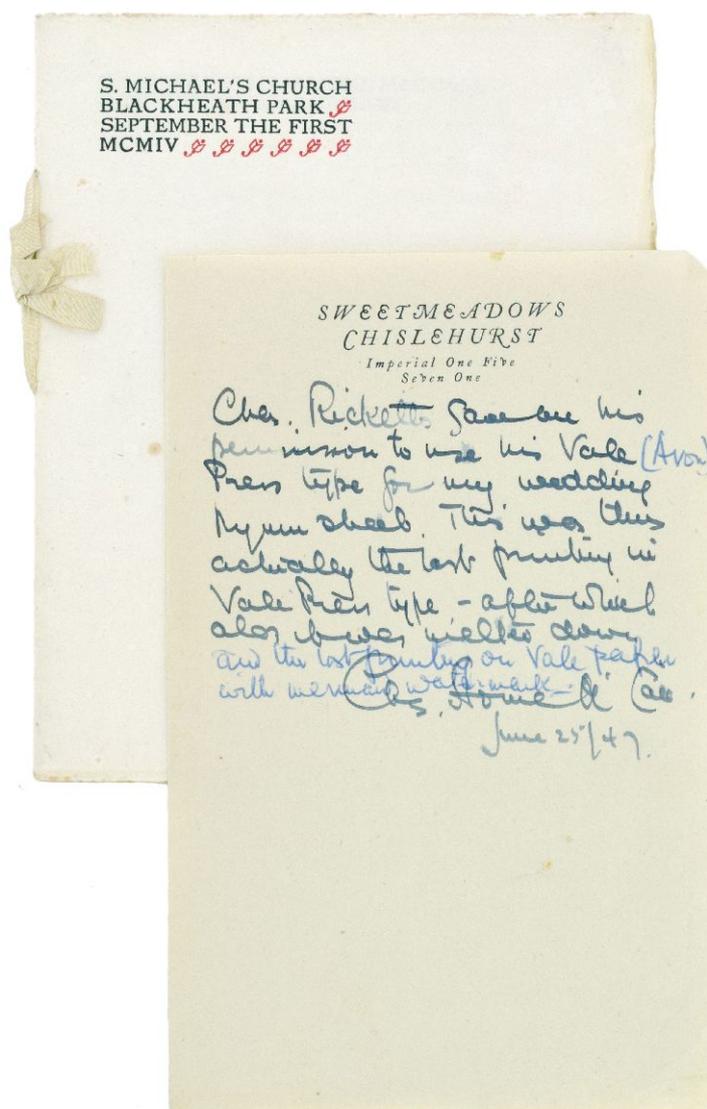


# CHARLES RICKETTS AT THE BALLANTYNE PRESS

THE M<sup>c</sup>CALL COLLECTION

SHORT LIST 51



Item 22

**BLACKWELL'S RARE BOOKS**

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The books of Charles Ricketts' Vale Press have an anomalous status in the private press domain. In character and design they convey the singular vision of their creator, whose inspiration and market was compatible with the other great early presses, yet Ricketts was reliant on a commercial printer - The Ballantyne Press - for bringing his ideas into print.

Recommended to Ricketts by Whistler, the Press was uniquely suited to carrying out his exacting specifications, with a hand-press reserved for limited editions and a team of able press-men (which included the young J.H. Mason); but above all, it possessed, in its master-printer Charles McCall and his son Charles Home McCall, men who understood what Ricketts wanted and how to execute it. Together they produced books whose quality and appearance place them at the highest level of what the private press movement has achieved in pursuit of 'the book beautiful', and Maureen Watry's book on the Press emphasises the extent to which the McCalls must be considered collaborators in - rather than mere facilitators of - this achievement.

Many of the books here are the printer's copies, with some retaining the marks of C.W.H. McCall's ownership in the form of his bookplate or notes. The jewel of the collection is the wedding hymn sheet from McCall's marriage to Dorothy Margaret Kidd - the last use of any of the Vale founts before they were 'turned into pie', printed in Avon on Mermaid paper with an inserted note by the groom-printer, it is a beautiful occasional piece unknown on the market.

Books added by successive generations maintain and extend the family association, though in a more token manner, forming a compelling group that paints a rewarding portrait of two men whose 'untiring energy and intelligent sympathy' Ricketts acknowledged in his introduction to the Press bibliography.

## I. BALLANTYNE PRESS PRINTINGS OF CHARLES RICKETTS BOOKS.

- 1 **Wilde (Oscar)** *The Sphinx*. With Decorations by Charles Ricketts. *Elkin Mathews and John Lane at the Sign of the Bodley Head, 1894, FIRST EDITION, ONE OF 200 COPIES (from an edition of 250 copies) printed in black, with 9 full-page illustrations and a half-page design by Charles Ricketts printed in red, as is the running-head, a large decorative initial letter and 12 other initials also designed by Ricketts and printed in green, usual fine foxing to a couple of illustrated pages and to verso of terminal blank, pp. [34], 4to, original stiff white vellum with overall design by Charles Ricketts, the covers very clean and bright but with a tiny light surface abrasion at the foot of upper board, edges untrimmed, usual fine foxing to verso of flyleaf and to rear pastedown, custom dropdown box of brown morocco and marbled paper, very good* (Mason 361)



£6,000

An attractive copy of a beautiful book, printed under the supervision of its designer Charles Ricketts at the Ballantyne Press and from the collection of a descendant of the printers there (Charles McCall and his son Charles Home McCall).

