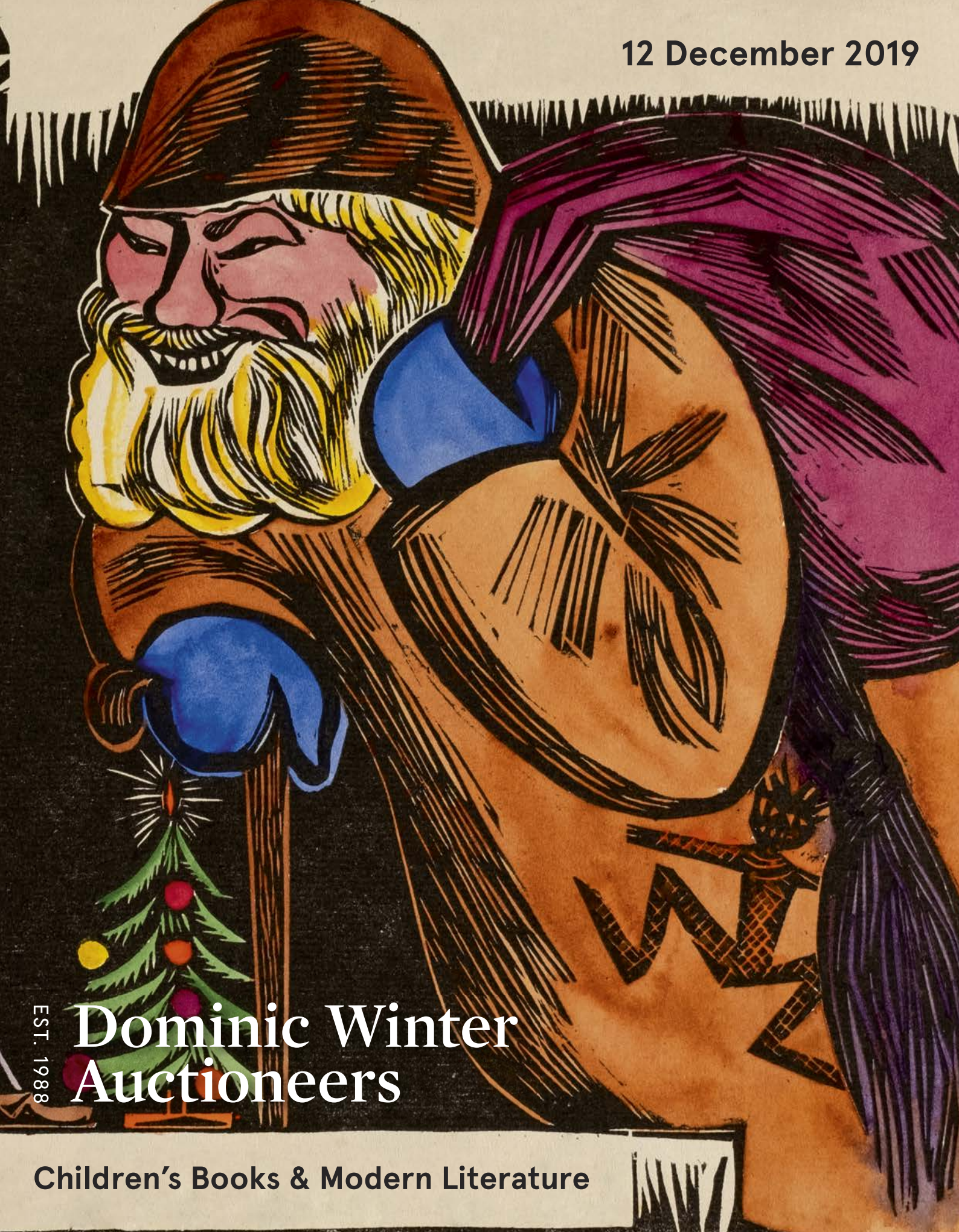


12 December 2019



EST. 1988

Dominic Winter Auctioneers

Children's Books & Modern Literature

1577.

THE
Firste volume of the
Chronicles of England, Scot-
lande, and Irelande.

CONTEYNING,

The description and Chronicles of England, from the
first inhabiting vnto the conquest.
The description and Chronicles of Scotland, from the
first originall of the Scottes nation, till the yeare
of our Lord. 1571.
The description and Chronicles of Irelande, likewise
from the firste originall of that Nation, until the
yeare. 1547.

Faithfully gathered and set forth, by
Raphaell Holinshed,

AT LONDON,
Imprinted for Iohn Hunne.



God saue the Queene,

CHILDREN'S BOOKS & MODERN LITERATURE THE LIBRARY OF EDUARD ROSENBAUM

12 December 2019

COMMENCING 10am
VIEWING Tuesday 10 December - 9am-6pm
Morning of sale from 9am

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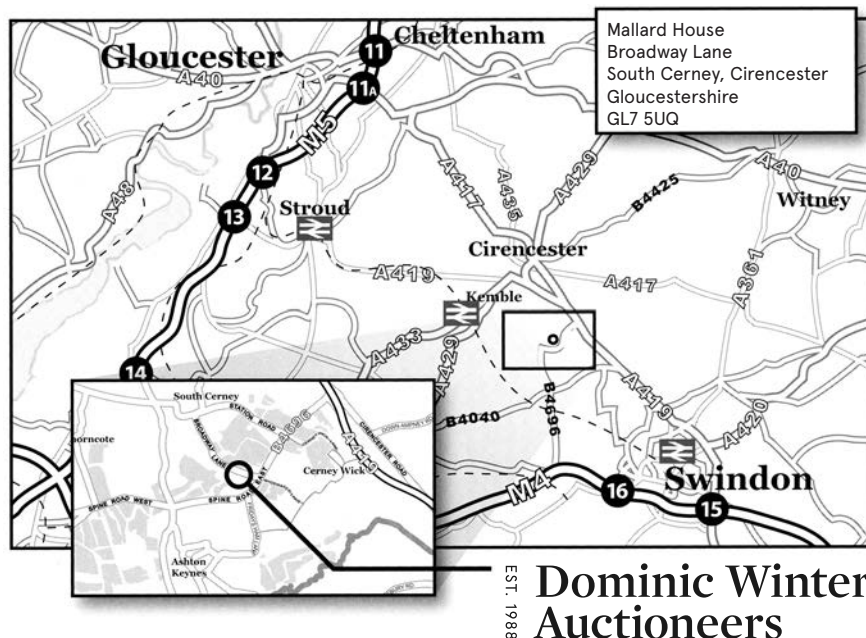
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LOCATION



DIRECTIONS

Exit from the **A419** on to the **B4696** (Spine Road) signposted towards *Ashton Keynes*. After one mile, take the second right turning towards *South Cerney*, signposted *Cotswold Hoburne*.

Our premises are approximately 250 metres along on the left.

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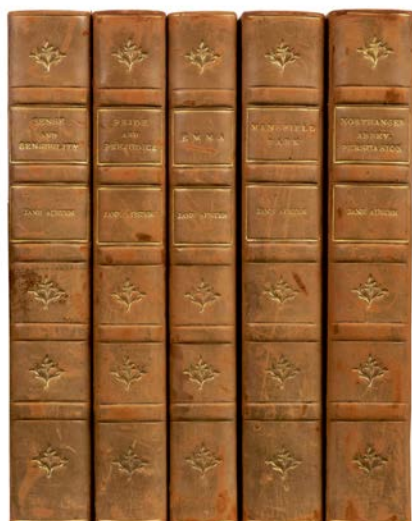
Cover illustrations:

Front & back covers: lot 730

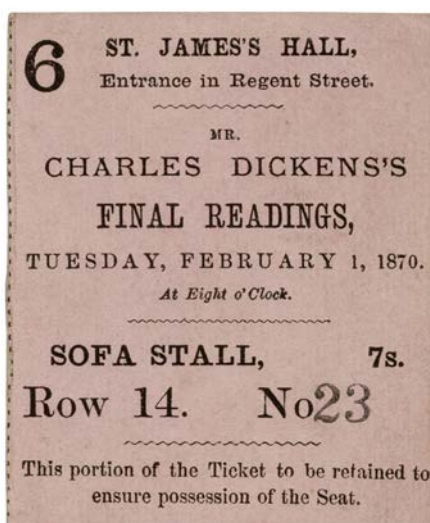
Inside front cover: lot 209

Inside back cover: lot 776

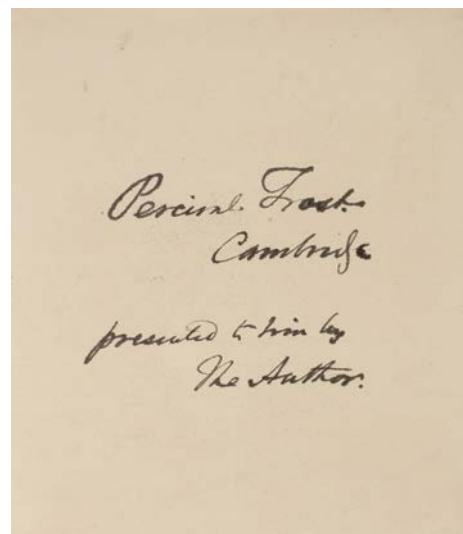
19TH CENTURY LITERATURE



Lot 526



Lot 527



Lot 528

526 Austen (Jane). [The Novels], illustrated by Hugh Thomson and Charles E. Brock, 5 volumes, London: Macmillan and Co., reprinted 1899-1901, *Pride and Prejudice* with 40 plates by Brock, the remainder each with 40 plates by Thomson, half-titles present, top edges gilt, the remainder rough trimmed, near contemporary tan half calf gilt, by Riviere & Son, rubbed and scuffed on spines and extremities, some minor skinning, spines faded, 8vo

(5)

£150 - £200

527* [Dickens, Charles]. Ticket for Charles Dickens's Final Readings, 1870, printed in black on pink card, giving the purchaser entry to a public reading by Dickens at St. James's Hall on Tuesday February 1st in 1870, in the Sofa Stall, Row 14, No. 23, priced 7s, used (i.e. with left hand portion torn off on entry to event), 7 x 5.5cm (2.75 x 2.25ins), housed in a W.H. Smith envelope embossed on flap '34 & 35 New Bond Street, London, W.1.' and with 'WHS' monogram, note in early manuscript on front pertaining to contents

Charles Dickens, renowned for his powerful theatrical public readings of his own novels, embarked on a series of twelve "farewell" performances at St. James's Hall, from 11th January to 15th March 1870. The readings, given despite Dickens's fragile state of health, included episodes from *Pickwick Papers*, *Oliver Twist* and the perennial favourite *A Christmas Carol*. The tickets for these Final Readings were hugely sought after and on 15th March Dickens faced an audience of some two thousand people, with many more having been turned away. After the final performance Dickens made an emotional speech which ended: "... from these garish lights I vanish now for evermore...", words which were inscribed on his funeral card distributed at Westminster Abbey three months later.

A rare and significant piece of Dickensiana in excellent condition.

(1)

£700 - £1,000

528 Dickens (Charles). The Mystery of Edwin Drood, 1st edition, London: Chapman and Hall, 1870, engraved portrait frontispiece, engraved additional title-page, 12 wood-engraved plates, stab-holes visible in gutter, advertisement leaf discarded, contemporary ink inscription to frontispiece recto showing through recto, spotting to gutter of title-page, contemporary blue half calf, joints and extremities rubbed, 8vo (21.2 x 13cm)

Provenance: Percival Frost (1817-1898), mathematician, with his ownership inscription 'Percival Frost, Cambridge, presented to him by the Author' to the frontispiece recto. Frost was a lecturer at Jesus College (1847-59) and King's College, Cambridge (1859-1889), during which time he tutored Dickens's son Henry Fielding Dickens (1849-1933), who was unimpressed by Frost's methods and wished he had instead been taught by Edward Routh (see Warwick, *Masters of Theory: Cambridge and the Rise of Mathematical Physics*, pp. 237-8).

(1)

£500 - £800

529 Dumas (Alexandre). The Count of Monte Christo, 3 volumes, Belfast: Simms and McIntyre, 1846, [2] 400, [2] 5-448, [2] 5-464, signatures [pi]2 A-2B8 (2B8=blank?), A7 B-2E8, A7 B-2F8, without engraved series-title and letterpress half-title to each volume (see Sadleir) and preface leaf to volume 1, light staining to volume 1 pp. 3-5, volume 3 pp. 446-7 sometime stuck together and now separated obscuring a few letters, a few other trivial marks, contemporary ownership inscriptions 'Mrs Wm Bowie' and 'Douglas S Brown' to front free endpapers, contemporary half calf, rubbed overall, spines worn with loss to ends, joints cracked, volume 1 front board near detached (just held by top cord), 8vo (16.3 x 9.6cm)

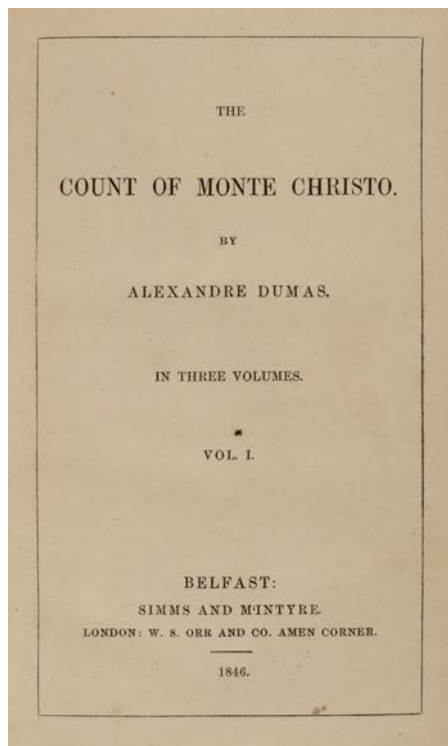
Sadleir 3754.

The first volume is the first edition in English of any part of *Le Comte de Monte-Cristo*; Sadleir concluded that the second and third volumes 'in all likelihood post-dated the Chapman & Hall edition [but the first volume] pre-dated it by two or three months'. Rare: OCLC traces seven copies for the first volume, and four sets of the second and third.

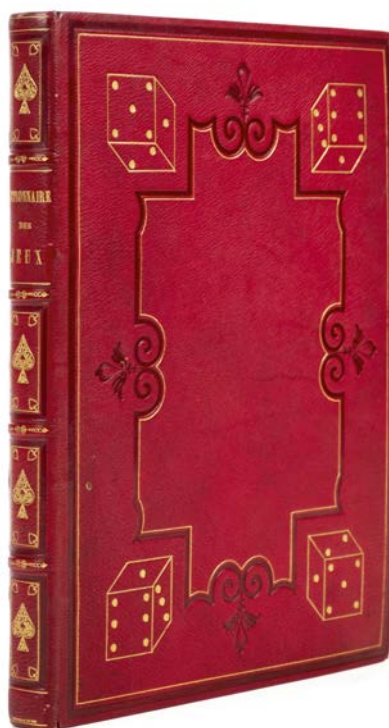
The three volumes were all issued as part of Simms and McIntyre's *Parlour Novelist* series, a 'revolution in cheap-novel publishing' (Sadleir). The first appeared in April 1846 with the title-page reading 'Chateau d'If. A Romance ... translated from the French by Emma Hardy', with volumes two and three following in September and October, with title-pages reading 'The Count of Monte Christo ... In Two Volumes, being a Sequel to "The Chateau d'If"'. This set appears to contain uniform cancel title-pages which are otherwise unrecorded; volume one retains the caption-title 'The Chateau d'If' on page 1 and colophon 'End of the Chateau d'If'; volume two retains the colophon 'End of volume the first'. It is evidently not an example of the 1848 re-issue under the *Parlour Library* series, which is easily distinguishable by its pagination (319, 320, 363 pp.).

(3)

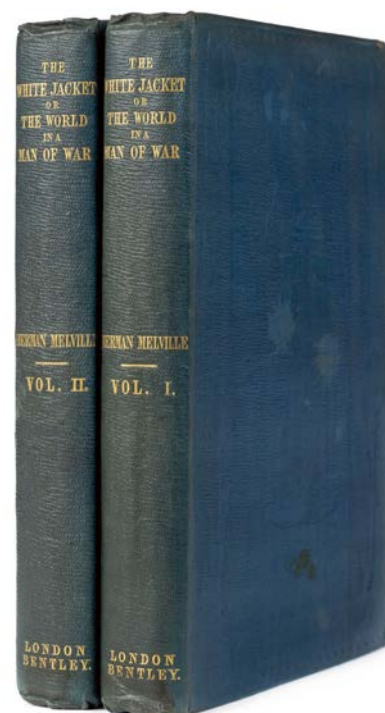
£1,000 - £1,500



Lot 529



Lot 530



Lot 531

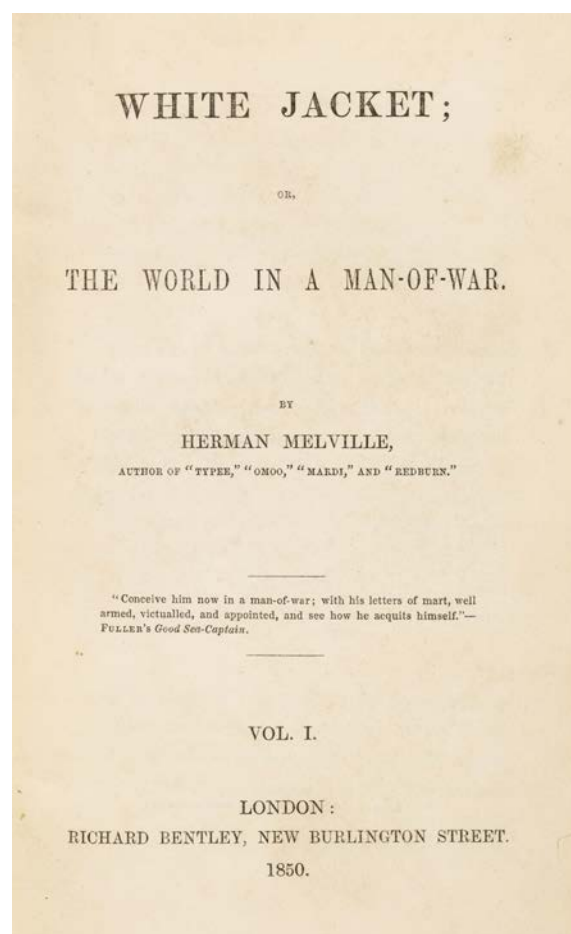
530 **[Lacombe, Jacques]**. Encyclopédie méthodique: Dictionnaire des Jeux, faisant suite au Tome III des Mathématiques, Paris: Panckoucke, 1792, 16 engraved plates (some folding), p.1 small loss to lower margin (with repair to verso), front pastedown with pictorial bookplate of Philippe H. Samuel, all edges gilt, 19th century red morocco gilt by 'Simier, R. du Roi', tooled in blind and gilt, decorative gilt rolls on edges and turn-ins, front cover with tiny hole in leather near joint, 4to, together with **Peignot (Gabriel)**, Recherches Historiques et Littéraires sur les Danses des Morts et sur l'origine des Cartes à Jouer..., Dijon and Paris: Victor Lagier, 1826, frontispiece and 4 plates (3 lightly spotted), top edge gilt, 19th century green morocco, rubbed with some light scratches, gilt lettering to spine, 8vo, and one other game-related (3)
£150 - £200

531 **Melville (Herman)**. White Jacket; or, the World in a Man-of-War, 2 volumes, 1st edition, London: Richard Bentley, 1850, a few minor spots and pale stains, yellow endpapers and pastedowns with publisher's advertisements (front pastedowns and volume II rear pastedown with small adhesion residue and abrasions with resultant loss of lettering, very small shelf number and annotations to volume I front and rear pastedowns), original blue cloth, upper covers with square-rigged ship decoration in blind and anchor in blind to lower covers, spines (faded to green) lettered in gilt, small light stains to volume I upper cover, 8vo
BAL 13661.

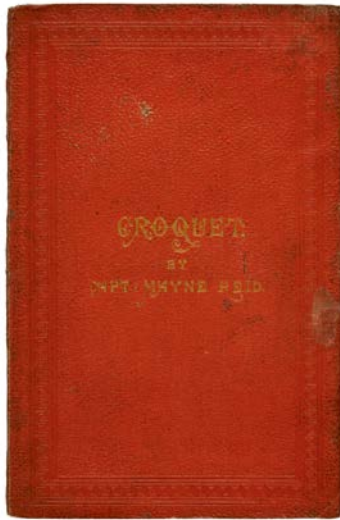
Very scarce, only two copies sold at auction in the last 50 years in 2003 and 2006. Fine copy of the true first edition, preceeding the first American edition by two months and one of only 1,000 copies printed, The first American edition was published by Harper & Brothers, New York in an edition of 4524 copies, and a second issue, with cancel title-pages was published by Richard Bentley in a single volume in London in 1853. Melville's fifth novel, published a year before Moby Dick, drew on his experiences aboard the frigate USS United States from 1843-44, the title derived from the main character's coat which he had fashioned to withstand the rounding of Cape Horn. The novel, with its graphic depictions of the harshness of naval life and arbitrary use of flogging was very influential in the abolition of flogging as a punishment in the US navy by the US Congress in September 1850.

(2)

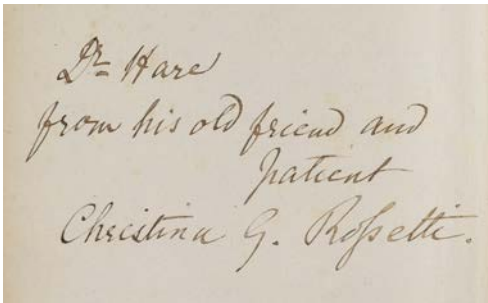
£10,000 - £15,000



Lot 531



532 **Reid (Captain Mayne).** Croquet, 1st edition, London: Charles James Skeet, 1863, frontispiece (a few light spots), original limp pinkish-orange beaded cloth, gilt lettering to front cover, somewhat soiled, slim 8vo, with a 1910 copy of *The Laws of Croquet...*, Made and Authorised by The Croquet Association, by J. Jaques & Son Croquet: Drazin A8a; Sadleir 2020; Wolff 5732.
(2) £150 - £200



533 **Rossetti (Christina G.).** Time Flies: A Reading Diary, 1st edition, 1885, 4pp. advertisements at end, a little light spotting front and rear, all edges red, original green cloth gilt, one or two small light stains, 8vo
From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Presentation copy, inscribed to front endpaper: 'Dr Hare, from his old friend and patient Christina G. Rossetti.' Dr Charles J. Hare was Christina Rossetti's physician from 1845-50
(1) £200 - £300

534 **Rossetti (Christina G.).** Goblin Market and Other Poems, 2nd edition, 1865, frontispiece and title illustration by Dante Gabriel Rossetti, contemporary presentation inscription to front endpaper, all edges gilt, contemporary green calf gilt, a little rubbed, 8vo, together with *The Prince's Progress and Other Poems*, 1st edition, 1866, later impression? with no comma after 'coil' on p. 71, frontispiece and title illustration by D.G. Rossetti, a few light spots, contemporary presentation inscription to half title, original cloth gilt, 8vo, plus *Commonplace*, and *Other Short Stories*, 1st edition, 1870, 6 pp. advertisements at rear, a little minor spotting, front endpaper mostly excised, original cloth gilt, spine a little darkened and rubbed at ends, 8vo, with others including *New Poems by Christina Rossetti hitherto unpublished or uncollected*, edited by William Michael Rossetti, 1st edition, 1896 and *The Goblin Market*, illustrated by Laurence Housman, 1893 (2 copies)
From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.
(11) £200 - £300

535 **Twain (Mark).** The Adventures of Huckleberry Finn (Tom Sawyer's Comrade), 1st edition, London: Chatto & Windus, 1884, half-title, wood-engraved frontispiece and numerous text illustrations by E. W. Kemble, 32 pp. publisher's catalogue to rear dated October 1884, some light spotting (mainly to fore-edge), original staples failing with some sections detached, original red pictorial cloth, spine toned, some pale marks to covers, extremities somewhat worn, 8vo, and another copy of the same, most of textblock detached, with some marks and edge tears, original red pictorial cloth, marked, spine toned, some wear to extremities, 8vo, plus *A Yankee at the Court of King Arthur*, London: Chatto & Windus, 1889, half-title, wood-engraved frontispiece and numerous text illustrations, publisher's catalogue at rear dated June 1889, some spotting to endpapers and first few leaves, original red pictorial cloth, lightly marked, spine toned, minor wear to corners, 8vo, and 3 other Mark Twain 1st UK editions: *Life on the Mississippi* (1883), *The Prince and the Pauper* (1881), *Roughing It and the Innocents at Home* (1882)
(6) £100 - £150

VINTAGE TOYS & GAMES



536* **Alphabet.** A set of pictorial alphabet tiles, c. 1830s, 22 wooden tiles, lacking 'H' and 'W', each with a large letter (or two) on 1 side, the other side with accompanying hand-coloured wood-engraved illustration, rubbed and soiled, 'M' with small loss of paper surface at lower corner, each 5.5cm (2ins) square, together with A set of pictorial alphabet cards, 19th century, 26 cards, each with a letter and animal name on one side, chromolithograph illustration depicting the animal on the other side, each card with a male or female tab at head, soiled, 'W' creased, 3 cards with some paper surface loss (one slightly affecting picture), several with lifting of paper surfaces, each 10 x 6cm (3.75 x 2.5ins)
(2) £100 - £150



Lot 537

537* **Bone dice.** Nine Georgian bone dice, 18th century, each with duty stamp GR below a crown on the 6 pip side, most stamps with some red ink remaining, some very lightly rubbed or soiled, one with a couple of marks, three approximately 12mm, six approximately 8-9mm, together with two 18th or early-mid 19th century bone dice, each with duty stamp ?R below a crown on the 6 pip side, both with some red ink remaining, each approximately 10mm, and a single bone domino with fruitwood back

During the early part of the 18th century, Stamp Duty was extended to cover a number of paper items that included playing cards and dice. Dice had Stamp Duty imposed on their sale between 1711-1862, and to show that duty had been paid, they were individually marked with a red ink stamp of a crown with the ruling monarch's monogram beneath. Most dice from this period are stamped 'GR' for Georgius Rex.

(12)

£150 - £200



538 **Broadside puzzles.** Nuts to Crack, Parts VII-XI, XX, London: R. Macdonald, circa 1840s, a collection of 6 printed broadsides, with a variety of woodcut illustrations, enigmas, conundrums, hieroglyphics, etc., all but last part sometime laid down on linen (some folds), occasional stains and minor edge-fraying, some light toning, Part XI with two small burn holes to lower blank margin (one just touching line border), Part XX trimmed to lower margin, with loss of imprint (but line border intact), approximately 50 x 37cm (19.5 x 14.5ins), together with accompanying booklets for Parts 16, 17, and 21, entitled *The Nutcrackers; A Key to Nuts to Crack, or Enigmatical Repository*, each 16pp., with diagrams to text, corners generally creased, original printed wrappers, dusty, those to Part 21 creased and frayed, with slight loss (and small repair) to rear cover, 10.5 x 6.5cm (4 x 2.5ins)

Rare broadsides containing amusements for children, and indeed the whole family, including such curious puzzles and activities as *The Labyrinth of London, The Automaton Soothsayer, Papyro Plastics, or Paper Models.-A Patent Cab, Hieroglyphic Love Letter, An Indian Gazette and Tantalus's Cup*. Robert Macdonald of Clerkenwell published a series of 24 such broadsides, which he sold at one shilling each, with the accompanying solution booklets available to purchase separately.

(9)

£400 - £600



539* **Jigsaw.** History of England, Paris: H. Rousseau, after 1853, three hand-coloured lithographed jigsaws, printed on paper laid down on wood, depicting the monarchs of England, surrounded by vignette scenes of battles, deaths of monarchs etc., the first jigsaw featuring Saxon and Danish monarchs and history, from Egbert to Harold II, the second featuring the Norman and Plantagenet eras, and the third showing the Tudor, Stuart and Hanoverian monarchs ending with Victoria, each monarch numbered and listed, each title, name and vignette description in both English and French, each comprising between 83-86 pieces, the first with two tabs lacking and six detached (four with old repairs), the second with three tabs detached, the third with four tabs lacking and eight detached, each 31.5 x 39.5cm (12.25 x 15.75ins), contained together in original board box (and separated by two sheets of board covered in blue paper), the lid with hand-coloured lithographed pictorial design of Victoria receiving her crown, and title in English and French, surrounded by decorative paper border, printed label to verso 'From Leuchars Late Dunnett's 3, Cheapside, London', soiled and edge-worn, lacking board sides, base (also lacking board sides) with printed label to verso bearing central vignette of a rocking horse and lettered 'Leuchars Late Dunnett's Toy Warehouse, 3, Cheapside. Dressing Case, Writing Desk, and Work Box, Manufactory 38 Piccadilly London'

The last Dunnett was recorded at 3 Cheapside in 1853, with Leuchars taking over the premises after this date. A rare example of this handsome jigsaw.

(1)

£200 - £300





540* Movable cards. A set of French caricature cards, circa 1820s-30s, 9 cards (of 10?) each depicting a hand-coloured engraved figure, with a moveable upper head operated by a paper tab mechanism on verso (all working), letterpress character names at head (one along right side), a few light spots and marks, three with small rust mark at tail (from previous paper clip), each 105 x 77mm (4 x 3ins), contained together in original two-piece slipcase, the inner slipcase covered in pink paper, the outer in green paper (with yellow gussets), and gold strip around the edges (some embossed, with some losses)

These moveable cards, which probably date from the Biedermeier period, appear to represent a variety of characters from works of fiction and the theatre. For example, Voltaire's Candide (1759) is represented by the characters Mademoiselle Cunegonde and La Baronne de Thunder-Ten-Tronckh, Le Vieux Chasseur is a character from Han d'Islande (1823) by Victor Hugo, and Vaporine is from the 1822 theatre production Les Femmes Romantiques by Theaulon and Ramond de la Croisette. Pamela is probably taken from the popular English novel by Samuel Richardson, which was translated into French by the Abbe Prevost in 1741 and was staged at the Comedie-Francaise in 1793. The other characters represented are: Le Verre de Punch, L'Officier Hongrois, Le Beau Parleur, and Le Poupard. The French movable cards of this period were the predecessors of the famous movable books by Meggendorfer, Nister and others.

(1)

£300 - £500



Lot 541

541* Paper dolls. Our Favorite Dolls, New York: A. T. Co.'s Paper Doll Series, circa 1890s, a large chromolithographed paper doll, comprising a cut-out thick cardboard figure of a young girl in lace petticoat and bloomers, creased at neck (archival tape repair to verso), 42 x 20cm (16.5 x 8ins), five card dresses with tabs (tabs creased), and four slotted hats, each verso with blue printed dress or hat description with company information below (two hat descriptions with slight surface loss), two dresses with tiny underarm tears, plus four card dresses with tabs (creased), and three slotted hats, each verso with pencil manuscript dress or hat description, some with basic company information in addition, three dresses with tiny underarm tears, one dress with crease to lower corner and one with crease to right cuff, contained in original pictorial card envelope (one fold splitting, adhesive tape repairs to tabs, and some edge-wear), together with Our Favorite Dolls, New York: Amlico Publishing Company, circa 1890s, a large chromolithographed paper doll, comprising a cut-out thick cardboard figure of a young boy wearing under garments, with stand strengthened on verso, 43.5 x 18cm (7ins), five card outfits with tabs (tabs creased), and five slotted hats (two with small adhesive tape repairs to slots), each verso except one hat with blue printed description and company information (A.T. Co.'s Paper Doll Series) below, one hat with pencil manuscript description and company information on verso, contained in original pictorial card envelope (adhesive tape repairs to tabs, some edge-wear and closed tears) The pencil manuscript descriptions on the verso of some girl's dresses and hats possibly indicate a proof copy, as they state for example 'Green instead of pink' or 'Blue jacket instead of Pink', the dresses or hats themselves being mostly identical to the previous versions except in colouring. Perhaps they suggest a re-issue of this handsome paper dolls series, which saw life under various publishers including Selchow & Righter, in addition to the two companies represented here. A rare set with these colour variants appearing together.

(2)

£100 - £150



542* Peepshow. Lane's Telescopic View of the Interior of the Great Industrial Exhibition, London: C. Moody, 1851, 10 hand-coloured lithographed divisions, including front cover with circular glass peephole, glass supported on verso with gummed stamp-paper, depicting the interior of the exhibition at Crystal Palace, with numerous figures, fountains, statues, and trees, the fountains heightened with glitter, front cover rubbed in places and dampstained, three cut-out panels each with a loss, some light spotting (mainly to rear two panels), linen bellows, with some dampstaining and partly detached from front cover at one side, 16 x 18cm (6.25 x 7ins), extending 65cm (25.5ins), contained in original card slipcase with decorative printed label with hand-colouring (faded), stained and broken

Gestetner Collection 255, Gumuchian 2216.

(1)

£200 - £300



Lot 543

543* **Playing Cards.** Proverbial Cards, [John Lenthall], between 1718 & 1744, a complete set of 52 playing cards with French suits, each copper engraved with large illustration and proverb in margin below, Roman numeral in upper left corner, and hand-stencilled suitmark in upper right corner (that to the 3 of spades with surface loss), ace of spades with red ink garter duty stamp (in use between 1718 and 1744), some surface rubbing (knave of hearts with small discreet repair), occasional close-trimming resulting in loss of single line black border, rounded corners, plain backs, generally dusty and toned on rectos and versos, knave of diamonds and the ten of hearts each with horizontal crease, the two and the eight of spades with slight crease to upper left and right corners respectively, approximately 92 x 65mm (3.5 x 2.5ins), together with a mid 20th century letter giving details of ownership, contained in an old brown linen bag, with hand-sewn hem at top for draw string, latter missing and bag with several holes

Schreiber, English, 68; Willshire 204. The British Museum has two sets, one incomplete (missing the ace of spades) and the other, a complete set, bequeathed by Lady Schreiber in 1896.

Rare complete set of early proverb playing cards. This set of cards was first issued on 23rd November 1698 by William Warter, but because of various somewhat offensive scenes the deck was quickly withdrawn. William Warter was a London stationer whose shop was at the 'Signe of the Talbott, over against Fetter Lane End of Fleet Street, London' at least as early as 1682. John Lenthall was apprenticed to Warter in 1699, and took over the business around 1708/9.

Some of the cards issued by Lenthall were educational, others political, geographical, or arithmetical, but these proverb cards were designed simply to entertain and amuse. There are scenes, for example, of defecating humans and dogs, amorous liaisons, and hangings and beheadings, with captions such as 'Where there are women and Geese there wants noe Noise', 'He that is hang'd Shall nere be drown'd', and 'Men and Dogs may goe Abroad but women and Catts, must stay at home'.

(1)

£1,000 - £1,500



544* **Playing cards.** An album of whist and bridge score cards, early-later 20th century, approximately 450 colour-printed cards (and a few printed invitations), some used, mounted on album leaves, but most detached or becoming so, a number missing, including American and British cards, many advertising, e.g. Guinness, Player's Cigarettes, Hovis, Wills's Tobacco, Goodwin's Extra Self Raising Flour, Siemen's Pearl and Opal Electric Lamps, variously titled, e.g. Hunting Whist, Stock Exchange, Football, Wireless, Matrimonial, Aeroplane, Motoring, Progressive Whist, etc., a number with attached pencil, generally in good condition, 20th century cloth-backed boards, worn

(1)

£300 - £400



545* Playing cards. Fairy Legend Misfitz, London: Faulkner, circa 1910, 72 chromolithographed cards comprising 24 sets of 3, each set forming a character from one of eight fairy tales or nursery rhymes, (Aladdin & the Wonderful Lamp, The Forty Thieves, Jack & the Beanstalk, Blue Beard, Beauty & the Beast, Sleeping Beauty, Sing a Song of Sixpence, The Queen of Hearts), backs with roundel and lattice pattern printed in green, one or two minor creases, a few cards with a corner tip missing, 65 x 90cm (2.5 x 3.5ins), together with a pack of Shakespearian Misfitz by Faulkner, circa 1907, 72 chromolithographed cards comprising 24 sets of 3, each set forming a character from Shakespeare, backs with foliate pattern printed in blue, a number of creases, edge-tears, and missing corners, 65 x 90cm (2.5 x 3.5ins), neither set with instructions or box, plus an early 20th century deck of Spanish playing cards printed in Barcelona by Francisco Girbau (complete, and in good condition, with neat contemporary ink annotations to upper margin of some of the cards), and a small quantity of other juvenilia and ephemera, comprising: 12 (of 14) chromolithographed cut-outs of Louis Wain cats, from Days In Catland, Father Tuck's Panorama, [1903]; 14 other similar cut-outs of animals, birds, and figures; a shaped cat book entitled Our Visitor; a miniature Austrian cold painted bronze cat in a cradle (some surface rubbing); 3 miniature books (Schloss, The English Bijou Almanac, 1836, spine deficient; Bryce, Holy Bible; an album containing Gem Tintypes); and six Victorian/Edwardian greetings cards, two with paper lace Fairy Legend Misfitz appears to be one of the scarcer decks in this series by Faulkner; the V&A has a set (MISC.320-1986).

(a small carton)

£200 - £300



Lot 546

546* Playing cards. Deutsches Kriegsquartett, Germany: Westdeutscher Jünglingsbund Barmen, [1916], 60 cards comprising 15 sets of 4, complete, each with a black & white photograph and accompanying text, plain backs, rounded corners, generally dust-soiled and some marks, a few minor creases, 12 x 8cm (4.75 x 3ins), contained in original red-paper covered card box, base split at corners, pull-off lid with black & white photographic title label on front, and printed rules mounted inside, together with Führer-Quartet, Germany: Sala, [1935], 43 (of 48) cards, comprising 12 sets of 4, lacking I,1-I,4 and XII,4 (photocopies supplied), each with a black & white photographic portrait and accompanying text, minor staining to top left corners, blue checked backs, 12 x 8cm (4.75 x 3ins), contained in original card box, title label on pull-off lid with photograph of Hitler, box somewhat stained and worn, plus another deck of cards, titled Führer und Helden im Weltkrieg, Germany: Jos. Scholz, 1915, 48 chromolithographed cards with portraits of generals etc., comprising 12 sets of 4, complete, but in poor condition, with a number of cards torn and repaired or rebaked, contained in original card box with chromolithographed label on pull-off lid, box rubbed, label browned

Three rare decks of military-related playing cards pertaining to the First and Second World Wars, each housed in its original box.

(3)

£150 - £200



547* Schimmell. The Game of Schimmell, or Bell & Hammer, London: J. Buckland, Jany. 1, 1816, boxed game, comprising: five hand-coloured aquatint cards (browned, one with slight loss to lower left corner), 13.5 x 9.5cm (5.25 x 3.75ins), variously titled to lower margin 'Schimmell, or White Horse', 'Inn', 'Hammer', 'Bell', and 'Hammer & Bell'; a cylindrical wooden dice shaker; 7 (of 8) dice; a miniature bone gavel; and a quantity of circular bone counters (87 white, 33 pink), diameter 22mm (and two smaller white counters), contained in a circular wooden dish (unrelated); and two bone fish (unrelated), lacking instruction sheet, contained in later wooden box with two compartments, slight loss to rebate for sliding lid, latter with mounted facsimile label, box dimensions 17 x 11.5 x 6.5cm (6.75 x 4.5 x 2.5ins)

(1)

£100 - £150

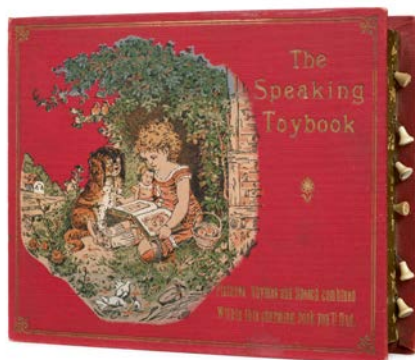


548* **The Changing Companions.** Comic Metamorphosis, [G. W. Faber], circa 1850s, 10 (of 12) hand-coloured lithographed figures, each laid on wood and dissected into four triangular pieces, each pair of figures is laid on wood with different colours on the versos, generally dust-soiled and rubbed, with a few minor marks, a few pieces slightly bowed, three pieces previously (neatly) repaired, the vivandiere's top piece lacking its upper blank corner, the French soldier lacking half of the chest piece, each figure approximately 17.5 x 8.9cm (7 x 3.5ins), contained together in later cloth-covered box, original wooden lid with hand-coloured pictorial paper label (chipped and soiled) adhered to box lid

The figures include: a Colombina and Pulcinella-type pair; a North African soldier holding a monkey paired with a Chinese Manderin playing a pan flute; a tailor and a cobbler; an infantry bugler and a Scottish regimental drummer; a French officer and a vivandiere. This set lacks the rabbit and fox pair. A rare Victorian game in which the pieces can be mixed to produce amusing characters. A complete set contains 48 pieces, but the few sets we traced often lack some, for example the Bodleian Library set which has 40 pieces (as here).

(1)

£100 - £150



549 **The Speaking Toybook.** Reproducing the Voices of the Cock, the Goat, the Cat, the Bird, the Lamb and the Cuckoo, Dedicated to all Children by One Who Loves Them, Pictures, Rhymes and Speech combined Within this charming book you'll find, Printed in Germany, circa 1900, six chromolithographed pages, with relating poems and an alphabet in verse, by Jeanie Rose Brewer, a few minor marks and finger-soiling, front hinge cracked, stitching slightly strained, each page with corresponding "pull" to activate a sound effect, the mechanism concealed within a book-form box, the top and bottom edges of pierced wood gilt, the side edge wood gilt (edges rubbed), original red pictorial cloth-covered boards, upper board with small pale stain to lower edge, rear joint with tiny spot of wear, turned bone finials to the pulls (two neatly replaced with wood), oblong 8vo

All six voices are in working order.

(1)

£150 - £200



550* **Toy Theatre.** Urania Theatre, late 19th century, a toy theatre of wooden construction, with colour lithographed front facade featuring a pediment lettered 'Urania' supported by decorative panels (some surface wear), colour lithographed backdrop and double-sided rotating wings (giving an interior and exterior scene), side-supports to wings renewed, later electric footlights, red curtain, overall size 62.5 x 52 x 34cm (24.5 x 20.5 x 13.5ins), together with 12 colour lithographed cardboard figures on wires with wooden bases, including an elephant with howdah, some with printed labels on verso, including 'Pedrillo', 'Vouda', 'Guzman', 'Stuart', and some with early manuscript names in ink or pencil, occasional damage, and slight losses, approximately 15cm (6ins) high

(1)

£200 - £300



551* **Educational Aide.** The Musical Dial, Woodbridge, Suffolk: W. Barker, early 19th century, circular card volvelle, outer case with small square apertures and engraved on both sides with letters and numerals (lightly toned and a few marks on verso), edged with serrated gold paper (1.5cm piece missing), containing revolving serrated edge wheel displaying the sharps and flats in any given key, diameter 62mm (2.5ins), together with original printed instruction sheet, four folds, toned and with a number of small holes (resulting in loss of some letters and the price), 189 x 153mm (7.5 x 6ins)

An extremely rare survival 'intended to assist those who have commenced the study of Music'. We have been unable to trace another, or indeed, anything at all printed by W. Barker of Woodbridge. The printed sheet gives instruction on how to determine the sharps and flats in any given key, as well as how to transpose: 'But as the questions this Instrument will solve, are almost innumerable, it may be advisable for beginners, to avail themselves of a few remarks from their Masters'.

(2)

£100 - £200



552* Erotica. A trinket box, circa 1810-1820, *circular brass coaster, with pierced rim, top inset with gathered and twisted leather forming a closure (rubbed), base inset with hand-coloured circular etching of six erotic scenes and a mythological deity in the form of a faun (possibly Pan?), toned and some water-staining to edge, small hole in blank margin, diameter 8cm (3.25ins), together with An early Victorian Valentine, circa 1840, hand-coloured lithographed sheet, with a romantic allegorical verse in which a cottage 'To be Let with immediate possession' is symbolic of the heart, surrounded by an illustration of cupid beside a young lady seated on a bench next to a fountain, and a winding road 'Love Lane' leading to 'Hearts' Cottage', within border of flowers, lyres, and love birds, several folds, toned, and some show-through from contemporary manuscript on verso, 24.5 x 19.5cm (9.75 x 7.75ins), framed and glazed, plus Matrimony Thermometer, Germany, circa 1880s, glass thermometer mounted on card printed with six increments each illustrated by a colour lithographed figure of a man or woman: 'Indifferent', 'Flirting', 'in love', 'Jealous', 'Angry', 'Furious', toned, extreme tip of lower left corner missing, length 19cm (7.5ins), housed in original cardboard box, worn, titled on pull-off lid in early manuscript, and a large heart-shaped Boer War pincushion with label on front 'Granadier Guards' and Edward VII's cypher, 19 x 18cm (7.5 x 7ins)*

An unusual collection of objects pertaining to love and marriage.

The first item is particularly curious; we have been unable to trace anything similar. We can only speculate what it was used for; perhaps holding accoutrements of a gentleman's dress (collar studs etc.), for storing dice, or maybe for holding sugared almonds or similar comfits. Whatever its ostensible use, its true purpose is clearly to amuse and titillate.

The second item might appeal to anyone involved in the sale or management of property: "I have a little heart to let,/Depicted just above,/The fixtures are unvarying truth,/The Rent is - Constant Love...".

(4) £150 - £200



553* Straw work. A pocket book, early 19th century, *scarlet morocco wallet-style pocketbook with elaborate coloured straw work to sides and flap, upper panel depicting entwining roses, and lower panel depicting carnation stems, flap with two flower sprays, spine with two brass rivets and tooled with gilt helix roll, flap joint tooled with gilt saltire and dot roll, lined with pink silk, incorporating pocket, two metal wire fixings for paper inserts, slot for stylus, 9.5 x 6cm (3.75 x 2.5ins), together with an early 19th century small keepsake, comprising a card slipcase hand-painted with heartsease flowers on one side and fuchsias on the other, each side with border of forget-me-nots to lower margin, lightly toned and spotted, containing a poem on card, written in a contemporary hand: 'Tis Friendship's Gift,/Which lends its aid,/To heal the wound/A pin has made', with flaps enclosing a piece of folded paper captioned 'Gold Beaters Skin' (a little dusty and a couple of ink spots), poem and slipcase embellished with gold impressed borders (some loss), overall size 7 x 4.5cm (2.75 x 1.75ins)* Two unusual items, both in very good condition.

(2)

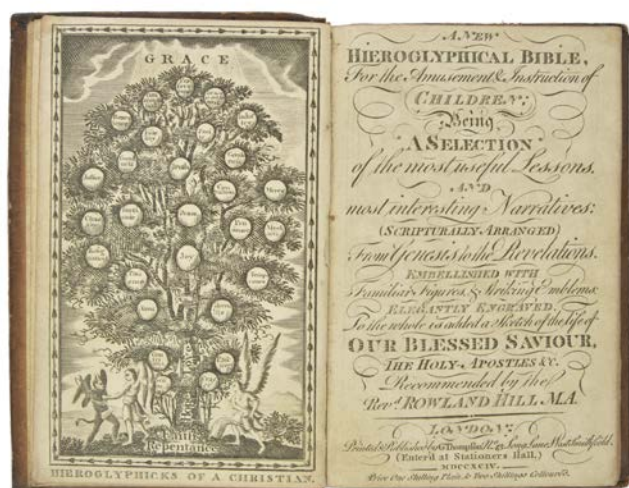
£100 - £150

554* Valentines. A hand-made valentine, circa 1790, *small hand-coloured engraving of a courting couple within gilt border pasted on to an album leaf with rhyming quatrain inscribed above and below, 17 x 13cm, together with an early 19th-century 'puzzle opening' Valentine message, manufactured by Rock, London, circa 1812, with printed message which folds down, embossed and floral decoration, a few minor splits and marks, 'Scotland' written on reverse, 25 x 20cm unfolded*

(2)

£70 - £100

ANTIQUARIAN JUVENILE BOOKS



Lot 555

555 Bible; hieroglyphic. A New Hieroglyphical Bible, for the Amusement and Instruction of Children: being a Selection of the most Useful Lessons and most Interesting Narratives ... Embellished with Familiar Figures and Striking Emblems: Elegantly Engraved. To the whole is added a Sketch of the Life of Our Blessed Saviour, the Holy Apostles, etc. Recommended by the Revd. Rowland Hill, 1st edition thus, G. Thompson, 1794, *engraved frontispiece and title-page, woodcut illustrations throughout the text, 2 full-page, light staining to lower outer corners of a few leaves, a few other marks, ownership inscription 'J. C. Gething, 1808' to front free endpaper, contemporary mottled calf, gilt spine, rubbed, 12mo (13.2 x 8.2cm) ESTC T123482; Sabin 53013 for the first US edition (published in Boston later the same year).*

Hieroglyphic bibles have key words replaced with a rebus for educational purposes. ESTC traces eight copies in UK libraries, and six in the US.

(1) £100 - £150

556 Chapbooks. The History of Sir Richard Whittington and His Cat, printed for R. Spence, Bookseller in High Ousegate, circa 1780s, pp.31, *first leaf with full-page wood engraving on recto (trimmed to lower edge), and publisher's advertisements on verso, two woodcuts on letterpress, one full-page, generally toned and finger-soiled, final two leaves with short closed tear in upper blank margin, stitching partially broken and lost, original Dutch floral wrappers (final page forming rear pastedown; no front pastedown, as issued), 9 x 6.5cm (3.5 x 2.5ins), together with three other early children's books similar, defective, comprising: The House That Jack Built, Manchester: G. Swindells; The Whitsuntide Present for Little Masters and Misses or the History of Master George and Miss Charlotte Goodchild ... printed and sold by John Marshall, original Dutch floral wrappers; and a late 18th century alphabet book, all small chapbook format*

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Four rare early juveniles.

(4) £200 - £300

557 [Cooper, James Fenimore]. The Water Witch; or the Skimmer of the Seas. A Tale, 3 volumes, 1st UK edition, 1830, *advertisements front and rear of volume 1, a little minor spotting, original boards, a few splits along joints and small tears at spine ends, 8vo, together with The Last of the Mohicans: A Narrative of 1757, 3 volumes, 2nd UK edition, 1828, a little minor spotting, original boards, one or two small nicks and tears to spines, 8vo*

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. The Water Witch first UK edition precedes the US first edition, but was first published in Dresden in 1830 with only a handful, possibly eight, copies printed.

(6) £200 - £300



Lot 556



Lot 557



558 Crystal Palace. The Great Glass House Opend; or The Exhibition Wot Is !! With a good deal of what isn't - but what ought to have been. - The front and the back the outside and the inside the beginning, the middle, and the end. The whole forming a complete facetious Guide to the Fair, by George Augustus Sala, London: published by the Compy of Painters & Glaziers, 1851, [cover-title], 24 *hand-coloured etched panels, originally joined to form a panorama, but now guarded separately into a volume, close-trimmed to fore-margin (sometimes just clipping text), some light toning and dust-soiling, original printed upper wrapper bound in (browned), early 20th century red half morocco, gilt title on spine, slightly rubbed, mainly to extremities, oblong 8vo, 13.5 x 26cm/5.5 x 10.25ins)*

Abbey, Life, 594. Seemingly one of the scarcest of the Sala panoramas, and when it does appear it is rarely complete.

Sala's riotous array of figures include: a picture of a distressed looking Maori captioned 'Shocking Case of Starvation' 'I have not tasted human flesh since I left New Zealand'; a gibbet with six 'foreigners' strung up; and an Ojibbeway Chief in ceremonial dress attempting to gain entrance to the theatre 'Wouldn't he have scalped the doorkeeper - oh no not at all!'

(1) £200 - £300



Lot 559

559 Crystal Palace. The Great Exhibition "Wot is to Be", probable results of the industry of all nations in the year '51. Showing what is to be exhibited, who is to exhibit it, in short how its all going to be done. By Vates Secundus ..., by George Augustus Sala, London: Published by the Committee of the Society for Keeping Things in Their Places, 1850, *hand-coloured etched folding panorama of 23 panels, comprising full-page view (forming front pastedown) and two long continuous strips of satirical sketches (one above the other), on several conjoined sheets, upper edge close-trimmed (sometimes clipping text or image), some light toning, several folds split and reinforced on verso, one panel with closed 4cm tear expertly repaired on verso, folded into original brown cloth, spine ends a trifle frayed, upper cover with hand-coloured etched pictorial title label (rubbed and browned), oblong 8vo (14 x 25.5cm/5.5 x 10ins)*

An outrageous survey of fictional exhibits at the Great Exhibition of 1851, produced in the preceding year. A cheaper, uncoloured, version was also issued. The long procession of the arts and manufactures of various nations includes: a man naked save for spurs, tricorne hat, and nose ring, dubbed "A specimen of the Costume of the Sandwich Islands, a chief will attend in full dress"; Lord Palmerston appearing as Cupid; images of cannibals in New Zealand exhibiting "specimens of the art of cookery in that remote region"; caricatures of Alexandre Dumas, Victor Hugo, and Alexis Soyer; and an image of a slave and slave owner with a cat o' nine tails.

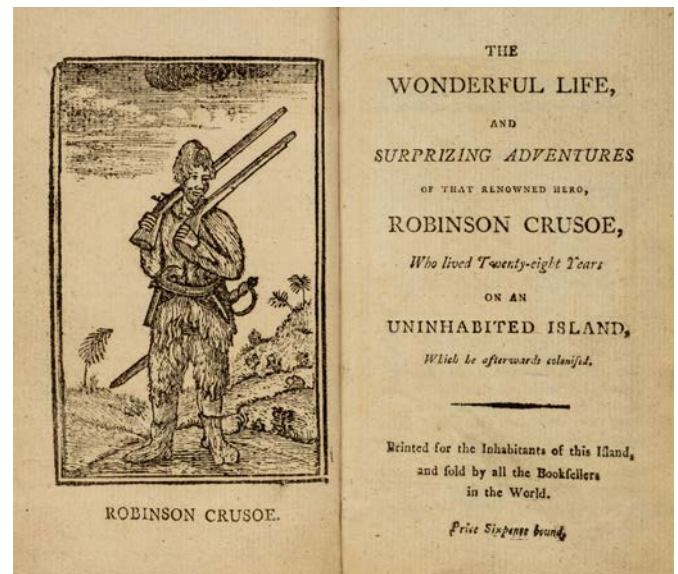
(1) £300 - £500



Lot 560

560 Crystal Palace. Lane's Telescopic View of the Interior of the Great Industrial Exhibition, London: C. Moody, 1851, *10 hand-coloured lithographed divisions, including front cover with circular peephole (lacking glass), depicting the interior of the exhibition at Crystal Palace, with numerous figures, fountains, statues, and trees, the fountains heightened with glitter, front cover slightly rubbed and soiled, linen bellows (with some minor spotting), 16 x 18cm (6.25 x 7ins), extending 66cm (26ins), contained in original card slipcase with hand-coloured decorative printed label, somewhat soiled and worn (with small loss to one side)*

(1) £200 - £300



561 Defoe (Daniel). The Wonderful Life, and Surprising Adventures of that Renowned Hero, Robinson Crusoe, who lived Twenty-eight Years on an Uninhabited Island, which he afterwards colonised, [London]: printed for the Inhabitants of this Island, and sold by all the Booksellers in the World, [1794], 144 pp., *7 full-page woodcuts, a few leaves unopened, title-page watermarked 1794, 19th-century maroon moiré cloth, 12mo (12.2 x 7.2cm)* ESTC N25019.

Rare edition of the abridged juvenile version of Robinson Crusoe first issued by Newbery probably in 1768 (see Roscoe J93). ESTC traces three copies in libraries world-wide.

