

Children's & Illustrated Books Modern First Editions

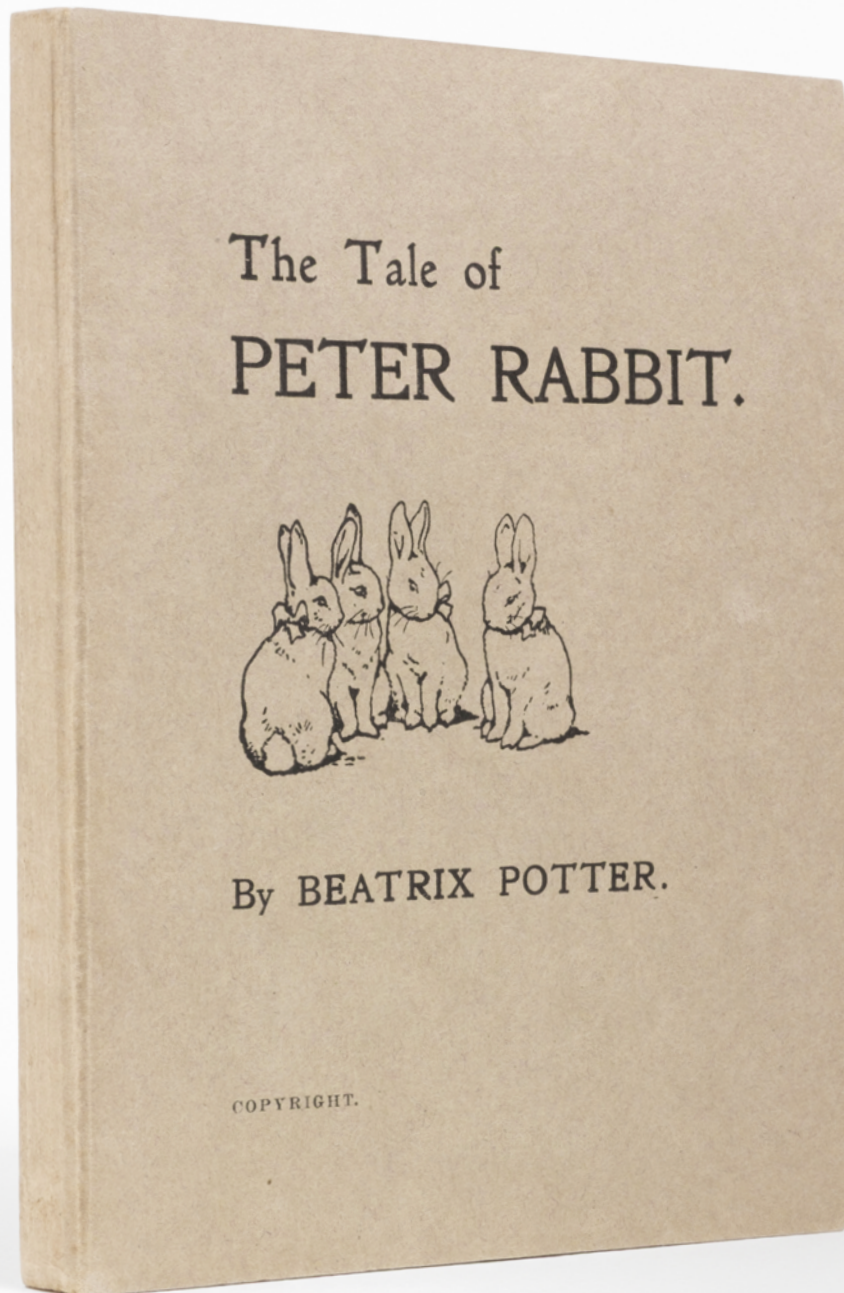
19 JUNE 2025



EST. 1988 **Dominic Winter
Auctioneers**

Beatrix Potter (1866–1943): The Schuster Collection

10 SEPTEMBER 2025



An exceptional copy of the rare 1st privately printed edition of *The Tale of Peter Rabbit*, by Beatrix Potter, [London: Strangeways, December 1901], One of 250 copies of the first issue.

Estimate £40,000–£60,000

For further information please contact Susanna Winters and Helen Pedder
susanna@dominicwinter.co.uk
helen@dominicwinter.co.uk

CHILDREN'S & ILLUSTRATED BOOKS

MODERN FIRST EDITIONS & ORIGINAL ILLUSTRATIONS

19 June 2025 at 10am

VIEWING

Monday & Tuesday 16/17 June 9.30am-5.30pm
Sale mornings from 9am (other times by appointment)

AUCTIONEERS

Nathan Winter
Chris Albury
John Trevers
William Roman-Hilditch

Light refreshments available on view days with extra lunch options on sale days



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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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

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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, and subject to a minimum charge of the UK equivalent of \$10 per lot).

EST. 1998
Dominic Winter
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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:

- there is a prohibition on exporting goods of that character e.g. if the goods contain prohibited materials such as ivory.
- 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 22% 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 26.4%. 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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Rachael Richardson
General Cataloguer

Cover illustrations:

Front cover: lot 542 Back cover: lot 134

EARLY CHILDREN'S BOOKS

To commence at 10am



422 **Hoyle (Edmond)**. A Short Treatise on the Game of Whist..., 3rd edition, London: F. Cogan, 1743, with initial leaf 'To the Reader', signed by Hoyle in brown ink, announcing a price reduction to undercut 'Pirated Editions', near contemporary ownership inscription to front pastedown in brown ink, all edges gilt, contemporary Dutch floral boards, upper board partially detached, lower corners a little creased, spine heavily rubbed with loss (small remnant present), 12 mo

ESTC No. N491691.

(1)

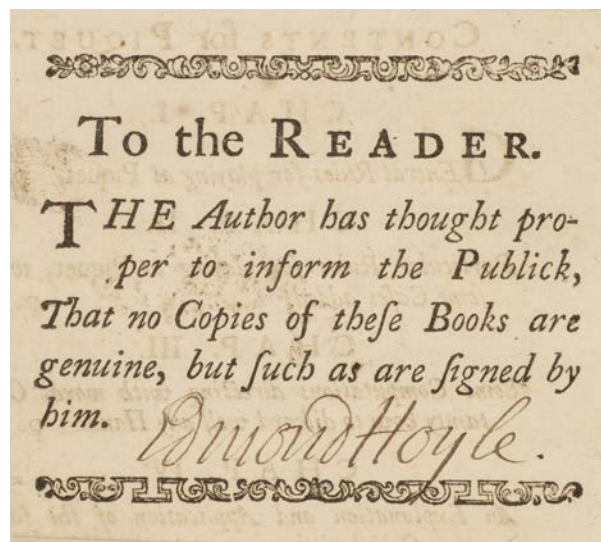
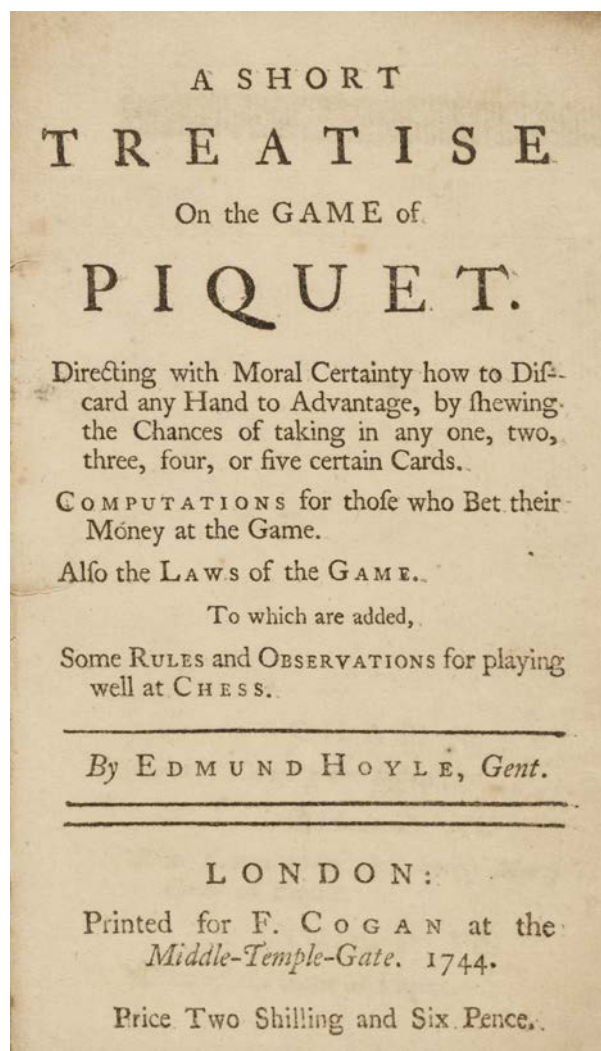
£200 - £300

423 **Hoyle (Edmond)**. A Short Treatise on the Game of Piquet. Directing with Moral Certainty how to Discard any Hand to Advantage, by shewing the Chances of taking in any one, two, three, four, or five certain Cards. Computations for those who Bet their Money at the Game. Also the Laws of the Game. To which are added, some rules and observations for playing well at chess, London: F. Cogan at the Middle-Temple-Gate, 1744, printed label to verso of title-page, 'To the Reader The Author has thought proper to inform the publick, That no copies of these Books are genuine, but such as are signed by him.', signed in brown ink 'Edmond Hoyle', some light toning, some loss to final free blank leaf, all edges gilt, contemporary Dutch floral boards, some closed tears, upper wrapper almost detached, spine rubbed with loss, 12mo

ESTC No. T48220.

(1)

£200 - £300



Lot 423

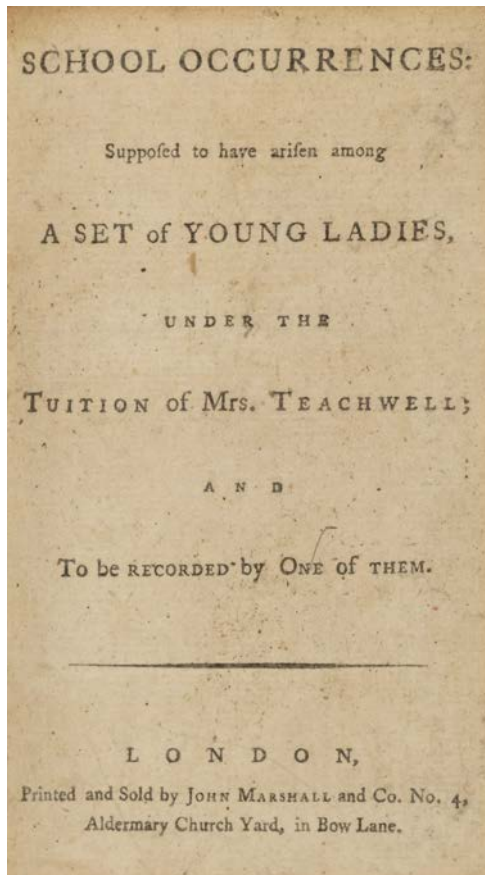


424 [Kilner, Dorothy]. L'histoire de plusieurs petits garçons & petites filles. Pour l'amusement de tous les bons enfans, agés de quatre ou cinq ans, London: Chez Jean Marshall & Co., [between 1779 and 1789], 69, [3] pp., initial blank present with early ownership signature Lydia Currey, woodcut frontispiece and numerous illustrations, all hand-coloured, A4 not present in collation however pagination appears complete, page number to leaf C6 torn away, with final advertisement leaf (with pencil markings), later endpapers, contemporary sheep, rebaked and board corners repaired, 24mo in 12s

ESTC N7736.

(1)

£300 - £400



Lot 425

425 [Fenn, Ellenor]. School Occurrences: Supposed to have arisen among a set of Young Ladies, under the Tuition of Mrs. Teachwell; and to be recorded by one of them, 1st edition, London: printed and sold by John Marshall and Co. No. 4, Aldermay Church Yard, in Bow Lane, [1783], 3-124, 129-141, [1] pp., lacking A1 (initial blank) and leaves L3 & L4 (facsimile colour copy of missing leaves L3 & L4 loosely inserted), repaired closed tear to L2 and L5, title and final leaf lined to both sides with thin conservation tissue, light toning and occasional scattered spotting, modern calf, green morocco title label to spine, 12mo in 6s

ESTC T73111.

This example with errata printed on p.[142]. A variant of this edition has no errata printed on p.[142], but an errata slip pasted in.

(1)

£200 - £300



426 Harris (John, publisher). The Prettiest Book for Children; Being The History of the Enchanted Castle; Situated in one of the Fortunate Isles, and Governed by the Giant Instruction. Written for the Entertaining of Little Masters and Misses, By Don Stephano Bunyano, Under-Secretary to the aforesaid Giant, London: Printed [by E. Hemsted] for J. Harris, (Successor to E. Newbery) the Corner of St. Paul's Church-yard, circa 1799, 122 pp., wood-engraved frontispiece, full page plate and 14 in-text illustrations, 1 leaf of publisher's advertisements at end, laid down to rear pastedown (without the following 2 leaves of advertisements called for), contemporary ownership inscription 'Margaret Meux 1799' to top of title, minor hole with tiny loss to text to B leaf, original Dutch floral paper wrappers, light edgewear, 16mo in 8's (113 x 76 mm)

ESTC N38937; Marjorie Moon, John Harris's Books for Youth 1801-1843, 91.

Rare chapbook. The dated ownership inscription in this copy suggests that this edition was actually published in 1799 or slightly earlier, whereas Moon dates the edition to circa 1803, and the British Library and New York Public Library entries state '[1800?]'. This edition has the corrected version of the misspelling 'accordiug' on page 8 as listed in Moon, making this copy a possible variant issue. Only 3 institutional copies according to Moon (British Library, New York Public Library and University of California).

(1)

£500 - £800

427 Kauffman (Angelica). Angelica's Ladies Library; or, parents and guardians present, London: J. Hamilton, 1794, half-title, engraved title, 8 engraved plates, late 19th-century ownership inscriptions to pastedowns and preliminaries, lightly dust-soiled, lacking front free endpaper, contemporary calf gilt, worn, 4to

(1)

£150 - £200



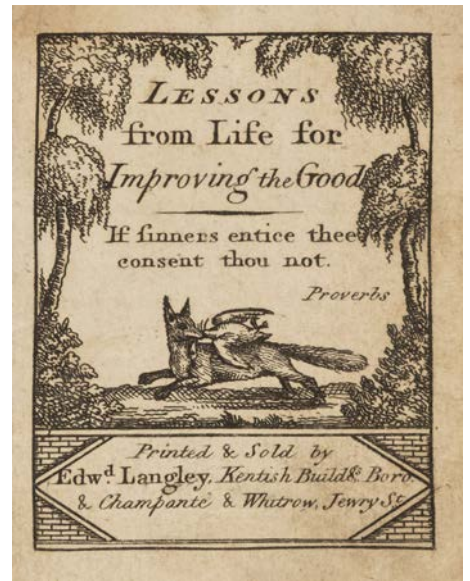
428* Scissor Cut Pictures. A small album containing 6 delicate scissor cut pictures, 1799, six paper silhouettes, in various colours including gold, showing baskets of fruit; small leaf specimens; flowers; and a vase on a plinth (with E.H. 1799 in pencil to verso), each contained loosely between 7 leaves of white or pink or blue paper, secured by pink and yellow ribbon, largest 46 x 25 mm, each pastedown with an additional green floral scissor cut and two small gold leaves to outer corners, buff boards edged with gold, upper board with E.H in gold surrounded by leaf decoration, lower board with 1799 in gold surrounded by leaf decoration, two painted pink flowers sitting atop the leaves, slight loss of gold edge mainly to lower edge of upper board, together with another large scissor cut picture; 7 scissor cut paper silhouettes of William Shakespeare, Napoleon and another male figure; four weaved paper doilies, each edged in fabric with additional fabric tag, largest 10.5 x 6.9 cm; and a handmade card and fabric envelope, 22.7 x 19 cm

Provenance: Collection of Quaker antiquary Martha Spriggs (1777-1866), Worcester, by family descent.
(1 small folder) £100 - £150



429* Alphabet. Miniature double-sided bone alphabet letters, late 18th century, comprising 25 (of 26) letters in red on bone, double-sided with capital and lower case letters, S with lower case long s, lacking A, small chip to s counter, w counter a little warped, with additional later blank counter, contained in the original bone cylinder with screw-top lid, the lid bearing red ABC with short green floral pattern above and below, 40 cm high, together with: **Alphabet cards.** The Scripture Alphabet, [London: R Miller], circa 1820, 24 (of 26) cards, each lettered card with hand-coloured vignette to upper, depicting various biblical scenes including: Tower of Babel, Adam, the creation, Nicodemus, Uriah, etc., four lines of text from bible with bible verse reference below, lacking D and G, some soiling, s and t with horizontal crease, each card 65 x 50 mm, cards loosely contained in a paper wrapper with near contemporary writing in ink 'Given to H. S. Sprigs when a child by Mary Berwick a Catholic lady ? to Sir A Lechmann'

Provenance: Collection of Quaker antiquary Martha Spriggs (1777-1866), Worcester, by family descent.
(2) £200 - £400



Lot 430

430 Langley (Edward). Lessons from Life for Improving the Good, [London]: printed & Sold by Edwd. Langley, Kentish Buildgs. Boro & Champante & Whitrow, Jewry St., [1806?], 36 pp., including outer illustrated card wrappers, engraved pictorial title and 19 engraved plates (including illustration to front and rear wrappers), one illustration with contemporary hand-colouring, presentation inscription to outer margins of front inner wrapper 'Decima Woodhouse, the Gift 1807 of her sister Elizab. February 28th 1807' in brown ink, some light handling marks and a few light spots, stitched as issued, outer wrappers rubbed and with some wear to spine, and with light overall browning, 12mo

Rare: British Library copy only listed on COPAC; we have been unable to trace another copy sold at auction.

Edward Langley published a number of small picture books for the young in the early years of the 19th century, including Don Quixote, Robinson Crusoe, Cinderella, Whittington, Cries of London, Novelty for the New Century (circa 1807), etc., as well as New Map of London (1812), Surrey (1818), and others.

(1)

£200 - £300



431 Roscoe (William). The Butterfly's Ball, and the Grasshopper's Feast, 1st edition, London: printed for J. Harris, 1807, fourteen copper engraved illustrations after William Mulready with engraved verse above, including frontispiece, printed on one side of the leaf only (facing versos and rectos), watermarked 1806, lightly toned, and some marks and staining, contemporary ownership names to verso of frontispiece, original printed buff wrappers, text within double entwined trail of leaves and berries, soiled and rubbed, slightly edge frayed, 16mo, together with:

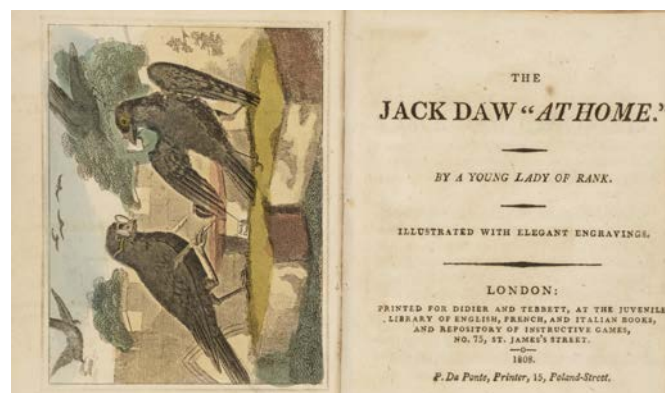
The Butterfly's Ball, and the Grasshopper's Feast by Mr. Roscoe, to which is added, An Original Poem, entitled A Winter's Day. by Mr. Smith, of Stand., 1st edition, 2nd issue, London: printed for J. Harris, 1808, eight hand-coloured engraved plates, including frontispiece, some light offsetting, 20th-century blue morocco backed marbled boards with vellum tipped corners, title in gilt to spine, 16mo, and:

Classical Enigmas, adapted to Every Month in the Year... to which are added Riddles, Transpositions, Charades and Queries..., by Mrs. Anne Ritson, New Edition, London: William Darton, Jun., 1815, original printed yellow wrappers, 16mo

Moon 725 (1 [variant, with 1806 watermark]) & 726 (2); Darton H1318 (2).

(3)

£300 - £500



432 Chapbook. The Jackdaw "At Home", by a Young Lady of Rank [Annabella Hawke], illustrated with elegant engravings, London: Didier and Tebbett... No. 75, St. James's Street, 1808, 6 hand-coloured engravings, modern green morocco backed marbled boards with vellum corners, label with gilt title to spine, 16 mo, together with:

Darton (William, publishers). The Pleasing, Interesting, and Affecting History of Prince Lee Boo: with an Account of the Pelew Islands, London: William Darton Jun, 58 Holborn Hill, 1816, four engraved plates, including frontispiece, offset to text, small loss to lower corner of frontispiece not affecting text or image, Marjorie Moon bookplate to inside front wrapper, original printed buff wrappers, advertisements to outer rear wrapper, spine slightly rubbed, small slim 8vo

First item is a scarce Butterfly's Ball imitation. Last one recorded at auction in 1975. Only one institutional record on Copac.

(2)

£200 - £400



433 Mawman (J., publisher). The Eagle's Masque by Tom Tit, [London]: J. Mawman, 1st edition, 1808, six engraved plates (including frontispiece), some light overall toning to plates 3-6, some light offsetting, original green paper printed wrapper with advertisements to rear, '559' in early black ink to upper wrapper, stitching sometime renewed, 12mo, housed in quarter calf over cloth solander box (lacking one short edge strip), gilt title to label, 18.5 x 12.2 x 1.7 cm

Osborne p.634.

(1)

£300 - £500



434 **Mills (Alfred)**. Miniature Historic Library: Pictures of English History, Costumes of Different Nations, in Miniature, & London in Miniature with engravings of its public buildings, 4 volumes, London: Printed for Darton, Harvey, & Darton, Gracechurch-street: And J. Harris, St. Paul's Church-Yard, 1811 & 1814, engraved plates to each volume, all volumes with inscription 'Peregrina Kenyon, the gift of her dearest papa 1815' to verso of front free endpapers, minor spotting, contemporary crimson morocco, gilt lettering to spines, each volume 6.5 x 6 cm, contained within original wooden box with painted sliding lid (7.5 x 8 x 9 cm)

(1)

£200 - £300



Lot 435

435 **Chapbooks**. The Garland, or thirteen extracts with colored vignettes for rewards, London: R. Miller, circa 1817, 14 hand-coloured vignettes, two ownership inscriptions dated 1839 and 1880 to front free endpaper, neat repair to upper corner of The Lily of the Valley leaf, some spotting to a few leaves, contemporary half calf over marbled boards, gilt decorated spine, small 8vo, together with **Cremer Junior (W.H.)**. The Toys of The Little Folks of All Ages and Countries: or, The Toy Kingdom, London: 210 Regent Street, circa 1870, each page with black and white decorative border, some toning to title-page, previous ownership inscription to front free endpaper, bright blue cloth with gilt decoration, 16 mo, plus **Harris (John, publisher)**. A Peep at the Stars; or, an Introduction to Astronomy, in Rhyme, London: John Harris, 1825, 18 hand-coloured vignettes, original buff wrappers, spine rubbed, 16 mo; and **Osborn (Captain Sherard)**. Japanese Fragments with facsimiles of illustrations by artists of Yedo, 1st edition, London: Bradbury and Evans, 1861, five (of six) hand-coloured plates, monochrome illustrations throughout, all edges gilt, original light purple blindstamped and gilt-decorated cloth, faded to spine and edges, 8vo, and fourteen other chapbooks including: Rhymes for The Nursery, 1828; The Life of a Fairy, 1850; Nursery Nonsense or Rhymes without Reason, 1864; The Peacock 'at Home' by a lady, 23rd edition, circa 1844; Panorama of the Volunteer Rifleman's Exercises; Mary and her Doll, 1828; The Cockney Sportsmen; or, The Adventures of Mr Jonquil and his friend Jay, circa 1822, etc., 6 with crude stitching to spine, various conditions, various sizes

(22)

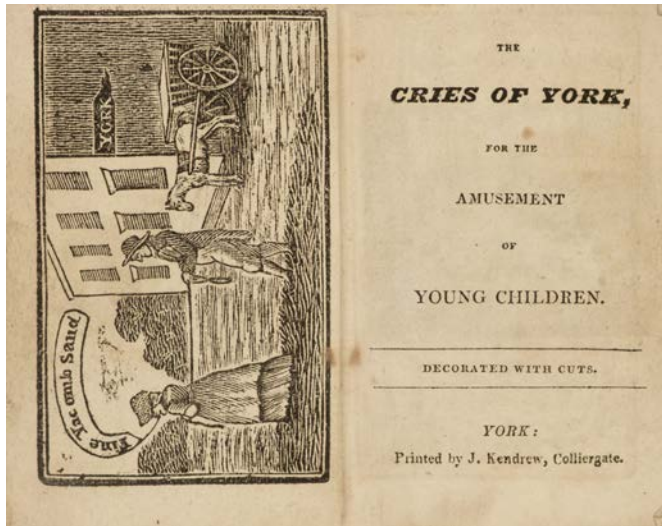
£300 - £500



436 **Chapbooks**. A collection of chapbooks, Banbury: J.G. Rusher, circa 1820, 10 chapbooks, woodcut illustrations, untrimmed as issued, comprising: History of a Banbury Cake; The Adventures of a Halfpenny, commonly called a Birmingham Halfpenny; The Good Farmer: or the Entertaining History of Thomas Wiseman; The Trial of an Ox, for Killing a Man; The Children in the Wood, restored; Anecdotes for Good Children; Short Stories or Treasures of Truth; Dr Watts's Moral Songs, for Children; Dr Watts's Divine Songs, for Children; and The Ryming Riddler's Riddle Book, all in original coloured wrappers, in good condition, 16mo, all housed in a quarter morocco bookform box with 'Collection of Ten of the Famous Banbury Chap Books, Banbury, 1920' in gilt to spine

(1)

£250 - £350



437 **Chapbooks.** A collection of chapbooks, York: J. Kendrew, early 19th century, together 12 chapbooks including: *The Cries of York, for the Amusement of Good Children*; *The Cries of London, for the Instruction and Amusement of Good Children*; *The History of Whittington and His Cat...*; *The Entertaining Story of Little Red Riding Hood, to which is added Tom Thumb's Toy...*; *The Surprising Adventures of Puss in Boots*; *The History of a Little Dog and the History of a Little Boy found under a Haycock*; *The History of Giles Gingerbread, A Little Boy, Who lived upon Learning*, by Tom Thrip; *Life and Adventures of Robinson Crusoe*, written by himself; *Tom Thumb's Folio, or, a Penny Play-thing for Little Giants: to which is prefixed, an abstract of the life of Mr. Thumb, and an account of the Wonderful Deeds he performed*; *The History of Tommy and Harry*; *The Foundlings; or, the History of Lucius Stanhope*; *The Sister's Gift; or, the Bad Boy Reformed*, published for the advantage of the Rising Generation; *A Collection of Fables, for the Instruction and Amusement of Little Misses & Masters*; all with woodcut illustrations and in original wrappers, all bound in 1 volume, contemporary cloth, gilt lettering to spine, 16mo

(1)

£150 - £200

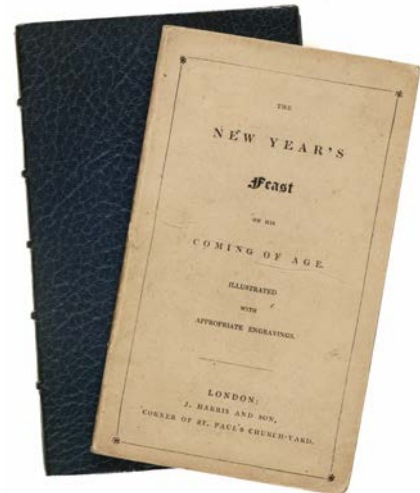


Lot 438

438 **Juvenile writing sheets.** Field Sports, London: R.H. Laurie, 1st November 1820; Field Sports. Plate 2., London: R.H. Laurie, 1st November 1821, two engraved writing sheets, each on watermarked laid paper (C Cripps 1818 and J Green 1819 respectively), with 8 vignettes to margins including larger head-piece and decorative tail-piece with imprint beneath, the blank area for writing practise, first sheet with some short closed tears to margins (some repaired to verso), lightly toned, second sheet with some small chips to upper and lower edges (with loss to blank margin), each 48 x 38.7 cm

(2)

£100 - £150



439 **Lamb (Charles).** *The New Year's Feast on his Coming of Age*, 1st edition, London: J. Harris and Son, corner of St. Paul's Churchyard, 1824, 24pp., twelve hand-coloured wood-engraved illustrations on six plates, advertising leaf for Harris's Cabinet of Amusement laid onto rear pastedown (marked and one small edge chip), original printed stiffened wrappers, some light creasing, slim 12mo, housed in morocco slipcase, extremities a little rubbed, gilt title, author and date to spine, stamped in gilt to edge of slipcase 'Bound by Bayntun (Riviere), Bath, England.'

Moon 576; Osborne II, p. 653 (lacking covers). Rare.

The poem is described in the preface as "a versification of a prose composition [by Charles Lamb] which appeared in the London Magazine, for January 1823".

(1)

£400 - £600



440 Peepshow - Cheltenhamorama. The Cheltenhamorama, A View of the Old Well Walk, Cheltenham: H. Lamb, circa 1824, hand-coloured lithographic panorama, showing the view looking North along Well Walk south of the spa well (colloquially known as the Serpentine Walk) Cheltenham, an assortment of figures walking along a path, the fifth cut-out panel showing the original spa room on the left, the Royal or King's Well in the centre and the Long Room on the right, six-sections bound accordion-style with paper bellows, two partially watermarked (...24), one bellow with crude repair and closed tear, upper cover with one peephole for viewing, lightly rubbed, 16 x 11.7 cm, contained in original olive green slipcase, with title, publisher and price printed on light green label laid down onto upper slipcase, along with early 20th century handwritten notes and owner's details in pencil

Hyde, Cat. 226. A rare peepshow published for tourists visiting the baths in Cheltenham, showing a famous walk towards the bathhouses.

Henry Lamb, a Cheltenham artist and print seller, was the publisher of two sets of Cheltenham prints, both entitled Views of Cheltenham and its Vicinity. The first was issued about 1825, and the second in 1833. - Hyde, page 193.

(1)

£300 - £500



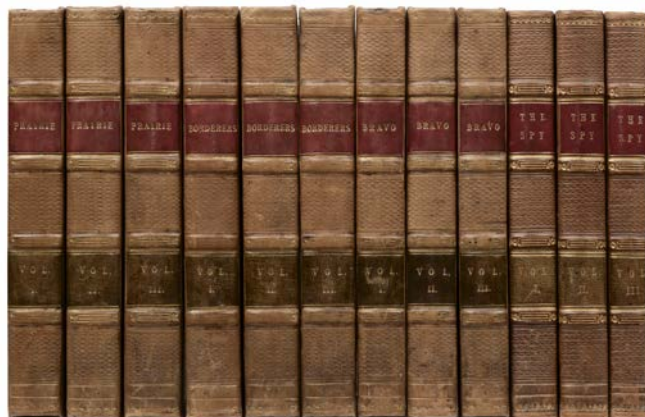
Lot 441

441 Chapbooks. Five Chapbooks: Tom The Piper's Son. With all the fun, That he had done. And how at last he went to France, To teach great Bonaparte to dance; The Courtship, Marriage and Pic-Nic Dinner of Cock Robin & Jenny Wren; The Life of Jack Sprat. His Wife and his Cat; Cock Robin. A Pretty Gilded Toy for either Girl or Boy, suited to Children of all Ages; and Jack and Jill and Old Dame Gill, Read it who will, London: J. E. Evans, Long-lane, circa 1825, each chapbook illustrated with woodcuts, untrimmed as issued, 16mo

Scarce, no records found.

(5)

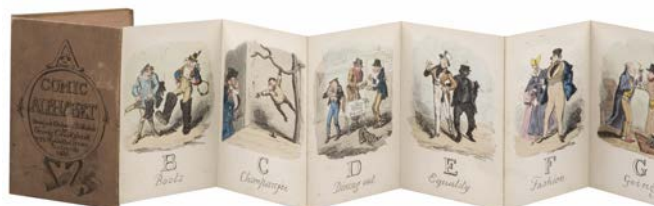
£250 - £350



442 [Cooper, James Fenimore]. The Prairie, A Tale, London: Henry Colburn, 1827; Borderers: A Tale, Henry Colburn and Richard Bentley, 1829; The Bravo, A Venetian Story, Henry Colburn and Richard Bentley, 1831, each in 3 volumes, 1st UK editions, together with The Spy: A Tale of Neutral Ground, 5th edition, 3 volumes, London: A.K. Newman and Company, 1835, together 12 volumes, half-titles discarded, some spotting, mainly to preliminaries, all uniformly bound in contemporary half calf gilt over marbled boards, lightly rubbed, title and volume in gilt to red and green calf spine labels, 8vo

(12)

£300 - £500



443 Cruikshank (George). A Comic Alphabet, Pentonville: by George Cruikshank, 1837, twenty-four (complete) hand-coloured etched plates bound concertina style, small vertical crease to edge of 'R' page, previous ownership inscription to front pastedown, publisher's decorative boards, with title to upper board, some rubbing to upper board, title in black to spine, 12mo

(1)

£200 - £300



444 The Childs Library bookcase. The Childs Library, London: Joseph Thomas, 1839-1841, 8 volumes (of 10) comprising: *The Life and Adventures of Peter Wilkins among the Flying Nations in the South Seas ...* by Robert Paltock, London: Joseph Thomas, 1839; *The Life and Adventures of Philip Quarll, the English Hermit, who was Discovered by an English Merchant, on an Uninhabited Island in the South-Sea, where he had lived upwards of fifty years ...*, London: Joseph Thomas, 1839, (2 copies); *History of Renard, the Fox adapted from the German of Goethe*, 1840; *The Child's Book of Zoology*, by James H. Fennell, 1840; and *Fables and Proverbs for Children*, edited by G. M. Bussey, 1841; *The Child's Pictorial Bible*, in 2 volumes, 1839, each in original gilt and blind tooled cloth, faded, slim 8vo, contained together in original small wooden bookcase, covered in maroon straight grained morocco (faded), gilt lettering and decoration to pediment, glass fronted door with closing clasp, 17.5 x 18 x 12.5 cm

(8)

£200 - £300

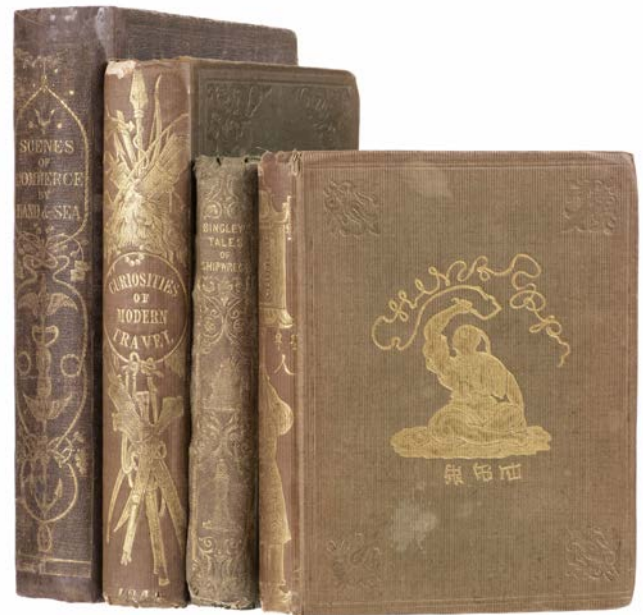
445 Battledores. Six printed battledores: Union Battledore, Alnwick: W. Davison; *The Child's Battledore*, Alnwick: W. Davison; *The British Battledore; or, First Lessons*, Alnwick: W. Davison, circa 1820-30; *The New Royal Battledore*, Kettering: Joseph Toller, circa 1840 (2 variant issues); and C.N. Wright's *New & Improved Battledore*, Nottingham: C.N. Wright, each battledore comprising a single sheet of stiffened paper with two vertical folds, opening to reveal various combinations of printed alphabets, arabic numerals, verse and woodcut vignettes, buff or yellow versos with instructive and moral prose, each with woodcut engraving, and further verse, letters or numbers on flap, largest 13.2 x 8.6 cm

Gumuchian 82 (Union), 84 (Child's), 76 (British).

The battledore was a more portable and less expensive version of the hornbook, and its ephemeral nature means that copies rarely survive in good condition.

(6)

£200 - £300



446 Juvenile Travel. Peter Parley's *China & The Chinese*, London: Simpkin, Marshall & Co., circa 1840, illustrated throughout, coloured map frontispiece, contemporary green gilt decorated cloth, small 8vo, together with: *Tales of Shipwrecks and other Disasters at Sea*, by Thomas Bingley, London: Charles Tilt, 1839, small 8vo, plus

Curiosities of Modern Travel, A Year-book of Adventure, London: David Bogue, 1848, frontispiece and illustrations, small 8vo, plus *Scenes of Commerce, by land and Sea; or 'Where Does It Come From?' Answered*, London: Grant and Griffith, 1845, illustrations throughout, 8vo and 23 others similar, original cloth bindings, most a little rubbed, 8vo or smaller

(1 box)

£150 - £200



Lot 445



Lot 447



Lot 448



Lot 449

447 Months of the Year. Les Douzes Mois de l'Annee, Strasbourg: Fasoli & Ohlman, circa 1850, a full set of twelve hand-coloured lithographed plates on twelve sheets, each with two columns of text to lower margin in French and German, image size 18.7 x 25.5 cm, bound in contemporary cloth-backed green paper-covered boards, a few scratches, slim folio (28.6 x 35 cm)

Scarce, unable to find another copy at auction.

(1) £200 - £300

448* Russian Card Game. Pyckkar Abbyka nin Cobpahie Pncyhkobb [Russian title]. Russian Alphabet or Collection of Drawings, Mockblb [Moscow], 19th century, 27 hand-coloured engraved playing cards, 26 cards showing various traders and peddlars selling various items, including: chickens, flowers, robes, melons, meat, pigeons, gloves and socks, brushes, dolls, nuts, etc., name of trade printed in Russian and French to lower margin, 1 allegorical card depicting erupting volcano with Justice and her scales and a mounted horseman, a few cards with paper layers partially separated, some toning and marks (1 with small neatly repaired closed tear), some minor corner creasing, each card 12.1 x 8.7 cm, housed in original paper decorated card box, with printed label to upper side titled and with imprint in Russian (ink mark affecting two letters), printed label to lower side with allegorical engraving repeated, 12.5 x 9.4 x 1.5 cm

Scarce.

(1) £300 - £500

449 Manuscript Illustrated Booklet. Unfading Beauty, manuscript book, circa 1860-1870, 16 leaves with neatly handwritten text, first leaf with text from the poem Unfading Beauty by Thomas Carew in brown ink, fourth leaf with text from verse entitled Moral by William Cowper, bound with 8 hand-coloured illustrations from The Toilet by Stacey Grimaldi, each with moveable flap, plate for The Enchanting Mirror lacking flap, two other flaps restored, contemporary marbled paper wrappers with pink ribbon stitched to spine, oblong 8vo

(1) £100 - £150

450* Miniature Almanack. London Almanack for the Year 1768, Company of Stationers, [1767], engraved throughout, view of East India House extending over 4 pages, Dutch floral endpapers, all edges gilt, original Chinese-style hand-painted cream silk covers, upper cover with a pagoda above a figure seated on steps, lower cover with a pheasant perching on a red fence, spine decorated with zig-zag and roundels, joints splitting and frayed, 56 x 32 mm, in original shark-skin slipcase with pull-off lid, 62 x 40 mm, together with:

London Almanack for the year 1867, Company of Stationers, 1867, engraved throughout, view of the Royal Masonic Institution for Boys, Wood Green, Tottenham extending over 4 pages, original red morocco with gilt tooled onlays in blue and cream, upper joint a trifle rubbed at head, 59 x 34 mm, contained in original matching slipcase, one side with some slight rubbing, 60 x 37 mm, plus miniature black lacquer covers for a notebook, inlaid with mother-of-pearl flower spray on front cover, turquoise moiré silk endpapers, lacking pencil, and 3 other miniature books (a wallet-style blank notebook, with a few pencil scribbles; another notebook bound in purple limp suede with tiny pencil; and Small Rain Upon the Tender Herb, 9th edition)

For the first item see Bondy, p.40. Although the vogue for all things oriental peaked around the middle of the 18th century, it is rare to find a London Almanack with chinoiserie covers such as here.

(6) £300 - £500

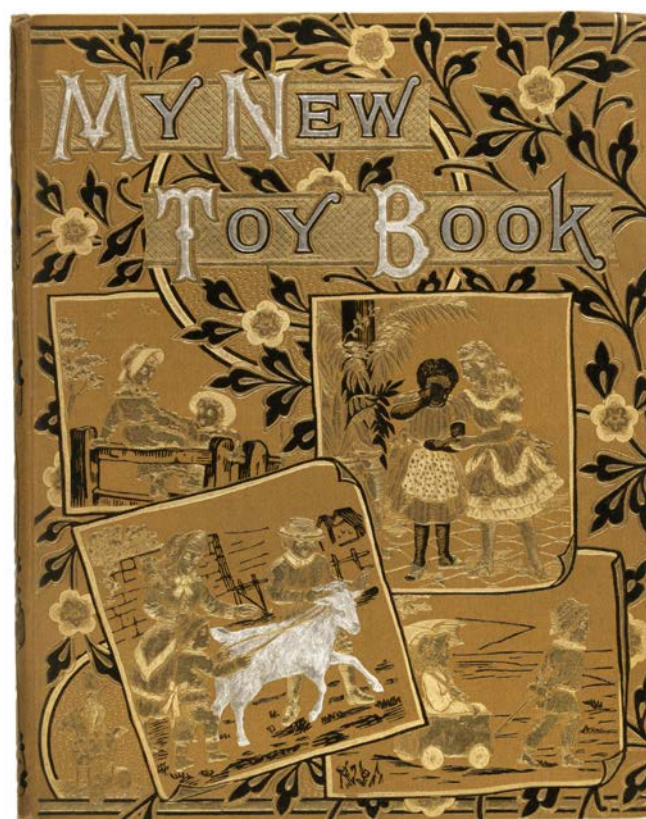




451 **Greenaway (Kate).** Under The Window by Kate Greenaway, 1st edition, New York: George Routledge & Sons, circa 1878, *colour lithographs throughout, closed tear with juvenile crayon to front pastedown, publisher's cloth backed decorative boards, 4to, together with A Day in a Child's Life, music by Myles B Foster, engraved and printed by Edmund Evans, 1st edition, London: George Routledge and Sons, circa 1881, colour illustrations throughout, publisher's cloth backed decorative boards, rubbing to extremities with some loss to lower right edge, 4to, plus two thin cards by Kate Greenaway, one dated Winter 1881, with a colour and gold chromolithographic illustration of three female figures dressed for Winter, names of presidents of the United States to verso; the other with a female figure in a blue dress with green hat, poem about New Year to verso, each card 10.8 x 7.7 cm, five further books relating to Kate Greenaway comprising: Kate Greenaway by Spielmann and Layard, 1905; The Queen of the Pirate Isle by Bret Harte, illustrated by Kate Greenaway, circa 1886; The Little Folks Painting Book, illustrated by Kate Greenaway; an autograph book, dated 1892-1906; and another autograph album, circa 1888, various sizes*

(9)

£200 - £300



452 **Illustrated Books.** My New Toy Book, London: The Religious Tract Society, circa 1880, *coloured engravings, original pictorial gilt decorated covers, clean and bright, 4to, together with:*

The Infants Magazine, Volume 28, London: S. W. Partridges & Co, 1892 *illustrated throughout, original pictorial gilt decorated covers, 4to, plus*

Threefold Praise and other Pieces by Frances Ridley Havergal, London: James Nisbet & Co, *illustrations throughout, original pictorial gilt decorated covers, 4to and 2 works by Francis Ridley Havergal; Fullness of Joy and Songs of The Master's Love, as well as 2 volumes of poems by Horatius Bonar; Songs of Love and Joy and Songs of Dawn, all in original gilt decorated pictorial covers, 4to, together with:*

Upton (Florence K., illustrator). The Gollywogg in War!, London: Longmans, Green & Co., circa 1899, *textblock near detached, original pictorial covers, slight dust soiling, oblong 4to, plus another copy of the same with ownership inscription to title and some pencil marks to a few pages, plus*

Upton (Florence K., illustrator). The Golliwogg at the Sea-Side, London: Longmans, Green & Co., circa 1898, *original pictorial covers, slight dust soiling, oblong 4to*

(10)

£300 - £500

453 **Carroll (Lewis).** Eight or Nine Wise Words about Letter Writing, Oxford: Emberlin and Son, 1890, *booklet 35 pp. with 2 leaves of publisher's advertisements, with stamp holder issued in an illustrated envelope, 4 stamps in 12 slots (1d.(2), 2d., and 5d.), booklet with split to head of upper joint, a little toned and marked, 16mo*

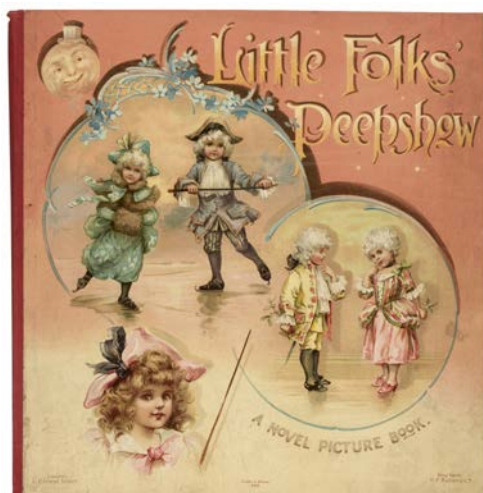
(1)

£150 - £200

454 **Lang (Andrew, editor)**. The Red Fairy Book, 66/113 copies, 1890; The Green Fairy Book, 112/150, 1892; The Yellow Fairy Book, 6/140 copies, 1894; The True Story Book, 44/150, 1893; The Blue Poetry Book, 95/150, 1891, London: Longmans, Green, and Co. and New York, 1890-1894, black and white illustrations throughout, all uncut and untrimmed (except The Blue Poetry Book), two with Edward S. de Stein bookplate to front pastedown, original quarter Japanese vellum, rubbed with some marks, spines toned (The Red Fairy Book with partially detached spine), 4to, together with 10 further books edited by Andrew Lang, comprising: The Red Book of Animal Stories, 1899; The Book of Romance, 1902; The True Story Book, 1893; The Red True Story Book, 1895; The All Sorts of Stories Book, 1911; The Crimson Fairy Book, 1903, (lower board faded and detached); The Orange Fairy Book, 1906; The Red Fairy Book, 1890, (upper cover detached); The Yellow Fairy Book, 1894, (upper cover detached); and The Book of Saints and Heroes, 1912, (upper board faded), each with George Francis Lindsay bookplate to front pastedown, each with original covers and spine bound into rear, Sangorski & Sutcliffe bound for Brentano's black ink stamp to all free front endpaper versos, all uniformly bound, in green calf gilt, some rubbing to extremities, gilt decorated spines with brown morocco labels, faded and rubbed, 8vo

(15)

£300 - £500



455 **Nister (Ernest, publisher)**. Little Folk's Peep Show, New York: E. P. Dutton & Co, circa 1890, 6 circular dissolving illustrations with pull ties (some with short closed tears, some lacking ties and pins, 2 loose from textblock), textblock cracked, original pictorial boards backed in red cloth, slightly scuffed, 4to, together with; Our Darlings Pictures, New York: E. P. Dutton & Co, [1895], lacking title, 7 (of 8) slatted dissolving illustrations (some with repaired closed tears), some margins strengthened, light toning and spotting, endpapers renewed, original pictorial boards backed in red cloth, staining mostly to lower cover, spine scuffed, corners bumped, folio, plus

Day (Lewis Foreman, illustrator). The Nodding Mandarin, A Tragedy in China, London: Simpkin, Marshall & Co., [1883], seven chromolithographic plates, chromolithographic pictorial onlay to upper cover, gilt vignette to the lower cover, some dust soiling, small folio, and 7 other similar titles including: Peter Piper's Practical Principles of Plain and Perfect Pronunciation, London: Griffith, Farran, Browne & Co., Seaside Stories, A Volume of Tales and Pictures for the little ones, London: Ernest Nister, Nurse's Memories by Charlotte M. Younge..., London: Eyre & Spottiswoode, generally in good condition, all 8vo or smaller

(10)

£300 - £500



456 **Nister (Ernest, publisher)**. Happy Families and their Tales. A Volume of Pictures & Stories of Domestic Pets, London: Ernest Nister, [1898], five chromolithographic pop-up plates, all complete and in working order, letterpress vignettes throughout, some juvenile notes in pencil, presentation inscription to title-page dated 1898, some neat restoration to gutter, upper section of final gathering a little loose, original cloth-backed chromolithographic boards, rubbed to extremities, oblong 4to, together with **Crane (Walter, illustrator)**. The Children's Musical Cinderella, told in Familiar Words to Familiar Tunes, by William Routledge and Louis N. Parker, 1879, seven colour wood-engraved illustrations, including one double-page, occasional light spotting, rebaked, retaining publisher's pictorial wrapper to upper, extremities, slim 4to, plus Tuck (Raphael & Sons Ltd., publisher). Farm Life in Animal-Land, London: Raphael Tuck & Sons. Ltd, circa 1900, 8 full-page chromolithographic illustrations, showing farm animals with their offspring, some paper abrasion to hinges, publisher's pictorial boards, with some stains and rubbing to extremities, small loss at head of spine, oblong 4to, and 14 other illustrated books from the late 19th and early 20th century, various publishers including: George Routledge and Sons, J.G. Sowerby, A. N. Myers, Thos. De La Rue & Co., Marcus Ward & Co., etc., titles including: Language of Flowers by Kate Greenaway, Little Ann A Book by Kate Greenaway, Cosy Nook Farm, At Home, The Deserted Village by Oliver Goldsmith, etc., various conditions, various sizes, mostly 8vo and 4to

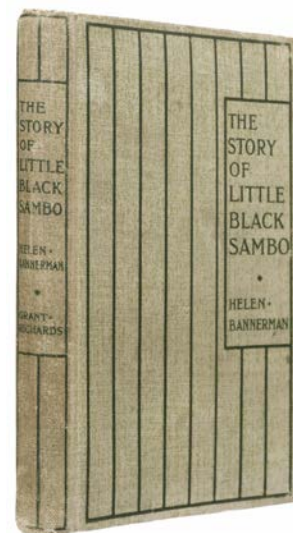
(17)

£200 - £400

457* **Bannerman (Helen)**. The Story of Little Black Sambo, 1st edition, London: Grant Richards, 1899, 27 full-page colour illustrations after the author printed by Edmund Evans, contemporary gift inscription 'Dorothy, January 1899' in brown ink to front free endpaper, some finger soiling to pages 2-3, original light green striped cloth, 16mo, housed in modern quarter morocco folding box, with gilt title to spine

(1)

£400 - £600



VINTAGE GAMES & TOYS



458* **French Electric Game.** Le Sphynx Moderne, circa 1910, wooden box with hinged lid and fully fitted interior comprising top section of the box containing a bell and two electrodes (replaced) fed through the base, leads connected to a battery (lacking) sitting underneath, a wooden board with 80 metal pins, laid at a gently sloping angle (21 x 39.8 cm), overlaid with sheet of paper pinned to board showing a coloured map of France with two columns either side of the map each containing 10 sections (40 in total) with text about regions of France, small tabs to either side of the removable board, underneath reveals a further fixed wooden board with 80 metal pins and a silver label 'Breveté S.G.D.G. Moniteur Electrique No.5697', plus 12 further sheets including: Hommes Illustres, Musique, Geographie Politique, Dictionnaire Fantaisiste, Bonne-Adventure, etc., some worm damage, 29.5 x 42.5 x 11 cm, together with **French Games Compendium.** Jeux de Société, circa 1900, morocco grained paper covered card box with hinged lid and fully fitted interior including: Jeu de L'Oie, Règle Du Jeu D'Assaut, Jeu de Marelle thick card boards housed in the lid, the lower section with eleven variously sized sections comprising: 26 wooden and bone dominos, 1 pack of Demandes et Réponses, 24 cards with captions in French to lower margin, 8 coloured glass counters housed in a cloth bag with red morocco grained paper covered card shaker, 37 wooden three edged shapes (later) housed in glass lidded box, 42 wooden draughts counters (20 black, 22 natural), a red cloth bag containing numerous numbered wooden counters, 24 bingo cards housed in glass lidded box, 16 numbered square wooden counters, 12 bone spellicans with glass lid (detached), 28 wooden and bone dominos (two with slight loss to corner), and La Nouvelle Regle de Tous les Jeux published by Les Éditions Modernes, Paris, box rubbed and soiled, base partially detached, brass clasps present (one partially detached, 28 x 39 x 8 cm

Le Sphynx Moderne, scarce, unable to find any records at auction.
(2)

£100 - £150



459* **French Fortune-Telling Cards.** Grand Jeu de Société et Pratiques Secrètes de Mlle. Le Normand, Paris, B.-P. Grimaud, circa 1900, 52 cards comprising 4 suits of 13 (national suits), each with illustrations in centre, with smaller illustrations below, constellation above, suits in top left-hand corner and a letter of the alphabet in top right-hand corner, plus 2 portrait cards and a blank card, check-patterned versos, 128 x 90 mm, together with original 105 pp. instruction booklet in printed pink wrappers, all housed in original card slipcase with printed cover to front, rubbed with loss

(1)

£100 - £200

460* Playing cards and card games. American Playing Cards, New York: A. Dougherty, circa 1878, *four complete decks each of 52 colour lithographed playing cards (French suits), double-ended courts, each AS with 'American playing Cards' and maker's details, no indices, rounded corners, two decks with versos of 4 large flowers with foliage and 4 smaller flowers, one deck in blue the other brown, the other 2 decks with versos of an ornamental pattern incorporating foliage and birds etc., one deck in blue, the other brown, each card 88 x 63 mm, contained together in an unrelated Rubicon Bezique box, with De la Rue Bezique marker and Rules leaflet, together with: Besançon Tarot, France: B.P. Grimaud, circa 1900, 77 (of 78, with facsimile trump XVIII) colour lithographed playing cards (Italian suits), comprising 4 suits of 14, each with pip cards 1-10 and 4 single figure court cards, Republique Francaise (1890) tax stamp on ace of coins, Arnoult 1748 on two of coins, plus 22 trump cards: 21 trumps (bearing Roman numerals I-XXI at head, and title of card at foot) and Fool card, maker's name on most trumps and courts, dusty, some toning and spotting, most pip and court cards with pencilled French suit sign at one end, occasional pale brown marks, trump III with crease, cavalier of swords with cracked surface along horizontal crease (near foot), versos plain brown, each card 119 x 62 mm, plus: Schwarzer Peter, Germany, Nürnberg: J.W. Spear & Söhne, circa 1905, 32 (of 33, without one mountaineer) colour lithographed cards, comprising one Schwarzer Peter card, depicting a caricatured black man with top hat, white tie and red tailcoat, and 16 pairs of cards, each pair depicting a man and a woman (except the 'top hat' pair which have children) undertaking various sports and pastimes, including tennis, ice-skating, delivering post, fencing, skiing, serving food or beer, in traditional German costume, etc., worn with a few tears and creases, Schwarzer Peter with corner loss, inner part only of original box (defective), front panel with image of feet and long legs on yellow, J.W.S. & S. to lower right, and: Florentine Pattern, Italy, Florence: Chiari, circa 1870, 44 (of 52, without all heart courts, QD, JC, AH, and 7 & 8C) hand-coloured lithographed playing cards (French suits), single-figure courts (Mann's 'Florence I' pattern), maker's name on JS, soiled, some stains (mainly to pip cards), rounded corners, versos blue 'cells' (some surface losses), each card 98 x 65 mm, with approximately 94 other decks of playing cards, 9 decks of card games, 3 playing card-related books, and two packs of cartomancy cards, including a 19th century probably Austrian cartomancy deck of 32 colour lithographed cards (unnumbered, in original box), various conditions, many complete, some incomplete, many with original box*



First item: Hochman AD14. One of the last no-indices decks issued by Dougherty, the ace of spades design was used for the subsequent Indicator series.

Second item: Cary, FRA 159.

Third item: An early edition, before the company address and logo 'Spear-Spiel' were added to the box, and with adult characters instead of children as in later editions.

The other decks include: Dougherty's *Climax* playing cards No.14, circa 1910; Dondorf's *Empire* design No.172, original box states *The Imperial pack ... E.Hamilton, London, 1894-1903*; two packs with images of nude women, one with versos *What the Butler Saw* (lacking 3 cards); a complete deck of Nederlandsche Speelkaartenfabriek *Dietsche Kaart*, circa 1912, heraldic aces; A Waddington's advertising deck for Lingfords Baking Powder, in unopened tax wrapper (with box); 5 decks advertising alcoholic beverages and 12 advertising tobacco products; a Goodall deck for Queen Victoria's Golden Jubilee in 1887, designed by John Leighton; the other packs including advertising, non-standard and standard decks from England, Germany, France, Italy, USSR, etc. (Approximately 112)

£300 - £500



461* Puzzle Game. Divided Square - Puzzle, L'art à Parqueter, Die Kunst zu Parquetieren, circa 1860, *numerous naturally coloured hardwood pieces, forming two square puzzles, together with four sheets in German depicting suggested patterns, housed in original wooden box, sliding lid with printed paper label, 26.2 x 26.4 x 2.8 cm, together with Das Unterhaltende Molaik, numerous coloured wood pieces, forming one square puzzle, with suggested pattern sheet, housed in original box with paper label to sliding lid, 11 x 11 x 1.5 cm*

(2)

£100 - £150



462* Games. A varied collection of games, Victorian and later, approximately 16 games, including: Schimmell or the Bell and Hammer, complete with instructions, leather shaker and gavel in original box; A Race to the Gold Diggings, circa 1855, with six painted metal ship counters, instructions and linen backed game sheet; Fox Hunting board game with instructions and six painted metal mounted horses (some with loss); three board games with squares and backgammon markings; a chest set with red and white bone figures contained in folding wooden box; Reversi with rules and introduction cards, invented by T.W. Mollett; two small boxes containing counters; two boxes full of wooden building blocks; small wooden hand racket with leather handle; a facsimile hornbook with the effigy of Charles II on horseback to verso; The Entertaining History of Little Goody Goosecap (lacking pages 51-58); and 5 decks of playing cards, some wear, various sizes

Provenance: Collection of Quaker antiquary Martha Spriggs (1777-1866), Worcester, by family descent.

(1 box)

£150 - £200



463* Handkerchief Game. A table game, circa 1840, printed in red and black on cream cotton, with three concentric circles, each with illustrated segments numbered 1-90, enclosing an illustration of a blindfolded boy picking a raffle ticket (a few small brown spots), cherub corner pieces incorporating numerals, border of 16 circles, 12 containing numerals and European city names including: Bozen, Wien, Prag, Triest, Insbruck, Temesvar, etc., and 4 containing allegorical symbols, 57.5 x 53.5 cm

A very rare table-top game, printed on fabric, which we have been unable to trace elsewhere.

(1)

£150 - £200



464* Jigsaw Puzzle. Cinderella and the little Glass Slipper, London: William Spooner, 379, Strand, circa 1850, hand coloured lithograph on paper, laid onto wood, with 8 vignettes depicting different scenes from Cinderella, overall size 22.5 x 28.5 cm, together with original hand coloured key sheet, crease marks where folded, a few closed tears, 28 x 38 cm, both housed in original box with pictorial label pasted to lid, lid with two repaired horizontal splits, 18.7 x 15.4 x 3.7 cm

Scarce, not mentioned in Hannas.

(1)

£150 - £200



465* Manuscript transformation cards. Two hand-drawn and painted playing cards, early 19th century, pen & black ink and watercolour on cardstock, transformed 10 of hearts depicting an elderly sleeping man in nightcap and gown, with a man and a woman caring for him, and a young child with toy cow on wheels and toy 'Pickford Carrier', verso pale blue with pattern of dark blue dots and simple flowers, verso also with ink manuscript: "Grandpapa is better today", 93 x 65 mm, transformed 7 of diamonds portraying 7 lawyers (or similar) in wigs and gowns, one with spectacles, slight toning to edges, few pale spots, verso plain white, 94 x 63 mm, each card hinged onto backing card, separately framed and glazed, together with: two Cotta transformation cards, comprising 2 of diamonds from Cotta 1805: Jeanne d-Arc, and 7 of hearts from Cotta 1806: Classical Antiquity, toned, 7H with small brown mark to lower left corner, each approximately 95 x 65 mm, framed together and glazed (not examined out of frame)

First items: two examples of the Georgian fashion for home-made transformation cards. The 7 of diamonds has a similar theme of 'bewigged men of the law' to some published transformed cards, but rather than being a copy of an existing card it is a novel interpretation of the theme. The 10 of hearts is a particularly unusual and unique transformation card with a personal story attached to it. The card depicts, according to the inscription on the verso, 'grandpapa' (the artist's grandfather or father presumably) asleep but recovering from an illness, with his family around him.

Second items: Field #7 & 8.

(4)

£150 - £200



466* Miniature dolls. A miniature bristle dancing doll, late 19th century, painted wooden bristle doll with fixed yellow hat, red and white dress, articulated white legs and painted green shoes, 1 (of 4) short bristle support adhered to bottom edge of skirt, 55 mm high, housed in a small oval box with Christian's celebrated Pâte de Lichen printed label to lid, together with: a small model of the torso and head of a wizened old man, pin bead eyes and small amount of white fleece for hair, 35 mm high, housed in oval box with inscription to lid MAB from MB from J.R. 10 of July 67, made of bread, in black ink, plus: an oval straw marquetry box with two wax dolls heads placed opposite each other, each with neatly painted faces, one with a neat white hair, the other with a green and white headdress, a piece of pink fabric (some loss of colour) laid between them, with a drumstick shaped wax object on top, rim of the box with green and gold edging (some small loss), string to outside of base which when pulled raises the heads up (one head not working), 7.8 cm long, and 24 miniature wooden cups, saucers, jugs, plates, beer keg with tap etc., tallest 18mm, one plate with loss, all housed in a circular box, 58mm diameter, and other miniature items including: spinning tops, whistle bone, three metal spoons, deck of cards, manuscript book Hubba or John Morton the Churlish Farmer by H. A. Shilton

Provenance: Collection of Quaker antiquary Martha Spriggs (1777-1866), Worcester, by family descent.

(6)

£150 - £200



Lot 467

467* Steiff. Peter Rabbit, 1904 replica, 2010, cotton velvet rabbit, wearing a blue felt jacket with yellow stitching to the edge and gold buttons, a pair of red felt and leather slippers on his feet, left slipper stamped with vintage Steiff logo, circular card with 'Made in Germany Peter Rabbit Replica 1904' to chest, steel Steiff button to ear with white tag, length 22 cm, together with Steiff certificate, all housed in original Steiff box

Limited edition 603/1500.

(1)

£150 - £200



468* Thaumatrope. A small collection of 6 handmade thaumatropes, circa 1875, six thaumatropes on thin cream card, three with watercolour illustrations to verso and recto, and three with silhouettes cut out in black paper to recto and verso, each card with string attached to each short side to enable rotation, illustrations showing once rotated comprising: parrot in a cage, ship with sail up, man jumping a gate, man whipping a pig, lady putting sticks on a fire, and a boy throwing stones at a dog, each 63 x 90 mm, housed in a handwritten envelope addressed to M.A. Binyon, Henwick Grove, Worcester, with penny red stamped '75' and postmarks for Worcester and Birmingham, and A New Puzzle of Portraits. Striking Likenesses of the King & Queen of England, and the late unfortunate King & Queen of France, circa 1800, two copies on thin card (each slightly different), each with two vignettes, one with two snakes with a fleur-de-lys in their mouths and swords in their tails, the other showing a crowned vase roses at the bottom, each showing an optical illusion of King George III and Queen Charlotte, and Louis XVI and Marie Antoinette, 79 x 122 mm

Provenance: Collection of Quaker antiquary Martha Spriggs (1777-1866), Worcester, by family descent.

(1)

£150 - £200



469* Toys. Chinese cricket cage containing carved toy Eel, 19th-century, finely carved horn eel head, with open mouth and two small black beads inset for eyes, thin wood concertina style body with short wooden tail, 7 cm extends to over 50 cm, housed in a delicately carved Chinese cricket cage, with line, spot and floral pattern, inside lined with pink fabric, with screw top, 7.5 cm long, together with a nest of 14 hand painted Victorian boxes, ten with lids, smallest two with small cracks to side, largest 57 mm high, smallest 5mm, all fit neatly inside one another, plus a late 19th century Anishinaabe model birchbark canoe decorated with quillwork in floral and heart motifs on both sides, 21cm long, a small torso dressed in long ruff sleeved jacket and hat, sitting on a large red ball, 53 mm high, a wooden yo yo made by IOS Potter, Gloucester, 75 mm diameter, three sets of miniature metal scissors, largest 28 mm long, a painted wooden egg containing small wooden 62 miniature wooden items including plates, jugs, bowls, cups, saucers, scoops, etc., and a small wicker basket with handle (22 cm high)

Provenance: Collection of Quaker antiquary Martha Spriggs (1777-1866), Worcester, by family descent.

(8)

£150 - £200



Lot 470

470* Educational Alphabet Game. The Picture Alphabet for a Good Child, c. 1850, comprising 31 (of 35) engravings mounted on both sides of cardboard discs (51 mm diameter), lacking 'C', 'K', 'i', 'j', 'k', 'l' and 'm', 'n', 'o', slightly dust-soiled, contained in the original turned wooden cylinder with screw-top lid, the lid bearing a circular coloured title label showing an older woman playing the game with a child and on-looking cat, small chip with loss to one edge, slightly rubbed, the base with a neat, contemporary ink inscription, 'A Christmas present for Edith Elis[abe]th Crosfield, from her affectionate Mother [Elisebeth], 12th mo[nth] 25th 1850', 14 cm high

Provenance: Collection of Quaker antiquary Martha Spriggs (1777-1866), Worcester, by family descent. Martha and William Spriggs' grandson, Thomas Wakefield Binyon (the third of six children borne by their daughter Martha Ann), married Edith Elizabeth Crosfield (1849-1897) in 1876.

The full set of discs include 26 featuring capital letters, each with a hand-coloured engraving of an animal or common object beginning with the appropriate letter to the other side. The remaining 9 discs have lower case letters, numerals and simple sounds printed to both sides in a range of point sizes.

Originally published in the 1830s, these discs were likely used to play a game of forfeits or rhyming games, similar to the way in which flashcards are used today. Complete sets are understandably rare, the Yale Center for British Art (PE1155 .P53 1850 Flat) own one, the one at the Victoria & Albert Museum (MISC.110-1963) apparently incomplete. Though lacking 4 discs the condition of those present is surprisingly fresh for what must have been a well-used game, originally given to Edith by her mother when she was one-year old.

(1)

£200 - £300



471* English playing cards. Standard deck, Thomas Creswick, circa 1835, a complete deck of 52 stencil coloured wood-engraved playing cards (French suits), single-figure type CR1 courts, with type II red jacks, Old Frizzle AS, very lightly toned, QH with tiny brown spot to blank area, 2H moderately toned with few minor spots, 5C with small brown stain, 9H with tiny mark, otherwise apparently unused, square corners, versos pink with black starbursts pattern, each card 92 x 64 mm, together with: Standard deck, Hunt & Sons, circa 1840, a complete deck of 52 stencil coloured woodcut playing cards (French suits), single-figure type HB1 courts, superfine stamp on AC, Old Frizzle AS, faintly bowed, somewhat toned and dusty, 6 & 9C with a minor mark, 2S with tiny surface loss to blank area, otherwise apparently unused, square corners, versos plain white, each card 93 x 64 mm

Berry, Playing-Cards of the World, IV 10 [202] and IV 9 [668](a) respectively.

(2)

£200 - £300



472* Grödnertal Doll. A miniature wooden doll, circa 1820-1840, carved wooden body with wooden jointed elbows and knees, hand painted face with rouged cheeks and black hair, forearms painted white and feet with green painted shoes (right toes lacking), white wig with lace trimmed cloth cap adhered to head, (wig possibly later), dressed in later Georgian style dress with pale blue brocade trim and lace cuffs, pale pink petitcoat with lace trim underneath, (possibly repurposed 19th century fabric), 13.5 cm high, together with a miniature lock and key wrapped in paper printed with A Savory, No 55, Cornhill, London, Goldsmith, Jeweller, Dealer in All Sorts of Foreign Coins and second-hand plate, and handwritten note 'This doll, a specimen of some ancient costume, was a keepsake of Hannah's for many years - I do not know who gave it to her, but perhaps some one at Worcester. I think it will please little Patty as a keepsake because she loved Hannah. The padlock & key + are tucked in the string that ties the letters up P. Me (Pricilla Marsh afterwards Pitt), Croydon, 6-VIII-[18]59. + belonging to the satchell', all contained in a near contemporary box with pictorial label of Stolzenfels on the Rhine to upper lid

Provenance: Collection of Quaker antiquary Martha Spriggs (1777-1866), Worcester, by family descent.