- 2 **(Vale Press.) MARLOWE (Christopher) and George Chapman.** *Hero and Leander. 1894, ONE OF 220 COPIES printed on Arnold's handmade paper, a floral wood-engraved border surrounding a half-page wood-engraving on the title-page and 6 other wood-engravings by Charles Ricketts and Charles Shannon, numerous wood-engraved initial letters in the text, light foxing as usual to just a few leaves, pp. [ii], 112, crown 8vo, original cream vellum blocked in gilt to a Ricketts design of roll-tooled borders and leaves, the backstrip gilt lettered, one or two very faint spots to covers, edges untrimmed and partially unopened with some light foxing, some very fine foxing to margins of rear endpapers, slipcase very good* (Watry A7)

£1,000

Not strictly a Vale Press book as it was published two years before the first true book from the Press, Milton's 'Early Poems', but to all intents and purposes a Vale Press book and generally listed in the canon. Printed at the Ballantyne Press, and from the collection of Robin McCall - the son of Charles Home McCall and grandson to Charles McCall, the printers there whose collaboration with Ricketts continued throughout the life of the Press. A note by Robin McCall is laid in at the front, with a misleading reference to the scarcity (6 copies) of the vellum binding - probably originating in Watry (where it is also found) - which seems to have been that of the entire edition.



- 3 **(Vale Press.) SUCKLING (John)** *Poems*. [Edited by John Gray.] 1896, [ONE OF 310 COPIES] printed using the Vale types on Arnold handmade paper, with a wood-engraved border and large wood-engraved initial letter to the first page of text, other wood engraved initials throughout the text all designed by Charles Ricketts, pp. [i], 117, 8vo, original quarter grey boards, printed label on darkened backstrip with a touch of wear at head, buff boards with repeated green rose pattern, small spot of wear to bottom corner of upper board, edges untrimmed, free endpapers browned as usual, very good (Watry B3)

£250

From the collection of Robin McCall, son of Charles Home McCall and grandson to Charles McCall - by whom this book was printed at their Ballantyne Press.

- 4 (Vale Press.) SHAKESPEARE (William) *The Passionate Pilgrim & the Songs in Shakespeare's Plays.* [Edited by T. Sturge Moore.] *Printed at the Ballantyne Press, 1896, ONE OF 310 COPIES printed on handmade paper, wood-engraving and surrounding wood-engraved floral border and half-border by Charles Ricketts, 4 large wood-engraved initial letters, one page faintly browned, pp. lxxix, crown 8vo, original blue boards, printed labels to upper board and backstrip both a little darkened and the former with a few faint spots, a couple of faint handling marks to boards, edges untrimmed and unopened, partial browning to endpapers, very good* (Watry B5) **£250**

Originally from the collection of Charles Home McCall, printer at the Ballantyne Press, though without mark of ownership.

- 5 (Vale Press.) VAUGHAN (Henry) *Sacred Poems. Being a Selection* [by Charles Ricketts.] *1897, ONE OF 210 COPIES printed on Arnold's handmade paper, large wood-engraved frontispiece with wood-engraved floral border all designed by Charles Ricketts, the border repeated on the opposing first page of text, large wood-engraved initial to the beginning of each poem also designed by Ricketts, pp. 199, crown 8vo, original pale grey boards, printed labels to backstrip and upper board, backstrip darkened with short split at head, light overall soiling to boards with a couple of marks, edges untrimmed with top lightly dustsoiled, usual browning to free endpapers, good* (Watry B11) **£250**

The copy of Charles Home McCall, whose Ballantyne Press were responsible for the printing of Ricketts' Vale Press books - though without mark of his ownership.

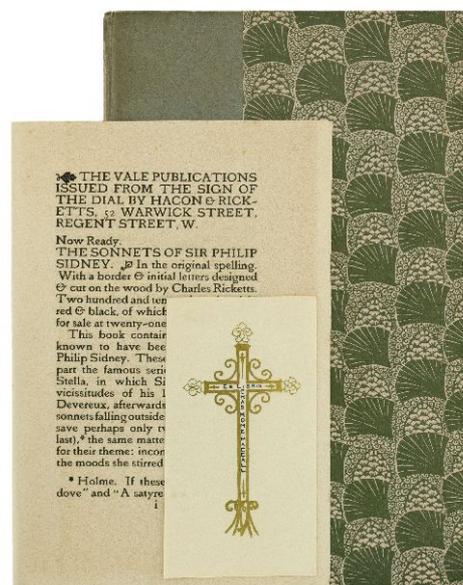
**Faulty copy, with note by Charles Home McCall to this effect**

- 6 (Vale Press.) APULEIUS (Lucius) *The Excellent Narration of the Marriage of Cupid and Psyche.* Translated Out of Latine into English by William Adlington. *1897, ONE OF 210 COPIES, printed on handmade paper in black and red with 6 medallion wood-engravings (1 repeated, see below) by Charles Ricketts and further decorations by him including large decorated initial, pp. 57, crown 8vo, original white buckram with light overall soiling and darkened backstrip panel lettered in gilt, notes to front endpapers (see below), with free endpapers browned as usual, good* (Watry B13) **£250**

A faulty copy - lacking pp. 17-24, with pp. 25-32 repeated instead - with a faintly visible erased note to this effect on the pastedown by Charles Home McCall, who printed this volume at the Ballantyne Press. The copy was bought at Sotheby's (and duly refunded) in 1977 by Robin McCall, the printer's son, who at first had not discerned his father's note - further notes by the latter McCall occupy the front pastedown and flyleaf, in pencil and blue ink respectively. An interesting copy, with curiosity value.

