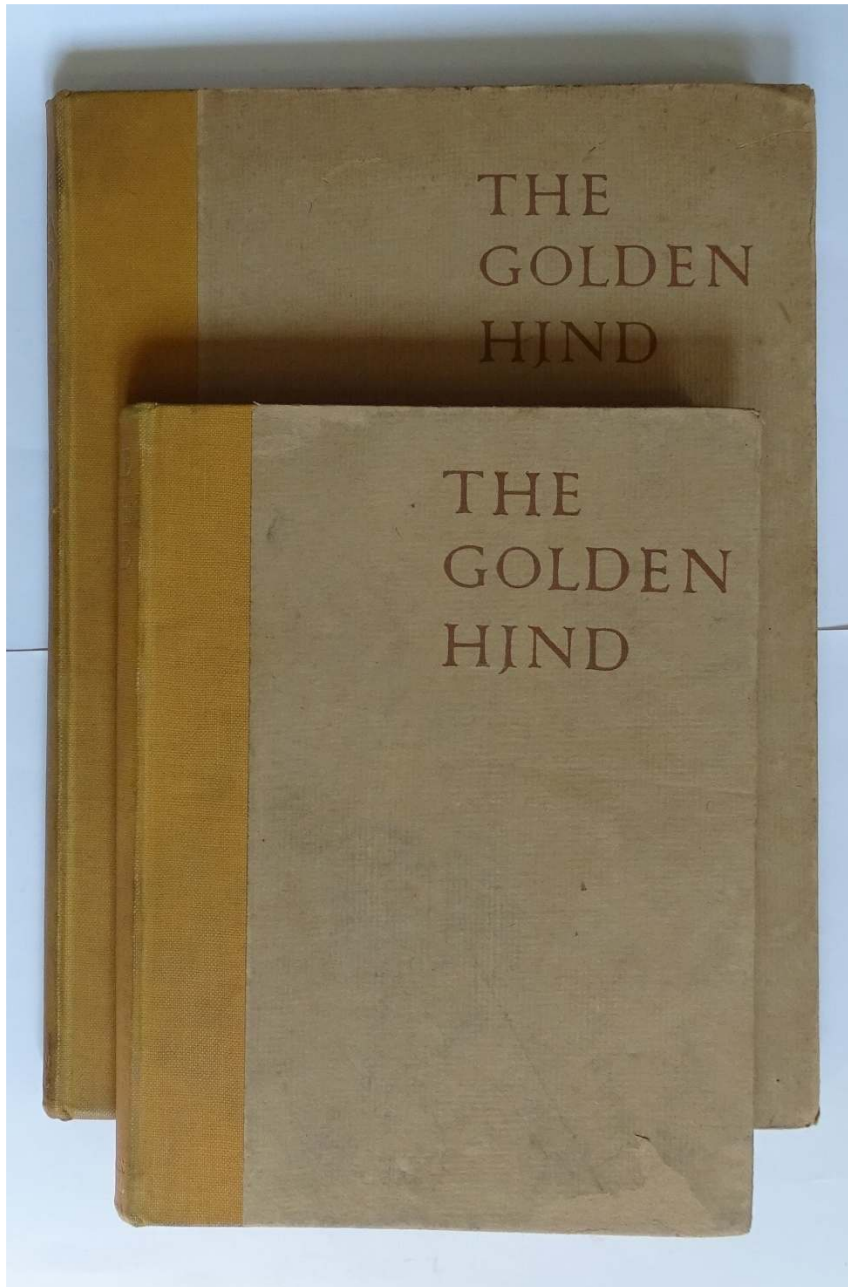
22. **Gibbings (Robert).** Scott-Moncrieff (George). *A Book of Uncommon Prayer [nature poems]*. Wood-engraved frontispiece and illustrations by Gibbings. Methuen Publishers, 1937. First Edition. Original boards with an illustration by Gibbings. Binding with slight wear at edges, otherwise a very nice copy; inscription on front free end-paper. £60



23. **Gill (Eric).** Pepler (Douglas). *The Devil's Devices or Control versus Service*. Woodcuts by Gill. The Hampshire House Workshops, 1915. First Edition. Original brown quarter cloth, red boards lettered and with a woodcut by Gill in black. Binding somewhat rubbed, a little foxing, mostly to end-papers, otherwise a nice copy. £150



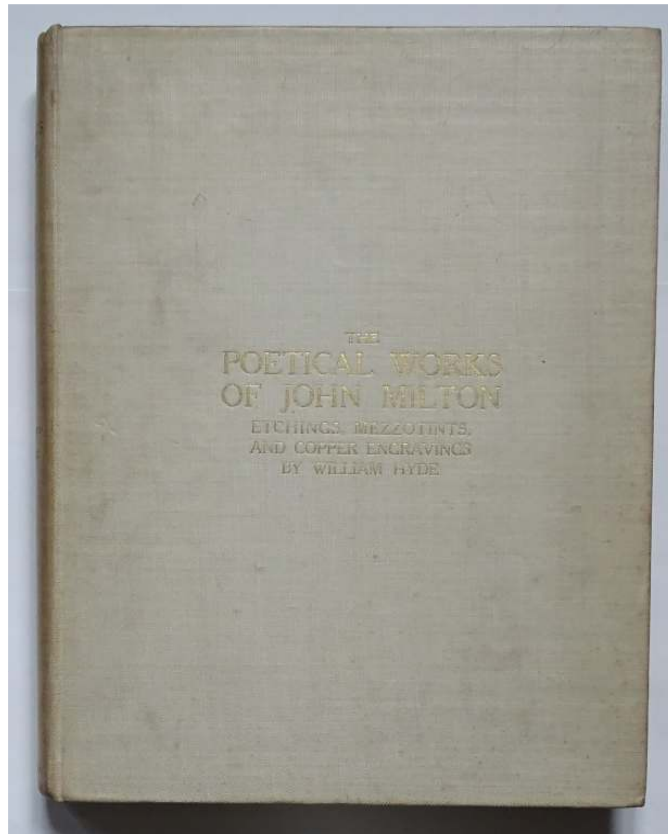
24. **Golden Hind (The).** *The Golden Hind, a Quarterly Magazine of Art and Literature*. Volume 1 numbers 1-4. Edited by Clifford Bax and Austin Osman Spare. Chapman & Hall Limited, October 1922-July 1923. Four volumes. Folio. Original brown printed wrappers. Very nice set; volume I with the errata-slip tipped-in. £550  
Contributing illustrators include John Austen, Alastair, Robert Gibbings, John Nash and Jack B. Yeats. There were eight issues altogether.



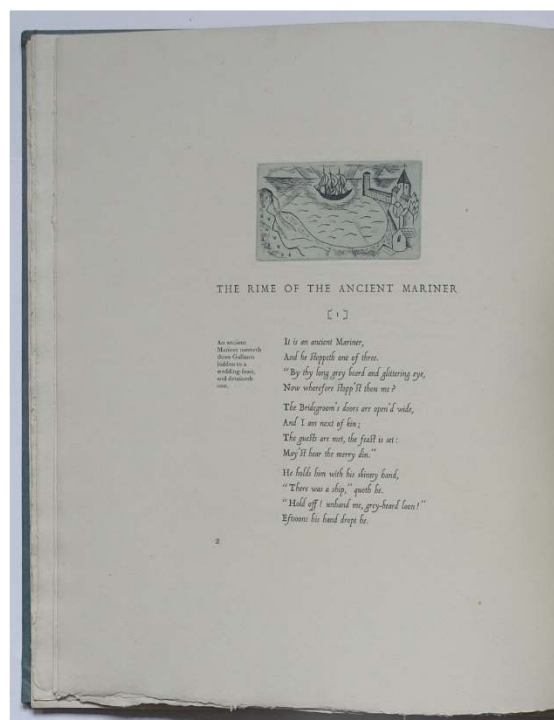
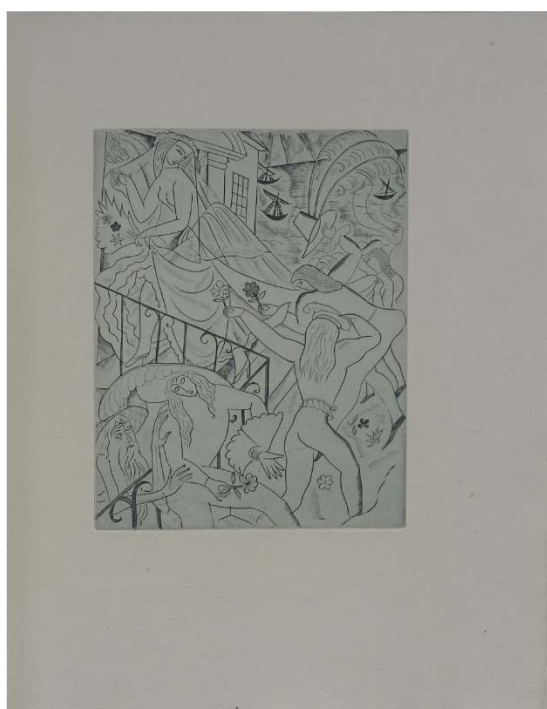
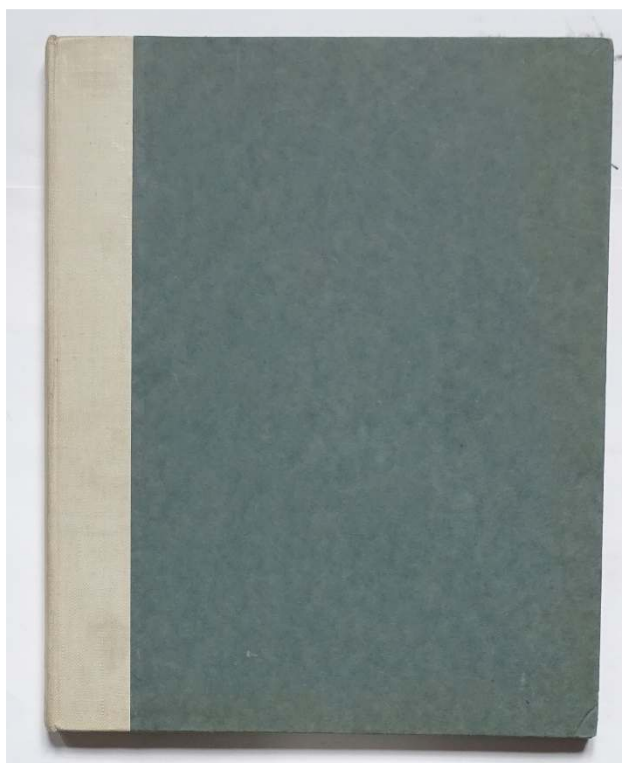
25. **Golden Hind (The).** *The Golden Hind, a Quarterly Magazine of Art and Literature.* Volumes 1 and 2, numbers 4-8, a complete set. Edited by Clifford Bax and Austin Osman Spare. Chapman & Hall Limited, October 1922-July 1924. Folio and small folio. Original publisher's cloth-backed boards, original upper wrappers bound in. Some wear and soiling to boards, occasional slight foxing, else a very nice set. £900  
Contributing illustrators include John Austen, Alastair, Robert Gibbings, John Nash, Evelyn Waugh and Jack B. Yeats and there is an early poem by Graham Greene.



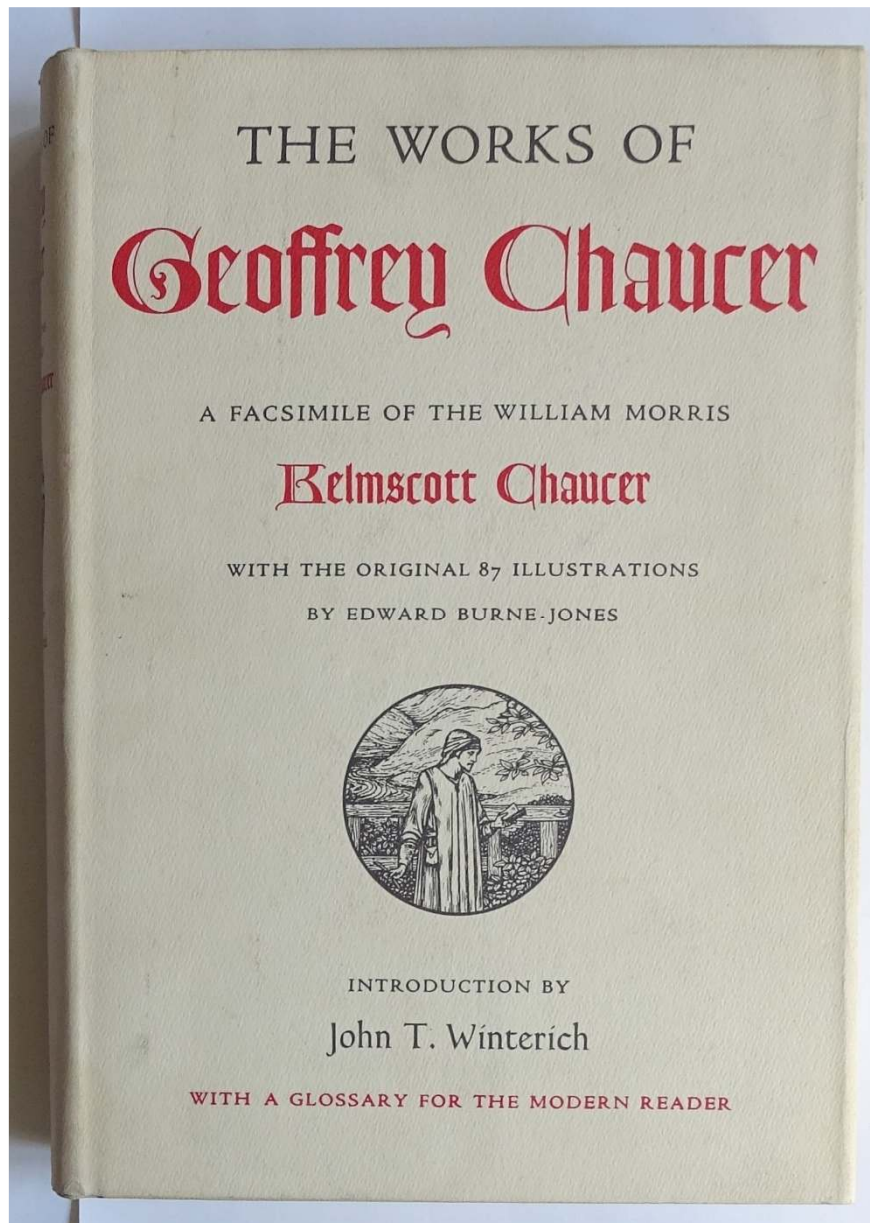
26. **Hughes-Stanton (Blair).** Marks (Herbert). *Pastoral or Virtue Required*. "By H.H.M. with wood-engravings by B. H-S.". Four wood-engraved plates by Blair Hughes-Stanton with tissue guards. Gemini Press, Higham, 1935. First Edition. One of 120 numbered copies. Printed by hand by Hughes-Stanton on Pannekosk mould-made. Original brown half cloth, green paper boards, spine and upper cover lettered in gilt, uncut. Spine just a touch sunned and just a little foxing to fore-edge, some browning to end-papers, but a very nice copy. £160



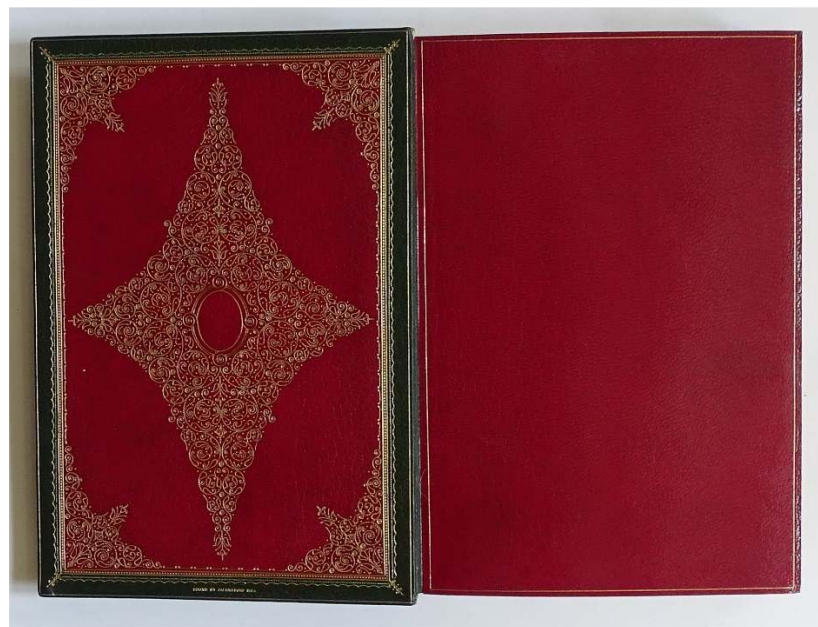
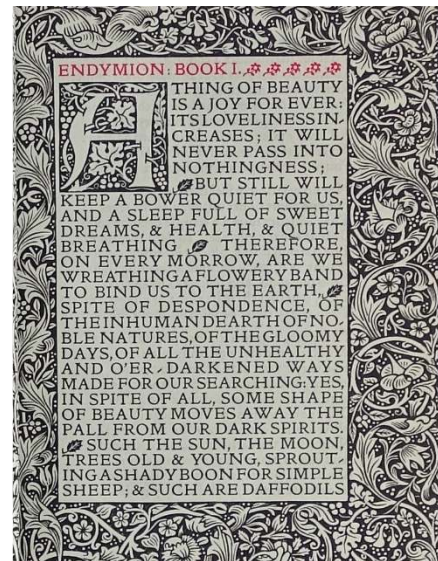
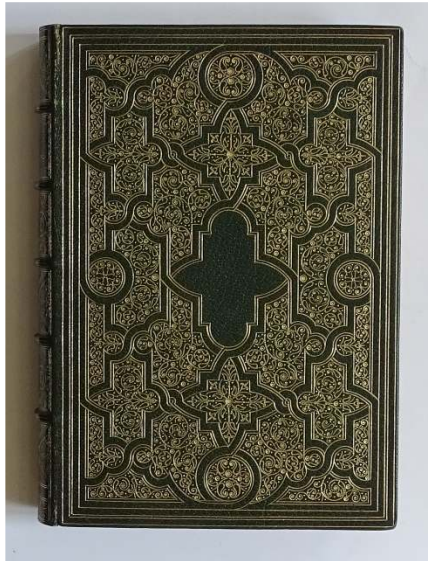
27. **Hyde (William).** Milton (John). *The Poetical Works of John Milton*. Etchings, mezzotints and copper engravings by William Hyde. The Astolat Press, Guildford, 1904. First Edition thus. There is no statement of limitation but this copy is inscribed by the artist on the fly-leaf "No 31 William Hyde". Folio. Original white buckram lettered in gilt. Cloth with some soiling, free end-papers browned, otherwise a very nice copy. Loosely inserted are a private view flyer and exhibition catalogue from the University of London Institute of Education Arts Centre Gallery, "Two Victorian Artists", being Kate Rogers and William Hyde, in 1980. £450  
The regular edition comes in green cloth, so this must be one of a contemporaneous special limited edition. The illustrations are haunting and extraordinary.



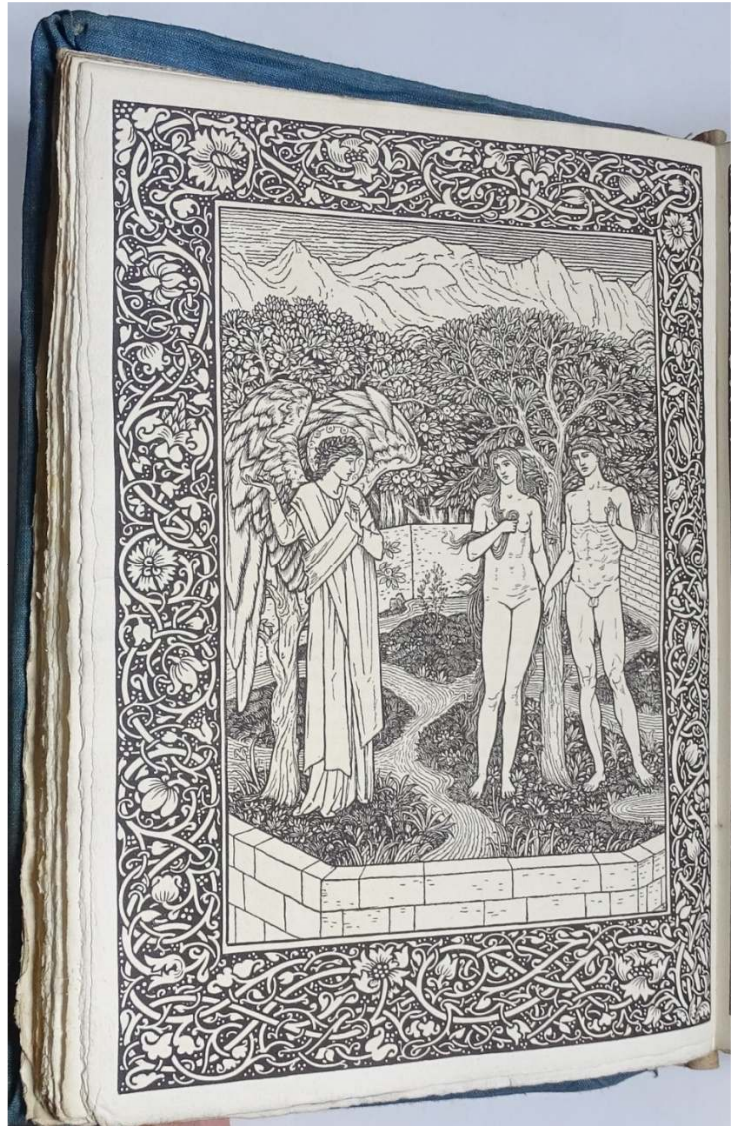
28. **Jones (David).** Coleridge (Samuel Taylor). *The Rime of the Ancient Mariner*. With a foreword by David Jones. Ten copper engravings by David Jones. Douglas Cleverdon, Bristol, 1929. First Edition thus. One of 460 numbered copies. Printed at the Fanfare Press in Arrighi. 4to. Original white quarter buckram, blue-green paper boards. Binding with just a little wear and marking, browning to free endpapers, but a very nice copy; with the prospectus, with an engraving by Jones, loosely inserted. £1,650



29. **Kelmscott Press.** Chaucer (Geoffrey). *The Works of Geoffrey Chaucer, a facsimile of the William Morris Kelmscott Chaucer with the original 87 illustrations, by Edward Burne-Jones.* Introduction by John T. Winterich with a glossary for the modern reader. The World Publishing Company, Cleveland and New York, [1958]. Folio. Original blindstamped cloth, spine lettered in gilt. Fine copy in very slightly soiled, price-clipped dust-wrapper. £350

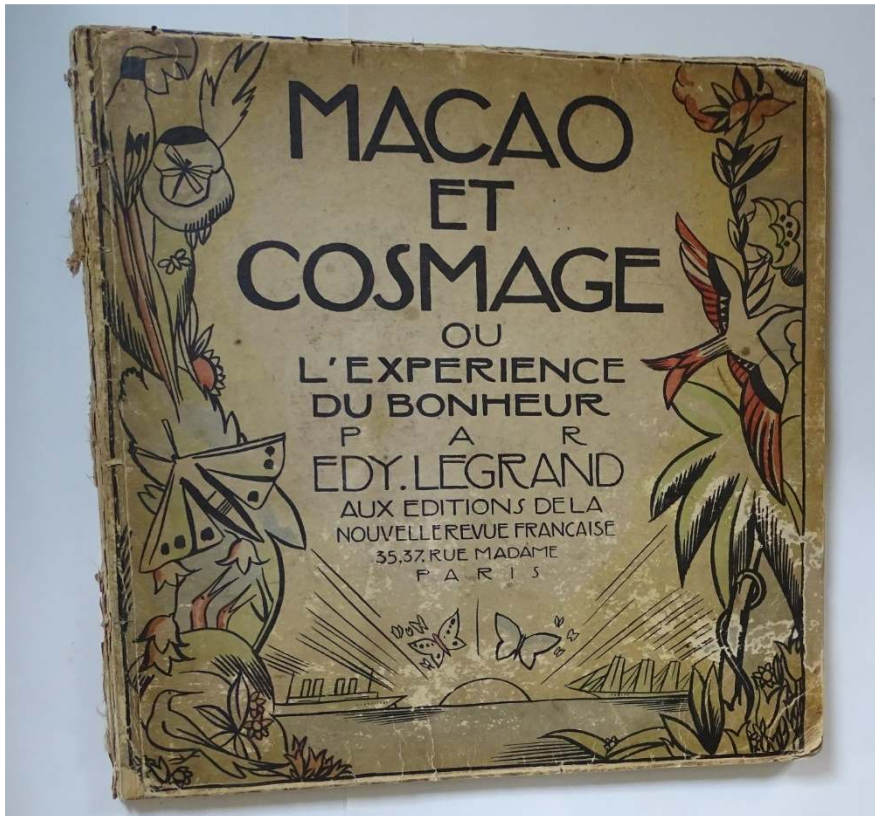


30. **Kelmscott Press.** Keats (John). *Poems*. Edited by F.S. Ellis. Wood-engraved borders and initials by Morris. Kelmscott Press, 1894. One of 300 copies on Flower paper. Printed in red and black in Golden type. Full dark green morocco, spine in compartments with raised bands, compartments with elaborate tooling, sides densely gilt with quadruple fillets and elaborate interlocking patterns, dots, flowers, leafy sprays and other tools, maroon morocco doublures, free doublures with gilt fillet, pastedown doublures with green morocco border with gilt fillet and rolls with large central ornament and cornerpieces with further elaborate gilt tooling, top edge gilt, by Zaehnsdorf. Very slight wear at head of joints, otherwise a gorgeous copy. £8,000

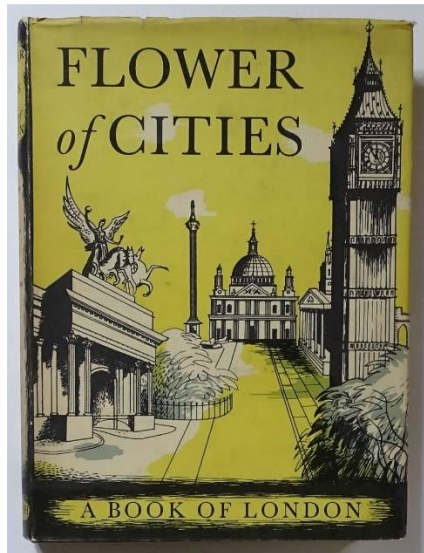


31. **Kelmscott Press.** Voragine (Jacobus de). *The Golden Legend of Master William Caxton done anew.* Edited by Frederick S. Ellis. Two full-page woodcuts by Edward Burne-Jones. Kelmscott Press, 1892. Three volumes. Small folio. Original linen-backed grey boards, spine with printed labels, uncut. Aside from a minor dent to one upper cover and the inevitable light browning to the free end-papers, an exceptional, pristine copy; volume I with the printed note by Morris about binding the book loosely inserted (“... the edges of the leaves should only be trimmed, not cut. In no case should the book be pressed, as that would destroy the “impression” of the type and thus injure the appearance of the printing.”. £12,500

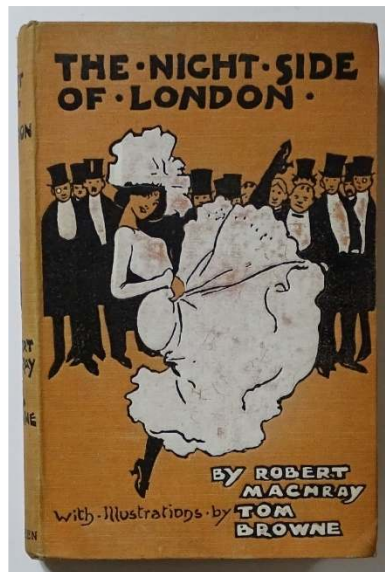
The original binding of this work was only ever intended to be temporary and most copies not rebound tend to show considerable wear and tear. This copy has been protected by what we take to be contemporary blue cloth dust-jackets, lettered in gold in the appropriate typeface on the spine panels.