(1) £200 - £300

473* Jigsaw Puzzles. A small collection of 40 jigsaw puzzles, mainly early 20th century, approximately 40 jigsaw puzzles, various publishers including: Chad Valley, Welcom, John Waddington, A.V.N. Jones, Geographia, Ponda Puzzle, Wellington, E.P. Dutton, S.W. Beraton, covering various subjects including: travel, railway, British landmarks, racing, etc., with titles including: St. David's Cathedral, Anne Hathaway's Cottage, Henley Bridge, Ascot-The Cup, Caerphilly Castle, Locomotives Old and New, The Model Railway, GWR Locomotives in the Making, Naval Base, The Water Jump, West Gate Warwick, Cornwall - preparing for a catch, Arriving at the Inn, A Devonshire Village, etc., majority in original boxes, various sizes and conditions (not checked for completeness) (5 boxes) £200 - £400



Lot 473



474* Jigsaw Puzzles. A small collection of 55 jigsaw puzzles, mainly early 20th century, approximately 55 jigsaw puzzles, various publishers including: Chad Valley for Great Western Railway, Delta Fine Cut, Newton Mill, Ellerbeck Bros. Ltd., A.V.N. Jones etc., covering various series including: travel, railway, Britain, etc., with titles including: Trooping the Colour, Anne Hathaway's Cottage, Royal Route to the West, Historic Totnes, The Cheltenham Flyer, Windsor Castle from the Air, Fishing Fleet, Tunis, etc., majority in original boxes, various sizes and conditions (not checked for completeness) (4 boxes) £200 - £400



475* Jigsaw Puzzles. A small collection of 55 jigsaw puzzles, mainly early 20th century and later, 55 jigsaw puzzles, various publishers including: Chad Valley for Great Western Railway, J. Salmon Ltd., The Chad Valley, The Exe Valley, Victory, Delta, E. J. Arnold & Son Ltd., G. J. Hayter, Ponda, etc., covering various subjects including: travel, railway, British landmarks, etc., with titles including: Thames-Clyde Express with Jubilee Class Engine, The Night Mail, Cunard White Star R.M.S. 'Andania', The Sunlight Pergola, Anne Hathaway's Cottage, Windsor Castle, The Torbay Express, The Coronation of King George V, 1911, London Bridge, Tower of London, etc., majority in original boxes, various sizes and conditions (not checked for completeness)
(5 boxes) £200 - £400

476* Miniature. A group of dolls' house and other items, early 19th century and later, including: a silver goblet hallmarked Birmingham, E&S; a metal iron, with compartment for hot coals, on a trivet; 2 tiny pairs of articulated scissors; 8 items of play food; a few chess pieces (some attached to a homemade chess board); a powder puff in a circular box embellished with ribbon embroidery and metallised lace; 2 bone-handled penknives and a bone-handled seal, together with other juvenilia, including: an early 19th century handmade articulated cardboard figure; a painted figurine of a gentleman; part of a conjuring set, including a magician's wand, plus other miscellaneous items, including several small boxes, various condition and sizes
(a small carton) £200 - £300



Lot 477

477* Toy Animals. A collection of small painted metal toy animals and figures, mid 19th century, approximately 45 lead or lead alloy flat painted animals (deer, rabbit, boar, dogs, fox, hare, etc.), 10 trees, and two figures in shooting positions (one broken in two, the other lacking gun barrel), a few figures with some damage or loss, some paint chipped or rubbed, tallest 61 mm and smaller, housed in a mid-19th century box in the shape of a chest, interior of box lined with reused letterpress printed paper with later applied foliate stamped decoration, brown tooled sheep over wood, worn, with metal carrying handle with near contemporary label 'Miss Lucy E Crossfield Passenger to Edinburgh 1st class, and hook and eye clasp, Trossachs Hotel label to verso of lower box, worn, 9.8 x 17.7 x 5.5 cm (3 7/8 x 7 x 2 1/4 ins)

Provenance: Collection of Quaker antiquary Martha Spriggs (1777-1866), Worcester, by family descent.
(1) £200 - £300



478* Windup Toy. Hubbell's Grand 'Jubilee' Dancer, circa 1875, two painted wood figures, with jointed hips and ankles, and articulated shoulders, one with some loss to right hand fingers, wearing fabric skirts and hats, (15.5 cm high), both sitting on individual thin metal rods, wooden box containing an internal windup mechanism, wound up by a brass key, removable lid with stamp to verso American Mechanical Toy Co NY, a small lever to one short side, a lithograph of a woman with roses in her hair wearing a red dress to the front of the box, 11 x 16 x 9 cm (4 3/8 x 6 1/4 x 3 1/2 ins), housed in original pale green box with Hubbell's Grand 'Jubilee' Dancers stamp to upper lid, inner lid with The 'Jubilee' Dancers paper label, cardboard divider loose, 16.5 x 15.5 x 9.5 cm

Provenance: Collection of Quaker antiquary Martha Spriggs (1777-1866), Worcester, by family descent.
(1) £200 - £300



479* **Dolls' House.** A bespoke half-timbered Tudor-style dolls' house, 1930s, the interior consisting of a spacious kitchen with open fireplace and high-mantled oak surround, a reception room, and 2 large bedrooms, latter 3 all with Art Deco fireplace, and a tiled bathroom over the front porch, electric lighting throughout (not currently working), the exterior with 2 hinged openings to each sides accessing downstairs and upstairs, and another to front of bathroom, square leaded light windows (some of 'lead' broken and lost), the front with 2 gables and 2 oriel windows on wooden corbels, wooden roof with triple Tudor chimney stack, some vegetation growing on exterior walls, the house mounted on a bevel-edged wooden base, with metal carrying handle either side, overall dimensions including plinth: height including chimneys 67.5 cm, length 75.5 cm, depth 48 cm, together with a small and a larger box of miniature accessories, including a number of dolls, various furniture (e.g. 4-piece suite with removable loose covers and original velvet upholstery beneath, wooden beds, an Art deco wooden sideboard, a bookcase with miniature blank books, a tea trolley), a ceramic bathroom suite, an articulated spinning wheel, a metal pram, a fire basket and fire irons, a cheval mirror, 6 celluloid lampshades, one depicting Mickey Mouse and Betty Boop, various rugs and cushions, a metal gramophone, candlesticks, kitchenware (including cutlery tray), and crockery, various sizes and condition (3)

£300 - £500



480* **Compendium.** A Compendium of Games, circa 1880, mahogany box with hinged lid and fully fitted interior including folding leather chess, backgammon and race and steeplechase board in lid (worn with some minor loss), top layer with variously sized sections comprising: 44 wooden chess pieces (29 painted black & 17 white) not complete sets, 31 wooden draughts counters, 2 mauchline ware wood whist/bezique markers (Post Office and Mansion House), Bell and Hammer card games and bone dice, 28 bone dominos, 4 bone dice, 6 painted lead jockey and horse figures plus a jump and a track, 2 wooden hammers, 2 wooden dice shakers; the second layer contained in a drawer contains a further hinged wooden playing board with 2 solitaire boards, 21 assorted marbles and a Guide to the Compendium of Games published by M.S & Co Ent at Stat Hall, (stitching loose), small loss of wood edging to inside of upper lid, one section with loose divider, small blank brass plaque to upper lid, decorative brass strips and corners to edges of box, locking mechanism (lacking key), and brass handle to lower drawer, some scratches, 24.5 x 45 x 18.5 cm

Provenance: Collection of Quaker antiquary Martha Spriggs (1777-1866), Worcester, by family descent. (1)

£400 - £600

481* **Creamware & Pearlware.** 6 moulded toy oval platters, circa 1830, comprising: four pearlware and two creamware toy oval platters, showing a variety of food dressed ready for serving, including: salmon head (with small defect to left edge), goose, two quails, an orange, etc., and a squirrel (small chip to tail), each with moulded object to centre of plate, in various colours, all with moulded edges, three with green feathered edge, some chips to edges, largest 10.5 x 9 cm and smaller, together with a small ceramic pie with a central hole in the middle surrounded by four smaller holes, one further hole to the base, 5 cm diameter, 1.8 cm deep, and five other miniature plates with moulded borders, one with short repaired crack to edge, largest 11 cm diameter and smaller

Provenance: Collection of Quaker antiquary Martha Spriggs (1777-1866), Worcester, by family descent.
(12)

£200 - £400



482* **Jouy (E. [Victor-Joseph Etienne de, 1764-1846]).** Sisième Jeu de Cartes Geographiques, Lille: Chez Vana[ck]ere and Paris: Chez H. Nicolle, circa 1806, 48 cards (complete, but lacking instructions), each engraved with circular illustration and text, each card depicting a different region, including: Nouvelle-Hollande, Terres Polaires et Australes, Isles D'Afrique, Abissinie et Nubie, Barbarie, La Chine, La Terre, etc., each card with printed numbered upper left, some spotting to card I, cards XLVII and XLVIII with horizontal crease towards lower edge, each card 103 x 68 mm, together with the accompanying copper engraved map by J.B. Poirson, titled Planisphere ou Carte reduite du Globe Terrestre, on laid paper with watermark and printed date Janv. 1806, 18.4 x 29.8 cm, all housed in original card slipcase decorated with marbled paper, printed paper label to front, slightly rubbed with small split to one edge of lid, 11 x 7.8 x 3.2 cm

Scarce, with only three copies in institutional holdings worldwide.

It is believed to be one of the first games to feature Australasia and its people. Card XLVI is dedicated to Nouvelle-Hollande, but also mentions New Guinea. The circular illustration shows a fearsome warrior brandishing a spear, wearing a headdress and animal skins. This illustration does not correspond with the description on the card which alleges that the Australian Aborigines are 'without clothing, without industry, without habitation. They have nothing for nourishment except for shellfish which they gather at the edge of the ocean'. The text also mentions the English settlement at Botany Bay and the transportation of convicts. Card XLVIII represents Terres Polaires et Australes and is shows a bare chested young woman (possibly inspired by illustrations of Tahitian women). The text mentions that New Zealand is inhabited by cannibals and that the savages of New Guinea and New Holland live in a primitive state owing to their lack of intelligence. 'Some geographers consider New Hollande to be a continent... considered as an island, it is the largest on Earth, approximately 300,000 square leagues'.

(1)

£500 - £800

PLAYING CARDS: THE OLLIS COLLECTION

483* American manuscript card game. A part-deck of an original card game 'Drill', U.S.A., Chicago: E.M. Frank, 1910, 45 (of 53) numbered playing cards, pen & ink and watercolour, each with finely drawn and painted scene or figure related to the suit, 4 suits with unique suit signs, representing: USA (star in a circle, cards 1-11 & 14); United Kingdom (crown, cards 8-11, 14 & 20); France (Legion of Honour medal or 'cross', cards 1-11, 14 & 20, complete); German Empire (yellow shield with Empire flag colours, cards 1-11, 14 & 20, complete), plus an unnumbered card depicting a lion with all 4 suit signs ('Boss' card), every card captioned 'Copyright, February 1910' in ink manuscript, each '14' card with national emblem or arms, each '20' card with national flag, dusty, a trifle toned, some light finger-soiling (mainly to edges), UK 9 toned and spotted, square corners, versos plain white, each card 127 x 76 mm, contained in contemporary two-part box, together with the same cards published as 'Drill Playing Cards' by the New Playing Card Co, Chicago, Illinois, U.S.A., the complete deck of 53 chromolithographed playing cards, lightly dusty, rounded corners, versos a white and blue copy of the Boss card design, each card 89 x 65 mm, original two-part box (defective) with original rules booklet, box and booklet with 'Copyright by E.M. Frank, Chicago, July 1910', plus a 149 page book containing the original ink manuscript rules and directions, with 53 pages depicting the individual playing card designs, in pen & black ink, watercolour, and gold paint, each captioned, the book titled: 'Drill and Drill-Conquest, Two Society Card games, composed ... designed by E.M. Frank, Chicago, Ill., U.S.A., Copyright February 24 1910', the front free endpaper with ink manuscript inscription: 'Chicago, April 20 1910, This is the book referred to in a certain contract between the undersigned ...' and with three signatures including that of Edward M. Frank, black cloth boards, oblong 8vo, in original two-part box, and with another part-pack of the published Drill Playing Cards

Provenance: Collection of Dudley Ollis.

An original card game with detailed and handsomely drawn cards. The suits comprise 13 cards each, numbered 1-11, 14 and 20. Each suit follows the same pattern of designs, for example each 8 card shows a knight in armour on horseback, and the 7 cards are all national personification female figures. Several cards depict soldiers in uniform: 1 cards are lieutenants, 2s are captains, 4s are colonels etc. The accompanying book was clearly that used when Frank sold his card game design to the New Playing Card Co., and is full of his directions and designs in a very neat ink manuscript hand. The bold and handsome card designs in the book and on the original cards are sadly not done justice to by the very average chromolithography of the published card game. The game rules themselves are extensive and fairly complex - even including a Drill Vocabulary - which, together with the uninspiring reproductions of the designs may explain why the game apparently never became popular.

(4)

£200 - £300

484* Austrian playing cards. Mohren-Deutsche (Moorish Skat, or Lemberg pattern) type II, Joseph Glanz, circa 1901, 24 (of 36, comprising all courts and daus cards, plus 8 pip cards) stencil coloured engraved playing cards (German suits), single-ended cards, daus of hearts & acorns with maker's details, 8 bells with maker's stamp and Austrian tax stamp (1900-1920), dusty, some generally light finger-soiling (mainly to edges), square corners, versos black diamonds pattern, each card 107 x 63 mm, together with: **Italian playing cards**, non-standard deck, Trieste?: Mengotti, circa 1870, 16 (of 52, comprising all courts, and 4 pip cards) stencil coloured wood engraved playing cards (French suits), double-ended courts, kings and jacks depict real people: kings possibly showing European rulers such as Louis-Philippe I and Friedrich-Wilhelm II, jacks possibly composers/musicians such as Haydn and Rossini, queens are elegant ladies, maker's name on JS, some toning, occasional minor spotting (pip cards more affected), square corners, versos red dotted swirls with crescents, each card 90 x 52 mm, plus: **Bohemian playing cards**, Bohemian or Prager pattern, Prague: Johann Berger, 1848, 20 (of 32, comprising all courts, all daus cards, plus 4 pip cards) stencil coloured woodblock playing cards (German suits), daus of acorns with maker's details, dated tax stamp and separate date stamp, worn and heavily soiled, corners slightly rounded (from use?), versos woodblock trellis pattern with red & yellow 'flowers', each card 101 x 60 mm, with 14 other incomplete packs, including: Jeu Moyan Age, by Grimaud, circa 1920, all courts & aces, 4 pip cards, original wrapper; National Motifs, or Motifs Yougoslaves Nationaux, by Grimaud for export to Yugoslavia, circa 1935, all courts & aces, 1 joker, 2 pip cards, original wrapper with tax band; Vieille France, by Brepols, circa 1900, all courts, 3 aces (without AH), 1 joker, 1 pip card; Theatrical Playing Cards, by USPCC for The Eureka Soap Co. of Cincinnati (Craddock's Medicated Blue Soap), 1895, black & white photographic images of stage stars, 8 courts, joker, 10 pip cards, (Hochman I, SE2), and 10 further incomplete 20th century decks: 7 French publicity, 3 souvenir - 2 American & 1 New Zealand, all cards either mounted with photo corners onto 7 display boards (59 x 42 cm and smaller), encapsulated in clear plastic, or contained in 10 clear plastic album sleeves with pockets, none examined out of boards or sleeves

Provenance: Collection of Dudley Ollis.

First item: IPCS pattern sheet 96; Reisinger, Herz, Schelle, Laub, Eichel, vol.2 page 238. Glanz is listed at V/1 Schlossgasse no.18a (the address on daus of acorns) between 1897-1903.

Third item: Reisinger, Herz, Schelle, Laub, Eichel, vol.2 page 88 for an extremely similar deck by Mathias Mischak, 1845.

(17)

£200 - £300



Lot 483

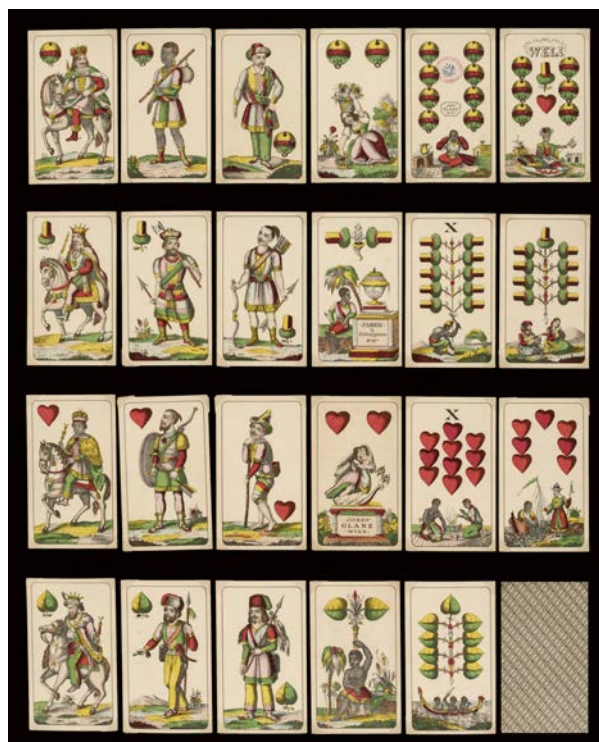
485* **Austrian playing cards.** Vienna pattern I (large crown), Vienna: Johann Nejedly, 1877-1881, the complete deck of 52 stencil coloured lithographed playing cards (French suits), no indices, double-ended courts, KS with maker's name, JH with 'In Wien', ace of hearts with Austrian tax stamp and maker's name, toned and lightly soiled, occasional minor brown marks or spots, three faint creases (one to KH) & one small corner crease, JS with small surface loss to hat, corners lightly rounded from use, versos blue jagged pattern, each card 96 x 68 mm, together with: Hungarian playing cards, Vienna pattern I (large crown), Budapest: Budapesti Uj Kártya Gyár (Adolf Spitzer/Spitzer & Co.?), 1880-1883, the complete piquet deck of 32 stencil coloured lithographed playing cards (French suits), no indices, double-ended courts, KS with maker's name, JH with 'Budapesten', KH with 'W TA' on one cup (engraver?) and 'Wien' on the other, ace of hearts with Hungarian tax stamp and maker's stamp, lightly dusty, edges toned with slight finger-soiling, some faint spotting, square corners, versos red dotted wavy lines and flowers, each card 87 x 60 mm, plus: Portuguese playing cards, Portugal: unknown maker, circa 1880, a complete deck of 40 (plus 2 additional cards) hand-coloured lithographed small format playing cards, suits are: clubs, spades, tulips, and another red flower, the title card states 'Cartas para creanças', the other additional card gives basic explanation how to play, all cards have captions in Portuguese, double-ended courts and odd-numbered pip cards have the name of 2 flowers and their meanings, the pip cards also have 2 fortune-telling captions, as do the single-figure even-numbered pip cards, some light toning, otherwise apparently unused, square corners, versos blue dotted 'cells', each card 54 x 36 mm, with another two Portuguese decks: non-standard deck by Costa & Valerio of Lisbon, circa 1935, 4D with maker's details, 4H with AVENÇADO tax stamp, original wrapper 'Fabrico Nacional Cartas', and stating 'sucessor Sergio Caldeira'; Constitutional Cards, by Imprensa Nacional, designed Manuel Luis Rodrigues Viana, 1821, with plain aces

Provenance: Collection of Dudley Ollis.

Third item: a most unusual decorative fortune-telling deck, supposedly for children, but with the captions relating to marriage, love and betrayal.

(5)

£200 - £300



Lot 484



Lot 485



486* Belgian playing cards. Jeu des Allies, Brussels: Leonard Biermans, circa 1919, a complete deck of 52 colour lithographed playing cards (French suits), double-ended courts (except the ace of clubs, diamonds and spades which have two different illustrations), gilt edges with rounded corners, versos with printed blue decoration, 20 cards mounted onto a display board encapsulated in clear plastic, each card 91 x 62 mm, together with Medieval Pattern, Daveluy, circa 1860, a complete deck of 52 colour lithographed playing cards (French suits), single-ended courts with named Kings & Queens, square corners, gold borders, plain turquoise versos, 16 cards mounted onto a display board encapsulated in clear plastic, each card 88 x 58 mm, housed in original box with pictorial label, some rubbing, 95 x 65 x 18 mm, plus Cartes Moyenage, Daveluy, circa 1885, a complete set of 52 colour lithographed playing cards (French suits), double-ended courts, rounded corners, gilt edges, plain pink versos, 17 cards mounted onto a display board encapsulated in clear plastic, each card 90 x 61 mm, the remainder housed in original box (lacking top of upper box), and nine other Belgium packs of playing cards, including: Carta Mundi, Turnhout, 1979; Mesmaekers, Turnhout, 1964; Belgium playing cards, G. Geüens-Willlaert, circa 1875; Deaf and Dumb sign language playing cards, Turnhout, circa 1970; etc., some packs partially mounted on display boards, encapsulated in clear plastic, 54.5 x 40 cm (all cards encapsulated on display boards have not been examined out of board)

(12 packs and 12 boards)

£200 - £300



487* Belgian playing cards. Socialist Internationale, unknown maker, circa 1930, the complete deck of 32 colour printed playing cards (French suits), double-ended courts, kings and queens each portraying two named socialist personalities from various countries, jacks representing workers of different professions, double-ended aces show 3 different People's Houses from around Belgium, political slogan to each pip card, captions and slogans printed in French and Flemish, lightly dusty, some minor spotting, king of diamonds with fingermark to one side, queen of diamonds with small brown mark to blank area, 4 indices, rounded corners, versos red-brown pattern with central double-ended Victory goddess?, each card 89 x 57 mm, 20 cards mounted with photo corners onto a display board (54.5 x 40 cm), encapsulated in clear plastic (none examined out of board), the remainder in a plastic bag

Provenance: Bassenge Art and Book Auctions (Berlin), Auction 90, 12 December 2007, lot 9018; Collection of Dudley Ollis.

A rare pack of cards celebrating the socialist movement internationally. Possibly made by Mesmakers Frères of Turnhout (some similarities to their later L'Union fait la Force deck).

(1)

£300 - £400



Lot 488



Lot 489

488* South-East Asian playing cards. Four Colour Chess cards, Soo Sik P'ai, unknown maker, circa 1878, the complete deck of 117 playing cards, comprising 4 suits (red, yellow, green and white), each of 28 cards (4 each of 7 cards), plus 'The Five Blessings' cards, dusty, some cards lightly rubbed (few with minor surface loss), rounded corners, versos plain orange, each card 84 x 16 mm, contemporary patterned paper-covered card box, rear panel with early ink manuscript label 'China 1878', together with: Four Colour Chess cards (two colour version), unknown maker, circa 1878, a complete? set of 56 playing woodblock playing cards, comprising 2 suits (red and black), each of 28 cards (4 each of 7 cards), lightly dusty, occasional slight toning to borders, otherwise apparently unused, Chinese indices, square corners, versos black woodblock pattern, each card 71 x 30 mm, later patterned paper-covered box, front panel with trimmed early ink manuscript label 'China 1878', plus: Mah Jong cards, unknown maker, 1912-1928, 147 (of 148, without 5 of coins) colour lithographed playing cards (Chinese suits), most portraying figures from 'Romance of the Three Kingdoms', comprising 3 suits of 9 (repeated 4 times): coins (Kingdom of Shu), bamboo (Kingdom of Wu), characters (Kingdom of Wei), plus the 4 winds and the 3 dragons (each repeated 4 times), also 4 flower cards, the 4 seasons, two warrior cards with the caption 'prepare to?', and with two flag cards bearing the Five-Coloured Flag of the Republic of China, and advertising the quality of these cards and exhorting the customer to avoid fakes, the cards are 'produced by the Lihe Company and distributed by Jiangdong Bookstore, Xinbeimen, Shanghai', the cards also state 'the five-colour mahjong playing cards are invented by our company' and that they are 'improved and more exquisite than before', dusty with some finger-soiling and minor marks, 4 cards with crease, 2 cards with brown edge stain (one slightly affecting image), rounded ends, versos black repeating pattern of interlocking lines, each card 84 x 23 mm, with another 34 South-East Asian packs, including; an early 20th century Mah Jong deck, 141 cards, with winds, dragons and flowers but without seasons, 1 Five-Coloured Flag advertising card (as above) & 1 warrior card, with original rules on thin folded paper, in original two-part box, lid (lacking one end panel) with printed label 'Colourful Flower Sparrow Cards' and reassuring that these are genuine not counterfeit cards; a late 19th century Domino cards pack, 126 (of 131) cards, original box, hinged lid with inner label giving unknown Chinese inscription, and possibly maker's name in English 'Canton Fashion'; the remaining decks all 20th century, including 3 sets of Ubo cards made from tree bark, modern examples of Money, Chess, B'at and Domino cards (some made in Europe), and a set of possibly Burmese palm leaf cards illustrated with dancing girls, a few cards from some of the packs mounted onto display boards (most mounted with photo corners, but cards from two 1970s packs adhered), the remaining card in plastic bags (none checked for completeness or condition), several decks with original box, the wooden Ubo cards displayed in one drawer of a set of four small wooden drawers with sliding glass covers (26 x 39 x 25 cm)

Provenance: Collection of Dudley Ollis.

The other packs include cards from (or made for) Vietnam, Japan, China, Taiwan, and Java.

(37)

£300 - £400

489* English playing cards. A Systematical Compendium of Geography, on the face of 52 Cards, London: Revd John Hunt, circa 1790, the complete deck of 52 letterpress playing cards (French suits), each suit representing a continent: Asia (spades), America (diamonds), Africa (clubs), Europe (hearts), all cards with extensive printed text describing the continent (aces), countries within that continent (pip cards), associated kingdoms or empires (kings), and islands (queens and jacks), each card with suit sign (printed in red or black) incorporating value or rank to upper left, courts with simple decoration around suit sign, aces and courts with typographical borders in red or black, pip cards with single small tool to each corner, some light toning (KS moderately so), few minor spots (mainly to some upper edges), otherwise apparently unused, versos plain white, each card 92 x 63 mm

Provenance: Collection of Dudley Ollis.

Berry, *Playing-Cards of the World*, [228] (IV 49); Cary, ENG 90.

This example does not have the two additional (title and instruction) cards that are sometimes present. However, these cards are in excellent condition for their age.

The *Journal of the International Playing-Card Society* (vol.27, pages 142-148) includes a fascinating article about this deck and an almost identical deck that was prepared by an American, Reverend William Montagu, in 1793 - but that seemingly was only ever produced as uncut sample sheets.

(1)

£200 - £300



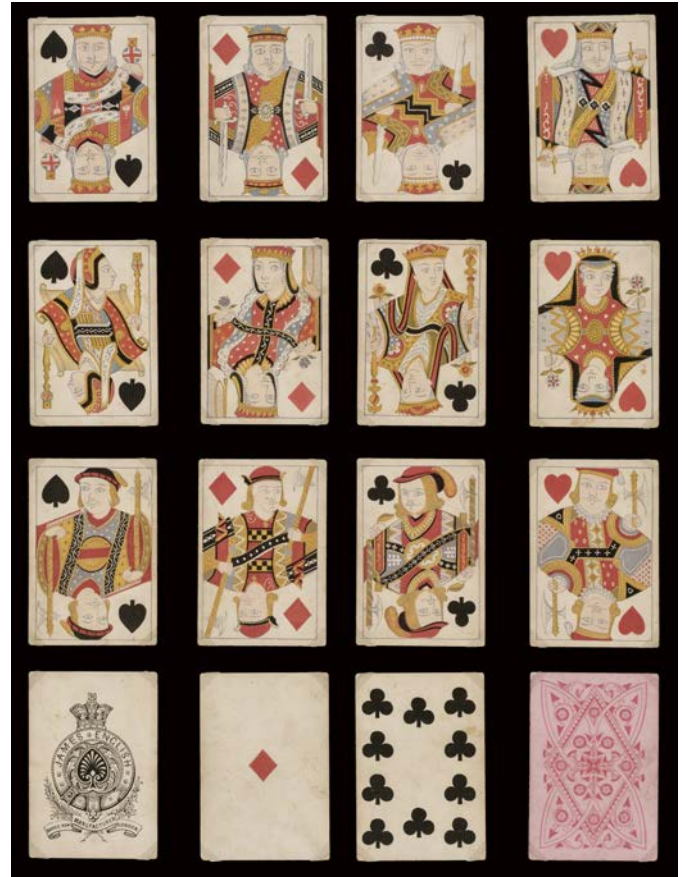
490* English playing cards. Illuminated edition, London: De la Rue, circa 1840, 51 (of 52, without 10 of spades) colour printed playing cards (French suits), single figure type D2 courts, with much gold, queens and kings with green, Old Frizzle duty ace, suit signs on pip cards outlined with gold, dust soiled, few minor marks, otherwise apparently unused, versos tartan pattern in black and gold, each card 93 x 64 mm, believed original two-part red leather box, together with: Standard deck, Goodall, circa 1835, a complete deck of 52 stencil coloured woodblock playing cards (French suits), single figure type I courts, Old Frizzle duty ace, some toning, few pip cards lightly spotted, 3 & 8H with some faint staining, versos plain blue, each card 93 x 64 mm, plus: Piquet deck, Hunt & Sons, circa 1810, a complete deck (including queen of spades converted from a queen of clubs) of 32 stencil coloured woodblock small format playing cards (French suits), all cards with wide borders, single figure courts based on type I, ace of spades type A5a (die no.5, new), ace of clubs with Superfine stamp, variable toning, some spotting, versos plain white, each card 86 x 57 mm, with another 12 English decks, all 19th century, comprising: 2 by De La Rue; 2 Goodall; 3 Reynolds & Sons (one being the earliest known standard pack adapted for the blind, with 3 dimensional suit signs, circa 1835); 3 James English; one Gibson & Hunt, 1801, 51 of 52 (without JD), small size with wide borders, AS type A4a; and one Joseph Hunt & Sons, circa 1875, 'Zetema' deck, with additional spades suit, six scorers and box, none checked for condition or completeness, but all believed complete (except where mentioned above)

Provenance: Collection of Dudley Ollis.

Third item: Dudley Ollis noted that in the only other examples he had seen of this deck, both had the same substitution of a queen of clubs for the queen of spades.

(15)

£200 - £300



491* English playing cards. Non-standard deck, London: James English, circa 1868, a complete deck of 52 colour lithographed playing cards (French suits), AS type 1.1 (See Goodall, below), double-ended courts printed in pale blue outline and colours, in medieval-style costume, soiled, some generally minor marks or stains, no indices, square corners, versos dark pink ornamental pattern on pink, each card 95 x 65 mm, 16 cards mounted with photo corners onto a display board (53 x 40.5 cm), encapsulated in clear plastic (none examined out of board), the remainder in a plastic bag

Provenance: Collection of Dudley Ollis.

Goodall, *Minor British Card Makers of the Nineteenth Century volume 4: James English ...*, pages 11-12 (for ace of spades).

Extremely rare: neither we nor Dudley Ollis found any other example of this non-standard deck from James English. The courts seem to be an attempt at producing more realistic characters than those of standard decks.

(1)

£300 - £500

492* English playing cards.

Standard pattern type 11b, Hall & Son, circa 1820, the complete deck of 52 stencil coloured woodblock playing cards (French suits), single-figure courts, QS holds a tulip, KH without moustache, Garter type A5 ace of spades (die no.82, 1st recut), dusty, some light toning and finger-soiling (mainly to edges), QD with small brown stain near flower, some pip cards with small pink corner stain (from versos or pip signs?), 2S more soiled, square corners, gilt edges, versos plain pink, each card 91 x 62 mm, with original Great



Mogul tax wrapper/label type L4 (defective), together with: Standard pattern type WY3, Woolley & Co, circa 1880, the complete deck of 52 colour lithographed playing cards (French suits), printed in red and black only, AS type 1 with address 210 High Holborn, double-ended turned courts, no indices, somewhat soiled and marked, few cards with green staining, mainly to edges, but more so to 8H and JS, small corner loss to KS, square corners, versos purple with small daisies, each card 91 x 63 mm, plus: Mercury Playing Cards, Liverpool: Daily Post Printers, circa 1930, the complete deck of 52 (without joker) colour printed playing cards (French suits), ace of spades with title, double-ended colourful non-standard courts, 4 indices, lightly dusty, rounded corners, versos with blue advert for bananas at the Liverpool Co-Operative Society Ltd, each card 89 x 60 mm, original tuck-flap box, and: Standard pattern, Hunt's Playing Card Manufacturing Company Ltd., circa 1880, 31 (of 32, without 7 diamonds) colour printed playing cards (French suits), double-ended type JH4 courts, printed in red & black only, unturned, AS type 2.1, no indices, somewhat soiled and worn, several generally minor creases, slightly rounded corners, versos plain pink, each card 94 x 65 mm, with another 6 English decks, including: an early Waddington's standard deck (52 complete), circa 1922, with their scarce first (anonymous) ace of spades (disputed by Goodalls as a direct copy of their London Playing Card AS); a Reynolds & Sons Fortune telling deck (47/52, also without 'King' card and the 2nd explanation card), circa 1840; Playing Card Dominoes, by Reynolds & Sons, AS dated 1862 'Bona Fide Toy Cards', in original wooden box with sliding lid, instruction label on inside of lid; a Berkshire Printing Company deck, versos advertising Charrington's Toby Ale, (original defective box and tax wrapper), etc., also with 12 cards only from a J. Wallis 'Character cards' deck, 1805, miniature playing cards to upper corners, much worn, sometime wetted (colours have run), plus a single ace of clubs 'Ludlow & Co Patent Knight's Cards', dated 1800, and 3 damaged single cards (8D, 9H & QD) found in old brickwork, probably pre-1700 (the queen circa 1670?)

Provenance: Collection of Dudley Ollis.

(13)

£150 - £200



493* English playing cards. Standard pattern, Goodall and Son, circa 1867, a complete deck of 52 colour lithographed playing cards (French suits), single-figure type GS2 courts, JC with 'Goodall and Son' on belt, variable spotting, occasional light rubbing, square corners, versos red repeating pattern, each card 92 x 64 mm, 16 cards mounted with photo corners onto a display board (53 x 40.5 cm), encapsulated in clear plastic (none examined out of board), the remainder in a plastic bag

Provenance: Collection of Dudley Ollis.

Goodall, Goodall & Son's Playing Cards (1993), page 6; Lodge, *The Standard English Pattern* (1991), there classed as type G2 (page 22).

The less common redrawn version of the 'modernised' Goodall courts, with realistic and elaborate figures (Goodall, see above).

(1)

£200 - £300

494* French Fortune Telling

Cards. Le Livre Du Destin, Paris: Delion?, circa 1840, the complete deck of 32 hand-coloured engraved playing cards (French suits), heightened with gum arabic, each with miniature standard (single figure) playing card to upper left, the cards depict various characters and scenes, each with caption in French only, lightly dusty, card 26 (Une Nouvelle) with a few pale spots near top, otherwise apparently unused, square corners, versos plain white, each card 108 x 68 mm, with original two-part box, designed to look like a book, lightly rubbed, some wear to extremities, front panel with hand-coloured engraved and titled illustration (annotated with 3 manuscript numbers, two in faint ink, one in blue pencil), rear panel and spine of 'book' covered in green paper, panels imitating the page edges covered in yellow paper (lightly creased), some surface loss to fore edge, bottom panel with pencilled annotation and slight old animal glue



Provenance: Collection of Dudley Ollis.

Cary, FRA 215.

These fortune telling cards, like the Cartes Parisiennes decks, were produced by various publishers (possibly from the same plates) during the course of the 19th century, including Delion (a Parisian magician). The Cary copy of this pack (see above), and another we have found with the same box both have the label of Delion on the back: this copy does not have such a label. It is likely that Delion himself did not make the cards, but merely added his label when selling them in his shop in Paris. A later edition was produced by Henry Pussey, and the more commonly found edition by Grimaud (circa 1900) was probably printed from the same plates, after Pussey sold the manufacturing part of his business to B.P. Grimaud. The Pussey edition of these cards, like those of Grimaud, have the maker's name on several of the cards. Henry Pussey sometimes called himself 'Successor to E. Testu', so perhaps Testu is the uncredited originator of these handsome cards. Intriguingly, the British Museum has a very similar pack, but differing in clothing style and without numbering (1866,110.647-679), which is attributed to A. Giroux & Cie.

This uncommon fortune-telling deck depicts mainly figures, wearing the costume of the 1830s, such as a young gentleman in a shop, captioned 'Un Marchand', a young man bearing a basket of flowers, captioned 'Présent ou Surprise', a pregnant lady, titled 'Grossesse', and a woman with a besom, titled 'Caquets'. There are a few cards, however, depicting objects or scenes, such as a hound carrying a missive in its mouth, captioned 'Billet doux' and a starlit landscape with ruins and an owl, titled 'Prudence ou la Nuit'.

(1)

£300 - £400



495* French playing cards. Carte méthodique pour apprendre aisément le Blason, (Jeu Héraldique), Paris, mid-18th century, 47 (of 52, without 4 & 5 hearts, 9 clubs, 8 & 9 spades) engraved playing cards (French suits), numbered 1-52, with extra card numbered 53 'Les preuves de 8 quartiers de Mr le Comte d'Aghien', single-ended cards, courts portray various figures with text regarding the history and uses of heraldry, value of pip cards indicated by the number of coats of arms shown, somewhat toned and dusty with minor marks, occasional spotting, rubbing and staining (especially to cards 7 & 53), KD with light crease, versos plain white, each card 85 x 55 mm, contained in 2 clear plastic album leaves with pockets

Provenance: Collection of Dudley Ollis.

Bibliothèque Nationale de France, ark:/12148/btv1b6944977v; Israel.silvestre.fr website.

This deck was originally designed by Charles-François Silvestre and published in 1702 as a single sheet, with instructions to either cut out the cards, or keep the sheet whole to use for a 'goose game'. According to the *Israel Silvestre et ses descendants* website, there were three (or four?) further French (as well as one German) editions published between 1740-1775. Without the imprint, it is almost impossible to tell which edition this is, although we have seen very slight differences between this example and the copies illustrated on the above mentioned website (Silvestre's first edition) and the Bibliothèque Nationale de France website (1770 edition by Daumont/Crepy, which the BNF erroneously dates as c.1775). Therefore this example is likely one of the intermediary editions, of Daumont (1740/1775) or De Poilly (1750).

(1)

£150 - £250

496* **French playing cards.** Cartes politiques: Jeu d'actualité, B.P. Grimaud, 1872, the complete deck of 52 chromolithographed playing cards (French suits), double-ended courts representing the republic (hearts), the constitutional monarchy (clubs), the Empire (diamonds) and the legitimate monarchy (spades), the suit symbols also represent different forms of government, some very faint toning, K & 5C lightly scuffed to blank areas, otherwise apparently unused, rounded gilt corners, versos plain blue, each card 86 x 56 mm, original blue printed tax wrapper, 20 cards and tax wrapper mounted with photo corners/non-adhesive plastic onto a display board (53 x 40.5 cm), encapsulated in clear plastic (none examined out of board), the remainder in a plastic bag

Provenance: Collection of Dudley Ollis.

D'Allemagne I, pages 165-167.

(1)

£200 - £300



497* **French playing cards.** Mytho-Transparentes, Paris?: J.D. (J. David?), circa 1890, 16 lithographed translucent cards, with hidden mildly erotic illustrations, each with 2-4 pip signs, variously arranged (not mixed), within single line black border, hidden 'artistic' images of nude women in 12 pseudo-mythological poses, visible when backlit, several captioned eg. Diane, La douche, Venus sortant de l'onde, etc., 3 images duplicated (one with 3 copies), one card with pinhole to lower right corner, otherwise excellent condition, square corners, versos plain white, each card 95 x 65 mm, with original two-part box with sliding tray, outer cover with two illustrations, title and 'Série Photos', also with original paper sealing band (2 short tears/splits), titled 'Transparentes Garanties', and 'Sujets Mythologiques J.D.', together with: Cartes Indiennes, Paris: B.P. Grimaud, circa 1890, two complete decks of 52 chromolithographed playing cards (French suits), heightened with gold, 3/4 length courts depicting people in Oriental costumes, decorative aces, floral or foliate backgrounds to all cards, no indices, the first pack has no maker's names or tax stamp, the pip cards have different backgrounds to each suit, one tiny spot to 2D, otherwise apparently unused, rounded gilt corners, versos white anemones on patterned dark gilt band against a decorative dark green background, each card 92 x 64 mm, the second pack has maker's name on all courts and aces, tax stamp on AC, black suits share the same background, as do red suits, thinner cardstock, rubbed, some light wear, few minor creases, 9D with corner loss, 9S with small surface loss, rounded corners, gilt edges, versos as above, except lighter green background, original two-part box, outer sleeve lacking end panel, each card 91 x 63 mm, plus: Jeu Français et Russe, unknown maker, circa 1815, also known as Des Batailles du Premier Empire, 17 (of 32, comprising 8 courts, 3 aces, 6 pip cards) hand-coloured engraved cards, each with small standard pattern (single figure) playing card to one corner, apparently adhered to each card (rather than directly printed), AD with title 'Jeu Français et Russe', AC with the 'Règle du jeu', the main part of each card bears a large circular illustration depicting a scene from the French Revolutionary Wars or the Napoleonic Wars, each captioned in French, many dated, some dates using the French Republican calendar, several words poorly spelled, eg. Memiagene for Memmingen, the scenes included date between 1793-1813, soiled and marked, some wear, especially to small playing cards, QS stained, KD with small corner loss, 7C with larger corner loss affecting illustration, few cards with some tiny pinholes, KS with 3 small punctures, closed but with very tiny surface losses to image (barely visible), corners rounded from use, versos plain white, KH verso with small ticket bearing ink manuscript number 324 (old collection label?), each card 134 x 86 mm, with another 7 French decks (not examined or checked for completeness unless mentioned): a handmade deck, circa 1930, 32 plus joker, suits are circles and squares (red, outlined green), crescents and triangles (green, outlined red), 2 indices, double-ended abstract figures, versos red with geometric pattern of black lines, corners cut at an angle; two Philibert decks, 1950s-1960s; a 2002 Christian Chabert deck; two incomplete alulette decks, one circa 1860 by Dieudonne-Aine, of Angers (28/48), worn, the other circa 1900 by Grimaud (28/48); and a French prisoner of war part-deck, circa 1800, 26 miniature bone cards - 6 single figure courts & 20 pips (some pip signs completely rubbed away), plus a single French translucent card, of similar 'artistic' type to the first pack listed, in poor condition, some cards from the two alulette decks corner mounted onto 2 display boards (59 x 42 cm), encapsulated in clear plastic (not examined out of boards)

First item: Denning (1976), pages 47-48. The remaining captions comprise: La course (two copies), Le réveil, La coiffure, La gymnastique (two copies). The other repeated image, present in three cards, is not captioned. Rare with accompanying box and sealing band.

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

Third item: Rare. The only other example we have found is a single card (10 of diamonds) listed on the website of the French Ministère de la Culture (musée de l'Image - Ville d'Épinal, inventory no. D 996.1.18680.21 A), which is captioned Bataille des Pyramides. The small 10 of diamonds 'card' has been adhered onto the large card, as ours.

(12)

£200 - £300





498* **Gerich (Karl)**. No.21: Patience, England, Bath, circa 1991, the complete deck of 52 (plus joker) miniature hand-coloured etched playing cards (French suits), suits are: spades (black); clubs (green); hearts (red); diamonds (orange), double-ended courts and joker, bowed, 10H with minor (original ink?) spotting to one corner, versos plain dark blue, each card 54 x 31 mm, original two-part slipcase type blue box, decorative etched and hand-coloured card, with maker's star and moon logo and '21', adhered to front panel, limited edition: one of only about six packs made, together with: No.28; Mayday, Victoria PCC, 1989, the complete deck of 52 (plus joker, title card and extra card) hand-coloured etched small format playing cards (French suits), AS with ink manuscript maker's signature and details, dated 4 december [sic] 1990, title card with imprint dated May 1 1989, extra card portraying Steve Davies, double-ended courts and joker, 3H with small blue mark to one corner, title card and 9H slightly cockled, versos plain yellow, each card 74 x 44 mm, original yellow tuck-flap box, decorated and hand-coloured, rear panel with image of King Henry ('Harry') VIII, limited edition: one of around 25 copies, plus: No.30: Merry Andrew, Victoria PCC, 1989, the complete deck of 52 (plus joker and 4 additional aces) hand-coloured etched playing cards (French suits), diamonds suit signs orange, except any central ones are yellow, central heart signs pink, double-ended courts and joker, JH with imprint, one set of plain aces, one set of double-ended aces showing probably Merry Andrew and his female partner, somewhat bowed, versos plain pink, each card 73 x 43 mm, original purple tuck-flap box, decorated and hand-coloured, rear panel with image of Merry Andrew, limited edition: one of about 24 copies, with two other decks by Karl Gerich: no.31, Bongoût/Triton, Victoria PCC, 1989 (signed extra card dated 23 March 1991), complete with 4 Bath scenic aces, Triton joker, blank card, and title card, original decorated and hand-coloured tuck-flap box; and no.10, Four Corners, 1984 (signed extra card dated 5 March 1991), complete with 4 Bath scenic aces, 4 additional exotic scenic aces, blank card, and joker, original two-part red box, lid with decorative hand-coloured card adhered, both limited editions (one of around 30 and 50 packs respectively), all packs apparently unused, in excellent condition

Provenance: Collection of Dudley Ollis.

First item: Rare, apparently Karl Gerich only made around six examples of this Patience deck. The design was inspired by *Salon No.66* by V.S.S., originally a Büttner design. According to Mike and Daphne Tregear's research (*EPCS Newsletter* 107, page 18), these packs usually had blue spade signs, yellow diamonds, and peach versos, unlike this example.

Second item: the plate from which these cards are made was finished on the 1st May 1989, the day Steve Davis won the World Snooker Championship, hence his inclusion as an extra card, and the title of the pack.

(5) £200 - £300



499* **Gerich (Karl)**. No.23: Beautiful Bath, England, Bath, 1996, the complete deck of 52 (plus 2 blanks) hand-coloured etched playing cards (French suits), ink manuscript limitation and maker's signature to one blank card, single-figure courts portraying characters associated with Bath, each pip card illustrated with places or buildings around Bath, bowed, otherwise unused, no joker (as issued), versos Florentine patterned paper, each card 60 x 92 mm, original box in the form of a Bath town house, the roof and upper storey as the lift-off lid, base interior signed by the maker and dated 30 April 1995, limited edition (#10 of approximately 30 packs)

Provenance: Collection of Dudley Ollis.

The World of Playing Cards website: Karl Gerich no.23: "Beautiful Bath".

The limitation card also bears the date 19 Sept. 1996, and an ink manuscript dedication *Made for Dudley Ollis Esq.* The unusual town house box, with 4 'windows', was itself created by Karl Gerich as a limited edition.

(1) £200 - £300



Lot 500

500* **Gerich (Karl)**. No.37: EPCS 10th Anniversary Transformation Pack, England, Bath, 1993, the complete deck of 52 (plus two additional cards) etched playing cards (French suits), ink manuscript limitation number and maker's signature (in faint gold ink) to one additional card, the other (adhered to box exterior) includes the EPCS Ace, Deuce et Tray motif, hand-coloured single-figure courts portraying named characters from nursery rhymes and fairy stories, pip cards showing different named English nursery rhymes, with hand-coloured pip signs, variable toning to varnish, otherwise unused, versos plain blue, each card 93 x 65 mm, original two-part slipcase type box, in blue and gold, top panel with maker's star and moon logo, front with adhered additional card, base of inner sleeve with maker's signature and date 9 Sept 1993, limited edition: Proof I

Provenance: Collection of Dudley Ollis.

The World of Playing Cards website: EPCS Transformation.

The limitation card also bears the date 10 Sep 93.

(1)

£300 - £500



501* **Gerich (Karl)**. No.37: EPCS 10th Anniversary Transformation Pack, England, Bath, 1994, the complete deck of 52 (plus two additional cards) etched playing cards (French suits), all cards fully hand-coloured, ink manuscript limitation number and maker's signature to one title card, the other includes the EPCS Ace, Deuce et Tray motif, single-figure courts portraying named characters from nursery rhymes and fairy stories, pip cards showing different named English nursery rhymes, 8S with (original varnish?) stain to upper right corner, 5D with tiny surface loss (affecting one letter), otherwise unused, versos Florentine patterned paper, each card 93 x 66 mm, original two-part box, covered in textured paper, gold inner lip, base interior signed by the maker and dated 20 April 1994, limited edition (35/72 packs)

Provenance: Collection of Dudley Ollis.

The World of Playing Cards website: EPCS Transformation.

The limitation card also bears the date 22 Oct. 94, and an ink manuscript dedication For Dudley Ollis.

(1)

£400 - £600



502* **Gerich (Karl, & Harvey, Georgina)**. No.32: Aquae Sulis, England, Bath: Victoria PCC, 1990, the complete deck of 32 (plus joker, blank, and title card) hand-coloured etched playing cards (French suits), title card with imprint, date, and 'Dos Tigres' emblem, spades (black) and clubs (grey) etched, hearts (red & some pink) and diamonds (orange & some yellow) hand-coloured, double-ended courts and joker, aces with decorative border enclosing a scene from Roman life, two aces with maker's details, versos plain pink, each card 92 x 60 mm, original two-part brown box, lid with adhered extra title card, showing Sulis on a throne with two tigers, limited edition: one of around 12 packs, together with: No.29: Victoria, Victoria PCC, 1988, the complete deck of 52 (plus joker) hand-coloured etched playing cards (French suits), non-standard suit colours: spades black & maroon; clubs green; hearts red & orange; diamonds orange & yellow, double-ended courts and joker, joker with title, AS with title, including Dos Tigres emblem and star and moon logo, and imprint dated 12/88, lightly bowed, 8D with brown spot, versos plain black, each card 89 x 58 mm, original two-part black box, lid with adhered hand-coloured card, decorated with Dos Tigres emblem, playing cards, and 'Victoria PCC, Bath', lid side panel with two small stickers: #29 and DM 110, limited edition: one of around 20 packs, plus: **Gerich (Karl)**, No.25: Great Mogul, circa 1988, the complete deck of 52 (plus joker) hand-coloured etched playing cards (French suits), decorative aces, those of hearts and spades with two tigers, AS with imprint dated 1987, AD and AC with title, double-ended courts and joker, bowed (mainly hearts and spades), few cards with some surface bubbling (card layers not fully adhered originally), versos plain pink, each card 77 x 55 mm, original two-part slipcase type black box, front panel with adhered additional title card, decorated and hand-coloured, limited edition: one of around 30 packs, with two other decks by Karl Gerich: no.24, Polonaise, 1988, complete with joker, original two-part green box, extra card with star and moon logo adhered to lid, small sticker #24 on side; no.22, Rouennais, Victoria PCC, 1990, complete with joker and two blank cards, one with ink manuscript signature dated 5 March 1991, original two-part red box, lid with adhered decorative card showing star and moon logo, both limited editions (one of around 40 and 20 packs respectively), all packs apparently unused, in excellent condition

Provenance: Collection of Dudley Ollis.

First two items: designed by Georgina Harvey and printed by Karl Gerich, these are the second and first of the three decks they produced together.

(5)

£200 - £300



503* German playing cards. Carte Medicee no.272, B. Dondorf, circa 1913, the complete deck of 52 colour lithographed playing cards (French suits), Italian indices, all suit signs (except indices) with gold outline, jack of clubs with 'Dondorf', named double-ended courts, each ace with two named palace views, ace of hearts with three Italian tax stamps, including Centesimi 30 stamp used 1883-1914, also a mostly illegible date stamp (in use 1880-1922), possibly for Milan?, the 3rd stamp appears to be an 'Aumento / Legge 19 Luglio 1914' stamp, a trifle dusty, some very light finger-soiling, 2 pip cards with tiny edge crease, very slight wear to extreme edges, rounded corners, versos gold ornamental pattern with Medici coat of arms, on red background with pale red border, each card 91 x 60 mm, original pink tuck-flap box (edge wear, some splits, flap detached), front with Dondorf dragon and B.D., title on side panels, flap with 'Whist a 52 carte', together with: Luxus-Spielkarte Vier-Erdeile (Luxury Playing-Cards Four Continents), variant 2, Frankfurt am Main: B. Dondorf, circa 1870-1880, the complete deck of 52 colour lithographed playing cards, all cards captioned in French, and with gold border incorporating the company name in white, the border with a loop at each corner, single-figure court cards designed by Karl Friedrich Hausmann, the kings and queens with ornamental backgrounds (brown and green respectively), jacks with pale blue backgrounds, aces with illustrations relating to the continent, across each ace is a central line with B. Dondorf Francfort in white lettering on gold, all pip cards with pale grey-brown background illustration, lightly rubbed in places, JS with very small stain by suit sign, QS and 3H with very worn versos, not affecting recto except faint crease to queen, and small surface loss to lower edge of 3, square corners, versos with the goddess Flora and company name, original (very worn and defective) box, lacking tuck-flap, titled Cartes Illustrees

Provenance: Collection of Dudley Ollis.

Braun, Dondorf BD 1913/2 Medicaer Spielkarte & BD 1858/2 Hausmann-Spiel nr. 207, variant 2 respectively.

First item: these cards were exported primarily to Italy, as the Italian tax stamps on our example agree with. Although Braun lists this pack as having a joker, according to the box this example was issued as a straight 52 card Whist pack.

(2)

£200 - £300



504* German playing cards. Hunting pack, Stralsund: T. Wegener, circa 1870, the complete deck of 36 stencil coloured lithographed playing cards (German suits), single figure courts, seated kings, obers and unters all hunters with rifles, hunting trophy on each daus, pip cards with hunting scenes at foot, daus of hearts with imprint and Prussian tax stamp (1868-1874), few cards with a single brown spot, daus of hearts with small brown stain to left edge, otherwise apparently unused, no indices, square corners, versos mottled purple wash, each card 99 x 61 mm, 20 cards mounted with photo corners onto a display board (53 x 40.5 cm), encapsulated in clear plastic (none examined out of board), the remainder in a plastic bag

Provenance: Collection of Dudley Ollis.

Not in Reisinger. World of Playing Cards website, German hunting pack by Theodor Wegener; WWPCM23985.

After Theodor Wegener died in 1863, his son? Fritz Wegener continued producing playing cards until in 1872 the factory was merged with two other Stralsund businesses to form the Vereinigte Stralsunder Spielkarten-Fabriken Aktien-Gesellschaft Stralsund.

(1)

£300 - £400



505* **German playing cards.** Verkehrte Welt Tarock II, Berlin: C.A. Müller, circa 1820, 34 (of 78, without trumps 3-4, 13, 16-17, Skys, also without jack of diamonds, and most pip cards - only ace of hearts, 10s of spades & clubs present) stencil coloured engraved playing cards (French suits), double-ended court cards, JC with maker's details, AH with later Prussian tax stamp (1839-c.1850), trumps (bearing double-ended Roman numerals) portraying animals performing human activities, few very minor marks or stains (mainly to edges), otherwise apparently unused, square corners, versos red dotted wavy lines and dot clusters, each card 107 x 56 mm, together with: Mainzer Carneval Tarock, possibly Darmstadt: M. Frommann?, 1839, 41 (of 54, without all pip cards except ace & 4 hearts & 10 clubs) stencil coloured lithographed playing cards (French suits), 21 trumps bearing double-ended Roman numerals I-XXI, all except trump I with two engraved views of named mainly German towns, trump I with title, date and carnival figures, double-ended courts and Skys, generally light toning, spotting and brown marks (mainly to edges), few cards with pale staining, square corners, versos blue dotted branching lines, each card 105 x 59 mm, plus: Encyclopedic (Bourgeois) Tarot, Nuremberg: J.C. Jegel, circa 1870, 41 (of 54, without all pip cards except 4 hearts, 3 diamonds, 10 clubs) stencil coloured lithographed playing cards (French suits), 21 trumps bearing double-ended Arabic numerals 1-21 within ornamental panels, each with two engraved scenes of life, double-ended courts and Skys, some finger-soiling and toning (mainly to edges), few minor marks or stains, courts showing faint offsetting from versos, square corners, versos red & green tartan, each card 108 x 61 mm, with six other incomplete German decks, mid-late 19th century, a quantity of cards from each deck mounted with photo corners onto 12 display boards (53 x 40 cm), encapsulated in clear plastic (none examined out of boards)

Provenance: Collection of Dudley Ollis.

First item: *Bibliothèque Nationale de France*, ark:/12148/btv1b105371802; Cary, Germany 632 (for later Sutor edition). According to Dudley Ollis' notes, this uncommon 'topsy-turvy' tarot was first designed by Müller circa 1810 as a single-figure pack, and this double-ended version appeared around 10 years later. C.A. Müller died in 1831, and some years later C.T. Sutor of Naumberg published another edition. This is a particularly amusing tarot deck, with the trumps depicting animals carrying out human activities such as going hunting (a hare or rabbit holding a rifle and a dog on a chain, trump XIX), a lamplighter owl (XIV), and a horse standing to attention bearing a cavalry sword (XII). Trump XXI portrays death himself as a doctor attending a sick man.

(9)

£300 - £400



506* **German tarot.** Mythological and Literary Tarock, Frankfurt: Johann Anton Steinberger, circa 1830, the complete deck of 78 stencil coloured lithographed playing cards (French suits), double-ended courts based on single figured courts by Industrie Comptoir circa 1820, each trump card with two scenes, Roman numerals at each end, double-ended Fool, dusty, a few generally minor marks, 3 pips cards more marked (5H soiled), several pip cards faintly creased, 2 pip cards with minor surface loss to corner, versos red dotted zigzags and clusters, each card 111 x 59 mm, 41 cards mounted with photo corners onto 2 display boards (each 59.5 x 42 cm), encapsulated in clear plastic (not examined out of boards), the remainder in a plastic bag

Provenance: Collection of Dudley Ollis.

Cary, GER 631; Hoffman (1972) #106.

Not in Kaplan or Reisinger. Hoffman describes this as an *extremely attractive and detailed deck*. The trumps depict scenes from Greek mythology, in addition to scenes from the Biedermeier period - often caricatured - and other scenes from history and literature.

(1)

£300 - £400



507* **Indian playing cards.** Mogul Ganjifa, Kashmir, probably late 19th century, a group of 10 hand-painted lacquered circular playing cards (6 mirs, 4 wazirs), deluxe form with much gold, each card with detailed images, profusely decorated with densely packed gilt floral motifs within decorative borders, each mir sitting on a throne beneath a sun shade, with two attendants, the wazirs mounted: two on horseback, one on a camel and the last on a tiger, no condition points to note, except for a single small surface chip from one mir (affecting an attendant's clothing), each verso depicting a central floral buta emerging from a stem, from which two further floral stems arise, one on each side, within a decorative border, against a red background, diameter 49 mm

Provenance: Collection of Dudley Ollis.

Von Leyden [DSM] 16; Von Leyden [V&A] 12. These cards are accompanied by a typewritten letter from Jeff Hopewell, dated May 2000, in which the cards are described as being most like those illustrated in Merlin, *L'Origine des Cartes à Jouer* (1869), plates 70 & 71, and similar to those in the two Von Leyden books listed above. A handsomely decorated group of ganjifa cards, in excellent condition.

(1)

£200 - £300



Lot 508



Lot 509

508* Indian playing cards. Mogul Ganjifa, Rajasthan (type I), circa 1950?, 96 (complete) hand-painted lacquered circular playing cards, some use of gold, mirs sitting on a throne with a chatrī, mir of surkh is a lion carrying a sun face, mir of ghulam rides an elephant in a howdah, wazirs mounted and carrying a suit symbol, 2 numeral cards with small edge chip, 3 numeral cards with small edge break (2 previously repaired, one with minimal surface loss), wazir of chang with horizontal crease (small surface losses to verso), versos red with white border line, diameter 44 mm, original painted and lacquered wooden box with sliding lid, each surface (including lid) with simple flowers within a trellis on yellow background, red outer borders, base with contemporary? ink manuscript label 'D 33', together with: Ramayana Ganjapa, Sonapur, Orissa, circa 1900, 45 only (of 144) hand-painted lacquered circular playing cards, comprising two complete suits (Rama, red; helper of Ravana, yellow), and two nearly complete suits (Hanuman, dark blue 10/12, without 2 & 5; helper of Ravana, violet 11/12, without 1), the two Rama suits have monkeys as suit signs, the two Ravana suits have demon warriors bearing the appropriate weapon, rajas are in chariots with attendants, Rama pradhans are heroes with attendants, Ravana pradhans are on horseback, all cards have simple decorative borders, few tiny edge chips, yellow helper of Ravana 1 with short crease near right edge (associated surface loss), versos plain red, diameter 41 mm, plus: Leather playing cards, possibly Mysore?, or Nepal?, circa 1900?, 34 circular leather playing cards, comprising 3 suits (white flowers, pomegranates, and pine cones?) 1-10, without 3 of pine cones and 9 of pomegranates, plus 2 court cards, the 3 mir cards each have a caption which possibly translates to 'king' plus the number 12 (probably), likewise the wazir cards ('minister' and 11), two mir cards show a head and shoulders image of a different ruler in military uniform, the 3rd depicts a sun face rising over a lake with a feeding swan, the wazirs are all mounted, two on horseback, one on a tiger, all cards crudely executed, most rubbed, a few creased, some extremely rubbed with losses to image/surface: 2 of pomegranates with black background almost completely lost (although the two fruits remain), and one mir with most of head lost, versos plain red, diameter approximately 87 mm, 10 cards mounted with fishing wire onto a display board and encapsulated in clear plastic (40 x 42 cm), the remainder in a plastic box, with another 6 Indian ganjifa decks: Dasamahavidya ganjifa, 20th century, 120 complete, 10 suits comprising cards numbered 1-10, K, Q, every card in a suit has the same picture of a goddess, each ace has a typed label on the verso giving the name of the goddess/suit (over an ink manuscript inscription of the same), original wooden painted and lacquered box with hinged lid, depicting avatars of Vishnu; a very unusual 24 suited Dashavatara ganjifa/ganjapa deck, probably Orissa, 288 cards (complete); Dashavatara ganjapa, probably Orissa, mid-late 20th C?, 120 cards (complete), in original box with sliding lid; Vishnupur (Bishnupur) Dashavatara Ganjifa, mid-late 20th century?, 120 cards (complete); Dasavatara ganjifa, Sawantwadi, probably a mixed deck of 120 cards, very worn in very worn box; Mogul ganjifa, Rajasthan (type II), 24 cards only (all court cards, plus a single numeral card for each suit), mounted (gently adhered - seemingly removable) onto a display board, encapsulated in clear plastic

Provenance: Collection of Dudley Ollis.

First item: Von Leyden [DSM] 1.

Second item: Mann, All Cards on the Table, #238. An uncommon deck with monkeys and demons as suit signs. Usually the suit signs in Ramayana ganjapa decks are weapons, and the artwork is less sophisticated. Mann notes that, 'Dr. von Leyden said he had seen only one other pack in this particular form, which he greatly admired.' In his notes, Dudley Ollis describes this as a 'detailed pack of putlabandi cards'.

Third item: The two mirs with figures possibly portray members of the Nepalese Rana dynasty.

(8) £300 - £400

509* Indian playing cards. Mogul Ganjifa, Rajasthan, 19th century, 94 of 96 (without chang 7 and barat 8, also 7 cards are from a different but extremely similar deck) circular deluxe playing cards, hand-painted and lacquered to imitate tortoiseshell (recto and verso), much use of gold, mirs seated on a throne beneath a canopy, with 4 attendants, except ghulam mir (in a howdah on an elephant with 2 other elephants and attendants), chang mir (princess), and surkh mir (sun face on tiger), mounted wazirs with 6 attendants, one carrying a large fan, each numeral card bearing a decorative curved arch with side pillars and a flat base, all cards with small gold decorations to background, all cards with some edge chips and flakes of surface loss, some cards a little rubbed in places, 8 safed with larger edge chip affecting border, versos gold border line, with central gold flower, edges red, diameter 55 mm, original painted and lacquered wooden box with sliding lid, each surface (including lid) with one or two red and white flowers, within a series of rectangular colourful decorative borders, base with adhered label 'Leicester Exhibition autumn '99 no.5' and with numbered collection label

Provenance: Collection of Dudley Ollis.

Von Leyden [DSM] 6; Von Leyden [V&A] 3 & 4 for similar examples.

The ghulam cards are particularly intricate, with scenes such as: a man on a red horse spearing a tiger which is eating its prey (one); an ascetic holding a rosary is seated under a tree. a noblewoman kneels in front attended by a lady-in-waiting, with a camel kneeling in the foreground (3); two noblemen on a balcony, each with an attendant, watch two elephants fight, each elephant with a mahout and a footman (8).

The 7 cards from an extremely similar deck are: taj 9, safed 4 & mir, shamser 2 & 4, chang 10, qimash 5.

This deck was exhibited at New Walk Museum, Leicester, in an exhibition of Indian Playing Cards held 17 July to 25 September 1999.

(1) £200 - £300



510* **Indian playing cards.** Tortoiseshell Mogul Ganjifa, probably Hyderabad, India, 19th century, *three rectangular playing cards (of 96): 3 and 7 of chang, and 2 of shamsher, hand-painted in gold and colours on tortoiseshell, each card depicting a seated lady holding a book/reading tablet and with a hookah, the suit signs above, surmounted by a 4-point ogee arch, versos with a central gold flower within a single line gold border, 2 of shamsher and 7 of chang each with small corner chip and some minor paint loss (the latter card with some rubbing to gold), 3 of chang somewhat edge chipped and rubbed, with much loss of paint, each card 58 x 42 mm*

Provenance: Collection of Dudley Ollis.

Rare survivals in this (or any) condition. See Leyden (1977) 43 & 44 for similar examples: without the golden foliage backgrounds, but the versos with the central golden flower within a single gold line border.

Please note: Overseas buyers must check the rules relating to export prior to bidding, as we are unable to ship outside of the UK or apply for an export license for this item.

(1)

£400 - £600

511* **Italian playing cards.** Cuccu part-deck, Urbino: unknown maker, early 19th century, *9 (of 38) stencil coloured woodcut playing cards, each numbered, and with red, blue and yellow festoon at top, comprising 2 cards each of: Chvchv (cuckoo) XV; Hai pigliato Bragone XIII; Salta XIII; Fermatevi Alquanto XI, and one card of Gnao XII, Gnao card with 'Urbino' at foot, some marks and stains, mainly to edges, one Cucco card more stained, versos woodblock pattern of dashes in black and dark green, each card 98 x 51 mm, with accompanying typewritten letter from Alberto Milano, together with: Italian War "Battaglie Italiane", Frankfurt: C.L. Wüst, circa 1861, a complete piquet deck of 32 stencil coloured lithographed playing cards (French suits), made for the Italian market, the aces depict battles from the Italian war of Liberation in 1859, double-ended courts, the kings and jacks portray relevant kings and commanders, dusty, some toning and light finger-soiling, QS with small corner loss, square corners, versos dotted black trellis with green dotted amorphous shapes, with dark green branching 'foliage', each card 92 x 61 mm, plus: Double-ended Florentine II pattern, Florence: Adami, 1888, 31 (of 32, without 7 of spades) stencil coloured lithographed playing cards (French suits), double-ended courts, ace of hearts with Italian tax stamp and with Florentine post-mark stamp dated 1888 (or possibly 1883), dusty, some soiling and staining, some cards spotted, square corners, versos blue & white crazy paving, each card 90 x 57 mm, with another three Italian decks: non-standard deck, by Guglielmo Murari of Bari, 1892, French suits, double-ended medieval Germanic style courts, ornate aces, 52/52; Venetian pattern, by Francesco Prezioso of Treviso, circa 1874, turn-over edges, double-ended courts, 45/52; Souvenir d'Italie deck, by Compagnia Carte Ricordo of Milan, circa 1890, photographic scenes or people, extra card with Italian coat of arms, original box (defective)*

Provenance: Collection of Dudley Ollis.

First item: Berry, *Playing-cards of the World*, V 188 [33] (later version with additional lion cards); Hargrave page 244; Mann, *All Cards on the Table*, pages 45-46. The accompanying typewritten letter from Alberto Milano, dated April 1999, confirms the cards as early 19th century, possibly 1800-1810, and gives the four playing cards makers listed in Urbino at this time. According to this letter, playing cards from Urbino are not common, with few examples known.

Second item: Shaw and Symonds, *Playing Cards from the Factory C.L. Wüst*, Set 31 (for a 52 card deck with the Wüst star present).

Third item: previously from the collection of Sylvia Mann - colour illustrated in *All Cards on the Table* (#201). According to Mann this pack was probably designed for the game of Pichetto.

(6)

£200 - £300





Lot 512



Lot 513



Lot 514

512* **Lewis (Elaine)**. Shocker, Erotic Playing Cards, September 1996, the complete deck of 55 hand-coloured printed playing cards (including Joker, title card, and explanation card), French suits, single figure courts, versos red, each card 97 x 68 mm, original cardboard box (slightly edge-rubbed), with duplicate title card mounted on one side and duplicate 9H on the other, limited edition 17/50, together with:

Titanic 100th Anniversary Transformation Playing Cards, 2012, the complete deck of 54 hand-coloured printed playing cards (including Joker and title card), French suits, double-ended courts, white spotted pale blue versos, each card 90 x 65 mm, original cardboard box (lightly edge-rubbed), with white plastic star mounted on one side, and duplicate 7C on the other, limited edition of 50 decks, plus 10 other decks of playing cards designed by Elaine Lewis, and:

Gaudion (Jennifer). Pips in Pictures, A Watercolour Transformation Deck, complete deck of 54 colour printed playing cards (including 2 Jokers), French suits, house of cards design on versos, each card 92 x 62 mm, contained together with a manuscript note from the artist in original cardboard box with pictorial title label on one side, and signed limitation label on the other, limited edition 51/100, plus 4 decks designed by Peter Wood (Goblins And ..., Pack of Pearls, 2000 Pips, The Chamber of 52 Cards), most decks inserted into pockets of clear plastic album sleeves (with boxes stored separately), contained in a ring binder, 35.5 x 38 cm

(17) £400 - £600

513* **Manuscript transformation cards**. A deck of standard cards with hand drawn transformations, Hunt & Sons, circa 1850, a complete deck of 52 stencil coloured woodblock playing cards (French suits), all pip cards transformed with humerous pen, ink and watercolour illustrations which incorporate the suit signs, each with ink manuscript caption, ace of spades is created from a blank card (not the original Hunt & Sons duty AS), single-figure type HB1 courts, dusty, some light toning and faint finger-soiling, few minor marks, courts with faint offsetting of blue outlines, no indices, square corners, versos plain white, each card 93 x 64 mm, contemporary two-part box (lacking lid)

Provenance: Collection of Dudley Ollis.

A charming and humerous hand drawn and painted transformation deck. Many of the cards are direct copies of designs from either the 1811 Nixon-Fuller or the similar Nixon-Cowell-Jones *Metastasis* transformation packs (Field #5 & #6), often with modified captions. A few more cards are clearly inspired by other designs from the same deck, but with alterations, whilst the remaining 10 cards are apparently original designs by the (unknown) artist.

(1) £300 - £500

514* **Rule books for card games**. A collection of approximately 100 rules booklets, mostly 20th century, many for card games such as whist, euchre, bezique, bridge, klanhoo, etc., some for games such as backgammon, mah jong, cricket, lacrosse, etc, by makers including Goodall (1889-circa 1920), Thomas De La Rue (1865-circa 1931), Hunt & Sons (1838), J. Reynolds & Sons, B.P. Grimaud (including one advertising Dubonnet, with original glassine outer sleeve), Waddington, The International Card Co., W.B. Tattersall (The Sports Trader Series), etc., original printed wrappers, some soiling, occasional stains or wear (mainly to some spines), also a few larger target rules booklets, including a 'Hoyle's Improved Miniature Edition of the Rules for playing Fashionable Games', 'The Rules of the game of Shove-Ha'Penny', 1931, 'The Game of Dashavtar Ganjifa', by Sawantwadi Lacquerwares, all booklets inserted in pockets of clear plastic album sleeves (none examined out of sleeves), contained in a ring binder (35.5 x 38 cm), together with: a collection of approximately 233 scoring (tally) cards and 29 counters/markers, 20th century, makers include Thomas De La Rue, Goodall, Dennis Productions (Dainty series), Premier, Castell, Delgado, etc., advertising scoring cards and markers include those for: Mitchells & Butlers Export Pale Ale, Carlsberg, Aitken's Falkirk Ales, Bovril, Player's Navy Cut Tobaccos and Cigarettes, Gallaher's de luxe Cigarettes, Will's Woodbine Cigarettes, Ogden's Robin Cigarettes, Buchanan's Black & White Scotch Whisky, etc., all inserted in pockets of clear plastic album sleeves (none examined out of sleeves), contained in a ring binder (35.5 x 38 cm)

Provenance: Collection of Dudley Ollis.