- 7 (Vale Press.) SIDNEY (Sir Philip ) *Sonnets.* [The Text carefully prepared from the Earliest Editions by John Gray.] *1898, ONE OF 210 COPIES printed in black and red on Arnold's handmade paper, 2 wood-engraved floral borders and large initial letters by Charles Ricketts, pp. 68, 8vo, original quarter grey boards with patterned green paper sides, backstrip with printed label and a touch of wear at head, tiniest spot of wear to top corner of upper board, edges untrimmed with top edge lightly dustsoiled, free endpapers browned as usual, very good* (Watry B15) **£400**

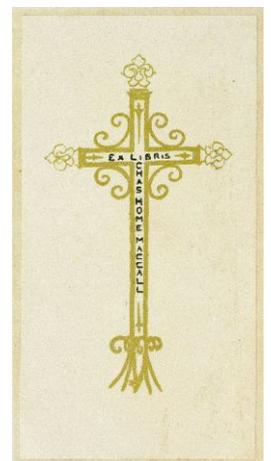
With the original prospectus, lightly browned and spotted, laid in at the front. Originally from the collection of Charles Home McCall of the Ballantyne Press (where the Vale Press books were printed), with his loose bookplate laid in at front.



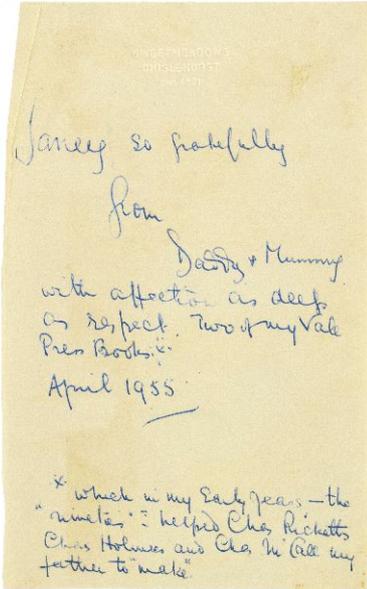
- 8 (Vale Press.) **CHATTERTON (Thomas)** *The Rowley Poems*. (Edited by Robert Steele). 2 Vols. 1898, *ONE OF 210 SETS* (from an edition of 218 sets) printed on Arnold handmade paper, with wood-engraved borders of leaves and flowers, together with large and small wood-engraved initial letters, all designed by Charles Ricketts, small spot to border of a couple of pages in vol. i, pp. 141; 122, 8vo, original quarter grey patterned paper printed in red with sides of grey patterned paper printed in green, backstrips with printed labels, backstrip ends pushed, bottom corners of first volume bruised with some wear, edges untrimmed with light dustsoiling to top edge, free endpapers browned as usual, good (Watry B17) **£350**  
Originally from the collection of Charles Home McCall of the Ballantyne Press (where the Vale Press books were printed), though without mark of ownership.
- 9 (Vale Press.) **ROSSETTI (Dante Gabriel)** *The Blessed Damozel*. Reprinted from the Germ. Hacon & Ricketts, 1898, *ONE OF 210 COPIES* (from an edition of 220 copies), printed on handmade paper in black and red with 7 large decorated initials by Charles Ricketts, a couple of very faint spots, pp. 27, oblong 32mo, original quarter cream boards with patterned paper sides in buff and green, some light spotting and soiling to plain areas, light wear to corners, backstrip with printed label a little darkened and rubbed at ends, edges untrimmed with faint browning to free endpapers, good (Watry B21) **£300**  
The smallest of the Vale Press books, this the copy of Charles Home McCall whose Ballantyne Press were responsible for the printing of Ricketts' Vale Press books - though without mark of his ownership.
- 10 (Vale Press.) **COLERIDGE (Samuel Taylor)** *The Rime of the the Ancient Mariner*. In Seven Parts. 1899, [*ONE OF 210 COPIES*] (from an edition of 220 copies) printed in black and red on Arnold handmade paper using the Vale types, the full wood-engraved border and the large initial letters used throughout designed by Charles Ricketts, pp. 45, foolscap 8vo, original pale blue boards, printed labels on backstrip and upper board a little browned and spotted respectively with the former slightly chipped at head, some very light wear to backstrip ends and starting along upper joint, a few spots to boards and a couple of tiny marks, top edge dustsoiled and others untrimmed, endpapers browned as usual, good (Watry B23) **£150**  
From the collection of Robin McCall, son of Charles Home McCall and grandson to Charles McCall - by whom this book was printed at their Ballantyne Press.

#### Charles Home McCall's copy

- 11 (Vale Press.) **RICKETTS (Charles)** *A Defence of the Revival of Printing*. 1899, [*ONE OF 250 COPIES*] (of an edition of 300 copies) printed on Arnold's handmade paper, wood-engraved border and design by Ricketts to first text page, pp. 37, foolscap 8vo, original blue boards, printed label to upper board and backstrip, a touch of wear at head of latter with the lower portion split and coming away, speck of wear at corners, usual browning to free endpapers, bookplate to front pastedown, good (Watry B25) **£450**  
The copy of Charles Home McCall, with his bookplate - printed at his Ballantyne Press, with the subject matter of obvious relevance.