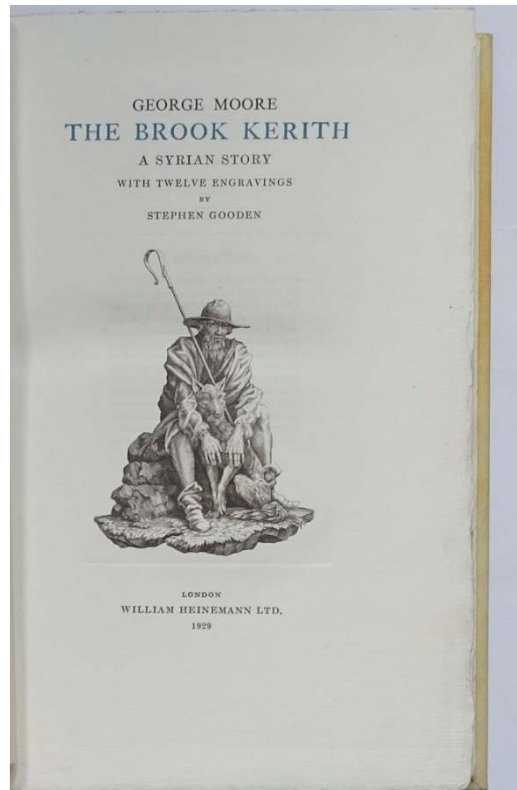
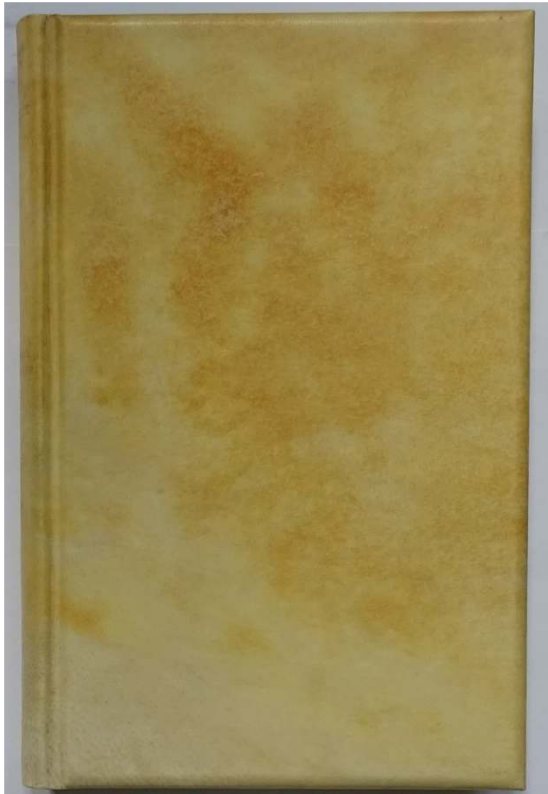
32. **Legrand (Edy).** *Macao et Cosmage ou l'expérience de bonheur.* Each page designed by Legrand and vividly pochoir hand-coloured by Jean Saude. Nouvelle Revue Française, Paris, 1919. First Edition. On Papier Lafuma. Large 4to. Original pictorial wrappers. Rather soiled and worn internally and externally, spine missing, a very good copy only as often with this fragile publication. £150



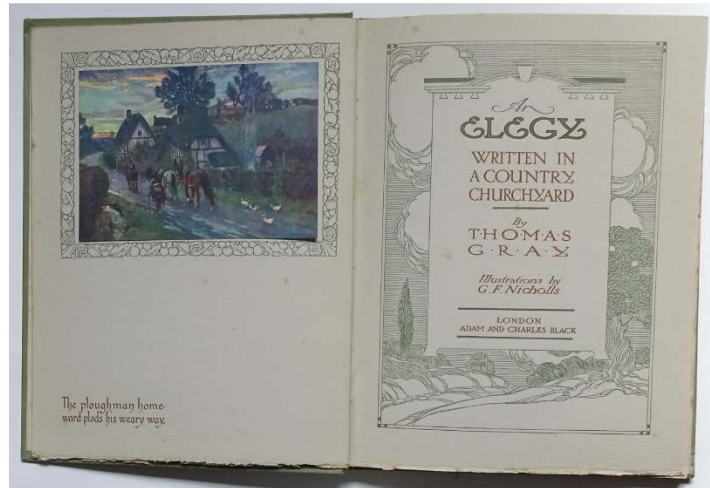
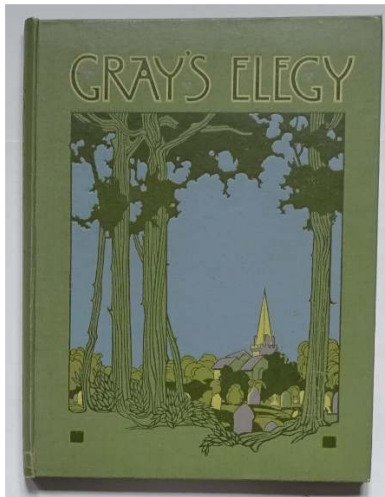
33. **London.** *Flower of Cities, a Book of London; studies and sketches by twenty-two authors.* Plates and illustrations. Max Parrish, 1949. First Edition. Original green cloth, map end-papers. Minor damage to free end-papers, otherwise a very nice copy in slightly edgeworn, price-clipped dust-wrapper designed by Barbara Jones; inscription on half-title. £90  
Contributors to the text include John Betjeman, Christopher Sykes, Elizabeth Bowen, Nicolas Bentley, Leonard Woolf and Stevie Smith, the artists Augustus John, Wyndham Lewis, Felix Topolski and Osbert Lancaster.



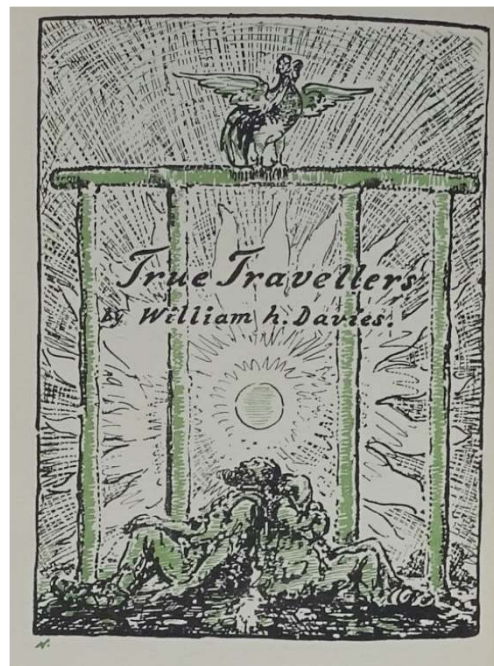
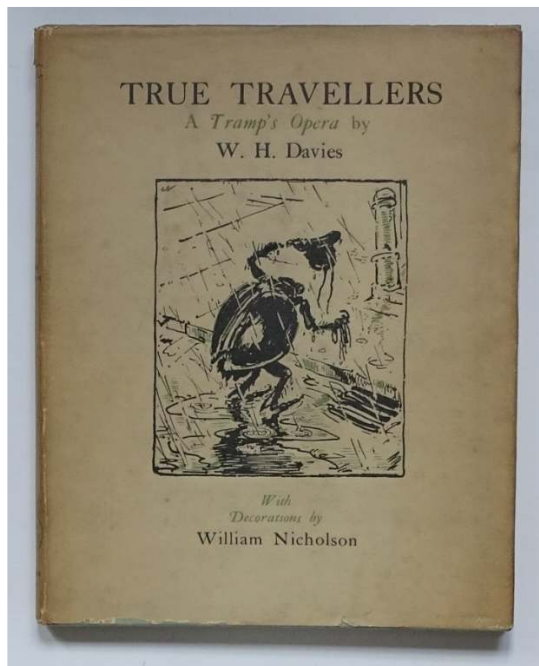
34. **Machray (Robert).** *The Night Side of London.* Frontispiece, plates and illustrations by Tom Browne. John MacQueen, 1902. First Edition. Original pictorial brown cloth lettered and decorated in black and white. Binding a little marked, slightly bruised and rubbed, end-papers browned, a little foxing at beginning and end, but still a nice copy. £80
35. **Miller (Henry).** Anthology. *A Night with Jupiter and other fantastic stories.* Edited by Charles Henri Ford. Frontispiece, illustrations. Dennis Dobson Limited, 1947. First English Edition. Original blue cloth, lettered and decorated in silver. Very nice copy in somewhat frayed and soiled dust-wrapper. £40  
Includes two stories by Miller and one by Paul Bowles. The artists include Calder, Tanguy, Tchelitchev and L. Villaincour (the dust-wrapper).



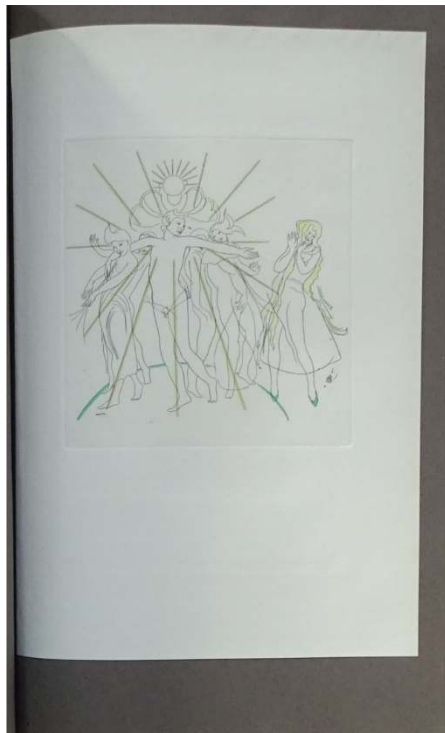
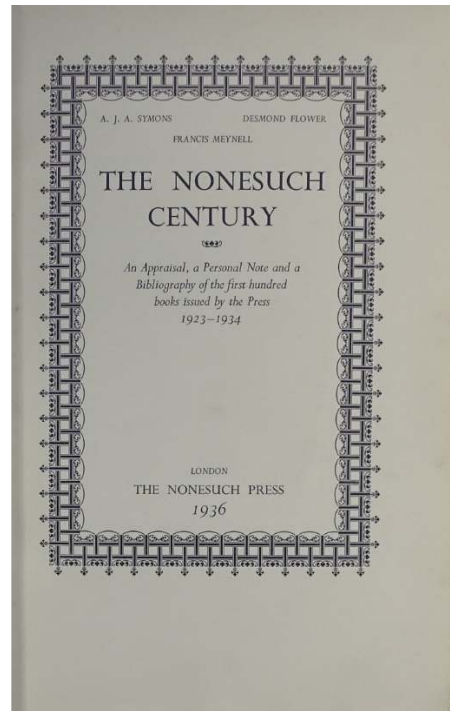
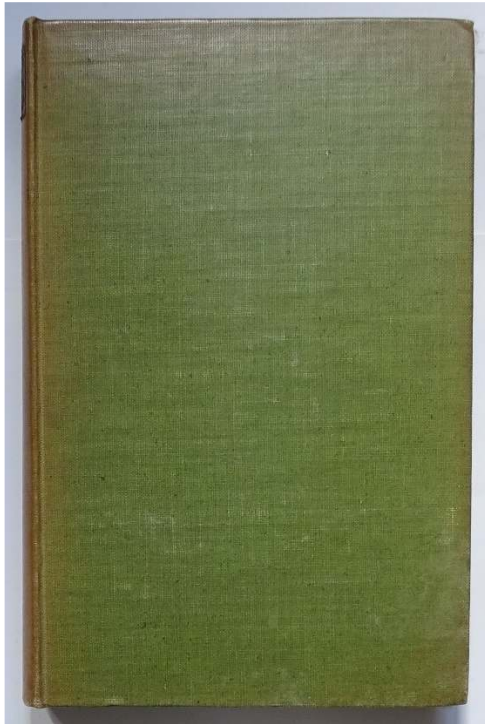
36. **Moore (George).** Gooden (Stephen). *The Brook Kerith; a Syrian story.* Twelve engravings by Stephen Gooden. William Heinemann Ltd, 1929. First Edition thus. One of 375 numbered copies on hand-made paper, signed by the author and the artist. Title printed in blue and black. Large 8vo. Original vellum, spine lettered in gilt, uncut. Fine, unopened copy in rather soiled slipcase. £250



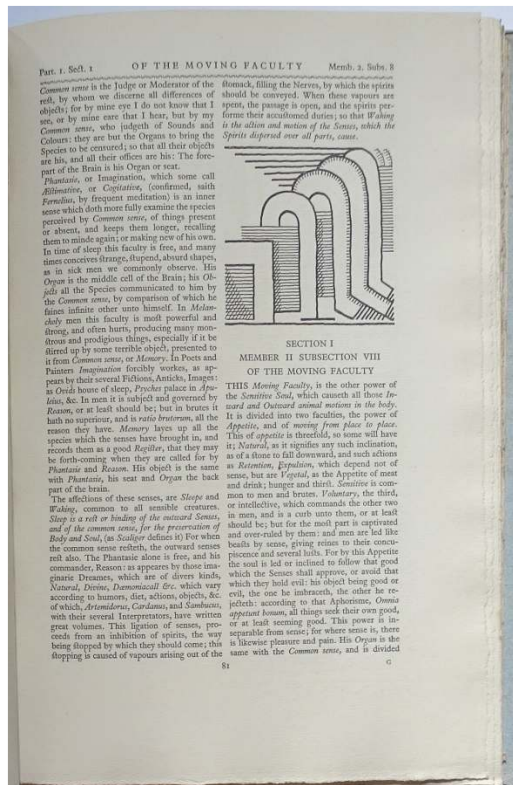
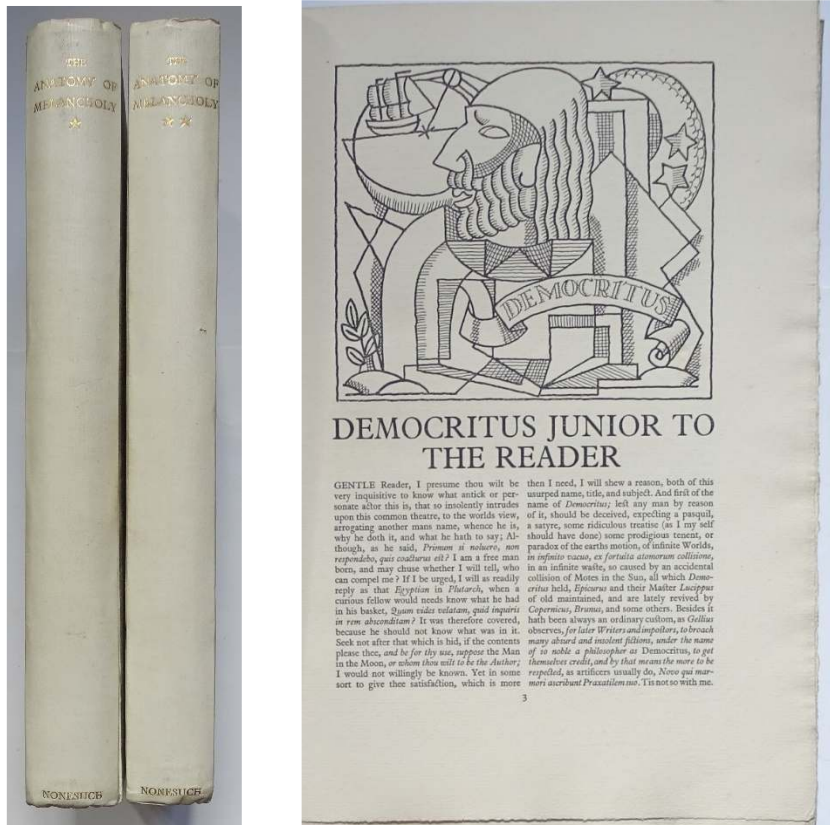
37. **Nicholls (G.F.).** Gray (Thomas). *An Elegy Written in a Country Churchyard*. Tipped-in colour plates, initials, ornamental borders throughout and end-papers in green by Nicholls. Adam and Charles Black, 1914. First Edition with these illustrations. Large 8vo. Original green pictorial cloth, upper cover illustrated in green, white and blue, uncut. Cloth a little marked and rubbed and some foxing, free end-papers somewhat browned, else a very nice copy. £80



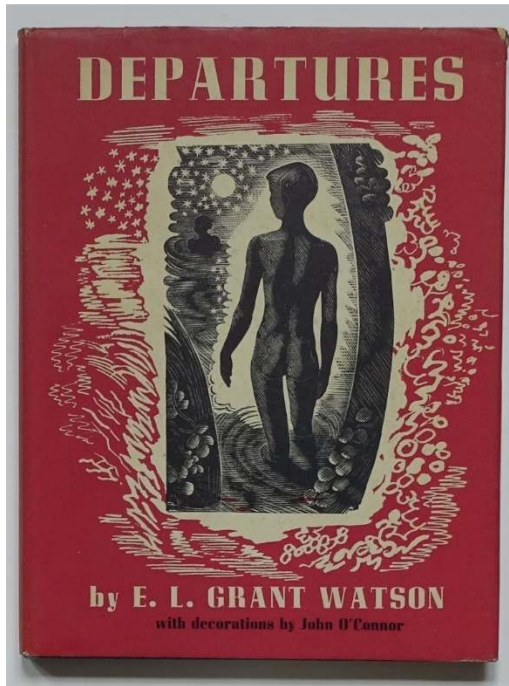
38. **Nicholson (William).** Davies (W.H.). *True Travellers; A Tramps [sic] Opera in Three Acts*. Frontispiece and plates in green and black, black-and-white illustrations, by Nicholson. Jonathan Cape, 1923. First Edition. Original pale green boards, printed and decorated in black. Boards with just a little soiling, browning to end-papers and a little foxing at fore-edge, otherwise a very nice copy in somewhat soiled, browned and frayed dust-wrapper with the printed price on the upper inner panel crossed through. £60



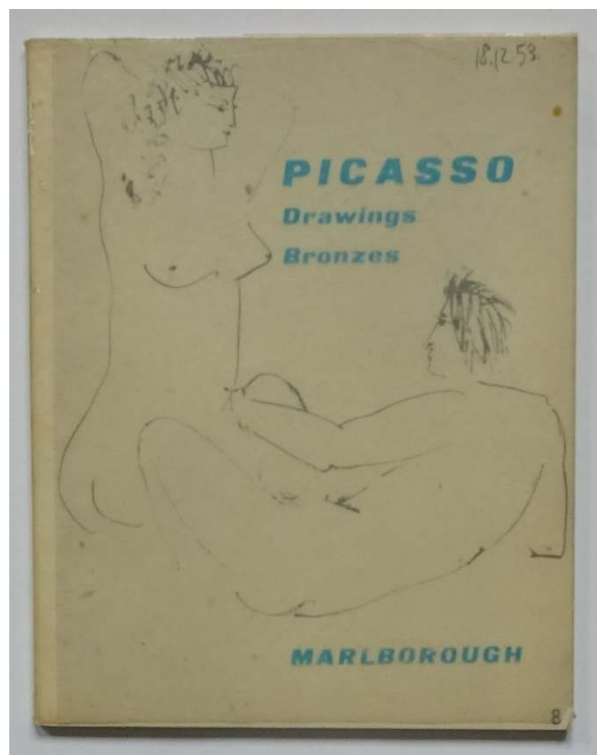
39. **Nonesuch Press.** *The Nonesuch Century; an appraisal, a personal note and a bibliography of the first hundred books issued by the Press 1923-1934.* By A.J.A. Symons, Desmond Flower and Francis Meynell. Meynell portrait by Eric Gill, plates, tipped-in specimen leaves, illustrative text and title-pages, printer's devices. The Nonesuch Press, 1936. First Edition. One of 750 numbered copies. Small folio. Original green buckram, spine with printed label. Spine somewhat sunned as usual and just a little foxing to end-papers and a very little elsewhere, otherwise a very nice copy. £250



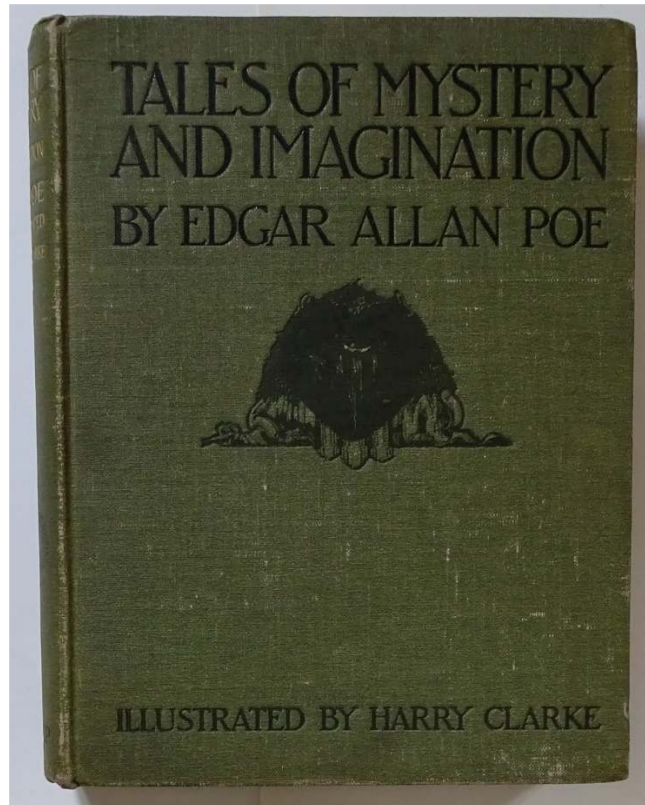
40. **Nonesuch Press.** Burton (Richard). *The Anatomy of Melancholy*. Illustrations by E. McKnight Kauffer. The Nonesuch Press, 1925. One of 750 numbered copies on Dutch paper. Two volumes. Small folio. Quarter parchment, spine lettered in gilt, decorated boards, top edge gilt, others uncut. Very nice copy. £800  
Variant with plain pale blue-grey boards rather than patterned.