(1) £200 - £300

562 **Educational.** The Golden Primer, Part I [and Part II], by Professor J. M. D. Meiklejohn, illustrated by Walter Crane, 2 parts in one, London & Edinburgh: Blackwood & Sons, circa 1890, colour wood engraved illustrations, some light spotting to title at head, pictorial endpapers (a few minor marks and nicks), free endpapers with offsetting from pastedown adhesive, hinges cracked, original pictorial tan cloth (lightly marked), extremities a little rubbed, spine ends a trifle frayed, 4to, together with Keble's New Primer; or, Reading made easy, Margate: by the author, circa 1830s-1870s, pp. 32, engraved frontispiece and letterpress illustrations, original printed wrappers, somewhat dust-soiled, spine toned, slim 8vo, plus six other educational items, including: Counties of England card game, by Jacques & Son, Midland counties set only; Surprising Comical Characters Transforming Picture Book (defective)

(8)

£100 - £200



563 **Feminism.** The Old Man Who Lived in a Wood, Illustrated by JFM, Edinburgh: Edmonston & Douglas, [1852], ff.8, full-page etched illustrations throughout incorporating text, original pictorial card wrappers, dusty and spotted, spine split with loss, slim 4to. Rare early printing of this humorous tale in verse: three copies only on COPAC (British Library, Oxford & Cambridge University Libraries). The narrative begins: "There was an old man, he lived in a wood,/As you may plainly see,/He thought he could do more work in a week/Than his wife could do in three", and ends "Old Grumble declared by the sun and the moon,/And the green leaves on the tree,/If his wife did not do a day's work in a week,/She should never be blamed by he."

(1)

£100 - £150



564 **Follit (W., publisher).** Punch's Locomotive Picture Gallery, circa 1840, hand-coloured lithograph on thick paper sheet, depicting Mr. Punch and accoutrements, Punch holding up a gilt picture frame with oval aperture, lettered above 'This curious print has two hundred & forty mechanical changes', and titled below, with imprint, dusty, and a few marks, original backing paper torn and creased, sheet size 28 x 22.5cm (11 x 8.75ins), together with two hand-coloured lithographed movable dials, one with 8 head & shoulder portraits, with oval aperture for each face, diameter 22cm (8.5ins) and the other with 30 differing faces, diameter 19cm (7.5ins), the two designed to be viewed together in different permutations through the picture frame, together with Follit (W., publisher), The Bachelor's Looking Glass, circa 1840, hand-coloured lithograph on thick paper sheet, depicting a dandy beside a dressing table, adjusting his bowtie at the mirror, with oval aperture in the glass for his visage, and an oblong aperture above in mirror frame for caption, lettered above 'Follit's Twistiturnocircurroundilorium', and with title and imprint below, dusty and spotted, original backing paper torn and creased, sheet size 28 x 23cm (11 x 9ins), together with a hand-coloured lithographed movable dial with 32 differing faces, each with a printed caption above, diameter 22cm (8.5ins), plus 3 Spooner's Protean Views: No. 2 A Snow Scene; No. 5 The Magic Lantern; No. 8 St. George's Chapel Windsor Castle, lightly spotted, and some 19th-early 20th century printed sheets relating to geography and astronomy, including 18 with constellations

The two amusing movables by William Follit are rare; we have been unable to trace anything similar published by Follit who, indeed, appears to be a somewhat obscure publisher whose output was sparse.

(a folder)

£200 - £300



Lot 565



Lot 566

565 [Kilner, Mary Ann]. *Memoirs of a Peg-Top*, London: John Marshall and Co., c.1794, pp.90, woodcut illustrations to letterpress, some with early juvenile colouring, facsimile frontispiece and title, publisher's advertisement leaf at end, rear pastedown with contemporary ink manuscript ownership inscription, dated 1794, lacking free endpapers, hinges cracked, original Dutch floral boards, rubbed with some wear, backstrip defective, 12mo, together with *Twaddle* (Dorothea), *The Two Dolls*: a Story, illustrated by Mrs. Dolly Trott, 1st edition, Edinburgh: T. Constable, 1846, 14 lithographed plates, half-title, some light spotting, book ticket 'Robin de Beaumont', all edges gilt, original figured green cloth gilt, spine and edges toned, spine slightly frayed at head, small 4to, plus [Horne, Richard Henry], *Memoirs of a London Doll*, Written by herself, edited by Mrs Fairstar, illustrated by Margaret Gillies, 1st edition, London: Joseph Cundall, 1846, hand-coloured wood-engraved frontispiece and 3 plates, wood-engraved vignettes to letterpress, publisher's advertisement leaf at rear, pictorial bookplate 'Thomas Jeston White', pictorial book ticket 'L. G. E. Bell', all edges gilt, original red cloth gilt, rebound with original spine relaid, extremities somewhat worn, 8vo, and 12 others, including: *London Cries*, illustrated, for the Young, London: Darton and Co., c.1860, lacking one text leaf (pp.7-8), and other defective *Cries of London* and similar *Memoirs*: Opie A 687, not in Osborne. The works of Mary Ann Kilner are notoriously difficult to date. The first edition of this title is believed to have been published circa 1785. This copy appears to date from around 1794, as is shown by the ownership inscription and also by the advertisement leaf which gives both the Aldermar and Queen Street addresses for the publisher. John Marshall - who continued as 'John Marshall and Co.' after dissolving his initial partnership with two of his family members (James and Eleanor) in 1789 and continuing with just Eleanor as his business partner (London Gazette 30 March 1790) - operated from these premises concurrently during the years 1787-1798. Our pagination agrees with the copy in the Opie collection of children's literature at the Bodleian Library, Oxford, which is dated as c.1790.

Two Dolls: Opie A 1200; Osborne p.952. Generally attributed to Lady Gray.

(15)

£300 - £500

566 **Manuscript.** *Merry Elves*, circa 1870, story booklet containing eight pen & ink drawings, with traces of pencil, on card rectos, with accompanying ink manuscript on facing versos, some minor toning and marks, gilt upper and lower edges, fore-edges and spine bound with stitched purple silk ribbon, first and final pages forming covers (dust-soiled and lightly spotted), with manuscript title on front cover, oblong 8vo (11 x 15cm/4.5 x 6ins), together with a seven early 20th century pen, ink, and watercolour drawings on wove paper (six in pairs on rectos of conjoined leaves, the other with adjoining leaf cut away), each illustrating a different nursery rhyme (By Baby Bunting; I Had a Little Nut Tree; Three Blind Mice; Jack Sprat; Doctor Foster; Little Miss Muppet; Tom, Tom, the Piper's Son), sheet size 19.5 x 25cm (7.5 x 10ins), loosely contained in buff boards, with pictorial title on upper cover in pen, ink, and watercolour 'A Book of Nursery Rhymes', front pastedown with ink inscription 'Written and illustrated by Frances Lindesay', oblong 4to

A charming hand-made little booklet relating the story of Dandelion and Bindweed, two mischievous elves who get their comeuppance after teasing a toad.

(2)

£100 - £200



567 [Martin, Sarah Catherine]. *The Comic Adventures of Old Mother Hubbard and Her Dog*, 1st edition, London: J. Harris, June 1, 1805, 16 engraved unnumbered leaves, with 15 engraved illustrations (including title), dedication leaf with engraved text and ending 'Dedicated by his Humble Servant SMC 1805', title torn to upper outer corner, illustration to title and three others with juvenile colouring, Sempstress leaf with old repair to long closed tear, margins frayed and few other tears (particularly to final leaf), some dust-soiling and marks, side stitched as issued, original printed buff paper wrappers (upper cover dated 1806) with old black paper spine, worn and soiled, covers detached, ownership signature of Edward Davidson 1812 to front pastedown, slim 16mo

Moon: Harris 559. In the Hosier's plate the chair is retained (rather than being replaced by a picture on the wall). The inscription on coffin plate reads SMC 1804. Scarce.

(1)

£100 - £150



568 Miniature books. A collection of miniature books published by the Lilliput Press, 1985-1991, twelve volumes, each with illustrations, some hand-coloured, *The Bristol Psalter* with title and plates additionally illuminated in gold, all but one with top edges gilt, all but two bound in morocco decorated in blind or gilt, the other two bound in original wrappers and blue silk over boards with dust jacket, occasional minor blemishes, but generally in good condition, 34 x 30mm and slightly smaller

Provenance: From the collection of Allan Armstrong, printer of these books. Titles are: *The Bristol Psalter* (limited edition, 22/100 copies); *A Beetle Assembly*, by Jenny Whittle (limited edition, 170/250 copies, signed by the printer); *The Pied Piper of Hamelin*, by Robert Browning, illustrated by Kate Greenaway; *Jack-a-Nory* (inscribed 'publishers copy'); *Samuel Johnson's Life*; two copies of *Country Fare*, by Kym (both limited editions, 93/250 and 110/250 copies, signed by the printer); *A Beekeepers Craft*, by Frank Murray; two copies of *A Herbal Legacy*, by N. Culpeper (one a dolls' house edition); *History of English Costume*, by Gloria Dawn; *The Home Miniaturist* (limited edition of 1000 copies, this unnumbered).

(12)

£100 - £150



Lot 569

569 Moveable. *A Day in the Zoo, Realistic Pictures of the Birds Beasts and Fishes*, a Stand up Toybook, London: H. Grevel, circa 1900, eight board leaves, hinged and folded concertina-style, the first and last forming the covers, the inner six boards each with a pictorial 'stand up scene, most with small repairs to versos, and small losses such as hands, tails, and cage bars (the lioness's tail in the second scene present but folded back), a few breaks to connecting tabs and cage bars, the first scene with the three figures at front detached (but present), the first and fourth scenes each lacking one head, the gates in the final scene lacking 6.5 bars (plus 1.5 bars detached but present), transparent plastic 'water' in aquarium scene somewhat cloudy but intact, front pastedown depicting the pictorial title, pictorial rear pastedown, some wear to folds, pictorial front cover, soiled with some wear to extremities, folio An extremely rare copy of this moveable printed in Germany. The only copy found being held in the Osborne Collection online, but not listed in the printed catalogue.

(1)

£100 - £200



570 Moveable. *Neues Verwandlungs - Bilderbuch*, Esslingen: J. F. Schreiber, [1875], six chromolithographed plates, by W. von Breitschwert, each with a large moveable horizontal flap that transforms the image, with lines of verse below, three flaps creased, finger-soiling throughout, all folds and hinges repaired, original cloth-backed pictorial boards, cloth renewed, boards rubbed with some wear to extremities, a few minor marks, rear board spotted, slim 4to, together with *What I'd Like To Be* [cover-title], by Bruno Munari, Harvill Press, 1945, four double-page colour illustrations, each with a moveable flap revealing a picture with verse, somewhat toned, mainly to margins, original pictorial boards, somewhat toned, especially to spine, light spotting and soiling, mainly to rear cover, slim folio

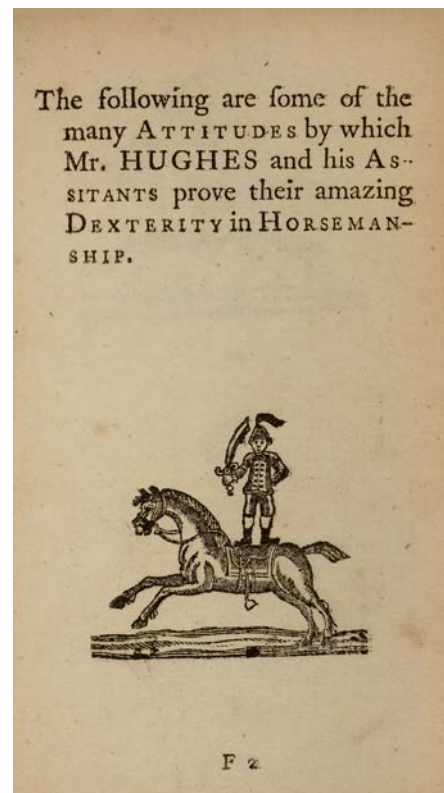
The first item is an unusual moveable which illustrates a boy being naughty, the transformed picture revealing the consequences of his actions.

(2)

£200 - £300



Lot 571



Lot 572

571* Moveables & Transformation Pictures. "March! March! citizen, countryman", a moveable comic Valentine, circa 1870, hand-coloured lithograph depicting a soldier in green uniform, carrying a rifle, the moving leg and head operated by a lever, with a satirical verse beneath, on white paper bifolium with embossed border, 18.5cm x 11.5cm (7.25 x 4.5ins), together with "Let me lead you to the Halter", a moveable comic Valentine, late 19th century, hand-coloured lithograph depicting a bearded and moustached gentleman, the moving lower jaw operated by a lever, to reveal the words "Love Me" on the tongue, small mark to one shoulder, on white paper bifolium, 16.5 x 10cm (6.5 x 4ins), plus four novelty tri-folding transformational caricatures with a cynical theme, late 19th century, printed in red & black, with text at foot (sometimes also at head), some minor stains (mainly to margins), one with small chips at head and foot, each 20 x 13cm (8 x 5ins) folded, with "No doubt my wife has got something nice and warm for me ...", late 19th century, hand-coloured lithograph depicting a wintry scene of a man outside a house door, the door opening to reveal an angry wife with candle and hot poker, door hinge slightly splitting, short closed tear at foot of door frame, left edge with short closed tear and small surface loss, margins somewhat dust-soiled with some minor marks, 29 x 22.5cm (11.25 x 8.75ins), and 6 others similar, including: a Spooner's Protean View (no. 2, A Snow Scene); an early 20th century moveable depicting a woman, with a man over her knees, a lever operating her hand spanking him; a mid 20th century articulated Dancing Charlie, and 3 20th century volvelles, depicting British Warplanes, Europe-at-a-glance (3rd edition), and North and South America at-a-glance

(13) £150 - £200

572 Newbery (Francis, publisher). The Compleat Horseman; or, the Art of Riding made Easy: illustrated by Rules drawn from Nature and confirmed by Experience; with Directions to the Ladies to fit gracefully, and ride with Safety ... By Charles Hughes, 1st edition, London: printed for F. Newbery, and sold at Hughes's Riding-School, [1772], engraved plate, 9 woodcuts in text, lacking frontispiece, morocco book-label to front pastedown, inner hinges repaired, all edges gilt, 19th-century calf, top spine compartment replaced in facsimile, loss to foot of spine, wear to tips, 12mo in 6s (15.6 x 9.9cm)

ESTC T116463; Roscoe A245.

ESTC traces six copies in libraries world-wide. Another issue of the same year is of comparable rarity. Hughes 'first came to notice as an accomplished rider performing at Philip Astley's British Riding School, Westminster Bridge Road, London, from June 1771 until 1772 ... In the same year he published *The Complete Horseman*, a manual of equestrianism. Astley was outraged and from then on he and Hughes were fierce rivals, seeking to disparage and outdo each other at every turn' (ODNB).

(1) £200 - £300

573 Newbery (J., publisher). Plutarch's Lives, abridged from the original Greek, illustrated with notes and reflections, 7 volumes, London: J. Newbury, 1762, 63 engraved plates (including frontispiece), some front free blanks with contemporary signature of S.A. Jadis, contemporary calf, gilt decorated spines with contrasting red & green morocco labels, (volume 1 without title label), few joints cracked and light wear at head of spines, 12mo in 6s

Roscoe J294. Volumes 1-4 abridged by Oliver Goldsmith and volume 5 by Joseph Collyer.

(7) £200 - £300



574 [Nicol, George]. *The Story of the Three Bears*, 1st separate edition, London: Porter and Wright, 1837, half-title, vignette title, and eleven engraved plates, some light toning and marks, first plate slightly frayed at head and foot of gutter, stitching partially broken, with first few leaves and upper cover of later brown wrappers detached, lacking spine, oblong 8vo (105 x 138mm), together with eight other 19th century children's books, including *The Pence Table in Verse*, published by D. Carvalho, circa 1830, hand coloured engravings, first leaf with horizontal tear, original printed wrappers, dusty and some wear, slim 8vo, *The Interesting Story of the Children in the Wood*, Banbury: J.G. Rusher, circa 1820, woodcuts to text, first and final leaves forming printed wrappers, and *The Picture Alphabet*, Religious Tract Society, woodcuts to text, original printed yellow wrappers, a little dusty and rubbed

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

Rare first separate edition of this classic children's tale. The Osborne Collection has only the later edition of 1841, which combines the story with two others. *The Story of the Three Bears* was first recorded in narrative form and published by English author and poet Robert Southey, appearing in a volume of his writings in 1837. The same year, George Nicol published this version in rhyme based on Southey's prose tale, having obtained Southey's blessing to try and bring the story more exposure. Both versions tell of three bears and an old woman who trespasses upon their property. It wasn't until twelve years after the publication of Southey's tale that Joseph Cundall transformed the antagonist from an ugly old woman to a pretty little girl in his *Treasury of Pleasure Books for Young Children* published in 1849.

(9)

£150 - £200

575 **Paper doll book.** *Cinderella; or The Little Glass Slipper*: beautifully versified and illustrated with figures, London: printed for S. and J. Fuller, Temple of Fancy, Rathbone Place, 1814, six cut-out hand-coloured figures and a cut-out hand-coloured folding coach and horses in aquatint (latter split at fold and sometime repaired with fabric strip on verso), with interchangeable head, but lacking head-pieces (as often), loosely contained in accompanying booklet, stitching strained, original printed wrappers (lacking ribbon tie as usual), without the printed slipcase, 16mo

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

Gumuchian 1986 (6, of 7, cut-outs); Osborne, p.1051: neither reference makes mention of head-pieces.

First edition of one of the scarcest of the paper doll books invented and issued by Fuller at the beginning of the nineteenth century.

(1)

£200 - £300

576 **Paper doll book.** *The History of Little Fanny*, 4th edition, 1810, 7 cut-out hand-coloured figures in aquatint loosely inserted, with original interchangeable head, and four head-pieces, complete, letterpress lightly toned, some surface loss to pastedowns, original sewn printed wrappers, with remnant of original blue silk tie through spine slot (almost never present), covers somewhat soiled at head, facsimile slipcase, 16mo, with two defective copies of the same (one 3rd edition, one 7th)

Notes: Gumuchian 2010 (defective); not in Osborne. One of the more frequently met with paper doll books, but all editions are hard to find complete and in good condition as here. We have rarely seen a copy with the original ribbon tie, even a small remnant as here.

(3)

£150 - £200



Lot 575



Lot 576

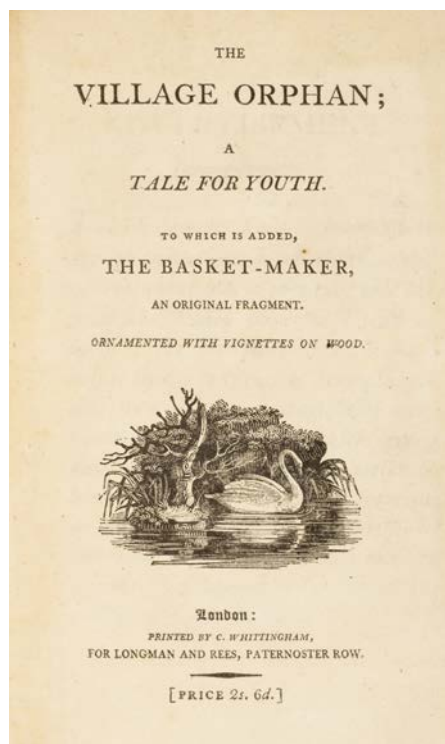


577 **Swiss costume.** Collection des costumes de la Suisse et de ses pays limitrophes, Zurich: Keller et Fussli, circa 1820, decorative hand-coloured aquatint title within garland, 24 hand-coloured aquatint plates of Swiss costumes, variable spotting, all edges gilt, original black quarter morocco with purple boards gilt, slipcase (worn and split), 16mo in 4s (11 x 9.5 cm)

Colas 660.

(1)

£100 - £150



578 **Whittingham (C., printer).** The Village Orphan; A Tale for Youth. To which is added the Basket-Maker, an original fragment, Longman and Rees, [1797], 24 wood-engraved vignettes and tailpieces, a few minor spots, small bookplate of Anne Watts, contemporary tree calf, loss at head of spine, a little rubbed with some worming to upper cover, 12mo

Osborne I, p. 316.

(1)

£150 - £200

ENID BLYTON (1897-1968)

579* **Blyton (Enid, 1897-1968).** Typescript for a short story, 'News for Noddy and Big-Ears. Story for TV Times Annual', circa 1956, title and six pages with approximately 32 ink amendments and additions in Blyton's autograph, including cues for the insertion of pictures, 4to, together with two autograph notes signed from Enid Blyton's daughter Gillian Baverstock, one concerning the typescript and another concerning her and her sister Imogen's time at Benenden School, concluding 'When I left, she [Enid Blyton] gave the school its first T.V. set - black and white, of course!', both one page, 8vo

In the story Big-Ears's bicycle is stolen and PC Plod is much more interested in watching his newly-acquired television set than looking for the bike until, that is the programme Plod is watching shows Binkie Bear winning a race on the stolen bicycle.

(3)

£300 - £500

580* **Blyton (Enid, 1897-1968).** Autograph letter signed, 'Enid Blyton', Green Hedges letterhead of Enid Blyton, 24 June 1947, to Mr Holbrow, concerning Holbrow's visit to the USA, describing the medals she won for her first book published there, and mentioning several titles to be printed for the Christmas market, the final two sides being her summary of her English publishers (19 of them) and what they are actually doing for her, 6pp., 8vo, together with a carbon copy of the letter from R.M. Holbrow as assistant editor to which Enid Blyton is replying, 30 June 1947, in turn replying to her letter, mentioning his interest in her medal and inviting her to a salad lunch with him at Shearns, 2pp., 8vo, both letters with pin holes to upper margin where previously attached

(2)

£250 - £350

581* **Blyton (Enid, 1897-1968).** Autograph letter signed, 'Enid Blyton', Green Hedges letterhead, 23 August 1947, to Mr Holbrow, thanking him for sending her abstracts of the Hospital letters, complimenting him on his generous gift to hospitals, telling how interesting she finds his weekly magazine and continuing, 'Blackwells have just published 'The Children of Happy House', the first of the Happy House series. Methuen have just published 'Second Form at Malory Towers' as you know, 2nd of this series - and will soon be publishing 'The Mystery of the Missing Necklace', the 5th 'detective' series. (It's now been published in America too)...', continuing with more news of her current publishing agenda including mention of 'Five on Kirrin Island again', 4pp., 8vo, together with a carbon copy of the letter from Holbrow dated 27 August 1947, replying to Blyton's letter, one page, 8vo, both letters with pin holes to upper margin where previously attached

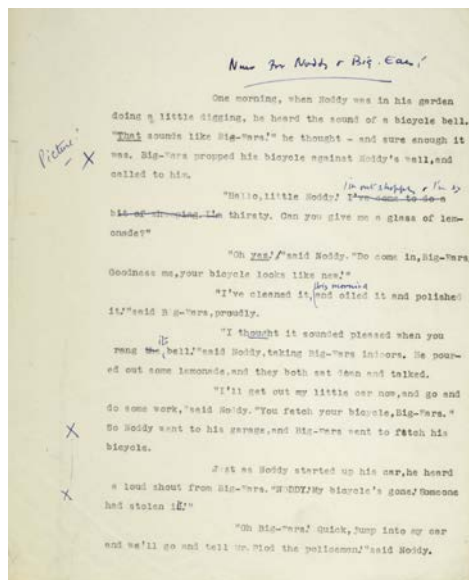
(2)

£200 - £300

582* **Blyton (Enid, 1897-1968).** Autograph letter signed, 'Enid Blyton', Green Hedges letterhead, 4 June 1949, to Mr Holbrow, 'I was pleased to see your nice Miss Nightingale again last Tuesday at the Safety First Do. We held the affair in a wind-swept playground, and I think she was the only one of us who managed to look charming though wind-blown! There was a terrific gale blowing, and I felt glad we had such a weighty mayor on the rather flimsy platform - to hold it safely down!', mentioning the serialisation of the 7th Mystery series book ('Vanishing Prince') to be serialised in the Evening Standard, continuing at length about the enormity of her fan mail from children, adults, grandparents and from abroad, plus thoughts on broadcasting and the BBC banning her stories, 4pp., 8vo

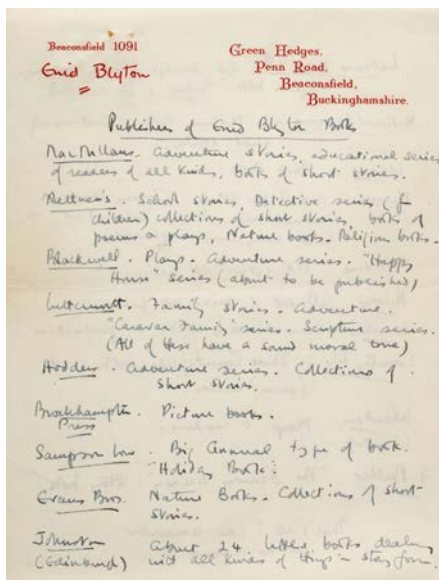
(1)

£200 - £300



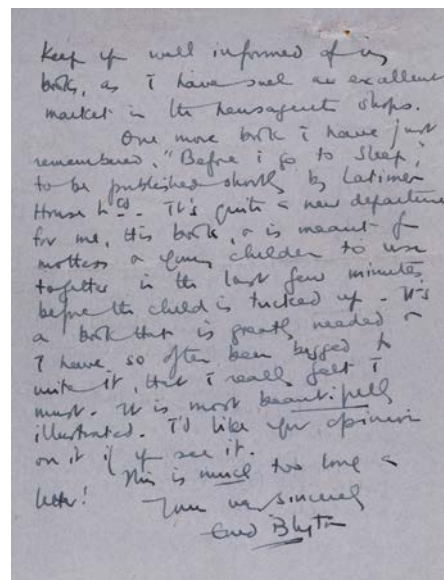
Lot 579

583* Blyton (Enid, 1897-1968). Autograph letter signed, 'Enid Blyton', Green Hedges letterhead, 21 June, no year, circa 1950s, to Mr Howe, thanking him for his letter and glad that he likes her magazine, 'It is meant for children up to the early teen-ages, and therefore you will find stories for both the younger and older children (but the younger ones love the stories too!!). I am glad the small daughters like our very English little Noddy - he is gradually ousting the very American Disney characters, which are not very suitable for our British youngsters', hoping he can take the children to the Noddy and Toyland pantomime, also mentioning Binca and Flip, Hop, Skip and Jump, etc., letterhead address struck through and address of Grand Hotel, Swanage, Dorset written by Blyton beneath, two pages, 8vo (1) £200 - £300

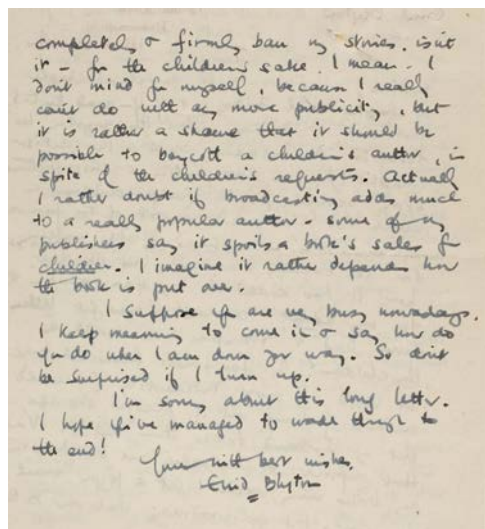


Lot 580

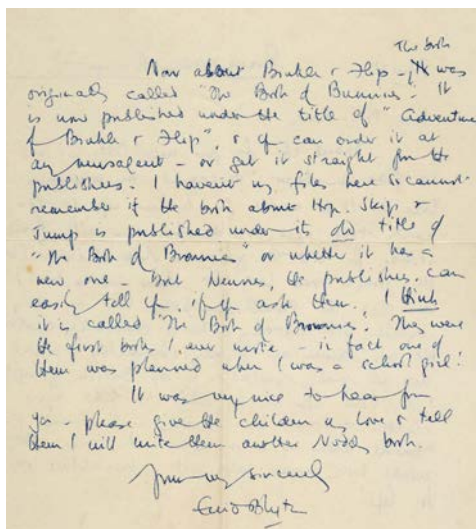
584* Blyton (Enid, 1897-1968). Autograph letter signed, 'Enid Blyton', letter of Hotel Grosvenor, Swanage, Dorset, 23 October 1950, to Mr Holbrow, 'Your Christmas supplement has arrived here today, and I have had much pleasure and amusement in reading through it, though I think that the tiresome Enid Blyton is, as usual, too much to the fore! It's all very well-done and you seem to have got some first-class reviewers or "summers-up" (to quote my 14 year old, who has a penchant for coining peculiar words!)', continuing to talk about the supply of Enid Blyton books to booksellers and quoting some figures, 'Macmillan alone had prints totalling 620,000 in the Spring, or that Sampson Low must have had about half a million EB books or Hodder even more...', referring to Holbrow and his troubles because of the printer's dispute and commenting on how lucky modern children are 'in their supply of first-class authors - Johns, Noel Streatfield, K. Fidler, M. Saville, and many others', giving an enthusiastic endorsement for the author Stephen Mogridge and sending her congratulations to Holbrow, small closed tear to upper margin and minor rust mark from pin holes where previously inserted to upper margin, 2pp., 8vo, together with a contemporary carbon copy typed transcript of the letter, plus a carbon copy of Holbrow's reply dated 26 October 1950, both a little creased, one page, 4to (3) £150 - £250



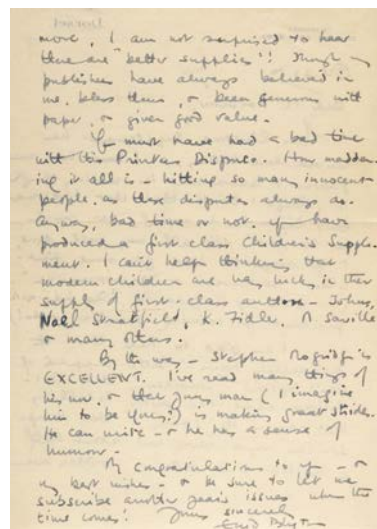
Lot 581



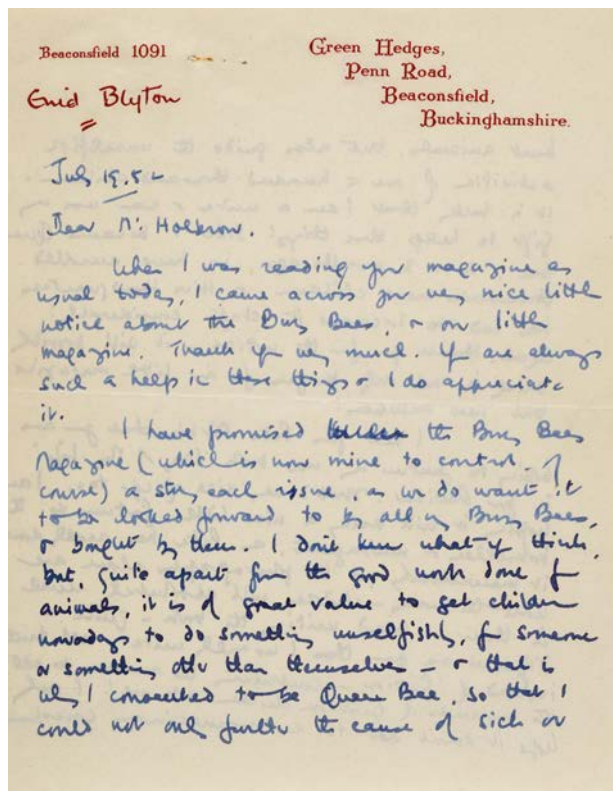
Lot 582



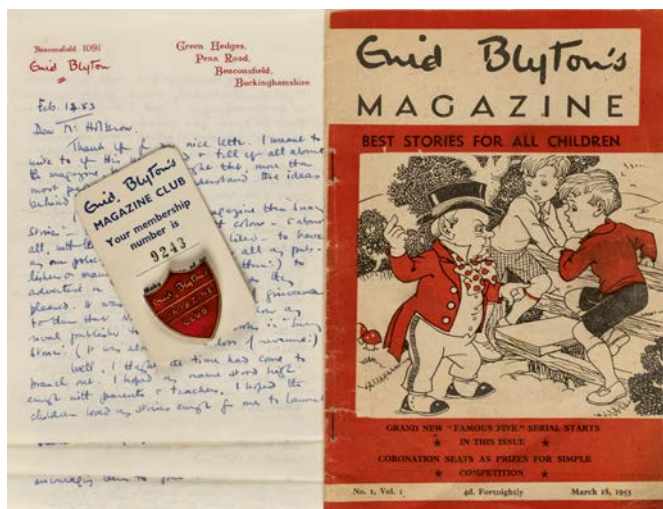
Lot 583



Lot 584



585* Blyton (Enid, 1897-1968). Autograph letter signed, 'Enid Blyton', Green Hedges letterhead, 19 July 1952, to Mr Holbrow, largely concerning Blyton becoming Queen Bee for Busy Bees Magazine, and giving thoughts and enrolment figures, also reporting on forthcoming books and print figures, 'Then there's a new 'Famous Five' book coming out - (150,000 first print I believe!). And a new Holiday Book - and a new Big Noddy book - and new Secret Seven - and a new Mystery from Methuen's, and also a new Mystery (different series) from Collins - and a perfectly magnificent production from Evans Bros., a companion volume to the Nature Lover's Book, called 'The Enid Blyton Animal Lover's Book', 4pp., 8vo, together with a typed carbon copy reply to the letter from Holbrow dated 28 July 1952, one page, 4to, both with minor pin hole marks to upper margins from pin where previously attached (2) £200 - £300

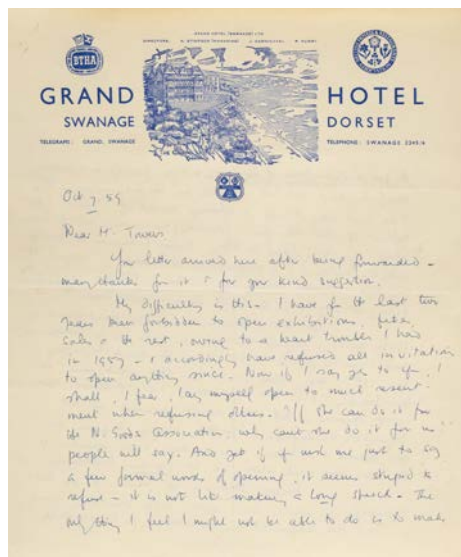


Lot 586

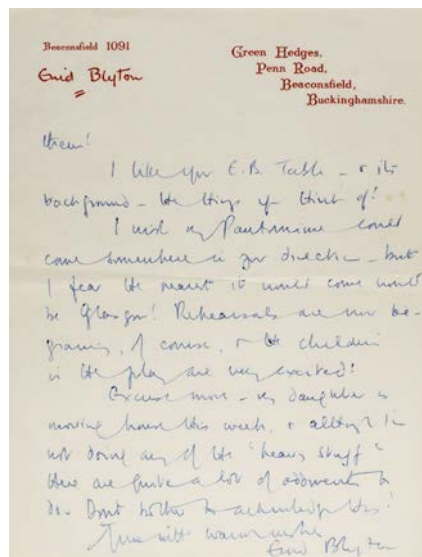
586* Blyton (Enid, 1897-1968). Autograph letter signed, 'Enid Blyton', Green Hedges letterhead, 14 February 1953, a lengthy letter to Mr Holbrow, explaining why she is launching the Enid Blyton magazine for reasons such as editorial control, being able to advertise non-Newnes published books, and commenting on print runs, 'We thought at first we'd print about 250,000 - but... we are having to revise our ideas considerably - upwards! The last I heard was that it might go to 500,000', continuing to talk about the Famous Five Club, the Busy Bees of the PDSA and the British and Foreign Bible Society, for which she has arranged 'their lovely little new Coronation Bible... to be available for children', and detailing further hopes on the back of this for the Coronation year in order 'to put out some really worth-while ideas for children. They do so love to follow what I say - and tell you the truth, I want to use the enormous influence I have now, to guide the children, as well as to entertain them', expressing some grievances about Newnes, talking of a competition and concluding with news that the BBC are running a Brains Trust on comics and mentioning that she is on the panel, 'It should be very interesting, there are some very good comics - but my word, the bad words are horrible...', signed with sentiment vertically downwards in the margin of final page, 4pp., 8vo, together with three typed carbon copies of letters from Holbrow to Blyton dated 13 February, 16 February and 2nd March 1953, all one page, 4to, all letters with minor pin hole marks to upper margins where previously attached, plus an original copy of Enid Blyton's Magazine, volume 1, no. 1, 18 March 1953, 48pp including covers, printed in red and black and illustrated throughout, some adverts, original wrappers, stapled as issued, a little rubbed, and toned, slim 4to, plus an enamel Enid Blyton Magazine Club badge pinned onto original printed membership club card (no. 9243) (6) £250 - £350

587* Blyton (Enid, 1897-1968). Autograph letter signed, 'Enid Blyton', Green Hedges letterhead, 18 April 1957, to Ria, thanking her for her nice letter, enclosures, and complimenting on her good English but continuing, 'I am amused that you should have written such a long letter to an author whose books you have not read! You want to know if they are translated into your language - yes - the 'Adventure' series is in Dutch, and I believe there are other of my books too. They have also been broadcast in your country. One of my finest artists comes from your country, and illustrates the most popular series of very young books published here for children. His name is Van Beek and he does beautiful work for me' telling her that she is afraid that she is far too busy to come and stay with her, that she has a large household to run and 'girls of my own to see too. One is your age, one is older. They get bored with letter-writing, because so many many children write to them, as you can imagine, enclosing a small autographed photograph [no longer present], 2pp., 8vo (1) £150 - £250

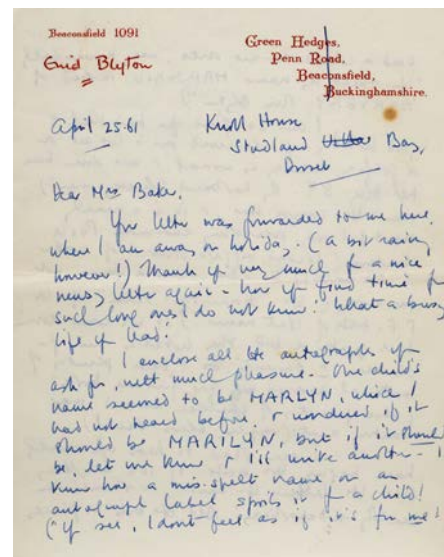
588* Blyton (Enid, 1897-1968). Autograph letter signed, 'Enid Blyton', Green Hedges letterhead, 12 November 1957, to Mr Reinhardt, in blue ballpoint pen, thanking him for his letter and confirming that Collins have been in touch and 'that if Collins themselves agree entirely with anything you propose to arrange with Boots, I will automatically agree also, though I should, of course, like to know what is arranged, so that I may tell my Board', saying that Easter time sounds a better time for selling than Christmas, that 10% royalty is alright and imagining Boots won't have much difficulty in selling the books and that this will clear the way for Collins' new editions, 'They are a splendid firm, one of my favourites! I'm very glad my books are going to them', 2pp., 8vo (1) £150 - £250



Lot 589



Lot 590



Lot 591

589* Blyton (Enid, 1897-1968). Autograph letter signed, 'Enid Blyton', Grand Hotel, Swanage letterhead, 7 October 1959, to Mr Towers, saying that she is reluctant to attend an invitation to the opening of the [Nursery] Goods Association exhibition because for the last two years she has been forbidden to attend open exhibitions, fetes, etc., because of a heart problem in 1957, 'And yet if you wish me just to say a few formal words of opening, it seems stupid to refuse - it is not like making a long speech - The only thing I feel I might not be able to do is to make a protracted tour of the exhibition, having to examine carefully each exhibit and talk to the exhibitors - this I do find very tiring, and always avoid if I can. I am telling you all this quite frankly, as I would like to hear what you may have to say, before I discuss the matter with my husband (a doctor!) and see what he says! In any case I should have visited the exhibition incognito during the week. (I do hate being well-known!!)', telling him then of a Noddy pantomime that is to be in Liverpool that year as well as in London which may interfere with plans if she attends, slight toning to upper margin, 2pp., 4to (1) £200 - £300

590* Blyton (Enid, 1897-1968). Autograph letter signed, 'Enid Blyton', Green Hedges letterhead, 27 November 1959, to Mrs Baker, thanking her for her amusing and interesting letter, praising her for her work as a librarian, enclosing the new autographs she wants [no longer present], and commenting 'what a lot of new members you keep getting! (And no wonder, with your jam-tarts and the rest!)' saying she will send the Christmas cards and asking her to write the child's name in each if she has the time and inclination and giving further details of the logistics and saying that she wouldn't 'dream of you paying for them!', wishing that her pantomime 'could come somewhere in your direction' - but I fear the nearest it would come would be Glasgow...', 3 pages, 8vo, together with original postmarked envelope addressed in Blyton's hand (2) £200 - £300

591* Blyton (Enid, 1897-1968). Autograph letter signed, 'Enid Blyton', Green Hedges letterhead, 25 April 1961, to Mrs Baker, thanking her for her nice newsletter again, 'how you find time for such long ones I do not know! What a busy life you lead!', enclosing requested autographs [no longer present] and querying whether one of the children's names is Marlyn or should be Marilyn, 'I know how a mis-spelt name or an autograph label spoils it for a child! ("You see, I don't feel as if it's for me" said a child to me once, very mournfully. "You spelt my name Marjorie instead of Margery, Miss Blyton"!)' telling that they are on a golfing holiday and that 'my husband (lucky man!) owns the course here, and it is a really beautiful one, overlooking enormous Poole Harbour... He also owns a farm not far away (the "Finniston Farm of the F.F. book of that name!) so we come down here quite a bit', noting that the hotel they are staying in is run for children and parents so there is plenty of material around for future books, is glad that Mrs Baker has written a book but could not guarantee it would be published, telling that she has written a new Mystery book, the 15th of the series, letterhead address struck through and Knoll House, Studland Bay, Dorset written by Blyton beneath, small blank upper left corner tears with loss to both leaves, not affecting letterhead or text, 4pp., 8vo (1) £200 - £300

592* Blyton (Enid, 1897-1968). A group of 24 typed carbon copy letters to Enid Blyton from A.S. Towers of Messrs J. Charles, Birmingham, 1959-62, concerning various subjects including an exhibition of the Nursery Goods Association Mr Towers wishes her to attend, an invitation to a dinner-dance at the Burners Hotel put on by his Association and the National Association of Primary Tailors in 1960, plus 11 typed letters signed, addressed to Mr Towers, all but one on Noddy Subsidiary Rights Company Limited letterhead and in connection with Enid Blyton and her presidency of the Nursery Goods Association, etc., mostly one or two pages, 4to (35) £100 - £200



Lot 593



Lot 594



Lot 595

593 **Blyton (Enid).** *Child Whispers*, 1923, *lightly toned, some spotting to fore edges, front free endpaper with contemporary ink ownership signature, stitching slightly strained, original brown cloth, gilt lettering to front cover and spine, front cover a little bowed, dust jacket, somewhat soiled with some chips and edge fraying, rear panel with some spotting at head, 8vo*
Enid Blyton's first book. Originally published the previous year in pictorial card wrappers, this first edition in hardback is especially rare with the dust jacket.

(1) £200 - £300

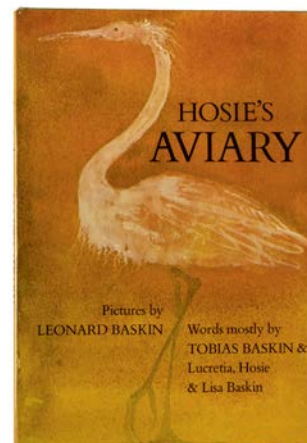
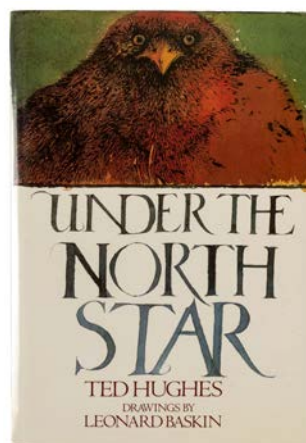
594 **Blyton (Enid).** *Five on Kirrin Island Again*, 1st edition, Hodder & Stoughton, 1947, *colour frontispiece, tinted plates and plain illustrations to text, some spotting to title, pictorial endpapers, original red boards lettered in black in dust jacket (6/- with telescope the wrong way round), slightly creased and chipped at head and foot of spine with a little loss to spine corners, 8vo*

(1) £150 - £200

595 **Blyton (Enid).** *Five on Kirrin Island Again*, 1st edition, Hodder & Stoughton, 1947, *colour frontispiece, tinted plates and plain illustrations to text, pictorial endpapers, original blue boards gilt in dust jacket (6/-, with telescope the wrong way round), mostly closed tears and creasing, a little loss to corners of spine ends and corners of lower panel, 8vo*

(1) £150 - £200

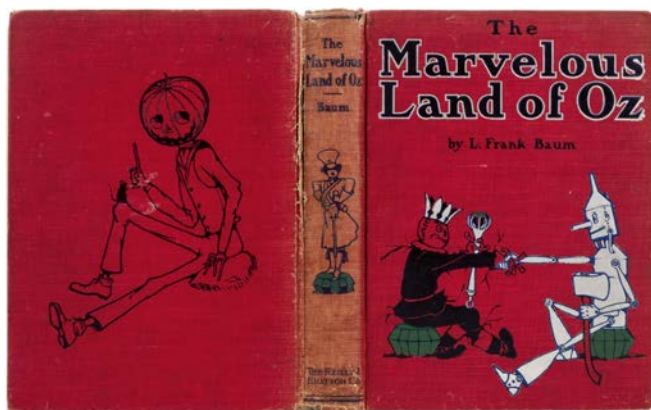
CHILDREN'S & ILLUSTRATED BOOKS



596 **Baskin (Leonard).** *Jonathan Swift, A Modest Proposal*, 1st edition, New York: Grossman, 1969, *lithographically printed and illustrated in black throughout, original cloth with colour lithographic title to upper cover, slim folio, together with Hosie's Aviary, 1st edition, New York, 1979, colour plates, original cloth in dust jacket, small folio, plus Cave Birds [and] Under the North Star, both with Poems by Ted Hughes and Drawings by Leonard Baskin, 1st editions, New York: Viking Press, 1978 & 1981, the first printed in black, the second with colour plates, both original cloth in dust jackets, oblong small folio and small folio*

All with signed or initialled and dated calligraphic ink presentation inscriptions from Leonard and Lisa Baskin for Ian [Hogkin] and Ian [Hoey] to front free endpapers.

(4) £200 - £300



597 **Baum (L. Frank).** The Marvelous Land of Oz. Being an Account of the Further Adventures of the Scarecrow and Tin Woodman..., Pictured by John R. Neill, 1st edition, 1st state, Chicago: The Reilly & Britton Co., 1904, 16 colour plates, monotone illustrations to text including some full-page, scattered spotting, pp. 273/274 detached, a little frayed at foremargin and with short split to lower margin, pictorial endpapers printed in dark green (slightly browned), inner hinges broken and final leaf of text separated with lower board, original red pictorial cloth, stamped in navy blue, silver and green, spine and upper cover carrying the full title and author's name, stamped only in blue, horizontal single rule at the top and double rule at the bottom of spine in blue with a picture of Jinjur in blue and green, publisher's imprint on the spine reading 'The Reilly & Britton Co.', a picture of Jack Pumpkinhead in blue to lower cover, rubbed, spine faded and slightly frayed at head and foot and along lower joint, 4to (23 x 17cm)

Hanff & Greene, pp. 33-38. A generally good copy of the first date of the second Oz book. The covers appear in red or light green with no priority identified.

(1) £1,000 - £1,500



598 **Beano.** The Beano Comic No. 5, 27 August 1938, pages 19/20 & 21/22 with a few tiny closed marginal tears, else VG

(1) £700 - £1,000



599 **Beano.** The Beano Comic, nos. 65, 66, 72, 73, 107, 108 & 122, October 1939 - November 1940, together 7 issues, a few closed tears and light fraying to a few pages, a little light toning and soiling, nos. 72-73 with small loss at one corner, else good

(7) £400 - £600



600 **Beardsley (Aubrey and others).** The Yellow Book: An Illustrated Quarterly, 13 volumes, Elkin Mathews & John Lane, 1894-97, numerous plates and illustrations after Aubrey Beardsley, Walter Sickert, William Rothenstein and others, original yellow cloth blocked in black with pictorial designs to upper and lower cover, slightly rubbed and soiled and spines uniformly lightly browned, 4to (13)

£300 - £500

601 **Beardsley (Aubrey).** Six Drawings illustrating Theophile Gautier's romance Mademoiselle de Maupin, London, Leonard Smithers & Co., 1898, 6 uncoloured photogravure plates, with printed outer wrapper consisting of title, limitation and list of plate titles (some light soiling and minor fraying to extremities, loosely contained in original publisher's green half cloth portfolio, title printed to upper cover, together with a separate printed leaf advertising the publication of Venus and Tannhauser, 1907 loosely inserted, portfolio covers heavily maked and soiled, lacks ties, folio Limited edition of 50 copies, this copy numbered 9.

Provenance: From the Estate of Michael Jaffé CBE (1923-1997), English art historian and director of the Fitzwilliam Museum, Cambridge.

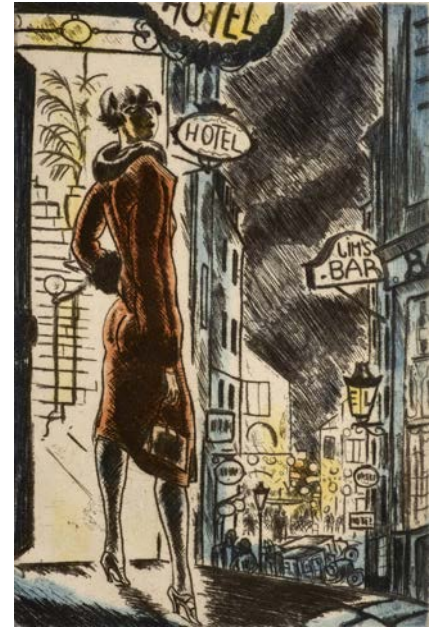
(1) £200 - £300



Lot 601



Lot 603



Lot 605

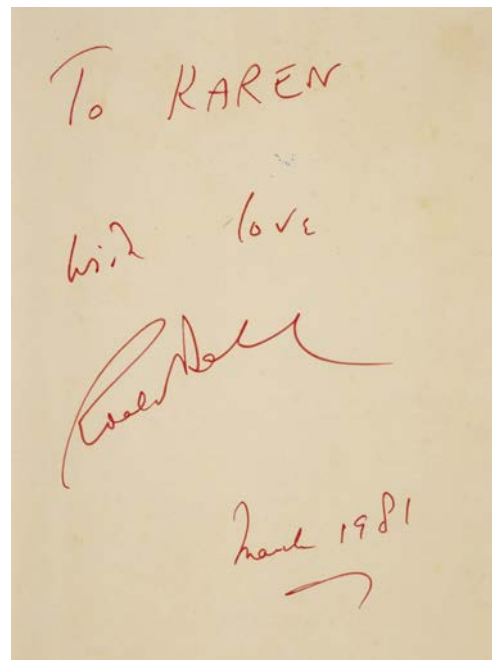


602 **Carle (Eric).** *The Very Hungry Caterpillar*, 1st UK edition, 1970, colour illustrations, front endpaper and title detached, others loosening, occasional small marginal stains and light soiling, original pictorial boards, small stains at foot of title and rear cover, faint scribble to upper cover, oblong 4to (1)

£100 - £150

603 **Cramer (Rie, illustrator).** *Alice's Avonturen in Wonderland*, by Lewis Carroll, retold by M. C. van Oven-van Doorn, 's-Gravenhage: G. B. van Goor Zonen's U. M., [1934], six colour plates, black & white illustrations (some full page), some spotting, mainly to first and last few leaves, half-title with repair to upper corner, original pictorial boards, front cover with bump to top edge, dust jacket, extremities rubbed, some edge-fraying and chips, 8vo Rare piece of Carrolliana, and particularly so with the dust jacket; this edition of *Alice's Adventures in Wonderland* was only printed in Dutch, so there was never an English edition with Rie Cramer's striking illustrations. (1)

£300 - £500



604 **Dahl (Roald, 1916 - 1990).** *Charlie and the Chocolate Factory*, illustrated by Joseph Schindelman, New York: Alfred A. Knopf, 1973, illustrations throughout, signed and inscribed by the author in red fibre tip pen to front free end paper 'To Karen with love Roald Dahl, March 1981', a wet stamp of Winnie the Pooh with honeypots to front paste down, original cloth backed boards, somewhat rubbed and soiled, spine slightly faded, 8vo (1)

£150 - £200

605 **Dignimont (André, illustrator)**. Francis Carco, Nuits de Paris, avec vingt-six compositions gravées a l'eau-forte par Dignimont, 1st edition, Paris, Au Sans Pareil, 1927, *hand-coloured etched frontispiece, and 12 uncoloured full-page etched plates, top edge gilt, remainder rough-trimmed, contemporary three-quarter crushed red morocco, original printed wrappers bound in, spine lettered in gilt, a few minor marks to joints and outer edges, 4to, limited edition 274/430, together with Veder (Eugene, illustrator), Francis Carco, Promenades Pittoresques a Montmartre, illustré de 6 eaux-fortes et 25 dessins par Eugene Veder, Paris, Editions Leo Delteil, 1922, 6 full-page coloured etchings, monochrome illustrations, original printed wrappers, lightly faded to edges, large 4to, limited edition 135/370, signed by both Carco and Veder, plus Dignimont (André, illustrator), Jean-Lorrain, La Maison Philibert, Paris, Editions G. Cres, 1925, 48 colour-stencilled illustrations, rough-trimmed, later black half morocco gilt, with original printed wrappers bound in, small 4to, limited edition 249/350, and Francis Carco, Nostalgie de Paris, illustrations de Dignimont, Paris, Au Moulin de Pen-Mur, 1946, 14 hand-coloured copper engraved plates, 38 hand-coloured illustrations to text, rough-tirrmmed, original printed wrappers, with chemise and slipcase, 4to, limited edition 270/500, plus other similar 20th century French illustrated literature: Paris de ma Fenetre par Colette, Illustrations de Dignimont, Paris, Livre de Qualite, 1961 (numbered XII aside from the edition of 500), La Vagabonde de Colette, illustre par Dignimont, Paris, A. & G. Mornay, 1926, limited edition 576/1000, Raoul Ponchon, La Muse Gaillarde, illustrations de Dignimont, Paris, Editions Rieder, 1939 (limited edition 210/2100), Gustave Flaubert, La Tentation de Saint Antoine, illustrated by Raphael Drouart, Paris, G. Boutitie, 1922 (limited edition 86/1050), Notes sur l'Amour par Claude Anet, avec Dessins originaux de Pierre Bonnard, Paris, G. Cres, 1922, Quatorze Images, proses inedites de Pierre Louys, Ornees... par André Dignimont, Paris, Editions Briant-Robert, 1925 (limited edition 383/514), & L'Equipe, Roman de Francis Carco, Bois en Couleurs de Dignimont, Paris, 1925 (limited edition 178/333), generally G, mostly 4to*

(11)

£300 - £500



Lot 606

606 **Disney (Walt)**. Season's Greetings [cover title], published: Hallmark under exclusive license granted by King Features Syndicate, 1935, 12 leaves, each with full-page colour illustration and lines of verse, inside rear cover with contemporary ink inscription to lower corner, original pictorial printed wrappers, front cover with ink annotation 'wheweee-' in the same hand as inscription, spine a trifle chipped and torn at foot, oblong slim 8vo, together with Donald & Pluto Movie Book in 10 Reels, Collins, 1939, 10 separate flip-books (complete), toned, bound in original printed wrappers (extremities rubbed, spine ends lightly frayed), with folding flaps containing a description of each flip-book on the inside, and the story on the outside, 'Instructions for use of the Movie Book' slip loosely inserted (somewhat edge-frayed and chipped), 8vo, with another 5 Reels Movie Book (defective), plus Donald Duck, 1st edition (#978), Racine, Wisconsin: Whitman, 1935, 8 leaves, the outer forming the wrappers, colour illustrations, some soiling and marks, each leaf with a 2.5cm closed tear at head, outer corners of wrapper creased (small loss to rear cover upper outer corner), rear cover fore-edge slightly frayed, spine splitting, slim folio

Season's Greetings: Extremely rare. Hallmark and King Features Syndicate, Disney's newspaper strip distributor, teamed up to issue a Christmas card in 1935 using various characters from the King Features stable. The booklet-form card gives a humorous take on Clement Moore's classic poem 'The Night Before Christmas', with Mickey Mouse featuring on the first page, and other well-known characters including Popeye, Felix the Cat, and Olive Oyl. Donald Duck: this 1935 comic book is recognised to be the first time that Donald Duck was the main character in his own story.

