



TIME WAS

W GRAHAM ROBERTSON
AND HIS BOOKS

GR

WALFORD GRAHAM ROBERTSON
(1866-1948)

Introduction

Walford Graham Robertson was a painter, theatrical designer, writer and a critic, and he moved amongst the cultural and theatrical sets of London. As a young man he was a companion of Wilde and knew Burne-Jones, and was later part of the circle around Noel Coward. He was an acolyte of Ellen Terry and Sarah Bernhardt and was as happy in Paris as he was in London. He was an early collector of paintings by Whistler, and by the age of twenty, Robertson owned twenty pictures by William Blake, the nucleus of an extensive collection which he left to the Tate Gallery. He lived for much of his later life in the seclusion of the village of Witley in Surrey in a house (Sandhills) once owned by the Allinghams, which he kept resolutely without electricity or artificial light. He remained unmarried with no children of his own. This catalogue accompanies an exhibition at the Maas Gallery, London, of a unique and personal collection of pictures, books and objects from the family of Robertson's friend, the Hampshire lawyer Kerrison Preston, who was also Robertson's literary executor. Most of the books here were Robertson's own and include letters and inscriptions from Kenneth Grahame, Ellen Terry, Gordon Bottomley, Mabel Beardsley and (rather surprisingly) Helen Keller. Some contain further pencil notes of provenance by Kerrison Preston.

JUSTIN CROFT
ANTIQUARIAN BOOKS LTD, ABA, ILAB

7 West Street
Faversham
Kent ME13 7JE
UK

mobile: +44 7725 845275
+44 1795 591111
www.justincroft.com
justin@justincroft.com

Prices marked with an asterisk
(*) are subject to additional 20%
VAT for UK customers

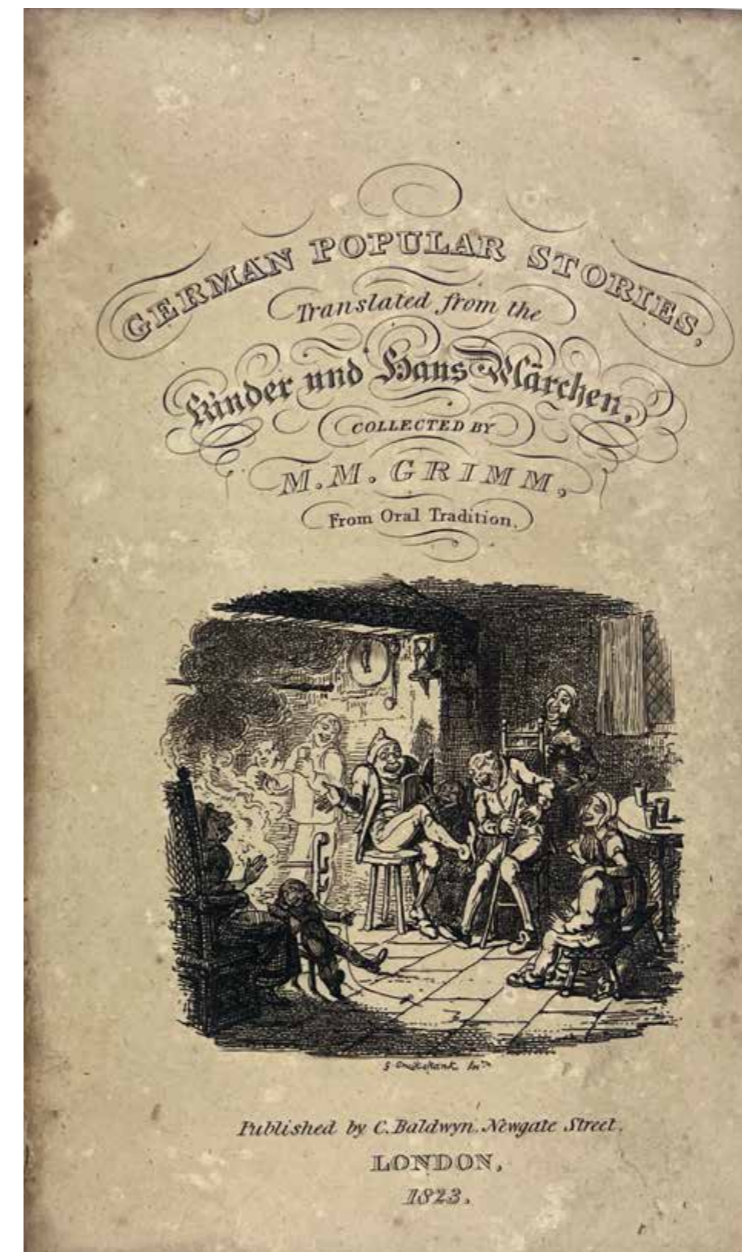
VAT: GB 854 5998 64

- [1] **GRIMM, Jacob and Wilhelm. German Popular Stories.** Translated from the *Kinder und Haus Märchen* collected by M.M. Grimm from oral tradition. London: [Richard Taylor for] C. Baldwin, 1823. **£2500**

FIRST EDITION. The first volume of the first English edition of Grimm's fairy tales. The copy belonged to G.M Robertson, Graham Robertson's father and loosely inserted is a letter from Kerrison Preston (dated Christmas 1970) to Gillian Preston where he notes, 'This Grimm belonged to Graham Robertson's father Graham Moore Robertson and must have influenced the child's upbringing, and so it has some association value'.

Indeed, Robertson wrote in his memoir, *Time Was* of his early and defining interest in fairy-tales: 'I had reached the ripe age of thirteen and had for years been an earnest student of fairy-tales, ballads and romances. In the course of my studies I was continually coming across dazzlingly beautiful ladies, princesses lovely as the day, radiant fairies, exquisite though distressed heroines. There was never any doubt as to the beauty of these ladies; it took you flat aback at first sight and you knew at once that you were in the presence of a Fairy or a Princess or at least of an ill-used stepdaughter — which came to the same thing in the end ... I looked round me in the solid, comfortable, mid Victorian world. There were pretty girls and girls who were not pretty; there really seemed very little difference between them. They roused no particular interest, and as to taking one flat aback — well, it was not in their line. I concluded, after some research, that the race of Fairy Princesses was extinct, and I didn't much mind'. (p. 53).

12mo, pp. 240, plus engraved title and 10 plates by Cruikshank. Light browning to title. Contemporary quarter calf, maroon label lettered in gilt, 'G.M. Robertson' to upper cover. Worn, both covers detached.



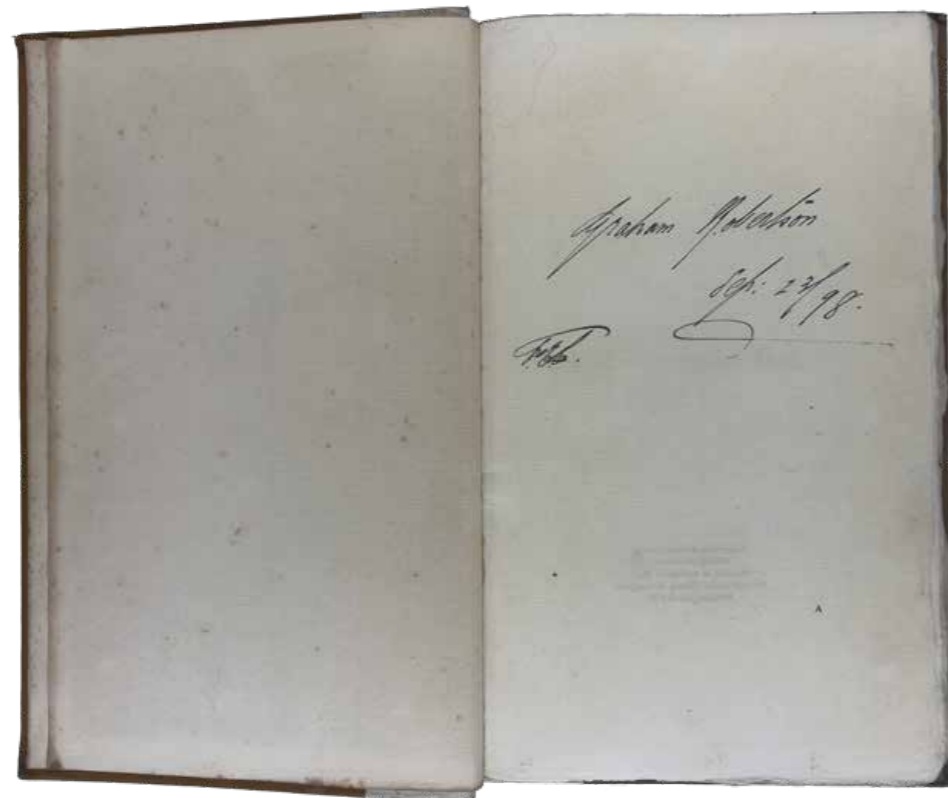
- [2] **WILDE, Oscar. The Ballad of Reading Gaol by C. 33.** London: Leonard Smithers, 1898. **£500**

Sixth edition, W. Graham Robertson's copy. The book sold out quickly when first published and immediately went to further editions in the first year (1898, also the year in which



Sarah Bernhardt recruited Robertson to design scenery and costumes for her ill-fated production Wilde's *Salomé*). Robertson and Wilde had been acquainted since 1887 (he was among the green carnation wearers at the premiere of *Lady Windermere*) and their paths crossed frequently, but in the end, Robertson came to see him as a silver-tongued fraud. He concluded his equivocal memoir of Wilde thus: 'As I stood with Ellen Terry in the studio of Epstein, the sculptor, before the tomb to be erected to his memory in Pere Lachaise, a ponderous crag of stone whereon a huge Sphinx, at once Deity and Monster, with crowned head and wide unseeing eyes, rushed blindly forward upborne upon mighty wings, the incongruity struck me with such force that, before I was aware, I had laughed. The most ephemeral of triflers weighed down by all the gigantic symbols of Eternity, the mouse crushed beneath its mother the mountain' (*Time Was*, p. 138).

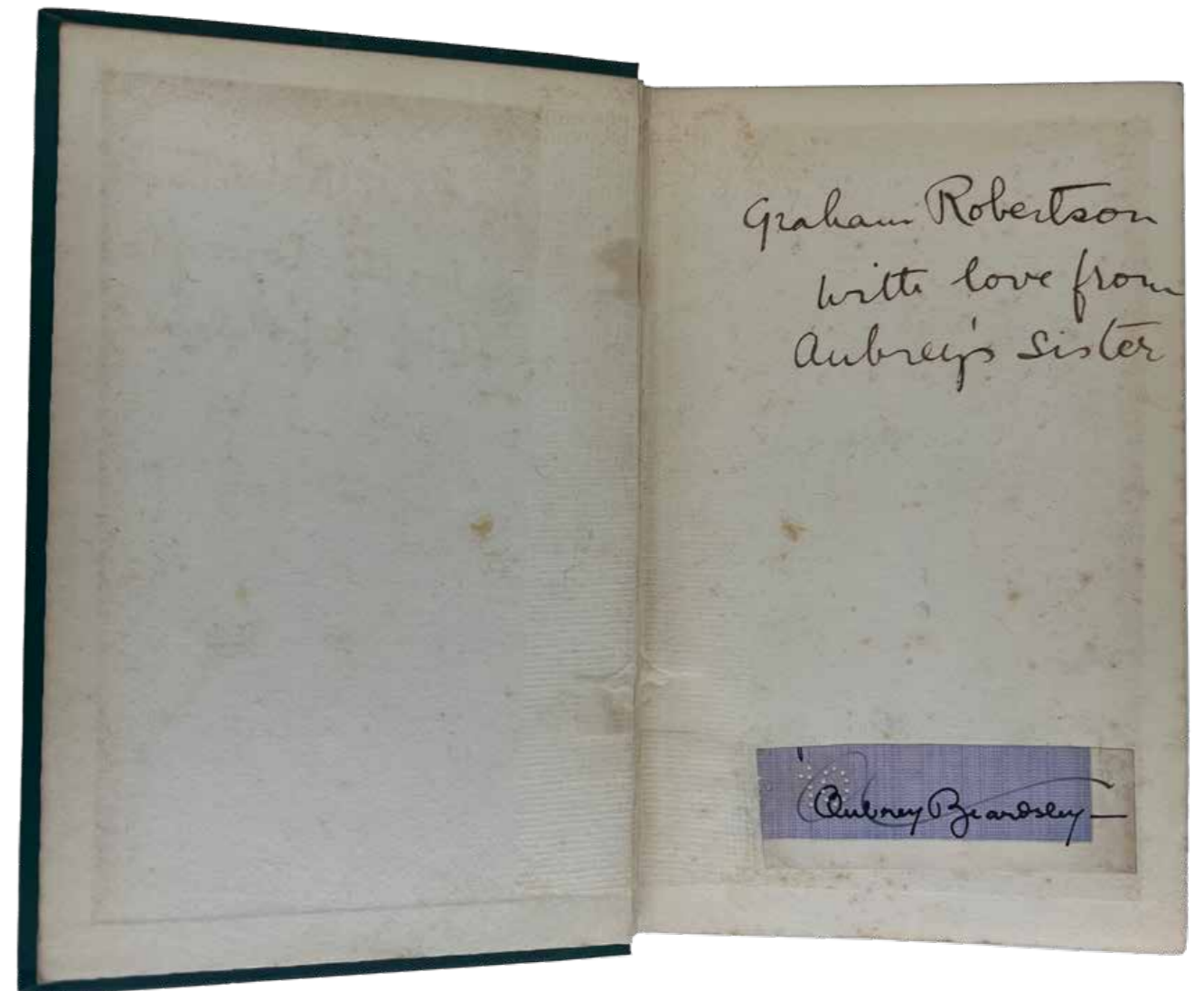
Small quarto, pp. [iv], 31, 1 leaf blank. Half-title. Fore edge and bottom edge untrimmed. White ¼ vellum cloth, ochre boards, gilt title on spine. Spine slightly soiled. Inscribed on blank leaf before half-title, 'Graham Robertson Sep 13 98'.



