

EST. 1988

Dominic Winter Auctioneers



**Modern First Editions & Illustrated Books
Playing Cards, Toys & Games**

13 DECEMBER 2024

**Early Printed Books, Maps, Autographs & Documents
Economics, Philosophy, Politics, Science & Medicine
British & European Ex Libris from a Private Collection**

29 JANUARY 2025



Bible [Latin, Vulgate]. Incipit epistola beati Hieronymi ad Paulinum presbyteru[m] de omnibus divine historie libris, [Speyer, Germany: Peter Drach, 1486], 541 (of 582 leaves), lacks a1 (blank) and final section of 40 leaves (AA-EE8, 'Hebrew names'), headline and 48 lines, rubricated initials in red throughout, elaborate initial in red and green to first leaf a2r, elaborate initial in blue and red to mm8, 16th-century blind-stamped pigskin over wooden boards, remains of two later metal clasps, folio, bespoke modern book box with leather spine

Provenance: Johann Heinrich Ludwig Schünhoff (ink name inscription, dated 1838).

Estimate £2,000-3,000

For further information please contact Colin Meays or Chris Albury
colin@dominicwinter.co.uk | chris@dominicwinter.co.uk

MODERN FIRST EDITIONS & ILLUSTRATED BOOKS PLAYING CARDS, TOYS & GAMES

13 December 2024 at 10am

VIEWING Tuesday & Wednesday 10/11 December 9.30am-5.30pm
Sale mornings from 9am (other times by appointment)

AUCTIONEERS

Nathan Winter
Chris Albury
John Trevers
William Roman-Hilditch

Light refreshments available on view days with extra lunch options on sale days.
Please join us for complimentary seasonal canapés and a glass of wine on both days.



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EST 1861
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invaluable

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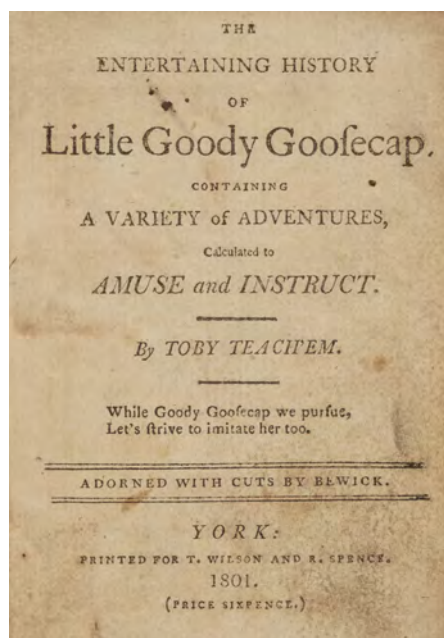
Rachael Richardson
General Cataloguer

Cover illustrations:

Front cover: lot 510 Back cover: lot 715

ANTIQUARIAN JUVENILE LITERATURE

To commence at 10am



Lot 342



Lot 343



Lot 345

342 **Bewick (John, illustrator).** The Entertaining History of Little Goody Goosecap, containing a Variety of Adventures Calculated to Amuse and Instruct. by Toby Teach'em..., York: T. Wilson, 1801, frontispiece, numerous woodcut illustrations to text, near-contemporary annotation of verso of title and verso of advertisement leaf, near-contemporary ownership inscription to verso of frontispiece and front pastedown, some light spotting and dust-soiling, sewing showing, contemporary Dutch floral boards with later marbled paper spine, crudely re-stitched, rubbed and worn, 12mo (11.5 x 8cm), together with:

The Life and Perambulation of A Mouse by M. P., 2 volumes, London: Baldwin, Cradock & Joy, 1819, half-title to volume 1 only, numerous woodcut illustrations to text, publisher's advertisements at end of volume 2, light spotting and damp-soiling, contemporary blue paper wrapper with printed title labels to upper covers, rubbed and worn with areas of loss to spines, 12mo, (14.5 x 9.5 cm)

Osborne p. 273 for the second work.

(3)

£200 - £300

343 **Book of Trades**, or Library of the Useful Arts, 3 volumes, 1st edition, London: Printed for Tabart and Co. no. 157, New Bond-Street, 1804/5, 68 engraved plates of trades, publisher's adverts at rear of each volume, K5 with small loss to lower margin (not affecting text), Milliner plate with closed tear repaired with adhesive tape, occasional light spotting with some leaves toned, volume 1 with G6, I1, and two plates detached ('Stone-Mason' and 'A Smith'), modern calf-backed pictorial boards, spines gilt decorated, facsimile etching to upper boards ('Carpet Maker', 'Hairdresser', and 'Bookbinder'), 12mo

See Osborne, p.110. Osborne has only an incomplete mixed edition comprising volumes 1 and 2 in third edition and a new edition of volume 3, lacking two plates. Mrs. Trimmer's opinion of the work was as follows: 'A few of the Prints relate to the employments of women, namely, the Straw-Hat-maker; the Lace-maker; the Milliner; the Feather-worker; the Laundress. These we think, in general, frivolous, excepting that the Prints are pretty. We recommend this Book as a valuable acquisition to the Juvenile Library. The Plates are uncommonly good.'

(3)

£300 - £500

344 **Carter (Elizabeth).** Select Poems, designed for the Improvement of Young Ladies..., by Miss Carter and Others, Waterford: Printed by Hugh and James Ramsey, Booksellers, on the Quay, 1772, 90 pp., light spotting and toning to some leaves, D1 with tear to margin not affecting printed text, 1 leaf (only) of advertisements to verso, faint juvenile drawings to pastedowns, contemporary full sheep, small areas of loss to spine and corners, small circular repair to upper cover, small oblong 8vo (8.5 x 10 cm), together with:

Manuscript. The True Story, Web Spinner, [Howitt, Mary], mid to late 19th-century, calligraphic title, 6 pages of manuscript text and 7 full-page pen, ink and watercolour drawings with manuscript captions, 2-page letter to A. M. Goodrick? from the creator of the manuscript with their initial 'M' tipped-in to rear pastedown, original blue paper wrappers, somewhat rubbed and worn, 8vo (18.5 x 11.5 cm),

Cowper (William). Retirement. London: Wright and Albright, 1840, contemporary wrappers with title label to upper cover, rubbed and worn, oblong 24mo (7 x 9 cm),

Fenelon (Francois De Salignac De La Mothe). Little Tales by Fenelon, 5th edition, 4 volumes, Guben: F. Fechner, and London: A. & Joseph Myers & Co., circa 1855, blind-stamps to titles, 8 hand-coloured lithograph plates, publisher's patterned silk-covered boards with embossed centrepieces, the whole contained within original decorative box with embossed 'The Lilliputian Library' to lid, soiled and worn with loss of some letters, plus 20 other 19th-century juvenalia, mostly defective, including 3 miniature volumes.

(24)

£200 - £300

345 **Collins (John).** The Chapter of Kings. by Mr. Collins, J. Harris: Corner of St. Paul's Church-yard., first edition, 1818, hand-coloured engraved title-page, 37 hand-coloured engraved illustrations, near contemporary ownership inscription to front free endpaper (upper inner edge partially detached), pages 22-23 lower inner edge detached from stitching, page 10 with small hole to Richard 1st torso, original printed boards with red morocco spine, publisher's advertisement to lower board, rubbed and slightly worn, small 4to

Gumuchian 1818 & Moon 151.

(1)

£100 - £150



Lot 346



Lot 347



Lot 348

346 [Dorset, Catherine Ann]. *The Peacock "at Home:"* a sequel to the *Butterfly's Ball*. Written by a Lady, and illustrated with elegant engravings, London: printed for J. Harris, successor to E. Newbery at the original Juvenile Library, 1808, *six engraved plates, after William Mulready, 16 pp. of text, some light toning and offsetting from plates to text, bookplate of Marjorie Moon to front pastedown, original cream printed wrappers, stitched as issued, rubbed and some soiling, 16mo, together with The Newtonian System of Philosophy, explained by familiar objects, in an entertaining manner, for the use of young persons. By Tom Telescope, A. M. Illustrated with copperplates and Cuts. A new improved edition, with many alterations and additions to explain the late new philosophical discoveries, & c. & c., London: printed for Ogilvy and Son; Longman Hurst, Rees, & Orme; J. Walker; Lackington, Allen, and Co. and Darton and Harvey, 1806, vii, [1], 136 pp., 4 engraved plates, wood-engraved illustrations to text (including several full-page to appendix at rear of scientific instruments), a few marks, contemporary green morocco-backed marbled boards, rubbed and some wear to edges, with a little loss to head and foot of spine, with later pale pink protective paper wrapper, 12mo*

Provenance (for Peacock at Home): Marjorie Moon.

Exhibited: *Childhood Re-Collected. Early Children's Books from the library of Majorie Moon, Christchurch, Oxford, 1994.*

(2)

£150 - £200

347* **Folk Art.** A hand-painted envelope, circa 1813, a large envelope hand-made from a piece of folded printed newspaper 'The Morning Chronicle', dated Friday March 5, 1813, the bottom flap and side flaps with naive pen, ink, and watercolour illustration of houses with footpaths leading to their doors, the throat and verso of seal flap decorated with lines of colour, recto of seal flap and face of envelope unembellished, a little creased and toned, 34 x 22 cm

A most unusual and charming piece of juvenilia, remarkable in its survival.

(1)

£100 - £150

348* **Folk Art.** A wishbone penwiper doll, early-mid 19th century, modelled and painted as a negro woman, with white seed bead eyes, and wearing a green cape over a pink velvet dress, both with pinking shears edging embellished with polychrome seed beads, cream silk ribbon to neck a little frayed, contemporary paper label stitched to front annotated in sepia ink 'once I was a merry thought/growing on a hen/nor I am a little slave/made to wipe a pen', length 9 cm

A rare negro penwiper doll, judging by the condition never used for its intended purpose of soaking up ink. Long before repurposing became fashionable, it was a necessity, when household items and toys were much more difficult to come by, and in any case, only attainable by the well-off. In the 19th century, and before, it was common to give disposable objects such as bones, feathers, spools and nut shells a new life as functional or ornamental objects, for the home, or as gifts. As well as dolls, wishbones were also used to make dolls' furniture: see The National Museum of Toys and Miniatures for a spinster wishbone doll, and a set of furniture made of wishbones.

Founder and director of The National Black Doll Museum, Debra Britt, says that the earliest black dolls to appear in America were wishbone dolls made on slave ships. Although the Slavery Act of 1807 had probably been passed by the time this doll was made, slaves in the colonies were not freed until 1838, and so the debate around slavery was probably still a hot topic when this doll was made; despite this, its creation would not have been controversial as it would be today.

(1)

£100 - £150



349* **Fuller's Paper Dolls.** A complete set of 14 paper dolls from Young Albert and Phoebe, [London: S. and J. Fuller], circa 1811, fourteen hand-coloured cut-out paper-doll figures, with 4 heads and 2 hats, comprising: a complete set of paper-dolls from Young Albert, the Roscius. Exhibited in a Series of Characters from Shakespeare and other Authors, with 3 original interchangeable heads including a rosy cheeked face with curled hair (1 slightly larger, duplicate), and Othello wearing a turban (lacking plume and reinforced to verso); and a complete set of paper dolls from Phoebe, The Cottage Maid. Exemplified in a series of rural figures, with 1 original interchangeable head wearing necklace, and two interchangeable hats; one paper doll lacking original index finger, some spotting and toning mainly to versos, hand-colouring bright, largest paper doll, 12.5 x 9 cm

Young Albert - Gumuchian 2034; Osborne p. 420. Phoebe - Osborne, p. 1053 (one hat only).

Gumuchian calls *Young Albert*, "one of the most interesting and scarcest of this type of early juvenile", and indeed, it is certainly one of the rarest of Fuller's paperdoll books.

(a small folder)

£200 - £300

350 **Greenwood (James).** The London Vocabulary, English and Latin: Put into a New Method, proper to acquaint the Learner with Things as well as pure Latin Words, Adorned with Twenty-six Pictures, For the Use of Schools. The Twenty-Second Edition, London: R. Baldwin, [1802], woodcut vignette to title, woodcut illustrations to text, contemporary manuscript drawings, some margins trimming with minor loss, light spotting, text block cracked between L1 and L2, contemporary sheep, rubbed and worn, 12mo, together with:

Puzzlewell (Peter, pseudonym). A Choice Collection of Riddles, Charades, Rebusses, &c., London: Emlia Rider, Little-Britain, 1800, engraved frontispiece, some offsetting, near-contemporary ownership inscription to verso of front free endpaper, publisher's original blue boards with printed title label, bumped and damp-stained, 12mo

[Bewick, John, illustrator]. A Curious Hieroglyphick Bible; or Select Passages in the Old and New Testaments, represented with Emblematical Figures, for the Amusement of the Youth..., 7th edition, London: T. Hodgson, 1789, engraved frontispiece, woodcut illustrations throughout, original paper-covered boards, rebaked, woodcut illustrations to upper and lower covers, 12mo, plus another copy, 10th edition, 1791

Wakefield (Priscilla). Domestic Recreation; or Dialogues illustrative of Natural and Scientific Subjects..., London: Darton and Harvey, 1805, engraved frontispiece, 5 engraved plates, contemporary ownership inscription to front free endpaper, contemporary tree calf, rebaked, 12mo, and other similar juvenile antiquarian volumes including; *The Blind Child, or Anecdotes of the Wyndham Family*, written for the use of young people by a Lady, 2nd edition, London: E. Newbery, 1792, *Dr Watts's Divine and Moral Songs for Children*, 4th edition, London: J. Johnson, 1803, *Divine Songs, attempted in Easy Language for the use of Children* by I. Watts, Birmingham: Knott and Lloyd, 1804, etc.

(approx. 55)

£300 - £500



Lot 350

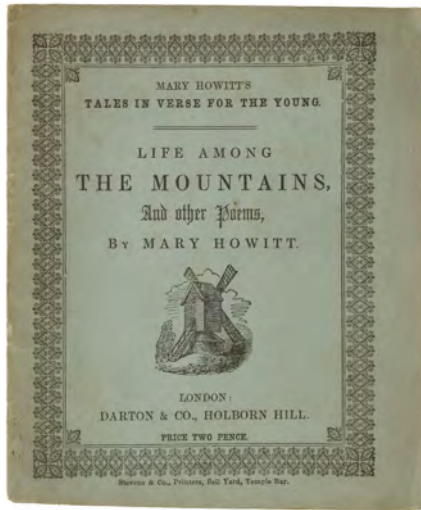


351 **Grimm (Jakob Ludwig and Wilhelm Carl).** German Popular Stories, Translated from the Kinder und Haus-Märchen, volume 2 (of 2) only, 1st English edition, second issue (with umlaut in "Märchen" on title), London: James Robins, 1826, half-title, engraved title with etched vignette, etched plates by George Cruikshank, advertisement leaf after title present, publisher's advert leaf at rear, scattered spotting and some offsetting from plates, contemporary green half morocco, heavily ribbed and slightly cracked at head of joints, 12mo

Cohn 369.

(1)

£200 - £300

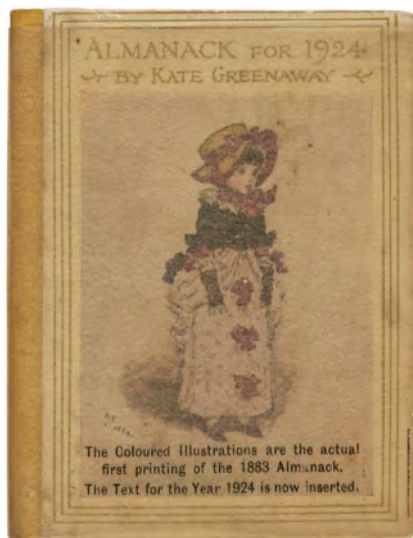


352 **Howitt (Mary)**. Tales in Verse for the Young, Life among the Mountains, and other Poems, London: Darton & Co, circa 1850, frontispiece (slightly trimmed), publisher's original blue printed wrappers, 14.5 x 12 cm, together with:

Howitt (Mary). Tales in Verse for the Young, French and English, and other Poems, London: Darton & Co, circa 1850, frontispiece, publisher's original blue printed wrappers, 14.5 x 12 cm,

Turner (Elizabeth). The Crocus, another series of Cautionary Stories in Verse, 2nd edition, London: Harvey and Darton, 1845, frontispiece and numerous engravings to text, gift inscription to front free endpaper, publisher's original printed paper wrappers, ink mark to upper cover, 16mo, and 6 others including *The Cowslip*; or, more Cautionary Stories in Verse, Adapted to the Capacities of Children at an Early Age, London: Grant and Griffith, 1849?, *Eighteen Maxims of Neatness and Order to which is prefixed an Introduction, by Theresa Tidy*, 7th edition, London: J. Hatchard, 1818, *Little Jane, A memoir of Jane E. Taylor, who died in the fourteenth year of her age, by T. Lewis, of Islington*, London: Westley and Davis, 1830, *The Happy Family; or Scenes of American Life: designed for well instructed children of seven years old and upwards, by William S. Cardell*, Philadelphia Thomas T. Ash, 1828

Darton H745; G954(2) for the first and third works respectively. (9) £200 - £300



Lot 353

353 **Juvenile Chapbooks and Almanacks**. Greenaway (Kate). Almanack for 1924, London & New York: Frederick Warne and Co. Ltd., colour illustrations to text, endpapers toned, original white glazed pictorial boards, yellow cloth spine, glassine printed wrapper with small repaired tear, (99 x 73 mm), together with:

Greenaway (Kate). Almanack for 1884, London & New York: George Routledge & Sons, colour illustrations to text, original pictorial wrappers, (133 x 91 mm),

Greenaway (Kate). Almanack for 1884, London & New York: George Routledge & Sons, colour illustrations to text, all edges gilt, original imitation white morocco wrappers with gilt decoration to upper cover, (133 x 91 mm),

Richardson (Thomas, publisher). A Natural History of British Beasts and Birds, Derby: Thomas Richardson, circa 1830, woodcut frontispiece, numerous woodcut illustrations to text, some minor offsetting, original printed wrappers, hinges and joints repaired with archival tissue, (134 x 850 mm),

[Mogridge, George]. A Tale of Wonder for the Young, London: Houlston and Son, 1837, woodcut frontispiece, numerous woodcut illustrations to text, original pink printed wrappers, (108 x 70 mm), and *Tragical History of Jane Arnold, commonly called Crazy Jane...*, Glasgow, [1840], Elliott (Charlotte). *All I Need; or, the Christian's Confidence*, London: Religious Tract Society, circa 1880, *Whittington and His Cat*, London: Grant and Griffith, [1840], *The Infant's New Primer*, London: Yorkshire J. S. Publishing & Stationery Co., circa 1850, *Uncle Philip's Stories*, Otley: Yorkshire Joint Stock circa 1850 plus 7 others similar

Schuster & Engen 17; 4(2a) & 4(2d) respectively for the first three works. (17) £200 - £300



354 **Newbery (F. & T. Carnan, publishers)**. The Twelfth-Day-Gift: or, the Grand Exhibition, Containing A curious Collection of Pieces in Prose and Verse..., 4th edition, London: T. Carnan and F. Newbery, 1777, engraved frontispiece plus 8 full-page illustrations, light spotting, near contemporary juvenile drawings to verso of frontispiece and front endpaper, remnants of wax seal to front pastedown, contemporary printed paper boards, rubbed and worn, lacking spine, small 12mo, together with another example lacking frontispiece, 1 plate and leaf H6, contemporary printed paper boards, rubbed and worn, lacking spine and wrapped in paper, small 12mo

Roscoe J366 (5). (2) £200 - £300



355 **Newbery (Francis, publisher)**. Filial Duty, Recommended and Enforc'd, By a Variety of Instructive and Entertaining Stories, of Children who have been remarkable for Affection to their Parents; also An Account of some striking Instances of Children, who have Behaved in Undutiful, and Unnatural Manner to their Parents. The whole founded on Historical Facts. London: F. Newbery [after 1777], engraved frontispiece, 2 (of 6) engraved plates, lacks free endpapers and last 2 leaves of advertisements, together with:

Howard & Evans (publisher). The Royal Primer; or, An Easy and Pleasant Guide to the Art of Reading, Adorn'd with Cuts, London: Howard and Evans, 1804, woodcut engravings to text, first and last leaves pasted to pastedowns, **Marshall (John, publisher)**. The Universal Shuttlecock. Containing the Play of the Gaping-Wide-Mouthed-Wadling Frog, The Art of Talking with the Fingers, as it is practised in all the Schools and Universities in Great Britain and Ireland; And the History of Tommy Goodwill and Jackey Idle..., London: J. Marshall and Co, circa 1785, woodcut engravings to text, light spotting, lacking all preliminaries and last 2 pages of advertisements, **Baldwin (R., publisher)**. A Christmas Box; or, Little Polite Tales, Fables, Riddles, Stories, Letters, Euitaphs &c. In Easy Prose and Verse with other Lessons of orality Equally Instructive & Entertaining for Little Masters and Misses..., London: R. Baldwin, [1754], engraved frontispiece and title printed in red, woodcut engravings throughout, old ownership inscription to front free endpaper, plus 3 other defective volumes; [Early Piety, or, Memoirs of Children eminently Religious, London: circa 1800], [A Description of Great Britain; with some account of its Constitution and Government, London, circa 1800], [Jemima Placid; or, The Advantage of Good-nature, London, circa 1800], each volume bound in original Dutch floral boards, some wear, lacking or partially lacking spines with sewing showing, 16mo

Roscoe J1349(2). for the first work.

(7)

£300 - £500



356* **Panorama**. The Coronation of King William IV, circa 1831, hand-coloured aquatint strip, lacking the drum case, depicting the monarch in the Gold State Coach pulled by 3 pairs of horses, processing up Ludgate Street, preceded by military men on foot and numerous mounted gentlemen in top hats, and followed by nine horse-drawn carriages and barouches, with more gentlemen mounted and on foot bringing up the rear, the procession against a backdrop of shop windows (e.g. Wright Books, Cheesemongers), and a host of cheering onlookers, standing on balconies and pediments, and leaning out of windows, waving handkerchiefs, etc., indistinct and trimmed engraved name to lower margin at end ('Drawn [by or for ... ?]'), split vertically in two places, and sometime crudely repaired with paper on verso, a few edge nicks (2 repaired with archive tape on verso), 6.5 x 228 cm

Rare: not listed in Abbey; we have been unable to trace another copy.

The Gold State Coach was built in 1762, and this depiction of it shows its first use at a coronation, in 1831. It has been used at every coronation since then.

(1)

£150 - £250



357* **Paper Doll**. Paddy Cary articulated figure, Dublin & London: J. Colles, 23, circa 1820s/30s, hand-painted cut-out cardboard figure of an Irish ruffian, with legs articulated at the thighs and knees, the smiling bearded figure sporting a black eye, wearing a brown hat, a green jacket (with holes in the sleeves) over an orange waistcoat, tan breeches, blue stockings (falling down and with holes in the heels), and brown shoes, holding a wooden staff in his right hand, and a pewter tankard of frothing beer in his left, the words 'Paddy Cary' on the tankard, a trifle rubbed in places, verso with printer's engraved label 'Sold by J. Colles, 23, Dawson Street, Dublin, and 60, Frith Street, Soho Square, London.', with 20th century ink inscription beneath, 35.5 x 12.5 cm

A rare survival.

(1)

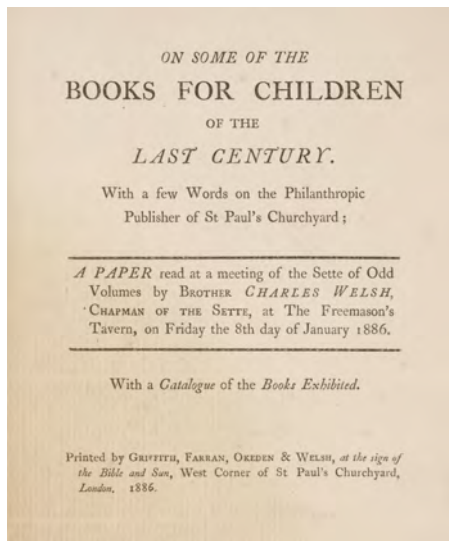
£100 - £150



358 **Trimmer (Sarah)**. A Geographical Companion to Mrs. Trimmer's Scripture, Antient and English Abridged Histories, with prints elucidated to render the study of history more interesting to children, and to serve as an easy introduction to the knowledge of the earth, 3 parts in one, 1st edition, London: B. Tabart, 1802, 3 part titles (part II title bound before part I), 10 folding hand-coloured engraved maps (one detached), a few plates with some marginal fraying, occasional light offsetting and spotting, endpapers renewed, contemporary marbled boards, later calf reback, some wear to corners, 8vo, together with Geography Made Easy for Children, improved from the circle of sciences, containing the new discoveries, 1st edition, London: Darton and Harvey, 1793, double-page engraved double-hemisphere map, another double-page map, a little minor spotting, previous owner inscription to verso of double-hemisphere map, front endpaper reinforced at gutter, contemporary boards, rebacked, one corner wormed, 12mo

First work Osborne p. 181; Second work rare. ESTC T112039.

(2) £300 - £500



Lot 359

359 **Welsh (Charles)**. Privately Printed Opuscula, Issued to Members of the Sette of Odd Volumes. No XI. On some books for children of the last century, London: printed by Griffith, Farren, Okeden & Welsh, 1886, 108 pp., occasional light toning, front hinge broken, old bookseller description pasted at front, original printed wrappers, rebacked, a few small chips, 8vo, limited edition 95/250, together with **Bannerman (Helen)**. The Story of Little Black Sambo, 4th edition, London: Grant Richards, 1900, colour illustrations, closed tear to p. 52, a few small stains, endpapers renewed, shelf number label at front, original cloth, spine toned, a few stains, 12mo, plus Fables of Aesop and Others, translated into English with instructive applications... by Samuel Croxall, 12th edition, London: W. Strahan, J. F. & C. Rivington and others, 1782, engraved frontispiece, engraved illustrations, light offsetting to title, previous owner signature, contemporary sheep, rubbed with some wear to head of spine, some worming to upper cover, 8vo, together with others, illustrated juvenile antiquarian including The Looking-Glass Mind; or Intellectual Mirror, 10th edition, 1806, and The Blossoms of Morality; Intended for the amusement and morality of young ladies and gentlemen, 5th edition, 1810 (both illustrated by John Bewick), The Chapter of Kings, by John Collins, 1st edition, 1818, Christmas Entertainments: Wherein is described abundance of fiddle-faddle-stuff, raw-heads, bloody-bones, buggybows and such horrible bodies..., reprinted from the 1740 edition by Field & Tuer, [1883], A Jubilee Thought, by Joseph Crawhall, 1887, My Lady Dolly, Raphael Tuck & Sons, 1895, Twenty Thousand Leagues Under the Seas, by Jules Verne, 3rd edition, 1873 (rebacked), The Story of the Treasure Seekers, by E. Nesbit, 1st edition, 1899, Michael Morpurgo, a few volumes defective etc (approx. 80)

£400 - £600



360 **Darton & Harvey (publishers)**. Youthful Sports, 1st edition, London: Darton & Harvey, 1801, 35, [1] pp., 11 plates, engraved vignette title and 11 (of 12) wood-engraved plates (each with two numbered wood engravings), most illustrations with partial contemporary hand colouring and a few with light pencil marks, lacks final plate, a little spotting and light browning, ownership inscription 'Ann Milner Junr., 1815' in brown ink to front pastedown, front free endpaper excised at head, stitching weak and text block cracked and partially detached from spine, contemporary marbled wrappers, slightly rubbed and dust-soiled, split at head and foot of spine, 12mo (120 x 80 mm)

Darton G10749 (1); Gumuchian 5873: 'of the greatest rarity'. One of two editions published by Darton & Harvey in 1801. The description of each game is numbered and corresponds to the engravings at the front. The games include shooting with bow and arrow, bird-nesting, thread the needle, flydown, whipping top, battledore and shuttlecock, cricket, skating and badger the bull. The missing final plate bears illustrations 23 & 24 for 'Skipping' and 'The Young Mouse. A Fable'.

(1)

£400 - £600

VINTAGE GAMES & TOYS



361* **Alphabet.** A set of alphabet letters, early 19th century, 26 circular bone counters, each with a black ink letter in upper case to one side, some rubbed, diameter 21mm, housed in original bone cylindrical canister (cracked and 1 small chip both in top rim and bottom rim), screw-top lid with inked letter 'A' with leaf and berry spray, height 41 mm, together with a straw work box (slightly chipped to one corner), with illustration of a house on pull-off lid, containing a set of 26 carved upper case alphabet letters, each 10-14 mm high (2) £150 - £200

HAPPY
CHRISTMAS

362* **Alphabet.** A Spelling Alphabet, circa 1810, 75 carved bone upper case letters, 36 letters painted red, or green, letter J not present, approximately 17 x 15 mm, housed in wooden box with sliding lid and inlaid bone label, 73 x 107 x 43 mm (1) £150 - £200



Lot 363

363 **Broadside.** Rules and Instructions for Playing at Skittles, London: G. Kearsley, 1786 [but 19th-century reprint], hand-coloured etching on watermarked laid paper, toned, depicting eight men playing skittles to upper quarter, with 'Plan of a double Skittle Ground' and three columns of letterpress Rules and Instructions below, tip of lower right corner re-attached with archival tape to verso, sheet size 45.5 x 29.5 cm (1) £100 - £150



364* **Clark (John).** The Portable Diorama, [1826], 10 (of 12) transparent aquatints with contemporary hand-colouring, comprising 5 views and 5 'shades' (skies), on wooden frames (196 x 263 mm), most with tears, and old adhesive tape repairs to versos (discoloured), one shade with large burn hole, one view with juvenile drawing to sky, all views and one shade with amateur copies on the versos (not visible from front), together with The Amateur's Assistant; or, a Series of Instructions in Sketching from Nature ... to accompany the subjects which form the Portable Diorama, by John Clark, London: Samuel Leigh, 1826, 10 engraved and aquatint plates (complete as list), some with contemporary hand-colouring, advertisement leaf at rear, some foxing, mainly to engraved plates and adjacent leaves, stitching strained, frontispiece (plate 10) detached, with old adhesive tape staining at gutter, original boards, lacking spine (boards loose), front cover with decorative engraved title label (few spots of surface loss near edges), 4to, all contained together in original wooden box (one side coming loose), with original wooden display frame (chipped, with later curtain and roller), the box base incorporating holder for display frame, interior of lift-off lid with printed Directions for Displaying the Views in the Portable Diorama, also with printed label regarding the Diorama's creation (slightly worn), lid exterior with large aquatint view incorporating title and imprint (faded and worn), box and lid with decorative strip around the sides (some losses to that on box sides), the box 25.5 x 33.5 x 13 cm

Provenance: Sotheby's London, *Children's Books, Drawings and Juvenilia*, 3 June 1974, lot 307; purchased by Christopher Foyle, Beeleigh Abbey.

The second printed label inside the box lid reads: The Public are indebted to the ingenuity of Mr. William Cooke, jun. the Landscape-Engraver, for the original idea on which the Portable Diorama has been constructed. The Amateur's Assistant is entirely the production of Mr Clark, by whom also [the] whole of the Views and Shades, as now published, were drawn and arranged on Mr. Cooke's plan. (1) £300 - £500



365* **Educational card game.** Elements of Conchology, on the Linnaean System: Arranged in Question and Answer, London: J. Mawe, and Ackermann, 1828, the complete pack of 39 engraved game cards, each with two questions, cards 1-36 with a hand-coloured image of a shell, cards 37-39 with an uncoloured diagram of the parts of a shell, dusty, scarce minor marks, card 13 with small dark ink? spot near left edge, versos plain white, extreme upper edges lightly foxed, each card 88 x 59 mm, with original accompanying 38pp. booklet, scarce light foxing, printed yellow wrappers, dust-soiled with some light spotting and minor edge-wear, small losses to spine, with a later plain laid paper outer wrapper, with mid-19th century ink manuscript ownership name Mrs Furneaux inside front cover (of outer wrapper), 16mo, contained together in original green paper-covered slipcase, rubbed with some wear to extremities, lacking inner sleeve, front panel with printed paper label (soiled)

Smithsonian Libraries QL404 .E44 1823 (Joseph F. Cullman Library).

Rare. We have only found the Smithsonian copy and one other - both incomplete. This book was printed by D. Herbert of Stoke Newington, and published by both John Mawe, 149 Strand, and Ackermann, Strand. The cards with their explanatory booklet seem to be based on the book published by John Mawe in 1823: *The Linnaean system of Conchology*.

(1) £300 - £500



Lot 366

366* **English playing cards.** Standard pattern?, Hunt & Sons, 1819-1823, a complete deck of 52 playing cards in unopened Great Mogul tax wrapper, label type L4 (plate B, die 15, 2nd re-cut), lightly dusty, some faint spotting to sides, otherwise very good condition, together with a Standard pattern type HB1 deck, Hunt & Sons, circa 1819, a complete deck of 52 stencil coloured woodblock playing cards (French suits), type A5 ace of spades (die 52, 1st re-cut), single figured courts, dusty, few minor marks, 5S and JD with some light staining (mainly to edges), versos plain white, each card 94 x 64 mm (2) £200 - £300



367* **German playing cards.** Biedermeier style pack, early 19th century, 12 (of 36) small format stencil coloured engraved playing cards (German suits), comprising: king, daus, 7 and 8 of acorns; king, unter and 9 of hearts; ober and daus of leaves; ober, unter and 8 of bells, the seated kings with legs visible, the obers and unters in contemporary costumes, daus of acorns depicting Neptune rising from the sea with his trident, with two mythical sea-creatures accompanying him, the daus of leaves shows a wooded grove with a large column surmounted by a female head, with female figures (Muses?) holding hands around the column, generally soiled and rubbed, some surface loss and corner chips, several cards with slight traces of old adhesive (animal glue?) to edges, unter of hearts with 4 mm edge tear, corners rounded from use, versos blue trellis pattern, each card 50 x 35 mm, together with Three cards from another small format German deck, mid 19th century, stencil coloured engraved cards (German suits), comprising king and unter of leaves, and 9 of hearts, unter (with horizontal crease) playing a flute, 9 of hearts with a shield bearing partly illegible initials, possibly C.B., and partly illegible date ..62?, the cards soiled with slight surface loss to one edge, two cards with early ink manuscript additions, versos blue tartan, each card 51 x 32 mm

First item: Rare. See *Spielkarten aus Kempten und Schwaben*, by S. Radau and Jurgen F. Kranich, page 304 for a pack with a daus of acorns portraying a similar wooded grove with female figures holding hands around a column. This is the only example we have found that has any similarity to this unusual card design, and we have found none similar to the Neptune design on the daus of acorns. The contemporary costume worn by the obers and unters is also very unusual.

(2) £200 - £300



368* **Grimaud (B.P.)**. Cartes Indiennes, Paris, circa 1890, a pair of complete decks of 52 chromolithographic playing cards (French suits), heightened with gold, 3/4 length courts depicting people in Oriental costumes, decorative aces (no tax stamp), floral or foliate backgrounds to all cards: that of the pip cards being different for each suit, no indices or maker's names, one jack of spades with a couple of very faint marks to costume, otherwise no condition points noted, rounded gilt corners, versos white anemones on a patterned gilt band against a decorative background of either green or red, each card 92 x 64 mm, each pack contained in original two-part box, outer slipcases with decorative title panels matching the card versos (one green, the other red), the boxes lightly dusty with one or two minor marks, the green pack additionally with original inner paper wrapper (opened one end), printed to match the box design, with attached printed manufacturer's band (torn to open at one end)

Cary, FRA 368 (later version with indices); Fournier, France 369.

(2)

£200 - £300

369* **Grimaud (B.P.)**. Jeu Louis XV, No.1502, Paris, circa 1895, a pair of unopened decks of 52 chromolithographic playing cards (French suits), contained in original decorative boxes, one red and one blue (lightly toned and dusty, blue box front panel with tiny surface loss centrally), each flap with unbroken maker's paper seal, together with Jeu Louis XV, No.542, Paris, circa 1895, a pair of decks of patience-sized chromolithographed playing cards as above (French suits), the blue pack unopened, the opened red pack comprising 52 cards (complete), double-ended courts, 4 French indices, rounded corners, gilt edges, versos showing yellow roses within a red outer decorative border, each card 66 x 44 mm, each pack contained in original decorative box (lightly toned and dusty), one blue and one red, blue box with unopened paper seal to flap, the red box with remnants of paper seal, plus a further pair of Jeu Louis XV, No.1502, both opened, each with 52 cards plus joker and blank card (although both boxes state 52 Cartes Whist), occasional very light dust-soiling, red versos as described above, blue versos showing pink roses within blue outer decorative border, each card 92 x 60 mm, original decorative boxes (one red, one blue), blue box flap a trifle creased with 1cm tear to top edge, the red pack additionally with original outer paper wrapper, neatly opened (two short tears), printed in red only, very slight wear to corners

Cary, FRA 371; Fournier, France 325 & 326.

(6)

£200 - £300



370* **Grimaud (B.P.)**. Jeu Moyan Age, No.555, Paris, circa 1900, the complete deck of 52 chromolithographic playing cards (French suits), designed by Gaston Quénioux in the Art Nouveau style, double-ended courts in costumes of the Middle Ages, with traditional French pattern names, each also with maker's name, JH with additional maker's name on shield, pip cards with floral backgrounds differing in each suit, no condition points noted, no indices, rounded gilt corners, versos pink roses on blue and red ground, each card 92 x 62 mm, contained in original two-part decorative box, dusty with light spotting, very slight wear to aperture edge of outer slipcase, together with **Dondorf (B.)**, Shakespeare Spielkarten, No.192, Frankfurt, circa 1925, the complete deck of 52 chromolithographic playing cards (French suits), with joker and title card in German, double-ended courts, JC with maker's name, AD and title card lightly spotted, 2 German indices, rounded gilt corners, versos gold ornamental design on blue, each card 92 x 60 mm, contained in original decorative box with flap, rubbed, some wear to edges, front panel with maker's initials and dragon symbol (horizontal scratch), plus **Modiano**, Napoletane No.97, 1943, a complete deck of 40 offset printed playing cards (Spanish suits), ace of coins with Italian tax stamp and a second stamp Agos. 1943, 5 of swords toned with some spotting, rounded corners, versos black and white ornamental pattern with maker's name, with three dated Control slips, and original printed wrapper (torn with losses), with 44 other early-mid 20th century decks, various makers including Grimaud, Dondorf, Piatnik, Faustino Solesio, ASS, packs include several patience-size (including 3 twin packs in boxes, 2 packs unopened in wrappers), also Jean Picart le Doux double-pack set (De La Rue), a patience-sized Jeu Louis XV no. 542 (without box), a pack of 32 by Leonard Biermans of Turnhout, with Dutch indices and Dutch scenic aces in black & white (circa 1940), Le Jeu Des Allies & Victory, both by Mesmaekers Freres of Turnhout, Dondorf packs include 3 medium (163, 229, 235) and 3 small-sized (24 and two of 26) patience packs, and a standard-sized No. 402 Whist-Karten with courts in style of Middle Ages, most believed complete in original boxes and generally good condition, but a few incomplete, some without boxes, also with 23 Kensitas Cigarettes silk flags



First item: Cary, FRA 373.

Second item: Braun (Dondorf) BD 1895/1c; Cary, GER 527. (47)

£200 - £300



371* **Indian playing cards**. Dashavatara Ganjifa, Rajasthan type II, possibly late 19th century, 114 (of 120, without 3-5 & 8 of Parashurama; 6 & 10 of Rama) circular paper playing cards, hand-painted and lacquered to imitate tortoiseshell, comprising 10 suits of 12, each with pip cards 1-10 and 2 court cards, each with gold line border, within outer border of red with a yellow line, much use of gold (lightly rubbed in places), occasional small edge chips, 2 of Vamana with faint crease, versos imitation tortoiseshell with yellow single line outer border, diameter 78 mm, contained together in original paper covered hand-painted and laquered wooden box (dust-soiled, some surface chipping to extremities), the sides with simple floral design on red background, within yellow borders, sliding lid with similar design (soiled and darkened), faint remnants of old labels on one side, 9.4 x 9 x 11.9 cm

Von Leyden, *Indische Spielkarten* (1977), #62 for a very similar deck.

The pip signs for the 10 suits are: Matsya (fish), Kurma (turtle), Varaha (boar), Narasimha (tiger), Vamana (waterpot), Parashurama (axe), Rama (monkey), Krishna (cow), Buddha (lotus), Kalki (horse).

(1)

£200 - £300



372* **Jaques (John & Son, publisher).** The Characters of Charles Dickens: An Interesting Game, circa 1880, the complete deck of 52 cards plus rules card and 'Receive one counter' card, printed in red & black, comprising 13 sets of 4, 10 sets featuring both an image and description of the named character, 3 sets with text only, all cards with variable toning, square corners, versos plain purple, each card 93 x 66 mm, contained in original two-part box (soiled with some wear), front panel with colour printed title label, with imprint Jaques & Son, Hatton Garden and 'Price one shilling', rear panel with printed label advertising The New Indoor Game of Bumble Puppy, and with adhered near contemporary seller's ticket of John E. Stafford, The Bazaar, Western Rd., Brighton (priced 8 3/4d), together with a group of 5 game-related booklets, early-mid 19th century, comprising: 2 from the Hoyle Abridged series - A Treatise on Back-Gammon [and] A Treatise on the Game of Draughts, both by Bob Short, 1823; The Fashionable Piquet-Player, published Hunt and Sons, 1838; The Modern and Fashionable Game of Ecarte, by Le Chevalier Rossillon, [1840?]; The Fashionable Whist-Player, by Reuben Roy, circa 1850, also another similar booklet: The Parliamentary System of Short Hand, by Thomas Parker, 1833, plus a deck of Happy Families, by John Jaques & Son Ltd, circa 1905 (lacking 2 cards), in original box, and 3 boxes of Court Series whist score cards, probably 1920s -1930s, possibly by Goodall, including 2 boxes of Progressive Whist score cards with Art Nouveau style covers (no. 348), and one box of Whist score cards, with a terrier dog holding playing cards in its mouth (no. 349), all with attached pencils (not checked for completeness)

(11) £400 - £600

373* **Jigsaw Puzzles.** Peacock's New Double Dissection Geography & History, England & Wales, circa 1900, double-sided wooden jigsaw with hand-coloured printed paper designs, on one side a map of England and Wales and on the other full-length portraits of the monarchs of England from William I to Edward VII, a few pieces slightly damaged and six pieces replaced with blanks, contained in original wooden box with lithographed pictorial label to sliding lid (split in two, crudely repaired), 28 x 23.5 x 5 cm, together with Puzzle Block game, 12 blocks with pictorial labels on each side, rubbed and a little worn, with 5 original colour lithograph guide sheets, contained in original wooden box with sliding lid (one side of box lacking sliding part), 13.5 x 18 x 5 cm

(2) £150 - £200



Lot 373



374* **Nister (Ernest, publisher).** The Little Folk's Farmyard, London: Ernest Nister & New York: E.P Dutton & Co., [1905], 18 free standing chromolithograph characters, each with small wooden block to verso, dovecote and rabbit's ear with small crease, various sizes, largest 16.2 x 21 cm, in blue box with chromolithographic images with title laid onto lid, box with some chipping and fading, 22 x 26.4 x 2.8 cm in modern book box, with title in gilt to spine

One held by University of Cambridge.

(1) £80 - £120



375* **Playing cards.** Mesmaekers Freres, Turnhout, Belgium, late 19th century, 20 sample packs of Great Mogul playing cards, each comprising 12 court cards only (French suits), colour lithographed single-figure, no indices, square corners, many with stencilled number to upper corner, 3 packs with additional ace of spades: one stating 'Manufactured in Belgium', the other two 'Manufactured abroad for Champneys & Co., London', various patterned versos, original decorative wrappers printed in gold & colour, 16 with large outer decorative wrapper, most with manufacturer's decorative paper sealing label, all complete, some toning (variable quality cardstock), scarce light spotting, wrappers with occasional toning or marks (generally minor), few small tears, with another Mesmaekers Freres sample pack no. 5022, double-ended French pattern-type courts, each with maker's name, also aces of spades and clubs, original wrapper (toned and slightly spotted, some small losses and tears to folds), with manufacturer's sealing label, together with: English pattern miniature pack, unknown maker, early 19th century, 48 (of 52, without AS, 5 & 7H, the 10H added from a similar deck) stencil coloured wood engraved playing cards (French suits), single-figure courts of early design (JC with full arrow, KC with imperial orb surmounted by cross), all on laid paper, with additional Swan card, featuring an uncoloured engraved swan on water, some faint toning, 7C with near contemporary ink manuscript ownership inscription on verso 'Elizabeth Jones who is now Mrs Marklove, Berkeley' (with associated early ink staining on recto), no indices, square corners, plain white versos, each card 28 x 21 mm, AS and 5 & 7H added as modern hand-drawn copies, plus: Antoine van Genechten, Turnhout, Belgium, late 19th century, nine sample packs of Great Mogul Superior Cards, each comprising 12 court cards only (French suits), six packs lithographed with stencil colouring, each with stencilled number to one corner or top edge, one pack single-figured, the rest double-ended, no indices, square corners, various patterned versos, the other 3 packs colour lithographed, double-ended, no indices, rounded corners, 2 with patterned versos, one with dark blue floral posy on blue, original wrappers (some tears and generally small losses), printed in gold & colour, with another 20 decks (most complete) including: two French Gatteaux pattern, one 1816-1829, the other circa 1830; a matching pair of commemorative World War I decks, Brepols, 1919; Goodall pack, 1920s, in unopened Type W3 tax wrapper, card versos with motorcycle and sidecar, and others, plus 20 card games (not checked for completeness), including: The Amusing Game of Golliwog (De la Rue, circa 1902), Abrégé de l'Histoire des Empereurs (Renouard, 1809), Shuffled Symphonies (Disney), Household Words (John H. Pray & Sons of Boston), Hallo! Funny Face (1908, a game of making faces from various facial parts), many with original box (often defective), plus some playing card-related ephemera: [Diderot & D'Alembert], 5 (of 6, without plate 4) engraved plates relating to cardmaking, taken from The Grande Encyclopedie, ou Dictionnaire Raisonne des Sciences, des Arts et des Metiers; a Valentine's card, by Raphael Tuck, with a WW2 soldier as the King of Hearts; 2 tax wrappers, Great Mogul by Josh. Hunt & Sons, and For Freedom by Chas. Goodall & Son (both defective); and a 4 pp. ink manuscript document 'The Patiences', circa 1870-1880 (detached along folds)

(78)

£200 - £300



376* **Spooner (William, publisher).** The Cottage of Content; or, Right Roads and Wrong Ways, Novr. 1st, 1848, hand-coloured lithograph, showing numerous paths leading to a large cottage, in nine sections mounted on linen, previous ownership inscriptions and juvenile scribbles to verso of two sections both in pencil, 56.5 x 42 cm, folded into original cloth boards, inner hinge cracked, with pictorial label on front cover (browned and rubbed with some juvenile scribbling in pencil) and printed rules mounted inside front cover, lacking ties, 8vo

(1)

£200 - £300



Lot 377

377* **Beswick.** Duchess with Flowers, from Beatrix Potter, with Beswick gold oval backstamp (BP-2), issued 1955-1967, pottery figurine, depicting a black dog holding a bunch of flowers, gold oval on underside of base (BP-2), modelled by Graham Orwell and issued between 1955-1967, repair to top of legs, 9.5 cm high, together with 19 other Beatrix Potter figurines, issued 1955-1972, comprising: Peter Rabbit, Jemima Puddleduck, Little Pig Robinson, Johnny Town-Mouse, Old Mr Brown, Timmy Tiptoes, Tommy Brock, Mr Jeremy Fisher, Hunca Munca, The Old Woman who Lived in a Shoe, Miss Moppet, Ribby (small chip to one ear), Timmy Willie from Johnny Townmouse, Mrs Tittlemouse, Benjamin Bunny, Mrs Tiggy-Winkle, Foxy Whiskered Gentleman (small chip to one ear), and Flopsy, Mopsy and Cottontail, each with gold oval stamp (BP-2) to underside of base, overall condition is good, various sizes, tallest 13 cm high, and two others comprising: Little Boy Blue and a well dressed fox in a top hat, both by Royal Doulton, tallest 14cm (2 small cartons) £200 - £300



378* **Britains Ltd.** A collection of 19 painted metal figures from Britains Hunting Series, early 20th century, including 5 mounted figures (2 side saddle), 4 huntspeople, 9 hounds and 1 fox, right arms all articulated, mounted figures and huntspeople with Britains Ltd stamps to underside, one rider with loose head, some loss of paint to extremities, varying sizes, tallest 8 cm (19) £70 - £100



379* **Doll.** A Simon & Halbig K&R bisque socket head doll, circa 1890, with brown sleeping glass eyes, mouth open showing top teeth, brown wig, stamped to lower neck Simon & Halbig, K & R, 62, head married with Bebe Jumeau Diplome d'Bonheur composite jointed body, stamp to lower back, some rubbing and marks mainly to finger tips, dressed in later but of period blue dress with short train, decorated with lace and ribbon, over white linen underdress and short trousers, with wooden handled lace umbrella with carved duck handle and feather head piece, 56.5 cm long, together with another bisque headed doll stamped with 3 to base of neck, with brown glass eyes, black wig and wide headband with colourful feathers, brown glass eyes, married with a painted composite body, jointed at hips and shoulders, dressed in yellow top and trousers with colourful thread detail, sword (lacking handle) tucked into belt, 44cm long, both in wicker basket (3) £150 - £200

PLAYING CARDS FROM THE DUDLEY OLLIS COLLECTION

380* **Anthropomorphic map cards.** Skits, A Game of the Shires, London: Jaques & Son, circa 1894, 80 cards (complete), comprising 40 numbered county map cards, and 40 accompanying cards with each county pictured as a person, animal, or object, each with verse, some light toning, one corner crease (anthropomorphic Chichester card), crease to paper surface with consequent printing fault affecting a few letters of text (anthropomorphic Dover card), but edges crisp, pale cream versos, 76 x 57mm, 4pp. rule leaflet, contained in original cardboard box with pictorial label on front, extremities rubbed with some loss, 123 x 83 mm

Provenance: Collection of Dudley Ollis.
(1) £200 - £300



381* **Austrian playing cards.** Trappola pack, Linz: Johann Georg Pichler, 1803, a complete 'leading to the Viennese Type I' deck of 36 stencil coloured woodcut large Trappola playing cards (Italian suits), single figure courts, ace of batons with dated tax stamp, also with maker's name partially erased, 2 of swords with 'In Linz', variable discolouration or spotting (mainly affecting pip cards), few cards with slightly delaminating corners, 2 of batons lightly rubbed, 2 of coins with one foliage section seemingly deliberately scratched out, ace of batons somewhat soiled with horizontal crease, and one corner lightly worn, versos small black pattern, each card 138 x 60 mm, 26 cards mounted with photo corners onto 2 display boards (each 40 x 54 cm), encapsulated in clear plastic (not examined out of boards), the remainder in a plastic box

Provenance: Collection of Dudley Ollis.

See Klaus Reisinger, *Trappola*, page 102 for a very similar deck by Pichler. Interestingly, page 178 describes a similar but later double-ended deck where the maker's name on the ace of batons has also been mostly erased. Reisinger explains that those particular cards, which were produced by Joseph Schmid of Linz (active 1843-1848), had been printed from the woodblocks of his predecessor: either Johann Georg Pichler or Johann Nepomuk Edlmann (as only the first name 'Johann' remains). Reisinger also notes that, as the city coat of arms for Linz remains unchanged on the 2 of swords, this indicates that the original maker was also working in Linz. The deck offered here has retained 'Johann Georg' on the ace of batons, indicating that the original cardmaker was indeed Pichler. These cards must be earlier than those described by Reisinger, as not only do they have the dated tax stamp, but the maker's name on the ace of batons has been erased after printing - by scratching away the surface - rather than being neatly removed from the woodblock before printing occurred (as in Reisinger's example). It seems these cards were printed by Pichler, but sold after he ceased trading (died?) by another cardmaker who removed Pichler's name before selling them. However, they are too early for this to be Joseph Schmid (who published the pack cited in *Trappola*), so it must be another, unidentified Linz cardmaker of the very early 19th century. To add to the mystery, it appears that the hand holding the baton on the ace of batons has also been deliberately scratched away, presumably when the maker's name was erased.

The trappola decks listed by Reisinger as 'leading to the Viennese Type I' typically have Turkish characters for the courts of swords and cups, as this example shows.

(1) £400 - £600





382* **Austrian playing cards.** Venetian pattern variant, Vienna: Giuseppe (ie. Josef) Glanz, circa 1865, a complete deck of 52 stencil coloured lithographed playing cards (Italian suits), non-standard double-ended named courts, kings representing Oriental rulers, the knights their European adversaries (Crusaders?), king of batons with maker's details and Austrian tax stamp, aces with Italian mottoes, few very minor marks, square corners, versos dots and flowers repeating pattern, each card 101 x 46 mm, together with: Soldaten Tarock No. 217, Vienna: Ferd. Piatnik & Sohne, 1918, the complete deck of 54 chromolithographed playing cards (French suits), double-ended courts representing the Central Powers: Germany diamonds, Austria-Hungary hearts, Ottoman Empire spades, Bulgaria clubs, full-length trumps with Roman numerals at each end, depicting scenes from World War I, pip cards ace-4 (red suits) and 7-10 (black suits), ace of hearts with Austrian tax stamp and maker's details/jockey logo, no indices, toned, soiled and rubbed, round corners, versos ornamental pattern with central Iron Cross, each card 115 x 65 mm, plus: Andreas Hofer Pack, Innsbruck: Josef Fasser, circa 1880, the complete deck of 36 stencil-coloured wood-engraved playing cards (German suits), full-length courts (most named), Welli card with artist's name (E[dmund] v[on] Wö[rd]ndle), Imperial tax stamp, maker's and printer's names on 7 of hearts (J. Fasser mostly scratched out), 7 of leaves with seller's name and 'copyright' information dated 1878, the cards depicting Andreas Hofer (ober of hearts) and other figures and scenes relating to Tyrolean history, lightly toned, some faint spotting, square corners, versos orange, black and white zig zags, each card 96 x 55 mm, with 17 other Austrian decks, 19th and 20th century, some incomplete, including a probably Austrian (possibly German) deck of 52 cards (French suits), double-ended non-standard courts, circa 1860; and a standard tarot deck by Joseph Glanz, circa 1880, a quantity of cards from most decks mounted with photo corners onto 21 display boards (one folding, double), some encapsulated in clear plastic (none examined out of boards), the remainder in plastic bags, 3 with original boxes, one with wrapper, the boards 54.5 x 40 cm and similar

Provenance: Collection of Dudley Ollis.

Second item: Kaplan I, page 318.

(20)

£400 - £600



383* **Austrian Tarot.** Ballerina Tarock, Vienna, Austria: E. Knepper & Co., 1865, the complete deck of 54 stencil coloured engraved playing cards (French suits), comprising 4 suits of 8 (French suits), each with pip cards ace-4 (red) or 7-10 (black) and 4 double-ended court cards, AH with maker's stamp dated 1865, and Austrian tax stamp (1858/59 to 1877), JD & JC with maker's details, plus 22 trump cards, comprising 20 trumps portraying ballet dancers, trump I showing a jester and dancer (all bearing double-ended Roman numerals I-XXI), and Fool card, very lightly dusty, 2 or 3 single foxing spots, square corners, versos blue lattice pattern, each card 105 x 57 mm, 41 cards mounted with photo corners onto 2 display boards (each 54.5 x 40 cm), encapsulated in clear plastic (not examined out of boards), the remainder in original box with lift-off lid (top and base repaired, slight wear to extremities), front panel with a copy of trump IIII, inner lip with seller's ticket: Theyer & Hardtmuth, zur Stadt Nurnberg, Wein, also with later ink initials dated 1910

Provenance: Collection of Dudley Ollis.

Kaplan I, p.309; Reisinger, *Tarocke* II pp.358-364.

Some believe this pack to have been published in honor of the famous Viennese prima ballerina, Fanny Eissler. However Reisinger disagrees, as the dancer had not appeared on stage since around 1850, 15 years before these cards were made.

(1)

£300 - £500



Lot 384

384* Austrian Tarot. Can-Can Tarock, Vienna, Austria: Ferdinand Piatnik, circa 1877, the complete deck of 54 stencil coloured engraved cards, some heightened with gold, comprising 4 suits of 8 (French suits), each with pip cards ace-4 (red) or 7-10 (black) and 4 double-ended court cards, tax stamp (1858/59 to 1877) and printed maker's name on ace of hearts, knave of spades with maker's name, plus 22 trump cards, comprising 21 trumps depicting various can-can dancers with admiring gentlemen (bearing double-ended Roman numerals I-XXI), and Fool card, dusty with light finger-soiling to edges, some light brown staining or minor marks, trump III with small corner chip, versos red starbursts and dots, each card 106 x 58 mm, 41 cards mounted with photo corners onto 2 display boards (each 40 x 54 cm), encapsulated in clear plastic (not examined out of boards), the remainder in a plastic bag

Provenance: Collection of Dudley Ollis.

Kaplan II, pp.468 & 471; Reisinger, Tarocke II, pp.395-402.

This tarot deck was also called Cavalier's Tarock.

(1) £300 - £500

385* Austrian Tarot. Tourist Tarock, Graz, Austria: Ferdinand Pittner, circa 1875, a deck of 54 chromolithographed playing cards (French suits), formed from two part-packs, pip signs stencil coloured, comprising 4 suits of 8 (French suits), each with pip cards ace-4 (red) or 7-10 (black) and 4 double-ended court cards, kings and two knights with caricatures of tourists, other courts showing local people, JC with maker's name, AH with imprint, Austrian tax stamp, and trademark, plus 22 trump cards, comprising 20 trumps depicting landscape views of Styria, Trump I showing country folk dancing (all bearing double-ended Roman numerals I-XXI), and Fool card, dusty and toned, trumps II-XXI finger-soiled with some minor marks, square corners (some lightly rounded from use), versos moire pattern in red or black, each card 108 x 61 mm, 41 cards mounted with photo corners onto 2 display boards (each 54.5 x 40 cm), encapsulated in clear plastic (not examined out of boards), the remainder in a plastic bag

Provenance: Collection of Dudley Ollis.

Reisinger, Tarocke III pp.468-471.

This deck is formed from two part-packs: trumps II-XXI and ace of diamonds have red moire pattern versos (21 cards); trump I, Fool, all courts and remaining pip cards have black moire pattern versos (33 cards). The trump cards show popular tourist destinations, mainly in the Duchy of Styria, while several court cards satirise the mountain tourists. According to Reisinger, this Tarock is one of the first chromolithographed games in Austria (p.468). He also describes how, because of the lack of precision in the printing, the landscape scenes have an additional appeal.

(1)

£300 - £400

386* Card Games. A collection of 180 decks of game cards, circa 1880-1997, 180 decks of game cards, including 40 packs in various languages such as German, Polish, Austrian, Dutch, Hebrew, etc., various publisher's including: Mr W. H. G. London, MOXO, Kardonia, C. Clifford, Robert Ross & Co., John Adams Toys, Whitman, Church Missionary Society, J.W. Spear & Son, Chiefton Products Ltd, Chad Valley, Spear Games, A. Collier, Woolley & Co., Patterson Blick Ltd, C.W. Faulkner & Co., etc. games including: Le Celibataire Forcé, circa 1820; The Shakespearian Snap, circa 1880; Snip Snap, 1968; Old Maid, circa 1900; Cotswold Happy Families, 1997; Coney People, 1975; Happy Families, circa 1930; Jovial Families, circa 1890; Sister Susie Snap, circa 1925; Paddington Bear, 1978; Black Peter, circa 1900, Der Arme Peter, 1992; Strange People, circa 1900; The Frolicsome Golliwog, circa 1925; Floral Snap, circa 1880; Oliver Twist Series Snap, circa 1890; Dickens Snap, circa 1910; The Sunlight Geographic Game, circa 1935; In Dixie-Land, 1897; The Moth and The Flame, 1906; etc., smallest cards 42 x 27 mm, largest 95 x 67 mm, each deck partly contained in a clear plastic wallet with a reference number, some also with instructions, the wallets held together in three large binders, (35 x 36.5 cm), remainder of each pack housed in an individual bag with corresponding number, almost all with original boxes, mostly in good condition, (not checked for completeness)

Provenance: Collection of Dudley Ollis.

(3 folders and a box)

£300 - £500



Lot 385



Lot 386



387* Card Games. A collection of approximately 186 decks of card games, circa 1875-1993, approximately 186 decks of card games, various publisher's including: Chas Goodall, John Jaques & Son Ltd, John Waddington Ltd, Waddy Productions, Abbott Toys, Carreras, G.B. Ltd, etc., games including: *The Game of Ujiji*; or *the Search for Livingstone*, circa 1875; *Sexton Blake*, circa 1935; *Bovril Poster Snapcards*, circa 1935; *Naval and Military Families*, circa 1905; *Marto*, circa 1880; *Bob's Y'R Uncle*, 1935; *Alpine Climbing*, circa 1930; *Funny Families*, circa 1890; *Estampas Judias*, circa 1925, *Popeye Knockout*, 1960, etc., approximately 89 x 58 mm, 8 decks partly displayed on black card or display boards with photo corners, majority of decks also with boxes, a few with instructions, mostly in good condition, (not checked for completeness)

Provenance: Collection of Dudley Ollis.
(1 box and 11 loose boards) £300 - £500



388* Card Games. A collection of 200 decks of card games, circa 1830-1985, 200 decks of card games, themes including: sports, animals, nursery rhymes, characters and people, etc., various publisher's including: Jaques & Son Ltd, Mullord Brothers, Henry Reason, De La Rue, G. Bros, J W Spear & Son, The Starson Co. Ltd, etc., games including: *Happy Families*; *Epsom Races*, circa 1870; *Proverbs*, circa 1870; *Sporting Old Maid*, circa 1900, *The Royal Game of Card Tennis*, 1888; *Race Game*, circa 1900; *Moods & Faces*, circa 1900; *Bread and Honey*, circa 1900; *Peter Pan*; *Golliwog*; *Tempest*, circa 1925; *Sunday Enjoyment*, circa 1890; *The Game of Parliament*, circa 1890; *The Auction Game*, circa 1880; *40 Thieves and How to Catch Them*, circa 1890; *Robinson Crusoe*, circa 1890; *Where's the Zulu?*, circa 1885; etc. *Zoo*, *Willow Pattern Plate*, 1875; *Zingari*, circa 1900, *Karoo*, circa 1890, 18 decks in French, approximately 89 x 58 mm, each deck partly contained in a clear plastic wallet with a reference number, some also with instructions and boxes, the wallets held together in three large binders (35 x 36.5 cm), remainder of each pack housed in an individual bag with corresponding number, mostly in good condition, (not checked for completeness)

Provenance: Collection of Dudley Ollis.
(3 folders and a carton) £300 - £500



389* Card Games. A collection of approximately 200 decks of card games, circa 1830-1985, approximately 200 decks of card games, themes including: military, political, historical, animals, musical, scouts and guides, etc., various publishers including: Murphy Games Ltd, T. Story, Safety First (Games) Ltd, Williams, Cooper & Co., A J Gilpin & Co., Marcus Ward & Co., E. Lauterburg of Berne, J W Spear & Sons, CW Faulkner & Co. Ltd, A Collier, etc., games including: A Royal Game, 1896; Change for a Sovereign, 1876; Suffragette Snap, circa 1912; Who's Who or Food for Thought; War Leaders Snap, circa 1943; The Game of MP or Government and Opposition, circa 1870; Pick Me Up or Royal Old Maid Game, circa 1880; Panko, circa 1912; The Musical Game of Pope Joan, Cassino and Commerce, circa 1830; Boy Scouts Snap, circa 1900; The Spelling Bee, circa 1880; Happy Morse, circa 1925; The Game of Jap, circa 1900; Popeye Knockout, 1960; Fright, circa 1890; New Game of Animals, 1878; etc., approximately 89 x 58 mm, each deck partly contained in a clear plastic wallet with a reference number, some also with instructions and boxes, the wallets held together in four large binders (35 x 36.5 cm), remainder of each pack housed in an individual bag with corresponding number, mostly in good condition, (not checked for completeness)

Provenance: Collection of Dudley Ollis.
(4 folders and 2 cartons)

£300 - £500



390* Card Games. A collection of approximately 200 decks of card games, circa 1900-1997, approximately 200 decks of card games, various publishers comprising: Jaques & Son Ltd, Castell Brothers, Waddy, Chad Valley, Robert Bros. and Waddington, games including: Loading the Donkey, circa 1890; Laughing Made Easy, circa 1870; Lend me Five Shillings or Her Majesty's Privy Purse, circa 1880; The Wedding, circa 1900; The New Game of the XVII Century, circa 1865; Quits, circa 1870; Signs of the Zodiac, circa 1870; Mickey Mouse Snap, circa 1935; Fleet Street, circa 1922; Lexicon, 1934; Wizard of Oz, 1940; Snow White and the Seven Dwarfs, circa 1939; Kargo, 1938; Famo, 1939; Peter Pan, 1939; Speed, 1939; Panda's Party, 1940; Pinocchio, 1940; Disney Wu-Pee, 1950; Win-a-Lot, 1951; The Secret Seven, circa 1955; Secret Agent, 1957; British Towns, 1961; Legs, 1974; Winnie the Pooh, 1965; Cinderella, 1954; Just William, 1953; Peter Cheyney's Crime Club, 1939; The Dogs, circa 1935; Scoop, circa 1930; Fleet Street, circa 1930; Mainline, circa 1935; etc., approximately 89 x 58 mm, each deck partly contained in a clear plastic wallet with a reference number, some also with instructions, the wallets held together in three large binders, (35 x 36.5 cm), remainder of each pack housed in an individual bag with corresponding number, almost all with original boxes, mostly in good condition, (not checked for completeness)

Provenance: Collection of Dudley Ollis.
(3 folders and 2 crates)

£300 - £500



391 **Playing Cards.** Erotica, a collection of approximately 50 decks of playing cards, mostly late 20th century, various publisher's including: Aslam-Orion Press, Galleria d'Arte Cortina, editions du Soleil-Lion, Bizarre Games, The Cortina Art Gallery of Milan-Italy, Editions Dominique Leroy Snel, etc., cards approximately 95 x 66 mm, some decks partly corner mounted on 19 sheets of black card, (52.5 x 39 cm), remainder of each pack housed in an individual bag with corresponding number, almost all with original boxes, mostly in good condition, (not checked for completeness)

Provenance: Collection of Dudley Ollis.
(a carton)

£200 - £300

392* **Card Games.** New Shakesporean Game, "As You Like It", [London: Asser and Sherwin], circa 1862, three decks of 152 cards, each with a title in scroll to upper edge, short prose, and number to lower edge, first 48 cards with vignette, illustrated by W. Barker, each card numbered 1-38 in groups of 4, some overall toning, closed tear to paper upper right (Horatio card set 3), tear with loss to corner of paper upper (Macduff set 4), slightly bowed, plain yellow coloured versos, all cards 93 x 64 mm, all housed in original wooden box with three compartments and red ribbon tabs, loose label inserted with 'Ballam Games Collection Ref No. 51986', sliding lid with printed label, some wear, (10.7 x 22.5 x 3.5 cm), together with [The Characters of Charles Dickens: An Interesting Game], circa 1880, 52 cards plus rules card, printed in black and red, comprising 13 sets of 4, 3 sets with text only, all cards with variable toning, square corners, versos plain pink, each card 93 x 66 mm

Provenance: Collection of Dudley Ollis.

New Shakesporean Game is scarce. No other records at auction or otherwise. The Ballam Games Collection label inside the box indicates that it was part of the Ballam Games Collection Ref No. 51986. 'This particular game was part of Richard Ballam's collection which was not included in the transfer to the John Johnson collection at Bodleian Library. This item passed to Donald Welch', according to GARD.

(1)

£200 - £300



393* **Dominoes.** A small collection of 8 packs of dominoes, circa 1870-1960, French and English dominoes, various publishers including: A.N. Myers & Co, Chas Goodall & Son Ltd, Pennington Games, titles including: Natural History Dominoes, Object Dominoes, Dominos Imagés, Domino Zoologique, Dealer Domino, etc., card approximately 52 x 90 mm, some decks partly contained in a clear plastic wallet with a reference number, remainder of each mounted pack housed in an individual bag with corresponding number, almost all with original boxes, mostly in good condition, (not checked for completeness)

Provenance: Collection of Dudley Ollis.
(a carton)

£150 - £200



394* **Dominoes.** Dominos À Rire, Paris: Chez Gide Fils rue St Marc No. 20, circa 1830, 28 cards hand-coloured engraved dominoes on card, each card with two framed hand-coloured illustrations, six cards with single hand-coloured illustrations, all with caption to lower edge in French, versos pink, depicting various caricatures and comical subjects, very lightly bowed, variable toning, one card with horizontal crease, each card 69 x 57 mm, together with rules sheet, creased with some closed tears, laid onto paper to strengthen, in original green box with gilt edging, engraved and hand-coloured label, some marks and rubbing, 73 x 66 x 36 mm

Provenance: Collection of Dudley Ollis.

Scarce. No other similar set traced.