(4)

£200 - £300

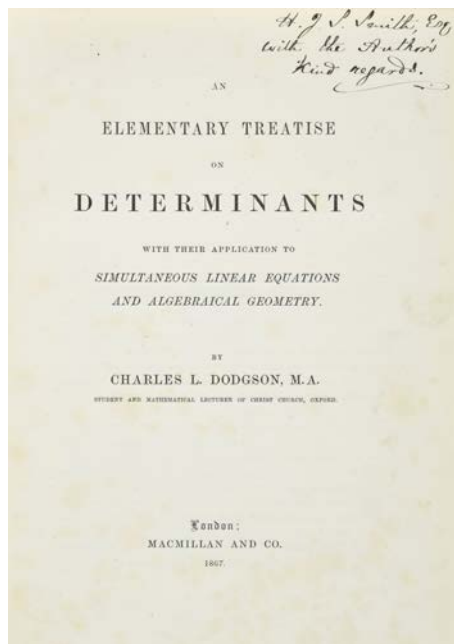


607* **Dodgson (Charles Lutwidge, 1832-1898)**. Autograph envelope, addressed to Mrs Hussey in Brighton, with Oxford postmark dated 14 June 1881, loosely inserted in Through the Looking-Glass and what Alice found there, 61st thousand (with new Preface), London: Macmillan and Co., 1897, frontispiece and illustrations by John Tenniel, variable spotting, front hinge cracked, all edges gilt, original red cloth gilt, lightly soiled, spine darkened with some fraying to ends, two corners showing, 8vo, and a copy of Alice's Adventures in Wonderland, 12th thousand, 1869

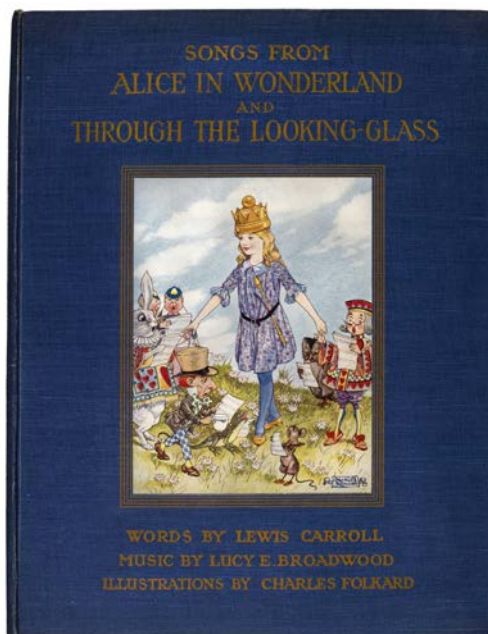
When Dodgson moved to Christ Church, Oxford as an undergraduate, he stayed in rooms belonging to one Jacob Ley. Undoubtedly through this connection, Dodgson developed a lasting friendship with Jacob's sister Elizabeth, her husband Robert Hussey (then Regius Professor of Ecclesiastical History and also based at Christ Church), and their daughter Elizabeth or 'Bessie', who was born in the same year as Alice Liddell. Bessie was the subject of a portrait photograph taken by Dodgson in 1864, when she was 12. When Robert died, in 1856, Elizabeth and her daughter moved to Brighton, where it is known that Dodgson visited them at least once (in 1880).

(3)

£300 - £500



Lot 608



Lot 609



Lot 610

608 Dodgson (Charles Lutwidge, 'Lewis Carroll'). An Elementary Treatise on Determinants with their Application to Simultaneous Linear Equations and Algebraical Geometry, 1st edition, London: Macmillan and Co., 1867, some light spotting to front endpaper and title, bookplate residue from removal from front pastedown, original burgundy cloth, spine vertically split along upper joint with loss towards head of spine (with loss of letter 'n' of Dodgson), edges a little rubbed, 4to

Presentation copy, inscribed at head of title: "H.J. S. Smith, Esq. with the Author's kind regards." Henry John Stephen Smith (1826-1883) was a mathematician and tutor at Balliol College, Oxford from 1847 and soon made Fellow, and later Savilian Chair of Geometry at Oxford in 1861. He is best known for the Smith-Minkowski-Siegel mass formula in number theory and discovered the Cantor set in 1874. Williams, Madan, Green & Crutch 57.

(1) £1,500 - £2,000

609 [Dodgson, Charles Lutwidge, 'Lewis Carroll']. Songs from Alice in Wonderland and Through the Looking-Glass, Music by Lucy E. Broadwood, Illustrations by Charles Folkard, London: A. & C. Black, 1921, 11 tipped-in colour plates, including frontispiece, some spotting, original blue cloth, extremities lightly rubbed, front cover with mounted colour plate, spine ends a trifle frayed, large slim 8vo, together with Through the Looking Glass and what Alice found there, illustrated by Ralph Steadman, London: MacGibbon & Kee, 1972, numerous black & white illustrations, many full- or double-page, original boards, spine lettered in silver, dust jacket, fold and spine ends a little frayed, folio, plus Alice's Adventures in Wonderland, illustrated by Charles Robinson, London: Cassell, 1910, eight colour plates, including frontispiece, two with minor marks to lower margins, gathering L with minor edge-fraying to fore edge centrally, front free endpaper with contemporary ink ownership inscription, original brown pictorial cloth, rubbed, rear cover partly faded, 8vo, and seven others Alice-related, comprising four books, a plate (repaired), and two jigsaws

(10) £300 - £500

610 [Dodgson, Charles Lutwidge, 'Lewis Carroll']. The Wonderland Postage Stamp Case & Eight or Nine Wise Words about Letter-Writing, Oxford: Emberlin, 1890 [but later], comprising 40pp. booklet (with advertisement for 'Feeding the Mind', first published in 1907), stamp-case, verso with words 'published by Emberlin and Son, 4, Magdalen Street, Oxford' printed above the Cheshire cat, and below '(post free, 13d.) price one shilling', containing stamp-holder with twelve separate pockets, and original printed envelope (edge-frayed), together with 4 other sets similar, plus an additional stamp-case and stamp-holder, and a small bifolium An Easter Greeting to Every Child Who Loves "Alice", a few light spots and marks

See Williams, Maddan, Green 223.

(6)

£100 - £150



611 Doyle (Richard). In Fairyland. A Series of Pictures from the Elf-World, with a Poem, by William Allingham, 1st edition, 1870, 16 full-page colour illustrations, engraved and printed by Edmund Evans, some spotting and marks throughout, juvenile colouring to title-page and a few short marginal closed tears, second text leaf (page 3, verso blank) detached and frayed at margins, all edges gilt, original gilt-decorated green cloth, rubbed, some corner wear and fraying along joints and spine ends, folio

(1)

£200 - £300



Lot 612



Lot 613



Lot 615

612 **Dulac (Edmund, illustrator).** *The Kingdom of the Pearl*, by Leonard Rosenthal, [1920], 10 tipped-in colour plates, patterned endpapers, top edge gilt, original cloth-backed boards, light edge wear, later slipcase, 4to Limited edition 67/675.

(1)

£200 - £300

613 **Dulac (Edmund, illustrator).** *Rubaiyat of Omar Khayyam*, rendered into English verse by Edward Fitzgerald, London: Hodder and Stoughton, [1909], 20 tipped-in colour plates, 4 with corner crease(s), endpapers creased, top edge gilt, original vellum gilt, lacking ties, extremities soiled, covers bowed, front joint cracking, 4to, (limited edition, 400/750 copies signed by the artist), together with **Rackham (Arthur, illustrator)**, *Siegfried & the Twilight of the Gods*, by Richard Wagner, translated by Margaret Armour, London: William Heinemann; New York: Doubleday Page & Co., 1911, 30 tipped-in colour plates, 1 with corner crease, some spotting to text, hinges cracked, top edge gilt, original vellum gilt, lacking ties, soiled and marked, front joint cracking, head of spine torn, 4to, (limited edition, 252/1150 copies signed by the artist)

(2)

£200 - £300

614 **Felix Annuals.** *The Felix Annual: Picture Stories of the Famous Film Cat*, 3 volumes, 1924, 1926, and 1928, each with four colour plates, central 14 pages printed in red & black, some spotting and marks, mainly to margins, 1924 page 2 with faint crayon colouring, 1926 frontispiece laid down with mounted manuscript label, 1928 with closed fore edge tear to one leaf, 1924 rear pastedown edges dampstained (lightly affecting rear cover), 1928 front free endpaper blank verso with contemporary prize plate, stitching showing in places, original cloth-backed boards, 1924 and 1926 rubbed with some wear and marks, 1928 extremities rubbed, rear cover dust-soiled, 4to

Provenance: 1926 volume with mounted manuscript label stating 'From the 14,000 volume book collection of Vincent A. Baxendale, 4, Kirkstone Drive, Norbreck... Nr Blackpool, Lancs 1974'.

(3)

£80 - £120

615 **Felix the Cat.** *Felix the Cat* [cover title], 1st edition, Springfield: McLoughlin Bros. Inc., [1927], 12 leaves of colour comic strips, generally lightly toned, folds splitting, original pictorial wrappers, a trifle dust-soiled, front cover lightly creased, spine splitting with some wear, slim oblong 4to, together with **Lucas (E. V.)**, *A Cat Book*, Illustrated by Pat Sullivan (Creator of Felix the Cat), New York and London: Harper & Brothers, 1927, full-page black & white illustrations, 1 leaf with closed tear to lower margin, original blue cloth, some wear to extremities, front cover with pictorial red paper panel (surface loss to right of centre, and some staining), rear cover marked, 4to, with 5 others illustrated, mainly animal-related

Felix the Cat: an extremely scarce copy of the 1st edition of this comic strip collection, which was later reprinted as an abridged version in 1931. No other copies found at auction or for sale.

(7)

£200 - £300



616 **Flint (Sir William Russell).** *Drawings*, 1st edition, 1950, numerous tinted illustrations, many full-page, top edge gilt, original quarter cloth gilt, somewhat dust-soiled, publishers card slipcase, some wear and marks, folio Limited edition, 76/500 copies, with tinted reproduction drawing of the ballerina Moira Shearer, signed in coloured pencil by Flint.

(1)

£400 - £600



Lot 617



Lot 618



Lot 619

617 Flint (Sir William Russell). In Pursuit: An Autobiography, Medici Society, 1970, numerous colour and black & white illustrations, original red quarter morocco gilt, spine somewhat marked and rubbed, slipcase, folio, (limited edition, 273/1050 total copies signed by Francis Russell Flint), together with More than Shadows, a Biography of W. Russell Flint, by Arnold Palmer, July 1943 reprint, numerous illustrations (a few colour), half-title with portrait newspaper clipping adhered (with adhesive tape), front free endpaper with ink manuscript inscription to Maud A. Rencombe? from W. Russell Flint dated April 1944, front pastedown with tipped-on portrait newspaper clipping, original cloth gilt, some minor marks, price clipped dust jacket, some adhesive tape repairs to verso, loss at head of spine and rear panel, with an autograph letter loosely inserted, 8vo

The manuscript autograph letter, from Flint to Rencombe (on headed paper and dated 1944) discusses her recent purchase of one of his watercolours 'The Little Avenue, Great Englebourne, South Devon', and the inspiration for it. In the letter Flint also offers the accompanying inscribed book as an apology for not being able to undertake a small commission for her.

(2) £100 - £150

618 Flint (Sir William Russell). The Lipping Goddess, Worcester: Stanbrook Abbey Press, 1968, two colour plates, monochrome illustrations, top edge gilt, remainder untrimmed, original blue quarter morocco gilt by Mansell, lightly spotted, spine marked, original glassine dust jacket, somewhat creased, edge-frayed and chipped, some loss to foot of spine, adhesive tape repair to rear panel, with slipcase and in original card box, folio
Limited edition 77/275 total copies, signed by the artist. Rare with the glassine dust jacket.

(1) £100 - £150

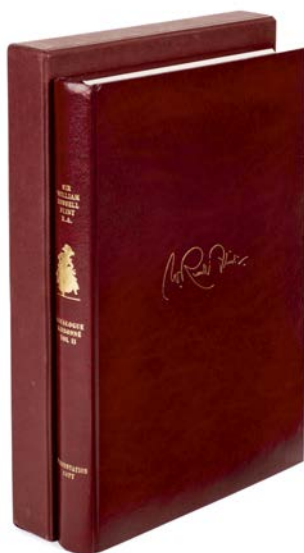
619 Flint (Sir William Russell). The Book of Tobit and the History of Susanna, Reprinted from the Revised Version of the Apocrypha... Introduction by Dr. Montague R. James, Haymarket Press, 1929, 4 tipped-in colour plates from paintings by W. Russell Flint, plus an extra suite of 4 colour plates tipped-onto mounts and in an envelope, top edge gilt, remainder untrimmed, full limp vellum, gilt lettering to spine and front cover, white fabric ties, slim 4to
Limited edition 27/100 copies.

(1) £250 - £350

620 Flint (Sir William Russell). A Catalogue Raisonné of the Unsigned Limited Edition Works of Sir William Russell Flint..., by Keith S. Gardner, Bristol: Michael Stewart Associates, 1994, limited edition unnumbered presentation copy: half-title verso with ink presentation inscription 'To John Youé with many thanks Keith S. Gardner', numerous colour and black & white illustrations, two prospectuses loosely inserted, original maroon simulated leather gilt, maroon cloth slipcase, large 4to, together with Breakfast in Périgord..., Written and Contrived by Sir William Russell Flint, Privately printed for him by Charles Skilton, 1968, numerous monochrome illustrations, top edge gilt, original black quarter morocco, lightly marked, slipcase, large 8vo, (limited edition 369/525 signed by the author), plus Shadows in Arcady..., by Sir William Russell Flint, Charles Skilton Ltd., 1965, original two-tone cloth gilt, glassine dust jacket, slipcase, 8vo, (limited edition 245/500 copies), with four other William Russell Flint limited editions: Idyllen des Klassischen Altertums..., 1921, 833/1400 copies; One Hundred and Eleven Poems by Robert Herrick, Golden Cockerel Press, 1955, 529/550 copies; Models of Propriety..., 1951, 220/500 copies signed by the author (defective), and with The Scholar Gipsy & Thyrsis by Matthew Arnold, 1910, (one of an unnumbered edition on paper)

Catalogue Raisonné: usually found in the publisher's blue bindings, this is an unusual presentation copy in a maroon binding, being inscribed to Keith Gardner's designer John Youé, who Gardner mentions in his list of acknowledgements as being "a pillar of support".

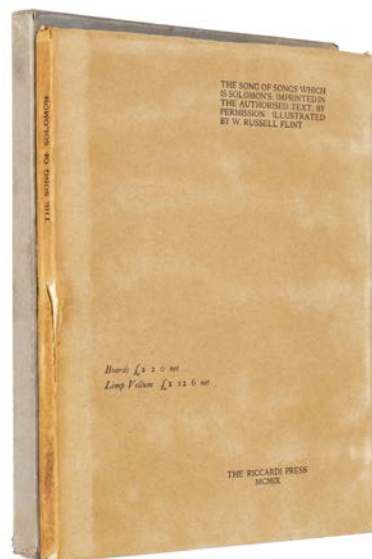
(7) £200 - £300



Lot 620



Lot 621



Lot 623

621 **Flint (Sir William Russell).** *Le Morte Darthur, the Book of King Arthur and his Noble Knights of the Round Table*, by Sir Thomas Malory, Knt., 4 volumes, Riccardi Press, published by Philip Lee Warner for the Medici Society, 1910-11, 48 tipped-in colour plates (one with small corner crease), with captioned tissue guards, endpapers spotted, top edges gilt, remainder untrimmed, original vellum gilt, volume 4 somewhat mottled, green silk ties, slipcases, 4to Limited edition 107/500 copies on handmade Riccardi paper.

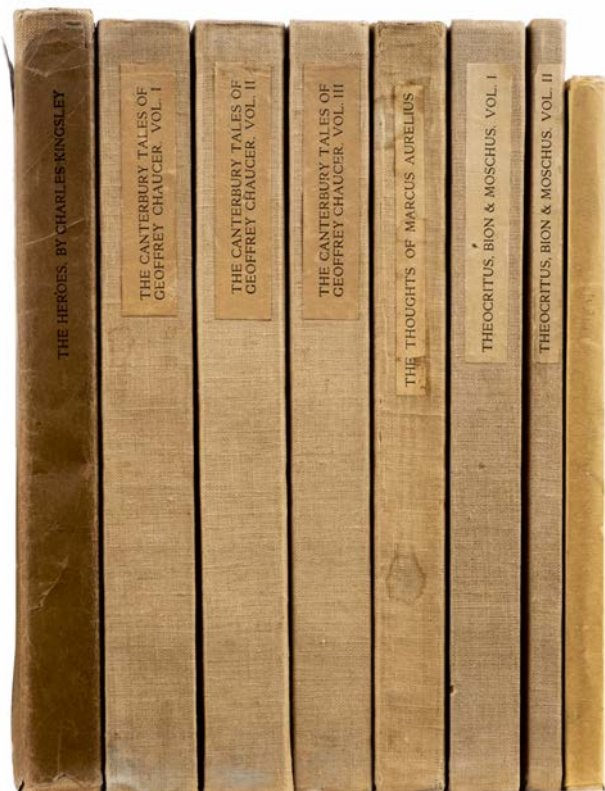
(4)

£700 - £1,000

622 **Flint (Sir William Russell).** *The Heroes or Greek Fairy Tales for my Children*, by Charles Kingsley, Illustrated after drawings by W. Russell Flint, Philip Lee Warner for The Medici Society, 1912, printed on handmade Riccardi Paper, 12 mounted colour plates, each with captioned tissue guard, top edge gilt, remainder untrimmed, original linen-backed boards, head and foot edges toned, dust jacket, partially toned, a few tears and small losses, 4to, (limited edition 228/500 copies), together with *The Canterbury Tales of Geoffrey Chaucer*, Illustrated after Drawings by W. Russell Flint, 3 volumes, Philip Lee Warner for The Medici Society, 1913, printed on handmade Riccardi Paper, 36 mounted colour plates, each with captioned tissue guard, top edges gilt, remainder untrimmed (spotted), original linen-backed boards, a few minor marks, volume 3 lightly spotted, spines toned, 4to, (limited edition 84/500 copies), plus *The Thoughts of the Emperor Marcus Aurelius Antoninus*, Translated by George Long, Illustrated by W. Russell Flint, Philip Lee Warner for The Medici Society, 1909, printed on handmade Riccardi Paper, 12 tipped-in colour plates, each with captioned tissue guard, light spotting to first and last few leaves, top edge gilt, remainder untrimmed (lightly spotted), original linen-backed boards, toned and spotted, some stains to spine, 4to, (limited edition 105/500 copies), with two other William Russell Flint limited editions: *The Idyls of Theocritus*, 2 volumes, 1922, 71/500 copies; *Judith*, 1928, 299/875 copies

(8)

£200 - £300



Lot 622

623 **Flint (Sir William Russell).** *The Song of Songs Which is Solomon's now printed in the Authorised Version and illustrated after drawings by W. Russell Flint*, Philip Lee Warner for The Medici Society, 1909, printed on hand-made Riccardi Paper, 10 mounted colour plates, with tissue-guards to each, top edge gilt, remainder untrimmed, original limp vellum gilt with ties, toned dust jacket, spine with some tears and small losses along joints and at ends, original publisher's slipcase, 4to

Limited edition, 464/500 copies. Scarce with dust jacket and slipcase.

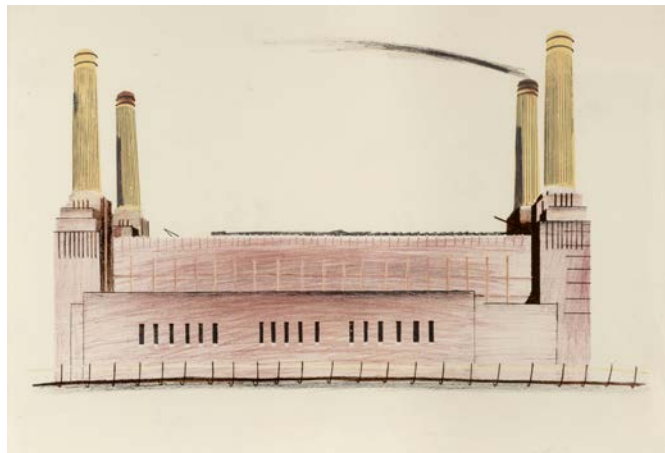
(1)

£100 - £150

624 **Fougasse.** P.T.O. A Book of Drawings by Fougasse, [1926], eight colour plates, monochrome illustrations, contemporary presentation inscription to Harold Mudd (assistant to Percy V Bradshaw, founder of the Press Art School, pencil note at front), original pictorial boards, light spotting to spine and extremities, 4to, with three others by H.M. Bateman: More Drawings, 1922, Colonels, 1925 and Rebound, 1927

(4)

£100 - £150



625 **Harte (Glynn Boyd).** Temples of Power, with an introduction and architectural notes by Gavin Stamp, and a foreword by Sir John Betjeman, Cygnet Press, 1979, 16 colour lithographs by Glynn Boyd Harte, original cloth-backed decorative boards, dust jacket, oblong folio,

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

Limited edition 215/250, signed by Glynn Boyd Harte and Gavin Stamp.

(1)

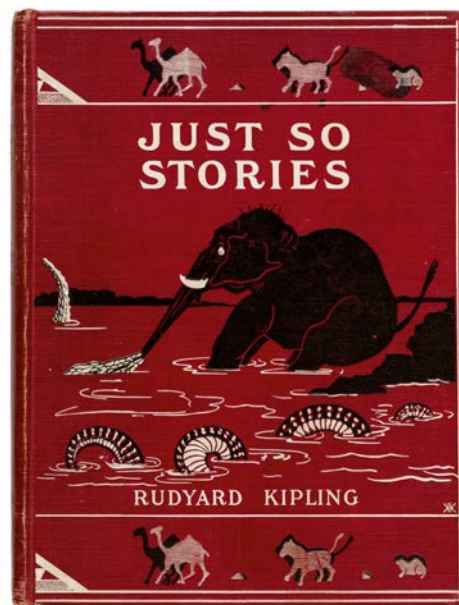
£200 - £300



626 **King (Jessie M., illustrator).** A Carol, Good King Wenceslas, [London: The Studio, 1919], tipped-in colour title, and thirteen tipped-in colour plates, all mounted on grey paper, original grey wrappers with flaps, with repeat of title-page illustration mounted on front cover, and printed label below 'Macbeths' of King Street wish all their little friends a Merry Christmas', some markings, slim 4to An uncommon and ephemeral Jessie M. King item.

(1)

£80 - £120



627 **Kipling (Rudyard).** Just So Stories for Little Children, 1st edition, 1902, illustrations by the author, light spotting and toning to endpapers, original red pictorial cloth, spine lettering faded and rubbed at ends, 4to, together with March Hares and their Friends, by T.A., Dean & Son, [1892], colour title, 22 colour illustrations introduction leaf detached, a few light stains, original cloth-backed boards, some edge wear and light soiling, oblong 4to, plus The Dreamer of Dreams, by the Queen of Roumania [sic], illustrated by Edmund Dulac, 1915 (spine rubbed and toned with small splits), 4to

(3)

£150 - £200



628 **Lang (Andrew).** The Brown Fairy Book, 1st edition, London: Longmans, Green, and Co., 1904, 8 colour plates, including frontispiece, one with loss to blank tip of lower outer corner, black & white plates and letterpress illustrations, some spotting to first and last leaves, preliminary blank with contemporary ink ownership inscription, stitching showing between gatherings L & M, all edges gilt, original gilt-decorated brown cloth, extremities lightly rubbed, a little wear to front joint, spine ends a trifle frayed, some marks to rear cover, 8vo, together with The Arabian Nights Entertainments, 1st edition, 1898, black & white plates and letterpress illustrations, some spotting, mainly to margins, all edges gilt, original gilt-decorated blue cloth, extremities somewhat rubbed, a few minor marks, with 3 other first editions comprising: The Crimson Fairy Book (lacking one colour plate), The Animal Story Book, The Red True Story Book, and seven Fairy Books, later editions, 8vo

(12)

£100 - £200



629 **Lang (Andrew, editor)**. The Violet Fairy Book, 1st edition, London: Longmans, Green, and Co., 1901, 8 colour plates, including frontispiece, numerous letterpress illustrations, some full-page, half-title with early ink inscription, stitching showing in places, all edges gilt, original gilt decorated purple cloth, extremities a little rubbed, rear cover a trifle marked, lightly toned spine very slightly frayed at ends, 8vo, together with The Green Fairy Book, 1st edition, 1892, numerous black & white illustrations, some full-page, some finger-soiling and minor marks, publisher's advertisement leaf at rear, all edges gilt, original gilt decorated green cloth, extremities rubbed, toned spine with some fraying to ends and pale mark near foot, 8vo, plus The Orange Fairy Book, 1st edition, 1906, 8 colour plates, including frontispiece, numerous letterpress illustrations, some full-page, occasional spotting or marks, mainly at front and rear, front free endpaper with contemporary ink inscription, stitching strained, all edges gilt, original gilt decorated orange cloth, rubbed with some minor marks, gilt worn, toned spine with ends a little frayed, 8vo, with 4 other Andrew Lang 1st editions: The Arabian Nights Entertainments, Princes and Princesses (two copies), The Book of Romance, and 7 later editions, including 5 Fairy Books

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.
(14)

£300 - £500



630 **Mansfield (Katherine)**. The Garden Party and Other Stories, Verona Press, 1939 [but 1947]. 16 colour lithographs by Marie Laurencin, a few light spots front and rear, original green patterned cloth, dust jacket, small repair to verso, 8vo
Limited edition 785/1200.

(1)

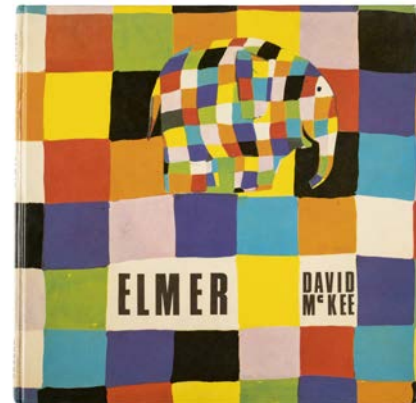
£100 - £150



631 **Marx (Enid)**. Quiz, Faber & Faber, [1942], [cover-title], eight pages (including wrappers), chromolithographed illustrations and decorations, pictorial wrappers, 89 x 62mm (3.5 x 2.5ins), contained in original pictorial envelope, lightly toned (mainly to edges), 101 x 76mm (4 x 3ins), together with **Ridler (Vivian)**, An ABC for Jane, Faber & Faber, [1942], [cover-title], 16 pages (including wrappers), chromolithographed illustrations, pictorial wrappers, 89 x 65mm (3.5 x 2.5ins), contained in original pictorial envelope, 2.5cm closed tear to flap fold, edges lightly toned, 102 x 76mm (4 x 3ins), plus An ABC in Pictures, Faber & Faber, [1942], [cover-title], 16 pages (including wrappers), chromolithographed illustrations, pictorial wrappers, 130 x 40mm (5 x 1.5ins), contained in original pictorial envelope, lightly toned (mainly to edges), 135 x 77mm (5.25 x 3ins)
Scarce in this condition: especially An ABC for Jane, for which we cannot find any previous sale or auction records, and Quiz for which the only previous auction record is from this house in 2013.

(3)

£200 - £300



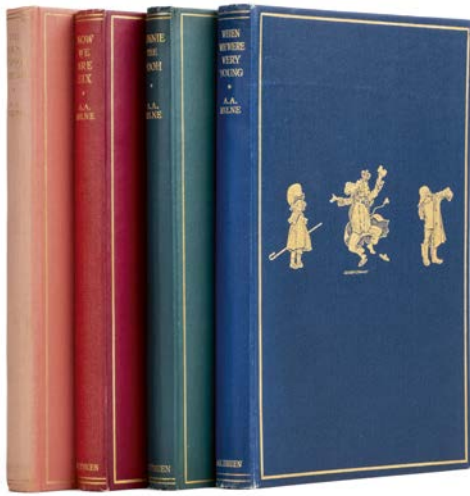
632 **McKee (David)**. Elmer, Dennis Dobson, circa 1970, colour illustrations throughout, including rear endpapers, original glazed colour illustrated boards, spine a trifle sunned, lower cover with small residue from sticker to upper outer corner, 4to

A very good copy of a rare early printing of *Elmer*, in which David McKee's endearing multi-coloured elephant makes his first appearance. The book was first published in 1968, and went out of print quite quickly. It was not until it was republished in 1989 that *Elmer* became the international success he is today. Although the 1989 edition appears in commerce quite readily, we have not traced another copy of a Dennis Dobson issue at auction. COPAC lists only one copy of the first edition (British Library), and just four copies of this early reprint (Exeter University, Oxford University, Trinity College Dublin, and the V&A).

The story, with its message of inclusivity, is arguably just as relevant now as when it was first published, perhaps accounting in part for its enduring popularity. The author went on to write and illustrate at least another 40 books about *Elmer*, a TV series was produced giving rise to the inevitable attendant range of merchandise, and *Elmer* is now published in more than 20 languages. More recently a musical puppet show, *Elmer The Patchwork Elephant Show*, has been touring Britain (in the first few months of 2019), celebrating the elephant that stands out, and embracing the message that it is always best to be yourself.

(1)

£300 - £500



633 **Milne (A. A.).** When We Were Very Young, 2nd edition, 1924; Winnie-The-Pooh, 1st edition, 1926; Now We Are Six, 2nd edition, 1927; The House at Pooh Corner, 1st edition, 1928, all published by Methuen & Co., illustrations by E. H. Shepard, Now We Are Six with browning to half-title and final (imprint) page, variable spotting and browning to endpapers, top edges gilt, original pictorial cloth gilt, extremities lightly rubbed, When We Were Very Young and The House at Pooh Corner front covers a little bowed, Now We Are Six and The House at Pooh Corner spines sunned, The House at Pooh Corner rear cover with some light fading, 8vo

(4)

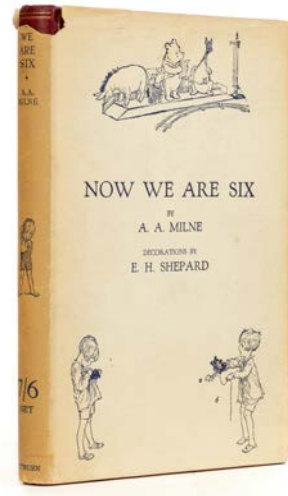
£300 - £400



634 **Milne (A. A.).** When We Were Very Young, 6th edition, December 1924, Winnie-the-Pooh, 1st edition, 1926, Now We Are Six, 1st edition, 1927 and The House at Pooh Corner, 1st edition, 1928, monochrome illustrations to each by E.H. Shepard, neat contemporary ownership inscription dated 1925 to half-title of the first title, top edge gilt, original blue, green, crimson and pink cloth gilt respectively, a few minor marks and minimal fading to spines of the last two titles (generally a clean bright set), 8vo

(4)

£300 - £500



635 **Milne (A. A.).** Now We Are Six, with Decorations by Ernest H. Shepard, 1st edition, 1927, numerous black & white illustrations, half-title and imprint page partly toned, half-title with contemporary ownership inscription, top edge gilt, remainder rough trimmed, original red cloth gilt, slightly darkened spine a little faded at head, dust jacket, somewhat toned (especially spine and folds), slight wear to fold tips and foot of spine, loss at head of spine (affecting 'Now') with short tear to rear panel, advertisement leaf (for a 1927 Exhibition of Shepard's original drawings for Now We Are Six) loosely inserted, 8vo

(1)

£200 - £300



636 **Milne (A. A.).** When We Were Very Young, 2nd edition, 1924; Winnie-The-Pooh, 2nd edition, 1926, London: Methuen & Co., illustrations by E. H. Shepard, Winnie-The-Pooh p.1 with brown spot to fore margin (affecting facing page), and first blank page with contemporary ink ownership inscription, variable spotting and browning to endpapers, affecting adjacent pages in Winnie-The-Pooh, When We Were Very Young with contemporary ink ownership inscription to front free endpaper verso, and stitching showing in places, top edges gilt, original pictorial cloth gilt, extremities somewhat rubbed, spines a little darkened, When We Were Very Young with some pale spots and rear joint lightly faded, Winnie-The-Pooh with some pale marks at fore edge of front cover, 8vo

(2)

£100 - £150



637 **Moveable.** Buck Rogers 25th century featuring Buddy and Allura in "Strange Adventures in the Spider Ship", by Lt. Dick Calkins and Phil Nowlan, the illustrated pop-up edition, Chicago: Pleasure Books Inc., 1935, 3 colour pop-up scenes, all in working order (a few creases), monster in 1st scene with small loss to wing tip, original pictorial boards, a trifle dust-soiled, extremities rubbed, a few minor marks (mainly to rear cover), slim 4to, together with **Schlacher (Helga)**, *Tobby's Abenteuer*, Vienna: Carl Ueberreuter, 1947, 14 leaves of black paper, with text and full-page colour illustrations, a few folds strengthened at gutter, original pictorial boards, spotted and crudely rebacked, oblong 8vo, plus **Home Kindness**, **Sunny Days and Children's Ways &c.**, A Picture Book for the Nursery, London: Thomas Nelson and Sons, [1885?], 16 full-page colour illustrations, 2 with a short closed tear to lower margin, spotting and finger-soiling to margins and text leaves, original pictorial blue cloth gilt, front cover with inset colour illustration (soiled), extremities slightly worn, spine and front cover edges darkened, 4to, with 10 others including: *Contes en Relief*, by Jo. Zagula, [a pop-up book]; *The Year its Leaves and Blossoms*, illustrated by Hermine Stilke; *Some More Nonsense for the Same Bodies as Before*, by A. Nobody

(13)

£100 - £150

638 **Nesbit (Edith).** *The Phoenix and the Carpet*, 1st edition, London: George Newnes, [1904], half-title, colour frontispiece and letterpress vignettes by H.R. Millar, spotting mostly to first and last few leaves, contemporary gilt inscription to front free endpaper, top edge gilt (remainder lightly spotted), original decorative cloth, lightly rubbed to extremities, 8vo

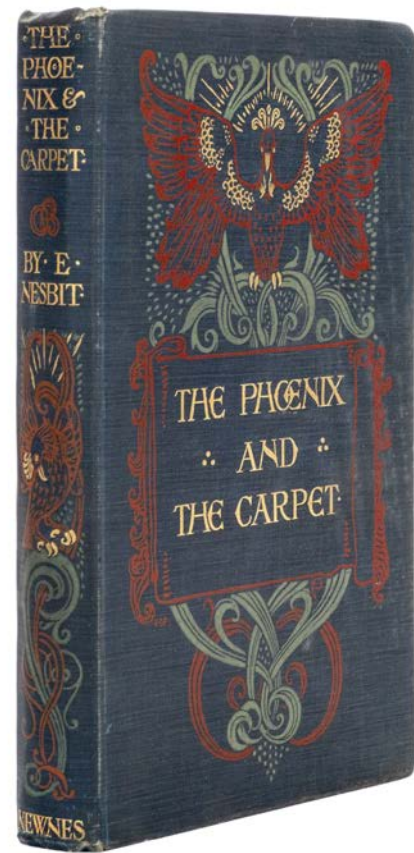
(1)

£200 - £300

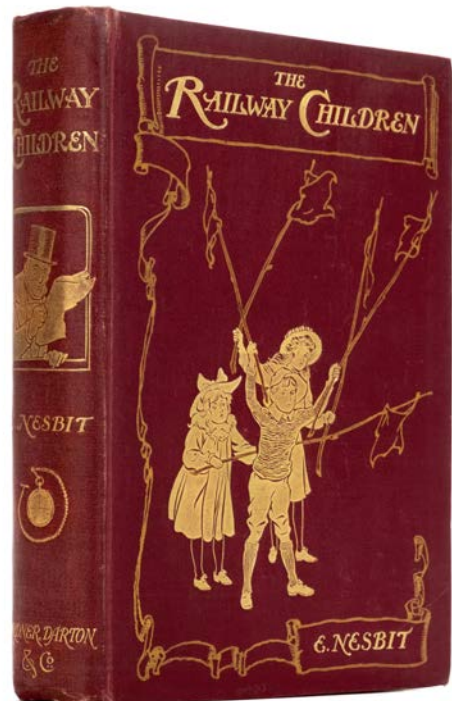
639 **Nesbit (Edith).** *The Railway Children*, 1st edition, London: Wells Gardner, 1906, half-title, pictorial title and 20 black & white plates including frontispiece by C.E. Brock, 10 pages publisher's adverts at rear, top edge gilt, untrimmed, ownership signature 'Howard' at head of front free endpaper, original gilt blocked maroon cloth, very slightly rubbed to extremities, 8vo Osborne p.970.

(1)

£200 - £300



Lot 638



Lot 639



640 **Nicholson (William)**. An Almanac of Twelve Sports, Words by Rudyard Kipling, William Heinemann, 1898, title with colour vignette, 12 colour lithographic plates, advertisement leaf for An Alphabet at end, usual offsetting to text, light toning to endpapers, Sotheran ticket, original cloth-backed pictorial boards, a few light spots and small stain to lower cover, 4to

(1)

£200 - £300



642 **Nicholson (William)**. London Types, William Heinemann, 1898, 12 colour lithographic plates, advertisement leaf at end, light offsetting to text, presentation inscription, 1922 at front, minor spotting to endpapers, original cloth-backed boards, light edge wear, 4to

(1)

£200 - £300



641 **Nicholson (William)**. An Alphabet, William Heinemann, 1898, title with colour vignette, 26 colour lithographic plates, advertisement for An Almanack of Twelve Sports tipped-in at end, light stains to endpapers, all edges red, original pictorial boards, a few minor spots to lower cover, edges very slightly rubbed, else a bright copy, 4to

(1)

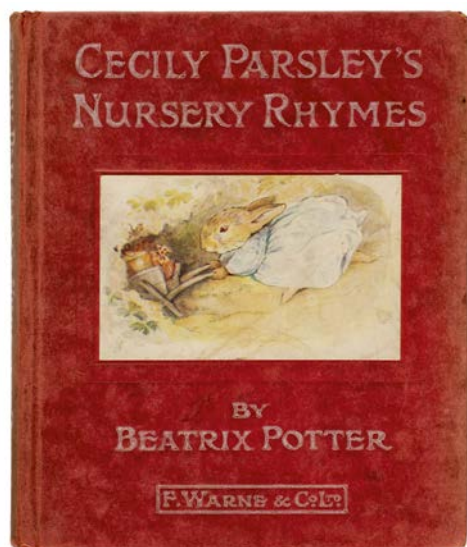
£400 - £600



643 **Nicholson (William)**. The Square Book of Animals. Rhymes by Arthur Waugh, William Heinemann, 1900, 12 colour lithographic plates, a little minor spotting, light offsetting to text, original cloth-backed pictorial boards, light edge wear, 4to

(1)

£300 - £500



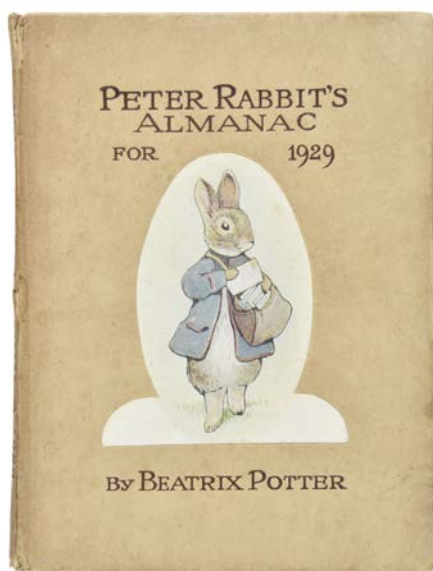
644 **Potter (Beatrix)**. *Cecily Parsley's Nursery Rhymes*, 1st edition, London: Frederick Warne, [1922], colour illustrations throughout, some finger-soiling and marks, including to pictorial endpapers, original red boards, with colour illustration inset to upper cover, covers slightly dusty, spine a little faded, extremities a trifle rubbed, 12mo, together with **Barker (Cicely Mary)**, *The Book of the Flower Fairies*, 1st collected edition, London and Glasgow: Blackie & Son, [1927], 72 colour plates, half-title, occasional minor spotting to text (and edges lightly spotted), original gilt decorated olive green cloth, spine faintly sunned and a little rubbed at ends (with short split at foot), superficial vertical mark to lower cover, 8vo, plus ten other children's books, comprising 8 other Beatrix Potters, later editions, *Fairy Tales from Hans Andersen, told to the Children by Mary Macgregor, with Pictures by Olive Allen*, [1906], and *Forget-Me-Not and Lily of the Valley, by Maurice Baring*, 1931

Linder, p.430; Quinby 26.

Cecily Parsley was intended as a companion work to *Appley Dapply's Nursery Rhymes*, and was the last of Potter's works to be published in the smaller format.

(12)

£150 - £200



Lot 645

645 **Potter (Beatrix)**. *Peter Rabbit's Almanac for 1929*, Frederick Warne, [1928], 13 full-page colour illustrations (one for each month plus frontispiece), patterned endpapers, biro ownership name on front free endpaper, original beige boards with colour illustration inset to covers, lightly dust-soiled and marked, spine rubbed and a little chipped, joints cracked, 12mo, together with **Wood (Lawson)**, *The Hamper of "Mr." Books*, 1st edition, Frederick Warne, [1916], complete set of six booklets, each with colour illustrations and pictorial wrappers, staples rusty, plus a Warne advertisement booklet 'A Selected List of Picture Books for Children' (folded), contained together in original cardboard box (rubbed and broken), plus **Nister (Ernest, publisher)**, *Our Darlings Surprise Pictures*, circa 1895, eight chromolithograph slatted movable illustrations (all in working order), letterpress vignettes, some spotting and marks, soiled with area of loss to fore-margins (also affecting lower cover), patterned endpapers, hinges split, original cloth-backed glazed pictorial boards, rubbed and marked, folio, and a quantity of other children's books, including a defective copy in original wrappers of *A True History of a Little Old Woman who found a Silver Penny*, by Matthew Gregory Lewis, printed for Richard Phillips, 1812, a shaped book entitled *Three Little Doggies*, four titles by Louis Wain, three little books by Kate Greenaway (one modern), two by Kathleen Ainslie, several Dean Rag Books, and a movable entitled *Fun in the Forest* published by Raphael Tuck, some defective

The first item is the only Beatrix Potter almanac produced; the author was unhappy with the finished article, and so the planned series of almanacs did not go ahead.

(24)

£200 - £300



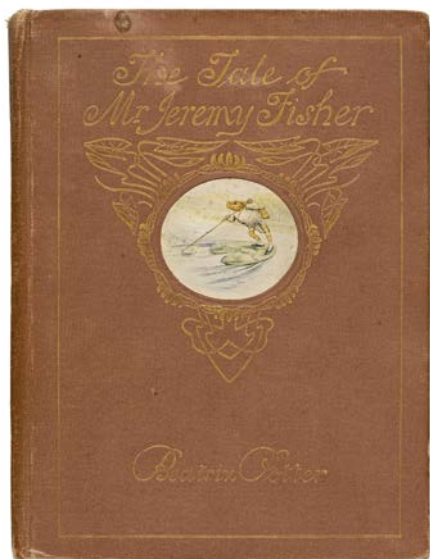
646 **Potter (Beatrix)**. *The Story of Miss Moppet*, 1st edition, New York & London: Frederick Warne & Co., [1906], 14 colour plates and 14 leaves of text bound concertina-style, somewhat rubbed and creased, one fold with adhesive tape on verso, wallet lining paper with some wear to folds, original wallet form grey cloth, lettered and blocked in dark blue, with oval pictorial panel to upper cover, a trifle soiled, a little wear to extremities, tab closure verso strengthened with adhesive tape, 16mo

Linder, p.426; Quinby 11.

According to Linder this is believed to be the second issue, printed in November 1906, presumably for the American market as the imprint lists New York before London.

(1)

£100 - £150



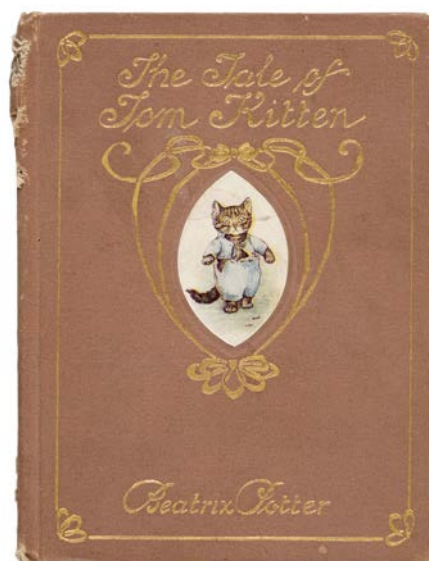
647 **Potter (Beatrix).** *The Tale of Mr. Jeremy Fisher*, 1st deluxe edition, 1906, colour illustrations throughout, some finger-soiling and marks, embossed stamp on half-title with initial 'V' within a laurel wreath, pictorial endpapers, upper hinge split and lower hinge splitting, all edges gilt, text block shaken in original pink-brown cloth, lettered and decorated in gilt, upper cover with inset circular colour illustration (lightly spotted), spine with gilt dulled and slight fraying at ends, upper cover with two small marks to upper margin (one obscuring part of the second letter of title), 16mo

Scarce deluxe edition of one of Beatrix Potter's most popular tales.

(1) £300 - £500

648 **Potter (Beatrix).** *The Tale of Squirrel Nutkin*, Centenary Edition, London: Frederick Warne, 2003, full-page colour illustrations, all edges gilt, original ivory calf, lettered and blocked in silver and gold, with colour illustration mounted on upper cover, 16mo, with six plates from the book colour-printed on card, a printed booklet *The History of the Tale of Squirrel Nutkin* 1903-2003, and a gilt-blocked leather bookmark, contained together in original brown leather presentation box, hinged lid lettered in silver and with mounted colour illustration, in publisher's cardboard box, (limited edition, 74/100 copies), plus another copy of the same (limited edition, 75/100 copies), together with 4 other Beatrix Potter boxed Centenary Editions: *The Tailor of Gloucester*, 2003, (limited edition, 75/100 copies); *The Tale of Squirrel Nutkin*, 2003, (limited edition, 145/500 copies); and 2 copies of *The Tailor of Gloucester*, 2003, (limited edition, 213/500 & 322/500 copies), none with publisher's white card chemise (all in publisher's cardboard box)

(6) £100 - £150



649 **Potter (Beatrix).** *The Tale of Tom Kitten*, 1st edition, London: Warne, 1907, first, second or third printing, 27 colour illustrations, occasional finger-soiling, front free endpaper with contemporary ownership inscription, stitching strained, rear hinge partly cracked, all edges gilt, original deluxe tan cloth gilt, front cover with inset pictorial panel, a little wear to front cover fore edge, loss to spine (27mm at head and 17mm at foot), affecting first and final few letters of title, 16mo

Linder p. 427.

(1)

£300 - £500



650 **Potter (Beatrix, and Sendak, Maurice).** Beatrix Potter's *The Tale of Peter Rabbit*. A new printing from the original line-blocks made for the first Private Edition of 1901, introduced by Maurice Sendak, New York: Battledore, 1995, 34 separate prints of the original Beatrix Potter illustrations, on deckle-edged Arches paper, each numbered on verso, sheet size 13.5 x 10cm (5.25 x 4ins), each with tissue guard and enclosed in printed grey wrappers, together with 25pp. booklet in loose printed wrappers, 16mo, contained together in original grey cloth solander box, gilt titled on spine and with inset illustration on upper cover

Limited edition, 121/250 copies, signed by Maurice Sendak and the printer Iain Bain.

(1)

£100 - £150



651 **Rackham (Arthur, illustrator).** *Alice's Adventures in Wonderland*, by Lewis Carroll, [1907], 13 tipped-in colour plates, occasional light offsetting to text, endpapers toned, top edge gilt, original cream cloth gilt, light dust soiling, 4to Limited edition 134/1130 (1)

£600 - £800



652 **Rackham (Arthur, illustrator).** *A Midsummer-Night's Dream*, by William Shakespeare, 1908, 40 tipped-in colour plates, occasional light offsetting to text, free endpapers a little toned, top edge gilt, original vellum gilt, lacking ties, some soiling, 4to Limited signed edition 391/1000 (1)

£600 - £800



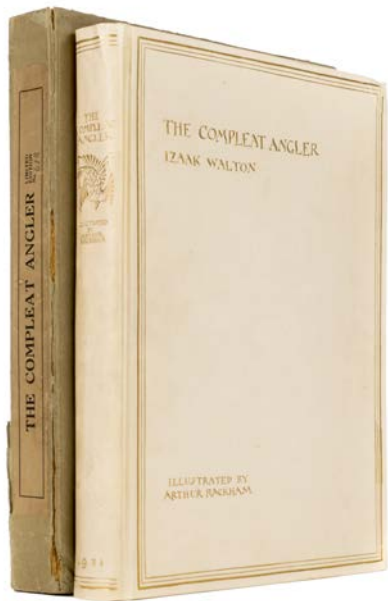
653 **Rackham (Arthur, illustrator).** *Peter Pan in Kensington Gardens*, by J.M. Barrie, 1906, 50 tipped-in colour plates, top edge gilt, original vellum gilt, lacking ties, covers bowed, some soiling, 4to Limited signed edition 86/500 (1)

£800 - £1,200



654 **Rackham (Arthur, illustrator).** *Rip Van Winkle*, by Washington Irving, 1905, 51 tipped-in colour plates, light spotting to endpapers, top edge gilt, original vellum gilt, lacking ties, some light soiling and small stains, 4to, together with a loosely inserted one page autograph letter from Arthur Rackham, dated 9 September 1909, to a Richard Bridgett, thanking him for liking his drawings, the letter forwarded by Ernest Brown (of Ernest Brown & Phillips, The Leicester Gallery, who held an exhibition of Rackham's watercolours for *Rip Van Winkle* in March 1905) Limited signed edition 25/250 (2)

£800 - £1,200



655 Rackham (Arthur, illustrator). *The Compleat Angler or the Contemplative Man's Recreation...*, by Izaak Walton, 1931, 12 colour plates, each with captioned tissue guard, half-title, title printed in green and black, endpapers lightly offsetting, front pastedown with armorial bookplate of Dorothy Peck Luckie, top edge gilt, remainder untrimmed, original vellum gilt, spine lightly toned and creased, front corners bumped, original card slipcase, with printed paper label to fore-edge, worn and lacking top edge, 4to
Limited edition, 618/775 copies signed by the artist. Scarce in the original publisher's slipcase with paper label.
(1)

£200 - £300



Lot 656

656 Rackham (Arthur, illustrator). *The Fairy Tales of the Brothers Grimm*, translated by Mrs Edgar Lucas, 1909, 40 tipped-in colour plates, slight toning to endpapers, top edge gilt, original vellum gilt, lacking ties, a couple of gilt letters to upper cover a little rubbed, some soiling, 4to
Limited signed edition 93/750
(1)

£700 - £1,000

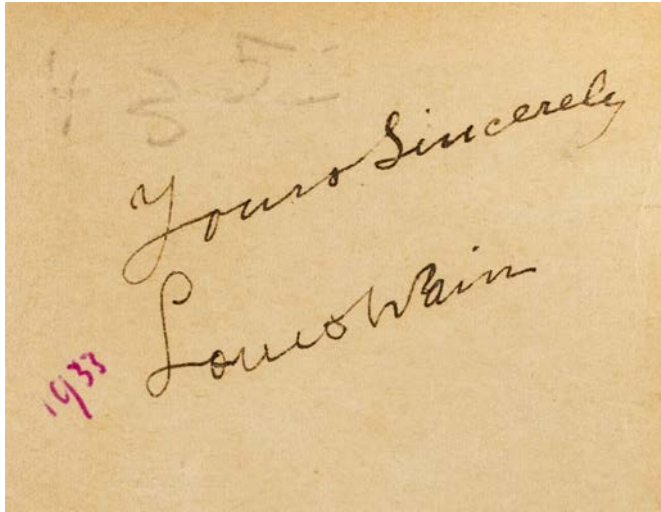


657 Shaped books. A large collection of shaped books, early to later 20th century, virtually all in Spanish (four in English), most published in Barcelona, titles include: *El Mago Merlin*, *Los dos negritos* (2 copies), *Alicia en el Pais de las Maravillas*, *La Japonésita Haruko*, *El Mundo de los Colores Popeye* (and 2 other Popeye), *The Brown [and Green] Model Crane Book*, *The Wiggle Waggle Show*, *La Pequena Hawaiana* (2 copies), *Ricardin Futbolista*, *La ratita presumida*, etc., some with novelty attachments such as a small broom or plastic floral necklace, various sizes
(Approx. 160)

£100 - £200

658 Voight (Hans Henning, 'Alastair'). *The Sphinx*, by Oscar Wilde, London & New York: John Lane and the Bodley Head, 1920, 10 colour pochoir plates by Alastair and large decorative initials to text, top edge gilt, remainder uncut, original gilt-decorated white buckram, a little soiled and spine dulled and darkened, 4to, without slipcase (one of 1,000 copies), together with **Golden Cockerel Press.** *The Amores of P. Ovidius Naso*, Newly Translated by E. Powys Mathers, with Five Engravings on Copper by J.E. Laboureur, Waltham St Lawrence, [1932], 5 sepia etched plates including frontispiece, light offsetting to text, top edge gilt, remainder uncut, original half morocco by Sangorski & Sutcliffe, cloth covers slightly soiled and marked, spine darkened, 8vo, (limited edition 196/350 copies)
(2)

£150 - £200



659 **Wain (Louis)**. Great Big Midget Book, Dean & Son, Ltd., [1934], numerous full-page black & white illustrations, including frontispiece, latter with short tear in blank fore-edge and inscribed by the artist on reverse 'Yours sincerely Louis Wain' (with some pencilled numbers above and a date of 1933 in pink ink beside), generally toned, original pictorial boards, lacking spine, and upper cover detached, square 16mo

Dale 132; Gant 71.

Louis Wain's last book printed in his lifetime; it was done with the assistance of his sister, Claire, whilst he was a patient at Napsbury Hospital, near St. Albans in Hertfordshire, a psychiatric establishment where he spent the final 15 years of his life. Due to the binding and paper quality, this book is rarely found without damage, and inscribed copies of any of his books are scarce.

(1)

£100 - £150



660 **Wain (Louis, illustrator)**. Ping-Pong, Told by Clifton Bingham, [cover-title], Raphael Tuck, [1903], 6 full-page colour illustrations, vignettes to text printed in red and black, first and final pages toned, original pictorial wrappers, detached and split along spine (with some consequent edge-fraying), small area of surface rubbing on rear cover, oblong 8vo

Dale 169. Not listed in Gant. A scarce Louis Wain title, presumably due to its fragile and ephemeral nature: three copies only located in UK institutional libraries (V&A, and the Universities of Oxford and Cambridge).

(1)

£150 - £200

ORIGINAL ILLUSTRATIONS & ARTWORK

All lots unframed unless otherwise stated



661* **[Andersen, Hans Christian]**. The Nightingale, 1924, watercolour on wove paper, depicting a scene from *The Nightingale*, showing Death being dissuaded from taking the Emperor of China's life, by the nightingale singing outside the window, title and date in contemporary pencil manuscript on verso, 33.5 x 24cm (13.25 x 9.5ins), window mounted and with loose back mount

It is possible that this apparently unpublished original illustration is by Edward Julius Detmold (1883-1957). It was evidently executed to accompany the Hans Andersen story 'The Nightingale', first published in *Nye Eventyr* (*New Fairy Tales*) in 1844. Detmold apparently produced a set of colour plates for a Hodder & Stoughton edition of Andersen's *Fairy Tales* which were never used. It is said that, being such a meticulous worker, Detmold took too long over the work, and the publisher, having already issued editions of the same work illustrated by Edmund Dulac, William Heath Robinson and Kay Nielsen (the latter in 1924), clearly decided to forgo producing a further edition and Detmold's plates remained unused. It is not inconceivable, then, that this watercolour is one of the paintings Detmold produced for Hodder, showing as it does similarities in palette and technique to other illustrative work by the artist.