- [3] **WILDE, Oscar. Salome. A Tragedy in One Act Translated from the French with Sixteen Drawings by Aubrey Beardsley.** London: John Lane. 1912. **£300**

Aubrey Beardsley's controversial illustrated *Salomé* had first appeared in 1894 but this later edition is an interesting association copy: inscribed to Robertson by Mabel Beardsley as 'Aubrey's sister'. Robertson and actress Mabel Beardsley were friends (he painted an oil sketch of her and on her death she left him a fan by Conder). 'Being Aubrey's sister', once wrote the painter William Rothenstein, 'little that is hidden to most young girls was unknown to Mabel, & there was nothing that cd not be discussed.'

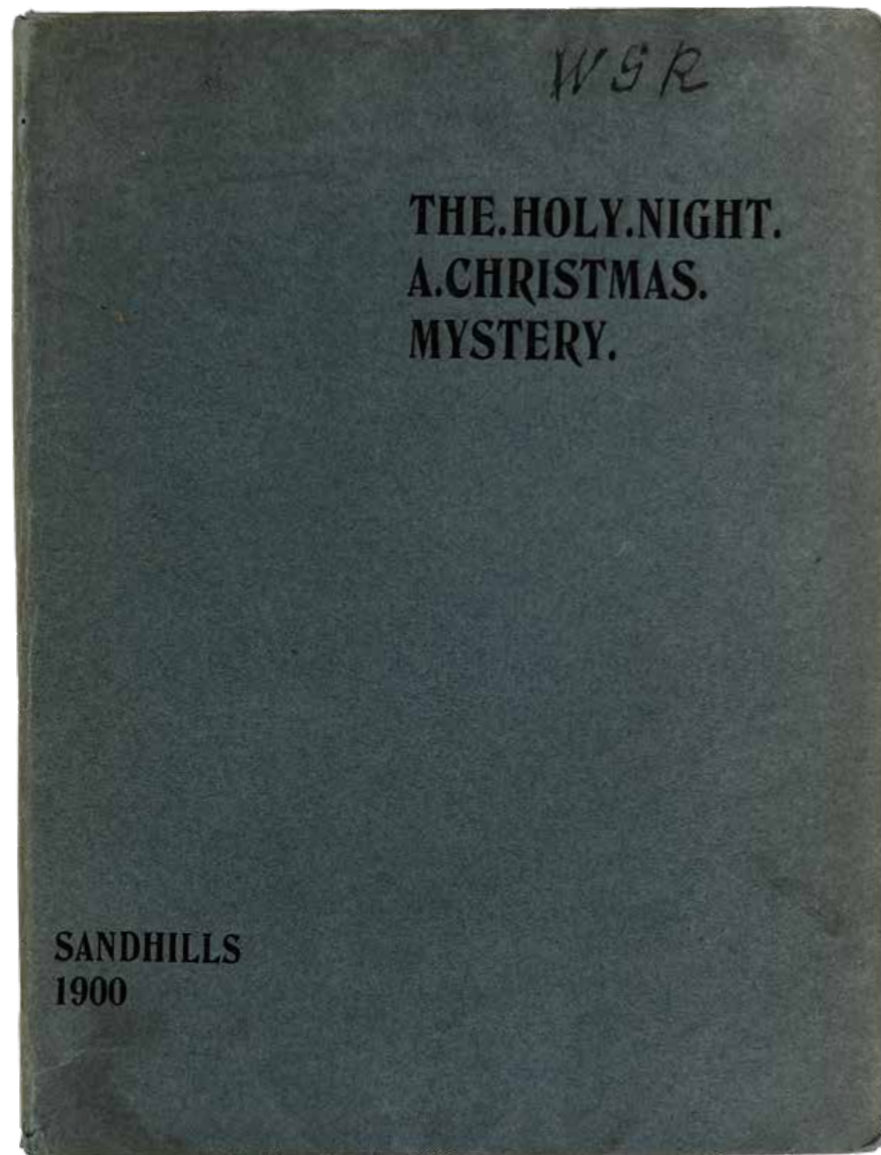
Small 8vo, pp. xxiii, [5], 82, [6] adverts. Frontispiece and plates after Beardsley. Green cloth, gilt lettering. In excellent condition. Signed on front free endpaper, 'Graham Robertson with love from Aubrey's sister' and at lower edge is the signature of Aubrey Beardsley, cut out and pasted.



- [4] **ROBERTSON, W. Graham. The Holy Night. A Christmas Mystery.** London: [Middlesex Printing Works], 1900. **£400**

SOLE EDITION, AUTHOR'S COPY, privately printed for limited circulation. This is a Christmas nativity drama, a dialogue between the angels and the holy family, produced for family and friends at Robertson's fabled home at Sandhills, Surrey (formerly the Allingham's home). 'The play is intended for performance in some large barn or farm building, with the roughest possible surroundings' (stage directions). It is dedicated to 'M.R.', probably the author's beloved mother, Marion. A very rare book — we can locate only the British Library and National Library of Scotland copies worldwide.

8vo, pp. 77, [1]. Untrimmed in original white card cover, blue paper wrapper with title in black, and 'Sandhills 1900' at lower left. Slightly soiled, closed tear to spine. The initials 'WGR' in manuscript to head of upper cover. Good.



- [5] **ROBERTSON, W. Graham. Old English Songs and Dances.** London, New York and Bombay: [Edmund Evans for] Longmans, Green & Co., 1902. **£200**

FIRST EDITION of Robertson's illustrated collection of children's folk music and lyrics. Songs include 'The Song of Willow', 'Blue Muslin', 'Crimson Velvet', 'Love lies a bleeding' and 'O the Trees they are so high!' and dances 'Barley Break', 'Put on thy Smock o' Monday' and 'Donkyn Dargeson', all with an evocative illustrative head and tailpieces.

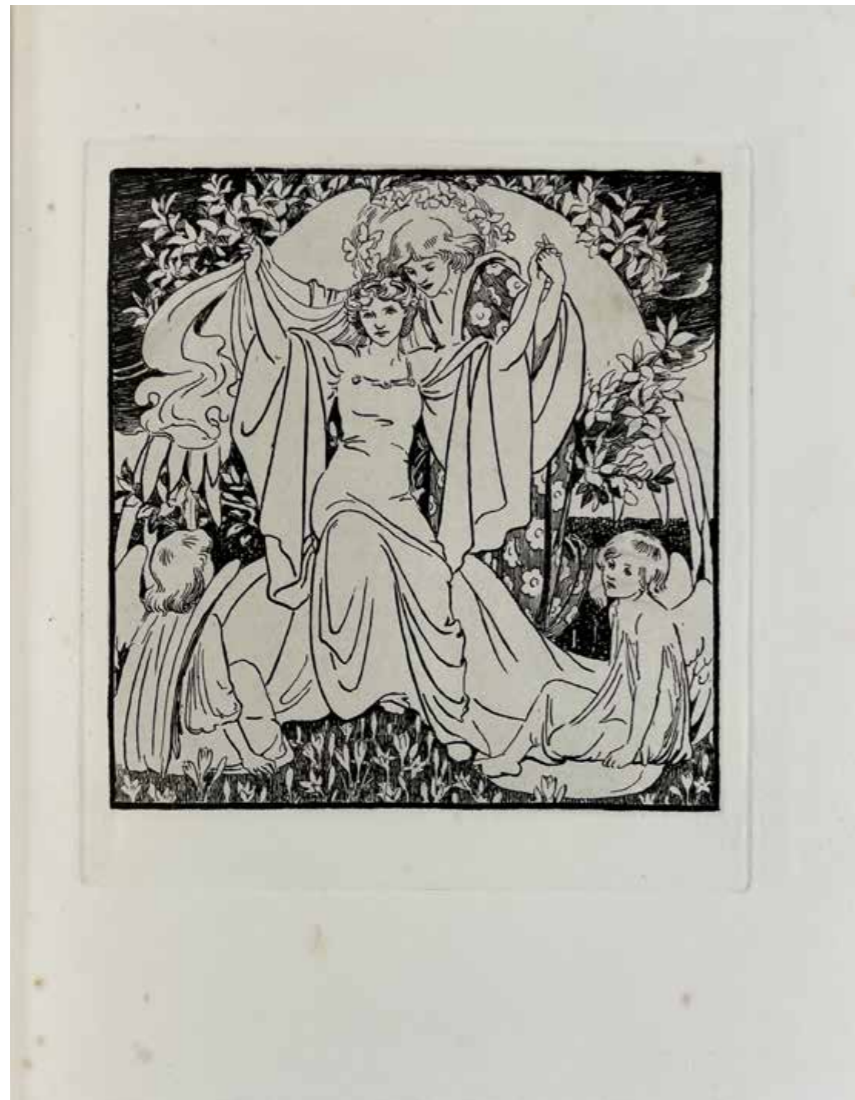
Folio, pp. [64], numerous coloured illustrations, text and music reproduced from Robertson's manuscript. Original pictorial paper boards with paper spine, remnants of original dust wrapper, (chipped and torn, some loss to spine). Good.



- [6] **ROBERTSON, W. Graham, *illustrator*. PETRARCH. Love's Crucifix Nine Sonnets and a Canzone from Petrarch by Agnes Tobin with a Preface by Alice Meynell ...** London: William Heinemann, 1902. **£200**

FIRST EDITION. The plates show Robertson's characteristic strength of line but here his drawing is delicate and sensual, a classical sensibility, compared to the consciously rustic character of much of his work.

4to, pp. [32], plus 10 plates. Title-page and ornamental initials in light green and black. Some offsetting from plates. Cream paper boards with yapp edges, cover with title and emblem of heart in wreath of leaves within ruled square border, printed in two shades of green, gilt and black. Green ribbon at fore-edge (damaged and broken but two pieces loose inside cover). Very good.



- [7] **ROBERTSON, W. Graham. A Masque of May Morning by W. Graham Robertson with Twelve Designs in Colour by the Author.** London and New York: [Ballantyne Hanson & Co for John Lane the Bodley Head, 1904. **£250**

FIRST EDITION. Loosely inserted are two programmes for early productions of the play: one from Sandhills, presented by Miss Daisy Cave (a neighbour) in 1903 with a cast of twelve young girls and a chorus, the other dated April 22nd, 1909.

Large 4to, pp.62, [2] adverts. Half-title. One plate, 'A Sleepy Star' between pp. 20-21 has become detached. Without the frontispiece. Attractive cover of green cloth with white and black stamped illustration. Cloth is split along the centre of upper joint. Some wear.

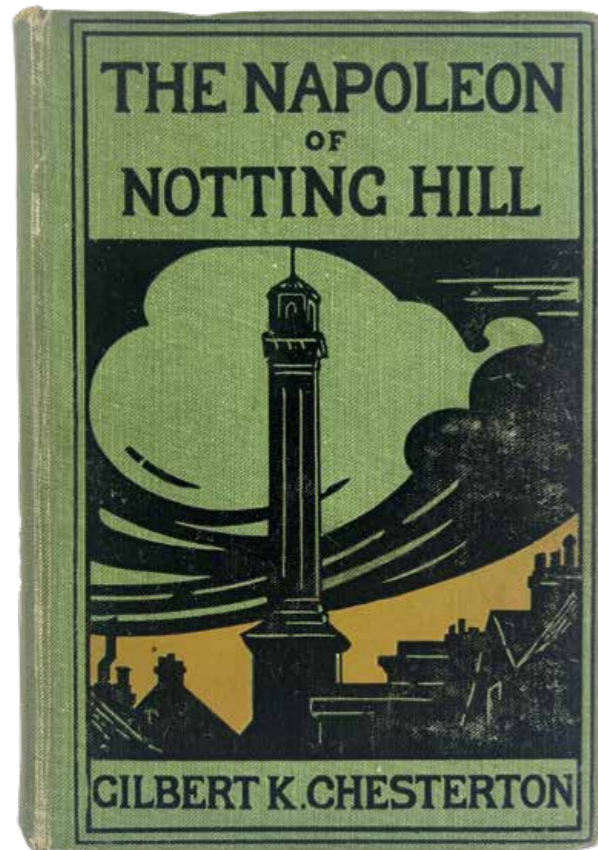


- [8] **ROBERTSON, W. Graham.** *A Masque of May Morning* by W. Graham Robertson with Twelve Designs in Colour by the Author. London and New York: [Ballantyne Hanson & Co for] John Lane, Bodley Head, 1904. **£200**

FIRST EDITION. Another copy.