(2) £150 - £200



515* **Secondary use playing cards.** Paris Pattern, Angers: J. Ducamus (or Ducanus), circa 1780, a single-figure stencil coloured woodcut Queen of Diamonds, few brown spots, verso with printed advert for a Parisian clockmaker Feuilleade, within double-line border, early ink manuscript word below the text, some wear to lower edge, affecting manuscript word, 83 x 56 mm, together with: Dauphine Pattern, unknown maker, mid-late 17th century, two stencil coloured woodcut cards, single-figure king and jack of diamonds, both used as labels for legal document bags (ink manuscript on versos) and edged with needle holes, king apparently at an early date laid onto card (faint creases visible to recto, needle holes do not line up), jack apparently reused, with further ink manuscript overlaying the first layer, some toning and light soiling, jack creased with some wear, king 92 x 53 mm, jack 97 x 56 mm, plus another 60 cards with secondary use, mostly 18th century or earlier, including: a Provence pattern queen of clubs, a circa 1740 jack of clubs by N(icolas) Lesage of Caen, an early 18th century 'Cartes de Bayeux' king of diamonds, four cards used by a physician or pharmacist, with medical recipes on the versos, cards used to send messages or as labels, as notes for money due or paid, most with early ink manuscript, two with printed names (labels, or name cards?), eg. Madame la Comtesse de Besons, a small group made for a Bureau typographique pour commencants, and a group of 15 jacks of clubs, early to late 18th century, types I, II, III, IV, and 'type 1778' represented, various makers including Deflandre, N. Leroy, L. Vernadet, P. Chaponet, Damien, Noyal, and others, all with ink manuscript notes, most apparently on heraldic subjects, all cards inserted in pockets of clear plastic album sleeves (none examined out of sleeves), contained in a ring binder (35.5 x 38 cm)

Provenance: Collection of Dudley Ollis.

These cards represent a wide range of types of secondary use, and also examples from various types of Paris pattern, as well as cards from unusual makers. The king of diamonds 'Cartes de Bayeux' is a very rare example of a playing card made in Bayeux.

(1)

£200 - £300



516* **Spanish playing cards.** Juego de Armerías (Heraldry deck), Madrid: Antonio Marín, circa 1733, the complete deck of 52 engraved playing cards (Spanish suits), based on the Heraldic pack by C. Oronce Fine de Brianville, courts are rey (king), dama (queen) and principe (jack), cavallero cards taking the place of aces, king of coins shows the arms of the (then) current pope Clement XII (1730-1740), some generally light toning and spotting (few cards more affected), versos plain white, each card 90 x 57 mm, all cards contained in 3 clear plastic album pages with pockets

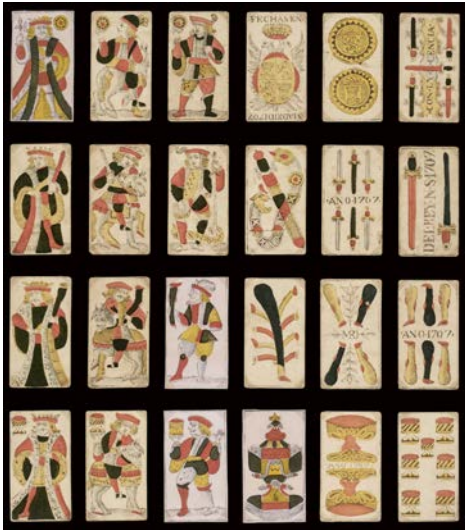
Provenance: Collection of Dudley Ollis.

Museo Fournier de Naipes de Álava, inventory no.44512.

Claude Oronce Fine de Brianville first published his heraldry deck in Lyon in 1658. This was followed by further French editions, as well as editions in other European countries including Holland, Germany and finally Spain. They can each be dated by the appearance of the current pope's arms on either the king of clubs or coins (as here). This Spanish edition had a later explanatory booklet written for it, which was compiled by F. Gazan in 1748.

(1)

£200 - £300



Lot 517



Lot 518



Lot 519

517* Spanish playing cards. Madrid pattern, Madrid: unknown maker, 1707, 33 (of 40, without 4 & king of coins, ace & jack of cups, 5, 7 & jack of clubs) stencil coloured woodcut playing cards (Spanish suits), single figure courts, ace of coins with 'fechas en Madrid' and date, 'con licencia del rey N.S.' and date on 5 & 2 of swords, date also on 6 of clubs & swords, 2 of cups, and jack of swords, no pintas, soiled, some small stains, few minor creases, 4 clubs with small surface loss, cavalier of swords with tiny corner chip, square corners lightly rounded from use, versos plain white, each card 86 x 48 mm, together with: Parisian Spanish pattern, Madrid: Juan de Brugada, 1826, 22 (of 40, without 2-3 & 6-7 cups, 2-3 & 6-7 coins, 2 & 4-6 clubs, 2-7 swords) stencil coloured woodcut playing cards (Spanish suits), single figure courts, ace of coins with 'Faba de J.B.' and date, 4 of coins of R.H. (ie. Real Hacienda), lightly toned (ace of coins more so), small brown mark to KS and 5C (the latter with associated tiny hole), square corners, versos blue stars and dots pattern, plus: Non-Standard deck, Valencia: Manuel Lopez, 1846, 42 (of 48, without king & 7 coins, 6 cups, 6 swords, king & cavalier clubs) hand-coloured lithographed playing cards (Spanish suits), single figure courts representing different countries or continents, 4 cups with printing press emblem, dated imprint, and with two Valencia tax stamps, ace of coins with 'Fabrica de Valencia', with indices and pintas, few minor marks, 7 clubs with faint corner crease, otherwise apparently unused, square corners, versos small blue/black diagonal pattern, each card 74 x 46 mm, with: Spanish National pattern, Real Fabrica de Madrid, 1801, 48 (of 52, without ace of coins, 9 of clubs, 2 & 10 of cups) stencil coloured woodcut playing cards (Spanish suits), single figure courts, cavalier of cups with 'Aiva', 4 of coins with imprint and date, 4 of cups with rising sun (emblem of Felix Solesio), 3 of cups with possible maker's signature, with pintas, soiled and creased, some cards rubbed, 4 coins & king cups stained, 2 pip cards with corner loss (affecting one suit sign), square corners, versos blue dotted flowers, each card 89 x 57 mm, a quantity of card from each deck mounted with photo corners onto 4 display boards (55 x 40.5 cm), encapsulated in clear plastic (none examined out of boards), the remainder in plastic bags (second deck all mounted)

Provenance: Collection of Dudley Ollis.

First item: IPCS pattern sheet 51. Photocopies of the seven missing cards are included.

Second item: Denning, Spanish Playing Cards, pages 45-46; Fournier, Spain 65, 138, 139; IPCS pattern sheet 22. This example has a very unusual mix of cup styles, with the five of cups bearing straight-sided cups, the other cards having chalice-form cups.

Third item: An extremely rare, possibly unique, example from this apparently unknown maker, according to an enclosed note from Alberto Perez.

Fourth item: uncommon in this 52 card version. Believed to possibly have been made for the Spanish Royal Court.

(4)

£200 - £300

518* Spanish playing cards. Money Bag pattern, [Italy, Genoa]?: Hermanos Solesi, circa 1740, the complete deck of 48 stencil coloured woodblock playing cards (Spanish suits), with pintas, single figure courts, jack of coins holding a money bag, ace of coins with eagle and Spanish arms, maker's name in banner above and below, 5 of coins with large central coin bearing profiles of Ferdinand and Isabel, 4 of coins with six-pointed star containing initials F.S., 2 of cups with 'Naipes Fines', dusty, some generally minor soiling or stains (mainly affecting pip cards), 6 & 7 coins & 2 swords more stained, ace of coins with tiny corner chip and dark mark to lower left corner (just touching cartouche), the pack generally in excellent condition for its age, versos black woodcut flowers in diagonal trellis, each card 88 x 52 mm, 20 cards mounted with photo corners onto a display board (54 x 40 cm), encapsulated in clear plastic (none examined out of board), the remainder in a plastic bag

Provenance: Collection of Dudley Ollis.

Denning, *The Playing-Cards of Spain*, pages 72-74; IPCS pattern sheet 57.

The Solesio family produced several generations of playing-card makers, based in various locations around Spain, Italy and Portugal. According to the website 7bellonline, the *Hermanos Solesi*, or the Brothers Solesio, who made this deck were most likely the brothers based in Genoa during the early 18th century. The initials F.S. on the four of coins likely stand for *Fratelli Solesi*.

(1)

£200 - £300

519* **Spanish playing cards.** Spanish National pattern, Madrid: Real Fabrica de Madrid, 1787, *the complete deck of 48 stencil coloured woodblock playing cards (Spanish suits), with pintas, single figure courts, ace of coins with imprint and date, 7 cups with maker's signature, 4 coins & 4 cups each with central sun or 'sol', several cards with blue ink smudges (probably from original printing), few cards lightly toned, occasional light spotting (9 cups more heavily so), 8 swords close-trimmed to border, with small loss to one corner, versos dark blue diagonal pattern of square dots within diamonds, each card 88 x 60 mm, 20 cards mounted with photo corners onto a display board (54 x 40 cm), encapsulated in clear plastic (none examined out of board), the remainder in a plastic bag*

Provenance: Collection of Dudley Ollis.

Denning, *The Playing-Cards of Spain*, pages 35-37.

Felix Solesio, who oversaw the Real Fabrica de Madrid used the sun as his trademark, derived from his family name. With fresh, bold colours, these cards are in generally excellent condition.

(1)

£200 - £300



520* **Trade Cards.** A collection of advertising cards with a playing card theme, French, late 19th/early 20th century, approximately 140 colour printed or chromolithographed cards (some highlighted with gold), advertising chocolate, alcohol, department stores, an umbrella manufacturer, etc., all with a playing card theme, either with suits incorporated, people playing cards, or children building card houses etc., largest 12.5 x 8 cm, inserted into pockets of clear plastic album sleeves, contained in a ring binder, 35 x 26 cm, together with a similar album of postcards, all with a playing card theme, approximately 250, including some modern, mostly English or French, some printed with Christmas or birthday greetings, including transformation, photographic (e.g. a series by J. Welch & Sons with a lady on the left-hand side), cartoons, a WWI series (and a facsimile set of playing cards 'Jeu du Belote des Poilus de 14-18', 2014), many unused (most not checked), largest 15 x 10 cm, album contained in slipcase, 36 x 38.5 cm

(2)

£150 - £200



521* **Transformation cards.** A deck of humorous transformation cards, [Bruges, Belgium: Daveluy?], 1873, *the complete deck of 32 colour lithographed cards (French suits), all printed on a pale blue background, each with ace and pip cards 7-10, with indices, and 3 full-length court cards entitled 'Roi', 'Dame', and 'Valet', heart and diamond court cards featuring anthropomorphic animals and birds, a few cards with some creasing, mostly minor, 93 x 64 mm, cards mounted with photo corners onto 2 display boards (54 x 40 cm), encapsulated in clear plastic (none examined out of board), together with:*

A deck of transformation cards, London: E. Olivatte, 1828, 51 (of 52) *hand-coloured etched playing cards, lacking KC, AC with publisher's details dated 1st January 1828, full-length titled courts, toned and some foxing, 1 or 2 corners slightly chipped, cards mounted with photo corners onto 3 display boards (54.5 x 40 cm), encapsulated in clear plastic (none examined out of board), 2 of the 3 boards joined and hinged at gutter, plus 3 other packs of transformation playing cards: an English version of Braun & Schneider's transformation pack, published by William Tegg, circa 1850, 38/52 cards (lacking all spades and QD), inserted into pockets of clear plastic album sleeves; a semi-transformation pack with the pips rearranged to suit the picture, published by Dean & Son, circa 1870, 52 cards (complete), 42 cards mounted with photo corners onto 2 display boards (40 x 55 cm), encapsulated in clear plastic (none examined out of board), the remainder in a plastic bag; and Emanuelle, published by Intercol, 1986, 55 cards (complete), 27 mounted with photo corners onto a display board, remainder contained in original cardboard box*

Provenance: Collection of Dudley Ollis.

Daveluy 24; Field 36. Whilst Field says that this deck, made after the transformation cards by German printers K. Braun and F. Schneider, 'seems to have been published by Daveluy in Bruges', the Daveluy bibliography says that this judgement seems to have been based on the back design, a point not necessarily conclusive as identical back patterns were used by different card makers.

(5)

£200 - £400



522* Transformation playing cards. Karten-Almanach, Germany, Tübingen: C.F. Osiander, 1817, the complete deck of 52 lithographed playing cards (French suits), red pip signs stencil coloured, single figure hand-coloured courts, representing different countries: England (spades), Russia (clubs), Austria (diamonds), Prussia (hearts), maker's name on AD, 4 & 9C, two cards (2H and 5S) with small brown mark near one edge, few cards with very faint brown mark to lower right corner, versos plain white, each card 98 x 69 mm, with original two-part green paper-covered card box, also with photocopy of original explanation leaflet, all cards mounted with photo corners onto 3 display boards (encapsulated in clear plastic), each board 54.5 x 40 cm, (none examined out of boards)

Provenance: Collection of Dudley Ollis.

Cotta 317 a): Field #14.

Field calls this pack *The Victors of Waterloo*: the kings portray the allied generals who were victorious at Waterloo, and the queens are allegorical representations of their countries. The jacks are military figures.

(1) £500 - £800



523* Transformation playing cards. Queen Victoria's Jubilee, England: unknown maker, 1887, the complete deck of 52 lithographed playing cards (French suits), two indices, red lithographed suit signs and indices, touches of red to many club and spade cards, fully transformed pip cards, single-figure non-standard courts, often comic designs, toned and spotted, QD with brown staining to upper left, square corners, versos plain green, each card 91 x 64 mm, all cards mounted with photo corners onto 2 display boards (59 x 42 cm), encapsulated in clear plastic (none examined out of boards)

Provenance: Collection of Dudley Ollis.

Field #57.

Rare: Created to celebrate Queen Victoria's Golden Jubilee, the pack also references the Colonial Conference that met in London in the same year: note the kangaroo accompanying the lion in front of the queen's throne.

(1) £300 - £400



524* Transformation playing cards. The Chapman Pack, England, London: Reynolds and Sons, for E. Couchman & Co., 1878, the complete deck of 52 colour lithographed playing cards (French suits), double-ended type R2 courts, fully transformed and captioned pip cards, each with 'Registered T.S. Chapman', few cards with some minor spots, square corners, versos plain pink, each card 94 x 65 mm, all cards mounted with photo corners onto 2 display boards (54.5 x 40 cm), one double-sized and folding, the other encapsulated in clear plastic (none examined out of boards)

Provenance: Collection of Dudley Ollis.

Field #50.

(1) £300 - £400

525* Worldwide playing cards. Russian XP9 pattern, St. Petersburg: Imperial Playing Card Factory, circa 1885, 51 (of 52, without jack of diamonds) colour lithographed playing cards (French suits), ace of diamonds with black pelican tax stamp, some toning and spotting, ace of spades with neat ink manuscript 'Russian cards, 1881' at top, square corners, versos blue diagonal pattern, each card 89 x 57 mm, together with: English standard pattern, Hunt & Sons, circa 1835, 51 (of 52, without 8 of clubs) stencil coloured woodblock playing cards (French suits), single-figure HB1 type courts, Old Frizzle AS, few pip cards with light soiling or toning, otherwise apparently unused, square corners, versos red starbursts pattern, each card 93 x 64 mm, plus: Gaudion (Jennifer). Pips in Pictures, A Watercolour Transformation Deck, 2001, complete deck of 54 colour printed playing cards (including 2 Jokers), French suits, house of cards design on versos, each card 92 x 62 mm, original cardboard box with pictorial title label on one side, and signed limitation label on the other, limited edition 52/100, with a large quantity of mainly 20th century decks, mostly playing cards, a few card games, from countries including England, France, Belgium, Germany, Spain, China, Austria, etc., also a De La Rue & Goodall sample book, a couple of playing card wrappers, and a small metal set of 6 drawers (38 x 41 x 27 cm) containing some related ephemera, some cards mounted with photo corners on display boards (53.5 x 40.5 cm and similar), a few in a small ring binder, the remainder in plastic bags, many with original box (plus a few empty original boxes), some incomplete (none checked for completeness or condition)

Provenance: Collection of Dudley Ollis.

(3 cartons)

£200 - £300



Lot 525

526* Worshipful Company of Makers of Playing Cards. Master's pack for 1890, London: Woolley & Co, 1890, the complete double deck of 2 x 52 (plus blank) chromolithographed playing cards (French suits), double-ended courts, AS with the Master's photograph, two indices, rounded corners, gilt edges, versos arms of the Worshipful Company surrounded by Forget-Me-Nots, with the arms of the City of London and the date, one pack cream background, the other blue-green, each card 88 x 61 mm, each pack in original opened (damaged to one long side) tax wrapper, together in original red leather box (5mm split to lower left corner), front panel with gilt arms and decoration, the box 98 x 137 mm

Provenance: Collection of Dudley Ollis.

Berry, *Playing-Cards of the World*, II 7 [615].

Apparently unused. The early Worshipful Company packs are uncommon.

(1)

£300 - £500



Lot 526



527* **Worshipful Company of Makers of Playing Cards.** Master's pack for 1893, London: C. Goodall & Son, 1893, *the complete double deck of 2 x 52 (without blank) chromolithographed playing cards (French suits), card faces are Goodall's 'Historic' design, lightly soiled with some minor marks (mainly affecting pip cards), one JH with corner crease, one 5C with minor surface loss, two indices, rounded corners, gilt edges, versos Master's oval portrait, arms of the City of London, the Company, and Master, one pack cream background, the other pink, each card 91 x 65 mm, original dark green leather box (minor wear to upper corner), front panel with gilt arms and decoration, the box 98 x 137 mm*

Provenance: Collection of Dudley Ollis.

Berry, *Playing-Cards of the World*, II 8 [615]. Berry's example has one original deck (A), plus a reissue deck with green verso, rather than the original deck B with pink verso as here.

Early Worshipful decks are uncommon.

(1)

£200 - £300



528* **Worshipful Company of Makers of Playing Cards.** Special pack for 1897, London: C. Goodall & Son, 1897, *the complete deck of 52 (plus blank) chromolithographed playing cards (French suits), double-ended courts, AS with Master's name, and 'Diamond Jubilee 1837 1897', very lightly dusty, two indices, rounded corners, gilt edges, versos two oval portraits of Queen Victoria, Company arms above, commemoration caption and date below, pink background, each card 91 x 64 mm, original two-part maroon leather box, front panel (lightly faded) with gilt title 'Commemoration Playing Cards', Company arms and Royal arms*

Provenance: Collection of Dudley Ollis.

Berry, *Playing-Cards of the World*, II 32 [783], see also II 31 [615].

Early Worshipful Company decks are uncommon.

(1)

£200 - £300



Lot 529

529* Worshipful Company of Makers of Playing Cards. A collection of 108 packs of playing cards, issued by the Worshipful Company 1900–2016, 108 French suited standard decks, few duplicates, comprising: 50 double decks in double box (except 1932 lacking one deck); 30 single packs in single box or leather wallet-style case; 25 single packs without box, many with tax or cellophane wrapper, some unopened, all decks believed complete except: 1928 one pack of the double deck without QH; 1939 without joker, various condition, many unused, a small number of cards from most packs mounted with photo corners onto 17 display boards (40 x 54.5 cm), encapsulated in clear plastic (not examined out of boards), together with 5 cards only from the 1887 special deck (*Le Jeu des Reynes Renommees*): A & 2 S, JD, QC, KH; 2 cards only from the 1894 Master's deck: AS & blank, and 12 single cards: 1888, 1892, 1895, 1898, 1904 (cream verso), 1911 special (2 cards, one red one blue), 1922 (white verso), 1926 (red), 1934, 1940 (blue), and an example of the Goodall verso designed by Clulow circa 1880, on which the 1886 Worshipful pack was based, all corner mounted as above, plus 3 empty single boxes (1902 Coronation, 1911 Coronation, 1928 Tercentenary), and the John Waddington calendar pack for 1988, Worshipful Company verso designs on each card, accompanying small Christmas card and stand, and with John Thorpe's 'The Master Cardmakers of London' (2005) and another booklet about the City Livery Companies (2006)

Provenance: Collection of Dudley Ollis.

The years represented are: 1900–1902, 1904–1907, 1911–1980, 1993, 1996, 2001, 2003–2005, 2009–2010, 2012–2016, with special decks for: 1902 (two single decks, one with box and sealed wrapper); 1904 (single deck, no box); 1915 (single deck with box); 2004 (double deck in original plastic box).

Duplicate years: 1916, two single packs in boxes; 1918, 1931, 1949 single and double pack, both in boxes; 1935, 2 single packs in boxes, plus a double pack sealed and with original cardboard outer; 1951, 2 single packs in boxes, one silver versos the other red, plus a double pack in box.

(2 cartons)

£400 – £600

530 Keller (William B.) A Catalogue of The Cary Collection of Playing Cards in the Yale University Library, 4 volumes, 1st edition, New Haven: Yale University Press, 1981, colour & monochrome illustrations, original uniform blue cloth, slightly rubbed to head & foot, together with: **Berry (John)**, *Playing-cards of the World*, 1st edition, Bromley: John Berry, 1995, numerous monochrome illustrations, original green cloth, 8vo, The Waddington Playing-card Collection, 2 volumes, Surrey: The Worshipful Company of Makers of Playing Cards, 2005, colour & monochrome illustrations, original wrappers, light rubbed, 8vo, plus other playing card related reference

(14)

£200 – £300

531 Reisinger (Klaus). *Tarocke, Kulturgeschichte auf Kartenbildern*, volume I, Vienna, 1996, monochrome illustrations, original grey cloth, number 48 of an un-numbered limited edition, 8vo, together with **Kaplan (Stuart R.)**, *The Encyclopedia of Tarot*, 2 volumes, 2nd printing, Wellingborough: The Aquarian Press, 1979, colour & monochrome illustrations, original cloth in price-clipped dust jackets, covers rubbed with some minor loss to head & foot, 4to, plus **Dummett (Michael)**, *The Game of Tarot*, 1st edition, London: Gerald Duckworth & Co., 1980, original cloth in dust jacket, 4to, with a duplicate copy, and other tarot reference & related, 8vo/4to

(12)

£200 – £300



Lot 532

532 **Verame (Jean)**, *Sublimes Cartes à Jouer & Les Très Beaux Objets Du Jeu*, 1st edition, Paris: Editions Du Fêlin, 2007, numerous colour illustrations, original printed boards, covers with very minor occasional marks, large 4to, together with **Fournier (Felix Alfaro)**, *Playing Cards*, general history from their creation to the present day, 2 volumes, 1st edition, Vitoria: Heraclio Fournier, 1982, numerous colour and monochrome illustrations, sticker to titler page volume 1, some minor marginal toning, original cloth in dust jackets and slipcase, covers with very minor occasional marks, large 8vo, plus **Palasi (Philippe)**, *Jeux De Cartes Et Jeux De L'oie Héraldiques*, 1st edition, Paris: Picard, 2000, numerous monochrome illustrations, some minor marginal toning, original cloth in dust jacket, 4to and 30 other volumes of playing card reference and related, 8vo/large 4to

(35)

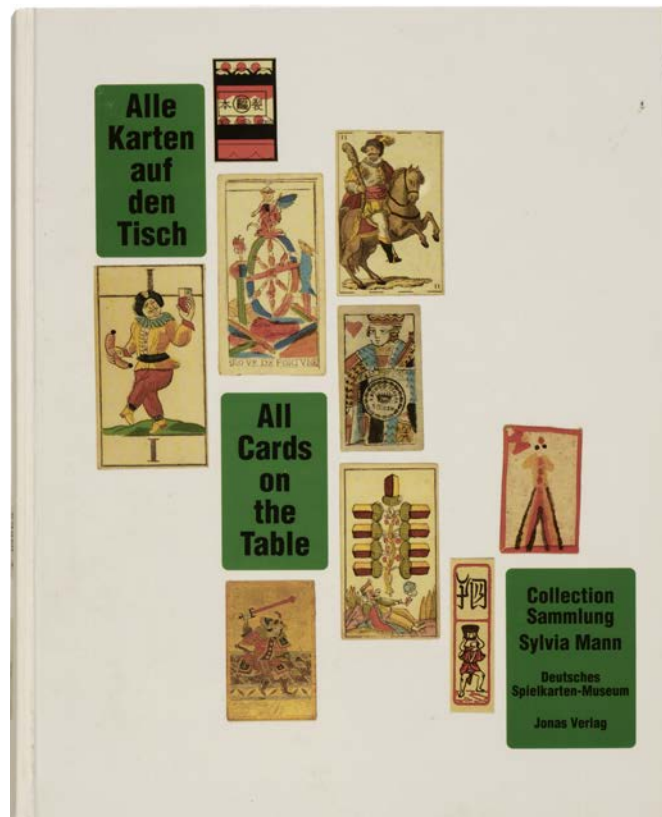
£200 - £300

533 **Mann (Sylvia)**, *Alle Karten auf den Tisch, All Cards on the Table*, 2 volumes, 1st edition, Marburg: Jonas Verlag, signed & inscribed by the author to the title page, monochrome illustrations, original uniform boards in slipcase, 4to, together with **Sigmar Radau (Bearbeitet von & Georg Himmelheber)**, *Spielkarten*, 1st edition, Berlin: Deutscher Kunstverlag, 1991, colour & monochrome illustrations, original cloth in dust jacket & slipcase, covers lightly rubbed, oblong 4to, plus **Reisinger (Klaus)**, *Der oesterreichische Spielkarten-Steuerstempel und andre Mitteilungen*, Wien, 1990, colour & monochrome illustrations, original cloth, 8vo, number 128 of an un-numbered limited edition, and other German playing card reference & related, 8vo/4to, and others related

Q: approx. 38

(approx. 38)

£200 - £300



Lot 533

534 **Thomas de la Rue Company Ltd.** *Card Games*, 1st edition, Bath, 2012, original ring binding, large 8vo, together with **Darbyshire (N)**, *Comical Card Games by the Mullord Brothers*, 1st edition, N. Darbyshire, 2011, numerous colour & monochrome illustrations, original ring binding, large 8vo, *Bargains! The History & Games of C. W. Faulkner & Co.*, Neil Darbyshire, 2000, original monochrome illustrations, original ring binding, large 8vo, plus other playing card catalogues, mostly in original ring binders with clear plastic covers, some paperbacks, 8vo

(approx. 35)

£200 - £300

535 **Morley (H. T.)**, *Old and Curious Playing Cards, their history and types from many countries and periods*, London: B. T. Batsford, 1931, numerous colour and monochrome illustrations, some occasional minor light spotting, original green cloth, spine darkened with minor rubbing, 4to, together with other general reference on playing cards and card games, including *Encyclopaedia of American Playing Cards* by Gene Hochman, 6 parts, *The Devil's Picture Books a history of playing cards* by John King Van Rensselaer, *Playing Cards* by Roger Tilley, mostly original cloth in dust jackets some original wrappers, 8vo/folio, G

(3 shelves)

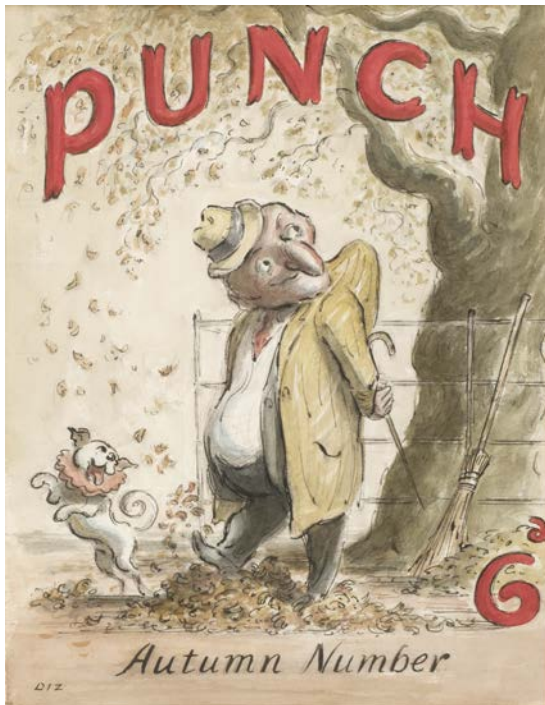
£200 - £300

536 **The Journal of The Playing-Card Society.** (later *The Playing-Card, Journal of the International Playing-Card Society*), a broken run of approximately 186 volumes, volume 1-45, 1972-2017, all in original wrappers, slim 8vo, full list available upon request, with others similar

(approx. 250)

£200 - £300

ORIGINAL BOOK ILLUSTRATIONS



537*AR **Ardizzone (Edward, 1900–1979)**. Punch magazine, original cover illustration, watercolour with pen and ink, showing Mr Punch and his dog standing under an autumnal tree, title in red to upper edge of illustration, faint pencil grid lines to background, signed Diz to lower left corner, 37 x 28 cm mount aperture, framed and glazed (57 x 46 cm)

This illustration was published on the cover of *Punch* on 15 September 1954.
(1) £500 – £800



Lot 538

538* **Banks (Eulalia Minfred, 1895–1999)**. A small collection of original illustrations and a letter, mainly watercolour, and ink, or pen, including: two Christmas scenes on paper showing two birds in a holly bush, one peeking out of a bird box, the other wearing a scarf and hat, the other showing a snowy street scene with a rabbit, weasel and mouse carrying wrapped presents and a tree, both 12 x 12 cm, individually mounted, plus 9 other illustrations, comprising: a young child brushing their teeth, Blinky Bill and Splodge the Kangaroo, a mouse in a wine glass with bubbles, Falling Leaves, signed Banksi, Annes Alphabet cover, A is for Anne, B's Brother Bob, plus two scraperboards showing rabbits ice skating and walking with a stick, 32 x 23 cm and smaller, and a handwritten letter from Eulalia, with a watercolour illustration to upper margin, dated October 2nd 1945, sending birthday wishes with my love and appreciation for all the wonderful things you have done for me – the grand comradeship – the friendship that I cherish so deeply – tender memories to take 6,000 miles away – a real incentive to come back once more to your happy studio! Happy Birthday – Success always, 23.9 x 17.8 cm

Banks was born in London and started her career drawing and designing Christmas cards aged 12. She emigrated to Canada, then moved to the United States, where she had a working relationship with publisher Platt and Munk. She illustrated many children's books and later worked painting murals in public and private spaces, including the nurseries of Harold Lloyd and Charlie Chaplin. She died aged 104 in California.

(a folder)

£200 – £300



539* **Beatrix Potter**. Original illustrations from Rainbow Designs, circa 1970–80, six watercolours with pen and ink, including original illustration for a height chart (with mocked up height chart to verso of frame), and small banner for The World of Beatrix Potter, illustrations including: Mr McGregor walking through his garden, Squirrel Nutkin, Mrs Tiggywinkle, and Peter Rabbit carrying a basket walking into Mrs Tiggywinkle's house, largest 87 x 24 cm, smallest 2 x 14 cm, all individually mounted, framed and glazed, largest 110 x 43.5 cm, and **Elson (Diane, 1953–)**. Squirrel & Hedgehog, two watercolours on buff paper, both signed, largest 11 x 8 cm, both individually mounted, framed and glazed, largest (30 x 26 cm)

(8)

£200 – £400



540* **Beek (Harmsen Van Der, 1897–1953)**. Noddy and Naughty Gobby, circa 1953, pen and ink on paper, laid onto board with printed text, published after Beek's death, 8.5 x 8.5 cm, mounted, framed and glazed (21.5 x 25 cm), together with two other later watercolour and ink illustrations of Noddy comprising: Noddy taking tea with Big Ears, and Noddy and Tessie Bear, 9.5 x 14.5 cm, both individually framed and glazed (22 x 26.5 cm), together with a signature by Enid Blyton, mounted with a black and white picture of the author, framed and glazed (26.5 x 20 cm)

(3)

£200 – £400



542*AR **Blake (Quentin, 1932–)**. Grimble at a Fiesta, original illustration for Grimble by Clement Freud, drawn for Jackanory, circa 1971, watercolour on artist's board, showing Grimble at the edge of a crowd, a yellow sash around his torso, held by a flamenco dancer, artist's stamp in blue ink 'Quentin Blake 23 Gledhow Gardens London S.W.5 etc' to verso, 42.3 x 50.6 cm, framed and glazed (48 x 58 cm)

(1)

£700 – £1,000



541* **Bentley (Nicholas Clerihew, 1907–1978)**. Epitaph, 4 pen and ink drawings, captioned to mount 'He was as bold as brass', 'He was as green as grass', 'Bright was he as a button', and 'Now he's dead as mutton', the largest drawing 8 x 9 cm, window mounted, framed (frame size 42 x 47.5 cm), together with **Brockbank (Russell Partridge, 1913–1979)**. "I'm not drinking tonight - she's driving.", pen and ink drawing, signed lower right, captioned in pencil at head, 11 x 19 cm mount aperture, framed (frame size 32.5 x 42.5 cm), plus **Parkes (Terence, "Larry", 1927–2003)**. 3 pen and ink drawings, each signed 'Larry', one with caption 'Rodin's McGill Classic' (with some toning), 17.5 x 17.5 cm, framed (frame size 33 x 32 cm), the other two humorously Nazi-themed, one in a nightclub with topless dancing girls, the other a bedroom scene, the largest 14.5 x 20 cm, framed (frame size 27.5 x 23 cm)

(5)

£300 – £400



543*AR **Blake (Quentin, 1932–)**. Grimble sitting in a Floral Armchair, original illustration for Grimble by Clement Freud, drawn for Jackanory, circa 1971, watercolour on artist's board, showing Grimble sitting on a high backed red and green armchair, artist's stamp in blue ink 'Quentin Blake 23 Gledhow Gardens London S.W.5 etc' to verso, 42.3 x 50.6 cm, framed and glazed (48 x 58 cm)

(1)

£700 – £1,000



544*AR **Blake (Quentin, 1932-)**. Grimble, original illustration for Grimble by Clement Freud, drawn for Jackanory, circa 1971, watercolour on artist's board, showing Grimble talking to his mother, artist's stamp in blue ink 'Quentin Blake 23 Gledhow Gardens London S.W.5 etc' to verso, 42.3 x 50.6 cm (1) £700 - £1,000



Lot 545

545* **Boyle (Eleanor Vere, 1825-1916)**. Six anastatic printed illustrations for Child's Play, 1852, a group of six anastatic printed illustrations on thin card, four heightened with brown ink, each with handwritten caption to verso, including the title page, the other illustrations depicting Wee Willie Winkie, Here we are on Tom Tickler's ground, Cuckoo, Mary, Mary, quite contrary, and I had a little Castle upon the sea-side, some minor or light soiling (mainly to sheet edges), generally in good condition, each 248 x 177 mm (9 3/4 x 7 ins)

Six of the seventeen anastatic printed illustrations from Eleanor Vere Boyle's *Child's Play*, published by Addey & Co. in 1852. This first edition of Eleanor Vere Boyle's first book, a collection of illustrated nursery rhymes, was issued with monochrome illustrations after her original drawings printed by the anastatic process.

Ano original drawing by the artist for the same publication was sold in these rooms in June 2024 (*Modern Literature, Private Press, Original Book Art, Pop-Up Books, Playing Cards & Games*, 20 June, 2024, lot 549) along with two smaller related sketches, and some proof engravings after the illustrations, which were contained in a contemporary album inscribed by Eleanor Vere Boyle to her friend and art tutor Sir William Boxall. This lot originates from the same private collection and may be proofs for the published work, four of which have corrections in brown ink, presumably by the artist herself.

(6)

£300 - £500



546* **Carle (Eric, 1929-2021)**. The Very Hungry Caterpillar & Fluttering Butterfly, two illustrations in black felt pen, one showing the Very Hungry Caterpillar, the other showing a Butterfly, both signed in pen to lower right, 21 x 29.6 cm, plus seven other signed pencil or pen drawings by various artist's including: Thumper by Oliver Johnston, Garfield by Jim Davis, Miffy (x3) by Dick Bruna, Tweety Pie by Friz Freleng, and Dennis the Menace, in coloured pen, by Ron Ferdinand, largest 26.5 x 21 cm, and smaller, one mounted and one mounted framed and glazed (32 x 24 cm)

(9)

£300 - £500



547* Chapman (Charles Henry, 1879–1972). Billy Bunter studies, pen, ink and bodycolour, signed lower right, 35.5 x 24 cm mount aperture, framed (frame size 50 x 38.5 cm)

(1)

£150 - £200



549*AR Firmin (Peter, 1928–2018). Bagpuss & Prof. Yaffle, 2007, pen, ink and watercolour on paper, with 50% cotton watermark, titled, signed and dated to below image, two small adhesive tabs to upper edge, sheet size 20.7 x 17.3 cm

(1)

£200 - £300



548* Everett (Leslie, 19th - 20th century). Nothing Doin! She don't know me from Adam!', 1914–16, pen and ink on Smith's 'Green Backed' pen board, signed, titled and dated to lower margin, 36 x 26 cm, artist's name and address to verso, together with two similar, comprising: The Deserted Village - The Village School Master, and another showing a figure in a suit standing over a German Soldier clutching the side of his face, a woman looking on, largest 36.5 x 27 cm, and a similar watercolour showing a man with a gun running out of the Golden Horn, another man lying across the entrance, another man in the door, all signed and dated

(4)

£150 - £200



550* Folkard (Charles, 1878–1963). 'Who Put That There?' bellowed the farmer, hardly believing his eyes, circa 1925, pen, ink and watercolour on paper, laid onto board, showing a woman looking out of a window in a thatched cottage, a man leaning backwards dropping buckets of water, both staring at a huge umbrella in their chimney, signed lower right, publisher's pencil notes to lower board margin, faint vertical pencil mark from bottom of umbrella to top of tree, image size 25 x 19 cm, mounted 35 x 28.5 cm

This illustration was published in Pip & Squeak Annual, 1925, facing page 114.

(1)

£100 - £150



551* Fortnum (Peggy, 1919-2016). *Bel the Giant*, original illustrations, [1956], pen and ink, 7 black and white illustrations produced for *Bel the Giant* and other stories by Helen Clare, London: Bodley Head Books, 1956, depicting various scenes from stories comprising: *The Selkie Boy*, *The Kitten who wanted to be White*, *The Boy who Ran Away*, *The Cat and the Fiddle*, and *The House with Two Doors*, including: a black kitten, rabbits wearing jackets playing in the snow, three kittens sitting together, a child lying on a seal, etc., 7 with pencil notes to margins, largest 63 x 134 mm mount aperture, all in individual modern wood frames (26.5 x 27 cm), together with a copy of the book for which the illustrations were produced, plus two further pen and ink illustrations by the same artist for *A Castle and Sixpence* by Margaret J Baker, London: Bodley Head Books, 1951, some minor spotting, sections of original card mount with pencil notes to verso of frames, plus a print of *Paddington Bear* wrestling with a bucket, sheet size 155 x 117 mm, framed and glazed (25.5 x 23 cm)

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.

(11)

£200 - £400



Lot 552

552* Greenaway (Kate). *A Apple Pie*, a collection of 9 colour woodblock prints, circa 1886, 9 colour woodblock prints from *A Apple Pie*, published by Frederick Warne Ltd, comprising: *B bit it*; *F fought for it*; *G got it*; *H had it*; *L longed for it*; *P peeped in it*; *Q quartered it*; *R ran for it*; *UVWXYZ all had a large slice and went off to bed*, each 18 x 23.5 cm, all mounted in card frames 33 x 38 cm, together with:

Kate Greenaway's *Alphabet*, a collection of 9 colour woodblock prints, circa 1885, 9 colour woodblock prints from Kate Greenaway's *Alphabet*, comprising: *D*, *H*, *N*, *P*, *T* (2 copies), *U*, *W* and *Y*, each showing a child on or around the capital letter, 65 x 55 mm, all mounted in card frames, largest 29.3 x 27.5 cm, one 'T' framed and glazed (37.5 x 35.5 cm), plus:

Almanack for 1884, a collection of 6 colour woodblock prints, circa 1884, 6 colour woodblock prints from the 1884 *Almanack*, comprising: *February*, *July*, *August* (3 copies) and *September* (1883), each 12.5 x 9 cm, all mounted in card frames, largest 33.5 x 28 cm, and three other prints by G. E. Studdy

(1 box)

£150 - £200



553* Hassall (John, 1868-1948). *Wreath of Moonbeams*, circa 1932, two pen and ink vignettes together on thick card, each signed to edge of image, top vignette showing two figures sitting at a long table with anthropomorphic animals, page - 127 in black ink to lower margin, the lower vignette showing two men armed with bladed weapons running away from an arrow, tailpiece 141 to lower margin, publisher's notes in blue including title to upper margin, 36.6 x 28.8 cm, mounted 45.5 x 38.5 cm, together with Leech (John, 1817-1864), *Smelling a Pig*, circa 1840, pencil on thick paper, titled in pencil to lower margin, published in *The Comic Latin Grammar* by Percival Leigh, inscription to verso in black ink 'This etching came from the collection of my father, Eugene Field. Eugene Field II Sept 11-1924', some overall toning, 18 x 13.6 cm, mounted (34 x 29.5 cm), and five other illustrations from circa 1930-1980, various artists including Helen Lamb, Mike Higgs, etc., various sizes, largest image size 30.5 x 23 cm, two mounted (36 x 30.5 cm)

(8)

£200 - £300



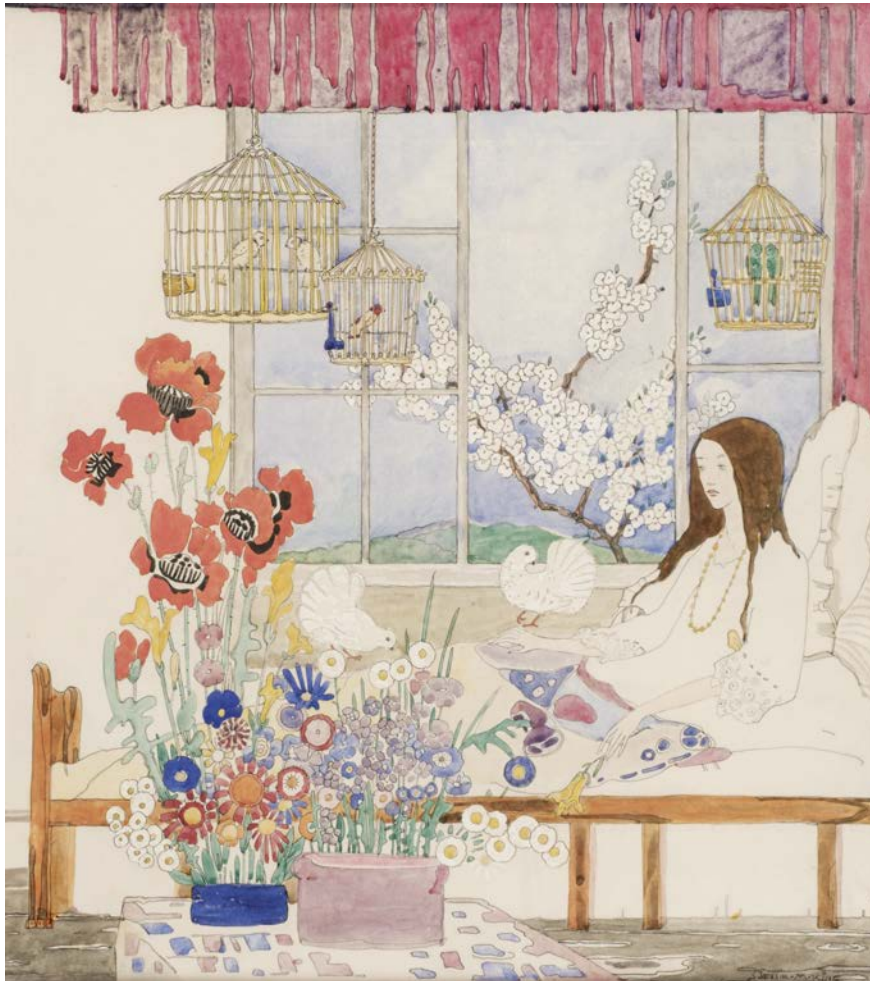
Lot 554

554* **Hassell (John)**. The Approach of the Indians, The Building of the House [and] The Pillow Dance, circa 1930, together three panoramic chromolithographs of scenes from J. M. Barrie's 'Peter Pan', slight spotting and staining, largely confined to the margins 'The Approach of the Indians' with a repaired closed marginal tear, each approximately 310 x 750 mm, uniformly framed and glazed (3) £200 - £300



Lot 555

555* **Kincaid (Eric, 1931-2023)**. 8 original illustrations, watercolour and gouache on artist's board, various original illustrations from various books including: *The Brave Little Tailor*, *Time and Again Tales*, *Stories for Bedtime*, etc., depicting: a colourful dragon, a cat and a hare racing through wheat, tourists gathered under a tree to look up at the birds, a boy sitting on a table sewing, etc., one with tracing paper overlay with text, 6 signed in black ink, 37 x 54.5 cm and smaller, 3 with card mounts, 2 framed and glazed (45 x 35 cm) (8) £150 - £200



556* **King (Jessie Marion, 1875-1949)**. The Summer House, watercolour, depicting a young lady with long brown hair, propped up by cushions in a bed, surrounded by colourful flowers, birds in cages and doves, a large window by the bed showing apple blossom and a view of the countryside beyond, signed lower right, mounted and framed (mount aperture 34.5 x 31 cm), modern gilt frame, glazed (57.5 x 52.5 cm)

Two pen and ink preparatory studies for this work were sold at Sotheby's, Charles Rennie Mackintosh Society auction, held at Queen's Cross, Glasgow on Tuesday 21 June 1977, lot 188.

Scottish illustrator and designer Jessie Marion King studied at the Glasgow School of Art from 1892 to 1899.

Perhaps best known for her work as a book illustrator, King was one of the most commercially successful designers to emerge from Glasgow at this time. A prolific and successful 'Glasgow Style' designer, she sold fabric designs to Liberty and Co. and produced jewellery designs for their Cymric line

During her early period, she created detailed pen and ink illustrations on vellum, creating a fairy-tale feel with the use of dotted lines. Her first published designs were for the covers of books published by Globus Verlag, Berlin. King had a long career as a book illustrator, producing more than 80 titles. She won a gold medal for a cover design in the Turin exhibition of Decorative Art in 1902. Internationally recognised, King won a number of other awards and was published regularly in *The Studio*.

From 1911 to 1928, King and her husband E.A. Taylor moved to France, where they opened an art school. It can be argued that some of her finest works belong to this Paris period, incorporating her pen and ink technique with vivid colours. King's work during this period can also be considered as influential to the creation of the Art Deco movement.

(1) £4,000 - £6,000



Lot 557

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

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

(1)

£200 – £400



Lot 558

558* **McGill (Donald, 1875–1962)**. "Now we can advertise the place with indoor sanitation!", watercolour, signed lower right, printed caption to foot of glass and a postcard with the illustration, 21.5 x 16.5 cm mount aperture, framed (frame size 37 x 20.5 cm), together with "The little twister! told me he worked in the Privy Council, but he twisted it round the wrong way!", watercolour signed lower left, printed captioned to foot of glass, 22 x 16.5 cm mount aperture, a couple of small marginal spots, framed (frame size 37.5 x 31 cm)

(2)

£400 – £600

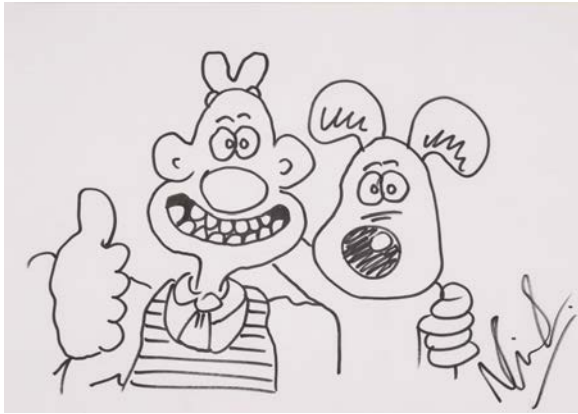


559* **Palmer (Robert A., 20th century)**. *Tree Council*, circa 1990, watercolour with pen and ink, depicting a colourful fantastical figure with pointed ears, sitting head in hands on the branch of a tree, 33 x 25 cm, mounted, framed and glazed (54 x 44 cm), artist's labels to verso, together with:

Swan. A set of twelve original watercolour and gouache illustrations, mid 20th century, watercolour and gouache, each illustration showing an Easter or Spring scene with various animals including: rabbits wearing a yellow primrose head piece, squirrels with blue flowers round their necks, mice, badgers, ducklings and other small furry animals, engaged in playful Easter-time activities, including decorating Easter eggs, an ascent in a hot air balloon, maypole dancing, etc., each signed Swan, 17 x 12 cm, individually framed in matching gilt frames, glazed (40 x 32 cm)

(13)

£200 – £300



560* **Park (Nick, 1958-)**. Wallace and Gromit, black felt tip pen, depicting Wallace with his arm round Gromit, Gromit doing 'bunny ears' behind Wallace's head, signed to lower right, sheet size 20.9 x 29.6 cm, together with **Ryan (John, 1921-2009)**. Captain Pugwash, 28 October 2006, blue ink, showing Captain Pugwash standing with sword in hand, signed and dated below image, note to verso 'with all best wishes to your charity auction Oct 28th 2006 * John Ryan', sheet size 20.9 x 29.6 cm, plus **Hickson (Joan, 1929 -)**. Postman Pat and the Broken Vase, two pen and ink vignettes on wove paper laid onto card, publisher's notes to lower edge, sheet size 25.6 x 39 cm, and 4 other original illustrations including: Daisy by Nick Sharratt, pencil sketches of boys faces, watercolour of a young girl sweeping leaves and a pencil drawing of The End by Mabel Lucie Atwell, and two prints of Rupert the Bear, limited editions 24/200 signed in pencil by John Harrold, mounted 37.5 x 35.5 cm (9)

£400 - £600



561* **Pritchett (Matt, 1960 -)**. "Ice Cream.", titled cartoon, pen and black ink, signed 'Matt' lower left, title to upper margin, 6 x 8 cm, framed and glazed (24 x 28 cm), with note on Daily Telegraph compliment slip signed by Matt, together with **Lamb (Katherine Jane, 1959-)**. "Harold's had his memoirs confiscated under the obscene publications act", pen and black ink on paper, signed lower right of image, 13.5 x 13.5 cm, mounted, framed and glazed (37.5 x 37.5 cm), and **Baker (Doug, 20th century)**. "Shall we leave the men to their farting?", pen and black ink, signed to lower left, caption in pencil to lower margin, 16.5 x 13 cm, mounted, framed and glazed (35 x 30.5 cm), photocopied note to verso from artist 'Many happy returns, Claire. Hope you like the cartoon. If nothing else, it should deter you from having dinner parties! with best wishes, Doug Baker.' (3)

£100 - £150



562 **Rackham (Arthur, 1867-1939)**. Princess by the Sea (from James Stephens, Irish Fairy Tales), circa 1920, pen, black ink and watercolour on paper laid down on card, signed lower left, additionally signed and inscribed by the artist to verso 'A.R.No. 8 Princess by Sea, by Arthur Rackham', 203 x 229 mm (8 x 9 ins), gilt mount, gilt frame, glazed (32.5 x 35 cm)

Provenance: Chris Beetles Gallery, London, *The Illustrators. The British Art of Illustration, 1800-2007*, Chris Beetles Ltd., 2007, item 188 (illustrated); Private Collection, thence by descent.

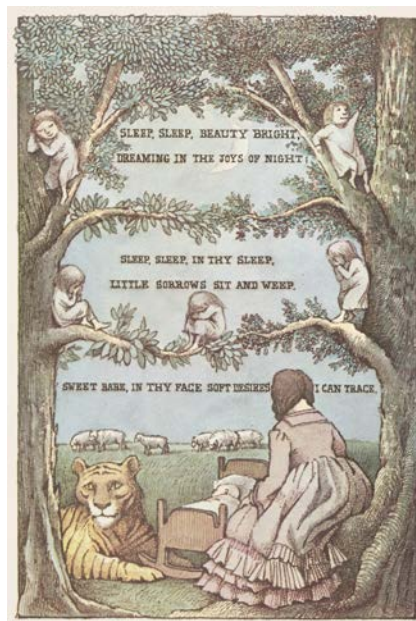
The original illustration for the story of Becuma of the White Skin, in James Stephens' *Irish Fairy Tales* (London: Macmillan and Co., 1920), page 226, printed in black and white. The illustration was subsequently coloured by the artist for exhibition.

'He was thus gazing and brooding when one day he observed a coracle drawing to the shore. A young girl stepped from it and walked to him among black boulders and patches of yellow sand. Being a king he had authority to ask questions. Conn asked her therefore all the questions that he could think of, for it is not every day that a lady drives from the sea and she wearing a golden-fringed cloak of green silk through which a red satin smock peeped at the openings. She replied to his questions, but she did not tell him all the truth; for, indeed, she could not afford to.' (pages 225-226).

(1) £4,000 - £6,000



Lot 563



Lot 565



Lot 566

563* **Rackham (Arthur)**. Peter Pan, two prints from the Peter Pan portfolio, circa 1912, two colour lithographs from Arthur Rackham's Peter Pan portfolio, comprising: *The Fairies Ball Supper*, and *The Gardens were White with Snow and there was Ice on the Round Pond*, both signed in pencil by Rackham to lower mount, 25.5 x 33 cm, contemporary printed title labels to verso, both mounted, each framed and glazed (46.5 x 57 cm)

(2)

£200 - £300

565 **Sendak (Maurice)**. Pictures by Maurice Sendak, London: Bodley Head, 1971, 19 colour and black & white illustrations on single sheets, reproduced from books illustrated by Sendak, four-leaf artist's explanatory text with colour illustration at head, loose as issued in original drop-spine box, upper cover with decorative floral print paper (slightly sunned, extremities rubbed with some short closed tears), printed paper label to upper cover, folio, (limited edition, 359/1000 copies), together with two other defective copies with 43 prints in total (many duplicates) drop-back boxes with incomplete title labels

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.

(3)

£200 - £300



564* **Ryan (John, 1921-2009)**. *Sir Prancelot*, *Captain Pugwash* & *Cut-Throat Jake*, original illustrations, circa 2006, 5 watercolours, showing *Sir Prancelot* standing in a suit of armour, one hand waving, the other holding a sword, titled, signed and dated 7-2-06 and note reading 'All my characters are a bit the same - no intention of making him like Pugwash!!' in black ink, together with four vignettes on one sheet of paper, showing *Captain Pugwash* x 2, *Captain Pugwash* with *Tom the Cabin Boy* and *Cut-throat Jake*, each individually signed in pencil, 25.4 x 20.3 cm

(2)

£300 - £500

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

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

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

(1)

£200 - £300



Lot 567



Lot 568



Lot 569



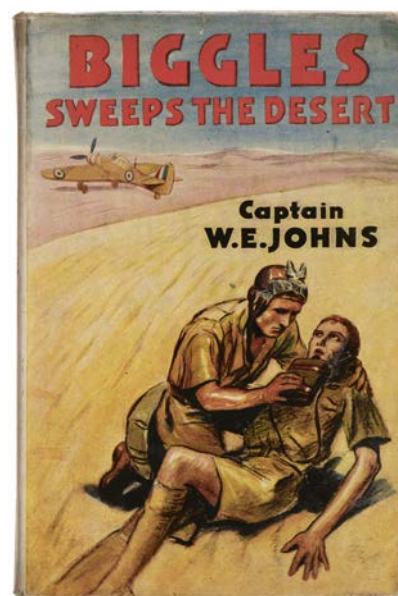
567* Stead (Leslie Leonard, 1899-1966). "... he missed his footing, and with a scream of mortal fear fell with a terrific splash into the lake.", pen, ink and grey wash, captioned in ink by the artist beneath, light vertical crease at centre, 31 x 42.5 cm mount aperture, framed (frame size 45.5 x 55.5 cm)

Original illustration from *Biggles Hunts Big Game*, 1st edition, 1948, double-page illustration between pages 204-205. With a copy of the book (2nd impression, March 1950).
(1) £400 - £600



568* Stead (Leslie Leonard, 1899-1966). "Biggles paid no heed to those below.", pen, ink and watercolour, captioned 'Biggles Breaks' lower right, 37 x 24 cm mount aperture, framed (frame size 51.5 x 37.5 cm)

Original illustration from *Biggles Breaks the Silence*, 1st edition, 1949, illustration opposite page 160. With a first edition copy of the book.
(1) £300 - £500



569* Stead (Leslie Leonard, 1899-1966). "I've got an idea what's happened to him," said Biggles grimly, "Flight-sergeant, check up my compass, will you, and report to me in the mess tent.", pen, ink and gouache, printed caption beneath, 37.5 x 25 cm mount aperture, frame size 61 x 40.5 cm

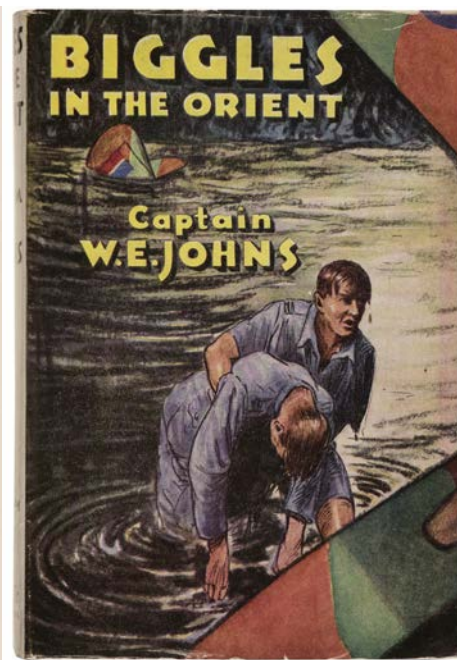
Original illustration by Leslie Stead for *Biggles Sweeps the Desert*, 1942, page 27. With a copy of the 1st edition of the book.
(1) £500 - £800



Lot 570



Lot 571



570* **Stead (Leslie Leonard, 1899-1966)**. "The duty officer came to meet him", pen, ink and gouache, captioned at foot, 36 x 27 cm mount aperture, framed (frame size 46 x 36.5 cm)

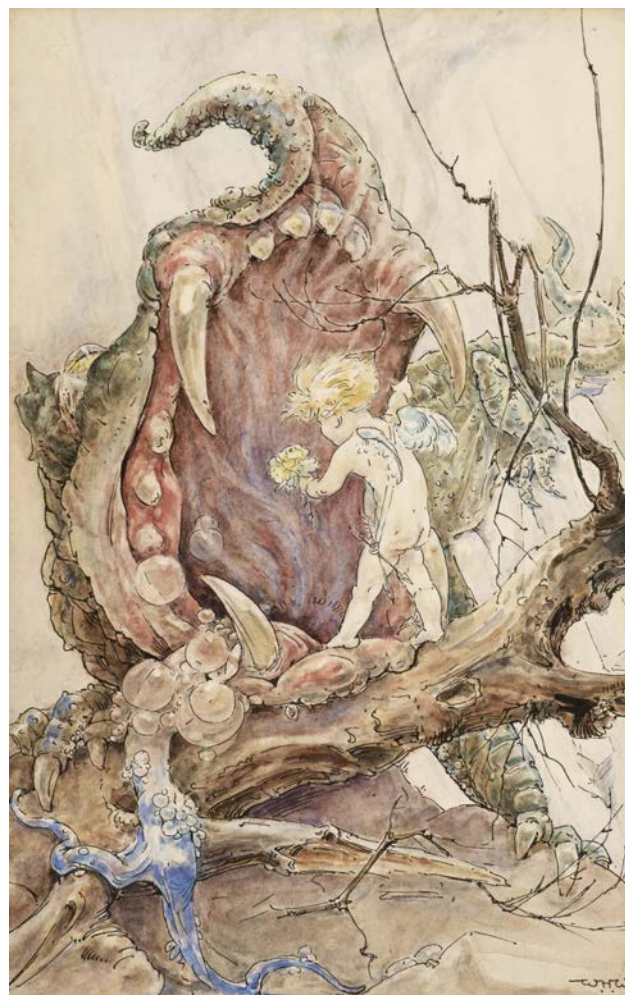
Original illustration from *Biggles in the Orient*, 1st edition, 1945, page 34.
(1) £300 - £500

571* **Stead (Leslie Leonard, 1899-1966)**. "The hurricane plunged on.", pen, ink and charcoal, captioned at foot, signed top right, 34.5 x 20 cm mount aperture, framed (frame size 46.5 x 33.5 cm)

Original illustration, signed by the artist, from *Biggles in the Orient*, 1st edition, 1944, opposite page 100. With a copy of the book.
(1) £400 - £600

572* **Walker, (William Henry, 1854-1940)**. A Collection of seven ink and watercolour drawings, including "The Offering", 24.5cm x 15.5cm, signed with initials lower right, "The Poacher", 20cm x 13.6cm, signed with initials lower left, "Cherub in a Spring Glade", 17.6cm x 12.5cm, signed with initials lower right, "Love Among the Lemons", 17.5cm x 12cm, signed with initials lower right, "Frightened by a Mouse", 17.4cm x 11.6cm, signed with initials lower right, some slight spotting, "Tears", 280cm x 14.2cm, signed with initials lower left, minor water stain to lower right corner, "The Breeze", 15.5 x 6.6cm, unsigned, creases to top left corner, all ink and watercolour drawings, mounted, framed and glazed

(7) £700 - £1,000



Lot 572

ILLUSTRATED BOOKS



Lot 573

573 Greenaway (Kate, illustrator). *The Quiver of Love, A Collection of Valentines, Ancient & Modern, with illustrations in colours from drawings by Walter Crane and K. Greenaway*, London: Marcus Ward & Co, 1876, 8 chromolithographic plates plus decorative title, sewing weakening in a few places, some spotting to a few leaves, original publisher's green cloth with intricate gilt decoration to spine and upper cover, title label to upper cover with tiny area of loss, light rubbing to extremities, 4to

A Day in a Child's Life, illustrated by Kate Greenaway, Music by Myles B. Foster, 1st edition, London: George Routledge and Sons, [1881], colour illustrated throughout, publisher's original colour-printed boards, extremities rubbed, 4to

Under the Window, Pictures & Rhymes for Children by Kate Greenaway, Engraved & Printed by Edmund Evans, London: George Routledge & Son, [1878], colour illustrated throughout, contemporary gift inscription to half title, some light spotting and staining to a few leaves, publisher's original colour-printed boards, extremities rubbed, 4to

Marigold Garden, Pictures and Rhymes by Kate Greenaway..., London: George Routledge and Sons, [1885] colour illustrated throughout, some minor pen marks and spotting to a few leaves (mostly to half title), publisher's original colour-printed boards, extremities rubbed, 4to

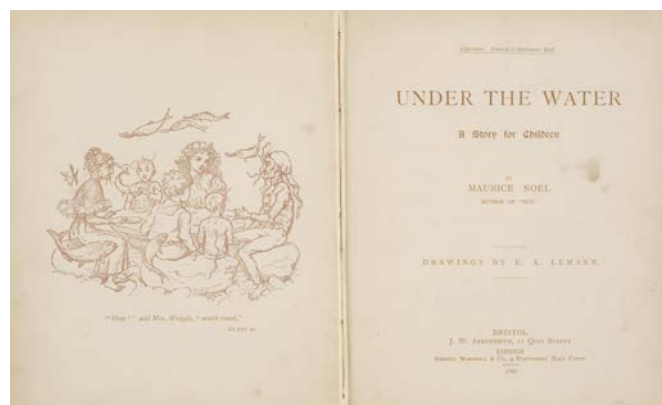
Language of Flowers..., London: George Routledge and Sons, [1884], colour illustrated throughout, original printed boards, toned and spotted, small 4to, and another copy published in London: Frederick Warne & Co Ltd, circa 1900

Kate Greenaway's Alphabet, 1st edition. London: George Routledge & Son [1885], colour illustrated throughout, lacking spine, spotted, upper cover creased, 32mo, and another copy published in London: Frederick Warne & Co Ltd, circa 1885

Mother Goose or the Old Nursery Rhymes..., London: Frederick Warne and Co, and New York, circa 1881, colour illustrated throughout, light spotting, small 8vo

(9)

£150 - £200



574 Noel (Maurice). *Under the Water, a story for Children*, drawings by E. A. Lemann, Bristol: J. W. Arrowsmith & London: Simpkin, Marshall & Co., 1886, monochrome illustrations throughout, presentation bookplate dated 1887 to front pastedown, text block becoming loose, endpapers a little spotted, publisher's cloth backed pictorial boards, rubbed to extremities, small 4to, plus **Waugh (Ida, illustrator).** *Tell me a Story*, verses by Amy Ella Blanchard, New York: Worthington Co., 1888, chromolithographic illustrations throughout, upper hinge cracked, publisher's cloth backed pictorial boards, rubbed to extremities, spine with vertical split, 4to, with *The Butterfly* illustrated by Ida Waugh, and **Nister (Ernest, publisher).** *Jack Frost and other Stories*, New York: E. P. Dutton, and London: Ernest Nister, circa 1900, chromolithographic illustrations, toned endpapers, publisher's cloth backed pictorial boards, rubbing to extremities, 4to, and 14 other illustrated children's books from the late 19th and early 20th century, various publisher's including: Raphael Tuck and Sons Ltd., Ernest Nister, E. P. Dutton & Co., E. Percy Moran, De Wolfe, Fiske & Co., etc., various titles including: *From the Grain to the Loaf*, *In Picture Land*, *Wallypug Tales*, *The Wallypug at Play*, *Over the Sea*, *Our Book of Feathered Friends*, etc., various sizes

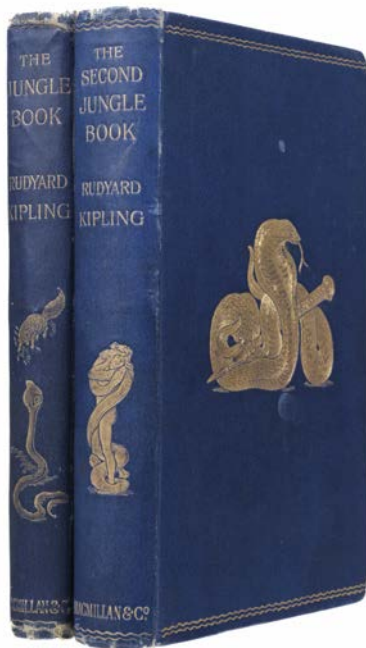
(18)

£200 - £400



575 **Thomson (Hugh, illustrator).** The Vicar of Wakefield, by Oliver Goldsmith, preface by Austin Dobson, London: Macmillan & Co., 1890, illustrations by Hugh Thomson, advertisements at rear, occasional light spotting, all edges gilt, original green cloth gilt, dust jacket, some toning to spine and extremities, a few small chips, 8vo, together with The Ballad of Beau Brocade and Other Poems of the XVIIIth Century, by Austin Dobson, London: Kegan, Paul, French, Trubner & Co., 1892, illustrations by Hugh Thomson, some light spotting, top edge gilt, original burgundy cloth gilt, spine a little faded and rubbed at ends, 8vo, inscribed at front by the illustrator 'Saml. R. Hutt, with affectionate regards, Hugh Thomson, Nov. 23 1892', plus Rip van Winkle. The Legend of Sleepy Hollow, by Washington Irving, London: Macmillan and Co., 1893, illustrations by George H. Boughton, all edges gilt, original green cloth gilt, 8vo, together with 17 others attractively-bound in gilt-decorated cloth, illustrated by Hugh Thomson, Charles Brock, Randolph Caldecott and others, a few reprints etc (20)

£400 - £600



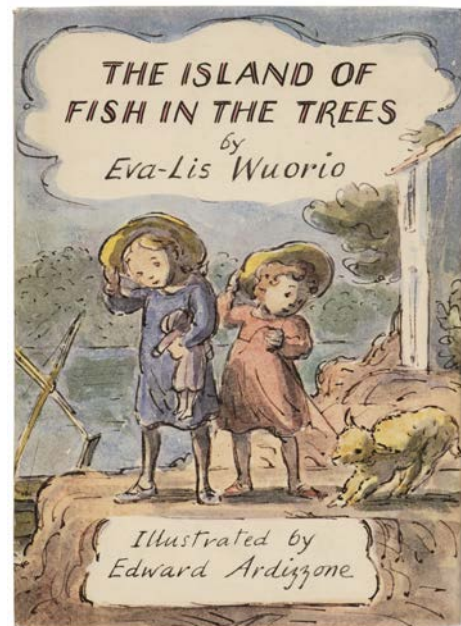
576 **Kipling (Rudyard).** The Jungle Book, 1894; The Second Jungle Book, 1895, 1st editions, illustrations by J. L. Kipling and others, advertisement leaf at end of Second Jungle Book, small marginal tear and loss to pp. 13-14 in first Jungle Book, occasional light spotting, contemporary presentation inscriptions at front of each, all edges gilt, original blue cloth gilt, spine ends rubbed, lower corners of first Jungle Book bumped, light rippling to cloth of upper cover, one or two small stains, 8vo (2)

£400 - £600



577 **Allemagne (Henry René d').** Histoire des Jouets..., Librairie Hachette, first edition, Paris, [1902], 100 plates including 50 hand-coloured, illustrations to text, top edge gilt, original pictorial boards, a little rubbed and soiled, spines slightly browned, 4to, together with Sports et Jeux d'Adresse, first edition, Librairie Hachette, [1903], 100 plates including 29 hand-coloured, illustrations to text, original pictorial boards, slightly rubbed and soiled, spine slightly browned, 4to (2)

£200 - £300



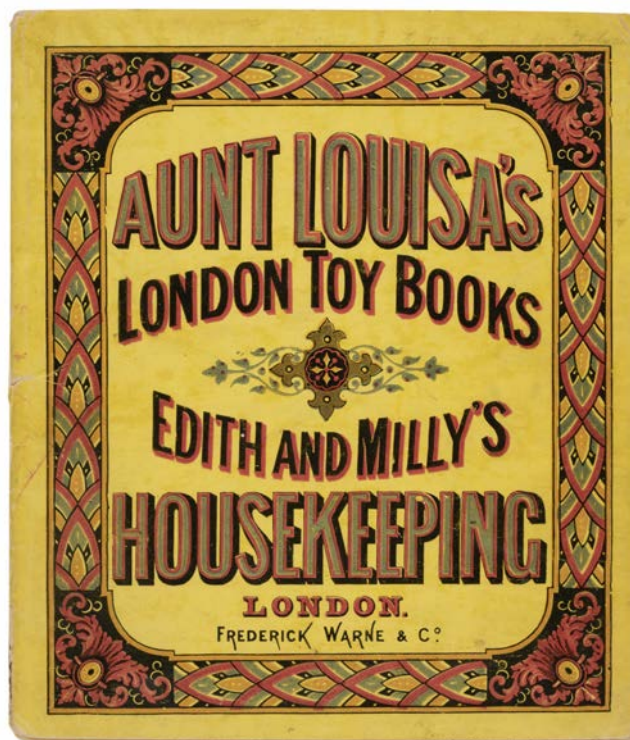
578 **Ardizzone (Edward).** The Island of Fish in the Trees, by Eva-Lis Wuorio, 1st edition, London: Dennis Dobson, 1964, colour illustrations, original illustrated boards, price-clipped dust jacket, 4to, signed to half-title by the artist, together with Three Brothers and a Lady, by Margaret Black, 1st edition, London: Acorn Press, [1947], colour illustrations, contemporary presentation inscription original illustrated boards, dust jacket, a few small chips and tears, reinforcements to verso, 4to, plus Game Pie. A Guinness Indoor Sportfolio, printed by W. S. Cowell, Ipswich, [1955], colour illustrations, original stapled wrappers, 8vo, with others illustrated by Edward Ardizzone including Prefabulous Animiles, by James Reeves and Edward Ardizzone, 1957, Sugar for the Horse, by H. E. Bates, 1957, The Penny Fiddle. Poems for Children by Robert Graves, 2nd edition, 1961 and Dick Whittington, 1970 (27)

£200 - £300



579 **Attwell (Mabel Lucie, illustrator).** *Peter Pan and Wendy* by J. M. Barrie, New York: Charles Scribner's Sons, 1921, 12 tipped-in colour plates (including frontispiece), black and white illustrations throughout text, original pictorial green cloth gilt, 4to, together with *Peter Pan and Wendy* by J. M. Barrie, illustrated in colour and black & white by Mabel Lucie Attwell, London: Hodder and Stoughton, [1925], 12 tipped-in colour plates (including frontispiece), original pictorial red cloth gilt, 4to, and *The Water-Babies* by Charles Kingsley, illustrated by Mabel Lucie Attwell, London Paris New York: Raphael Tuck & Sons. Ltd., 6 colour plates, plate facing page 88 detached, previous ownership inscription to free front endpaper, juvenile writing in pencil to verso of frontispiece, dust jacket, creased and with some loss, 8vo, plus two further books illustrated by Mabel Lucie Attwell, comprising: *Mother Goose*, circa 1910, signed by Dickie Pepper to front free endpaper, and J. M. Barrie's *Peter Pan and Wendy*, 1946, and **Little Folks. A Magazine for the Young**, 6 volumes, London: Cassell & Co., 1882-1913, all together 6 volumes, all edges gilt, 4 with cracked upper hinges, original decorative cloth, various condition, all 4to (11) £200 - £400

580 **Auden (W. H.)** *Collected Shorter Poems* 1930-1944, 1950; *Homage to Clio*, 1960, *Epistle to a Godson and Other Poems*, 1972; *Thank You, Fog*, 1974, 1st editions, occasional light toning or spotting to endpapers, original cloth and boards, dust jackets (2 price-clipped) *Collected Shorter Poems* spine a little faded with small tears 8vo, with other poetry, 1st editions including *Collected Poems* 1925-1948 by Louis Macneice, 1949, *Plant and Phantom*, 1941, *Solstices*, 1961 *The Burning Perch*, 1963, *Imitations*, by Robert Lowell, 1st UK edition, 1962, and *For the Union Dead*, 1st UK edition, 1965, *Dart*, by Alice Oswald, 1st edition, 2002 (signed), *Falling Awake*, 2016 (signed) et al (approximately 80) £150 - £200



581 **Aunt Louisa's.** *Edith and Milly's Housekeeping*, London Toy Books, London: Frederick Warne & Co., 1866 onwards, chromolithograph illustrations by Kronheim, on linen backed pages, some offsetting, previous ownership inscription to upper cover in pencil, original yellow wrappers, together with others from the same series, circa 1866 onwards, including: *The Robin's Christmas Eve*, [1868], (text block detached); *Hector the Dog*; *Courtship, Marriage, Death & Burial of Cock Robin*, (text block detached, spine repaired with linen); *Home for the Holidays*, *Home Pets*, and ten other Aunt Louisa's books including: *Aunt Louisa's Coloured Gift Book*; *Aunt Louisa's Wee, Wee Stories*; *Aunt Louisa's Golden Gift*; *Aunt Louisa's Sunday Picture Book*, circa 1866; all in original decorative cloth with some wear, mainly in good condition, 4to (16) £200 - £300

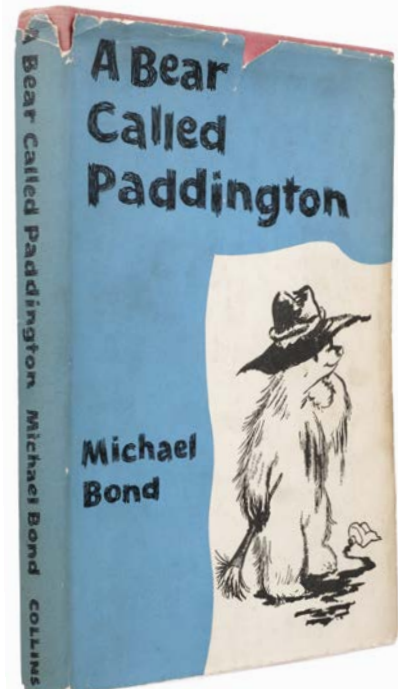
582 **Baudelaire (Charles).** *Les Fleurs du Mal*, limited edition of 50 copies, Paris: G. Govone, 1928, tipped-in portrait frontispiece, unopened text printed in red, blue and black on Japon Impérial, in original wrappers and glassine jacket (small tears and losses), 33 colour lithograph plates by Mariette Lydis, each numbered and signed by the artist, loose as issued in original wrappers at rear, all contained in original cloth-backed marbled boards portfolio (spine faded, upper joint tender), cloth-backed slipcase (edges rubbed), 4to, 34 x 26 cm

Limited edition 25/50, from a total edition of 353. (1)

£800 - £1,200



Lot 582



Lot 583

583 **Bond (Michael).** *A Bear Called Paddington*, 1st edition, London: Collins, 1958, illustrations by Peggy Fortnum, ownership stamp to head of front free endpaper, original red cloth lettered in silver, dust jacket, a few closed tears, extremities chipped with some loss, 8vo

A good, unrestored example. The first Paddington novel.