(1)

£150 - £200

662* **Barker (Cicely Mary, 1895-1973)**. Study for Mary Magdalene, 13th April 1935, watercolour and pencil on paper, full-length portrait of a young woman wearing a multi-coloured striped robe and white head covering, gazing sideways and with hands clasped, two jars beside her sandalled feet, pencilled title lower left and monogram with date below lower right, slightly marked and dusty, right hand margin with vertical crease 1.5cm in from edge, short closed tear in upper blank margin (repaired on verso), two pin holes to lower right corner, sheet size 48 x 28.5cm (19 x 11.25ins)

A study for a work entitled *Jesus Calls to Mary*, in which the resurrected Christ appears to Mary beside the tomb.

Best known for her 'flower fairies', Cicely Mary Barker's oeuvre was certainly not confined to such images. She was deeply religious and believed that her artistic gifts should be used to reflect and interpret the truths that were central to her life. Thus, a significant body of her output was of a spiritual nature, and this was the work on which she placed the greatest importance. For example she produced books for children such as *The Little Picture Hymn Book*, *He Leadeth Me*, and *Bible Stories*, as well as commissioned works such as stained glass designs. She donated a number of artworks to charities and missionary organisations, and Queen Mary purchased her painting of the Christ Child, *The Darling of the World Has Come*.

(1)

£150 - £200



Lot 663



Lot 665



Lot 666

663* **Bauerle (Amelia M., 1873-1916).** Flower-Land, watercolour on artist's board, depicting a pair of small children embracing in a garden, one wearing a pinky-red smocked dress and green knickerbockers, and the other wearing a pink flower-sprigged dress and standing on tiptoes, framed within a bower of tiger lilies and large poppies, signed 'A. Bowerley' lower right, titled within decorative frame to lower margin, titled and with artist's name in pencil on verso, sheet size 45 x 28.5cm (17.75 x 11.25ins), mounted and framed

Also known as Amelia Bowerley from around 1909, Amalie Mathilde Bauerle was the daughter of the German artist Karl Wilhelm Bauerle (1831-1912) and studied at the South Kensington School of Art and the Slade. She exhibited at the Royal Academy from 1897 until her death and illustrated several books, as well as making contributions to *The Yellow Book*.

(1) £200 - £300

664* **Bestall (Alfred Edmeades, 1892-1986).** Rupert and the Sea Serpent, 1978, 4 image storyboard, comprising black ink drawing on acetate mounted over watercolour and pencil on artist's board, titled in black ink to lower margin of acetate 'Daily Express Rupert Annual 1978 R.A.T.S.S. page 90', adhesive tape securing acetate at upper and lower edge discoloured, each image 9 x 10cm (3.5 x 4ins), overall size 19.5 x 21cm (7.75 x 8.25ins), artist's board additionally laid down on card, latter with biro inscription to lower margin 'Bestall. Rupert and the sea serpent', mounted

(1) £80 - £120

665* **Brock (Charles Edmund, 1870-1938).** "Burnt again," he remarked in a sad voice', pen & ink on card, depicting King Alfred in a cottage kitchen gesturing to some steaming cakes on a rustic table, observed by a small girl with plaits, signed and captioned lower left, with inscription to lower edge in sepia ink 'The Adventures of Polly Margaret Smith, Part I. No.2', slightly dusty, portion cut away from left-hand margin encroaching into background without loss of drawn image (damage to sheet and part of left-hand edge of image obscured by mount), sheet size 28.5 x 21cm (11.25 x 8.25ins), mounted, together with 14 other original drawings and watercolours, including: a pen, ink & watercolour on vellum by Dorothy Burroughes of Punch and Judy, a few fox spots, 23 x 27cm (9 x 10.5ins), mounted; a pen, ink & watercolour on paper by Bert Hookham of an 18th century gentleman in an interior with playing cards scattered on a table and on the floor beside, 33 x 46cm (13 x 18ins), mounted; a pen, ink & watercolour by G.M. Holt of children playing with dolls, 17 x 22.5cm (6.5 x 8.75ins), mounted, framed and glazed; a gouache painting by Phyllis Cooper of a wide-eyed small boy dismantling a telephone, slightly rubbed, 38 x 28cm (15 x 11ins), laid down on card; a pen, ink & watercolour on paper laid down on card by Maria Williams depicting a young girl and three mermaids, toned, 25 x 17.5cm (10 x 7ins); and a watercolour and gouache illustration on card laid down on thick card by Ernest Boye Uden of a young man on a hillside looking down on a travelling caravan, 31 x 28cm (12.25 x 11ins), plus 3 framed Margaret Tarrant prints, and 2 mounted Jessie M. King prints

(19) £200 - £400

666* **Burne-Jones (Edward, 1833-1898).** Psyche's Marriage Procession, circa 1895, woodcut, plate size 12.5 x 18cm (5 x 7ins), marginal toning to sheet, mounted, old Sotheby's lot description to verso of loose backing board

(1) £100 - £150



Lot 664



667* **Dodd (Hugh, 1948–2014).** 'A Fine Summer's Day', pencil and watercolour, with bodycolour, on card, depicting a dishevelled red-faced golfer, with one foot in a stream, and golf club raised above his head, signed in pencil lower left, a few faint fox spots, 36 x 26cm (14.25 x 10.25ins), together with 'Golf is a Four Letter Word', pencil and watercolour, with bodycolour, on card, depicting a golfer in a bunker, with a shocked and glazed expression on his face, and his clothes askew, signed in pencil lower right, 34 x 23.5cm (13.5 x 9.25ins), both mounted, and with printed title inset to lower margin of mount, plus a front cover gouache illustration for Teddy Bear comic (5th October 1963) by William Francis Phillips, depicting a teddy in an aeroplane, 35 x 34cm (14 x 13.5ins), mounted, and a circular gouache illustration by Linda Jane Smith entitled Wat Cat, depicting two dogs and a cat, initialled lower right, diameter 18cm (7ins), mounted, framed and glazed (4)

£200 - £300



Lot 668

668* **Fisher (Walkden, 1913–1979).** A collection of approximately 80 pieces of original artwork or comics, magazines and annuals, circa 1940s/1950s, including 25 strips for 'The Adventures of Jasper', etc., 20 educational relating to natural history and related themes, plus approximately 30 storyboard or single images, mostly pen and ink, also monochrome wash with gouache highlights, a few in colour (including 'The Magic Horse'), a few signed on the mounts or overlays or board versos, various sizes

Walken Fisher is remembered as a pioneer in slot car racing and as a contributor of illustrations to *Eagle* where he worked for ten years (1949–59). He later became art editor of *Model Car* magazine and a technical editor of the American magazine *Model Car and Track*.

(approx. 80)

£200 - £300



669* **Folkard (Charles, 1878–1963).** The Wizard's Enchantments, pen, ink, and watercolour on artist's board, depicting a cavernous candle-lit scene with a wizened bearded sorcerer sitting on a high stool, dressed in a scarlet cloak, and matching fur-lined boots and a pointed hat adorned with stars and a crescent moon, with a potion bubbling on the brick stove before him, large leather-bound tomes scattered on the floor, a crow perched on an open volume, a pair of onlooking mice, a skull, and various other accoutrements of wizardry, 26 x 17cm (10.25 x 6.75ins), mounted, together with a pencil sketch on paper similar, depicting a wizard at work surrounded by bellows, ancient texts, potion bottles, pestle & mortar, etc., a few paint stains, verso with additional sketch of a wizard, pencil, partially outlined in black ink, sheet size 25.5 x 20cm (10 x 8ins)

Provenance: From the artist's studio and thence by descent.

This striking painting, so typical of Folkard's style, with its meticulous line, fantastical subject and atmospheric palette, was probably never published. Folkard may well have used his own visage as a starting point for that of the wizard; the bearded Pre-Raphaelite appearance of the artist in his early days translated well into such subjects, which could then be worked up to greater heights of fantasy. The subject of magic and wizardry itself would have had a special interest and meaning for the artist as he worked for a period of time as a magician under the name 'Professor Volkard' after attending a show at the Egyptian Hall in London. It was only when designing his own conjuring show programmes that his artistic genius became apparent.

(2)

£400 - £600



Lot 670



Lot 671



Lot 672

670* Folkard (Charles, 1878-1963). "On a sudden the door opened, and a droll-looking little man hobbled in", 1910, pen, ink & watercolour, depicting Rumpelstiltskin doffing his feathered cap to the miller's daughter, who sits before a spinning wheel surrounded by sheaves of straw, a make-shift red curtain pinned at the diamond lattice pane, and a scuttering mouse in the foreground, signed and dated lower left, 22.5 x 15cm (8.75 x 6ins), mounted, framed and glazed

Provenance: From the artist's studio and thence by descent.

Original illustration for the first Folkard edition of *Grimm's Fairy Tales*, which was published by A. & C. Black in 1911 with four colour plates; the artist was commissioned to provide additional illustrations for subsequent editions.

(1) £300 - £500

671* Folkard (Charles, 1878-1963). Yet You Balance an Eel on the End of Your Nose, pen, ink and watercolour, depicting a stout bewigged gentleman on a river bank, wearing a floral waistcoat, brown breeches, a blue frock coat, and buckled shoes, holding a fishing rod in his left hand, and looking skywards with an eel balanced on his nose, with a willow creel on the ground beside and two jumping frog onlookers, signed lower left within cartouche, pencilled inscription on verso (in another hand), 21 x 16cm (8.25 x 6.25ins), mounted (mount obscuring signature)

Provenance: From the artist's studio and thence by descent.

Charles Folkard produced a similar illustration - one of twelve drawings commissioned - for *Songs for Alice in Wonderland* and *Through the Looking-Glass* first published by A. & C. Black in 1921. The version in the published book differs substantially from that offered here, the gentleman being positioned on a punt in the river and accompanied by a youth fishing, captioned: "You are old," said the youth; "one would hardly suppose that your eye was as steady as ever."

(1) £300 - £500

672* Folkard (Charles, 1878-1963). The Pirate Ship, pen, ink, and watercolour, depicting a crowded sailing ship flying a Jolly Roger flag, filled with ten cavorting pirate mice and imps accompanied by a frog, the vessel with newspaper hull, a tiller of spent matches, a mast of pencils and wooden cotton reel with a patched sail, and with a parrot perched on the mast, foreground with a large fish in the sea cocking a snook with his tail, signed lower left, some light spotting to sky and clouds, 23 x 18cm (9 x 7.25ins), mounted

Provenance: From the artist's studio and thence by descent.

This entertaining picture appears not to have been published.

(1) £200 - £400



673* Folkard (Charles, 1878-1963). "Teddy Tail with Apple", pen, ink, and watercolour, on paper, depicting Teddy Tail holding hands with a large apple who has a beaming face and wears a crown, each sitting on a leaf shooting through the air, surrounded by other leaves, initialled lower right, some light toning and spots, 12.5 x 20cm (5 x 7.75ins), mounted on card with old hanging thread and pencilled title on verso, together with Teddy Tail and Jack & Jill, 2 pen & ink illustrations on one sheet of card, each within a black line border, one depicting Teddy Tail with a wooden pail stuck on his head and Jack & Jill in tears beside, and the other (below) showing Teddy Tail hopping around trying the remove the bucket, latter signed upper right, toned, marginal printer's instructions in pencil, titled in pencil on verso 'Teddy Tail sketches', sheet size 30 x 23cm (11.75 x 9ins), plus a truncated pen & ink cartoon on card for the same story, showing a partial image of Teddy Tail with pail on head and a wooden horse, toned and annotated as above, and with two hanging holes in upper line border, sheet size 9 x 28cm (3.75 x 11ins)

Provenance: From the artist's studio and thence by descent.

The artist's grandson remembers *Teddy Tail with Apple* hanging in his bedroom when he was a young boy, and subsequently hung it in his house to entertain his own children when they were younger.

Teddy Tail, a comic strip in the *Daily Mail*, was the first daily cartoon strip in a British newspaper, paving the way eventually for the likes of *Rupert Bear* and *Pip, Squeak and Wilfred*. Charles Folkard based the mouse *Teddy Tail* on his son Edward, who became a sculptor, and was three when his father invented the character in 1915. Folkard continued to draw the strip until 1926, when his brother, Harry, took it over, followed eventually by a number of other artists. *Teddy Tail* became enormously popular and the creation of *Rupert Bear* for the *Daily Mirror* was a direct result of this. There was an abundance of spin-off merchandise, such as annuals, badges, soft toys, jigsaws, biscuits, etc., and by the mid 1930s, the 'Teddy Tail League' boasted around 750,000 members.

(3) £150 - £200



674* **Folkard (Charles, 1878-1863).** "Faithful John", pencil on paper, depicting a galleon with various figures on board, one playing a flute, with 3 ravens in the air above, titled in pencil to lower margin below image, 26.5 x 16.5cm (10.5 x 6.5ins), mounted, together with Owl and Crescent Moon, pen, ink, and watercolour, on translucent paper mounted on card, depicting a long-eared owl perched on a branch of oak leaves and acorns, against a crescent moon, verso with the artist's name and address in pencil, 16.5 x 11.5cm (6.5 x 4.5ins), mounted, plus The Folkard Font, pen & ink on paper in the artist's hand, showcasing a calligraphic font, with upper and lower case letters and Arabic numerals, horizontal fold, 21.5 x 16.5cm (8.5 x 6.5ins), mounted, and A Sussex Cottage, pencil and gouache on paper, depicting a clapperboard house with tall chimneys and a picket fence, 11.5 x 9cm (4.5 x 3.5ins), verso with mirror image of cottage blocked in colour, 13.5 x 11cm (5.25 x 4.25ins), plus another version of the cottage in pencil, spotted, 18.5 x 13cm (7.5 x 5ins), mounted, and a caricature head & shoulders self-portrait, pencil on paper, with flap to fold down revealing a cavernous mouth, signed and dated 1945, 11 x 11.5cm (4.5 x 4ins), plus a pen & ink sketch of a seated monkey painting onto a hand mirror, captioned "I'm painting my own portrait" within frame to upper margin, irregularly trimmed, laid down on card, 9 x 6cm (3.5 x 2.5ins), mounted

Provenance: From the artist's studio and thence by descent.

First item is a preparatory drawing for 'Faithful John', one of the tales contained in the first Folkard edition of *Grimm's Fairy Tales*, which was published by A. & C. Black in 1911.

The Folkard Font was designed by the artist and used extensively both by him and others, its popularity resulting in a version which is still in use today. The Folkard Font has swashed capital letters and variant forms of a number of the letters and has become popular as a font for book covers and merchandising, particularly in association with fairy and fantasy subject matter.

Charles Folkard owned a seaside cottage, which he and his son built, at Winchelsea in Sussex, and the clapperboard house drawings in this lot were almost certainly executed there.

(7)

£300 - £500



675* **[Folkard, Charles].** The artist's painting smock coat, early-mid 20th century, long smock coat, handmade in linen, with collar, long sleeves with cuffs, and two patch pockets, machine stitched seams, yoke, pockets, and sleeves smocked by hand in cream thread, hand-stitched button holes to front opening and cuffs (lacking buttons), some staining and marks, one 6" drip of white paint to right-hand smocked area of yoke, linen hanging loop inside neck broken, length 109cm (43ins), sleeve length 59cm (23.25ins)

Provenance: From the artist and thence by descent.

The smocking is believed by the family to have been stitched by the artist's daughter, Janet (born 1917). The photograph of Charles Folkard wearing the smock and leaning over a garden gate was taken in the 1950s in Winchelsea, Sussex, where he and his son built a cottage on the Ridge near the beach. Before becoming an artist, Charles Folkard was a magician and performed Punch and Judy shows, appearing under the pseudonym 'Professor Volkard'. It is thought that he probably wore a velvet jacket and velvet smoking hat when in this guise. He only realised his artistic talents when he began designing programmes for his conjuring shows. Family reminiscences recall that at least one of his small grandsons found Folkard's Punch and Judy shows quite terrifying, whilst later he cut quite a figure in his smock.

(1)

£200 - £300



Lot 675



676* **Ford (Henry Justice, 1860–1941).** Queen Elizabeth I, watercolour on artist's board, depicting Queen Elizabeth I dressed in a blue robe and cloak and a white ruff, standing in a grotto and holding a long bow, with a young woman in a green robe kneeling in supplication before her, an overturned casket on the ground, and a stone pillar and pool beside, signed in red lower right, 29 x 19.5cm (11.5 x 7.75ins), together with another watercolour on artist's board by Henry Ford, depicting a gentleman in doublet and hose holding a sword, leaning against a tree clasping a letter and lock of hair, whilst two young men observe at a distance, signed in red lower left, 28 x 18cm (11 x 7.25ins), matching gilt mounts and frames, both with old gallery label on backboard 'Frank Hall, Cardiff' (2) £500 - £800



677* **Fraser (Claud Lovat, 1819–1921).** The Hop Picker, watercolour with traces of pencil on artist's board, depicting the full-length figure of a young peasant woman in a bonnet, holding the hem of her hop-filled apron aloft in her right hand, and with a large basket of hops in her left hand, in a sunlit landscape with fellow hop pickers in the background, sheet size 36 x 34cm (14.25 x 13.5ins), mounted (1) £400 - £600



678* **Goodall (John Strickland, 1908–1996).** Original illustration for *Story of a High Street*, [Deutsch, 1987], watercolour, pen & ink and pencil on wove paper, showing a family in a milliner's shop, 17 x 12.5cm, together with another watercolour and pencil drawing of Edwardian figures looking at yachts on the sea, 17 x 22cm, both signed by the artist to lower margin right, framed and glazed (2) £200 - £300



679* **Griffiths (David).** Original artwork by David Griffiths for the dust jackets of six books, 1980s, acrylic on board, each approximately 30 x 21cm, three signed by the artist to lower mount and each with artwork details, date and artist's name and address sticker to four versos, each with tracing paper cover with colour and production notes, each piece with a printed lettered proof of the artwork, approximately 22 x 17cm (12) £100 - £150



Lot 680



Lot 681



Lot 683

680* **Holleyman (Sonia, b.1950)**. A large archive of original artwork, 400+ pieces of artwork, pen & ink, some with watercolour, on card (some with embossed stamp 'Waterford Series'), some published by Orchard Books, comprising drawings, chapter headings, contents leaves, mock-ups (some with acetate overlay), vignettes, etc., for *Mona the Vampire* (including *Hairy Hands*, *Tinned Poltergeist*, *The Big Brown Bap Monster*, *Jackpot Disaster*), *Beetle and Bug* series (including *Pharaoh's Tomb*, *Croak Castle*, *Go To Town*), *Don't Be Silly Mrs. Nelly*, and other storybooks, mostly drawings of children and anthropomorphic animals, e.g. dinosaurs, sea creatures, elephants, mice, caterpillars, most with pencilled marginalia, sheet size 63 x 46cm (25 x 18ins) and smaller, generally in very good condition

British author and artist Sonia Holleyman is best known for her hugely popular character *Mona the Vampire*, a ten-year-old with a vivid imagination which leads her into a multitude of adventures. The first book in the series was published in 1990, and in 1999 Holleyman created the animated television series, *Mona the Vampire*, which brought the stories to an even wider audience. She wrote and illustrated a number of other books for children, notably the *Beetle and Bug* series. Her work is characterised by vivid and outlandish cartoon figures and animals, which have an energy of movement, easily lending themselves to animation.

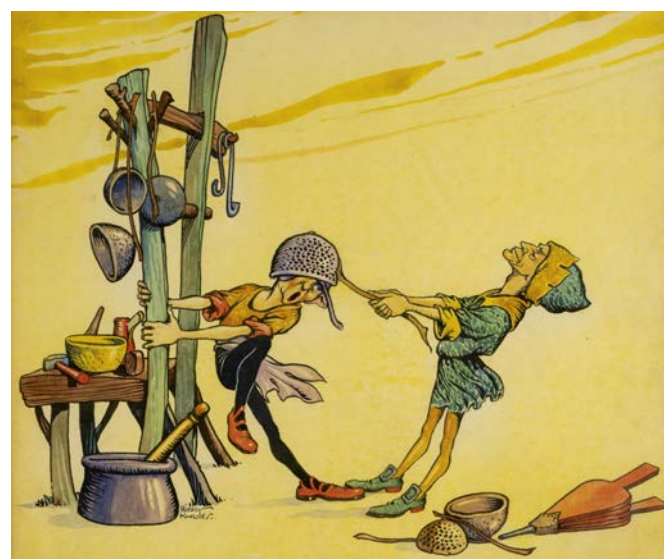
(400+)

£500 - £800

681* **Holt (George M., 1904-1988)**. *The Kiss*, 1933, watercolour, depicting a pair of small chubby children kissing, the boy in pale blue romper suit, clutching a teddy bear in his left arm, and with his right arm embracing a blonde girl in pink dress and white pinafore, dated in pencil and signed lower left, lightly spotted, 32.5 x 25cm (12.75 x 10ins), mounted, framed and glazed, with title and artist's name in pencil on backboard

(1)

£80 - £120



682* **Knowles (Horace J., 1884-1954)**. *Elfin Antics*, pen, ink and watercolour, depicting two elves beside a rustic stall of cooking utensils, one elf with a pan stuck on his head and the other straining to pull it off, signed in left of image, 19 x 22.5cm (7.5 x 9ins), mounted, framed and glazed

Author and illustrator Horace Knowles's best-known work is *Peeps into Fairyland*, published in 1924. As well as illustrating his own books he produced drawings for works by other authors such as Enid Blyton, as well as collaborating with his brother Reginald L. Knowles. Original artwork by Knowles rarely comes onto the market.

(1)

£150 - £200



683* **May Phil, (1864-1903)**. "Why don't yer love me 'Arriet?", 1900, pen and black ink on card, signed and dated, with fore line pencil title inscription below (the first line erased, but repeated in ink in full to card mount), sheet size 60.5 x 24cm (12 x 9.5ins), together with **Tenniel John (1820 - 1914)**, *Suspense*, 1871.

(17)

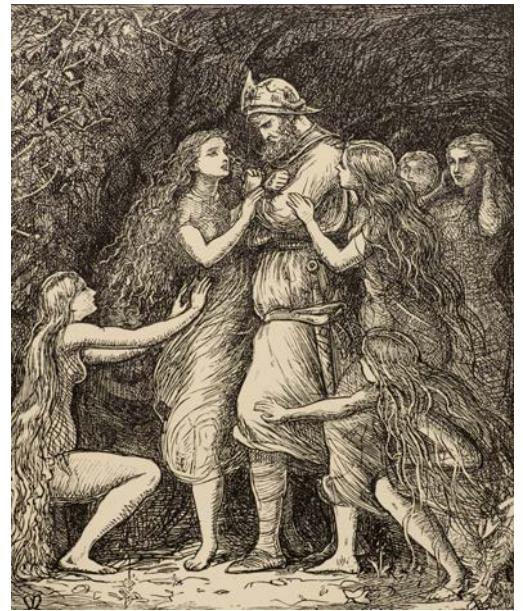
£300 - £400



Lot 684



Lot 685



Lot 686

684* Style of Donald McGill (1875–1962). A collection of 12 original humorous cartoons, pen, ink, watercolour, and gouache, each depicting a scene of a risqué nature, 6 seaside scenes, e.g. a large lady on a runaway donkey, a nude couple in bushes overlooking a beach with large sign 'Nudist Camp Private' (entitled in pencil to upper margin above image 'full board everything in and- no dressing for dinner'), a photographer taking a picture of a female nude in diaphanous drapery holding a vase aloft, a small man pushing a large lady up the steps of a bathing machine, etc., pin holes visible to blank margins, approximately 32 x 20cm (12.5 x 8ins), matching mounts and frames

Provenance: According to information supplied by the vendor these were previously in the collection of Michael Winner.

(12)

£300 - £500

685* McGill, Donald Fraser Gould (1875–1962). "I haven't got much to crow about, but, dammit, here goes!", watercolour and gouache on board, showing a cockerel crowing, signed lower left, a little dusty with a couple of minor marks, sheet size 23.7 x 17.6cm (9.25 x 7ins), mounted with nine related McGill postcards, framed and glazed, together with the postcard for which the original artwork was executed

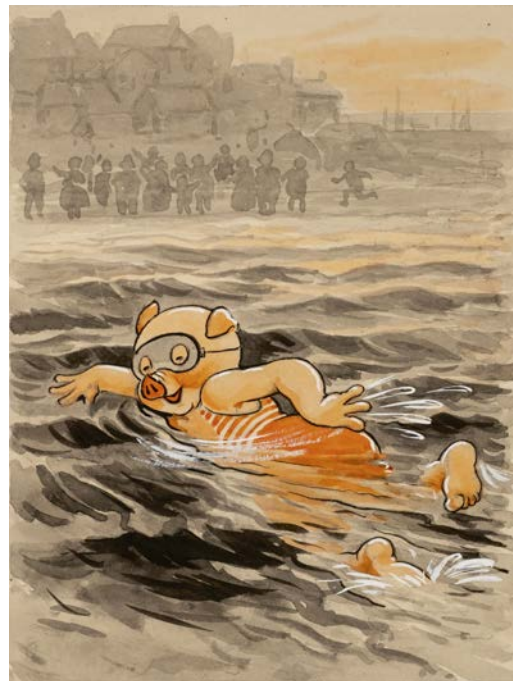
(2)

£100 - £150

686 Millais (John Everett). A bound collection of 63 wood-engravings after drawings by various artists, circa 1890s, all untitled, some old pencil captions to plate versos, a little spotting to a few early plates, bound without letterpress or title, top edge gilt, contemporary green half morocco gilt, spine gilt-titled 'Wood Engravings by Sir John Millais', slightly rubbed, 4to (28 x 22cm)

(1)

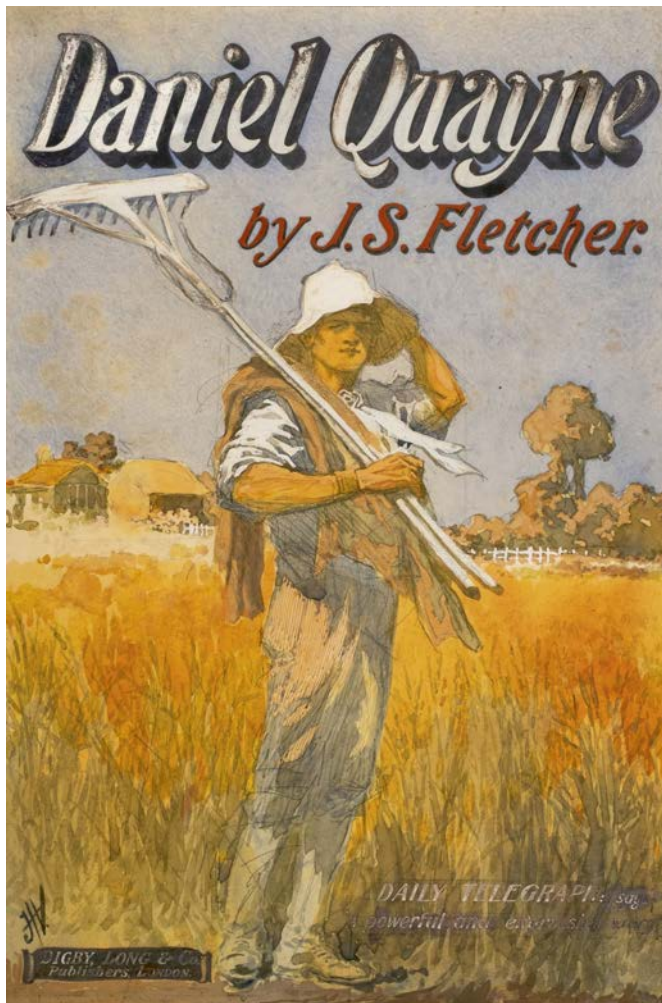
£200 - £300



687* Original Artwork. A collection of illustrations, 20th century, 24 original illustrations, various media, but mostly watercolours, including some storyboards and title-pages etc., e.g. eight of anthropomorphic animals by Arthur Groom, nine by Valerie Littlewood (plus copies of 'Only the Best' and 'Aesop in Fableland', both illustrated and signed by her), an illustration by Harry Woolley, and three by Gilbert Dunlop, 31 x 40cm (12.25 x 15.75ins) and smaller

(24)

£100 - £150



688* **Original artwork.** A collection of illustrations, mostly for books and book covers, early 20th century, fifteen original drawings, various media (watercolour, gouache, pencil, grisaille watercolour), including: a pencil and monochrome watercolour drawing on card by Warwick Goble, of native American Indians in canoes attacking a square-rigged sailing vessel, short closed tear in right-hand edge, upper right corner broken off, signed lower left (corner worn with slight loss to first letter of signature), sheet size 37 x 24cm (14.5 x 9.5ins); a pencil sketch of a recumbent man with a pipe in his outstretched left hand, dated lower right 'Oct 30', toned and a little spotted, sheet size 17.5 x 25cm (7 x 10ins), mounted, old typed label on verso of mount 'H.G. Wells at Sandgate probably 1896. Pencil sketch by Alfred Hartley'; two monochrome watercolours on artist's board for *The Wide World Magazine* by Stanley L. Wood, one a Wild West interior scene, showing an elderly man in bed, a revolver in his hand and a dog lying dead on the floor, with a younger man standing beside, signed and dated '98' lower left, title label on verso 'The Tale the Doctor Told', sheet size 25 x 16.5cm (9.75 x 6.5ins), the other of a bearded workman striding out with a bottle in one hand and using his other hand to punch the air with his fist, with a troop of men following behind, signed and dated '1904' lower right, title label on verso 'The Majesty of the Law', sheet size 26 x 18.5cm (10.25 x 7.25ins); and eight cover illustrations for books published by Digby Long, three initialled 'A.P.', two initialled 'J.H.', various sizes and condition (15)

£200 - £300

689* **Parsons (Jacynth, 1911-1992).** *Helpers in the garden*, 1931, pen, ink, and watercolour, showing a young girl wearing an apron and wellingtons planting flowers in a herbaceous border under a blossom tree in a walled garden, a trug on the path beside her, with a small boy in an embroidered smock holding a terracotta plant pot, and an older boy holding a spade and proffering a trowel, monogrammed and dated lower right, inscribed by the artist lower left 'Ted - With love from Jacynth. July. 1934.', 21 x 23cm (8.25 x 9ins), mounted, framed and glazed

Jacynth Parsons was the daughter of stained glass designer and maker Karl Parsons, from whom she would have absorbed the visual language of the late Pre-Raphaelites. She received no formal art training, but showed early talent. In 1927 the Medici Society in London mounted an exhibition of her "pictures from the age of 3 to 16" which met with considerable success. She is known chiefly for her book illustrations, producing drawings for Gladys Forbes's *The Enchanted Forest*, among other publications.

(1)

£100 - £150



690* **Rackham (Arthur, 1867-1939).** Sketch for *Dance of Spring*, circa 1919, red chalk on paper, depicting a semi-naked young girl, wearing a diaphanous skirt, dancing with arms held aloft, surrounded by cavorting fairy folk, signed lower right, spotted, left-hand margin with perforated edge where once joined to a sketchbook, sheet size 18 x 16.5cm (7 x 6.5ins), tipped onto card, with two mounted slips of paper below, one inscribed by Arthur Rackham with information pertaining to the drawing, and the other with his signature

Inscribed by Arthur Rackham: 'The drawing is a first sketch for a watercolour that was reproduced in USA in "Snickerly Nick" - a book by Mrs. Ford - Moffat Yard Ho. N.Y. 1919. I doubt whether the book is obtainable now. I think it is rather a good drawing.'

Snickerly Nick by Julia Ellsworth Ford contains three colour illustrations by Arthur Rackham, 'Dance of Spring' being the frontispiece.

(1)

£600 - £800



691* **Ryan (John, 1921-2009).** Captain Pugwash and Cut-Throat Jake, an original pencil sketch on paper, with a touch of colour pencil, depicting Captain Pugwash with Cut-Throat Jake lurking behind his shoulder, signed at bottom, sheet size 29.7 x 21cm (11.75 x 8.25ins)
(1) £70 - £100



692* **Searle (Ronald, 1920-2011).** Heroes of our Time, Punch, 1956 - 1957, the complete set of twelve colour photolithographs, slight creasing, each approximately 420 x 240mm, framed and glazed
Produced by Searle in the mid 1950's as centrefold illustrations for Punch, the portraits mimic the cartoons by Spy and Ape first published in Vanity Fair in the late Victorian and Edwardian era. The subjects are: Sir Malcolm Sargent, Gilbert Sargent, Lord Goddard, Aneurin Bevan, T.S. Eliot, Lord Beaverbrook, Princess Margaret, The Dean of Canterbury Hewlett Johnson, Laurence Olivier and Vivien Leigh, Marquess of Salisbury, Bryan Robertson and Bertrand Russell.
(12) £100 - £150



693* **Sleigh (Bernard, 1872-1954).** Piers Plowman, 1904, wood-engraving on wove paper, some spotting throughout, signed by the artist in ink to lower margin, image size 20 x 37cm
(1) £100 - £150



694* **Sowerby (Millicent, 1878-1967).** Six original illustrations for The Wise Book, by Githa Sowerby, published in 1906, 6 pen, ink & watercolour illustrations on card, each depicting children and with a proverb in black ink to lower margin below image, some light marginal spotting, each approximately 11.5 x 9cm (4.5 x 3.5ins), mounted together in two sets of three, and each set loosely inserted into additional later three-aperture gold mount
Six of the twelve colour illustrations executed by Millicent Sowerby for The Wise Book, a collaboration with her sister, Githa, who wrote the accompanying verse, published by J.M. Dent in 1906.
(2) £500 - £800





Lot 695

695* **Stanton (Charles Rebel, 1890–1954).** Haunted Bridge, 1927, watercolour on board, depicting a night time scene, with a young lady in white dress and pink cloche hat, walking warily over the trunk of a fallen tree, with numerous fairies in the air around her, signed lower left, verso with pencilled title, date 'April 6th 1927', and printer's instructions, sheet size 59 x 46.5cm (23.25 x 18.25ins), mounted (1) £200 - £400

696* **Thomson (Hugh, 1860–1920).** Two original drawings, 1900 & 1902, both pen & ink on wove paper, the first of a young man with a cane raised ready to strike a boy struggling to get away, the second titled 'Lazy Lawrence' of a yawning man lying by a pond with an onlooking younger boy, both signed and titled to lower margin and the latter titled beneath, 30 x 21cm and similar, both framed and glazed (2) £150 - £200



Lot 696



697* **Tilney (Frederick Colin, 1870–1951).** Venus and Tannhauser, 1907, watercolour on card, depicting a semi-clad female with flowing locks reclining on a bed with crimson draperies and cherubs above, reaching out to a young man who sits beside with head on hand, against a river landscape of cavorting nude figures, black ink border incorporating inset musical notation to lower margin, signed and dated lower right, some marginal spotting, image size 32 x 22cm (12.5 x 8.5ins), mounted (1) £100 - £150



698* **Wain (Louis, 1860-1839).** "The Japanese Village, Knightsbridge", 1885, a pair of large pen & ink drawings on artist's board, each with a variety of captioned oriental scenes, e.g. 'A Fan Shop', 'Fencing', 'Umbrella Maker', 'In the Temple', 'The Theatre', 'An Artist', one titled to lower margin 'Japanese Village' and signed lower left, occasional very light toning and spots, each with a number of unobtrusive pin holes, verso of each with pencilled title, printer's instructions, and date of issue (2nd and 17th January 1885 respectively), each 46.5 x 33.5cm (18.25 x 13.25ins), matching mounts 'The Japanese Village in Knightsbridge' was an exhibition held at Humphrey's Hall aimed at showing Japanese life and culture by placing skilled Japanese men and women attired in national costume in a setting built to resemble a traditional Japanese village. The mania for all things oriental which had begun in the middle of the century was reaching a peak by the 1880s, and the exhibition was visited by over a million visitors by the time it closed in June 1887, having run for 18 months. Louis Wain was commissioned, over a period of four years, to do various illustrative work for *The Illustrated Sporting and Dramatic News*, a high class weekly journal featuring sports, arts, literature, music and drama. These two drawings for the paper, showing scenes from the aforementioned exhibition, were executed early in the artist's career, before he had published any drawings of the large-eyed cats and dogs for which he is famed. Indeed, it wasn't until the following year, in 1886, that Wain's first drawings of cats engaged in human pursuits appeared, firstly in a children's book entitled *Madame Tabby's Establishment* and then in an 11-panel narrative titled 'A Kittens' Christmas Party', published in the Christmas issue of the *Illustrated London News*. Even then, the felines are depicted on all fours, unclothed, and without the variety of human-like expression that would characterize Wain's later work. It is interesting to note that in one of the early works offered here the artist couldn't resist the inclusion of a group of distinctly anthropomorphic frogs, two apparently dancing and wearing grass skirts.

(2)

£400 - £600



Lot 699

699* **Watercolour drawings.** A set of seven drawings of ladies, circa 1840s, pencil and watercolour on wove paper, each drawing depicting a different young lady, in various attitude and dress, two with one vertical fold, sheet size approximately 11 x 9cm (4.5 x 4ins), each loosely contained in a sheet of folded laid paper annotated with caption in contemporary manuscript, e.g.: "I'm sending you my picture, but If you don't like it I'm sure I don't care" and "If you would like to see my face ask very prettily, and see what will come of it", housed together in an old worn envelope titled in pencil on front in a contemporary hand "Horrors!", together with 25 miniature landscape watercolours on card, mid 19th century, each scene within ink border, including some of Wales and Ireland, most annotated on verso in contemporary manuscript with initials 'E.D.' and many titled, e.g.: 'Ballynahinch Castle, Connemara'; 'From Rhanva Anglesea'; 'Lyn Idwal N. Wales'; 'At Moone Abbey, Co. Kildare'; 'Sandcliff, near Bournemouth'; 'In Powderham Park'; 'Manai Strait'; 'Kylemore Lake Connemara'; 'Stonehenge'; 'Mumbles Lighthouse', two mounted on card, some light marginal spotting, sheet size approximately 6.5 x 4.5cm (2.5 x 1.75ins)

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

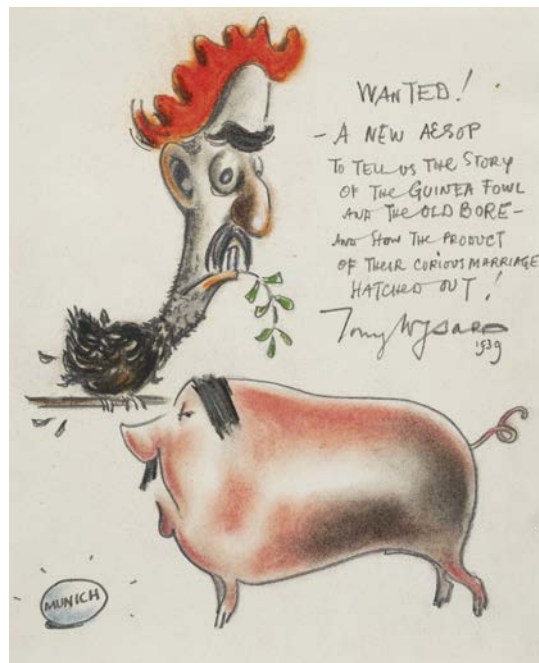
(32)

£150 - £200

700* **Willson (Richard, 1939-2011).** A collection of 22 pen & ink cartoons, on paper, depicting various (mainly political) figures, including Eisenhower, Moshe Dayan, George Pompidou, Stanley Baldwin, Rudolph Hess, Anatoly Kuznetsov, and others, all signed (mostly lower right), 13 named on verso, several dated on verso (1969 or 1970), some with ink measurements or numbers on recto, creases to some lower margins, one with central crease, one with stain to lower centre, matching frames, glazed, various sizes, sheet size 32.5 x 29cm (12.75 x 11.5ins) and smaller

(22)

£300 - £500



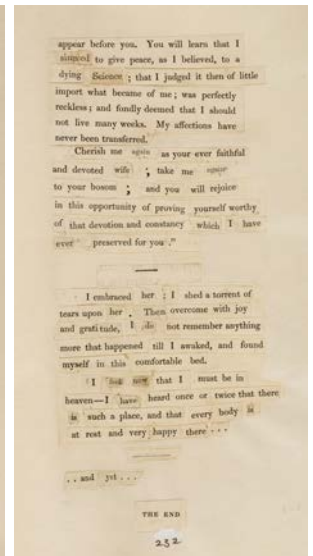
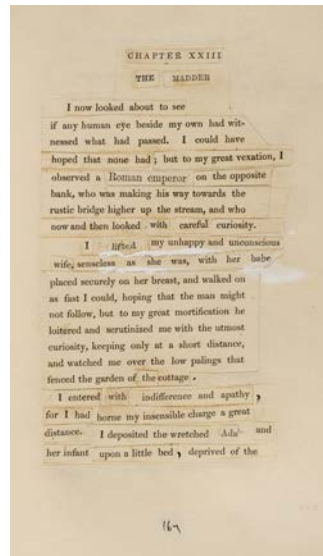
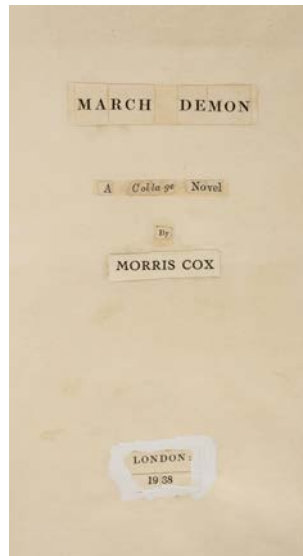
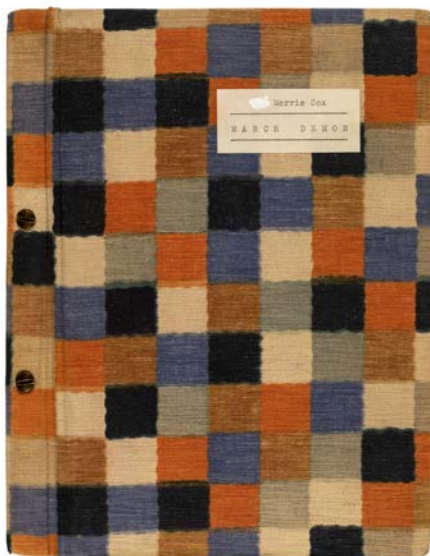
701* **Wysard (Tony, 1907-1984).** 'Wanted! - A new Aesop to tell us the story of the Guinea Fowl and the Old Bore - and how the product of their curious marriage hatched out!', 1939, pencil, ink and crayon cartoon on paper, signed and dated, 24.5 x 20cm (9.5 x 8ins)

Satirical cartoon by cartoonist and illustrator Tony Wysard, depicting Neville Chamberlain and Adolph Hitler in the aftermath of the Munich Agreement, signed in September 1938.

(1)

£100 - £150

MORRIS COX (1903–1998)



Lot 702

702 **Cox (Morris).** *March Demon, A Collage Novel*, author's original 'manuscript' copy, London, 1938, [12], 232 leaves, the title-page and text a collage cut up from ten 19th-century works, the composite text pasted centrally to recto of each hand-numbered leaf, occasional use of whitener, versos blank, original canvas-covered boards with two screwed spine pegs, the two covers hand-coloured by Cox in a magic square design, small typed label to upper cover, 4to (26 x 20cm)

Provenance: Alan Tucker, from the author. From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

A typed note on the leaf following the title-page explains: 'This collage is altogether made up of the following short and (most likely) forgotten works'. The following eight leaves have the title-pages of the eight works from which Cox composed this work: 1) *The Maiden Monarch; Or, Island Queen*, vol. 1, R. Hastings, 1840; 2) *The Tell-Tale: An Original Collection of Moral and Amusing Stories*, Harris and Son, 1823; 3) *Louisa Featherington, and Other Tales*, Religious Tract Society, [1866]; 4) *The Child's Guide to Knowledge; Being a Collection of Useful and Familiar Questions and Answers on Every-Day Subjects...*, by a Lady, 48th edition, Simpkin, Marshall, & Co., 1874 5) *The Girls' Reading-Book or Chapters on Home Work and Duties by Mrs Henry Sandford*, W. & R. Chambers, 1877; 6) *A Guide to the Knowledge of Life, Vegetable and Animal...*, by Robert James Mann, 3rd edition, Jarrold & Sons, circa 1860s; 7) *The World's Birthday. A Book for the Young* by Professor L. Gaussen, T. Nelson, 1865; 8) *Model Lessons for Infant School Teachers and Nursery Governesses, Prepared for the Home and Colonial Infant School Society, by the Author of 'Lessons on Objects'*, R.B. Seeley and W. Burnside, 1838.

According to Alan Tucker all the books were bought for a few pence on Faringdon Road or at chapel fetes. 'Note the seventh title devoted to the Sabbath, the 8th to objects. Why eight books? Maybe an arbitrary number, though the first title is out of character with the rest, and probably indicates Victoria, eight letters to her name, still a maiden in Vol. 1. Solomon of course was born (and buried) on a Monday. On the last page the hero gets married and imagines he's arrived in heaven.' Cox's inspiration for collage came from Kurt Schwitters and Max Ernst and was submitted to Faber who rejected it 'just as they were about to publish (with some misgivings) *Finnegans Wake*. Cox used to say Faber turned him down from a natural reaction to [James] Joyce: Enough already. They have taken one chance and were not in the mood to promote another uncommercial book, particularly from a totally unknown writer' (Alan Tucker, 'Finnegans Wake and March Demon: A collage text by Morris Cox', flashpointmag.com, 28 July 2009).

Cox gave this book to Alan Tucker and later borrowed it back to issue in his Gogmagog Photocopy Library (1984), Franklin 46.

(1)

£700 – £1,000



703 **Cox (Morris).** *The Whirligig and other Poems*, 1st edition, 1954, original cloth, dust jacket designed by the author, small chips at spine ends, 8vo, together with *Selected Early Poems* [the Whirligig], [1970], double page embossed offset colour print, original boards, spine faded, 8vo, limited signed edition 2/35, with a prospectus, two typescript letters (one a carbon copy) from Routledge & Kegan Paul to Morris Cox regarding the sales of the trade edition of 1954 and a pencil sketch by Morris Cox

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Chambers, Franklin & Tucker d. Presentation copy, inscribed 'Ing Stefferson, with the author's best wishes, May 1954'. The second work was reissued in 1970 using the original sheets in an edition of 35 copies, not for sale.

(2)

£150 – £200



704 Cox (Morris). Yule Gammon, published and printed by the author, January 1957, *elimination linocut frontispiece, two linocut illustrations, slight rippling, purple patterned endpapers, original cloth, paper label to spine, dust jacket (small tear and nicks at spine ends), 8vo, limited signed edition 4/20*

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Chambers, Franklin & Tucker 1. With a folding 1 page autograph letter, dated 1977 from artist Rigby Graham to his friend and bibliographer Alan Tucker, enclosing the present copy, 'a strange little book, but I delighted to have found it since you hadn't got a copy...'

(1)

£400 - £600



705 Cox (Morris). The Slumbering Virgin. A Serio-Comic version of an old tale, Gogmagog Press, 1958, *10 elimination linocuts, a few minor spots, original wrappers, 8vo, limited signed edition of 45 copies*

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Chambers, Franklin & Tucker, 2. Proof copy, with additional loose linocut for number 2, with autograph poem to verso titled 'Kaiser Bill's Descent in Hell', original colour drawing for linocut number 5, final text leaf in typescript with corrections, plus a folding typed letter from Morris Cox to Alan Tucker, dated May 1964 enclosing the present proof copy amongst other items.

(1)

£300 - £400



706 Cox (Morris). 9 Poems from Nature, Gogmagog Press, 1959, *9 colour elimination linocuts, folding typescript (original version?) of Thundercomer (poem 2 in the book) loosely inserted, occasional light spotting, original cloth, acetate wrapper, 8vo, limited signed edition 34/35*

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Chambers, Franklin & Tucker 4, 'Perhaps his masterpiece, in the balance of poem and illustration, not really visual but as a poet and artist.'

(1)

£200 - £300



707 Cox (Morris). War in a Cock's Egg, Gogmagog Press, 1960, *four double page reverse/direct offset plates, original cloth, acetate wrapper, 8vo, limited signed edition 11/50*

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Chambers, Franklin & Tucker 6. With a folding typescript letter from Morris Cox to Alan Tucker, dated 1963 regarding the book, plus two unrelated loose proof illustrations (one folding with notes to verso).

(1)

£150 - £200



Lot 708

708 **Cox (Morris).** *Conversation Pieces*. Humorous situations revealed in fragments of Dialogue, Gogmagog Press, 1962, 15 monochrome reverse/direct offset prints, a few minor spots to fore margins, original cloth, acetate wrapper, 8vo, limited signed edition 26/50

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Chambers, Franklin & Tucker 8. With a receipt and note from Morris Cox to Alan Tucker, 1963 relating to the payment of the book.

(1) £100 - £150

709 **Cox (Morris).** *A Mediaeval Dream Book*, printed from the original Latin with an English translation, Gogmagog Press, 1963, offset linocut title, fleuron border decorations to text by Roderick Cave, colour monotype endpapers, prospectus loosely inserted, original patterned boards (slight toning to extremities), acetate wrapper, tall 8vo, limited edition 26/100

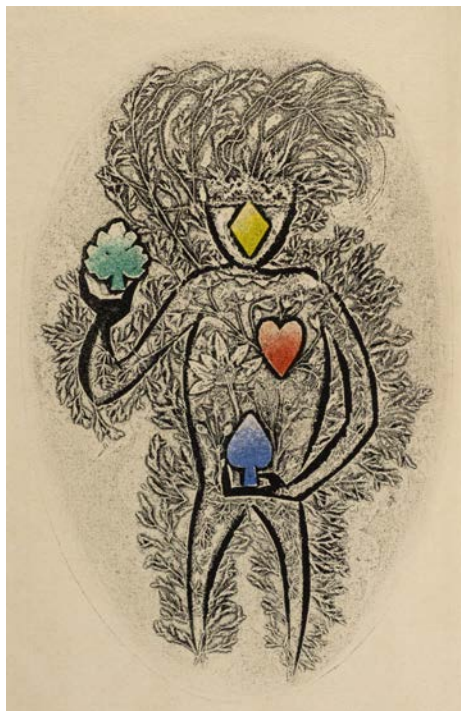
From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Chambers, Franklin & Tucker 9. With two signed typed letters from Morris Cox to bookseller and biographer Alan Tucker, both dated June 1963, enclosing the book and discussing at length the printing processes involved.

(1) £100 - £150

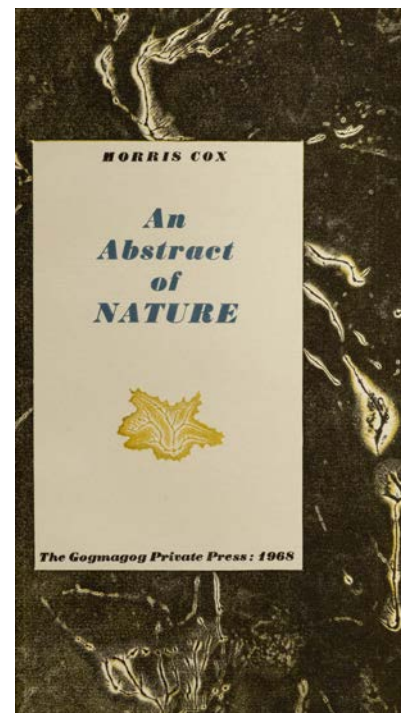
710 **Cox (Morris).** *Mummers' Fool*, Gogmagog Press, 1965, hand-coloured offset frontispiece, 6 double-page reverse/direct offset plates, original paper-covered boards with mounted moon and dried grasses, a little light spotting, acetate wrapper, 8vo, limited signed edition 14/60

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Chambers, Franklin & Tucker 13. 'The binding is perhaps his masterpiece in this kind.'

(1) £200 - £300



Lot 710



Lot 711

711 **Cox (Morris).** *An Abstract of Nature*, Gogmagog Press, 1968, double-page title, 33 direct prints from gesso, loose prospectus, original striped cloth, acetate wrapper, tall 8vo, limited edition of 26, this copy one of two unnumbered and unsigned out of series copies

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Chambers, Franklin & Tucker 20. 'This is a notable modern exploration of nature-printing. Each block was made by pressing thin plastic against gesso which had been run on to a flexible linoleum base, and then pulling it away in such a fashion as to produce leaf-like patterns.'

(1) £400 - £600



712 **Cox (Morris).** *Forty-Five Untitled Poems*, Gogmagog Press, 1969, 6 double page colour embossed reverse/direct offset prints, original boards, acetate wrapper, 8vo, limited signed edition 2/50

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Chambers, Franklin & Tucker 21.

(1) £150 - £200



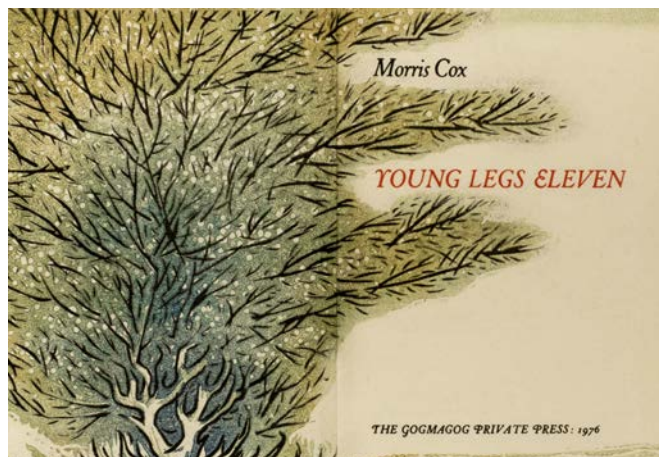
713 **Cox (Morris).** Poems 1970-1971, Gogmagog Press, 1972, 8 colour reverse/direct offset plates, original decorative boards, acetate wrapper, limited signed edition 26/50
From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.
Chambers, Franklin & Tucker 22
(1) £150 - £200



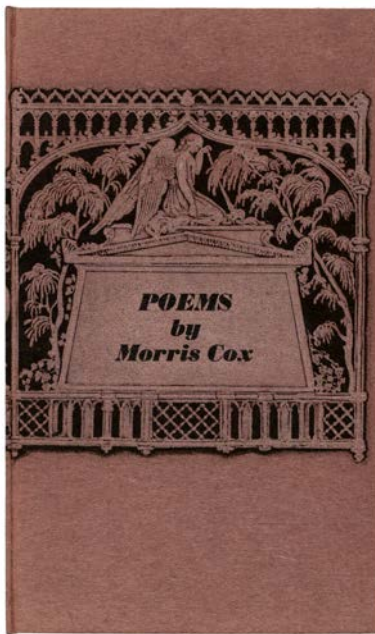
714 **Cox (Morris).** Magogmagog. Being Random Examples of the Innumerable, Incredible Ideas & Guises of Gog, Ma, Gogma & Magog, Gogmagog Press, 1973, 9 reverse/offset linocuts printed in black on blue backgrounds, prospectus, all edges yellow, original vellum-backed pictorial boards, acetate wrapper (cut down), 4to, limited signed edition 4/75, together with a suite of 13 proof linocuts (including a few duplicates), for Magogmagog loosely contained in original wrapper with a short manuscript note from Morris Cox to Alan Tucker enclosing the work
From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.
Chambers, Franklin & Tucker 23.
(2) £150 - £200



715 **Cox (Morris).** From a London Suburb. Poems, Gogmagog Press, 1975, reverse/offset print from lace title, 4 colour reverse/direct double page prints, original green silk, acetate wrapper, 8vo, limited signed edition 6/24, printed for private distribution
From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.
Chambers, Franklin & Tucker 25. 'This is the most sad and disenchanted group of his poems...'
(1) £200 - £300



716 **Cox (Morris).** Young Legs Eleven, Gogmagog Press, 1976, 4 double page reverse/direct linocut plates, original blue and gold striped silk, acetate wrapper, tall 8vo, limited signed edition 4/25
From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.
Chambers, Franklin & Tucker 27. Printed for friends, not for sale.
(1) £200 - £300



717 **Cox (Morris).** *Intimidations of Mortality: Poems on Victorian Themes with Psychological Implications*, Gogmagog Press, 1977, 4 reverse/direct offset linocuts, loose prospectus, original illustrated boards, acetate wrapper, 8vo, limited signed edition 14/90
From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Chambers, Franklin & Tucker 29.

