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**Children's Books & Illustrations, Playing Cards
Modern First Editions & Autographs**

16 DECEMBER 2021

THE SPY WHO CAME IN FROM THE COLD

This is, in our view, a
novel of the first order
—a terrible novel, of
great actuality and high
political import. It is
also immensely thrilling.

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“Superbly constructed, with an
atmosphere of chilly hell.”

JOHN LE CARRÉ

CHILDREN'S BOOKS & ILLUSTRATIONS PLAYING CARDS MODERN FIRST EDITIONS & AUTOGRAPHS

16 December 2021

VIEWING

Monday & Tuesday 13/14 December 9.30am-5.30pm
Morning of sale from 9am (other times strictly by appointment)

AUCTIONEERS

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invaluable

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ANTIQUARIAN JUVENILE BOOKS

To commence at 10am

501 **Cameron (Lucy Lyttleton)**. Amelia, 7th edition, London: Houlston & Co., circa 1840, wood engraved frontispiece and illustrations, bound with **Sherwood (Mary Martha)**, The Thunder-Storm, 6th edition, London & Wellington, Salop.: Houlston & Son, 1837, wood engraved frontispiece and illustrations (frontispiece laid-down to final leaf of previous work, bound with **Houlston & Son (publishers)**, William and George. The Rich Boy and the Poor Boy, or, a contented mind is the best feast, London & Wellington, Salop.: Houlston & Son, circa 1830?, wood engraved frontispiece and illustrations (frontispiece laid-down to final leaf of previous work, bound with **Houlston & Son (publishers)**, The History of Little Goody Two-Shoes, London & Wellington, Salop.: Houlston & Son, 1831, wood engraved frontispiece and illustrations (frontispiece laid-down to final leaf of previous work, bound with six other similar works (one with single leaf of text excised and with consequent loss of text), occasional dust-soiling and scattered spotting, contemporary half cloth, light wear, 16mo in 8s, plus:

Blair (David), The Universal Preceptor; being an easy grammar of arts, sciences, and general knowledge, 2nd edition, London: Richard Phillips, 1811, folding engraved frontispiece and folding map, wood engraved illustrations, toning and scattered spotting, contemporary sheep, rebound, boards rubbed, 12mo in 6s,

Harvey & Darton (publishers), Midsummer Holidays at Briar's Hall; or, summer mornings improved, London: Harvey & Darton, 1828, engraved frontispiece and five plates, some browning, contemporary maroon morocco-backed printed boards, worn, 12mo,

Ardizzone, Edward (illustrator), Pictures on the Pavement by G.W. Stonier, 1st edition, London: Michael Joseph, 1955, monochrome illustrations throughout, original cloth in dust jacket, spine of dust jacket slightly frayed at head & foot, 8vo, plus other 19th & 20th century children's and illustrated books, etc.

(a carton)

£150 - £200

502 **Dickens (Charles)**. A Christmas Carol, in Prose, Being a Ghost Story of Christmas, 1st edition, 1st issue, Chapman & Hall, 1843, half-title printed in blue, title-page printed in red and blue, verso printed in blue, 2-page publisher's advertisement at end, hand-coloured etched frontispiece and 3 plates by John Leech (all but frontispiece offset to text), 4 wood-engravings in the text by W.J. Linton after Leech, ownership signature of J.M. Henrett(?) dated 1843 at head of half-title, a little scattered spotting and finger-soiling, light green endpapers, all edges gilt, original reddish-brown fine-ribbed cloth with decorative blind border surrounding central gilt cartouche and lettering on upper cover, spine lettered and decorated in gilt, slightly rubbed and soiled, spine darkened and slight spine lean, spine ends discretely strengthened, 8vo (163 x 102mm)

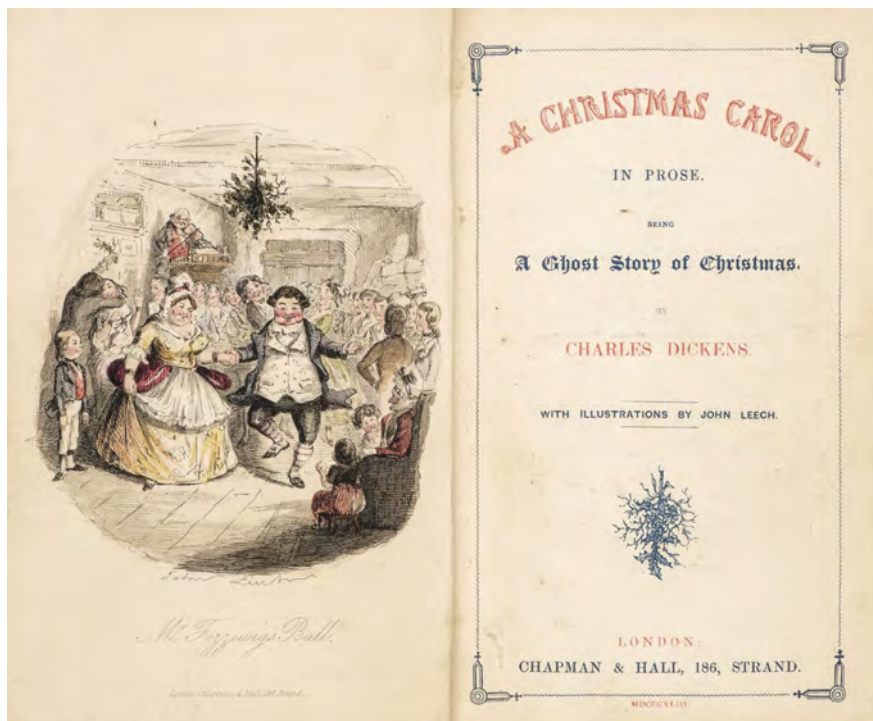
Eckel, p. 110; Smith II:4. First edition, first issue with 'Stave I' as the first chapter heading and no text changes. The binding conforms to William B. Todd's first impression, first issue with the closest interval between blind-stamping left margin and left extremity of wreath 14-15mm, and 'D' of 'Dickens' within wreath on front cover in perfect condition. (The Book Collector, Winter 1961, pp. 449-454.)

A Christmas Carol was published on 19 December 1843, selling 6,000 copies in the few days before Christmas. Despite its enormous success it was a financial disaster for Dickens. It was a separate commission requested by him of his publishers Chapman and Hall, with Dickens insisting on a fine coloured binding and endpapers with gilt lettering. Although it went into seven editions by May 1844 almost all the profits were absorbed in the expenses of binding, special papers, coloured plates and advertising, and Dickens found himself overdrawn on his Coutts account, and had to ask his friend Mitton for another loan.

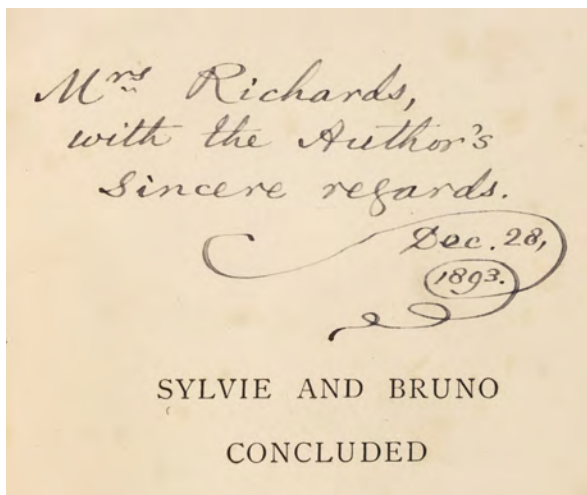
Dickens had requested the title be printed in red and green with green endpapers to match, but he was disappointed with the appearance of the green printing. The title was subsequently printed in red and blue, the title-page date changed to 1843 (rather than the gift book convention of using the following year's date), and the green endpapers replaced with yellow. This first issue copy appropriately bears an ownership inscription dated 1843.

(1)

£5,000 - £8,000



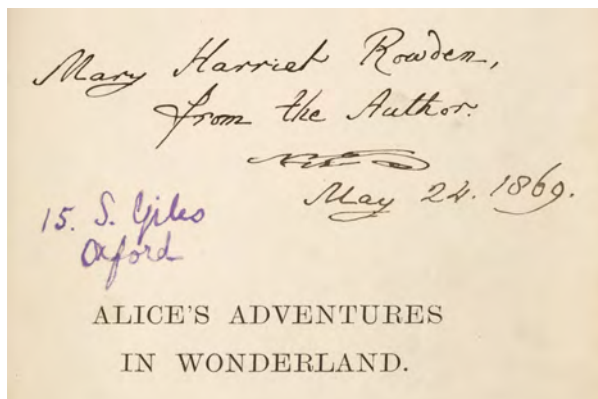
Lot 502



503 **Dodgson (Charles Lutwidge, "Lewis Carroll")**. Sylvie and Bruno Concluded, 1st edition, London: Macmillan and Co., 1893, illustrations by Harry Furniss, advertisements at end, light spotting to half title, frontispiece and title, 1pp, advertisement leaf tipped-in to half title verso, all edges gilt, original red cloth gilt, some fading to spine, later morocco-backed slipcase, a little rubbed, 8vo Williams, Madan, Green & Crutch 250. Presentation copy, inscribed to half title: "Mrs Richards, with the Author's sincere regards, Dec. 28, 1893". On 13 December 1881 Carroll wrote to Mrs F W Richards concerning 'Child Friends', Ethel Barclay and Marion Richards and a proposed trip to the pantomime at Brighton. Letters are recorded to Marion Richards on 26 October 1881 and 8 February 1886. On 6 August 1881 Carroll had become reacquainted with Marion Richards and four others including Edith and May Miller.

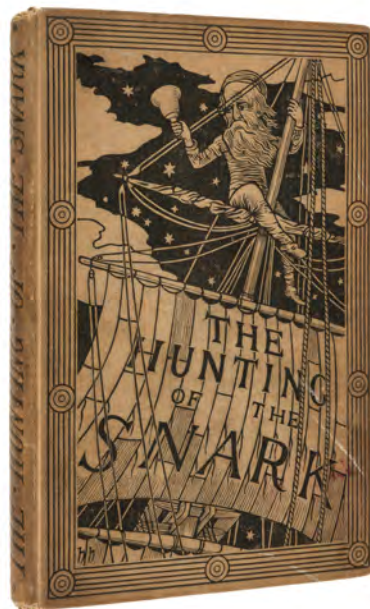
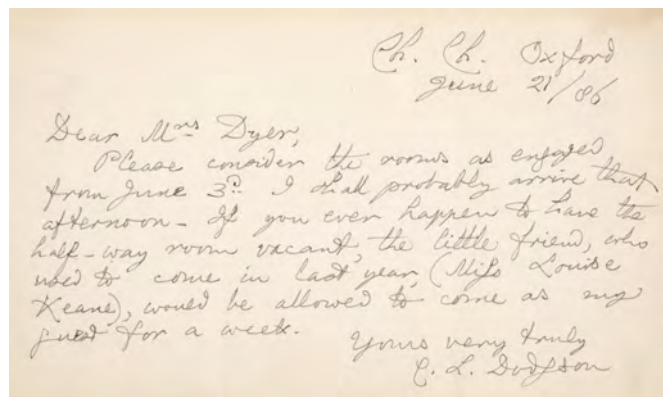
In 1894, when May was 25 years old, he records 'Dear May Miller was engaged to dine with me, but Mrs Miller wrote to say that there was "so much ill-natured gossip" afloat, she would rather I did not invite either girl without the other. No doubt it is Mrs Richard's doing: she means well, but it is a pity she should interfere with other people thus'. (Letters p. 1034).

(1) £700 - £1,000



504 **Dodgson (Charles Lutwidge, "Lewis Carroll")**. Alice's Adventures in Wonderland, 6th edition (twelfth thousand), London: Macmillan and Co., 1868, illustrations by John Tenniel, occasional minor spotting and a few light stains, front endpaper repaired to margins, all edges gilt, original red cloth gilt, rebaked with original spine relaid, a few stains to covers, 8vo Williams, Madan, Green & Crutch 46d. Presentation copy, inscribed to half title: "Mary Harriet Rowden, from the Author, May 24. 1869", with additional address inscription in the recipient's hand "15. S. Giles Oxford". Mary Harriet Rowden was the daughter of Rev Dr Edward Rowden and lived at 15 St. Giles Street, Oxford.

(1) £800 - £1,200

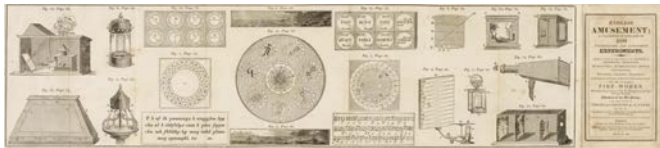


505 **Dodgson (Charles Lutwidge, 'Lewis Carroll', 1832-1898)**. Autograph letter signed, 'C.L. Dodgson', Christ Church, Oxford, 21 June, 1886, to Mrs Dyer, in blue ink, in full, 'Please consider the rooms as engaged from June 3rd. I shall probably arrive that afternoon. If you ever happen to have the half-way room vacant, the little friend, who used to come in last year, (Miss Louise Keane), would be allowed to come as my guest for a week', one page written vertically on the recto of an octavo leaf, tipped in before title of The Hunting of the Snark, An Agony, in Eight Fits, 1st edition, 1st printing, Macmillan & Co., 1876, 9 wood-engraved plates including frontispiece after illustrations by Henry Holiday, small adhesion marks to inner margin of letter verso and inner margins of title, ink ownership inscription of Blake Alexander Hankey to half-title and bookplate of Duff Cooper to front pastedown, final 2 leaves detached, upper hinges cracked, all edges gilt, original pictorial tan cloth, slightly rubbed and browned on spine, a little frayed at head and foot, 8vo

Provenance: lake Alexander Hankey (1828-1889) was a JP for Sussex and a partner of Thomson Hankey & Co., West India merchants; Duff Cooper (1st Viscount Norwich, 1890-1954), British Conservative politician, diplomat and military and political historian.

Starting in the late 1870s Dodgson stayed at the guest house of Mr and Mrs Dyer at 7 Lushington Road, Eastbourne, between July and October each year. His Eastbourne child friend Louise Keane who he taught arithmetic, logic and French is mentioned in the Diaries, Dodgson seeming to have known her between 1885 and 1888.

(2) £1,000 - £1,500



506 Science & Fireworks. Endless Amusement; A Collection of Upwards of 400 Entertaining and Astonishing Experiments... in arithmetic, mechanic, hydraulics, hydrostatics, optics, pneumatics, electricity, chemistry, magnetism, combinations of figures, reflection & refraction of light, the art of making fire-works, diverting experiments with the magic lantern and camera obscura, wonders of the air-pump, all the popular tricks and changes of the cards..., 1st edition, London: Gye and Balne, published and sold by Thorp and Burch, circa 1819, 216pp, single folding plate, light spotting, untrimmed, original lettered boards, spine rubbed with a little loss, some marks and extremities bumped, 12mo Toole Stott 255.

(1) £200 - £300

507 Fuller (S. and J., publisher). The History of Little Fanny, 8th edition, 1811, 7 figures, two hats and a head (a further two hats supplied in facsimile, sporadic foxing to leaves, original paper wrappers, original slipcase, rubbed to extremities, lightly spotted, 16mo, together with:

Carroll (Lewis). The Wonderland Postage-Stamp Case, with Eight or Nine Wise Words About Letter-Writing, 1st edition, Oxford: Emberlin and Son, 1890, lacking outer envelope & stamps, slipcase toned & rubbed, 16mo, together with a large assortment of predominantly 19th century children's books, including Kate Greenaway almanacks, 4 volumes of The Infant's Library, moveable toy books and others

(approx 90) £400 - £600



Lot 508

508 Fuller (S. and J., publisher). The History of Little Fanny, London, 4th edition, 1810, 7 cut-out hand-coloured figures in aquatint loosely inserted, with original interchangeable head, and 2 (of 4) head-pieces, letterpress somewhat foxed and toned, original sewn printed wrappers (some mottled toning), in a printed slipcase stating 2nd edition, worn, with 2 hinges split (right and lower sides), 16mo, together with a defective copy of A History of Sammy's Bed, London: T. McLean, 1857, worn, lacking pp.23-25 and rear cover, and part of a hieroglyphic Bible

Gumuchian 2010 (defective); not in Osborne.

(3)

£100 - £150



509 Osbourne (Charles). A Description of a Pictorial Alphabet, London: C. Osbourne and Messrs. Ackermann & Co, 1840, 26 illustrations depicting various scenes denoting each letter of the alphabet, toned at margins, spotting, housed in custom green slipcase, bumped and rubbed

(1)

£200 - £300

510 Shakespeare (William). The Plays of Shakespeare, 9 volumes, London: William Pickering, 1825, all edges gilt, original black morocco with gilt-blocked decoration, head & foot of spines of some volumes a little worn, 16mo in 8s (8 x 4.3cm)

Bondy p.88. The first "diamond classic" in English is the superb 9-volume edition of Shakespeare's Plays which was also issued in 38 parts bound in printed wrappers. The parts are dated 1823 while the edition in cloth is dated 1825. The volumes measure 3 3/8 by 1 7/8 inches, the parts and a very small number of the bound sets are splendidly illustrated with 38 plates, most of them designed by Thomas Stothard. (Bondy)

(9)

£70 - £100

511 The Infant's Library. Books 1, 5, 6, 7, 8, 10, 11, 12, 13, 14, 15 and A Short History of England, London: John Marshall, circa 1800, occasional marginal spotting, all but two in original boards (2 without boards) boards marked in places, a couple with spine repairs, all with pencilled ownership inscriptions to front and rear boards, some with cracked spines, original box, rubbed and spotted in places, 59 X 47mm

(12)

£300 - £500



512 Trades & Pastimes. A collection of leaves with hand-drawn illustrations, circa 1832, 10ff., each with 10 pen, ink and watercolour illustrations to recto, each drawing within a decorative frame (the frames shaped differently on each leaf), a couple with pencilled titles, depicting a variety of people, animals, and activities, e.g. astronomer, fishing, sword-swallower, dentist, maypole dancing, hawking, portraitist, bell-ringing, laundering, watch-seller, cooper, coffee merchant, cobbler, barber, hat-seller, etc., first page lightly spotted and dust-soiled, remainder with occasional spotting and margins a little dusty, watermarked Whatman 1832, disbound, sheet size 21.8 x 19.6cm (8.5 x 7.75ins)

A charming and well-executed set of illustrations, each nicely-detailed and attractively arranged on each page.

(1)

£200 - £300

TOYS & TEDDY BEARS



513* Dolls' House. The Little Shop, circa 1960s, single storey wooden shop, covered in brick and slate tile paper (some damage to roof), front facade with doorway on the left (door detached), and printed sign above door, and a squared bay window on the right, the front hinged at both sides, opening in the centre to reveal a single room with floral wallpaper, a parquet floor, and a chandelier hanging from a ceiling rose, containing a composite doll, a decoupage folding room screen, a brocade armchair, and a variety of miniature objects on a wooden shelf unit and a table, including a bookshelf with books, a mantel clock, a sewing machine, a tray of laces and ribbons, a basket containing skeins of wool, a red velvet evening bag, a pair of stork needlework scissors, a diorama dome, etc., with a case of shells and pictures on the wall, overall size 31 x 44.2 x 31.3cm (12 1/4 x 17 3/8 x 12 1/4ins)

A desirable business premises ripe for renovation and extension, subject to the relevant planning permissions.

(1)

£70 - £100



514* Dolls. A bisque head doll, French, early 20th century, composition character doll with articulated limbs, bisque head impressed 'SFBJ 230 Paris 2', brown wig, weighted glass eyes, slightly open mouth showing upper teeth, wearing only a beige knitted short-sleeved top, limbs somewhat soiled with a little surface paint loss, height 25cm, together with : A Hermann Steiner bisque head doll, early 20th century, composition character doll with articulated limbs, bisque head impressed 'Made in Germany 129 HS[monogram] 7/0', brown wig, weighted glass eyes, slightly open mouth, wearing a cream open weave undergarment with a dress comprising a cream felt top section and patterned taffeta skirt, and a short green felt cape, socks and buckle-decorated white leather shoes, some light marks or soiling, the felt cape faded, a little wear to skirt, shoes worn, height 26.5cm, plus 5 other similar dolls, three bisque head, two wax, one with 'SFBJ 301 Pris 5' mark, another made by Armand Marseille, with 'DRGM' mark and number 390, with a collection of slips from the Dolls Hospital (Midlands), relating to each doll, dated 1995-1997, and 5 late Victorian miniature bisque dolls, contained together in two card boxes, with: **Jigsaws**, 15 wooden jigsaw puzzles, 20th century, including one double-sided, pictures include: worldwide cable and wireless communications, trains, ships, world maps, humorous and rural scenes etc., brands or makers include Victory, Photochrom, Intalok, Hall-Court (made by Simpkin Marshall), and Imperial and International Communications Ltd. (made by Chad Valley), five with original boxes (worn and soiled), none checked for pieces, also a few packs of playing cards and card games, including 'Grandfather's Whiskers', a part set of wooden pictorial alphabet blocks, c.1880, lacking probably 5 blocks, the block for 'QX' depicting 'Gollywalk', and a few other games, including 'Touring England', (some defective)

(approx. 30)

£150 - £200

515* Dolls. A slave doll, late 19th century, & others, black female cloth doll, with stuffed satin body, stitched features and digits, and hair of black thread, dressed in a collared white-striped blue blouse, a purple skirt (faded), a muslin chemise, tucked petticoat, lace-trimmed bloomers, and head scarf, with beads for eyes and teeth, a bead necklace around her neck, and hoop earrings, length 43cm (17ins), together with 12 other dolls, 20th century

(13)

£100 - £200





Lot 516



Lot 518



Lot 519

516* Peg Dolls. A Victorian wooden peg doll, with painted hair, face and shoes, the lower limbs painted pale white, wearing a cotton head covering, a plaid dress with plain apron over, a cotton petticoat with crochet border over a red underskirt and cotton drawers, with a necklace of coloured wooden beads, one arm detached, a little spotting and toning to clothing, height 36.5cm, together with: a Victorian wooden peg doll, with painted hair, face and shoes, the lower limbs painted white, wearing a red dress with crochet collar and cuffs, a small handkerchief in one pocket, a knitted woollen underskirt in a striped pattern, and a full length cotton undergarment with crochet collar, plus a straw boater with navy band, ribbons and edging (one ribbon with some loss), legs detached, some dust-soiling and light surface wear, some surface loss to one foot, height 42cm

(2)

£200 - £300

518* Stationery Set. A child's set of notecards and envelopes in wooden stand, circa 1890s, 6 sets of notecards with picture to top left corner and envelope with matching illustration on flap, comprising: silhouettes (4 cards and envelopes, 3 odd cards, 4 odd envelopes); animals, some anthropomorphic (5 cards and envelopes, 5 odd envelopes); flora (4 cards and envelopes, 1 odd card, 1 odd envelope); children (7 cards and envelopes, 1 odd envelope); heraldic (6 cards and envelopes, 1 odd card, 3 odd envelopes); children at play (7 cards and envelopes, 4 odd envelopes), each set contained in a cream leather-grained paper folder with gilt decorated spine lettered in German (spines rubbed and dust-soiled), and a brown leather-grained paper slipcase, 12 x 7cm (4.75 x 2.75ins), the set housed in original dark hardwood stand with turned supports and finials to top (one finial with slight loss at base), 16.6 x 10.5 x 9cm (6.5 x 4.25 x 3.5ins)

A charming item of juvenilia; we have not seen another similar. Probably originally consisting of 12 notecards and envelopes in each set.

(1)

£200 - £300



517* Smith (James Moyr). Six Minton 'Trades' ceramic tiles, Minton's China Works, Stoke on Trent, circa 1875, 6 brown and white glazed tiles, two small chips to 'The Smith' tile, Minton stamp to verso of each, 15.2 x 15.2cm

Subjects are The Weaver, Tanner, Barber, Smith, Mason and Shoemaker. John Moyr Smith (1839-1912) was a Scottish Arts and Crafts designer, famous for his designs on tiles, his other works including Shakespeare, Walter Scott's Waverley Novels, nursery rhymes, authors and their works etc.

(6)

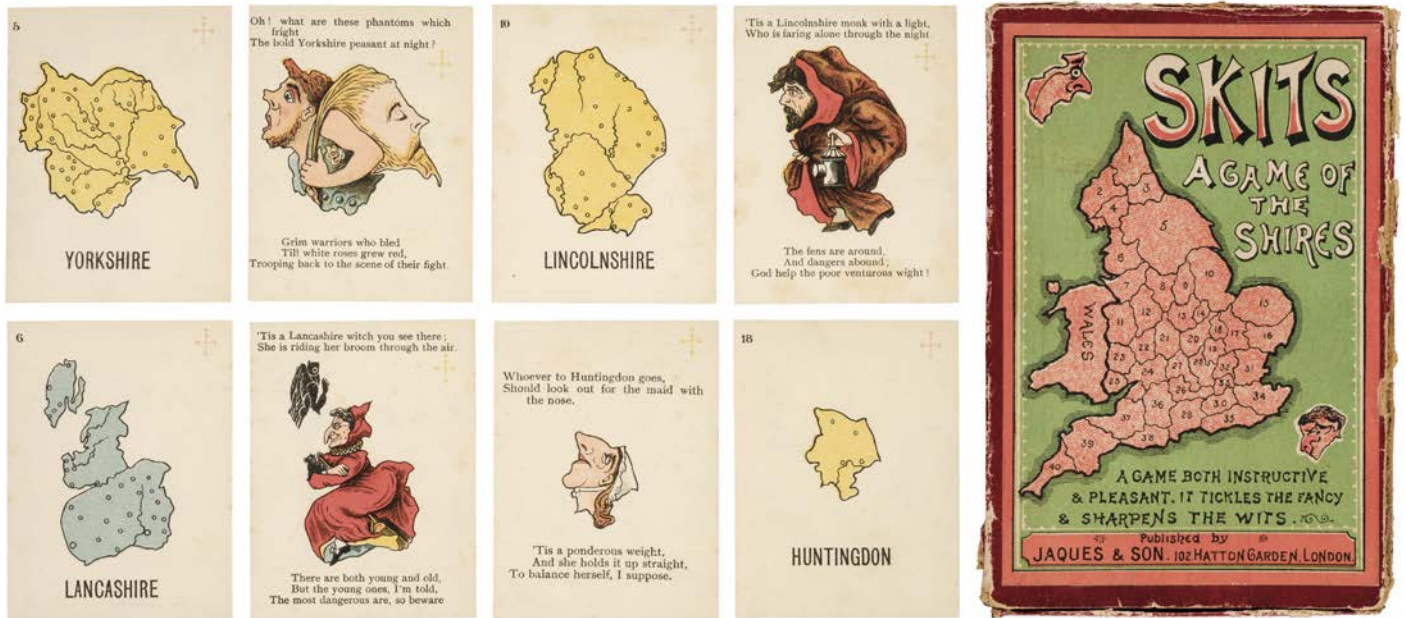
£200 - £300

519* Toy animals on wheels. Pedigree Soft Toys push along terrier dog, late 1950s-early 1960s, with plastic eyes and nose, and red leather collar, label stitched flat to underside 'Made in Northern Ireland [etc.]', mounted on original red metal frame with red & black wheels, some balding patches (especially top of head and snout), metalwork rubbed and dusty, total height 51cm, length 44cm, together with Pedigree push along and ride-on terrier dog, after 1966, with plastic eyes and nose, label attached to underside 'Pedigree, Made in England', red leather harness, green fabric wrap-around saddlecloth, mounted on original red metal frame, with white & black wheels and wooden foot rests, generally dusty with several bald areas (especially head and tail), metalwork rubbed, some rusting to wheel fixings, total height 60.5cm, length 59cm, plus: Dog on wheels, early-mid 20th century, with stitched nose, tied ribbon collar, and moveable head, generally dust-soiled and balding, one ear with some small areas of loss to underside, mounted on simple metal frame, with wooden wheels (one slightly split), height 35cm, length 41cm, with a mid-20th century toy sheep mounted on wooden wheels, plastic eyes, ribbon harness attached with decorative metal studs, and with metal pull mechanism in neck (stiff) producing a squeaking sound, dusty with a few small bald patches, height 24cm, and a small black toy cat (not on wheels), with red ribbon collar and plastic eyes

(5)

£100 - £150

VINTAGE GAMES



Lot 520

520* Anthropomorphic map cards. Skits, A Game of the Shires, London: Jaques & Son, circa 1900, 80 cards (complete), comprising 40 numbered county map cards, and 40 accompanying cards with each county pictured as a person, animal, or object, each with verse, some light spotting and a few marks, and no. 25 (Monmouthshire map) with vertical crease to right-hand side, but edges crisp, pale green versos, 76 x 57mm, lacking 4pp. rule leaflet (supplied in facsimile), contained in original cardboard box with pictorial label on front, some wear to edges, with one hinge splitting, and top edge detached on 3 sides

Extremely rare. With verses such as: 'Dear Cantabs, old Sambo's our brother,/So every harsh thought we should smother;/Though dark his complexion/He votes at th'election;/Then let us all love one another' and 'What a boon is a notch on the nose/Where the arch of the spectacles goes;/This Staffordshire belle/Its convenience can tell,/For her pince-nez ne'er loses its pose'.

(1)

£500 - £800

521* Diorama. A Victorian diorama, depicting a winter landscape, with figure gathering firewood in the foreground, children playing on the ice, cottages and a church in the background, contained in a period maple veneered frame, glazed, horizontal crack running along the upper section, frame size 37 x 49.5cm

(1)

£100 - £150



Lot 522

522* Indian mica paintings. A transformation game, mid 19th century, together 58 mica paintings, each of a single male or female figure engaged in an activity, including dancing, playing a musical instrument, carrying a hookah, basket weaving, grinding with a pestle and mortar, sewing, selling fruit, writing with a quill pen, weighing out grains, reading, nursing a baby, etc., some chipping and cracks to edges (a few adhesive repairs), mostly not affecting image, surface rubbing in places, each with small hole in one corner (usually one of the top corners), plus 6 watercolours on card, 3 depicting a male head and patterned floor with balustrading below, the other 3 depicting 2 male heads and landscape below (1 with some paper adhered), to be used as a backdrop for each transformation cell, each approximately 11 x 8cm (4 1/4 x 3 1/8ins), together with 14 other mica paintings, 6 mounted, and 3 19th century calligraphy panels on card, with Arabic script boldly executed in red and black, and central decorative panel in gold and colours, overall size including border 20.5 x 31cm (8 1/4 x 12 1/4ins)

Indian myrioramas such as these rarely come onto the market and, when they do appear, are usually in sets of 10 or 12.

(81)

£200 - £400

523* Jigsaw Puzzles. A collection of 19 jigsaw puzzles, early 20th century, coloured paper on wood or card, all in original card box, includes six GWR puzzles, one Cunard puzzle and two Victory Artistic puzzles, various condition, some incomplete, various sizes

(a carton)

£70 - £100



Lot 525



Lot 526



Lot 527

524* Playing cards and games. Max und Moritz card game, Nuremberg: Franz Schmidt, c.1940, complete deck of 31 chromolithographed playing cards, comprising 30 numbered cards each with illustration and text, plus an unnumbered pictorial 'Max [und] Moritz' card, and with printed instructions card, pale blue pictorial versos, each 102 x 66mm, contained in original card box (rubbed with a little wear), pictorial label to lid (dust-soiled and toned), ink manuscript ownership name to underside of lid, together with: Monopoly, John Waddington, 1930s, a boxed Monopoly set (without board), comprising paper money (with 'Pat. App. for ...' printed on notes), Community Chest, Chance & title deed cards, wooden houses & hotels, metal tokens (hat, car, ship, iron, thimble, boot), dice, Rules leaflet, Rules for Playing the New Short Game paper slip, and red paper advertising slip, housed in modern box to imitate original box, original pictorial paper label (dust-soiled, rubbed & slightly edge-chipped) adhered to lid, with 'Pat. App. for No. 3796-36' on label, 19.7 x 16.7cm, plus: Lott's Bricks [and] Lott's Tudor Blocks, 3 boxes of artificial bricks plus a box of artificial Tudor-style blocks, two of the boxes of bricks with inserted modern paper slip 'box 1' and 'box 1A', some replacement parts (mainly roofs), with accompanying booklets 'Lott's Tudor Blocks Illustrations of Models' and 'Lott's Bricks Plans and Illustrations' (some damage, loss and repairs), with an early set of 'Pit' playing cards in original card box, comprising the original 7 commodities (including flax and hay), the Bull and Bear cards, rule leaflet, and 'Bull and Bear Edition' instructions slip, also a metal and moulded plastic Fearless Freddie, and a few other game pieces or incomplete games, most early-mid 20th century, plus an 1848 copy of a Swedish book of Psalms (Swenska Psalmboken) in a decorative vellum binding with metal clasps (rubbed and dust-soiled) (a carton) £70 - £100

525* Toy Theatre. Pollock's Juvenile Drama, The Silver Palace, and the Golden Poppy, a Water Pageant [cover-title], London: B. Pollock, late 19th century, comprising: 16 page booklet containing libretto and stage directions; a group of 12 hand-coloured plates (uncut), encompassing all the required scenery and characters, stitched together as issued; 12 side wings, 6 foot pieces, 2 drop tops, and 2 scenery pieces cut out and mounted on card, some with wooden batons attached; and a quantity of characters from the same play cut out and mounted on thin card; plus 9 wire character holders, and a row of metal footlights (rusting, two light guards detached), some spotting (mainly to two stitched plates) and dust-soiling, a few characters lacking a hand, some creasing or minor wear to extremities, contained together in a cardboard box

The cut out and mounted side wings, foot pieces, drop tops and scenery pieces are all at a larger-scale than the stitched uncut plates, whereas the characters are all on the same scale, presumably for use in differently sized toy theatres. Apparently, in addition to buying the plates of scenes and characters to cut out at home, customers could also purchase the pieces from Pollock's shop cut out and mounted, ready for use.

(1)

£70 - £100

526* Wain (Louis). Fishing cats, a 52 piece colour lithographed wooden jigsaw puzzle, depicting an ice-covered lake with 10 cats fishing at waterholes, one piece missing and one replaced in facsimile (wooden), somewhat dust-soiled, a little rubbed in places, 20 x 25cm, contained in card box

(1)

£100 - £150

PLAYING CARDS

527* Grimaud (B.P.). Livre du Destin/Book of Fate, Paris: Chartier-Marteau & Boudin, circa 1900, 32 hand-coloured engraved pictorial playing cards, French suits, each with a miniature standard playing card top left, and captioned in French and English to lower margin below image, maker's name and place of publication lower left and right respectively, dust-soiled, various small annotations to cards, mostly in pencil, but 1 or 2 in ink, rounded corners, 107 x 70mm, mounted and framed in 2 matching frames (i.e. 16 cards in each frame), together with a blank mounted and framed card bearing early annotations relating to the deck

Wowk, p.143: "Another beautiful pack was made by B.P. Grimaud c.1890 called 'The Book of Fate'. Most of the cards have a well-executed illustration and an English and French interpretation underneath".

This rare fortune-telling deck depicts mainly figures, wearing the costume of the 1830s, such as a young gentleman in a shop, captioned 'A Merchant', a young man bearing a basket of flowers, captioned 'A Gift or Surprise', a pregnant lady, titled 'With Child', and a woman with a besom, titled 'Gossips'. There are a few cards, however, depicting objects or scenes, such as a hound carrying a missive in its mouth, captioned 'Love Letter' and a starlit landscape with ruins and an owl, titled 'Prudence or Night'.

(3)

£200 - £400



530* **Playing cards.** The Reign of James II & the Glorious Revolution, circa 1689-1700, 50 (of 52) copper-engraved pictorial cards, (lacking the 2 and king of clubs), comprising 4 suits of 13, numbered I to X, and lettered knave, queen, king, each card depicting a satirical scene, with suit sign top right, numeral/name top left, and caption to lower margin, close-trimmed with some loss of line border (and occasionally clipping image or text), toned, each card with brown ink numeral in top margin in an early hand, some dust-soiling and occasional light rubbing, a few nicks in edges, 10 of diamonds with small hole in lower left corner (just touching one letter), plain versos, each approximately 90 x 55mm
Hargrave, p.191; Schreiber, English, 63 (British Library 1896,0501.920) - incomplete; Whiting, pp.103-15.

A rare deck of playing cards illustrating the reign of King James II and the Glorious Revolution of 1688; the British Museum has three sets, all incomplete (the Schreiber deck lacking the 6 of clubs, and the other two sets lacking 5 and 24 cards respectively). Captions include: 'The prince of Oring with his Arme landing in ye West at tor bay'; 'The Kings Artillary going to meet the Prince'; 'Many of ye Nobility of England in Councell about ye Danger of England', and 'The King leaving London about three a clock in the Morning in his barge'.

(1) £1,500 - £2,000

531* **Schenk (Peter).** Das Festung Baues Spiel, Amsterdam, circa 1700, uncut sheet etched in sepia on laid paper, with French suited playing cards numbered sequentially in a spiral, depicting plans and views of fortifications with descriptions, plus two double-sized sections, one with an image of a fort and the other with imprint, printed with rules at head of sheet and index down left-hand side, central vertical fold, trimmed to platemark at left-hand side and almost to platemark at right-hand side, very small mark to edge lower right, verso with brown ink annotation in an early hand, 52.2 x 61.1cm

Hoffmann, p.43; Mann, *All Cards on the Table*, p.148; Schreiber, Dutch, 3 (British Museum 1896,0501.1338).

An unusually crisp and well-preserved copy of a scarce early sheet of playing cards designed for educating players in the basics of defensive fortification. Apparently copied from Gilles de la Boissière's *Jeu des Fortifications*, the sheet could be dissected for use as a traditional deck of cards or left intact for use as a board game, using the rules printed at the top. Another version after Boissière bears the imprint of Johann Ulrich Stapf the Elder of Augsburg.

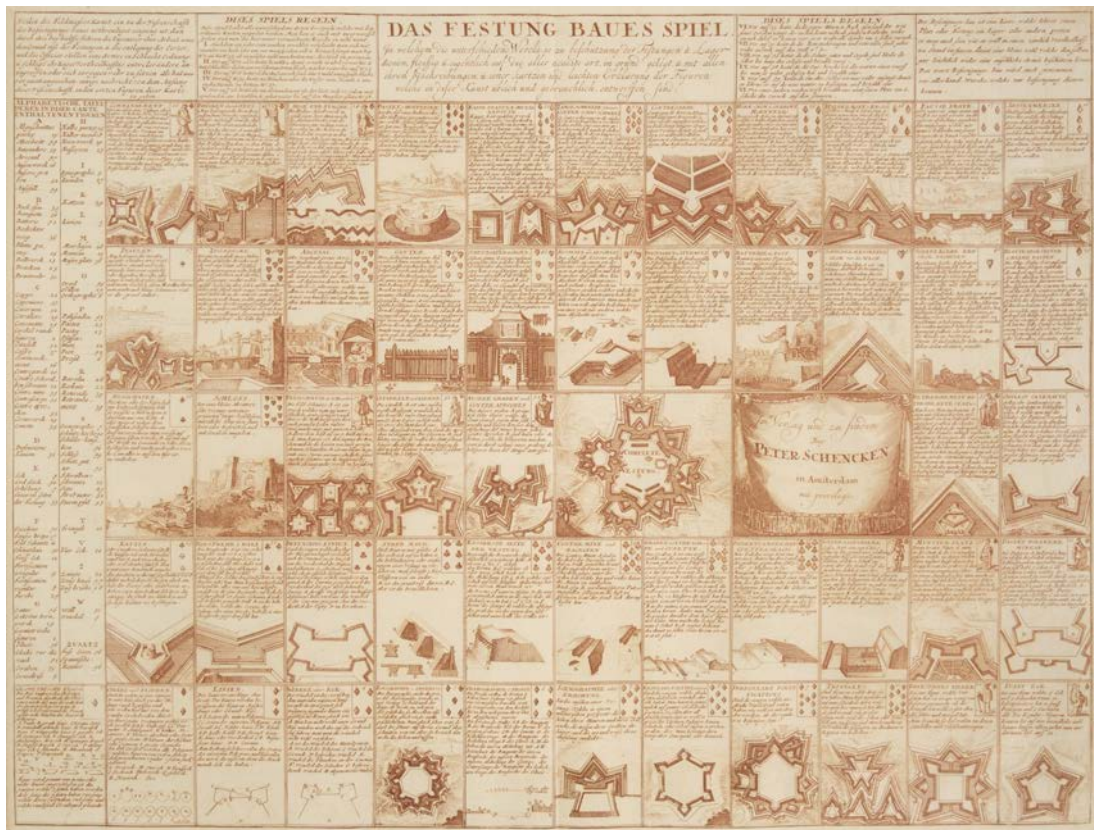
(1) £400 - £600

532* **Schenk (Peter).** Das Kriegs-Spiel, Amsterdam, circa 1700, uncut sheet etched in sepia on laid paper, with French suited playing cards, depicting military fortifications and manoeuvres with descriptions, plus two double-sized sections, one illustrated with a victorious general being rewarded by his monarch and the other with imprint, printed with rules at head of sheet and index down right-hand side, central vertical fold, trimmed to platemark at lower left-hand side, verso with brown ink annotation in an early hand, 52.2 x 62cm

Mann, *All Cards on the Table*, p.148; Schreiber, Dutch, 2 (British Museum 1896,0501.1337), printed in black ink.

A remarkably crisp and well-preserved copy of a scarce early sheet of playing cards designed to educate young persons in the various elements of conducting a military campaign, from enlistment and training to the onslaught of battle and final conquest of a fortified citadel. The sheet could be dissected for use as a traditional deck of cards or left intact for use as a board game, using the rules printed at the top. Amsterdam engraver Peter Schenk based this game on a French edition designed by Gilles de la Boissière, published by J. Mariette in 1692 under the title *Jeu de la Guerre*.

(1) £400 - £600



Lot 531



Lot 532

PLAYING CARD BOOKS FROM
THE DAVID TEMPERLEY COLLECTION



534 **Académie Universelle.** Académie Universelle des Jeux; contenant les regles des jeux de cartes permis: celles du Billard, du Mail, du Trictrac, du Revertier, &c. &c. Avec des instructions faciles pour apprendre à les bien jouer, nouvelle édition, augmentée du Jeu des Echecs, par Philidor; du Jeu de Whist, par Edmond Hoyle, traduit de l'Anglois; du Jeu de Tre-sette; du Jeu de Domino, &c. &c. avec figures, 3 volumes, Amsterdam: D. J. Changuion & T. Van Harrevelt, 1786, titles printed in red and black, engraved frontispiece depicting various games being played, reverse with ownership signature of Lady Francis Osborne dated 1811, 5 folding engraved plates depicting card sequences in volume 1, volume 3 with 2 folding engraved plates depicting backgammon and chess pieces respectively, second volume with some marginal water-staining to first and final leaves, early 19th century half calf, rubbed, some splitting to joints and lifting of spines at ends (with a couple of small losses), upper cover of first volume near-detached, 8vo, together with another copy of the same work, volume 1 only (of 3), and:

Ombre. Le Jeu de l'Hombre, Augmenté des Decisions Nouvelles sur les Difficultez et Incidens de ce Jeu, 2 parts in one, Paris: Pierre Ribou, 1709, engraved frontispiece by Jean Baptiste Bonnart depicting two men and a woman playing cards, separate title-page to second part, full-page illustrations of playing cards, largely toned, ownership inscription on title inked out, recent marbled sheep, gilt decorated spine with red leather label, 8vo, plus 2 others (Traité du Jeu de Whist, by Edmond Hoyle, new edition, The Hague: Frederic Staatman, 1765, modern boards, 8vo, and Académie Universelle des Jeux, new edition, 2 parts in one, Amsterdam, 1763, contemporary mottled calf gilt, 8vo Depaulis 131; Hargrave, p.412; Horr 43 (black title-page).

First work with the ownership signature of Lady Francis Osborne dated 1811 in volume 1. Lady Osborne was Elizabeth Charlotte Eden (1780-1847), later wife of the politician Lord Francis Osborne, 1st Baron Godolphin.

(7)

£200 - £300



533* [Taylor, Randal]. The Knavery of the Rump, London, circa 1680, 51 (of 52) copper-engraved pictorial cards designed by Francis Barlow (lacking the ace of spades, and title card supplied in facsimile), comprising 4 suits of 13, numbered I to X, and lettered knave, queen, king, each card depicting a satirical scene, with suit sign top left, numeral/name top right, and caption to lower margin, close-trimmed with some loss of line border, toned, some dust-soiling and light marks, occasional light rubbing, a few nicks in edges, 9 of hearts with suit sign partially erased and indistinctly redrawn, 10 of clubs with 16mm tear in top edge, king of clubs creased, plain versos, each approximately 90 x 53mm

Hargrave, p.193; Mann, *All Cards on the Table*, pp.131; Schreiber, English, 60; Whiting, pp.19-35; Wowk, p.93.

An exceedingly rare deck of early playing cards; Sylvia Mann states that "very few examples of the pack have survived in its original form" (*Collecting Playing Cards*, 1966, p.151). The cards are a pictorial description of the events relating to Oliver Cromwell's Rump Parliament and the Commonwealth period of 1648-1653, including the beheading of King Charles I in 1649. The execution is recorded on the 10 of clubs, showing Cromwell on his knees praying, the executioner raising his axe in the background, with the caption 'Oliver seeking God while the K. is murdered by his order', whilst the ace of diamonds shows 'The High Court of Justice or Oliver's slaughter house', and the king of clubs is captioned 'Oliver declares himself and the Rebels to be the Gadly Party'.

(1)

£1,500 - £2,000



Lot 535



Lot 537



Lot 538

535 Ackermann (Rudolph, publisher). Repository of Arts, Literature, Fashions &c., Second Series, volumes V and VI, 1818, 70 engravings and aquatints, comprising 46 hand-coloured views, costume plates, etc., 12 uncoloured plates, and 12 plates depicting playing cards with stencilled or hand-colouring (mostly transformation cards, but also some costume cards), some off-setting to text, occasional foxing and marks, N4 in second volume with paper repair to tear in upper blank margin, contemporary uniform brown half calf gilt, extremities rubbed, first volume with slight loss at spine ends, 8vo in 4s

Sold as a collection of prints, not subject to return.

(2)

£150 - £200

536 Act of Parliament. An Act for granting to His Majesty certain Duties on Playings Cards imported into Great Britain, 2d July 1801, 4pp., together with An Act to enable the Commissioners of His Majesty's Treasury to advance... certain Sums for the Payment of Debts due from the Commissioners of Wide Streets, and for the erecting a Corn Exchange... and to repeal certain Duties on Licences relating to Cards and Clubs in the City of Dublin, 5th July 1825, 4pp., plus a printed patent specification for the manufacture of playing cards, numbered 2526, application dated 9th February 1892, 3pp., with two folding lithographed illustrations, all disbound without wrappers, slim small folio

(3)

£100 - £150

537 [Alliette, Jean-Baptiste]. Manière de se Récréer avec le Jeu de Cartes Nommées Tarots. Pour servir de troisième [-quatrième] Cahier à cet Ouvrage, par Etteilla, 1st edition, Amsterdam & Paris: Segault, Legras, 1783[-1785], comprising: the third cahier of Manière de se Récréer avec un Jeu de Cartes; the Supplement to the third cahier (title missing?); Fragment sur les Hautes Sciences; and the fourth cahier (without the Supplement), 7 engraved plates, including folding plate at rear titled 'Horloge Planétaire', 3 engraved diagrams mounted on letterpress, occasional early marginalia, some minor light toning and marks, intermittent worming to lower blank margin, bound with Jeu des Tarots, ou le Livre de Thot, ouvert à la Manière des Égyptiens, Memphis [i.e. Paris, 1788], worming as before, edges untrimmed, contemporary blue wrappers, spine chipped with loss, slightly frayed to edges, 12mo

The Manière was originally published as four cahiers in 1783, with supplements to each of the cahiers being added in 1785. The *Fragment sur les Hautes Sciences*, present here, and a fifth cahier designed to precede the others, titled *Philosophie des Hautes Sciences* ..., meant that the final work consisted of a total of 10 parts. All combinations of the parts are scarce. The frontispieces to Cahiers III and IV are of Temperance and Prudence, presumed to illustrate designs from the author's cartomantic tarot packs.

French occultist Jean-Baptiste Alliette was one of the first to popularise tarot cards as a means of divination and to make a living from the same. His work, linking tarot cards to the mythical Egyptian *Book of Thoth*, was published hard on the heels of Court de Gébelin and Comte de Mellet's 1781 hypothesis linking tarot cards with Egyptian mysticism, Alliette arguing a claim of priority over the two authors whose work had beaten his to the press. Alliette's *Jeu des Tarots*, with the spurious imprint of Memphis, has been described as "no more than a prospectus for his professional services." (Dummett, *The Game of Tarot*, pp.107/8)

(1)

£200 - £400

538 Bentheim-Tecklenburg (Moritz). Das Patienzen-Buch, oder das durch Karten veranstaltete Geduldspiel, Würzburg: Julius Kellner, 1864, front free endpaper detached, marginal damp-staining to many leaves, sporadic spotting, front hinge cracked, original blindstamped cloth, water-staining to lower cover, cloth at extremities of spine splitting, 8vo, together with:

Schmidt-Cabanis (Richard). Skat-Album. Zwölf Originalzeichnungen von Otto Andres. Leipzig: J. J. Weber, 1894, 12 engravings, original pictorial cloth, oblong 4to

Krack (T. Whist). Principperne og reglerne for Firemands-Whist, Copenhagen: P. G. Philipsens, 1893, red & black illustrations in-text, blindstamped red morocco, all edges gilt, 8vo, together with 16 other related volumes, all printed in German or other European languages, mainly 8vo

(19)

£150 - £200



539 **Blome (Richard)**. Armorial Cards, [1675], calligraphic title in black and red 'Heraldic Cards Ric Blome Temp Car II', fifty-two engraved playing cards, approximately 94 x 63mm (3 3/4 x 2 1/2ins), mounted singly on rectos, some printed rule trim lines present, occasional light rubbing and toning, the four of clubs with two words crossed through and amended in early manuscript, several blank leaves at rear, photocopy of title card loosely inserted, marbled endpapers, hinges split, armorial bookplate on front pastedown, all edges gilt, mid-19th century gilt-panelled tan morocco, extremities slightly rubbed, rebacked preserving original spine, 4to

Hargrave, pp.173/4; Mann, *Collecting Playing Cards*, p.131/2; Wowk, pp.97/8.

Rare pack of playing cards issued by Richard Blome in 1675, giving instruction in the art of heraldry. At the top of each card is a shield giving an example of a particular aspect of heraldry, with description below. The suit of hearts has the armorial bearings of different ranks, from the king to a squire, whilst the other suits are given to the depiction of the various charges used in heraldry. For example the queen of hearts displays 'Beasts, or four-footed Animals', the four of diamonds shows 'Monsters', the ace of diamonds shows 'The Parts of Mans Body', and the king of diamonds displays 'The severall wayes of beareing of Lyons'. In 1685 Blome issued a book titled *The Art of Heraldry* using many of the illustrations which appear on the cards.

(1) £1,500 - £2,000



540 **Deschapelles (Alexandre Louis Honore Lebreton)**. *Traité du Whiste*. Paris: Perrotin, 1840, half-title, errata leaf & index to rear, sporadic spotting, fore & lower edge untrimmed, upper edge finished in blue, modern half calf over cloth boards, extremities faintly rubbed, 8vo, together with: **Van-Tenac (Charles)**. *Album des jeux de Hasard et de combinaisons en usage dans les salons et dans les cercles règles, lois, conventions et maximes*, half-title, lightly spotted (slightly heavier to preliminaries), illustrations & diagrams in-text, contemporary half morocco, raised bands, title in gilt, 8vo, with

TEYSSÈDRE. *L'art de jouer et de gagner a l'Ecarté, enseigné en 8 leçons; par Teyssèdre, auteur des notions élémentaires d'arithmétique, etc*, half-title, contemporary ownership inscription to half-title, tables in-text, contemporary half sheep, 12mo, plus 16 others related, many in original paper wrappers, others bound in leather, all in French, 19th-century (19) £200 - £300

541 **Duhamel du Monceau (Henri-Louis)**. *Art du Cartier* [extract from *Descriptions des Arts et Métiers*, published by the Académie Royale des Sciences between 1761 and 1788], [Paris], 1762, printed title, 38pp. printed text, and 5 copper engraved plates (each with 5cm crease in fore-margin, 2 plates toned), first 6 leaves and signature F with some mottled toning to margins, signatures E and H browned, occasional fox spots, red edges, modern grey boards, partially faded, folio, together with:

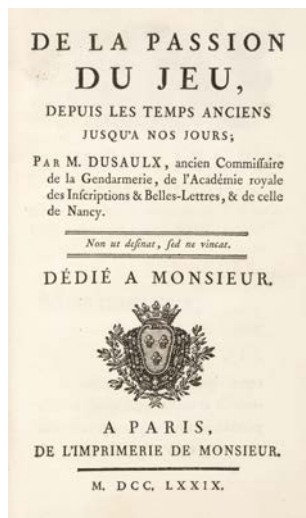
[Diderot, Denis & D'Alembert, Jean-Baptiste le Rond]. *Cartier* [extract from *Encyclopédie, ou Dictionnaire Raisonné des Sciences, des Arts et des Métiers*], circa 1760, 5pp. printed text, and 6 copper engraved plates by Robert Bernard depicting the manufacture of playing cards, letterpress and first plate lightly toned, a number of blank leaves at front and rear, red edges, modern black morocco-backed cloth with gilt lettered spine, a few faint marks to upper cover, folio, plus a plate loosely inserted, engraved for the *New Royal & Universal Dictionary of Arts & Sciences*, numbered XXI, depicting a card-making workshop, tools, and an uncut sheet of playing cards and stencil overlay, margins toned and 2 small edge-tears (one with slight loss)

Duhamel du Monceau's treatise on the complicated process of playing card manufacture was published as a fascicle of *Description des Arts et Métiers*, the most comprehensive and accurate eighteenth-century manual of the mechanical and industrial arts. The author, a physician, naval engineer and botanist, published works on a huge variety of subjects, including metallurgy, rope-making, sail-making and boat-building, fishing, the process of refining sugar, and the manufacture of tobacco pipes, candlesticks, paste, soap, and locks, amongst other things.

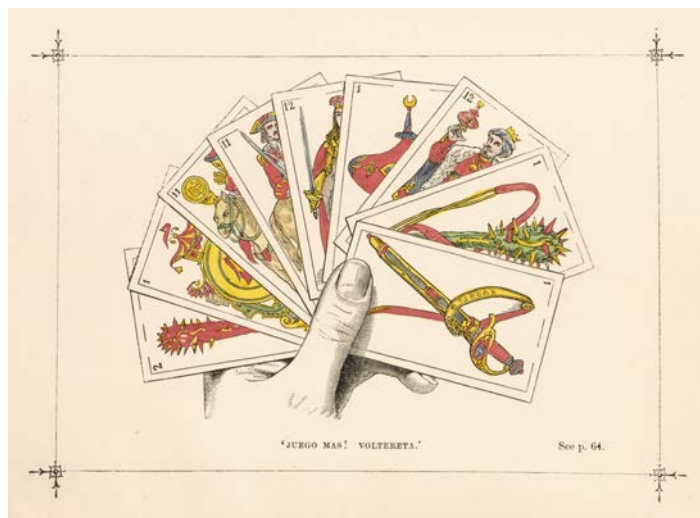
(2) £150 - £200



Lot 541



Lot 542



Lot 543

542 **Dusaulx (Jean)**. *De la Passion du Jeu, Depuis les Temps Anciens jusqu'à nos jours*, 2 parts in one, 1st edition, Paris: de l'imprimerie de Monsieur, 1779, *half-titles (that to first part stained and a little torn to fore-margin)*, woodcuts to title-pages, final 2 leaves with marginal staining, woodcut head and tail-pieces, intermittent small stain to upper blank margins, Aiv in part 1 with lower blank corner torn away, marbled endpapers, blue silk marker, red edges, contemporary mottled calf, gilt decorated spine with red morocco label, 8vo, together with:

Académie Universelle. *Académie Universelle des Jeux, Contenant les Regles de tous les Jeux, avec des Instructions faciles pour apprendre à les bien jouer*, Nouvelle Édition, Augmentée de *Jeu des Echecs*, par Philidor, & du *Jeu du Whisk*, par Edmond Hoyle, traduit de l'Anglois & du *Jeu de Tre-Sette*, 2 parts in one, Amsterdam: aux Dépens de la Compagnie, 1777, *half-titles, tables and diagrams, engraved head and tail-pieces, some foxing and toning, K6 and K7 in first part detached, marbled endpapers, contemporary mottled calf, gilt decorated spine with leather label, rubbed and scuffed in places, upper corners worn*, 8vo in 12s Hargrave, p.387.

The first work is a comprehensive study on the pernicious pastime of gambling by a self-confessed ex-gambler. It includes many anecdotes, and highlights the moral depravity of gambling. Jean Dusaulx (1728-1799) was a French politician and scholar, who sought to warn others of the dire social and personal consequences caused by participating in lotteries and other games of chance, such pastimes being deep-rooted and widespread in French society at the time.

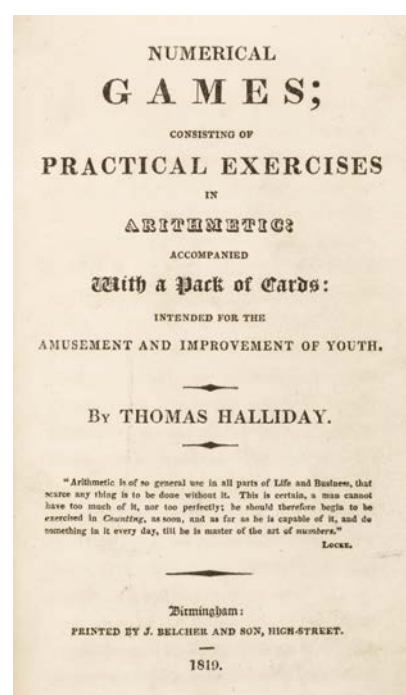
(2) £200 - £300

543 **[Gibbs, Henry Hucks]**. *The Game of Ombre*, London: printed for private circulation, 1874, *half-title, 2 hand-coloured plates (including frontispiece), armorial bookplate of Samuel Chichester, Baron Carlingford (Irish MP), front free endpaper with ink inscription from the author 'Carlingford. From the Author May 1874 Henry Hucks Gibbs', top edges gilt, original green cloth gilt, 8vo, together with a second and a third edition of the same book, both in original cloth, privately printed, 1878 & 1902, 2nd edition inscribed on front free endpaper, 'Henry Lloyd Gibbs, Xmas 1878', and:*

Cadogan (Lady Adelaide). *Illustrated Games of Patience, First & Second Series*, 2 volumes, 5th and 1st edition respectively, London: Sampson Low, Marston, Searle, and Rivington, 1885/1887, *coloured plates to each, decorative green and blue cloth respectively, lightly rubbed and marked, Second Series with faded spine, 4to, Steinmetz (Andrew)*. *The Gaming Table: its Votaries and Victims, in all Times and Countries, especially in England and in France*, 2 volumes, 1st edition, London: Tinsley Brothers, 1870, *volume 1 with half-title, and with circular embossed library stamp on front free endpaper, scattered foxing (including to edges), front pastedowns with book ticket of John Standring, hinges split, and rear cover and spine of first volume detached at rear hinge, original blind-blocked red cloth, spines faded and slightly frayed at ends, 8vo, plus 4 others related*

Gibbs: Jessel 637, 639 & 640: "a full and lucid description of this excellent game". The first edition ran to 200 copies, and the second to 100 copies.

Cadogan: Jessel 205; Horr 253.
Steinmetz: Jessel 1539; Horr 1223; Hargrave, p.388.
(9) £200 - £300



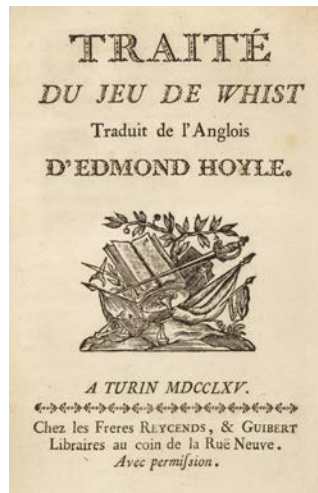
544 **Halliday (Thomas)**. *Numerical games; consisting of Practical Exercises in Arithmetic: accompanied with a Pack of Cards: intended for the amusement and improvement of youth*, 1st edition, Birmingham: printed by J. Belcher and Son, 1819, *occasional light finger-soiling, contemporary speckled half calf, red calf spine label, slightly rubbed at head of spine and to edges, 8vo*

Scarce: COPAC lists 3 locations, and the only location listed in WorldCat is the Library of Congress. The book was originally intended to accompany a pack of cards (not present as usual). The volume contains a collection of 39 mathematical games, intended as a means of teaching arithmetic.

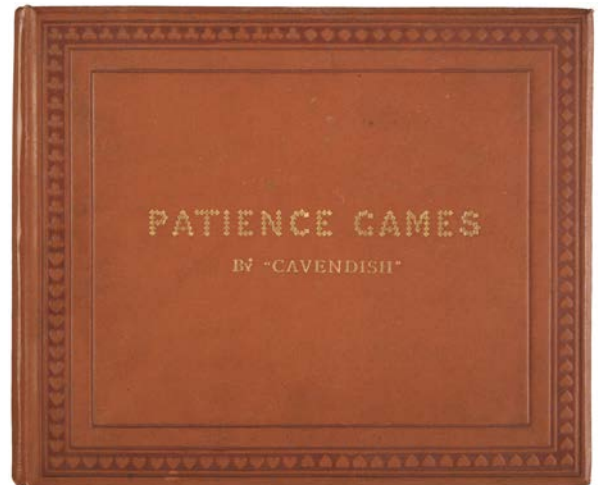
(1) £150 - £200



Lot 545



Lot 546



Lot 547

545 Hoyle (Edmond). Kurzgefasste Anweisung zum Whist-spiele, aus dem Englischen des Herrn Hoyle nach der neuesten Ausgabe übersetzt, Helmstädt: no publisher, 1754, woodcut vignette to title, woodcut head & tail pieces, some leaves with marginal damp-staining, spotting, occasional dust-soiling, contemporary marbled paper wrappers, worn & rubbed, closed tear to front cover, large closed tear to rear cover, small sticker to upper margin of front cover, 8vo, together with:

Hoppe (F. von). Der Whist und Bostonspieler wie er seyn soll, 2 parts in 1, Quedlinburg & Leipzig: Ernst, 1825, lightly toned & spotted, text offset, contemporary blue paper wrappers, fading & spotting to covers, 8vo, with

Ebersberg (Joseph Sigmund). Das edle Whist, wie man es in den besten Gesellschaften spielt Fasslichste Anleitung zur leichten und gründlichen Erlernung des Whistspieles, 2nd edition, Pest: Verlag von Conrad Adolph Hartleben, 1841, 8 folding plates printed in black & red, contemporary ownership inscription to title, original paper wrappers, spine extremities rubbed & frayed, rear joint with rear to head, covers lightly stained & marked, 8vo with 7 other works on card games, all in German, 19th-century

(10)

£200 - £300

546 Hoyle (Edmond). Traité du Jeu de Whist. Traduit de l'Anglois d'Edmond Hoyle, Turin, Italy: Reycends & Guibert, 1765, woodcut device on title-page, woodcut head and tail-pieces and initial letters, final page with Imprimatur of François Antoine Mairesse, dated 24th November 1764, partly uncut, original star-patterned wrappers, lacking spine and with some staining, 8vo Depaulis 99.

Believed to be the first edition of this translation; and the third translation into French of Hoyle's *Short Treatise on the Game of Whist*. The first French translation was published in Brussels in 1761.

(1)

£150 - £200

547 [Jones, Henry.] Patience Games with Examples Played Through, illustrated with numerous diagrams, by "Cavendish", 1st edition, London: Thomas De La Rue & Co., 1890, half-title, printed in red and black, frontispiece and diagrams on letterpress, 8pp. publisher's catalogue at rear, all edges gilt, original bevel-edged brown cloth, blocked in gilt and blind, some faint spotting and marks, oblong 4to, together with:

[Hogg, James, editor]. The Whist Table. A Treasury of Notes on the Royal Game, by "Cavendish," C. Mossop, A. C. Ewald, Charles Hervey and other distinguished players ... To which is added Solo Whist and its Rules by Abraham S. Wilks, the whole edited by "Portland", 1st edition, London: John Hogg, [1894], half-title, 3 photographic portraits, including frontispiece, 1 plate, 1 full-page illustration, 32pp. publisher's catalogue at rear, upper hinge split, original bevel-edged maroon cloth, lavishly blocked in gilt, red and black, spine faded, 8vo,

[Pettes, George William]. American or Standard Whist. By G. W. P., 1st edition, Boston: James R. Osgood and Company, 1880, half-title, blank preceding half-title torn out, toned throughout, ink ownership stamp on final leaf of text and verso of rear free endpaper, upper hinge split, bookplate of James Constantine Webster, original grey-blue pictorial cloth, blocked in red and black, darkened spine frayed at ends with loss, covers lightly spotted and marked, lower corner of upper cover bumped, 8vo, and a quantity of 68 other late 19th and early 20th century books related

Jessel 982; 752; 1321.

(71)

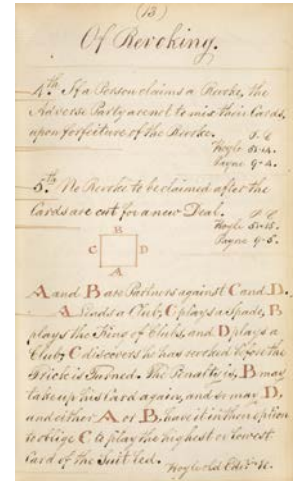
£200 - £300



Lot 548



Lot 549



Lot 550

548 [Jones, Henry]. *The Principles of Whist Stated and Explained, and its Practice Illustrated on an Original System, by means of hands played completely through.* By Cavendish, London: Bankes Brothers, 1st edition, [1862], all edges gilt, original plum cloth, covers blind-panelled, upper cover titled in gilt, spine and margins of covers faded, small square 8vo, together with:

Quanti (Q., pseudonym). *Quadrille Elucidated. Being a Historical, Critical and Practical Treatise on that Admired Game.* 1st edition, Cheltenham: printed for G. A. Williams, 1822, half-title, original printed blue wrappers, small 8vo,

[Coles, Charles Barwell]. *Short Whist: Its Rise, Progress, and Laws. Together with Maxims for Beginners, and observations to make any one a whist player.* By Major A***, London: Longman et al, 1837, engraved frontispiece depicting card playing on the tops of carriages (attributed to George Cruikshank), title-page toned from tissue guard offset, all edges gilt, original green limp cloth, covers blind-stamped, upper cover lettered in gilt, small 8vo, plus 19 other 19th century books on the subject of card games, including an annotated copy of *The Laws, Rules, and Regulations, of the Union Whist Society*, 1st edition, Chiswick: from the Press of C. Whittingham, 1815, contemporary tan calf gilt, small 8vo Jessel 928; Hargrave, p. 430 - "extremely rare".

The Principles of Whist is one of only 250 copies printed of this famous treatise. Henry Jones, better known by his nom de plume 'Cavendish', was part of 'The Little Whist School' comprising a group of Cambridge students in the 1850s. When William Pole suggested that whist was worthy of the sort of scientific analysis given to chess, Henry Jones contacted him to let him know that he had built up a collection of data on actual whist games and analysed the principles of play. With Pole's encouragement, Jones published this seminal treaty on whist, which would run to over 20 editions in the space of 30 years. His fame and popularity as a writer on card games equalled that of Hoyle. Jones was interested not only in the methods of play, but also in the history of card games, and contributed introductions to many of Hoyle's books on individual games.

(22)

£200 - £300

549 [La Marinière, Denis de]. *La Maison Academique contenant les Jeux du picquet, du Hoc, du Tric-Trac ... & autres jeux facessieux & divertissans*, Paris: Estienne Loyson, 2nd edition, 1659, pp.[xii]+452 (i.e. 372 due to various mispaginations), integral engraved frontispiece (faint contemporary ownership signature in lower margin), woodcut initials and head and tail-pieces, ink stain to verso of title and recto of first leaf of the dedicatory letter, lacking front free endpaper, contemporary limp vellum with ink title to head of spine, lightly soiled, 12mo

Depaulis 13 (with 318pp.); Hargrave, p.409; Horr 893.

A rare early collection of rules and descriptions of games, including chess, billiards and card games, first published in 1654 under the title *La maison académique, contenant un recueil general de tous les jeux divertissans*, and based, at least in part, on Charles Sorel's *La Maison des Jeux*, published in 1642. This second, enlarged and revised, edition includes a number of additional games, including an early account of culbas, the first of the European fishing games, but leaves out a section on Italian games found in the first edition (which was copied verbatim from Sorel). The name of La Marinière appears at the end of the dedicatory letter in the first edition only, and subsequent editions have most commonly been ascribed to him (see the Bodleian Library's entry for their copy of this edition).

(1)

£700 - £1,000

550 **Manuscript.** *Rules for the game of whist*, circa 1820s, 196 leaves, written throughout in a neat legible hand in sepia and red ink, Contents at front with step index, some marginal toning, marbled endpapers, hinges splitting, armorial bookplate of Joseph Tasker, Middleton Hall, Essex, all edges gilt, contemporary straight-grained red morocco by Frank Murray of Derby, Leicester & Nottingham, with his label to front pastedown, flat spine ruled and lettered in gilt 'Game of Whist', spine rubbed and darkened, upper cover re-jointed, gilt single fillet on covers and edges, gilt roll on turn-ins, 8vo

Bearing the bookplate of Joseph Tasker whose library was sold at auction in 1862 and 1868.

A beautifully-written manuscript comprising rules for the game of whist, containing references throughout to Hoyle and Payne, and with a list of contents included at the front.

(1)

£200 - £300



Lot 551

551 **Merlin (Romain).** Origine des Cartes a Jouer, Recherches Nouvelles sur les Naïbis, les Tarots et sur les Autres Espèces de Cartes ..., Paris: L'Auteur ... Rapilly, [1869], half-title, 73 plates (complete, no plate 58 as always due to a numbering error), including 23 double-page, 1 folding (with handling tear), and 4 illuminated chromolithographed plates (2 double-page), occasional minor off-setting, original printed blue wrappers bound in (slightly faded and marked), untrimmed, early 20th century green half morocco, rubbed, 4to, Large Paper copy
Horr 919.

Scarce Large Paper edition with the additional chromolithographed plates.

(1)

£300 - £400



Lot 552

552 **Mortier (J.C.).** A Bas Tous les Jeux, 1st edition, Paris: Pelletié, [1803?], signed by the author on leaf following title ("tout les exemplaires seront signés de l'auteur"), engraved frontispiece captioned "Frémissez! voilà du joueur le sort inévitable!!" (toned, trimmed and slightly frayed to fore-margin), half-title discarded, title-page toned, staining and marks throughout, mainly to margins, untrimmed, a number of blank leaves bound in at rear, marbled endpapers, later 19th century brown half morocco gilt, by Townsend with his ink stamp to verso of front free endpaper, 8vo, together with:

Collections des Jeux. Collection des Jeux de Société, nouvelle édition, revue, corrigée et acceptée par toutes les Académies de Paris, avec les décisions des meilleurs joueurs, sur les coups les plus difficiles, Paris: Aubry, [1800?], woodcut on title-page, tables on letterpress, first and final leaves foxed, leaf 9[i] with paper fault to lower outer corner (with loss of several letters), final leaf ('Table') with paper fault and consequent loss to lower blank margin, contemporary calf-backed speckled boards with vellum corners, gilt decorated spine with morocco label, 12mo in 6s,

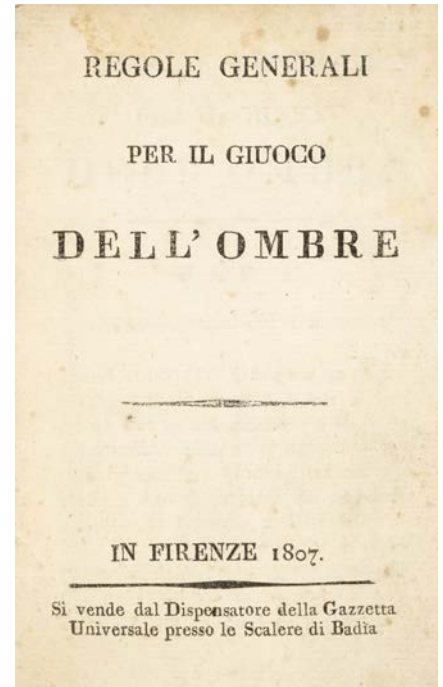
Académie Universelle. Académie Universelle des Jeux, contenant les Régles des Jeux de Quadrille, & Quintille, de l'Hombre à Trois, du Piquet, du Réversis, des Echecs, du Trictrac; & de tous les autres jeux. Avec des instructions faciles pour aprendre à les bien jouer, nouvelle edition, Paris: Theodore le Gras, 1739, woodcut on title-page, head and tail-pieces and initial letters, tables and illustrations on letterpress, a few minor marks, including ink stains on Aa8, marbled pastedowns, armorial bookplate of Cedercrantz, early ink annotations on front free endpaper, contemporary speckled calf, gilt decorated spine with morocco label, rubbed and a little scuffed in places, 12mo, plus 4 18th and 19th century booklets related, and a hollowed out early 19th century gilt decorated calf binding (with a number of leaves remaining), 4to, containing 2 decks of 20th century Crown playing cards and 2 bridge score books, armorial bookplate of Bibliotheca del Principe di Torella

Rare: four copies only listed in WorldCat. The frontispiece provides a warning of the dangers of gambling, depicting a man shooting himself whilst at a gaming table, his fellow gamblers oblivious to his fate.