(1)

£400 - £600

395* **European playing cards.** A group of 5 decks, circa 1879-1918, 5 standard packs of playing cards, comprising: 2 Piquet packs of 32 cards, French suits, one larger size deck by Ferd. Piatnik & Söhne, Wien (No.62), Austrian tax stamp of blue eagle in red K.K.KARTENSTEMPEL circle (1882-1899), in original (opened and somewhat torn) wrapper dated 1900, the 2nd smaller size pack by B-P. Grimaud, Paris (No.90), blue French tax stamp of 1890-1917, gilt corners, in original (opened with top edge removed) wrapper; 2 packs with Spanish suits by A. Camoin & Cie, Marseille, one (No.484) with 48 cards, Algeria tax stamp, in original unopened wrapper date stamped 1912, the other (No.450) with 40 cards, ace of clubs with 'J.Bte. Camoin Marseille', in original opened (worn with top edge removed) wrapper; and one deck of 36 cards with German suits, king of hearts with 'Münchener Spielkarten Fabrik', ace (daus) of hearts with DREISZIG PF German tax stamp (1903-1918), gilt corners, in original opened (top edge removed) wrapper (5)

£100 - £150



396* **Faulkner (C.W., & Co.).** A collection of 17 decks of Misfitz cards, circa 1898-1918, 18 decks of colour-printed cards, comprising: Unknown early Misfitz pack, circa 1898, 71 (of 72) colour-printed deck of cards, depicting 24 characters, wearing various outfits, including: monk holding tankard, woman in shorts with bicycle, sailor (lacking head), Admiral, clown, policeman holding a pie, country gent smoking a cigar, etc., the characters divided into 3 cards, some light toning or spotting, versos type 2 (green), each card 92 x 67 mm, together with Fairy Legend Misfitz, circa 1908, the complete deck of 72 cards, depicting 24 characters, in groups of 3 from each of 8 nursery rhymes or fairy tales including: Aladdin and the Wonderful Lamp, Bluebeard, The Sleeping Beauty, The Queen of Hearts, etc., the characters divided into 3 cards and including the title of, plus a line from, the relevant tale or rhyme, the characters divided into 3 cards, some light toning, two cards with creases to corners (torso and legs of Prince, The Sleeping Beauty), versos type 1 (green), each card 67 x 92 mm, with rules, horizontal closed tear, partially detached, fraying to edges, together with plus 14 other packs comprising: Shakespearian Misfitz, versos type 2, with box; Animal Misfitz, versos type 3; Busy Folk Misfitz (21/24 cards), versos type 2; Golly Misfitz, versos type 3; Dolly Dump Misfitz, with rules, versos type 3; Nursery Rhymes, versos type 3; Many Folk Misfitz, with rules, versos type 3; Fairy Tale Misfitz (57/60 cards), versos type 4; Kings and Queens of England Misfitz, with rules and box; Fairy Folk Misfitz, versos type 4; Little Folk Misfitz, versos type 3; and National Misfitz, 5 decks with rules and 3 in original box, versos type 3, approximately 68 x 92 mm, plus two other decks of misfitz style cards, one showing comedic characters, the other showing a wooden doll, golliwog and red figure with ring through nose and fur covering torso, unknown publisher, circa 1890, one deck incomplete, the other in worn condition but rare, each deck partly contained in a clear plastic wallet with a reference number, remainder of each pack housed in an individual bag with corresponding number, mostly in good condition

Provenance: Collection of Dudley Ollis.

First item: a scarce Misfitz card game, the example in *Bargains! The History & Games of C.W. Faulkner & Co.*, by Neil Derbyshire, 2000, pp. 117-122, shows an example of the pack with titles to the upper margins. Colonel Corkscrew is not wearing boots or spurs and his sword is not as prominent in the deck illustrated in *Bargains!* This pack is thought to be one of the earliest Misfitz card decks produced.

(a carton)

£300 - £500





397* **Faulkner (C.W., & Co.)**. Unknown early Misfitz pack, circa 1905, the complete deck of 72 cards, depicting 24 characters, in groups of 3 from each of 8 nursery rhymes or fairy tales, after designs by G. Lambert (all but 2 characters with artist's initials in image), the characters divided into 3 cards and including the title of, plus a line from, the relevant tale or rhyme, dusty, some light toning or spotting, several corner creases, slight wear to some corners (3 with small loss), couple of short edge tears, one card with minor surface loss centrally, one with wear to upper long edge (associated with moderate surface loss from verso), one with small pale dampstain to blank area, versos type 3 (green with shields and flags), each card 68 x 92 mm, in later unrelated box, together with: Fairy Folk Misfitz, circa 1910, the complete pack of 60 cards, comprising 20 sets making up 10 characters twice, lightly dusty, some (generally minor) creases, versos type 4 (blue lozenge with bubbles), each card 67 x 94 mm, original instruction leaflet, somewhat browned, few spots, horizontal folds with short end splits, original box, browned and spotted, base corners split, lid rubbed with slight wear to corners, plus:

Kings & Queens of England, circa 1918, the complete pack of 54 cards, comprising 18 sets making up 9 characters twice, few creases, scarce minor finger-soiling, two cards with small surface loss (one to white border, the other to lower corner of background), one card with slight wear to blank corner, versos type 5 (red spider web), each card 60 x 95 mm, in later unrelated box, with two other defective Misfitz packs: Nursery Rhymes, circa 1905, 54 (of 72) cards, comprising 18 characters (of 24), with original instruction leaflet and lid only (repaired) of original box; and a mixed Misfitz deck of 60 cards, circa 1918, comprising 10 characters from Fairy Folk and 10 from Fairy Tales

First item: a scarce Misfitz card game, in the style of Faulkner's early Fairy Legends deck, but not recorded in *Bargains! The History & Games of C.W. Faulkner & Co.*, by Neil Darbyshire (2000). The only records we have found of this pack is an old eBay part-record on the Worthpoint website (possibly the same pack?), and a description on the BoardGamesGeek website (where it is incorrectly called Fairy Folk Misfitz). The type 3 versos indicate this is an early reissue of a first series deck. The fairy tales or nursery rhymes depicted are: Hey Diddle Diddle, A Frog He Would A Wooing Go, There Was An Old Woman Who Lived In A Shoe, Three Blind Mice, Cinderella, The Three Bears, Dick Whittington, Little Red Riding Hood.

(5) £100 - £150



398* **French playing cards**. Cartes Rire, Jeu des Journaux, Paris: Grandebes, circa 1819, 39 (of 52, without A-2, 6, 8 spades, A-2, 6 diamonds, 3, 6, 8 clubs, 3-4, 10 hearts) hand coloured engraved and captioned playing cards (French suits), designs attributed to Baron Louis Athalin, full-length courts representing Parisian newspapers, pip cards with humorous scenes, lightly dusty, ace and 2 of hearts and 4 of spades with brown marks, square corners, versos plain white, each card 91 x 62 mm, together with: Costumes Historiques Français et Etrangers, Paris: Le Bourgeois, circa 1870, a complete deck of 52 hand and stencil coloured engraved playing cards (French suits), single-figure courts portraying named French historical nobility, each with publisher's details at top, uncoloured scenic aces, toned, some spotting (especially to pip cards and AH), no indices, rounded corners, gilt edges, versos plain yellow, each card 83 x 54 mm, plus: **German playing cards**, North German pattern, Stralsund: Vereinigte Stralsunder Spielkarten Fabriken, circa 1880, a complete deck of 52 stencil coloured engraved playing cards (French suits), double-ended courts, QC & JC with maker's details, AH (toned and lightly spotted) with German tax stamp (1879-1888 and later), few pale spots, no indices, square corners, versos blue dotted wiggly lines, each card 91 x 58 mm, with another 121 German and French decks, late 19th-20th century, most with original box, none checked for completeness

Provenance: Collection of Dudley Ollis.

First item: Berry, *Playing-Cards of the World* [71] & [659]; British Museum 1896,0501.7311-52 (Schreiber, French 97); Cary, FRA 325; Field #27.

Second item: Ortiz-Patino 54 & 56 (for the Gibert edition, see also 55 for a similar pack by Le Bourgeois). This costume pack was originally produced by Gibert. Avril et Cie then re-issued this design, followed by Le Bourgeois, who was in business between 1868-1875.

(124) £200 - £300



399* **Payne (Rock Brothers &, publishers)**. A New Illustrated Game of Nipatitwitch The Bellman, London: Rock Brothers & Payne, circa 1844, 20 hand-coloured engraved numbered cards, depicting 4 sets of different families each with 5 different cards, comprising: Nipatitwitch the Bellman, The Bellman's Wife, Bumble the Bellman's brother-in-law, The Bellman's Son, Nobbs the Bellman's Cousin; Mrs Jollyboy, Mr Jollyboy, Young Jollyboy, Granny Jollyboy, Miss Jollyboy; Dr Bolus's family, Mrs Bolus, Noodle the Docs boy, Dr Bolus's Cook, Young Bolus's; and The Bishops Lady, The Bishop, Frizwig, the Bishops barber, Stickem, the Bishops butcher and The Bishops Footman; each card depicting a comical character, each card 92 x 64 mm, all cards mounted with photo corners onto a display board (54.5 x 40 cm), encapsulated in clear plastic (not examined out of board)

Provenance: Collection of Dudley Ollis.

Scarce. No other copies have been traced.

(1) £200 - £300

400* **Games**. A small collection of approximately 60 games, jigsaws and books, mainly later 19th century and later, approximately 60 games comprising: 48 games, 4 jigsaws and 8 board games, various publishers including: Cremer's, Dent, Thomas De La Rue and Co Ltd., C.E. Turnbull and Co., C. W. Faulkner & Co., J.W. Spear and Sons, etc., titles including: Round the Globe, The New Motor Race Game, Queens Literature, Fourteens, Little Arthur's Party or Silver Bell, John Bull, Mickey Mouse Ludo, Ups and Downs in India, etc., majority in original boxes, various condition and sizes, (not checked for completeness)

Provenance: Collection of Dudley Ollis.

(3 boxes) £100 - £150



401* **German playing cards**. Swiss Canton Costumes, Frankfurt am Main: C.L. Wüst, circa 1850, a complete deck of 52 stencil coloured engraved playing cards, comprising 4 suits of 13 (French suits), each with pip cards ace-10, and 3 double-ended court cards, the court depicting characters in traditional Swiss costumes, at the corners the arms of Swiss cantons, each ace with two Swiss views, jack of clubs with Wüst star, ace of hearts with tax stamp, occasional minor spotting or brown marks, ace of spades with red marks (possibly ink transfer during original colouring process), few pip cards stained and soiled, 3 creased (one with short closed edge tear, one with puncture marks), versos red dotted hexagons with central large dots, each card 92 x 61 mm, together with two later copies of the same pack, both C.L. Wüst, the first circa 1860, identical to the first pack except without Wüst star to jack of clubs, tax stamp on ace of hearts, scarce minor marks, king of hearts with minor abrasion to one coat of arms, king of clubs a little finger-soiled at one end, some pip cards soiled, stained or creased, versos as above, with a contemporary red morocco-covered cards box with lift-off lid, the second pack circa 1870, identical designs (again without Wüst star) but improved engravings, tax stamp to ace of hearts, toned with some spotting, occasional finger-soiling or marks, versos red trellis pattern of dots and stippling, plus: Java Speelkaarten (Nr.17E), variant 2, Frankfurt am Main: B. Dondorf, for Gumprich & Strauss, Batavia, circa 1880s, a complete deck of 52 colour lithographed playing cards, comprising 4 suits of 13 (French suits), each with pip cards ace-10, and 3 double-ended court cards, the court cards portraying members of the Dutch royal family and military figures, each ace with two views in Batavia and decorative gold borders, Dondorf logo on jack of clubs, toned and dust-soiled, some marks (mainly to pip cards), queen of hearts with small brown mark to edge, rounded gilt corners, versos green floral design with the importer's company name, each card 93 x 64 mm, with one other pack with scenic aces, unknown German maker, circa 1850, 52 complete, kings XP5 pattern, non-standard queens, aces with views around Heidelberg, versos dotted wiggly lines, 16 or 17 cards from each deck mounted with photo corners onto 5 display boards, encapsulated in clear plastic (none examined out of boards), the remainder contained in clear plastic bags, the boards 54.5 x 40.5 cm

Provenance: Collection of Dudley Ollis.

First three items: Bube Dame König (1982) 149; Cary collection, Ger 437 & 438; Fournier, Germanic 123 (also referenced as Swiss 34).

Fourth item: Braun, Schriftenreihe 'Spielkarten' band 4, BD 1874/1 (pp.66-68); Hoffman & Dietrich (1981) p.192-193.

This deck fits most closely to variant 2, but with some similarities to variant 3: The queen of hearts is Emma, the jack of clubs has just one Dondorf logo, and the text on the jack of hearts is a single line. However, the king of clubs appears to have the shorter sabre. The gold border on the aces are difficult to firmly distinguish in the poor quality images in the book, but ours possibly fit best with the variant 3 aces.

(5) £200 - £300



402* Indian playing cards. Dashavatara Ganjifa, Cuddapah (Dekkan) type, Nossam, Andhra Pradesh, India, circa 1884, 111 (of 120, without rajas of Kurma & Kalki, raja & 7 of Krishna, mantris of Varaha & Nara-Sinha, mantri & 1 of Vamana, 6 of Rama) hand-painted and lacquered (possibly metal primed) circular playing cards, with much gold, each suit with gold-stippled background, but Krishna all gold, court cards named, pip cards numbered, occasional rubbing (especially Kurma suit), some minor edge chipping, few cards with small flake of surface loss, versos plain red, diameter 50 mm, original hand-painted (in gold and colours) and lacquered wooden box with sliding lid, some rubbing and small chips, the sides and ends illustrated with the incarnations of Vishnu, the lid with Krishna standing on the snake Kaliya (some wear to Krishna's face and adjacent part of snake), the lid also with place and date (Nossam, 1884) in English, alongside inscriptions in Hindi/Telugu?, box underside with near contemporary typewritten label 'Fe', 6.3 x 6.4 x 17 cm, together with: Erotic deck, possibly Orissa, India, circa 1950, a complete deck of 52 hand-painted and lacquered circular playing cards (French suits), each with single suit sign and index (A-K), the cards portraying a couple in various erotic positions, repeated in each suit, KS with some discolouration to female's face, versos plain red, diameter 74 mm, plus: Naqsh pack, probably Bishnupur, West Bengal, India, circa 1980, a complete deck of 48 hand-painted and lacquered circular playing cards, comprising 4 cards of each design (one-saheb), rubbed, some craquelure and edge chips, one 4 card lightly creased, a one card with small surface loss, versos plain brown, diameter 87 mm, with 7 more Indian packs: Ramayana ganjifa (complete), Orissa, circa 1990s, original box; Dashavatara ganjifa (117 of 120), circa 1950?, original box, and another pack almost identical but very worn; Ramayana ganjifa (142 of 144, plus 2 duplicates), 1994, original box (unusual thick-walled with crude painting including peacocks on sides); Mogul ganjifa, Rajasthan type I (89 of 96), circa 1880, original box; Mogul ganjifa (complete), ashtamala type, Orissa, late 20th century; Mogul ganjifa, Orissa, bazaar quality (complete), circa 1990

Provenance: Collection of Dudley Ollis.

First item: Mann #237B (almost identical).

Third item: Hopewell (2010), pages 32-33 & Fig.30.
(10) £200 - £300

403* Indian playing cards. Dashavatara Ganjifa, Sawantwadi, Maharashtra, India, circa 1950, a complete deck of 120 hand-painted and lacquered circular paper playing cards, comprising 10 suits of 12, each with pip cards 1-10 and 2 court cards, all finely detailed, with decorative outer border, rubbed and edge-chipped, some dust-soiling and occasional marks, 3 pip cards with minor surface chip centrally, 3 pip cards creased, versos plain red, diameter 80 mm, with original paper covered hand-painted and lacquered wooden box (some wear to extremities), the sides and sliding lid with brightly coloured image of Vishnu(?) seated, the lid underside with remnants of two near contemporary paper labels, 9.8 x 10.4 x 10.3 cm, together with: Dashavatara Ganjifa, Rajasthan (type II), India, circa 1880, 110 (of 120, without raja and mantri of Nara-Sinha and Vamana, mantri of Varaha, raja and 10 of Kalki, mantri & 2 & 9 of Kurma) hand-painted (in gold and colours) and lacquered circular playing cards, worn, with surface losses and creases, versos red with single white line border, diameter 78 mm, with accompanying typewritten letter dated 1949, from D.E. Barrett, Assistant Keeper, Department of Oriental Antiquities, British Museum, to A. Green-Armytage of Bath, contained in original paper covered hand-painted and lacquered wooden box (some wear to extremities), the sides and sliding lid with leafy white flowers on a red ground, some surface chips to one end, thin horizontal crack along one side, 9.9 x 9.4 x 14.5 cm, plus: a group of 39 hand-painted circular leather(?) playing cards, possibly Mysore, India, or Nepal, comprising 3 sets of pip cards 1-10 (2 cards possibly on paper), with the same pip signs (round objects) in yellow, green or pink, and 6 'court' cards: 3 animal heads (two horse, one tiger), and 2 Hindu figures possibly in uniform, each bust rising from a crescent moon, one sun rising over a landscape, with 3 further possible pip cards depicting figures (servants?) holding flags, each flag with a number in Hindi (15, 16 & 17), each card with single yellow line border, rubbed and cockled, one pip card with small hole near edge, plain terracotta versos, diameter approximately 75 mm, with: a Ramayana Ganjifa deck, Sonepur, Orissa, India, circa 1900?, a complete deck of 144 hand-painted and lacquered circular fabric playing cards, comprising 12 suits of 12, lightly rubbed in places, versos plain red, diameter 41 mm, wooden box with lid, any decoration or covering worn away, and 3 other 20th century decks: two Mogul Ganjifa from Orissa, circa 1970s, both 96 complete, and a Indo-European whist pack (circular cards, some defective), probably Sawantwadi, circa 1950?, 47/52, a quantity of cards mounted with nylon wire onto 8 display boards (52 x 54.5 cm and smaller), encapsulated in clear plastic (none examined out of boards), the remainder in their boxes or other modern containers

Provenance: Collection of Dudley Ollis.

Third item: A collated 'pack', with 12 of the cards received from Sylvia Mann.
(7) £200 - £300





404* **Mexican playing cards.** Spanish National pattern, Mexico: Don Pedro Cappe, circa 1830, 39 (of 40, without 7 of coins) stencil coloured woodcut playing cards (Spanish suits), with pintas, ace of coins with maker's details, knight of cups with AIVA, soiled and browned, some rubbing and marks, few stains, corner worn round, 7 of cups with small corner loss, 3 of clubs with stitched edge tear, versos blue trellis type pattern, each card 87 x 56 mm, 20 cards mounted with photo corners onto a display board, encapsulated in clear plastic (not examined out of board), the remainder contained in a plastic bag, the board 54.5 x 40 cm

Provenance: Collection of Dudley Ollis.

From 1777 all playing cards sold in Mexico had to be imported from Spain: it was only in 1811 that Mexico could again produce its own packs. Mexican-made packs from before the 1860s, such as this one, are scarce (see Denning, *The Playing-Cards of Spain*, pp.142-144). We can find no reference to this Mexican maker or his ca

(1)

£200 - £300

405* **Miscellaneous Ephemera**, including Certificate of the Freedom of the City of London, for George Glenny Anderson, 12 October 1843, a vellum document granting freedom of the city, admitting George Glenny Anderson of London, Maker of Playing Cards, printed in calligraphic style, with name and dates in brown ink, City of London armorial to the left of text, 7.4 x 39 cm, mounted with a card noting details about George Glenny Anderson, framed and glazed (15.5 x 60 cm), original storage tube mounted on black card and adhered to side of frame, 2 colour lithograph advertisements for sheet music, comprising: *Thought Reading on the Brain*, and *The Scientific Simpleton*, together with other playing card related ephemera, including two folders of greetings cards, and related ephemera, circa 1890 and later, including: a complete set of 50 Holloway's Sports Series cards, with card wrapper (worn), Royal Flying Club cards, Xmas 1918 greetings card, programme of music for The Mansion House 1 March 1892, first day issue lottery ticket Sat 19 November 1994, 9 playing card related mounted adverts, instruction and rule booklets, stamps, etc.,

Provenance: Collection of Dudley Ollis.

(a large carton)

£150 - £200

406* **Mont Blanc game.** The New Game of the Ascent of Mont Blanc, 2nd edition, circa 1861, A.N. Myers & Co., boxed game, comprising: folding hand-coloured lithograph game sheet, sectionalised on linen, with 50 views arranged in a spiral, with vignettes to each corner, 40.5 x 53.5 cm; red painted bone teetotum; 20 page instruction booklet in original printed wrappers (toned and some marks, spine rubbed), printed label with 'London: A. N. Myers & Co., 15, Berners Street, Oxford Street', partially laid down over original printing to title-page 'London, Joseph, Myers & Co., 1861', advertisement for List of Drawing-Room Toys from Joseph Myers and Co. to outer rear wrapper, plus two 19 page advertising booklets from Asser and Sherwin in original printed wrappers, small slim 8vo; 134 bone counters, and approximately 89 'spielmarke' metal counters in a small cardboard box with printed 'Counters' label to lid; all contained in original paper-lined green cloth-covered box, with gilt titled morocco label to lid, some marks and extremities rubbed, lid detached, (original hook and eye closure present), 5 x 23 x 15.5 cm

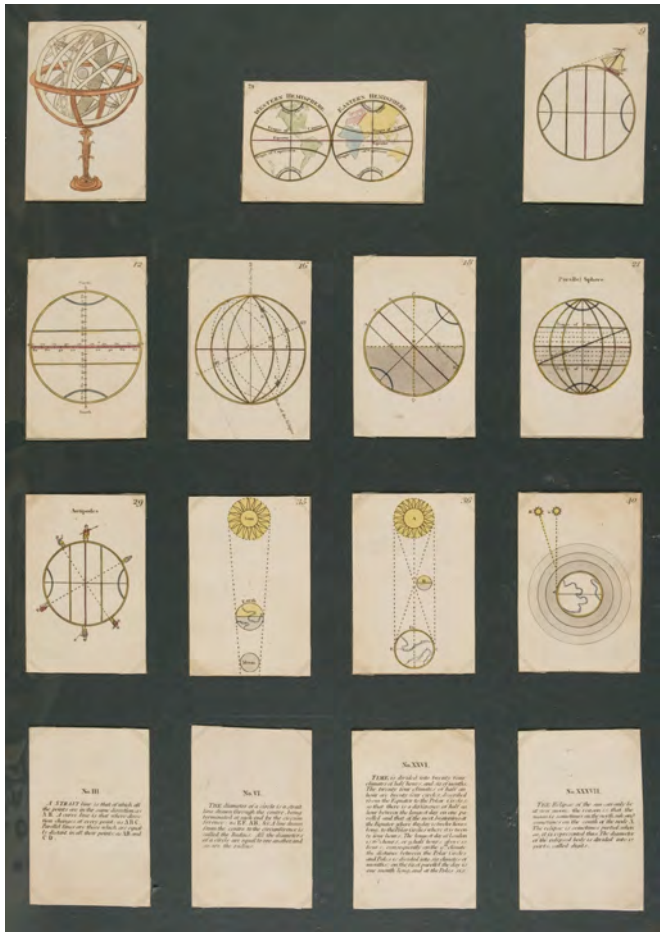
Provenance: Collection of Dudley Ollis.

(1)

£400 - £600



Lot 406



407* Wallis (John, publishers). The Elements of Astronomy and Geography. Explained on 40 Cards beautifully engraved and coloured by the Abbe Paris, 1st edition, No. 16 Ludgate Street, London: John Wallis, 15th July 1795, 40 hand-coloured engraved numbered cards, designed by Louis-Michel Pâris, on faintly watermarked laid paper, depicting various astronomical and geographical diagrams, plans and instruments, very lightly bowed, variable toning, each verso with explanatory note, each card 92 x 62 mm, 15 cards mounted with photo corners onto a display board (54.5 x 40 cm), encapsulated in clear plastic (not examined out of board), the remainder contained in original open slipcase with ribbon (some minor rubbing and marks), printed paper label with engraved vignette laid onto front, over marbled paper

Provenance: Collection of Dudley Ollis.

Another copy of the same set of playing cards is held by the Victoria & Albert Museum (accession number: E.820-1939). Only one other complete copy traced at auction: Christie's London, 15 March 1995, lot 11.

Louis-Michel Pâris (1740-1806) was a French priest and teacher who produced these cards as a teaching-aid for his pupils. He first engraved and coloured the set published by John Wallis in London in 1795: Pâris lived there for several years at the end of the 18th century before returning to France.

(1) £300 - £500



408* Playing cards. Boer deck, Parow, South Africa: Cape Times Ltd, for S.A. Playing Cards in Odendaalsrus, 1961, the complete deck of offset printed playing cards, 52 plus joker and 2 title cards, suits are wagon wheels (green), shoes (red), horns (blue), tent pegs (black), courts are a Boer (jacks), a Boer woman (queens) and a Kommandant (kings), aces are the president, Dutch indices (ace = P) rounded corners, versos maroon wagon wheel above a Boer hat and a rifle, in the background the Voortrekker Monument, each card 88 x 63 mm, original box (slight wear), together with: Whist no.260, Altenburg, Germany: Vereinigte Spielkarten Fabriken (formally Schneider & Co), 1924, a complete deck of 52 plus joker chromolithograph playing cards (French suits), AH with Italian tax stamp and dated 1924, 7H with imprint, Art Nouveau aces and double-ended courts, rounded corners, versos pale pink roses on pale green, each card 93 x 60 mm, original box (lightly soiled, some wear), plus another 125 decks, mostly 20th century, from various countries: Greece 3, Netherlands 9, Hong Kong 3, Hungary 3, Iceland 1, Italy 9, Germany 52, Russia 1, South Africa 3, Spain 17, Surinam 1, Sweden 9, Switzerland 14, many with original box (none checked for completeness)

Provenance: Collection of Dudley Ollis.
(127)

£100 - £200

409* **Playing cards.** Bohemian (Prager) pattern, Vienna, Austria: Josef Glanz, circa 1870, a complete deck of 32 stencil coloured wood engraved playing cards (German suits), daus of hearts with Wein, daus of acorns with maker's name, 8 of bells with maker's ink stamp and Austrian tax stamp, a couple of very faint finger-marks, X of acorns with a 14 mm tear to bottom edge, otherwise seemingly unused, square corners, versos red, black and white zig zags, each card 94 x 55 mm, together with: Lemberg pattern type II, Vienna: Ferd. Piatnik & Sohne, circa 1922, a complete deck of 32 chromolithographed playing cards (German suits), daus of acorns and of hearts with maker's details (in German and Polish), 8 of bells with jockey logo and Austrian tax stamp, king of hearts with a couple of tiny dents to upper right, original wrapper (some tears and small losses) bearing 1920 tax band and USA tax sticker, and titled Polnische National 111, plus another 76 decks, and a single ace of spades, mostly late 19th-20th century, from various countries: Austria, Australia, Belgium, Denmark, Canada, Cyprus, Egypt, Bulgaria, Czechoslovakia, Finland, all in plastic bags, many with original box, some incomplete (none checked for completeness)

Provenance: Collection of Dudley Ollis.
(88)

£200 - £300



410* **Table Game.** A small group of 8 Pope Joans, revolving staking boards, 19th century and later, 8 turned wood counter wheels, with central deep circle and decorated lid, surrounded by 8 deep sections, edges decorated with printed and hand-painted floral motifs and cards (all from the diamond pack - Ace, 9, Jack, Queen and King) and three words - Matrimony, Intrigue and Game, all on a rotating base, largest diameter 32 cm, together with two wooden Nain Jaunes, both approximately 28 x 23 cm

Provenance: Collection of Dudley Ollis.
(1 box)

£100 - £150

VINTAGE VALENTINES

411* **Valentine.** A handmade miniature heart-shaped puzzle love token, early 19th century, the heart-shaped varnished covers with watercolour illustration of roses, forget-me-nots, fuchsias, anemones, and a bird, one side with faint 4-line stanza in manuscript, the other side with a pen & ink illustration of a flute and an open book with text on one page and musical notation on facing recto, covers a trifle rubbed, opening up to reveal 3 three-dimensional segmented quatrefoil leaves, each giving the appearance of a flower with 4 heart-shaped petals, closely written in neat pen & ink with 23 numbered riddles, size when closed 6 x 7.5 cm

A beautifully-made early love token, with such conundrums as 'Why is an egg overdone like an egg underdone', 'Why is a Steam engine like a Prime Minister' and 'If a poker tongs and shovel cost five shillings what would a chaldron[sic] of coals come to'.

(1)

£150 - £200



412* **Valentine.** A handmade Valentine addressed to Miss Mary Guttery, February 14th, 1811, wove paper bifolium, with half of second leaf torn away, first page with pen, ink, and watercolour design of a love knot in the centre, with hearts above and below, surrounded by manuscript between flower stems, the whole within two double line ink borders, captioned at head between the borders 'February 14th 1811', third page with remains of a manuscript verso, verso (soiled) addressed to 'Miss Mary Guttery to be left at Robinhood=well Camsall near Doncaster', small traces of red wax seal, folds forming 'envelope', torn and some neat archival tape repairs, with a few small losses, leaf size 23 x 18.5 cm, together with a number of other Valentines and ephemeral items, including: a handmade folding Valentine, circa 1840, with heart within foliate wreath on the front and star within floral wreath on the back, both surrounded by manuscript, dust-soiled, 11.5 x 11.5 cm, unfolding to 33.5 x 33.5 cm, revealing a young lady sitting on a young gentleman's knee in the centre square, decorative motifs and accompanying manuscript on the surrounding 8 squares (e.g. 'If you refuse To be my wife, You will bereave Me of my Life'), each square with diagonal fold to form interlocking triangles, some tears, adhesive tape repairs to most folds; 2 papercut Valentines, one of a bird and a serpent, the other of a moth; an engraved lace-paper Valentine titled 'The requisite Contents of a Lady's Dressing Case, with flaps captioned with an article relating to a lady's toilette, opening to reveal a virtue (e.g. 'Pomade divine' reveals 'Amiability'); a circular pin-prick and watercolour letter dated 1859, written in German, and threaded with pale pink silk ribbon, 4 folds to form a triangle; 9 folded unmarked manuscript dance cards, each with a watercolour illustration of a Kate Greenaway style figure on the front; 10 small cards each with a skillful watercolour floral or border design, 7 written in manuscript with a puzzle or enigma; and a colour lithographed bifolium rebus printed on 3 pages titled *The Picture Letter*, by Catherine Sinclair, circa 1860, somewhat torn, various condition and sizes

The well-spring at Barnsdale, near Doncaster, known as Robin Hood's Well was first recorded by local antiquary Roger Dodsworth as 'Robbinhood-well' in 1622. In 1710 a finely-cut arched limestone well cover was erected there designed by Sir John Vanbrugh for the Earl of Carlisle. It became a tourist site and meeting place in the 18th and 19th centuries. The above Valentine shows it was also just the place to secrete a letter from one lover to another.

(approx. 25)

£200 - £400



413* **Valentine.** A Regency illustrated love letter addressed to Miss S.[arah] Corney, February 14th 1801, large bifolium, first page with hand-coloured oval allegorical stipple engraving of Hope beside an anchor and sailing ship (published John Fairburn, 1797), surrounded by manuscript, within a pierced lace pattern border embellished with watercolour rosebuds, with further manuscript above and below, pp. 2-3 blank, p. 4 with name, address, and date in ink 'Miss S. Corney Little Guilford Street Queen Street Southwark 8 oclock Feby 14th 1801', an oval red ink stamp '10 o'clock FE[B] 14 1801', an indistinct oval black ink stamp, and remains of red wax seal, folds to form an 'envelope', lightly toned in places, small hole and tears to blank margin of second leaf where seal broken (neatly strengthened with archive tape on recto), 25 x 20.5 cm

An early Valentine, addressed to 'Sarah', with various somewhat lovelorn writings such as 'My love is hope, yet I despair/Happy the man that calls you his own', and 'I trust this will arrive just in time/it is from one I'm sure is not expected, and begs you will take him as your valentine'.

(1) £150 - £250



414* **Valentine.** A Regency illustrated love letter addressed to Mr G. Bennett, 1807, large bifolium, first page with hand-coloured oval engraving of a young lady seated on a bench beneath a tree playing a lute, a young gentleman looking on from behind the tree, within an oval border of manuscript letters (forming a puzzle) between flourishes, closely-written in pen & ink with romantic sentiments to blank margins, second page with manuscript 'Now Sir if you are inclined in the Sirkle[sic] Round My Name you Will find', p. 3 blank, p.4 with name and address in ink 'Mr G. Bennett, Poulterer No 21 East Street Baker Street', an oval red ink stamp '12 o'clock 14 FE[B] 1807', with 'Refused R. Fowler' written across it in ink, and remains of red wax seal, folds to form an 'envelope', small piece missing to blank fore-edge of second leaf where seal broken, 25.5 x 20 cm

A rare early Valentine which, curiously, appears never to have reached Mr Bennett, for whom it was intended, having been refused at the point of delivery by an R. Fowler; one can only imagine the possible reasons for this, as well as the repercussions which might have ensued.

(1) £200 - £300

ILLUSTRATED BOOKS

415 **Ardiszone (Edward, illustrator)**. The Little Steamroller by Graham Greene, 1st edition, London, Sydney, Toronto: The Bodley Head, 1974, *colour illustrations throughout, original pictorial boards, price-clipped dust jacket, some light creasing to upper edge of front panel, oblong 8vo, together with Nadolig Plentyn yng Nghymru, by Dylan Thomas [A Child's Christmas in Wales], 1st Llandysul: Gwasg Gomer, 1978, colour and black & white illustrations throughout, text in Welsh, gift inscription to front free endpaper, original pictorial paper boards, dust jacket, small 4to, plus*

The Tale of Ali Baba & The Forty Thieves ..., New York: The Limited Editions Club, 1949, *colour illustrations throughout, pictorial endpapers, original patterned card wrappers, faded spine rubbed with slight loss, slipcase, limited edition of 2500 (this copy not numbered or signed), and 16 other books illustrated by Ardiszone including: The Story of Samuel & Saul by Walter de la Mare, 1960; Rain, Rain Don't Go Away, by Shirley Morgan, 1972; The Story of Jackie Thimble by James Reeves, 1964; Diary of a War Artist, 1974; and The Penny Fiddle by Robert Graves, 1960, mostly interested in dust jackets, mainly 8vo*

(19)

£200 - £300

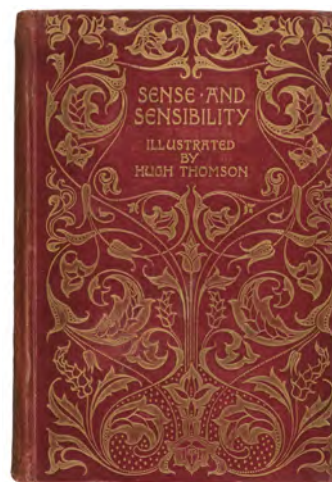
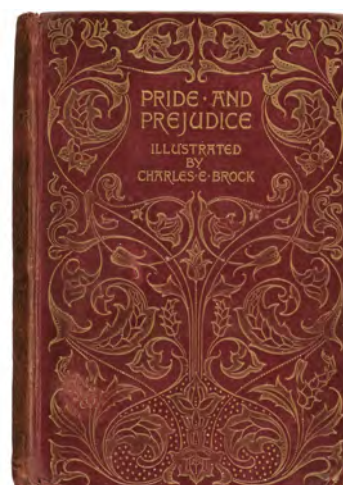


416 **Ardiszone (Edward, illustrator)**. The Local, Lithographs by Edward Ardiszone, Text by Maurice Gorham, 1st edition, London: Cassell & Co. Ltd., 1939, *15 full-page colour lithographs, printed by Curwen Press, including one double-page, in clean condition, early ownership inscription to front endpaper 'To W. Twiston Davies, 1941, from L.T.D.', pale spotting to endpapers, original pictorial boards, lettered in red and black, spine lightly discoloured, partly cracked on upper joint with a little associated wear, 8vo, together with*

Ravilious (Eric, illustrator). The Atrocities of the Pirates; being a faithful narrative of the unparalleled sufferings endured by the author during his captivity among the pirates of the island of Cuba..., by Aaron Smith, decorated throughout with engravings by Eric Ravilious, Golden Cockerel Press, 1929, *wood-engraved illustrations by Ravilious, bookplate of R. F. Thurman to front endpaper, some light spotting and browning to endpapers, top edge gilt, remainder untrimmed, original quarter black cloth over red boards, spine lettered in gilt, rubbed and some marks, 8vo, plus other 20th century illustrated works: Glasgow, the city of the west, by Jessie M. King, 1911, original wrappers in good condition, Louis MacNeice, The Sixpence that rolled away, illustrated by Edward Bawden, 1st edition, Faber & Faber, 1956, original pictorial cloth in dustwrapper, W. H. Davies, The Hour of Magic, decorated by William Nicholson, 1st edition, 1922, Laurence Sterne, A Sentimental Journey through France and Italy, decorations by Norah McGuinness, 1st edition, Macmillan & Co., 1926, Prudence Hemelryk, Music Time, a book of easy tunes with lithographs by Sheila Jackson (Puffin picture book), 1947, and The Queen's Beasts, illustrated by Edward Bawden and Cecil Keeling, 1953, original red cloth in dustwrapper, 8vo/4to*

(7)

£200 - £300



417 **Austen (Jane)**. Pride and Prejudice, illustrated by Charles E. Brock [together with] Sense and Sensibility, illustrated by Hugh Thomson, [both] with an introduction by Austin Dobson, reprints, London: Macmillan & co, 1897, *each with frontispiece and full page engraved illustrations, patterned endpapers, all edges gilt, original richly gilt-decorated red cloth, rubbed and slightly marked, spines darkened and dulled, minor fraying at spine ends with some minor strengthening, 8vo*

(2)

£150 - £200

418 **Barker (Cicely Mary)**. Flower Fairies of the Spring/Summer/Autumn, London: Blackie & Son Ltd, circa 1930, *together 3 volumes, numerous colour plates, pictorial endpapers, together with 10 other Flower Fairy books comprising: Groundsel and Necklaces, Fairies of the Trees (x2), Flower Fairies of the Wayside, A Flower Fairy Alphabet (x2) plus duplicates of Flower Fairies of the Spring/Summer/Autumn, all original boards with colour illustration on laid to upper cover, all but three with dust jackets, some dust-soiling and edge-fraying/chipping to dust jackets, all 16mo*

(13)

£100 - £200



419 **Beardsley (Aubrey).** *Le Morte Darthur* by Sir Thomas Malory, *The Birth and Life and Acts of King Arthur of his Noble Knights of the Round Table...*, 2 volumes, London: J.M. Dent, 1893-1894, 2 photogravure frontispieces, 18 plates (5 double-page), black and white vignettes throughout, light offsetting, volume II with 6 page glossary to rear, some toning to endpapers, volume II upper hinge cracked top edges gilt, original gilt decorated cloth, head of spines frayed with some loss, few marks, extremities rubbed with some corners showing, 4to

One of 1500 copies.
(2)

£400 - £600



420 **Beardsley (Aubrey, illustrator).** *A Portfolio of Aubrey Beardsley's Drawings Illustrating "Salome" by Oscar Wilde*, [London: John Lane], circa 1920, list of plates, 17 black and white plates on Japanese vellum, smaller illustration on paper of 'The Black Cat' (portion cut with loss), loose as issued in original half cream vellum portfolio, gilt lettering and device to upper cover, portion of ties perished, marked and rubbed, folio

(1)

£200 - £300

421 **Beardsley (Aubrey, illustrator).** *Morte Darthur. The Birth Life and Acts of King Arthur of his Noble Knights of the Round Table their Marvellous Enquests and Adventures the Achieving of the San Greal. And in the End Le Morte Darthur with the Dolourous Death and Departing out of the World of them all*, by Sir Thomas Mallory, 2nd edition, London: Dent & Sons, 1909, plates and illustrations, light spotting to frontispiece, endpapers renewed, top edge gilt, original green cloth gilt, joints splitting, small chips to spine ends, some light edge wear, 4to, limited edition, one of 1500 copies printed, together with **Shepard (Ernest, illustrator).** *Cheddar Gorge. A Book of English Cheeses*, edited by John Squire, limited edition, London: Collins, 1937, illustrations, top edge gilt, original yellow buckram gilt, slight fading to spine, 4to, limited edition 128/200, signed by editor and artist, plus **Brangwyn (Frank).** *The Way of the Cross*, with a Commentary by Gilbert Keith Chesterton, limited edition, London: Hodder and Stoughton, [1935], 14 mounted plates, top edge gilt, original vellum gilt, slight discolouration, 4to, limited signed edition 000/250, plus others including *The Ship's Bell*, by Stanley Anderson, Van-Lear Black, Baltimore, 1927, limited signed edition 78/100, *The New Leader Book*, edited by H. N. Brailsford, 1926, Henry Moore. An exhibition of sculpture from 1950-1960, Whitechapel Art Gallery, signed to front cover by the artist, and *Graphis. International Journal for Graphic and Applied Art*, 1950s, inscribed by Ronal Searle

(10)

£200 - £300



422 **Brock (C. E., illustrator).** *Our Village* by Mary Russell Mitford, *Cranford* by Elizabeth Cleghorn Gaskell, *The Vicar of Wakefield*, by Oliver Goldsmith, *Silas Marner*, by George Elliot, & *The Keeping of Christmas at Bracebridge Hall* by Washington Irving (English Idylls series), London: J. M. Dent and Co., 1904-1906 (Cranford reprinted 1911), with a presentation inscription to Miss E. A. Burton to recto of the frontispiece to *Our Village*, colour plates to each title by C. E. Brock, top edge gilt, remainder rough-trimmed, original uniform elaborately gilt-decorated full vellum, a few minor marks (generally in very good condition), 8vo

(5)

£150 - £200



423 **Cinema Book.** The Little Green Man of the Sea, London: The Brown Novelty Company, 1926, 12 full-page illustrations and 7 adverts printed in brown with elements overprinted in blue and red, minor offsetting, some toning to endpapers, text block coming loose but stitching intact, front pastedown with pocket containing loosely inserted cinemascope (a rectangular piece of card with two circular holes in showing either red or blue lenses, which can be switched by sliding a tab), left hand side red and blue lenses with small crack to edge, closed tears to upper edge of pocket, Dawson ex libris stamp to free front endpaper, original cloth-backed pictorial boards, rubbing to extremities, 8vo

Rare. Only two previous auction records in 2011 and 2012.
(1)

£200 - £300



Lot 424

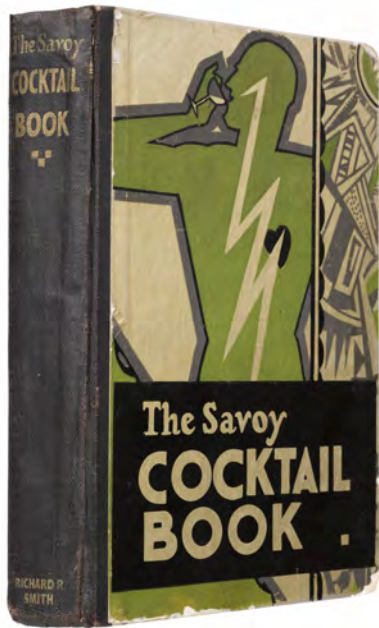
Each lot is subject to a Buyer's Premium of 20%
(Lots marked * 24% inclusive of VAT @ 20%)

424 **Clarke (Harry, illustrator).** Tales of Mystery and Imagination, by Edgar Allan Poe, London: George G. Harrap, 1919, monochrome plates, occasional light spotting, attractively rebound in recent full morocco, upper cover with device from title tooled in gilt, spine with raised bands, lettered and decorated in gilt to compartments, 4to
(1) £200 - £300

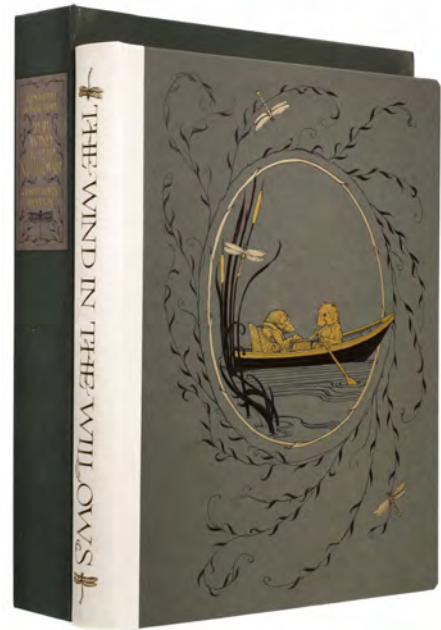


425* **Côté (Jean Marc, and others).** En L'An 2000, circa 1899, 78 chromolithographed illustrations, titled in French, printed on 8 uncut sheets, *Le Facteur Rural* with faint printing ink fingerprint smudge to blank border (slightly affecting image), *Une Cuisine modele* with narrow streak of printing ink (slightly affecting adjacent images), *La Chasse en Aeronette* & *Un Aerobus* with horizontal crease on image (slightly extending into adjacent image), apparently a printing flaw (only yellow ink is printed in the crease), otherwise excellent condition, blank versos, the sheets 267 x 319 mm and smaller

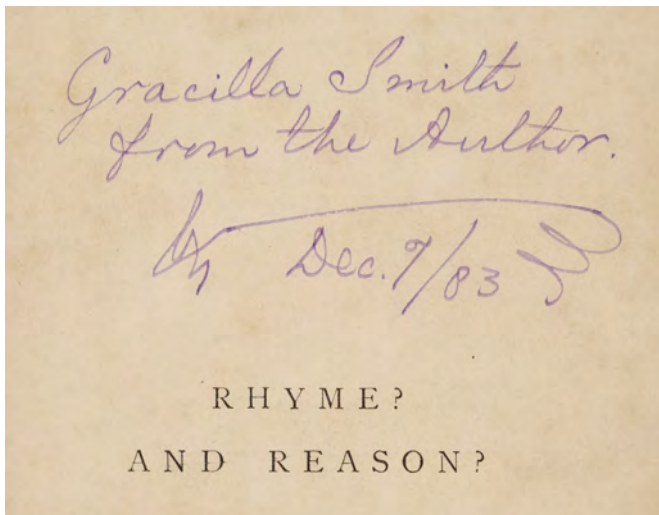
A rare survival, these cards were originally commissioned (for cigar boxes?) by toy manufacturer Armand Gervais et Cie for the 1900 Paris Exposition. However, the company closed before the card could be sold. Between 1900 and 1910 further illustrations were added to the series, which was re-issued in postcard form. Isaac Asimov later found one of these postcard sets and featured them in his book *Futuredays: A Nineteenth Century Vision of the Year 2000*. The futuristic images, also known as *France in the Year 2000*, are amusing suggestions of how life might be 100 years in the future. Some have proved to be eerily prescient, some surreal, and others simply comical.
(78) £300 - £500



426 **Craddock (Henry)**. The Savoy Cocktail Book, 1st US edition, New York: Richard R. Smith, 1930, *colour illustrations throughout by Gilbert Rumbold, a few pages stained, hinges tender, a few spots to fore-edge of text block, original silver pictorial boards, cloth backstrip, cocked, some chipping and wear, 8vo*
(1) £200 - £300



428 **Grahame (Kenneth)**. The Wind in the Willows, centenary edition, Folio Society, 2008, *16 tipped-in colour plates by Charles van Sandwyk, original mounted copper etching, signed and numbered by the artist, top edge gilt, original vellum-backed pictorial boards gilt, contained in original solander box, folio*
Limited edition 358/1000, from a total edition of 1030.
(1) £600 - £800



427 **Dodgson (Charles Lutwidge, 'Lewis Carroll')**. Rhyme? And Reason?, 1st edition, London: Macmillan, 1883, *presentation copy inscribed by the author in purple ink to head of half-title 'Gracilla Smith from the Author. Dec. 7/83', frontispiece, black and white illustrations throughout, publisher's advertisement leaf at rear, hinges cracked with text block loose, original publisher's pictorial green cloth gilt, rubbed with a few light marks, spine lightly soiled, 8vo*
Crutch 160.

'On December 6th Dodgson received 12 copies of *Rhyme? and Reason?* which I disposed of 11 the same day. The next day he notes sent off more than 40 more'. (*Diaries* 8 [2004] p. 68).

(1) £1,000 - £1,500

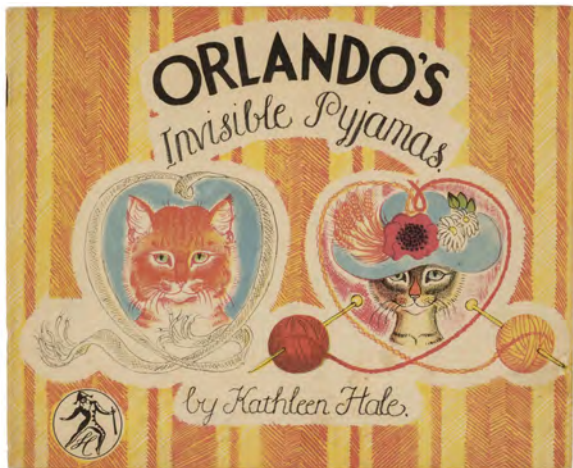


429 **Guinness Christmas Booklets**. A group of 24 booklets, 1933-63, *including The Guinness Alice, 1933, The Guinness Legends, 1934, Jabberwocky Re-Versed and other Guinness Versions, 1935, Song of Our Grand Fathers, 1936, Guinness Scrapbook, 1937, Alice Aforethought. Guinness Carralls for 1938, colour illustrations, Guinness Legends opening leaf torn with marginal loss, closed tear to following leaf, occasional light spotting, stapled as issued (some staple rust) in original wrappers, some light soiling and stains, 8vo, together with others 1950s and 1960s including Alice, Where Art Thou?, 1952, Game Pie (illustrated by Edward Ardizzone), 1955, Alice Versary, 1959 Untopical Songs, 1953, What Will They Think of Next?, 1954, Album Victorianum, 1951, Happy New Lear, 1957, Hobby Horses, 1958, and Guinness Nonscience, 1963*
(24) £300 - £500



430 **Guthrie (James)**. The Elf. A Sequence of Seasons, by James Guthrie, 4 volumes (complete), London: W. H. Broome at the Old Bourne Press, Spring 1902-Winter 1904, *colour and monochrome illustrations by James Guthrie, colour endpapers, publisher's pre-publicity advertisement brochure announcing the publication, as well as a 4 pp. announcement printed advertisement loosely inserted to the Spring 1902 issue, each untrimmed, all in original linen-backed decorative boards, in very good condition, each with modern glassine protective overwrapper, 8vo*

Tomkinson, page 138. printed in a limited edition of 250 copies, these copies numbered 72 (except the Winter, 1904 issue without number).
(4) £500 - £700



431 **Hale (Kathleen)**. Orlando's Invisible Pyjamas, [1947]; Orlando the Judge, [1950]; Orlando and the Three Graces, 1965, 1st editions, *colour and monochrome illustrations, one or two light spots, original wrappers for first two titles, spine and edges slightly rubbed, Orlando and the Three Graces in original boards and price-clipped dust jacket, oblong 4to, together with Orlando the Marmalade Cat Goes to the Moon, 1968 (3 copies) and Henrietta the Faithful Hen, 1967 reprint (2 copies)*

(8) £150 - £200



432 **Harrison (Florence, illustrator)**. Poems, by Christina Rossetti, London: Blackie and Son, [1910], *36 colour tipped-in plates on thick card, captioned tissue-guards, occasional light spotting, presentation inscription to front endpaper, top edge gilt, original cream cloth gilt, a few small light marks, 4to*
(1) £150 - £200



433 **Hosch (Paul) and Melching (Hans)**. Dr Luschiedig Zipiti und sini schbezel, Basel: W. Wassermann, [1915], *suite of 8 colour lithographs, each with various illustrations and text, sheet size 24.1 x 33.3 cm, all loosely contained in original pictorial card folder, printed title to upper flap, 25 x 35 cm, contained in modern folder with pictorial label laid onto upper flap*

Swiss architect Paul Hosch (1886-1975) and Hans Melching produced this series of brightly coloured vivid images. It is one of the most extraordinary and eccentric examples of nonsense illustration in the early twentieth century.

'In 1915 one of the most wonderful Swiss children's books was published: beautiful lithographs by the architect Paul Hosch illustrate the verses written in Basle dialect...the book nonetheless went unacknowledged; this is largely due to the book's topic (the verses are written in dialect) as well as the general situation during the War...Hosch never produced another book.' (Swiss Picture Books, Kaiser, p. 33).

(a folder) £400 - £600



434 **Housman (Laurence)**. *Green Arras*, 1st edition, London: John Lane at the Bodley Head, 1896, wood-engraved title and 6 full-page plates by Laurence Housman, errata slip, 16-page publisher's catalogue at rear, bookplate of Janet Ashbee (wife of C. R. Ashbee), designed by C. R. Ashbee to front pastedown, upper inner hinge a little loosened, original elaborately gilt-decorated green cloth, to a design by Laurence Housman, lightly rubbed (generally in good condition), 8vo, together with

Yeats (W. B.). *The Tower*, 1st edition, London: MacMillan and Co., 1928, single publisher's advertisement leaf at end, original gilt-decorated green cloth (designed by Thomas Sturge Moore), generally in bright condition, with original matching dustwrapper (lacking spine portion), and very slightly frayed to extremities, 8vo, plus five other similar illustrated poetry works: William Watson, *The Eloping Angels*, *A Caprice*, 1st edition, London: Elkin Mathews & John Lane, 1893, decorative title by Warrington Hogg, top edge gilt, original blue-black cloth gilt, rubbed, James Stephens, *Green Branches*, new edition, Dublin: Maunsel & Company, 1917, Gerald Gould, *The Happy Tree and other poems*, 1st edition, Oxford, B. H. Blackwell, 1919, bookplate of Ronald Brymer Beckett to front pastedown (designed by Jack B. Yeats and printed by Cuala Press, original dark blue cloth, rubbed, Robert the Devyll, *A Romance (Early English Prose, Romances)* with the text of Wm. J Thoms, ornamented by Harold Nelson, Edinburgh: Otto Schulze, 1904, decorative title page, full-page illustrations and illustrations to text by Harold Nelson, original quarter green cloth, rubbed, 4to, and Haldane Macfall, *Songs of the Immortals*, [1927], all 8vo (except Robert the Devyll)

(7) £200 - £300



435 **Kingsley (Charles)**. *The Water-Babies*, 1st edition, 2nd issue, London: Macmillan & Co, 1863, 2 plates (hand-coloured at a later date), armorial bookplate of Frederick Nash to front pastedown, hinges cracked, text block loosening, top edge gilt, remainder untrimmed, original green cloth gilt, spine toned, rubbed with a few marks, 8vo

The second issue as usual, without the 'L'Envoi' leaf.

(1)

£150 - £200



436 **Kubasta (Voitech)**. *Jedem Na Prázdniny*, Praha: Pragopress, 1969, 8 colour pop-up and moveable scenes (all in working order), Dawson ex libris stamp to front pastedown, original cloth-backed pictorial boards, 4to, together with

Mouřenínská Pohádka, Praha: Orbis Publishing House, 1973, 6 colour pop-up and moveable scenes (all in working order), Dawson ex libris label to front pastedown, original cloth-backed pictorial boards, 4to, plus 14 other pop-up books by Kubasta in various languages including: Finnish, Spanish, French, German, Polish etc., titles from 1961-91, including: *Puss in Boots*, *Little Red Riding Hood*, *Sleeping Beauty*, *Mickey Mouse as a Movie Star*, etc., mainly oblong 4to

(17)

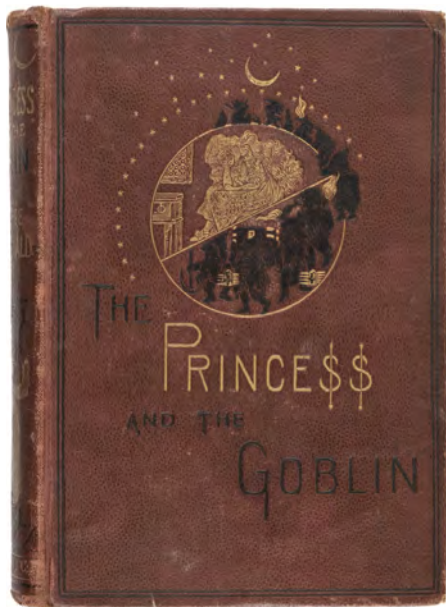
£200 - £300



437 Lang (Andrew). A set of all 12 Fairy Books (Blue, Pink, Yellow, Red, Green, Violet, Brown, Grey, Crimson, Orange, Olive, Lilac), Folio Society editions, 2006-13, *The Blue Fairy Book* 4th printing 2006, numerous colour and monochrome illustrations, original pictorial cloth gilt, slipcases, Yellow, Red & Green in publisher's shrinkwrap, royal 8vo (12) £1,500 - £2,000



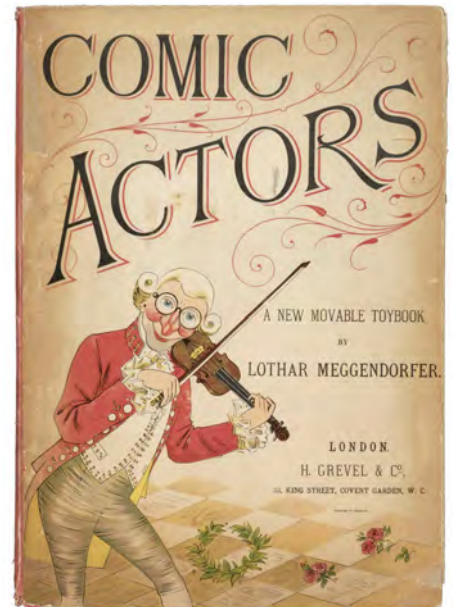
438 Lentz (Harold, illustrator). The "Pop-Up" Pinocchio, Being the Life and Adventures of a Wooden Puppet Who Finally Became a Real Boy, New York: Blue Ribbon, 1932, 4 double-page colour pop-up plates, black and white illustrations throughout, third pop-up with repair of closed tear to Clown's foot, 2 leaves at front of volume partially adhered together at gutter margin, a few gatherings with sewing exposed at gutter, pictorial endpapers, original pictorial boards, spine with faint vertical crease, dust jacket, extremities lightly frayed with some small loss, two closed tears to head of panels, faint damp stain to foot of spine, small 4to, together with: Disney (Walt). The "Pop-Up" Minnie Mouse, story and illustrations by the Staff of the Walt Disney Studios, New York: Blue Ribbon Books, Inc, 1933, three double-page coloured pop-up illustrations, second pop-up small closed tear to back of Minnie's dress, final pop-up two of Minnie's fingers with crease, black and white illustrations throughout, some juvenile hand-colouring to first few black and white illustrations, Dawson ex libris label to front pastedown, original pictorial boards, some rubbing to extremities, small 4to (2) £100 - £150



Lot 439



Lot 440



Lot 441

439 **Macdonald (George)**. *The Princess and the Goblin*, 1st edition, London: Strahan & Co., 1872, 30 wood-engraved illustrations by Arthur Hughes, a few small stains, small water stain to endpapers, previous owner inscription, 1872 to half-title, hinges tender, all edges gilt, original brown pictorial cloth gilt, spine ends and edges a little rubbed, a few small marks, 8vo

Sadleir 1481. Rare. Also found in blue pictorial cloth. George Macdonald's fairy tale influenced J. R. R. Tolkien and C. S. Lewis. In a letter to his wife in 1871, Macdonald writes 'I know it is as good a work of the kind as I can do, and I think it will be the most complete thing I have done...'. G. K. Chesterton in his *Introduction to George Macdonald and his Wife*, 1924, wrote 'I for one can really testify to a book that has made a difference to my whole existence, which helped me to see things in a certain way from the start, a vision of things which even so real a revolution as a change of religious allegiance has substantially only crowned and confirmed'.

(1) £400 - £600

440 **McKnight Kauffer (Edward, illustrator)**. *Arnold Bennett, Elsie and the Child*, Drawings by E. McKnight Kauffer, 1st edition, London: Cassell and Company Ltd., 1929, colour stencil illustrations by MacKnight Kauffer, printed at the Curwen Press, printed on hand-made paper (watermarked F. J. Head), top edge gilt, remainder untrimmed, original cream cloth, lettered in brown, some light marks and spotting, in original card slipcase, large 8vo

Limited edition of 750 numbered copies, this being number 23 of 100 copies specially bound, signed by author and artist.

(1) £200 - £300

441 **Meggendorfer (Lothar)**. *Comic Actors*, London: H. Grevel & Co., [1891], title from cover, eight colour illustrations with movable parts operated by levers, character in first movable plate lacking newspaper, first page partially detached from gutter, first gathering detached, gutter reinforced in places, adhesive on verso of final illustration perished, some minor spotting, pull tabs all present, movable parts on final illustration stiff, folio

Montanaro, p. 59 and Osborne, p. 419.

(1) £100 - £150



442 **Meggendorfer (Lothar)**. *Tricks of Naughty Boys*, a series of amusing transformation scenes, London: H. Grevel & Co., circa 1889, 6 chromolithograph transformational plates, operated by tabs (renewed), first plate lacking tab and only one picture present, second plate with lower part of margin and border replaced, closed tears repaired with adhesive tape, hinges reinforced, previous presentation inscription dated 1899 and Dawson ex-libris stamp to front pastedown, original cloth-backed pictorial boards, minor marks, some rubbing to extremities, some spotting to spine, folio, housed in modern slipcase

Rare. The last copy sold at auction in 2004.

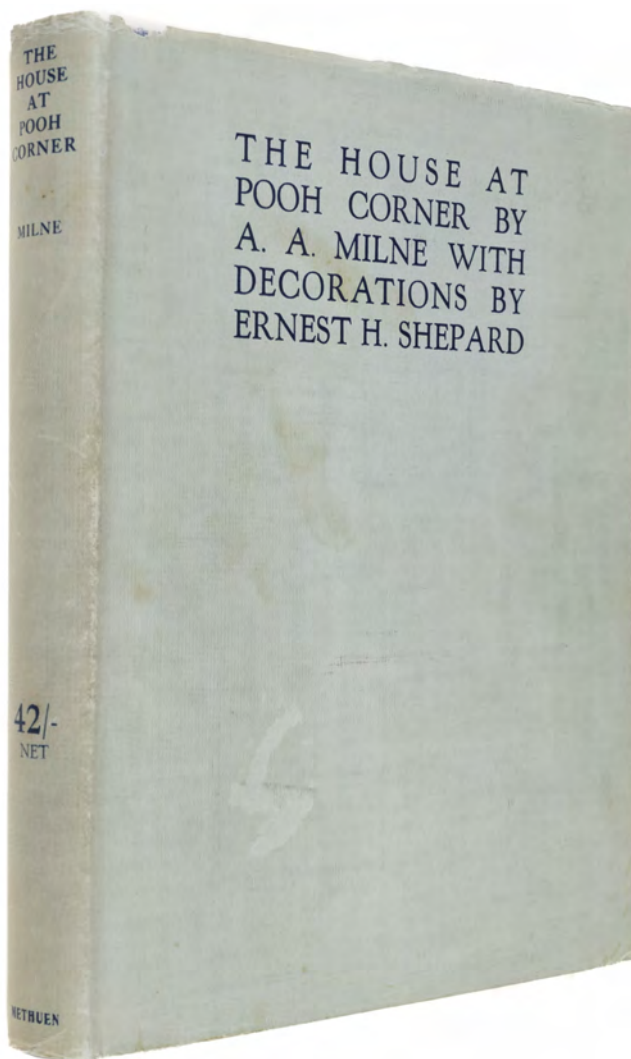
(1) £200 - £300



444 **Milne (A. A.)**. Now We Are Six, 1st edition, London: Methuen, 1927, *black and white illustrations by E. H. Shepard, top edge gilt, original red pictorial cloth gilt, dust jacket, browned, worn with loss at head of spine, 8vo*
(1) £100 - £150

443 **Milne (A. A.)** Winnie-the-Pooh, 1st edition, London: Methuen & Co., 1926, *illustrations by E. H. Shepard, a few light marks, map endpapers (slight toning), top edge gilt, original green cloth gilt, spine a little darkened and rubbed at ends, corners rubbed, 8vo, together with Now We Are Six, 1st deluxe edition, London: Methuen & Co., 1927, illustrations by E. H. Shepard, all edges gilt, original burgundy calf gilt, some worming and small losses at spine ends, small wormtrack to head of upper cover, 8vo, with 2 others: Now We Are Six, 1st trade edition, 1927, and the House at Pooh Corner, 1st trade edition, 1928 (spine faded)*

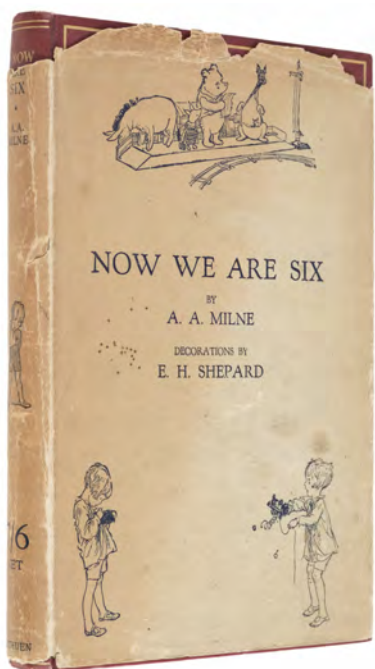
(4) £400 - £600



445 **Milne (A. A.)**. The House at Pooh Corner, with Decorations by Ernest H. Shepard, London: Methuen & Co, 1928, *frontispiece and black and white illustrations by Shepard, uncut, some toning to endpapers, edges untrimmed, original light blue cloth-backed paper boards, paper title label to upper cover, a few light spots to covers, dust jacket, small portion of abrasion to foot of upper panel, a few spots, a few extremities slightly frayed with one small portion of loss to head of upper panel, 4to*

Limited edition, signed by Milne and Shepard, 164/350 copies. An excellent unrestored example.

(1) £3,000 - £5,000



Lot 444



446 **Milne (A.A.)**. *When We Were Very Young*, 1st edition, 2nd state, London: Methuen & Co, 1924, half-title, black and white illustrations by E.H. Shepard throughout, original blue pictorial cloth gilt, lightly rubbed, 8vo, together with:

Winnie the Pooh, 1st edition, London: Methuen & Co, 1926, half-title, black and white illustrations by E.H. Shepard throughout, pictorial endpapers and pastedowns, endpapers toned, original green pictorial cloth gilt, 8vo, with

Now We Are Six, 1st edition, London: Methuen & Co, 1927, half-title, black and white illustrations by E.H. Shepard throughout, pictorial endpapers and pastedowns, a few leaves toned, original red pictorial cloth gilt, rubbed, 8vo, with

The House at Pooh Corner, 1st edition, London: Methuen & Co, 1928, half-title, black and white illustrations by E.H. Shepard throughout, pictorial endpapers and pastedowns, contemporary ink ownership inscription to head of half-title, endpapers toned, original salmon pictorial cloth gilt, 8vo

(4) £600 - £800

447 **Milne (A.A.)** *When We Were Very Young*, 16th edition, 1927; *Winnie-the-Pooh*, 6th edition, 1928; *The House at Pooh Corner*, 1928; *Now We Are Six*, 4th edition, 1928, illustrations by E.H. Shepard, all with illustrated endpapers, (*House at Pooh Corner* with slightly toned free endpapers), some light toning to verso of advertising leaf (*Winnie the Pooh*), some light toning to title-pages (*Now We Are Six* and *When We Were Young*), all edges gilt, all uniformly bound, original tan calf boards, 'AAM' monogram in gilt to upper covers, some minor marks, some rubbing to extremities (*The House at Pooh Corner*), gilt decorated spines, slightly rubbed at spine ends, small loss to head of spine (*Winnie the Pooh*), 8vo

(4) £300 - £500



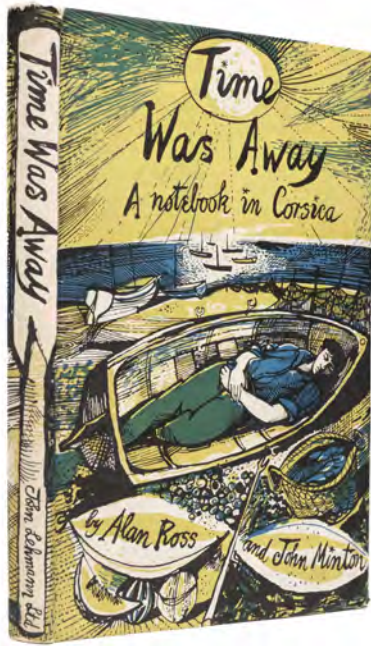
448 **Milne (A.A.)**. *A Gallery of Children*, illustrated by Saida (H. [enrietta] Willebeek Le Mair), London: Stanley Paul & Co., Ltd., 1925, 12 colour plates, signed by the author to limitation page, a few minor short closed tears to gutter margin of second plate (*Sparrow Tree Square*), endpapers foxed, top edge gilt, remainder untrimmed, original gilt decorated cream buckram with bevelled edges, some faint toning and occasional marks, 4to

Limited edition, 215/500 copies, signed by A.A. Milne.

This book has its unusual origins in the commissioning of Henrietta Willebeek Le Mair by Colgate to produce some colourful illustrations to promote Fab their brand of washing powder. The illustrations proved so popular with the public that A.A. Milne wrote a series of 12 children's fantasy stories around them. Compiled together in this volume it was his first work of prose for children, produced a year before *Winnie the Pooh*.

(1) £300 - £500





449 **Minton (John, illustrator)**. Time was away, a notebook in Corsica, Written by Alan Ross and Illustrated by John Milton, 1st edition, first impression, first issue binding, London: John Lehmann, 1948, 8 full-page colour plates plus monochrome illustrations, light tape stains to endpapers, Foyle's bookseller label to front pastedown, publisher's original yellow buckram, titled in green and gilt to spine, dust jacket printed in colours, price clipped, very minor wear to extremities, large 8vo

(1) £200 - £300

450 **Moveable**. The Moveable Mother Hubbard, Dean & Son, [cover-title], circa 1857, eight hand-coloured full-page scenes, each with lever-operated moveable parts (page 3 lacking lever and moveables), some small closed tears to lever opening, endpapers with publisher's advertisements, original cloth-backed pictorial boards, Dean & Son's coloured six-penny books advertisement to rear board, rubbed in places with some loss, slim 8vo, together with 3 duplicate copies, all with plain endpapers, all defective Montanaro p. 209 and Osborne p. 419.

Sold as seen, not subject to return.

