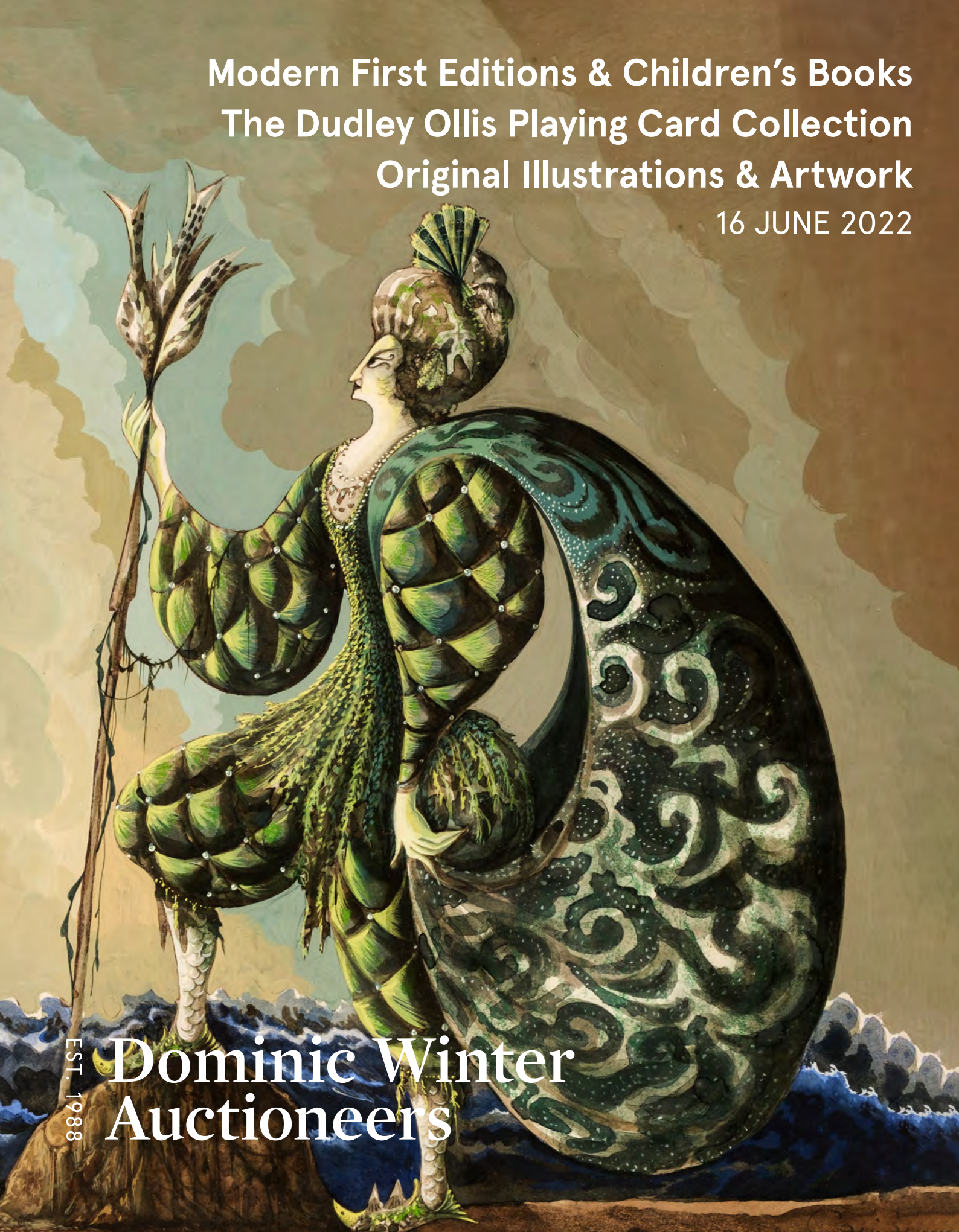


Modern First Editions & Children's Books
The Dudley Ollis Playing Card Collection
Original Illustrations & Artwork

16 JUNE 2022

EST. 1988

Dominic Winter
Auctioneers



ANTIQUES & HISTORIC TEXTILES

21 JULY 2022



HMS Britannia & HMS Royal Sovereign.
A fine pair of reverse glass silhouette
paintings of two 100-gun first-rate
ships of the Royal Navy, circa 1820s,
36 x 45 cm, framed and glazed

HMS Britannia, also known as Old
Ironsides, saw service during the War
of American Independence. She later
fought at the Battle of Cape St
Vincent and at the Battle of Trafalgar,
where she carried the flag of Rear-
Admiral of the White William Carnegie,
Earl of Northesk. HMS Royal Sovereign
also fought at the Battle of Trafalgar
where she served as the flagship of
Admiral Collingwood.

Estimate £2000-3000

For further information and to consign please contact:

Henry Meadows (*Antiques & Collectables*) - henry@dominicwinter.co.uk

Susanna Winters (*Historic Textiles*) - susanna@dominicwinter.co.uk

Tel: 01285 860006

Printed Books, Maps & Ephemera

Modern First Editions & Children's Books

Original Illustrations & Artwork

The Dudley Ollis Playing Card Collection (Part I)

16 June 2022

VIEWING

Monday to Wednesday 13/15 June 9.30am-5.30pm
Morning of sale from 9am (other times strictly by appointment)

AUCTIONEERS

Nathan Winter

Chris Albury

John Trevers

William Roman-Hilditch

EST. 1988

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SALE INFORMATION

CONDITION REPORTS

Condition reports now including video conferencing can be requested in the following ways:

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E: info@dominicwinter.co.uk

Via the relevant lot page on our website www.dominicwinter.co.uk

All lots are fully illustrated on our website (www.dominicwinter.co.uk) and all our specialist staff are ready to provide detailed condition reports and additional images on request. We recommend that customers visit the online catalogue regularly as extra lot information and images will be added in the lead-up to the sale

BIDDING

Customers may submit commission bids or request to bid by telephone in the following ways:

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Via the relevant lot page on our website www.dominicwinter.co.uk

Live online bidding is available on our website www.dominicwinter.co.uk (surcharge of 3% + vat): a live bidding button will appear 60 minutes before the sale commences. Bidding is also available at the-saleroom.com (surcharge of 4.95% + vat) and invaluable.com (surcharge of 3% + vat).

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invaluable

POST-SALE

For payment information see our Information for Buyers page at the rear of this catalogue.

For details regarding storage, collection, and delivery please see our Information for Buyers page or contact our office for advice.

EXPORT OF GOODS

If you intend to export goods you must find out in advance if:

- a. there is a prohibition on exporting goods of that character e.g. if the goods contain prohibited materials such as ivory.
- b. if they require an Export Licence on the grounds of exceeding a specific age and/or monetary value threshold as set by the Export Licensing Unit. We are happy to offer the submission of necessary applications on behalf of our buyers but we will charge for this service to cover the costs of our time. The typical cost of an application is £50 + VAT, but this price cannot be guaranteed or fixed.

All lots are offered subject to the Conditions of Sale and Business printed at the back of this catalogue. For full terms and conditions of sale please see our website or contact the auction office. A buyer's premium of 20% of the hammer price is payable by the buyers of all lots, except those marked with an asterisk, in which case the buyer's premium is 24%. Artist's Resale Rights Law (Droit de Suite). Lots marked with AR next to the lot number may be subject to Droit de Suite. For further details see Information for Buyers at rear of catalogue.

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SPECIALIST STAFF



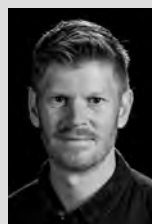
Nathan Winter
Libraries & Collections
Fine Art



Chris Albury
Autographs & Documents
Science & Medicine
Photographs



Colin Meays
Antiquarian
Books & Bibles
British Topography
Bookbinding Tools



Henry Meadows
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Paul Rasti
Travel & Exploration
Modern Literature &
Children's Books



Susanna Winters
Fine Art &
Historic Textiles



Joel Chandler
General Cataloguer



Helen Pedder
General Cataloguer



William Roman-Hilditch
General Cataloguer

Cover illustrations:

Front cover: lot 507 Back cover: lot 24



Alexis Hubert Jaillot. Nova Orbis Tabula as usum Serenissimi Burgundiae Ducis, Amsterdam: R. & J. Ottens, circa 1730, double hemisphere map of the world, insular California with a representation of the continents to each corner, 495 x 620 mm

20 July 2022: £1,000-1,500

FORTHCOMING SALES IN 2022

Wednesday 20 July

Printed Books, Maps, Autographs & Documents
Natural History including Herbals, Bookbinding Tools & Accessories

Thursday 21 July

British & European Paintings, British Portraits, Old Master Prints and Drawings
Antiques & Collectables, Historic Textiles

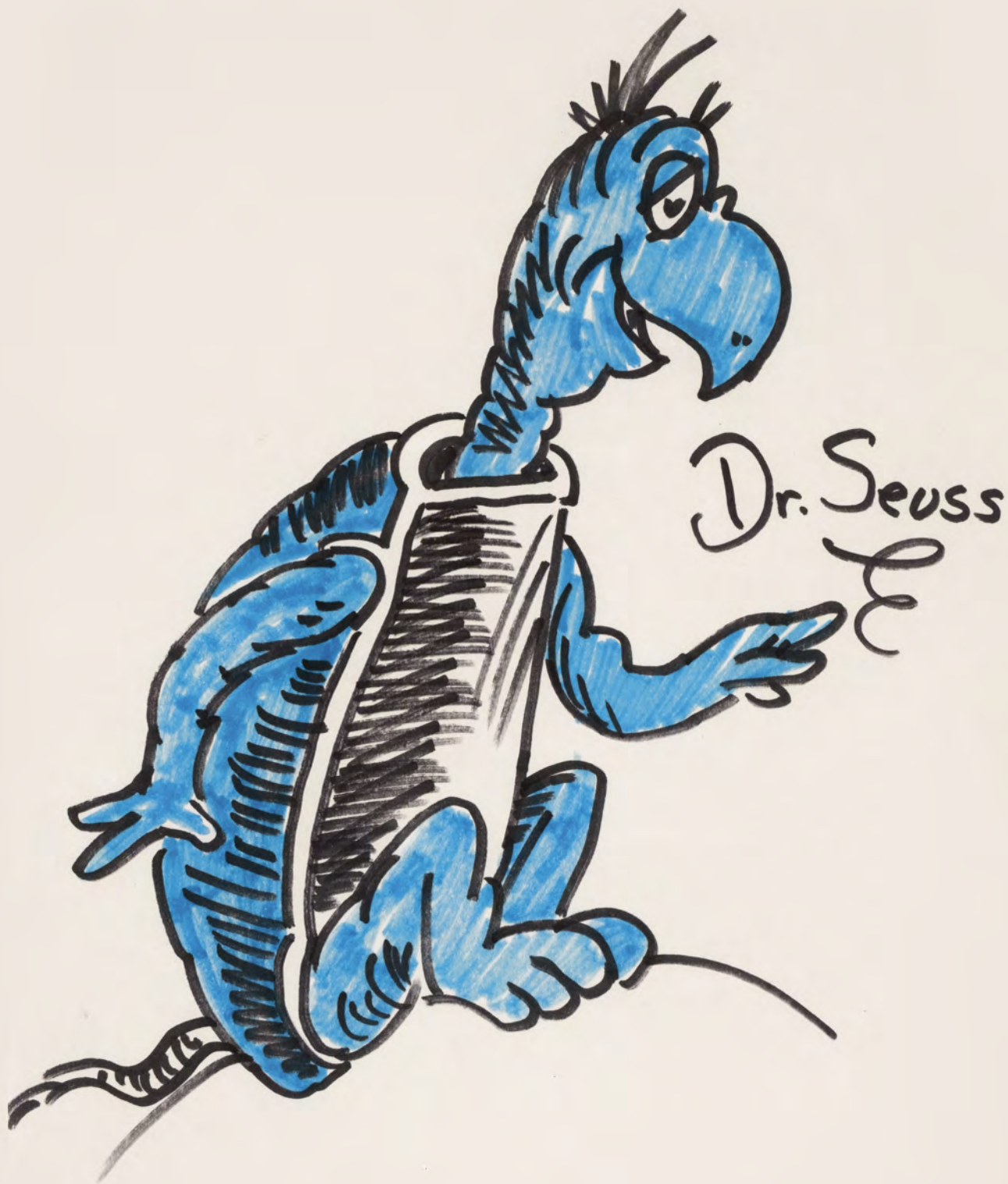
Wednesday 17 August

Printed Books, Maps, Decorative Prints, Watercolours & Ephemera
(online catalogue)

Wednesday 7 September

Printed Books, Maps & Documents
Early Printed Books, Fine English & Continental Literature

Entries are invited for the above sales: please contact one of our specialist staff for further advice



Dr. Seuss
E

ANTIQUARIAN JUVENILE BOOKS

To commence at 10am



418 Allen (Charles). *The Polite Lady: or a Course of Female Education. In a series of letters, from a mother to her daughter, Second edition corrected, London: Printed for Newbery and Carnan, 1769, a few minor marks, previous owner inscription to free front endpaper: 'Hannah Gibbards Book of Chalcomb Hill House Northampton Shire February the 22 - 1784. When this you see remember me don't forget me quite when I am out of sight', hinges cracked, contemporary sheepskin gilt, joints cracked and some wear, 12mo*

Block p. 195; ESTC T95314; Roscoe J8; Osborne p. 693. This anonymously-published courtesy book was reprinted several times. The first edition is very rare, ESTC tracing five copies world-wide, of which two in the UK.

'The copperplate frontispiece is engraved by Le Pautre. The letters "upon female education" are dedicated in this edition to the governesses of ladies' boarding schools in Great Britain and Ireland'. Osborne.

(1) £200 - £300



LOT 419

419 Alphabet cards. *The Floral Alphabet, circa 1850s, 25 cards (of 26, lacking M), each with hand-coloured lithographed flower representing a letter of the alphabet, with its name (divided into syllables) printed below, some cards with (generally light) spotting, mainly to blank areas, each card 76 x 113mm, contained together in original decorative card box with lift-off lid, rubbed and dust-soiled, a little wear to edges, all corners neatly repaired, inside lid with contemporary ink manuscript presentation inscription dated 1857, lid outer side with printed title beneath hand-coloured lithograph of a group of wildflowers, lid with dampstaining to upper and left edges (faintly affecting upper corner of illustration), slightly extending to one edge of box base*

A scarce example of this hand-coloured set of botanical alphabet cards.

(1) £200 - £300



420 American Civil War Playing Cards. *Union Cards, New York: American Card Company, 1862, the complete deck of 52 playing cards, lithographed in blue with red stencilling, the traditional suit signs replaced by stars and American flags (red), eagles and shields (blue), the kings, queens and knaves represented by images of a colonel, the Goddess of Liberty, and a major respectively, ace of eagles with elaborate design incorporating imprint, some finger-soiling, occasional minor marks, knave of eagles with corner crease, pictorial versos lithographed in blue, each card 90 x 63mm, contained together in original card slipcase (with lift-off lid) covered with printed wrapper, toned and a trifle marked, slightly edge-chipped, with short tear to one edge, inner lip with adhered original 2 cents revenue stamp (dated 1864)*

Fournier, North America 35; Hargrave, pp.343-344; Mann, Collecting Playing Cards, pp.180-181; Tilley, p.165; Willshire, Varia 247; Wowk, p.107.

These cards, designed by Benjamin W. Hitchcock, were produced during the American Civil War and clearly were intended for sale in the Union states. Willshire rather amusingly describes them as 'of very vulgar character'. The king and knave cards depict the officers in front of a suitable background - in 1863 the American Card Company produced another pack of these cards, but here the kings and knaves lacked a background.

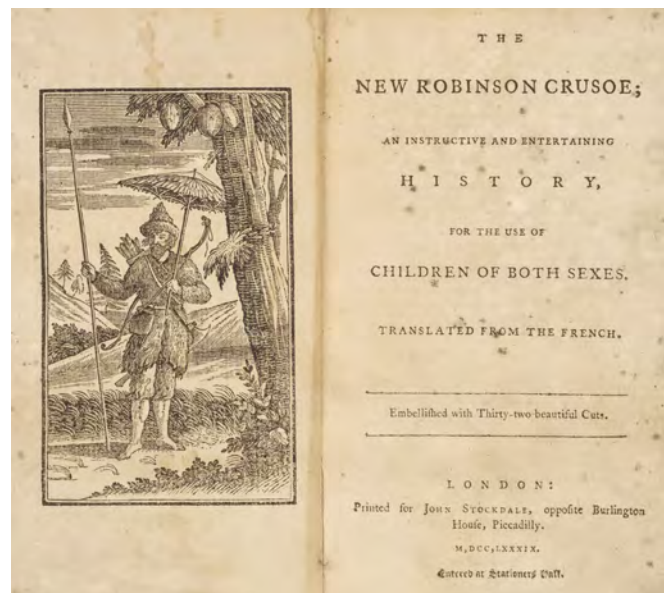
(1) £500 - £800



421 **Bennett (Charles H.)**. *Old Nurse's Book of Rhymes, Jingles and Ditties*, edited and illustrated by Charles H. Bennett, 1st edition, London: Griffith and Farran, 1858, wood-engraved frontispiece, illustrations and corner-pieces, all with contemporary hand-colouring, generally toned with some spotting, marks and finger-soiling, several leaves with few pinholes or spots of abrasion, 2 leaves with edge tear (one repaired with old adhesive tape stain to verso), p.23 with previously repaired long tear towards gutter (affecting 2 words), rear free endpaper removed, hinges cracked, contemporary cloth, extremities somewhat worn, few minor marks, gilt-lettered faded, small 4to, together with: **The Illustrated London News**. *The Illustrated London Spelling Book*, 1st edition, London: at the Office ..., 1849, wood-engraved frontispiece and numerous illustrations, all with contemporary hand-colouring, occasional edge-fraying, few closed tears at gutters, some minor finger-soiling and marks, first few leaves lightly spotted, several edges strengthened, front hinge cracked (some clear adhesive residue), recased in original gilt-stamped cloth, rear cover dampstained, spine repaired, 8vo, plus: **Pletsch (Oscar, illustrator)**, *The Three Little Friends*, twenty pictures ... with descriptions by L.V., London: Frederick Warne & Co., [1868], hand-coloured engraved illustrations, printed on one side only, 3 leaves with old repairs to blank versos (1 leaf a trifle edge-worn), original front free endpaper with contemporary ink manuscript inscription, endpapers renewed, all edges gilt, original cloth, rebaked, rubbed and lightly soiled, 8vo

First and second items: both are the scarce hand-coloured versions of the uncommon first editions. The third item appears to be rare in any form.

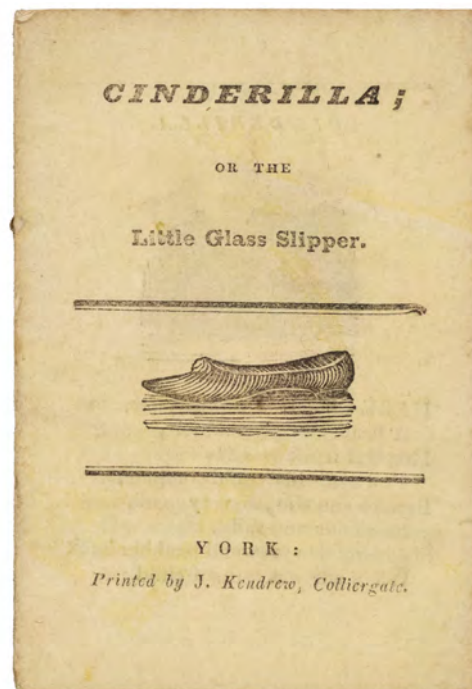
(3) £150 - £200



422 **Campe (Joachim Heinrich)**. *The New Robinson Crusoe; An instructive and entertaining history for the use of children of both sexes*. Translated from the French, London: printed for John Stockdale, 1789, 32 full page woodcut illustrations by John Bewick, spotting, recto of frontispiece toned, some insect damage mainly to margins with no loss to the final 4 pages, rebound in quarter calf with marble backed boards, 8vo

(1)

£200 - £300



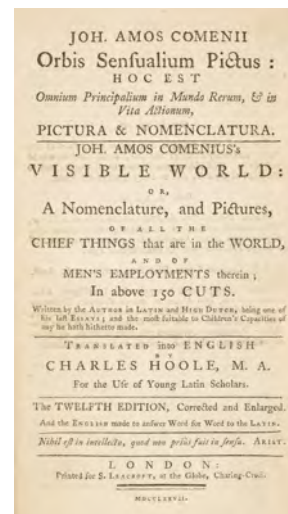
423 **Chapbook**. *Cinderilla; or the Little Glass Slipper*, York: Kendrew, [cover-title], circa 1820, 16pp. (including wrappers), 16 woodcuts, including one of a slipper to front cover, original printed yellow wrappers, very small stain in middle of front cover, 9.8 x 6.6cm (3.75 x 2.5ins)

(1)

£150 - £200



Lot 424



Lot 425

424 Chapbooks. A collection of 97 chapbooks, circa 1820-1850, including titles *History of Blue Beard*, *The Comic Adventures of Old Mother Hubbard and Her Dog*, *The Quarrelsome Boys*, *The Death and Burial of Cock Robin*, *Dangerous Sport by Mrs. Sherwood*, *The Life and Death of Jenny Wren*, *The Cottage Bible*, various publishers Darton & Co, James Kendrew, Houlston & Co, John, and Charles Mozley, W.J Cleaver, James Burns, W. Davison, Society for Promoting Christian Knowledge etc., almost all issued in original coloured paper printed wrappers, stapled as issued, some duplicates, several with old ownership inscriptions in ink, 12mo and 16mo (approximately 10.2 x 6.8 cm, 4 x 2 3/4 ins)

(97)

£300 - £500

425 Comenius (John Amos). *Orbis Sensualium Pictus: hoc est omnium principalium in mundo rerum, & in vita actionum, pictura & nomenclatura. Visible World: or, A Nomenclature, and Pictures, of all the Chief Things that are in the World, and of Men's Employments therein; In above 150 Cuts ...*, Translated into English by Charles Hoole, M.A. for the use of Young Latin Scholars, 12th edition, Corrected & Enlarged, London: printed for S. Leacroft, 1777, woodcuts on letterpress throughout, contemporary sheepskin boards, boards detached, spine cracked, 12mo, together with **Helme (Elizabeth).** *The History of England*, related in familiar conversations, by a Father to his Children... 2 vols., 1806, engraved frontispieces, some spotting, previous owners notes to endpapers dating from 1807, publisher's advertising leaf at rear of second volume, hinges with some cracking, contemporary brown sheepskin, rubbed to edges with some loss, spines with gilt title, scuffed and worn, 12mo, plus

The Ladies Cabinet of Fashion, Music & Romance, volume 7, 1842, and The Nursery and Infant's School Magazine for 1832 edited by Mrs Cameron, 1832

(5)

£150 - £200

426 Dodgson (Charles Lutwidge 'Lewis Carroll'). *Alice's Adventures in Wonderland*, 10th thousand, & *Through the Looking and What Alice Found*, 15th thousand, London: Macmillan, 1867/1872 respectively, half-title to each, monochrome illustrations by John Tenniel, a few minor marks and light spotting to first and last few leaves, all edges gilt, uniformly bound in later 19th-century burgundy calf gilt, 8vo

(2)

£300 - £500

427 Fuller (S.J., publisher). *The Protean Figure and Metamorphic Costumes*, London: Published ... by S. J. Fuller at the Temple of Fancy, Rathbone Place, April 1, 1811], bound paper doll toy of costume, comprising a hand-coloured aquatint cut-out pasteboard male figure (with repairs to neck and ankles), and 12 sets of hand-coloured aquatint cut-out clothes and accessories (73 pieces of 92), a few with small defects (knight's visor detached, plume detached from officer's hat, knob of gentleman's cane missing) lacking *Directions* sheet, landscape background sheet, and slipcase, each set contained in a piece of folded grey paper (some creasing and tears) with an engraved title label, bound into original half red morocco, rubbed and stained, upper cover with vertical crease, tall 8vo (22.2 x 12.1cm)

V&A E.2645-1953 (listing 82 pieces). WorldCat locates four copies: Brown, Yale (2 copies, both imperfect), Illinois and Pierpoint Morgan Library.

The costumes are as follows: 'Walking Dress'; 'Officers Uniform (Land Forces)'; 'Quaker's Habit'; 'Monks Habit'; 'Full Dress in the year 1700'; 'Mourning Suit'; 'Naval Uniform'; 'Turkish Costume'; 'German Hussar'; 'Knight in Full Armour'; 'Gentlemen's Evening Costume'; and 'French Uniform (Imperial Guard)'. Most copies call for 91 items of clothing and accessories, but we have collated our copy against that held by the University of Illinois which has 92 pieces.

One of Fuller's rarer paper doll books, much less commonly seen than the likes of *Little Fanny*, *Ellen*, and *Little Henry*; it is hardly ever seen complete, which is unsurprising given the large number of small paper components and its intended function as an amusing pastime for children.

(1)

£300 - £500





428 Great Exhibition. An Overland Journey to the Great Exhibition showing a few extra articles & visitors, by Richard Doyle, London: Chapman and Hall, [1851], *hand-coloured wood-engraving in 4 sections, joined and folded concertina style to form a continuous panoramic strip, depicting humerous scenes relating to the Great Exhibition, dusty with spotting and toning, 2 short splits to folds, one section join with adhesive starting to fail at head, left end of panorama with ink ownership signature to lower left corner, height 12.2cm, length 277cm, front pastedown with calligraphic ink ownership signature and adhered book catalogue clipping, original printed boards, dust-soiled with some spotting, rear cover with brown mark, spine worn with losses, front cover nearly detached, oblong 8vo, together with: The Great Exhibition "Wot is to be" or probable results of the industry of all nations in the year '51, ...by George Augustus Sala, London: published by the committee of the society for keeping things in their places, 1850, uncoloured engraved panorama, the first panel acting as front pastedown, a few closed edge tears of splits to folds, one almost full height tear with previous repairs on verso, somewhat dust-soiled, some spotting and light offsetting, final panel browned and rubbed, original boards (rubbed with some wear), front cover with full-size printed decorative title label (browned and dusty), lacking rear cover, oblong 8vo, plus 5 others related including The Great Exhibition Pictorial Alphabet, London: H. Beal & G. Casmore, and Official Catalogue of the Great Exhibition ..., corrected edition, London: Spicer Brothers (2 copies)*
First item: Abbey, Life, 590.

(7)

£200 - £300



Lot 429

429 Harris (and Son, publisher). The Paths of Learning Strewed with Flowers or English Grammar Illustrated, 1st edition, September 25th 1820, 16 leaves comprising title, explanation, and 14 leaves with letters of the alphabet and various components of grammar, *hand-coloured and engraved throughout on one side of the leaf only, some toning and offsetting, a few closed edge-tears, modern buff boards with printed title on cream paper stuck down, slim 8vo, together with*

Lovechild (Solomon). Sketches of Little Boys & Girls, London: Thomas Dean & Co, circa 1850, *hand-coloured frontispiece and ten black and white plates, minor staining to front free endpapers, previous owners name in ink to front free endpaper, previous owners notes to verso of frontispiece in ink and pencil, including a list of publisher's works bound in at rear of volume, blind embossed publisher's stamp to rear free endpaper, gilt edged, gilt decorated red cloth boards, slightly rubbed at edges, some staining, gilt title to spine, rear board with ink stain to left edge, 12mo*

Osborne p.728

Solomon Lovechild is the pseudonym used by Julia Corner (1798-1875), a prolific writer of children's literature.

(2)

£150 - £200

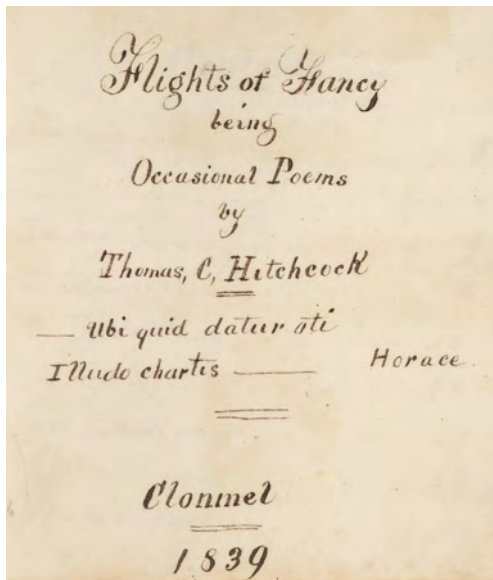


430 Harris (John, publisher). The Cries of London, As They are Daily Exhibited in the Streets; with an epigram in verse, adapted to each, London: for J. Harris (successor to E. Newbery), 1805, 62 uncoloured woodcut illustrations (complete), 7 pp. *publisher's advertisements at rear, occasionally close-trimmed at head, rarely clipping or cropping headline, small mark to fore-edge, one leaf with short closed tear near gutter, one trimmed at fore-edge (partially cropping decorative border), one advertisement leaf close-trimmed at fore-edge (cropping few letters), frontispiece blank reverse with ink manuscript ownership inscription dated 1809, endpapers renewed, 20th century cloth, 12mo*

This edition not in Gumuchian or Osborne. This is John Harris's reprint of the 1775 edition by F. Newbery.

(1)

£100 - £150



431 **Ireland.** *Flights of Fancy, being occasional poems* by Thomas C. Hitchcock ..., Clonmel: 1839, 44pp. ink manuscript poems written in a neat hand, including 2pp. contents, ink manuscript title, at front an additional ink manuscript title with adhered engraved classical motifs, facing an ink manuscript dedication 'To George Rock Hitchcock as a Token of remembrance from his loving Brother Thomas Cooke Hitchcock', all in the same neat hand, the dedication with adhered engraved border and decorations, each decoration with contemporary ink signature 'Geo Hitchcock', a further 4pp. ink manuscript verse at rear, in a different hand, rear pastedown with pencil sketch of a seated traveller roughly titled 'Tom Hitchcock', above an ink manuscript poem, some offsetting from engravings, additional title blank verso with later ink annotation 'T.C.H. born 1821, died 1841', contemporary marbled boards, rubbed and dust-soiled, covers a trifle creased, spine worn, 94 x 91mm, together with:

Ink manuscript music, c.1819-1821, 48 leaves with ink manuscript staves, of which 86pp. contain ink manuscript music in a neat hand, comprising 7 Irish Airs, 2 Scotch Airs, and a selection of waltzes, quadrilles, and other airs and tunes, some with dedications or notes on who they were obtained from, two dated 1821, a couple with elaborate calligraphic titles, the pages written from the front and also from the rear of the book (inverted), preliminary blank and rear free endpaper (inverted) both with contemporary ink ownership inscription 'Julia Gage, Bellarena, Newtown Limavady, Ireland' (or similar), the rear inscription dated Aug 1819, hinges cracked after endpapers/initial leaves, contemporary red half morocco gilt, rubbed with some wear to board edges, rear cover somewhat creased, oblong 12mo, plus:

Album, *Lines Written in a Little Lady's Little Album*, c.1859-1864, a small album comprising numerous leaves of different coloured papers, 27pp. (the remainder blank) with ink manuscript verse in different hands, some dated, some signed, also one neat pencil sketch of a continental street scene within a decorative border, a 2nd neat pencil sketch of a church by a stone bridge, all edges gilt, contemporary black morocco gilt, a little rubbed, front cover lightly scratched, covers and spine elaborately gold-tooled, 12mo

First item: George & Thomas Hitchcock's father was John Hitchcock, Governor of Clonmel Asylum.
Second item: Julia Gage, daughter of Marcus Gage McCauseland or Bellarena, married Sir Hugh Stewart, 2nd baronet Stewart, of Athenree in 1826. They had a daughter and later a son John Marcus who was born in November 1830, the same month given for Julia's death.

(3) £200 - £300



432 **Jigsaw map.** *A New Map of Europe*, London: William Darton, 1829, hand-coloured engraved map, laid on wood and dissected along country boundaries, approximately 38 pieces, 4 pieces replaced with blanks (Hungary, Switzerland, Prussia, Adriatic Sea), western Mediterranean Sea piece with tip missing (Straits of Gibraltar) and replaced with blank piece, two tabs chipped, generally dust-soiled and faded, few minor marks, some tips a little worn, 28.5 x 23.2cm, contained in original varnished wooden box, varnish generally rubbed and darkened, some worm holes, box with slip-labels to front and rear sides, sliding lid with engraved decorative label to outer side (worn and soiled), and label with small engraved map of Europe to inner side (lightly soiled, date '1829' in modern blue ink to upper corner), together with:

Historical cards, exhibiting the History of England, London: John Wallis, late 18th century, 33 (of 36) cards, without Richard III, Elizabeth I, & Charlotte, each with a full-length hand-coloured lithograph of a monarch of England, titled & dated above, with 4-line descriptive verse below, plain versos, rounded corners, generally dusty, variable soiling and marks, few edge chips, occasional rubbing, 2 cards (Richard I & George Prince of Wales) with surface loss affecting text, 89 x 69mm, with original card case, extremely worn and soiled, outer layer of upper side (with publisher's printed label) detached, plus:

Rocque (John), *A Plan of Paris &c.*, reduc'd to the same scale as that of London, London: J. Rocque, 1754, engraved map with some contemporary hand-colouring, title and scale repeated in French, sectionalised on linen, blue/green silk ribbon edging (worn in places), dust-soiled (mainly towards margins), few minor spots, some sections with minor edge creasing and rubbing, linen with several folds split and worn, 51.5 x 72.2cm

(3)

£150 - £200



433 **Jones (Stephen).** *The Life and Adventures of a Fly*, London: printed for E. Newbery, At the Corner of St. Paul's Church yard, by G. Woodfall, 1st edition, circa 1787-89, wood engraved frontispiece by John Bewick (engraved signature 'Bwk'), slightly rubbed, and 12 woodcuts on letterpress (those on p.28 and 73 ascribed by Hugo to Bewick), 7pp. publisher's advertisements at rear (with pencilled crosses beside a number of the titles), some light foxing, H7 with short closed tear in fore-edge, lacking rear free endpaper and front free endpaper replaced, original Dutch floral boards, sometime neatly rebacked with sheep, lightly rubbed overall, small 8vo (11 x 7.8cm)

Cotsen Children's Library 6777 Eng 18 / Newbery; Gumuchian 3787 (lacking 2 leaves); Hugo 4109; Roscoe, *John Newbery*, J190.

Rare. Osborne lists only an 1808 edition.

(1)

£700 - £1,000



434 **Lea (Mrs. Thomas).** *A Family Record in prose, and verses by Mrs. Thomas Lea, of Kidderminster, Tottenham*: privately printed, 1848, additional title page (A Family Festival held at Blakebrook, December 26th, in the years, 1844/45/46), Tottenham: printed at a private press, 1848, 16pp. of text, bound with *Verses of Mrs. Thomas Lea, of Kidderminster, 1848, Narrative of the First Sunday School at Kidderminster, established by Mr. Thomas Lea of that place, Tottenham, 1848, manuscript presentation inscription to front endpaper, 'Presented to Miss Sarah Lea by her affectionate Uncle J. W. Hill at whose press the book was put in type in the 86th year of his age', all edges gilt, original blind-stamped red cloth, some marks, boards detached with back strip deficient, slim 8vo, together with *Lays of Ancient Babyland to which are added divers small histories not known to the ancients, dedicated with much respect, but without permission, to the babies of England, London; William Pickering, 1849, title printed in red and black, all edges gilt, original blind-stamped red cloth, lettered in gilt to upper cover, backstrip deficient, some light soiling and marks, small 8vo, plus [Ward, Mary]. A World of Wonders revealed by the Microscope. A book for Young Students, with coloured illustrations, London: Groombridge & Sons., 1858, 14 hand-colour printed plates, all edges gilt, original yellow chalk-glaze endpapers, original gilt decorated red cloth, a little frayed to upper joint, and to head and foot of spine, 8vo, and other 19th-century juvenile interests, including *Jestiana, or Joke upon Joke: comprising of rich gems of humour, and smart bonmots extracted from the records of Momus interspersed with original and eccentric anecdotes, London: O. Hodgeson, circa 1830, hand-coloured frontispiece, all edges gilt, original cloth, 12mo, Etiquette for Ladies and Gentlemen; or the Principles of True Politeness: to which is added the Ballroom Room Manual, Halifax: Milner & Salby, 1861, hand-coloured frontispiece, all edges gilt, original blind-stamped light green cloth gilt, lightly rubbed and marked, 12mo, French Rhymes for the Nursery... by Mrs. Packer, London: David Mutt, 1869, A Manchester Book; The Cat in Chancery; or The Sum of the Cat, 'A legend of Law; not contained in any of the records: in three bits, edited by a Master out of Chancery, London: Simpkin, Marshal & Co., Manchester J. Haywood, circa [1858], The Child's First Step to English History, by Anne Rodwell, London: Harvey & Darton [1844], Mrs. Gatty's Parables from Nature, 1st, 2nd & 3rd series, mixed editions, 1857-68, The Parents Cabinet of Amusement and Instruction, new edition, 1838, James Gall, An Easy Guide to the Constellations with a miniature Atlas of the Stars and key maps, circa 1850s (attractively gilt-decorated upper cover), mostly original gilt-decorated publishers cloth, small 8vo and 12mo***

(40)

£200 - £300



435 London Cries. The London Cries, as they now appear, London: M.D. Crabb, circa 1810, hand-coloured wood-engraved frontispiece and title vignette, 28 wood-engraved illustrations, upper corner of p. 21 torn, away a few leaves detaching, a few light stains, original boards with later morocco spine, some edge wear and light soiling, 12mo

Very rare chapbook on London trades. No institutional copies located.
(1) £200 - £300



Lot 436

436 Attributed to Mary Ann Kilner. Mrs Norton's Story Book, Composed for the Amusement of her Children to which are added Instructions for the proper Application of the Stories, London: Printed & Sold by John Marshall, No.17, Queen Street, Cheapside; and No.4, Aldermay Church Yard in Bow Lane, circa 1790, engraved frontispiece and title-page, 17 wood engravings on letterpress, manuscript inscription on verso of title-page 'Elizabeth Steuart of Allanton from Miss McDonnell 1800', some corner-curling, stitching slightly strained (B2- B5 just holding onto stitching and consequently a little frayed to lower edge), B2 with upper outer corner torn away, resulting in loss of a letter of drop-title on recto and several words on verso, without the advertisement leaf at rear and lacking free endpapers, original Dutch floral boards, sometime rebacked with sheep, slightly rubbed overall and with some minor marks, 12mo in 6s (11.9 x 8.1cm)

Osborne II, p.913.

A rare children's book, which Osborne notes has been attributed to Mary Ann Kilner. The title-page notes "Price 6d in Gilt Paper. - 9d Bound". The Steuarts of Allanton were an ancient Lanarkshire family. Elizabeth Margaret (1790-1866) was the sole heiress of celebrated arboriculturist Sir Henry Steuart (1759-1836), who wrote a number of books and was a pioneer in the art of transplanting large trees.

(1) £400 - £600



437 Novelty for the New Century, London: printed and published by Edwd. Langley, No. 173, High Street, Borough, [not before 1807], hand-coloured engraved title-page, and 34 plates on 17 leaves, including frontispiece, some offsetting of plates to text, original printed brown wrappers, spine chipped, small 8vo (13.7 x 9cm)

Rare: we have been unable to trace another copy. Although the title suggests a publication date of 1799, the imprint of Langley & Belch on the front cover indicates that the work was reissued after the formation of the partnership in 1807. The attractive engravings show, for example, children at play and at school, animals and birds, including the polecat (mentioning Bewick's *History of Quadrupeds*) and the petterel (relating how it is prized by the people of the Hebridean island of St. Kilda), and a slave who was "forced from his home in Africa, carried across the sea like a felon, and sold to his master like a dog".

(1) £300 - £500



438 Panorama – Queen Victoria. [Fores' Correct Representation of the State Procession on the Occasion of the August Ceremony of Her Majesty's Coronation, June 28th, 1838, Sixty Feet Long, London: 1838], hand-coloured aquatint in sections, heightened with gum arabic, joined and folded concertina style to form a continuous panoramic strip, each scene captioned beneath (first caption 'High Constable', last caption 'Life Guards'), left end of panorama with title printed vertically in French, lacking right end of panorama (with English title), some light dust-soiling, spotting and toning, final folded segment on right end somewhat rubbed, many folds either repaired/strengthened, or with short splits at ends, 3 with longer splits, height 10.3cm (4ins), length approximately 1723cm (56.5 feet), affixed over original printed title label to front pastedown, also previously affixed over publisher's advert to rear pastedown but sometime lifted away, so publisher's advert is now visible, front pastedown with bookseller's ticket to upper corner, front hinge split (with approximately 2cm loss of panorama), original gilt decorated cloth with brass clasp, front cover with gilt title 'By authority, Fores' Coronation Procession', spotted and soiled with fading, joints cracked, some wear to extremities, oblong 8vo, together with: Robin's Panoramic Representation of the Queen's Royal Progress through the City of London, on the 9th November, 1837, London: Joseph Robins, 1837, hand-coloured lithograph in sections, heightened with gum arabic, joined and folded concertina style to form a continuous panoramic strip, each scene captioned beneath, split into two parts and loose in binding (but apparently complete), most folds with splits, many repaired with adhesive tape (mainly to recto), spotted and dust-soiled with some toning, height 9cm (3.5ins), length 289.5cm (114ins), printed front pastedown title and rear pastedown publisher's advert toned, front pastedown with some minor marks, original cloth, front cover with gilt title 'The Queen's Visit to the City', lightly soiled and rubbed, oblong 8vo, plus a defective copy of 'Key to W.E. Lockhart's (R.S.A.) Picture of the Jubilee Ceremony in Westminster Abbey, 21st June 1887 ...'

First two items: Abbey, Life, 539 & 534 respectively.

Fore's Coronation Procession: This copy is without the final (approximately) 17cm. Although the item describes itself as being 'sixty feet long' (1828 cm), the length of other copies found (those that appear to have been actually measured) varies between 1645–1800cm, with several copies measuring around 1700–1727cm. Therefore our copy, despite lacking the final short portion containing the English title and a very small portion at the front hinge, nevertheless appears to be similar to or only a few centimetres short of the expected length. Comparing to online images, this copy lacks just the final two groups of life guards at the right end, with the English imprint. The small missing portion (approximately 2cm) at the front hinge was likely lost when the left half of the panorama was sometime affixed to the front pastedown, presumably because the strip had split at the front hinge.

(3) £200 – £300



439 Peepshow. Optique No.3: Ceremonies du Sacre, circa 1825, accordion-fold peepshow, with six hand-coloured etched divisions, including back-scene and front-face, showing the coronation of Charles X, with clergy, onlookers and orchestra, the front-face depicting a cathedral's West Front, with the door serving as the peephole, lightly dust-soiled, paper bellows with one lower fold with 6mm split, and partly split from front-face, 14.2 x 11.8cm, extending 48cm, extremities a trifle rubbed, contained in original marbled paper-covered card slipcase, with engraved banderole title label, rubbed with some wear, short closed tear to each thumbhole, rear with seller's label to lower corner, together with: **Alphabet Book.** French alphabet book, [Paris: Prevot et Drouard], circa 1870, 12pp. letterpress letters (2 pp. with juvenile colouring), syllables, phrases and explanation of accents, followed by 23 full-page hand-coloured engraved illustrations depicting different occupations for each letter of the alphabet, printed on one side only, J & K, and V & W each sharing a page, letter A represented on the front cover by 'A armurier', some spotting, mainly to illustrations for B and Z and to letterpress, first printed leaf with crease and small loss at foot of gutter, original boards (worn and somewhat soiled), front cover with hand-coloured engraved illustration (soiled with edge-staining), within decorative border (some loss), front cover nearly detached (previously re-attached by stitching), loss to foot of spine, small 8vo

Peepshow: Gestetner Collection 21 (with a different title).

