

A bit of life

For Wendy

'Read all about it'

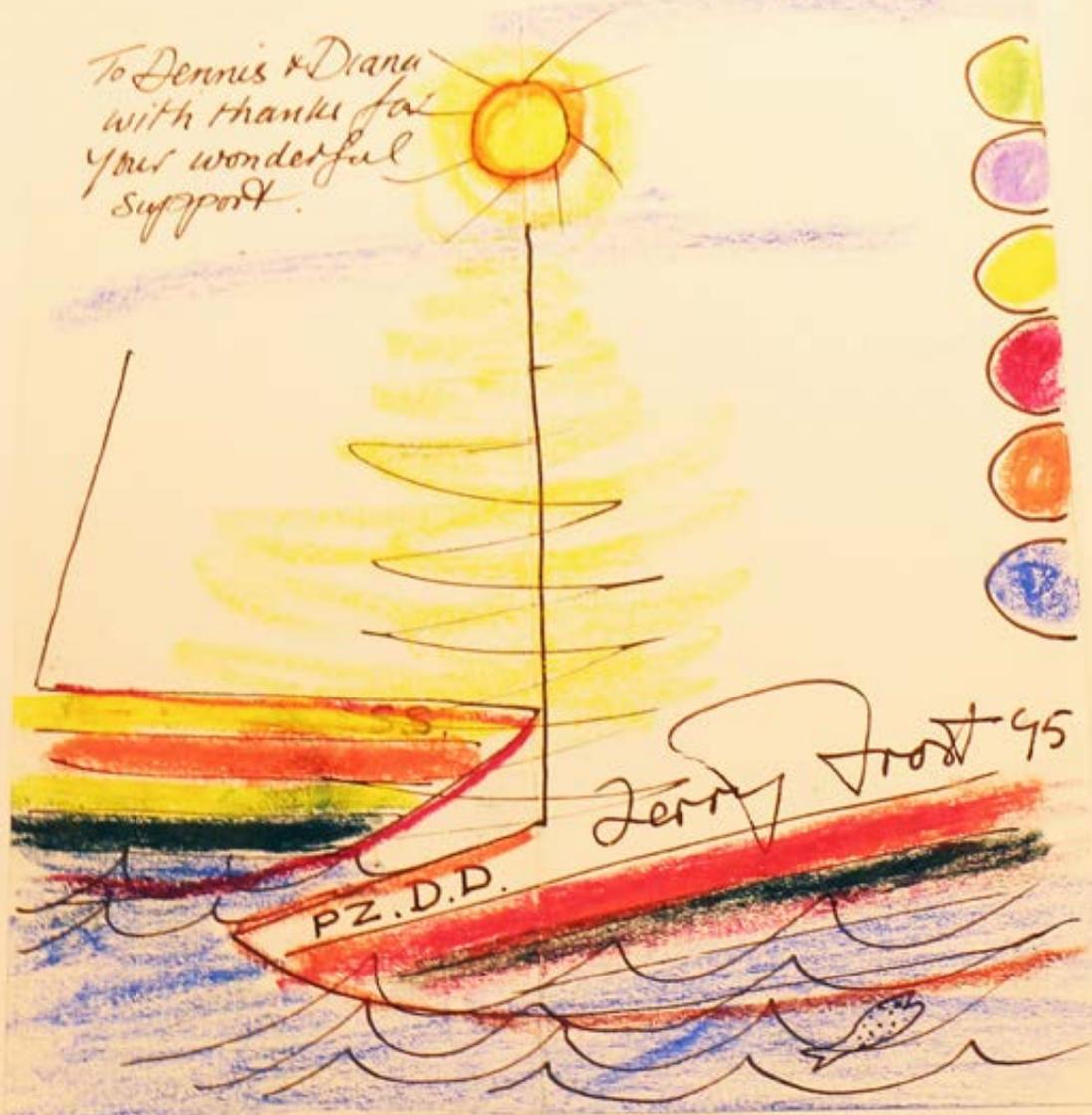


With birthday love
from
Romme

Inscribed 4

The Fine Arts

To Dennis & Diana
with thanks for
your wonderful
support.



PZ.D.D.

Jerry Frost 95

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1. **ADLER** (Jankel). **HAYTER** (S.W.), introduction. **Jankel Adler.**
 Illustrations. First edition. 4to., cloth, pictorial dust jacket. London, Nicholson and Watson. 1948. £2,500
 A presentation copy, inscribed in brown crayon on the front free endpaper 'To my friends the Aukins with much love Jankel' above a fine full page self-portrait in the same brown crayon. Adler was born in 1895 in Poland, and moved to Germany in 1914, leaving in 1932 after contributing to an appeal against Nazi policies. As a Jew he was in danger of his life, so exiled himself first to Paris, then in 1939 to Scotland. He featured in the notorious 'Entartete Kunst' exhibition in Munich in 1937. The Aukins were David and Liane, whose father Charles was the administrator of the Jankel Adler estate.
 Dust jacket grubby, some small tears on the top margins with some loss, nicked along the lower edge.

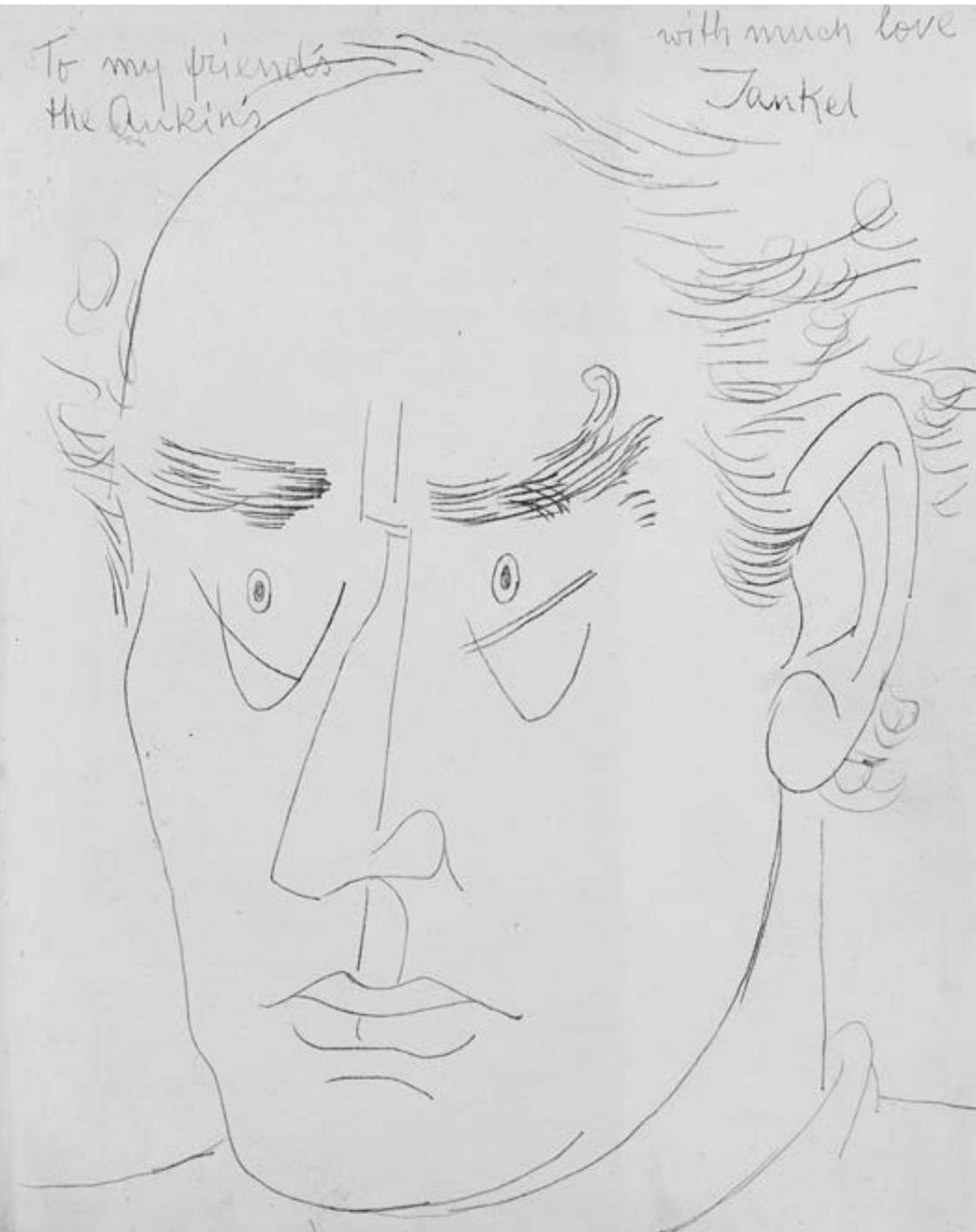
2. **ADLER** (Jankel). **HAYTER** (S.W.). **Jankel Adler.**
 Illustrations. First edition. 4to., cloth, dust jacket. London, Nicholson and Watson. 1948. £200
 Signed by the artist on the half title page. Dust jacket lacking the spine and the corners, rubbed along the edges.

3. **[ADLER (Jankel).]THEMERSON** (Stefan). **Jankel Adler. An artist seen from one of many possible angles.**
 12 illustrations by the artist. First edition, limited to 400 numbered copies, signed by the author and artist, title page in red and black, uncut, housed in a custom made folding box. London, Gaberbocchus Press Ltd. 1948. £200
 Borders of the covers browned, back cover spotted, endpapers foxed.

4. **AGAR** (Eileen). **LAMBIRTH** (Andrew), in collaboration with. **A Look at my Life.**
 Illustrations. First edition. 8vo., cloth, dust jacket. London, Methuen. 1988. £250
 A presentation copy, inscribed to the author's fellow surrealist David Gascoyne and his wife 'For David and Judy with love and best wishes from Eileen Agar'. With the printed book label of the Gascoynes to the front pastedown.
 Dust jacket with a few nicks to the extremities, text block embrowned.

To my friends
the Ankis

with much love
Tantel



5. **[ALMA-TADEMA (Sir Lawrence)]. DIRCKS (Rudolf). The Later Work of Sir L. Alma-Tadema.**

Etched frontispiece, tipped-in coloured plates, black and white illustrations to the text. First edition. Large 4to., bevelled cloth, gilt. The Christmas number of the Art Journal 1910. London, Virtue and Co. 1910. £150

A presentation copy, inscribed in ink on the title page 'to Miss Pitt with kind regards L Alma-Tadema 26.1.11'. A few gatherings just loose in the binding but holding, the frontispiece foxed, boards rubbed at the extremities.

6. **[ANNIGONI (Pietro)]. CAMMELL (C.R.). Memoirs of Annigoni.**

Illustrations. First edition. 8vo., cloth, pictorial dust jacket with the artist's monogram to the corners. London, Allan Wingate. 1956. £100

Inscribed by the artist in red ink on the front free endpaper 'con grato ricordo Pietro Annigoni' with his monogram underneath, also an inscribed presentation from C.R.Cammell, on the same leaf, 'To Michael Scott from the author affectionately, Charles. C.R.Cammell Novber 56'.

Dust jacket lightly faded, a touch finger marked.

7. **[ANNIGONI (Pietro)]. CAMMELL (C.R.). Pietro Annigoni.**

Portrait frontispiece, illustrations. First edition. 4to., cloth, pictorial dust jacket. London, Batsford. 1954. £100

A presentation copy, inscribed in ink, in Italian, on the front free endpaper 'London X-IV-LIV- A Bernard Rickatson Hatt con grati ricordi e amichevole mente Pietro Annigoni'. The recipient was chief editor at Reuters 1932-41, one of his assistants being Ian Fleming, who tapped Hatt for information on gold smuggling when writing *Goldfinger*. Among the illustrations is a pencil portrait of Mrs. Rickatson Hatt. Printed book label of Mark Glazebrook to front pastedown, typewritten translation of the inscription pasted beneath it.

Covers faded, dust jacket nicked and torn at the edges.

8. **APPEL (Karel). Appel's Appels.**

Illustrations. First edition. Tall 4to., wrappers. Montreal, Rothmans of Pall Mall Canada. [1972]. £75

Text in French and English. Signed by the artist in ink on the half title page 'K.Appel', also signed in ink on the last leaf by the designers of the book.

Covers creased and finger marked, ink offsetting to rear endpaper.

9. APPEL (Karel). Karel Appel over Karel Appel.

Illustrations. First edition. 4to., pictorial wrappers. Amsterdam, Triton Press. 1971.

£150

A presentation copy, boldly inscribed on the half title to the German born Dutch artist Paul Citroen in different coloured inks 'Voor Paul Citroen K.Appel 71' 17.iv.71'. Text in Dutch.

10. ARAKAWA (Shusako). CALAS (Nicholas), introduction. The Mechanism of Meaning. Thirty-Six Drawings from the Collection of Shirley and Miles Fiterman.

Illustrations. Second edition. Square 4to., original pictorial wrappers. Minneapolis, Minneapolis Institute of Arts. 1979.

£120

A presentation copy, inscribed in ink on the title page, most likely to the art critic Suzi Gablik 'To Suzi all my love Arakawa. [illegible, possibly a date] at N.Y. City'. Arakawa, artist and architect, began his career as a member of Tokyo's Neo-Dadaism Organizers, arrived in New York in 1961 and formed a friendship with Marcel Duchamp. He started to use diagrams in his work, an attempt to express philosophical ideas in a graphical idiom, which brought him to the attention of philosophers as diverse as Lyotard and Gadamer.

Some creasing and light soiling to the covers.

11. ARAKAWA (Shusako). GINS (Madeline H.). Arakawa: The Exhibition of Shusako Arakawa.

Illustrations, some folding. First edition. 4to., pictorial wrappers. Tokyo, Seibu Museum of Art. 1979.

£250

Text in Japanese and English. A presentation copy, inscribed in ink on the half title page most likely to the art critic Suzi Gablik 'To Suzi keep the end in sight. My love. Arakawa [illegible, possibly a date] at N.Y. City'.

Back cover lightly soiled, rear corner creased.

12. ARMAN. Selected Activities.

Numerous black and white illustrations. First edition, limited to 1000 copies. 8vo., pictorial wrappers. New York, John Gibson. n.d. [1973].

£250

A presentation copy, inscribed in ink on the half title page 'Arman pour Georges', below a half page ink drawing of an inverted paint tube. Small stain to the fore edge.

13. ARMAN. RESTANY (Pierre). Exhibition Catalogue.

Illustrations. First edition. 8vo., pictorial wrappers. Arles, Cloître Saint-Trophime. 1974. £250

A presentation copy, inscribed in ink on the title page 'une accumulation arman pour Georges, Arman', the inscription inside an original pen drawing of two rectangular boxes, with shading.

14. ARMAN. VAN DER MARCK (Jan). Hard & Soft.

Illustrations. First edition. 4to., pictorial wrappers. New York, Andrew Crispo Gallery. 1978. £250

A presentation copy, inscribed in ink on the front cover 'for Georges, Arman', accompanied by an original ink drawing of a violin.

15. ARMSTRONG-JONES (Tony). (Lord Snowdon). A Photographic Autobiography.

Illustrated with colour and black and white photographs by Snowdon. First edition. 4to., cloth, pictorial dust jacket. New York, Times Books. 1979. £75

A presentation copy, inscribed in ink on the front free endpaper 'To Josephine Clark with best wishes from Snowdon'.

Dust jacket just nicked at head and tail of spine.

16. ARMSTRONG-JONES (Tony). (Lord Snowdon). London.

Illustrated with photographs by Snowdon. First edition. 4to., cloth, dust jacket. London, Weidenfeld & Nicolson. 1958. £100

A presentation copy, inscribed in ink on the second front free endpaper 'To Louis Nicholls from Snowdon 1st May 1964'. With the second issue dust jacket, made plainer after the original, with its offline lettering, was not to the photographer's taste.

Covers heavily spotted, rubbed at the extremities, dust jacket nicked and torn at the margins.

17. ARMSTRONG-JONES (Tony). (Lord Snowdon). HART (Derek). A View of Venice.

Photographic illustrations by Snowdon. First edition. Oblong 4to., pictorial boards. Zurich, Olivetti. 1972. £100

A presentation copy, inscribed in ink in Snowdon's hand apart from 'Derek Hart' on the half title page to Margot Fonteyn 'To darling Margot with lots of love + admiration from Tony + Derek Hart'.

Spine just used, corners slightly bumped.

18. ARP (Hans). Graphik 1912–1959.

Black and white illustrations in the text. First edition. 8vo., original blue wrappers, the front cover bearing an original abstract woodcut by Arp, stapled as issued, tipped in slip announcing the extension of the exhibition. Basel, Kunstmuseum. 1959.

£100

Signed in pencil by the artist on the title page ‘Arp’. Back cover just creased.

19. ASHBEE (C.R.). Caricature.

Illustrations. First edition. 8vo., original blue cloth lettered and ruled in white, uncut. Universal Art Series, London, Chapman and Hall. 1928.

£150

A presentation copy, inscribed by the author on the front free endpaper to his daughter and son in law ‘To Horst and Prudence for Xmas from the Author Daddy 1940’. Horst was Walter Nessler, one of the countless artists driven from his native Germany by the Nazis, famous for a savage satire on Hitler published as ‘Das Hitler ABC’. Nessler and Prudence met in Dresden, and moved to London in the 1930s, sponsored by her father.

Extremities faintly bumped, postcard of a caricatural nature including Ashbee glued to the half title. Lacks the dust jacket.

20. ASHBEE (C.R.). Lyrics of the Nile.

First edition. Tall 8vo., quarter forel over Curwen Press patterned paper boards, uncut. London, Oxford University Press. 1938.

£150

A presentation copy, inscribed in ink on the half title page ‘To Felix Tomlyn with kindest greetings from the Author + his wife C.R.Ashbee. December 1940.’.

The half title spotted and foxed, corners worn.

21. [AUERBACH (Frank)]. GOODING (Mel). Recent Werk.

Illustrations. First edition, 4to., pictorial card wrappers. Amsterdam, Rijksmuseum. 1989.

£200

Text in Dutch and English. Loosely inserted a folded invitation card for an Auerbach show at Marlborough Fine Art, tipped in to which is an ALS from Auerbach to Julian Andrews, 1st October 1989, some 80 words, a thank you note, ‘I feel a bit of a fraud - everything was made so easy for us...’. Julian Andrews worked for the British Council, his last posting was to Holland, where this exhibition took place. Tipped in an invitation card to the vernissage.

22. [AUERBACH (Frank)]. HUGHES (Robert). Frank Auerbach.

Illustrations. First edition. 4to., cloth, dust jacket. London, Thames and Hudson. 1990.

£450

Inscribed in ink on the half title to the painter Clem Crosby ‘to Clem with Good Wishes Frank Auerbach’.

Back cover with a hint of soiling.

23. **[AUERBACH (Frank)]. ROSENTHAL (Norman). LAMPERT (Catherine).**
Frank Auerbach Paintings and Drawings 1954–2001.

Illustrations. First edition. 4to., pictorial french fold wrapper over marbled card wrappers. London, Royal Academy of Arts. 2001. £350

Loosely inserted an ALS, with the original envelope, from Auerbach to the critic Richard Dorment, 20.IX.01, thanking him for a laudatory notice ‘it was marvelous, after reading a fair amount of drivel (some of it quite complimentary) and a little poison, to read an article by somebody who had actually looked at the pictures and who knows what he is talking about’. Also tipped in an autograph post-card signed from Nicholas Serota to Dorment, praising a review of an Auerbach exhibition.

24. **AYRTON (Michael). Tittivulus or the Verbiage Collector.**

Illustrations by the author. First edition. 8vo., cloth, pictorial dust jacket. London, Max Reinhardt. 1953. £50

A presentation copy, inscribed in ink on the front free endpaper ‘For Nigel, but for whom... and with gratitude for the parts he suggested, without which... from Michael 15.10.1953’. Dust jacket with tears front and back, repaired with tape on the reverse.

25. **[BACON (Francis)]. ADES (Dawn), FORGE (Andrew). Francis Bacon.**

Numerous colour and black and white illustrations, some folding. First paperback edition. 4to., original pictorial wrappers. London, Tate Gallery. 1985. £1,750

A presentation copy, inscribed in ink to art critic and artist Mervyn Levy on the title page ‘To Mervyn Levy, with all best wishes. Francis Bacon’. Loosely inserted an invitation to the private view, signed by the artist on the front underneath a detail from a self-portrait, a press release, 2 copies of the folded handbill for the exhibition, and a fine copy of the short catalogue.

Edges finger marked.

26. **[BACON (Francis)]. RUSSELL (John). Francis Bacon.**

Illustrations. Revised edition. 8vo., pictorial wrappers. London, Thames and Hudson. 1979. £500

A presentation copy, inscribed in felt tip on the half title page ‘To David Barnett with all best wishes Francis Bacon’.

27. **[BACON (Francis)]. RUSSELL (John). Francis Bacon.**

Illustrations. First edition. Small 8vo., cloth, pictorial dust jacket. London, Methuen. 1964. £750

A presentation copy, inscribed in ink on the front free endpaper 'To Mary with love and affection. Francis Bacon 28/4/69'. 'Mary' was Mary Dowse, who ran the Kismet Club in Little Newport Street, London, one of Bacon's many drinking haunts.

A fine copy, with a few slight scuff marks to the edges of the dust jacket.

28. **[BACON (Francis)]. RUSSELL (John). Francis Bacon.**

Illustrations. First edition. 4to., cloth, dust jacket. London, Thames and Hudson. 1971. £750

A presentation copy, inscribed in blue felt tip on the front free endpaper 'To Mary with deep affection. Francis Bacon'. 'Mary' was Mary Dowse who ran the Kismet Club in Little Newport Street, one of Bacon's favourite drinking haunts.

A fine copy, with some small soiling to the dust jacket.

29. **BAJ (Enrico). Automitobiografia.**

Illustrations. First trade edition, 4to., pictorial wrappers. Milan, Rizzoli. 1983. £120

A presentation copy, inscribed in gold ink on the front free endpaper 'à Juliet dédié in oro [illegible] baj', and opposite in gold the artist has drawn a large figure of eight, dated 28.11.83. Covers a touch browned, lightly soiled.

30. **[BALTHUS]. JOUVE (Pierre Jean). Urne.**

1 plate by Balthus. First edition. 4to, original plain card wrappers, red printed paper dust jacket, uncut, housed in a custom made folding box. Paris, Éditions G.L.M. 1936. £450

A presentation copy, inscribed in ink by Jouve and Balthus on the front free endpaper 'pour Sherbon Sidéry avec notre amitié Pierre Jean Jouve Octobre 1936 a nos souvenirs de Salzburg' in Jouve's hand, with the signature in ink of Balthus after that of Jouve. Sidéry was a screenwriter and translator.

Top edge of dust jacket soiled, the edges nicked at the corners.

31. **[BASELITZ (Georg)]. LAUTRÉAMONT (Comte de). Die Gesänge des Maldoror.**

Illustrations in colour by the artist. First edition. Small 8vo., original pictorial card wrappers. München, Rogner + Bernhard. 1976. £100

Inscribed on the half title page 'lieber Herr Holstein, das sind die dinge des P.D. 1963: Kreuz Adler Maus, Rilke Zaun Herz, Pfahl Flamme Zopf, Karl [illegible] Pilz, Ohr Schlange herzlichst ihr GG Baselitz [illegible] 21.VII.76'.

Head and tail of spine very slightly rubbed, the laminate on the cover just work-loose.

32. BASELITZ (Georg). PLATH (Sylvia). HEIL (Heinrich). New Paintings with poems by Sylvia Plath.

7 coloured plates. First edition. 8vo., printed stiff wrappers. London, Anthony d'Offay. 1999. £100

A presentation copy, inscribed in ink on the half title page 'fur [sic] David Ross herzlichst G.Baselitz 19.III.99'. Covers slightly dusty.

33. BASELITZ (Georg). PLATH (Sylvia). HEIL (Heinrich). New Paintings with poems by Sylvia Plath.

7 coloured plates. First edition. 8vo., printed stiff wrappers. London, Anthony d'Offay. 1999. £100

A presentation copy, inscribed in ink on the half title page 'für Barbara Eagleton [illegible] G.Baselitz 19. III. 99', with a tiny drawing of a heart next to the illegible word. Barbara Eagleton is a distinguished collector of modern art, as was her late husband US Senator Thomas F. Eagleton.

Covers lightly finger marked.

34. [BASKIN (Leonard)]. JAFFE (Irma B.). The Sculpture of Leonard Baskin.

Illustrations. First edition. Large 4to., cloth, price-clipped pictorial dust jacket. New York, Viking Press. 1980. £75

A presentation copy, signed by Baskin in black ink on the front free endpaper, inscribed underneath in red ink 'for Alex after an interesting interview on a dim saturday afternoon with many thanks, Leonard 12.F.1983.'

Covers dusty, dust jacket nicked at head and tail of spine.

35. BATEMAN (H.M.). H.M.Bateman by Himself.

Illustrations. First edition. 4to., cloth gilt. London, Collins. 1937. £250

A presentation copy, inscribed in ink on the front free endpaper 'With love to Bryda from Mayo or, if preferred - "with the author's compliments!" H.M.Bateman 1937', next to the inscription a charming small self-portrait of the artist at work at his desk, smoke curling from his pipe.

Spine faded, some foxing, title page spotted.

36. [BAWDEN (Edward)]. HENNELL (Thomas). Lady Filmy Fern or the Voyage of the Window Box.

Illustrations by Bawden. First edition. Oblong 4to., pictorial glazed boards, pictorial dust jacket. London, Hamish Hamilton. 1980. £75

A presentation copy, inscribed in ink on the front free endpaper to artist Betty Swanwick, his former student 'To Betty Swanwick with love Edward Bawden'. Small nick to top panel of dust jacket.

37. BEATON (Cecil). The Book of Beauty.

Coloured frontispiece, black and white photographic illustrations by the author, pen sketches to the text by the author. First edition. 4to., quarter pink cloth, gilt, over white boards, dotted in gilt, top edge stained pale red. London, Duckworth. 1930.

£750

A fine association copy, inscribed in ink on the half title page to Sacheverell Sitwell 'To dear Sachie - How very nice of you to get this book Cecil'. Sachie's sister Edith is included among the sitters worthy of a full-page plate, his wife represented by a sketch. In 1929 Beaton photographed the three Sitwell siblings, the image remaining totemic, resonant with their creative aura.

Fore edge foxed, half title very lightly foxed.

38. BELLMER (Hans). [TZARA (Tristan)]. Vingt-Cinq Reproductions. 1934-1950.

Portrait frontispiece, illustrations. Limited edition of 400 copies, this one of 300 on Papier du Marais. 4to., original cream wrappers, uncut, housed in a folding box. Paris, Pierre Larrive. 1950.

£750

Inscribed in pencil on the front free endpaper 'Exemplaire de Tristan Tzara H.Bellmer 1952'. A fascinating association copy given by a key Surrealist to the co-founder of the Dadaist movement, the Romanian Tristan Tzara. Bellmer, a German artist, left Germany in 1938 after being included in the Nazi's Degenerate Art exhibition, and went to Paris, where he quickly fell in with the avant-garde art scene. He is most famous for his oddly articulated and mutated dolls, which he claimed started as a comment on the Nazi vision of ideal human beauty.

A very good copy, with a few spots to the lower wrapper.

39. BEUYS (Joseph). Zeichnungen von 1949-1969.

Illustrations. Number 434 of an edition limited to 500 copies, signed. Tall 4to., original blue paper wrappers, thin black cloth spine, housed in a custom made folding box. Düsseldorf, Galerie Schmela. 1972.