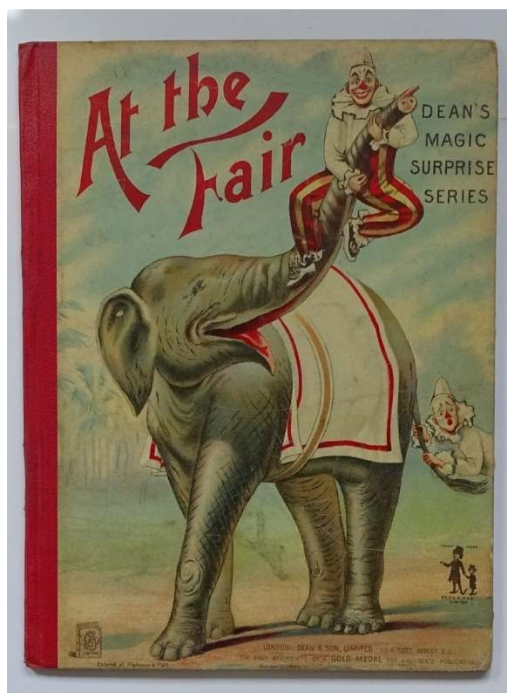
41. **O'Connor (John).** Grant Watson (E.L.). *Departures*. Wood-engraved frontispiece and full-page illustrations by O'Connor. Pleiades Books Limited, 1948. Large 8vo. Original blue cloth lettered in gilt. Cloth with a few small marks, otherwise a very nice copy in dust-wrapper, reproducing the frontispiece, which is a little dust-marked and slightly rubbed at the extremities; bookseller's small label on front pastedown. £40



42. **Picasso (Pablo).** *Picasso 63 Drawings 1953-1954, a selection of original drawings from the series published in 'Verve'...; 10 Bronzes 1945-1953*. Full-page black-and-white illustrations. Marlborough Fine Art Ltd, 1955. First Edition. Original pictorial wrappers. Very nice copy in original translucent printed dust-wrapper which has a few small spots; inscription on front free end-paper. £120



43. **Poe (Edgar Allan).** *Tales of Mystery and Imagination.* Frontispiece, plates and tailpieces by Harry Clarke. George G. Harrap & Co, Ltd, 1919. 4to. Original green pictorial cloth lettered and decorated in gilt and black, top edge gilt. Cloth with a little rubbing and wear, end-papers browned and half-title slightly so, otherwise a very nice copy. £550

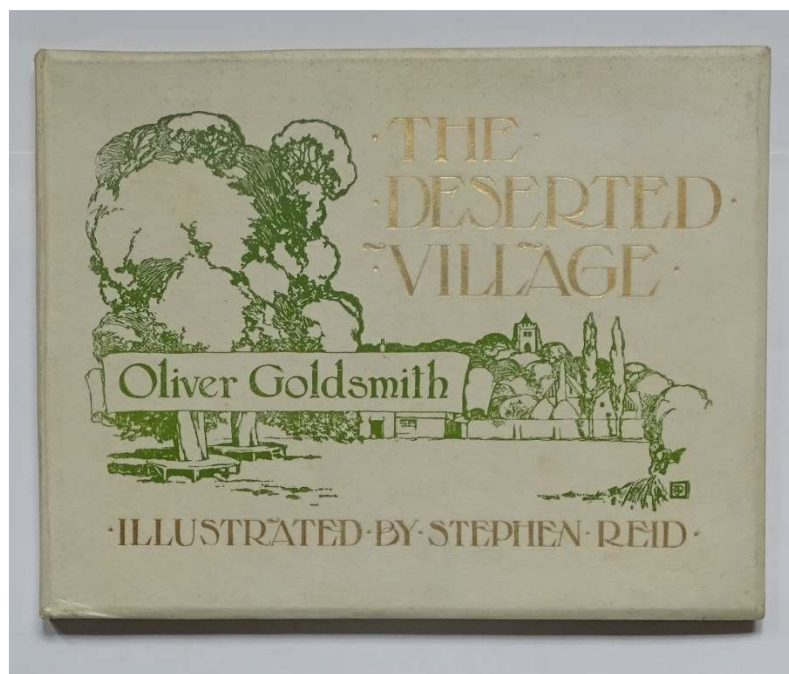


44. **Pop-Up Book.** *At the Fair.* Four double-page colour pop-ups, pictorial title, black-and-white illustrations. Dean & Son, Limited, Dean's Magic Surprise Series, no date. Large 8vo. Quarter cloth, pictorial boards. Binding with some soiling and minor wear, contents with some browning, but a very good copy, the pop-ups intact. £1,500
- Extremely rare to the point that this may be the only known extant physical copy, apparently only held in microfiche form by libraries worldwide. Even Opie had only a microfiche and all other institutional copies are taken from that. A note in the Bodleian Library's cataloguing states that the date of publication is not before 1873 "suggested by P.A.H. Brown's London publishers and printers c.1800-1870". This is most likely 1880s or 1890s.

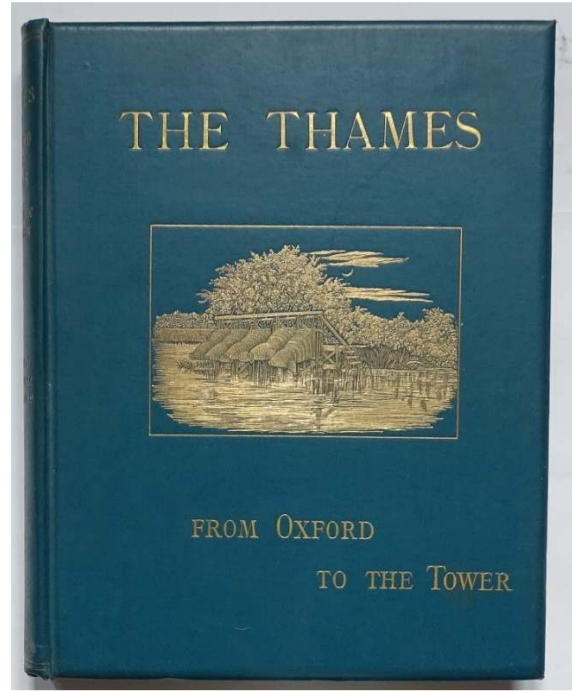
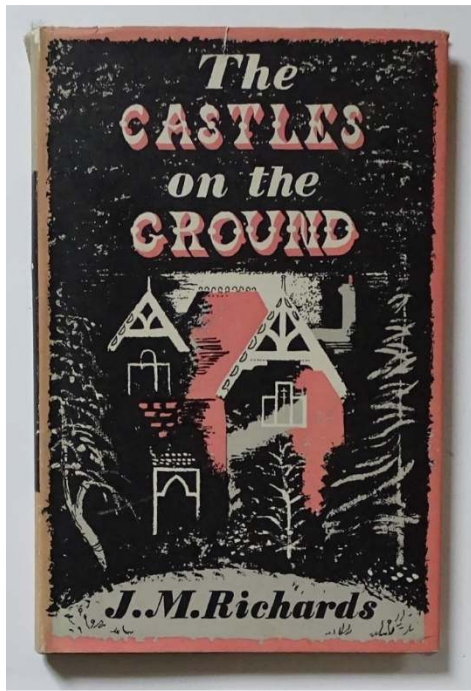


45. **Priapus.** [*A Magazine of Poetry and Art*]. Issues 4-15 and 17-22 only, 11 and 12 forming a double number. Edited by John Cotton. Lithographs by Rigby Graham and others. John Cotton, Berkhamstead, Autumn 1962 to Winter 1970. 4to. Original stapled, mostly pictorial wrappers. A little wear and tear, but overall a very nice set, two upper wrappers with an ownership signature, a few priced in ink. £150

“An occasional magazine concerned mainly with furthering the art of poetry, though other things creep in.” Contributors include Edward Lucie-Smith, Ted Walker, D.M. Thomas, Elizabeth Jennings, George MacBeth, Brian Aldiss, Jon Stallworthy and Pablo Neruda.



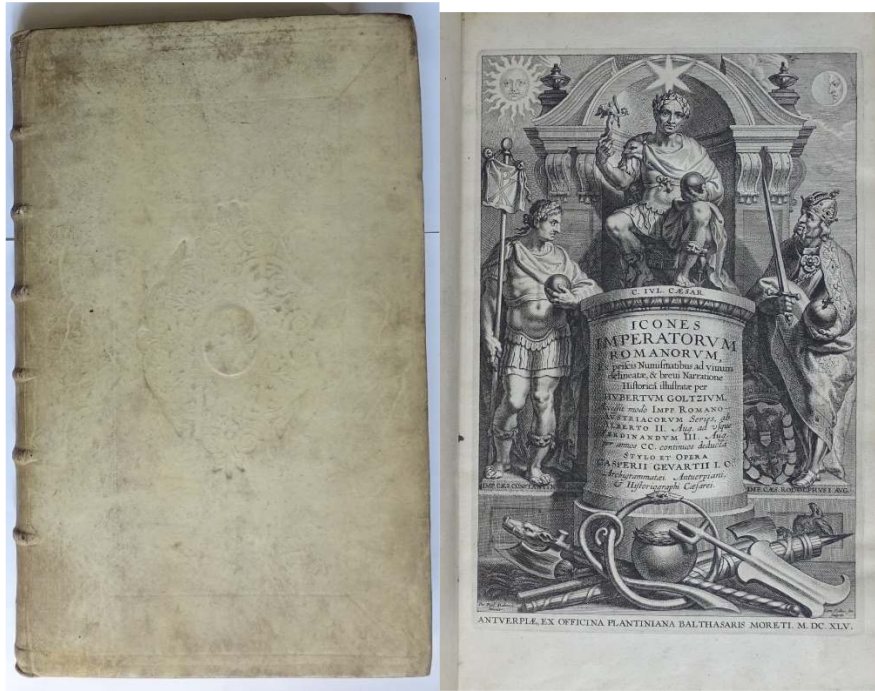
46. **Reid (Stephen).** Goldsmith (Oliver). *The Deserted Village*. Colour frontispiece, title-page and plates, pictorial end-papers in green, by Reid. Gowans & Gray Ltd, 1907. First Edition with these illustrations. Oblong small folio. Original white boards lettered and decorated in green and gilt. Boards very slightly dust-soiled and marked, light browning to free end-papers, but a very nice copy. £100



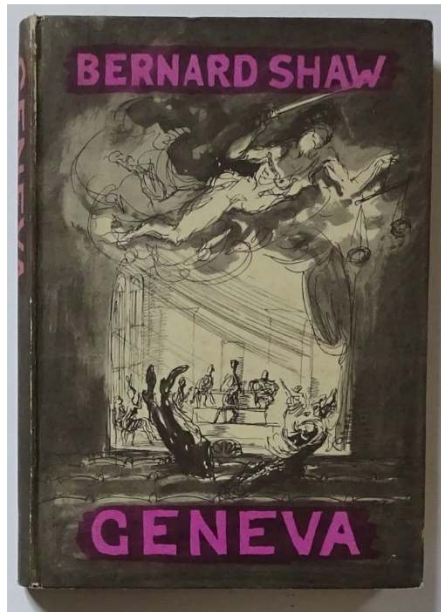
47. **Richards (J.M.).** *The Castles on the Ground.* Frontispiece and plates by John Piper. The Architectural Press, 1946. First Edition. Original brown cloth. Just a little foxing to end-papers, otherwise a very nice copy in slightly soiled dust-wrapper which has a few minor tears and is sunned at the spine panel. £120



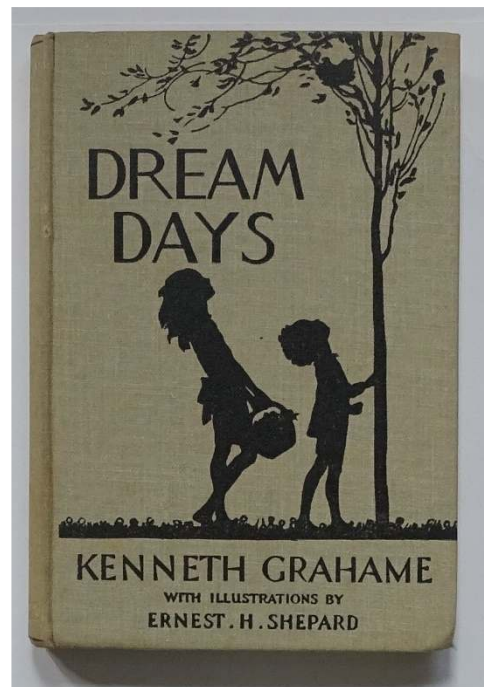
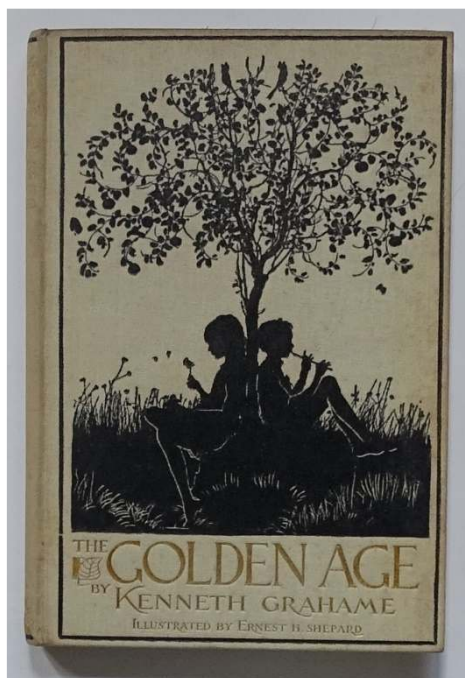
48. **River Thames.** Senior (William). *The Thames from Oxford to the Tower.* Etched frontispiece and 29 plates by Francis S. Walker. John C. Nimmo, 1891. First Edition. One of 310 numbered copies, being one of 250 on superfine paper with the etchings on hand-made paper. 4to. Original dark blue pictorial cloth gilt, top edge gilt, others uncut. Faint marks to cloth, a little wear at extremities, some foxing, especially to end-papers and fore-edge, otherwise a nice, bright copy. £200  
Our illustration shows a scene in Cookham, Berkshire.



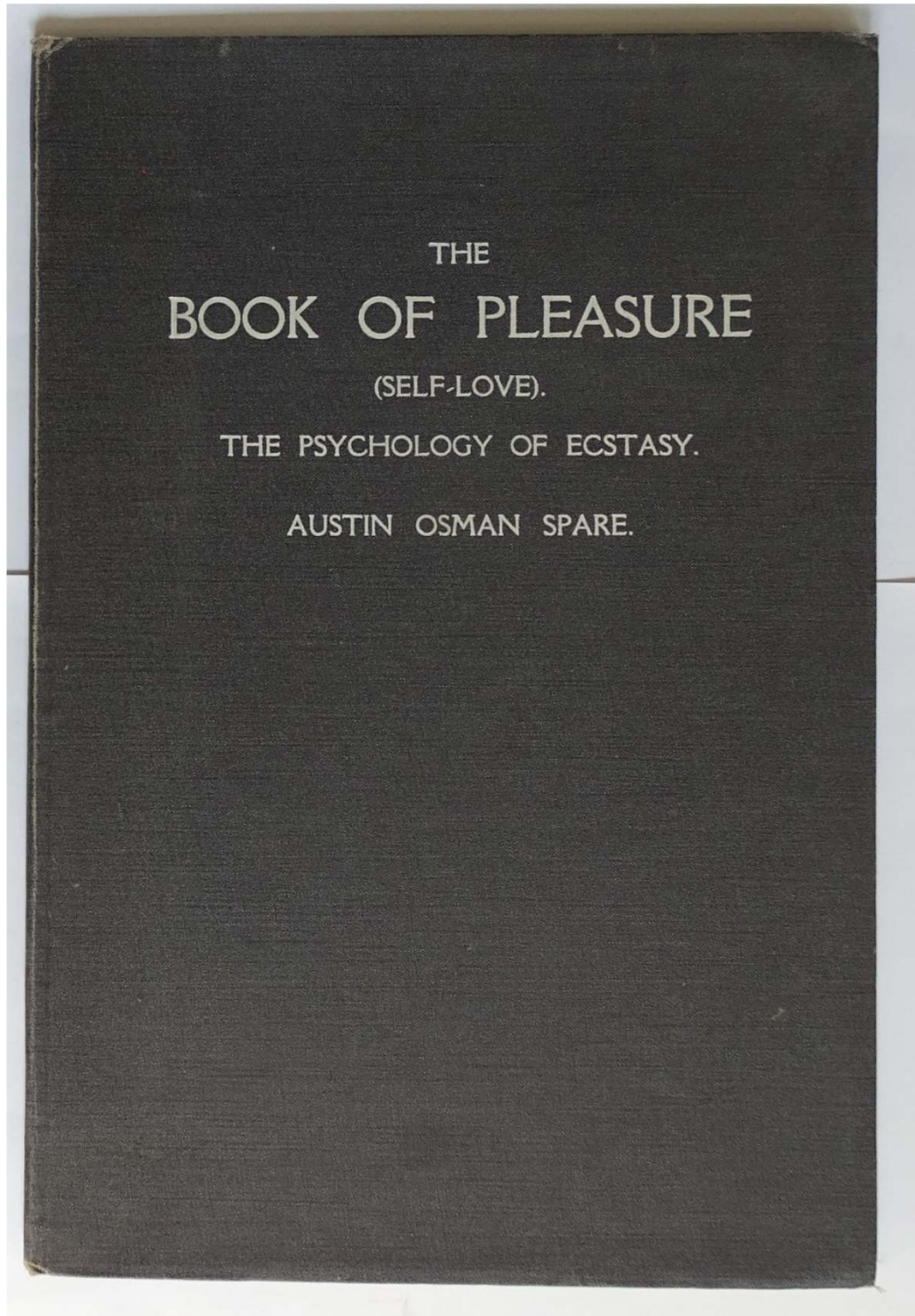
49. **Roman Emperors, Coins and Medallions.** Goltzius (Hubert). *Icones Imperatorum Romanorum, Ex priscis Numismatibus ad vivum delineata, & breui Narratione Historicâ illustrata per Hubertum Goltzium.* Accessit modo Imp. Romano-Austriacorum Series, ab Alberto II. Aug. ad usque Ferdinandum III, Aug. per annos CC. continuos deducta. Stylo et Opera Casperii Gevartii I.C. Archigrammatica Antverpiani & Historiographi Cæsarei. Engraved title-page by Cornelius Galle after Rubens and 144 medallion portraits in Chiaroscuro (giving the appearance of a bronze wash), offset to text. Officina Plantiniana Balthasaris Moreti, Antwerp, 1645. With the half-title. Folio. Contemporary blindstamped vellum. Vellum with some soiling and wear, piece missing from front free end-paper, light stain to same corner of the fly-leaf, otherwise a very nice copy; with the armorial bookplate of George Chetwynd, small armorial blindstamp to half-title. £2,500  
 First published in 1557. The numbering of the portraits runs to 160, but nine were left blank, unfinished by the printer, and seven showing two portraits in one oval are counted as two.



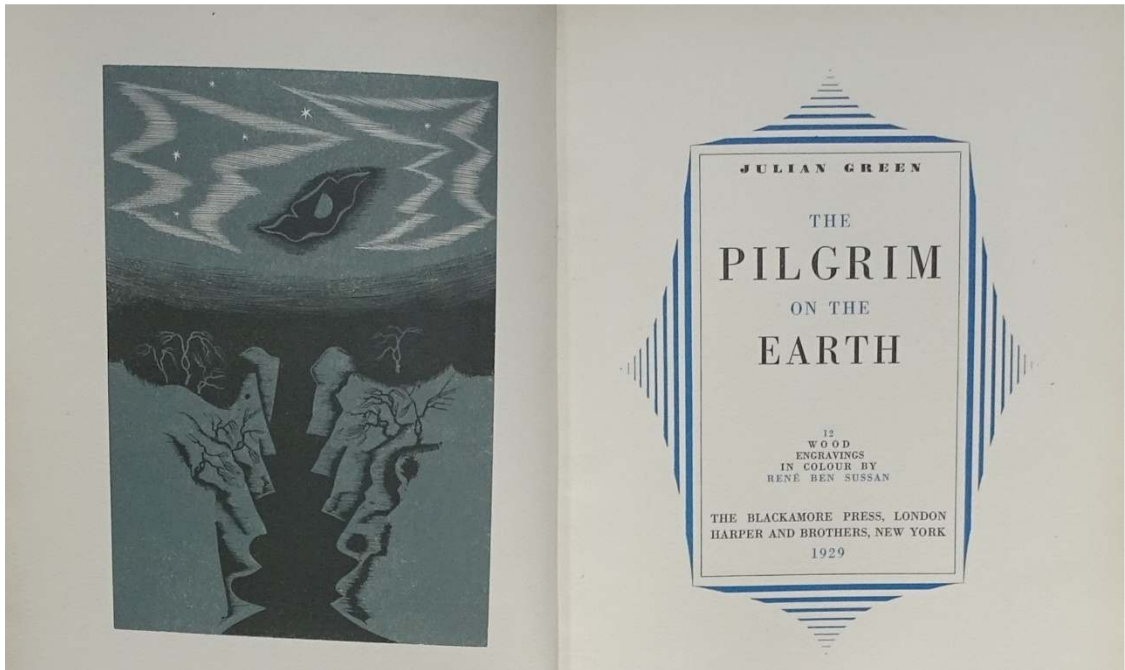
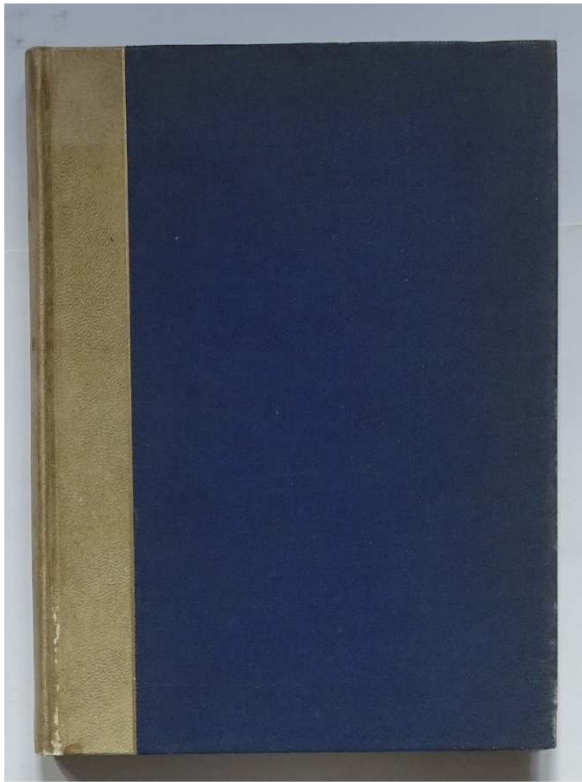
50. **Shaw (George Bernard).** *Geneva; a fancied page of history in three acts.* Cover design and illustrations by Feliks Topolski. Constable & Co Ltd, 1939. First Edition. Original pictorial boards. A little worn at spine and corners, otherwise a very nice copy; with the printed slip tipped-in about the cloth-bound edition. £40