Charles X was consecrated as king of France at Rheims on 29 May 1825 in a highly theatrical service. This colourful peepshow view looks down the nave towards the altar, with musicians in the balcony holding their instruments, soldiers standing guard, and ladies and gentlemen observing as an archbishop anoints the king. His crown, sceptre and robe of state can be seen on the altar behind.

(2) £300 – £500

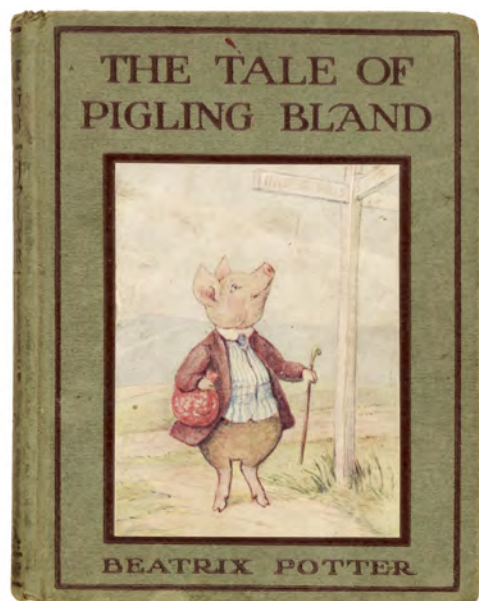


440 **Perrault (Charles).** *Tales of Past Times*, by Old Mother Goose: with Morals, embellished with cuts. London: Printed for A. Millar, W. Law, and R. Cater; and for Wilson, Spence, and Mawman, York, [circa 1791], woodcuts on letterpress, some minor finger soiling, previous owners marks including 'Colson 1852' to recto of frontispiece, partially disbound, original Dutch floral boards, heavily rubbed and worn, spine deficient and covers detached, 16 mo in 8s, together with

Anon. *L'Éloge des Belles à la Beauté*, Paris: Janet, Libraire, Rue St. Jacques, No. 59, 1811, with engraved plates, 48 pp., minor finger spoiling to title-page, ink inscription to verso of free front endpaper 'ny', loose stitching to upper hinge, adhesive mark to edges of front endpapers, bound in at rear 12 leaves 'Petit Souvenir des Dames' plus 6 leaves calendar, gilt edged, contemporary straight-grained, red full morocco, few marks to edges, with slipcase, 16mo Millar et al were active between 1790 and 1798.

(2)

£200 - £300



441 **Potter (Beatrix).** *The Tale of Pigling Bland*, 1st edition, 1st or 2nd printing, London & New York: Frederick Warne and Co., 1913, 15 colour illustrations (one detached), one or two small finger marks, small previous owner signature to front endpaper, original grey-green boards, colour illustration inset to upper cover, a few light marks, 16mo, plus a later edition of *The Pie and the Patty-Pan* (lacking spine)

(2)

£100 - £150



442 **Scrap Albums.** A scrap album containing approximately 110 engraved illustrations, mid 19th century, many with contemporary hand-colouring, a few with juvenile colouring, trimmed and laid down on linen pages, many extracted from Victorian children's books, some published by Dean and Co. or Dean & Son, other themes include hunting, military, natural history, humorous, moral, castles and other architectural, pastoral, nautical and transport, including an image depicting an early diving bell beneath the sea with hot air balloons above, and an image of an early steam locomotive, occasional generally minor marks or dust-soiling, several creased, a few close-trimmed, one engraving with loss to lower right corner (torn away), one stained, front pastedown with ink manuscript inscription 'Arthur Rogers Winnington-Ingram, from his Aunt [...?], January 2nd 1852', contemporary maroon half morocco, worn, 4to, together with another similar scrap album, mid 19th century, containing approximately 55 engraved illustrations, most with contemporary hand-colouring, trimmed and laid down on linen pages, many extracted from Victorian children's books, publishers include Darton and Co., A. Park, W.G. Webb, the Society for Promoting Christian Knowledge, the majority depicting animals or birds, including stories involving them such as *The Death & Burial of Cock Robin*, and some natural history engravings by W.H. Lizars of Edinburgh, some dust-soiling, rubbing and marks, several creased, some fraying and wear to edges, a few losses, original linen wrappers, tied at spine and fore edge with pink silk ribbons, soiled with several losses, slim folio, plus *Cinderella*, illustrated by Roland Pym, [cover-title], c.1950, 6 peepshow scenes folded in carousel style, each fore edge with single staple (rusting), cloth ties (somewhat frayed), original cloth-backed boards, rubbed with a little wear, 8vo, and 4 other children's books, some defective

(7)

£100 - £150



Lot 443



Lot 444

443 **[Semple, Elizabeth]**. *Whim and Contradiction; or, The Party of Pleasure, a tale for young persons, bound with: Arthur and Alice; or, The Little Wanderers, bound with: Walter and Herbert; or, Precipitation and Slowness Equally Subversive of Good Intention*, all 1st editions, London: for J. Harris, 1815, each with 6 hand-coloured stipple engraved plates, some light dust- and finger-soiling, few minor spots or marks, 3 plates in *Whim and Contradiction* previously reattached by stitching: 2 now partly detached, 1 of these a trifle edge-frayed with minor loss to image at fore-edge, *Whim and Contradiction* gathering C sometime stitched through gathering B, *Arthur and Alice* with half-title and vignette title, *Walter and Herbert* with half-title, 6pp. publisher's advertisements at rear, without free endpapers, pastedowns with ink ownership signatures, rear hinge partly cracked, contemporary red quarter sheep, rubbed and faded spine with gilt title 'Stories', boards worn, 12mo, together with: **Taylor (Isaac)**, *Scenes in America, for the amusement and instruction of little tarry-at-home travellers*, 1st edition, London: for Harris and Son, 1821, half-title, folding hand-coloured engraved frontispiece map, vignette title, 78 (of 84) hand-coloured numbered engravings on 26 (of 28) plates, without pp.52-56 (including engravings 31-36), 2pp. publisher's advertisements at rear, generally toned, some spotting (mainly at fore-edge), occasional marks or stains, 4 plates with short closed tear to blank margin, original quarter red sheep gilt, spine rubbed and darkened, both covers (worn) with printed title 'American Scenes', imprint and vignette, 8vo, plus: **Newbery (Elizabeth, publisher)**, *The Aviary, or Grand Assemblage of the Feathered Tribes*, London, 1800, half-title, 38 hand-coloured plates, printed back-to-back, dusty with some light finger-soiling, few spots or minor marks, half-title and p.5 with faint pencil scribbling, one plate leaf with previous stitched repair to 4cm tear, one plate leaf a trifle soiled with fore-edge somewhat frayed and chipped, rear hinge cracked before endpapers, near contemporary dark green morocco, rubbed and lightly marked, some wear to extremities, 12mo, and: **[Grant and Griffith (publishers)]**, *Marmaduke Multiply's Merry Method of Making Minor Mathematicians*, London, circa 1851, 68 (of 69) hand-coloured stipple engraved plates, 18pp. publisher's advertisements at rear, lacking all before first plate, spotted and soiled with some marks, plates 1-4 detached, few short closed edge tears, final plate with 3cm tear from foot (affecting caption and just into image) stitching visible but firm, late 19th century cloth, rubbed, spine somewhat cocked, 12mo, with 16 others, including: a small (10.5 x 7cm) bound volume of 10 chapbooks, Birmingham: John Groom, 1840s, titles include *Zante the Little Negro; Rural Scenes or a peep into the country*, London: Darton, Harvey & Darton, [1818]; *The Young Botanists, in thirteen dialogues*, London: Richard Phillips, 1810

First item: Moon 739, 753, 754; Osborne II, pp.929-930. These three stories are often found bound together, however this copy is more unusual than most in having all three present as first editions.

Second item: Moon 865; Osborne I, p.190 & II, p.813. Rare with contemporary hand-colouring.

Third item: Roscoe J18. Scarce: No copies listed on Jisc Library Hub, worldcat lists only 2 copies in the USA.

(20) £300 - £500

444 **Sobersides (Solomon, pseudonym)**. *Christmas Tales, for the Amusement and Instruction of Young Ladies and Gentlemen in Winter Evenings*. By Solomon Sobersides ... Embellished with Elegant Cuts, Gainsborough: printed by H. and G. Mozley, 1799, wood engraved frontispiece, and 40 woodcuts on letterpress, lightly toned and a few fox spots, lacking free endpapers, original Dutch floral boards, lacking spine and just holding on the cords, small 8vo (8.7 x 10.5cm)

All 18th century editions of this title are rare. Osborne, p.306, describes several editions, but not this 1799 edition (which appears to be unrecorded).

(1) £300 - £500

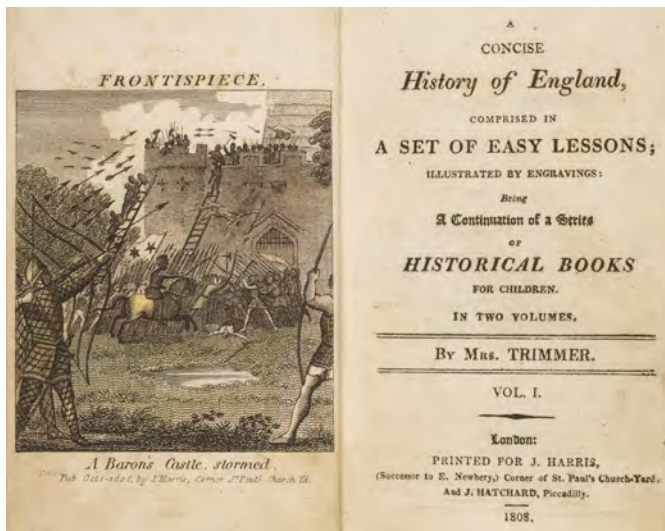


445 The Lillipution Library. Little Tales by Fénelon, volumes 1 – 4, Guben: F. Fechner, London: A. & Joseph Myers & Co, (circa 1850), eight hand-coloured engraved plates including frontispiece to each, some minor spotting, each bound in a different style of coloured decorative paper with a wreath of flowers (one with dog) mounted to upper covers, each book 8.5 x 5.3cm (3 1/4 x 2 1/8ins), all contained in publisher's box, decorated with floral wreath and the words "The Lillipution Library" mounted to upper cover, some damage to lettering, gilt and blue patterned sides, together with another 9th edition copy, spines rubbed and one spine missing, spotting, also contained in publisher's box, decorated with floral wreath and the words 'The Lillipution Library', box stained with much of the decoration missing, floral patterned sides, each book 8.5 x 5.3cm (3 1/4 x 2 1/8ins)

Spielmann 152; Welsh 2800.

(2)

£200 - £400



Lot 446

446 Trimmer (Sarah Kirby). A Concise History of England, comprised in a set of easy lessons; illustrated by engravings: being a continuation of a series of historical books for children, London: Printed for J. Harris (Successor to E. Newbury,) Corner of St. Paul's Church, and J. Hatchard, Piccadilly, 1808, 2 volumes, hand-coloured engraved plates, minor staining, volume 1 page 35 chipped at lower corner, volume 2 water stain to top left frontispiece, previous owner's inscriptions to recto of frontispiece and 'Lucinda Wood...?', page 144 plate chipped with some loss lower right, page 151-2 chipped with some loss, both with 'Bickers & Son London' name in ink to verso of free front endpapers, marbled endpapers, red calf gilt decorated boards and spine, 12mo, together with

Mills (Alfred). Pictures of Roman History, in miniature, designed by Alfred Mills with explanatory anecdotes, London: Darton, Harvey & Darton, Gracechurch Street; and J. Harris, St Paul's Church-Yard, 1812, forty-eight engraved plates, some minor marks, contemporary endpapers, rebacked in calf gilt preserving original spine, approximately 60 x 55mm (2.5 x 2.25ins), plus

[Pictures of English History, in miniature, designed by Alfred Mills], London: Printed by Darton and Harvey, Gracechurch-Street, circa 1815, lacking title page, minor staining, final leaf chipped at edge with some loss to fore edge (missing 2 letters last line of recto), contemporary endpapers, rebacked calf gilt, preserving original spine, approximately 60 x 55mm (2.5 x 2.25ins) with

English Battledore. Alnwick: W. Davison, [circa 1830], single sheet of stiffened paper, with four engravings and letters, folded to form two leaves with a flap, exterior blue, 12.9 x 8.4cm (5 x 3.25ins) when folded, and

8 other miniatures or chapbooks including: Juvenile Dialogues or Recreations for School Boys, during their leisure house at boarding school by Billy Merrythought, The Juvenile Picture Book, The Farmer; or, Young Gentlemen taught Good Manners, second edition, Angel Whispers to the Little Ones by John Ross MacDuff, Tom Thumb's Play Book to teach children their letters, by a pleasant method, plus a Russian chapbook and Henry cigarette cards illustrated by Carl Anderson

Osborne, volume 1, page 173-4. Darton G654.

(12)

£200 - £300



447* Valentines. A pair of paper-cut Valentine cards, circa 1790, 2 paper Valentines with pounced and cut-out patterns, each incorporating a manuscript message in sepia ink, both toned, the first made by Charles Smith for his wife, and titled 'A Verse Called a Wish', 17.5 x 17.5cm, the second anonymous, with small area of damage to upper left corner (with associated loss), 11.2 x 11.2cm, each tipped onto thick black paper mounted on card (38 x 25.5cm)

(2)

£150 - £200

SELECTED ANTIQUE PLAYING CARDS & GAMES FROM THE DUDLEY OLLIS COLLECTION

A member of the International Playing Card Society, Dudley Ollis formed his magnificent collection of antique playing cards over a period of more than fifty years. A dedicated, knowledgeable, and shrewd collector, Dudley bought from dealers as well as auction houses, and was a frequent visitor to the London street markets Portobello Road and Camden Passage.

The Ollis Collection is perhaps the most important English private collection of playing cards created in the last 100 years, and is impressive both for its rarities as well as its range. This first offering of items from the collection will be followed by further portions in the autumn of 2022, as well as the December 2022 specialist sale of illustrated books and games, to be held by Dominic Winter Auctioneers.



Lot 448

448* Athalin (Baron Louis). Transformation cards, [Paris, France, 1815], the complete deck of 52 etched transformation playing cards, comprising 4 suits of 13 cards (French suits), the court cards portraying events relating to named historical figures, with suit-signs (uncoloured) to upper right corners, the pip cards 1-10 depicting a wide variety of scenes, including bear-baiting, Turks smoking pipes, circus dogs, a battle scene, carpenters at work, etc., the suit-signs hand-coloured in either black or red, the plain verso of each card has a near contemporary ink manuscript description (in French) of the scene or event depicted, in a neat calligraphic hand, occasional light toning or minor marks (mainly to edges), each card approximately 95 x 66mm, contained together in 5 ringbinder album leaves with clear pockets, each album leaf 33 x 32cm

Field 31; Hoffmann, p.50; Morley, pp.118-119; Ortiz-Patino collection, 64.

A rare deck of transformation cards in remarkably good condition, and made unique by the fine calligraphic inscriptions on the versos.

Field describes these cards as showing 'a high level of artistic ability ... with considerable detail', and the Ortiz-Patino collection states that 'this pack has been considered to be one of the most elegant and finely drawn of all the artistic transformation cards ...'. Apparently Baron Athalin (sometimes Atthalin) designed these cards during a sea crossing from Palermo to Marseilles in 1814, and they were engraved the following year. The knave of clubs has the name 'Ja[que]min Gringonneur', an artist who is known to have painted packs of cards for the French king Charles VI in 1392. It is believed that the figure used to depict Gringonneur is actually that of Athalin himself. The king of spades represents David cutting off Goliath's head with his own sword, after slaying him with the sling stone (although it does appear that Goliath is still living in this portrayal).

(5)

£700 - £1,000



449* Brianville (Claude Oronce Finéde). Jeu d'Armoiries des Souverains et Etats d'Europe, pour apprendre le Blason, la Geographie & l'Histoire curieuse ..., 2nd edition, Lyon: Benoist Coral, 1660, printed title card, 47 (of 52) engraved playing cards (French suits), depicting coats-of arms of European states and provinces, with a short description (or blazonment) beneath, each upper left corner with the suit-sign, the court cards are marked R (roi), D (dame) and P (prince), and the aces have been replaced by chevalier cards (marked C), hearts and diamonds with red stencilled suit-signs, dusty with spotting, some brown marks or stains (particularly affecting chavelier of spades), one corner a trifle creased, queen of spades with near contemporary ink deletion of few words, plain versos, each card approximately 89 x 55mm, contained together in 3 ringbinder album leaves with clear pockets, each album leaf 33 x 32cm

Hargrave pp.61-62; Hoffmann, p.38; Mann, *Collecting Playing Cards* p.122; Tilley, pp.73-74; Willshire pp.88-90; Wowk p.64.

This set is without queen and six of hearts (coeurs), king of clubs (trèfles), nine and two of diamonds (carreaux).

When Monsieur de Brianville originally produced these cards in 1659, they had kings, queens, knaves and aces. Apparently this caused outrage amongst some princes and nobles, who felt that their royal blood had been snubbed. The copper plates were seized by the City Council, who only returned them to de Brianville when he agreed to replace the knaves and aces with princes and chevaliers, as here. The suits are arranged thus: hearts for France, clubs for Italy, spades for Northern Europe, diamonds for Spain.

(3)

£300 - £500



Lot 450

450* Costume playing cards. Cartes Parisiennes, Paris, France: O. Gibert, circa 1850, printed title card, the complete deck of 52 etched playing cards, comprising 4 suits of 13 cards (French suits), each with 10 pip cards, and 3 hand-coloured court cards featuring French historical nobility, on all cards the 'black' suit-signs are printed in gold, the 'red' suit-signs in rose-gold, the king and queen figures named at the foot of their cards, the knaves unnamed, knave of trèfles has 'Gibert à Paris', knave of cœurs has 'France', a trifle toned, some spotting, kings of carreaux & cœurs lightly marked, gilt edges, pale blue versos, each card 83 x 55mm, 17 cards corner mounted onto a display board, encapsulated in clear plastic (not examined out of display board), the remainder loosely contained in a clear plastic bag, the display board 54.5 x 40cm Fournier, France 222; Hargrave, p72; Mann, *All Cards on the Table*, pp.117-118; Ortiz-Patino collection, 54 & 56; Schreiber, French 75; Tilley, p. 161; Hoffmann, p. 35 (illustration 52b). In *All Cards on the Table*, Mann describes these (and other similar French fashion-plate packs) as 'well-engraved' and 'much sought after'. The printed title card states *Publication des Costumes historiques français et étrangers, 1re série: France*: Gibert (sometimes incorrectly spelt *Gilbert*) also produced similar packs with court cards depicting British historical characters, for an example see Hoffman 52b.

(2) £200 - £300



Lot 451

451* Costume playing cards. Costumes du Temps de Louis 13, Les Mousquetaires, Paris, France: B.P. Grimaud & Cie, circa 1860, the complete deck of 52 chromolithographed playing cards, heightened with gold, comprising 4 suits of 13 cards (French suits), the court cards depicting characters from *The Three Musketeers*, by A. Dumas, the kings distinguished by a gold coronet above the suit-sign, each ace with suit-sign surrounded by an ornamental wreath, scarce very light toning, 10 of diamonds with few tiny spots, rounded gilt corners, pale pink versos, each card 87 x 57mm, 16 cards corner mounted onto a display board, encapsulated in clear plastic (not examined out of display board), the remainder (lightly bowed) contained in original card slipcase with lift-off lid (rubbed), blue tartan patterned paper to sides and back, front with paper label replicating one of the cards (toned, a little wear at lid edge), base with bookseller's ticket, inner lip with repair to one corner, the display board 54.5 x 40cm

Bibliothèque Nationale de France, FRBNF40917959; Willshire, French 59; WCMPC acquisition no. 69.

The court cards include portrayals of D'Artagnan, Porthos, Aramis and Athos as the kings, Mme Bonacieux and Lady Winter as queens, and Planchet & Mousqueton as knaves. Willshire states *these figures are well and picturesquely designed ... in bright and positive colours, and in parts illuminated in gold*. Rather appropriately the knave of clubs depicts Grimaud. In the British Museum copy of this deck, the knave of clubs has the publisher's imprint at the foot. However, both the WCMPC and BNF sets agree with ours in not having this imprint.

(2) £150 - £200



Lot 452

452* Fuller (S. & J., publishers). Imperial-Royal Playing Cards, circa 1830, the complete deck of 52 stencil coloured wood-engraved playing cards, court cards depicting historial figures of France, England, Spain and Turkey, 'Old Frizzle' duty ace, some light dust-soiling, scarce minor spotting, Queen & Knave of clubs with small pale stain to upper right corner, blue patterned versos, 17 cards corner mounted onto a display board, encapsulated in clear plastic (not examined out of display board), the remainder loosely contained in a clear plastic bag, each card 92 x 63mm, the board 54.5 x 40cm

WCMPC Collection acquisition No. 204.

A title card (not present) identifies the figures as: Spades (England) - Henry VIII, Anee Boleyn, Cardinal Wolsey. Diamonds (Spain) - Charles V, Isabella, Cardinal Adrian, afterwards Pope. Clubs (Turkey) - Solymen the Magnificent, Roxalana, Barbarossa. Hearts (France) - Francis I, Eleonora of Portugal, Cardinal du Bellay.

(2) £300 - £500



Lot 453



Lot 454

453* **Fullwood (Samuel, publisher)**. Queen Anne's Cards, [London], circa 1705, a deck of 51 (of 52, without no.25: 2 of Hearts) playing cards, engraved by Robert Spofforth, each depicting an event in England or Europe at the beginning of the reign of Queen Anne, with printed caption below, and a ruled-off space above containing the suit sign and card value, and a Roman numeral showing the chronological order, the engraver's name appearing on both the 10 of Diamonds and the 4 of Clubs, 'Stock in Hand' red tax stamp to Knave of Clubs, some cards with generally minor brown marks or spots, mainly affecting edges/corners, 3 of Clubs stained, Queen of Spades with 4mm closed edge tear, 5 of Clubs & 8 of Spades with minor wear to a corner, 4 of Spades with old (previously repaired) tear to printed surface (at foot), each card approximately 89 x 59mm, contained together in 3 album leaves with clear pockets, each leaf 33 x 32cm
Fournier, British Isles 31; Hargrave, p.197; Ortiz-Patino collection, no.25; Schreiber collection, English 64; Wowk, p.94.

This is the first issue of these cards, with the engraver's name on both 10 of Diamonds and 4 of Clubs. An advertisement for these cards appeared in *The Post Man* (for 30 December 1704–2 January 1705) and also in the *Daily Courant* (for 1 January 1705), in which was listed various sellers. The last named was Samuel Fullwood, who being a liveryman of the *Worshipful Company of Makers of Playing Cards* was the only person mentioned who was actually entitled to make (as opposed to sell) playing cards. The 'Stock in Hand' tax stamp indicates this particular pack was made before June 1711 (see John Berry, *Taxation on Playing-Cards in England...*, p.23). These cards were later re-issued by John Lenthall and advertised in his lists of 1713 and onwards as no.XXI 'Royal Cards...' (see also Sylvia Mann, *Collecting Playing Cards*, p.143).

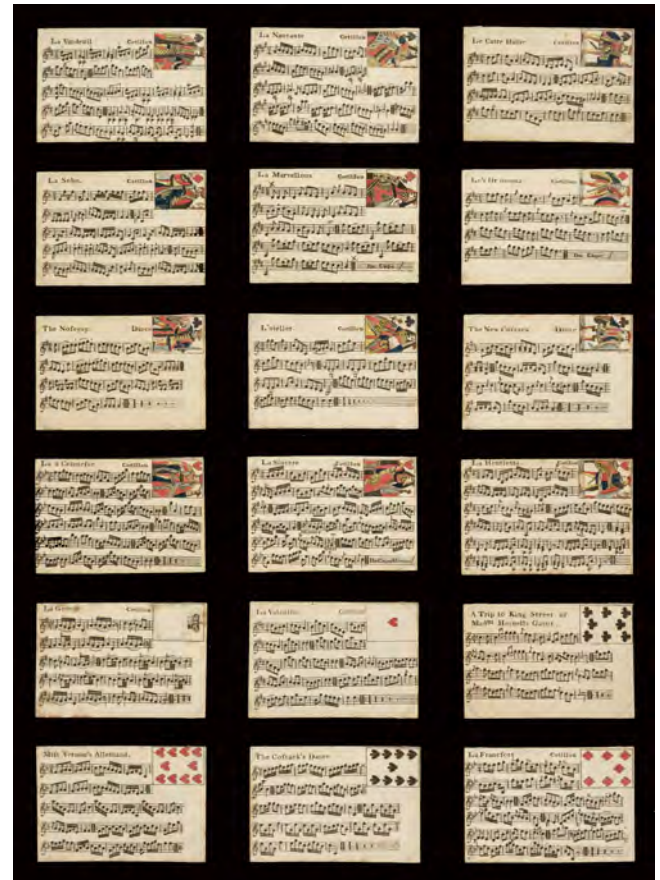
(3) £700 - £1,000

454* **Lenthall (John, publisher)**. Love Cards, or the Intrigues and Amusements of that Passion Merrily Display'd, London, circa 1712-1717, the complete deck of 52 uncoloured engraved playing cards, each with an illustration on the theme of love, accompanied by two lines of verse below, each upper corner with miniature playing card incorporating suit sign and value, King of Hearts with red tax stamp of crown within filigree border, dust-soiled with some spotting or brown marks, 5 of Hearts somewhat creased with previously repaired short tear (associated slight surface loss), Knave of Hearts minor wear to lower left corner, 10 of Spades with few faintly impressed short lines centrally, plain versos, each card approximately 95 x 61mm, plus an additional defective 2 of Spades, contained together in 3 ringbinder album leaves with clear pockets, each album leaf 33 x 32cm

Fournier, British Isles 30; Hargrave p.201; Mann, *All Cards on the Table*, p.342 (mention only); Mann, *Collecting Playing Cards*, p.145 (Lenthall's advertisement no.XXIV), illustrated plate III; Ortiz-Patino collection, 9.

There appears to be some uncertainty regarding the publishing history of this pack. Several sources name this pack as above, which is the title given to a pack advertised by John Lenthall in 1714, following on from a similarly-named (but probably different) pack advertised in 1709. Some sources also date their packs to circa 1700: although this pack has a 'crown' tax stamp, there are decks in existence which have no tax stamp, indicating that packs identical to this one were made before tax stamps were required in 1711. Finally, in his IPCS journal supplement *Taxation on Playing-Cards in England...* John Berry concludes that the 'crown' tax stamp, when unnumbered (as here), was used for packs made after August 1712 and before January 1718.

(3) £4,000 - £6,000



455* **Music playing cards**. Pack of New Cotillons variation, [London], circa 1775, the complete deck of 52 engraved playing cards in landscape format, each with several staves of music, the dance name above, with miniature hand-coloured playing card to upper right (in portrait format), variable spotting, mainly to versos and edges, blank versos, each card 63 x 93mm, 18 cards corner mounted onto a display board, encapsulated in clear plastic (not examined out of mount board), the remainder loosely contained in a clear plastic bag, the board 54.5 x 40cm
Ortiz-Patino collection, no.21. Also see Fournier, British Isles 60 (for the New Cotillons cards, by Longman and Lukey, 1782).
Rare: this set is unusual, compared to the more commonly found Longman & Lukey set, in that while the music is in landscape format, the miniature playing cards are in portrait. Most of the tunes represented are for the Cotillon, but also included are tunes for The Cossack's Dance, The Roman Dance, The Coventry Dance, The Lango Lee, etc.

(2) £400 - £600



456* Musical playing cards. Les Cartes Musiciennes ou Mille et une Valses pour piano forte, [Vienna, Austria: Jeremias Bermann], circa 1830, engraved title & instruction card (toned and marked with small repair to left edge), the complete Piquet deck of 32 etched playing cards, each with miniature hand-coloured playing card to upper half, single-figure French pattern, the king of clubs with 3 fleurs de lis on his shield, each lower half with 2 staves of music, somewhat dusty, a few minor marks or stains, king of hearts lightly toned, knave of hearts with short crease centrally, plain versos, each card approximately 88 x 56mm, also a slip of paper with near contemporary ink manuscript English translation of the instructions, 23 cards corner mounted onto a display board, encapsulated in clear plastic (not examined out of display board), the remainder contained in original card box with lift-off lid, the lid with illegible darkened label and lacking 3 sides, the interior lined with pink paper, the display board 54.5 x 40cm
Bibliothèque Nationale de France, FRBNF40918552; Fournier, Germanic 76; Tilley, p.150.

This rare deck of musical playing cards is cleverly designed so that, as the instruction card explains *plusieurs milliers de valse* can be obtained. If any eight cards are laid out in order from king down to 7 (ace between knave and 10), disregarding the suits, a waltz tune will be formed, with thousands of combinations possible each forming a slightly different tune.

This set is suspiciously similar to a pack produced circa 1820 in London by Edward Wallis, with the title *Musical Transformations or Protean Dances*. In Wallis's pack the instructions were printed on a label adhered inside the sliding lid of a wooden box. However, what can be recognised of the title label on the box accompanying the pack offered here appears to be almost identical to the Wallis box label: indeed in an image of the only other set of Bermann's cards found with an intact box (see <https://www.antiquetoys.nl/2.musical.1.gif>) the strong similarities can be clearly seen with only the text altered, the label still depicting the layout of 8 cards in order (as instructed) above a vignette of some dancers.

(2) £400 - £600

457* Pâris (Louis-Michel). Cartes Élémentaires d'Astronomie et de Géographie, par M. l'Abbé Pâris, Falaise: chez Brée frères, Paris: chez Marcilly, Rouen: chez le Leocrène-Labbey, [1807], 40 (of 42) hand-coloured engraved numbered cards (lacking cards 41 & 42), depicting various astronomical and geographical diagrams, plans and instruments, each verso with explanatory note in French, some light spotting, occasional generally minor marks, card 23 (a volvelle card) without its moving part, card 1 a little rubbed to blank area, each card 97 x 62mm, with original folded sheet of printed rules, contained together in original card slipcase with lift-off lid (rubbed with some wear), printed paper label to front, with engraved vignette of a globe, telescope and octant (browned and rubbed with some loss to edges)

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 almost identical (although slightly smaller) 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. He then had this French set produced 'chez Brée frères', which additionally contained three volvelles: cards 23 (here present but without the moving part), 41 & 42 (neither present here).

(1) £150 - £200

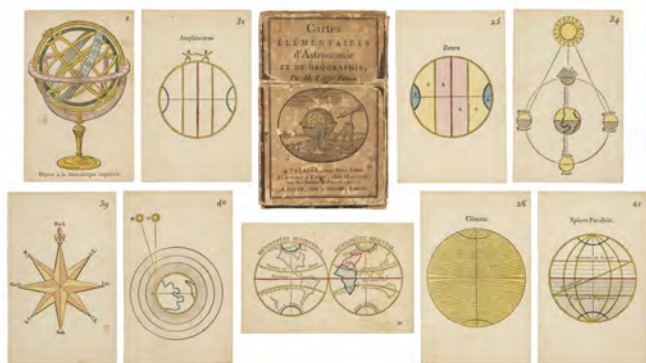
458* Rowley and Co. (publishers). European Monarchy, London, circa 1765-1776, the complete deck of 52 engraved playing cards, comprising 4 suits of 13: pikeheads (blue-black), clovers (green), heart on chalices (red), and faceted diamonds (orange-red), each with pip cards 1-10, and 3 copper-engraved court cards printed in blue-black (colour suit-signs to upper left corners), with half-length oval portraits of the kings and queens of England (George III), France (Louis XVI), Spain (Carlos IV), and Prussia (William II), with their attendants as Knaves, aces with allegorical symbols denoting Nobles, Clergy, Citizens, and Peasantry, ace of spades (printed in black) with duty number 1, Rowley & Co, and G III Rex, plain versos, some cards spotted, each card 91 x 63mm, 17 cards corner mounted onto a display board, encapsulated in clear plastic (not examined out of display board), the remainder loosely contained in a clear plastic bag, the display board 54.5 x 40cm

Fournier, British Isles 65; Hamilton 141; Hoffmann 55b (illustrated); Mann, *All Cards on the Table*, p.134; Mann, *Collecting Playing Cards*, p.163; Tilley, p.129; Willshire E.169 & 170.

A scarce and unusual pack of playing cards with an innovative design, it can be dated to between 1765 and 1776 from the duty ace which is of the type A1 (modified) printed at the Stamp Office between those dates (see John Berry, *Taxation on Playing-cards in England from 1711 to 1960*, IPCS Papers No.3, 2001). The pack in the Victoria and Albert Museum has been dated to between 1774 and 1776, but it is not clear how they arrived at this narrower date range.

This attractive deck was an attempt by Rowley & Co. to introduce an alternative to the traditional suit signs and imagery, but it did not prove popular. The intention was clearly to make the French suit-signs more consistent with the Italian origins of their names, with pikeheads for *piques*, clovers for *trèfles*, faceted diamonds for *carreaux*, and hearts on chalices (or cups) for *coeurs*. The cups were probably included to connect with the early Italian suit of cups, which was believed to represent the clergy, as is explicitly the case here with the ace depicting a bishop's mitre, staff and cross.

(2) £300 - £500



Lot 457



Lot 458



Lot 459



Lot 460

459* Transformation playing cards. Beatrice, or the Fracas, 1st edition, London: Rudolph Ackermann, [1817], *the complete uncut pack of 52 playing cards, comprising 13 mixed method engraved plates on thin card, each depicting four playing cards with classical figures and scenic backgrounds, forming the complete deck of 52 cards (French suits), court cards with contemporary hand-colouring, red suits with stencilled suit signs (a couple lightly smudged, as produced), light dust- or finger-soiling to some margins, queen of clubs with single spot to lower edge, knave of clubs with very faint background mark, two plates of pip cards with previously repaired closed tears (one with brown mark to 8 of diamonds and single spot to 8 of hearts), each card approximately 90 x 63mm, each plate approximately 19.8 x 14.4cm, contained together in original portfolio, with stiff front and back covers, worn, one remaining side flap (partly detached), front cover with one of the plates reproduced as a paper label (rubbed and browned), with title at head 'Pictorial Cards', and imprint at foot, printed price to lower right overwritten in early ink manuscript '10/6', faint ink manuscript centrally, the portfolio 21 x 15cm*

Field 22: 'One of the most artistic and imaginative transformation packs'; Ortiz-Patino collection p.72.

Scarce in this format. The cards were not issued in playable form but were commonly cut up for use, and therefore rarely survive intact in their original uncut plates. According to Field this particular format, produced as a complete collection of loose plates within a portfolio, was issued before the more commonly found edition published by Ackermann as monthly parts in the magazine Repository of Arts.

(1)

£400 - £600

460* Translucent Playing Cards. Translucent playing cards with hidden erotic illustrations, c.1865, *a complete deck of 52 colour-stencilled playing cards, the court cards with wood-engraved images, each card with hidden erotic image visible when backlit, the hidden pictures in the court cards being mis-matched with the visible court characters, plain versos, rounded corners, lightly dusty, few number cards with spotting or marks, some corner tips creased, 3 of Clubs creased, Jack of Spades with 1cm closed tear from upper edge, 8 of Hearts lacking upper left corner tip, each card 90 x 57mm, the cards corner mounted onto 3 display boards with cutouts (in such a way as to enable backlighting of the cards), encapsulated in clear plastic, (not examined out of display boards), each board 54.5 x 40cm*

Scarce. Translucent playing cards became popular in mid-19th century France. Mainly created cheaply as novelties, few complete decks have survived. The cards were created from two layers, instead of the usual three, and appear as normal cards when simply viewed. The upper layer is printed with the traditional face design on the recto, and an additional erotic image on the verso, while the lower layer is blank. The lack of a third layer allows enough light to penetrate the card, when strongly backlit, to view the hidden images. On the court cards, the hidden images were designed to align with the court card image. However in this set, because the upper and lower layers have been mis-matched, the hidden images do not correspond to the court images, creating somewhat incongruous scenes.

(3)

£300 - £500



Lot 459



461* **Betts (John)**. Betts's Tour Through England & Wales, London: George Philip & Son, and Liverpool: Philip, Son and Nephew, circa 1875, *hand-coloured engraved game, depicting a numbered course progressing through a map of England & Wales, diagram showing relative heights of mountains in England and Wales compared to St Paul's Cathedral to lower right, sectionalised and mounted on linen, lightly dusty towards lower margin, some faint spotting or marks, mainly towards left side, 69.2 x 61.1cm, folding into original gilt- and blind-stamped cloth folder, rubbed, corner tips showing, one green silk tie remaining, with original pp.48 rule booklet, published by Philip, Son & Nephew, describing the different towns and cities the route passes through, some light spotting at front, rear and fore-edge, original printed wrappers, lightly dust-soiled and creased, a little wear to spine ends, rear cover with short edge tear and few marks, 8vo, together with: Betts's (game) Tour Through Europe, London: George Philip & Son, and Liverpool: Philip, Son & Nephew, circa 1850, hand-coloured engraved game, depicting a numbered course progressing through a map of Europe, diagram showing relative heights of mountains in Europe compared to St Paul's Cathedral to lower border, sectionalised and mounted on linen, lightly dusty with scarce faint marks or spots, 62.5 x 68.6cm, folding into original blind-stamped cloth folder, rubbed and faded, rear joint splitting, front cover (nearly detached) with printed paper label, with original pp.42 rule booklet, published by John Betts, describing the various towns and cities the route passes through, some light spotting at front, rear and fore-edge, original printed wrappers, somewhat dust-soiled and spotted, some wear to spine, 8vo*
Whitehouse p.19.

(2)

£300 - £500



462* **Harris (John & Wallis, John, publishers)**. Historical Pastime or a New Game of the History of England from the Conquest to the Accession of George the Third, London: J. Harris & J. Wallis, December 1st, 1803, *hand-coloured engraved game, with 157 numbered pictorial circles, arranged in a spiral, terminating in a central oval portrait of King George III, sectionalised and mounted on linen, dust- and finger-soiled, some marks, several light pinpricks (mainly to blank areas), upper left blank corner with ink manuscript ownership inscription, a little wear to some linen folds, 55.7 x 53.5cm, together with 48pp. booklet 'Rules and Directions for Playing the Historical Pastime ...', 1810, half-title, first few leaves somewhat spotted and worn, original buff wrappers (strengthened inside and loosely resewn), housed together in original card slipcase (worn), engraved pictorial label to front panel (rubbed and soiled), also with a 19th century ink manuscript instruction booklet, part copied from the original, together with: Harris (John, publisher), The Jubilee, an Interesting Game, London, January 1st 1810, hand-coloured engraved game, with 149 numbered pictorial divisions, arranged in a spiral, leading to a central portrait of King George III enthroned, sectionalised and mounted on linen, dusty with a few marks, some staining to folds, 55.5 x 52.5cm*

Whitehouse pp. 27-28. The Historical Pastime game first appeared in 1802 and was regularly updated with the changing monarchs until the reign of Queen Victoria.

First item: This historical race game, devised specifically for the education of young children, has 158 playing spaces numbered in a clockwise direction. They represent events and characters in English history from William I to George III.

The Rules booklet here present is dated 1810. It clearly a reprint of the booklet that was first issued with this game edition (as indicated by the title and by the phrase on page [7] '... ending with the Accession of George the Third'). However, the final paragraph on page 47, which originally simply read 'Son of Frederick, Prince of Wales, and grandson of George the Second, ascended to the throne in 1760' has been updated by the addition of a description of George III's reign. In 1810, John Harris published 'The Jubilee', a new game which focused on the years of George the Third's reign, therefore this updated Rules booklet must have had a very short lifespan, as it was almost immediately superseded by the new game (see below).

Second item: This variation on Harris's Historical Pastime games was designed as a sequel to their first game of that name, picking-up where that game ended at the ascension of George III and continuing through the 50 years of his reign until the date of publication.

(2)

£200 - £300



463* Spooner (William, publisher). The Family Coach, a Merry Round Game, c.1855, 45 cards (complete), including 15 hand-coloured engraved cards: 9 making up an illustration of a coach & horses with passengers, and 6 portraying characters, the remaining numbered text cards describing the narrative, plain versos, generally dusty, some minor marks, one coach card (rear wheels) somewhat rubbed and marked, few text cards and 1 character card (Bijou the dog) creased, one text card rubbed, facsimile rule booklet, contained together in a board and cloth portfolio case (lacking ties), upper cover with hand-coloured pictorial lithographed label, worn and soiled, 10.5 x 15.5cm, together with: Harris (John, publisher), Geographical Recreation, or A Voyage Round the Habitable Globe, London, Octr. 1st 1809, hand-coloured engraved game, with 116 circular illustrations arranged in concentric circles, the four larger illustrations with maps of the Europe, Africa, Asia, and America, the smaller circles depicting peoples and scenes from each continent, a central circle with 4 figures symbolising the 4 continents, sectionalised and mounted on linen (worn, one fold repaired with stiff adhesive), dust-soiled and marked, somewhat rubbed and creased in places, some corners chipped, 58.7 x 52cm

First item: not in Whitehouse.

Second item: Whitehouse pp.36-37.

(2)

£150 - £200



464* Wallis (Edward & Harris, J. & Son, publishers). Historical Pastime, A New Game of the History of England from William 1st to Geoe. 4th [cover-title], London, [1828], hand-coloured engraved game, with 132 numbered pictorial circles, arranged in a spiral, terminating with space 133 depicting a horn of plenty, leading to a central portrait of King George IV, sectionalised and mounted on linen, dusty, some light spotting, few small marks, some staining to upper left blank corner and to right side centrally, 49.2 x 48cm, with original rules booklet dated 1828 (spine neatly oversewn), contained together in original card slipcase, rubbed with some wear to extremities, front panel with hand-coloured engraved pictorial label (rubbed and toned), together with: Historical Pastime, A New Game of the History of England from William 1st to William 4th [cover-title], London, [1832], hand-coloured engraved game, with 132 numbered pictorial circles, arranged in a spiral, terminating with space 133 depicting a horn of plenty, leading to a central portrait of King William IV, sectionalised and mounted on linen, dusty with some minor marks, several section corners chipped, some pale staining to lower margin, lower left blank corner with 18mm vertical cut, slight wear to linen where folds cross, 48.8 x 48.5cm, with original card slipcase, worn, front panel with hand-coloured engraved pictorial label (rubbed and toned), plus: Historical Pastime, A New Game of the History of England, London, [1840], hand-coloured engraved game, with 134 numbered pictorial circles, arranged in a spiral, leading to a central portrait of Queen Victoria, sectionalised and mounted on linen, dusty, few pale marks to blank margins, 48.8 x 48cm, with original gilt-stamped cloth slipcase, a trifle rubbed and faded

Whitehouse pp. 29-30.