£250

First part only, the second, also a signed limited edition, titled Zeichnungen von 1946-1971.

Covers sunned at the top, upper cover with a few ink stains.

**40. BEUYS (Joseph). RYWELSKI (Helmut). Heute ist jeder Mensch
Sonnenkönig.**

Illustrations. First edition, limited to 500 copies. Tall 4to., original pictorial wrappers, stapled as issued, housed in a custom made folding box. Köln, Art Intermedia. 1970. £350

A presentation copy, inscribed in pencil on the top wrapper, which doubles as the title page, 'Joseph Beuys für Heiner Bastian'. Prints two interviews with Beuys by Helmut Rywelski, number 3 in the series Einzelheiten Art Intermedia. Heiner Bastian, gallerist and collector, has edited several books on Beuys and was a friend and collaborator from 1975 until Beuys' death. He, or another reader, has annotated this copy with frequent underlinings in sepia ink, with marginal comments in blue ink.

Covers a touch finger marked.

**41. BEUYS (Joseph). WEMBER (Paul). Kestner-Gesellschaft Hannover.
Katalog 6/1975.**

Illustrations. First edition. Small square 4to, original card wrappers. Hannover, Kestner-Gesellschaft. 1975. £200

A presentation copy, inscribed in pencil on the title page 'Joseph Beuys für Wilfried'. Possibly to Wilfried Heidt, a colleague of Beuys in the early 1970s at the Institute for Social Research and Development Studies in Achberg, Germany.

Spine creased, covers spotted, lower edges finger marked.

42. BILBO (Jack). An Autobiography.

Illustrations. First edition. Large 4to., cloth, pictorial dust jacket, slipcase. London, Modern Art Gallery Ltd. 1948. £450

A presentation copy, inscribed in polychromatic watercolour on the front free endpaper 'To Ivanovitch with lots of love and kisses from Jack Bilbo 1948', beside the inscription an original watercolour the length of the page, in a wide range of colours, of a pierrot figure.

Dust jacket nicked with a few small tears on the top edge, slipcase battered, a few splashes to the fore edge, watercolour stains along the lower edge of the first few gatherings.

43. [BIRD (Cyril Kenneth)]. "Fougasse". ...and the gatepost.

Illustrations. First edition. Small 8vo., pictorial paper boards, dust jacket. London, Chatto and Windus. 1940. £50

Signed in ink 'Fougasse' on the title page. Dust jacket just worn at head and tail of spine and the corners.

44. BLAKE (Peter). Exhibition Catalogue.

Illustrations. First edition. Square 8vo., original pictorial card wrappers. London, Tate Gallery. 1983. £80

A presentation copy, inscribed in ink on the half title page 'Love to Louise from Peter'. Lacks the tipped in signed card and the booklet.

45. [BLAKE (Peter)]. VAIZEY (Marina). Peter Blake.

Illustrations, pictorial endpapers. First edition. Square 8vo., glazed pictorial boards. London, Royal Academy of Arts. 1986. £120

A presentation copy from the artist, inscribed in ink on the title page 'For Eve Arnold In admiration Peter Blake. Feb 15th 1990'. Eve Arnold had a long and distinguished career as a documentary photographer, a large part of it as a member of Magnum.

46. [BLUMENFELD (Helaine)]. LUCIE-SMITH (Edward). The Sculpture of Helaine Blumenfeld.

Illustrations. First edition, 4to., pictorial wrappers. London, Sinclair-Browne Ltd. 1982. £50

Inscribed in ink on the half title page 'To Peter Bird with great affection Helaine Blumenfeld'.

47. [BLUNT (Anthony)]. HIND (A.M.). Watteau Boucher and the French engravers and etchers of the earlier eighteenth century.

Illustrations. First edition. 8vo., tan pictorial paper boards, yapp fore edges. London, William Heinemann. 1911. £75

Ownership pencil inscription on the half title page 'Anthony Blunt October 1930'. Spine and boards very rubbed, top hinge cracked. Tipped in a newspaper clipping of Blunt's obituary.

48. BOLTANSKI (Christian). Reconstitution.

18 printed items as issued for the exhibition. First edition. 4to to 8vo., ephemera, folding poster, 2 facsimile ALSs, 3 colour postcards et al. Housed in the original pull off cardboard box, 31 by 26cm, printed title label to the lid, contents label to the inside. London/Eindhoven/Grenoble, Whitechapel Gallery, Van Abbemuseum, Musée de Grenoble. 1990/1. £650

Signed in ink on the top of the box 'C.Boltanski'.

49. BOSHIER (Derek). Derek Boshier.

Illustrations, First edition. Tall 4to., wrappers, text in double columns, French and English. Paris, Galerie du Centre. 1993. £250

A presentation copy, inscribed in ink on the half title page to the art critic David Sylvester 'For David - Derek October 1993' Over the inscription an original drawing after one of the illustrations in the text, 'K.K.K.', the drawing adapting the three Ks as jackboots marching towards a city by moonlight. Loosely inserted a 2 page ALS on A4 paper to Sylvester, announcing Boshier's return to England, reminiscing about his stay in Houston, asking Sylvester if he is still in contact there with the Menil Foundation. Also tipped in 2 different invitation cards to a 1993 Boshier exhibition at the Independent Gallery.

50. BOTERO (Fernando). Fernando Botero. Pinturas. Dibujos. Esculturas.

Illustrations. First edition. 4to., original pictorial card wrappers. Madrid, Centro de Arte Reina Sofia. 1987. £150

Text in Spanish. A presentation copy, inscribed in ink on the front free endpaper to the distinguished art historian and curator Michael Peppiatt 'A Michael Peppiatt cordialmente - Botero 87 Pietrasanta'.

Spine creased, some small wear to the extremities.

51. [BOTERO (Fernando)]. BORDA (Juan). DI MARTINO (Enzo). Botero a Venezia. Sculture e Dipinti.

Illustrations. First edition. 4to., pictorial paper boards. Venice, Art Media. 2003. £150

Boldly inscribed in ink on the front free endpaper 'A Louise Hallett, Botero'. Louise Hallett, formery a gallerist, became an expert on art and insurance.

Top board just creased, back board slightly finger marked.

52. BOTERO (Fernando). SGARBI (Vittorio). Botero a piazza signoria.

Illustrations. First edition. 4to., pictorial card wrappers. Florence, Pagliai. 1999. £250

Text in Italian. A presentation copy, inscribed in ink on the front free endpaper 'To Louise, Botero 2002', the inscription enclosing a large drawing of a characteristically plump bird on the wing. Louise is Louise Hallett, former gallerist, and art insurance specialist.

53. [BOURGEOIS (Louise)]. WEIERMAIR (Peter) editor. Louise Bourgeois.

Illustrations. First edition. Small 4to., cloth, dust jacket. Frankfurt, Edition Stemmler. 1989. £150

A presentation copy, inscribed in ink by the artist on the front free endpaper 'To Matthew, Amicament. Louise. may day 1990'.

Top corner of the text block dampstained, dust jacket with some nicks to the edges.

54. BRANDT (Bill). HAWORTH-BOOTH (Mark). Shadow of Light.

Black and white photographic illustrations. Second revised edition. Large 4to., cloth, pictorial dust jacket. London, Gordon Fraser. 1977. £250

Inscribed in ink on the title page 'Bill Brandt 16th January 1981'. First published in 1966, with an introduction by Cyril Connolly, reprinted here. Dust jacket chipped along the top edge with one small tear.

55. [BRAQUE (Georges)]. FUMET (Stanislas). Braque.

Illustrations. First edition. 4to., cloth, dust jacket, housed in a custom made folding box. Paris, Les Éditions Braun. 1945. £450

Couleurs des Maitres series. A presentation copy to Frank MacEwen, inscribed in ink on the second front free endpaper 'Pour MacEwen Amicalement G Braque Paris le 11 Mai. 1946'. Frank MacEwen, artist and expert on African art, knew Braque, and many of Braque's contemporaries, from his days studying art history at the Sorbonne in Paris.

Dust jacket lacking the spine, a few tattered remnants thereof loosely tipped in at the front.

56. [BRAQUE (Georges)]. LEJARD (André). Braque.

Illustrations. First edition. Small 8vo., pictorial wrappers, housed in a custom made folding box. Paris, Fernand Hazan. 1949. £750

A presentation copy, inscribed in ink on the title page 'A Martian. avec mes amitiés G Braque', below the inscription an original pen sketch of an artist's palette and brushes.

57. BRASSAÏ. Les Artistes de ma Vie.

Black and white photographic illustrations. First French edition. Tall 4to., cloth, pictorial dust jacket. Paris, Denoël. 1982. £350

A presentation copy, inscribed in ink on the half title page 'Pour notre chère Juliette en toute amitié Brassai Paris. le 4 décembre 1982'.

Dust jacket nicked along the edges, torn with some loss on the top edge at the rear, lower edge at the front, small closed tear on the spine.

A Maillan.
avec mes amitiés

Braque

par

ANDRÉ LEJARD

G Braque

FERNAND HAZAN

35 et 37, rue de Seine

PARIS



58. BRATBY (John). Breakdown.

Illustrations by the author. Uncorrected proof copy of the First edition. 8vo., original brown printed wrappers. London, Hutchinson. 1960. £150

A presentation copy, inscribed in red ball point pen on the half title page 'To Bernard Kops Thank you for a fascinating interview John Bratby'. A fine association between two of the leading Kitchen Sinkers.

Spine badly creased, large tear in the centre extending on to the upper cover repaired with glue, with resultant stains, covers soiled.

59. BRATBY (John). Breakdown.

Illustrations. First edition. 8vo., cloth, dust jacket by the author. London, Hutchinson. 1960. £750

Original self-portrait pencil drawing, protected by tissue, to the front free endpaper, the artist standing at an easel, brush in one hand, the other in a pocket, discarded paint tubes at his feet, signed 'John Bratby December 60', a self-portrait in a self-portrait, 'Breakdown' being a largely autobiographical novel.

Dust jacket nicked and torn at the edges, with some loss on the lower cover, the folds rubbed.

60. [BRATBY (John)]. CLUTTON-BROCK (Alan). John Bratby A.R.A.

Illustrations. First edition. Square 8vo., cloth spine gilt, over glazed pictorial boards. London, Studio Books. 1961. £80

A presentation copy, inscribed in ink on the front free endpaper 'To Roy Plomley With Every Good Wish John Bratby 7 February 1979'. Roy Plomley interviewed Bratby in 1964 for his BBC radio programme 'Desert Island Discs'.

Back cover slightly scratched.

61. [BRATBY (John)]. CLUTTON-BROCK (Alan). John Bratby A.R.A.

Illustrations. First edition. Oblong 8vo., pictorial glazed board, cream cloth spine lettered in gilt. London, Studio Books. 1961. £60

A presentation copy, inscribed in ink on the front free endpaper 'To Ray Holmes. 4. Sept 1970 With Good Wishes. John Bratby', also signed beneath the inscription 'W. Raymond Holmes'. Holmes was a painter, who ran a gallery in Falmouth.

Extremities rubbed, the covers and spine soiled.

62. [BRAUNER (Victor)]. JOUFFROY (Alain). Brauner.

Illustrations. First edition. Small 8vo., pictorial wrappers, tissue dust jacket, uncut, housed in a custom made box. Paris, Le Musée de Poche. 1959. £350

Text in French. Bound in before the half title a small card with an ink drawing of a face, inscribed 'Victor Brauner 27.12.1959'. Signed by the author Alain Jouffroy under the drawing, the name 'Victor' added in ink to the front cover, showing through to the front free endpaper.

- 63. BUCHER (Carl). Exhibition Catalogue.**
 Illustrations. First edition. 4to., wrappers. Zürich, Kunsthaus. 1975. £50
 Text in English and German. Inscribed in ink on the acknowledgments page 'for Andrew Wilton with love and best wishes Carl Bucher'.
- 64. [BUFFET (Bernard)]. Bernard Buffet. Paris.**
 Illustrations. First edition. 16mo., wrappers, housed in a custom made folding box. London, Methuen Little Library of Art. 1961. £150
 Inscribed in ink on the half title page 'Amicalement Bernard Buffet'.
- 65. [BUFFET (Bernard)]. BERGÉ (Pierre). Bernard Buffet.**
 Illustrations. First trade edition. Tall 4to., quarter cloth over grey boards, pictorial laminated dust jacket. Geneva, Pierre Cailler. 1958. £250
 A presentation copy, inscribed ink on the half title page 'Pour Monsieur Hector Escoboza en souvenir amical Bernard Buffet Le 3 Avril 1958'.
 Rear hinge just cracked, front endpapers stained opposite the inscription, dust jacket pasted to the spine, very creased therefore, the laminate with a few tears.
- 66. [BUFFET (Bernard)]. DRUON (Maurice). Bernard Buffet.**
 Photographs by Luc Fournol. First edition. 4to., cloth, pictorial dust jacket. Paris, Hachette. 1964. £150
 Inscribed in ink by the artist on the half title 'en souvenir amical Bernard Buffet 1 9 64', under which is an inscription by the artist's wife, the actress Annabel Schwob, 'Thank you for being so kind- Friendly yours Annabel Buffet'. Ownership stamp of the photographer Eve Arnold 'Eve Arnold Magnum' above the first inscription.
 Covers a touch soiled along the edges, dust jacket with a few small nicks.
- 67. CALDER (Alexander). Autobiographie.**
 3 double page original lithographs, illustrations. First French edition. Large square 4to., cloth, pictorial dust jacket, slipcase. Paris, Maeght Editeur. 1972. £1,000
 Translated by Jean Davidson. A presentation copy, inscribed in ink on the front free endpaper 'to John Curtis, in his doghouse, greetings, + good wishes Sandy Calder 16 Mai 1973 Saché'. John Curtis was a distinguished art director at Penguin and Weidenfeld and Nicolson, and Chairman of the Double Crown Club.
 Dust jacket sunned, one small tear on the top lower margin.

- 68. [CALDER (Alexander)]. RAGON (Michel). Calder. Mobiles and Stables.**
 Illustrations. First edition. 16mo., wrappers, housed in a custom made folding box.
 London, Methuen Little Library of Art. 1967. £150
 Signed by the artist on the front cover with his monogram, in ink.
 Small stain on front cover from old price sticker.
- 69. CARO (Anthony). BARKER (Ian), editor. Caro at the Trajan Markets Rome.**
 Illustrations. First edition. Large square 4to., cloth, pictorial dust jacket. London,
 Lund Humphries. 1993. £75
 A presentation copy, inscribed in ink on the title page 'for Alistair and Joan with
 warm memories of days in the sun and nights beneath the moon! Anthony Caro
 10 December 1993'.
- 70. CARTIER-BRESSON (Henri). Dessins 1973-1981.**
 Illustrations. First edition. 4to., original pictorial wrappers. Paris, M.A.M. 1981. £150
 A presentation copy, inscribed to Ernst Gombrich on the title page 'a Monsieur
 Gombrich avec mon souvenir le meilleur et toute mon admiration. Henri Cartier-
 Bresson'. Gombrich and Cartier-Bresson collaborated on *Tête à Tête*, a book of
 portraits.
 Covers sunned, rubbed on the extremities.
- 71. CARTIER-BRESSON (Henri). Henri Cartier-Bresson: Photographer.**
 Black and white photographic illustrations. First US edition. Large square 4to., cloth,
 lettered in gilt, title blind-stamped on the upper cover, pictorial dust jacket. Boston,
 New York Graphic Society. 1979. £400
 A presentation copy, inscribed in ink opposite the half title page 'a Ruta. Très af-
 fectueusement, Henri'. Cartier-Bresson's sister married the french film critic
 George Sadoul, and after the sister's death Sadoul married Ruta, the recipient of
 this gift.
 Dust jacket frayed along the edges, the turn-ins yellowing, offsetting to the
 endpaper, fore edge finger-marked.
- 72. CARTIER-BRESSON (Henri). Zeichnungen.**
 Illustrations. First edition. Square small 4to., original pictorial wrappers, Salzburg,
 Landessammlungen Rupertinum. 1985. £150
 Exhibition catalogue, text in German. A presentation copy, inscribed in ink to
 Ernst Gombrich on the title page 'au Professeur Gombrich avec mon admiration
 et mon souvenir le meilleur Henri Cartier-Bresson'. Rather unfairly Cartier-
 Bresson turns out to be a talented draughtsman.
 Covers slightly soiled.

73. CARTIER-BRESSON (Henri). GOMBRICH (Sir Ernst), introduction. Henri Cartier-Bresson, his archive of 390 photographs from the Victoria and Albert Museum.

Photographic illustrations. First edition. Large 8vo., pictorial wrappers, housed in a custom made folding box. Edinburgh, Scottish Arts Council. 1978. £250

Catalogue of an exhibition first shown at the Fruit Market Gallery, Edinburgh. A presentation copy, inscribed in ink opposite the title page to a fellow photographer 'pour Pauline Johnson cordialement Henri Cartier-Bresson'. Pauline Johnson studied photography in Edinburgh at Napier Technical College.

Covers slightly browned, a touch grubby.

74. CARTIER-BRESSON (Henri). SCIMÉ (Giuliana). L'Immaginaire d'Après Nature. Disegni, dipinti, fotografie, documentari.

Illustrations. First edition. Square 4to., original printed glossed wrappers, housed in a custom made folding box. Milan, Padiglione d'Arte Contemporanea. 1983. £150

Text in Italian. A presentation copy, inscribed in ink on the half title page 'au Professeur Ernst Gombrich avec mon admiration et mon amical souvenir Henri Cartier-Bresson'.

75. CASSON (Sir Hugh). Diary.

Illustrations by the author. Second edition. Large 8vo., cloth, dust jacket. London, Macmillan. 1981. £180

A presentation copy, inscribed in ink on the half title page to Lady Fermoy, longtime Woman of the Bedchamber to Queen Elizabeth the Queen Mother, 'For Ruth with love. Sandringham Aug 1st 1982 Hugh Casson', with an original pen and ink sketch of the artist in his chair, wearing a large hat, next to an imposing building, sketching the trees in front of him, two ducks in attendance.

76. [CASTILLO (Jorge)]. TORROELLA (Rafael Santos). Jorge Castillo. Seis Constantes de su Pintura.

Illustrations, folding index. First edition. Square 8vo., cloth, pictorial dust jacket. Barcelona, Galeria Joan Prats. 1978. £350

Text in Spanish. Opposite the half title is a large felt tip pen drawing by Castillo of a room setting, the table having human feet. Dust jacket just frayed at the extremities.

77. [CHADWICK (Lynn)]. LEVINE (Paul). The Sculptor and His World. The Artist and his Work.

Photographs by Nico Koster, illustrations. First edition. 4to., cloth, pictorial dust jacket. Leiden, Spruyt, Van Mantgem & De Does. 1988. £150

A presentation copy, inscribed in ink by Chadwick on the front free endpaper 'for Wolfgang and Jutta Lypiatt. July 22, 1989. Lynn Chadwick'. Dust jacket very slightly rubbed.

78. [CHADWICK (Lynn)]. LUCIE-SMITH (Edward). Chadwick.

Illustrations. First edition. 4to., cloth, dust jacket. Stroud, Lypiatt Studio. 1997. £150

A presentation copy, inscribed in ink on the front free endpaper 'for Dennis. Lynn 9.12.97', Dennis being Dennis Farr, art historian and co-author of a monograph on Chadwick.

79. CHAGALL (Marc). Ma Vie.

Traduit du russe par Bella Chagall. Préface d'André Salmon. Illustrations. First edition, limited to 1474 copies. 8vo., original tan wrappers, lettered in black, with self-portrait to upper cover, uncut, in a folding box printed with reproductions of the covers. Paris, Librairie Stock. 1931. £650

A presentation copy, inscribed in black ink by the artist on the front free endpaper 'A Monsieur R.H. Wilenski avec mes meilleurs vœux. Marc Chagall Paris 1936-1937'. Wilenski was an art historian, most famous for *The Modern Movement in Art*, in which he argues that the best modern art follows seamlessly in the tradition of Western art from the Renaissance onward. He wrote the introductions for several of Chagall's exhibitions in Great Britain.

An excellent copy, with some small rubbing to the spine.

80. [CHAGALL (Marc)]. GOLDSTEIN (Chaja). Chagall. Exhibition catalogue.

Illustrations. First edition. 8vo., original pictorial wrappers, housed in a custom made folding box. Stedelijk Museum. 1947. £200

Text in Dutch. Inscribed in ink on the title page 'Marc Chagall 16/7 1956'.

Back cover spotted.

81. [CHAGALL (Marc)]. MATHEY (François). Marc Chagall 1918-1939.

Illustrations. First edition. 16mo., wrappers, housed in a custom made folding box. London, Methuen Little Library of Art. 1960. £100

Signed in ink on the half title page 'Marc Chagall 1974'. Back cover creased, a touch dusty.

82. CHIANG YEE. The Silent Traveller. A Chinese Artist in Lakeland.

Illustrations. Reprint edition. 8vo., cloth. London, Country Life Ltd. 1946. £80

A presentation copy, inscribed in ink on the front free endpaper 'To Sir Russell and Lady Flint with best wishes from Chiang Yee Christmas 1947', accompanied by a small inscription in Chinese characters.

83. CLARK (Kenneth). Another Part of the Wood. A Self-portrait.

Illustrations. First edition. 8vo., cloth, dust jacket. London, John Murray. 1974. £60

A presentation copy, inscribed in ink to the Pipers on the front free endpaper 'For John and Myfanwy. With much love, from K. Oct 4 74'. In this book Clark calls the Pipers 'two of the most completely humanised people I have ever known'.

Title page slightly spotted, dust jacket with a few small nicks to the edges.

84. COLLINS (Cecil). In the Solitude of this Land.

Original autolithograph frontispiece, signed in pencil. First edition, limited to 100 copies. 8vo., original grey wrappers, stitched as issued. Ipswich, Golgonooza Press. 1981. £100

Tipped in a single leaf printed advert for the Golgonooza Press. Extremities very slightly nicked.

85. COLLINS (Cecil). The Vision of the Fool.

Illustrations by the author. First edition. Tall 8vo., cloth, dust jacket. London, Grey Walls Press. 1947. £150

Signed in ink by the author on the front free endpaper 'Cecil Collins London. May 27th 1959', below which the author has copied out two stanzas from Baudelaire's *Correspondances*. Tipped in two postcards, one reproducing Collins' *Portrait of the Artist and his Wife*, the other a photograph of a couple leaning on a church gate, said by a previous owner to be Collins and his wife Elizabeth.

Spine creased, the gilt faded at the tail, a few spots to the upper cover, the dust jacket torn across the top cover, crudely repaired, tears to the lower cover with some loss, torn at head and tail of spine.

86. CRUIKSHANK (George). George Cruikshank's Fairy Library. Hop-O'-My-Thumb. Jack and the Bean-Stalk. Cinderella. Puss in Boots.

Pictorial title page and 24 etched plates by Cruikshank. Reprint. 8vo., original red pictorial cloth gilt, ruled in black. London, Bell and Daldy. [1870]. £350

A presentation copy, inscribed in ink on the front free endpaper 'To Mrs William H. Budgett with the kindest regards of Mr. and Mrs. George Cruikshank in the hope that the "Fairy Tales" will amuse her dear children, May 5th 1873'.

Re-backed in new red cloth, the old spine laid down, new endpapers, the old

spine with considerable loss at the tail, corners bumped, covers spotted, some small foxing to some of the plates. 'Cinderella' and 'Puss in Boots' lack the list of illustrations leaf.

87. DALI (Salvador). *Le Mythe Tragique de L'Angelus de Millet. Interpretation "paranoiaque-critique"*.

Numerous illustrations in colour and black and white. First edition. 4to., original beige cloth, octagonal title panel to upper cover outlined in blue, woven cloth tie and metal buckle, housed in a custom made folding box. Paris, Jean-Jacques Pauvert. 1963. £2,500

A presentation copy, inscribed in ink across the title page opening 'Pour Christine [illegible, possibly Vaclasmy] Dali 1963', over the signature a small stylized drawing of a girl skipping, a common motif in Dali's work. Cloth with a few endemic spots.

88. DALI (Salvador). *The Secret Life of Salvador Dali*.

Illustrations. First US edition. Large 8vo., black cloth, printed paper label to spine, pictorial panel to upper cover, pictorial dust jacket. New York, Dial Press. 1942. £1,200

A presentation copy, inscribed in ink on the half title page 'Pour Monsieur et Madame Silvain S. Brunschwing Souvenir des epidermes des pianos de Monterey Amicalement Salvador Dali 1942', alluding to p.393 '...which will allow me to shuffle off and completely detach myself from the prison of my old skin, exactly as snakes do, and as those flexible pianos imagined by Dali also do, when toward the end of certain transparent October days they leave hanging all along the rocks of the beach of Monterey the torn shreds of their old lyrical epidermis'.

Dust jacket nicked and torn along the margins, closed tear over the titling on the spine of the jacket. Old newspaper review tipped in at rear, book label of Village Bookshop, Carmel, Ca. to rear pastedown.

89. [DAVIE (Alan)]. PINTO de ALMEIDA (Bernardo). *Alan Davie*.

Illustrations. First edition, limited to 500 copies. Tall 4to., pictorial grey paper boards over dark grey cloth spine. Porto, Galeria Santos. 1994. £75

Signed by the artist on the front free endpaper. Invitation card to the vernissage tipped in.

90. DE CHIRICO (Giorgio). *Hebdomeros*.

First edition, limited to 2500 copies on Alfa Mousse Navarre. 8vo., original pale yellow wrappers, uncut, pictorial dust jacket, housed in a custom made folding box. Paris, Éditions du Carrefour. 1929. £650

Published simultaneously with an edition of 288 numbered copies on Hollande. Tipped in the small visiting card of the English painter Paule Vézelay (born

Marjorie Watson-Williams), inscribed on the reverse by the artist 'Giorgio de Chirico presso Signor Savonis Marina di Massa per Poveromo'.

Dust jacket torn at head of spine with some loss, a fragment glued to the spine by old clumsy repair, top margins dusty.

91. [DE CHIRICO (Giorgio)]. HELWIG (Werner). De Chirico Metaphysical Paintings.

Illustrations. First edition. 16mo., wrappers, housed in a custom made folding box.

London, Methuen Little Library of Art. 1962.

£120

Signed in ink on the half title page 'Giorgio de Chirico'.

92. [DE CHIRICO (Giorgio)]. PORCELLA (Antonio). Giorgio de Chirico.

Illustrations. First edition. 4to., pictorial wrappers, housed in a custom made folding box. Rome, Galleria Ca' d'Oro. 1973.

£200

A presentation copy, inscribed in ink on the front free endpaper to the former BBC producer and writer Peter Adam 'a Peter Adam Giorgio de Chirico'.

Some slight browning to the text, extremities slightly rubbed, back cover dusty.

93. DE KOONING (Willem). HESS (Thomas B.). Drawings.

Numerous illustrations in colour and black and white. Edition limited to 150 copies signed, this number 25, on Velin Cuve B.F.K. Rives paper. Folio, yellow cloth lettered in black, slipcase. A Paul Bianchini Book, Lausanne, Editions de Massons. 1972.

£850

With an introductory poem by Kenneth Koch. Covers with some soiling, the slipcase more soiled and spotted.

94. [DELAUNAY (Sonia)]. DELAUNAY (Robert). FRANCASTEL (Pierre), editor. Du Cubisme a l'Art Abstrait.

Illustrations. First edition. 8vo., original printed wrappers, uncut, decorative dust jacket after Robert Delaunay, housed in a custom made folding box. Paris,

S.E.V.P.E.N. 1957.