This is the only edition of the second work that we have been able to identify; there are three copies located in WorldCat (Nevada, Leipzig and Oxford). The contents lists 21 games, including Piquet, Boston Whist, Roulette, Quinze, Dominoes and Billiards. Depaulis 147 gives the suggested date.

(8)

£200 - £400



Lot 553

553 **Ombre.** Regole Generali per il Giuoco dell'Ombre, 1st edition, Florence: Si vende dal Dispensatore della Gazzetta Universale presso le Scalere di Badia, 1807, 31pp., foxed, contemporary cream wrappers, dusty and foxed, spine worn, 12mo, together with:

Attributed to Antonio Rodrigues Veloso de Oliveira. Tratado do jogo do Voltarete, com as Leis Geraes do Jogo, 1st edition, Lisbon: Simão Thaddeo Ferreira, 1794, index leaves bound at rear, Ai a little soiled to lower margin, occasional foxing, red sprinkled edges, contemporary speckled sheep, some minor worming to spine (sometime consolidated with adhesive), corners showing, 8vo,

Ombre. Le Jeu de l'Hombre. Comme on le Joue presentement à le Cour, & à Paris. Avec les Pertintailles. Enrichy de cartes figurées, qui représentent les jeux qui se joüent, cinquieme edition, Paris: Veuve de Claude Barbin, 1705, engraved illustrations of card hands on letterpress, without the engraved frontispiece by Antoine Clouzier (as Depaulis 43), some toning and foxing, especially to first and final leaves, untrimmed (corners curled), wrappers composed of a contemporary waste sheet with letterpress on recto and musical notation on verso, dusty and frayed, 8vo, plus 4 others related, including volume 2 only (of 2) of the 1765 Leclerc printing of Académie Universelle des Jeux, and Traite du Jeu de Whist, by Edmond Hoyle, Turin, 1765

First item rare; only the Oxford and Newberry Library copies cited in WorldCat.

(7) £200 - £300

554 **Playing Card Regulations.** Editto di S. M. per l'esercizio, ed amministrazione della Gabella delle Carte, e Tarocchi, e de Giuochi nelle Provincie d'Alessandria, della Lumellina, Alto, e Basso Novarese, Vigevenasco..., Turin, Stamperia Reale, 18 Dicembre 1763, 12pp., including title, and final leaf blank to verso, minor waterstain to lower inner corner of title, modern marbled boards, slim folio, together with Manifesto Camerale signficante li Giuochi che si avranno per proibiti nelle Provincie d'Alessandria, della Luminella...li Giuochi, che s'intenderanno permessi, e cadenti sotto la Gabella, li prezzi per la vendita al Pubblico delle Carte, e Tarocchi, e gl'Invogli, Fascie, Marche, e loro Bolli, Turin, 23 Dicembre 1763, title with printer's woodcut device, 8pp., including final leaf with mounted printed samples of stamps required to be used on playing cards and tarot cards, modern marbled boards, slim folio, plus two others similar, both published by the Stamperia in Turin, in 1815 and 1820 respectively, also bound in modern marbled boards, slim folio

(4) £150 - £20

555 **[Payne, William].** Maxims for Playing the Game of Whist; with all necessary calculations, and laws of the game, 1st edition, London: sold by T. Payne, 1773, title-page a little dusty, armorial bookplate of Sir Harry Stapley Bart. on preliminary blank, front free endpaper with horizontal tear repaired with archive tape, and with ink inscription 'Chas. Ellis His Book June 1st 1813' above a further inscription dated 1863, front pastedown with repetition of name Charles Ellis, contemporary half calf, rebaked, 8vo, together with a new edition of the same work, 1778, and 3 others related, comprising A Short Treatise on the Game of Whist, by Edmond Hoyle, 10th edition, 1750, Mr. Hoyle's Games, 15th edition, circa 1770, and a defective copy of The Humours of Whist. A Dramatic Satire, As Acted every Day at White's and other Coffee-Houses and Assemblies, 1773, lacking F3-G4, and with lower outer corner of title-page torn away (with slight loss of imprint), disbound, 8vo in 4s See Hargrave, p.427 (1778 edition); Jessel 1303.

Little is known of mathematics teacher William Payne, except that he was acquainted to Samuel Johnson, who assisted Payne with his treatises on draughts (1756), geometry (1767), and trigonometry (1772). According to William Courtney, Payne's "directions are marked by an acute perception of the principles of Whist, and their author should be remembered as the second of the great students of the game." (Courtney, English Whist and English Whist Players, 1894, p.360)

(5) £150 - £250

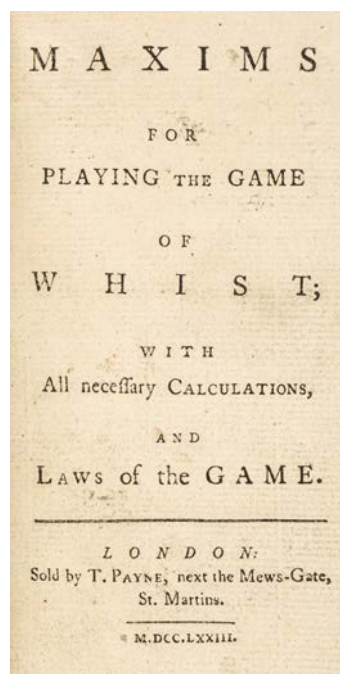
556 **[Pisarri, Carlo].** Istruzioni Necessarie per chi Volesse Imparare il Giuoco Dilettevole delli Tarocchini di Bologna, 1st edition, Bologna: Ferdinando Pisarri, 1754, engraved vignette on title-page, engraved headpiece depicting a group of men and women playing cards, ink library stamp on verso of title covered with portion of paper, scattered foxing, B8 with long vertical tear and associated stain, paper repair at lower margin on recto slightly encroaching on engraved tail-piece (repair itself with short worm trail), front free endpaper glued to pastedown, lacking rear free endpaper, and lower hinge with paper repair, contemporary boards, sometime crudely rebaked with paper, spine torn, with adhesive tape repair and loss, 8vo, together with:

Attributed to Antonio Rodrigues Veloso de Oliveira. Tratado do jogo do Voltarete, com as Leis Geraes do Jogo, 1st edition, Lisbon: Simão Thaddeo Ferreira, 1794, first few leaves lightly water-stained at head of gutter, without index leaves bound at rear, red sprinkled edges, contemporary mottled sheep, rubbed and with some ink marks, rear cover bowed and joint splitting, upper joint split at head, 8vo,

Tarot. Regole Generali del Giuoco delle Minchiate, Con diverse istruzioni brevi, e facili per bene imparare a giuocarlo, Florence: Stamperia Vanni e Tofani, 1781, scattered foxing, and some toning, contemporary cream wrappers, dust-soiled, ink markings on front cover, small 8vo

Carlo Pisarri's work is one of the earliest books describing the Italian trick-taking Tarot card game of Bolognese Tarocchini, played with 62 cards.

(3) £200 - £400



Lot 555

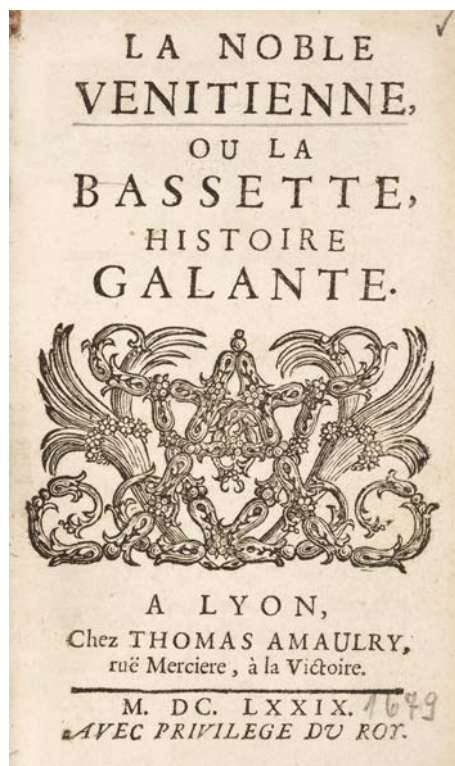


Lot 556

557 **Playing Card Regulations.** Edit du Roy, pour l'établissement d'un Droit sur les Cartes à jouer. Donné à Fontainebleau au mois d'Octobre 1701, Paris, Francois Muguet, 1701, 8pp. ([A]-B2), some light spotting, disbound without wrappers, slim 4to, together with Printed Broadside. Extrait du registre des séances de l'administration centrale du Département du Calvados, du 7 fructidor, l'an 6 de la république française [August 1798], printed broadside on laid paper, with decorative woodcut illustration, creased where previously folded, inscribed in red ink in a contemporary hand with the date '24 aout 1798' to verso, sheet size 44.5 x 34.5cm, plus one other similar printed broadside relating to playing cards, in French: Extrait du registre des actes de la prefecture du Departement du Calvados, 30 Vendémiaire, an 14 [22 October 1805]

(3)

£150 - £200

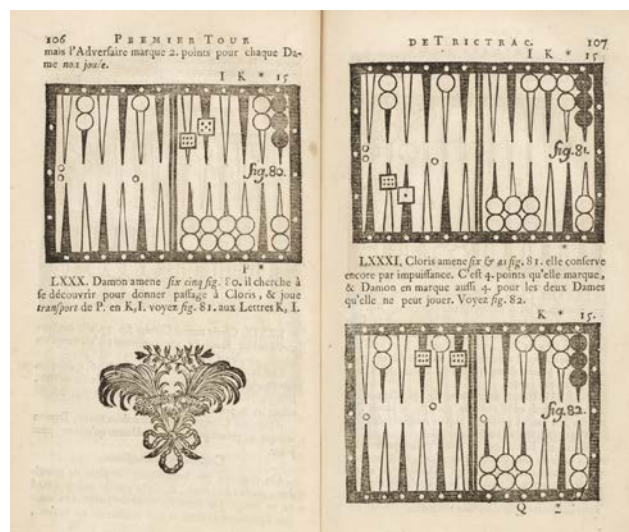


558 **[Préchat, Jean de].** La Noble Venitienne, ou la Bassette, Histoire Galante, Lyon: Thomas Amaulry, 1679, woodcut device on title-page, woodcut head and tail-pieces and initial letters, occasional toning or spotting, red sprinkled edges, contemporary speckled calf, gilt decorated rubbed, title 'Venitienne' written in black ink in an early hand at head of upper cover, 12mo

An uncommon novelette centred around the notorious Italian gambling game of Basset, first published in Paris by Claude Barbin in the same year as this edition. A key to the work is included at the end, together with an 8-page account of how to play the game. Seymour, in his Court gamester of 1725 described Basset as a game fit only for kings, queens and noblemen "by reason of such great losses, or advantages, as may be possible on one side or another, during the time of play".

(1)

£200 - £300



559 **[Soumille, Bernard Laurent].** Le Grand Trictrac, ou Methode Facile pour Apprendre Sans Maitre, la marche, les termes, les regles, et une grande partie des finesses de ce jeu ..., Paris: Giffart, 1756, woodcut on title-page, woodcuts of backgammon positions throughout, occasional toning and light marks, rear free endpaper with contemporary annotations in brown ink, marbled endpapers, hinges splitting, red edges, contemporary mottled calf, gilt decorated spine with morocco label (latter with a single worm hole, not affecting lettering), extremities rubbed, joints split, and spine with loss at head and foot, 8vo, together with:

Almanach des Jeux. Almanach des Jeux, ou Académie Portative, contenant les Regles du Reversis, du Wisk, du Piquet, du Trictrac, du Wisk Bostonien, et du Tressette, nouvelle édition, augmentée du Jeu du Trictrac à Écrire, & de celui des Echecs par M. Philidor, 6 volumes in one, Paris: Fournier, 1789, 6 volumes bound in one with collective title (dust-soiled) and part titles, separate titles for the chapters on Whist and Piquet excised, some toning, occasional marks and curled corners, B12 in Piquet with small piece missing in fore-margin (just touching text), endpapers renewed, contemporary mottled calf, rebaked, spine tooled in gilt and blind, morocco label, 12mo,

Académie Universelle. Académie Universelle des Jeux, Contenant les Regles de tous les Jeux, avec des Instructions faciles pour apprendre à les bien jouer, nouvelle édition, augmentée de Jeu des Echecs, par Philidor, & du Jeu du Whisk, par Edmond Hoyle, traduit de l'Anglois, 2 parts in one, Amsterdam: aux Dépens de la Compagnie, 1777, half-titles, tables and diagrams, some light toning, contemporary mottled calf gilt, rubbed, 12mo

(3)

£200 - £300

560 **Statutes.** Anno Regni Annæ Reginæ Magnæ Britanniae, Franciæ, & Hiberniæ decimo. At the Parliament Begun and Holden at Westminster, the Twenty fifth Day of November, Anno Dom. 1710 ... And from thence Continued ... to the Seventh Day of December, 1711, being the Second Session of this present Parliament, London: printed by John Baskett, 1712, woodcut device on title, title with library markings and oval ink stamp, a few other pages with library stamps, final part G1-H6 ('Duties upon Sope') browned, endpapers renewed, contemporary calf, covers with gilt stamped coat of arms of Queen Anne, neatly rebaked and recornered, 12mo

ESTC N52383 (folio edition); Kress S.2584 (folio).

Uncommon duodecimo edition, published in the same year as the folio edition. This Act includes "Laying several Duties upon all Sope and Paper made in Great Britain, or Imported into the same ... And for Charging certain Stocks of Cards and Dice".

(1)

£150 - £200

561 Trade catalogue. A large album of mounted playing cards, Turnhout, Belgium: Antoon Van Genechten, circa 1880, pp.115, most of the thick blue leaves similarly laid out, with 12 mounted engraved or lithographed playing cards with stencilled colouring on rectos, and facing versos with corresponding printed paper wrapper surrounded by playing cards mounted to show backs, some of the wrappers with tissue guards, 5 cards missing, 3 wrappers missing, 1 card creased, including 'Great Mogul Cards', 'Cartes Orientales', 'Bongout', 'Ganze neue Schweizer Whist', 'Feine Spielkarten No. 5', 'Cartes Brésilienne', 'Cartes Marbrées', 'Cartes Royales', 'Guerres 1870-1871', album leaves frayed and chipped at edges (1 card with consequent closed tear to lower right corner)), a number with scenic aces, including American Civil War battle scenes, and views of Ilha das Cobras and Botafogo in Brazil, original brown morocco-backed cloth, rubbed (spine heavily so), large 4to (39 x 35.5cm), together with 2 red printed folded posters advertising 'The Celebrated Eagle Brand Playing Cards' loosely inserted



Lot 561

The firm of Antoon Van Genechten operated between 1856 and 1970, and quickly became a flourishing business supplying playing cards not just to the domestic market in Belgium, but also exporting cards overseas, including to England, Spain, France, Denmark, Thailand, Java, the Celebes, India, China and Japan. When Antoon died in 1874 his son-in-law Jan de Somer took the helm and carried the business on until he in turn died in 1906. In 1882 the Van Genechten company won a medal for their "papers and playing cards" at the London Exhibition. In 1885 at the World Exhibition in Antwerp the company won a diploma of honour, a gold medal and a silver medal for its products. A devastating fire broke out in the factory in 1912, but insurance cover saved the firm which went on to trade until 1970 when it was merged into the newly formed company Carta Mundi.

(1) £2,000 - £3,000

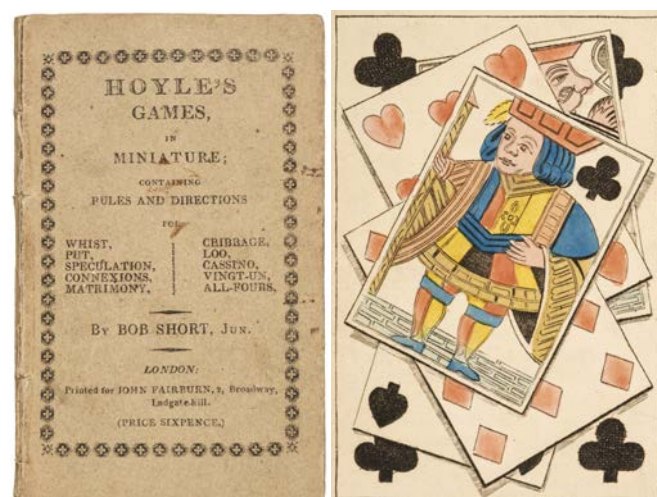
562 Wells (Carolyn). The Rubáiyát of Bridge. With illustrations by May Wilson Preston, 1st edition, New York and London: Harper & Brothers, 1909, printed in black and orange, full-page illustrations throughout, original green cloth (slightly marked), with colour illustration mounted on upper cover (dust-soiled and with a couple of faint stains), 8vo, together with:

Silva (Henriques da). Tratado do Jôgo do Boston, com a História das Cartas de Jogar em prefácio de Egas Moniz, 1st edition, Lisbon: Editorial Ática, 1942, errata slip (offset to last page of index), numerous black & white and colour illustrations, many full-page, original printed wrappers detached, spine stained and toned, 4to,

Bray (Jean). How to Play Mah Jong, second edition revised and much enlarged. With an added chapter on Special Bonus Scores and "Limit Hands", London and New York: G.P. Putnam's Sons, 1924, half-title, numerous illustrations on letterpress, some full-page original green cloth gilt, dust jacket, toned, with tear to lower portion of spine, 8vo, with folding colour Mah Jong score card loosely inserted, and 38 other early and later 20th century books related

The first item contains charming illustrations accompanying a poem about the game of Bridge: "Alas, how Subtle Bridge alluring Woos!/And robs me of my Nightly Beauty-Snooze./I often Wonder what Bridge Players gain/One-half so Precious as the Sleep they Lose."

(41) £150 - £200



563 [Withy, Robert]. Hoyle's Games, in Miniature, containing rules and directions for Whist, Put, Speculation, Connexions, Matrimony, Cribbage, Loo, Cassino, Vingt-Un, All-Fours, By Bob Short, Jun., London: printed for John Fairburn, circa 1820, 72 pp., hand-coloured engraved frontispiece, original printed wrappers, stitching loose, resulting in upper cover and frontispiece near-detached, a few small marks to upper cover, 32mo (110 x 70mm)

Rare: the only recorded copy we have found is that in the Bodleian Library, Oxford, with 64 pages, published by Fairburn and printed by W. Marchant. Our copy has two additional games, Brag and Dominoes, at the end and does not include the printer's name. 'Bob Short' was the author of numerous chapbooks, many of them relating to the rules of Whist and other card games, the earliest of which were published around 1791. The author is generally believed to be Robert Withy, a stockbroker.

(1) £150 - £200

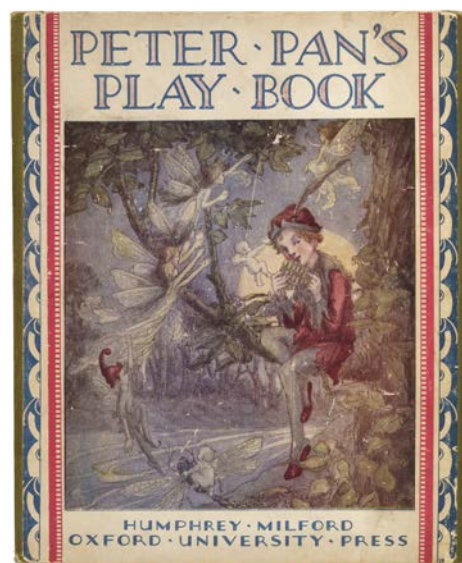
CHILDREN'S & ILLUSTRATED BOOKS



Lot 565



Lot 566



Lot 567

564 Attwell (Mabel Lucie). *Peeping Pansy*, by Marie Queen of Rumania, London: Hodder and Stoughton, [1919], half-title, 8 tipped-in colour illustrations, with captioned tissue guards, 8 full page black & white illustrations, black & white illustrations in letterpress, marbled endpapers, all edges gilt, contemporary dark blue morocco gilt by Mudie (gilt winged horse stamp to front pastedown), somewhat rubbed, spine a little faded, the covers and spine with simple gilt and inlaid red morocco design, the spine gilt lettered at head, endcaps and edges with simple gilt tooling, turn-ins gilt decorated with rolls and with floral tools to outer corners, large 8vo, together with:

Potter (Beatrix), *The Tailor of Goucester, The Tale of Peter Rabbit, The Tale of Benjamin Bunny, [and] The Tale of Two Bad Mice*, 4 volumes in one, later editions, London: Frederick Warne & Co., Ltd., after 1919, half-titles, colour illustrations, some original pictorial endpapers bound-in, marbled endpapers, free endpapers with edges toned, front hinge cracked before half-title, all edges gilt, near contemporary russet morocco gilt by Sangorski & Sutcliffe (gilt lettered stamp to front turn-in), a trifle rubbed and marked, 2 corners showing, short split to front joint at head, gilt decorated and lettered spine somewhat faded, thick 16mo

(2) £150 - £250

565 Austen (Jane). *Pride & Prejudice...* with illustrations by Hugh Thomson, 1st Peacock edition, London: George Allen, 1894, numerous illustrations to text, spotting, original publisher's pictorial cloth gilt, all edges gilt, faint markings to rear boards, slight shelf lean, 8vo, with

Sense and Sensibility, 1st Peacock edition, London: George Allen, 1899, front hinge cracked, staining to inner margin of front pastedown & free endpaper, original publisher's cloth gilt, all edges gilt, joints & extremities rubbed, slight shelf lean, boards faintly marked, 8vo

(2) £400 - £600

566 Balfour (Ronald Egerton, illustrator). *Rubaiyat of Omar Khayyam*, London: Constable and Co., 1920, 38 colour and black and white tipped-in plates, some toning to endpapers, a few light spots, top edge gilt, original green buckram gilt, spine darkened, some toning to cover margins 4to, limited signed edition 47/100, with a presentation inscription from the artist 'R.T. from R.E.B. 1920' at front, together with 13 others illustrated including *The Book of Fairy Poetry*, illustrated by Warwick Goble, 1920, *The Merry Piper or the Magical Trip on the Sugar Bowl Ship*, by Harold Gaze, 1925, *The Birth of the Opal*, by Daphne Allen, 1913, *Green Magic*, edited by Romer Wilson, 1928, and *Silver Magic*, 1929

(14) £400 - £600

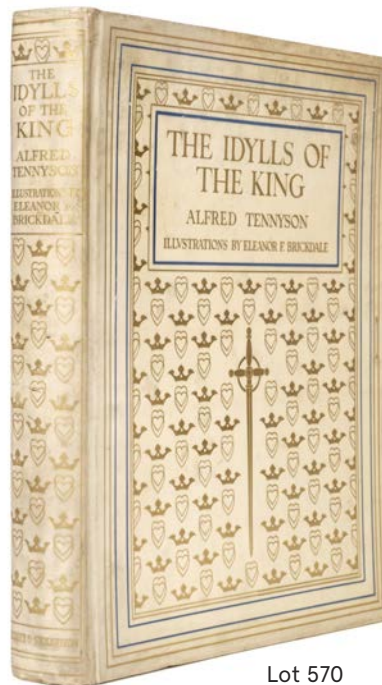
567 Barrie (J.M.) *Peter Pan's Play Book*, Oxford: Humphrey Milford, OUP, [1929], 24 colour illustrations, including title, each with 2 line text beginning with a letter of the alphabet, bound concertina-style, slight soiling to title and illustration for 'M', original green cloth sidings, slightly rubbed, 4to

Very rare. No copies recorded at auction.

(1) £200 - £300



Lot 569



Lot 570



Lot 571



568 Bawden (Edward). *Take the Broom*, printed by Vincent Brooks, Day & Son, 1952, 8 colour lithograph illustrations, a few minor spots, staple rust, original wrappers, spine faded, a few pale spots to rear wrapper, oblong 16mo

Limited edition of 350. Presentation copy, inscribed at head of front wrapper "Best wishes from C. & E.B. 1952". One of a set of six tales originally drawn by Edward Bawden for his children in 1944, and redrawn on lithographs coloured by Sheila Robinson.

(1)

£200 - £300

569 Binding. *Ballads of the Fleet*, by Sir Rennell Rodd, popular edition, London: Edward Arnold, 1916, half-title, all edges gilt, blue silk marker, cream moiré silk doublures, contemporary dark blue crushed morocco, by Wood of London, signed on front turn-in, raised bands, gilt lettered direct in second and third compartments, remainder with coloured onlays, 3 panels with foliate decoration, and the fourth with an anchor, spine compartments and covers with onlaid rope-effect strapwork borders, that to upper cover more elaborate and incorporating foliate flourishes and gilt roundels, forming an oval enclosing a full-rigged galleon in coloured onlays, gilt single fillet on edges, gilt intertwined double rope roll on turn-ins, 8vo, housed in a custom-made dark blue crushed half morocco bookform solander box, gilt lettered spine with raised bands, extremities slightly rubbed

(1)

£200 - £300

570 Brickdale (Eleanor Fortescue, illustrator). *Idylls of the King*, by Alfred Lord Tennyson, 1st edition, Hodder & Stoughton, [1911], 21 tipped-in colour plates, front free endpapers browned, top edge gilt, remainder uncut, original gilt-decorated vellum, slightly rubbed and soiled, lacks ties, 4to

Limited edition of 350 copies, this copy numbered '0000', signed by the artist.

(1)

£200 - £300

571 Detmold (Edward, illustrator). *The Fables of Aesop*, London: Hodder & Stoughton, 1909, 25 tipped-in colour plates, light offsetting to endpapers, top edge gilt, original cream cloth gilt, slipcase (manuscript title to spine, a little rubbed with marks), folio

(1)

£400 - £600



572 **Dodgson (Charles Lutwidge, "Lewis Carroll")**. Alice's Adventures in Wonderland, London: The Folio Society, 2016, 11 mounted colour plates by Charles van Sandwyk, colour and black and white illustrations, top edge gilt, original vellum-backed pictorial boards, blocked in red, gold and silver, spine titled in 22-carat gold, prospectus loosely inserted, tissue wrapper, contained in publisher's clamshell cloth box, 4to

Sesquicentenary limited edition 228/1000, with an original copperplate etching, signed and numbered by the artist mounted at front. A lavish production with fine illustrations by Charles van Sandwyk.

(1)

£600 - £800



573 **Dodgson (Charles Lutwidge, "Lewis Carroll")**. Alice in Wonderland, London: Bancroft & Co., circa 1960, 2 double-page colour pop-up illustrations by Vojtech Kubasta, colour illustrations, a few small marginal spots, original cloth-backed pictorial boards, cellophane window to upper cover, a few light spots to spine, 4to

(1)

£150 - £200

574 **Dulac (Edmund)**. Stories from Hans Andersen, London: Hodder & Stoughton, 1911, 28 tipped-in colour plates, spine cracked at the front endpaper, period green ink previous owner inscription to the front endpaper, some spotting & light toning, publishers original gilt decorated green cloth, spine slightly faded, boards & spine lightly marked & rubbed, large 4to

Edmund Dulac's Fairy-Book, fairy tales of the Allied Nations, limited edition, London: Hodder & Stoughton, circa 1910, signed by the illustrator to the limitation page, 15 tipped-in colour plates, bookplate to the front pastedown, front endpaper toned with some offsetting, some marginal toning throughout, publishers original gilt decorated white cloth, boards slightly marked, spine lightly rubbed to head & foot, large 4to, 190/350, together with;

Robinson (W. Heath), Shakespeare's Comedy of A Midsummer-Nights Dream, 1st edition, London: Constable & Co., 1914, 12 tipped-in colour plates, 32 black & white illustrations, some minor toning, publishers original two-tone cloth, minor rubbing to the head & foot of the spine, large 8vo

Railway Ribaldry, 1st edition, London: Great Western Railway, 1935, black & white illustrations, some light toning & spotting, publishers original illustrated wrappers, covers marked & rubbed to head & foot with minor loss, spine partially detached, 8vo

(4)

£200 - £300

575 **Dulac (Edmund, illustrator)**. Gods and Mortals in Love, by Hugh Ross Williamson, London: Country Life, [1936], 9 colour plates, a little spotting to title, contemporary presentation inscription, original cloth (some faint discolouration), dust jacket, small tear at head of spine, a few light marks, 4to

(1)

£150 - £200



576 **Dulac (Edmund, illustrator)**. Lyrics Pathetic & Humorous from A to Z, London: Frederick Warne, [1909], colour title, 24 tipped-in colour plates on green paper stock (plate size 22 x 17cm), 2 double-page plates, loose as issued, contained in original cloth solander box, colour title illustrations mounted to upper cover, folds rubbed with small splits, 4to

Limited deluxe edition of circa 160 copies. The book form edition appeared the year before, and this portfolio edition was composed of the left over sheets from the trade edition.

(1)

£1,500 - £2,000



Lot 577



Lot 579



Lot 581

577 Dulac (Edmund, illustrator). Princess Badoura, A Tale from the Arabian Nights, retold by Laurence Housman, London: Hodder and Stoughton, [1913], 10 tipped-in colour plates, some spotting (mainly to captioned guards and endpapers), top edge green, original cream and green gilt decorated cloth, somewhat dust-soiled and marked (mainly affecting rear cover), cloth over rear joint a little bubbled, front cover with small scuff near foot, 4to, together with:

The Bells and Other Poems, by Edgar Allan Poe, London: Hodder and Stoughton, [1912], 28 colour plates, with captioned tissue guards, some light spotting, gilt patterned endpapers (free endpapers toned), original gilt decorated olive cloth, spine browned, extremities a trifle rubbed, front cover lightly marked, 4to, plus:

The Sleeping Beauty and other Fairy Tales from the Old French, Retold by Sir Arthur Quiller-Couch, London: Hodder & Stoughton, [1910], 30 tipped-in colour plates, 2 corners creased, rear hinge partly cracked, original gilt decorated cloth, extremities rubbed with a little wear, 4to, with two others illustrated by Dulac: Shakespeare's Comedy of The Tempest, [1908]; Stories from the Arabian Nights, [between 1907 and 1925]

(5) £200 - £300

578 Dulac (Edmund, illustrator). Rubaiyat of Omar Khayyam, rendered into English verse by Edward Fitzgerald. With illustrations by Edmund Dulac, printed from the second edition by permission of Messrs. Macmillan & Co Ltd., London: Hodder and Stoughton, [1909], 20 tipped-in colour plates by Dulac mounted on card leaves within elaborately decorated borders and protected by tissue guards, text leaves with decorative borders, decorative endpapers, original gilt-blocked cream buckram in bright condition, 4to, together with:

Edmund Dulac's Picture-Book for the French Red Cross, 1st edition, London, New York & Toronto: for the Daily Telegraph by Hodder & Stoughton, [1915], tipped-in & mounted colour frontispiece, decorative title, 19 tipped-in & mounted colour plates, original cloth covers bound in at rear of volume, all edges gilt, modern dark brown morocco gilt, 4to

(2) £150 - £25

579 Dulac (Edmund, illustrator). Stories from the Arabian Nights, retold by Laurence Housman, London: Hodder & Stoughton, [1907], 50 tipped-in colour plates, light spotting to endpapers, original russet cloth gilt, dust jacket, slight toning to spine, small chips and tears at spine ends and folds, 4to

(1) £400 - £600

580 Dulac (Edmund, illustrator). Stories from Hans Andersen, London: Hodder & Stoughton, 1911, 28 tipped-in colour plates, a little minor spotting to endpapers, original cloth gilt, spine toned, a few marks, 4to, together with **Crane (Walter, illustrator).** Beauty and the Beast Picture Book, London & New York, 1900, colour illustrations, closed tear to one leaf, some light offsetting, original pictorial cloth, spine and edges a little rubbed, 4to, plus **Flora's Feast. A Masque of Flowers**, Cassell & Company, 1889, colour illustrations by Walter Crane, decorative endpapers, original cloth-backed pictorial boards, edges a little rubbed, 4to, plus **[Hoffman, Heinrich]. The Egyptian Struwwelpeter**, London: H. Grevel, circa 1895, colour illustrations, original cloth-backed pictorial boards, light edge wear, 4to, with others illustrated by Walter Crane, including *Queen Summer or the Journey of the Lily & the Rose*, 1891, *This Little Pig. His Picture Book*, 1895, *The Shepherd's Calendar*, by Edmund Spenser, 1898, *A Flower Wedding*, 1905, Kate Greenaway, Richard Doyle, Edmund Dulac, Randolph Caldecott and others (approximately 40)

£300 - £500

581 Fini (Léonor). La Grande Parade des Chats, Paris: Agori, 1973, 60 colour lithograph plates of cats, each signed by the artist in pencil, original patterned boards, paper label to spine, slipcase, 4to Limited signed edition 64/230, from an overall edition of 285.

(1) £600 - £800

582 **Flint (William Russell)**. Minxes Admonished or Beauty Reproved, limited edition, Golden Cockerel Press, 1955, 53 monochrome illustrations, publishers original gilt decorated red quarter morocco to marbled boards in slipcase, tall 8vo, 365/550 The Lipping Goddess, limited edition, privately printed at the Stanbrook Press, 1968, signed by the author to the publication page, 28 colour & monochrome illustrations, contemporary previous owner inscription to the front endpaper, some light spotting to pp.44-45, 66-67, 82-88, publishers original gilt decorated blue quarter morocco to white cloth boards in slipcase, spine slightly faded, tall 8vo, 32/275

Shadows In Arcady, limited edition, London: Charles Skilton, 1965, signed by the author to opposite the limitation page, black & white vignettes, inscribed to the front endpaper by Adrian Bury (a friend of William Russell Flint who is credited on the limitation page), publishers original two-tone gilt decorated cloth in slipcase, 8vo, 279/500

Sir William Russell Flint R.A., R.W.S., a précis of appreciations during half a century, limited edition, London: Charles Skilton, 1963, monochrome portrait frontispiece, publishers original white cloth, 4to, 624/750

Sir William Russell Flint R.A., R.W.S 1880-1969, a catalogue raisonné of the unsigned limited edition works..., volume 2, limited (Dealers) edition, Bristol: Michael Stewart Associates, 1994, numerous colour illustrations, publishers original gilt decorated blue leatherette in slipcase, large 8vo, un-numbered copy of 1525 copies

(5) £200 - £300

583 **Flint (William Russell)**. Models of Propriety..., limited edition, London: Michael Joseph, 1951, signed by the author to the limitation page, numerous monochrome illustrations, top edge gilt, original cloth in dust jacket, very minor rubbing to head & foot of the covers, 8vo, 19/500,

The Scholar Gipsy & Thyrsis, by Matthew Arnold, 1st edition, London: Philip Lee Warner, 1910, 10 tipped-in colour plates, with tissue guards, some spotting to the front & rear endpapers, some minor spotting & toning throughout, top edge gilt, original cloth in dust jacket, spine & covers lightly faded, 8vo,

Savoy Operas, by W. S. Gilbert, 1st edition, London: George Bell & Sons, 1909, 31 colour plates, some light spotting, top edge gilt, publishers original gilt decorated red cloth, spine lightly faded & rubbed to head & foot, 4to, plus 11 further works illustrated by William Russell Flint, including The Book of Tobit & History of Susanna, limited edition, London: The Haymarket Press, 1919, 8/100, all in the publishers original cloth/boards, 8vo/4to

(14) £200 - £300

584 **Gaskin (Mrs Arthur)**. Horn-Book Jingles, 1st edition, London: Leadenhall Press, 1896-97, some light spotting to prelims, original green publisher's cloth, boards rubbed, spine creased and rubbed to extremities, 8vo

(1) £100 - £150

585 **Lang (Andrew)**. The Fairy Books (Blue, Pink, Yellow, Red, Green, Violet, Brown, Crimson), 8 volumes, London: Folio Society, 2003-11, all first editions except Yellow & Red which are 2nd printings, 2010, numerous colour & monochrome illustrations, all original cloth in slipcases, some slipcases lightly marked, 8vo

(8) £1,000 - £1,500

586 **Le Petit (Alfred, illustrator)**. Douze Histoires de Bêtes, de Pierre Mille, Paris: René Kieffer, 1931, 14 pochoir plates by Alfred Le Petit, some offsetting and light spotting, original wrappers bound in contemporary half cloth over boards, spine with label remnants, a little rubbed, 4to, limited edition 163/458, from a total edition of 500, with a prospectus for Andre Malraux's Oeuvre Romanesque, 1960-62 containing a colour lithograph by Walter Spitzer loosely inserted, together with Lewis Carroll's Alice's Adventures in Wonderland, illustrated by Barry Moser. Preface and notes by James R. Kincaid. Text edited by Selwyn H. Goodacre, University of California Press, 1982, printed in red, black and blue, illustrations by Barry Moser, bookplate of Denis Anthony Collins at end, top edge gilt, original red morocco, slipcase, folio, presentation copy, inscribed to title: "For Denis Collins with best wishes Barry Moser", plus four small format Arthur Rackham illustrated publications in envelopes including The Night Before Christmas, 1939, and The Pied Piper of Hamelin, 1939

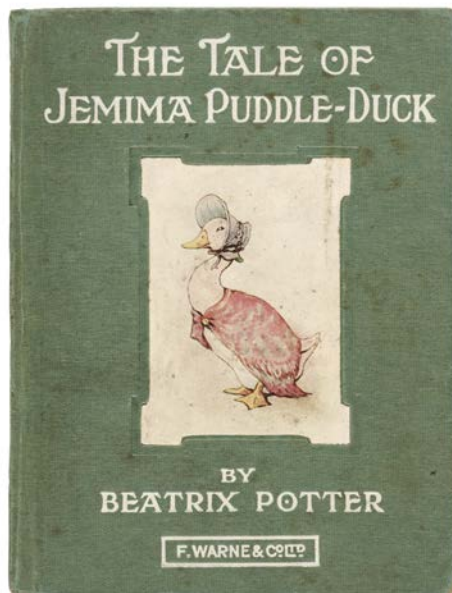
(6) £200 - £300

587 **Lowell (Robert & Sidney Nolan)**. The Voyage and other versions of poems by Baudelaire, Faber & Faber, 1968, colour illustrations by Sidney Nolan, original cloth-backed boards, acetate wrapper, slipcase (partially faded), 4to, limited signed edition 156/200, together with **Farjeon (Eleanor)**. Dark World of Animals, Sylvan Press, 1945, wood-engravings by T. Stoney, light spotting front and rear, bookplate, original boards, dust jacket, a few tears, oblong 4to, plus **Wilde (Oscar)**. The Sphinx, John Lane, 1920, colour illustrations by Alastair, endpapers toned, top edge gilt, original buckram gilt, some toning to spine, 4to, limited edition of 1000, plus others illustrated including Golden Cockerel Press, Jeremy Taylor: A Selection of his Works made by Martin Armstrong, 1923 (limited edition of 320), and Songs & Poems by Henry Carey, wood-engravings by Robert Gibbings, 1924 (limited edition 72/380), PRB. An Essay on the Pre-Raphaelite Brotherhood 1847-54, by Evelyn Waugh, Dalrymple Press, 1982 (limited edition 259/475), and The Lysistrata of Aristophanes, by Aubrey Beardsley, 1967 (limited facsimile edition 177/515)

(16) £150 - £200



Lot 585



Lot 589



588 **Meggendorfer (Lothar).** *Always Jolly! A Moveable Toybook*, London: H Grevel, 1886, eight movable plates, 'The Angler' with head replaced with facsimile, plates spotted and occasionally lightly damp-stained, some offsetting, hinges repaired, original pictorial boards, lacking backstrip, boards faintly rubbed & marked, extremities bumped & rubbed, 4to

(1)

£100 - £150

589 **Potter (Beatrix).** *The Tale of Jemima Puddle-Duck*, London: Frederick Warne, circa 1912, colour illustrations throughout, one leaf with vertical crease to right-hand side, pictorial endpapers, front free endpaper rubbed with slight surface loss to fore-margin, inscribed on half-title and front and rear endpapers by Annie Maria Harris née Armitt, original green boards with inset rectangular panel to upper cover, spine faded, 16mo.

Inscribed on the front free endpaper: 'Mary Mackenzie from Mrs. Stanford Harris, Rydal Cottage, August 1912' and with six stanzas of verse by Annie Harris née Armitt on the front free endpaper and rear endpapers, beginning 'In memory of Rydal/Where Mary lived awhile ...', initialled 'A.M.H.' on both pastedowns; the half-title additionally inscribed 'I think Jemima Puddle/Was a very foolish duck;/She made a wretched muddle,/And scarce deserved her luck. A.M.H.'

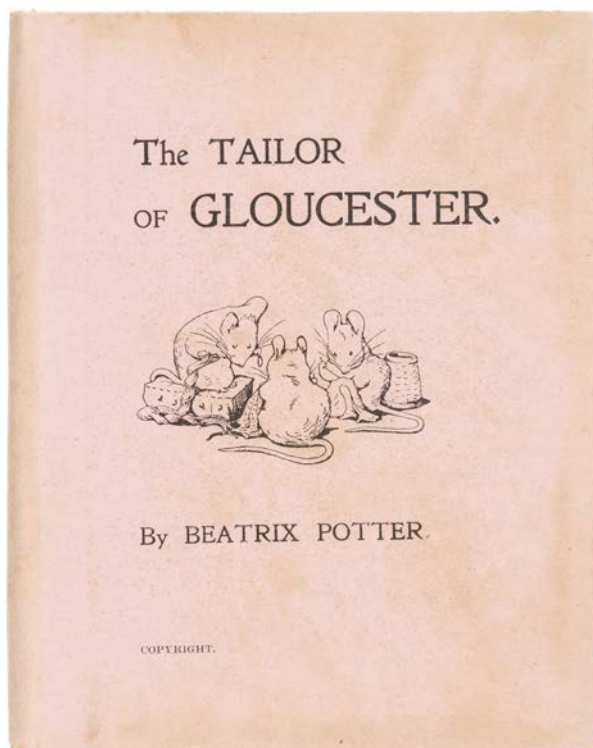
For the first edition of 1908 see Linder, p.427; Quinby 14.

Annie Maria Armitt (1850-1933), one of three gifted and well-educated sisters, was a novelist, poet, short story writer, and essayist. Unusually for the time Mr Armitt wanted to give his talented daughters a first class education, but in 1867 this plan went awry when their father died suddenly leaving the trio facing severe financial difficulties. Undaunted however, together they opened a school in Eccles, Lancashire, which thrived, allowing them to travel and continue their own studies.

In 1912 the youngest sister, Mary Louisa, founded The Armitt Library, now known as The Armitt, a museum, library and gallery, devoted to preserving and sharing the cultural heritage of the Lake District. Beatrix Potter was one of the Armitt's earliest supporters, and the collection holds a number of her family's books, her own first edition copies of her books, and a large number of botanical watercolours by her. Annie Armitt married Stanford Harris in 1877 and went to live near Hawkshead in the Lake District. In 1882 Mary and Sophia received a substantial legacy and in 1894 they moved to Rydal, where they lived with Annie, now widowed, for the rest of their lives. Here the sisters enjoyed socialising with a large circle of distinguished friends, including John Ruskin as well as Beatrix Potter.

(1)

£300 - £500



590 Potter (Beatrix). *The Tailor of Gloucester*, 1st privately printed edition, [Strangeways], December 1902, colour frontispiece and fifteen colour plates, plain endpapers, original pink boards, upper cover with printed lettering and vignette of three mice sewing, rounded spine, very light discolouration to covers (generally in excellent condition), very light associated spotting to endpapers, 16mo
Provenance: Purchased from Henry Sotheran on 29 March 2000 (original invoice included).

Linder p. 420; Quinby 3. Rare. Only 500 copies were printed. The story of the Tailor of Gloucester was first told in a letter from Beatrix to Freda Moore, daughter of her former governess, Annie Carter. Although Frederick Warne had taken up Beatrix's 'Bunny Book', as they referred to 'Peter Rabbit', and published it in October 1902, the author felt that they might not wish to publish a second book so soon, or that they might want to alter it too much. So she returned to Strangeways, the original printers of 'Peter Rabbit', and herself paid for a private edition of 500 copies to be printed. The book differs considerably in both text and illustration from Warne's later edition of 1903. Of all her books 'The Tailor of Gloucester' remained Beatrix Potter's own favourite.

The text of this privately printed edition is substantially longer than in the published edition, as Frederick Warne insisted on cuts to the text. 'Evidently, with some regret, Beatrix Potter crossed through the eight or nine pages of text where she had described in detail how Simpkin wandered through the streets of Gloucester on the night of Christmas Eve, where all the animals were talking, and the carol singers were singing. This is the part of the story which contains the majority of her rhymes and verses - but Warne had asked for 'cuts'!' (Linder, *A History of the Writings of Beatrix Potter*, (1971), page 117).

(1)

£3,000 - £4,000

591 Rackham (Arthur). *The Springtide of Life, Poems of Childhood*, Algernon Charles Swinburne, limited edition, London: William Heinemann, 1918, signed by the author to the limitation page, 8 colour tipped-in plates plus black & white vignettes, some minor spotting & toning, top edge gilt, publishers original gilt decorated quarter vellum, boards & spine rubbed & marked, large brown liquid stain to the rear board and left edge of the spine, small tear to the foot of the spine, large 4to, 42/765,

Peter Pan in Kensington Gardens, by J. M. Barrie, 3rd edition, London: Hodder & Stoughton, 1907, 50 tipped-in colour plates to the rear plus black & white vignettes, later inscription to the front endpaper, frontispiece tissue guard detached, some minor marginal toning, publishers original gilt decorated red cloth, spine slightly faded, board & spine slightly rubbed to head & foot, 4to,

Arthur Rackham's Book of Pictures, 1st edition, London: William Heinemann, 1913, 44 tipped-in colour plates plus black & white vignettes, printed bookplate to the front pastedown with additional period colour & text 'Ivy Grimshaw (Owl Hall, Accrington). With best wishes from "Dad". Xmas 1913' some toning to the front endpaper & marginal toning throughout, publishers original gilt decorated green cloth, spine slightly toned, boards & spine lightly marked & rubbed to head & foot, 4to, *Hansel & Grethel* & other tales, by The Brothers Grimm, re-issued, London: Constable & Co., 1920, 20 tipped-in colour plates plus 28 black & white illustrations, some light toning & marks throughout, publishers original gilt decorated blue cloth, spine lightly rubbed to head & foot, 8vo, *The Ingoldsby Legends or Mirth & Marvels*, by Thomas Ingoldsby, 2nd edition, London: J. M. Dent & Co., 1907, 24 tipped-in colour plates plus 12 monochrome illustrations printed with tint & numerous black & white vignettes, some toning & spotting, top edge gilt, publishers original gilt decorated green cloth, boards & spine slightly faded, marked & rubbed, 4to, plus 2 further works by Arthur Rackham

(7)

£200 - £300

592 Rackham (Arthur). *The Vicar of Wakefield*, by Oliver Goldsmith, 1st edition, London: George G. Harrap & Company, 1929, 12 colour plates plus black & white illustrations, bookplate to the front endpaper, some light toning & offsetting to the half-title & pp.231, top edge gilt, minor marginal toning, original gilt decorated blue cloth in dust jacket, large tear across the front cover with a small tear to the bottom right corner, minor tears & chipping to the spine & rear cover, 4to

Little Brother & Little Sister and other tales, by The Brothers Grimm, 1st edition, London: Constable & Co., 1917, 12 tipped-in colour plates plus 44 black & white illustrations, some spotting & light toning throughout, publishers original gilt decorated green cloth, spine lightly faded & rubbed to head & foot, large 4to

A Midsummer-Night's Dream, by William Shakespeare, new impression, London: William Heinemann, 1917, 40 tipped-in colour plates with tissue guards plus black & white illustrations, some light toning & spotting, previous owner inscription to the rear endpaper, publishers original gilt decorated blue cloth, boards lightly marked, spine lightly faded & rubbed, 4to

Snowdrop & Other Tales, by The Brothers Grimm, re-issued, London: Constable & Co., 1920, 20 tipped-in colour plates plus black & white illustrations, some marginal toning, publishers original gilt decorated blue cloth, boards & spine lightly rubbed to head & foot, 4to

The Romance of King Arthur and His Knights of The Round Table, from Malory's *Morte D'Arthur*, London: Macmillan and Co., 1917, 16 colour & 7 black & white illustrations, small cracked to the head of the title page spine, some light toning, publishers original gilt decorated blue cloth, spine lightly faded & rubbed to head & foot, 4to

The Springtide of Life, poems of childhood, by Charles Swinburne, London: William Heinemann, 1918, 8 colour plates with tissue guards plus black & white illustrations, some minor toning & spotting, publishers original gilt decorated green cloth, boards & spine light rubbed, 4to

(6)

£200 - £300

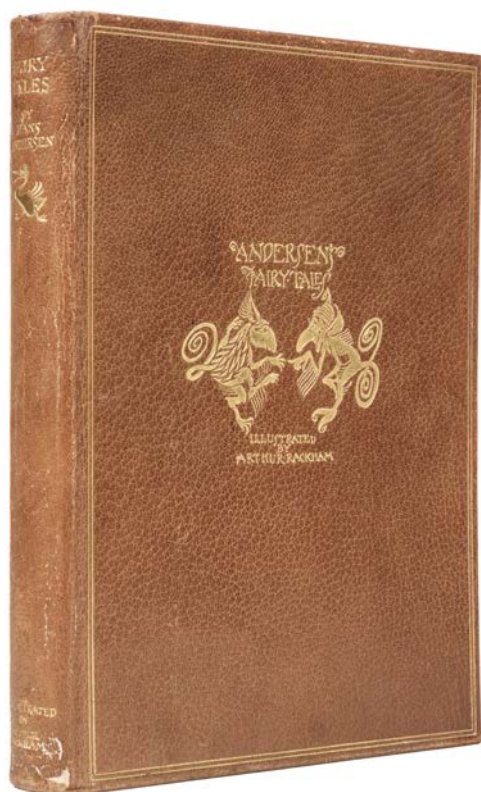
593 **Rackham (Arthur, illustrator).** *The Rhinegold & the Valkyrie*, by Richard Wagner, translated by Margaret Armour, London: William Heinemann, 1910, 34 tipped-in colour plates, occasional slight offsetting to text, previous owner signature, original cloth gilt, spine ends a little rubbed, dust jacket, spine a little toned with chips and tears at ends, small tears at folds, 4to

(1) £200 - £300

594 **Rackham (Arthur, illustrator).** *A Midsummer-Night's Dream*, by William Shakespeare, 1st edition thus, London: William Heinemann, 1908, 40 tipped-in colour plates, with captioned tissue guard to each, monochrome illustrations, top edge gilt, original gilt-decorated full vellum, lacking ties, some overall marks and spotting, with slight wear to extreme foot of spine, limited edition 221/1000, signed by Arthur Rackham, large 4vo

Rial, page 87; Latimore & Haskell, page 32.

(1) £400 - £600



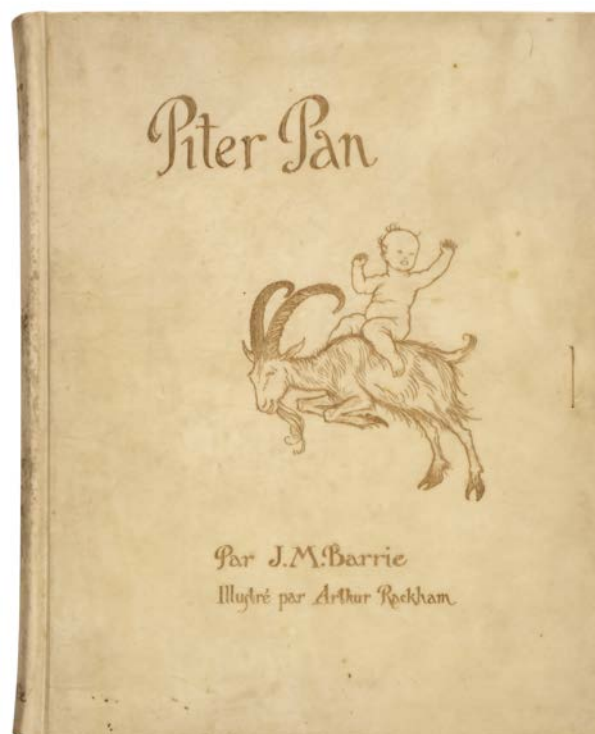
595 **Rackham (Arthur, illustrator).** *Fairy Tales* by Hans Andersen, London: George Harrap, 1932, 12 colour plates, illustrations, pictorial endpapers, top edge gilt, original tan morocco gilt, spine and edges a little rubbed, 4to

Riall p. 177. The publisher's scarce special binding in full morocco.

(1) £400 - £600

596 **Rackham (Arthur, illustrator).** *Peter Pan in Kensington Gardens*, by J.M. Barrie, 2nd edition, London: Hodder & Stoughton, 1907, 50 tipped-in colour plates, each with captioned tissue guard, one guard with closed edge tear, marbled endpapers, front hinge cracked after endpapers, all edges gilt, contemporary vellum gilt, front cover gilt-lettered with 'M.B. 1907' to lower left corner, gilt decorated spine, with gilt lettered label (rubbed), covers with gilt line borders (a little rubbed on front cover), gilt decorated turn-ins, covers lightly bowed, 4to

(1) £200 - £300



597 **Rackham (Arthur, illustrator).** *Peter Pan dans les Jardins de Kensington*, par J.M. Barrie, Paris: Hachette et Cie, 1907, 50 tipped-in colour plates, bookplate, top edge gilt, original vellum gilt, lacking ties, a little minor dust-soiling, 4to, limited edition 240/270, together with **Dulac (Edmund, illustrator).** *La Belle au Bois Dormant et quelques autres contes de jadis*, Paris: l'Édition d'Art, [1910], 30 mounted colour plates, a few leaves loosening, bookplate, original limp cloth gilt, spine faded, glassine wrapper, a few tears, 4to

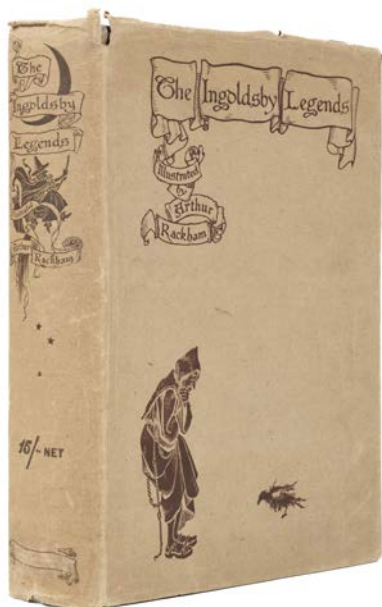
(2) £300 - £500

598 **Rackham (Arthur, illustrator).** *Siegfried & the Twilight of the Gods*, by Richard Wagner, translated by Margaret Armour, London: William Heinemann, 1911, 30 tipped-in colour plates, paper guard at p. 14 tor with loss, a little minor spotting, original cloth, a couple of small indentations to upper cover, 4to, together with *Comus*, by John Milton, London: William Heinemann, [1921], 24 tipped-in colour plates, a couple of sheets detaching, a little minor spotting, original green cloth gilt, lower corners a little bumped, upper cover slightly bowed, 4to, with two others: *Rubaiyat of Omar Khayyam*, illustrated by Willy Pogany [1909] and *The Rhinegold & the Valkyrie*, illustrated by Arthur Rackham, 1920 reprint

(4) £200 - £300

599 **Rackham (Arthur, illustrator).** *The Compleat Angler*, by Izaak Walton, London: George Harrap, 1931, 12 colour plates, illustrations, previous owner signature, pictorial endpapers, top edge gilt, original publisher's tan morocco gilt, spine a little rubbed and faded, 4to

(1) £200 - £300



Lot 601



Lot 602



Lot 604

600 Rackham (Arthur, illustrator). The Ingoldsby Legends or Mirth & Marvels by Thomas Ingoldsby, London: Dent & Co, 1907, 24 tipped-in colour plates on green paper with captioned tissue-guards, 12 tinted full-page plates, black and white illustrations, some previous owner pencil marks to half-title page and recto fly-leaf, rebound in gilt decorated navy blue calf, small gouge mark to rear back cover, small indents to front cover top right, spine divided into 6 panels with gilt pattern, minor rubbing to extremities, 4to, together with:

Kipling (Rudyard). Just So Stories, London: Macmillan and Co Ltd, 1902, illustrations by the author, contemporary presentation inscription to front endpaper, original red pictorial cloth, some fading to spine lettering, a little rubbed, 4to, plus:

Thomas (Hugh, illustrator). The Merry Wives of Windsor by William Shakespeare, London: William Heinemann, 1910, 40 colour tipped-in colour plates on card with captioned tissue-guards, minor pencil marks to lower pastedown, gilt decorated blue cloth, dust jacket, small chips at spine ends and folds, 4to, plus:

Hans Andersen's Fairy Tales by W Heath Robinson, [1927], The Golden Age by Kenneth Grahame, 1915, The Margaret Tarrant Nursery Rhyme Book, 1944, Our Little Neighbours Animals of the Farmyard and the Woodland by C.J. Kaberry, [1921], Noddy's New Big Book by Enid Blyton, [1957], Tim in Danger by Edward Ardizzone, 1953, Many Moons by James Thurber, 1943, (ex libris), all in original dust jackets, along with:

8 Noddy Books by Enid Blyton, [1958-9], including duplicates, all with original dust jackets, 6 other Enid Blyton's 1943-52, including 3 Famous Five adventures, including duplicates, all with original dust jackets, Mickey Mouse presents his Silly Symphonies by Walt Disney Studios, pop-up book, 1933, Mickey Mouse in Giant Land by Walt Disney, 1934, and others

(34) £300 - £400

601 Rackham (Arthur, illustrator). The Ingoldsby Legends. Mirth & Marvels, by Thomas Ingoldsby, London & New York, 1907, 24 tipped-in colour plates, top edge gilt, original green cloth gilt, some fading to spine and extremities, dust jacket, spine a little toned with small chips and tears at ends, 4to

(1) £200 - £300

602 Rackham (Arthur, illustrator). The Ingoldsby Legends. Mirth & Marvels by Thomas Ingoldsby, London: William Heinemann, 1920, 24 tipped-in colour plates, illustrations, light toning to a few guards, top edge gilt, original deluxe leather gilt, spine a little faded and rubbed at ends, 4to

Uncommon in the publisher's deluxe leather binding.

(1) £200 - £300

603 Rackham (Arthur, illustrator). The Springtide of Life, Poems of Childhood by Algernon Charles Swinburne, London: William Heinemann, 1918, 9 tipped-in colour plates (including frontispiece), one with tiny corner crease, each with captioned tissue guard, black & white illustrations in letterpress, some lightly offset, letterpress with occasional pale dampstain to some blank margins, free endpapers toned, top edge gilt, remainder untrimmed, original quarter vellum, japanese vellum boards spotted and toned, with minor dampstaining to bottom and fore-edges, spine lightly toned and spotted, 4to Limited edition, 388/765 copies, signed by the artist.

Riall p.133.

(1) £150 - £250

604 Rackham (Arthur, illustrator). The Tempest, by William Shakespeare, London: William Heinemann, New York: Doubleday: Page & Company, [1926], 20 tipped-in colour plates, letterpress lightly toned, original black cloth gilt, somewhat rubbed, rear cover with slight crease, 4to, together with:

Volland (P.F. & Co., publisher), Mother Goose, arranged and edited by Eulalie Osgood Grover, illustrated by Frederick Richardson, first Volland edition, [1915], full-page colour illustrations throughout, spotting at front and to some blank margins, one leaf with small loss to outer blank corner, pictorial endpapers, original blue cloth, some fading and pale spotting, front cover with pictorial inset panel and gilt lettering, contained in recent slipcase, with original large illustrated paper label relaid to front panel, slim folio, plus:

Goble (Warwick, illustrator), Stories from the Pentamerone, by Giambattista Basile, London: Macmillan, 1911, 32 colour plates (including frontispiece), with captioned tissue guards, a few minor spots at rear, stitching somewhat strained, front hinge cracked, original red cloth gilt, a little rubbed, front cover with small mark near spine, spine a trifle faded with ends frayed, 4to, 4 others similar, including Idylls of the King, by Alfred Lord Tennyson, illustrated by Eleanor Fortescue Brickdale

(7) £200 - £300



Lot 606



Lot 609



Lot 610

605 Rackham (Arthur, illustrator). Undine by De la Motte Fouqué, adapted from the German by W.L. Courtney, 1st edition, London: William Heinemann; New York: Doubleday Page & Co., 1909, half-title with contemporary gift inscription, decorative title bearing signature 'Arthur Rackham 23.12.09', tipped-in & mounted colour frontispiece and 16 plates, illustrations, illustrated endpapers, original gilt blocked blue cloth in bright condition, large 8vo, together with:

The Compleat Angler or the contemplative man's recreation, London: George C. Harrap & Co. Ltd., 1931, half-title, colour frontispiece and plates by Rackham, pictorial endpapers, top edge gilt, original gilt blocked green cloth, large 8vo,

The King of the Golden River by John Ruskin, 1st edition, London: George Harrap & Co. Ltd., 1932, colour frontispiece and three other plates, line illustrations by Rackham, decorative endpapers, original printed wrappers in dust jacket (slightly mottled), slim 8vo

(3) £200 - £300

606 Rubaiyat. [Brown, Robert James Reid]. Life's Echoes by 'Tis True!' A possible elucidation of the mysteriously cryptic 'tesselations' made mostly by Byron, Fitzgerald, and others from Omar Qayyam's 'Ruba'iyat', [Paris: Groves et Michaux, 1926], 2 parts in one, leaves numbered 1-62 & 63-126, 2 leaves numbered 127, numerous tipped-in colour and monochrome illustrations and facsimiles within decorative gilt borders on papier d'Arches, contemporary blue morocco, a little rubbed with small abrasions to upper cover, a little bowed, 4to

Limited edition 7/600. A bizarre and mildly erotic Rubaiyat, no two copies alike, privately printed in Paris by Brown.

(1) £200 - £300

607 Thomson (Hugh, illustrator). Quality Street, A Comedy in Four Acts by J.M. Barrie, [1913], 22 tipped-in colour plates, scarce minor spotting, top edge gilt, original vellum gilt, lacking ties, dust-soiled, a few minor marks, front cover lower outer corner a little bumped, 4to, (limited signed edition 79/1000, signed by the artist), together with:

Milne (A.A.), A Gallery of Children, illustrations by Saida (H. Willebeek Le Mair), London: Stanley Paul & Co., 1925, 12 colour plates, some generally light spotting, free endpapers toned, original light blue cloth gilt, a few minor marks, front cover illustration lightly soiled, folio, plus:

Sowerby (Millicent, illustrator), Cinderella, told by Githa Sowerby, London: Humphrey Milford, Oxford University Press, c.1915, 12 tipped-in colour plates, some spotting to letterpress, original cloth-backed pictorial boards, a trifle spotted, slim 4to, with 8 others similar, including The Merry Piper, by Harold Gaze, 1925 (with dust jacket), and The Goblin's Glen, by Harold Gaze, 1924

(11) £200 - £300

608 Uttley (Alison). The Squirrel, the Hare and the Little Grey Rabbit, 1929; Wise Owl's Story, 1933; Little Grey Rabbit's Party, 1936; The Knot Squirrel Tied, 1937; Fuzzypeg Goes to School, 1938; Grey Rabbit and the Circus, 1961; Grey Rabbit's May Day, 1963, 1st editions, colour illustrations by Margaret Tempest, a few minor spots, pencil illustrations to endpapers of the Knot the Squirrel Tied, presentation inscriptions to The Squirrel, the Hare & Wise Owl's Story, original boards, mounted colour illustrations to upper covers, Little Grey Rabbit's Party rebaked, Wise Owl's Story with loss at upper section of spine, some fading to spines, a few small indentations and stains, dust jackets for Grey Rabbit and the Circus and Grey Rabbit's May Day (with tears), small 4to, plus 15 others by Alison Uttley, 2nd editions and reprints in variable condition

(22) £100 - £200

609 Wain (Louis William, 1860-1939). Days in Catland. Father Tuck's Panorama, 1st edition, Raphael Tuck, [1903], four-fold chromolithographic panorama, split in folds, showing a bedroom, a kitchen, a dining room and a schoolroom, with a full set of fourteen slot-in cat figures, original chromolithographic pictorial front cover with integral envelope at rear, closed tear to right flap of envelope, some minor wear to extremities, oblong 4to (27.1 x 30.1cm)

(1) £100 - £150

610 Wain (Louis). In Cat and Dog Land with Louis Wain, Raphael Tuck, no. 6256, circa 1906, 12 full-page chromolithographed illustrations, numerous two-tone illustrations, some toning, later gift inscription to front free endpaper, hinges slightly cracked, stain to rear free endpaper verso, original bevelled-edge pictorial brown cloth gilt, a little rubbed and marked, folio

Gant 25.

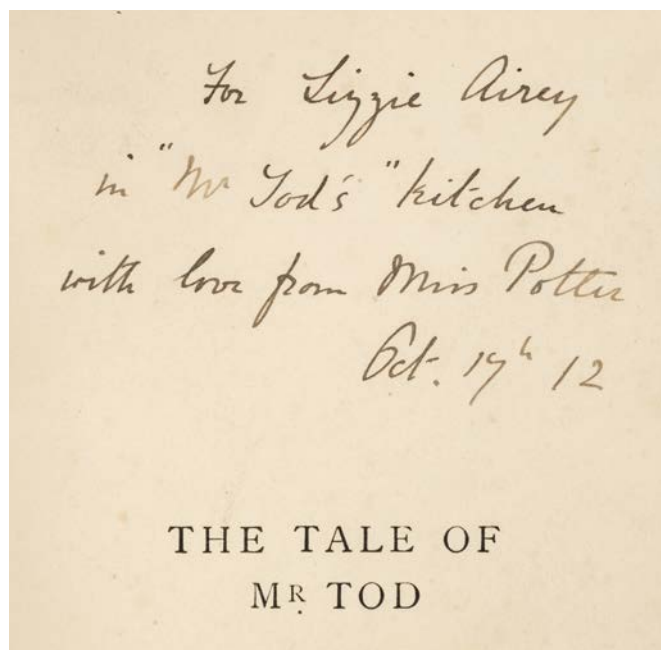
(1) £200 - £300

611 **Wain (Louis).** Such Fun with Louis Wain, stories written by Norman Gale, Grace C. Floyd & others, London: Raphael Tuck, [1910], from 'Father Tuck's "Children's Own" Library', two full-page colour plates (including frontispiece), numerous duotone illustrations to text, occasional finger-soiling or spots to margins, one opening somewhat marked, front pastedown with ownership inscriptions, stitching strained, original cloth-backed pictorial boards, rubbed with some minor marks and wear, rear cover dust-soiled and scratched with some dampstaining to margins, 4to, together with: Merry Times with Louis Wain, stories in prose & verse by Dorothy Black ..., London: Raphael Tuck, c.1917, from 'Father Tuck's "Golden Gift" Series', full-page colour frontispiece, numerous duotone illustrations to text, some finger-soiling and minor marks, stitching strained, front endpapers with ownership inscriptions (one mostly erased, one heavily deleted), original cloth-backed pictorial boards, rubbed and dust-soiled, with some wear to corners, rear cover somewhat scratched, spine cloth with short central tear (and associated minor loss), 4to, plus: Louis Wain's Annual 1911-1912, London: John F. Shaw, two tipped-in colour plates (including frontispiece), numerous black & white illustrations to text, many full-page, 2pp. advertisements at front, occasional spotting, front hinge cracked, original cloth-backed pictorial boards, rubbed and dust-soiled, with some wear to corners, rear cover with some pale discolouration to margins, some splitting to spine cloth, 4to

(3)

£80 - £120

BEATRIX POTTER



613 **Potter (Beatrix).** The Tale of Mr. Tod, 1st edition, London: Warne, 1912, first or second printing, half-title inscribed by author 'For Lizzie Airey in "Mr. Tod's" kitchen with love from Miss Potter Oct. 17th 12', colour frontispiece, 14 colour illustrations, numerous black & white illustrations in letterpress, scarce spotting, small surface abrasion to p.7 affecting title verso facing, pictorial endpapers, stitching strained, rear joint cracked before endpapers, original grey boards, pictorial colour panel inset to front cover (with small surface abrasion), light spotting to rear cover, front corners somewhat bumped, lightly sunned spine with short split to foot of front joint, 16mo

Provenance: Lizzie Airey, thence by descent; sold Sotheby's, English Literature & History, July 12 2007, lot 269.

Linder p.429; Quinby 21.

The kitchen of the 17th century Sun Inn in Hawkshead was the inspiration for Mr. Tod's kitchen, and Lizzie Airey was the landlord's daughter. According to notes accompanying this item, Willow Taylor, author of *Through the Pages of My Life: And My Encounters with Beatrix Potter*, and who grew up in Sawrey when Beatrix Potter was still alive, recalled the landlord of The Sun as being "short and corpulent. His wife was little and thin." She also described how Lizzie's two brothers Jim and Fred ran a local 'hail and ride' bus service between Ambleside and the Ferry before the Second World War. Presentation copies inscribed by Beatrix Potter in the year of publication are rare.

(1)

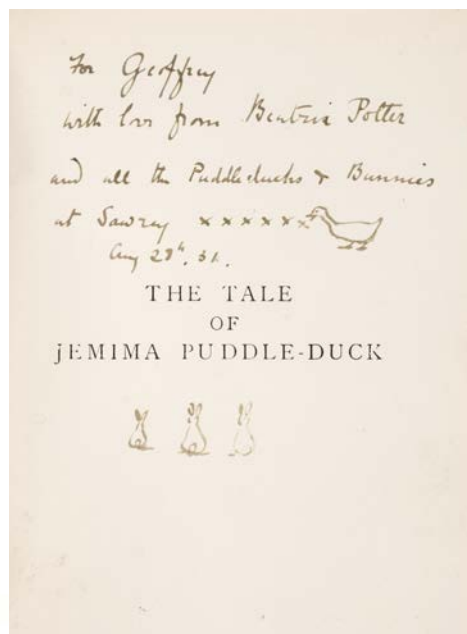
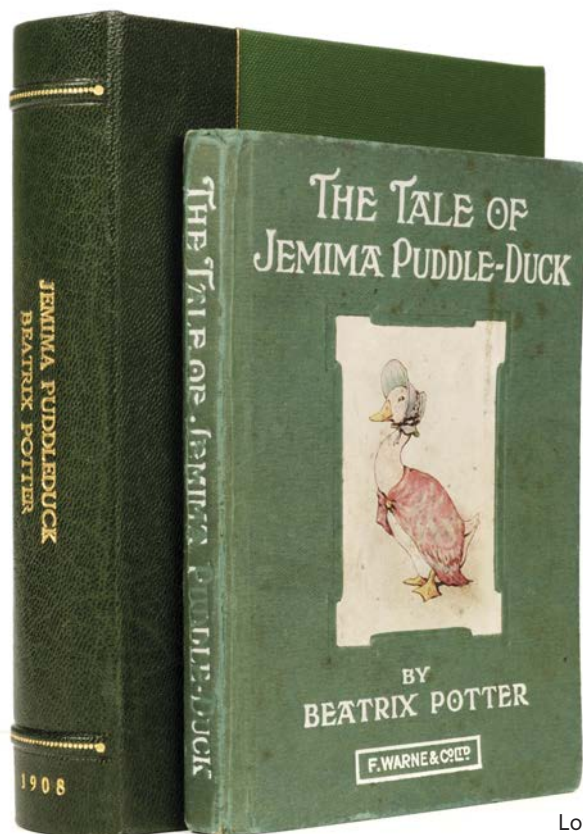
£1,500 - £2,000



612 **Williams (Margery).** The Velveteen Rabbit, New York: George H Doran Company, circa 1925, 7 chromolithographic illustrations by William Nicholson, ownership inscription in pencil to front free endpaper, original publisher's boards, corners bumped, paper cracked over rear joint, original dust jacket, chipped (heavily in some places), spine toned, closed tears to panels, 8vo

(1)

£600 - £800



Lot 614

614 **Potter (Beatrix).** *The Tale of Jemima Puddle-Duck*, later edition, London: Frederick Warne & Co. Ltd, [after 1918], half-title inscribed and illustrated by the author: 'For Geoffrey with love from Beatrix Potter and all the Puddleducks & Bunnies at Sawrey xxxxxx Aug 28th 31', a small sketch of a duck alongside the inscription, also a row of three small bunnies sketched below the printed text, 27 colour illustrations (including frontispiece), one with single blue crayon line just affecting top of image (and lightly offset to facing page), pictorial endpapers, front free endpaper lightly spotted, stitching strained, edges a trifle spotted, original green boards (somewhat spotted and marked), front cover with inset colour pictorial panel, extremities rubbed, spine slightly frayed at head, housed in modern green velvet-lined drop-over bookbox by the Chelsea Bindery, with gilt-lettered green morocco spine, 16mo
Provenance: sold Sotheby's, The Library of an English Bibliophile Part VIII, July 10 2018, lot 189.