(3)

£200 - £300



465* **Wallis (J. & E., and Wallis Junr, J., publishers).** The Royal Game of British Sovereigns, exhibiting the most remarkable events in each reign from Egbert to George III, London: J & E Wallis, and Sidmouth: J. Wallis Junr, c.1820, *hand-coloured engraved game, with 53 numbered pictorial compartments arranged in a flattened spiral, each representing an historical event, and four larger corner vignettes, with the title and rules in the centre, sectionalised and mounted on linen (minor paper faults running across some sections), dusty with some toning and spotting, lower part lightly dampstained, small loss to lower blank margin, upper blank corner with rust-marked pinhole, some minor edge-curling, 48.8 x 62.2cm, together with: Darton and Clark (publishers), Peter Parley's Victoria Game of British Sovereigns [cover-title], London, c. 1840, hand-coloured lithographed game (dusty with some minor marks, 3 corners creased), with 36 numbered divisions, each depicting a 'British' monarch with brief biographical information printed beneath, the final division, picturing Queen Victoria, also has illustrations of various crowns, coronets and other headgear worn by the nobility, titled at head 'The British Sovereigns, from William the Conqueror to Victoria the First, sectionalised and mounted on linen, 43 x 46cm, folding into (and affixed to) a book-form cover, the upper side of the game when folded, and the pastedown, have adhered publisher's advertisement sheets (dusty and lightly marked), hinges cracked, original gilt-stamped cloth, rubbed and a little soiled, some fading, extremities a trifle worn, silk tie remnants at fore-edge*

Whitehouse, p. 25-26 and Whitehouse, p. 26 respectively. The second item not in Darton.

The Whitehouse copy of Peter Parley's Victoria Game appears to be without the publisher's imprint, which is present in this copy. Nevertheless Whitehouse has correctly deduced the publisher.

(2)

£150 - £200

TOYS & VINTAGE GAMES



466* **Advertising Boxes.** A large collection of printed packaging, mostly early-mid 20th century, including Bird's Lemonade box, 16.7 cm high x 23.5 cm wide x 8.4 cm deep, Vim Shoe Polish display box, 8.6 cm high x 18 cm wide x 18 cm deep, Quaker Best Yellow Corn Meal cylindrical cardboard container 16 cm x 9.8 cm diameter, Antiseptic Dry Cleaning Tablet perfumed for Dogs and Cats, 2.3 cm deep x 6.8 cm diameter, The Laurel Ladies Boudoir Safety Razor (including razors), 1.3 cm high x 4 cm wide x 2.4 cm, and others, a few containers still with contents

(approx. 100)

£200 - £400



467* **Dismal Desmond.** A velveteen Dismal Desmond, Dean's Rag Book Company, circa 1926, an early standing Dismal Desmond, printed velveteen, pink felt tongue, contemporary red silk neck ribbon (faded with some wear), one side of neck with printed trademark symbol above 'Dismal Desmond', the other side with 'Made in England /27' above 'Dean's Rag Book Co. Ltd.', under the neck with 'USA patent 15.2.27', the stomach with printed 'Regd Design No 727376', discoloured with a few marks, a little wear in places, height 11.5cm, together with a sitting Dismal Desmond, late 1920s, printed brushed cotton, cloth-covered button eyes, lacking tongue, neck with printed manufacturer's information, including 'Hygienic Stuffing, Dismal Desmond', soiled, height 15.5cm, plus two 1930s seated Dismal Desmonds, necks with printed manufacturer's information, including 'Hygienic Stuffing' (no 'Dismal Desmond'), red felt tongues, somewhat soiled, a little wear to one foot, height 17.5cm. The velveteen Dismal Desmond is particularly scarce and possibly represents the first incarnation of this toy produced by Dean's Rag Book Company, before they switched to using brushed cotton.

(4)

£100 - £150

468* **Chinese Dolls.** A pair of Chinese dolls, circa 1930, modelled as a girl and boy, each with composite painted head, traditional silk and bullion thread clothing, each approximately 20cm high, together with an Edwardian game, the wooden box with original paper label 'The Game of Spellicans' containing bone pieces, 12cm long and other items. Provenance: Obtained by the 97-year-old current owner's uncle while working in Shanghai circa 1933.

(1)

£70 - £100



Lot 470

469* Jigsaw Puzzles. A collection of five GWR jigsaw puzzles, early 20th century, coloured paper on wood, in original card boxes (some boxes worn), comprising "Speed" GWR puzzle (complete), and four incomplete sets "The Railway Station", "Mountains of Killarney", "Anne Hathaway's Cottage", and "Harvard House, Stratford-upon-Avon", mostly lacking one or two pieces, each with replacement hand-painted wood pieces provided, various sizes (5) £70 - £100

470* Nursery Ceramics. A collection of early 20th century child's ceramics, including a 6 pieces miniature porcelain tea set, comprising, 6 cups, 6 saucers, 6 side plates, milk jug and sugar bowl, each transfer print decorated with children on a green and brown ground, the cups 4.5cm high, the saucers 8cm diameter, two Kate Greenaway dishes, comprising 'Rock-A-Bye Baby' and 'Lucy Locket Lost Her Pocket', each stamped England, approximately 9cm diameter, a Kate Greenaway conical form cup, printed with children and garlands, 4cm high, Edwardian porcelain ribbon plate, transfer printed decoration depicting children at play on a pink ground, the base incised '16', 23cm diameter and other items (1) £100 - £150

471* Nursery Ceramics. A collection of Sunderland Lustre porcelain, including a cup and saucer, the cup London cup shape with purple printed Hope and Faith design, the saucer depicting Charity, the saucer 14cm diameter, together with five similar dishes (6) £70 - £100



Lot 472

472* Nursery Ceramics. A set of four Victorian nursery pottery cups, each with green transfer print decoration, including Mr Punch, 6.5cm high x 6cm diameter, together with a miniature conical shape cup, blue and white transfer printed title 'The Fairy Appears To Cinderella', stamped 'Rd No 128995', chip to base, 5cm high plus another miniature cup, green transfer printed titled 'Ladies all I pray make free and tell me how you like your tea', chip to inner rim, 5cm high (6) £70 - £100



473* Nursery Ceramics. A Victorian alphabet pottery dish by Edge, Malkin & Co, brown transfer printed decoration depicting children playing with a kite, bordered by relief moulded alphabet, impressed mark to base, light crazing commensurate with age, 18cm diameter, together with four smaller child's alphabet pottery plates, all transfer print, including a pair from the Juvenile Companions series, 'The Young Sergeant' and 'Now Then I Shall Catch It' (the latter cracked), 13cm diameter (6) £100 - £150

474* **Nursery Ceramics.** A Victorian pottery dish, *puce transfer printed depicting a mother and daughter with a playful dog, the border with relief moulded over-painted flowers*, 20.5cm diameter, together with a collection of children's pottery dishes including a Victorian Allerton's style *Punch and Judy* dish, 13.5cm diameter, *Robinson Crusoe* octagonal pottery dish, cracked, 7.8cm across, plus *Going to School*, *B is For Bible*, *A Good Boy*, *The Seasons (February and July)* and others, various condition
The first plate features on page 200-201 of *Gifts For Good Children, The History of Children's China 1790-1890* by Noel Riley.
(11) £200 - £300



475* **Vintage Board Games and Golliwogs.** A collection of 8 vintage children's games, including: *Peek-A-Boo Cat and Mouse Game*, *Rhode Island: P.H. Hillard*, very worn, *The Black Cat Fortune Telling Game*, *The Doctors and the Quack*, *Game of Doctor Quack*, *Little Kittens tidley wink games*, *Three Little Kittens The New Tiddley Wink Game*, London: *Spear & Sons*, *Tom Kitten Jig-saw Puzzle* London: *Frederick Warne & Co Ltd*, 1 piece damaged upper left, budownictwo still in cellophane wrapper, boxes worn, some incomplete, plus 5 cloth vintage Golliwogs including one made of cloth and felt, 'One of Dean's Rag Knockabout Toys', a *Wendy Boston Playsafe Toys* and two *Robertson Marmalade Golliwogs*, with packs of playing cards, playing card games, tarot and a box of badges
(23 plus a box of badges) £70 - £100

ORIGINAL BOOK ILLUSTRATIONS & ARTWORK



476* Aldin (Cecil Charles Windsor, 1870-1935). St Bernard, watercolour, depicting a large dog standing in profile against a wall, head turned towards the front showing an alert face, laid onto board, signed by artist to lower right, sheet size 16.1 x 18.9cm (6 3/8 x 7 3/8ins), mounted (33.5 x 36.7cm)

An early watercolour by Aldin. The irregular margins are because it was painted for use in the Illustrated London News.

(1)

£200 - £300



477* Ardizzone (Edward, 1900-1979). Downside Abbey - The Tower, circa 1964, lithograph on wove paper, depicting Downside Abbey school boys huddled and running in the foreground, signed in pencil by artist lower right, 52/100 Downside - The Abbey written in pencil to lower left margin, image size 40.6 x 55cm (15 3/4 x 21 3/4ins), mounted, framed and glazed, together with

The Warwick Castle, colour lithograph, depicting two well dressed gentlemen standing outside a public house called The Warwick Castle, image size 21.5 x 14.6cm (8 1/2 x 5 3/4ins), mounted, framed and glazed (43.8 x 31.2cm)

(2)

£100 - £150



478AR* Ardizzone (Edward, 1900-1979). The Beard was Black. Ran Towards the Hedge, pen and ink, depicting the shadowy figure of a man running off to the right, a smaller figure peeking out from the left watching, image size 10.5 x 14cm (4 1/8 x 5 1/2ins), framed and glazed (32 x 34.2cm)

This illustration was used on page 19 of Joan Ballantyne's *Kidnappers at Coombe*.

(1)

£200 - £400



479AR* Ardizzone (Edward, 1900-1979). The Queen, pen and ink, depicting a lady dressed regally with a crown sitting on a throne on a rooftop, her head slightly bowed in a pensive manner, her hand touching her mouth, image size 10.8 x 14.9cm (4 1/4 x 5 3/4ins), mounted, framed and glazed (30 x 32cm)

This illustration was printed on page 142 of *The Little Bookroom* by Eleanor Farjeon.

(1)

£300 - £500



480* **Austen (Winifred Marie Louise, 1876-1964).** Ducklings, watercolour on paper, 17 x 20.5cm mount aperture, framed and glazed

Provenance: Tryon Gallery, London (label to verso).

(1)

£150 - £200



481* **Birk (Hans, Dietrich 1916-1997).** The Story of Little Puck and the Slippers, 1945, 11 watercolours, depicting various scenes featuring Puck the goblin riding a snail, riding a grasshopper, flying with butterflies, running away from wasps, encountering a caterpillar, dangling from a dragonfly and racing beetles, each initialled and dated '45', 'Einband' and 'Titelblatt' written to the top of two pages, some with english captions printed and glued to margin over German caption, various sizes from 20.8 x 20cm (8 1/4 x 8ins), to 29 x 20.9cm (11 3/8 x 8 1/4ins), together with The Story of Little Puck and the Slippers, unpublished typed manuscript, one in German signed by Birk (8pp) and one translated to English by Dorothy Gartner (7pp)

During World War II Birk served as an air communications officer in the Luftwaffe. After the war Hans worked in Stade, Germany, painting town shields and regimental badges for the British troops in order to feed his young family. In 1947 he opened a graphic arts studio in Nagold, but the war-torn economy could not support an artistic career. He emigrated to Canada in 1952 where he worked in real estate and supplemented his income painting state and town shields.

(13)

£150 - £200



482AR* **Blake (Quentin, 1932-).** Heavy Load, pen, ink and pencil, depicting a woman carrying two heavy baskets, signed lower left, 25.3 x 17.7cm (10 x 7ins), mounted, framed and glazed (59.5 x 44.3cm), Chris Beetles gallery label to verso

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

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

(1)

£300 - £500

483* **Blyton, Enid.** Famous Five illustrations, 1977-84, pen, ink & watercolour, monochrome and colour, depicting various scenes showing the Famous Five in a wide variety of different situations from discovering jewellery to discussing plans around a table, includes 10 storyboards, printer's notes to margins, some toning to margins of some smaller illustrations, various sheet sizes from 8.4 x 7.5cm (3 1/4 x 3ins) to 22.5 x 29cm (8 7/8 x 11 3/8ins) mounted, various sizes from (15.3 x 20.4cm) to (25.4 x 35.5cm)

The illustrations were executed for, but not limited to, *Five Go on a Hike Together* and *Five Go off to Camp* published by Purnell in the 1970s-80s.

(87)

£300 - £500



Lot 483



484* **Bright (Henry, 1810/14-1873)**. At Gipsy Hill Station, 1867, watercolour and ink, depicting a woman in contemporary dress sitting in a railway carriage opposite a child, a busy railway station visible through the window, the young girl pointing towards the window, signed lower left 'H Bright 1867', ink manuscript to lower margin, image size 28.5 x 21.8cm (11 1/4 x 8 1/2ins) mount aperture, framed and glazed (47.6 x 39.6cm), The Fine Art Society Ltd label and old auction labels to verso

Provenance: Collection of Stanley J. Seeger. Previously sold at Sotheby's, 5th March 2014, lot 340.

(1)

£200 - £300



485* **Brooke (Leonard, Leslie 1862-1940)**. Fairy Tales, circa 1930, watercolour and pen and ink on board, 14 illustrations (3 colour, 11 black & white), mainly produced for Ring O'Roses: A Nursery Rhyme Picture Book, London: Frederick Warne and Co, depicting various scenes from: The Man in the Moon, There was a Man, The Lion and the Unicorn, Little Miss Muffet, plus an illustration for Tom Thumb and The Three Bears, all initialled 'L.L.B.', printer's notes to margins, some retouching with white for publication, sizes from 9.2 x 14.8cm (7 1/2 x 5 3/4ins), to 21.5 x 20.3cm (8 1/2 x 8ins) mount aperture, mounted from (20.4 x 25.2cm) to (30.5 x 25.4cm), together with Two Frogs, ink and pencil, depicting two frogs one wearing a dress and another sitting on a rock in conversation, initialled, 21 x 17.5cm (8 1/4 x 6 7/8ins) mount aperture, framed and glazed (39.5 x 34.5cm)

(15)

£400 - £600



Lot 486

486* **Brooke (Leonard, Leslie 1862-1940).** *Fairy Tales*, [1905], watercolour, pen and ink on board, 5 colour illustrations produced for *The Golden Goose Book*, London: Frederick Warne and Co, 1905, depicting various scenes from: *Tom Thumb*, *The Golden Goose* and *The Three Bears*, all monogrammed 'L.L.B.', 24.3 x 18.9cm (9 5/8 x 7 3/8ins) mount aperture, (33 x 26cm)

(5)

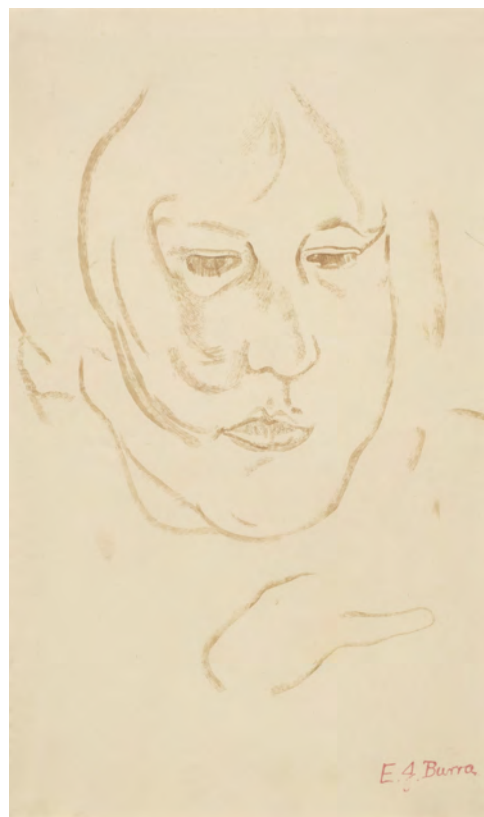
£700 - £1,000



487* **Brooke (Leonard, Leslie 1862-1940).** *The Golden Goose*, [1904], pen and ink on thin artists board, 20 original illustrations from *The Golden Goose*, London: Frederick Warne & Co, 1904, depicting various scenes from the book including artwork for title-page and cover, all but title-page initialled 'L.L.B.', mainly 19.7 x 15.3cm (7 3/4 x 6ins), plus one 25.2 x 20.4cm (9 7/8 x 8ins), mounted (30.5 x 25.4cm), plus one slightly larger (33 x 26cm) 3 colour and 17 black & white illustrations.

(20)

£400 - £600



Lot 488

488AR* **Burra (Edward, 1905–1976).** Woman's Head/Male Nude Torso, brown ink, depicting a woman's head, looking slightly to the right, eyes cast down, E. J Burra studio stamp in red to lower right, on verso Male Nude Torso, pencil, depicting a male standing with arms raised to the side, sheet size 35 x 21cm (13 3/4 x 8 1/4ins) mount aperture, framed and glazed (64.2 x 48.2cm) The Lefevre Gallery label to verso

Provenance: Lefevre Fine Art, London, administrators of the Edward Burra estate.

(1)

£400 - £600

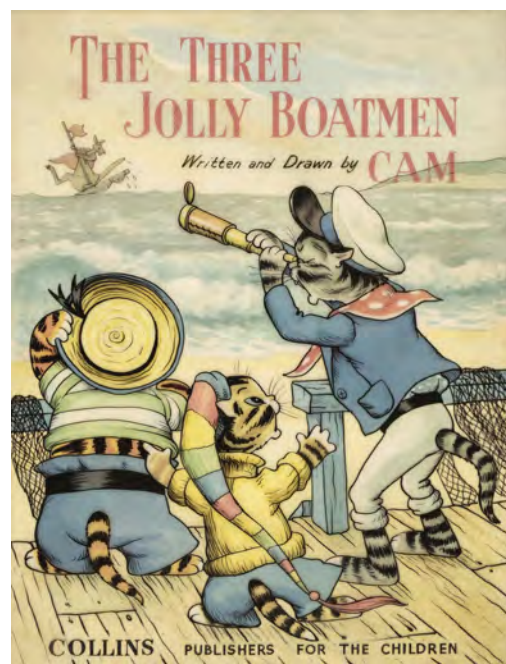


489* **Campbell (Barbara, Mary, 20th Century).** Barbara Lamb, [1944], watercolour, pencil, pen and ink, original illustrations for Barbara Lamb, including a lamb frolicking in a field wearing a wreath of flowers round its neck, a rabbit and birds joining in, plus 4 text pages, some with text laid down, together with Buttercup Fairy, circa 1942, 3 original illustrations, depicting a young fairy in a buttercup, surrounded by other fairies, rabbits and pixies, produced for Buttercup Fairy, London: John Lane The Bodley Head, 1942, occasional browning, all approximately 24 x 18.5cm (9 1/2 x 7 1/4ins) mount aperture, 1 framed and glazed (41.5 x 34.6cm), plus a copy of Barbara Lamb, London: John Lane The Bodley Head, 1944 and Margaret Field-Mouse, Great Britain: John Lane The Bodley Head, 1946

Barbara Mary Campbell wrote under the pseudonym of CAM. She studied at Clapham School of Art, St. Martin's and Central Schools of Art. During World War 2 she working in the Land Army and in the long evening wrote and illustrated her first book 'The Story of the Buttercup Fairy'. She went on to write and illustrate about ten children's books, including 'The Three Jolly...', series in the early 1950's before beginning to make models for exhibitions at such places as the Imperial Institute and the Science Museum.

(10)

£400 - £600

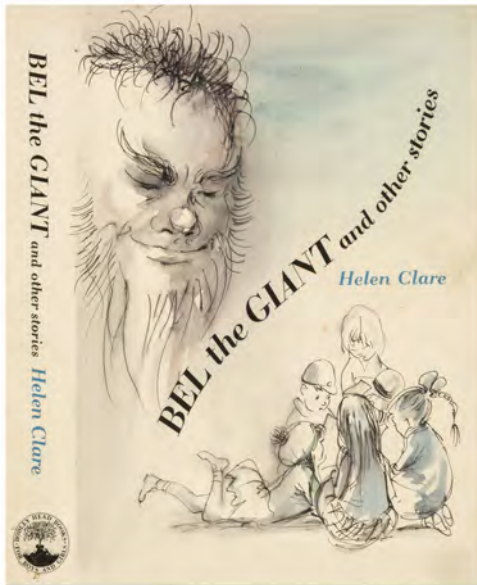


490* **Campbell (Barbara, Mary, 20th Century).** The Three Jolly Boatmen, [1953], watercolour, gouache, pencil, pen and ink, 2 on acetate overlay, original illustrations depicting three kittens in various scenes from 'The Three Jolly...' series written by CAM, various depictions including: three kittens dressed as colourful sailors, standing on a wooden deck, one kitten looking down a telescope, all watching a sinking boat with a kangaroo clinging to the mast, together with 21 original illustrations and 5 black and white sheets of working sketches, all various sizes from 20.8 x 18.3cm, (8 1/4 x 7 1/4ins) to 23.4 x 35cm (9 1/4 x 13 3/4ins) mount aperture, 6 framed and glazed (43 x 53.5cm), plus copies of The Three Jolly Mountaineers, Great Britain: Collins, [1954], The Three Jolly Clowns, Great Britain: Collins, [1952], (duplication, one with original dust jacket), and The Three Jolly Fisherman, Great Britain: Collins [1952]

Barbara Mary Campbell wrote under the pseudonym of CAM. She studied at Clapham School of Art, St. Martin's and Central Schools of Art. During World War 2 she working in the Land Army and in the long evening wrote and illustrated her first book 'The Story of the Buttercup Fairy'. She went on to write and illustrate about ten children's books, including 'The Three Jolly...', series in the early 1950's before beginning to make models for exhibitions at such places as the Imperial Institute and the Science Museum.

(28)

£200 - £300



Lot 491



Lot 492

491* Fortnum (Peggy, 1919–2016). Original illustrations, for *Bel the Giant and other stories*, by Helen Clare, [1956], pen and ink and watercolour, 20 black and white illustrations produced for *Bel the Giant and other stories* by Helen Clare, London: Bodley Head Books, 1956, depicting various scenes from *The Selkie Boy*, *The Walking Stick*, *The Musical Box*, *The Giant Bel*, *The Picnic*, plus *The Kitten Who Wanted to be White* and *A Christmas Story*, including cover artwork for *Bel the Giant...*, 14 sketch boards some with numerous sketches, some with adhesive tape marks, publisher's notes to margins, titles to some in pencil, various sizes from 7.4 x 9.5cm (2 7/8 x 3 3/4ins) to 20.6 x 16.4cm (8 1/8 x 6 1/2ins), 6 mounted, framed and glazed (41 x 36.4cm)

Margaret Emily Noel Nuttall-Smith worked under the name Peggy Fortnum. Peggy was the first artist commissioned to draw Paddington for Michael Bond's series of books from 1958–1974. She illustrated some eighty children's books during her career.
(20) £200 – £400

492 Gough (Philip, 1908–1986). 10 original illustrations for *Barlasch of the Guard* by H. S. Merriman, London: J.M. Dent, [1971], ten original illustrations in watercolour or pen and black ink, titles and printer's notes to margins, together with other similar original illustrations and designs by Philip Gough including: front cover design for *An Hour in the Morning* by Gordon Cooper (1971), cover design for *The Lost Prince* by Frances Hodgson Burnett (1973), cover design for *Ghosts, Spooks and Spectres* edited by Charles Molin (1971), book illustrations for *The Rose Round* by Trevor Meriol (1966), *Three Ancient Kings retold* by Barbara Leonie Picard (1972) and others, printer's notes to margins, some with notes on verso, various sizes from 36 x 25.2 cm (14 1/8 x 10 ins) to 49.5 x 36.5 cm (19 1/2 x 14 3/8 ins)

Ghosts, Spooks and Spectres edited by Charles Molin, London: Puffin, 1971, *The Lost Prince* by Frances Hodgson Burnett, London: Puffin, 1973, *The Rose Round* by Trevor Meriol, Harmondsworth: Penguin, 1966, *An Hour in the Morning* by Gordon Cooper, London: Oxford University Press, 1971, *Three Ancient Kings retold* by Barbara Leonie Picard, London: Kaye & Ward, 1972 and *Barlasch of the Guard* by H.S. Merriman, J.M. Dent & Co. London: 1971.
(26) £200 – £400



493 Gough (Philip). 10 original illustrations for *The Theatre* by Ruth Robinson, illustrated by Philip Gough, London: Oliver & Boyd, [1968], ten original illustrations in pen and black ink on artist's board, titles and printer's notes to margins, some with tissue overlay, 27 x 33.4cm (10 5/8 x 13 1/8) to 38.5 x 53cm (15 1/8 x 20 7/8), together with a copy of the published book by Ruth Robinson, and 6 other various theatre designs in watercolour and gouache by Philip Gough including a large design of Japanese figures by a coastal landscape, an 18th century candlelit dinner scene, and a rococo book cover design (signed), largest sheet 54 x 66cm (21.25 x 26 ins)

Philip Gough was born in Warrington in 1908, attended Loretto School outside Edinburgh, and studied at Liverpool Art School from 1926 to 1928. His first stage designs were for Liverpool Repertory Theatre, including *A Midsummer's Night Dream*, and the original production of *Toad of Toad's Hall*. Subsequent designs include costumes for *Charlot's Masquerade* at the Cambridge Theatre in London (1930), settings for *Alice & Thomas & Jane* at the Westminster Theatre, Sheridan's *The Rivals*, Ambassador's Theatre (1934), and sets and costumes for *The Two Bouquets*, by Eleanor and Hubert Farjeon, also Ambassador's Theatre in 1936, which were enthusiastically received by reviewers, including the *New Statesman*, *Punch* and *Evening Standard*.

After the war, stage design work continued, with *Land of the Christmas Stocking* in the Duke of York's Theatre, London in 1946, although Gough increasingly turned to book design instead. Illustrated editions include *Fairy Tales of Hans Christian Anderson* for Peter Lunn Publishers in 1947, and Jane Austen's *Emma* (1948), *Pride and Prejudice* (1951), *Mansfield Park* (1957), and *Sense and Sensibility* (1958) or MacDonald's Illustrated Classics series. Gough illustrated over 40 titles between 1947 and 1973, as well as dust jackets for many more including, Georgette Heyer, and Peter Quennell's *A History of Everyday Things in England*.
(18) £200 – £300



494 **Gough (Philip).** *Three original colour illustrations to Grimm's Fairy Tales (one for Rapunzel and two for The Clever Brothers), and twenty-four original monochrome illustrations to Hans Christian Andersen's Fairy Tales, circa 1960's-1970's, the first three works in coloured inks and watercolour on artist's board, the remainder in pen and black ink on artist's board, depicting scenes from Thumbelina, The Happy Family, The Swine Herd, The Nightingale, The Snow Queen, The Ugly Duckling, The Emperor's New Clothes, The Tinder Box, The Princess and the Pea, printer's annotations to margins, tissue guards, various sizes from 36 x 25.2 cm (14 1/8 x 9 7/8 ins), to 49.5 x 36.5 cm (19 1/2 x 14 3/8 ins)*

Illustrated in *Fairy Tales by Hans Christian Andersen* by Jan Pieńkowski, Harmondsworth: Puffin, 1981.

(24)

£200 - £300



495 **Gough (Philip, 1908-1986).** *Two stage set designs for 'The Two Bouquets', 1953, gouache with traces of pencil on wove paper, each titled and dated in ink to lower margin, one signed in pencil lower right, 26.5 x 37.5 cm (10.5 x 14.75 ins) mount aperture, gilt and wash mount, framed and glazed (43 x 53.5 cm), together with xx other stage and costume designs for the same play, in gouache and watercolour, on paper or card many with pencil annotations, plus other similar costume and set designs by the same artist for various ballets and plays dating from the 1930's to the 1950's, including: The Mask of Virtue, Ambassadors Theatre, 1935, Where the Rainbow Ends, Holborn Empire Theatre, 1932, Land of the Christmas Stocking, Duke of York, 1945 - 1946, Lysistrata, Open Air Theatre Regent's Park, 1938, and others, many with pencil notes to margins, various sizes from 24.5 x 24cm (9 5/8 x 9 1/2 ins) to 53 x 43.7cm (20 7/8 x 17 1/4 ins) (Approximately 50)*

£400 - £600



496 **Gough (Philip, 1908-1986).** *A Lunatic's Love Song, circa 1950s, pen, coloured inks, watercolour and gouache on artist's board, with mounted type written verse text to lower left, image size 35 x 54cm, sheet size 43.5 x 57cm (17 x 22 1/2 inches), together with a group of approximately 24 original monochrome illustrations by Philip Gough in pen, black ink, grey wash and white body colour, all illustrating nonsense verse featuring anthropomorphic animals (including The Lobster Quadrille, Hoddley, Poddley, Puddle and Fox, The Octopus Enigma Sartorial, The Yak, The Goldfish, etc., mostly on artist's board, but including some on paper, and executed in pencil, plus two large designs for John Gilpin (one in watercolour, the other in pen, black ink and grey wash), each with printed text mounted to lower edge, sheet size 40 x 55.5cm, and a hand-drawn folio mock-up of John Gilpin with pencil illustrations and mounted printed texts, 39 x 28cm*

(15)

£300 - £500



497 **Gough (Philip, 1908-1986).** *An archive of photographs, press cuttings, printed dustwrappers, theatre programs, and other illustrations relating to the work of the book illustrator and theatre designer Philip Gough, including two clothbound albums containing news cuttings (from Durrant's Press Cuttings), extracts from newspaper reviews and magazines, twelve-period press photographs of stage sets for various plays, including Land of the Christmas Stocking, The Two Bouquets, theatre programs for the Palace Theatre Manchester, London Hippodrome and Piccadilly Theatre, etc.*

(2 albums and a folder)

£100 - £200



498 **Gough (Philip, 1908-1986)**. Fifteen original illustrations for *The Balloon People* by Ann Stone, London: Lutterworth Press, [1971], fifteen original illustrations in pen and black ink (except cover design in watercolour and gouache with pen and black ink), on artist's board, depicting scenes from the book, most with printer's notes to margin, tissue guards and titles in ink to the lower margin, various sizes from 38.5 x 24.3 cm (15 1/8 x 9 5/8 ins) to 39.5 x 53.3 cm (15 1/2 to 21 ins), together with 25 similar original book illustrations for other publications by Philip Gough, all in pen and black ink on artist's board, 38.5 x 30 cm and smaller, including an original mock up book in pencil for *The House That Jack Built* by Philip Gough, pencil on paper, 26pp, bound in plain stitched wrappers, 20.5 x 25 cm (8 x 9.75 ins)
(36) £200 - £300



499* **Greenaway (Kate, 1846-1901)**. *Throwing the Peel to get a Letter*, pencil, depicting a woman and man together in the countryside, the woman has her skirts gathered in one hand, the man rest his hand over the woman's shoulders, they both look towards a stream, 13.5 x 9.3cm (5 1/4 x 3 5/8 ins) mount aperture, framed and glazed (37.4 x 30.5cm) Chris Beetles Gallery label to verso
Exhibited: Chris Beetles Gallery. The British Art of Illustration, 1800-1998, no. 278.
(1) £200 - £400



500* **Hassell (John, 1868-1948)**. *Cat with Knot in Tail*, circa 1910, pen and ink, depicting a cat laying on its side with front paws crossed underneath its head, staring at the viewer, a knot in its tail, signed lower right, 'page 116' written in ink below signature, small blemish in margin above back leg, very minor spotting to margins, 8.9 x 22.8cm (3 1/2 x 9 ins) mount aperture, framed and glazed (28.9 x 43 ins), Illustration House, New York City label to verso
(1) £100 - £150



501* **Hassell (John, 1868-1948)**. Fairy Tales, circa 1930-33, mainly pen and ink on board plus some watercolour, (6 colour), showing original illustrations drawn for various stories including: *The Goose Girl*, *Tom Thumb*, *The Ugly Duckling*, *Hansel & Gretel*, *Travelling Musicians*, *Queen Bee*, *The Flying Trunk*, *Roland and Maybird* and others, some with printer's notes to margin, all but two signed, various sizes from 9.5 x 16.8cm (3 3/4 x 6 5/8ins) to 26.6 x 21.3cm (10 1/2 x 8 3/8ins) mount aperture, modern notes with title and book name added on verso with adhesive tape

Illustrations published in the following books: *The Maybird Book of Fairy Stories*, London: Blackie & Son, 1930, *The Goose Girl and Queen Bee*, London: Blackie & Son Ltd, 1931. *The Ugly Duckling*, London: Blackie & Son, 1932. *The Flying Trunk*, London: Blackie & Son, 1933.

(62)

£700 - £1,000



502* **Hocknell (Lilian, 1891-1977)**. *Chilprufe for Children* [1920s], 12 original pen and ink drawings on board, depicting various scenes including children sliding down the stairs, role play, blowing bubbles, playing with dolls and looking out a bedroom window, all but one is signed to lower margin, some with printer's notes to margins, various sizes from 25.4 x 29.5cm (10 x 11 5/8ins) to 32.2 x 42.9cm (12.6/8 x 16 7/8ins) mounted (31.6 x 35.4cm) to (38 x 50.7cm) Lilian Hocknell produced a considerable body of illustrative work, mainly in the form of advertising artwork and book illustration. One of her best-known working relationships was with Chilprufe Ltd. Chilprufe produced garments for adults and a range of children's outer clothing under the brand name 'Pobbie'.

(7)

£200 - £400



503* **Hughes (Shirley, 1927-)**. *He Led Hans into the Princess's Pleasure Gardens*, pen and ink on paper, depicting the Old King and John standing in the garden looking at a tree from which three skeletons hang, 16.4 x 16.4 cm (6 1/2 x 6 1/2 ins), mounted (40.6 x 30.5 cm), together with:

Great Claus and Little Claus, pen and ink, depicting an interior scene, with a man holding an axe over his head in threatening pose beside an occupied four poster bed, and a boy seated in a wooden chair looking on, 15.2 x 14.6cm (6 x 5 6/8 ins), correction fluid (whiting out) lower left corner, mounted, framed and glazed (34.3 x 32. cm), Chris Beetles gallery label on verso

The illustration of the Princess's Pleasure Garden is from page 211 of Jean Robertson's *Hans Christian Andersen's Fairy Tales*, 1961 *The Fellow Traveller*. The Great Claus and Little Claus illustration was used in E Jean Robertson's *Hans Christian Andersen's Fairy Tales*, published in 1961, pg 185.

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

(2)

£150 - £200



Lot 505



Lot 506



504* Jaques (Faith, 1923–1997). A Hero of our Time, 1966, pen and ink, depicting a man and woman in early 19th century clothing on horseback, horses stepping down into a river, the man leaning round toward the woman his arm down towards the other horse's head, signed and dated to lower right, 10 x 12.6cm (4 x 5ins), 'Mikhail Lermontov A Hero of Our Time' written in ink on verso of frame, mounted, framed and glazed (31.5 x 32.4cm), together with

The Visitation of God, 1966, pen and ink, depicting a woman carrying a small wooden coffin, followed by a distressed looking man dressed in a top hat, scarf and coat with a staff in his left hand, signed and dated lower right, 10.6 x 12.6cm (4 1/4 x 5ins), 'Hannah Johannes The Visitation of God' written in ink on verso of frame, mounted, framed and glazed (29.1 x 30cm), plus Beware of Pity, pen and ink, depicting a lady holding onto a door frame with one hand and clasping crutches in the other, signed lower left, some staining to small area of margin impeding on part of signature, 11.6 x 7.5cm (4 1/2 x 3ins), 'Stefan Zweig Beware of Pity' written in ink on verso of frame, mounted, framed and glazed (32.8 x 27.3cm)

(3) £150 – £200

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

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

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

(3)

£100 – £150

506* Le Cain (Errol, John 1941–1990). Encounter by a Gnarled Tree, (illustration for *The Twelve Dancing Princesses* by the Brothers Grimm), 1977, pen and ink and watercolour on thick wove paper, depicting an older woman and a thoughtful soldier meeting in an autumnal wood, both wearing distressed 18th century clothing, signed and dated '77' in ink to upper left, window mounted, backing paper marked in pencil 'Pg8', 25.3 x 33.5cm (10 x 13 1/4ins) Published in *The Twelve Dancing Princesses* by Jacob Grimm, London: Faber and Faber, 1978.

(1)

£400 – £600

507* Le Cain (Errol John, 1941–1990). A Sea Deity, possibly Amphitrite, watercolour, highlighted with bodycolour, depicting a fantastical sea deity with one foot on a rock against a background of sea and clouds, dressed in a green tunic of seaweed with over-sized quilted sleeves and pantaloons studded with pearls, and a large billowing cape patterned with swirls, with hair arranged as a shell adorned with a scallop shell, pointed slippers fashioned as fish, and holding a trident with prongs in the shape of 3 fish, signed in ink lower right, 26.5 x 22.7cm (10 1/2 x 9 ins), framed and glazed (44.5 x 39cm)

Illustrator Errol Le Cain had no formal art training, but from an early age, growing up in Singapore and India, he showed himself highly attuned to the decorative influences around him. By the age of 11 he was producing distinctly stylised and vibrant images which re-interpreted elements from Moorish symmetry, Indonesian shadow puppets, and Baroque fantasy. After an early career in TV and film animation, the artist began illustrating books in 1968. His enchanting and ethereal style was particularly suited to the portrayal of myths, legends and fairy tales, for which he is best known. After twice being runner up for the Kate Greenaway Medal, Le Cain won the award in 1985 for his illustrations to Longfellow's *Hiawatha's Childhood*.

(1)

£400 – £600



Lot 507



508* **Leech (John 1817–1864)**. 'A Peculiar Kind of Sensation caused amongst the dirty little boys by the appearance of Bloomers', 1851, watercolour and gum arabic over pen and ink, depicting two smoking Victorian women dressed in comically huge bloomers, a crowd looking as young boys are staring and laughing, initialled and inscribed 'Bath 12th Nov 1851' to verso, sheet size 16.9 x 23.1cm (6 5/8 x 9 1/8ins)

(1)

£200 – £300

509* **Macbeth-Raeburn (Henry, 1860–1947)**. Head of an Arab Woman, monochrome watercolour, depicting the head and shoulders of a woman wearing a Middle Eastern headdress, large hoop earring and necklace, dated 'Feb. 19th 1890' to left in ink, signed 'Yours truly H. Macbeth-Raeburn' lower right, some toning to lower half, image size 21.3 x 16.1cm (8 1/4 x 6 1/4ins) framed and glazed (44 x 33.5cm) Chris Beetles label to verso

Provenance: Leicester Galleries.

Exhibited: Chris Beetles Gallery, The British Art of Illustration 1800–1997, No 142

(1)

£100 – £150



Lot 509



510* **Pearse (Susan Beatrice, 1878–1980)**. 'The Magic Fishbone', 1911, 2 colour and 3 grisaille watercolour, original illustrations, depicting different scenes including two small boys hauling a large sack along a chequered floor ('Two chubby-legged princes tugged at the Royal Rag-bag and lugged it in'), a small boy being chased by a dog ('The snapping little pug next door chased one of the little princes as he was coming home from school'), a line-up of children ('They had 19 children ... and were always having more!'), slightly edge-frayed, fold mark down middle, closed tear to right margin repaired on verso with adhesive tape, pencil sketches of children's head and shoulders to verso, another depicting a small girl trying to do up the dress of another girl while a small boy looks on ('Several of the children were growing out of their clothes'), and a king sitting with his head in his hands, watched by several children ('"What is the matter, Papa?" I am dreadfully poor, my child'), each with pencilled caption to margin below image, some minor dust-soiling, from 24 x 39.6cm (9 1/2 x 15 1/2ins) to 26.9 x 19.3cm (10 5/8 x 7 5/8ins) The Magic Fishbone was published by The Saint Cathedral Press and James Nisbet. British illustrator of children's books, Susan Beatrice Pearse was best-known for her images of Ameliaranne.

(5)

£200 – £400



511* **Peter Pan.** Four etched illustrations for J. M. Barrie's Peter Pan, circa 1910, 4 drypoint etchings on cream Whatman wove paper, illustrating J.M. Barrie's Peter Pan characters: Captain Hook, Smee, Panther and Starkie, 1 signed in image, 3 signed in pencil 'P.G.M.' to margin, 3 marked 'trial proof' in pencil, plate size 20 x 13.8cm (7 7/8 x 5 3/8ins), sheet size 27.5 x 21.5cm (10 3/4 x 8 1/2ins) mount aperture, matching framed and glazed (38 x 30cm) (4) £80 - £120



512* **Rackham (Arthur, 1867-1939).** Woman Standing, Head on One Side, pencil, depicting a seated woman with her head bowed reading a book, 20.8 x 12.5cm (8 2/8 x 4 7/8ins), mounted, framed and glazed (62 x 46.5cm), Chris Beetles gallery label to verso Exhibited: Chris Beetles, The British Art of Illustration 1800-1995, 520. (1) £200 - £400



513* **Reed (Edward Tennyson, 1860-1933).** 'A Deputation of the Unemployed', 1906, pencil, depicting two gentlemen sitting down talking to each other, to their right a queue of men standing caps in hand, behind them a sign reading 'Charitable persons are appealed to to make vacancies for several sad cases of want of employment caused by adverse circumstances', monogrammed to lower left, title in pencil, notes and date to lower margin, mount staining, slight toning, image size 19.6 x 32.2cm (7 3/4 x 12 3/4ins), mounted (41.3 x 45.7cm) (1) £100 - £150



514* **Reed (Edward Tennyson, 1860-1933).** 'Not Idle Hands but Free Loafers', pencil, depicting a gentleman standing on the left in a long overcoat, hat and scarf addressing three other gentlemen, one slim standing to attention staring ahead, the other portly, hands in pockets staring off to one side, chewing on a stem of wheat, the third a bearded man hands in pockets standing at ease, two other gentlemen standing behind, monogrammed to lower left, pencil title and notes to lower margin, light mount staining, image size 24.9 x 28.1cm (9 3/4 x 11 1/8ins), mount toned with some foxing, mounted, framed and glazed (46 x 56cm) Edward Tennyson Reed was the leading political cartoonist for Punch from 1894 to 1912. (1) £100 - £150



Lot 515

515* **Reed (Edward Tennyson, 1860-1933).** The Bearded Don, pencil on paper, depicting six scenes all featuring a gentleman being humorously examined, signed with monogram lower left, sheet size 37.5 x 30cm (14.75 x 11.75ins) mounted on card (48.2 x 40.6cm)

Edward Tennyson Reed was the leading political cartoonist for Punch from 1894 to 1912.

(1)

£150 - £200

516AR* **Searle (Ronald, 1920-2011).** "And how are we feeling this morning?", 1952, pen and ink on letterheaded paper 'Ronald Searle, 32 Newton Road London W2 Bayswater 3942', dated Thursday 10 July 52, depicting a doctor swinging a stethoscope, inscribed with title to upper left, and additionally inscribed by Searle 'Dear Woody. So sorry to hear you are 'in dock' - I hope all is going well and that you are being looked after carefully! The busy world outside is just as overworked so you're not missing much! Get better soon. Yrs. RS.', to lower right lightly creased where previously folded, 24 x 19.6cm (9.5 x 7.75ins), mount aperture, framed and glazed (33.5 x 29cm, unexamined out of frame)

'Woody' was Sargeant Jack Wood a prisoner of war in Changi Camp 1942-45. He was a friend to Searle and collaborator in their attempts to produce a magazine for fellow Prisoners of War including one called 'The Survivors'. There are numerous references to Wood in Searle's biography by Russell Davies, published in 1990.