The printer's copy

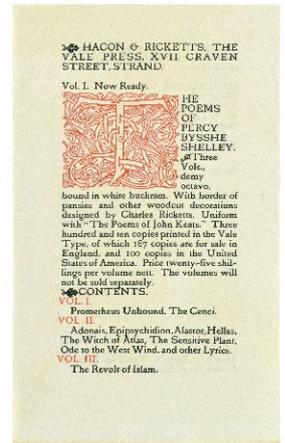


- 12 (Vale Press.) **BROWNING (Robert)** Dramatic Romances and Lyrics. 1899, *ONE OF 210 COPIES* (from an edition of 220 copies) printed on Arnold handmade paper, with a wood-engraved border to the initial page of text, of intertwined leaves and twigs, and several large initial letters in the text incorporating leaves, all designed by Charles Ricketts, pp. 122, 8vo, original white buckram, backstrip lettered in gilt and darkened, some light overall soiling and a small amount of bubbling to cloth, top edge dustsoiled, small area of adhesive residue to rear free endpaper, good (Watry B26) **£400**

With a note on headed paper from Charles Home McCall, printer at the Ballantyne Press, presenting this copy to his daughter: 'Janey, so gratefully from Daddy & Mummy, with affection as deep as respect. Two [the other unknown] of my Vale Press Books\*, April 1955 \*Which in my early years - the "nineties" - I helped Chas Ricketts, Chas Holmes and Chas McCall my father to "make"'. An excellent association copy of this Vale Press book.

- 13 (Vale Press.) **SHELLEY (Percy Bysshe)** Poems. (Edited by Charles Ricketts). 3 Vols. 1901- 1902, *ONE OF 310 SETS* (from an edition of 320 sets) printed on Arnold handmade paper, wood-engraved borders and large wood-engraved initial letters by Charles Ricketts, pp. 211; 179; 189, 8vo, original white buckram, backstrips lettered in gilt and a shade darkened, light dustsoiling to boards and to top edge with a few small spots to other edges, usual light browning to free endpapers but here very faint, untrimmed and largely unopened, (Watry B34) **£400**

With the attractive prospectus for the set, printed in black and red with a large initial letter, laid in to the first volume.

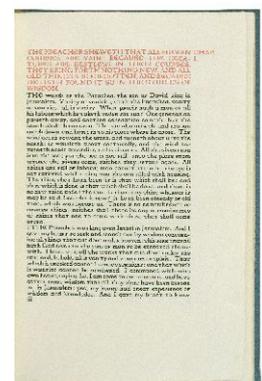


- 14 (Vale Press.) **WORDSWORTH (William)** Poems from Wordsworth. [Chosen and Edited by T. Sturge Moore.] 1902, [*ONE OF 310 COPIES*] printed using the Vale types on Arnold handmade paper, with 6 wood-engravings by T. Sturge Moore, occasional light textual foxing and a few pencil marks to margins, pp. 185, 8vo, original white buckram, soiled overall, darkened backstrip panel lettered in gilt, small green stain at foot of lower board, corners a little turned-in, good (Watry B37) **£150**

From the collection of Robin McCall, son of Charles Home McCall and grandson to Charles McCall - by whom this book was printed at their Ballantyne Press.

- 15 (Vale Press.) **ECCLESIASTES; or, the Preacher and, The Song of Solomon.** 1902, [*ONE OF 300 COPIES*] printed in black and red on Batchelor handmade paper, a couple of small spots to title and colophon page, pp. 27, folio, original quarter holland with blue boards, printed label to upper board, a couple of very faint spots to cloth, free endpapers lightly browned as usual, edges untrimmed, very good (Watry B38) **£750**

Originally from the collection of Charles Home McCall, by whom this handsome book was printed at the Ballantyne Press - though without mark of ownership.

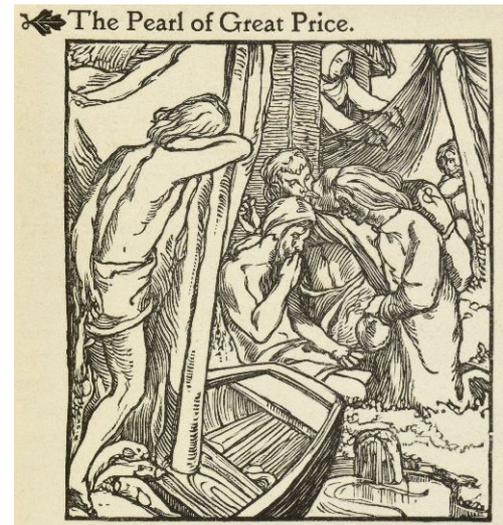


- 16 (Vale Press.) **MEINHOLD (William)** *The Amber Witch. The most Interesting Trial for Witchcraft ever Known.* Translated... by Lady Duff Gordon. 1903, [ONE OF 300 COPIES] (from an edition of 310 copies) printed in the Vale and Avon typefaces on Arnold's handmade paper, wood-engraved border by Charles Ricketts to the page of Introduction, preliminaries and edges lightly foxed, pp.156, 4to, original quarter holland linen with blue boards, printed labels to backstrip and upper board, borders darkened and overall wear, untrimmed and largely unopened with usual faint browning to free endpapers, heavy textblock beginning to strain in a couple of places, sound (Watry B39) **£100**

With the pencilled ownership inscription to the front pastedown of Robin McCall, son of Charles Home McCall and grandson to Charles McCall - by whom this book was printed at their Ballantyne Press.