(1)

£1,500 - £2,000

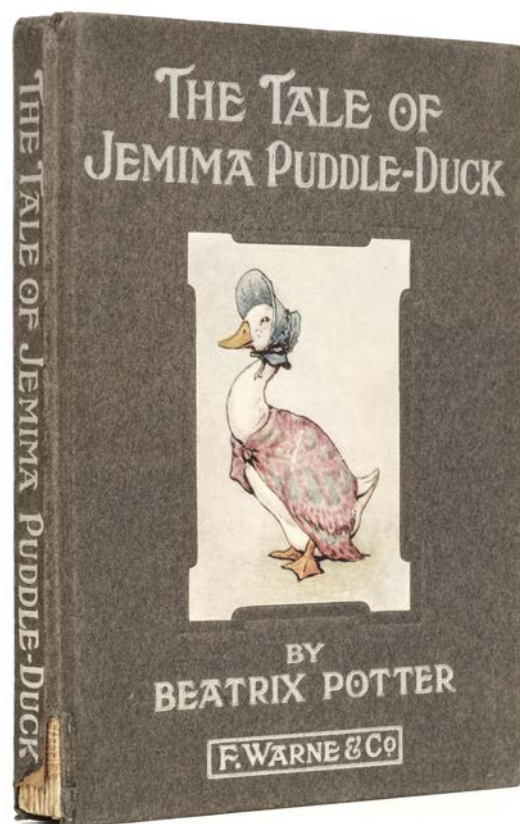
615 **Potter (Beatrix).** *The Tale of Jemima Puddle-Duck*, 1st edition, London: Warne, 1908, front free endpaper inscribed by author 'for Miss Hammond with love from Beatrix Potter Sept 30th 08', half-title, colour frontispiece, 26 colour illustrations, scarce light finger-soiling, pictorial endpapers, front hinge cracked, stitching a little strained, original grey boards, extremities minimally rubbed, loss at foot of spine, 16mo
Linder p.427; Quinby 14.

Miss Flora ('Florrie') Hammond was Beatrix Potter's first (and apparently favourite) governess, hired when her younger brother Walter Bertram was born. Miss Hammond taught Beatrix reading, writing and arithmetic, and also painting and drawing, recognising Beatrix's artistic potential and encouraging the young girl to explore the world around her. It was Miss Hammond who suggested to Mr. and Mrs. Potter that an art tutor was hired to give their daughter formal drawing and painting lessons. After leaving the family, Beatrix and Miss Hammond continued to correspond and occasionally Beatrix visited her old governess.

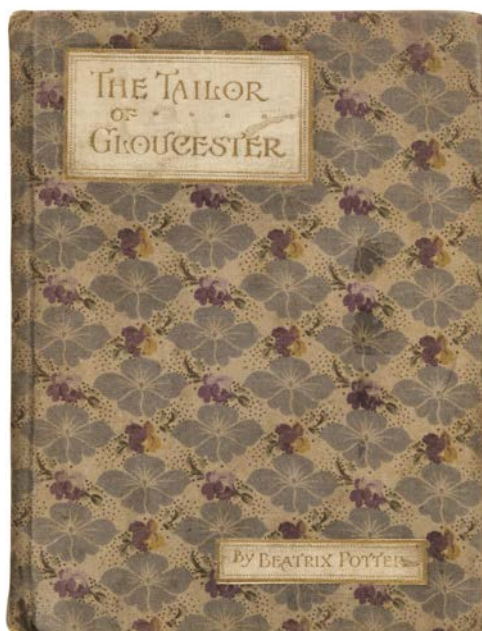
Presentation copies inscribed by Beatrix Potter in the year of publication are rare.

(1)

£800 - £1,200



Lot 615



616 **Potter (Beatrix).** *The Tailor of Gloucester*, 1st edition, deluxe issue, London: Warne, 1903, *first printing with date on title and single-page endpaper recurring 4 times, colour frontispiece depicting a mouse reading 'The Tailor and Cutter' sitting on a spool of red silk, 26 colour illustrations, scarce light finger-soiling, pp.84-85 gutter with remnants of (unrelated) adhered paper, pictorial endpapers, stitching strained, original art fabric flower patterned boards (slightly soiled), front cover (a little bowed) with gilt-lettered labels, spine and front cover somewhat faded, short split to cloth at foot of spine, 16mo*

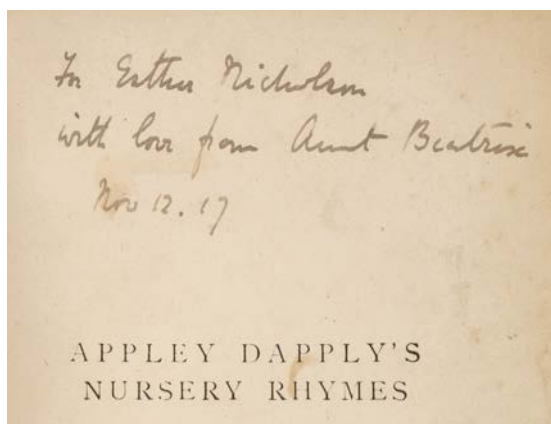
Linder p.423; Quinby 4.

The frontispiece in this example is the illustration that appears on the front cover of the standard copies, considered the rarer of the two frontispieces used for the deluxe copies.

Only two of Beatrix Potter's works were bound in this style: this title and *Squirrel Nutkin*. The author went to great trouble to find a suitable cloth in which to bind her books, obtaining numerous samples from her grandfather's firm, Edmund Potter & Co. of Dinting Vale, Manchester, one of the largest calico printers in Europe. After much deliberation Beatrix Potter chanced upon a small packet of samples which she had overlooked, writing to the Warnes, "they are rather quaint, especially one like pansies". This was the pattern settled upon, and the author referred to the two books as "bound in flowered lavender chintz, very pretty." (Linder, pp.138-140).

(1)

£700 - £1,000



Lot 617

617 **Potter (Beatrix).** *Appley Dappler's Nursery Rhymes*, 1st edition, London: Warne, [1917], *first or second printing, half-title inscribed by author 'For Esther Nicholson with love from Aunt Beatrix Nov 12. 17', colour frontispiece, 14 colour illustrations, toned letterpress with some soiling, p.8 illustration creased, pictorial endpapers with some creasing, rear free endpaper with some surface abrasion to upper blank margin, hinges renewed, original olive-green boards, rebaked, with original spine relaid, pictorial colour panel inset to front cover, some marks and stains, 16mo*
Provenance: sold Sotheby's, English Literature, History, Children's Books and Illustrations, July 10 2012, lot 165 (with one other related item).

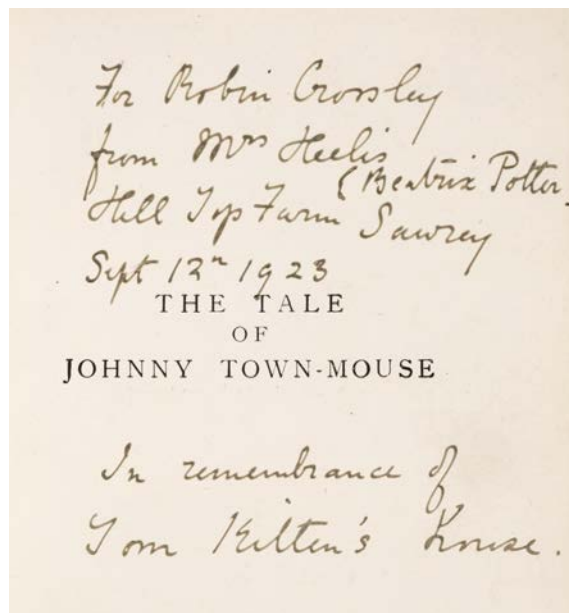
Linder p.430; Quinby 23.

Esther Nicholson was one of William Heelis's nieces. According to Judy Taylor (Beatrix Potter's Letters, p.380), "in 1915 Beatrix took on the financial responsibility for Esther's education and over the ensuing years encouraged and supported her in her studies". Esther died in the early 1980s.

Presentation copies inscribed by Beatrix Potter in the year of publication are rare.

(1)

£500 - £800



618 **Potter (Beatrix).** *The Tale of Johnny Town-Mouse*, 1st edition, London: Warne, [1918], *with 'London' printed correctly on the title-page, but also p.39 with quotes before first line, half-title inscribed by author 'For Robin Crossley from Mrs Heelis (Beatrix Potter) Hill Top Farm Sawrey Sept 12th 1923', the inscription continuing below half-title 'In remembrance of Tom Kitten's house', colour frontispiece, 26 colour illustrations, occasional generally minor finger-soiling or marks, one text leaf with short closed edge tear, a couple of faint creases, pictorial endpapers, hinges repaired, original brown boards, rebaked, with part of original spine relaid, pictorial colour panel inset to front cover (lightly soiled), some stains to rear cover, 16mo*

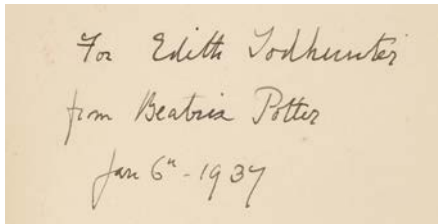
Provenance: sold 1818 Auctioneers, Catalogued Specialist Auction, October 3 2016, lot 496.

Linder p.430; Quinby 25. Although Linder notes that the first printed copies had the letter 'N' missing from the London imprint, copies are known to exist with 'London' printed correctly that have an inscription dated 1918.

Robin Crossley was possibly related to George Crossley, who became William Heelis's clerk at the age of 16.

(1)

£500 - £800



619 **Potter (Beatrix)**. The Tailor of Gloucester, 1st privately printed edition, [London: Strangeways and Sons], 1902, colour frontispiece with blank reverse inscribed by author 'For Edith Todhunter from Beatrix Potter Jan 6th 1937', 14 (of 15) colour plates (without plate at [p.46]), letterpress lightly toned at edges, endpapers toned, stitching a little strained, front hinge cracked after frontispiece, original pink boards, browned and rubbed, with a little surface loss to spine and corners, a few minor marks, 16mo. This privately printed edition was limited to 500 copies.

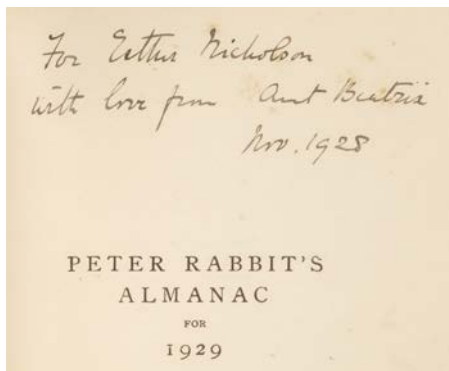
Provenance: sold Bonhams, Printed Books, Maps, Manuscripts and Photographs, 4 November 2008, lot 312 (along with 2 autograph letters and other related items).

Linder p.420; Quinby 3.

Elizabeth Todhunter and her sister Edith had a small business designing and making bendable dolls called 'The Wee Folk', which they initially ran from their home in Windermere. Apparently Beatrix Potter received several 'Wee Folk' figures from the sisters and enjoyed arranging them on her chimney piece.

(1)

£500 - £800



620 **Potter (Beatrix)**. Peter Rabbit's Almanac for 1929, London: Warne, [1928], half-title (lightly spotted at head) inscribed by author 'For Esther Nicholson with love from Aunt Beatrix Nov. 1928', 13 full-page colour illustrations (one for each month plus frontispiece), colour vignette to title, scarce minor marks, pictorial endpapers, hinges neatly strengthened (with slight creasing of pastedowns), original buff boards with colour illustration inset to both covers, rubbed and soiled, spine and front joint area with some adhesive staining from previous repairs, 12mo.

Provenance: sold Sotheby's, English Literature, History, Children's Books and Illustrations, July 10 2012, lot 165 (with one other related item).

Linder pp.254-255 & 431; Quinby 28.

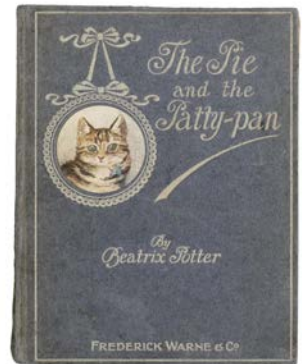
Esther Nicholson was one of William Heelis's nieces. According to Judy Taylor (Beatrix Potter's Letters, p.380), "in 1915 Beatrix took on the financial responsibility for Esther's education and over the ensuing years encouraged and supported her in her studies". Esther died in the early 1980s.

This was the only Beatrix Potter almanac produced. Writing to the Warnes about the design of the borders Beatrix Potter said "I shall not be able to do much more; these are good but they try my eyes very much. I cannot see to do them on dark days, and the lambing time is beginning ...". The author was unhappy with the finished article, and so the planned series of almanacs did not go ahead.

Presentation copies inscribed by Beatrix Potter in the year of publication are rare.

(1)

£500 - £800

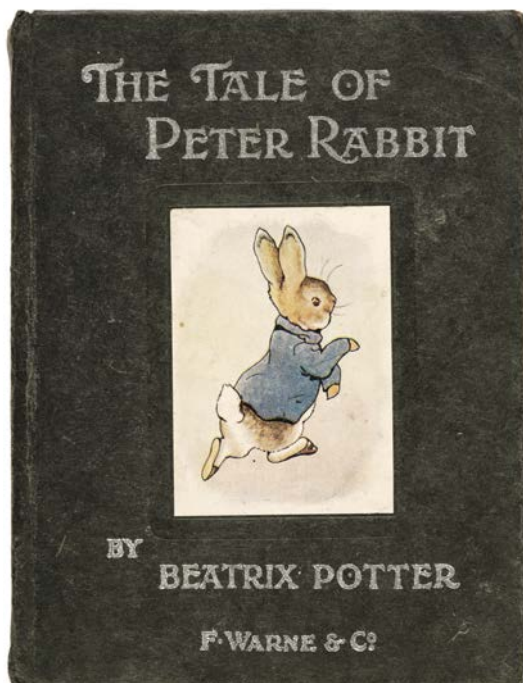


621 **Potter (Beatrix)**. The Story of a Fierce Bad Rabbit, 1st edition, London & New York: Warne, [1906], first issue, 14 colour plates and 14 leaves of text bound concertina-style, somewhat creased and rubbed, occasional generally minor marks, one 'page' with short edge tear and associated chip at head, wallet lining paper somewhat toned, with some wear to folds, original wallet form grey-green cloth, lettered and blocked in dark green, with rectangular pictorial panel to upper cover, a trifle rubbed and soiled, slight fraying to extremities, tab closure verso cracked, tab slit lacking lip (torn away), 16mo, together with: The Story of Miss Moppet, 1st edition, London & New York: Warne, [1906], first issue, 14 colour plates and 14 leaves of text bound concertina-style, somewhat rubbed and soiled, several 'pages' creased, one 'page' with surface loss to upper corner, edges and first & last versos spotted, wallet lining paper with some wear to folds, original wallet form grey cloth, lettered and blocked in dark blue, with oval pictorial panel to upper cover (small area of abrasion centrally), somewhat soiled and rubbed, slight fraying to fold ends, tab closure verso cracked, cloth surrounding slit for the tab split on each side with a little fraying, 16mo, plus: The Tale of Tom Kitten, 1st edition, London: Warne, 1907, colour frontispiece, 26 colour illustrations, some finger-soiling and minor marks, few pages with small abraded areas to blank margins, one leaf with single long crease, pictorial endpapers, stitching strained, original grey-green boards, colour pictorial panel inset to front cover (a trifle dust-soiled), lightly marked (mainly to rear cover), extremities worn, rear joint cracking, 16mo, with: The Pie and the Patty-Pan, 1st edition, London: Warne, 1905, first printing, colour frontispiece, 9 full-page colour illustrations, black & white illustrations to text, occasional finger-soiling and light spotting, some toning to mottled lavender endpapers, front pastedown with contemporary ink ownership inscription, stitching showing but firm, original blue-grey boards, front cover with circular inset panel depicting a cat, slightly soiled, extremities rubbed, toned spine with short split at foot of rear joint, rear cover with slight surface loss to lower outer corner, small 4to, and 16 other Beatrix Potter books, including 5 first editions and 3 first US editions Miss Moppet and Fierce Bad Rabbit: Linder p.426; Quinby 11 & 12 respectively. According to Linder, these are believed to be the first issues, printed in November 1906, as the imprint lists London before New York.

The additional first editions comprise: The Tale of Pigling Bland, Cecily Parsley's Nursey Rhymes (with correct endpapers), The Tale of Two Bad Mice, The Tale of Mr. Jeremy Fisher, & The Tale of Benjamin Bunny (the last 3 defective). The first US editions comprise: The Roly-Poly Pudding, Little Pig Robinson, & The Fairy Caravan.

(20)

£400 - £600

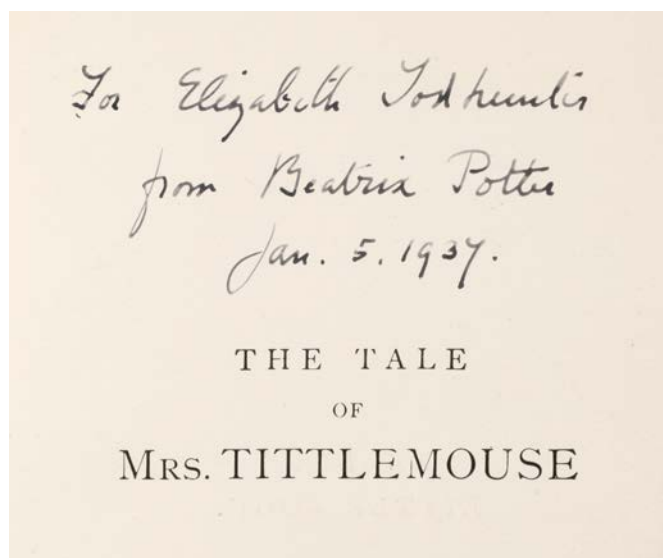


622 Potter (Beatrix). *The Tale of Peter Rabbit*, 1st trade edition, London: Warne, [1902], early issue with 'wept' for 'shed' on p.51, colour frontispiece, 30 colour illustrations, some dust-soiling and minor marks, half-title verso with pencilled inscription, p.27 with closed repaired tear to blank area, p.29 blank fore-margin with small skinned area, adhesive tape repair to two gutters (between half-title verso & frontispiece blank reverse, between pp.8-9), grey leaf-pattern endpapers, free endpapers lightly toned, some small areas of surface loss to rear endpapers, hinges strengthened, original grey boards lettered in silver-grey, rectangular pictorial panel to front cover (couple of tiny spots), upper right corner somewhat bumped and with tip rubbed, rubbed joints slightly split at head, 16mo

Linder p. 421; Quinby 2.

(1)

£300 - £500



Lot 623

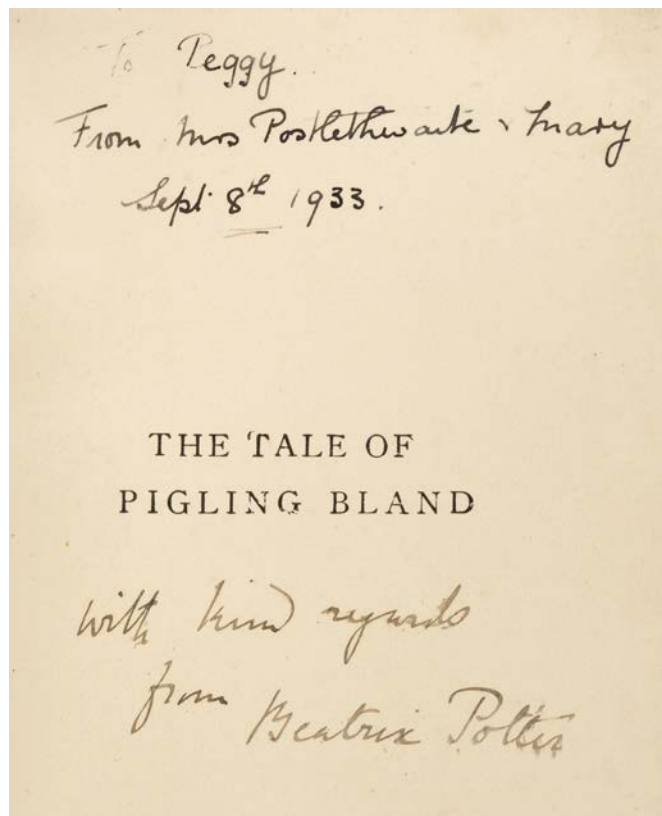
623 Potter (Beatrix). *The Tale of Mrs. Tittlemouse*, later edition, London: Frederick Warne & Co. Ltd, [after 1918], half-title inscribed by the author 'To Elizabeth Todhunter from Beatrix Potter Jan 5 1937', 27 colour plates (including frontispiece), pictorial endpapers, stitching strained, original cream boards, with inset colour pictorial panel to upper cover, some dust-soiling and a few minor marks, spine and top edges of covers sunned, spine somewhat rubbed at foot and lightly bumped at head, 16mo

Provenance: sold Bonhams, Printed Books, Maps, Manuscripts and Photographs, 4 November 2008, lot 312 (along with 2 autograph letters and other related items).

Elizabeth Todhunter and her sister Edith had a small business designing and making bendable dolls called 'The Wee Folk', which they initially ran from their home in Windermere. Apparently Beatrix Potter received several 'Wee Folk' figures from the sisters and enjoyed arranging them on her chimney piece.

(1)

£300 - £500

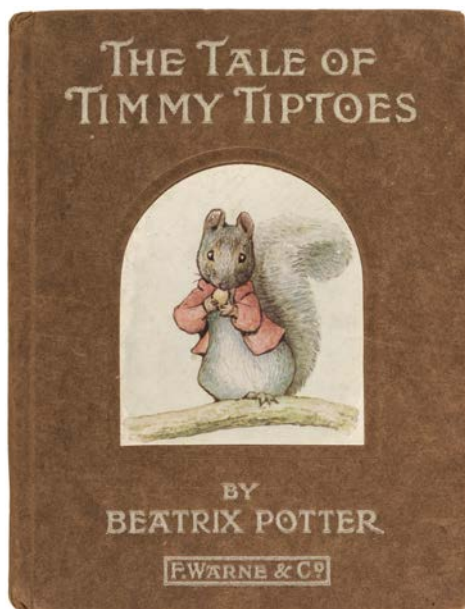


624 Potter (Beatrix). *The Tale of Pigling Bland*, later edition, London: Frederick Warne & Co. Ltd, [after 1918], half-title inscribed by author 'with kind regards from Beatrix Potter', and with additional ink inscription 'To Peggy, from Mrs Postlethwaite & Mary, Sept. 8th 1933', 15 colour plates (including frontispiece), black & white illustrations to text, some finger-soiling and scarce minor marks, blank verso of final plate, final printed leaf, & blank reverse of both free endpapers lightly spotted (barely affecting rear free endpaper verso), pictorial endpapers, original pale green boards, with a few light spots (mainly to rear cover), front cover with inset colour pictorial panel (with tiny spot of surface loss to sky), spine and top edges of covers browned, 16mo

The Postlethwaite family lived at High Green Gate near to Castle Cottage, Beatrix Potter's Lakeland home after 1909. It is likely that this book was originally given to the Postlethwaite family (probably to one of the girls, Mary or Amanda) as a gift from Beatrix, and they then later gave it away to a friend 'Peggy'.

(1)

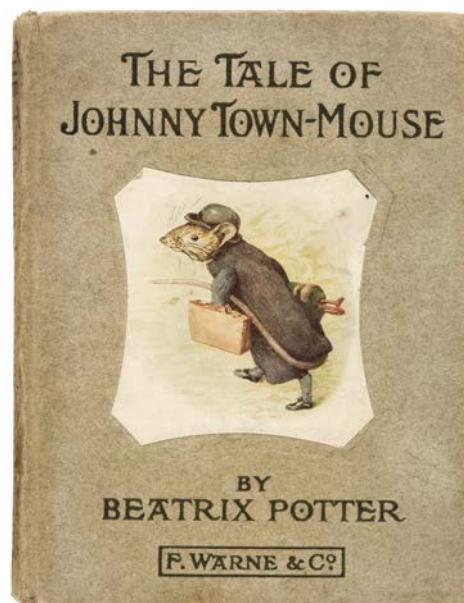
£200 - £300



625 **Potter (Beatrix).** *The Tale of Timmy Tiptoes*, 1st edition, London: Warne, 1911, first or second printing, colour frontispiece, 26 colour illustrations (2 with a short closed edge tear), half-title with early ink inscription 'Molly with love & best wishes from Mother', a few leaves with some soiling to lower margins, pictorial endpapers, stitching a little strained, original brown boards, front cover with inset pictorial panel, extremities somewhat rubbed, spine ends slightly frayed, a couple of minor marks to rear cover, 16mo

(1)

£200 - £300

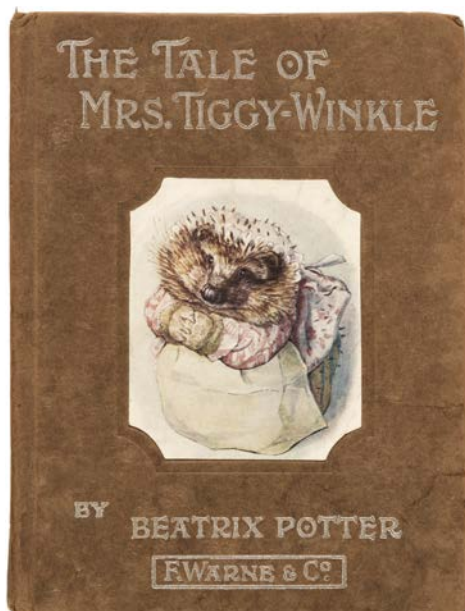


627 **Potter (Beatrix).** *The Tale of Johnny Town-Mouse*, 1st edition, London: Warne, [1918], first printing: title-page with 'N' missing from 'London', also p.39 with quotes before first line, colour frontispiece, 26 colour illustrations, scarce light finger-soiling, pictorial endpapers, stitching slightly strained, original grey-green boards, with inset colour pictorial panel to upper cover, extremities a trifle rubbed, spine slightly cocked and toned, with a little fraying at foot, front joint with tiny split at head, 16mo

Linder, p.430; Quinby 25.

(1)

£200 - £300

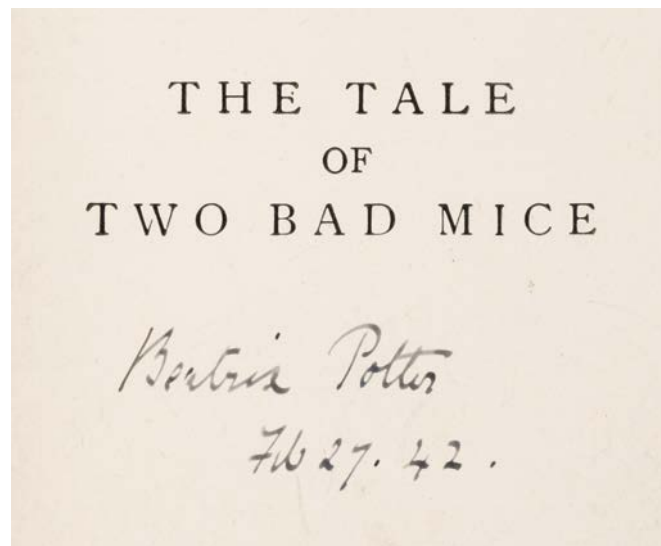


626 **Potter (Beatrix).** *The Tale of Mrs. Tiggy-Winkle*, 1st edition, London: Warne, 1905, first or second printing, colour frontispiece, 26 colour illustrations, scarce finger-soiling, pictorial endpapers, stitching strained, original brown boards, extremities rubbed, front cover with inset pictorial panel, and with pale stain, rear cover with some surface loss, spine slightly frayed at head, 16mo

Linder p.425; Quinby 8.

(1)

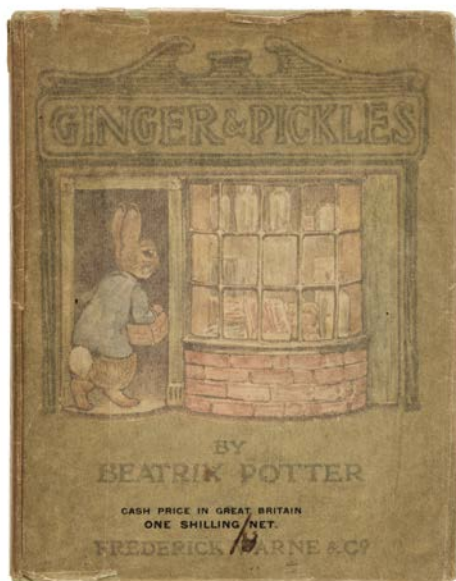
£200 - £300



628 **Potter (Beatrix).** *The Tale of Two Bad Mice*, later edition, London: Frederick Warne & Co. Ltd, [after 1918], half-title signed by author 'Beatrix Potter' and dated Feb 27. 42, colour frontispiece, 26 colour illustrations, pictorial endpapers, rear pastedown a trifle soiled, original red boards, pictorial colour panel inset to front cover (lightly marked), rear cover somewhat marked, spine a little sunned, 16mo

(1)

£200 - £300



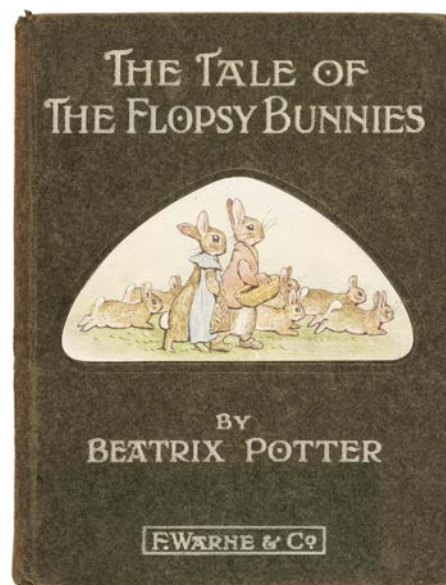
629 **Potter (Beatrix).** *Ginger and Pickles*, 1st edition, London: Warne, 1909, *first or second printing, colour frontispiece, 9 full-page colour illustrations, black & white illustrations to text, occasional light spotting to letterpress, pictorial endpapers, stitching showing in one opening (but firm), original pale green boards, inset colour pictorial panel to upper cover, extremities somewhat rubbed, rear cover with slight skinning, spine a little toned, later glassine dust jacket, toned with some edge-chips and fraying, front panel with contemporary ink manuscript price alteration, short tear at head of spine, 6cm split to one fold, small 4to*

Linder p.428; Quinby 17.

Glassine dust jacket probably issued between 1913–1917, as the rear panel lists Mr. Tod and Pigling Bland, but not Appley Dappling or Johnny Town-Mouse.

(1)

£200 – £300



630 **Potter (Beatrix).** *The Tale of the Flopsy Bunnies*, 1st edition, London: Warne, 1909, *first or second printing, with noticeboard in illustration on p.14, and with Evans printer's imprint on final page, colour frontispiece, 26 colour illustrations, a few minor marks, pictorial endpapers, front free endpaper verso with ink manuscript ownership name, stitching somewhat strained, original green boards, front cover with inset pictorial panel, some fading, spine browned, joints rubbed and beginning to split at ends, one corner tip showing, 16mo*

Linder p.728; Quinby 16.

(1)

£150 – £250

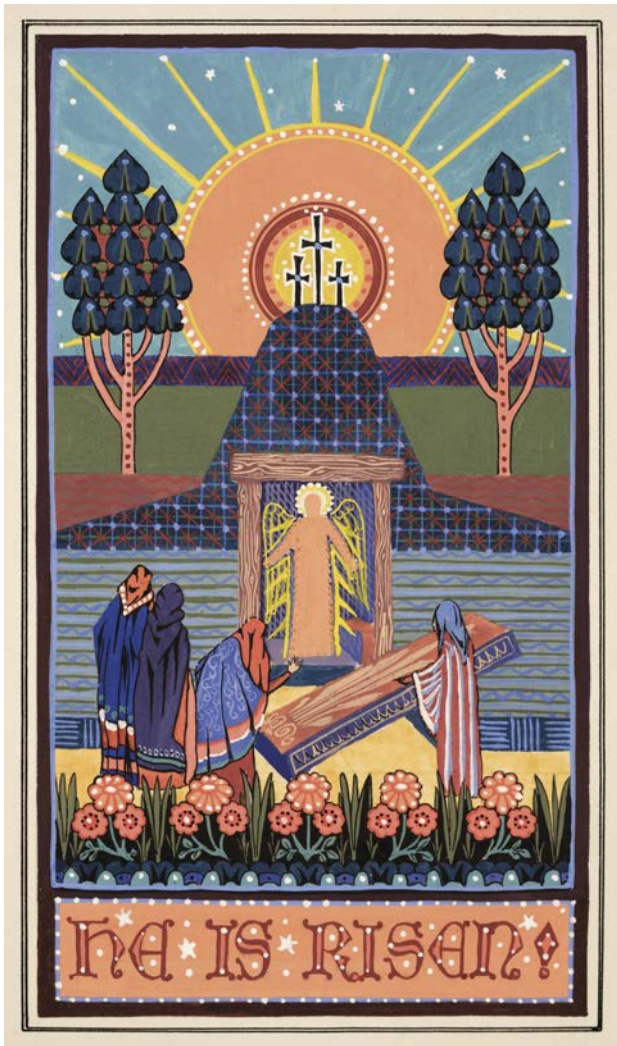
ORIGINAL WATERCOLOURS & ILLUSTRATIONS



631* **Cruikshank (George, 1792–1878).** A fantasy scene of dwarves fleeing a heron, *pen & ink and watercolour on paper, heightened with bodycolour, signed lower left, narrow mountstain to edges, sheet size 73 x 235mm (2.75 x 9.25ins), laid down on heavy paper, window mounted, framed and glazed*

(1)

£800 – £1,200



632* **Ratcliffe (Mildred M., 1899–1988)**. An album of original artwork, approximately 25 thick grey leaves with artwork mounted or tipped-in on rectos and versos, comprising watercolour or gouache paintings, illuminated manuscript leaves, pen & ink drawings, pencil sketches, designs after medieval manuscripts, and a few prints and photographs of illuminated leaves, including designs for title-pages, illuminated and decorated large initials, a design for a bookplate, an illuminated pen & ink on parchment nativity scene (and the same design repeated in watercolour and gouache on card), border designs, painted alphabets, a gouache painting of the resurrection, etc., a few designs and leaves loosely inserted, including a certificate for leather work awarded to Mabel Ratcliffe (possibly the artist's second name?), some illustrations annotated by the artist, several signed, 2 dated 1921 and 1925 respectively, a number of blank leaves at rear, original patterned boards, with crudely-applied leather spine and corners, folio Artist and calligrapher Mildred M. Ratcliffe (1899–1988) is well-known for the poster designs and other promotional work she produced for the Post Office Savings Bank during the 1930s to 1950s. In 1950 Ratcliffe produced an illuminated manuscript 'Book of Acknowledgement' for the Benenden Civil Service Chest Hospital's Appeal Fund, which was presented to Queen Elizabeth when she opened the hospital. She exhibited at two Royal Academy of Arts summer exhibitions and was appointed a Fellow of the Society of Scribes and Illuminators. Examples of her work are in the collections of the Imperial War Museums, The Postal Museum, The National Archives, and Maidstone Museum & Art Gallery.

(1)

£200 – £300

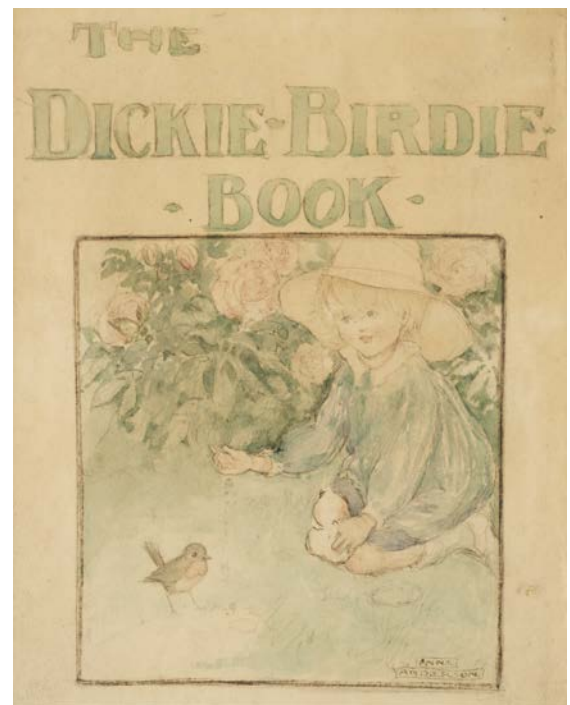


633* **Tenniel (John, 1820–1914)**. 'November, Now Gents 'unt in Gorse', pencil and coloured chalks heightened with white on paper, depicting a cartoon drawing of 4 hunting gentlemen on horseback, 1 wearing an Elizabethan ruff and doublet, with hunting hounds, monogrammed lower right, sheet size 15.7 x 23.3cm (6 1/4 x 9 1/8ins), mounted, framed and glazed (38.5 x 45cm), printed catalogue label on backboard

Duke's £600 140416

(1)

£300 – £500



634* **Anderson (Anne, 1874 – 1930)**. The Dickie-Birdie Book, original illustration, watercolour, pen and ink, depicting a young child kneeling on the grass in front of a rose bush, tipping crumbs onto the lawn for a robin, title to upper margin, signed to lower right, general toning throughout, 21 x 16.8cm (8 2/8 x 6 5/8ins), mounted, framed and glazed (46 x 35.6cm), Chris Beetles Gallery label to verso

Exhibited by Chris Beetles in The British Art of Illustration 1800–1991 and The Illustrators.

This illustration is from the original mock up of the book submitted to the publishers Nelson.

(1)

£150 – £200



635* Appleton (Honor. C. 1879-1951). He was very Smart Indeed, pen and ink, depicting a bear in a jacket bowing to a doll sat upon a pile of books with counters and paper bags on the floor, initialled to lower right margin, 13.5 x 14.2cm (5 3/8 x 5 5/8ins), mounted, framed and glazed (32.6 x 32.6cm), Chris Beetles gallery label to verso

This image appears on page 39 of H.C. Cradock's *Josephine is Busy*, published in 1918.

Exhibited: Chris Beetles, Honor C. Appleton (1879 - 1951) 1990, 159.

(1) £200 - £300



637* Appleton (Honor. C. 1879-1951). Then She Stood First on Both Feet and Then on One, pen and ink, depicting dolls and toys sat in a ring around a doll balancing on a toy horse, initialled to lower left margin, 19.1 x 15.6cm (7 4/8 x 6 1/8ins), mounted, framed and glazed (42.8 x 32.5cm), Chris Beetles gallery label to verso

This image appears on page 43 of *Josephine, John and the Puppy* by H. C. Cradock, published in 1920.

Exhibited: Chris Beetles, Honor C. Appleton, 1990, 65

(1) £200 - £400



636* Appleton (Honor. C. 1879-1951). My White Kid Gloves?, pen and ink, depicting a scene in which all the dolls and toys have come alive, initialled to lower left margin, 11.6 x 14.4cm (4 5/8 x 5 5/8ins), mounted, framed and glazed (42.4 x 32.4cm), Chris Beetles gallery label to verso

This image appears on page 35 of *Josephine's Christmas Party* by H. C. Cradock, published in 1927.

Exhibited: Chris Beetles, Honor C. Appleton, 9th - 27th May 1990, 191.

(1) £150 - £200

638* Ardizzone (Edward, 1900-1979). A pair of illustrations for *Treasure Island*, watercolour and ink, the first depicting two groups of men, swords drawn, on the Island, 10.2 x 6.3cm (4 1/8 x 2 4/8ins), the second depicting Ben Gunn, Jim Hawkins and Long John Silver on the Island with a boat in the background, initialled to lower right, 10.2 x 9.6cm (4 x 3 6/8ins), mounted together, slight watermark to lower mount, framed and glazed (29.7 x 45cm), Campbell and Franks Fine Art label on verso

Edward Ardizzone produced these drawings for use as murals on the interior of the P & O Canberra. He worked with his son Philip, to create 3 murals for the First Class playroom. They were painted in watercolour on melamine impregnated paper. Over time, and refits, the murals were covered over with wallpaper. In 1999 they were completely restored and unveiled in an exhibition of Edward Ardizzone's work at Camberwell College London.

(1) £700 - £1,000



Lot 638



639* **Attwell (Mabel, Lucie 1879–1964).** *I Could Even Smile on the Phenomenon When I Saw it Washing Dishes, pen and ink and monochrome watercolour, depicting a young girl washing up in the foreground while her mother smiles on proudly, signed middle of right side margin, inscribed with title to lower margin, 25.4 x 17.6cm (10 x 6 7/8ins), mounted, framed and glazed (52 x 44.5cm)*

This illustration appears on page 27 in *The Amateur Cook* by K. Burrill & A. Booth published in 1905.

Exhibited: Chris Beetles, *The British Art of Illustration 1800–1994*.

(1) £400 – £600

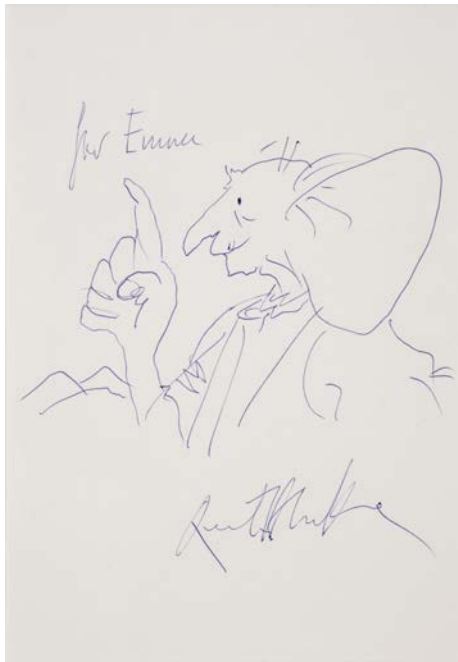


640* **Banbery (Fred, 1913–1999).** *Paddington with His Paw Raised to his Brow, pencil, 2 pencil drawings on 1 sheet, the first depicting a bear scratching his head with a cup stuck on his foot, the second depicting the head and shoulders of a bear eating, 10.8 x 12.1cm (4 1/4 x 4 3/4ins), mounted, framed and glazed (34.1 x 44cm), Chris Beetles gallery label on verso*

Provenance: From The Estate of Fred Banbery. This was a preliminary drawing for Michael Bond and *Paddington Bear*, London: Collins, 1972, pg18.

Exhibited: Chris Beetles, *Fred Banbery and Paddington Bear* exhibition 2000.

(1) £400 – £600



641* **Blake (Quentin, 1932-).** For Emma, ink on paper, depicting the BFG in side profile pointing, inscribed 'for Emma' to upper left, signed to lower right, 19.3 x 13.3cm (7 5/8 x 5 2/8ins), mounted (28 x 21.5cm)

(1)

£1,000 - £1,500



642* **Blake (Quentin, 1932-).** Heavy Load, pen, ink and pencil, depicting a woman carrying two heavy baskets, signed lower left, 25.3 x 17.7cm (10 x 7ins), mounted, framed and glazed (59.5 x 44.3cm), Chris Beetles gallery label to verso

Drawn for, but not illustrated in, Robin Yapp's *Celebrating 30 Years of Wine from the Rhone and The Loire*, Wiltshire: Yapp Brothers, 1999.

Exhibited: Chris Beetles, Quentin Blake, New Work and Old Favourites, February 2004, 154 and Quentin Blake's Birthday Exhibition, December 2007, 95.

(1)

£500 - £700



643* **Blake (Quentin, 1932-).** Three Kings, pen and watercolour on thick paper, depicting three kings, one very wet, the other with a burnt offering and the other looking shocked with quill and paper in hand, signed lower margin, 16.6 x 15.5cm (6 4/8 x 6 1/8ins), mounted, framed and glazed (31 x 26.4cm), label to verso inscribed in ink 'To Alexander A late Christening (or Christmas) present with love from Grandma & Papa'

(1)

£1,000 - £1,500



644* **[Blyton, Enid].** Noddy's Christmas Dream, with original illustrations by Miss Coventry, 3rd quarter 20th century, 10 pencil and watercolour drawings, 6 on card (each with a pair of ring binder holes to left-hand blank margin, and 4 with red number tabs to right-hand side on verso), 4 on wove paper (each with slip of typescript tipped in to lower margin, titled Scenes 1-4, and 'Spring', 'Summer', 'Autumn', 'Winter'), all depicting Noddy, most also with Big Ears, and a number with Mr Plod, first watercolour foxed, sheet size 27 x 37cm (10.5 x 14.5ins), accompanied by 2 typed sheets entitled 'Noddy's Magic Garden' loosely inserted, original boards, with painted title on upper cover

The current owner purchased this volume of delightful watercolours from the sister of Miss Coventry many years ago. The artist apparently produced stage sets, but we have been unable to discover anything else about her.

(1)

£200 - £300



645* Brock (Charles Edmund, 1870-1938).

"Missus, Missus, There's Company Coomin'!", 1903, pen and ink, showing a scruffy young boy running into a garden towards a lady standing on a chair cutting a vine, two well dressed ladies behind pulling a roller over the garden lawn, title to lower margin, signed and dated lower right, 30.6 x 19cm (12 x 7 4/8ins), mounted, framed and glazed (59.5 x 44.4cm), Chris Beetles label to verso, together with:

"She looked and spied and searched all about", 1892, pen & ink, showing a girl

kneeling on the grass under a spreading tree by a stream, signed and dated lower right, 8 x 12cm (3 x 4.75ins), mounted, framed and glazed (26.2 x 28.7cm),

Brock (Richard Henry, 1871-1943). "He Seems to Hate me Worse Than Ever Today...", pen and ink, depicting a peddler standing with a maid at an open door, a dog straining at his chain on the right, captioned to lower margin "He Seems to Hate me Worse Than Ever Today/Ah! he had some German sausage for his supper last night", signed lower left, 17.6 x 26cm (6 7/8 x 10 2/8ins), mounted (25.4 x 33cm)

Missus, Missus is illustrated on page 146 of William Makepiece Thackeray's *The Book of Snobs*, published in 1903. It also appeared as number 92 in Chris Beetles The Illustrators exhibition on the 28th November - 14th December 1990.

She Looked She Spied is an original illustration for *Scenes in Fairyland or Miss Mary's Visits to the Court of Fairy Realm* by Canon Atkinson, published by Macmillan in 1892.

(3)

£150 - £200

646* Brock (Henry Matthew, 1875-1960). A large collection of original drawings and sketches, approximately 180 pencil drawings on paper, a few with watercolour, some mounted on card, many leaves taken from sketchbooks, including animal studies (e.g. horses, bears, cows, camels), native American Indian portraits and costume, street traders, furniture, historical costumes, pirates, landscapes and buildings, children and other figure studies, anatomical drawings, some with the artist's annotations, some edge-fraying, occasional light foxing, sheet size 33 x 27cm (13 x 10 5/8ins) and smaller

(approx. 180)

£300 - £500

647* Brock (Henry Matthew, 1875-1960). Cambridge, pencil, showing a University professor hands behind his back, walking along an avenue lined with trees, signed and dated 1910 to lower left, 27 x 33cm (10 5/8 x 13ins), mounted (38.5 x 44cm), 'H.M. Brock, Madingley Road, Cambridge' inscribed in ink to verso along with notes on mount in pencil, together with:

A Seated Gentleman, ink on paper, depicting a seated gentleman holding an open book very closely to his face, signed and dated 1898 to upper right, toned, 15.9 x 12.4cm (6 2/8 x 4 7/8ins), pasted onto board, 26.5 x 23cm,

Finnemore (Joseph, 1860-1939). Town, watercolour, heightened white, on paper, depicting a man and woman dressed in evening attire stood in front of a horse and carriage, initialled to lower middle margin, 13.9 x 18.2cm (5 3/8 x 7 1/8ins), mount aperture, framed and glazed (25 x 28cm), title and artist written in ink on verso, along with small Rosebery's stickers, together with:

Country, watercolour, heightened white, on paper, depicting a man and woman smartly dressed with a countryside church scene in the top left corner, 13.9 x 18.2cm (5 3/8 x 7 1/8ins), mount aperture, framed and glazed (25 x 28cm), title and artist written in ink on verso, along with small Rosebery's stickers,

(4)

£200 - £300



Lot 646



Lot 647



648* Brock (Henry Matthew, 1875-1960). Original cover illustration for 'Fry's Magazine', circa 1910, watercolour on artist's board, showing a young lady and a young gentleman playing tennis, a country house and herbaceous border in the background, with lettering above and below, signed lower left, edges slightly dusty, old pin hole to upper right corner, upper left corner chipped, sheet size 36.9 x 26.8cm (14.5 x 10.5ins), mounted in a clip frame (42 x 30cm)
(1) £200 - £300



650* Brock (Henry Matthew, 1875-1960). Original cover illustration for 'Fry's Magazine', circa 1910, watercolour on artist's board, showing a young lady wearing a long khaki coat, necktie, and feathered cap, with a case of binoculars slung over her shoulder, and holding 2 greyhounds on a lead, with lettering above and below (former with some previously obliterated lettering underneath just visible), signed lower left, edges slightly dusty, a few old marginal pin holes, sheet size 36.9 x 26.7cm (14.5 x 10.5ins), mounted in a clip frame (42 x 30cm)
(1) £200 - £300



649* Brock (Henry Matthew, 1875-1960). Original cover illustration for 'Fry's Magazine', circa 1910, watercolour on artist's board, showing a young gentleman driving a veteran car on a winding country road, a young lady wearing a coat with fur collar and a hat and head scarf seated next to him, with lettering above and below, signed lower right, edges a little dusty, an old pin hole to each upper corner, sheet size 36.7 x 26.7cm (14.5 x 10.5ins), mounted in a clip frame (42 x 30cm)
(1) £200 - £300



651* Brock (Henry Matthew, 1875-1960). Original cover illustration for 'Fry's Magazine', circa 1910, watercolour on artist's board, showing a young lady wearing a long skirt and fur hat sitting atop a 5-bar gate, a young gentleman in plus fours standing beside her leaning on the gate, and 2 bicycles propped up next to them, with lettering above and below, signed lower left, edges a little dusty, an old pin hole to each upper corner, sheet size 36.7 x 26.8cm (14.5 x 10.5ins), mounted in a clip frame (42 x 30cm)
(1) £200 - £300

Fry's magazines - dedicated to the sporting life - was edited by C.B. Fry. Fry was an English sportsman, politician, diplomat, academic, teacher, writer, editor and publisher, who is best remembered for his career as a cricketer. His all-round sporting ability extended to representing England at cricket and football - including an F.A. cup final appearance for Southampton - as well as equalling the world record for the long jump. Fry claimed to be able to leap from a stationary position backwards onto a mantelpiece - a move he could still execute well into his seventies apparently. More bizarre still he was reputed to have been offered the throne of Albania.



Lot 652



Lot 653

652* Brock (Henry Matthew, 1875–1960). Original cover illustration for 'Strand Magazine', circa 1910, watercolour on artist's board, showing a snowy scene with a postman delivering mail to a young mother and 3 eager children at the front door of a house, with lettering above and below 'The Sunday Strand' and 'December "Christmas Greetings"', signed lower left, sheet size 37.2 x 26.4cm (14.5 x 10.5ins), together with:

Drawing of Joan Brock as a Child, pen and ink on card, depicting a young girl with pigtails crouching down on a beach poking a crab with a stick, some pencil marks, two old pin holes and faint crease to upper edge, titled in pencil on verso, sheet size 11.2 x 10.6cm (4.5 x 4.25ins), plus a 3pp. manuscript letter signed from Joan Brock to Victor Chinnery, dated 4th July 1977, both items loosely contained in a copy of *An Introduction to Old English Furniture* by W.E. Mallett, illustrated by H.M. Brock, [1906], some foxing, free endpapers browned, front free endpaper inscribed to Victor Chinnery by the artist's daughter 'For Vic with gratitude & best wishes from Joan P. Brock August 1977', with Victor's oval ink stamp below, original cloth-backed printed boards, some minor marks and slight wear to edges in places, 4to

Provenance: Academic Victor Chinnery was the author of the seminal work *Oak Furniture: The British Tradition*, published in 1979. Joan Brock was the second of artist Henry Brock's three children.

(4)

£200 - £300

653* Brock (Henry Matthew, 1875–1960). *Passing the Judges*, 1900, pen, black ink and grey wash with white bodycolour, depicting a group of young ladies waiting in line while being observed by two older gentlemen sitting on a bench, signed to lower margin, inscribed with title and 'Summer No. 1900' to verso, 28.5 x 38cm (11 2/8 x 15ins), framed and glazed (47 x 57.3cm), together with:

'Begged for a Story', 1912, pen, black ink and grey wash with white bodycolour on artists' board, depicting a gentleman in evening dress seated on a bench with a young boy and girl looking affectionately at him (illustration for *Won By Valour* in *Quiver Magazine*, 20 August 1912), signed lower left, image size 14 x 19cm (5 4/8 x 7 4/8ins), sheet size 18.5 x 26.5cm (7 2/8 x 10 4/8ins), plus other drawings and sketches by H.M. Brock, some signed, pencil and pen and black ink, including aircraft, animals, people, and artwork for *A Troublesome Daughter* by Katharine Tynan and Pamela Calling, various sizes

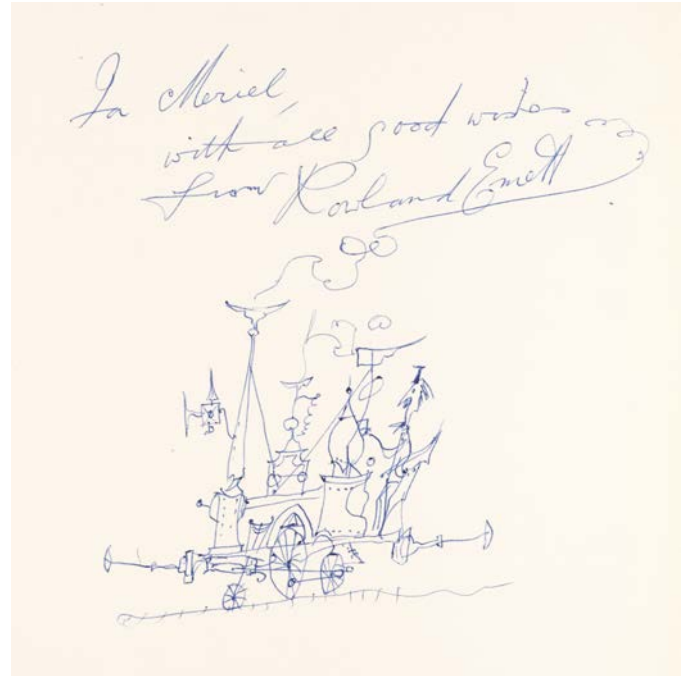
(21)

£500 - £800



654* **Brock (Henry Matthew, 1875-1960).** 'Under Temple Bar', pen, ink & watercolour, showing Samuel Johnson and James Boswell standing on the cobblestones in front of Temple Bar, with pedestrian and horse traffic behind, signed lower left, sepia ink decorative border, incorporating title below image, lightly spotted, 21.5 x 14cm (8 4/8 x 5 4/8ins), mounted, framed and glazed (42.7 x 32.6cm), Chris Beetles printed label on verso, together with: Seascape with figures, pen and ink, showing two men lying down on a grass bank by an estuary watching a rowing boat go by, with other boats, yachts and buildings in the distance, signed lower right, 20 x 20.5cm (7 7/8 x 8ins), mounted (30.4 x 30.4cm), 'With All Good Wishes for Christmas and the New Year', pen and ink, showing a lady dressed in her winter finery out on a walk, title on a scroll upper right, and artist's address lower right 'Arundine House, Madingley Road, Cambridge' signed by Brock, additionally initialled by the artist to left within image, lightly spotted, 27.5 x 18cm (10 7/8 x 7 1/8ins), mounted, framed and glazed (37 x 27cm) (3) £200 - £300

655* **Dowd (James Henry, 1884-1956).** Give Us Open-Air Nursery Schools for Little Children, circa 1925, colour lithograph poster, printed by Dangerfield Printing Co. Ltd., a few short unobtrusive closed marginal tears, lightly creased where previously folded, 73.5 x 48.25cm (29 x 19ins) (1) £150 - £200



656* **Emett (Frederick Rowland, 1906-1990).** Alarms and Excursions, and other Transports Transfixed by Emmett, 1st edition, John Murray, 1977, black & white illustrations throughout, artist's signed presentation inscription for Meriell to front free endpaper, inscribed in blue ballpoint pen with an original sketch in the same pen beneath, original cloth boards in dust jacket, 4to (1) £200 - £300



657* **Foreman (Michael, 1938-).** This Time There Were Little Shrieks and More Sounds of Broken Glass, watercolour, depicting a large hand coming out of a window along with the white rabbit falling back onto a glazed flower bed, 12.1 x 14.7cm (4 6/8 x 5 6/8ins), signed to lower margin, mounted, framed and glazed, (33.7 x 36.4cm) (1) £100 - £150



658* **Fraser (Eric George, 1902–1984)**. Master John Knox, pen and ink with bodycolour, depicting a bearded Tudor man holding a quill and bible, signed upper right, 15.9 x 14.5cm (6 2/8 x 5 6/8ins), mounted, framed and glazed (29.8 x 27.3cm), Elind Frames Ltd label on verso along with title and date label glued, together with:

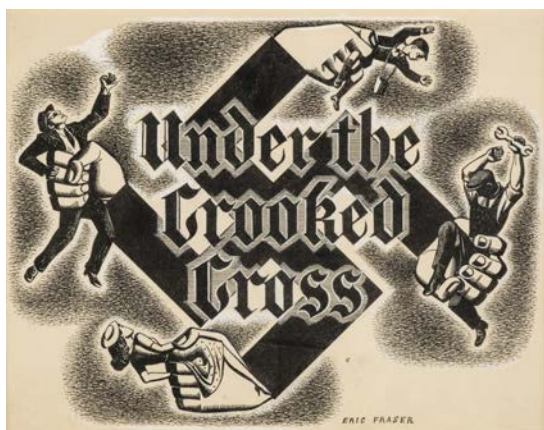
Buyer and Seller, unattributed, pen and ink, depicting two haggling Middle-Eastern gentlemen conversing, one pointing to his palm, the other holding both hands up, title to lower margin, 19 x 8.4cm (7 4/8 x 3 3/8ins), mounted, framed and glazed (33.5 x 16.1cm)

Eric Fraser produced this drawing for the Radio Times, 1960.

Davis 72.

(2)

£80 – £120



659* **Fraser (Eric George, 1902–1984)**. Under the Crooked Cross, pen and ink with bodycolour, depicting a swastika with hands at the end of every arm, each holds a person; a man, woman, worker and school boy, title appears over the swastika, signed to lower right margin, 13.3 x 17.1cm (5 2/8 x 17 6/8ins), mounted, framed and glazed (32.8 x 35.3cm), Abbott & Holder gallery label to verso

(1)

£70 – £100

660* **Gill (Eric, 1882–1940)**. And: The Burial of Christ, 1931, wood engraving, 22 x 21cm, mounted, gilt frame, glazed, together with two other similar wood engravings by Gill, When: Peter and the Cock; And: Mary Magdalen, 11 x 21cm & 15 x 20cm respectively, in matching gilt frames, glazed

(3)

£100 – £150



661* **Greenaway (Kate, 1846–1901)**. Little Boy with Football, pencil, shows a young boy standing, his right arm clutching a ball to his waist, 11.5 x 5.6cm (4 4/8 x 2 2/8ins), mounted, framed and glazed (33.7 x 27.3cm), Chris Beetles gallery label to verso

Exhibited: Chris Beetles, The British Art of Illustration 1800–1995, 316.

(1)

£200 – £300



662* **Greenaway (Kate, 1846–1901)**. The Idle Boy, pencil, depicting a young boy in contemporary clothing leaning against a bridge in the countryside, inscribed with title to lower margin, 12 x 10cm (4 6/8 x 3 7/8ins), mounted, framed and glazed (31.5 x 27.3cm), Chris Beetles gallery label on verso

Exhibited: Chris Beetles, The Illustrators, The British Art of Illustration 1800–1992, 10.

(1)

£300 – £500



663* **Hardy (Evelyn Stuart, 1866-1935)**. Children playing at pulling baby along in a cart, *watercolour over pencil, heightened with white bodycolour, on paper, signed towards lower left, lightly foxed (mainly towards right edge), mount aperture 21.4 x 28.0cm (8 1/2 x 11ins), framed and glazed (44.2 x 49.2cm), verso with attached printed information about the artist*
(1) £70 - £100

664* **Hatherell (William, 1855-1928)**. "Ruth said 'Entreat me not to leave thee'" from the Book of Ruth, I, 16, *watercolour on paper, depicting two ladies dressed modestly, the younger comforting the elder, 23.8 x 15.8cm (9 3/8 x 6 2/8ins), mounted, framed and glazed (43.5 x 33cm), Fine Art Society label to verso*
Provenance: Fine Art Society, Illustrator's Exhibition, June 1965, 171.
(1) £200 - £300



Lot 664



Lot 665



Lot 666

665* **Hickson, (J.S. 1929 -)**. Original illustration for Postman Pat, *ink, gouache and watercolour on paper, four illustrations on one page, depicting Postman Pat and Jessie, Jessie riding a carousel horse, Postman Pat and a crowd at a carnival, 38.8 x 33.6cm (15 2/8 x 13 2/8ins), mounted, together with five story boards from The Naughty Goat and Picked for the Team, ink, gouache and watercolour on paper, annotated below with publishers measurements and dates, publishers acetate with printed story captions is loosely laid over, 44 x 64cm (17 2/8 x 25 2/8ins)*
The original illustration was used in the Postman Pat Picture Paper No.98, page 3, in 1988.
Joan Hickson first illustrated Postman Pat in 1982 when she worked on the comic strip featuring him in the BBC children's comic Buttons. She also illustrated the first books written by John Cunliffe from 1985.
(6) £150 - £200

666* **Hughes (Shirley, 1927-)**. 'There She Is' said the Little Girl. 'Listen, Listen!', *pen and ink with watercolour, depicting a girl with her hands clasped to her chest looking up to a Nightingale sitting in a tree, there is a small crowd behind her, 21.6 x 14.1cm (8 4/8 x 5 5/8ins), mounted, framed and glazed (44.5 x 34.3cm), Chris Beetles gallery label to verso*
This illustration was drawn for, but not used in 'The Nightingale' a story contained in Jean Robertson's *Hans Christian Anderson's Fairy Tales*, published in 1961.
(1) £300 - £500



667* Hughes (Shirley, 1927-). A Ghastly Sight Awaited Him, pen and ink on paper, showing a winged woman with snakes entwined with flowers on her left and bats flying above, 14.4 x 12.5cm (5 5/8 x 4 7/8ins), mounted, framed and glazed (42.6 x 32.5cm), Chris Beetles gallery label to verso

This illustration was drawn for 'The Fellow Travellers' which features on pg 211 of Jean Robertson's *Hans Christian Anderson's Fairy Tales* published in 1961.

(1)

£200 - £300



669* Hughes (Shirley, 1927-). Great Claus and Little Claus, pen and ink, depicting an older man holding an axe over his head whilst stood over a bed, a second man is seated in a chair looking towards the older man, 15.2 x 14.6cm (6 x 5 6/8ins), correction fluid (whiting out) lower left corner, mounted, framed and glazed (34.3 x 32.8cm), Chris Beetles gallery label on verso

This illustration was used in E Jean Robertson's *Hans Christian Andersen's Fairy Tales*, published in 1961, pg 185.

Exhibited: Chris Beetles, *British Art of Illustration 1800-2007*, 777.

(1)

£150 - £200



668* Hughes (Shirley, 1927-). Both the Ravens Bowed Low, pen and ink, depicting Gerda holding a lamp aloft with two ravens at her feet, 14.9 x 12.6cm (5 7/8 x 5ins), mounted, framed and glazed (44.3 x 34.2cm), Chris Beetles gallery label to verso

This illustration was used in E Jean Robertson's *Hans Christian Andersen's Fairy Tales*, published in 1961, pg 153 *The Snow Queen*.

(1)

£200 - £300



670* Hughes (Shirley, 1927-). He Led Hans into the Princess's Pleasure Garden, pen and ink on paper, depicting the Old King and John standing in the garden looking at a tree from which three skeletons hang, 16.4 x 16.4cm (6 4/8 x 6 4/8ins), mounted (40.6 x 30.5cm)

Illustration is from pg 211 of Jean Robertson's *Hans Christian Andersen's Fairy Tales*, 1961 *The Fellow Traveller*.

(1)

£250 - £350



671* **Hughes (Shirley, 1927-)**. He Pressed his Bride to his Beating Heart, pen and ink, showing the Little Mermaid standing mournfully next to a small male wearing a turban, to the right of them is the Prince embracing his blushing bride, 15.5 x 14.9cm (6 1/8 x 5 7/8ins), mounted, framed and glazed (44.3 x 34.2cm), Chris Beetles gallery label to verso

This illustration was used on pg 260 of E Jean Robertson's Hans Christian Andersen's Fairy Tales, published in 1961 *The Little Mermaid*.

(1)

£150 - £200



673* **Hughes (Shirley, 1927-)**. 'Why' cried Gerda, 'There are no Roses in the Garden!', pen and ink on paper, depicting Gerda talking to the Old Woman surrounded by flowers, 11.1 x 14.8cm (4 3/8 x 5 7/8ins), mounted (30.5 x 40.6cm)

This illustration is from pg 148 of Jean Robertson's Hans Christian Andersen's Fairy Tales, 1961 *The Snow Queen*.

(1)

£200 - £300



674* **Hughes (Shirley, 1927-)**. Will You Not Tell Us?, pen and ink, depicting a man and woman reclining above a lady sat on a cushion on the floor, all three are looking at a man on the left who is standing up, 14.6 x 15.1cm (5 6/8 x 6ins) mounted, framed and glazed (32.5 x 42.5cm) Cambridge Book & Print Gallery label to verso

(1)

£100 - £200



672* **Hughes (Shirley, 1927-)**. The Queen Knelt on one Knee and Lifted her Pretty Gold Crown, pen and ink, depicting the puppet queen kneeling in front of a man and offering him her crown whilst surrounded by puppets, 11.8 x 14.5 (4 5/8 x 5 6/8ins), mounted, framed and glazed (32.6 x 43cm), Chris Beetles gallery label on verso

This illustration was used in E Jean Robertson's Hans Christian Andersen's Fairy Tales, published in 1961, pg 206 'The Fellow Traveller'.

(1)

£200 - £300



675* **Jaques (Faith, 1923–1997)**. Bandaged Mouse with Toad, pen and ink, depicting a mouse with bandages around its arm and tummy looking up at a toad who is holding his hand and leaning on a cane, 11.3 x 19cm (4 3/8 x 7 4/8ins), signed in pencil to lower left, mounted, framed and glazed (25 x 32.5cm), Chris Beetles label to verso, hand written pencil note on label reads 'Alexander 2nd Birthday 16.12.95 from Grandma & Papa'

Exhibited: Chris Beetles, The British Art of Illustration 1800–1995, 362. This illustration was used on page 47 of A. Uttley's *Tales of a Little Brown Mouse* written by A Uttley, 1984, p47.

(1)

£150 – £200



Lot 676

676* **Johnson (Jane, 1951–)**. Henny has laid a fresh warm egg, watercolour, depicting two children in a Spring time garden, one approaching a chicken on a mound, the other looking at blossom in his hand, 23.5 x 16.5cm (9 1/4 x 6 1/2ins), mounted, framed and glazed (43 x 32.8cm), Chris Beetles gallery label on verso, together with:

May, watercolour, depicting three different images of young children playing, spraying and digging in a garden, 21.6 x 15.8cm (8 1/2 x 6 1/4ins), mounted, framed and glazed (43 x 32.8cm), Chris Beetles gallery label on verso, plus a copy of the book for which the illustrations were executed, *Our Garden Year*, published 1990

Exhibited: Chris Beetles. Jane Johnson's *Our Garden Year*, 1990.

(3)

£200 – £300



677* **Littlewood (Valerie, 20th/21st century)**. A collection of 18 original black and white illustrations for *Lady Daisy*, by Dick King-Smith, Puffin, 1992, sheet size approx. 25.5 x 18.3cm (10 x 7 2/8ins), and smaller, most with paper guards, some with minor yellowing tape marks to upper margins, all signed to lower right, plus a copy of the book for which the illustrations were executed, *Lady Daisy*, published in 1992, together with:

Noddy and Friends, unattributed, gouache and watercolour, an original illustration from *Toytown Comic*, 1970s, depicting various characters from Noddy standing in a circle while Big Ears ties a bonnet to Noddy's head, 14.5 x 19cm (5 6/8 x 7 4/8ins), mounted, framed and glazed (33.1 x 36.8cm), Eunice and Cliff Fox label to verso,

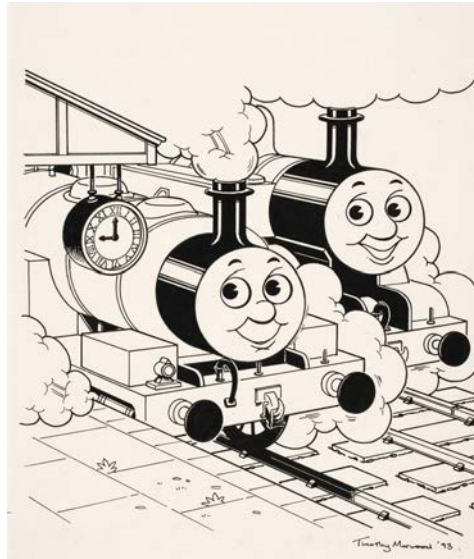
White (Doris, 1924–1995). Noddy Chasing his Car, pen, ink and watercolour, an original illustration produced for T.V. Wonderland, depicting Master Tubby Bear driving off in Noddy's car, Noddy behind cycling to catch him, 8.5 x 14cm (3 3/8 x 5 4/8ins), mounted, framed and glazed (20.8 x 26cm), The Lewes Gallery label and contemporary printed label to verso

(21)

£100 – £150



Lot 678



Lot 679



Lot 680

678* Marwood (Timothy, 1954–2008). Six drawings of Thomas the Tank Engine and friends, pen and ink, one depicting Thomas and Gordon moving along the tracks in the snow, others incl. Thomas the Tank Engine with Gordon, the Fat Controller and Bill and Ben, all signed and dated to lower right, approx. 28.5 x 24cm (11 2/8 x 9 4/8ins), all mounted, two framed and glazed (largest 49.5 x 40.5cm), together with five other similar drawings by Marwood, incl. Duck, Diesel, all signed and dated lower right, each approx. 11.8 x 10.8cm (4 5/8 x 4 2/8ins), all mounted, two framed and glazed (largest 24.5 x 23cm)

(11)

£300 - £500

679* Marwood (Timothy, 1954–2008). Six drawings of Thomas the Tank Engine and friends, pen and ink, one depicting Percy and Thomas steaming through a station, others including Thomas the Tank Engine with Gordon, James, Trevor, Duck and Daisy, all signed and dated to lower right, approximately 30.3 x 25cm (12 x 9 7/8ins), each mounted, one framed and glazed (largest 49.8 x 40.5cm), together with five other similar drawings for the same series by Marwood, including Bertie and the Fat Controller, all signed and dated lower right, each approximately 11.9 x 10.9cm (4 6/8 x 4 2/8ins), all mounted, one framed and glazed (largest 24.5 x 23cm)

(11)

£300 - £500

680* May (Phil 1864–1903). 'English as she is spoken (sometimes)' 'It's a good job 'e didn't told me to go 'cause I wouldn't 'ave went!', 1901, pen & black ink on card, depicting a countryman with his hands in his pockets conversing with another man, title inscribed in ink below the image, signed and dated lower right, some light scattered spotting, 18.7 x 15cm (7 3/8 x 5 7/8ins), mounted (34 x 27.7cm), inscribed in pencil to verso 'London Opinion'

(1)

£100 - £150



681* McMurtry (Stanley 'Mac', 1936–). "Okay, I feel sick. Let's go and sue the tobacco companies.", titled cartoon, pen & black ink, with blue wash, heightened with white bodycolour, on paper, signed 'Mac' upper left, title to lower blank margin, sheet size 37.5 x 54.5cm (14 3/4 x 21 1/4ins), framed and glazed (41.5 x 58.5cm), together with 4 others by the same artist and on similar themes: 3 framed and glazed & one unframed, the unframed and one framed cartoon mounted onto card (with title inscribed on backing card), sheet sizes 37.5 x 54.5cm and smaller, plus:

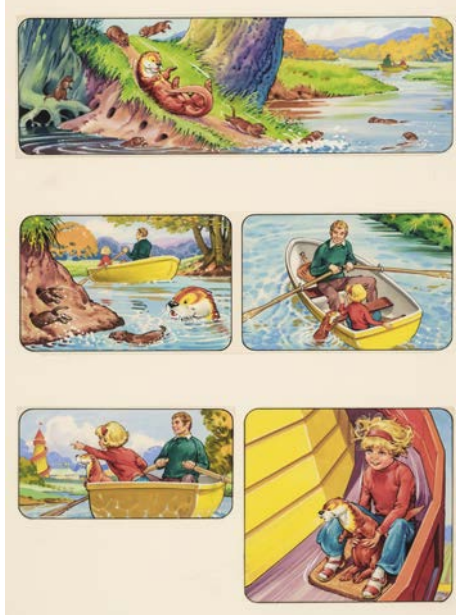
Jackson (Raymond 'Jak', 1927–1997), "I've only got a death warning on my packet!", titled cartoon, pen & black ink, with pale blue wash, on paper, signed 'Jak' lower right, title to lower blank margin, sheet size 49.0 x 59.5cm (19 1/4 x 23 1/2ins), framed and glazed (51 x 62cm), with another by the same artist entitled "Don't you think you're being a bit over cautious, Damon?" with additional artist's annotations to margin, and three other captioned cartoons, including one by Patrick Blower and another by Matt Pritchett, various sizes, (none examined out of frame)

(10)

£300 - £500



Lot 682



Lot 683



Lot 684

682* Original Artwork. A collection of illustrations, 20th century, approximately 80 original illustrations, various media, but mostly watercolour or gouache paintings, depicting a variety of subjects, including book illustrations, e.g. cartoons, anthropomorphic animals, natural history, fairies, Shakespearian characters, including 8 pen, ink and watercolour drawings on artist's board by Arthur Groom, a pen, ink and watercolour illustration of a pig dressed as a schoolmaster admonishing a piglet pupil, by Harry Woolley, several humorous depictions of a chef by Terry Thomas, and others by Molly Harrison, Tim Bulmer, Gilbert Dunlop, Angus McBride, Brian Waite, etc., mostly in good condition, many mounted, 3 framed, various sizes (approx. 80)

£100 - £200

683* Original Artwork. A collection of mainly children's illustrations, 20th century, approximately 54 original illustrations, various media, but mostly watercolour or gouache paintings, depicting a variety of subjects, e.g. children at play, boats, fishing, building work, indigenous homes, etc., including 12 storyboards for 'Jack & Jill', 14 storyboards for 'Bonnie', and illustrations for 'Toby Annual' and 'Hey Diddle Diddle', 1970/80s, largest 56 x 38cm (22 x 15ins)

(54)

£100 - £200

684* Ovenden, (Denys, William 1922-2019). 19 original illustrations of nature and animals, gouache on board, late 20th century, depicting domestic animals including (dogs, sheep, goat, etc.), wild animals and mammals (lemmings, porpoise, tasmanian devil, chimpanzes, etc.) and flora (dandelion), seven are initialled to lower margin, various sizes from 8.4 x 13cm (3 2/8 x 5 1/8ins), to 38 x 29cm (15 x 11 3/8ins), all but two mounted (18.5 x 23cm) to (48.4 x 39.3cm) The artist illustrated many natural history books, including *The World's Vanishing Birds* published in 1972; *The World's Vanishing Animals*, published in 1970 and *A Field Guide to the Reptiles and Amphibians of Britain and Europe* published in 1978.