(1)

£600 - £800

517AR* **Searle (Ronald, 1920-2011).** King Penguin, 1951, pen and ink, depicting a frightened man riding a horse looking back towards a flying cape, wig and hat, signed in blue ink lower right along with 'Sketch for film John Gilpin 1951', 'The Stalls' in pencil to lower left, 26 x 34.7cm (10 1/4 x 13 5/8ins), additional pen and ink drawing of a wheel to verso, 20.8 x 12.2cm, mounted, framed and glazed (43.5 x 51.5cm),

(1)

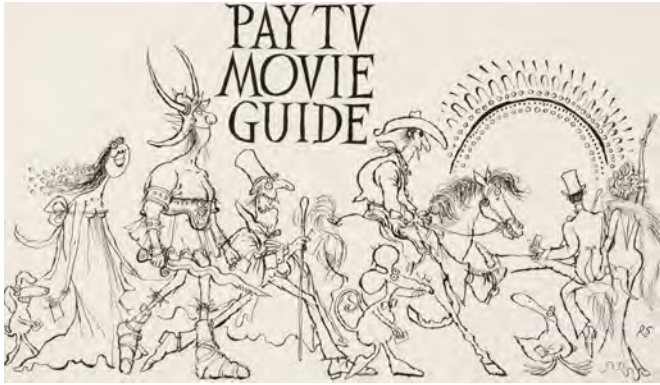
£500 - £800



Lot 516



Lot 517



518AR* **Searle (Ronald, 1920–2011).** Pay TV Movie Guide, 1984, pen and black ink on paper, depicting a line of varying characters walking across from left to right, signed with initials lower right, 23.4 x 41cm (9.5 x 16.25ins) mount aperture, framed and glazed (44.5 x 59.5cm), with Chris Beetles printed label to verso
Exhibited: Chris Beetles Gallery, London, British Art of Illustration 1800–1997, no. 560.
The work was designed as a feature heading for a New York TV guide in 1984.
(1) £500 - £800



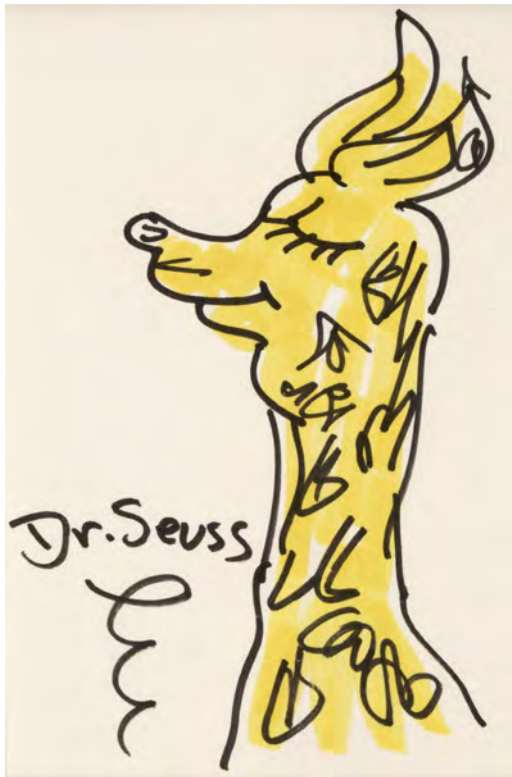
519AR* **Searle (Ronald, 1920–2011).** Soldier, circa 1974, colour celluloid, depicting a soldier holding a long wooden stick with a spike on the end, his other hand over his chest, 18.4 x 17.5cm (7 1/4 x 6 7/8ins) mount aperture, framed and glazed (44.2 x 34cm) with Chris Beetles label to verso
Exhibited: Chris Beetles Limited, London, The British Art of Illustration 1780–1993, number 633.
Drawn for the animated musical comedy film Dick Deadeye, directed by Bill Melendez, released in 1975.
(1) £300 - £500



520AR* **Searle (Ronald, 1920–2011).** The Mourners Mourned from Souls in Torment, circa 1953, pen and black ink and wash over pencil, depicting a smiling man in a coffin, mourners sitting around him, signed in blue ink to lower right with 'sketch for cartoon', 20.3 x 15.8cm (8 x 6 1/4ins) mount aperture, framed and glazed (39.4 x 33.7cm)
Provenance: Rosebery's London, Fine Art featuring Modern & Contemporary Sculpture, Pictures, Works of Art & Clocks, Antique Furniture & Rugs, Day Two, 29 March 2017, lot 813.
(1) £400 - £600



521AR* **Searle (Ronald, 1920–2011).** 'The Stalls', circa 1952, pen, brown and black ink, depicting men and women in their finery sitting in the first three rows of a theatre, signed in ink lower right, 'The Stalls' in pencil to lower left, 16.8 x 28.8cm (6 5/8 x 11 1/4ins) mount aperture, framed and glazed (36.5 x 47.2cm), Abbott & Holder label to verso
Provenance: Rosebery's London, Fine Art featuring Fine European Ceramics, Modern Sculpture & Furniture, 28th June 2017, lot 1260.
Illustrated in *Punch*, in their theatre feature, c.1952, also illustrated in *An Experience of Critics and The Approach to Dramatic Criticism* by Christopher Fry, London: Perpetua, 1952, p.33, illustrated.
(1) £800 - £1,200



522* Geisel (Theodor Seuss, 'Dr. Seuss', 1904-1991). Head of a yellow animal, pen and ink, depicting a yellow long necked animal in profile with eyes shut, markings down neck, signed 'Dr Seuss' to left, 14.4 x 9.5cm (5 5/8 x 3 3/4ins) mount aperture, framed and glazed (32 x 26cm)

(1)

£400 - £600



523* Geisel (Theodor Seuss, 'Dr. Seuss', 1904-1991). Horton the Elephant, blue and red thick coloured pencils, depicting Horton the elephant standing in profile looking towards the viewer, boldly signed in blue pencil, 16.9 x 20.4cm (6 5/8 x 8ins) mount aperture, framed and glazed (32.5 x 36.2cm), together with a 2012 edition of Horton Hears a Who!, UK: HarperCollins Children's Book, slim 4to

(1)

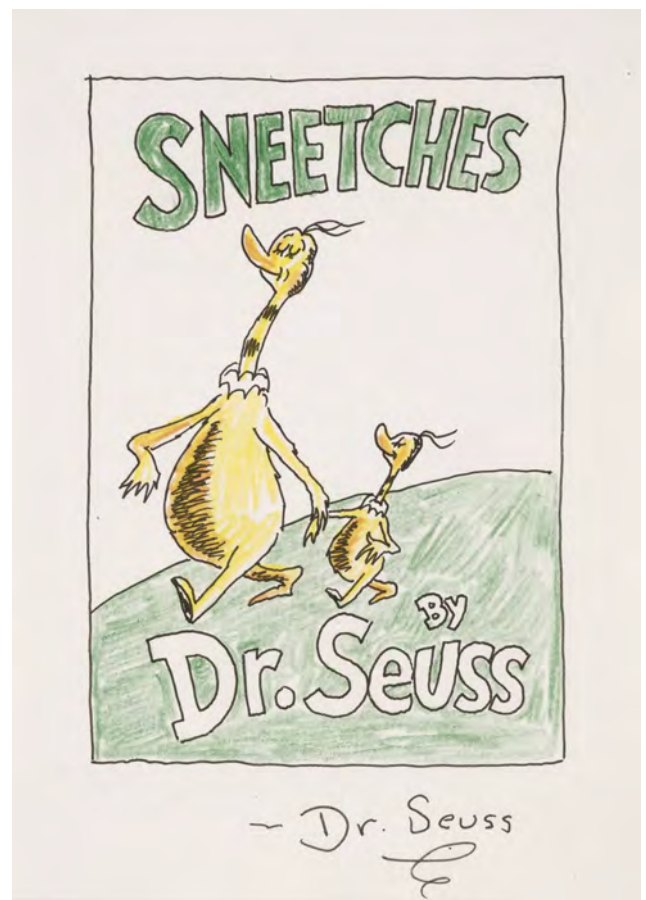
£300 - £500



524* Geisel (Theodor Seuss, 'Dr. Seuss', 1904-1991). One fish...two fish, Red fish, Blue fish, pen and black ink and blue and red pencil, depicting one red and one blue fish blowing bubbles with eyes closed, 'One fish...two fish, Red fish...Blue fish.' inscribed in ink to left, signed, 8.8 x 14.5cm (3 1/2 x 5 3/4ins) mount aperture, framed and glazed (33.4 x 38.6cm)

(1)

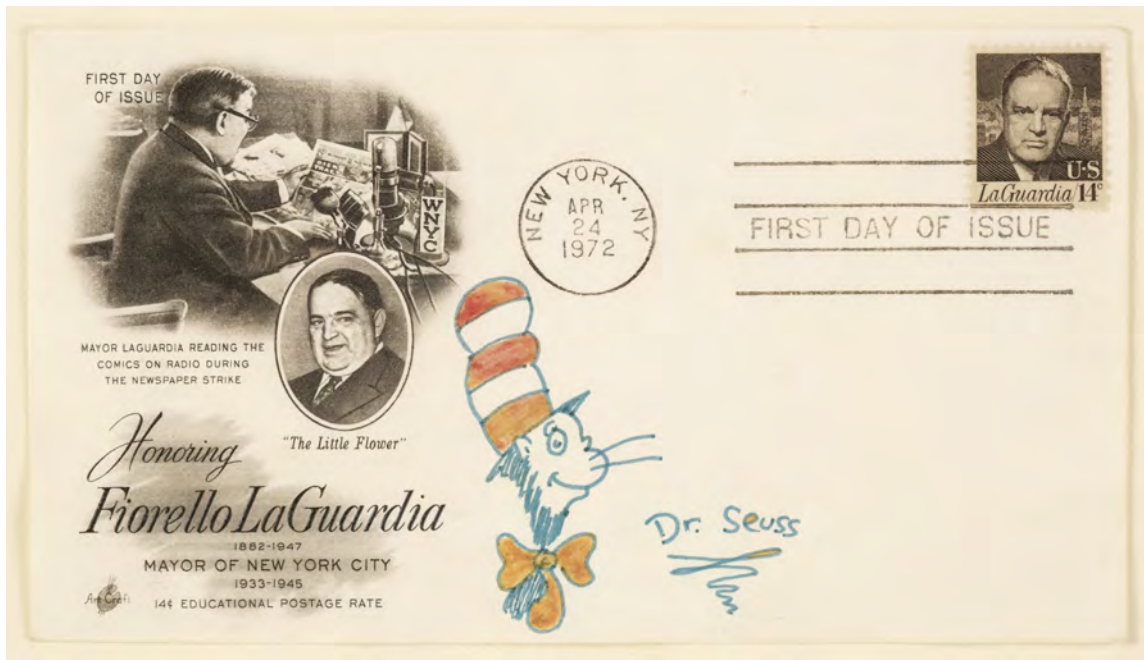
£400 - £600



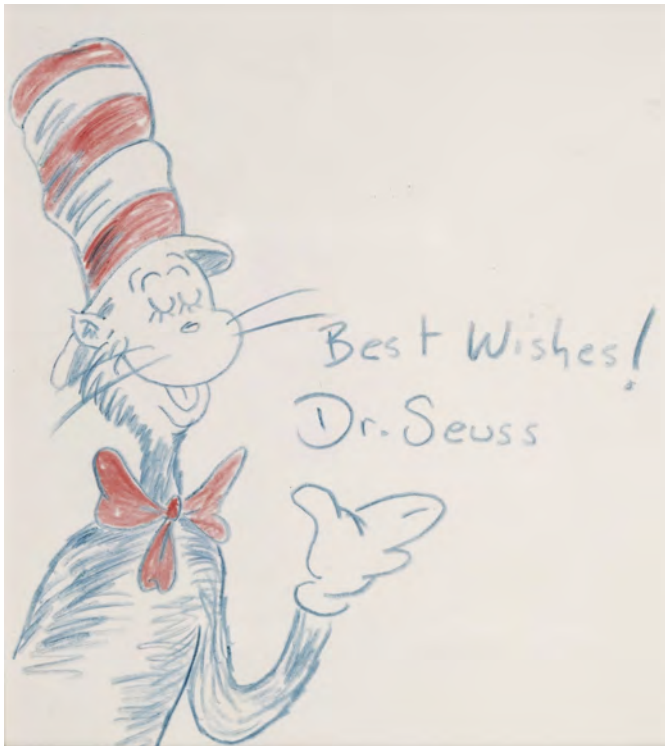
525* Geisel (Theodor Seuss, 'Dr. Seuss', 1904-1991). Sneetches, pen and ink and crayon, depicting one large yellow bird like creature with a white ruff walking to the left with eyes closed, holding the hand of a similar but smaller creature, version of front cover by Random House design which matches the first edition of 'The Sneetches and Other Stories' published in 1961, signed in black ink to lower edge, 15.8 x 11.5cm (6 1/4 x 4 1/2ins) mount aperture, framed and glazed (37.5 x 32.5cm)

(1)

£500 - £700



526* Geisel (Theodor Seuss, 'Dr. Seuss', 1904-1991). The Cat in the Hat, 1972, blue and red pen and ink on envelope, depicting head and shoulders of Cat in the Hat in profile looking to the right, signed in blue to right, postmarked 'New York, NY Apr 24 1972', stamped with 'FIRST DAY OF ISSUE' in address line, to the far left a decorative vignette 'Honoring Fiorello LaGuardia', sheet size 9.2 x 16.4cm (3 5/8 x 6 1/2ins) framed and glazed (25.4 x 32.5cm) (1) £400 - £600



527* Geisel (Theodor Seuss, 'Dr. Seuss', 1904-1991). The Cat in the Hat, blue and red pencil, depicting a cat with a red bow tie wearing a red and white stripey hat, boldly signed 'Best Wishes! Dr. Seuss' in blue pencil to margin, 11.5 x 10.1cm (4 1/2 x 4ins) mount aperture, framed and glazed (36.2 x 34cm) (1) £500 - £700



528* Geisel (Theodor Seuss, 'Dr. Seuss', 1904-1991). Yertle the Turtle, blue and black felt tip pen, depicting a blue turtle sitting upright with his beak open, one hand in front of his shell, boldly signed to right, 19.7 x 16.7cm (7 3/4 x 6 1/2ins) mount aperture, framed and glazed (36 x 32.5cm) (1) £400 - £600



529AR* **Sharp (Dorothea, 1874–1955).** Studies of Children, 6 pencil studies framed as one, each depicting studies of children undertaking different activities including: riding a tricycle, swinging, dancing and piggyback riding, three initialled lower margin, two dated in pencil '11/4/28' & '2/1/28', largest 21 x 12.1cm, (8 1/4 x 4 3/4ins) mount aperture, framed and glazed (65.5 x 61.8cm), partially removed Christie's label to verso

(1)

£400 - £600



Lot 530

530AR* **Shepard (Ernest Howard, 1879–1976).** Sickly Child, pencil study, depicting a young child standing slightly hunched over, eyes barely open, 15.2 x 7.4cm (6 x 2 7/8ins) mount aperture, framed and glazed (39 x 31cm), Chris Beetles gallery label to verso

Exhibited: Chris Beetles, The Illustrators, The British Art of Illustration 1800–1992, 28th November – 23rd December 1992, no. 432.

(1)

£150 - £200



531AR* **Shepard (Ernest Howard, 1879–1976).** Coaxing Pan, pencil drawing for Punch Magazine, depicting a woman and a boy, the woman coaxing a mythical creature, the boy crouching over with a dog restrained in his arms, the wording 'Punch' on the left and 'Charivaria' written in the middle, 8.1 x 30.4cm (3 2/8 x 11 7/8ins) mount aperture, framed and glazed (20.7 x 43.2cm)

Exhibited: Fine Art Society, London, E.H. Shepherd, December 2006, no. 368.

(1)

£150 - £200



532AR* **Shepard (Ernest Howard, 1879–1976).** Devon, pen and ink, heightened with white bodycolour, vignettes depicting gentlemen dressed in 16th century attire playing bowls, a group of older country gentlemen stumbling upon a snorting beast, a young lady carrying two buckets and two gentlemen climbing up a rocky path, all surrounding the poem Devon by E.V. Lucas, signed 'Ernest H. Shepard' lower right, 30.8 x 22.7cm (12 1/8 x 8 7/8ins) mount aperture, framed and glazed (44.5 x 36cm)

(1)

£400 - £600



533AR* **Shepard (Ernest Howard, 1879-1976).** 'Mary She's in Eglinton', pen and ink on Whatman drawing board, heightened with white bodycolour, vignettes, one depicting a woman sitting at a loom weaving, small fantastical creatures dancing in from the left, the upper scene showing a woman's back, hands on her hips looking towards a row of cottages, a man on the right observing her whilst leaning against a wall, signed lower left, some minor toning, spotting and traces of glue to outer blank edges, image size 30.5 x 23cm (12 x 9ins), sheet size 38.5 x 26.7cm (15 x 10.5ins)

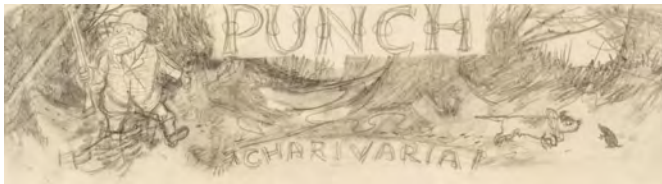
Likely to be one of Shepard's many contributions to Punch. An early exhibition label on the back of the board, bearing the monogram SG within a circle states the artist's name and the title of the work, along with the number 71 and a price of 8 guineas.

(1) £300 - £500



535AR* **Shepard (Ernest, Howard 1879-1976).** 'All the Pigeons come to his call' (illustration for The Brownies and other Stories by Mrs J.H Ewing), [1954], pen and black ink on irregular shaped board, depicting four men including a policeman looking towards a boy with his arms held out, pigeons flocking to him, title to lower margin 'Scene VII "all the captive pigeons coming to his call" Daddy Darwin's Dovecote', printer's notes to margins in pencil, inscribed to verso by artist 'Dent's Classics "all the pigeons come to his call" Daddy Darwin's Dovecot, Return to E H Shepard Long...' plus 'E. H. Shepard Woodmancote Lodsworth Sussex England', 27 x 28cm (10 5/8 x 11ins), together with a copy of The Brownies and Other Stories by Mrs Ewing, London: J.M. Dent & Sons Ltd, 1954, the illustrations feature on pages 216-217

(2) £300 - £400



534AR* **Shepard (Ernest Howard, 1879-1976).** Tony Points at Mole, Pencil sketch for Punch Magazine, depicting a gentleman dressed in hunting attire, holding a shotgun in his right hand, a dog approaching a mole on the right, the words 'Punch' and 'Charivaria' appearing in the middle of the image, 8.5 x 31.2cm (3 3/8 x 12 2/8ins) mount aperture, framed and glazed (20.6 x 43.2cm)

Exhibited: Fine Art Society, London, E.H. Shepherd, December 2006, no. 238

(1) £150 - £200



Lot 536

536AR* **Shepard (Ernest, Howard 1879-1976)**. 'The Popular Voice', [1943], pen and ink on Whatman board with some highlighting, depicting a busy racecourse, men on horses riding down the track passing crowds gathering at the edges, a boy with a basket shouting at a man on a horse, men and women wearing their finery, working class traders offering oysters, signed in ink to lower right, title to lower margin "'The Popular Voice" p.224 "Happy and Glorious" Laurence Housman', light blue outline to upper margins, notes on verso including 'E. H. Shepard Long Meadow Longdown, Guildford crossed out with a line and replaced with Woodmancote Lodsworth Sussex', 36 x 26.8cm (14 1/4 x 10 1/2ins), mounted (38 x 33cm)
Published in Happy and Glorious: A Dramatic Biography by Laurence Housman, 1943, page 224.
(1) £300 - £500



537AR* **Shepard (Ernest Howard, 1879-1976)**. 'All Right Mr Pipe, We'll Fetch Your Trumpet Presently', pencil, depicting a badger on the right hand side standing over a bucket, his head turned towards a fly standing in a doorway, behind the door a person looks on, title written in pencil to lower margin, 7.6 x 7.6cm (3 x 3ins) mount aperture, framed and glazed (27.5 x 24.3cm), Chris Beetles Gallery label to verso
Drawn for but not illustrated in E. H. Shepard's Ben & Brock, London: Methuen & Co Ltd, 1965.
Exhibited: Chris Beetles, The Illustrators, The British Art of Illustration 1800-1992, 28th November - 23rd December 1992, no. 450.
(1) £400 - £600



538AR* **Shepard (Ernest, Howard 1879-1976)**. Dies Irae, circa 1930, pen and ink on board, depicting five people including a soldier and clerical gentleman looking slightly aghast, faces looking off to the right, title to lower margin plus 'p.28 "You can afford to be very" Dream Days', printer's notes to margins, on verso in blue ink 'EH Shepard, Long Meadow, Longdown, Guildford, Surrey', 27.4 x 20cm (10 3/4 x 8ins), mounted with artist's name and dates to mount (35.6 x 33cm)
This illustration was drawn for and used in Dream Days written by Kenneth Grahame, published in 1930 in London by John Lane, the Bodley Head, p.28.
(1) £200 - £400



539AR* **Shepard (Ernest, Howard 1879-1976)**. Given to an Indian Woman, watercolour, pencil and ink on board, depicting an Indian woman standing in front of two teepees talking to a young boy dressed in scouting attire, initialled to lower left 'EHS', printer's marks in margins, title in pencil 'p.88 Given to an Indian Woman' lower margin, sheet size 14 x 18.9cm (5 1/2 x 7 1/2ins), pencil 'Red Indian Story' to verso along with EH Shepard, Woodmancote, Lodsworth, Sussex, mounted (26.5 x 34.5cm) previous owner pencil marks to verso
(1) £150 - £200



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

Studies of a Small Boy and a Dog, pencil, shows seven sketches, mainly of a small boy sketched from behind in various poses, 17.7 x 15.2cm (7 x 6ins) mounted, framed and glazed (42.6 x 32.5cm) Chris Beetles gallery label to verso
Provenance: These artworks comes from the estate of George and Eileen Soper.

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

The *Slide* etching was number 117 in Chris Beetle's *Raisonne of the Etchings of George and Eileen Soper*, London published in 1995.

(2) £150 – £200



Lot 541

541* Suba (Susanne, 1913–2012). A collection of original drawings for works by Emily Eden, 13 pen & ink drawings, comprising 8 with grisaille watercolour on card, for *'The Semi-Attached Couple'* by Emily Eden, and a cover design on tracing paper for the same book (edge-frayed), and 4 pen & ink drawings with black crayon on paper, for *'The Semi-Detached House'* by Emily Eden, all signed, 1 or 2 faint creases, 10 approximately 39.5 x 29cm, others smaller, together with a copy of the 1947 edition of *The Semi-Attached Couple* for which the first suite of drawings were drawn, published Cambridge: *The Riverside Press*, original cloth, 8vo

Hungarian-born artist Susanne Suba began studying art with her father, Miklos, an architect and painter. She lived most of her life in the US, where she became a book illustrator, designer of dust jackets and caricaturist. Her work has been exhibited at the Museum of Modern Art, the Art Institute of Chicago, and the Brooklyn Museum.

(14)

£150 – £250

542* Thomson (Hugh, 1860–1920). *Tom Brown's School Days*, 1916, pen and ink, depicting a boy reclining on a chaise longue with a book open in his hands, his head turned towards a fellow school boy sat next to him at a desk, signed lower right and dated 1916, caption in ink to margin 'I've made up my mind, broke in Tom...', printer's notes to margins, laid on board, sheet size 28.1 x 21cm (11 x 8 1/4ins), mounted (42 x 34.2cm), together with

Tom Brown's School Days, pen and ink, depicting a boy dressed in whites with a cricket bat in his hands, wearing a boater, sitting on a bench next to a man dressed in black, on the floor in front of them a boy sitting cross legged dressed in whites, wearing a boater with a cricket bat laid across his lap, hands clasped, signed lower left, caption in ink to margin 'On the Slope of the Island', printer's notes to margin, laid onto card, spotting to margins on card, 28.9 x 20cms (11 3/8 x 7 7/8ins), mounted (42.9 x 33.2cm), plus

'*The Poplars*', pencil and ink, depicting a Georgian house in the background with trees and bushes in its garden, a man walks past the house to the right turning to look at the lady and child also walking along the pavement, caption in pencil to left margin "'The Poplars' House at Enfield once inhabited by Charles Lamb', printer's notes to margin, sheet size 17.7 x 25.4cm (7 x 10ins), mounted (25.6 x 30.4cm), with

'*The Old King & Tinker Inn*', colour watercolour and ink, depicting an Inn in the countryside, title in blue pencil to lower edge, printer's notes to left margin, sheet size 17.6 x 23.7cm (6 7/8 x 9 1/4ins), mounted (25.4 x 30.5cm)

(4)

£300 – £500

543 Vicary (Charles Lane, 20th c.). A collection of original watercolours and drawings, to illustrate *The Rummy-Tummy Book* by Samuel Walkey, circa 1910, comprising 14 pen, ink and watercolour drawings on artist board, each signed and dated 1910, captioned to lower margins, board corners a little rubbed and bumped, image approximately 36.5 x 26 cm (board dimensions approx. 41 x 29.5 cm), together with 34 pen & ink drawings on artist board (few with watercolour wash in grey and black), signed and dated 1910, captioned to lower margins, board edges rubbed, image approximately 24 x 16 cm (board dimensions approx. 28.5 x 19.5 cm), contained in original strawboard wrapper with label '34 drawings (by C.L. Vicary) for the *Rummy Tummy Book*, written by S. Walkey of West Woods, Harnham, Salisbury', complete with Samuel Walkey's original typescript (arranged in parts 1–7) for *The Rummy-Tummy Book*, with manuscript corrections and additions throughout, occasional scattered spotting, 4to

The Rummy-Tummy Book by Samuel Walkey (1871–1953) appears to be an unpublished work. Samuel Walkey was born at Kilhampton, Cornwall and became a bank inspector in the West Country in the 1890s. Encouraged by his wife he took up writing adventure stories for boys and romantic fiction for adults, many of his juvenile fiction stories were first serialised in *Chums* and *Boy's Own* annuals and other periodicals, from 1907–1939, before being published in book form. His many stories in these publications were illustrated by Paul Hardy, Charles Lane Vicary and others and he had a large and devoted readership, *The Cornishman*, a weekly newspaper noted that his stories 'were read with zest by the boys of England'.

(54)

£300 – £500



Lot 542



Lot 543

CHILDREN'S & ILLUSTRATED BOOKS



Lot 544

544 Crane (Walter). *The First of May, A Fairy Masque* presented in a series of 52 designs, London: Henry Sotheran & Co, 1881, 56 photogravures (numbered I-LVI) on india wove, mounted on thick card, printed by Goupil and Co., lacking the signed limitation leaf, light scattered spotting, a few leaves with marginal damp-stain to upper right, loosely contained in original green morocco portfolio, large oblong folio (500 x 415mm)

Published in a limited edition of 300 copies, this is considered one of Crane's finest illustrative achievements, and was greatly admired by Burne-Jones, to whom Crane is clearly indebted stylistically.

(1) £200 - £300

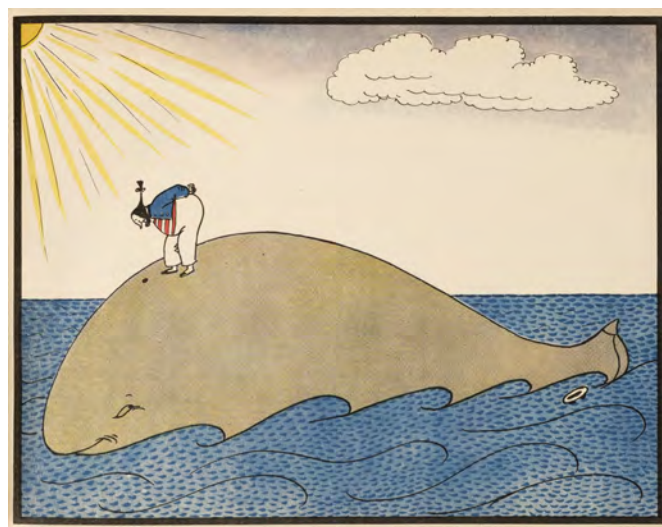
545 Brookes (Warwick). *Photographs from Original Sketches*, [Manchester?, no publisher], circa 1868, 31 mounted albumen photographs after drawings by the artist, lightly spotted, loosely contained in original green half morocco gilt, slight wear, 4to

See Yale Center for British Art, Paul Mellon Fund, Rare Books and Manuscripts, Folio A 2017 28.

Warwick Brookes (1808-1882) was a Manchester artist on the fringe of the Pre-Raphaelite movement. The photographs in this portfolio may have been produced by the artist's nephew, also named Warwick Brookes (1843-1929). The latter was active in a Manchester studio at 350 Oxford Road. The portfolio is mentioned in two letters from Dante Gabriel Rossetti to Warwick Brookes in 1868. In the first, dated February 21, Rossetti orders the set (for £4) and sends his regrets for Brookes' poor state of health. In the second, dated February 28, Rossetti thanks Brookes for the "beautiful portfolio of photographs ... The babies in particular seem to me triumphs ..." (Correspondence of Dante Gabriel Rossetti, edited by William E. Fredeman, volume 4, 2010, pages 35-36 (letters 68.39 and 68.41).

The Manchester Guardian described his drawings in April 1, 1871: "... We have repeatedly alluded with great pleasure to the beautiful drawings in pencil and pen and ink by Mr. Warwick Brookes of this city, of single figures and groups of children. They have been seen at various local exhibitions. Recently Mr. Gladstone saw some of these drawings at the residence of Sir Walter James, and borrowed them to show to the Princess Louise. The Princess, who is known to be an accomplished amateur artist, showed them to the Queen, who expressed a desire to purchase some of Mr. Brookes's drawings. Her Majesty has selected four, and characterized them as 'really charming'. ... Portfolios of photographs from his sketches have also been purchased for The Royal Academy and for The South Kensington Museum ...".

(1) £100 - £150



Lot 547

546 Austen (Jane). *Pride and Prejudice*, London: George Allen, 1894, illustrations by Hugh Thomson, occasional light spotting at front, neat contemporary presentation inscription to front endpaper verso, one or two light stains at front, all edges gilt, original cloth, peacock design in gilt to upper cover, peacock feathers to spine, 8vo

A fine copy.

(1) £600 - £800

547 Darwin (Bernard & Elinor). *The Tale of Mr. Tootleoo; Tootleoo Two*, 2 volumes, London: Nonesuch Press, [1925-27], 22 and 20 full-page colour illustrations respectively, original boards, dust jackets, a few chips, tears and repairs, some fading and toning to extremities, oblong 4to

Tootleoo Two inscribed by the author:

"For Miss Jane Barrington-Ward, from Bernard Darwin, Oct 1927. In the hope that her parents may like it better than she will at present." Both titles scarce in the dust jackets.

(2) £200 - £300



Lot 546

548 Defoe (Daniel). *The Life and Strange Surprising Adventures of Robinson Crusoe of York Mariner*, London: Frederick Etchells & Hugh Macdonald, 1929, numerous colour illustrations (including frontispiece), bookplate of Giles Gordon to front pastedown, endpapers toned, original grey cloth, marked and worn, 4to, 173 of 500 copies, together with:

Balfour (Ronald, illustrator). *Rubaiyat of Omar Khayyam*, London: Constable and Company Limited, 1920, half-title, mounted colour frontispiece, numerous mounted illustrations (some colour), endpapers toned, contemporary red half calf gilt, rubbed and marked, 4to, with

Dulac (Edmund, illustrator). *The Stealers of Light, A Legend*, London: Hodder and Stoughton, 1916, 2 mounted colour plates by Dulac (including frontispiece), spotting, original blue cloth gilt, rubbed, 8vo, with 4 others

(7) £100 - £150



549 **Detmold (Edward, illustrator).** The Fables of Aesop, London: Hodder & Stoughton, 1909, 25 tipped-in colour plates, light offsetting to endpapers, top edge gilt, remainder untrimmed, original cream cloth gilt, spine lightly browned and frayed at head & foot, split to upper joint, board edges toned, occasional slight marks to lower board, 4to

Limited edition 35/750, signed by the artist.

(1)

£200 - £300

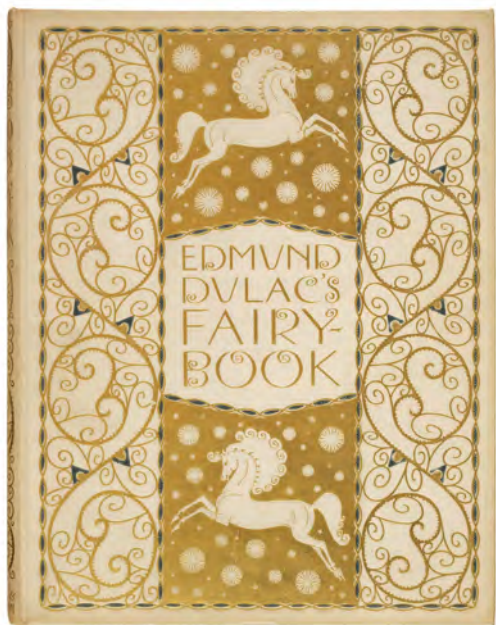


551 **Dulac (Edmund, illustrator).** Shakespeare's Comedy of the Tempest, London: Hodder & Stoughton, [1908], 40 tipped-in colour plates including frontispiece, tissue guards with printed captions, occasional scattered spotting to text, very slight toning to leaf edges at head and fore-edge, top edge gilt, remainder untrimmed, original vellum gilt, lacking ties, 4to

Limited edition 227/500, signed by the artist.

(1)

£300 - £400

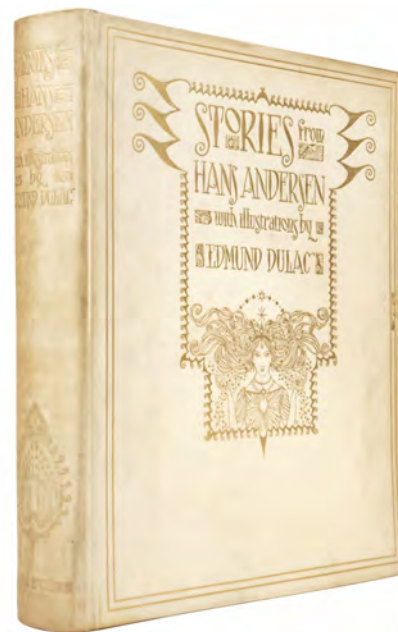


550 **Dulac (Edmund).** Edmund Dulac's Fairy-Book. Fairy Tales of the Allied Nations, London: Hodder & Stoughton, [1916], 15 tipped-in colour plates, endpapers a little toned (front endpaper with short closed tear), original cream cloth gilt, slight toning to spine, modern cloth slipcase with morocco label, 4to

Limited edition 112/350, signed by the artist.

(1)

£300 - £400

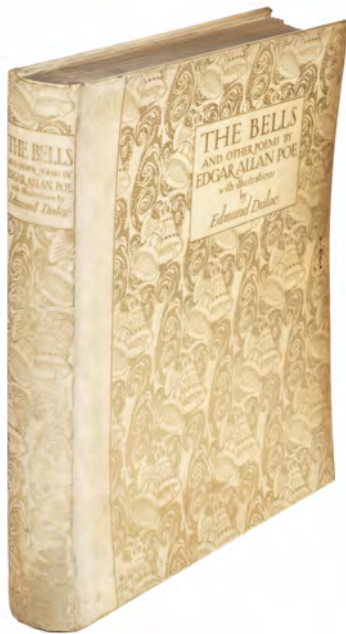


552 **Dulac (Edmund, illustrator).** Stories from Hans Andersen, London: Hodder & Stoughton, [1911], 28 tipped-in colour plates including frontispiece, light offsetting from plates, slight toning to leaf edges at head and fore-edge, patterned endpapers (light toning to free endpapers), top edge gilt, remainder untrimmed, original vellum gilt, lacking ties, slight dust-soiling, 4to

Limited edition 248/750, signed by the artist.

(1)

£300 - £500



553 **Dulac (Edmund, illustrator).** *The Bells and other Poems* by Edgar Allan Poe, London: Hodder & Stoughton, [1912], 28 tipped-in colour plates including frontispiece, tissue guards with printed captions, top edge gilt, remainder untrimmed, browning to free-endpapers, original vellum gilt, slight fading to gilt on spine, covers toned, lacking ties, 4to

Limited edition 281/750, signed by the artist.

(1)

£300 - £400



554 **Lang (Andrew).** *Fairy Books*, 5 volumes, 1st editions, Longmans, Green, and Co., 1900-1910, Grey 1st US edition, frontispieces, numerous illustrations (both colour and black and white), spotting, a couple with contemporary ownership inscriptions to front free endpaper, Lilac with bookplate to front pastedown, Violet with some marginal damp-staining, all edges gilt, original pictorial cloth gilt, rubbed, 8vo

(5)

£200 - £300

555 **Lang (Andrew).** *The Book of Princes and Princesses*, by Mrs. Lang, 1st edition, London: Longmans, Green, and Co., 1908, 8 colour plates, 9 black and white plates, tissue guard to frontispiece, publisher's adverts at rear, free front endpaper browned, some spotting, small booksellers label and previous owners notes in pencil to front pastedown, gilt edged, original gilt decorated blue cloth, some minor stains to covers, gilt decorated spine, 8vo, together with

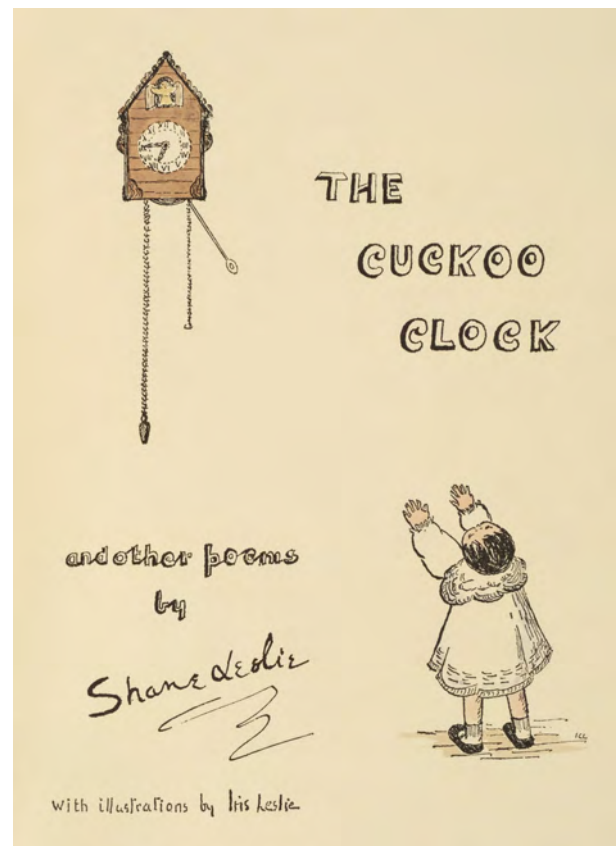
The Red Book of Animal Stories, London: Longmans, Green, and Co., 1899, 32 black and white plates, light spotting, gilt spine, previous owners notes in pencil to verso of free front endpaper, original gilt decorated red cloth, spine faded, cloth rubbed at headcap and tail with minor loss, 8vo, plus

The Green Fairy Book, third edition, London: Longmans, Green, and Co., 1893, 14 black and white illustrated plates, tissue-guard to frontispiece, occasional spotting throughout, gilt edged, original gilt decorated green cloth, gilt decorated spine, minor stains to covers, 8vo, with

The Cricket on the Hearth by Charles Dickens, 9th edition, 1846, *The Arabian Nights Entertainments* by Andrew Lang, 1936, Bewick's *Select Fables*, 1878

(6)

£100 - £200



556 **Leslie (Shane).** *The Cuckoo Clock and Other Poems*, privately printed at the Stanbrook Abbey Press, 1987, hand-coloured illustrations by Iris Leslie, original morocco-backed boards, acetate wrapper, folio

Limited deluxe edition of 50 from a total edition of 200. This copy inscribed 'Dopsy from Iris, November 1988', with the name Luke Daniel (a new family member) added in manuscript to list of author Shane Leslie's great-grandchildren on the dedication leaf, signed by Iris Leslie, with a photographic portrait taken from an oil painting of the author mounded to the front pastedown. A unique copy.

(1)

£150 - £200

557 **Meteyard (Sidney, illustrator).** *The Golden Legend*, by Henry Wadsworth Longfellow, London: Hodder & Stoughton, (1910), mounted colour frontispiece, numerous mounted colour illustrations with accompanying captioned tissue-guards, occasional light spotting, small ownership inscription to front free endpaper, original vellum gilt, top edge gilt, faintly marked, 4to, limited edition 74/250, signed by the illustrator, together with:

Moore (George). *The Brook Kerith*, a Syrian story, with twelve engravings by Stephen Gooden, London: William Heinemann, 1929, signed by the author and illustrator to limitation page, engraved vignette to title, numerous engraved plates with tissue-guards, original vellum gilt, backstrip spotted, original slipcase, lettered in gilt, marked and worn, 4to, with

Maclaren (Ian). Beside the Bonnie Brier Bush, signed limited edition, London: Hodder Stoughton, 1896, black and white frontispiece, numerous black and white plates, original half vellum gilt, dust jacket, restored, 4to, limited edition 36/50 signed by author and illustrator, with 5 others

(8) £150 - £200

558 **Milne (A.A.)** *Winnie-the-Pooh*, 1st edition, London: Methuen & Co., 1926, illustrations by E.H. Shepard, closed tear to p. 127, some rippling and a few stains to some leaves, endpapers a little toned, top edge gilt, original green cloth gilt, spine darkened and rubbed at ends, edges a little rubbed, one or two stains, 8vo, together with *The House at Pooh Corner*, 1st edition, London: Methuen & Co., 1928, illustrations by E.H. Shepard, pp. 3/4 detached, a few finger marks and small stains, contemporary presentation inscription, light toning to endpapers, original cloth, spine rubbed and faded, covers soiled, 8vo, with others including *The Christopher Robin Story Book*, 1929, Rudyard Kipling's *Just So Stories for Little Children*, 2nd edition (reprinted October 1902), Charles Kingsley's *The Water-Babies*, illustrated by Warwick Goble, 1909, and a complete set of 16 Randolph Caldecott's *Picture Books*, Frederick Warne editions, circa 1900, in varying condition and contained in a calf-backed solander box

(16) £200 - £300



Lot 559

559 **Nicholson (William, illustrator).** *An Almanack of Twelve Sports*, words by Rudyard Kipling, London: William Heinemann, 1898, colour title vignette, 12 colour lithograph plates, some light offsetting, endpapers a little toned, original cloth-backed pictorial boards, a little toned with small splits to spine, a few small abrasions, 4to

(1) £300 - £400



560 **Pogany (Willy, illustrator).** *The Tale of Lohengrin, Knight of the Swan*, after the Drama of Richard Wagner by T.W. Rolleston, London: G. G. Harrap, [1913], 4 mounted colour plates, illustrations, top edge gilt, deluxe brown full morocco, folio, together with the two other operas by Richard Wagner, illustrated by Pogany in original decorative cloth: *Tannhauser*, 1911, and *Parsifal*, 1912

(3) £300 - £400



Lot 561



Lot 562

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

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

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

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

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

(1)

£300 - £500

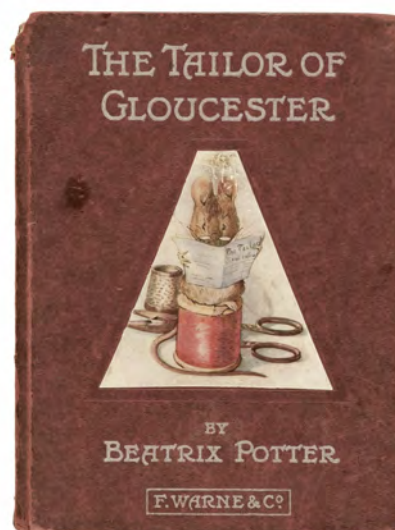
562 Potter (Beatrix). *The Fairy Caravan*, by Beatrix Heelis ("Beatrix Potter"), [Ambleside privately printed for the author], 1929, *colour frontispiece, 5 colour plates, illustrations, one or two short closed tears, previous owner inscription of Ann Barlow, 1946 at front, original cloth-backed boards, some mottled damp stains to spine, corners slightly bumped, small 4to*

Limited edition of 100 privately printed copies. First published in Philadelphia by David Mackay in 1929, the author had intended the book to be published in the US only as she felt that the stories were 'too personal - too autobiographical' for the English market. However in order to obtain the English copyright she requested one hundred sheets to be sent over to have them bound privately, by George Middleton, printers and publishers of Ambleside, Westmorland.