- 17 (Vale Press.) **THE PARABLES FROM THE GOSPELS.** 1903, [ONE OF 310 COPIES] (from an edition of 320 copies) printed on Arnold's handmade paper, 10 excellent wood-engravings by Charles Ricketts with 7 of these retaining their original tissue guard, a small amount of faint foxing, pp. 76, 8vo, original limp white vellum, backstrip gilt lettered, covers warping slightly as commonly found, edges untrimmed and partially unopened with some faint foxing, light foxing and a small amount of dustsoiling to endpapers, good (Watry B40) **£500**

From the collection of Robin McCall, son of Charles Home McCall and grandson to Charles McCall - by whom this book was printed at their Ballantyne Press.



#### Charles Home McCall's copy

- 18 (Vale Press.) **JAMES I (King of Scotland)** *Kingis Quair.* Edited by Robert Steele. 1903, [ONE OF 260 COPIES] (from an edition of 270 copies) printed in black and red in the King's Fount on Arnold handmade paper, large wood-engraved initial letter designed by Charles Ricketts, a few faint foxspots, pp. 55, crown 8vo, original quarter linen and blue boards, printed label to upper board, wear to corners and leading edge of lower board with some slight colour loss (water damage?), top edge lightly dustsoiled with others untrimmed, bookplate to front pastedown (see below) with a few spots to endpapers (Watry B42) **£250**

The bookplate to the front pastedown belongs to Charles Home McCall of the Ballantyne Press, where the book was printed - an excellent association copy.

- 19 (Vale Press.) **SHAKESPEARE (William)** *The Famous History of the Life of King Henry VIII.* 1903, [ONE OF 310 COPIES], elaborate Ricketts border to first text-page with 5 further border designs by the same, a small amount of spotting to the borders of a few pages, pp. 102, 8vo, original green cloth blind-stamped with a Ricketts design to both boards, backstrip lettered in gilt and a little grubby with rubbing at tips, gentle rubbing to corners, edges untrimmed and a little toned, usual faint endpaper browning, good (Watry B44/39) **£100**

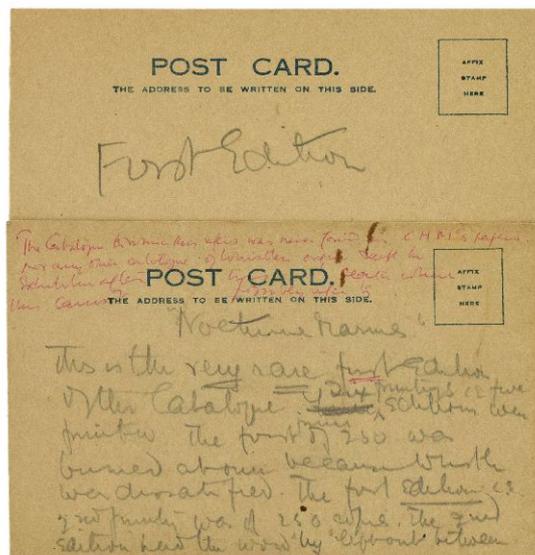
From the collection of Robin McCall, son of Charles Home McCall and grandson to Charles McCall - by whom this book was printed at their Ballantyne Press, in this case seen through the Press by Ricketts' friend and collaborator T. Sturge Moore.

THE FAMOUS HISTORY OF THE LIFE OF KING HENRY VIII.

- 20 (Vale Press.) [RICKETTS (Charles)] A Bibliography of the Books Issued by Hacon & Ricketts [1896-1903]. (*Issued privately by Charles Ricketts*), 1904, [ONE OF 250 COPIES] printed in black and red with the Vale, Avon & King's types on handmade paper, the title-page with a wood-engraving and a large vinicultural border, the first page of text with a similar border and a large initial letter, all designed by Charles Ricketts, some light foxing throughout with the occasional pencil check to margin, small pen-mark to dedication page, pp.[i]+xli, crown 8vo, original quarter linen and blue boards, printed label to upper board and backstrip with the latter a little darkened and chipped, a little wear to corners, edges untrimmed and browned, endpapers spotted, good (Watry B46) £450

Laid in are two post-cards with pencilled notes by Charles Home McCall: one states simply, 'First Edition'; the other, signed at foot, discusses in some bibliographic detail the printing of a Whistler catalogue in terms that convey the artist's refusal to compromise as well as the detailed nature of the printer's work. A note in red ink at the head, by McCall's son Robin, clarifies that the below does not refer to the only catalogue of Whistler's that he has been able to trace to the Ballantyne Press, that being posthumous - further research clarifies that it refers to the catalogue for 'Nocturnes, marines, & chevalet pieces', for which it is interesting to have this bibliographic note (however, the disappearance of the copy to which the note originally belonged further compounds its scarcity).