(4) £150 - £200



Lot 451

451 **Neilson (Harry B, illustrator)**. Amazing Adventures, by S. Baring Gould, 1st edition, London and New York: Frederick Warne & Co., [1903], colour title and 24 colour illustrations, a few small light marks, hinges breaking, previous owner inscription at front erased, original cloth-backed pictorial boards, a few stains to lower cover, some edge wear, oblong folio, together with **Crane (Walter)**. The Baby's Bouquet, London and New York: Frederick Warne and Co., circa 1900, colour illustrations printed by Edmund Evans, contemporary presentation inscription, slight toning front and rear, original boards, some fading and edge wear, small 4to, plus The Baby's Opera, circa 1900, colour illustrations, presentation inscription 1906 at front, half-title toned, original pictorial boards, edges rubbed, a few stains, small 4to, with 11 others illustrated including The Tale of Benjamin Bunny, by Beatrix Potter, 1st edition, 1st or 2nd impression, 1904 (lacking rear endpapers), Almanack for 1889, by Kate Greenaway, The Surprising Adventures of Baron Munchausen, illustrated by William Strang and others, 1895, The Vicar of Wakefield, by Oliver Goldsmith, illustrated by Edmund J. Sullivan, 1914, The Ingoldsby Legends, illustrated by Arthur Rackham, 1913 reprint, and The Compleat Angler, by Izaak Walton, illustrated by Arthur Rackham, 1924 (in chipped dust jacket)

(16) £200 - £300



452 **Nesbitt (E. & F.E. Weatherly)**. Peeps into Fairyland, a Panorama Picture Book of Fairy Stories, London: Ernest Nister & New York: E. P. Dutton, [1896], six pop-up chromolithographs, Procession scene with small closed tear to lower corner fold, short repaired closed tear to lower outer corner of fourth pop-up page, inner hinges neatly reinforced, original cloth-backed pictorial boards, extremities rubbed and some marks, oblong folio, together with **Weedon (L.L. & Evelyn Fletcher and others)**. The Model Menagerie, London: E. Nister & New York: E.P. Dutton & Co, circa 1895, six pop-up chromolithographs, monochrome illustrations, upper fastening tab detached to lion and elephant pop-ups, bear pop-up with some creasing to lower left corner, endpapers lightly toned, original cloth-backed pictorial boards, extremities rubbed and some light marks to lower board, oblong folio

(2) £200 - £300

453 **Nister (Ernest, publisher)**. ABC in Dixie: A Plantation Alphabet by Louise Quarles Bonte & George Willard Bonte, London: Ernest Nister & New York: E.P. Dutton & Co, circa 1900, colour lithographed dedication leaf, title-page and 26 plates, each with accompanying text printed to plate verso facing, few leaves frayed at outer margin (some reinforced with archival tape), some closed tears including to title-page (with adhesive tape repair), gutter strengthened with archival tape, renewed endpapers, original cloth-backed pictorial boards, rear board with juvenile scribbles, rubbed and soiled, 4to

(1) £150 - £200



Lot 453



Lot 454

454 **Nister (Ernest, publisher)**. *Surprising Pictures with Verses* by Clifton Bingham, London: Ernest Nister & New York: E.P Dutton & Co., [1912], six pages with twelve circular dissolving chromolithographs, silk ribbons all present, other monochrome illustrations throughout, minor spotting to a few pages (mainly endpapers), original cloth-backed pictorial boards, oblong 4to

Montanaro, p.846; Osborne, p.1050.

(1)

£300 - £400

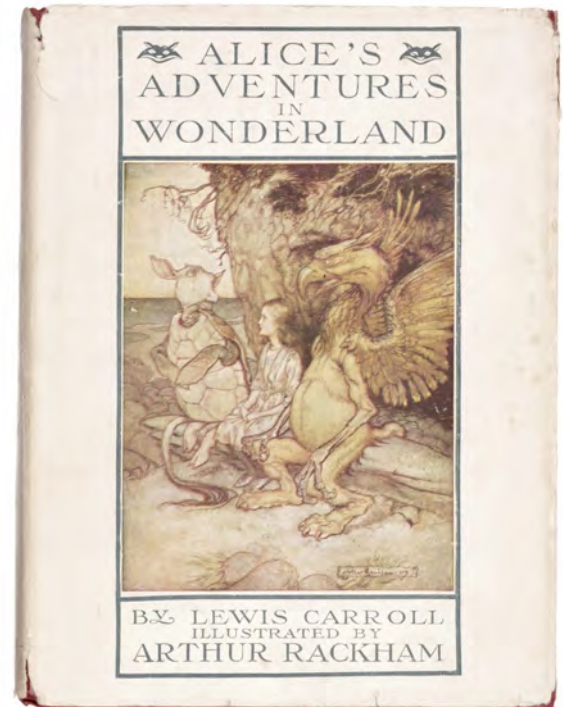


455 **Paynter (Hilary, illustrator)**. *The Story of Poetry*, by David Hopkins and Tom Mason, 1st edition, Bristol: Broadside Books, 1992, illustrations by Hilary Paynter, original cloth (a couple of small indentations to upper cover), slipcase (with water stain) 4to, signed by Tom Mason with an inscription and paw prints in a juvenile style by Annie Maso, together with a suite of 10 wood-engravings from the work, each numbered 8/200, titled and signed in pencil by the artist, sheet size 25.5 x 24 cm, loose as issued and contained in card portfolio, together with *Fragments from the Satyricon*, by Petronius, London: Primrose Academy, 1999, 15 wood-engravings by Hilary Paynter, original cloth-backed boards, slipcase, royal 8vo, limited signed edition 30/135, with a presentation inscription to half-title, plus Waymarkings. Poems by Simon Armitage, Rochdale: Andrew J. Moorhouse, 2016, wood-engravings, original morocco-backed boards, 8vo, limited edition 27/100 signed by poet and artist, plus another copy of *The Story of Poetry*

The suite of 10 wood-engravings to accompany *The Story of Poetry* is rare, no other copy of the book recorded with these.

(5)

£300 - £500



456 **Rackham (Arthur, illustrator)**. *Alice's Adventures in Wonderland*, by Lewis Carroll, with a poem by Austin Dobson, 1st U.S. edition, New York: Doubleday Doran & Co. London: William Heinemann Ltd, 1907, 13 tipped-in coloured plates, with captioned guards, black & white illustrations throughout, some spotting mainly to endpapers, illustrative endpapers, previous ownership inscriptions to front pastedown, original red cloth with illustration laid onto upper board, spine faded, dust jacket, each corner clipped, some loss to head and tail of spine, some fraying and short closed tear to rear, 4to, together with Arthur Rackham's *Book of Pictures*, with an introduction by Sir Arthur Quiller-Couch, London: William Heinemann Ltd, 1927, 44 tipped-in colour plates, with captioned tissue guards, half-title with advertisements to verso, some spotting, original gilt decorated olive brown boards, gilt decorated spine, 4to, plus three other books illustrated by Arthur Rackham, comprising: *The Sleeping Beauty*, (lacking tipped-in plate of Briar Rose), *A Dish of Apples*, and *The Allies' Fairy Book*, all 4to

(5)

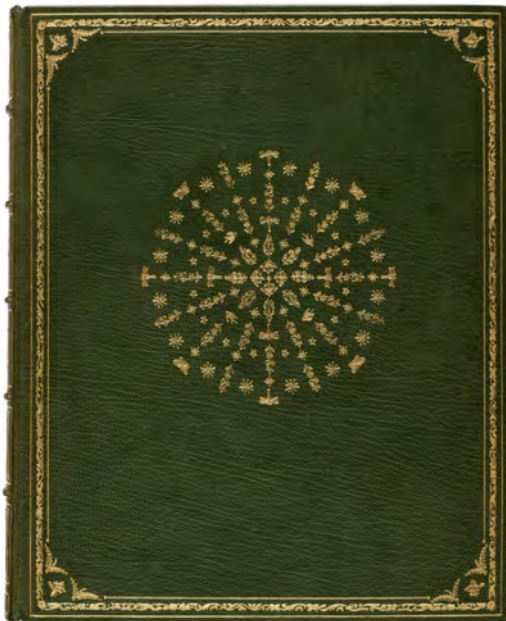
£200 - £300



457 **Rackham (Arthur, illustrator).** Dickens (Charles). *A Christmas Carol*, 1st edition, London: Heinemann, 1915, *colour frontispiece, 11 colour plates, further black and white illustrations, prize bookplate at front pastedown, some toning, edges lightly spotted, original aubergine cloth gilt, spine faded and bumped, 8vo, together with:*

The Ingoldsby Legends, Mirth & Marvel, 1st edition, London: J. M. Dent, 1907, *mounted colour frontispiece, mounted colour illustrations throughout, contemporary ink ownership inscription to half-title, top edge gilt, remainder untrimmed, original green pictorial cloth gilt, spine somewhat faded, rubbed, 4to, plus*

The Ring of the Niblung, a trilogy with a prelude, 2 volumes, 1st edition, London: William Heinemann, 1910-11, *mounted colour frontispieces, mounted colour illustrations throughout, lightly toned with a few spots, original pictorial brown cloth gilt, first volume with partial dust jacket only (second volume without), 4to* (4) £150 - £200



Lot 458

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

458 **Rackham (Arthur, illustrator).** *The Wind in the Willows*, by Kenneth Grahame, Deluxe limited edition, London: Methuen & Co., 1951, *frontispiece and 11 tipped-in colour plates, tipped-in bookplate at front, top edge gilt, contemporary green full morocco by Sangorski & Sutcliffe, covers with circular design in gilt incorporating dragonflies, swifts, butterflies and flora, fillet and foliate borders with fish motif corner pieces, spine with raised bands, lettered and decorated in gilt, 4to*

Deluxe limited edition 261/500 copies, sumptuously bound by Sangorski & Sutcliffe.

Riall p. 200: 'Published originally by the Limited Editions Club with 16 colour illustrations, and was not published in England until 1950 by Methuen. This is the 1st deluxe issue with the text illustrations'.

Originally issued in white full vellum gilt with slipcase. 'This book was first issued in October 8th, 1908, since when it has been reprinted in a variety of editions, illustrated and unillustrated, 99 times. This one hundredth edition, published in 1951, is printed on handmade paper and is limited to 500 copies...' (limitation page).

(1)

£600 - £800



459 **Ritchie (Trekkie).** A collection of 13 Midget Books, London: Chatto & Windus, 1940s, *each with colour lithographed illustrations throughout, original printed pictorial wrappers, a few with rust marks to spines, 8.3 x 6.5 cm*

Scarce miniature lithographed books, all in the series being hard to find. Titles as follows: *Wild Animals* (A1); *Insects* (A2); *Queen Victoria* (B2); *Queen Elizabeth* (B1); *The Eskimos* (C1); *The Zulus* (C2); *Noah's Ark* (D1); *The Birth of Jesus* (D2); *The Story of a Loaf of Bread* (E2); *Building a Boat* (E3); *In Your House* (F1); *In Your Garden* (F2); *In Your Street* (F3).

Artist and author Trekkie Ritchie Parsons (born Marjorie Tulip Ritchie, 1902-1995) is best known for her lithographic illustrations, as well as for her unconventional alliance with Leonard Woolf whilst she was still in a relationship with her husband and following the death of his Leonard's wife Virginia.

(13)

£150 - £200

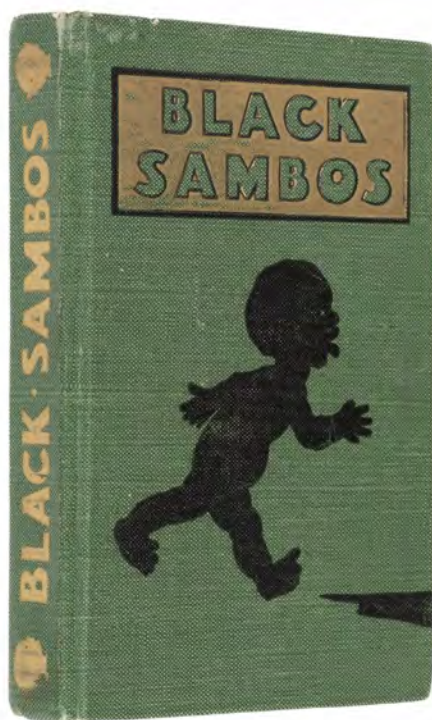


460 **Robinson (Charles and Walter Copeland)**. *The Mad Motor*, 1st edition, London: Blackie & Son Ltd., [1906], half-title, colour title and 30 colour plates, endpapers renewed, original red cloth-backed pictorial boards, with some very light marks (generally a very good copy), oblong 12mo (8 x 15 cm)

Scarce. WorldCat lists 6 copies, four in the US and 2 in the UK (National Library of Scotland, and University of Cambridge).

(1)

£150 - £200



461 **Robinson (Charles)**. *Black Sambos*, London: Blackie & Son Ltd, [1907], single & double-page illustrations in red, green, yellow or blue with figures in black silhouette, decorative endpapers, a few spots to title page, original pictorial green cloth boards with title in gilt box, some light rubbing mainly to head and tail of spine, title in gilt to spine, 12mo

(1)

£200 - £300

462 **Robinson (W. Heath, illustrator)**. *The Works of Mr. Francis Rabelais Doctor in Physick containing five books of the lives, heroick deeds & sayings of Gargantua and his sonne Pantagruel*, illustrated by W. Heath Robinson, 2 volumes, London: Grant Richards, 1904, monochrome plates and illustrations, decorative endpapers, top edge gilt, remainder rough-trimmed, original gilt-decorated light cream cloth, in fine condition, 4to, together with **White (Gleeson)**. English Illustration, 'The Sixties': 1855-70, 1st edition, London: Archibald, Constable and Co. Ltd., 1906, numerous wood-engraved illustrations, after Madox Brown, Arthur Hughes, Leighton, Millais, Rossetti, Sandys and others, bookplate of George Fleming to front pastedown, top edge gilt, remainder rough-trimmed, original elaborately gilt-decorated pale cream cloth, some light marks to covers (generally a very good copy), large 8vo, plus **Thomson (Hugh, illustrator)**. *The Merry Wives of Windsor* by William Shakespeare, London: William Heinemann, 1910, 40 tipped-in colour plates, original gilt-decorated blue cloth in bright condition, with printed dustwrapper, lightly rubbed and minor fraying to extreme outer corners, 4to, and other illustrated works including, *The Happy Hippocrite* by Max Beerbohm, illustrated by George Sheringham, 1st edition, 1914, Aucassin and Nicolette, translated from the original old French by Dulcie Lawrence Smith with illustrations by Eileen Lawrence Smith, 1914 (presentation copy to Melle C. Jacquier from William Smith, Dulsie and Eileen Lawrence Smith, dated March 15th 1915), *Lilliput Revels and Innocent's Island* by W. B. Rands, illustrated by Griselda Wedderburn

(4)

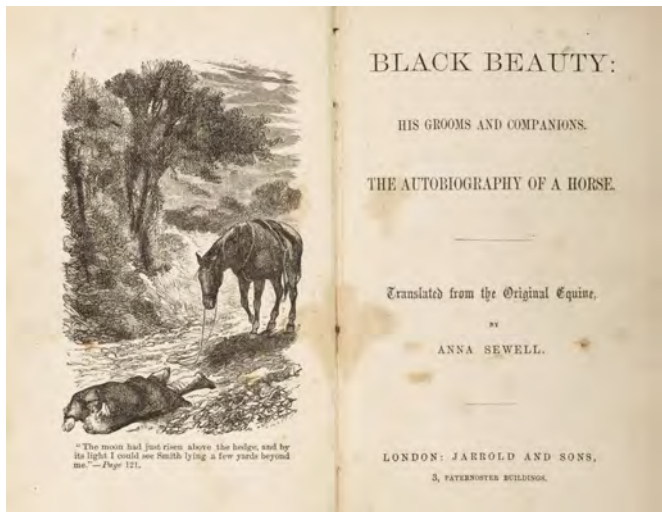
£200 - £300



463 **Robinson (William Heath & others)**. An assorted collection of printed advertising ephemera, magazines, flyers, exhibition invitations, cuttings, etc., with artwork by or about British illustrators, mostly 20th century, *the Heath Robinson items including Heath Robinson at War*, Methuen & Co, 1942, original pictorial wrappers, a little marginal browning and split on spine, slim 4to; *Men That Might Have Been*, published by Ferret Fantasy, 1974, original stapled wrappers, slim folio, (one of 500 copies); *Behind the Scenes at Moss Bros* with Heath Robinson, original pictorial wrappers (heavy spotting), oblong slim folio; *Forest Fantasies*. Nine Miniatures for pianoforte composed by Walter Carroll, published Forsyth brothers, [1916], a little spotting, original pictorial wrappers, a little soiling and marginal fraying, slim 4to; *Connollyland* as Viewed by W. Heath Robinson, c. 1935, colour lithographic bird's-eye map, 26 x 40.5 cm; *Savage Club* folded card menu with Heath Robinson design (8 May 1927), together with approx. 50 other British illustrator ephemeral items, including *Game Pie*, *A Guinness Indoor Sportfolio*, with colour illustrations after Edward Ardizzone, 1955; *Guinness Scrap Book for 1937* with illustrations from H. M. Bateman (lower cover soiled); a bookplate designed by Arthur Rackham (laid down), *Rowland Emmett* (*Emmett Festival Railway*, *Puffin Cut-Out Book*), *Calman* ('Tea for two' ceramic tile), *Osbert Lancaster*, *Nicolas Bentley*, *Norman Pett*, *Phil May*, etc.

(a carton)

£150 - £200



464 **Sewell (Anna)**. *Black Beauty: His Grooms and Companions. The Autobiography of a Horse*, translated from the original equine, 1st edition, London: Jarrold and Sons, [1877], wood-engraved frontispiece, 8 pp. advertisements bound at rear, lacking rear endpaper, occasional light spotting and stains, contemporary presentation inscription to 'William Joyce by the managers of Ferryhill Ironworks School, 1878', hinges tender, original red/brown decorative cloth gilt, upper cover titled in gilt with circular horse's head vignette, spine somewhat rubbed with some fading, some edge wear, 8vo

Carter's variant 'C' binding (Carter, More Binding Variants). Also issued in blue and green cloth.

Anna Sewell's classic story, her only novel, written from the horse's perspective and published shortly before she died. It highlighted animal welfare issues and was key to the abolition of the use of bearing reins, among other things, which were particularly painful for horses and 'a special aim was to induce kindness, sympathy and an understanding treatment of horses'.

(1) £300 - £400



Lot 465

465 **Silhouette Book**. A Russian Silhouette Book, circa 1900, 12 pp., each with a full-page black and white silhouette illustration, some light dust-soiling, original pictorial paper wrappers, staples perished with text block loose, backstrip partially lacking, lower cover torn with some loss, small 4to (23.5 x 17 cm)

(1) £100 - £150



466 **Spare (Austin Osman)**. *The Starlit Mire* by James Bertram & F. Russell with ten drawings by Spare, London: John Lane, The Bodley Head, New York: John Lane Company, 1911, frontispiece and nine tissue-guarded plates, some minor spotting mainly to endpaper and limitation leaf, one leaf of advertisements to rear, ex libris Diana Wilkinson bookplate to front pastedown, original green cloth with gilt title and illustration, 8vo, together with **Farr (Florence)**. *The Dancing Faun*, 140 Fleet Street: The New Age Press, 1908, previous ownership inscription to free front endpaper dated 1913, some toning to endpapers, original decorated paper boards, some toning to spine, 8vo

The *Starlit Mire* is one of 350 copies.
(2) £150 - £200

467 **Thomson (Hugh, illustrator)**. *Quality Street*. A Comedy in Four Acts, by J. M. Barrie, London: Hodder and Stoughton, circa 1913, tipped-in colour illustrations, a little light spotting, original decorative cloth gilt, spine ends rubbed, small stain to rear cover, 4to, together with *The Admirable Crichton*, by J. M. Barrie, London: Hodder and Stoughton, circa 1913, tipped-in colour illustrations by Hugh Thomson, a little light spotting, endpapers toned, original cloth gilt, spine a little faded, 4to, with 4 others illustrated by Thomson: *She Stoops to Conquer*, by Oliver Goldsmith circa 1910, *Our Village*, by Mary Russell Mitford, 1910 (rebacked), and *The Merry Wives of Windsor*, by William Shakespeare, 1910 (rebacked), and *The School for Scandal*, by Richard Brinsley Sheridan, circa 1911

(6) £150 - £200

468 Trade Catalogue. Nursery and Sporting Friezes, by Cecil Aldin, John Hassall and other Artists [cover-title], London: Arthur Sanderson & Sons Ltd., circa 1910, 7 pp., 22 chromolithographs over 6 pages, each showing a frieze design, first page with 9 tipped-in colour paper samples, 5 tipped-in typed sheets interspersed throughout the catalogue showing costs in francs, some foxing and edge-tears, occasional pencilled marginalia, original dark green pictorial wrappers, title and Sanderson logo to upper wrapper (small hole excised in centre with loss of duckling's beak), some fraying and rubbing to edges, central vertical fold to wrappers and page block, oblong folio (24 x 53.5 cm)



Scarce, we have unable to find any other examples.

Arthur Sanderson & Sons Ltd began in 1860 as an importer of fine French wallpapers to London. The company played a pivotal role in defining English interior decoration tastes and in 1924 the firm was awarded a Royal Warrant, becoming "purveyors of wallpaper and paint" to the court of George V. (1) £200 - £300



469 Tuck (Raphael & Sons Ltd, publisher). Billy Boaster and his Motor, illustrated by Dorothy E. Braham, circa 1905, four full-page colour illustrations, black and white illustrations throughout, neat ownership inscription in black ink to front pastedown, original pictorial boards, some rubbing to extremities, slim folio

Scarce. Copac locates no copies. (1) £100 - £150

470 Wain (Louis, illustrator). "Tinker, Tailor". Stories by Edric Vredenburg, London: Raphael Tuck, [1914], 12 colour plates, illustrations, a few minor spots, contemporary presentation inscription, 'Owner of this Book' box completed, rear hinge showing, original cloth-backed boards, upper cover with mounted colour illustrations (small marginal tear and loss to top left corner), a little rubbed with small light stains, 4to, together with Cowham (Hilda, illustrator). Curly Heads and Long Legs. Stories by Edric Vredenburg and others, London: Raphael Tuck, [1914], 12 colour plates, illustrations, rear hinge tender, contemporary previous owner inscription, original cloth-backed boards, mounted colour illustration to upper cover, edges a little rubbed, 4to, with others including Little Brown Bear, by Elizabeth Upham, illustrated by Marjorie Hartwell, 1942, Josephine's Christmas Party, illustrated by Honor C. Appleton, circa 1950, Spike Milligan's Silly Verse for Kids, 1959, Little Red Riding Hood, Peepshow pop-up book, illustrated by Linda Griffith, 1975, and The Turner Gallery. A Series of One Hundred and Twenty Engravings from the Works of the Late J. M. W. Turner, 3 volumes bound in 2, circa 1880 (16) £200 - £300



471 Williams (A. de C.) The Marlborough Struwwelpeter, Marlborough: The "Times" Office, circa 1908, colour illustrations, a few light spots front and rear, previous owner signature, original cloth-backed pictorial boards, slight edge wear and dust-soiling, 4to (1) £100 - £150

ORIGINAL BOOK ILLUSTRATIONS & ARTWORK

472* **Silhouettes.** A Victorian silhouette, mid 19th century, showing a lady with ringlets wearing a long dress, her right hand resting on a torchère hosting a vase of flowers, with gold highlights, 29 x 19 cm, period rosewood frame, glazed, with a printed poem titled 'Alice of Penn' to verso, frame size 38 x 28 cm, together with two further silhouettes each with Malmesbury interest, comprising a child on a horse with another child feeding the horse whilst holding a doll, scissor cut and laid on card, faintly inscribed 'Eastcourt' lower left, 21 x 29 cm, gold mount aperture, period maple frame, glazed, frame size 28.5 x 36.5 cm, fading and wear, plus a portrait of Judge J.R. Randolph of Eastcourt, Malmesbury, 9.5 cm diameter, ebonised circular frame, glazed, frame size 13 cm, label identifying sitter to verso, all three are loose in their frame

Judge Joseph Randolph of Eastcourt near Malmesbury, Wiltshire was born in 1867. Randolph was the judge at "The Headley Wife Murder" trial in 1916. James Smith, an engine driver from East Liss in Hampshire was accused of murdering his wife with a revolver at Headley. The trial took place at Winchester Assizes and after the jury found him guilty of manslaughter, Judge Randolph sentenced Smith to 20 years of penal servitude.

Randolph's wife Evelyn St Leger unveiled the Crudwell War Memorial in 1920.

(3)

£150 - £200



Lot 472

473* **Boyle (Eleanor Vere, 1825-1916).** Six original illustrations to Child's Play, circa 1852, a group of six fine original pen and black ink illustrations on thin card, four heightened with brown ink, each with handwritten caption or verse, including a design for the titlepage: Child's Play, E.V.B. with a quotation below "Deep meaning lieth oft in childish play" Schiller.; the other illustrations depicting Wee Willie Winkie, Here we are on Tom Tickler's ground, Cuckoo, Mary, Mary, quite contrary, and I had a little Castle upon the sea-side, some minor or light soiling (mainly to sheet edges), generally in good condition, each 248 x 177 mm (9 3/4 x 7 ins)

Six of the seventeen drawings Eleanor Vere Boyle executed for Child's Play, issued by Addey & Co. in 1852. This first edition of Eleanor Vere Boyle's first book, a collection of illustrated nursery rhymes, was issued with monochrome illustrations after her original drawings printed by the anastatic process. Comparison with the later and inferior colour wood-engraved Sampson Low edition of 1859 shows how much more of the artist's detailed penwork is preserved in the original edition. Considered one of the most important female illustrators of the mid-19th century, Boyle moved in artistic circles which included the painters Charles Eastlake, Thomas Landseer, and Sir William Boxall (1800-1879), later director of the National Gallery (1866 to 1874), who was also Eleanor's painting tutor.

An exhibition of EVB's original drawings and watercolours, entitled Sketches, Dreams and Drawings, was held at the Glass Studio at Leighton House in April 1902. In the preface to the catalogue, William Hardinge commented 'To those who have once come under this magic, it is a spell as unmistakable as Blake's or Rossetti's.' (page 118). EVB was indeed a mystic and visionary who admired greatly Blake, describing his art in an undated letter to her close friend Lady Eastlake: 'Blake is marvellous as only he can be. In some (many) of his drawings there is a feeling, a grasp of imagination as impossible for the present day mind to understand as to imitate - the feeling in them is as fine as possible - but I can understand how the people sneer, and say 'he was mad'.' (unpublished letter formerly in the collection of Margaret de Wend Fenton, great-great granddaughter of EVB).

Another original drawing for the same publication was sold in these rooms in June 2024 (Modern Literature, Private Press, Original Book Art, Pop-Up Books, Playing Cards & Games, 20 June, 2024, lot 549) along with two smaller related sketches, and some proof engravings after the illustrations, which were contained in a contemporary album inscribed by Eleanor Vere Boyle to her friend and art tutor Sir William Boxall. The present works originate from the same private collection.

(6)

£700 - £1,000



Lot 473



Lot 474

474* **Shepherd (Henry 'Mac')**. Sketches by Mac, a large album containing various original illustrations, circa 1895-1915, approximately 38 pages containing 128 original illustrations (some loosely inserted), mainly watercolour with ink, some pencil, on paper or thin card, including 8 illustrated envelopes and postcards (3 addressed to H.W.P. Danter), various subjects including: Greetings for New Year and Christmas, *By the Sad Sea-Ware*, *On to 'arry or - Whoa there!*, *Smoking his "Sefar" same as a town-man*, *Portrait of Capt. H. Shepherd of The New York Highlanders*, *One to the Raw-Recruit*, *A Big Game with Big Game*, *Visitors*, *Mundesley*, *There Little Girl Don't Cry...*, *The Miser or A Game of Grab or Oh What a Suprise*, *Crabbed Age & Youth!*, *I'm Reading about Brer Rabbit*, *Fancy Sketch of the Isle of White*, *Cupid*, *Hunting in Norfolk*, *A Storm Fiend*, *Fore!*, *The Potter's-wheel*, etc., all but ten signed 'Mac' or monogrammed 'HS', inscription to verso of front free endpaper 'Harold Danter from C. Hayden Coffin 1897', some small closed tears to a few leaf edges, all edges gilt, original pale green cloth boards, title and hand decoration in black ink to upper board, some marks, title in black ink to spine, folio (36.4 x 26.5 cm)

Henry Shepherd was an artist and cartoonist, signing his work 'Mac'. He was most active between 1900-1920 and contributed humorous cartoons and illustrations to various magazines including *The London Mail* and *Pick-Me-Up*.

The inscription is signed from Charles Hayden Coffin (1862 - 1935), an English actor and singer, to Howard Danter who, in 1918, was a Reverend in the Church Army.

(1)

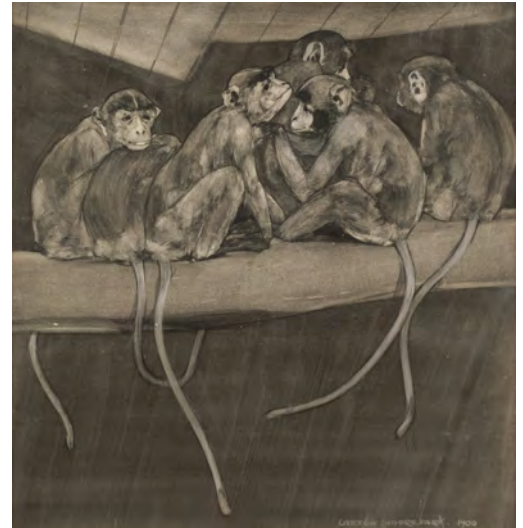
£300 - £500



Lot 475



Lot 476



Lot 477

475* **Wilson (Patten, 1868-1928)**. Can I Forget ` Dim Through the Years, 1899, *pen and ink on board, illustration signed to lower left, manuscript verse attributed to Rose Champion De Crespigny to lower margin, flourishes to upper and side margins, board laid onto mount, small waterstain to right lower edge, small mark to arm of chair, 21.5 x 15.2 cm mount aperture, mounted (38.6 x 32.5 cm), together with Cruikshank (George, active 1842-1910). A Merry Christmas, *watercolour with pen and ink, depicting a scene with a woman standing on a chair hanging green foliage on her wall, a gentleman resting against a large cabinet, miseltoe in his hand, A Merry Christmas in blue ink to upper, signed lower right, 14 x 9.5 cm mount aperture, framed and glazed (31.5 x 25.5 cm), plus another by Cruikshank depicting an interior scene, and Reid (Stephen, 1873-1948). An Old English Toast, *pen and ink, depicting an older gentleman holding a large tankard, fingers resting on a table, Health! "Eres to Ye" manuscript to lower margin, SR monogram to lower margin, 13 x 8 cm mount aperture, framed and glazed (22.5 x 16.5 cm)***

(4) £150 - £200

476* **Anderson (Percy, 1851-1928)**. 7 original Costume Designs, 1900-1916, 7 *watercolours on board or thin card, some with traces of pencil, or highlighted with white bodycolour, costume designs from various productions, for different characters including: two Suitors, No. 2 Mr Standing & No. 9 Mr Donald, Ulysses, 1902; Louis VII. act III, A Royal Family, 1900; Marsinah 2nd dress for sketch II, Miss Lily Brayton, Kismet, 1911; Duchess of York, Richard II, 1904-1905, Duke's servant, The Gondoliers, 1907, and a historical sketch of Anne Boleyn, unsigned, various sizes, largest 35 x 26.8 cm*

Popular stage and costume designer Anderson worked for various London producers and companies including: D'Oyly Carte Opera Company, Sir Herbert Beerbohm Tree (actor and theatre manager), Oscar Asche and George Edwardes. In 1900 The Royal Opera House commissioned Anderson to design costumes for them, there were also used in a number of Broadway productions.

(7) £300 - £500

477* **Moore-Park (Carton, 1877-1956)**. M for Monkeys, 1900, *grisaille watercolour, with grey and white bodycolour, title and date to lower right margin, 33 x 31 cm mount aperture, framed and glazed (49 x 46 cm), Imaginative Book Illustration Society exhibition label to verso*

Exhibited: A Century of Illustration: An exhibition of pictures from members collections held at Bonham's Knightsbridge, 13th - 20th August, 2000, No.1.

According to the label on the verso this is an unpublished drawing for *An Alphabet of Animals*, Blackie & Son, published in 1900. In the published version M for mice is used.

(1) £200 - £300



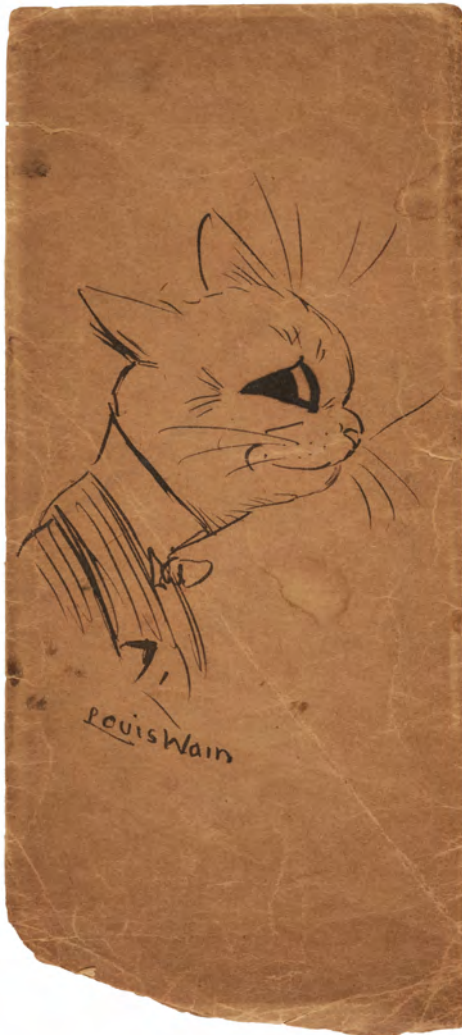
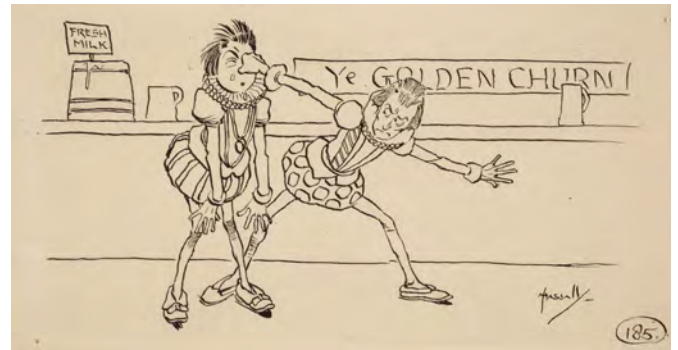
478* **Robinson (Charles, 1870-1937)**. The Street of the Moon, the shining air river, *pen and ink on board, showing two children and a young woman in the air, light weaving around them, signed to lower left, title in pencil to lower margin, image size 33 x 21 cm, sheet size 36.7 x 22.5 cm*

(1) £300 - £500

479* Spence (Philip, 1873-1945). 'Little Billee' [cover-title], 31 August 1903, 6 original watercolours with pen and ink outlining and traces of pencil, all imagining scenes from William Makepeace Thackeray's poem 'Little Billee', manuscript captions from the poem to versos, manuscript slips with author's name and date mounted to versos of final watercolour and rear free endpaper, text block loose with one stitch attached, a few spots, contemporary blue quarter cloth, buckram covers with 'Little Billee' hand-painted to front, 8vo (17.9 x 11.5 cm)

(1)

£70 - £100



480* Wain (Louis, 1860-1939). Profile of a cat's head with bow-tie, no date, c.1911, pen and ink on a manilla envelope, signed 'Louis Wain' beneath, the unused envelope somewhat browned and creased, torn with loss at foot, well away from the drawing and signature, 220 x 100 mm

An accompanying manuscript provenance note indicates that this was obtained by James Thomas Benjamin when he was employed by George Newnes limited in the Strand, London, c. 1911. 'One day when I was about five years old, Louis Wain called at my father's office on business. During the course of conversation my father asked Louis Wain if he would kindly draw a cat for his young son (referring to me [Ernest Ainsworth Benjamin]) and he obligingly drew it on a manilla envelope as you can see. This is the original and it has been in my possession ever since', signed by Ernest Benjamin and dated 2 March 1989.

(1)

£300 - £500

481* Hassell (John, 1868-1948). 7 Original illustrations from Mother Goose's Nursery Rhymes, circa 1909, pen and ink drawings, depicting various scenes including: Coffee and Tea, Jim and George, Rain, The Old Woman of Surrey, The Lesson, The House that Jack Built, and The Quarrel, some with publisher's notes to margins, all signed to lower margin, various sizes, all individually mounted, largest (40.5 x 30.5 cm), together with 6 backing boards, 4 with Chris Beetles labels to versos

These illustrations were produced for *Mother Goose's Nursery Rhymes*, edited by Walter Jerrold, published by Blackie & Son Ltd in 1909.

'The Old Woman of Surrey' was exhibited at Chris Beetles, *The British Art of Illustration 1800-1998*, no. 296.

(7)

£100 - £150



Lot 482

482* **Appleton (Honor. C., 1879-1951)**. "Rose Garden", watercolour on paper, depicting a gentleman wearing a high collared black overcoat, holding a rose head emitting a glow in a flower garden at dusk, signed lower left, some overall toning, image size 19.7 x 15.8 cm, sheet size 28.2 x 24.5 cm, mounted (32.5 x 28.5 cm)

(1) £200 - £400

483* **Owen (Will, 1869-1957)**. Beef Á La Mode, watercolour with pen and ink, depicting a disgruntled customer and an unhappy looking waiter, a bent knife on the floor, signed lower right, mounted with separate window below image showing manuscript text 'Customer:- "Waiter this steak is like leather take it away". Waiter:- "Can't change it now, Sir, YOU'VE BENT IT!"', image size 36 x 25 cm, framed and glazed (53.5 x 40.5 cm)

(1) £100 - £150

484AR* **Wood (Lawson, 1878-1926)**. 'After Dinner Rest Awhile', 1906, watercolour with pen and ink on board, signed and dated lower left, titled in ink lower right, 51 x 35.5 cm (20 x 14 ins), period oak frame, glazed

(1) £400 - £600

485AR* **Wood (Lawson, 1878-1926)**. Dinosaur and Caveman, 1907, watercolour with pen and ink on board, signed and dated lower left, 51 x 35.5 cm (20 x 14 ins), period oak frame, glazed

(1) £400 - £600



Lot 483

486AR* **Wood (Lawson, 1878-1957)**. "Urgent call", watercolour and gouache on paper laid onto board, depicting Gran'pop standing in a hole digging, another monkey running towards him with a phone in his hand, the cable pulled from the wall trailing behind him, signed lower right, title and 'Made in England' in blue ink to verso, brown paper guard, sheet size 38 x 30.5 cm

This original illustration features as July in the 1956 John Crowley Boiler Works Inc. calendar, entitled 'A Long Distance Call'.

(1) £400 - £600

487AR* **Wood (Lawson, 1878-1957)**. The Roses have made me Remember!, watercolour and gouache on artist's board, depicting a Scottish soldier sitting over a bench in a park looking suprised, a bunch of roses laying on the seat, signed lower right, printed The International Art Co., label to verso with typed number and title, brown paper guard with title in ink, sheet size 31 x 20 cm

(1) £200 - £300



Lot 484



Lot 485



Lot 486



Lot 487



488* Gill (Eric, 1882-1940). The Shepherds, 1924, wood engraving on laid paper, printed in the intaglio manner, signed and numbered 33/50, with margins, tipped-on to mount at the upper sheet edge verso, light mount staining, very minimal scattered spotting, plate size 7.2 x 8 cm, sheet size 19.4 x 14 cm, in a very large window mount

Physick 301.
(1)

£150 - £200

489 Collett-Mason (William Wallace Collett, pseud. Uncle Bill, 1895-1957). "Mr Ginger", circa 1930, a series of 53 original illustrations and sketches, including 13 in watercolour with pen and ink, each with title to lower margin, bound with 74 pages of original manuscript story in blue ink, front pastedown with ownership name and address in pencil 'F/Lt W. Collett-Mason, 23a Prince of Wales Terrace, W8, (WRS: 2091)', bound in limp wrappers, titles in manuscript to upper wrapper, hole punched at spine edge tied with string, folio, together with 21 further pen and ink drawings (including some duplication), each with title and some with page number in pencil to lower margin, with similar inscription in pencil to front pastedown, bound in limp wrappers, titled in manuscript to upper wrapper, hole punched at spine edge, tied with string, folio, plus 19 additional pen and ink with pencil sketches of illustrations for the book, bound in limp wrappers, folio (42.5 x 34.5 cm), together with First Love by Cee Mme, gouache on board, signed lower right (published in Bystander, 27th Feb 1929), with publisher's notes in pencil to lower margin, sheet size 77 x 54 cm, Francis & Mills label and Bystander stamp to verso

Little is known about William Collett-Mason, 'Uncle Bill'. In 1929 he travelled to New York from Liverpool on the Samaria, listing his profession as an artist. By 1939 he was living at 32 De Vere Gardens, London, the census listing him as a traveller. During World War Two he was a Pilot Officer before being promoted on 7th March 1942 to Flying Officer. By 1951 he was living at 23a Prince of Wales Terrace before moving to Tunbridge Wells.

(3)

£200 - £300



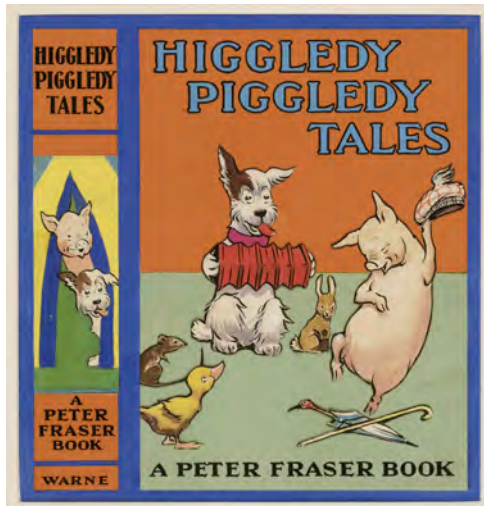
490* Original Illustration. The Love-Carriage, circa 1930, original watercolour with traces of pencil, showing a harvest scene, three carts being pulled by animals, the first full of hay bales, the second being filled and the third empty, workers surrounding them, stacking grain stooks and gathering loose stalks, children sitting atop the filled cart, and helping, title in black to lower margin, with some spotting mainly to blank margins, 20.8 x 12.7 cm, mounted (35 x 25.5 cm)

(1)

£100 - £150



Lot 489



491* **Fraser (Peter, 1888-1950)**. Original cover artwork, for *Higgledy Piggledy Tales*, circa 1935, *watercolour and gouache*, original cover artwork, depicting a dancing pig, harpsichord playing dog, a rat, ducking and rabbit looking on, an umbrella and cane laid on the floor, characters cut out and laid onto background, 28.5 x 27 cm mount aperture, framed and glazed (53.5 x 51 cm) Rae-Smith gallery label to verso with short biography about Peter Fraser, plus 9 pen and ink vignettes of animals, largest 9 x 11.5 cm, and a short cartoon 'The Best of the Lot' featuring Tufty the Dog in four vignettes, signed to lower left, publisher's notes in pencil to lower margin, 29 x 21 cm, together with a copy of the book all the artwork was produced for, and a printed publisher's copy of the cover artwork with notes in pencil

These illustrations were produced for *Higgledy Piggledy Tales*, *A Peter Fraser book*, published by Frederick Warne & Co. Ltd in 1935.

Fraser trained at London's Central School of Art. He contributed to *Punch*, *Tatler*, *The Sketch*, etc., but is mainly known for his children's books, especially his character Tufty the dog.

(7) £200 - £300



Lot 492



492* **Lines (Vincent, 1909-1968)**. *Skating*, 1938, *colour lithograph on wove paper*, signed in pencil (and in the plate), published by Contemporary Lithographs Ltd., London, from the second series, two short closed tears to upper margin (not affecting image), sheet size 67 x 50.5 cm, both unframed, together with

Grant (Duncan James Corrowr, 1885-1978). *At the Ballet*, 1938, *colour lithograph on wove paper*, printed by Curwen Press, published by Contemporary Lithographs Ltd., London, dust soiling, a few small short closed tears to lower blank margin, sheet size 50.6 x 66 cm, unframed

(2) £200 - £300



493* **Walsh (David, 20th century)**. *Alice and the Queen of Hearts*, *watercolour and pen and ink*, with some scratching out, on artist's board, depicting an angry Queen of Hearts pointing towards a cross-armed Alice, three figures with playing card bodies lying on the floor, and red paint tipped onto the grass, signed upper left, image size 29.2 x 19 cm, sheet size 34 x 26.5 cm, mounted (45 x 34 cm)

(1) £300 - £500



Lot 494



Lot 495



Lot 496

494* **Burroughes (Dorothy, 1983-1962)**. 3 Original illustrations, for The Bear Bus trilogy by Elizabeth Gorell, circa 1942, 3 pencil drawings, comprising: 'Ouch!' shrieked the poor bear, Are you glad I bought you?, and I want to buy a little gold button..., two mounted, framed and glazed (42 x 35.5 cm), together with a copy of each book (including dust jackets) the illustrations were produced for (Stubbington Manor signed by Elizabeth Gorell), plus **Wood (Leslie, 1920-1994)**. Boy Buying Balloon, pen and ink on board, showing a young boy at a fair offering a coin to a gentleman holding a large inflated balloon, 40 x 27 cm

Boroughes illustrations were produced for *Bitty and the Bears*, 1942, *Stubbington Manor*, 1943, and *The Bear Garden*, 1945. All published by John Murray, Albemarle Street, W.

(7) £200 - £300

495AR* **Ardizzone (Edward, 1900-1979)**. The Cat and the Mouse, an original illustration for *Three Tall Tales* by James Reeves, pen and ink on thick wove paper, showing two illustrations, one with a baker looking at a mouse standing next to a loaf of bread, the other showing a mouse sitting next to a cat lapping at a saucer of milk, handwritten copy to both pages by Ardizzone in navy blue ink, publisher's notes in pencil to margins, some small brown old adhesive marks mainly to margins, sheet size 27.7 x 38 cm, together with a printer's proof of the same, colour-washed by Ardizzone, 22 x 38 cm

This illustration appears on pages 16-17 in *Three Tall Tales* by James Reeves, published by Abelard-Schuman, New York, 1964.

(2) £300 - £500

496AR* **Ardizzone (Edward, 1900-1979)**. The Strange Journey of Tuflongbo, an original illustration for *Three Tall Tales* by James Reeves, pen and ink on thick wove paper, showing Tuflongbo sitting atop a wall looking down on the star makers, handwritten copy by Ardizzone in navy ink, publisher's notes in pencil to margins, small brown adhesive tape mark to upper blank centre, sheet size 28.4 x 38.2 cm, mounted (36 x 46 cm), together with a printer's proof of the same, colour-washed by Ardizzone, 23 x 37.5 cm

This illustration appears on pages 32-33 in *Three Tall Tales* by James Reeves, published by Abelard-Schuman in New York, in 1964.

(2) £300 - £500



497AR* **Ardizzone (Edward, 1900-1979)**. The Village Green, Rodmersham, Kent, watercolour, depicting a busy village street scene with two young figures running around a green, monogrammed to lower right, scored grid to paper (perhaps for upscaling), 16 x 28 cm, mounted, framed and glazed (32 x 41 cm), artist's name and title to verso of frame in later pencil, together with a Christmas card from Catherine & Edward Ardizzone, lithograph, showing a man driving a car with passengers, a white banner bearing a seasonal message, 14.2 x 19 cm, mount aperture, and **Ardizzone (Philip, 1931-1978)**. North East Essex Technical College & School of Art, Monday, pen and ink on Basildon Bond watermarked paper, illustrated thank you note showing two figures with large stomachs walking down steps to get into a car, two figures from a light opened front door wave to them, handwritten note to lower margin and verso 'Dear Jane, Thank you very much for a delicious & very filling meal, but let me hastily add that seeing you again & meeting Joy were an even greater pleasure. yr. obr. svr. Philip', small closed tear to upper right, 22 x 17 cm, mounted together with the Christmas card in one frame (58 x 35 cm), cut out to verso to view writing

Provenance: Private collection, Hampshire. The owner's family purchased Edward Ardizzone's home, Wheelbarrow House, Bredgar, Kent, in the 1950s, and became close friends of the artist and his family. Ardizzone bought a cottage in the village of Rodmersham in 1966. It was the village where his parents had lived and his elder son, Philip, and his family were already living.

(3) £500 - £800



498* **Breit (Ilse, 1908-1992)**. Girl with Goats & Children Chasing Pigs, two colour lithographs on paper laid onto backing board, produced for the Austrian Junior Red Cross, one depicting a group of children chasing a pig, the other showing a girl with red cheeks trying to lead a goat, sheet size 49 x 75.5 cm, framed and one glazed (52.5 x 79 cm)

Ilse Breit along with her sister Herta, was a student at the renowned Austrian Secessionist teacher Franz Cizek, a pioneer in the field of Child Art.

(2)

£70 - £100



499* **Cloke (Rene, 1904-1995)**. Original Illustration for Spirit Stories for Children, circa 1950, watercolour on Winsor & Newton's Fashion Plate Board, depicting two young children sitting in a garden playing with a teddy bear, an older child looking on, signed to lower right, November 1953 in pencil to lower margin, image size 26.7 x 17.8 cm, mounted 45.5 x 34.5 cm, together with a second edition of the book for which the illustration was produced, plus two other later 20th century original watercolour illustrations, largest 33.5 x 25.5 cm, both individually mounted

(4)

£100 - £150



500* **McGill (Donald Fraser Gould, 1875-1962)**. "Excuse me, is this the place where I come for my driving test?", watercolour and gouache on board, showing a woman hitting the side of a wall in a car, a policeman jumping out the way, together with two other comic postcard designs comprising: "Blimey! I've got into wrong housh again! On'a single woman's too!!" and "His wife has quinzies. What Again! Why the last pain and 15 months old!", small pin holes to blank margins, various sizes, largest sheet size 14.2 x 27.8 cm, together with

Parkes (Terence "Larry", 1927-2003). Amateur Gardener, watercolour with pen and ink on paper, depicting a gentleman burning items in his back garden, a disgruntled neighbour looking at the roof of his burning bird table, signed upper right, 17 x 22 cm mount aperture, mounted (28 x 33 cm), and two other cartoonist images by Barry Appleby and R.E., various sizes

(6)

£300 - £400



501* **McGill (Donald Fraser Gould, 1875-1962)**. "I've just been to the doctors's purgery." "You mean "Surgery", Gran'ma!" "No, I don't. He give me a bottle of castor-oil!!", circa 1950, watercolour heightened with gouache on board, signed lower right, with original title inscription in ink (by the artist) verso, numbered 1468 in red pencil to verso, together with the original published colour postcard, published by D. Constance Ltd., 22 Christchurch Road, London SW2, with printed stock number 1468, attached to verso of backing board

(1)

£150 - £200



502* **Ford (Frank Wallis, 1906–1970)**. Original dust jacket artwork for *Piccadilly Jim*, by P. G. Wodehouse, reprint edition, Herbert Jenkins, circa 1950, *hand-coloured layered sheets laid onto backing paper with notes and measurements in pencil, overall size 36.5 x 31.5 cm, with a dust jacket for the book (a little rubbed), mounted together and framed, frame size 56 x 70 cm*

Artist Frank Ford (1906–1970) designed many dust jackets for publisher Herbert Jenkins, including many P. G. Wodehouse post-war first and reprint editions.

(1)

£200 - £300



Lot 503

503* **Beek (Harmsen Van Der, 1897–1953)**. Two Original Illustrations, from *Noddy Has Some Adventures*, circa 1951, two *watercolours on thin card, depicting Noddy driving a train into a pond, two laughing ducks looking on, the other showing Noddy looking excitedly at the front of a green steam train, a man in a sailor's outfit standing near him looking cross, both with publisher's notes to blank margins, old adhesive marks to upper and lower blank margins, approximately 103 x 124 mm, both individually mounted (22 x 25 cm)*

These illustrations were produced for *The Big Noddy Book* by Enid Blyton, published by Sampson Low, Marston & Co. and C.A. Publications Ltd, in 1951.
(2) £300 - £500



504* **Sax (Rudolph Michael Sachs, 1897–1969)**. Original dust jacket artwork for *Ring For Jeeves*, by P. G. Wodehouse, 1st edition, Herbert Jenkins, 1953, *watercolour on paper, annotations and measurements in pencil head and foot, 35 x 25 cm, with a dust jacket for the book, mounted together, framed, frame size 68 x 78 cm*

R. M. Sachs, 'Sax' (1897–1969), designed many dust jackets from the 1940s, including a few P. G. Wodehouse titles.

(1)

£200 - £300



Lot 505

505* **Animal Farm**. Three original animations from Animal Farm, circa 1954, comprising: 2 original colour cells on acetate, one showing Napoleon and Snowball, with A 2/35 63 notes in black ink to lower margin, the other showing Old Major, with notes C 2/22 37 in black ink to lower margin, and a pencil drawing on paper of Boxer and Benjamin lining up with five cows and a goat, looking ready to charge, with pencil notes 3/9 5 to lower margin, sheet size 24.5 x 30 cm, two in clip frames (3) £200 - £300



506* **Wodehouse (P. G. & Guy Bolton)**. Original dust jacket artwork for Bring on the Girls, 1st UK edition, Herbert Jenkins, 1954, colour sheet, mounted with pencil annotations and measurements, a few stains, overall size 44 x 37.5 cm, with a dust jacket for the book (a little rubbed), mounted together and framed, frame size 60 x 76 cm (1) £100 - £150



Lot 507

507* **Goodall (John Strickland, 1908-1996)**. Alice in Wonderland, watercolour with pen and ink on artist's board, depicting Alice on a mantelpiece, a large mirror behind her, and surrounded by inanimate objects brought to life, 20 x 21 cm, printed label to verso 'R. P. Gossop Limited Artists' Agents' with typed artist's name, mounted (37 x 37 cm) (1) £300 - £500



508* **Ryan (John, 1921-2009)**. Captain Pugwash, 1st edition, London: The Bodley Head, 1957, colour illustrations throughout, sewing weak and text block loose, front free endpaper replaced, Captain Pugwash illustration signed and dated July 2002 by John Ryan on thin white card laid down to front pastedown, original pictorial boards, corners and head and tail of spine rubbed, dust jacket, some marks and repaired closed tears, slim 4to, together with Cut-Throat Jake, Tom the Cabin Boy & Captain Pugwash, 2002-2004, four ink drawings, (one with colour), all depicting characters from Captain Pugwash on three one circular white paper, another on John Ryan, Gungarden Lodge letter head, two with personalised notes to verso, 'Thanks for your note - I never know when this show will come on again...they never tell me! The Captain was born in 1950 - 4 months after I got married!' and Dear John McAlister Thanks for your letter - sketches enclosed - I hope they are satisfactory - no pirates at school - I just always like them...', all signed and dated, various sizes, largest 21 x 14.8 cm (5) £200 - £300



509* **Toms (Carl, 1927-1999)**. Twelve original portrait sketches of members of the premiere cast of the opera *A Midsummer Night's Dream*, 1960, watercolour and pencil on wove paper, three with heightening in white, a mixture of full-face, half-profile and profile poses, each with character and corresponding singer's name in pencil, some with additional design notes in blue biro, occasional light handling creases, each sheet 37.5 x 25 cm

Carl Toms designed the set and costumes for Benjamin Britten's opera *A Midsummer Night's Dream*. Britten adapted the libretto with Peter Pears from Shakespeare's play of the same name, and it was premiered on 11 June 1960 at the Aldeburgh Festival, conducted by the composer. These designs all feature members of the cast and were presumably used as a reference for Toms during the design process. Some include additional notes referencing singer's hair designs: 'extra piece to pin on', 'height here' and 'pepper with salt grey flecks'. Characters and singers (as inscribed) include: Lysander - Mr George Maran, Demetrius - Mr Thomas Hemsley, Hermia - Miss Marjorie Thomas, Helena - Mrs April Cantelo, Hypolita, Mrs Joanna Peters, Theseus - Mr Forbes Robinson, Bottom - Mr Owen Brannigan, Quince - Mr Norman Lumsden, Flute - Mr Peter Pears, Snug - Mr David Kelly, Snout - Mr Edward Byles, Starveling - Mr Joseph Ward.

(12) £200 - £300



Lot 510

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

510* **Ardizzone (Edward, 1900-1979)**. *The Watcher*, circa 1970, watercolour on thick wove paper, depicting a frightening tree-high slender figure with a birdlike head and very large yellow down-curved beak, wearing hunting pinks and pale yellow breeches with arms folded and holding a cat-o'-nine-tails, a boy and girl running away fearfully towards a gate on the near-side of the tree and hedge line, initialled lower right, sheet size 27 x 38 cm, some old adhesive tape marks to verso, mounted (46 x 56 cm)

Sketches of 'The Watcher' appear in Gabriel White's *Edward Ardizzone*, (London: Bodley Head, 1979), plate III. According to White 'it is not clear what their relationship is with human beings, whether they are malevolent figures of foreboding and ill omen, or types of guardian angel' (p. 169).

(1) £600 - £800



511* **Tanner (Robin, 1904-1988)**. An archive of correspondence between the etcher Robin Tanner and Fay and Ray Cori, 1970s to 1980s, approximately 60 items, including numerous autograph manuscript letters and cards between Robin Tanner (plus a small number from his wife Heather Tanner) and Fay and Ray Cori, some with their original envelopes, the letters from Robin Tanner in his distinctive calligraphic handwriting and discussing numerous topics including his work, the natural world, calligraphy, health issues, the weather, exhibitions, etc: "Etching the N.W. Wiltshire scene is an obsession with me, & if I had to say why I should insist that apart from giving me some satisfaction my prime reason is to try to give pleasure to as many people as I can", "The cuckoo arrived yesterday, & blackcaps & willow warblers or chifchaffs [sic] are well established... I've contrived to finish needling my large "JULY" plate, & hope soon to bite it.", "This is a "Fine" version of Perry's Osmiroid Italic pen, & on the whole I like it better, though it gives less contrast between thick & thin strokes. All these cheap fountain pens are poor..." and "I'm afraid my news isn't good. Because the prostate operation was ineffective a further one was proposed... revealed a malignant growth in the bladder.", exhibition catalogues including: *Robin Tanner Memorial Exhibition*, Garton & Co, 1988, *Robin Tanner Etchings*, Wine Street Gallery, June 2003, *An Exhibition of English Pastoral Etchings, 1974/75*, the book *Wiltshire Village*, by Heather and Robin Tanner, Impact Books, and the pamphlet *What I Believe*, all in very good condition (approx. 60) £300 - £400



512AR* **Thelwell (Norman, 1923–2004)**. This Desirable Plot, original illustrated dust jacket design, circa 1971, watercolour, with ink and crayon, the illustration for the upper cover showing a sign with the title in, underneath a devious looking group of suited men huddling around in a circle, holding various items including: for sale sign, roll of paper, ruler, briefcases sitting on the ground, A Dream-House Hunter's Nightmare by Thelwell to the lower right, opposite on the rear cover a worried looking family standing by a short brick wall with piles of building material next to it, the spine with the title and sub-title and a shady suited character leaning on a sold sign, 20 x 33 cm mount aperture, framed and glazed (57 x 74.5 cm), Bowman Associates typed label to verso

This illustration was used as a dust jacket design for *This Desirable Plot* by Norman Thelwell, published by Methuen & Co Ltd, London.

(1)

£400 - £600



Lot 513

513* **Tanner (Robin, 1904–1988)**. Christmas Card for 1929, etching on cream laid deckle-edged paper (bearing the blindstamp 'Robin Tanner Memorial Portfolio' to lower right), signed in pencil to lower margin, an artist's proof aside from the published edition of 35 issued by Garton & Cooke in 1984, with margins, plate size 15 x 10 cm (5 7/8 x 3 7/8 ins), sheet size 27.5 x 23 cm (10 3/4 x 9 ins), window mounted

Garton 10 (ii/ii).

(1)

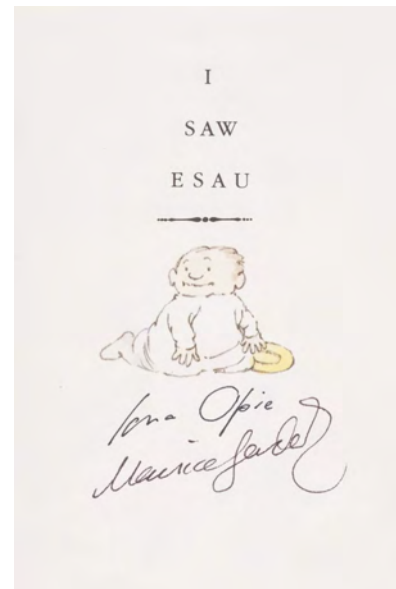
£150 - £200



514* **Le Cain (Errol John, 1941–1990)**. Young Tibetan shepherd with his herd of Yak, monochrome watercolour and ink heightened with white bodycolour on wove paper, signed lower right, 18 x 37 cm, mounted, framed and glazed (33 x 52 cm)

(1)

£150 - £200



515* **Sendak (Maurice, 1928–2012)**. 'Oh, Ahh, Ooh, Mama! Papa!', from *In the Night Kitchen*, signed, circa 1971, colour printed by Harper & Row, showing a double page spread from *In the Night Kitchen*, one side depicting a naked baby falling through the air passing a chandelier and clock, the right hand side showing a floating baby looking out of a window and then sitting on a carpet calling out, signed in black ink to lower margin, sheet size 36 x 55 cm, window-mounted (39 x 62 cm), together with *I Saw Esau The Schoolchild's Pocket Book*, edited by Iona and Peter Opie, illustrated by Maurice Sendak, London: Walker Books, 1992, colour illustrations throughout, signed by Iona Opie and Maurice Sendak to half-title, dust jacket, 8vo, and two copies of a 4 page insert (possibly from the *Pictures by Maurice Sendak Portfolio*, 1971), one signed by Maurice Sendak

(4)

£150 - £200



Lot 516



Lot 517



Lot 518

516* **Marcellino (Fred, 1939–2001)**. Birdy, by William Wharton, original dust jacket illustration, circa 1979, watercolour on Bainbridge board, heightened with bodycolour on acetate laid over the illustration, signed in pencil to lower right, some fading, sheet size 39 x 29 cm, mounted, framed and glazed (48 x 38 cm)

This illustration was produced for William Wharton's *Birdy* first published by Knopf in 1978.

(1) £300 - £500

517* **Hughes (Roger, illustrator)**. A complete set of original illustrations, circa 1985, 100 watercolour with pen and ink illustrations on thin card, produced for BHS Favourite Nursery Rhymes, London: Hodder and Stoughton Ltd, 1985, depicting various classic nursery rhymes including: *Old Mother Hubbard*, *Little Boy Blue*, *Old Woman who Lived in a Shoe*, *Doctor Foster*, etc., illustrations on 80 individual sheets, a few with adhesive marks to margins, versos with some abrasion to paper (probably from being detached from a backing board), all various sizes, largest 29 x 40.5 cm, displayed in 6 acetate folders, plus original unpublished cover artwork (36.5 x 52.3 cm), plus a copy of the book for which the illustrations were produced, slim 4to, and 16 storyboards for various publications including: *Puzzle Time*, and *Goofy*, 1973, various sizes, largest 54.5 x 39.5 cm

(1 folder) £200 - £300

518* **Rushton (William, 1937–1996)**. Original illustration for *Literary Review*, 1989, ink and watercolour on paper, initialed 'R' and dated lower right, a design for the front cover of the November issue (number 136) of the *Literary Review*, featuring Paul Foot and Samuel Coleridge, copy of the printed front-cover to frame verso, mount aperture 20 x 20 cm (8 x 8 ins), framed and glazed (38 x 35.5 cm)

It has been suggested that the two other figures depicted with Paul Foot are Christopher Hitchens and Martin Amis.

(1) £150 - £200



519* **Oakley (Graham, 1929–2022)**. *The Foxbury Force*, circa 1994, original watercolour heightened with bodycolour, depicting a group of anthropomorphic foxes some dressed in blue and white shorts with blue police hats, others in armour, 24 x 19 cm mount aperture, framed and glazed (48.5 x 44 cm), together with a copy of *The Foxbury Force*, signed by Graham Oakley, for which the illustration was produced, slim oblong 4to

(2) £150 - £200

520* **Barrett (Peter, 1935-)**. Eleven original illustrations, 2007-08, 11 watercolours produced for *Evolution, The Story of Life* by Douglas Palmer, in association with The Natural History Museum, London: Mitchell Beazley, 2009, depicting various scenes including: volcanic landscape with an animals skeleton in the foreground, a Dunkleosteus eating a shark, early humans walking in a grassland landscape, animal life under the sea, etc., all signed and dated, sheet size 26 x 62 cm, illustrations individually and uniformly framed and glazed (41 x 78.5 cm), one lacking glazing, together with a copy of the book for which the illustrations were produced, signed by the artist

Provenance: Christie's, Out of the Ordinary, 3rd September 2014, lot 75.
(12) £300 - £500



Lot 520

521* **Barrett (Peter, 1935-)**. Ten original illustrations, 2007-08, 10 watercolours produced for *Evolution, The Story of Life* by Douglas Palmer, in association with The Natural History Museum, London: Mitchell Beazley, 2009, depicting various scenes including: aquatic life in and under the water, dinosaurs in wooded and grassy landscapes, a Tyrannosaurus Rex eating, etc., all signed and dated, sheet size 26 x 62 cm, illustrations individually framed and glazed (41 x 78.5 cm)

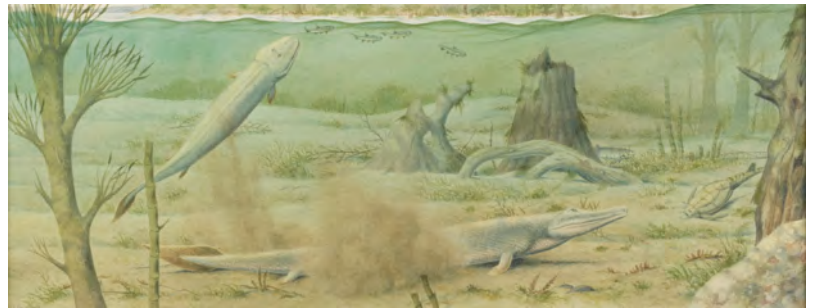
Provenance: Christie's, Out of the Ordinary, 3rd September 2014, lot 75.
(10) £300 - £500



Lot 521

522* **Barrett (Peter, 1935-)**. Ten original illustrations, 2007-08, 10 watercolours produced for *Evolution, The Story of Life* by Douglas Palmer, in association with The Natural History Museum, London: Mitchell Beazley, 2009, depicting various scenes including: a group of early humans standing on rocks pointing towards a cave behind them a grassland scene with deer, monkeys, hyenas, sabretooth tigers etc., animal life under the sea, mountainous landscape, dinosaurs in various landscapes, etc., all signed and dated, sheet size 26 x 62 cm, illustrations individually and uniformly framed and glazed (41 x 78.5 cm), one lacking glazing

Provenance: Christie's, Out of the Ordinary, 3rd September 2014, lot 75.
(10) £300 - £500



Lot 522

523* **Barrett (Peter, 1935-)**. Ten original illustrations, 2007-08, 10 watercolours produced for *Evolution, The Story of Life* by Douglas Palmer, in association with The Natural History Museum, London: Mitchell Beazley, 2009, depicting various scenes including: snowy coastal landscape, an early human burial scene, prehistoric animals in grassland, monkeys in wooded landscapes, animal life under the sea, etc., all signed and dated, sheet size 26 x 62 cm, illustrations individually and uniformly framed and glazed (41 x 78.5 cm), one lacking glazing, together with two other watercolours by the same artist showing a misty rocky coastal landscape, unpublished in the book

Provenance: Christie's, Out of the Ordinary, 3rd September 2014, lot 75.
(10) £300 - £500



Lot 523

PRIVATE PRESS



524 **Fleece Press.** Selborne (Joanna, & Lindsay Norman). Gwen Raverat: Wood Engraver, Denby Dale: Fleece Press, 1996, *tipped-in plates, monochrome illustrations, original quarter cloth, paper label to spine, matching slipcase, folio, Limited edition of 300 copies, this being one of 260 copies bound in quarter cloth, together with:*

Fleece Press. Harvey (Michael). Reynolds Stone, Engraved Lettering in Wood, Wakefield: The Fleece Press 1992, *original quarter cloth, matching slipcase, 4to, Limited edition of 270 copies,*

Wood Lea Press. The Wood-Engravings of John Nash..., compiled by Jeremy Greenwood, Liverpool: The Wood Lea Press, 1987, *portrait frontispiece, colour and monochrome illustrations, some tipped-in, original quarter cloth, matching slipcase, folio, Limited edition of 750 copies,*

Smith (Richard Shirley, artist). Bain (Iain). The Wood Engravings of Richard Shirley Smith, Cambridge: Silent books, 1994, *monochrome illustrations plus 2 original signed wood engravings (loose in pocket at end), original cloth-backed boards, 4to, Limited edition, 92/100 copies, this copy signed by the author*

(4) £300 - £400

525 **Gregynog Press.** Pennant and his Welsh Landscapes. Selected readings from A Tour in Wales (1778-1784), edited and with an introduction by Gwyn Walters, Gregynog Press, Newtown, Powys, 2006, *19 colour woodcut plates by Rigby Graham, including 3 double-page, illustrated endpapers, top edge gilt, original turquoise morocco by James Brockman, covers with landscape design onlaid in multi-colours with gilt borders, spine lettered in gilt, with an additional suite of 23 colour woodcuts, each numbered 8/80 and signed in pencil by the artist, loose as issued and contained in portfolio, plus 4 double-page colour woodcuts, numbered 8/80 and signed in pencil rolled up and contained in a plastic tube, all contained in original morocco-backed solander box, with two designs in gilt to upper lid, folio, together with a letter from the Gregynog Press controller David Vickers enclosing the copy to the purchaser in 2007, and two compliment slips, loosely inserted*

Limited edition VIII/XX specially bound copies by James Brockman, with the additional suite of prints, from a total edition of 170.

(1) £2,000 - £3,000



Lot 525



526 **Guthrie (James)**. To The Memory of Edward Thomas, 1st edition, London: The Pear Tree Press, 1937, *frontispiece, vignette title, 2 intaglio plates, all edges untrimmed, original red cloth gilt, dust jacket, a few small water-stains, some extremities frayed with loss, 4to, with loosely inserted Edward Thomas prospectus*

Limited edition, 42/250 copies.
(1)

£150 - £200



527 **Jones (David, illustrator)**. The Book of Jonah, taken from the Authorized Version of King James I, printed by Will Carter at the Rampant Lions Press, Cambridge for Clover Hill Editions, 1979, *wood-engraved illustrations by David Jones, extra suite of 13 engravings on japon contained in rear pocket, bookplate of Betty Clark, top edge gilt, original morocco-backed boards, slipcase, 4to* Limited edition, XLVI/60 copies, from an overall edition of 410. First published at the Golden Cockerel Press in 1926, the engravings in this edition printed from the original wood-blocks.

Provenance: Betty Clark, author of *A Tribute to Eric Gill* (1976).