(19)

£150 - £250



685* Park (Nick, 1958-). Wallace and Gromit, ink, depicting Wallace with his arm around Gromit, inscribed 'To Mrs D. Curtis Best wishes Wallace and Gromit', signed to right margin, paper laid on board, 8.4 x 13.5cm (3 2/8 x 5 2/8ins), mounted, 15.2 x 20.2cm, together with a signed pencil drawing of Judge Dredd by Ian Gibson, a signed pencil drawing on Smurfette by Joel Seibel, signed ink drawing of Bob the Builder and Fifi by Keith Chapman, an ink drawing of Tracy Beaker signed by Nick Sharratt, a trio of ink drawings on one sheet - Trailblazer, Roy of Rovers and Sonic, signed by Mike White, a black felt tip drawing of a cartoon cat's face on green paper signed by Dom DeLuise, an ink drawing of Elvis inscribed 'For Alun Brown, Best Wishes - Arthur Ranson', ink drawing of Yakko Warner from Animaniacs signed by Joel Seibel, mounted, all various sizes, together with:

Wood (Lilian and May). *The Adventures of Frederick*, circa 1944, 23 original illustrations, pen and ink on board, some with bodycolour, depicting various scenes including Frederick at a welcome home party, Frederick on an airplane, Frederick landing in a jungle, etc, publishers notes in margins, 18.4 x 26cm (7 2/8 x 10 2/8ins), mounted, plus the artwork for the front cover, publishers notes in margins, along with a proof of the original book signed and dated '12.XII.44', lacking front covers, 15 x 20cm

(34)

£300 - £500



Lot 686



Lot 687



Lot 689

686* **Pinky and Perky**, Pinky and Perky in a Rowing Boat, an original illustration, gouache, depicting two pigs in a rowing boat, both leaning back pulling a fishing rod and tin can from the water, 36 x 29.1cm (14 1/8 x 11 4/8ins), mounted (57.5 x 49.5cm) together with: **The Smurfs**, Smurfs Painting, an original illustration, pen and ink, depicting a street scene with six smurfs painting and maintaining their homes, 29 x 37cm (11 3/8 x 14 4/8ins), mounted (45 x 53.5cm), Profile Studios label to verso, plus **The Smurfs**, Mixing Potions, an original illustration, pen and ink, depicting Papa Smurf in a room mixing potions, 29.8 x 39.8cm (11 6/7 x 15 5/8ins), mounted (46 x 56cm), Profile Studios label to verso,

Harter (Debbie). Bear in a Square, original watercolour, depicting a bear wearing a crown surrounded by other bears all waving flags, 24 x 50.5cm (9 4/8 x 19 7/8ins), mounted, framed and glazed (42.2 x 68.4cm) The Framing Workshop label to verso,

Browne (Philippa-Alys). Whales, original watercolour, depicting five whales swimming in the sea, all spurting water, initialled bottom right corner, 20.5 x 26.5cm (8 1/8 x 10 4/8ins), mounted, framed and glazed (32 x 36.8cm), Norwich Art Supplies label to verso

Jan and Vlasta Dalibor, the creators of Pinky and Perky fled Czechoslovakia after World War II. Vlasta persuaded her husband Jan to make pig puppets – a token of good luck in Czechoslovakia. They were signed up by the BBC after performing in a summer season in Heysham. Pinky wore red and Perky wore blue.

(5)

£150 - £200

687* **Pogany (Willy, 1882-1955/56)**. Under The Greenwood Tree, watercolour, depicting Princess Elsa and the Little Brother skipping towards woods, some toning throughout, signed lower left, 28 x 19cm (11 x 7 4/8ins), mounted, framed and glazed (51 x 40.5cm), Redleaf Gallery label to verso, together with a copy of the book for which the illustration was produced:

The Tale of Lohengrin, Knight of the Swan, after the Drama of Richard Wagner, by T.W. Rolleston, [1913], eight mounted colour plates, numerous colour and black & white illustrations and decorations, pictorial endpapers, inscription to inside front pastedown 'To Tippie From Sydney with fondest love. Xmas 1915', original pictorial green suede gilt, designed by Pogamy, small tear at foot of front cover, light stains to rear cover, small folio

(2)

£300 - £500



688* **Rackham (Arthur, 1867-1939)**. Girl's Head, pencil, depicting a girl with her hair pinned up looking off to the left hand side, 13.6 x 17.7cm (5 3/8 x 7ins), mounted, framed and glazed (32.3 x 42.5cm), Chris Beetles gallery label to verso

Provenance: This illustration is from the estate of Barbara Edwards, the daughter of the artist.

Exhibited: Chris Beetles, The Art of Illustration 1780-1996, No 223.

(1)

£700 - £1,000

689* **Rackham (Arthur, 1867-1939)**. Intent on her book, pencil on tinted paper, depicting a young lady in contemporary dress with her head slightly tilted looking off to the side, 24 x 11.4cm (9 3/8 x 4 4/8ins), mounted, framed and glazed (48.6 x 38cm), Chris Beetles gallery label to verso

Exhibited: Chris Beetles, The British Art of Illustration 1800-1995, 513.

(1)

£300 - £400



Lot 690



Lot 691



Lot 692

690* Rackham (Arthur, 1867-1939). *Woman Standing, Head on One Side*, pencil, depicting a seated woman with her head bowed reading a book, 20.8 x 12.5cm (8 2/8 x 4 7/8), mounted, framed and glazed (62 x 46.5cm), Chris Beetles gallery label to verso

Exhibited: Chris Beetles, The British Art of Illustration 1800-1995, 520.

(1) £300 - £500

691* Sambourne (Edward Linley, 1844-1910). *Vol 123*, ink on board, shows Mr Punch driving Hermes in a motor car above the clouds, titled, signed and dated July.2.1902 to lower left margin, 30 x 22.8cm (11 7/8 x 8 7/8ins), mounted (38 x 30.3cm), together with: *Let Well Alone*, ink on board, shows Jonathan holding a bag of silver out to John Bull who is putting his smaller bag of gold inside his jacket, signed and dated Oct 22. 97, to lower right, 27.3 x 21.6cm (10 6/8 x 8 4/8ins), mounted with caption title at foot of mount (38 x 30.5cm), original caption title pasted to verso,

Sillince (William Augustus, 1906-1974). *So You See Vicar, There's No Doubt About It - You Do Throw!*, pencil on wove paper, depicting a man talking to a vicar in front of a projected image of a cricketer on a large screen, a small crowd watches the screen, 25.3 x 33cm (9 7/8 x 13ins), mounted (35.6 x 43.1cm)

Original Illustrations for Punch Magazine.

(3) £150 - £250

692* Soper (Eileen Alice, 1905-1990). *It's at the End of the River*, watercolour, depicting two watervoles, one is crouched on a rock whilst pointing to the right, the second whose head is only visible above the water looks on, 14.5 x 10.2cm (5 6/8 x 4ins), mounted, framed and glazed (33 x 26.3cm), Chris Beetles gallery label to verso

This illustration is used on page 4 of Eileen Soper's *Sail Away Shrew* published in London by Macmillan and Co Ltd, 1949.

Provenance: This artwork comes from the estate of George and Eileen Soper.

Exhibited: Chris Beetles, The British Art of Illustration 1800-1998, 629.

(1) £100 - £200



693* Soper (Eileen Alice, 1905-1990). *Skipping*, etching on wove paper, depicting a girl skipping, her friend is holding one end of the rope and the other is tied to a fence, 13 x 18.3cm (5 1/8 x 7 2/8ins), mounted, framed and glazed (32.5 x 42.5cm), Chris Beetles gallery label to verso

Exhibited: Chris Beetles. The Illustrators, The British Art of Illustration 1800-2005, 833.

Provenance: The Estate of George and Eileen Soper. Illustrated in *The Catalogue Raisonné of the Etchings of George and Eileen Soper* published by Chris Beetles, 1995, no 14.

(1) £100 - £150



694* Soper (Eileen Alice, 1905–1990). Studies of a Small Boy and a Dog, pencil, shows seven sketches, mainly of a small boy sketched from behind in various poses, 17.7 x 15.2cm (7 x 6ins) mounted, framed and glazed (42.6 x 32.5cm) Chris Beetles gallery label to verso

Provenance: This artwork comes from the estate of George and Eileen Soper.

(1)

£100 - £150



696* Soper (Eileen Alice, 1905–1990). The Slide, etching on laid paper, depicting four cheerful children and a dog, three children are on the slide in various positions whilst a boy and a dog look on from the top of the bank where the slide is positioned, 13.9 x 19.9 (5 4/8 x 7 7/8ins), mounted, framed and glazed (32.5 x 42.7cm), Chris Beetles gallery label to verso

Provenance: This artwork comes from the estate of George and Eileen Soper. This etching was number 117 in Chris Beetle's *Raisonné of the Etchings of George and Eileen Soper*, London published in 1995.

Exhibited: The Illustrators and The British Art of Illustration 1800–2006, 832.

(1)

£200 - £300



695* Soper (Eileen Alice, 1905–1990). The Shell Glistened in the Sunlight, watercolour and bodycolour, depicting a shrew standing on a river bank admiring a shell, signed to lower right, 21.1 x 13.5cm (8 5/16 x 5 5/16ins), mounted, framed and glazed (42.5 x 32.2cm), Chris Beetles gallery label to verso

This illustration is used on page 3 of Eileen Soper's *Sail Away Shrew* published in London by Macmillan, 1949.

Provenance: This artwork comes from the estate of George and Eileen Soper. Exhibited: Chris Beetles, *The British Art of Illustration 1800–1997*, 416.

(1)

£200 - £300



697* Stacey (William Sydney, 1846–1929). The White Kaid of the Atlas, by J. McLaren Cobban, illustrated by W. S. Stacey, London and Edinburgh: W. & R. Chambers, 1895, complete set of six original pen, ink and monochrome wash illustrations on card, several heightened with white bodycolour, each signed or initialed, with pencil title caption to lower margin of each, card size 27 x 19cm, together with the book in which they appear in original pictorial cloth, plus 6 other original pen, ink and wash illustrations from other books, four signed in initials by 'W.B.', two signed by 'J.F.'

(13)

£150 - £200



698* **Star Wars.** The Empire Strikes Back UK quad film poster, an original poster printed by W.E. Berry Ltd, Bradford 1980, black on silver logo, showing Darth Vader and other leading characters, pinholes to corners and fold lines, 75 x 101cm

A nice original poster, strong in colour and a good example.

(1)

£300 - £400



699* **Tenniel (John, 1820–1914).** Forty-one wood-engravings from Alice's Adventures in Wonderland and Through the Looking-Glass, [Rocket Press for Macmillan, 1988], 11 duplicates, and 1 engraving in triplicate, each with Macmillan's oval embossed stamp lower right, pencilled with limitation, approximately 13 x 9cm (5 x 3.5ins) and smaller, 7 mounted, each of remainder (except 2) loosely enclosed in original printed card wrappers (some fading) with integral mount

Limited edition of 250.

Printed from the original boxwood blocks that were used to create the electrotypes for the first editions of Lewis Carroll's Alice books. In the 1980s the blocks were found in two deed boxes belonging to Macmillan, in a bank vault where they had lain undisturbed since the Second World War. Macmillan had only used the original blocks to make electrotypes, therefore they survived in remarkably fine condition, enabling the publisher to commission The Rocket Press to produce a limited edition of 250 prints taken, for the first and only time to date, directly from the blocks. Only one of the original 92 blocks was missing ('Alice & the Dodo') so an electrotypes was used in its place to complete the set. No further sets were commissioned and the woodblocks are now held by the British Library.

(41)

£300 - £400



700* **The Wombles.** Ten original illustrations for The Wombles, 1977–1978, nine original pen, ink and gouache illustrations for Jack & Jill Weekly, depicting The Wombles undertaking various activities including: fishing, skateboarding, bingo, slipping on a banana skin, unveiling a mirror, visiting Great Uncle Bulgaria, getting caught up in sellotape and planting seedy cakes, five on board, four on paper three of which are laid onto board, one storyboard, depicting Tobermory and Great Uncle Bulgaria putting together a railway track and train for The Wombles, 24.7 x 28.8cm (9 6/8 x 11 2/8ins), annotated and some titled to lower margin, four mounted, 55.8 x 38cm (21 7/8 x 15ins)

(10)

£200 - £300



701* **Thelwell (Norman, 1923–2004).** Give Me My Clothes, pen, ink and watercolour, depicting a brown patchy dog in the air surrounded by clothes next to two upset naked boys by a river, one boy turned towards the dog, the other crying, 17 x 16.5cm (6 5/8 x 6 4/8ins), signed to lower left, some toning to paper, mounted, framed and glazed (30.5 x 29.3cm), Chris Beetles gallery label on verso

Exhibited: Chris Beetles, The British Art of Illustration, No 568.

(1)

£300 - £500



Lot 702



Lot 703

702* Thelwell (Norman, 1923–2004). Penelope and Kipper, pen and ink, depicting a young rider on top of her pony galloping at full speed in profile, 8.4 x 13.2cm (3 3/8 x 5 2/8ins), initialed and signed and dated 1977 to lower right margin, illustration pasted to green mount board, hinge mounted (19.8 x 25.1cm)

(1)

£400 - £600

703* Watercolours, drawings and prints. A collection of watercolours, drawings and prints, including: Michael Cummings (1919–1997), "Remember the Good Old Days when we only had the 'H' Bomb to worry about ...", 1970, pen & black ink on board, signed upper right, pencilled annotation to blank margin, added ink manuscript date bottom left, verso with ink manuscript date and with ink date stamp '26 Oct 1970', with the printed version of the same cartoon adhered to verso, lightly dust-soiled with a few minor marks, 36.6 x 49.6cm (14 3/8 x 19 1/2ins), also: Six humorous sketches, late 19th century, pen & black ink and watercolour on paper, 4 with title, all with ink manuscript caption, verse or speech, dust-soiled with variable spotting, titles include: 'What a Shocking Bad Hat!', 'The Image of Pa!', 'Low Life, Above Stairs', two sketches after works pictured in 'Gallery of Comicalities; Embracing Humorous Sketches ...', London: Charles Hindley, [1891], plus: Violet Edney (1908–1980), a group of 11 cartoon illustrations, watercolour and pencil on board, each signed lower right, and: a collection of 78 (of 84) colour plates from Enid Blyton's 'Two Years in the Infant School, c.1940s, without plates 11, 21, 24, 26, 52, 79, depicting nature & countryside scenes, travel, children's pastimes, shops & industry etc., by various artists including Dorothy Newsome and Ernest Aris, various conditions, sheet size 52 x 41cm (20 1/2 x 16ins), plus approximately 75 illustrations, various media, mostly on board, various sizes, two framed

(approx. 170)

£80 - £120



704* Zinkeisen (Doris Clare, 1898–1991). Six Costume Designs, six gouache designs for theatre costumes, on paper, each signed to lower right or left, one sheet with embossed stamp 'R.W.S. / 26 Conduit Street / Guaranteed pure paper' alongside embossed mark 'RWS / 1804', one with watermark 'T & J H Kent', each sheet size 38.2 x 28.0cm (15 x 11ins), all window mounted within matching gold frames, glazed (59.8 x 49.1cm), (one only examined out of frame)

Doris Zinkeisen was a Scottish theatrical stage and costume designer, painter, commercial artist, and writer.

(6)

£200 - £300

KATHLEEN HALE (1898–2000)

Kathleen Hale is best known for writing and illustrating a series of books about Orlando, the Marmalade Cat. She started drawing at a young age, later studying art at Manchester School of Art and Reading University College. During the latter part of the First World War she joined the Land Army as a carter, producing many sketches of horses as a result. Once the war ended, Hale got work designing dust-jackets for W.H. Smith.

In 1920 Kathleen met Augustus John and worked for a while as his secretary, before leaving to join Frank Potter in Étapes, France where she drew many of the local characters. Back in England in 1923, while sick in hospital, Hale met Dr John McClean who was to become a father-figure, and eventually Kathleen married his son Douglas. Hale became friends with many other artists, including Arthur Lett-Haines and Cedric Morris, most of whom found their way into the pages of her Orlando books. When Douglas and Kathleen's first son was born, they left the smoke of London and moved to Rabley Willow in Hertfordshire, which would appear in many of her paintings. To get rid of the house mice, Hale acquired three cats, Grace (a tabby), Pansy (tortoiseshell) and a black kitten called Tinkle. One day both Grace and Pansy gave birth to kittens, all of which went to new homes except for one marmalade kitten. The McClean's son Peregrine had an especial bond with the marmalade cat, but they could not think of a suitable name for it, until on holiday in Italy they heard a lady calling 'Orlando!' at which a little ginger-haired boy appeared. He reminded them of their little ginger kitten, so they decided to call him Orlando. Not long after this, their second son Andrew Nicholas was born and Hale, lamenting the lack of good books for children, set about writing and designing her own. The result was *Orlando the Marmalade Cat: A Camping Holiday*, the first of a series of children's books that not only included Orlando, but also Grace, Pansy and Tinkle, as well as Blanche and other characters. In her autobiography *A Slender Reputation*, published in 1994, Hale describes (p.207) how "I based the character of Tinkle the kitten on myself as a child ... Grace, with her qualities of feminine warmth and sensitivity, is the character that I would most like to be – the opposite of myself. Orlando, wise, reliable and kindly, was based on my husband". Over the years Hale also wrote and illustrated Manda: the Jersey Calf, and two books about Henrietta, a friendly but somewhat eccentric hen. The items offered here (along with more of Hale's artworks that will be offered for sale in early 2022) are from the family archive. The photograph shown, taken circa 1934/35, portrays Kathleen Hale with her youngest son Nicholas, and Orlando, the 'original' marmalade cat.

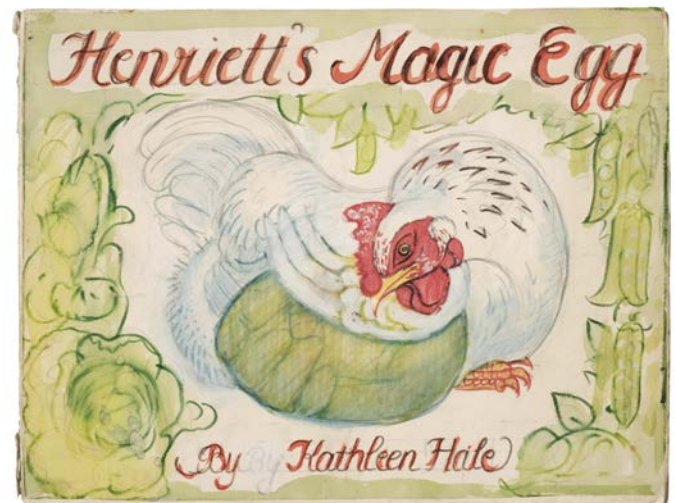


705* **Hale (Kathleen, 1898 – 2000).** *Henrietta's Magic Egg*, set of original storyboards, 32 artist's boards, each with pencil, pen & ink, watercolour, and/or coloured crayon drawings, on Winsor & Newton TH Saunders Board or similar, depicting the pictorial title and all 31 pages of the published book, each with typescript text adhered in position above or beneath illustration, and with tracing paper overlay (some toning, a few detached), several with corrections in white bodycolour, each 24.5 x 33.7cm (9 5/8 x 13 1/4ins) or smaller, accompanied by a pencil manuscript author's note on plain A4 paper, "These drawings are the originals for "Henrietta's Magic Egg" published by Allen & Unwin ...", together with: *Henrietta's Magic Egg*, the artist's manuscript draft mockup, including illustrated front cover, mixed media on paper, with artist's pencilled annotations, printing notes, corrections, etc, 3 gutters with old adhesive tape discolouration, unbound, oblong 8vo, plus two folders containing numerous preliminary & working drawings, notes and typescripts for the same story, many pencil on tracing paper, and a printed copy of *Henrietta the Faithful Hen*, without covers, apparently used as a template or aide-mémoire by the author, with a few pencilled annotations, oblong 8vo

The first item constitutes the original illustrations used to produce the book *Henrietta's Magic Egg*. Published in 1973 this was Kathleen Hale's final illustrated children's book.

(5)

£1,500 - £2,000





Lot 706

706* Hale (Kathleen, 1898–2000). Before the Chief's Throne, 1940s, watercolour, pen & blue ink on card, produced as a book illustration for an unpublished work, vertical central crease (presumably made by the artist to delineate the separate pages of the double-page spread), a few minor spots or marks, mount aperture 28.5 x 41.9cm (11 1/4 x 16 1/2ins), framed and glazed (51.8 x 64.2cm), verso with inscribed title and numbers (53 & 130, both crossed-out), together with 8 other illustrations produced for the same unpublished work, watercolour, pen & blue ink on card (one on paper), comprising 3 large 'double-page' size illustrations, each with vertical central crease, and 5 'single-page' illustrations, some spotting or marks, one somewhat faded with discolouration, sheet sizes 37.7 x 53.8cm (14 7/8 x 21 1/8ins) and smaller

A group of proposed illustrations for an unpublished children's story 'Mr. Fluff', mentioned in Kathleen Hale's autobiography *A Slender Reputation* (colour plates 16 & 17).

Mr. Fluff was a tiny little man who could hardly be seen without a magnifying glass. In the story he goes on an adventure both over and under the ocean, eventually landing on a tropical island where he accidentally meets the chief on his throne.

The unframed illustrations comprise, single-page: Mr. Fluff as seen through a magnifying glass; Mr. Fluff singing along to music played by household items; Mr. Fluff smoking a pipe in his miniature home; Mr. Fluff being pulled along the ocean floor on a seaweed 'carriage' pulled by seahorses; a pair of framed portraits of Mr. & Mrs. Fluff (or possibly Mr. Fluff's parents?) with Mrs. Fluff in wedding attire; double-page: Mr. Fluff on a flying fish passing the occupied portholes of a passenger ship; Mr. Fluff using an eggshell as a parachute(?) over the ocean and nearing a tropical island; a tropical jungle scene with Mr. Fluff barely visible hidden in the brightly coloured animal fur that a native is carrying to present to the chief (the presentation being portrayed in the framed illustration).

The illustration of Mr. Fluff seen through a magnifying glass is annotated on the verso by the artist (in pencil), with comments that indicate this was possibly intended to become her first published book, before the Orlando character evolved: "Is there a size slightly smaller than Babar? Can these be done by photography?" etc. In her autobiography, Hale mentions how she wanted her books to be large, like the *Babar the Elephant* books (p.205).

(9)

£300 - £500



Lot 707

707* Hale (Kathleen, 1898–2000). Can you see Mr. Fluff sitting like a Pom-Pom on the old Lady's hat?, 1940s, pen & blue ink and watercolour on paper, with some white bodycolour corrections, title inscribed by the artist in blue ink, a few spots and minor marks, mount aperture 31.0 x 21.5cm (12 1/4 x 8 1/2ins), framed and glazed (53.2 x 42.5cm), verso with pencilled 'No. No.', and number 32, and with red ink number 71, relating to the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001

A proposed illustration for an unpublished children's story 'Mr. Fluff', part reproduced in colour in Kathleen Hale's autobiography *A Slender Reputation* (plate 16).

(1)

£300 - £400



708* Hale (Kathleen, 1898–2000). Manda, the Jersey Cow, watercolour and pencil on paper, some light spotting (mainly at edges), mount aperture 26.0 x 34.0cm (10 1/4 x 13 3/8ins), framed and glazed (49.3 x 56.1cm), verso with red ink number 116, relating to the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001, plus 2 pencilled numbers

This item is also listed in the Michael Parkin exhibition *A Summer Picnic of Pictures*, 2002 (number 29).

(1)

£300 - £400



Lot 709



Lot 710

709* **Hale (Kathleen, 1898–2000).** Hassan and Grace go for a Drive, circa 1958, two preliminary sketches for facing pages in *Orlando's Magic Carpet* (pp.20-21), which together form a continuous scene of the car journey, with camels and donkeys sharing the road with Hassan's car, both watercolour and pencil on paper, mount apertures 14.4 x 18.8cm (5 5/8 x 7 3/8ins), & 16.1 x 19.1cm (6 1/4 x 7 1/2ins) respectively, framed and glazed (36.6 x 40.0cm & 38.6 x 40.5cm respectively), the first with pencilled title on verso, with inscription 'Goldmark No 13', plus label of Goldmark Gallery, Rutland, and several numbers in coloured inks, one of which (no.87) relates to the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001, the second with 'Orlando's Magic Carpet' inscribed on verso, with the number 88A[?], with a print of the oil painting 'Orlando reclining amongst flowers', mount aperture 15.8 x 19.4cm (6 1/4 x 7 5/8ins), framed and glazed (27 x 29.8cm)

(3)

£200 - £300

710* **Hale (Kathleen, 1898–2000).** Tinkle Goes to School, 1950s, two preliminary sketches for an unpublished Orlando book, both watercolour and pencil on paper, each with pencilled artist's notes, the first depicting Tinkle possibly receiving a delivery of ice cream, the second showing Grace (possibly sewing), with the 3 kittens misbehaving nearby, mount apertures 17.1 x 19.8cm (6 6/8 x 7 3/4ins) & 17.0 x 19.8cm (6 3/4 x 7 3/4ins) respectively, framed and glazed (39.6 x 41.0cm & 39.6 x 41.1cm respectively), the first with title inscribed on verso, both versos with inscribed exhibition number relating to the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001 (no.'s 94B & 94A respectively), together with a small collection of 14 pencil or pen & ink sketches, on 5 sheets of paper (rectos and versos, 2 folded), being rough preliminary drawings for Orlando books, 3 with touches of watercolour and/or coloured crayon, most with pencilled artist's notes or captions, which include: 'Miss. TT (presumably Miss Topsy-Turvy) reads stories'; 'two children, boy & girl, dressed as P. & B. [Pansy & Blanche] - dancing in fancy dress [with the kittens] while TT. plays the piano'; 'Why can't I have a prize too?'; 'Sad Tinkle', the other scenes including: a Christmas Tree scene; a theatre scene; kittens serving at a sweet shop; the kittens and children playing musical instruments, plus a small watercolour sketch of a house and garden, with artist's pencilled notes on verso relating to an Orlando story: 'O's Pantomime / for a moment Grace disappears, then at height of anxiety - several Graces appear - which is the real one? ...', and an uncut printed full sheet of Orlando Goes to the Moon

Miss Topsy-Turvy was a character in *Orlando the Marmalade Cat: The Frisky Housewife*, (1956). The pencilled notes relating to 'O's Pantomime' would have been written during the 1950s when Rupert Doone asked Kathleen Hale to write a Christmas pantomime for the Group Theatre to perform. The project was never completed, but the book *Orlando and the Three Graces* was born out of the ashes and eventually published in 1965.

(9)

£200 - £300



711* **Hale (Kathleen, 1898–2000).** The Night-Watchman with Orlando, circa 1947, pencil and coloured crayons on paper, preliminary sketch for *Orlando's Invisible Pyjamas* (p.5), with pencilled artist's notes, mount aperture 16.4 x 20.4cm (6 1/2 x 8 1/8ins), framed and glazed (39.0 x 41.7cm), inscribed title and number '131' on verso, together with:

Orlando Telling a Story, circa 1947, watercolour and pencil on paper, preliminary sketch for *Orlando's Invisible Pyjamas* (p.22?), mount aperture 11.8 x 20.7cm (4 5/8 x 8 1/8ins), framed and glazed (34.1 x 41.5cm), verso with inscribed title and 'Goldmark No. 30', plus label of Goldmark Gallery, Rutland, and several numbers in coloured ink, one of which (no.64) relates to the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001, where this sketch is given the title 'Orlando and Mother's Friends Climbing out of a Window', plus a framed photocopy of a monochrome photograph, with pencilled caption 'Kathleen Hale - the original Orlando - and Nicholas! 1934/5'

(3)

£200 - £300



712* **Hale (Kathleen, 1898-2000).** Manda, page 23, watercolour, pen & black ink on paper, illustration for page 23 of 'Manda', mount aperture 11.3 x 16.5cm (4 1/2 x 6 1/2ins), framed and glazed (30.7 x 32.3cm), verso with adhered monochrome reduced photocopy of Manda, p.23

In her autobiography 'A Slender Reputation' (pages 247-248) Kathleen Hale recounts how she was inspired to write the story of Manda during a holiday to Sneem in Ireland. She describes how they picnicked and bathed one day 'at Dingle Bay, leaving our clothes on the shore. We shared the beach with a herd of small Irish cows, one of whom selected a pair of corsets from our friend's pile of clothing ... we retrieved the garment, damp with gluey bovine saliva, before it was chewed to ribbons.' During the journey home, Hale 'feverishly scribbled down the complete story of Manda the Jersey Calf. As soon as we got home, I typed it and began the illustrations - in pen and water-colour ... it was all done in a dream-like trance'. 'Manda' was published in 1952.

(1)

£150 - £200



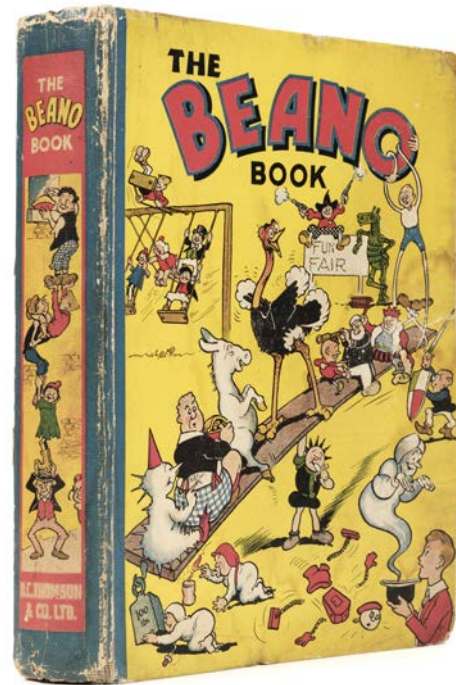
713* **Hale (Kathleen, 1898-2000).** Cockerel and alarm clock, circa 1951, costume design, watercolour and pencil on paper, with pencilled artist's notes, a few minor marks, mount aperture 29.3 x 20.3cm (11 1/2 x 8ins), framed and glazed (52.0 x 41.1cm), verso with pencilled number 13, and number 107 (crossed out) which relates to the Kathleen Hale Memorial Exhibition held at the Redfern Gallery in 2001

This item is also listed in the Michael Parkin exhibition A Summer Picnic of Pictures, 2002 (number 30). Kathleen Hale designed the costumes and sets for a ballet 'Orlando's Silver Wedding' for the Festival of Britain in 1951, and this is believed to be one of the costume designs she produced. Sadly the ballet only ran for four performances.

(1)

£150 - £200

CHILDREN'S BOOKS



714 **Beano Book.** The Beano Book, [No. 1], London, Manchester & Dundee: D.C. Thomson, [1940], 128 pp., numerous illustrations, a few coloured in red, front endpaper excised, a little light spotting and toning, previous owner inscriptions to front pastedown, original cloth-backed pictorial boards, small tape reinforcements at corners, joints and spine ends rubbed, upper cover a little bowed, a few stains, 4to

The first Beano annual, following on from the success of the Beano comic, which was first published in July 1938.

(1)

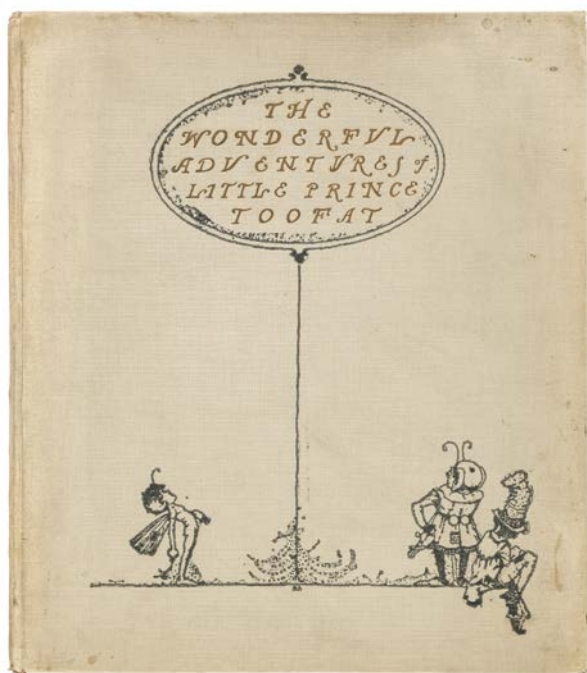
£2,000 - £3,000



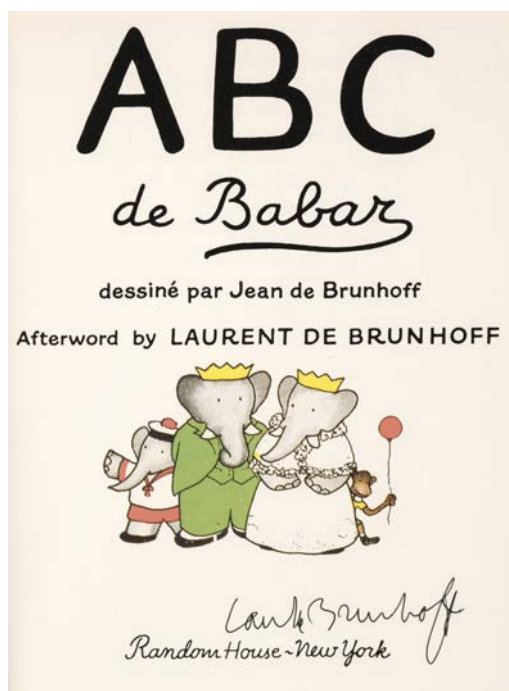
715 **Blyton (Enid).** Five Go Adventuring Again, 1943; Five Run Away Together, 1944; Five Go to Smuggler's Top, 1945; Five Go Off in a Caravan, 1946, 1st editions, illustrations by Eileen Soper, occasional light spotting and stains, previous owner inscription and bookplate to Adventuring, original cloth, slight lean, some fading and damp stains, dust jackets, all bar Five Go to Smuggler's Top in later jackets (listing later Famous Five stories), some stains, chips and tears, Five Run Away lacking front flap, 8vo, together with 16 other Famous Five 1st editions including Five Go Off to Camo, 1948, Five Get into Trouble, 1949, Five Fall into Adventure, 1950, Five on a Hike Together, 1951, Five Have a Wonderful Time, 1952 (in a later jacket), Five Go Down to the Sea, 1953, plus The Enchanted Wood, 1939, The Secret of Spiggy Holes [1940] and The Children of Willow Farm, 1942 (all without jackets), and other Enid Blyton books, reprints etc in variable condition

(57)

£300 - £500



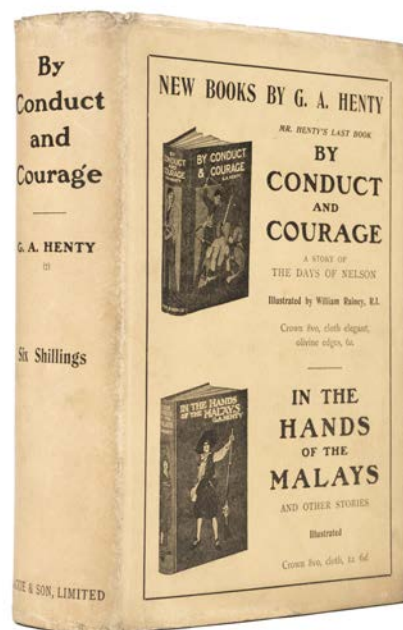
716 **Chester (George Randolph).** The Wonderful Adventures of Little Prince Toofat, 1st edition, New York: James A McCann, 1922, frontispiece and five full-page colour illustrations, bookseller's ticket to rear pastedown, hinges starting, original publisher's pictorial binding, boards stained and marked, extremities bumped, 4to (1) £300 - £500



717 **De Brunhoff (Jean).** ABC de Babar, signed by the author, New York: Random House, 1995, signed by the author to title, original pictorial boards, 8vo, together with 4 books illustrated by Kate Greenaway, a further Babar volume & a copy of Gallico's Snow Goose (1947) (7) £100 - £150



718 **Fleming (Ian).** Chitty Chitty Bang Bang. The Magical Car, 1st edition, 3 volumes, London: Jonathan Cape, 1964-65, gift inscriptions to half-titles of each volume, original boards, dust jackets, front flap of volume 1 with ownership inscription, volume 2 price-clipped, dust jacket panels lightly soiled, extremities rubbed & bumped, 8vo (3) £200 - £300



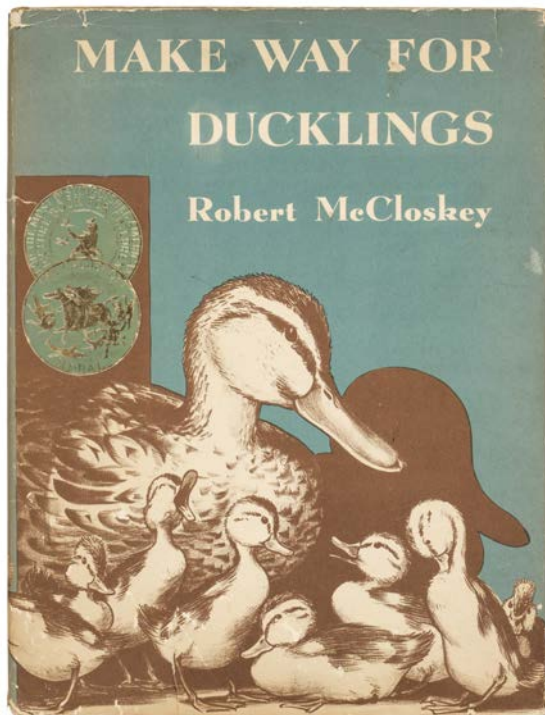
719 **Henty (G.A.)** By Conduct and Courage. A Story of the Days of Nelson, 1st Canadian edition, London: Blackie & Son/Toronto: William Briggs, the Copp Clark Co., 1905 [1904], 8 monochrome illustrations by William Rainey, 32 pp. Blackie & Son's advertisements at end, previous owner signature of Thomas Goode to half title and front endpaper, Blackie & Son's New Books for 1904-1905 prospectus loosely inserted, all edges green, original green pictorial cloth gilt, dust jacket, priced at six shillings, a few small nicks, 8vo Newbolt 109.1 (for the 1st UK edition). A fine copy of the first Canadian edition in the incredibly scarce dust jacket. (1) £700 - £1,000

720 **Henty (G.A.)** Chamber's Supplementary Readers. Gallant Deeds. Being stories told by G.A. Henty, 1st edition, London & Edinburgh: W & R. Chambers, 1905, 3 monochrome illustrations by Arthur Rackham and W. Boucher, a few minor spots, publisher's ink stamp 'Specimen with the publisher's compliments' to title, endpapers toned, previous owner signature, original grey-blue cloth, some fading to spine, a little rubbed at ends, 8vo

Newbolt 110.1: "This scarce publication is sought after by collectors of Arthur Rackham's work as well as by collectors of G.A. Henty. The only Henty work in Chambers's Supplementary Readers, a series not to be confused with Chambers's 'Continuous' Readers, in which three of his stories appeared in condensed form".

(1)

£150 - £200



721 **McCloskey (Robert)**. Make Way for Ducklings, 1st edition, New York: Viking Press, 1941, toning to gutters of front and rear hinges, original publisher's cloth, boards with marginal soiling (heavier to front board), slight shelf lean, original publisher's 2nd issue dust jacket, two closed marginal tears to front panel, spine extremities rubbed with loss, closed tear to spine (approx 3cm), joints rubbed, 4to

Scarce in the original dust jacket. McCloskey's classic became the official children's book of the Commonwealth of Massachusetts.

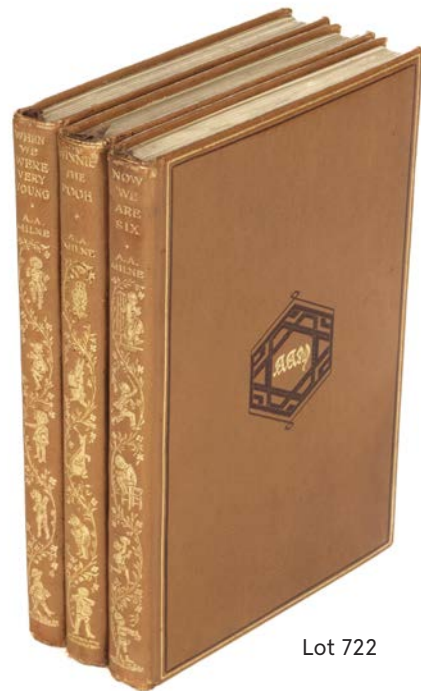
(1)

£600 - £800

722 **Milne (A.A.)** When We Were Very Young, 16th edition, 1927; Winnie-the-Pooh, 6th edition, 1928; Now We Are Six, 4th edition, 1928; illustrations by E.H. Shepard, occasional light finger marks, illustrated endpapers, all edges gilt, original tan calf, 'AAM' monogram in gilt to upper covers, slightly rubbed at spine ends, 8vo Monogram edition of the first three Christopher Robin books, issued as a collected set after the publication of the last title, The House of Pooh Corner in 1928 (not present here).

(3)

£300 - £500



Lot 722



723 **Milne (A.A.)**. Teddy Bear and other Songs from "When We Were Very Young", London: Methuen, 1926, no. 67 of 100, signed by Milne, Shepard & Fraser-Simson to verso of title page, some marginal dust-soiling & occasional spotting, a couple of closed tears affecting text, some marginal tears with loss, original half cloth binding, title sticker to front board, a couple of faint marks to boards, extremities slightly bumped, 4to, together with:

The Hums of Pooh, London: Methuen, 1929, signed by Shepard to title, endpapers toned, original publisher's pictorial boards, boards faintly dust-soiled, 4to with:

Songs From Now We Are Six (1927), The King's Breakfast (1953)

(4)

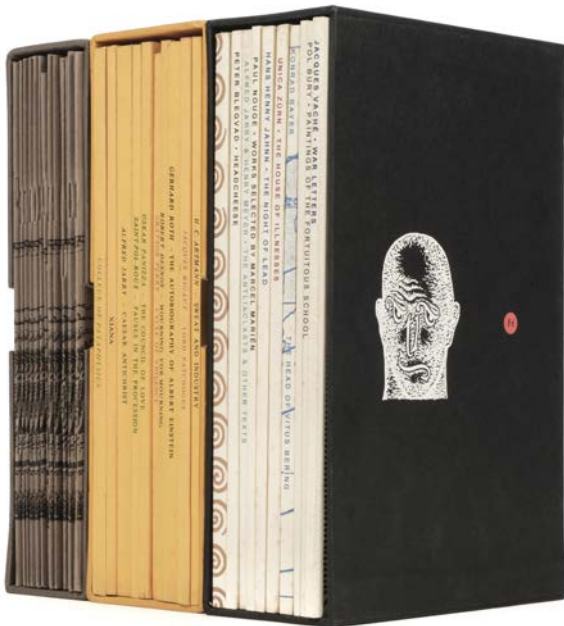
£200 - £300

PRIVATE PRESS



724 **Alchemia Press.** Particles of Gold. A Book of Picture Poems, by Mark Jeoffroy, Alchemia Press, 2002, colour illustrations, original half cloth, folio, limited signed edition 1/95, inscribed for John with thanks for his support, together with Collected Poems, by Mark Jeoffroy 1980-2003, Alchemia Press, 2003, printed in red and black, autograph poem as a frontispiece by Jeoffroy, original cloth gilt, acetate wrapper, 4to, limited signed edition 1/100, with 2 others by the press: Bram Stoker's Dracula, Illustrated and Versified by Mark Jeoffroy, 2005, limited signed edition 5/100, and The Girl in the Cartwheel Hat, 2005, signed by the author (4)

£100 - £150



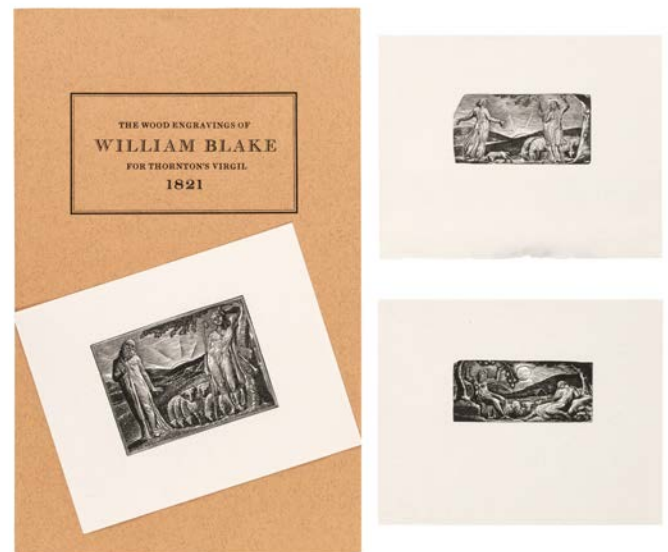
725 **Atlas Press.** The Printed Head, 3 volumes, London: Atlas Press, 1991-96, volume 3 lacking 1 volume, paper wrappers, slightly bumped in places, original slipcases, boards marked in places, paper label to volume 1 detaching, 8vo (3)

£300 - £400

726 **Beckford (William).** Vathek, A new translation by Herbert B. Grimsditch, London: Nonsuch Press, 1929, eight colour lithograph plates (including frontispiece) and two illustrations (including one to title) by Marion V. Dorn, light adhesive residue to verso of frontispiece, top edge gilt, remainder untrimmed, original vellum-backed boards, slightly rubbed to board corners, 8vo, together with: **William (Henry),** The Patriot's Progress. Being the vicissitudes of Pte. John Bullock, London: Geoffrey Bles, [1930], linocut illustrations by William Kermode, top edge gilt, remainder untrimmed, original vellum-backed cloth, 8vo (limited Large Paper edition 91/350, signed by the author & illustrator), **Stephens (James),** Collected Poems, London: Macmillan & Co. Ltd., 1926, edges rough-trimmed, original vellum-backed boards, slightly mottled, 8vo (Large Paper copy limited to 500 copies printed, signed by the author), **Borrow (George),** Lavengro, the scholar, the gipsy, the priest, with an introduction by Hugh Walpole, 2 volumes, London: Limited Editions Club at the Curwen Press, 1936, 16 colour lithographs and few monochrome illustrations by Barnett Freedman, pictorial endpapers, original cloth slightly rubbed at head & foot of spines, contained together in original slipcase, 8vo (limited edition 540/1500, signed by the author)

(5)

£150 - £250



727 **Blake (William).** The Wood Engravings of William Blake for Thornton's Virgil 1821, British Museum Publications, 1977, a complete set of 17 wood engravings made by Iain Bain and David Chambers from Blake's original wood blocks, each print on Japanese Hosho paper (sheet size 120 x 150mm), loosely inserted into card folders with printed text relating to each image, together with the accompanying booklet with an introduction by Andrew Wilton, original printed wrappers, housed as issued in original brown cloth drop-back book box with gilt-titled leather labels to spine and upper cover, small folio (30 x 19.5cm)

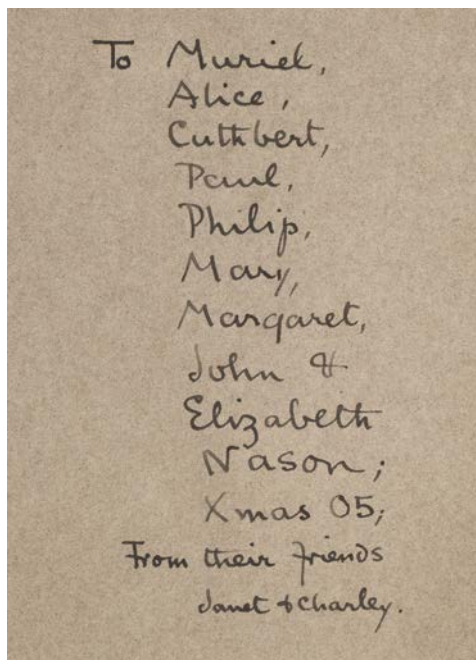
150 sets were produced, 135 numbered copies and 15 out of series numbered I-XV. This is a fine but unnumbered copy with blank spaces left on both the limitation label inside the box lid and on the booklet title-page verso.

(1)

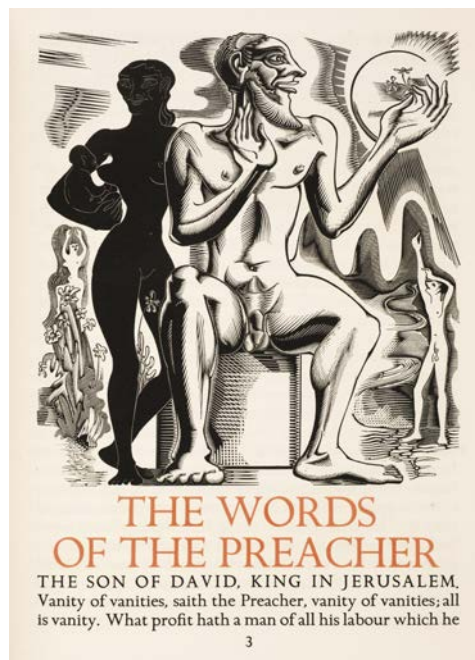
£1,000 - £1,500



Lot 728



Lot 729



Lot 731

728 Essex House Press. *Ausgewaehlte Lieder Heines*, Campden: Essex House Press, 1903, full-page woodcut by Reginald Savage, woodcut initials, contemporary ownership signature of Laura P. Maconachie to front free endpaper with her later dedication inscription to John Thom, dated 1968, all edges gilt, contemporary dark brown crushed morocco with gilt fillets on borders and turn-ins, lower turn-in with Guild of Handicrafts monogram with a gilt dianthus between the letters 'G. H.', upper cover with a gilt design comprising a stylised tree (green and gilt leaves) and title within a central rectangular double fillet panel, both covers with regular triple dot tools, gilt-titled spine with five raised bands, spine sunned (now reddish-brown) and very slightly cracked on lower joint, 8vo

(1) £300 - £500

729 Essex House Press. *The Masque of the Edwards of England: Being a Coronation Pageant to Celebrate the Crowning of the King*, by C.R. Ashbee and Edith Harwood, Essex House Press, 1902, 18 hand-coloured lithographed plates, including 17 full-page, some heightened with white or silver, presentation inscription in blue ink to front endpaper from Janet and Charles Ashbee to the Nason family: 'To Muriel, Alice, Cuthbert, Paul, Philip, Mary, Margaret, John & Elizabeth Nason; Xmas 05; From their friends Janet & Charley', untrimmed, inner hinges slightly loosened, original tan cloth, some light marks and stains to covers, oblong folio, limited edition 154 of 300 copies on paper (an additional 20 copies were printed on vellum), together with:

The Treatises of Benvenuto Cellini on Metalwork and Sculpture, made into English from the Italian of the Marcian Codex by C.R. Ashbee, Essex House Press, 1898, 11 monochrome plates after photographs, several illustrations and some decorations to text, publisher's advertisement to verso of final leaf, partly uncut, and untrimmed, original publisher's cloth with paper label to spine, lightly rubbed, folio, limited edition 507/600

The first work is a presentation copy from the Ashbees to Reverend Muriel Nason, the vicar of Saintbury Church, and his family.

The Ashbees switched allegiance from their local church in Chipping Campden to Saintbury Church on the other side of Dover's Hill after they had scandalised with a bicycle ride to Warwick on the Lord's Day in June 1902, making it uncomfortable for them to continue regular worship in Chipping Campden. The Ashbees were often invited to lunch by the Reverend Nason after the Sunday service; this presentation copy is thus a first Christmas present from the Ashbees to their new vicar and his family.

(2) £300 - £500

730 Golden Cockerel Press. A collection of prospectuses, 1930's, including *The Golden Cockerel Press Spring 1930*, *Season 1932*, *The Voyage of the Bounty's launch*, 1934, *Narratives of the Wreck of the Whale-Ship Essex*, 1935, *Spring, Sunshine and a Chanticleer* from the Golden Cockerel Press to proclaim a new hatching of golden eggs, 1935, *A Prospectus of New Books for 1936* and *The Travels and Sufferings of Father Jean de Brebeuf*, 1937, wood-engravings by Eric Ravilious, Eric Gill, Robert Gibbings, John Nash, one or two with old folds and some light fading and toning, some duplicates, 4to (approximately 35) £100 - £150

731 Golden Cockerel Press. *Ecclesiastes, or the Preacher*, Golden Cockerel Press, 1934, wood-engraved illustrations by Blair Hughes-Stanton, bookplate of Rainforth Armitage Walker (biographer of Aubrey Beardsley), top edge gilt, original vellum-backed orange boards, slight dust-soiling and small light faded patch, folio

Limited edition 20/247.

(1) £300 - £500

732 Limited Editions Club. A Sentimental Journey through France and Italy by Laurence Sterne with etchings by Denis Tegetmeier, High Wycombe: Printed for Members of the Limited Editions Club, 1936, *etched plates and illustrations by Tegetmeier, type and layout designed by Eric Gill, printed by Hague & Gill, top edge gilt, bookplate of Betty Clark to front pastedown, original cloth, spine lettered in gilt, with cover design printed in red and blue, with slipcase, 4to, limited edition 1405/1500, signed by Eric Gill and Denis Tegetmeier, 4to, together with:*

The Canterbury Tales by Geoffrey Chaucer rendered into modern English verse by Frank Ernest Hill, 2 volumes, London: printed for the Limited Editions Club, 1934, *double-page hand-coloured decorative title to each volume, hand-coloured decorative initials, text printed in Linotype Granjon designed by the printer George W. Jones, top edge gilt, original quarter vellum, spines lettered in gilt, with slipcase, folio, limited edition of 1500 copies, signed by the printer George W. Jones, this copy unnumbered*
(3) £100 - £150

733 Ravillious (Eric). Engravings, Special Edition, Woodbridge: Wood Lea Press, 2008, *numerous black & white illustrations to text, deluxe half leather binding, original solander box, 4to*

Number 51 of the 55 issued, of which only 51 were for sale. With the portfolio of three additional plates.

(1) £400 - £600

734 Stone (Reynolds). The Old Rectory: a Suite of Wood Engravings..., London: Litton Cheney Press for Warren Editions, 1976, *17 wood-engravings, each numbered and signed in pencil, and wood-engraved title & colophon by Stone, all tipped into hinged card mounts, together with prospectus slip, and with accompanying pamphlet entitled 'Litton Cheney 1877, a poem by F T Colby', Warren Editions, 1976, 16pp., original floral printed wrappers, slim 16mo, all contained in original cloth gilt drop-over bookbox, 4to*

The Old Rectory - limited edition 87/150.

Litton Cheney - limited edition 85/500, was published to coincide with the exhibition of Reynolds Stone's set of wood engravings, The Old Rectory, at the Royal College of Art, London, in July 1976.

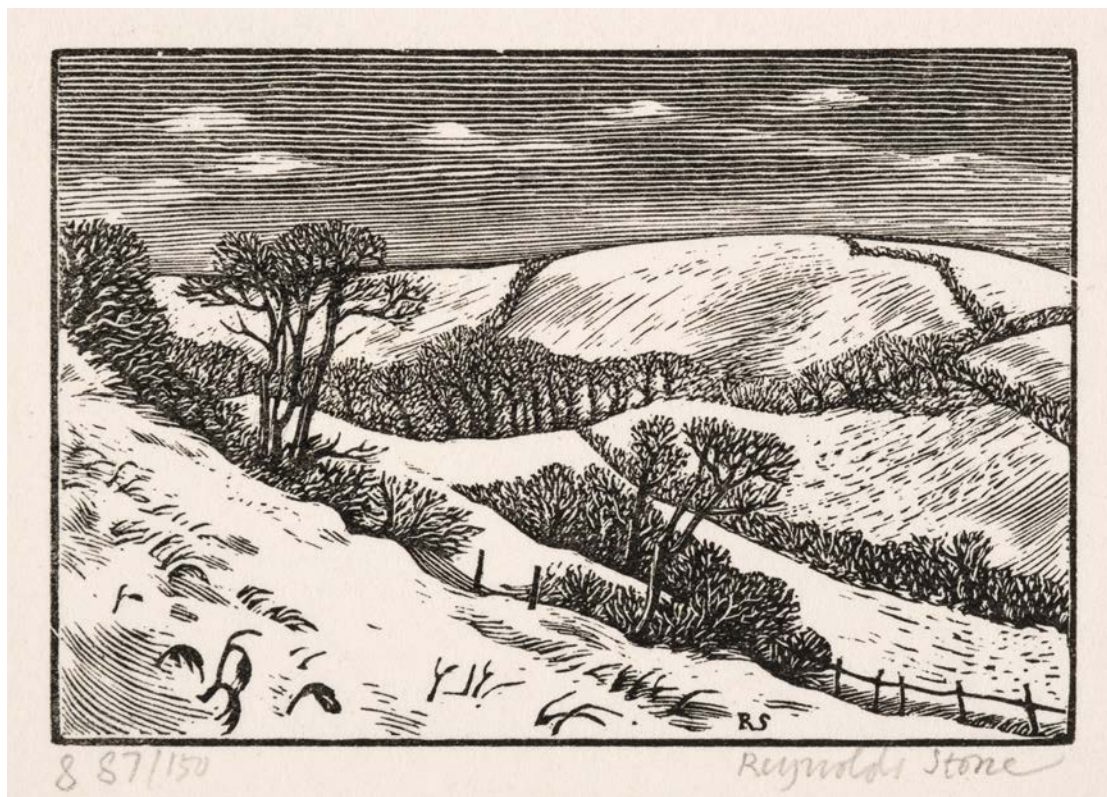
'In addition to superb examples of craftsmanship and design, Reynolds Stone has done a number of wood engravings that record his delight in the trees and streams that surround his home. He has put his heart into them and I think they are the most beautiful things he has done. Seventeen of the original engravings are available in this perfectly produced portfolio' (Kenneth Clark).

(1) £300 - £500

735 Tanner (Robin). The More Angels Shall I Paint, a selection from the sketchbooks, writings and commonplace books of Robin Tanner, Monmouth, Gwent: The Old Stile Press, 1991, *numerous full-page illustrations, brown suede free endpapers, pictorial pastedowns, marbled edges, original painted boards, green morocco yokes at head and foot of exposed painted spine, green morocco horizontal strips across covers and spine terminating in eyelets at fore-edges, large 8vo, housed in wooden slipcase frame, with metal cornerpieces, together with: McDowall (Nicholas), Robin Tanner & The Old Stile Press, being printed examples of twenty original patterned paper designs, with a personal memoir, Monmouth, Gwent: The Old Stile Press, 1994, original cloth-backed boards, housed in original decorative slipcase (few marks), large 8vo, (limited edition, 123/195 copies signed by the author/printer), plus: Tanner (Robin, illustrator), Poems, from four books by Jim Turner, chosen, written and decorated by Robin Tanner, for Effie, (privately printed), title signed by author and dated 20/XI/53, original limp wrappers, few minor marks, slim 4to*

The first item is a limited edition, II of X copies with a special binding designed and executed by Andrew Cotton (of a total edition of 275 copies signed by Heather Tanner).

(3) £200 - £300



Lot 734

MODERN FIRST EDITIONS



736 **Abercrombie (Joe)**. *Before They Are Hanged*, 1st edition, signed by the author, London: Victor Gollancz, 2007, signed by the author to title, original publisher's cloth, dust jacket, 8vo, together with:

The Blade Itself, 1st edition, signed by the author, London: Victor Gollancz, 2006, *signed by the author to title, original publisher's cloth, dust jacket, 8vo, with*
The Blade Itself, Uncorrected Proof Copy, London: Victor Gollancz, 2006, *original*
paper wrappers, 8vo with 15 other works by Abercrombie, all signed
(18) £400 - £600

£400 - £600



737 **Abercrombie (Joe)**. The First Law Series: The Blade Itself, Last Arguments of Kings, Before They Are Hanged, London: Victor Gollancz, 2006-08, *each volume inscribed by author to title, original publisher's cloth, dust jackets, very faint rubbing to some extremities, otherwise fine, 8vos together with 9 others by Abercrombie, all except Sharp Ends signed by the author*

(12)

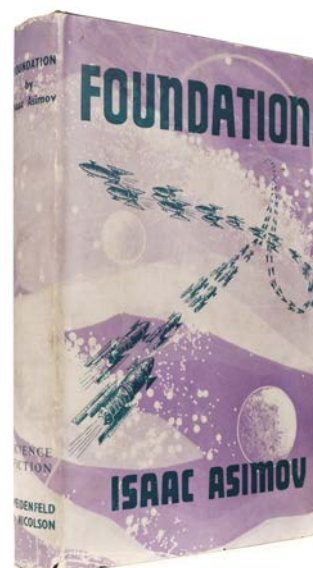
£150 - £200



738 **Amis (Kingsley).** *That Uncertain Feeling*, 1955; *I Like it Here*, 1958; *One Fat Englishman*, 1963; *The Egyptologists*, 1965; *The Anti-Death League*, 1966, 1st editions, some spotting to *Egyptologists* fore edges, original cloth, dust jackets, small stain to *Egyptologists* upper cover, dust jackets, *That Uncertain Feeling* spine rubbed and toned, a few tears and chips, with others by Kingsley Amis including *I Want it Now*, 1968, *Girl*, 20, 1971, and *The Riverside Murder*, plus *The Folks That Live on the Hill*, 1990, and *Kingsley Amis Memoirs*, 1991 both signed by the author

(21)

£100 - £150



739 **Asimov (Isaac)**. Foundation, 1st UK edition, London: Weidenfeld & Nicolson, 1953, *edges spotted, preliminaries spotted, original publisher's cloth, dust jacket, price-clipped, extremities slightly rubbed, rear panel slightly soiled, closed tear*, 8vo

(1)

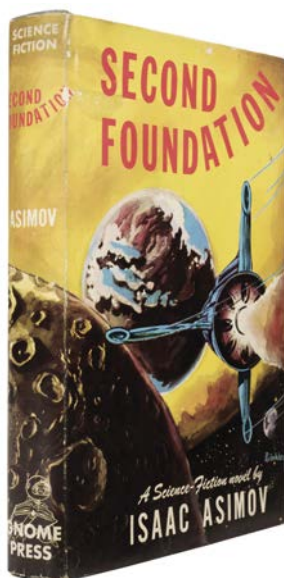
£200 - £300



740 **Asimov (Isaac).** I, Robot, 1st UK edition, London: Grayson & Grayson, 1952, *some toning to endpapers, original publisher's cloth, dust jacket, rear panel with sporadic spotting, front joint rubbed.* 8vo

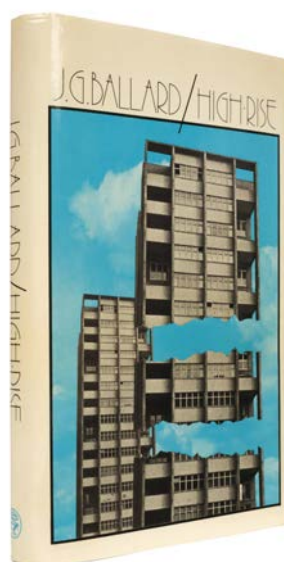
(1)

£200 - £300



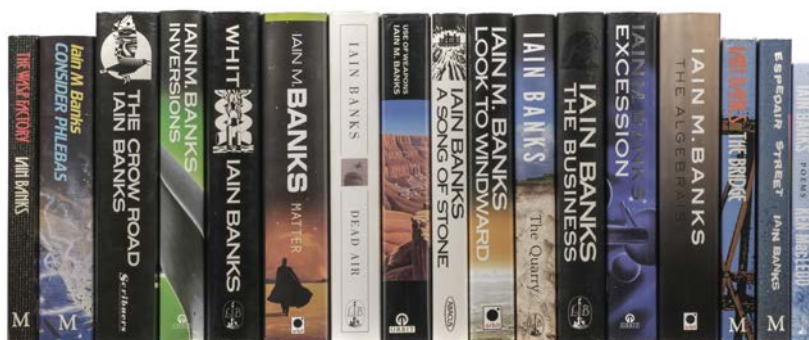
- 741 **Asimov (Isaac)**. Second Foundation, 1st edition, New York: Gnome Press, 1953, some faint spotting to preliminary & final leaves, original publisher's cloth, slight rubbing to extremities, dust jacket, rear panel faintly soiled, joints rubbed, 8vo
(1)

£400 - £600



- 742 **Ballard (J.G.)**. High Rise, 1st edition, London: Jonathan Cape, 1975, signed by the author to title page, mark to front pastedown, original publisher's cloth, dust jacket, price-clipped, 8vo
(1)

£200 - £300



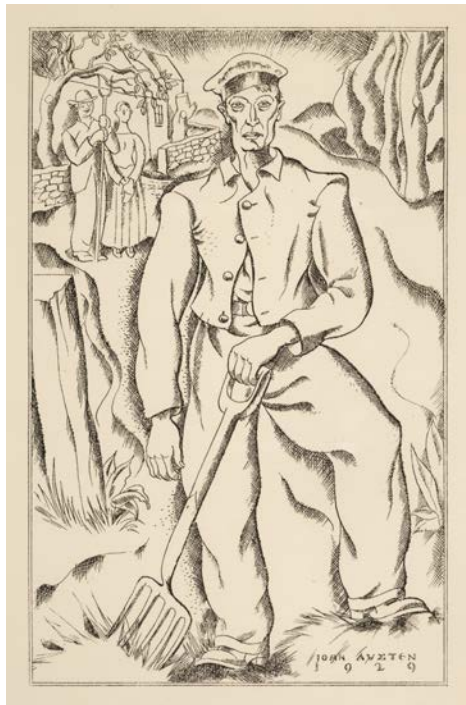
- 743 **Banks (Iain)**. Wasp Factory, 1st edition, signed by the author, London: Macmillan: 1984, signed by author to title, original publisher's cloth, dust jacket, 8vo together with:
Banks (Iain). Consider Phelbas, 1st edition, London: Macmillan, 1987, original publisher's cloth, dust jacket, 8vo, with
Banks (Iain). The Crow Road, 1st edition, inscribed by the author, London: Scribner's, 1993, inscribed by the author to title, original publisher's cloth, dust jacket, extremities slightly rubbed, 8vo together with 14 other 1st edition books by Banks, 5 of which are signed by the author
(16)

£300 - £400



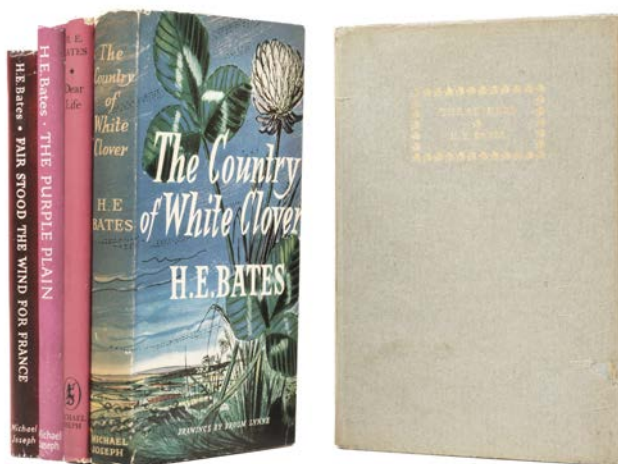
- 744 **Bates (H.E.)** The Day of Glory, 1st edition, 1945, a few minor spots, original cloth, dust jacket, a couple of closed tears to rear panel, some light spotting, 8vo, together with The Bride comes to Evensford, 1st edition, London: Jonathan Cape, 1943, original cloth (a little fading), dust jacket, spine end edges rubbed, small chips, 8vo, plus The Cruise of the Breadwinner, 1st edition, London: Michael Joseph, 1946, previous owner signature to front endpaper, original cloth (some fading), price-clipped dust jacket, a few chips, 8vo, with others by H.E. Bates including The Greatest People in the World and other stories, 1942, How Sleep the Brave, 1943, The Country Heart, 1949, The Jacaranda Tree, 1949, The Scarlet Sword, 1950, Colonel Julian, 1951 The Country of White Clover, 1952, Love for Lydia, 1952 (with Book Society wraparound band), The Sleepless Moon, 1956, Sugar for the Horse, 1957, and The Darling Buds of May, 1958
(46)

£200 - £300



- 745 **Bates (H.E.)** *The Hessian Prisoner*, London: William Jackson, 1930, frontispiece by John Austen, top edge gilt, original buckram gilt, some fading to spine and extremities, small folio, limited signed edition 52/550, together with *Mrs. Esmond's Life*, privately printed, 1931, 1 pp original manuscript bound-in at front, signed by the author and inscribed 'cancelled page' at head, top edge gilt, original green buckram gilt, spine faded to brown, some fading to covers, 4to, limited large paper edition of 50, this copy out of series and inscribed 'A.W. Steele from H.E. Bates, March 1931' (the recipient a bookseller and publisher of Furnival Books), plus *A Threshing Day*, London: W and G Foyle Ltd, 1931, printed on japon vellum, original parchment, some spotting to covers, 8vo, limited signed edition A15 of 25 large paper copies, from an overall edition of 300, together with *The Country of White Clover*, 1932, limited signed edition 28/100 (water stained at head of covers), 8vo, and *A Threshing Day*, 1931, limited signed edition 73/300 (5)

£300 - £400



Lot 746

- 746 **Bates (H.E.)** *The Seekers*, 1st edition, London: John and Edward Bumpus, 1926, light spotting to fore edges, original boards, glassine wrapper (a few tears), 8vo, with a loose 1 pp. signed autograph letter, 1928 sending the unknown recipient a copy of the book and discussing the work, together with *Fair Stood the Wind for France*, 1st edition, London: Michael Joseph, 1944, original cloth, dust jacket, a couple of small closed tears at head of spine, nicks at folds, 8vo, inscribed by the author to half title, plus *The Purple Plain*, 1st edition, London: Michael Joseph, 1947, original cloth (spine a little darkened, small abrasions to lower cover), dust jacket, closed tear at head of spine, bookseller ink stamp at foot of rear panel, 8vo, inscribed by the author to half title, with 2 others: *Dear Life*, 1950, and *The Country of White Clover*, 1952, both inscribed by the author (5)

£200 - £300

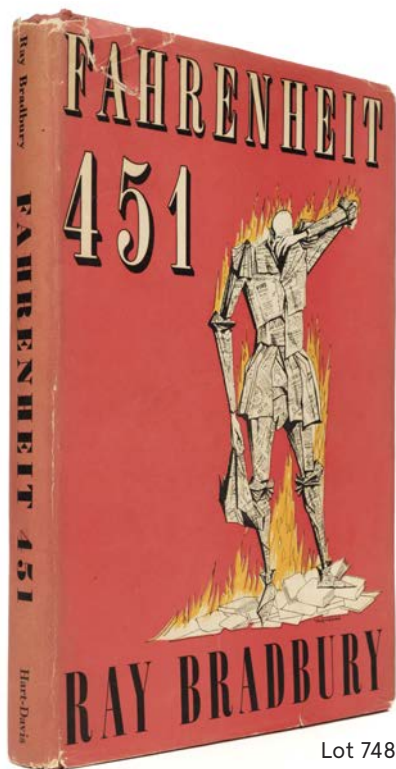


- 747 **Boothby (Guy)**. *The Lust of Hate*, 1st edition, London: Ward, Lock & Co., 1898, illustrations by Stanley L. Wood, 12 pp. advertisements at end, some light spotting, endpapers toned, original blue cloth gilt, spine slightly darkened, 8vo, together with **Wallace (Edgar)**. *Private Selby*, 1st edition, London: Ward, Lock & Co., 1912, monochrome frontispiece (loosening), advertisements at end, some toning to endpapers, presentation inscription dated 1915 at front, original decorative cloth, a few small light stains to rear cover, 8vo, plus **Marsh (Richard)**. *An Aristocratic Detective*, 1st edition, London: Digby, Long & Co., 1900, monochrome frontispiece, advertisements front and rear, a few library stamps, some light finger-soiling, light toning to endpapers, original pictorial cloth, 8vo, with other detective fiction, thrillers etc in generally bright condition including Louis Tracy's *The Final War*, 1896, Dick Donovan's *The Chronicles of Michael Danevitch of the Russian Secret Service*, 1897, R. Norman Silver's *The Golden Dwarf*, 1903, Albert Dorrington's *The Radium Terrors*, 1912 and Edmund Snell's *The Crimson Butterfly*, 1924, and others by Guy Boothby, William Le Queux et al (35)

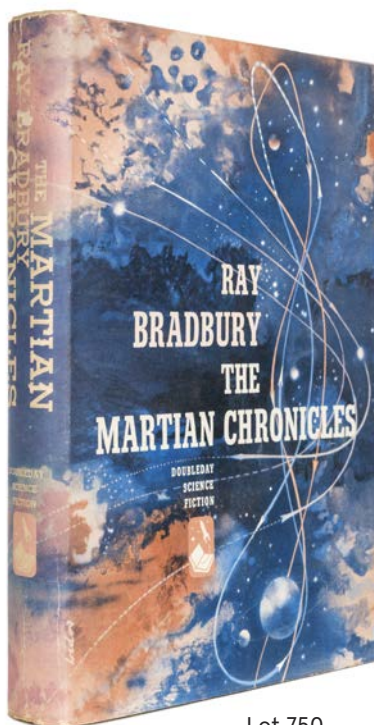
£300 - £400

- 748 **Bradbury (Ray)**. *Fahrenheit 451*, 1st UK edition, London: Rupert Hart-Davis, 1954, frontispiece by Joe Mugnaini, original cloth, dust jacket, spine a little faded, a few small chips and tears, 8vo (1)

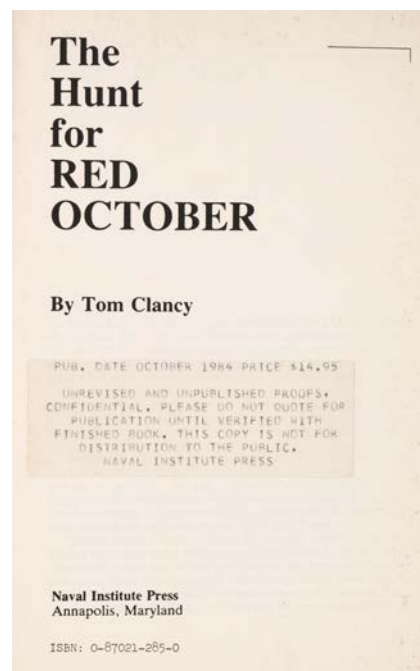
£300 - £400



Lot 748



Lot 750



Lot 753



749 **Bradbury (Ray)**. The Halloween Tree, edited by Jon Eller, Colorado Springs: Gauntlet Press, 2005, *illustrations by Joe Mugnaini and Ray Bradbury, original boards, dust jacket, laid into original metal tray case with loose chapbook, the upper cover with a pop-up tree with free-swinging jack-o-lanterns, oblong folio* Limited edition of 52, this copy lettered 'B' and signed by the author.