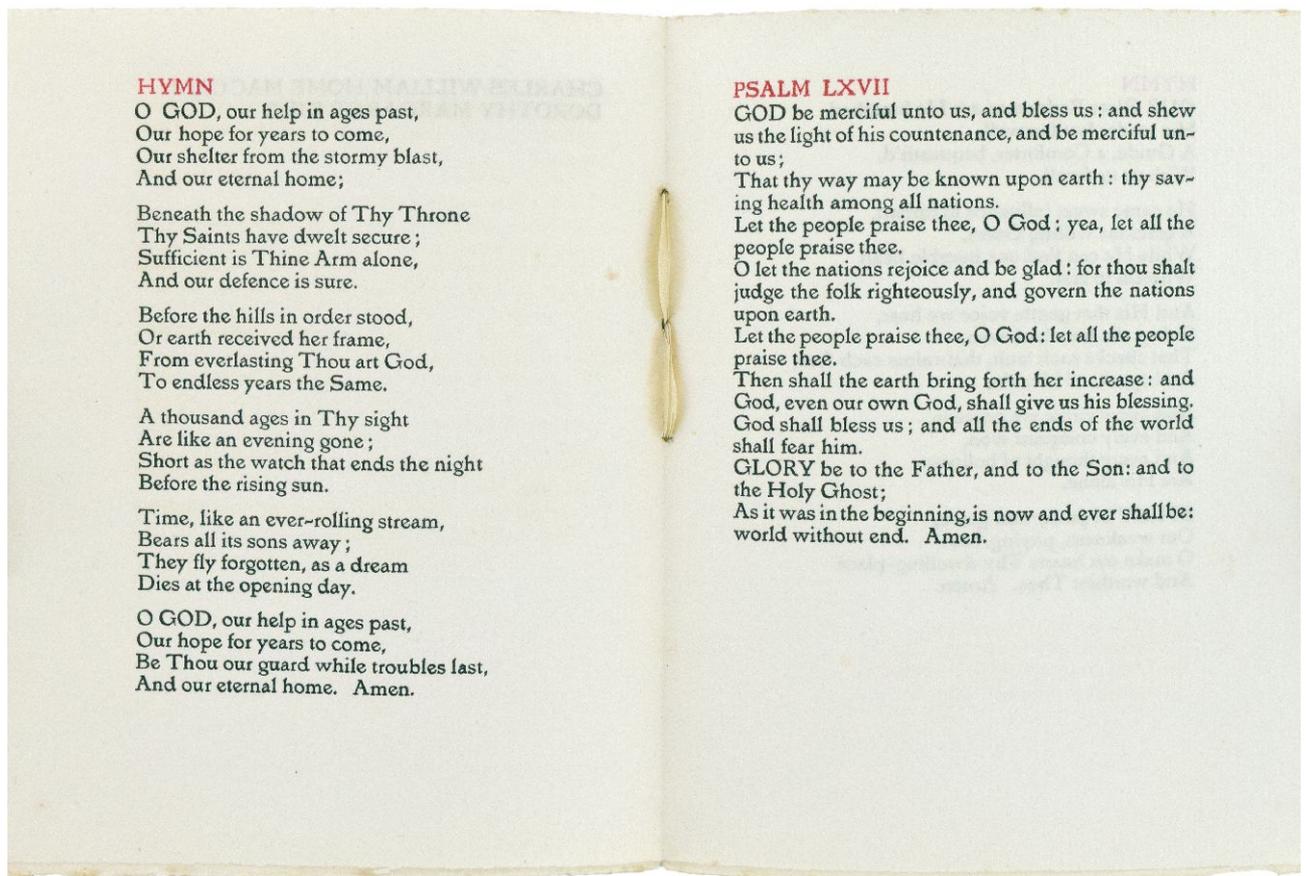
An interesting copy of the work where Ricketts concludes his introduction by acknowledging the 'untiring energy and intelligent sympathy' of McCall and his father (p. xvii), with the insertions indicating its provenance.



- 21 Field (Michael, i.e. Katherine Bradley and Edith Cooper) Dedicated: an Early Work. G. Bell & Sons, 1914, FIRST EDITION, faint spot carrying through prelims but no further, pp. 124, crown 8vo, original green cloth, backstrip and front cover lettered and decorated in gilt to a design by Charles Ricketts, untrimmed and uncut, near fine £100

Without mark of ownership, this is Robin McCall's copy of a work printed at his father's Ballantyne Press in 1914.

## II. OTHER RELATED PROPERTIES



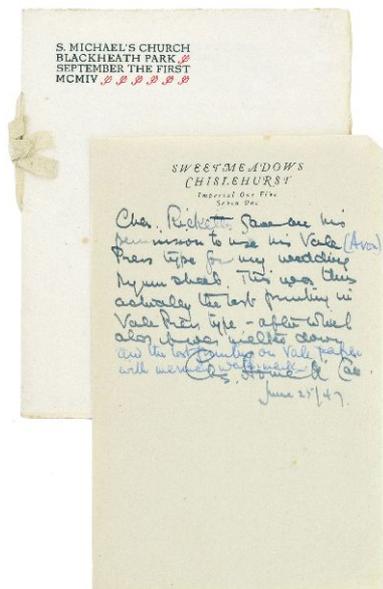
## The last printing in Vale Press type

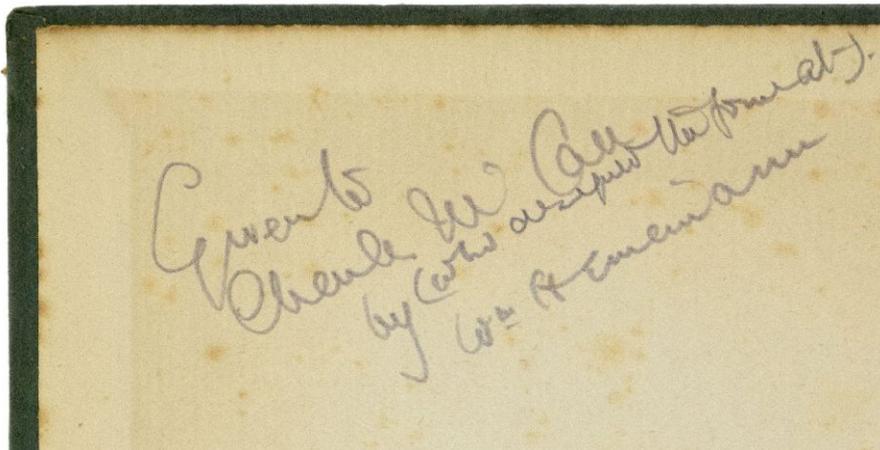
- 22 (Vale Press.) [The Wedding Hymn Sheet] of Charles William Home McCall [and] Dorothy Margaret Kidd. S. Michael's Church, Blackheath Park, September the First, MCMIV [*Privately printed by C.W.H. McCall,*] [1904,] *SOLE EDITION, printed in red and black in the Avon fount on Mermaid paper pp. [4], 12mo, original self wrappers, sewn with white silk ribbon, edges untrimmed, a few small faint spots to covers, very good* (Watry p. 245) **£2,000**