Large 4to, pp. 62, [2] adverts. The last plate, 'A Red Rose' loose. Some spotting. Green cloth with white and black illustrations stamped on cover. Some wear to joints, spine darkened, but a good copy.

- [9] **CHESTERTON, G.K.** *The Napoleon of Notting Hill*. ... With seven illustrations by W. Graham Robertson and a Map of the Seat of War. London & New York: John Lane, Bodley Head, 1904. **£300**



FIRST EDITION. This short fantasy novel by Chesterton, beautifully illustrated and with a cover design by Robertson, is set in 1884, leading many to believe that it inspired Orwell. This was not Robertson's copy (it was bought much later by the Prestons) but serves to illustrate his regard for Chesterton. 'Once, when I was particularly busy, arrived a bulky parcel containing a novel by G. K. Chesterton, which I regarded dubiously, wondering how I should find time to read it. But as I glanced at it, my eye fell upon the first phrase — "The Human Race, to which so many of my readers belong" and at once dispatched to Lane an enthusiastic recommendation. A book which began like that must be all right; no one could afford to throw away such a gem in the opening sentence who had not plenty more to follow (*Time Was*, p. 309).

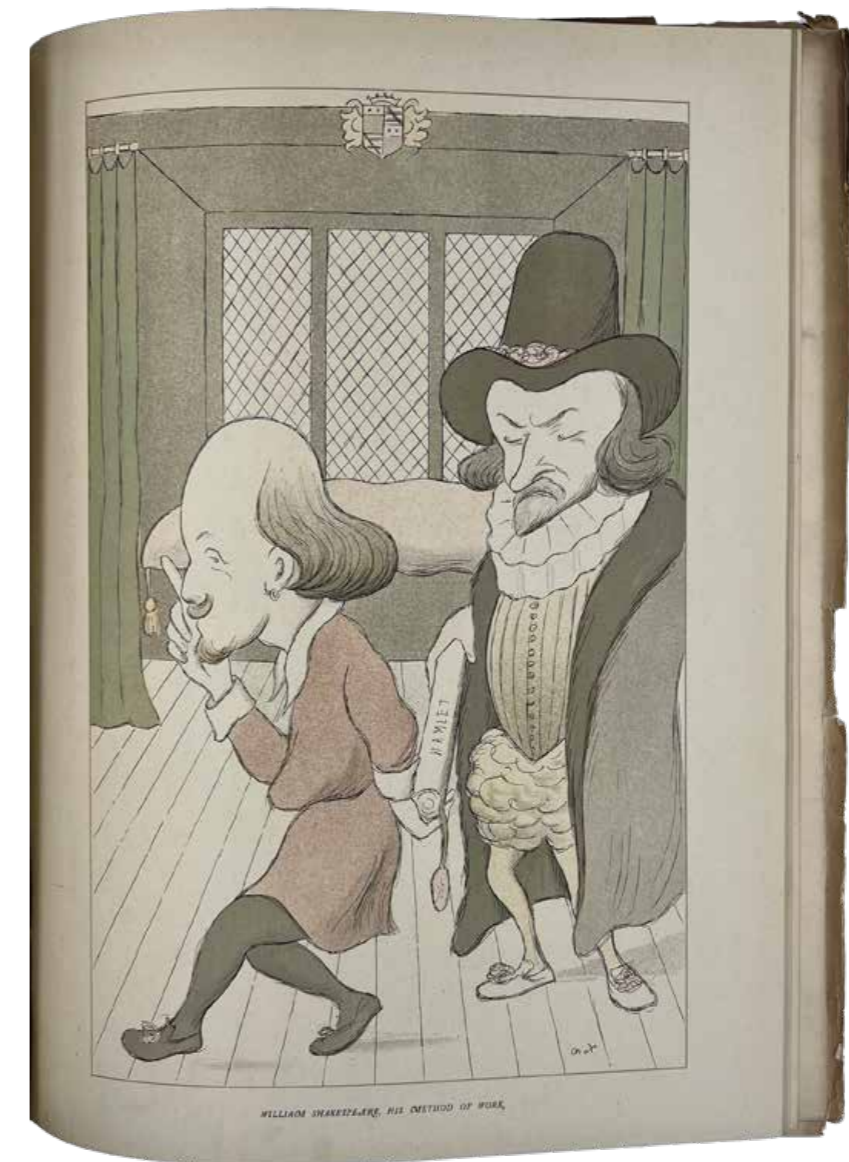
8vo, pp. 301, [2]. Frontispiece. Green cloth title and author in black and ochre stamped on front cover and spine. Rubbed, with slight fraying to spine ends.

- [10] **BEERBOHM, Max.** *The Poets Corner*. London: William Heinemann, 1904. **£400**

FIRST EDITION of one of Beerbohm's best loved works, with comic plates depicting: Omar Khayyam, Robert Browning, Goethe, Matthew Arnold, Henrik Ibsen, Lord Byron, Walt Whitman, William Watson, William Wordsworth, Lord Tennyson, Paul Verlaine, Shakespeare, Coleridge, Yeats, Homer, Robert Burns, Dante, Austin Dobson and Edmund Gosse, Dante Gabriel Rossetti, and Rudyard Kipling. (Duplicates of Wordsworth and Verlaine loosely inserted at the end, their margins frayed). No marks of Robertson's ownership.

'...of all the witty men I have met he has the kindest and most strictly disciplined tongue. Sometimes a hint of sly malice creeps into his caricatures, but there it is surely in its right place. I consider Max Beerbohm the perfect companion, because I always part from him with the impression that I, myself, have been brilliantly amusing. He is the most generous of wits; he not only casts his pearls before swine, but actually gives the swine the credit for their production' (*Time Was*, 310).

Folio, 20 colour plates. Stapled in original pictorial boards. Soiled, spine broken and somewhat frayed, but the contents good.



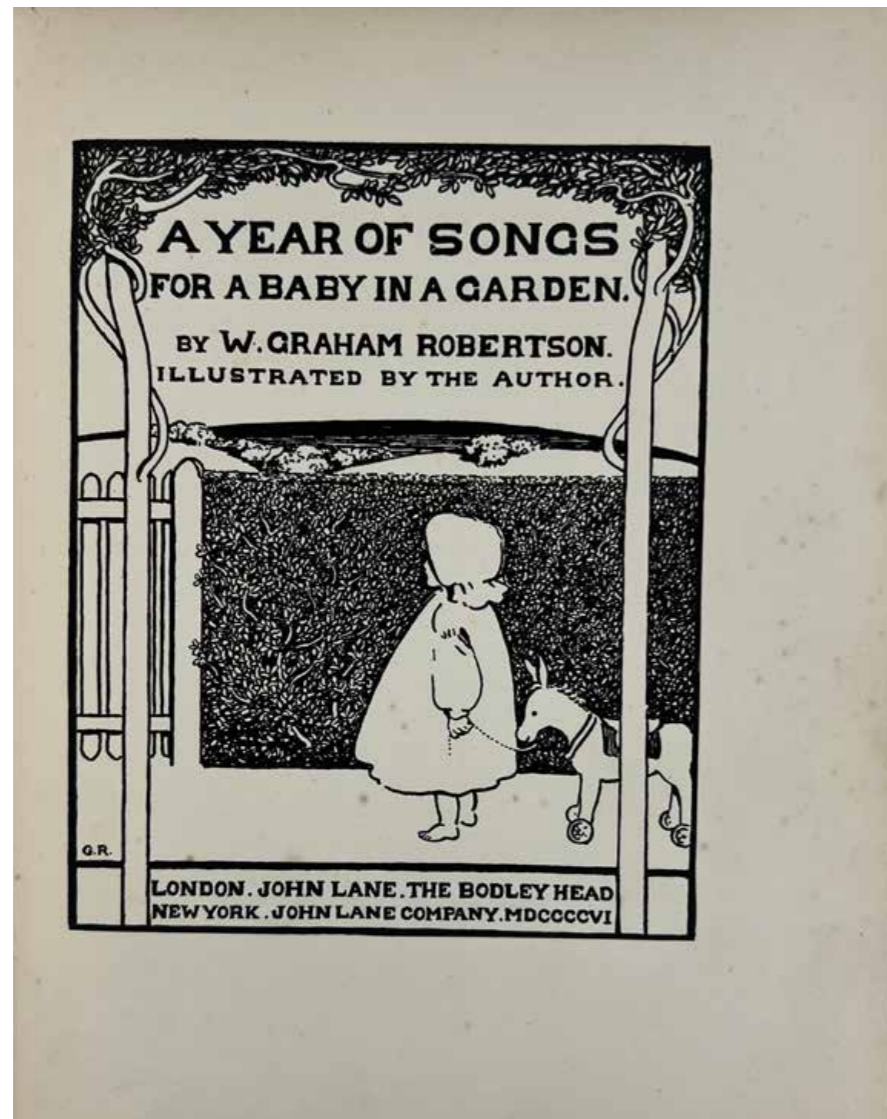
WILLIAM SHAKESPEARE, HIS METHOD OF WORK.

- [11] **ROBERTSON, W. Graham. A Year of Songs for a Baby in a Garden. By W. Graham Robertson. Illustrated by the author.** London and New York: [William Clowes & Son for] John Lane and the Bodley Head, 1906. **£400**

FIRST EDITION. Evidently inspired by the first years of Robertson's child-muse Marion Melville (born 1902 and later called 'Binkie', inspiration for *Pinkie and the Fairies*). Marion was the daughter of the Glasgow artist, Arthur Melville who had come to live at Sandhills (renting a cottage from Robertson) forming a short-lived but intense partnership beautifully evoked in *Time Was*. Melville's death, leaving a wife and infant daughter, was to profoundly affect Robertson.

For a time, he gave up painting entirely and turned all his attentions to Melville's infant child. She is present in many of the works he produced thereafter. Ellen Terry was her godmother.

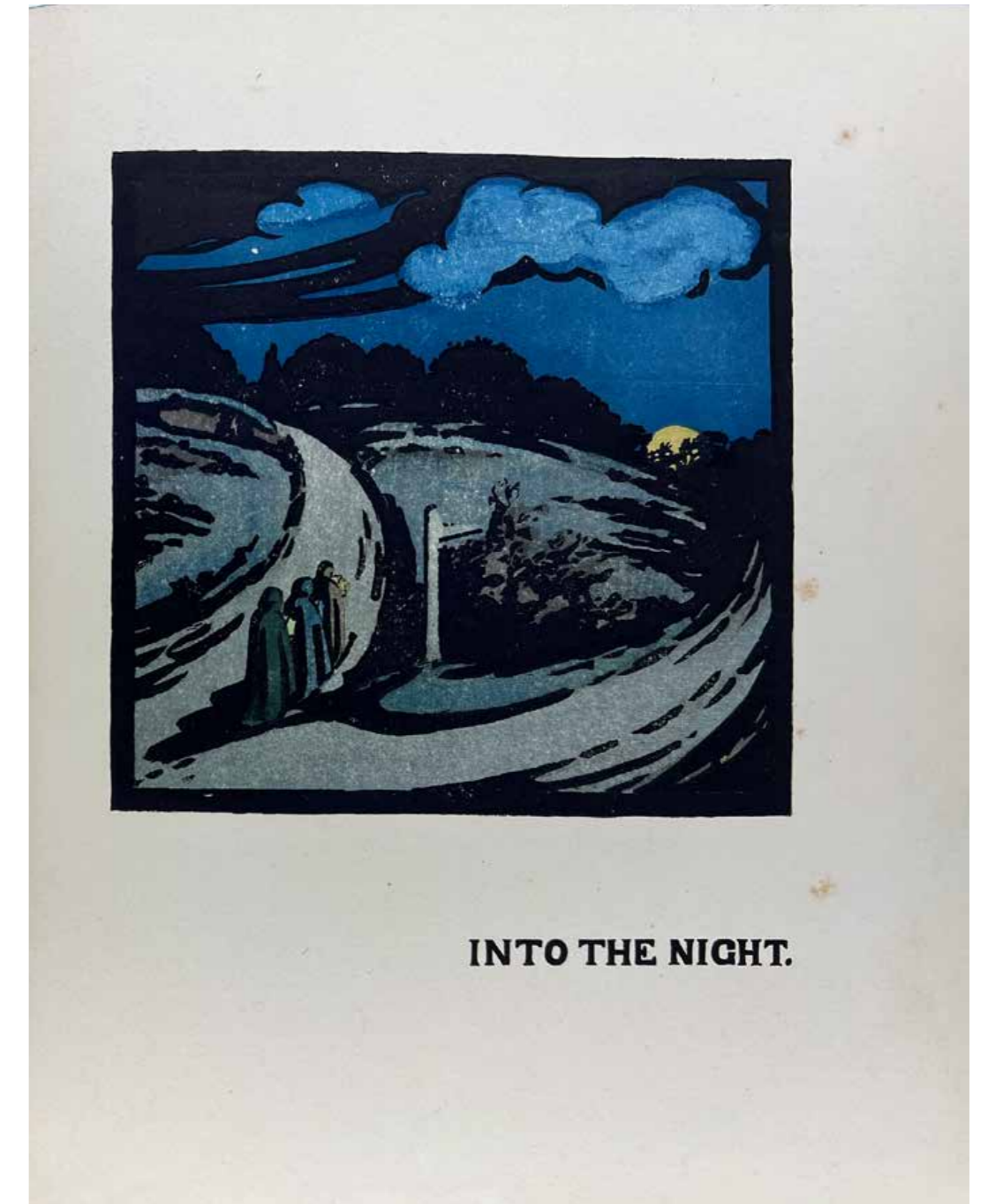
4to, pp. [3-14], 15-111, [1]. Half-title. Illustrations in text throughout. First preliminary leaf (blank) absent, split at inner margin. Olive green cloth, with illustrated cover in red, green and black.