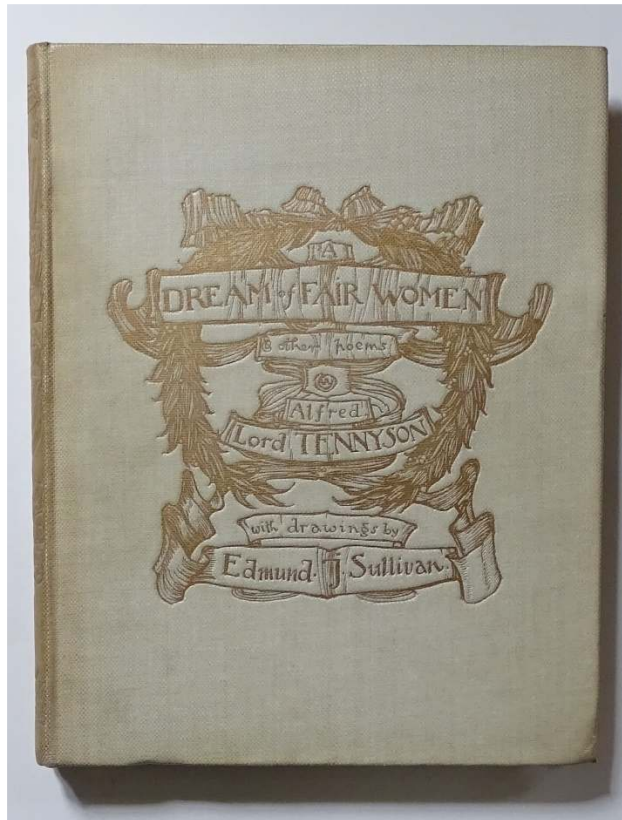
51. **Shepard (Ernest H.).** Grahame (Kenneth). *The Golden Age.* Frontispiece, illustrations and upper cover by Shepard. John Lane The Bodley Head Limited, 1928. First Edition thus. Original white cloth, lettered in gilt and decorated in black. Cloth a little marked, but a very nice copy. £35
52. **Shepard (Ernest H.).** Grahame (Kenneth). *Dream Days.* Frontispiece, illustrations and upper cover by Shepard. John Lane The Bodley Head Limited, 1930. First Edition thus. Original grey cloth, spine lettered in gilt, upper cover lettered and decorated in black. Cloth a little marked, but a very nice copy; inscription on front free end-paper. £35



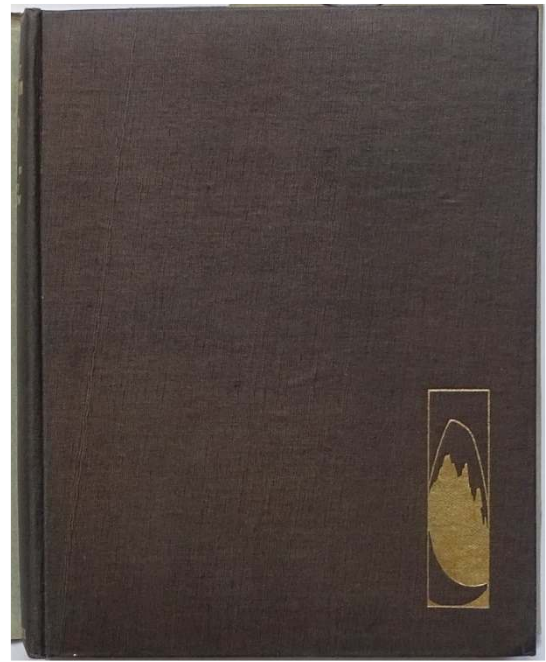
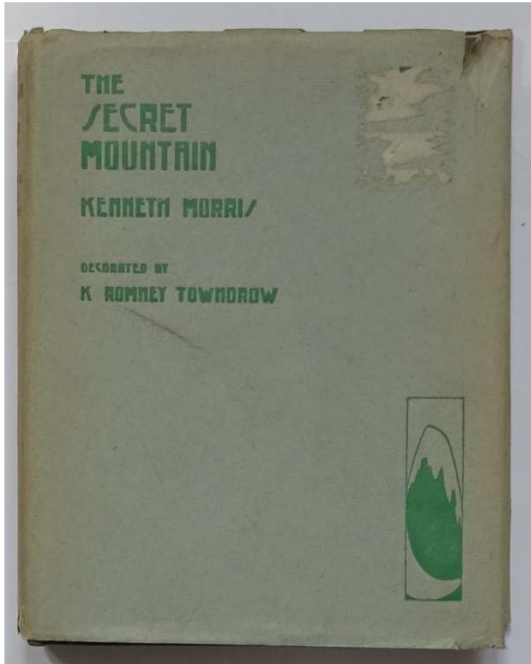
53. **Spare (Austin Osman).** *The Book of Pleasure (Self-love). The Psychology of Ecstasy.* Plates and decorations by the author. Co-operative Printing Society Limited for the author, 1913. First Edition. Folio. Original limp black cloth, lettered in white. Slight wear to extremities, otherwise a very nice copy. £1,500



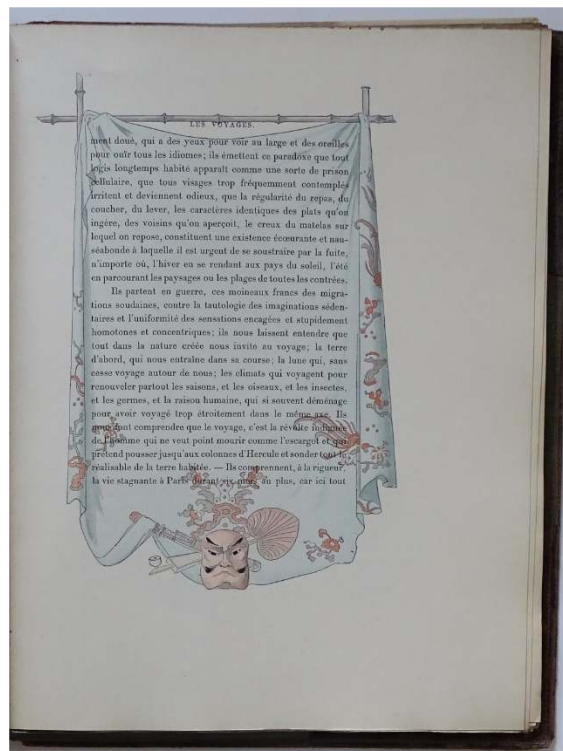
54. **Sussan (René Ben).** Green (Julian). *The Pilgrim on the Earth*. Wood-engraved colour frontispiece and eleven plates by Sussan. The Blackamore Press, London, Harper and Brothers, New York, 1929. First Edition. One of 375 copies for sale, being one of 350 on Rives vellum water-marked Blackamore. Large 8vo. Original quarter parchment, ruled and lettered in gilt, blue cloth sides, uncut. Binding with some soiling and a little wear, a little foxing, mostly to end-papers, otherwise a nice copy; inscription on front free end-paper. £90  
 Sussan illustrated a number of Limited Editions Club and Heritage Press publications.



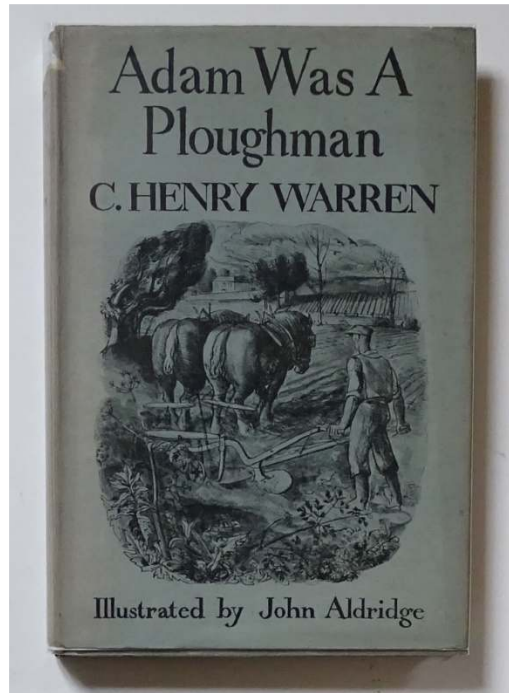
55. **Tennyson (Alfred, Lord).** *A Dream of Fair Women and other poems.* Selected by Edmund J. Sullivan. Plates by Sullivan. Grant Richards, 1900. Small 4to. Original cream buckram decorated and lettered in gilt, top edge gilt. Binding a little soiled and browned, some foxing to end-papers and fore-edge, but a nice copy; bookplate. £80



56. **Towndrow (K. Romney).** Morris (Kenneth). *The Secret Mountain and other tales*. Colour plates and title decoration by Towndrow. Faber & Gwyer, 1926. First Edition. Original black cloth, spine lettered in gilt, upper cover with gilt decoration by Towndrow. End-papers, half-title and final blank page foxed, otherwise a very nice copy in somewhat frayed, chipped and soiled first state dust-wraper, with the same decoration by Towndrow, with traces of adhesive label on the upper panel; pencil inscription on front free end-paper. £400  
Uncommon, with unusual and striking colour plates.



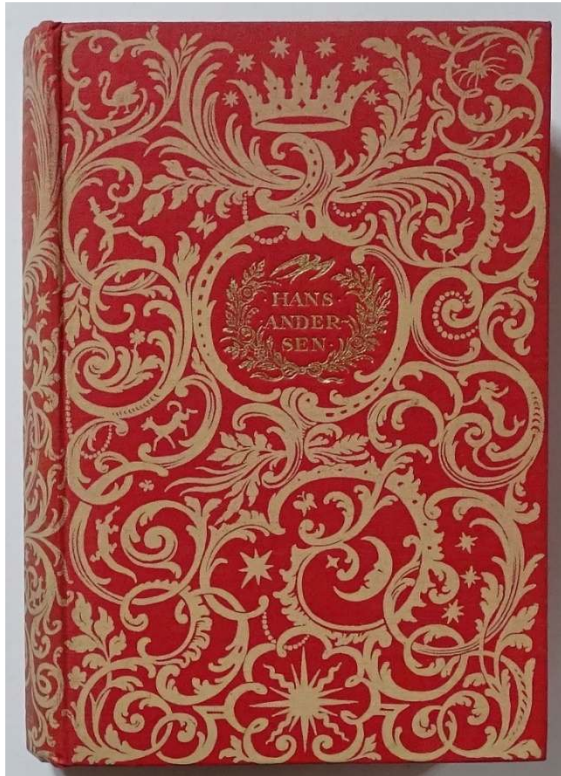
57. **Uzanne (Octave).** *Le Miroir du Monde; notes et sensations de la vie pittoresque.* Colour plates and colour and black-and-white illustrations and decorations throughout after Paul Avril. Maison Quantin, 1888. First Edition. Of 2,200 copies this is one of 100 on grand papier Japon signed by the author. Text printed in a variety of colours. 4to. Original colour pictorial wrappers. Wrappers with some soiling, one corner of final leaf and wrappers turn-in with light stain, upper hinge cracking, otherwise a nice copy in the original limp leather and silk folder, lettered in gilt and decorated in colour, in poor state, rubbed at edges and with spine badly worn. £300



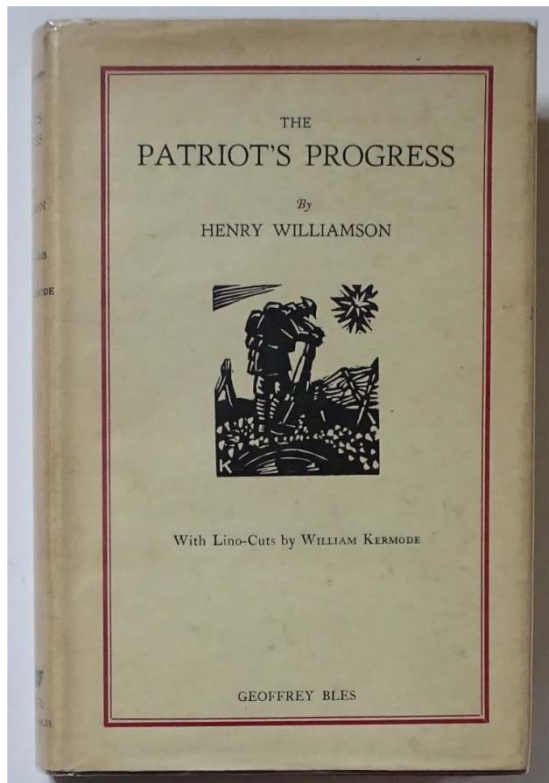
58. **Warren (C. Henry).** *Adam Was a Ploughman.* Illustrations by John Aldridge. Eyre and Spottiswoode, 1947. First Edition. Original cloth. Foxing to end-papers, otherwise a very nice copy in dust-wrapper with some soiling, which has a piece missing at the head of the spine panel. £30



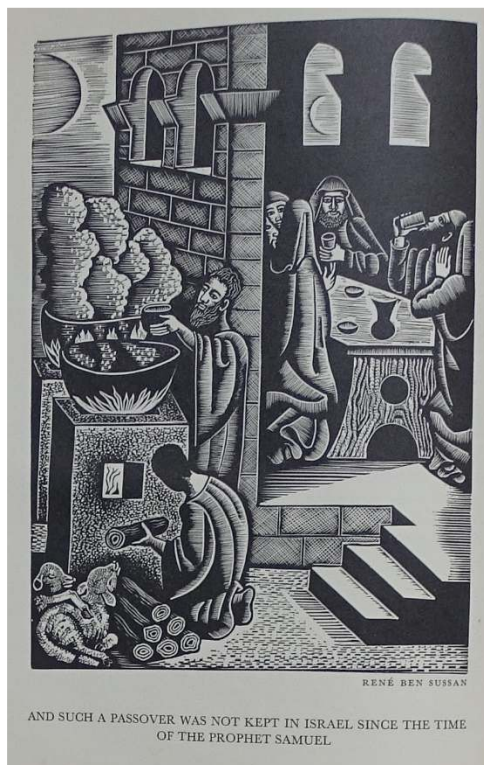
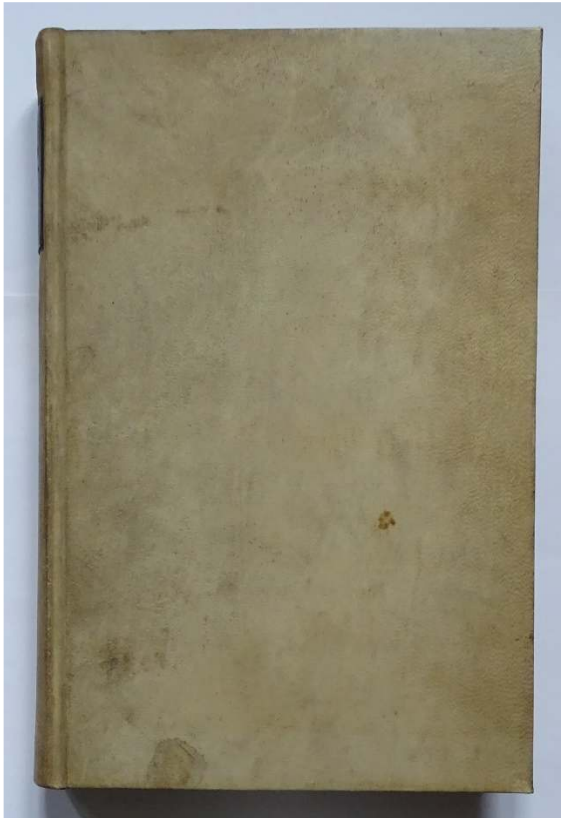
59. **Whistler (Laurence).** *Children of Hertha and other poems.* Title and illustrations by Rex Whistler. The Holywell Press, Oxford, 1929. First Edition. One of 300 numbered copies. Original wrappers decorated with stars with printed label. Very slight wear to wrappers and a little cockling, but a very nice copy; numbers in ink on inner lower wrapper. £350



60. **Whistler (Rex).** Andersen (Hans Christian). *Fairy Tales and Legends*. Title-page and illustrations by Whistler. Cobden-Sanderson Limited, 1935. First Edition. Original red decorated cloth designed by Whistler. Spine a touch sunned, but a very nice copy. £60

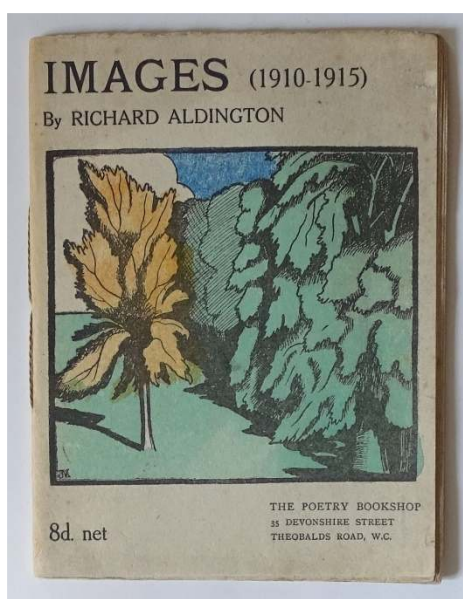


61. **Williamson (Henry).** *The Patriot's Progress, being the vicissitudes of Pte. John Bullock*. Lino-cuts by William Kermode. Geoffrey Bles, 1930. First Edition. Original red buckram. End-papers a touch foxed, but a very nice copy in slightly soiled, price-clipped dust-wrapper. £80

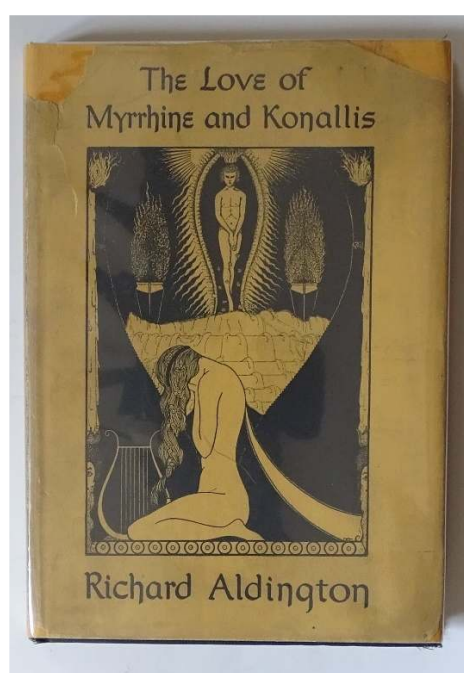
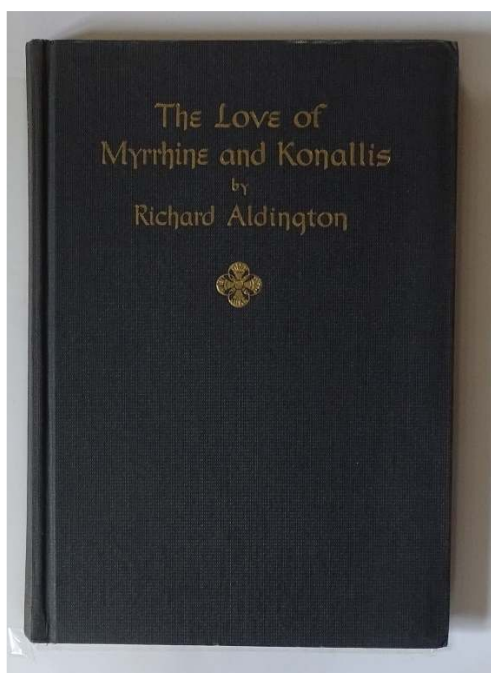


62. **Wood-engravings - The Apocrypha.** *The Apocrypha according to the Authorized Version.* Wood-engravings by Blair Hughes-Stanton, Leon Underwood, Stephen Gooden, Eric Kennington, Eric Ravilious, John Nash and others. The Cresset Press, 1929. First Edition thus. One of 450 numbered copies. Folio. Original vellum, spine with printed label. Binding rather soiled and some wear to label, a little foxing, mostly to end-papers, otherwise internally a very nice copy. £400

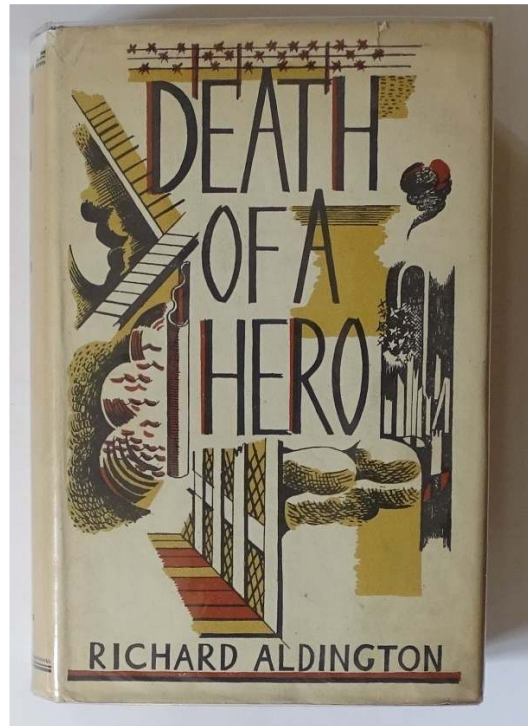
## Noël Coward and others



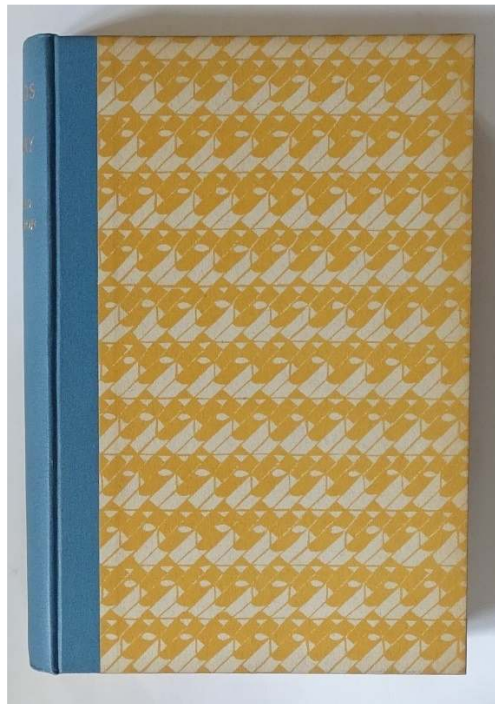
1. **Aldington (Richard).** *Images (1910-1915)*. The Poetry Bookshop, [1915]. First Edition. Original wrappers with hand-coloured illustration by John Nash. Wrappers a little marked and edgeworn, but a nice copy; with the Emily & Gordon Bottomley bequest bookplate. £150  
The author's first book.