£350

A presentation copy from the author's wife Sonia and the editor, inscribed in ink on the front free endpaper 'à Jacques Lassaigne, amical hommage Pierre Francastel', underneath inscribed 'Amical Souvenir de Sonia Delaunay'. Tipped in 5 pages of an essay on art, unconnected to this book, (3 typed, 2 ms) possibly by the recipient Jacques Lassaigne, an art historian who edited among others a book on the tapestry designs of Sonia Delaunay.

Dust jacket rubbed, badly torn on the spine fold and the front turn-in, over enthusiastically repaired with tape, now browned, top margin similarly taped, the head of the spine repaired with clear tape, spine spotted and worn, title added in pencil.

95. DELAUNAY (Sonia). HOOG (Michel). Exhibition Catalogue.

Three coloured plates. First trade edition preceded by an edition limited to 250 copies. 8vo., original printed wrappers, housed in a custom made box. Zurich and London, Gimpel & Hanover and Gimpels Fils. 1965. £150

Tipped in an autograph postcard from Delaunay to the art critic Norbert Lynton, 15-1-68, in French, apologizing for the delay in responding to an article sent by Lynton, of which she approves, asking him to visit on his next journey to France. Also tipped in 8 newspaper photographs, some stamped on the reverse 'The Guardian', with annotations by Lynton and others, the catalogue with a few annotations by Lynton.

The postcard browned, the catalogue with a few small scratch marks.

96. [DIX (Otto)]. LÖFFLER (Fritz). Otto Dix Leben und Werk.

Illustrations. First edition. 4to., original cloth lettered in red and black. Dresden, Verlag der Kunst. 1960. £400

Text in German. A presentation copy, inscribed by Dix to the Dutch artist Paul Citroen on the half title 'Herr Citroen zur freundlichen Erinnerung April 1964 Otto Dix'. Tipped in a TLS from one Ridderbos to Citroen, in Dutch, and a small collection of ephemera, including two small Dix exhibition catalogues. Citroen ran a private art school in Amsterdam to which he invited his friends as visiting teachers, which for a while before the war acted as a haven for many persecuted German artists. There exists a fine pencil portrait of Dix by Citroen, drawn in 1964, now in the Museum de Fundatie, NL.

97. DORR (Nell). Of Night and Day.

Black and white photographic illustrations. First edition. Oblong 4to., quarter blue cloth over photographic boards, pictorial dust jacket. Greenwich, New York Graphic Society. 1968. £75

A presentation copy, inscribed in ink on the advert leaf 'for Yehudi Menuhin and his wife Diana - Together you give a great gift - My heart is filled with overflowing - along with the whole world - Gratefully - Nell Dorr. Feb 20, 1973 Washington - Connecticut'. Menuhin printed book label to the front pastedown.

Dust jacket nicked at the corners.

98. DRESSER (Christopher). The Art of Decorative Design.

28 chromo-lithographed plates, illustrations to the text. First edition. 8vo., original red cloth, blocked in gilt on the upper cover, repeated in blind on the lower cover, spine lettered and blocked in gilt. London, Day and Son. 1862. £1,800

Signed 'CW Dresser' on the title page. Bookplate and Library label to the front pastedown of Charles Edward Fewster, member of a famous family of paint manufacturers in Hull, expert numismatist, and owner of a considerable library of

books on decorative art and design. The Victoria and Albert Museum owns two albums from Fewster's collection filled with examples of Dresser's work.

Spine recently strengthened with the original endpapers re-laid, these slightly bubbled, spine faded with some small loss of the gilt, covers spotted, corners bumped.

99. DRYSDALE (Russell). MARSHALL (Jock). Journey Among Men.

Illustrations. First edition. 4to., quarter red buckram over green buckram boards, pictorial dust jacket. London, Hodder and Stoughton. 1962. £60

A presentation copy, inscribed in ink on the front free endpaper 'For Jim who painstakingly lugged this all over Queensland with fire and fervour. Blessings from Russell Drysdale'.

Top and fore edges lightly foxed, dust jacket creased on lower cover, lightly soiled.

100. [DUBUFFET (Jean)]. LIMBOUR (Georges). TABLEAU BON LEVAIN A VOUS DE CUIR LA PATE.

Tipped in coloured plates, black and white illustrations by the artist. First French edition, limited to 1000 numbered copies, this number 474. 4to., original pale grey linen folded over card wrappers, black title panel printed in white to upper cover, pictorial dust jacket after a design by the artist, original slipcase with folding flap, housed in a custom made folding box. Paris, René Drouin. 1953. £400

A presentation copy, inscribed in ink on the half title page 'Avec le plus amical salut de Jean Dubuffet à Julie Lawson avril 55'. A further 1000 copies were printed with additional English text for the US market.

Top edge foxed, dust jacket just nicked at head of spine, faint tape marks to lower cover.

101. [DULAC (Edmund)]. NAUMANN (Hans). Die Minnesinger.

Illustrations. First edition. Slim 8vo., decorative paper boards. Insel-Bücherei Nr. 450, Leipzig, Insel-Verlag (1931). £50

Text in German. Inscribed in ink on the front free endpaper 'to Salome & Lovat this handsome tribute from Edmund Dulac Xmas 1935'.

Boards lightly rubbed, some foxing.

102. DUNOYER DE SEGONZAC (André). GENEVOIX (Maurice). Dunoyer de Segonzac. Art et Style 56.

Illustrations. First edition. Oblong 4to., quarter cloth over paper boards, lettered in red. Paris, Art et Style. [1960]. £80

Text in French. A presentation copy, inscribed in ink on the half title page to the former President of the Royal Academy 'Pour Sir Gerald Kelly En très cordial et

sympathique Hommage André Dunoyer de Segonzac Dec 1960'.
Corners bumped, covers soiled.

103. [EHRlich (Georg)]. TIETZE-CONRAT (Erica). Georg Ehrlich.

Illustrations. First edition. 4to., cloth, dust jacket. London, B.T.Batsford. 1956. £80

Signed in ink on the front free endpaper 'Georg Ehrlich London, 1956'. Dust jacket with tear to lower panel, some small loss.

104. EMETT (Rowland). New World for Nellie.

Illustrations and pictorial endpapers by the author. First US edition. 4to., cloth, dust jacket. New York, Harcourt, Brace and Company. 1952. £100

A presentation copy, inscribed in ink opposite the title page 'For H.W.Fairbairn, with best wishes from Rowland Emmett July 1968.'. Dust jacket price-clipped, just nicked at head and tail of spine, slightly soiled.

105. EPSTEIN (Jacob). Catalogue of Collection (sic) of Sculpture in Bronze by Epstein and exhibition of Paintings by Contemporary British Artists.

12 black and white tipped-in plates of Epstein Bronzes. First edition. 8vo., cloth, lettered in gilt. Manchester, Cloister Press. 1943. £80

Signed in ink by Epstein opposite the title page. Epstein contributes the preface. The exhibition took place at the showroom of the Lakeland Garage, Windermere.
Covers faded, mark on upper cover from former label, now absent.

106. EPSTEIN (Jacob). Let there be Sculpture. An Autobiography.

Illustrations. First trade edition. Large 8vo., cloth, dust jacket. London, Michael Joseph. 1940. £100

A presentation copy, inscribed on the half title 'To [indecipherable] from Jacob Epstein Nov.28.1940.'

A good copy, the dust jacket with a few nicks and tears to the edges, some small soiling.

107. [ERICKSON (Arthur)]. IGLAUER (Edith). Seven Stones. A Portrait of Arthur Erickson, Architect.

Illustrations. First edition. Oblong 4to., cloth, pictorial dust jacket. Madeira Park, British Columbia/ Seattle, Harbour Publishing/ University of Washington Press. 1981. £75

Signed in ink on the title page 'Arthur Erickson 10/81'. Erickson, a Canadian architect, was responsible for some of the re-modelling of downtown Los Angeles.

Dust jacket torn and worn along the edges, substantial loss to the back.

108. ERNST (Max). Écritures.

Illustrations. First edition. Large 8vo., original decorative paper boards, lettered in black. Paris, Gallimard. 1970. £850

A presentation copy, inscribed by the author in green ink on the half title 'pour Mary McCarthy Max Ernst', with a characteristic figure drawing between the two names. McCarthy famously caricatured Ernst's former wife Peggy Guggenheim as Miss Grabbe in her short story *The Cicerone*.

Text in French, no dust jacket, a fine copy with the faintest finger marking to the lower edge corner.

109. ERNST (Max). Exhibition Catalogue.

Illustrations. First edition. Small square 4to., original pictorial wrappers, housed in a custom made folding box. London, Institute of Contemporary Arts. 1961. £150

Signed in ink by Ernst at the foot of the title page. Tipped in is the folding printed list of exhibits.

Small tear to back cover, spotted.

110. ERNST (Max). Oeuvres de 1919 à 1936.

Portrait frontispiece by Man Ray, illustrations. First edition. 4to., rebound in quarter blue morocco, gilt, over patterned paper boards, the paper from the Curwen Press, the original pictorial wrappers bound in, t.e.g. Paris, Cahiers d'Art. 1937. £500

Texts by a plenitude of twentieth century avant-garde writers, among them Breton, Eluard, Claude Cahun, Aragon, Tzara and so on. A presentation copy, inscribed in ink on the half title page 'À A. Zwemmer très sympathiquement, Max Ernst'. Arnold Zwemmer was one of the great art booksellers of the last century, who travelled all over Europe buying for his shop in the Charing Cross Road.

111. [ERNST (Max)]. BOUSQUET (Joe). TAPIÉ (Michel). Max Ernst.

Illustrations, one folding. First trade edition. 4to., original pictorial wrappers lettered in red, housed in a custom made box. Paris, René Drouin. 1950. £1,200

A fine association copy, inscribed in ink on the front free endpaper 'A Man Ray, à Juliet, amitié transatlantiques Max Ernst'. Max Ernst married Dorothea Tanning in Beverly Hills in 1946 in a double ceremony with Man Ray and Juliet. There is a famous photograph by Florence Homolka of the four wrapped around each other.

Back cover creased and soiled, upper cover browned at the margins, spine very cracked with some loss.

112. ERNST (Max). ELUARD (Paul). Misfortunes of the Immortals.

Illustrations. First edition in English, limited to 610 copies, of which 110 copies are on Strathmore Rag Paper, in special covers, printed on white and pink paper, and signed by Max Ernst, this is copy number 10. 4to., original paper boards, lettered in black, illustration to the upper board under acetate, under a cut out panel, uncut, housed in a custom made folding box. New York, The Black Sun Press. 1943.

£1,200

A presentation copy, inscribed by Ernst in ink on the title page 'To Kenneth MacPherson, qui m'a aidé à traverser l'Atlantique à la nage. Très cordialement. Max Ernst'. MacPherson, a film maker, was married to the writer Bryher, and editor of the film journal 'Close Up'.

Boards severely faded, large stains to both boards, hinges cracked, spine lacking last 5 cms.

113. [ERTÉ]. SPENCER (Charles). Erté.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. London, Studio Vista. 1970.

£100

A presentation copy, inscribed in ink by the artist to the painter Derek Hill on the title page 'To Derek Hill with kindest regards Erté 23-6-80'. Derek Hill, in addition to being a fine painter, was a discerning collector of art and amassed a distinguished collection.

Top board badly dampstained, lower board dampstained along the lower edge, dust jacket torn after contact with the damp.

114. EURICH (Richard). Richard Eurich, R.A. A Retrospective Exhibition.

Illustrations. First edition. Small square 4to., wrappers. Bradford, Bradford Galleries and Museums. 1980.

£50

A presentation copy, inscribed in ink on the title page 'To Roger Thornton. Best wishes from Richard Eurich. 1980'.

Very slightly rubbed on the extremities.

115. EVANS (Walker). KIRSTEIN (Lincoln). American Photographs.

Eighty seven black and white photographs. First edition, limited to 5000 copies. Square 8vo., original black cloth, single blind rule to upper cover, printed paper label to spine, printed dust jacket, folding chemise, housed in a folding black cloth box, with a black morocco spine, raised bands, single gilt rules over under the bands, black morocco label lettered in gilt. New York, Museum of Modern Art. 1938.

£2,500

Lacks the errata slip and the wraparound band. A presentation copy, inscribed in ink to a fellow photographer, Douglas Glass, on the front free endpaper 'To Douglas from Walker. Through the looking glass – June 1954 London – a memorable

voyage'. Loosely inserted an ALS from Evans to Glass, 1 page, 30 by 20 cm, in pencil, on rough paper, folded to envelope size, strong horizontal fold, nicked on the edges, 'Jan. 19 54 Glass, you hairy ape, I, we, Jane and I miss you and thank you for that excellent letter which shall be answered. By [illegible], the intellect, I send this greeting + love. Come back, we need you, Evans. T. Wilder calls us every day asking for you. Really! You should confine yourself!'. Also tipped in 9 negatives and 9 contact prints from them, all head and shoulders portraits of Glass by an unknown photographer, wearing a microphone, presumably being interviewed, with 2 photographs from the negatives, and a copy of Douglas Glass's 'Reflected Glory', the catalogue of his photographs exhibited in 1980 at the Rye Art Gallery.

Printed label slightly rubbed and nicked, back cover spotted, dust jacket torn at head and tail of spine with some loss, nicked and creased at the edges, lightly spotted, browned.

116. EVANS (Walker). **WYSOCKI** (Matthew), introduction. **Walker Evans. Artist-in-Residence.**

26 black and white photographic illustrations, including two portraits. First edition. Small thin square 4to., original grey card wrappers, stapled as issued, tipped in 4pp. list of exhibits. Hanover, New Hampshire, Hopkins Center, Dartmouth College. 1972.
£300

A presentation copy, inscribed in purple ink on the title page 'Louis Dean gratefully, Walker Evans'.

Lower corner of cover slightly creased.

117. FEININGER (Andreas). **Changing America.**

Black and white photographic illustrations. First edition. Quarter tan cloth over blue-grey paper boards, pictorial dust jacket. New York, Crown Publishers Inc. 1955. £120

Signed by the author on the front free endpaper 'Andreas Feininger'. Extremities lightly bumped, soiled where the dust jacket is damaged, the dust jacket badly stained and rubbed, torn and worn with some loss at head and tail of the spine.

118. [FINI (Leonor)]. **GAUTHIER** (Xavière). **Leonor Fini.**

Illustrations. First edition. Small 8vo., original pictorial card wrappers, housed in a folding box. Paris, La Musée de Poche. 1973. £120

Text in French. A presentation copy from the artist to the writer Mary McCarthy and her fourth husband the diplomat James West 'pour Mary et Jim West avec l'amitié de Leonor'. Spine vertically creased, back cover creased.

119. [FINLAY (Ian Hamilton)]. BANN (Stephen). Ian Hamilton Finlay. An illustrated essay.

With a bibliography and catalogue of works exhibited at the Scottish National Gallery of Art. Illustrations. First edition. 8vo., original pictorial wrappers. n.p., distributed by the Wild Hawthorn Press and the Ceolfrith Press. 1972. £150

Loosely inserted a 2 page TLS from Finlay to AL, the Assistant Librarian, 12 December 1972, some 430 words, asking for the favour of a review, going in to detail about the problems caused by the ephemerality of Finlay's poem cards and the difficulties of their taxonomy, with the addition in ms underneath the signature 'i.e. the bookshop and publishing scene'. Also tipped in a flyer for this book, folded.

Covers finger-marked.

120. FLINT (Sir William Russell). Pictures from the Artist's Studio.

Numerous black and white illustrations. First edition. Large 8vo., cloth gilt. London, Royal Academy. 1962. £50

Signed on the front free endpaper 'W. Russell Flint'. Covers lightly soiled, printer's label to rear pastedown.

121. [FOUJITA (Leonard Tsugoharu)]. BAUER (Gérard). REY (Robert). Foujita. L'Homme et le Peintre.

Illustrations. First edition. Square 8vo., pictorial wrappers, housed in a folded card sleeve and a custom made folding box. Paris, Les Cahiers de la Peinture. 1958. £500

Signed in ink 'Leonard Foujita' opposite the illustration of the artist's painting 'Maternité', underneath an original pen and ink drawing in blue and yellow of a butterfly. Pencil correction to the measurements in the description of 'Maternité'.

Inner hinges broken, barely holding, spine torn at head and tail with some loss, covers grubby.

122. [FREEDMAN (Barnett)]. MAYNE (Jonathan). Barnett Freedman.

Portrait frontispiece and other black and white illustrations. First edition, large 8vo., light blue cloth. London, Art and Technics. 1948. £150

A presentation copy, inscribed in ink on the front free endpaper 'for Griselda & John Lewis Barnett Freedman. 1953'. The typographer John Lewis, and Griselda Lewis, designer, and collector of English pottery, and Freedman enjoyed a long friendship.

123. [FREEDMAN (Barnett)]. MAYNE (Jonathan). Barnett Freedman.

Portrait frontispiece and other black and white illustrations. First edition. Large 8vo., light blue cloth. London, Art and Technics. 1948. £80

A presentation copy, inscribed in ink on the front free endpaper 'To Harry and [illegible] + Edna with kind regards from Barnett Freedman'.

Front inside hinge just starting, both lower margins of the boards ink stained, extending to the lower edge of the text block, stamp of the Times Book Club on the rear pastedown.

124. FREUD (Lucian). 'Heads above the rest'

Autograph postcard signed, 15 by 10.5 cm, to the art critic Richard Dorment, in the original envelope, addressed to Dorment at the Daily Telegraph, franked 19 Sep 2001, inscribed in ink 'Heads above the Rest What a really good essay. Lucian Freud'. 2001. £1,200

The postcard is a colour reproduction of Goya's *Corral de locos*. Freud has written across the short end of the postcard, the signature falling away down the margin, and refers to a review by Dorment of Frank Auerbach's show 'Paintings and Drawings 1954-2001' at the Royal Academy. Freud and Auerbach were life-long friends, Freud owning what may have been the best collection of Auerbach in private hands, which was shown at Tate Britain in 2014. There exists a fine photograph of the two artists seated in the Cock Tavern in Smithfield in 2002, both roaring with laughter.

125. FROST (Terry). Six Decades.

Illustrations. First edition. 4to., wrappers. London, Royal Academy of Arts. 2000.

£200

A presentation copy, inscribed in ink on the title page 'For Richard Terry Frost', accompanied by a sketch of alternating shark's fins along a line.

The inscription smudged on the sketch, a few ink spots.

126. [FROST (Terry)]. LEWIS (David). Terry Frost. A personal narrative.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. London, Scolar Press. 1994. £1,500

A presentation copy, inscribed on an original drawing by Frost pasted opposite the half title page, 'To Dennis and Diana with thanks for your wonderful support Terry Frost 95', the drawing in different coloured crayons, of two boats in the sea below the sun, six coloured circles to the edge, one of the boats lettered PZ.DD, a playful reworking of one of Frost's PZ-SS series of etchings, substituting the initials of the art historian Dennis Farr, who wrote introductions to some of Frost's exhibition catalogues, and his wife Diana. Tipped in a 4 page ALS from Frost to Farr Jan 8.95, complaining about the way he has been treated by his pub-

Heads above the Rest

What a really

good essay

Lucian Frenk

FRANCISCO DE GOYA [1746-1828]
Corral de locos, 1793-94
Hojalata, 43,5 x 32,4 cm
MEADOWS MUSEUM, DALLAS

lishers, and exchanging garden gossip, with a ps 'If you don't like the dwg don't put it in + I'll sign the book for you later we are bound to meet sometime'.

The drawing with a vertical crease from folding.

127. FRY (Roger). A Sampler of Castile.

Illustrations. First edition, limited to 550 numbered copies, this number 404. 4to., quarter cloth over pictorial boards, dust jacket repeating the design on the boards, fore and bottom edges untrimmed. Richmond, published by Leonard and Virginia Woolf at the Hogarth Press. 1923. £650

A presentation copy, inscribed in ink on the recto of the limitation statement 'Mrs. John Laird from Roger Fry in memory of Bozandrigh and a most delightful reception in Aberdeen. July. 1929.', the recipient the wife of the philosopher John Laird, who taught at Aberdeen University from 1924 onwards.

Rear board lightly soiled, front board spotted at the top edge by the head of the spine, dust jacket grubby, rubbed and worn on the edges, large closed tear on the rear panel, tears to the head and tail at the spine with some loss.

128. FRY (Roger). Flemish Art.

Illustrations. First edition. 4to., original quarter cloth over pictorial paper boards, pictorial dust jacket, repeating the cover design. London, Chatto and Windus. 1927. £200

A presentation copy, inscribed in ink on the front free endpaper 'To Auguste Bréal, his friend Roger Fry July. 1927'. Bréal was a painter and author, who studied oriental languages at Christs Church College Cambridge and was an early supporter of Henri Matisse.

Covers spotted around the margins, the dust jacket spotted, torn and frayed along the top edge, with occasional loss.

129. GABO (Naum). READ (Herbert). MARTIN (Leslie). Constructions, Sculpture, Paintings, Drawings, Engravings.

Illustrations. First English edition. 4to., cloth, dust jacket, 3d glasses in folding container on rear pastedown, list of stereoscopic reproductions tipped in, pictorial dust jacket. London, Lund Humphries. 1957. £1,800

Lacks the folding facsimile plate. A presentation copy, inscribed in ink on the front free endpaper 'For John Read affectionately Naum Gabo Sept. 21st 1971'. John Read, the son of Herbert Read, enjoyed a long career at the BBC making films about art, Gabo being one of his subjects.

Some annotations in the text, dust jacket chipped and torn at the margins, with some loss at the top edges.

130. [GENTILINI (Franco)]. BALLO (Guido). Gentilini.

Illustrations. First edition. 4to., grey paper boards, pictorial dust jacket, slipcase.
Venice, Cavallino Publications. 1958. £150

Text in Italian. A presentation copy, inscribed in ink on the front free endpaper 'a Richard Carline con cordialità Gentilini Roma 24 giugno 1965'. Richard Carline was an English painter, official First World War artist, and expert on camouflage in the Second World War. His sister Hilda was married to Stanley Spencer.

Dust jacket torn along the edges, spine of same finger marked.

131. [GENTILINI (Franco)]. JOUFFROY (Alain). et al. Gentilini.

2 original coloured lithographs, illustrations. First edition. 4to., pictorial glazed boards. Paris, XXe Siècle. 1980. £500

A presentation copy, inscribed to a well-known art critic in ink on the front free endpaper 'a Max Wykes Joyce cordialemente Gentilini'.

Front endpapers soiled, top hinge slightly cracked.

132. GERTLER (Mark). Three books from his Library.

1. Donne (John) Poems, reprint, ed E.K.Chambers, volume 2. Small 8vo., cloth, London, Routledge. n.d.

2. Shelley (P.B.). Poetical Works, ed. Joseph Skipsey, First edition, small 8vo., cloth, London, Walter Scott. 1886.

3. Bréal (Auguste). Rembrandt a critical essay. First edition, small 8vo., red calf gilt, London, Duckworth & Co. 1902. £500

1. Inscribed in pencil on the front free endpaper 'Mark Gertler Penn Studio Rudall Crescent NW3'.

2. Signed in pencil opposite the contents leaf 'Mark Gertler'. Pencil cross next to 'Hymn to Intellectual Beauty'. Also inscribed on the half title by 'Ginny', and S.M.Wagstaff. One of these owners has coloured in some 6 of the decorative head-pieces at the beginning of chapters. One gathering loose, covers very rubbed.

3. 2 original pencil drawings to the front endpaper, one a standing figure against a dark background, opposite a seated large woman in a long skirt cradling a child. To the rear free endpaper a pencil drawing of a human figure left arm raised, the right hand holding an unidentified object. Hinges very weak, covers very rubbed, with some small loss at head and tail of spine.

The collection housed in a custom made folding box.

To D. H. & Frieda Lawrence
with Love
Mary Gettle
Xmas 1926

item 133

BARBARA HEPWORTH

for Ben, with love & every
good wish Barbara

7 to Nabert

for Ben

1926

item 162

133. GERTLER (Mark). WELLINGTON (Hubert), preface. Mark Gertler. British Artists of Today Number 1.

Illustrations. First edition. 16mo., decorative Curwen Press paper boards, tissue dust jacket. London, The Fleuron Ltd. 1925. £2,500

A fine association copy, inscribed on the front free endpaper 'To D.H. and Frieda Lawrence with Love Mark Gertler Xmas 1926'. Lawrence was a great admirer of Gertler, praising his 'articulate extremity', writing in a letter to Gertler about his masterpiece 'Merry-go-Round' 'the best modern picture I have seen: it is great and true - horrible and terrifying', echoing a phrase he used about his novel 'Women in Love': 'a terrible and horrible and wonderful novel'. Interestingly Lawrence made the comment on the painting without having seen it in the flesh, only from a print. In 'Women in Love' he used Gertler as a model for the character of the artist Loerke. They were both part of the set at Garsington, the home of Lady Ottoline Morrell, and both suffered from tuberculosis.

Tissue dust jacket chipped and torn at the head of the spine, with some loss to the back panel, the top panel torn along the lower edge, with 5 cm loss.

134. GERTLER (Mark). WELLINGTON (Hubert), preface. Mark Gertler. British Artists of Today. Number 1.

Illustrations. First edition. 16mo, decorative Curwen Press paper boards. London, The Fleuron. 1925. £450

A presentation copy, inscribed in ink on the front free endpaper 'To Beatrice from Mark Oct 5th 1927'. Most likely gifted to Gertler's friend, the Irish painter Beatrice Elvery, Lady Campbell.

Boards spotted and lightly soiled, extremities rubbed.

135. GILBERT and GEORGE. Dark Shadow. George & Gilbert the sculptors 1974.

Illustrations. First edition, limited to 2000 copies, signed. 8vo., original marbled red and black cloth lettered in gilt. London, Nigel Greenwood Inc. 1976. £450

Signed and numbered in red ink by both artists. Each cover of the edition is different, this copy with bold marbling, the edges a touch dusty.

136. GILBERT and GEORGE. The Complete Pictures 1971-1985.

Illustrations. First edition. 4to., original pictorial stiff wrappers. London, Hayward Gallery. 1986. £200

Inscribed, the names in different inks, on the front free endpaper 'Gilbert and George Hayward Gallery 1987'.

Top cover creased on one corner, spine creased.

137. GILL (Eric). Art and Manufacture. Handworkers' Pamphlets no.4.

Two wood engravings of puppets by John Beedham after designs by Eric Gill. First edition. Large 8vo., original printed wrappers, stitched as issued, housed in a custom made folding box. London, New Handworkers' Gallery. 1929. £200

A presentation copy from Gill to his daughter, inscribed in pencil on the front cover 'Joanna from E.G.', with her wood-engraved bookplate by Gill inside the front wrapper. Loosely inserted 3 ALSs, from Stanley Scott to Mrs M.E. Gill, 1 page August 1951, inquiring about the designer of the puppet engravings, from Henry Bergen to Eric Gill, 2 pages, Dec 15 1929, commenting favourably on this book, quoting Herbert Read's reaction to it, from Prudence Maufe, wife of the architect Edward Maufe, 2pp, not signed, Oct 32, full of praise for this pamphlet.

Covers dusty, top of spine and top margin torn with repair.