(1) £1,000 - £1,500

584 **Clarke (Harry, illustrator).** *The Year's at the Spring*, An Anthology of Recent Poetry, compiled by L. D'O. Walters..., with an introduction by Harold Monro, London: George G. Harrap, 1st edition, 1920, twelve colour plates, twelve black and white plates, top edges gilt, remainder untrimmed, light waterstain to upper margin, frontispiece with small closed tear and crease, presentation inscription dated Xmas 1925 to front free endpaper, original gilt decorative vellum, covers a little bowed, some marks to rear cover, gilt decorated spine, 4to

Limited edition, 242/250 copies, signed by Harry Clarke.

(1) £200 - £300

585 **Dodgson (Charles Lutwidge, 'Lewis Carroll', contributor).** *The Train: A First-Class Magazine*, 5 volumes [all published], 1st edition, Groombridge and Sons, 1856-58, black and white illustrations throughout, all edges gilt, original cobalt blue cloth with gilt decoration, title and volume (except volume II) to spines, spines a little darkened, volume V with boards a little soiled, 8vo Williams, Madan, Green and Crutch 14.

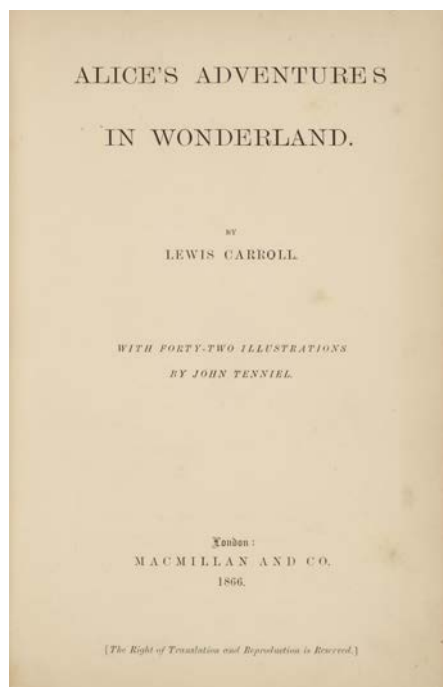
Volume I contains three original pieces by Dodgson: *Solitude*, *Ye Carpette Knyghte* and *The Path of Roses*. Dodgson's use of the pseudonym 'Lewis Carroll' is used here for the first time. Volume II contains a further three pieces by Carroll: *Novelty and Romancement*, *A Broken Spell*, *Upon the Lonely Moor* and *The Three Voices*. Volume III contains *The Sailor's Wife* and volume IV contains *Hiawatha Photographing*.

The Train was a monthly magazine started by Edmund Yates and his friends after the failure of his first venture the *Comic Times*.

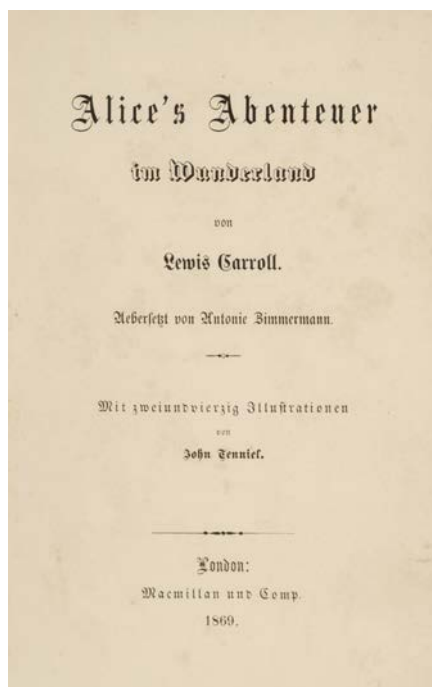
(5) £400 - £500



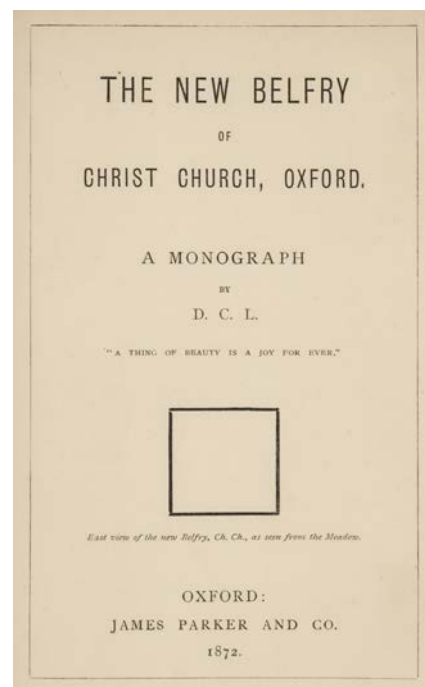
Lot 584



Lot 586



Lot 587

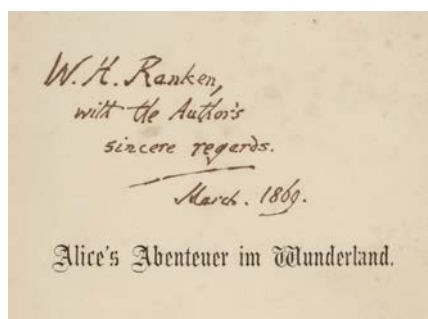


Lot 588

586 Dodgson (Charles Lutwidge, 'Lewis Carroll'). *Alice's Adventures in Wonderland*, 1st published edition, Macmillan, 1866, wood-engraved frontispiece and illustrations after John Tenniel, frontispiece with tissue-guard, some light spotting to a few pages, all edges gilt, modern gilt decorated red morocco by Bayntun-Riviere, 8vo, housed in red cloth slipcase Williams, Madan, Green and Crutch 46.

This copy features the inverted 'S' in the final line of the Contents listing and is thought to be indicative of the earliest state of this edition. The first (withdrawn) edition and the second edition are taller than later printings. Once rebound the books were often trimmed and re-gilded. This book retains its wide margins, which is unusual.

(1) £2,000 - £3,000



587 Dodgson (Charles Lutwidge, 'Lewis Carroll'). *Alice's Abenteuer im Wunderland*, illustrated by John Tenniel, 1st German edition, London: Macmillan und Comp, 1869, 1st issue, with Macmillan imprint, illustrations by John Tenniel, including frontispiece, some overall spotting, contemporary inscription in brown ink to half-title in an unidentified hand 'W.H. Ranken, with the Author's sincere regards.- March 1869.', Casson family armorial bookplate to front pastedown, inner hinges neatly refurbished, 'Bound by Burn & Co' label to rear pastedown, all edges gilt, original green cloth gilt, extremities a little rubbed, 8vo, housed in a green cloth clamshell box with gilt label to spine

Williams, Madan, Green, Crutch: 71.

Dodgson was a close friend of W.H. Ranken. It is believed that when they visited Whitby together in 1854, the stories told by Dodgeson to children gathered on the shore there contained the first germs of *Alice in Wonderland*.

It is believed that this copy was once owned by the actress Dame Sybil Thorndike (Casson).

(1) £400 - £600

588 Dodgson (Charles Lutwidge, 'Lewis Carroll'). *The New Belfry of Christ Church, Oxford*, a monograph by D.C.L., 1st edition, Oxford: James Parker and Co, 1872, half-title present, together with: *The Vision of The Three T's. A Threnody by the author of "The New Belfry."*, 1st edition, Oxford: James Parker and Co, 1873, half-title present, plus:

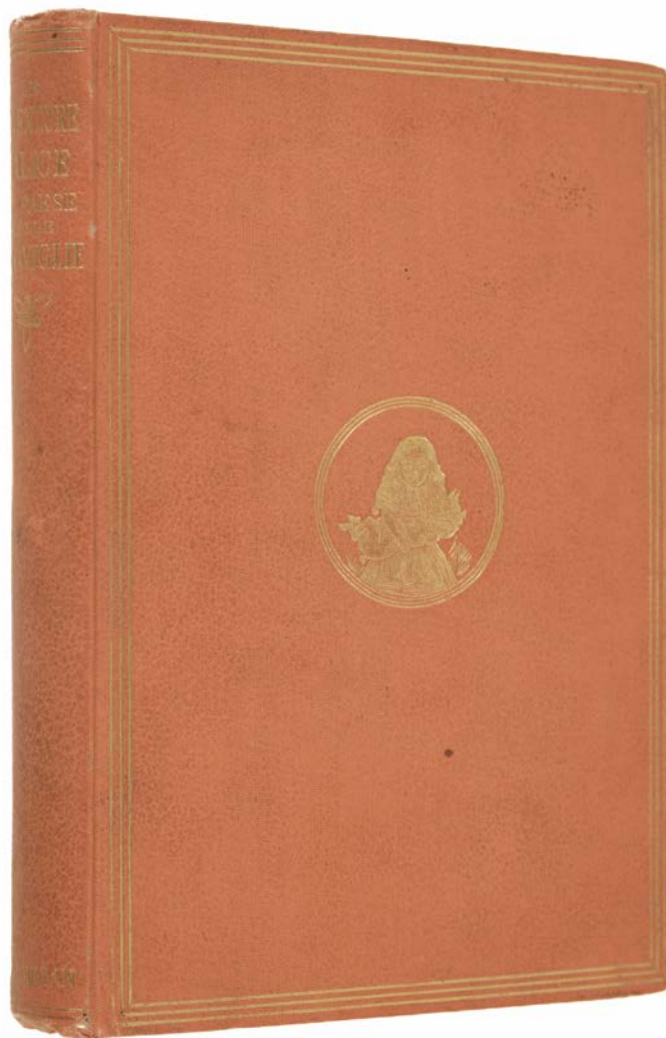
The Blank Cheque, a Fable, 1st edition, Oxford: James Parker and Co, 1874, half-title discarded, final leaf with small area of restoration to blank gutter margin, and: *The Dynamics of Parti-cle*, with an excursus on *The New Method of Evaluation as applied to π [pi]*, 3rd edition, Oxford: J. Vincent, 1865, small closed tear to upper blank margin of title-page, some spotting, toning to final leaf, and:

Notes by an Oxford Chiel. Facts, Figures, and Fancies, relating to *The Elections to the Hebdomadal Council*, *The Offer of the Clarendon Trustees*, and *The Proposal to Convert the Parks into Cricket-Grounds.*, First Printed in 1866-1868, Oxford: James Parker and Co, 1874, a few minor marks, all uniformly bound in modern half calf over marbled boards, title in gilt on calf label laid onto upper covers, gilt decoration to spines, 8vo

Williams, Madan, Green and Crutch 88 (1); 94; 97; 41b; & 99.

(5) £500 - £800

hear of Edith's (I
 suppose I needn't call
 her "Miss" till she is
 fully 'out' ?) having
 altered so much in the
 last 2 years — altered
 for the worse, I fear!
 However I send her
 my very kind regards.
 Thanks for your wish
 to see me at Chetwynd:
 but why are you never
 at home when I come?
 Sincerely yours,
 C L Dodgson



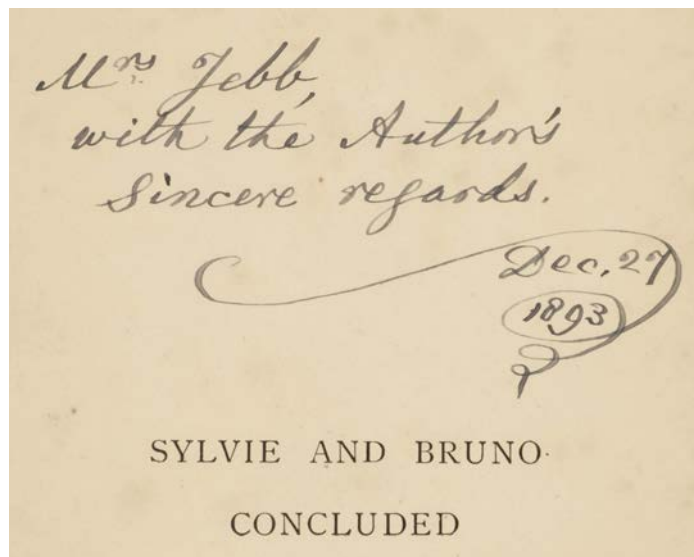
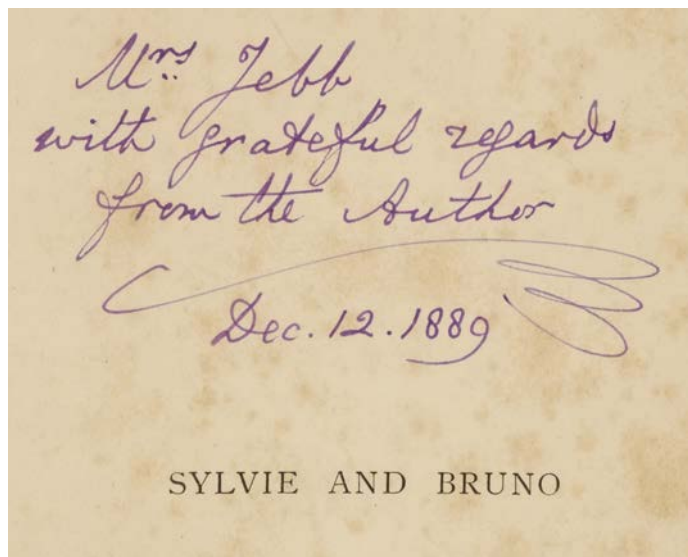
589 **Dodgson (Charles Lutwidge, 'Lewis Carroll')**. *Le Avventure d'Alice nel Paese delle Meraviglie*, tradotte dall' Inglese da T. Pietrocola-Rossetti, 1st Italian edition, London: Macmillan & Co., 1872, monochrome illustrations by John Tenniel, author's presentation inscription in purple ink to head of half-title: 'Florence Emma Dorothy Jebb, from the Author, Mar. 12. 1873', some light spotting to endpapers, all edges gilt, original chalk-glazed dark blue endpapers (with binder's ticket of Burn & Co. to rear pastedown), original publisher's orange cloth gilt, very lightly rubbed and minor handling marks, 8vo, together with an autograph letter signed by Charles Lutwidge Dodgson to Miss Florence Jebb, Christ Church [Oxford], February 14, 1877, '...I did your behest & duly posted the Valentine - but I suppose the possibility had not occurred to you of Miss Louisa Surtees being a friend of mine as well? Or perhaps, if it did, you thought she could never suspect a staid & learned Don of such giddy behaviour? I think however if you could see one or two of her letters to me in the last few months (but I don't know that I should be justified in showing them) you would say there is very little ground for thinking that she considers me too old, as yet, to send Valentines, to her or anyone else!... I am so sorry to hear of Edith's (I suppose I needn't call her 'Miss' till she is fully 'out'?) having altered so much in the last 2 years - altered for the worse, I fear!', single folding sheet written in purple ink on four sides, signed C L Dodgson, 153 x 98 mm (loosely inserted at front of volume)

Author's presentation copy, and original autograph letter, to Florence Jebb (1854-1925), older sister of Edith Jebb, daughters of Reverend Henry Gladwyn Jebb (1826-1898) and his wife Emma Louisa, of Chetwynd, Shropshire, and later Firbeck Hall, Yorkshire. Dodgson photographed the two girls in Whitby on the 25th September 1866, and in the afternoon of the same day 'went up to Ruswarp in a little boat with Mr. Jebb, Florence and Edith, and had a very enjoyable day. Mr. Jebb and I rowed most of the way, but Florence also took a part' (*The Diaries of Lewis Carroll*, edited by Roger Lancelyn Green, 2 volumes, Cassell, 1953, page 247).

(1)

£3,000 - £4,000

Florence Emma Dorothy Jebb,
 from the Author
 Mar. 12. 1873
 LE AVVENTURE D'ALICE
 NEL PAESE DELLE MERAVIGLIE.



Lot 590

590 **Dodgson (Charles Lutwidge, 'Lewis Carroll')**. *Sylvie and Bruno*, & *Sylvie and Bruno Concluded*, 2 volumes, both 1st editions, London: Macmillan & Co., 1889 & 1893, monochrome illustrations by Harry Furniss, author's presentation inscription in purple ink to half-title of *Sylvie and Bruno*, 'Mrs. Jebb with grateful regards from the Author, Dec. 12. 1889', and a further author's presentation inscription to half-title of *Sylvie and Bruno Concluded* 'Mrs. Jebb, with the Author's sincere regards. Dec. 27. 1893', 3pp. publisher's advertisements at rear of first volume and 5pp. publisher's advertisements at rear of second volume, several signatures loosened towards centre of *Sylvie and Bruno*, but still holding, all edges gilt, original publisher's uniform white cloth gilt, rubbed and some soiling to covers, joints cracked and with some wear, with first volume detaching along upper joint, 8vo

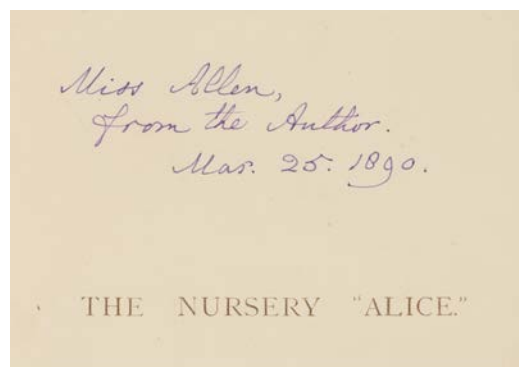
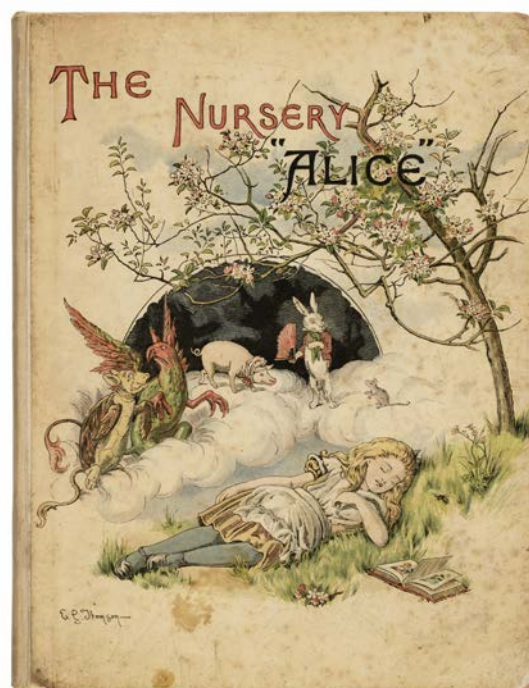
Signed presentation copies from Lewis Carroll to Mrs. Florence Jebb, wife of Reverend Henry Gladwyn Jebb (1826-1898), Rector of Fontmell Magna, Dorset, and of Chetwynd, Shropshire, whose two daughters, Florence and Edith, were photographed by Carroll in 1866 (see preceding lot 589).

(2) £1,500 - £2,000

591 **Dodgson (Charles Lutwidge, 'Lewis Carroll')**. *Sylvie and Bruno*, & *Sylvie and Bruno Concluded*, 2 volumes, both 1st editions, London: Macmillan, 1889 & 1893 respectively, illustrations by Harry Furniss, advertisement leaves at rear of each volume, page 391/392 *Sylvie and Bruno* with lower outer portion torn and detached (but still present), all edges gilt, original uniform red cloth gilt, a little rubbed and light soiling, spines a little dulled, together with others related, including *Alice's Adventures Under Ground*, 1st edition, MacMillan and Co., 1886, lacking front and rear endpaper, and half-title, all edges gilt, original red cloth gilt, rubbed and marked, covers detached from text block, Stuart Dodgson Collingwood, *The Life and Letters of Lewis Carroll*, 2nd edition 1899, *The Hunting of The Snark*, 1906 reprint, *Alice's Adventures in Wonderland*, 1900 reprint (lacking front endpaper), 2 other first editions of *Sylvie and Bruno*, 1889, and *Sylvie and Bruno Concluded*, 1893 (both rebound in contemporary half calf with some wear to spines), and *Sylvie and Bruno Concluded*, 1st edition, 1893 (rebound)

Williams, Madan, Green and Crutch 217 and 250 for first titles.

(9) £200 - £300



Lot 592

592 **Dodgson (Charles Lutwidge, 'Lewis Carroll')**. *The Nursery "Alice"*, Containing Twenty Coloured Enlargements from Tenniel's Illustrations to "Alice's Adventures in Wonderland", 1st published edition, London: Macmillan & Co., 1890, 'four shillings' on title-page, coloured frontispiece and 19 colour illustrations after John Tenniel, contemporary inscription by Lewis Carroll in purple ink to half-title 'Miss Allen, from the Author. Mar 25. 1890', 3 pages of advertisements at rear, and addendum bound in, title and frontispiece spotted, endpapers toned, original cloth-backed pictorial boards, soiled and extremities rubbed, 4to

Williams, Madan, Green, Crutch 216.

The first issue, with 'Price four shillings' above the imprint. This 'second edition' printing came about because Dodgson rejected the first ten thousand sets of sheets printed by Edmund Evans which were on 'toned' paper. Carroll considered the pictures too gaudy and bright, and instructed them to be reprinted on white paper.

In his diary, on 25 March 1890, Dodgson states that he wrote in 100 presentation copies of *The Nursery "Alice"*, this presumably being one of those, inscribed to Miss Allen. Dodgson refers to two Miss Allens in his diaries, one being Miss Jane Allen, the niece of Mrs Bayne (11&12 October 1880), and the other being Miss C. Allen, someone suffering from paralysis whom Dodgson visited (12 January 1894). It is likely that this copy was inscribed to the first of these as Mrs Bayne was the wife of Thomas Vere Bayne (1829-1908), who was a childhood friend of Dodgson's and an academic at Christ Church, Oxford.

A comprehensive list kept by Dodgson of all the recipients he sent a signed presentation copy of *The Nursery "Alice"*, was auctioned at Freeman's/Hindman in New York, at the *Collections of an Only Child: Seventy Years a Bibliophile, the Library of Justin G. Schiller*, held on 5 December 2024, lot 54.

(1)

£1,500 - £2,000



593 **Dulac (Edmund)**. *A Fairy Garland, Being Fairy Tales from the Old French*, illustrated by Edmund Dulac, London: Cassell & Company Limited & New York: Charles Scribner's Sons, 1928, 12 colour plates, with tissue guards, some spotting, signed by the artist in black ink to limitation page, original quarter vellum over blue cloth, some marks, gilt title to spine, soiled, 4to

Limited edition, 403/1000 copies.

(1)

£300 - £500



594 **Dulac (Edmund)**. *Lyrics Pathetic & Humorous from A to Z*, London: Frederick Warne & Co., 1908, 24 colour plates, some toning to endpapers, old library stamp to upper margin of title-page, original cloth-backed pictorial boards, corners rubbed, 4to

(1)

£200 - £300

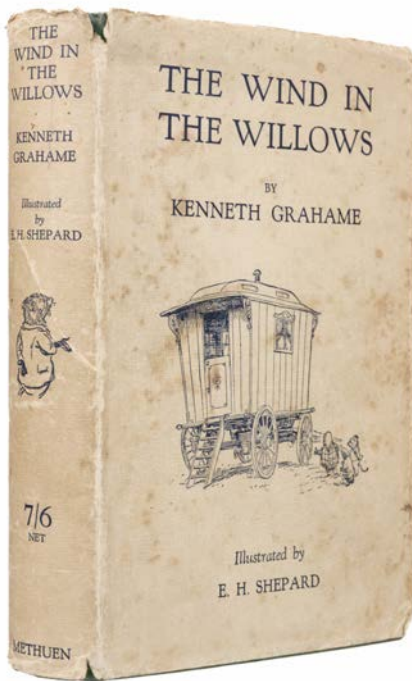


595* **Fulham Pottery**. Five Winnie the Pooh pottery figures from Fulham Pottery, designed by A.R. White, circa 1934, comprising: Christopher Robin (repair to base, and small loss of paint to top of coat), Tigger (small loss of paint to one of stripes), Eeyore, Piglet (repair to base and neck, with some small losses) and Winnie the Pooh (repair to base), each with title to base in black, tallest 23.5 cm

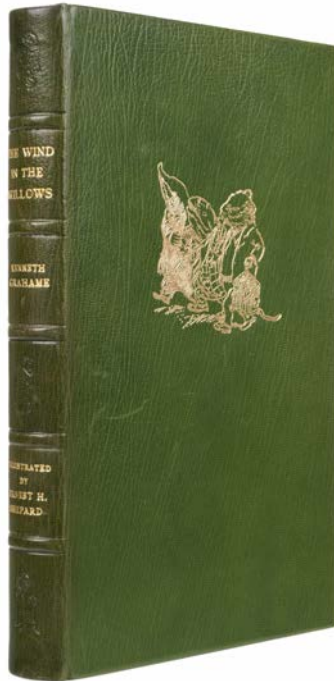
"At the 1934 British Industries Fair, Fulham Pottery introduced its new venture, a range of stoneware garden figures and ornaments designed by A.R. White. This range included the Christopher Robin group based upon E.H. Shephard's illustrations for A.A. Milne's Winnie-the-Pooh books. The promotional catalogue noted 'The whole of the Figures, etc., illustrated... are manufactured entirely at the Fulham Pottery. It was well received by the trade press but from its brief production period one can assume it failed to find much of a commercial market.'" - Tony Peart, *The Fulham Pottery 1932-1965*.

(5)

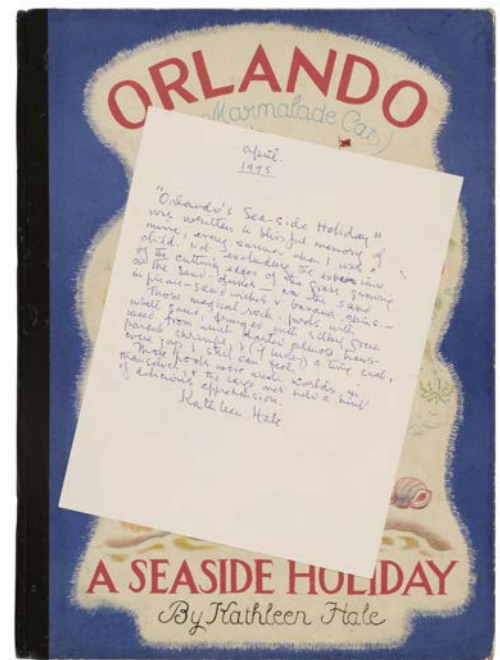
£200 - £300



Lot 596



Lot 597



Lot 599

596 Grahame (Kenneth & E.H. Shepard). *The Wind in the Willows*, 38th edition, London: Methuen & Co., 1931, *illustrations by E.H. Shepard*, pictorial endpapers, a few spots, original pictorial green cloth gilt, dust jacket, spotted and toned, extremities frayed with occasional small loss, 8vo

The first edition of this title illustrated by Shepard.

(1) £150 - £200

597 Grahame (Kenneth). *The Wind in the Willows*, London: Methuen, 1971, *signed by E. H. Shepard to the limitation page*, colour illustrations, all edges gilt, publishers gilt decorated green morocco in slipcase, 8vo, limited edition number 232 of 250 copies (1) £600 - £800

598* Guinness Booklets. Alice Versary, 1759-1959, *The Guinness Birthday Book*, Ipswich: Printed by W. S. Cowell Ltd, 1959, *illustrated by Ronald Ferns*, together with:

Alice, where art thou? More Guinness Carolling, Leeds: John Waddington Ltd, 1952, *illustrated by Antony Groves-Raines*, plus Game Pie, A Guinness Indor Sportfolio, Ipswich: W. S. Cowell Ltd, 1955, *illustrated by Edward Ardizzone*, plus My Goodness! My Gilbert and Sullivan!, Ipswich: W. S. Cowell Ltd, 1961, *illustrated by Antony Groves-Raines*, and 8 other Guinness Booklets, all in original pictorial wrappers, slim 8vo

(12) £200 - £300

599 Hale (Kathleen). *Orlando, A Seaside Holiday*, with letter from Hale, 1st edition, London: Country Life Ltd., 1952, colour illustrations throughout, decorative endpapers, original cloth backed pictorial boards, 4to, together with letter written by Kathleen Hale, dated April 1995, "Orlando's Sea-side Holiday" was written in blissful memory of mine, every summer when I was a child. Not excluding the experience of cutting edge of the grass growing on the sand-dunes - nor the sand in picnic-sandwiches & banana skins. - Those magical rock-pools with white sand, fringed with silky green weed from which darted almost trans-parent shrimps & (if lucky) a tiny crab, were joys I can still feel. Those pools were whole worlds in themselves & the large ones held a hint of delicious apprehension.', in blue ink on Basilidon Bond watermarked paper, 22.6 x 17.7 cm, plus: **McKee (David).** *Mary's Secret*, London: Andersen Press, 1999, colourful illustrations throughout, decorative endpapers, signed to title-page and signed, dated 2003, with an illustration of Mary to dedication page, plus **Clarke (Graham).** *Miss Wirtles Revenge* by Michael Morpurgo, Kingswood: Kaye & Ward, 1981, signed by author to title-page and presentation inscription from author to front free endpaper, and nine other 20th century illustrated books signed by illustrators including: John Ryan, Ernest H. Shepard, Tony Ross, John Harrold, etc., and 28 other unsigned illustrated books by various artists including: Dr Seuss, Edward Ardizzone, Cam, Leslie Brooke, Ernest H. Shepard, etc., various sizes (1 box) £200 - £400



Lot 598



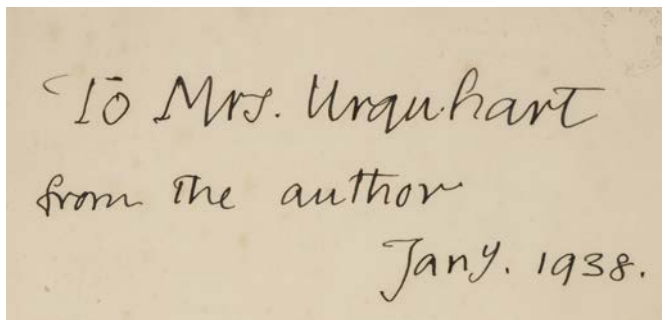
600 **Hale (Kathleen)**. Orlando, The Marmalade Cat, A Trip Abroad, London: Country Life, 1939, colour illustrations throughout, decorative endpapers, presentation inscription dated 1942 to free front endpaper, original pictorial boards, some marks to rear cover and rubbing to extremities, folio, together with two other hardback folios: Orlando Keeps a Dog, [1949]; and Orlando A Seaside Holiday, 1952, both published by Country Life, in original pictorial boards, folio, some rubbing to extremities, and nine others comprising: Orlando's Evening Out (Puffin Picture Book No. 14), previous ownership inscription to upper cover, [1941]; Orlando's Home Life, published by Harlequin, [1946]; Orlando's Zoo, [1954]; Orlando The Judge, [1950]; Orlando and the Three Graces (with dust jacket), 1965; Orlando's Evening Out (with dust jacket), 1962; Orlando, The Frisky Housewife, 1956; Orlando and the Water Cats, 1972; and Henrietta, The Faithful Hen, 1943, all in original pictorial cloth or boards, generally in good condition, some rubbing to extremities, 4to/8vo

Kathleen Hale was first and foremost an artist, and much of Orlando's success was a result of her extravagant illustrations for the series.
(12) £200 - £300



602 **Jeram (Anita, illustrator)**. Four original pen, ink and watercolour illustrations for All Together Now, circa 1999, pen, black ink and watercolour on paper, each signed in pencil by the artist, including three depicting Miss Mouse and one of Bunny, 12 x 16.5 cm (4 3/4 x 6 1/2 ins) and similar, all in near-matching gilt frames, glazed (38 x 45.5 cm and similar), together with a copy of the published book, and a boxed set of Guess How Much I Love You, All Year Round by Sam McBratney, illustrated by Anita Jeram, four volumes, Walker Books, 2007

Two of the illustrations appear in the published edition: the other two would have appeared to be designed for the publication, but not used.
(6) £400 - £600



601 **Hennell (Thomas)**. Poems, with four engravings on wood by Eric Ravilious, London: Humphrey Milford, 1936, signed by Hennell and Ravilious to limitation page, additionally inscribed by Hennell in ink to head of front free endpaper 'To Mrs. Urquhart, from the author. Jan'y 1938', 4 engraved plates by Ravilious, small ink stamp to head of front free endpaper, top edge gilt, remainder untrimmed, original black cloth gilt, a little marked, 8vo

Signed limited edition, 32/50 copies.

A scarce work, we can only trace one other appearance at auction.
(1) £300 - £500



603 **King (Jessie M, illustrator)**. A Carol, Good King Wenceslas, [London: Leopold B. Hill], circa 1920, 14 tipped-in colour plates, original grey paper wrappers with printed label 'Macbeths' of King Street Wish all their Little Friends a Merry Christmas' pasted over publisher's details, pictorial label, and presentation inscription in blue ink dated 25.xii.25 to upper wrapper, small abrasion to lower right edge of upper wrapper, small chip to head of spine, small 4to (1) £150 - £200



604 King (Jessie M., illustrator). The Enchanted Capital of Scotland from a story told by a Merchant of Edinburgh, retold in words by Isobel K.C. Steele, Edinburgh: Plaid Stationery of Scotland Ltd, circa 1945, four colour double-page spreads and black & white illustrations throughout, presentation inscription in brown ink to lower margin of frontispiece 'To Morag with greetings from Jessie M. King' bordered by a rabbit and another decorative device, original blue cloth with gilt title, price-clipped dust jacket with a few closed tears repaired with adhesive tape, 4to

(1)

£300 - £500

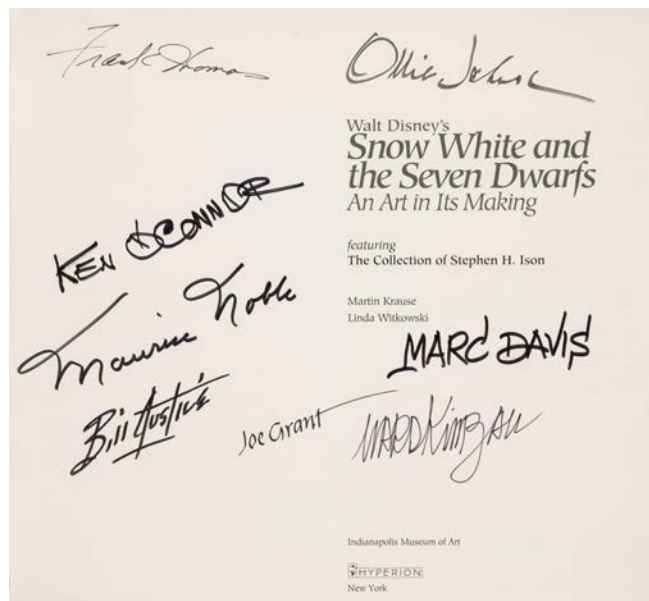


Lot 605

605 King (Jessie M., illustrator). Seven Happy Days, A Series of Drawings, with Quotations from John Davidson & Others, Christmas Supplement to The Studio, 1913, seven colour and eight black & white full-page illustrations, small chip to lower blank margin of title-page, 20th-century black morocco-backed marbled boards with vellum-tipped corners, gilt title to spine, slim folio, together with The Studio, volume LX, no. 247-249, October 1913 - January 1914, with Jessie M. King's Christmas supplement Seven Happy Days bound in, quarter morocco over marbled boards, rubbed, gilt spine, 4to

(2)

£200 - £300



606 Krause (Martin) and Witkowski (Linda). Walt Disney's Snow White and the Seven Dwarfs, An Art in Its Making, featuring The Collection of Stephen H. Ison, signed, 1st edition, New York: Hyperion, 1994, title-page signed by Frank Thomas, Ollie Johnston, Ward Kimball, Joe Grant, Ken O'Connor, Bill Justice, Maurice Noble & Marc Davis, red endpapers, publisher's green cloth boards with title embossed in cream, unclipped dust jacket, oblong 4to

(1)

£200 - £300

607 Rackham (Arthur, illustrator). Fables d'Ésope, 1st edition, Paris: Hachett et Cie, 1913, 13 tipped-in colour plates, black and white illustrations throughout, some offsetting, limitation leaf with some toning, top edges gilt, remainder untrimmed, original cream gilt cloth, gilt spine a little darkened, 4to, signed by the illustrator, limited edition 419/430, together with:

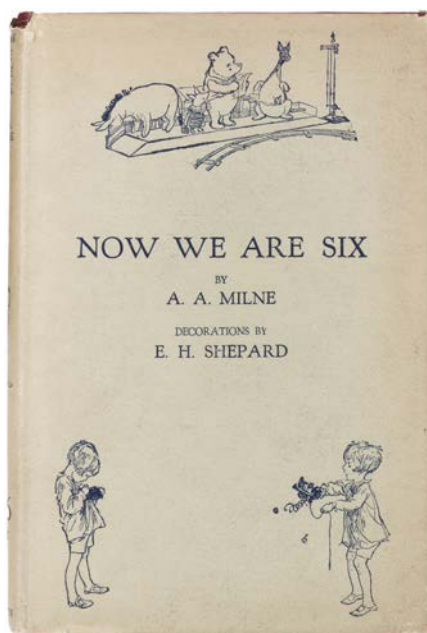
Peter Pan in Kensington Gardens, illustrated by Arthur Rackham, New Edition, London: Hodder & Stoughton, [1912], 50 tipped-in colour plates, black and white illustrations throughout, small worm hole to blanks of final plate, final two leaves and rear endpaper, original green cloth gilt, rubbed, rear board with stains, 4to, plus: The Arthur Rackham Fairy Book. A Book of Old and New Favourites with New Illustrations, 1st edition, London: George G. Harrap, 1933, 8 colour plates, black and white illustrations throughout, page 191-192 with vertical crease, pictorial endpapers, a little toned, original red cloth gilt, spine a little toned, 8vo, and nine other books illustrated by Rackham including: Two Old Ladies Two Foolish Fairies and a Tom Cat, 1897, rebound retaining original upper cover and portion of spine; Hansel & Grethel, 1920; Irish Fairy Tales, 1920; Gulliver's Travel, 1909, etc., various condition, 4to or 8vo

(12)

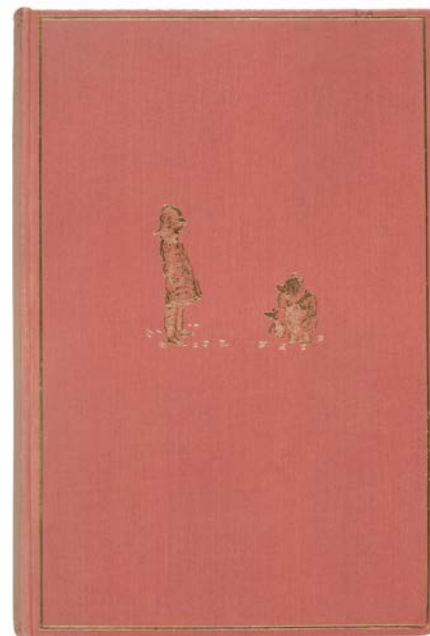
£300 - £500



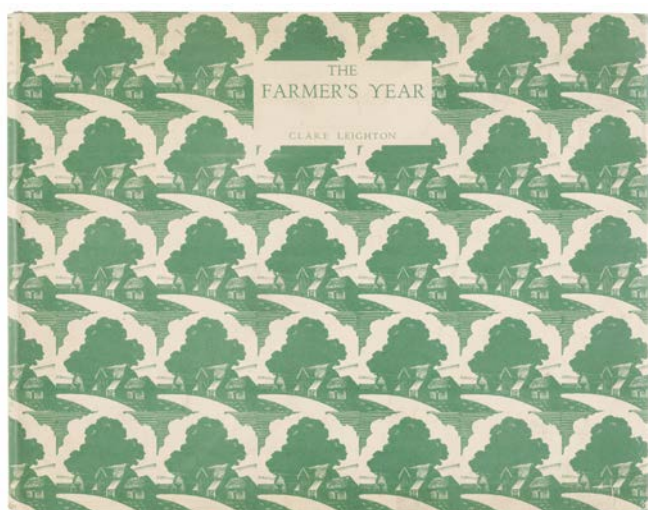
Lot 607



Lot 609



Lot 610



608 **Leighton (Clare).** *The Farmer's Year. A Calendar of English Husbandry*, 1st edition, London: Collins, 1933, title with wood-engraved vignette, 12 full-page wood engravings, illustrated endpapers, original cloth gilt, dust jacket, short closed tear at foot of front panel, a couple of tiny tears at folds, else a fine copy.

(1)

£500 - £800

609 **Milne (A. A.)** *Now We Are Six*, 1st edition, London: Methuen & Co., 1927, illustrations by E. H. Shepard, slight partial offsetting to half-title and final leaf verso, top edge gilt, original red cloth gilt (foot of spine a trifle rubbed), dust jacket, light toning to spine and extremities, small chips at head of spine, one or two tiny closed tears, 8vo

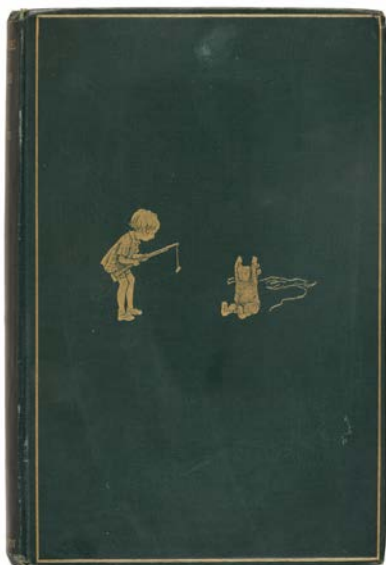
(1)

£300 - £400

610 **Milne (A. A.)** *The House at Pooh Corner*, 1st edition, London: Methuen & Co., 1928, illustrations by E. H. Shepard, contemporary ownership signature, slight toning to endpapers, top edge gilt, original salmon cloth gilt, spine faded, 8vo, together with *Now We Are Six*, 1st edition, London: Methuen & Co., 1927, illustrations by E. H. Shepard, closed tears to pp. 5/6, 17/18, 53/54, 101/102 some toning to half-title and final leaf verso, original red cloth gilt, spine faded and rubbed at ends, some edge wear, dust jacket, spine toned with tears and losses at ends and folds, 8vo, plus *Winnie-the-Pooh*, 1st US edition, New York: E. P. Dutton & Company, 1926, illustrations by E. H. Shepard, map endpapers, a few light marks, original cloth gilt, spine dulled and rubbed at ends, 8vo, together with others by the author including *Michael and Mary*, 1930 (limited signed edition 223/260), the *House at Pooh Corner*, 1st edition, 1928 (in deluxe leather binding, rebound), another 1st edition of the same work rebound in half calf, *When We Were Very Young* (2 copies 6th edition, December 1924 & 11th edition, 1925), and *Once On a Time*, 1st UK edition illustrated by Charles Robinson, 1925

(38)

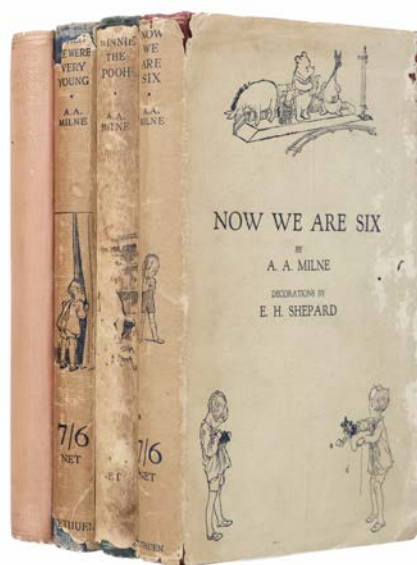
£300 - £400



611 **Milne (A. A.)** Winnie-the-Pooh, 1st edition, London: Methuen & Co., 1926, *illustrations by E. H. Shepard, short closed marginal tear to p. 32, a few light spots, light toning to endpapers, small contemporary ink inscription, top edge gilt, original green cloth gilt, spine darkened and a little rubbed at ends, 8vo, together with Now We Are Six, 1st edition, London: Methuen & Co., 1927, illustrations by E. H. Shepard, some toning to half-title, top edge gilt, original red cloth gilt, spine faded and rubbed at ends, small indentation at head of rear cover, small faded patch to upper cover, 8vo, with 2 others: The House at Pooh Corner, 1st edition, 1928, and When We Were Very Young, 16th edition, 1927*

(4)

£300 - £500



613 **Milne (A. A.)** When We Were Very Young, 1st edition, 1st issue, London: Methuen, 1924, *first issue without pagination to contents leaf, illustrations by E. H. Shepard, contemporary ink gift inscription to front free endpaper, original pictorial blue cloth gilt, some wear to head and foot of spine, dust jacket, spine toned with some loss to head and foot, a little frayed, 8vo, together with:*

Winnie The Pooh, 1st edition, London: Methuen, 1926, *illustrations by E. H. Shepard, pictorial endpapers (spotted and toned), contemporary ink ownership inscription to head of front free endpaper, bookseller's ticket to foot of front pastedown, original pictorial green cloth gilt, a little rubbed and marked, in a later impression dust jacket, worn and faded, 8vo, plus Now We Are Six, 1st edition, London: Methuen, 1927, illustrations by E. H. Shepard, original red pictorial cloth gilt, dust jacket, biopredation to folds, spine toned, frayed, 8vo, with The House at Pooh Corner, 1st edition, London: Methuen, 1928, illustrations by E. H. Shepard, original salmon pink pictorial cloth gilt, 8vo*

(4)

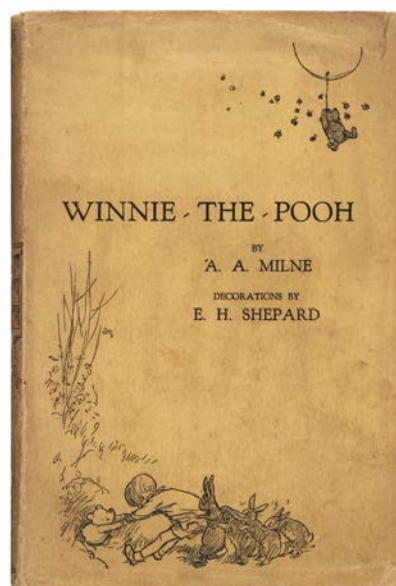
£600 - £800



612 **Milne (A. A.)** Now We Are Six, 1st edition, London: Methuen & Co, 1927; When We Were Very Young, 17th edition, London: Methuen & Co, 1928; Winnie-the-Pooh, 9th edition, London: Methuen & Co, 1929; The House at Pooh Corner, 8th edition, London: Methuen & Co, 1935, *light spotting and toning to a few leaves, original upper cover bound to verso to all volumes apart from The House At Pooh Corner, modern half calf or morocco, gilt lettering to spines, 8vo*

(4)

£200 - £300

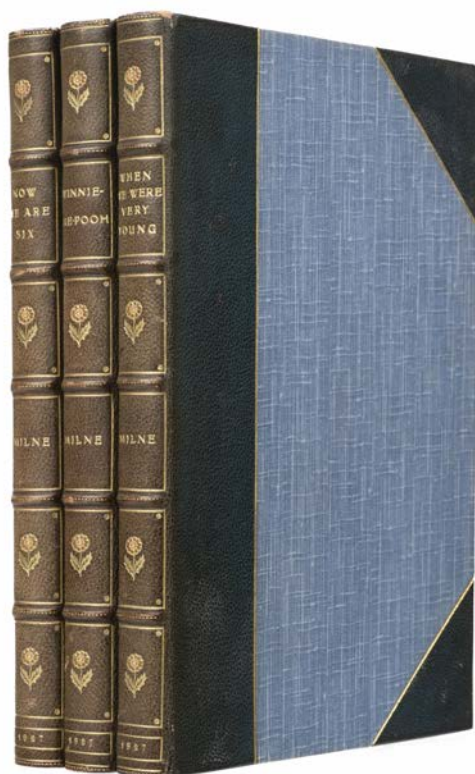


Lot 614

614 **Milne (A. A.)** Winnie-the-Pooh, 1st edition, London: Methuen & Co., 1926, illustrations by E. H. Shepard, map endpapers (lightly toned), contemporary presentation inscription at front, top edge gilt, original green cloth gilt, spine a little darkened and rubbed at ends, one or two light marks, dust jacket, some dust-soiling, small nicks at corners, 8vo, together with Now We Are Six, 1st edition, London: Methuen & Co., 1927, illustrations by E. H. Shepard, a few light marks, top edge gilt, original red cloth gilt, spine and extremities faded, spine ends rubbed, dust jacket, spine toned with losses at end and at head of upper panel, 8vo, with others by the author including deluxe editions of When We Were Very Young, 10th edition, 1925, Now We Are Six (2 copies), 1st edition, 1927, and The House at Pooh Corner, 1st edition, 1928 (all lacking spines with some wear), 2 copies of the 1st trade edition of The House at Pooh Corner, 1928 (one with lower joint split, both with some fading), and the Christopher Robin Story Book, 1st edition, 1929

(16)

£300 - £500



615* **Milne (A. A.)**. Winnie-The-Pooh; Now We Are Six; When We Were Very Young, later impressions, Methuen & Co, 1927, top edges gilt, blue half morocco by Birdsall, Northampton & London, top edge gilt, gilt decoration to spines, spines evenly faded, 8vo

(3)

£200 - £300



616 **Nicholson (William)**. An Almanac of Twelve Sports, 1st edition, London: William Heinemann, 1898, 12 colour plates, some light offsetting, original illustrated boards, 2 small tears to spine, edges lightly rubbed, 4to

(1)

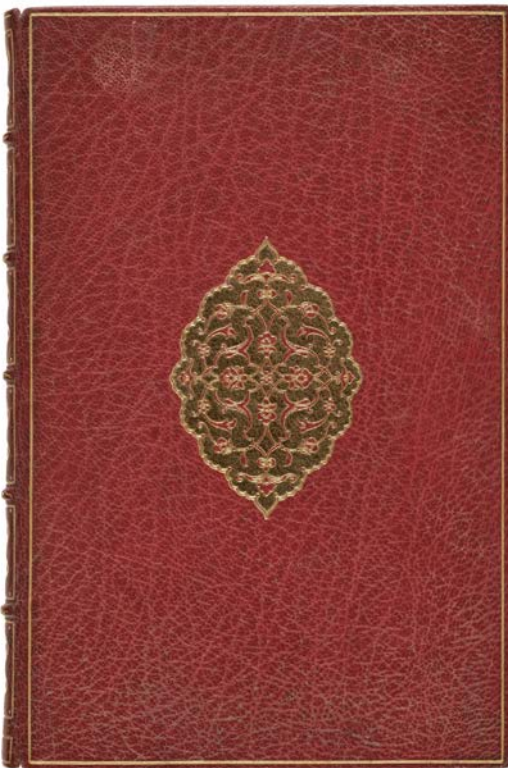
£300 - £400



617 **Parker (Nancy, illustrator)**. The A's and the K's or Twice Three is Six, London & Edinburgh: W. & R. Chambers Limited, [1914], chromolithograph plates (one with short closed tear) plus illustrations to text, light spotting to endpapers, original colour-illustrated paper covers, minor edgewear, oblong 4to, together with: The Hole and Corner Book, London & Edinburgh: W. & R. Chambers Limited, [1910], chromolithograph plates plus illustrations to text, light spotting to endpapers, original colour-illustrated paper covers, minor edgewear, oblong 4to, plus Cinderella at the Zoo, London & Edinburgh: W. & R. Chambers Limited, [circa 1910], chromo-lithographic plates (some with short closed tears), text block cracked, light spotting and toning, original colour-illustrated paper covers, corners bumped, joints rubbed, small folio, and 3 other volumes illustrated by Parker; Frolic Farm [1910], The Lays of the Grays [1909], and The Browns:- Book of Bears [1900], all in original colour-illustrated paper covers, somewhat rubbed with losses to spines, oblong 4to

(6)

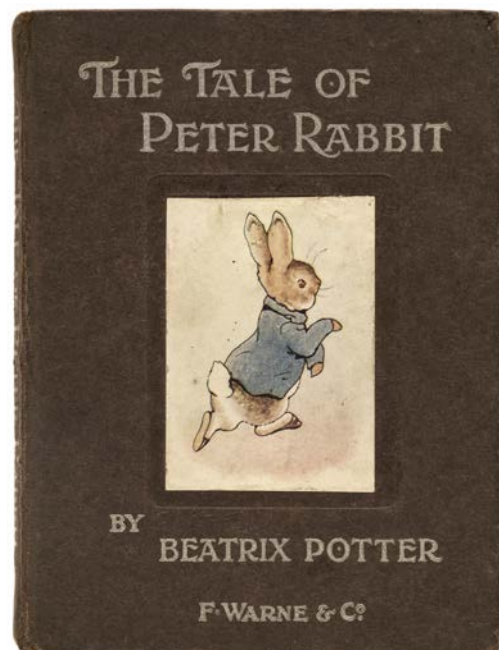
£300 - £500



618 **Pogany (Willy, illustrator).** Rubaiyat of Omar Khayyam. The First and Fourth Renderings in English Verse by Edward Fitzgerald, London: George C. Harrap, 1930, *etched frontispiece signed at fopot by the artist, 12 tipped-in colour plates, illustrations, a little light offsetting and one or two minor spots, top edge gilt, publisher's turquoise morocco gilt, spine faded to brown, 4to, limited edition 224/750, signed by the artist, together with another edition of Rubaiyat of Omar Khayyam, illustrated by Willy Pogany, circa 1920, rebound in crimson morocco gilt by Bayntun Riviere, Bath, 8vo* (2) £400 - £600



619* **After Beatrix Potter.** A group of 4 earthenware tiles with images from Peter Rabbit and Benjamin Bunny, produced by Carter and Co. (Poole Pottery), early 20th century, *together 4 glazed earthenware tiles, each with a scene from The Tale of Benjamin Bunny and Peter Rabbit, including: Mrs Rabbit tells Peter to behave; Flopsy, Mopsy and Cotton-Tail had bread and milk and blackberries for supper; Peter Rabbit; and Peter asks a mouse the way to the gate, after designs by Beatrix Potter, surfaces crazed, some loss to Mrs Rabbit's blue skirt, Peter Rabbit tile with chip to lower left corner (10 x 27 mm at widest point), remnants of cement to some tile edges, Carter and Made in England to versos, each tile 10 x 10.2 cm* (4) £150 - £200



Lot 620

620 **Potter (Beatrix).** *The Tale of Peter Rabbit*, 1st trade edition, London: Frederick Warne & Co., [1902], 'wept' for 'shed' on page 51, colour illustrations, one or two very light marks (generally in very good clean condition), grey leaf-patterned endpapers, with presentation inscription in ink to leaf-title 'for Diddy & Georgie from the fairys, 1902', original brown boards lettered in silver-grey, with inset colour pictorial panel to upper cover, very lightly rubbed, 12mo

Linder, page 421; Quinby 2. A very good copy.

(1)

£500 - £800



621 **Potter (Beatrix).** *The Tale of Squirrel Nutkin*, 1st edition, London: Frederick Warne, 1903, half-title, colour frontispiece, and 26 colour illustrations, contemporary ownership inscription in ink to head of half-title 'E. E. Wesselhoft Xmas 1903', colour pictorial endpapers, original publishers blue-grey boards, lettered in white, with circular pictorial panel inset to upper cover, minor finger-soiling, lightly rubbed, front endpaper with very small area of adhesion damage, 16mo, together with *The Tale of Benjamin Bunny*, 1st edition, 1904, *The Tale of the Flopsy Bunnies*, 1st edition, 1909, *The Tale of Timmy Tiptoes*, 1st edition, 1911, *The Tale of Peter Rabbit*, circa 1915, & *The Tale of Samuel Whiskers*, circa 1926, with printed advertisement for Peter Rabbit books, Peter Rabbit's Race Game, Peter Rabbit's Bookshelf, Peter Rabbit China Ware, etc., loosely inserted at front, all published Frederick Warne, Benjamin Bunny with contemporary owner's presentation inscription to recto of frontispiece in ink 'Ethel E. Wesselhoft from Mother, October 1904', Timmy Tiptoes with contemporary owner's presentation inscription to front endpaper in ink 'to dear little Molly with love & best wishes for her Birthday from Mother, Jan. 24th 1912', Peter Rabbit with ink inscription to front pastedown 'Chetwynd. No. 38. Shelf 1', colour pictorial endpapers, and colour illustrations to each title, all original publisher's drab boards, lettered in white, with colour pictorial onlay to upper board (except Samuel Whiskers in original publisher's red boards), very slightly rubbed, generally in good or very good condition, Samuel Whiskers faded to spine and outer edges, all 16mo

Linder, page 423; Quinby 5A (Squirrel Nutkin); Quinby 6 (Benjamin Bunny, in grey boards stamped in dark green); Quinby 16 (Flopsy Bunnies); Quinby 20 (Timmy Tiptoes, in brown boards).

(6)

£500 - £800



622 **Potter (Beatrix).** *The Tale of The Flopsy Bunnies*, 1st edition, London: Frederick Warne and Co, 1909, frontispiece (loose) and 26 coloured illustrations, with notice board on page 14 and no robin on top of the arbour post on page 81, decorative pictorial endpapers, booksellers ticket for Roffey and Clark, Booksellers, Printers, 12 High St., Croydon to rear pastedown, original dark green cloth, upper cover lettered in white with inset coloured illustrated panel, 16mo, together with:

Potter (Beatrix). *The Tale of Squirrel Nutkin*, 1st edition, London: Frederick Warne and Co, 1903, frontispiece and 26 coloured illustrations, near-contemporary ownership inscription to verso of frontispiece: 'Nell from Carrie 3.5.04', text block loosening at gutter between pages 30 and 31, decorative pictorial endpapers, original dark grey cloth, upper cover lettered in white with inset coloured illustrated panel, 16mo, plus

Potter (Beatrix). *Ginger and Pickles*, 1st edition, London and New York: 1909, frontispiece plus 26 coloured illustrations, 'contemporary inscription 'To Mary' to verso of front free endpaper, gutta-percha perished to final text leaf, original tan cloth, some makes to endpapers and front blank, upper cover lettered in green with inset colour illustrated panel, small 4to, together with 9 other Beatrix Potter volumes, all later reprints including; *The Tailor of Gloucester*, *The Tale of Benjamin Bunny*, *The Tale of Two Bad Mice*, *The Tale of Peter Rabbit*, *The Tale of Mrs Tiggy-Winkle*, *The Tale of Tom Kitten*, *The Tale of Jeremy Fisher*, *The Tale of Jemima Puddle-Duck*, *The Pie and the Patty-Pan*, all volumes wrapped in protective plastic wrappers, mostly 16mo

Quinby 16, 5 & 17 for the first, second and third works respectively.

(12)

£300 - £500



623* **After Beatrix Potter (1866–1943).** Six Silk Placemats from The Tale of Peter Rabbit, The Tale of Benjamin Bunny and The Tale of the Flopsy Bunnies, early 20th century, *pen, ink and watercolour on cream silk*, each depicting various scenes, comprising: 2 from The Tale of Peter Rabbit, 3 from The Tale of Benjamin Bunny and 1 from The Tale of the Flopsy Bunnies, each doilie 14.3 x 15.3 cm, including short fringed edge (a couple with small areas of loss to fringe), housed in mid 20th-century box, inscribed in ink to inside lid 'Bon Voyage from Mrs Banks'

Doilies depicting the following scenes: 'I am not very sorry to say that Peter was not very well during the evening' and 'One table-spoon to be taken at bed-time', from Peter Rabbit, 'Old Mr Bunny...took out his son Benjamin by the ears, and whipped him with a little switch. Then he took out his nephew Peter', 'Old Mr Bunny along the top of the wall of the upper terrace', and 'Old Mrs Rabbit and Flopsy, Mopsy and Cotton-tail selling rabbit wool mittens and muffatees...' from Benjamin Bunny and 'Benjamin used to borrow cabbages from Flopsy's brother, Peter Rabbit, who kept a nursery garden' from The Tale of the Flopsy Bunnies (from the early printing with the noticeboard).

(6) £500 - £800



624* **Beswick.** A group of 13 Beatrix Potter figures, each with Beswick gold circle backstamp (BP-1a), issued 1948–1955, *thirteen pottery figurines*, comprising: Pigling Bland (first variation with deep maroon jacket), Tommy Brock (first version, first variation), Mrs Tiggy Winkle, Miss Moppet, Tailor of Gloucester (x 2, both with BP-1b stamp), Benjamin Bunny, Mr Jeremy Fisher, Tom Kitten (x2), Peter Rabbit, Jemima Puddleduck, and Mrs Rabbit, each with BP-1a stamp in gold, character name, and 'F. Warne & Co. Ltd copyright' (5 with copyright in script), to underside, overall condition is very good, various sizes, tallest 11.5 cm high, together with Jemima Puddleduck wall plaque, designed by Albert Hallam, issued 1967–1969, black Beswick crest with England in lower scroll to verso, with F. Warne & Co. Ltd copyright stamp in gold to verso, 15.2 cm high,

A collection including some rare figurines. Mrs Tiggy-Winkle with square striped top and tan with blue striped skirt with BP-1a stamp, Mrs Rabbit with dark green umbrella and liliac skirt with BP-1a backstamp, and Tom Kitten with light blue jacket and trousers, on a light green base with a BP-1a backstamp are not listed in Callow & Corley (2005), and could perhaps be prototypes or glazing errors. Tommy Brock & Pigling Bland are pre-production prototypes introduced in 1955 with the BP-1a gold, these are extremely rare. Callow & Corley pg. 9.

(14) £300 - £500

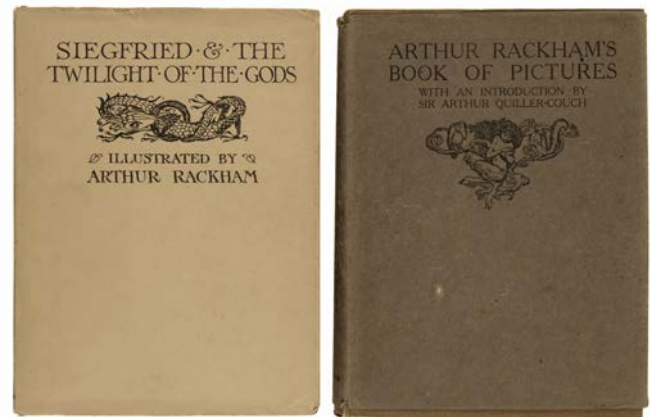


625 **Rackham (Arthur, illustrator).** A Midsummer-Night's Dream, by William Shakespeare, 1st edition thus, London: William Heinemann, 1908, 40 tipped-in colour plates, with captioned tissue guard to each, monochrome illustrations, contemporary ownership inscription to verso of front endpaper, dated Xmas 1908, top edge gilt, remainder rough-trimmed, original gilt-decorated full vellum, lacking ties, some light surface marks and minor soiling, 4to

Limited edition of 1000, signed copies, this copy signed in black ink and numbered 632.