- [12] **ROBERTSON, W. Graham. Gold, Frankincense, and Myrrh and other Pageants for a Baby Girl by W. Graham Robertson with Twelve Designs in Colour by the Author.** London and New York: [William Clowes for] John Lane the Bodley Head, 1907. **£500**

FIRST EDITION. The format obviously suited Robertson - *A Masque of May Morning* (1904) is the same size and similarly designed.

Large 4to, pp. 152, [8] adverts. Half-title, frontispiece, title-page in red and black. 12 full page colour illustrations by Robertson. Top edge blue. Blue cloth with yellow and black illustration stamped on cover.

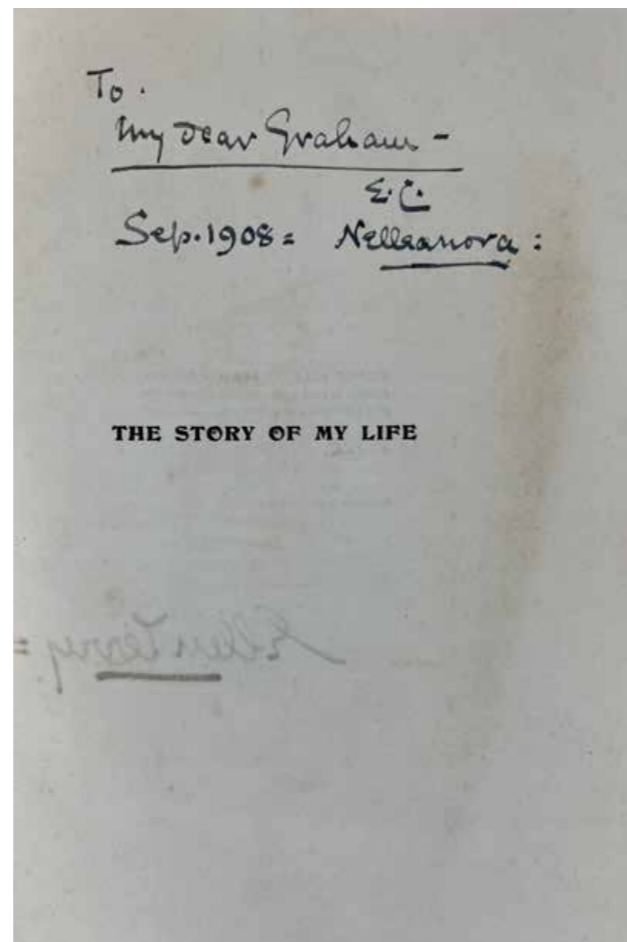
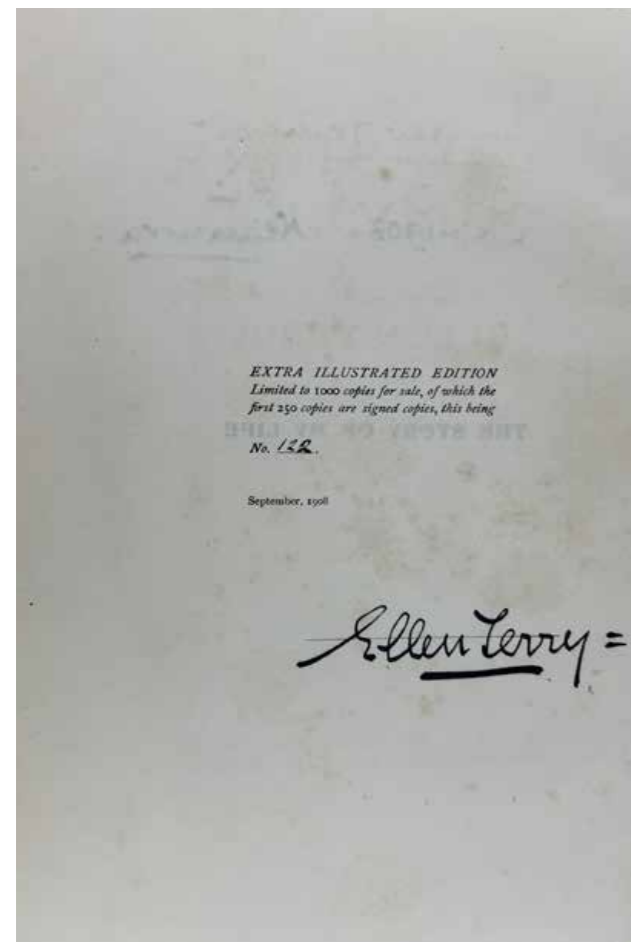


[13] **TERRY, Ellen. The Story of My Life.** London: [Hazell, Watson and Viney for] Hutchinson, 1908. **£1500**

FIRST EDITION (deluxe issue) INSCRIBED BY ELLEN TERRY 'To my dear Graham [Robertson] Sep 1908 ET Nelleanora' on half-title, with a small collection of associated material. The book was limited to 1000 copies for sale of which the first 250 copies are signed copies this being 122. WITH THE BOOK IS AN ENVELOPE CONTAINING A SMALL COLLECTION MARKED 'ITEMS LINKED TO ELLEN TERRY'S STORY OF MY LIFE', WHICH INCLUDES FOUR TERRY AUTOGRAPH FRAGMENTS (two on an envelope, one on a photo postcard with a family group), several photographs (early copies) of Terry, items concerning the G.F. Watts portrait, newspaper cuttings, an autograph letter from Sir John Gielgud, letters from Terry's daughter Edith Craig ('Edy', to whom Terry dedicates the book) and her grandson, Edward Craig.

Ellen Terry was pre-eminent among the figures who defined Robertson's early life, dubbed by him 'Our Lady of the Lyceum' (*Time Was*) and his reminiscences of his time with her are among the most satisfying of his memoirs. He drew her several times, and *The Story of my Life* contains one of his portraits.

Large 8vo, pp. 381, [1], plates and illustrations. Cream buckram gilt. Slightly soiled, but a very good copy.



Rec^d 31. 1. 67
Ack^d 3. 2. 67

ROGER MANVELL HENNERTON LODGE
WARGRAVE, BERKSHIRE
• TELEPHONE WARGRAVE 315 •

Ellen Terry photographs

With Roger Manvell's
Compliments and
Thanks.



at - *With much love to W.G.R.*
The Farm POST CARD
Small Hythe. The Address only to be
Tenterden. Kent. Written Here. Britain

Phyllis Terry.
Jim.
Joy -
Nell.
Togo -
Olive Turner.

Sea-time! June 1911 -
Doesn't Joy look
a Duck?

Oxford - 24. Nov. =

How is dear Graham?
Bob - how is he -?
Nell has been laid up
for a week in Oxford
with the true crashing,
smashing, crashing flu.
The address only to be
written here.
But don't come to Heaven
yet - Starting for Derby
tomorrow instead, tomorrow
Sunday =)
How is Graham?
- Did he get the
super bread? Such
super bread!!
Oh - my! -
I feel wildly better -
such nice feeling -
How is old Graham?



[14] **ROBERTSON, Graham. The Baby's Day book from Ba to four years Old Binkie.** [c. 1908]. **£2500**

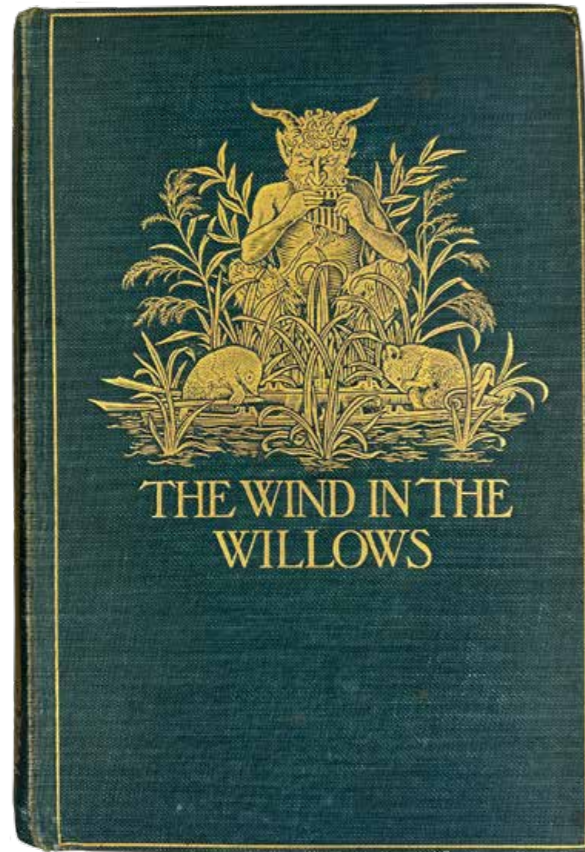
A UNIQUE ALBUM WRITTEN AND ILLUSTRATED BY ROBERTSON FOR MARION ('BINKIE'), daughter of artist Arthur Melville who had died in 1904. It is one of several (another is in the Ray collection in the Morgan Library, New York) devoted to the young girl who became Robertson's muse in the years following Melville's tragic death. It comprises 'Six Songs of the Day' and 'Six Songs of the Dusk', the typed poems accompanied by his illustrations, usually depicting himself 'Ba' and

the infant Binkie, and bear titles such as 'Glad Day', 'Sea Pinks', 'Sand Castles', 'The Nowhere Place' and 'The Lady Dream Come True'. The larger watercolours are on Robertson's Rutland Gate stationery.

Folio (290 x 240 mm) 16 unnumbered card leaves (plus numerous following blanks), onto which are pasted 13 typescript poems on verso plus 14 coloured ink and watercolour drawings pasted on facing recto leaves. Red half morocco, lettered 'Graham Robertson' in gilt on the spine. Some softening to the edges of some leaves (one with minor loss not affecting the pasted image, occasional light offsetting.