(1) £500 - £800



528 **Nash (John, illustrator)**. The Natural History of Selbourne by Gilbert White, with drawings by John Nash R. A. and an introduction by The Earl of Cranbrook, Ipswich: W. S. Cowell for the members of The Limited Editions Club, 1972, signed by the artist to limitation page, *colour and black & white illustrations, original quarter sheep over patterned boards, light scuff marks to spine, matching slipcase, small folio, Limited edition, one of 1500 copies, together with:*

Wilkinson (C. A., illustrator). A Book of Wood-cuts..., London: Methuen & Co, 1922, *signed by the artist to limitation page, 10 wood block plates, original quarter cloth, printed title label on upper cover, 4to, Limited edition 19/100*

Stone (Reynolds, illustrator). Moments of Vision, Kenneth Clark, with wood engravings by Reynolds Stone, London: John Murray, 1973, *woodcut engraving to title page and to end of text, bookplate of David Potter (designed by Reynolds Stone) to front pastedown, original quarter cloth over marbled boards, 8vo, Limited edition, one of 500 copies*

Reckitt (Rachel, illustrator). Seven Psalms, Wellingborough, Skelton's Press, 1981, *7 woodblock illustrations, original green wrappers with matching dust jacket, printed illustration to upper cover of dust jacket, 4to*

Smith (Richard Shirley, illustrator). The paintings & collages 1957-2000, London: John Murray, 2002, *signed by the artist to limitation page, 2 original signed wood engravings (loose in pocket at end), original quarter cloth over printed boards, matching slipcase, folio, Limited edition 122/140*

Hassall (Joan, illustrator). The Poems of Robert Burns selected and with an Introduction by DeLancy Ferguson, decorated with wood engravings by Joan Hassall, Glasgow: Printed for the Members of The Limited Editions Club at the University Press, 1965, *signed by the engraver to limitation page, colour frontispiece, numerous woodblock engravings to text, quarter green leather, portrait of burns in relief to upper board, tall 4to, Limited edition 523/1500*

Simon (Oliver, editor). The Curwen Press Miscellany, edited by Oliver Simon and published for the Curwen Press, Plaistow: Socino Press, 1931, *Curwen Press miscellany prospectus pamphlet loosely inserted, original colour printed buckram boards, slipcase a little worn, limited edition 238/275*

(7)

£200 - £300

529 **Nonesuch Press.** The Writings of William Blake, edited by Geoffrey Keynes, 3 volumes, London: Nonesuch Press, 1925, monochrome illustrations, some toning to endpapers, small previous owner ink stamp and booklabels, original vellum-backed boards, a few light spots to spines and stains to covers, 4to, limited edition 1277/1500, together with John Milton. Poems in English with illustrations by William Blake, 2 volumes, Nonesuch Press, 1926, illustrations, occasional light spotting, endpapers toned, original vellum-backed boards, a few stains to spines, royal 8vo, limited edition 208/1450, plus The Complete Works of Thomas Otway, edited by Montague Summers, 3 volumes, Nonesuch Press, 1926, light offsetting to endpapers, armorial bookplates of Anthony Eden (1897-1977, British Prime Minister from 1955-57), original buckram-backed boards, a few light marks, 4to, limited edition 403/1250, with other Nonesuch Press including The Complete Works of William Wycherley, 4 volumes, 1926 (limited edition .36/975), the Complete Works of William Congreve, 4 volumes, 1923 (limited edition 626/975), The Complete Works of George Farquhar, 2 volumes, 1930 (limited edition 142/1000), Anacreon, by Abraham Cowley, 1923 (limited edition 694/725), and The Receipt Book of Elizabeth Raper, 1924 (limited edition 246/850) (36) £150 - £200



530 **Powers (Alan, illustrator).** The Marches. A Picturesque Tour. Eight Lithographs with Sonnets by Peter Levi, limited edition, Merivale Editions, 1989, 8 lithographs (6 colour), each numbered, captioned and signed in pencil by the artist, together with an extra colour lithograph of Capel-y-ffin (numbered 98/150), slight marginal dust-soiling to title, prospectus for the work, all loose as issued and contained in publisher's decorative cloth-backed solander box, folio, limited signed edition 39/75, from a total edition of 150, together with The English Tivoli. Sixteen Lithographs by Alan Powers, London: Judd Stree Gallery, 1988, 16 monochrome plates, loose as issued in solander box, oblong 8vo, limited edition of 75, this copy out-of-series, plus **Foreman (Michael, illustrator).** The Arabian Nights or Tales told by Sheherezade during a Thousand Nights and One Night, rendered into, by Brian Alderson, London: Victor Gollancz, 1992, colour illustrations, all edges gilt, original cloth, upper cover with mounted colour illustration, slipcase, 4to, limited signed edition 122/200, with 4 others: Benito Cereno, by Herman Melville, with Pictures by E. McKnight Kauffer, Nonesuch Press, 1926 (limited edition 1123/1650), Rainy Days at Brig o'Turk. The Highland Sketchbooks of John Everett Millais 1853, Dalrymple Press, 1983, limited edition of 475, this copy out-of-series, Euripides. Medea, Hippolytus, the Bacchae, newly translated by Philip Vellacott, illustrated by Michael Ayrton, Limited Editions Club, London, 1967, limited signed edition 832/1500, and The Aeschylus Oresteia, illustrated by Michael Ayrton, Heritage Press, New York, 1961 (7) £300 - £400



531 **Arts and Crafts binding.** The Game of Chess. Done into English from the Latin of M. Vida & Printed by Richard Stanton Lambert: & Introduced by Richard C. Lambert, limited edition, London: Stanton Press, 1921, woodcut illustrations by Neil Lambert, typescript letter giving biographical information on the author tipped-in to front endpaper verso, manuscript presentation letter from Mary G. Gibson of Wolverhampton, dated December 1944, gifting the book to Mr Walker (a student of R. J. Emerson) in 'memory of R. J. Emerson' to front endpaper recto, vellum endpapers, all edges gilt, contemporary Arts and Crafts embossed polychrome binding, upper cover with two mounted knights flanking the central figures of Mary and Jesus within gilt panelling, 'A Shadowy War We Wage A Realist Strife' embossed at foot, the lower cover with chessboard design with King and Queen and two rooks, titled 'The Game of Chess', small marks too lower cover, 4to, binding size 27 x 21 cm

Limited signed edition, 241/250 copies.

Provenance: Robert Jackson Emerson (1878-1944), artist and teacher at the Wolverhampton School of Art. He attended the Leicester School of Arts and Crafts in the 1890s and was awarded medals for modelling and life drawing and in the National Competition exhibitions at South Kensington from 1901-06. He went on to work for metalworking firm Collins and Company, producing decorative metalwork designs before being appointed second master at the Municipal School of Art, Wolverhampton in 1910 until his retirement in 1942. Emerson painted a portrait of Mary Gibson, a fellow teacher of Emerson, who taught bookbinding, needlework and leatherwork at the School, and went on to exhibit oil paintings at the Royal Academy in the 1940s and 1950s. Her portrait was donated to the Wolverhampton Art Gallery in 1976.

(1)

£300 - £500



532 **Wadsworth (Edward)**. *Sailing Ships and Barges of the Western Mediterranean and Adriatic Seas*, a series of copper plates engraved in the line manner by Edward Wadsworth, and coloured by hand, with an introduction and brief descriptions by Bernard Windeler (Haslewood Books), London: Frederick Etchells & Hugh Macdonald, 1926, 17 full-page copper engraved plates (including 16 hand-coloured), uncoloured additional title and engraved map, engraved head-and tail-pieces, printed at the Curwen Press, on Zanders handmade paper, some minor toning to pastedowns, untrimmed, 7 pencil drawings of boats signed by Claudio 18 V 38 laid on brown paper and loosely inserted, original cream and scarlet cloth gilt, with publishers slipcase, folio

Limited edition, 260/450 copies.

(1)

£200 - £300



533 **Whittington Press**. John O'Connor, *The English Scene*, Risbury: Whittington Press, 2004, wood engraved plates, including several printed in colour, partly untrimmed, original quarter cloth pictorial boards, in matching slipcase, 4to, limited edition 34/200, signed by the artist with initials, together with

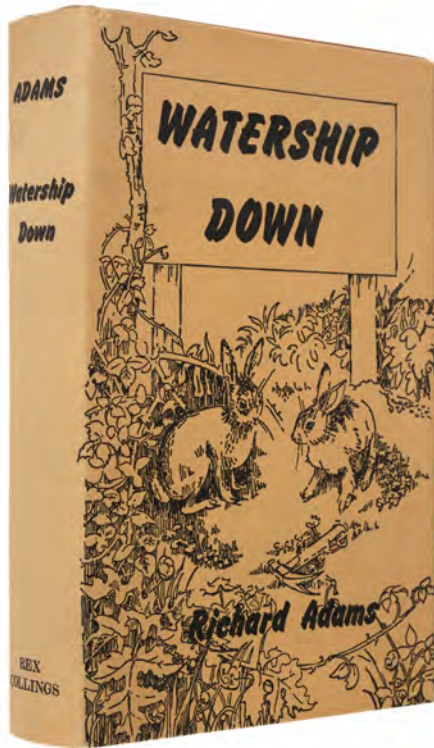
Fleece Press. *The Yorkshire Dales*, a further selection, wood engravings by Marie Hartley, Fleece Press, 1991, wood engravings by Marie Hartley, partly untrimmed, original green quarter cloth over patterned boards, with slipcase, large 8vo, limited edition, 181/268 copies, signed by the artist, plus

Old Stile Press. *Oenone in January* by Kevin Crossley-Holland, illustrations by John Lawrence, Old Stile Press, 1988, woodcut illustrations, original pictorial boards, in publisher's slipcase, 8vo, limited edition 191/350, signed by the author and artist in pencil

(3)

£150 - £200

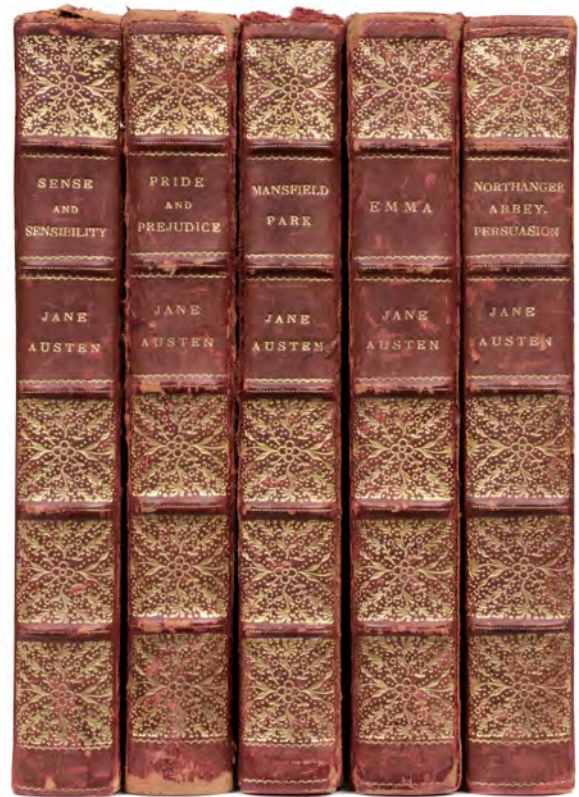
MODERN FIRST EDITIONS



534 **Adams (Richard)**. *Watership Down*, 1st edition, London: Rex Collings, 1972, folding map at rear, very slight offsetting to endpapers, original cloth gilt, dust jacket, 8vo

A fine copy.
(1)

£500 - £800



536 **Austen (Jane)**. *Jane Austen's Works*, 5 volumes, London: Robert Riviere & Son, circa 1900, half-titles, colour frontispiece to each by C. E. Brock, a few minor spots, previous owner inscriptions of R. A. Mills, 1900, all edges gilt, contemporary crimson half calf gilt by Sotheran, joints cracked, 3 upper covers detached, spines and edges rubbed, 8vo

(5)

£200 - £300



535 **Arion Press**. *Arcadia*. A Play by Tom Stoppard, San Francisco: The Arion Press, 2001, 4 fold-out colour views of Sidley Park by William Matthews front and rear, prospectus for the work loosely inserted, original green silk over boards with paper labels to spine and upper cover, slipcase, oblong folio

Limited edition, 239/400 copies, signed in pencil by author and artist.
(1)

£300 - £400



537 **Austen (Jane)**. *The Novels of Jane Austen*, edited by Reginald Brimley Johnson, 10 volumes, London: J. M. Dent, 1892, decorative titles printed in red and black, monochrome plates by William C. Cooke, a few light spots, some toning to endpapers, top edge gilt, original green cloth gilt, spines a little faded, occasional faint spotting to upper covers, a couple of corners bumped, 8vo

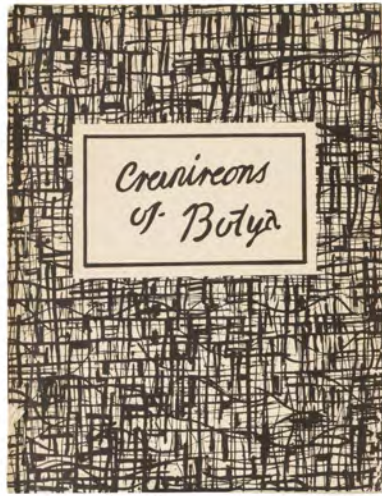
First Dent edition of the Novels.

(12)

£300 - £500



Lot 538



Lot 541



538 **Banks (Iain).** *The Wasp Factory*, 1984; *Walking on Glass*, 1985; *The Bridge*, 1986, 1st editions, *some toning to text blocks of Walking on Glass and The Bridge, original cloth (Wasp Factory board edges a little rubbed), dust jackets (short closed tear at foot of Wasp Factory front panel)*, 8vo

Walking on Glass signed by the author to title.

(3) £150 - £200

539 **Bates (H. E.).** *The Darling Buds of May*, 1st edition, London: Michael Joseph, 1958, *original red cloth gilt, a few spots to upper cover, dust jacket, spine extremities frayed*, 8vo, together with: *A Breath of French Air*, 1st edition, London: Michael Joseph, 1959, *a few light spots, original blue cloth gilt, dust jacket, spine extremities frayed with a little loss*, 8vo, plus

When the Green Woods Laugh, 1st edition, London: Michael Joseph, 1960, *original green cloth gilt, dust jacket, small split to foot of spine*, 8vo, with

The Feast of July, 1st edition, London: Michael Joseph, 1954, *original green cloth gilt, dust jacket, closed tear to head of spine*, 8vo, with approximately 50 others by H. E. Bates and Laurie Lee (approx. 55) £200 - £300

540 **Baxter (Glen, b. 1944).** *Fruits of the World in Danger*, 1st edition, New York: Gotham Book Market, 1974, 14 pp, *printed to rectos only, signed in black ink by the artist to title, original stapled wrappers with design to upper cover, together with 8 first edition hardback Glen Baxter books including 4 signed copies, Impending Gleam, Glen Baxter's Gourmet Guide, Atlas and Trundling Grunts, all in fine condition, plus other Glen Baxter paperbacks and ephemera including a 1986 calendar, a box of 32 postcards, unused greetings cards, exhibition leaflets, cuttings, etc., all in fine condition*

(25) £100 - £150

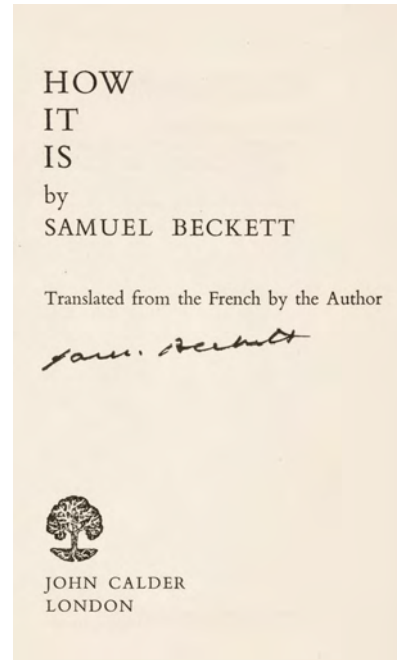
541 **Baxter (Glen, b. 1944).** *Stories by Glen Baxter*, 1st edition, New York: Joe DiMaggio Press, 1973, 11 leaves, *printed to rectos only, author's signed presentation inscription to title, 'For my chum Bryan Head Keeper, Aller Boule Lawns, this 2nd May 1973, Glen', stapled printed pink wrappers, light fading and a few marks, slim folio (limited edition, 49/175 copies), together with The Khaki*, 1st edition, New York: Adventures in Poetry, 1973, 22 leaves, *signed presentation copy for Bryan & Julia, original stapled pictorial wrappers, spotting to wrappers*, 4to, (one of about 200 copies), plus *Drawings*, 1st edition, New York: Adventures in Poetry, 1974, 34 leaves, *printed to rectos only, signed presentation copy for Bryan Julia, date May 1975, original stapled pictorial wrappers with cover title 'Cranierons of Botya', 4to; plus signed first edition hardback copies of Glen Baxter: His Life: The Years of Struggle (Thames & Hudson, 1983), L'heure du thé (Hoebeke, 1988, dust jacket), The Further Blurtings of Baxter (Little, Brown and Co., 1994), and Trundling Grunts (Bloomsbury, 2002), a first edition paperback of The Impending Gleam (Fontana/Collins, 1983), plus a signed concertina-style pamphlet of L'histoire d'un cowboy, pour Beaux Arts Magazine, 1994, two signed Christmas cards, 1984 & 1985, a small signed print in clip frame, and unsigned copies of Loomings over the Suet and Collected Blurtings, a pamphlet in Japanese, unsigned calendars for 1986 and 1987, and two plates and a mug with printed Glen Baxter cartoons*

ORIGINAL ARTWORK
(20)

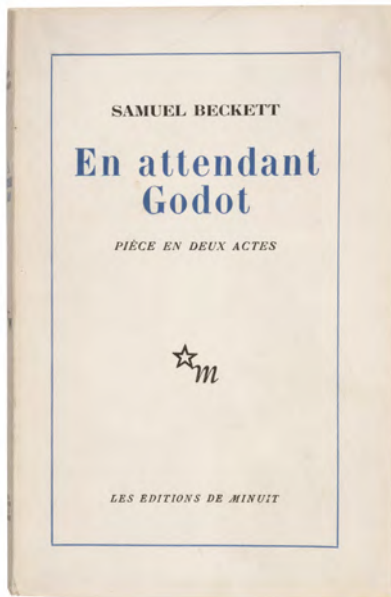
£200 - £300



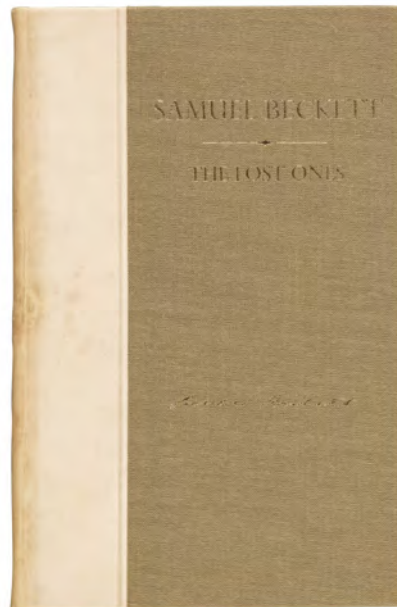
542* **Baxter (Glen, b.1944)**. 'Lord Clive se glissa en douce dans pézenas avec une petite selection de pâtés', artist's proof, no date, lithograph on off-white card, artists signed pencil inscription to lower margin 'A/P for Bryan & Julia, much love, Carole & Glen B', 64 x 49.5cm, together with 'He was still trying desperately to attract her attention', colour lithographic cartoon on thick off-white paper, signed dedicated inscription in black ink by the artist to lower margin, 'for Bryan & Julia at T'Pottery Aller-glen', a little spotting and marginal creasing, 61 x 40.5cm plus 'An English Grotto', 1974, colour lithographic cartoon on thick off-white paper, some overall spotting and tear with loss to blank left margin, signed presentation inscription from the artist in black ink to lower margin, 'for Bryan & Julia, September 1974, Glen', 82 x 59 cm (3) £100 - £150



544 **Beckett (Samuel)**. How It Is, translated from the French by the author, 1st edition, London: John Calder, 1964, slight offsetting to endpapers, original cloth (small indentation at foot of spine and head of lower cover), dust jacket designed by John Sewell, light toning to spine and upper margin of rear cover, 8vo Signed by the author to title. (1) £150 - £200



543 **Beckett (Samuel)**. En attendant Godot, 1st trade edition, Paris: Les Editions de Minuit, 1952, slight toning to textblock (as often), original wrappers, printed in black and blue, light vertical crease to upper wrapper, 8vo A fine copy. One of approximately 2500 copies of the first edition, preceded only by the limited edition of 35 large paper copies. The first English language edition was published by the Grove Press in New York in 1954. (1) £800 - £1,200



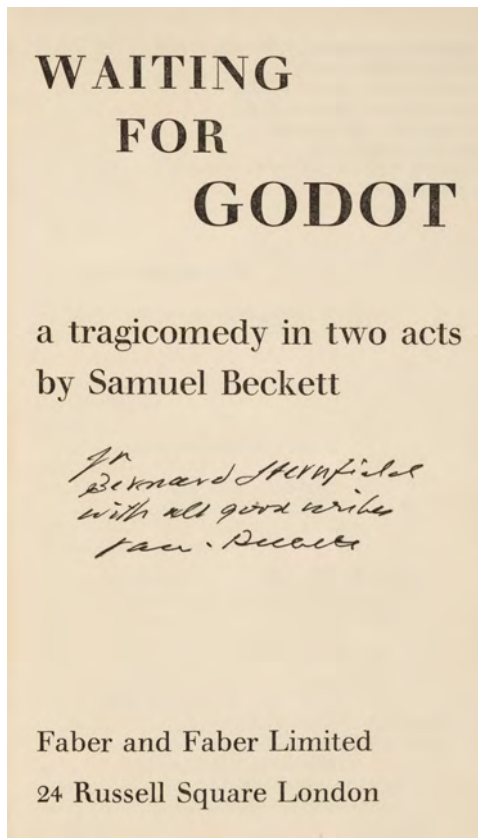
545 **Beckett (Samuel)**. The Lost Ones, translated from the original French by the author, London: Calder & Boyars, 1972, all edges gilt, original vellum-backed boards, some toning to spine and joints, slipcase, 8vo Limited edition, 33/100 copies, signed by the author. (1) £400 - £600



546 **Beckett (Samuel)**. *Waiting for Godot*. A tragicomedy in two acts, 1st UK edition, London: Faber and Faber, 1956, *publisher's note tipped in, front endpaper toned from press cutting, original cloth, dust jacket, spine a little toned, edges slightly rubbed with a couple of tiny closed tears, 8vo*

First published in Paris as *En attendant Godot* in 1952.
(1)

£200 - £300



Lot 547

547 **Beckett (Samuel)**. *Waiting for Godot*. A tragicomedy in two acts, 3rd impression, London: Faber and Faber, April 1957, *author's signed presentation copy, inscribed to title 'for Bernard Sternfield with all good wishes Sam Beckett', additional ownership signature of B. Sternfield to head of half-title, original pale yellow cloth, spine lettered in red, light stain to lower portion of spine, slightly frayed to extremities and spine somewhat toned, together with Malone Dies, a novel translated from the French by the author, 1st UK edition, London: John Calder, 1958, author's signed presentation inscription to title 'for Bernard Sternfield with all good wishes Samuel Beckett', and ownership signature Sternfield at head, original black cloth, spine lettered in gilt, in frayed dustwrapper, with small stain to lower edge of rear wrapper, plus Watt, Paris: Olympia Press, 1958, author's signed presentation inscription to title 'for Bernard Sternfield with all good wishes Samuel Beckett', and ownership signature Sternfield at head, original cloth with printed label to upper cover and spine, in dustwrapper, with spine lightly faded and a little frayed to extreme head, all 8vo*

(3)

£700 - £1,000

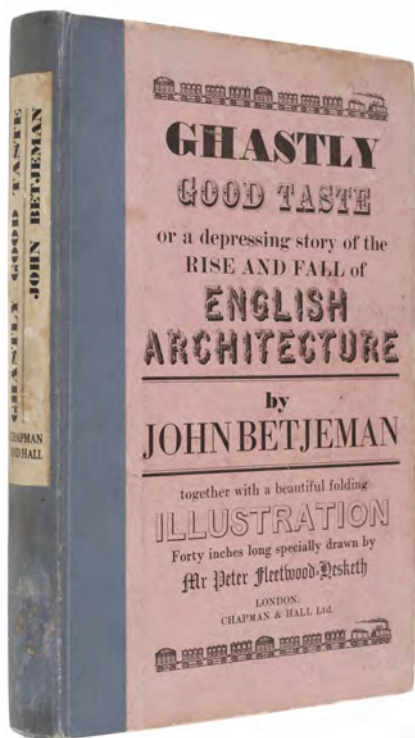


548 **Betjeman (John)**. *Antiquarian Prejudice*, Hogarth Sixpenny Pamphlets. No. 3, London: Hogarth Press, 1939, 30 pp., *slight toning, original wrappers, spine faded, 8vo, together with The English Town in the Last Hundred Years, the Bede Lecture, 1956, Cambridge: CUP, 1956, 27 pp., original wrappers, spine faded, 8vo, with 5 autograph and typed letters, signed by John Betjeman to David Gould, 1954-58, loosely inserted, most with David Gould's letters to Betjeman in original envelopes, on art and other subjects, a letter dated 1954, '... I must go and see the Cecil French pictures at Fulham & would also v much like to see the pictures in your house. i stood enraptured the other day at Stacy Marks' pictures in the Diploma Gallery at the RA & also at the Orchard's in there. How hellish of that curator to be so rude about Albert Moon...' a letter dated 1958, 'I shall be most intrigued to see F. L. Griggs' daughter. I have always wanted to buy one of her father's drawings...', another letter dated 1958, 'I am alarmed by your letter for I did not know that the large canvas which belonged to A. E. Street was in the Tate. If it is, then mine is either a copy of it or another for mine belonged to A. E. Street and was bought at a sale of someone with a name like Benzon. I will verify these matters and then will let you know of a time to come down...'*

David Gould (1922-2004) was an art collector and connoisseur.

(7)

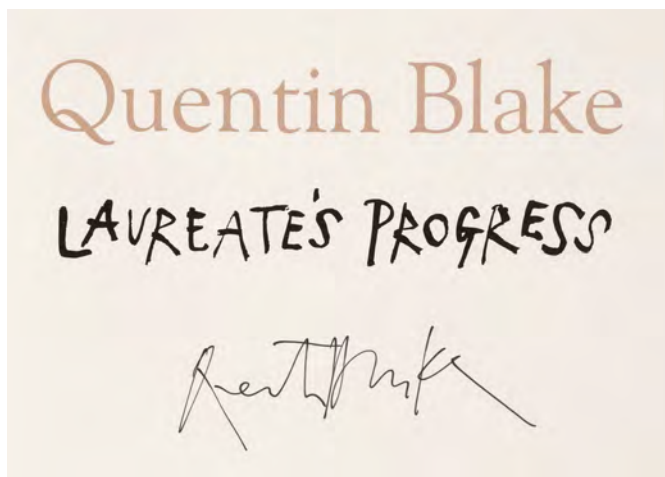
£200 - £300



549 **Betjeman (John)**. Ghastly Good Taste or, a Depressing Story of the Rise and Fall of English Architecture, 1st edition, London: Chapman & Hall, 1933, folding plate at rear, errata slip, spare label to rear pastedown, a few minor spots, original cloth-backed printed boards, spine a little darkened, small faded patches and small marks to boards, 8vo, presentation copy, inscribed 'To Baroness [indistinct name] with the author's thanks', together with A Nip in the Air, London: John Murray, 1974, top edge gilt, original yellow buckram, acetate wrapper, 8vo, limited signed edition, 53/175 copies, plus Shropshire. A Shell Guide, London: Faber and Faber, 1951, half-tone illustrations, original cloth, dust jacket, a few small wormtracks, 4to, inscribed to title 'To Arthur Bryant, with affection from John Betjeman, All Saints' Day', and Collins Guide to English Parish Church Including the Isle of Man, edited by John Betjeman, 1st edition, 1958, inscribed

(4)

£300 - £400



Lot 550

550 **Blake (Quentin)**. Laureate's Progress, London: Chris Beetles, 2002, signed by the author to the title-page, numerous colour & monochrome illustrations, original cloth in dust jacket, covers very lightly toned, folio, (one of 1000 copies), The Quentin Blake Book of Nonsense Verse, 1st edition, London: Viking, 1994, original cloth in dust jacket, Ten Frogs, Dix Grenouilles, 1st edition, London: Pavilion, 1997, The Green Ship, 1st edition, London: Jonathan Cape, 1998, Words and Pictures, 1st edition, 2000, original cloth in dust jacket, Roald Dahl's Even More Revolting Recipes, 1st edition, 2001, Loveykins, 1st edition, 2002, The Illustrated Christmas Cracker, 1st edition, London: Doubleday, 2002, original cloth in dust jacket, all signed by Quentin Blake to the title pages, numerous colour illustrations, all original boards, together with other works written & illustrated by Quentin Blake, many original cloth in dust jackets, some paperbacks, 8vo/4to

Dahl (Roald), The BFG, 1st edition, London: Jonathan Cape, 1982, monochrome illustrations, pages slightly toned & marks, original cloth in dust jacket, covers slightly marked & rubbed with some small tears to head & foot, 8vo

(9)

£300 - £400



Lot 551

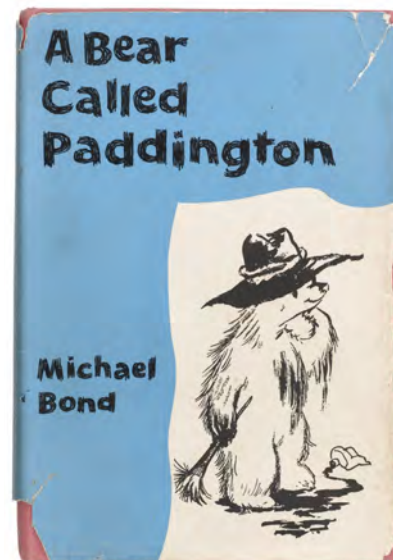
551 **Blyton (Enid)**. Five on a Treasure Island, 1st edition, London: Hodder & Stoughton, 1942, illustrations by Eileen A. Soper, a few minor spots and stains, lacking front endpaper, original cloth, slight mottling to covers, spine tips faded, slight lean, dust jacket, repaired at spine ends and folds, a little rubbed with light creases, light dust-soiling to spine and rear panel, 8vo, together with Five Run Away Together, 1st edition, London: Hodder & Stoughton, 1944, colour frontispiece and illustrations by Eileen Soper, one or two light spots, illustrated endpapers, original cloth, extremities faded, light mottling to covers, upper cover slightly bowed, dust jacket, some tears and losses, 8vo, plus Five Go to Smuggler's Top, 1st edition, London: Hodder & Stoughton, 1945, colour frontispiece and illustrations, light spotting to fore-edges, some mottled stains to covers, dust jacket, price excised to front flap, tears and losses at spine ends, 8vo, together with 16 other 'Famous Five' 1st editions, in variable condition, including Five on Kirrin Island Again, 1947, Five Go off to Camp, 1948, Five Get into Trouble, 1949, Five Fall into Adventure (2 copies), 1950, Five Go on a Hike Together, 1951, Five Have a Wonderful Time, 1952, Five Go to Mystery Moor, 1954, Five Have Plenty of Fun, 1955, Five on a Secret Trail, 1956, Five Go to Billycock Hill, 1957 Five Get into a Fix, 1958, and Five on Finniston Farm, 1960
(19) £1,000 - £1,500



552 **Blyton (Enid)**. 'Mystery' series, 11 titles (of 15), 1944-61, comprising *The Mystery of the Burnt Cottage*, 2nd edition, 1944, *The Mystery of the Disappearing Cat*, 1st edition, 1944, *The Mystery of the Secret Room*, 1st edition, 1945, *The Mystery of the Spiteful Letters*, 1st edition, 1946, *The Mystery of the Hidden House*, 1st edition, 1948, *The Mystery of the Pantomime Cat*, 1st edition, 1949, *The Mystery of the Invisible Thief*, 1st edition, 1950, *The Mystery of the Vanished Prince*, 1st edition, 1951, *The Mystery of Tally-Ho Cottage*, 1st edition, 1954 (2 copies), *The Mystery of the Strange Messages*, 1st edition, 1957, *The Mystery of Banshee Towers*, 1st edition, 1961, occasional light spotting, contemporary presentation inscription to *Secret Room*, original cloth, *Hidden House* upper cover lettering faded, light spotting and stains to one or two other spines, dust jackets, *Banshee Towers* price-clipped, light fading to a couple of spines, *Spiteful Letters* reinforced at head of spine to verso, a few small nicks and tears, 8vo
(12) £400 - £600



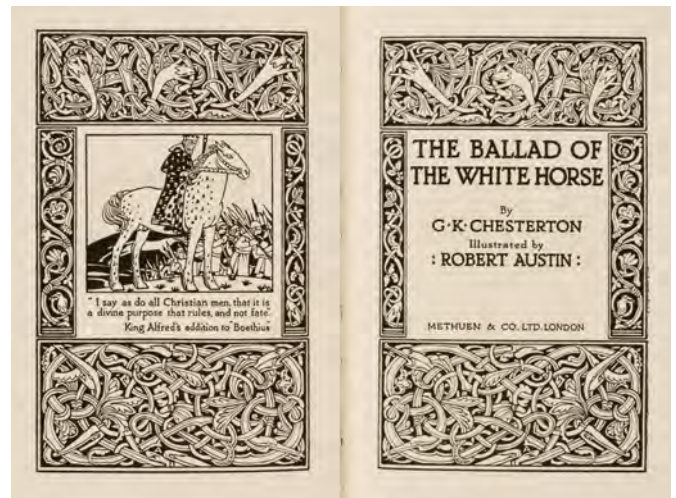
553 **Blyton (Enid)**. *The Ship of Adventure*, 1st edition, London: Macmillan and Co., 1950, illustrations by Stuart Tresilian, partial offsetting to endpapers, contemporary previous owner inscription, original pictorial cloth, dust jacket, repaired at head of spine to verso, a few small chips and tears, 8vo, together with *The Rilloby Fair Mystery*, 1st edition, London: Collins, 1950, illustrations by Gilbert Dunlop, top edge blue, original cloth, dust jacket, a few light spots, 8vo, with others by Enid Blyton and Lorna Hill, 1st editions including *The Rat-A-Tat Mystery*, 1956, *In the Fifth at Malory Towers*, 1952, *Six Cousins at Mistletoe Farm*, 1948, and *Six Cousins Again*, 1950
(24) £200 - £300



554 **Bond (Michael)**. *A Bear Called Paddington*, 1st edition, London: Collins, 1958, illustrations by Peggy Fortnum, occasional light spotting, contemporary presentation inscription to front endpaper, original cloth, spine lettered in silver (small bumps at foot of lower joint), dust jacket, lacking rear flap, a few tears and losses to rear panel and spine ends, a few closed tears, 8vo
The debut of the marmalade sandwich-munching bear from Peru.
(1) £500 - £800



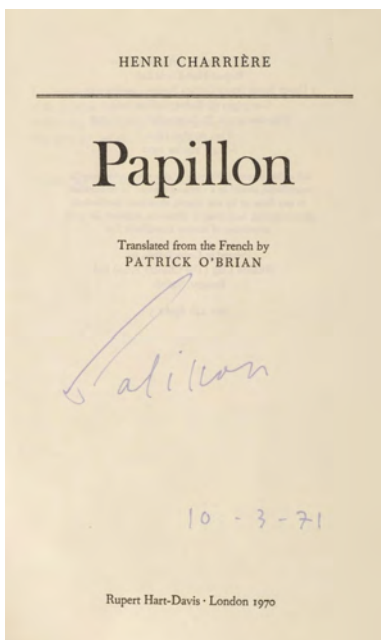
555 **Brown (Dan)**. Digital Fortress, 1998; Angels & Demons, 2000; Deception Point, 2001; The Da Vinci Code, 2003, 1st US editions, original cloth, dust jackets, 8vo, Digital Fortress and Angels & Demons with signed labels from the author loosely inserted, Deception Point and Da Vinci Code signed by the author to titles (4) £200 - £300



557 **Chesterton (Gilbert Keith, 1874-1936)**. The Ballad of the White Horse, illustrated by Robert Austin, 10th (first illustrated) edition, London: Methuen & Co., 1928, woodcut illustrations including frontispiece and decorative title, limitation details to title verso, original buckram-backed boards with printed paper label to spine, dust jacket rubbed and somewhat soiled, top edge gilt, remainder uncut, 8vo

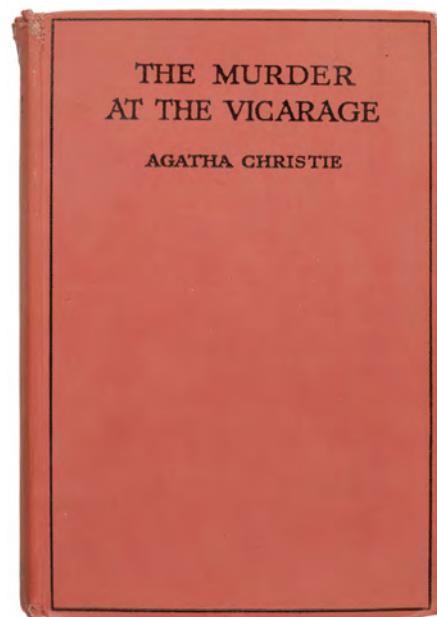
Signed limited edition of 100 copies on handmade paper. This copy unnumbered and inscribed by the publishers, 'This is a presentation copy for F[rederick] Muller', with Austin and Chesterton's signatures beneath.

Frederick Muller was a publisher. His limited company began publishing in 1932, and it is now part of the firm Random House. Whilst Muller did not publish Chesterton's works, he did publish John O'Connor, *Father Brown on Chesterton* (1937). A nice association item. (1) £150 - £200



556 **Charriere (Henri)**. Papillon, 2nd UK reprint edition, London: Rupert Hart-Davis, 1970, map endpapers, original cloth, dust jacket, a little light spotting, 8vo

Signed by the author as 'Papillon' to title and dated 10. 3. 71. (1) £100 - £150



558 **Christie (Agatha)**. The Murder at the Vicarage, 1st edition, London: Collins, 1930, advertisement leaf at end, a few small stains, original orange cloth, small tears at head of spine, 8vo

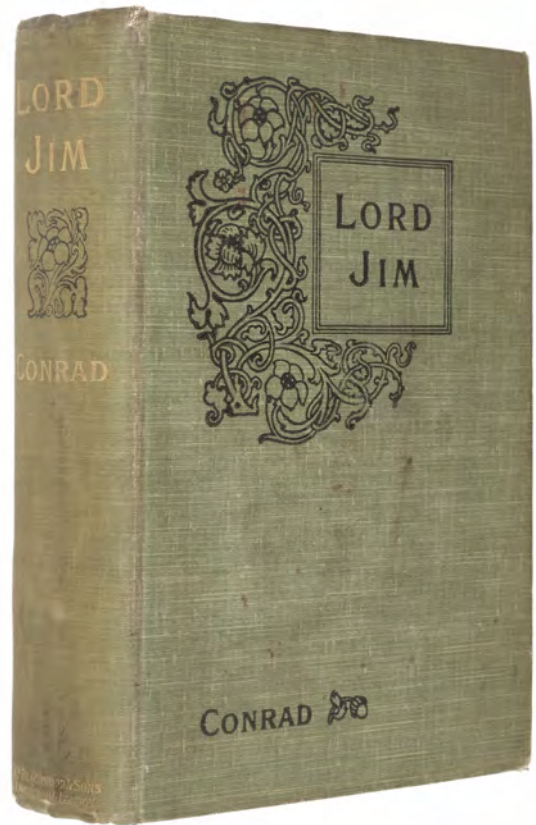
The debut of Miss Marple in a full-length novel; she had appeared in short stories in magazines. (1) £300 - £500



559 **Churchill (Winston S.)** Never Give In! The Best of Winston Churchill's Speeches selected by his grandson Winston S. Churchill, Norwalk: Easton Press, 2003, *illustrations, all edges gilt, original morocco gilt, 8vo, limited signed edition 185/1225, with COA loosely inserted, together with Thatcher (Margaret). Statecraft. Strategies for a Changing World, Collectors' edition, Norwalk: Easton Press, 2002, all edges gilt, original morocco gilt, 8vo, signed by the author, COA loosely inserted, with 3 others by the Easton Press: The Memoirs of Richard Nixon, signed Collector's edition, 1988, In the Arena. A Memoir of Victory, Defeat, and Renewal, by Richard Nixon, 1990, with a presentation inscription to Ben Dillard from Nixon to half-title, and Keeping Faith. Memoirs of a President, by Jimmy Carter, 1982, signed*
(5) £200 - £300

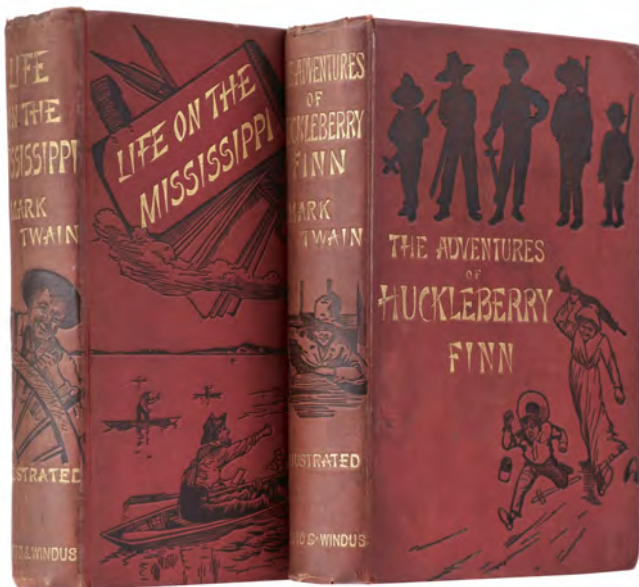
560 **Clemens (Samuel Langhorne, "Mark Twain")**. Huckleberry Finn, 1st UK edition, London: Chatto & Windus, 1884, *wood-engraved frontispiece and illustrations by E. W. Kemble, 32 pp. publisher's catalogue at rear dated October 1884, a few light spots, small abrasion to front pastedown, original pictorial cloth gilt, some fading to spine, one or two light marks, 8vo, together with Life on the Mississippi, 1st UK edition, London: Chatto & Windus, 1883, wood-engraved frontispiece, illustrations, 32 pp. publisher's catalogue at end dated August 1885, slight offsetting and light spots to title, previous owner inscription to half-title, original pictorial cloth gilt, some fading to spine, 8vo*

BAL 3414 & 3410 respectively. The first UK edition of *Huckleberry Finn* precedes the first US edition by a few months and is in the stitched binding (BAL binding 'A').
(2) £400 - £600

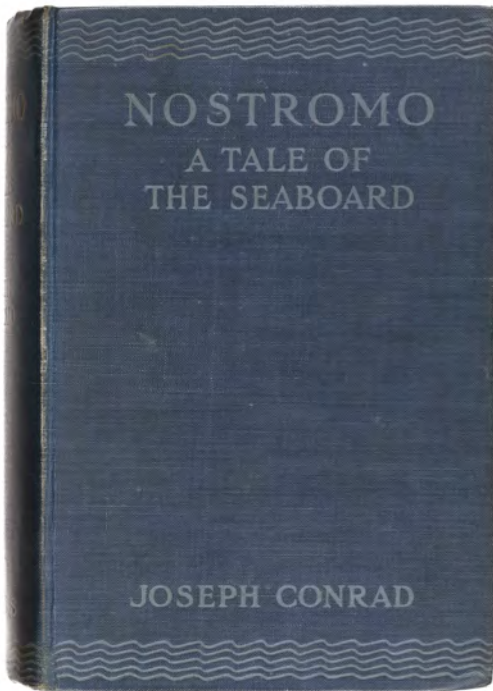


561 **Conrad (Joseph)**. Lord Jim. A Tale, 1st edition, 1st issue, Edinburgh & London: William Blackwood and Sons, 1900, *1st issue with 'anyrate' on p. 77, 'cure' for 'cured' on p. 226, and 'his' dropped text to p. 319, occasional light spotting, bookplate of Francis Florence Bennett, front hinge a little tender, original green cloth, spine titled in gilt, spine with light fading and a little rubbed at ends and corners, a few small light marks to covers, 8vo*

Cagle A5a.
(1) £800 - £1,200



Lot 560



562 **Conrad (Joseph)**. Nostromo. A Tale of the Seaboard, 1st edition, 1st issue, London & New York: Harper & Brothers, 1904, 1st issue with p. 187 misprinted '871', small contemporary previous owner inscription and bookplate, original cloth, spine lettered in gilt, spine darkened and slightly rubbed at ends, contained in cloth chemise and slipcase, 8vo, together with The Secret Agent. A Drama in Three Acts, London: privately printed for subscribers by T. Werner Laurie Ltd, 1923, photogravure portrait of the author, original parchment-backed boards, light dust-soiling to covers, 8vo, limited signed edition 326/1000, plus Victory. An Island Tale, 1923 (one volume only of the Uniform Works Edition)

First work Cagle A10a.
(3)

£400 - £600

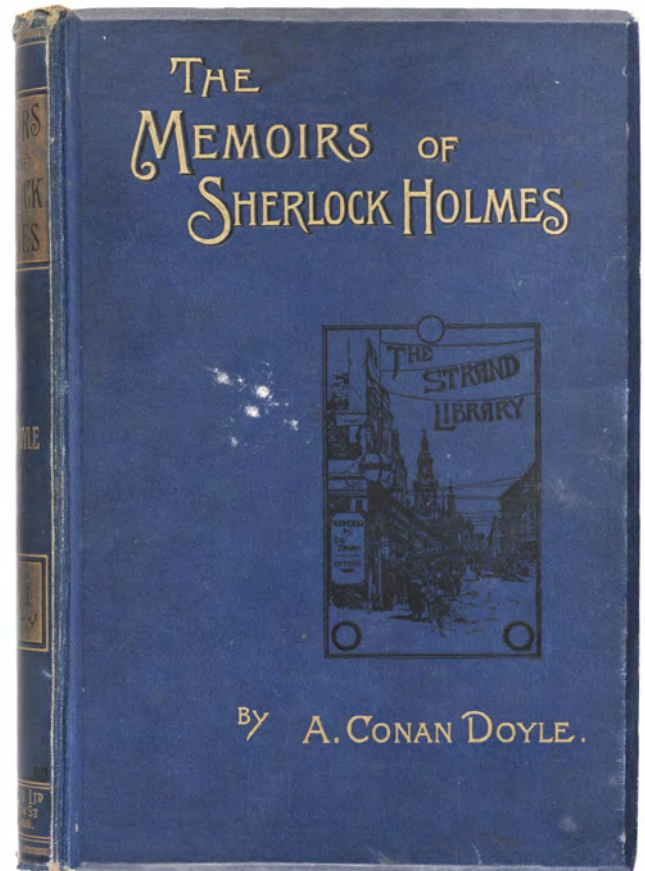


564 **Craxton (John, illustrator)**. Visionary Poems and Passages or the Poet's Eye, 1st edition, London: Frederick Muller, 1944, full-page colour lithographs throughout, original pictorial grey cloth, dust jacket, lacking spine, 8vo, together with:

Bawden (Edward, illustrator). Travellers' Verse, 1st edition, London: Frederick Muller, 1946, full-page colour lithographs throughout, original pictorial paper-covered boards, dust jacket, head of spine creased, 8vo, plus

Piper (John, illustrator). English Scottish and Welsh Landscape, 1st edition, London: Frederick Muller, 1944, full-page colour lithographs throughout, original pictorial paper-covered boards, dust jacket, 8vo, with 4 others from the same series, Poems of Death, Poems of Sleep, Soldier's Verse and Sea Poems
(7)

£200 - £300



Lot 565



563 **Counterculture**. A large collection of counter-culture newspapers, mid-20th-century, including issues of Berkeley Tribe, Ink, Frenz, Chicago Seed, New Age News, Other Scenes, San Francisco Times, original printed paper wrappers, folio, generally good condition

(approx. 150)

£300 - £500

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

565 **Doyle (A. Conan)**. The Memoirs of Sherlock Holmes, 1st edition, London: George Newnes, 1894, *illustrations by Sidney Paget, occasional minor spotting, contemporary presentation inscription to half-title, hinges a little tender, all edges gilt, original cloth gilt, spine ends rubbed with gilt blocking a little dulled, small marks to upper cover, some light edge wear, 8vo*

Green & Gibson A14a.

(1)

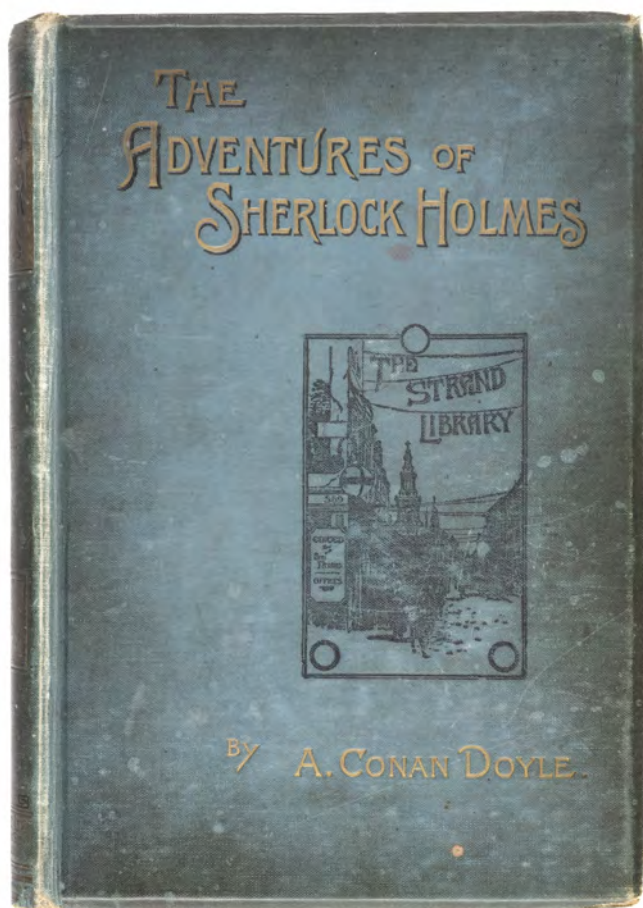
£300 - £500

566 **Doyle (Arthur Conan)**. The Adventure of the Dying Detective, with an introduction by Julian Symons and an afterword by Owen Dudley Edwards, London: Westminster Libraries/The Arthur Conan Doyle Society, 1991, *frontispiece, facsimile leaves, original cloth, dust jacket, slipcase, folio, limited edition, 23/100 copies, signed by Jean L. A. Conan Doyle, Julian Symons and Owen Dudley Edwards, together with The Sign of Four, 18th impression, London: John Murray, 1963, a few minor spots, original cloth, price-clipped dust jacket, small tear at foot of spine, price sticker residue to front flap, slight toning to rear panel, 8vo, inscribed to front endpaper 'With good wishes, Adrian Conan Doyle' with ink stamp of La Fondation Conan Doyle Chateau de Lucens.*

Adrian Conan Doyle (1910-1970) was the youngest son of Sir Arthur Conan Doyle, and continuer of Sherlock Holmes stories. He founded the Arthur Conan Doyle Foundation in Switzerland in 1965.

(2)

£100 - £150



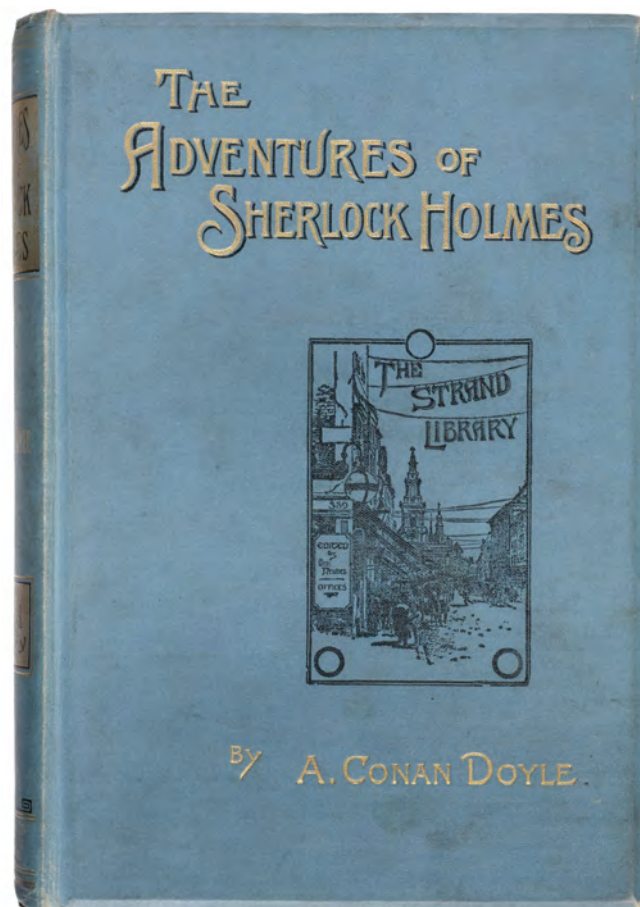
Lot 567

567 **Doyle (Arthur Conan)**. The Adventures of Sherlock Holmes, 1st edition, 1st issue, London: George Newnes, 1892, *1st issue with 'Miss Violent Hunter' to last sentence on p. 317 and without the name to street sign on upper cover illustration, illustrations by Sidney Paget, front endpaper, half-title and title detached, stitching broken, leaves detaching, occasional light spotting, contemporary ownership signature to front pastedown, all edges gilt, original blue pictorial cloth, spine darkened and rubbed at ends, some dust-soiling and small stains to covers, edges rubbed, 8vo*

Green & Gibson A10a.

(1)

£300 - £500



568 **Doyle (Arthur Conan)**. The Adventures of Sherlock Holmes, 1st edition, 1st issue, London: George Newnes, 1892, *1st issue with 'Miss Violent Hunter' to p. 317, illustrations by Sidney Paget, occasional minor spotting, front endpaper diagonally excised revealing previous owner inscription 'Wm. C. Leper, No. 26th. 1912' to half-title, rear hinge broken, front hinge tender, all edges gilt, original pictorial cloth gilt with bevelled edges, gilt blocking to spine a little rubbed, lightly rubbed at spine ends, a few small ink marks to rear cover, 8vo*

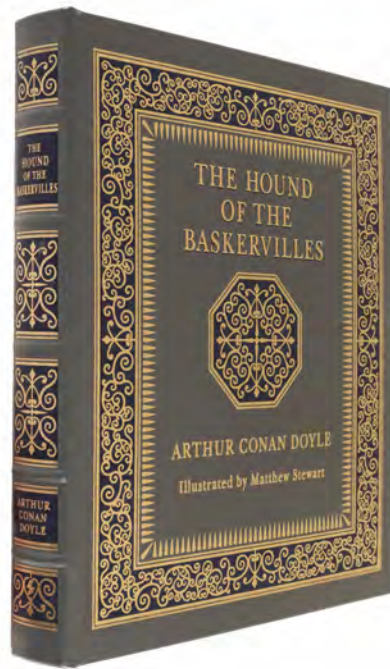
Green & Gibson A10a.

(1)

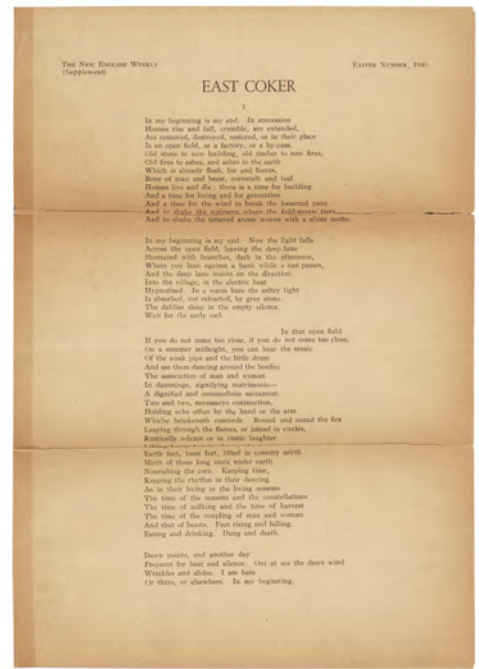
£1,000 - £1,500



Lot 569



Lot 570



Lot 571

569 [Doyle, Arthur Conan]. *The Strand Magazine*, Volume 1, Number 3, London: George Newnes, March 1891, etched frontispiece by Queen Victoria, black and white illustrations throughout, front hinge tender, original light blue pictorial silk over boards stamped in blue and gilt, all edges gilt, covers lightly spotted, 8vo

Contains Doyle's 'The Voice of Science' which was his first story to appear in *The Strand*.

(1) £300 - £500

570 Easton Press. *The Hound of the Baskervilles*, by Arthur Conan Doyle, Norwalk, Connecticut, 2013, colour illustrations by Matthew Stewart, all edges gilt, publisher's grey and blue morocco gilt, slipcase, 4to

Limited edition, 1197/1200 copies, signed by the artist, with Certificate of Authenticity loosely inserted.

(1) £200 - £300

571 Eliot (T. S.). *East Coker*, 1st appearance, [in:] *The New English Weekly (Supplement)*, Easter Number, 1940, pp. [325]-328, toned, split and separated along two horizontal folds and with old clear tape strengthening to spine, unbound, folio (313 x 218 mm), together with Little Gidding, [extracted from:] *The New English Weekly*, 15 October 1942, pp. [215]-218, old clear tape strengthening to spine, folio (280 x 215 mm)

The first appearance in print of the second poem of T. S. Eliot's *Four Quartets*. The sheet size here (as noted by Gallup A36a) indicates that this copy is extracted from the original issue of *New English Weekly*, published on 21 March 1940, which was held in place with two staples (not visible in this copy). Subsequently, after the complete issue had been exhausted (before 23 May 1940), a separately issued version, was published at one shilling, the sheet measuring 324 x 227 mm. The paper of both versions was poor and liable to fraying and toning.

Little Gidding, the last poem of Eliot's *Four Quartets*, was first published separately, by Faber and Faber, in December 1942 (see Gallup A42).

(2) £200 - £300



572 Eliot (T. S.). *Murder in the Cathedral*, 1st edition, London: Faber and Faber, 1935, inscribed by the author in blue ink to title 'inscribed for H. Osbourne by T. S. Eliot, 2. vi. 36', original purple cloth gilt, dust jacket, rubbed to extremities with some small loss, short tear to head of upper panel (with small loss), 8vo

(1) £600 - £800



Lot 574



Lot 575

573 **Eliot (T. S.)**. Old Possum's Book of Practical Cats, 1st edition, London: Faber and Faber, 1939, original yellow pictorial cloth, spine toned, lightly dust-soiled, 8vo, together with:

Pound (Ezra). Quia Pauper Amavi, 1st edition, London: The Egoist Press, [1919], lightly spotted, original green cloth-backed boards, a few marks, paper spine label partly lacking, 8vo, plus Homage To Sextus Propertius, 'Quia Pauper Amavi', 1st edition, London: Faber & Faber, 1934, original blue paper-covered boards, spine toned, lightly rubbed, 8vo, with 13 others related (15) £200 - £300

574 **Eliot (Thomas Stearns, 1888-1965)**. Three Christmas cards, and one Easter greetings card, each signed, from T. S. Eliot to Lady Ottoline and Philip Morrell, circa 1930s, three colour-printed Christmas greetings cards, two Rimini Series cards of reproductions from early manuscripts, one signed 'T. S. Eliot', another signed Tom Eliot, the third, a smaller colour-printed Christmas greeting card reproducing an illumination by Hilda M. Price, with printed verse by E. B. Browning, signed 'from Tom Eliot', the first card 204 x 174 mm, the third 108 x 76 mm, together with an Easter Greeting's card from T. S. Eliot to Lady Ottoline and Philip Morrell, signed with initials 'T. S. E.', stencil hand-coloured illustration to front cover, 172 x 115 mm, the largest and smallest Christmas cards with some spotting

T. S. Eliot first encountered the Morrells through Bertrand Russell, after enrolling at Oxford in 1914 to finish his PhD. He was a regular visitor to the Morrells' Garsington Manor where he met a wide variety of literary and artistic figures, including many members of the Bloomsbury Group. (4) £400 - £600

575 **Epstein (Jacob)**. Let There Be Sculpture, London: Michael Joseph, 1940, frontispiece, black and white illustrations throughout, original publisher's vellum gilt, some staining at foot of covers, original glassine dust jacket (worn with loss of portion of spine), slipcase (some spotting and wear), 8vo

Signed limited edition, number 45 of 100 copies. (1)

£150 - £200



576* **Waugh (Evelyn, 1903-1966)**. A photographic portrait of Evelyn Waugh in front of Combe Florey House taken by Mark Gerson, circa 1962 (290 x 250 mm) with 2 postcards initialled by Waugh, the first giving directions to his house and the second questioning the validity of rumours regarding Vile Bodies being made into a film, all 3 items mounted on one sheet with manuscript captions beneath, framed and glazed (1)

£200 - £300



577 Fair (A. A., pseudonym of Erle Stanley Gardner). Top of the Heap, 1952; Beware the Curves, 1956; You Can Die Laughing, 1957; The Count of Nine, 1958; Pass the Gravy, 1959; Shills Can't Cash Chips, 1961; Bachelors Get Lonely, 1961, 1st US editions, clear tape and paperclip marks to Shills endpapers (date stamps to rear endpaper), original cloth (Shills with small abrasions), dust jackets, a few price-clipped, a few small chips and tears, 8vo, together with 8 other 1st US editions including Try Anything Once, 1962, Fish or Cut Bait, 1963 (2 copies), Cut Thin to Win, 1965 (2 copies), Widows Wear Weeds, 1966, plus a few UK 1st editions including Cats Prowl at Night, 1949, Bats Fly at Dusk, 1951, Owls Don't Blink, 1951, An Axe to Grind, 1951, Fools Die on Friday, 1955, Bedrooms Have Windows, 1956, Some Women Won't Wait, 1958, plus a few others written as Erle Stanley Gardner, reprints, Book Club editions etc., plus Agatha Christie's Ordeal by Innocence, 1st edition, 1958 and a few facsimile reprints, etc. (approx. 85) £300 - £400

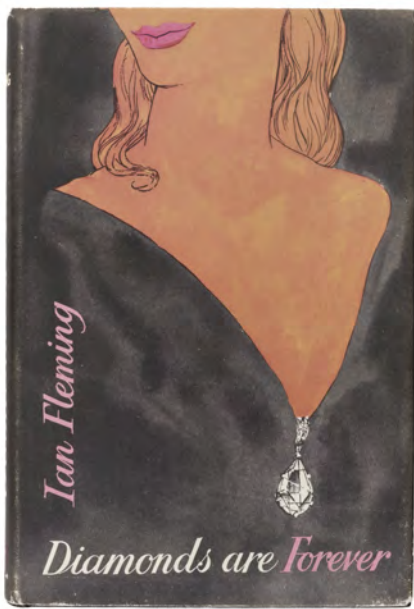
578 Fitzgerald (F. Scott). Tender is the Night. A Romance, 1st UK edition, London: Chatto & Windus, 1934, light toning to endpapers, original cloth, spine faded, small ink number to upper cover and indentation to lower cover, 8vo (1) £150 - £200



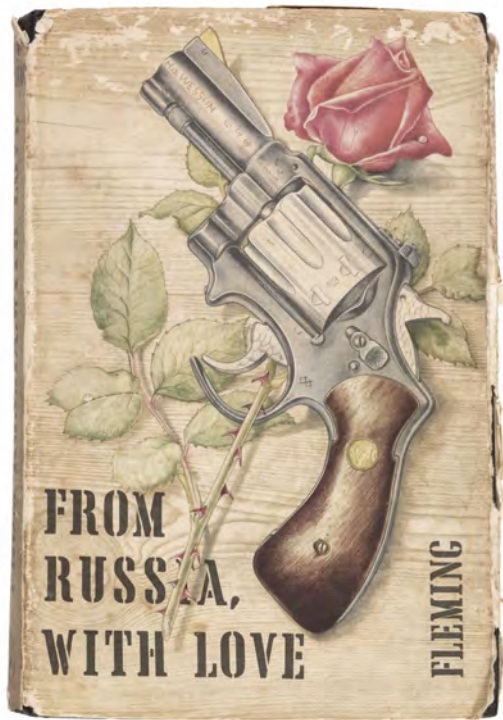
579 Fleming (Ian). A set of all 14 James Bond titles, Pan paperback mixed editions, 1955-68, Live and Let Die 3rd printing, 1959, Diamonds are Forever 2nd printing, 1958, For Your Eyes Only 2nd printing, 1962, OHMSS 4th printing, 1965, The Man With the Golden Gun 2nd printing, 1967, Octopussy 2nd printing, 1968, the others 1st printings, usual toning to textblocks, reinforcements at Casino Royale and Dr No gutters, original softback wrappers, small light water stain to OHMSS covers, spines a little rubbed, 8vo, together with 6 other Pan paperback editions including The Diamond Smugglers, 1960, Thrilling Cities parts 1 & 2, 1964-5 (20) £100 - £150



580 Fleming (Ian). A set of all 14 James Bond titles, mixed editions, London: Jonathan Cape, 1956-66, comprising Casino Royale, 1968 reprint, Live and Let Die, 1960 reprint, Moonraker, 1958 re-issue, Diamonds are Forever, 1st edition, 1956 (in later dust jacket), From Russia With Love, 1957 reprint (later dust jacket), Dr No, 1st edition, 1st state boards without silhouette of a dancing girl (in later issue dust jacket), Goldfinger, 1st edition, 1959 (later dust jacket), For Your Eyes Only, 2nd impression, June 1960 (in later dust jacket), Thunderball, 1st edition, 1961 (later dust jacket), The Spy Who Loved Me, 1st edition, 1962 (in 1st edition price-clipped dust jacket) On Her Majesty's Secret Service, 2nd impression, April 1963, You Only Live Twice, 1st edition, 1964, The Man With the Golden Gun, 1st edition, 1965 (in price-clipped dust jacket), Octopussy and the Living Daylights, 1st edition, 1966, a few ink splashes to pp. 64-65 of Goldfinger, occasional minor spotting, press cutting adhered with clear tape to front pastedown of For Your Eyes Only, bookshop label remnant to rear endpaper, previous owner inscriptions to From Russia, With Love, The Spy Who Loved Me and Thunderball, original cloth (small abrasion at foot of From Russia, With Love spine), one or two other spine ends a little rubbed, dust jackets, a few joints and edges a little rubbed (1st edition jackets for last 5 titles), together with the James Bond Dossier, 1965, and Colonel Sun, 1968 by Kingsley Amis, 1st editions (16) £1,000 - £1,500



581 Fleming (Ian). Diamonds are Forever, 1st edition, London: Jonathan Cape, 1956, a few minor spots to fore-edges, original cloth, dust jacket, a little rubbed at spine ends and edges, 8vo (1) £800 - £1,200



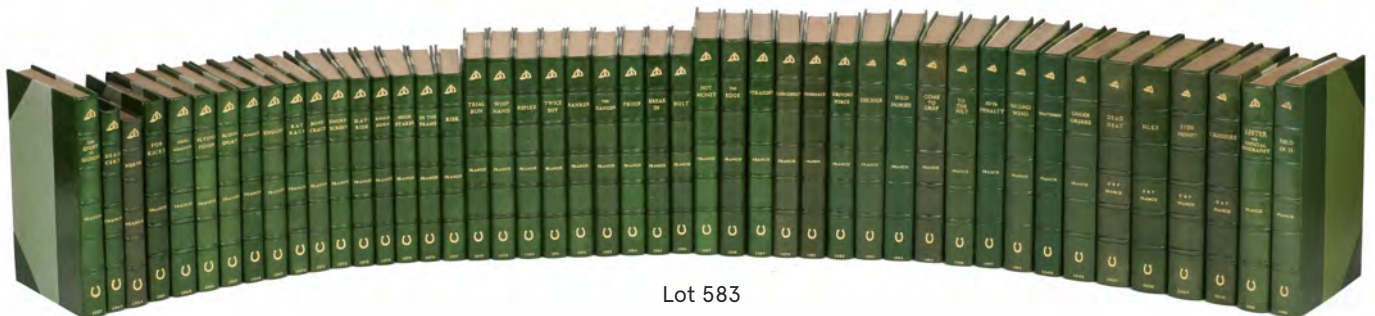
582 **Fleming (Ian)**. From Russia, With Love, 1st edition, London: Jonathan Cape, 1957, one or two minor spots, original cloth, upper cover blocked in silver with gun design and rose in bronze, dust jacket, some toning to spine and rear panel, joints and folds rubbed, a few chips and tears to spine ends and folds, 8vo (1) £300 - £500

583 **Francis (Dick)**. A set of all 43 novels, 1st editions, 1962-2010, from Dead Cert, 1962 to Crossfire, 2010, half-titles, some light toning to a few textblocks, original dust jackets bound at rear from For Kicks onwards (except Flying Finish), top edge gilt, modern green half morocco gilt by Bayntun Riviere until Driving Force, from Decider onwards in similar green half morocco by another binder (unsigned), together with 1st editions of The Sport of Queens, 1957, Lester the Official Biography, 1986, and Field of 13, 1998, Odds Against, Forfeit and Slay-Ride signed by the author (46) £1,000 - £1,500

584 **Francis (Dick)**. Forfeit, 1st edition, London: Michael Joseph, 1968, ownership inscription and blindstamp to front free endpaper, small book ticket to front pastedown, original red cloth gilt, dust jacket, price-clipped, some wear to head and tail of spine, rear panel somewhat toned, 8vo, together with: Rat Race, 1st edition, London: Michael Joseph, 1970, original turquoise cloth gilt, dust jacket, price-clipped, some light wear to extremities, 8vo, plus Bonerack, 1st edition, London: Michael Joseph, 1971, small book ticket to front pastedown, dust jacket, price-clipped, some light soiling to rear panel, 8vo, with 39 others by Dick Francis (42) £150 - £200



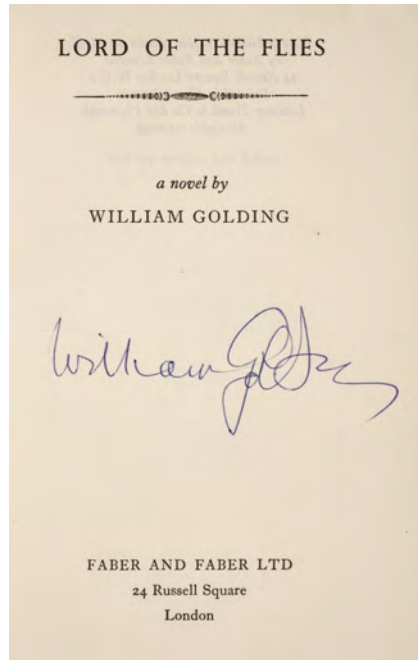
585 **Francis (Dick)**. Nerve, 1st edition, London: Michael Joseph, 1964, original cloth, dust jacket, 8vo, together with For Kicks, 1st edition, London: Michael Joseph, 1965, slight partial offsetting to last leaf, original cloth, dust jacket, a couple of short closed tears at foot of spine, small reinforcement to verso, 8vo, plus Odds Against, 1st edition, London: Michael Joseph, 1965, light creases to lower margins of a few leaves, original cloth, dust jacket, small nicks at spine ends, 8vo, signed by the author to title, with 8 others by the author including Blood Sport, 1st US edition, 1967, Enquiry, 1969, Bonerack, 1971, Smokescreen, 1972 (2 copies), and Whip Hand, 1979 (1) £200 - £300



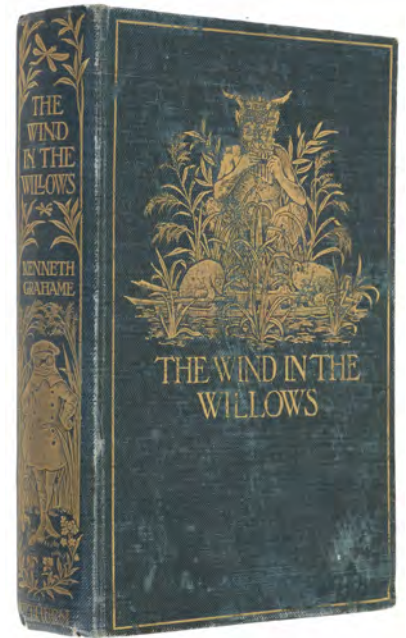
Lot 583



Lot 586



Lot 587

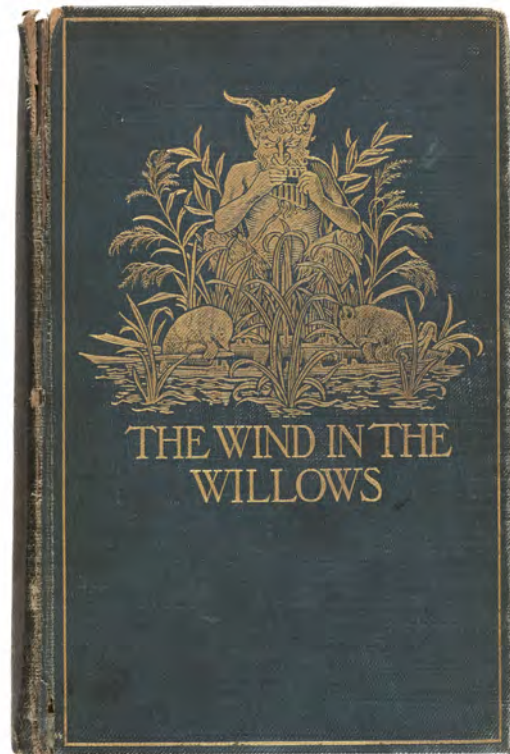


Lot 588

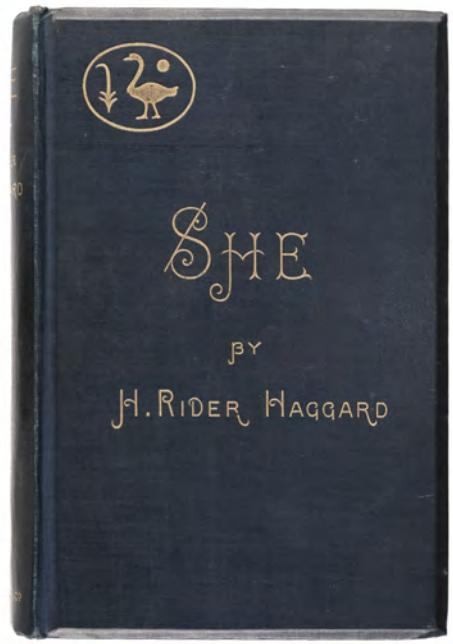
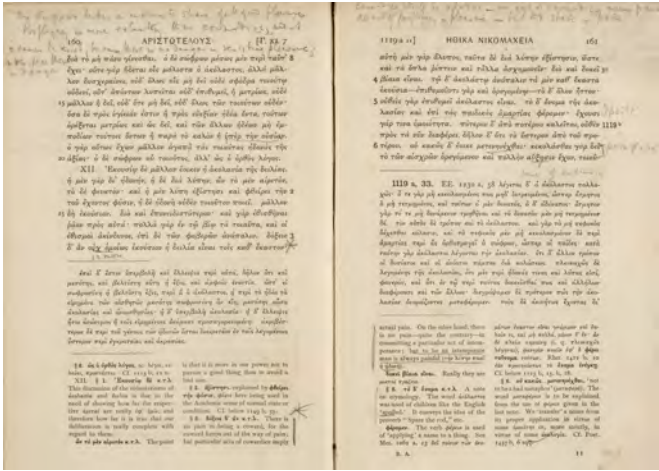
586 **Froud (Brian)**. Faeries, 1st U.K. edition, London: Souvenir Press, 1978, *signed with an original sketch by Brian Froud to the half-title, numerous colour & monochrome illustrations, original cloth in dust jacket, covers very lightly toned, large 8vo*. The World of The Dark Crystal, 1st edition, London: Mitchell Beazley, 1983, *signed with an original sketch by Brian Froud to the half-title*, The Land of Froud, edited by David Larkin, London: Pan, 1977, *signed with an original sketch by Brian Froud to the title page*, Master Snickups Cloak, 1st edition, Surrey: Paper Tiger, 1979, *signed with an original sketch by Brian Froud to the title page*, Goblins, 1st edition, 1983, *signed with an original sketch by Brian Froud to p.1*, Lady Cottington's Pressed Fairy Book, with Terry Jones, 1st edition, London: Pavilion, 1994, *signed with an original sketch by Brian Froud to the title page along with a signature by Terry Jones as Lady Cottington*, The Goblin Companion, a field guide to Goblins, with Terry Jones, 1st edition, London: Pavilion, 1996, *signed with an original sketch by Brian Froud to the half-title, all original covers/boards, 8vo/4to together with 5 further volumes by Brian Froud, plus a folder of related material* (12 + a folder) £200 - £300

587 **Golding (William)**. Lord of the Flies, 1st paperback edition, London: Faber and Faber, 1958, *signed by the author in blue ink to title, edges lightly spotted, original pictorial yellow paper wrappers, small closed tear to spine, bumped and rubbed, loss of laminate to spine, 8vo* (1) £200 - £300

588 **Grahame (Kenneth)**. The Wind in the Willows, 1st edition, London: Methuen, 1908, *frontispiece by Graham Robertson, spotting to half-title and endpapers, contemporary gift inscription to Edith E. Binyon from K. C. to front free endpaper, top edge gilt, original publisher's pictorial green cloth gilt, minor damp mottling, mostly to upper cover, extremities lightly rubbed, 8vo* (1) £500 - £800



589 **Grahame (Kenneth)**. The Wind in the Willows, 1st edition, London: Methuen, 1908, *frontispiece by Graham Robertson, a few spots, original publisher's pictorial green cloth gilt, joints cracked with backstrip loose, gilt to backstrip faded, rubbed, 8vo* (1) £500 - £800



590 Grenfell (Julian, 1888–1915). *British soldier and poet of the First World War.* Autograph Annotated Copy of *The Ethics of Aristotle*, by John Burnet, London: Methuen & Co., 1900, *lii*, 502 pp., plus 40-page publisher's catalogue at rear, Greek text with English commentary including double-column footnotes, heavily annotated and underscored by Grenfell in pencil and sometimes ink, a few additional manuscript notes on paper slips using Balliol notepaper pasted in, one slip with a drawing of two horses, boldly signed and dated in grey watercolour to front pastedown, 'Julian Grenfell, Balliol, 1908', with signature repeated to upper cover in the same brush, upper hinges cracked with old paper adhesion remains to front free endpaper, untrimmed, original cloth, rubbed, lower cover slightly damp-marked, large 8vo

A rare autograph 'manuscript' by this short-lived soldier and war poet of World War I.