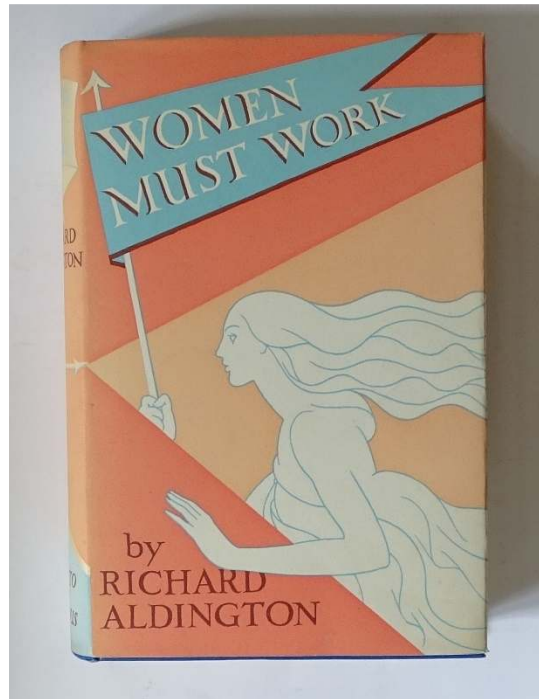
2. **Aldington (Richard).** *The Love of Myrrhine and Konallis and other prose poems*. Illustrated end-papers by Frank Mechau. Pascal Covici, Chicago, 1926. First Edition. One of 1,010 copies, being one of 150 numbered copies signed by the author. Original black cloth, lettered and decorated in gilt. Gilt to spine dulled and some wear at edges, else a very nice copy. £40
3. **Aldington (Richard).** *The Love of Myrrhine and Konallis and other prose poems*. Illustrated end-papers and dust-wrapper design by Frank Mechau. Pascal Covici, Chicago, 1926. First Edition. One of 1,010 numbered copies. Original black cloth, lettered and decorated in gilt. A little wear at edges, else a very nice copy in somewhat soiled and badly chipped dust-wrapper; bookseller's small label to rear pastedown. £40



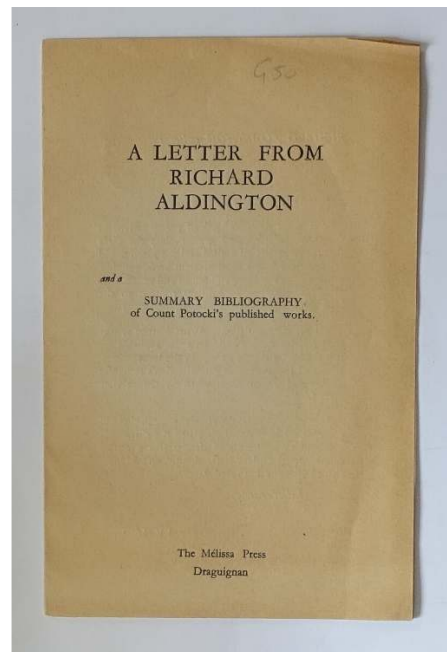
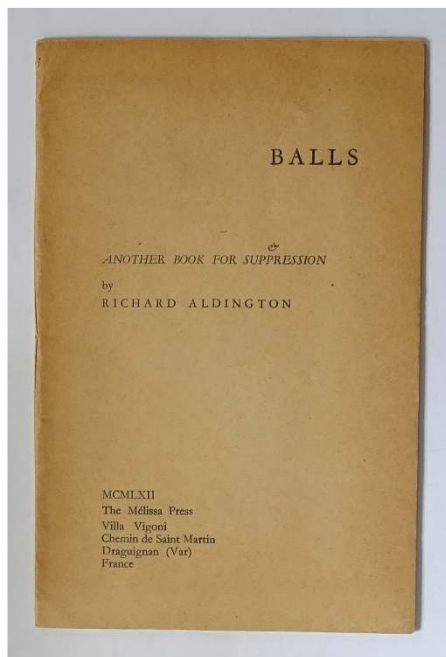
4. **Aldington (Richard).** *Death of a Hero; a novel.* Chatto & Windus, 1929. First Edition. Original black cloth. Very nice copy in slightly frayed and soiled dust-wrapper designed by Paul Nash which has piece missing at the head of the spine panel. £300



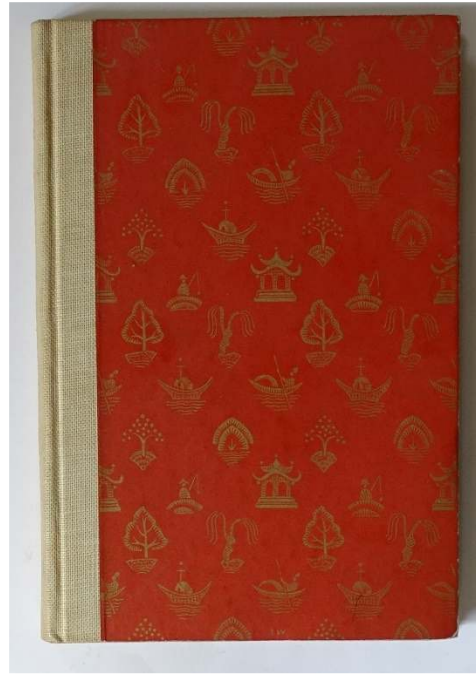
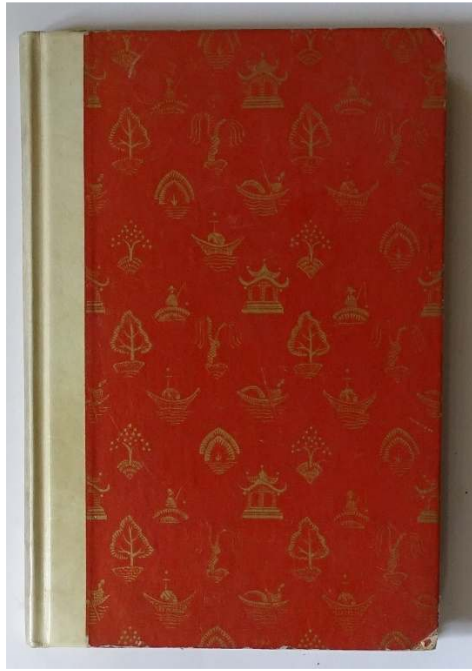
5. **Aldington (Richard).** *Roads to Glory.* Chatto & Windus, 1930. First Special Edition. One of 360 numbered copies signed by the author. Original blue quarter cloth, patterned boards, top edge gilt, others uncut. Very nice copy. £80
6. **Aldington (Richard).** *The Colonel's Daughter; a novel.* Chatto and Windus, 1931. First Special Edition. One of 210 numbered copies signed by the author. Original green buckram, spine lettered in gilt, top edge gilt, others uncut. Spine sunned as often, covers a little sunned towards the top, otherwise a very nice copy. £60



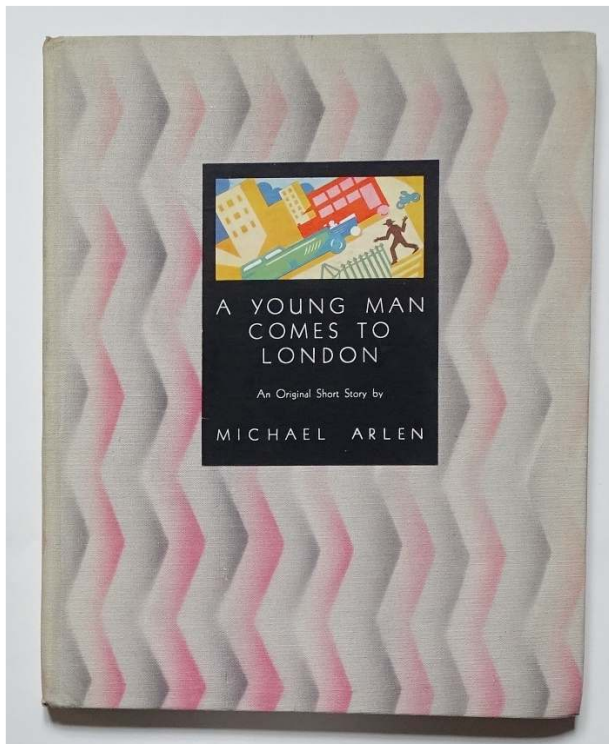
7. **Aldington (Richard).** *Women Must Work; a novel.* Chatto & Windus, 1934. First Edition. Original blue cloth. Slight browning to end-papers but a very nice copy in remarkably fresh dust-jacket designed by George Plank. £60

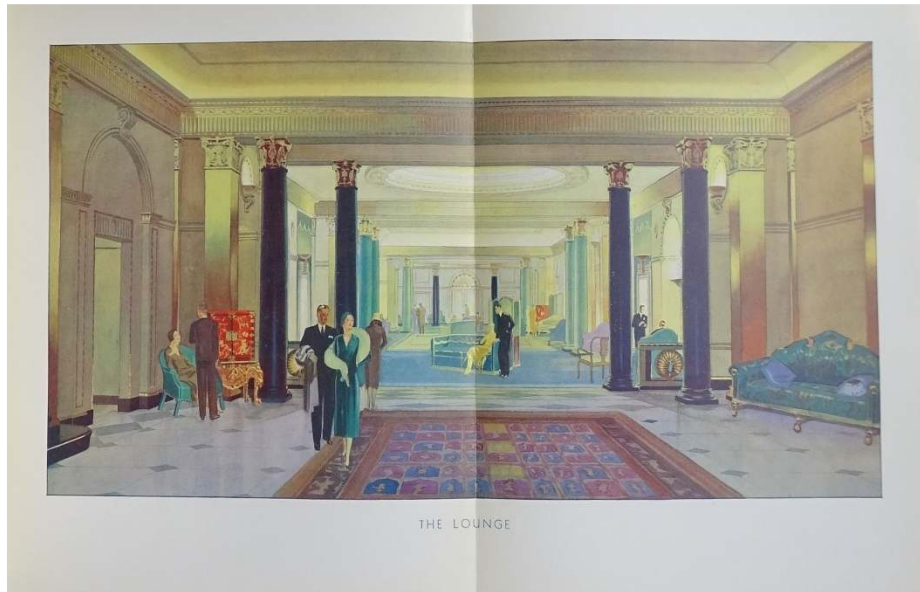


8. **Aldington (Richard).** *Balls and Another Book for Suppression.* Mélissa Press, Draguignan, 1962. Second Edition. Original brown printed wrappers. Wrappers a little soiled at edges, a little foxing internally, but a nice copy. With a signed autograph inscription by Charles Lahr: "I published Balls in 1930 and the few copies I had kept were destroyed in the Blitz in 1941." £45
9. **Aldington (Richard).** *A Letter from Richard Aldington and a Summary Bibliography of Count Potocki's published works.* Mélissa Press, Draguignan, [1962]. First Edition. Original brown printed wrappers. Very nice copy. £50



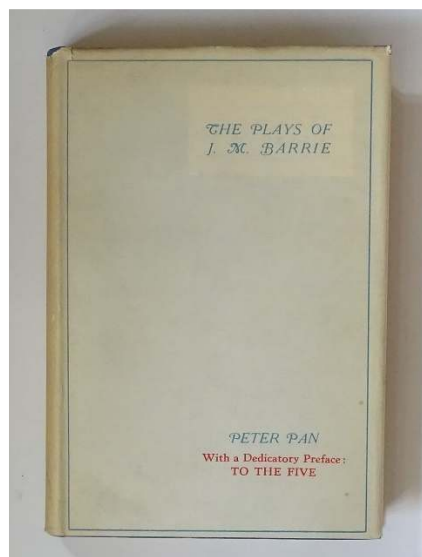
10. **Aldington (Richard)**. Goldoni (Carlo). *The Good-Humoured Ladies; a comedy*. Translated by Aldington. With an essay on Goldoni by Arthur Symons. Woodcut frontispiece, title-vignette and illustrations by Ethelbert White printed in green. C.W. Beaumont (Beaumont Press), 1922. Of 475 copies this is one of 75 on Japanese vellum signed by Aldington, Symons and White. Original quarter vellum, spine lettered in gilt, boards decorated in gilt. Spine a little marked and slight wear to edges and corners, front free end-paper browned, otherwise a very nice copy. £120
11. **Aldington (Richard)**. Goldoni (Carlo). *The Good-Humoured Ladies; a comedy*. Translated by Aldington. With an essay on Goldoni by Arthur Symons. Woodcut frontispiece, title-vignette and illustrations by Ethelbert White printed in green. C.W. Beaumont (Beaumont Press), 1922. Of 475 copies this is one of 400 on handmade paper. Original quarter cloth, spine lettered in gilt, boards decorated in gilt. Slight wear to corners, otherwise a very nice copy. £40



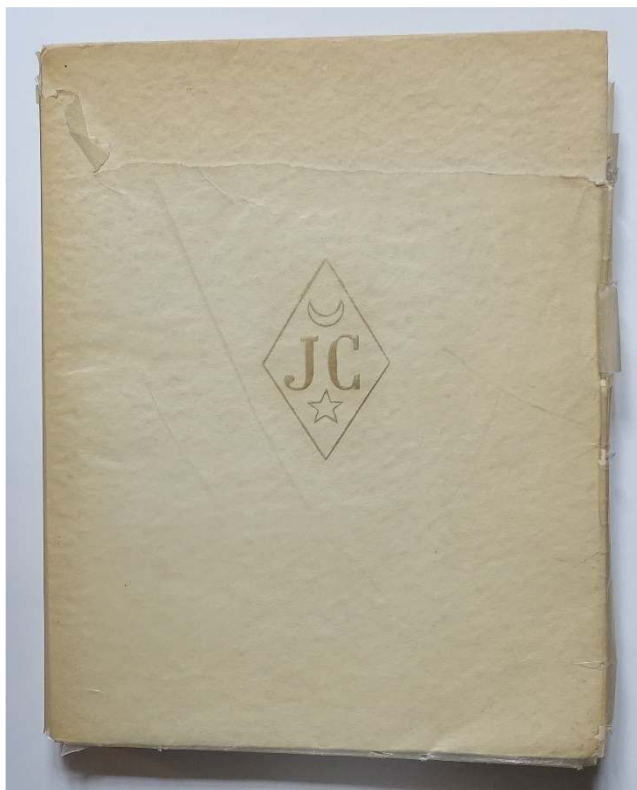


12. **Arlen, Michael.** *A Young Man comes to London.* Black-and-white illustrations and pull-out colour plates throughout. Marshalsea Press, (J.J Keliher & Co. Ltd.), [1931]. 4to. Geometric patterned boards and matching end-papers, printed illustrated label to front cover. Extremities a little worn and sunned; still a most attractive copy. £200

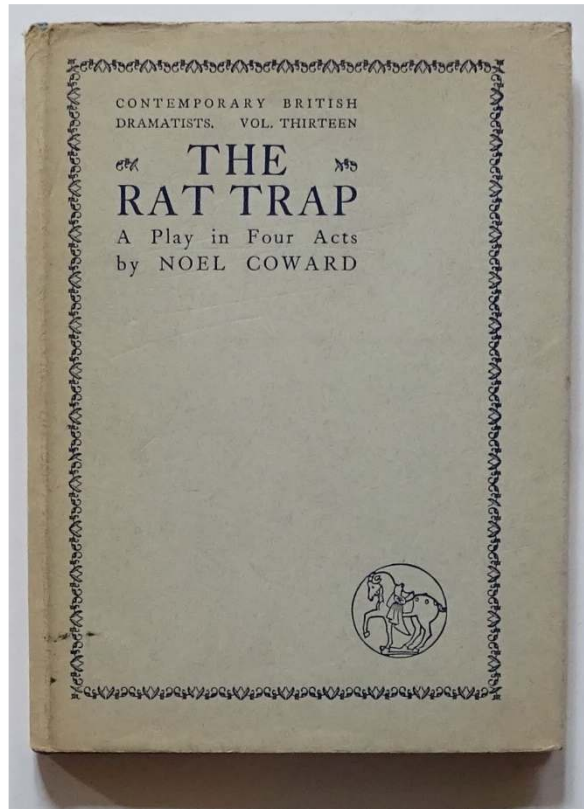
Privately published by The Dorchester Hotel as a charming promotional book to mark its opening in 1931. Michael Arlen's short story, beautifully illustrated by Cecil Beaton, is a satirical romance involving two Bright Young Things on the make. The drama takes place amongst the houses and parties of Mayfair and ends with one of the characters dashing off in a taxi to the new Dorchester Hotel: having just opened that day it is the only place that will give him credit. Arlen himself was a figure of London society and his story perfectly captures the mix of flightiness and bravado of the 1920s' set. The second part of the book is devoted to the building and interiors of the new Dorchester. The hotel's developers Sir Francis Towle and Sir Malcolm McAlpine provide 'A Brief History of a New Enterprise' and 'Some Facts and Figures about the Dorchester' respectively. Professor C.H. Reilly gives an architect's perspective. The colour plates provide detailed and glossy illustration of the interiors.



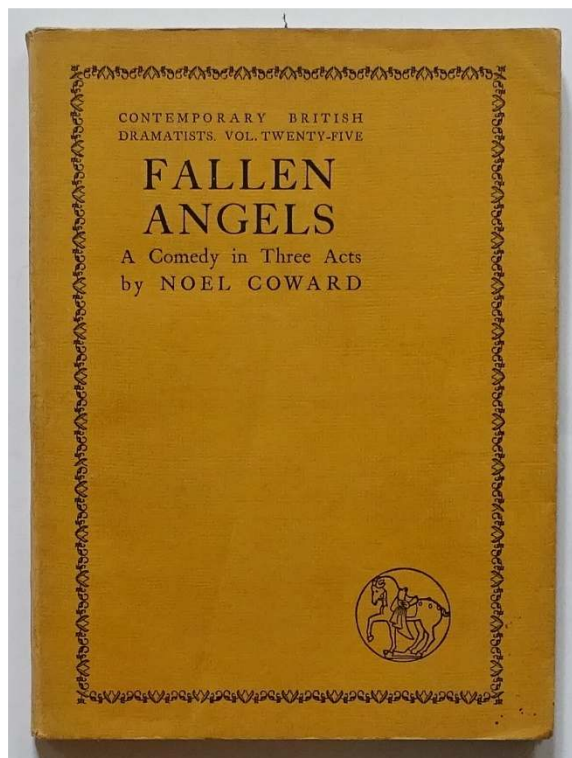
13. **Barrie (J.M.).** *Peter Pan or The Boy Who Would Not Grow Up.* Hodder and Stoughton Limited, 1928. From the Uniform Edition of Barrie's plays, First Edition. Original blue cloth, spine and upper cover with printed labels. Some browning to end-papers and foxing to fore-edge, nevertheless a very nice copy in slightly frayed and marked dust-wrapper, the spine panel rather browned. £300



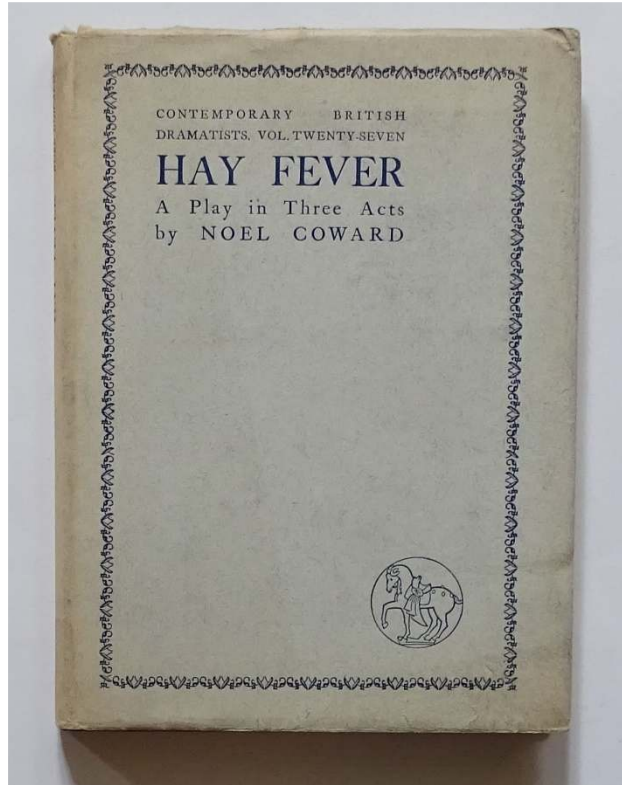
14. **Chaumet.** *Une Pléiade de Maîtres-Joalliers 1780-1930.* 23 half-tone plates, decorative head- and tailpieces. Paris, Chaumet, 1930. Of 1,205 copies, this is one of 1,200 on papier vélin, printed in red and black. 4to. Original stiff cream wrapper with gilt initials centrally stamped on front cover, uncut. Wrappers lightly soiled with chipped and torn (away) protective tissue guard (slightly darkened where unprotected), nevertheless an attractive copy. £220  
 Founded in 1780 by Marie-Etienne Nitot, French luxury brand Chaumet was the very first jewellery house to establish itself on the legendary Place Vendôme in 1812. Since its beginnings, it has been synonymous with exceptional craftsmanship, incredible gemstones, glistening tiaras, and aristocratic connections, and it is still extant today.
15. **Coppard (A.E.).** *The Higglee.* Title-vignette and title on first page of text printed in brown. The Chocorua Press, Chelsea, New York, 1930. One of 39 numbered copies, each containing a sheet of the original manuscript. 4to. Original quarter cloth, grey boards, spine with printed label, uncut and unopened. Some edgewear and scuffing to boards, otherwise a very nice copy. £300  
 Described by the author as a pirated edition.
16. **Coward (Noël).** Group of fifteen Autograph (thirteen) and Typed (two) Letters signed, and one autograph letter signed by Coward's secretary, eighteen pages, mostly London, all but one 4to, the other 8vo, 1932 to 1947 and one undated, to Major Gluckstein, thanking him for a telegram and Christmas presents and regretfully declining invitations, explaining why he is so busy. £550  
 Major Gluckstein was one of the founders and chairman of J. Lyons & Co.
17. **Coward (Noël).** *A Withered Nosegay.* Compiled by Coward. "With reproductions from old masters by Lorn MacNaughtan". Christophers, 1922. First Edition. Original black cloth. Cloth somewhat marked and worn, browning to end-papers, else a nice copy. £30



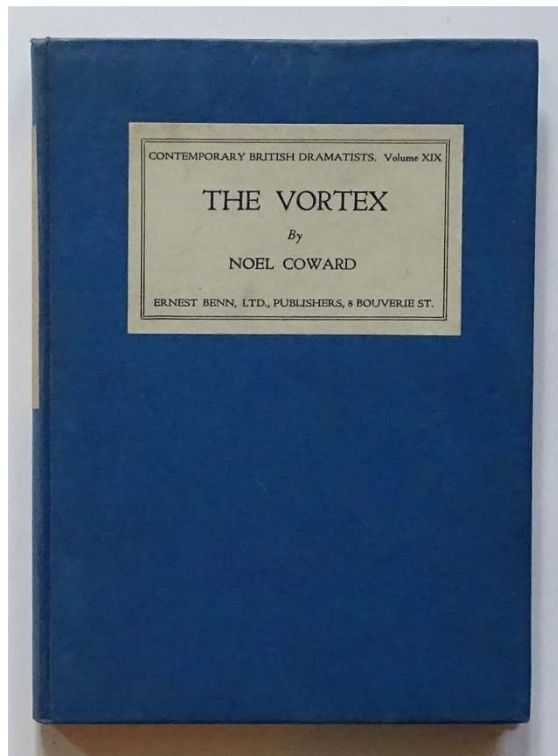
18. **Coward (Noël).** *The Rat Trap; a play in four acts.* Ernest Benn Limited, 1924. First Edition. Original blue cloth with printed labels. Text browned and end-papers slightly so, else a very nice, bright copy in slightly frayed and soiled dust-wrapper. £750



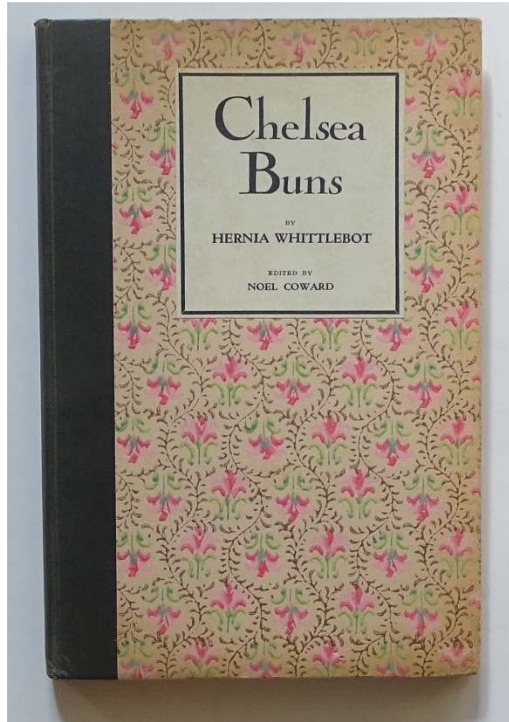
19. **Coward (Noël).** *Fallen Angels; a comedy in three acts.* Ernest Benn Limited, Contemporary British Dramatists vol. Twenty-Five, 1925. First Edition, Original orange printed wrappers. Wrappers a little soiled and spine slightly faded and creased, but a very nice copy. £300



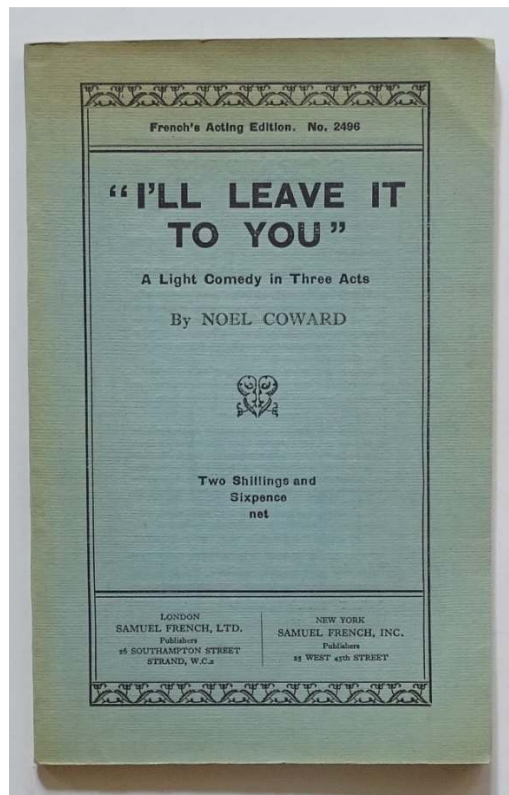
20. **Coward (Noël).** *Hay Fever; a light comedy in three acts.* Ernest Benn Limited, 1925. First Edition. Original blue cloth with printed labels. Cloth with just a little bruising, end-papers a little browned, otherwise a very nice, bright copy in slightly edgeworn dust-wrapper with some soiling to the lower panel; and a light stain to the spine panel. £600