138. GILL (Eric). Art Nonsense and Other Essays.

Wood engraving on the title page. First trade edition. 8vo., pale blue bevelled buckram, fore and bottom edges untrimmed, lacks the dust jacket. London, Cassell and Co., Ltd & Francis Walterson. 1929. £250

Bookplate to front pastedown of Eleanor and Reginald Jebb, she the daughter of Hilaire Belloc, he an author and M.P., both co-authors of a book on Belloc. Pasted to the second front free endpaper an ALS from Gill on Pigotts notepaper, 24.2.31 to Mrs. Jebb, a few words of thanks, the letter battered and torn, clumsily repaired, tears through the text. Loosely inserted two ALSs from Gill's wife Mary, 3 pages, May 24.44, thanking Mrs. Jebb for a message and loving thoughts, some 100 words, August 20.44, some 190 words, to Mrs. Jebb, telling of family troubles 'it is sad that life is such a toil - and it really is', and 'David Jones is with us'. Also loosely inserted an autograph postcard signed to Mrs. Jebb from Fr. Vincent McNabb O.P., some 100 words, referring to Moses and the fleshpots of Egypt, possibly a coded reference to Gill. Also tipped in a single leaf, folded, from a private press edition of Pico della Mirandola.

Spine faded, covers rubbed and spotted.

139. [GOLDFINGER (Ernö)]. MÁTÉ (Major). Ernő Goldfinger.

Illustrations. First edition. Square 4to., pictorial dust jacket. Budapest, Akademiai Kiado. 1973. £300

Text in Hungarian. A presentation copy, inscribed in ink on the half title page 'for Betty and Jimmy from Ernő London 1974'. A fine association copy, presented to the distinguished Modernist architect H.T. Cadbury-Brown (known as Jimmy) and his wife Betty.

Goldfinger made a lot of enemies with his stern use of concrete, and his odourate brutalism, but his reputation has grown, his own house in Willow Road now belonging to the National Trust. It is said Ian Fleming appropriated his name for a villain in one of the Bond novels, and that Goldfinger threatened to sue.

Fleming responded by threatening to change the name to Goldprick. Cadbury-Brown was for a while Goldfinger's assistant, and helped with the design of the Willow Road house, and played a substantial role in the design of the Festival of Britain in 1951.

140. GOLDSWORTHY (Andy). Sheepfolds.

Illustrations. First edition. Small 4to., green quarter buckram over pale grey pictorial boards. London, Michael Hue-Williams Fine Art. 1996. £250

Signed in ink by the artist on the front pictorial fly leaf, above an original ink sketch of one of his balls of stacked and knotted oak sticks, with an indecipherable 7 word inscription dated 1996.

141. GOMBRICH (E.H.). The Image and the Eye.

Illustrations. First edition. Large 8vo., cloth, dust jacket. Oxford, Phaidon. 1982.

£100

Signed presentation copy, inscribed on the title page 'For John Bratby from EH Gombrich dec.1982'. Bratby, former enfant terrible of the Kitchen Sink style of English painting, has annotated a few pages in ballpoint pen, underlining words or passages, and on page 109 has some remarks to make on Gombrich's comments on portraits. Dust jacket lightly sunned.

142. [GRANT (Duncan)]. ROCHE (Paul). All Things Considered.

Portrait frontispiece. First edition. 8vo., cloth, dust jacket by Duncan Grant. London, Duckworth. 1966. £350

Signed on the front free endpaper in red ink by Duncan Grant, also inscribed in the same red ink 'Paul Roche 1978', and at the bottom of the page 'corrected by the author', with two corrections on pp. 76 and 77. Dust jacket price-clipped.

143. [GRANT (Duncan)]. ROCHE (Paul). Enigma Variations and.

First paperback edition. 8vo., original pictorial card wrappers. Gloucester, Thornhill Press. 1974. £200

Signed on the title page by Duncan Grant (who designed the front cover), and by the author 'Paul Roche 1978'. Grant spent the last few years of his life with Roche, who looked after the by now old man, until Grant died in 1978. Roche, who often modelled for Grant, was left a large part of Grant's estate. Covers lightly soiled.

144. GROPIUS (Walter). **MOHOLY-NAGY** (Laszlo). **SCHLEMMER** (Oskar).

Bauhausbücher 4. Die Bühne im Bauhaus.

Folding coloured plan, numerous illustrations. First edition. Small 4to., original pictorial wrappers after a design by Oskar Schlemmer, rebound with new endpapers in full brown crushed morocco signed Zaehnsdorf, lettered in silver, thin rule in silver at top and lower margins of the front board, the top board lettered in silver 'Ashley Dukes 50' the silver oxidised. Munich, Albert Langen Verlag. 1925. **£1,000**

A fine association copy, inscribed 'Ashley Dukes in herzlicher freundschaft zum 29.5.35. Walter Gropius und [in a different hand] Ise Gropius'.

Ashley Dukes, playwright and theatre manager, was the founder of the Mercury Theatre, and was married to the dancer and choreographer Marie Rambert. The inscription was made on his 50th birthday, presumably the binding being commissioned by Gropius for presentation. Gropius and Dukes both attended the Italian Royal Academy's Congress on the dramatic theatre in 1934. Dukes was a lifelong enthusiast for the German theatre, first travelling to Germany in 1907 for two years, and after distinguished service in the First World War returned to Germany in 1919 to study the new expressionist theatre. Gropius, the first director of the Bauhaus, left for England in 1934 and set up in private practice, but left after 3 years for the USA.

Text block crumpled as though from damp, but with no staining, the binding rubbed on the extremities.

145. GROSZ (George). **A Little Yes and a Big No. The Autobiography.**

Illustrated by the author. First edition. 4to., black buckram lettered in white. New York, Dial Press. 1947. **£350**

Translated by Lola Sachs Dorin. A presentation copy, inscribed in two different coloured inks on the front free endpaper 'To my old friend WOLF with whom I spent many a happy hour together in friendship as always George Douglaston New Year 1947'.

Lettering on the spine faded, corners bumped and rubbed, head and tail of spine rubbed.

146. GROSZ (George). **MEHRING** (Walter). **30 Drawings and Watercolors.**

Illustrations. First edition. 4to., rebound in blue buckram, author's name in gilt to upper cover. New York, Erich Herrmann. 1944. **£200**

Signed in ink by Grosz on the title page. Originally spiral bound, this copy rebound with the edges trimmed.

147. GROSZ (George). **MEHRING** (Walter). **Der Spiesser-Spiegel.**

Illustrations by the author. First edition. 4to., green cloth, lettered in gilt to upper cover, lettered in black to the spine. Dresden, Carl Reissner Verlag. 1925. **£400**

Introductory essay by the Weimar satirist Walter Mehring. A presentation copy,

inscribed in ink by the author on the title page 'Meinem Freunde Leo Finkelstein dem art-lover zum herzlichen Andenken an letztes Weihnachten in Berlin 32 George Grosz now in America'.

Spine faded, with a dent to the upper hinge, the binding a variant, more usually found in red.

148. [GROSZ (George)]. RAY (Marcel). George Grosz.

Portrait frontispiece, illustrations. First edition. Square 8vo., original card wrappers, tan dust jacket lettered in red, housed in a custom made folding box. Paris, Les Editions G.Crès. 1927. £850

A presentation copy, inscribed in pencil on the title page 'Paris 1935 June for Eve Wolff George Grosz', beside the inscription a full length pencil sketch of the Eiffel Tower at a rakish angle, a French flag at the top. Eve Wolff was a publisher, married to Kafka's first publisher Kurt Wolff.

Lacking the original spine, repaired with a new spine, the dust jacket spine missing, torn along a rear fold.

149. [GUARNIERI (Luciano)]. ANNIGONI (Pietro). Luciano Guarnieri.

Coloured and black and white illustrations. First edition, limited to 1000 copies. 4to., white rexine lettered in green. Florence, Leo S. Olschki. 1963. £150

Text in Italian. A presentation copy, inscribed in ink on the second front free endpaper 'All' amico Adrian Bury con amicizia e ricordi Luciano Guarnieri Firenze 7 giugno 1963'.

Covers rubbed and badly stained.

150. GUSTON (Philip). Exhibition Catalogue.

San Francisco Museum of Modern Art. Illustrations. First paperback edition. 4to., pictorial wrappers. George Braziller, New York. 1980. £50

A presentation copy, inscribed by the artist on the title page 'For Norbert Lynton. We have never met but I feel I know you through your excellent articles. Best. Philip Guston. N.Y.C. May '80'. Lynton was a well-known art historian and university professor.

A few pencilled corrections to the text, covers slightly browned and used.

151. HAMADA (Shoji). [LEACH (Bernard)]. Pottery.

Tipped in coloured plates, coloured and black and white illustrations. First edition. 4to., rough-weave cloth, printed paper title label., printed 12 pp. English translation, large 8vo., in wrappers, tipped in. Tokyo. Kosei-Kai Publishing Office. 1935. £2,000

Text in Japanese. A fine association copy, inscribed to Bernard Leach in brush and ink in Japanese characters on the front free endpaper 'To Leach from Hamada'. Also tipped in a printed invitation card to a private view of a joint exhibition by the two great craftsmen, held at the Beaux Arts Gallery in London,

Tuesday 16th September (no year), c. 10 by 15 cms, signed on the verso 'Bernard Leach' and 'Shoji Hamada, Mashiko, Japan', this last also signed in Japanese, with three other Japanese signatories, one of them the expert on Hamada and Japanese Pottery Soetsu Yanagi, who has also signed in both languages. Further tipped in a 4to card, with a tipped in announcement in Japanese of a Hamada exhibition. Covers bowed.

152. HAMILTON (Richard). Exhibition Catalogue. 12 March-19 April 1970.

Illustrations. First edition. Square 4to., original pictorial wrappers. London, Tate Gallery. 1970. £150

A presentation copy, inscribed in ink under the frontispiece 'Hi Ivo Richard Hamilton'

153. HAMILTON (Richard). DONAGH (Rita). A Cellular Maze.

An Inquiry through the Medium of Art aided by Film and News photographs into Dimensions...and Habitation...of Her Majesty's Prison Maze... First edition. 8vo., original cream printed wrappers. Londonderry, Orchard Gallery. 1983. £180

A presentation copy, inscribed in ink at the foot of the title page 'Happy Birthday John. 12.12.83 from Rita and Richard', the inscription being in the hand of Rita Donagh save for 'Richard' in Hamilton's hand.

Top cover spotted, showing through on to the title page.

154. HAMILTON (Richard). MORPHET (Richard), introduction. Richard Hamilton.

Self-portrait frontispiece, illustrations. First edition. Square 8vo., cloth, pictorial dust jacket. London, Tate Gallery. 1970. £150

A presentation copy, inscribed in ink on the frontispiece 'Hi Ivo Richard Hamilton'.

Dust jacket nicked on the corners, tear to fold at head of spine, just extending to the front panel.

155. [HAMILTON (Richard)]. SYLVESTER (David). Richard Hamilton.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. London, Anthony d'Offay. 1991. £120

A presentation copy, inscribed in ink on the half title 'To Edward and Agnes with love Richard', Edward and Agnes Lee being well-known collectors of modern art.

156. HARTUNG (Hans). A Retrospective Exhibition of Paintings and Drawings.

Illustrations. First edition. Tall 8vo., original pictorial wrappers. Birmingham, Birmingham Museum and Art Gallery. 1968.

£75

Corrigenda slip tipped in. Signed by the artist on the title page.

Back cover creased, both covers spotted and dusty.

157. [HARTZ (Lauritz)]. HELTOFT (Kjeld). Lauritz Hartz.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. Copenhagen, Christian Ejler's Forlag. 1992.

£50

A presentation copy from the author, inscribed in ink on the second front free endpaper to a distinguished London art dealer, 'For Robin Vousden – with all best wishes – Yours sincerely Kjeld Heltoft'. Tipped in a postcard with the author's contact details.

158. HÉLION (Jean). Maleri og Tegning 1923–1983.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. Aarhus, Aarhus Kunstmuseums Forlag. 1987.

£75

Text in Danish. A presentation copy, inscribed in ink on the title page 'for marc with affection and gratefulness Hé lion 92'.

159. HEPWORTH (Barbara). A Pictorial Autobiography.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. Bath, Adams and Dart. 1970.

£250

A presentation copy, inscribed on the title page 'Barbara Hepworth To Peggy and Jan de Graalt with every good wish Barbara Hepworth St Ives 1970'. A fine copy.

160. HEPWORTH (Barbara). Drawings from a Sculptor's Landscape.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. London, Cory Adams and Mackay. 1966.

£225

A presentation copy, inscribed in ink on the half title page 'for Fabio Barraclough with every good wish Barbara Christmas 1966'. Fabio Barraclough was a teacher at Rugby School, who became an expert on twentieth century sculpture, and was himself a member of the Royal British Society of Sculptors.

Dust jacket torn at top and bottom edges with some loss, nicked along the edges, finger marked.

161. [HEPWORTH (Barbara)]. BRODZKY (Horace). Henri Gaudier-Breszka. 1891-1915.

Illustrations. Uncorrected proof copy of the first edition. 8vo., original drab green wrappers, housed in a custom made folding box. London, Faber & Faber. 1933.

£150

From the library of the sculptor Barbara Hepworth, with her ownership inscription on the half title page. Hepworth neglected to annotate the text, but may be responsible for inking 'Breszka' boldly along the spine.

Wrappers detached, re-attached with clear tape, top cover stained and lacking one corner.

162. [HEPWORTH (Barbara)]. HAMMACHER (A.M.). Barbara Hepworth.

Illustrations. First edition. 8vo., cloth, pictorial dust jacket. London, Thames and Hudson Ltd. 1968.

£1,000

A presentation copy, inscribed in ink on the half title page by Hepworth to her former husband Ben Nicholson 'for Ben, with love & every good wish Barbara', further inscribed underneath in blue crayon by Nicholson to the art historian Norbert Lynton 'and to Norbert from Ben 1980' with an added flourish in red crayon across the inscription. Nicholson has also annotated the book, marking three of the photographs in the same red crayon with crosses, underlining again in red crayon the phrase 'the hole, introduced by Barbara Hepworth in 1931, followed by Moore in 1932, was her invention, p.24', the photograph of Hepworth standing by her sculpture 'Corinthos' he has annotated in black ink 'this enormous and most impressive', with an arrow, and on the photograph of the triplets born to Hepworth and himself he has ringed 'Rachel', arrowing it to the girl in the centre, and put an arrow pointing to 'Sarah'.

Norbert Lynton knew Nicholson for over thirty years, and contributed introductions to several exhibitions of his work, before publishing a monograph published by Phaidon in 2007.

Dust jacket torn at top fold at the head.

163. HEPWORTH (Barbara). LEACH (Bernard). On the occasion of the conferment of the Honorary Freedom of the Borough of St. Ives, Cornwall on Bernard Leach, Barbara Hepworth.

2 Volumes. Black and white illustrations. First editions. Tall 8vo., stitched printed card wrappers, housed in a printed glassine sleeve as issued. St. Ives, Borough of St. Ives. 1968.

£250

The Hepworth volume inscribed in ink inside the front cover 'Barbara Hepworth Sept. 23rd 1968', the Leach volume inscribed in ink inside the front cover 'Bernard Leach 23.IX.68'. The glassine sleeve cracked at the head of the spine, and along the lower margin at the front.

164. HERKOMER (Hubert). Autobiography.

12 photogravure plates by the artist. First separate edition, printed for private circulation. Tall 4to., half vellum gilt over embossed paper boards, red morocco label to spine lettered in gilt, t.e.g. and gauffered, other edges untrimmed. No place, no publisher. 1890. £600

A presentation copy, inscribed in ink on the title page 'To my friend Joseph Bennett March 1890', with a 3 page ALS to the same person March 28.90, presenting this book, 'what I am sending you is a reprint', explaining how the text first appeared in Louis Engels' *From Handel to Hallé* in the same year, mentioning Professor Huxley whose biography appeared in the same work, asking him to visit, giving instructions, then adding 'the dark side of my domestic life I have only told gently because it is for the eyes of my two children'. Several of the illustrations have been annotated and identified in ink by Herkomer.

Joseph Bennett was a music critic and organist, whose portrait by Herkomer is in the collection of the Royal Academy of Music.

The vellum just soiled, the embossed boards rubbed.

165. HERMAN (Josef). Drawings.

Illustrations. First edition. 4to., quarter cloth over white pictorial boards, pictorial dust jacket. London, Jonathan Cape. 1956. £50

A presentation copy, inscribed in ink on the front free endpaper 'For [illegible] this first book of my drawings Josef Herman'.

Dust jacket lightly soiled.

166. HERMAN (Josef). Paintings and Drawings.

Numerous coloured and black and white illustrations. First edition. 4to., cloth. London, Evelyn, Adams and Mackay. 1967. £150

A presentation copy, inscribed in ink on the front free endpaper 'To Mr. Eric Kaufmann with much affection Josef Herman'.

Front cover lightly spotted.

167. HERMAN (Josef). Related Twilights.

Illustrations. First edition. 8vo., cloth, dust jacket. London, Robson Books. 1975. £50

A presentation copy, inscribed by the author on the front free endpaper 'For Markus with affection from Josef Herman'.

Dust jacket worn and nicked at the edges.

168. [HERON (Patrick)]. KNIGHT (Vivien). Patrick Heron.

Illustrations. First edition. 4to., cloth. Hatfield, John Taylor. 1988.

£80

Inscribed in ink on the half title 'For David with love from Patrick Eagles Nest 10 April 1994'.

169. [HILL (David Octavius)]. Thirty Ninth Annual report of the Council of the Royal Scottish Academy.

First edition. Tall 8vo., red full hard grained morocco, richly gilt, arms of the Royal Scottish Academy in gilt on the upper cover, bevelled boards, a.e.g. Edinburgh, Thomas Constable. 1866.

£120

A gift to the widow of the portrait painter John Graham Gilbert, inscribed in ink on the second front free endpaper 'Presented to Mrs. John Graham Gilbert of York Hill, with the sympathetic regards of the president and Council. D.O.Hill, Secretary. Royal Academy Edinburgh 15th December 1866'. The painter David Octavius Hill, when not occupied with being the unpaid secretary of the Royal Scottish Academy, was one of the finest pioneers in the new world of photography. Pages 14 to 16 contain an obituary of John Graham Gilbert. The binding not signed, but made for presentation.

Both outer hinges rubbed, the top hinge with 5 cm crack at the lower end.

170. [HITCHENS (Ivon)]. HERON (Patrick). Ivon Hitchens.

Illustrations. First edition. Oblong 8vo., wrappers. London, Penguin Books. 1955.

£50

In the series 'Penguin Modern Painters'. A presentation copy, inscribed in ink on the title page 'To adèle [sic] [illegible] from Ivon Hitchens'.

Wrappers creased and soiled, front inner hinge cracked, corners bumped.

171. HOCKNEY (David). Hockney Paints the Stage.

Illustrations. First US paperback edition. 4to., card wrappers. New York, Abbeville Press. 1993.

£250

A presentation copy, inscribed on the half title page in alternating blue and red paint 'to Gertrude David Hockney'.

Paint offset to the inside of the front cover, half title slightly smudged.

172. HOCKNEY (David). Six Fairy Tales from the Brothers Grimm.

Black and white etchings by Hockney. First trade edition. 12mo., blue rexine lettered in silver. London, Petersburg Press. 1970.

£250

A presentation copy, inscribed in ink on the front free endpaper 'for Rory with love from David'.

Outer hinges creased, spine bumped.

173. HOCKNEY (David). FUMAROLI (Marc), introduction. Dessins et Gravures.

Illustrations. First edition. Small square 4to., pink paper boards, printed label to upper cover. Paris, Galerie Claude Bernard. 1975. £350

Text in French. A presentation copy, inscribed in ink 'for Sandra with love from David', above it a further inscription, in a different hand, copying out a famous stanza from Auden's *Letter to Lord Byron* '...For me one small Goya or a Daumier'. The presentation is to Sandra Fisher, American figure painter, who lived with, and then married Hockney's great friend R.B.Kitaj.

Spine faded, upper board sunned.

174. HOCKNEY (David). STANGOS (Nikos), introduction. David Hockney by David Hockney.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. London, Thames and Hudson. 1976. £200

A presentation copy, inscribed in blue ink on the title page 'for Edward David Hockney', possibly to art critic Edward Lucie-Smith, some of whose books inscribed to him were sold in the mid 1990s. Dust jacket lightly soiled.

175. HOCKNEY (David). STEVENS (Wallace). The Blue Guitar. The Man with the Blue Guitar.

20 coloured etchings by David Hockney, illustrating the Stevens poem. First edition. Small square 4to., original grey paper boards, printed title label in red and blue to upper cover. London, Petersburg Press. 1977. £400

A presentation copy, inscribed on the title page, crossing through Hockney's printed name, 'for Sandra David X'. The presentation is to Sandra Fisher, American painter, who lived with and later married Hockney's great friend R.B.Kitaj.

Spine faded, slight scuff marks to the edges of the boards.

176. HODGKIN (Howard). Exhibition Catalogue.

Illustrations, 2 folding. First edition. 4to., original pictorial card wrappers. London, Anthony d'Offay. 1993. £80

Inscribed in ink on the title page 'Howard Hodgkin 1993'.

177. HORN (Rebecca). Exhibition Catalogue.

Illustrations. First edition. 4to., pictorial stiff wrappers. Stuttgart, IFA. 1999. £80

Text in German. A presentation copy, boldly inscribed on the title page 'for Nick Serota sincerely Rebecca Horn Oct 1999.', the inscription surrounded by an original drawing of a line making a face and an extravagant flourish.

An excellent copy, with texts by the artist and various curators.

178. [HUNT (William Holman)]. BLOCKX (Jacques). A Compendium of Painting.

First edition. Small 8vo., contemporary full vellum lettered and ruled in gilt, publisher's monogram in gilt to back cover, t.e.g. London, Percy Young. 1984. £350

Translated from the second French edition by Home Gordon. A presentation copy, inscribed in ink on the half title page 'to Mr. Holman Hunt as a proof of the author's respect and high esteem Vieux-Dieu nov.22nd 1894'. Underneath is a later inscription by the author Geoffrey Fletcher in an italic hand 'this book, formerly in the possession of W Holman Hunt and found in his studio was given to me by the artist's daughter, Mrs. M Joseph GSF August 1946', opposite a later inscription by Fletcher in a conventional hand 'This book which belonged to W Holman Hunt was given to me by his daughter Gladys (Mrs Michael Joseph) of Akenside Road Hampstead Geoffrey Fletcher'. The Belgian Blockx family of chemist-colourmen supplied Hunt, and other artists such as Luke Fildes and Alma-Tadema, with pigments, later users including Lucien Pissarro and Gwen John. Geoffrey Fletcher wrote one of the best books on London, *The London Nobody Knows*, and was a fine draughtsman himself.

Vellum soiled, covers lightly rubbed.

179. [HURD (Peter)]. HORGAN (Paul). Peter Hurd: A portrait sketch from life.

Illustrations. First edition. 4to., quarter cloth over decorative paper boards, pictorial dust jacket. Austin, University of Texas Press. 1965. £150

A fine association copy, with the signed bookplate of Paul Horgan to the front free endpaper, below which are the autographs of Peter Hurd, his wife Henriette Wyeth Hurd (daughter of N.C. Wyeth, sister of Andrew Wyeth,) and two pupils of Hurd, Manuel Acosta and John Meigs.

180. JAGGER (Charles Sergeant). Modelling and Sculpture in the making.

Tipped in plates. First edition. 4to., original grey pictorial paper boards, cloth spine. London, Studio Limited. 1933. £150

A presentation copy, inscribed in ink on the front free endpaper 'To dear "Wassey" in the full knowledge that after all is said and written the most perfect piece of sculpture is a beautiful woman. Sergeant Jagger (Peter)'.

Dust jacket very soiled, with large tears to the lower cover, repaired, and some loss the head of the spine, rear hinge weak but just holding, corners bumped, rear cover soiled, newspaper clipping with photo of Jagger to the front pastedown, some foxing, first gathering browned by old newspaper clippings and paper clip, now absent.

181. [JENKINS (Paul)]. VERDET (André). Langue d'Eros.

34 Encres de Chine by Paul Jenkins. First edition. 8vo., original french fold pictorial card wrappers. Paris, Éditions Galilée. 1985. £50

A presentation copy, inscribed in ink on the half title page to a well-known film maker 'For Peter Gidal Thankyou so much for your warm presence at this time. Paul Jenkins. October 13, 1985'. Covers lightly spotted.

182. JOHN (Augustus). Chiaroscuro. Fragments of Autobiography.

Illustrations. First edition. 8vo., buckram, dust jacket. London, Jonathan Cape. 1952. £500

A presentation copy, inscribed in ink on the front free endpaper 'To Gerald Kelly from Augustus John 1952'. Sir Gerald Kelly was president of the Royal Academy at the time of the great retrospective exhibition of John at Burlington House in 1954. Tipped in to this copy are two ALSs, with the original envelopes, from John to the collector Villiers David, whose portrait by John is now in the Ashmolean Museum in Oxford. The earlier letter is undated, but 5 April 32 on the envelope, 2 pages, inviting David to come for more sitting for his portrait, the second letter, dated September 29 1946, one page, inviting David to visit an exhibition of Gwen John.

A few spots to the front cover, the first ALS with a few stains offset from the envelope.

183. JOHN (Augustus). CECIL (Lord David), introduction. Fifty Two Drawings.

Self-portrait frontispiece from the original lithograph, printed at the Curwen Press, 50 plates. First edition limited to 150 copies, signed by the artist and Lord David Cecil. Folio, half vellum over brown paper boards, by Zaehnsdorf, slipcase. London, George Rainbird. 1957. £550

A presentation copy, inscribed in ink in a shaky hand on the title page 'Daniel and Mrs. George from Augustus'. Daniel George edited John's *Finishing Touches*, and in his role as editor at Cape's had the distinction of reading and strongly recommending Ian Fleming's *Casino Royale*.

Spine slightly soiled and spotted, rear endpapers with an unsightly stain, slipcase worn, frayed at the extremities.

184. JOHNS (Jasper). A Calendar for 1991.

Illustrations. First edition. 4to., grey paper boards, pictorial dust jacket. London, Anthony d'Offay. 1991. £250

A presentation copy, inscribed in ink on the front free endpaper 'For Tim Best wishes Jasper Johns 4 Dec.1990'. An unblemished copy, the recipient apparently had no appointments the whole year.

185. [JOHNS (Jasper)]. ROSENTHAL (Nan). FINE (Ruth E.). The Drawings of Jasper Johns.

Illustrations. First edition, 4to., cloth gilt, pictorial dust jacket. Washington and London, National Gallery of Art, Thames and Hudson. 1990. £120

Signed on the front free endpaper 'Jasper Johns 27 Nov. 1990'. Tipped in a folding advert for this exhibition, and an illustrated 4 page card advertising a show at Anthony d'Offay a year later.

Dust jacket a touch soiled.

186. [JOHNS (Jasper)]. SONTAG (Susan). Dancers on a Plane. Cage Cunningham Johns.

Triple portrait frontispiece, illustrations. First edition. Large 4to., cloth, slipcase, tissue guard to the half title. London, Anthony d'Offay. 1989. £650

Signed on the half title by John Cage, Merce Cunningham, and Jasper Johns. With contributions by Richard Francis, Mark Rosenthal, David Sylvester, et al. Published to accompany an exhibition, a fine copy commemorating the friendship between three of the 20th century's most powerful artists.

187. [JOHNSON (Philip)]. JACOBUS (John M.). Philip Johnson.

Illustrations. First edition. Large 8vo., quarter white cloth over black paper boards, dust jacket. New York, George Braziller. 1962. £100

A presentation copy, inscribed in ink on the front free endpaper 'For Herbert Read, with highest esteem. Philip Johnson. 1962'. In the same year, 1934, that Read published *Art and Industry*, Johnson curated a show *Machine Art* at MOMA, New York, interpreting various functional engineered objects in aesthetic terms.