(1)

£400 - £600

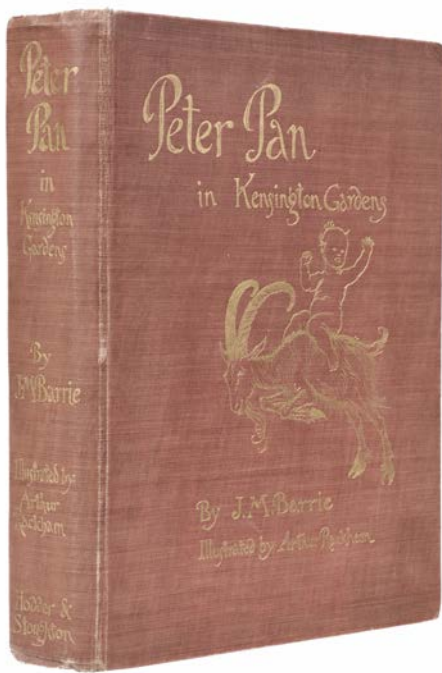


626 **Rackham (Arthur, illustrator).** Arthur Rackham's Book of Pictures with an introduction by Sir Arthur Quiller-Couch, 1st edition, London: Heinemann, 1913, 44 mounted colour plates with captioned tissue guards, light spotting to first few text leaves and pastedowns, gift inscription to front free endpaper 'To Marguerite, from the Lad(?) Jan 8th 1923', original light tan buckram with gilt lettering and vignette to spine and upper cover, bright and clean, dust jacket, minor fraying to spine ends, 4to, together:

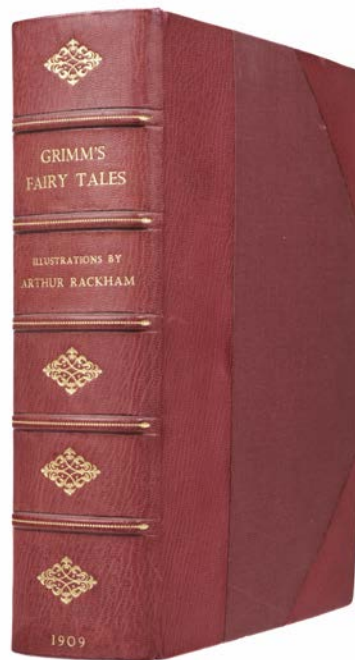
Rackham (Arthur, illustrator). Siegfried & The Twilight of the Gods, by Richard Wagner, with illustrations by Arthur Rackham, translated by Margret Armour, 1st edition, London: William Heinemann, 1911, 30 mounted colour plates with captioned tissue guards, light spotting to first few leaves, gift inscription 'Francis Higham from G. E. S, Christmas 1918, original brown buckram with gilt lettering and vignette to spine and upper cover, bright and clean, dust jacket, minor fraying to spine ends, 4to

(2)

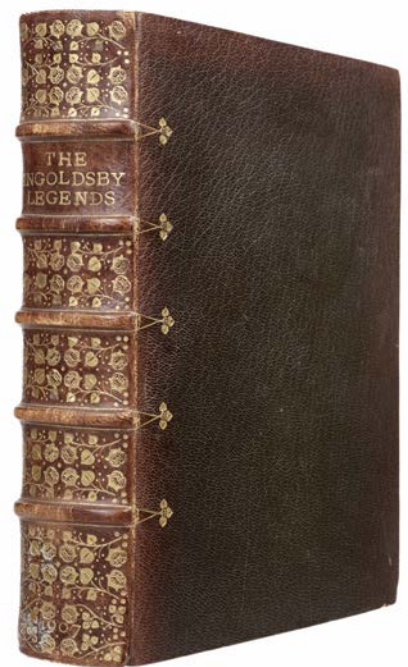
£300 - £500



Lot 628



Lot 630



Lot 631

627 Rackham (Arthur, illustrator). Irish Fairy Tales, by James Stephens, illustrated by Arthur Rackham, London: Macmillan & Co., 1920, 16 mounted colour plates, captioned tissue guard to each, monochrome illustrations, top edge gilt, remainder rough-trimmed, original vellum-backed boards gilt, rubbed and some siling, contained in modern red cloth slipcase, 4to

(1) £200 - £300

628 Rackham (Arthur, illustrator). Peter Pan in Kensington Gardens, by J. M. Barrie, London: Hodder & Stoughton, 1906, 50 mounted colour plates (including frontispiece), each with printed captions to tissue guards, some light spotting to margins of text leaves, original gilt-blocked cloth, 4to

(1) £200 - £300



Lot 629

629 Rackham (Arthur, illustrator). Peter Pan in Kensington Gardens by J. M. Barrie, London: Hodder & Stoughton, 1910, 50 mounted colour plates with captioned tissue guards, illustrations list loose, text block cracked before half title, original red buckram with gilt lettering and vignette to spine and upper cover, a little rubbed and faded, 4to, together with:

A Midsummer-Night's Dream, by William Shakespeare, London: William Heinemann, 1908, 40 mounted colour plates with captioned tissue guards, gift inscription to front pastedown; 'To Betty, My Godchild, from Uncle Martin, Xmas 1908', bookplate of CJM to front pastedown, light spotting to endpapers, original cream buckram with gilt lettering to spine and upper cover, a little stained and faded, 4to, plus

Tales of Mystery & Imagination by Edgar Allan Poe..., London: George G. Harrap & Co Ltd, full page illustrations, original black gilt decorated cloth, corners slightly bumped, 4to, and 9 other volumes illustrated by Rackham including; Gullivers Travels; A Dish of Apples; Sleeping Beauty; Alice's Adventures in Wonderland; The Ingoldsby Legends; Rip Van Winkle; The Tempest; The Springtide of Life; The Rhinegold and the Valkyrie

(12) £400 - £600

630 Rackham (Arthur, illustrator). The Fairy Tales of the Brothers Grimm..., Translated by Mrs. Edgar Lucas, London: Constable & Company Ltd, 1909, 40 mounted colour plates (some with captioned tissue-guards), modern maroon half morocco, gilt decorated spines, 4to

(1) £200 - £300

631 Rackham (Arthur, illustrator). The Ingoldsby Legends, Mirth & Marvels, By Thomas Ingoldsby Esq..., London: J. M. Dent & Co, 1907, 19 mounted colour plates (with captioned tissue-guards), gilt decorated turn-ins, contemporary green full calf by A. L. L., gilt decorated spine, spine evenly faded to brown, 4to

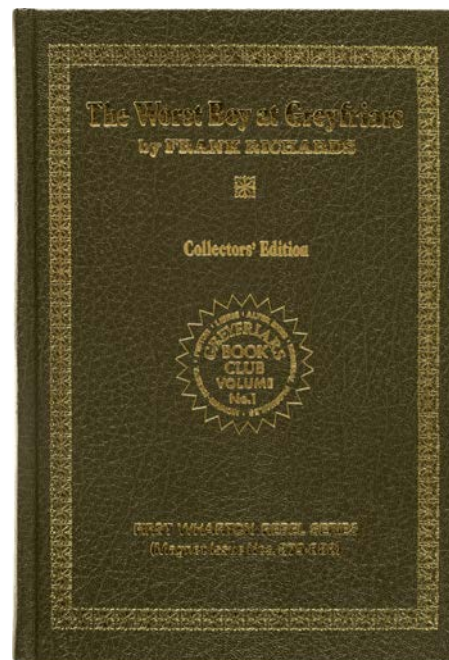
(1) £200 - £300



Lot 632



Lot 633



Lot 634

632 Rackham (Arthur, illustrator). Undine, 1st edition, London: William Heinemann, 1909, 15 mounted colour plates (with captioned tissue-guards), ownership inscription of David Fife Anderson, 19th October 1949, to front free endpaper, light spotting to a few leaves (mostly to half title), contemporary green half morocco over velum gilt, gilt decorated spine, covers slightly bowed, 4to

(1) £150 - £200

633 Rackham (Arthur, illustrator). Undine, by De La Motte Fouqué adapted from the German by W. L. Courtney and illustrated by Arthur Rackham, 1st edition, London: William Heinemann, 1909, 16 tipped-in colour plates, monochrome illustrations, armorial bookplate to front pastedown, top edge gilt, remainder untrimmed, original gilt-decorated full vellum, a little rubbed, and some marked, retaining upper silk tie (rear silk tie lacking), with later protective clear plastic over wrapper, together with **Kemp-Welch (Lucy, illustrator).** Black Beauty by Anna Sewell, with thirty coloured colours & many line illustrations by Lucy Kemp-Welch, 1st edition thus, London: J. M. Dent & Sons Ltd., 1915, 30 tipped-in colour plates (complete as list), monochrome illustrations to text, top edge gilt, remainder untrimmed, original green cloth gilt, with circular gilt low relief design of two horses to upper cover, some light marks to covers, both 4to

Limited signed edition 871/1000 and limited signed edition 452/600, respectively.

(2) £300 - £400

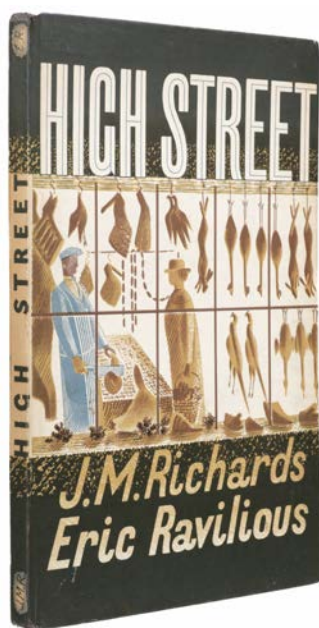
634 Richards (Frank). Greyfriars Book Club (The Magnet), volumes 1-93 facsimile Special Collectors edition, a complete set, London: Howard Baker, 1975-90, numerous illustrations, original rexine gilt, tissue-paper wrappers for numbers 1-70, slipcases for numbers 1-75 as issued, acetate wrappers for numbers 75-93 as issued (some insect predation and loss to a few spines of tissue-paper wrappers, small tears to a few acetate wrappers), 4to, together with volumes 1-17 & 19-100 of the Howard Baker Magnet editions, 1969-86 all in original dust jackets (a few spines with some fading), and others related including 15 volumes of the Greyfriars Holiday Annual 1974-86, The Gem, volumes 1-3 & 6-20, 1971-85, Collector's Pie, 5 volumes, 1981-82, other Billy Bunter/Frank Richards volumes, 1971-2006, 36 issues of The Friars Chronicles, 2003-2012, Greyfriars Gazette, etc

The Greyfriars Book Club Special Collectors edition set a limited signed edition of between 300 and 500 copies. A facsimile set of the original Billy Bunter stories by Frank Richards, in which he appeared in 1670 (of 1683) issues of The Magnet, originally published from 1908-40.

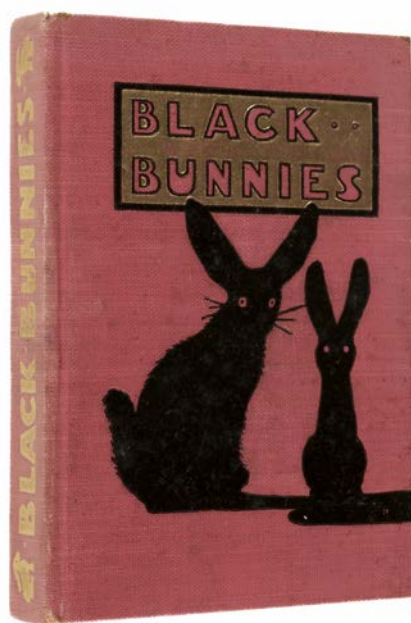
(approximately 300) £400 - £600

635 Richards (J.M. & Eric Ravilious). High Street, 1st edition, London: [Curwen Press for] Country Life, 1938, 24 colour lithograph plates by Eric Ravilious, small near-contemporary brown ink ownership inscription to head of front free endpaper, closed tear to text leaf and illustration for 'Submarine Engineer' (repaired with tape to verso), small areas of tape residue endpapers, original pictorial boards, extremities a little bumped and rubbed, 8vo

(1) £600 - £800



Lot 635



Lot 636



Lot 637

636 **Robinson (Charles).** *Black Bunnies*, 1st edition, London: Blackie & Son, [1907], single and double-page colour illustrations, decorative endpapers, original pictorial pink cloth gilt, spine a little faded, 12mo

(1)

£150 - £250

637 **Robinson (William Heath).** *Bill the Minder*, London: Constable & Co. Ltd, 1912, 16 colour plates including frontispiece, original green cloth with gilt decoration and pictorial illustration laid onto upper board, upper right corner tender, faded, 4to, together with: Hans Andersen's Fairy Tales, Nottingham: Hodder and Stoughton for Boots Pure Drug Co. Ltd, 16 tipped-in colour illustrations, presentation inscription dated Christmas 1931 on card laid onto front pastedown, original maroon cloth with gilt decoration, slightly faded, 4to, plus:

Peacock Pie, a book of rhymes by Walter De La Mare, London: Constable & Co Ltd, circa 1919, colour frontispiece, numerous black and white illustrations throughout, some spotting to endpapers, presentation inscription to front pastedown dated Xmas 1919, original green cloth with gilt decoration, some rubbing to extremities, 4to, and:

Dulac (Edmund, illustrator). *Stories from the Arabian Nights*, retold by Laurence Housman, Nottingham: Hodder & Stoughton for Boots Pure Drug Co. Ltd, circa 1930, 20 tipped-in colour plates including frontispiece, some spotting to endpapers, presentation inscription dated August 1933 to front free endpaper, original gilt decorated brown cloth, 4to, and three others comprising: *The Sleeping Beauty and other fairy tales*, From the Old French retold by Sir Arthur Quiller-Couch, London: Hodder & Stoughton, [1910], 6 colour plates only including frontispiece (of 30), 4to; *The Enchanted Land* illustrated by Katharine Cameron, 1906; and *Aucassin and Nicolette* illustrated by A Anderson, 1911, all 4to

(7)

£150 - £200



638 **Rossetti (Christina & Florence Harrison, illustrator).** *Poems* by Christina Rossetti, London: Blackie & Son Ltd, 1910, numerous tipped in colour plates, original publisher's cream cloth gilt, minor dust soiling, 4to, together with:

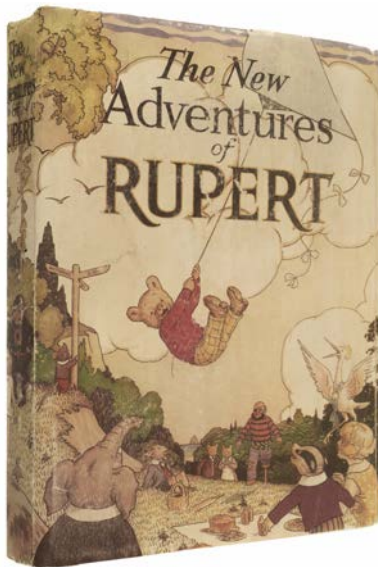
Anderson (Hans). *Hans Anderson's Fairy Tales* with illustrations by W. Heath Robinson, London: Boots the Chemists, circa 1920, numerous tipped in colour plates, gift inscription to front free endpaper, original publisher's cream cloth gilt, original dust jacket with colour illustration pasted to front cover, advertisements printed to rear cover, light wear to spine, 4to, plus

Anderson (Hans). *Stories from Hans Anderson*, with illustrations by Edmund Dulac, New York & London: Hodder & Stoughton, 1911, numerous tipped in colour plates, original publisher's brown gilt cloth rebaked, 4to, plus

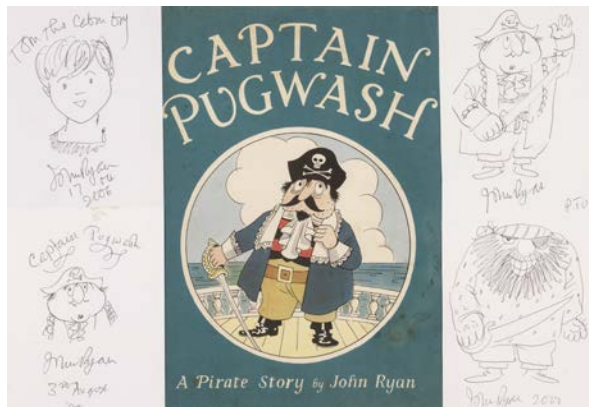
Coleridge (Samuel Taylor). *The Rime of the Ancient Mariner*, George G. Harrap & Co., 1910, illustrated throughout, gift inscription to verso of front free endpaper, light spotting to first and last few leaves, original publisher's green cloth gilt, corners bumped, spine evenly sunned, small folio, with 22 others similar, cloth bindings, mostly 4to

(26)

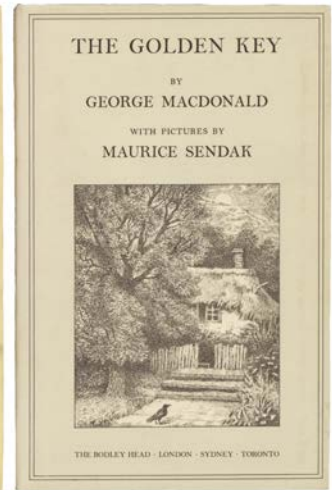
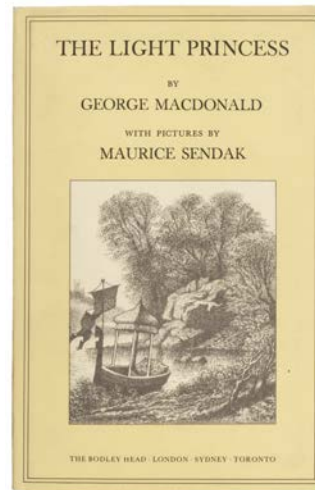
£300 - £500



639 **Rupert Bear**. A complete run of Rupert Annuals, 1936-2019 & 2021, colour illustrations by Alfred Bestall, a few light stains to 1936, front hinge reinforced, original cloth, dust jacket, small reinforcement to verso, a little rubbed with small tears to flaps, other early annuals in variable condition, a few pages detaching, some stains and occasional scribbling, some spines rubbed with some fading, a few early softcovers with some wear and losses to spines, later annuals in fine condition, together with facsimile edition annuals, 1936-45, and 1948-53, plus 57 Giles annuals and related publications, including Giles Annual No. 1 (1945), early annuals with some wear and losses to spines and covers, etc (158) £300 - £400



640 **Ryan (John, 1921-2009)**. Captain Pugwash, 1st edition, London: The Bodley Head, 1957, colour illustrations throughout, some spotting to a couple of pages, original pictorial boards, edges and head & tail of spine rubbed, dust jacket, some marks and repaired closed tears, slim 4to, together with five other original illustrations, The Flying Dustbin (Jake's Ship), The Black Pig (Pugwash Ship), Tom the Cabin Boy, Captain Pugwash and Cut-Throat Jake, 2000-2004, pen and ink illustrations on paper, two with further smaller illustrations to verso, another with note to verso 'Thanks for your letter. I can't remember where "Pugwash" came from - but I later ? that there is a place of that name in Nova Scotia...? subconscious at work? All best wishes John Ryan 7th April 02 ?Small donation to local charity?', each signed and dated, all approximately 15.3 x 10.2 cm (6) £400 - £600



641 **Sendak (Maurice, illustrator)**. The Light Princess, by George Macdonald, 1st UK illustrated edition, London: The Bodley Head, 1972, monochrome illustrations, original cloth, dust jacket, 8vo, inscribed by the illustrator for Peter, with a cartoon of a 'Wild Thing' and dated October 1984, together with the Golden Key, by George Macdonald, 1st UK illustrated edition, 1972, monochrome illustrations, original cloth, dust jacket (small stain to spine), 8vo, presentation copy, inscribed 'To Peter, from one artist to another, Maurice Sendak, Oct. '84', plus others illustrated by Maurice Sendak including 1st UK editions Shadrach, by Meindert DeJong, 1957, What Do You Do, Dear, by Sesyle Joslin, 1963, Lullabies and Night Songs, 1969, In the Night Kitchen, 1971, The Bat-Poet by Randall Jarrell, 1977, Fly By Night, by Randall Jarrell, 1977, Nutcracker, by E. T. A. Hoffmann, 1984 Dear Mili, 1988 The Miami Giant, 1995 (approximately 40) £200 - £300



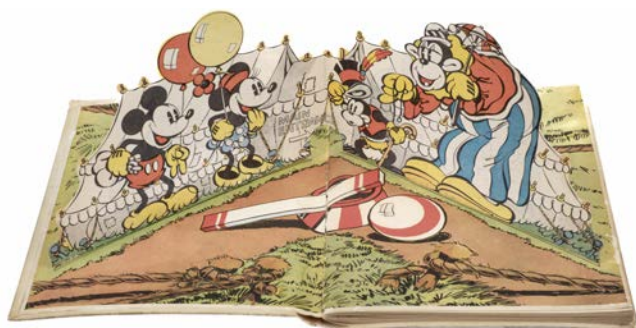
642 **Wain (Louis William, 1860-1939)**. Days in Catland. Father Tuck's Panorama, 1st edition, Raphael Tuck, [1903], four-fold chromolithographed panorama, showing a bedroom, a kitchen, a dining room and a schoolroom, with a full set of fourteen slot-in cat figures, original pictorial front cover with integral envelope at rear, closed tear to edges of envelope flap and upper left side, oblong 4to (27.1 x 30.1cm) A bright copy. (1) £300 - £500



643 **Wain (Louis).** *Puss in Boots* by Louis Wain (The Stump Books), [London: Anthony Tregner & Co., Ltd., 1904], lacking printed title at front, sixteen full-page colour plates by Louis Wain (blank to verso), with accompanying printed text facing each plate, final illustration laid down to rear cover, original pictorial tan cloth, with bone closure toggle, a few minor marks, together with **Tourtel (Mary).** *Old King Cole & Other Nursery Rhymes*, illustrated by Mary Tourtel, London: Anthony Tregner & Co., Ltd., 1904, printed title and 20 full-page colour plates (blank to verso), each with printed leaf of text facing each plate, final plate laid down to rear pastedown (as published), original pictorial tan cloth, with bone closure toggle, a few light marks and fastening to upper cover with some fraying, each 4 x 15 cm (1 1/2 x 6 ins)

(2)

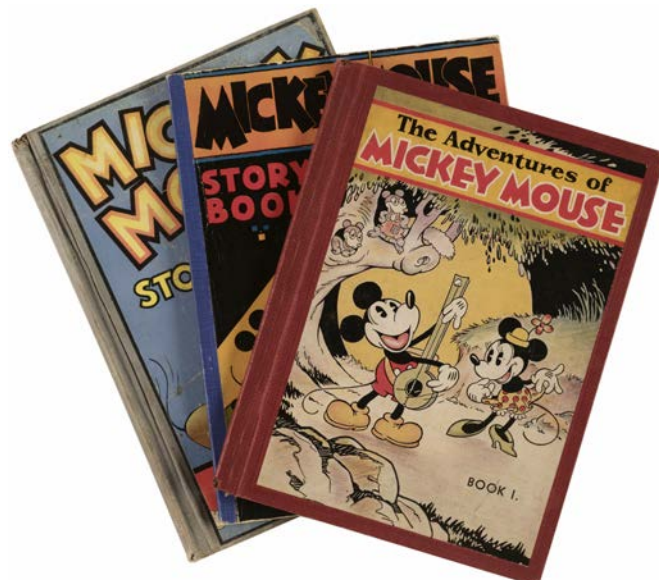
£200 - £400



644 **Walt Disney Pop-Ups.** *The "Pop-Up" Mickey Mouse*, New York: Blue Ribbon Books, inc., 1933, three double-page coloured pop-up illustrations, some finger soiling and juvenile scribble first text page, original pictorial boards, some rubbing, and juvenile scribbling, 'Helen' marked to upper board, 8vo, together with *The "Pop-up" Silly Symphonies* containing *Babes in the Woods* and *King Neptune*, New York: Blue Ribbon Books, Inc., 1933, four double-page coloured pop-up illustrations, first pop up with loss of one figure, second pop up with loss of Gretel's torso and some closed tears, third pop up with some closed tears, some soiling, pictorial endpapers, original publisher's pictorial boards, some rubbing to head and foot of spine, 4to, plus *The "Scenic" Silly Symphonies* containing *Babes in the Woods* and *King Neptune*, London: Dean & Son, Ltd., circa 1934, four double-page coloured pop-up illustrations, presentation inscription to half-title dated 1934, some small repaired tears, some soiling, pictorial endpapers, original publisher's pictorial boards, rubbed, 4to, and seven other pop-up books including: *The Mickey Mouse Waddle Book*, New York: Blue Ribbon Books, 1934 (lacking waddles); *Mickey Mouse Waddle Book*, Massachusetts: Applewood Books, 1992; *Dick Tracy The Capture of Boris Arson* by Chester Gould, Chicago: Pleasure Books, Inc., 1935; *Dan Dare and Snow White*, London: Bancroft & Co., 1961, mainly 4to

(10)

£200 - £300



645 **Walt Disney.** *The Adventures of Mickey Mouse*, story and illustrations by Staff of Walt Disney Studio, Book 1, Philadelphia: David McKay Company, 1931, colour illustrations throughout, 2 leaves with small losses due to worming, ownership inscription to front pastedown, small closed tears to free front endpaper and dedication leaf, illustrated endpapers, original red cloth with printed illustration laid onto upper board, corners rubbed, 8vo, together with *Mickey Mouse Stories*, Book No.2, Philadelphia: David McKay Company, 1934, black and white illustrations throughout, presentation inscription and label laid onto free front endpaper, some finger soiling, small closed tear to title-page and free front endpaper, original pale blue cloth with printed illustration laid onto upper board, 8vo, plus *Mickey Mouse Story Book*, Philadelphia: David McKay Company, 1931, numerous black and white illustrations throughout, original cloth backed illustrated paper wrappers, 8vo, and seven other Walt Disney books including: *Walt Disney's Mickey Mouse*, No. 973, 1937, Tendlar's inscription to upper cover (possibly David Tendlar's own copy), folio; *Walt Disney's Boat Builders*, 1938; *Mickey Mouse has a Busy Day*, 1937; *Little Red Riding Hood and The Big Bad Wolf*, 1934; *The Robber Kitten*, 1935; *Folio of Songs*, *Mickey Mouse and Silly Symphony*; *Walt Disney's Snow White and the Seven Dwarfs*, 1938 (some juvenile scribbles), and two further in French language, *Les Trois Petits Cochons*, 1936; *Blanche-Neige et Les Sept Nains*, 1938, all various sizes

(12)

£300 - £500



Lot 646

646 **Kelmscott Press.** *The Story of the Glittering Plain*, which has been also called the *Land of Living Men* or the *Acre of the Undying*, by William Morris, London: Kelmscott Press, 1894, 23 wood-engraved illustrations by Walter Crane, text printed in red and black, ornamental woodcut borders and initials by William Morris, with bookplate of Walter Crane to front endpaper, original limp vellum, small pinhole abrasion to upper cover (4 x 1 mm), gilt title to spine, original silk ties intact, 4to

Peterson A22, (where this copy is listed in the related material: '(z) Crane's copy (Sotheby's cat., 21 March 1922, no.572)'. The illustrator, Walter Crane's own copy with his bookplate, in excellent condition. Walter Crane (1845-1915) was introduced to fellow artist William Morris (1834-1896) in 1870, and the two later became close friends and collaborators, sharing similar ideas about socialism and the role of the Arts and Crafts movement.

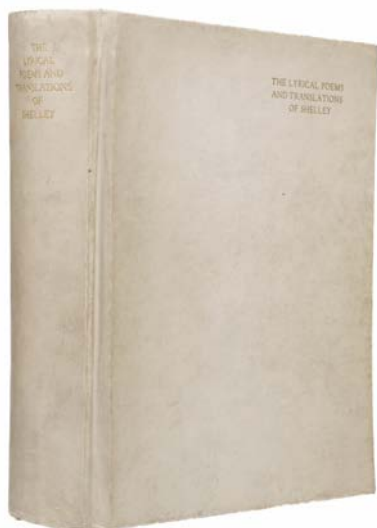
(1) £3,000 - £4,000



647 **Doves Press.** *A Paper read at a Meeting of the Art Workers Guild*, by T. J. Cobden-Sanderson, March 6 1891, London: Doves Press, 1906, 8 pp., printed in black and red, untrimmed, original limp vellum, with silk ties, old bookseller's printed catalogue description tipped-in to front pastedown, slim 8vo

Tidcombe Doves Press 9; Tomkinson 8. Printed in an edition of 300 copies, which were presented to subscribers to the Doves Press publications. The work was composed and printed by Richard Cobden-Sanderson, apprentice to the Press.

(1) £200 - £300



648 Florence Press. The Lyrical Poems and Translations of Percy Bysshe Shelley. Arranged in chronological order with a preface by C. H. Herford, London: Chatto & Windus at the Florence Press, 1918, one or two light spots, small presentation inscription, top edge gilt, original Japanese vellum gilt, 4to, large paper limited edition 143/250, together with **Swinburne (Algernon Charles)**. Songs Before Sunrise, Florence Press, 1909. minor spots to endpapers, top edge gilt, original vellum-backed boards, small closed tear at head of spine, small abrasion to rear cover, a little dust-soiled, 4to, limited edition 433/650

(2)

£100 - £150

649 Rilke (Rainer Maria). Duineser Elegien; Elegies from the Castle of Duino, translated by V. & Edward Sackville-West, first edition in English, London: printed at the Cranach Press for the Hogarth Press, 1931, wood-engraved initials by Eric Gill, text in English and German printed in italic type designed by Edward Johnston cut by E. Prince and G. T. Friend, top edge gilt, front free endpaper with ownership signature V. R. Andrews dated 1936, remainder untrimmed, original vellum-backed boards with vellum-tipped board corners, plain paper dust jacket (lightly frayed to edges, browned to spine and stain at rear of dust jacket), original card slipcase (toned and lightly rubbed), 8vo

Limited edition 93/230, on handmade Maillol-Kessler paper and signed by the translators, Vita Sackville-West and Edward Sackville-West.

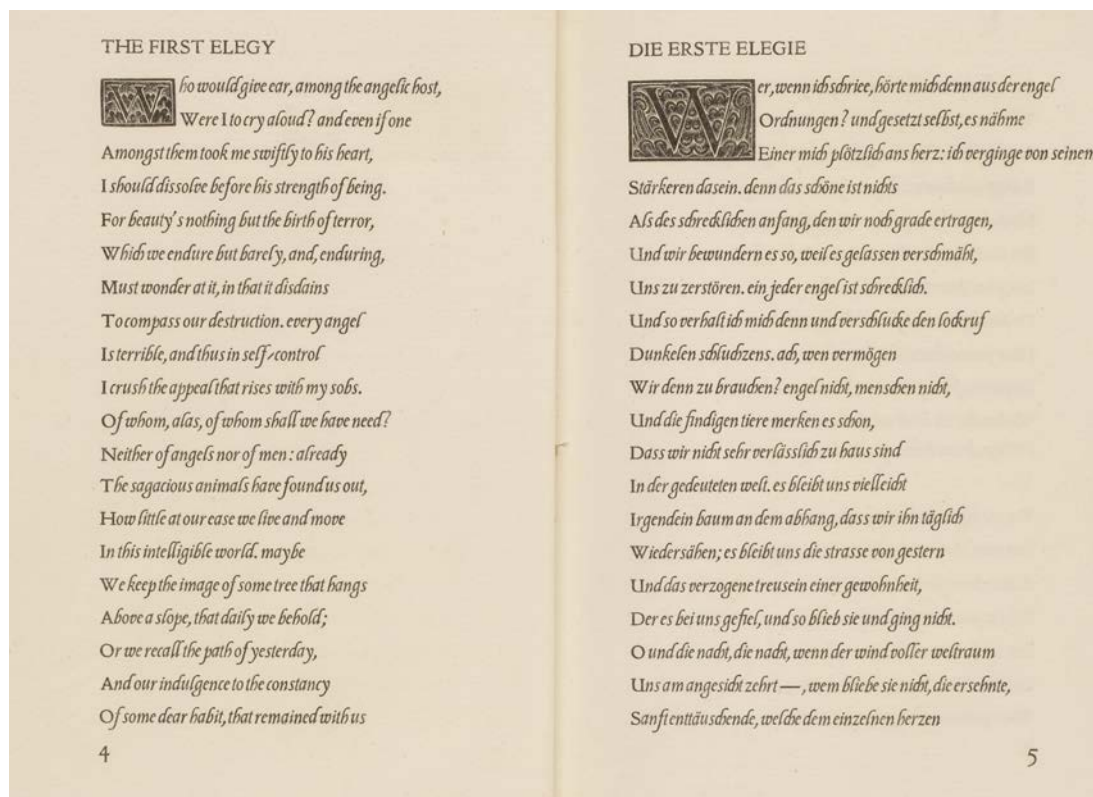
(1)

£2,000 - £3,000

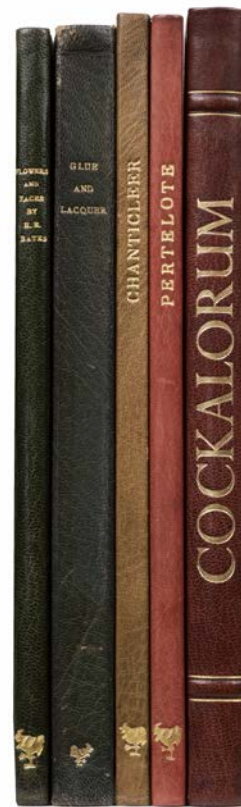
650 Golden Cockerel Press. Flowers and Faces, by H. E. Bates, Golden Cockerel Press, 1935, wood-engravings by John Nash, top edge gilt, original morocco-backed marbled boards by Sangorski & Sutcliffe, 4to, limited edition 175/325, signed by the author, together with Glue and Lacquer. Four Cautionary Tales Translated from the Chinese by Harold Acton & Lee Yi-Hsieh, Preface by Arthur Waley, Golden Cockerel Press, 1941, collotype illustrations by Eric Gill, a few minor spots, bookplate of Michael Bernard Thorold, top edge gilt, original blue morocco-backed boards by Sangorski & Sutcliffe, spine faded to green, a little rubbed, corners a little bumped, 4to, limited edition 265/350, plus the three limited edition Golden Cockerel Press bibliographies: Chanticleer, 1936 (limited signed edition 65/300), publisher's copy (bookplate), Pertelote. A Sequel to Chanticleer, 1943 (limited signed edition 40/200), and Cockalorum. a Sequel to Chanticleer and Pertelote, 1948 (limited signed edition 126/250)

(5)

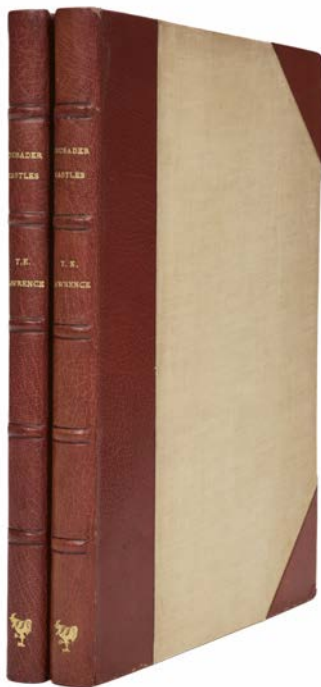
£400 - £600



Lot 649



Lot 650



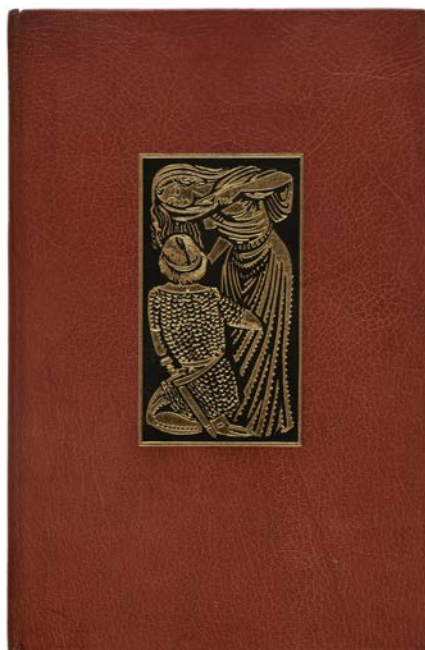
651 **Lawrence (Thomas Edward)**. Crusader Castles, 2 volumes, Waltham Saint Lawrence, Berkshire: Golden Cockerel Press, 1936, titles printed in red, collotype plates, 2 folding maps (one with tip of 2 corners slightly creased) contained in original loose envelope (foxed), top edges gilt, remainder untrimmed, original red crushed half morocco gilt by Sangorski & Sutcliffe, with their ink stamp on front pastedowns, spines very lightly faded and cloth sides a little toned, extremities a trifle rubbed in places, 4to, contained in a custom-made black cloth solander box

Limited edition 861/1000 copies.

Chanticleer 112.

(2)

£300 - £400



Lot 652

652 **Golden Cockerel Press**. Laus Veneris, by Algernon Charles Swinburne, Golden Cockerel Press, 1948, 12 wood-engravings by John Buckland-Wright, light marginal offsetting to endpapers, top edge gilt, publisher's russet full morocco, upper cover with gilt illustration of a woman and kneeling man on black ground, a couple of shallow indentations to lower cover, royal 8vo

Limited edition 11/100 specially bound copies, with an extra wood-engraving, from an overall edition of 750.

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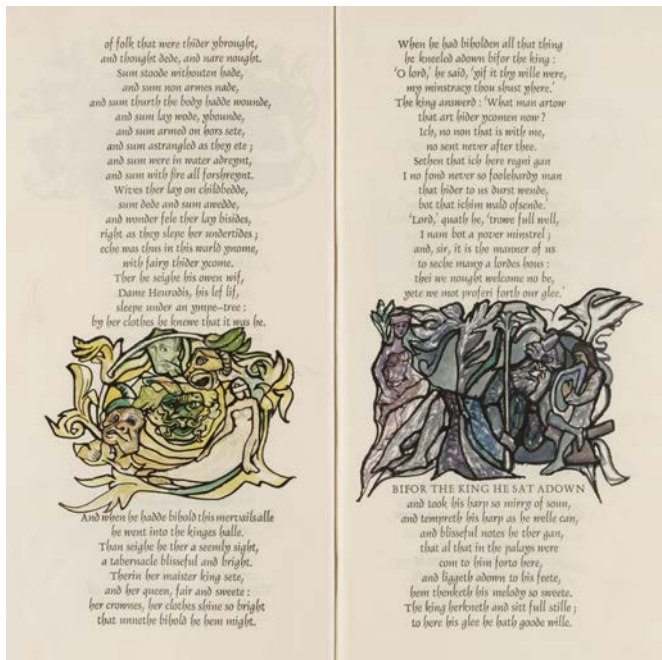
£400 - £600



653 **Apiary Press**. Chrysanthemums. Six Etchings by Gloria Seaman. Chinese and Japanese Poems, Apiary Press: Northampton, Massachusetts, 1960, 6 etchings, original stitched wrappers, slim folio, limited edition 21/25, signed by the artist and inscribed to Patricia Milne Henderson (art historian), together with Vsevolod Mikhailovich Garshin. The Red Flower, Etchings by Carol Heimbürg, Translation by Max Wei Yeh, Apiary Press, 1961, 9 etched illustrations, one or two light spots, original paper-covered boards, some fading to spine and extremities, 4to, limited signed edition 17/30, plus Michel de Ghelderode. The Blind Men in the Country of the Blind the One-Eyed Man is King, Apiary Press, 1961, 7 etched illustrations by Anna B. Held, original morocco-backed boards, slight fading to spine, 4to, limited signed edition 4/50, with a presentation inscription to Patricia Milne Henderson, and a 2 pp. autograph letter, dated August 7, 1961, from the artist to the same, loosely inserted, and Grasses. Etchings by Nancy Goodwin Shaw, Apiary Press, 1962, 6 etched plates, loose as issued, some light spotting, original buckram, light partial fading, cloth ties, slim folio, limited signed edition 1/15

(4)

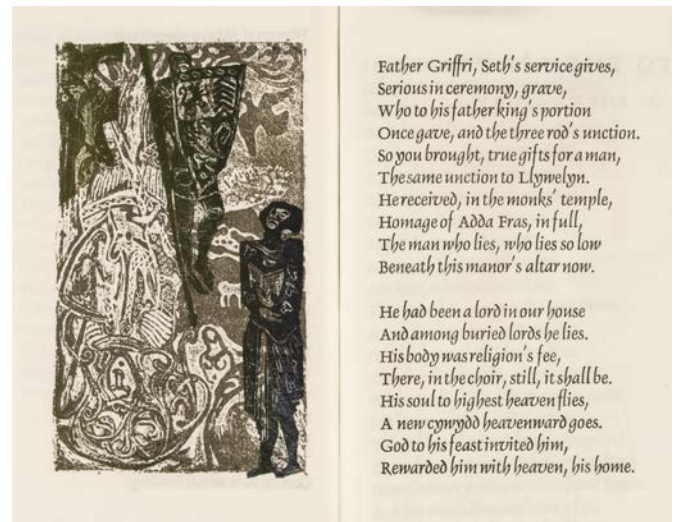
£300 - £400



654 **Tern Press.** Sir Orfeo, Tern Press, June 1980, eight coloured woodcuts by Nicholas Parry, with extensive colouring by the artist, untrimmed, marbled endpapers, original dark brown full calf, light damp-marking to covers, tall folio, limited signed edition of 95 copies, this being the 1st of three copies on RWS paper, signed, together with The Gospel according to Saint Mark, as translated into English in 1380 by John Purvey, Tern Press, 1980, wood engraved illustrations by Nicholas Parry, extensively coloured by hand by the artist, light water satin to upper blank margins of some leaves, untrimmed, marbled endpapers, original publisher's brown full calf, tall folio, limited signed edition of 150 copies, this copy numbered 2, signed by Nicholas and Mary Parry, plus The Taill of the Paddock & the Mous, from The Morall Fabillillis of Esope, by Robert Henrisone, Tern Press, 1986, four full-page original watercolour with pen and ink illustrations by Nicholas Parry, untrimmed, original olive green cloth with mounted pen, ink, and watercolour illustration by Nicholas Parry to upper cover, contained in original publisher's drop-over bookbox, large 4to, limited signed edition of 100 copies, this being number 4 of ten copies with original watercolour illustrations by Nicholas Parry, and four others similar all Tern Press publications: The Poems of Taliesin, translated by Meirion Pennar, 1989, illustrated by Nicholas Parry, limited signed edition 63/90, large folio, The Riddles from the Exeter Book, edited and translated by John Porter, 1978, woodcuts by Nicholas Parry, limited edition 42/80, signed by John Porter, 4to, The Taill of the Paddock and the Mous, 1986, limited signed edition, 19/100, 4to, and Trees, edited by Eric Robinson, 1989, linocut illustrations by Nicholas Parry, limited signed edition 44/100, folio

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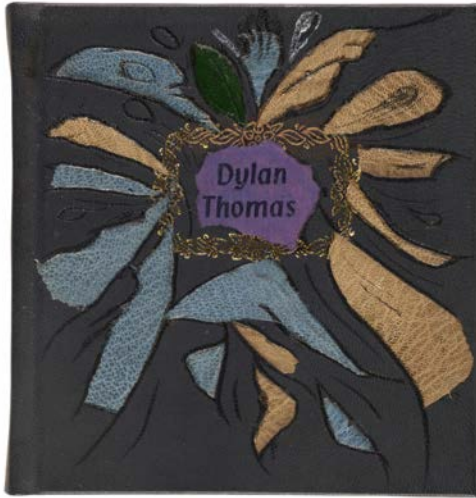
£300 - £500



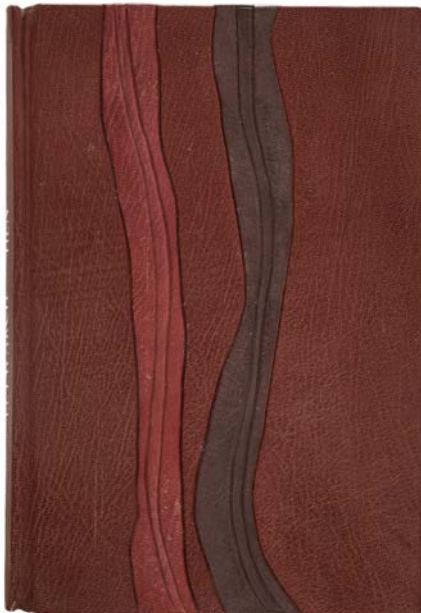
655 **Tern Press.** The Poets of the Princes, Volume I, Guto'r Glyn, edited and translated by R. Gerallt Jones, Tern Press, 1976, colour plates by Nicholas Parry, printed on Chilham hand-made paper, untrimmed, original blind-decorated brown crushed full morocco, a few minor marks, large 8vo, limited edition 83/100, signed by R. Gerallt Jones and Nicholas Parry, together with Meadow Thoughts, by Richard Jefferies, Tern Press, 1977, five wood engraved plates by Nicholas Parry, printed in pale green, untrimmed, original quarter brown calf over marbled boards, some spotting to spine, limited edition, 56/80, plus The Ruin, edited and translated by John Porter, Woodprints, Nicholas Parry, Tern Press, 1977, woodcuts by Nicholas Parry printed in different colours, untrimmed, original dark blue quarter calf over patterned boards, limited edition 83/100, signed by John Porter, and other Tern Press publications, including The Witness, Selected poems by Miklòs Radnòti, translated from the hungarian by Thomas Orszag-Land, limited edition 47/90, signed by the translator, Four Man and Islands, a volume of poems by Peter Abbs, 1978, A Concise Treatise on the Art of Angling, by Thomas Best, 1992, Epitaphs and Variations, by Alan Halsey, 1990, The Songs from the Dynasts, by Thomas Hardy, 1980, Wilfred Owen, The Seered Conscious, 1993, An Alphabet of Emblems by Alan Halsey, 1987, The History of Susanna, with prints by Nicholas Parry, 1990, Songs of a New Taliesin, Poems by Peter Abbs & prints by Nicholas Parry, 1979, limited signed edition 42/90, Prince Bluebeard's Castle, by Thomas Orszag Land, 1978, limited signed edition 6/90, etc., all illustrated by Nicholas Parry, and published in editions of between 70 and 200 copies, mostly bound in patterned cloth or boards, mainly 8vo, plus The Call of the Cuckoo, by K. A. Perryman, 1997, limited signed edition 30/100, John Clare, Woman, Sweet Witchingly Woman, edited by Eric Robinson, 1993, limited signed edition 46/100, and Bardsey, by R. Gerallt Jones, 1976, limited signed edition 50/50

(25)

£300 - £500

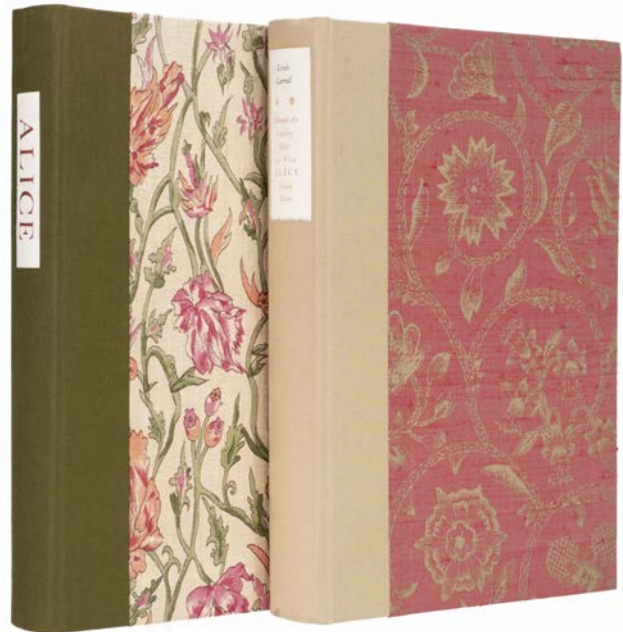


656 **Tern Press.** Dylan Thomas Poem on his Birthday In the Mustardseed Sun, Market Drayton: The Tern Press, 1983, watercolours by Nicholas Parry, original morocco with colour onlays to upper cover, square 8vo, limited edition, one of 85 copies, this copy marked 'artist's proof with watercolours', signed by Nicholas Parry, together with The Birth of a Naturalist. An unpublished chapter from Round About a Great Estate by Richard Jeffries, edited & introduced by George Miller, Tern Press, 1985, pen and watercolours by Nicholas Parry, original brown blindstamped calf gilt, small 4to, limited signed edition 14/20 from a total edition of 300 plus Cantica Canticori, by John Wycliffe, Tern Press, 1991, illustrations, original patterned cloth, oblong 8vo, limited edition 8/10 special copies with watercolours, from a total edition of 110, with 23 other Tern Press publications including The Primrose Bank, by John Clare, Tern Press, 1986 (limited signed edition 11/15 from a total edition of 150), The Rune Poem, edited by Bill Griffiths, Tern Press, 1989 (limited edition 79/125), Sea, Sky, & Down, by Richard Jeffries, Tern Press, 1989 (limited edition 6/125), and Dafydd ap Gwilym, translated by Anthony Conran, Tern Press, circa 1990 (26) £300 - £400



Lot 657

657 **Tern Press.** The Poems on Llywarch Hen. A new version by Bill Griffiths, Market Drayton: The Tern Press, 1976, engravings by Nicholas Parry, original burgundy morocco, covers with red and grey onlay design, 8vo, limited signed edition 47/100, together with Metamorphoses, by Anthony Conran, Tern Press, 1979, 4 etched plates, original calf-backed boards, 4to, limited signed edition 17/90, plus Five Odes of Anacreon, Translated into English by Thomas Moore and First Published in 1800, Tern Press, 1985, etched and engraved plates by Nicholas Parry, original cloth-backed boards, 4to, limited signed edition 1/75, with other Tern Press publications including Randolph Ellis. The Disasters of War, Tern Press, 1975 (limited signed edition 41/50, some spotting front and rear), Aelfric's Colloquy, edited by Bill Griffiths, Tern Press, 1980 (limited signed edition 3/90), The Land Ceremonies Charm, edited and translated by Bill Griffiths, Tern Press, 1985 (limited signed edition 49/185), and William Lanngland. Piers the Plowman, Tern Press, 2001 (limited signed edition 10/75) (18) £200 - £300



658 **Tern Press.** Alice's Adventures in Wonderland, by Lewis Carroll, Market Drayton: The Tern Press, 1997, illustrations by Nicholas Parry, original cloth-backed floral boards by Mary Parry (upper cover with light red stains from dye), 4to, limited edition 11/90, signed by illustrator and binder, together with Through the Looking Glass And What Alice Found There, Tern Press, 2001, illustrations by Nicholas Parry, prospectus for the work laid-in, original cloth-backed patterned boards by Mary Parry, 4to, limited edition 10/90, signed by the illustrator, binder and model for Alice, granddaughter Isabel Arrowsmith (2) £300 - £400

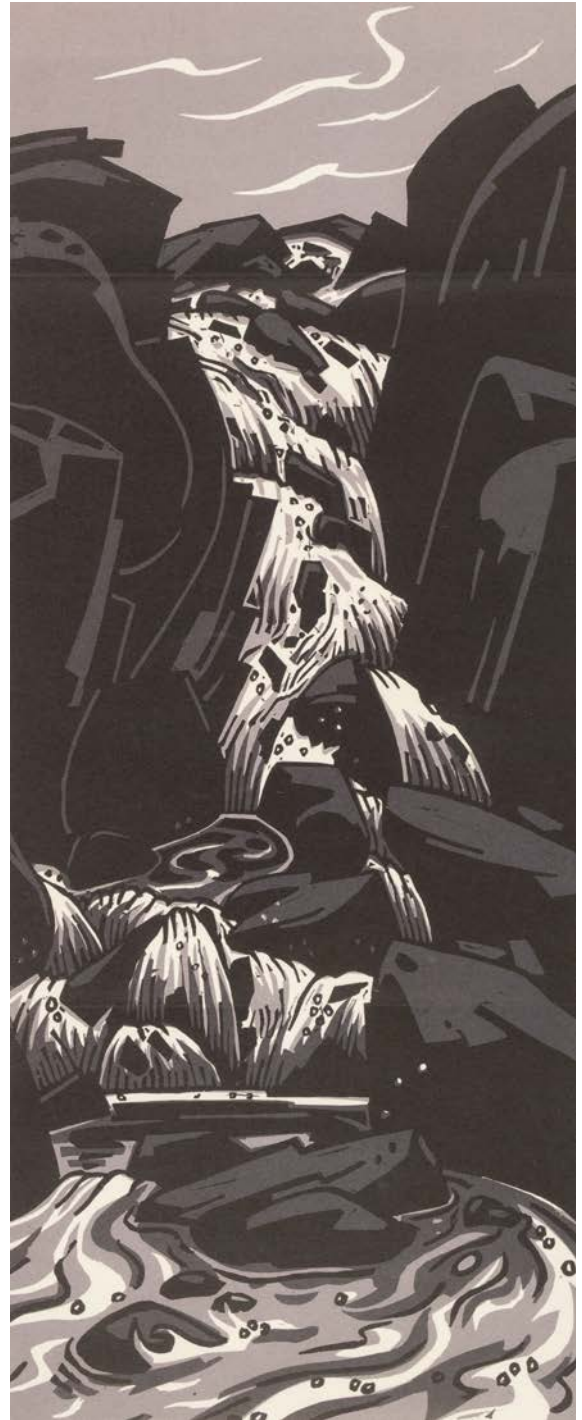


659 **Tern Press.** Beowulf, translated by John Porter, Tern Press, 1984, original pen and black ink drawings by Nicholas Parry, untrimmed, original full crushed grey morocco with inset cross design to upper cover in red, some light marks to covers, limited edition 5/310, signed by John Porter and Nicholas Parry, this being number 5 of 10 copies containing original drawings by Nicholas Parry, large 8vo, together with The Prize, by Mary Webb, Tern Press, 1985, hand-coloured illustrations by Nicholas Parry, untrimmed, original boards with watercolour designed covers by the artist, contained in original cloth drop-over bookbox, and with a type written letter signed by Nicholas Parry to John Thornhill, dated 10th June 1985, outlining his plans for this publication, 8vo, plus Blore Heath, 1459, An Elegy, Tern Press, 1987, original watercolour illustrations by Nicholas Parry, original rust orange crushed full morocco, some light damp spotting to covers, limited edition of 100 copies, this being one of the first ten copies illustrated with original watercolours, with publisher's drop-over bookbox, and A Rook Book, An Anthology of writings by Richard Jeffries, illustrated by Nicholas Parry, Tern Press, 1988, original pen and coloured ink illustrations by Nicholas Parry, untrimmed, original publisher's cream morocco, with drop-over bookbox, limited signed edition of 110 copies, this being number number five of the first fifteen copies with original drawings, Chronicles of Froissart of the Batayle of Crécy, translated by Lord Berners, Tern press 1986, limited signed edition of 100 copies, this being no. 5 of seven copies on De Wint Paper, with slipcase, all 8vo,, and David Grubb, Eight Village, Tern press, 1986, limited edition of 50 copies, this being no. 3 of ten copies with original pen, ink and watercolour illustrations by Nicholas Parry, in publisher's drop-over bookbox, 4to
(6) £300 - £400

660* **O'Connor (John, 1913-2004).** La Vida Breve, artist's proof, Rocket Press, [1993], 24 wood engravings in blue, green or red, on Zerkall mould-made paper, each signed in pencil to lower margin, loosely held in titled paper wrapper with limited 'A.P', signed in pencil, 22.5 x 15.6 cm, housed in yellow cloth backed portfolio, with wood engraving on paper laid onto upper board, 23.4 x 16 cm

These wood engravings were commissioned by Hal Cheetham for his privately printed poetry volume entitled La Vida Breve. Forty copies of each engraving were printed from the original blocks by Jonathan Stephenson at The Rocket Press Millcroft Stables, Blewbury, Oxfordshire. This copy is the artist's proof.

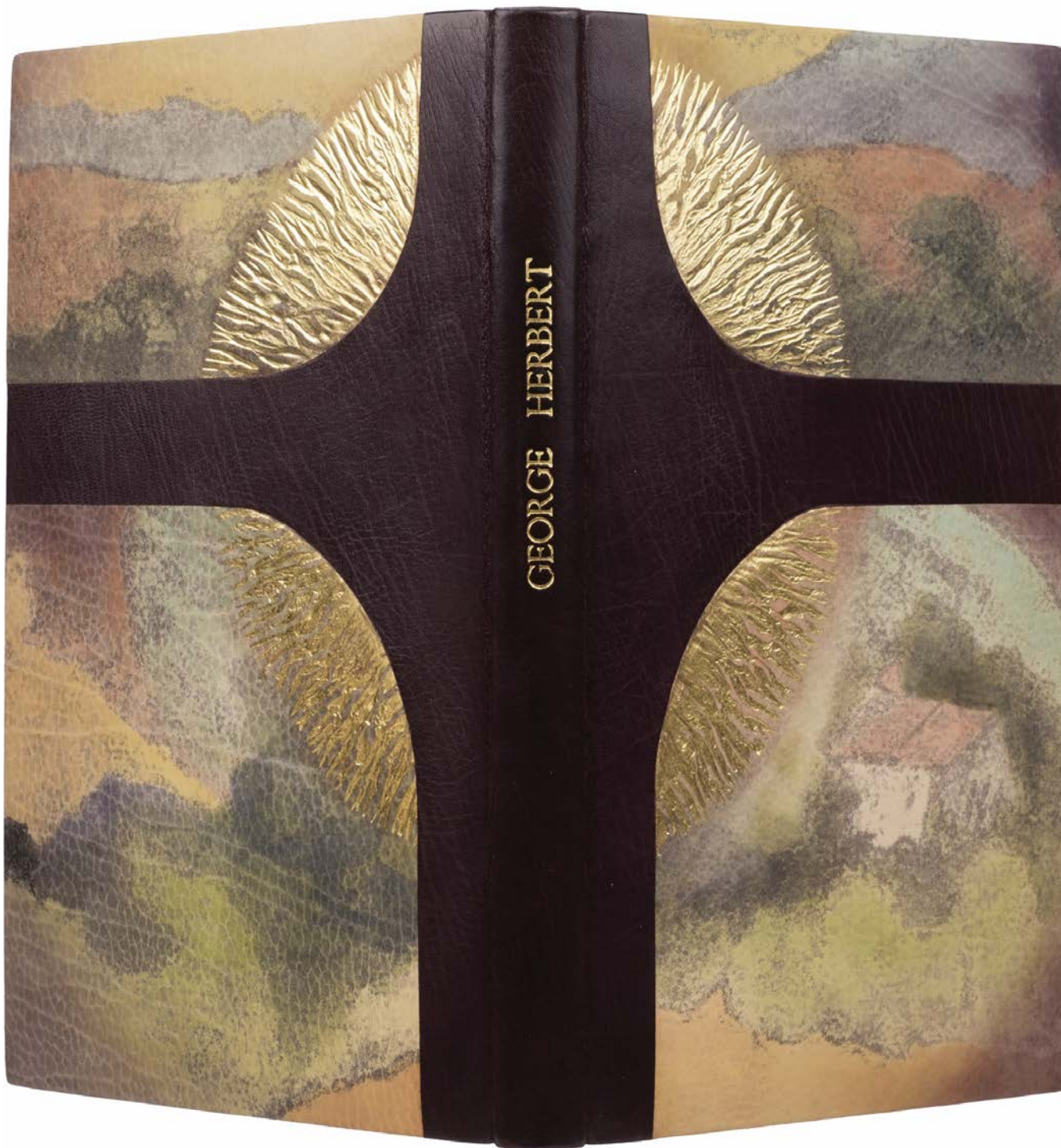
(1) £200 - £300



661 **Gwasg Gregynog.** Cutting Images. A Selection of Linocuts by Kyffin Williams, Newtown: Gwasg Gregynog, 2002, colour and monochrome illustrations, including one folding, original black full morocco, mounted illustration to each cover, oblong 4to, together with a suite of 9 plates, each numbered in pencil and signed in initials by the artist, loose as issued and contained in a card folder, book and plates housed in original solander box, the box 27 x 31 cm

Limited edition XVI/XX, from an overall edition of 295.copies, signed in pencil by binder Alan Wood, additionally signed by Kyffin Williams to introduction page.

(1) £1,500 - £2,000



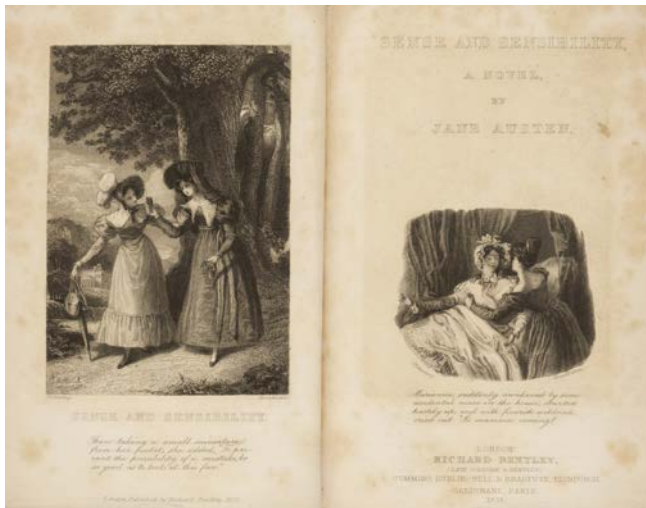
662 **Gwasg Gregynog.** George Herbert. Sundrie Pieces. A new selection of George Herbert's poetry, with samples of his prose. Edited, with an introduction and notes, by the Earl of Powys, Newton: Gwasg Gregynog, 2003, wood-engravings by Sarah van Niekerk, original burgundy morocco by Julian Thomas, forming a cross when fully spread open, with quartered landscape illustrations, each with gold halo, to covers, together with a separate suite of 16 sheets of wood-engravings, each titled, numbered and signed in pencil by the artist, loose as issued in a cloth-backed folder, both contained in original solander box, the box 33 x 20.5 cm

Limited edition IX/XV, signed by binder Julian Thomas, from a total edition of 215 copies.

(1)

£1,000 - £1,500

19TH CENTURY FIRST EDITIONS

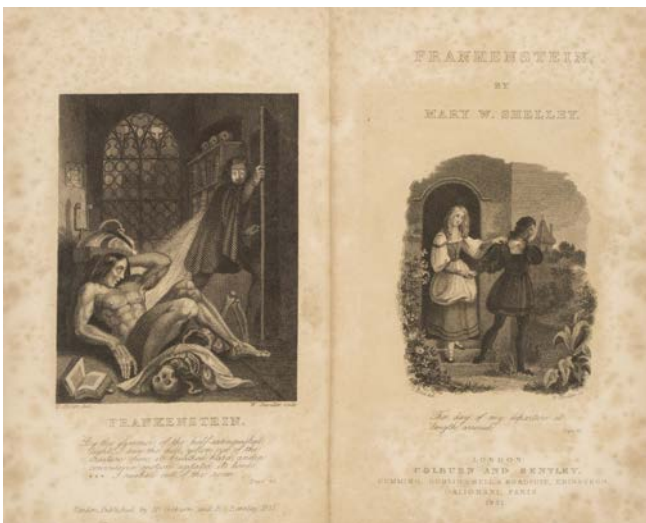


663 **Austen (Jane)**. *Sense & Sensibility*, 1st illustrated edition, London: Richard Bentley, 1833, letterpress title, engraved frontispiece and vignette title, lacking series title and advertisements, front and rear leaves spotted, contemporary blue half calf gilt, rubbed and marked, small 8vo

Gilson D1.

(1)

£300 - £500



664 **Shelley (Mary)**. *Frankenstein; or, the Modern Prometheus*, [bound with as issued] *The Ghost-Seer From the German of Schiller Vol. 1*, 2 volumes in 1, London: Richard Bentley, 1839, Bentley's Standard Novels No. IX letterpress title, engraved frontispiece dated 1831, additional title with engraved vignette, *Ghost-Seer!* with half-title and letterpress title, some light spotting at front and rear, hinges tender, bookplate of Arnold Henry Robson, publisher's brown blindstamped cloth, spine faded, small tear and loss to head of spine, small split to lower joint at head, lower corners bumped, 8vo

The fourth Bentley edition issue. The book was first published in 1818, and the second edition published in 1823. The first Richard Bentley edition, the third edition overall (and the first to be illustrated) was published in 1831, extensively revised by the author, and further Bentley editions appeared in 1832, 1836, and 1839 (the present edition).

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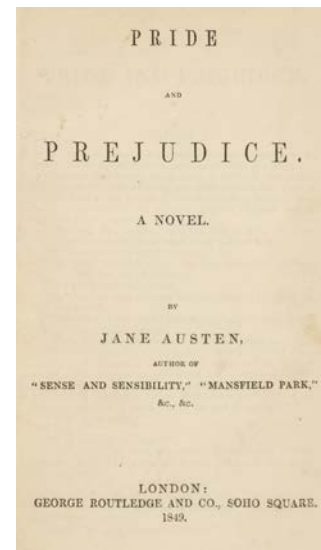
£1,000 - £1,500



665 **Dickens (Charles)**. *American Notes for General Circulation*, 2 volumes, 1st edition, London: Chapman and Hall, 1842, 1st issue with Contents leaf verso misnumbered p. xvi in volume I, bound without all advertisements, a few light spots, contemporary half calf, joints and edges a little rubbed and scuffed, 8vo, together with *Our Mutual Friend*, 2 volumes in one, 1st edition, London: Chapman and Hall, 1865, illustrations by Marcus Stone, some light spotting and offsetting, contemporary half calf gilt, spine slightly rubbed, 8vo, plus *The Mystery of Edwin Drood*, 1st edition, London: Chapman and Hall, 1870, engraved portrait frontispiece, additional title, illustrations by S. L. Fildes, light spotting and offsetting, contemporary half morocco gilt, joints a little rubbed, 8vo, plus another 1st edition copy of *The Mystery of Edwin Drood*, 1870

(5)

£200 - £300

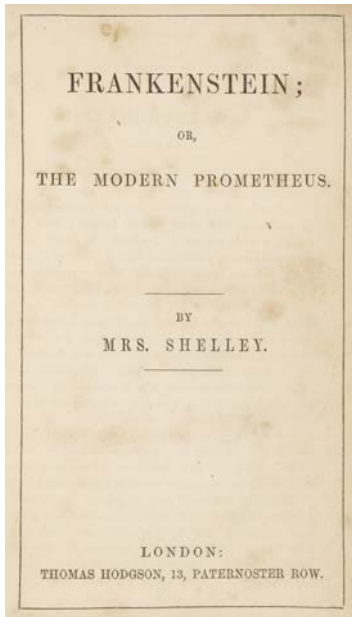


666 **Austen (Jane)**. *Pride and Prejudice*. A Novel, London: George Routledge and Co., 1849, bound with *Mansfield Park*, *Simms and M'Intyre*, 1851, occasional small marginal water stain and minor spotting, hinges a little tender, previous owner signature, bookplate of Thomas Graham Murray, contemporary half calf, spine a little rubbed with closed tear at foot, light edge wear, 8vo

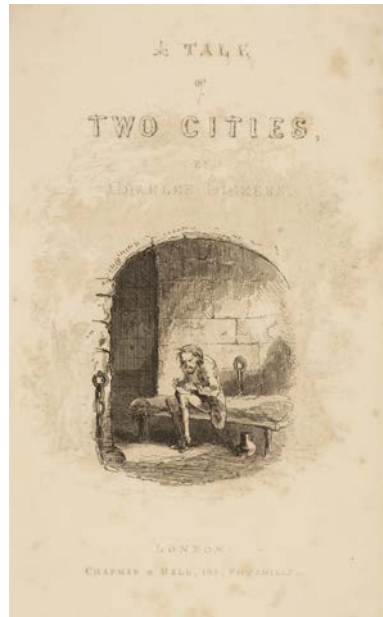
Gilson E13 and E18 respectively.

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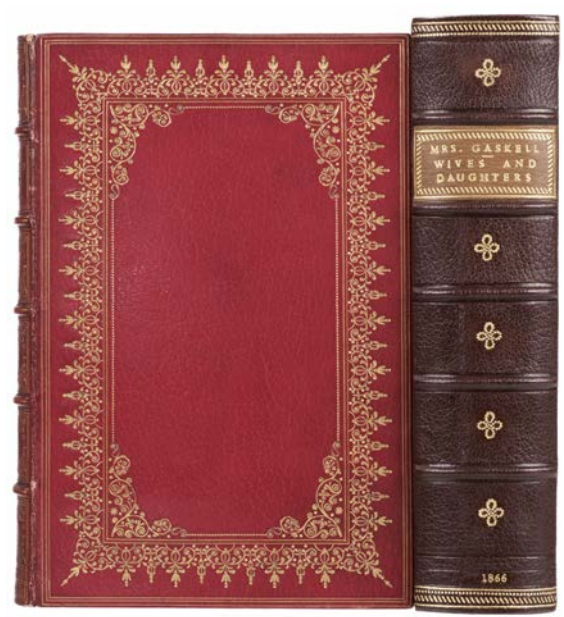
£300 - £400



Lot 667



Lot 668



Lot 669

667 Shelley (Mary). *Frankenstein; or, the Modern Prometheus*, [Parlour Library, vol. CXLIV] London: Thomas Hodgson, [1856], 202 pp., lacking the half-title (with 'Parlour Library, vol. CXLIV') and advertisements at rear, occasional light spotting and stains, a few leaves with green pencil underlining and scoring, stitching strained in places, tears and repair to front endpaper, contemporary burgundy morocco gilt, spine rubbed with splits and tears at ends, light edge wear, 8vo

Sadleir 3755a (number 144). First published in 3 volumes in 1818, a second edition in 2 volumes was published in 1823, and the first one volume edition by Bentley appeared in 1831.

The Parlour Library series commenced in 1847 by Simms and McIntyre in Belfast with the aim of producing cheap and accessible fiction reprints. The series was continued by Thomas Hodgson in London in 1853, and then other publishers into the 1860s.

(1) £300 - £500

668 Dickens (Charles). *A Tale of Two Cities*, 1st edition, mixed issue, London: Chapman and Hall, 1859, etched frontispiece, additional title and 14 etched plates by Hablot K. Browne, some light spotting and offsetting, modern half calf over marbled boards, spine gilt with burgundy morocco labels, 8vo

Eckel pp. 86-90; Podeschi A143; Smith I, pp. 96-98. A mixed issue copy, with p. 213 correctly paginated, but p. 134, line 12 with 'affectionately' misspelled and signature 'b' to list of plates leaf, both first issue points.

(1) £800 - £1,200

669 Eliot (George). *The Spanish Gypsy, A Poem*, 1st edition, Edinburgh and London: William Blackwood and Sons, 1868, half-title, neat owner's presentation in ink to front blank 'A. from L. 2 August 1868', bookplate of R. G. by Thomas Moring to front pastedown, and a second bookplate to front endpaper featuring two entwined letters S with a ducal coronet above and the date 1913 below, front and rear endpapers spotted, all edges gilt, fine turn-of-the-century gilt-decorated crushed red full morocco (by Holloway), spine very slightly dulled, 8vo, together with **Gaskell (Elizabeth).** *Wives and Daughters. An Every-Day Story*, with eighteen illustrations by George du Maurier, 2 volumes bound in one, 1st edition, London: Smith, Elder & Co., 1866, wood engraved illustrations, some spotting to front and rear endpapers and to title, modern good-quality brown half morocco gilt (stamped G. N. to rear pastedown), thick 8vo

George Eliot's *Spanish Gypsey*, written between the publication of the author's novels *Felix Holt* and *Middlemarch*, is set during the reign of Ferdinand and Isabella in the late 15th century. The work was acclaimed on publication as 'the greatest poem... which has ever proceeded from a woman' (*The Spectator*), but has been eclipsed by the author's works of fiction.