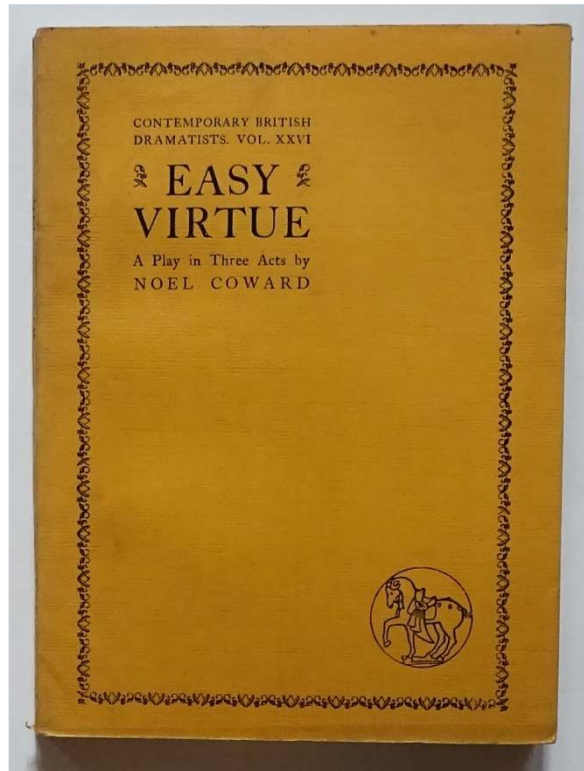
21. **Coward (Noël).** *The Vortex; a play in three acts.* Ernest Benn Limited, Contemporary British Dramatists Volume XIX. 1925. First Edition. Original blue cloth with printed labels. Cloth a little marked and scratched, text somewhat browned, but a nice copy; bookseller's small label on front pastedown. £80



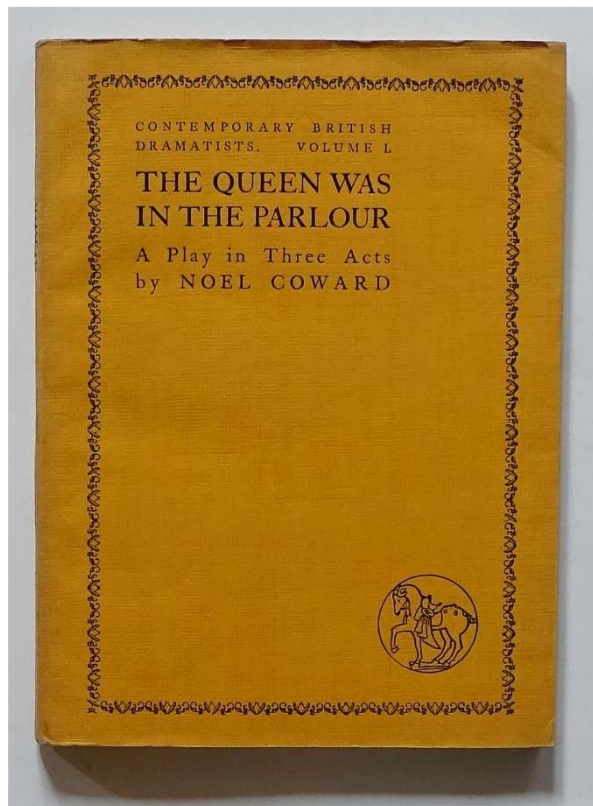
22. **Coward (Noël).** *Chelsea Buns* by *Hernia Whittlebot*. “Edited by Noel Coward. Introduction by Gaspard Pustontin”. Frontispiece. Hutchinson & Co., [1925]. First Edition. Original quarter cloth, patterned boards. Boards with slight soiling and wear, end-papers browned, else a nice copy of Coward’s pseudonymous parody of Edith Sitwell. £60



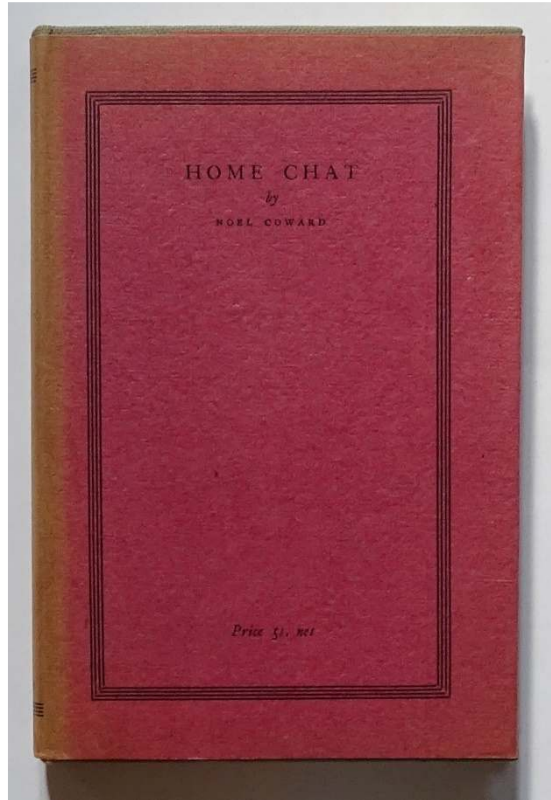
23. **Coward (Noël).** *“I’ll Leave It to You”*; a light comedy in three acts. Samuel French, c.1925. Later French’s Acting Edition. Original printed wrappers. Wrappers a little browned at edges, original glue visible at upper hinge, otherwise a nice copy. £30



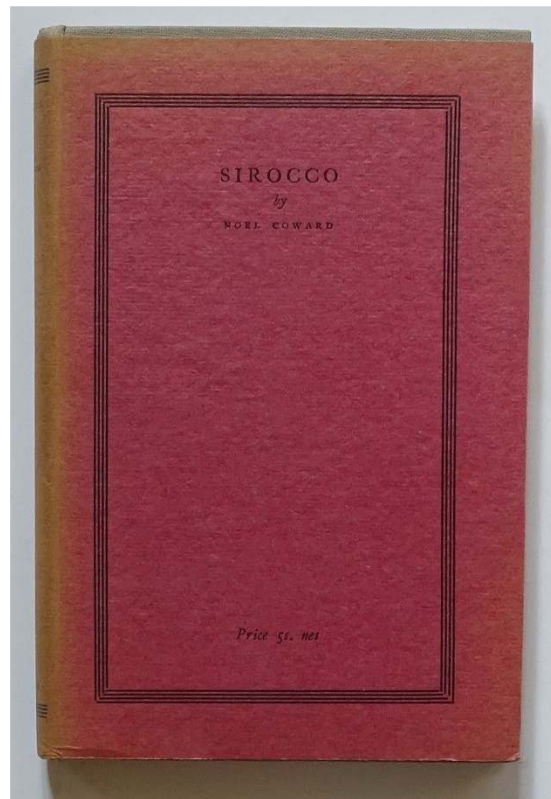
24. **Coward (Noël).** *Easy Virtue; a play in three acts.* Ernest Benn Limited, 1926. First Edition. Original orange printed wrappers. Wrappers a little dust-soiled and spine slightly faded with some creasing, else a very nice copy. £180



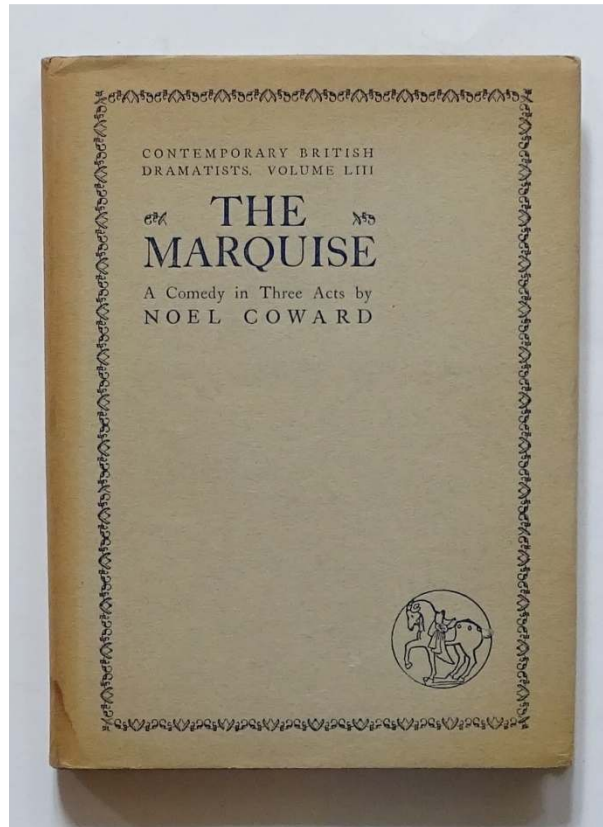
25. **Coward (Noël).** *The Queen Was in the Parlour; a romance in three acts.* Ernest Benn Limited, Contemporary British Dramatists Volume XXVI. 1926. First Edition. Original orange printed wrappers. Minor mark to lower wrapper, spine with some creasing and a little sunned, else a very nice copy. £180



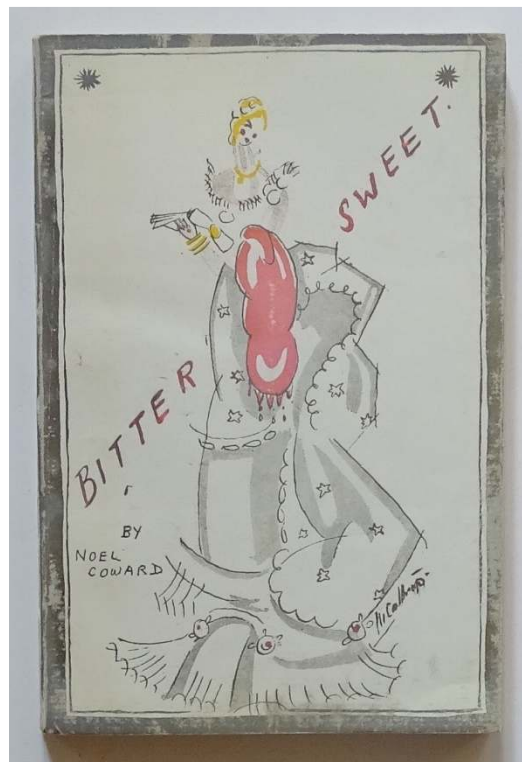
26. **Coward (Noël).** *Home Chat.* Martin Secker, 1927. First Edition. Original grey cloth. Fine copy in dust-wraper which is a little faded at the spine panel. £200



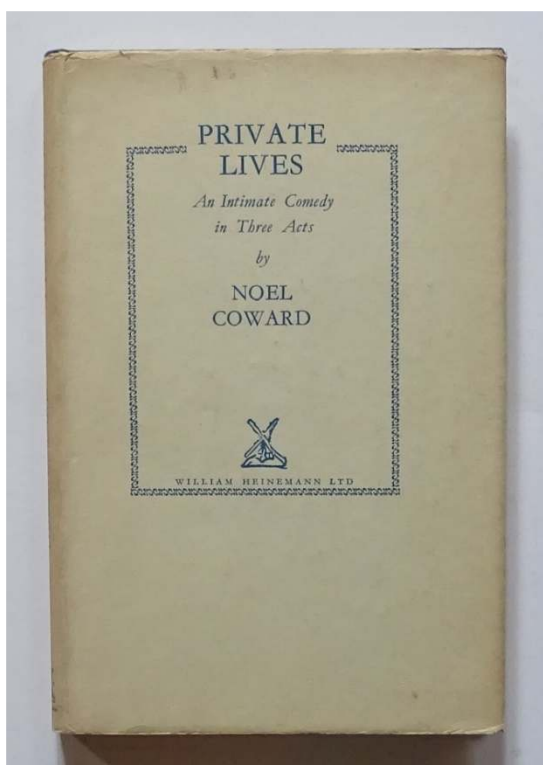
27. **Coward (Noël).** *Sirocco.* Martin Secker, 1927. First Edition. Original grey cloth. Fine copy in dust-wraper which is a little faded at the spine panel. £200



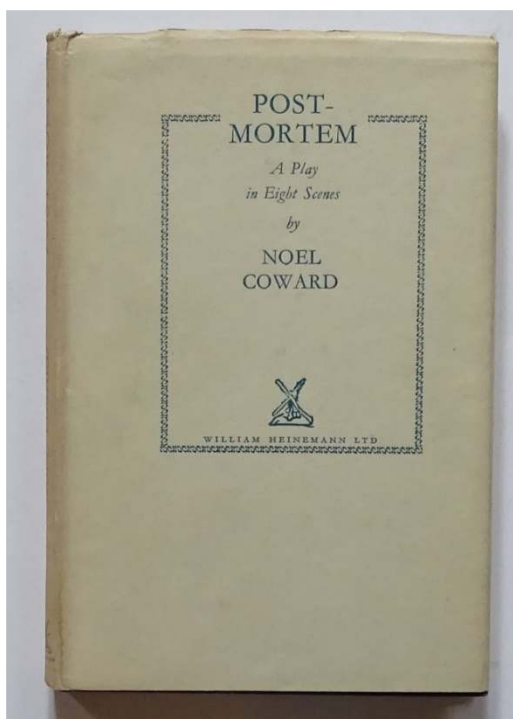
28. **Coward (Noël).** *The Marquise; a comedy in three acts.* Ernest Benn Limited, Contemporary British Dramatists Volume LIII. 1927. First Edition. Original blue cloth with printed labels. Cloth with just a little bruising, end-papers a little browned, otherwise a very nice, bright copy in dust-wrapper with some browning. £150



29. **Coward (Noël).** *Bitter Sweet.* Martin Secker, 1929. First Edition. Original pictorial wrappers. Some scuffing to wrappers, otherwise a nice copy. £80

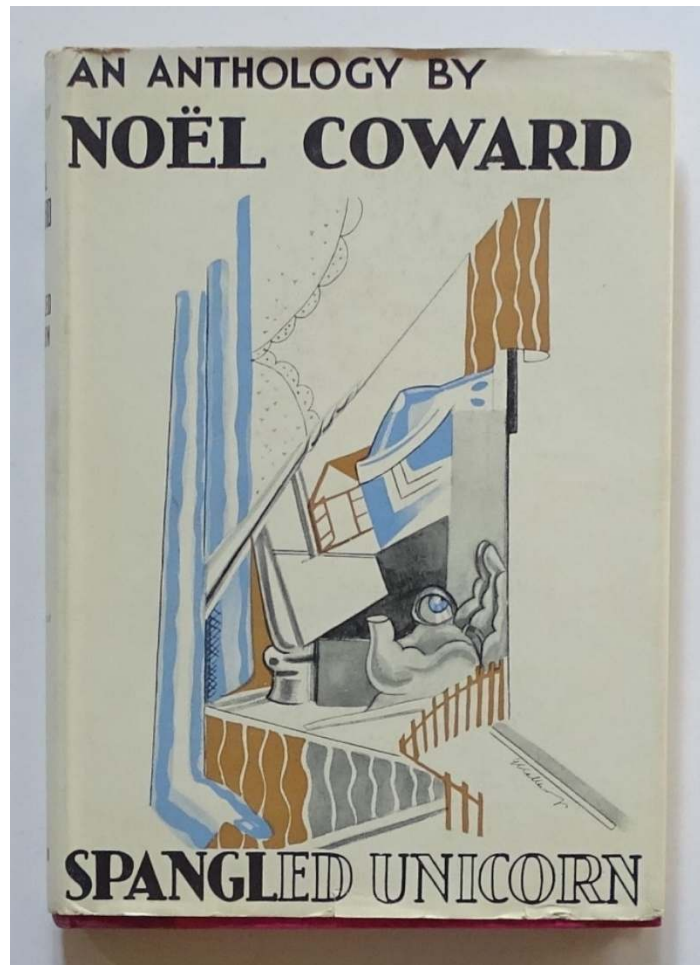


30. **Coward (Noël).** *Private Lives; an intimate comedy in three acts.* William Heinemann Limited, 1930. First Edition. Original blue cloth. Spine a touch sunned, a touch of foxing to fore-edge, otherwise a very nice copy in slightly frayed dust-wrapper which is a little browned at the spine panel. £450  
Together with an advance proof copy of the work in brown paper wrappers with corrections, comments and additions in several unknown editorial hands.

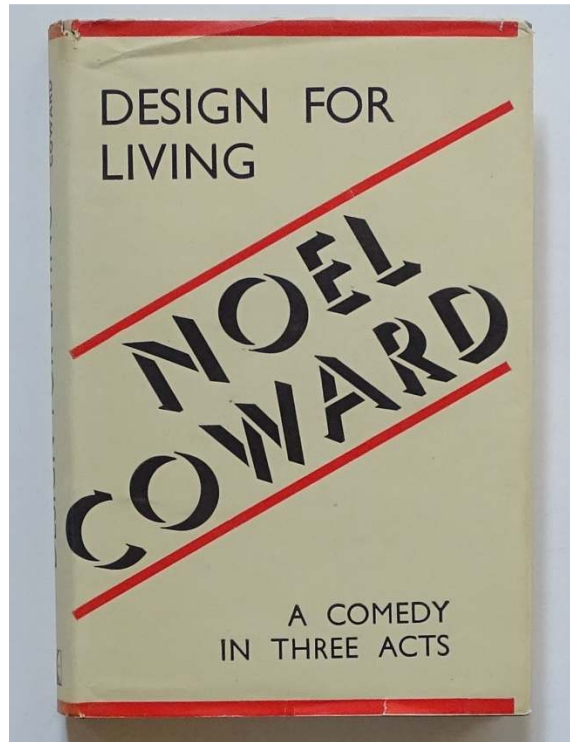


31. **Coward (Noël).** *Post-Mortem; a play in eight scenes.* William Heinemann Limited, 1931. First Edition. Original blue cloth. Spine somewhat sunned, otherwise a very nice copy in slightly frayed dust-wrapper, the spine panel a little browned. £150

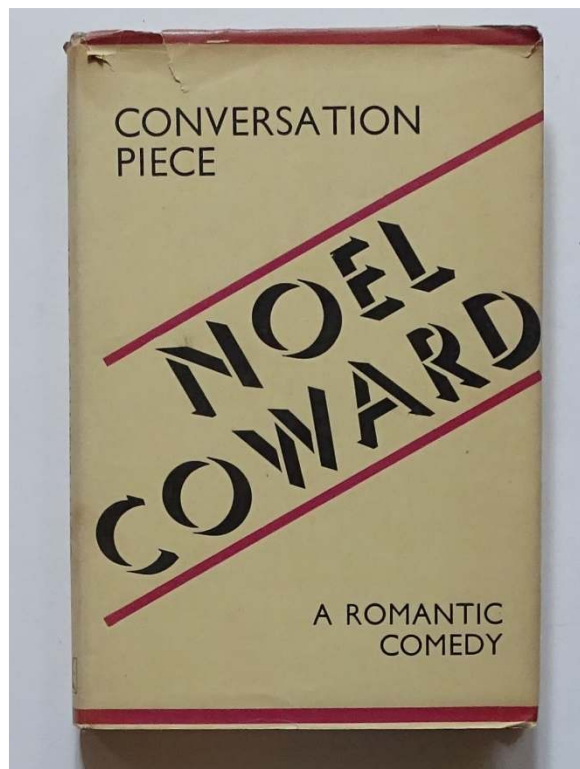
32. **Coward (Noël).** *Collected Sketches and Lyrics.* Portrait frontispiece. Hutchinson & Co. (Publishers) Ltd, [1931]. First Edition. Original red cloth. Spine a little faded, slight browning to free end-papers, otherwise a nice copy; bookseller's small label to front pastedown. Signed and dated 1934 by the author on the front free end-paper. £70
33. **Coward (Noël).** *Cavalcade.* Frontispiece, plates. William Heinemann Ltd, 1932. First Edition. Original yellow cloth ruled and lettered in red, black and blue. Cloth with some dust-soiling and a little marked, otherwise a nice copy. Presentation Copy, inscribed by the author on the front free end-paper in the year of publication: "With best wishes Noël Coward 1932". With, loosely inserted, an Autograph Letter signed by the author, 19 October 1931, 1 page, 4to, to Major Gluckstein, thanking him for a telegram about the first night of Cavalcade. £400  
Major Gluckstein was one of the founders and chairman of J. Lyons & Co.



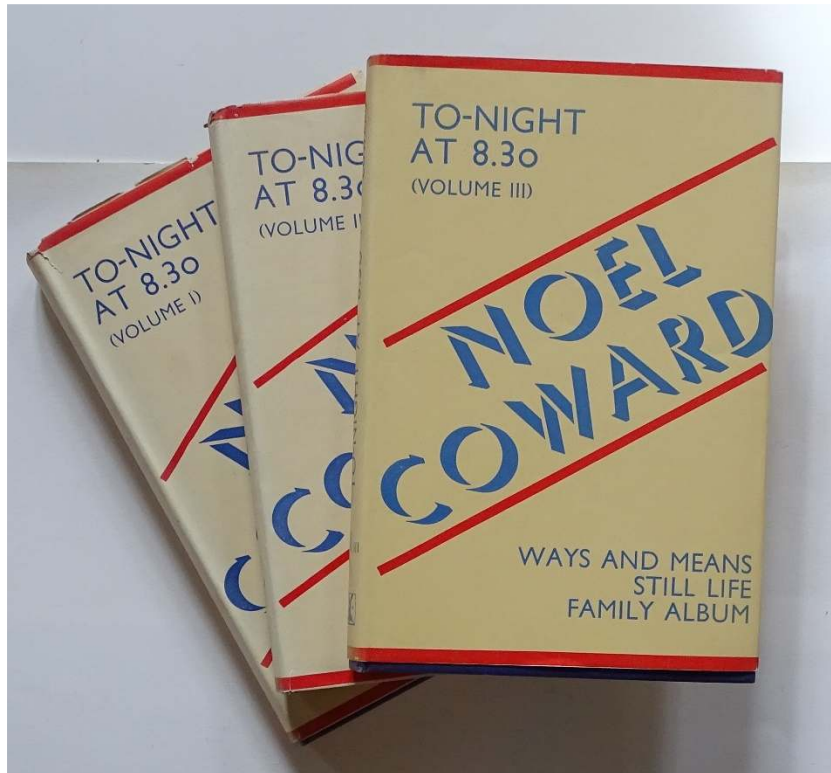
34. **Coward (Noël).** *Spangled Unicorn; an anthology.* Portrait frontispiece, plates. Hutchinson & Co. (Publishers) Ltd, [1932]. First Edition. Original quarter cloth, patterned boards. Slight fading to head of sides, otherwise a very nice copy in very slightly marked and edgeworn dust-wrapper. Presentation Copy, inscribed by the author on the front free end-paper in the year of publication: "For Major Gluckstein Noël Coward 1932". £250  
Major Gluckstein was one of the founders and chairman of J. Lyons & Co.