Grenfell was educated at Eton and Balliol College, Oxford. He was commissioned into the British Army in 1907 and eventually attached to the 1st (Royal) Dragoons in 1910. Initially sent out to India, he then moved with his regiment to South Africa. By 1914 he was seeking help to leave the army and return to Britain, having decided to move to a career in politics. Whilst fighting on the Western Front, Grenfell became aware that lives were being regularly lost to German snipers. Using hunting skills he had developed at Panshanger, he taught his men how to crawl through No Man's Land unseen, 'steering by the stars' in order to attack the German frontline trenches and gain intelligence. For this, he was awarded the Distinguished Service Order in the 1915 New Year Honours. On 13 May 1915, while Grenfell stood talking with a General Campbell, a shell landed nearby, injuring both men. Grenfell suffered extensive skull fracture, and underlying brain injury. He died from encephalitis on the afternoon of 26 May, aged just 27. The news of his death, precipitated the publication of his most famous poem 'Into Battle' in *The Times*. Today, Grenfell is most remembered for this poem, the closing lines of which read; 'The thundering line of battle stands, And in the air Death moans and sings; But Day shall clasp him with strong hands, And Night shall fold him in soft wings.'

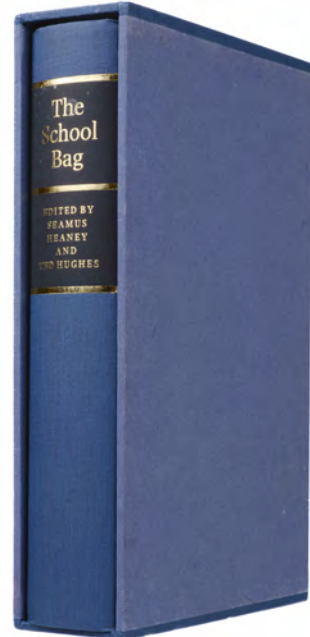
Winston Churchill chose other lines from the same poem for his collection of war speeches, *Into Battle*, the lines being set on the title-page of all copies from the sixth printing in April 1941. On 11 November 1985, Grenfell was among 16 Great War poets commemorated on a slate stone unveiled in Westminster Abbey's Poets' Corner.

(1) £200 - £300

591 Haggard (H. Rider). *She. A History of Adventure*, 1st edition, 1st issue, London: Longmans, Green and Co., 1887, 1st issue with 'Godness me' to p. 269, 2 chromolithograph plates, one or two minor spots, original bevelled cloth gilt in bright condition, small faint stain to lower cover, 8vo

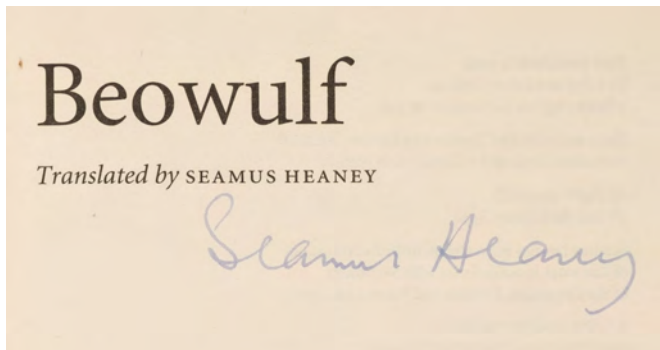
Whatmore F4.
(1)

£150 - £200

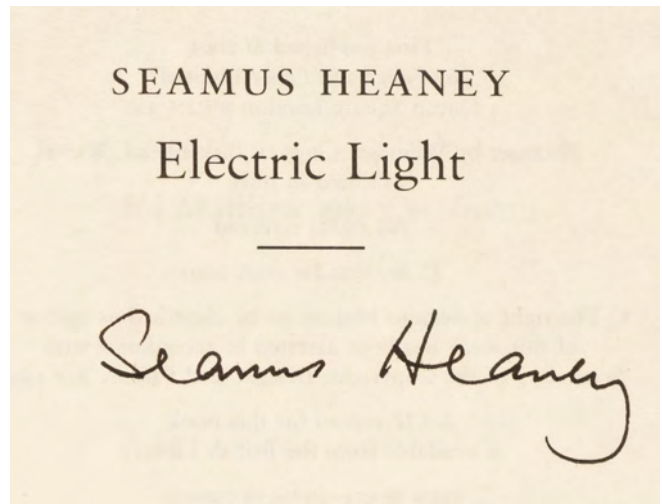


592 Heaney (Seamus & Ted Hughes, editors). *The School Bag*, London: Faber and Faber, 1997, original cloth-backed boards, mylar wrapper, slipcase, 8vo

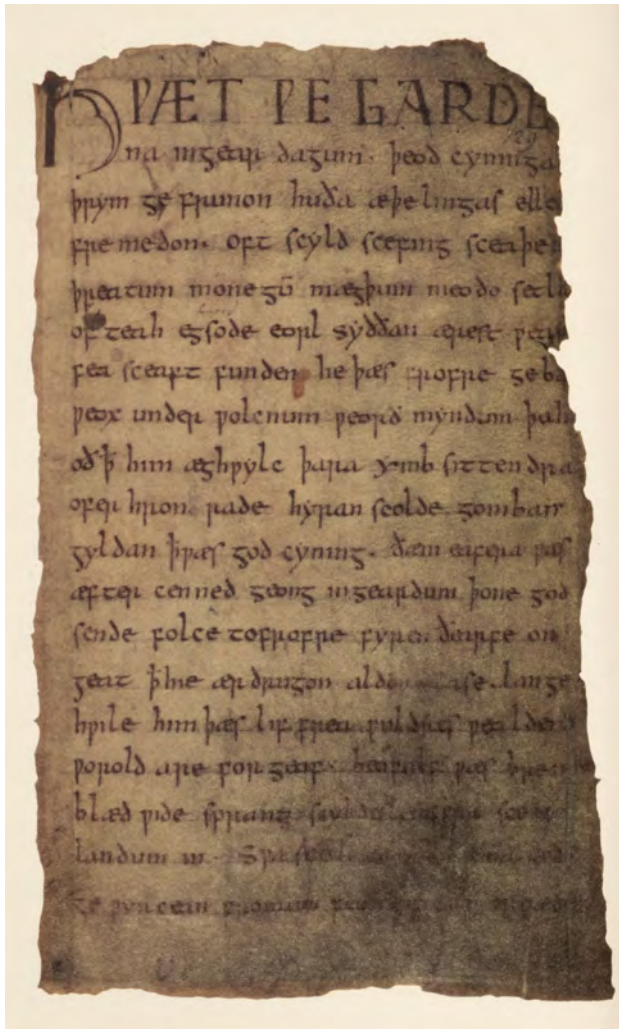
Limited edition, 98/300 copies, signed by Seamus Heaney and Ted Hughes.
(1) £300 - £500



593 Heaney (Seamus). *Beowulf*, 1st edition, London: Faber & Faber, 1999, signed by the author to title, original blue paper-covered boards with spine lettered in gilt, dust jacket, 8vo
(1) £200 - £300

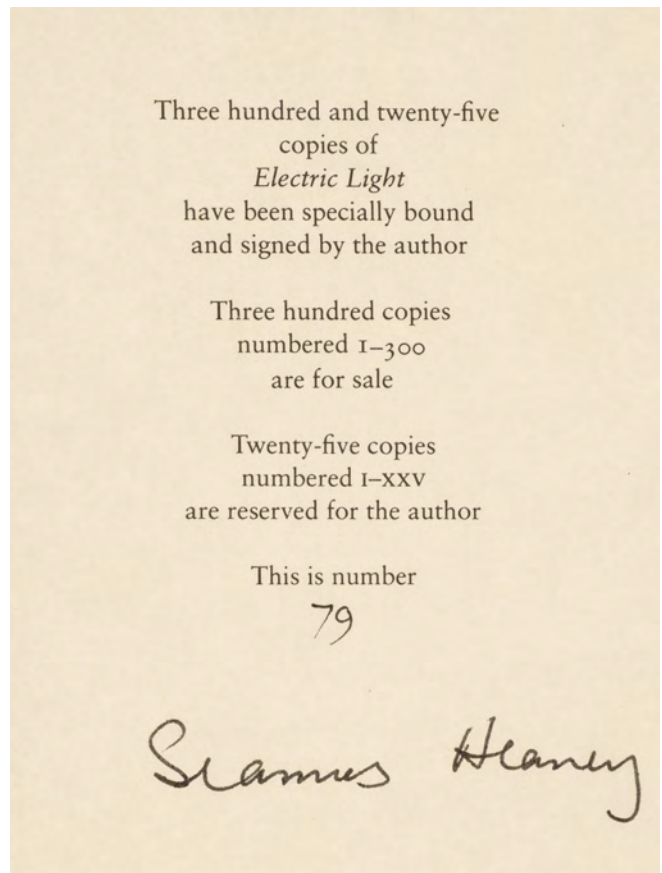


595 Heaney (Seamus). *Electric Light*, 1st edition, London: Faber and Faber, 2001, original cloth, dust jacket, slight fading to spine, 8vo
Signed by the poet to title.
(1) £150 - £200



594 Heaney (Seamus). *Beowulf*, translated by Seamus Heaney, London: Faber and Faber, 1999, frontispiece, original cloth-backed boards, slipcase, 8vo

Limited edition, 1/300 copies, signed by the poet.
(1) £400 - £600



596 Heaney (Seamus). *Electric Light*, London: Faber and Faber, 2001, original cloth-backed boards, slipcase, 8vo

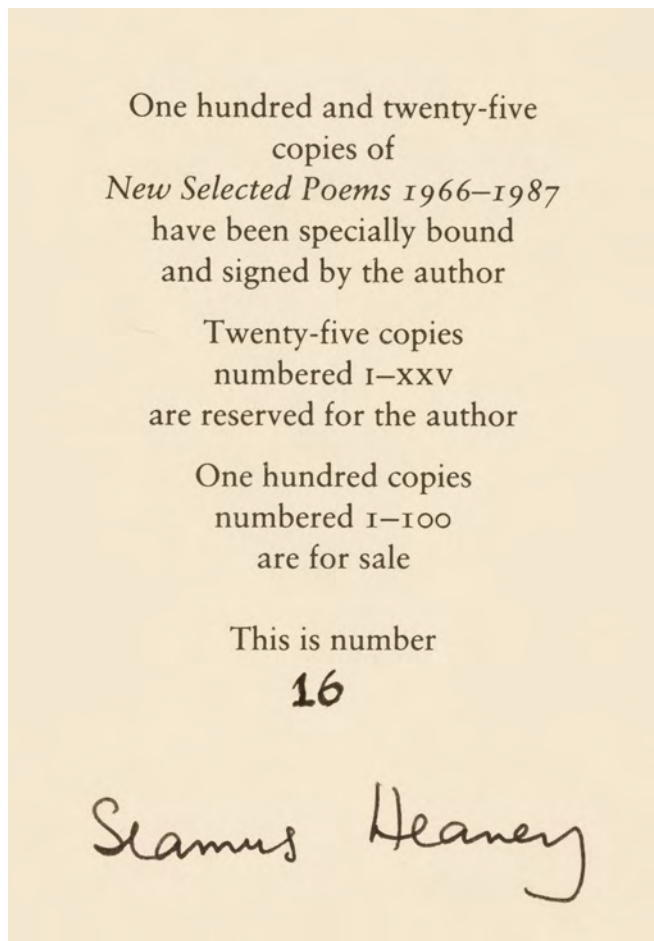
Limited edition, 79/325 copies, signed by the poet.
(1) £300 - £500

597 **Heaney (Seamus)**. January God, Belfast: Arts Council of N. Ireland, 1972?, *printed broadside, illustrated by T. P. Flanagan, 75 x 55 cm mount aperture, a few light creases and small marks, framed and glazed*

Presentation copy, inscribed at foot 'For Roy Davids, At home in Dublin, Seamus Heaney, 23 April 1981'. Roy Davids (1943-2017), former head of Sotheby's book department and a manuscript and historical documents collector.

(1)

£150 - £200



598 **Heaney (Seamus)**. *New Selected Poems 1966-1987*, London: Faber and Faber, 1990, *original cloth-backed boards, slipcase, 8vo*
Limited edition, 16/100 copies, signed by the poet.

(1)

£400 - £600

599 **Heaney (Seamus)**. *Opened Ground. Poems 1966-1996*, London: Faber and Faber, 1998, *original cloth-backed boards, slipcase (cloth ends slightly rubbed), 8vo*

Limited edition, 74/300 copies, signed by the poet.

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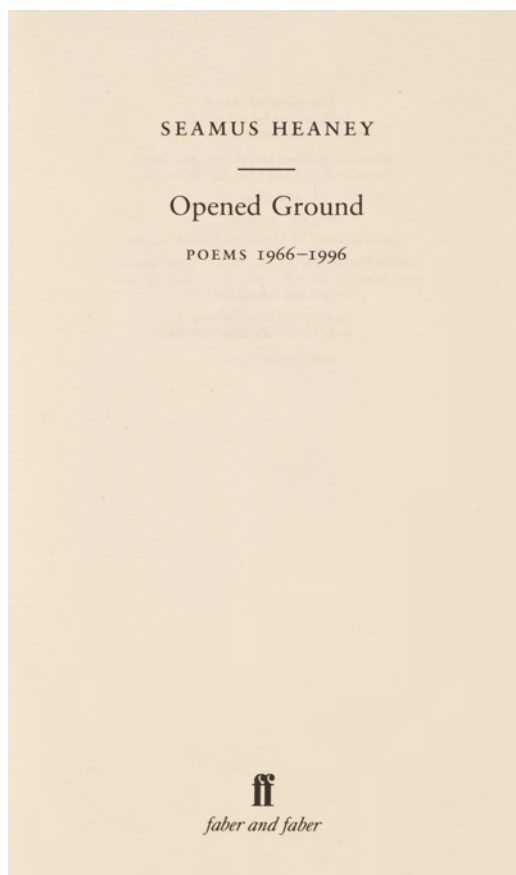
£400 - £600

600 **Heaney (Seamus)**. *Seeing Things*, London: Faber and Faber, 1991, *original cloth-backed boards, slipcase, 8vo*

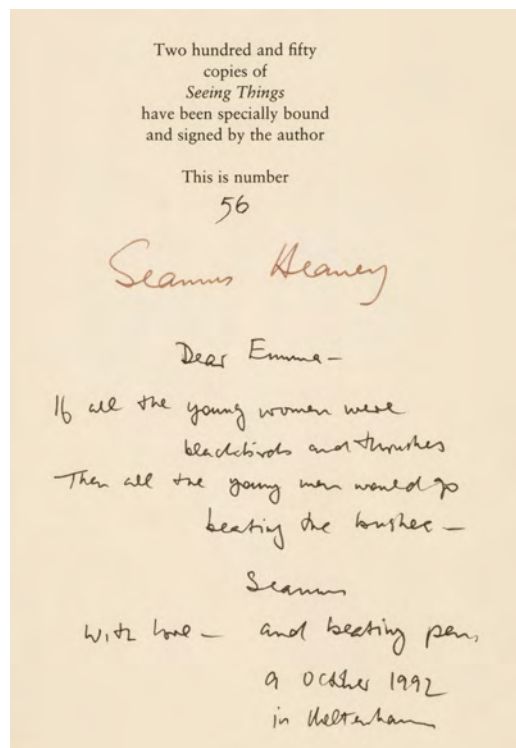
Limited edition, 56/250 copies, signed by the poet. With a presentation inscription beneath, 'Dear Emma - if all the young women were blackbirds and thrushes, then all the young men would go beating the bushes - Seamus, with love - and beating pen, 9 October 1992 in Cheltenham'.

(1)

£400 - £600



Lot 599



Lot 600



UGOLINO

WE HAD already left him. I walked the ice
 And saw two soldered in a frozen hole
 On top of other, one's skull capping the other's,
 Gnawing at him where the neck and head
 5 Are grafted to the sweet fruit of the brain,
 Like a famine victim at a loaf of bread.
 So the berserk Tydeus gnashed and fed
 Upon the severed head of Menalippus
 As if it were some spattered carnal melon.
 10 "You," I shouted, "you on top, what hate
 Makes you so ravenous and insatiable?
 What keeps you so monstrously at rut?
 Is there any story I can tell
 On your behalf, in the world above, against him?
 15 If my tongue by then's not withered in my throat
 I will report the truth and clear your name."

THAT SINNER eased his mouth up off his meal
 To answer me, and wiped it with the hair
 Left growing on his victim's ravaged skull,
 20 Then said, "Even before I speak
 The thought of having to relive all that
 Desperate time makes my heart sick;
 Yet while I weep to say them, I would sow
 My words like curses — that they might increase
 25 And multiply upon this head I gnaw."

601 Heaney (Seamus). Ugolino, Dublin: Dolmen Press, 1979, inscribed by Louis le Brocquy in black ink to front free endpaper 'for Bill Broughton, well met at last, Louis, Les Combes 21 June 84', 2 full-page black and white illustrations by Louis le Brocquy, fore and bottom edges untrimmed, original black paper boards, title in blind to foot of upper cover, paper title label to foot of spine, small folio (30 x 19.5 cm), lacking slipcase

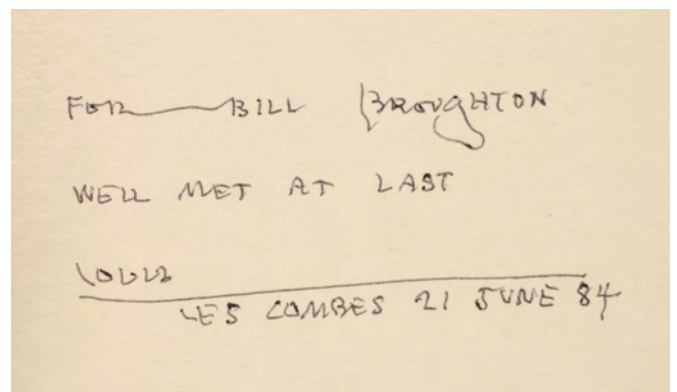
Limited edition, 67/125 copies, signed by the author, artist (Louis le Brocquy), designer (Liam Browne) and publisher (Andrew Carpenter).

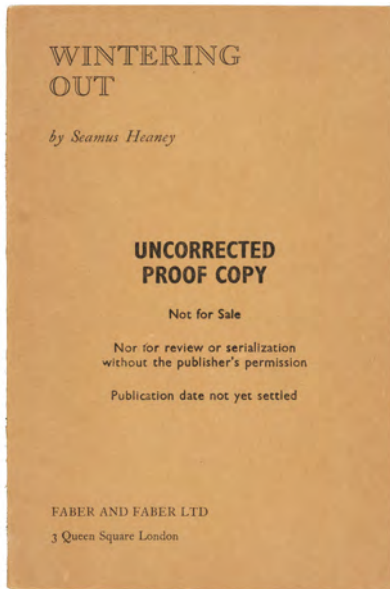
'The book is privately published by Andrew Carpenter in an edition of 125 copies of which thirty only - those numbered from 96 to 125 - are for sale'. The present copy being part of the limitation not for sale.

This copy specially inscribed by Louis le Brocquy to Bill Broughton, thence by descent. His widow recalls the day the book was inscribed, 'However, I clearly recollect driving into the hills by car from where we were staying with another friend in Cannes. The roads to the village of Carros were narrow and winding, but we finally found our way, and were warmly greeted by Louis, who was a great charmer, and were plied with large drinks. There was no sign of his wife Anne for some time, but she suddenly made her entrance, coming down the open stairway, dressed to our surprise and delight as a ballerina, complete with tutu skirt and ballet shoes. They were wonderful hosts, and we got on like a house on fire, and ended up in a restaurant down beside the Mediterranean. We sat down, and when the waiter came for our order, Anne said "Quatre coupes de champagne"...., Louis presented my late husband with the copy of the Ugolino book before we left.

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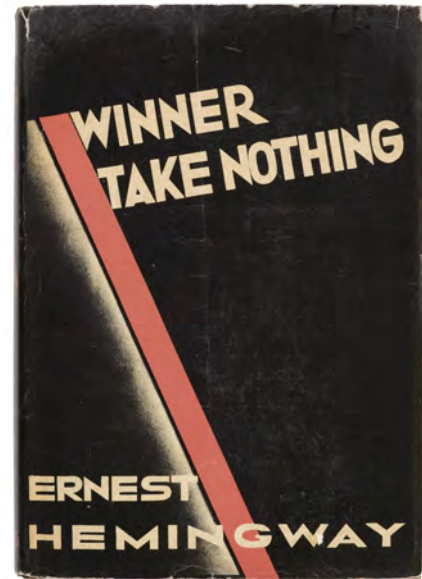
£2,000 - £3,000





602 Heaney (Seamus). Wintering Out, uncorrected proof, London: Faber and Faber, 1972, one or two spots to fore-edges, original printed wrappers, 8vo (1)

£200 - £300



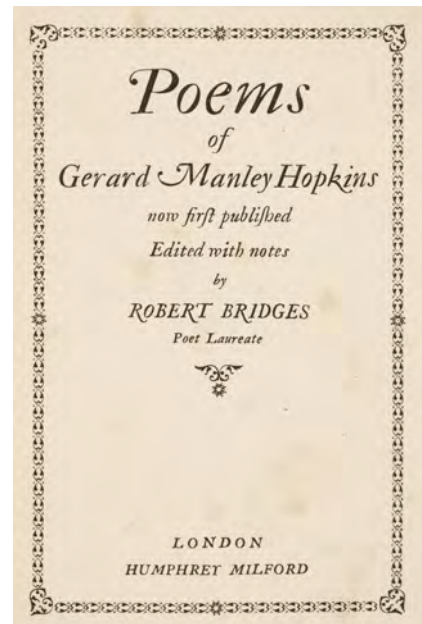
604 Hemingway (Ernest). Winner take Nothing, 1st edition, 1st issue, New York & London: Charles Scribner's Sons, 1933, 1st issue with letter 'A' to copyright page, and the missing 't' in 'two' on p. 159, residue from label removal from front pastedown, top edge red, original cloth, title and author blocked in gold to upper cover and spine, dust jacket, small chips at head of spine and folds, vertical crease to spine, small pale water stains to flaps, 8vo (1)

£300 - £500



603 Hemingway (Ernest). A Farwell to Arms, 1st UK edition, 2nd issue, London: Jonathan Cape, 1929, 2nd issue with 'serious' correctly spelt on p. 66, a few minor spots, presentation inscription to front endpaper, original cloth, spine ends faded, dust jacket, small tears and losses at spine ends (small reinforcements to verso), a little toned, light dust-soiling and small stain to rear panel, 8vo, together with To Have and Have Not, 1st UK edition, London: Jonathan Cape, 1937, publisher's catalogue at rear, light toning to endpapers, original cloth, spine slightly faded with tiny tear at foot, dust jacket, tears and loss to spine ends, small tears to folds and panel edges, some toning to rear panel, 8vo, plus For Whom the Bell Tolls, 1st UK edition, London: Jonathan Cape, 1941, light partial offsetting to endpapers, original cloth, dust jacket, light toning to spine lettering, small reinforcement to verso, a few small nicks, 8vo, plus The Old Man and the Sea, 1st UK edition, 1952 (4)

£400 - £600

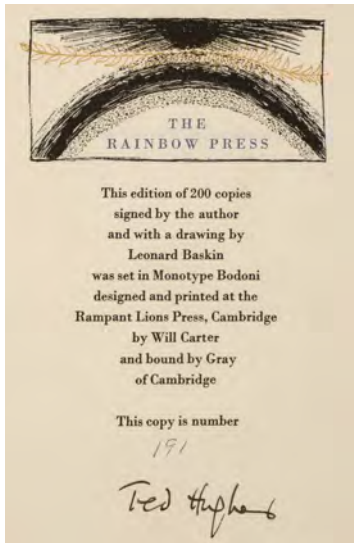


605 Hopkins (Gerard Manley). Poems, now first published. Edited with notes by Robert Bridges, 1st edition, London: Humphrey Milford, 1918, 2 photogravure portraits, 2 double-page plates, some spotting and occasional foxing, lengthy ink inscription in an unidentified hand to front rear free endpaper, dated 2 September 1923, untrimmed, original holland-backed boards with remains of paper title label to spine, rubbed and partly browned, 8vo

One of 750 copies.

(1)

£200 - £300



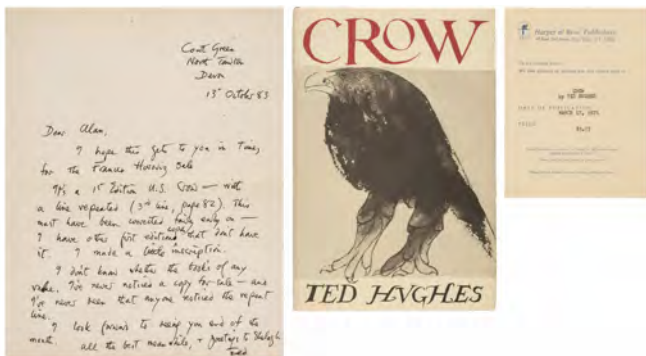
606 Hughes (Ted). Adam and the Scared Nine, 1st edition, London: The Rainbow Press, 1978, signed by the author to limitation page, frontispiece by Leonard Baskin, additionally signed by Frieda Hughes to head of front blank, top edge gilt, remainder untrimmed, original blue calf gilt, spine somewhat faded, 8vo, limited edition, 191/200 copies, contained in blue cloth slipcase, together with:

The Iron Woman, a sequel to the Iron Man, 1st edition, London: Faber and Faber, 1993, inscribed by the author in black ink to front free endpaper 'To Barrie, Greetings, Ted Hughes, 28 Nov. 93', full-page illustrations by Andrew Davidson, original black cloth, dust jacket, a little bumped to extremities, 8vo, plus

Flowers and Insects, 1st edition, London: Faber and Faber, 1986, inscribed by the author in blue ink 'For Vicki and Ihar and Alexei, Greetings from Ted March 1987' to half-title, additionally signed by the author in blue ink to title, colour illustrations by Leonard Baskin, original blue cloth gilt, dust jacket, 8vo

(3)

£200 - £300

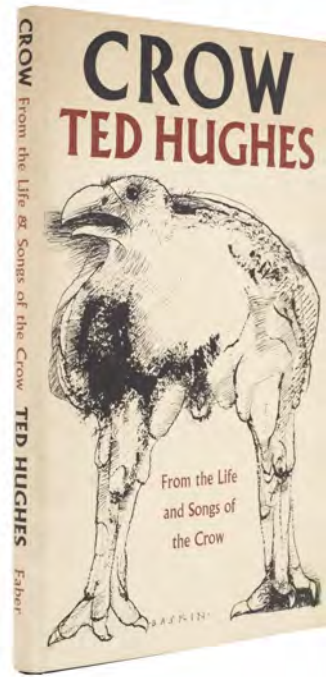


607 Hughes (Ted). Crow, 1st US edition, New York: Harper & Row, 1971, signed by the author in black ink to half-title (dated 18th March 1971), 3rd line of 'Two Eskimo Songs' crossed through by the author, original cloth-backed pictorial boards, faint stain to upper cover, dust jacket, 8vo, with loosely inserted advance review compliments slip, together with:

Accompanying autograph letter signed 'Ted', Court Green, North Tawton, Devon, 13th October 83, addressed to 'Alan', relating to this copy and the correction within 'It's a 1st edition U.S. Crow - with a line repeated (3rd line, page 82). This must have been corrected fairly early on - I have other first edition copies that don't have it. I made a little inscription', horizontal fold, 1 page, 4to

(2)

£200 - £300



608 Hughes (Ted). Crow, From the Life and Songs of the Crow, 1st edition, London: Faber and Faber, 1970, signed by the author in black ink to front free endpaper, endpapers a little spotted and toned, original black cloth gilt, boards marked, dust jacket, 8vo

(1)

£150 - £200



609 Hughes (Ted). Gaudete, 1st edition, London: Faber and Faber, 1977, review slip loosely inserted, original black cloth gilt, dust jacket, 8vo, together with:

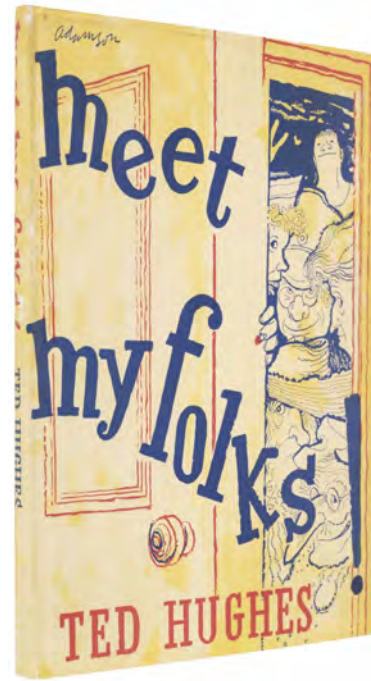
Rain-Charm for the Duchy, and other Laureate Poems, 1st edition, London: Faber and Faber, 1992, review slip loosely inserted, original blue cloth gilt, dust jacket, 8vo, plus

How The Whale Became, and other stories, 1st edition, London: Faber and Faber, 1963, full-page illustrations by George Adamson, original blue cloth gilt, dust jacket, 8vo, with Tales of the Early World, 1st edition, London: Faber and Faber, 1988, review slip loosely inserted, original black cloth, dust jacket, 8vo, with 14 related works on Ted Hughes and Sylvia Plath

(18)

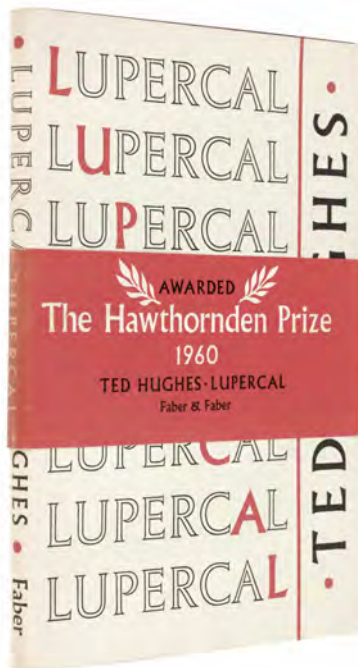
£200 - £300

For Dirk —
 who will supply what it
 lacks
 reading on in a suggestible daze
 suspending incredulity and
 boredom
 resolutely cutting through to
 the end
 giving me the benefit of the
 doubt
 greetings
 from Ted
 25th May 1977



610 Hughes (Ted). Gaudete, 1st edition, London: Faber and Faber, 1977, presentation copy inscribed 'For Dick - who will supply what it lacks, reading on in a suggestible daze, suspending incredulity and boredom, resolutely cutting through to the end, giving me the benefit of the doubt, greetings, from Ted 25 May 1977' in black ink to front free endpaper, original black cloth gilt, dust jacket, 8vo (1) £150 - £200

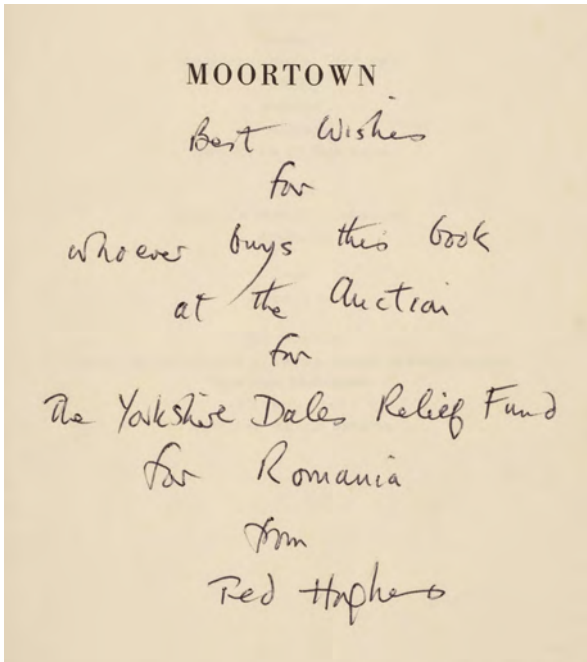
612 Hughes (Ted). Meet My Folks!, 1st edition, London: Faber and Faber, 1961, signed by the author in black ink to front free endpaper 'With good wishes Ted Hughes', black and white illustrations by George Adamson, original pictorial paper-covered boards, dust jacket, spine extremities lightly rubbed, 8vo (1) £200 - £300



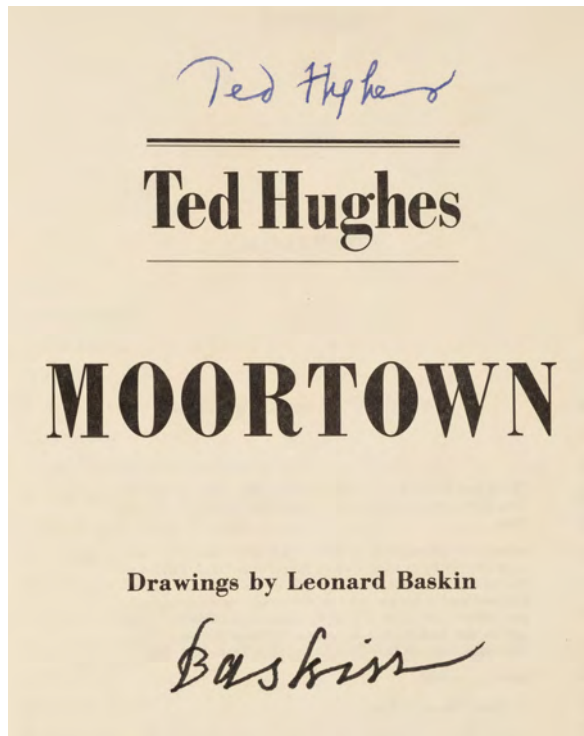
611 Hughes (Ted). Lupercal, 1st edition, London: Faber and Faber, 1960, signed by the author in blue ink to half-title, original purple cloth gilt, dust jacket, original promotional wraparound band (portion on spine slightly faded), 8vo (1) £300 - £500

For Henry
 best wishes and
 continuous thanks
 from Ted
 6th December 1979
 "Out of a little grass
 Comes a great ass."

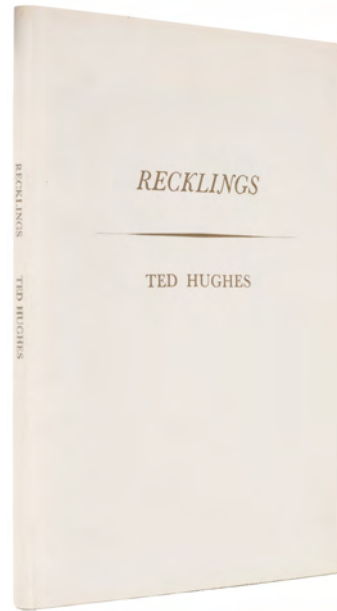
613 Hughes (Ted). Moortown, 1st edition, London: Faber and Faber, 1979, inscribed by the author in black ink to front free endpaper 'For Henry, best wishes and continuous thanks, from Ted, 6 December 1979, "Out of a little grass, comes a great ass"', errata slip, leaves lightly toned, original red cloth gilt, some extremities with light abrasions to cloth, dust jacket, 8vo (1) £150 - £200



614 **Hughes (Ted)**. *Moortown*, 1st US edition, New York: Harper & Row, 1979, inscribed by the author in black ink to half-title 'Best Wishes for whoever buys this book at the auction for The Yorkshire Dales Relief Fund for Romania, from Ted Hughes', original cloth-backed paper-covered boards, blindstamped cow to foot of upper cover, dust jacket (price-clipped), 8vo
(1) £150 - £200



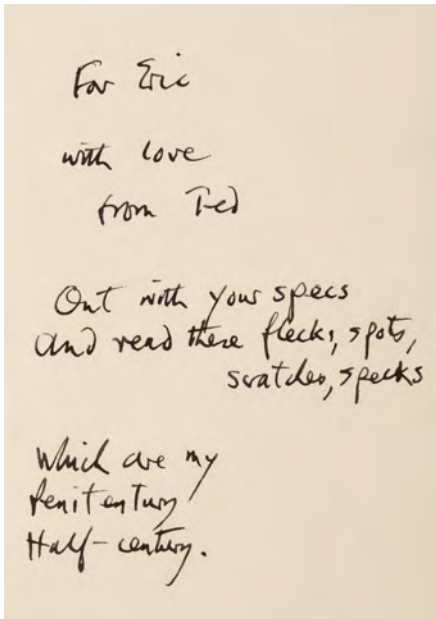
615 **Hughes (Ted)**. *Moortown*, 1st US edition, New York: Harper & Row, 1979, signed by Ted Hughes and Leonard Baskin to title, original cloth-backed boards, blindstamped cow at foot of upper cover, dust jacket, 8vo
(1) £150 - £200



616 **Hughes (Ted)**. *Recklings*, 1st edition, London: Turret Books, 1966, signed by the author in black ink to verso of title, original grey cloth gilt, dust jacket, 8vo
Limited edition, 19/150 copies.
(1) £150 - £200



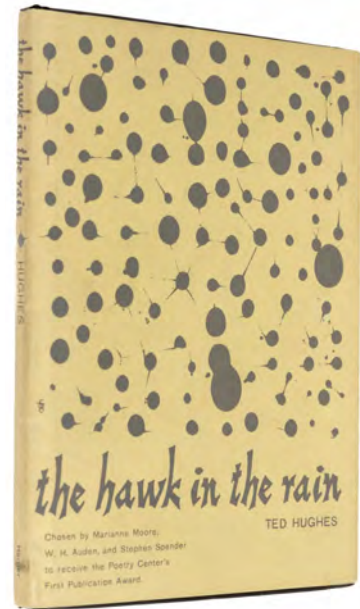
617 **Hughes (Ted)**. *Selected Poems 1957-1967*, 1st paperback edition, London: Faber and Faber, 1972, signed by Hughes to title in blue ink, original paper wrappers, 8vo, together with: *Moments of Truth*, 1st edition, London: The Keepsake Press, 1965, signed by Hughes to front free endpaper in black ink, uncut, original paper wrappers, spine rubbed, 8vo, one of 100 copies for general circulation, plus *Moon-Bells and other poems*, 1st edition, London: Chatto & Windus, 1978, signed by Hughes to title in black ink, original paper-covered boards, 8vo, with 6 other signed Ted Hughes works
(10) £200 - £300



Lot 618



Lot 620



Lot 622

618 **Hughes (Ted)**. Selected Poems 1957-1981, 1st edition, London: Faber and Faber, 1982, *inscribed by the author in black ink to front free endpaper 'For Eric, with love from Ted, Out with your specs, and read these flecks, spots, scratches, specks, which are my penitentiary, half-century', original green cloth lettered in silver, dust jacket, 8vo*

(1)

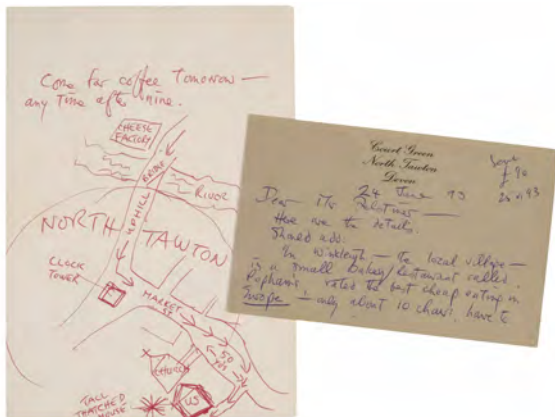
£150 - £200

620 **Hughes (Ted)**. Tales of the Early World, 1st edition, London: Faber and Faber, 1988, *signed by the author in blue ink to title, illustrations by Andrew Davidson, mounted bookplate of Douglas Fairbanks to front free endpaper, original black cloth, dust jacket, 8vo, together with:*

The Iron Woman, 1st US edition, New York: Dial Press, 1995, *signed by the author to head of title in black ink, a few spots to fore-edge, original black cloth-backed gilt, dust jacket, 8vo, plus* *Birthday Letters*, 1st edition, London: Faber and Faber, 1998, *signed by the author to half-title in black ink, original blue paper-covered boards, dust jacket (signed by Frieda Hughes to front flap), original wraparound band, 8vo, with 5 other signed Ted Hughes works*

(8)

£200 - £300



619 **Hughes (Ted)**. Shakespeare and the Goddess of Complete Being, London: Faber and Faber, 1993, *presentation copy inscribed by the author 'For John - forget? downpour - remember Moortown rain? 1992 (1993!). I hope you'll come back in the severe dry years, all the best meanwhile Ted', original pictorial paper wrappers, lightly rubbed and creased, 8vo, together with:*

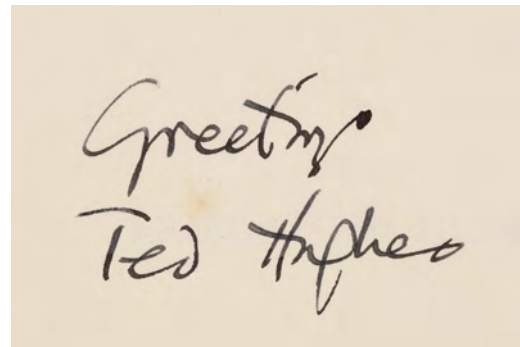
Autograph postcard signed, 'Ted Hughes', Court Green, North Tawton, Devon, 24th June 1993, to Mr Felstiner, concerning the local eateries around North Tawton and the payment of rent, 2 pages, oblong 8vo, plus

Manuscript Map of North Tawton by Ted Hughes, circa 1993, in red ink, detailing the location of his house in relation to other landmarks in the village, 1 page, horizontal and vertical folds, 8vo

Provenance: Possibly John Felstiner (1936-2017), American literary critic, translator, and poet.

(3)

£300 - £500



621 **Hughes (Ted)**. The Earth-Owl and Other Moon-People, 1st edition, London: Faber and Faber, 1963, *signed by the author in black ink to front free endpaper, black and white illustrations by R. A. Brandt, endpapers lightly spotted, original blue cloth gilt, dust jacket, 8vo*

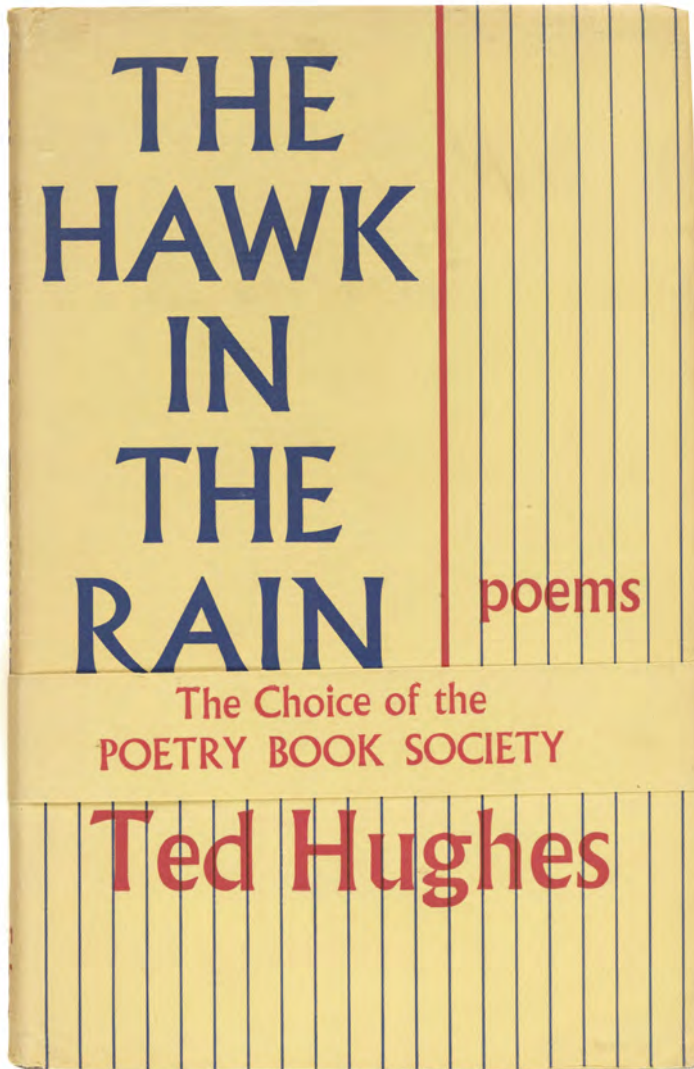
(1)

£150 - £200

622 **Hughes (Ted)**. The Hawk in the Rain, 1st edition, 2nd impression, New York: Harper & Brothers, 1957, *signed by the author in black ink to title, further blue ink ownership inscription to front free endpaper, some spotting and toning to endpapers, original black cloth gilt, dust jacket, some very light dust-soiling, 8vo*

(1)

£150 - £200



I drown in the drumming plainland I drop my
 Keel after keel from the supplewings of the earth's mouth,
 From clay that clutches my each step to its ankle
 With the habit of the popped gaww, but the hawk
 Effortlessly at height hangs his steel eye.
 His wings hold all creation in a weightless quiet,
 Steady as a hallucination in the steaming air.
 While banging wind kills these stubborn hegers
 Thumbs my eyes, throws my breath, catches my heart,
 And rips back my head to the bone, the hawk hangs
 The diamond point of will that polestars
 The sea-drowner's endurance: and I,
 Bloody grabbed saved last-moment-counting
 Marsel in the earth's mouth, strain towards the master
 Fulcrum of violence where the hawk hangs sail.
 That maybe in his own time meets the weather
 Coming the wrong way, suffers the air, hurled upside down,
 Fall from his eye, the ponderous shivers crash on him,
 The horizon trap him; the round anepelic eye,
 Smashed, mix his heart's blood with the mire of
 the land.
 The Hawk In The Rain
 by Ted Hughes

623 Hughes (Ted). The Hawk in the Rain, 1st edition, London: Faber and Faber, 1957, 'The Hawk in the Rain' in full in blue ink to front free endpaper, each poem dated with a location in blue ink at foot of page, 'Wind' with neat correction adding 'black' so third line in second stanza reads 'Blade-light, luminous, black and emerald', pen and ink drawing of a serpent and unpublished poem in blue ink to rear free endpaper, original blue cloth, yellow lettering to spine, dust jacket, original promotional wraparound band, spine slightly faded with a few small nicks to head and tail, 8vo, contained in blue cloth drop-back box with red morocco spine label lettered in gilt

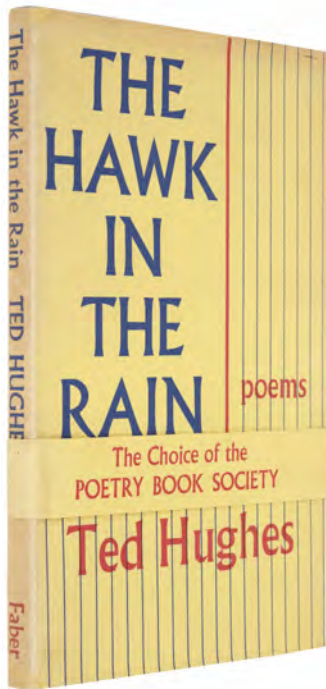
Sagar/Tabor A1a.

An extensively inscribed copy of Hughes' first book, with manuscript poems to both endpapers (the latter unpublished), a pen and ink sketch of a serpent, a manuscript correction to the poem 'Wind' and each poem given a date and location, all in Hughes' hand.

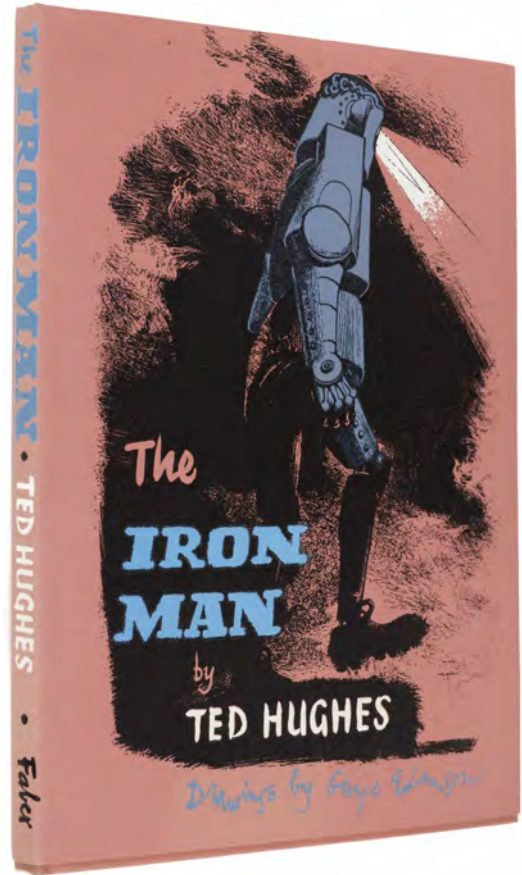
(1)

£2,000 - £3,000

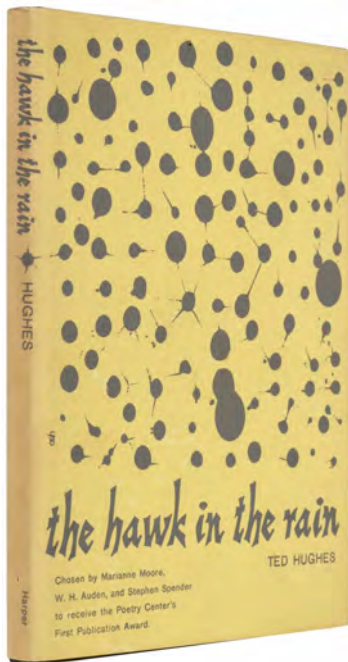




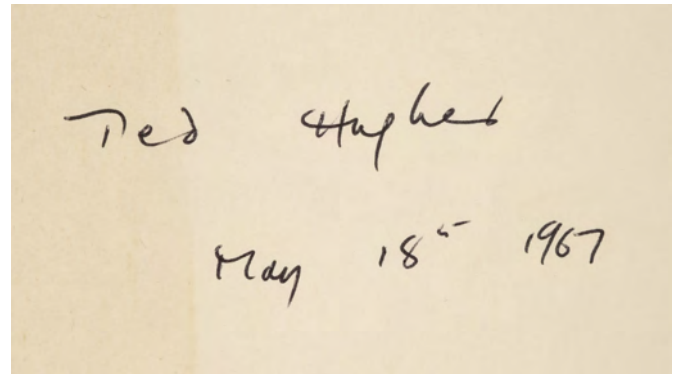
624 Hughes (Ted). The Hawk in the Rain, 1st edition, London: Faber and Faber, 1957, *loosely inserted publisher's advance review copy slip, original blue cloth gilt, dust jacket, original promotional wraparound band, spine somewhat browned, 8vo*
(1) £200 - £300



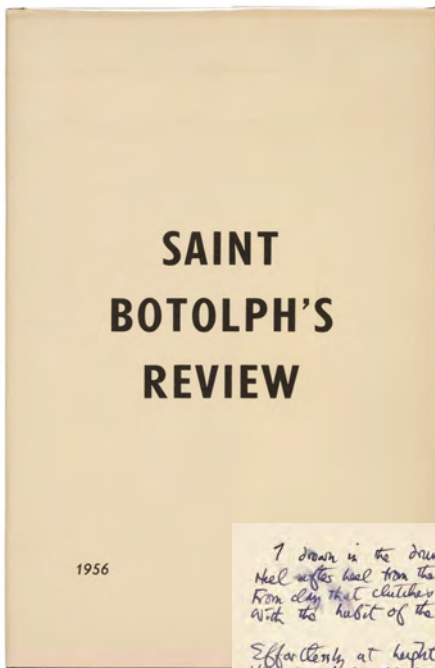
626 Hughes (Ted). The Iron Man, 1st edition, London: Faber and Faber, 1968, *black and white illustrations by George Adamson, some spotting to top edge, original pictorial paper-covered boards, dust jacket, 8vo*
(1) £300 - £500



625 Hughes (Ted). The Hawk in the Rain, 1st US edition, New York: Harper & Brothers, 1957, *signed by the author (dated 20th Oct. 57) in black ink to front free endpaper, original black cloth gilt, dust jacket, spine browned, a few small marks, 8vo, with loosely inserted compliments slip from the publisher signed by the editor Elizabeth Lawrence*
(1) £200 - £300



627 Hughes (Ted). Wodwo, 1st edition, London: Faber and Faber, 1967, *signed by the author in black ink to front free endpaper, some light toning to endpapers, original two-tone cloth gilt, dust jacket, 8vo*
Signed by the author on the day of publication, May 18th 1967.
(1) £200 - £300



1956

7 down in the dreaming plainland, 7 drop my
 heel with heel from the subclowns of the earth's mouth,
 From clay that clutches my neck deep to the nable
 With the habit of the Poppe's grave, but the hawk

Effortlessly, at heptet hangs his steel eye.
 His wings fold all creation in a weightless quiet,
 Steady as a hallucination in the steamy air,
 While banging runs kills these stubborn heifers

Thumbs my eyes, above my breast, curls my hair,
 And runs back's my head to the bone, to hunk hangs
 The diamond point of will that polishes
 The sea-dragon's audience: and I,

Bloodily grabbed some's last-moment counting
 Moral in the earth's mouth, strain toward's the master
 Fulcrum of violence where the hawk hangs tall.
 That maybe in his own time meets the weather

Coming the wrong way, suffers the air, hunk's nose
 Fall from his eye, the poisonous shivers crash in him,
 The horizon traps him; the round anaphic eye
 Smashed, mix his heart's blood with the mire of
 the land.

The Hawk in the Rain
 by Ted Hughes

628 Hughes (Ted, contributor). Saint Botolph's Review, 1st edition, Cambridge: David Ross, 1956, 36 pp., original red printed paper wrappers, dust jacket, small stain and closed marginal tear (approx. 1.5 cm) to lower panel, laminate cover stuck down to dust jacket, 8vo

Sagar & Tabor C8.

The student poetry journal which introduced Ted Hughes's poetry to Sylvia Plath, who consequently met Hughes at the journal's launch party on the day of publication. Hughes contributed four poems, representing the first time his poetry appeared in print under his own name.

In Plath's journals she recounts their first meeting 'Then the worst thing happened, that big, dark, hunky boy, the only one there huge enough for me, who had been hunching around over women, and whose name I had asked the minute I had come into the room, but no one told me, came over and was looking hard in my eyes and it was Ted Hughes. I started yelling again about his poems and quoting: "most dear unscratchable diamond"... and then he kissed me bang smash on the mouth and ripped my hairband off, and when he kissed my neck I bit him long and hard on the cheek, and when we came out of the room, blood was running down his face'. (*The Journals of Sylvia Plath*, The Dial Press, 1982)

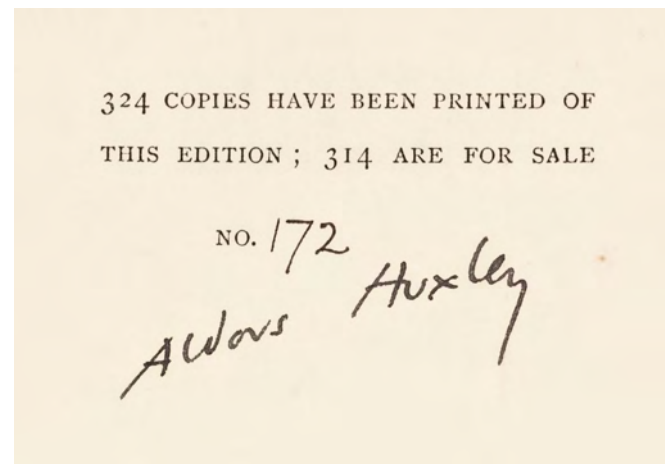
(1) £300 - £500

629 Hughes (Ted, contributor). Saint Botolph's Review, 1st edition, Cambridge: David Ross, 1956, 36 pp., original red printed paper wrappers, dust jacket, small faint water spot to head of front panel, small closed tear (approx. 1 cm) to foot of lower panel, 8vo Sagar & Tabor C8.

The student poetry journal which introduced Ted Hughes's poetry to Sylvia Plath, who consequently met Hughes at the journal's launch party on the day of publication. Hughes contributed four poems, representing the first time his poetry appeared in print under his own name.

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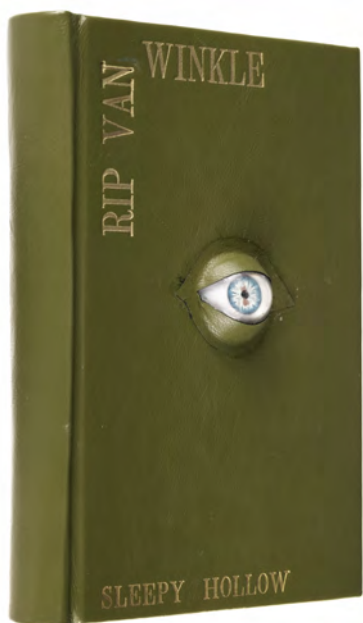
(1) £400 - £600



630 Huxley (Aldous). Brave New World, London: Chatto & Windus, 1932, occasional minor spotting, top edge gilt, original yellow buckram, blue label to spine (2 corners slightly chipped), some toning to spine and extremities of covers, small bump at foot of spine, 8vo

Limited edition, 172/324 copies, signed by the author. Issued simultaneously with the trade edition.

(1) £2,000 - £3,000

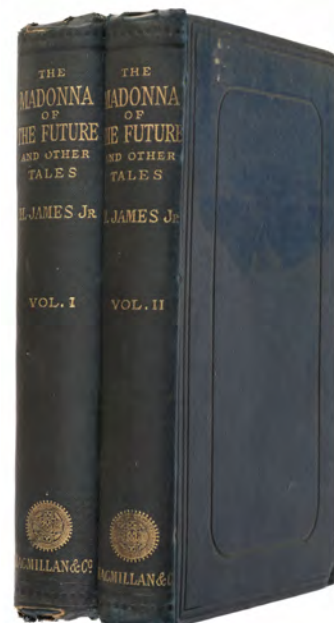


631 **Irving (Washington)**. Rip Van Winkle and the Legend of Sleepy Hollow, London & New York: Macmillan and Co., 1893, illustrations by George H. Boughton, occasional light spotting, all edges gilt, modern green morocco gilt by Exeter Bookbinders, upper cover with onlaid prosthetic eye, 8vo

Limited edition, 21/100 copies.

(1)

£300 - £500

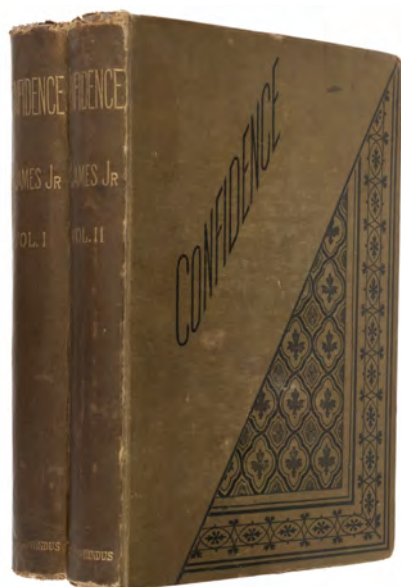


633 **James (Henry)**. The Madonna of the Future and Other Tales, 2 volumes, 1st English edition, London: Macmillan and Co., 1879, advertisement leaf at end of volume II, a few light spots, slight marginal toning, volume I front hinge a little tender, original cloth gilt, small closed splits to volume I spine ends, a few small light stains to covers, 8vo

Edel & Laurence A10a. One of 500 copies printed.

(2)

£600 - £800

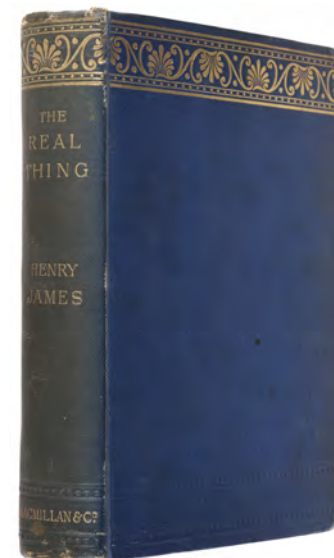


632 **James (Henry)**. Confidence, 2 volumes, 1st English edition, London: Chatto & Windus, 1880 [1879], 32 pp. publisher's catalogue dated December 1879 at end of volume II, occasional light spotting, contemporary previous owner signature at head of volume I title, floral patterned endpapers, Blackwell bookseller ticket to front pastedowns, original decorative cloth gilt, spines a little toned and rubbed at ends, edges lightly rubbed, 8vo

Edel & Laurence A11a. One of 500 copies printed. Precedes the first US edition by two months.

(2)

£600 - £800



634 **James (Henry)**. The Real Thing and Other Tales, 1st English edition, 1st issue, London and New York: Macmillan and Co., 1893, 1st issue with 'copyright 1892' to title verso, 47 pp. publisher's catalogue at rear dated January 1893, original blue cloth gilt, spine faded to green, a little rubbed at ends, 8vo

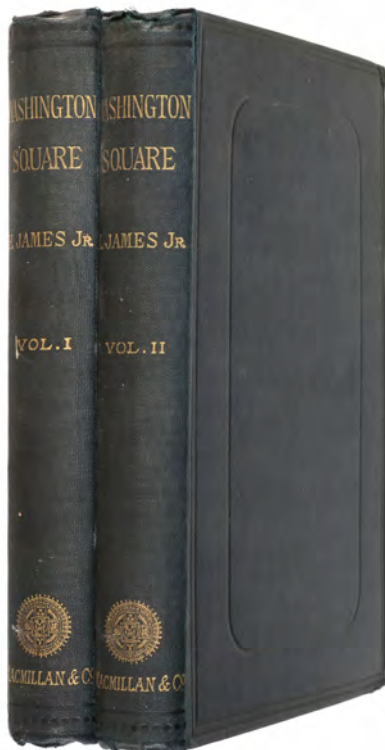
Edel & Laurence A37. Rare first issue with the copyright date of 1892. The second issue had a cancel title and copyright date of 1893. 'With a single exception all copies examined contain a cancel-title leaf. An apparently unique copy, discovered by I. R. Brussel and recently added to the Collamore Collection at Colby contains a first-state title leaf...' (Edel & Laurence).