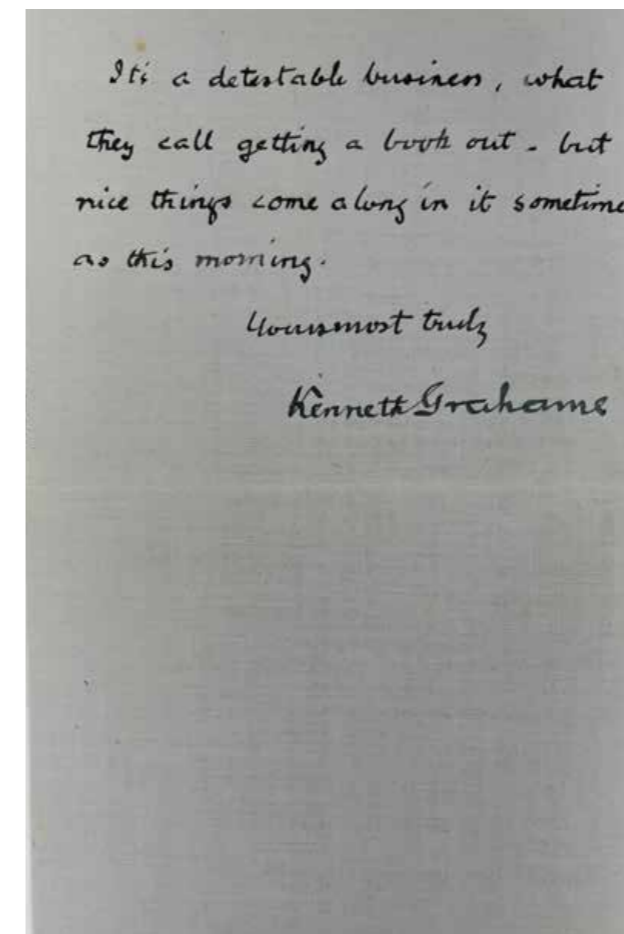
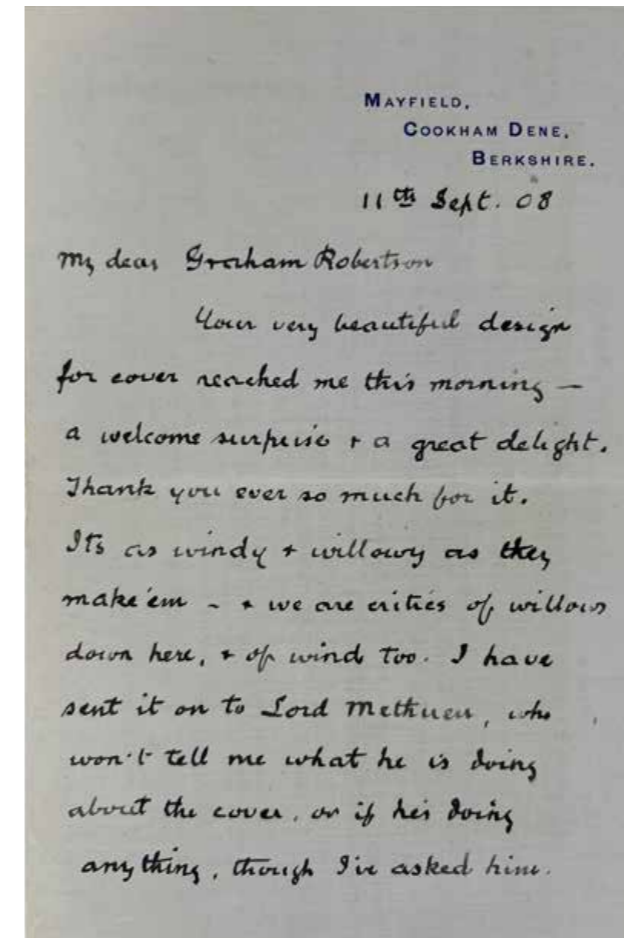
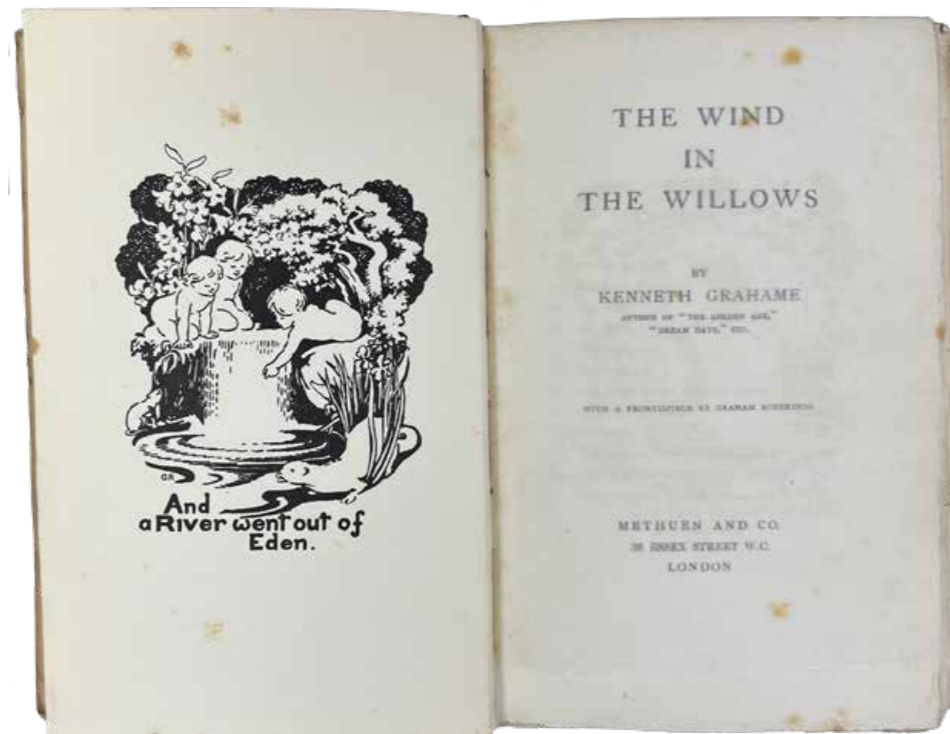
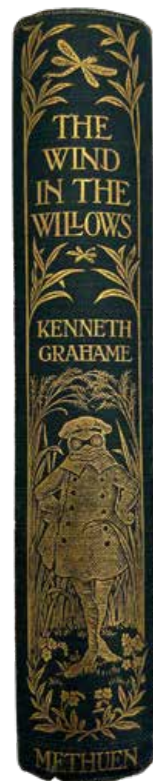


- [15] GRAHAME, Kenneth. *The Wind in the Willows ... with a frontispiece by Graham Robertson*. London: [William Brendon for] Methuen and Co., 1908. £35,000



FIRST EDITION, ILLUSTRATOR GRAHAM ROBERTSON'S COPY WITH A LETTER TO HIM FROM THE AUTHOR. The first edition of the *Wind in the Willows* appeared after a tortuous route to publication in October 1908. It contained a frontispiece by Robertson, who also supplied the resonant illustration for the cover, having commented on several of the author's drafts. Despite mixed reviews the book was an immediate bestseller on both sides of the Atlantic and swiftly established itself alongside Alice and Peter Pan as one of the best-loved English children's books of all time.

Loosely inserted in Robertson's well-preserved copy is a 1 ¼ page letter in its original envelope from Kenneth Grahame to him, dated 11th September 1908: 'Your very beautiful design for cover reached me this morning — a welcome surprise & a great delight. Thank you ever so much for it. Its as windy & willowy as they make 'em...' The letter goes on to tell Robertson the design has been forwarded to Lord Methuen and bemoans the labours of publishing such a book. As far as we know the letter is unpublished.



Robertson and Grahame's relationship was probably closer than the written record suggests, though the assertion sometimes made that the two men lived together in London during the week is probably not true. But while Robertson's *Time Was* barely mentions Grahame, he certainly understood his friend and neighbour's complex personality better than most. 'Oddly enough (for he was a most attractive man) Kenneth had few friends. He simply didn't want them. He would say to his wife: "You like people. They interest you. But I am interested in places" (*Letters*, p. 284). The two shared illustrious Scottish ancestries, a love of animals and dogs, as well as private and passionate needs to escape to the countryside and the world of the imagination. Grahame's letter to Robertson concerning *The Wind in the Willows* is perhaps the best expression of their mutual understanding, not to say an illuminating record of the publication of one of the greatest children's books of all time.

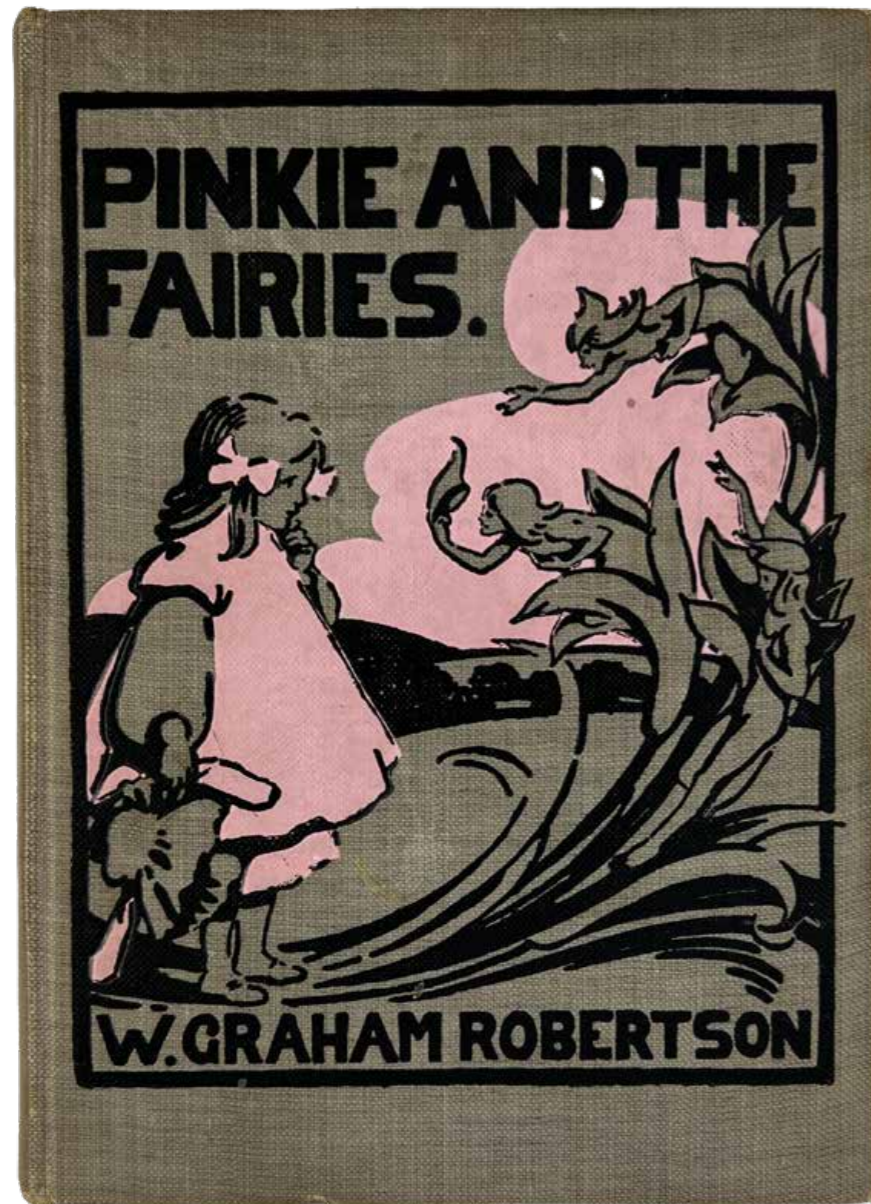
8vo, pp, 302. Dark green cloth, gilt rules, title and author and decorations on spine and front cover. The illustration on the front cover depicts Pan playing his pipe to Rat and Mole, amongst reeds. Top edge gilt, other edges untrimmed. Lightly rubbed, lightly affecting the gilt, some light staining to the lower cover, endpapers quite browned, but a very good copy.

- [16] **ROBERTSON, W. Graham. *Pinkie and the Fairies*. London: [Richard Clay and Sons for] William Heinemann, 1909. £200**

FIRST EDITION. The inspiration for *Pinkie* was of course Binkie, daughter of Arthur Melville and goddaughter of Ellen Terry. '[Robertson's] Christmas play *Pinkie and the Fairies* enjoyed phenomenal success when Herbert Tree produced it in 1908 with an all-star cast led by Ellen Terry' (*Oxford DNB*). To judge by Robertson's own account of performance and book in *Time Was* it was among his proudest achievements. It was certainly well received by his peers. '... Mr. H.G.

Wells once said to me — "I like your 'Pinkie' better than any of the other plays for children because it represents life as seen through the eyes of a child"' (*Time Was*, p. 314).

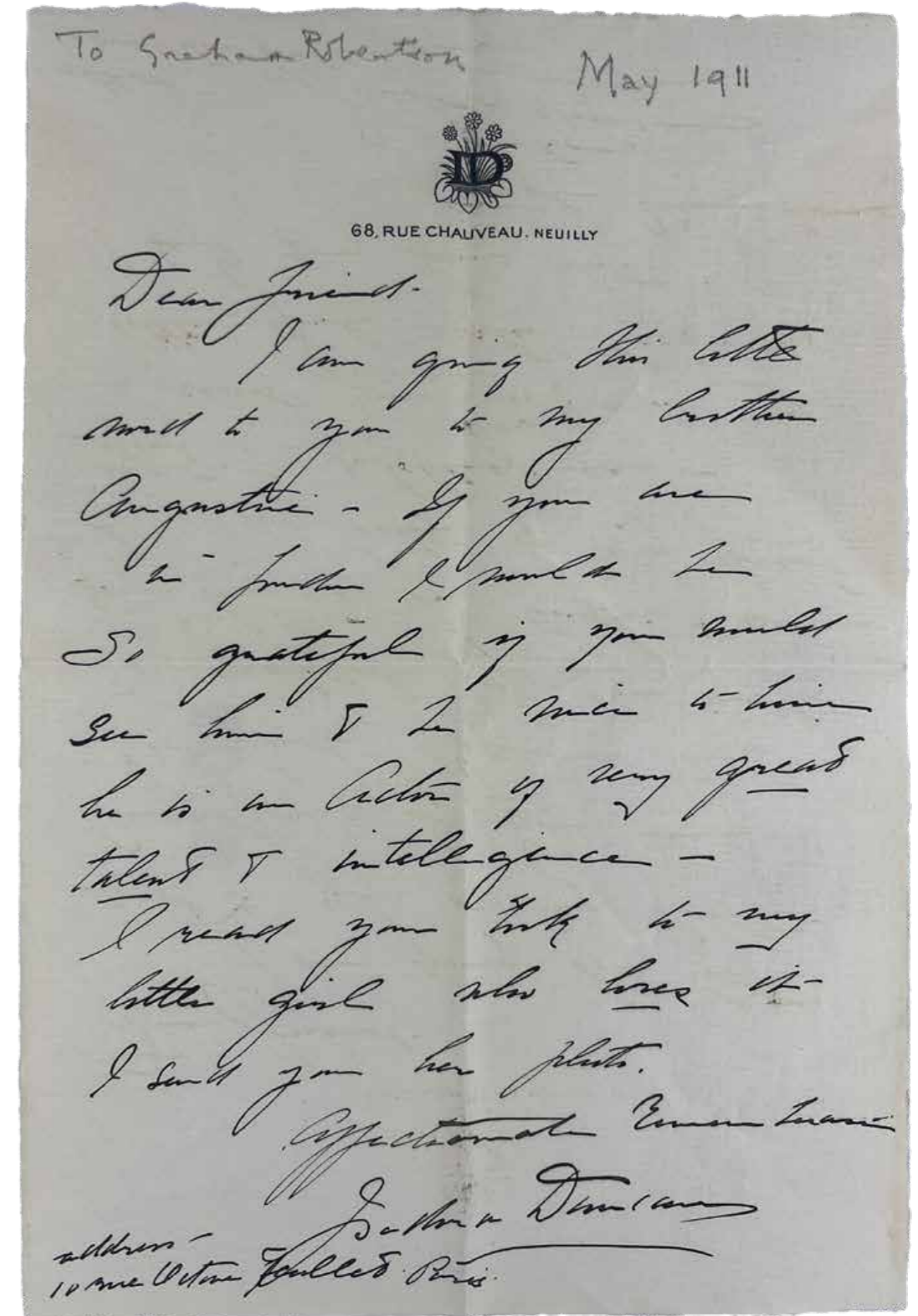
8vo, pp. 146, [2]. Closed tear (1.5 cm) on fore-edge of p.83. With 7 full page illustrations and headpieces by Robertson, within pagination. Grey cloth with pink and black illustration by Robertson on cover. In excellent condition.