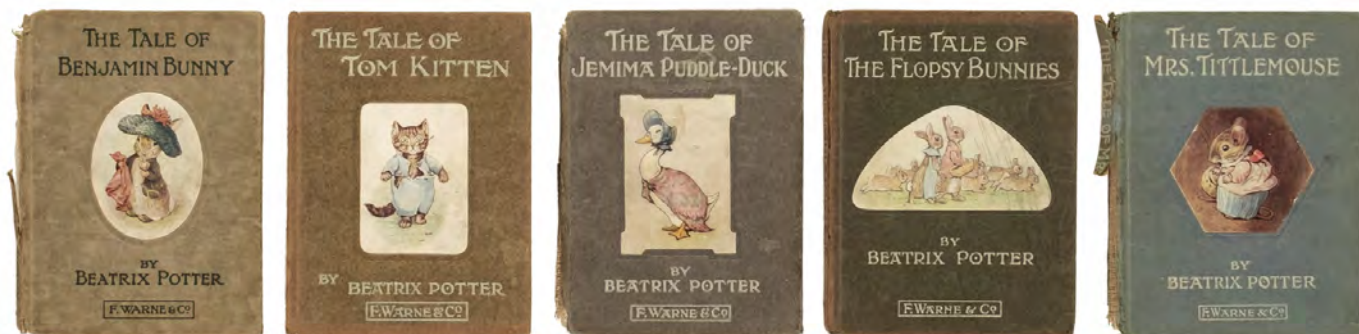
"In the privately bound copies of *The Fairy Caravan*, the first eighteen pages of the American edition, including the preface and dedication page, were discarded, and a new set of pages printed at Ambleside. An additional page was added on which were sketches of dogs she knew, with their names written underneath. On the title page, Beatrix Potter used her married name, Beatrix Heelis." (Linder pp. 292-295).

(1)

£600 - £800



Lot 563



Lot 564

563 **Potter (Beatrix).** The Tailor of Gloucester, 1st edition, London and New York: Frederick Warne and Co., 1903, *colour illustrations, a few light fingermarks, original boards, triangular colour illustration inset to upper cover, head of spine with chip and loss, slightly rubbed, 16mo, together with The Tale of Mrs. Tittlemouse, 1st edition, London and New York: Frederick Warne and Co., 1910, colour illustrations, half title with tear and marginal loss, original boards with hexagonal colour illustration inset to upper cover, head of spine with chip and loss, small abrasions to lower cover, 12mo* Linder, p. 423 & p. 429; Quinby 3 & 18.

(2)

£150 - £200

564 **Potter (Beatrix).** The Tale of Benjamin Bunny, The Tale of Tom Kitten, The Tale of Jemima Puddle-Duck, The Tale of the Flopsy Bunnies, The Tale of Mrs Tittlemouse, The Tale of Mr Tod & The Tale of Pigling Bland, 7 volumes, all 1st editions, London: Frederick Warne & Co., 1904-13, *frontispiece lacking to both Benjamin Bunny and Tom Kitten, some marks and creases, Jemima Puddle-Duck with frontispiece heavily repaired with clear adhesive tape, Mrs Tittlemouse with cellotape repair to inner hinge of half-title and frontispiece, all original drab colour boards, mostly lettered in white (except Tale of Mr Tod lettered in pale green-brown), some wear to edges and spine to Benjamin Bunny, Jemima Puddle-Duck, Mrs Tittlemouse, and Mr Tod, defective or lacking, together with 18 other Beatrix Potter titles, mostly early reprints, including many in drab boards (Tale of Peter Rabbit, circa 1909-10), generally with some wear or spin defective (some in reasonably good condition), all 12mo* Quimby6 (grey boards stamped in dark green), 13, 14, 16 and 18 (blue boards stamped in white).

(25)

£300 - £500

565 **Potter (Beatrix).** The Tale of Benjamin Bunny, 1st edition, 1st issue, London and New York: Frederick Warne and Co., 1904, *1st issue with 'muffatees' for 'muffetees' on p. 15, colour illustrations, a few light fingermarks, contemporary presentation inscription to half title, small blindstamp to front endpaper, original boards with oval illustration inset to upper cover, joints splitting, a little rubbed, 16mo, together with a later US printing of the Pie and the Patty Pan [circa 1920]*

Linder, p. 424; Quinby 6.

(2)

£150 - £200

566 **Potter (Beatrix).** The Tale of Jemima Puddle-Duck, 1st edition, London: F. Warne & Co, 1908, *half-title, colour frontispiece, colour illustrations, pictorial pastedowns and endpapers, ownership inscription to front pastedown, small portion of p32 & 33 worn, original green boards with inset pictorial panel to front cover, rear joint worn, a few spots and small stains to front cover, extremities rubbed, 16mo*

Linder p. 427. Quinby 14.

(1)

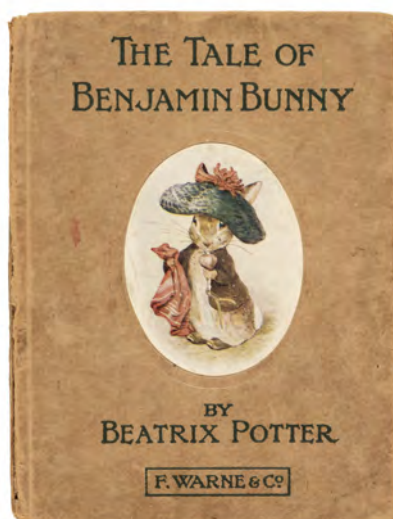
£200 - £300

567 **Potter (Beatrix).** The Tale of Mrs. Tiggy-Winkle, 1st edition, London: Frederick Warne and Co, 1905, *half-title, colour frontispiece, colour illustrations, pictorial pastedowns and endpapers, ownership inscription to front pastedown, faint bookseller's blindstamp to front free endpaper, frontispiece lightly marked and rubbed, original brown boards with inset pictorial panel to front panel, base of spine and rear board lightly worn, 16mo*

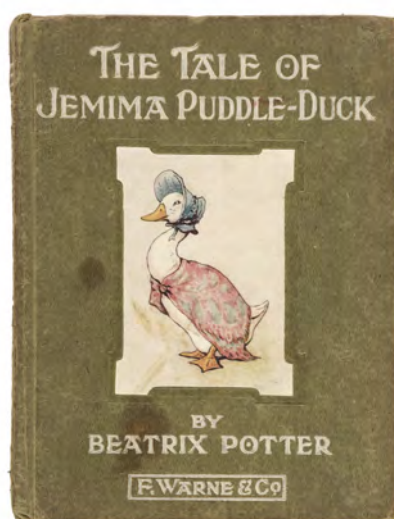
Linder, p. 425; Quinby 8.

(1)

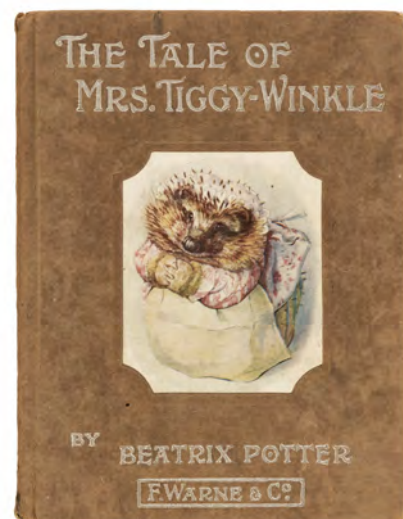
£150 - £200



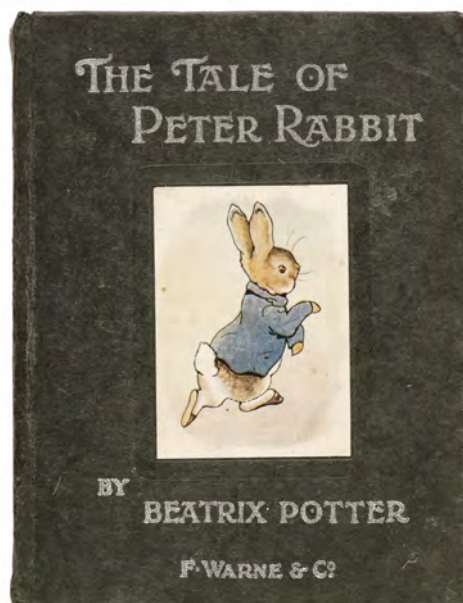
Lot 565



Lot 566



Lot 567



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

Linder, p. 421; Quinby 2.

Colour frontispiece is taken from *The Tale of Benjamin Bunny*.

(1)

£150 - £200



Lot 569

569 **Potter (Beatrix).** The Tale of Peter Rabbit, 1st trade edition, London: Frederick Warne & Co., [1902], 'wept' for 'shed' on page 51, colour illustrations, a few minor marks to margins (generally in clean condition), grey leaf-patterned endpapers, with owner's presentation inscription to front endpaper 'Amy from Clara Feby 1903' in ink, frontispiece loose, original brown cloth lettered in white, with inset colour pictorial panel to upper cover, lacking spine, and with joints loosened, 12mo

Linder, page 41; Quinby 2.

(1)

£300 - £400



570 **Rackham (Arthur, illustrated).** Little Brother & Little Sister and Other Tales by The Brothers Grimm, London: Constable & Co Ltd, 1917, 12 tipped-in colour plates and other black and white illustrations, decorative endpapers, cracked front inner hinge, spotting to prelims, green cloth with gilt decoration, gilt decorated spine, together with

Reynolds (Frank, RJ, illustrated). The Personal History of David Copperfield by Charles Dickens, London: The Westminster Press, circa 1920, 20 colour tipped in plates with caption printed tissue-guards, decorative endpapers, some toning to front free endpaper, some spotting, previous owners pencil marks to verso of free front endpaper, original gilt decorated red cloth, some rubbing to upper right front cover, head cap of spine bumped, title to spine gilt, plus **Dulac (Edmund).** Picture-Book for the French Red Cross, London: Hodder and Stoughton, [circa. 1915], 20 tipped in colour plates including frontispiece, toned endpapers, free front endpaper with ink inscriptions from previous owners dated 'Xmas 1915', original olive decorated cloth covers, all 4to, with seven others including two more illustrated by Edmund Dulac, Stories from The Arabian Nights and The Sleeping Beauty and Other Fairy Tales, two more illustrated by Arthur Rackham, Peter Pan in Kensington Gardens by J M Barrie and Aesop's Fables and A Child's Garden of Verses by R.L. Stevenson, Aunt Louisa's First Book for Children and Forgotten Tales of Long Ago edited by E.V. Lucas, illustrated by F.D. Bedford

(10)

£150 - £200



571 **Rackham (Arthur, illustrator).** The Rhinegold & the Valkyrie, by Richard Wagner, translated by Margaret Armour, London: William Heinemann, 1910, 34 tipped-in colour plates, some light spotting, bookplate of Arthur Waugh, top edge gilt, original vellum gilt, lacking ties, light soiling to covers, 4to, limited edition of 20 presentation copies from the publisher, from a total edition of 1150, together with Irish Fairy Tales, by James Stephens, illustrated by Arthur Rackham, London: Macmillan & Co., 1920, 15 mounted colour plates only (of 16, lacking plate opposite p. 40), some spotting and toning to endpapers, bookplate, top edge gilt, original vellum-backed boards, covers a little rubbed and toned with some light edge wear, 4to, limited signed edition of 520 copies

First work inscribed "To Arthur Waugh, with the publisher's kind regards & good, good wishes, 10 Sep. 1910", and further inscription to limitation leaf "also twenty copies for presentation of which this in one [No. 00, Wm. Heinemann"

Arthur Waugh (1866-1943) was an author, critic and publisher, and father of authors Alec and Evelyn Waugh.

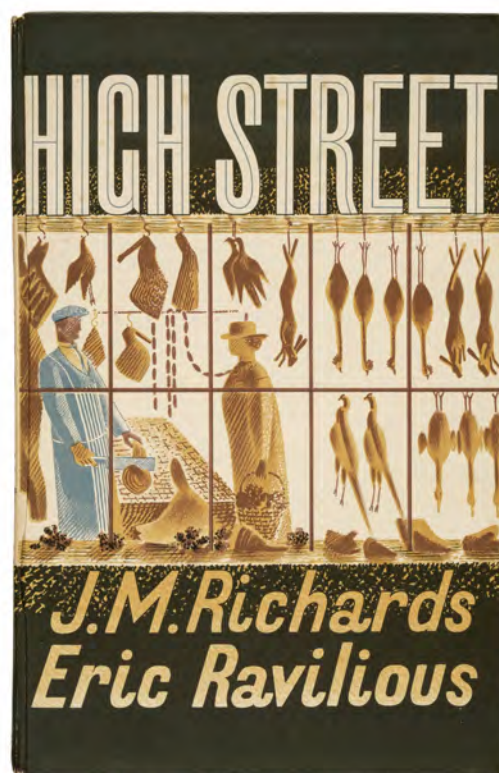
(2)

£500 - £800

572 **Richards (J.M. & Ravilious, Eric).** High Street, 1st edition, London: Country Life Ltd., 1938, 24 colour lithograph plates, large woodcut vignette to title, light spotting to endpapers, a few minor spots to fore-edges, contents generally in good clean condition, ownership inscription to front pastedown, original colour pictorial boards, very slightly rubbed to extremities, small chip to head of spine with slight loss, original pictorial boards, a little rubbed to extreme foot of spine and board edges, original printed advertising bookmark for high street loosely inserted, 8vo

(1)

£1,000 - £1,500



Lot 572



Lot 575



Lot 573

573 Rountree (Harry, illustrator). *Alice's Adventures in Wonderland*, by Lewis Carroll, London, Edinburgh, Dublin and New York: Thomas Nelson, [1908], 92 colour illustrations, of which 14 full-page, pp. 116-117 running heads partly obscured by adhesion damage, p. 165 with marginal repaired tear, neat contemporary presentation inscription to front endpaper verso, a little light spotting and toning to endpapers, front hinge tender, top edge gilt, original pictorial cloth gilt, spine a little faded and rubbed at ends, one or two small indentations to edges, 4to

(1)

£150 - £200

574 Rupert Bear Annuals. Rupert Annuals, Daily Express Publications, 1946-49, 1952 & 1956, colour illustrations by Alfred Bestall, one or two small stains, a few Book Belongs To boxes completed in pencil, original wrappers for 1946-49, original boards for 1952 & 1956, joints of wrappers slightly rubbed, 4to, together with 33 other annuals 1950's-70's and a few facsimile re-issues etc

(39)

£100 - £200

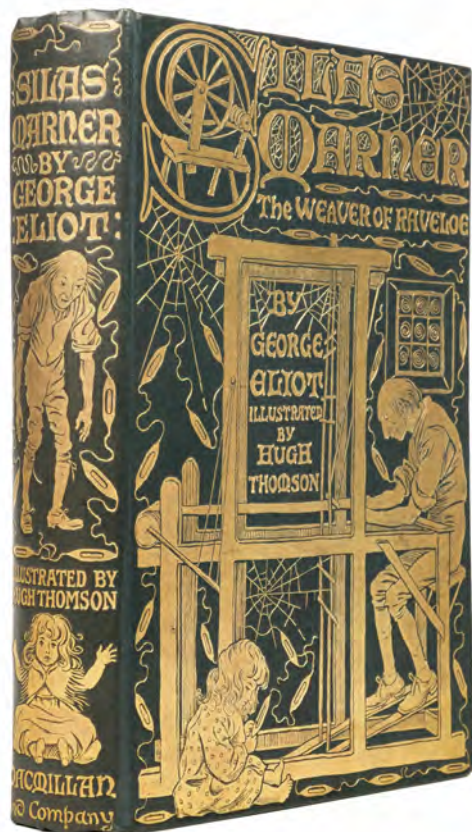
575* Sendak (Maurice). Pictures by Maurice Sendak, London: Bodley Head [cover-title], 1971, 19 colour and black & white illustrations on single sheets, reproduced from books illustrated by Sendak, with four-leaf artist's explanatory text (with colour illustration at head), with an additional illustrated poster for *Dear Mili*, by Wilhelm Grimm and illustrated by Maurice Sendak (lightly creased), loose as issued in original drop-spine box, upper cover with decorative floral print paper from a design by Sendak, 3 corners somewhat rubbed, short split to spine fold at head, printed paper label to upper cover, folio, (limited edition, 990/1000 copies) Included are illustrations from *Where the Wild Things Are*, *Lullabies and Night Songs*, *In the Night Kitchen*, *Mr. Rabbit and the Lovely Present*, and others.

(1)

£200 - £300



576 **Smith (Georgina Meyrick Castle, "Brenda")**. A collection of 19 books, including 11 inscribed by the author, mainly to husband Castle Smith and daughter Eva, 1876–circa 1920, including *Lotty's Visit to Grandma. A Story for Little Ones*, 1st edition, circa 1876, inscribed "For the Pater, with Brenda's best love, Dec. 25th, '76", *Old England's Story in Little Words for Little Children*, 1st edition, 1884, inscribed "Castle Smith, with love from his wife Brenda", *Victoria-Bess. The Ups and Downs of a Doll's Life*, 1st edition, [1879], inscribed "To my dearest Eva with affect love from her mother Brenda" (lacking front endpaper), *Uncle Steve's Locker*, 1st edition, [1888], inscribed "Dearest Eva, with best love from mother", *The Children of Windy Street*, 2 copies, [1912], one inscribed to Eva, the other to Castle, plus others, a few reprints et, in varying condition. Scarce collection of works by children's book author Georgina Castle Smith, née Georgina Meyrick (1845–1933), who wrote all her books under the pseudonym "Brenda". Many of her stories had a didactic social dimension such as *Froggy's Little Brother* (1875), a harrowing account of two 'street arabs' or orphans, illustrated by solicitor Castle Smith (1849–1936) whom she later married, going on to have five children, before retiring to Lyme Regis in Dorset where she died in 1933.
(19) £150 – £200



Lot 577

577 **Thomson (Hugh, illustrator)**. *Silas Marner, The Weaver of Raveloe* by George Eliot, London: MacMillan and Co., 1907, colour frontispiece with tissue-guard, title page and illustrations page detached, previous owners notes in pencil to free front endpaper, publisher's list of books illustrated by Hugh Thomson bound in at rear of volume, Notable New Books leaflet loosely inserted into rear, elaborately decorated green gilt cloth, spine elaborately decorated with title and illustrations, a bright copy, very good condition, together with

Scenes of Clerical Life by George Eliot, London: MacMillan and Co., 1906, colour frontispiece with tissue-guard, spotting to free endpapers, ex-libris bookplate to front pastedown, gilt edged, elaborately decorated green gilt cloth, gilt decorated spine, 8vo, plus

Tales of the Canterbury Pilgrims retold from Chaucer and Others by F.J. Harvey Darton, illustrated by Hugh Thomson, London: Darton & Co, 1904, 24 full page black and white illustrations, some spotting throughout, blue cloth with gilt decoration, faded top and left margin, spine gilt decorated with some rubbing, back cover faded to top and right hand margins, 8vo, with

Cranford by Mrs Elizabeth Gaskell, illustrated by Hugh Thomson, London: Macmillan & Co, 1891, tissue-guarded frontispiece, numerous small illustrations, minor spotting, rear inside hinge partly cracked, inside front hinge partly cracked, previous owners marks on half-title page, all edges gilt, dark green cloth with gilt decoration, gilt decorated spine, 12mo, plus

Lang (Andrew, Editor). *The Book of Princes and Princesses*, by Mrs. Lang, 1st edition, London: Longmans, Green, and Co, 1908, 8 colour plates, 9 black and white plates, tissue guard to frontispiece, publisher's adverts at rear, free front endpaper browned, some spotting, small booksellers label and previous owners notes in pencil to front pastedown, gilt edged, original gilt decorated blue cloth, some minor stains to covers, gilt decorated spine, 8vo, together with

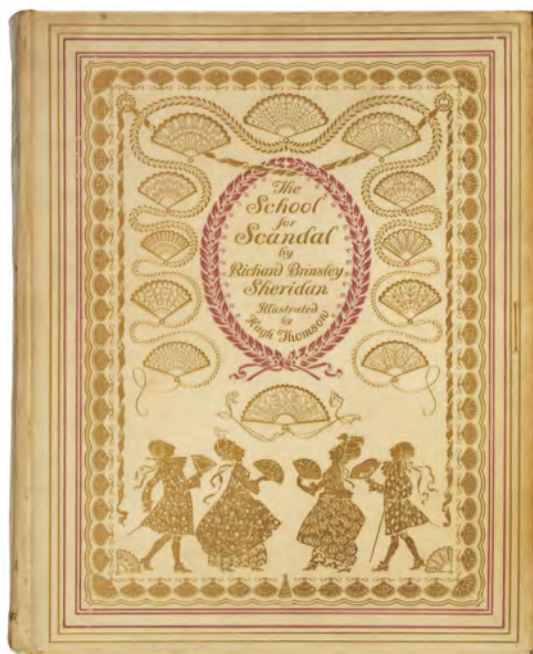
The Red Book of Animal Stories, London: Longmans, Green, and Co, 1899, 32 black and white plates, light spotting, gilt spine, previous owners notes in pencil to verso of free front endpaper, original gilt decorated red cloth, spine faded, cloth rubbed at headcap and tail with minor loss, 8vo, plus

The Green Fairy Book, 3rd edition, London: Longmans, Green, and Co, 1893, 14 black and white illustrated plates, tissue-guard to frontispiece, occasional spotting throughout, gilt edged, original gilt decorated green cloth, gilt decorated spine, minor stains to covers, 8vo, with

The Arabian Nights Entertainments by Andrew Lang, 1936, *Bewick's Select Fables*, *A Child's Garden of Verses* by R. L Stevenson, *Old Christmas* by Washington Irving, London: Macmillan & Co, second edition, 1876, and *The Cricket on the Hearth* by Charles Dickens, 9th edition, 1846,

(12)

£200 – £300



578 **Thomson (Hugh, illustrator)**. *The School for Scandal*, by Richard Brinsley Sheridan, London: Hodder & Stoughton, [1911], 28 tipped-in colour plates including frontispiece, tissue guards with printed captions, illustrations to text, top edge gilt, remainder untrimmed, browning to free-endpapers, original vellum gilt, lacking ties, 4to (Edition de Luxe 161/350, signed by the artist), together with:

Thorpe (James, illustrator), *The Compleat Angler or the Contemplative Man's Recreation: being a discourse of Fish & Fishing not unworthy the perusal of most Anglers*, by Izaak Walton, London: Hodder & Stoughton, [1911], 25 tipped-in colour plates including frontispiece, printed captions to tissue guards, pictorial endpapers with some browning, original green cloth gilt, light fraying at head of spine, 4to,

Thomson (Hugh, illustrator), *Shakespeare's Comedy As You Like It*, London: Hodder & Stoughton, [1909], 40 tipped-in colour plates including frontispiece, printed captions to tissue guards, light toning and spotting to endpapers, original green cloth gilt, spine with some browning and light fraying at head, 4to,

Reynolds (Frank, illustrator), *Mr Pickwick*, London: Hodder & Stoughton, [1910], colour illustrated title, 25 tipped-in colour plates including frontispiece, printed captions to tissue guards, original red cloth gilt, some fading and spine with slight browning, light fraying at head & foot of spine, 4to,

Reynolds (Frank, illustrator), *The Personal History of David Copperfield* by Charles Dickens, London: Hodder & Stoughton, [1911?], colour illustrated title, 21 tipped-in colour plates including frontispiece, printed captions to tissue guards, some light toning, pictorial endpapers, original red cloth gilt, some fading spine and light fraying at head & foot, 4to

(5)

£150 - £200



579 **Wain (Louis)**. *Pa Cats Ma Cats and their Kittens*, London: Raphael Tuck & Sons, [1902], 11 chromolithograph plates, including one double-page, illustrations, a few light stains, one or two small closed marginal tears, contemporary previous owner inscription to front endpaper, original pictorial cloth gilt, edges slightly rubbed, folio

(1)

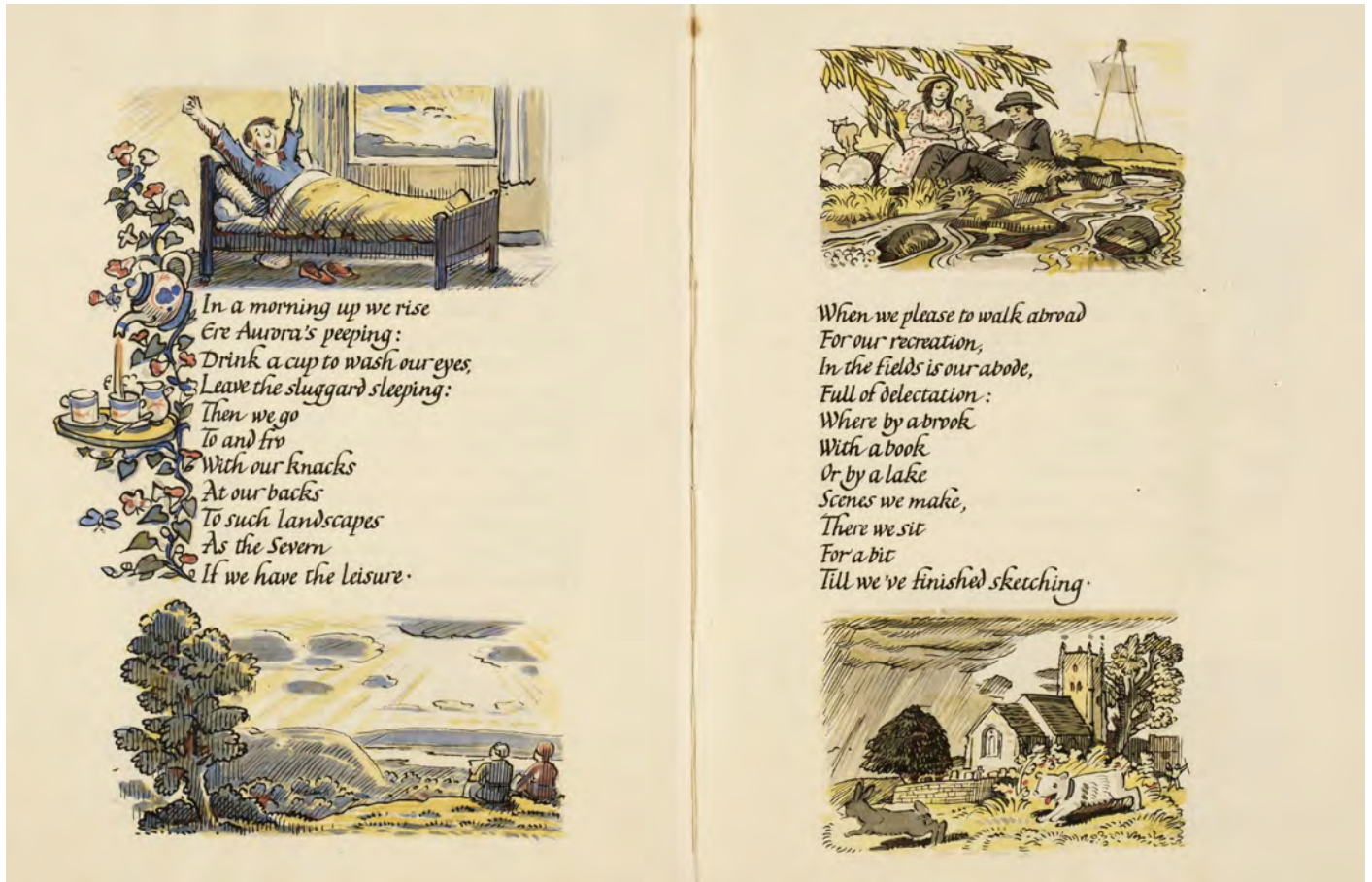
£400 - £600



580 **Wende (Bernhard & Ilse Wende-Lungershausen)**. *Klaus - der Hitlerjunge*, Berlin, 1933, 16 pp. with colour illustrations, occasional light soiling, printed preface by Heinrich Himmler, original cloth-backed illustrated boards, a few light marks and stains, 4to Uncommon Hitler Youth propaganda publication aimed at children and illustrated by Ilse Wende-Lungershausen.

(1)

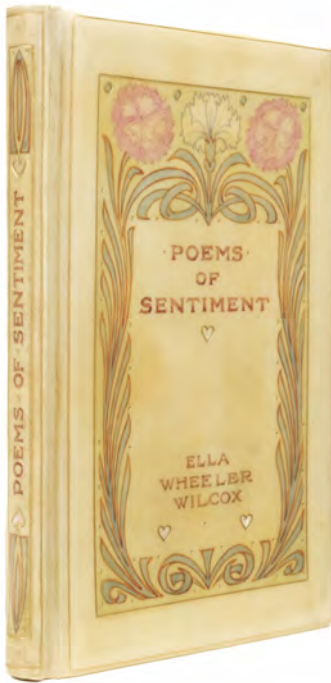
£100 - £150



581 **Calligraphic Manuscript.** A manuscript retirement presentation volume to Gwilym Jones, Principal of Stroud School of Art, 1952, with manuscript verses on 10 leaves, extracted from Geoffrey Chaucer, Ben Jonson, Robert Browning, Rudyard Kipling, John Drinkwater and others, calligraphically executed in colours by various hands, with accompanying pen, ink and watercolour illustrations, opening with the lines 'Let men do these things if they will. Perhaps there is no harm in it; W.S. Landor, tipped-in etched portrait frontispiece, mezzotint view signed by Robert Dodd, 1952, with signatures of contributors including Edward R. Payne, L.W. Mildmay, Arthur D. Arnold, Ivanna M. Lees, Gladys Sharpley, Robert Dodd, Kathleen M. Blair, endpapers with original country scene in red crayon, original red morocco, upper cover with central diamond blue morocco onlay with initials 'G J' in gilt and corner onlays with stylised bird in gilt, some light marks, 4to, with a small descriptive note loosely inserted together with Selections from Catullus, Translated by Sir William Marris, with the Latin Text, circa 1935, 11 pages of calligraphic text, first words heightened in gold with decorative tailpieces, original green morocco gilt by Frank Garrett, Birmingham Municipal School of Art, spine faded to brown, slight darkening to cover margins, 8vo

(2)

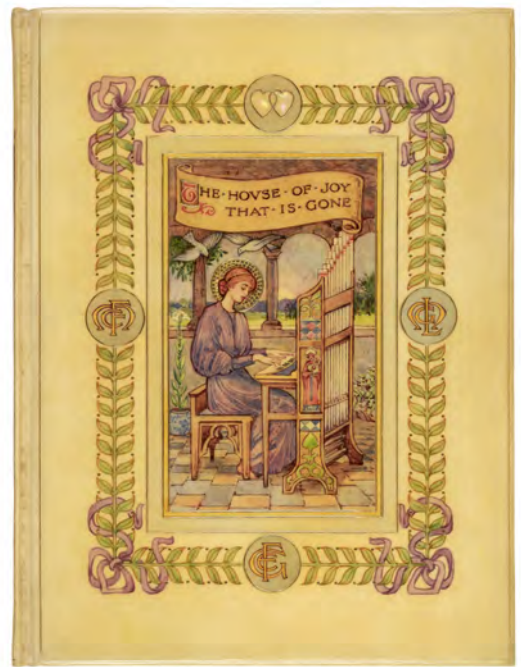
£300 - £500



Lot 583



Lot 584



Lot 585

582 **Arcadia Press.** Leonardo, by Ritchie Calder, 1971, numerous colour and black & white illustrations, all edges gilt, original tan crushed morocco by Zaehnsdorf, upper cover with gilt geometrical motif onlaid with green and black morocco, housed in original grey linen solander box (felt lining lightly spotted), 4to

(1)

£100 - £150

583 **Chivers (Cedric).** Poems of Sentiment by Ella Wheeler Wilcox, London: Gay and Hancock, Ltd., 1909, decorative initials, some scattered spotting, front free endpaper inscribed 'To Wendy from Uncle Cecil. A small reward for all she did for us when my darling died, April 21st 1948', top edge gilt, vellum doublures with gilt-ruled turn-ins, armorial bookplate of Cecil Francis Milsom to upper pastedown, binder's gilt stamp to rear turn-in, contemporary vellucent binding by Cedric Chivers of Bath, with floral & foliate design to upper cover in gold and colours, flora design to lower board and elongated panel also in gold and colours to spine, generally in very good, clean condition, with fleece-lined light green cloth slipcase, 8vo

(1)

£500 - £800

584 **Chivers (Cedric).** The Holy Bible, containing the Old and New Testaments, Oxford: University Press; London: Henry Frowde, circa 1910, six colour maps at rear, armorial bookplate of Edward Milsom to verso of front free endpaper, all edges gilt, vellum doublures with gilt-ruled turn-ins, front double with calligraphic gift inscription 'E.M. from C.H.M. A.D. MCMXIV' in dark blue ink, binder's gilt stamp to rear turn-in, contemporary vellucent binding by Cedric Chivers of Bath, upper board with an image of Christ on the Cross surrounded by angels within an architectural border in gold and colours (lightly faded to lower right quarter), lower board with roundel containing intertwined initials M.H. & E.C.S.[?] and motto 'Confitebor tibi domine', title to spine within elongated architectural gothic style panel also in gold and colours (lightly faded at foot), generally in good, clean condition, contained in purpose-made moire silk-lined vellum covered drop-back box with clasp, silk lining a little worn, 8vo

The Revd. Edward Milsom (1851-1932) was born in Bath, Somerset and married Caroline Louisa Howe (1863-1951) in Diss, Norfolk on the 8th January 1914. He gained an MA at Trinity College, Cambridge and later studied theology at Ripon College Cuddesdon. Shortly after ordination, he became Vicar of Hilperthorne, York, 1881-91 and the Rector of All Saints Church, Roos, Yorkshire from 1891-1921.

(1)

£700 - £1,000

585 **Chivers (Cedric).** The House of Joy that is Gone, by Richard Le Gallienne, London: Vanity Fair, [1910], 17p., half-title present, light spotting to free endpapers, front free endpaper with contemporary inscription 'to Mrs Goodeve a souvenir from Queenie and Cecil [Milsom] with their love, May 1911', top edge gilt, remainder untrimmed, vellum doublures with gilt-ruled turn-ins, binder's gilt stamp to rear turn-in, contemporary vellucent binding by Cedric Chivers of Bath, upper cover with title and painting of a seated Saint Cecilia with gilt halo playing the pipe organ, within a decorative border incorporating intertwined hearts, and three sets of monogram initials (CFM, GLM & EFG), elongated title panel to spine, shamrock motif within gilt roundel to lower cover, generally in very good, clean condition, with fleece-lined light green cloth slipcase, 8vo

Major Cecil Francis Milsom DSO (1881-1963), of The Warren, Northam, North Devon was educated at Bath College and Trinity College, Cambridge. He served during World War I (despatches three times), O.C. Central Requisition Office 1914-15, Senior Staff Officer 31st Division 1915-18, Commander R.A.S.C., Chester District, 1918-19. On 3rd June 1911, he married Lucy Gwladys Morris (d.21 April 1948), eldest daughter of Sir Robert Armine Morris, 4th Bt., D.L., J.P., of Sketty Park, Glamorgan, and had two daughters Hazel Lucy Mary and Sylvia Cecily Veronica.

(1)

£500 - £800



586 **Chivers (Cedric)**. "The Little Flowers" & the Life of St. Francis with the "Mirror of Perfection", London: J.M. Dent & Sons Ltd.; New York: E.P. Dutton & Co., [1910?], decorative frontispiece and title, front blank free endpaper with contemporary inscription and attached petal, all edges gilt, vellum doublures with gilt-ruled turn-ins, binder's gilt stamp to rear turn-in, contemporary vellucent binding by Cedric Chivers of Bath, with title and painting of St. Francis standing within a wooded landscape to upper cover in gold and colours (St. Francis' halo in mother of pearl), elongated title panel in gold and colours to spine, generally in very good, clean condition, with fleece-lined light green cloth slipcase, 8vo
(1) £500 - £800



587 **Cresset Press**. Birds, Beasts and Flowers. Poems by D.H. Lawrence, Cresset Press, 1930, wood-engravings by Blair Hughes-Stanton, suite of 10 proof plates bound-in at rear, top edge gilt, original morocco, splits along joints, slipcase, folio
Limited edition XIII/30, from a total edition of 500.
(1) £400 - £600

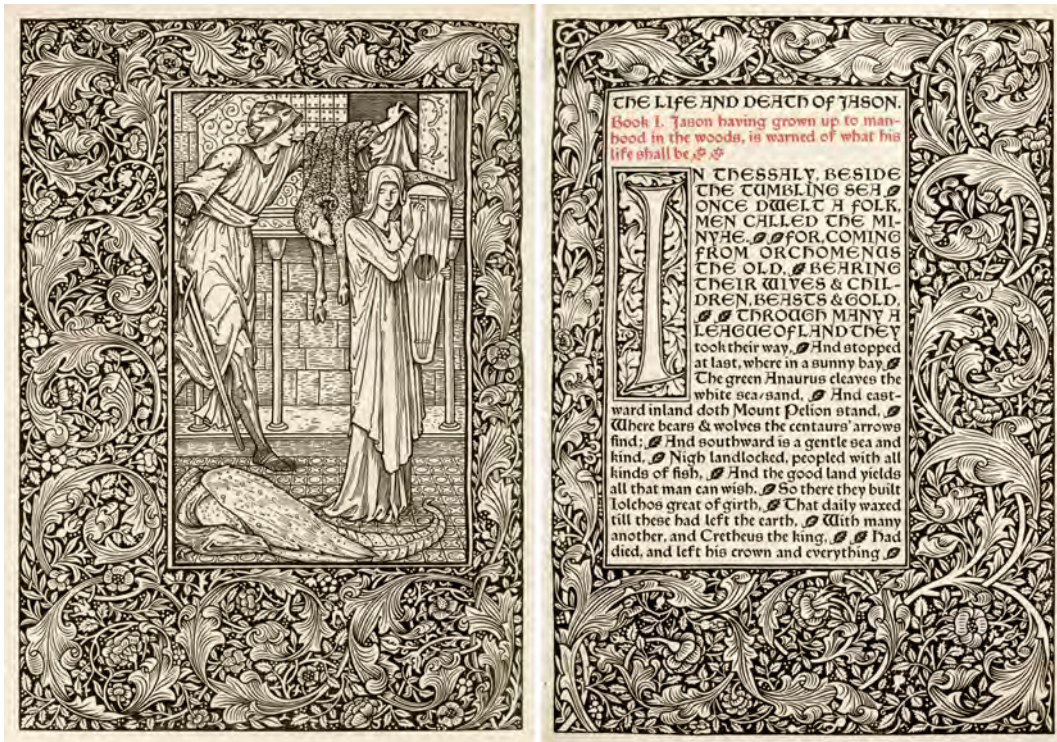
588 **Hughes-Stanton (Blair)**. The Wood-Engravings of Blair Hughes-Stanton, limited numbered copy, Pinner: Private Libraries Association, 1991, numerous wood-engravings, original black quarter morocco gilt, slipcase, 4to, 75 of 112 copies, together with: **Pilcher (Velona)**. The Searcher, A War Play, 1st edition, London: William Heinemann, 1929, numerous wood-engravings, leaves lightly toned, original blue cloth, dust jacket, slightly rubbed, 8vo
The first title is the limited edition with 8 extra engravings from 'Primeval Gods'.
(2) £100 - £150



589 **Kelmscott Press.** The Golden Legend of Master William Caxton done anew [by Jacobus de Voragine], 3 volumes, Hammersmith: Kelmscott Press, 1892, woodcut title and initials designed by William Morris, two full-page woodcuts by Edward Burne-Jones, first volume with printed binder's slip present (regarding trimming and pressing of the text block), edges untrimmed, original linen-backed pale blue/grey boards, remnants of printed title labels to spines of volumes 1 & 3 only, joints split and spines frayed & worn, few marks to boards, large 4to Peterson A7; Tomkinson 109, 7. One of 500 copies printed (5gns), no vellum copies were produced. The Golden Legend was intended to be the Press's first work, but due to its length and production problems, Morris was forced to publish several shorter volumes before it was completed.

(3)

£3,000 - £4,000



590 **Kelmscott Press.** *The Life and Death of Jason*, a Poem by William Morris, Kelmscott Press, 1895, two large woodcut illustrations designed by Edward Burne-Jones, each within woodcut borders, woodcut partial borders and initials, last few leaves with some light partial toning, original limp vellum, ties, binding worn with losses and burn marks, pencil note at front "Caught up in the Blitz", 4to Peterson A34; Tomkinson 34. One of 200 paper copies.

(1)

£800 - £1,200

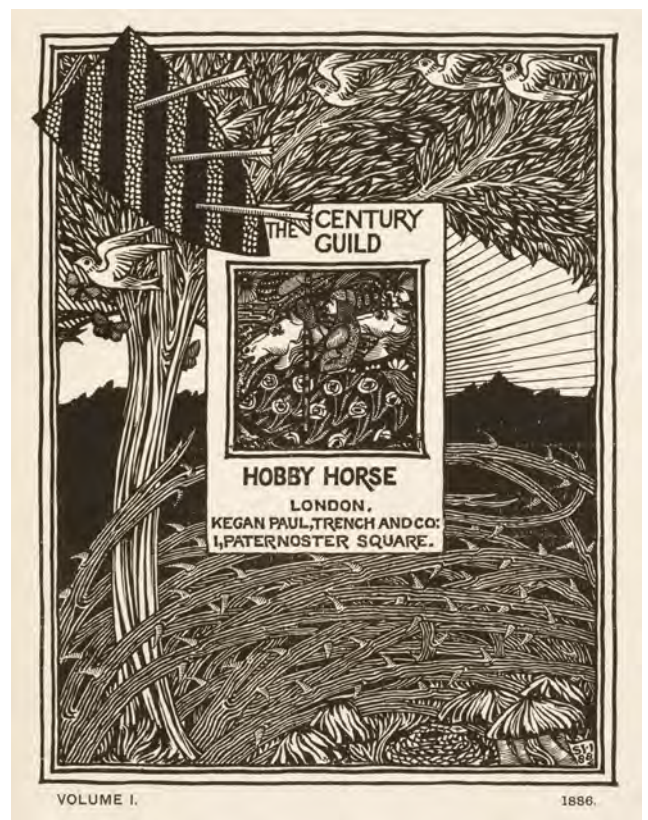
591 **Mackmurdo (Arthur Heygate; Horne, Herbert P. & Image, Selwyn, editors).** *The Century Guild Hobby Horse*, volumes 1-7 in three, Kegan Paul & Chiswick Press, 1886-92, half-titles present, woodcut decorative title by Selwyn Image, plates and illustrations, woodcut decorations and initials by Mackmurdo and Horne, original printed wrappers bound-in at rear (rear wrapper for no.28, Oct 1892 torn to lower half & repaired), top edge gilt, remainder untrimmed, near-contemporary brown half pigskin by Macle hose of Glasgow, marbled sides, lower board to second volume detached, extremities slightly rubbed, 4to, together with issue no. 1 in original slightly torn printed wrappers, slim 4to

The Century Guild was founded in 1882 by the architect Arthur Heygate Mackmurdo to produce decorative work in every field of interior design including architecture, decorative painting, furniture, metalwork, ceramics and glass etc., with an emphasis on crafts and in particular, and the new style of Art Nouveau. The architect Herbert P. Horne and artist & writer Selwyn Image were co-editors, but many other artists were involved with the group. In 1884 they started *The Century Guild Hobby Horse*, concentrating on the visual arts but also including literature and social issues. The first issue was published in April 1884, with no others until 1886 when they started again with volume number 1. In 1893 it was renamed *The Hobby Horse* but only lasted for a further three issues until it ended in 1894.