Laid in is a note dated June 25th 1947 on headed paper by the groom-printer, Charles Home McCall: 'Chas. Ricketts gave me his permission to use his Vale (Avon) Press type for my wedding hymn sheet. This was thus actually the last printing in Vale Press type - after which alas it was melted down and the last printing on Vale paper with mermaid watermark. Chas. Home McCall'.

An item of enormous significance, therefore - and unknown on the market until now. Watry - who notes a 'typographical restraint' to the printing that makes it a suitable coda to the life of the Press - provides further documentary interest with Ricketts' letter giving permission for their usage in hurried terms: 'please do so quickly as I want them to be turned into pie, and from that into gold, as I wish to pay up for the Bibliography, and to feel once more a free and debtless man'.

Whilst Home McCall's significance is amply demonstrated by the present collection, his wife is also notable as the author of two volumes of memoirs with Faber and Faber.

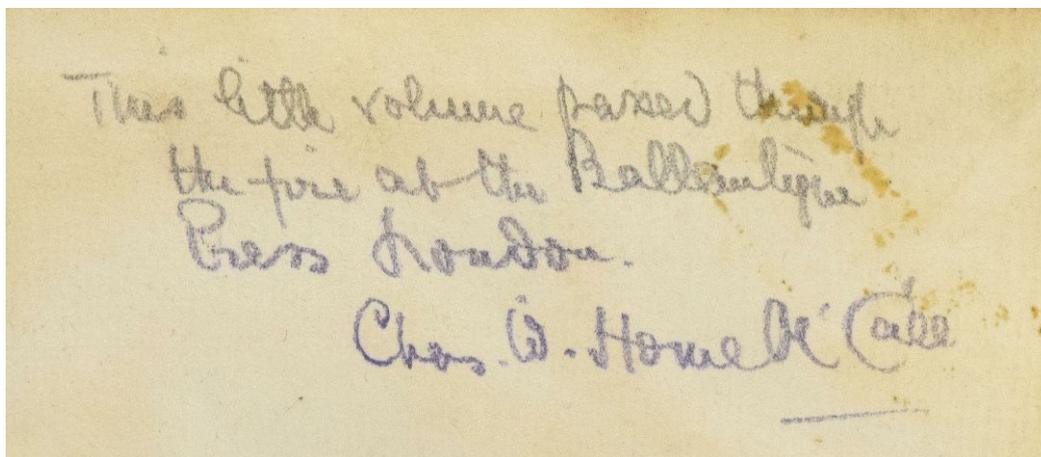




**An excellent trade association copy**

- 23 [Heinemann (William)] *The Hardships of Publishing. Privately printed [at the Ballantyne Press,] March first 1893, FIRST EDITION, 8/120 COPIES, light foxing to prelims with spots further in largely restricted to borders, pp. 124, 4to, original green boards, backstrip with printed label heavily rubbed, a touch of wear to corners and backstrip ends, endpapers lightly spotted, all but the first few leaves unopened, good* £350

The text is formed of letters to and from William Heinemann, originating in one to The Athenæum on said topic in December 1892, and including further published and hitherto private correspondence on the matter. A pencilled note in the hand of Charles Home McCall at the head of the front pastedown records the presentation of this copy by the author to the printer: 'Given to Charles McCall (who designed the format) by William Heinemann'.



**'through the fire at the Ballantyne Press'**

- 24 (Kelmscott Press.) MORRIS (William, Translator) *The Tale of the Emperor Coustans and of Over Sea. 1894, [ONE OF 525 COPIES] (of an edition of 545 copies) printed on handmade paper, lacking half-title and first title-page, wood-engraved border to first text-page and second title-page, letterpress printed in red and black in the Chaucer type, a few handling marks with some bleed-through of red ink and some off-setting of same, a little waterstaining to edge of initial blank, pp. [iv], 130, foolscap 8vo, variant binding of full blue boards, darkened to borders with a tiny amount of wear to corners, upper board and*