(1)

£100 - £150

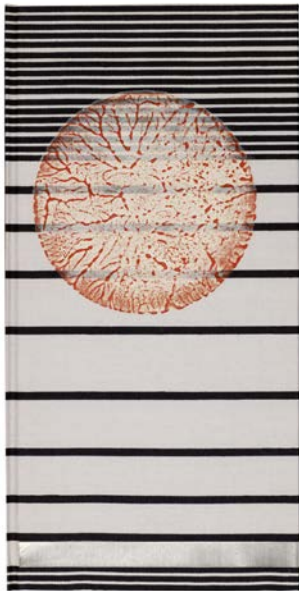


719 **Cox (Morris).** *Studio Book*. 50 Original Colourprints, Gogmagog Press, 1980, 50 reverse/direct offset colour prints, original pictorial silk, slipcase (slightly rubbed at corners), tall 8vo, limited signed edition 4/35

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Chambers, Franklin & Tucker 33.

(1)

£600 - £800

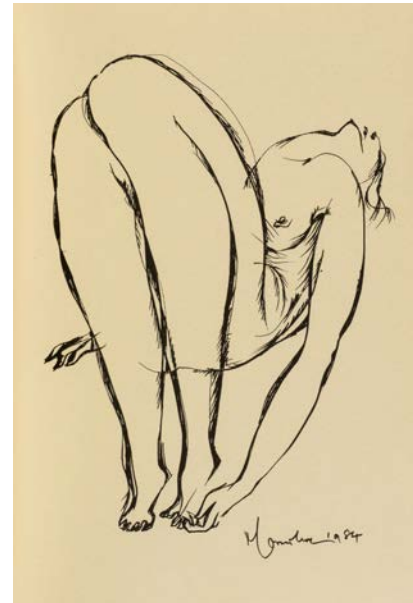


718 **Cox (Morris).** *Winter Trees. A Pictorial Study*, Gogmagog Press, 1977, 8 double-page plates from a single block, on Japanese handmade paper, original striped pictorial cloth, silver label to spine and foot of upper cover, acetate wrapper, tall 8vo, limited edition 5/25, signed, titled and dated by the artist in pencil

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Chamber, Franklin & Tucker 28. With a loosely inserted typed signed note from Morris Cox to biographer Alan Tucker, dated April 1977 enclosing the above copy, 'Last year's Christmas present herewith!'

(1)

£400 - £600



720 **Cox (Morris).** *Graphic Sheaf 10/84*, Gogmagog Photocopy Library, 1984, 26 reproduction drawings, original boards, 4to, limited signed edition 3/6

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Chambers, Franklin & Tucker 44, 'The vigorous figurative studies of people, cats, deer, are reproduced without loss in a strong visual book.'

(1)

£300 - £400



721 **Cox (Morris).** Night Drawings, Gogmagog Photocopy Library, 1984, 14 reproduction drawings, original blue-grey patterned boards, spine a little faded, 4to, limited edition of 5, this copy unsigned
From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.
Chambers, Franklin & Tucker 37, "These "blind" drawings were made in total darkness at about 3 a.m. on successive nights as recorded', we are told - in late October, 1980... their theme is a naked woman with a bird above - on her head, her arm, or fluttering away."

(1)

£300 - £400



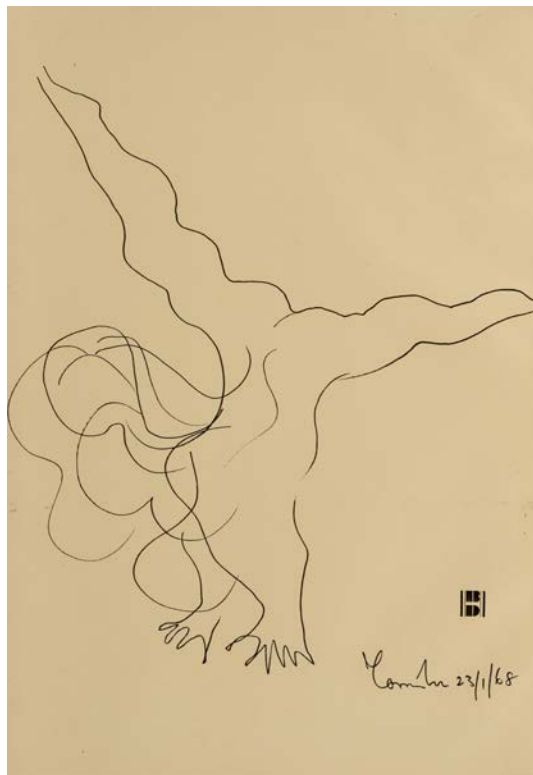
722 **Cox (Morris).** Original 'Blind' Drawings 1978/1980, Gogmagog Photocopy Library, 1985, 217 reproduction drawings, original black and white patterned boards, 4to, limited edition of 5 copies, signed in pencil to colophon at end, with a small pen and pencil sketch with notes to verso loosely inserted

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

Chambers, Franklin & Tucker 55

(1)

£300 - £400



723 **Cox (Morris).** Dancer. Original 'Blind' Drawings 1968, Gogmagog Photocopy Library, 1986, 33 reproduction drawings, original patterned boards, 4to, limited signed edition of 4 copies
From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

Chambers, Franklin & Tucker 60.

(1)

£300 - £400



724 **Cox (Morris).** In Line. 8 Collages, Gogmagog Photocopy Library, 1987, 8 reproduction monochrome plates, each numbered, titled and signed by the artist to lower margin, original patterned boards, 4to, limited edition 4/10

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

Chambers, Franklin & Tucker 64, 'A series of big collages on fine Japanese paper, with such punning titles as 'Hole-Hogs', 'Fish-Figment', 'Sweetness & Flight'... the delicate title page was composed of lace. In this book and the last, and Graphic Yardarm, his art in photocopying (the phrase sounds absurd but is not) scaled the heights.'

(1)

£300 - £400

THE LIBRARY OF EDUARD ROSENBAUM (1887-1979)

Eduard Rosenbaum (1887-1979), economist and librarian, was born into a Jewish family in Hamburg and held various academic posts before his appointment in 1919 as syndic of the Hamburg chamber of commerce (Handelskammer) and director of its famous Commerzbibliothek. In the same year he was part of the German delegation at Versailles, and published an account of the negotiations shortly after (*Der Vertrag von Versailles*, 1921). He was removed from his position by the Nazi party in April 1933, and in 1934 emigrated to England with the assistance John Maynard Keynes, whom he had met at Versailles, and whose papers he had helped publish through the Hamburg economics journal *Wirtschaftsdienst*.

In 1935 he became the first holder of the newly created position of acquisitions librarian at the London School of Economics, where he remained until his retirement in 1952. His internment on the Isle of Man in 1940 provided an introduction to Italian economist Piero Sraffa; after the war he helped Sraffa compile the Royal Economic Society's edition of the works of David Ricardo (1951) and himself wrote a history of the Hamburg merchant bank M. M. Warburg & Co. (1976).

The library of Eduard Rosenbaum comes to the market direct from the family, and the sale coincides with a recent exhibition at the Hamburg Handelskammer to commemorate the centenary of his appointment (July-October 2019), and a special lecture at the London School of Economics (October 2019). His remarkable collection provides an engrossing snapshot of the cultural milieu of interwar Germany that the Nazi party set out to destroy.



Lot 725

725 **Behne (Adolf)**. *Hollandische Baukunst in der Gegenwart*, Berlin, Verlag Ernst Wasmuth, [1922], [iv] + 32 pages, monochrome illustrations after Berlage, J.J.P. Oud, Margarete Kropholler, Kromhout, Van Doesburg and others, inscribed in ink to title by Eduard Rosenbaum 'R. 1922', original printed wrappers, with pictorial design to upper cover, slim 4to, together with **Berlage (H.P.)**. *Grundlagen & Entwicklung der Architektur*, Vier vorträge gehalten im Kunstgewerbemuseum zu Zürich, 1st edition, Berlin, Julius Bard, 1908, [iv], 120, [1] pages, monochrome illustrations, original light brown cloth, one or two minor marks, 8vo, plus other modern architecture interest, including Paul Frankl, *Die Entwicklungsphasen der Neueren Baukunst*, Berlin, 1914, original cloth backed boards, 8vo, Friedrich Paulsen, *Ideen wettbewerb Hochhaus Bahnhof Friedrichstrasse (Stadtbauekunst Alter und Neuer Zeit, Zweites Sonderheft)*, Berlin, Der Zirkel, 1922, original printed wrappers, some wear, with spine restrengthened with clear adhesive tape, slim 4to, Erich Mendelsohn, *Bauten und Skizzen (Wasmuths Monatshefte für Baukunst, Jahrgang 1924, Heft 1-2)*, original printed wrappers, some minor marks, slim 4to, another issue of *Wasmuths Monatshefte für Baukunst, Jahrgang VII Heft 1-2*, [1922], and Alfons Leitl, editor, *Baukunst und Werkform, Erstes Heft, Ein Querschnitt*, Heidelberg, 1947

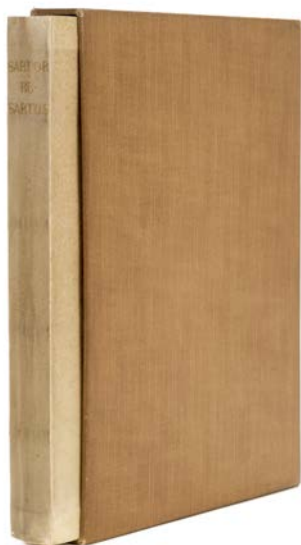
(7)

£100 - £150

726 **Cranach Press**. Aus dem alten Europäischen Menschen und Städte, von Helen Nostitz, Hamburg: Cranach Press, 1924, original half vellum, sides rubbed and marked, 8vo, number 73 of 150 copies, together with: **Werkstatt Lerchenfeld**, Gilgamesch, contents browned, original vellum, folio, number 20 of 300 of copies, **Strauss (Ludwig)**, *Das Ufer*, Berlin: Gotthard Laske bei Otto v. Holten, 1922, book design by E. R. Weiss, original boards, large 4to, number 125 of 300 copies, **Officina Serpentina**, *Tres epistolae Platonis*, Berlin: Officina Serpentina, 1926, original boards, sunned, folio, one of 340 copies, and 26 similar works, German private press and limited editions

(30)

£300 - £400

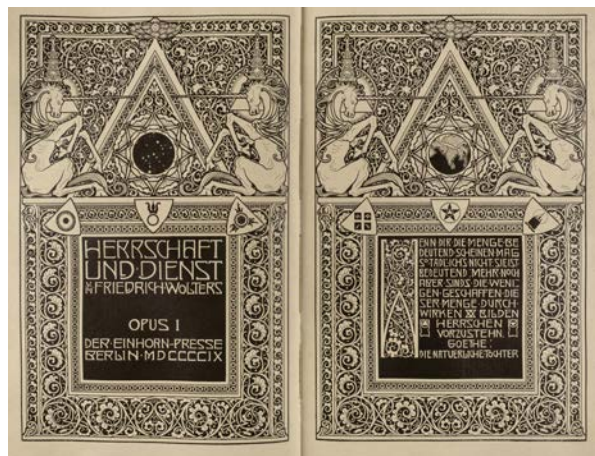


727 Doves Press. Sartor Resartus: the Life & Opinions of Herr Teufelsdröckh by Thomas Carlyle, Hammersmith: The Doves Press, 1997, *shoulder-notes, headings and initials printed in red, original limp vellum, cloth slipcase, 4to* Tidcombe DP13.

One of 300 copies on paper.

(1)

£200 - £300



Lot 728

Each lot is subject to a Buyer's Premium of 20%
(Lots marked * 24% inclusive of VAT @ 20%)

728 Einhorn Presse. Herrschaft und Dienst von Friedrich Wolters, Opus I der Einhorn-Presse, Berlin, 1909, *colophon printed in red at front of volume, double-page decorative title, 3 large pictorial woodcut initials, and 60 small woodcut initials to text, designed by Melchior Lechter, untrimmed, marbled endpapers, original publisher's full vellum, with design in gilt to upper cover incorporating a unicorn's head within a triangle and circle with the letters EHP, title lettered in gilt to spine, some light marks and minor discolouration to edges (generally a very good copy), folio, together with Melchior Lechter, Tagebuch der Indischen Reise, Opus II der Einhorn-Presse, Berlin, 1912, elaborate oriental-style border decorations throughout, double-page title and colophon printed in green and black, all edges gilt, turquoise-green full morocco with inset dark blue roundel to upper cover decorated in gilt, and spine label lettered in gilt, rubbed and scuffed with some fading and consequent discolouration to edges, spine faded to brown and scuffed, folio*

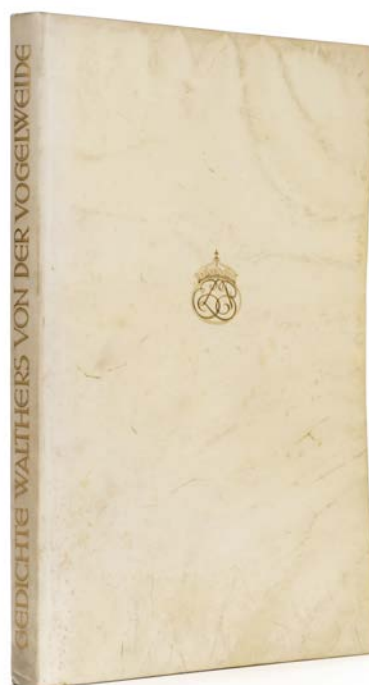
Raub A81, A97; Landmann 304, 377.

First work: Limited edition 44/500. Second work: Limited edition 173/333, numbered and signed with monogram by Melchior Lechter.

Herrschaft und Dienst ('Rule and Service'), the first publication of the Einhorn Presse, is an essay on the poetry and philosophy of Stefan George, written by one of the key members of the George Circle, Friedrich Wolters (1876-1930). *Tagebuch der Indischen Reise* is a diary of a journey to India undertaken by Melchior Lechter in 1910 with Karl Wolfskehl to India, Madras and Ceylon.

(2)

£300 - £500



729 Ernst Ludwig Presse. Walther von der Vogelweide, Gedichte, Darmstadt: Ernest Ludwig Presse, 1926, *top edge gilt, remainder untrimmed, original limp vellum, spine lettered in gilt and with gilt monogram of the press to the upper cover, some light surface marks and minor soiling, 4to*

Limited edition of 250 copies, this copy numbered 143.

Sturz 63; Sarkowski 1873.

(1)

£300 - £500



730 **Felixmüller (Conrad)**. ABC. Ein geschütteltes geknütteltes Alphabet in Bildern mit Versen von Londa und Conrad Felixmüller, Dresden: F. Emil Boden for the artist, 1925, 16 full-page hand-coloured woodcut illustrations, original wrappers, stitched as issued, with title design to upper cover printed in red and blue, slightly rubbed to edges, and some minor marks and light spots, oblong folio (26 x 34cm)

Jentsch 154; Rifkind 617; Söhn 348-363.

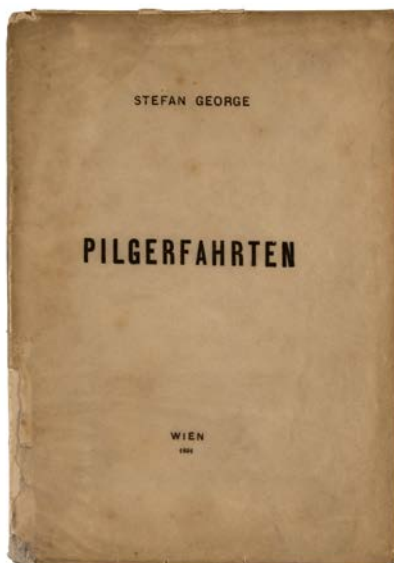
One of perhaps 10 copies hand-coloured by the artist, from the total edition of 350, comprising 100 copies on Bütten paper, numbered and signed by the artist, and bound in cloth, and 250 copies on Ingres paper and bound in wrappers. This copy is from the Ingres issue, and is inscribed by the artist 'Eigenhandig coloriert C. Felixmüller' on the title-page, though the few other hand-coloured copies traced have all been on Bütten. Eduard Rosenbaum was a close friend of Felixmüller, and his son was born in 1925, the year in which the ABC was published; Felixmüller later painted a portrait of Rosenbaum's son and daughter.

Created for his sons Luca and Titus and the children of his friends, and printed by master printer Zielinski in December 1925 under the supervision of the artist, Felixmüller's glowingly hand-coloured picture book is one of the most significant artist's books of German Expressionism. Partly as a result of the straightened circumstances brought on by the catastrophic economic decline in Germany in the 1920's, Felixmüller took overall control of all aspects of the production of this book, thereby keeping costs to a minimum, but at the same time enhancing significantly the quality and harmony of all aspects of production.

(1)

£3,000 - £5,000





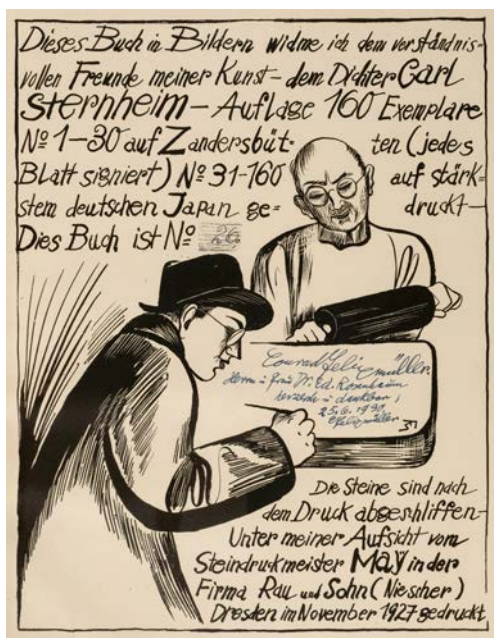
Lot 732



Lot 733



Lot 734



731 **Felixmüller (Conrad)**. Das Maler-Leben, 16 Originallithographien mit Pinsel und feder von Conrad Felixmüller, Dresden: Rau und Sohn for the artist, 1927, 16 full-page lithographs, including title and colophon, printed by the master printer May at Rau und Sohn in November 1927, contemporary plain green cloth, slightly rubbed, with some overall spotting and discolouration to covers, folio (34.8 x 24.5cm)

Söhn 386; Lindenau-Museum 565-580.

Limited edition of 160 copies, the first 30 copies with every lithograph signed. This copy is numbered 26, but the prints are unsigned. The colophon however is signed by the artist and inscribed in blue ink to Eduard Rosenbaum 'Herrn und frau Dr. Ed. Rosenbaum herzlich und dankbar 25.6.1930, C Felixmüller'.

Dedicated to his friend the poet Carl Sternheim, Felixmüller's *Maler-Leben* tells the autobiographical story of the artist's life in vivid, childlike images, from the boy sketching from his window, to painting the nude and selling works to a dealer.

(1) £700 - £1,000

732 **George (Stefan)**. *Pilgerfahrten*, 1st edition, Vienna: printed for the author by Vaillant-Carmanne in Liege, 1891, [2] 44 [2] pp. (the first and last leaves blank), a few faint spots to contents, effaced ink-stamp to foot of front free endpaper, original card wrappers, with the printed glassine dust jacket folded over wrapper-edges as issued, loss to spine, closed tear to front wrapper, repaired with deliberate adhesion of jacket, 4to Landmann 6.

One of 100 copies only. The author's second book of original verse, and his third book overall, following *Hymnen* (1890) and *Charles Baudelaire's Blumen des Bösen* (1891).

(1) £700 - £1,000

733 **George (Stefan)**. *Die Bücher der Hirten- und Preisgedichte, der Sagen und Sänge, und Hängenden Gärten*, 1st edition, Berlin: *Blätter für die Kunst*, 1895, 110 pp., faint spotting, original front wrapper bound in (somewhat stained), edges untrimmed, near-contemporary green japon, gilt title to front cover, yapp edges, spine rubbed, 4to (21.6 x 16.5cm)

Landmann 58.

One of 200 copies. The author's fifth book.

(1) £300 - £500

734 **George (Stefan)**. *Das Jahr der Seele*, 1st edition, Berlin: *Blaetter fuer die Kunst*, 1897, [52] pp. comprising initial blank, title-page designed by Melchior Lechter printed in red and black, and [48] pp. text typographically arranged by Lechter after George's manuscript, headings and initials printed in red and blue, toning, a few faint spots, faint tide-mark to fore margin of last 2 leaves, final page (with colophon) browned, original wrappers bound in (short closed tear to rear wrapper), edges untrimmed, near-contemporary green vellum, front cover lettered in gilt, covers sprung, 4to (18.7 x 14.5cm)

Landmann 82.

One of 200 copies (there were also three copies on van Gelder paper, and three on japon). The author's sixth book.

(1) £300 - £500



Lot 736



Lot 737



735 George (Stefan). *Der Teppich des Lebens und die Lieder von Traum und Tod mit einem Vorspiel*, Berlin: Blaetter fuer die Kunst, 1900, decorative title printed in red and black, text printed in red and black on pale green heavy wove paper throughout, with elaborate decorative borders and part-titles, all designed by Melchior Lechter, front blank inscribed 'Stefan Georg MELCHIOR LECHTER' in black ink, untrimmed, partly cracked on front inner hinge, original green cloth with bevelled edges, and pictorial upper cover printed in black, rubbed and lightly faded, a little fraying to rear joint and at foot of spine, large 4to (36 x 35.5cm)

Provenance: 'Bücherei Bildhauer O. Stichting' (blind-stamp to front endpaper).

Landmann 117; Raub A30.

First edition. One of 300 numbered copies, this copy numbered 37. George's seventh book.

(1) £400 - £600

736 George (Stefan). *Jean Paul, Ein Stundenbuch fuer seine verehrer* (Deutsche Dichtung herausgegeben und eingeleitet von Stefan George und Karl Wolfskehl), 1st edition, Berlin, Blaetter fuer die Kunst, 1900, decorations and design by Melchior Lechter, printed in red, black and occasionally blue, untrimmed, original printed wrappers, with design to upper cover by Lechter printed in red and blue, lightly browned to spine, and very slight fraying to extreme head of spine (generally a very good copy), 8vo, limited edition of 403 copies, together with *Goethe (Deutsche Dichtung herausgegeben und eingeleitet von Stefan George und Karl Wolfskehl)*, 1st edition, Berlin, Blaetter fuer die Kunst, 1901, decoration and design by Melchior Lechter, printed in red and black throughout, near-contemporary limp cloth (by Johannes Gerbers, Hamburg), with original upper wrapper, printed in gold, bound in at front, some fading to spine and outer edges, 8vo, limited edition of 303 copies, plus *Das Jahrhunderts Goethes (Deutsche Dichtung herausgegeben und eingeleitet von Stefan George und Karl Wolfskehl)*, 1st edition, Berlin, Blaetter fuer die Kunst, 1902, decoration and design throughout by Melchior Lechter, printed in blue and black, top edge gilt, remainder untrimmed, near-contemporary limp vellum, spine lettered in gilt, in very good condition, 8vo, limited edition of 303 copies

Landmann 121, 140, 157. A complete set of the series *Deutsche Dichtung*, edited by Stefan George and Karl Wolfskehl.

(3)

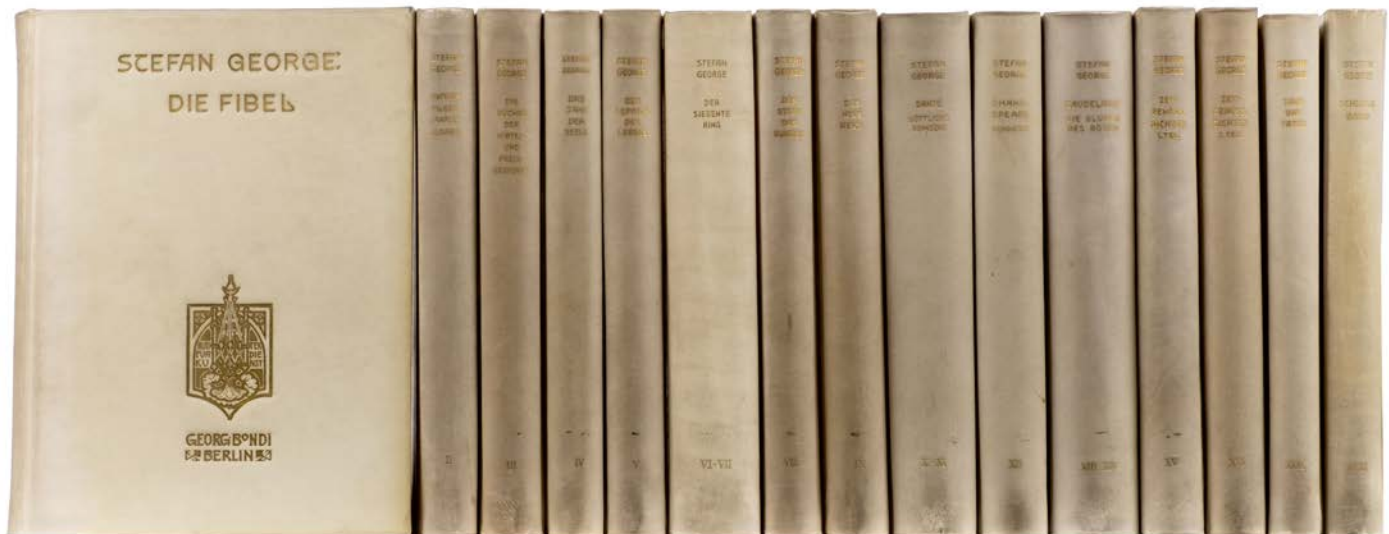
£200 - £300

737 George (Stefan). *Tage und Thaten: Aufzeichnungen und Skizzen von Stefan George*, 1st edition, Berlin, Blatter fur die Kunst, 1903, text printed in red and black, untrimmed, original boards gilt, some spotting and minor soiling, large 8vo, printed in an edition of 300 copies, together with *Der Siebente Ring*, 1st edition, Berlin, Blatter fur die Kunst, 1907, design and decoration by Melchior Lechter, text printed in red and black, with frontispiece, decorative titles and borders throughout, top edge gilt, remainder rough-trimmed, original gilt-decorated purple cloth, worn on joints and faded to spine and lightly faded to upper edges, 8vo, printed in an edition of 500 copies, plus *Shakespeare Sonnette, Umdichtung von Stefan George*, 1st edition, Berlin, Georg Bondi, 1909, *Dante, Gottliche Komodie ubertragungen von Stefan George*, 1st edition, Berlin, Georg Bondi, 1912, & *Stefan George: Der Stern des Bundes*, 1st edition, Berlin, Georg Bondi, 1914, top edge gilt to each volume, original gilt-decorated straw yellow (first volume) and cream cloth (second and third volumes), a few minor marks, 8vo, and others by Stefan George and his circle, including *Dante, Stellen aus der Gottlichen Komodie*, 1909 (Landmann 238), *Der Krieg*, 1917 (Landmann 331), *Drei Gesaenge*, 1921 (Landmann 381), *Tage und Taten, zweite erweiterte ausgabe*, 1925 (Landmann 485), *Jahrbuch fur die Geistige Bewegung*, 3 volumes bound in one, Berlin, Blatter fur die Kunst, 1910-12 (complete), each title signed by Eduard Rosenbaum, and dated 1911 or 1912, contemporary cloth, faded to spine, *Blatter fur die Kunst, Folge 10-12*, 1914 & 1919, contemporary quarter vellum by Larink of Hamburg, retaining upper wrapper to first volume, and both wrappers to the second & third volume (a double issue), *Verzeichnis der Erscheinungen der Blatter fur die Kunst*, 1904, 3 volumes of *Auslese* from *Blatter fur die Kunst*, 1899, 1904 & 1909 respectively, etc., mostly bound in original cloth, a little rubbed, 8vo

Landmann 167 (*Tage und Thaten*), 216 (*Der Siebente Ring*), 237 (*Shakespeare*), 282 (*Dante*), 285 (*Der Stern des Bundes*).

(19)

£300 - £400



Lot 738



Lot 739

738 George (Stefan). Gesamt-Ausgabe der Werke. Endgültige Fassung, 18 volumes in 15, 1st edition, deluxe issue, Berlin: Georg Bondi, 1928-34, 5 engraved portrait plates with tissue-guards, colour plate to volume 2, manuscript facsimile in text, top edges gilt, others untrimmed, original full parchment gilt, light dust-soiling in places, a bright set, 8vo
Landmann 534.

Number 28 of 80 sets, printed on japon and bound in full parchment gilt. There was also a trade issue, printed on paper and bound in blue cloth.
(15) £1,000 - £1,500

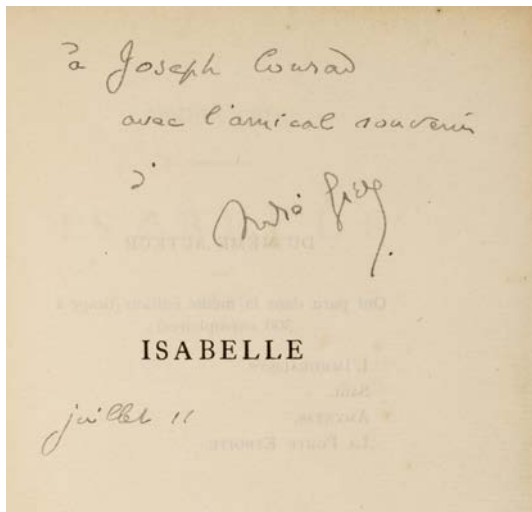
739 George (Stefan). Maximin, Ein Gedenkbuch herausgegeben von Stefan George, Berlin: Blaetter fur die Kunst, 1907, book design by Melchior Lechter, with portrait frontispiece of Maximin (Maximilien Kronberger) after a photograph by Stefan George, decorative title-page printed in red and black, text printed in red and black, with elaborate decorative border designs by Lechter, all edges gilt, original full vellum decorated in gilt designed by Melchior Lechter, some minor handling marks and light soiling (generally a very good copy), folio (34.5 x 26.5cm)

Provenance: Horst Kretschmann Winckelmann, with his circular printed bookplate to recto of limitation leaf before title.
Landmann 209; Raub A 63.

Number 164 of 200 copies. A lavish poetic tribute to the young Munich student, gymnast and budding poet Maximilian Kronberger (1888-1904), who died of meningitis a day after his sixteenth birthday. Kronberger joined the literary circle around Stefan George in 1902, and developed an intense homoerotic friendship with George, who idolised the youth and beauty of the young man. Following his death, George immortalised Maximin in this collection of poems by Kronberger himself, Stefan George, Friedrich Gundolf, Karl Wolfskehl, Lothar Treuge and Oskar Dietrich, and the ensuing myth of the doomed young poet became a central theme of the George Kreis or Circle.

(1) £1,000 - £1,500

740 George-Kreis. Collection of books by and about the George Kreis, including: Gundolf (Friedrich), Goethe, 1st edition, Berlin: Georg Bondi, 1916, Eduard Rosenbaum's initialled ownership inscription ('R. 1917') to front free endpaper, original cloth gilt, 8vo, Kommerell (Max), Der Dichter als Führer in der deutschen Klassik, 1st edition, Berlin: Georg Bondi, 1928, original cloth gilt, 8vo, Klages (Ludwig), Stefan George, 1st edition, Berlin: Georg Bondi, 1902, mounted lithographic portrait frontispiece, original wrappers bound in, contemporary boards, 8vo, and approximately 125 others (approx. 125) £150 - £250



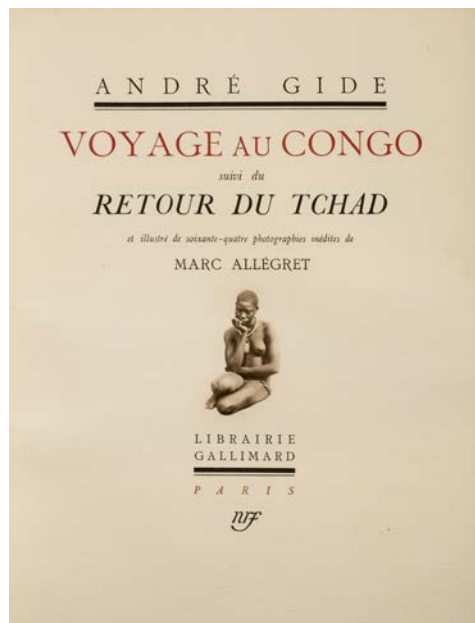
741 **Gide (André, 1869–1951).** *Isabelle*. Récit, Paris: Nouvelle Revue Française, 1911, retaining colophon leaf dated 20 June 1911, inscribed by Gide on the half-title, original wrappers bound in, edges untrimmed, later limp black leather gilt, 16mo (17 x 11cm) First published edition, the second overall, one of 500 copies only, printed on vergé d'Arches with the Nouvelle Revue Française watermark. The book was originally published on 29 May but Gide was dissatisfied with various errors in printing and demanded that the edition be destroyed (see *Cahiers André Gide*, issue 18, 2003, p. 60n.).

Provenance:

Presentation copy, inscribed by the author 'à Joseph Conrad, avec l'amical souvenir d'André Gide, juillet 11' on the half-title.

A major association. Gide's frustration at reading an inept French translation of *The Nigger of the Narcissus* was his first spur to the dedicated study of English. He initiated a correspondence with Conrad in 1910 or 1911, and visited him twice at Capel House, Kent, in 1911 and 1912. He soon became director of the Gallimard *Oeuvres complètes de Joseph Conrad*, and himself produced the French translation of *Typhoon*, which appeared in 1918. Gide's *Voyage au Congo* (1927) was dedicated to the memory of Conrad, and much has been written since on the relationship and mutual influence of these two giants of modernist fiction. See further Russell West, *Conrad and Gide: Translation, Transference and Intertextuality*, pp. 14–16 et seq.

(1) £500 – £800



Lot 742

742 **Gide (André).** *Voyage au Congo, suivi du Retour du Chad*, Paris: Gallimard, 1929, half-title with limitation statement verso, title-page in red and black with photographic vignette by Marc Allégret, 64 photographic plates by Allégret, 4 maps, colophon leaf, original wrappers and spine bound in, top edge gilt, others untrimmed, contemporary black half morocco, section of front joint abraded, large 4to (32.4 x 24.5cm)

First collected edition, number 222 of 1500 copies on vélin d'Arches.

(1) £200 – £300

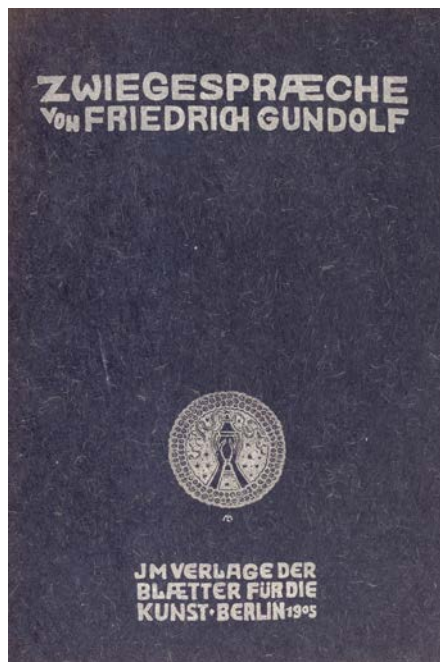


743 **Gilchrist (Alexander).** *Life of William Blake, "Pictor Ignotus."* With Selections from his Poems and Other Writings, 2 volumes, 1st edition, London: Macmillan and Co., 1863, all plates as called for, occasional spotting, contemporary ownership inscriptions effaced from half-titles, original pictorial cloth gilt, spines faded and rolled, headcaps frayed, tips slightly bumped and worn, 8vo, together with: **Nonesuch Press**, *Poetry and Prose of William Blake*, edited by Geoffrey Keynes, complete in one volume, London: Nonesuch Press, 1927, original limp orange vellum, spine faded, 8vo, *ibid.*, *The Note-Book of William Blake called the Rossetti Manuscript*. Edited by Geoffrey Keynes, London: Nonesuch Press, 1935, original blue cloth, spine faded, 4to, number 158 of 650 copies, *ibid.*, *The Life of William Blake* by Mona Wilson, London: Nonesuch Press, 1927, 23 plates (of 24: lacking plate 17), top edge gilt, others untrimmed, original quarter vellum, folio, number 388 of 1480 copies, and 3 others, all on William Blake

(8) £150 – £200

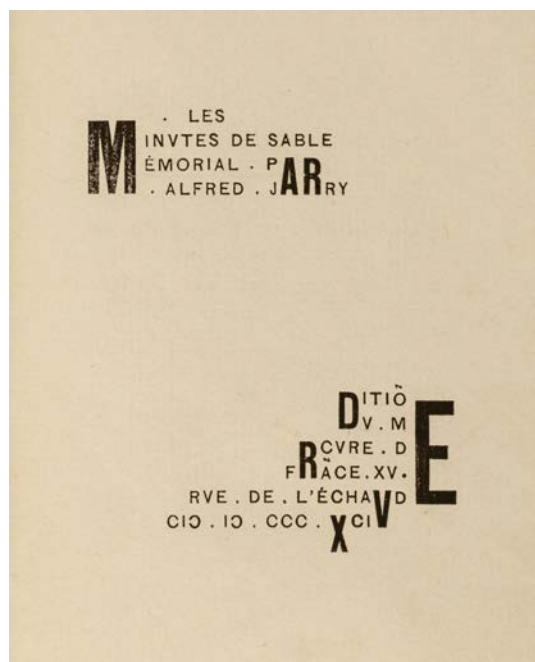
744 **Glaser (Curt).** *Edvard Munch*, 3rd–5th thousand, Berlin, Bruno Cassirer, 1918, original etched self portrait frontispiece, a few light marks to title, monochrome illustrations, original yellow cloth-backed printed boards, rubbed and some marks particularly to upper cover, large 8vo, together with **Sydow (Eckart von).** *Die deutsche expressionistische Kultur und Malerei*, Berlin, Fursche-Verlag, 1920, monochrome plates, original pictorial wrappers printed in blue and white, large 8vo, plus **Grautoff (Otto).** *Die Französische Malerei seit 1914*, 1st edition, Berlin, Mauritius-Verlag, 1921, monochrome plates and illustrations, original morocco-backed boards gilt, a little rubbed and marked and lightly faded to spine, 8vo, and others on 20th century art, including Goethe, *Faust*, *Der Tragödie Zweiter Teil*, mit bildern von Max Beckmann, Hamburg, Maximilian-Gesellschaft, 1957 (with slipcase), Ernst Barlach, *Ein Selbsterzähltes Leben*, 1st edition, Berlin, Paul Cassirer, 1928, Julius Meier-Graefe, *Auguste Renoir*, *Zweite Auflage*, Munich, R. Piper, 1920, *Eine Künstlerin*, Paula Becker-Modersohn *Briefe und Tagebuchelatter*, 2. Auflage, Bremen, 1919, Julius Meier-Graefe, *Courbet*, Munich, R. Piper, 1921, E.T.A. Hoffmann, *Der Sandmann*, illustrated by Gunther Stiller, Hamburg, Maximilian-Gesellschaft, 1978, Giovanni Verga, *Sizilianische Novellen*, illustrated by Ernst Morgenthaler, Zurich, 1954, and Freyherr von Munchhausen, *Die Land-Abenteuer*, illustrated by Josef Hegenbarth, Hamburg, Maximilian-Gesellschaft, 1969, various sizes

(11) £100 – £150



745 **Gundolf (Friedrich)**. *Zwiegespräche*, 1st edition, Berlin: *Blaetter für die Kunst*, 1905, inscribed 'Herrn Professor Kurt Breysig [...] vom Verfasser' on the initial blank, original wrappers bound in, contemporary half sheep, 4to, one of 300 copies, together with: **Hofmannsthal (Hugo von)**, *Ausgewählte Gedichte*, 1st edition, Berlin: *Blaetter fuer die Kunst*, 1903, pictorial title-page designed by Ludwig von Hofmann, edges untrimmed, original boards, 4to, one of 300 copies, *ibid.*, *Kleine Dramen*, 2 volumes, 2nd edition, Leipzig: Insel-Verlag, 1907, original quarter vellum, 8vo, **Kommerell (Max)**, *Gespräche aus der Zeit der deutschen Wiedergeburt*, Berlin: *Blätter für die Kunst*, 1929, original wrappers bound in, contemporary full vellum, folio, number 69 of 300 copies, and approximately 30 others, all German literature (36)

£200 - £300



Lot 746



746 **Jarry (Alfred, 1873-1907)**. *Les Minutes de Sable Memorial*, 1st edition, Paris: Edition du Mercure de France, 1894, 236 pages, woodcut head-piece to preface, 9 original woodcuts by the author printed in blue-green, brown and black, final leaf with printer's woodcut device, original dark green printed wrappers bound in at rear, woodcut bookplate of Ernest [Ernst] Goldschmidt (printed in yellow) to front pastedown, untrimmed, near-contemporary dark green cloth, spine lettered in gilt, very minimal minor wear to extreme foot of spine and lower outer corners (generally in very good condition), 12mo (139 x 115mm)

Printed in an edition of 216 copies: 197 on Arches paper, and 19 on green, red or yellow Ingres paper.

Provenance: Ernest [Ernst] Philip Goldschmidt (1887-1954), legendary antiquarian bookseller specialising in medieval manuscripts, incunabula and sixteenth century printed books, based at 45 Old Bond Street.

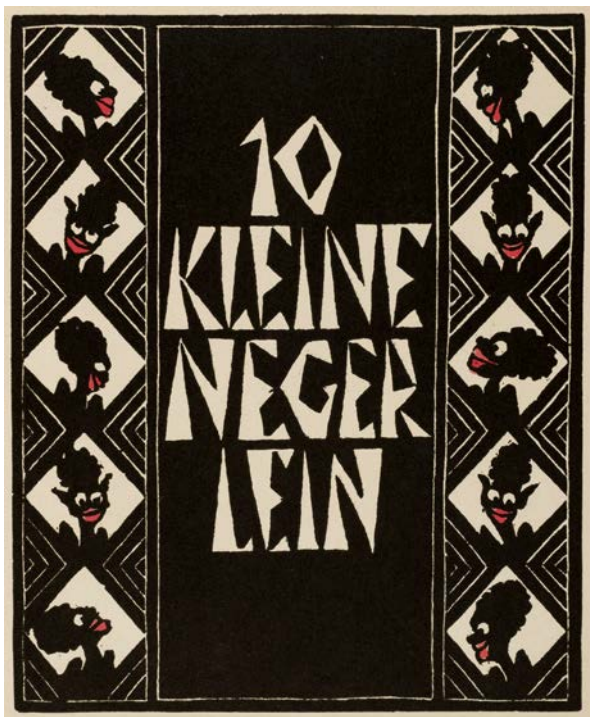
With a letter from E. P. Goldschmidt to Eduard Rosenbaum dated June 15, 1944, presenting this volume as a gift 'which however I hope you will accept en homage dévoué et reconnaissant. You will at least gather from it that this great man was quite mad. Also, as I gather from re-reading the Preface, that he could explain what Joyce was trying to do thirty years later... this volume carries my earliest bookplate in its first form, which is a great rarity...'

Andel, *Avant-Garde Page Design 1900-1950*, 46. Castleman, *A Century of Artists Books*, pages 21-22 and 142.

Les Minutes de Sable Memorial is Jarry's first collection of poetry and prose, and thus his first public and radical challenge to the accepted norms of accepted literary style, soon to find its most famous incarnation in the grotesque figure of Ubu in Jarry's play *Ubu Roi*, first performed in Paris on 9th and 10th December 1896, when the audience rioted in reaction to the author's outrageous use of absurd and scatological language. Jarry himself designed the typography of the title page, which in its dislocation of letters and legibility anticipates the modernist typography of Apollinaire, the Italian futurists and Russian constructivists. The important preface, entitled *Linteau* (Lintel) presents Jarry's aesthetic theory centred on the deliberate subversion of poetic language and meaning.

(1)

£700 - £1,000



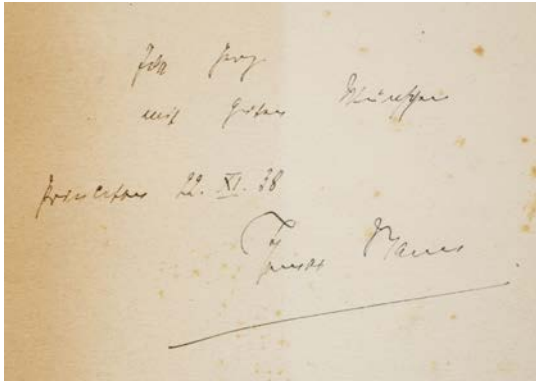
747 **Karberg (Bruno)**. 10 Kleine Negerlein, Hamburg, Hans Gotz, September 1924, colour woodcut title, 10 woodcut leaves of text and 10 colour woodcut illustrations by Bruno Karberg, original cloth-backed boards with printed title label to upper cover, lightly rubbed and minimal fading to board edges, slim 4to (30.3 x 25.8cm) Limited edition of 300 copies, signed by the artist. Bruno Karberg (1896–1967) studied at the Hamburg Kunstgewerbeschule under Georg Hulbe and Otto Czechka, worked as a freelance illustrator, taught for two years at the Kunstgewerblichen Werkstätten in Lubeck, and later as lecturer at the Hamburg Kunstgewerbeschule (School of Applied Design). The work was first published in an edition of only 50 copies by Johannes Gerbers in 1923. (1) £700 – £1,000



748 **Liebermann (Max)**. Holländisches Skizzenbuch, Text von Oscar Bie, Berlin, Verlag von Julius Bard, 1911, original lithograph frontispiece depicting the artist sketching in a landscape, 83 photolithographic illustrations, including some full-page, untrimmed, original publisher's linen, with pictorial upper cover, lightly rubbed with some light soiling and discolouration, ties present, oblong folio (26 x 32cm) Schiefeler 110, iii. Limited edition 435/500. (1) £200 – £300



749 **Maeterlinck (Maurice)**. Der Schatz der Armen, in die Deutsche Sprache übertragen durch Friedrich von Oppeln-Bronikowski, 1st German edition, Leipzig, Verlag von Eugen Diederichs, 1898, decorative title printed in red, full page woodcut illustration, chapter headings printed in red, and large woodcut initials, all designed by Melchior Lechter, printed on japan paper, partly untrimmed, original publisher's linen, with upper cover titled and decorated in red, some minor marks and pale discolouration, 8vo (21.5 x 18cm) Raub A 20; Eyssen 11. First German edition, and the first book designed by Melchior Lechter. "Mit diesem Buch beginnt die deutsche Buchkunst unseres Jahrhunderts" (Eyssen). (1) £150 – £200



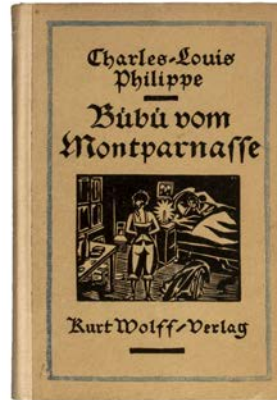
750 **Mann (Thomas)**. Schopenhauer (Schriftenreihe 'Ausblicke'), 1st edition, Stockholm, Bermann-Fischer Verlag, 1930, some light scattered spotting, inscribed by the author to Ida Herz 'Frau Herz mit guten Wünschen ... 22.XI.38, Thomas Mann' on the front free endpaper, section of original envelope addressed and signed by Thomas Mann laid in, subsequent gift inscription from Ida Herz to Gertrud Bing, *(dated London, Christmas 1938), to half-title, original printed wrappers, some marks and browning to spine and outer edges, 8vo, together with: Betrachtungen eines Unpolitischen, 1st edition, Berlin, S. Fischer, 1918, 611 pages, front endpaper inscribed 'R. 1918.' (ownership of Eduard Rosenbaum), original cloth-backed printed boards, a little rubbed at foot of spine, 8vo, including a photocopy and typed copy of a letter from Thomas Mann to Eduard Rosenbaum, dated 24 October 1918, commenting on the political views expressed in this work, and three newspaper cuttings relating to Thomas Mann, two from the Frankfurter Zeitung, for 1922 and 1924, and one from Die Zeit, for 25 December 1959, all loosely inserted at rear (2)

£200 - £300



751 **Marx (Karl)**. Das Kapital. Kritik der politischen Oekonomie, 3 volumes, mixed editions, Hamburg: Otto Meissner, 1903-1885-1911, volume 3 in 2 parts each with separate pagination and register, ownership inscriptions of Eduard Rosenbaum to front free endpaper or initial blank of each volume, respectively dated 1907, 1919 and 1918, his marginalia to volume 1 pp. 584, 603 and 608, contemporary non-uniform half sheep (volume 1) or half morocco (volumes 2 and 3), spines faded, 8vo (21.3 x 13.5cm) Cf. PMM 359. Fifth, first and third editions. (3)

£600 - £800

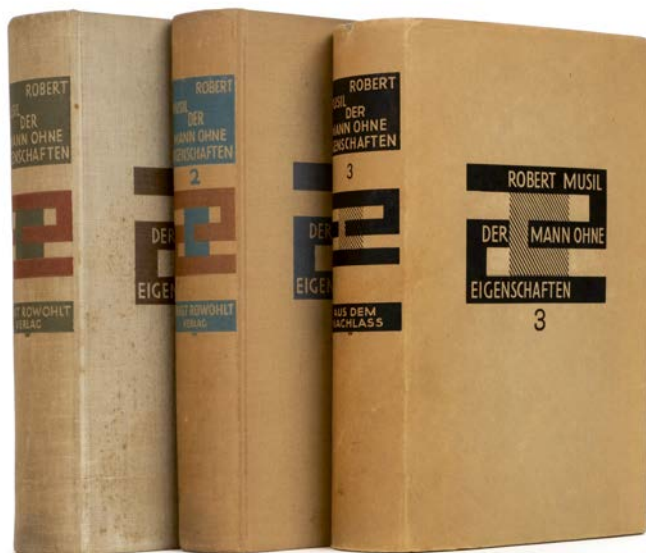


752 **Masereel (Frans)**. Mein Stundenbuch, 1st German edition, Kurt Wolff, 1920, 167 leaves, including 165 full-page woodcuts by Masereel, top edge gilt, contemporary dark green half morocco, rubbed and faded to spine, joints partly cracked, small 4vo (15.2 x 11.5cm), together with René Arcos Das Gemeinsame mit 27 holzschnitten von Frans Masereel, Leipzig, Insel-Verlag, circa 1920, 27 woodcut illustrations by Masereel, original printed boards, some minor marks and lightly discoloured to spine, joints slightly cracked at foot, small 4vo, printed in an edition of 3,500 copies, plus Charles-Louis Philippe, Bubu vom Montparnasse, Ein Roman mit zwanzig holzschnitten von Frans Masereel, 1st German edition, Munich, Kurt Wolff, 1920, 20 woodcut illustrations by Masereel, endpapers lightly toned, original cloth-backed pictorial boards, very lightly rubbed (generally in clean condition), 8vo, and Emile Verhaeren, Der Seltsame Handwerker und Andere erzählungen, mit 26 holzschnitten von Frans Masereel, 1st German edition, Leipzig, Insel-Verlag, 1923, 26 woodcut illustrations, including many full-page, original cloth-backed pictorial boards, some light marks (generally a good copy), 8vo Limited edition of 700 copies, this copy numbered 330 (Stundenbuch). Gobel 477 (Mein Stundenbuch) & 485 (Bubu vom Montparnasse); Sarkowski 41 (René Arcos) & 1826 (Verhaeren). (4)

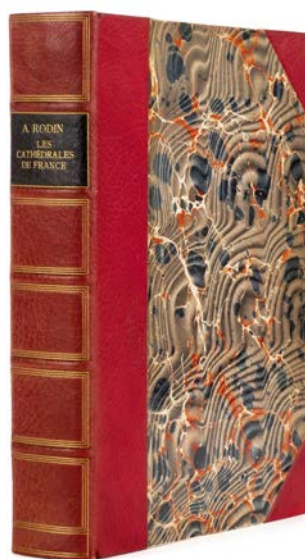
£300 - £400

753 **Musil (Robert)**. Der Mann ohne Eigenschaften, 3 volumes, 1st edition, Berlin: Ernst Rowohlt Verlag [-Lausanne: Imprimerie centrale], 1930-33-43, volume 3 with 3 photographic plates including frontispiece, text-block of volume 3 slightly browned, initialled and dated by Eduard Rosenbaum on front free endpapers of volumes 1 and 2 ('R 1930' and 'R 1934'), signed carte de visite of Siegfried, Graf von Roedern (1870-1954) laid in, all volumes in original decorative cloth to a design by E. R. Weiss, volume 1 with spotting to front board, volume 2 spine toned, volume 3 with dust jacket (slightly frayed at head of spine panel), 8vo The third volume, published in Switzerland after Musil's death, is especially uncommon with the dust jacket. (3)

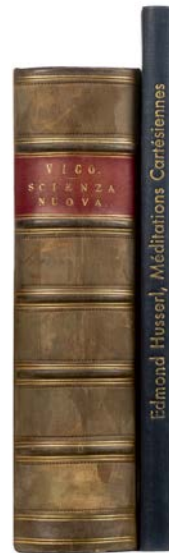
£600 - £800



Lot 753



Lot 754



Lot 756

754 **Rodin (Auguste)**. Les Cathedrales de France, Introduction par Charles Morice, 1st edition, Paris, 1914, 100 lithographic facsimile plates after drawings by Rodin, with tissue-guard to each, top edge gilt, near-contemporary red crushed half morocco (by Larink of Hamburg), gilt spine with black morocco title label, 4to. Limited edition de luxe of 250 copies on papier pur fil de Rives, this copy numbered 122. Attractive copy.

(1)

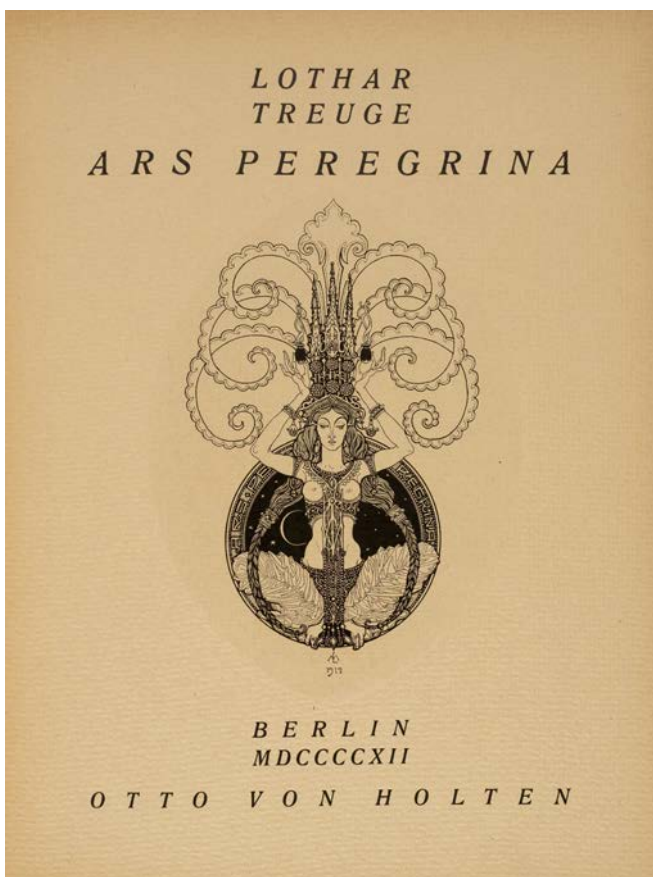
£150 - £200

755 **Treuge (Lothar)**. Ars Peregrina, 1st edition, Berlin, Otto von Holten, 1912, large vignette to title and decorations to text by Melchior Lechter, original boards gilt, 4to, limited edition of 200 copies, together with **Lechter (Melchior)**, Ueber die Symbolik im 'Panis Angelorum', 1st edition, Berlin, Otto von Holten, 1908, layout and decorations designed by Lechter, text printed in red and blue, original boards with design to upper cover in blue and gold, lightly rubbed, large slim 8vo, limited edition 185/310, plus **Lechter (Melchior)**. Zum Gedächtnis Stefan Georges, Sprach am Hl. Dreikönigstage 1934 Melchior Lechter in der Lessing-Hochschule zu Berlin, 1st edition, Berlin, Georg Bondi, 1934, typographic layout and decoration by Melchior Lechter, original cloth-backed boards, with paper label to spine and upper cover, very lightly rubbed, large 8vo

Landmann 841 for the third work.