(1)

£500 - £800

750 **Bradbury (Ray)**. The Martian Chronicles, 1st edition, Garden City: Doubleday, 1950, *tipped-in Bradbury signature to half-title, endpapers toned, original publisher's cloth, text block spotted, spine slightly faded, dust jacket, verso reinforced with gummed tape, rubbed to extremities, a couple of marks to rear panel, 8vo*

(1)

£400 - £600

751 **Brookner (Anita)**. A Misalliance, 1986; A Friend from England, 1987; Lewis Percy, 1989; Brief Lives, 1990; 1st editions, *A Misalliance and A Friend from England* textblocks a little toned (as often), original cloth, dust jackets, 8vo, together with others including Ian McEwan's *The Comfort of Strangers*, 1981, and *Amsterdam*, 1998, Bruce Chatwin's *On the Black Hill*, 1982, plus a 2nd printing of the facsimile edition of J.M. Richards' *High Street*, 2012

(14)

£100 - £200

752 **Chandler (Raymond)**. The Long Good-Bye, 1st UK edition, London: Hamish Hamilton, 1953, *a little light spotting, original cloth, dust jacket, a few chips and tears, 8vo, together with Compton-Burnett (Ivy)*. Daughters and Sons, 1st edition, London: Gollancz, 1937, *original cloth, dust jacket, spine toned, a few nicks, 8vo, plus Comley (Gertrude)*. The Mansel Disappearance Mystery, 1st edition, London: Alston Rivers, 1929, *a little light spotting, original cloth, spine toned, a few stains to lower cover, dust jacket, vertical crease to spine, 8vo, with others by Ivy Compton-Burnett, Erle Stanley Gardner, Victor Gunn, plus 23 issues of detective fiction, UK editions of Black Mask, Thrilling Detective, Detective Fiction Weekly, 1950's*

(58)

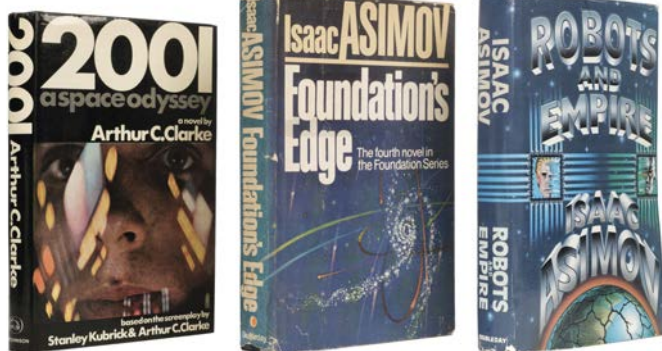
£150 - £200

753 **Clancy (Tom)**. The Hunt For Red October, Advanced Proof, Annapolis: Naval Institute Press, 1984, *original red paper wrappers, a couple of faint creases, some minor spotting to edges, 8vo*

A scarce proof copy of Clancy's first book. Sticker to title states 'Unrevised and unpublished proofs, confidential... not for distribution to the public'.

(1)

£500 - £700

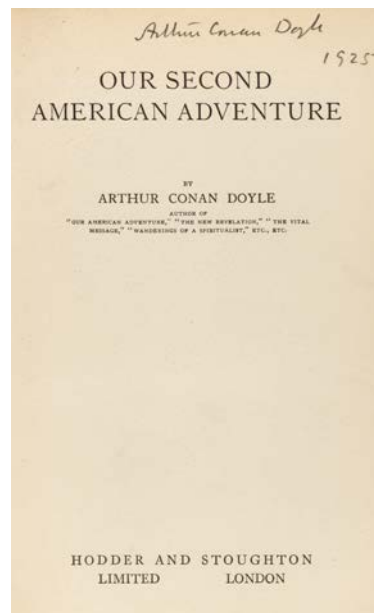


754 **Clarke (Arthur C).** 2001 A Space Odyssey, 1st UK edition, London: Hutchinson, 1968, *spotting to edges, original publisher's cloth, dust jacket, flaps marginally spotted, 8vo, together with:*

Asimov (Isaac). Foundation's Edge, 1st edition, Garden City: Doubleday, 1982, *ownership blind stamp to front free endpaper, original publisher's cloth, dust jacket, front flap clipped, extremities chipped, 8vo, with:*

Asimov (Isaac). Robots and Empire, 1st edition, Garden City: Doubleday, 1985, *original publisher's cloth, boards marked & bumped, dust jacket, extremities rubbed, 8vo*

(3) £100 - £150



756 **Conan Doyle (Arthur).** Our Second American Adventure, 1st edition, London: Hodder & Stoughton, 1924, *signed by the author to title, numerous illustrations, endpapers toned, original publisher's cloth, lacking headcap, boards marked, 8vo*

(1) £200 - £300



755 **Conan Doyle (Arthur).** His Last Bow, 1st edition, London: John Murray, 1917, *spotting (heavy to preliminaries & final leaves), ownership inscription to front free endpaper, original publisher's cloth, gilt to spine faded, 8vo, together with:*

The Lost World, 1st edition, London: Hodder & Staughton, 1912, *text block detaching from backstrip, occasional spotting & toning, rebound in green cloth, 8vo, together with:*

Micah Clarke, 1st edition, London: Longmans, Green & Co, 1889, *hinges cracked, a couple of leaves with marginal tears, occasional faint spotting, original publisher's cloth, boards marked & rubbed, extremities rubbed 8vo, with 8 others relating to Sherlock Holmes (including a 1st American edition of Hound of the Baskervilles 1902)*

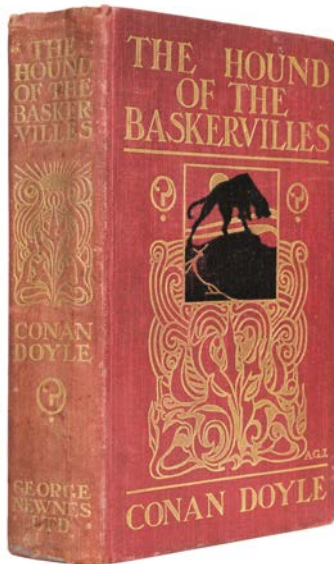
(11) £300 - £500



757 **Conan Doyle (Arthur).** The Adventures of Sherlock Holmes, 1st edition, 1st state, London: George Newnes, 1892, *ownership inscription to half-title, bookseller's ticket to front free endpaper, sporadic spotting, front hinge cracked, rear hinge starting, all edges gilt, original publisher's cloth, spine lightly spotted, boards faintly marked, extremities bumped, 8vo, together with:*

The Memoirs of Sherlock Holmes, 1st edition, London: George Newnes, 1894, *spotting (heavier to preliminaries & final rear leaves), endpapers toned, original publisher's cloth, boards faintly marked, spine rubbed to extremities with slightly loss of gilt, joints rubbed, 8vo*

(2) £1,000 - £1,500

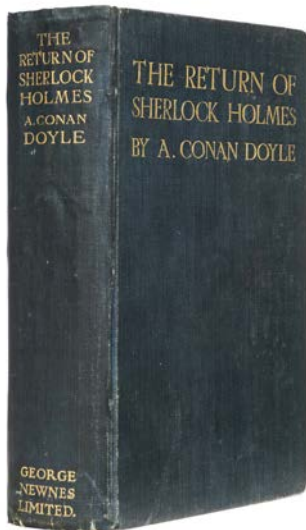


758 **Conan Doyle (Arthur)**. *The Hound of the Baskervilles*, 1st edition, 1st issue, London: George Newnes, 1902, *frontispiece, 15 plates, a couple of leaves creased, bookseller's ticket to front pastedown, original publisher's cloth, slight lean, spine faded, a couple of marks to base of spine & boards, top edge toned, 8vo* Green & Gibson A26.

The first issue with 'you' for 'your' on page 13.

(1)

£800 - £1,200



759 **Conan Doyle (Arthur)**. *The Return of Sherlock Holmes*, 1st edition, London: George Newnes, 1905, *frontispiece, 15 plates, occasional spotting, original publisher's cloth, extremities slightly bumped, text block spotted, 8vo*

(1)

£300 - £400

760 **Counter-Culture Magazines**. 45 issues of British & American Counter-Culture Magazines, c.1970, *pictorial publisher's paper wrappers, occasional chipping to extremities, occasional light spotting to covers, 4to & folio*

Includes a run of 20 issues of Ramparts magazine, 6 issues of Crawdaddy, 3 issues of Homegrown and others.

(45)

£100 - £150



761 **Cutts (Simon)**. *A Child's Backend of the year*, Tarasque Press, 1966, *8pp including final blank leaf, original yellow wrappers, stapled as issued, slim square 8vo, limited edition 43/70, together with Folk Poems, circa 1965, 8pp., original grey wrappers, stapled as issued, small slim 8vo, plus*

Landscape, Nottingham, Tarasque Press, [1968], *12pp., original printed white wrappers, stapled as issued, a few minor marks, slim square 8vo, and other similar works by Simon Cutts, including Claude Monet in his water-garden [1967], A Package of Balloons, Tarasque Press [1968], inscribed to 'to Mick [Michael Parkinson] a belated birthday, best wishes Simon', A Kettle of Fish, Tarasque Press 1968, The Blue boat-train, [1969], issues 2, 3 and 10 of Tarasque magazine, circa 1965-70, (issue 10 with large portion of title page excised and missing), My paintings your poems, an exhibition of paintings constructed works and prints held at the Birmingham post and mail, April 9th-26th, 1969, and a printed postcard, with the word treacle lettered in white on a green flag*

Provenance: From the collection of Michael Parkinson of Bridport, Dorset.

(11)

£150 - £200

762 **Davies (William H.)**. *True Travellers*. A tramps opera in three acts, with decorations by William Nicholson, 1st edition, London: Jonathan Cape, 1923, *half-title, frontispiece and three other plates printed in black and green, illustrations printed in black, original green cloth-backed marbled boards, title label to upper board and spine, extremities slightly rubbed, slim 4to (limited edition 44/100 signed by the author illustrator, together with:*

Moss and Feather, 1st edition, London: Faber & Gwyer Ltd., 1928, *additional illustrated title and one plate by William Nicholson, original boards, slim 8vo (limited Large Paper edition on handmade paper 307/500, signed by the author),*

Songs of Joy and others, 1st edition, London: A.C. Fifield, 1911, *top edge gilt, remainder untrimmed, original green cloth, small 8vo, The Hour of Magic and other Poems*, 1st edition, London: Jonathan Cape, 1922, *frontispiece and illustrations by William Nicholson, bookplate to upper pastedown, original boards in dust jacket (both lightly spotted), small 8vo, plus 10 others by William H. Davies*

(14)

£150 - £200

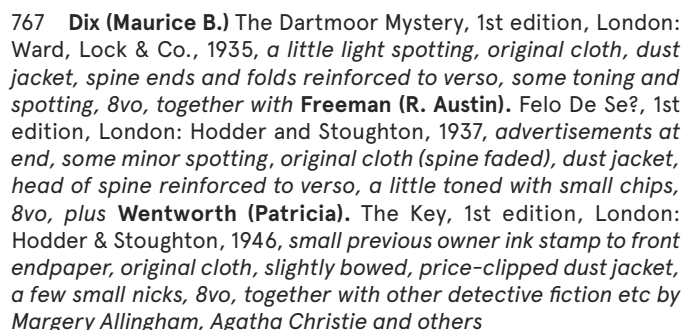


(28) £150 - £200

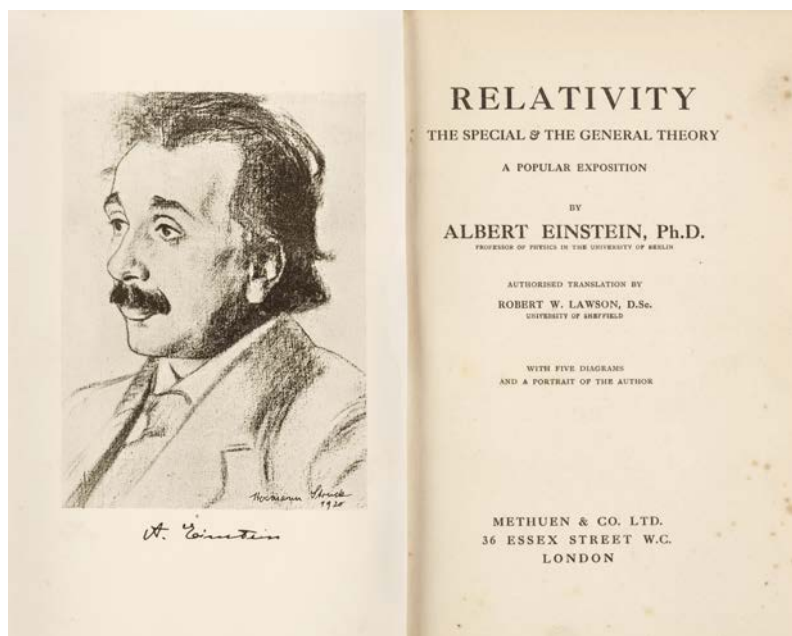
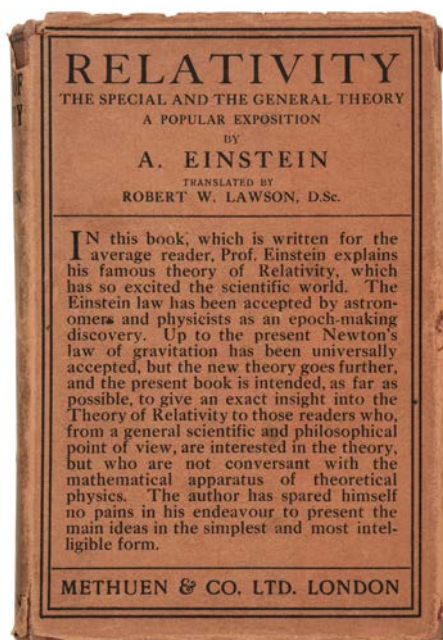
The Ipccress File with a loosely inserted photograph of the author in front of an aircraft and inscribed "For Jim, with every good wish, Len Deighton" ('For' smudged); Funeral in Berlin with inscribed label "For Tony Chance, with every good wish from Len Deighton" and Tony Chance's bookplate both pasted to front endpaper verso.

(1) £400 - £600

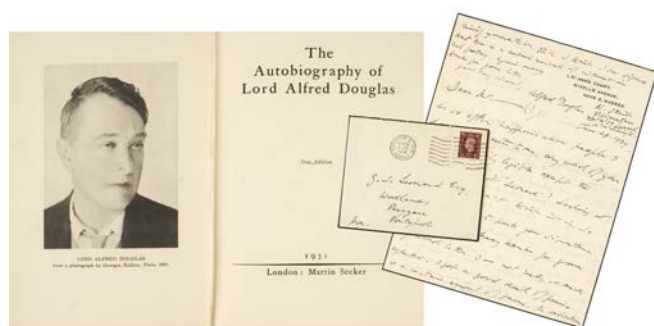
(1) £200 - £300



(19) £200 - £300



Lot 770



768 Douglas (Lord Alfred Bruce). The Autobiography of Lord Alfred Douglas, new edition, London: Martin Secker, 1931, *portrait frontispiece, previous owner inscription in pencil of S.G. Leonard, Oxon, 1936 to front endpaper, original cloth, dust jacket, a few chips and tears, 8vo, with a 2 pp. autograph letter to Leonard from Lord Alfred Douglas, dated June 1939 on St. Ann's Court, Nizells Avenue, Hove headed paper, responding to Leonard's letter: "I am not really so much neglected. I got a good deal of praise & a certain amount of fame. The booksellers do all they can to boycott my poetry. Why I cannot imagine. But in spite of everything I have sold more than 10,000 copies of various editions of my poems in the last 40 years, in this country... I think T S Eliot & co are not only vile "poets", but they have corrupted the taste of the rising[?] generation..."*, folds, original envelope

(2)

£150 - £200

769 Douglas (Lord Alfred). The Autobiography of Lord Alfred Douglas, new edition, London: Martin Secker, 1931, *portrait frontispiece, slight toning to endpapers, original cloth, spine ends a little rubbed, light stain to lower cover, 8vo, presentation copy, inscribed to front endpaper: "Madge Dalla Volta, from Alfred Douglas"*.

(1)

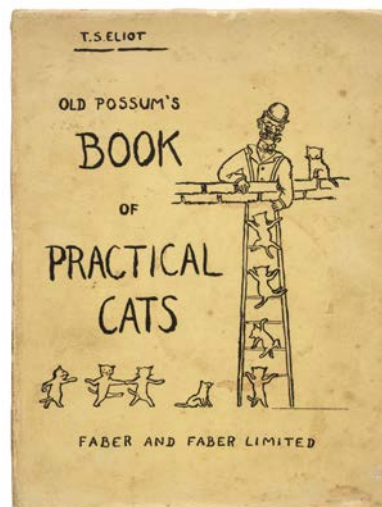
£150 - £200

770 Einstein (Albert). Relativity. The Special and the General Theory, 1st edition in English, London: Methuen, 1920, *portrait frontispiece, illustrations in text, spotting to text block and margins of some leaves, endpapers toned, spotting to pastedowns, original publisher's cloth, front and rear boards stained, spine faded, original red dust jacket, spine toned, chipping to spine extremities with loss, dust jacket folds rubbed with slight loss, 8vo*

A first edition in English of one of the most important scientific books of the 20th century, complete with the unrestored original dust jacket.

(1)

£2,000 - £3,000



771 Eliot (Thomas Stearns). Old Possum's Book of Practical Cats, 1st edition, London: Faber & Faber Ltd., 1939, *half-title, front blank with contemporary inscription, occasional spotting mostly to endpapers, original yellow cloth, red blocked illustration to upper cover, small damp stain and pencil mark, dust jacket slightly marked and lightly frayed to some edges, slim 8vo*

(1)

£400 - £600



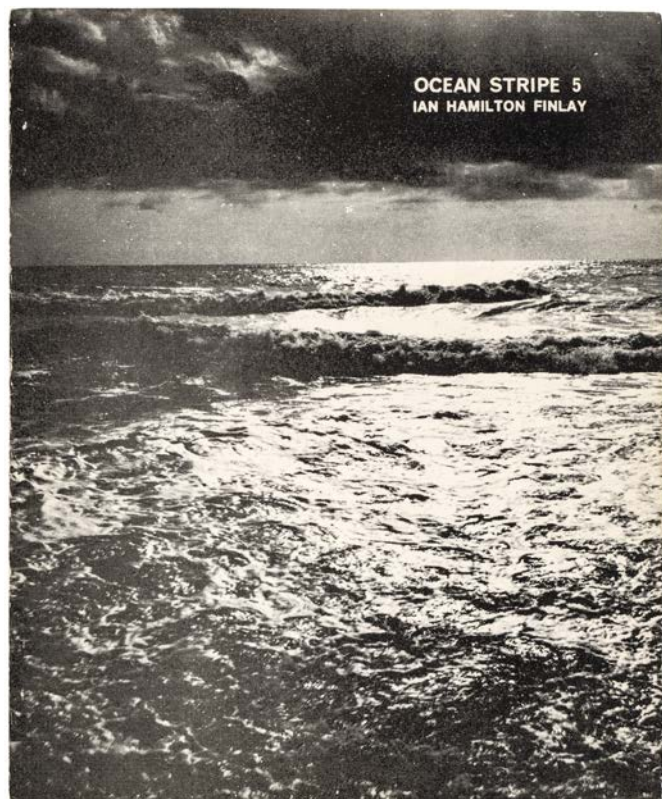
Lot 772

772 **Erikson (Steven)**. The Malazan Book of the Fallen Series, Signed Limited Editions, 10 Volumes, Burton: Subterranean Press, 2009-20, original publisher's cloth, dust jackets, housed in mylar protective sleeves, fine, 8vo

Book One signed 'PC', the others 167.

(10)

£700 - £1,000



Lot 773

773 **Finlay (Ian Hamilton)**. Ocean Stripe 5, Tarasque Press 1967, monochrome photographs of fishing boats, original pictorial wrappers, slim 8vo, together with

Air Letters, Drawings by Robert Frame, Tarasque Press 1968, text printed in pale blue, and images printed in black, original printed wrappers, stapled as issued, slim tall 8vo, plus **Mills (Stuart)**. The Menagerie goes for a walk, poems by Stuart Mills, [1965] 14pp., original pictorial printed wrappers, stapled as issued, slim small oblong 8vo, and

Last Poems series 1, Tarasque Press, 1968, 14pp., original printed wrappers, stapled as issued, printed in an edition of 200 copies, small slim 8vo, plus other similar concrete poetry publications, including Simon Cutts, Three Butterflies, Tarasque Press 1968, Simon Cutts, Claude Monet in his water-garden, Tarasque Press 1968, Tarasques magazine issues 2, 5, 6, 7 & 9, circa 1965-69, nine printed postcards by Stuart Mills published by the Tarasque Press, circa 1968-69, Olive Ashton, The Anarchy of Spring, Outposts publications, 1965 (with typewritten poem by the author on headed paper loosely inserted), Hugh Creighton Hill, Hill's Epitaphs, Tarasque Press 1968, printed an edition of 250 copies, Ian Hamilton Finlay, Unnatural pebbles, Edinburgh 1981, and four others similar, all slim 8vo

(27)

£200 - £300

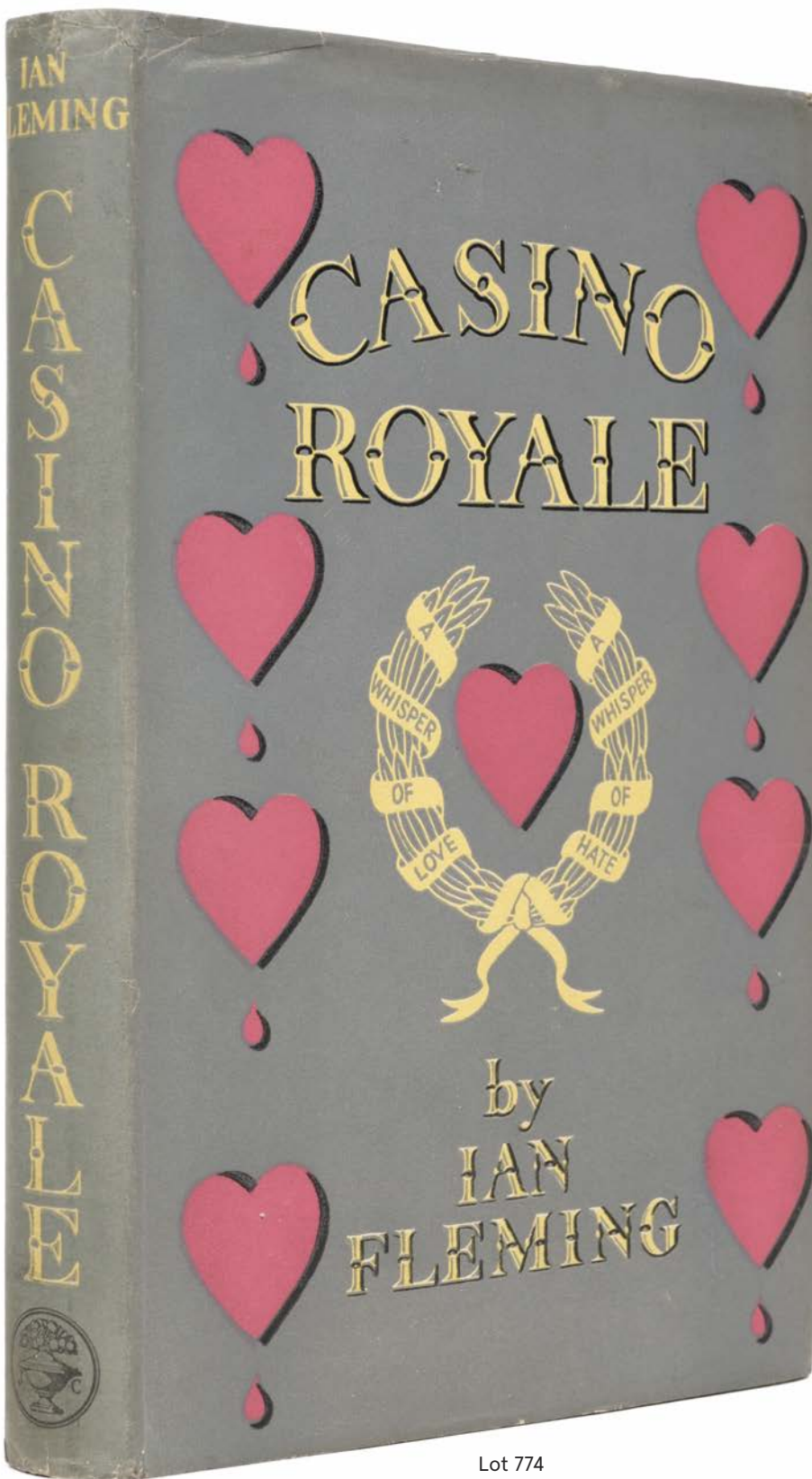
774 **Fleming (Ian)**. Casino Royale, 1st edition, 1st impression, 1st issue dust jacket, London: Jonathan Cape, 1953, a faint small portion of marginal damp-staining to pastedowns and endpapers, some spotting to half-title and endpapers, occasional marginal spotting to leaves, original publisher's pictorial cloth, slight shelf lean, boards faintly marked, spine with faint stain to base, dust jacket, price-clipped (prices renewed with later paper restoration), archival tape reinforcements to folds, spine extremities slightly rubbed and with discreet professional restoration, a couple of creases to jacket panels (one with repair to verso), flaps with marginal toning, rear panel slightly toned, a couple of spots to verso, 8vo

Gilbert A1a (1.1).

An excellent copy of the first James Bond book, in the original first issue dust jacket without the Sunday Times review to the front flap.

(1)

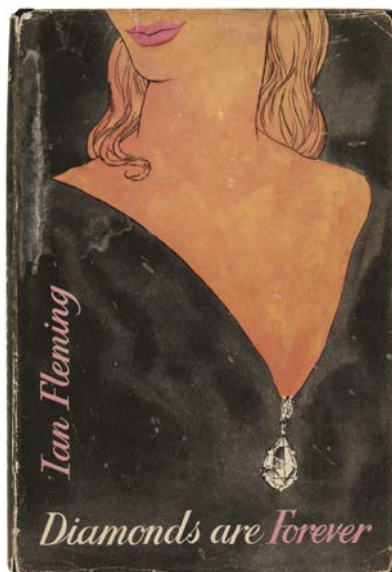
£10,000 - £15,000



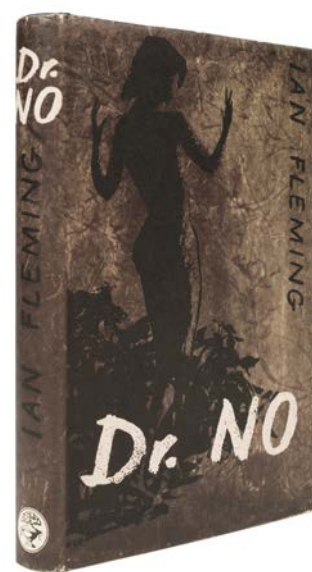
Lot 774



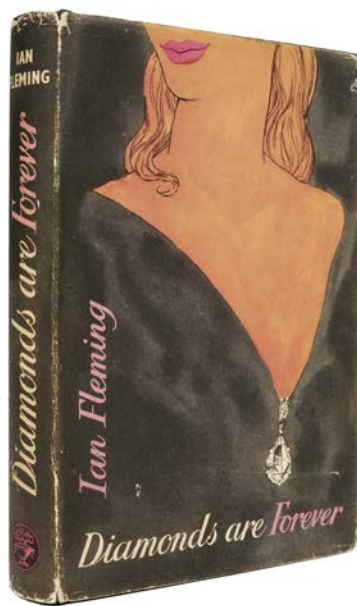
775 **Fleming (Ian).** *Casino Royale*, 4th printing, London: Jonathan Cape, 1957, small sticker to front free endpaper, dust jacket, price-clipped, panels faintly toned, extremities slightly rubbed, 8vo
(1) £100 - £150



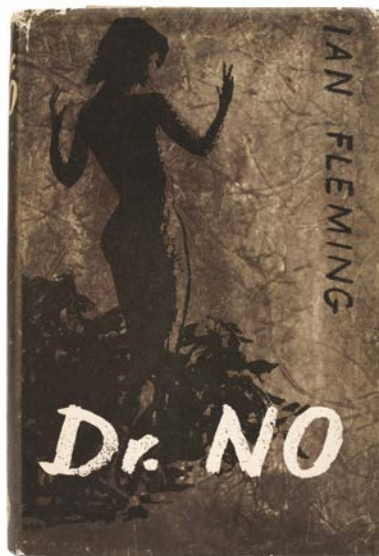
777 **Fleming (Ian).** *Diamonds are Forever*, London: Jonathan Cape, 1956, some light spotting to fore margins and edges, original cloth (upper cover very slightly bowed), dust jacket, chipped at folds, light water stain to upper panel, light spotting and toning to rear panel, 8vo
(1) £700 - £1,000



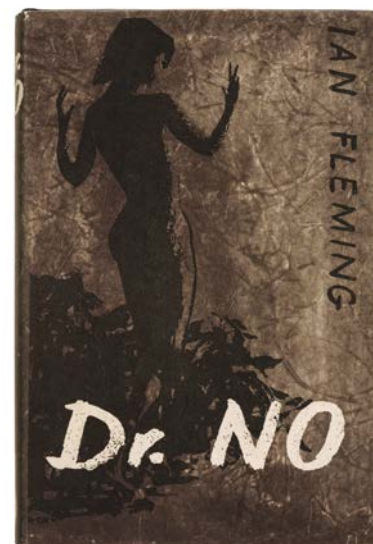
779 **Fleming (Ian).** *Dr No*, 1st edition, 1st impression, 2nd state binding, London: Jonathan Cape, 1958, slight lean, dust jacket, slight spotting to verso, faint spotting to rear panel, 8vo
Gilbert A6a (1.3).
The publisher's second state binding with the silhouette to front board.
(1) £500 - £700



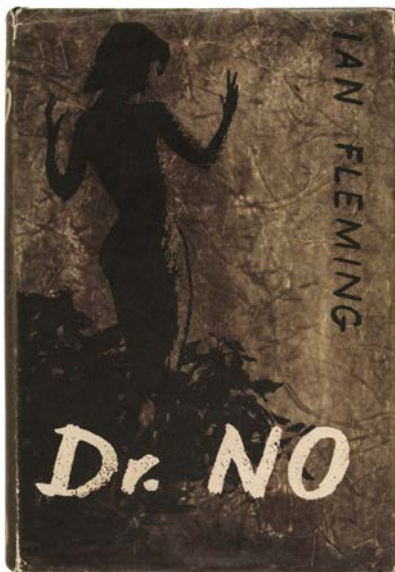
776 **Fleming (Ian).** *Diamonds are Forever*, 1st edition, London: Jonathan Cape, 1956, slight shelf lean, ownership inscription to front free endpaper, original publisher's pictorial cloth, dust jacket, rubbing to spine extremities with slight loss, staining to rear panel, rubbing to dust jacket folds with slight loss, small marginal damp-stain to front flap, faint spotting to dust jacket verso, 8vo
Gilbert A4a (1.1).
(1) £800 - £1,200



778 **Fleming (Ian).** *Dr No*, 1st edition, 1st impression, 1st state binding, London: Jonathan Cape, 1958, slight shelf lean, original publisher's pictorial cloth, dust jacket, price erased in pen, spine extremities rubbed and chipped with loss, portion of staining to rear panel, a couple of spots to spine, one very small closed tear to front panel, 8vo
(1) £400 - £600



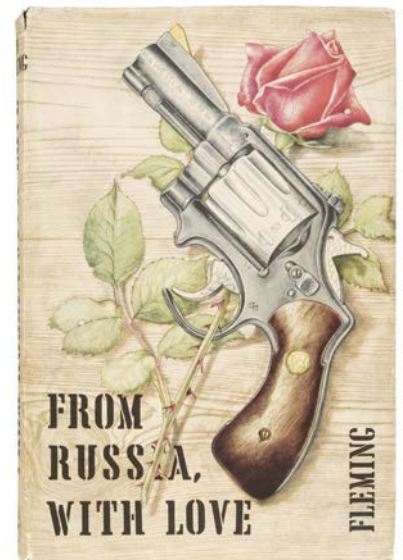
780 **Fleming (Ian).** *Dr No*, 1st edition, London: Jonathan Cape, 1958, light spotting to top fore-edge, 2nd state boards (with the silhouette of the dancing girl), dust jacket, one or two tiny nicks, 8vo
(1) £300 - £400



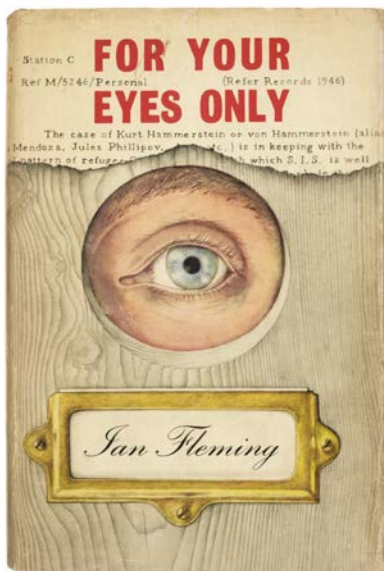
781 Fleming (Ian). Dr No, 1st edition, London: Jonathan Cape, 1958, 2nd state cloth boards (with silhouette of a dancing girl), dust jacket, small tears along joints head and foot, small chips at folds, 8vo
(1) £300 - £400



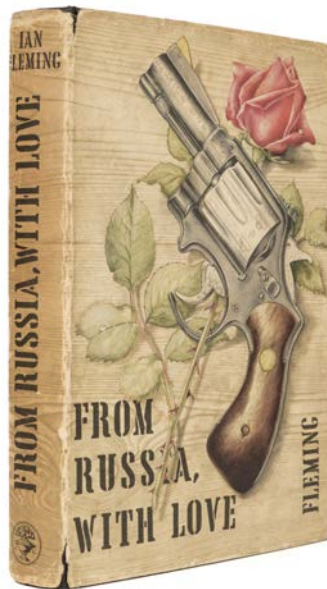
783 Fleming (Ian). For Your Eyes Only, 1st edition, London: Jonathan Cape, 1960, original publisher's cloth, dust jacket, small stain to spine, extremities slightly rubbed, both panels with slight marginal toning and spotting, 8vo
(1) £200 - £300



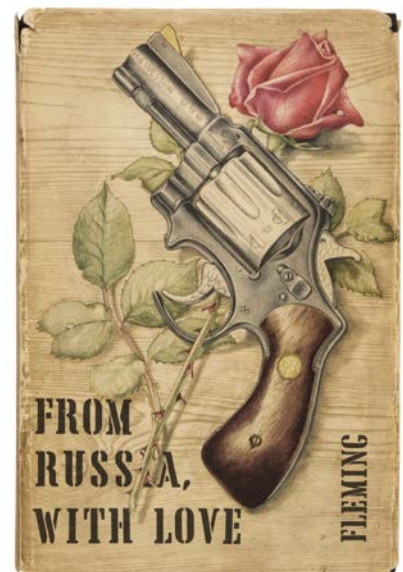
785 Fleming (Ian). From Russia With Love, 1st edition, London: Jonathan Cape, 1957, very faint shelf lean, rear board slightly marked, front board faintly rubbed, dust jacket, spine extremities rubbed with slight loss, 8vo
An excellent example of a dust jacket rarely found in such good condition.
(1) £800 - £1,200



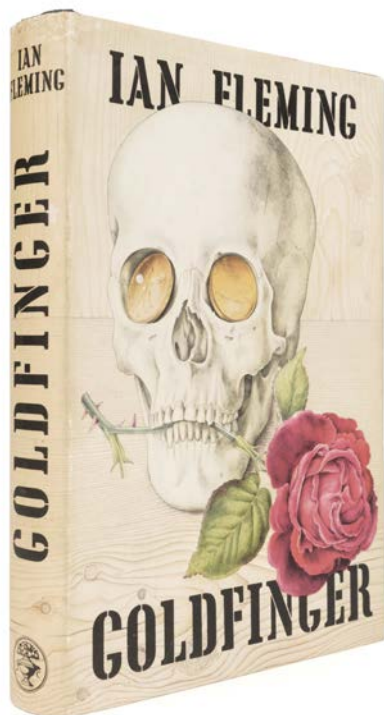
782 Fleming (Ian). For Your Eyes Only, 1960; You Only Live Twice, 1964; Octopussy and the Living Daylights, 1966, 1st editions, light spotting to fore edges of For Your Eyes Only & You Only Live Twice, original cloth, dust jackets, For Your Eyes Only repaired at head of spine to verso and slight fading to spine lettering, later price sticker over printed price to front flap of Octopussy, 8vo
(3) £300 - £400



784 Fleming (Ian). From Russia With Love, 1st edition, London: Jonathan Cape, 1957, ownership inscription to front free endpaper, spotting to preliminary leaves, slight shelf lean, dust jacket, adhesive tape repairs to folds and to head of spine, spotting to verso, spine toned and extremities rubbed with loss, joints and folds rubbed, spotting to rear panel, 8vo
(1) £500 - £700



786 Fleming (Ian). From Russia, With Love, London: Jonathan Cape, 1957, original cloth, dust jacket, some toning to spine and rear panel, folds chipped, 8vo
(1) £700 - £1,000



787 **Fleming (Ian)**. Goldfinger, 1st edition, 1st impression, London: Jonathan Cape, 1959, *bookseller's ticket to front pastedown, original publisher's cloth, spotting to top edge of text block, dust jacket, price-clipped, a few spots to rear panel, spine slightly toned, spine extremities rubbed, 8vo*

(1)

£400 - £600



789 **Fleming (Ian)**. Goldfinger, 1st edition, London: Jonathan Cape, 1959, *original cloth, price-clipped dust jacket, small manuscript date to head of rear panel, spine slightly toned with small light water stain, small wormhole to upper joint, a couple of small chips, 8vo*

(1)

£400 - £600



788 **Fleming (Ian)**. Goldfinger, 1st edition, London: Jonathan Cape, 1959, *a few light spots, Boots Booklovers Library label tipped-in to rear pastedown and sticker at foot of front cover, original cloth, dust jacket, a few chips and tears at spine ends and folds, panels a little toned, 8vo*

(1)

£300 - £400

790 **Fleming (Ian)**. Live and Let Die, 1st edition, 1st impression, 1st issue dust jacket, London: Jonathan Cape, 1954, *some loss to paper on pastedowns, some spotting and a few stains to text leaves, original publisher's cloth, slight rubbing to spine extremities, dust jacket, both flaps slightly cut down (affecting text on rear flap), flaps creased, large paper reinforcement to verso, paper repairs & staining to rear panel, spine extremities rubbed with loss, marginal damp-staining to rear panel, 8vo*

Gilbert A2a (1.1).

In the scarce first issue jacket without the credit to designer Kenneth Lewis to front flap.

(1)

£2,000 - £3,000

791 **Fleming (Ian)**. Live and Let Die, 1st edition, 1st impression, 2nd issue dust jacket, London: Jonathan Cape, 1954, *original publisher's cloth, slight fading to gilt on spine, dust jacket, marginal toning to flaps, spine extremities rubbed with slight loss to head of spine, some toning & a few marks and spots to rear panel, joints faintly rubbed, 8vo*

Gilbert A2a (1.2).

(1)

£1,500 - £2,000

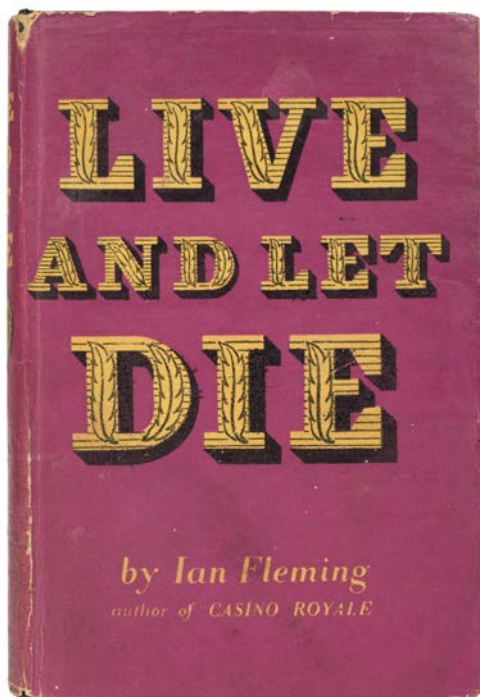
792 **Fleming (Ian)**. Moonraker, 1st edition, 1st impression, 1st state, London: Jonathan Cape, 1955, *original publisher's cloth, dust jacket, some spotting and marginal toning to rear panel, marginal toning to flaps, faint green mark to base of spine, 8vo*

Gilbert A3a (1.3).

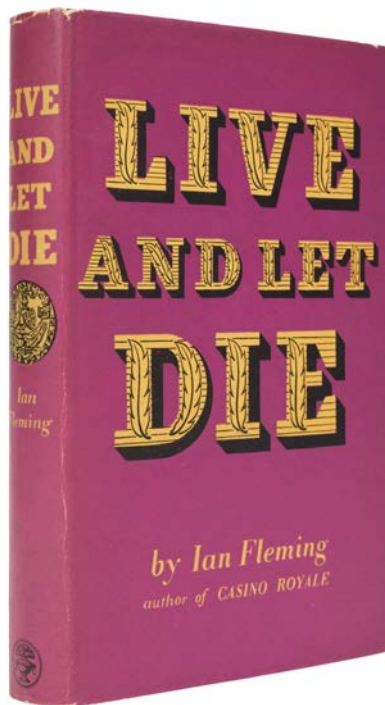
With 'shoo' on page 10.

(1)

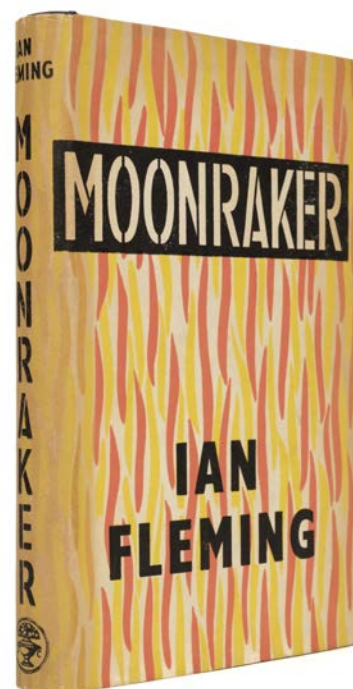
£1,500 - £2,000



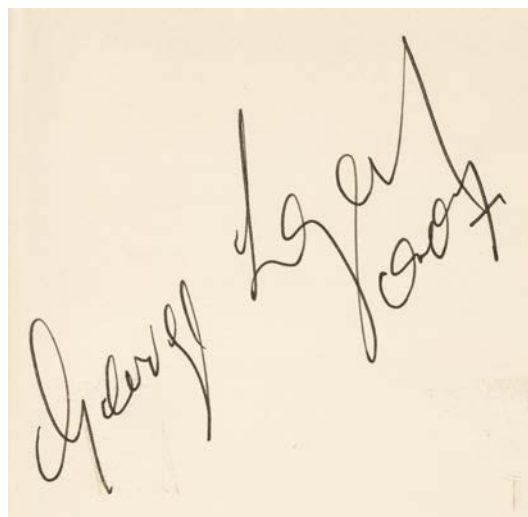
Lot 790



Lot 791



Lot 792



Lot 793

793 **Fleming (Ian).** *On Her Majesty's Secret Service*, London: Jonathan Cape, 1963, front endpaper with small abrasions, bookseller ticket (Melbourne) to front pastedown, original cloth, dust jacket, slight toning to spine, 8vo Signed to front endpaper by George Lazenby, adding '007'. The Australian actor's only appearance as Mr Bond in the film of this novel.

(1)

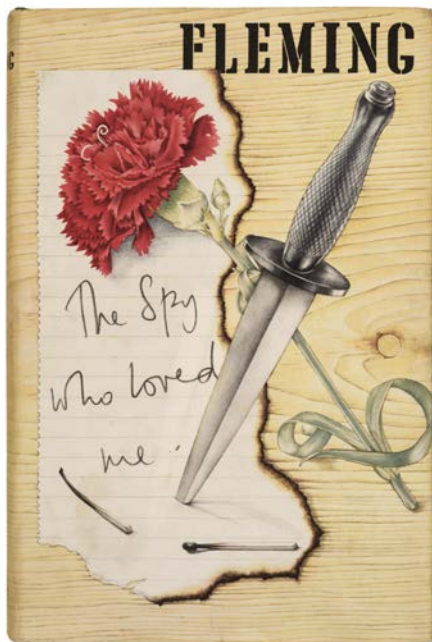
£300 - £500



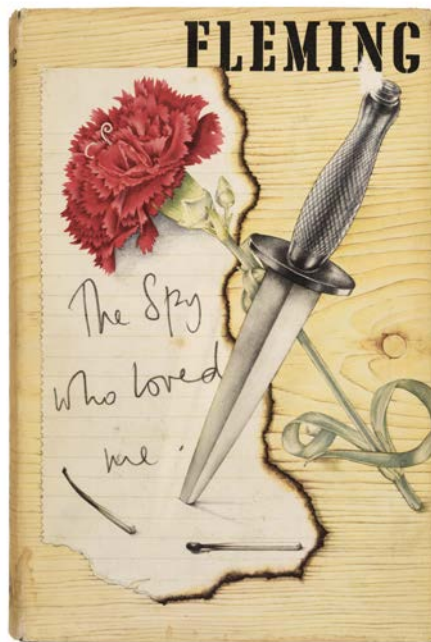
794 **Fleming (Ian).** *The Man with the Golden Gun*, 1st edition, London: Jonathan Cape, 1965, original cloth, dust jacket, minor nicks at folds, 8vo, together with *Octopussy* and *The Living Daylights*, 1st edition, London: Jonathan Cape, 1966, original cloth, dust jacket, 8vo, signed to half title by Roger Moore, plus others related including *On Her Majesty's Secret Service*, 1st edition, 1963 (endpapers replaced), John Gardner's *For Special Services*, 1982, Roger Moore's *My Word is My Bond*, 2008, signed by the author, Sebastian Faulks' *Devil May Care*, 2008, and William Boyd's *Solo*, 2013

(17)

£200 - £300



Lot 795



Lot 796



Lot 798

795 **Fleming (Ian)**. *The Spy Who Loved Me*, 1st edition, London: Jonathan Cape, 1962, original cloth, dust jacket, 8vo (1) £300 - £400

796 **Fleming (Ian)**. *The Spy Who Loved Me*, 1st edition, London: Jonathan Cape, 1962, previous owner inscription to title, original cloth, dust jacket, spine a little toned with water stain at foot, small abrasion to front panel and stains to rear panel, a few nicks folds, 8vo (1) £100 - £150

797 **Fleming (Ian)**. *Thunderball*, 1st edition, London: Jonathan Cape, 1961, original publisher's cloth, text block spotted, dust jacket, spine toned, small stain to spine, spine extremities chipped, 8vo, together with:

The Spy Who Loved Me, 1st edition, London: Jonathan Cape, 1962, original cloth, joints heavily rubbed, boards stained, dust jacket, price-clipped, spine extremities rubbed with loss, rear panel toned and marked, 8vo, with 4 others: *On Her Majesty's Secret Service*, 1st edition, 1963, *You Only Live Twice*, 1st edition, 1964, *The Man With The Golden Gun*, 1st edition, 1965, *Octopussy*, 1st edition, 1966 (6) £300 - £500

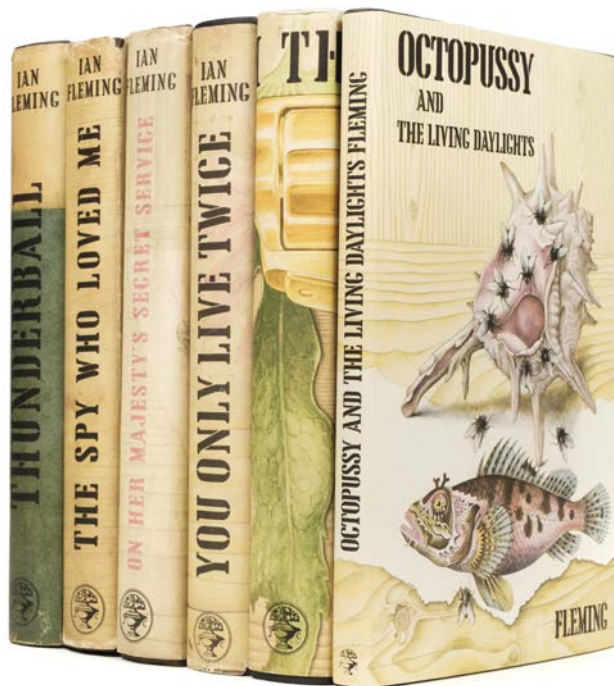
798 **Fleming (Ian)**. *Thunderball*, 1st edition, London: Jonathan Cape, 1961, previous owner inscription to front endpaper, original cloth, dust jacket, 8vo (1) £300 - £400

799 **Forster (E. M.)**. *Where Angels Fear to Tread*, 1st edition, London: William Blackwood and Sons., 1905, spine cracked to pp.2, rear gutter cracked, some light toning throughout, publishers original blue cloth, spine slightly faded & rubbed, boards lightly rubbed to head & foot, 8vo

A Passage To India, 1st edition, London: Edward Arnold & Co., 1924, heavy worming to the front & rear pastedowns, some further worming throughout, contemporary ink stamps to the front endpaper, blind stamp to the title page with a further ex-library ink stamp to the verso, toning throughout, publishers original red cloth, boards & spine rubbed, 8vo

A Passage To India, 1st U.S. edition, New York: Harcourt, Brace and Company, 1924, period inscription to the front endpaper, cracked spine to the title page, some light toning, publishers original black cloth, spine slightly loose, boards & spine slightly rubbed & faded, 8vo (3) £100 - £150

800 **Forster (E.M.)** *Howard's End*, 1st edition, 2nd issue, London: Edward Arnold, 1910, 2nd issue with 12 pp. advertisements at end, endpapers a little toned, original cloth, edges a little rubbed, 8vo (1) £100 - £150



Lot 797

801 **Gaiman (Neil)**. *Ocean at the End of the Lane*, signed limited edition, London: Headline, 2013, 1 of 260 copies, includes CD audio version, original publisher's cloth, original slipcase, 8vo, together with:

Shannon (Samantha). *The Bone Season*, 1st edition, London: Bloomsbury, 2013, signed by the author to title, original publisher's boards, dust jacket, 8vo, with

The Mime Order, 1st edition, London: Bloomsbury, 2015, signed by the author to title, original publisher's boards, dust jacket, 8vo, with 7 others fantasy-related including 2 copies of Jeff Vandermeer's *Finch* 2009

(10)

£100 - £150

802 **Glover (Dorothy & Grahame Greene)**. *Victorian Detective Fiction*, limited edition, London: The Bodley Head, 1966, signed by the authors to the limitation page, monochrome vignette to the title page, slight toning to the front endpaper & half-title, original cloth in dust jacket, spine & covers slightly faded, 8vo, 469/500, together with;

Greene (Graham). *Reflections of Travels With My Aunt*, limited edition, New York: Firsts & Company, 1989, monochrome portrait frontispiece & 4 facsimiles, publishers original boards in gilt decorated wrapper, 8vo, 77/250

A Quick Look Behind, footnotes to an autobiography, limited edition, Los Angeles: Sylvester & Orphanos, 1983, publishers original blue cloth with paper spine label in slipcase, spine lightly faded, 8vo, 83/330

(3)

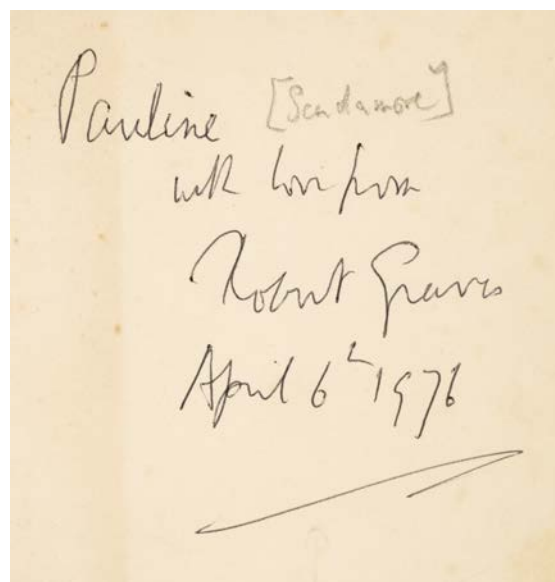
£200 - £300



803 **Gosse (Philip)**. *The History of Piracy*, 1932; *Memoirs of a Camp-Follower*, 1934; *Go to the Country*, 1935; *Traveller's Rest*, 1937, 1st editions, *The History of Piracy* 1st US edition, illustrations, occasional light spotting, original cloth, dust jackets, *Piracy* spine faded, 8vo, all inscribed by the author to bookseller Frank Maggs, plus two others by the author: *The Squire of Walton Hall*, 1940 (with an autograph letter to Frank Maggs laid-in), and *An Apple a Day*, 1948

(6)

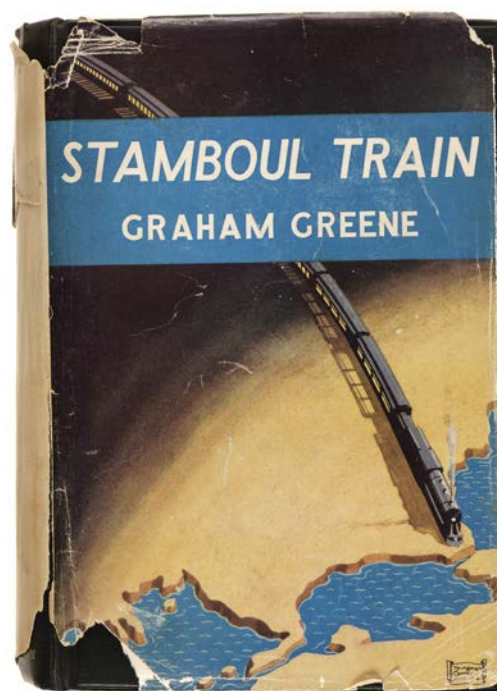
£150 - £200



804 **Graves (Robert)**. *Good-bye To All That*, 1st edition 2nd impression, London: Jonathan Cape, 1929, inscribed by the author to the front free endpaper, portrait frontispiece & maps, original publisher's cloth, dust jacket, some spotting to verso, spine extremities chipped with loss, joints slightly worn, chipped to panel extremities with loss, 8vo

(1)

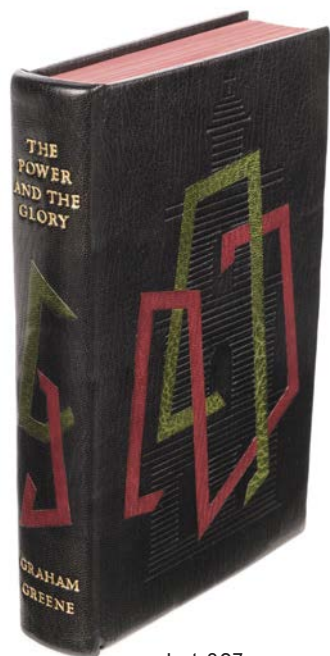
£200 - £300



805 **Greene (Graham)**. *Stamboul Train*, 1st edition, 2nd issue, London: William Heinemann, 1932, 2nd issue with 'Quin Savory' correction, a few spots, original cloth, tiny tear at head of spine, small marginal indentation, dust jacket, front flap detached, dust jacket, spine toned, a few tears and losses to spine and front panel, 8vo, together with 2 other 1st editions: *The Name of Action*, 1930, and *It's a Battlefield*, 1934

(3)

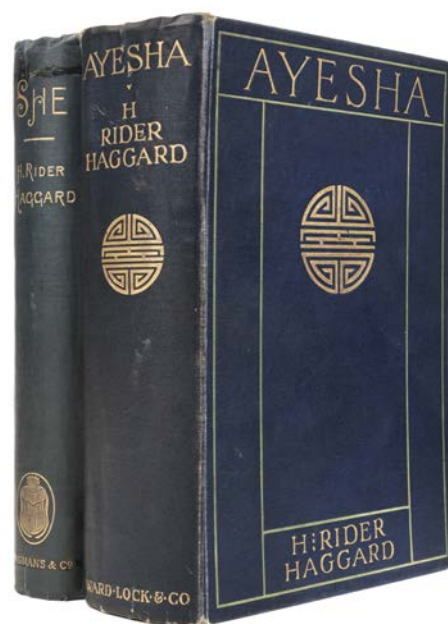
£500 - £800



Lot 807



Lot 808



Lot 809

806 Greene (Graham). *The Power and the Glory*, 1st edition, London & Toronto: William Heinemann Ltd., 1940, *browning and scattered spotting, ownership signature at head of front free endpaper, original cloth, slightly discoloured and faint damp stain to lower board, light fraying at head of spine, 8vo, together with:*

England Made Me, 1st edition, London & Toronto: William Heinemann Ltd., 1935, *lower edge of text block pages with black marker pen ink mark, original cloth, spine faded and covers a little faded, joints and spine ends slightly frayed, 8vo,*

Our Man in Havana, 1st edition, London, Melbourne & Toronto: Heinemann, 1958, *some toning and occasional spotting, original cloth (boards a little mottled), dust jacket, 8vo,*

Wodehouse (Pelham Grenville), *Ukridge*, 4th printing, London: Herbert Jenkins Ltd., c.1930, *original green cloth, dust jacket with diagonal closed tears to front and some fraying to edges at head & foot, 8vo*

The Inimitable Jeeves, 5th printing, London: Herbert Jenkins Ltd., c.1930, *original green cloth, dust jacket with light fraying to edges at head & foot, 8vo*

(5)

£200 - £300

807 Greene (Graham). *The Power and the Glory*, 1st edition, London: William Heinemann, 1940, *top edge red, contemporary black morocco, covers with geometric design in blind and red and green morocco onlays, spine lettered in gilt with green and red onlay design repeated, contained in cloth solander case, 8vo*

(1)

£200 - £300

808 Greene (Graham, editor). *Night and Day*, 25 (of 26) issues, July 1 to December 23, 1937, *lacking July 15 issue else complete, illustrations and advertisements, small advertisement excised from p.1 of July 29 issue, a little light marginal toning and a few spots, original wrappers, bookplates, bound in 3 cloth volumes, 4to, together with Night and Day, edited and with an introduction by Christopher Hawtree, 1985*

Short-lived periodical, edited by Graham Greene with contributions by many writers of the day including Evelyn Waugh, Anthony Powell, John Betjeman, Henry Miller, Christopher Isherwood, Osbert Lancaster et al.

(4)

£150 - £200

809 Haggard (H Rider). *She*, 1st edition, 1st issue, London: Longmans, Green & Co, 1887, *2 colour plates, front free endpaper loose, occasional spotting, hinges cracked, half-title, advertisement leaf to rear, original publisher's cloth, shelf lean, spine extremities repaired, extremities rubbed, boards marked, 8vo, together with:*

Haggard (H Rider). *Ayesha*, 1st edition, London: Ward Lock, 1905, *ownership inscription to front free endpaper, spotting & toning to preliminaries, original publisher's cloth, extremities bumped & rubbed, 8vo*

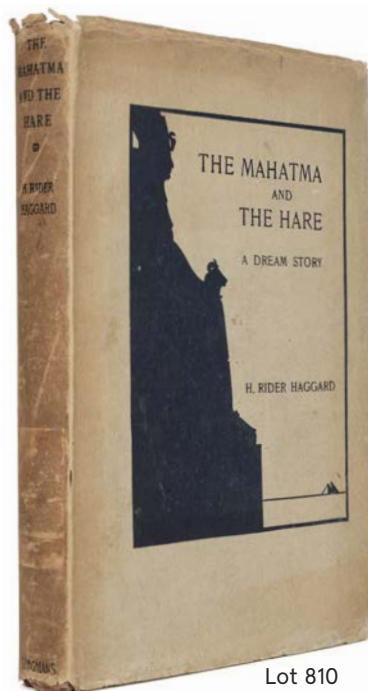
(2)

£200 - £300

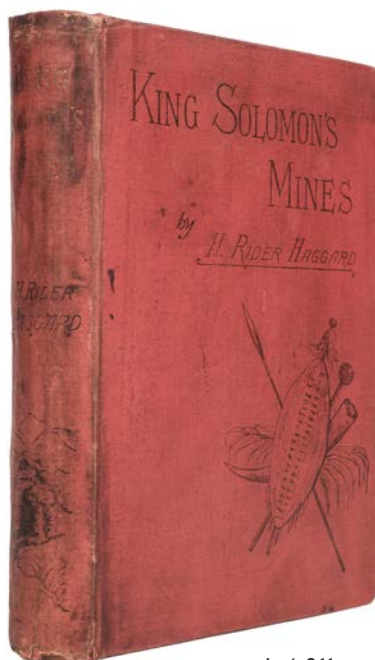
810 Haggard (H Rider). *The Mahatma and the Hare*, 1st edition, London: Longmans, Green & Co, 1911, *some toning to endpapers, original red publisher's cloth, dust jacket, chipped to extremities, sticker covering price to spine, spine faintly toned, flap extremities toned, verso of flaps spotted, 8vo*

(1)

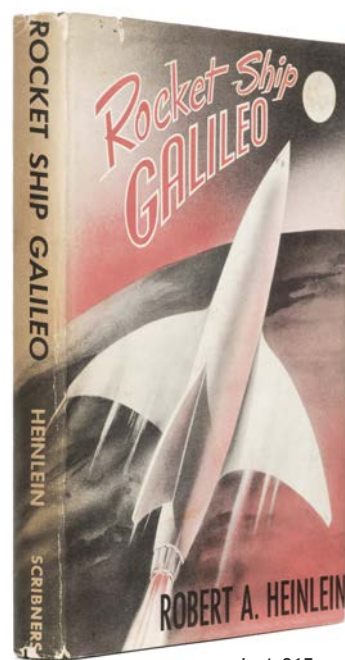
£100 - £150



Lot 810



Lot 811



Lot 815

811 **Haggard (H. Rider).** King Solomon's Mines, 1st edition, 1st issue, Cassell & Company, 1885, *folding map, half-title, publisher's catalogue, contemporary ownership inscription to front free endpaper, occasional marginal dust-soiling and staining, original publisher's cloth, rebacked with original spine laid on, spine with loss to extremities, spine toned and stained, boards faintly marked, corners bumped, 8vo*

The scarce first issue with "Bamamgwato" for "Bamangwato" on p. 10, line 14; "to let twins to live" for "to let twins live" on p. 122, line 27; and "wrod" instead of "word" on p. 307, line 29, and with publisher's catalogue dated 5 G. 8.85.

(1) £800 - £1,200

812 **Haggard (Henry Rider).** Colonel Quaritch, V.C. A Tale of Country Life, 3 volumes, 1st edition, London: Longmans, Green and Co., 1888, volume I lacking front endpaper, some light spotting, endpapers a little toned, original cloth, spines faded with one or two minor stains, 8vo, together with 4 other 1st editions: *Nada the Lily*, 1892, *Montezuma's Daughter*, 1893, *Heart of the World*, 1896, and *Lysbeth*, 1901

(7) £150 - £200

813 **Harte (Bret).** Poems, 1st edition, Boston: James R. Osgood, 1871, *advertisement leaf at front, contemporary presentation inscription to front endpaper, small bookplate of Justin McCarthy, original green cloth gilt, spine darkened and a little rubbed at ends, 8vo, with 2 others: Some Later Verses, by Bret Harte, 1st UK edition, 1898 (spine faded) and Henry Wadsworth Longfellow's The Courtship of Miles Standish and other poems, 1st edition, later issue (without advertisements), Boston, 1858*

(3) £150 - £200

814 **Hawking (Stephen).** A Brief History of Time From the Big Bang to Black Holes, 1st edition, London: Bantam Press, 1988, *original publisher's cloth boards, dust jacket, staining to panels, price-clipped, bumping to spine extremities, 8vo together with:*

Hawking (Stephen). A Brief History of Time From the Big Bang to Black Holes, deluxe commemorative edition, 301 of 500, London, Bantam Press, 1993, *original publisher's half morocco, gilt title to spine, 8vo*

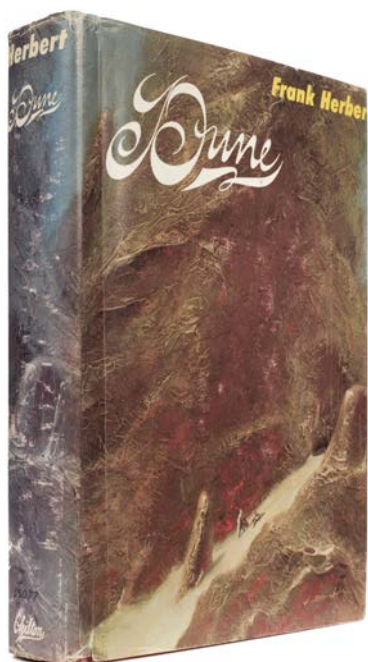
(2) £150 - £200

815 **Heinlein (Robert).** Rocket Ship Galileo, 1st edition, New York: Scribners, 1947, *endpapers marginally toned, original publisher's pictorial cloth, dust jacket, spine toned, some spotting to verso, extremities rubbed with a small amount of loss, joints creased, 8vo*

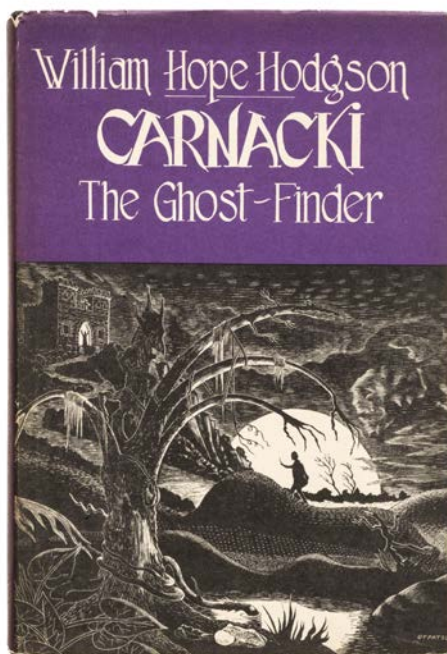
(1) £300 - £400



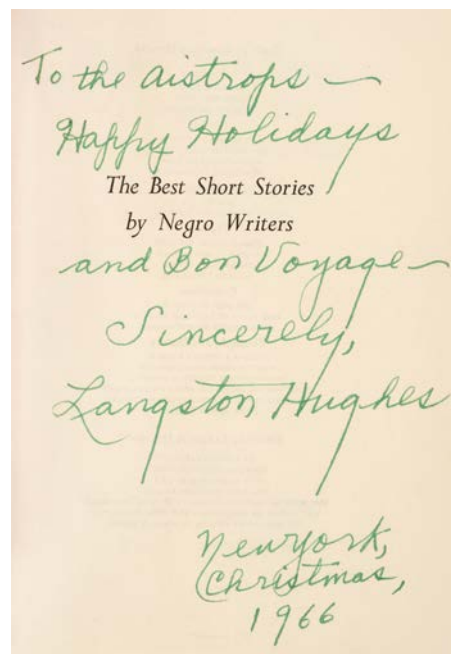
Lot 812



Lot 816



Lot 820



Lot 821

816 **Herbert (Frank)**. *Dune*, 1st edition, 2nd issue, Philadelphia: Chilton Book Company, 1965, *spotting to fore-edges, original publisher's cloth, boards faintly marked, dust jacket, front cover creased, rear panel faintly spotted, spine extremities rubbed with slight loss*, 8vo

(1)

£1,000 - £1,500

817 **Hill (Joe)**. 20th Century Ghosts, no.109 of 200, Hornsea: PS Publishing, 2005, *signed by the author and introducer, original boards, dust jacket, original publisher's slipcase, boards of slipcase rubbed, 8vo together with 15 other works by Joe Hill (some signed)*, 8vos and 12mos

(16)

£100 - £150

818 **Hobb (Robin)**. The Farseer Trilogy, 1st UK editions, London: Harper Collins: 1995-97, *signed by the author to title, original publisher's cloth, dust jackets, each housed in protective sleeves*, 8vo

(3)

£100 - £150

819 **Hockney (David)**. Hockney's Alphabet, signed limited edition, London: Faber & Faber, 1991, *signed by artist & illustrator to limitation page, 27 illustrations by Hockney, original publisher's yellow buckram, base of spine marked, original slipcase, 4to, together with:*

Garland (Alex). The Coma, signed by author & artist, London: Faber & Faber, 2004, *no.58 of 300 copies, numerous black & white illustrations, signed to colophon, original publisher's paper boards, original slipcase, folio, with:*

Grass (Gunter). Drawings and Words 1954-1977, London: Secker & Warburg, 1983, *no. B.45 with original Sign in the Sky etching, numerous illustrations, original publisher's cloth, dust jacket, original slipcase, slightly bumped to extremities, folio and one other Signed by both Hockney & Spender.*

(4)

£200 - £300

820 **Hodgson (William Hope)**. Carnacki the Ghost-Finder, 1947; Deep Waters, 1967, 1st US editions, Mycroft and Moran & Arkham House, Sauk City, Wisconsin, *slight toning at gutter of Carnacki endpapers, original cloth, dust jackets, spines a little toned with small nicks at ends*, 8vo

Carnacki the Ghost-Hunter was first published in London in 1913; Deep Waters is the first book form edition of short stories. The author was an observation officer in the Royal Field Artillery during the First World War and was killed near Ypres in April 1918.