(2) £300 - £400



670 Austen (Jane, 1775–1817). Autograph Signature of Jane Austen, clipped from a letter, no date, in black ink 'Yrs very affec;tely J. Austen.', 1.5 x 7 cm, mounted at foot of frontispiece to *A Memoir of Jane Austen*, by her nephew J. E. Austen Leigh, 4th edition, London: Richard Bentley, 1879, half-title, engraved frontispiece with small portion torn from lower blank fore-margin, title-page with contemporary ink ownership signature 'Nona Bellairs. 1880.' at head, light offsetting from tissue guard to title, later green endpapers, marbled edges, modern red half morocco incorporating contemporary marbled boards, gilt lettered spine, 2 small scuffs with superficial loss to marbled paper on upper cover, 8vo

Provenance: Nona Maria Stephenson Bellairs (1824–1897); Nancy Elizabeth Louise Hardy, Lady Smiley (née Beaton, 1909–1999), thence by descent.

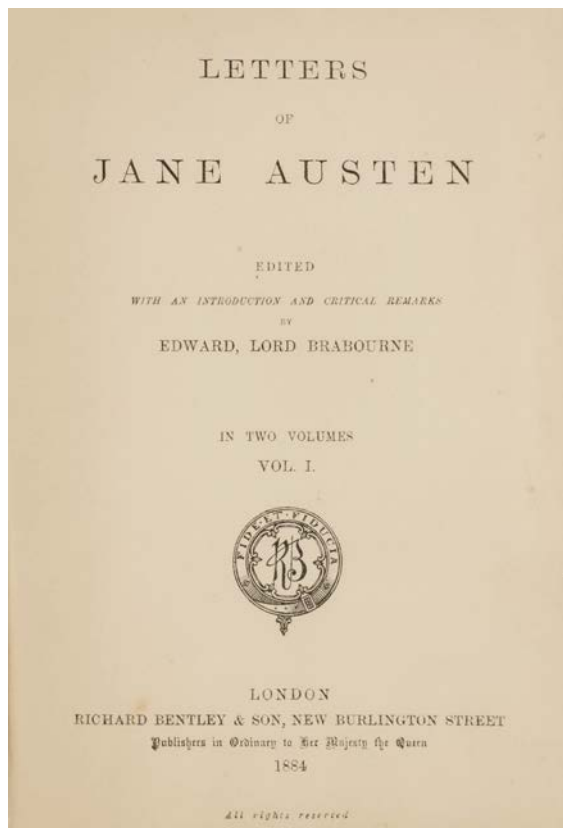
Socialite Nancy Smiley and her sister, Baba Beaton, were known as the Beaton Sisters. Nancy was one of the first models to sit for her brother, the renowned photographer Cecil Beaton, and she featured in *The Book of Beauty*, his first book of photographs, published in 1930. Lady Smiley was a committee member of the Jane Austen Society from 1949 for more than forty years, during which time her husband, Sir Hugh, was for some years Secretary and subsequently Chairman. In recognition of Lady Smiley's contribution to the Society she was made Vice President in 1995, a position she held until her death.

English author, plant collector and philanthropist Nona Maria Stephenson Bellairs (1824–1897) wrote travel guides, botanical guidebooks, and novels.

An exceedingly rare signature from one of the most famous and yet elusive hands in English literature.

(1)

£7,000 – £10,000



671 **Austen (Jane).** Letters of Jane Austen, edited with an introduction and critical remarks by Edward, Lord Brabourne, 2 volumes, 1st edition, London: Richard Bentley & Son, 1884, mounted portrait frontispiece to volume 1 and engraved frontispiece to volume 2, publisher's advert leaf at rear of each volume, marginal biographical amendment to p. 32 of volume 1, ink presentation inscription to front free endpaper recto of volume 1, 'G[eorge] B[enjamin] A[austin] Lefroy, from J. C., Xmas 1885', and autograph ownership initials of 'L. L. L.' [Louisa Langlois Lefroy] at head of title to volume 1 and head of half-title to volume 2, occasional spotting, half-title to volume 1 somewhat browned, original olive-green cloth gilt, slightly rubbed and minor fraying at spine ends, 8vo, together with:

Chapman (Robert William, 1881-1960), Jane Austen scholar. Autograph Letter Signed, 'R. W. Chapman', 9 Park Town, Oxford. 3 January 1927, to Miss Lefroy, saying that he has been lent 'Louis Lefroy's (Mrs. Bellas) copy of Lord Brabourne's edition of the Letters', and referring Miss Lefroy to help answer a genealogical question concerning who 'Anna's new aunt was', and referencing volume 2, p. 60, continuing, 'I learn from Mrs. Bellas that Anna's mother Lady Jane had a twin sister Mrs. Maitland - but she couldn't be a new aunt. Paterson's Roads tells me that the owner of Clanville (near Andover) was Mr Marwood; could he be Anna's uncle?', closed marginal tear to centrefold, minor fraying and creasing, 2 pages, 4to

An interesting association copy relating to the Austen/Lefroy families. Louisa Langlois Lefroy, Bellas (1824-1910) was a sister of George Benjamin Austin Lefroy (1818-1912), their parents being Rev. Benjamin Langlois Lefroy and Jane Anna Elizabeth Austen, Lefroy. Which 'J. C.' presented the books to George is unknown, his sister Julia Cassandra having died in 1884.

Dr R. W. Chapman was a scholar who wrote and edited a number of books about Jane Austen. The recipient of the letter was most likely Jessie or Mary Isabella, both unmarried daughters of George and Emma Lefroy.

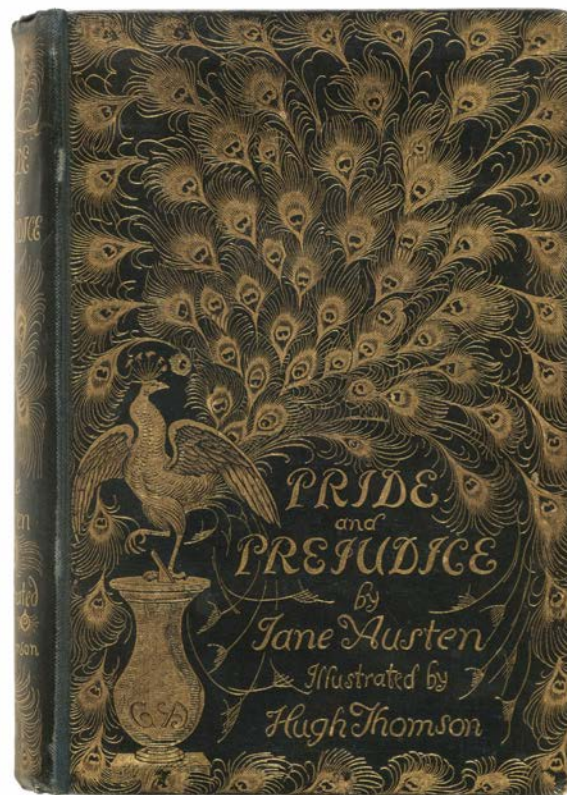
(3) £200 - £300

672 **Austen Leigh (Mary Augusta).** James Edward Austen Leigh, A Memoir, for private circulation, 1911, bookplate of Edward Compton Austen Leigh to front pastedown, original green cloth gilt, some edgewear, 8vo, together with:

Austen (Jane). Letters of Jane Austen, 2 volumes, 1st edition, London: Richard Bentley, 1884, frontispieces, pencilled notations, original green cloth gilt, slightly cocked, bumped, 8vo, with Angelica's Ladies Library; or, parents and guardians present, London: J. Hamilton, 1794, half-title, engraved title, engraved plates, late 19th-century ownership inscriptions to pastedowns and preliminaries, lightly dust-soiled, lacking front free endpaper, contemporary calf gilt, worn, 4to, plus

(16)

£150 - £200



673 **Austen (Jane).** Pride and Prejudice, 2nd 'Peacock' edition, London: George Allen, March 1895, illustrations by Hugh Thomson, all edges gilt, original green cloth with Peacock design in gilt to upper cover, very slight fading to spine, a couple of tiny rubbed areas to lower joint, 8vo

This illustrated edition was first published in October 1894.

(1)

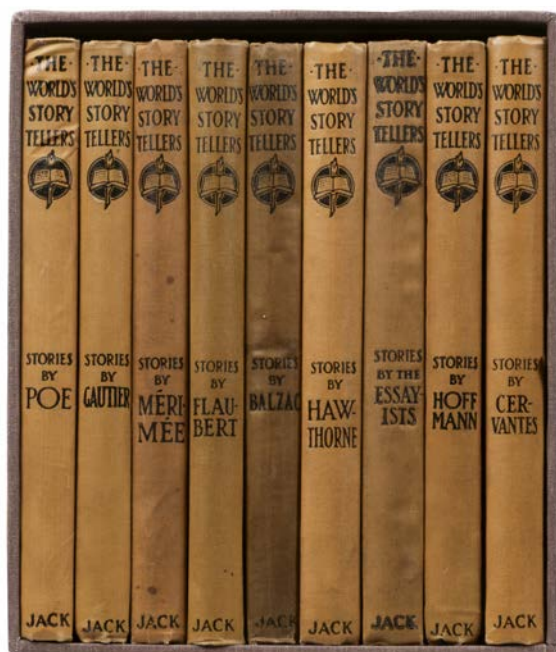
£400 - £600

A PRIVATE COLLECTION OF ARTHUR RANSOME (1884–1967)



674 **Ransome (Arthur)**. The Stone Lady, Ten Little Papers and Two Mad Stories, 1st edition, London: S. C. Brown, Langham & Co., Langthorn Press, 1905, half-title, top edge untrimmed, modern cloth-backed boards, 8vo, together with A History of Story-Telling. Studies in the Development of Narrative, 1st edition, London: T. C. Jack & E. C. Jack, 1909, portrait illustrations by J. Gavin, some light spotting, previous owner inscription and bookplate of George H. Green, top edge gilt, original cloth gilt, spine faded, a little rubbed, 8vo, plus Portraits and Speculations, 1st edition, London: Macmillan and Co., 1913, light spotting to endpapers, top edge gilt, original cloth, spine faded, 8vo, with a note of provenance from Ransome biographer and collector John Cowen stating the book had come from Arthur Ransome's library via John Bell, Ransome's literary editor, together with 7 others by Arthur Ransome: the Elixir of Life, 1st edition, 1915, Old Peter's Russian Tales, circa 1916 (undated, early reprint?), "Racundra's" First Cruise, 1st edition, 1923, "Racundra's" First Cruise, 1st US edition, 1923 (in dust jacket), The Book of Friendship. Essays, Poems, Maxims & Prose Passages, arranged by Arthur Ransome, 1st edition, circa 1909, another copy of the same but a 1st US edition in dust jacket, circa 1909, and The Book of Love, 1st US edition, circa 1910 (10)

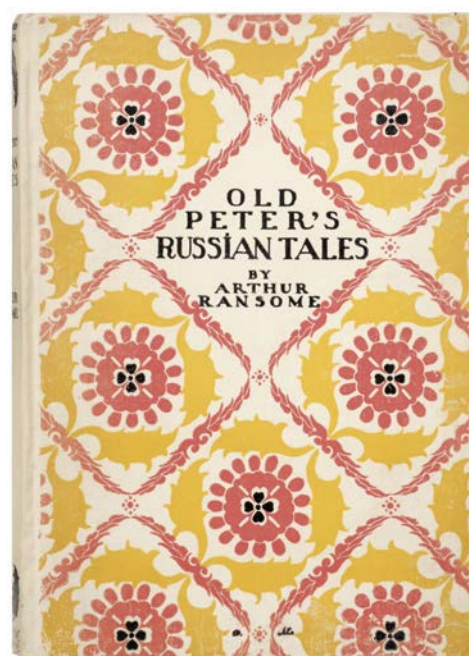
£300 - £400



Lot 675

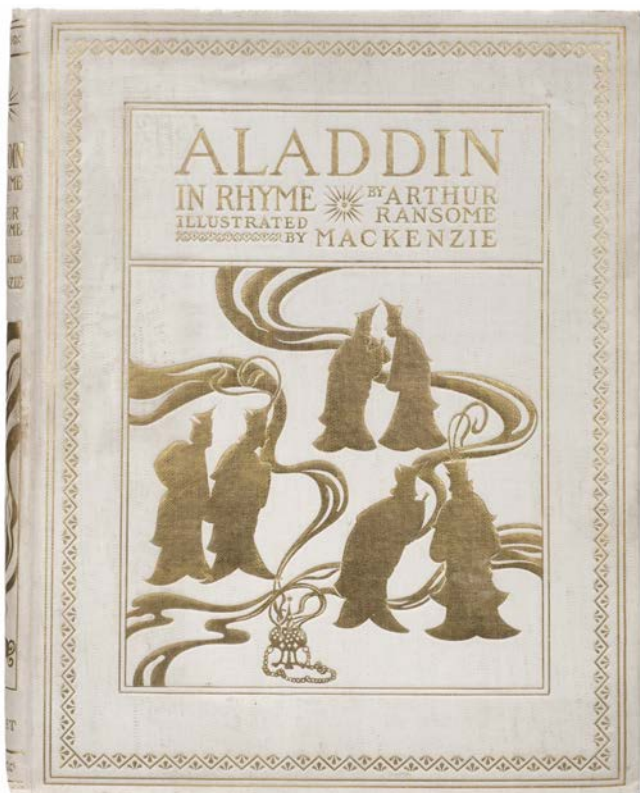
675 **Ransome (Arthur, editor)**. The World's Story Tellers, 9 volumes, London & Edinburgh: T. C. & E. C. Jack, 1908–10, woodcut portrait frontispiece for each (except Stories by the Essayists), one or two closed tears, occasional light offsetting, light toning to endpapers, original uniform yellow cloth, some light fading to a few spines, housed in modern cloth slipcase, 8vo, together with 4 others in the series including Stories by Chateaubriand, 1909 (bound in Green cloth), and Stories by Daudet & Coppée, 1910 (both ex-libris with stamps and marks), plus 8 volumes from the Mariners Library series, each with an introduction by Arthur Ransome, mixed editions, 1948–58, and others including The Blue Treacle. The Story of an Escape, Amazon Publications edition, 1993 (limited edition 2/25, from a total edition of 400, signed by Christina Hardyment & John Cowen), Ransome the Artist, selected and introduced by Roger Wardle, Amazon Publications, 1998, The Autobiography of Arthur Ransome, edited with prologue and epilogue by Rupert Hart-Davis, 1976, The Life of Arthur Ransome, by Hugh Brogan, 1984, and Signalling From Mars. The Letters of Arthur Ransome, selected and introduced by Hugh Brogan, 1997 (29)

£200 - £300



676 **Ransome (Arthur)**. Old Peter's Russian Tales, 1st edition, London: T. C. & E. C. Jack Ltd., 1916, colour plates and illustrations by Dimitri Mitrokhin, occasional minor spotting, contemporary presentation inscription to half-title, floral endpapers, water stain to top edge, original patterned cloth, foot of spine rubbed, a little bowed, 8vo, together with Aladdin and His Wonderful Lamp in Rhyme, 1st edition, London: Nisbet & Co., [1919], 12 tipped-in colour plates by Thomas Mackenzie, small tears to top margin of leaf before half-title, presentation inscription at front, silhouette endpapers, top edge gilt, original pictorial cloth, spine a little faded, a few faint spots to upper cover, 4to (2)

£200 - £300



Lot 677

677 **Ransome (Arthur).** Aladdin and his Wonderful Lamp in Rhyme, limited edition, London: Nisbet & Co., [1919], 12 colour tipped-in plates by Thomas Mackenzie, slight toning to illustrated endpapers, top edge gilt, original cream buckram gilt, slight small dust marks to lower cover, 4to

Limited edition 148/250, signed by the artist. A fine copy.

(1)

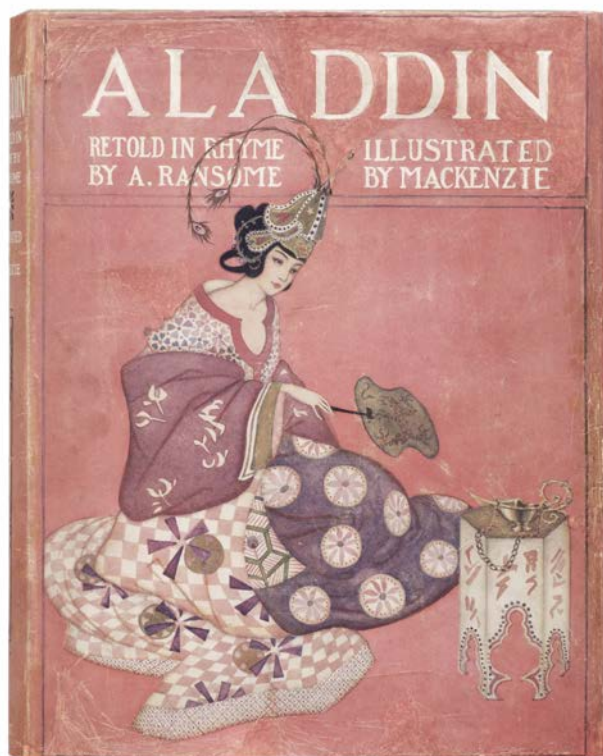
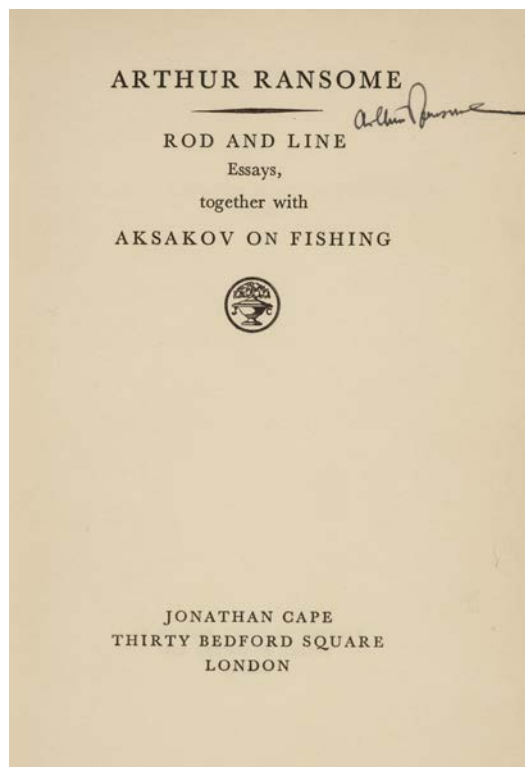
£1,000 - £1,500

678 **Ransome (Arthur).** Aladdin and his Wonderful Lamp in Rhyme, 1st trade edition, London: Nisbet & Co., [1919], 12 colour tipped-in plates by Thomas Mackenzie, lower corner of 'To L. A.' page torn away, a few minor spots, previous owner signature, top edge gilt, original pictorial cloth in bright condition, restored and repaired dust jacket, a little rubbed with some dust-soiling to rear panel, 4to

Provenance: From the library of Arthur Ransome collector John Cowen.

(1)

£300 - £400

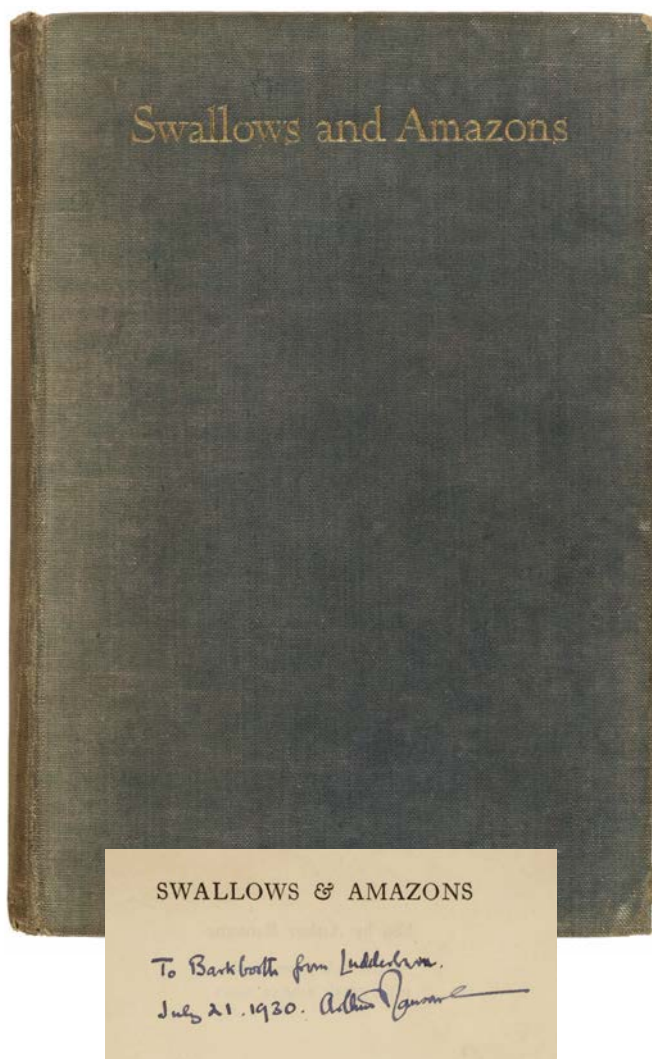


Lot 678

679 **Ransome (Arthur).** Rod and Line Essays, together with Aksakov on Fishing, 1st edition, London: Jonathan Cape, 1929, previous owner signature to front endpaper, original cloth (one or two shallow bumps to edges), dust jacket, spine rubbed and chipped at ends and folds, some dust-soiling, repairs to verso, 8vo, signed by the author to title, together with Mainly About Fishing, Bovey Tracey: Flyfisher's Classic Library edition, 1994, colour illustrations, original morocco-backed boards, 8vo, limited edition, one of 950 copies, plus 6 others related including another copy of Rod and Line Essays, 1st edition, 1929, Reader's Guides Second Series. Fishing by Arthur Ransome, 1955 (2 copies, one formerly in the collection of John Cowen), and Arthur Ransome on Fishing, by Jeremy Swift, 1st edition, 1994

(9)

£200 - £300



680 **Ransome (Arthur)**. *Swallows & Amazons*, 1st edition, London: Jonathan Cape, 1930, *illustrations by Stephen Spurrier, map endpapers, occasional light toning and small stains, original cloth, spine faded and rubbed at ends and edges, contained in later cloth solander box, 8vo*

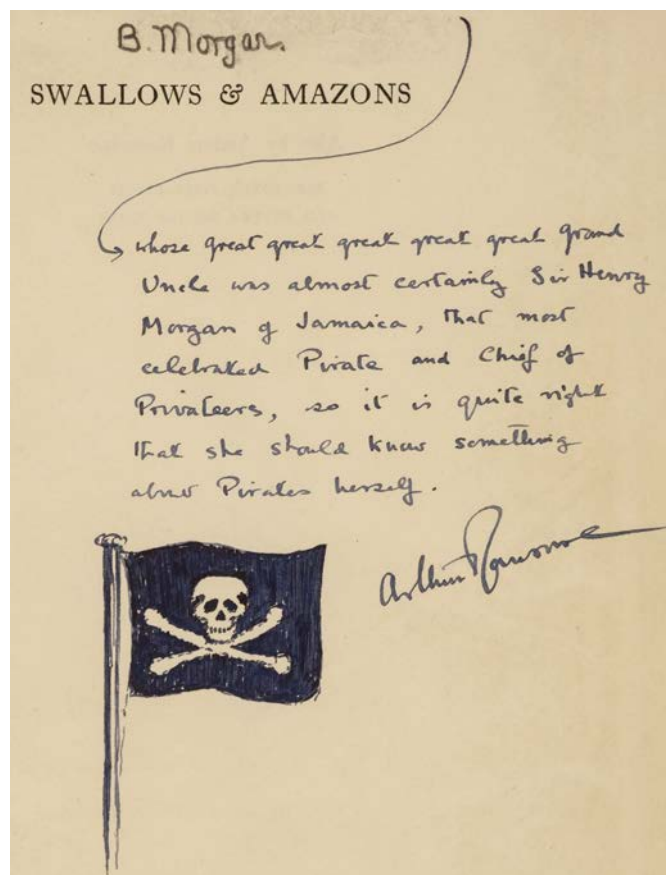
Presentation copy, inscribed on the day of publication to half-title 'To Barkbooth from Luddesburn. July 21 1930. Arthur Ransome', and ownership inscription beneath in pencil 'Ella H. Kelsall, Aug 1930, Barkbooth'.

The Kelsall family lived at Barkbooth, across the valley from the Ransome's at Low Luddesburn, Colonel Kelsall a friend and fishing companion of Arthur, and due to a lack of telephones devised a signalling system to co-ordinate fishing plans. The Kelsall's had two young children, Desmond and Richard (Dick), who Ransome used to take fishing, he also held children's parties at Luddesburn where he sang sea shanties and told stories to them, the children inspired by boat trips on Lake Windermere, made a sail and mast which they fitted to their Triang pedal car.

This presentation copy is featured on p. 55 in John Cowen's bibliography *A Ransome Bookcase*.

(1)

£1,000 - £1,500



681 **Ransome (Arthur)**. *Swallows & Amazons*, 1st edition, London: Jonathan Cape, 1930, *illustrations and map endpapers by Stephen Spurrier, 8 pages with small neat marginal repairs, a few light creases and small stains, light toning to endpapers, original cloth, joints splitting, some fading and light edge wear, facsimile dust jacket, contained in solander box with label to spine, 8vo*

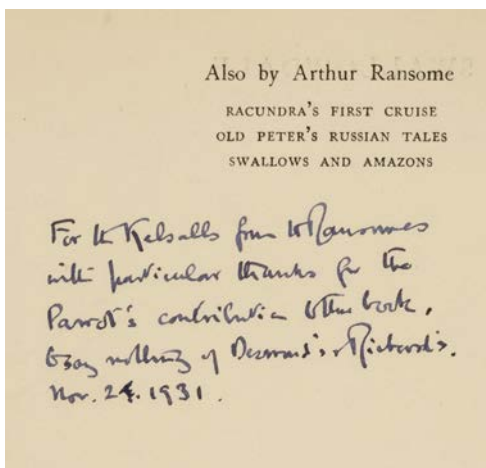
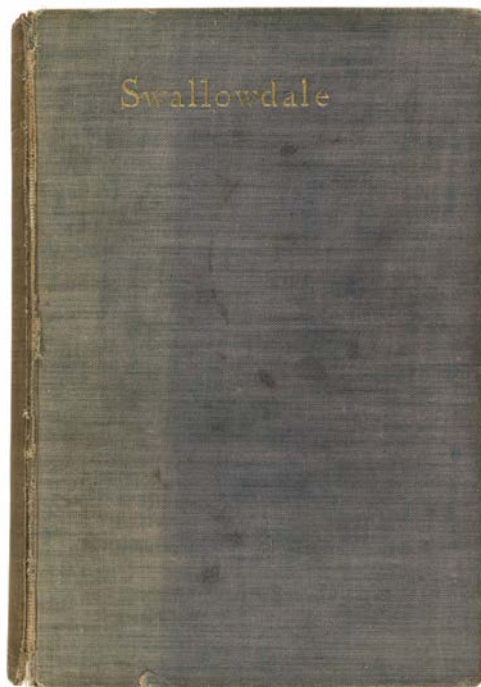
Presentation copy, inscribed by Arthur Ransome to half-title, with his ink drawing of a 'Jolly Roger' pirate flag to Beryl Morgan, 'whose great great great great great grand uncle was almost certainly Sir Henry Morgan of Jamaica, that most celebrated Pirate and Chief of Privateers, so it is quite right that she should know something about Pirates herself', signed by the author next to the drawing of the flag with skull and crossbones.

Provenance: Beryl Morgan, her signature 'B. Morgan' in pencil at head of half-title. Formerly in the collection of John Cowen, who purchased this book, along with *Winter Holiday & Coot Club* from a bookshop in Whitley Bay in July 1991. His research revealed that Thomas Morgan joined the bookselling firm Mawson, Swan and Morgan in Newcastle in 1900, as chairman, and 'The son of Mr Morgan who now owned the book shop in the 1930s had three children. Beryl her sister Meriel and her brother Stewart. Beryl was a committed reader of the *Swallows and Amazons* saga and she eagerly looked forward to receiving the latest Ransome book at Christmas in the 1930s. Her father arranged with the manager of the shop, whose name has been forgotten, to obtain Arthur Ransome's inscription on the copies. These became cherished items with Beryl Morgan.'

The book features in John Cowen's bibliography *A Ransome Book-Case*, 2000.

(1)

£2,000 - £3,000



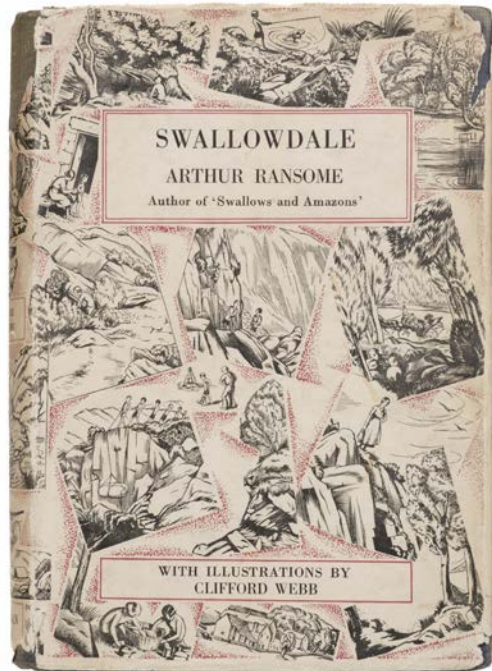
682 **Ransome (Arthur)**. *Swallowdale*, 1st edition, London: Jonathan Cape, 1931, *illustrations and map endpapers by Clifford Webb*, occasional light spotting, original blue cloth, joints splitting, spine toned, fading to covers (faint ring stain to upper cover), a few stains, contained in cloth solander box, 8vo

Presentation copy, inscribed to half-title verso 'For the Kelsalls from the Ransomes with particular thanks for the Parrot's contribution to the book, to say nothing of Desmond's & Richard's, Nov 24. 1931'.

Provenance: John Cowen, this copy features on p. 65 of his bibliography *A Ransome Book-Case*, 2000. 'The Original Ships Papers' is not a Clifford Webb illustration. The clue lies in the wording: 'The Original Ship's Papers (linked at home)'. I am informed that Ransome involved the Kelsalls in the preparation of the papers. He wanted Desmond and Dick to sign for John and Roger, Dick had a leaky pen which amused Arthur Ransome who said it would be ideal for the purpose. Desmond signed for John Walker and Richard signed for Roger and wrote '(I held his hand, Roger)' for Gibber. The Kelsalls had a red and grey West African parrot called Polly. Colonel Kelsall persuaded the parrot using sheets of papers coated with lamp black wrapped around a broomstick to make his mark. Their reward was an inscribed first edition of *Swallowdale*.

(1)

£1,500 - £2,000

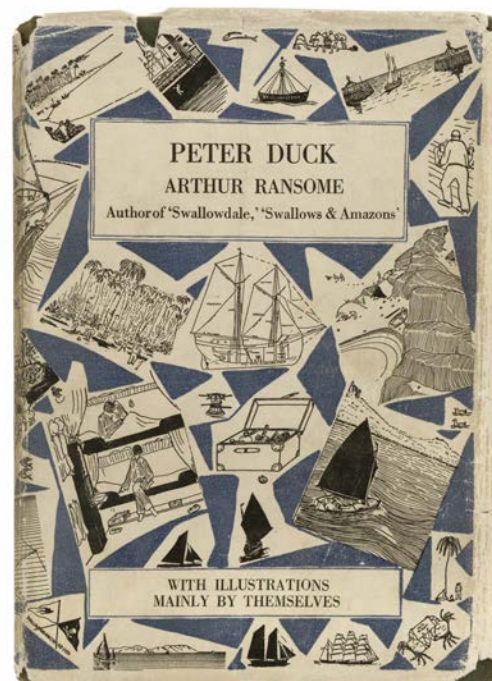


683 **Ransome (Arthur)**. *Swallowdale*, 1st edition, London: Jonathan Cape, 1931, *illustrations by Clifford Webb*, advertisement leaf at rear, slight partial offsetting to map endpapers, contemporary previous owner ink inscription dated 1932 to front endpaper, original cloth, some fading to spine and extremities of covers, lower corner of upper cover bumped, dust jacket, tears and losses to spine and folds, some toning to spine, light dust-soiling to rear panel, contained in modern cloth slipcase, 8vo,

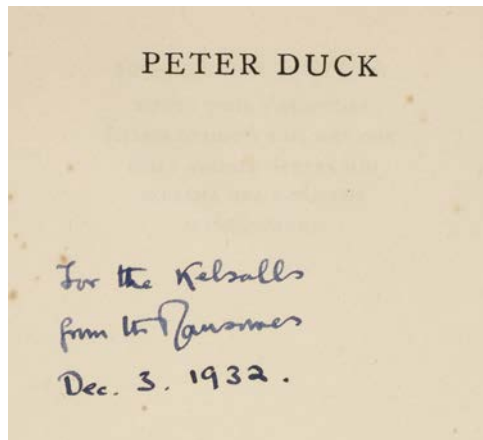
The second book in the 'Swallows and Amazons' series.

(1)

£1,000 - £1,500



Lot 684



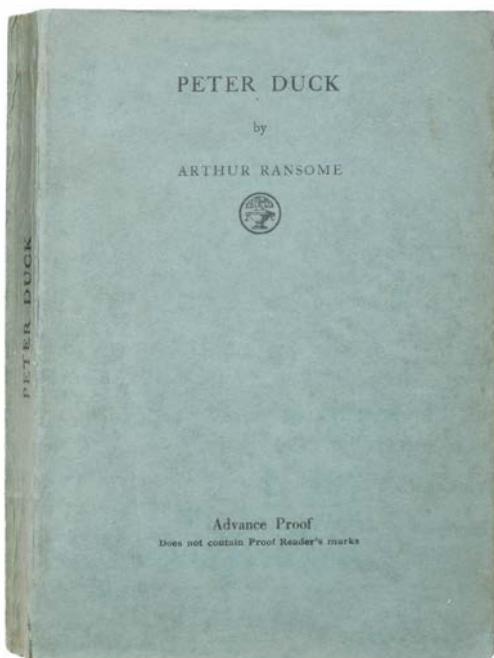
684 **Ransome (Arthur)**. Peter Duck, 1st edition, London: Jonathan Cape, 1931, *illustrations by the author, advertisement leaf at rear, map endpapers, occasional minor spotting, original cloth, spine faded, lower joint splitting, faint ring mark to upper cover, 4th impression dust jacket, small tears and losses to spine ends, panel edges and folds, light dust-soiling to rear panel, contained in later cloth solander box, 8vo*

Presentation copy, inscribed to half-title 'For the Kelsalls from the Ransomes Dec. 3. 1932'.

The Kelsall family were friends and neighbours of the Ransomes, Colonel Kelsall a fellow fisherman. Their two sons Dick and Desmond '...were about ten and six when Ransome started *Swallows and Amazons*. After Desmond had read it, Ransome asked him what he thought ought to happen next. 'I said that John was too good. He ought to get overconfident and do something really stupid like wrecking *Swallow*. Ransome absolutely hooted with laughter and said that was exactly what he had planned.' Dick remembered posing for the photographs, the 'hollywoods', as Ransome used to call them, which helped him with the drawings for *Peter Duck* and *Winter Holiday*. (Hardyment, 'Arthur Ransome & Captain Flint's Trunk', 2006).

This copy features in John Cowen's *A Ransome Book-Case*, 2000.

(1) £1,000 - £1,500



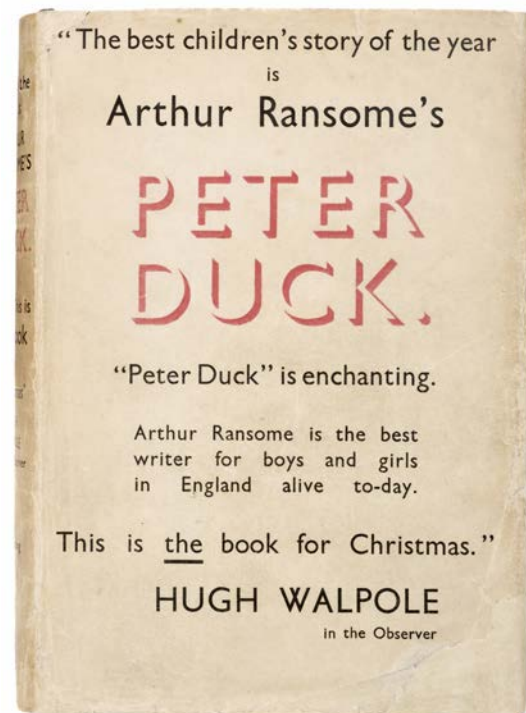
Lot 685

685 **Ransome (Arthur)**. Peter Duck, uncorrected proof, London: Jonathan Cape, 1932, *illustrations by the author, a few light creases, original wrappers, slight lean, 8vo, together with Winter Holiday, uncorrected proof, London: Jonathan Cape, 1933, illustrations by the author, occasional light spotting, original upper wrapper laid down (lacking original spine and rear wrapper), small tear at head of spine, some fading, 8vo, plus Secret Water, uncorrected proof, London: Jonathan Cape, 1939, illustrations by the author, a few small marginal stains, original wrappers, spine faded, 8vo, together with 3 other uncorrected proofs for Great Northern?, 1947, Rod and Line. Essays together with Aksakov on Fishing, 1929, and The Autobiography of Arthur Ransome, edited by Rupert Hart-Davis, 1976*

Collection of uncorrected proofs by the author, usually issued in small numbers and uncommon from the 1930s.

(6)

£400 - £600



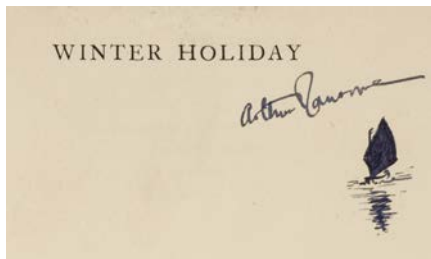
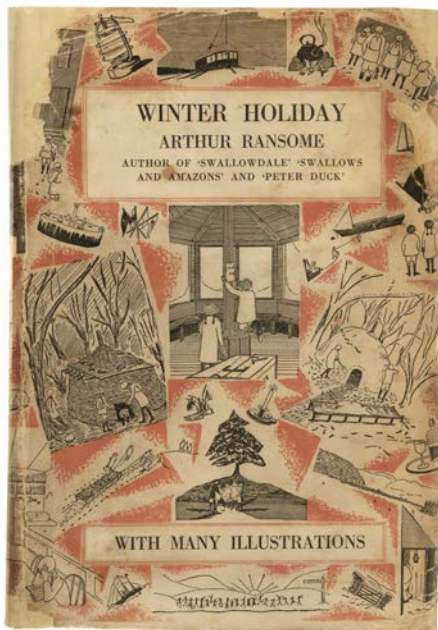
686 **Ransome (Arthur)**. Peter Duck, 1st edition, 2nd impression, London: Jonathan Cape, December 1932, *illustrations by the author, advertisement leaf at rear, a few minor spots, original cloth (head and foot of spine faded) 3rd printing dust jacket, printed in red and black, lightly restored with a few repairs (a few letters in pen facsimile), contained in modern cloth slipcase, 8vo*

Signed by the author to half-title. Rare 3rd printing dust jacket, printed in December 1932 (the first impression was issued in November 1932) with the three-dimensional title in red to the front panel and endorsement by Hugh Walpole, instead of the usual pictorial jacket.

An example (probably the same) is illustrated on p. 69 in John Cowen's bibliography *A Ransome Book-Case*.

(1)

£400 - £600



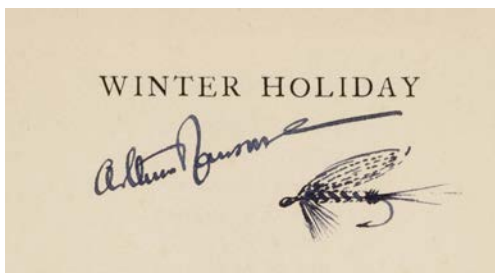
687 **Ransome (Arthur)**. *Winter Holiday*, 1st edition, London: Jonathan Cape, 1933, *illustrations and map endpapers by the author, a few leaves with small repairs (including loss of a few letters to pp. 117/118), a few light marks, original cloth, dust jacket, tears and losses to spine and part of front panel and folds, some toning to spine and rear panel, contained in cloth solander box, 8vo*

Signed by the author to half-title, with a small ink sketch of 'Swallow'.

Provenance: 'S. Morgan', faint partially erased pencil signature at head of half-title. Thomas Morgan joined the bookselling firm Mawson, Swan and Morgan in Newcastle in 1900, as chairman, and 'The son of Mr Morgan (Stanley Morgan) who now owned the book shop in the 1930s had three children. Beryl her sister Meriel and her brother Stewart. Beryl was a committed reader of the Swallows and Amazons saga and she eagerly looked forward to receiving the latest Ransome book at Christmas in the 1930s. Her father arranged with the manager of the shop, whose name has been forgotten, to obtain Arthur Ransome's inscription on the copies.' (John Cowen).

(1)

£500 - £800



Lot 688

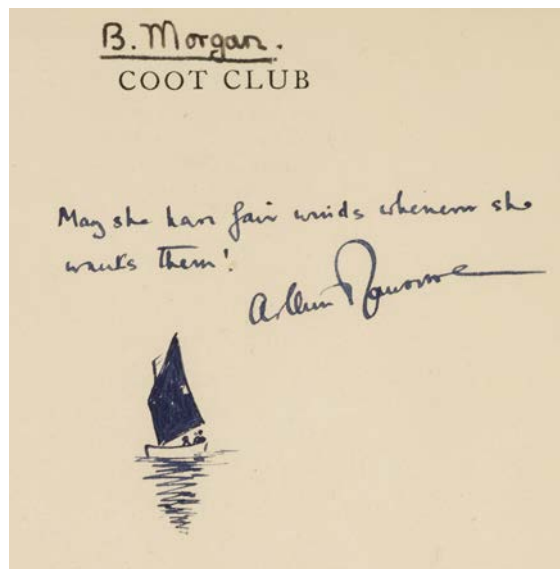
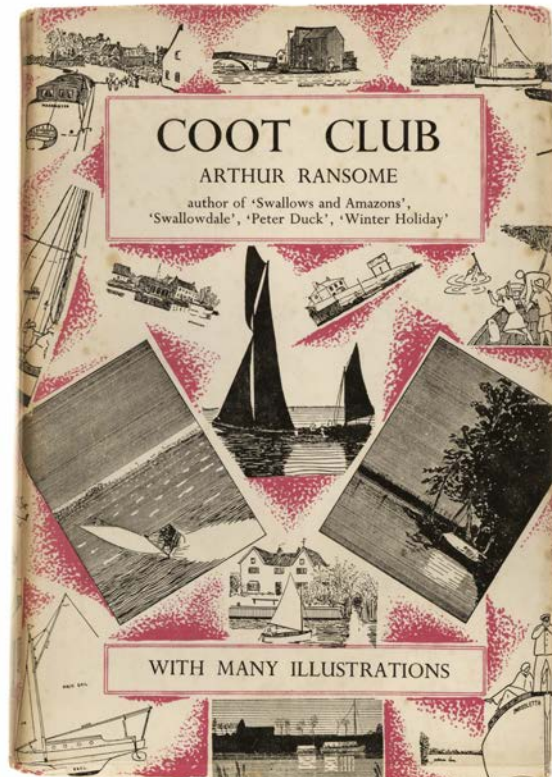
688 **Ransome (Arthur)**. *Winter Holiday*, 1st edition, London: Jonathan Cape, 1933, *illustrations by the author, slight partial offsetting to map endpapers, original cloth, dust jacket, some restoration to spine and extremities, some dust-soiling to rear panel, contained in modern cloth slipcase, 8vo*

Signed to half-title by the author, with an ink drawing of a fishing fly. A small printed note loosely inserted states 'Said to be from the estate of a Mr Crowthers, a dentist in Newcastle'.

Provenance: From the collection of John Cowen, and illustrated on p. 73 in his bibliography *A Ransome Book-Case*.

(1)

£600 - £800



Lot 689

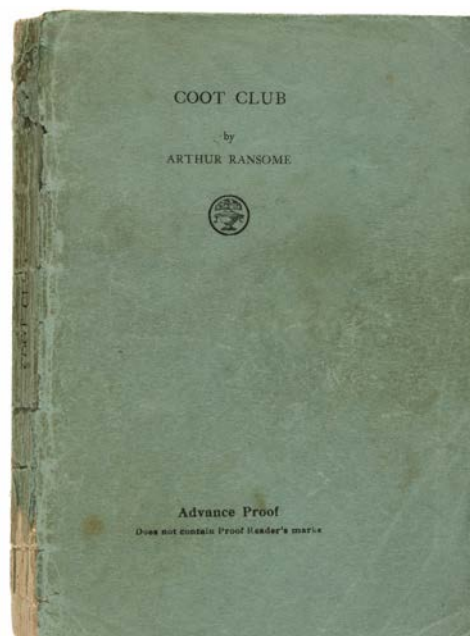
689 **Ransome (Arthur)**. Coot Club, 1st edition, London: Jonathan Cape, 1934, *illustrations, errata slip, map endpapers, several small marginal repairs (list of pages repaired supplied), a few small marks, original cloth, corners a little bumped, small faded patches, 3rd impression dust jacket, spine toned, a little light spotting, contained in a cloth solander box, 8vo*

Presentation copy, inscribed to half-title: 'May she have fair winds whenever she wants them! Arthur Ransome', with a small ink sketch of 'Swallow'.

Provenance: Beryl Morgan, her signature 'B. Morgan' at head of half-title. Formerly in the collection of John Cowen, who purchased this book, along with *Swallow and Amazons* and *Winter Holiday* from a bookshop in Whitley Bay in July 1991. His research revealed that Thomas Morgan joined the bookselling firm Mawson, Swan and Morgan in Newcastle in 1900, as chairman, and 'The son of Mr Morgan who now owned the book shop in the 1930s had three children. Beryl her sister Meriel and her brother Stewart. Beryl was a committed reader of the Swallows and Amazons saga and she eagerly looked forward to receiving the latest Ransome book at Christmas in the 1930s. Her father arranged with the manager of the shop, whose name has been forgotten, to obtain Arthur Ransome's inscription on the copies. These became cherished items with Beryl Morgan.'

The book features in John Cowen's bibliography *A Ransome Book-Case*, 2000.

(1) £1,000 - £1,500

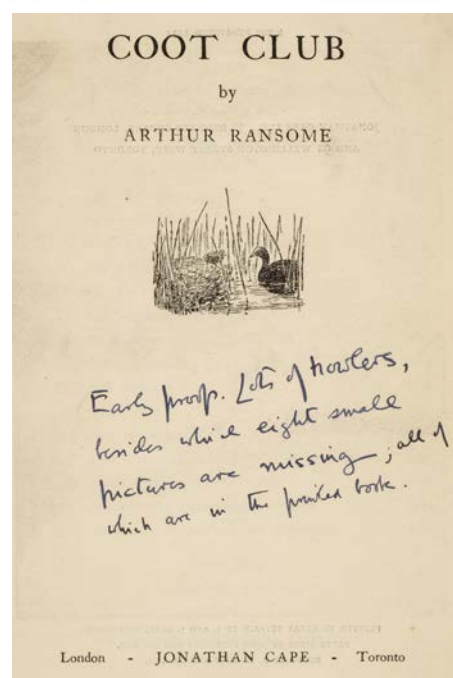


690 **Ransome (Arthur)**. Coot Club, uncorrected proof, London: Jonathan Cape, 1934, *illustrations, pen and pencil annotations by the author, a little minor spotting, original wrappers, some wear to spine, a little rubbed with small stains, slight lean, contained in cloth slipcase, 8vo*

Inscribed by the author to title 'Early proofs. Lots of howlers, besides which eight small pictures are missing - , all of which are in the printed book.'

Provenance: Richard Kelsall, 1934, ownership inscription to half-title. John Cowen's copy, illustrated on p. 78 of his bibliography *A Ransome Book-Case*, 2000. Contains around twelve corrections by the author, most of which appeared in the final text of the book, 'and the most significant correction on page is shown below. Stalham should be Salthouse. This resulted in an erratum slip in the first edition...' (Cowen). This proof was presumably gifted by Ransome to his close friend and neighbour Richard Kelsall.

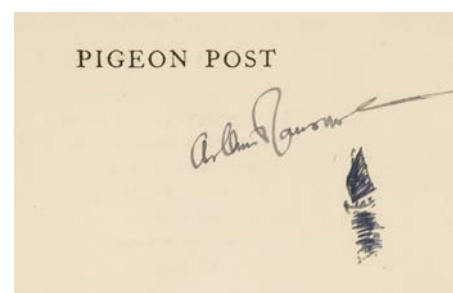
(1) £600 - £800



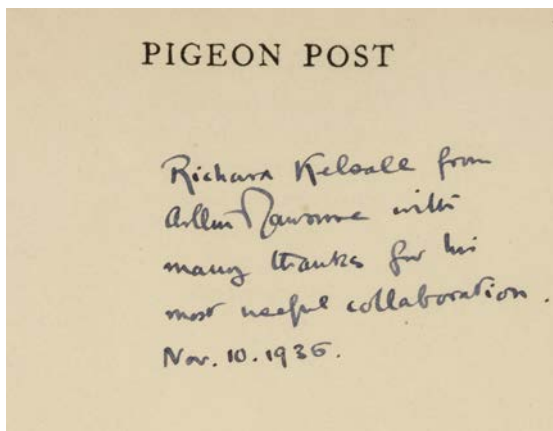
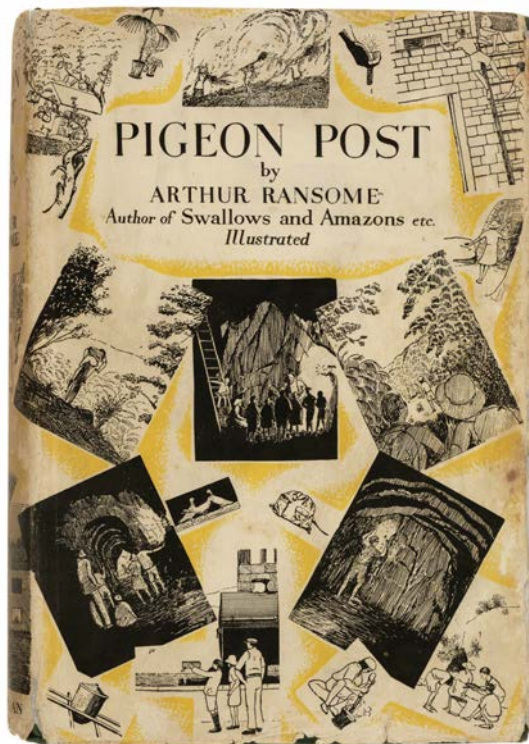
Lot 690

691 **Ransome (Arthur)**. Pigeon Post, 3rd impression, London: Jonathan Cape, November 1936, *illustrations by the author, map endpapers, original cloth, dust jacket, spine and rear panel a little toned, tiny nicks at head of spine, 8vo, signed by the author to half-title with a small ink sketch of "Swallow" beneath, 8vo, together with The Big Six, 10th impression, London: Jonathan Cape, 1952, illustrations by the author, p. 109 with small closed tear to lower blank margin, a few light finger marks, map endpapers, original cloth (some fading to spine and small abrasions to rear cover), dust jacket, slight fading to spine, small tears at ends, 8vo, presentation copy, inscribed to half-title 'With best wishes from Arthur Ransome', with a small black ink and pink sketch of a sail boat, with 2 others: Winter Holiday, 1st edition, 1933 in a 4th impression dust jacket, with a pencil ownership signature of 'R. H. Kelsall' to front endpaper (The Kelsall family were friends and neighbours of the Ransomes in the Lake District), and Secret Water, 2nd impression, November 1939*

(4) £300 - £500



Lot 691



692 **Ransome (Arthur).** *Pigeon Post*, 1st edition, London: Jonathan Cape, 1936, illustrations and map endpapers by the author, a few small minor stains, original cloth, light fading to spine, small tear at foot of spine and one corner a little bumped, slight lean, dust jacket, spine toned, archival restoration at head to verso and folds, small chips and tears at spine ends, panel edges and folds, contained in later cloth solander box, 8vo

Presentation copy, inscribed to half-title 'Richard Kelsall from Arthur Ransome with many thanks for his most useful collaboration Nov. 10. 1936.'

Richard Kelsall was Arthur Ransome's neighbour and fishing partner in the Lake District, whose children Dick and Desmond posed for drawings which helped Ransome in his illustrations for *Peter Duck* and *Winter Holiday*.

'Richard Kelsall played another historic part in the making of the series when he was asked by Ransome to construct the pigeon alarm illustrated in the book. Dick Kelsall successfully constructed it and Ransome was assured that the invention was feasible. He rewarded Richard with a copy of the first edition of *Pigeon Post* in which he inscribed as shown.' ('A Ransome Book-Case' by John Cowen, p. 80, inscription illustrated).

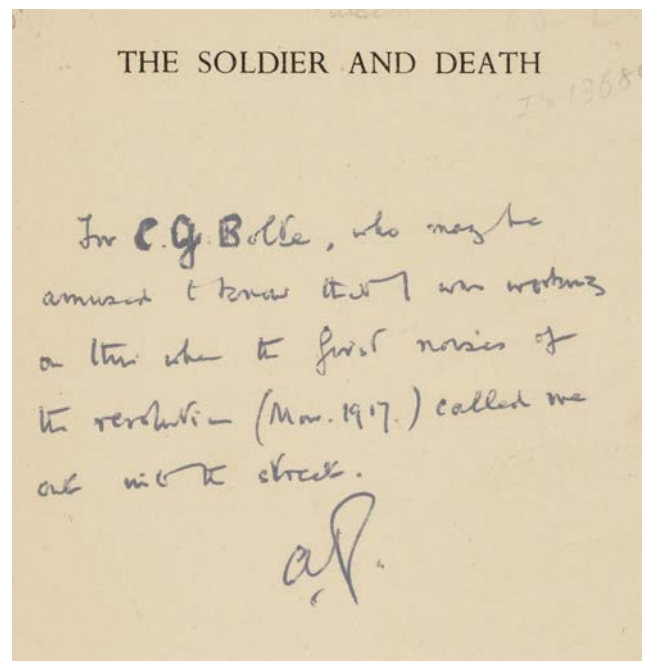
(1) £1,000 - £1,500



693 **Ransome (Arthur).** A complete set of all 12 'Swallows & Amazons' novels, all US editions, 1931-48, comprising 1st US editions, 1st printings unless otherwise stated of *Peter Duck*, 1933, *Winter Holiday*, 2nd impression, 1934, *Coot Club*, 1935, *Pigeon Post*, 1937, *We Didn't Mean To Go To Sea*, 1938, *Secret Water*, 1940; *The Big Six*, 1941, *Missee Lee*, 1942, *The Picts and the Martyrs*, 1943, *Great Northern?*, 1948, illustrations by the author, Helene Carter and Mary E. Shepard, slight marginal toning to early titles, a few minor marginal stains to *Peter Duck*, previous owner inscription to *Winter Holiday* and *Pigeon Post*, signature to *Great Northern?*, bookplate to *Missee Lee*, original cloth (slight lean to *Coot Club*), dust jackets, a few price-clipped, one or two spines with some fading, a few small chips and tears, 8vo, together with *Swallowdale*, 4th impression, 1932, 1st Junior Literary Guild, New York editions of *Swallows and Amazons*, 1931, *Swallowdale*, 1932, *Coot Club*, 1935 and *Pigeon Post*, 1937 (endpapers renewed), plus another 1st edition of *Pigeon Post*, 1937, and a 4th printing of *We Didn't Mean To Go To Sea*, 1943

(17)

£400 - £600



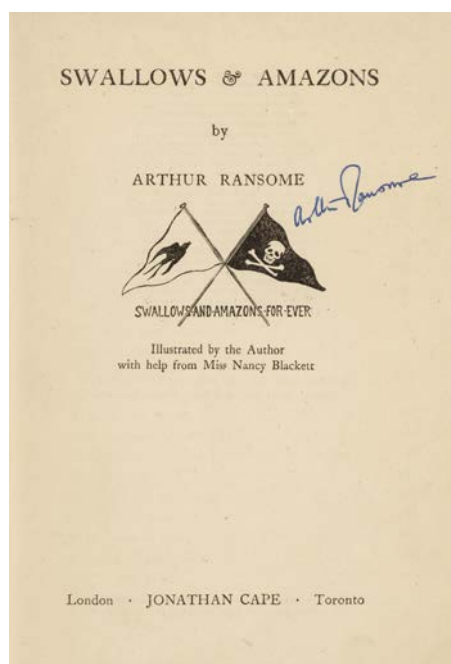
Lot 694

694 **Ransome (Arthur)**. *The Soldier & Death. A Russian Folk Tale* told in English, reprint (i.e. 2nd) edition, London: Jonathan Cape, 1945, 27 pp., original wrappers, a few small damp stains, 12mo, presentation copy, inscribed to half-title 'For C. G. Bolte, who may be amused to know that I was working on this when the first noises of the revolution (Mar. 1917) called me out into the streets. A. R.', together with *The Soldier and Death*, 1st edition, 1920 (in original wrappers), *Six Weeks in Russia in 1919*, 1st edition, 1919 (in original wrappers, some wear to spine), another 1st edition of *Six Weeks in Russia in 1919* bound-up in plain cloth, a 2nd printing of *Six Weeks in Russia in 1919*, July 1919 (ex-libris Arthur Ransome collector John Cowen), *The Crisis in Russia*, 1st edition, 1921, *The Chinese Puzzle*, 1st edition, 1927 (in toned dust jacket with tears to spine), *On Behalf of Russia. An Open Letter to America*, Reprinted from the *New Republic* of July 27, 1918, plus 4 others: *Russia in 1919*, 1919 and *The Crisis in Russia*, 1921 (both 1st US editions), *The Soldier and Death*, illustrated by Charles W. Stewart, 1962, and *Ransome in Russia*, by Ted Alexander & Tatiana Verizhnikova, 1st edition, 2003 (signed by Ted Alexander)

Charles Guy Bolte (1920-1994), the recipient of *The Soldier and Death* was born in Manhattan and joined the British Army before the attack on Pearl Harbor in 1941. He lost a leg during the Battle of El Alamein in 1942 and was one of the founding members of the 'Citizens First, Veterans Second' committee, whose egalitarian views chimed with the American Communist Party. He later joined the Viking Press in the 1950s and became a director of the American Civil Liberties Union.

(12)

£300 - £400



695 **Ransome (Arthur)**. *Swallows & Amazons*, 23rd impression, 1946; *Swallowdale*, 20th impression, 1947; *We Didn't Mean To Go To Sea*, 13th impression, 1944; *Missee Lee*, 7th impression, 1947; *The Picts and the Martyrs*, 3rd impression, 1944; *Great Northern*, 4th impression, 1947, each signed by the author to half-title or title, one or two other contemporary inscriptions, occasional light toning and a few spots, original cloth, *Swallows* a little rubbed with stains, dust jackets, *Swallows* price-clipped, *Picts and Martyrs* a little toned, a few small chips and stains, 8vo, together with 8 others in the series, all reprints and later impressions: *Swallows & Amazons* (2 copies), *Swallowdale* (2 copies), *Peter Duck* (2 copies), *Pigeon Post*, and *We Didn't Mean To Go To Sea*, 1933-48

(14)

£600 - £800

696 **Ransome (Arthur)**. *Mainly About Fishing*, 1st edition, London: A & C Black, 1959, colour illustrations, light spotting at front, chess problem cut and pasted to rear endpaper, original cloth, dust jacket, spine a little faded, a few small nicks and tears, 8vo

With 2 typed letters bound in at front, on Hurlingham Court, London blindstamped headed paper, one dated Feb. 10, 1960, 'Your letter horrified me. What a dreadful thing to have done. And it is not as if I could claim not to have known your book. Fortunately for me I have known very well and, indeed, said what I thought of it in the list of fishing books compiled for the National Book League in 1955... My fishing and fly-tying have come to an end. I had a baddish fall in December 1958 (happily after that good season was over). I spent most of 1959 on my back unable to move, and never once had even a distant sight of Derwent or Leven. It started up a form of arthritis and my fingers are not much use to me. I have not looked at my feathers since 1958 but I will have a hunt and find you some Vulturines. Mr. Black and I had a lot of trouble in finding a name for that book. Then, suddenly we had it. I now know how we got it, and cannot sufficiently apologise for my unintentional, half-witted, kleptomaniac picking up of your title, yours truly, Arthur Ransome', the other shorter letter concerns the Blue Vulturine Guineafowl fly and other hackles and is signed in initials.

The recipient is unknown but possibly Robert Hartman, who authored *About Fishing* in 1935 and who seemingly claims to have already used that title.

Provenance: The Angling Library of John Simpson, Part 2, sold at Bonhams on 06/02/2005.

(1)

£200 - £300

697 **Ransome (Arthur)**. *Swallows & Amazons*, reprint edition, London: Jonathan Cape, 1960, illustrations by Arthur Ransome and Nancy Blackett, map endpapers, original cloth, dust jacket, some toning and small nicks, 8vo, signed to half-title and dated 1962 by the author, other ink signature beneath, together with *Bohemia in London*, 1st edition, London: Chapman & Hall, 1907, illustrations by Fred Taylor, a few minor spots, endpapers renewed, original cloth, rebaked with original spine relaid, spine faded with a few stains, 8vo, inscribed by Susan Ransome, October 1907 to half-title (with a loose typescript note from Arthur Ransome collector and bibliographer John Cowen 'This is presumably Great Aunt Susan of Windemere'), plus Edgar Allan Poe. *A Critical Study*, 1st edition, London: Martin Secker, 1910, photogravure portrait frontispiece, publisher's catalogue at rear, partly unopened, pp. 166-167 partly dust-soiled with closed tear, light marginal toning, bookplate, original cloth gilt, 8vo, with others by the author including *Oscar Wilde. A Critical Study*, 1st edition, 1912 (plus another copy bound in black buckram from unused sheets), *Bohemia in London*, 2nd edition, 1912, *Portraits and Speculations*, 1st edition, 1913, *A Night in Luxembourg*, by Remy de Gourmont, with preface and appendix by Arthur Ransome, 1st edition, 1912, *The Crisis in Russia*, 1st edition, 1921, plus a quantity of reprints, small format and foreign language editions, Arthur Ransome Society productions, paperbacks, reference material including a small box of correspondence, articles, press cuttings, Arthur Ransome Society newsletters etc (approximately 200 + small box)

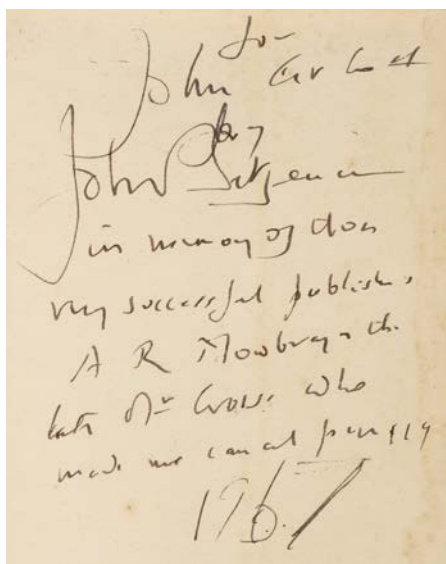
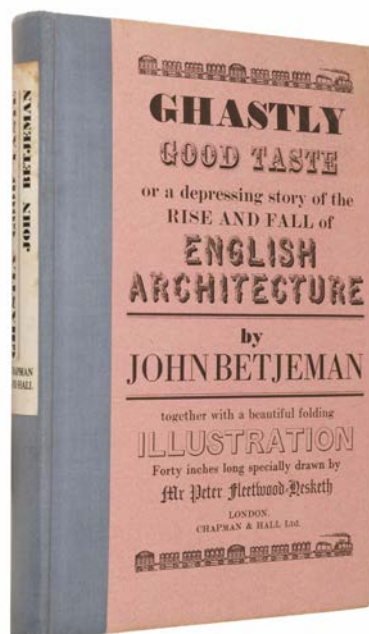
£500 - £800

JOHN BETJEMAN & JOHN ARLOTT: A POETIC FRIENDSHIP

When the future poet laureate John Betjeman told a BBC radio producer friend during the war that he had met a policeman who was also a poet, he had no idea what a life change he was about to effect. The Southampton policeman was John Arlott (1914-1991), and it was the BBC radio producer Geoffrey Grigson who gave Arlott an audition. Arlott passed the audition and became the BBC's Overseas Literary Producer in 1946. This quickly led on to him becoming the 'voice of cricket', and with his poetic phraseology, the most distinctive commentator of BBC Radio's *Test Match Special* for 35 years.

From early in the war Arlott, who had had a couple of poems published, had been writing to Betjeman, whose poetry he greatly admired, to suggest collaborating on various anthology ideas. Betjeman was a published poet and the editor of the *Shell Guides of English counties*, but there was as yet no sign that he would go on to become a household name and the future poet laureate.

The two men met face to face after the war and became lifelong friends. Arlott never forgot it was his poetry mentor who got him his broadcasting break. While the core of John Arlott's Library was sold by Christie's in 1992, some books, including these so affectionately signed to him by John Betjeman, were retained by the family.



698 **Betjeman (John, 1906-1984).** *Ghastly Good Taste*, or, a Depressing Story of the Rise and Fall of English Architecture, 1st edition, 1st issue, London: Chapman & Hall, 1933, errata slip tipped in before p. 1, first issue with reference to Mowbray on p. 119, large folding plan at rear, spare spine label tipped onto rear pastedown, some spotting, heaviest at front and to text-block edges, author's scruffy black ink signed presentation inscription to front free endpaper, 'For John Arlott, from John Betjeman, in memory of those very successful publishers A. R. Mowbray and the late Mr. [Gordon] Crosse who made me cancel page 119, 1967', original grey cloth over printed pink boards with paper spine label, remains of glassine dust jacket with upper flap only (spotted), 8vo

Provenance: From the library of John Arlott.

Peterson A2: 'The publisher responded to pressure from Mowbrays by cancelling leaf 14 (pp. 119-20) shortly after publication. The disputed passage reads 'Come, Mowbray, swell the praise!' in the first state and 'Sing guild and craftsmen's praise' in the second state. Betjeman offered this recollection in the second edition [1970] of *Ghastly Good Taste*, where the original reading was restored: 'Mowbrays at the time objected to that name being used, because they thought it detrimental to the church-furnishing business. I was sent for to see them in their Margaret Street shop. The edition was withdrawn, the page was cancelled, and a feeblor line with no names in it substituted' (p. 96).'

(1)

£300 - £500

699 **Betjeman, John, 1906–1984**. John Piers. By 'Epsilon', 1st edition, Mullingar: The Westmeath Examiner, [1938], title from front wrapper, [12] pp. including initial blank leaf and final blank page, two half-tone illustrations of Tristernagh Abbey, some light creases throughout, author's signed presentation inscription in blue ink to initial blank recto, inscribed in imitation of Gaelic script to John Arlott, 'Sean Arlott o Sean O'Betjeman', and dated 22 January 1943, original green wrappers, signed at head by 'John Betjeman' in brown ink, and with John Arlott's binding instructions neatly written in pencil to upper margin, giving the date to be used as '1943', marginal toning, centre staples removed and sewn into brown pimpled cloth with gilt-titled spine, slim 8vo

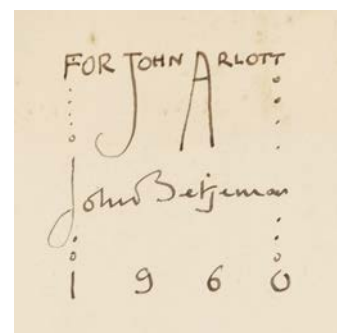
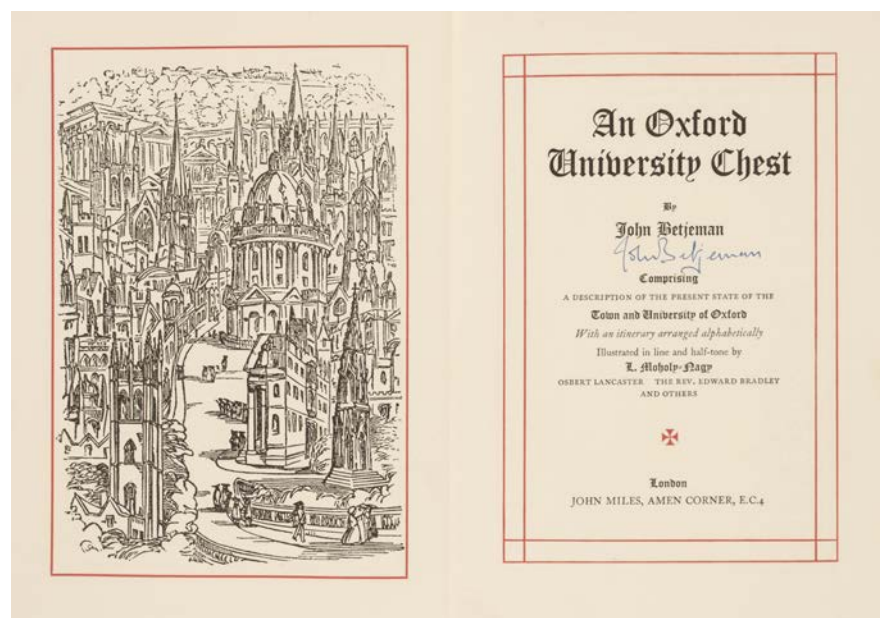
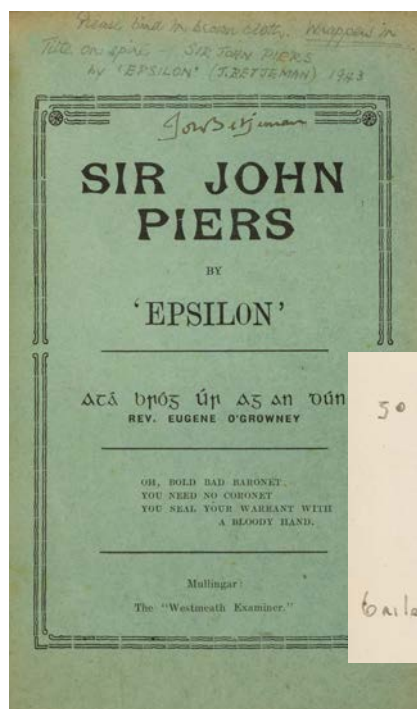
Provenance: From the library of John Arlott.