Dust jacket just nicked at the top edge on the front.

188. JONES (David). Paintings, Drawings and Engravings.

Illustrations. Second edition. 4to., pictorial wrappers. London, Arts Council. 1954. £120

A presentation copy, inscribed in ink on the half title page 'To August Closs and Elizabeth from David Jones Palm Sunday 1955'. Closs was a distinguished Professor of German Studies, who moved to England from Austria in 1929, bringing with him a fine collection of early printed books and manuscripts. Elizabeth, his daughter, was an art historian.

Small quantity of newspaper clippings on Jones tipped in at the rear, traces of rust from a paper clip, now absent, soiling the back cover, cup ring to upper cover, both covers dusty.

189. JOYA (Jose T.). BENESA (Leonidas V.), introduction. Joya Drawings.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. Quezon City, Vera-Reyes Inc. 1973. £75

A presentation copy, inscribed in ink on the half title page 'To Margot Fonteyn Ballerina friend to Filipinnes [sic] with all the good wishes Joya May 17, 1974'. Fonteyn danced in the Philippines in the later years of her career.

Dust jacket finger marked, creased and nicked on the top of the back panel.

190. KANDINSKY (Wassily). Kandinsky 1901–1913.

Numerous black and white illustrations. First edition. Square 4to., stoutly rebound, using staples and glued-on head and tailbands, after 1929, in white cloth, original front wrapper pasted to the top cover, housed in a custom made folding box. Berlin, Verlag der Sturm. [1913]. £2,500

A hybrid copy, with two separate presentation inscriptions pasted in, probably as the result of an accident befalling the inscribed copy. The title page is from another copy, or has in the past been separated, and subsequently pasted back in, is cut down, lacking the top 4cm, neatly cut, inscribed in ink 'Dieses Buch ist erschienen zur Zeit der Flut in mir und nun [two illegible words]. Heute ist in der Umgebung Ebbe – vor noch grösserer Flut. Für ihr lieber Dr.Moor, Kandinsky Weimar Okt. 1924'. (This book appeared at the time of my flood and now(...)) Today it is ebbing, before a yet greater flood). Also pasted in the printed title page from Bauhaus Buch 9, Kandinsky *Punkt und Linie zu Fläche*, 1926, inscribed in pencil 'Natur=Welt, Kunst=Welt, ergo Kunst=Natur Kandinsky Dessau Nov.29'. (Nature is the World, Art is the World, ergo Art is Nature.) Further inscribed in pencil in another hand at the foot 'mit herzlichen gruss LK'.

Among the illustrations are reproduced Kandinsky's paintings on the theme of the Deluge, the inscription perhaps referring to his own private apocalyptic pathology, and the commonly held fear of the future in 1920s Germany.

The laid down wrapper badly scratched and faded, text block cockled at the rear, last leaf repaired with new paper replacing the missing head and tail of the leaf, last few gatherings creased. Despite its compromised condition, still a powerful object.

191. KAPOOR (Anish). Anish Kapoor.

Illustrations. First edition. Folio, blind-stamped cloth. Hannover, Kunstverein, Hannover. 1991. £100

Exhibition catalogue, text in English and German. Signed in ink on the title page 'Anish Kapoor 26 Nov 91.'. Top board scuffed at the lower margin.

192. [KAPP (Edmond)]. CARLS (Carl Dietrich). Ernst Barlach.

Illustrations. First edition. 4to., quarter cloth over tan pictorial boards. Berlin, Rembrandt-Verlag. 1931. £50

From the library of the artist Edmond Kapp, with his ink signature to the front free endpaper. Lacks the dust jacket.

193. [KATZ (Alex)]. WALKER (Barry). Alex Katz. A Print Retrospective.

Illustrations. First edition. Tall 4to., pictorial wrappers. New York, Burton Skira Inc/Brooklyn Museum. 1987.

£50

A presentation copy, inscribed in red ink on the front free endpaper '[illegible], Lynn, best wishes, Alex 2.3.88'. Top cover creased.

194. KELLY (Ellsworth). Yellow Curve.

Illustrations. First edition. Large 4to., original card wrappers, housed in a custom made folding box. Frankfurt-am-Main, Edition Cantz. 1992.

£120

A presentation copy, inscribed in ink on the half title page 'for David, with love Ellsworth'.

195. KELLY (Ellsworth). BOIS (Yve-Alain). Spencertown. Recent Paintings.

Illustrations, photographic essay by Jack Shears. First edition. 4to., cloth, pictorial dust jacket. London/New York, Anthony d'Offay/Matthew Marks. 1994.

£200

Signed by the artist on the half title, signed by the photographer under the colophon.

196. KENT (Rockwell). Greenland Journal.

Illustrations by the author. First trade edition. 8vo., cloth, pictorial dust jacket. New York, Ivan Obolensky. 1962.

£250

A presentation copy, inscribed in ink on the second front free endpaper 'To our dear friend Morris, Rockwell and Sally at "Asgaard" February 1968'. The inscription was started in green ink, which evidently ran out after the first line, and was partly erased, Kent then re-inscribing in blue ink.

Binding cocked, dust jacket nicked along the edges, a touch dusty.

197. KENT (Rockwell). Of Men and Mountains.

Illustrations after the author. First edition, limited to 2500 copies. 8vo., original green pictorial wrappers lettered in black. New York, Asgaard Press. 1959.

£150

A presentation copy, inscribed in ink on the printed dedication leaf 'and to my friend Sasha Risor Rockwell Kent 1959'.

Title page lightly spotted, covers soiled.

198. [KENT (Rockwell)]. ARMITAGE (Merle). Rockwell Kent.

Portrait frontispiece, illustrations. First edition, limited to 550 copies, this no. 121. Quarter cloth over blue paper boards, lettered in gilt, uncut. New York, Alfred A. Knopf. 1932.

£450

A presentation copy, inscribed in ink on the half title page 'to his friend Bob Poulson with regards made warmer by his having spent this evening with us – here at

Asgaard, Sept. 27 1967 – Rockwell Kent'. Poulson was a family friend, who owned a collection of Kent's work.

First two leaves unopened, faint browning to the text, head and tail of spine split, boards rubbed and worn, corners bumped.

199. KIEFER (Anselm). Watercolours.

32 colour plates. First edition, limited to 850 copies signed by the artist in pencil, this copy numbered in ink 37. Large square 4to, blue cloth, plain card slipcase.

London, Anthony d'Offay. 1983.

£550

200. KING (Jessie M.). Budding Life. A Book of Drawings.

Black and white illustrations. Reprint. 8vo., plain card wrappers, coloured pictorial dust jacket, housed in a custom made folding box. London and Glasgow, Gowans and Gray. 1907.

£275

A presentation copy, inscribed in ink on the half title page 'With Good greetings + thanks from Jessie M. King'. Half title browned, front endpapers creased, dust jacket nicked at head of spine and on top cover, torn at the tail of spine with 1.3 cm loss.

201. KITAJ (R.B.). Excerpts from an after-dinner speech delivered at London and entitled: THIS MUSEUM SHOWS ALL KINDS SOCIAL DISEASE AND SELF ABUSE YOUNG BOYS NEED IT SPECIAL.

First edition. 8vo., printed wrappers. Berkeley, University of California. 1967. £100

A presentation copy, inscribed in ink on the front endpaper to the art critic John Russell and his wife 'for John and Vera from afar R'.

Covers soiled, front cover spotted.

202. [KITAJ (R.B.)]. LIVINGSTONE (Marco). Kitaj.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. London, Phaidon. 1985.

£180

A presentation copy, inscribed by the artist on the title page 'For Andrew Henderson, Best Wishes from Kitaj'.

203. KLEE (Paul). Pedagogical Sketch Book.

Illustrations. First edition in English. Oblong 8vo., blue paper boards, lettered in white. New York, Nierendorf Gallery. 1944.

£150

A presentation copy, inscribed by the author on the front pastedown 'Best to George', possibly George Wittenborn, New York art dealer and publisher, who published, with Lund Humphries, Klee's Notebooks. Originally published as 'Pedagogisches Skizzenbuch' in 1925 as the second of the fourteen Bauhaus Books, edited by Gropius and Moholy-Nagy.

Re-backed using the original spine, which lacks 2.5 cm long pieces at head and tail, the covers faded, rubbed at the extremities, endpapers rather soiled, old tape stain to lower pastedown.

204. KNIGHT (Dame Laura).

Photograph signed and inscribed ('To my dear friend Teddy Lyon from Laura Knight'), showing the artist, wearing cape and hat, pulling on her gloves, going through a door, through to a kitchen. She has drawn a sketch of a clown, in blue ink, on the white panel of the door which is behind her head. 23.5 x 17 cms, mounted, n.p., n.d. £750

Circus figures held an enduring fascination for Dame Laura, and this clown is a particularly attractive figure.

205. KNIGHT (Dame Laura). **The Magic of a Line. The Autobiography.**

Illustrations. First edition. tall 8vo., cream rough cloth lettered in gilt, pictorial dust jacket. London, William Kimber. 1965. £500

Original drawing of a dancing Pierrot to the front free endpaper in ball point pen by Dame Laura Knight (1877-1970), boldly signed 'Laura Knight', with a large D encircling the 'Laura', the Pierrot being an important theme in her life and work, this example drawn in a lively fashion, with a hint of the Dame's advanced years in the execution. The back cover very lightly soiled, upper cover of dust jacket dusty, the gilt on the spine just faded, still a good copy.

206. KOKOSCHKA (Oskar). **Entwürfe für die Gesamtausstellung zu W.A. Mozarts Zauberflöte.**

Illustrations by the author. First edition. Small 8vo., original pictorial wrappers, housed in a custom made box. Salzburg, Verlag Galerie Welz. 1955. £250

A presentation copy, inscribed in ink on the front free endpaper 'Herrn und frau Solti zur Erinnerung an Salzburg, Sommer 1955 Oskar Kokoschka'. An attractive little book, with reproductions of Kokoschka's designs for the sets and drawings of The Magic Flute for the Salzburg Festival 1955/6, inscribed to the resident conductor Georg Solti.

207. KOKOSCHKA (Oskar). **'Saul and David' and other Graphics.**

Tipped-in coloured plates, coloured and black and white illustrations in the text. First edition. Tall 4to., original pictorial wrappers, housed in a custom made folding box. London, Marlborough Fine Art. 1969. £75

Signed in ink on the title page 'O. Kokoschka'. Covers spotted and scuffed, front-piece offset on to the title page.

208. [KOKOSCHKA (Oskar)]. HOFFMANN (Edith). Kokoschka Life and Work.

With two essays by Oskar Kokoschka and a foreword by Herbert Read. Frontispiece, numerous coloured and black and white illustrations. First edition. Tall 8vo., yellow buckram gilt, red buckram label to the spine. London, Faber and Faber. 1947. £200

A presentation copy, inscribed by Kokoschka on the front free endpaper 'For my beloved sister Bibschl at Xmas 1947 with thousand kisses from her brother Oskar London, 16.xii.47'. A scholarly and well illustrated overview of Kokoschka, with a detailed list of his work to date.

209. KUBIN (Alfred). Dämonen und Nachtgesichte.

Illustrations by the author. First edition. 4to., cloth. Dresden, Carl Reissner. 1926.

£200

A presentation copy, inscribed in ink on the front free endpaper 'Den beiden Freundinnen im Häuschen bei Rittstery herzlichst [illegible]! Zwickledt No. 1926 Alfred Kubin'. Zwickledt was a small castle where Kubin lived and worked. Pictorial bookplate to the front pastedown of Ulrich u. Inge von Ritter.

Spine faded, a few spots to the covers.

210. [LAMB (Henry)]. KENNEDY (George L.). Henry Lamb.

Illustrations. First edition. Tall 8vo., quarter buckram over grey paper boards, dust jacket after a design by William Nicholson. London, Ernest Benn. 1924. £200

From the series 'Contemporary British Artists'. An association copy, inscribed in ink on the front pastedown 'To Francis Dodd with grateful affection from Henry Lamb 26/4/24'. Francis Dodd painted a portrait of a young Lamb in 1905, now in Manchester City Gallery, and a red chalk portrait of Dodd by Lamb recently sold at Christie's. Head and tail of spine just bumped, the dust jacket torn and nicked along the top margin.

211. LE CORBUSIER. Poésie sur l'Alger.

Illustrations. First edition, limited to 2525 copies, this no. 631. Small 8vo., original pictorial wrappers, tissue dust jacket, uncut, mostly unopened, housed in a custom made folding box. Paris, Falaize. 1950. £500

Signed by the author on the second front free endpaper 'Le Corbusier 15 mai 52'. Le Corbusier visited Algeria many times, his suitcase bulging with projects, none of which was ever realised. He was however greatly influenced by Arab architecture.

A few small nicks to the tissue dust jacket, otherwise a very fine copy.

212. LEACH (Bernard). A Potter in Japan.

Illustrations. First edition. 8vo., cloth. London, Faber and Faber. 1960. £750

A fine association copy, inscribed in ink on the half title page to the potter Lucie Rie 'With my love to Lucie Christmas 1959 Bernard Leach'. Lucie Rie came from her native Vienna in 1938 to escape the dangerous political situation there, and set to work in a small studio in London. She briefly fell under the influence of Leach, but was never sympathetic to his earthier style or his interest in Eastern pottery. They nevertheless remained friends.

213. LEACH (Bernard). A Potter's Book.

Illustrations. First edition. 8vo., cloth, lettered in red. London, Faber and Faber. 1940. £450

The author's own copy, heavily corrected in preparation for a second edition, with his ink autograph on the front free endpaper, below which are two pencil inscriptions, 'corrections for 2nd edition 1944', and 'Please take care of this copy and return it in good condition'. There are some 100 corrections, many one word, others more substantial, with particular attention paid to the illustrations and their accompanying texts.

Front endpaper stained by paper clip, rear hinge cracked, covers spotted.

214. LEACH (Bernard). A Potter's Work.

Illustrations. First edition. 4to., cloth, dust jacket. London, Evelyn, Adams and Mackay. 1967. £400

A fine association copy, inscribed in ink on the half title page to the potter Lucie Rie 'For Lucie from Bernard 28.1X.67', above which Leach has drawn a drooping Snake's Head Fritillary. Loosely tipped in to this copy is the catalogue of an exhibition of Leach's work at the Crane Kalman Gallery 1967.

Dust jacket very frayed along the edges, torn on both sides of the spine folds, creased.

215. LEACH (Bernard). Beyond East and West. Memoirs, Portraits and Essays.

Illustrations. First edition. Tall 8vo., cloth, pictorial dust jacket. London, Faber and Faber. 1978. £250

A presentation copy, inscribed on the half title page in ink 'To Janet from Bernard 28.3.75'. The inscription is in a shaky hand, and may be addressed to Leach's former wife Janet Darnell-Leach, herself a fine potter.

Covers just faded at the top edge, otherwise a fine copy.

Bernard Leach: a potter's work



For Lucie
from
Bernard

28. IX. 67

Item 214

Charles F Murray
from his friend
William Morris

THE
LIFE AND DEATH OF JASON.

Item 262

216. LEACH (Bernard). Exhibition of Recent Works.

Numerous colour and black and white illustrations. First edition. Square 4to., pictorial wrappers, housed in a custom made folding box. Tokyo, N.H.K. Publishing. 1966. £250

Text in Japanese and English. A presentation copy, inscribed in ink on the title page 'To Janet from Bernard May 1967'. Most likely inscribed to his wife, herself a distinguished potter.

Extremities rubbed, some soiling.

217. LEACH (Bernard). Retrospective Exhibition of the English Potter Bernard Leach.

Illustrations. First edition. Square 4to., original brown card wrappers, printed list of exhibits loosely inserted, housed in a custom made folding box. Okohama, Tenmaya Department Store. 1971. £500

A presentation copy, inscribed in ink on the half title page 'To Margery at Christmas 1972 from Bernard'. Loosely inserted a small collection of drawings by Leach and others, comprising 3 pen and ink drawings by Leach, one signed in red crayon: 'I hope you like the Pictures from Bernard', (26 by 18cm) on 2 sheets, 2 moonlit landscapes and 2 designs for tiles, on the verso of one drawing a child's coloured map, a pencil drawing on laid paper (26 by 24cm) of a march hare, (a well-known Leach motif), signed in a shaky hand B.Leach, possibly a copy in a child's hand, one small drawing unskilfully copying one of the landscape drawings. Also tipped in a single leaf from a previous Leach catalogue, with numbered typed identifying slips attached, and a magazine extract on Leach, inscribed by him 'don't know if you saw this'.

218. [LEACH (Janet)]. Ceramicas de Del Pierre. Hamada. Leach.

Illustrations. First edition. Small square 4to., printed wrappers, housed in a custom made folding box. Caracas, Museo de Bellas Artes. 1966. £150

Text in French, Spanish, and English. An association copy inscribed on the front cover to the potter Janet Leach 'Janet from Francine (Del Pierre)', further inscribed on the verso of the title page by the American potter Fance Franck 'Dear Janet, it's been a beautiful show. Only two things missing - you and Hamada, Fance', inscribed underneath 'Con la esperanza y el gran deseo de conocerla Tina Gomez'. Tina Gomez' foundation was one of the supporters of the exhibition. Francine del Pierre has inscribed opposite her photograph 'pour Janet à qui je pense avec amitié - Caracas 1966 Francine', with, in another hand, a translation of the inscription. Tipped in a leaf from a small diary, annotated in ink 'Satomi's suggestion for pottery tile', with, in pencil, two slightly varying versions of the word Leach in Japanese characters. Accompanied by a duplicate copy.

First few gatherings loose, covers dusty.

219. LEACH (Bernard). HODIN (J.P.). A Potter's Work.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. London, Evelyn, Adams and Mackay. 1967. £250

A presentation copy, inscribed in ink on the front free endpaper most likely to his wife 'To Janet from Bernard Sept. 1967'.

Dust jacket nicked and torn at the margins, some small loss resulting on the corners and head and tail of spine, the front panel badly creased on the lower margin.

220. [LEACH (Bernard)]. YANAGI (Soetsu). The Unknown Craftsman. A Japanese Insight into Beauty.

Illustrations. First English edition. large 8vo., original pictorial cream paper boards, lettered in black and red, original printed acetate dust jacket. Tokyo, Kodansha. 1972. £450

Adapted by Bernard Leach, foreword by Shoji Hamada. From the library of Bernard Leach, with his felt tip pen ownership inscription on the half title page 'Bernard Leach - September 5th 1972'. Boards browned at top edges, covers slightly soiled, dust jacket with one small tear on the lower edge at the front, edges spotted, inscription offset.

221. [LÉGER (Fernand)]. COOPER (Douglas). Fernand Léger et le nouvel espace.

Traduction de l'anglais par Francois Lachenal. Illustrations, First French edition. Small 4to., original pictorial wrappers, uncut, housed in a custom made folding box. Geneva, Editions de la Colline. 1949. £550

A presentation copy, inscribed by the artist on the title page 'a McEwen Amicalemment F Leger'. Frank McEwen, artist and teacher, studied at the Sorbonne and got to know Léger and many other French artists of the time, and later moved to Africa and became an expert on African art.

Covers lightly soiled and spotted.

222. LÉGER (Fernand). HUISMAN (Georges), introduction. Oeuvres récentes 1953-1954.

Tipped in coloured plates, black and white photographic illustrations. First edition. 8vo., original pictorial wrappers, housed in a custom made folding box. Paris, Maison de la Pensée Française. 1954. £100

Signed by the artist on the title page, signed and inscribed by Huisman underneath 'pour Madame [illegible]'.

Small tear to front cover, not well repaired, spine and extremities rubbed.

223. LEWIS (Wyndham). The Apes of God.

Illustrations by the author. First edition, limited to 750 copies, signed by the author. Large 8vo., cream cloth lettered in green, pictorial dust jacket. London, The Arthur Press. 1930. £750

Some small finger marks to the edges, the dust jacket rubbed along the top outer hinge with one small stain, but a fine copy of a book difficult to find in this condition.

224. [LICHTENSTEIN (Roy)]. COWART (Jack). Roy Lichtenstein 1970–1980.

Folding frontispiece, numerous illustrations. First trade edition. Large 4to., white pictorial cloth lettered in red, slipcase. New York, Hudson Hills Press. 1981. £500

The catalogue, published in association with the St. Louis Art Museum, of a show exhibited May-June 1981, this copy signed on the title page 'Roy Lichtenstein '81', also signed by the author, below which is an inscription to the photographer Eve Arnold from the wife of the artist's French dealer 'pour Eve avec ma plus grande amitié Toiny'.

Small crease to the frontispiece, covers slightly finger marked.

225. [LIEBERMANN (Max)]. OSTWALD (Hans). Das Liebermann-Buch.

Portrait frontispiece, numerous illustrations. First edition. 8vo., quarter blue calf gilt over brown cloth gilt, t.e.g. Berlin, Paul Franke. 1930. £300

A presentation copy from the artist to the publisher, inscribed on the half title 'für Paul Franke 8/4 30 Max Liebermann'. Franke had a long career as a publisher, and is well-known to historians of German film as the power behind the famous 'Zoo-Palast' cinema. Liebermann founded the Berliner Secession (and became its president) after being influenced by what he had seen of the French painters of his day. As is the way of these things he later reacted strongly against the younger German artists of the Expressionist movement, but this did not stop the experts in the Nazi party branding Liebermann's art as degenerate. He died in 1935, his wife surviving him until 1943, when she chose to end her life rather than be deported to Theresienstadt.

A very fine copy in the variant binding, rarer than the pictorial red cloth.

226. LOLLOBRIGIDA (Gina). People Places Life.

Colour and black and white photographs by Lollobrigida. First edition. 4to, wrappers. Rome, P.A.G. 1982. £100

A presentation copy, inscribed in ink on the verso of the cover to 'Dear Moustapha Tlass' followed by a lengthy inscription in Italian, and handwriting which your cataloguer struggles to read, but the gist is 'thank you for your invitation which pleased me very much. I am shortly off to New York to talk about a Broadway appearance', 'affettuosamente Gina Lollobrigida'.

Covers lightly soiled.

- 227. LOLLOBRIGIDA (Gina). MORAVIA (Alberto), foreword. Italia Mia.**
 Colour and black and white photographs by Lollobrigida. Reprint. Square 4to., cloth, dust jacket, Rome, P.A.G. (1983). £75
 A presentation copy, inscribed in ink on the half title page 'to Prince Bassam O. Salame with best wishes Gina Lollobrigida Rome 1984'.
 Dust jacket just rubbed at the extremities.
- 228. LOW (David). Autobiography.**
 Portrait frontispiece, illustrations. First edition. 8vo., cloth, pictorial dust jacket. London, Michael Joseph. 1956. £50
 Signed in ink by the artist on the half title page. Dust jacket lightly soiled, just nicked at head and tail of spine.
- 229. LOW (David). Years of Wrath. A Cartoon History: 1931-1945.**
 Illustrations. First US edition. 4to., cloth, pictorial dust jacket. New York, Simon and Schuster. 1946. £80
 A presentation copy, inscribed in ink on the front free endpaper 'To Tom Blackburn from his persecuted serf David Low 1946'.
 Bumped at head and tail of spine, dust jacket soiled, creased and torn on the edges and at head and tail of spine.
- 230. [LOWRY (L.S.)]. LEVY (Mervyn). L.S. Lowry.**
 Illustrations. First edition. Oblong 8vo., pictorial glazed boards, cream cloth spine lettered in gilt. London, Studio Books. 1961. £650
 Signed in ink by the artist on the front free endpaper 'L.S. Lowry. 18 September 1961'.
 Covers lightly soiled.
- 231. LURÇAT (Jean). Tapisserie Française.**
 Illustrations. First edition. 8vo., plain card wrappers, pictorial dust jacket, housed in a custom made folding box. Seine-et-Oise, Bordas. 1947. £75
 A presentation copy, inscribed in ink on the title page 'Merci Monsieur de [illegible] je viens de recevoir - mes eleves [sic] et moi ont admiré la qualité des photos mais hélas ne savent la langue hollandaise nous nous sommes incliné muets aveugles sourds, navrés Jean Lurcat [illegible] 1960'. Included in the box a catalogue for an exhibition at the Mercury Gallery 'Paintings 1927-1965', 1966, single card folded twice.

232. [LUTYENS (Sir Edwin)]. BELCHER (John). Essentials in Architecture.

Illustrations. First edition. 8vo., cloth. London, B.T.Batsford. 1907. £200

Inscribed in ink on the front free endpaper 'To E.C. Desch from E.L. Lutyens. Xmas 1907. L.C.C.'.

Endpapers foxed.

233. [LUTYENS (Sir Edwin)]. GOTCH (J.A.). Early Renaissance Architecture in England.

Illustrations. First edition. Large 8vo., cloth gilt, t.e.g. London, Batsford. 1901. £250

A presentation copy from Sir Edwin Lutyens, inscribed in ink on the half title page 'To E.C. Desch from EL Lutyens Christmas. 07. L.C.C.'.

Spine faded, top cover sunned at the top margin, with scuff marks to the corner, edges of the text block finger marked.

234. [LUTYENS (Sir Edwin)]. LUTYENS (Robert). Sir Edwin Lutyens. An Appreciation in Perspective.

Portrait frontispiece, illustrations. First edition. 8vo., cloth, dust jacket. London, Country Life. 1942. £475

Inscribed in ink by Sir Edwin Lutyens on the front free endpaper '28th of May. 1943 Edwin L. Lutyens. The day on which I had the privileged [sic] and pleasure of viewing Mr. Foreshaw [sic] and Abercrombie's plan for a new London'. Forshaw and Abercrombie published their *County of London Plan* in 1943; in 1945 Lutyens published with Abercrombie *A Plan for the City & County of Kingston upon Hull*.

Dust jacket chipped at head and tail of spine and at the corners, ink stain on the lower margin of the rear panel, stained through to the cover, endpaper spotted under the inscription.

235. MAGNELLI (Alberto). Magnelli.

Illustrations. First edition. large 8vo., pictorial wrappers. St. Gallen, Galerie im Erker. 1965. £50

Text in German. A presentation copy, inscribed in ink on the first text page 'ai miei cari amici Molesworth con tanti ricordi Magnelli St. Gallen 4.12.65'.

Covers rubbed and scratched, a touch grubby.

236. MAGNELLI (Alberto). Magnelli.

Illustrations. First edition. Tall 8vo., wrappers. Florence, La Strozziina. 1963. £50

Text in Italian. A presentation copy, inscribed on the front free endpaper, underneath an abstract drawing in red and black inks, covering the page in lines, 'Magnelli a Eve e Mol, amicalmente 1963'. Further inscribed on the title page 'a Eve e Mol l'amico 1963'.

Covers lightly soiled.