(2)

£100 - £150

821 **Hughes (Langston)**. The Best Short Stories by Negro Writers, 1st edition, Boston: Little, Brown and Company, 1967, *inscribed by the author in green ink to half-title, original publisher's cloth, faint spotting to edges*, 8vo

(1)

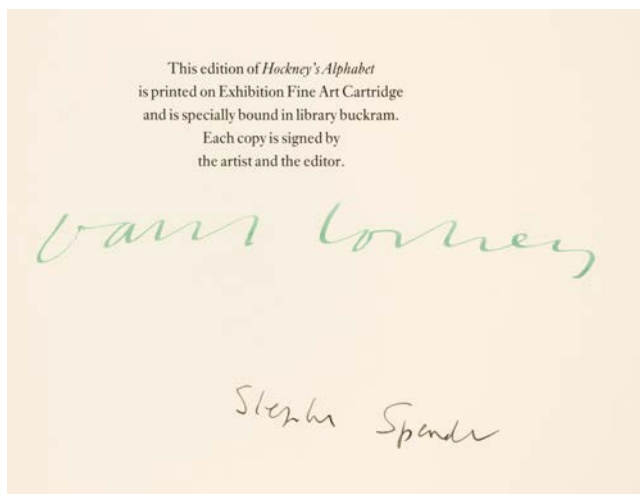
£150 - £200

822 **Hughes (Ted)**. Collected Poems, Limited Edition, London: Faber & Faber, 2003, *original publisher's blue quarter cloth, original slipcase, original issue wrapping paper with Faber paper label*, 8vo

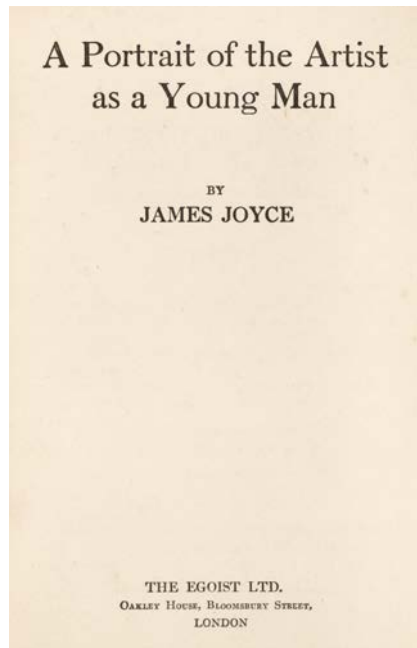
One of 200 copies. Unopened in the original wrapping.

(1)

£200 - £300

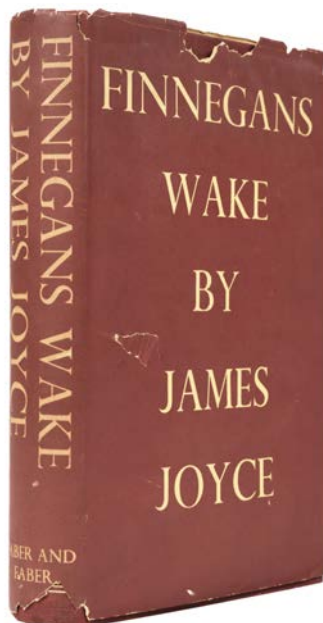


Lot 819



823 **Joyce (James)**. *A Portrait of the Artist as a Young Man*, 1st UK edition, London: The Egoist Ltd, [1917], *a few minor spots, previous owner signature to front endpaper, 'Royal Naval War Libraries' ink stamp to front pastedown, front hinge a little tender, original green cloth, small splits at head of joints, ring mark and a few small stains to covers*, 8vo

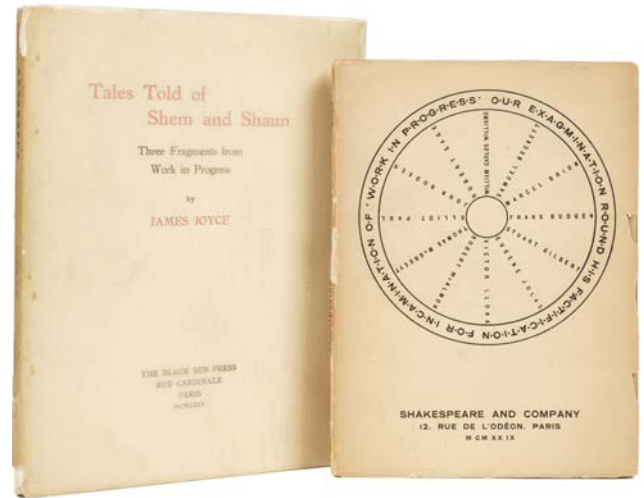
Slocum and Cahoon A12. The first English edition, bound up from sheets from the first US edition, published by B.W. Huebsch in New York in 1916.
(1) £150 - £200



824 **Joyce (James)**. *Finnegans Wake*, 1st trade edition, London: Faber and Faber, 1939, *final leaf and one front endpaper with some toning, a few light spots front and rear, original cloth, dust jacket, small repair to verso of front panel, a few marginal chips and tears*, 8vo

Connolly 87; Slocum and Cahoon A47.
(1)

£400 - £600



825 **Joyce (James)**. *Tales Told of Shem and Shaun*, 1st edition, Paris: The Black Sun Press: 1929, *34 of 500 (of a total of 650) on Holland Van Gelder Zonen, frontispiece of the author by Brancusi, original publishers paper boards, original glassine wrapper chipped with loss to extremities, spotting*, 8vo, *together with:*

Joyce (James). *Our Exagmination Round His Factification For Incamination of Work in Progress*, 1st edition, Paris: Shakespeare and Company, 1929, *some leaves uncut, original paper wrappers, spine chipped with loss of text, front and rear cover chipped with loss*, 8vo

(2)

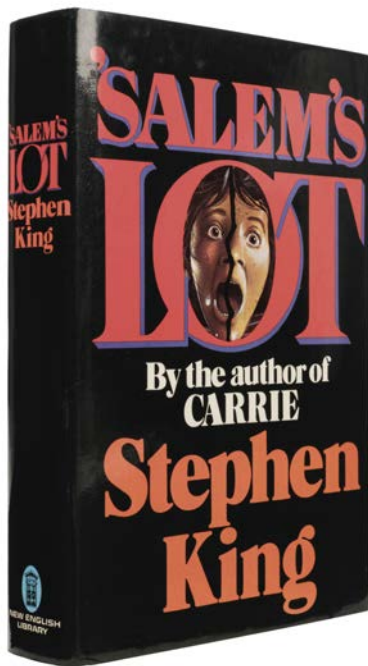
£600 - £800



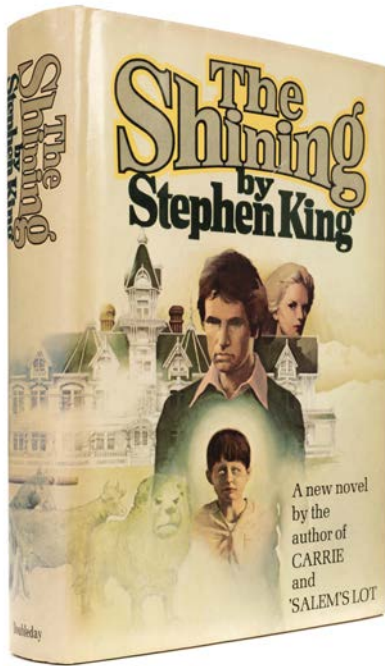
826 **King (Stephen)**. *Carrie*, 1st UK edition, London: New English Library, 1974, *leaves lightly toned, original publisher's cloth, dust jacket, extremities slightly rubbed, spine slightly faded, minor tape reinforcements to folds on verso*, 8vo

(1)

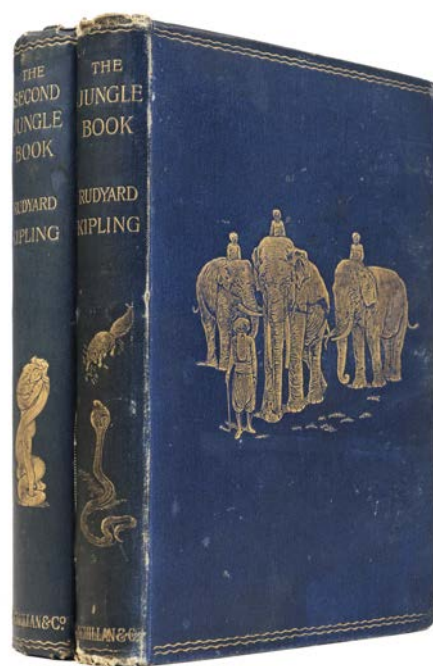
£200 - £300



Lot 828



Lot 829



Lot 831

827 **King (Stephen)**. Christine, 1st UK edition, London: Hodder & Staughton, 1983, *original publisher's cloth, dust jacket, spine faded, 8vo, together with:*

King (Stephen). IT, 1st UK edition, 4th impression, London: Hodder & Staughton, 1986, *original publisher's cloth, dust jacket, spotting to text block, 8vo, with 21 other volumes, almost all by Stephen King, many first UK editions, many in dust jackets in near fine condition* (23) £100 - £150

828 **King (Stephen)**. 'Salem's Lot, 1st UK edition, London: New English Library, 1976, *original publisher's cloth, dust jacket, fine condition, 8vo* (1) £150 - £200

829 **King (Stephen)**. The Shining, 1st edition, Garden City: Doubleday, 1977, *original cloth, extremities rubbed, some faint spotting to fore-edges, dust jacket, staining to flaps, faint toning to spine, 8vo* (1) £200 - £300

830 **Kipling (Rudyard)**. Barrack-Room Ballads, unauthorised edition, 1892, *original printed wrappers, 'Price One Penny' neatly rubbed out, some edge wear and covers detached, 8vo, together with the envelope used when sold by the London book-dealer Martin Breslau to F.A. Underwood in 1947*

This collection, containing his poems 'Mandalay' and 'Gunga Din', was so popular upon publication in 1892 it was pirated in a small number of unauthorised editions which were sold on the streets of London, but quickly suppressed.

(1) £100 - £150

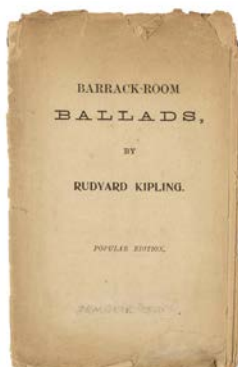
831 **Kipling (Rudyard)**. The Jungle Book, 1st edition, London & New York: Macmillan and Co., 1894, *illustrations by J.L. Kipling, W.H. Drake and P. Frenzeny, occasional light spotting, previous owner signature and bookplate of Eric Danks, all edges gilt, original blue cloth gilt, spine a little darkened and rubbed, a few small stains, slight lean, 8vo, together with The Second Jungle Book, 1st edition, London & New York: Macmillan and Co., 1895, illustrations by J.L. Kipling, advertisement leaf, some light spotting, ink stamp to front endpaper, bookplate, all edges gilt, original cloth gilt, spine a little darkened, edges slightly rubbed, 8vo* (2) £400 - £600

832 **Larsson (Stieg)**. The Girl with the Dragon Tattoo, 1st UK edition, 2008; The Girl Who Played with Fire, 2nd printing, 2009; The Girl Who Kicked the Hornets' Nest, 2nd printing, 2009, *original boards, dust jackets, 8vo* (3) £80 - £120

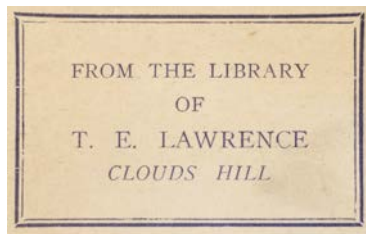
833 **Lawrence (D.H.)** Lady Chatterley's Lover, privately printed, [Florence?], 1928, *some light spotting, recent half morocco, black label to spine, 8vo, limited edition 834/1500, together with A Propos of Lady Chatterley's Lover, being an essay extended from "My skirmish with Jolly Roger", 1st trade edition, Mandrake Press, 1930, original cloth, dust jacket, spine a little rubbed and chipped at head, 8vo*

Roberts A42 for the first work, an early pirated edition.

(2) £100 - £150



Lot 830



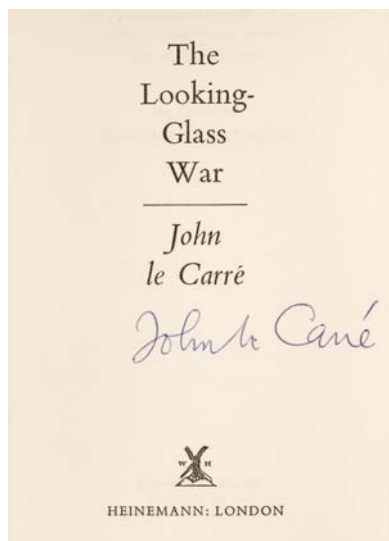
834 [Lawrence, Thomas Edward, 1888-1935]. The Death of the Gods by Dmitri Merejkowski, Translated by Herbert Trench, 3rd edition, Archibald Constable & Co., 1904, *some mostly marginal spotting throughout, initialed 'TEL' by T.E. Lawrence in pencil to front free endpaper recto and small library bookplate of T.E. Lawrence to front pastedown, 'From the library of T.E. Lawrence, Clouds Hill', original decorative green cloth, slightly rubbed, spine browned and a little frayed at head and foot, 8vo*

This copy is identified in the catalogue of books at Clouds Hill in A.W. Lawrence (editor), *T.E. Lawrence by his Friends*, Jonathan Cape, 1937, p. 508. (1) £300 - £500



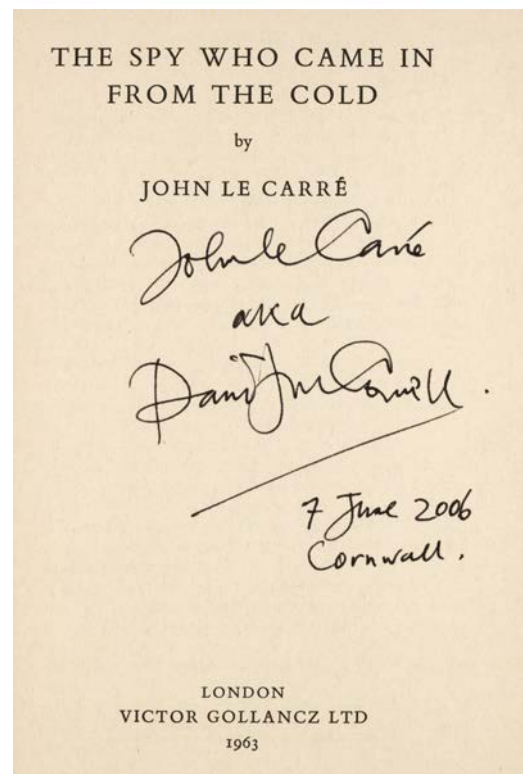
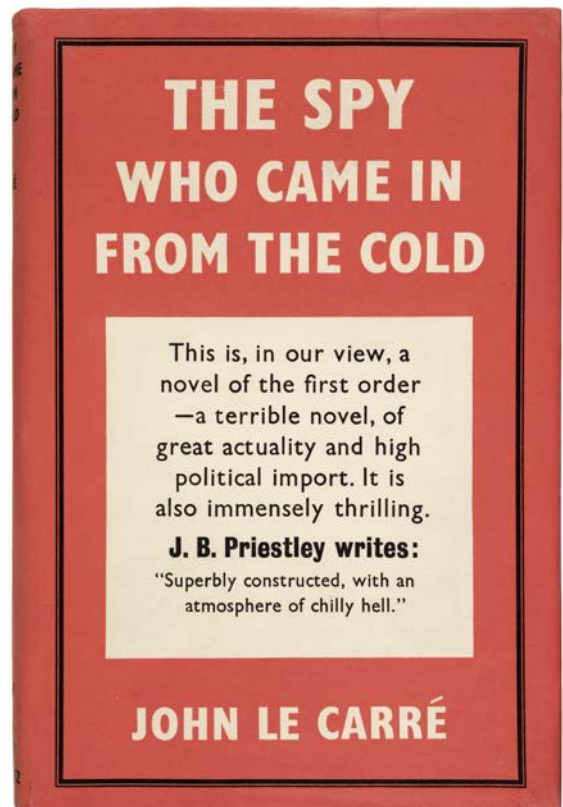
835 Le Carre (John). A Small Town in Germany, 1968; Tinker Tailor Soldier Spy, 1974; The Honourable Schoolboy, 1977; Smiley's People, 1980, 1st editions, *original cloth, dust jackets (Tinker Tailor spine a little faded), one or two tiny nicks, 8vo, together with 18 others by Le Carre including Our Kind of Traitor, 2010 (contained in slipcase), A Delicate Truth, 2013, and A Legacy of Spies, 2017, these three signed by the author* (22)

£300 - £400



836 Le Carre (John). The Looking-Glass War, 1st edition, London: Heinemann, 1965, *a few spots to fore edges, original cloth, dust jacket (some fading to spine as often), 8vo* Signed by the author to title. (1)

£300 - £400



837 Le Carre (John). The Spy Who Came in from the Cold, 1st edition, London: Victor Gollancz, 1963, *original cloth, dust jacket, 8vo* Double signed by the author. Inscribed to title: "John le Carré aka David J.M. Cornwell, 7 June 2006, Cornwall." A fine copy. (1)

£3,000 - £4,000



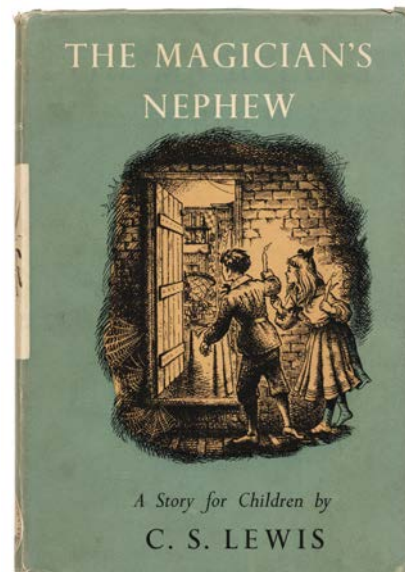
Lot 838



Lot 840



Lot 841



Lot 842

838 **Leblanc (Maurice)**. Arsène Lupin, L'Aiguille Creuse, 1st edition, Paris: Pierre Lafitte & Cie, 1909, *original paper wrappers bound in, advertisement leaf bound to rear, half-title, armorial bookplate to front pastedowns, preliminaries with marginal toning, later cloth, backstrip toned & rubbed, 8vo, together with a later edition of Arsène Lupin Gentleman: Cambrioleur* Bookplates of Hugh Gurney, British Ambassador to Brazil (1935-39).

(2) £200 - £300

839 **Lee (Alan)**. The Lord of the Rings Sketchbook, 1st edition, presentation copy signed by the author with original sketch, London: HarperCollins, 2005, *signed with original sketch by Lee to front free endpaper, original boards, dust jacket, 8vo, together with 1st editions of Beren and Lúthien & The Fall of Gondolin (2017-18) both inscribed by Lee to title*

(3) £100 - £150

840 **Lee (Harper)**. To Kill a Mockingbird, 1st UK edition, London: Heinemann, 1960, *inscription to front free endpaper, rubbed out notation to rear free endpaper, faint spotting to preliminaries, original publisher's cloth, dust jacket, slight rubbing & chipping to extremities, 8vo*

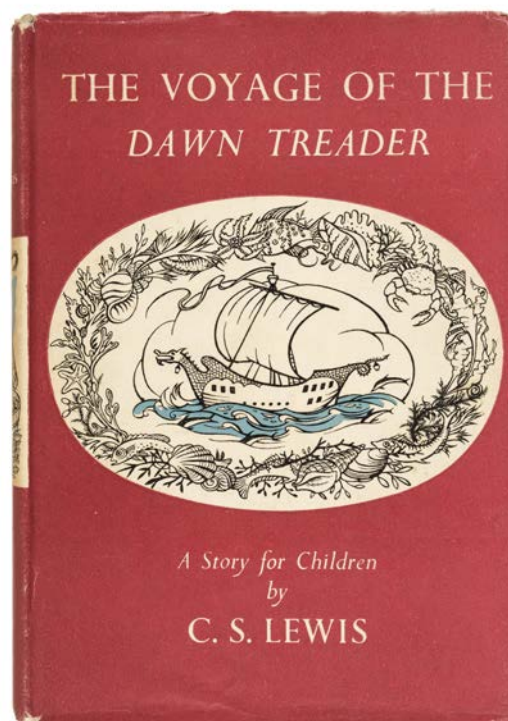
(1) £300 - £400

841 **Lewis (C.S.)** The Lion, the Witch and the Wardrobe, 1950; Prince Caspian, 1951; The Silver Chair, 1953, 1st editions, *illustrations by Pauline Baynes, occasional light spotting and toning to endpapers, previous owner inscriptions, original cloth, spines and extremities faded, 8vo*

(3) £300 - £400

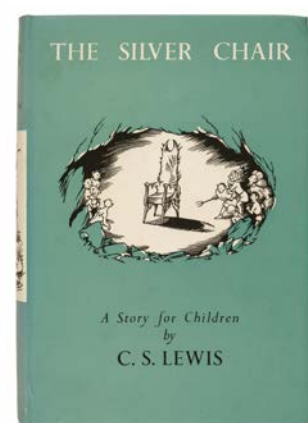
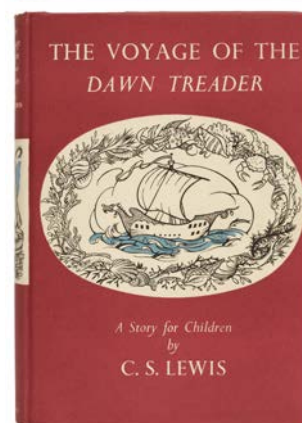
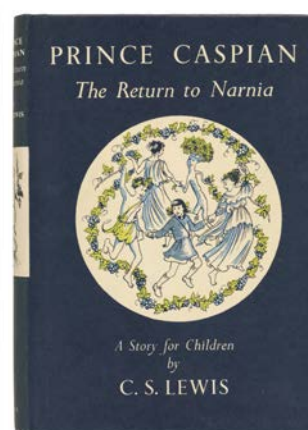
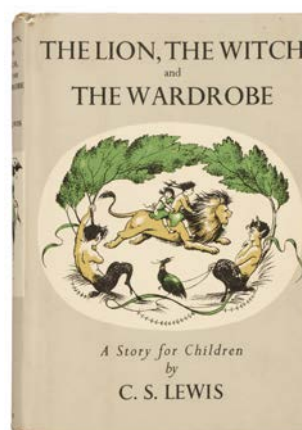
842 **Lewis (C.S.)** The Magician's Nephew, 1955; The Last Battle, 1956, 1st editions, *illustrations by Pauline Baynes, a little minor spotting, original cloth (Last Battle spine ends faded), dust jackets, Last Battle with brown tape reinforcements to verso, a little rubbed with a few tears and stains, some spotting to Magician's Nephew rear panel, together with 1st editions of The Silver Chair, 1953, and The Horse and his Boy, 1954 (without jackets)*

(4) £400 - £600



843 **Lewis (C.S.)** The Voyage of the Dawn Treader, 1st edition, London: Geoffrey Bles, 1952, *illustrations by Pauline Baynes, original cloth (spine tips faded), dust jacket, slight toning to spine illustration, a few small nicks and spots, 8vo*

(1) £600 - £800



844 Lewis (C.S.). The Chronicles of Narnia, 1st editions, London: Geoffrey Bles, 1950-56:

The Lion, the Witch and the Wardrobe, 1st edition, 1950, frontispiece (with closed marginal tear not affecting image), bookplate to verso of front free endpaper, spotting to preliminaries & final few leaves, original publisher's cloth, slight toning to spine extremities, pictorial portion of jacket spine offset onto cloth, edges lightly spotted, dust jacket, a few small light spots & marks to flaps, faint crease to front panel, spine extremities rubbed with slight loss, 8vo, with

Prince Caspian, 1st edition, 1951, frontispiece, cartographic front pastedown & free endpaper, small ownership inscription to upper margin of front free endpaper (not affecting image), bookplate to verso of front free endpaper, light spotting, original publisher's cloth, dust jacket, front panel with faint crease, 8vo

The Voyage of the Dawn Treader, 1st edition, 1952, frontispiece, cartographic front pastedown & free endpaper, small ownership inscription to upper margin of front free endpaper (not affecting image), very light spotting to preliminaries, bookplate to verso of front free endpaper, original publisher's cloth, edges lightly spotted, dust jacket, 8vo

The Silver Chair, 1st edition, 1953, frontispiece, light spotting to preliminaries, cartographic front pastedown & free endpaper, small ownership inscription to upper margin of front free endpaper (not affecting image), bookplate to verso of front free endpaper, original publisher's cloth, edges spotted, portion of light soiling to rear board, dust jacket, spotting to verso & flaps, light spotting to rear panel, portion of rear joint slightly rubbed, 8vo

The Horse and His Boy, 1st edition, 1954, frontispiece, light spotting to preliminaries, cartographic front pastedown & free endpaper, small ownership inscription to upper margin of front free endpaper (not affecting image), bookplate to verso of front free endpaper, edges lightly spotted, dust jacket, small closed tear to rear panel (approx 1.5cm), faint crease to front panel, light toning to front joint, light spotting to panels, 8vo

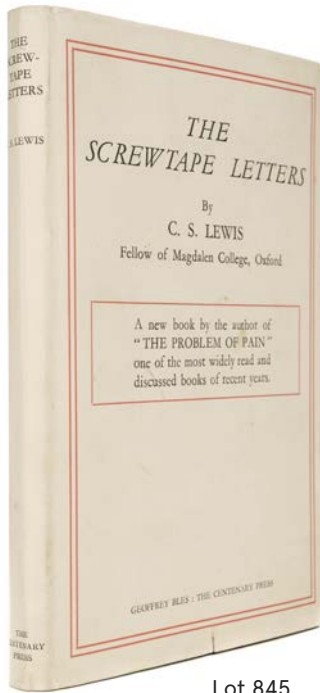
The Magician's Nephew, 1st edition, 1955, ownership inscription to front free endpaper, bookplate to verso of front free endpaper, spotting to inner margin of pastedowns, original publisher's cloth, spotting to edges, dust jacket, light spotting to rear panel, verso & flaps spotted, 8vo

The Last Battle, 1st edition, 1956, light spotting to preliminaries, ownership inscription to front free endpaper, bookplate to verso of front free endpaper, original publisher's cloth, edges spotted, slight browning to top spine extremity, dust jacket, panels lightly spotted, verso & flaps spotted, slight browning to top spine extremity, 8vo

A complete set in outstanding condition.

(7)

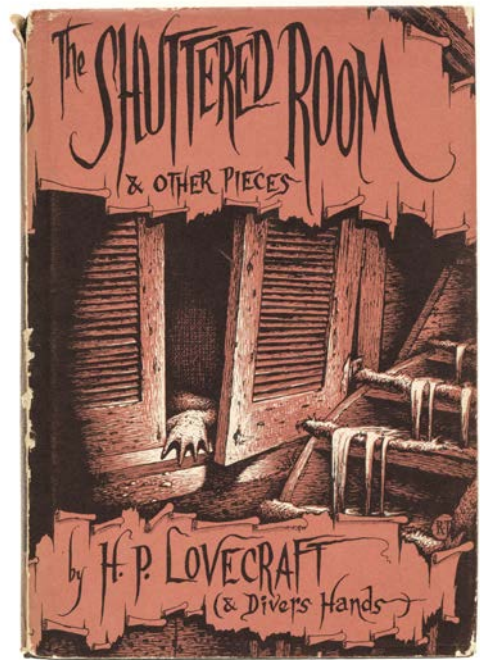
£7,000 - £10,000



Lot 845



Lot 846



Lot 847

845 Lewis (C.S.). *The Screwtape Letters*, 1st edition, London: Geoffrey Bles, 1942, *bookplate to front pastedown, occasional light marginal spotting, original publisher's cloth boards, joints slightly marked, boards faintly rubbed, title label to spine with slight loss, dust jacket, closed tear to front panel (approx 1.5cm), closed tear to rear panel (approx 1cm), slight red offsetting to corner of rear panel, crease to spine, joints faintly rubbed, 8vo*

A fine copy of C.S. Lewis' *The Screwtape Letters*. Printed in line with wartime paper standards, finding the dust jacket in such fine condition is challenging. Lewis' famous work concerning underworld elder Screwtape's letters to his nephew, instructing him on how to secure the damnation of men.

(1) £1,000 - £1,500

846 Lissitzky El Arp (Hans). *Die Kunstismen - Des Ismes De L'Art - The Isms of Art*, Munich & Leipzig: Eugen Rentsch, 1925, 48pp, half-title, 72 photographic illustrations, final leaf with two closed marginal tears with tape repairs, final leaf with some soiling & a couple of small tears resulting in loss, a couple of closed marginal tears & soiling to half-title, later paper wrappers, 8vo

(1) £300 - £500

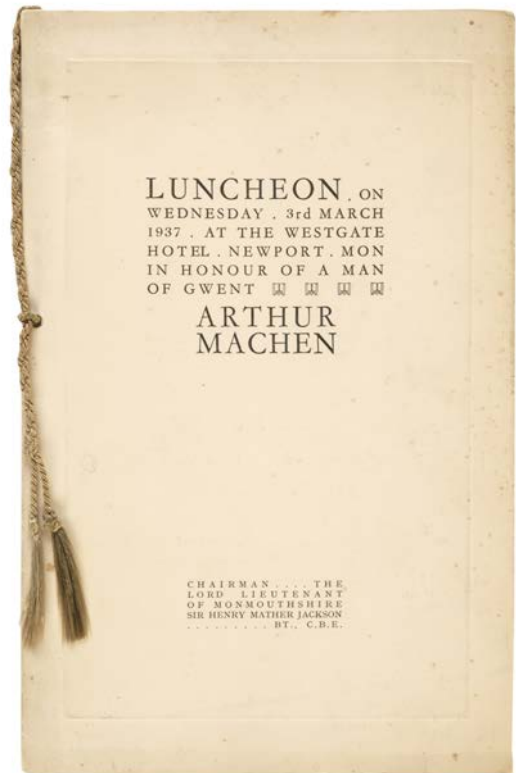
847 Lovecraft (H.P.) *The Shuttered Room and Other Pieces*, 1959; *The Dunwich Horror and Others*, 1963; *At the Mountains of Madness and Other Novels*, 1964; *Dagon and Other Macabre Tales*, 1965; *The Watcher Out of Time and Others*, 1974, 1st editions, Arkham House, Sauk City, Wisconsin, original cloth, dust jackets, *The Shuttered Room* spine a little rubbed and faded with small tears at ends, slight fading to other spines with one or two nicks, 8vo, together with *Some Notes on H.P. Lovecraft*, by August Derleth, Arkham House, 1959, inscribed to title by the author

(6) £300 - £500

848 M H B Press. 7 Volumes by the M H B Press, Stifnal: M H B Press, 2010-12, 6 in original slipcases, original bindings (mostly leather), fine 8vo

The titles as follows, Gary Bradner - *The Howling*, Kane Paul - *Shadow Writer*, Aramantha Knight - *Dracula (The Darker Passions)*, Stephen Laws - *Ghost Train*, Edward Lee - *The Chosen*, Graham Masterton - *Grease Monkey*, Rick Melton - *Stunningly Savage*.

(7) £100 - £150



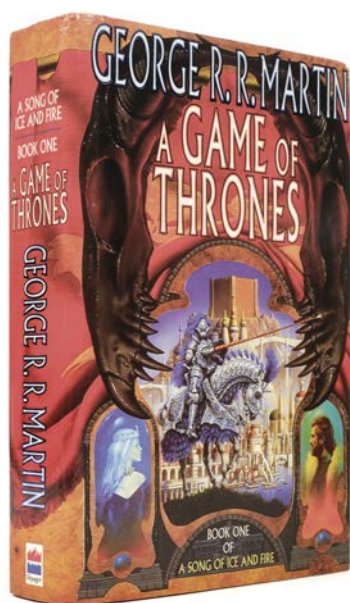
849 Machen (Arthur). *Luncheon on Wednesday 3rd March 1937, at the Westgate Hotel, Newport, Mon in Honour of a Man of Gwent*, 6 pp. menu including a 2 pp. extract from Henry Danielson's bibliography bound-in, some light spotting, a folded compliments slip from the Arthur Machen Testimonial Committee loosely inserted, original stiff string-bound wrappers with monochrome illustration to rear wrapper, 8vo

Unusual item of Arthur Machen ephemera.

(1) £100 - £150



- 850 **Mantel (Hilary)**. A Change of Climate, 1994, Wolf Hall, 2009; Bring up the Bodies, 2012; The Mirror & the Light, 2020, 1st editions, original cloth, dust jackets, 8vo, A Change of Climate signed by the author (4) £150 - £200



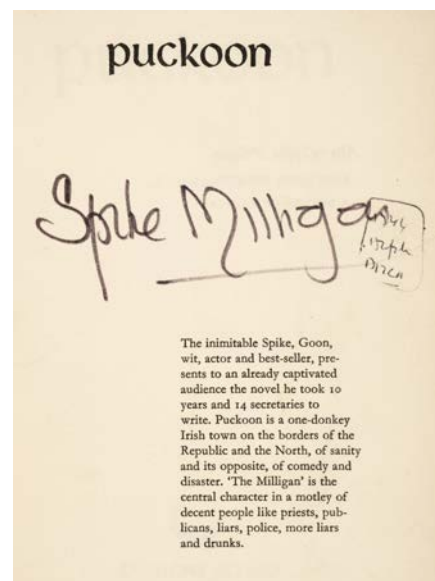
- 851 **Martin (George R.R.)** A Game of Thrones, 1st UK edition, London: HarperCollins, 1996, 2 maps, textblock with light marginal toning (as often), original cloth, dust jacket, 8vo (1) £300 - £400

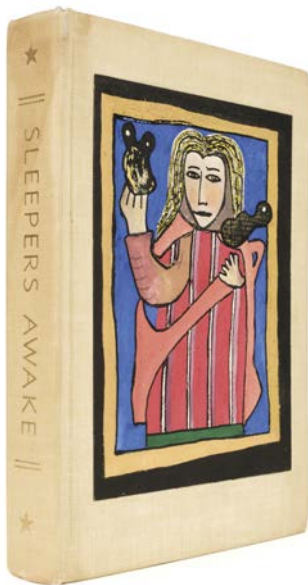
- 852 **Martin (George R.R.)**. A Feast For Crows, Signed Limited Edition, London: HarperVoyager, 2005, sealed as new, original cloth boards, original slipcase, 8vo, together with: Fire and Blood, 1st UK edition, London: HarperVoyager, 2018, signed by the author, original boards, dust jacket, 8vo, with Game of Thrones, Preview Edition, signed by author & illustrator, London: Harper Collins, 1996, original paper wrappers, 12mo, with other Game of Thrones books & related ephemera (3 shelves) £300 - £500



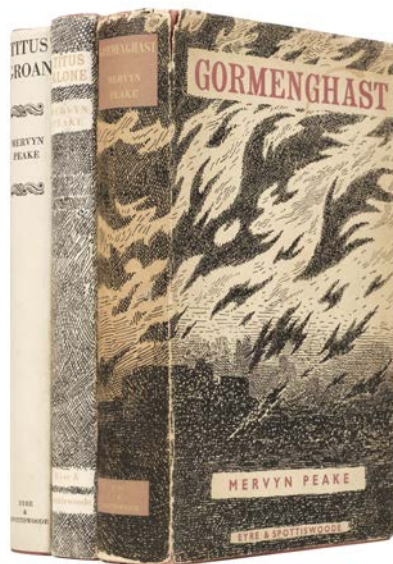
- 853 **Martin (George R.R.)**. A Game of Thrones, 1st edition, London: Voyager Harper Collins, 1996, signed by the author to title page, original cloth, slightly bumped to base of spine, dust jacket, fine condition, 4to together with:
Martin (George R.R.). A Game of Thrones, Collector's Preview Edition, London: Voyager Harper Collins, 1996, signed by the author to title page, Waterstones George R.R. Martin book signing card enclosed, original paper wrappers, spine faded, joints rubbed, extremities bumped, 12mo with:
Martin (George R.R.). A Feast For Crows, 1st edition, London: Voyager Harper Collins, 2005, signed by the author to title page, original cloth, dust jacket, a couple of closed tears to front panel, small portion of rubbing with loss to base of spine, 4to with first editions of the remaining books in the series plus first editions of the Ice Dragon and Fire and Blood, 8vos and 4tos (8) £800 - £1,200

- 854 **Milligan (Spike)**. Puckoon, 1st edition, London: Anthony Blond, 1963, signed by author to half-title, original paper wrappers, dust jacket, extremities worn, panels faintly soiled, 8vo, together with:
Durrell (Lawrence). An Irish Faustus, Birmingham: The Delos Press, 1987, signed by author to colophon, gift inscription to title, original blue cloth, 8vo, with
Waugh (Evelyn). Brideshead Revisited, Revised edition, London: Chapman & Hall, 1945, original publisher's cloth, backstrip toned, 8vo, with
Miller (Henry). A Devil in Paradise, 1st edition, New York: The New American Library, 1956, signed by the author to half-title, marginal tape repair to front pastedown, leaves lightly toned, original publisher's paper wrappers, rubbed & creased, tape repairs to spine, 12mo (4) £200 - £300

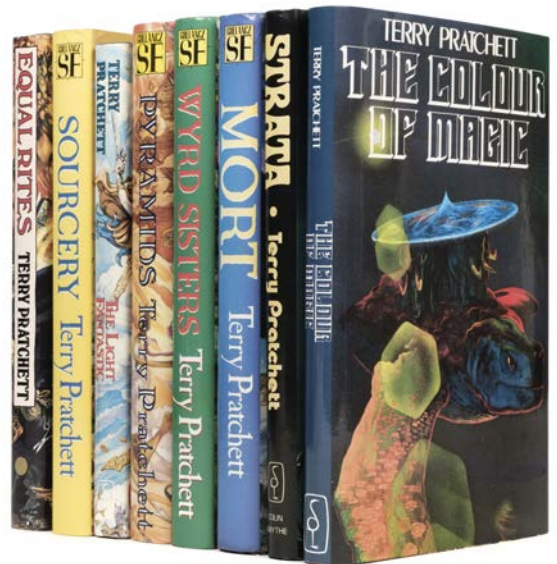




Lot 861



Lot 862



Lot 864

859 **Novik (Naomi)**. Temeraire: Book One, His Majesty's Dragons; Throne of Jade; Black Powder War, Burton, MI: Subterranean Press, 2008-09, 5 colour plates (2 folding) to each volume, original publisher's faux leather bindings, dust jackets, original satin clamshell cases, 8vos

1 of 52 lettered copies of the first series of Temeraire books.

(3) £300 - £500

861 **Patchen (Kenneth)**. Sleeper Awakes, 1st edition, New York: Padell, 1946, original publisher's white buckram, original painting to front board, title in gilt to spine, staining to top of spine overlapping to margins of boards, 8vo

One of the 75 copies bound in white buckram with an original painting by the author to front board.

(1) £300 - £500

862 **Peake (Mervyn)**. The Gormenghast Trilogy, 1st editions, London: Eyre & Spottiswoode, 1946-59, some spotting to edges, Titus Groan in second impression jacket, Gormenghast with spine toned, joints split & extremities rubbed with some loss, Titus Alone extremities rubbed, some light spotting to all rear panels, 8vo

(3) £200 - £300

863 **Peters (Ellis)**. The Cadfael Chronicles, 1st editions, various publishers, 1977-1994, plus some duplicates and two loose jackets, all in dust jackets, some spines toned, some spotting to fore-edges, some ex-library, 8vos

A complete set of The Cadfael Chronicles, in good condition with dust jackets. Also included are multiple duplicates.

(33) £300 - £400

864 **Pratchett (Terry)**. The Colour of Magic, New York: Hill House Publishing, 2004, facsimile of first edition, signed by the author, publisher and others to title, original cloth, two dust jackets overlayed, slight rubbing to outer jacket, 8vo together with:

Pratchett (Terry). Sourcery, 1st edition, London: Victor Gollancz with Colin Smythe, 1988, signed by author to title page, original boards, dust jacket, 8vo with 6 other first editions in dust jackets by Pratchett, all except The Light Fantastic signed

(8) £400 - £600



860 **Oz Magazine**. 31 issues of Oz Magazine, 1968-73, original paper wrappers, some chipping to extremities, issue 30 (Hendrix) complete with poster, 5th-anniversary issue with tear to upper margin (with loss), folio, each contained in protective sleeve

The most iconic counter-culture magazine of the sixties and seventies, inventive and visually striking.

The issues present are as follows: 8, 9, 10, 13, 14, 15, 16, 17, 18, 19, 0, 21, 22, 23, 25, 26, 27, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 44, 45, 48 and the 5th anniversary issue.

(31) £400 - £600



865 Priestley (J.B.) *Angel Pavement*, 1st edition, London: William Heinemann, 1930, *original cloth, dust jacket, small nicks at head of spine, 8vo, together with Hughes (Richard). A High Wind in Jamaica*, 1st edition, London: Chatto & Windus, 1929, *a few spots, original cloth, dust jacket with Choice of the Book Society wraparound band (small tear and loss at head of spine), 8vo, plus Dunsany (Lord). Tales of War*, 1st edition, Dublin: Talbot Press/London: T. Fisher Unwin, 1918, *partly unopened, a little marginal toning, original cloth-backed boards, dust jacket, spine a little rubbed and toned, 8vo, plus others including Lord Dunsany's If. A Play in Four Acts*, 1921, C.E. Montague's *Right Off the Map*, 1927 (limited signed edition 34/260), R.H. Mottram's *Europa's Beast*, 1930 (limited signed edition 122/358) and plays and novels by John Galsworthy in dust jackets including *Captures*, 1923, *A Modern Comedy*, 1929, *Flowering Wilderness*, 1932 and *Over the River*, 1933 (23) £150 - £200

866 Rickword (Edgell). *Invocations to Angels and The Happy New Year*, 1st edition, London: Wishart & Company, 1928, *partly uncut, original black cloth-backed patterned boards, with design in black and yellow, minimally rubbed to extremities (a good copy), together with:*

Gascoyne (David). *Night Thoughts*, 1st edition, London, Andre Deutsch, 1956, *original red cloth in dustwrapper, with design to upper wrapper by Julian Trevelyan, price-clipped, author's presentation copy, inscribed to front endpaper 'To Edgell Rickword, with great admiration, David Gascoyne, 28.X.76',*

Holbrook (David). *Against the Cruel Frost*, 1st edition, London, Putnam, 1963, *original quarter black cloth in dustwrapper, with author's presentation inscription to front endpaper 'For Edgell with affection and gratitude, David', and other poetry and related, including John Knight, Edges of Fact, Stonemark Press, 1977, with letter from the author to Dermot and Jane Grubb loosely inserted, Edgell Rickword, Essays & Opinions, 1921-1931 & Literature in Society, Essays & Opinions (2), 1931-1978, both published by Carcanet New Press, 1974-78 respectively (two copies of each), Poems in Pamphlet, a new anthology for 1951 designed & edited by Erica Marx, 12 issues, Hand and Flower Press, 1951 & Poems in Pamphlet for 1952, 12 issues, Hand and Flower Press, 1952, all original printed wrappers, stapled as issued, 8vo*

Ex libris Edgell Rickword, some with ownership inscriptions.

(49)

£100 - £150



867 Robert Hale Ltd, publishers. A collection of 65 titles, thrillers, murder mysteries and others published by Robert Hale, London, 1950's-60's, including Clarence Budington Kelland's *Murder Makes an Entrance*, 1956, H.G. Barney's *Bizana Road*, 1957 Ernest Dudley's *Leatherface*, 1958, John Newton Chance's *Man With Three Witches*, 1958, Donal C. Eyre's *Out of the Depths*, 1958, Julius Fast's *Street of Fear*, 1959, Meyer Dolinsky's *There is No Silence*, 1959, Richard Rayner's *The Trouble With Ruth*, 1960, Charles Dixon's *A Hand in Murder*, 1962, Frank Usher's *Who Killed Rosa Gray?*, 1962, John Newton Chance's *Triangle of Fear*, 1962, Bernard Newman's *This is Your Life*, 1963, and Michael Cronin's *Murder Misaid*, 1963, some stamped 'File Copy' to front endpapers, all in original cloth and dust jackets, 8vo

(65)

£400 - £600

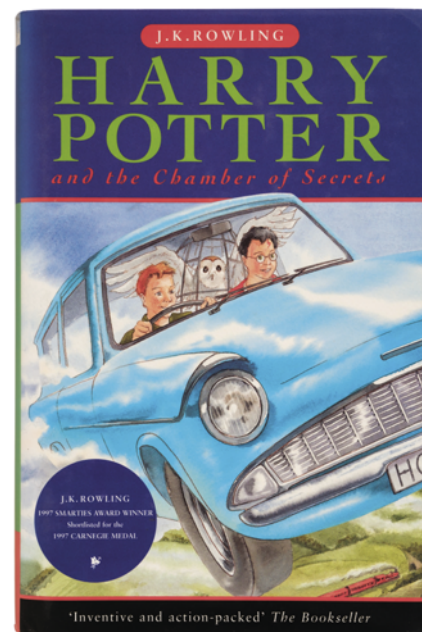
868 Rothfuss (Patrick). *The Name of the Wind*, 1st edition, London: Gollancz, 2007, *signed by the author to title page, inscription reads 'you may have heard of me...', original boards, dust jacket, Forbidden Planet book signing ticket tipped in, fine condition, with another by the same author*

(2)

£200 - £300



Lot 869



Lot 870

869 Rowling (J.K.). Harry Potter and the Philosopher's Stone, 1st edition, 11th printing, London: Bloomsbury, 1997, *tipped in author's signature 'with best wishes J.K. Rowling', some toning to gutters of endpapers, original publisher's pictorial binding, bumping to extremities, dust jacket, slight rubbing to extremities, 8vo together with:*

Rowling (J.K.). Harry Potter and the Prisoner of Azkaban, 1st edition, 1st impression, 2nd state, London: Bloomsbury, 1999, *original boards, dust jacket, very slight rubbing to extremities, 8vo with first editions of the remaining Potter titles except the Chamber of Secrets which is the first Australian edition*

(7) £300 - £500

870 Rowling (J.K.). Harry Potter and the Chamber of Secrets, 1st edition, 1st printing, London: Bloomsbury, 1998, *slight marginal toning to textblock (as usual) original pictorial boards (one corner slightly bumped), dust jacket designed by Cliff Wright, a little fading to spine, 8vo*

A good copy of the second Harry Potter book.

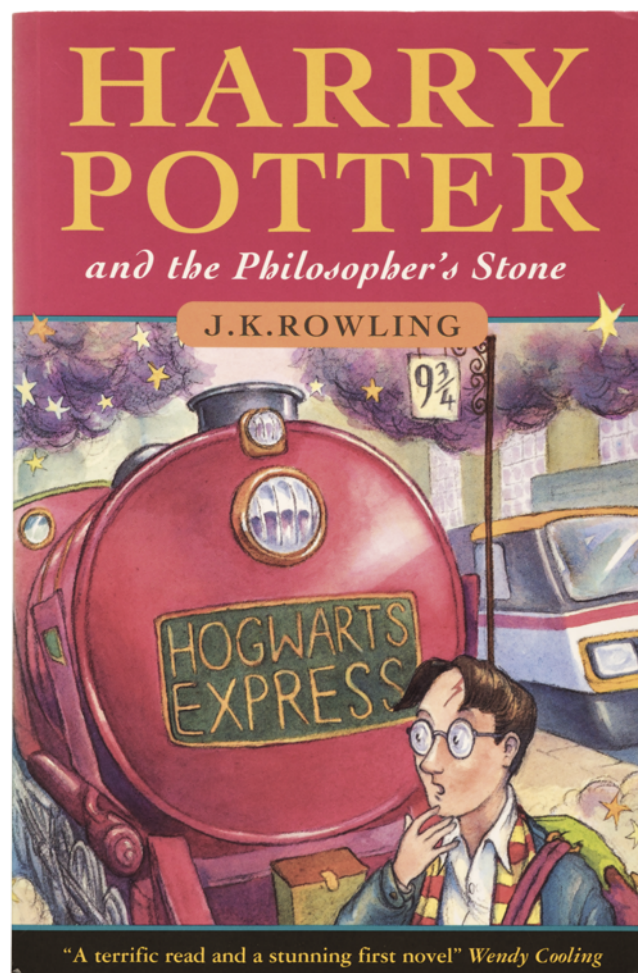
(1) £1,000 - £1,500

871 No lot

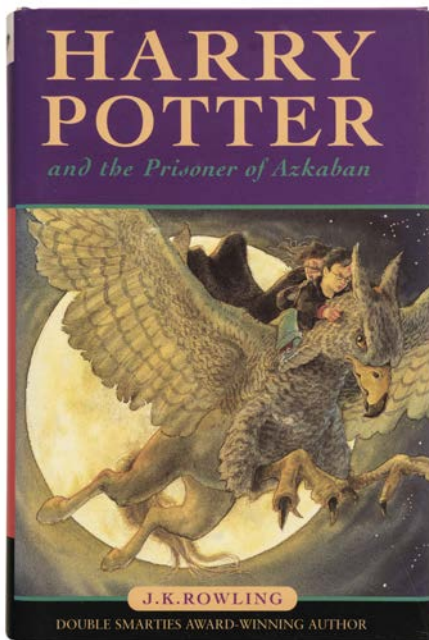
872 Rowling (J.K.). Harry Potter and the Philosopher's Stone, 1st paperback edition, London: Bloomsbury, 1997, *original wrappers, spine a little faded, 8vo, together with Harry Potter and the Chamber of Secrets, 1st paperback edition, 1998, a few light stains, previous owner signature to front wrapper verso, original wrappers, spine lightly faded, edges slightly rubbed, 8vo, plus Harry Potter and the Prisoner of Azkaban, 1st paperback edition, 1999. tiny indentation to foreedges of a few early leaves, square blank sticker to rear wrapper verso, original wrappers, light crease mark to one corner, 8vo*

First paperback editions of the first three Harry Potter books. Only 500 copies of the hardback and 5,000 copies of the paperback first editions of Harry Potter and the Philosopher's Stone were printed.

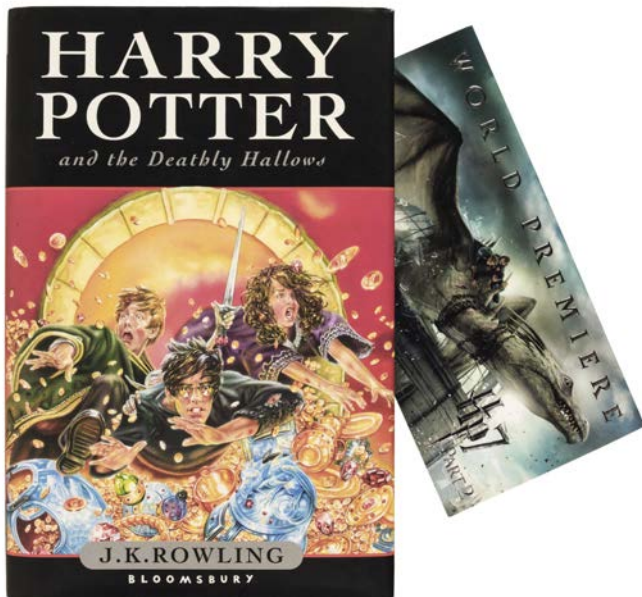
(3) £3,000 - £5,000



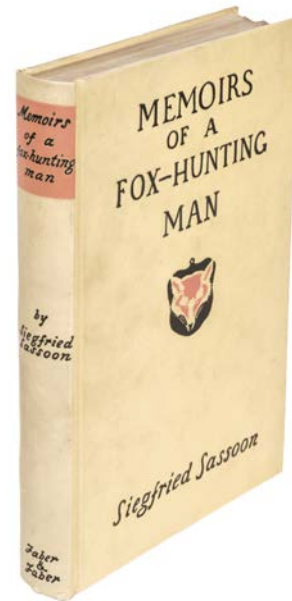
Lot 872



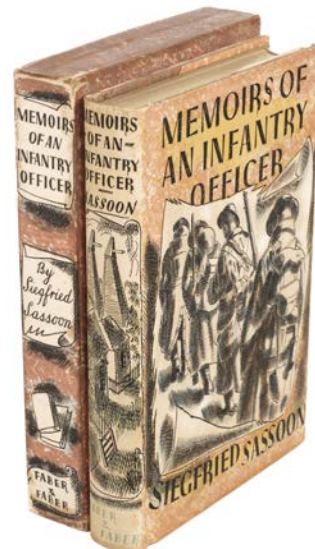
873 **Rowling (J.K.)** The Prisoner of Azkaban, 1st edition, 1st printing, London: Bloomsbury, 1999, 1st printing with 'Joanne Rowling' to the colophon, original pictorial boards, dust jacket, 8vo
A fine copy of the third Harry Potter book.
(1) £1,000 - £1,500



874 **Rowling (J.K.)** Harry Potter & The Deathly Hallows, 1st edition, London: Bloomsbury, 2007, signed by the author to title page, original publisher's binding, dust jacket, 8vo with Harry Potter & The Deathly Hallows Part 2 Film World Premiere ticket included
A signed copy of the final Harry Potter Book, in fine condition. With a rare example of the ticket issued to fans for the world premiere of the final Harry Potter film in London on 7th July 2011.
(2) £500 - £800



875 **Sassoon (Siegfried)**. Memoirs of a Fox-Hunting Man, limited illustrated edition, London: Faber & Faber, 1929, illustrations by William Nicholson, a few light stains, top edge gilt, remainder untrimmed, original vellum, 8vo, limited edition 124/300, signed by the author and illustrator, together with:
Vigils, 1st edition, London: William Heinemann, 1935, original blue cloth in dust jacket, frayed and few tears at head of dust jacket, slim 8vo,
Rhymed Ruminations, 1st edition, London: Faber & Faber, 1940, original blue cloth in slightly worn dust jacket, slim 8vo, plus Silk (Dennis), Siegfried Sassoon, 1st edition, Tisbury: Compton Russell, 1975, original printed wrappers, slim 8vo
(4) £200 - £300



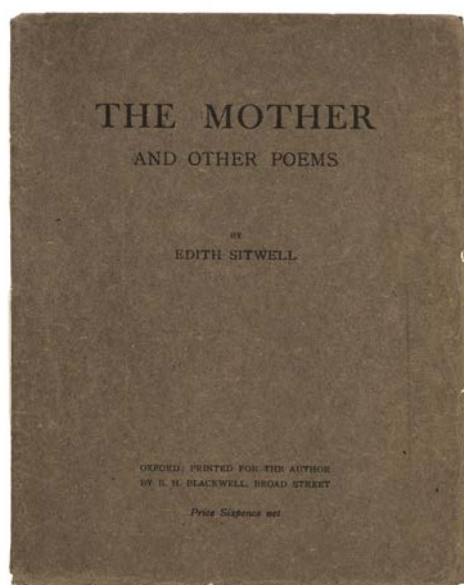
876 **Sassoon (Siegfried)**. Memoirs of an Infantry Officer, 1st illustrated edition, London: Faber & Faber, 1931, 15 colour plates by Barnett Freedman, illustrations, pictorial colour endpapers, top edge gilt, remainder untrimmed, original parchment over colour printed boards, dust jacket, in original slipcase (light edge wear), 8vo
Limited edition 313/320, signed by author and artist.
(1) £600 - £800

877 **Scalzi (John)**. Old Man's War, 1st edition, New York: Tom Doherty, 2005, *original publisher's cloth, dust jacket, 8vo, together with:*

The Sagan Diary, 1st edition, signed limited edition, 209 of 400, Burton: Subterranean Press, 2007, *original publisher's cloth, dust jacket, 8vo, with 10 other works by Scalzi*

(12)

£100 – £150



878 **Sitwell (Edith)**. The Mother and Other Poems, 1st edition, Oxford: printed for the author by B.H. Blackwell, 1915, *a few light spots, original wrappers, small hole to rear wrapper, one stitch loosening, small 4to, together with Sitwell (Osbert)*. Miss Mew, Stanford Dingley: The Mill House Press, 1929, *original cloth-backed patterned boards, a trifle rubbed at spine ends, 8vo, limited signed edition 4/101, inscribed 'For Miss Noble from Osbert Sitwell, 1935', plus Four Songs of the Italian Earth, Banyan Press, 1948, printed in red and black, original wrappers (spine faded), small 4to, limited signed edition 60/260, inscribed to Miss Noble, together with 31 others by Edith, Osbert and Sacheverell Sitwell, nearly all inscribed for Miss Noble, including Edith Sitwell's A Notebook on William Shakespeare, 1948, and English Eccentrics, 1st US edition, 1957, Osbert Sitwell's Miracle on Sinai, 1933, Escape With Me!, 1939, and Open the Door!, 1941, and Sacheverell Sitwell's Conversation Pieces, 1936*

The dedicatee of the inscribed books was Miss Elizabeth Noble, Sir Osbert Sitwell's housekeeper in London, thence by descent.

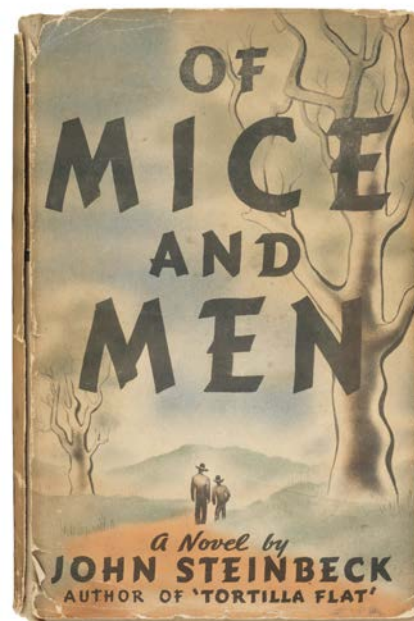
(34)

£300 – £500

879 **Smith (Elizabeth Thomasina Meade, "L.T. Meade")**. Three Girls from School, 1907; A Wild Irish Girl, 1910; The Chesterton Girl Graduates, 1913, 1st editions, *colour and monochrome illustrations, some light spotting, contemporary presentation inscriptions, top edges gilt, original pictorial cloth gilt, 8vo, together with Saunders (Marshall)*. 'Tilda Jane. An Orphan in search of a Home, 1st edition, London: Jarrold and Sons, 1901, illustrations by Clifford Carleton, light toning to endpapers, original pictorial cloth, 8vo, plus Squires (Grace). Merle and May. A Story of Girlhood Days, 1st edition, London: W & R Chambers, 1908, monochrome illustrations, light spotting, prize label, original pictorial cloth, 8vo, with others similar by L.T. Meade, M.H. Cornwall Legh, Rosa Mulholland, Florence Bone et al

(34)

£300 – £400



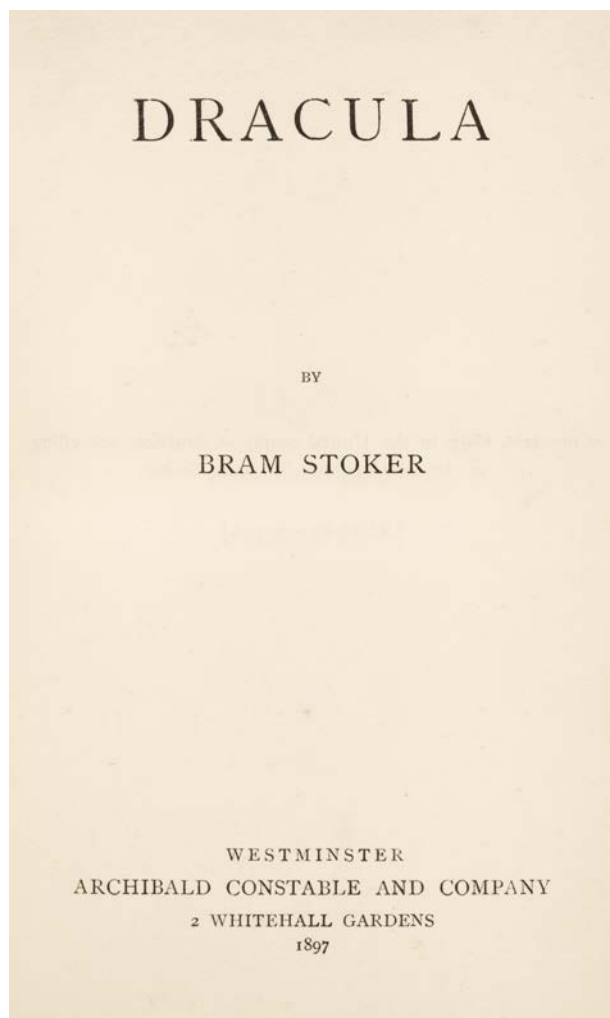
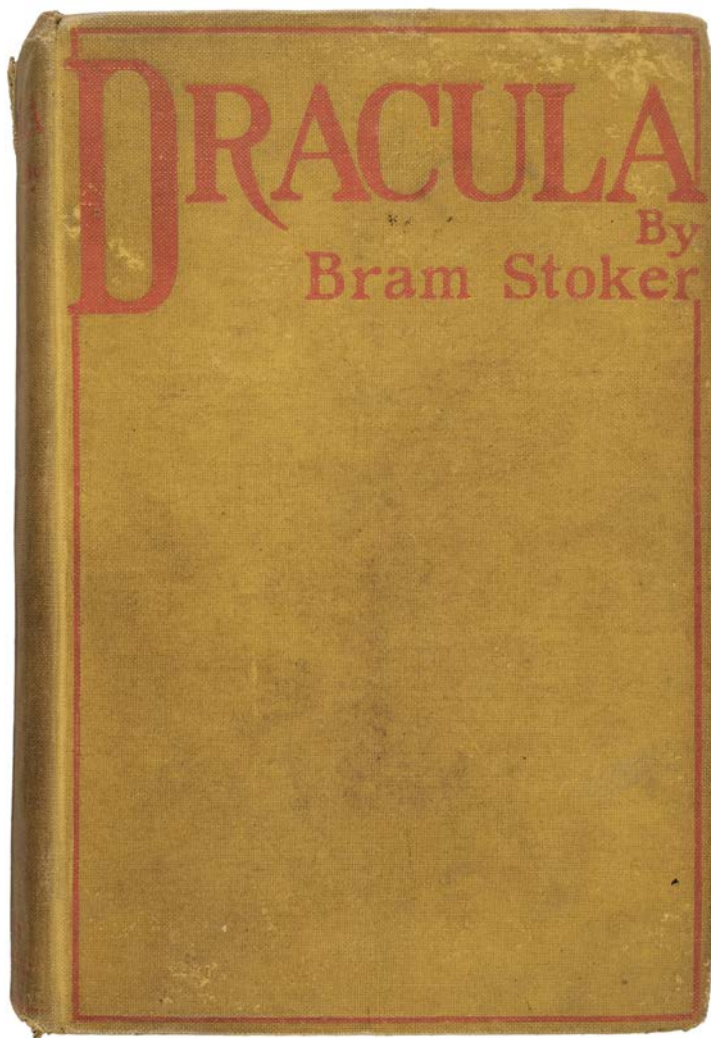
880 **Steinbeck (John)**. Of Mice and Men, 1st edition, 2nd printing, New York: Covici Friede, 1937, 2nd printing with 'loosely' to page 9 and no dot between 88 on page 88, a little minor toning, previous owner signature, original cloth (some fading and stains), price-clipped dust jacket torn in half, some toning, chips and tears, 8vo, together with 3 others: J.D. Salinger's Franny and Zooey, 1st edition, Boston: Little Brown, 1961, a nBook of the Month issue of Ernest Hemingway's The Old Man and the Sea, 1952 (covers dampstained) and a later printing of Antoine de Saint-Exupéry's The Little Prince

(4)

£150 – £200



Lot 879



Lot 882

881 Stephen (Adrian). The "Dreadnought" Hoax, 1st edition, London: The Hogarth Press, 1936, *frontispiece, two photographic plates, armorial bookplate & ownership sticker to front pastedown, publisher's proof slip tipped-in, spotting, original publisher's pictorial paper boards, boards with some dust-soiling & rubbing, backstrip slightly toned, 8vo*

Armoial bookplate of David Garnett, member of the Bloomsbury group.

(1) £150 - £200

882 Stoker (Bram). Dracula, 1st edition, 1st issue, London: Archibald Constable, 1897, *1st issue with four titles listed to half title verso and no advertisements at end, a few small light marks, light toning to endpapers, hinges a little tender, original canary yellow cloth, lettered in red, spine a little darkened with 25mm closed reversed 'L' shape tear at head (affecting the first letter 'A' of Dracula), a little light overall dust-soiling, 8vo*

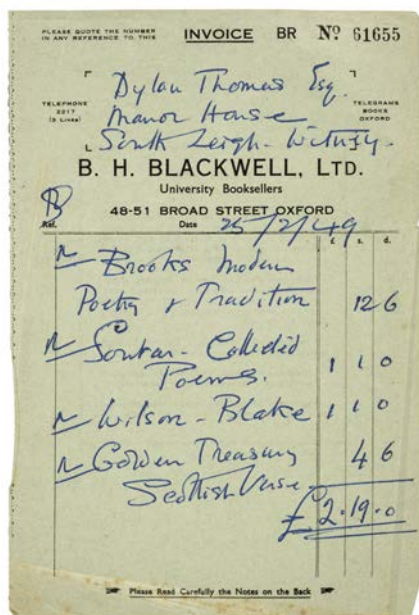
Provenance: Arthur Samuel Peake (1865-1929), his signature to front pastedown. Arthur Peake was an author, biblical scholar and Methodist layman. After studying theology at Oxford he became the first holder of the Rylands Chair of Biblical Criticism and Exegesis at Manchester University in 1904. Additional pencil signature of F. Lloyd to half title.

(1) £12,000 - £15,000

883 Stopes (Marie). Married Love, A New Contribution to the Solutions of Sex Difficulties, 9 presentation copies signed by the author to her husband, London: A.C. Fifield, 1919-27, *inscribed by the author to her second husband (mostly to front free endpapers), occasional light spotting & toning to preliminaries, original publisher's cloth, dust jackets (to all but 8th edition), extremities nicked, small tear to spine of 6th edition resulting in loss, 9th edition with large tear to head of spine, some spines with closed tears, some with spotting to panels, 8vo*

Provenance: From the family of Marie Carmichael Stopes (1880-1958) by direct family descent. Humphrey Verdon Roe (1878-1949) was a British businessman, a philanthropist, aircraft manufacturer and the usually unacknowledged co-founder of Britain's first and most successful birth control clinic along with Marie Stopes, who became his wife. It was Roe who financed Married Love after Stopes had failed to get it published. The couple's son Harry married the daughter of the noted engineer Barnes Wallis. A remarkable group of presentation copies.

(9) £200 - £300



Lot 885



Lot 886

884 Stopes (Marie). *Wise Parenthood*, 4th edition, presentation copy signed by the author to her husband, London: A.C. Fifield, 1919, *inscribed by the author to front free endpaper, original publisher's paper boards, spotting to edges, original glassine wrapper, 8vo, together with:*

Sex and the Young, New York: G.P. Putnam's Sons, 1926, *inscribed to front free endpaper, original publisher's cloth gilt, dust jacket, extremities nicked, 8vo, with*
We Burn, 1st edition, London: Delamore Press, 1949, *inscribed to front free endpaper, 10 full-page illustrations, original publisher's cloth, boards faintly marked, 4to, together with 24 others by Stopes (many signed by her to her husband)*

Provenance: From the family of Barnes Wallis, by direct descent.

Many inscribed by Stopes to her second husband Humphrey Verdon Roe whom she was married to between 1918-35.

(27) £200 - £300

885 [Thomas, Dylan Marlais, 1914-1953]. *The Life of William Blake*, by Mona Wilson, London: Rupert Hart-Davis, 1948, *illustrations, some light spotting, original cloth, spine ends faded, 8vo*

With a receipt from bookseller B.H. Blackwell, Oxford to Dylan Thomas, Manor House, South Leigh, near Oxford, dated 25/2/1949 for the purchase of the book along with 3 others (i.e. Brooks, *Modern Poetry & Tradition*, Soutar, *Collected Poems* & *Golden Treasury Scottish Verse*), the receipt totalling £2.19 (marginal creases and light spotting). Interesting item of Dylan Thomas ephemera reflecting his taste in reading.

Dylan Thomas lived at Manor House in South Leigh from 1947-1949 after Margaret Taylor, wife of historian AJP Taylor, who had become infatuated with the poet had bought it for him, and where he had written most of his famous radio drama and play *Under Milk Wood*.

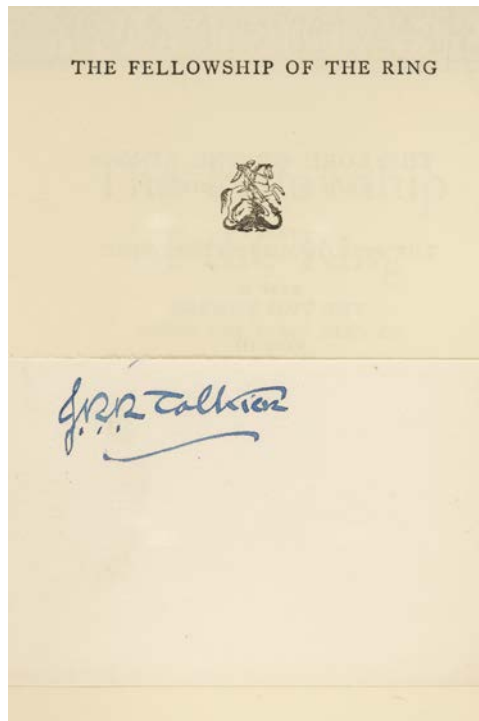
(1) £100 - £150

886 Tolkien (J.R.R.) *Lord of the Rings: The Fellowship of the Ring*, 13th impression, 1963; *The Two Towers*, 10th impression, 1963; *The Return of the King*, 10th impression, 1963, *folding map at end of each, bookplates of Suzanne Eward, all edges gilt, original black cloth, spines lettered in gilt, 8vo, together with The Hobbit*, 5th impression, 1970, and *The Silmarillion*, 1st edition, 1977, with two letters to Suzanne Eward from J.R.R. Tolkien, one a 2 pp. autograph letter dated April 23 1972 on Merton College Oxford headed paper donating the above *Lord of the Rings* and *Hobbit* to Gloucester Cathedral Library, "I protest that your letter seemed to me neither an impertinence nor a presumption, but a very high compliment. All the more welcome as coming from Gloucester. My love is given above all other regions to the 'West Midlands', in which I lived as a child. My mother belonged to a Worcestershire family; my wife to one of Staffordshire, though she was actually born in Gloucester, and later lived for some years in Cheltenham... I will certainly present copies of any of my works which the Dean and Chapter think worthy of Including in their library. I suggest that copies of each of the 3 vols of the Revised Edition would be more suitable than the later 1 vol. edn. on India paper. Also that this should be accompanied by a copy of *The Hobbit*: in the reprint of the edn. with coloured illustrations (which was mostly burned up in the Blitz of London)... With regards to signature, to avoid the trouble and expense of postages I usually send inscribed labels of which I enclose a specimen... with best wishes, yours sincerely J.R.R. Tolkien", with the signed label, inscribed "Presented to the Gloucester Cathedral Library by J.R.R. Tolkien" folds and a few minor spots to the letter; the other letter a 1 pp. typed letter signed, dated 5th May 1972, stating that he had ordered from publishers Allen & Unwin the three volumes of *Lord of the Rings* and *The Hobbit* to be sent to the Dean and Chapter of Gloucester Cathedral Library, plus four signed labels (not present here), and a postscript "I am sorry that it is not possible to find copies of the first editions for presentation", folds and a few spots, both letters contained in the original envelopes

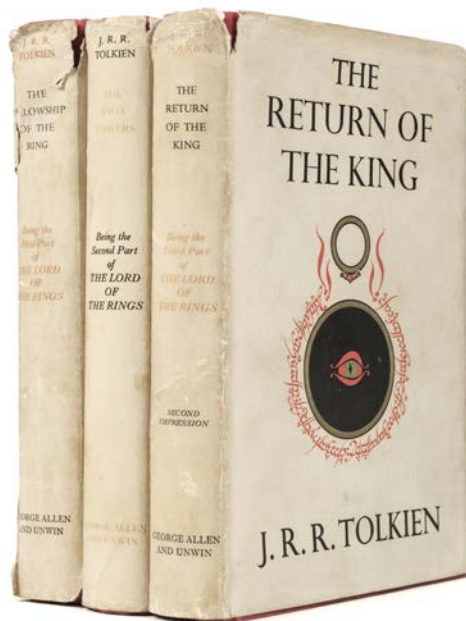
The recipient of the books and letters was Suzanne Mary Edward, former Librarian and Keeper of the Muniments at Gloucester Cathedral and Wells, and latterly at Salisbury Cathedral.