Peterson AA1: "'Sir John Piers was merely 50 copies privately printed for circulation among friends'... In a letter to John Hayward, 15 September 1938, Betjeman describes the poem as 'a little aperitif between the crisis & the catastrophe'". Perhaps uniquely, this copy does not have Betjeman's corrections on five pages. The poem was reprinted under his own name in *New Light for Old Chancels* (1940) and in his *Collected Poems* (1950).

The first John Betjeman poem to be published separately. Betjeman had lessons in Irish Gaelic when he became press attaché to the British Ambassador in Dublin during the War. Written while Betjeman was staying with Edward and Christine Longford in Pakenham Hall, the poem concerns Sir John Piers, a gambler and spendthrift, who made a bet that he could seduce the wife of former schoolfellow Lord Cloncurry. He lost the bet and was bankrupted.

(1)

£1,000 - £1,500



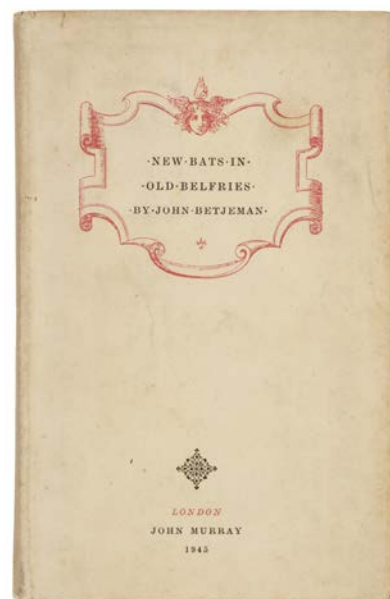
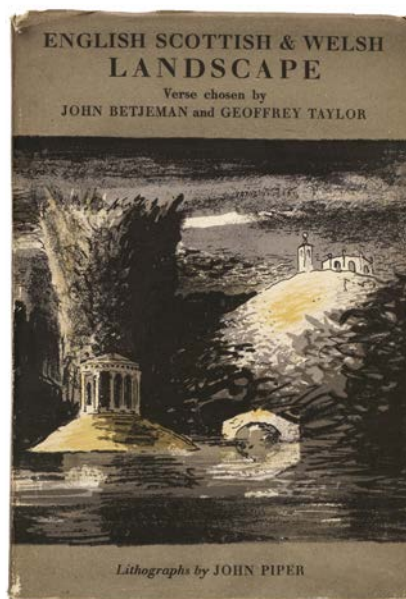
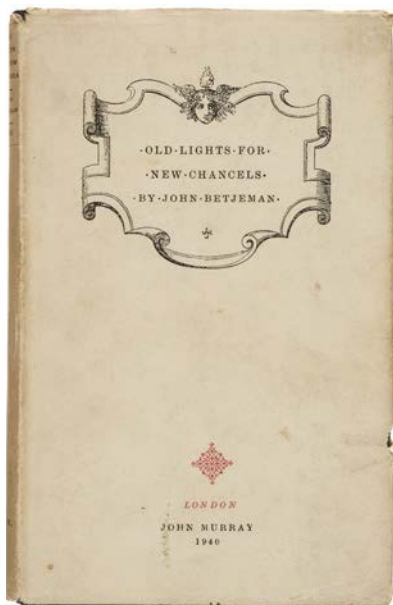
700 **Betjeman (John, 1906–1984)**. An Oxford University Chest, Comprising a Description of the Present State of the Town and University of Oxford, with an itinerary arranged alphabetically. Illustrated in line and half-tone by L. Moholy-Nagy, Osbert Lancaster, The Rev. Edward Bradley and others, 1st edition, London: John Miles, 1938, a little spotting at front and rear, signed by the author in blue ink to title, additionally signed and inscribed in black ink in a justified square design to front free endpaper, 'FOR JOHN ARLOTT / John Betjeman / 1960', original quarter blue buckram gilt over patterned boards, a little edge spotting and corners bumped, dust jacket rubbed, spotted and soiled, marginal fraying with small losses, including at head and foot of spine, 4to

Provenance: From the library of John Arlott.

Peterson A6.

(1)

£500 - £800



John Arlott
for
John Betjeman
1940

NEW EXCURSIONS INTO ENGLISH POETRY
EDITORS: W. J. TURNER AND DORIS SHANNON

ENGLISH SCOTTISH
AND WELSH
LANDSCAPE
1700-c. 1860

CHOSEN BY JOHN BETJEMAN
AND GEOFFREY TAYLOR

WITH
ORIGINAL LITHOGRAPHS
By
JOHN PIPER

LONDON
FREDERICK MULLER LTD
25 Great James Street
W.C.1

for
John Arlott
J. Betjeman
& John the Evangelist's Day
XCMXLV

701 Betjeman (John, 1906-1984). Old Lights for New Chancels, 1st edition, London: John Murray, 1940, frontispiece silhouette of the author [after John Piper], blue silk marker, author's large, signed presentation inscription in black ink to front free endpaper recto, 'John Arlott from John Betjeman, 1940', Blackwell booksellers' ticket to front pastedown, original blue pebbled cloth with paper spine label, unclipped dust jacket, some soiling, spine browned, a few small nicks and closed tears, 8vo

Provenance: From the library of John Arlott.

Peterson A8a.

Signed by John Betjeman for John Arlott in 1940, when Betjeman was press attaché at the British Consulate in Dublin, and Arlott was a police sergeant in Southampton. Arlott was a budding poet and they had been exchanging letters.

(1) £200 - £300

702 Betjeman (John, 1906-1984). English, Scottish and Welsh Landscape 1700-c. 1860. Chosen by John Betjeman and Geoffrey Taylor. With Original Lithographs by John Piper, 1st edition, London: Frederick Muller, 1944, 12 colour lithographic plates, signed by both 'John Betjeman' and 'John Piper' adjacent to their names on the title-page, in blue and black ink respectively, additionally signed and inscribed in blue ink to front free endpaper recto, 'To John Arlott from his self-pitying companion John Betjeman', original pictorial cloth from a design by John Piper, in the matching unclipped dust jacket, a little nicked at spine ends and rubbed at extremities, 8vo

Provenance: From the library of John Arlott.

Peterson A12a.

(1)

£300 - £400

703 Betjeman (John, 1906-1984). New Bats in Old Belfries, 1st edition, London: John Murray, 1945, several pencil ticks and crosses in the outer margin of Contents page, signed in blue ink by the author to front free endpaper recto, 'for J Arlott, J. Betjeman, St John the Evangelist's Day [27 December], MCMXLV', publisher's 'Early Copy' presentation note loosely inserted, noting the publication date of 19th December, original red cloth with paper label to upper cover, unclipped dust jacket, dust-soiled, a few tiny nicks and closed tears, 8vo

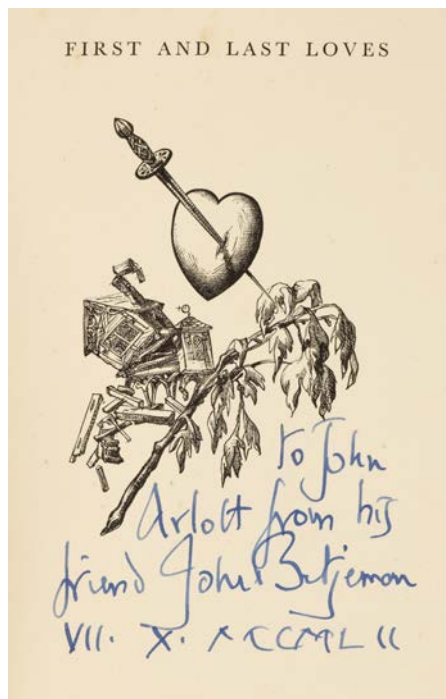
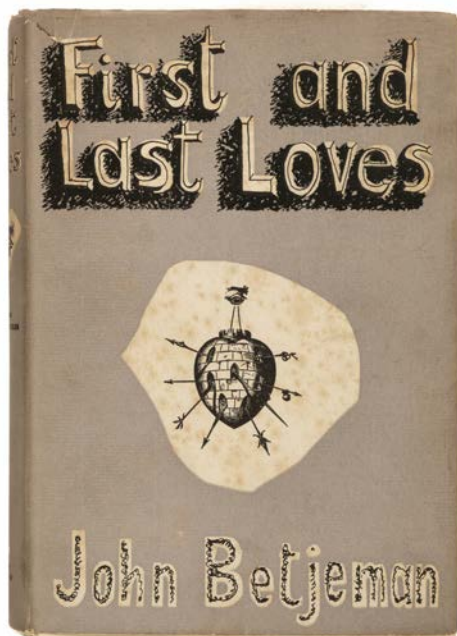
Provenance: From the library of John Arlott.

Peterson A13a.

Signed by John Betjeman for John Arlott when Arlott had just taken up a job as BBC Overseas Literary Producer.

(1)

£200 - £300



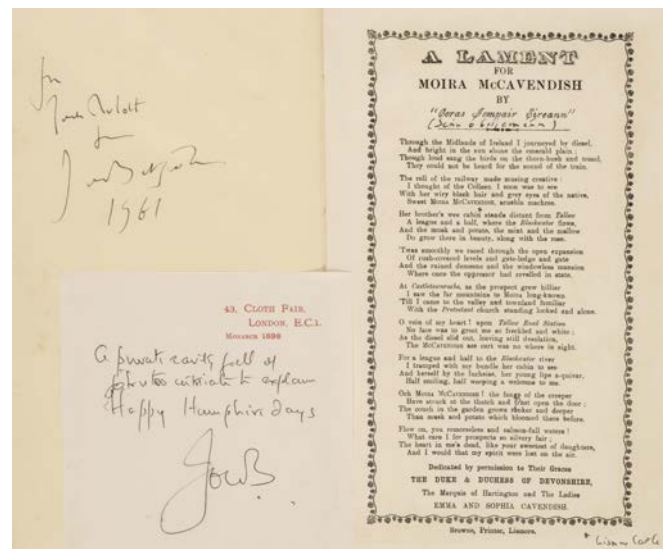
704 **Betjeman (John, 1906-1984)**. *First and Last Loves*, 1st edition, London: John Murray, 1952, numerous illustrations including a folding panorama by John Piper, author's neat signed presentation inscription in blue ink adjacent to half-title printed decoration by Piper, 'to John Arlott from his friend John Betjeman, VII.X.MCMLII', original cream cloth lettered and stamped in blue with repeating heart motif, unclipped dust jacket (designed by John Piper), somewhat spotted with a few small closed tears to upper margin, 8vo

Provenance: From the library of John Arlott.

Peterson A20a.

(1)

£300 - £400



705 **Betjeman (John, 1906-1984)**. *A Lament for Moira McCavendish* by "Coras Jompair Eireann", 1st edition, Lismore: Browne [for the author], [1958], printed on recto of a single sheet of cream wove paper, decorative typographic border, signed by the author in black ink beneath the printed name, '(Sean o'betjemean)', and with two amendments added to the text, the first an asterisk by 'cabin' in the first line of the third verse identified as 'Lismore Castle' in the lower margin, and addition of 'h' to 'trust' to read 'thrust' in the second line of penultimate verse, all in Betjeman's hand, light toning, sheet size 251 x 153 mm, tipped in after the second of a sewn gathering of 12 blank leaves, with author's additional signed presentation inscription in blue ink on the blank page facing the broadside, 'for John Arlott, from John Betjeman, 1961', brown buckram with gilt-titled spine, narrow small folio, together with an accompanying Autograph Letter Signed from Betjeman, no date, on letterhead of 43 Cloth Fair, London, E.C.1, with his autograph note in black ballpoint pen, 'A private rarity full of jokes too intricate to explain. Happy Hampshire days, John B., 1 page, 8vo

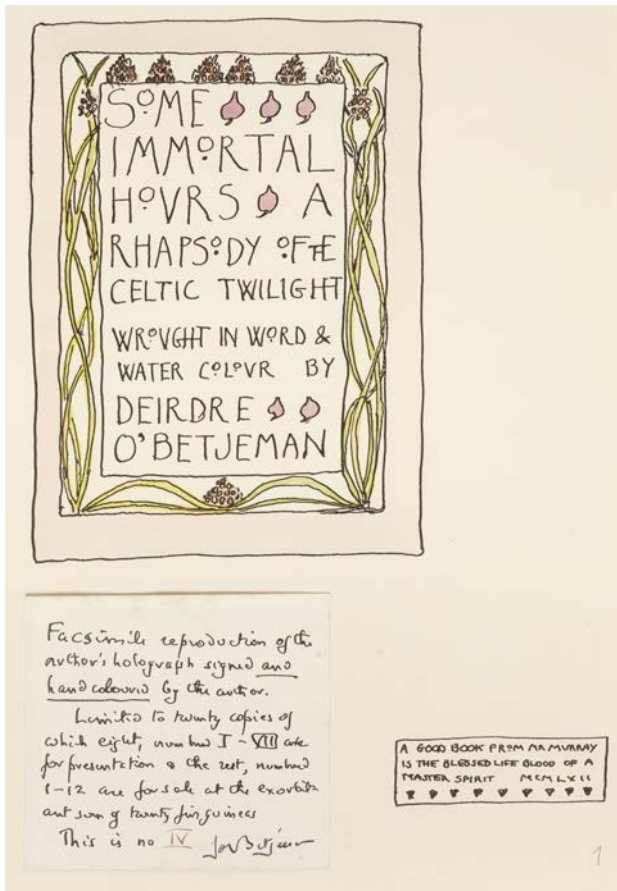
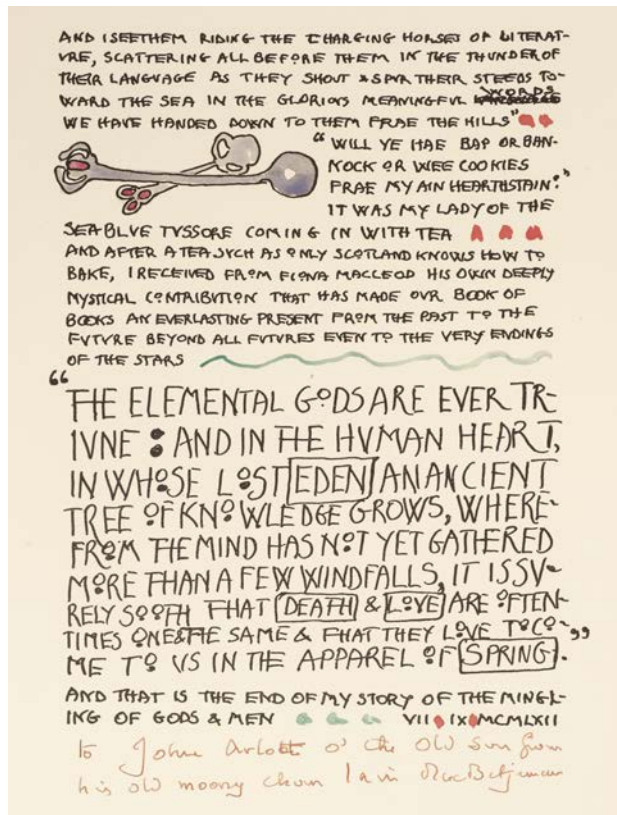
Provenance: From the library of John Arlott.

Peterson AA7.

One of a small number of copies of a joke poem John Betjeman dedicated to his mistress Elizabeth Cavendish and family in 1958, and which he had printed by Browne on various coloured papers. This cream paper copy was given to John Arlott, who had just moved to Hampshire with his second wife Valerie. It was reprinted in Betjeman's collection of poems *High and Low* (1966).

(2)

£300 - £500



Lot 706

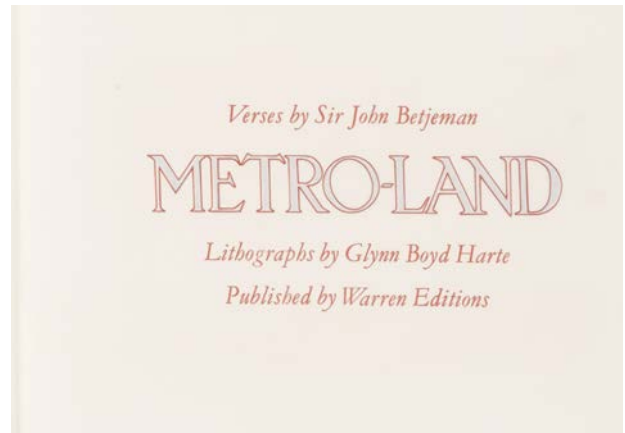
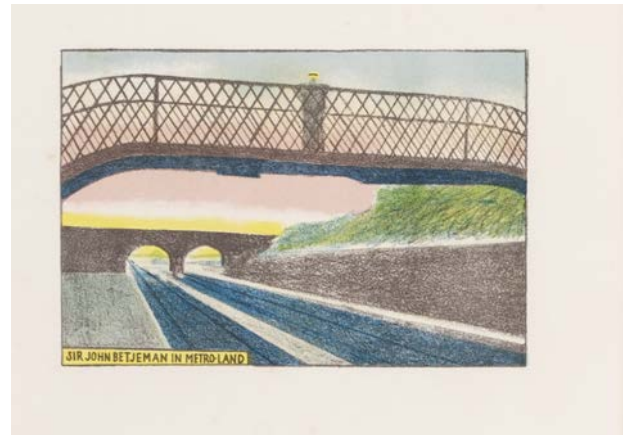
706 Betjeman (John, 1906-1984). Some Immortal Hours. A Rhapsody of the Celtic Twilight Wrought in Word & Water Colour, London: John Murray, 1962 [but February 1963], illustrations and decorations hand-coloured by the author, 7 loose sheets as issued with each numbered in pencil, signed and inscribed by the author in red ink to colophon, 'to John Arlott o' the Old Sun [Arlott's house in Hampshire] from his old moony chum Iain MacBetjeman', signed and numbered limitation slip loosely inserted, green cloth boards in gilt-decorated green cloth slipcase, folio

Provenance: From the library of John Arlott.

Limited to 20 copies, this copy being number IV of VIII copies for presentation, signed and hand-coloured by the author.

(1)

£1,000 - £1,500



707 Betjeman (John & Harte, Glyn Boyd). Metro-Land. Verses by Sir John Betjeman and Lithographs by Glynn Boyd Harte, 1st edition, London: Warren Editions, 1977, 16 colour lithographs, each with a tissue-guard with printed red captions, a little spotting to endpapers, original white cloth with pictorial paper label to upper cover, small oblong folio (17.5 x 24 cm), housed in the original red cloth folding book box with repeating London Underground motif patterned interior

Provenance: From the library of John Arlott.

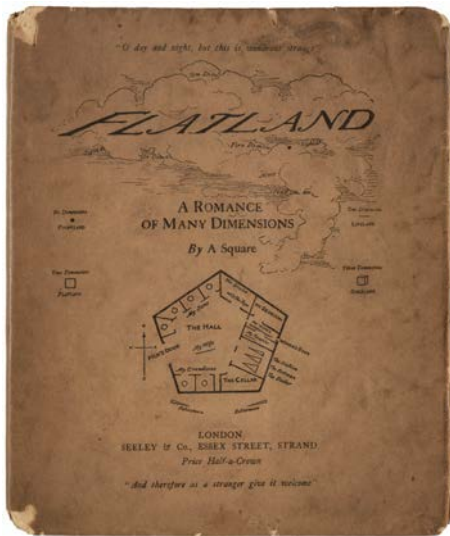
Limited edition, 55/220 copies, signed by both Betjeman and Harte. 'These verses are taken from the commentary written by Sir John Betjeman for Edward Mirzoeff's BBC documentary, Metro-land, which was first shown in 1973' (explanatory note, p. 7).

Peterson A46.

(1)

£300 - £400

MODERN FIRST EDITIONS



708 [Abbott, Edwin A.]. *Flatland, A Romance of Many Dimensions, by A Square*, 2nd edition, London: Seeley & Co., 1884, *black and white illustrations in-text by the author, near-contemporary black inscription to front blank, scattered spotting, front hinge cracked (with backstrip separated from text block), edges untrimmed, original paper wrappers, dust jacket, chipped to extremities with small occasional loss, 4to*

Spectrum of Fantasy, 1, 203 (first edition)., "A description of life in Flatland, a world of two dimensions, followed by a dream visit to Lineland, a world of one dimension, followed in turn by the description of a visit from an inhabitant of our three-dimensional world. A classic of the topological sub-genre of science fiction".

(1)

£200 - £300

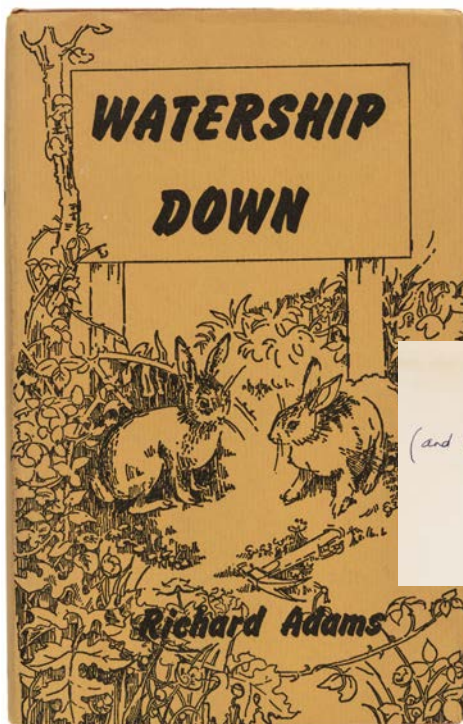
709 Adams (Richard). *Watership Down*, 1st edition, London: Rex Collings, 1972, *folding map at rear, slight offsetting to endpapers, original cloth gilt, dust jacket, slight fading to spine, tiny closed tear at foot, 8vo*

Presentation copy, inscribed to front endpaper 'To Elaine Moss, with every good wish (and thank you for the lovely rose), Richard Adams, May 1973'.

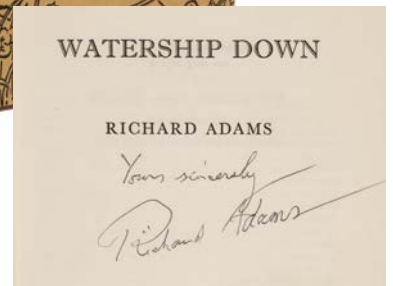
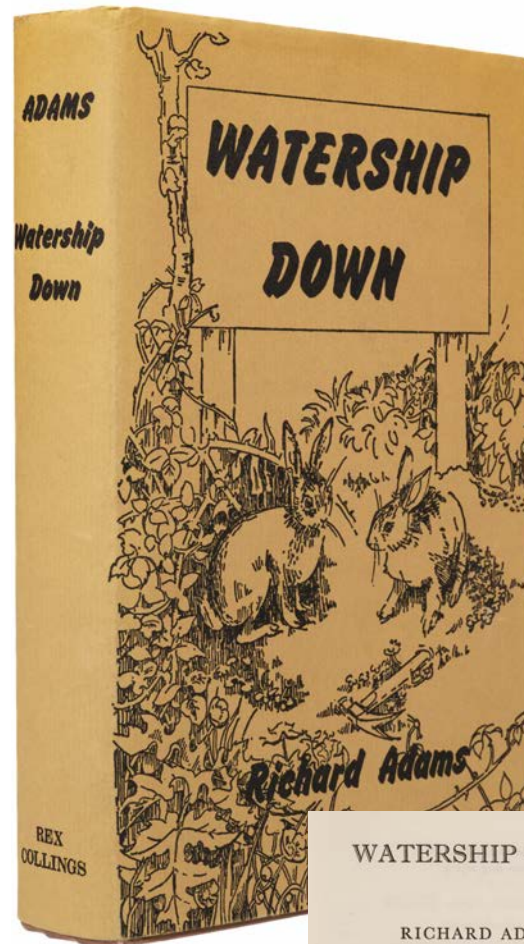
Elaine Moss authored an article *The Seventies in British Children's Books*, first published in *the Signal Approach to Children's Books*, (Kestrel, 1980), and 'is one of England's foremost commentators on children's books', winning the Eleanor Farjeon award from the Children's Book Circle for outstanding services to children's books in 1977.

(1)

£1,500 - £2,000



To Elaine Moss
with every good wish
(and thank you for the lovely
rose)
Richard Adams
May 1973



710 Adams (Richard). *Watership Down*, 1st edition, London: Rex Collings, 1972, *signed in black ink 'Yours sincerely Richard Adams' to title, original brown cloth gilt, dust jacket, 8vo, contained in brown cloth box lettered in gilt*

A fine copy signed.

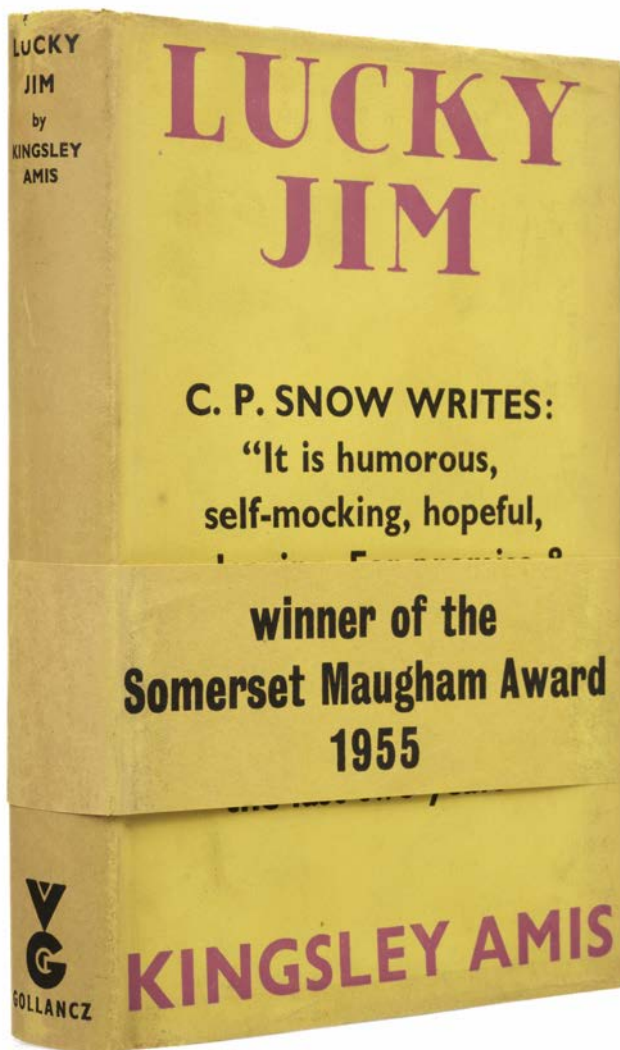
(1)

£1,500 - £2,000

Lot 709

711 **Adams (Richard)**. *Watership Down*, 1st US edition, New York: Macmillan Publishing Co., 1972, *previous owner inscription to front endpaper, original cloth, dust jacket, 8vo, signed to title by the author and dated April 1974, together with Shardik, 1st edition, London: Allen Lane, 1974, bookplate, original cloth (slight fading to extremities), dust jacket, signed to title and dated November 1974, plus The Tyger Voyage, 1st US edition, New York: Alfred A. Knopf, 1976, light spotting front and rear, original pictorial boards, price-clipped dust jacket, spine a little faded, 4to, inscribed to title to Ruth Parr, with others by the author including The Legend of Te Tuna, 1st US edition, 1982, with a presentation inscription from publishers Sylvester & Orphanos, A Nature Diary, 1st US edition, 1985 (signed by Richard Adams and illustrator John Lawrence), and Richard Adams. An Autobiography The Day Gone By, 1st edition, 1990, signed by Richard and Elizabeth Adams*
(13)

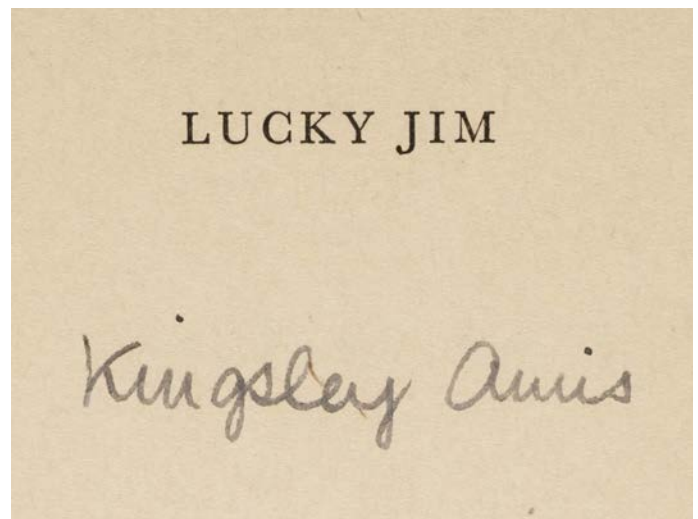
£200 - £300



712 **Amis (Kingsley)**. *Lucky Jim*, 1st edition, London: Gollancz, 1953, *signed by the author in blue ink to half-title, neat turquoise ink ownership inscription to head of front free endpaper, original green cloth gilt, dust jacket, original wraparound band, a little light soiling, 8vo, contained in green cloth book box, spine lettered in silver, together with:*

Autograph Letter Signed, 53 Glanmor Road, Uplands, Swansea, Glam[organ], 26th August 1956, to Miss Shaw, declining an invitation to address the Arts Society until he finishes his next novel, one page, 8vo

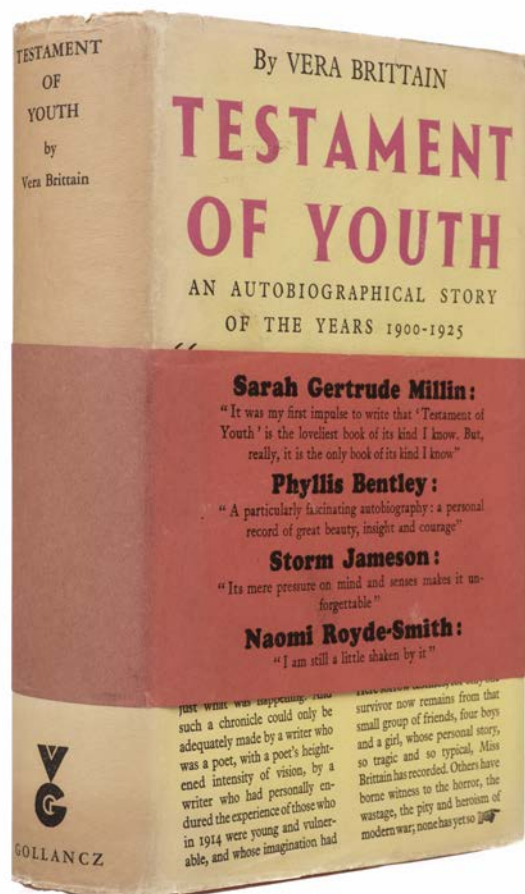
An excellent signed copy with the exceedingly scarce wraparound band.
(1) £4,000 - £6,000



713 **Austen (Jane)**. Novels, 12 volumes, Winchester Edition, Edinburgh: John Grant, 1911-12, *volumes XI-XII Letters new and revised edition, portrait frontispiece to volume I, contemporary presentation inscription, 1919 to front of each, top edge gilt, original blue cloth gilt, spines slightly faded and rubbed at ends (with a couple of tiny closed tears), a few small stains to one or two covers, 8vo, together with The Novels of Jane Austen, edited by R. W. Chapman, 3rd edition, 5th impression, OUP, 1952-54.*

(18)

£300 - £500



To R. Toole Stott.
who has served in this War -
greetings from one who
served in the last.
Vera Brittain.
Sept. 25th 1944.

We feel the same consciousness of human
tragedy as we did in the last (and as I
suppose thinking men and women have felt in
all wars from the Siege of Troy onwards).
It is only those who are not involved who
indulge in hatred. Those who have known
war at its worst look to the day - distant
but not unattainable - when human reason
will triumph sufficiently over human passions
to bring wars to an end.
Yours sincerely Vera Brittain.

714 **Brittain (Vera)**. Testament of Youth, 1st edition, London: Gollancz, 1933, *signed and inscribed by the author in blue ink to front free endpaper 'To R. Toole Stott, who has served in this war - greetings from one who served in the last. Vera Brittain Sept. 25th. 1944.', first free leaves a little spotted, original orange cloth, dust jacket, small paper reinforcements to verso of folds, small closed tear to head of upper panel touching 't' in author's name (approx. 1.2 cm), original orange wraparound band, 8vo, contained in red cloth book box with spine lettered in gilt, together with:*

Autograph notecard signed, [London], 2 Cheyne Walk, S.W.3., 25 September 1944, to Raymond Toole Stott, 2 pp., in full: 'Dear Mr Stott, I am very glad to inscribe your book for you, & so pleased to hear that it meant so much during the campaign in which you were involved. Yours is one of many letters from service men and women that I value for their indication that those who were to bear the actual burden of the war feel the same consciousness of human tragedy as we did in the last (and as I suppose thinking men and women have felt in all wars from the Siege of Troy onwards). It is only those who are not involved who indulge in hatred. Those who have known war at its worst look to the day - distant but not unattainable. When human reason will triumph sufficiently over human passions to bring wars to an end. Yours sincerely Vera Brittain', oblong 8vo

Provenance: Raymond Toole Stott (1910-1982), English historian and bibliographer of Somerset Maugham.

An exceedingly scarce survival, complete with dust jacket and wraparound banner.

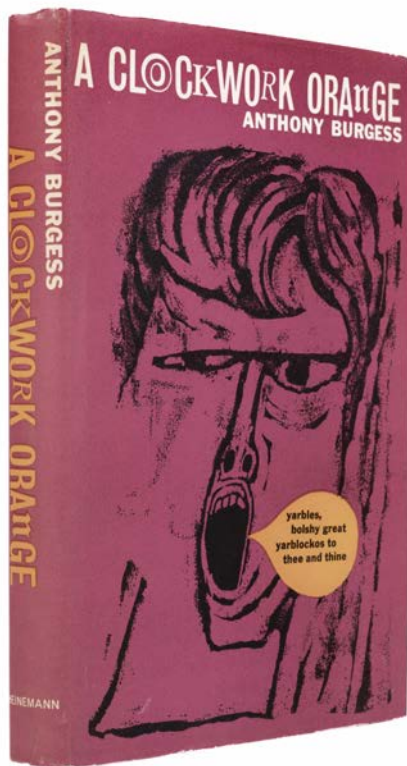
(1)

£3,000 - £5,000



715 **Brontë (Charlotte, Emily & Anne).** Novels of the Sisiers Brontë, edited by Temple Scott, 12 volumes, Thornton Edition, Edinburgh: John Grant, 1924, *monochrome frontispieces, titles printed in red and black, illustrations, partly unopened, slight marginal toning, top edge gilt, original green cloth gilt, one or two spines slightly rubbed, 8vo*
(12)

£200 - £300



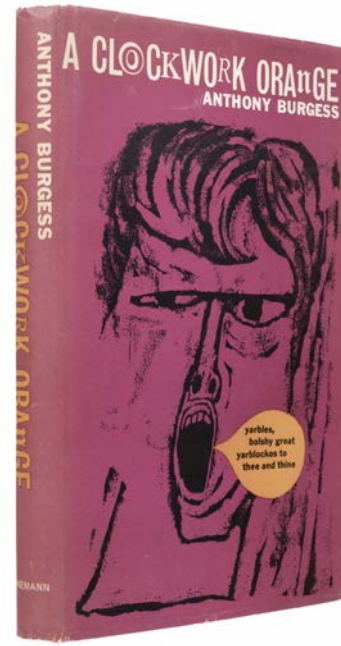
Anthony Burgess
(АНТОНИЙ БУРДЖЕСС)

716 **Burgess (Anthony).** A Clockwork Orange, 1st edition, 1st issue, London: Heinemann, 1962, *double-signed by the author in black ink to title (the second signature in Cyrillic), creases to 2 preliminary leaves, original black cloth lettered in silver, dust jacket (with wider flaps), 8vo*

An exceptional double-signed copy in a fine example of the first issue dust jacket (albeit supplied).

(1)

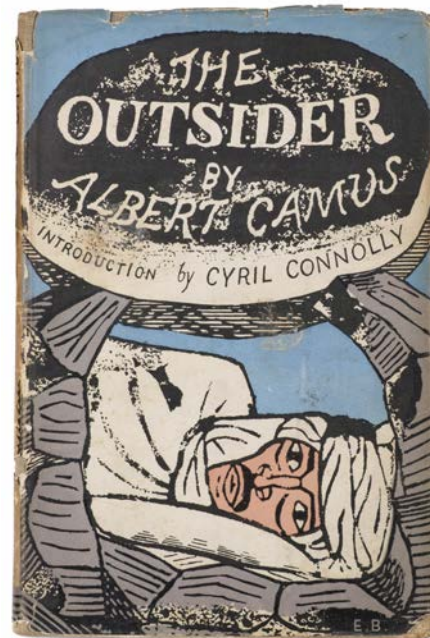
£1,500 - £2,000



717 **Burgess (Anthony).** A Clockwork Orange, 1st edition, 3rd issue, London: Heinemann, 1962, *ink stamp to front free endpaper, original purple cloth gilt, dust jacket, '21'- net' price sticker overlayed, 8vo*

(1)

£300 - £500

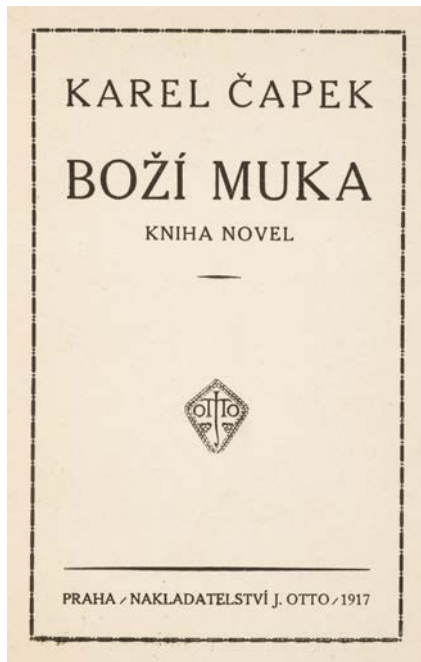


718 **Camus (Albert).** The Outsider, translated from the French by Stuart Gilbert, 1st edition in English, London: Hamish Hamilton, 1946, *contemporary ink inscription to front endpaper, original cloth (some fading to spine end extremities), dust jacket designed by Edward Bawden, spine and rear panel toned, small hole to spine, a few chips to spine ends, panel edges and folds, 8vo*

First published as *L'Étranger* in France in 1942.

(1)

£200 - £300

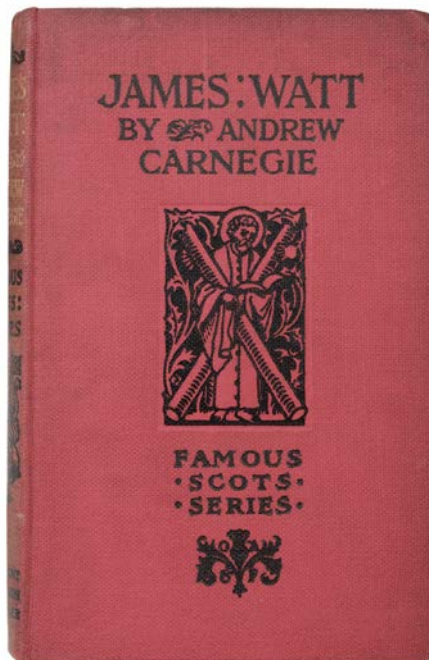


719 **Capek (Karel).** Bozi Muka, Kniha Novel, 1st edition, Prague: J. Otto, 1917, *half-title, 20th-century maroon half cloth, 8vo*

Kapek's exceedingly scarce first book. We are unable to trace another copy at auction.

(1)

£400 - £600

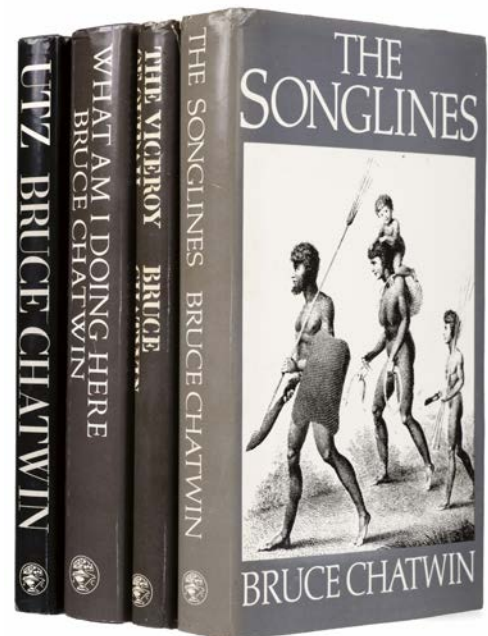


720 **Carnegie (Andrew).** James Watt, Famous Scots Series, 1st edition, Edinburgh and London: Oliphant Anderson & Ferrier, circa 1905, *endpapers toned, original cloth, some fading to spine and lower cover, 8vo*

Presentation copy, inscribed to half-title 'To Mr. David Anderson, Andrew Carnegie'. Andrew Carnegie (1835-1919), Scottish-American industrialist and philanthropist.

(1)

£200 - £300

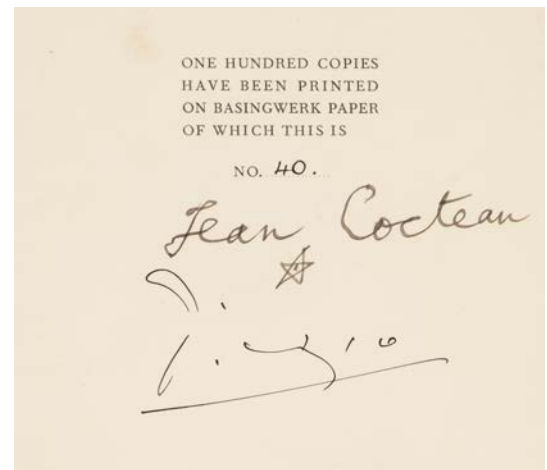


721 **Chatwin (Bruce).** The Viceroy of Ouidah, 1st edition, London: Jonathan Cape, 1980, *signed and inscribed by the author in blue ink to title 'B. C. And, Ant, so it goes on', cartographic endpapers, original brown cloth gilt, dust jacket, small closed tear and portion of tape residue to head of upper panel, 8vo, together with:*

The Songlines, 1st edition, London: Jonathan Cape, 1987, *signed and inscribed by the author in blue ink to front free endpaper 'A. M. T. [heart] B. C', original black cloth gilt, dust jacket, 8vo, plus* Utz, 1st edition, London: Jonathan Cape, 1988, *signed and inscribed by the author in blue ink to front free endpaper 'Darling Ant, much love, Bruce', original black cloth gilt, dust jacket, 8vo, with a first edition copy of What Am I Doing Here*

(4)

£300 - £500

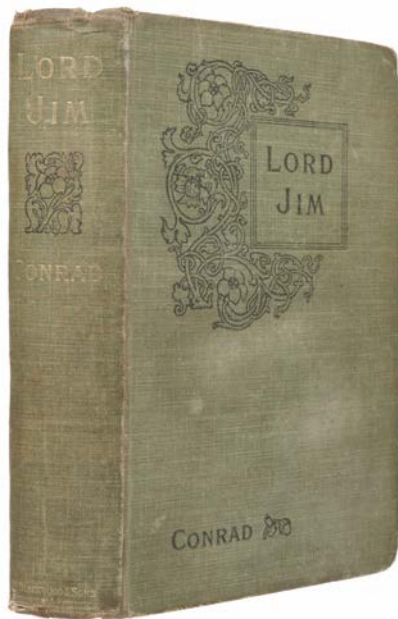


722 **Cocteau (Jean and Pablo Picasso).** Orphée. A Tragedy in one Act and an Interval, translated by Carl Wildman, 1st edition in English, limited edition, London: OUP & Humphrey Milford, 1933, *monochrome frontispiece by Picasso, half-tone illustration, a little minor spotting, original cloth gilt, small tear at head of spine, a few light mottled marks, 8vo*

Limited edition 40/100, signed by Jean Cocteau and Pablo Picasso.

(1)

£500 - £800



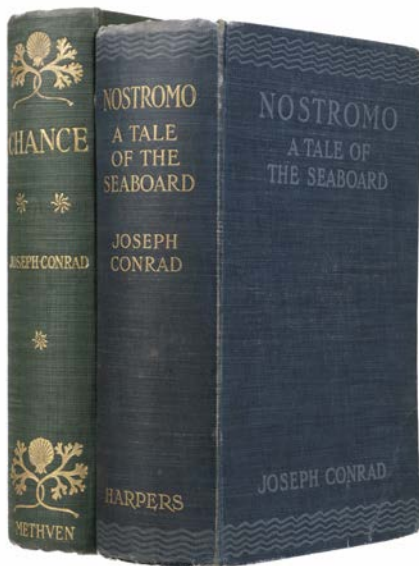
723 **Conrad (Joseph).** Lord Jim. A Tale, 1st edition, 1st issue, Edinburgh & London: William Blackwood and Sons, 1900, bookplate of A. E. W. Blake to front pastedown, lacking front free endpaper, scattered spotting, a few small faint marginal dampstains, original green cloth gilt, rubbed and a little marked, slightly cocked, 8vo

Cagle A5a.

The first issue, with 'anyrate' on p. 77, 'cure' for 'cured' and the omission of 'keep' on p. 226, and 'his' in dropped text to p. 319.

(1)

£150 - £200



724 **Conrad (Joseph).** Nostromo, A Tale of the Seaboard, 1st edition, 1st issue, London: Harper & Brothers, 1904, original green cloth gilt, a little edgewear, 8vo, together with: Chance. A Tale in Two Parts, 1st edition, London: Methuen, 1914, publisher's advertisements at rear, occasional spotting, original green cloth gilt, 8vo

(2)

£200 - £300



725 **Conrad (Joseph).** Suspense, 1st edition, London: J. M. Dent & Sons, 1925, frontispiece, a little spotted (especially to fore and bottom edge), original red cloth gilt, dust jacket, small closed tear to head of spine, extremities a little bumped and frayed, 8vo, together with:

Conrad (Joseph, Ford Madox Hueffer). The Inheritors, 1st edition, 1st issue, London: Heinemann, 1901, without dedication leaf (indicating first issue), publisher's advertisements at rear, a little spotted (mostly to preliminaries), original pictorial yellow cloth (the first issue binding), spine toned, a little marked and rubbed, 8vo, plus

Symons (Arthur). Notes on Joseph Conrad, 1st edition, London: Myers & Co, 1926, signed by the author to dedication, photogravure frontispiece, bookplate of David Douglas to front pastedown, original cream buckram-backed boards, paper title label to upper cover, small 4to, limited edition, 106 of 250 copies, plus

Ford (Ford Madox). Women & Men, 1st edition, Paris: Three Mountains, 1923, a little toned, edges untrimmed, modern black half morocco gilt, 8vo, with 4 others by and about Conrad

(8)

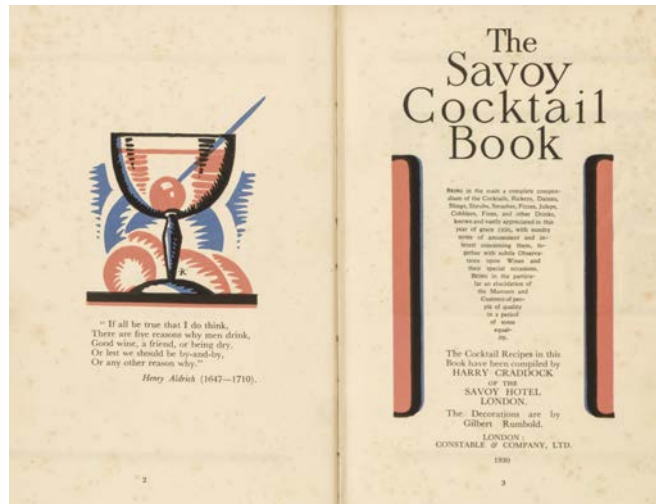
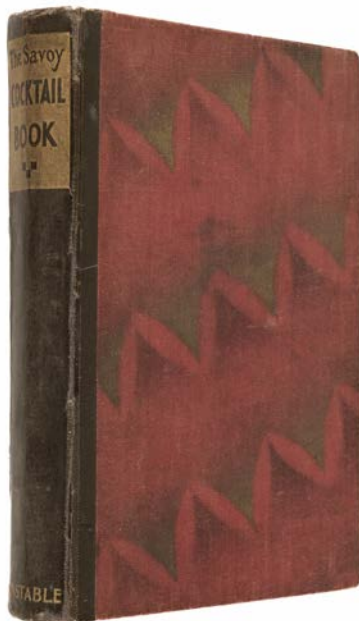
£200 - £300

726 **Craddock (Harry).** The Savoy Cocktail Book..., being compiled by Harry Craddock of the Savoy Hotel, London, decorations by Gilbert Rumbold, Special Signed Edition, London: Constable, 1930, half-title, numerous illustrations and decorations throughout, printed in colour, additional Bacardi Cocktail slip inserted on p. 25, some spotting throughout, especially at beginning and end, decorative endpapers, top edge gilt, original screen-printed cloth-covered boards, with gilt and black cloth spine, slightly rubbed and soiled, a little frayed on joints and corners, 8vo

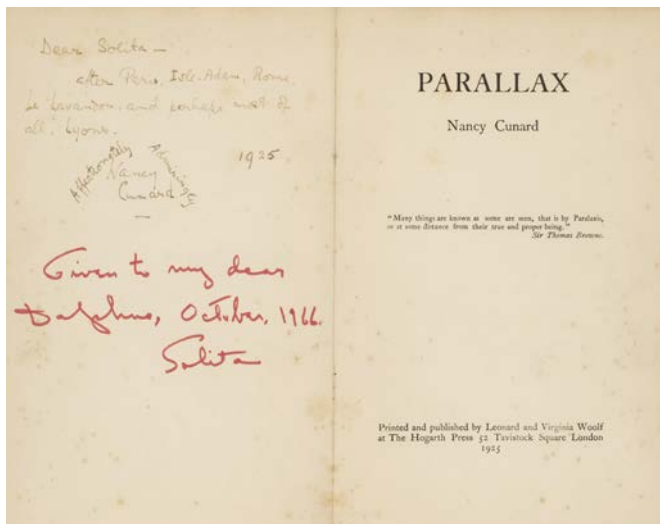
A variant of the first edition, this is a Special Signed Edition, being number 9 of an unspecified number, with the ink limitation number and signature inserted in the colophon on the verso of the dedication leaf. This copy is the first state, with the page numeral on p. 1, the Bacardi Cocktail recipe inserted on a slip at p. 25, and with the decorative binding used solely for this limited edition.

(1)

£700 - £1,000



Lot 726



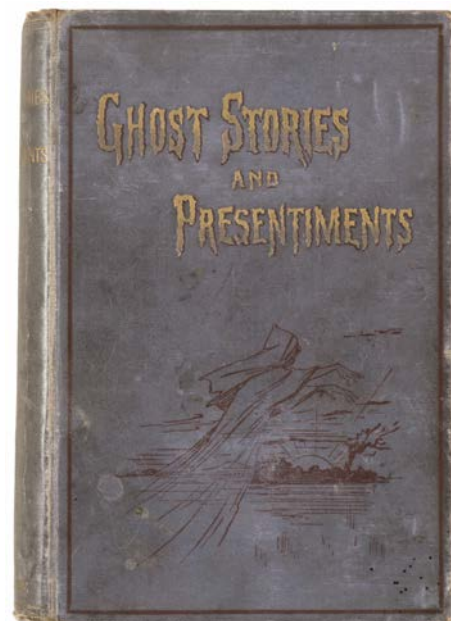
727 **Cunard (Nancy).** *Parallax*, 1st edition, London: The Hogarth Press, 1925, signed and inscribed by the author in brown ink to verso of front free endpaper 'Dear Solita - after Paris, Isle Adam, Rome, Le Lavandon, and perhaps most of all, Lyons. Affectionately, Admiringly, Nancy Cunard 1925', with later red pen inscription by Solita Solano beneath 'Given to my dear Daphne, October, 1966, Solita', occasional pen and pencil marginal annotations, spotting, edges untrimmed, original pictorial paper-covered boards, damp stain to head of lower cover, some marks and edgewear, 8vo

Provenance: Solita Solano (1888-1975), American writer, poet and journalist; Daphne Fielding (1904-1997), British author and dedicatee of Evelyn Waugh's *The Ordeal of Gilbert Pinfold*, thence by descent.

Woolmer 57.

An exceptional presentation copy. Solita Solano joined a Parisian social circle consisting of, amongst others, Nancy Cunard, Gertrude Stein and Alice B. Toklas in 1922. In 1918 she had begun a lifelong relationship with the American journalist Janet Flanner. Flanner and Solano stayed with Cunard and her then partner Louis Aragon in Padua in 1928 at a particularly fraught period of the latter's relationship. (Anne De Courcy, *Magnificent Rebel*)

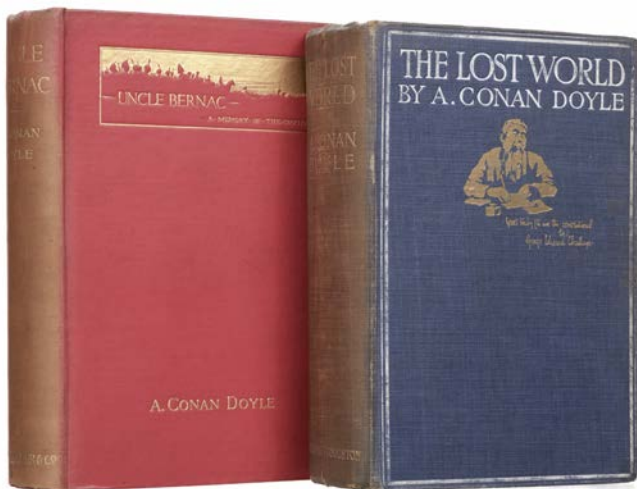
(1) £600 - £800



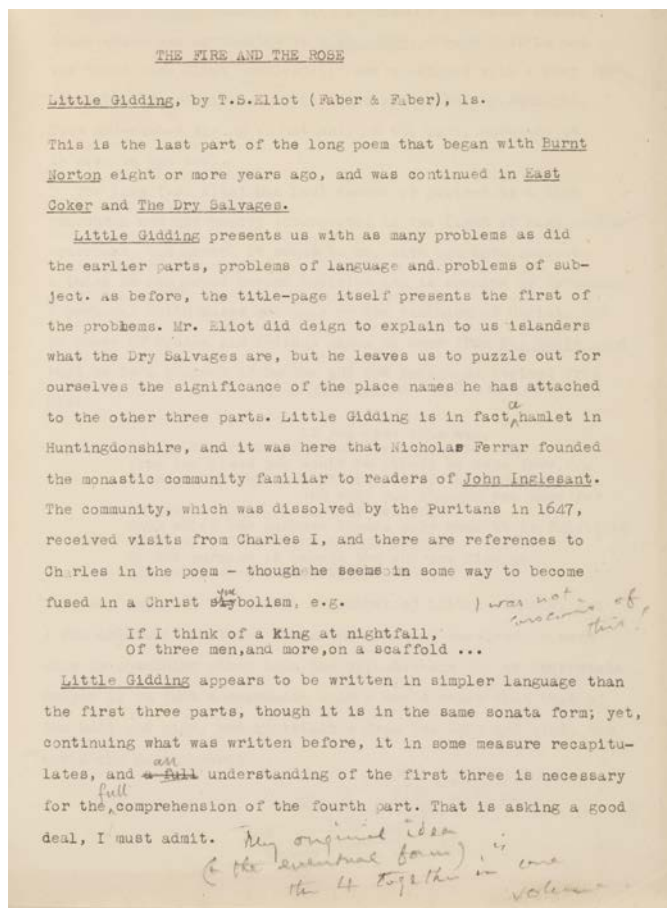
728 **[Doyle, Arthur Conan, contributor].** *Ghost Stories and Presentiments*, 1st edition, London: George Redway, [1888], publisher's 12 pp. advertisements at rear (roughly opened in places), a little minor spotting, half-title partly excised, small residue from label removal to front pastedown, original blue pictorial cloth gilt, spine darkened and rubbed at ends and edges, a few small stains, 8vo

Sadleir 741 for the first edition titled *Dreamland and Ghostland*, 1887 (the first book form publication by Arthur Conan Doyle). Originally published in 3 volumes by Redway in 1887. Owing to poor sales, the stories were reissued in 1888 as individual volumes with cancel titles, *Ghost Stories and Presentiments* being the third volume of this reissue. Contains five stories by Arthur Conan Doyle including *The Great Keinplate Experiment*, *The Mystery of Sasassa Valley*, *The Captain of the 'Pole-Star'*, John Barrington Cowles.

(1) £300 - £400



729 Doyle (Arthur Conan). Uncle Bernac. A Memory of the Empire, 1st edition, London: Smith, Elder & Co., 1897, 12 monochrome plates (one loose), advertisements at rear, a few minor spots, original red cloth gilt, spine faded, slight lean, 8vo, together with The Lost World, 1st edition, London: Hodder and Stoughton, [1912], 8 monochrome plates (one loose), some light spotting, bookplate, original cloth, spine faded, a little rubbed, 8vo Green and Gibson A21a and A37a respectively.
(2) £200 - £300



Lot 730

730* Eliot (Thomas Stearns, 1888-1965). 'The Fire and the Rose. Little Gidding, by T. S. Eliot (Faber & Faber), 1s.' [1942], an uncredited 6-page typed review, with 7 pencil remarks in Eliot's hand, further pencil proofreading marks in another hand, typed to leaf rectos only and stapled together at left margin with a blank cover sheet, inscribed in pencil, 'With T. S. Eliot's remarks in pencil', slim 4to

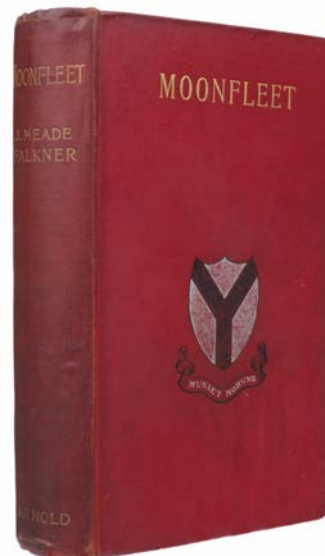
The remarks are written adjacent to the relevant lines in the review:

- 1) The reviewer, quoting two lines from the poem: '... though he seems in some way to become fused in a Christ symbolism, e.g. "If I think of a King at nightfall, / Of three men, and more, on a scaffold ..."'. Eliot remarks: 'I was not conscious of this!'
- 2) '... and an understanding of the first three is necessary for the full comprehension of the fourth part. That is asking a good deal, I must admit.' Eliot: 'My original idea (and the eventual form) is the 4 together in one volume.'
- 3) 'We know from The Waste Land that he is a student of Buddha and religions derived from him.' Eliot: 'Brahminism & Buddhism.'
- 4) 'I can only draw from these lines that what is received is worship is something other than the orthodox aim for or understand.' Eliot: 'The ordinary parishioner, certainly!'
- 5) 'A torment surely more applicable to Faustus than to T. S. Eliot.' Eliot: 'Why? Might be anybody'.
- 6) Referring to 3 lines in *East Coker*, beginning 'Sin is Behovely, but', Eliot notes: 'quoted from Juliana of Norwich (1371)'
- 7) With reference to a quotation from the poem ending with the line, 'And the fire and the rose are one', Eliot brackets the last three lines and writes, 'suggestion of the Paradiso'.

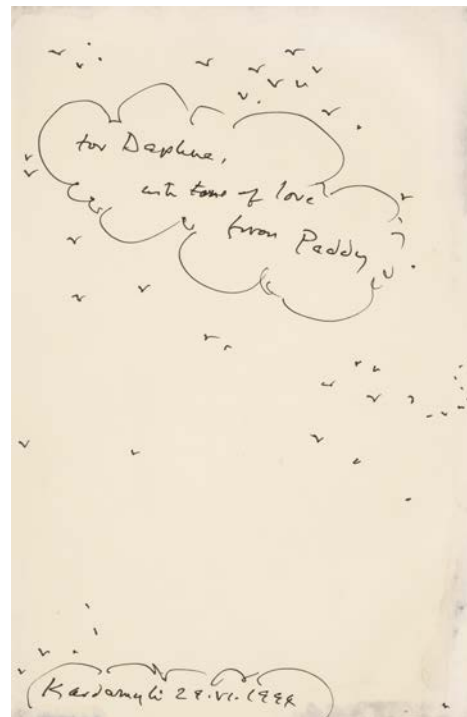
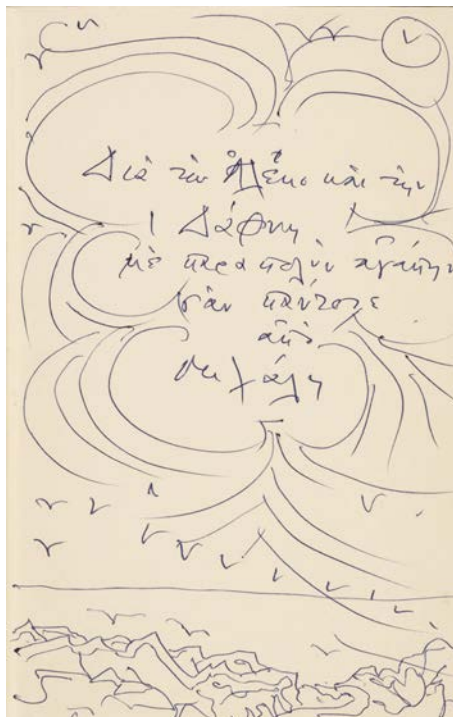
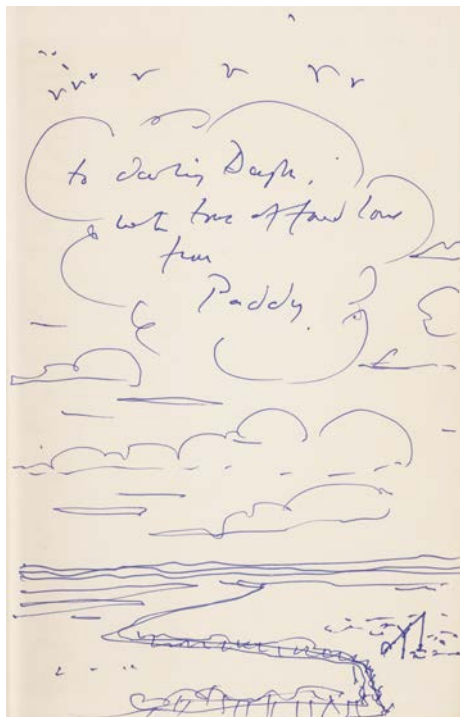
The uncredited review appeared in *Poetry Quarterly*, vol. 4 (1942), pp. 151 ff., but without 'The Fire and the Rose' heading that appears in this typescript.

Little Gidding is the fourth and final poem of T. S. Eliot's *Four Quartets*, a series of poems that discuss time, perspective, humanity, and salvation. It was first published in September 1942 after being delayed for over a year because of the air-raids on Great Britain during World War II and Eliot's declining health. The title refers to a small Anglican community in Little Gidding in Huntingdonshire, established by Nicholas Ferrar in the 17th century and scattered during the English Civil War. Published over a six-year period, the *Four Quartets* were first published together by Harcourt in 1943.

Eliot regarded *Four Quartets* as his masterpiece, and it is the work that most of all led him to being awarded the Nobel Prize in Literature in 1948.
(1) £1,500 - £2,000



Lot 731



Lot 732

731 **Falkner (J. Meade).** Moonfleet, 1st edition, London: Edward Arnold, 1898, half-title, 32 pp. publisher's advertisements and additional advertisement leaf at rear, edges untrimmed, original pictorial red cloth gilt, spine somewhat toned, a few marks, cloth a little bubbled to foot of upper cover, 8vo

Wolff 2120.

Surprisingly uncommon.

(1)

£150 - £200

732 **Fermor (Patrick Leigh).** A Time of Gifts, 1st edition, London: John Murray, 1977, signed and inscribed in blue ink by the author to front free endpaper 'To darling Daphne, with tons of love, from Paddy' with additional ink sketch beneath of a coastal scene with church bell tower, castle tower, cliff faces, sea and birds, frontispiece, double-page map, edges spotted, original blue cloth gilt, spine faded, a few marks, 8vo, with loosely inserted inscribed notecard from the author, together with:

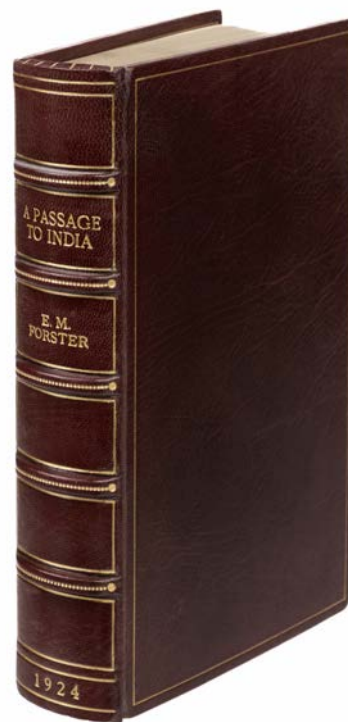
Between The Woods and The Water, 1st edition, London: John Murray, 1986, signed and inscribed in blue ink by the author to front free endpaper 'To darling Daphne, with tons of fond love from Paddy' with additional ink sketch of a cloudy beach scene beneath, double-page map, original blue cloth gilt, dust jacket, extremities rubbed, 8vo, plus

Roumeli, Travels in Northern Greece, 1st edition, London: John Murray, 1966, signed and inscribed in blue ink by the author to front free endpaper in Greek, with additional ink sketch of a coastal scene beneath, black and white illustrations after photographs, double-page map, original blue pictorial cloth gilt, spine faded, 8vo with 4 other signed items, including an inscribed photocopy typescript of 'A Journey to Peru' and 3 inscribed books, A Time To Keep Silence, A Hideous Disguise and The Violins of Saint-Jacques, all inscribed to the same recipient

Provenance: Daphne Fielding (1904-1997), British author and dedicatee of Evelyn Waugh's *The Ordeal of Gilbert Pinfold*, thence by descent.

(7)

£700 - £1,000

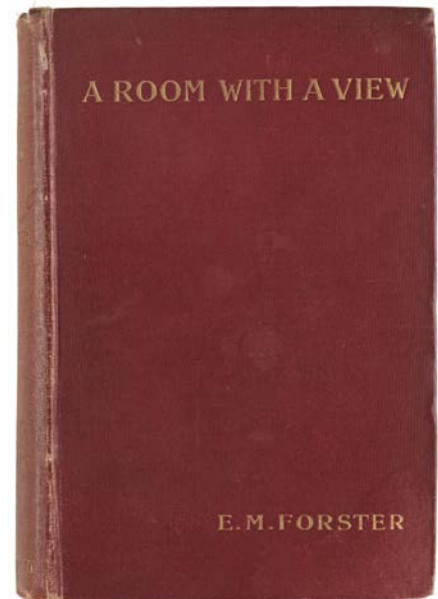


733 **Forster (E. M.)** A Passage to India, 1st edition, 2nd impression, London: Edward Arnold & Co., 1924, 3 pp. advertisements at rear, occasional minor spotting, all edges gilt, modern burgundy morocco gilt by the Chelsea Bindery, 8vo

Kirkpatrick A10.