- 237. MARDEN** (Brice). **WYLIE** (Charles). **Brice Marden. Work of the 1990s. Paintings, Drawings, and Prints.**
 Illustrations. First edition. Tall 4to., pictorial boards. Dallas, Dallas Museum of Art. 1998. £80
 Signed by the artist on the half title page.
- 238. MAREVNA**, pseudonym of (Maria Vorobieff). **Life with the painters of La Ruche.**
 Illustrations. First edition. 8vo., cloth, pictorial dust jacket. London, Constable. 1972. £75
 A presentation copy, inscribed in ink on the half title page to a well-known choreographer and director ‘Beautiful Eleanor Fazan [illegible] Marevna’, followed by a small pen drawing of an elegant lady taking a bow.
 Dust jacket nicked at the extremities.
- 239. MARTIN** (Benito Quinquela). **Oeuvres du Peintre Argentin Benito Quinquela Martin appartenant a des Musées et Galeries.**
 Illustrations. First edition. Tall 4to., original printed wrappers. Buenos Aires, Antonio Garcia. 1929. £150
 A presentation copy, inscribed in ink under the artist’s portrait ‘a mi amigo Chisman Recuerdo de Londres Quinquela Martin Julio 1930’. Extremities nicked, covers creased, a touch dusty.
- 240. MARTIN** (Kenneth). **Forge** (Andrew), introduction. **Chance and Order.**
 Illustrations. First edition. 8vo., original pictorial card wrappers. London, Waddington Galleries. 1973. £50
 A presentation copy, inscribed in ink on the half title page ‘To Mark with thanks from Kenneth’.
 Spine creased, covers badly scuffed on the top fore edge, spotted.
- 241. MATISSE** (Henri). **ARAGON** (Louis), introduction. **Henri Matisse. Chapelle. Peintures. Dessins. Sculptures.**
 Illustrations. First edition. 8vo., pictorial wrappers, home made paper sleeve, slipcase in marbled paper boards. Paris, Maison de la Pensée Française. 1950. £400
 Text in French. Signed ‘Matisse’ in blue ink on the half title page. Re-backed with new cloth spine, hinges strengthened, front cover very rubbed and abraded.

242. [MATISSE (Henri)]. FRY (Roger). Henri-Matisse.

Illustrations. First French edition. 4to., original pictorial yellow wrappers, tissue dust jacket, housed in a custom made folding box, uncut. Paris, Editions des Chroniques des Jours. 1935. £500

Signed in ink by the artist on the half title. Fry owned at least one painting by Matisse, which can be seen in pride of place in photographs of his home. Head and tail of spine slightly rubbed and nicked.

243. [MATISSE (Henri)]. MALLARMÉ (Stéphane). Quatrains.

Illustrations after drawings by Matisse. First edition, limited to 500 numbered copies, from a total edition of 520, this number 100. 16mo., original card wrappers, pictorial dust jacket, housed in a custom made folding box. Milan, Garotto. 1944.

£750

A presentation copy, inscribed in pencil on the verso of the front free endpaper 'a Gérard H.Matisse fev – 47', further inscribed below, and on the next leaf, in ink by the recipient, Matisse's grandson, 'My dear little Unni Elizabeth I love you so much and I hope you'll trust me for a very big part of our life together all my love ton Gérard Matisse'. Gérard was given art lessons by his grandfather, who was, he said, 'a teacher of rare severity'.

Hinges cracked, dust jacket rubbed at the extremities, with a few nicks.

244. McBEAN (Angus). Vivien. A Love Affair in Camera.

Black and white photographic illustrations of the actress Vivien Leigh. First edition. 4to., cloth, pictorial dust jacket. Oxford, Phaidon. 1989. £120

Inscribed by McBean in gold ink on the black front free endpaper 'Angus McBean London 89'.

245. [McBEAN (Angus)]. WOODHOUSE (Adrian). SNOWDON, foreword. Angus McBean.

Black and white photographic illustrations. First edition. Folio, cloth, pictorial dust jacket. London, Quartet. 1982. £100

A presentation copy, inscribed in ink on the front free endpaper 'For Zelfa. With Compliments and Thanks Angus McBean November 82'.

Some browning to the spine and top edge of the dust jacket.

246. McLEAN (Bruce). Pavilions for Nothing and Rooms for Redundant Gestures.

Illustrations. First edition. Oblong 4to., wrappers. Sorø/Norrköping, Vestsjaellands Kunstmuseum/Norrköping Konstmuseum. 1992. £100

A presentation copy, inscribed in ink on the half title page 'To Sadie lots of love

Bruce x 1993'. Most likely the recipient is Sadie Coles of the Anthony d'Offay Gallery, who helped with the preparation of this show.

Back cover finger marked.

247. MENPES (Mortimer). **Henry Irving.**

Illustrations. First edition. Small 8vo., original decorative blue cloth gilt, t.e.g., others untrimmed. London, Adam and Charles Black. 1906. £100

A presentation copy, inscribed in ink on the title page 'To Miss Mabel Green from Mortimer Menpes'.

Back cover spotted, still a bright copy.

248. MILLER (Henry). **Echolalia. Reproductions of Water Colors.**

Photographic portrait frontispiece, eleven black and white reproductions of paintings, all unbound. First edition, limited to 1000 copies. Original printed thick paper envelope, housed in a custom made folding box. Berkeley, Bern Porter. (1945). £200

A presentation copy, inscribed in green ink on the rear inside flap of the envelope 'For Jack Hines from Henry Miller'. Tipped in an invitation card, designed by Alvin Lustig, to an exhibition of these paintings at the American Contemporary Gallery in Hollywood, folded. The envelope torn at the fold on the fore edge, very rubbed on the spine, soiled.

249. [MIRÓ (Joan)]. **DUPIN** (Jacques). **Joan Miró.**

Illustrations. First edition. Large 4to., cloth decorated in white after a design by the artist, dust jacket, slipcase. Paris, Flammarion. 1961. £450

A presentation copy, inscribed in black ball point on the second front free endpaper by the author and artist 'À Peter Bellew en toute amitié Jacques Dupin', and 'à Peter Bellew avec mon affection Miró'. Peter Bellew (d. 1986) was an Australian art critic and head of the Arts and Letters section of UNESCO at Paris.

Dust jacket torn at head and tail of spine, the tail also dampstained, edges nicked, the slipcase torn and stained.

250. MIRÓ (Joan). **PENROSE** (Roland), introduction. **Joan Miró.**

Illustrations. First edition. Small 4to., pictorial wrappers, housed in a custom made folding box. London, Arts Council. 1964. £100

Signed by the artist on the title page, 'J Miró' with a flourish, the letter J taken for a walk across the page.

Covers lightly soiled.

- 251. [MIRÓ (Joan)]. PRÉVERT (Jacques). RIBEMONT-DESSAIGNES (G.). Joan Miró.**
Numerous illustrations, including 10 original lithographs, 9 in colour, 4 folding. First edition. Square 4to., printed pictorial dust jacket over paste board. Paris, Maeght. 1956. £1,000

A presentation copy from one of the authors, boldly inscribed in black marker pen and red ink by Prévert across the opening with the half title page 'à Roger et Betsy en amitié heureuse Jacques Prévert', underneath the signature a small stylised sketch of a cat. Prévert, poet, screenwriter and cat lover, was often seen in photographs with a feline or two, and indeed cats feature in his poetry. The recipients are both from the world of film, Roger Pigaut an actor/director, and his then partner the American actress Betsy Blair, once married to Gene Kelly, then later the wife of Karel Reisz. Tipped in an original post card photograph of a smiling Betsy Blair, inscribed by her 'Bonjour – Bonne chance – Betsy Blair'.

Some small browning to the top edge of the covers, very slight rubbing on the bottom edges.

- 252. [MIRÓ (Joan)]. WEELLEN (Guy). Miró. 1940–1955.**
Illustrations. First edition. 16mo., wrappers, housed in a custom made folding box. London, Methuen. The Little Library of Art. 1960. £150

A presentation copy, inscribed in ink on the half title page 'a Julie Waddington, Miró 10/III/74'.

- 253. MOHOLY-NAGY (Laszlo). HOFFMANN (Daphne M.), translator. the new vision from material to architecture.**

Illustrated throughout. First edition. 4to., grey cloth lettered in red after a design by Moholy-Nagy. New York, Brewer, Warren & Putnam Inc. n.d. [1932]. £350

A presentation copy, inscribed to John Piper in blue pencil on the front free endpaper 'für J.P. mit dramaturgischer verehrung und bestem gruss Moholy-Nagy 1/1932' (for J.P. with dramaturgical reverence and best wishes). With the post mortem printed bookplate of John and Myfanwy Piper on the rear pastedown.

A few gatherings just separating, text spotted, browning across the top margin.

- 254. MOORE (Henry). Carvings 1961–1970. Bronzes 1961–1970.**

Illustrations. First edition. Oblong 4to., original pictorial card wrappers. New York, Knoedler & Co., and Marlborough Gallery. 1970. £150

A presentation copy, inscribed in ink on the half title page 'For Thelma with kindest regards + very best wishes From Henry. M. Much Hadham May 1970'. 'Thelma' is Thelma Cazalet, M.P. from 1931–46, distinguished art collector. Tipped in at the front Cazalet's Christmas greetings card, reproducing her portrait by Augustus John.

Just worn at the extremities, edges dusty.

255. [MOORE (Henry)]. EVANS (Myfanwy), editor. The Painter's Object.

Illustrations. First edition. 4to., cloth, dust jacket by John Piper. London, Curwen Press. 1937. £150

An anthology with an impressive list of contributors, including Picasso, Kandinsky, Paul Nash, Henry Moore, Max Ernst, De Chirico and others. Two of the essays are signed by the authors, those by Henry Moore, and André Ozenfant. With the ownership inscription in pencil to the front free endpaper of the painter Prunella Clough.

Dust jacket lacks all but the spine and most of the front cover.

256. MOORE (Henry). READ (Herbert), introduction. Sculpture and Drawings.

Illustrations. First edition. 4to., cloth, dust jacket. London, Lund Humphries and Zwemmer. 1944. £200

A presentation copy, inscribed on the front free endpaper 'To Eric White from Henry Moore November 44'. Eric White was a poet and musicologist, later an administrator at the Arts Council.

Dust jacket badly torn at the top edges, lacking a substantial amount at the rear, the front badly torn and roughly repaired with tape.

257. [MOORE (Henry)]. READ (Herbert). Henry Moore. A study of his life and work.

Portrait frontispiece, illustrations. First edition. 8vo., cloth gilt. London, Thames and Hudson. 1965. £120

A presentation copy from Henry Moore to Sir Philip and Lady Hendy, inscribed on the front free endpaper 'For Cecily [sic] and Philip with love - Henry. Christmas 1965'. Hendy and Moore enjoyed a long friendship, Hendy being an early collector, and later as a curator being responsible for promoting Moore's work.

Tipped in a clipping from an auction catalogue with a photograph of Moore and Hendy together.

258. [MOORE (Henry)]. WILKINSON (Alan G.). The Drawings of Henry Moore.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. London, Tate Gallery; Ontario, Art Gallery of Ontario. 1977. £200

A presentation copy, inscribed in ink on the half title by the artist to Lord and Lady Clark 'For Nolwen and K. with love from Henry. January 78.'. Clark wrote in his memoirs 'This stalwart friend, who happens to be a great genius has been a support and joy...for almost forty years'. Loosely tipped in the library label of Kenneth Clark, printed after the disposal of his library.

Dust jacket just rubbed at the edges.

259. [MORANDI (Giorgio)]. FOLON (Jean-Michel). Flowers.

Photographic illustrations by Folon. First edition. Tall 4to., grey paper boards, pictorial dust jacket, slipcase. New York, Rizzoli. 1985. £60

A presentation copy, inscribed in ink by the author/photographer on the front free endpaper 'Chère Eve, je vous envoie quelques fleurs du silence pour vous dire ma joie de vous avoir rencontré à Paris, le soir d'Isabella - De tout coeur Jean-Michel Folon Mars 1988'. Most likely to the photographer Eve Arnold, the recipient of other inscribed books in this catalogue.

260. MORISON (Stanley). First Principles of Typography.

First U.S. edition. Small 8vo., tan cloth lettered in red. New York, Macmillan. 1936. £100

A presentation copy, inscribed in ink on the front free endpaper to the English poet and cricket commentator John Arlott 'Dear Mr. Arlott: You may care to have this copy, though marked, of the American edition which preceded the English by some months. Yours Stanley Morison London, Feb. 16 1942'. This copy is indeed 'marked', with corrections by Morison in pencil and red crayon on a large percentage of the pages, implying that Morison never saw the proofs for the American edition.

261. [MORISON (Stanley)]. BURT (Sir Cyril). A Psychological Study of Typography.

First edition. Tall 8vo., cloth, dust jacket. London, Cambridge University Press. 1959. £100

Introduction by Stanley Morison, inscribed in ink at the beginning and end of pp ix-xix 'Dear Mr. Bloch, you need go no farther than these two lines - Yours Stanley Morison 30 Jan 1961'.

Dust jacket sunned.

262. MORRIS (William). The Life and Death of Jason.

Second edition, large paper issue, limited to 25 copies. 8vo., original cream paper spine over blue paper boards, printed paper label to the spine, uncut, housed in a custom made folding box. London, F.S.Ellis. n.d. [c.1868]. £2,000

A fine association copy, inscribed in ink on the half title page 'Charles F. Murray from his friend William Morris'. Annotated on the front free endpaper in pencil by Murray 'This edn. (the first on large paper) was printed about 1868 when the first volumes of The Earthly Paradise were issued, a second large paper was printed in 1882 when the poem was revised. C.F.M.'

Charles Fairfax Murray, who occasionally collaborated with Morris, was taken up by Ruskin at a young age, became Burne-Jones' first studio assistant, and was a painter himself who amassed a fine collection of Pre-Raphaelite drawings and

Old Master paintings. He enjoyed a long friendship with Morris, the final act of which was 3 sketches by Murray of Morris on his deathbed, now spread between the National Portrait Gallery, Tate Britain, and the Society of Antiquaries.

Spine vertically creased, a hint of wear to the extremities, but a very fine copy.

263. [MORRIS (Desmond)]. LEVY (Silvano). Desmond Morris. Naked Surrealism.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. London, Barrie and Jenkins. 1999. £180

A presentation copy, inscribed in different coloured inks on the half title 'For David with best wishes from Desmond 1st March 2000', the inscription surrounding a full page drawing of a bird-headed female figure. Tipped in, on Morris' headed notepaper, an inscription in the same inks 'Dear David What a pleasure to talk to you after so long! Here is Silvano's book - and I will also send you Remy's book separately- As ever- Desmond', above the inscription a drawing of a winged figure.

The tipped in note creased at the lower edge.

264. MORRIS (Desmond). OAKES (Philip), introduction. The Secret Surrealist. The Paintings of Desmond Morris.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. Oxford, Phaidon. 1987. £120

A presentation copy, inscribed in different coloured inks on the half title page 'For David with warmest regards from Desmond March first 2000', accompanied by a full page surrealist drawing in the same inks.

265. MUNNINGS (Sir Alfred).

Photograph Signed ('Alfred Munnings What a mug!!!'), showing the artist wearing a top hat, his binoculars case slung over his shoulder, standing at the rails and holding a race card, two out of focus race horses in the background. 25 x 20 cms, n.p., n.d.

£425

A very suitable image of Munnings. The photograph has been glued to a now slightly messy mount, but this could easily be hidden by sympathetic framing.

266. MUNNINGS (Sir Alfred). Old Brandy and Cherry Bounce.

First edition. 8vo., original printed cream card wrappers, sewn as issued, housed in a custom made folding box. Privately printed, n.p, n.d., printed by Cullingford and Co. Colchester. [c.1943]. £850

A presentation copy, inscribed in pencil on the verso of the title page, 'To Adrian Bury Who wrote sonnets in praise of London + the people of Today. God help us! Alfred Munnings Sept. 1. 54', on the title page two pencil drawings by

Munnings above and below the printed title, above Old Brandy a brandy bottle, with shading, below Cherry Bounce a stage coach, with shading, inscribed in ink at the foot of the page 'These drawings by Sir Alfred Munnings were done in my presence at the Athenaeum Club September 1-1954. Adrian Bury'. Inside the front cover a pencilled '23', on p.3 one inked correction to the text of 'Old Brandy' changing 'grave' to 'graves'.

A few endemic spots to the covers, small tear to top edge of back cover.

267. MUNNINGS (Sir Alfred). The Autobiography.

An Artist's Life. A Second Burst. The Finish. Three volumes. Illustrations. First editions. 8vo., cloth, dust jackets. London, Museum Press. 1950-2. £250

Rather wearily inscribed in ink by the artist on the front pastedown of the first volume 'Dec 1950 Alfred Munnings at the Foyle Literary Dinner at the Dorchester Hotel I find no peace – another signature Alfred Munnings'.

Spine of volume one faded, sunned at the head, dust jacket to volume two with small nick to the spine.

268. [NASH (Paul)]. DRINKWATER (John). Cotswold Characters.

5 original half-page wood engravings by Paul Nash. First edition. 8vo., boards, papered over by an amateur hand in Curwen Press style patterned coloured paper, rose pink blank label to the upper cover after the original binding. New Haven, Yale University Press. 1921. £200

A presentation copy from the artist, inscribed in pencil on the half title 'Gladys from Paul', further inscribed in the same hand but using a thinner pencil 'Dymchurch 1921 a present for a very good girl.', 'very' underlined. Gladys unidentified by us. Nash had settled in domestic contentment with his wife Margaret in Dymchurch after the First World War.

Old glue stains on the spine and edges of the paper binding, creased and bubbled, paper traces on the front pastedown where something has been removed.

269. [NASH (John)]. SIEVEKING (Capt. L. de G.). NASH (Paul), editor. Dressing Gowns and Glue.

Illustrations by John Nash. Second edition. 4to., original pictorial paper boards. London, Cecil Palmer and Hayward. (1919). £100

Signed in ink on the front free endpaper 'John Nash July 1961'. With contributions by G.K.Chesterton and Max Beerbohm. Text block rippled, some finger marks, back cover lightly soiled, corners bumped.

270. [NASH (David)]. WARNER (Marina). David Nash: Forms into Time.

Illustrations. Second edition. Tall 4to., wrappers. London, Artmedia Press. 2001. £50

Signed by the artist in pencil on the half title page. Covers lightly soiled.

271. [NEVELSON (Louise)]. ROBERTS (Colette). Nevelson.

Illustrations. First edition. Small 8vo., pictorial card wrappers. Paris, The Pocket Museum series, Georges Fall. 1964.

£60

Inscribed in ink on the front free endpaper 'Good Wishes Louise Nevelson' under an ink inscription from the author to a famous art critic 'To Suzy Gablik with admiration and fondness Colette Roberts'. Back cover slightly soiled, extremities just scuffed.

272. NEWMAN (Arnold). NEWHALL (Beaumont). One Mind's Eye.

Black and white photographic illustrations. First edition. Oblong 4to., cloth, pictorial dust jacket. London, Secker and Warburg. 1974.

£200

A presentation copy, inscribed in ink on the title page 'To Sir Michael Tippett with admiration and friendship Arnold Newman 16 May 1978'. Tippett sat for Newman for an exhibition in 1979/80 at the National Portrait Gallery, 'The Great British'.

Dust jacket nicked and rubbed along the edges, some tears to the head and tail of spine.

273. [NICHOLSON (Ben)]. A collection of eight publications, all but one exhibition catalogues, all but one inscribed to Geoffrey and Jane Grigson.

1. Illustrations. First edition. 4to., wrappers. Zürich, Galerie Charles Lienhard. 1960.

2. Illustrations. First edition. 4to., wrappers. Zürich, Galerie Charles Lienhard. 1962.

3. Ben Nicholson Paintings. Illustrations. First edition. 16mo., wrappers. Methuen Little Library of Art. 1962.

4. Illustrations. First edition. 4to., wrappers. Zürich, Galerie Gimpel & Hanover. 1966.

5. Illustrations. First edition. 4to., wrappers. Basel, Galerie Beyeler. 1968.

6. Illustrations. First edition. 4to., wrappers. Basel, Galerie Beyeler. 1973.

7. A Tribute to Ben Nicholson. Illustrations. First edition. Small square 4to., wrappers. London, Crane Kalman 1974.

8. Illustrations. First edition. 4to., wrappers. Zürich, Galerie André Emmerich. 1975.

The collection housed in a custom made folding box. 1960-1975. £1,500

1. Inscribed in ink under the portrait frontispiece in Nicholson's hand 'Wharfedale', on the imprint leaf the printed name Felicitas Vogler-Nicholson is annotated 'wife!' with an arrow pointing to the name, 3 of the illustrations are annotated 'ph.FV?'. Lightly soiled, covers creased.

2. Inscribed in ink on the imprint page at the rear 'GG (underlined with a semi-circle) from Ben Nov 62'.

3. Inscribed in pencil on the half title page 'Jane & Geoffrey april 67 love Ben'. Lightly finger marked.
4. Inscribed in red crayon on the title page 'Jane & Geoffrey Brissago 67 Ben'. Spine creased.
5. Inscribed in ballpoint pen on the front free endpaper 'Jane & Geoffrey May 68 Ben'.
6. Inscribed in pencil on the title page 'Jane and Geoffrey', underlined with a flourish.
7. Inscribed in pencil on the title page 'Jane & Geoffrey from A & B' encircled with a flourish, pencil correction to the foreword in Nicholson's hand. Covers spotted and creased.
8. Inscribed in ink on the title page 'Jane & Geoffrey Ben', ending with a large flourish.

Grigson was initially critical of Nicholson, but after receiving letters from Nicholson he became a good friend. The artist came to confide in both Geoffrey and Jane, for example in 1968 expressing the loneliness he felt in his marriage, and in 1971 telling Jane 'that all women are grasping'.

274. NICHOLSON (Ben). KALMAN (Andras). A Tribute to Ben Nicholson.

Illustrations. First edition. Small 4to, pictorial wrappers, housed in a custom made folding box. London, Crane Kalman Gallery. 1974. £250

Andras Kalman possessed an entirely different talent to that of distinguished gallerist, that is he was a fine tennis player, who competed at Wimbledon, going down one year to the great Frank Sedgman. Loosely inserted in to this catalogue is a note in green ink, in the hand of Ben Nicholson, on the verso of headed Wimbledon Lawn Tennis Club paper, folded, 'Mon July 2 Dear Kalman I wonder if you are here today? if so do look me up Court 1 Gangway 8 Row B Seat 36 green (Italian) cap + turned up nose should identify me—? best regards Ben Nicholson'.

The note creased where folded, old staple marks, dusty on one fold.

275. [NICHOLSON (Ben)]. LYNTON (Norbert). Ben Nicholson.

Portrait photograph, numerous tipped-in coloured plates. First edition. Large 4to., cloth, pictorial dust jacket, open ended cardboard box addressed to Norbert Lynton, housed in a custom made folding box. Basel, Editions Beyeler. [1968]. £300

A presentation copy, inscribed in ink on the front pastedown 'NL from BN 1970'. Norbert Lynton, at various times *Guardian* art critic, exhibitions director at the Arts Council, and head of art history at Chelsea School of Art, was a friend of Nicholson for 30 years, and published the first comprehensive monograph on him in 2007.

Mon July 2

Dear Kalman

I wonder if you
are here today? if so do
look me up

Court 1

Conway 8

Row B

Seat 36

green (Italian) Cap

& turned up nose

Should identify me ---!

best regards

Ben Nicholson

276. NICHOLSON (Ben). READ (Herbert). Ben Nicholson. Paintings.

Illustrations. First edition. 16mo., wrappers, housed in a custom made folding box. London, Methuen Little Library of Art. 1962. £120

A presentation copy, inscribed in ink on the title page 'for Peter Crowther Ben Nicholson', two swirling S shaped lines underlining the recipient's name.

Covers slightly browned.

277. OLDENBURG (Claes). Exhibition Catalogue.

Illustrations. First edition. 4to., original pictorial wrappers. London, Arts Council. 1970. £150

Catalogue of a show at the Tate Gallery. Signed in ink by the artist on the title page.

Dampstains to the top edge of the text, with some damage, opaque tape glued to the top corner of the front cover.

278. OLIVER (Basil). BALDWIN (Stanley), foreword. The Cottages of England.

Photographic illustrations, drawings by the author to the text. First edition. 8vo., cloth, lettered in gilt. London, B.T.Batsford. 1929. £75

Tipped in a 3 page ALS from Oliver to Martin Briggs, January 10th 1930, thanking him for a review in the Burlington Magazine, and telling of some of the difficulties involved with producing the book. Also tipped in 2 pages of pencil notes by Briggs, each on the verso of 'for favour of review' slips.

279. [ORPEN (Sir William)]. NOGUCHI (Yone). Korin.

6 Woodblocks in colour and black, 10 collotypes, 9 small cuts, decorative endpapers. First edition, limited to 450 copies. 4to., original wrappers, stabbed in Fukuro toji style, housed in a modern custom made folding box. London, Elkin Mathews. 1922. £150

Text in English. Lacks the original blue folding box with ivory clasps. A presentation copy, inscribed in ink on the front free endpaper 'With the compliments of the author, Yone Noguchi Dec. 1922 To Sir William Orpen'.

Chalk mark to back cover, extremities rubbed.

280. [ORPEN (Sir William)]. PICKLE (R.). Sir William Orpen.

Illustrations. First edition. Large 8vo., quarter blue cloth over grey paper boards. London, Ernest Benn. 1923. £100

A presentation copy, inscribed in ink on the front free endpaper 'To Eves with love from Orpen'. 'Eves' may be the portrait painter Reginald Eves, a contemporary of Orpen.

Spine bumped, extremities rubbed.

281. OSMAN (Louis). Osman. Works in precious and other metals.

Illustrations. First edition. Tall 4to., card wrappers. Canons Ashby, Button Partnership Ltd. 1974. £50

A presentation copy, inscribed in ink on the front free endpaper 'For Lucie Rie with the greatest admiration Louis Osman May 1974', tipped in a one page TLS to Lucie Rie, sending this catalogue, 'number 68 with a note immediately above the entry refers to your very beautiful work'. Invitation card to the vernissage tipped in.

Covers slightly bowed.

282. [PAOLOZZI (Eduardo)]. SCHNEEDE (Uwe M.). Paolozzi.

Tipped-in coloured plates, black and white illustrations, pictorial endpapers. First US edition. Square 8vo., cloth, pictorial dust jacket. New York, Harry N. Abrams. 1970.

£90

A presentation copy, inscribed in ink on the half title page to the ultimate 1970s whizz-kid financier in the year that his investment company collapsed, with debts of some £20 million 'For Christopher Selmes Eduardo Paolozzi 1973'.

Dust jacket soiled, torn on the top edge, with some loss.

283. PARKINSON (Norman). Fifty Years of Style and Fashion.

Photographic illustrations. First US edition. Tall 4to., cloth, pictorial dust jacket. New York, The Vendome Press. 1983. £100

A presentation copy, inscribed in ink on the half title to the Menuhins 'For Diana & Yehudi... time remembered with so much love Norman Parkinson 83'. A printed slip from the English publishers Weidenfeld and Nicolson tipped in, explaining their import of copies from America when unable to reprint their own edition, titled *Lifeworks*, at short notice.

284. [PASMORE (Victor)]. BOWNESS (Alan). LAMBERTINI (Luigi). Victor Pasmore. With a Catalogue Raisonné of the Paintings, Constructions and Graphics 192-1979.

Illustrations. First edition, large square 4to., white pictorial cloth, lettered in black, pictorial dust jacket. London, Thames and Hudson. 1980. £350

A presentation copy, inscribed in ink on the title page by the artist 'For Edward Lucie-Smith. Victor Pasmore'. Pasmore was interviewed by the poet and art critic Edward Lucie-Smith for BBC radio in 1981, when perhaps this book was presented. Pasmore was a long-lived painter who enjoyed two careers, the first as a founder member of the Euston Road school of painters, then after a dramatic conversion becoming a leading abstract painter.

Book label of Marlborough Reference Library to front pastedown, extremities slightly rubbed and finger marked, two small tears to the edges of the dust jacket, which has some scratching back and front.

285. PENROSE (Roland). Scrap Book 1900–1981.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. London, Thames and Hudson. 1981. £450

A presentation copy, most likely to the sculptor Kenneth Armitage, inscribed in blue, red, and black inks on the half title page ‘for Kenneth with lasting affection Roland’, the inscription enclosing a large abstract pastel drawing in different colours by Penrose.