- [17] **DUNCAN, Isadora. [Autograph letter], Neuilly, 1911. £600***

A letter from Isadora Duncan to Graham Robertson in an envelope postmarked May 2, 1911. On her monogrammed Neuilly notepaper she asks Robertson if he will see her brother, Augustine when in London: '... he is an actor of

very great talent & intelligence' and goes on, 'I read your book to my little girl and she loves it'. It is tucked into his copy of her autobiography *My Life* (1932, ninth impression, it was first published in 1928).



- [18] [TAYLOR, Una, *embroiderer, attributed to*]. CARY, Rev. F. M. *The Vision of Hell, Purgatory and Paradise of Dante Alighieri*. London and New York: [Morrison and Gibb for] Frederick Warne, [c. 1890.] **SOLD**



A pencil inscription makes the likely attribution of this delightfully embroidered binding to Robertson's close friend, Una Taylor, an embroiderer in the tradition of May Morris whose needlework bindings attracted considerable admiration. A middle daughter of the poet Sir Henry Taylor, Una grew up with the literary and artistic personalities of her father's friends (including Julia Cameron, Thomas Carlyle, Charles Dodgson, Robert Louis Stevenson, Alfred, Lord Tennyson, and G. F. Watts). She never married and lived with her sister, Ida in Bath. When she died in 1922 her obituary recalled her as 'a lady of high accomplishment, as well as of rare social charm and independence of character' and 'a learned and enthusiastic musician,

while among art-embroiderers she had probably few, if any, equals in the country.' (Victorian Web). Robertson was devoted to her and remembered her fondly in later letters. Taylor's work as both embroiderer and author has recently been the subject of a fascinating article by Jane Spirit: "She who would refine the fabric:" Contexts for Reading the Embroidering and Writing of Florence Farr and Una Taylor' (e-Rea, 16.1 | 2018)

8vo, pp. xii, 434. All edges gilt, unique handmade embroidered binding in Jacobean style with coloured and metallic threads and sequins. Minor repairs to a few threads, but remarkably well-preserved.

- [19] [TAYLOR, Una, *embroiderer*]. Embroidered tablecloth (292 × 141 cm). 'WGR' and '1914'. White linen with large birds and mythical beasts and floral borders. £2500

A large Christmas tablecloth boldly embroidered by Taylor for Robertson. The embroidery is in the 'Kells' style for which Taylor is best known, based upon medieval and celtic imagery. 'From 1888 [Taylor] exhibited at the Arts and Crafts Exhibitions in London (Parry 147) alongside work by May Morris and from the Donegal Industrial Fund (B. Morris 120). This Fund had been founded by Alice Hart in 1883 to promote both Celtic embroidery and weaving, reviving cottage industries to provide

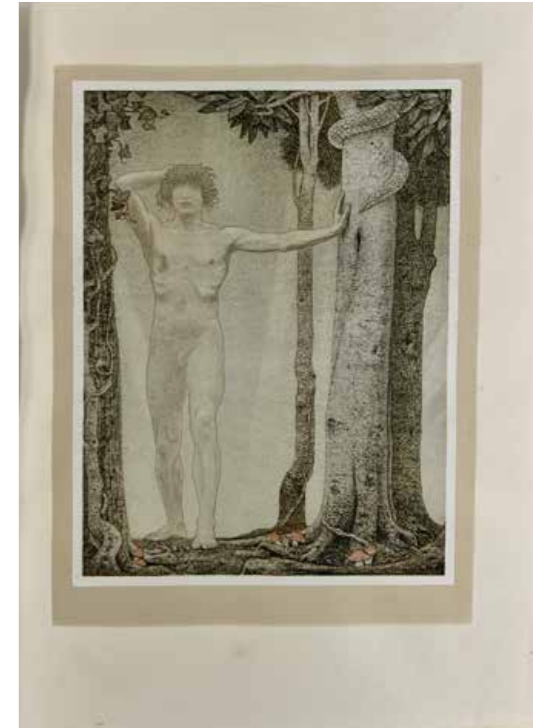
decent employment for women. Her colleague, Una, provided instruction in needlework sufficient to allow the Fund to compete with other art embroidery such as that being produced by Morris and Co., under May's direction. Una, as a close friend of May's "thus connected Donegal House securely to the world of the Arts and Crafts movement" ... Hart opened a shop in London selling the products from Donegal and particularly advocated the revival of Kells embroidery' (Spirit, op. cit.).



- [20] CAYLEY ROBINSON, Frederick, *illustrator*. The Book of Genesis. Duplicate Set of Plates. London: Riccardi Press, 1914. £200

A duplicate set of Cayley Robinson's beautiful prints from the Riccardi Press's 1914 *Book of Genesis*. Probably issued with one of the 12 tirage de tête copies, and perhaps also separately.

4to, 10 Plates with tissue guards (captioned in red) in original publisher's grey cloth portfolio, lettered in gilt. Rather clumsily titled on the spine in later manuscript.



[20]



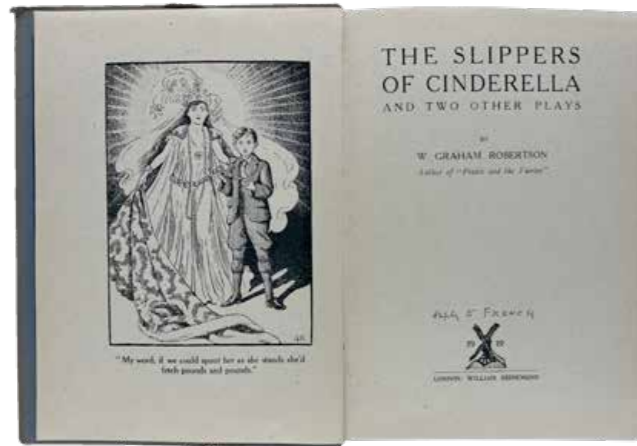
[21]

- [21] ROBERTSON, W. Graham. Carol Pictures by the Guild of Country Players A Memory. 1918. £200

FIRST EDITION, very scarce. The monochrome plates depict a children's nativity play.

Folio, 7 full page plates by Robertson on sturdy paper loosely contained within a cream paper wrapper with contents. The front cover of the folder lists the plates, each of which has an accompanying four-line verse. Water stain and discoloration on lower edge of cover and margins of all plates, not affecting image.

- [22] **ROBERTSON, W. Graham. The Slippers of Cinderella and two other plays ...** London: [Whitefriars Press for] William Heinemann, 1919. **£150**



FIRST EDITION of Robertson's fairy tale play for children, with two other plays: 'Alexander the Great' and 'Archibald'.

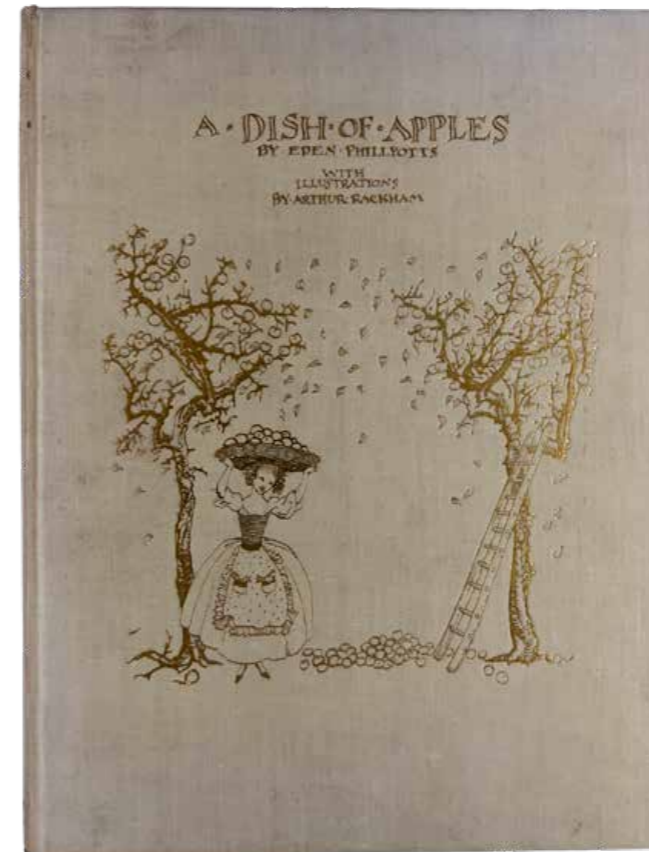
8vo, pp. 130. With 8 full page illustrations by Robertson. Blue boards with illustration on cover, blue cloth dust-wrapper (which is faded, small tear at top of spine, closed tear on fore-edge of rear cover). Very good.

- [23] **RACKHAM, Arthur, *illustrator*. Eden PHILPOTTS. A Dish of Apples.** London & New York: [The Westminster Press for] Hodder and Stoughton, 1921. **£1200**

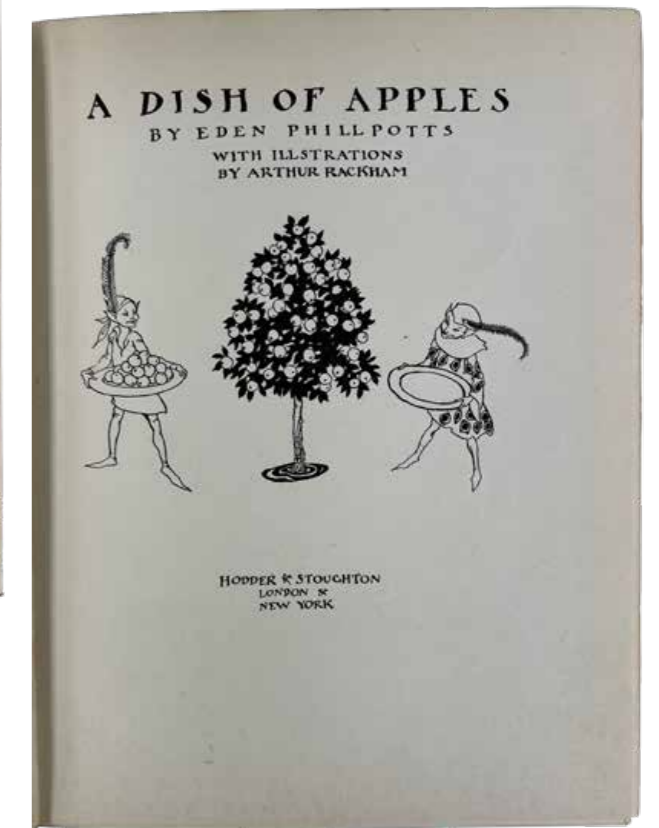
FIRST RACKHAM EDITION, Number 65 of 500 copies. A fine, bright copy. No marks of Robertson's ownership.

Gettings, *Arthur Rackham*, p. 139; Hudson, *Arthur Rackham*, pp. 118-119.

4to, pp. [iv], 78, [2]. Plates and illustrations. Signed by both Rackham and Philpotts. Top edge gilt, decorated endpapers by Rackham. Ivory linen with title, spine lettered in gilt, cover illustration, by Rackham, of woman in orchard with dish of apples on head. Loosely tipped in is a 4-page booklet, advertising the sale of by Maggs Bros advertising the sale of 'Six Beautiful Water-colour drawings by Rackham of Costume through the Ages' never published.'