(1)

£300 - £400



635 **James (Henry)**. Transatlantic Sketches, 1st US edition, Boston: James R. Osgood and Company, 1875, *a few minor spots, original russet cloth gilt, spine a little darkened and rubbed at ends, 8vo, together with Tales of Three Cities, 1st English edition, London: Macmillan and Co., 1884, advertisement leaf at rear, slight marginal toning, spotting to endpapers, bookplate of Arthur William Bennett, original cloth gilt, a few light stains to lower cover, 8vo, plus Portraits of Places, 1st English edition, London: Macmillan and Co., 1883, light spotting and offsetting front and rear, bookplate of W. F. Addey, original cloth gilt, a few light marks, 8vo, with 10 others by the author 1st UK editions Stories Revived. Second Series, 1885, A London Life. The Patagonia. The Liar. Mrs. Temperly, 1st one-volume edition, May 1889, The Lesson of the Master. The Marriages. The Pupil. Brooksmith. The Solution. Sir Edmund Orme, 1892, The Private Life. The Wheel of Time. Lord Beaupre. The Visits. Collaboration. Owen Wingrave, 1893, Terminations, 2nd edition, 1895, Embarrassments, 1896 (2nd issue binding with Tulips in blind to upper cover), The Spoils of Poynton, 1897 (1st issue binding with Iris to upper cover), The Other House, 1897 (1st one-volume edition), The Two Magics. The Turn of the Scew. Covering End (new impression, November 1898), The Awkward Age, 1899*
(13) £400 - £600



Lot 636

636 **James (Henry)**. Washington Square. The Pension Beaurepas. A Bundle of Letters, 2 volumes, 1st English edition, 2nd issue, London: Macmillan and Co., 1881, *2nd issue with pp. 268, 269 & 271 corrected to volume II and 24 pp. advertisements dated January 1881 at rear of volume II, occasional light spotting, contemporary owner signature of J. S. Darlington to half-titles, original cloth gilt, small closed tear at head of volume II spine, 8vo*

Edel & Laurence A15b. The second impression, published in March 1881 but issued in the first impression blue-green cloth. The usual second issues were bound in brown cloth and only 250 corrected sheets were printed. The first impression had pages 268, 269 and 271 misnumbered 368, 369 and 371 and contained a 40 page publisher's catalogue dated December 1879.

The US first edition preceded the first UK edition by one month. The UK edition includes *The Pension Beaurepas* not previously issued in book form, and *A Bundle of Letters* which had previously been published in America.

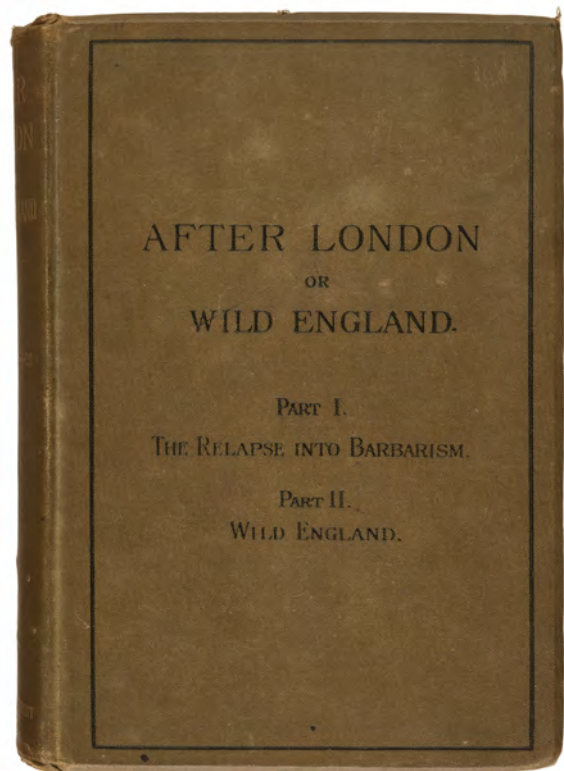
(2) £1,000 - £1,500

637 **James (P. D.)**. Shroud for a Nightingale, 1st edition, London: Faber and Faber, 1971, *original red cloth gilt, dust jacket, extremities rubbed, 8vo, together with:*

An Unsuitable Job for a Woman, 1st edition, London: Faber and Faber, 1972, *bookplate to front free endpaper, original green cloth gilt, dust jacket, spine extremities lightly frayed, 8vo, plus*

Death of an Expert Witness, 1st edition, London: Faber and Faber, 1977, *original red cloth gilt, dust jacket, 8vo, with* Innocent Blood, 1st edition, London: Faber and Faber, 1980, *gift inscription to front free endpaper, original red cloth gilt, dust jacket, with 18 others by James, including 6 signed*

(22) £150 - £200



Lot 638

638 **Jefferies (Richard)**. After London; or Wild England, 1st edition, London: Cassell & Company, 1885, *advertisements at rear, a few light marks, endpapers renewed, original cloth, bevelled edges, spine a little darkened and rubbed at ends, a few small stains, 8vo, together with Thomas (Edward)*. Richard Jefferies. His Life and Work, London: Hutchinson & Co., circa 1908, *portrait frontispiece, pencil annotations, inscribed by Henry Williamson with his owl doodle and dated January 1930 at front, original cloth, spine toned, 8vo, plus Williamson (Henry)*. Richard Jefferies. Selection of his work with details of his life and circumstances, his death and immortality, new edition, London: Faber and Faber, 1947, *original cloth, fading at foot of spine and covers, dust jacket, chip and loss at foot of spine, edges slightly frayed, 8vo, inscribed by Williamson 'Began to read it at page 159', with further inscription by Williamson 'Began to read it at page 159', with 11 others by Richard Jefferies and others, including The Scarlet Shawl, 1st edition, 2nd issue, 1874 (2nd issue with 4 pp. advertisements at end), The Amateur Poacher, 1879, Wild Life in a Southern County, 1879, Round About a Great Estate, 1880, Red Deer, 1880, 1st editions, a few others inscribed by Henry Williamson*

Provenance: From the library of Henry Williamson.
(14)

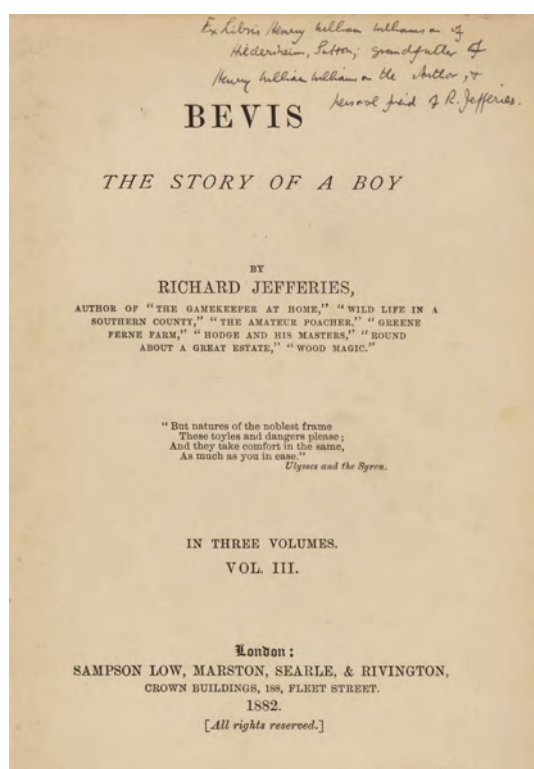
£300 - £500



640 **Jefferies (Richard)**. Green Ferne Farm, 1st edition, London: Smith, Elder & Co., 1880, 8 pp. *publisher's catalogue at rear, a few small stains, signed by Henry Williamson to front endpaper and half-title, bookplate of Charles R. C. Hibbert, original cloth, spine toned, cover title rubbed with some light damp stains to covers, 8vo, together with Nature Near London, 1st edition, London: Chatto and Windus, 1883, 32 pp. catalogue at end dated December 1882, inscribed at front 'Henry Williamson, Devon, 1934', Charles Hibbert bookplate, original pictorial cloth, spine a little toned, 8vo, plus The Story of My Heart. My Autobiography, 1st edition, London: Longmans, Green and Co., 1883, 12 pp. catalogue at rear, occasional underlining and annotations, Charles Hibbert bookplate, original cloth, spine a little rubbed and faded, rubbed patch to upper cover, 8vo, inscribed to half-title 'Henry Williamson (from his father-in-law Charles Hibbert of Chalfont Park, Buckinghamshire 1925)', with 4 other 1st editions by Richard Jefferies: The Dewey Morn, 2 volumes, 1884, The Life of the Fields, 1884, the Open Air, 1885, Amaryllis at the Fair, 1887, all signed or inscribed by Henry Williamson*

Provenance: From the library of Henry Williamson.
(8)

£300 - £500

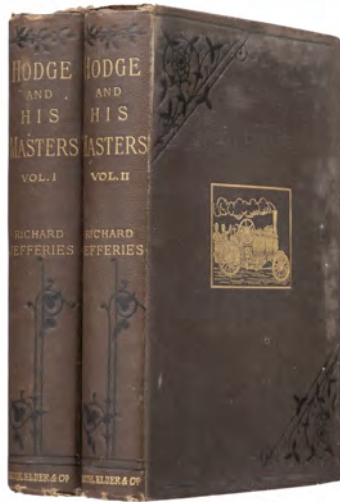


639 **Jefferies (Richard)**. Bevis. The Story of a Boy, 3 volumes, 1st edition, London: Sampson Low, Marston, Searle & Rivington, 1882, *stitching broken, contents detached, some light finger marks and dust-soiling, a few marginal damp stains in volume II, original cloth gilt, a little rubbed with small stains, 8vo*

Provenance: From the library of Henry Williamson. His note at front of volume I 'note by HW. 14 Octr. 1965. This book - three volumes - belonged to my grandfather Hy. William Williamson, to my father William Leopold Williamson, he gave it to me in 1910', each title inscribed 'Ex libris Henry William Williamson, grandfather of Henry Williamson' and further to volume III 'Ex libris Henry William Williamson of Hederheim, Sutton, grandfather of Henry William Williamson, the author & personal friend of R. Jefferies'.

Henry Williamson's grandfather was Henry William Williamson (1834-1894).
(3)

£300 - £400

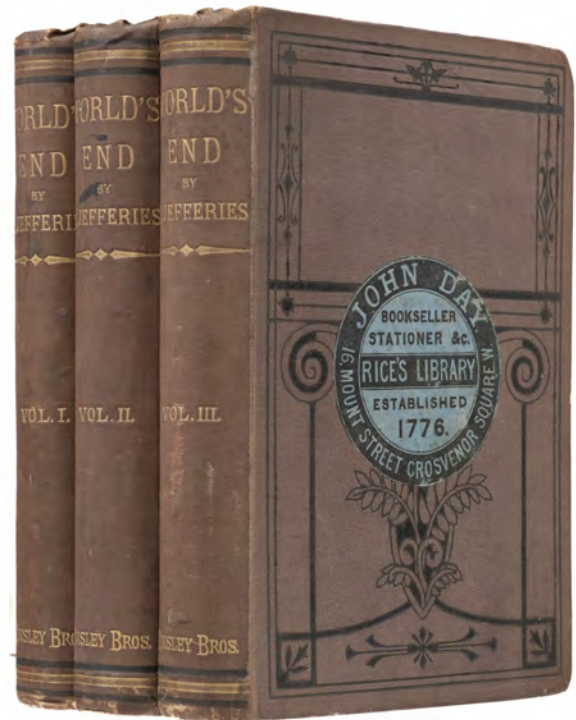


641 **Jefferies (Richard)**. Hodge and his Masters, 2 volumes, 1st edition, London: Smith, Elder & Co., 1880, *some pencil annotations and underlining, a little minor spotting, armorial bookplate of Charles R. C. Hibbert, original cloth gilt, a little rubbed with a few damp stains, mainly to volume I lower cover, slight lean, 8vo*

Provenance: From the library of Henry Williamson, his inscription, 1927 and owl doodle to front free endpapers, and pencil annotations at front and to text. Henry Williamson's copy, with his notes which he used for his revised edition of *Hodge and His Masters*, Methuen, 1937.

(2)

£200 - £300

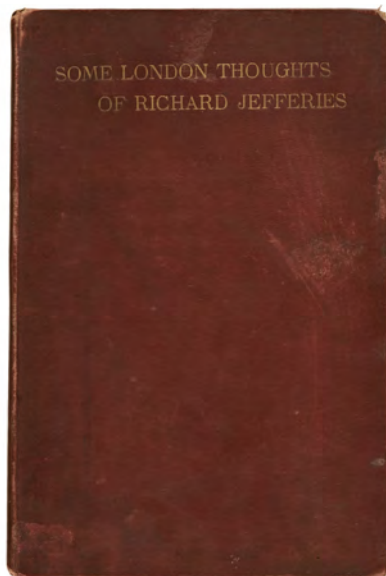


643 **Jefferies (Richard)**. World's End. A Story in Three Books, 3 volumes, 1st edition, London: Tinsley Brothers, 1877, *advertisement leaf at end of volume I, stitching weak in volume I, contents detaching, occasional light spotting, armorial bookplates of Charles R. C. Hibbert, manuscript shelf number, original decorative cloth gilt, spines a little toned and rubbed at ends and edges, ink stain at head of volume I upper cover, John Day, Grosvenor Square bookseller circular labels pasted to upper covers, slight lean, 8vo*

Provenance: From the library of the author Henry Williamson.

(3)

£300 - £500



642 **Jefferies (Richard)**. Some London Thoughts, 1st edition, no publisher, [1896], 45 pp., *endpapers toned, top edge gilt, remainder untrimmed, original red cloth, title in gilt to upper cover, a few small faint stains to covers, extremities lightly rubbed with small loss of cloth, 8vo*

Exceedingly scarce. Not recorded in the Miller and Matthews bibliography, nor in Copac or Worldcat.

The Richard Jefferies Society Newsletter notes 'Amongst the collection of books was one of real rarity, of which only one other copy is known to exist. This is: *Some London Thoughts of Richard Jefferies*, printed for private circulation and inscribed April 1896'. (Richard Jefferies Society Newsletter, Spring 2008, p. 5)

(1)

£300 - £500

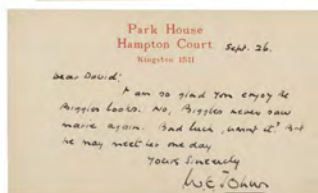


Lot 644

644 **Johns (W. E.)**. *The Passing Show. A Garden Diary* by an Amateur Gardener, 1st edition, London: My Garden, 1937, illustrations, a little minor spotting, contemporary presentation inscription to front endpaper, top edge red, original cloth (slightly bowed), dust jacket, one or two nicks and stains, 8vo, signed by the author to front endpaper, together with *The Unknown Quantity*, 1st edition, London: John Hamilton, [1940], light marginal toning and spotting, original variant brown cloth (a little rubbed), dust jacket, tears and chips to spine ends and corners, 8vo, plus *The Rustlers of Rattlesnake Valley*, 1st edition, London: Thomas Nelson and Sons, 1948, colour frontispiece, some light spotting, original cloth (head of spine faded), price-clipped dust jacket, a few small repairs to verso, small closed tears and light dust-soiling to rear panel, 8vo, with 8 others including 1st editions *Dr. Vane Answers the Call*, [1950], *Short Stories*, 1950, *The Man Who Lost his Way*, 1959, *Where the Golden Eagle Soars*, 1960, plus *Planes of the Great War 1914-1948*, by Howard Leigh, foreword by W. E. Johns, [1934]

(11)

£300 - £400

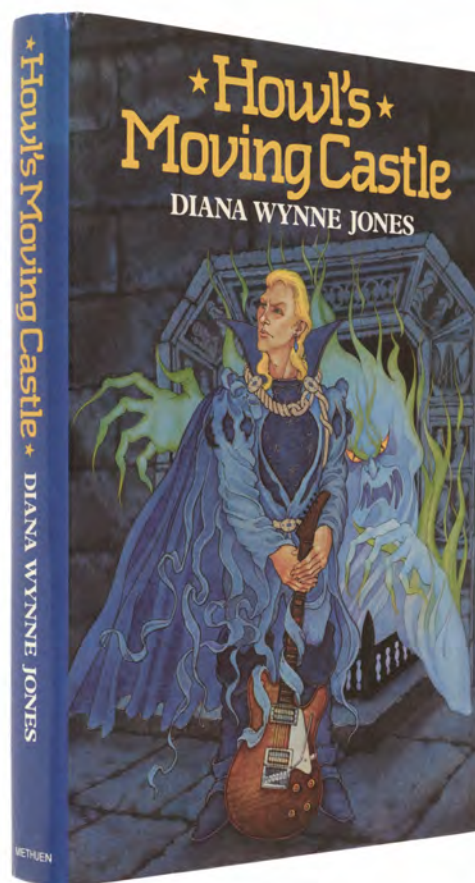


645* **Johns (William Earl, 1893-1968)**. Two autograph postcards, signed, 1958-59, on Park House, Hampton Court, Kingston headed postcards, one dated 26 September [1958], 'Dear David, I am so glad you enjoy the Biggles books. No, Biggles never saw Marie again. Bad luck, wasn't it? But he may meet her one day', the other 'Dear David, 'Gimlet Gets the Answer' is still on sale so if you ordered a copy from a bookshop, you would get it. Or, of course, you could get a copy by writing to the publishers...', with the original 1958 envelope, plus Complete list of the Biggles books published by Hodder and Stoughton and the Brockhampton Press, 4 pp leaflet, signed in ink to front cover, and a half-tone photographic reproduction portrait of the author, inscribed in ink 'Yours sincerely, W. E. Johns', both with horizontal crease mark

The recipient of the signed postcards and ephemera is David Gillard MBE, arts journalist and critic. He was Classical Music Editor and Radio Correspondent for the BBC Radio Times and, for 46 years, the opera critic of the Daily Mail.

(2)

£300 - £500



646 **Jones (Diana Wynne)**. *Howl's Moving Castle*, 1st UK edition, London: Methuen, 1986, original blue cloth gilt, dust jacket, 8vo

A fine first UK edition. The work won the Phoenix Award in 2006 and served as the basis for the Studio Ghibli film of the same name.

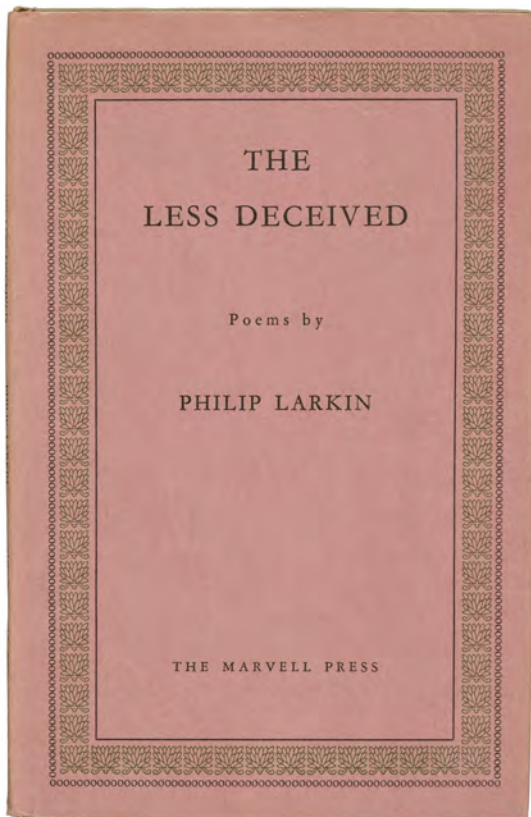
(1)

£500 - £800

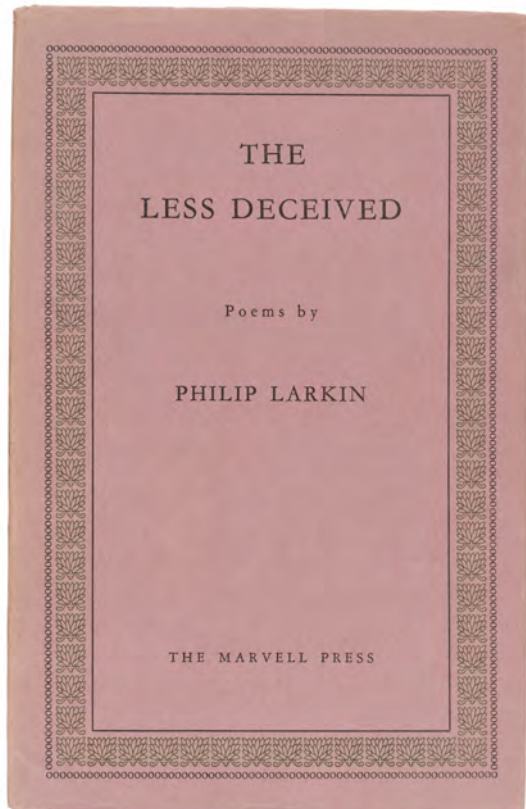
647 **Lake (Michael)**. *King Penguins. A Survey of the Series*, Exeter: Short Run Press for the Penguin Collectors Society, 2014, colour illustrations, original boards, 8vo, (one of 700 copies), with a presentation inscription from the author to bookseller Julian Nangle, together with **Feinstein (Elaine)**. *The Amberstone Exit*, 1st edition, London: Hutchinson, 1972, light partial offsetting from flaps to endpapers, original cloth, dust jacket, 8vo, inscribed by the author, plus **Motion (Andrew)**. *The Customs House*, 1st edition, London: Faber and Faber, 2012, original cloth, dust jacket, 8vo, inscribed by the poet, together with others, poetry related etc including *Das Himmelreimende Kind/The Sky-Rhyming Child*, by R. S. Thomas, *Fuchstal: Babel*, 2013, limited signed edition 17/60, with a signed etching by Vroni Schwegler, numbered 6/30, *The Barrow in Newport Court*, a memoir of the rare book trade, by Anthony Sillem, 1st edition, 2001, *Obsessions and Confessions of a Book Life*, by Colin Franklin, 1st edition, 2012, and *Untitled. the Real Wallis Simpson Duchess of Windsor*, by Anna Pasternak, 2019, all inscribed by the authors

(45)

£100 - £150



Lot 648

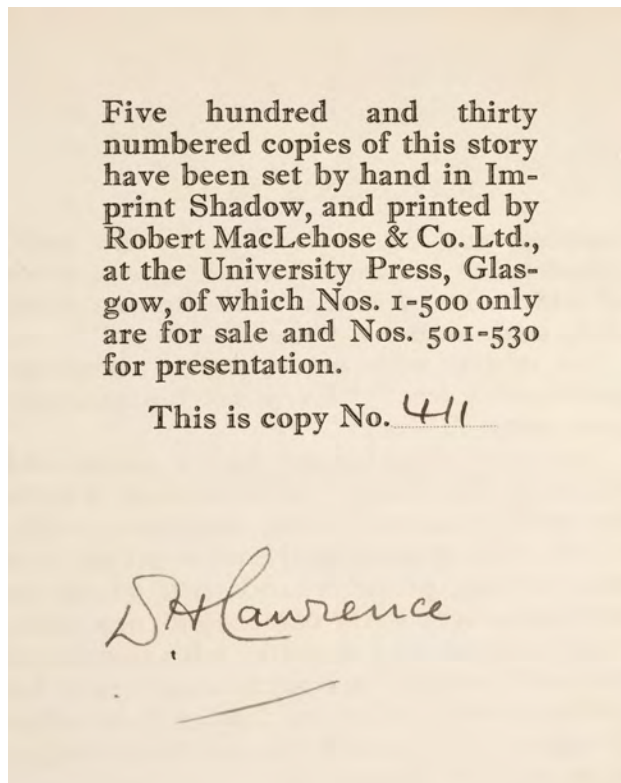


Lot 649

648 **Larkin (Philip)**. *The Less Deceived*, 1st edition, 1st issue, Hesse: The Marvell Press, 1955, *1st issue with the misprint 'floor' for 'sea', first line on p. 38, a few minor spots, light offsetting to endpapers, original 1st state green cloth with square spine, dust jacket with printed price 6/-, some fading to spine, 8vo*
(1) £400 - £600

649 **Larkin (Philip)**. *The Less Deceived*, 1st edition, 1st issue, Hesse: The Marvell Press, 1955, *original green cloth gilt (with flat spine), dust jacket, spine faded, rubbed with small loss to a few extremities, 8vo*

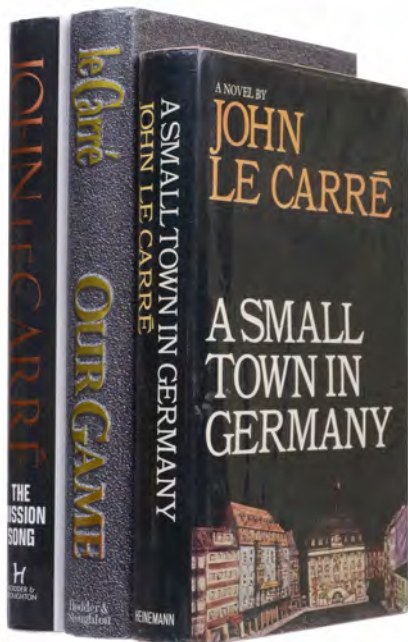
The first issue with both 'floor' for 'sea' on p. 38 and a flat spine.
(1) £300 - £500



650 **Lawrence (D. H.)** *Rawdon's Roof*, limited edition, number seven of the Woburn Books series, London: Elkin Mathews & Marrot, 1928, *light offsetting to pp. 12 & 13 and endpapers, original decorative boards tiny split at foot of spine, dust jacket, spine a little toned with nicks at ends, limited signed edition 411/530, together with Graves (Robert)*. *The Shout*, limited edition, number sixteen of the Woburn Books series, Elkin Mathews & Marrot, 1929, *light partial offsetting to endpapers, original boards, small loss at foot of spine, slight spotting to covers, 8vo, limited signed edition 209/530, plus Greene (Graham)*. *The Great Jowett*, limited edition, London: Bodley Head, 1981, *small label at front 'Ex libris Vivien Greene 1904-2003', original cloth, spine and extremities faded, 8vo, limited signed edition, 15/525, with 5 others including: The Man Who..., Stories by Detection Club Authors, Scorpion Press, 1992, limited edition 122/125, signed by all 13 contributors, The Bloom of Candles, by Laurie Lee, 1947, signed, Bram Van Velde, by Samuel Beckett, Georges Duthuit & Jacques Putman, Grove Press edition, 1960, signed by Samuel Beckett, River. Poems by Ted Hughes, 1983 (inscribed by Ted Hughes, lacking dust jacket), The Moor's Last Sigh, by Salman Rushdie, 1995, limited signed edition 159/200, and On Chesil Beach, by Ian McEwan, 2007, limited signed edition 64/1200*
(10) £300 - £400



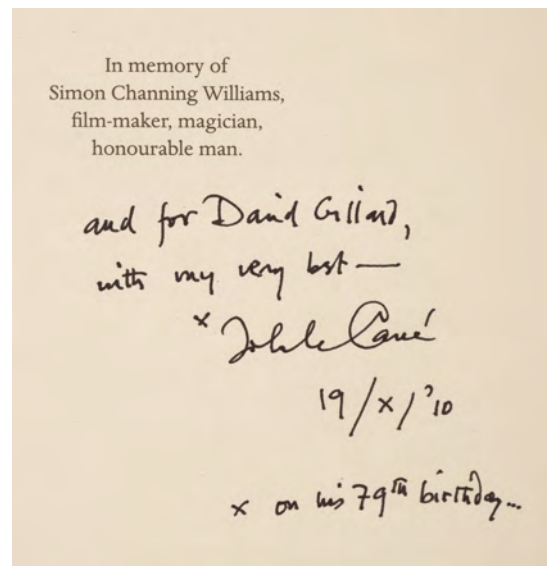
651 **Le Carré (John)**. A Perfect Spy, London Limited Editions & Hodder & Stoughton, 1986, original cloth-backed boards, glassine wrapper, 8vo, limited signed edition 126/250, together with The Russia House, London Limited Editions & Hodder & Stoughton, 1989, light toning to textblock and some spotting to fore-edges, original cloth-backed boards, 8vo, limited signed edition 127/250 (2) £200 - £300



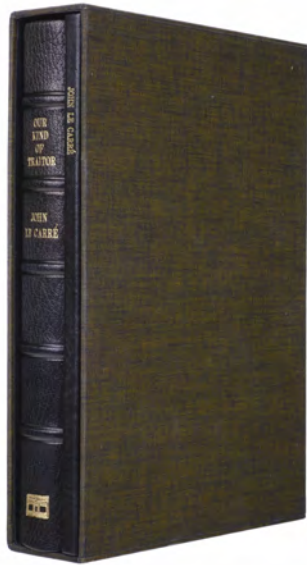
652 **Le Carré (John)**. A Small Town in Germany, 1st edition, London: William Heinemann, 1968, light partial toning to endpapers, original cloth, dust jacket, 8vo, presentation copy, inscribed to front endpaper 'Eileen Lindsay, with warmest wishes from John Le Carré, 31: X: 68', together with Our Game, 1995, and The Mission Song, 2006, 1st editions signed by the author (3) £200 - £300



653 **Le Carré (John)**. A Small Town in Germany, 1968; The Naive and Sentimental Lover, 1971; The Little Drummer Girl, 1983, 1st editions, slight offsetting to A Small Town endpapers, original cloth (Little Drummer Girl with slight lean), dust jackets, Small Town & Naive jackets price-clipped, small sticker residue to Naive front flap, some fading to Little Drummer Girl spine, Small Town with signed book label adhered to front endpaper, the other two signed to titles, 8vo, together with 16 other 1st editions by the author: A Perfect Spy, 1986, The Russia House, 1989, The Secret Pilgrim, 1991, The Night Manager, 1993, Our Game, 1995 (2 copies, one in withdrawn jacket), Single & Single, 1999, The Constant Gardener, 2nd impression, 2001, Absolute Friends, 2004, The Mission Song, 2006, A Most Wanted Man, 2008, Our Kind of Traitor, 2010, A Delicate Truth, 2013, A Legacy of Spies, 2017, Agent Running in the Field, 2019, all signed by the author (Our Game signed to inserted book labels) (19) £300 - £500



654 **Le Carré (John)**. Our Kind of Traitor, 1st edition, London: Viking, 2010, original cloth lettered in gilt, slipcase, 8vo, signed to title by the author and inscribed to dedication leaf 'and for David Gillard, with my very best - x John le Carré, 19/x/'10 x on his 79th birthday...', with a loose David Cornwell compliments slip, together with The Little Drummer Girl, Book-of-the-Month Club limited edition, New York: Alfred A. Knopf, 1983, all edges red, original contrasting cloth, acetate wrapper, slipcase, royal 8vo, limited signed edition 754/1048, plus A Legacy of Spies, limited edition, London: Viking, 2017, original cloth, slipcase, 8vo, limited signed edition 140/250, with 4 others by the author: The Mission Song, 2006 (limited signed edition 922/1500), A Most Wanted Man, 2008 (limited signed edition 253/1000), Silverview, 2021 (limited edition 24/200) and another copy of Our Kind of Traitor, 2010, Hatchards limited edition 143/500, signed by the author (7) £400 - £600



655 **Le Carré (John)**. *Our Kind of Traitor*, London Review Bookshop Limited Editions & Viking, 2010, *top edge gilt, original black morocco-backed boards, together with the bound text of An Address given at the Oxford Literary Festival, 24 March 2010, original morocco-backed boards, both contained in original slipcase, 8vo* Limited special edition XIV/XXV, from a total edition of 75, both signed by the author.

(2)

£400 - £600



657 **Le Carré (John)**. *The Honourable Schoolboy*, 1977; *Smiley's People*, 1979; *Tinker, Tailor, Soldier, Spy*, 1988, all Franklin Library editions, *bound in original decorative morocco, 8vo, Honourable Schoolboy and Smiley's People with signed adhesive book labels from the author, together with 4 others: A Delicate Truth, Easton Press, 2013 (limited signed edition 376/600 with COA), A Perfect Spy, Easton Press, 1990 (with signed book label to half-title), Our Game, Franklin Library, 1995, signed, and Single & Single, Franklin Library, 1999, signed*

(7)

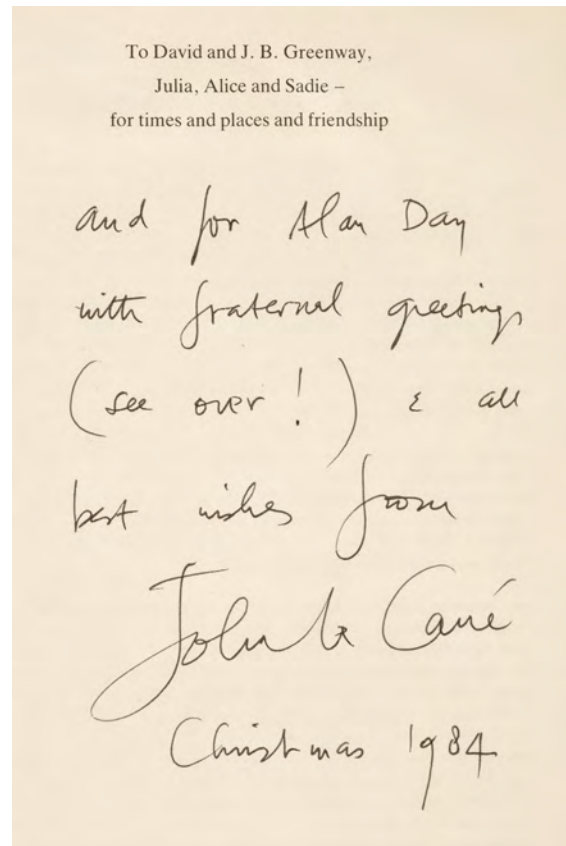
£200 - £300



656 **Le Carré (John)**. *Single & Single*, 1st edition, 1st issue, London: Hodder & Stoughton, 1999, *original cloth, 1st issue dust jacket designed by Andy Bridge with £9.99 price (spine faded), 8vo, together with Sarratt and the Draper of Watford, by John le Carré and other unlikely stories about Sarratt from international authors, Village Books, 1999, colour illustrations, People of Sarratt on Midsummer's Day 21 June 1999 booklet loosely inserted, original cloth dust jacket, signed to title by John le Carré, with 7 others including The Spy Who Came in From the Cold, Fiftieth Anniversary Edition, 2013 (signed to title), Call for the Dead, 1983 reprint, signed to bookplate, 3 omnibus editions including The Quest for Karla, 1982 (each with signed bookplate), Our Game, 2nd issue, 1995 (signed to title) and The Secret Life of John le Carré, by Adam Sisman, 1st edition, 2023*

(9)

£150 - £200



Lot 658



Lot 659

658 **Le Carré (John)**. *The Little Drummer Girl*, 1st edition, London: Hodder and Stoughton, 1983, *light spotting to front endpaper, original cloth, dust jacket, one or two closed tears to folds, 8vo, presentation copy, inscribed to dedication leaf 'and for Alan Day with fraternal greetings (see over!) & all best wishes from John le Carré, Christmas 1984' (Alan Day Ltd of Finchley is mentioned in the following foreword page), together with Single & Single, 1st edition, London: Hodder & Stoughton, 1999, original cloth, dust jacket, 8vo, presentation copy, inscribed to title 'For Joanna, with all good things - David aka John le Carré, Christmas '98 Hampstead', with a small Christmas card inscribed 'Happy Christmas Joanna from David, Jane & Nick and Happy 1999', plus the author's business card with his Cornwall address, inscribed to verso 'Joanna' loosely inserted, plus The Constant Gardener, 1st edition, London: Hodder & Stoughton, 2001, original cloth, dust jacket, 8vo, presentation copy, inscribed to title 'For Helga & Hilary with affection & good memories - X David aka John le Carré, Christmas 2001' and additionally inscribed in German to list of books page opposite 'X aus alten zeiten winkt es, haver mit weisser hand?...!, love David'*

(3)

£300 - £500

659 **Le Carré (John)**. *The Looking Glass War*, 1st US edition, New York: Coward-McCann, 1965, *original cloth gilt, dust jacket, a little rubbed at spine ends, 8vo, signed to bookplate adhered to front endpaper, together with A Small Town in Germany, 1st US edition, New York: Coward-McCann, 1968, original cloth (gilt lettering to spine a little dulled), price-clipped dust jacket, small nicks at head of spine, one or two tiny tears and light water stains, 8vo, signed to front endpaper, plus The Naive & Sentimental Lover, 1st US edition, New York: Alfred A. Knopf, 1972, original cloth, dust jacket (without price \$7.95 to front flap), small tears at head of spine, signed to inserted bookplate, with 16 others, all 1st US editions (except The Constant Gardener, 2nd printing), flat-signed or signed to inserted bookplates, including Tinker, Tailor, Soldier, Spy, 1974, The Honourable Schoolboy, 1977, Smiley's People, 1980, The Little Drummer Girl, 1983, A Perfect Spy, 1986, The Russia House, 1989, The Secret Pilgrim, 1991, The Night Manager, 1993, Our Game, 1995, The Tailor of Panama, 1996, Single & Single, 1999*

(22)

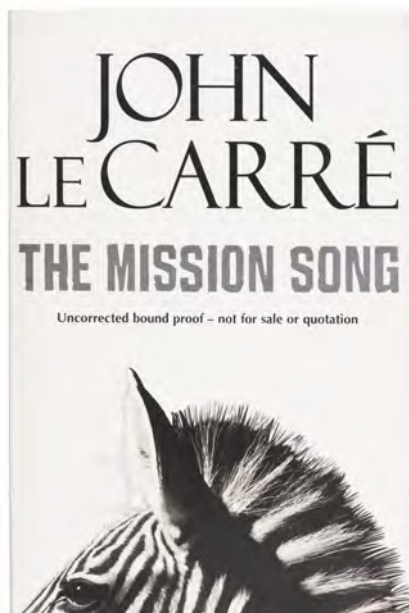
£200 - £300



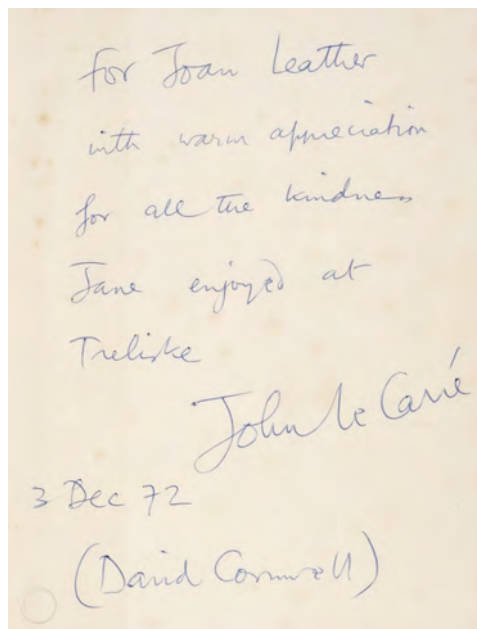
660 **Le Carré (John)**. *The Looking-Glass War*, 1st edition, London: Heinemann, 1965, *original cloth, price-clipped dust jacket, spine faded, 8vo, signed by the author to front endpaper, together with The Le Carré Omnibus. Comprising Call for the Dead and a Murder of Quality, 1st edition, London: Victor Gollancz, 1964, original cloth, dust jacket, spine and extremities a little toned, a few small nicks, 8vo, with a signed label by the author mounted to front endpaper, with 2 others: The Spy Who Came in From the Cold, 19th impression, 1964, and The Spy Who Came in From the Cold, US Book Club Edition, 1963, both with signed labels*

(4)

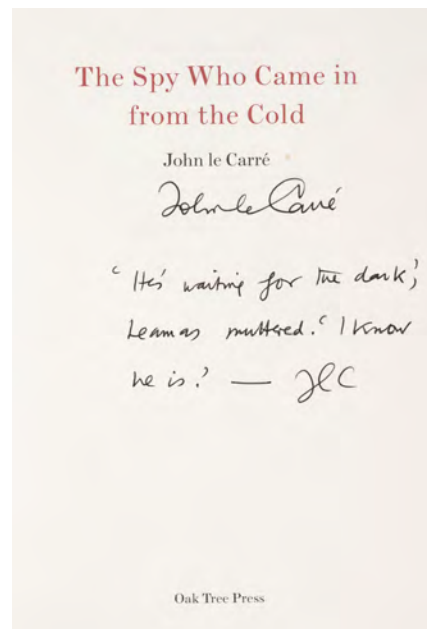
£200 - £300



Lot 661



Lot 662



Lot 663

661 **Le Carré (John)**. *The Mission Song*, uncorrected proof, London: Hodder & Stoughton, 2006, signed adhesive label to title, with an autograph letter signed by the author, dated 12 December 1998, to Mr White, 'As I understand you run a bookshop, I'm afraid this is the last time I can sign your books, we wd otherwise be inundated by requests from the trade', horizontal fold, together with 2 other uncorrected proofs *The Little Drummer Girl*, Hodder & Stoughton, 1983 (with signed book label), and *The Russia House*, Alfred A. Knopf, New York, 1989, and 2 others: *The Clandestine Muse*, Charles Beluzicki Fine Books, Portland, Oregon, 1986, limited edition, one of 250 signed copies, and *Nervous Times. An Address given at the Savoy Hotel at the Annual Dinner of the Anglo-Israel Association on 10 November 1997 by John le Carré*, London: The Anglo-Israel Association 1998, limited signed edition 38/250

(5) £200 - £300

662 **Le Carré (John)**. *The Spy Who Came in From the Cold*, 12th impression, London: Victor Gollancz, 1964, a few light spots, original cloth (spine slightly faded), dust jacket, spine faded with small nicks at ends, light spotting to rear panel and flaps, 8vo

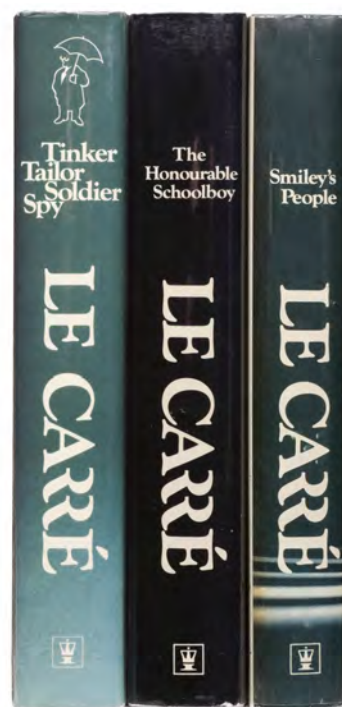
Presentation copy, inscribed to front endpaper: 'For Joan Leather, with warm appreciation for all the kindness Jane enjoyed at Treliske, John le Carré, 3 Dec 72 (David Cornwell)'.

(1) £150 - £200

663 **Le Carré (John)**. *The Spy Who Came In From the Cold*, Fyfield: Oak Tree Press, 2008, wood-engraved portrait of the author signed by artist Stephen Alcorn tipped-in, original grey full morocco, spine and upper cover lettered in red (some fading to spine), 8vo

Limited edition, copy 'O' of 26 leather bound copies, from a total edition of 150, signed by the author to title, and inscribed beneath 'He's waiting for the dark, 'Leamas muttered, 'I know he is.' (from the opening page of the novel).

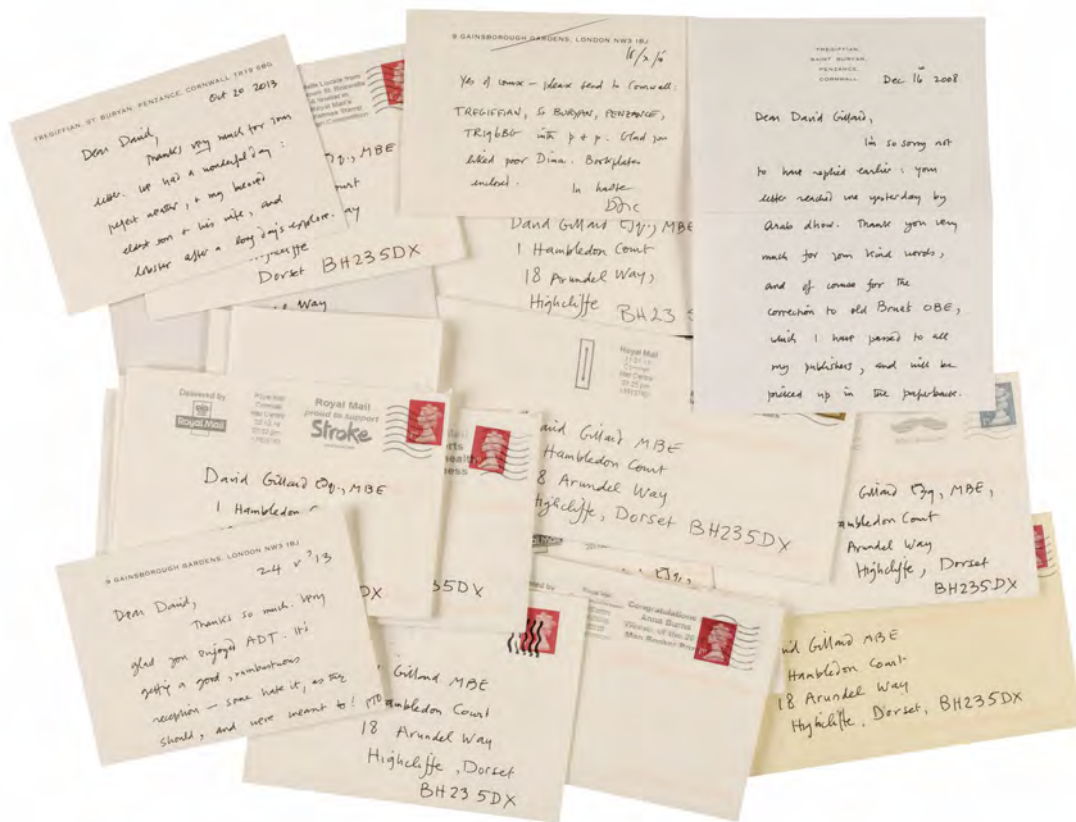
(1) £300 - £500



664 **Le Carré (John)**. *Tinker Tailor Soldier Spy*, 1974; *The Honourable Schoolboy*, 1977; *Smiley's People*, 1979, 1st editions, original cloth, dust jackets, *Honourable Schoolboy* price-clipped, some fading to *Tinker Tailor* and *Smiley's People* spines, 8vo

Tinker Tailor and *Honourable Schoolboy* with signed labels from the author mounted to titles, *Smiley's People* signed to title.

(3) £300 - £500

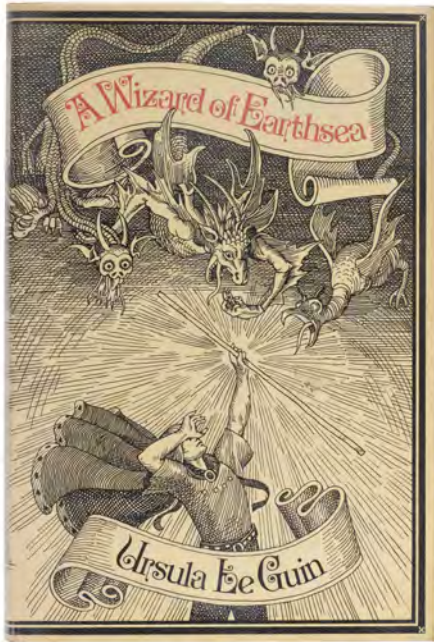


665* **Le Carré (John, 1931–2020, British espionage author)**. 16 autograph letters and notecards, all written to David Gillard MBE, 2008–2020, each signed 'David Cornwell', 'David C' or mostly "David", on headed paper and notecards discussing a variety of topics, the earliest letter, 2 pp., dated December 16, 2008, 'Thank you very much for your kind words, and of course for the correction to old Brue's OBE, which I have passed to all my publishers, and will be picked up in the paperback (congratulations also on your own award!). As a journalist, you will surely know how, never mind how much you check things out, there's always some damn detail you missed. I pray this is the only one!...', a notecard, written to both sides, envelope dated 08. 02. 10, 'Dear David G, thanks for yours. Here are the bookplates, signed but if you'd like to send books too, please do so... I have a new novel coming out in October, so life is not dull. And - extraordinarily - some of my novels are being adapted simultaneously for film... we'll see!', a notecard dated 19 October 2011, 'We sit here waiting for a huge influx of family - 13 grandchildren at last count - and thinking how incredibly fortunate we have been in almost every department of life: almost eerily so. Yes, I hope you enjoyed the film as much as I do. Such care, such direction and performances...', another 1 p. letter dated 11 January, 2011, '... Yes, Snow is an inestimably charming man of great good heart. I never felt so unprotected as when we spoke. Never again!, a 2 pp. letter, dated 22 October 2012, '... Yes, I was tempted to act, & am just off to Hamburg to deliver another cameo part opposite Philip Seymour Hoffman in the movie of 'A Most Wanted Man', now in mid-shoot (I'm growing a beard for the part!) But I also wanted to paint & illustrate, did both, but in the end it was the writing that got me. New novel out in May...', a notecard, written to both sides, dated 24 May 2013, '... Very glad you enjoyed ADT. It's getting a good, rumbustuous reception - some hate it, as they should, and were meant to! To Hay next week for my swansong appearance - geriatrics? medal for long service to God knows whom - and then back to Cornwall, work, & a new novel, a new life, long overdue!', a notecard dated 20 May 2015, '... No, no new novel yet, but the memoir next September. 'The Night Manager' looks very good, 'Our Kind of Traitor deplorable...', a 1 p. letter dated 25 October 2016, 'A perfect family evening, & now I can go back to being 23.. Yes, just turned in a novel for next year. Keep the Bastille well, The storming, as you know, was largely a lie...', a 2 pp. letter dated 22 October 2017, 'Glad you enjoyed the RFH number; I just returned from Hamburg, where I gave a version of the speech in German at the Elbphilharmonie, the amazing new concert hall on the waterfront that is designed, partly like a ship. The audience inscrutable, but I think appreciative, & self-irony not on the menu... I love Larry O's effusive letters, so rich in insincerity and honeyed rhetoric ('beyond words... quite overwhelmed?'). Denholm was extraordinary: ex rear gunner, POW, gay, married, uberintelligent in an actorish way, and utterly endearing - and unreconciled...', a 1 p. letter dated 21 October 2018, '... Yes, just finished a new novel, like it, out next year some time. And 'Spy Who...' & 'Legacy of ...' are in pre-production for a 6-hour BBC series, so life bobs along. Enjoy Poole. I was born there. My grandfather was mayor, & my father got his first gaol sentence for fraud there.', and, poignantly the final letter, dated 21 October 2020, 'Thanks for your good wishes, and the accurate guess: lobster it was. We are in bad shape & I'm afraid I may dwindle from your mailing list while we sort ourselves out. My wife Jane is on a severe course of chemo, & I am in similar shape, about to undergo an experimental therapy which involves nuking me. The grandchildren are enchanted. Thanks for being so supportive and forgive me if I go off air. We have a lot to sort out. Best as ever, David', all the letters and notecards bar one with addressed envelopes

An insightful, warm and personal archive of letters from John le Carré to David Gillard MBE, arts journalist and critic. He was Classical Music Editor and Radio Correspondent for BBC Radio Times, and for 46 years, the opera critic of the Daily Mail.

(16)

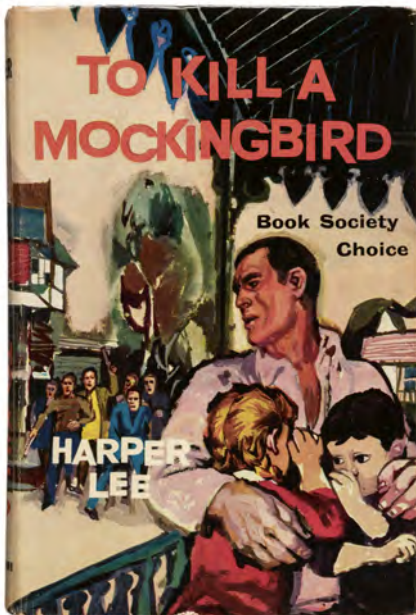
£1,000 - £2,000



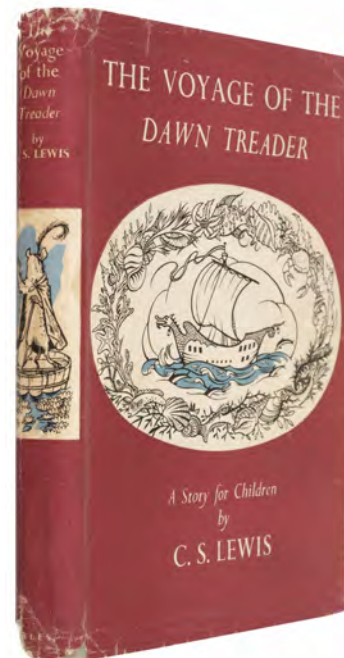
666 **Le Guin (Ursula)**. *A Wizard of Earthsea*, 197; *The Tombs of Atuan*, 1972; *The Farthest Shore*, 1973, all 1st UK editions, London, Victor Gollancz, *small previous owner signature to first two titles, original cloth, dust jackets, some fading to spines, 8vo, plus Earthsea, omnibus Book Club Associates edition, 1977* (4) £200 - £300



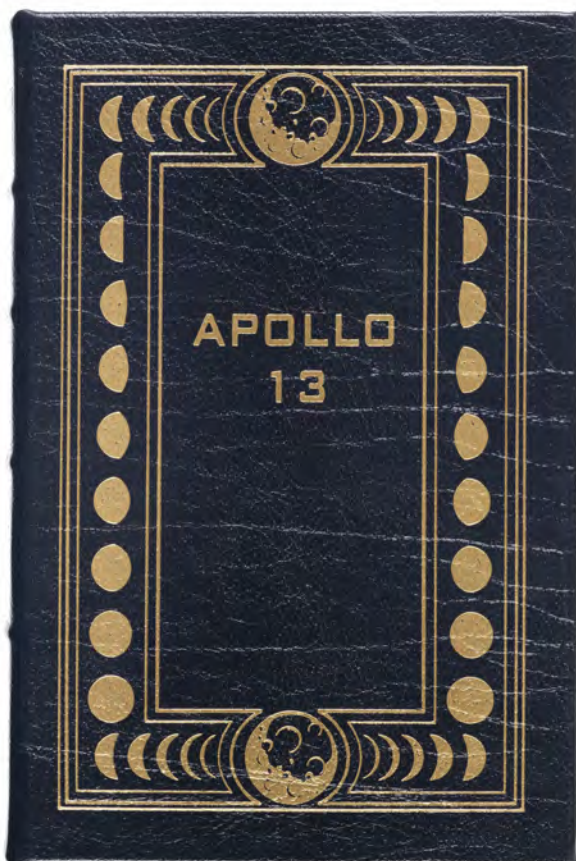
668 **Lewis (C. S.)**. *The Chronicles of Narnia*, 7 volumes, London: Harper Collins, 2009, *original cloth, dust jackets, 8vo, contained in original slipcase lettered and decorated in gilt with original cellophane* (7) £100 - £150



667 **Lee (Harper)**. *To Kill a Mockingbird*, 1st UK edition, London: Heinemann, 1960, *a few minor stains, original cloth, dust jacket, small abrasion at foot of front panel, 8vo* (1) £200 - £300

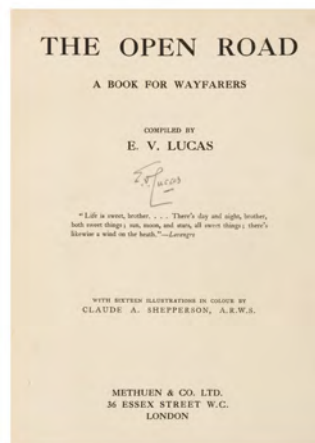


669 **Lewis (C. S.)**. *The Voyage of the Dawn Treader*, 1st edition, London: Geoffrey Bles, 1952, *black and white illustrations by Pauline Baynes, cartographic front free endpaper, preliminary leaves with a few light spots, original publisher's light blue cloth lettered in silver, some dust-soiling to spine, dust jacket, some small archival tape reinforcements to verso, chipped with some loss to head and tail of spine, a few marginal closed tears, rear panel lightly spotted and toned, 8vo* (1) £400 - £600



670 **Lovell (Jim & Jeffrey Kluger)**. Apollo 13, Collector's edition, Norwalk: Easton Press, 2005, *monochrome illustrations, all edges gilt, original morocco gilt, 8vo, signed by the authors, with publisher's COA and bookplate loosely inserted, together with Watson (James)*. The Annotated and Illustrated Double Helix, edited by Alexander Gann & Jan Witkowski, Collector's edition, Norwalk: Easton Press, 2013, *illustrations, all edges gilt, original morocco gilt, slipcase, 4to, limited signed edition 851/1962, plus Mailer (Norman)*. Marilyn. A Biography, produced by Lawrence Schiller, limited issue, New York: Grosset & Dunlop, 1973, *colour and monochrome illustrations, original cloth, solander box with inset photographic print, 4to, signed by Norman Mailer and Lawrence Schiller*
(3) £200 - £300

671 **Lovesey (Peter)**. A Murder Mystery at the Keystone Film Company, 1st edition, London: Macmillan, 1983, *signed by the author to title, original burgundy cloth lettered in silver, dust jacket, 8vo, together with:*
Waxwork, 1st edition, London: Macmillan, 1978, *signed by the author to title, original green cloth lettered in silver, dust jacket, price-clipped, 8vo, plus*
Peters (Ellis). One Corpse Too Many, 1st edition, London: Book Club Associates, 1978, *edges spotted, original black cloth, dust jacket, spine somewhat faded, 8vo, with approximately 45 other works by Peter Lovesey and Ellis Peters*
(approx. 50) £150 - £200



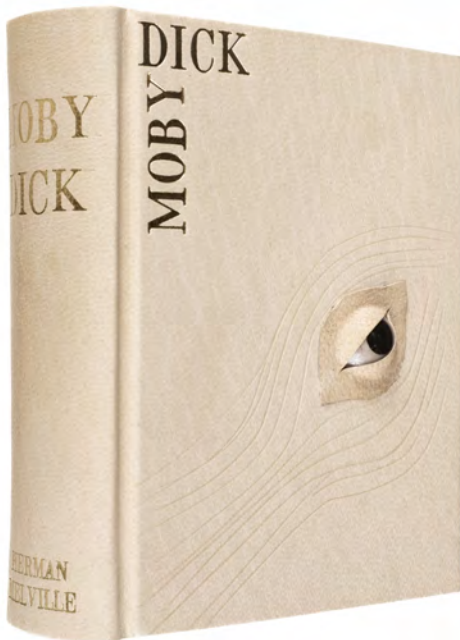
672* **Lucas (Edward Verrall, 1868-1938)**. The Open Road. A Book for Wayfarers, Compiled by E. V. Lucas, Illustrated by Claude A. Shepperson, London: Methuen & Co., 1913, *16 colour plates tipped in, author's copy, signed 'E. V. Lucas' to title and annotated with his pencil amendments on 25 pages, a little spotting throughout, decorative endpapers, top edge gilt, original gilt-decorated blue cloth, a little rubbing and minor fraying at head of spine, 4to, together with three unrelated autograph letters signed from Lucas to three different correspondents, 1921/23, all one page, 4to/8vo*
A fine copy, bearing Lucas's manuscript amendments for a new edition. First published by Grant Richards in 1899, this was the twentieth edition, (but the first in this format with Shepperson's illustrations), of a much-loved anthology that is still in print today.
(4) £150 - £200



673 **Mallinson (Allan)**. A set of the Matthew Hervey titles, 12 volumes, 1st editions, Bantam Press, 1999-2015, *3 volumes signed by the author (A Close Run Thing, A Call to Arms, Warrior), plus 4 other 1st edition titles by Mallinson, 'Light Dragoons, The Making of the British Army, 1914: Fight the Good Fight, and Fight to the Finnish', all original cloth in dust jackets, vg plus*
(16) £150 - £200

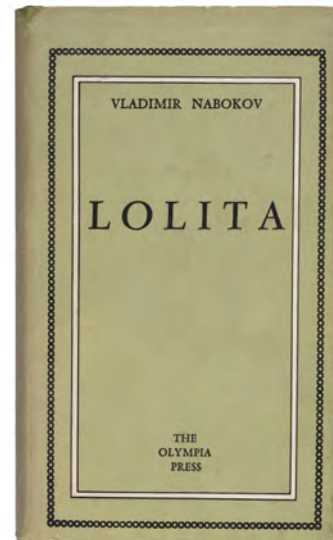
HIGH IN THE CLOUDS

678 **McCartney (Paul, Geoff Dunbar and Philip Ardagh)**. High in the Clouds, 1st edition, London: Faber and Faber, 2005, colour illustrations, original pictorial boards, dust jacket, 4to, signed to half-title by Paul McCartney, together with a loose Waterstones, Piccadilly, London receipt for the book purchase, a Waterstones card advertising the signing event on 14 December 2005, a note of provenance from the purchaser and a free-standing promotional advertisement for the book
(2) £700 - £1,000



679 **Melville (Herman)**. Moby Dick, or The Whale, 1st Rockwell Kent trade edition, New York: Random House, 1930, half-title, illustrations by Rockwell Kent, occasional light offsetting, modern Chieftain Goat gilt by Exeter Bookbinders, upper cover with sperm whale design and prosthetic glass eye, 8vo
Limited edition, 31/100 copies.
(1) £800 - £1,200

680* **Murdoch (Iris, 1919-1999)**. Autograph Essay Signed 'Iris Murdoch', no place or date, c. 1975, being the author's piece for Literary Guild Bulletin, sent to Book Club Associates, in blue ink on ruled foolscap paper with file holes to left margin, beginning, 'I do not resemble my hero', Hilary Burde, in temperament or in history, but I do share with him his feeling about words and languages and grammar, and perhaps this interest will somehow far back in the genesis of the book. I love grammar, all the mechanics and the mysteries of language structure, and not just because I am a writer. I would like to have been (also) a comparative philologist and polyglot. And I agree with Hilary's judgment that studying a language is not only an academic but a moral education...'. a total of 39 lines ending at the top of page 2, marginal split and top file hole affecting final word of first line of verso, a few manuscript corrections in Murdoch's hand, note in another hand at head of first page, 4to
This essay relates to Iris Murdoch's 17th novel, A Word Child, first published in 1975 by Chatto and Windus. It charts the trials and tribulations of the title character, 'The Word Child', Hilary Burde as he attempts to recover his soul from the misery of his troubled past. The novel explores the possibility and meaning of redemption, the nature of human memory and the possibility of love for the tarnished soul.
(1) £200 - £300



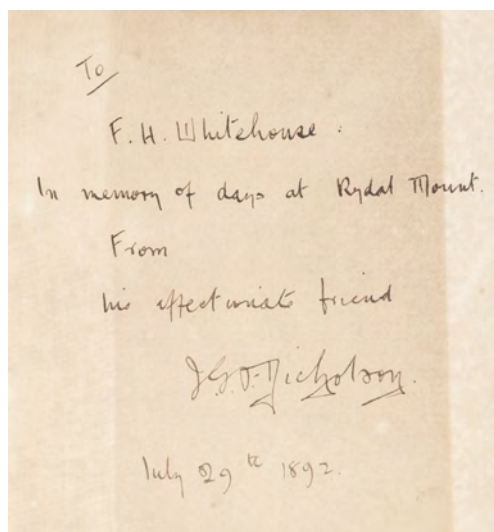
681 **Nabokov (Vladimir)**. Lolita, 2 parts in one, 1st one volume edition, Printed in Israel for Olympia Press, Paris by Steimatzky's Agency, [1958], one or two light spots, previous owner inscription, 1961 to front endpaper, some toning to endpapers, original navy boards, spine lettered in gilt (small stain to rear cover), repaired dust jacket, title to spine toned, 8vo
Approximately 1000 copies were issued of this one-volume hardback edition, some having a number stamp to the dust jacket flaps (this copy not numbered) and the first English-language edition after the original two-volume wrapper-bound first edition published by the Olympia Press in Paris in 1955. The book was not published in the US or UK until 1959.
(1) £200 - £300



682 **New Excursions into English Poetry series.** 6 volumes (of 7), 1st editions, 1944-46: English Scottish and Welsh Landscape 1700-C. 1860, by John Betjeman and Geoffrey Taylor, London: Frederick Muller, 1944, *colour lithographs by John Piper, original pictorial boards, dust jacket, a couple of small chips and tears, 8vo*; Visionary Poems and Passages or the Poet's Eye, chosen by Geoffrey Grigson, 1944, *colour lithographs by John Craxton, original pictorial cloth, dust jacket, spine toned, 8vo*; Poems of Death, verses chosen by Phoebe Pool, 1945, *colour lithographs by Michael Ayrtton, light spotting to endpapers, original pictorial cloth, dust jacket, spine a little rubbed, some light spotting, 8vo*; Soldiers' Verse, Verses chosen by Patric Dickinson, 1945, *colour lithographs by William Scott, original pictorial cloth, dust jacket, 8vo*; Travellers' Verse, chosen by M. G. Lloyd Thomas, 1946, *colour lithographs by Edward Bowden, original pictorial cloth, dust jacket, edges slightly rubbed, 8vo*; Poems of Sleep and Dream, chosen by Carol Stewart, 1947, *colour lithographs by Robert Colquhoun, endpapers a little toned, small presentation inscription from Robert Colquhoun, original pictorial cloth (spine ends a little toned), dust jacket, small nicks to spine, 8vo*

The complete series was published in 7 volumes and included *Sea Poems*, chosen by Myfanwy Piper (1944).

(6) £200 - £300



683 **Nicholson (John Gambriel Francis).** *Love in Earnest.* Sonnets, Ballades, and Lyrics, 1st edition: Elliott Stock, 1892, 230 pp., *lacking pp. 163-164 (i.e. the poems 'The Boyhood of Raleigh' and 'St. William of Norwich'), some toning to endpapers, top edge gilt, original Japanese vellum-backed patterned boards, spine toned and rubbed at ends, small splits at head of joints, edges a little rubbed, 8vo, together with The Romance of a Choir-Boy, London, privately printed, 1916, ex-library Edinburgh Public Libraries with their ink stamps and labels, front endpaper renewed, folded prospectus for the poet's Garland of Ladslove loosely inserted, original cloth, shelf number in gilt to spine, library blindstamp to lower cover, spine darkened, a few flecked marks, 8vo, plus Last Letters of Aubrey Beardsley, edited by John Gray, 1st edition, 1904*

First work a presentation copy, inscribed to front endpaper: 'To F. H. Whitehouse, in memory of days at Rydal Mount, from his affectionate friend J. G. F. Nicholson, July 29th 1892'.

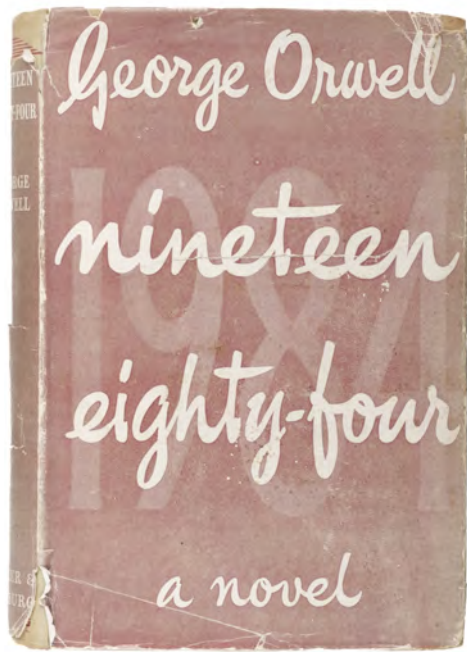
Rare. No copy recorded at auction. John Gambriel Nicholson (1866-1931) was a Uranian poet and member of the *Order of the Chaeronea*, a secretive society of homosexuals, and as an English master taught at a number of schools including Rydal Mount, Colwyn Bay from 1888-94. One of the poems excised from this copy *St. William of Norwich* was written by his former teacher F. W. Rolfe, 'Baron Corvo'. The *Earnest* in the title, speculatively a code word for homosexual recognition was perhaps used as a pun by Oscar Wilde in his play *The Importance of Being Earnest*, (1895).