(7)

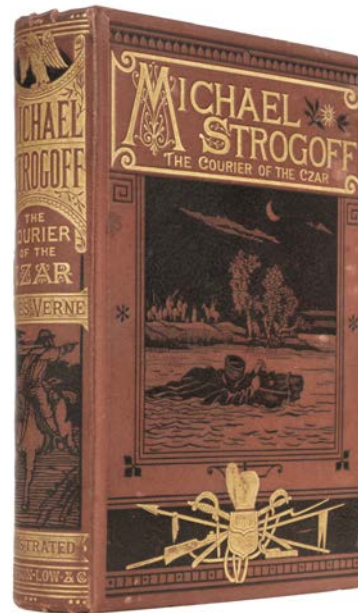
£2,000 - £3,000



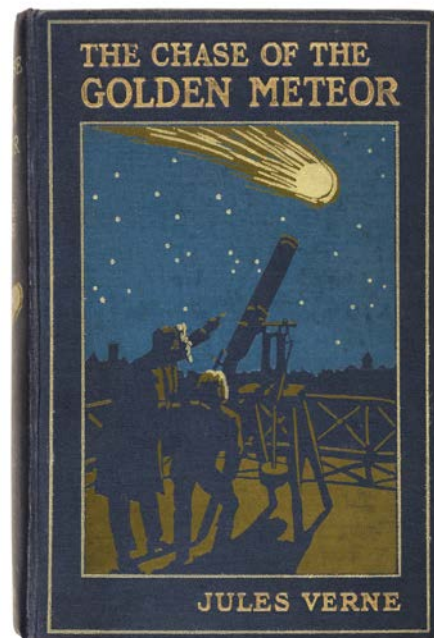
887 **Tolkien (J.R.R.)** The Fellowship of the Ring, 8th impression, 1959, *folding map at end, top edge red, original red cloth, 8vo*
Signed by the author on a small blank sheet of paper tipped-in to half title
(1) £500 - £700



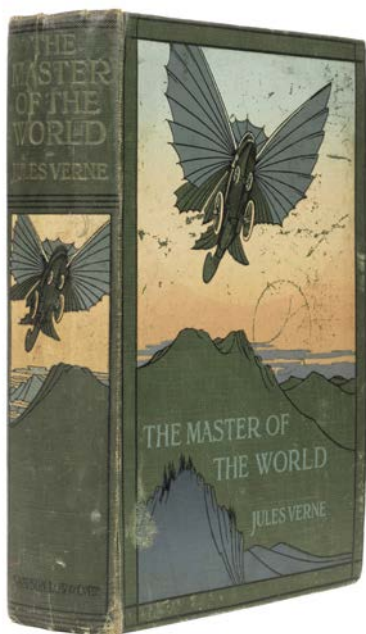
888 **Tolkien (J.R.R.)** The Lord of the Rings: The Fellowship of the Ring, 5th impression, 1956; The Two Towers, 2nd impression, 1955; The Return of the King, 2nd impression, 1955, *folding map at end of each, previous owner signature to Fellowship front endpaper, a couple of small stains to one or two endpapers, top edges red, original red cloth gilt, dust jackets, some fading to spine lettering, a few chips, tears and stains, 8vo*
(3) £300 - £500



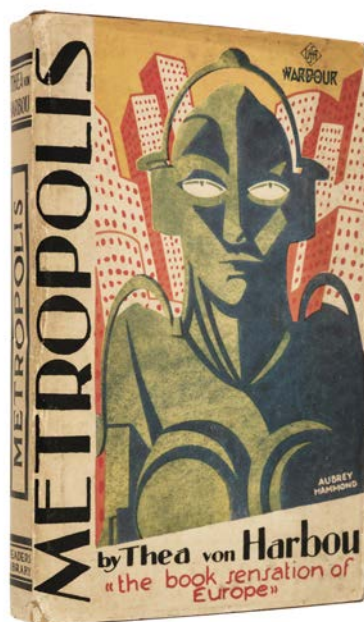
889 **Verne (Jules)**. Michael Strogoff, The Courier of the Czar, London: Sampson Low, Marston, Searle & Rivington, 1877, *frontispiece, 89 illustrations, folding map, bookplate & bookseller's ticket to front pastedown, stamp to title, stamp to text leaf offset to map, occasional spotting, original publisher's cloth, all edges gilt, boards marked, corners bumped, extremities slightly rubbed, 8vo*
(1) £200 - £300



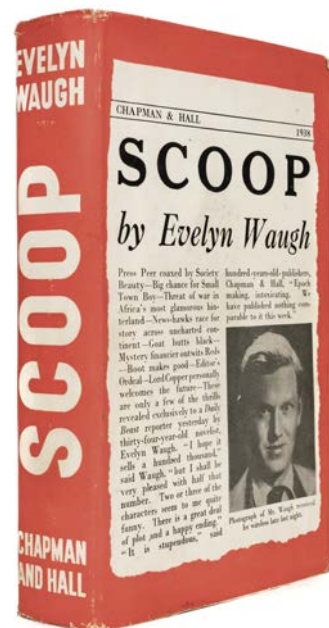
890 **Verne (Jules)**. The Chase of the Golden Meteor, 1st English edition, London: Grant Richards, 1919, *24 monochrome illustrations by George Roux, a little minor soiling front and rear, prize label to front pastedown, original pictorial cloth gilt, small mark to rear cover, 8vo, together with Astor (John Jacob). A Journey in Other Worlds. A Romance of the Future, 3rd edition, Berlin: Carl Ulrich, 1894, monochrome illustrations, small ink inscription to front blank, original blue cloth blocked in silver, 8vo*
(2) £150 - £200



Lot 891



Lot 894



Lot 895

891 **Verne (Jules).** The Master of the World, 1st UK edition, London: Sampson, Low & Co Ltd, 1914, 30 black & white plates, hinges cracked, occasional spotting, a couple of plates slightly loose, original publisher's cloth, gilt to spine faded, edges rubbed, a couple of marks to boards, 8vo

(1)

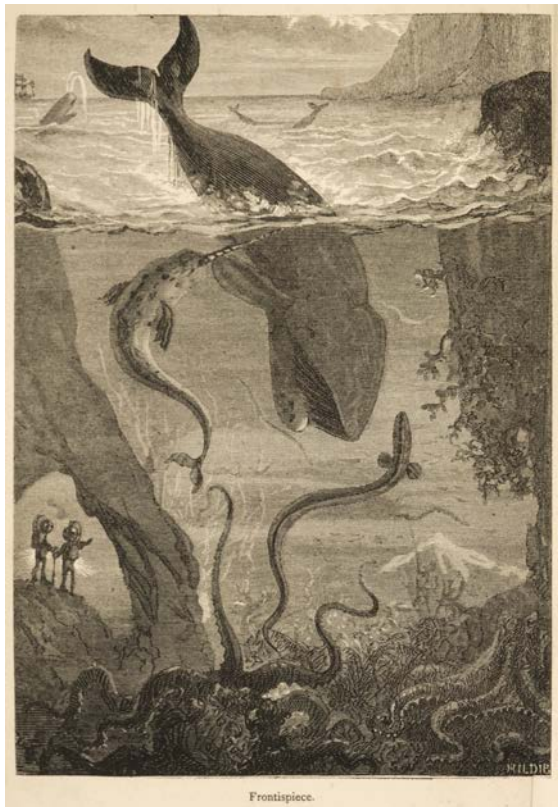
£200 - £300

892 **Verne (Jules).** Twenty Thousand Leagues Under The Seas, 1st edition in English, London: Sampson, Low & Searle, 1873, 112 illustrations, half-title, 8 pages of advertisements to rear, small chip to corner of frontispiece with loss (not affecting image or text), spotting, some light marginal dust-soiling to a few leaves, publisher's imprint to verso of half-title crossed out in pen, endpapers replaced, modern half cloth, marbled boards and endpapers, all edges gilt, 8vo

The true first edition in English.

(1)

£1,000 - £1,500



Frontispiece.

Lot 892

893* **Vidal (Gore, 1925-2012).** Reflections upon a Sinking Ship, reprint, Heinemann, 1969, author's signed presentation inscription to half-title, 'Michael Dean with best interviewee (and other) wishes, Gore Vidal', original cloth in dust jacket, rubbed and slightly soiled, together with:

Myra Breckinridge, 3rd printing, Boston: Little, Brown, 1968, author's signed presentation inscription to Ray Fowler on half-title, original cloth in dust jacket, both 8vo, plus 2 autograph letters initialled from Vidal to Fowler, Ravello, Italy, [January & May, 1993], both brief one-page notes, 8vo, with original postmarked envelope

Michael Dean (1933-2015) was a New Zealand-born television broadcaster, best known for his work on the BBC, especially as a presenter of *Late Night Line-Up*, 1964-72. Ray Fowler (1927-2019), cinephile and first biographer of Orson Welles.

(4)

£100 - £150

894 **Von Harbou (Thea).** Metropolis, 1st edition in English, 1st issue, London: The Reader's Library, 1927, front hinge cracked, pen marking to front pastedown, original publisher's cloth gilt, slight rubbing to rear board, original pictorial dust jacket, corners and spine extremities rubbed, small 8vo

Written in conjunction with the film directed by Von Harbou's husband Fritz Lang. The dust jacket was designed by Aubrey Hammond who gained notoriety for his London Underground posters.

(1)

£700 - £1,000

895 **Waugh (Evelyn).** Scoop, 1st edition, London: Chapman & Hall, 1938, 1st issue book, 2nd issue dust jacket, original publisher's boards, bookplate to front pastedown, toning to endpapers, faint spotting to text block, original dust jacket, corners slightly bumped, spine extremities rubbed, 8vo

First issue of the book with raised indistinct 8 in publication date and 'as' as the final word on p.88. Second issue of the dust jacket without the daily beast masthead to front panel.

(1)

£200 - £300

896 **Waugh (Evelyn)**. The Holy Places, London: The Queen Anne Press, 1953, 4 monochrome wood engravings Reynolds Stone, previous owner mark to the front endpaper, some marginal toning, publishers original cloth in price-clipped dust jacket, covers toned & rubbed with a large tear to the rear & a small tear to the head of the front cover, 8vo, limited edition, 97/1000

Put Out More Flags, 1st edition, London: Chapman & Hall, 1942, some light toning & spotting, original cloth in dust jacket, covers rubbed with loss to head & foot, 8vo

They Were Still Dancing, 1st U.S. edition, New York: Farrar & Rinehart, 1932, minor marginal toning, original cloth in price-clipped dust jacket, covers slightly rubbed & marked, small tear to the foot of the front cover, 8vo

Officers and Gentlemen, 1st edition, London: Chapman & Hall, 1955, some minor toning, original cloth in price-clipped dust jacket, covers lightly rubbed to head & foot, 8vo,

Unconditional Surrender, 1st edition, London: Chapman & Hall, 1961, previous owner inscription to the front endpaper, some minor toning, original cloth in dust jacket, spine slightly faded, covers lightly rubbed to head & foot, 8vo, plus 15 further works by Evelyn Waugh, all original cloth, mostly in dust jackets, 8vo

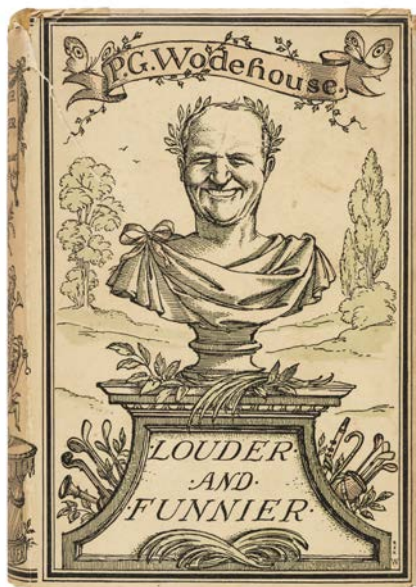
(20) £150 - £200

897 **Wilde (Oscar)**. The Ballad of Reading Gaol, Virginia Water: Carpathian, 1999, marbled endpapers and pastedowns, blue morocco gilt, boards faintly marked, raised bands, slipcase, 4to

(1) £150 - £200

898 **Williamson (Henry)**. Tarka the Otter; 1945; The Peregrine's Saga, 1945; The Lone Swallows, 1945; The Old Stag, 1946; Salar the Salmon, 1946, together 5 volumes, illustrated edition, illustrations by C.F. Tunnicliffe, partly unopened, top edge gilt, original uniform green buckram gilt, 8vo, together with 3 others: The Peregrine's Saga, 1937 & The Old Stag, 1946 (both reprints in dust jackets) and another copy of The Peregrine's Saga, 1937 reprint, rebound in red half calf, 8vo

(8) £100 - £150



899 **Wodehouse (P.G.)** Louder and Funnier, 1st edition, London: Faber & Faber, 1932, a few spots, top edge red, original cloth, in dust jacket designed by Rex Whistler, spine lightly toned and slightly chipped at head, short closed tear to front panel, 8vo

Mcllvaine A45.

(1) £300 - £500

900 **Woolf (Virginia, 1882-1941)**. Jacob's Room, 1st edition, Richmond: Hogarth Press, 1922, some spotting, untrimmed, original crocus-yellow cloth with printed paper spine label, spine soiled, some edge wear, spine ends a little frayed and lower corners bumped, 8vo

Kirkpatrick A6a; Woolmer 26.

One of 40 copies for subscribers to the Hogarth Press, with hand-printed slip pasted to front free endpaper. This copy with slip filled out by the Virginia Woolf for C[harles] H[arold] Prentice [influential publisher at Chatto & Windus, 1914-1935], signed by the author and dated by her 'Oct. 1922'.

(1) £10,000 - £15,000



901 **Yeats (William Butler)**. Three Things, London: Faber & Faber Ltd., 1929, monochrome illustration to half-title and one colour plate by Gilbert Spencer, original boards, some light browning, spine cracked & worn with loss at head & foot, slim 8vo (Large Paper edition on handmade paper, no. 108/500, signed by the author. This is number 18 of the Ariel Poems), together with:

De la Mare (Walter), Ding Dong Bell, London: Selwyn & Blount Ltd., 1924, edges rough-trimmed, bookplate of V.E.D. Haggard to upper pastedown, original cloth-backed boards, slim 8vo (limited edition 286/300, signed by the author),

De la Mare (Walter), News, London: Faber & Faber Ltd., 1930, monochrome illustration to half-title and one colour plate by Barnett Freeman, original boards, lightly mottled, slim 8vo (Large Paper edition on handmade paper, no. 53/500, signed by the author. This is number 31 of the Ariel Poems), plus the prospectus of the same work,

Stephens (James), Three Outcast, London: Faber & Faber Ltd., 1929, monochrome illustration to half-title and one colour plate by Barnett Freeman, original boards, slim 8vo (Large Paper edition on handmade paper, no. 214/500, signed by the author. This is number 22 of the Ariel Poems),

Yeats (William Butler), The Wild Swans at Coole, 1st edition, London: Macmillan & Co. Ltd., 1919, original gilt-blocked blue cloth, 8vo, and others similar, including titles by Yeats, T.S. Eliot, W.H. Auden, Samuel Beckett, Edward Thomas and Walter De la Mare

(17) £300 - £400

JACOB'S ROOM

VIRGINIA WOOLF

PUBLISHED BY LEONARD & VIRGINIA WOOLF AT
THE HOGARTH PRESS, HOGARTH HOUSE, RICHMOND

1922

This copy of *Jacob's Room*
is issued to *C. H. Prentice Esq.*

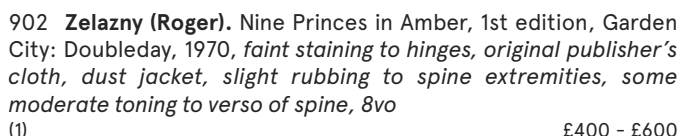
as an A Subscriber to the Hogarth Press and
is therefore signed by the Author :

Virginia Woolf.
Oct. 1922

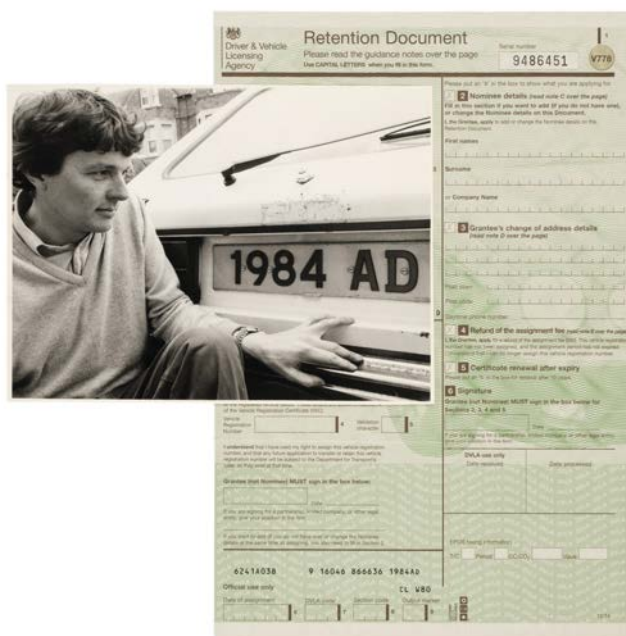
JACOB'S ROOM

VIRGINIA WOOLF

Lot 900

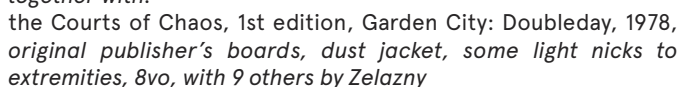


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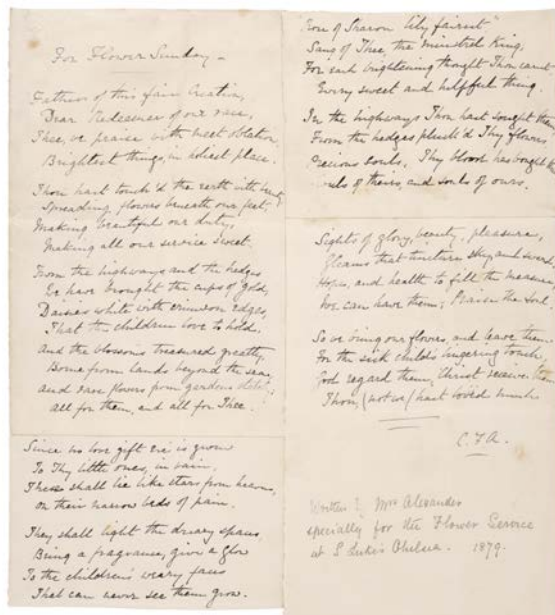


The danger of [car] accidents would disappear if we chose to tackle our road-planning problem seriously, as we shall do sooner or later; and meanwhile the motor-car has evolved to a point at which anyone who is not blind of paralytic can drive it after a few lessons. Even now it needs far less nerve and skill to drive a car ordinarily well than to ride a horse ordinarily well; in twenty years' time it may need no nerve or skill at all. Therefore, one must say that, taking society as a whole, the result of the transition from horses to cars has been an increase in human softness', George Orwell, *The Road to Wigan Pier*, 1937, Chapter 12. One can only wonder what Orwell's thoughts would have been were he to see these numberplates being used on a driverless car of the near future.

£3.000 - £5.000



(11) £100 - £150



Lot 905

905* **Alexander (Cecil Frances nee Humphreys, 1818-1895).** Hymn-writer, poetess and wife of the Bishop of Derry. Autograph Manuscript Signed with initials ('C.F.A.'), circa 1880, being the 10-verse hymn 'For Flower Sunday' written in 1879 for the Flower Show at St Luke's Church Chelsea beginning with the lines: 'Father of this fair Creation, / Dear redeemer of our race, / Thee, we praise in meek oblation, / Brightest things, in holiest place.', 2 pages (originally 4 separate pieces neatly attached to form 2 individual pages, the upper part of each being laid down), light marks and light spotting, folds annotated in pencil in another unidentified hand, 4to

Cecil Frances Alexander wrote the words for over 400 hymns, her most famous being 'All Things Bright and Beautiful' and 'Once in Royal David's City'. She wrote poetry under various pseudonyms and was involved in charity work for most of her life. This particular hymn is mentioned in Peter Newman Brookes' book *Hymns as Homilies*, page 219.

(1) £150 - £200

906* **Alfred Hitchcock's Vertigo.** An uncommon collection of autographs relating to the Alfred Hitchcock film *Vertigo*, 1958, consisting of the signatures of the majority of the main characters or individuals involved in the making of the film: Hitchcock (Alfred, 1899-1980), Autograph self-caricature, 'Alfred Hitchcock', on a piece of yellow paper (tape mark showing through from the reverse to the top part of this boldly executed image and with little contact with the image); Herrmann (Bernard, 1911-1975), Excellent signature, 'Bernard Herrmann', neatly cut from the book Thomas Hardy from Bernard Herrmann's own library; Stewart (James, 1908-1997), Autograph note signed, 'I want you to know that I am very grateful to you for your kind letter, James Stewart'; Novak (Kim, born 1933), Signature, 'Kim Novak', on a small piece of paper in purple ink; Bel Geddes (Barbara, 1922-2005), Good signature, 'Very best wishes Barbara Bel Geddes', on a First Day Cover celebrating the one hundredth anniversary of the birth of Alfred Hitchcock; Helmore (Tom, 1904-1995), Scarce signature, 'Tom Helmore', on a clear part of a newspaper cutting, showing a small image of the English-born actor; Jones (Henry, 1912-1999), Good signature, 'Henry Jones', on a First Day Cover showing both an image and postage stamp of Alfred Hitchcock; Corby (Ellen, 1911-1999), Signature in red ink on a small white card; Patrick (Lee, 1901-1982), Large signature, 'Lee Patrick', on an irregularly cut piece; Head (Edith, 1897-1981), Signature and dedication in blue pen on the front of an envelope; Boileau (Pierre, 1906-1989), Autograph envelope signed on the reverse with his nom de plume, 'Boileau-Narcejac'; Narcejac (Thomas, born Pierre Ayraud, 1908-1998), Autograph envelope with his signature, 'Th Narcejac'

(12)

£300 - £500

907* **Anne (1665-1714).** Queen of England, Scotland and Ireland, 1702-1707, and Great Britain and Ireland, 1707-1714. A fine autograph signature, 'Anne R', no date, neatly cut from the top of an official document, with part of the first two lines of the usual text in a scribal hand written beneath, 'Our Will and Pleasure is... / Letters of Privy Seal bearing date...', a few minor spots not affecting signature, 63 x 110mm

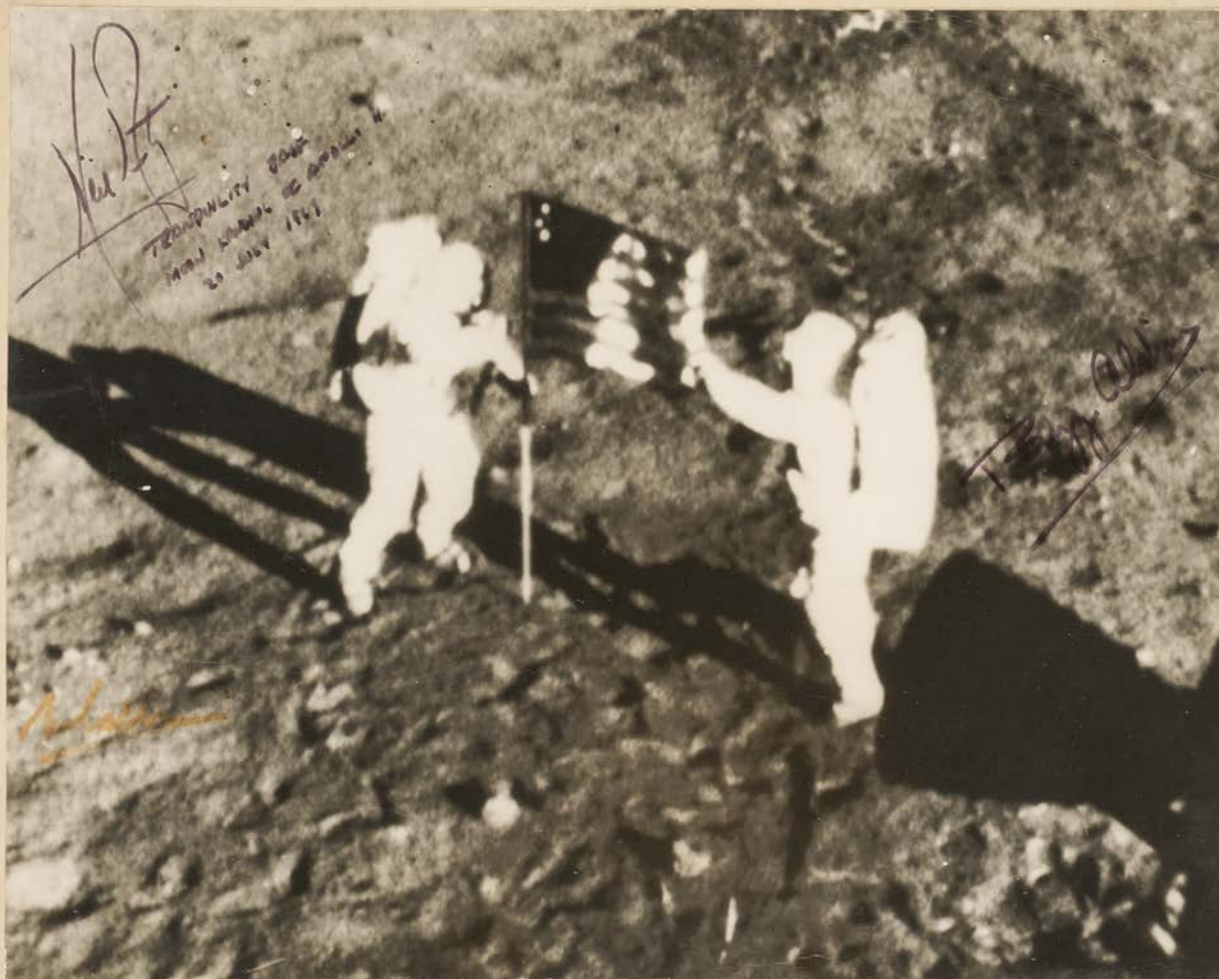
(1) £150 - £200



Lot 906



Lot 907



MAN'S FIRST LANDING ON THE MOON

Lunar Lat. 0° 41' 51" N, Long. 23° 26' E. on 21 July 1969.

On their return from the Moon all 3 members of the *Apollo 11* crew signed this photograph of the raising of the United States Flag at the Sea of Tranquility site.

Neil Alden Armstrong (left) and Col. Edwin Eugene Aldrin, Jr., U.S.A.F., the crew of the Lunar Entry Vehicle *Eagle*. The third signature is of the pilot of the Command Module *Columbia*, Lt. Col. Michael Collins, U.S.A.F.

908* **Apollo 11.** Man's First Landing on the Moon Photograph Signed, 20 July 1969, vintage black and white photograph taken from film exposed by the 16mm Data Acquisition Camera which was mounted in the Lunar Module, showing Neil Armstrong (left) and Buzz Aldrin raising the United States Flag at the Sea of Tranquility site, signed by all three crew members, 'Neil Armstrong / TRANQUILITY BASE / MOON LANDING OF APOLLO 11 / 20 JULY 1969' inscribed in black felt tip upper left, signed 'M[ichael] Collins' in gold or orange felt tip to lower left edge, now slightly indistinct, and signed 'Buzz Aldrin' in black felt tip to right of his own figure, the shadow of the Lunar Module Eagle running across the image on the Moon's surface, 19 x 24cm, on original mount with printed caption pasted beneath noting that this photograph was signed by all three crew members on their return from the Moon, overall 28 x 28cm

Provenance: Norris McWhirter (1925-2004), by family descent. Norris McWhirter was a British writer, political activist and television presenter, known most famously for founding, with his brother Ross, the Guinness World Records, which they wrote and annually updated together between 1955 and 1975.

(1)

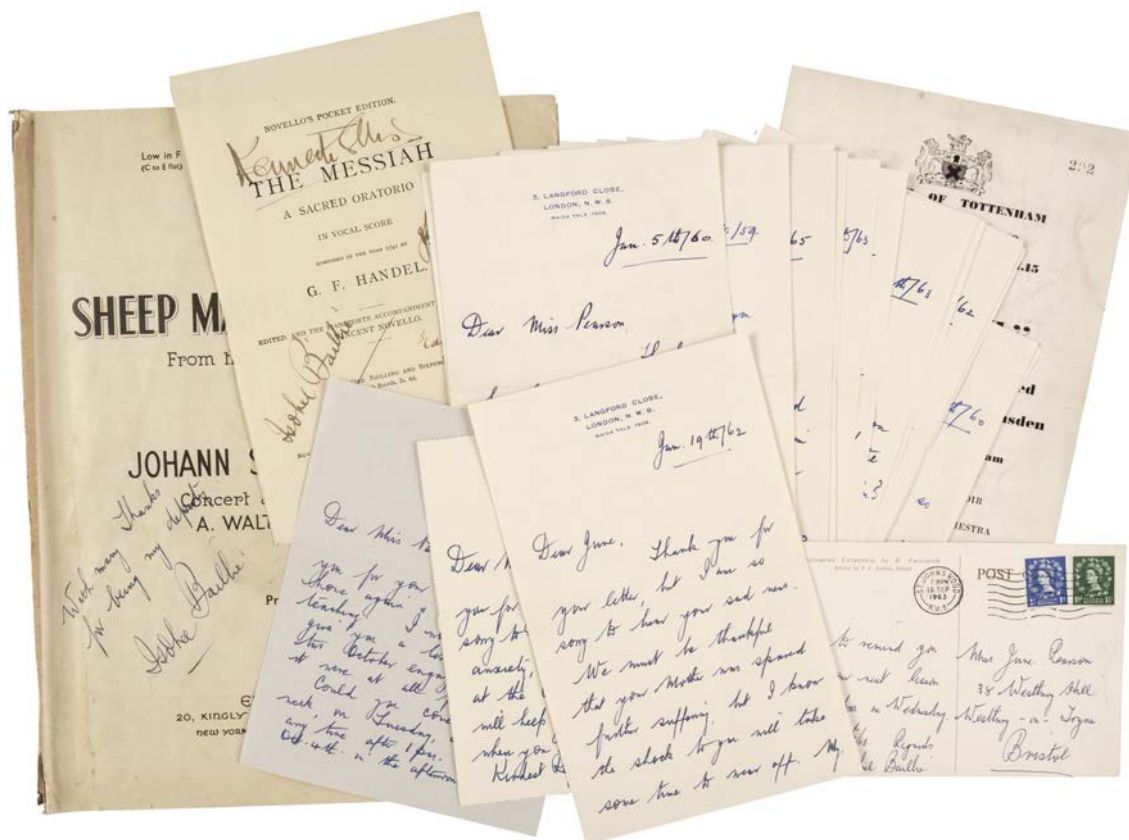
£3,000 - £5,000

909* Apollo Mission Programme Autographs.

A collection of 30 items with 28 NASA space programme autographs, including autographs of all 12 Moonwalkers, 1968/1972, comprising signed official colour photographs of astronauts in spacesuits including from Apollo 11: Neil Armstrong (1930-2012), the first man on the Moon, signed in blue fibre pen and inscribed in block capitals for R. Newcombe; Edwin "Buzz" Aldrin (born 1930), the second man on the Moon, signed in blue fibre pen across white area of spacesuit; photograph of all three crew members of Apollo 11, signed by Michael Collins (1930-2021) in blue ink across white area of his spacesuit, all three photographs showing a large picture of the Moon behind them; Apollo 12: autographs of the third and fourth men on the Moon, Charles "Pete" Conrad Jr. (1930-1999) and Alan L. Bean (1932-2018), each inscribed in blue fibre pen on card, some toning, each 7.5 x 12.5cm; Apollo 14: photographs of the fifth and sixth men to walk on the Moon, Alan Shepard (1923-1998) and Edgar Mitchell (1930-2016); plus a group of all three crew member signatures (with Stuart Roose, 1933-1994) in pencil on light grey card, 100 x 110mm; Apollo 15: photographs of the seventh and eighth men to walk on the Moon, Commander David Scott (born 1932) and James Irwin (1930-1991), the first additionally inscribed, 'Apollo 15 CDR'; Apollo 16: autographs of the ninth and tenth men to walk on the Moon, crew members Commander John Young (1930-2018) and Charles Duke (born 1935), blue ballpoint signatures on card, both partly toned, each 7.5 x 12.5cm; photograph of Duke walking on the Moon, signed and inscribed beneath his signature, 'Apollo 16'; Apollo 17: signed photograph of Gene Cernan (1934-2017), the 11th man to walk on the moon; autograph signature of Harrison Schmitt (born 1935), the 12th and last man to date to walk on the Moon to date, in blue fibre pen on card, some toning, 7.5 x 12.5cm; plus Apollo 7: black and white photograph of Commander Walter Schirra Jr. (1923-2007), signed in blue fibre pen with 'Apollo 7' inscribed by him beneath his signature; Apollo 8: a series of 8 first day covers, Cape Canaveral/Port Washington, 21-27 December 1968, the first signed in blue ink by all three crew members, Frank Borman, James Lovell and William Anders, plus a British first day cover, Yatton, Bristol, 24 December 1968, with message and address to front, signed to verso in black fibre pen by all three crew members; Apollo 9: signed photograph of Commander James McDivitt (born 1929); Apollo 13: First day cover, Kawishiwi, 17 April 1970, signed in black fibre pen by Commander James Lovell (born 1928); signed photograph of lunar module pilot Fred Haise (born 1933), and inscribed 'Apollo 13 LMP' beneath his signature; plus an autograph signature on card of German-American aerospace engineer Wernher Magnus Maximilian Freiherr von Braun (1912-1977) and a signed photograph of test pilot and astronaut Scott Carpenter (1925-2013), all photographs 25 x 20cm or the reverse

(30)
£2,000 - £3,000





Lot 911

910* **Baden-Powell (Robert, 1857-1941).** Founder of the Scout movement. Typed Letter Signed, 'Robert Baden-Powell', 116 Victoria Street, London, 3 June 1913, to Vice Admiral Al[rthur] Galloway [1855-1918], 'At last I return your maps and papers of the despatch-running scheme. I have read them with the greatest interest and wonder - wonder at the amount of time and thought which you must have so generously lavished upon evolving it. I must sincerely congratulate you on the result...' and later, 'I shall endeavour to impress the general idea on Commissioners and Scoutmasters, but can have but little hope of so complete a scheme being carried out anywhere else', embossed letterhead, minor marks and two slight rust marks from an old paperclip to left margin not affecting text or signature, one page, 4to

(1) £100 - £150

911* **Baillie (Isobel, 1895-1983).** Scottish soprano. An archive of signed material by Isobel Baillie, comprising a series of 23 Autograph Letters Signed (one on a postcard) and one Typed Letter Signed to Miss June Pearson, on various topics, but mainly dealing with arrangements for lessons with her, or repertoire for the recipient, together with a printed copy of Sheep May Safely Graze signed and inscribed to the front cover, folds and creases, plus a programme on card for a performance of Messiah given in Tottenham 3 April 1949, signed on the inside page by Baillie and two of the other soloists in the concert, (Heddie Nash and Norman Lumsden), fold and marks to front cover, plus a title-page from Novello's Pocket Edition of Handel's Messiah, signed by Baillie and three other singers, Kenneth Ellis, Edna Hall and one other unidentified, various sizes

(27) £200 - £300

912* **British Composers.** A good series of 11 Autograph and 5 Typed Letters Signed, many with musical content, 20th century, comprising **Herbert Howells (1892-1983)**, ALS mentioning Vaughan Williams' Symphonies; **Kaikhosru Sapurji Sorabji (1892-1988)**, TLS, a characteristic diatribe and mentioning York Bowen; **John Ireland (1879-1962)**, TLS, curmudgeonly letter about a suggested visit to America; **Frederick Bridge (1844-1924)**, three ALSs to one of his students, arranging lessons; **Cyril Scott (1879-1970)**, TLS with initials, mentioning his 3 Piano Sonatas; **Hubert Foss (1899-1953)**, TLS with autograph postscript, about a recital and mentioning Fred. Loewe; **Benjamin Britten (1913-1976)**, autograph and part-typed letter with a mention of '[the] next Festival'; **Alan Bush (1900-1995)**, TLS, about examining; **Patrick Hadley (1899-1973)**, ALS, mentioning Arnold Bax; **C.W. Orr (1893-1976)**, ALS, about a radio broadcast of one of his works; **John Stainer (1840-1901)**, ALS, in his capacity as Examiner of Schools; **Rutland Boughton (1878-1960)**, ALS, mentioning his work 'Bethlehem'; **Arthur Somervell (1863-1937)**, ALS, about his song-cycle 'Maud'; and **Ronald Stevenson (1928-2015)**, ALS, a limerick about E.J. Moeran and mentioning a work, all 4to/8vo

(16)

£400 - £600



913* **Bannister (Roger, 1929–2018).** British middle-distance athlete and neurologist who ran the first sub-4-minute mile. The non-running Nero Lemania stopwatch used by (unofficial) timekeeper and stadium announcer Norris McWhirter on the occasion of Roger Bannister's world record, the first sub 4-minute mile, Iffley Road, Oxford, 6 May 1954, rubbing and metal tarnishing, 8 cm, preserved in an old pigskin leather case, together with a small archive of related photographs and papers, including 7 photographs of Bannister including one of him crossing the line at Oxford, 5 May 1954, pencil inscription to window mount, 8 x 10cm, photograph of the Bannisters with their two young children and baby, signed 'To Carol & Norris, from The Bannisters', 15 x 10cm, contemporary press photo of the 1954 record day showing Roger Bannister and pacesetter Chris Chataway just before the final lap, 25 x 20cm, plus a later print of similar and three other photos; two autograph letters signed from Roger Bannister to Norris McWhirter and the latter's carbon copy replies, May/June 1951, in one letter McWhirter mentions the 4-minute mile after watching Bannister in a race, '... Those blistering finishes must be extremely painful. I am convinced that the over-all output of energy comes very close to the magic four minutes', plus an earlier carbon copy letter from McWhirter, 4 May 1951, in which he writes 'I was delighted to see that you have disclaimed all intention of attempting the 4-minute mile until after the Olympics...', plus a related letter from Bannister's 'secretary' Joyce, various typed and photocopied notes on Roger Bannister and the 4-minute mile by McWhirter, plus some related cuttings and sundry items including a much later autograph letter signed from Bannister to McWhirter, 13 January 2001

Provenance: From the family of Norris Dewar McWhirter CBE (1925–2004).

Norris McWhirter and his twin brother Ross were known internationally for the founding of The Guinness Book of Records, which they wrote and annually updated together for over two decades. McWhirter came to public attention while working for the BBC as a sports commentator. On the day of Bannister's record there were five official timekeepers: W.C.A. Findlay, C.S. Hill, R.G. Hudson, L.R. Richards and W.J. Burfitt, of which Hill and Burfitt's stopwatches have previously been sold at auction. McWhirter, a close friend and training ally of Bannister, also kept time with the stopwatch offered here, and was the stadium announcer. In several known photographs of the race finish, McWhirter, wearing a white jumper and operating the stopwatch, can be identified standing in the excited huddle of other timekeepers.

After the race McWhirter famously declared: "Ladies and gentlemen, here is the result of Event Number Nine, the One Mile. First, Number Forty-One, R.G. Bannister, of the Amateur Athletic Association, and formerly of Exeter and Merton Colleges, with a time which is a new meeting and track record, and which, subject to ratification, will be a new English native, British national, British All-Comers', European, British Empire and world record. The time is three [at which point the rest of the announcement was lost in the roar of the 1,200 crowd] minutes, fifty-nine point four seconds." £3,000 - £5,000



914* British Prime Ministers. A complete and professionally presented collection of 55 autographs of all British prime ministers from Robert Walpole to Boris Johnson, 1721-2021, the autographs taken from letters, documents and free fronts, matted chronologically in framed groups of six, with accompanying portrait and title captions for each prime minister, uniformly bound in ornate gilt frames, glazed, the first nine frames measuring 110 x 89cm and including six prime ministers, the final frame solely with the current prime minister, Boris Johnson, measuring 72.5 x 48cm

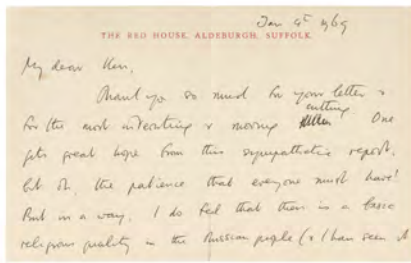
A beautifully presented collection of this complete set of British prime minister autographs including such rarities as William Cavendish, 4th Duke of Devonshire, John Stuart, 3rd Earl of Bute, Charles Watson-Wentworth, 2nd Marquis of Rockingham, and Augustus Fitzroy, 3rd Duke of Grafton. A fully-illustrated PDF catalogue and high resolution images of every frame is available on the website and by request. A printed colour catalogue of the PDF is included with the lot.

A letter from 10 Downing Street about the collection, dated 3 March 2021, was received by the owner: 'The Prime Minister has asked me to thank you for your letter of 14th January enclosing a copy of your collection of original signatures of every British Prime Minister ... The Prime Minister is delighted to receive a personal copy of [the catalogue of] your remarkable collection and looks forward to reading the section devoted to himself.'

(10)

£10,000 - £15,000





916* **Brontë (Patrick, 1777-1861).** Irish Anglican priest and author, and the father of the writers Charlotte, Emily, and Anne Brontë, and of Branwell Brontë. Autograph Document Signed, 'P. Brontë, Minsr', circa 1820s, being a certified copy of an entry for Christopher Thackleton, 15 May 1727, in Haworth burial register, a few spots, Tippex deletions to verso not affecting recto, some folds and slight creasing, 80 x 185mm

Provenance: Professor Christopher Heywood (1928-2021), lecturer and senior lecturer in English literature at Sheffield University, Brontë scholar; purchased from R.F.G. Hollett & Son. Autograph material of any kind by Rev. Patrick Brontë is scarce.

(1) £200 - £300

915* **Britten (Benjamin, 1913-1976).** English composer. An important series of 8 Autograph Letters Signed, 'Ben', undated except one dated 24 January 1969, all to Ken [The Reverend Kenneth Sherlock], the one dated letter on Red House, Aldeburgh, Suffolk, headed paper, a somewhat philosophical letter about Russia, the Russian people and the human spirit generally and further mentioning a forthcoming tour of Germany and Austria. 2 pages, slightly split along lower fold, oblong 8vo, the others on personalised correspondence cards, two concerning Curlew River, '...It was wonderful being able to do Curlew River in your wonderful church... I'm just off to Holland, after having whizzed up north with Rostropovich...'; '...It is lovely that Curlew River can be back when(?) it belongs in 1965!', the next card mentioning The Prodigal Son, '... All goes well here now - only a lot of patience is needed! Don't worry - somehow there will be a Prodigal Son in Orford Church in time!...'; thanking Sherlock for his support, '...It is always a real joy for us to come and work in Orford Church - not least because of your own unfailing kindness and deep understanding of what we are trying to do...'; 'Peter and I are just off to USSR via London for a month or so... but Stephen R can in the meantime give you all our proposals for next year's Festival at Orford...'; '... I am here for a week or so (before going off to Helsinki, + to USSR again)...'; 'What a wonderful lot of flowers - how cheering to be reminded that spring and health will not be far away! I was very touched by them...', all oblong 8vo

This interesting correspondence details Britten's collaboration with The Reverend Kenneth Sherlock (1901-1990), who was rector of St Bartholomew's Church, Orford in Woodbridge, Suffolk, where all three Parables for Church Performance, *Curlew River*, *The Prodigal Son* and *The Burning Fiery Furnace* were performed. Britten is very warm in tone to Sherlock and, in a number of letters, Britten alludes to his declining health, which continued to deteriorate until his death in 1976.

This archive is not included in the *Collected Letters*, Volume 6 (1966-1976), edited by Philip Reed & Mervyn Cooke and is therefore apparently unpublished.

(8) £700 - £1,000

917* **Churchill (Winston Spencer, 1874-1965).** Autograph signature in black ink, 'Winston S. Churchill', no date, signed along a printed dotted line and cut from a document and pasted into a small early 20th-century autograph album which includes further signatures of Field Marshal Allenby, Lieutenant Colonel D.G. Johnson, VC, DSO, MC, D.J. Dean, VC (Lieutenant R.W. Kent Regiment) and Lieutenant Commander J.B. Reedman OBE, RN, plus a few other signed quotations and personal autographs of the Jellis family, contemporary leather gilt, rubbed, oblong 16mo

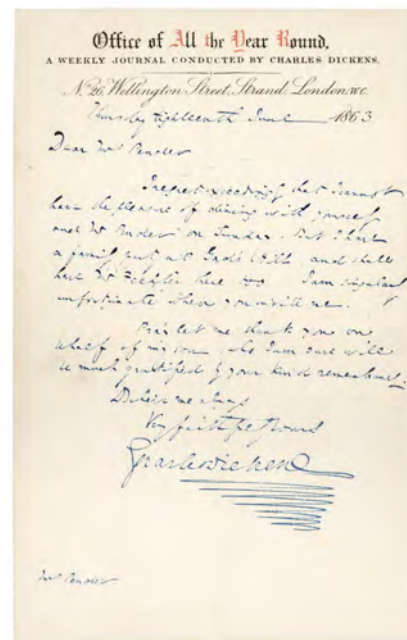
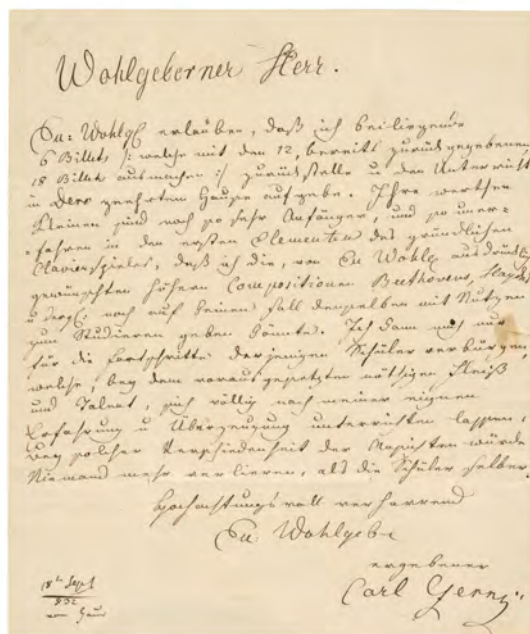
(1) £200 - £300



918* **Coward (Noel, 1899-1973).** English playwright, composer, director, actor and singer. A series of three, apparently unpublished, photographs of Noel Coward, taken at an Actors' Orphanage Charity event, circa 1930s, each one having been signed on a light part of the image with a full signature, 'Noel Coward', 60 x 80mm

A note on the reverse of two of the photographs indicates the other individuals in the images: in this case the actor Hugh French and the then Secretary of the Actors' Orphanage, Peter Jackson. The charity still exists today as the Actors' Children's Trust, but at that time Coward was the president of the Actors' Orphanage, a body which was supported by the theatrical industry (others in that role included Gerald du Maurier and Sir Laurence Olivier).

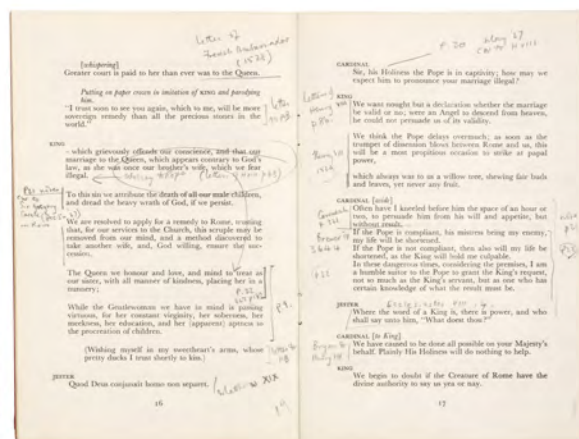
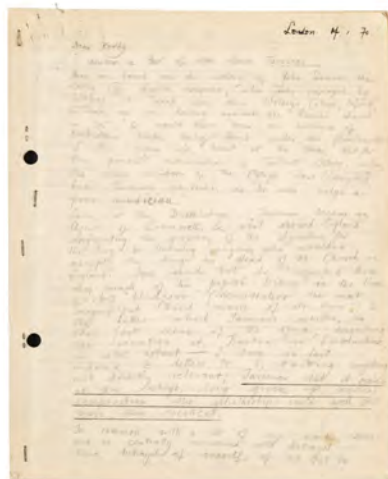
(3) £150 - £200



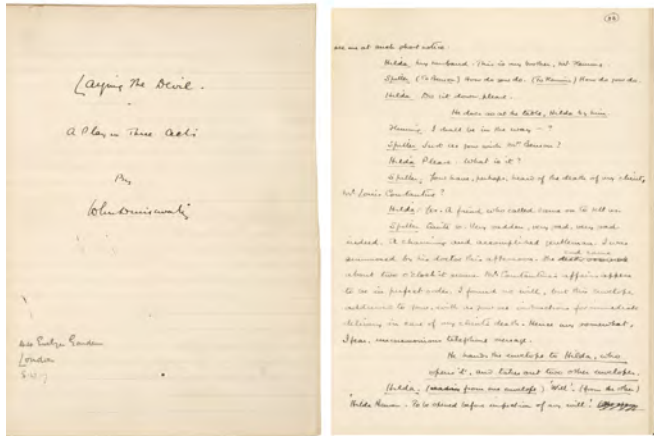
919* **Czerny (Carl, 1791-1857).** Austrian composer and pianist. Autograph Letter Signed, 'Carl Czerny', no place, 18 September 1832, to M. de Liebenberg in Zsitzen, in German, asking to return the six tickets which with the twelve already returned makes eighteen in all, and to discontinue his lessons in Liebenberg's household, saying that his children are too inexperienced in the most basic elements of piano technique to attempt the compositions by Beethoven, Haydn and others which he wishes for them to play, and therefore wishing to stop teaching them, one page with integral address leaf and seal (seal tear to one blank margin), a little split on folds without loss, 4to
(1) £300 - £500

921* **Dickens (Charles, 1812-1870).** English writer and social critic. Autograph Letter Signed, 'Charles Dickens', Office of All the Year Round letterhead, 18 June 1863, to Emma Pender, in blue ink, politely turning down a dinner engagement, 'But I have a family party at Gad's Hill, and I shall have Mr Fechter there too. I am singularly unfortunate when you invite me. Pray let me thank you on behalf of my son, who I am sure will be much gratified by your kind remembrance', 1 page with integral blank leaf, 8vo
Recorded in The Charles Dickens Letters Project online:
Emma Pender (1816-90) née Denison, second wife of Sir John Pender (1816-96), Scottish textile merchant in Manchester, submarine communications cable pioneer, and politician, who organised work experience positions for Dickens' son Alfred (1845-1912) in the textile trade. See To Frederick Lehmann, Pilgrim Letters 10, p. 217.
Charles Albert Fechter (1824-79), actor and playwright. Dickens first saw him perform in 1856, and thought him one of the finest actors of his generation (see Pilgrim Letters 9, p. 405). The pair were close friends in the 1860s. On Fechter's accompanying Dickens to Gad's Hill for the party see To Georgina Hogarth, 20 June 1863, in Pilgrim Letters 10, p. 262.
Alfred D'Orsay Tennyson Dickens (1845-1912), for whom Sir John Pender obtained work experience positions in the textile trade. See To Frederick Lehmann, 23 Feb 1863, in Pilgrim Letters 10, p. 217.
(1) £700 - £1,000

920* **Davies (Peter Maxwell, 1934-1916).** English composer, conductor and Master of the Queen's Music. An important Autograph Literary Manuscript, London, circa late 1950s, being the complete text outline for Maxwell Davies's opera Taverner, '...I enclose a text of the opera Taverner. This is based on the history of John Taverner, the early English composer, who was employed by Wolsey...', Davies then writes a list of all the characters and continues by describing in detail, the action for Act I (scenes i, ii, iii and iv) and Act II (scenes i, ii, iii and iv), written in pencil to rectos of 13 leaves, 8vo, together with the published libretto written by Davies for the opera, published by Boosey & Hawkes, circa 1972, 40 pages including 13 pages annotated by the composer (some extensively) and giving an indication of further amendments, original printed wrappers, some wear, 8vo
(2) £1,000 - £1,500



Lot 920



922* **Drinkwater (John, 1882-1937).** English poet, playwright and critic. Autograph Manuscript Signed of John Drinkwater's play *Laying the Devil, A Play in Three Acts, 1927*, written in a neat hand with authorial alterations on rectos of 86 numbered leaves (the Acts numbered separately), concluding 'Finished / October 30th 1926 / John Drinkwater', contemporary half calf, 4to, together with a published copy of the exhibition catalogue John Drinkwater. An exhibition to mark the twenty-fifth anniversary of his death, The Times Bookshop, 1962, 51 pages, pencil underscoring, original printed wrappers, some marks, 8vo

The play *Laying the Devil* was first published by Sidgwick & Jackson in 1933 and performed for the first time at the Playhouse in Liverpool on 2nd May of the same year. It received its first London performance at the Shaftesbury Theatre exactly two months later. The present manuscript can be found as item 121 of the enclosed catalogue of the exhibition, having been previously owned by Drinkwater's widow, the violinist Daisy Kennedy (1893-1981).

(2) £300 - £400



923* **Durrell (Gerald, 1925-1995).** English writer and naturalist. A sheet of original drawings, 1976, with approximately forty vignette illustrations in colour felt tip pens, signed 'Gerald Durrell, France, 1976', some creasing to right edge, 1 page, 375 x 453mm

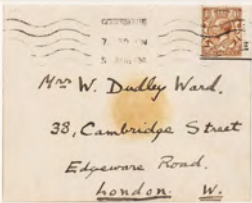
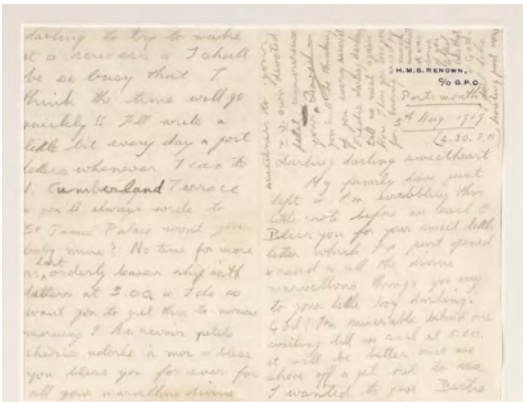
(1) £500 - £800



924* **Edward VIII (1894-1972).** King of the United Kingdom, January to December 1936. Autograph Letter Signed, 'Edward P.', as Prince of Wales, Craigmyle, Sunningdale, Berkshire, Sunday, no date, circa 1920s, to Tommy, a chatty letter covering a range of subjects including attending an Amateur Boxing Association meeting, saying he has been playing a lot of golf and mentioning Freda (Winifred) Dudley Ward, [the Prince's mistress from 1918 to 1934], '...I'm getting a bit afraid of both you & Freddie so that if you will suggest some dates in Oct (not Saturdays) I will be right along, thank goodness Freddie is returning to London this week. I was twice at Le Touquet but it will be good to have her back again...', slight splits along folds, 6 pages, 8vo

The recipient of the letter is probably Sir Alan Frederick "Tommy" Lascelles (1887-1981) who served as Assistant Private Secretary to the Prince of Wales between 1920 and 1929 and between 1935 and 1943, in the same role, to George V, Edward VIII and George VI.

(1) £300 - £400



Lot 925

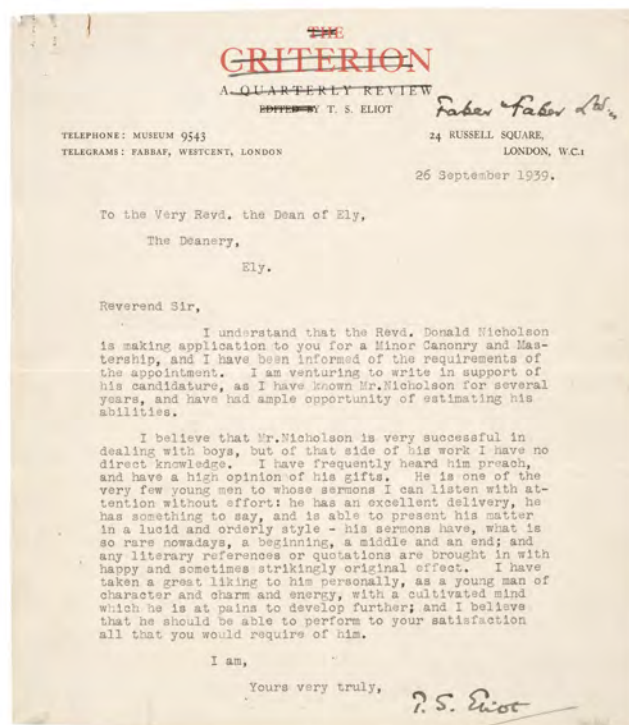
925* **Edward VIII (1894–1972).** *King of the United Kingdom, January to December 1936.* Autograph letter signed, 'David', H.M.S. Renown, Portsmouth, 5 August 1919 (4.30 pm), to his mistress Freda Dudley Ward, in bold pencil, in full: 'Darling, darling sweetheart, my family have just left and I'm scribbling this little note before we sail!! Bless you for your sweet little letter which I've just opened and read and all the divine marvellous things you say to your little boy darling. God! I'm miserable beloved one waiting till we sail at 6.00. It will be better once we shove off and get out to sea. I wanted to give Bertie [his brother, later King George VI] a tiny note for you angel but never got a chance to write a word; I've asked him to ring you up when he gets back to London and perhaps you will see him a moment so that he can give you my love and news of me!! My very own darling precious beloved little Freddie I did feel such a brute coming round this morning after all you said and when I knew you didn't want me to. But sweetheart I just couldn't keep away; pleath [sic] try to forgive me and not be too angwy [sic] and I feel happier having seen your darling sacred little self since last night when I was in such rotten form and so foul to you angel!! God!! how I love you love you darling darling sweetheart madly and desperately [sic] and I'm merely living for my return to YOU; this trip will only be an existence tho' I'm going to work so so hard darling to try to make it a success and I shall be so busy that I think the time will go quickly!! I'll write a little bit every day and post letters whenever I can do to 1, Cumberland Terrace and you'll always write to St James' Palace wont [sic] you baby mine? No time for more as last orderly leaves ship with letters at 5.00 and I do so want you to get this to-morrow morning!! Au revoir petite chérie adorée à moi and bless you bless you for ever for all your marvellous divine sweetness to your v.v. [very very] own devoted petit amoureux, your David', with a cramped PS written vertically underneath the signature across the page at head of the first page, 'You [I] will be thinking of you every second Freddie darling darling till we meet again. How I love you love you for having cried so much sweetheart it was divine of you to feel like that and God I feel like howling just now', four pages on HMS Renown letterhead, light creasing, with original stamped and postmarked envelope (5 August, 7.30pm) addressed in ink in the Prince of Wales's holograph to 'Mrs W. Dudley Ward, 38, Cambridge Street, Edgware [sic] Road, London W.', wax seal to verso, the two items presented centrally in a double-sided window-mount with two related reproduction illustrations, overall 37 x 70cm

A passionate and revealing letter from the besotted Prince of Wales to his mistress Freda Dudley Ward (1894–1983), Marquesa de Casa Maury. Freda had married the Rt. Hon. William Dudley Ward, Liberal MP for Southampton, in 1913, but the ensuing relationship between the Prince of Wales and the married Ward became common knowledge, and not just in aristocratic circles. Winston Churchill observed in 1927, after travelling with them on a train, 'It is quite pathetic to see the Prince and Freda. His love is so obvious and undisguisable'. Freda remained a close confidante of Edward's until 1934 when his relationship with Wallis Simpson began. The prince wrote hundreds of letters to Freda, most of which were thought lost or destroyed but in 1996 Rupert Godfrey by chance discovered a group of 262 letters written by Edward to Freda, and published many of these in his book, *Letters from a Prince* (Little, Brown, 1998). Edward's relationship with Freda is explored in a recently published book, Rachel Trethewey, *Before Wallis: Edward VIII's Other Women*, (Stroud: The History Press, 2018), a copy of which is included with this lot.

(2) £700 – £1,000

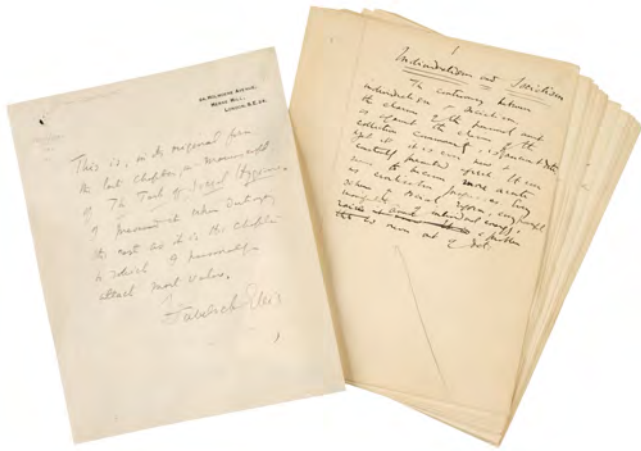
926 **Elgar (Edward & others).** *The Music Of Poets: A Musicians' Birthday Book*, by Eleonore D'Esterre-Keeling, 2nd revised edition, Walter Scott Ltd, 1897, signed by a large number of musicians in the spaces printed for their birthdays, occasional spotting, original red cloth with stamped Art Nouveau design of a musician with a lyre, some wear and spine attached at lower joints only, 4to

The notable signatories are: **Composers:** Sir Edward Elgar, Edgar Bainton, Percy Kahn, William G James. **Singers:** Dame Nellie Melba, Ben Davies, John Coates, R Kennerley Rumford, Dame Clara Butt, Luisa Tetrazzini, Florence Austral, Elsa Stralia, Frank Mullings, Rosina Buckman, Dorothy Silk, Graziella Pareto, Phyllis Lett, Florence Taylor, Edna Thornton, Agnes Nicholls Harty. **Pianists:** Vladimir De Pachmann, Fanny Davies, Claudio Arrau (extremely rare early example signed when only 17), Adela Verne, Victor Marmont, Ivor Newton, Irene Scharrar. **Violinists:** Marie Hall, Jan Kubelik, Vivien Chartres, Henri Verbrugghen, Milan Yovanovitch Bratza, Daniel Melsa, Hortense Paulsen, C Rawden Briggs, Jenny Cullen. **Violist:** Simon Speelman. **Cellists:** Carl Fuchs, Joseph Hollman, James Messeas. **Conductor:** London Ronald. (1) £400 – £600



927* **Eliot (Thomas Stearns, 1888–1967).** *Poet, essayist, publisher, playwright, literary critic and editor.* Typewritten Letter Signed, 'T S Eliot', on The Criterion headed paper, which has been crossed out by Eliot who has then written 'Faber and Faber Ltd', London, 26 September 1939, to 'Reverend Sir' [The Very Reverend, the Dean of Ely, Lionel Blackburne], being a letter of recommendation for Canon Donald Nicholson (1910–2002), whom Eliot had known for a number of years and who was applying for a Minor Canonry and Mastership at Ely, very slightly but neatly trimmed at the top and bottom without loss, remains of previous mounting to verso, 1 page, 4to

(1) £200 – £300



928* **Ellis ([Henry] Havelock, 1859-1939)**. English physician, eugenicist, writer and social reformer who studied human sexuality. Autograph Literary Manuscript, Carbis Bay, Cornwall, early 1911, entitled 'Individualism and Socialism', 45 pages, written in ink mostly to rectos, numerous corrections and additions in pencil, some minor marks and very small hole to upper left corner of each leaf not affecting text, signed 'H. Ellis' to the verso of the final leaf, contained in the original presentation folder, 4to, together with an Autograph Statement Signed about the manuscript, 'Havelock Ellis', Herne Hill, London, no date, a few annotations in pencil in another hand, 1 page, 4to

'This is, in its original form, the last chapter, in manuscript, of The Task of Social Hygiene. I preserved it when destroying the rest as it is the chapter to which I personally attach most value.' 'This is, in its original form, the last chapter, in manuscript, of The Task of Social Hygiene. I preserved it when destroying the rest as it is the chapter to which I personally attach most value.'

In *The Task of Social Hygiene* (1912) Ellis joined the discussion about eugenics, which he strongly supported and which was considered part of the progressive thinking of the era. Ellis served as Vice-President to the Eugenics Education Society.

(1) £400 - £600

929* **Ferrier (Kathleen, 1912-1953)**. English contralto singer. Autograph Letter Signed, 'Kathleen Ferrier', 2 Frogna Mansions, Hampstead, 17 December 1949, to Mr Walters, a diplomatic response to having been sent some new songs, but adding: '... Unfortunately, I am going to America on Tuesday until April and my programmes are all set and I am sending them back to you because you will probably want to send them to another singer rather than wait many months...'. Ink annotation in another hand, (most likely Walters'), at top of first page, 'From Kathleen Ferrier', marks to extreme bottom and a few tiny pin holes at top left, none affecting text or signature, a few light creases, 2 pages, 8vo

Letters by Ferrier, who had a tragically short stage career, are uncommon in commerce. It is likely that the recipient of this letter was the composer Leslie Walters (1902-1998) who wrote many songs. The letter is published in the *Letters and Diaries of Kathleen Ferrier*, ed. Christopher Fifield, revised edition, Boydell Press, 2011, page 125.

(1) £200 - £300

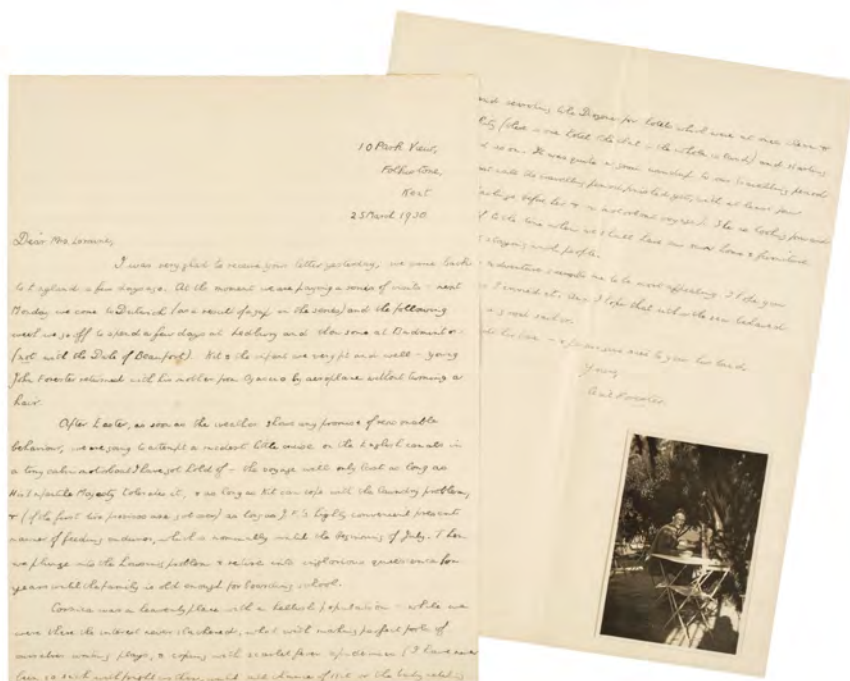


930* **Flagstad (Kirsten, 1895-1962)**. Norwegian opera singer. Photograph Signed, 'Kirsten Flagstad', circa 1930s, sepia photograph showing her full length in costume as Isolde, one tiny original light blue ink-mark, signed sentiment lower left, 25 x 20cm (1) £100 - £150



931* **Fleming (Alexander, 1881-1955)**. Scottish physician and microbiologist, discoverer of penicillin. A signed half-length portrait vintage gelatin silver print photograph, circa 1950, Fleming seated and smoking a cigarette while signing a book on his knee, signed 'Alexander Fleming' in dark fountain pen ink across a white area of the image between his hands, 20 x 16cm, corner-mounted, framed and glazed with metal plaque caption for the 1945 Nobel Prize winner for Physiology or Medicine mounted beneath the photograph. An ink annotation to the verso in an unidentified hand indicates that the autograph was obtained at the Fifth International Congress of Microbiologists at Quitandinha in Brazil, 23 August 1950.

(1) £600 - £800



Lot 932



Lot 933

932* Forester (Cecil Scott, 1899–1966). Pseudonym of Cecil Lewis Troughton Smith, author of the 'Horatio Hornblower' novels. Autograph Letter Signed with unusual signing 'Cecil Forester', Folkestone, 25 March 1930, to Winifred Lydia Loraine [wife of Robert Loraine, flying ace and actor], a chatty letter about his literary activities and reminiscences about his family's recent stay in Corsica (from where they returned 5 days earlier), '...Corsica was a heavenly place... while we were there the interest never slackened, what with making perfect fools of ourselves[,] writing plays, [and] coping with scarlet fever epidemic (I have never been so sick with fright as there...) and searching like Diogenes for hotels which were at once clean and cheaper than the Ritz... and starting the new novel and so on..., 2 pages, 4to, together with an apparently unpublished photograph showing Forester sitting under a tree in Corsica

The 'plays' Forester refers to writing included U97, (a 3-act play based on a real German U boat - UB-116 - and its attempted mission to decimate the British Fleet), which he had written for Robert Loraine. The 'new novel' may well refer to *Plain Murder* as the only other work written and published by him in 1930 was the non-fiction book *The Annie Marble in Germany*, which chronicled one of two motor boat trips he took with his wife (the other being to France).

Winifred Lydia Loraine (1898–1986) was the second wife of Robert Loraine, of whom she wrote and published a biography three years after his death in 1938. She was the daughter of Sir Thomas Strangman QC and his wife Lady Winifred.

(2) £150 - £200

933* Francis (Clive, born 1946). Caricature of Laurence Olivier as Richard III, lithograph printed in colours, signed by Olivier in pencil to lower left margin and by Clive Francis lower right with limitation number 10/250 in pencil below Olivier's autograph, 73 x 50cm, framed and glazed

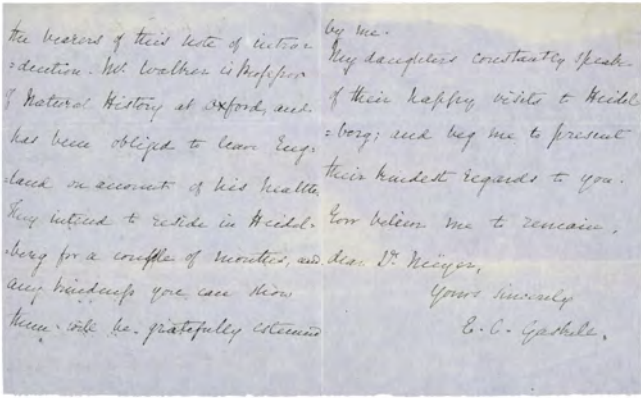
(1) £250 - £350

934* Daudet (Alphonse, 1840–1907). French novelist. Brief autograph note signed, 'Alphonse Daudet', no date, four lines in a small hand to an unidentified correspondent, some paper toning, oblong 32mo with integral blank, together with:

Coppée (François, 1842–1908). French poet. Autograph four-line note on a personal visiting card, no date, apologising for not being able to make an evening engagement due to tiredness, some staining, plus a visiting card from the French literary critic Edmond de Goncourt (1822–1896), with unsigned autograph inscription of thanks, some toning, plus an albumen print carte-de-visite portrait of Giuseppe Garibaldi (1807–1882), signed to lower part of image, light horizontal crease, plus a collection of approximately 100 autographs including letters signed by mostly French artists, actors, writers and political men and women, c. 1880–1910, including Frederick Abel (1827–1902, English chemist and explosives expert), Ferdinand Poise (1828–1892, composer), Jean Richepin (1849–1926, French poet), Eduard von Bauernfeld (1802–1890, Austrian dramatist), other French writers and artists including Hector Malot, Paul Armand Silvestre, Leon Xanrof, Fernand Pelez, Eugene Labiche, Albert Flament, Jules Joseph Lefebvre, Enest Legouve, Henri Lavedan, Albert Delpit, Jules-Elie Delaunay, Gustav Guillaumet, Edmond Gondinet, Jules Claretie, Lucien Levy-Dhurmer, Eduard Bisson, Jules Breton, Adolphe Bellot, Jules Valadon, Mario Uchard, etc., plus many unidentified, various sizes including letters, signatures and visiting cards, many collected by the daughter of Mosenthal and addressed to her family (a folder) £250 - £350

935* Garibaldi (Giuseppe Maria, 1807–1882). Italian general, revolutionary and republican. Signed cabinet card photograph, circa 1866, oval albumen print on card mount with imprint of portrait photographer E. Billi at foot, signed 'G. Garibaldi in a somewhat shaky hand and slightly faded, some spotting, 17 x 10.5cm

(1) £100 - £150



936* Gaskell (Elizabeth Cleghorn, 1810-1865). Author and the first biographer of Charlotte Brontë. Autograph Letter Signed, 'E. C. Gaskell', 46 Plymouth Grove, Manchester, 8 May, no year [1861-1865], to Dr. Meyer, Gaskell states that she has always experienced much kindness from her correspondent and her visits to Heidelberg have always been enhanced by his society, and continues, 'I am going to try and secure the same privilege for Mr, Mrs and Miss Walker, the bearers of this note of introduction. Mr Walker is Professor of Natural History at Oxford and has been obliged to leave England on account of his health', further adding, 'They intend to reside at Heidelberg for a couple of months and any kindness you can show them will be gratefully esteemed by me', some light age wear and discolouring at folds and top edges with no loss to legibility, the latter as a result of previous mounting to verso of one leaf which shows through without affecting the text or signature, 3 pages, small 8vo

42 Plymouth Grove (as it was when the Gaskells moved there in 1850) was changed to 46 Plymouth Grove sometime after 8 May 1860, and then after Mrs Gaskell's death in 1865 changed to 84 Plymouth Grove. Elizabeth Gaskell visited Heidelberg in 1841, 1858 and 1860.

(1)

£200 - £300

937* Gielgud (John, 1904-2000). English actor and theatre director. Autograph Letter Signed, 'John Gielgud', Wotton-Underwood, Buckinghamshire, 11 October 1986, to the critic and writer B.A. 'Freddie' Young, written in Gielgud's tiny but legible script being a highly informative letter about both himself and the playwright Terence Rattigan and praising Young for his recent biography of Rattigan '...I have just finished reading your book on Terry and greatly enjoyed it...', expressing regrets, '...I also regret never having played The Browning Version, which I finally did in an early television version in America...', further mentioning Rattigan's French Without Tears and The Winslow Boy '...And why did I turn down a part in The Winslow Boy I wonder?...'; and referring to a number of actors and actresses, including Jessie Matthews, Margaret Lockwood, Cecil Parker, Michael Redgrave and Nigel Stock and finally, hoping that they may meet up again at some point, neatly trimmed at the top, two original pen marks, 2 pages, small 4to, together with a second unrelated Autograph Letter Signed, 'John Gielgud, 11 February 1986, to Mr Brewer, informing the recipient that he knows of the drawing of Mrs Patrick Campbell by Aubrey Beardsley and an oil painting of her by Charles Shannon, but not any by other artists, further suggesting that he contact Mrs Campbell's grandson, whom he thinks is still alive, 1 page, 4to, plus a programme for Rattigan's play Separate Tables at St James's Theatre in 1954 which has been signed by Terence Rattigan, Peter Glenville, Julie Harris, Margaret Leighton and Laurence Harvey This important letter with much autobiographical content was written to the writer and critic Bertram Alfred 'Freddie' Young (1912-2001), who knew Terence Rattigan well and wrote a biography of him. The present letters are not published in Richard Mangan (editor), *Gielgud's Letters*, 2004. A full transcript of the first letter is available on request.