Printed on handmade paper, and illustrated with woodcuts, lithographs and photogravure reproductions, the typography and design was by Emery Walker and printed at the Chiswick Press. Contributors included Burne-Jones, William and May Morris, John Ruskin, Oscar Wilde, Simeon Solomon, Heywood Sumner, Ernest Ricketts, Ford Madox Brown, Laurence Binyon, Lionel Johnson, Christina Rossetti, William Michael Rossetti, and Wilfrid Scawen Blunt. The Century Guild influenced many members of the Arts and Crafts movement including C.F.A. Voysey and Charles Rennie Mackintosh.

(4)

£1,000 - £1,500





Lot 592



Lot 593

592 **Golden Cockerel Press.** Miller (Patrick). *Ana The Runner*, a treatise for Princes & Generals attributed to Prince Mahmoud Abdul, Waltham Saint Lawrence: The Golden Cockerel Press, 1937, signed by Miller to limitation page, black and white frontispiece, numerous black and white illustrations, few light spots to fore-edge, original brown quarter morocco gilt, lightly marked, 8vo, 94 of 150 signed copies, together with:

Mathers (E Powys). *A Circle of the Seasons*, Waltham Saint Lawrence: The Golden Cockerel Press, 1929, engraved frontispiece, numerous engraved plates with tissue-guards, original beige cloth gilt, backstrip toned, boards marked, 8vo, 385 of 500, with **Gantillon (Simon).** *Maya*, Waltham Saint Lawrence: The Golden Cockerel Press, 1930, wood-engraved frontispiece, numerous further wood-engravings with tissue-guards, endpapers toned, original brown cloth gilt, backstrip toned, boards lightly marked, 8vo, with 5 other works published by The Golden Cockerel Press including *The Lottery Ticket*, *We Happy Few*, *The New London Letter Writer*, *Lucina Sine Concubitu* and *Woman in Detail*

(8)

£200 - £300

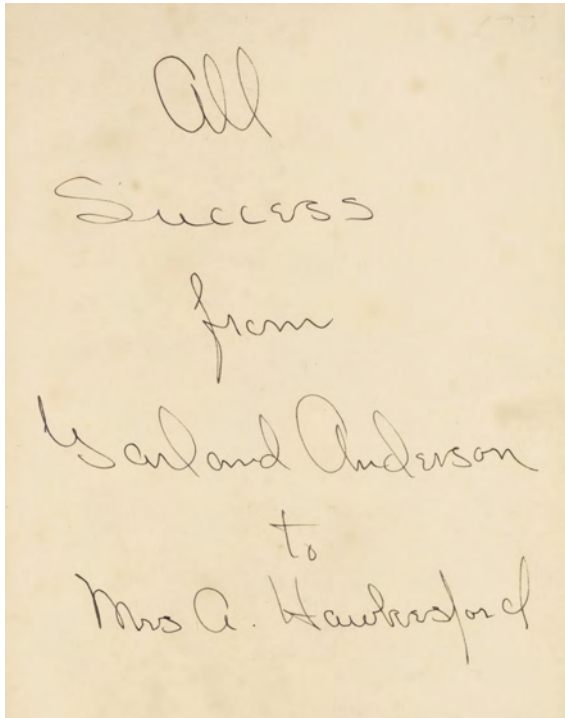
593 **The Wood Lea Press.** *The Wood-Engravings of John Nash*, compiled by Jeremy Greenwood, limited edition, Liverpool, 1987, tipped-in portrait frontispiece, numerous monochrome illustrations, original cloth spine to decorated paper boards in slipcase, limited edition of 750 copies, folio

The Wood-Engravings of Paul Nash, compiled by Jeremy Greenwood, limited edition, Woodbridge, 1997, numerous monochrome illustrations, original cloth spine to decorated paper boards in slipcase, limited edition of 490, folio, both volumes in very good condition

(2)

£200 - £300

MODERN FIRST EDITIONS

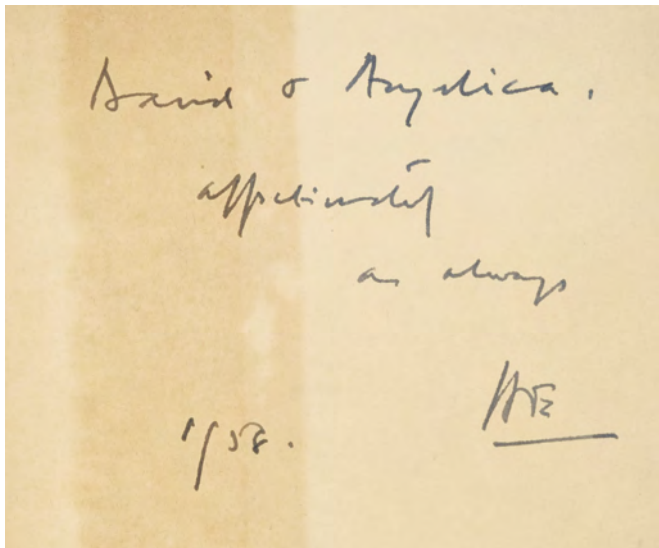


594 **Anderson (Doris Garland).** *Nigger Lover*, 1st edition, London: L. N. Fowler & Co., Ltd., [1938], *photographic portrait frontispiece of the author, and two other full-page photographs of Garland Anderson and the couple leaving Honolulu, some light spotting to preliminary leaves and outer margins, ink presentation inscription from Garland Anderson to front endpaper 'All success from Garland Anderson to Mrs A. Hawkesford', original black cloth, lettered in white, lightly rubbed, 8vo*

An impressionistic account of an inter-racial marriage between a white English woman and the black American Playwright Garland Anderson whose play *Appearances* was the first play by a black writer to be produced on Broadway, in 1925, where it ran for twenty-three performances before being transferred to London.

(1)

£150 - £200



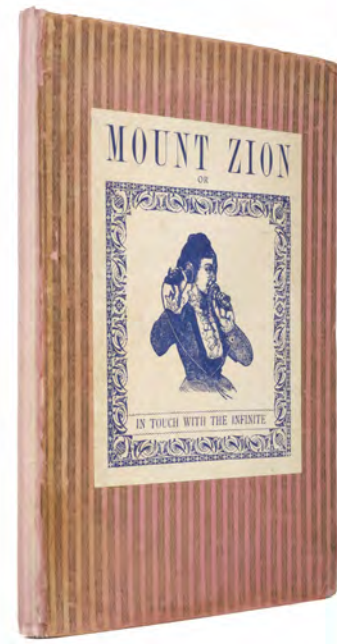
Lot 595

595 **Bates (H.E.)** *The Darling Buds of May*, 1st edition, London: Michael Joseph, 1958, *light partial offsetting to endpapers from flaps, original cloth, dust jacket, small chip at head of front panel, 8vo, together with two others by the author: A Breath of French Air, 1959, and When the Green Woods Laugh, 1960*

Presentation copy, *The Darling Buds of May* inscribed by the author to David and Angelica Garnett "David & Angelica, affectionately as always, HE, 1/58". From the library of David Garnett, with his bookplate. David Garnett (1892-1981), writer, and member of the Bloomsbury Group married his second wife Angelica, the daughter of Vanessa Bell and Duncan Grant, in 1942. Bates had written a memoir of Edward Garnett, David's father in 1950.

(1)

£150 - £200



596 **Betjeman (John).** *Mount Zion or In Touch with the Infinite*, 1st edition, London: The James Press, (1931), *8 full-page illustrations by Cronin Hastings et al, armorial bookplate of Evan Morgan to front pastedown, near-contemporary inscriptions to front free endpaper and pastedown, preliminaries and rear leaves lightly spotted, remnants of sticker to front free endpaper, original paper boards, slightly rubbed, paper title label lightly spotted, some fading to board margins, 8vo*

(1)

£300 - £500

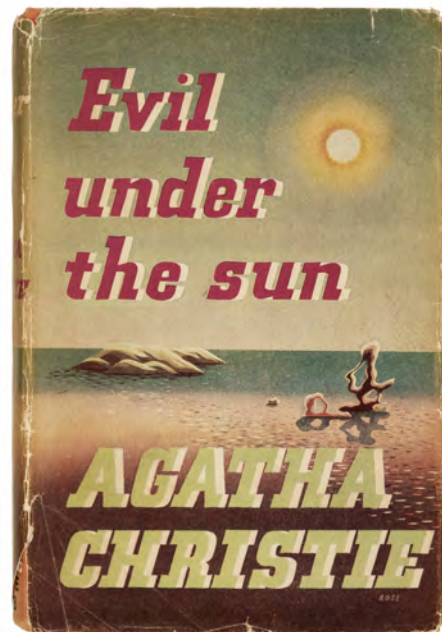
597 **Brotherhood of Ruralists.** *Nine Poems*, by Eve Machin, *Brotherhood of Ruralists*, 1987, *tipped-in photolitho illustrations, original cloth-backed boards, 8vo, limited signed edition 7/250, together with Terms of Life, by Eve Machen, Poets Books, Brotherhood of Ruralists, 1992, original cloth-backed boards, 8vo, limited edition of 250 (not signed and unnumbered), plus Great Tew, by Simon Rae, Brotherhood of Ruralists, 1989, tipped-in photolitho illustrations, original wrappers, 8vo, limited signed edition 317/350, together with others related, many duplicates including The Continuing Tradition. Essays occasioned by the Brotherhood of Realists and Friends exhibition on a religious theme, 1985, Jane Brown's The Brotherhood of Ruralists and their friends in the Secret Garden, reprinted from Hortus 9, Spring 1989, and The Marble Mirror. Thirty Poems by Graham Ovenden, The Einna Press, Cornwall, 1984*

(22)

£150 - £200



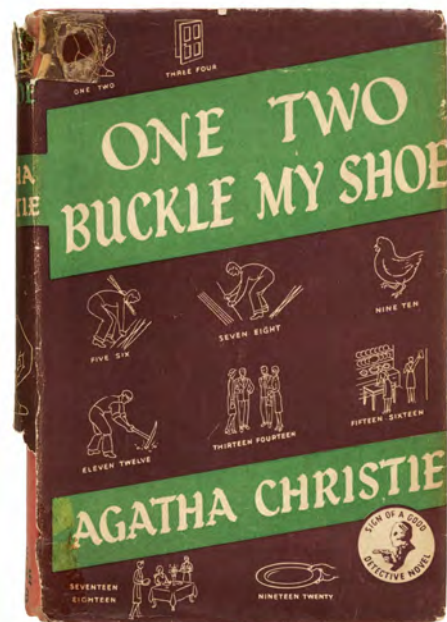
598 **Charteris (Leslie)**. Enter the Saint, 1930; Featuring the Saint, 1931, 1st editions, a little light spotting, slight toning to endpapers, original cloth, slight fading to spines, 8vo, together with a period signed photograph of the author, with Hughes Studios Canera Portraits ink stamp to verso, inscribed 'Sincerely, Leslie Charteris' with his Saint stick man motif
(3) £150 - £200



600 **Christie (Agatha)**. Evil Under the Sun, 1st edition, London: Collins Crime Club, 1941, 4 pp. advertisements at end, original cloth, some fading to spine, 7s 6d dust jacket, spine a little toned with tears and losses at ends, small chips at folds, rear panel slightly toned, 8vo
(1) £800 - £1,200



599 **Christie (Agatha)**. Death in the Clouds, 1935; Cards on the Table, 1936; Ten Little Niggers, 1939; Murder is Easy, 1939, 1st editions, some light spotting, light toning to endpapers, previous owner inscription to Death in the Clouds, original cloth, some fading and light spotting to spines, 8vo
(4) £200 - £300



601 **Christie (Agatha)**. One, Two, Buckle My Shoe, 1st edition, London: Collins Crime Club, 1940, 3 pp. advertisements at end, a few light spots, original cloth, slight fading to spine, 7s 6d dust jacket, spine and lower joint torn with loss, clear tape repair to spine, a few chips at folds, 8vo
(1) £300 - £500



602 **Christie (Agatha).** The Hound of Death, and other stories, 1st edition, London: Odhams Press, 1933, *original brown cloth, backstrip faded, dust jacket, slightly creased to margins, lightly rubbed, 8vo, together with:*

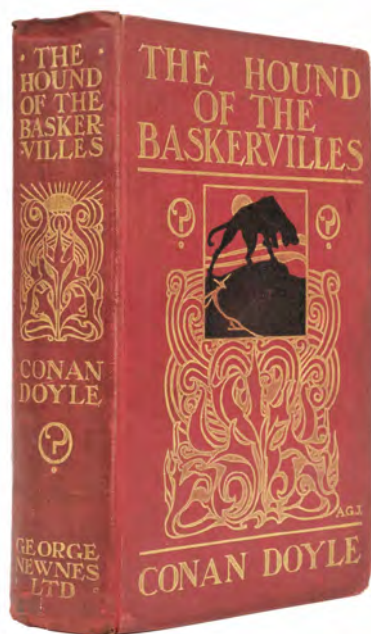
The Big Four, 1st edition, London: Collins, 1927, *spotted, original blue cloth, lettered and bordered in red, rubbed, 8vo, with* The Mystery of the Blue Train, 1st edition, London: Collins, 1928, *lightly spotted, lettered and bordered in red, rubbed, 8vo*

(3) £300 - £400

604 **Cromie (Robert).** The Crack of Doom, 1895; The Next Crusade, 1896; A Plunge into Space, 2nd edition, [1891]; The Lost Liner, [1898], 1st editions, *frontispiece and title illustrations to A Plunge into Space, advertisements, a little light spotting, some toning to endpapers, tear and marginal loss to The Crack of Doom half title, previous owner inscriptions at front, original cloth, Crack of Doom and Lost Liner spines with some fading, 8vo*

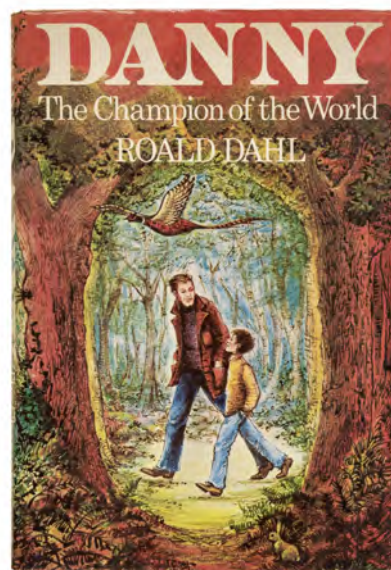
Uncommon science fiction titles by Northern Irish novelist Robert Cromie (1855-1907), The Crack of Doom contains the first description of an atomic explosion, A Plunge into Space has the preface by Jules Verne and precedes H.G. Wells' *The First Men in the Moon* by 10 years.

(4) £300 - £400



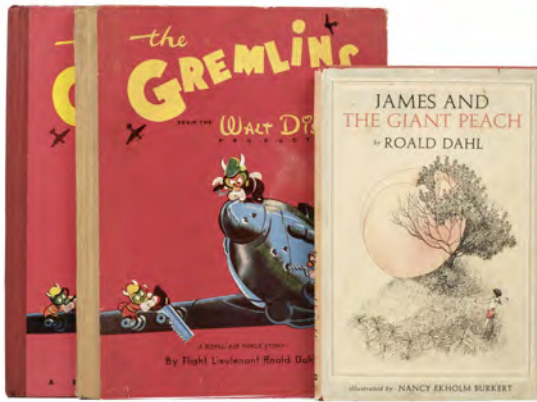
603 **Conan Doyle (Arthur).** The Hound of the Baskervilles, 1st edition, London: George Newnes, 1902, *frontispiece, 15 illustrations, half-title, lacking front free endpaper, sporadic spotting, front hinge cracked, original red pictorial cloth gilt, extremities rubbed, a few marks, 8vo*

(1) £400 - £600



605 **Dahl (Roald).** Danny the Champion of the World, 1975; The Enormous Crocodile, [1978]; Matilda, 1988; The Twits, 1980; George's Marvellous Medicine, 1981; Esio Trot, 1990, 1st editions, *Danny the Champion of the World illustrated by Jill Bennett, the others by Quentin Blake, original cloth, dust jackets (except for The Enormous Crocodile, no jacket issued), small abrasion to rear board of The Enormous Crocodile, spines of Danny the Champion of the World and George's Marvellous Medicine a little faded, 8vo & 4to*

(6) £200 - £300

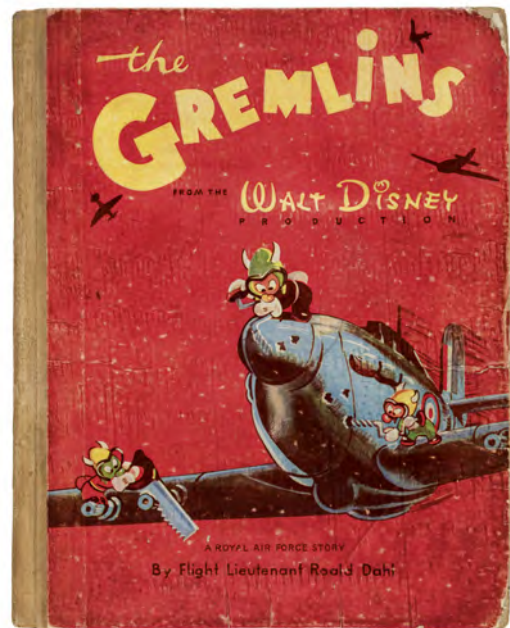


606 **Dahl (Roald)**. James and the Giant Peach, 1st edition, 2nd issue, New York: Knopf, 1961, half-title, frontispiece, colour illustrations (both to text and full-page), top edge finished in red, remnants of sticker to front free endpaper, original red cloth gilt, dust jacket, panels lightly spotted, spine faded and chipped to extremities, 8vo, together with:

The Gremlins, 1st edition, New York: Random House, 1943, frontispiece, numerous colour illustrations, original red cloth-backed pictorial boards, slightly rubbed, 4to, with The Gremlins, 1st UK edition, London: Collins, (1944), frontispiece, numerous colour illustrations, contemporary ownership inscription to front free endpaper, original red cloth-backed pictorial boards, slightly rubbed and faded, 4to

(3)

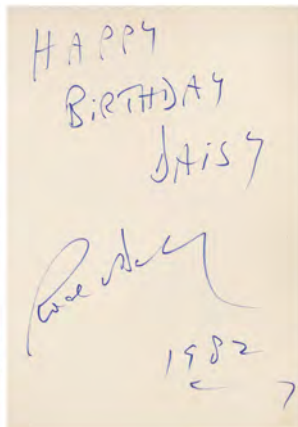
£200 - £300



608 **Dahl (Roald)**. The Gremlins. A Roal Air Force Story, 1st UK edition, London & Glasgow: Collins, [1944], colour illustrations, a few light finger marks, small repaired tears to front endpaper, original cloth-backed pictorial boards, some edge wear, mainly to corners, 4to

(1)

£200 - £300



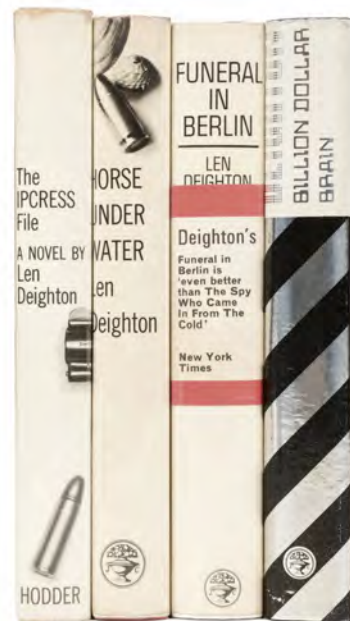
607 **Dahl (Roald)**. The BFG, 1st edition, London: Jonathan Cape, 1982, illustrations by Quentin Blake, slight toning to text block margins and slight vertical creasing (paper flaw?) to pp. 63/64, original cloth in dust jacket, spine ends a little faded with a few short closed tears, 8vo

A rare, special double-signed presentation copy. Inscribed to front free endpaper in blue fibre pen, 'HAPPY BIRTHDAY DAISY, Roald Dahl, 1982'. Additionally inscribed to front pastedown with the same pen in large capital letters in a juvenile hand, 'SOPHIE TO DAISY'.

Roald Dahl's daughter Tessa was a close friend of Daisy's mother and Tessa's daughter, Sophie, the inspiration for BFG's heroine, would often go to Daisy's house for tea and to play. The vendor, Daisy [Thompson], was given the book on her 5th birthday, which was signed for her by both the young Sophie and her grandfather Roald Dahl. Long before he wrote the book Dahl had told the story of a little boy Jody and the giants to his own children. Later, Jody transformed into Sophie, Dahl's eldest grandchild who, like the book's heroine, wore glasses. Sophie Dahl (born 1977) is an author and former fashion model.

(1)

£500 - £800

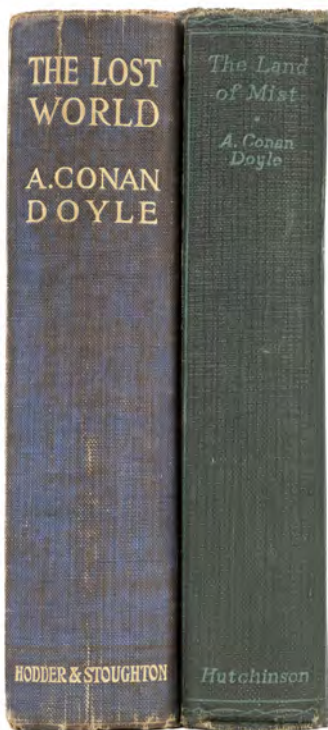


609 **Deighton (Len)**. The Ipcress File, 1962; Horse Under Water, 1963; Funeral in Berlin, 1964; Billion Dollar Brain, 1966, 1st editions, Horse Under Water with loose crossword competition, original cloth, dust jackets, Funeral in Berlin with the scarce red and white wraparound band advertising the 1966 film, 8vo

Horse Under Water and Funeral in Berlin signed to titles by the author. A fine set of the author's first four novels.

(4)

£400 - £600



Lot 610



Lot 611



Lot 612

610 **Conan Doyle (Arthur)**. *The Lost World*, 1st edition, London: Hodder and Stoughton, [1912], 5 monochrome plates, illustrations, p. 233 lower corner torn away, scattered light spotting, contemporary previous owner signature, original blue cloth gilt, spine a little rubbed with some fading, joints and edges lightly rubbed, one corner a little bumped, 8vo, together with *The Land of Mist*, 1st edition, London: Hutchinson & Co., [1926], publisher's catalogue at end, some light spotting, original cloth, edges a little rubbed, 8vo

(2)

£200 - £300

611 **Conan Doyle (Arthur)**. *The Valley of Fear*. A Sherlock Holmes Novel, 1st US edition, New York: George H. Doran, [1914], 7 plates by Arthur I. Keller (frontispiece detached), a little light offsetting and toning, previous owner signature, original red cloth gilt, spine a little faded and rubbed at ends, a few small stains to covers, letter 'n' in Conan in gilt to upper cover partially rubbed, 8vo, together with *His Last Bow*. Some Reminiscences of Sherlock Holmes, 1st edition, London: John Murray, 1917, advertisements at end, endpapers a little toned, original cloth gilt, spine faded, 8vo, plus *The Case-Book of Sherlock Holmes*, 1st edition, London: John Murray, 1927, a little light spotting, endpapers lightly toned, original cloth, some fading to spine, 8vo, together with *The Sign of Four*, 3rd edition, 1893

The Valley of Fear was first published in New York, preceding the first UK edition by 3 months.

(4)

£400 - £600

612 **Dumas (Alexandre)**. *The Three Musketeers*, translated by William Robson, 2 volumes, London: George Routledge and Sons, 1894, illustrations by J. Huyot after Maurice Leloir, some light spotting, top edge gilt, contemporary red half morocco by Truelove & Hannon, spines decorated in gilt with musket and cross motifs, joints slightly rubbed, folio

Edition de Luxe 750/750

(2)

£100 - £150



613 **Dunsany (Lord)**. *Time & the Gods*, London & New York: G.P. Putnam's Sons, 1922, 10 monochrome illustrations by S.H. Sime, some light spotting, top edge gilt, original vellum-backed boards, 4to

(1)

Limited edition 106/250 signed by author and artist.

£100 - £150



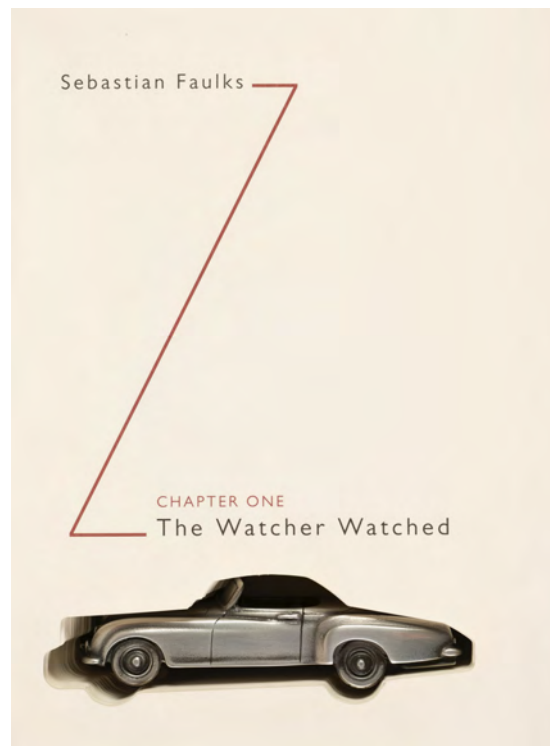
614 **Ertegun (Ahmet).** Ahmet Ertegun Tribute 1923-2006, signed book of the Ahmet Ertegun Tribute Concert at the O2 London, December 2007, signed by some 23 musicians including Jimmy Page, Robert Plant, John Paul Jones, Jason Bonham, David Gilmour, Mick Jones, Paul Rodgers, Noel & Liam Gallagher, Keith Emerson, Mark Ronson, Jeff Beck, Roger Taylor and others, original boards, 4to, plus another copy, also signed by 23 musicians including Jimmy Page, Robert Plant, John Paul Jones, Jason Bonham, Mike Rutherford, Paul Rodgers, Mick Jones, Noel Gallagher, Liam Gallagher, Paolo Nutini, Glen Matlock, Dave Grohl, David Gilmour, Roger Taylor, Bill Wyman, The Edge et al

(2) £200 - £300



615 **Faulks (Sebastian, writing as Ian Fleming).** Devil May Care, Bentley Special Series Edition, Penguin Books in association with Bentley Motors, 2008, cast and polished 1:43 scale model of the R-type Bentley inset in the text, red leather endpapers, all edges red, original black leather, covers with Bentley diamond pattern stitching in red, Bentley 'Flying B' radiator cap design stamped to upper cover and spine, contained in original plexiglass slipcase and cardboard box, 4to, together with a limited edition copy of the same work, Michael Joseph in association with Waterstones, 2008, limited signed edition 126/500, with a set of Royal Mail James Bond stamps and contained in hinged felt fitted box, 8vo

First book limited edition 183/300. (2) £500 - £700



616 **Faulks (Sebastian, writing as Ian Fleming).** Devil May Care, Bentley Special Series Edition in association with Penguin Books, 2008, cast and polished 1:43 scale model of the R-type Bentley inset in the text, red leather endpapers, all edges red, original black leather, covers with Bentley diamond pattern stitching in red, Bentley 'Flying B' radiator cap design stamped to upper cover and spine, contained in original plexiglass slipcase and cardboard box, 4to

Limited edition 161/300. (1) £400 - £600



617 **Fleming (Ian).** A set of 13 James Bond novels, from Casino Royale to Octopussy, Pan paperback editions, 1955-67, lacking only On Her Majesty's Secret Service from the complete set, some toning to textblocks, original pictorial wrappers, joints and edges a little rubbed, a few light creases, 8vo, together with four US Perma-book paperback editions of early titles and three others including Mayflower-Dell paperbacks

(20) £100 - £200



618 **Fleming (Ian)**. *Diamonds Are Forever*, 1st edition, London: Jonathan Cape, 1956, occasional light spotting, small previous owner signature to title, original cloth, dust jacket, tears and losses to spine, small chips at folds, light toning to rear panel, a few creases, 8vo
(1)

£500 - £700



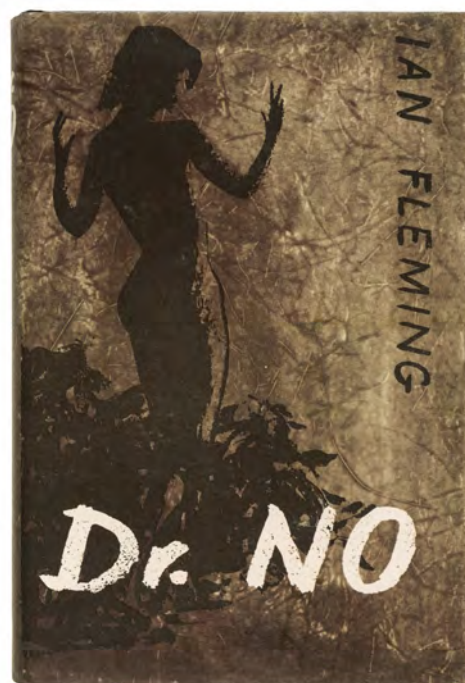
620 **Fleming (Ian)**. *Diamonds are Forever*, 1st edition, London: Jonathan Cape, 1956, small faint date stamp to upper margin of front free endpaper, edges spotted, original cloth, dust jacket, panels lightly spotted and dust-soiled, a few chips and closed tears to extremities, 8vo
(1)

£400 - £600



619 **Fleming (Ian)**. *Diamonds are Forever*, 1st edition, London: Jonathan Cape, 1956, bookplate of Laurence Clark to front endpaper, original cloth, price-clipped dust jacket, small clear tape marks to verso, slight soiling to rear panel, light edge wear, 8vo
(1)

£500 - £700



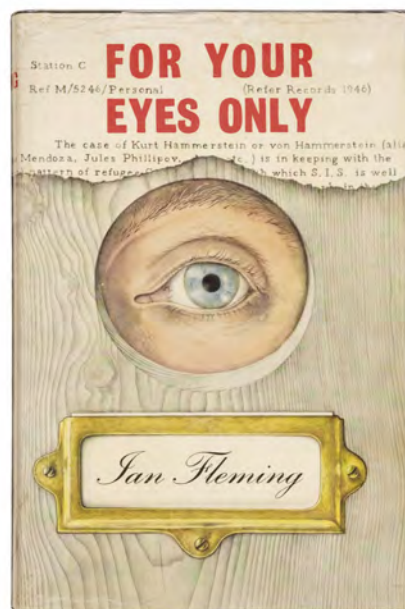
621 **Fleming (Ian)**. *Dr No*, 1st edition, 1st state, London: Jonathan Cape, 1958, 1st state without the silhouette of the dancing girl to upper cover, original cloth, dust jacket, repaired tear to rear panel, a few small repairs and restorations to edges, 8vo
(1)

£400 - £600



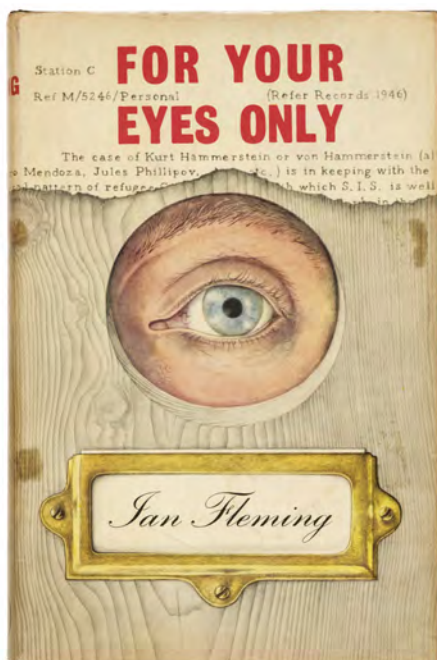
622 **Fleming (Ian)**. Dr No., 2nd impression, London: Jonathan Cape, May 1958, bookplate of Laurence Clark to front endpaper (with faint clear tape residue mark), original cloth with silhouette of a dancing girl to upper cover, price-clipped dust jacket, small clear tape marks to verso, a few light marks to rear panel, 8vo, together with four others: Casino Royale, 1957 re-issue, Live and Let Die, 1959 reprint, Moonraker, 1958 re-issue, and From Russia, With Love, 1957 reprint
(5)

£200 - £300



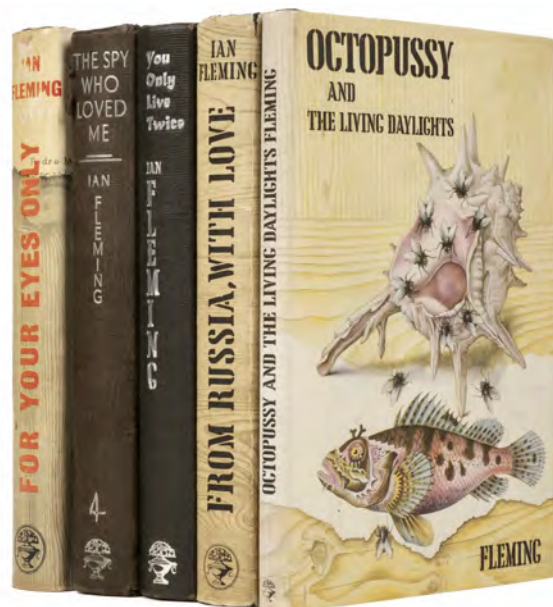
624 **Fleming (Ian)**. For Your Eyes Only, 1st edition, London: Jonathan Cape, 1960, tiny closed tear and light marginal crease to p.159, original cloth, dust jacket, small restorations at head of spine and front panel, spine lettering overpainted and partially peeling off onto protective plastic cover, 8vo
(1)

£200 - £300



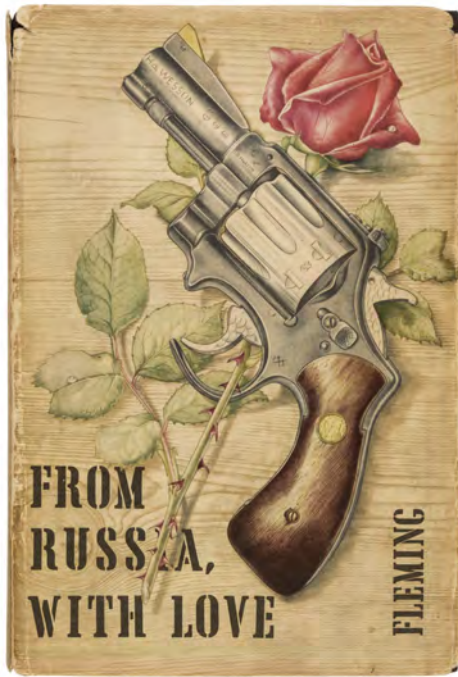
623 **Fleming (Ian)**. For Your Eyes Only, 1st edition, London: Jonathan Cape, 1960, bookplate of Laurence Clark to front endpaper (with a couple of faint clear tape residue marks, original cloth, price-clipped dust jacket, small clear tape marks to verso (with show-through to recto spine and panels), 8vo
(1)

£200 - £300



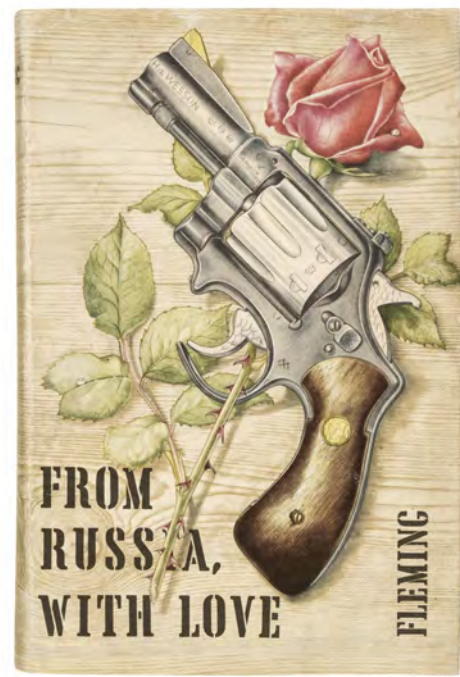
625 **Fleming (Ian)**. For Your Eyes Only, 1st edition, London: Jonathan Cape, 1960, original publisher's cloth gilt, dust jacket, spine faded and chafed to head, 8vo, together with: From Russia With Love, 1st edition, London: Jonathan Cape, 1957, very faint shelf lean, rear board slightly marked, front board faintly rubbed, later dust jacket, spine extremities rubbed with slight loss, 8vo, with Octopussy, 1st edition, London: Jonathan Cape, 1966, original cloth gilt, dust jacket, broadly price-clipped, 8vo, with two others by Fleming
(5)

£150 - £200



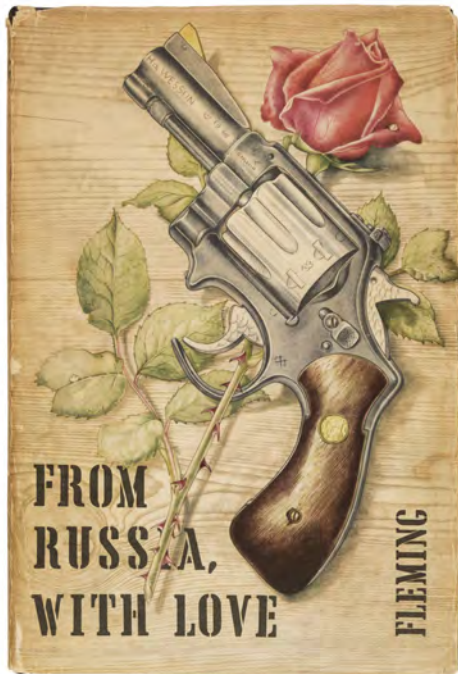
626 **Fleming (Ian)**. From Russia, With Love, London: Jonathan Cape, 1957, original cloth, dust jacket, some toning to spine and rear panel, folds chipped, 8vo
(1)

£500 - £800



628 **Fleming (Ian)**. From Russia, With Love, 1st edition, London: Jonathan Cape, 1957, a few small spots, original cloth, dust jacket, small professional restorations at spine ends and folds, 8vo
(1)

£600 - £800



627 **Fleming (Ian)**. From Russia With Love, 1st edition, London: Jonathan Cape, 1957, original cloth, dust jacket, spine toned and chipped at head, some toning to rear panel and at head of flaps, 8vo, together with You Only Live Twice, 1st edition, London: Jonathan Cape, 1964, original cloth, dust jacket, small circular stain to front panel, spine and upper extremities a little toned, 8vo
(2)

£500 - £700

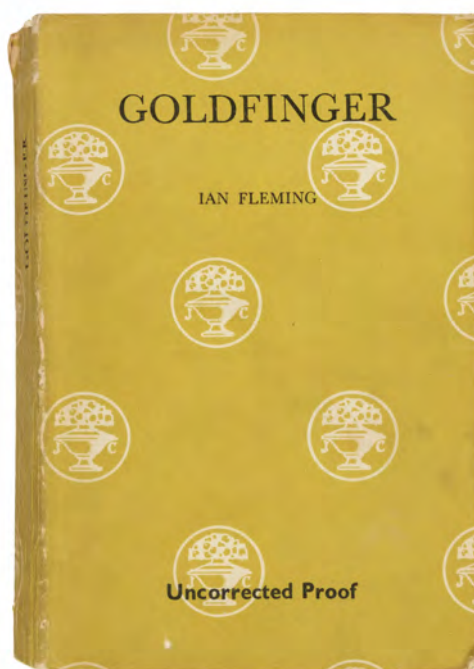


629 **Fleming (Ian)**. Goldfinger, 1st edition, London: Jonathan Cape, 1959, occasional light spotting, original cloth, dust jacket, tiny nicks and closed tears at spine ends and folds, 8vo
(1)

£400 - £600



Lot 630



Lot 631



Lot 634

630 **Fleming (Ian)**. *Goldfinger*, 1st edition, London: Jonathan Cape, 1959, *bookplate of Laurence Clark to front endpaper, original cloth gilt, price-clipped dust jacket, small clear tape marks to verso, spine and rear panel a little toned, 8vo*

(1) £300 - £500

631 **Fleming (Ian)**. *Goldfinger*, uncorrected proof, London: Jonathan Cape, 1958, *original wrappers, a little rubbed at folds, small closed tear at head of spine, one or two light marks, slight lean, 8vo*

Scarce.
(1) £500 - £800

632 **Fleming (Ian)**. *Moonraker*, 1st edition, 2nd state, London: Jonathan Cape, 1955, *2nd state with 'shoo' corrected on p. 10, one or two marginal spots, small abrasion to front pastedown from bookseller ticket, original cloth, dust jacket designed by Kenneth Lewis, spine a little dulled, small professional restorations and repairs, 8vo*

Kenneth Lewis's copy. Inscribed to front endpaper "Kenneth Lewis, artist to the author".