(3) £300 - £400

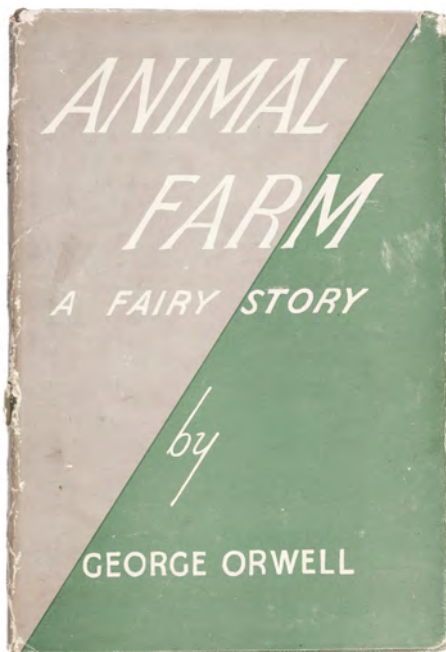


684 **O'Brian (Patrick).** A complete set of all 20 'Aubrey-Maturin' novels, The Folio Society, 2008-2013, *numerous illustrations, map endpapers, original blue cloth gilt, slipcases, 8 titles in publisher's shrinkwrap, 8vo*

(20) £800 - £1,200



685 **Orwell (George)**. *Nineteen Eighty-Four*, 1st edition, London: Secker & Warburg, 1949, original cloth, some fading to spine and upper cover (light offsetting from jacket to upper cover), slight lean, red dust jacket, spine and front panel faded, tears and losses at spine ends, joints splitting, small marginal chips and tears, 8vo (1) £1,000 - £1,500

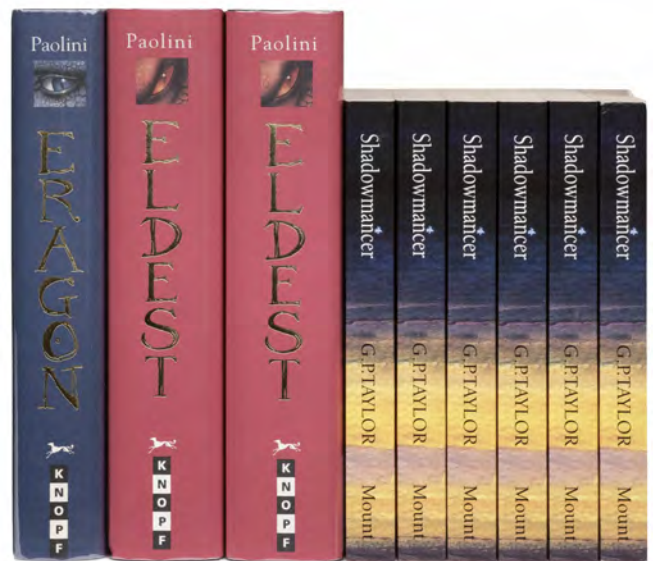


686 **Orwell (George)**. *Animal Farm*, 1st edition, London: Secker & Warburg, 1945, one or two small light stains, original cloth (spine tips faded), dust jacket with red searchlight motif to verso, spine with small tears and creases, small chips and tiny closed tears at folds and panel edges, 8vo, together with *Animal Farm*, 1st illustrated edition by Joy Batchelor and John Halas, London, Secker & Warburg, 1954 (2) £2,000 - £3,000



687 **Oz Magazine**. A broken run of 22 issues of the London edition, privately printed, 1967-73, including 'special surprise issue' large fold-out poster, original pictorial paper wrappers, some light creasing and fraying, folio

Issues included: 8, 10, 11, 13, 18, 21, 24, 25, 28, 29, 31, 32, 33, 34, 36, 37, 40, 42, 43, 44, 45, 48.
(22 plus poster) £300 - £500



688 **Paolini (Christopher)**. *Eragon*, 1st edition, New York: Alfred A. Knopf, 2003, map endpapers, original cloth-backed boards, dust jacket, 8vo, signed to title by the author with 2 book signing photographs loosely inserted, together with *Eldest* (2 copies), 1st editions, 2005, both signed, plus 6 copies of G. P. Taylor's *Shadowmancer*, Mount Publishing 1st edition softbacks, 2002, each inscribed by the author, including his own copy, inscribed front and rear, 8vo (9) £200 - £300



Lot 689



Lot 690



Lot 691

689 **Paolini (Christopher)**. *Eragon*, 1st edition, privately printed, Livingston, Montana: Paolini International, 2002, *original softback wrappers*, 8vo

Signed by the author to title. One of approximately 1500 copies privately printed by the Paolini family in 2002, before being taken up and published by Alfred Knopf in the US and Doubleday in the UK in 2003.

(1) £300 - £400

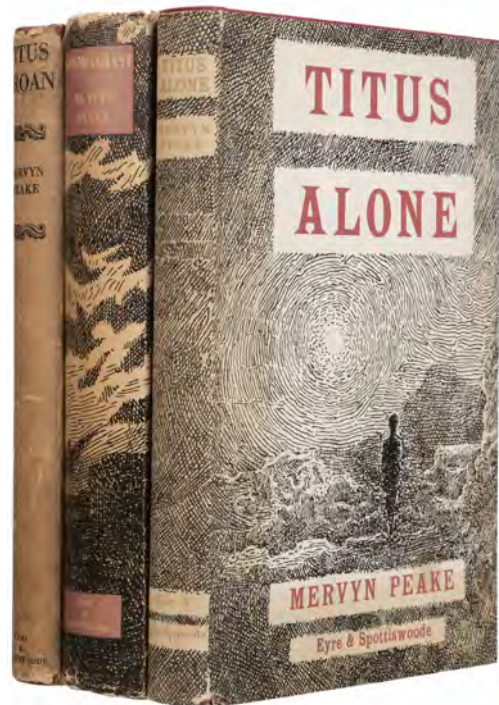
690 **Paolini (Christopher)**. *Eragon*, 1st privately printed edition, Livingston, Montana: Paolini International, 2002, *original softback wrappers*, 8vo

Signed to title and dated '03'. One of approximately 1500 copies privately printed by the Paolini family in 2002, before being taken up and published by Alfred Knopf in the US and Doubleday in the UK in 2003.

(1) £300 - £400

691 **Peake (Mervyn)**. Gormenghast trilogy: *Titus Groan*, 1946; *Gormenghast*, 1950; *Titus Alone*, 1959, 1st editions, *envelope with press cutting pasted to rear pastedown of Titus Groan, light marginal toning to Titus Groan, contemporary previous owner inscription, original cloth, dust jackets (1st state dust jacket for Titus Groan without reviews), Titus Groan spine toned with small chips at ends, small closed tear along upper joint, some toning to panels, light toning to Gormenghast and Titus Alone spines (some fading too Titus Alone spine lettering), later 18/- price sticker to Gormenghast front flap*, 8vo

(3) £300 - £400



692 **Peake (Mervyn)**. The Gormenghast trilogy: *Titus Groan*, 1946; *Gormenghast*, 1950; *Titus Alone*, 1959, 1st editions, *bookplates to first two titles, original cloth, dust jackets, Titus Groan toned with small tears and small loss from biopredation to left side of front panel, some toning to Gormenghast and Titus Alone spines*, 8vo

(3) £300 - £500



693 Peake (Mervyn). Shapes and Sounds, 1st edition, London: Chatto & Windus, 1941, original cloth-backed boards, dust jacket, spine lightly toned, 8vo, together with Captain Slaughterboard Drops Anchor, 2nd edition, London: Eyre & Spottiswoode, 1945, illustrations on multi-coloured leaves, original cloth, dust jacket, extremities of rear panel a little toned, 4to, plus A Reveries of Bone and other poems, London: Bertram Rota, 1967, illustrations, partly unopened, original boards, dust jacket, edges slightly rubbed, tall 8vo, limited edition 202/320, with four other 1st editions: Grimm's Household Tales, 1946, Figures of Speech, 1954, Sometime, Never, 1956, and The Rhyme of the Flying Bomb, 1962

(7)

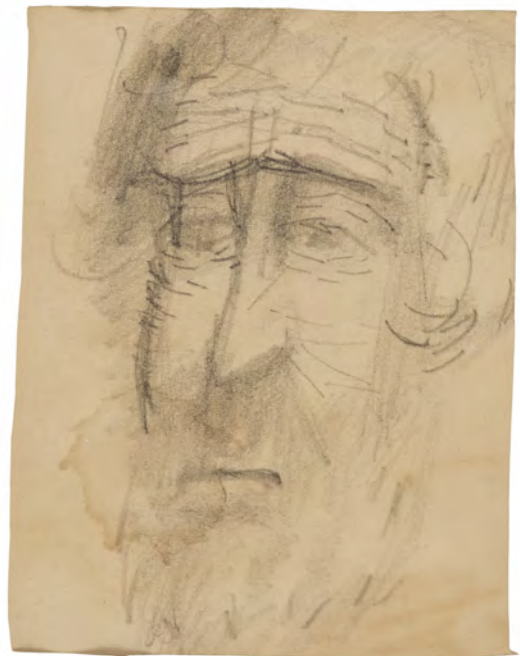
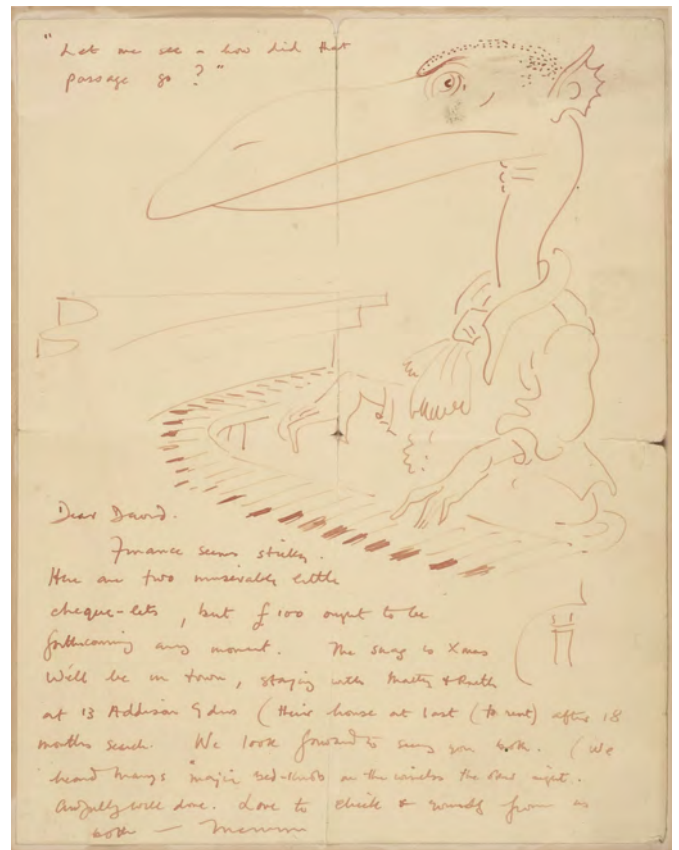
£300 - £500

694AR* Peake (Mervyn, 1911-1968). Illustrated Autograph Letter Signed, 'Mervyn', no place or date, [?Sark, 1947], to David, in sepia ink, sending some money and mentioning mutual friends, Christmas plans and hearing [Mary Norton's] 'Magic Bedknob' on the radio, 'Finance seems sticky. Here are two miserably little cheque-lets, but £100 ought to be forthcoming any moment. The snag is Xmas ... We heard Mary's "magic" bed-knob on the wireless the other night. Awfully well done. Love to Chick and Wendy from us both', with a large fantastical long-billed creature playing a semi-circular grand piano drawn to the upper half of the page with text below and the caption, "'Let me see - how did that passage go?'" written at the top, a few minor marks and some slight splitting along folds, 1 page, 4to (225 x 175 mm), tipped onto paper, mount aperture, together with a small pencil drawing of a man's head on paper, attributed to Mervyn Peake, water stain to lower left area of image, 95 x 73 mm, both framed and glazed

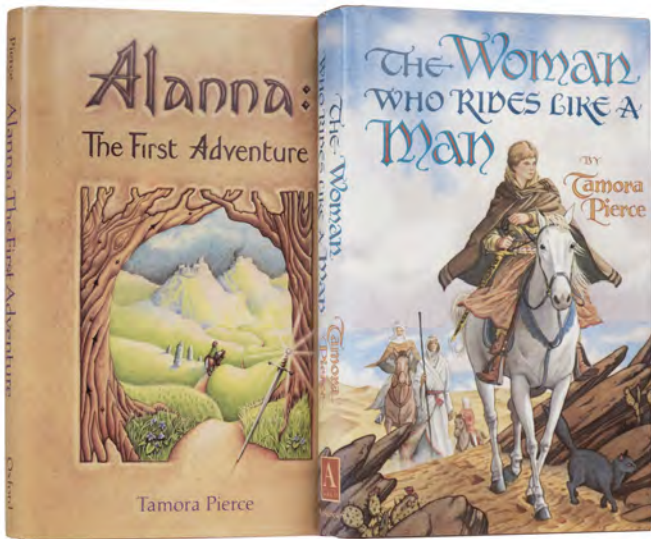
The recipient of the letter was most likely William Eric Davis MBE, (1908-1996), better known by his professional name David Davis. He was a British radio executive and broadcaster, working as a voice actor and storyteller. He was the head of the BBC Children's Hour. An accomplished pianist, he joined Children's Hour as a staff accompanist in 1935. He soon began to perform as a reader too and became Head of Children's Hour in 1953. He was married to Barbara Sleight, a children's writer and broadcaster herself. Mary Norton's *Magic Bedknob* was broadcast as a BBC Children's Hour serial in 1947 and it is likely that Davis was involved in at least one role, possibly as the storyteller. At this date Mervyn Peake and his wife Maeve were living on Sark.

(2)

£500 - £800



Lot 694



695 **Pierce (Tamora)**. *Alanna, 1st UK edition, Oxford: Oxford University Press, 1983, original red cloth lettered in silver, dust jacket, 8vo, together with:*

The Woman Who Rides Like A Man, 1st edition, New York: Atheneum, 1986, original russet cloth gilt, dust jacket, 8vo
(2) £150 - £200

696 **Pirsig (Robert M.)** *Zen and the Art of Motorcycle Maintenance. An Inquiry into Values, Collector's edition, Norwalk: Easton Press, 2001, all edges gilt, original black morocco gilt, 8vo, signed by the author with COA and publisher's bookplate loosely inserted, together with Heller (Joseph). Catch-22, limited edition, Franklin Center, Pennsylvania: Franklin Library, 1978, illustrations by Robert Andrew Parker, all edges gilt, original blue morocco gilt, 8vo, signed by the author, plus Mailer (Norman), The Naked and the Dead, limited edition, Franklin Library, 1979, illustrations by Alan E. Cober, marginal fading to endpapers, all edges gilt, original brown morocco gilt, 8vo, signed by the author, with 7 other Franklin Library signed editions: John Updike's The Witches of Eastwick, 1984, Rabbit, Run, 1977, Rabbit is Rich, 1981, Rabbit Redux, 1981, Rabbit at Rest, 1990, The Ginger Man, by J. P. Donleavy, 1978, and Other Voices, Other Rooms, by Truman Capote, 1979*
(10) £300 - £500

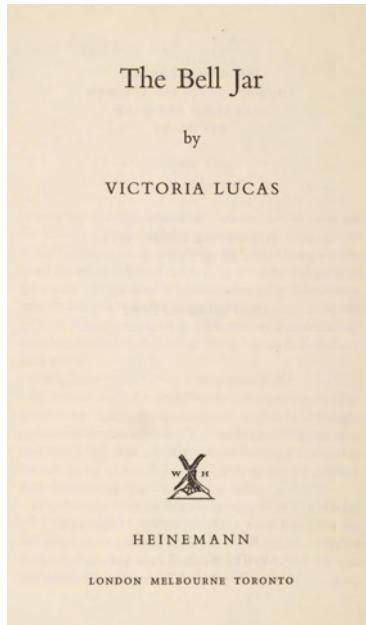


697 **Plath (Sylvia)**. *Ariel, 1st edition, London: Faber and Faber, 1965, original cloth (edges very slightly rubbed), dust jacket, spine slightly faded and rubbed at foot, 8vo*
(1) £200 - £300

698 **Plath (Sylvia)**. *Ariel, 1st edition, London: Faber and Faber, 1965, original red cloth gilt, dust jacket, 8vo, together with: Crossing The Water, 1st edition, London: Faber and Faber, 1971, publisher's review slip loosely inserted, original blue cloth gilt, dust jacket, spine lightly toned, 8vo, plus Winter Trees, 1st edition, London: Faber and Faber, 1971, original blue cloth lettered in silver, dust jacket, 8vo, with 2 further related works, Charles Newman's The Art of Sylvia Plath (advance review copy, 1970) and Sylvia Plath's Collected Poems (Denis Healey's copy, 1981)*
(5) £300 - £500

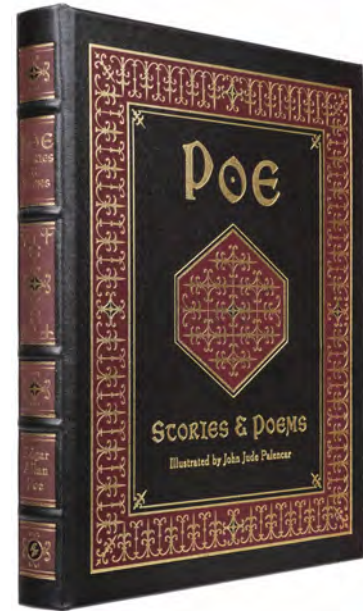


Lot 698



699 **[Plath, Sylvia].** The Bell Jar, by Victoria Lucas, 1st edition, London: Heinemann, 1963, a few small minor stains, small ink bookseller annotations to head and foot of front endpaper, Kingstons Ltd, Rhodesia bookseller ticket to front pastedown, original black cloth, spine lettered in gilt, light vertical crease mark, 8vo

Tabor A4a. 1. Sylvia Plath's only novel, written under the pseudonym 'Victoria Lucas'. 2000 copies were printed.
(1) £1,000 - £1,500

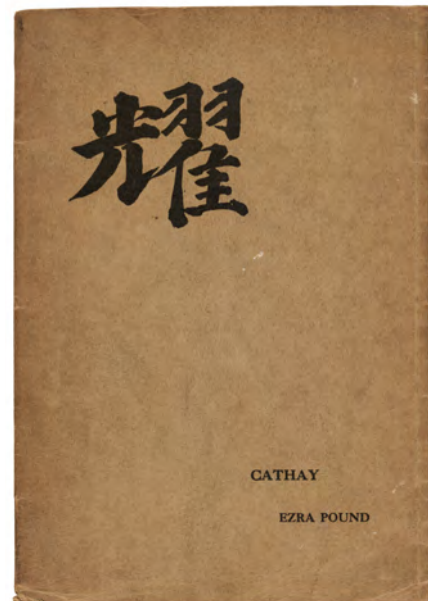


701 **Poe (Edgar Allan).** Poe. Stories & Poems, limited edition, Norwalk: Easton Press, 2014, tipped-in colour illustrations by John Jude Palencar, all edges gilt, original decorative morocco gilt, slipcase with mounted colour illustration, 4to, limited signed edition 320/1200, with a COA loosely inserted, together with **Bradbury (Ray).** The Martian Chronicles, Collector's edition, Norwalk: Easton Press, 2000, illustrations by Joseph Mugnaini, all edges gilt, original crimson morocco gilt, 8vo, signed by the author, with COA and publisher's note loosely inserted
(2) £200 - £300



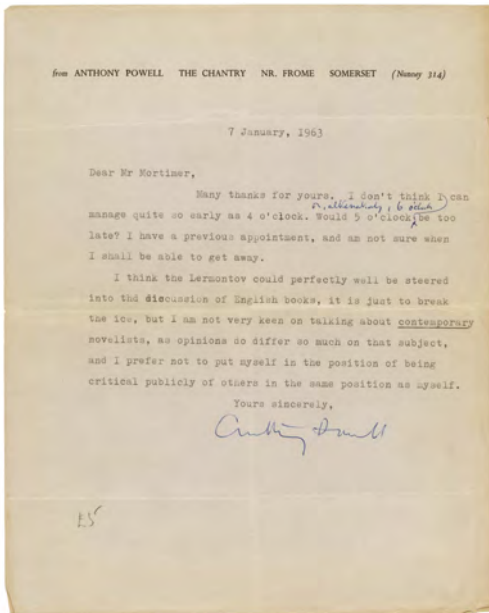
700 **Plath (Sylvia).** Three Women. A Monologue for Three Voices, with an introductory note by Douglas Cleverdon, London: Oficyna Stanislaw Gliwy for Turret Books, 1968, frontispiece and linocut initials by Stanislaw Gliwy, original cream cloth gilt, some light spotting to covers, 4to

Limited edition, 98/180 copies.
(1) £200 - £300

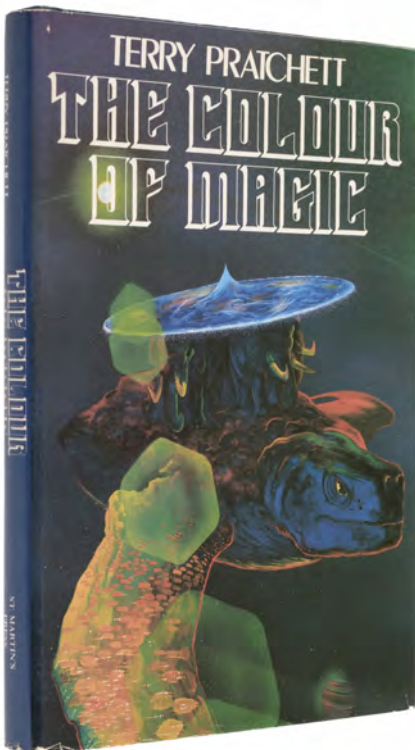


702 **Pound (Ezra).** Cathay. Translations by Ezra Pound for the most part from the Chinese of Rihaku, from the notes of the late Ernest Fenollosa, and the decipherings of the Professors Mori and Ariga, 1st edition, London: Elkin Mathews, 1915, spotting, original publisher's brown paper wrappers, a few light marks, 8vo

Gallup A9.
(1) £200 - £300

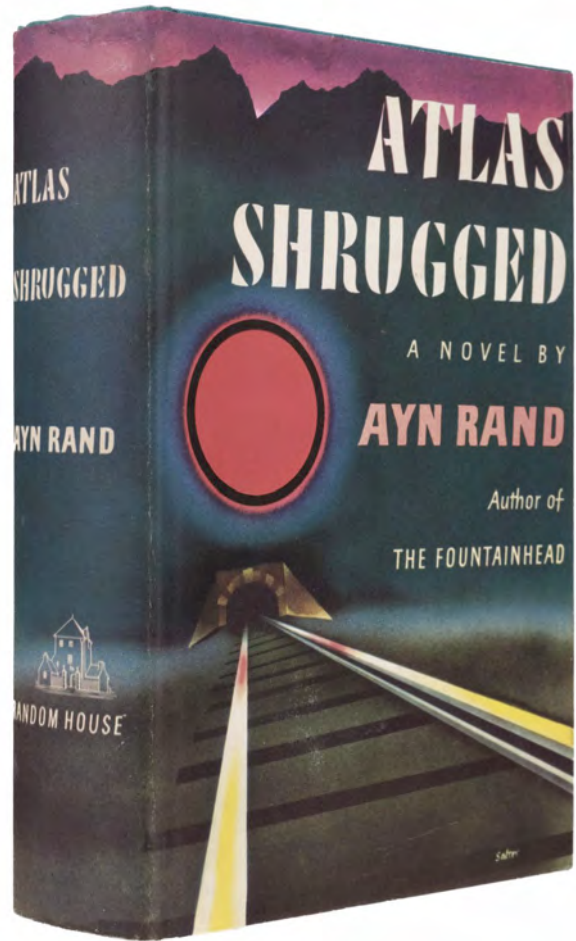


703 **Powell (Anthony)**. *Afternoon Men*, 1st edition, London: Duckworth, 1931, original publisher's blue cloth gilt, spine faded, lightly marked, 8vo, together with Typed Letter Signed, The Chantry, Nr. Frome, 7 January 1963, 'I think Lermontov could perfectly well be steered into th[e] discussion of English books, it is just to break the ice, but I am not very keen on talking about contemporary novelists, as opinions do differ so much on that subject, and I prefer not to put myself in the position of being critical publicly of others in the same position as myself', 1 page, 4to (25 x 20 cm)
(2) £150 - £200



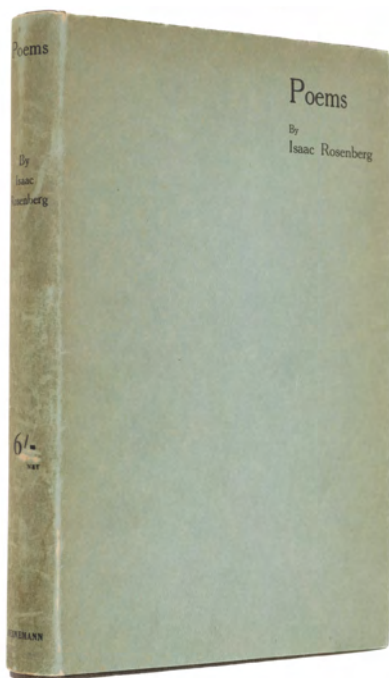
Lot 704

704 **Pratchett (Terry)**. *The Colour of Magic*, 1st US edition, New York: St. Martin's Press, 1983, original green paper-covered boards, dust jacket (with overlay and British price sticker to front flap), foot of spine a little rubbed, 8vo
(1) £150 - £200

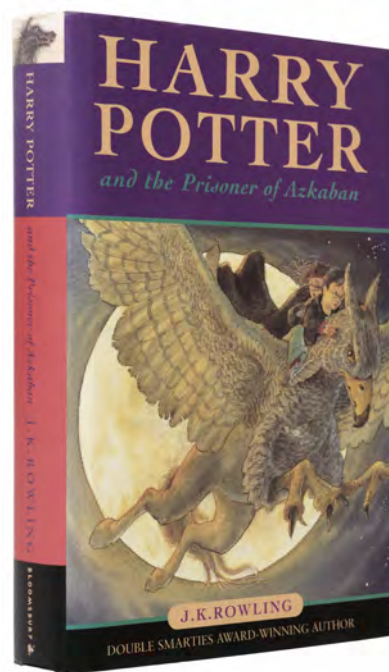


705 **Rand (Ayn)**. *Atlas Shrugged*, 1st edition, 1st issue, New York: Random House, 1957, top edge blue, original cloth, 1st issue dust jacket with price \$6.95 and code 10/57 to front flap, professionally repaired to folds and head of spine, 8vo
(1) £400 - £600

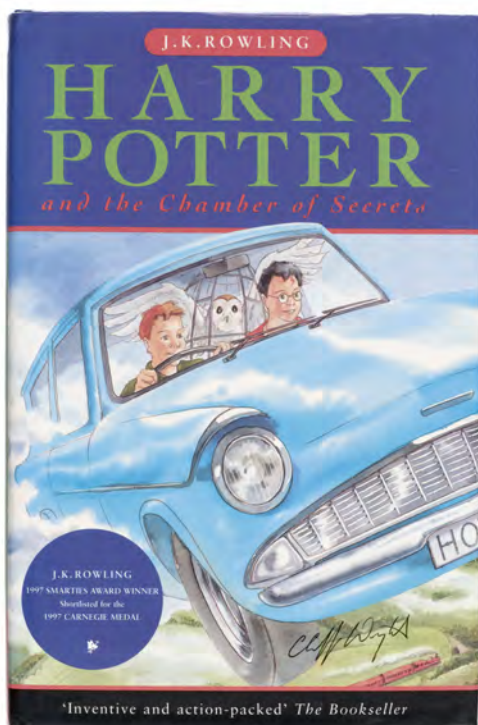
706 **Rendell (Ruth)**. *No More Dying Than*, 1st edition, London: Hutchinson, 1971, signed by the author to title, original black cloth gilt, spine a little faded and rubbed, 8vo, together with:
A Guilty Thing Surprised, 1st edition, London: Hutchinson, 1970, original purple cloth gilt, dust jacket, extremities rubbed with a few small creases, 8vo, with
Murder Being Once Done, 1st edition, London: Hutchinson, 1972, original black cloth gilt, dust jacket, lightly rubbed, 8vo, plus
Shake Hands Forever, 1st edition, London: Hutchinson, 1975, original black cloth gilt, dust jacket, price-clipped, rubbed, spine lightly faded, 8vo, with further Ruth Rendell and Barbara Vine titles (3 shelves)
£200 - £300



707 **Rosenberg (Isaac).** *Poems*, 1st edition, London: William Heinemann, 1922, *portrait frontispiece, original publisher's black cloth, title label to spine, dust jacket, relined, spine toned and lightly worn, 8vo*
(1) £150 - £200



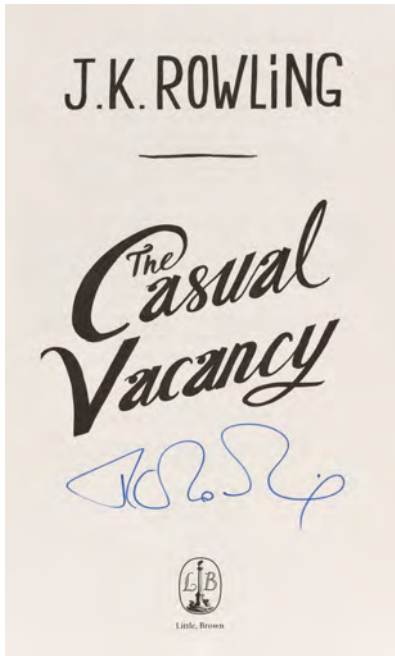
709 **Rowling (J. K.)** *Harry Potter and the Prisoner of Azkaban*, 1st edition, 2nd state, London: Bloomsbury, 1999, *2nd state with 'Joanne Rowling' corrected to 'J. K. Rowling' to copyright, light toning to textblock, light spotting to endpapers, original pictorial boards, dust jacket, 8vo*
(1) £150 - £200



708 **Rowling (J. K.)** *Harry Potter and the Chamber of Secrets*, 1st edition, London: Bloomsbury, 1998, *slight marginal toning to the textblock, light spotting to half-title, 2 line text erased in ink to colophon, endpapers renewed, original pictorial boards, 8vo*
Signed by the illustrator Cliff Wright to front panel of dust jacket.
(1) £200 - £300



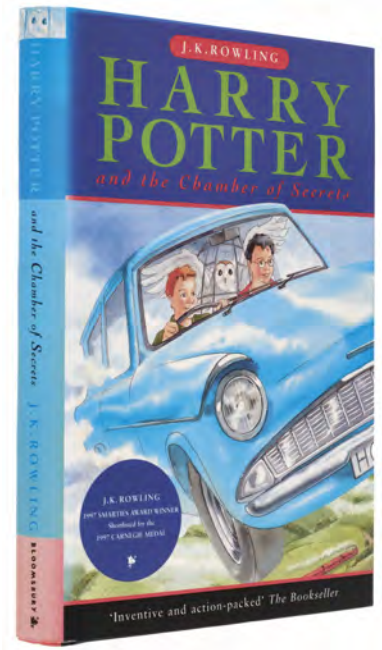
710 **Rowling (J. K.)** *Harry Potter and the Prisoner of Azkaban*, 1st edition, 2nd state, London: Bloomsbury, 1999, *2nd state with 'Joanne Rowling' corrected to 'J. K. Rowling' to copyright, light toning to textblock, light spotting to endpapers, original pictorial boards, dust jacket, bookseller price label overlaid to foot of rear panel, 8vo, together with Harry Potter and the Goblet of Fire, 1st deluxe edition, 2000*
(2) £150 - £200



Lot 711



Lot 712



Lot 714

711 **Rowling (J. K.)** *The Casual Vacancy*, 1st edition, London: Little, Brown, 2008, original cloth, dust jacket (light partial fading to spine), 8vo, signed to title by the author, with hologram sticker to half-title verso, together with *The Tales of Beedle the Bard*, collector's edition, London: Children's High Level Group, 2008, original brown rexine with metal clasp end embossed metal decorations to upper cover, contained in a red velvet drawstring bag, a set of 10 prints contained in envelope in pocket, the whole contained in original decorative box, upper joint and edges rubbed, 4to (2) £200 - £300

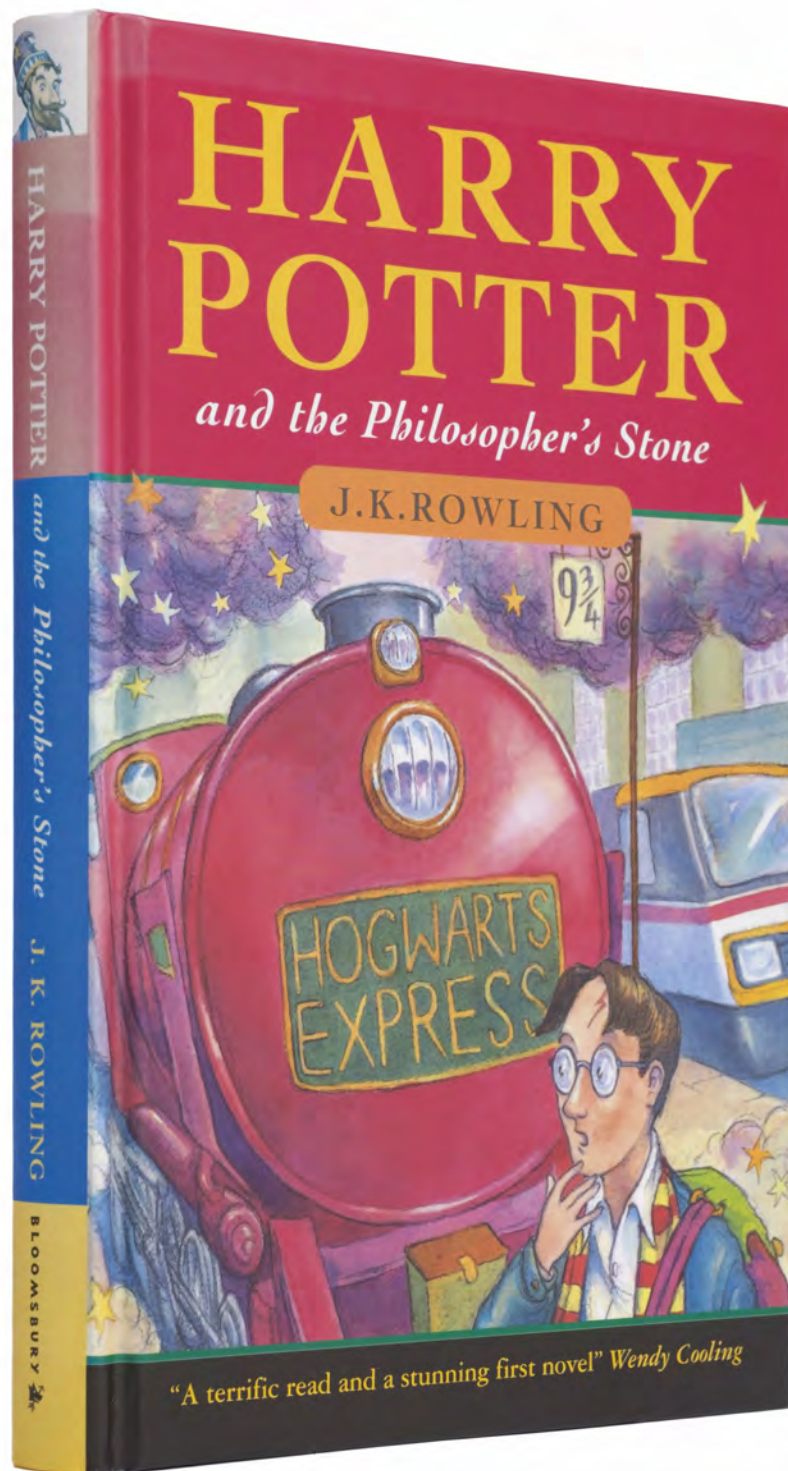
712 **Seghers (Anna)**. *The Revolt of the Fisherman*, 1st edition, London: Elkin Matthews, 1929, original black cloth gilt, dust jacket, spine toned and rubbed, 8vo, together with:
Gibbins (Robert). *A True Tale of Love in Tonga*, 1st edition, London: Faber & Faber, 1935, black and white illustrations throughout, bookplate of Matthew Harvard Thomas to front pastedown, original green cloth-backed boards, spine lettered in gilt, a few light marks, 8vo, plus
Drinkwater (John). *Cotswold Characters*, 2nd edition, New Haven: Yale University Press, 1923, inscribed by the author to E. H. Compson to front free endpaper (dated 1931), black and white illustrations, original paper-covered boards, title label to upper cover, a few marks, 8vo, with 9 others related (12) £200 - £300



713 **Rowling (J. K.)** A boxed set of 6 Harry Potter titles, 1st 'Adult' edition, London: Bloomsbury, 2003-05, *The Order of the Phoenix* and *Half-Blood Prince* textblocks a little toned, original cloth, dust jackets, contained in original slipcase (a few small splits along folds), 8vo, plus *Harry Potter and the Deathly Hallows*, 1st 'Adult' edition, 2007

The 'Adult' edition of the Harry Potter series, intended to give a more 'mature' appearance for older readers. (7) £200 - £300

714 **Rowling (J. K.)**. *Harry Potter and the Chamber of Secrets*, 1st edition, London: Bloomsbury, 1998, original pictorial boards, slightly cocked, dust jacket, spine somewhat faded, 8vo Errington A2 (a). (1) £400 - £600



715 **Rowling (J. K.)**. *Harry Potter and the Philosopher's Stone*, 1st edition, 1st impression, London: Bloomsbury, 1997, *leaves lightly toned to margins, original laminated pictorial boards, small portion of fading to head of spine and upper cover, 8vo* Errington A1(a).

A crisp, bright example, with the correct number sequence from 10 to 1. One of around 200 copies not sent to libraries, out of a total print run of 500. The first impression contains the errata 'Philosopher's Stone' and the reversed 'Wizardry and Witchcraft' on the lower cover, 'Thomas Taylor1997' and 'Joanne Rowling' to verso of title and '1 wand' repeated on p. 53.

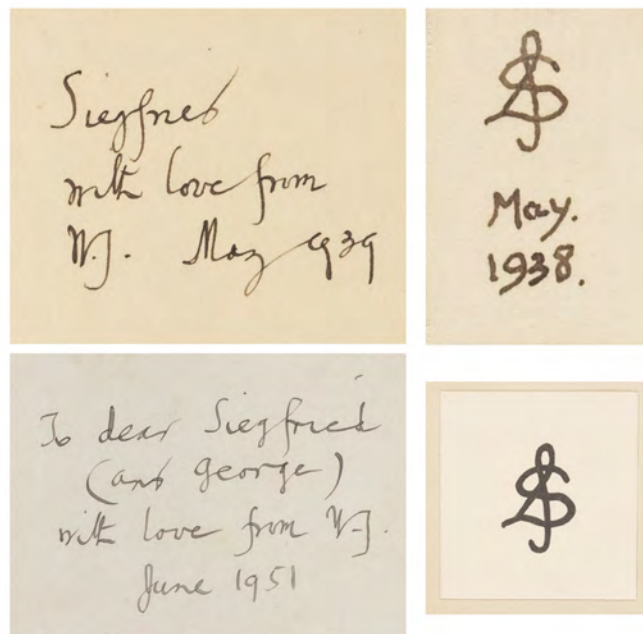
(1)

£30,000 - £50,000

716 **Sassoon (Siegfried Loraine, 1886-1967)**. A collection of 18 books by or relating to Walter de la Mare (1873-1956), from the library of Siegfried Sassoon at his home, Heytesbury House, Wiltshire, 1910-57, mostly first editions and all but one (*Two Poems by Walter de la Mare And (But!) Arthur Rogers*) with Siegfried Sassoon's monogram book ticket to lower left corner of pastedowns, titles include *The Three Mulla-Mulgars*, 1910; *Broomsticks & Other Tales*, 1925, watercolour doodle by Siegfried Sassoon to front free endpaper; *The Connoisseur and Other Stories*, 3rd impression, 1926, presentation pencil inscription 'For darling Siegfried' [by Hester Sassoon] tipped in before front flyleaf; *Henry Brocken*, no date, c. 1924, 'illustrated by Marian Ellis' inked out on title and no illustrations present; *To Lucy*, 1931, signed limited edition, 124/275 copies; *This Year: Next Year*, 1937, original cloth in slightly chipped dust jacket; *The Lord Fish*, illustrated by Rex Whistler, [1935]; *Memory and Other Poems*, 1938, Sassoon's initialled monogram dated May 1938 in ink to top left corner of front pastedown and ink marginal notes in his hand on pp. x and xi; *Behold this Dreamer*, 1939, signed ink presentation inscription from the author to Sassoon to front free endpaper 'Siegfried with love from W. J. [Walter de la Mare's intimate form of signing], May 1939', Sassoon's pencil underlining of passages on pp. 5, 17 and 49, original cloth in dust jacket; *The Burning-Glass and Other Poems*, 1945, with ink handwritten inscription by Sassoon after the poem 'The Spectacle' on page 29, 'In Dec 1948 W.d.l.M lent me a revised version of this poem slightly longer, which I transcribed in "The Traveller"', and after 'Outer Darkness' on page 94 a pencil note 'Influenced by E. A. Poe?'; *Inward Companion*, 1950, with Sassoon's pencil marks against passages on pp. 13, 19 & 56, and with a footnote on p. 14, 'cf. T.H.'s [Thomas Hardy] "An August Midnight"', original cloth in dust jacket; *Winged Chariot*, 1951, author's signed ink presentation inscription to front free endpaper, 'To dear Siegfried (and George) [Sassoon's only son] with love from W.J., June 1951', original cloth in dust jacket; *O Lovely England and Other Poems*, 1st edition, 1953, original cloth in dust jacket; *The Winning Dream*, illustrated by Robin Jacques, 1954, author's autograph ink inscription to Sassoon from De la Mare to front pastedown in shaky handwriting, original stitched wrappers, slim 8vo; plus copies of *John Freeman's Letters*, 1936, with ink inscription by Sassoon as head of p. 243, *Tea with Walter de la Mare* by Russell Brain, 1957, with pencil footnote by Sassoon on page 80, *Tribute to Walter de la Mare on his Seventy-Fifth Birthday*, 1948, with two Typed Letters Signed 'Dick' from De la Mare's brother Richard, vice chairman of Faber & Faber, and *Two Poems by Walter de la Mare And (But!) Arthur Rogers*, privately printed, Newcastle-on-Tyne, 1938, folded card, signed by Rogers to upper wrapper, limited edition, 141/200 copies

(20)

£400 - £600



717 **Saville (Malcolm)**. A complete set of all 20 'Lone Pine' adventure books, 1944-1979, all 1st editions except *Mystery at Witchend* (1st reprint edition, February 1944), *Home to Witchend* 1st hardback edition but ex-library with the usual stamps and labels, a few minor spots, map endpapers until *Rye Royal*, prize inscription to half-title of *Mystery at Witchend*, one or two other previous owner inscriptions, original cloth, dust jackets, *Elusive Grasshopper* and *Neglected Mountain* price-clipped, a few spines a little faded, a few small nicks, tiny tears and creases, 8vo

(20)

£600 - £800



Lot 718

718 **Saville (Malcolm)**. The Gay Dolphin Adventure, 1st edition, London: George Newnes, 1945, *illustrations by Bertram Prance, map endpapers, original cloth, dust jacket, small chips and tears to edges, small stain to front flap, 8vo, together with The Neglected Mountain, 1st edition, London: George Newnes, 1953, illustrations by Bertram Prance, prize label to front endpaper verso, original cloth, dust jacket, 7'6 net cheap edition sticker to front flap, edges a little rubbed, slight lean, 8vo, plus Wings Over Witchend, 1st edition, London: George Newnes, 1956, a few minor spots, original cloth, dust jacket, small nicks at head of spine, edges slightly rubbed, 8vo, with 14 others from the 'Lone Pine' series including 1st editions Wings over Witchend, 1956, Lone Pine London, 1957, The Secret of the Gorge, 1958, Mystery Mine, 1959, Not Scarlet But Gold, 1962, The Man With Three Fingers, 1966 (2 copies), Rye Royal, 1969, and Where's My Girl, 1972, plus 5 later editions/reprints*
(18)

£150 - £200

719 **Saville (Malcolm)**. Two Fair Plaits, 1948; Strangers at Snowfell, 1949; Redshank's Warning, 1948 (2 copies); The Master of Maryknoll, 1950 (2 copies), The Sign of the Alpine Rose, 1950, The Buckingham at Ravenswyke, 1951; All Summer Through, 1951 (2 copies), The Luck of Sallowby, 1952; The Ambermere Treasure, 1953, 1st editions, occasional minor spotting, a few previous owner signatures, original cloth (Strangers at Snowfell with vertical creases to spine), dust jackets, light fading to a few spines, a few small chips, tears and repairs to verso, 8vo, together with others by the author including 1st editions Christmas at Nettleford, 1953, Spring Comes to Nettleford, 1954 (3 copies), Susan, Bill and the Golden Clock, 1955, Susan, Bill and the Vanishing Boy, 1955, The Secret of Buzzard Scar, 1955, The Fourth Key, 1957, Four-and-Twenty Blackbirds, 1959, Three Towers in Tuscany, 1963, and Dark Danger, 1965
(46)

£200 - £300

720 **Simenon (Georges)**. Maigret on Holiday, translated from the French by Geoffrey Sainsbury. 1st UK edition, London: Routledge & Kegan Paul Ltd., 1950, occasional minor marginal spotting, original cloth, dust jacket, red spine lettering to spine faded, small closed tear to folds and panel edges, 8vo, together with 9 other Maigret 1st UK editions: Maigret Hesitates, 1970 Maigret's Boyhood Friend, 1970, Maigret and the Madwoman, 1972, Maigret and the Dossier, 1973, Maigret and the Man on the Boulevard, 1975, Maigret and the Spinster, 1977, Maigret in Exile, 1978, Maigret's Rival, 1979, and Maigret and the Coroner, 1980
(10)

£150 - £200



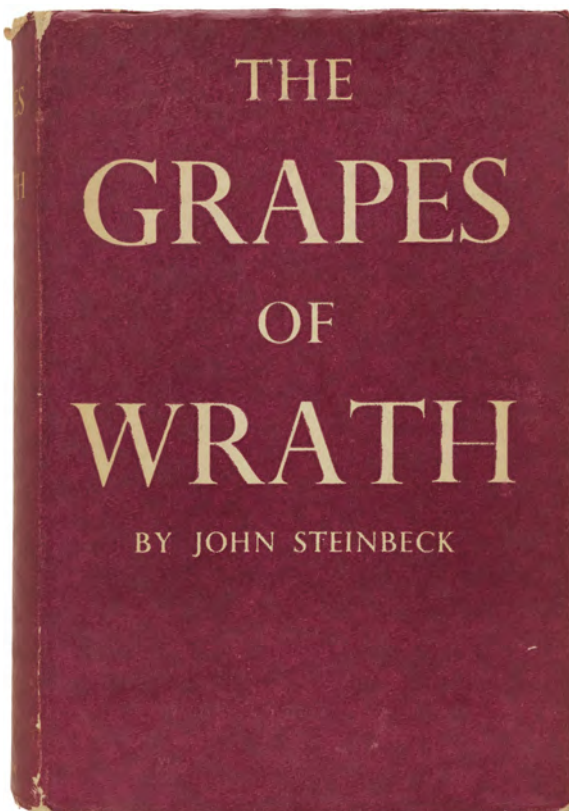
Lot 719



Lot 720



Lot 721



Lot 722

721 **Spencer (Gilbert, 1892-1979)**. A group of five Christmas cards from Gilbert and Ursula Spencer to Lady Ottoline and Philip Morrell, circa 1930-1935, five printed Christmas cards, each with a monochrome design by Gilbert Spencer to front (depicting four people warming their hands at a fire with various animals, an angel in a cloud pointing to a shepherd with sheep in an enclosure, a winter scene with fireplace inscribed 'when icicles hang by the wall', a seated figure in academic gown within an oval inscribed 'At a Balliol Concert', and a lady playing a harp before with a group of boys singing), each with printed address of Burdens Farmhouse, Twyford, Shaftesbury, Dorset, or 38 Lansdowne Crescent, Ladbroke Grove, W. 11, together with three copies of Gilbert and Ursula Spencer's marriage announcement, dated December 30th, 1930, printed on Whitchurch watermarked hand-made paper, each with monochrome illustration of a young man with a basket on his arm standing beside a pigeon house, each signed in ink by Gilbert Spencer, and an original posted handwritten envelope from Gilbert Spencer to Lady Ottoline and Philip Morrell, 10 Gower Street, London WC1, 255 x 190 mm and a slightly smaller, together with other similar greetings cards from various members of the Garsington circle: a woodcut Christmas greetings card from Pansy & Henry Lamb (1883-1960), printed on thin paper (somewhat creased), a small monochrome reproduction of a painting by Mark Gertler, entitled *A Bouquet of Flowers*, inscribed in capital letters by Gertler "A Bouquet of Flowers" by Mark Gertler. To wish you a Happy Christmas', a 1930 printed calendar with colour illustration and verse by James Stephens, inscribed 'to Dear Lady Ottoline and Mr Morrell from Cynthia and James Stephens', in blue ink, a printed Christmas card from Stephen Tennant (1906-1987) to Lady Ottoline inscribed Ottoline from Stephen, December 1934, a colour reproduction of William Blake's *The Act of Creation* published by A. Edward Newton, circa 1925, the reproduction inscribed 'to Ottoline from Augustus Birrell, New Year, 1926', with original envelope addressed by hand to The Lady Ottoline Morrell, The Manor House, Garsington, Nr Oxford, a 1937 calendar anonymously inscribed in ink 'to the most graceful lady who walks in the Square', signed with a horseshoe symbol, an unsigned Christmas card for 1933 printed at the Poulk Press, Sutton Veny, Wiltshire in an edition of 150 copies, a Medici Society printed booklet containing the second chapter of *St. Matthew*, printed by the Curwen Press, and a Christmas card from Romano Gazzera (1906-1985) to Julian Vinogradoff, inscribed and signed by Romano & Graziella in Italian, and dated 1959-1960

Provenance: From the collection of Lady Ottoline Morrell (1873-1938): thence by descent.

Gilbert Spencer, younger brother of Stanley Spencer, studied fine art at Camberwell, the Royal College of Art RCA, the Slade School, where he was highly influenced by Henry Tonks. He joined the teaching staff at the Ruskin School of Art, Oxford following his service in the First World War. Lady Ottoline had already purchased a major work by Gilbert Spencer, *The Seven Ages of Man*, for the Contemporary Arts Society in 1914, as well as Spencer's *A Cotswold Farm 1930-31* (now in Tate Britain).

The Poulk Press was founded by Nancy Nicholson, sister of Ben Nicholson, in the early 1930s; the colour linocut nativity scene is likely to have been designed by her.

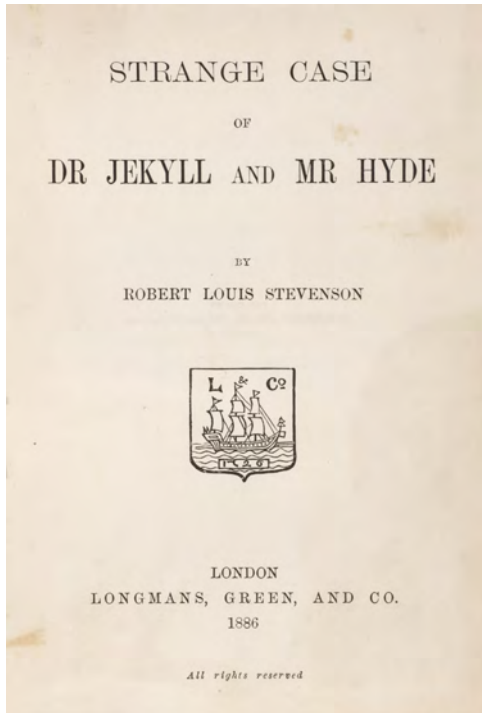
(17)

£200 - £300

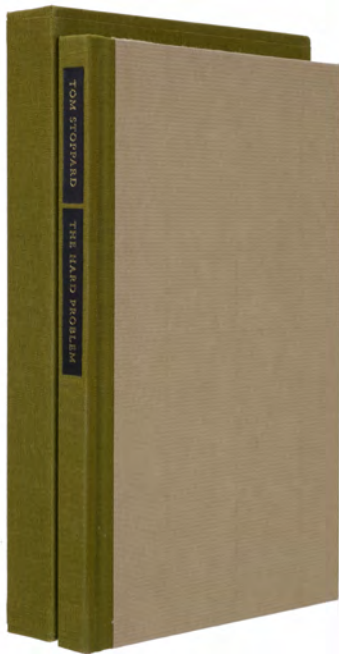
722 **Steinbeck (John)**. *The Grapes of Wrath*, 1st UK edition, London: William Heinemann, 1939, contemporary previous owner inscription to front endpaper, original cloth (tiny closed tear at head of spine), dust jacket, spine ends rubbed with small tears and nicks, slight toning to rear panel and flap margins, 8vo, with 2 others by the author, 1st UK editions without jackets: *Tortilla Flat*, 1935, and *Of Mice and Men*, 1937

(3)

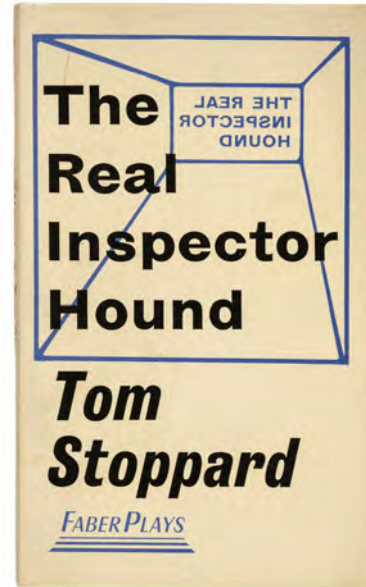
£200 - £300



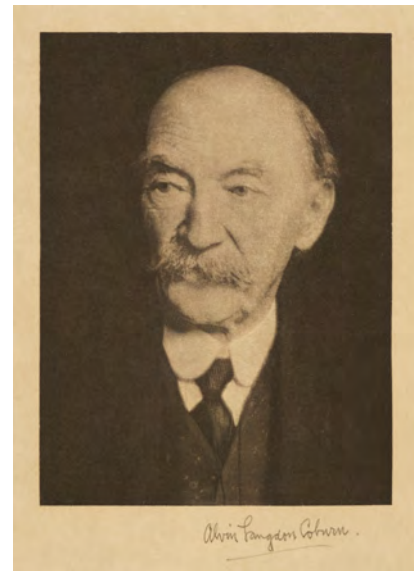
723 **Stevenson (Robert Louis)**. *Strange Case of Dr Jekyll and Mr Hyde*, 1st edition, London: Longmans, Green, and Co, 1886, *without advertisement leaf, light spotting to title, sewing partially exposed, contemporary ownership inscription to front free endpaper, printed label to front pastedown of A. E. Willett, Printer, Stationer, Bookbinder, Crawley, Sussex, early 20th-century purple half morocco, sunned to upper edges of boards and spine, 8vo*
(1) £300 - £500



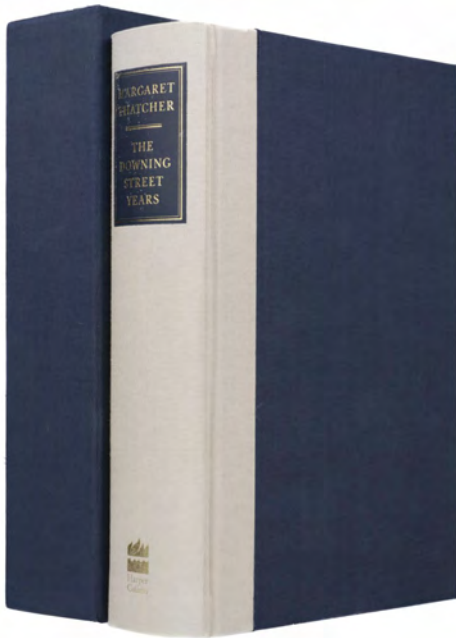
724 **Stoppard (Tom)**. *The Hard Problem*, London: Faber & Faber, 2015, *original cloth-backed boards, slipcase, 8vo*
Limited signed edition, 66/100 copies.
(1) £150 - £200



725 **Stoppard (Tom)**. *The Real Inspector Hound*, 1968; *Enter a Free Man*, 1968; *Albert's Bridge and If You're Glad I'll Be Frank*, 1969; *Jumpers*, 1972; *Artist Descending a Staircase*, 1973; *Travesties*, 1975; *Night & Day*, 1978, 1st editions, *light spotting or offsetting to endpapers of Real Inspector and Albert's Bridge, original cloth, dust jackets, Albert's Bridge a little rubbed, 8vo, together with others by Stoppard including An Ambiance/Almost Free Playscript, Dirty Linen and New-Found-Land, 1976, The Coast of Utopia, 3 volumes, 2002 & Rock 'N' Roll (paperback issue), 2006, all signed*
(20) £300 - £500



726 **Symons (Arthur)**. *A Study of Thomas Hardy*, with a portrait by Alvin Coburn, 1st edition, signed by author and photographer, London: Chas. J Sawyer, 1927, *photogravure frontispiece of Thomas Hardy signed in pencil by Alvin Langdon Coburn to lower margin, limitation leaf signed in ink by Arthur Symons, edges untrimmed, original red cloth with title in gilt to upper board, title in gilt to spine, spine faded, small 4to*
Limited edition of 350 copies, this copy is 79/100 copies printed on hand-made paper and signed by the artist.
(1) £300 - £500

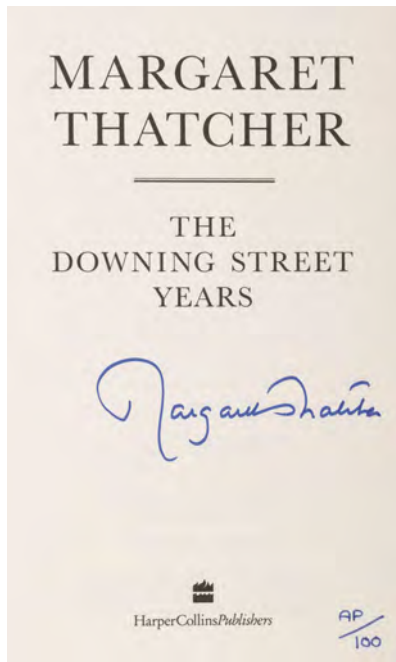


727 **Thatcher (Margaret)**. The Downing Street Years, London: HarperCollins, 1993, *colour and monochrome illustrations, top edge blue, original contrasting cloth, slipcase, 8vo*

Limited deluxe signed edition, 100/100 copies, with blindstamp 'Limited edition signed and numbered'.

(1)

£150 - £200

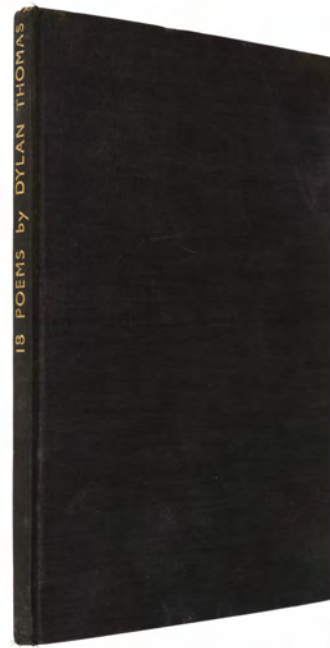


728 **Thatcher (Margaret)**. The Downing Street Years, London: HarperCollins, 1993, *colour and monochrome illustrations, top edge blue, original contrasting cloth, slipcase, 8vo*

Limited deluxe signed edition of 100 copies, this copy lettered 'AP' (Author's proof), with blindstamp 'Limited edition signed and numbered'.

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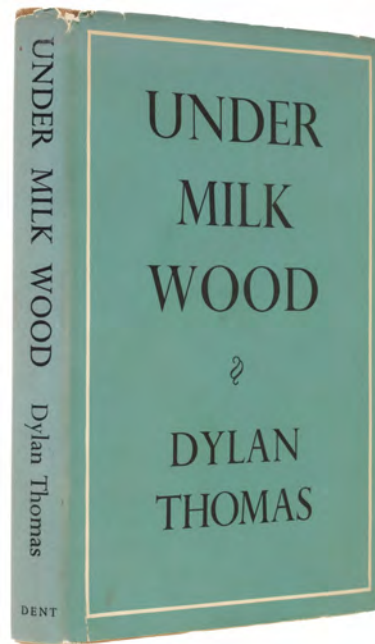
£150 - £200



729 **Thomas (Dylan)**. 18 Poems, 1st edition, 1st issue, London: The Parton Bookshop, 1934, *contemporary brown ink ownership inscription of A. D. Barrington to front free endpaper, lightly spotting and toned in places, original publisher's black cloth gilt, lightly rubbed and marked, small amount of loss of cloth to head of spine, 8vo*

(1)

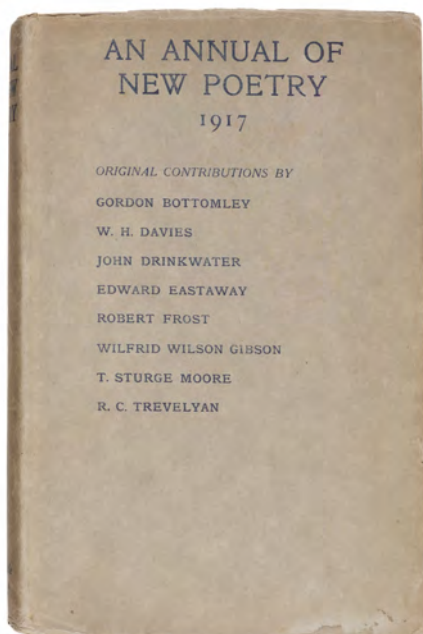
£200 - £300



730 **Thomas (Dylan)**. Under Milk Wood, 1st edition, London: J. M. Dent & Sons, 1954, *original brown cloth gilt (cocked), dust jacket, spine somewhat faded, extremities rubbed with small loss to head of spine, 8vo*

(1)

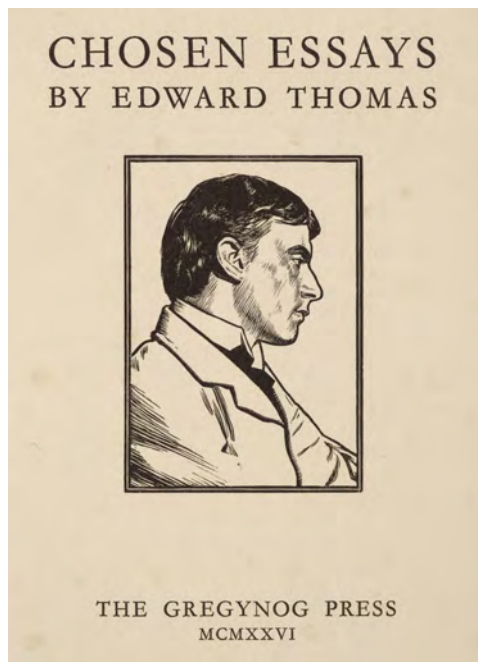
£150 - £200



731 **Thomas (Edward, "Edward Eastaway" and others).** An Annual of New Poetry 1917, 1st edition, London: Constable and Company, [1917], occasional minor toning, order form loosely inserted, Blackwell, Oxford bookseller ticket at front, original boards (small bump at foot of spine and one corner), dust jacket, spine toned, small tears at ends, closed tear to rear flap, small tape repairs to head of rear panel verso, 8vo

Eckert pp. 259-60. Contains 18 poems by Edward Thomas (writing as Edward Eastaway), plus poems by Robert Frost, Gordon Bottomley, W. H. Davies, John Drinkwater, Wilfred Wilson Gibson, T. Sturge Moore and R. C. Trevelyan. Scarce in the dust-jacket.

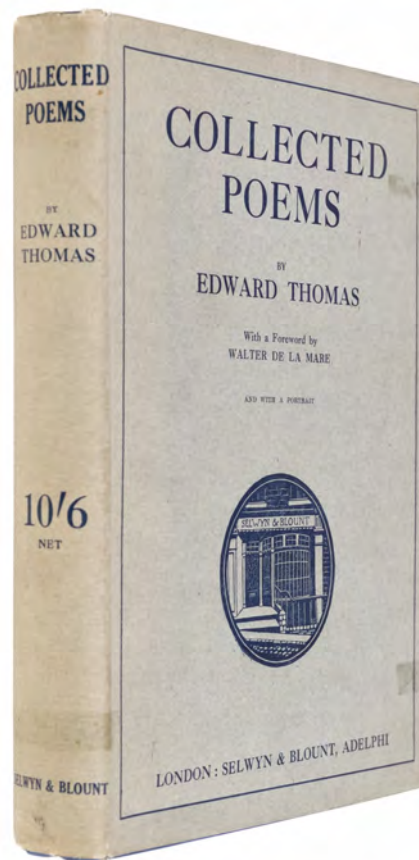
(1) £200 - £300



Lot 732

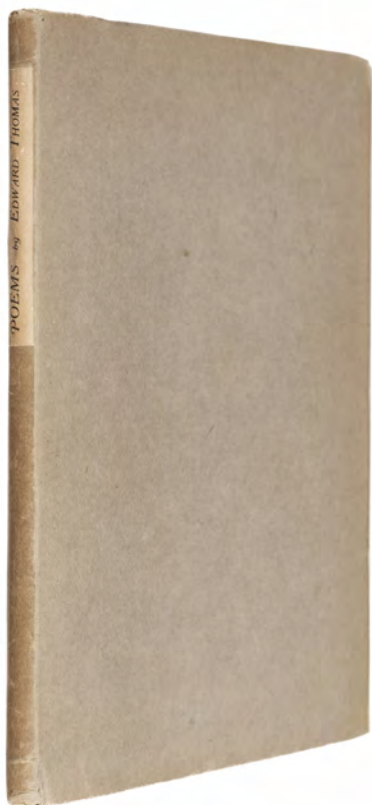
732 **Thomas (Edward).** Chosen Essays, Newtown: The Gregynog Press, 1926, wood-engravings by Robert Ashwin Maynard & Horace Walter Bray, occasional light spotting, original buckram gilt (spine a little faded), 4to, limited edition 347/350, signed by the artists, together with **Pear Tree Press.** These Things the Poets Said, Flansham: The Pear Tree Press, 1935, wood-engravings, endpapers toned, original cloth-backed boards, 8vo, limited edition 32/150, plus **Whittington Press.** The Chessplayer & Other Essays, Andoversford: The Whittington Press, 1981, wood-engravings by Hellmuth Weissenborn, top edge red, original cloth-backed boards, 8vo, limited edition 63/375, together with others related, including private press *The Diary of Edward Thomas 1 January - 8 April 1917*, Whittington Press, 1977, limited signed edition 240/575, *A Sportsman's Tale*, Tragara Press, 1983, limited edition 28/125, *A Memory of W H Hudson*, by Helen Thomas, Fleece Press, 1984 (one of 40 signed copies), and *Root and Branch*, edited by James Guthrie volume 2 only (numbers 1-4), September 1917-June 1918

(25) £200 - £300

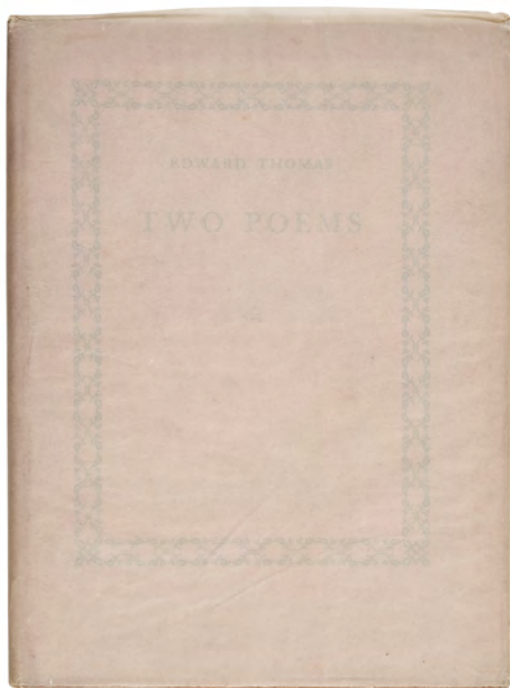


733 **Thomas (Edward).** Collected Poems, 1st edition, London: Selwyn and Blount, 1920, portrait frontispiece, original cloth (tiny bump to one corner), paper label to spine, dust jacket, some fading to spine, a few small adhesive tape residue marks, 8vo

Rare in the dust jacket.
(1) £300 - £500



Lot 734



Lot 735

734 Thomas (Edward). *Poems*, by Edward Thomas ("Edward Eastaway"), 1st edition, London: Selwyn & Blount, 1917, *portrait frontispiece (light offsetting to title), slight toning to a few leaves, original boards, paper label to spine, spine a little toned, 8vo*

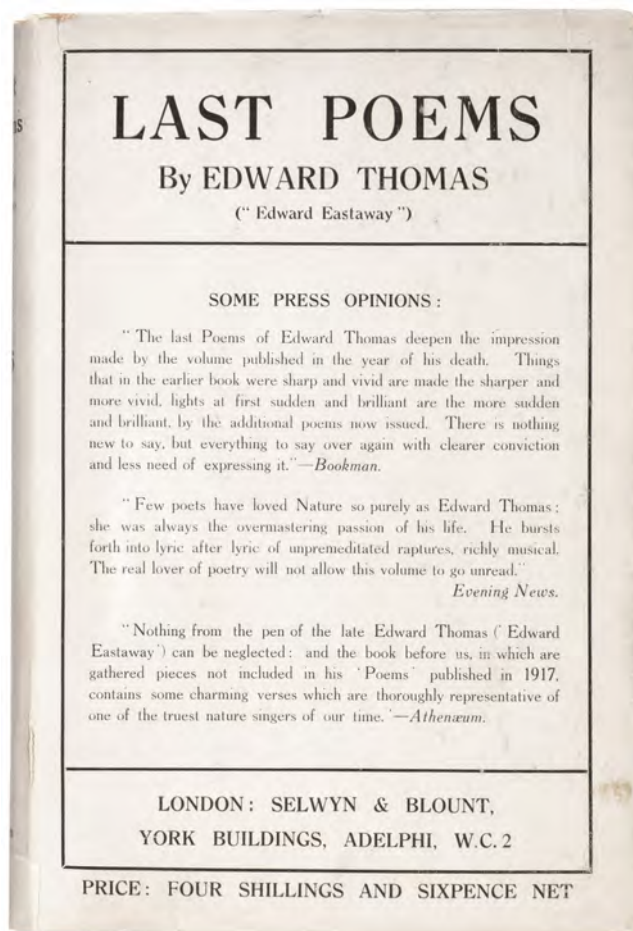
One of 525 copies, posthumously published. The poet was killed in action at Arras in April 1917 during the First World War.

(1) £300 - £500

735 Thomas (Edward). *Two Poems*, London: Ingpen & Grant, *a few minor spots, original boards, glassine wrapper, tear and loss to rear panel, a few small chips to edges, 8vo*

Limited edition, 69/85 copies.