Covers lightly soiled, a few nicks to the edges of the dust jacket.

286. PENROSE (Sir Roland). Man Ray.

Illustrations. First edition. 8vo., cloth, pictorial dust jacket. London, Thames and Hudson. 1975. £850

A fine presentation copy, inscribed to Mario Amaya on the front free endpaper ‘for Mario long and lasting love Roland’, the inscription entirely surrounded by a large abstract drawing in different coloured pastels. Mario Amaya, art critic, founder of *Art and Artists*, expert on Art Nouveau, genuinely suffered for his art when caught in the crossfire as Valerie Solanas attempted to assassinate Andy Warhol.

Dust jacket lightly soiled, one nick at the edge.

287. PENROSE (Sir Roland). Max Ernst’s Celebes.

Illustrations. First edition. Tall 8vo., original pictorial wrappers, housed in a custom made box. Newcastle, University of Newcastle upon Tyne. 1972. £650

A presentation copy, inscribed to Joanna Drew, with a drawing, in different coloured inks, on the title page ‘Joanna with my love Roland’. The ‘J’ of Joanna extends across the page in blue and orange inks, with a decorative flourish, underlined thickly in red.

Joanna Drew had an extraordinary career in the art world, being responsible for many years for the Arts Council’s touring exhibitions, and was Director of the Hayward Gallery. Among the many exhibitions she organized was the legendary Picasso show, curated by Roland Penrose, at the Tate Gallery in 1960.

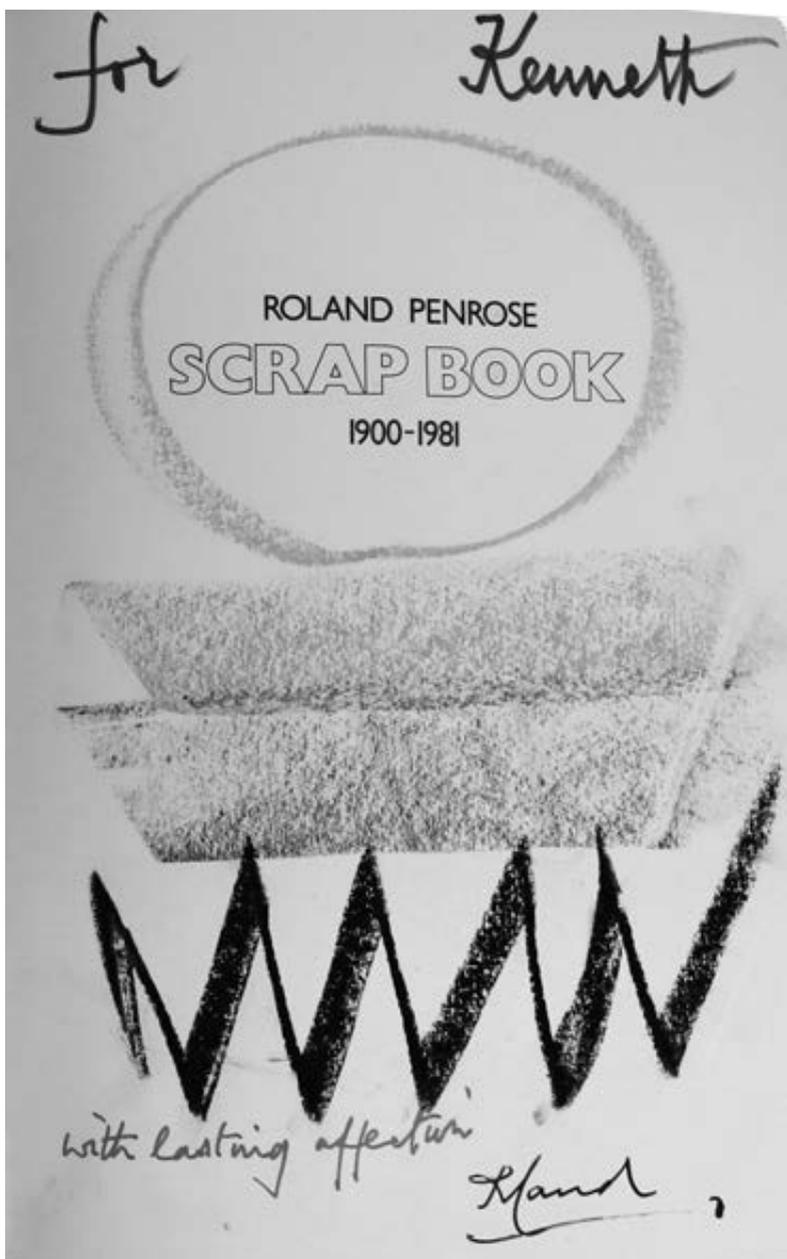
Back cover scuffed at lower edge, top cover a touch dusty.

288. [PEVSNER (Antoine)]. MASSAT (René). Antoine Pevsner et le Constructivisme.

Illustrations. First edition. 4to., original card wrappers, lettered in red and black, pictorial dust jacket, housed in a custom made folding box. Paris, Caractères. 1956. £200

A presentation copy, inscribed opposite the title page in red ink by the artist ‘A mes chers amis Eve et Moley avec tout mon affection Antoine Pevsner’.

A few small dents to the spine, dust jacket a touch dusty, but a fine copy.



Item 285

289. PHILLIPS (Tom). trailer.

Portrait frontispiece by J. Lewinski, illustrations by the author. First edition, copy number R of an edition of 26 signed and lettered. Small 8vo., original white card wrappers lettered in black. Düsseldorf, Edition Mayer. 1971. £500

A presentation copy, inscribed in ink on the front free endpaper 'For Ted between Liverpool and London Ap [crossed out] March LXXii from Tom'.

Covers just dusty, spine with vertical crease and one small scuff mark.

290. PICASSO (Pablo). Trente-Deux reproductions en couleurs des maquettes en couleurs d'après les originaux des costumes & décor par Picasso pour le Ballet "Le Tricorne".

32 plates loose as issued, one a folding monochrome drawing, 31 coloured pochoir plates, printed on wove paper by Ateliers André Marty. Number 134 of an edition of 200 numbered copies, from a total edition of 250 (50 copies with a signed etching). 4to., original folded printed paper chemise, original green marbled folder, printed paper label to top cover, re-backed in cloth, new endpapers, new ribbon ties, modern blue cloth slipcase lettered in gilt. Paris, Éditions Paul Rosenberg. 1920.

£6,500

A presentation copy, inscribed in ink on the justification leaf 'To J.B. ['Be' written over] Manson mon aimable contradicteur Picasso Paris 12 Decembre M.C.M.XXXIV'. The change from Be to Manson in a more deliberate style looks very much like a friend was dictating over Picasso's shoulder. Manson, himself a painter and member of the Camden Town Group, at the time was director of the Tate Gallery and famous for his contradictory opinions on who was and who was not good enough to enter the Gallery's collections, for example turning down Henry Moore and Matisse, but later accepting the Stoop bequest which included Cézanne, Braque and Matisse. He is said to have loathed Picasso and was very rude about Wyndham Lewis and David Bomberg, but praised Duncan Grant, Gwen John and Walter Sickert. Two narratives suggest themselves, the first that egged on by his friends it amused Picasso to send his work to a 'contradictueur', or it may have been intended as a peace offering, to show Manson that he was no monster.

Paper chemise rubbed at the extremities, edges of the boards on the folder rubbed.

291. [PICASSO (Pablo)]. LIEBERMAN (William S.). Pablo Picasso.

Tipped in coloured plates, black and white illustrations in the text. First edition.

Folio, pictorial laminated card wrappers, housed in a custom made slipcase with a folding cover. New York, Harry N. Abrams. 1952. £500

Inscribed in ink on the title page from his last home 'Picasso Mougins A.M. le 8.2.68.'. Covers rubbed and creased, slightly soiled, title page with old staple impression.

To J. B. Manson

voir aimable contradicteur
7. 1. 10

JUSTIFICATION DU TIRAGE

DEUX CENT CINQUANTE EXEMPLAIRES NUMÉROTÉS
DONT CINQUANTE (N° 1 à 50)
ACCOMPAGNÉS D'UNE EAU-FORTE ORIGINALE INÉDITE

DE

PICASSO

ET D'UNE ÉPREUVE DE L'ÉTAT DE NOIR
DE CHACUNE DES PLANCHES

Paris 12 Décembre

M.C.M. XXXIV

Item 290

292. [PIPER (John)], foreword. HARPUR (Jerry). The Gardener's Garden.

Photographs by Jerry Harpur. First edition. 4to., cloth, dust jacket. London, Viking. 1985. £50

Inscribed on the front free endpaper by the Pipers, 'Christmas 1985 Love from John and Myfanwy'.

293. [PIPER (John and Myfanwy)]. [LANCASTER (Osbert)]. BURL (Aubrey). Rings of Stone. The prehistoric stone circles of Britain and Ireland.

Photographic illustrations by Edward Piper. First edition. 4to., cloth, pictorial dust jacket. London, Frances Lincoln, Weidenfeld and Nicolson. 1979. £75

An association copy, inscribed on the title page in ink by the Pipers (their son Edward took the photographs) to the Lancasters 'For Osbert & Anne Christmas 1979 with much love from John & Myfanwy'.

Dust jacket faintly nicked on the edges, one small piece missing at the tail of the spine.

294. [PIPER (John)]. RIDLER (Anne). The Jesse Tree. A Masque in Verse.

Coloured frontispiece and black and white illustrations in the text by John Piper, facsimile scores by Elizabeth Maconchy. First edition, limited to 100 copies signed by Piper and Ridler. 4to., quarter dark green buckram lettered in gilt, over yellow pictorial paper boards, fore and lower edges untrimmed, slipcase. London, Lyrebird Press. 1972. £250

Tipped in single leaf printed 'favour of a review' slip. Head and tail of spine just rubbed, slipcase lightly spotted, rubbed on one corner.

295. PIPER (John). STOKES (Adrian). Venice.

Illustrations, dust jacket, and endpapers by John Piper. First trade edition. Small 4to., blind-stamped cloth, lettered in gilt, dust jacket. London, Duckworth and Co. 1965. £180

A presentation copy, inscribed in ink on the front free endpaper 'Frank, with much love from John and Myfanwy Christmas 1965'.

Dust jacket browned along the top edge.

296. [PISSARRO (Lucien)]. PISSARRO (Camille). Letters to his son Lucien.

Illustrations. First US edition, translated from the French by Lionel Abel. 8vo., red buckram with black label lettered in gilt. New York, Pantheon Books. 1943. £100

A presentation copy, inscribed in ink on the half title page 'Janet Macdonald Clark from her affectionate old friends Esther and Lucien Pissarro. May 1944'. The recipient was a novelist, best known for her children's book *Legends of King Arthur*.

Spine faded, covers lightly spotted, edges dusty.

297. POLKE (Sigmar). History of Everything. Paintings and Drawings 1998–2003.

Edited by John R. Lane and Charles Wylie. Illustrations. First paperback edition. Folio, pictorial wrappers. Dallas, Dallas Museum of Art. 2003. £150

A presentation copy, inscribed in ballpoint by the artist on the front free endpaper 'to Glen from Sigmar Polke with Thanks 7 Okt 2003'.

The endpaper being a shade of violet the inscription has offset to the half title.

298. POLKE (Sigmar). Zeichnungen Aquarelle Skizzenbücher 1962–1988.

Illustrations. First edition. Folio, original pictorial card wrappers. Bonn, Kunstmuseum Bonn. 1988. £200

Inscribed in ink on the half title 'für Johannes von Sigmar Polke 16.11.98', possibly to Johannes Gachnang, Swiss artist and curator, who was responsible for several exhibitions which included Polke.

Text in German, some small shelf wear, spine creased, shop security sticker to rear endpaper.

299. POMODORO (Arnoldo). LEONETTI (Francesco). Sculptures.

Photographs by Ugo Mulas. First edition. Square 4to., pictorial wrappers. Milan, Mazzotta Editore. 1974. £50

A presentation copy, inscribed in ink on the title page 'to Tim, remembering "my lecture" of Sept 8, 1983 my best and thanks Arnaldo International Symposium of sculpture [illegible] Via Vegevano 3 Milan'.

Covers dusty, extremities rubbed.

300. PROCKTOR (Patrick). Self-Portrait.

Illustrations. First edition. 8vo., cloth, pictorial dust jacket. London, Weidenfeld and Nicolson. 1991. £50

Signed by the author on the half title, a fine copy.

301. RAUSCHENBERG (Robert). Rauschenberg Currents.

Illustrations, one folding. First edition. 8vo., wrappers, housed in a folding box. Minneapolis, Dayton's Gallery. 1970. £250

A presentation copy, inscribed on the folding introduction 'For John Stoller with love Bob Rauschenberg'. Stoller, who compiled this exhibition catalogue in collaboration with Rauschenberg, was a curator at Dayton's Gallery who later established his own gallery.

Some small soiling to the covers.

302. RAUSCHENBERG (Robert). Retrospective.

Illustrations. First edition. 4to., pictorial wrappers, in a custom made pictorial folding box. London, Tate Gallery. 1980. £150

Boldly signed in red felt tip on the endpaper 'Bob Rauschenberg April 28/81'.

303. RAY (Man). Alphabet for Adults.

Illustrations by the author. First edition, limited to 500 copies. 4to., original quarter cloth over tan pictorial paper boards. Los Angeles, Copley Galleries. 1948. £1,500

A presentation copy, inscribed in ink on the title page 'for Inez and Charles Madge two adults of my time - Man Ray 1957'. Charles Madge was one of the founders of Mass Observation, and a poet. Repaired with new endpapers, the inscription slightly offset to the new endpaper, the repair therefore pre-dating the inscription, top edges of the covers browned, natural spotting to the boards.

304. [RAY (Man)]. JOUFFROY (Alain). Man Ray.

Illustrations, 4to., original pictorial card wrappers, housed in a custom made folding box. Rotterdam, Museum Boymans van Beuningen. 1971. £250

Text in Dutch and French. A presentation copy, inscribed in ink on the half title page 'for Margaret Krebs avec les compliments in both languages - Man Ray Rotterdam 24-9-71'. Krebs was a well-known modern art collector from Brussels.

Covers lightly finger marked, spine creased, one corner bumped.

305. REGO (Paula). O Crime do Padre Amaro. Untitled.

2 volumes, one volume in Portuguese, the other in English. Illustrations. First edition. Large 8vo., original pictorial paper boards, pictorial wrap around sleeve open to the spine and fore edge, repeating the design on the boards. Lisbon, Centre de Arte Moderna Perdigao. 1999. £200

A presentation copy, inscribed in ink on the pictorial title page of 'O Crime do Padre Amaro' 'For Jill and Michael with fond wishes. Love from Paula'. Possibly to the distinguished art historians Michael Peppiatt and his wife Jill Lloyd.

The wraparound sleeve rubbed and torn.

306. REYNOLDS (Sir Joshua). A Discourse, delivered to the Students of the Royal Academy, on the Distribution of the Prizes, December 10, 1778. By the President.

First edition. 4to., (pp.iv,1-38, advert leaf), stab holes where extracted from a nonce collection, sewn into 19th century brown paper wrappers, rebound in later quarter niger morocco over brown rough cloth boards, lettered in gilt, edges trimmed.

London, Thomas Cadell, printer to the Royal Academy. 1779. £1,500

A presentation copy, inscribed in ink on the half title page 'Dean of Ferns from the Author', the inscription trimmed at the edge by a binder, losing the 'r' in author and the loop of the 'h'. Richard Marlay, Dean of Ferns, approached Boswell for an introduction to Dr. Johnson, resulting in his membership of the Literary Club founded by Reynolds and Dr. Johnson, where he would have met Reynolds. Boswell records telling Johnson 'I told him one of Mr. Burke's playful sallies upon Dean Marlay "I don't like the Deanery of Ferns, it sounds so like a BARREN title"'. The National Portrait Gallery records a portrait engraving of the Dean by Heath. The 19th century wrapper is inscribed in ink 'Sir Joshua Reynolds'.

Half title and title page grubby at the lower edge, the half title with a few small tears, spine rubbed.

307. RICHTER (Gerhard). CORK (Richard). Mirrors.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. London, Anthony d'Offay. 1991. £300

A signed presentation copy, inscribed by the artist in pencil to two well-known collectors on the half title 'for Edward and Agnes Lee with all good wishes Gerhard Richter 22.04.91'.

308. RIVERA (Diego). Das Werk des Malers Diego Rivera.

Illustrations. First edition. 4to., quarter cloth over pictorial paper boards, dust jacket, housed in a custom made folding box. Berlin, Neuer Deutscher Verlag. 1928. £350

Text in German, captions in German and Russian. Signed by the artist on the half title page. Book design by Paul Urban.

The dust jacket only a fragment, lacking all but the upper cover, the boards fine with a hint of soiling.

309. [ROBERTS (William)]. DAVIES (Rhys). The Song of Songs and other stories.

Portrait frontispiece by William Roberts. First edition, number 64 of an edition limited to 100 copies numbered and signed by the author. Small 4to., original decorative wrappers, printed paper label to the upper cover. London, E. Archer. [1927]. £100

Signed in ink by William Roberts on the frontispiece. Covers sunned, slightly worn on the extremities.

310. ROBERTSON (Howard). Modern Architectural Design.

Illustrations. Second, revised edition. 8vo., cloth, dust jacket. London, Architectural Press. 1952. £150

A presentation copy, inscribed in ink on the front free endpaper 'To Martin Briggs with warmest regards Howard Robertson Nov 16. 1952', tipped in a 2 page ALS to Briggs, the same date, on the headed notepaper of Easton and Robertson, re-

turning a book and sending this copy. Robertson was a former president of the RIBA, Briggs a distinguished historian of architecture.

Dust jacket somewhat soiled.

311. ROBINSON (W.Heath). My Line of Life.

Portrait frontispiece, full page illustrations, numerous illustrations in the text. First edition. 4to., pictorial yellow cloth lettered and blocked in red, price-clipped pictorial dust jacket. London, Blackie and Son. 1938. £300

Signed in ink by the author on the title page 'W. Heath Robinson' under his printed name. Tipped in at the rear a 4 page pamphlet for the Sunday Times Book Fair November the fourth to twenty first, no year but probably coeval with the book, including a talk on this book.

Dust jacket torn on the hinges, lacking the last one and a half cm at tail, small hole to the top, top front corner torn with some loss, old tape repairs to the inside.

312. RODIN (Auguste). L'Art. Entretiens réunis par Paul Gsell.

Numerous illustrations. First edition. 8vo., contemporary full blind-stamped sheep, bevelled edges, raised bands, re-backed in light tan sheep, the original spine laid down, original wrappers bound in. Paris, Bernard Grasset. 1911. £750

A presentation copy, inscribed in ink on the front free endpaper 'affectueux hommage du sculpteur Rodin a son amie Madame Mathilde [illegible] Auguste Rodin janvier 1913'.

Original spine lacking top section and the outside hinges.

313. [ROSSETTI (Dante Gabriel)]. TAYLOR (Isaac). Boydell's Illustrations of Holy Writ: being a Series of Nearly One Hundred Copper-Plate Engravings from Original Drawings by Isaac Taylor, Junior.

Illustrations. Third edition. Tall 8vo., original brown cloth over green paper boards, printed paper label. London, Allan Bell and Co. 1835. £1,000

From the Library of Dante Gabriel Rossetti, with his ownership inscription to the front free endpaper 'Rossetti', beneath which his younger brother William Michael has inscribed in ink 'These are the designs of wh. D.G. Rossetti, in his contribution to Gilchrist's Life of Blake, speaks in terms of high eulogy. WMR. 1905'.

Gilchrist indeed compares Taylor, philosopher, artist, and scientist, to Blake, and Taylor very likely was aware of him, his sisters the poets Jane and Ann Taylor having included Blake's 'Holy Thursday' in their City Scenes of 1818. Rossetti was one of Blake's earliest champions, owning the Notebook now in the British Library.

Re-backed using the original spine, the boards very rubbed, the corners bumped, spine faded, small loss to one corner of the label on the cover, plates foxed.

314. [ROUAULT (Georges)]. Funambules. Numéro Un, 1er Décembre 1926.

Illustrations after Rouault and others. First edition. Original pictorial wrappers after a drawing by Rouault, tissue dust jacket, housed in a custom made folding box. Paris, Éditions Porteret. 1926. £400

Text in French, includes three poems by Rouault. Tipped in an autograph postcard signed from the artist to a Monsieur G. Ruiz, at a Paris address, franked Paris 29.XI 1924, with the artist's address in his hand on the left corner, further franked on the verso 1 DEC, some 60 words, asking M. Ruiz to meet him at the Musée Gustave Moreau, where Rouault was the director, to talk over projects, apologising for not being able to spare much time.

Some small creases to the postcard, browned, the periodical's spine damaged at head and tail with some loss, tissue jacket torn at the head, some leaves loose in the binding.

315. [ROUAULT (Georges)]. DORIVAL (Bernard). Georges Rouault.

22 photographs by Roger Hauert. First edition. Tall 8vo., original pictorial wrappers, housed in a custom made folding box. Geneva, Les Éditions René Kister. 1956. £150

A presentation copy, inscribed in an unknown hand 'A Mademoiselle Giselle Studer' the inscription signed in a very shaky hand by Rouault, who was 85 at the time. Published in the series 'Les Grands Peintres'.

Covers very dusty, frayed on the edges, top cover creased.

316. [RUSSELL FLINT (Sir William)]. DE MAIROBERT (Pidansat). Memoirs of Madame du Barry.

Illustrations by Sir William Russell Flint. First edition. 8vo., blue cloth spine over patterned paper boards. London, Folio Society. 1956. £100

Signed by the artist on the 'Illustrations' leaf, tipped in a brief 2 page ALS by Flint on his headed notepaper, announcing he will willingly sign this book.

317. [SARGENT (John Singer)]. REYNOLDS (Sir Joshua). The Literary Works of Sir Joshua Reynolds.

2 volumes, portrait frontispiece. New and improved edition. 8vo., green cloth blocked in blind, lettered in gilt. London, Bell and Daldy. 1873. £450

From the Library of the painter John Singer Sargent, with his ink ownership inscription to each title page 'John S. Sargent Christmas 1874', also inscribed in the same manner to the verso of the frontispiece, and with his engraved bookplate 'John S. Sargent' to the front pastedown of each volume. There are two versions of Sargent's bookplate, the second probably post mortem at the sale of his Library 'From the Library of John Singer Sargent R.A., D.C.L., LL.D'.

William Starkweather in his book on Sargent described the artist as 'An American born in Italy, educated in France, who looks like a German, speaks like an

Englishman and paints like a Spaniard'. A pleasing association across a century between two great portrait painters.

Small tear to top hinge of volume one, covers slightly soiled.

318. SCARFE (Gerald). Scarfeland. The Lost World.

Illustrations by the author. First edition. 4to., cloth, pictorial dust jacket. London, Hamish Hamilton. 1989. £75

A presentation copy, inscribed in ink opposite the title page 'For David Best Wishes Gerald Scarfe'. Also signed in ink on the half title page.

Dust jacket price clipped.

319. SCHWARTZ (Bern). CLARK (Kenneth). Contemporaries.

Photographic illustrations. First edition. 4to., cloth, pictorial dust jacket. London, Collins. 1978. £75

A presentation copy, inscribed in ink on the front free endpaper to the Menuhin 'To Diana and Yehudi with every good wish Bern Nov 2, 1978', further inscribed by Lord Clark, who contributes a foreword 'Diana with love from K'. With the printed Menuhin book label to the front pastedown. A series of portraits of the great and good from the 1970s, Yehudi Menuhin included.

320. [SCOTT (William)]. BOWNESS (Alan). William Scott: Paintings Drawings and Gouaches 1938-71.

Illustrations. First edition. Oblong 8vo., cloth, pictorial dust jacket. London, The Tate Gallery. 1972. £150

A presentation copy, inscribed in ink on the front free endpaper 'To Mrs Solomon Byron Smith William Scott May 72'. Mrs Smith and her husband were both prolific collectors of modern art.

Dust jacket slightly soiled.

321. SCOTT (William). LUCIE-SMITH (Edward). A Girl Surveyed.

Illustrations by William Scott in blue. First edition, 8vo., printed on heavy paper, folded leporello style, pictorial wrapper pasted to the card boards, housed in a custom made folding box. London, Hanover Gallery. 1971. £250

A presentation copy, inscribed to the photographer Douglas Glass 'For my old friend Douglas a born surveyor William'.

Spine creased and rubbed, the covers foxed and spotted.

322. SEARLE (Ronald). ATKINSON (Alex). Russia for Beginners.

Black and white illustrations by Ronald Searle. First edition. 8vo., cloth, pictorial dust jacket. London, Perpetua. 1960. £750

A presentation copy, inscribed in ink on the front free endpaper 'John with best

wishes for 1961, Ronald' above an original pen and ink drawing of a Cossack in full fig dancing enthusiastically. Loosely inserted an ALS from Searle to 'John', on headed notepaper, 6 January 1961, some 140 words, thanking him for a book, sending this book in return, apologizing for initially sending it to the wrong John.

The letter folded, very browned on one margin, the dust jacket faintly nicked along the top edge.

323. SEARLE (Ronald). The Female Approach.

Numerous black and white illustrations by the author. First edition. 8vo., cloth, pictorial dust jacket by Searle. London, Macdonald. 1949. £400

A presentation copy, inscribed in ink on the front free endpaper to a famous French cartoonist 'Jean Effel with love and best wishes from the Searle family', the inscription embellished with two drawings, i.e. a small flower, and a St. Trinians schoolgirl head with hat and pigtails and a dangerous expression.

Dust jacket with ugly red stain around the tail of the spine, the cause a now absent label, nicked and torn around the edges with some small loss.

324. [SEARLE (Ronald)]. BLAKE (Vernon). The Art and Craft of Drawing.

Illustrations. First edition. 8vo., quarter cloth over pictorial paper boards. London, Oxford University Press. 1927. £2,000

A presentation copy, inscribed in ink on the front free endpaper to his friend the dancer and film and stage director Wendy Toye 'A bit of life for Wendy "Read all about it" with birthday love from Ronnie May 1 1957', alongside a full page original pen and ink drawing of a lady with no clothes on save for pearls and false eyelashes, seated on an elaborate stool, the lady with pen and sketchpad in each hand, drawing an equally naked lady.

Boards just rubbed on the extremities.

325. [SEARLE (Ronald)]. FRY (Christopher). GUINNESS (Alec), prologue. An Experience of Critics.

Black and white illustrations by Ronald Searle. First edition. 8vo., cloth, pictorial dust jacket by Searle. London, Perpetua. 1952. £250

A presentation copy, inscribed three times on the half title page and the front free endpaper to the English actor Clive Brook, 'With best wishes for Clive Brook - whom I wish I could meet! Kaye Webb 20th Oct. 1952,'—'and with the artist's admiration Ronald Searle', 'Dear Clive This is with love from Wendy J.O.R.B'. Kaye Webb was at this time married to Searle, Wendy Toye was a dancer and stage and film director, who directed Brook more than once on the stage. With contributions by Harold Hobson, W.A. Darlington, T.C. Worsley et al.

Dust jacket nicked with a few small tears to head of spine, and the lower rear edge.