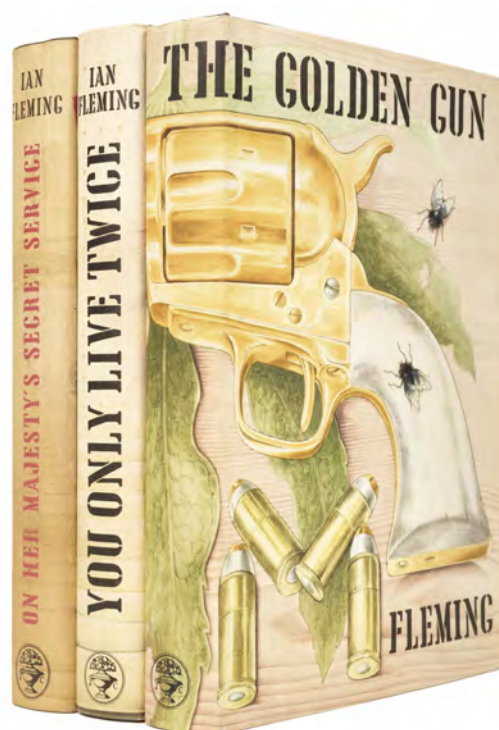
(1) £2,500 - £3,000

633 **Fleming (Ian)**. *Octopussy and the Living Daylights*, 1st edition, London; Jonathan Cape, 1966, *original cloth, dust jacket, 8vo*

(1) £100 - £150

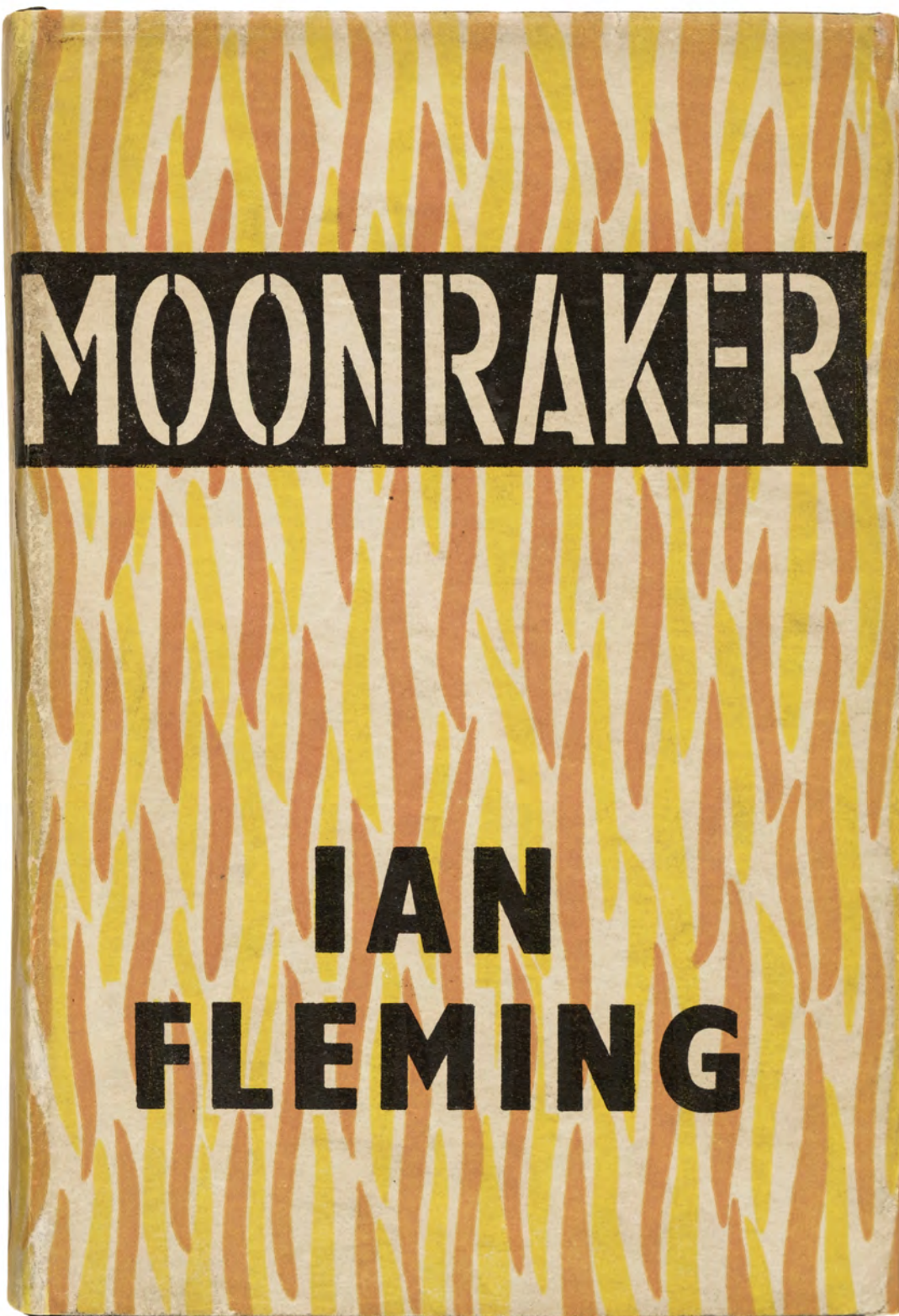
634 **Fleming (Ian)**. *On Her Majesty's Secret Service*, 1963; *You Only Live Twice*, 1964; *The Man With the Golden Gun*, 1965, 1st editions, *a little light spotting to fore edges of OHMSS & You Only Live Twice, original cloth, dust jackets, OHMSS price-clipped, 8vo*

(3) £200 - £300



635 **Fleming (Ian)**. *On Her Majesty's Secret Service*, 1963; *You Only Live Twice*, 2nd impression, April 1964; *The Man With the Golden Gun*, 1965, 1st editions, *bookplate of Laurence Clark to front endpapers (with a couple of light clear tape residue marks), original cloth, price-clipped dust jackets, small clear tape marks to versos, slight toning to OHMSS spine and faint show-through to rear panel, 8vo*

(3) £200 - £300



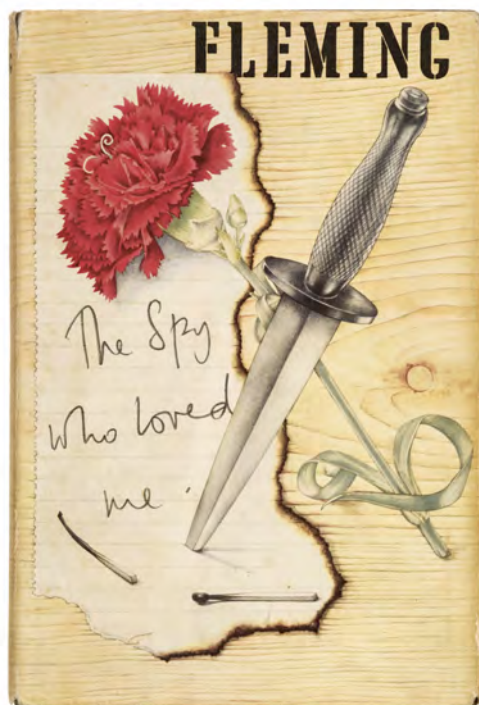
Lot 632



636 **Fleming (Ian)**. *The Spy Who Loved Me*, 1st edition, London: Jonathan Cape, 1962, bookplate of Laurence Clark to front endpaper, original cloth, price-clipped dust jacket, small clear tape marks to verso (slight show-through to spine and rear panel), 8vo
(1) £200 - £300



638 **Fleming (Ian)**. *Thunderball*, 1st edition, London: Jonathan Cape, 1961, original cloth, dust jacket, foot of spine slightly rubbed, 8vo
(1) £300 - £400



637 **Fleming (Ian)**. *The Spy Who Loved Me*, 1st edition, London: Jonathan Cape, 1962, original cloth, dust jacket, short closed tears at spine ends, a few small stains to rear panel, 8vo
(1) £200 - £300

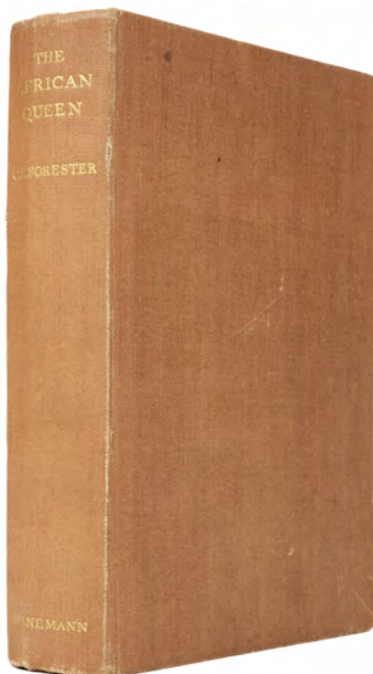


639 **Fleming (Ian)**. *Thunderball*, 1st edition, London: Jonathan Cape, 1961, bookplate of Laurence Clark to front endpaper (with a couple of faint clear tape residue marks), original cloth, price-clipped dust jacket, small clear tape marks to verso, one or two tiny nicks, 8vo
(1) £200 - £300



640 **Fleming (Ian).** Goldfinger, 1st edition, London: Jonathan Cape, 1959, original cloth, price-clipped dust jacket, small manuscript date to head of rear panel, spine slightly toned with small light water stain, small wormhole to upper joint, a couple of small chips, 8vo
(1) £300 - £500

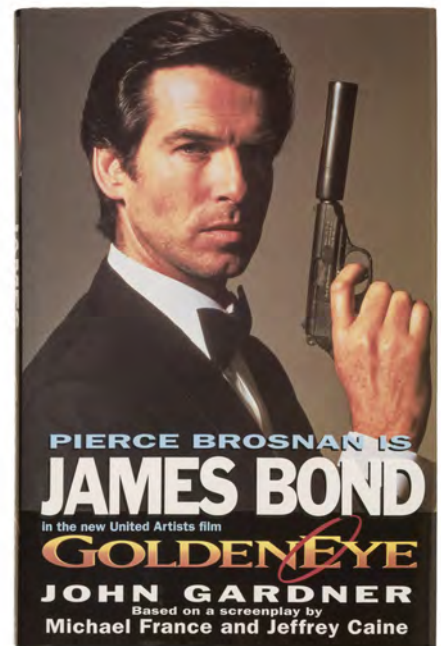
641 **Forester (C.S.)** The African Queen, 1st edition, London: William Heinemann, 1935, slight toning to half title, original cloth, slight fading to spine, a little rubbed at ends, a couple of small splits along joints, 8vo
Uncommon first English edition.
(1) £200 - £300



Lot 641



Lot 642



Lot 644

642 **Frances (Stephen).** One Man In His Time, 1st edition, London: Pendulum Publications, 1946, red ink-stain to fore-edge, original orange cloth, lightly stained and worn, dust jacket, chipped to extremities (resulting in some loss), small hole to spine, rear panel lightly dust-soiled, small red ink-stain to verso, 8vo
(1) £150 - £200

643 **Francis (Dick).** Dead Cert, 1st edition, London: Michael Joseph, 1962, signed by the author to the title page, original cloth in facsimile dust jacket, cloth spine slightly faded & rubbed to head & foot, 8vo
Nerve, 1st edition, London: Michael Joseph, 1964, signed by the author to the title page, original cloth in dust jacket, covers slightly marked & rubbed with some loss to the head & foot of the spine, 8vo
For Kicks, 4th impression, London: Michael Joseph, 1971, signed by the author to the title page, original cloth in dust jacket, 8vo
Odds Against, 1st edition, London: Michael Joseph, 1965, signed by the author to the title page, some minor marginal toning, original cloth in dust jacket, light rubbing to the spine, 8vo, together with 35 further works by Dick Francis, all signed 1st editions, all original cloth, all bar one in dust jackets, includes 3 duplicate copies, G/VG, 8vo
(39) £200 - £300

644 **Gardner (John).** Goldeneye, 1st edition, London: Hodder & Stoughton, 1996, slight toning to textblock (as often), original cloth, dust jacket, 8vo, together with Cold, 1st edition, London: Hodder & Stoughton, 1996, light toning to textblock, original cloth, dust jacket, 8vo, with six others related including Licence Renewed, 1981, signed by the author, Colonel Sun by Robert Markham (i.e. Kingsley Amis), 1968, The Bond Affair, edited by Oreste del Buono & Umberto Eco, 1966, and R.D. Mascott's The Adventures of James Bond Junior 0031/2, 1967
(8) £300 - £500



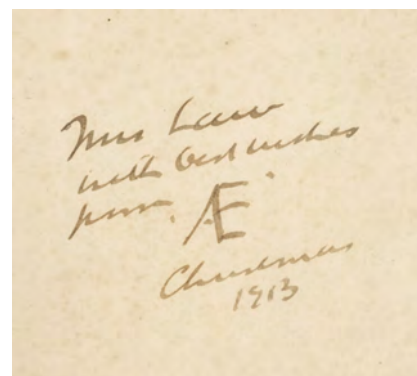
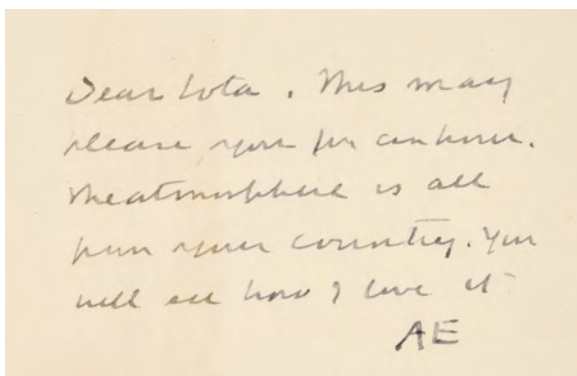
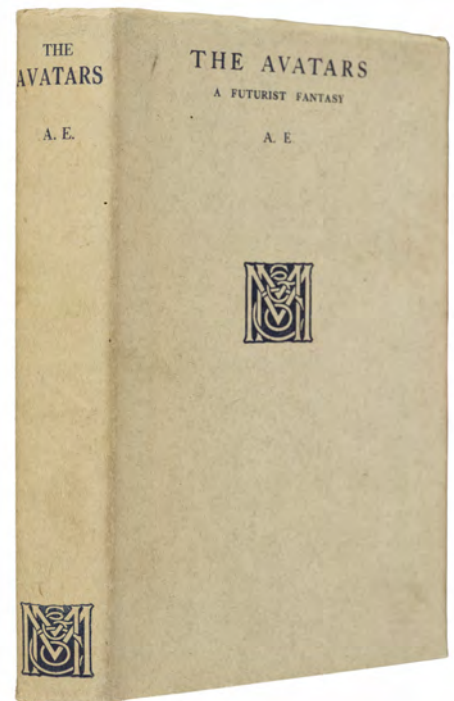
645 **George William Russell, "A.E."**. A collection of books and poems by Irish writer, painter, mystic and nationalist George William Russell (1867-1935), including *Collected Poems*, 1915, *Imaginations and Reveries*, 1915, *The Candle of Vision*, 1918, *The Avatars*, 1933 (in dust jacket), 1st editions, each inscribed by the author to Lota Law, *The Avatars* inscribed "Dear Lota, this may please you for an hour. The atmosphere is all from your country, you will all know how I love it", A.E., plus *The Divine Vision* and other poems, 1904, *The National Being*. Some thoughts on an Irish Polity, circa 1920, and *Selected Poems*, 1935, plus others including John Eglinton's *A Memoir of A.E.*, George William Russell, 1937, Hugh Alexander Law's *Anglo-Irish Literature*, 1928, *Irish Bogs. Sport and Country Life in the Irish Free State*, by J.W. Seigne, 1928, *Report of the Committee of Secrecy of the House of Commons*, 1799 bound with *Report from the Secret Committee of the House of Lords*, Dublin, 1798, Thomas Moore's *Memoirs of the Life of the Right Honourable Richard Brinsley Sheridan*, 2 volumes, 3rd edition, 1825, D.J.L Fitzgerald's *History of the Irish Guards in the Second World War*, 1949, and W.B. Yeats's *Poems*, 2nd edition, 1899

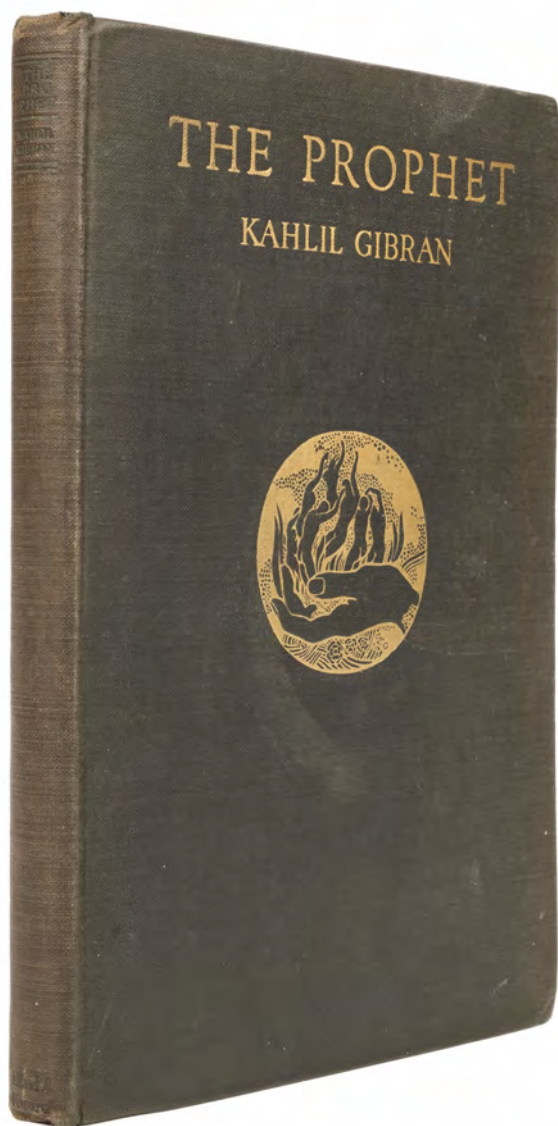
Provenance: Lota Law, for whom the books were inscribed by George William Russell. She was the wife of Hugh Alexander Law, nationalist MP for West Donegal from 1902-1918. Their family home at Marble Hill House, Sheephaven Bay, Donegal was frequented by George Russell and he stayed in the children's house in the grounds, known as the 'Fairy House', and where he received his strongest psychic insights. Other visitors included W.B. Yeats, Jack Yeats, P.H. Pearse, William Orpen, G.K. Chesterton and Hilaire Belloc.

George William Russell was a leading figure in the Irish literary renaissance of the late nineteenth and early twentieth centuries and much influenced W.B. Yeats after they met at the Metropolitan School of Art in Dublin, both sharing a belief in ancient Ireland's spiritual qualities, Russell joining the Theosophical Society to pursue the path of mysticism, and his interest in Hindu and Buddhist philosophy. He left Ireland in 1933 after becoming disillusioned with the political situation following independence and literary censorship and died in Bournemouth in 1935.

(27)

£1,500 - £2,000

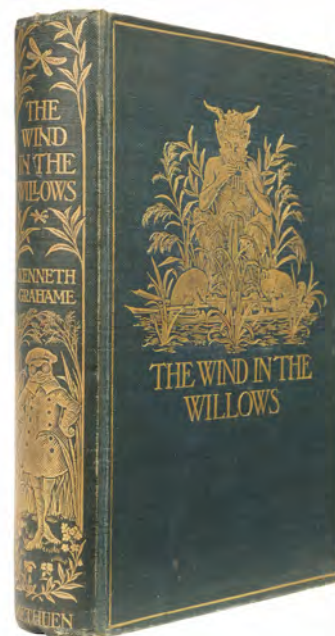




646 **Gibran (Kahlil)**. *The Prophet*, 1st edition, New York: Alfred A. Knopf, 1923, *frontispiece, 11 monochrome plates after the author, contemporary presentation inscription "From George & Emily, Xmas 1923" to front endpaper (a little offsetting from press cutting loosely inserted), top edge black, original cloth, upper cover lettered in gilt with circular vignette stamped in gilt, lower corners slightly bumped, 8vo*

A good copy of the first edition of Kahlil Gibran's most famous prose poem, some 2000 copies printed. The book's popularity subsequently soared, and the work has been translated into 100 languages and has never been out of print. Lebanese-born poet Kahlil Gibran (1883-1931) moved with his family to Boston in 1895; His first works were written in Arabic, and his first book in English *The Madman* was published by Knopf in 1918. *The Prophet* deals with many themes of human life as told through the 'prophet' Ali Mustafa. Gibran's poetry was strongly influenced by his own Maronite Christian faith as well as the Baha'i Faith (he had met Abdu'l Bahá in 1911-12) and Sufism, as well as poets William Blake and Walt Whitman, the Pre-Raphaelite Brotherhood, Arabic art and European Classicism.

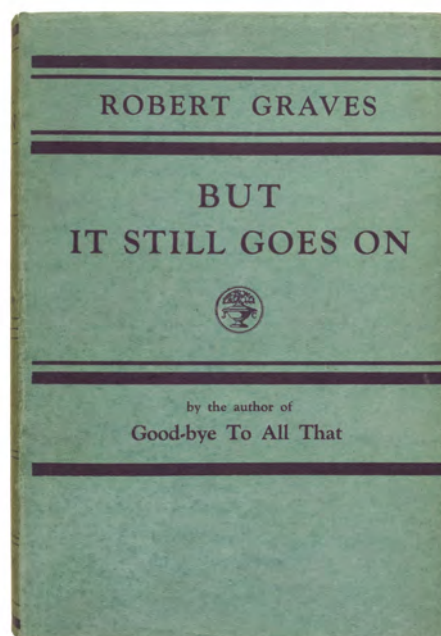
(1) £2,000 - £3,000



647 **Grahame (Kenneth)**. *The Wind in the Willows*, 2nd edition, London: Methuen, 1908, *half-title, frontispiece, contemporary gift inscription to front free endpaper, light spotted and toned, original green pictorial cloth gilt, lightly rubbed, 8vo*

(1)

£200 - £300



648 **Graves (Robert)**. *But Still it Goes On*, 1st edition, 1st issue, London: Jonathan Cape, 1930, *original cloth, dust jacket, some fading to spine, 8vo*

First edition, first issue with *The Child She Bare* italicized on page 157. The sequel to *Good-Bye To All That*.

(1)

£300 - £400

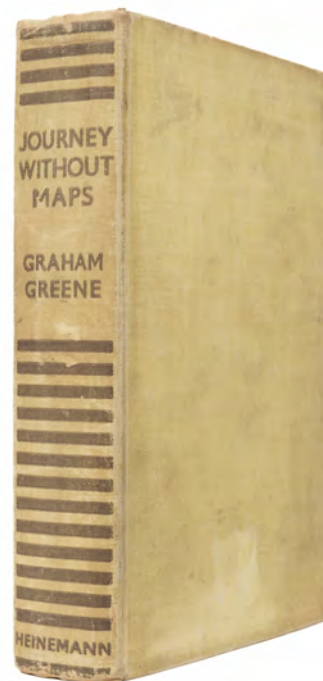


649 **Graves (Robert)**. Good-Bye to All That. An Autobiography, 1st edition, 1st issue, London: Jonathan Cape, 1929, *portrait frontispiece, 7 plates, one or two light finger marks, original salmon cloth, dust jacket, professionally restored at spine ends, head of rear panel and folds, 8vo*

First edition, first state with the passages on pages 290 & 341-343. These were included without Siegfried Sassoon's permission and a second issue hastily printed with asterisks on the blank pages where the offending material had been removed.

(1)

£600 - £800



651 **Greene (Graham)**. Journey Without Maps, 1st edition, London: Heinemann, 1936, *frontispiece, numerous black and white plates after photographs, cartographic endpapers and pastedowns, half-title, bookseller's ticket to rear pastedown, lightly spotted, original yellow cloth, rubbed and dust-soiled, 8vo* One of the scarcer Greene titles and his first travel book, it describes his travels through Liberia.

(1)

£300 - £400



650 **Greene (Graham)**. It's A Battlefield, 1st edition, London: Heinemann, 1934, *half-title, lightly spotted, ownership inscription to front free endpaper, original black cloth, rubbed, 8vo, together with:*

The Heart of the Matter, 1st edition, London: Heinemann, 1948, *half-title, top edge finished in red, preliminary leaves browned, original blue cloth, dust jacket, chipped to extremities with loss, spine faded, 8vo, with*

Stamboul Train, 1st edition, 2nd issue, London: Heinemann, 1932, *half-title, lightly spotted, remnants of library stickers to pastedowns, later blue cloth, worn and faded, 8vo, with 12 others by Greene*

(15)

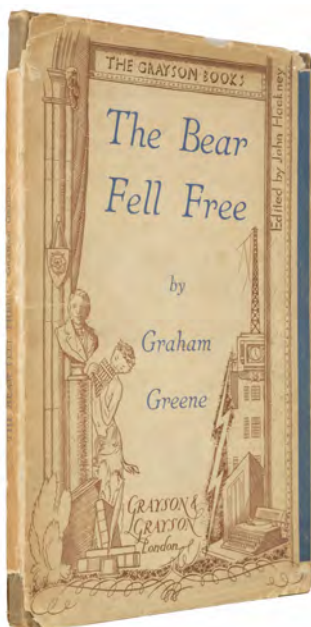
£100 - £150



652 **Greene (Graham)**. Stamboul Train, 1st edition, 2nd issue, London: William Heinemann, 1932, *bookplate to front pastedown, lightly spotted, original black cloth gilt, lightly rubbed, 8vo, Our Man in Havana, 1st edition, London: William Heinemann, 1958, original blue cloth, dust jacket, slightly rubbed, 8vo* The Third Man and The Fallen Idol, 1st edition, London: William Heinemann, 1950, *preliminary leaves toned, original black cloth, slightly rubbed, dust jacket, lower portion of spine missing, head of spine worn with loss, extremities chipped and rubbed (resulting in some loss), 8vo with 11 others*

(14)

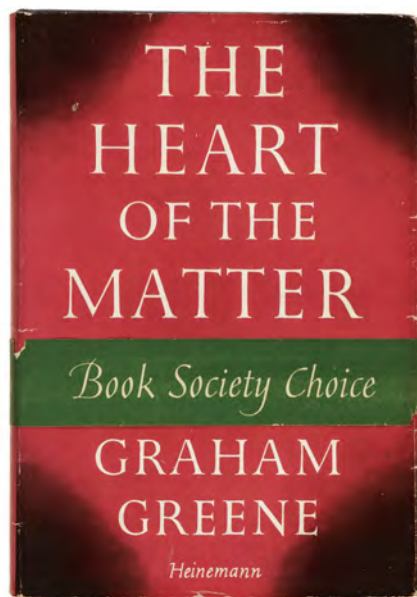
£200 - £300



653 **Greene (Graham)**. *The Bear Fell Free*, 1st edition, London: Grayson & Grayson, 1935, *near-contemporary gift inscription to front free endpaper, lightly spotted, original cloth gilt, boards slightly bowed, extremities rubbed, dust jacket, extremities of spine chipped with loss to both head and tail (1cm approximately), panels lightly dust-soiled, a couple of small closed tears (discreetly repaired to verso), extremities rubbed, 8vo, limited signed edition 122/285*

(1)

£500 - £800



654 **Greene (Graham)**. *The Heart of the Matter*, 1st edition, London: William Heinemann, 1948, *a few minor spots, original cloth, top edge red, dust jacket with the scarce green Book Society Choice wraparound band (two small chips at folds of band), spine a little faded, 8vo*

Presentation copy, inscribed by the author to front endpaper: "With love from Graham".

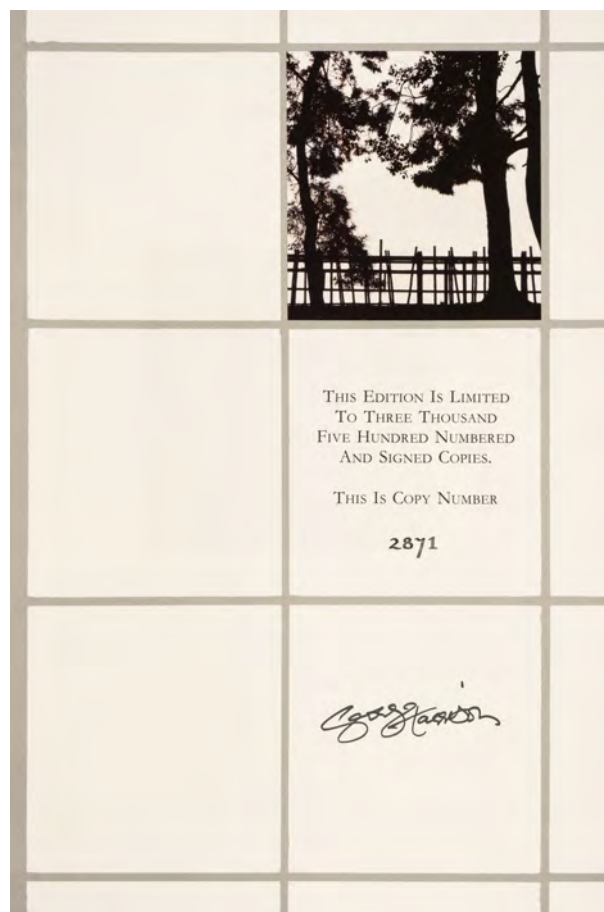
(1)

£400 - £600



655 **Greene (Graham)**. *The Man Within*, 1st US edition, 1929; *Stamboul Train*, 1st edition, 2nd state, 1932; *Nineteen Stories*, 1st edition, 1947; *The Quiet American*, 1st edition, 1955, *a little light spotting and toning, original cloth, Man Within spine a little rubbed and faded, price-clipped dust jackets for Nineteen Stories and The Quiet American, small ink inscription to Quiet American front flap, 8vo, together with others including Kingsley Amis's That Uncertain Feeling, 1955, I Like it Here, 1958, and Colonel Sun, 1968, and other Graham Greene, Kingsley Amis, John Buchan et al* (50)

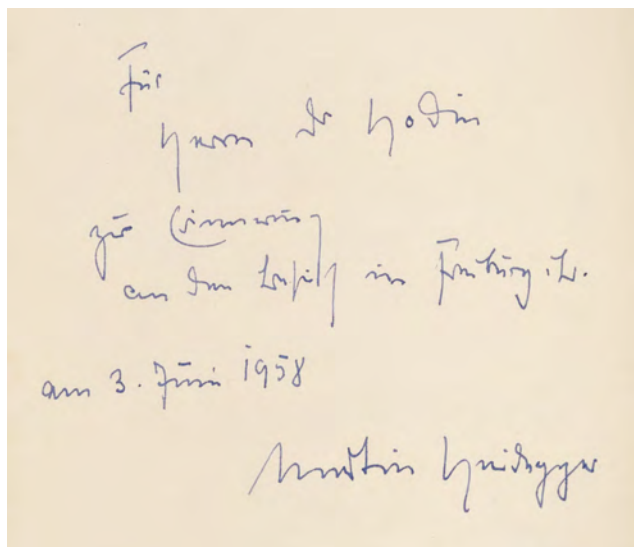
£150 - £200



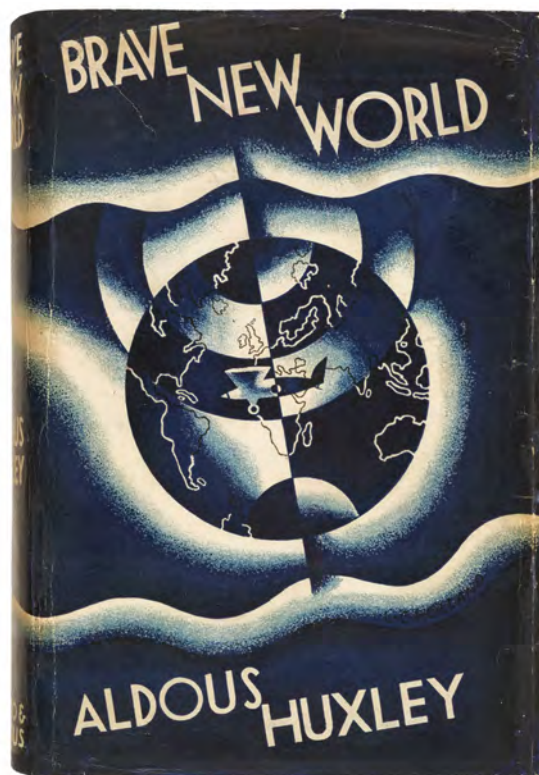
656 **Harrison (George)**. *Live in Japan*, Guildford: Genesis Publications, 1993, *numerous colour illustrations, all edges gilt, original black morocco, 4to, together with a separate small portfolio containing a double CD and souvenir pack with Access All Areas and After Show passes, and George Harrison and Eric Clapton's guitar picks, all contained in original cloth slipcase (fitted compartment for the small portfolio loose), 4to* Limited edition 2871/3500, signed by George Harrison.

(1)

£700 - £1,000



- 657 **Heidegger (Martin)**. *Identität und Differenz*, Pfullingen: Verlag Günter Neske, 1957, *inscribed by the author to front free endpaper, original orange paper boards, 8vo, together with: Der Feldweg*, Frankfurt: Vittorio Klostermann, 1962, *inscribed by the author to front free endpaper, original paper wrappers, 8vo, with Gespräch mit Hebel*, Lörrach: Hebelbund, 1956, *inscribed by the author to front pastedown, signed to front free endpaper under mounted portrait photograph, original paper wrappers, covers spotted, 8vo*
 (3) £150 - £200



- 659 **Huxley (Aldous)**. *Brave New World*, 1st edition, London: Chatto & Windus, 1932, *a few minor spots, original cloth (spine slightly faded and rubbed at ends), slight lean, dust jacket, reinforcements to verso, small repairs and some retouching, some light toning to spine and flap margins, 8vo*
 (1) £800 - £1,200



- 658 **Hilton (James)**. *Good-bye Mr. Chips*, 1st edition, London: Hodder & Stoughton, 1934, *illustrations by Bip Pares, some light spotting, original cloth, dust jacket with the Evening Standard Book of the Month wraparound band (slight toning to spine of band), edges a little rubbed, 8vo, signed by the author to front free endpapers, together with To You Mr. Chips, 1st edition, 1938*
 (2) £300 - £500



Lot 660

660 **Johns (W.E.)**. Biggles in France, 1st edition, The Boys' Friend Library, No. 501, 7 November 1935, 96 pages, double column, a little corner creasing and curling, original printed wrappers with pictorial upper wrapper, single staple somewhat rusted with resultant stain, slightly dust-soiled, spine partly torn with paper damage near centre of spine with partial loss of lettering, 'BOYS' FRIEND LIBRARY]', very small loss to upper outer corner, small 4to. A good copy of one of the rarest and most fragile first edition Biggles titles, with no markings or repairs.

(1) £300 - £500

661 **Joyce (James)**. Pomes Penyeach, 1st edition, Paris: Shakespeare and Company, 1927, ownership inscription to front free endpaper, original green paper boards, slightly faded and rubbed, 16mo, together with:

Hemingway (Ernest). The Sun Also Rises, New York: Grosset & Dunlap, 1926, stamps to preliminaries, occasional damp and dust-soiling, original black cloth, rubbed and lightly marked, 8vo, with **Orwell (George)**. The Lion and the Unicorn, Socialism and the English Genius, 1st edition, London: Secker & Warburg, 1941, half-title, original pale cloth, backstrip faded, rubbed, 8vo, with 6 others various

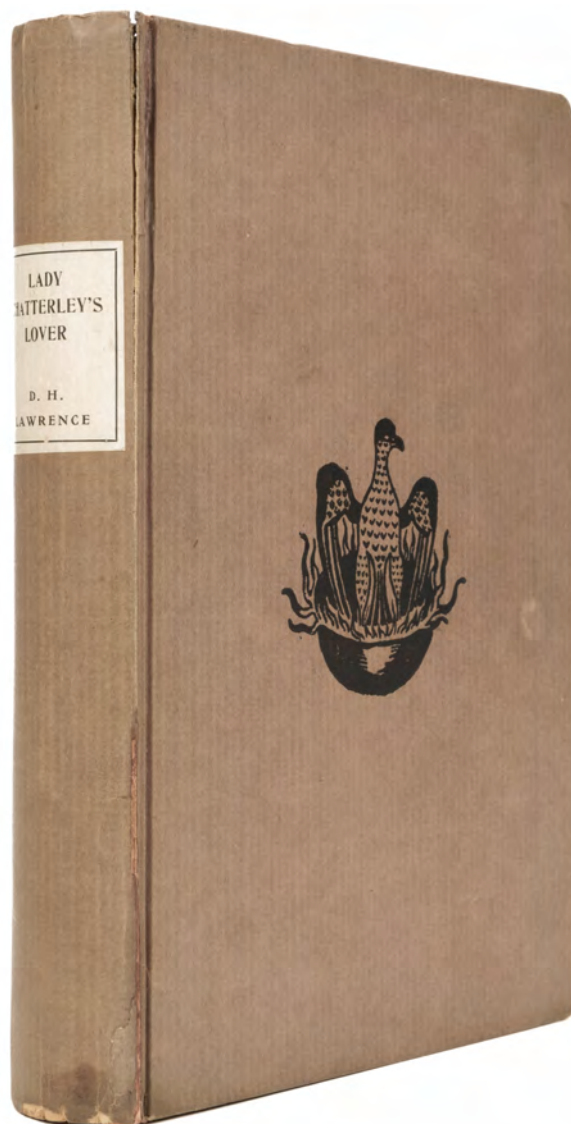
(9) £100 - £150



662 **Larsson (Steig)**. The Girl With The Dragon Tattoo, uncorrected proof copy, London: Macleahose Press, 2008, original blue paper wrappers, slightly rubbed to extremities, 8vo, together with: Millennium trilogy, 1st editions, London: Macleahose Press, 2008-09, some edges lightly marked, original cloth, dust jackets, slightly rubbed to extremities, 8vo

The uncorrected proof is rare; it is believed that only 200 were printed.

(4) £300 - £400



663 **Lawrence (D.H.)** Lady Chatterley's Lover, privately printed, [Florence], 1928, original mulberry boards, Lawrence Phoenix device in black to upper cover, white label to spine, 8cm split at head of upper joint, small chips at foot of spine, 8vo, contained in later cloth slipcase, together with A Propos of Lady Chatterley's Lover, Mandrake Press, 1930

Connolly 57; Roberts A42.1.

Limited edition 886/1000, signed by the author.

After being rejected by numerous English publishers, Lawrence commissioned the Tipografia Guintina in Florence to print 1000 copies of Lady Chatterley's Lover, at £2 each in July 1928, most of which were distributed by friends and sold out before the end of the year, before its suppression in England. "Lawrence fully intended to shock and expected the book to be banned..." (Connolly).

(2) £2,000 - £3,000



664 **Lawrence (D.H.)** *The White Peacock*, 1st edition, 1st issue, London: William Heinemann, 1911, 1st issue with pp. 227-230 tipped-in, a little light spotting, some toning to endpapers, blank bookplate, front hinge a little tender, original blue cloth with windmill device stamped in blind to lower cover, some fading to spine, joints and edges rubbed, 8vo (Roberts A16), together with *Sons and Lovers*, 1st edition, 1st issue, London: Duckworth & Co., 1913, 1st issue with title tipped-in and 20 pp. publisher's list at end, title with faded publishers' ink stamp, a little minor spotting, original cloth gilt, spine a little faded and rubbed at ends, 8vo (Roberts A4.1), plus *The Prussian Officer and Other Stories*, 1st edition, 1st issue, London: Duckworth & Co., 1st issue with 20 pp. publisher's catalogue at end, light toning to endpapers, original cloth, spine a little faded, 8vo (Roberts A6), with two others: *Women in Love*, 1st trade edition, Martin Secker, 1921 (Roberts A15c), and *The Virgin and the Gipsy*, G. Orioli, Florence 1930, limited edition 220/810 (Roberts A54)

(5)

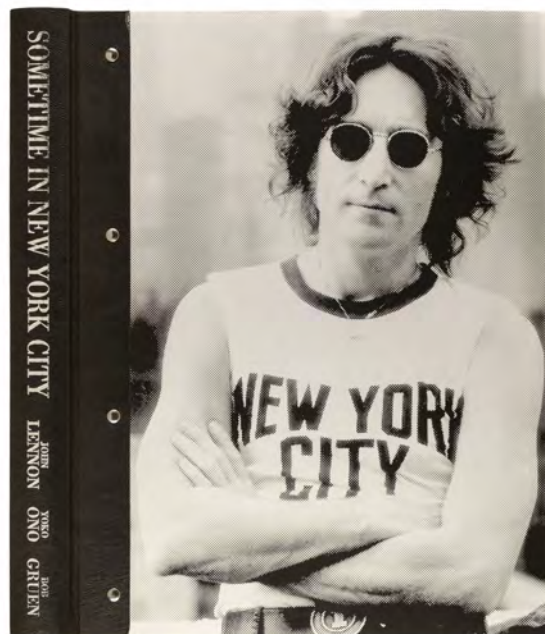
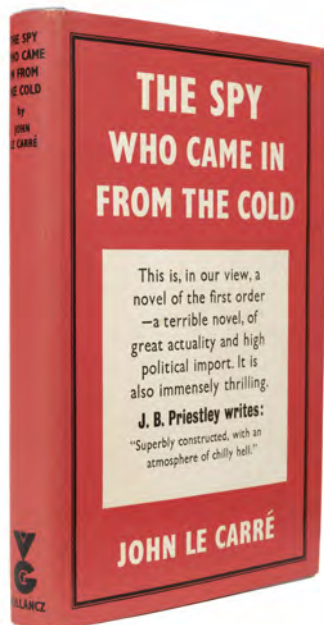
£500 - £800

665 **Le Carré (John)**. *The Spy Who Came in from the Cold*, 1st edition, London: Victor Gollancz, 1963, a few light spots to edges, original blue cloth gilt, small portion of fading to base of spine and boards, dust jacket, a few spots to panels, extremities slightly rubbed, 8vo

A bright attractive copy.

(1)

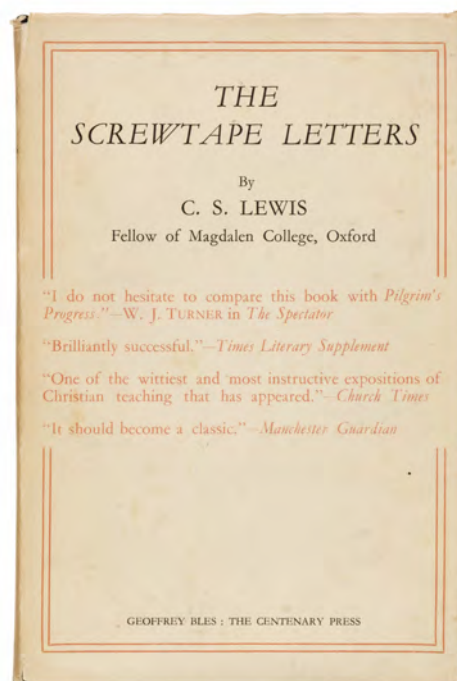
£400 - £600



666 **Lennon (John, Yoko One & Bob Gruen)**. *Sometime in New York City*, Guilford: Genesis Publications Ltd, 1995, numerous photographic illustrations, all edges silver, morocco-backed aluminum covers, contained in sleeve and original pictorial box, 4to Limited edition 2395/2500, signed by Yoko Ono & Bob Gruen, from a total edition of 3500.

(1)

£150 - £200

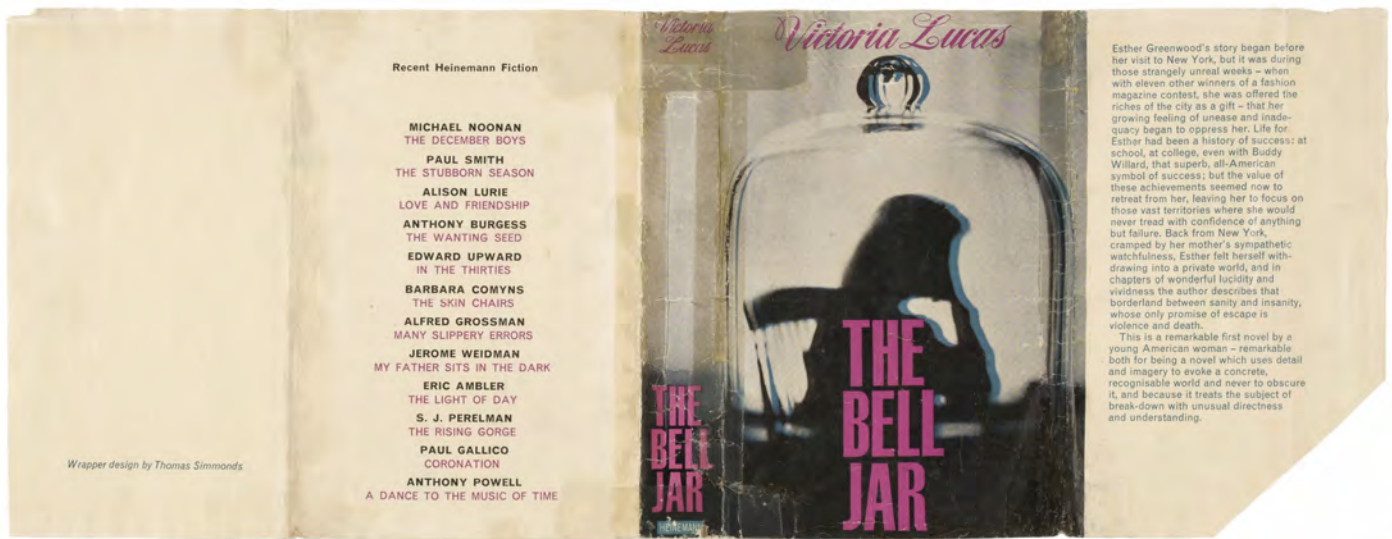


667 **Lewis (C.S.)** *The Screwtape Letters*, London: Geoffrey Bles: The Centenary Press, December 1942 reprint, original cloth, white label to spine, dust jacket, spine a little toned with short tears and chips at ends, small nicks at folds, 8vo

The ninth printing, first printed in February 1942.