(3)

£200 - £300



Lot 755

756 **Vico (Giambattista)**. Grundzuge einer Neuen Wissenschaft uber die gemeinschaftliche Natur der Volker. Aus dem Italienischen von Dr. Wilhelm Ernst Weber, 1st German edition, Leipzig, F.M. Brockhaus, 1822, folding printed table at end, some minor marginal marks and spotting, old half green stained calf gilt, a little rubbed and some light marks, 8vo, together with **Husserl (Edmund)**. Meditations Cartesiennes, Introduction a la Phenomenologie, traduit de l'allemand par Mlle. Gabrielle Peiffer et M. Emmanuel Levinas, 1st edition, Paris, Librairie Armand Colin, 1931, [viii] + 136 pages, contemporary blue half calf, spine lettered in gilt, original printed wrappers bound in, large 8vo

Cf. PMM 184 (first edition of Vico, 1725).

First German edition of the main work of Italian historian and philosopher Giambattista Vico (1668-1744), whose work was rediscovered by Herder and then later recognised as the beginning of the philosophy of history.

The second work, Husserl's Cartesian Meditations, based on two lectures given by the author at the Sorbonne in 1929, had a profound influence on European philosophy, especially Heidegger and Sartre.

(2)

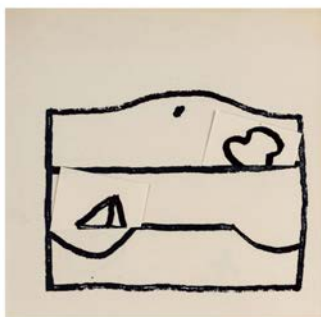
£200 - £300

PRIVATE PRESS

757 **Bennett (Arnold).** *Venus Rising From the Sea*, Cassell & Co./Curwen Press, 1931, 12 colour illustrations by E. McKnight Kauffer, original cloth, glassine wrapper, slipcase, 4to limited edition 263/350, signed by the artist, together with *The Natural History of Selborne*, by Gilbert White, Limited Editions Club, Ipswich, 1972, colour and monochrome illustrations by John Nash, top edge green, original calf-backed boards, slipcase, 4to, limited edition 336/1500, signed by the artist, plus *The Diary of a Madman*, by Nicolas Gogol, translated by Prince Mirsky, Cresset Press, 1929, aquatint illustrations by A. Alexeieff, endpapers slightly toned, original cloth, a little light soiling, 4to, limited edition 17/250, with others illustrated, Nonesuch Press etc

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

(25) £150 - £200



758 **Coracle Press.** A collection of 39 artists' books, poem-cards, postcards and other publications, 1970's, including *The Embroidered Topiary*, by Simon Cutts, 1975 (limited signed edition 30/50), *Leafmould*, by Simon Cutts, (limited edition 208/250), "The Allies", a wargamer's poem, by Martin Fidler & Simon Cutts, 1973 (limited edition 55/100), *Outdoor Seats*, by Stephen Duncalf, 1973 (limited edition 134/150), *A New Kind of Tie*. Poems 1965-68, by Simon Cutts, Tarasque Press, 1972 (limited edition of 500), colour silkscreen illustrations, various sizes, by Simon Cutts, Karl Torok, Martin Fidler, David Willetts, Stephen Bann and others

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

(39) £150 - £200



759 **Dolmen Press.** *The Gododdin. A Version* by Desmond O'Grady, Dolmen Editions, 1977, ink illustrations by Louis le Brocqy, all edges gilt, contemporary burgundy morocco with design after le Brocqy in black morocco and gilt to covers, calf-backed slipcase, 8vo, with a postcard to Morris Cox for his birthday, 1981 loosely inserted

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

Limited edition of 650 copies. The usual edition of this work was issued in black cloth with a dust jacket.

(1)

£150 - £200

760 **Doves Press.** A collection of ephemera, 43 items (including two duplicates), items comprise: *Lists of Publications*, *Announcements*, *List of Lectures* by T. J. Cobden-Sanderson, *Apologia*, *Catalogues Raisonné* (one with some marks on front), *Note on a Passage in Anthony and Cleopatra*, *Notice of removal to a new premises and the closure of The Doves Bindery*, and other Notices, *Shakespearean Punctuation* (in original wrappers), some printed in red & black, and including an Autograph note by T. J. Cobden-Sanderson, 12 lines in red ink, relating to a misprint in the Doves Press edition of *Faust* part II, initialled by Cobden-Sanderson and dated July 1910, all unbound except for a duplicate copy of *Catalogue Raisonné* for May 1908, publisher's cloth-backed boards, with *The Doves Bindery* ink stamp on rear pastedown, all 8vo

Provenance: according to an included typewritten note the items are from the collection of Richard Cobden-Sanderson.

(43)

£100 - £150



761 **Eragny Press.** Abregé de l'Art Poétique François par Pierre de Ronsard, Eragny Press, 1903, wood-engraved frontispiece, borders and decorations by Lucien Pissarro, unopened, endpapers toned, bookplate to front endpaper, loose order forms, original floral-patterned endpapers, spine a little rubbed and toned, a few minor spots, 8vo

Limited edition of 226. Tomkinson 15

(1)

£150 - £200

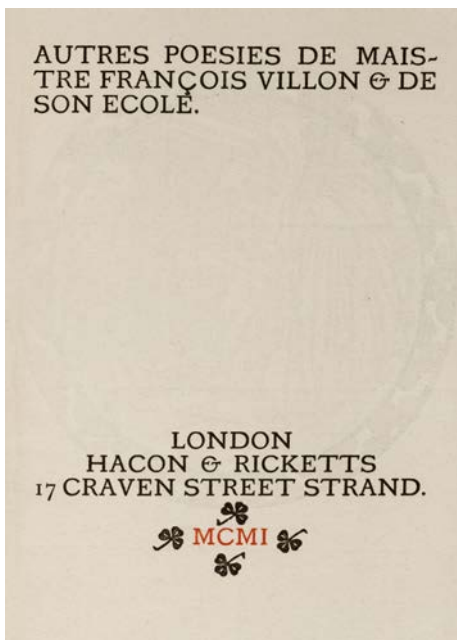


763 **Eragny Press.** Choix de Sonnets de P. de Ronsard, Eragny Press, 1902, wood-engraved frontispiece, borders and initials by Lucien Pissarro, unopened, some toning to endpapers, bookplate to front endpaper, original patterned boards, spine a little rubbed and darkened, 8vo

Limited edition of 226. Tomkinson 13.

(1)

£150 - £200



762 **Eragny Press.** Autres Poesies de Maistre François et de Son Ecole, Eragny Press, 1901, wood-engraved frontispiece, border by Lucien Pissarro, printed in red, black and green, unopened, a few minor spots, endpapers a little toned, original patterned boards, some toning to spine, 8vo

Limited edition of 226. Tomkinson 10.

(1)

£200 - £300

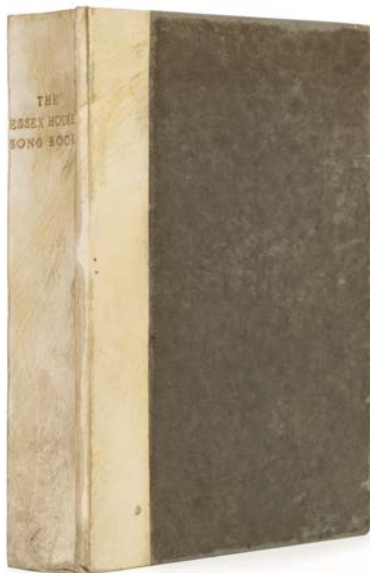


764 **Eragny Press.** Jules Laforgue: Moralités Legendaires, 2 volumes, Eragny Press, 1897-98, wood-engraved frontispieces, borders and initials by Lucien Pissarro, a little minor spotting, some usual toning to endpapers, original clover-patterned boards, slight toning to spines, 8vo

Limited edition of 220. Tomkinson 3 & 4.

(2)

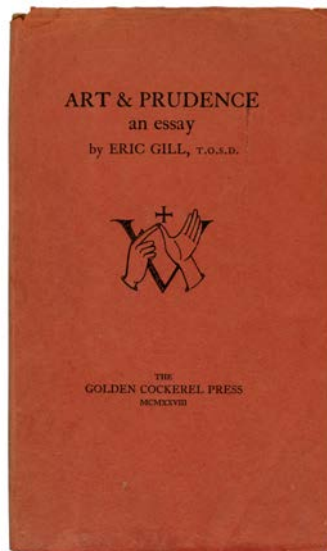
£300 - £500



Lot 766



Lot 769



Lot 770



Lot 771

765 Eragny Press. Songs by Ben Jonson. A Selection from the Plays, Masques, and Poems, with the earliest known settings of certain numbers, Eragny Press, 1906, *title with hand-coloured vignette, printed in red and black, a little minor spotting at front, endpapers toned, original patterned boards, spine defective (tears and losses), 8vo*

Limited edition of 175. Tomkinson 26.

(1)

£100 - £150

766 Essex House Press. The Essex House Song Book, being the Collection of Songs formed for the Singers of the Guild of Handicraft by C. R. and Janet E. Ashbee, and edited by her, 10 parts in one volume, Chipping Campden: Essex House Press, 1903-5, *printed in red and black, woodcut initials, music score designed by Paul Woodroffe, edges untrimmed, original japon-backed paper boards, japon slightly marked, wear to tips, custom blue cloth slipcase, 4to*

Number 156 of 200 copies on paper; there were also five copies on vellum.

(1)

£200 - £300

767 Fleece Press. Tom Chadwick and the Grosvenor School of Modern Art, by Julian Francis, Fleece Press, 2012, *colour and monochrome plates and illustrations, including 16 original woodblock prints tipped-in, original cloth-backed patterned boards, slipcase, 4to, limited edition of 210 special copies from a total edition of 360, together with Tirzah Garwood. Long Live Great Bardfield & love to you all, her Autobiography, 1908-43. Edited, and with biographical notes on the period 1943-51, by Anne Ullmann, Fleece Press, 2012, numerous colour and monochrome illustrations, original cloth-backed patterned boards, 4to, limited edition of 550, plus The Artistry of Leslie Cole... told for the first time by Malcolm Yorke with a note on the interesting life of Brenda Cole, Fleece Press, 2010, colour illustrations, original cloth-backed boards, oblong 4to, limited edition of 500*

(3)

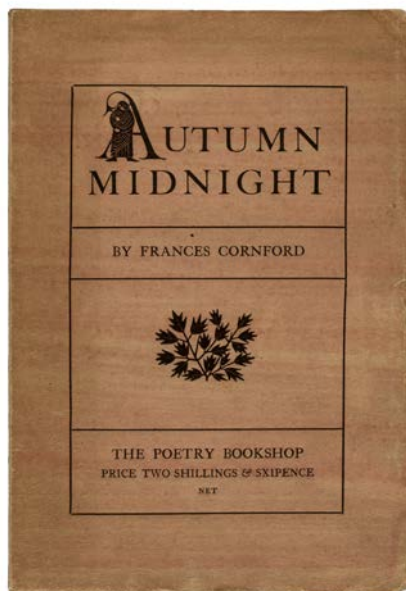
£200 - £300



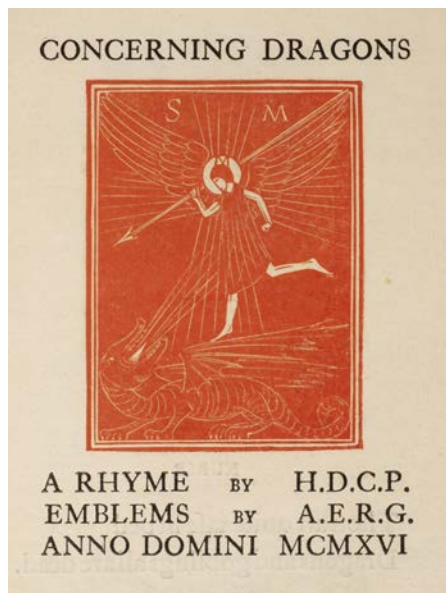
768 Gibbings (Robert). Twelve Wood Engravings, Baynard Press, 1921, *12 wood-engraved plates, slight offsetting to versos from preceding plates, original cloth-backed boards, small partial rust mark from paperclip to lower cover, 4to, limited edition 86/125, signed by the artist, together with The XII Propertees or Condicyons of a Lover, by Johan Picus, Erle of Myrandula, a grete Lord of Italy, expressed in Balade by Sir Thomas More Knyghte, sometime Lo. Chancellour of England, Saint Dominic's Press, 1928, errata slip and spare label tipped-in at front and rear respectively, light toning to endpapers, original boards, 4to, limited edition 109/250*

(2)

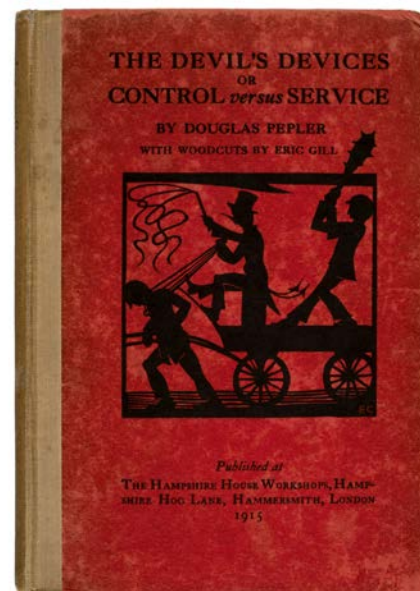
£700 - £1,000



Lot 772



Lot 773



Lot 775

769 **Gill (Eric).** Art & Love, Bristol: Douglas Cleverdon, 1927, six full-page wood-engraved illustrations, front pastedown with book ticket of George Fleming, original black cloth, extremities lightly rubbed, spine (lightly faded) gilt-lettered, slim 8vo
Limited edition, 63/260 copies, signed by the author. Gill 14.

(1)

£200 - £300

770 **Gill (Eric).** Art & Prudence an essay, Waltham Saint Lawrence: Golden Cockerel Press, 1928, two full-page engraved illustrations, untrimmed, original terracotta cloth gilt, extremities slightly rubbed, dust jacket, spine faded, minor chips and fraying at head of folds, spine with small loss at head and associated 1.5cm tear, 8vo (limited edition, 50/500 copies), together with Twenty-Five Nudes... with an introduction, London: J. M. Dent & Sons Ltd for Hague & Gill Ltd, 1938, decorative half-title printed in red & black, 26 white line wood-engravings, free front endpaper with ink ownership name, original red cloth gilt, spine ends a little frayed, corner tips slightly rubbed, 8vo
Gill 15 & 38 respectively.

(2)

£100 - £150

771 **Gill (Eric).** Clothing without Cloth, An essay on the nude, Waltham Saint Lawrence: Golden Cockerel Press, 1931, four full-page wood-engraved illustrations (lightly offset), original cloth, gilt-lettered on spine and front cover, spine faded, slim 8vo
Gill 20. Limited edition, 267/500 copies.

(1)

£100 - £150

772 **Gill (Eric, illustrator).** Autumn Midnight, by Frances Cornford, [Printed at S. Dominic's Press, Ditchling, for] The Poetry Bookshop, 1923, wood-engraved frontispiece, initials and decorations, inside front cover with book ticket to lower corner, edges untrimmed, original pink wrappers, front wrapper printed in black, with a decorative initial and a device by Gill, each cover with a short closed fore-edge tear, slim 8vo, together with **Gill (Eric)**, Drawings from Life, London: Hague & Gill, 1940, 36 full-page illustrations from drawings, variable spotting throughout, original blue cloth, silver lettering to spine, silver blocked device on front cover, extremities rubbed, some minor marks, 8vo, plus The Lord's Song, a Sermon, London: Golden Cockerel Press, 1934, one full-page wood-engraved illustration, one decorative initial, original cream cloth gilt, spine a little darkened, slim 8vo (limited edition, 36/500 copies, ink manuscript edition number appears to have been altered)

Gill 273, 48 & 26 respectively.

Autumn Midnight: various states of the wrappers are recorded. Here the author's name is enclosed within rules, there is no hyphen in "Midnight", and "Sixpence" is spelled incorrectly as "Sxipence".

(3)

£100 - £150

773 **Gill (Eric, illustrator).** Concerning Dragons, a Rhyme by H. D. C. P., 1st edition, Ditchling: Douglas Pepler, 1916, title with wood-engraving printed in red, text printed in red & black, four black & white wood engraved illustrations, rough-trimmed, bound in modern cloth-backed boards, front cover with facsimile of title page, small slim 8vo
Gill 264.

(1)

£100 - £150

774 **Gill (Eric, illustrator).** Sonnets and Verses by Enid Clay, Waltham St. Lawrence: Golden Cockerel Press, 1925, wood-engraved illustrations, colophon with gilt Cockerel printer's device, front pastedown with pictorial bookplate of Miriam Rothschild, original cloth-backed boards, somewhat rubbed, rear cover with some skinning, spine with printed paper label (small edge chip), slim 8vo
Limited edition, 198/450 copies. Gill 274.

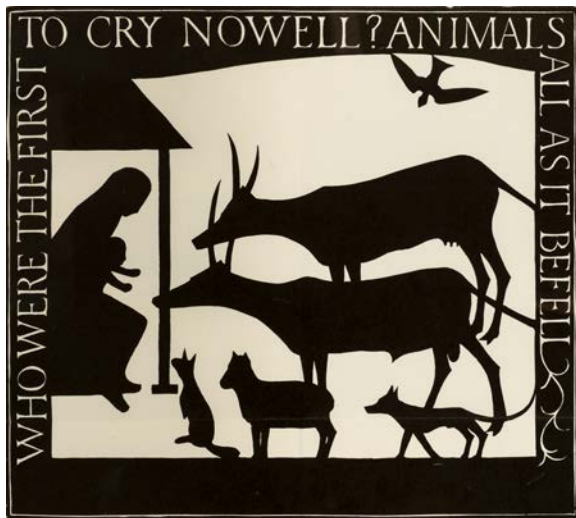
(1)

£80 - £120

775 **Gill (Eric, illustrator).** The Devil's Devices or Control versus Service, by Douglas Pepler, 1st edition 'proof' copy, London: Hampshire House Workshops, 1915, limitation page (partly toned) with ink manuscript authorial inscription 'To my dear friend Edward Grubb, 6.4.16, Douglas Pepler', wood-engraved illustrations, some full-page, front free endpaper with tipped-in notice printed in red 'I have been grieved to learn... Douglas Pepler', original cloth-backed boards (rubbed), front cover with wood-engraved illustration, spine slightly frayed at head, 8vo
Limited edition, 44/200 'proof' copies, signed by both author and illustrator. Gill 259.

(1)

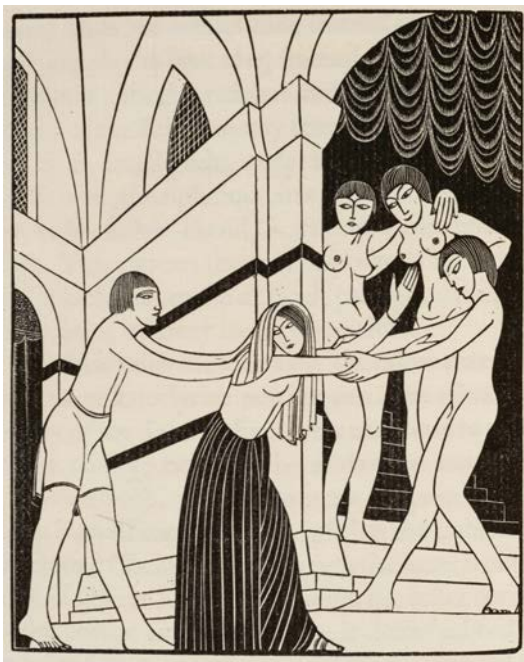
£150 - £200



776 **Gill (Eric, illustrator).** The Engravings of Eric Gill, by Christopher Skelton, Wellingborough: Skelton's Press, 1983, numerous reproduction illustrations throughout, including some folding plates, original cloth in slipcase, folio (limited edition, one of 1350 copies), together with The Engraved Work of Eric Gill, Victoria and Albert Museum, 2nd edition, 2nd impression, London: Her Majesty's Stationary Office, 1980, Large Picture Book no. 17, 220 wood-engraved illustrations, inside front cover with book ticket to lower corner, original printed wrappers, front cover with wood-engraved illustration, 8vo, plus **Gill (Evan R.)**, Bibliography of Eric Gill, Totowa, New Jersey: Rowman and Littlefield, 1973, frontispiece and a few illustrations to text, original cloth gilt, 8vo
Gill 636.113, 636.29 & 636.3 respectively.

(3)

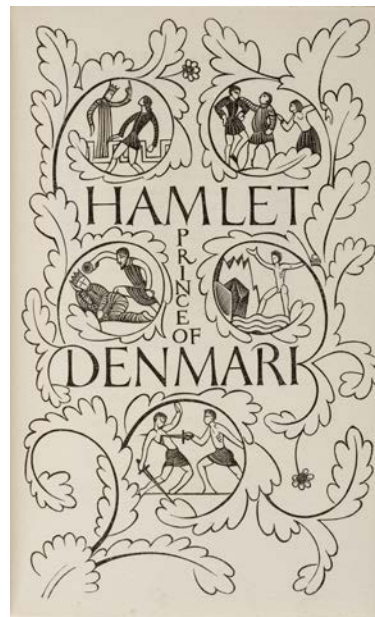
£150 - £250



777 **Gill (Eric, illustrator).** The Song of Songs, Waltham St. Lawrence: Golden Cockerel Press, 1925, wood-engraving on title and some initials, printed in red, wood-engraved illustrations, original cream cloth, spine (a trifle darkened) gilt-lettered, slim 4to
Limited edition, 160/750 copies. Gill 275.

(1)

£300 - £400



778 **Gill (Eric, illustrator).** The Tragedy of Hamlet, Prince of Denmark, by William Shakespeare, New York: Limited Editions Club, 1933, wood-engraved title and illustrations, original brown pigskin, covers illustrated and spine lettered in blind, spine and head of front cover a little darkened, extremities rubbed, contained in original lettered slipcase (some splitting), 8vo
Limited edition, 1248/1500 copies, signed by the artist. Gill 287.

(1)

£300 - £400

779 **Golden Cockerel Press.** Chaucer (Geoffrey). The Canterbury Tales, 4 volumes, Waltham Saint Lawrence, Golden Cockerel Press, 1929-31, wood engraved part-titles, head-pieces, borders, initials and other decorations by Eric Gill, top edge gilt, remainder untrimmed, original quarter brown morocco over patterned boards (by Sangorski & Sutcliffe), volume 1 with a few scuffs and very small chip to base of rear joint, volume 4 with very small puncture to base of spine, some other marks and slightly rubbed to extremities (generally a good copy), folio

Limited edition 480/485, from a total edition of 500, on handmade paper. Chanticleer 63; Evan Gill 281.

Printed by Robert and Moira Gibbings, Eric Gill's profusely illustrated edition of Chaucer's Canterbury Tales, one of three lavish large-format editions from the press, followed in the wake of Troilus and Criseyde of 1927, and Keats' Lamia (1928).

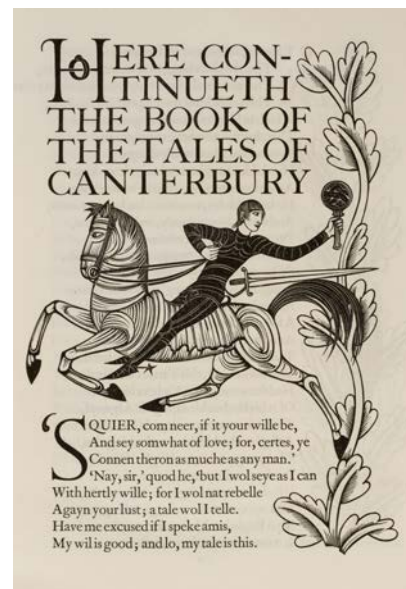
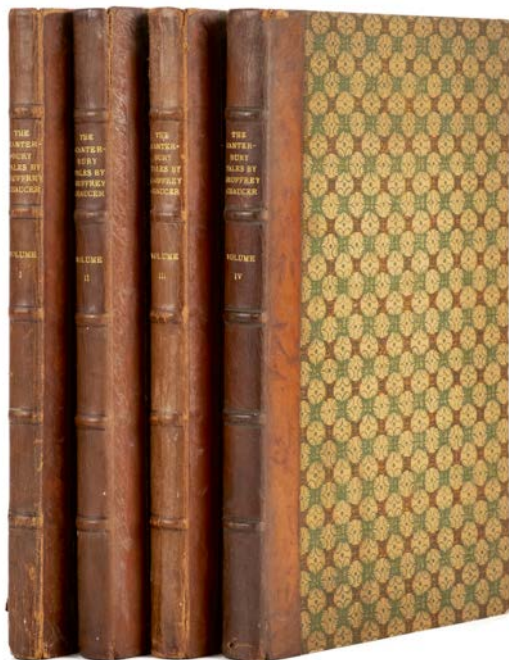
(4)

£2,000 - £3,000

780 **Hughes-Stanton (Penelope).** The Wood-Engravings of Blair Hughes-Stanton, Pinner, Private Libraries Association, 1991, monochrome illustrations, original quarter black crushed morocco gilt, with slipcase, 4to, limited deluxe edition of 112 copies, with 8 wood engravings by Hughes-Stanton for Primeval Gods by Christopher Sandford, printed by I.M. Imprint (this copy numbered 70), together with others on wood engravers and related, including Reynolds Stone, The Wood Engravings of Gwen Raverat, 1st edition, 1969, Bernard Sleigh, Wood Engraving Since Eighteen-Ninety, 1932, Margaret Dobson, Block-Cutting and Print-Making by Hand: from wood, linoleum and other media, circa 1930, Reynolds Stone Engravings, 1977, David Chambers, Joan Hassall Engravings & Drawings, 1985, Clair Leighton, Wood-Engraving and Woodcuts, Studio How To Do It series, number 2, reprinted 1948, Christine Battye, The Brewhouse Private Press, 1963-1983, Sycamore Press, 1984, etc.

(13)

£150 - £200



Lot 779



781 **Jones (David, illustrator).** Aisopou tou mythopoio logoi hepta [Greek title, i.e. The Seven Fables of Aesop], London: Lanston Monotype Corporation, 1928, [26] pp., text in Greek and English, the Greek text in New Hellenic type designed Victor Scholderer, title-page printed in red, 7 engraved headpieces by David Jones, original purple cloth, sunned, 8vo

Provenance: Apparently a presentation copy from translator W. H. Shewring, inscribed 'Jennifer from Walter, Christmas 1928' on the front free endpaper.

One of 150 copies printed according to the colophon, but believed to be one of 30 or 50.

(1)

£1,000 - £1,500

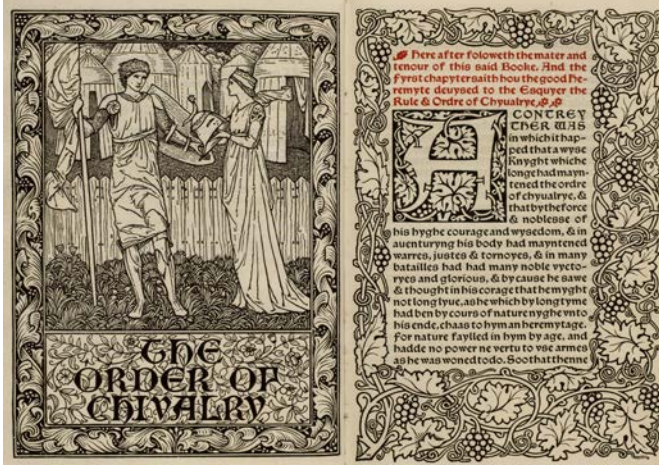


782* **Kelmscott Press.** Morris (William), The Works of Geoffrey Chaucer Now Newly Imprinted, [1896], single specimen leaf of the first two text pages from 'The Kelmscott Chaucer', wood block illustration (after Edward Burne-Jones) surrounded by intricate foliate design, one large and five medium woodcut initials, text printed in red & black, some pale spotting (mainly to verso), slightly cockled, small publisher's clipping advertising the Kelmscott Chaucer adhered to blank margin on verso, 42 x 28.4cm (16.5 x 11.25ins), mounted framed and double glazed

The specimen leaf is of the original text version, which was later altered. The first column of text here contains 7 lines; in the published version the seventh line appears at the head of the second column and the final line "The chambers and the stables weren wyde" is moved to the following page. The illustration depicts Chaucer in a garden, holding a book and pen.

(1)

£200 - £300



Lot 783



Lot 784



Lot 785

783 Kelmscott Press. The Order of Chivalry, Kelmscott Press, 1893, wood-engraved frontispiece by Edward Burne-Jones, wood-engraved borders and initials, Chaucer type in red and black, original limp vellum, spine lettered in gilt, silk ties, a little bowed with light soiling, small 4to

Peterson A31. Limited edition of 225. Provenance: presentation inscription from Sydney Cockerell, 'To Christabel & George Frampton, from S.C.C. on their wedding day, June 7th 1893'. Sir Sydney Carlyle Cockerell, 1867-1962 was secretary to William Morris at the Kelmscott press from 1894, Morris's literary executor, and director of the Fitzwilliam Museum, Cambridge from 1908.

(1) £800 - £1,200

784 Kelmscott Press. Psalmi Penitentiales, edited by F.S. Ellis, Kelmscott Press, 1894, printed in red and black, wood-engraved borders and initials designed by William Morris, original linen-backed boards, glassine wrapper (a few tears), 8vo

Peterson A30. Limited edition of 300 copies.

(1) £400 - £600

785* Kelmscott Press. Morris (William), The Works of Geoffrey Chaucer Now Newly Imprinted, [1896], an original bifolium from 'The Kelmscott Chaucer' (pages 469-470 & 475-476), featuring the story of Troilus and Criseyde, wood block illustration (after Edward Burne-Jones) to page 470 surrounded by intricate foliage design, one large and six small woodcut initials, text printed in red & black, page 475 and edges of page 469 toned, central fold with old stitch marks, 41.9 x 29.2cm (16.5 x 11.5ins)

The Kelmscott Chaucer is a landmark of printing and represents the pinnacle of Morris's career as a typographer and designer.

(1) £200 - £300

786 Matrix. A Review for Printers & Bibliophiles, numbers 9, 10, 14, 16-19, 21-22, 24-26 & 30, Whittington Press, 1989-2011, numerous colour and monochrome illustrations, original wrappers (number 9 spine faded), 4to, limited editions of between 725 & 925 copies, together with Type & Typography. Highlights from Matrix, the review for printers and bibliophiles, 2003 (signed by contributor John Randle), one of 80 special editions with separate folio of type specimens, slipcase

(14) £200 - £300

787 Morris (William). Art and the Beauty of the Earth, 1898; An Address Delivered by William Morris at the Distribution of Prizes to Students of the Birmingham Municipal School of Art on Feb. 21, 1894, 1898; Some Hints on Pattern-Designing, 1899; Architecture and History and Westminster Abbey, 1900, Chiswick Press, a few endpapers lightly toned, original linen-backed boards, one or two edges rubbed, some light soiling, 8vo

(4) £200 - £300

788 Gazebo Press. Alphabet, by Michael Felmingham, Gazebo Press, 1965, colour wood-engraved illustrations, original wrapper, slim 8vo, limited signed edition of 30, together with Pinter (Harold). Landscape, Emanuel Wax for Pendragon Press, 1968, dragon vignette to title, original cloth-backed boards, spine a little faded, 8vo, signed by the author, plus Barker (George). At Thurgarton Church, Trigram Press, 1969, illustrations by the author, original buckram, limited signed edition 47/100, together with others, private press etc including Roy Fuller's The Other Planet, Keepsake Press, 1979 (limited edition of 275), Sylvia Plath's Child, Rougemont Press, 1971 (limited edition 208/325), Francis Ponge: Two Prose Poems, Black Knight Press, 1968 (limited edition of 120) and Twenty Five Poems, by Brian Waters, Martlet Press, 1966 (limited edition 22/65) and other publications from The Tabard Press, Laverock Press, Signet Press, Merrythought Press, Incline Press et al From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. (approx. 150)

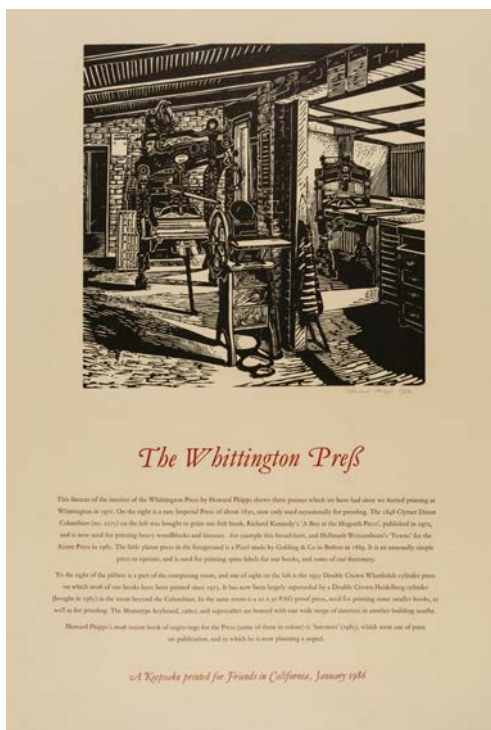
£300 - £500

789 **Sassoon (Siegfried)**. The Path to Peace, Worcester: Stanbrook Abbey Press, 1960, gilt initial letter by Margaret Adams and calligraphic initials in red by Wendy Westover, text in italics printed in blue and black, original vellum-backed decorative boards, slim 4to, with glassine dust-jacket (limited edition 77/500), together with Awaiting, Worcester: Stanbrook Abbey Press, November 1960, six-line poem printed on single sheet of hand-made tinted paper, initial 'E' hand-lettered in green, contained in envelope, plus **Sassoon (Siegfried)**, Common Cords, Stanford Dingley: The Mill House Press, 1950, original cloth, slim 8vo (limited edition of 107 copies printed), and **Birch (Lionel)**, Between Sunset & Dawn, Cambridge: Corydon Press, [1927], black & white frontispiece by Michael Stewart, original cloth-backed printed pattern boards, slim 8vo (limited edition 239/250), and **Scrannel (Orpheus)**, An Unearthly Pity being contributions towards a biography of the late Pinchbeck Lyre, Friern Barnet: Blue Moon Press, 1931, 8pp., uncut, original printed card wrappers, slim 8vo (limited edition of 250 copies printed, of which only 50 copies signed by the author. This copy is number 47/50)

(5) £200 - £300

790 **Stanton Press**. Abraham. A Play by Roswitha the Nun of Gandershelm, translated from the original Latin into English Prose by Richard S. Lambert, Stanton Press, 1922, wood-engraved illustrations by Agnes Lambert, spare spine label tipped-in at end, light partial offsetting to endpapers, original cloth-backed boards, slight marginal discolouration, 8vo, limited edition 3/100, together with Callimachus, Stanton Press, 1923, wood-engraved illustrations by Agnes Lambert, one or two light spots, original cloth-backed boards, light discolouration, 8vo, limited edition 6/75, with two other Stanton Press titles: Hortulus or the Little Garden, 1923, limited edition of 132 copies and The Sirens. An Ode by Laurence Binyon, 1924, limited edition 197/200, plus two others including Epitaph. A Poem by Theodore Dreiser, Heron Press, New York, [1929], limited edition 233/400 bound in Japanese Silk, from a total edition of 1100, signed by the author and artist

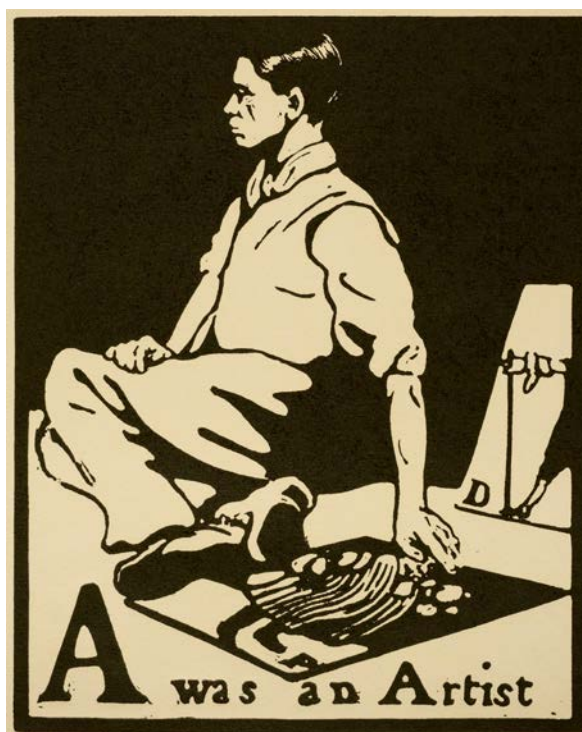
(6) £150 - £200



Lot 791

791 **Whittington Press**. A collection of broadsides, 1980's-2000's, including The Whittington Press. A Keepsake printed for Friends in California, January 1986 with a linocut by Howard Phipps, signed in pencil by the artist, 77.5 x 55.5cm (30.5 x 21.75ins), A Verse from 'The Mirror and the Eye', by Omar Khayyam, illustrated and signed by Richard Kennedy, hand-coloured by Sylvia Stokeld, limited edition for the Whittington Summer Show, 1st September 1984, 76 x 57cm (30 x 22.5ins), Laura at Whittington (2 copies), from Lost Days by Jim Turner, with a linocut by Howard Phipps, signed in pencil by the artist, 60 copies printed for the Summer Show, 1981, 64 x 51.5cm (25 x 20.5ins) a few light spots, Alphabets, printed from the wood type at the Whittington Press, one of 60 copies printed for the Whittington Show, 6th September 1980, 72 x 56cm (28.5 x 22ins), Downland Village (Oxfordshire), by Keith Spencer, wood-engraving by Simon Brett, 1990, limited signed edition 192/215, 38 x 54.5cm (15 x 21.5ins), plus others including 7 wood-engravings by Eric Gill, printed from the original blocks by Hague & Gill for publication in Eric Gill's Engravings 1928-1933, Faber & Faber, 1934, wood-engravings include Creation, Prioress's Tale, Monks Tale, Christ and the Leper and Hamlet and the Ghost, plus Curwen Press pattern papers etc (approximately 150)

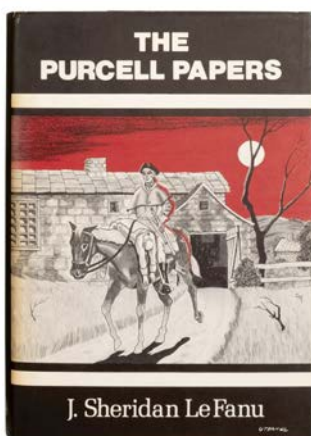
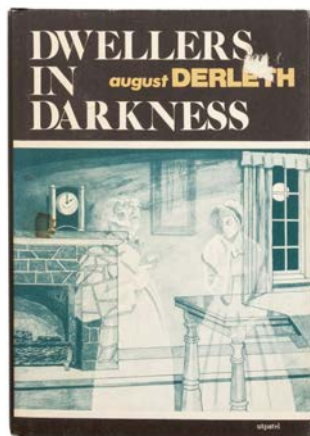
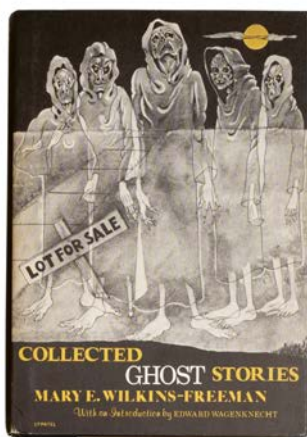
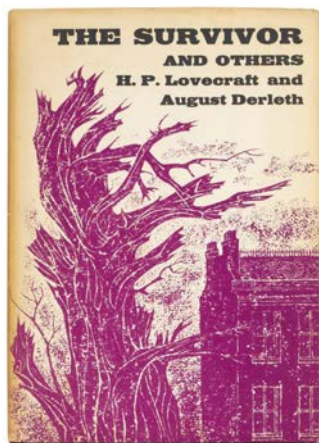
£300 - £500



792 **Whittington Press**. An Alphabet, by William Nicholson, Whittington Press, 1978, 38 plates, of which 34 reprinted from the original woodblocks, loose as issued, with separate introduction by Edward Craig in original wrapper and both contained in original cloth drop-back box with illustration mounted to upper cover, 4to, limited signed edition 127/138, from a total edition of 150, together with Nicholson (William). London Types, 1898, 12 colour woodblock illustrations, advertisement leaf at end, slight offsetting to text, front hinge tender, original cloth-backed pictorial boards, some worming at head of spine, light edge wear and a few stains, 4to

(2) £300 - £400

MODERN FIRST EDITIONS



793 **Arkham House.** A group of 53 titles published by Arkham House, 1946 and later, titles by August Derleth include *The Survivor and Others* (co-authored with H.P. Lovecraft), *Over the Edge*, *Dark Things*, *Dwellers in Darkness*, titles by H.P. Lovecraft include *The Horror in the Museum and Other Revisions*, *Tales of the Chulhu Mythos*, *The Horror in the Museum and Miscellaneous Writings*, other titles include *Stephen Grendon*, *Mr George and Other Odd Persons*, *Algernon Blackwood*, *The Doll and One Other*, *J. Sheridan LeFanu*, *The Purcell Papers*, *Mary E. Wilkins-Freeman*, *Collected Ghost Stories*, etc., all but one in dust jacket (J. Ramsey Campbell, *The Inhabitant of the Lake* and *Less Welcome Tenants*, signed by author), the 1950s titles generally a little toned and rubbed, but mostly VG, together with a copy of August Derleth's *Thirty Years of Arkham House 1939-1969* (1970)

Though the limitations are not given in the books the bibliography indicates that most of these titles were printed in runs of 2,000-4,000 copies.

(54) £400 - £600

794 **Ash-Tree Press.** A collection of 37 titles, Ash-Tree Press, Penryffordd, Chester/Ashcroft, British Columbia, 1996-2005, including *Randalls Round*, by Eleanor Scott, 1996 (limited edition 36/500), *The Executor and Other Ghost Stories*, by David G. Rowlands, 1996 (limited edition of 400), *The Black Reaper*, by Bernard Capes, edited by Hugh Lamb, 1998 (limited edition of 600), *The Haunted Chair*, by Richard Marsh, edited by Richard Dalby, 1997 (limited edition of 500), and *The Clock Strikes Twelve and Other Stories*, by H.R. Wakefield, 1998 (limited edition of 500), light toning to some spines, else all fine and limited editions

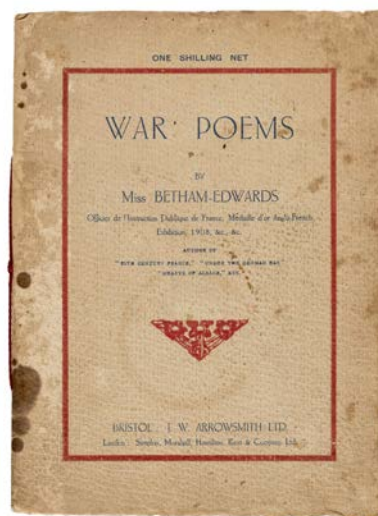
(37) £300 - £500



795 **Banks (Ian).** *The Wasp Factory*, 1st edition, 1984, original cloth (small mark to upper cover), dust jacket, 8vo, together with **McEwan (Ian).** *The Cement Factory*, 1st edition, 1978, red previous owner stamp to front endpaper, original cloth, dust jacket (spine slightly faded), 8vo, plus **Brookner (Anita).** *A Start in Life*, 1st edition, 1981, original cloth, dust jacket, 8vo, with 13 others including Kurt Vonnegut's *Slaughterhouse-Five or the Children's Crusade*. *A Duty-Dance with Daeth*, 1st UK edition, 1970, Roy Chanslor's *The Ballad of Cat Ballou*, 1st edition, 1956, Duffy, 1980 and *Fiddle City*, 1981, by Dan Kavanagh (l.e. Julian Barnes) and J.G. Ballard's *Concrete Island*, 1974 (2 copies)

(16)

£300 - £400



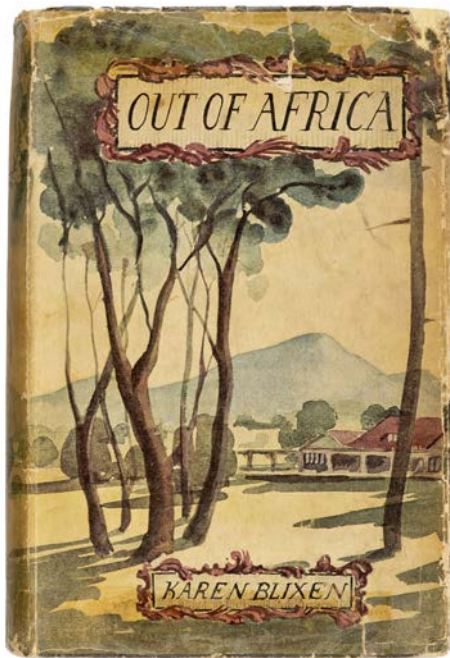
796 **Betham-Edwards (Matilda).** *War Poems*, 1st edition, Bristol: J. W. Arrowsmith Ltd., [c.1918], 24 pp., half-title, spotting, wire-stitched and string-bound in original textured paper wrappers, staples rusted, wrappers marked, 8vo

A rare volume of Great War poetry; eight copies in libraries. Although Betham-Edwards (1836-1919) received little public recognition in England 'the French gave her the title *Officier de l'instruction publique de France* in 1891, making her the only English woman then so honoured' (ODNB); her French accolades are listed after her name on the title-page.

(1) £200 - £300

797 **Betjeman (John).** *Ghastly Good Taste*, 1st edition, 1933, 1st issue copy with errata slip tipped-in at front and pp. 119/120 uncanceled, folding plate at end, spare label tipped-in at rear pastedown, a few minor spots, original cloth-backed boards, small loss to spine label not affecting lettering, slight marginal fading and soiling, 8vo, together with four others by the poet including *A Few Late Chrysanthemums*, 1954, *High and Low*, 1966 and *A Nip in the Air*, 1974

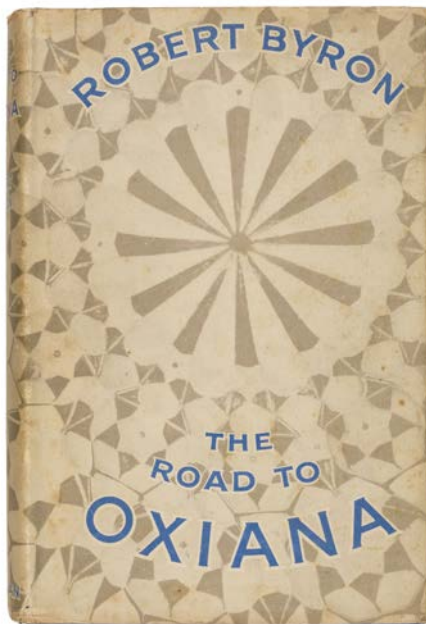
(5) £150 - £200



798 **Blixen (Karen).** *Out of Africa*, 1st UK edition, 1937, original red cloth, some fading to spine, price-clipped dust jacket, a few chips and tears, repairs to verso, clear tape marks at head of rear panel and flaps, 8vo

(1)

£200 - £300

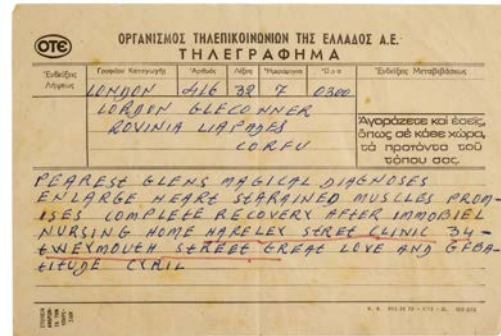


799 **Byron (Robert).** *The Road to Oxiana*, 1st edition, 1937, 16 monochrome plates, 5 maps, advertisement leaf at end, original blue cloth, slight fading to spine, price-clipped dust jacket, spine a little toned, some light spotting to panels and repaired tears to verso, 8vo

Robert Byron's highly acclaimed travelogue and account of his Middle Eastern journey in 1933-34, written in diary form with a strong emphasis on architectural treasures in Palestine, Syria, Persia, Afghanistan and India.

(1)

£600 - £800



800 **Connolly (Cyril).** *The Unquiet Grave*, a word cycle by Palinurus, 1st edition, Horizon, 1944, 4 monochrome plates, text with several manuscript corrections by the author, additionally inscribed to half title by Connolly 'Elizabeth from Palinurus. 'on est ce qu'on est', etc.', and dated Nov 1944, original printed wrappers, rubbed and a little frayed to foot spine, some minor marks and discolouration, upper inner hinge detached, 8vo, with an original telegram from Cyril Connolly to 'Lordon Gleconner, Corfu', undated but referring to the author's recovery from illness (written in a partly surrealist manner with deliberate misspellings), together with *Enemies of Promise*, 1st edition, 1938, original dark blue cloth gilt, a little rubbed, with worn dust wrapper, author's presentation copy, inscribed to front endpaper 'Elizabeth from Cyril.', dated The Mansion, May 21, 47, and quoting 10 lines of verse by Tennyson and a quotation from Brillat-Savarin 'Proposer a des obeses de se lever matin, c'est leur percer le coeur', plus 5 other works by Cyril Connolly: *The Rockpool*, new edition, 1947, inscribed 'Elizabeth from Cyril - 'nor was, when vice is so allowed of virtue or ashamed or proud Stephen's sister, Toby's mother, Powell ere though breed such another time shall kick a peg at thee', dated The glenn, Bei Reebles, Aug. 1950, in somewhat worn dust wrapper, *Ideas and Places*, 1st edition, 1953, inscribed 'to dearest Elizabeth with love from Cyril' blessed are the botanists for they shall inherit a rich fibrous loam', with worn dust wrapper, *Previous Convictions*, 1st edition, 1963, similarly inscribed by Connolly and dated 1963, in frayed dust wrapper, and 2 others, unsigned, all 8vo

(7)

£200 - £300

801 **Cornwell (Patricia).** *Portrait of a Killer. Jack the Ripper, Case Closed*, 1st US edition, Little, Brown, 2002, sepia plates, signed by author to title, together with *Postmortem*, 1st reprint edition, Macdonald, 1990, plus *Body of Evidence*, 1st UK edition, Macdonald, 1991; *All that Remains*, reprint, Little, Brown, 1992, all signed by author to title, plus 17 other Cornwell titles including one paperback, a total of 16 signed by the author, original cloth in dust jacket, all but one (*At Risk*) slightly damp-stained, VG, plus 12 P.D. James titles (7 signed) and 10 x Patricia Highsmith titles (one paperback), all original cloth in dust jackets, VG+

(43)

£200 - £300

802 **Davies (William H.).** *The Soul's Destroyer and Other Poems*, 1st ed., privately printed for the author, [1905], some spotting, bookplate, original buff wrapper, spine a little rubbed with tear at foot, contemporary signature to upper wrapper, 8vo

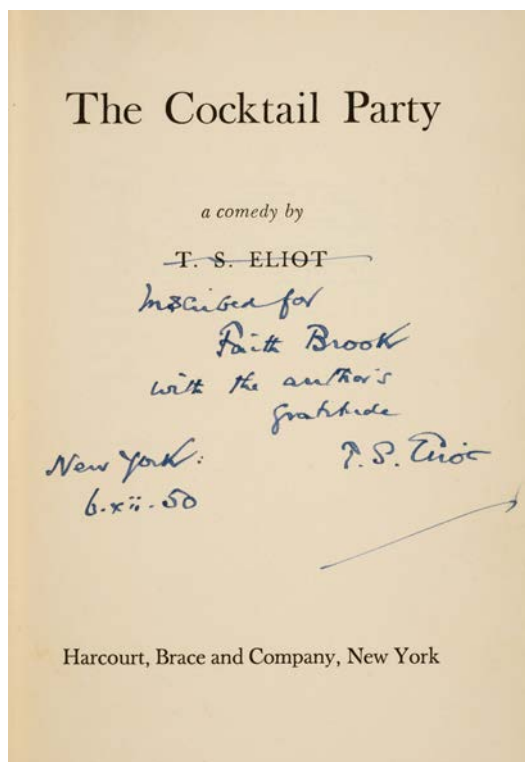
(1)

£70 - £100

803 **De La Mare (Walter).** *Memoirs of a Midget*, W. Collins, 1921, endpapers slightly toned, original cloth-backed boards, spine and extremities a little toned, 8vo, limited signed edition 104/210, together with *The Veil and Other Poems*, 1921, endpapers lightly toned, original cloth-backed boards, a little soiled, 8vo, limited signed edition 114/250, with three others: *Come Hither*, 2 volumes, 1923 (limited signed edition 157/350), *The Riddle and Other Stories*, 1923 (limited signed edition 283/310) and *Henry Brocken*, 1924 (limited signed edition 13/250)

(6)

£150 - £200



804 **Eliot (T.S.)**. *The Cocktail Party*, 1st US edition, Harcourt Brace, New York, 1950, first state printing with pp. 35/36 not cancelled, p. 94 'successful' ink corrected in column with 'husband' and signed in initials by the author, previous owner inscription of Faith Brook, Henry Miller's Theatre to front pastedown, original cloth, dust jacket, a few chips, tears and losses at spine ends and front flap, 8vo Presentation copy, inscribed to title 'Inscribed for Faith Brook, with the author's gratitude, T.S. Eliot, New York, 6. xii.50'. Faith Brook (1922-2012) was an actress, who played the character Celia Coplestone in the play, in the Broadway production at the Henry Miller's Theatre in 1950.