- 326. SEARLE** (Ronald). **LEEPER** (Janet), introduction. **Le Nouveau Ballet Anglais.**
16 black and white illustrations by Searle. First edition, limited to 650 copies signed, this copy number 148. 8vo., original pictorial paper wrapper folded over plain card, fore and bottom edges untrimmed, tissue dust jacket. Paris, Les Éditions Montbrun. 1946. £300

Loosely inserted an ALS on his headed notepaper, some 47 words presenting the book in a modest and mildly disparaging tone, no date, to one Peter, possibly Peter Agnew, a 'Punch' board member.

Limitation statement and rear endpapers stained on the lower corner, front endpapers creased, dust jacket nicked at head and tail of spine.

- 327. SEARLE** (Ronald). **SHY** (Timothy). **The Terror of St Trinians, or Angela's Prince Charming.**

Black and white illustrations by Searle. First edition. 8vo., cloth, pictorial dust jacket. London, Max Parrish. 1952. £400

Timothy Shy a pseudonym for D.B. Wyndham Lewis. Inscribed in ink on the front free endpaper 'Ronald Searle', above an original pen and ink drawing of the head of a St. Trinians schoolgirl, with hat and unruly hair, looking glumly up at the signature.

Lettering on the spine faded, the dust jacket with a few small tears on the margins top and bottom.

- 328. SEVERINI** (Gino). **Du Cubisme au Classicisme.**

Illustrations. First edition. 8vo., original stiff brown paper wrappers, uncut, housed in a custom made folding box. Paris, J. Povolozky. 1921. £650

A presentation copy, inscribed by the author in ink on the half title page 'à Sir George Sitwell Bart. Hommage du peintre Gino Severini Montegufoni 15-1-1922'. Severini was commissioned by Sitwell in 1921 to decorate an entire room in his Italian property Montegufoni, quite possibly at the suggestion of one of his talented offspring.

- 329. SHAW** (James Byam). **J.B.S. Selected Writings.**

Illustrations. First edition. 8vo., decorative paper boards, printed paper label to spine. London, Colnaghi. 1968. £300

A presentation copy, inscribed in ink on the half title page by the recipient 'JHW Oxford Dec 12 1968 ex dono', the 'ex dono' next to the author's printed initials, underlined. JHW was Professor JH Whitfield, Italianist, known as 'Humphrey'. Loosely inserted 6 autograph postcards and 10 ALSs (17 pages) from Shaw to Whitfield, from the 1970s to the 1990s, the tone scholarly and amiable, on Italian Art, with one touching memoir of Shaw's theatre director brother Glen.

Spine faded, head of spine rubbed and just nicked.

330. SHAW (Byam). JACOBS (Joseph). Tales from Boccaccio.

Done into English by Joseph Jacobs. Illustrations. First edition. Square 8vo., original pictorial cloth, gilt, t.e.g., others untrimmed. London, George Allen. 1899. £100

A presentation copy, inscribed in ink on the half title page 'To John and Dora Pyke-Nott from their affectionate Evie and Byam Shaw Christmas 1899'.

Some foxing, covers lightly rubbed.

331. SHEPARD (Ernest H.). Drawn from Memory.

Illustrations. First edition. 8vo., cloth, pictorial price-clipped dust jacket. London, Methuen and Co. 1957. £250

A presentation copy, inscribed in ink on the half title page 'To George Depotex with good wishes from the author Ernest H. Shepard Sept 1957'.

Covers lightly soiled.

332. SIMMONDS (Posy). Gemma Boverly.

Illustrations. First edition, tall 8vo., cloth, pictorial dust jacket. London, Jonathan Cape. 1999. £90

A presentation copy, inscribed by the artist on the title page 'Siân best wishes Posy Simmonds' with below the inscription a small ink sketch of the head and shoulders of a bespectacled gentleman.

333. SINNOTT (Kevin). Exhibition Catalogue.

Illustrations. First edition. Folio, card wrappers. London, Bernard Jacobson Gallery. 1990. £75

Signed in ink by the artist on the title page. Front cover scratched near the hinge.

334. [SPENCER (Stanley)]. BURNS (Robert). The Poetical Works.

Portrait frontispiece. First edition. 8vo., cloth, gilt, uncut. London, Oxford University Press. 1928. £250

Inscribed on the front free endpaper 'Patricia from Stanley. July 27th 1933'. This and the following item are souvenirs of a bizarre marriage of convenience, impossible to more than suggest in a bare catalogue note. The remarkably manipulative Preece trained as a painter at the Slade, where she met her lifelong partner Dorothy Hepworth, whose work she appropriated as her own. Openly a couple when in Paris, on their return to Britain they simulated sisterhood. Preece met Spencer in 1929 and began modelling for him. His increasing obsession for her led to his divorce and marriage to Preece in 1939. The honeymoon was a little unconventional, not least because the groom didn't go – Preece and Hepworth went to St. Ives on their own.

335. [SPENCER (Stanley)]. ROTHENSTEIN (Elizabeth). Stanley Spencer.

Illustrations. First edition. 4to., cloth, dust jacket. London, Phaidon. 1945. £500

A presentation copy from Spencer to his second wife, and model, Patrica Preece, inscribed in ink on the front free endpaper 'To Patricia from Stanley. Dec 12th 1945'.

Ink library number to half title, back cover spotted, back cover of dust jacket rubbed.

336. [SPENCER (Hilda)]. [SPENCER (Stanley)]. WILENSKI (R.H.). Stanley Spencer.

Illustrations. First edition. Large 8vo., quarter blue cloth over grey paper boards, dust jacket by William Nicholson. London, Ernest Benn. 1924. £100

A presentation copy, inscribed in ink on the front free endpaper by the painter Hilda Carline, the first Mrs. Stanley Spencer, 'Mrs. Becker. with love from Hilda Spencer. Christmas 1934.'. Mrs. Becker may be the widow of the Suffolk artist Harry Becker 1865-1928, who lived in the same part of East Anglia as the Spencers.

Corners bumped, back cover dampstained at the top margin, the dust jacket similarly stained, nicked and torn at the top edge.

337. [STEADMAN (Ralph)]. DAMJAN (Mischa). The False Flamingoes.

Illustrations by Ralph Steadman. First edition. 4to., pictorial dust jacket. London, Dennis Dobson. 1968. £200

Signed by the artist on the title page 'Ralph Steadman 28.10.92', with across the entire opening a flamboyant drawing in watercolour, in black and pink, of a group of flamingoes entirely surrounded by Steadman's trademark trails of spots.

Price inked out on the dust jacket, some ink overspill on the front free endpaper from the drawing.

338. STEADMAN (Ralph). STONE (Bernard). Emergency Mouse.

Illustrations by Steadman. First edition. 4to., laminated pictorial boards. London, Andersen Press. 1978. £150

A presentation copy, inscribed in ink across the title page opening 'from Esso from Bernard Stone Ralph Steadman 7 Nov. 80', with a full page drawing by Steadman in black pen and red paint of an angular mouse, with his trademark red dots and dashes in profusion.

Boards very lightly soiled.

339. STEPHENSON (Ian). Paintings 1955–66 and 1966–77.

Illustrations. First edition. Square 8vo., wrappers. London, The Arts Council. 1977.

£50

A presentation copy, inscribed in ink on the half title page 'To Mervyn with Best Wishes Ian. 25.2.86'.

340. STRAND (Paul). DAVIDSON (Basil). Tir A'Mhurian. Outer Hebrides.

106 black and white photographs. First edition. 4to., cloth, pictorial dust jacket.

Dresden, VEB Verlag der Kunst. 1962.

£1,000

Text of the first English edition, the title page in English, but with the imprint of the publishers of the first German edition. A presentation copy, inscribed in ink on the half title page 'To Mohamed and Aicha Ouda, with friendship and much affection. Paul Strand-Cairo-April. 1965'. Mohamed Ouda, Egyptian writer and Nasserite, was imprisoned by Farouk, Nasser, and Sadat, and earned the nickname of 'the Egyptian Gandhi'.

Dust jacket soiled, very rubbed at the margins, with some small loss at the top edge.

341. [SUTHERLAND (Graham)]. ARCANGELI (Francesco). Graham Sutherland.

Illustrations. First edition in English. 4to., cloth, dust jacket. New York, Harry N.

Abrams. 1973.

£250

Translated from the Italian by Helen Barolini and H. Joseph Marks. A presentation copy, inscribed in ink on the front free endpaper 'For Alfred from Graham, who remembers all the kindnesses, all the taste and skill – the so generously given friendship, over so many years, with our love. Trottscliffe 10.vi.77'.

A touching gift from the painter to his friend and framer Alfred Hecht, who worked for Sutherland for many years, and was sitting for his portrait at the time of the artist's death. Hecht had a saying: 'When I die let my epitaph be: Alfred Hecht, the man who invented the coloured mount'.

Dust jacket slightly soiled, otherwise a fine copy.

342. [SUTHERLAND (Graham)]. COOPER (Douglas). The Work of Graham Sutherland.

Illustrations. First edition. 4to., original pictorial boards. London, Lund Humphries.

1961.

£1,800

A double presentation copy, inscribed in ink by Sutherland on the front free endpaper to Lord and Lady Clark 'For K and Jane To whose friendship I owe so much with my love. Graham 20.XI.61', alongside a near 10cm square original drawing in different coloured crayons of an eagle's head, below which is the further inscription, in green and red inks 'For K. and Jane Patient reader gratefully Douglas Cooper Castille, 20th November, MCMLX1'.

Lacks the original glassine dust jacket, boards a touch dusty.

343. [SUTHERLAND (Graham)]. COOPER (Douglas). The Work of Graham Sutherland.

Illustrations. Second edition. 4to., original pictorial boards, glassine dust jacket. London, Lund Humphries. 1962. £2,000

A fine presentation copy, inscribed in different coloured crayons, to the artist's long term framer Alfred Hecht 'For Alfred. from Graham 18.II.63', the inscription enclosed by a full page drawing, in the same coloured crayons, of a Blake-like seated figure with one knee bent, surrounded by highly decorative abstract motifs.

Covers dusty, the dust jacket torn at head and tail of the spine with some loss.

344. [SUTHERLAND (Graham)]. TAMBIMUTTU. Poetry London/Apple Magazine. Volume 1 No.1.

Cover and folding illustration by Graham Sutherland, illustrations in the text. First edition, limited to 150 copies, signed 'Tambimuttu' and 'Sutherland'. 4to., cream buckram, pictorial front cover by Sutherland, the back cover reproducing a concrete poem by Ian Hamilton Finlay. London, Editions Poetry London. 1979. £100

Complete with the loosely inserted flexible disk of Allen Ginsberg reading his 'Plutonium Ode'. A short-lived attempt to revive Poetry London, edited again by Tambimuttu, with contributions by Bob Dylan, Ted Hughes and many more.

345. TANNING (Dorothea). Birthday.

Illustrations. First paperback edition. 8vo., original pictorial wrappers. Santa Monica, Lapis Press. 1986. £50

Signed in ink on the half title 'Dorothea Tanning'.

346. [TAYLOR (Wendy)]. LUCIE-SMITH (Edward). Wendy Taylor.

Illustrations. First edition. 4to., cloth, dust jacket. London, Art Books International. 1992. £50

Inscribed in ink by the artist on the half title page 'To John and Louise with love and great memories! Wendy xx'.

347. [TERECHKOVITCH (C.)]. CREPELLE (J.-P.). Terechkovitch.

2 original lithographs, tipped in plates, illustrations. First trade edition. Large 4to., original boards, pictorial laminated dust jacket pasted to the boards. Geneva, Pierre Cailler. 1958. £150

A presentation copy, inscribed in ink on the front free endpaper 'pour Monsieur Wolff meilleurs sentiments de C. Terechkovitch Paris 26 avril 1963'. Possibly presented to the distinguished German publisher Kurt Wolff.

Spine soiled, dust jacket rubbed along the edges.



348. TINGUELY (Jean). Lümplein von Basel.

Mixed media collage, 16 by 17 cm, red feather attached with decorated tape, colour-printed transfers of a sports car and a Persian Warrior, printed paper cut-out of a mythical beast holding an oil lamp, watercolour of a small figure carrying a flag, a snail, et al, on trifold paper, attached to folding glazed card envelope with tuck-in flap, accompanied by a folded printed paper handkerchief, 30.5 by 31 cm, the ensemble housed in a custom made folding box, the handkerchief relating to the artist's project *La Fontaine de Bâle* at the Baseler Theater Brunnen, and the International Council, MOMA, New York. 1977.

£3,000

A presentation copy, inscribed in brown ink on the collage 'pour Peter...Jean T'.
Watercolour stains to the rear of the card folder.

349. TINGUELY (Jean). Tinguely at the Tate.

Illustrations. First edition. 4to., original pictorial wrappers in 3 panels, two folded. London, Tate Gallery. 1982.

£150

A presentation copy, inscribed in ink on the half title page to the art critic Fritz Thorn 'pour Fritz Thorn Jean Tinguely 7.Sept. 82', accompanied by several flourishes. Tipped in an invitation to the vernissage, creased, and 3 original press photographs.

Corrigenda slip pasted crudely to the contents leaf, lower edge a touch finger marked.

350. TOPOLSKI (Felix). DAVIES (Elizabeth). The Dancers.

Illustrations in yellow and orange. First edition, limited to 180 copies, signed by the author and artist. 4to., pictorial white boards lettered in red, uncut, glassine dust jacket. Forest Row, Firebird Press. 1977.

£50

351. TOPOLSKI (Felix). DUNCAN (Ronald). Auschwitz.

Double page illustration. First edition, limited to 100 copies signed by author and artist, this copy number 80. Slim 4to., cloth, pictorial dust jacket. Bideford, Rebel Press. 1978.

£120

The drawings were in fact made by Topolski at Belsen in 1945. Dust jacket chipped at head of spine.

352. TREMLETT (David). TOSSATO (Guy). Exhibition Catalogue.

Illustrations. First edition. Oblong 4to., pictorial wrappers. Nimes/Barcelona, Carré d'Art/ Fundació Joan Miró. 1995.

£100

Text in 2 columns, in French, Spanish, and English. A presentation copy, inscribed in ink on the front free endpaper 'To Richard David Tremlett 95'. Tipped in a postcard signed to the same Richard with good wishes, 'Nimes was hard and gratifying', and 'Hope you like the book Tossato's text has a nice ring to it – best

in French of course'. Also tipped in an invitation to the vernissage.

Covers slightly dusty, edges a touch soiled.

353. [TRETCHIKOFF]. BUNCHE (Richard). **Tretchikoff.**

Coloured and black and white illustrations. Edition de luxe, limited to 200 copies signed by the artist, this number 112. Folio, hard-grained cloth lettered in gilt, gilt rules to the spine. Cape Town, Howard Timmins for Allen & Unwin, London. 1950.

£500

Signed and numbered by the artist, with two illegible words and the date 15-11-50.

Boards grubby, some of the gilt faded, both endpapers glue-stained at each corner, lacks the slipcase.

354. TREVELYAN (Julian). **Indigo Days.**

Illustrations. First edition. 8vo., cloth, dust jacket. London, MacGibbon and Kee. 1957.

£220

Inscribed in ink on the front free endpaper 'with all best wishes Julian Trevelyan'. Pencilled ownership inscription of the Hardy scholar Joyce Scudamore to the front flap of the dust jacket. Dust jacket price-clipped with slight edge wear, binding cocked.

355. [UTRILLO (Maurice)]. JOURDAIN (Francis). **Utrillo.**

Illustrations. First edition. 8vo., cloth, pictorial dust jacket. Paris, Braun et Cie. 1948.

£300

Signed in ink on the front free endpaper 'Maurice, Utrillo, V.' between the lines of a presentation inscription in another hand, 'Pour l'aimable Monsieur Leonard Lyons (signature here) Au souvenir de Lucie Valore', Lucie Valore being Madame Maurice Utrillo, Leonard Lyons an American journalist.

Spine detached, held in place by the dust jacket, extremities rubbed, dust jacket soiled, nicked on the edges and the spine.

356. [VLAMINCK (Maurice de)]. MAC ORLAN (Pierre). **Vlaminck.**

Illustrations, including one colour and four black and white original lithographs, signed on the plate. First French edition. 4to., original pictorial card wrappers, slipcase. Paris, André Sauret. 1958.

£1,500

A presentation copy, inscribed in ink on the half title page to the French art historian Jean Pierre Crespelle and his wife Liliane 'a Liliane et Jean Paul Crespelle amicalement le peintre Vlaminck'.

Slipcase sunned, but a fine copy.

357. WADSWORTH (Edward). Edward Wadsworth. Sélection chronique de la vie artistique XIII.

43 black and white illustrations. First edition. 4to, wrappers, glued in to home-made card wrappers, hand lettered 'Edward Wadsworth and James Kirkup. 1933-1947', housed in a custom made folding box. Anvers, Éditions Sélection. 1933. £500

Tipped on to the title page a typed poem by James Kirkup 'Marine Still Life', inscribed 'To Edward Wadsworth James Kirkup', followed by 'This poem was not written about one particular painting by Wadsworth, but about his painting in general JK'. Also tipped on to the title page a 1 page ALS from Wadsworth to Kirkup, 23 June 1947, some 90 words, thanking Kirkup for a letter, sending this book in return, explaining 'what I am doing at present is somewhat different - flowers and shells but rather "abstract" in spirit - and the development is largely in the colour'.

Book labels of the collector Stanley Scott, who manufactured the new wrappers, to the rear endpaper.

358. [WADSWORTH (Edward)]. JOHNSTONE (William). Creative Art in England.

Illustrations. First edition. Large 8vo., pictorial cloth, lettered in red, stamped in blind. London, Stanley Nott. 1936. £100

From the library of the artist Edward Wadsworth, with his ownership inscription to the front free endpaper 'Edward Wadsworth 1937'. Wadsworth is included, see plate on p. 245.

Covers rubbed and soiled.

359. WALLINGER (Mark). Credo.

Illustrations. First edition. Tall 4to., wrappers. Liverpool, Tate Gallery Publishing. 2000. £100

Signed in ink by the artist on the title page. Small glue stain to rear cover.

360. [WALLIS (Alfred)]. BONSELS (Waldemar). Indienfahrt.

Reprint. 8vo., original pictorial tan paper boards. Frankfurt am Main, Rütten & Loening. 1919. £150

From the library of the painter Alfred Wallis, with his pencilled ownership inscription on the front pastedown 'alfred wallis Born August 8 1855 Devenport [sic]'. Text in German. Many of Wallis's effects were inherited by his step granddaughter Jessie Farrell. Wallis is unlikely to have understood German, but the exoticism of the image of the God Ganesha on the front cover may well have appealed to the old sea dog.

Old ink inscription on the front free endpaper, the back board badly pitted, the holes extending to the last gatherings of the book block, extremities rubbed, spine scuffed.

361. WARHOL (Andy). Guns. Knives. Crosses.

Numerous black and white and colour illustrations. First edition. Tall 4to., original pictorial wrappers, Madrid, Galeria Fernando Vijande. [1982]. £650

Signed on the title page in black felt tip pen 'Andy Warhol'. Text in Spanish and English.

A few leaves of the English text creased, covers lightly rubbed at the extremities.

362. WARHOL (Andy). The Philosophy of Andy Warhol. (From A to B and Back Again).

First edition, second printing. 8vo., quarter red cloth over yellow boards, the artist's initials in black to front cover. New York, Harcourt Brace Jovanovich. 1975. £1,800

A presentation copy, inscribed in felt tip pen on the half title page, above and below an original drawing of a Campbell's soup can lettered Campbell's Beef Soup, 'to [illegible] Andy Warhol Oct 1975'.

Covers badly stained (beef soup?) at the tail of the spine and the lower margin of the top board, back board lightly soiled, corners bumped.

363. WEIGHT (Carel). Carel Weight R.A. A Retrospective Exhibition.

Illustrations. First edition. 4to., pictorial french fold wrappers. London, Royal Academy. 1982. £50

Inscribed in ink on the title page 'With best wishes Carel Weight'. Contributions by Hugh Casson, Ruskin Spear, and Norman Rosenthal. Small collection of newspaper clippings re Weight loosely inserted.

Inner rear hinge working loose.

364. WELTY (Eudora). Photographs.

Illustrations. First edition. 4to., cloth, pictorial dust jacket. Jackson, University of Mississippi Press. 1989. £350

A presentation copy, inscribed in ink by Welty to V.S. Pritchett on the front free endpaper 'To dearest Victor and Dorothy, dearer than any pictures are to me, in my mind and heart – with best wishes for Christmas, health and happiness and a New Year full of stories. With love from Eudora. Jackson, Mississippi, December 1 1989'. With the book label of Pritchett to front pastedown. Welty and Pritchett were friends and correspondents over several decades, she calling him 'this great and fascinating writer'.

A fine copy, with the smallest hint of soiling to the dust jacket. Tipped in at the rear a newspaper clipping on Welty.

365. WENTWORTH (Richard). **ALIAGA** (Juan Vicente). **Richard Wentworth. Sala Parpalló.**

Illustrations. First edition. Square 4to., pictorial wrappers. Valencia, Editions Alfons el Magnànim. 1987. £75

Text in Spanish and English. A presentation copy, inscribed in ink on the front free endpaper 'For Edward-London-New York-London, Richard Wentworth 30 April 1988'.

Spine creased, one corner creased, back cover lightly spotted.

366. WHISTLER (James MacNeil). **Nocturnes, Marines, & Chevalet Pieces.**

Small collection kindly lent by their owners. Sixth edition. 8vo., original tan printed wrappers, artist's printed butterfly monogram to upper wrapper, stapled as issued, housed in a custom made folding box. London, Goupil Gallery. n.d. [1892]. £1,250

A presentation copy, inscribed in ink on the title page 'To John Bancroft -', followed by the artist's butterfly monogram. Bancroft was an American businessman who initially wanted to be a painter, so of course went to Paris in the 1860s, where he first met Whistler. Bancroft discovered Japanese prints at the same time, importing them from Japan. He soon became a better businessman than painter, and few records survive of his friendship with Whistler until 1891, when he became involved in a plan to buy some of his best work from the artist. (See Burlington magazine volume 136 for an account by William B. Stieger.) Whistler took affront at what he saw as Bancroft's scheming, and the friendship ended.

Staples rusted, some endemic browning, extremities a touch rubbed, crease to front and back covers.

367. WHISTLER (James MacNeil). **The Gentle Art of Making Enemies.**

Illustrations in the text. First English edition. 8vo., original tan cloth spine over light brown paper boards, the spine lettered in black, gilt monogram, the upper cover lettered in gilt with the gilt butterfly motif, uncut. London, William Heinemann. 1890. £2,500

A remarkable presentation copy, from one great painter to another, inscribed in ink on the front free endpaper 'To Albert Moore – from his friend and admirer' signed with a variation of Whistler's famous butterfly monogram. Albert Moore managed the impressive feat of maintaining a long friendship with Whistler, begun when Moore was 23 and Whistler 30. Moore is said to have encouraged Whistler's interest in Japanese art, possibly during their long conversations when going for nightlong rowing trips on the Thames, or over frequent dinners.

Spine scuffed over the lettering, just bumped at the head and tail, the covers lightly scratched and spotted, lower edges shelf worn, some foxing to the edges and endpapers.

2
Albert Moore - from his friend & admirer



Item 367

368. [WHISTLER (James MacNeil)]. MACFALL (Haldane). Whistler. Butterfly, Wasp, Wit, Master of the Arts, Enigma.

Illustrations. Reprint. Small 8vo., original wrappers. Edinburgh and London, T.N. Foulis. 1906. £75

A presentation copy, inscribed in ink on the half title page 'Dear Mrs. Apjohn This is the little impressionistic sketch of James – with the raw edges toned down, for he had edges like a saw, hadn't he? Yours sincerely C. Haldane Macfall Sept 29 1908'.

Advert leaf for a Macfall novel tipped in at rear, some foxing, head and tail of spine rubbed and nicked.

369. WHITEREAD (Rachel). NERI (Louise), editor. Looking up. Rachel Whiteread's Water Tower.

Illustrations. First edition. Tall 8vo., pictorial glazed boards. New York, Public Art Fund. 1999. £100

Signed by the artist in ink on the half title 'R. Whiteread '99'.

370. WILLIAMS (Kyffin). Across the Straits.

Illustrations. First edition. 8vo., cloth, pictorial dust jacket. London, Duckworth. 1973. £100

Signed and dated on the half title page 'Kyffin Williams 73'.

371. WILLIAMS-ELLIS (Clough). Architect Errant.

Portrait frontispiece, photographic plates, black and white illustrations in the text. First edition. 8vo., cloth, pictorial price-clipped dust jacket. London, Constable. 1971. £60

Signed by the author in ink on the title page.

372. WILLIAMS-ELLIS (Clough). On Trust for the Nation. On Trust for the Nation 2.

2 volumes. Illustrations in volume one by Barbara Jones, folding maps, photographic illustrations to volume two. First editions. 4to., volume one pictorial boards by Kenneth Rowntree, volume two cloth, dust jacket. London, Paul Elek. 1947, 1949. £100

A presentation copy, inscribed in ink on the title page of volume one 'To Hugh Dalton – who as Chancellor of the Exchequer so finely said: "We shall dedicate some of the loveliest parts of this land to those who die in order that we may live in freedom...in this way let this land of ours be dedicated to the memory of our dead, and to the love and enjoyment of the living for ever" Clough Williams-Ellis Christmas 1946'.

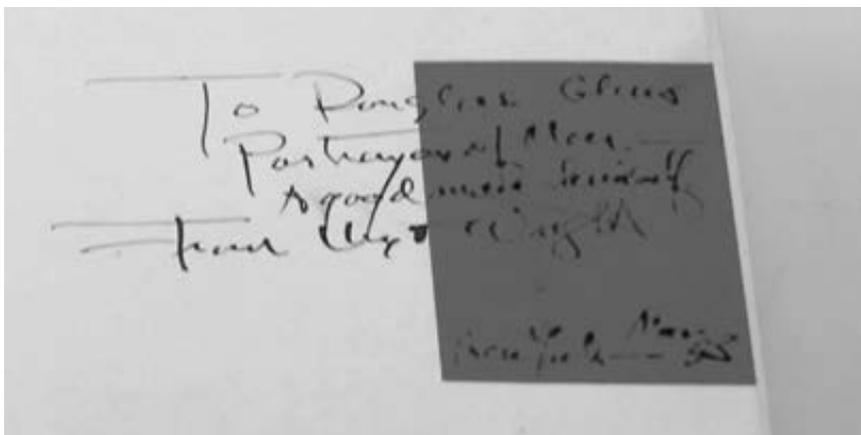
Volume one lacks the dust jacket, boards slightly worn on the edges, dust jacket of volume two torn at head and tail of spine, with some loss, the boards faded.

373. WRIGHT (Frank Lloyd). The Future of Architecture.

Illustrations. First edition. 4to., quarter red cloth over cream cloth boards, dust jacket. New York, Horizon Press. 1953. £3,000

A presentation copy, inscribed in ink on the front free endpaper to the photographer Douglas Glass 'To Douglas Glass Portrayer of Men. A good man himself. Frank Lloyd Wright New York Nov.53'. Glass worked for the Sunday Times from 1949–1961 as a portrait photographer, and indeed photographed Wright.

Spine faded and rubbed, the dust jacket torn on the lower edge of the top cover, the fold with 5cm tear, edges a touch dusty.



Item 373

This catalogue has been produced in the style known as Tête-Bêche, (French for head to toe), which requires the reader to turn the catalogue through 180 degrees, so there are two front covers but only one spine. This style is superficially similar to the technique known as dos-à-dos, which has existed for longer, and does not require reversing, instead the two texts both run head to tail, the fore edge of one next to the spine of the other. Tête-Bêche has been most frequently used in mass market paperback publishing in the USA, for example the 'Ace Doubles' series.