[23]

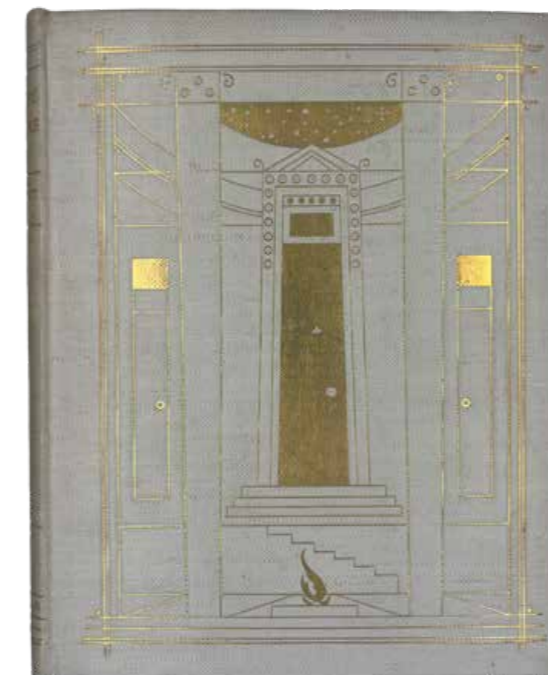


- [24] **BOTTOMLEY, Gordon. King Lear's Wife, the Crier by Night, The Rider to Lithend, Midsummer Eve, Laodice and Danae.** London: [Chiswick Press for] Constable and Co., 1920. **£500**

FIRST EDITION. Number 43 of an edition of 50 copies. The poet Gordon Bottomley, an invalid since his childhood, lived away from the stress of cities in Carnforth, Lancashire. He donated his extensive collection of Pre-Raphaelite paintings to the Tullie House Museum in Carlisle. 'Gordon Bottomley has never enjoyed robust health ... He can only work very very slowly and must husband his physical strength with the utmost care. ... his work, appearing at rare intervals, is of great perfection. ... He stands among the greatest' (*Old Vic Magazine*, November 1922). Graham Robertson, who described Bottomley as a 'dear friend' wrote of the plays: 'They have real stuff in them I think, especially *King Lear's Wife* and his new one *Gruach*, just published, being an incident

in the early life of Lady Macbeth; (*Letters*, p. 76). 'Bottomley, who had a luxuriant beard and hair well into later life, was liked and admired. He maintained the standards and culture which he knew historically and aesthetically with a generous courtesy. He believed in rural tradition, community, and craftsmanship. His influence on the minority who are sensitive to the power of poetry, and especially of poetry heard communally, was due to his gift of friendship and direct encouragement as well as his writings' (*Oxford DNB*).

8vo, pp. viii, 221, [3]. Half-title. Some spotting. Fore and lower edge untrimmed, white cloth with gilt design on cover and spine by Charles Ricketts. Endpapers browned.

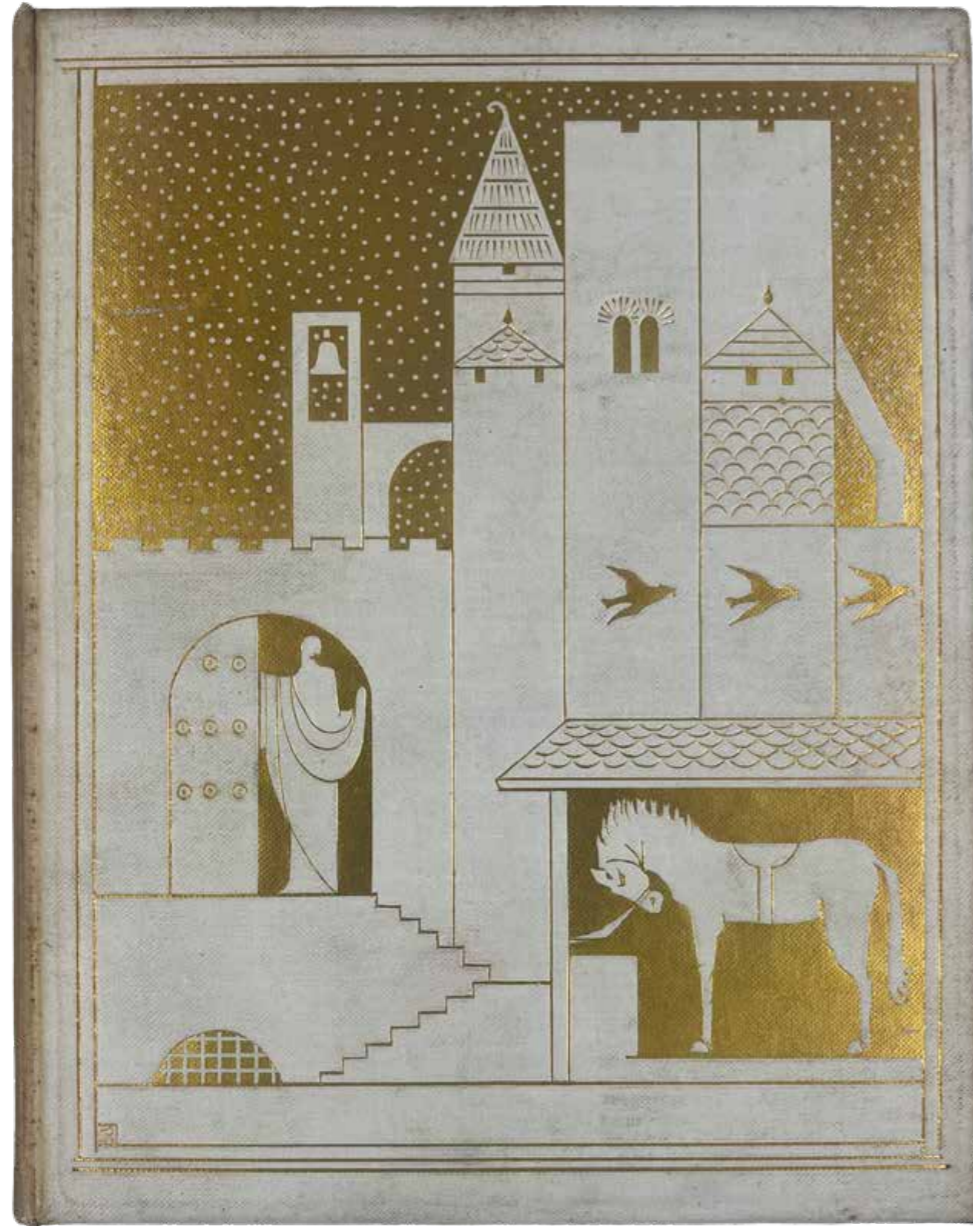


[24]

- [25] **BOTTOMLEY, Gordon. Gruach and Britain's Daughter. Two plays by Gordon Bottomley.** London: [Chiswick Press, Whittingham and Griggs for] Constable & Co., 1921. **£400**

FIRST EDITION. One 50 copies (number 40 of the 40 copies issued for sale), signed. *Gruach* is a prelude to *Macbeth* and won the Femina Vie Heureuse prize (Paris) in 1923.

8vo, pp iv, 131. Some spotting. Top edge gilt others untrimmed, white cloth with bevelled edges, gilt design by Charles Ricketts on cover and spine. Spine slightly darkened.



- [26] **BOTTOMLEY, Gordon. A Vision of Giorgione, three variations on a Venetian theme.** London: [Chiswick Press, Whittingham and Griggs for] Constable, 1922. **£800**

FIRST EDITION. Letter J of 10 lettered copies not for sale, before 50 numbered copies for sale. It is inscribed on the front free endpaper 'to W. Graham Robertson with Gordon Bottomley's affectionate regard'. Loosely inserted are three letters from Bottomley to Robertson and a photograph of Robertson and his dog, Richard. Bottomley's letters are dated 1922, 1926 and 1930 and are all touching and full of passionate nostalgia. The first evidently accompanied the book sent to Robertson as a Christmas gift 'which

comes out of my dreaming youth when you had never heard of me. Think of it as being done twenty-five years ago in a lonely Lake-Country garden on a lonely hillside by a youngster who loved all the things you were loving...'

8vo, pp. [12], 59, [1]. Top edge gilt others untrimmed, white cloth with bevelled edges and gilt design on cover and spine by Charles Ricketts.



[27] (BOTTOMLEY, Gordon, owner). (COMOEDIA ILLUSTRÉ etc. EIGHT THEATRE PROGRAMMES and JOURNALS). Original wrappers (occasional fraying and few loose leaves, some loose contemporary cuttings inserted). 1912-1920. £1500

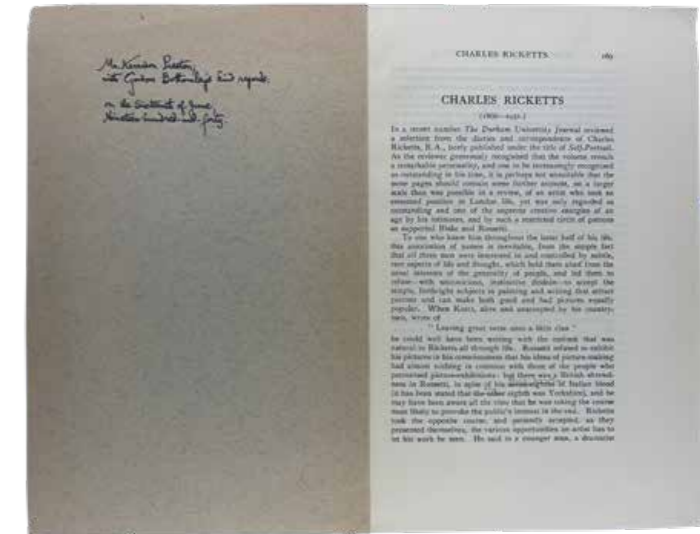
- Théâtre du Chatelet. Grand Saison de Paris. 4 Mai-10 Mai and 10 Juin-20 Juin. 1912. Slightly frayed with some leaves loose. Includes Oscar Wilde's *Salome* with costumes by Léon Bakst and mise en scene by Alexandre Sanine.
- Programme officiel des Ballets Russes. Septième saison. Includes Nijinski in Debussy's *L'Après midi d'un Faune*.
- [Comoedia illustré]. [Paris, ?1914]. Folio. 13 Bakst illustrations mounted on brown pages, other illustrations. Gold thread fastening.
- Théâtre de l'Opéra. Neuvième saison. 14-16 Mai 1914.
- Théâtre de la Chauve-Souris. The Bat Theatre Moscow at the London Pavillion. Under the Direction of Charles B. Cochran. [Paris Comoedia Illustré, 1921]. Decorative wrapper partly coloured in pochoir. Slightly frayed.
- Théâtre de Monte-Carlo. Programme officiel. [Brunoff, 1923]. Cover and other illustrations by Picasso.
- Théâtre de Monte-Carlo. Programme officiel. [Brunoff, 1924]. Includes Ravel's *Daphnis et Chloë*.
- Les Ballets Russes ... le Costume Théâtral de Nathalie Gontcharova. [Quelques artistes contemporains no 2]. Paris: Pierre Vorns, 1930.

EIGHT PROGRAMMES/BROCHURES ILLUSTRATING THE HIGH WATERMARK IN TWENTIETH-CENTURY PARISIAN THEATRE DESIGN, including the celebrated performances by Diaghilev's Ballet Russe. They were collected by Gordon Bottomley and an attached letter in his hand (to David Christopher Preston from The Sheiling, Carnforth, Lancs, 20 March 1948) explains the origins of some of the loose cuttings with Charles Ricketts. 'Ricketts lent me both the magazines and the souvenirs; and I bought duplicates. Then all the best plates came out again in the huge folio on Bakst: which Ricketts bought — then shooting all his cut-out pages on me'.



- [28] **BOTTOMLEY, Gordon.** Charles Ricketts (1866 - 1931). Reprinted from *Durham University Journal*, 1940. £40

8vo, pp. 169-184, pamphlet with cream paper wraps. Stapled. On inside cover, inscribed in Bottomley's neat hand 'Mr. Kerrison Preston with Gordon Bottomley's kind regards: on the sixteenth of June Nineteen-hundred-and-forty.' Excellent.



[28]

- [29] **ROBERTSON, W. Graham. Granville BANTOCK, composer.** Phoebe. Unison Song for Children. London and New York: Curwen, 1924. £30

FIRST EDITION. A charming juvenile song set by Bantock. In early 1923, Robertson wrote in a letter: 'By the bye, 'Phoebe' has been set by Granville Bantock. This sounds like an operation, but I mean to convey that Bantock has put my verses on Phoebe to music. He has rather a bad attack of my jingles and has set seven or eight ...'. Curwen printed six of Bantock's songs in 1924 (not all by Robertson, see Dressler, *Granville Bantock*, W342.4).

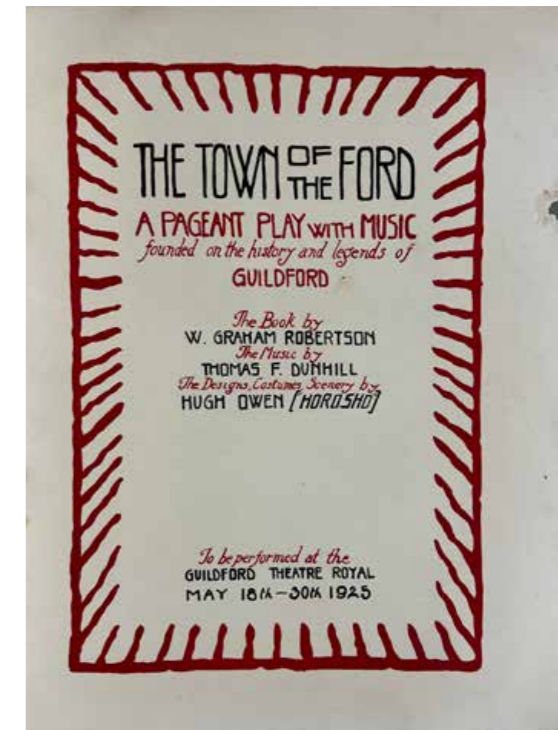
4to, a single bifolium of text and music.