(1) £300 - £500

805 **Fermor (Patrick Leigh)**. *The Traveller's Tree. A Journey through the Caribbean Islands*, 1st edition, 1950, half-tone illustrations by A. Costa, double page map, contemporary ownership inscription, a few minor spots, original cloth, dust jacket, a couple of tiny nicks and tears at spine ends, 8vo, together with *A Time to Keep Silence*, Queen Anne Press, 1953, colour frontispiece, top edge red, original cloth, dust jacket, a few faints spots, 8vo, limited edition 236/500, with 8 others by Fermor, a few duplicates and signed, including *A Time of Gifts*, 1977, *Three Letters from the Andes*, 1991 and *Artemis Cooper's Patrick Leigh Fermor. An Adventures*, 2012 (signed by the author)

(10) £200 - £300

806 **Finlay (Ian Hamilton)**. *Rapel. 10 Fauve and Suprematist Poems*, Wild Hawthorn Press, 1963, title and 10 leaves, loose as issued in original wrapper, a few light spots to upper cover, 4to, together with *Autumn Poem*, Wild Hawthorn Press, 1966, photographic illustrations by Audrey Walker, slight offsetting from flaps to endpapers, stapled as issued in original wrapper, small 4to, together with *Ocean Stripe Series 3*, Wild Hawthorn Press, 1965, white, red, yellow and blue leaves, original wrapper, 8vo, with six others by Finlay: *Ocean Stripe Series 4*, 1966, *Canal Stripe Series 3*, 1964, *Canal Stripe Series 4*, 1964, *6 Small Songs in 3's*, 1966, *4 Sails*, 1969 & *After the Russian*, 1969

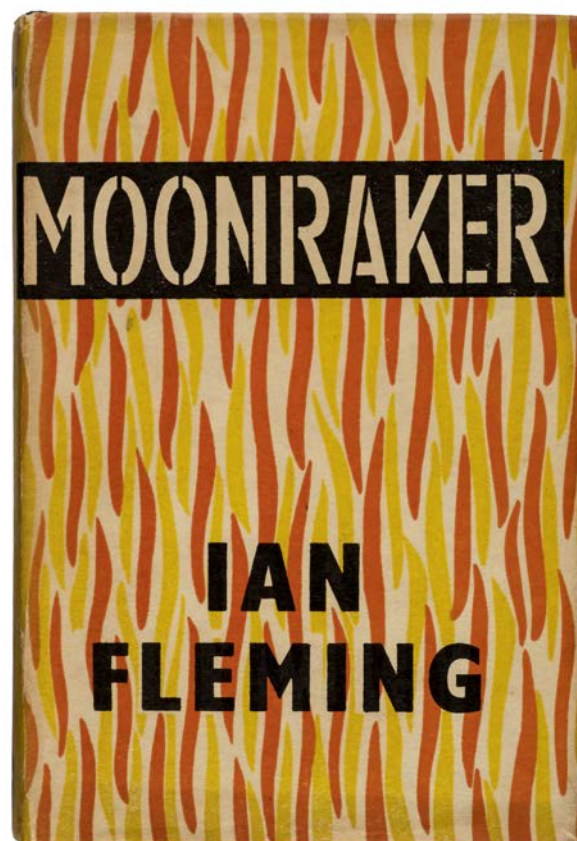
From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

(9) £200 - £300



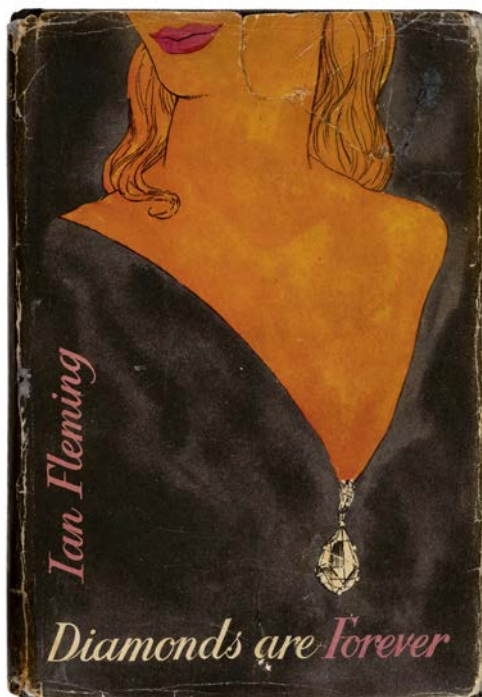
807 **Fleming (Ian)**. A complete facsimile set of all 14 James Bond titles, First Edition Library, Shelton, Connecticut, 1981-1993, previous owner label to all front pastedowns except *Casino Royale* (removed) and *The Spy Who Loved Me*, original cloth, dust jackets, slipcases, 8vo

(14) £300 - £500

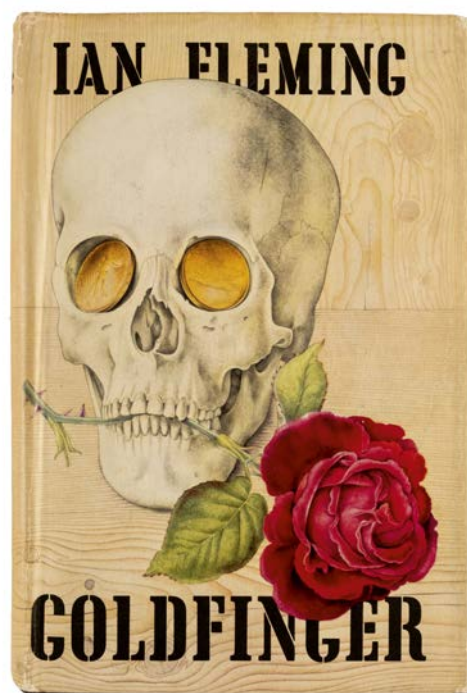


808 **Fleming (Ian)**. *Moonraker*, 1st edition, 1955, a little faint spotting to endpapers, light partial offsetting from flaps, small previous owner inscription, original cloth (upper cover very slightly bowed), dust jacket, usual fading to spine, 8vo

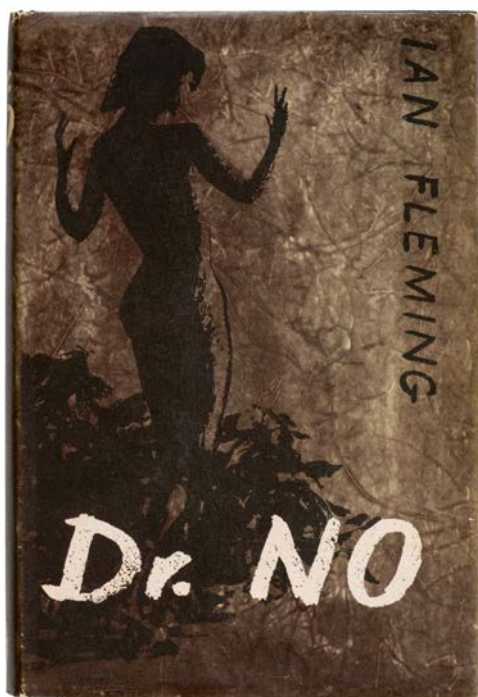
(1) £2,000 - £3,000



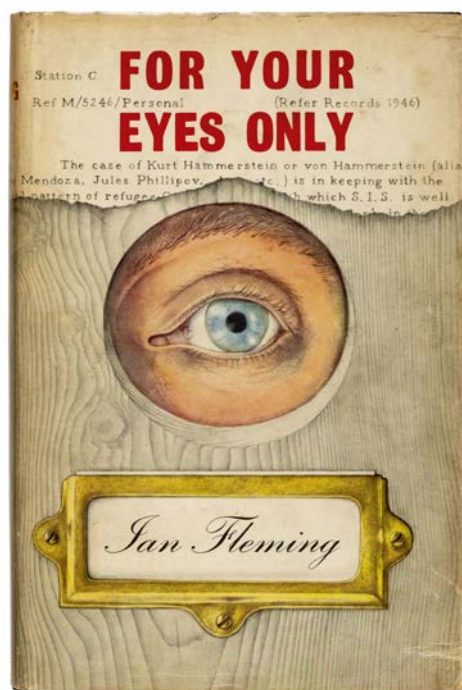
809 Fleming (Ian). *Diamonds are Forever*, 1st edition, 1956, original cloth, dust jacket, spine ends and folds chipped, a few repairs to verso, some toning to rear panel, 8vo (1) £300 - £500



811 Fleming (Ian). *Goldfinger*, 1st edition, 2nd impression, 1959, original cloth, dust jacket, spine a little toned with two short closed tear at head, a couple of small light stains to rear panel, 8vo (1) £200 - £300



810 Fleming (Ian). *Dr No*, 1st edition, 2nd impression, 1958, original cloth with silhouette of a dancing girl to upper cover, dust jacket, one or two tiny nicks at spine ends and folds, 8vo (1) £300 - £500



812 Fleming (Ian). *For Your Eyes Only*, 1st edition, 1960, original cloth, dust jacket, spine lettering faded to yellow (as often), a couple of short closed tears, 8vo (1) £200 - £300



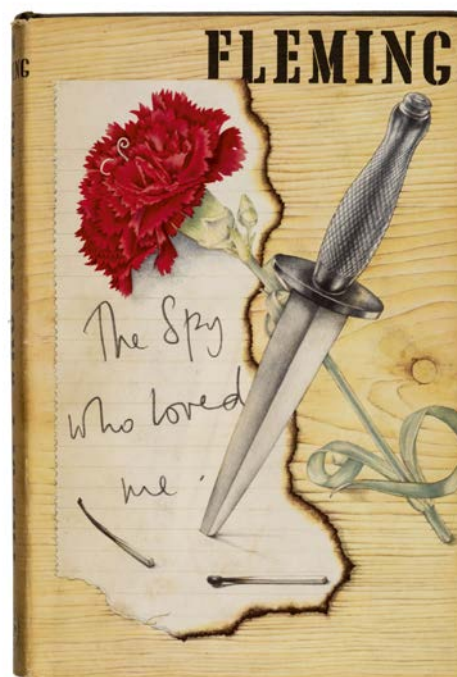
- 813 **Fleming (Ian)**. Thunderball, uncorrected proof, 1961, a few upper corners creased towards end, previous owner signature to front wrapper verso, original wrappers (slight lean), dust jacket, front flap split along fold, spine ends and panel edges with a few chips and small tears (loss of letter 'l' of 'Ian' at head of spine), light stain to rear panel, 8vo
Rare. Only 500 copies printed.
(1)

£800 - £1,200



- 814 **Fleming (Ian)**. Thunderball, 1st edition, 1961, original cloth, dust jacket, small nicks and tiny tears at spine ends and folds, 8vo
(1)

£200 - £300



- 815 **Fleming (Ian)**. The Spy Who Loved Me, 1st edition, 1962, original cloth, dust jacket, spine a little toned, small stains to rear panel, 8vo

(1)

£200 - £300

- 816 **Fleming (Ian)**. On Her Majesty's Secret Service, 1963; You Only Live Twice, 1964; The Man With the Golden Gun, 1965; Octopussy and the Living Daylights, 1966, 1st editions, a few light spots, original cloth, dust jackets, a couple of tiny nicks and stains to first two titles, 8vo

(4)

£200 - £300

- 817 **Frost (Robert)**. A Further Range, 1st edition, Henry Holt, New York, [1936], slight toning, contemporary presentation inscription, original buckram, spine lettering dulled, dust jacket, a few chips and repairs, some toning, 8vo

(1)

£100 - £150

- 818 **Greene (Graham)**. Yes and No and For Whom the Bell Chimes, 1983, a few light spots, original cloth, acetate wrapper, 8vo, limited signed edition 662/750, together with The End of the Affair, 1st edition, 1951, usual uniform toning to endpapers, previous owner signature, original cloth (spine ends faded), dust jacket, spine toned, small stains to rear [panel], a few small nicks and tears, 8vo, plus Our Man in Havana, 1st edition, 1958, usual light toning to textblock, original cloth (slight lean), dust jacket, some toning to rear panel, a few small nicks, 8vo, with 17 others by Graham Green, a few duplicates, including The Quiet American, 1955, A Burnt-Out Case, 1961, May We Borrow Your Husband?, 1967, and Travels With My Aunt, 1969

(20)

£200 - £300

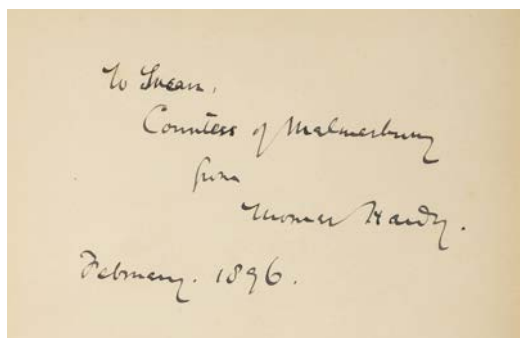
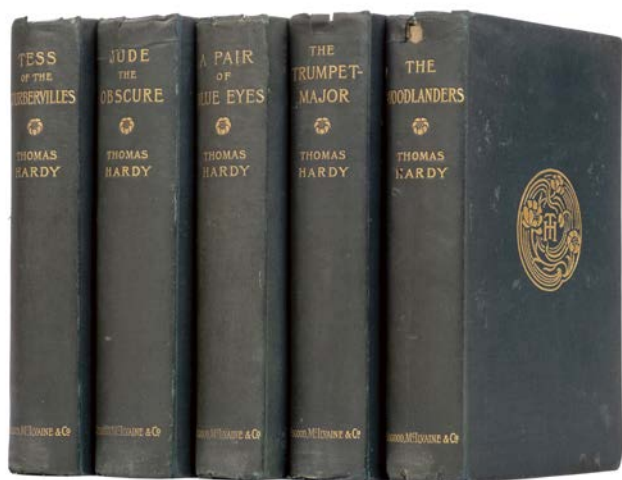
- 819 **Hall (Radclyffe)**. The Master of the House, 1932, title printed in red and black, light toning to a few leaves at front, top edge gilt, original vellum-backed boards, a few light marks, 8vo
Limited signed edition 56/172.

(1)

£100 - £150



820 Hamilton (Patrick). *Rope: A Play, with a Preface on Thrillers*, 1st edition, 1929, 4 pp. advertisement leaves at end, light partial offsetting from flaps to endpapers, original wrappers, joints and edges a little rubbed, 8vo
(1) £100 - £150



Lot 821

821 Hardy (Thomas). *A Pair of Blue Eyes*, 1895; *Tess of the D'Urbervilles*, 1895; *The Trumpet-Major*, 1896; *The Woodlanders*, 1896; *Jude the Obscure*, 1896, London: Osgood, McIlvaine and Co., half-titles present, etched frontispiece to each, endpapers spotted, some splitting to hinges, top edges gilt, remainder rough-trimmed, uniform original gilt decorated dark green cloth, some marks and one or two creases, spines variously torn and frayed at ends (*Woodlanders* with small piece missing at head), some corners showing, 8vo

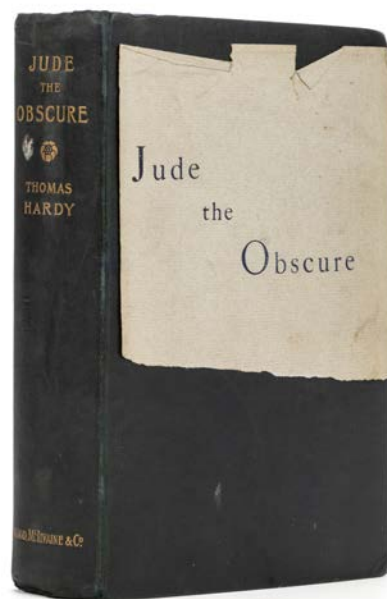
Each volume inscribed by the author to Susan, Countess of Malmesbury, and signed variously 'Thomas Hardy' or 'T.H.' (two inscriptions, those to *Jude* and *Tess*, dated November 1895 and February 1896 respectively).

Provenance: Bequeathed by Susan, Countess of Malmesbury to her niece Barbara, and thence by descent.

Susan Harris (née Hamilton), Countess of Malmesbury (1854-1935), married Victorian statesman James Howard Harris, 3rd Earl of Malmesbury (1807-1889) in 1880. She later, in 1896, married British army officer Major-General Sir John Charles Ardagh (1840-1907). The Countess was a fellow writer, friend and correspondent of Thomas Hardy. The two saw a great deal of each other, particularly during the period between her marriages, when these books were inscribed. Hardy's marriage to Emma Gifford had become increasingly troubled, and it is telling that it was Susan with whom Hardy dined on his birthday in 1892, not his wife. Hardy's second wife, Florence, in her biography of her husband, relates an anecdote of April 1894: "At Lady Malmesbury's one of her green linnets escaped from its cage, and he [Hardy] caught it - reluctantly, but feeling that a green linnet at large in London would be in a worse predicament than as a prisoner."

(5)

£1,000 - £1,500

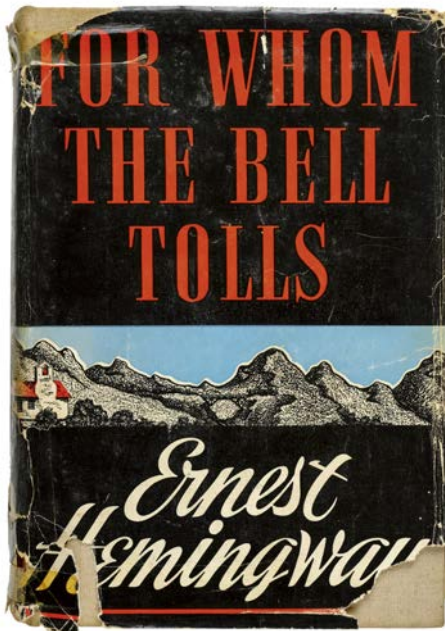


822 Hardy (Thomas). *Jude the Obscure*, 1st bookform edition, volume VIII of the Wessex Novels, Osgood, McIlvaine & Co., 1896 [1895], etched frontispiece by H. Macbeth-Raeburn, single page map at end, a little light marginal toning, top edge gilt, original green cloth gilt, corners a little bent, a few light marks, dust jacket remnant (part of upper panel and front flap), 8vo
(1) £100 - £150

823 Heaney (Seamus). *Beowulf*, 1st edition, 9th printing, 1999, original boards, dust jacket, 8vo
Signed to title by the author.

(1)

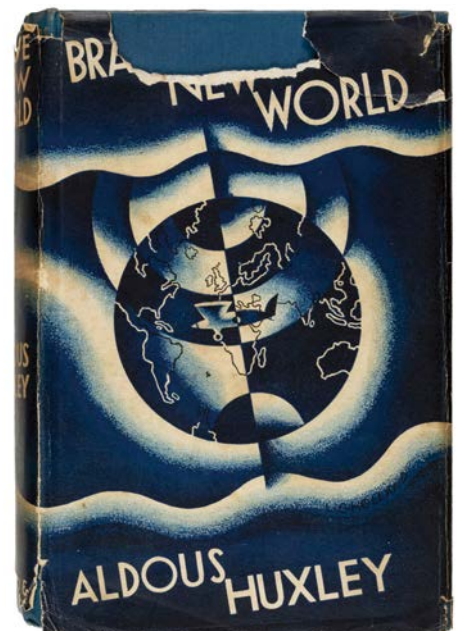
£70 - £100



Lot 825



Lot 830



Lot 831

824 Heaney (Seamus). *Beowulf*, 1st edition, 1999, *original boards, dust jacket, 8vo, inscribed to John Cornish by the author to title, 8vo, plus a 3rd impression copy of Human Chain, 2010*

With a 2 page autograph letter from Seamus Heaney to John Cornish, dated July 1991, discussing his work, "I've been trying to get the backlog of promised work cleared up (impossible) and to survive the visitor season in Dublin. In fact, as a survival tactic, I have fled into Wicklow and lie low at present in the fastness of Glanmore. I don't quite "dine on the fern" — Hugh O' Neill was your man for that — but there's still a certain amount of Kearne-stealth under the trees, contributed to by the absence of a telephone and the soothing vigilance of hogweed in the lanes", together with a photograph of Seamus and Marie Heaney, and a postcard and envelope.

(2)

£100 - £200

825 Hemingway (Ernest). *For Whom the Bell Tolls*, 1st edition, Charles Scribner, New York, 1940, *first issue with letter 'A' to copyright page, minor spotting to fore edges, original cloth (a couple of light stains), price-clipped dust jacket, a few tears and losses, old tape repairs, 8vo*

(1)

£150 - £200

826 Hilton (James). *Good-bye Mr. Chips*, 1st edition, 1934, *illustrations, a few light spots, original cloth, dust jacket with Evening Standard Book of the Month wraparound band, edges a little rubbed, 8vo, together with To You Mr. Chips, 1st edition, 1938*

(2)

£100 - £150

827 Hopkins (Gerard Manley). *Poems of Gerard Manley Hopkins*, edited with notes by Robert Bridges, 2nd edition, OUP, 1930, *illustrations and facsimile poems, original vellum-backed boards, corners rubbed, 8vo, limited edition 243/250, together with The Letters of Gerard Manley Hopkins to Robert Bridges/The Correspondence of Gerard Manley Hopkins and Richard Watson Dixon/Further Letters of Gerard Manley Hopkins including his correspondence with Coventry Patmore, edited by Claude Collier Abbott, 3 volumes, OUP, 1935-38, portrait frontispieces, illustrations and facsimiles, a few spots front and rear, previous owner inscriptions, original cloth, spines faded, dust jackets for last two titles only, spines faded with small tears at ends, 8vo, with four others including Humphrey House's The Note-Books and Papers of Gerard Manley Hopkins, OUP, 1937 (ex-libris), and The Sermons and Devotional Writings of Gerard Manley Hopkins, edited by Christopher Devlin, OUP, 1959*

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

(9)

£150 - £200

828 Hughes (Ted). *Earth Dances*, Old Stile Press, 1994, *linocut illustrations by R.J. Lloyd, unbound proof copy with a loose photocopy of the poem 'Epigraph' with corrections by Ted Hughes, additionally inscribed by R.J. Lloyd, limited edition 120/250, signed by artist and author, 4to, together with The Cat and the Cuckoo, Sunstone Press, 1987, colour illustrations by R.J. Lloyd, original cloth, dust jacket, slipcase, 12mo, limited edition 40/250, signed by artist and author*

(2)

£150 - £200

829 Hughes (Ted). *Crow Wakes*, 1st edition, Poet & Printer, 1971, *original boards, slim 8vo, printed in an edition of 200 copies, together with Crow. From the Life and Songs of the Crow, uncorrected proof, 1970, original wrapper, slight marginal toning, 8vo, plus Child, by Sylvia Plath, Rougemont Press, Exeter, 1971, designed by Eric Cleave, original wrapper, 4to, limited edition 210/325, with other poetry including A Single Flower. Poems by Jim Burns, Andium Press, Jersey, 1971 (limited edition 55/100 signed by author and artist), Poems, Robert Creeley Reads, 1967 (limited edition of 350), Poems by Spike Milligan, Drawings by Dante Gabriel Rossetti, New Broom Press 1977 (limited edition 43/140), and others by Robert Creeley Jim Burns, William Bell, Anthony Cronin, Roy Fisher, Leonard Clark and Jim Turner*

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

(approx. 100)

£200 - £300

830 Hughes (Ted). *The Mermaid's Purse*, Sunstone Press, 1993, *29 colour illustrations by R.J. Lloyd, original green cloth, slipcase, 8vo, limited edition 1/100, signed by artist and author, together with a proof copy in wrappers of the same (unsigned)*

(2)

£150 - £200

831 Huxley (Aldous). *Brave New World*, 1st edition, 1932, *occasional light spotting, original cloth, light fading to spine, slight lean, dust jacket, spine toned, losses at ends and at head of front panel affecting lettering, a few small chips and tears, 8vo*

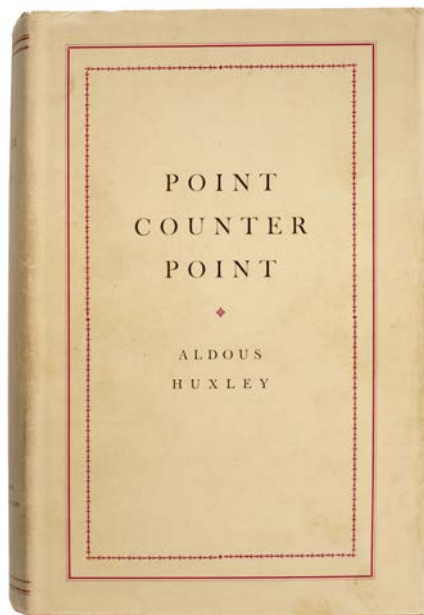
(1)

£400 - £600

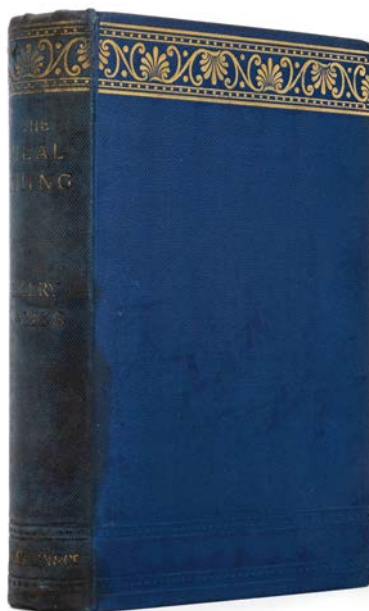
832 Huxley (Aldous). *Point Counter Point*, 1st edition, 1928, *top edge red, original cloth, dust jacket, 8vo*

(1)

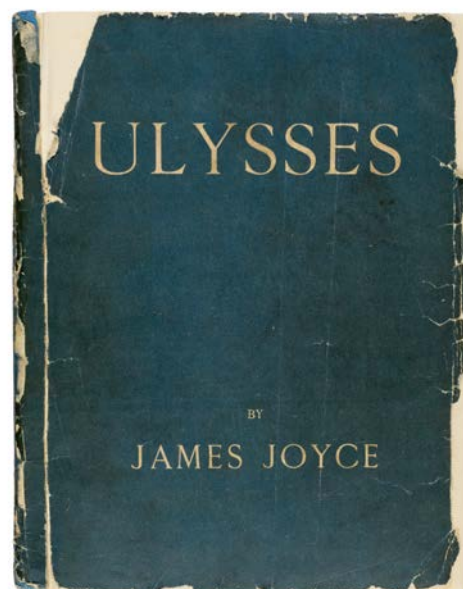
£100 - £150



Lot 832



Lot 833



Lot 835

833 James (Henry). *The Real Thing and Other Tales*, 1st edition, 1st issue, Macmillan, 1893, 47 pp. *publisher's catalogue at end, one or two light spots, previous owner signature to front endpaper, original blue cloth gilt, spine faded to green, gilt lettering dulled, 8vo* Edel & Laurence A37. Rare first issue copy with the copyright date of 1892 to title verso. The second issue with cancel title the copyright date is 1893. "With a single exception all copies examined contain a cancel title-leaf. An apparently unique copy, discovered by I.R. Brussel and recently added to the Collamore Collection at Colby contains a first-state title-leaf..." (Edel & Laurence).

(1) £300 - £400

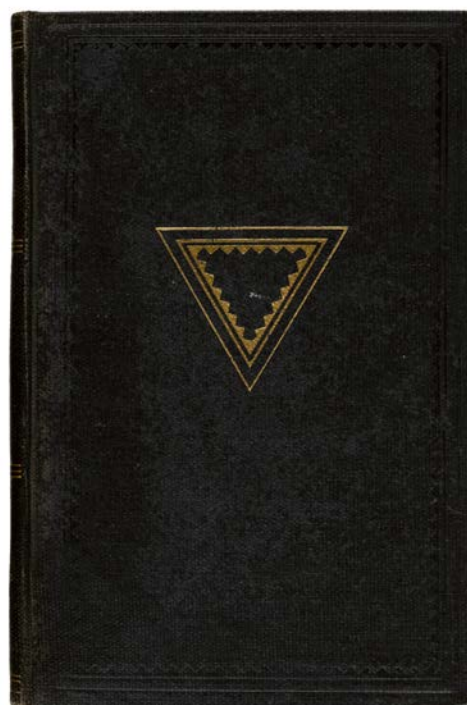
834 Joyce (James). *A Portrait of the Artist as a Young Man*, Egoist Press, [1921], *light spotting front and rear, original green cloth, spine a little faded, a few small stains, 8vo* (Slocum & Cahoon 13), *together with Ulysses, 2 volumes, Odyssey Press, 1932, small number stamps to final leaf versos, original wrappers, remnants of cardboard box 8vo* (Slocum & Cahoon 20), *plus Ulysses, 2 volumes, Odyssey Press, 4th impression, 1939 and 11 Olympia Press Travellers Companion Series/New English Library series titles by William Talsman, Alexander Trocchi, Akbar del Piombo and Paul Ableman, 1960's, some duplicates*

(16) £150 - £200

835 Joyce (James). *Ulysses*, 1st UK edition, London: published for the Egoist Press by John Rodker, Paris, 1922, *contents slightly toned, text-block bumped with concomitant faint creasing to outer corners, very light occasional finger-soiling to lower outer corners, half-title slightly frayed, closed marginal tear to pp. 579/80, red crayon marking to final page and colophon leaf, original blue paper wrappers, recased, covers laid down with loss, housed in a custom green cloth chemise, 4to*

Slocum & Cahoon 18. Number 530 of 2,000 copies, printed from the plates of the first edition, which appeared earlier the same year. A total of 500 copies 'were reported seized and burned by United States government authorities' (Slocum & Cahoon).

(1) £500 - £800



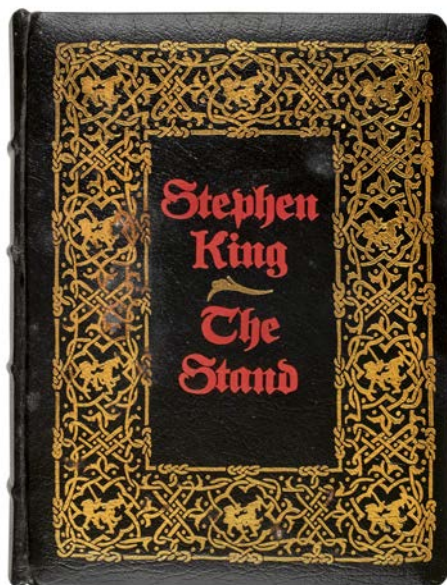
836 Joyce (James). *Anna Livia Plurabelle*, 1st edition, New York: Crosby Gaige, 1928, *top edge gilt, original black cloth, upper cover with triangle design in gilt, a trifle rubbed at foot of spine, else a bright copy, 8vo*

Slocum & Cahoon 32. One of only 50 special copies printed on pale green paper, most not for sale. 800 copies were printed on cream-white paper and bound in brown cloth, each signed by the author. 'Copies of this special issue were neither numbered or signed by Joyce. Of these 50 copies probably 6 were offered for sale by the publisher. These were numbered 1 to 6... the remaining 44 copies were presumably given away by Crosby Gaige, with the exception of a few which were remaindered to the Chaucer Head Book Shop, New York, in 1938 by Random House.' (Slocum & Cahoon).

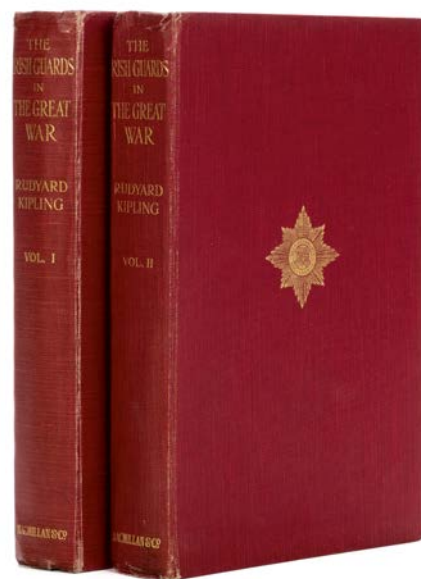
(1) £1,000 - £1,500



Lot 837



Lot 839



Lot 840

837 **King (Stephen)**. *Carrie*, 1st edition, Doubleday, New York, 1974, code 'P6' at gutter of p.199, previous owner signature to half title, publisher's compliments ink stamp to front pastedown, original maroon cloth, a few light mottled stains to covers, covers a little bowed, dust jacket, 8vo

The author's first book.

(1) £400 - £600

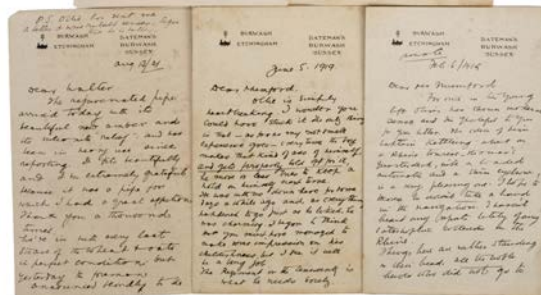
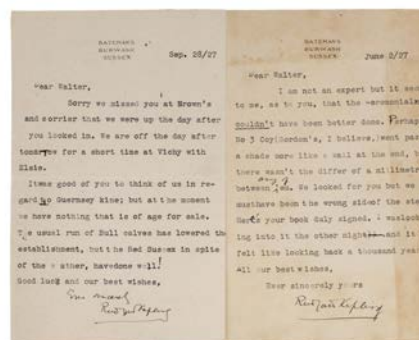
838 **King (Stephen)**. *Night Shift*, 1st edition, Doubleday, New York, 1978, code 'S52' at gutter of final leaf, one or two minor spots, original cloth-backed boards, price-clipped dust jacket, together with *The Stand*, 1st UK edition, 1979, original cloth (slight creasing to spine), dust jacket, light edge wear, 8vo, with 5 others including Dean R. Koontz's *A Darkness in My Soul*, 1st UK edition, 1979, Chase (pseudonym 'K.R. Dwyer'), 1st UK edition, 1974 and *The Voice of the Night* (pseudonym 'Brian Coffey'), 1st UK edition, 1980

(7) £200 - £300

839 **King (Stephen)**. *The Stand*, Doubleday, New York, 1990, illustrations by Bernie Wrightson, a few minor spots to fore edges, all edges gilt, original black morocco gilt (small area of gilt decoration to upper cover a little dulled), original velvet-lined presentation box (one corner with small chip), original packaging box with stencilled title and limitation number, 4to

Deluxe complete and uncut edition 1097/1250, signed by the author and illustrator.

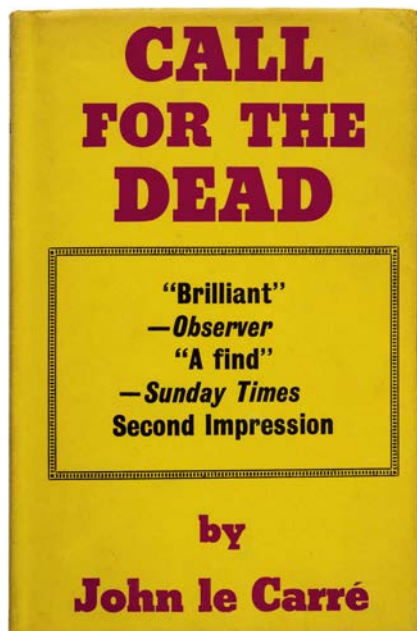
(1) £700 - £1,000



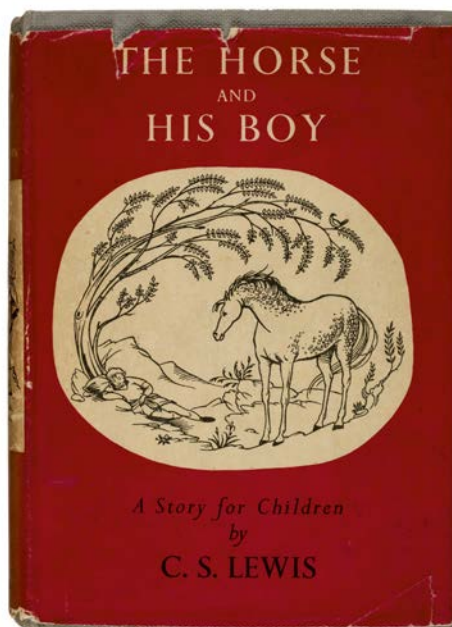
840* **Kipling (Rudyard)**. *The Irish Guards in the Great War*, 2 volumes, 1st edition, 1923, maps, endpapers a little toned, top edge gilt, original red cloth gilt, spines slightly faded and rubbed at ends, 8vo, presentation copy, inscribed to volume I title, 'Rudyard Kipling, signed for W. Mumford', together with three autograph letters (dated February - August 1919) and two typescript letters, from Kipling to Walter Mumford (dated June - September 1927), two letters discussing Oliver Baldwin, 'For once in his young life Oliver has shown moderate sense and I'm grateful to you for your letter. The idea of him Captain Kettleing about on a Rhine tourist-steamer's quarterdeck, with a loaded automatic and a stern (eyebrow) is a very pleasing one. I hope to Heaven he doesn't take a hand in the navigation...', others discussing his new pipe, farm livestock and agriculture

Captain Walter Clarkson Mumford MC (1886-1959) was a friend of Kipling, Oliver Baldwin (1899-1958) was the son of Prime Minister Stanley Baldwin and a cousin of Kipling and both served in the Irish Guards (and listed in the book's index), during the First World War along with John Kipling, Rudyard's son, who was recorded missing in action during the Battle of Loos in 1915.

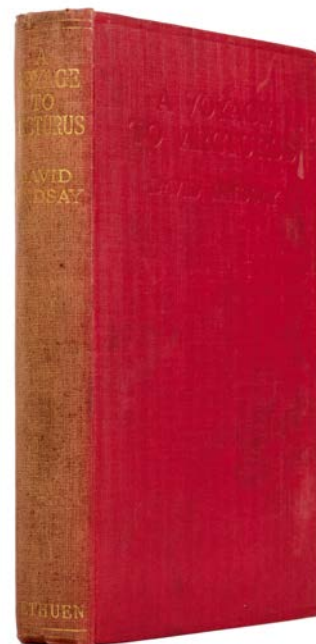
(7) £400 - £600



Lot 842



Lot 845



Lot 848

841 **Lawrence (David Herbert)**. Pansies, London: Privately Printed by P.R. Stephensen, June 1929, *sepia portrait frontispiece, decorative title in blue & brown, printed on lightly toned japon paper, unbound, 8vo, contained in near contemporary worn portfolio* From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. Printed in a limited edition of 50 copies. This example is unsigned.

(1) £150 - £200

842 **Le Carre (John)**. Call for the Dead, 1st edition, 2nd impression, 1961, *a little minor spotting, original red cloth, dust jacket, slight fading to spine, 8vo*

A good 2nd impression copy of the author's first book, published in August 1961, the first issue published in May of that year.

(1) £400 - £600

843 **Lee (Laurie)**. The Sun My Monument, 1st edition, 1944, *bookplate, original cloth, dust jacket, spine a little toned, short tear to lower joint, 8vo, signed by the author, together with The Voyage of the Magellan, 1st edition, 1948, illustrations by Edward Burra, partly unopened, light partial offsetting to endpapers, original cloth, dust jacket, spine toned, 8vo, signed to title, plus We made a Film in Cyprus, 1st edition, 1947, photographic illustrations by Ralph Keene, original cloth, dust jacket (small reinforcement to fold to verso), 8vo, signed, with others by Laurie Lee, including Cider With Rosie, 1st printing, 1959, A Rose for Winter, 1955, The Bloom of Candles (2 copies), 1947, The Firstborn, 1964, As I Walked Out One Midsummer Morning, 1969 and Two Women, 1983, all signed by the author*

(19) £200 - £300

844 **Lees-Milne (Patrick)**. Ancestral Voices, 1st edition, 1975, *portrait frontispiece, light spotting to fore edges, original boards, price-clipped dust jacket by Reynolds Stone, slight toning at head of rear panel, 8vo, together with Prophesying Peace, 1st edition, 1977, portrait frontispiece, original cloth, dust jacket, 8vo, plus Caves of Ice, 1st edition, 1983, portrait frontispiece, original cloth, dust jacket, spine a little faded, 8vo, with 14 others by Lees-Milne, a couple of duplicates including Another Self, 1970, Harold Nicolson. A Biography, 2 volumes 1980-81, Midway on the Waves, 1985, and 8 volumes of diaries*

(17) £150 - £200

845 **Lewis (C.S.)**. The Horse and His Boy, 1st edition, 1954, *illustrations by Pauline Baynes, small previous owner address sticker at head of dedication leaf, small inscription to half title, light partial offsetting to endpapers, original cloth, dust jacket, front and rear panels and spine excised at top margin (no loss of lettering), some fading to spine, a few nicks and tears, 8vo*

The fifth book in the Narnia series.

(1) £300 - £400

846 **Lewis (Wyndham)**. Blast. Review of the Great English Vortex, volume I only (of 2), June 29, 1914, *22 plates and illustrations by Edward Wadsworth, Wyndham Lewis, Frederick Etchells, W. Roberts, Jacob Epstein, Gaudier Brzeska, Cuthbert Hamilton and Spencer Gore, some spotting, original wrappers (detached with some fraying), some wear and losses to spine, 4to*

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

(1) £150 - £200

847 **Lewis (Wyndham)**. The Apes of God, Arco Publishers Ltd, 1955, *light spotting and partial offsetting from flaps to endpapers, original cloth, dust jacket, some fading to spine, front flap clipped, a few chips and tears, repairs to verso, 4to, limited signed edition 165/1000, together with four others by Wyndham Lewis including Rotting Hill, 1951 and The Red Priest, 1956*

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

(5) £100 - £150

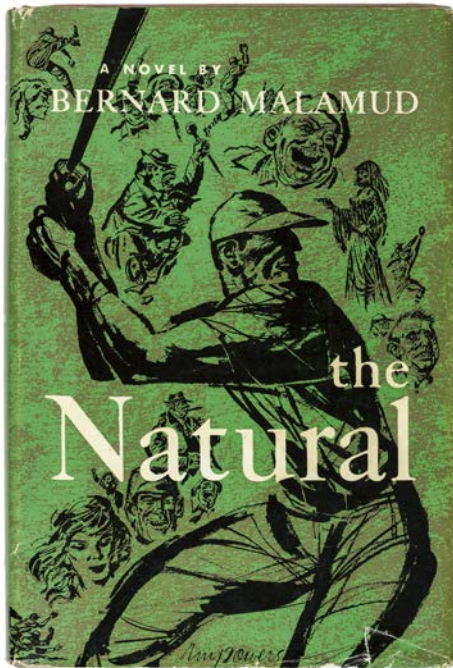
848 **Lindsay (David)**. A Voyage to Arcturus, 1st edition, 1st issue, Methuen & Co. Ltd., 1920, [8],304,[8]pp., *initial blank present, 8 advert pages at rear, light pencil markings against few lines of text, front free endpaper with pencil initials "JRA. Euston. Sept. 24 1920", occasional light spotting to margins, original red cloth, spine faded, 8vo*

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

It is likely this volume belonged to the writer and editor of the Listener magazine Joe Randolph Ackerley (1896-1967).

This title by David Lindsay is considered a seminal work of science fiction. The author's first book printed in an issue of 1500 copies, was not originally a great success, with only 596 of the issue being sold on publication.

(1) £500 - £800



849 Malamud (Bernard). *The Natural*, 1st edition, Harcourt, Brace, New York, 1952, original grey cloth (spine and extremities a little faded), dust jacket, small tears and nicks at spine ends and folds, 8vo

The author's first book.

(1)

£500 - £800

850 Maugham (W. Somerset). *Liza of Lambeth*, Jubilee edition, 1947, top edge gilt, original vellum-backed patterned boards, dust jacket, some fading to spine, 8vo, limited signed edition 882/1000, together with *A Writer's Notebook*, 1st edition, 1949, top edge gilt, original vellum-backed boards, slipcase, 8vo, limited signed edition 282/1000, plus eight others by Maugham including *Cakes and Ale*, 1930, *Theatre*, 1937, *The Summing Up*, 1938 and *The Razor's Edge*, 1944 (all without dust jackets)

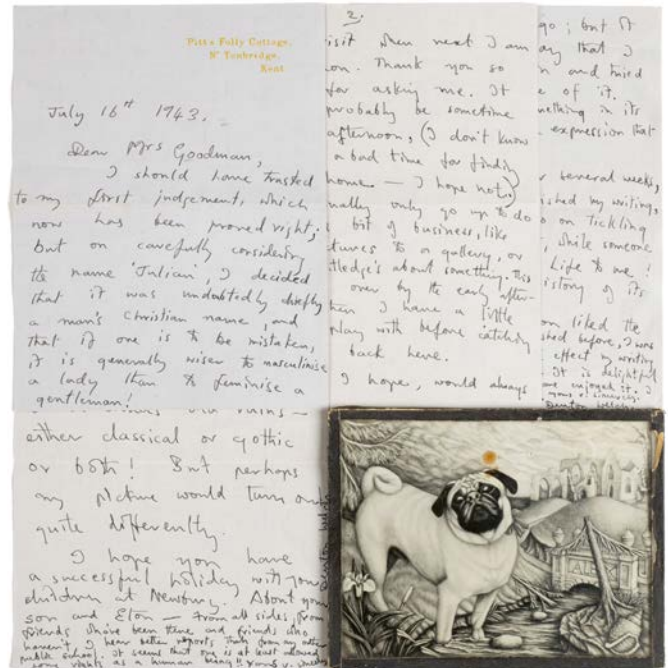
(10)

£150 - £200

851 Midnight House. A collection of 21 titles, Midnight House, Seattle, 1998-2002, including *House of the Nightmare*, the Horror Fiction of Edward Lucas White, 1998 (limited edition 63/260), *The Corpse Light and other Tales of Terror*, the Horror Fiction of Dick Donovan, edited by Richard Dalby, 1999 (limited edition 424/460), *The Weird O' It*, by Clive Pemberton, 2000 (limited edition 284/460) and *Sesta & Other Strange Stories*, the Horror Fiction of Edward Lucas White, 2001 (limited edition 253/460), some in publisher's shrinkwrap and all limited editions in fine condition, plus others including *Fear Walks the Night*. *The Complete Ghost Stories of Frederick Cowles*, Ghost Story Press, 1993 (limited edition 144/250), *James Platt's Tales of the Supernatural*, Ghost Story Press, 1994 (limited edition 164/250), *H.D. Everett's The Death-Mask and Other Ghosts*, Ghost Story Press, 1995 (limited edition 159/350), and other horror and supernatural titles by Night Shade Books etc

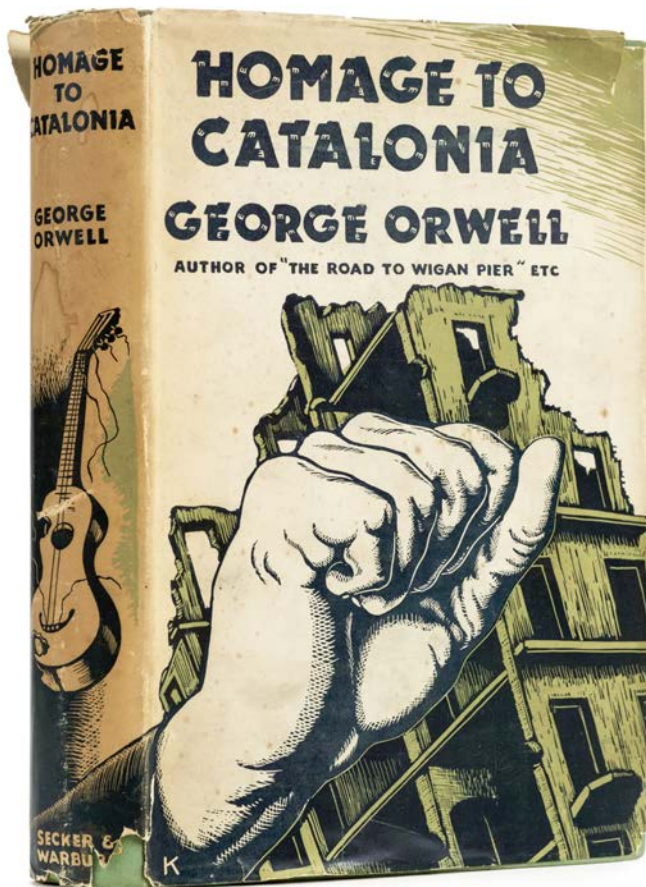
(54)

£300 - £500



852* Morrell (Ottoline, 1873-1938). A group of approximately 40 letters and cards to Lady Ottoline and Philip Morrell, c. 1912-1937, correspondents include Gertrude Stein (1874-1946), autograph letter unsigned, Bilignin par Balley, Ain, envelope postmarked 7 October 1933, to Lady Ottoline, apologising for being unable to be in Paris in time for the exhibition, corner tears with loss to left margin touching lettering of one word in final sentence; Leonard Woolf, ALS, 1912, soliciting a contribution of £5 to help Desmond MacCarthy who 'has just lost £40 owing to someone on the Eye Witness absconding with, it is said, £1500'; Roger Fry (1866-1934); André Mauroys, ALS, 8 May 1936, in French, thanking Lady Ottoline for the Aldous Huxley pamphlet; Romola Nijinsky, ALS, Mayfair Court, London, no date, to Lady Morrell, 'I am dreadfully sorry if there is anything in my book [a biography of her husband Nijinsky, first published 1934] what might displease you... and don't want to do anything you might not like - I at once asked the publisher to cut out the paragraph you mentioned - as the book was already in print this was not possible, but your name connected with the incident will be omitted - I had a terrible time with the editor, who cut the poetical and historical parts of the book mercilessly - everything I considered artistic...'; and other correspondents including Patrick Caulfield, Benedetto Croce, Mark Gertler, Maria Huxley, Dorelia John, T. Sturge Moore, Jean Paul Richter, James Stevens, L.A.G. Strong, Signe Toksvig, Walter J. Turner and Mary Webb, mostly autograph letters signed but including some typed letters and postcards, many with original postmarked envelopes (approx. 40)

£300 - £500



853 Orwell (George). *Homage to Catalonia*, 1st edition, Secker & Warburg, 1938, wood-engraved bookplate of Archibald Lyall (by Tranquillo Marangoni) to front pastedown, original green cloth, gilt-titled spine, slightly dust-soiled, original pictorial dust jacket (unclipped, with price 10s. 6d.), a few marginal chips and tears with small loss at right foot of spine and lower outer corner of lower panel, spine toned and with a small damp mark below author's name and another over imprint at foot of lower panel, 8vo

Archibald ('Archie') Laurence Lyall (1904-1964) was trained as a barrister but also published several travel books. These include *Black and White make Brown*, an account of his journey in 1936 to the Cape Verde islands and Portuguese Guinea, and *The Companion Guide to the South of France*, covering the coastal region of France between Menton and the Spanish frontier. In the 1930s he landed in 'military intelligence' and became a member of Special Operations Executive in the Second World War. In the 1950s he stayed mostly in Italy and in a new career he became an actor in at least six Italian films.

Fenwick A6. A scarce copy in the dust jacket. When Orwell's regular publisher Gollancz refused to publish it Frederick Warburg took it on and brought out the book in April 1938. The work records Orwell's time fighting with the Socialists in the Spanish Civil War and though little regarded at the time is now seen by many as one of the author's finest literary achievements.

(1)

£2,500 - £3,500



854* Penguin Bookshelf. A Penguin bookshelf, circa 1956, manufactured by Beaver & Tapley Ltd, Southall, Middlesex, stained walnut with 9 shelves on splayed supports, paper trade label to the rear, light scratches and wear, commensurate with age, 86.5cm high x 75cm wide x 12cm deep

(1)

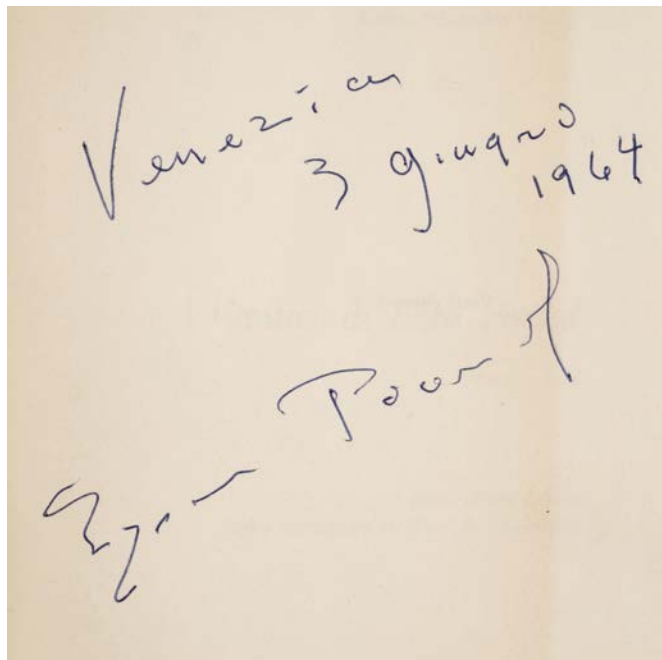
£100 - £150



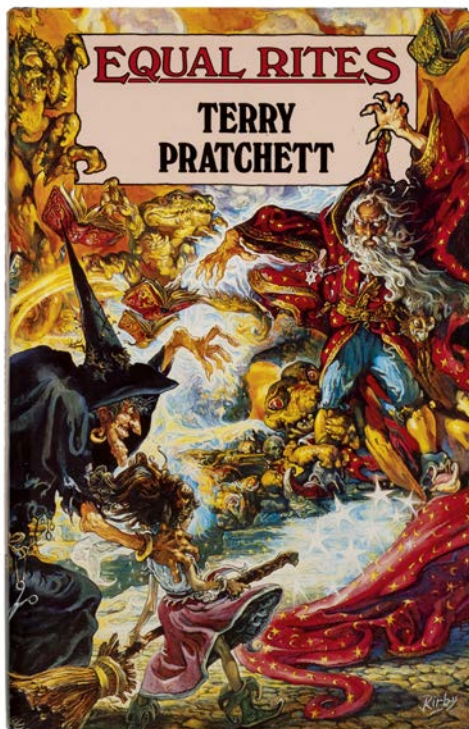
855 Plath (Sylvia). *Ariel*, 1st edition, 1965, a few faint spots to fore edges, original cloth, dust jacket, spine toned and chipped at head, 8vo

(1)

£300 - £400



856 **Pound (Ezra, 1885-1972).** I Cantos, volume primo : I primi trenta Cantos nella traduzione di Mary de Rachewiltz, 2nd edition, Milan, 1963, a few black & white illustrations including double-page portrait, signed by the poet in blue ballpoint pen to front free endpaper, 'Venezia 3 Giugno 1964, Ezra Pound', original red cloth lettered in white in glassine dust jacket (small chip at head of spine), original cloth and card slipcase, slightly soiled, 8vo
(1) £100 - £150



857 **Pratchett (Terry).** Equal Rites, 1st edition, 1987, original cloth, dust jacket, 8vo
(1) £150 - £200

858 **Ransome (Arthur).** 'Swallows and Amazons'. A complete set of all twelve titles, 1930-1950, all 1st editions except *Peter Duck*, 22nd impression, 1950 and *Pigeon Post*, 2nd impression, 1936, illustrations, a few minor spots, previous owner inscription to *The Big Six*, map endpapers, original cloth (light fading to *Swallows and Amazons*, more pronounced fading to *Swallowdale*), dust jackets for all except *Swallowdale* and *The Picts and the Martyrs*, *Peter Duck* and *Secret Water* price-clipped, some toning to spines, a few tears and losses to spines of *Winter Holiday*, *The Big Six*, *Missee Lee* and *Great Northern?*, small light water stain to *Swallows and Amazons* front panel and small nicks and tears to spine ends, a little light spotting to a few panels, 8vo

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

(12) £5,000 - £8,000

859 **Rendell (Ruth).** The New Girl Friend and Other Stories, An Unkindness of Ravens, Live Flesh, The Veiled One, The Bridesmaid, all 1st UK editions, Hutchinson, 1985-89, all signed by the author to title, original cloth in dust jackets, together with 42 other Rendell books (including 12 BCA & Guild publications and one ex library), plus 15 novels (one Guild published) by Rendell written under the pen name Barbara Vine, a total of 40 of the copies signed by Rendell or Vine to title-page, all original cloth in dust jacket, all but one (ex library) VG+

(62) £300 - £400

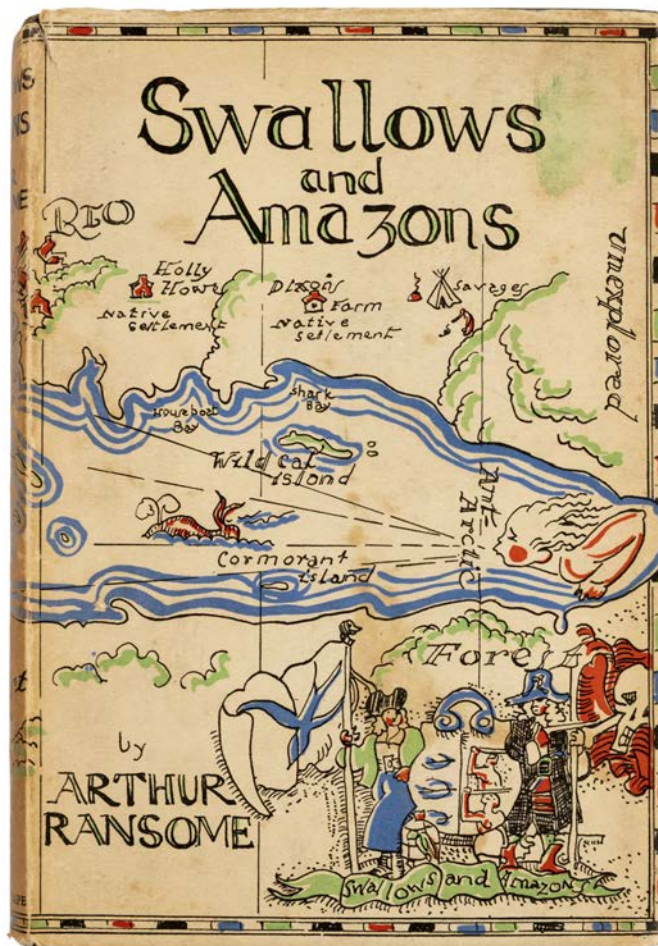


860 **Rhys (Jean).** Wide Sargasso Sea, 1st edition, 1966, original cloth, dust jacket, edges slightly rubbed with a couple of tiny closed tears, 8vo

(1) £150 - £200

861 **Sarob Press.** A collection of 26 titles, Sarob Press, Wales, 1998-2010, including *Vengeful Ghosts*, by C.E. Ward, 1998 (limited edition 163/250), "Number Ninety" and other ghost stories, by B.M. Croker, 2000 (limited edition 130/250), *Ghosts & Other Lovers*, by Lisa Tuttle, 2002 (limited edition of 52), *Journeys Beyond Advice*, by Rhys Hughes, 2002 (limited edition of 52), *Falling into Heaven*, *Fourteen Tales of Terror*, by L.H. Maynard & M.P.N. Sims, 2004 (limited edition of 40), *Damage*, by Lee Thomas, 2006 (limited edition 38/42), and *The Nightmare Frontier*, by Stephen Mark Rainey, 2006 (limited edition 3/42), all in fine condition

(26) £200 - £300



Lot 858

862 **Sassoon (Siegfried)**. *Memoirs of an Infantry Officer*, 1st edition, London: Faber & Faber, 1930, top edge gilt, remainder untrimmed, original blue cloth gilt, spine slightly faded, 8vo (limited signed edition, 591/750. Keynes A33b), together with **Sassoon (Siegfried)**, *Selected Poems*, 1st edition, London: William Heinemann, 1925, original blue cloth, spine slightly faded, small slim 8vo, plus *Satirical Poems*, 1st edition, London: William Heinemann, 1926, occasional pencil annotations and light underscoring, armorial bookplate of Samuel Augustine Courtauld to upper pastedown, original blue cloth, spine slightly faded, small slim 8vo, and *The Heart's Journey*, 1st edition, London: William Heinemann, 1928, original blue cloth, small slim 8vo, and *Vigils*, first edition, London: William Heinemann, 1935, original blue cloth, spine slightly faded, slim 8vo

(5)

£200 - £300

863 **Sassoon (Siegfried)**. *The Old Huntsman and other Poems*, 1st edition, London: William Heinemann, 1917, original boards, joints worn, 8vo, together with *Counter-Attack and other Poems*, 1st edition, London: William Heinemann, 1918, browning throughout, original printed wrappers, upper board detached and spine worn, slim 8vo, plus other Siegfried Sassoon titles, including 1st editions, and related reference including *From Surtees to Sassoon*, some *English Contrasts (1838-1928)* by F.J. Harvey Darton, 1st edition, 1931, original cloth in slightly worn dust-jacket, 8vo

(30)

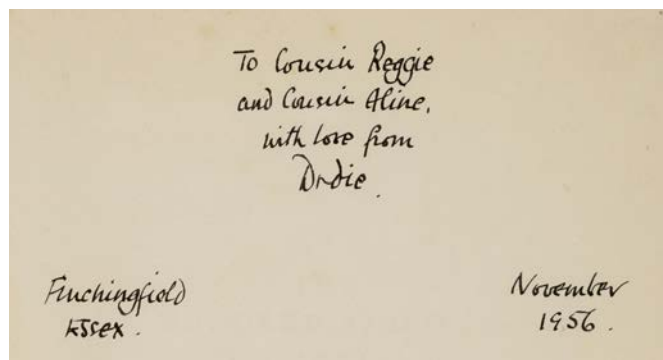
£200 - £300

864 **Sitwell (Osbert)**. *The Man Who Lost Himself*, 1st edition, 1929, partly unopened, original cloth-backed decorative boards, dust jacket, spine a little rubbed and faded, 8vo, presentation copy, inscribed to front endpaper 'For Vladimir, Dmitri, Ilyizil and Boris, alias Cyril Beaumont, from the author Osbert Sitwell, 1924', together with *The Collected Satires and Poems of Osbert Sitwell*, Duckworth, 1931, portrait frontispiece, original cloth, dust jacket, spine slightly toned, 8vo, limited signed edition 68/110, plus *Dumb-Animal and Other Stories*, 1930, portrait frontispiece, top edge gilt, original red buckram, spine darkened, 8vo, limited signed edition 94/110, with others by Osbert, Sacheverell and Edith Sitwell, including *Far From My Home. Stories: Long & Short*, by Sacheverell Sitwell, 1931 (limited signed edition 70/110), and *Osbert Sitwell's Miracle on Sinai. A Satirical Novel, The Albatross, Hamburg, Paris & Bologna*, [1934], special limited edition of 12 copies

The first work's dedicatee Cyril Beaumont (1891-1976) was a dance historian, publisher and bookseller.