(3)

£200 - £300



938* Great Lafayette (stage name of Sigmund Neuberger, 1871-1911). German magician and illusionist. A fine florid autograph signature, 'Lafayette', no date, on an album page, adjacent to a neatly cut magazine photograph of him, ink stain to lower right corner of album leaf not affecting signature or image, 10 x 15.5cm overall Lafayette's untimely death at the age of 40 in a tragic fire while performing at the Empire Palace Theatre in Edinburgh means that any autograph material by him is scarce.

(1)

£150 - £200

Lot 937

- M. Schuchart

PALACE HÔTEL
BRUXELLES

Dear Max,
Forgive the pencil. I've
run out of ink. There's so much to do
here that I shan't get to Amsterdam
till Wednesday. I'll cable you the
time on Monday. Then I leave for
England at 5.30 p.m. on Friday.
I got your cable safely. Thank you very
much. Van Gorcum has also dug out
a printer, so I think I'll have a

939* Greene (Graham, 1904-1991). English writer and journalist. Autograph Letter Signed, 'Graham Greene', Palace Hotel, Brussels, no date, circa 1960s, to 'Dear Max [Schuchart]', in pencil on hotel letterhead, concerning a visit to the Netherlands. 'Forgive the pencil. I've run out of ink. There's so much to do here that I shan't get to Amsterdam till Wednesday. I'll cable you the time on Monday ... Van Gorcum [publisher] has also dug out a printer, so I think I'll have a busy day on Thursday...', 2 pages, 8vo

Max Schuchart wrote an introduction to the Dutch translation of *The Power and the Glory* (*Het geschonden geweten*, 1948) and translated *It's a Battlefield* (*Als een slagveld*, 1960).

(1) £150 - £200

940* Hair Jewellery: John F. Kennedy (1917-1963). Six small strands of hair from President Kennedy presented in a small perspex and gilt decorated frame (overall 4.5 x 3.5cm) and mounted on a colour-printed certificate of authenticity from famous collector Louis Mushro and supporting paperwork including a further certificate of authenticity signed by Mushro and dated 27 May 2007, the colour certificate showing a facsimile signature of Kennedy and a head-and-shoulders portrait with an affidavit concerning provenance to the left and signed certification from Mushro to the right, overall sheet size 27 x 33cm

The affidavit reproduced explains that the hair was originally obtained by Paul Martini's grandfather Steve Martini who was the barber in the White House during Kennedy's presidency. Louis Mushro is a well-known collector and dealer in celebrity hair.

(1) £300 - £400

L. 24

in Museum
Grassi-Diaz
Geneva
15 November 1948

et Ami

clair de vous
marico Cosimo
et comme premier
en concert. Il
disfaction et
et consciencieusement
dans vos vœux pour
votre santé et le plus cordial souvenir
de votre bien dévoué

1950

A. V. Miller
considération

A. Honneger

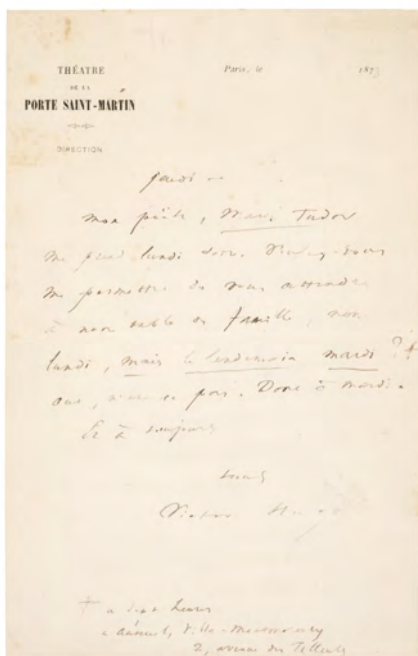
941* Honegger (Arthur, 1892-1955). Swiss composer. Autograph Musical Quotation Signed, 'A. Honneger, 1950', being 2 bars from the opening of the second movement of his 5th Symphony *Di tre re*, inscribed to A.V. Miller on cream card, 95 x 115mm, together with an Autograph Letter Signed, 'A. Honneger', Geneva, 15 November, 1948, to the Director General of the Teatro Colon, Cirilo Grassi-Diaz, being an informal recommendation for the clarinetist Cosimo Paramico, 1 page on ruled paper, large 8vo

Cirilo Grassi-Diaz (born 1884) spent most of his working life in various posts at the Teatro Colon in Buenos Aires. Cosimo Pomicaro (died 1990) was an Italian clarinetist and pedagogue who gave the South American premieres of works by Copland and Hindemith.

(2) £150 - £200



Lot 940



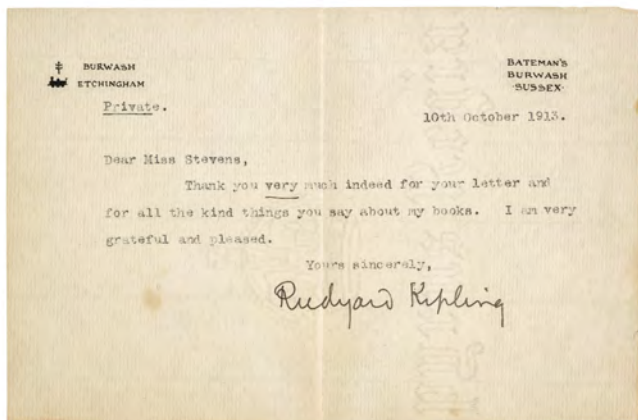
942* Hugo (Victor, 1802-1885). French novelist, poet and playwright. Autograph Letter Signed, 'Victor Hugo', Theatre de la Porte Saint-Martin, Paris, 'jeudi', 1873, to an unidentified correspondent saying that his play *Marie Tudor* takes place on Monday and asking if they would come to his family table (at 7 o'clock and the address added in a footnote) not on Monday but the following Tuesday, a few spots and some unevenness of ink including signature, 1 page with integral blank, mounting remains to final blank page, 8vo

Marie Tudor (1833) is an historical play by Hugo portraying the rise, fall and execution of Fabiano Fabiani, a fictional favourite of Mary I of England.

(1) £500 - £800

943* Kelly (Grace, 1929-1982). American actress and later Princess of Monaco. Signed personal correspondence card, 'Grace de Monaco', circa 1960s, boldly signed in black ink across the centre of the card beneath the printed letterpress, 'La Princesse de Monaco', typed heading to upper margin, 'Specimen of the Signature of Her Serene Highness', a little toning and two spots to lower blank area, 95 x 135mm

(11) £100 - £150



Lot 944

944* Kipling (Joseph Rudyard, 1865-1936). A typed note signed, 10 October 1913, on Bateman's, Burwash, Sussex headed paper: "Dear Miss Stevens, Thank you very much indeed for your letter and for all the kind things you say about my books. I am very grateful and pleased. Yours sincerely, Rudyard Kipling", vertical fold and a couple of light spots, blank envelope

(1) £100 - £150



945* Korngold (Erich Wolfgang, 1897-1957). Austrian composer. Fine Autograph Musical Quotation Signed in pencil, 'Erich Wolfgang Korngold', on a white card, 75 x 125mm

Korngold has, characteristically, written the opening chord from his opera *Violanta*, one bar in the treble clef, and written 'Violanta' next to it. *Violanta* was written in 1914 when the composer was only 17. It was in fact his second opera, having been preceded by *The Ring of Polykrates*.

(1) £100 - £150

946* Larkin (Philip, 1922-1985). Poet, librarian and jazz critic. The Less Deceived, Hesse: The Marvell Press, 1958, 12-inch LP record of Larkin reading his poems, no catalogue number, matrix PX2000A/B, excellent condition in original card sleeve with photographic image of Larkin and bicycle among tombstones to recto, verso signed 'Philip Larkin' and numbered '58' (of 100 copies), some fraying to spine and a few general marks, but the autograph signature unaffected

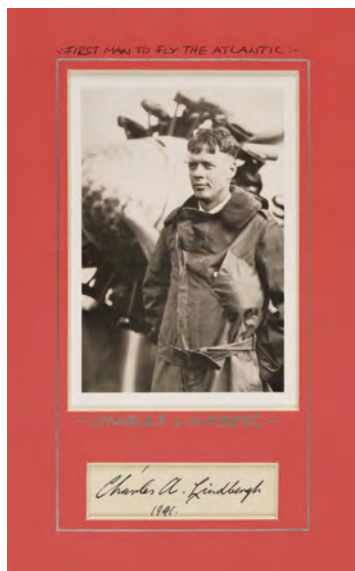
(1) £100 - £150

947 Le Breton (John, pseudonym). A collection of 5 apparently unpublished manuscript stories and one typescript story of the North West Frontier, c. 1900, pages occasionally torn out or damaged but all the stories are complete, some browning, the 5 manuscripts written to rectos of 5 contemporary exercise books with printed wrappers, each with inscribed name and address of Mrs T.M. Ford to upper wrapper, vertical fold marks, the typescript with butterfly clip to upper left corner, some spotting and browning, minor marginal fraying, all small 4to, together with a copy of *Hood's Annual for 1898*. *Over the Edge* by John Le Breton, Illustrated by Hilda Cowham, Printed for the Proprietor by the Greyfriars Publishing Co., [1898], illustrations, commercial adverts at front and rear, original cloth, rubbed and marked, small 4to John le Breton was the pseudonym of the partnership between Alice May Harte Potts (1869-1931) and Thomas Murray Ford (1854-1932). The titles of these 6 stories, which are all set in colonial India, are: 'Reported Missing', 37pp.; 'The Latti-Wallas', 23pp.; 'My Lord the Tiger', 23pp.; 'The Despatched Kankun', 24pp.; 'The Custom of the Country', 24pp.; and 'Jamuna, The Window', 26pp. typescript.

(7) £200 - £300



Lot 933



Lot 933



Lot 933

948* Leigh (Vivien, 1913–1967). Double Academy Award-winning film and stage actress. A fine vintage black and white photographic postcard signed, 1947, head and shoulders shot in sideways pose next to an elaborate table centre-piece, clearly signed in the blank lower margin in turquoise ink, 'Vivien Leigh', 135 x 85mm, fine condition, together with 17 signed vintage postcard photographs (one 7 x 5) by other major stage or film stars including Ellen Terry, Gladys Cooper, Hugh Griffith, Ivor Novello, Roger Livesey, Cecily Courtnege, Harry Lomax, Robert Donat, Jean Kent, Florence Desmond, Leo Genn, Avis Scott, Charles Simon, Irene Dunne, Anton Walbrook, Margaret Johnston and Anne Crawford

A different photograph of Leigh from the same photoshoot can be found in the National Portrait Gallery and on the front cover of the magazine *The Sketch* (24 December 1947). The uncredited photographer was Antony Beauchamp (1918–1957).

(18)

£200 – £300

949* Lindbergh (Charles Augustus, 1902–1974). American aviator. Fine autograph signature, 'Charles A Lindbergh / 1941', seemingly cut from a letter and matted beneath a reproduction photograph of the pioneer aviator standing in front of his aeroplane 'Spirit of St Louis', signature 20 x 70mm, faint smudge to '4' in date, overall 300 x 215mm

(1)

£200 – £300

950* Longfellow (Henry Wadsworth, 1807–1882). American poet. Autograph Quotation Signed, 'Henry W. Longfellow', no place, no date, being the seventh quatrain from Longfellow's poem *The Fire of Drift-wood*, "The very tones in which we spake / Had something strange, I could but mark: / The leaves of memory seemed to make / A mournful rustling in the dark", 70 x 150mm, matted together with a carte-de-visite portrait of the poet, framed and glazed, 38 x 25cm overall

Provenance: Formerly from the autograph collection of Arthur Bryant Triggs (1868–1936), Australian grazier and collector.

(1)

£200 – £300

951* Lucas (Leighton, 1903–1982). English composer and conductor. Autograph Musical Manuscript Signed, 'Leighton Lucas', no place, no date, being the solo violin part for his *Serenade for Violin and Small Orchestra*, upwards of 160 bars in ink in his neat hand, further annotations – fingering and performance indications – in an unidentified hand have been added in pencil, most likely by the violinist who performed it, (the word 'bad' has been written a number of times on the score and appears to be a rather pointed indication of perceived 'un-violinistic' or even 'unplayable' elements in the music), light marks and tape to one side, none of which affect the score, 4 pages, folio, together with a photograph album, showing various images of Leighton Lucas (14) at his wedding and with friends and family

Lucas began his career as a dancer for Sergei Diaghilev's Ballets Russes between 1918 and 1921, becoming a ballet conductor a year later. As well as a self-taught composer of religious works and film music, he worked as an arranger for Jack Hylton's orchestra in the late 1920s. He is particularly noted for his film compositions which include scores for *Target for Tonight* (1941), Alfred Hitchcock's *Stage Fright* (1950), *Ice-Cold in Alex* (1958) and the incidental music for *The Dam Busters* (based on the title march by Eric Coates). It appears that the majority of his manuscripts were destroyed, making the present manuscript one of the few remaining examples available.

(2)

£200 – £300

952* **McCartney (Paul, born 1942 & McCartney, Linda, 1941-1998).** Sgt. Pepper's Lonely Hearts Club Band, Parlophone, circa 1990s, a CD signed on the inside front cover of printed matter, 'All the best Nige! Paul McCartney', together with Linda McCartney's Home Cooking, 1990, signed to the title-page, 'Gilly & Nigel & Tessa & Fritha, Go Veggie, Love Linda McCartney', original printed wrappers, small folio, plus The Linda McCartney Calendar 1994, signed to the front cover, 'For Nigel, Gilly & family, love Linda McCartney', spiral-bound, oblong folio, and

Linda McCartney, *Sixties: Portrait of an Era*, 1992, signed to the half-title page, 'For Gilly, love Linda McCartney', original printed wrappers, 4to

All the autographs were obtained in person by the vendors of this lot.

(4) £400 - £600



Lot 952

953* **Milstein (Nathan, 1903-1992).** Russian-American violinist. Important collection of autograph manuscripts, autograph letters, typed letters and annotated scores by, or relating to Nathan Milstein, including notably:

Autograph manuscript in the hand of Nathan Milstein (unsigned) of the Adagio 2nd movement of the Vivaldi Violin Concerto in A major, headed in his hand 'from Concerto (interestingly written above the word Sonata which has been crossed out) in A minor' (the tonality of the slow movement) (Tomo 323), 24 bars for violin and piano in 12/8 time, two edges slightly worn and a small blot in one corner, neither affecting legibility, 2 pages, folio, (with the exception of the final bar of this movement, the reverse shows 18 bars of autograph sketches from the Grave movement of Vivaldi's Sonata in A minor Op 2 no.12 (see above)), together with:

Autograph Manuscript in the hand of Nathan Milstein (unsigned) from an incomplete and unidentified composition for violin and piano, relating to the central part of a composition that may possibly be by Milstein himself (the violin part has three alternative passages that suggest 'second thoughts' rather than ossia and the violin part has been heavily fingered). In its 37 bars (which occasionally alternate between 9/8 and 12/8) the violin writing is akin to a moto perpetuo with every bar filled with semiquavers, 4 pages, folio, plus

Printed score of the solo violin part for the Concerto in A major (3 movements 'Allegro, Adagio and Allegro') by Antonio Vivaldi, no place, no date, written on the front cover in his hand, 'Vivaldi / Concerto La Major / (Tomo 323)', some staining to the top corners of the first two pages, not affecting autograph title or music quotation, 7 pages, folio, and with approximately 20 bars of additional material for solo violin written out by Milstein (unsigned) on two pages, being the violin part from the above slow movement and a quasi-cadenza on a separate page, plus

Printed score (by G. Schirmer New York) of Harry Kaufman's transcription of Rodolphe Kreutzer's Etude - Caprice for Violin and Piano 'piano accompaniment by Harry Kaufman', inscribed by Kaufman on the title page ('For Nathan Milstein / in esteem and admiration of his great artistry / Harry Kaufman'), the piano part has been heavily annotated and transcribed by Nathan Milstein with changes to nearly every bar and is also inscribed by Milstein to the front cover 'Revised Copy', some wear, 2 with tape to front cover, 9 pages, folio, plus other related signed material including 3 autograph manuscripts by Artur Balsam (1906-1994), pianist and principal accompanist of Nathan Milstein; 2 autograph manuscripts signed and printed score signed by Jacques de Menasce (1905-1960), American composer; 3 signed items by Diran Alexanian (1881-1954), Armenian 'cellist and composer, 3 signed by Vittorio Rieti (1898-1994), Italian composer, and 2 items (one signed) by Donald Martino (1931-2005), American composer

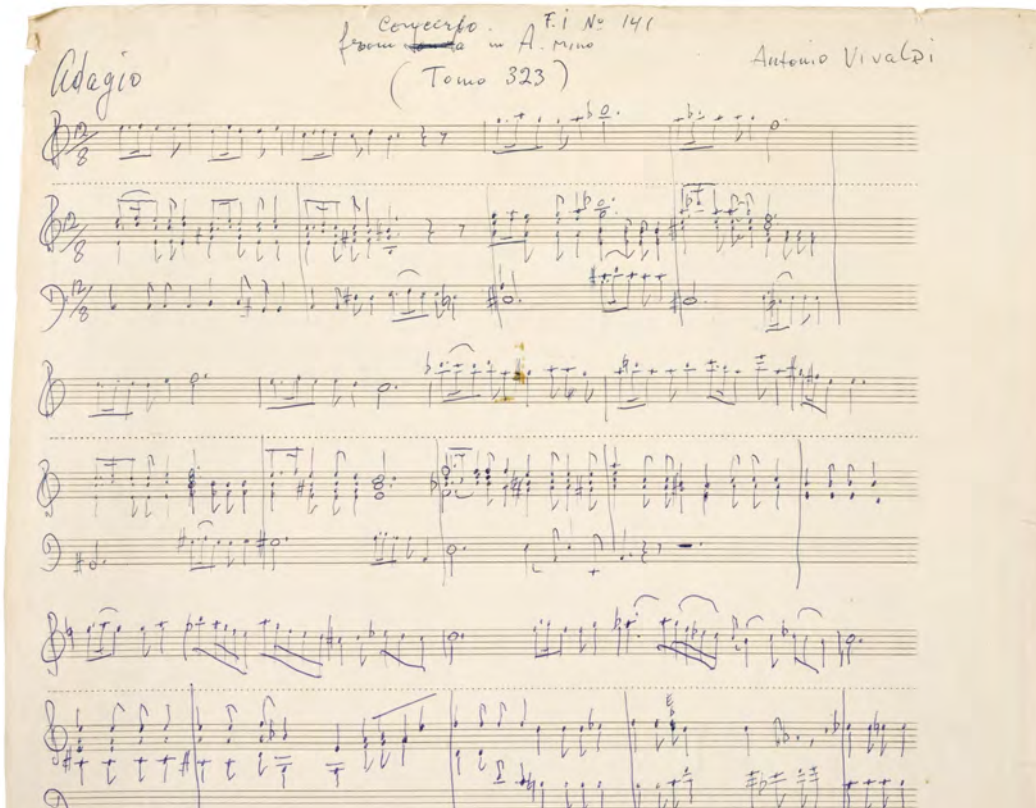
A fine group of manuscripts, all of which have a connection to the great violinist Nathan Milstein. The arrangement of Balsam's transcription of Ravel's Berceuse sur le nom de Gabriel Faure has been recorded by Milstein, but with the pianist Leon Pommer. A more detailed description of the contents of this lot is available by request.

(18) £1,500 - £2,000

954* **Mount Everest, 1953.** A scarce printed luncheon menu for an event given by Smiths English Clocks Ltd, in honour of members of the British Mount Everest Expedition 1953, at the Savoy Hotel, [London], Tuesday, 20 October 1953, menu centrefold signed by 28 people in various pens or pencil, signers including 10 of the Everest participants: John Hunt, Mike Westmacott (slightly faded), Michael Ward, Edmund Hillary, Tom Bourdillon, Wilfred Noyce, Charles Wylie (faded), Tom Stobart (slightly faded), George Band and George Lowe, plus autographs of test pilot and fighter ace Neville Duke, test pilot Mike Lithgow, cricketers Trevor Bailey and Len Hutton (pencil), other signers, including various members of the watch and jewellery trade, are R. Gordon Smith (pencil), (?)A. John Downham, J.W. Isaac, Edward Hindle, Ron Smith, C.W. Proctor (slightly faded), H. Spencer Jones, W. Valentine Ball (pencil), H.B. Buckland and Ivan Tarratt, plus four others unidentified (two very faded), printed in blue on folded off-white card, some spotting to outer folds, 19 x 23cm (unfolded), together with a press print photograph of the occasion by Paul Wilson, showing 17 guests chatting and laughing at the dinner table, 15 x 20cm Provenance: The family of the jeweller Ivan Tarratt whose autograph appears at the bottom of the right page.

Both Smiths and Rolex gave watches to the Expedition members hoping that their watches would make it to the summit and gain massive publicity and sales as a result. Both companies claimed that their watches had reached the summit but it is now held that Hillary had a Smiths watch when they planted the flag and that no Rolex was at the top that day.

(2) £300 - £500



Lot 953



Lot 954



Lot 955



Lot 956

955 Musicians' Autographs. A fine collection of 35 classical music programmes, all signed by various musicians, 1970s, with a total of 62 autograph signatures (60 next to, or on their photograph, and 2 on the front cover), original printed wrappers, various sizes, VG or better

The autographs comprise: **Composers:** Witold Lutoslawski; Peter Racine Fricker (to front cover). **Conductors:** Kurt Sanderling; Andre Previn; Mariss Jansons; Václav Neumann; Paavo Berglund; Kurt Masur; Stanisław Skrowaczewski; Bernard Haitink; Simon Rattle; Vernon Handley; Klaus Tennstedt; Sir Charles Groves; Jerzy Maksymiuk; Harry Blech; Eliahu Inbal; Herbert Blomstedt; Georg Solti (on a piece attached to his photograph); Lorin Maazel; Norman Del Mar; Richard Hickox; Gunther Herbig; James Loughran; Esa-Pekka Salonen; Uri Segal; Hans Vonk; Michael Tilson Thomas. **Instrumentalists:** Vladimir Ashkenazy; Radu Lupu; Isaac Stern; Murray Perahia; Jean-Bernard Pommier; Pascal Roge; Kyung-Wha Chung; Victor Tretiakov; Paul Tortelier; David Lively; Allan Schiller; Tasmin Little; Cecile Ousset; Pinchas Zukerman; Carlos Bonell; Jorge Bolet; Stephen Bishop-Kovacevich; Gordon Hunt; Yehudi Menuhin; Luigi Alberto Bianchi; Henryk Szeryng; Heinz Holliger; Ursula Holliger; Itzhak Perlman; Bruno Canino (To Front Cover); Roman Jablonski; Valery Klimov; Tamas Vasary; Mitsuko Uchida. **Singers:** Felicity Lott; Alfreda Hodgson; Sarah Walker; Alison Hargan; Dame Janet Baker.

(35)

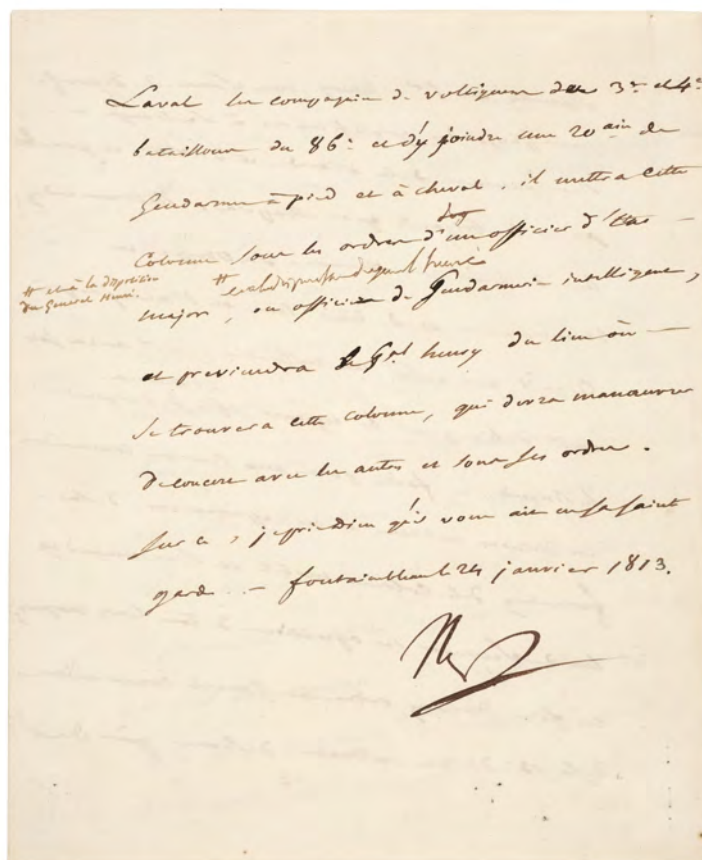
£200 - £300

956* Mussolini (Benito, 1883-1945). Italian prime minister and founder of the National Fascist Party. Photograph Signed, 'Mussolini, Roma, 2 Luglio, 1934, XII', image showing the young 'Il Duce' half-length reading some papers, printed credit of the photographer Eva Barrett in image upper left and imprint details to lower margin, 22 x 16cm, framed and glazed, 41.5 x 34cm overall

1934 was a politically sensitive year for Mussolini and highlighted the ambivalent attitude he often held towards Germany and Adolf Hitler. On 17 February he made a declaration, (in which the British and French Governments joined), upon the necessity for the maintenance of Austrian independence and resolved to prevent German expansion across her northern and eastern borders. In July the Nazis overplayed their hand by murdering the Austrian Chancellor whilst his wife and children were guests of Mussolini's in Italy.

(1)

£500 - £800



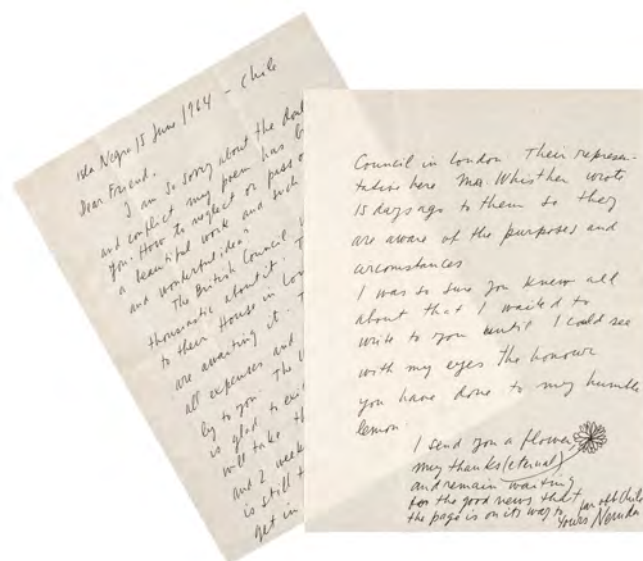
Lot 957

957* **Napoleon I (1769–1821)**. *Emperor of France*. Military Order Signed of Napoleon for the Formation of a Special Security Force, Fontainebleau, [Sunday] 24 January 1813, to M. le Duc de Feltre, 'vous Recevrez un Decret par lequel j'ai ordonne la formation d'une colonne de 700 hommes a pied et de 250 chevaux, qui sera Reunie sous les orders du General de Brigade Henry, pour Reprimer les desordres qui naissent dans les Departments de la Sarthe et de la Mayenne' ('you will receive a Decree by which I have ordered the formation of a column of 700 infantry and 250 cavalry, which will assemble under the orders of Brigadier General Henry, to suppress the disorders which are arising in the Departments of Sarthe and Mayenne'), then saying to 'order General Henry to be at Mans tomorrow. Send by courier an order to General Bonnard to organise the company of light infantry of the 3rd battalion of the 121st [Regiment], and the light infantry company of the 4th battalion of the same Regiment, which are at Blois; the light infantry company of the 3rd battalion of the 122nd, which is at Vendome, and the light infantry company of the 4th battalion of the 5th Light Infantry which is at Cherbourg, 2 companies of the 26th complete with 70 horse each' ('26e de chasseurs completes a 70 chevaux chacune' in Napoleon's hand), 'These companies must be complete each with 100 men and put immediately to march. They can be there tomorrow, the day after, and in the first days of the week. General Henri will co-ordinate with the local authorities to divide his columns and assign their directions. He will use the support of all the foresters; he will cause the forest guardians to march with his columns and if it should be necessary the Sous-Prefets, mayors and national guard, which must work towards the pursuit of the Bandits, shall also march with his columns. Send General Henry a sum of 70,000F to pay bonuses to his force in place of meat and wine, and to pay them for the brigands captured. Recommend him to keep his force in constant Movement, and to use everything he has to arrest these wretches. He will take care also to pay [his] spies well, so as to be able to surprise the brigands. Inform the Generals commanding these military divisions and the Departments, of the formation of this mobile column and recommend them to use all their resources to support their operations; finally order the Commanding General of the 13th Division to assemble near Laval a company of light infantry of the 3rd and 4th battalions of the 86th and to add to them twenty or so Gendarmes, mounted and on foot. He will place this column under the orders of an Adjutant officer and at General Henri's disposition ('et a la disposition du general Henri' in Napoleon's hand) or an officer of Gendarmerie intelligence, and will alert General Henry as to where this column is to be found, which should manoeuvre in concert with the others and under his orders', two marginal additions in Napoleon's hand as noted, signed 'Nap' at foot, 4 pages, 4to

Provenance: 'Collection A F Rossignol Paris' (embossed stamp with Imperial 'N' circled with text to lower outer corner of second leaf).

The order was given not long after Napoleon's return to Paris (18 December 1812) following his disastrous retreat from Moscow: he had left the remnants of his army 60 miles east of Vilnius on 5 December, after crossing the Berezina. It shows Napoleon's impressive command for detail and his concern to reinforce internal security in France, which had perhaps deteriorated in his absence. A full transcript in French and English translation are available on request.

(1) £1,500 – £2,000



958* **Neruda (Pablo, 1904–1973)**. *Chilean poet, diplomat and politician, winner of the Nobel Prize for Literature in 1971*. A fine Autograph Letter Signed, 'Neruda', Isla Negra Chile, 15 June 1964, to Miss Wendy Parnell, about Miss Parnell's 'illumination' of his most famous poem 'A Lemon' which is to be exhibited at the University of Chile in July and August of that year, informing her that her 'homage to Neruda' is exciting the British Council, who will cover any costs relating to its transportation, but before then apologising for '...the doubts and conflicts my poem has brought you...'; '...until I have seen with my own eyes the honour you have done to my humble Melon', with a subscription in which Neruda writes, '...I send you a flower, [which he has then drawn], my thanks (eternal) and remain waiting for the good news that the page is on its way to far off Chile', 2 pages, 4to, together with related items including 3 typed letters signed by American poet and Neruda translator Ben Belitt (1911–2003), 2 typed letters to Parnell from the British Council in Chile, plus a typed letter and telegram from the British Council in London

This Neruda letter is part of a sequence of Autograph and Typed Letters, many of which relate to the bureaucratic and logistical issues of getting Parnell's 'Illumination' from England to Chile.

(8) £300 – £500

959* **Nixon (Richard, 1913–1994)**. *37th president of the United States, 1969 to 1974*. Signed card, 'Richard Nixon', circa 1973, white card with a wood engraving of the White House, signed beneath in black felt tip pen, 14 x 20cm, matted with a small reproduction colour photograph of Nixon and a Typed Letter Signed on White House head paper, from the Deputy Special Assistant to the President, Roland L. Elliott, 2 March 1973, '...President Nixon was pleased to inscribe the enclosed picture of the White House. It comes to you with his best wishes and with the hope that your fund-raising event will be a most successful one', 1 page, small 8vo, overall size 39 x 29cm

(1) £200 – £300



960* Parry (Charles Hubert Hastings, 1848-1918). English composer. Autograph Letter Signed, 17 Kensington Square, London, 22 February 1889, to Dr [F. J.] Campbell, discussing in detail, his famous work *Blest Pair of Sirens*, offering to conduct it at Campbell's festival and providing detailed information about its performance, '...With regards your questions about 'tempi', I cannot give you at the moment a Metronomic answer, as I don't possess a Metronome. But certainly the passage "Jarred against nature's chime" should be quite slow. The "ritardando" in the two previous bars should be very strong...most conductors take the latter part "To live with him" too fast for my feeling. It should be very vigorous "Alia breve", on black edged stationery with contemporary endorsement and light marks to first and last page, 4 pages, 8vo, together with a cabinet head and shoulders photograph of Parry by Elliot and Fry, circa 1898, signed on a light part of the image, 'C. Hubert H. Parry', plus an Autograph Musical Quotation Signed being 5 bars from one of Parry's early works, the *Grand Duo in E minor* for two pianos, minor spotting, framed and glazed, plus a printed menu celebrating the centenary of The Royal Philharmonic Society, Pagini's Restaurant (London), 5 December 1912, signed on the reverse by Tetrizzini, Parry (in pencil) and [Vasily] Sapellnikoff who has also added the place and date, 255 x 170mm, plus an autograph correspondence card signed from Parry's wife Maud, declining to 'take the chair' due to the death of her mother, 31 October 1911

Blest Pair of Sirens was written in 1887 and is a setting of John Milton's ode *At a Solemn Musick*. Sir Francis J. Campbell (1832-1914) was a blind American who founded the Royal Normal College and Academy of Music for the Blind at Norwood. Published in part: See *The Parrys of the Golden Vale* by Anthony Boden (Thames, 1998) p. 217. Letters discussing performance details of major works by Parry are extremely rare.

(5) £200 - £300



961* Pavlova (Anna, 1881-1931). Ballerina. Signed Postcard, circa 1910, full-length photograph of the young ballerina in *Autumn Bacchanal*, 'Mishkin Studio, New York' in the negative lower left, signed 'Anna Pavlova' to lower margin, corners slightly bumped, together with a second slightly later signed postcard of Pavlova in the costume for *Russian Dance*, signed 'Anna Pavlova' diagonally upwards across the centre of the image, both 135 x 85mm
(2) £200 - £300

962* Popular Culture. A series of approximately 80 signed photographs (some on thin card), signed programmes, letters, signatures and typewritten quotations by, mainly actors, with some by musicians, politicians and sports personalities, mostly late 20th century, the signed photographs comprising: Donald Wolfitt, Mickey Rooney, Norman Evans, The Andrew Sisters (in the hand of Laverne), The Mack Triplets, Josef Locke, Donald Peers, Al Read, Joy Nichols, Jeremy Thorpe (pictured with but not signed by Jimi Hendrix x 2), Miriam Margoyles (from *Harry Potter* x 2), Victor Spinetti (with John Lennon), Julian Lloyd Webber, Desmond Morris, Andrew Sachs, Jean Shrimpton, Tony Benn, Norman Tebbit, Sarah Brown, Ann Widdecombe, Matthew Parris; signed programmes include: Lena Zavaroni, Paul Squire, Ruth Madoc, Paul Shane, Jeffrey Holland, Barry Howard and 5 Others (all next to their photographs) and further signed by 7 other members of the cast; *Dad's Army* programme signed by Ian Lavender and Frank Williams; Donald Sinden, Beryl Reid, Michael Denison, Dulcie Gray, Bill Fraser, Patrick Godfrey; signed letters and postcards include Margaret Rawlings, Rene Asherton, Ian Lavender, Angela Pleasance, Googie Withers, Paul Daneman, Michael Cadman; quotations signed include 'Twiggy' Lawson, Glenda Jackson, Judi Dench, Derek Jacobi, Tim Rice, Julian Lloyd-Webber, Bobby Charlton, Sally Gunnell, Alec Bedser, Bob Wilson, Ray Cooney (x3), Steve Bruce, Ian Botham, William Hague, Matthew Parris and Desmond Morris; other signatures include Cyril Maude, Dick Bentley, David Nixon, Miriam Margoyles, Ron Moody, Josef Locke, various sizes
(approx. 80) £250 - £350

963* Prime Ministers & Politicians. A collection of Autograph & Typed Letters, free franks, etc., mostly 19th & 20th century, including Autograph Letters Signed by Henry Drummond Wolff, Henry Pelham Clinton, Arthur Duncombe, Sir Henry Bulwer, Gathorne-Hardy (1st Earl of Cranbrook), Thomas Spring-Rice, Henry E. Duke, Michael Foot (plus one TLS); Typed Letters Signed by John Major, Gerald Nabarro, Len Murray, Samuel Storey, Walter Runciman (2); Margaret Thatcher (signed bookplate of 10 Downing Street), a signed photograph of Tony Blair (also signed by Cherie Blair), secretarial letter of Robert Peel, facsimile typed letter with facsimile signature of Winston Churchill, plus signatures (including free franks) of David Lloyd George, Edward Smith-Stanley (Lord Derby), Edward Heath, Lord Palmerston, Rowland Hill, Edward Archdale, Joseph Pease, Alexander Bruce, Henry Brougham, Edward Leigh Pemberton, George Grey, Thomas Pelham, Henry Bright, Henry Hobhouse, and other mostly 19th-century British politicians

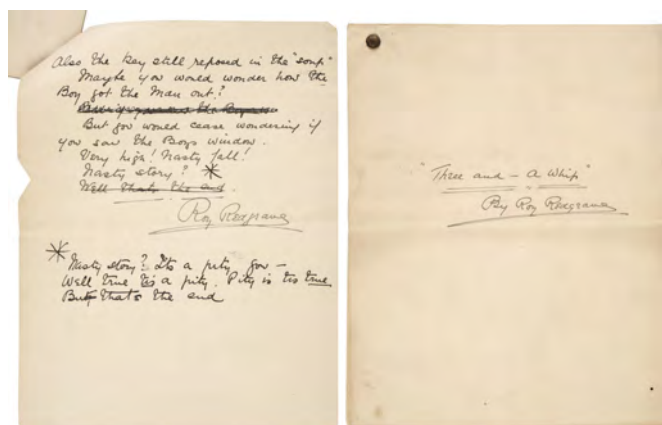
(approx. 55)

£150 - £200

964* Prince Philip (1921-2021). Duke of Edinburgh, husband and consort of Queen Elizabeth II. Typed Letter Signed, 'Philip', R.N. Petty Officers' School, Corsham, Wiltshire, 12 August 1947, to Miss Hewett, thanking her for her 'charming note of congratulations [Philip's engagement to Princess Elizabeth was announced to the public on 10 July 1947]. I went to Cheam [School, then in Surrey, now in Hampshire] the other day for their 3rd Centenary, but it was quite obvious that there was somebody missing. There were many old friends there including charges who, of course, are completely grown up', 1 page, 4to, together with a second short Autograph Letter Signed, 'Philip', Balmoral Castle, 17 August [1947], also to Miss Hewett, thanking her for her letter and saying that he has heard from Mr [Harold] Taylor [headmaster, 1921-1947] who is 'of course very happy', and concluding, 'I hope all goes well with you. It seem [sic] a very long time ago to the days at Old Cheam', 1 page, 8vo Provenance: By Hewett family descent. Kathleen Hewett was a nurse at Cheam School, (then in Surrey, before its move to Hampshire), at the time Prince Philip was a pupil there, 1930-1933. Later Prince Philip became patron of the Cheam School Association.

(2)

£100 - £150



Lot 965

965* Redgrave (Roy, 1873-1922). Actor, playwright and short story writer. A rare Autograph Manuscript Signed (three times), 'Roy Redgrave', early 20th century, being a short story entitled 'Three and - A Whip', beginning: 'This is the story of three persons. A man, a woman, and a boy. The whip not being a speaking part "nevertheless stands out"...', and ending with the comment, 'Nasty story? It's a pity gov - Well true, tis a pity. Pity is, tis true. But, that's the end', written in ink on rectos of 7 leaves including title-page, a few marks, 4to

A rather odd story by the patriarch of the Redgrave acting family dynasty. He was the father of Michael Redgrave, grandfather of Vanessa, Lynne and Corin Redgrave and great grandfather of Joely and Natasha Richardson. Roy wrote prose, plays and short stories, and in Sydney in 1908 he appeared in a monologue written and produced by himself. By 1912, some of Redgrave's plays were being toured in England and in the same year he began an Australian drama called 'One for the Boys'. He also starred in the silent films 'The Remittance Man', 'Moondyne', and 'The Reprieve'.

(1)

£150 - £200



966* Richardson (Ralph, 1902-1983). Film and theatre actor. A fine series of 10 Autograph Letters Signed, 'Ralph', London and Birmingham, mostly undated but one 8 November 1930 and another 29 March 1944, to Carol [Pollard], mentioning many topics including plays in which he is currently acting: '...Richard II starts on Sunday and is a pretty good show - John Gielgud is at his best - also it takes action (?) immediately before Henry IV; I am playing Bolingbroke who becomes King Henry IV...'; '...Next week we are reviving 'The Tempest' then we do 'Adonis (?) and the Swan' for 4 weeks - perhaps you will come and see that - it's rather fun...'; '...oh yes, quite all right, come and see 'Anthony and Cleopatra'; the remaining letters being short notes inviting the recipient to come and see him, or take on the form of a 'teacher / pupil' role in which Richardson offers worldly wisdom and gentle advice with a number of cryptic comments, e.g. '...What a difficult situation! Obviously there is an explanation owing to you and there is quite a simple one, and when I see you I'll tell you, but you can draw your own conclusions when I tell you that the situation which demanded a little tact, will not now be inferred by my carelessness. However keep that to yourself - there's no need for me to tell you again why I can't come on Sunday, I hope you will believe me. Ever yours most affectionately Ralph', 12 pages, 4to/8vo, and one on a correspondence card, together with a printed 'change of address' An intriguing series of letters written to a young woman who was 18 when the correspondence began, and who transitioned over time from fan to confidante.

(10)

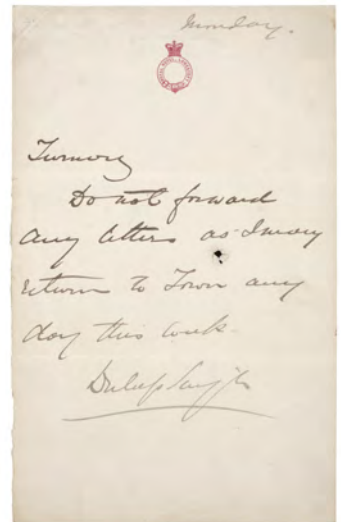
£200 - £300



Lot 967



Lot 968



Lot 969

967* **Shaw (George Bernard, 1856-1950).** Irish playwright. Typewritten article, annotated, signed and dated, [Welwyn, Hertfordshire], 'G. Bernard Shaw, 31st March 1948', being an article entitled 'The Malvern Festival', which was sent by Shaw to the Malvern Gazette for publication, in which he laments the possibility that the Festival may well end and heavily rebukes those he feels are responsible, 'A cultural institution like the [Malvern] Festival must take as its first rule NO POLITICS. But the moment it comes on the rates it is attacked by all the organisations of that Philistine section of the public... Great religious and artistic institutions are not founded by Ratepayers Associations... The Malvern Festival was not founded by ratepayers. It was founded by Sir Barry Jackson out of his own pocket. It was a great success... For me the Festival Theatre is like the Priory: a place where two or three are gathered together... Close either of them, and Malvern will soon feel the loss to the spiritual life of their loveliest plot of English soil.... The Festival cannot be moved... Wake up, Malvern', ink on blue paper, light paperclip mark on both pages, neither touching text or signature, 2 pages, 4to, together with an unusual printed postcard from Shaw with date and address in his hand, Ayot St Lawrence, 8 March 1949, to Edwin Gough, Shaw providing the recipient with a printed list of things that he is unwilling or unable to do and places a hand-written arrow either side of the printed 'request' that 'He cannot receive visitors at his private residence except from his intimate friends', plus 2 original (unsigned) Malvern Festival Programmes for 1929 and 1930 (the former devoting its entire 2 weeks to performances of plays by Shaw), and 2 Post Office telegrams, one from Shaw, the second mentioning him. The Malvern Festival was founded in 1929 by Sir Barry Jackson (1879-1961). George Bernard Shaw wrote many plays especially for it and had 5 premières there. Sir Edward Elgar, Shaw's great friend, attended a number of the Festivals up until his death in 1934. It is interesting to see, even at the age of 92, that Shaw had not lost his capacity for forthright criticism and caustic observation.

(6) £300 - £400

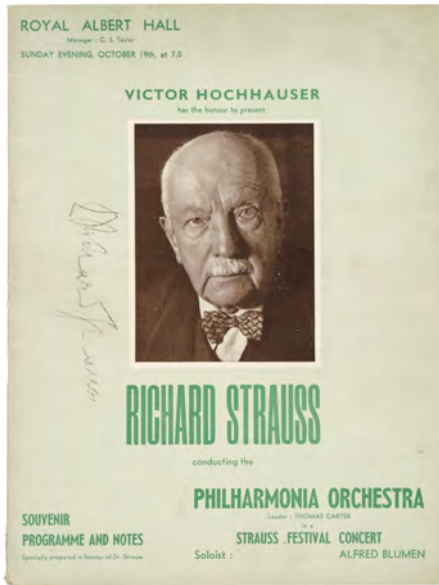
968 **Signed Concert Programmes.** A collection of 11 vintage concert programmes, each signed by important performers or composers, circa 1930s/1950s, comprising **Sergei Rachmaninoff (1873-1943)**, signed 'S. Rachmaninoff' to the right-hand margin of the first page of a programme, for a recital given by him in March 1937, signature light but legible; **Luisa Tetrazzini (1868-1937)**, programme for Madame Tetrazzini's Farewell Tour held at The Pavilion Torquay on 4 November 1933, signed 'Luisa Tetrazzini / Torquay 1933' in blue ink next to her photograph; **Louis Kentner (1905-1987)**, important vintage programme for a concert given by Kentner at the Aeolian Hall, London, 8 October 1936, signed to the front cover above a photograph of the pianist; **Paul von Klenau (1863-1946)**, programme for a concert given in Vienna by the Vienna Symphony Orchestra on 18 January 1929 under von Klenau, of Arnold Schoenberg's choral work 'Gurrelieder', signed on the final page of the German libretto, and also signed by the Austrian actor Wilhelm Klitsch and the soprano Mia Peltenburg; plus programmes signed by **Benno Moiseiwitsch (1890-1963)**; **Malcolm Sargent (1895-1967)**; **Antoinette 'Toti' dal Monte (1893-1975)**; **Nathan Milstein (1903-1992)**; **Paul Robeson (1898-1976)**; **Hugh S. Robertson (1874-1952)**; **Ivor Novello (1893-1951)**, a total of 7 of the eleven autographs on or adjacent to the programme photograph of the subject, all original printed wrappers, 4to/8vo

(11) £300 - £500

969* **Singh (Duleep, 1838-1893).** Maharajah of Lahore. Autograph Note Signed, c.1855-85, 'Do not forward any letters, as I may return to town any day this week, Duleep Singh', single sheet of laid paper written on one side, letterhead of the Royal Hotel, Lowestoft, small interlinear hole, 20.2 x 12.7cm

Provenance: private collection, USA, assembled c.1960-80. Duleep Singh was the last maharaja of the Sikh empire.

(1) £200 - £300



970 **Strauss (Richard, 1864-1949).** German composer. Programme Signed, [1947], being a printed Souvenir Programme for a Philharmonia Concert conducted by Strauss at the Royal Albert Hall London, as part of the Strauss Festival of 1947, signed vertically downwards, 'Dr Richard Strauss', to left of the front cover photograph, 24 pages, small tape repair to inside cover not affecting cover photograph or signature, original stapled printed wrappers, 24.5 x 18.5cm

The London Strauss Festival of 1947 is of significance in that it was there, on the 19th and 29th October that the composer conducted his final two concerts (the former - relating to the present programme - being the final concert of just his own music). Programmes from this important Strauss Festival are uncommon on the market, with signed examples being extremely rare.

(1) £150 - £200



Lot 972

971* **Tennyson (Alfred, 1st Baron Tennyson, 1809-1892).** English poet and Poet Laureate. Autograph Signature, 'yours A. Tennyson', inscribed in brown ink on a small piece of paper, minor creasing, 4 x 4cm, matted with a small reproduction head-and-shoulders portrait of Tennyson above and printed caption below, presented within a gilt oval frame, the whole in a glazed wooden frame with desk support and hanging loop, 32.5 x 27.5 x 4cm overall

(1) £100 - £150

972* **Terry (Ellen, 1847-1928).** Stage actress. Photographic publicity postcard signed, 'Ellen Terry in 1882', with an Autograph Letter Signed, 'Ellen Terry', to Miss Gladys, 22 Barkston Gardens, Earls Court embossed paper, 2 June [18]99, thanking her for her '... contribution to the well fairing of some poor child...', and appending her autograph as requested, 1 page, 8vo, together with: **Terry (Marion, 1853-1930).** English actress and sister of Dame Ellen and Kate Terry. An informative series of 10 Autograph Letters Signed, 'Marion Terry', Quarr House, Hampshire (1) and 32 Buckingham Palace Mansions, London, May 1913 to May 1924, eight in ink and two in pencil (one having been written in bed), to the poet May Belben, discussing, among many topics, her health, her acting, the death of her sister Kate, the recipient's news and rather eccentrically, her love of butter, 38 pages, 8vo, plus

Terry (Fred, 1863-1933). English actor and theatre manager. Photographic publicity postcard with signed sentiment dated 1918, showing the actor in costume as The Scarlet Pimpernel

(13) £200 - £300



973* **Valencia ([Carmen] Tórtola, 1882-1955).** Spanish early modern dancer, choreographer, costume designer and painter. Rare vintage sepia-toned photographic postcard of Carmen Tórtola Valencia, by Gerlach, published by G.G. & Co., circa 1908, portrait of the dancer with bouquet, signed to verso in pencil, 'Tórtola Valencia', slight crease to the upper-right corner, 13.5 x 10.5cm

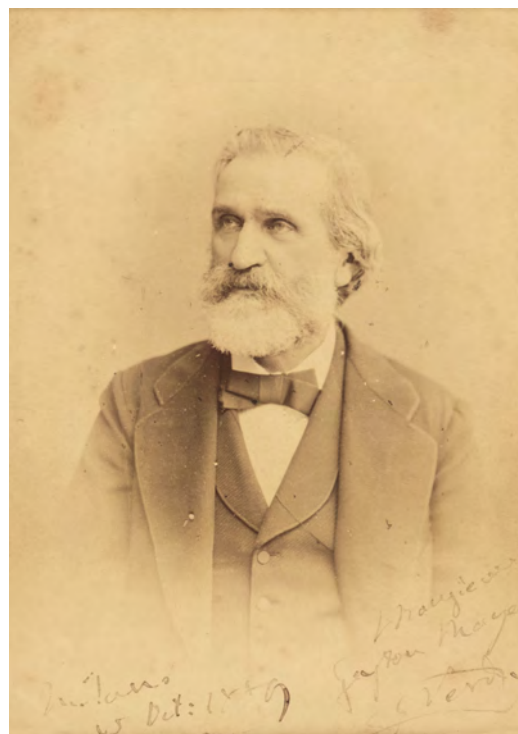
A rare image and signature.

(1) £100 - £150



974* **Van Buren (Martin, 1782-1862).** 8th President of the United States, 1837-1841. Signed military commission, 'M.V. Buren', Albany, 2 February 1829, pre-printed commission on paper completed in manuscript, appointing Daniel Woodworth, ensign in the 129th Regiment of Infantry, countersigned by M.F. Beck, the paper heavily browned and splitting along various folds with several dark adhesive tape stain remains, 22 x 37cm, mat mounted with a printed caption beneath, together with a lengthy farewell address signed, of Daniel Woodworth as a Syracuse school professor, March 1828, a very emotive letter covering topics including religion, morality and loyalty, four pages, some browning and a little fraying without loss except for seal tear, docketed by his son J.N. Woodworth, August 1903, plus an albumen print photograph of J.N. Woodworth, MD, Lieutenant 44th Regiment, NYS Volunteers, horizontal crease, 8 x 6cm, contemporary mount (slightly soiled), inscribed in blue pencil to verso, plus two cracked roll film negatives including one of the photographs here present

(1) £200 - £300



976* **Verdi (Giuseppe, 1813-1901).** Italian composer. Signed cabinet card photograph, G. Ricordi & Co., 1889, vignettied albumen print bust portrait, showing the composer in bow tie and jacket, signed 'G. Verdi', dated 15 October 1889 and inscribed to Gaston Mayer in lower part of image, a few spots, ink slightly faded, 14 x 9.5cm, publisher's printed label pasted to verso, original window-frame mount in poor condition with some splits and brittling with card loss, but with the framer's label for W. Mann, Bloomsbury loose but present, overall 28 x 23.5cm

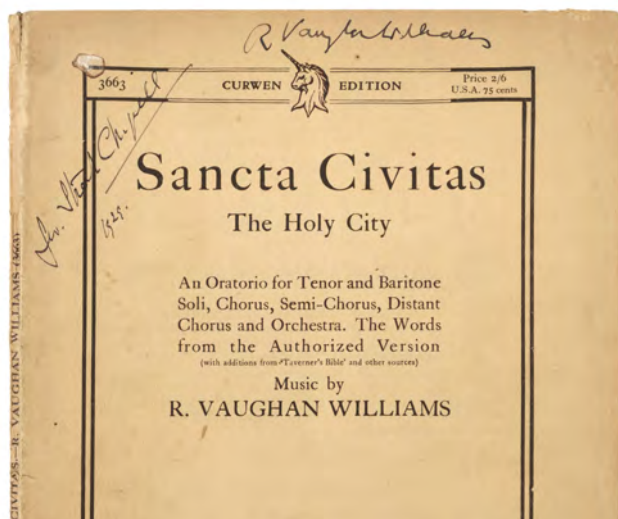
Gaston Mayer may be the son of Marcus Mayer, director of the Royal Lyceum Theatre, where Verdi's opera *Otello* was performed the same year.
(1) £1,000 - £1,500

977* **Victoria (Queen of Great Britain & Ireland, 1819-1901).** Document signed, St James's, 26 January 1858, a pre-printed commission on linenised paper with manuscript insertions, appointing John Noble Arbuthnot Freese to be a Colonel in the Army, signed 'Victoria RI' upper left and countersigned by G.L. Lewis lower right, with papered royal and duty seals to left margin, a little spotting and dust-soiling, 30 x 40cm, framed and glazed

(1) £100 - £150

978* **Victorian Autographs.** An assorted collection of approximately 100 autograph letters and signatures of notables of the day, mostly 19th century, including autographs of Admiral Sir Cecil Burney (1858-1929), Field Marshal George William Frederick Charles, 2nd Duke of Cambridge (1819-1904), Lieutenant General Sir Henry de Beauvois de Lisle (1864-1955), Prince Earnest of Leiningen (1830-1904), Prince Adolphus, First Duke of Cambridge (1774-1850), Prince Augustus Frederick, Duke of Sussex (1773-1843), Anne, 7th Countess of Roxburghe, Sir William Wakefield, Archbishop Cosmo Lang, Right Rev. B.E. Sparke, Bishop of Ely, Sir Hugh McCalmont Cairns, Henry Brougham, Sir John Gordon Nairne, Lord Ellenbrough & Lady Ellenbrough, Sir Arthur Charles, Sir Richard Mayne, Sir James Scarlett, Sir John Beckett, Edward Foss, Right Hon. Christopher Addison, Sir Arthur Herbert Dyke-Acland, Sir Austin Bruce, Seventh Earl of Arlie, Sir William Vernon Harcourt, etc., various sizes (approx. 100)

£200 - £300



975 **Vaughan Williams (Ralph, 1872-1958).** English composer. Vocal score of *Sancta Civitas*, circa 1929, 55 pages, signed with an unusually legible signature to the front cover, 'R Vaughan Williams', and in another hand 'for Stuart Chapell 1929', some marks and several pages with annotations in another hand, original wrappers, slightly rubbed and soiled and slight damage to lower spine, 4to Vaughan Williams' oratorio *Sancta Civitas* (The Holy City) was written in 1925. This score most likely relates to a performance at the Worcester Three Choirs Festival in 1929, which was conducted by the composer.

(1) £200 - £300

979* **Wagner (Richard, 1813-1883)**. German composer. Fine Autograph Envelope addressed in Wagner's hand, February 1897, in characteristic purple ink in an attractive hand, to 'Herr / Jul. Ruthardt / Kapellmeister des Schauspieler Theaters / in / Riga', with Wagner having written the word 'Russland' above the two 10 pfennig postage stamps which have been franked 3 times ('Bayreuth 6 February 1879'), also franked to verso, indicating that the letter arrived in Riga on the 28 February 1879, with Wagner's intact seal and a pencil annotation in another hand (most likely Ruthardt's) stating that the handwriting is that of Wagner, 'Handschrift Richard Wagner', minor soiling, 11 x15cm overall

Julius Ruthardt (1841-1909) was a German violinist and composer who worked in a number of cities as Kapellmeister: Riga from 1871 to 1882; Leipzig from 1882; Berlin from 1884; Bremen from 1893 and Berlin again from 1898.

(1)

£300 - £500



980* **Walsingham (Thomas, 1561- 1630)**. Courtier to Queen Elizabeth I and literary patron to Christopher Marlowe. An extremely rare autograph signature, 'Tho: Walsingham', at the foot of an Autograph Letter by Sir John Scott, Kent, 28 July 1608, being a Kentish Muster addressed to Sir William Twysden (1566-1639), requiring Twysden to have his company in full effect, that it '...may be fitt to appeare before the muster maister at Cockesheath, uppon the fivetenth day of October, by eight of the clock in the morning...', the text almost certainly in the hand of Sir John Scott, signed by Scott, Walsingham and John Levyt, some spotting and dust-soiling, small seal tear to lower blank not affecting text, 1 page with integral address panel, folio, laid open and flat on card with printed caption at foot, overall 30.5 x 40cm, framed and glazed

Sir Thomas Walsingham is best remembered as being the literary patron to Christopher Marlowe. He was related to Elizabeth's spymaster Sir Francis Walsingham (first cousin once removed) and was the employer of Marlowe's murderer Ingram Frizer. This connection is one of the reasons offered for suggesting that Marlowe's death may have been linked with intelligence work and not a dispute over a bill for food and accommodation, as in the coroner's verdict.

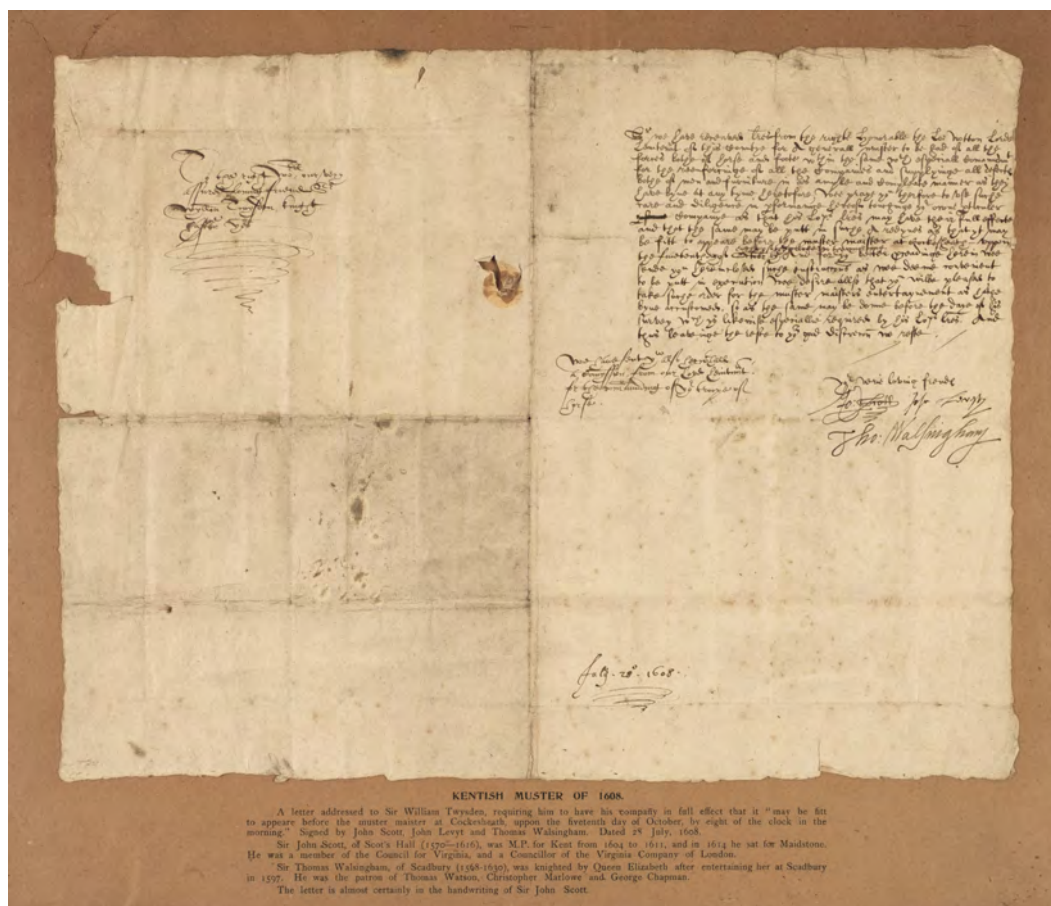
The first poet to seek Walsingham's patronage was Thomas Watson, an old acquaintance from the time when both men had been engaged on Sir Francis Walsingham's secret business in France. His timely dedication to Thomas Walsingham, newly come into money through his inheritance, prefaced *A Lament for Meliboeus*, an elegy on the death of Sir Francis. Watson's venture was based on the family relationship between the dedicatee and the dead statesman, but Thomas Walsingham proved to be a genuine patron of literary endeavour and other poets followed the example. It is probable that Watson introduced Marlowe, a friend from the London literary circle, (with whom he was arrested for brawling in September 1589), to Thomas Walsingham; although their paths may have crossed earlier, during Marlowe's own service to the late Sir Francis.

Walsingham appreciated the dedication, and the introduction, with Marlowe becoming a frequent house-guest at Walsingham's home in Scadbury, Chislehurst, Kent. It has been further suggested that there may have been intimacy between the two men. Walsingham was a mourner at Marlowe's funeral.

Sir John Scott (c.1564-1616) of Scot's Hall and of Nettlestead Place in Kent, was an English soldier, Member of Parliament and an early investor in the Colony of Virginia. In 1601, Scott was implicated in The Earl of Essex's Rebellion but succeeded in clearing himself and in the same year was a parliamentary candidate for Kent. He was unsuccessful on this first attempt, but was elected its MP in the Parliament of 1604 and for Maidstone in the Addled Parliament of 1614. He became a member of the Council for Virginia in 1607, the year when that colony was re-established and was a councillor of the Virginia Company of London in 1609. He died in 1616 and was buried at Brabourne in Kent.

(1)

£2,000 - £3,000



KENTISH MUSTER OF 1608.

A letter addressed to Sir William Twysden, requiring him to have his company in full effect that it "may be fitt to appeare before the muster maister at Cockesheath, uppon the fivetenth day of October, by eight of the clock in the morning." Signed by John Scott, John Levyt and Thomas Walsingham. Dated 28 July, 1608.

Sir John Scott, of Scot's Hall (1564-1616), was M.P. for Kent from 1604 to 1611, and in 1614 he sat for Maidstone. He was a member of the Council for Virginia, and a Councillor of the Virginia Company of London.

Sir Thomas Walsingham, of Scadbury (1568-1630), was knighted by Queen Elizabeth after entertaining her at Scadbury in 1592. He was the patron of Thomas Watson, Christopher Marlowe and George Chapman. The letter is almost certainly in the handwriting of Sir John Scott.



Lot 981

981* **Walton (William, 1902–1983).** *English composer. Three-quarter length portrait of Walton conducting, circa 1960, a fine charcoal drawing on laid paper by Juliet Pannett (1911–2005), signed by the artist in charcoal lower left and by the sitter 'William Walton' in brown ink lower centre, 46 x 31cm, contemporary matted mount*

This is one of three known Juliet Pannett portraits of Sir William Walton, this a striking image of the composer at around the age of 60. Pannett is in part known for a corpus of drawings of various famous and important figures of the 20th century. For several years around 1960, she supplied the Radio Times with drawings of musicians and other figures who were being broadcast on BBC radio, drawing such musical luminaries as William Walton, Igor Stravinsky, Sir Arthur Bliss, Sir Michael Tippett, Ralph Vaughan Williams, Louis Armstrong, Sir Adrian Boult and Leonard Bernstein. Among her other subjects were Jean Cocteau, Winston Churchill, Margaret Thatcher and Queen Elizabeth II.

(1)

£400 - £600

982* **Webb Ellis (William, 1806–1872).** *English Anglican clergyman and the supposed inventor of rugby football while a pupil at Rugby School. A very rare Autograph Letter Signed, 'W.W. Ellis', Brasenose College, [Oxford], 2 July 1827, written while a student at Oxford University, to George Harris, Rugby [School], acknowledging receipt of £60 from the Trustees of Rugby School 'for the whole of my Exhibition', some slight toning, 1 page with integral address leaf with Brasenose College seal (and tear), postmark of the same date, a few small stains to blank area above address panel and some adhesion remains to blank recto, 4to*

Provenance: Norris McWhirter (1925–2004), by family descent. Norris McWhirter was a British writer, political activist and television presenter, known most famously for founding, with his brother Ross, the Guinness World Records, which they wrote and annually updated together between 1955 and 1975.

George Harris, Rugby School clerk, 1801–1857; members of the Harris family held this post continuously from 1740 to 1949.

William Webb Ellis is widely but mistakenly believed to be the founder of the game of rugby, the legend being that in 1823 he picked up the ball during a game of football and ran with it. It was in 1987 that the first rugby world cup occurred and the William Webb Ellis trophy was born.

Webb Ellis came up to Brasenose College in 1825, aged 18 and was awarded his BA degree in 1829. He then entered the church, becoming Rector of Magdalen Laver in Essex from 1855. The place of his death remained a mystery until 1959 when Ross McWhirter traced his grave to caveau no. 957 in the cemetery of Vieux Chateau in Menton, France. A copy of a sheet of computer-printed background notes about Webb Ellis which Norris McWhirter submitted to the Daily Telegraph sports editor on 17 November 2003, plus a photograph of the gravestone, is included with the lot.

An autograph of extraordinary and mystifying rarity. Only two or three Webb Ellis autograph letters seem to be known, including one held by Rugby School and one at The World Rugby Museum online.

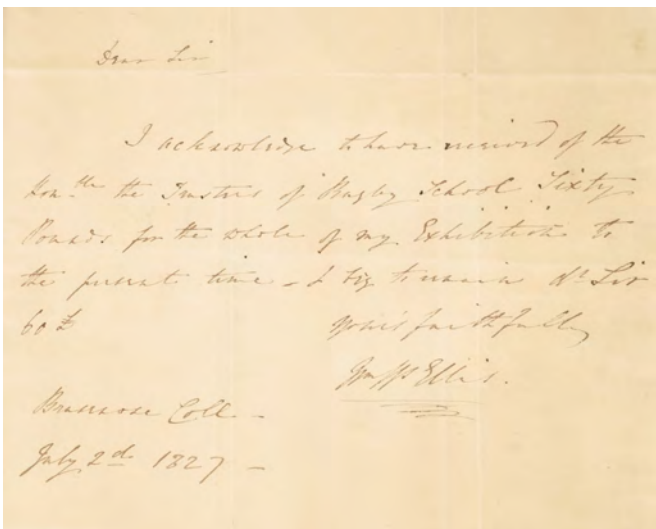
(1)

£500 - £800

983* **Wells (Herbert George, 1866–1946).** *English writer. Autograph Statement Signed, 1926, in black ink, 'I do not guide my life by Maxims / H.G. Wells', a collector's manuscript annotation in a large hand written well away and above Wells's inscription indicates that this was obtained on 11 October 1926, some toning and minor marks including light brown line to left of inscription, overall paper size 12 x 21cm, matted with a reproduction black and white portrait of the author and caption matted above, overall 34 x 31cm*

(1)

£200 - £300



Lot 982



984* Wilson (Edith Bolling, 1872-1961). Signed head-and-shoulders photographic portrait by Arnold Genthe, circa 1918, *gelatin silver print, somewhat silvered but with clear bold ink signature of Edith Bolling Wilson lower left and by the photographer lower right (partly obscured by mat), 23 x 15.5cm, mat mounted in wooden frame, glazed, with brass plaque at foot, 'Portrait of the wife of President Wilson, a lineal descendant of Pocahontas, was presented to this church (Dec 1918) by the colonial Danes of Virginia', overall 48 x 36cm*

Edith Wilson (née Bolling) was the second wife of US President Woodrow Wilson, and the First Lady of the United States from 1915 to 1921. Following President Wilson's stroke in October 1919, Edith began to screen all matters of state and decided which matters were important enough to bring to the bedridden president. In doing so, she effectively ran the executive branch of the government for the remainder of the president's second term, until March 1921.

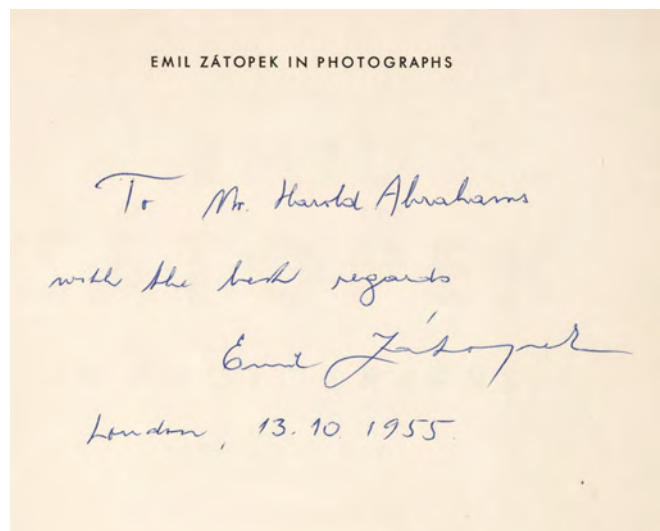
Through her father, circuit court judge William Holcombe Bolling, Edith was a direct descendant of Mataoka, better known as Pocahontas, the daughter of Wahunsenacawh, the Paramount weroance of the Powhatan Confederacy. Mataoka was to marry English settler John Rolfe, and it was his granddaughter, Jane, who married into the Bolling family.

(1)

£100 - £150

985* Writers and Artists. An assorted collection of approximately 50 autograph letters and signatures of writers, artists, musicians, etc., mostly late 19th and some 20th century, including Alfred, Lord Tennyson (1809-1892), a fine, large dated signature, 'A. Tennyson, June 9th 1871', on Aldworth, Blackdown, Haslemere embossed letterhead, Walter Crane (1845-1915), Frederic Leighton x 3 (1830-1896), J. Harrison Walter (4), May Morris (1862-1938, daughter of William and Jane Morris), Kelmscott Manor, 21 December, no year, real photo postcard of an old church in Iceland with hand written message to Mr Whitly concerning some proofs, Frank Dicksee (1853-1928), Simon Elwes (1902-1975), Frederick Sandys (1832-1904), Thomas Sydney Cooper (1803-1902), Samuel Read (1815-1883), (with a pen and ink sketch of a bridge), Harry Furniss (1854-1925), Julian Huxley (1887-1975), Charles Halle (1819-1895), W. H. Ainsworth (1805-1882), Philip Henry Wicksteed (1844-1927), Leslie Ward (1851-1922), Laurence Binyon x 3 (1869-1943), Frederic George Stephens (1827-1907), Eric Partridge (1894-1979), William Thomas Best (1826-1897), and assorted other autographs including arts related, various sizes (approx. 50)

£200 - £300



986 Zátopek (Emil, 1922-2000). Czech long-distance runner and winner of 3 Olympic gold medals in 1952. Emil Zátopek in Photographs by Frantisek Kozik, with a Preface by Emil Zátopek and an Epilogue by his Physician, 1st edition in English, [Prague]: Artia, [1954], *black & white plates from photographs, author's signed presentation inscription in blue ballpoint pen to half-title, 'To Mr Harold Abrahams with the best regards, Emil Zátopek, London, 13.10 1955', original cloth in slightly frayed and soiled dust jacket, 4to*

Provenance: Norris McWhirter (1925-2004), by family descent. Norris McWhirter was a British writer, political activist and television presenter, known most famously for founding, with his brother Ross, the Guinness World Records, which they wrote and annually updated together between 1955 and 1975.

Emil Zátopek is a legendary long-distance runner, best known for winning three gold medals at the 1952 Summer Olympics in Helsinki. He won gold in the 5,000 metres and 10,000 metres and, more remarkably, he won the marathon having decided to run this first one at the last minute. Harold Abrahams (1899-1978) was an English athlete who became Olympic champion in 1924 in the 100 metres, a feat made famous in the 1981 film *Chariots of Fire*. Norris McWhirter commented that Abrahams 'managed by sheer force of personality and with very few allies to raise athletics from a minor to a major national sport'. A wonderful association item.

(1)

£200 - £300

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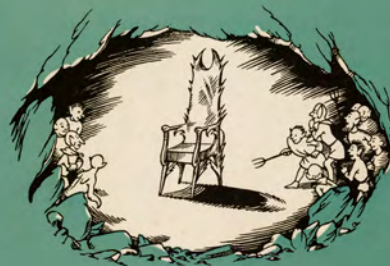
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