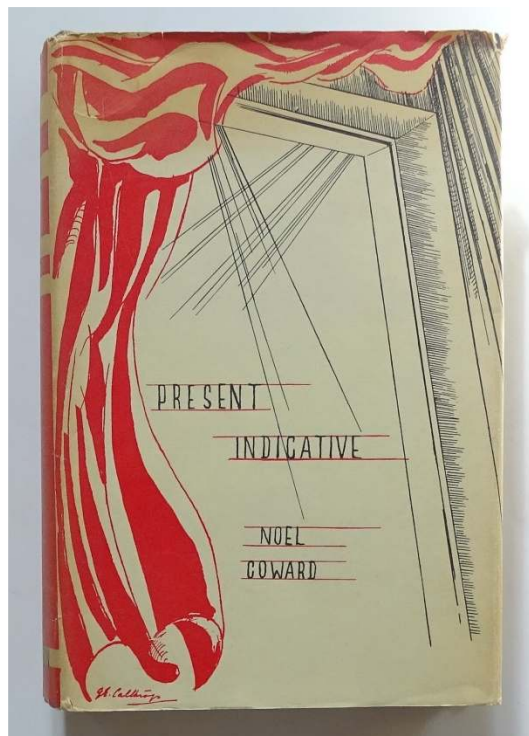
35. **Coward (Noël).** *Design for Living; a comedy in three acts.* William Heinemann Ltd, 1933. First Edition. Original blue cloth. Spine with sunning offsetting from dust-jacket, otherwise a very nice copy in slightly chipped dust-wrapper. Signed and dated by the author on the front free end-paper in 1934. £320



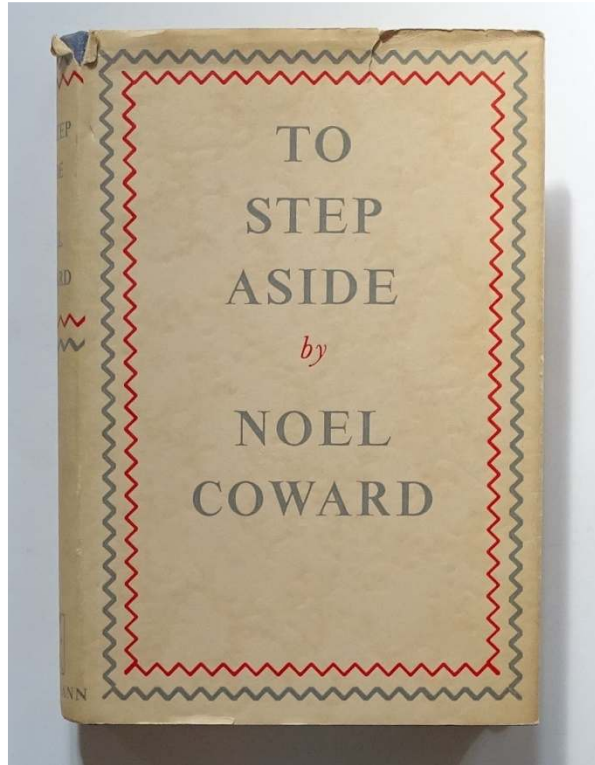
36. **Coward (Noël).** *Conversation Piece; a romantic comedy.* William Heinemann Limited, 1934. First Edition. Original blue cloth. Spine a little sunned, extreme top edge more severely so, otherwise a very nice copy in somewhat edgeworn and dust-soiled dust-wrapper. Signed and dated by the author on the front free end-paper in the year of publication. £220



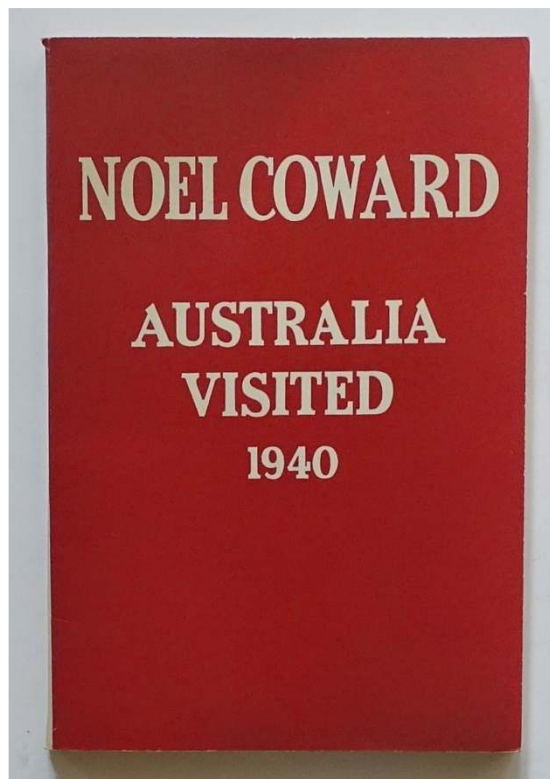
37. **Coward (Noël).** *Tonight at 8.30; plays.* William Heinemann Ltd, 1936. First Editions. Three volumes. Original purple cloth. Very nice copies in slightly edgeworn dust-wrappers. Each volume signed and dated by the author in the year of publication on the front free end-paper. £350



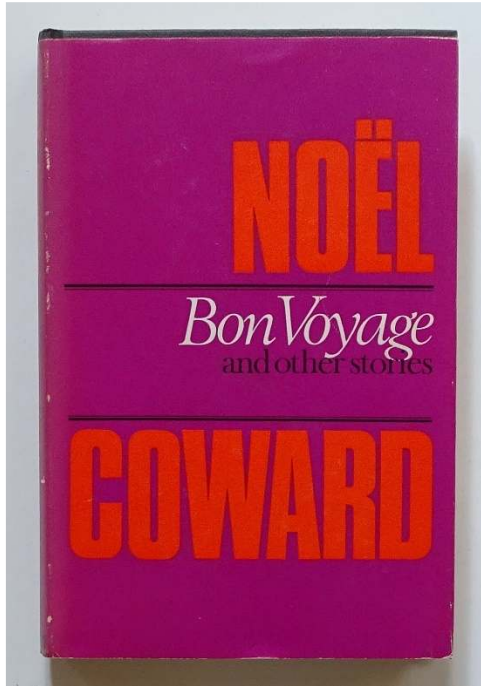
38. **Coward (Noël).** *Present Indicative.* Portrait frontispiece, plates. William Heinemann Ltd, 1937. First Edition. Original blue cloth. Cloth with some fading, browning to fly-leaf and end-papers, otherwise a nice copy in slightly dust-soiled and frayed dust-wrapper. Presentation Copy, inscribed by the author on the fly-leaf: "For Major Gluckstein with best wishes Noël Coward 1938". £350  
Major Gluckstein was one of the founders and chairman of J. Lyons & Co.



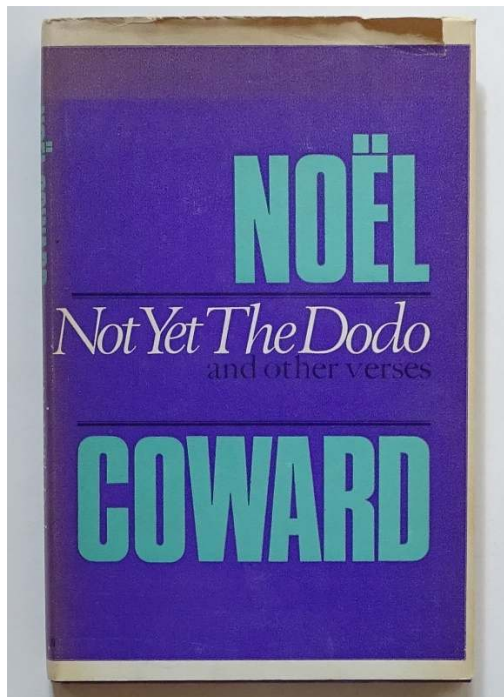
39. **Coward (Noël).** *To Step Aside; seven short stories.* William Heinemann Ltd, 1939. First Edition. Original purple cloth. Spine a little faded, slight browning to free end-papers, otherwise a nice copy in slightly frayed dust-wraper which is a little browned at the spine panel; bookseller's small label to front pastedown.. £80



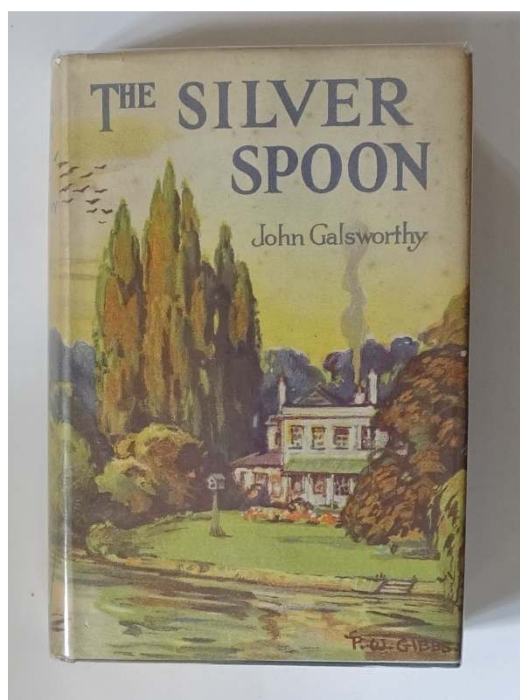
40. **Coward (Noël).** *Australia Visited 1940.* Portrait frontispiece (offsetting to blank recto from verso of half-title). William Heinemann Ltd, 1941. First Edition. Original printed wrappers. Just a little edgewear, but a very nice copy. £60



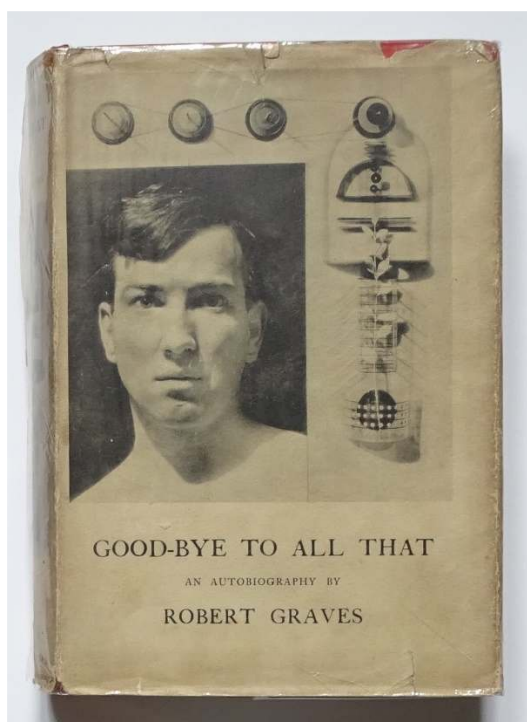
41. **Coward (Noël).** *Bon Voyage and other stories.* Heinemann, 1967. First Edition. Original black cloth. Slight browning to end-papers, otherwise a very nice copy in slightly edgeworn dust-wrapper which is a little faded at the spine panel. £30



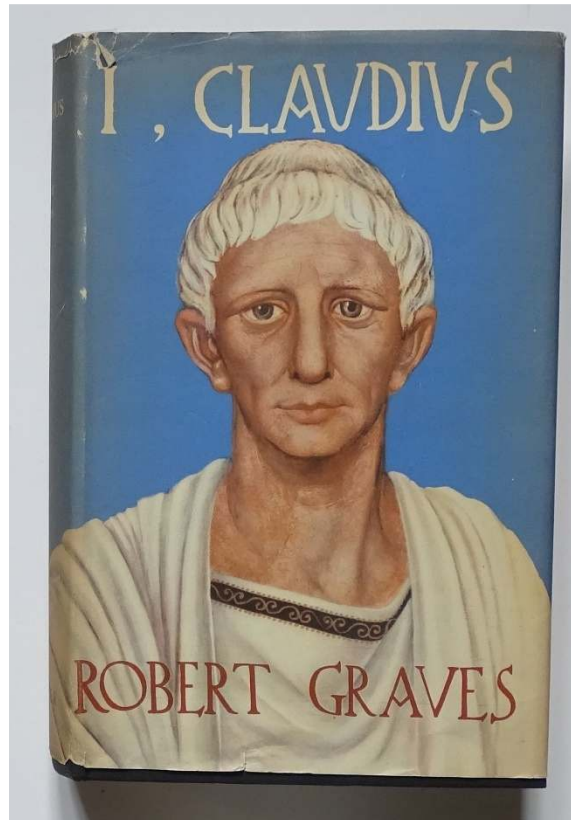
42. **Coward (Noël).** *Not Yet the Dodo and other verses.* Heinemann, 1967. First Edition. Original purple cloth. Slight fading at head of boards, else a nice copy in somewhat faded and slightly edgeworn dust-wrapper. £20
43. **Coward (Noël).** Braybrooke (Patrick). *The Amazing Mr. Noel Coward.* Portrait frontispiece, plates. Denis Archer, 1933. First Edition. Original purple cloth. Cloth with some soiling, but a nice copy in chipped and unevenly faded dust-wrapper. £25



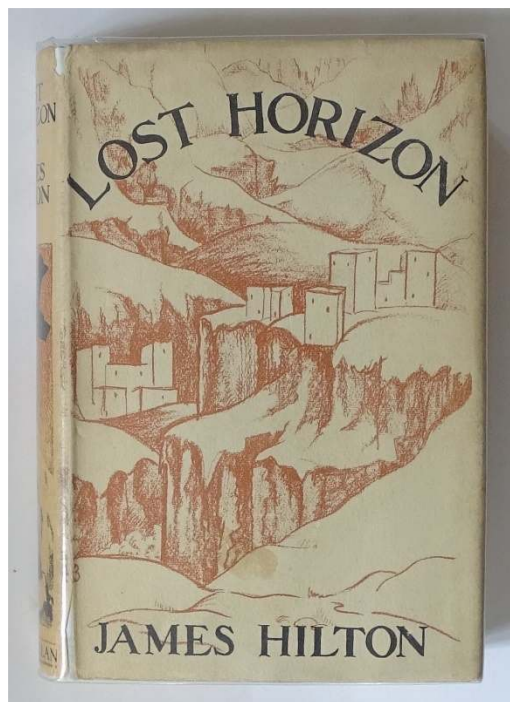
44. **Galsworthy (John).** *The Silver Spoon.* William Heinemann Ltd, 1926. First Edition. Original green cloth. Just a little foxing, but a very nice copy in dust-jacket which is a little foxed, marked and frayed and has a short tear without loss. £45



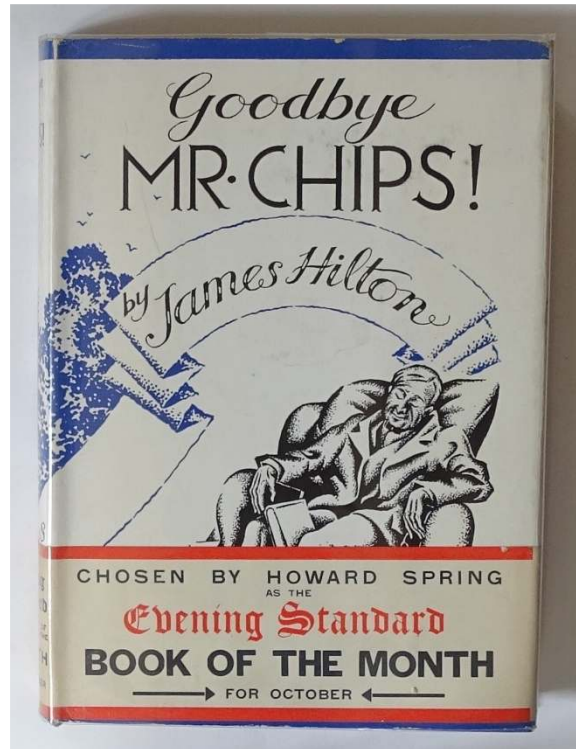
45. **Graves (Robert).** *Good-bye to All That; an autobiography.* Jonathan Cape, 1929. First Edition, First Issue. Original salmon cloth. Cloth a little bumped at corners, otherwise a very nice copy in somewhat dust-soiled, chipped and repaired dust-wrapper designed by Len Lye. £1,500  
This first, unexpurgated issue has the passage on page 290 about Siegfried Sassoon's mother and Sassoon's poem on pages 341-343, both removed at Sassoon's insistence. This copy has the spine panel and printed part of the upper panel of another copy of the dust-jacket mounted and tipped-in on the front end-papers respectively.



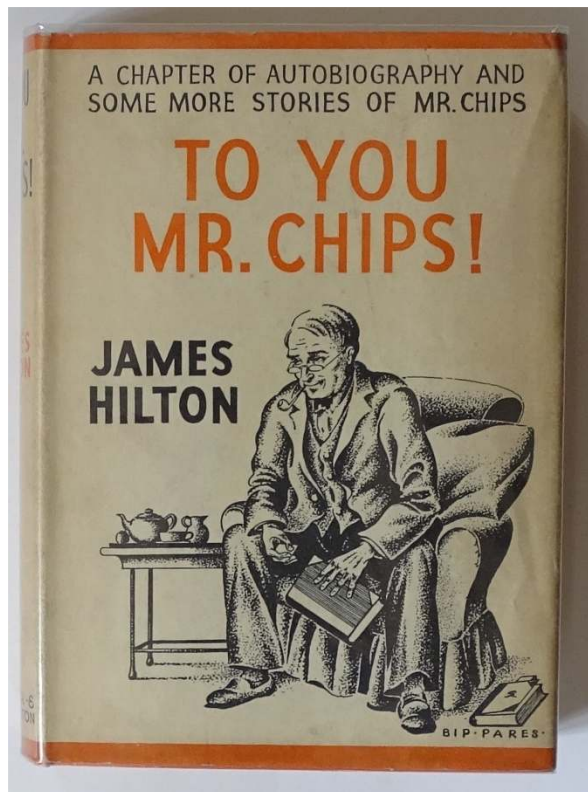
46. **Graves (Robert).** *I, Claudius; from the autobiography of Tiberius Claudius, Emperor of the Romans....* Folding genealogical table at end. Arthur Baker, 1934. First Edition. Original black cloth. Fine copy with, curiously, the half-title and front free end-paper on shorter paper, in slightly browned, frayed and chipped dust-wrapper with a repair to the head of the spine panel, designed by John Aldridge. £1,200



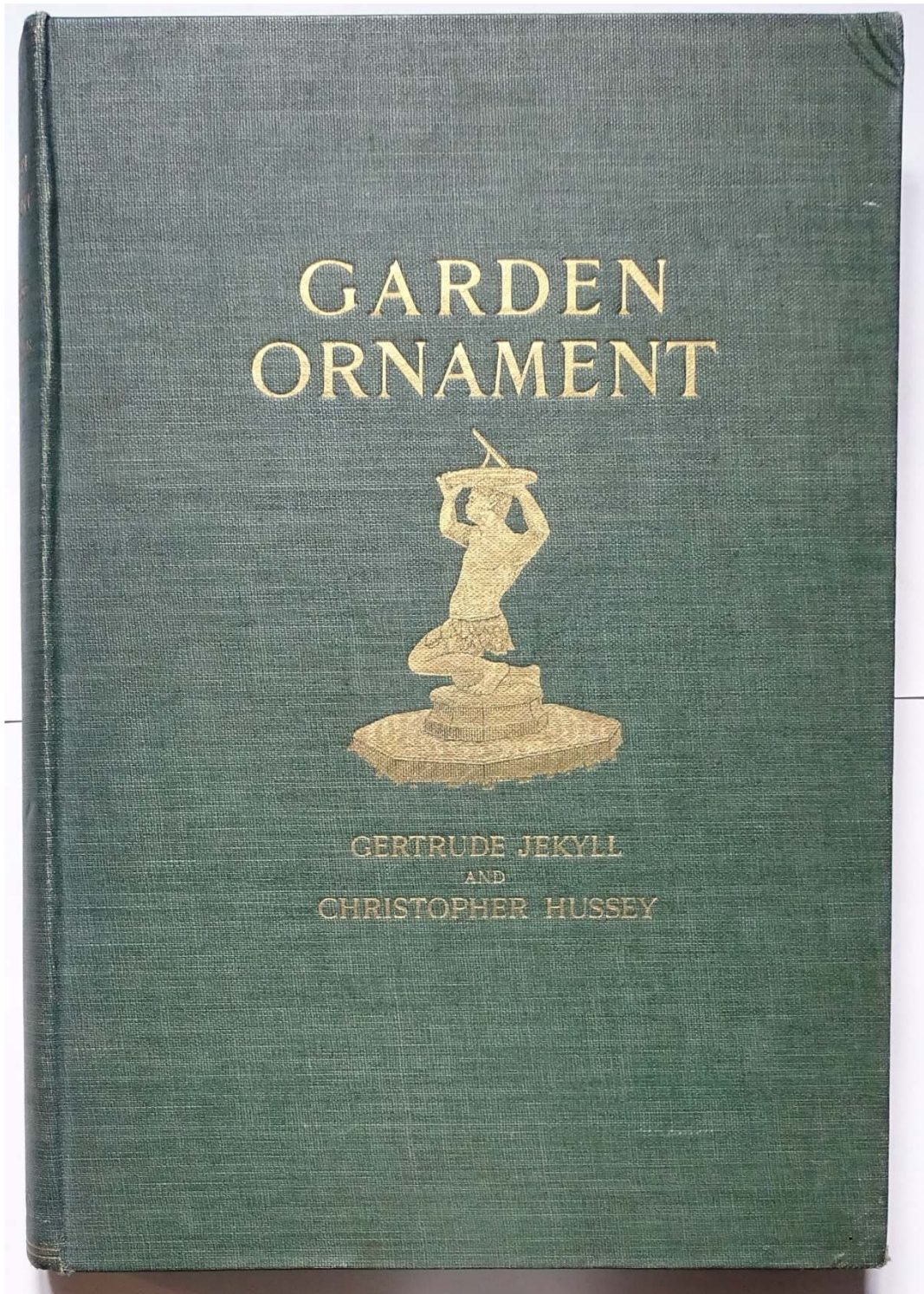
47. **Hilton (James).** *Lost Horizon.* Macmillan and Co., Limited, 1933. First Edition. Original green cloth. Very nice copy in price-clipped dust-jacket which is a little soiled and frayed with the spine panel somewhat browned. £600



48. **Hilton (James).** *Goodbye Mr Chips.* Illustrations and dust-wrapper design by Bip Pares. Hodder & Stoughton, 1934. First Edition. Printed in blue and black. Original blue cloth. Fine copy in dust-wrapper which has just a touch of edgewear and Evening Standard Book of the Month wraparound band. £800

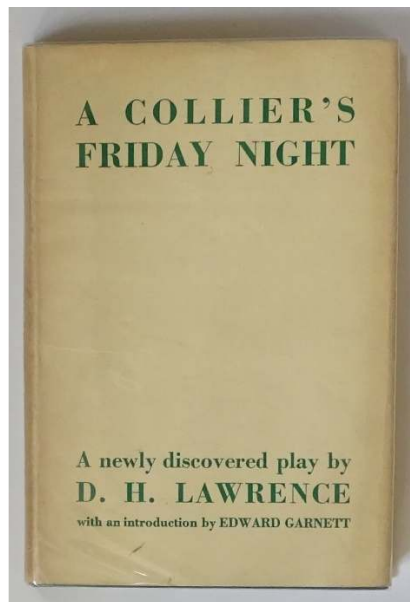


49. **Hilton (James).** *To You Mr Chips.* Illustrations and dust-wrapper design by Bip Pares. Hodder & Stoughton, 1938. First Edition. Printed in orange and black. Original orange cloth. Upper corners bumped, otherwise a very nice copy in slightly soiled and edgeworn dust-wrapper. £200

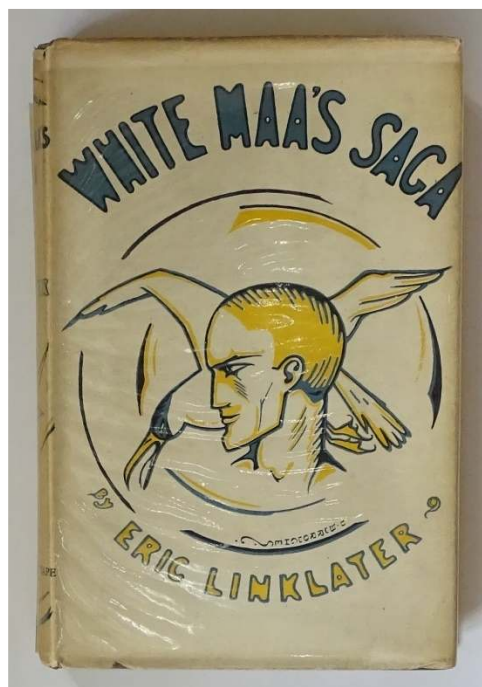


50. **Jekyll (Gertude) and Hussey (Christopher).** *Garden Ornament.* Frontispiece and black-and-white illustrations throughout. *Country Life*, 1927. Second, Revised Edition. Large folio. Original green buckram, ruled and lettered in gilt and with central gilt image of a sundial to upper cover, all edges gilt. Corners bumped and with a touch of wear, small marks to lower cover, otherwise a very nice copy. £350  
From the prologue: "... this edition is to all intents a new book. The sectional prefaces have been entirely rewritten, fresh sections have been inserted such as that on "Overgrowth," and the old ones have been pruned and supplemented. About fifty per cent. of the illustrations are fresh."