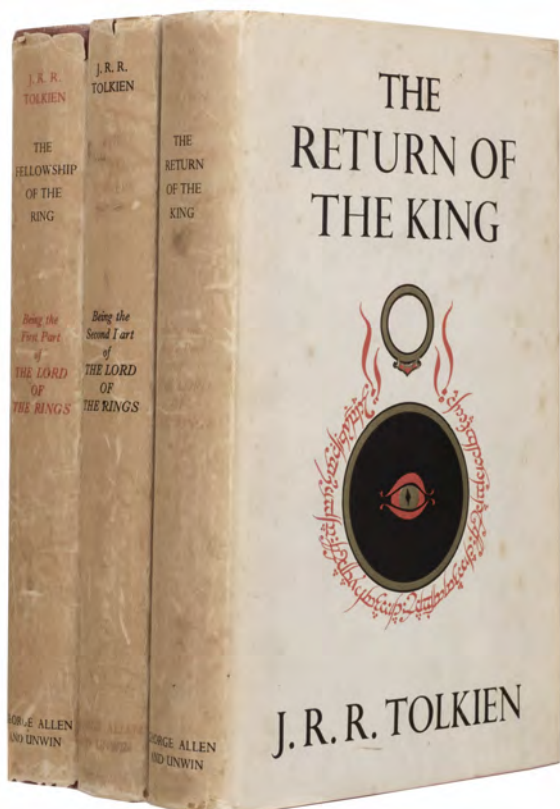
(1) £300 - £500



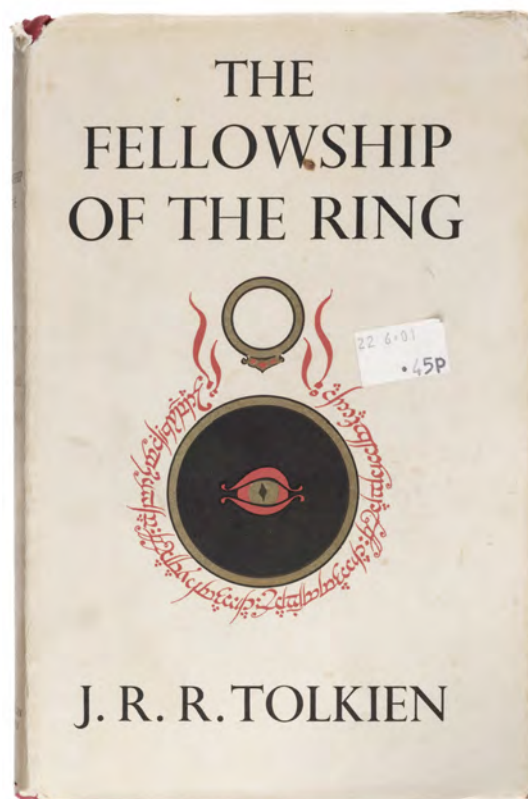
736 Thomas (Edward). *Last Poems*, 1st edition, London: Selwyn & Blount, 1918, *textblock a little toned (as often), bound without the advertisements at rear, previous owner inscription of M. E. Dellow, 9. 3. 22. to front endpaper, original boards, paper label to spine, dust jacket, partial loss of publisher's name at foot of spine, repairs to verso, 8vo*

Scarce variant copy issued without the advertisements. 'The book is obviously a war-time production, of poor paper and binding; probably short-lived.' (Eckert pp. 245-46).

(1) £500 - £800



Lot 737



Lot 738

737 **Tolkien (J. R. R.)** The Lord of the Rings: The Fellowship of the Ring, 10th impression, 1961; The Two Towers, 7th impression, 1960; The Return of the King, 7th impression, 1961, *folding map at end of each, some light spotting, mainly to endpapers and fore-edges, top edge red (Fellowship faded), original cloth gilt (a couple of small faded patches to extremities of Fellowship and Return of the King) dust jackets, spines a little toned with small chips and tears at ends, spine lettering faded to Two Towers and Return of the King, a few small stains to panels, 8vo*

(3)

£200 - £300

738 **Tolkien (J. R. R.)** The Lord of the Rings: The Fellowship of the Ring, 1st edition, 5th impression, London: George Allen & Unwin Ltd, December 1956, *folding map at rear, original cloth, top edge red, price-clipped dust jacket with 'Sixth Impression' printed to front flap, slight toning to spine and small tears and nicks at ends and folds, small price sticker to upper cover, a few light marks, 8vo*

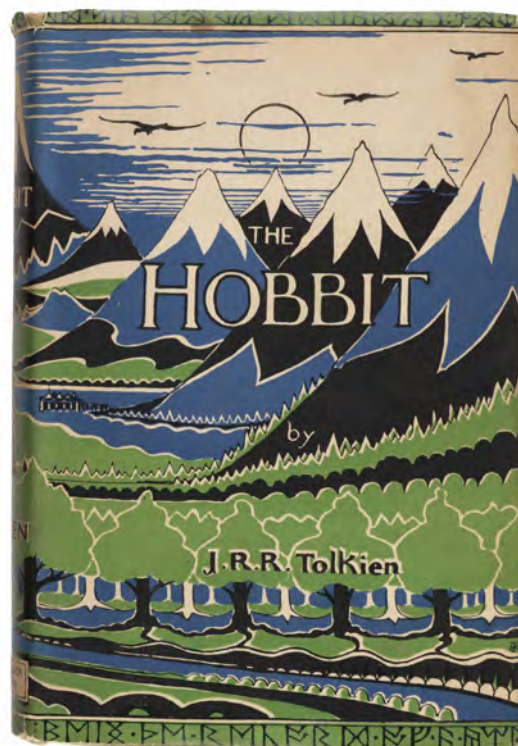
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£500 - £800

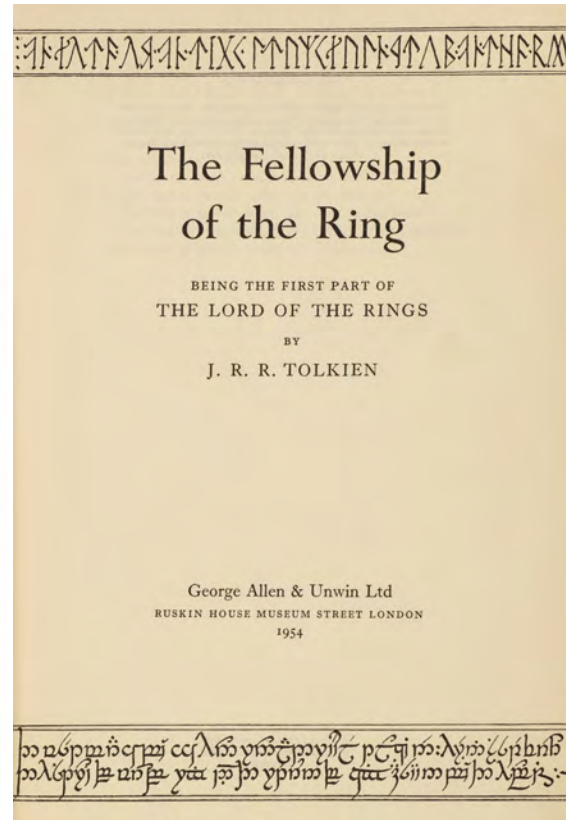
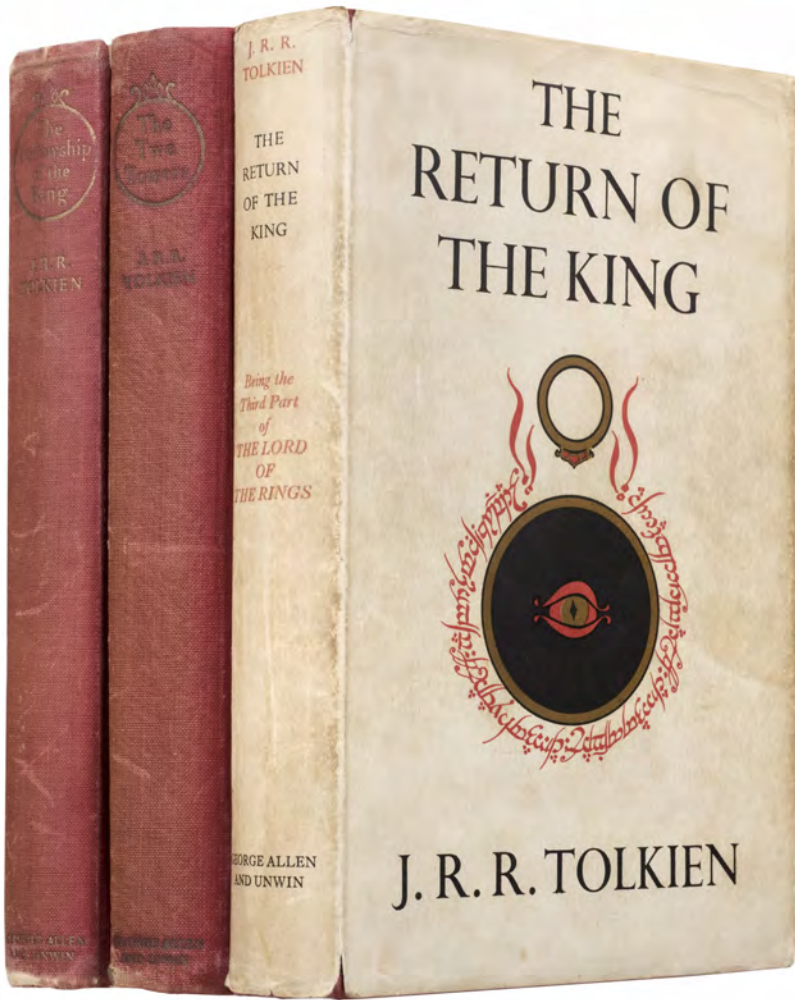
739 **Tolkien (J. R. R.)** The Hobbit, 2nd edition, 6th impression, London: George Allen & Unwin, 1954, *colour frontispiece, and illustrations by the author, map endpapers, slight marginal toning to title, original cloth, spine and extremities partially faded, dust jacket, spine a little toned with small chips at head, 8vo*

(1)

£300 - £500

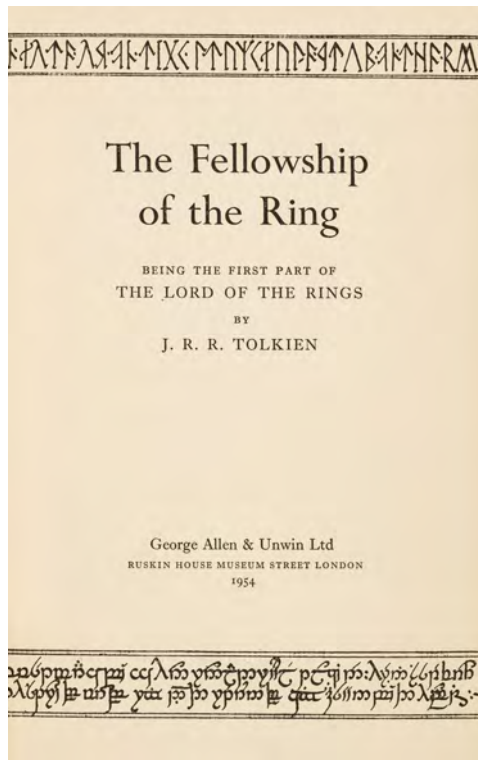


Lot 739



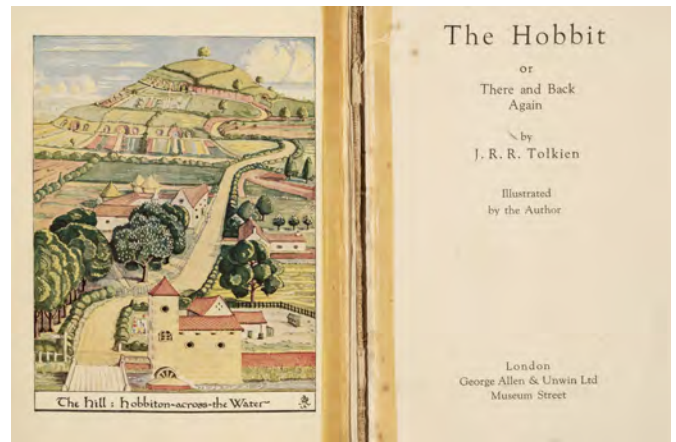
740 Tolkien (J. R. R.). The Lord of the Rings: The Fellowship of the Ring; The Two Towers, The Return of the King, 1st editions, London: George Allen & Unwin, 1954-55, folding map at end of each (Fellowship map just attached to endpaper at top left corner), a few small marginal stains to Foreword and following few leaves in Fellowship, light stain to fore-edges of Two Towers, some toning to Fellowship endpapers, bookplate to Return of the King, contemporary previous owner inscription to front endpapers, top edge red (Fellowship fading), original cloth, Fellowship and Two Towers spines faded and lettering dulled, Fellowship lower joint splitting, rubbed at ends, slight lean, light vertical crease along Return of the King spine, slight lean, 1st issue dust jacket for Return of the King only (no reviews to rear flap), some fading to spine and light dust-soiling to panels, small nicks and tears to spine ends and folds, 8vo

Hammond & Anderson A5a (i-iii). First issues of The Fellowship of the Ring and The Two Towers. The Return of the King has signature '4' and sagging text to p. 49, which Wayne Hammond in his bibliography indicated was the first state of the first impression. However since publication of the bibliography 3 states have been identified, 1. No signature 4 & sagging text, 2. Sagging text and no signature 4, 3. Signature 4 and sagging text, no priority given for each state.
(3) £2,000 - £3,000



741 Tolkien (J. R. R.). The Fellowship of the Ring, 1st edition, 2nd impression, London: George Allen & Unwin, 1954, contemporary brown ink gift inscription to head of front free endpaper, original publisher's red cloth gilt, spine somewhat faded, lightly rubbed and cocked, 8vo
(1)

£200 - £300

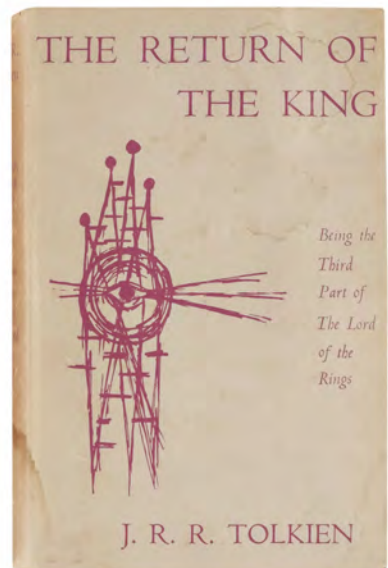
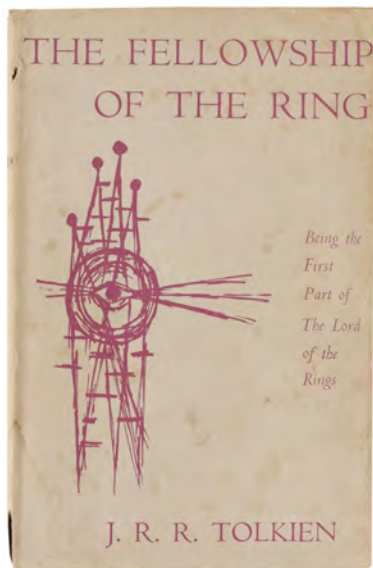


742 Tolkien (J. R. R.). The Hobbit or There and Back Again, first edition, 2nd impression, London: George Allen & Unwin Limited, 1937 [but 1938], colour frontispiece and two (of three) colour plates, lacks the colour plate "O Smaug, the Chiefest and Greatest of Calamities!" opposite page 228, black and white plates and illustrations, map endpapers, lacks pp 13-14, numerous crude sellotape repairs to the margins, some spotting throughout, occasional marginal splits and chips, title page detached and several other leaves coming loose, Sunday Library pencil inscription to half-title, original cloth, rubbed and soiled, edge wear with boards showing, spine frayed and partly detached with some loss at head and foot, 8vo

Hammond A3a. The second impression was the first to be illustrated in colour. A total of 2,300 copies were printed but some 400 copies held at the binder's London warehouse were destroyed during the Blitz in November 1940.

Sold with all faults, not subject to return.
(1)

£200 - £300



743 Tolkien (J. R. R.). The Lord of the Rings, 3 volumes, Reader's Union edition, London: George Allen & Unwin, 1960, folding map at rear of each volume, original brown cloth gilt, dust jackets, spines toned and damp-stained at foot, some spotting to panels, a few extremities frayed with small loss, closed tear to lower joint of first volume, 8vo
(3)

£300 - £500



Lot 744

744 **Tolstoy (Leo)**. Works, translated by Aylmer Maude, Tolstoy Centenary Edition, 21 volumes, London: OUP/Humphrey Milford, 1929-37, *photogravure frontispieces (occasional marginal water stains), partly unopened, some offsetting to titles, a few endpapers spotted, original cloth, some fading to a few spines, volumes 8 and 9 with some small water stains and damp marks to covers, 8vo* (21) £200 - £300

745 **Trevor (William)**. *The Day We Got Drunk on Cake and Other Stories*, 1st edition, London: The Bodley Head, 1967, *slight spotting to fore-edges, original cloth, dust jacket, 8vo, together with Death of a Professor*, Colophon Press, 1997, *original stitched wrappers, 8vo, signed limited edition 180/200, plus Low Sunday, 1950, Colophon Press, 2000, original stitched wrappers, 8vo, limited signed edition 106/200, with 9 others by the author including 1st editions *The Love Department*, 1966 (2 copies), *Miss Gomez and the Brethren*, 1971, *The Ballroom of Romance*, 1972, and *Elizabeth Alone*, 1973, plus *Nights at the Alexandra*, Modern Library, New York reprint, 2001, with a presentation inscription from the author to 'Anne and Anthony', plus a note enclosing the book and photograph loosely inserted* (12)

£300 - £400

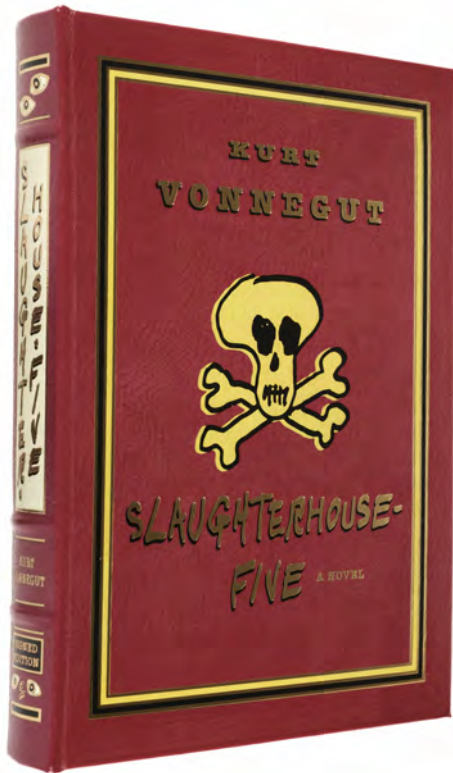


Lot 745



746 **Trollope (Anthony)**. *The Chronicles of Barsetshire*, 8 volumes, London: Chapman and Hall, 1891-93, *half-titles, wood-engraved frontispieces, light offsetting to half title margins, all edges gilt, modern burgundy morocco gilt by Bayntun Riviere, Bath, 8vo, together with *Hope (Anthony)*. *The Prisoner of Zenda*, 1st edition, 2nd issue, [1894]; *Rupert of Hentzau*, 1st edition, [1898], *half-title and illustrations to Rupert of Hentzau, Arrowsmith's advertisements, original cloth upper cover bound-in at end of Prisoner of Zenda, modern crimson half morocco gilt by Bayntun Riviere, 8vo, plus Anthony Powell's *A Dance to the Music of Time* series, 4 volumes, 1997, bound in blue morocco-backed boards by Bayntun Riviere, 8vo* (14)*

£500 - £800



747 Vonnegut (Kurt). Slaughterhouse-Five, or the Children's Crusade. A Duty-Dance with Death, limited edition, Norwalk: Easton Press, 2011, colour illustrations by Dennis Lyall, all edges gilt, original pictorial morocco, slipcase, 4to

Deluxe limited edition 149/850, signed by the author with publisher's limitation slip loosely inserted.

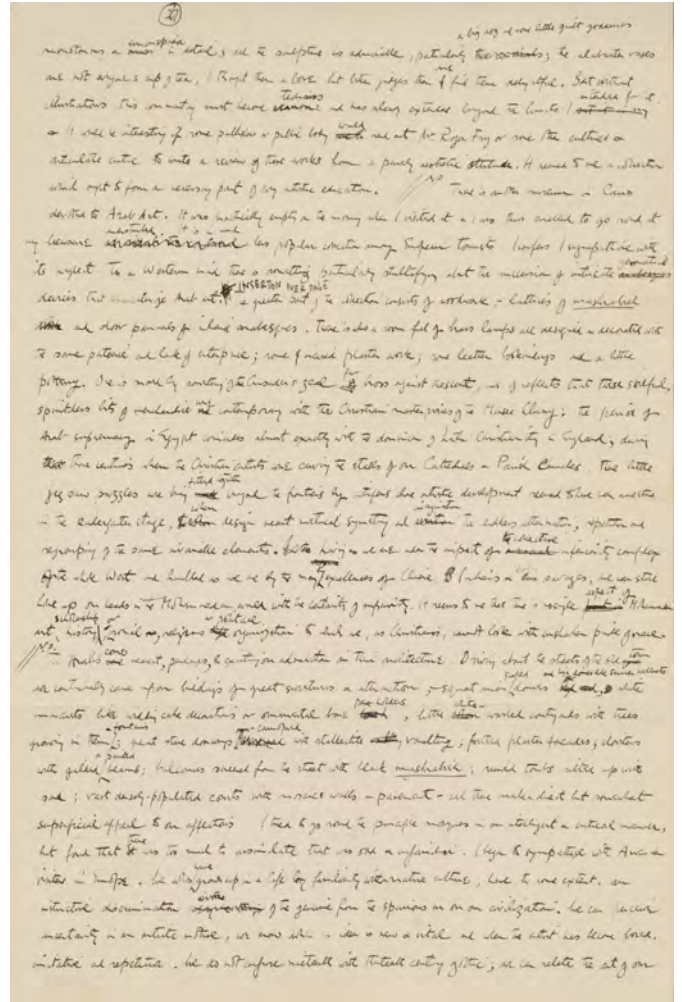
(1) £200 - £300



Lot 748

748 Waugh (Evelyn). Decline and Fall, 1st edition, 2nd impression, 1928; Black Mischief, 1932; Scoop, 1938; Put Out More Flags, 1942; Brideshead Revisited, 1st Book Society edition, 1945; Men at Arms, 1952; Officers and Gentlemen, 1955; Unconditional Surrender, 1961, 1st editions, half-titles, top edge gilt, modern blue half morocco gilt by Bayntun Riviere, Bath except Black Mischief which is bound in full morocco, the three 'Sword of Honour' titles contained in slipcase, 8vo

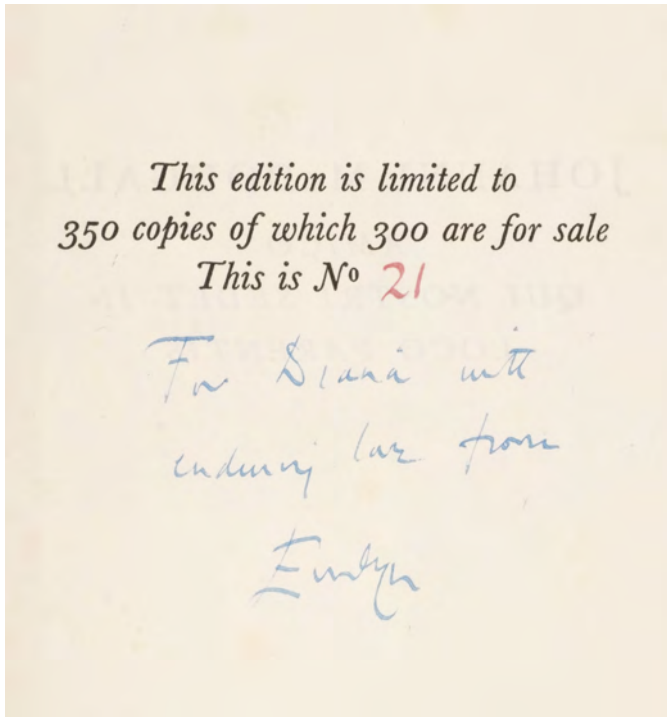
(8) £400 - £600



749 Waugh (Evelyn). Labels. A Mediterranean Journal, London: Duckworth, 1930, monochrome frontispiece after the author, double-page route map, half-tone illustrations, occasional light spotting, baggage label endpapers, top edge gilt, original blue cloth, spine lettered in gilt (spine very slightly faded), 8vo

Limited edition, 68/110 copies, signed by the author, with a folding leaf of the original manuscript bound-in (38 lines, written to both sides with extensive corrections).

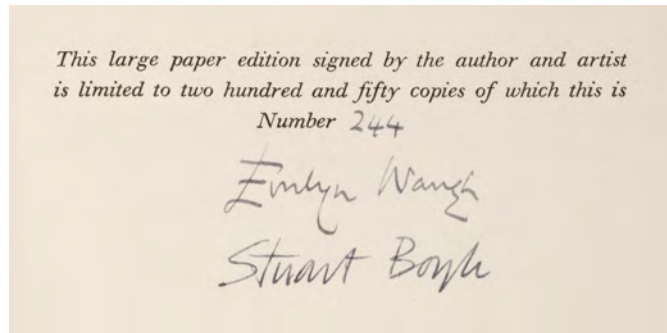
(1) £1,000 - £1,500



750 **Waugh (Evelyn)**. *Love Among the Ruins*, London: Chapman & Hall, 1953, printed in red and black, illustrations, some spotting to endpapers, top edge gilt, original red buckram gilt (slight fading to spine), glassine wrapper, a few chips and rears, 8vo

Limited edition, 21/350 copies. Presentation copy, inscribed to limitation leaf 'For Diana, with undying love from Evelyn'. The dedicatee is possibly Diana Mosely (née Mitford, 1910-2003), a close friend of Evelyn Waugh, his novel *Vile Bodies* (1928) is dedicated to 'B. G. & D. G.' (i.e. Bryan Guinness and his then wife Diana).

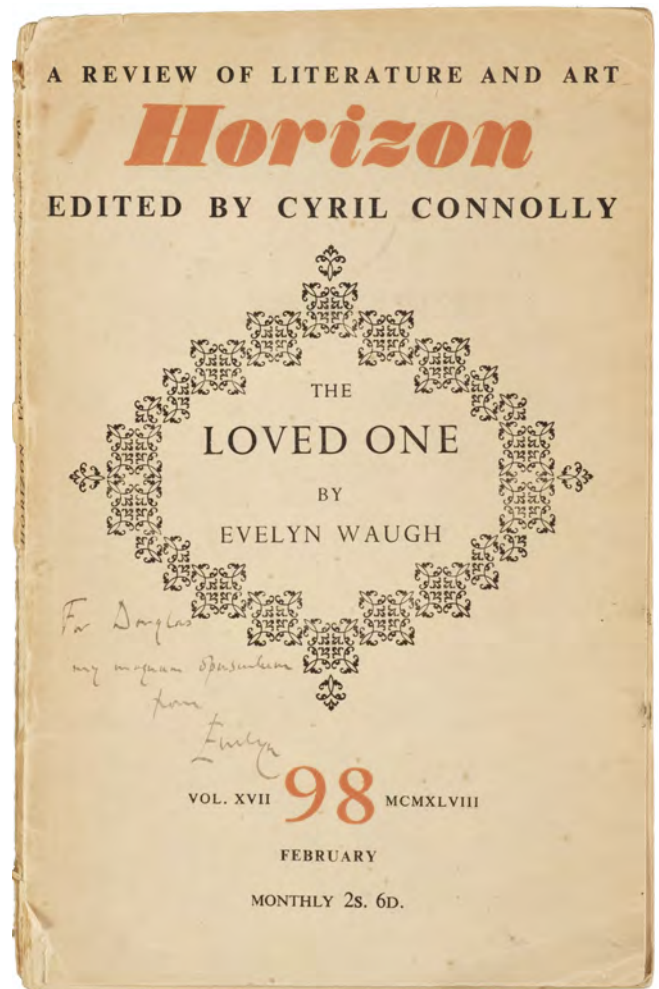
(1) £600 - £800



Lot 751

751 **Waugh (Evelyn)**. *The Loved One*. An Anglo-American Tragedy, large paper edition, London: Chapman & Hall, [1948], illustrations by Stuart Boyle, top edge gilt, original green buckram gilt, slight fading to spine, 8vo

Limited large paper edition, 244/250 copies, signed by author and artist. (1) £200 - £300

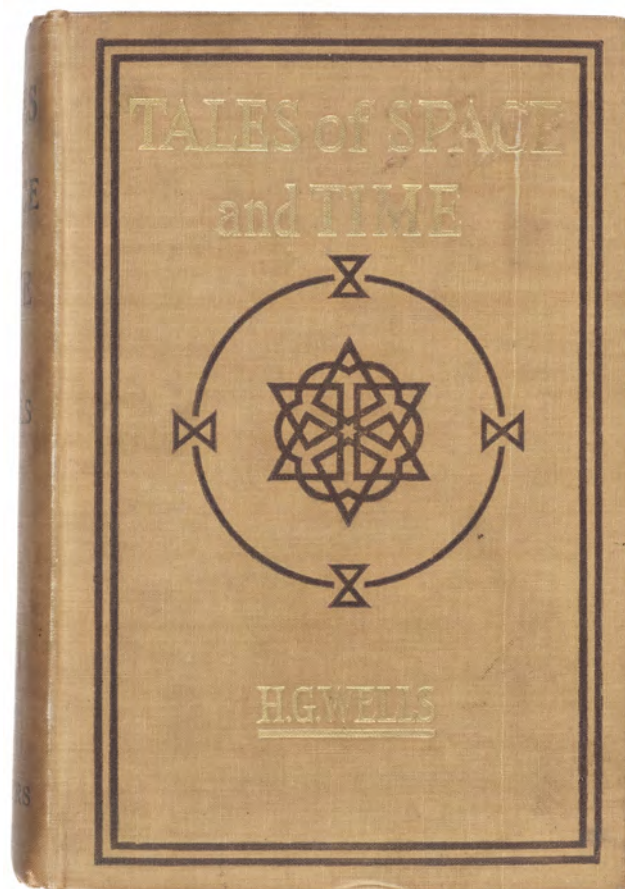


Lot 752

752 **Waugh (Evelyn)**. The Loved One, 1st appearance in print, published in *Horizon*, a Review of Literature and Art, volume XVII, No. 98, February 1948, one or two light spots, original wrappers, tears and losses to spine, a few small marks, 8vo, presentation copy, upper wrapper inscribed 'For Douglas, my magnum opusculum, from Evelyn', together with *The Cornhill Magazine*, No. 971, 1947, containing the first printing of Evelyn Waugh's *Scott-King's Modern Europe*, original wrappers, remnant of wraparound band, some slight toning, 8vo, with 2 typed letters from Harper's Magazine Editorial Rooms, both to Frederick Adams, New York regarding Waugh's stories, one dated August 1947, 'I read the Evelyn Waugh on the train last night and telephoned Waugh's agent this morning to see if the American rights were available. They have been bought by *Cosmopolitan* for FIVE THOUSAND DOLLARS. Obviously we can't play in that league...'; the second letter, dated October 1947, 'I have just heard that there is another story by Waugh, 30,000 words long about the Forest Lawn Cemetary in Hollywood. We are going to ask to have a look at it, though I don't know how we can manage anything as long as that.', plus Evelyn Waugh. A Biography, by Christopher Sykes, 1st edition, London: Collins, 1975, illustrations, a few small stains, bookplate of Douglas Woodruff, original cloth, tear to one corner, 8vo, with a presentation inscription from the author to Mia and Douglas Woodruff, a letter dated June 1972 from Sykes to Douglas Woodruff stating that he is researching a biography of Waugh, requesting a visit to discuss the author and if they had any letters to loan for the book, plus a related manuscript and typescript letter, plus other books and ephemera including *One Man's Road*, by Arthur Waugh (father of Evelyn), 1st edition, 1931, with a presentation inscription to Francis Crease (Evelyn Waugh's private art teacher at Lancing School), another copy of Evelyn Waugh's biography by Christopher Sykes, presented to Dudley Carew, *The Diaries of Evelyn Waugh*, edited by Michael Davie, 1976, *The Letters of Evelyn Waugh*, edited by Mark Amory, 1980, *The Letters of Nancy Mitford and Evelyn Waugh*, edited by Charlotte Mosely, 1996, *Lilliput Magazine*, May-June 1953 (containing *Love Among the Ruins*), *National Review*. *A Journal of Fact and Opinion*, December 4, 1962 (containing Waugh's 'The Same Again Please: A Layman's Hopes for the Vatican Council'), *Sotheby's Belgravia catalogue for Fine Victorian Paintings. The Property of the Trustees to the Evelyn Waugh Settlement and Other Owners*, 19 October 1971, and *Requiem Mass for the Repose of the Soul of Evelyn Arthur St John Waugh*, 10 April, 1966, *Westminster Cathedral* 21st April, 1966

The dedicatee of Evelyn Waugh's presentation copy of *Horizon* was Douglas Woodruff (1897-1978), editor of the Catholic periodical *The Tablet* from 1936-1967 and a close friend of Evelyn Waugh. He visited Spain with Waugh in 1946 from which arose *Scott-King's Modern Europe*.

(25) £500 - £800

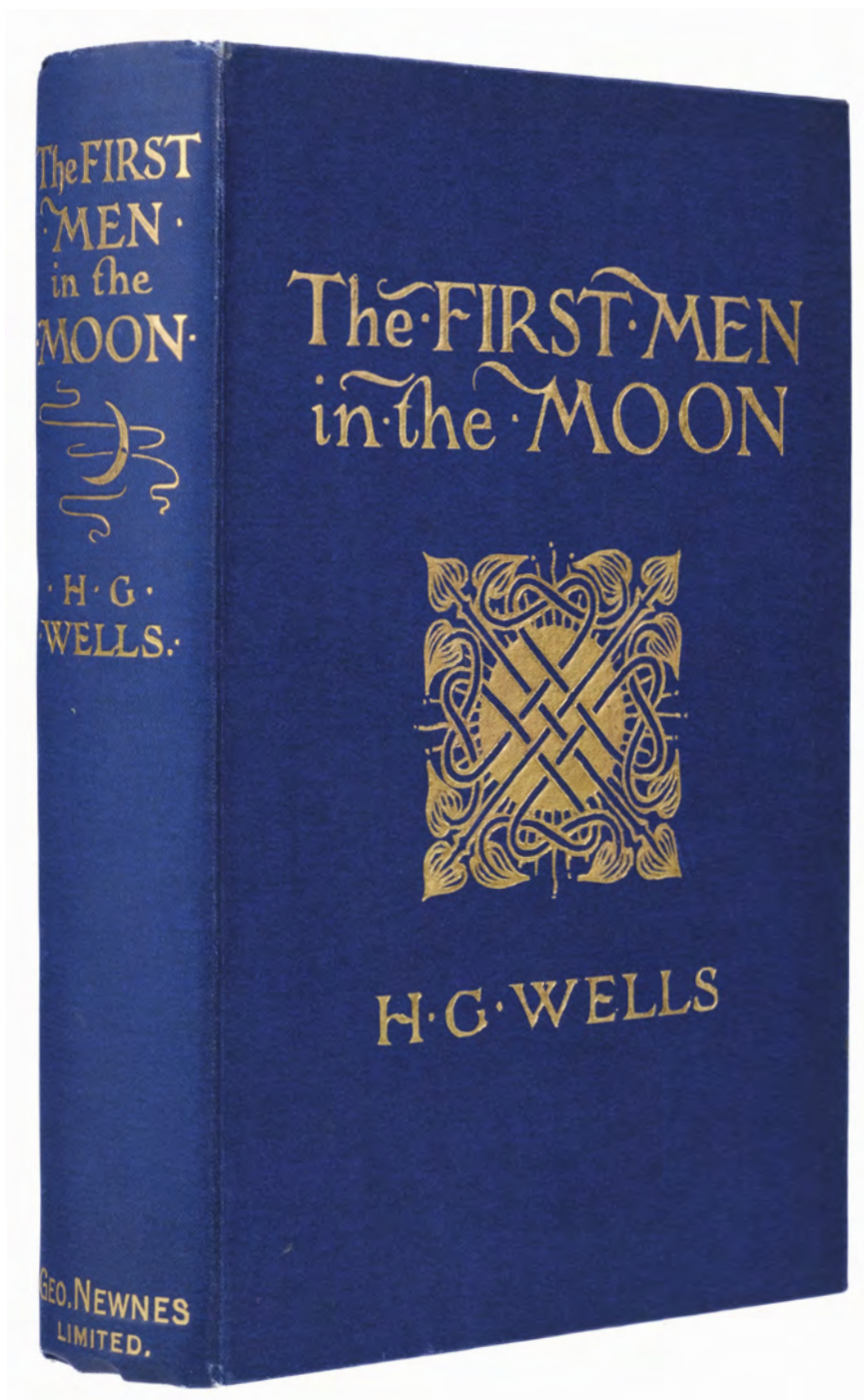


753 **Wells (H. G.)** *Tales of Space and Time*, 1st edition, London and New York: Harper & Brothers, 1900 [i.e.1899], 2 pp. advertisements at rear, one or two light spots and frayed fore margins from rough opening, slight toning to endpapers, original tan cloth gilt, some toning to spine, small bump at foot of upper cover, 8vo

Hammond C4.

(1)

£300 - £500

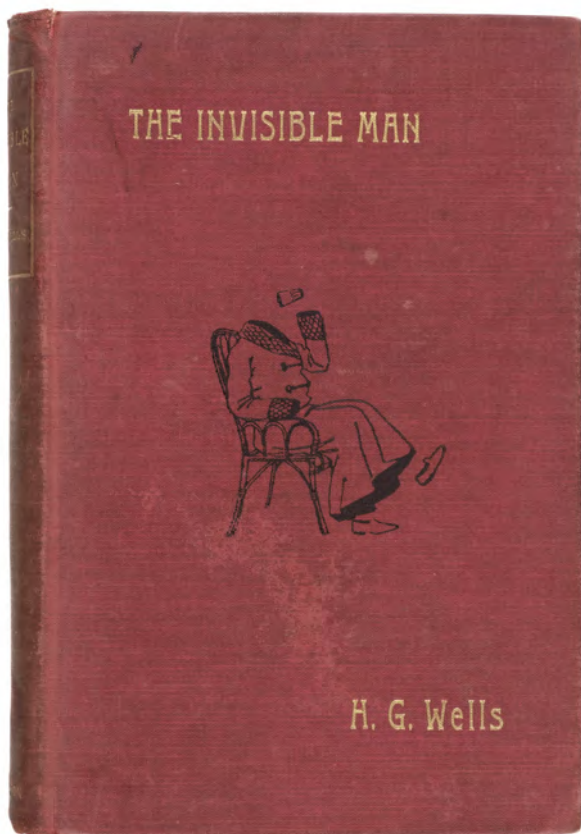


754 **Wells (H. G.)** *The First Men in the Moon*, 1st edition, London: George Newnes Ltd., 1901, 12 monochrome plates by Claude Shepperson, a few minor spots, original blue cloth, lettered and blocked in gilt, 8vo

Hammond B7. A remarkably bright and fresh copy.

(1)

£1,000 - £1,500



Lot 755

755 **Wells (H. G.)** *The Invisible Man. A Grotesque Romance*, 1st edition, London: C. Arthur Pearson Ltd., 1897, *title printed in red and black, 2 pp. advertisements at rear, some browning to text block, front hinge cracking, residue from bookplate removal to front pastedown, original cloth gilt, spine faded with small stain at foot, small flecked marks to upper cover, 8vo*

Hammond B4
(1)

£500 - £800

756 **Wells (H. G.)** *The Plattner Story and Others*, 1st edition, London: Methuen & Co., 1897, *publisher's 40 pp. catalogue dated March 1897 bound at rear, occasional minor spotting, bookplate of bibliophile Walter Hirst, original cloth gilt, spine faded, a few light flecked marks, slight lean, 8vo, together with When the Sleeper Wakes, 1st edition, London & New York, 1899, frontispiece and 2 monochrome plates by H. Lanos, slight toning to endpapers, front hinge a little tender, original cloth gilt, some fading to spine, 8vo, with 2 others by the author: When the Sleeper Wakes, 1st US edition, 1899, and The Country of the Blind, 1st edition, [1911]*

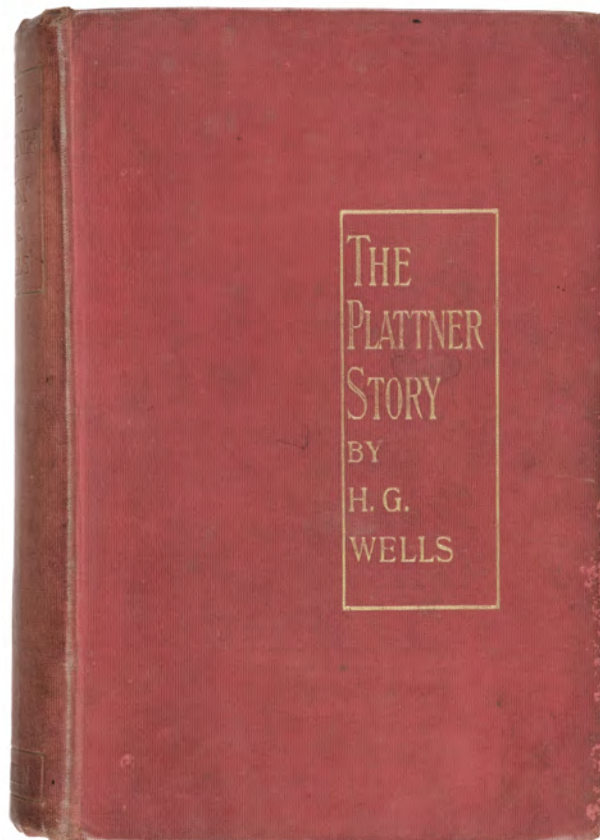
(4)

£200 - £300

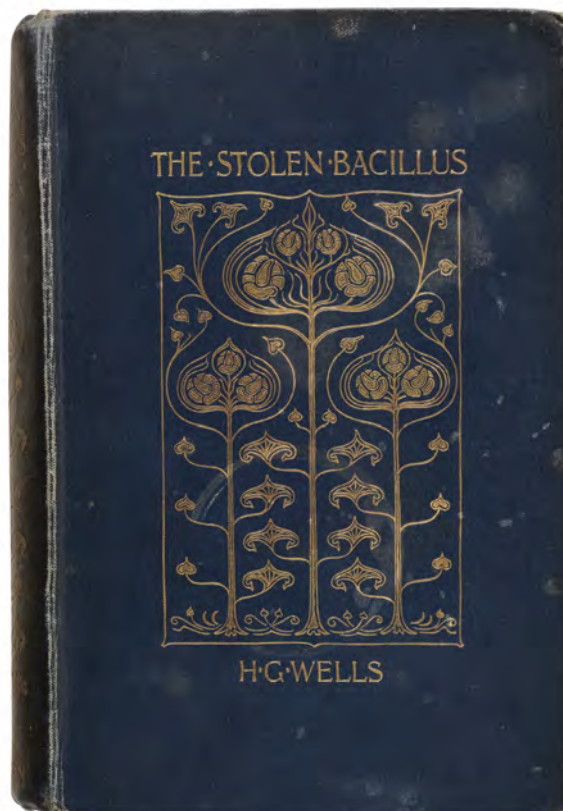
757 **Wells (H. G.)** *The Stolen Bacillus and Other Incidents*, 1st edition, London: Methuen & Co., 1895, *32 pp. publisher's catalogue at rear, endpapers a little toned, original blue cloth gilt, spine a little dulled, light edge wear, 8vo*

Hammond C1.
(1)

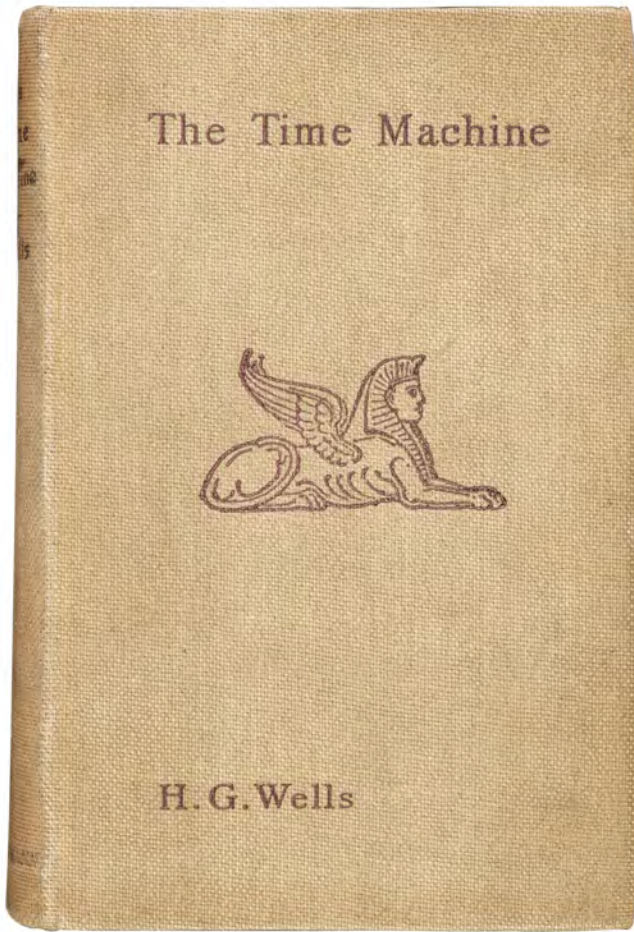
£300 - £400



Lot 756



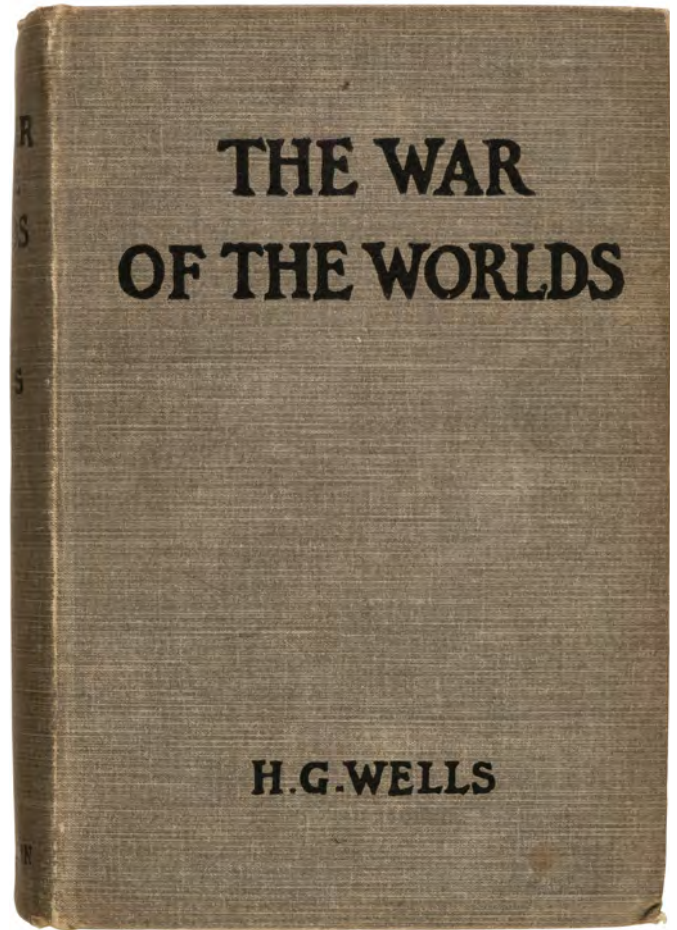
Lot 757



758 **Wells (H. G.)** *The Time Machine*, 1st edition, 1st issue, London: William Heinemann, 1895, 1st issue with 16 pp. advertisements at rear (commencing with 'The Manxman', by Hall Caine and ending with 'The Naulahka', by Rudyard Kipling and Wolcott Balestier), front endpaper renewed, light spotting to rear endpaper, original buckram lettered in purple with sphinx design to upper cover and publisher's monogram to lower cover, spine re-titled in manuscript, small stain to spine and fading to 'Heinemann' at foot, 8vo

Hammond B1.
(1)

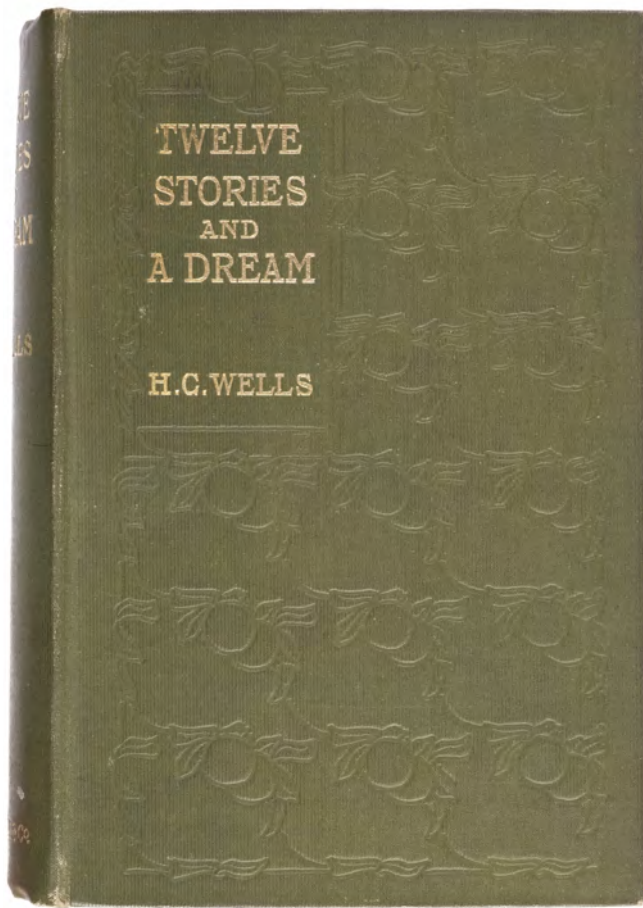
£1,000 - £1,500



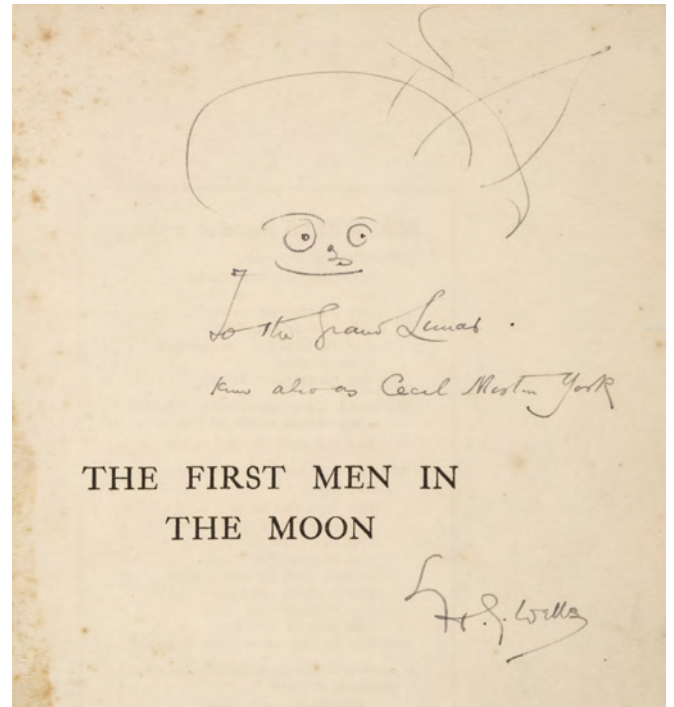
759 **Wells (H. G.)** *The War of the Worlds*, 1st edition, 1st issue, London: William Heinemann, 1898, 1st issue with 16 pp. publisher's catalogue at rear dated 1897 (last two pages with marginal losses from rough opening), small tears to rear endpaper, some light toning to endpapers and first few leaves, light residue from label removal to front and rear pastedowns, original grey cloth lettered in black, Heinemann monogram to lower cover, spine ends slightly rubbed, small light stain to upper cover, one corner a little bumped, 8vo

Hammond B5.
(1)

£1,000 - £1,500



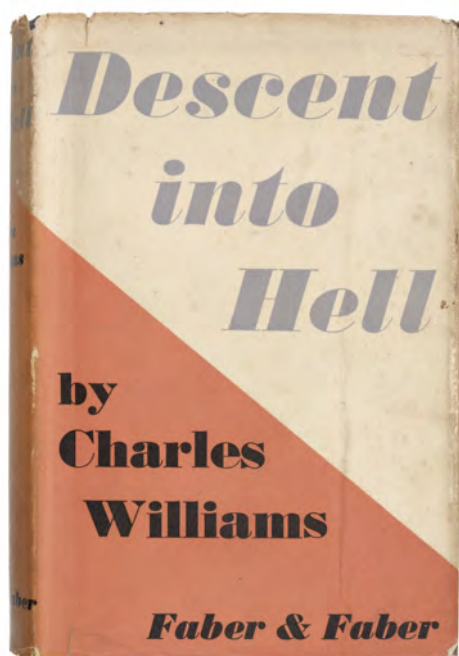
760 Wells (H. G.) Twelve Stories and a Dream, 1st edition, London: Macmillan and Co., 1903, 6 pp. and 16 pp. advertisements bound at rear, light spotting front and rear, top edge gilt, original green blindstamped cloth gilt, slightly rubbed at spine ends, one or two small light marks to spine and lower cover, else a bright copy, 8vo Hammond C5.
(1) £200 - £300



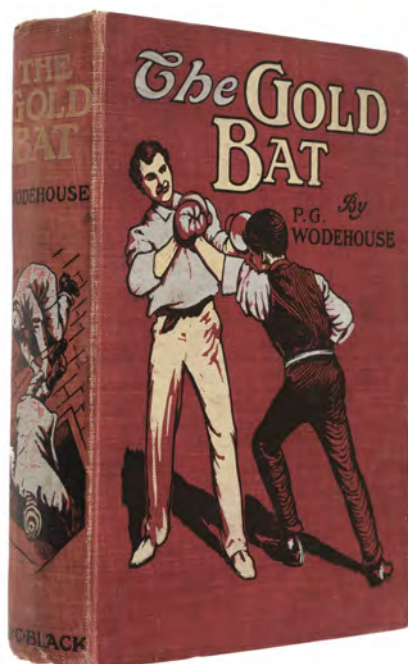
761 Wells (Herbert George, 1866-1946). The First Men in the Moon, reprint, London: Macmillan and Co., 1913, 12 black and white plates, author's signed presentation inscription to half-title in blue ink, 'To the Grand Lunar, known also as Cecil Morton York, H. G. Wells', with a thumbnail sketch of the face of the Grand Lunar drawn by Wells above the inscription, original green cloth gilt, rubbed, lettering and decoration to spine indistinct, spine lean, 8vo A magnificent association item. Cecil Morton York (1857-1935) was a British actor of the silent era. He played the Grand Lunar, overlord of the Selenites, in the 1919 black-and-white silent film adaptation of *The First Men in the Moon*, directed by Bruce Gordon and J. L. V. Leigh. It is listed on the British Film Institute's '75 Most Wanted' list of lost films. Though the film was credited by Robert Godwin as 'the first movie to ever be based entirely on a famous science fiction novel', it is predated by a 14-minute loose adaptation of Mary Shelley's *Frankenstein* in 1910, and a feature-length film of Jules Verne's 1870 novel *Twenty Thousand Leagues Under the Seas* in 1916.
(1) £700 - £1,000



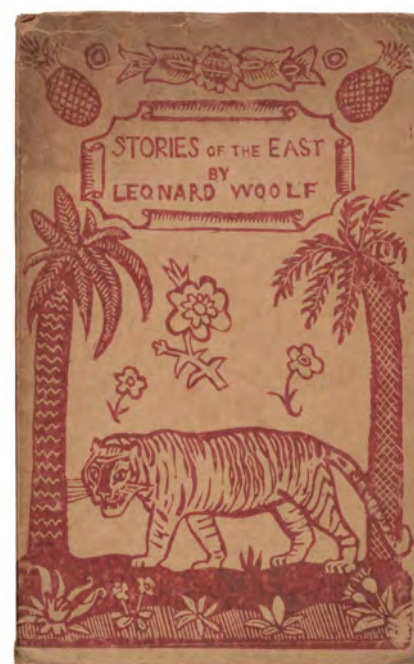
762 Wheatley (Dennis). Come into My Parlour, [1946]; Curtain of Fear, 1953; The Prisoner in the Mask, 1957; The Rape of Venice, 1959, 1st editions, original cloth, dust jackets, some fading to spine of first two titles, small nicks and tears, 8vo, together with Kent (Alexander). To Glory We Steer, 1968; Form Line of Battle!, 1969; Enemy in Sight!, 1970; The Flag Captain, 1971; Sloop of War, 1972; Command a King's Ship, 1973, 1st editions, original cloth, dust jackets, slight fading to one or two spines, 8vo, together with others by Dennis Wheatley, Alexander Kent, Winston Graham, and Winston S. Churchill, by Randolph S. Churchill/Martin Gilbert, volumes I-V, mixed editions 1966-77
(58) £200 - £300



Lot 763



Lot 764



Lot 765

763 **Williams (Charles)**. *Descent Into Hell*, 1st edition, London: Faber and Faber, 1937, a few minor spots to endpapers, bookseller ticket to front pastedown, original cloth (spine slightly darkened), dust jacket, spine a little toned with small chips at head, some light dust-soiling, 8vo, inscribed by Colin Hardie, Magdalen College (Oxford), together with 7 other 1st editions by the author: *The Silver Stair*, [1912], *Divorce*, 1920, *A Myth of Shakespeare*, 1928, *Three Plays*, 1931, *Taliessin Through Logres*, 1938, *the Descent of the Dove*, 1939, and *All Hallows' Eve*, 1945, all in dust jackets except *The Silver Stair*

Descent into Hell inscribed by Colin Hardie (1906–1996), British academic, Fellow of Magdalen College, Oxford, and a member of the Inklings, the Oxford University literary discussion group, which included J. R. R. Tolkien, C. S. Lewis and Charles Williams among others. The members principally met at the Eagle and Child pub in Oxford on Tuesday mornings in the 1930s & 40s, and where unfinished works such as Tolkien's *Lord of the Rings*, and Williams' *All Hallows' Eve* were discussed.

(8) £300 - £500

764 **Wodehouse (P. G.)** *The Gold Bat*, 1st edition, 1st issue, London: Adam & Charles Black, 1904, 1st issue with 2 pp. advertisements at rear, 8 monochrome plates by T. M. R. Whitwell, occasional light spotting and stains, presentation inscription to front endpaper dated 1919, front hinge a little tender, original pictorial cloth, some fading to spine, ends a little rubbed, 8vo

McIlvaine A4a.

(1) £300 - £400

765 **Woolf (Leonard)**. *Stories of the East*, 1st edition, Richmond: printed and published by Leonard and Virginia Woolf at the Hogarth Press, 1921, text block tender at gutter (but holding), original pictorial orange paper wrappers, head of upper cover lightly soiled, a little bumped, 8vo

(1) £600 - £800

766 **Woolf (Virginia)**. *Jacob's Room*, 1st edition, London: Hogarth Press, 1922, advertisements bound at rear, pp. 221–224 with frayed fore edges from rough opening, slight marginal toning, hinges a little tender, bookseller ticket to rear pastedown, original cloth, spine toned with small chips to label, some dust soiling and marks to covers, 8vo

Kirkpatrick A6a. One of 1200 copies of the first book published by the Hogarth Press.

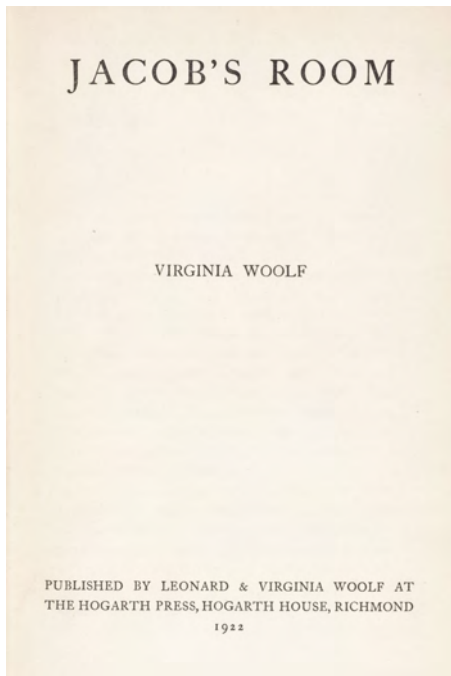
(1) £150 - £200

767 **Woolf (Virginia)**. *The Captain's Death Bed and Other Essays*, 1st edition, London: The Hogarth Press, 1950, partial offsetting to endpapers, original cloth, spine faded and lettering dulled, price-clipped, dust jacket designed by Vanessa Bell, spine toned with small chips at ends, short closed tear at head of front panel, a few small stains, 8vo (Kirkpatrick A30), together with **Woolf (Leonard & James Strachey, editors)**. *Virginia Woolf & Lytton Strachey Letters*, 1st edition, London: Hogarth Press & Chatto and Windus, 1956, original cloth, fading to extremities, dust jacket by Vanessa Bell, tear and loss at head of spine and top right corner of front panel, some toning and small chips, 8vo, plus **Garnett (David)**. *Go She Must!*, 1st edition, London: Chatto & Windus, 1927, a little minor spotting, original cloth (slight lean), dust jacket, spine lightly toned, 8vo, with 13 others including *The Village in the Jungle*, by Leonard Woolf, 1st edition, 1913, *Cezanne. A Study of his Development*, by Roger Fry, 2nd edition, 1932, *the Death of the Moth and Other Essays*, by Virginia Woolf, 1st edition, 1942 (lacking dust jacket), *Winter Movement and Other Poems*, by Julian Bell, 1930 (2 copies), others by David Garnett etc

(16) £100 - £150

768 **Yeats (Jack B.)** *The Treasure of the Garden. A Play* by Jack B. Yeats. *Scenes and Characters* together with *Book of Words* and full Directions for Playing on a Miniature Stage, London: Elkin Mathews, [1902], 7 plates hand-coloured by the artist, 2 pp. advertisement leaf at rear, original wrappers, vignette illustration hand-coloured by the artist, small tears to spine ends, two small water stains to upper wrapper, 4to

(1) £400 - £600



Lot 766



Lot 767



Lot 769

769 **Zola (Emile)**. The "Assommoir" (the prelude to "Nana"), A Realistic Novel, illustrated with Sixteen Page Engravings, from designs by Bellenger, Clairin, André Gill, Leloir, Rose, and Vierge, 1st English edition, London: Vizetelly & Co., 1884, *frontispiece and additional pictorial title, and other full-page plates, all printed in brown and light yellow, 16-page publisher's catalogue at rear, dated July 1884, minor spotting to front and rear endpapers, patterned green endpapers, rough-trimmed, together with Nana: A Realistic Novel, illustrated with Sixteen Page Engravings, from designs by Bellenger, Clairin, and André Gill, 1st English edition, London: Vizetelly & Co., 1884, advertisement leaf, half-title, tinted frontispiece and additional title, and 14 tinted plates printed in rust-red, single-page publisher's advertisement leaf at rear, patterned light brown endpapers (old ink ownership signature 'Matthews' to verso of front endpaper), rough-trimmed, both original publisher's light brown cloth, printed paper label to spine of each, lightly rubbed and some minor marks, labels with some soiling, 8vo*

Sadleir, XIX Century Fiction, 3374 & 3375 respectively for the same editions by Vizetelly (in different bindings). Sadleir 3374 calls for bright blue-on-white flowered endpapers.

The publisher Henry Richard Vizetelly established his publishing house in 1880 in London, publishing translations of contemporary French and Russian authors. In 1888, he was prosecuted for obscene libel for publishing the translation of Zola's *La Terre*, for which he was fined £100. After continuing to publish Zola in 1889, he was fined £200 and sentenced to three months in jail. A relentless picture of drunken poverty, Zola's *L'Assommoir* was denounced by contemporary French readers as a libel on the working classes. It was, however, the book that made Zola famous, and has come to be recognized as one of the outstanding achievements of his cycle of naturalistic novels, the Rougon-Macquart. *Nana*, the ninth novel in the Rougon Macquart cycle, charts the rise and fall of a French courtesan and those who surround her. Vizetelly's translation, 'without abridgment' as the title claims, includes an anonymous 7-page prefatory note on the author (one of the earliest accounts of the novelist in English), followed by a 2-page appreciation by Henry James.

(2)

£200 - £300



Lot 768

Historic Textiles and Antiques

including important artefacts from the Lady Ottoline Morrell Collection

13 MARCH 2025



A remarkable large needlework panel embroidered by Lady Ottoline Morrell at Garsington Manor, Oxfordshire, circa 1915/16, 195 x 173 cm

Provenance: Lady Ottoline Morrell (1873-1938); thence by descent.

Estimate: £5,000-8,000*

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Please note successful bids made via live bidding cannot be invoiced or paid for until the day after an auction. A live bidding fee of **3% + VAT (Dominic Winter / Invaluable) or 4.95% + VAT (the-saleroom)** will be added to your invoice.

METHODS OF PAYMENT

Cheque: Cheques will only be accepted on the day of the sale by prior arrangement (please contact our office for further information). Cheques by post will be accepted but a period of 5 working days will be required for the cheque to clear before purchases can be collected or posted.

Cash: Payments can be made at the Cashier's Office, either during or after the sale.

Debit Card: There is no additional charge for purchases made with debit cards in the UK.

Credit Cards: We accept Visa and Mastercard. It is advisable to let your card provider know in advance if you are intending to purchase. This reduces the time needed to obtain authorisation when the payment is made.

Bank Transfer: All transfers must state the relevant invoice number. If transferring from a foreign currency, the amount we receive must be the total due after the currency conversion and the deduction of any bank charges.

Note to Overseas Clients: All payments must be made by bank transfer only. No card payments will be accepted unless by special prior arrangements with the auctioneers.

Collection/Postage/Delivery: If you attend the auction in person and are successful in your bid, you are free to collect your item once payment has been made.

Shipping: Successful commission or live bids will be invoiced to you the day after the sale. When it is possible for our in-house packing department to send your purchase(s), a charge for postage/packing/insurance will be included in your invoice. Where it is not possible for our in-house packing department to send we will recommend other shipping specialists.

London Deliveries: We provide a monthly delivery service to Central London only, usually on Wednesday of the week following an auction. Payment must be received before this option can be requested. A charge will be added to your invoice for this service.

ARTIST'S RESALE RIGHT LAW ("DROIT DE SUITE")

Lots marked with **AR** next to the lot number may be subject to Droit de Suite.

Droit de Suite is payable on the hammer price of any artwork sold in the lifetime of the artist, or within 70 years of the artist's death. The buyer agrees to pay Dominic Winter Auctioneers Ltd an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer price is £1,000 or more.

The amount is calculated as follows:

Royalty	For the Portion of the Hammer Price
4.00%	up to £50,000
3.00%	between £50,000.01 and £200,000
1.00%	between £200,000.01 and £350,000
0.50%	between £350,000.01 and £500,000

Please refer to the DACS website www.dacs.org.uk and the Artists' Collecting Society website www.artistscollectingsociety.org for further details.



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.

British & European Paintings & Watercolours Old Master & Modern Prints

12 MARCH 2025



John A. Malcolm Aldridge (1905–1983). Landscape with church at Great Bardfield, [Braintree, Essex], January 1939, oil on wood, signed, titled and dated by the artist to verso in pencil, 63 x 76 cm (25 x 30 ins), antique gilt carved wood frame

Provenance: Mrs. Noel Blakiston, née Georgiana Russell, (1903–1995); thence by descent.

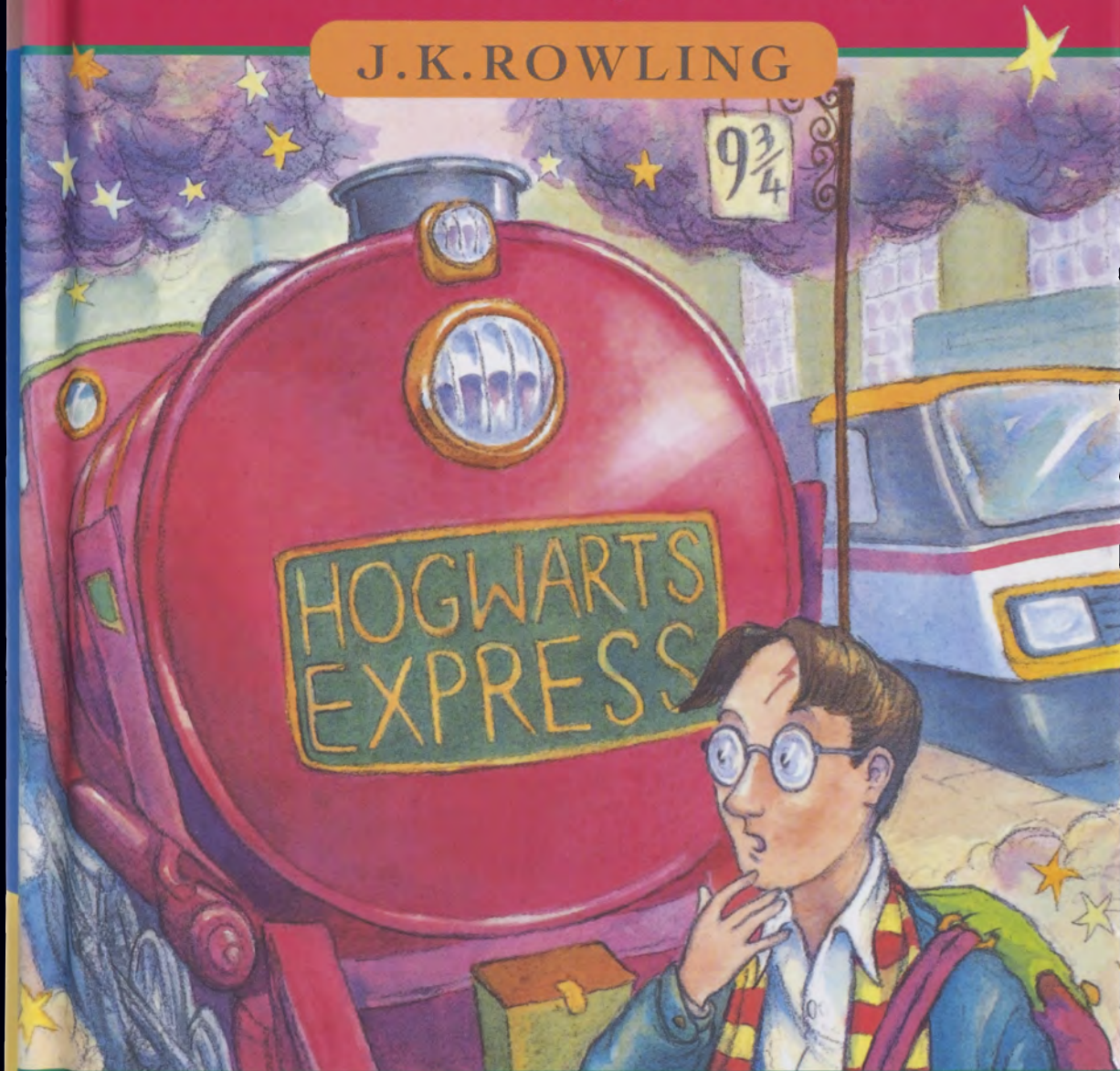
Estimate £2,000–3,000*

For further information or to consign please contact Nathan Winter
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