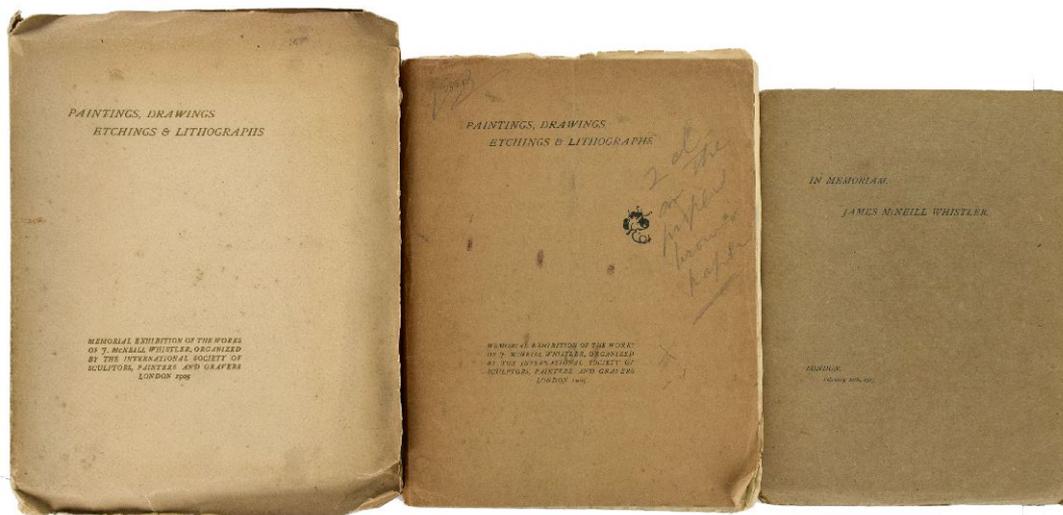
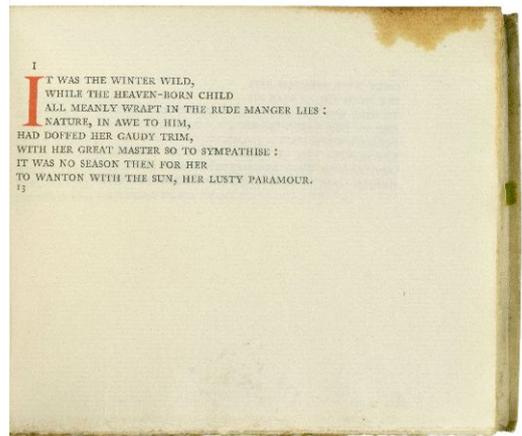
*underlying endpapers rippled from water damage, some dust (or possibly soot, see below) soiling to untrimmed edges, sound* (Peterson A26; Forman 153) **£1,000**

The condition requires excuse, and finds such in a note to the flyleaf by Charles W. Home McCall - the printer at the Ballantyne Press - who writes: 'This little volume passed through the fire at the Ballantyne Press, London. Chas. W. Home McCall'. A later gift inscription from McCall's wife Dorothy, styling herself 'the Old Woman' is below. The fire and water damage is not the only curious thing about it, as the binding is at variance with the expected quarter-holland; it was clearly bound thus at the time of the fire on 9th December 1899. Why it should be at the Press is another matter for conjecture, and perhaps it is significant here that Morris's work was the 'stylistic stimulus' (Watry p. 32) for Charles Ricketts' Vale Press books, printed by the McCalls at the Ballantyne Press - in fact, the binding is of the sort more commonly found on some of the smaller Vale Press volumes.

- 25 (McCall.) MILTON (John) Hymn on the Morning of Christ's Nativity. [*Printed at the Ballantyne Press by Charles Home McCall*] [1905,] *PRINTER'S PROOF COPY, printed in black and red, brown stain at head of pages throughout at no point touching text, pp. 39, 16mo, original vellum lettered in gilt to upper board, soiled overall and bowing with small drink spot to front, upper silk tie lacking with lower split, tearing to rear pastedown from bowing of board, untrimmed and unopened, sound* **£200**

From the collection of Charles Home McCall, who printed this at his Ballantyne Press for distribution to friends at Christmas. A scarce edition, the BL only in libraries worldwide - and, by comparison with the record for theirs on COPAC where the colophon (absent here) is quoted, this copy is presumably the printer's own proof copy. In manifestly poor condition, with only provenance and scarcity on its side, we can at least still discern that the finished article would have made a very handsome gift.

[With] A dummy copy for the same, bound in parchment with green silk ties, the top edge gilt and the pages blank throughout.



- 26 (Whistler.) (Exhibition catalogue.) Paintings, Drawings, Etchings & Lithographs. Memorial Exhibition of the Works of the Late J. McNeill Whistler, First President of the International Society of Sculptors, Painters, and Gravers, in the New gallery, Regent Street, London, from the Twenty-Second of February to the Fifteenth of April 1905. Held under the auspices of the Society. *William Heinemann for the International Society of*

CHARLES RICKETTS AT THE BALLANTYNE PRESS

*Sculptors, Painters, and Gravers, at the New Gallery, 1905, FIRST EDITION, spotting to half-title and title-page with a few spots further in, pp. 125, [1], 8vo, original buff projecting wrappers printed in brown to both covers, dustsoiled and lightly spotted with overhanging edges creased and nicked, edges untrimmed and largely unopened with dustsoiling to top edge and light foxing to others, good* £400

[With] A heavily corrected proof copy of the same, marked for 'Press' throughout in pen and pencil with Ballantyne Press stamp in red at the head of each gathering, some foxing and heavily handled (by its very nature), pp. 127, crown 8vo, loose in brown wrappers printed in black to front, with a pencil note referring to 'the proper brown paper' to be used and a further correction to printing of subtitle, good

[And] (Whistler.) RALEIGH (Walter, Professor) In Memoriam. James McNeill Whistler. [A speech delivered at the Café Royal, London at the Banquet on the Occasion of the Opening of the Whistler Memorial Exhibition, February 20th, 1905. William Heinemann for the International Society of Sculptors, Painters, and Gravers, at the New Gallery, 1905, FIRST EDITION, first and last leaves foxed with lighter spotting to adjacent leaves, pp. 16, crown 8vo, original sewn buff wrappers printed in black to front, very good.

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