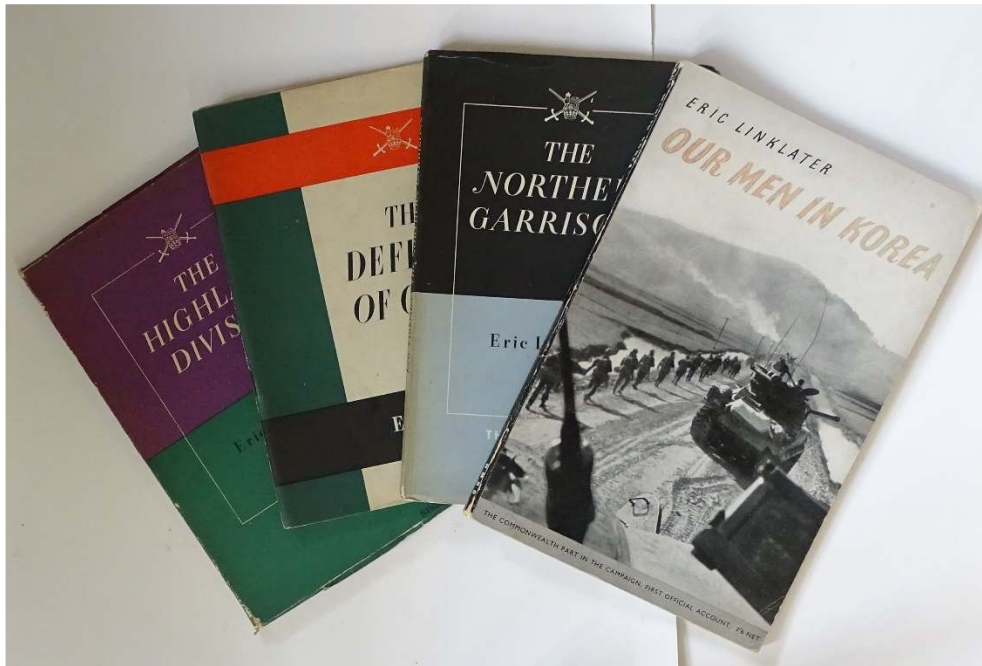
51. **Lawrence (D.H.).** *Love Among the Haystacks & other pieces.* With a reminiscence by David Garnett. Nonesuch Press, 1930. First Edition. One of 1,600 numbered copies. Original quarter canvas, yellow buckram sides, spine with leather label lettered in gilt, uncut. Some spotting and browning, especially to end-papers, otherwise a nice copy in slightly frayed and repaired dust-wrapper. £120



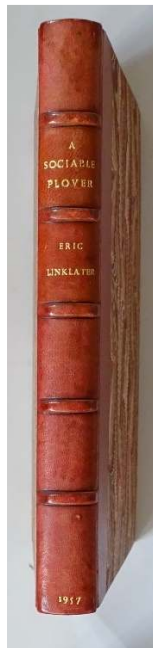
52. **Lawrence (D.H.).** *A Collier's Friday Night.* Introduction by Edward Garnett. Martin Secker, 1934. First Edition. Original green cloth, spine with printed label. Lower cover a little marked and slight browning to end-papers, otherwise a very nice copy in dust-wrapper, browned on the verso only apart from the spine panel which is a little browned. £40  
The author's first play.



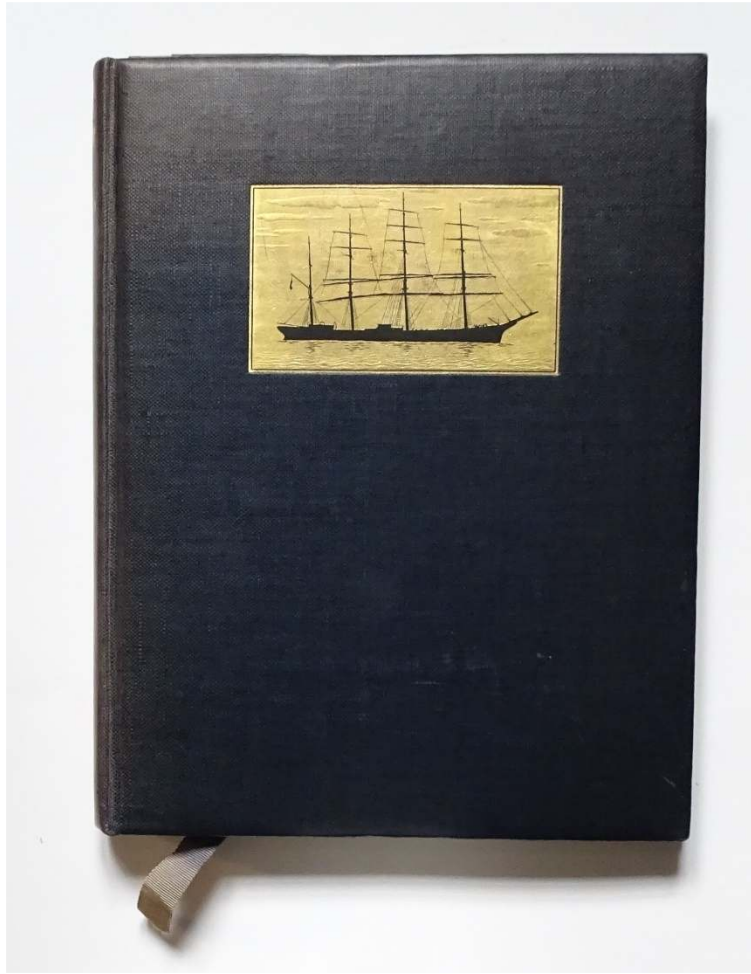
53. **Linklater (Eric).** *White Maa's Saga.* Jonathan Cape, 1929. First Edition. Original green cloth. Slight browning to free end-papers, but a very nice copy in slightly soiled and edgeworn dust-wrapper designed by Dorothy Burroughes. With loosely inserted, the publisher's compliments slip. Signed by the author on the front free end-paper. £550  
The author's first novel. Scarce.



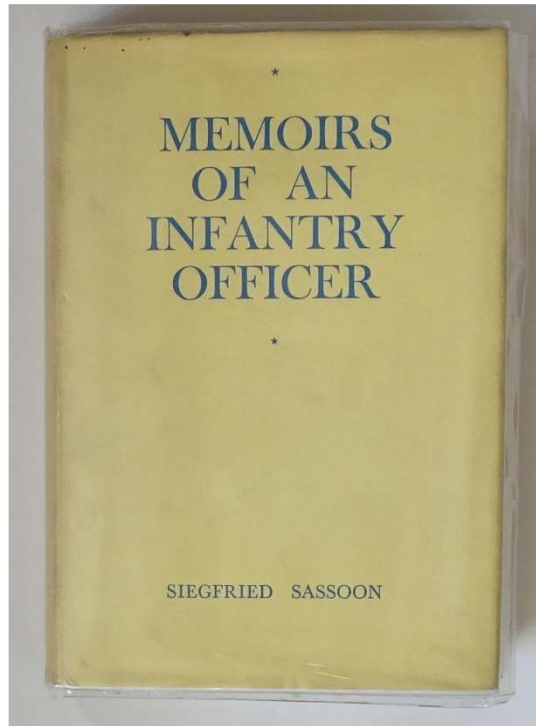
54. **Linklater (Eric).** *Our Men in Korea.* Her Majesty's Stationery Office, 1952. First Edition. Original photographic wrappers. Slight wear to wrappers, but a nice copy. Together with by the same author: *The Northern Garrisons*, 1941; *The Defence of Calais*, 1941, and *The Highland Division*, 1942, all published by HMSO, The Army at War series, wrappers with a little wear but nice copies. Together four volumes. £140  
*Our Men in Korea* was the first official account of the Commonwealth part in the campaign.



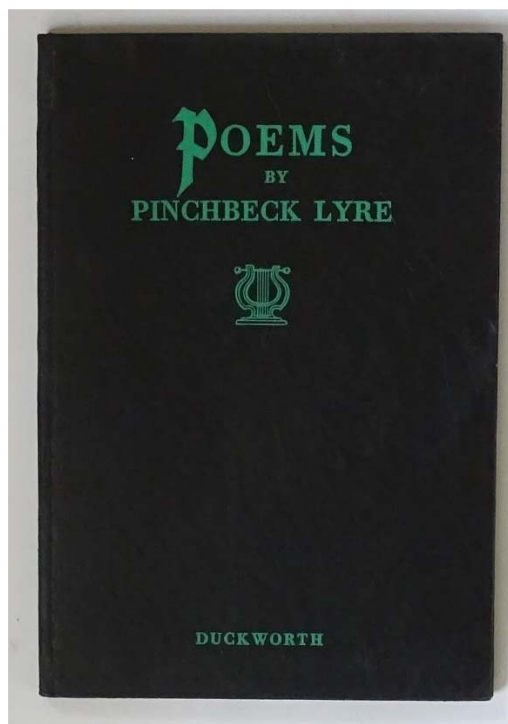
55. **Linklater (Eric).** *A Sociable Plover and other stories and conceits.* Five wood-engravings by Reynolds Stone. Rupert Hart-Davis, 1957. First Special Edition. One of 60 numbered copies, signed by the author and the artist on the half-title. Original red quarter morocco, marbled boards, spine in compartments with raised bands and lettered and dated in gilt, top edge gilt, by Sangorski & Sutcliffe. Some soiling to spine, otherwise a very nice copy. £200



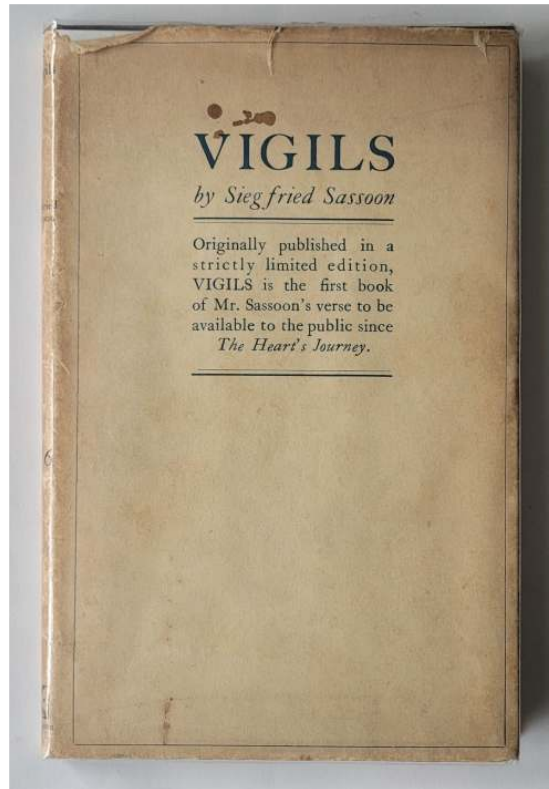
56. **Masefield (John).** *The Wanderer of Liverpool.* Colour frontispiece, black-and-white plates and large folding plans at end. William Heinemann Limited, 1930. First Edition. One of 525 numbered copies on Navigator mould-made signed by the author. 4to. Original black buckram with the ship silhouetted against a gilt sea and sky on the upper cover, spine lettered in gilt, top edge gilt, others uncut, silk bookmark. Spine and part of lower cover sunned, otherwise a very nice copy. £80



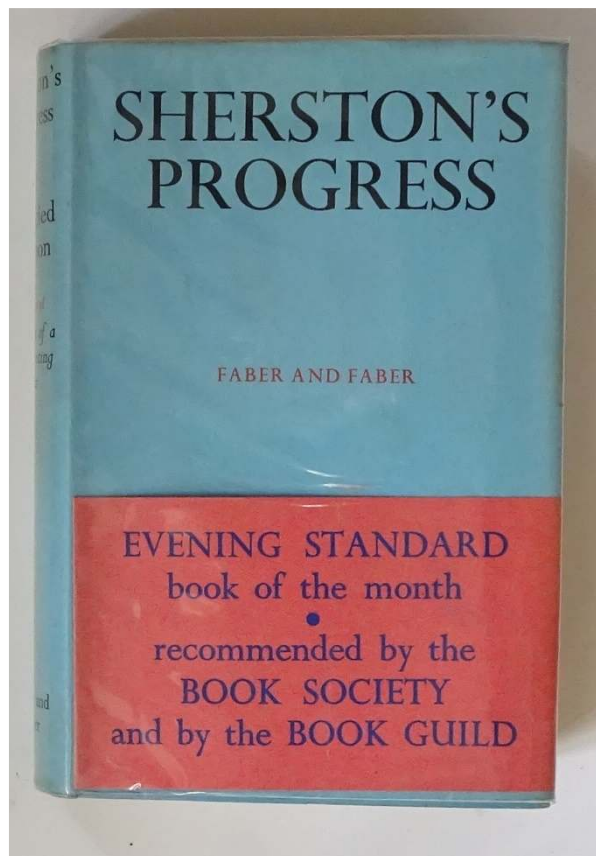
57. **Sassoon (Siegfried).** *Memoirs of an Infantry Officer.* Faber & Faber Limited, 1930. First Edition. Original blue cloth. Slight browning to end-papers, but a very nice copy in slightly frayed and marked dust-wrapper which is a little browned at the spine panel. With, loosely inserted, an Autograph Letter signed by the author, 1 page, 8vo, London, 28 December 1928, to W.H. Parker, Chief Librarian in Hackney, saying that the book “should be placed in the category of Biography, Anywhere except with Fiction, (because I don’t like the idea of people writing novels in such large numbers) ... It is, of course, a carefully constructed narrative based on my own experiences, rather than an autobiography.” £550



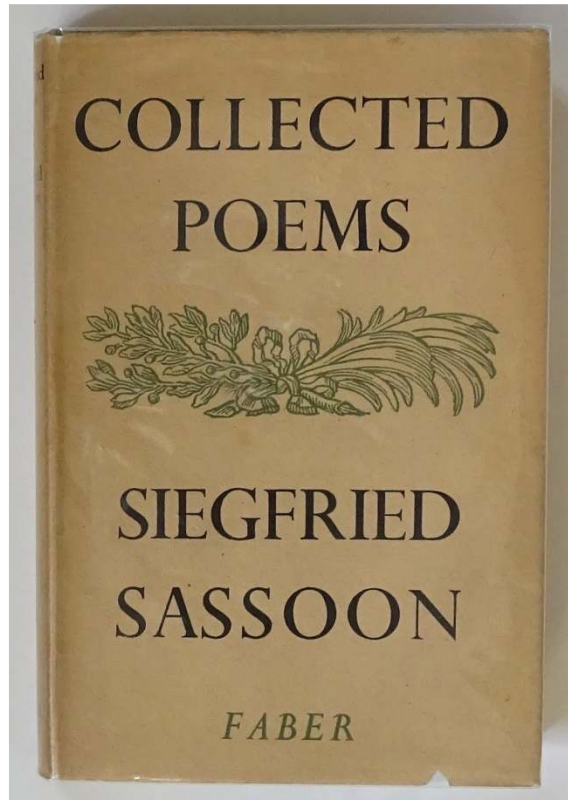
58. **Sassoon (Siegfried).** *Poems by Pinchbeck Lyre.* Duckworth, 1931. First Edition. Original black boards lettered and decorated in green. Very nice copy. £60



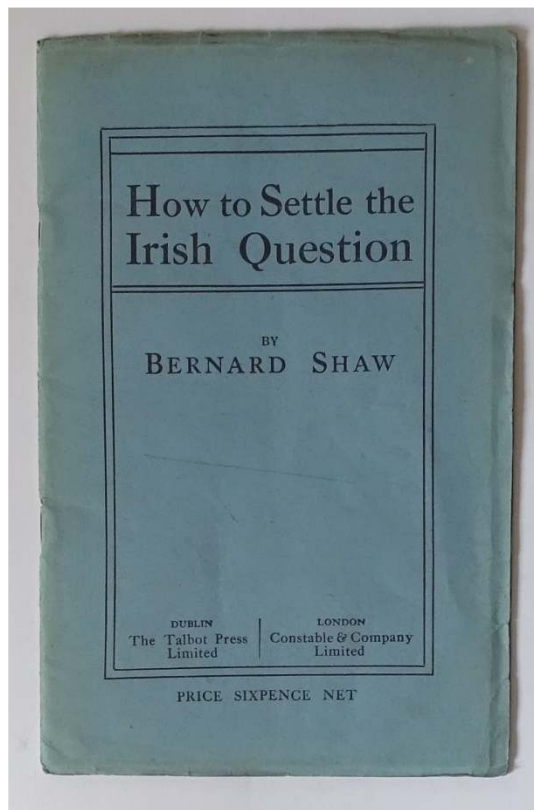
59. **Sassoon (Siegfried).** *Vigils*. William Heinemann, Ltd, 1935. First Trade Edition. Original blue buckram. Nice copy in somewhat chipped, browned and soiled dust-wrapper. £50



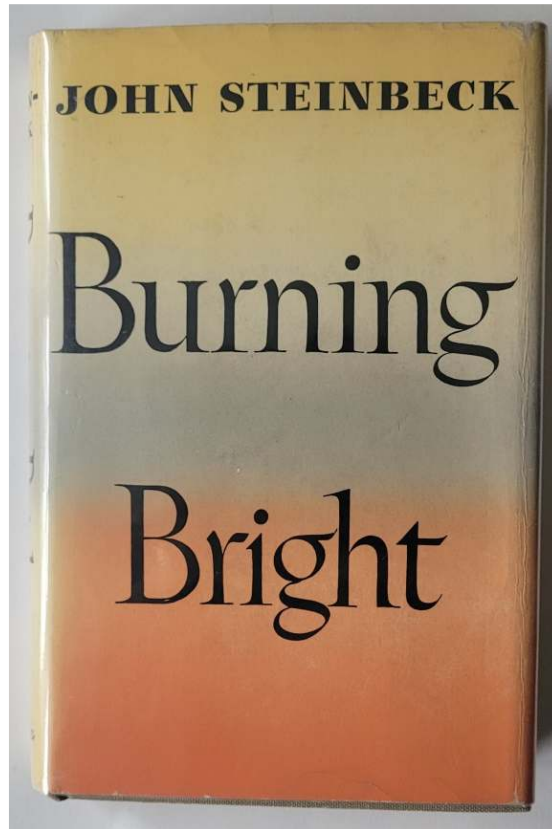
60. **Sassoon (Siegfried).** *Sherston's Progress*. Faber and Faber Limited, 1936. First Edition. Fine copy in dust-wrapper and part of the Evening Standard Book of the Month wraparound band. £250



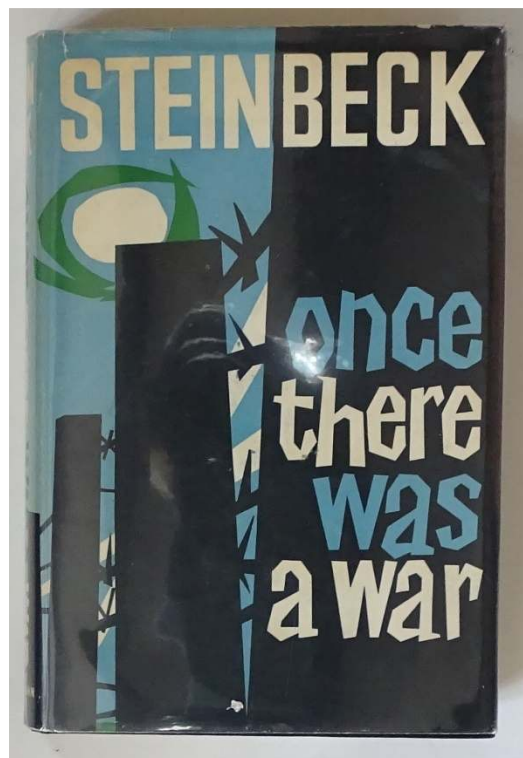
61. **Sassoon (Siegfried).** *Collected Poems.* Faber and Faber Limited, 1947. First Edition. Original green cloth. Very nice copy in slightly frayed dust-wrapper which is a little browned at the spine panel. £90



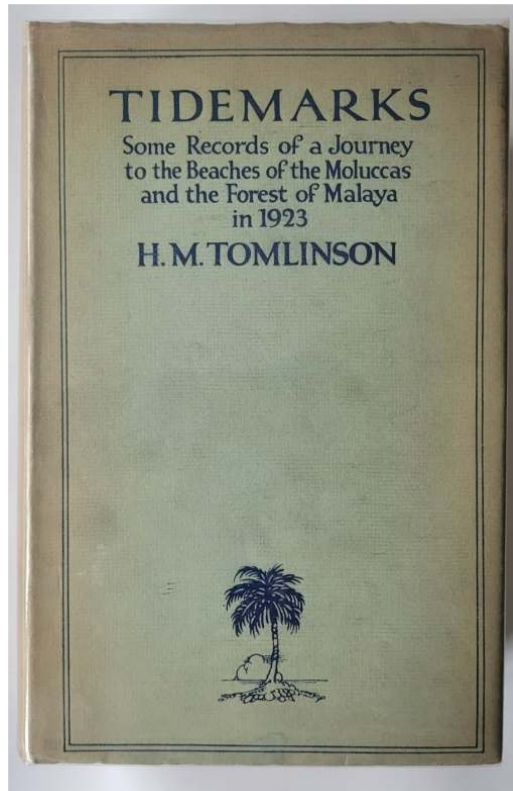
62. **Shaw (George Bernard).** *How to Settle the Irish Question.* The Talbot Press Limited, Dublin, and Constable & Company Limited, London, 1917. First Edition. Original blue printed wrappers, yapp edges. Text browned as usual and wrappers a little frayed and marked, else a nice copy. £60



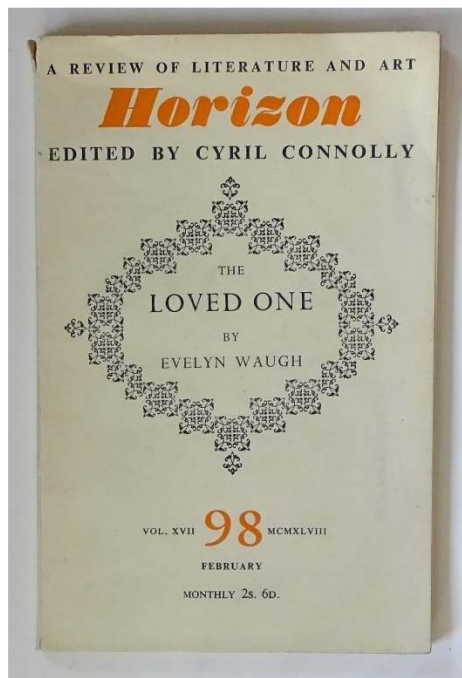
63. **Steinbeck (John)**. *Burning Bright; a play in story form*. The Viking Press, New York, 1950. First Edition. Original grey cloth. Cloth with a few marks, otherwise a nice copy in slightly edgeworn dust-wrapper; ownership inscription and label to front pastedown. £700



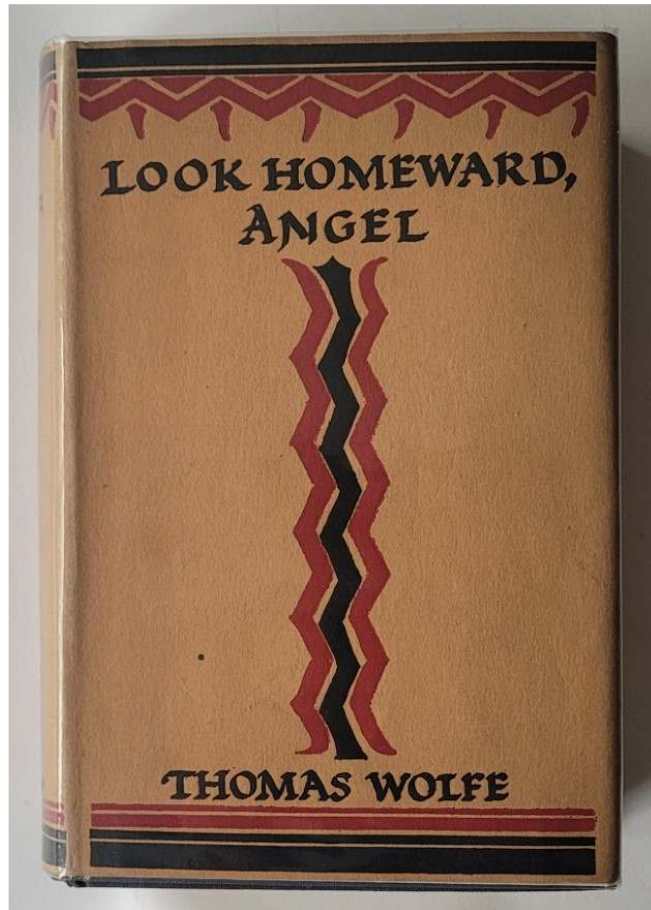
64. **Steinbeck (John)**. *Once There was a War*. Heinemann, 1959. First English Edition. Original black cloth. Very nice copy in price-clipped and very slightly edgeworn dust-wrapper. £70



65. **Tomlinson (H.M.)**. *Tidemarks: some records of a journey to the beaches of the Moluccas and the Forest of Malaya in 1923*. Frontispiece from a photograph by the author. Cassell and Company, Ltd, 1924. First Edition. Original brown cloth, palm tree gilt on spine. Some light foxing, mostly at fore-edge, otherwise a very nice copy in slightly edgeworn dust-wrapper which is somewhat browned at the spine panel and the top of the lower panel. £120



66. **Waugh (Evelyn)**. *The Loved One*. *Horizon; a review of literature and art*. Vol. XVII, 98. Edited by Cyril Connolly. February, 1948. Original printed wrappers. Short tear to head of spine without loss, number written on lower wrapper, otherwise a very nice copy. £150  
The first appearance of *The Loved One*.



67. **Wolfe (Thomas).** *Look Homeward, Angel; a story of the buried life.* William Heinemann Ltd, 1930. First English Edition. Original blue cloth. Slight browning to end-papers but a nice copy in slightly frayed dust-wrapper which is a little darkened at the spine panel. £700  
The author's first novel.