(approximately 65)

£200 - £300

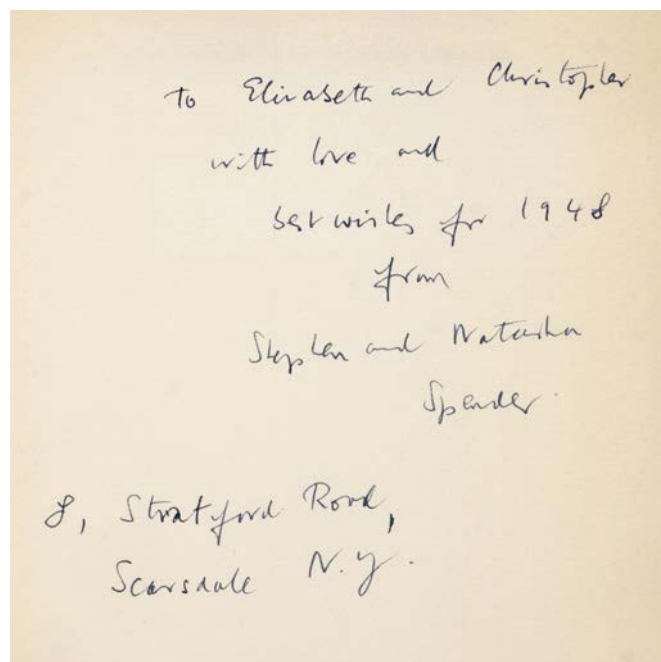


865 **Smith (Dodie)**. *The Hundred and One Dalmatians*, 1st edition, 1956, illustrations by Janet & Anne Grahame-Johnstone, original cloth, some fading to spine, a little rubbed with light stains to lower cover, 8vo

Presentation copy, inscribed by the author to front blank endpaper: "To cousin Reggie and cousin Aline, with love from Dodie, Finchingfield, Essex, November 1956".

(1)

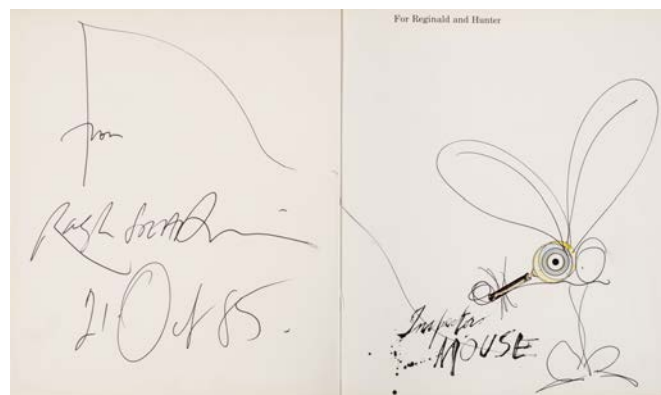
£200 - £300



866 **Spender (Stephen)**. *Returning to Vienna, 1947, Nine Sketches by Stephen Spender*, 1st edition, Banyan Press, 1947, 24 unnumbered pages, printed on English handmade paper, original patterned wrappers, stitched as issued, some wear to spine and extremities, slim 8vo, limited signed edition 26/350, together with *The Generous Days*, 1st edition, Boston, David R. Godine, 1969, original cloth backed marbled boards, paper label to spine (a little chipped), 8vo, limited edition 77/250, with a pasted slip to front blank in the author's hand, giving his name, address and telephone number at the English Department, University of Connecticut, plus *The Generous Days*, 1st edition, Faber & Faber, 1971, original cloth in dust wrapper, inscribed by Spender to half title 'to Elizabeth and Christopher with love from Stephen Nov. 61, London.', and 4 others by Stephen Spender, including *Collected Poems 1928-1953*, 1st edition, 1955, inscribed to half-title 'to Elizabeth and Christopher with love and gratitude from Stephen & Natasha, Jan 31 1955', Cyril Connolly, *A Memoir*, Edinburgh, Tragara Press, 1978, limited signed edition of 165 copies, this copy additionally inscribed to front endpaper 'to Elizabeth with love from Stephen - June 6th 1978', *Recent Poems*, Anvil Press, 1978, similarly inscribed to title and dated Christmas 1978, & *World Within World*, the autobiography of Stephen Spender, 1st edition, 1951 (unsigned, in worn dust wrapper), all 8vo

(7)

£200 - £300

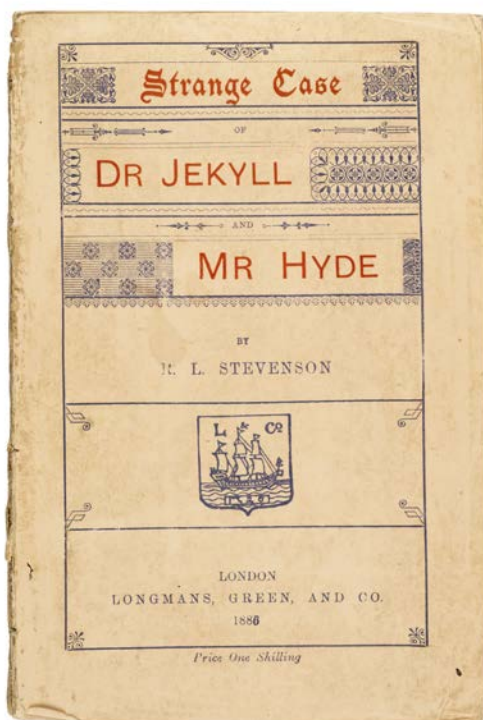


Lot 867

867 **Steadman (Ralph, illustrator).** Inspector Mouse, by Bernard Stone, 1st edition, London: Andersen Press, 1980, colour illustrations throughout, verso of front free endpaper inscribed by the artist 'From Ralph Steadman 21 Oct 85, and facing leaf with sketch of a mouse incorporating the printed illustration of eye and magnifying glass, original pictorial boards, 4to, together with Emergency Mouse, A Story by Bernard Stone, 1st edition, London: Andersen Press, 1978, colour illustrations throughout, original pictorial boards, 4to, plus two copies of Treasure Island by Robert Louis Stevenson, illustrated by Ralph Steadman, 1985, both original boards gilt in dust jacket, one copy with small closed tear in rear panel of jacket, both signed by the artist in gold ink across the front endpapers, small folio

(4)

£150 - £200



868 **Stevenson (Robert Louis).** Strange Case of Dr Jekyll and Mr Hyde, 1st edition, 1st issue, London: Longmans, Green, and Co., 1886, half title (with titles listed to verso), single leaf at end advertising A Child's Garden of Verses, inside front wrapper with tipped-in pictorial bookplate 'Munson Aldrich Havens, Hetty Ganson Havens', original wrappers (soiled), printed in red and blue, front cover detached, with short closed tear to lower right corner and a couple of small pale stains, spine worn with losses at head and foot, with associated manuscript letter on printed notepaper, from James F. Drake of the Association Book Company of New York, dated 1910, to Munson A. Havens, contained together in portfolio wrapper, with label 'The Library of the University of Texas, Rare Book Collections' inside front flap, and pictorial bookplate (as above) on outside of front flap, within matching slipcase, 8vo

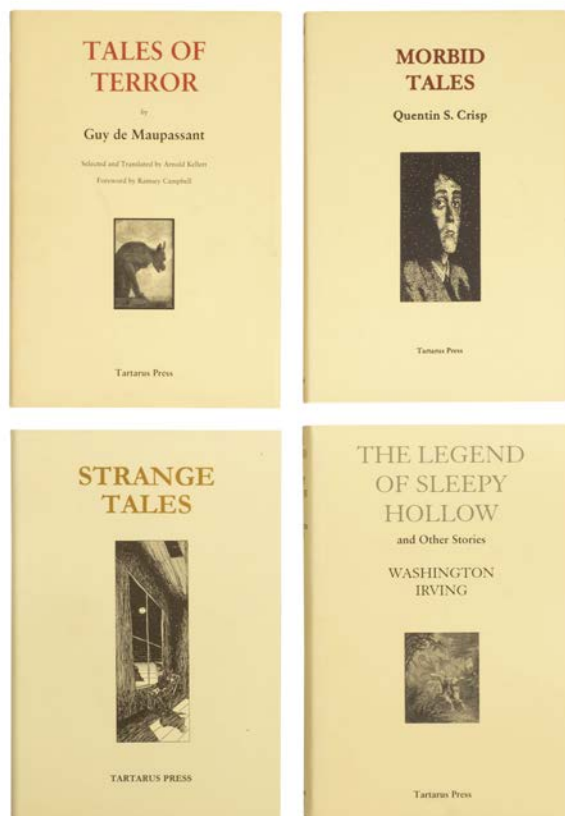
(1)

£500 - £800

869 **Tartarus Press.** A collection of 16 titles, Tartarus Press, 2000-2008, including Ghost Stories, by Oliver Onions, 2000 (limited edition of 350), Various Temptations, by William Sansom, 2002 (limited edition of 350), Tarnhelm. The Best Supernatural Stories of Hugh Walpole, 2003 (limited edition of 500), Where Nothing Sleeps, by Denton Welch, 2 volumes, 2005 (limited edition of 500) and The Man Who Could Work Miracles. The Supernatural Tales of H.G. Wells, 2006 (limited edition of 350), slight fading to one or two spines else in fine condition

(18)

£200 - £300



870 **Tartarus Press.** A group of 31 titles published by Tartarus Press, Leyburn, North Yorkshire, circa 1990s/2000s, titles include Strange Tales, edited by Rosalie Parker, 3 volumes, The Legend of Sleepy Hollow by Washington Irving, The Triumph of Night by Edith Wharton, Tales of Terror by Guy de Maupassant, Black Spirits and White, A Book of Ghost Stories by Ralph Adams Cram, The Sound of His Horn and The King of the Lake by Sarban, The Golem by Gustav Meyrink, Nightmare Touch by Lafcardio Hearn, Dreads and Drolls by Arthur Machen, Morbid Tales by Quentin S. Crisp, etc., all original cloth in dust jackets, mostly 8vo, VG+

Various mostly unnumbered limitations of approximately 300 copies.

(31)

£300 - £500

871 **Tartarus Press.** The Collected Strange Stories, by Robert Aickman, 2 volumes, Tartarus Press/Durtro Press, 1999, original cloth, dust jackets, 8vo, limited edition of 500, together with The Attempted Rescue, by Robert Aickman, Tartarus Press, 2001, limited edition of 500

(3)

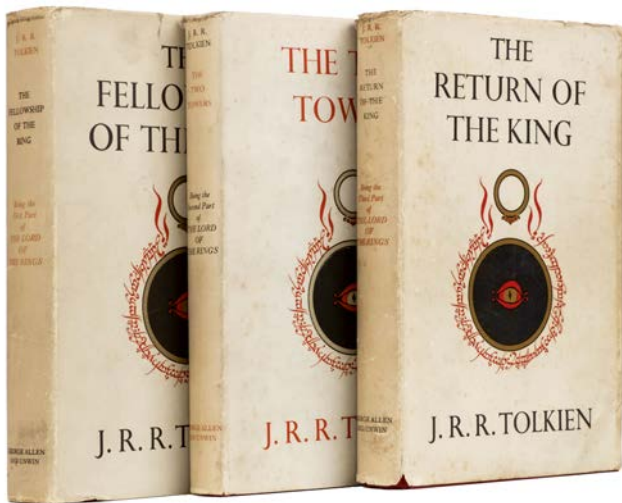
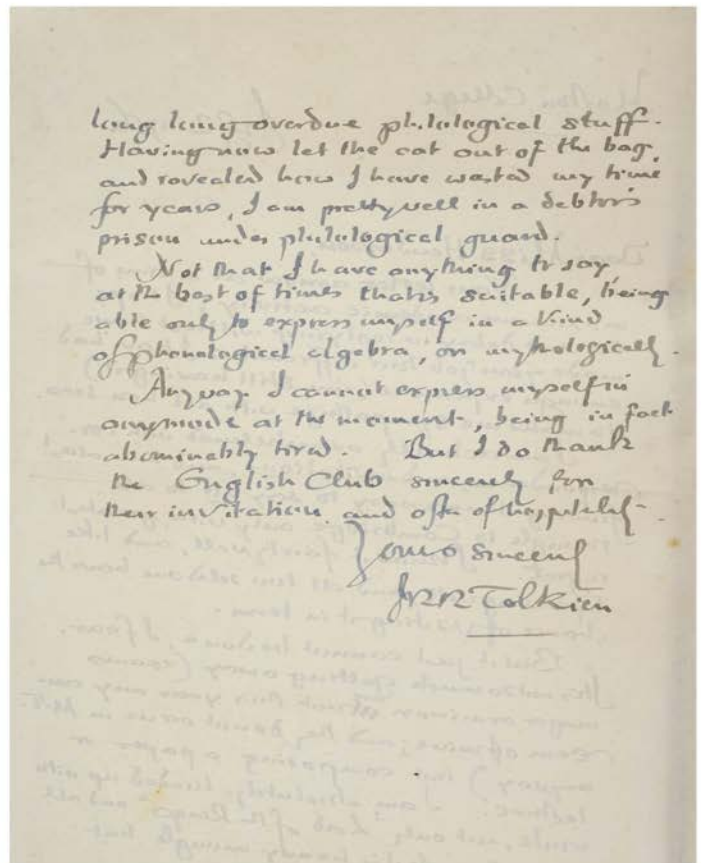
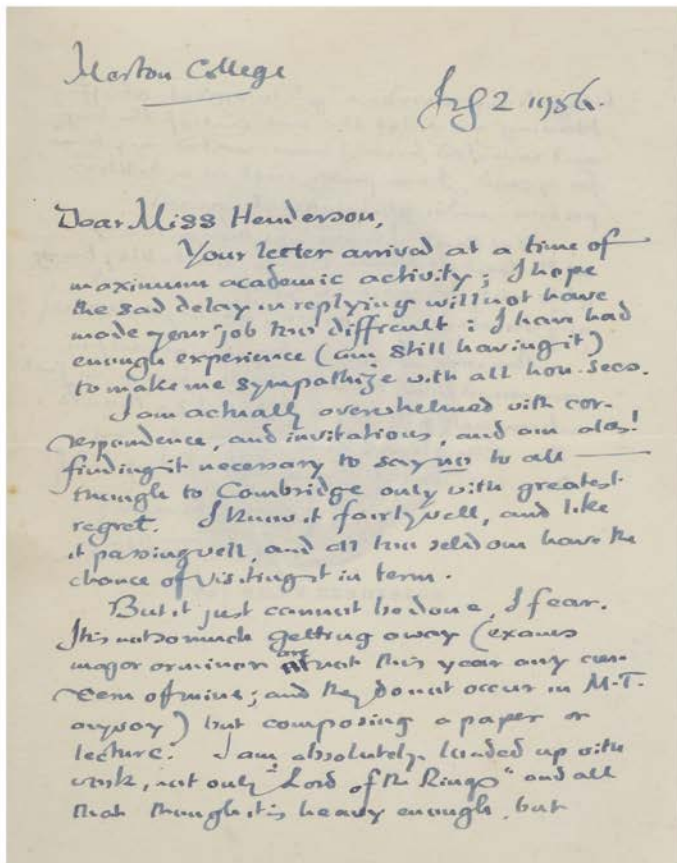
£150 - £200

872 **Thatcher (Margaret).** Statecraft, 1st edition, 2002, maps and illustrations, original cloth, dust jacket, 8vo

Signed by the author to title.

(1)

£70 - £100



873 **Tolkien (J.R.R.)**. The Lord of the Rings: The Fellowship of the Ring, 4th impression, 1955; The Two Towers, 2nd impression, 1955; The Return of the King, 2nd impression, 1955, *folding map at end of each, some light spotting, mainly to endpapers and fore margins and edges, bookplates of Pat Milne Henderson, top edges red, original cloth (Return of the King front cover with crease mark to lower corner), dust jackets, a little light spotting and soiling, a few nicks and short closed tears, 8vo*

Provenance: Patricia Milne Henderson, art historian, wife of Michael Jaffé (1923-1997, former director of the Fitzwilliam Museum), whose important library on coins, medals and antiquities was sold at Sotheby's in 2016.

With a 2 page autograph letter from J.R.R. Tolkien tipped-in at front of the Fellowship of the Ring, dated July 1956, addressed to Patricia Milne Henderson replying to and declining an invitation to the English Club, Cambridge, 'I am actually overwhelmed with correspondence, and invitations, and am alas! find it necessary to say no to all - though to Cambridge only with great regret ... I am absolutely loaded up with work, not only "Lord of the Rings" and all that though it's heavy enough, but long long overdue philological stuff. Having now let the cat out of the bag and revealed how I have wasted my time for years, I am pretty well in a debtor's prison under philological guard. Not that I have anything to say at the best of times that's suitable, being able only to express myself in a kind of phonological algebra, or mythologically'.

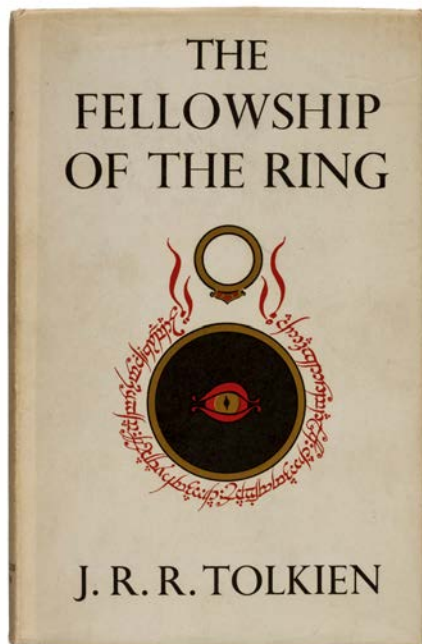
(3)

£2,000 - £3,000

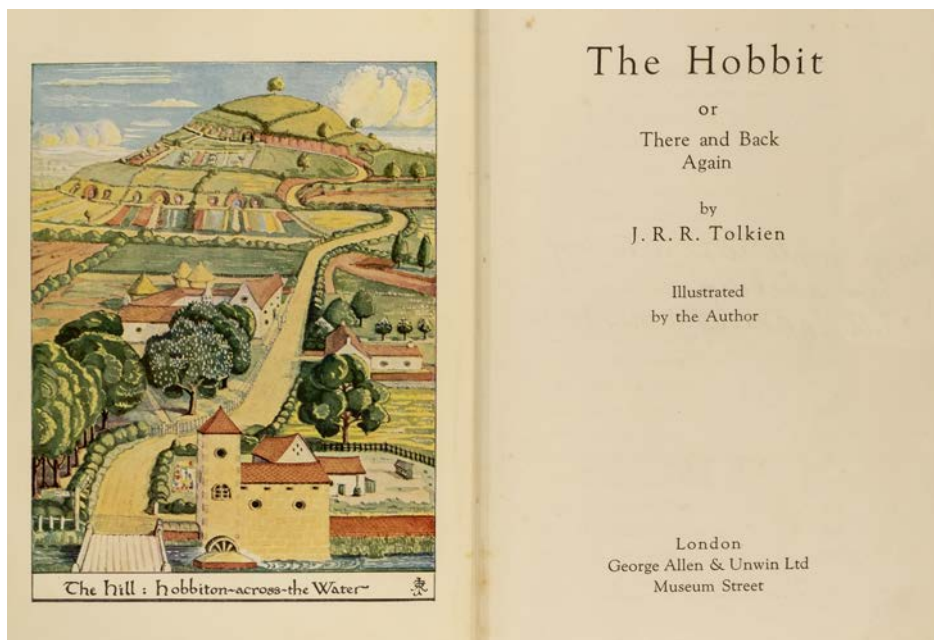
874 **Tolkien (J.R.R.)**. The Fellowship of the Ring, 1st edition, 1st issue, George Allen & Unwin, 1954, *folding map at end, top edge red, original cloth, price-clipped dust jacket, some toning to spine, short closed tear at foot of lower joint and rear fold, 8vo*

(1)

£2,000 - £3,000



Lot 874



Lot 875

875 **Tolkien (J.R.R.)**. *The Hobbit or There and Back Again*, 2nd impression, George Allen & Unwin, 1937, 1 black & white and 4 colour plates from illustrations by the author, plate at p. 192 detached, some scattered spotting, finger soiling and minor marks, small split at foot of first text leaf, later three-line ink inscription about *Lord of the Rings* written in black ink to title verso, map endpapers printed in red and black, ink ownership name overwriting a contemporary ownership inscription to upper margin of front free endpaper and some pencil transcriptions written on the map beneath, upper inner hinges split, original decorative light green cloth, some fraying with loss of cloth exposing boards beneath at head and lower half of spine and board edges, 8vo

A binding copy of this second impression, published in the same year as the first and the first edition to include colour plates.

(1)

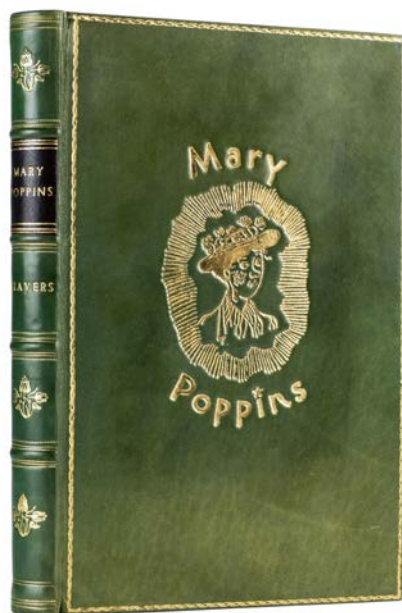
£700 - £1,000

876 **Travers (P. L.)**. *Mary Poppins*, illustrated by Mary Shepard, 1st edition, London: Gerald Howe, 1934, front free endpaper with authorial presentation inscription 'Ramona Heidman with love from Pamela Travers Christmas 1934', generally toned, frontispiece cracking at gutter, title and dedication leaf dampstained (title with minor loss at fore edge and a couple of repairs), pictorial endpapers (repaired at gutters), later green calf gilt, by Grace Bindings, front cover (some fading) with pictorial title block in gilt, rear cover with some light scratches, in custom drop-back box, central portion of original pictorial cloth front cover mounted inside lid, 8vo

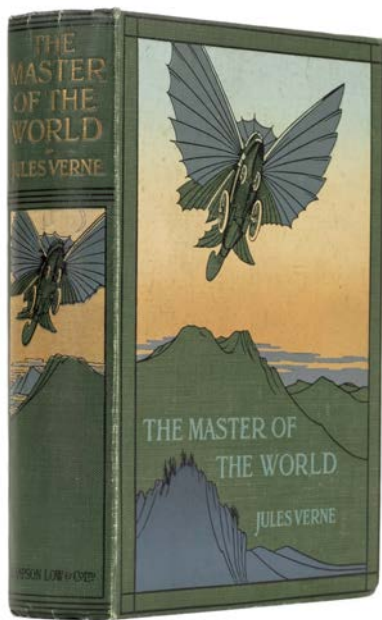
An extremely scarce copy of the first edition of *Mary Poppins* signed by the author.

(1)

£800 - £1,200



Lot 876

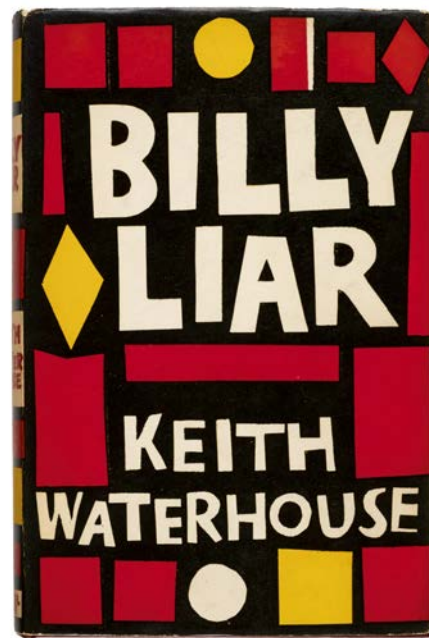


877 Verne (Jules). The Master of the Worlds. A Tale and Mystery and Marvel, 1st separate British edition, Sampson Low, Marston, [1914], 317 pp, 30 monochrome plates, half-title toned and upper inner hinges slightly cracked, original green pictorial stamped cloth, a little rubbed, 8vo

Miers 37: 'Copies of the American edition were bound from British sheets and neither has a date of publication'.

(1)

£400 - £600

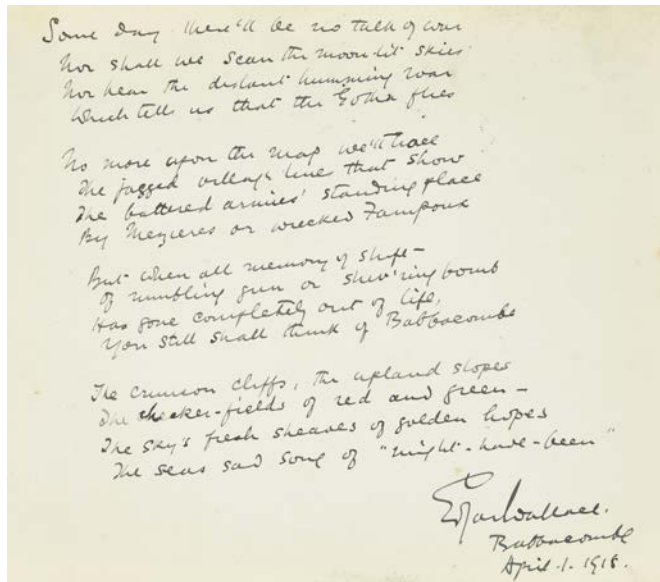


879 Waterhouse (Keith). Billy Liar, 1st edition, 1959, original cloth, dust jacket, spine very slightly toned, 8vo, together with Billy Liar. A Play in Three Acts, by Keith Waterhouse and Willis Hall, 1960

First book inscribed by the author to Kaye Webb (1914-1996), editor of Puffin Books from 1961-1979 and former wife of artist Ronald Searle.

(1)

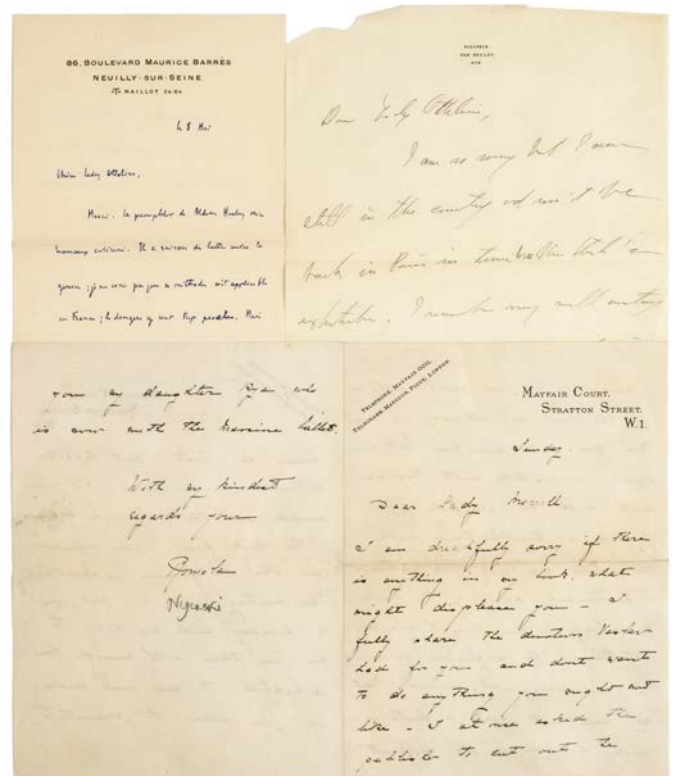
£200 - £300



878 Wallace (Edgar, 1875-1932). Autograph poem signed, 'Edgar Wallace', Babbacombe, [Devon], 1 April 1918, an untitled manuscript poem of four 4-line verses relating to the war and Babbacombe, written in a contemporary autograph album, the majority of remaining leaves blank, except three leaves with contemporary inscription and drawings, all edges gilt, original limp cloth, slightly rubbed and soiled, oblong 8vo

(1)

£100 - £150

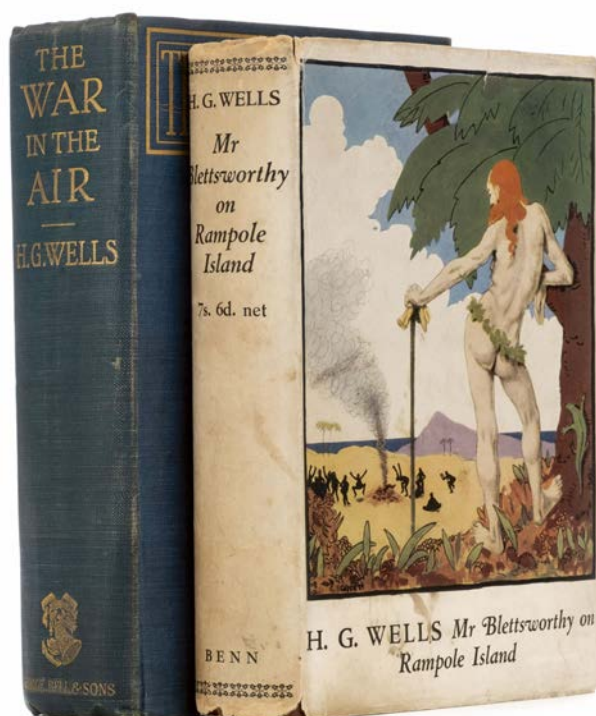


Lot 880

880* **Welch (Denton, 1915–1948)**. A group of 27 autograph letters signed, 'Denton Welch' and 'Denton', mostly Pitt's Folly Cottage, near Tonbridge, and four from Middle Orchard, Crouch, near Sevenoaks, Kent, 14 July 1943 to 17 June 1947, all to Mrs Julian Goodman [née Morrell, later Vinogradoff], the first letter saying how delighted he was to get her 'letter telling me that you had bought the piebald cat [a painting by Welch]. I do hope that you will like it when you have it up on the wall... ', continuing with a description of the drawing's creation and reference to his writing, the second letter apologising for masculinising the name Julian and addressing her as Mr Goodman in the first letter and continuing, 'No, I am not in the army. This was due to an unfortunate road accident which has left me with rather precarious health. However, I am also left to get on with my writing or painting, which is one satisfying thing for me', ensuing letters referring to a portrait of Mrs Goodman's pet pug dog Alex which she commissioned him to paint a portrait of, referencing two antiques buys, a visit to 10 Gower Street and Lesley Blanch, a portrait of Julian Goodman, Vogue, photographs, Horizon, Mark Gurtler, Siegfried Sassoon, Edith Sitwell, a party invitation, plus references to the war including mentions of bombs, doodlebugs, rationing, etc., mostly two pages but including lengthier letters of up to 10 pages, a total of 113 pages, 8vo, plus a photograph of the drawing of Alex by Welch as used in Vogue magazine, 1944, sealed frame, glazed, 11 x 14.5cm, plus four of the original postmarked envelopes

(32)

£1,000 - £1,500



881 **Wells (H.G.)**. The War in the Air and particularly how Mr. Bert Smallways fared while it lasted, 1st edition, 1st issue, 1908, 16 monochrome illustrations by A.C. Michael, advertisement leaf at end, occasional spotting, previous owner inscription and bookseller blindstamp to front endpaper, original 1st issue blue cloth lettered in gilt, spine faded to green, one corner a little bumped, lightly rubbed, 8vo, together with Mr Blettsworthy on Rampole Island, 1st edition, 1928

(2)

£100 - £150

882 **Whittington Press**. A Folding Screen, selected Chinese lyrics from T'ang to Mao Tse-tung, rendered into verse by Alan Ayling, from the translation of the Chinese by Duncan Mackintosh..., illustrations by Fai Ch'eng Wu, Whittington Press, 1974, top edge gilt, remainder untrimmed, original patterned cloth, with slipcase, limited edition 183/200, signed by Alan Ayling and Duncan Mackintosh, together with Poems for Alan Hancox, Whittington Press, 1993, top edge gilt, original quarter brown cloth over patterned boards, slim 4to, limited edition 279/350, plus other Whittington Press publications including Signs of the Zodiac, wood-engravings by Hellmuth Weissenborn, 1978, Rose's Aga Recipes, compiled by Rosalind Randle, 1984, Lap Games & other songs for children, compiled by Caroline Martin, 1989, advertising brochures, catalogues from the press, many in original wrappers, stitched as issued, 8vo & 4to

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. From the Library of Alan and Joan Tucker, Stroud, Gloucestershire.

(approx. 40)

£150 - £200

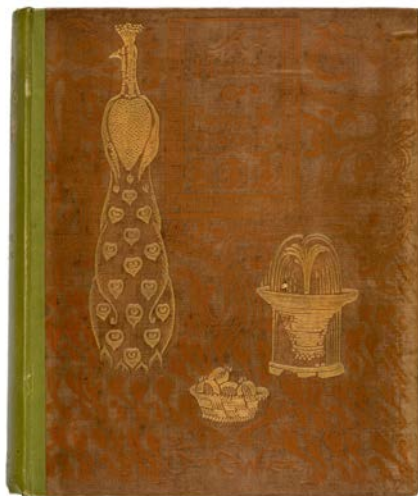


883 **Wilde (Oscar)**. The Picture of Dorian Gray, 1st book edition, Ward, Lock & Co, [1891], misprint 'nd' for 'and' on page 208, line 23, as called for, 8 pp. publishers advertisements at end, a little spotting to both titles, partly uncut, original rough grey bevelled boards gilt, with 'butterfly' designs by Charles Ricketts to upper cover, white parchment spine lettered in gilt at foot, the boards rubbed and soiled with some edge and corner wear, the spine cracked and browned with a little loss at head and foot affecting imprint, joint split, 8vo

Mason 328.

(1)

£700 - £1,000



884 **Wilde (Oscar)**. *A House of Pomegranates*, 1st edition, London: James R. Osgood Mcllvaine & Co., 1891, *pictorial title, 4 plates and numerous illustrations and decorations in text by Charles Ricketts and Charles Shannon, pictorial endpapers with some discolouration, edges untrimmed, original two-tone cloth blocked in gilt and pale red designed by Ricketts, slight fading to covers, small 4to*

Mason 347. Only 1000 copies of this edition were printed.

The volume includes Shannon's four "Delicate and Lovely" plates and Ricketts' "Completely Beautiful" Designs. Although Wilde remained effusive about the decoration of his book (and defended it from public criticism), the printing of Shannon's four plates had been difficult. As a result of some fault in the printing process, a dusty deposit appeared on each plate, which was only noticed after the book was bound. Unfortunately, the solution to the problem (by wiping each plate with a flannel) removed the surface of the print and left the images rather faint, and in some cases, almost invisible.

(1) £200 - £300

885 **Williamson (Henry)**. 'A Chronicle of Ancient Sunlight', a complete set of 15 titles, 1st editions, 1951-69, *a few light spots and light offsetting, original cloth, a few early titles spines and one or two covers faded, dust jackets, some fading to a couple of spines, a few small tears and chips, minor spotting to a few rear panels, 8vo*

(15) £300 - £400

886 **Williamson (Henry)**. 'A Chronicle of Ancient Sunlight', 1951-69, 14 titles (of 15, lacking *The Power of the Dead*, 1963), *a few minor spots, Young Phillip Maddison with blindstamps to first few leaves, original cloth, slight fading to one or two extremities, dust jackets, a few price-clipped, Dark Lantern with reinforcements to verso, a couple of small nicks and closed tears, a few light stains to Dark Lantern, 8vo*

(14)

£150 - £200

887 **Williamson (Henry)**. *The Pathway*, 1928; *The Patriot's Progress*, 1930; *The Village Book*, 1930; *The Labouring Life*, 1932, 1st editions, *illustrations, a few minor spots, original cloth, dust jackets, The Pathway and Labouring Life with repairs to verso, 8vo, together with others by or relating to Williamson including The Lone Swallows*, 1922, *The Linhay on the Downs*, 1934, *Goodbye West Country*, 1937, *The Children of Shallowford*, 1939 and *Green Fields and Pavements*, 1995, *limited signed edition 22/50 and a few Henry Williamson Society Journals and publications, 1990's*

(approximately 60)

£200 - £300

888 **Winter (Douglas E., editor)**. *Prime Evil*, Bantam Press, [1988], *colour illustrations by Thomas Canty, original black morocco, morocco clamshell box, large 8vo, limited edition of 250, this copy a 'Publisher's Copy' and signed by editor, artist and all 13 contributing authors (including Stephen King, Clive Barker, Jack Caddy, Peter Straub, Whitley Strieber et al), together with Ballard (J.G.) Empire of the Sun*, 1st edition, 1984, *slight toning to textblock, original cloth, glassine wrapper, slipcase, 8vo, limited signed edition 8/100, plus James (P.D) Murder in Triplicate*, Belmont Press, 2001, *colour illustrations by Eileen Hogan, original morocco-backed boards, 8vo, limited edition 93/150, signed by author and artist, with an extra print contained in rear pocket, with others including J.G. Ballard's The Day of Creation*, 1987 (limited signed edition 36/100), *Kingsley Amis's You Can't Do Both*, London Limited Editions, 1994 (limited signed edition 127/150), *Anita Brookner's Family and Friends*, London Limited Edition, 1985 (limited signed edition 66/250), and others including Harold Pinter, Julian Barnes, Macdonald Hastings, Robin Maugham, Owen John, Graham Swift, Ian McEwan, mostly all signed by the authors

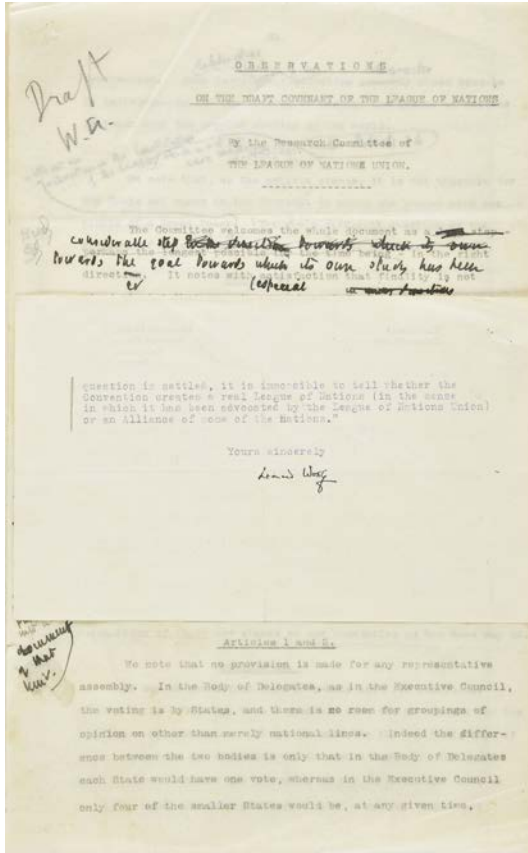
(50)

£300 - £400



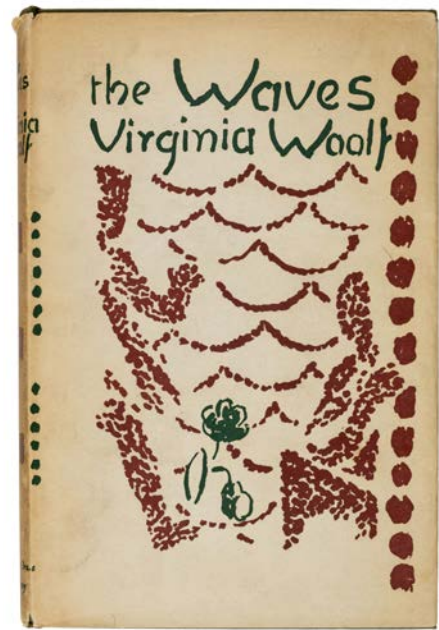
Lot 885

889 **Wodehouse (P.G.)**. Money in the Bank, [1946]; Uncle Dynamite, [1948]; The Mating Season, [1949]; The Old Reliable, 1951; 1st editions, a little light spotting, original cloth, dust jackets, a few chips, tears and losses, mainly to spines, 8vo, together with 1st editions *Nothing Serious*, [1950, in torn jacket with repairs to verso], *Cocktail Time*, 1958 and *Jeeves Omnibus*, 1931, plus later printings etc including *Eggs, Beans and Crumpets*, 1949 reissue and 2nd printings of *Young Men in Spats* [1936?] and *Joy in the Morning*, [1949] (13) £200 - £300



890* **Woolf (Leonard, 1880-1969)**. Typed letter signed, 'Leonard Woolf', Hogarth House, Richmond, 22 February 1919, to [William] Archer enclosing Archer's typed carbon copy draft of 'Observations on the Draft Covenant of the League of Nations, by the Research Committee of the League of Nations Union', Woolf disagreeing with one sentence 'absolutely' and continuing, 'It seems rather absurd for a Committee like ours to issue comments upon this document and to ignore the most crucial of all the questions connected with it, i.e. whether it is going to establish a League of Nations at all or only a League of Nations in alliance against others', and suggesting an additional amended sentence, a little creasing, 2 pp., oblong 8vo, pinned at upper margin to the 3-page draft with Archer's ink corrections and comments, noting that he disagrees with Woolf about Article 4 but agreeing with Woolf's other comment marked in the attached letter if other members agree, a little creasing, 3 sheets, folio

Leonard Woolf was exempted from National Service on medical grounds and during the war of 1914-18 turned his attention to the study of international relations and colonialism. His resulting book *International Government* (1916) formed one of the bases for the British proposals for a League of Nations. The dramatic critic and journalist William Archer (1856-1924) also worked in the cause of the League of Nations. Along with H.G. Wells, Gilbert Murray and others he authored *The Idea of a League of Nations*, published by The Atlantic monthly press in Boston, circa 1919. (2) £150 - £200



891 **Woolf (Virginia)**. *The Waves*, 1st US edition, Harcourt Brace, New York, 1931, original cloth, price-clipped, dust jacket, spine toned with tiny tears at end, small stains to rear panel, 8vo, together with *The Moment and Other Essays*, 1st edition, 1947, original cloth, price-clipped dust jacket, spine faded, 8vo, with five others including Walter Sickert. *A Conversation*, 1934, *The Waves*, 2nd impression, 1931 (rebound in morocco-backed boards) and *Vita Sackville-West's The Edwardians*, 1930 (7) £200 - £300

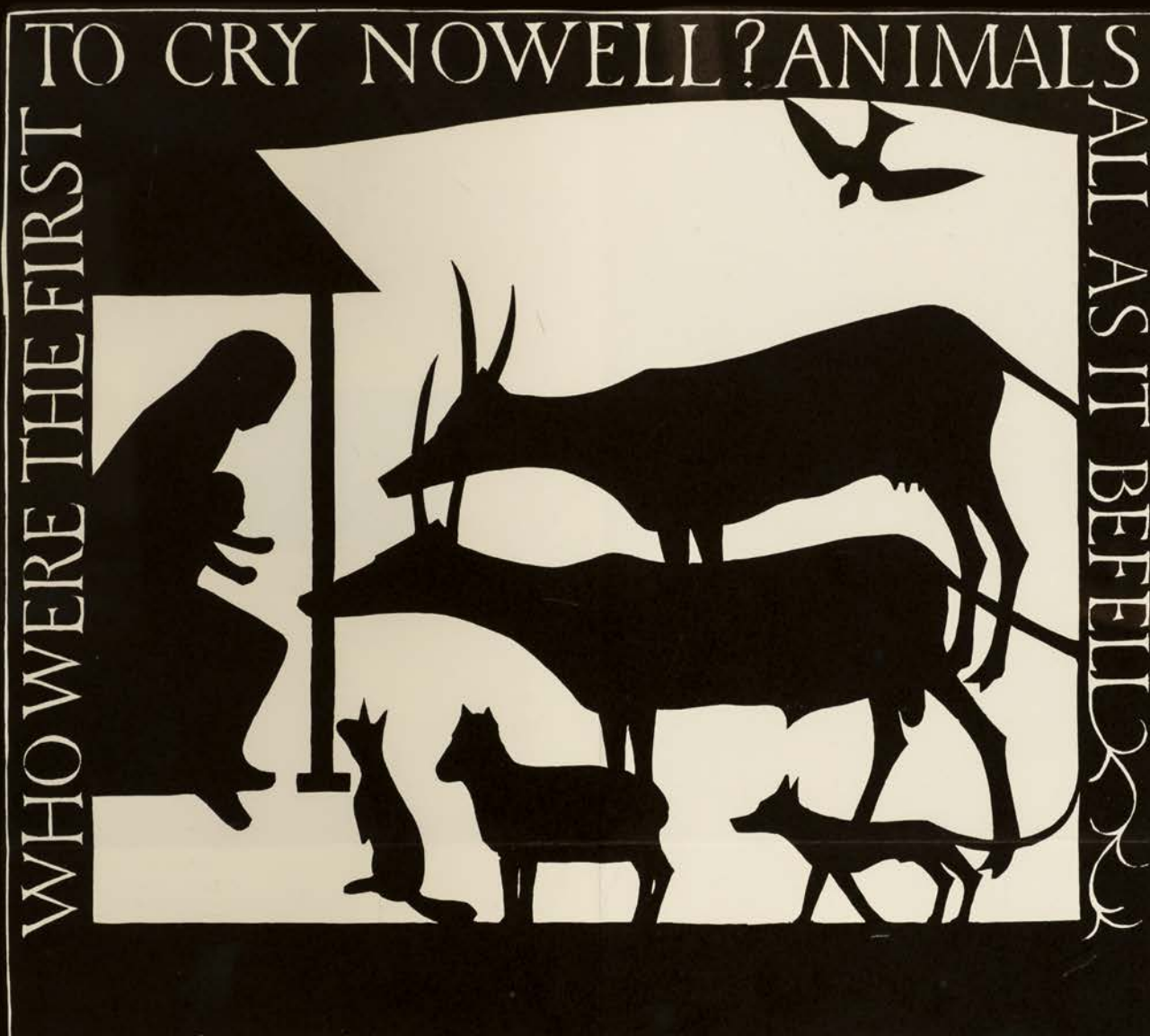
892 **Woolf (Virginia)**. *Three Guineas*, 1st edition, Hogarth Press, 1938, original cloth, soiled and partly damp stained, dust jacket present but chipped and soiled and lacking spine, together with **Isherwood (Christopher)**, *Lions and Shadows*, 1st edition, Hogarth Press, 1938, portrait frontispiece, original cloth, spine cocked, remains of original upper panel of dust jacket, plus **Muisil (Robert)**, *The Man without Qualities*, 3 volumes, 1st English edition, Secker & Warburg, 1960, original cloth gilt in chipped and damp stained dust jackets, plus **Naipaul (V.S.)**, *In a Free State*, 1st edition, Deutsch, 1971, some spotting at front and rear, author's signed presentation inscription 'For Christopher & Elizabeth', dated 31 October 1971, to title, original cloth in dust jacket, a little rubbed and soiled, plus **Powell (Anthony)**, *From a View to a Death*, John Lehmann, 1948, author's signed presentation inscription 'For Elizabeth (from Tony)', 1949, to front free end paper, original cloth gilt, a little rubbed, all 8vo, plus other mostly modern literature, etc (48) £150 - £200

893 **Zukofsky (Louis)**. "A"-14, 1st edition, Turret Books, 1967, original blue cloth gilt in dust wrapper, 8vo, limited signed edition 150/275, signed by the author, together with "A" 22 & 23, 1st edition, Trigram Press, 1977, original brown cloth in dust wrapper, 8vo, VG, plus "A" 13-21, 1st edition, Jonathan Cape, 1969, original boards in dust wrapper, some light marks, 8vo, and *Bottom: On Shakespeare*, 2 volumes, 1st edition, Ark Press, 1963, original cloth gilt in slipcase, 8vo, printed in an edition of 1040 copies, plus others by Zukofsky, including *All the Collected Short Poems 1956-1964*, 1967 and *Catullus*, translated by Celia and Louis Zukofsky, Cape Goliard Press, 1969

From the Library of Alan and Joan Tucker, Stroud, Gloucestershire. (20) £100 - £150

CONDITIONS OF SALE AND BUSINESS

1. The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.
(b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
3. The buyer shall pay the price at which a lot is knocked down by the Auctioneer to the buyer ("the hammer price") together with a premium of 20% of the hammer price. Where the lot is marked by an asterisk the premium will be subject to VAT at 20% which under the Auctioneer's Margin Scheme will form part of the buyer's premium on our invoice and will not be separately identified (the premium added to the hammer price will hereafter collectively be referred to as "the total sum due"). By making any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot the Auctioneer will receive from the seller commission at its usual rates in addition to the said premium of 20% and assents to the Auctioneer receiving the said commission.
4. (a) The buyer shall forthwith upon the purchase give in his name and permanent address and pay to the Auctioneer immediately after the conclusion of the auction the total sum due.
(b) The buyer may be required to pay down during the course of the sale the whole or any part of the total sum due, and if he fails to do so after such request the lot or lots may at the Auctioneer's absolute discretion be put up again and resold immediately.
(c) The buyer shall at his own expense take away any lot or lots purchased no later than five working days after the auction day.
(d) The Auctioneer may at his own discretion agree credit terms with a buyer and extend the time limits for collection in special cases but otherwise payment shall be deemed to have been made only after the Auctioneer has received cash or a sterling banker's draft or the buyer's cheque has been cleared.
5. (a) If the buyer fails to pay for or take away any lot or lots pursuant to clause 4 or breaches any other condition of that clause the Auctioneer as agent for the seller shall be entitled after consultation with the seller to exercise one or other of the following rights:
(i) Rescind the sale of that or any other lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the Auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Any surplus shall belong to the seller.
(ii) Proceed for damages for breach of contract.
(b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.
(c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.
6. (a) The seller shall be entitled to place a reserve on any lot and the Auctioneer shall have the right to bid on behalf of the seller for any lot on which a reserve has been placed. A seller may not bid on any lot on which a reserve has been placed.
(b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.
(c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.
7. Any representation or statement by the Auctioneer in any catalogue, brochure or advertisement of forthcoming sales as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither the Auctioneer nor his servants or agents are responsible for the correctness of such opinions. No warranty whatsoever is given by the Auctioneer or the seller in respect of any lot and any express or implied warranties are hereby excluded.
8. (a) Notwithstanding any other terms of these conditions, if within fourteen days of the sale the Auctioneer has received from the buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within fourteen days after such notification the buyer returns the same to the Auctioneer in the same condition as at the time of the sale and satisfies the Auctioneer that considered in the light of the entry in the catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and the purchase price of the same refunded. "A deliberate forgery" means a lot made with intention to deceive.
(b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.
(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.



*Merry Christmas and a
Happy and Peaceful New Year
from us all!*

Important Notice

Customers are cordially invited to join us for complimentary seasonal refreshments from midday on Wednesday 11 December
Please note that our offices will close at 4pm on Friday 20 December and we will reopen on Thursday 2 January 2020 at 9.30am