[29]

- [30] **ROBERTSON, W. Graham.** The Town of the Ford A Pageant Play with Music founded on the history and legends of Guildford ... to be performed at the Guildford Theatre Royal. May 18th-30th 1925. [London: General Press, 1925]. £50

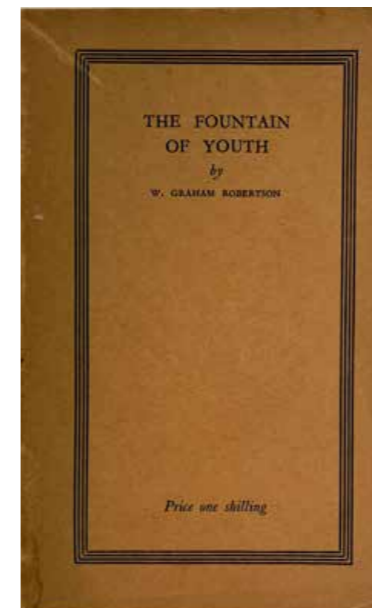
Programme, large 4to, pp. 20. Small loss (worming) to all leaves at fore-edge. Grey stapled paper boards with red, yellow decorations on front cover around the title. Very good.



[30]

- [31] **BURNE-JONES, Edward.** Letters to Katie ... with an Introductory Note by W. Graham Robertson. London: [R. & R. Clark for] Macmillan and Co., 1925. £50

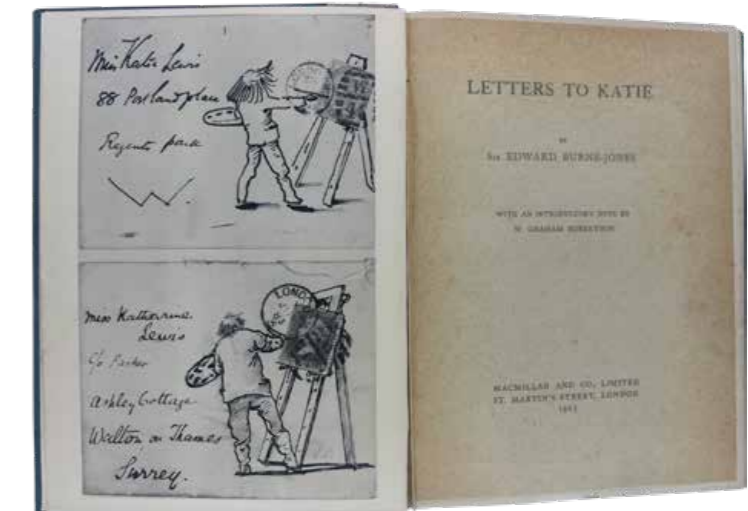
FIRST EDITION. Katherine Lewis, to whom these letters were written was the daughter of Sir George Lewis. 'Mr. Beak', signatory of the letters, was Katie's nickname for Burne-Jones. 8vo, pp. [xvi], 30 [2]. Half-title, frontispiece with tissue guard. 24 illustrations by Burne-Jones. Quarter cream buckram, blue paper covered boards. Paper title label on spine, black lettering. Inscribed by Graham Robertson on front free endpaper.



[32]

- [32] **ROBERTSON, W. Graham.** The Fountain of Youth. A Comic Opera. London: [London & Norwich Press for] Martin Secker, 1931. £30

This work was produced at the Lyric Theatre in 1931. 8vo, pp. 93, [1]. Orange printed wrappers. Small stain at foot of spine.



[31]

- [33] **KELLER, Helen.** *Helen Keller's Journals*. New York: Doubleday, Doran & Company Inc, 1938. **£800**

FIRST EDITION, INSCRIBED BY KELLER TO GRAHAM ROBERTSON: 'To Mr Graham Robertson I send this book, hoping that it may convince him of the reality of my cordial admiration. Helen Keller. September 24th 1938' and loosely inserted is an envelope containing a telegram from Alexander Woollcott to Graham Robertson at Sandhills, his Surrey home saying, 'Helen Keller and I send our love to you at Christmas'. Keller's inscription is reproduced in Robertson's *Letters*. In a letter of 29 December 1938 he recorded receiving 'to my inordinate pride, an affectionate message from that eighth wonder of the world, Helen Keller. What have I ever done that she should think of me'. Several days later he outlined the background of their connection. 'Helen Keller began some time ago to send me little messages through a mutual friend who had spoken to her of

Time Was. I felt compelled to tell her (very gently and tactfully, I hope) that I was quite unable to believe her existence, and that she and her impossible career were quite obviously a beautiful fairy tale invented for the encouragement and comfort of the world. She then sent me one of her books, inscribed (of course she can write — that is quite a minor miracle) ... And then she got *Time Was* in Braille and seemed to like it. And that's how it happened that am privileged to call myself a friend of Helen Keller's'.

8vo, pp. vi, 313, [1]. Half-title. Loose newspaper clipping inserted with consequent browning to adjacent leaves. Red cloth, gilt lettering, torn dust wrapper, with some loss and rather crude tape repairs. Inscribed by Keller in pencil. Good.

- [34] **BELLOC LOWNDES, Mrs. [Marie].** "I too have lived in Arcadia". A Record of Love and Childhood. London: [R. & R Clark for] Macmillan & Co. 1941. **£100**

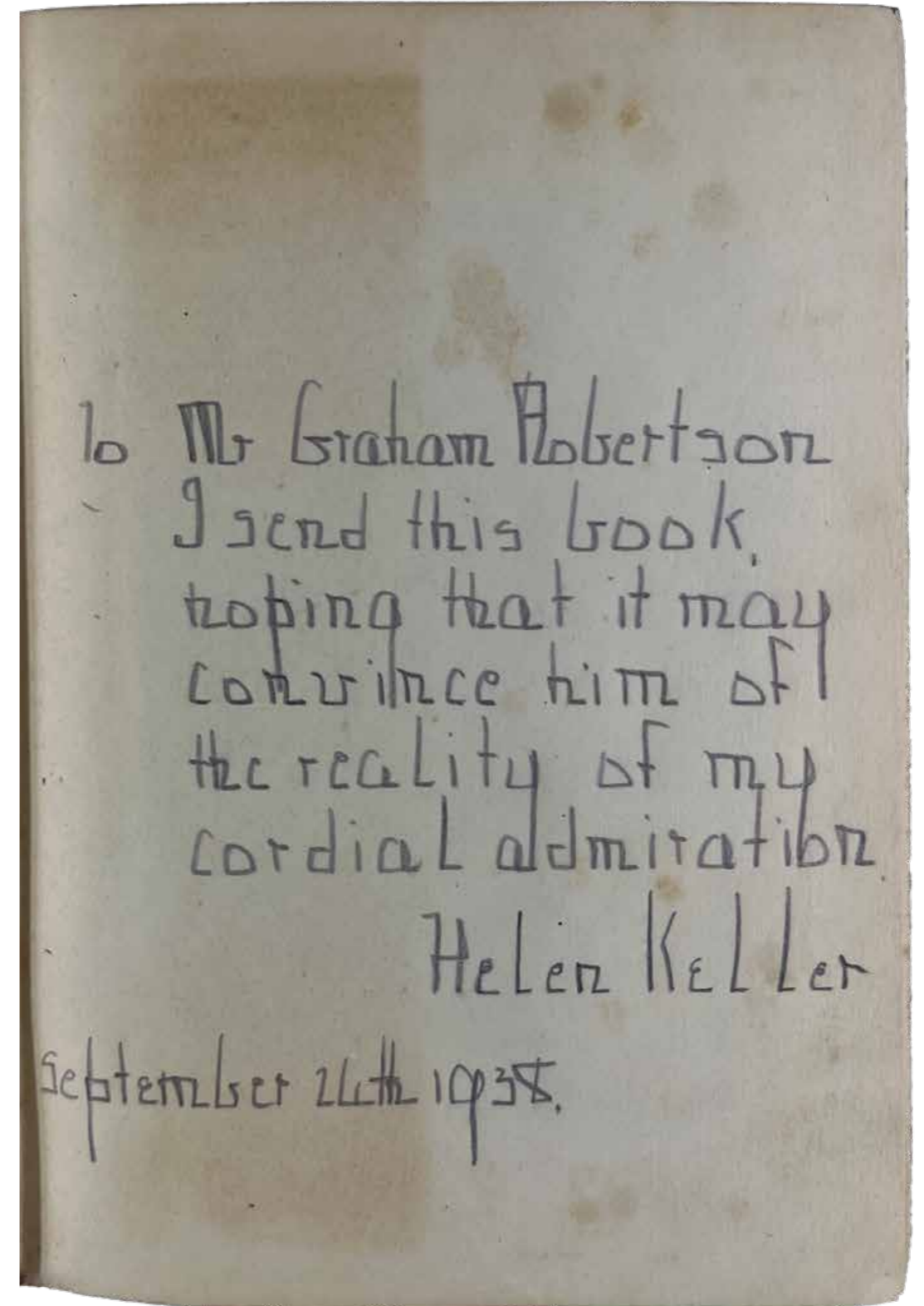
FIRST EDITION, INSCRIBED TO ROBERTSON. Marie, sister of Hilaire Belloc writes: 'I should like certain of my friends to know why I have written this book ... I have been painfully struck in recent year by certain passages which I knew to be untrue printed ... in the official biographies of men and women I knew intimately' (From her typed letter inside the book).

8vo, pp. [2] blank, [8], 390. half-title, frontispiece. 4 full page illustrations. Inscribed by author on front free endpaper to Graham Robertson. Loosely tipped in are two typescript letters, signed, from the author and a newspaper cutting, a *Times* review dated 16-9-71. Red cloth, blue title label on spine. Cream dust wrapper, green title, author and decorations, slightly spotted and frayed.

- [35] **BLAKE, William.** An Exhibition of Original Works by William Blake (1757-1827) from the Graham Robertson Collection. Bournemouth Arts Club. 1949. **£60**

From the Introduction: 'The ... ten great colour-printed designs which are now the chief glory of the Blake Room at the Tate Gallery, was given ... by Graham Robertson'.

Stapled 8vo pamphlet, pp. 12. Cream card cover with title and surrounding rules and decorations in red and black.



[33]

[36] (ARCHIVE. A small collection of letters to and from Robertson, with associated papers). **£1200***

ROBERTSON, W. Graham. Autograph letter, 4 pp. undated to 'Ivor K[errison] from Sandhills about Burne-Jones and Morris furniture, Rossetti and Kelmscott.

ROBERTSON, W. Graham. Autograph letter, from Sandhills, [pencil docket 'July 1918'] to 'Mr [or Mrs?] Preston. 2 pp. 'I'm so glad you still like the "Carol Pictures"'.
 — Four mounted photographs of W. Graham Robertson as a young man, with his distinctive cane and long-haired dog (c. 152 × 60 mm) mounted on grey board

FARADAY-BOYD, K[atherine]. Autograph letter to W. Graham Robertson. March 8, 1932, 2pp. About dogs, breeding and mentioning Rossetti, thumbnail sketch of dogs.

— Four mounted photographs of W. Graham Robertson as a young man, with his distinctive cane and long-haired dog (c. 152 × 60 mm) mounted on grey board

— Three mounted photographic prints of Graham Robertson's portrait of Phoebe (younger sister to Robertson's godson Hugh, subject of item 29 Phoebe). (120 × 100 mm and one larger).

— Four pencil drawings by Robertson of his dogs: Lord Dundreary of Bewley, Linford Lassie, Maro and one other, on two fragments of board (broken, once a single sheet).

— **ROBERTSON, W. Graham.** Copy of his Will [and two codicils]. Bournemouth: Preston & Redman, 26 June 1948. 11 foolscap sheets, typed. Making provision, *inter alia*, for his executor, Ivor Kerrison Preston and for the Melville Trust (for Marion Melville).

— **ROBERTSON, W. Graham.** Executor's Statemen & Accounts. 29 January, 1954. 10 folio sheets and cover, typed in duplicate. A statement of assets on death (well over £500,000) including Sandhills and associated properties. Notes of legacies of Blake (and other works), gifts to a wide range British institutions and charities.

— Posthumous letters to Kerrison Preston as Robertson's executor, most from the 1950 and 60s, many thanking him for offers and gifts of copies of Robertson's Letters and memoir (*Time Was*), including one from Clifford Bax and several from poet Eleanor Farjeon.



From Isadora Duncan

LONDON S.W.

MAY 2 119

6 38 206



B. Graham Robertson

9 Croydon Road

Sandhills

Witley

*N^o Godalming
Surrey*

~~Kensington~~

JK