(1)

£100 - £150



Lot 673

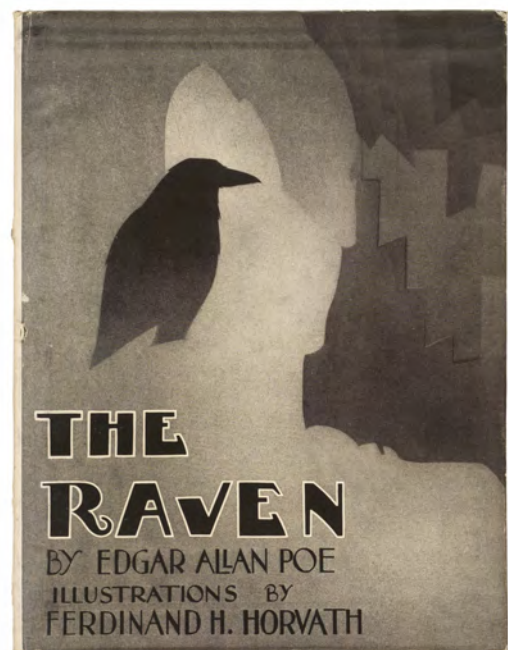


672 **Murdoch (Iris).** *A Severed Head*, 1964; *The Italian Girl*, 1964; *The Red and the Green*, 1965, 1st editions, *original cloth, dust jackets, slight toning to rear panels, a couple of tears, 8vo, together with others by Iris Murdoch including The Unicorn*, 1963 (front endpaper excised, clear tape marks to flaps), *The Nice and the Good*, 1968, *A Fairly Honourable Defeat*, 1970, *The Black Prince*, 1973, *The Sacred and Profane Love Machine*, 1974, plus others including Barry Unsworth's *Sacred Hunger*, 1992, and *After Hannibal*, 1996 (signed by the author) and Bruce Chatwin's *The Viceroy of Ouidah*, 1980 (43) £150 - £200

673 **Plath (Sylvia).** *The Bell Jar* by Victoria Lucas, 1st edition, dust jacket only, London: Heinemann, 1963, *price-clipped, tape repairs to head and tail of spine and front flap fold and verso, marginal restoration to portion of rear panel, spine and flap-folds, creased in places with some rubbing to extremities, 8vo* Tabor A4a.1.

A rare first edition dust jacket of *The Bell Jar*, Plath's only novel. According to Tabor, only a 'token quantity' of the book was printed.

(1) £500 - £800



674 **Poe (Edgar Allan).** *The Raven*, together with the *Philosophy of Composition*, New York: Dodd, Mead & Company, 1930, *monochrome illustrations by Ferdinand Huszti Horvath, textblock and last two leaves detached, original cloth gilt, a little mottled staining to spine and cover margins, dust jacket, small tear to spine, slipcase (small splits at folds), 4to* Uncommon in the dust jacket.

(1) £150 - £200



Lot 675

675 **Powell (Anthony)**. *A Dance to the Music of Time*, complete set of 12 volumes, 1st editions, London: William Heinemann, 1951-75, original cloth, dust jackets (Buyer's Market in 1st issue jacket with wide flaps and publisher price-clipped, small date stamp Mar 28 1953 to rear flap, very small archival repairs to spine ends and folds), *The Soldier's Art* price-clipped, slight fading to one or two spines, 8vo

The Acceptance World signed to title by the author. An excellent set.

(12) £1,500 - £2,000

676 **Powys (Llewelyn)**. *The Twelve Months*, London: The Bodley Head, 1936, inscription to front pastedown, bookplate excised from front pastedown, original green cloth gilt, 8vo, together with:

Farquhar (George). *The Beaux Stratagem*, a comedy, Bristol: Douglas Cleverdon, 1929, engraved vignette to title, 7 engraved plates by J. E. Laboureur, bookplate of Dunstan Curtis to front pastedown, preliminary leaves toned, original green half cloth gilt, a few spots, 8vo, with

Stendhal. *Le Chasseur Vert*, Paris: Éditions Orion, (1929), engraved frontispiece and further engraved plates by Laboureur, some gatherings uncut, spotting, original paper wrappers, marked and rubbed, 8vo, 66 of 300 copies, with 12 others

(15) £100 - £150

677 **Pratchett (Terry)**. *The Colour of Magic*, London: Doubleday in association with Colin Smyth Ltd, 2004, original cloth, slipcase, 8vo, limited signed edition 9/1000, together with *The Carpet People*, special collector's edition, London: Doubleday, 2005, original cloth, dust jacket, slipcase, 8vo, limited signed edition 680/1000, plus 4 others including Neil Gaiman's *Anansi Boys*, 1st edition, 2005, signed by the author, and *Good Omens. The BBC Radio 4 Dramatisation*, 2019 (with 4 vinyl records and loose print signed by Neil Gaiman

(6) £150 - £200

678 **Ravillious (Eric)**. *Almanack 1929* with 12 designs engraved on wood by Eric Ravillious and a specimen of the Roman and Italic of Fournier-le-Jeune composed on the 'Monotype', London: Lanston Monotype Corporation Ltd., 1929, title printed in red and black, wood-engraved illustrations, some pale spotting, pencil ownership signature of F. E. Courtney dated 1940 to front endpaper, original cloth-backed boards, a little rubbed and some marks, 8vo

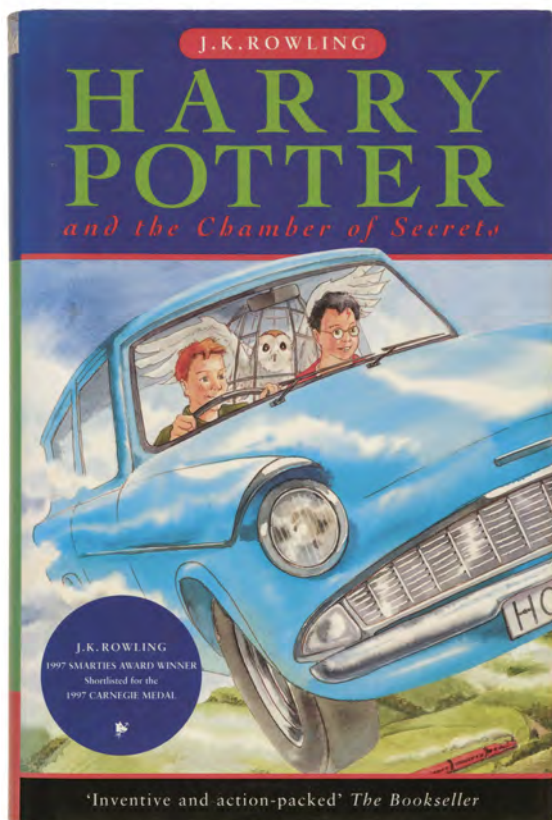
(1) £400 - £600



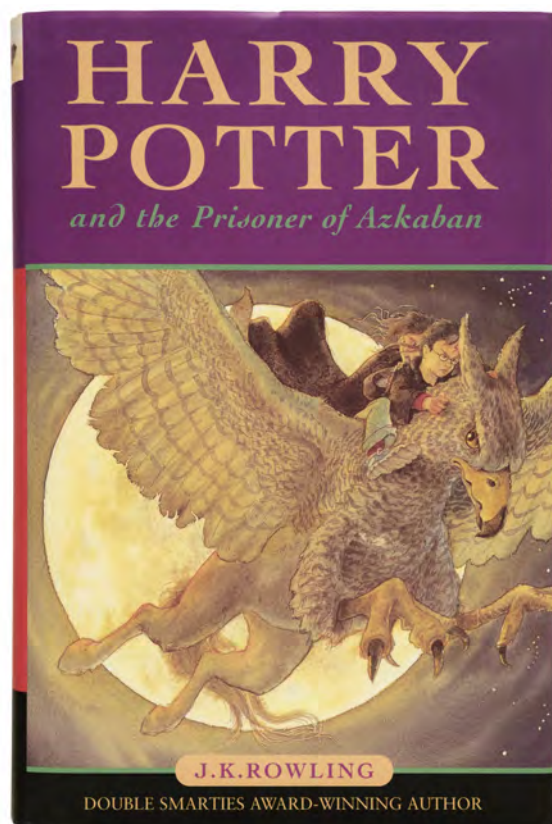
Lot 677



Lot 678



Lot 679



Lot 680

679 **Rowling (J.K.)** Harry Potter and the Chamber of Secrets, 1st edition, London: Bloomsbury, 1998, *usual slight marginal toning and a few pale yellow spots, original pictorial boards, dust jacket, 8vo*

A good copy of the second Harry Potter book.

(1)

£1,000 - £1,500

680 **Rowling (J.K.)** Harry Potter and the Prisoner of Azkaban, 1st edition, London: Bloomsbury, 1999, *original pictorial boards, dust jacket, 8vo, together with Harry Potter and the Order of the Phoenix, 2003, Harry Potter and the Half-Blood Prince, 2005, and Harry Potter and the Deathly Hallows, 2007, 1st editions, plus 7 other Harry Potters, later paperbacks etc*

A fine copy of the third Harry Potter book.

(1)

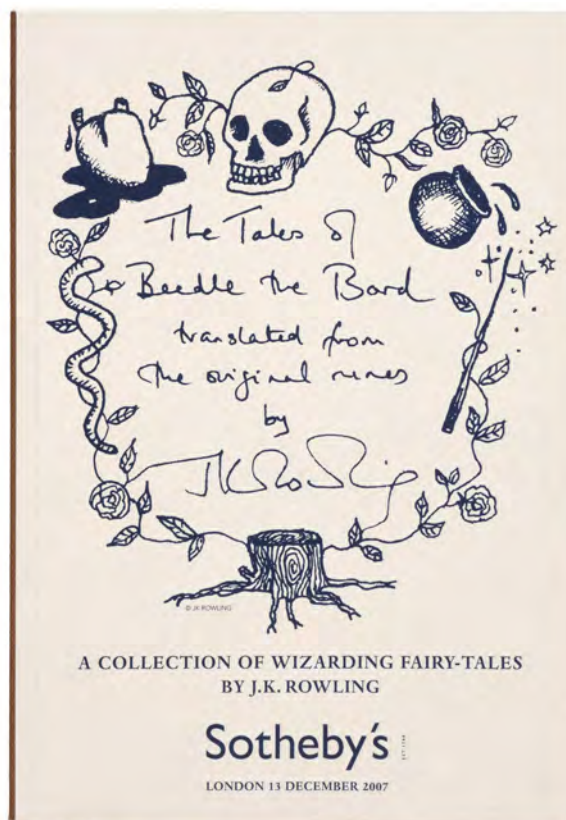
£1,000 - £1,500

681 **Rowling (J.K.)** The Tales of Beedle the Bard, translated from the original runes by J.K. Rowling. A Collection of Wizarding Fairy-Tales, Sotheby's, London, 13 December 2007, *colour illustrations, original stiff wrappers, 8vo, together with two 'I have seen Beedle the Bard' badges*

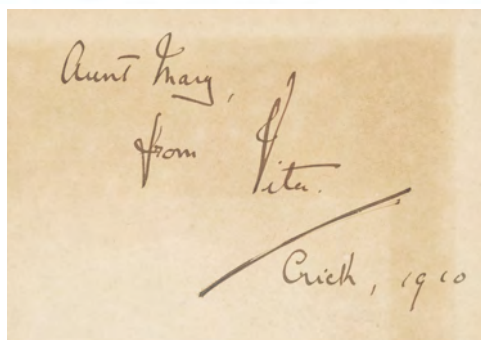
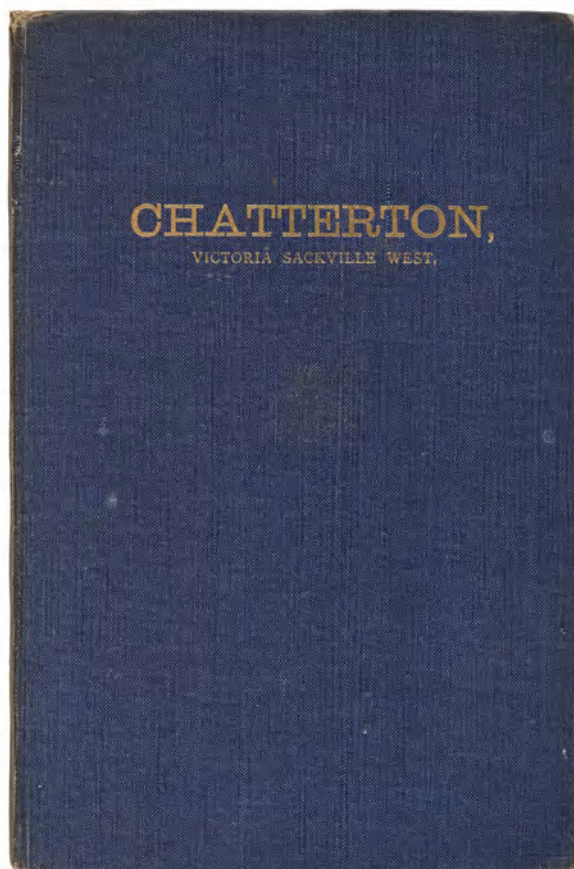
The Sotheby's auction catalogue for the sale of the manuscript, sold on behalf of The Children's Voice on 13 December 2007 for £1.95m. Signed by the author to the first leaf.

(3)

£400 - £600



Lot 681



682 Sackville-West (Victoria). Chatterton: A Drama in Three Acts, 1st edition, presentation copy, Sevenoaks: J. Salmon, 1909, presentation inscription from the author to her 'Aunt Mary, from Vita, ?, 1910' to upper margin of front free endpaper, half-title, three corrections to pages 42 and 50 (possibly in the author's hand?), armorial bookplate of Baron de Spon to front pastedown (laid over another bookplate), endpapers toned, a few leaves lightly creased, contemporary (possibly original) blue cloth gilt, lightly rubbed and marked, 8vo

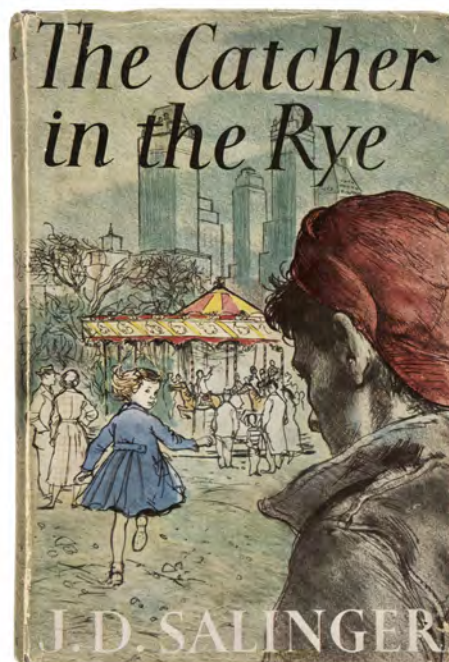
Cross & Ravenscroft-Hulme A1.

Extremely scarce, Sackville-West's first published work. Presentation copy to 'Aunt Mary', presumably Lady Leonora Mary Sackville. The book was printed at the author's expense when she was 16 years old, costing £5. It is thought that only 100 copies were produced.

This copy has textual corrections possibly in the author's hand. On page 42 a question mark has been added to the third line and 'meblows' has been changed to two words on the fifth line. On page 50 'these' has been changed to 'them' on the twenty-third line. It is possible this was for a time the author's own copy.

(1)

£2,000 - £3,000



683 Salinger (J.D.) The Catcher in the Rye, 1st UK edition, London: Hamish Hamilton, 1951, a little minor spotting to fore edges, original blue cloth, slight fading to spine and extremities, dust jacket, two small reinforcements to verso, small nicks and tears at spine ends and folds, 8vo

(1)

£150 - £200



684 Steinbeck (John). The Grapes of Wrath, 1st UK edition, London: William Heinemann, 1939, spotting to preliminary and rear leaves, original green cloth gilt, dust jacket, slightly chipped to extremities, rear panel toned, 8vo, together with:

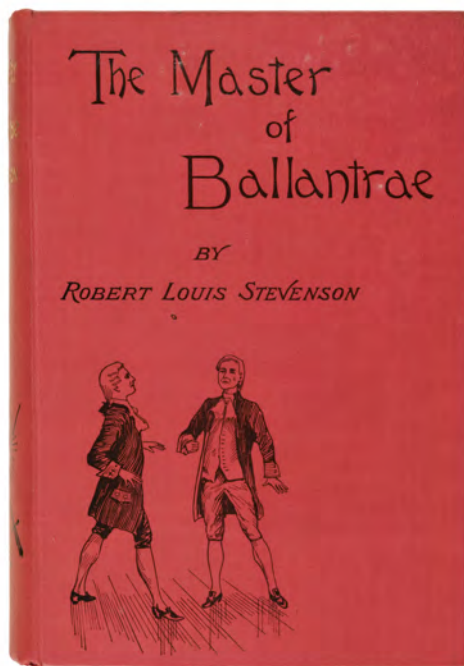
Christie (Agatha). The Pale Horse, 1st edition, London: Collins, 1961, original red cloth, dust jacket, price-clipped, slightly rubbed to extremities, 8vo, with

Steinbeck (John). Bombs Away, The Story of a Bomber Team, New York: Viking Press, 1942, numerous black and white illustrations, original blue pictorial cloth, dust jacket, small portions of spine extremities chipped with loss, rear panel browned and spotted, 8vo with

Benchley (Peter). Jaws, A Novel, 1st edition, Garden City: Doubleday, 1974, original black cloth, slightly rubbed, dust jacket, rubbed to extremities, 8vo, with 19 others related

(23)

£200 - £300



685 **Stevenson (Robert Louis)**. The Master of Ballantrae. A Winter's Tale, 1st edition, London: Cassell & Company, 1889, 1st issue with July advertisements at end, one or two light spots at front, some toning to endpapers, rear hinge slightly tender, original pictorial cloth, 8vo

A bright copy.

(1)

£150 - £200



686 **Thatcher (Margaret)**. The Downing Street Years, 1993; The Path to Power, 1995; The Collected Speeches of Margaret Thatcher, edited by Robin Harris, 1997; Statecraft, 2002, original cloth, dust jackets, 8vo

Each signed by the author.

(4)

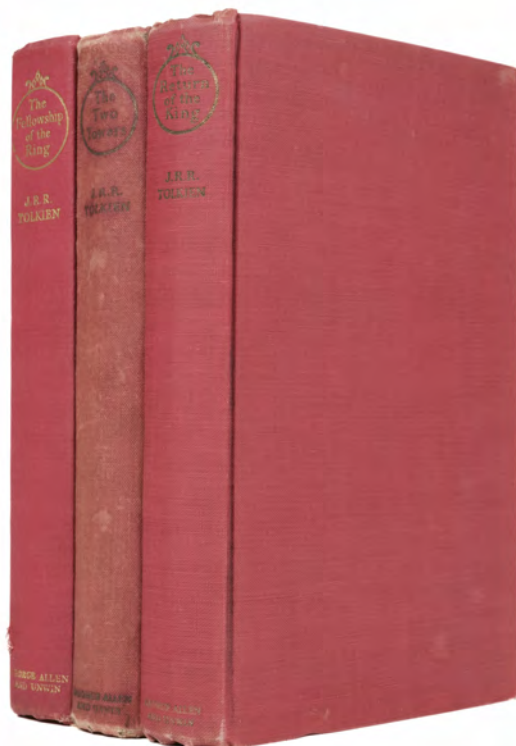
£300 - £500



687 **The Yellow Book**. An Illustrated Quarterly, 13 volumes, a complete run, London: Elkin Mathews & John Lane, April 1894-April 1897, volume I a later issue (with April on front cover correctly spelt), numerous illustrations by Aubrey Beardsley, Walter Crane, Laurence Housman and others, occasional light spotting, original yellow pictorial cloth in bright condition, 8vo, plus a duplicate of volume X

(14)

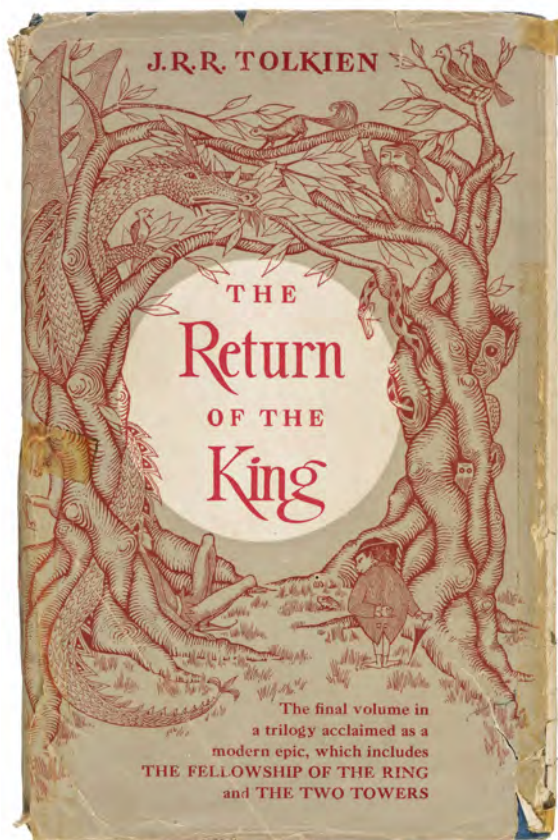
£400 - £600



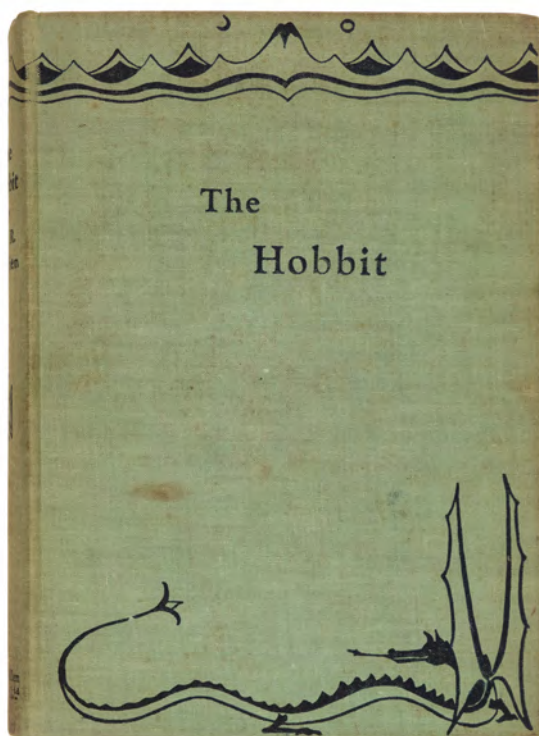
688 **Tolkien (J.R.R.)** Lord of the Rings: The Fellowship of the Ring, 12th impression, 1962; The Two Towers, 1st edition, 1954; The Return of the King, 1st edition, 1955, folding map at end of each, top edge red, original cloth, Two Towers spine faded and rubbed at ends, small tear at foot of Fellowship lower joint, edges a little rubbed, 8vo

(3)

£400 - £600



Lot 689



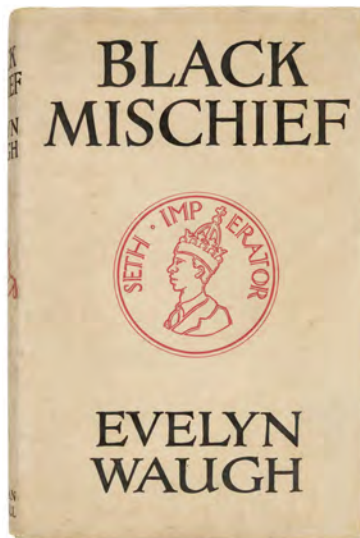
Lot 690

689 **Tolkien (J.R.R.)** *The Return of the King*, 1st US edition, Boston: Houghton Mifflin, 1956, folding map tipped-in at end, previous owner inscription dated 1957 at front, original cloth, a few small mottled damp stains, dust jacket, a few chips and tears, clear tape reinforcements, 8vo, together with early US printings of *The Fellowship of the Ring* and *The Two Towers* (in torn dust jacket), 8vo (3) £200 - £300

690 **Tolkien (J.R.R.)** *The Hobbit or There and Back Again*, 1st edition, 2nd impression, London: George Allen & Unwin, 1937, 4 colour plates by the author, illustrations, advertisement leaf at end, occasional light spotting, presentation inscription to half title, dated 1940, map endpapers, Blackwell ticket to front pastedown. original green pictorial cloth, small stains at foot of spine and covers, 8vo (The second impression, published in the same year as the first, and the first with the colour plates.) (1) £1,000 - £1,500



691 **Walkey (Samuel, 1871-1953)**. A collection of books, letters, manuscripts and periodicals, 1897-1930's, including books *In Quest of Sheba's Treasure*, [1897], (the author's first book), *For the Sake of the Duchesse*. A Page from the life of the Vicomte de Championnet, [1899], *At Britain's Call*, 1901, *Kidnapped by Pirates*, 1906, *Yo-Ho! For the Spanish Main* [1910], *Wolf-on-the-Trail*, 1914, *In Quest of a Kingdom*, [1919], *Hurrah! For Merry Sherwood*, [1920], *The Adventures of Jack-A-Lantern* [1931], *The Treasure of Pirates' Island*, [1935], uncorrected proofs of *Jack-A-Lantern*, 1931 and *When the Vikings Came*, 1935, nearly all signed or inscribed by the author, plus several manuscripts, hand-written and typescript for stories including *Drake Sails West-Ward* and *Rovers of the Golden Glory* (with his note 'both these had been in Chums, and were popular serials... This apart could not find a publisher for these two tales', 'M.s. of "Powder-Monkey Jack (not yet published ...)', *The Treasure of Pirates' Island*, *The Rummy-Tummy Book*, *Red Falcon*, *the Pirate Hunter*, *Rogues of Roaring Glory*, *Galleon's Treasure*, *The Lovers of Lorraine*, plus letters and correspondence, reviews etc, plus some *Chums* and *Boys Own Annuals*, in variable condition Interesting archive of most of the works and related material of author Samuel Walkey (1871-1953). He was a bank inspector in the West Country in the 1890's and took up writing adventure stories for boys and romantic fiction for adults to while away lonely evenings, many of his juvenile fiction stories were first serialised in *Chums* and *Boy's Own* annuals and other periodicals, from 1907-1939, before being published in book form. His many stories in these publications were illustrated by Paul Hardy, Charles Lane Vicary and others and he had a large and devoted readership, *The Cornishman*, a weekly newspaper noted that his stories 'were read with zest by the boys of England'. The archive was inherited by his family and thence by descent. (approx. 85) £300 - £500



692 **Waugh (Evelyn)**. *Black Mischief*, 1st edition, London: Chapman and Hall, 1932, *map frontispiece, some light spotting, bookplate of The Book Society, original cloth, dust jacket, professionally restored to small area of front panel, flap, spine ends and folds, 8vo*

(1)

£300 - £500

693 **Waugh (Evelyn)**. *Decline and Fall*. An Illustrated Novelette, 1st edition, 1st issue, London: Chapman & Hall, 1928, *frontispiece and 5 plates by the author, a little light spotting, contemporary ownership inscription to front endpaper "Carl Winter, 1928, Coll Exon. Oxon.", original cloth, spine slightly rubbed at ends, in dustwrapper, pale toning to spine, a few chips and nicks at folds (generally a very good copy)*

Provenance: Carl Winter (1906-1966), art historian and museum curator, who worked at the Victoria & Albert Museum before moving to the Fitzwilliam Museum in Cambridge in 1946, at which time he also became a Fellow of Trinity College. Together with Patrick Trevor-Roper and Peter Wildeblood, Carl Winter gave evidence to the Wolfenden Committee, whose report led to the decriminalisation of homosexuality in 1967. Winter's evidence was given anonymously as 'Mr White'. His testimony was portrayed in the BBC television dramatisation *Consenting Adults*.

Connolly, *The Modern Movement*, 58. First edition, first issue of the author's first novel with the names "Martin Gaythorn-Brodie" and "Kevin Saunderson" unchanged on pages 168-69.

The author's first novel, with his own illustrations, in the dust jacket also designed by him. After the book was rejected for indecency by Duckworth (the publisher of his earlier biography of Rossetti), Waugh offered the manuscript to Chapman & Hall, but he did so while his father, who was the managing director of the firm, was away on holiday. The acting-director agreed to publish the novel and Arthur Waugh returned to London to discover that his son was his firm's newest author. When Arthur Waugh's biography was published three years later, however, *Decline and Fall* and *Vile Bodies*, the two novels published under his directorship of Chapman & Hall, were not mentioned.

(1)

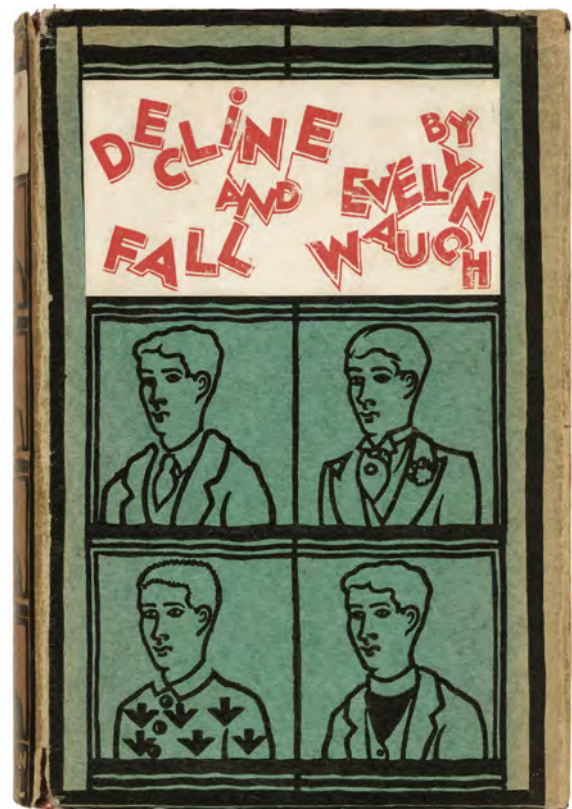
£1,500 - £2,000

694 **Waugh (Evelyn)**. *Scoop*. A Novel About Journalists, 1st edition, 1st issue, London: Chapman & Hall, 1938, *1st issue with the '8' in the publication date indistinct and 'as' the final word on p. 88, original cloth, 1st issue dust jacket with 'Daily Beast' masthead, small repairs and restorations at spine ends, foot of rear panel and folds, 8vo*

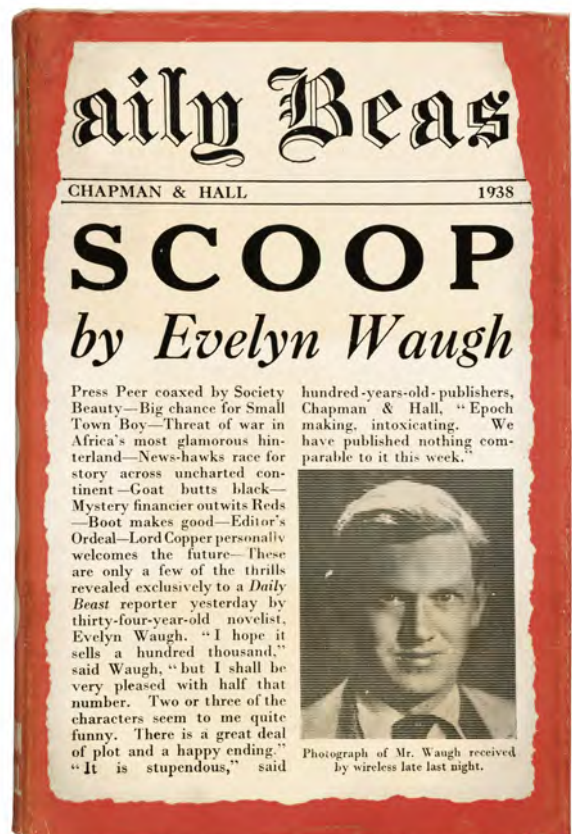
First edition, first issue of Waugh's satire on Fleet Street journalism, with the 'Daily Beast' masthead, a pastiche which was removed from the second issue jacket after Lord Beaverbrook, proprietor of the Daily Express threatened to sue due to the similarity with the Daily Express masthead.

(1)

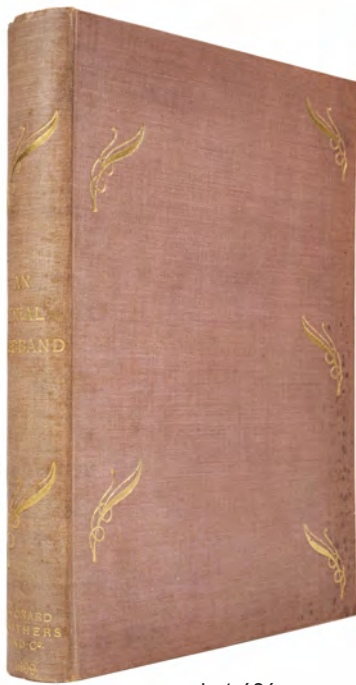
£1,000 - £1,500



Lot 693



Lot 694



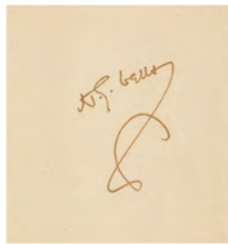
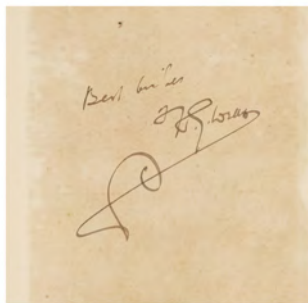
Lot 696



Lot 697



Lot 699



695 **Wells (H.G.)** *The Autocracy of Mr. Parham. His Remarkable Adventures in this Changing World*, 1st edition, London: William Heinemann, 1930, *monochrome illustrations (one detaching), slight toning to textblock, a few spots, original cloth, repaired tear at head of spine, edges a little rubbed, 8vo, signed by the author to front endpaper, together with First and Last Things. The Definitive edition, The Thinker's Library No. 1, London: Watts & Co., [1952], advertisement leaf at end, endpapers a little toned, original cloth, small splits to upper joint, 8vo, inscribed by the author to front endpaper: "Best wishes, H.G. Wells"*

(2)

£300 - £400

696 **Wilde (Oscar)**. *An Ideal Husband*, 1st edition, London: Leonard Smithers, 1899, *unopened, some light spotting front and rear, original lilac cloth with gilt designs by Charles Shannon, some fading to spine, small marginal light spotting to upper cover, small 4to* Mason 385. Limited edition of 1000 copies.

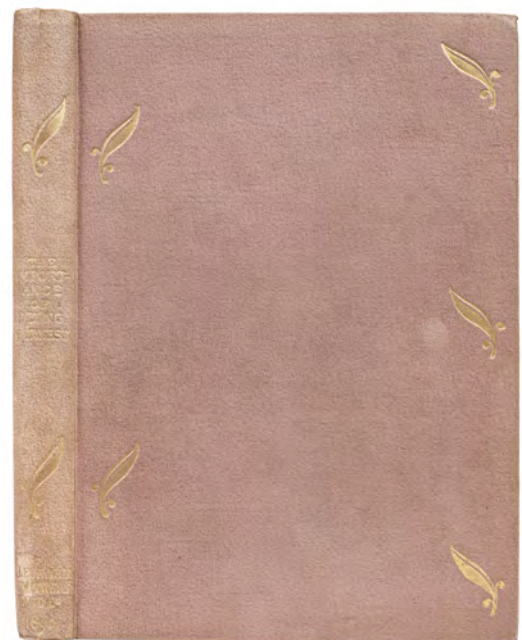
(1)

£400 - £600

697 **Wilde (Oscar)**. *The Ballad of Reading Gaol*, New York: E.P. Dutton & Co, 1928, *half-title, black and white frontispiece, numerous black and white illustrations with accompanying tissue-guards, top edge gilt, contemporary black half morocco gilt, spine in 6 compartments separated by gilt finished raised bands, foliate devices in gilt to 4 compartments, slightly rubbed, 8vo*

(1)

£100 - £150



698 **Wilde (Oscar)**. *The Importance of Being Earnest. A Trivial Comedy for Serious People*, 1st edition, London: Leonard Smithers, 1899, *some light spotting front and rear, original lilac cloth with leaf spray ornaments in gilt designed by Charles Shannon, spine a little faded, small 4to*

Mason 382. Limited edition of 1000, this copy out-of-series. Provenance: (1)

£800 - £1,200

699 **Wilde (Oscar)**. *The Picture of Dorian Gray*, 2nd edition, London: Ward Lock & Bowden, (1895), *half-title, 8pp of publisher's advertisements to rear, original half vellum gilt, slightly rubbed and marked, 8vo*

(1)

£200 - £300



700 **Wingfield (R.D.)** A Touch of Frost, 1st edition, London: Constable, 1990, *leave margins lightly toned, original black cloth, dust jacket, faintly rubbed, 8vo, together with:*

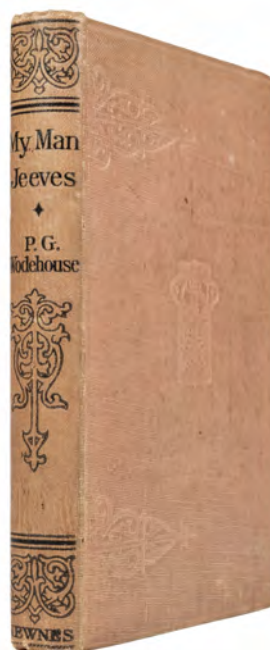
Frost at Christmas, 1st UK edition, London: Constable, 1989, *front free endpaper and first text leaf separated to gutter, original black cloth, dust jacket, 8vo, with*

A Touch of Frost, signed limited edition, Hassocks: Ralph Spurrier, 1998, *signed by the author to limitation page, original orange cloth, 8vo, number 52 of 350, with*

Night Frost, 1st edition, London: Constable, 1992, *signed by the author to title, original black cloth, dust jacket, 8vo with 4 others by Wingfield*

(8)

£200 - £300

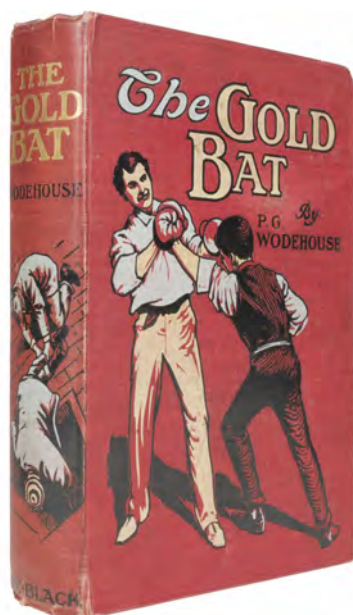


702 **Wodehouse (P.G.)** My Man Jeeves, 1st edition, 1st issue, London: George Newnes, [1919], *1st issue printed by Butler and Tanner, advertisement leaf at end, lacking front and rear endpapers, original cloth, upper cover with designs in blind, spine lettered and decorated in black, 8vo*

McIlvaine A22a. The first introduction of the irrepressible characters Jeeves and Wooster.

(1)

£150 - £200

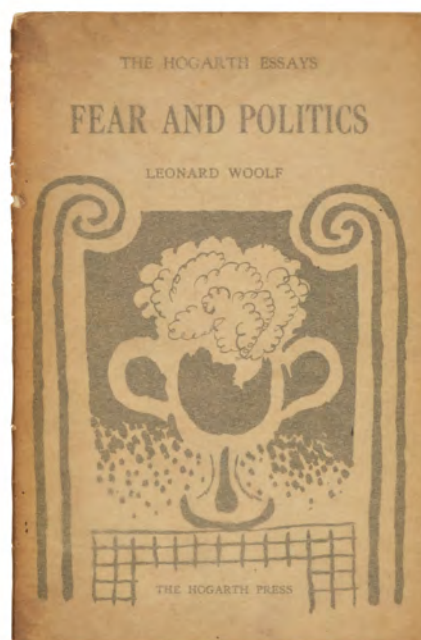


701 **Wodehouse (P. G.)** The Gold Bat, 1st edition, 1st issue, Adam & Charles Black, 1904, *8 plates by T.M.R. Whitwell, frontispiece detached, publisher's advert leaf at rear listing 3 Wodehouse titles, original pictorial red cloth, a little rubbed, 8vo*

McIlvaine A4a.

(1)

£300 - £500



703 **Woolf (Leonard)** Fear and Politics, 1st edition, Richmond: The Hogarth Press, 1925, *spotted, original pictorial paper wrappers, original glassine dust jacket, slightly chipped to extremities, 8vo*

(1)

£100 - £150

INFORMATION FOR BUYERS

AFTER THE AUCTION

Online Results: If you weren't present or able to follow the auction live, you can find results for the sale on our website shortly after the sale has ended.

Payment: The price you pay is the amount at which the auctioneer's hammer falls (the hammer price), plus a buyer's premium (a percentage of the final hammer price) and vat where applicable. You will be issued with an invoice made out to the name and address provided on your registration form.

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.

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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.

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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.

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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 your item you will be required to make your own arrangements or to contact Mailboxes etc (tel: 01793 525009) or Pack and Send (tel: 01635 887237) who may be able to help.

We provide a monthly delivery service to Central London, 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 Euros or more and the amount cannot be more than 12,500 Euros per lot.

The amount is calculated as follows:

Royalty For the Portion of the Hammer Price (in Euros)

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

Invoices will, as usual, be issued in Pounds Sterling. For the purposes of calculating the resale royalty the Pounds Sterling/Euro rate of exchange will be the European Central Bank reference rate on the day of the sale.

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

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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.

FINE ART

including British Portraits
Old Master & Modern Prints & Drawings

21 JULY 2022



Tilly Kettle (London 1734–1786 Aleppo). Portrait of Josias du Pré (1721–1780) of Wilton Park, Governor of Madras, oil on canvas, 127 x 101 cm (50 x 40 inches), fine period recessed moulded gilt frame

Provenance: Colonel Grenfell; Christie's London, Fine English Portraits & Landscape Paintings, March 22 1968, lot 55; Bellman's Billingshurst, Sussex, Antiques & Interiors, August 2017, lot 1655; Private Collection, London.

Estimate £3000–5000

The golden age of Anglo-Indian art, and the surge in popularity of portraiture in India, dates from the arrival of Tilly Kettle (1735–1786) in Madras (Chennai) in 1768. A British painter who had gained renown in England during the 1760s as a portraitist working in the style of Sir Joshua Reynolds (1723–1792), Kettle lived in Madras for three years before leaving for Calcutta (now Kolkata) in 1771. He remained there for five years until 1776, the year of his return to London. During this time, sometimes called his 'Indian' period, Kettle painted the portraits of many important Nawabs, merchants, governors and military officers.

For further information, or to consign, please contact Nathan Winter, Natasha Broad or Susanna Winters
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