(1)

£200 - £300



734 **Forster (E. M.)** *A Room With a View*, 1st edition, London: Edward Arnold, 1908, 8 pp. advertisements at rear, occasional light spotting, endpapers a little toned with marginal red stains from cloth binding, original cloth gilt, spine faded and rubbed at ends, light edge wear and light stains to lower cover, 8vo, together with *Howards End*, 1st edition, 4th impression, 1910 and *A Passage to India*, 1st edition, 4th impression, 1924 (with 'Colonial Library' ink stamp to title verso)

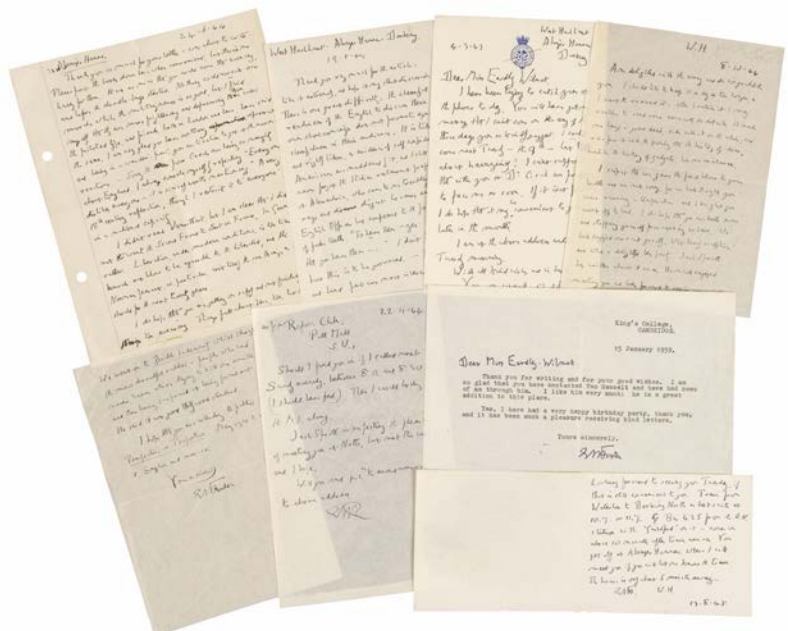
First work Kirkpatrick A3. 2000 copies printed. The author's third novel.
(3)

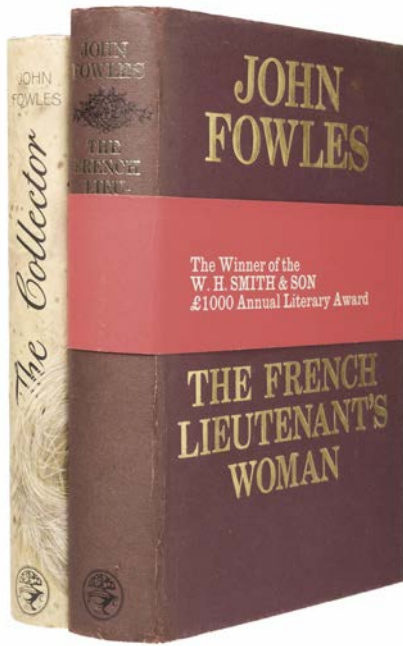
£500 - £800

735* **Forster (Edward Morgan, 1879-1970)**. *English author*. A series of 11 Signed Letters and Postcards, mostly Abinger Hammer, Dorking and King's College, Cambridge, 4 March 1943 - 6 May 1970, to Hazel Eardley-Wilmot, documenting part of their longstanding friendship, comprising 6 Autograph Letters, 2 Letters in another hand, 2 Autograph Postcards (one in pencil) and one Autograph Notelet, signed 'E. M. Forster' (6), 'Morgan Forster' (2) and 'E. M. F.' (3), in part: Abinger Hammer, [Dorking], 24 June 1944: 'Thank you so much for your letter - was about to write. Please post the books down here when convenient, but there's no hurry for them. It was so nice that you could come up this evening, and before the doodle-bugs started. Nothing could wreck our morale while the military news is so good, but I find myself that they are more frightening and depressing than were the piloted type, and friends, both in London and here, have said the same. I am very glad you have contrary impressions and, being in a warden's post, you are likely to get at the normal reactions. Sorry [?] four Czechs are being so naughty about England. I always console myself by repeating "Everyone dislikes everyone - it is scarcely worth mentioning." A very 18th century reflection, though I restricted to "everyone" in a national capacity'; Abinger Hammer, 19 August 1944: 'Thank you very much for the article - like it extremely, and hope it may start discussion. There is one great difficulty: the cheerful readiness of the English to discuss their own shortcomings does not promote a great cheerfulness in the audience. It is taken, and rightly taken, as evidence of self confidence. Americans are maddened by it, and I shall never forget the Italian restaurant proprietor at Alexandria, who came to me trembling with rage and disgust because an English Officer had confessed to the possession of false teeth. "To have them - yes: to say that you have them..." I don't know how this is to be got round.'; Abinger Hammer, 8 October 1944: 'Am delighted with the essay and do congratulate you. I should like to keep it a day or two longer, as I want to reread it: when I return it, I may venture to send some correct or details. It made me laugh a good deal, side with it on the whole, And rise from it with a feeling that the history of ideas, unlike the history of gadgets, has no existence', and later, 'We went on to Double Indemnity which I thought the most dreadful rubbish - people who have never been alive trying to kill one another and then being surprised at being found out. He said it was good Hollywood standard. I hope that you are intending to publish perspectives or proportion. Many ought to read it. English and more-so'. King's College, Cambridge, 15 January 1959: [typed]: '... I am so glad that you have contacted Van Hasselt and have had news of me through him. I like him very much: he is a great addition to this place. Yes, I have had a very happy birthday party, thank you, and it has been such a pleasure receiving kind letters'. King's College, Cambridge, 4 January 1967: [In another hand]: '... I do hope that you enjoyed Sicily, tho I do not envy the rush around, I went there with my Mother many years ago. We called Agrigento, Grigenti, I thought it wonderful. A friend is writing for me as I have not been very well, and I'm actually in Coventry tho' about to depart'; etc., a total of approx. 14 pages, mostly 8vo and other small format sizes, together with two of the accompanying envelopes and an unsigned Christmas card from Forster at King's College, Cambridge, with mounted photograph of Forster in his study

(12)

£700 - £1,000



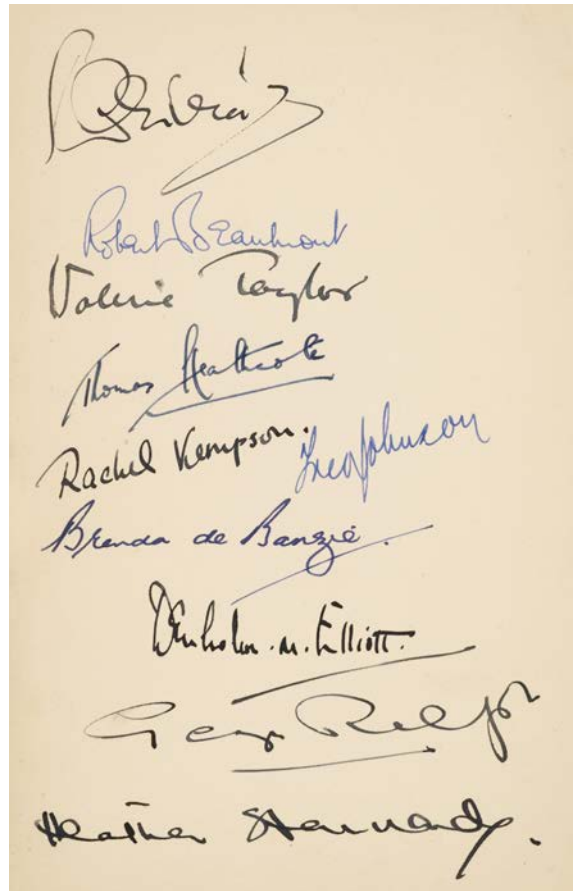


736 **Fowles (John)**. *The French Lieutenant's Woman*, 1st edition, London: Jonathan Cape, 1969, signed by the author in ink to title, original black cloth gilt, dust jacket, original red wraparound band, 8vo, together with:

The Collector, 1st edition, London: Jonathan Cape, 1963, signed by the author in ink to title, a few spots, original red cloth gilt, dust jacket, 8vo

(2)

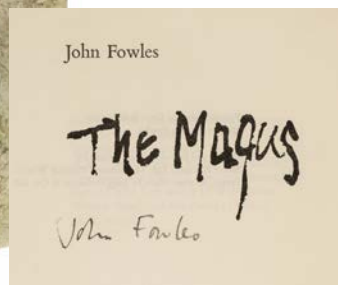
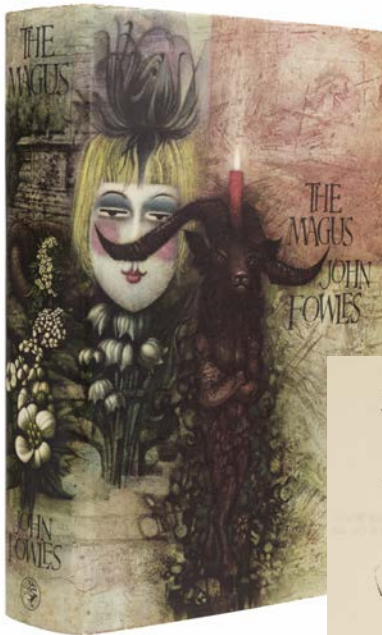
£300 - £500



738 **Fry (Christopher)**. *Venus Observed. A Play*, 1st edition, OUP, 1950, light partial offsetting to endpapers, original cloth, dust jacket, one or two light spots, 8vo, inscribed by the playwright and dated August 5., 1950, and signed by 10 cast members including Laurence Olivier and Denholm Elliott, with a 2 pp. autograph letter signed by Laurence Olivier, dated January 1950, to Nina Elliott (mother of Denholm), thanking her for her gift, and 'We are all so delighted in Denholm and in his work. It's a happiness to find so confident of such a dear fellow's future', contained in original envelope loosely inserted (Olivier had chosen Elliott for the starring role in the play for which he won a Clarence Derwent award), plus 2 others: *Hay Fever. A Light Comedy in Three Acts*, by Noel Coward, *Contemporary British Dramatists*, volume XXVII, 1925, with a presentation inscription 'For Jack, 'It can't be helped: nothing can be helped it, Fate!. Everything that happens is Fate..., from Noel', and *Party Time*, by Harold Pinter, 1st edition, 1991 (lacking dust jacket), inscribed to dedication leaf 'To Antonia', 'That's me! Best wishes Antonia Fraser Pinter, 26 April 2000 & me! Harold Pinter'

(3)

£200 - £300



737 **Fowles (John)**. *The Magus*, 1st UK edition, London: Jonathan Cape, 1966, signed by the author in ink to title, original cloth gilt, dust jacket, a little spotting to flaps and verso, 8vo

(1)

£400 - £600

739* Goad (Rosemary, 1928–2021), the first female director of Faber & Faber. A large quantity of approximately 500 postcards sent to Rosemary Goad, by friends and colleagues, mostly 1970s/1980s, mostly postally used holiday picture postcards from a wide variety of friends and colleagues, including one from Denmark with the short message, 'Guess who met P.V. Glob? Love, Seamus [Heaney]', two from Fay [Weldon], many from Charles or 'C', presumably Charles Monteith, others from Phil or 'P', also John R., Marie or 'M', 'J.', and many others, the messages generally about holiday destinations and activities with occasional thank you messages and shared information, some occasional creasing, but mostly VG
(approx. 500) £150 – £200

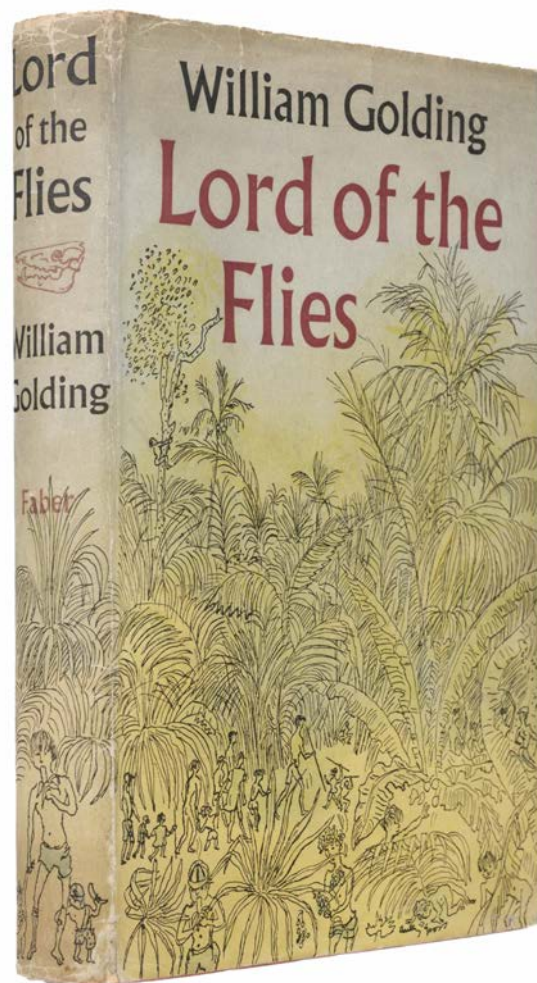
740 **Golding (William).** *Lord of the Flies*, 1st edition, London: Faber and Faber, 1954, a few spots, original red cloth, dust jacket, top and bottom of jacket verso reinforced with later paper, small faint damp stain discreetly restored to lower flap, spine extremities rubbed (small repaired closed tear to head), a little toning, 8vo, together with:

Autograph Letter Signed, 'William Golding', Ebble Thatch, Bower Chalke, Nr Salisbury, Wiltshire, 10th July, [no year], to *Christopher Whelen*, in full: 'Thank you for your letter. I remember your music for *Lord of the Flies* and *Pincher Martin* very well. I'll do my best to keep the evening of the 16th July free and listen to *The Finding*.' , 1 page, horizontal and vertical folds, creased, 4to

Gekoski & Grogan A2(a).

The accompanying letter is addressed to Christopher Whelen, who composed the music for Archie Campbell's productions of *Lord of the Flies* and *Pincher Martin*.

(1) £2,000 - £3,000



16th July

Dear Christopher Wheeler

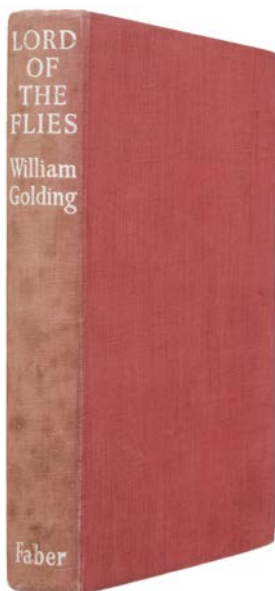
Thank you for
your letter. I remember your nurse
for Lord of the Flies and Peter Rabbit
very well.

It is my best to keep the
evening of 16th July free and open
to the Fundings.

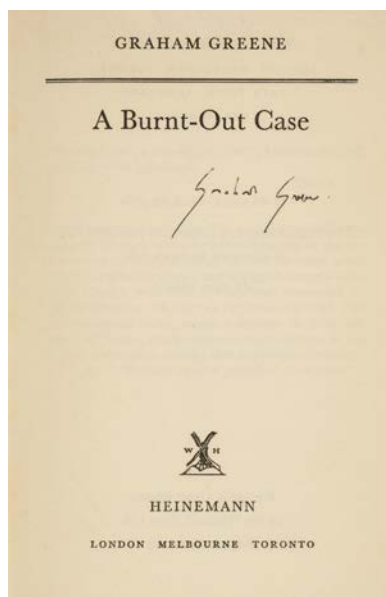
Yours sincerely

William Golding.

Lot 740



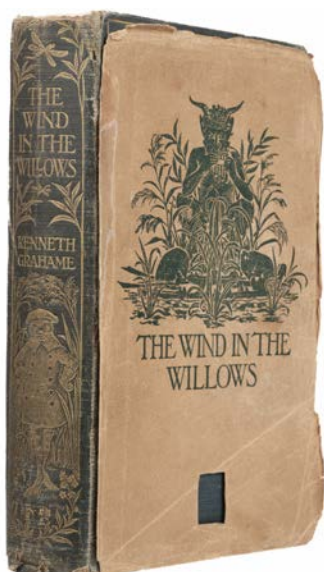
741 **Golding (William)**. *Lord of the Flies*, 1st edition, London: Faber and Faber, 1954, spotting to front and rear leaves, original red cloth, spine faded and a little mottled, binding slightly cocked, later issue dust jacket, 8vo
(1) £200 - £300



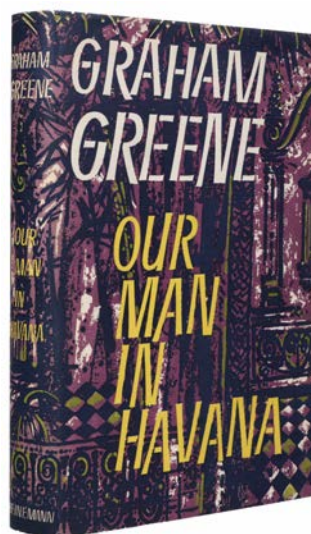
743 **Greene (Graham)**. *A Burnt-Out Case*, 1st edition, London: Heinemann, 1961, signed by the author in black ink to title, edges spotted, original black cloth lettered in silver, dust jacket, a few miniscule pinholes to spine, 8vo
An excellent signed copy.
(1) £300 - £500



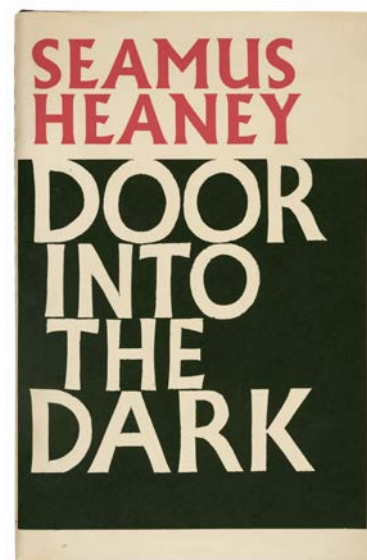
745 **Greene (Graham)**. *The End of the Affair*, 1st edition, London: Heinemann, 1951, endpapers toned, original grey cloth gilt, dust jacket, publisher's wraparound band, 8vo
A fine copy.
(1) £300 - £500



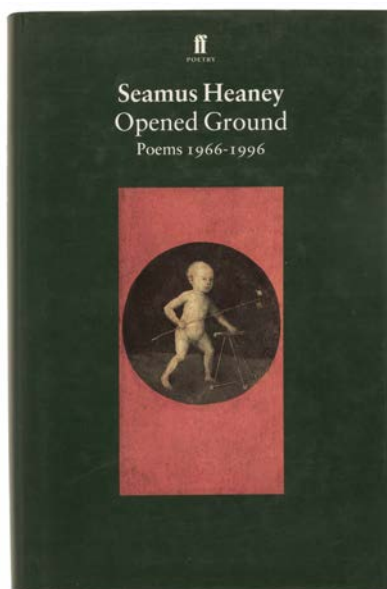
742 **Grahame (Kenneth)**. *The Wind in the Willows*, 1st edition, London: Methuen & Co., 1908, frontispiece by Graham Robertson, Mundell Library book ticket to head of front pastedown (offset to adjacent page), some spotting, front hinge cracked, top edge gilt, remainder untrimmed, original pictorial green cloth gilt, some wear (especially to head of spine), 8vo, with front panel of dust jacket loosely inserted (price-clipped)
(1) £400 - £600



744 **Greene (Graham)**. *Our Man in Havana*, 1st edition, London: Heinemann, 1958, original blue cloth gilt, dust jacket, 8vo
A fine copy.
(1) £150 - £200



746 **Heaney (Seamus)**. *Door Into the Dark*, 1st edition, London: Faber and Faber, 1969, publisher's review copy slip loosely inserted, original cloth, dust jacket, tiny closed tear and nick at head of rear panel, 8vo, together with 12 others by the poet including *North*, 1st paperback edition, 1975, 1st editions of *Station Island*, 1984, *The Spirit Level*, 1996, *Electric Light*, 2001, *Human Chain* (2 copies), 2010, and *Aeneid Book VI*, translated by Seamus Heaney, 2016
(14) £150 - £200



- 747 **Heaney (Seamus).** *Opened Ground.* Poems 1966-1996, 1st edition, London: Faber and Faber, 1998, *original cloth, dust jacket, 8vo, signed to title by the poet, together with Hughes (Ted).* Crow, 1st edition, London: Faber and Faber, 1970, *light partial toning to endpapers, original cloth (a few faint stains), dust jacket, spine toned, a few stains, 8vo, with other poetry including Field Work, 1979, and The Haw Lantern by Seamus Heaney 1st editions, and others by John Betjeman, Ted Hughes et al*
(15) £150 - £200



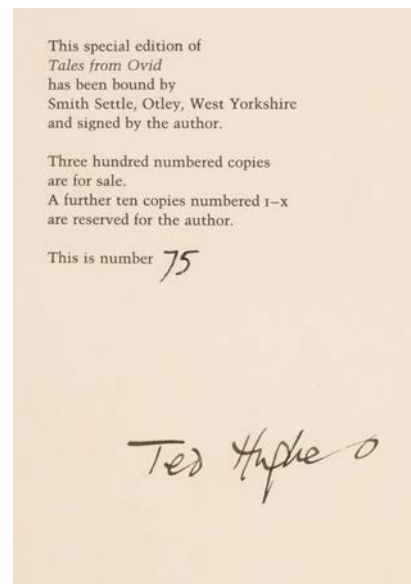
Lot 748

- 748 **Henty (G. A.).** *A Final Reckoning*, a tale of bush life in Australia, new edition, London: Blackie and Son, 1910, *ownership stamps of Walter Freeman to front free endpaper and half-title, original pictorial blue cloth gilt, soiled and faded, dust jacket, loss to head and foot of spine affecting text, extremities chipped and frayed with loss (especially to head of rear panel), 8vo*

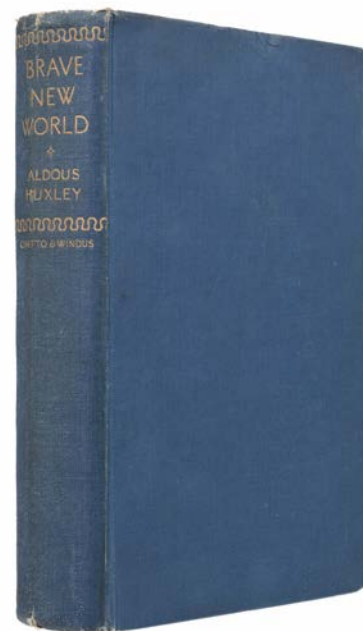
An exceedingly scarce survival in dust jacket.
(1) £100 - £150



- 749 **Hughes (Ted).** *Eat Crow*, 1st edition, London: Rainbow Press, 1971, *signed by the author to limitation, frontispiece by Leonard Baskin, edges untrimmed, endpapers a little spotted, original black calf, 8vo, contained in original cloth slipcase, limited edition, 133 of 150 copies, together with:*
Rain-Charms for the Duchy and Other Laurate Poems [with] The Unicorn, 2 volumes, London: Faber and Faber, 1992, signed by the author to both limitation pages, original paper wrappers and cloth-backed boards, contained in original slipcase, tall 8vo, limited edition, 250 of 280 copies
(2) £150 - £200



- 750 **Hughes (Ted).** *Tales from Ovid, Twenty-Four Passages from the Metamorphoses*, 1st edition, London: Faber and Faber, 1997, *original grey cloth-backed green boards, with matching slipcase, 8vo, VG*
Limited signed edition of 300 copies, this copy signed by Ted Hughes in black ink and numbered 75.
(1) £200 - £300



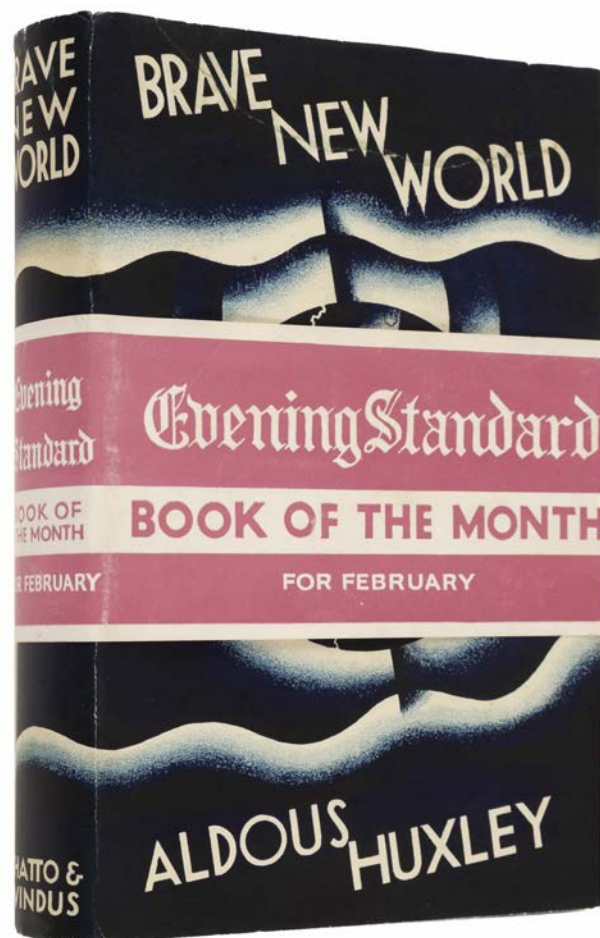
- 751 **Huxley (Aldous).** *Brave New World*, 1st edition, London: Chatto & Windus, 1932, *a little spotted, original blue cloth gilt, extremities bumped and a little frayed, slightly cocked, 8vo*
(1) £150 - £200

752 **Huxley (Aldous).** *Brave New World*, 1st edition, London: Chatto & Windus, 1932, original blue cloth gilt, dust jacket, head of upper panel with closed tear repair (faint tape residue to verso), pink and white *Evening Standard* Book of the Month for February wraparound band, 8vo

Eschelbach and Shober 10. An excellent copy with a wraparound band of the utmost rarity. *Brave New World* was published on 4 February 1932 and this 'February' wraparound is a perfect fit. Curiously, we can find no mention of the *Evening Standard* Book of the Month promotion for this book in the Huxley bibliographies and associated literature, and no other examples of the wraparound have been traced in auction or commerce.

(1)

£4,000 - £6,000



753* **J. M. Dent Archive.** A large archive of the publisher's author file materials, etc., mostly c. 1930s/1970s, comprising 27 alphabetically-arranged box files of mostly photographic and half-tone Dent author portraits, most with multiple images for each author, including some duplicates, some photographer stamps, press labels, publisher and other notes and related material included, housed in titled A4 envelopes and alphabetically arranged, authors include Joseph Conrad, Dylan Thomas, Robert Gibbings, William Addison, Conrad Aiken, Marc Alexander, Rex Alston, Roy Chapman Andrews, Norman Angell, Richard Armstrong, Guy Arnold, Frank Atkinson, Peter Bostock, Will Fred Bovey, Malcolm Boyd, DC Browning, Dr A. Buckingham, Gerald Bullett, Perry Burgess, Nathaniel Burt, Audrey Butler, W. H. Hudson, Mrs. Robert Henrey, F.P. Grove, Monique Guillaume, David Gunston, Miles Hadfield, D. J. Hall, Cecily Hamilton, Rolt Hammond, Norman Hancock, James Hanley, Martin Hansen, Paula Harris, Richard Harrison, Marie Hartley, W. F. Harvey, Prue Leith, Roy Lewis, Jean Little, Sam Llewellyn, Joan Lock, R. M. Lockley, Henry Longhurst, L. J. Ludovici, Mervyn Levy, Ogden Nash, Walter Nash, Bill Naughton, Conrad Noel, Mary Norton, Wilfrid Noyce, and hundreds of other authors from the Dent roster, plus an alphabetically-arranged group of approx. 1,000 author reports, being printed forms, mostly completed by the respective authors in their hand and giving book details, biographical notes, etc., with some related clippings and information, (Joseph Conrad and Dylan Thomas not present), contained in two small boxes, plus other related Dent archive materials, including approx. 350 printing woodblock and metal ornaments and devices, two related in-house books, the house organ, *The Cry*, volumes 1-12 (bound in 4), 1946-70, and two oval, slate name signs, each deep engraved and lettered in gilt: 'J. M. Dent & Sons / Publishers', and 'J. M. Dent & Sons / Aldine House', each 58 x 32 x 2 cm

Joseph Malaby Dent (1849-1926) was a British book publisher who produced the Everyman's Library series. He founded the firm J. M. Dent and Company in 1888. The name was changed to J. M. Dent & Sons in 1909. J. M. Dent died in 1926 and in 1986 Dent & Sons was sold to Weidenfeld and Nicholson. It now forms an imprint of the Orion Publishing Group. Much of the Dent archive material, from which this is a separate entity, is held in the Wilson Library at the University of North Carolina at Chapel Hill.

(an archive)

£2,000 - £3,000



754 **James (P. D.)** *Death of an Expert Witness*, 1st edition, London: Faber and Faber, 1977, *light spotting to fore edges, original cloth, dust jacket, 8vo, together with Innocent Blood*, 1st edition, London: Faber and Faber, 1980, *text block toned, original cloth, price-clipped dust jacket, red spine lettering faded, 8vo, signed by the author, plus Devices and Desires*, 1st edition, London: Faber and Faber, 1989, *marginal toning to textblock, original cloth, price-clipped dust jacket, some fading to spine, 8vo, signed, plus others by P. D. James, Martin Cruz Smith, John Fowles and others including Reach for the Sky. The Story of Douglas Bader, by Paul Brickhill, 1st edition, 1954, Enduring Love, by Ian McEwan, 1997, and The Gladiator, by Simon Scarrow, 2009, signed* (49)

£150 - £200



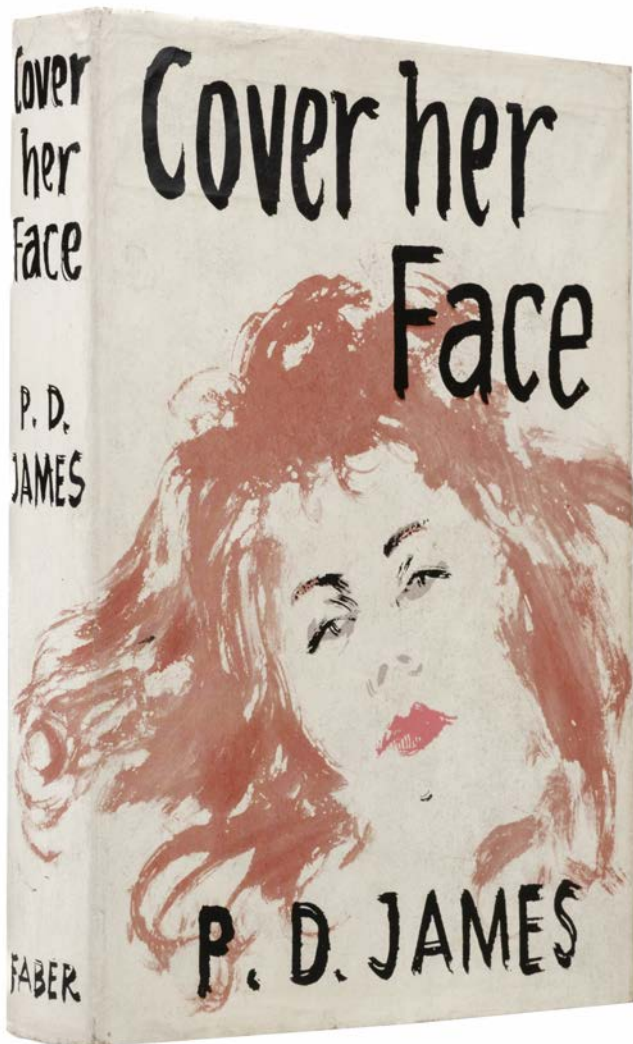
756 **Larsson (Stieg)**. [The Millennium Trilogy]: *The Girl With the Dragon Tattoo*, 2008; *The Girl Who Played With Fire*, 2009; *The Girl Who Kicked the Hornets' Nest*, 2009, 1st UK editions, 1st issues, *original cloth, dust jackets (a couple of short closed tears to spines), 8vo, plus another 1st issue of The Girl Who Kicked the Hornets' Nest, 2009 and 1st edition later issues of The Girl With the Dragon Tattoo and The Girl Who Played With Fire* (6)

£150 - £200



757 **Le Carré (John)**. *The Looking-Glass War*, 1st edition, London: Heinemann, 1965, *light spotting to endpapers, original cloth, price-clipped dust jacket (yellow spine lettering faded, as often), 8vo, together with The Naive and Sentimental Lover*, 1st edition, London: Hodder and Stoughton, 1971, *small ink inscription to dedication, original cloth, dust jacket, slight fading to spine, small chips and tears at ends, 8vo, plus Tinker Tailor Soldier Spy*, 1st edition, London: Hodder and Stoughton, 1974, *occasional small stain at head of gutters, contemporary ink inscription to front endpapers, original cloth, dust jacket, some fading to spine, a few small nicks, 8vo, with 21 others by the author, mostly 1st editions, 1st impressions, including 6 signed 1st editions: A Most Wanted Man, 2008, Our Kind of Traitor, 2010, A Delicate Truth, 2013, The Pigeon Tunnel, 2016 A Legacy of Spies, 2017, Agent Running the Field, 2019, plus Por Game, 1995, 2nd impression, signed* (25)

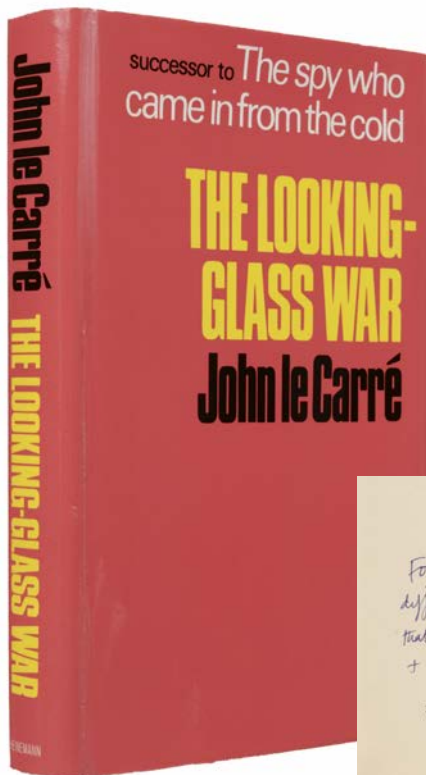
£200 - £300



755 **James (P. D.)**. *Cover Her Face*, 1st edition, London: Faber, 1962, *signed by the author in black ink to title, a few light spots, original green cloth gilt, a few small portions of fading to foot of spine and lower cover, dust jacket, a little light creasing, panels lightly dust-soiled, 8vo*

An excellent signed example of the author's first book. (1)

£1,000 - £1,500

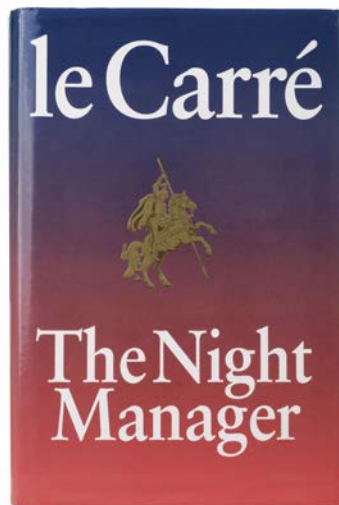


John
le Carré
For Nigel Watts, this
difficult but honest effort
that followed 'The Spy Who...'
+ temporarily arrested my
rising star!
HEINEMANN: LONDON
John le Carré
10 X '00
Cornwall

758 **Le Carré (John)**. *The Looking-Glass War*, 1st edition, London: Heinemann, 1965, signed and inscribed by the author in blue ink to title 'for Nigel Watts, this difficult but honest effort that followed 'The Spy Who...' + temporarily arrested my rising star! John le Carré 10 X '00 Cornwall', original black cloth, spine lettered in silver, dust jacket, 8vo, contained in red cloth book box with spine lettered in gilt

An exceptional presentation copy in a fine dust jacket.
(1)

£1,000 - £1,500

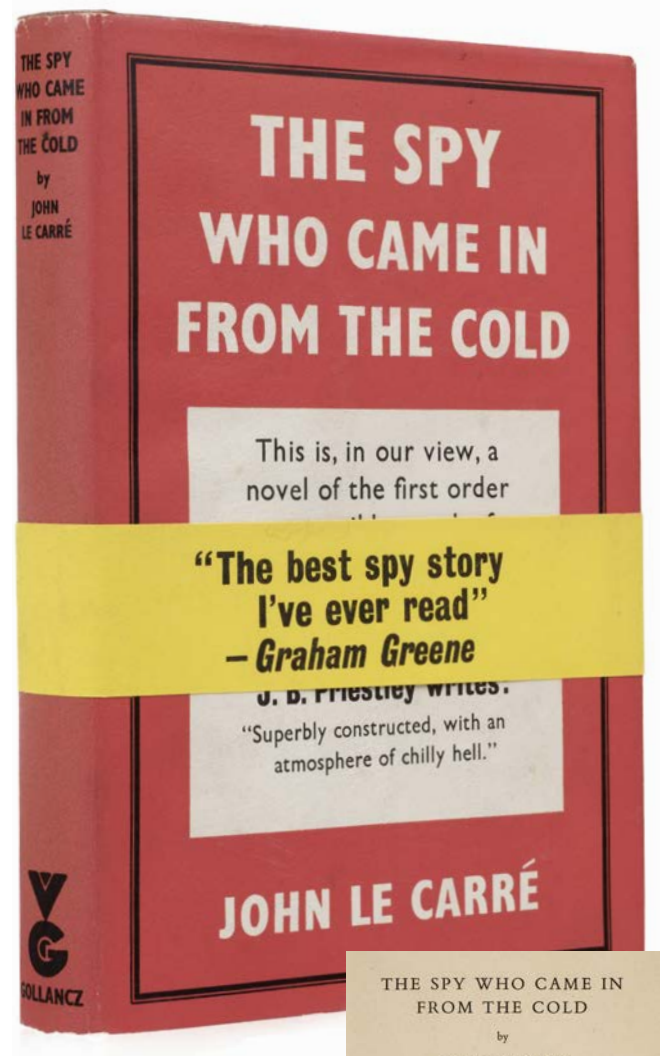


759 **Le Carré (John)**. *The Night Manager*, 1st edition, London: Hodder & Stoughton, 1993, original cloth, dust jacket, 8vo

Presentation copy, inscribed to title 'For Joan, with love as always - David alias John Le Carré, 4 June '93, Cornwall'.

(1)

£200 - £300



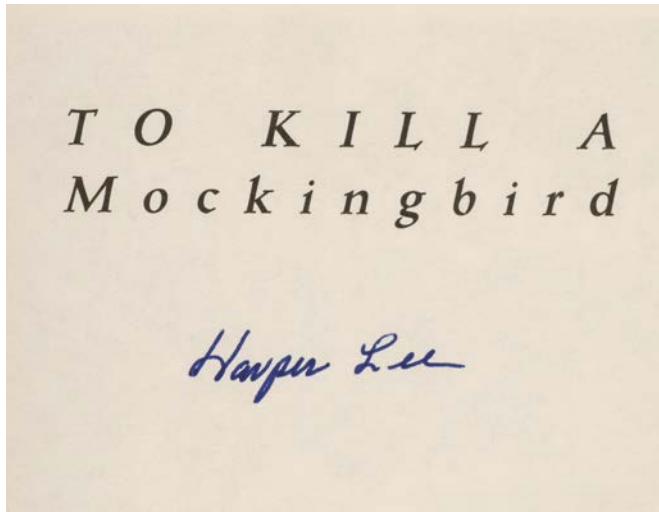
THE SPY WHO CAME IN
FROM THE COLD
by
JOHN LE CARRÉ
David Cornwell
aka
John le Carré

760 **Le Carre (John)**. *The Spy Who Came in from the Cold*, 1st edition, London: Victor Gollancz, 1963, double-signed by the author in black ink to title 'David Cornwell aka John le Carré', original brown cloth gilt, a little cocked, dust jacket, a little spotting to rear panel, original yellow wraparound band, 8vo, contained in red cloth book box with spine lettered in gilt

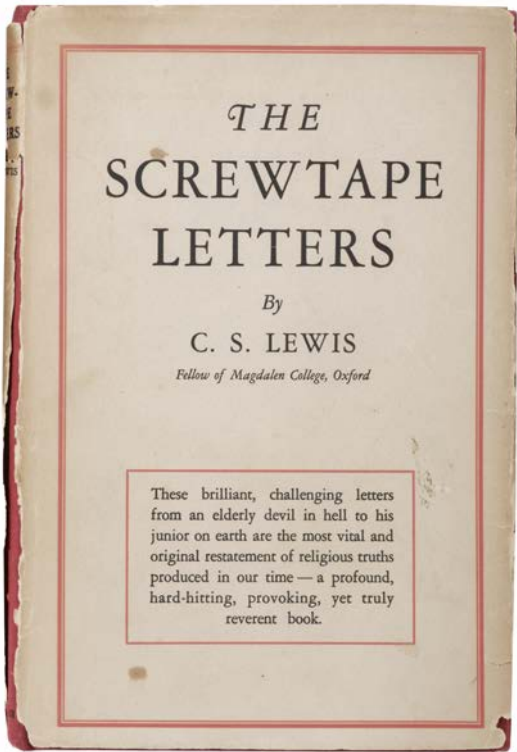
An excellent double-signed copy with the scarce wraparound band present. The brown cloth is the rarer of the two variants.

(1)

£4,000 - £6,000



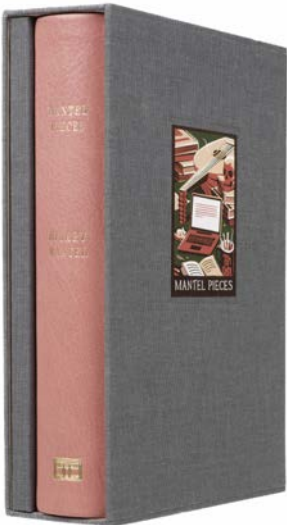
761 **Lee (Harper).** To Kill a Mockingbird, 15th printing, 40th Anniversary edition, New York: Harper Collins 1999, original boards, dust jacket, spine lightly faded, 8vo
Signed by the author to half-title.
(1) £100 - £150



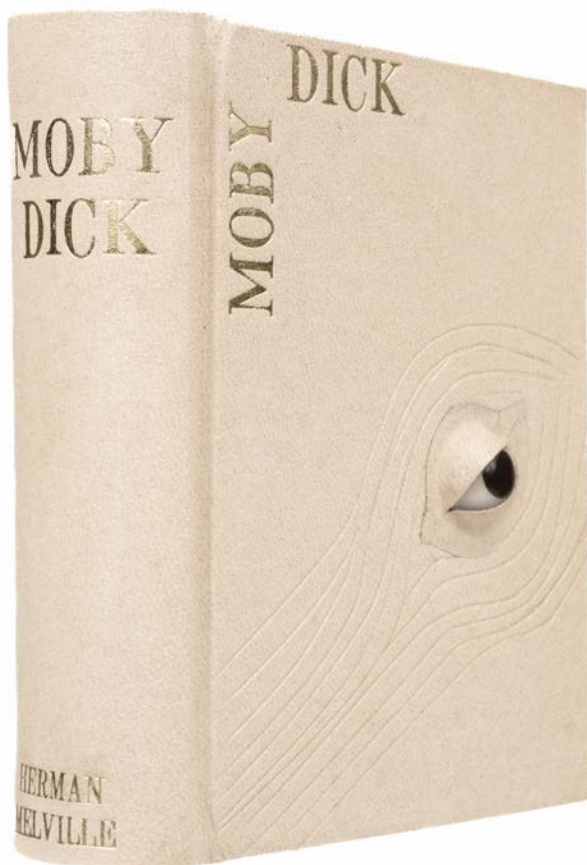
762 **Lewis (C. S.)** The Screwtape Letters, 1st US edition, New York: Macmillan Co., 1943, presentation inscription to Brigadier-General Horace Somerville Sewell (1881-1953), dated September 1943, his armorial bookplate, original cloth (spine tips a little faded), dust jacket, spine toned with small chips and tears, a few other small chips and tears to panel edges and folds, a couple of small stains to front panel, 8vo
(1) £300 - £400



763 **Louÿs (Pierre).** Les Chansons de Bilitis, Paris: Éditions du Carrefour, 1943, plates in two states (colour and black and white) by Suzanne Ballivet, bookplate of Trevor Weston to recto of rear free endpaper, top edge gilt, remainder untrimmed, contemporary green half morocco gilt, spine faded, 8vo, limited edition, 12/20 copies, together with:
Stall (Andre, illustrator). La Fleur des Cent Nouvelles, Paris: Chez Baudel, circa 1930, tissue-guarded colour illustrations throughout, occasional spotting, original paper wrappers and glassine dust jacket, 4to, contained in original chemise and slipcase, plus
Perrin (Jacques-Antoine-Rene). Le Egarements de Julie, Paris: Editions J. L. Kellinckx, 1958, full-page illustrations uncut, sheets loose in pictorial paper wrappers as issued, glassine dust jacket, 4to, contained in original chemise and slipcase, limited edition, 159/1000 copies, with 8 other French illustrated erotic works
(11) £300 - £500



764 **Mantel (Hilary).** Mantel Pieces. Royal Bodies and Other Writing from the London Review of Books, limited edition, London: London Review Bookshop Limited Editions/4th Estate, 2020, top edge pink, original salmon morocco-backed boards, upper cover with inset colour illustration, colour linocut print of the same numbered and signed by artist Jon McNaught, with separate booklet 'Two More Royal Bodies' contained in a portfolio, both housed in the cloth slipcase, 8vo
Limited edition 91/100, signed by the author.
(1) £150 - £200



Lot 765

765 **Melville (Herman).** *Moby Dick*, 1st Rockwell Kent illustrated trade edition, New York: Random House, 1930, *half-title, illustrations by Rockwell Kent, slight toning to textblock, small water stains to fore edges, modern chieftan goat gilt by Exeter Bookbinders, the upper cover with a sperm whale design and prosthetic glass eye, 8vo*

Limited edition 89/100 (Certificate of Authenticity binder label to rear pastedown).

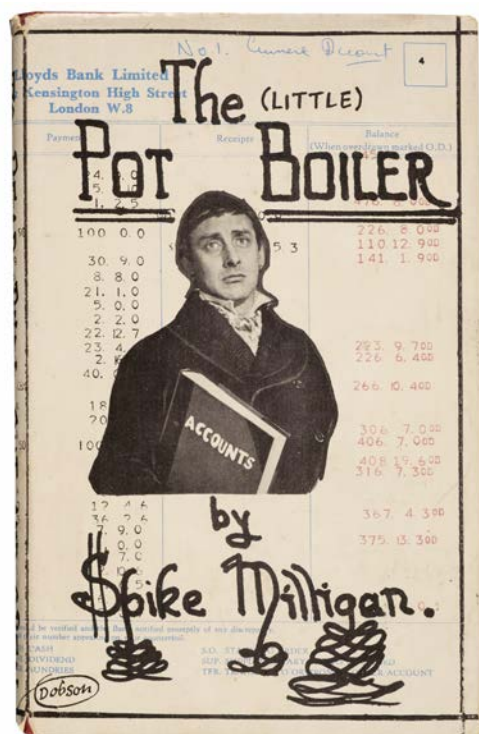
(1)

£800 - £1,200

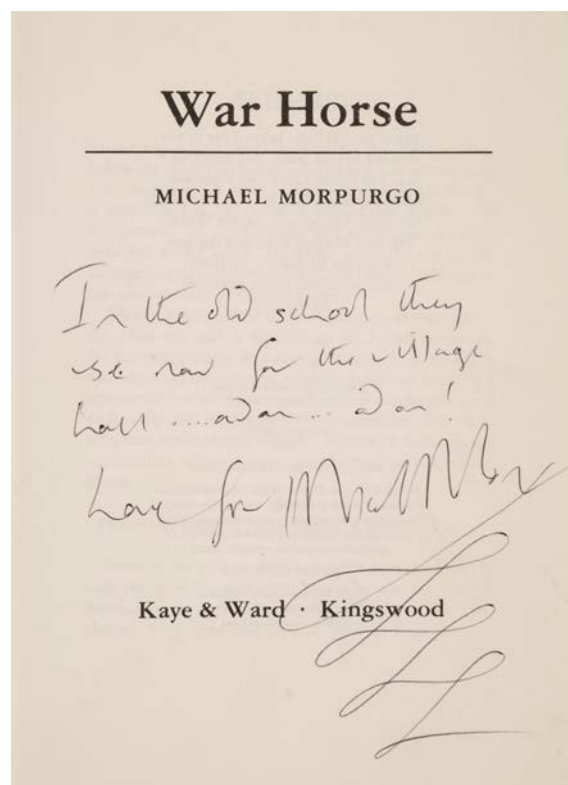
766 **Milligan (Spike).** *The Little Pot Boiler*. A book based freely on his seasonal overdraft, 1st edition, London: Dennis Dobson, 1963, *one or two light spots, original cloth, dust jacket, one or two small tears, 8vo, together with A Book of Bits or A Bit of a Book, 1st edition, London: Dennis Dobson, 1965, original cloth, dust jacket, spine toned, small tear, 8vo, plus A Book of Milliganimals, 1st edition, London: Dennis Dobson, 1968, original cloth, dust jacket, edges a little rubbed, 8vo, with a quantity of others by the author including 1st editions Dip the Puppy, 1974, The Spike Milligan Letters, edited by Norma Farnes, Book Club edition, 1978 (inscribed 'To Geoff, the greatest piss head naval officer I have ever met, Spike Milligan', with doodles), Small Dreams of a Scorpion, 1972 The Great McGonagall Scrap Book, 1975, 6 volumes of the War Biographies (Adolph Hitler. My Part in his Downfall, 3rd impression, 1971, volumes 2-6, 1st editions 1974-86), a few duplicates, later impressions etc*

(approximately 80)

£150 - £200



Lot 766



767 **Morpurgo (Michael).** *War Horse*, 1st edition, Kingswood: Kaye & Ward, 1982, *signed and with the first line of the author's note inscribed to title in black ink, original white pictorial boards, 8vo, contained in terracotta cloth book box, with spine lettered in gilt*

(1)

£400 - £600

768 **Murdoch (Iris)**. *Under The Net*, 1st edition, London: Chatto & Windus, 1954, *signed and inscribed by the author in blue ink to front free endpaper 'For Dr & Mrs Heinemann, with love from Iris Murdoch May 1954', original green boards, dust jacket, 8vo*

The author's first novel, a fine copy and scarce inscribed.
(1) £1,000 - £1,500

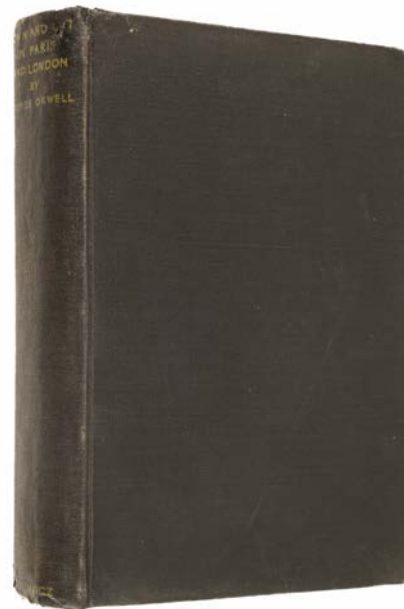


for Dr & Mrs Heinemann
with love from
Iris Murdoch
May 1954



769 **O' Flaherty (Liam)**. *The Informer*, 1st edition, London: Jonathan Cape, 1925, *occasional light spotting, original green cloth gilt (spine slightly faded), dust jacket, light fading to spine, tiny closed tear at head of front panel, small nicks at folds, 8vo*

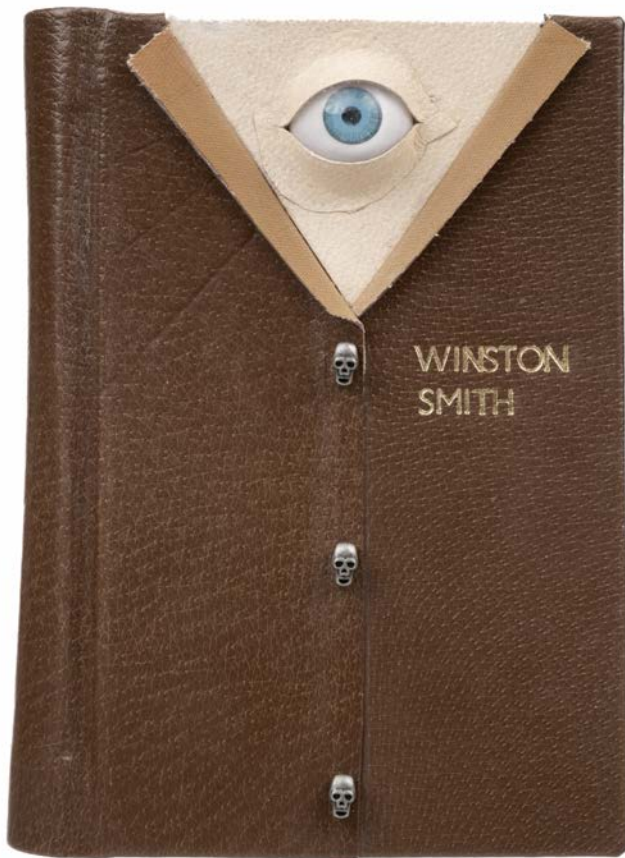
(1) £400 - £600



770 **Orwell (George)**. *Down and Out in Paris and London*, 1st edition, 1st impression, London: Gollancz, 1933, *contemporary pencilled ownership inscription to front free endpaper, original black cloth, a little neat restoration to spine ends, slightly cocked, 8vo*

Fenwick A1a. The author's first published novel.

(1) £600 - £800

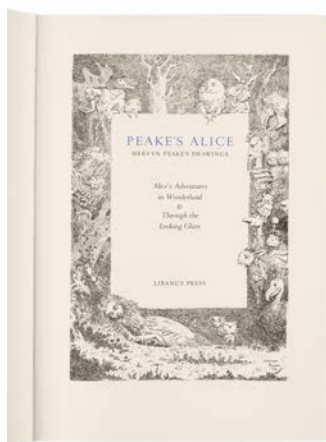


771 **Orwell (George)**. *Nineteen Eighty-Four*, 1st edition, London: Secker & Warburg, 1949, half-title, some light spotting to fore-margin and fore-edges, endpapers a collage of the author's eyes, 2 flaps to front pastedown open to reveal small portraits from banknotes of Queen Elizabeth II and George Washington, top edge red (faded), modern brown morocco by the Exeter Bookbinders, the upper cover with a jacket design with 3 skull buttons and prosthetic eye onlayed, 'Winston Smith' lettered in gilt, the lower cover with 'Nineteen Eighty Four' and 'George Orwell - 1949' in gilt (covers slightly bowed), 8vo

Limited edition, one of 100 copies.

(1)

£1,000 - £1,500



Lot 772

772 **Peake (Mervyn, illustrator)**. *Alice's Adventures in Wonderland and Through the Looking-Glass*, by Lewis Carroll, Marlborough: Libanus Press, [2001], dark blue endpapers, original blue cloth with title in gilt to upper board and spine, 4to, together with an additional suite of plates, loosely contained in original gilt lettered blue cloth, housed in matching blue cloth solander box, title in gilt to spine, 4to

Limited edition 42/60 copies.

(1)

£300 - £500



773 **Peake (Mervyn, illustrator)**. *The Rime of the Ancient Mariner*. Marlborough: Libanus Press, 2003, black endpapers, original gilt lettered red cloth, 4to, together with an additional suite of plates, loosely contained in original red cloth boards with title in gilt to upper board and spine, 4to, housed in matching red cloth solander box, title in gilt to spine, and another limited edition by Peake (57/80), *The Rime of the Ancient Mariner*, original red cloth, 4to

First item limited edition 43/50.

(2)

£200 - £300



774 **Pullman (Philip)**. His Dark Materials, 3 volumes, 1st editions, London: Scholastic, 1995-2000, inscribed by the author to foot of each title, the third title with an accompanying insert, original cloth gilt, dust jacket, a little bumped to extremities, 8vo

Presentation copies, all inscribed by the author to Lindsey.

(3)

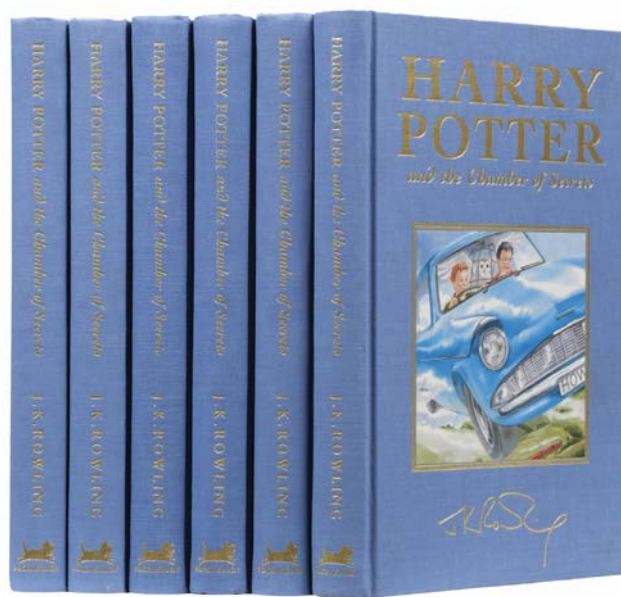
£1,000 - £1,500



775 **Pullman (Philip)**. The Amber Spyglass, 1st edition, London: Scholastic/David Fickling Books, 2000, presentation inscription to front endpaper, original cloth gilt, dust jacket, slight fading to spine, 8vo, signed to title by the author, together with Once Upon a Time in the North, 1st edition, Oxford: David Fickling Books, 2008, illustrations by John Lawrence, folding game 'Peril of the Pole' and wind compass contained in rear pocket, original cloth, illustrated title inset to upper cover, 8vo, signed to title by author and illustrator, plus The Book of Dust. Volume I La Belle Sauvage, 1st edition, Oxford: David Fickling/Penguin, 2017, illustrations by Chris Wormell, original cloth, dust jacket, 8vo, signed by author and illustrator, with 3 others: Northern Lights, Scholastic Press, 2008 in slipcase and publisher's shrinkwrap, limited signed edition of 3000 copies, Serpentine, 1st edition, 2020, signed, Lyra's Oxford, 1st edition, 2003, and a box set of the Northern Lights trilogy, US editions, later impressions, 1997-2000

(9)

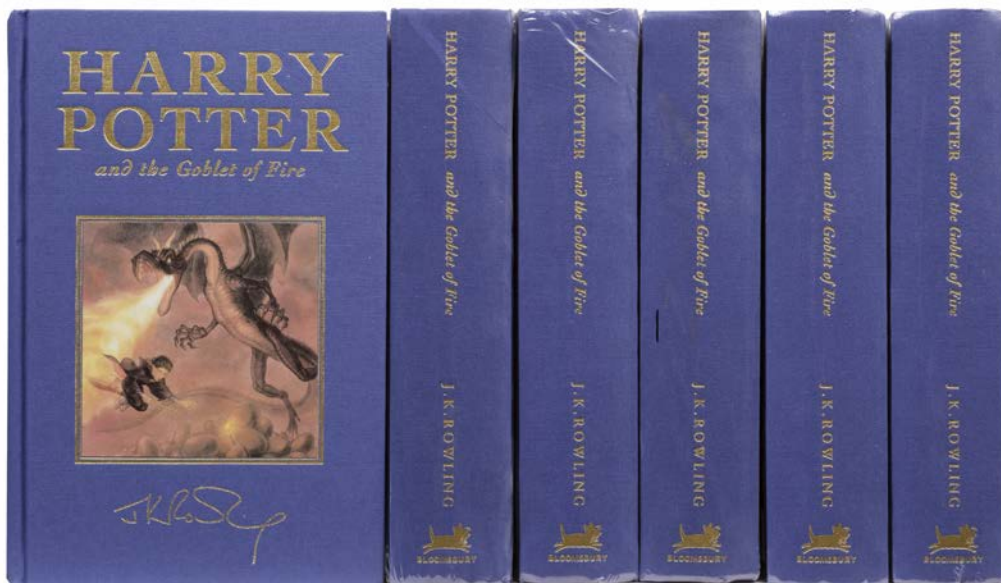
£300 - £500



776 **Rowling (J. K.)**. Harry Potter and the Chamber of Secrets, 6 copies, 1st deluxe edition, 1st printing, London: Bloomsbury, 1999, all edges gilt, original blue cloth gilt, onlaid colour illustration to upper cover, 8vo

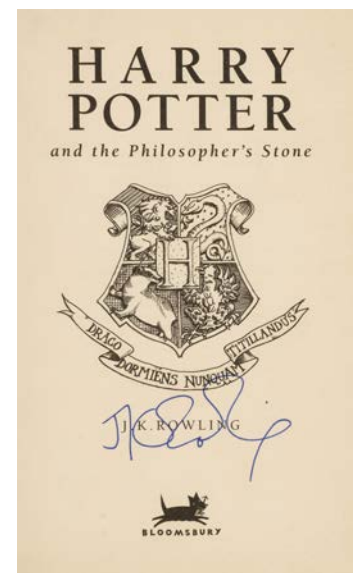
(6)

£300 - £500



Lot 777

777 **Rowling (J. K.).** Harry Potter and the Goblet of Fire, 6 copies, 1st deluxe edition, 1st impression, London: Bloomsbury, 2000, all edges gilt, original blue cloth gilt, onlaid illustration to upper cover, 8vo, all but one volume in original cellophane wrapping (however one defective)
(6) £200 - £300



Lot 778

778 **Rowling (J. K.).** Harry Potter and the Philosopher's Stone, reprint, London: Bloomsbury, 1997, signed by the author in blue ink to foot of title, original pictorial paper wrappers, a little creased and bumped, 8vo
(1) £400 - £600



779 **[Rowling, J. K.], 'Robert Galbraith'.** Lethal White, 2018; Troubled Blood, 2020; The Ink Black Heart, 2022; The Running Grave, 2023, 1st editions, 1st printings, original cloth, dust jackets, 8vo
Each signed to title by the author, with hologram sticker.
(4) £1,000 - £1,500

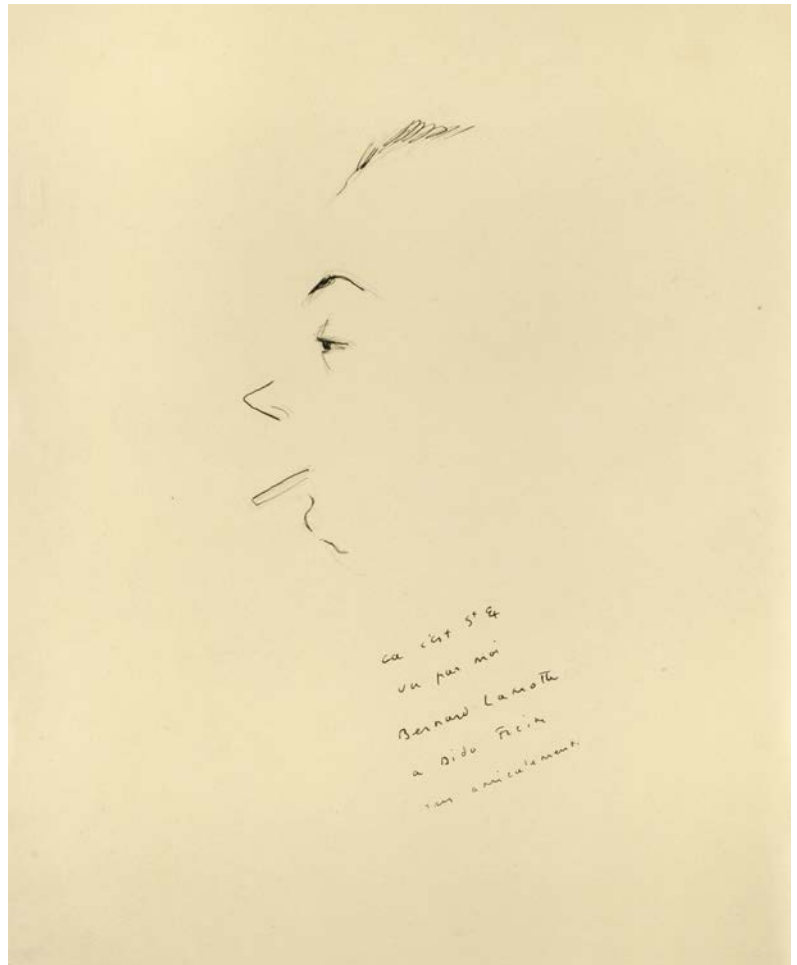
780 Saint-Exupéry (Antoine de, 1900-1944). Pilote de guerre (Flight to Arras), 1st edition, New York: Reynal & Hitchcock for Éditions de la Maison française, [February 1942], *uncut and unopened, ink signed presentation inscription to Dido Freire from the author at head of half-title, 'En souvenir d'une vieille amitié ... et pour qu'elle me pardonne d'être falument insupportable dans les discussions ... Antoine de Saint Exupéry', ('In memory of an old friendship... and so that she would forgive me for being so unbearably annoying in discussions...'), with a fine pencil self-portrait caricature in pencil beneath, showing a 'winged poet' standing on a fluffy cloud with the sun and two stars, the torso of the figure inscribed 'Ca c'est moi', and in the lower right corner below is drawn the curve of Earth featuring two trees and a church with a plume of rising smoke, to which the author has captioned, 'Ca c'est la fumée de l'incendie d'Arras' ('That's the smoke from the Arras fire'), the blank endpaper facing with a pen and ink and pencil sketch of the head of Saint-Exupéry in profile, a cigarette in his mouth, ink signed 5-line presentation inscription from the artist beneath, 'Ca c'est St Ex vu par moi, Bernard Lamotte, à Dido Freire, très amicalement', ('This is St Ex as seen by me, Bernard Lamotte, to Dido Freire with kind regards'), original light grey wrappers printed in red and black, some marginal toning to covers and light toning at head and foot of spine, chipped and fragile glassine dust jacket with blind-stamped spider-web design, lacking the spine but otherwise largely present and including turn-ins, 4to*

Provenance: From the family of Jean Renoir, by descent.

Limited edition, 11/50 copies on Text paper, after a unique copy on vellum for the author (lettered 'A') and 25 lettered copies (B-Z) on Strathmore. A further 450 copies (51-500) were printed on Corsican paper.

First edition of this celebrated war novel in which Antoine de Saint-Exupéry tells the story of the aerial reconnaissance mission he flew over Arras in 1940 aboard his Bloch MB.174 aircraft, published at the same time as the English translation. The first edition in France was published by Gallimard in November 1942. Bernard Lamotte, who met Saint-Exupéry at the Ecole des Beaux-Arts in 1920, moved to New York in 1935. They remained close friends and it was Lamotte who illustrated the first appearance of *Pilote de guerre* when it was published in the *Atlantic Monthly* magazine in January 1942. These illustrations do not appear in this French language edition but were reproduced in the simultaneously published original English edition of *Pilote de guerre* (*Flight to Arras*).

A highly significant association copy, the book is accompanied by two Autograph Letters Signed by Saint-Exupéry. Both are undated [early 1942] one-page quarto letters to Dido Freire. The first is in pencil (the same as used for the drawing in the book), the second in ink, and featuring a small full-length self-portrait caricature at the head. Like the self-portrait in the book the drawing foreshadows the figure of the Petit Prince, about whose exploits Saint-Exupéry was to write a year later.



Letter one:

Chere Didot

Voulez vous accepter ce petit souvenir en souvenir des jours heureux que j'ai reçu Hollywood Boulevard. Embrasser Jean Renoir pour moi et envoyer à ma profonde reconnaissance.

Pardonnez moi ce mot si court mais je suis encore tout raplapla...

StEx.

('Will you accept this little souvenir in memory of the happy days I received on Hollywood Boulevard? Give Jean Renoir a kiss for me and send it with my deep gratitude. Forgive me for this short note, but I am still all worn out...')

Letter two:

Chere Dido

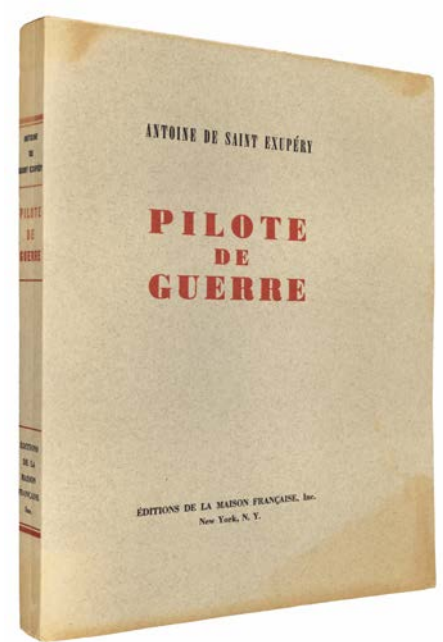
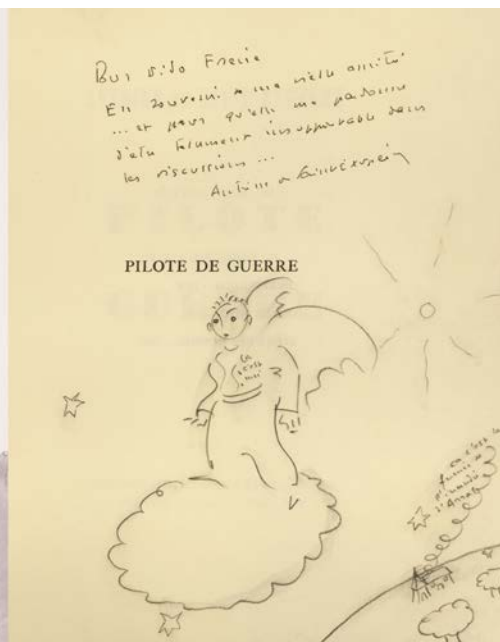
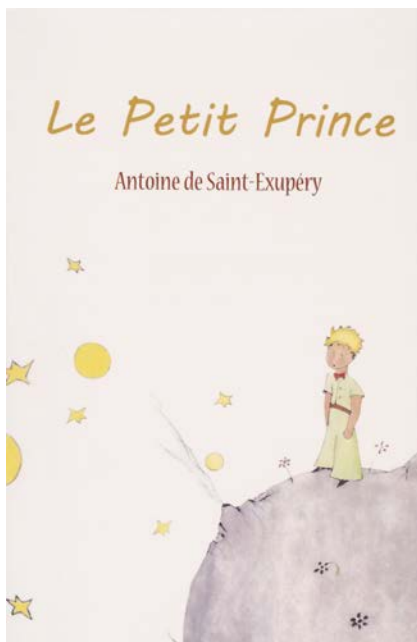
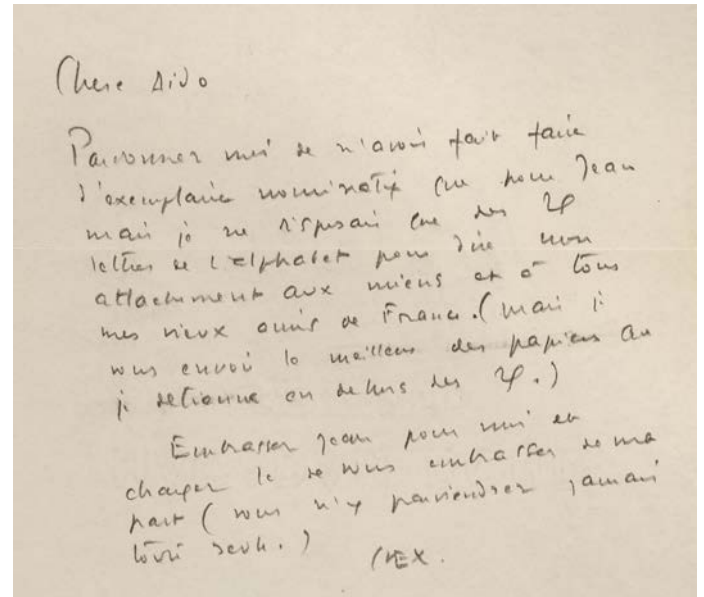
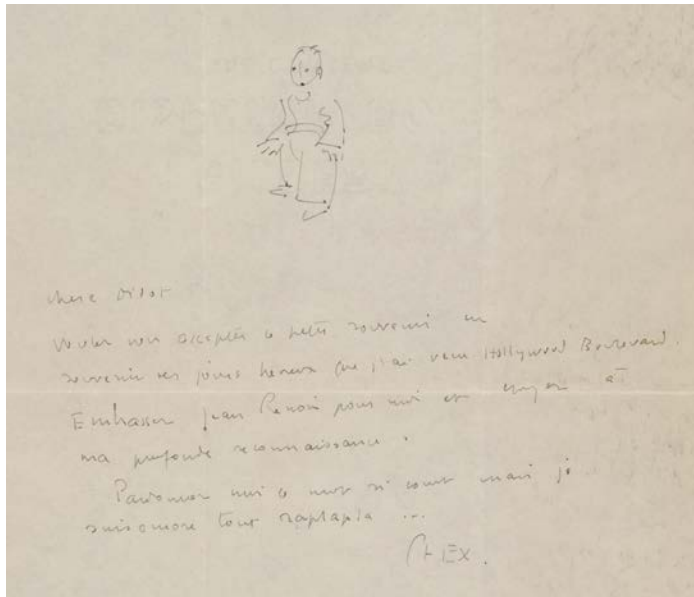
Pardonnez moi de n'avoir fait faire d'exemplaire nominatif que pour Jean mais je ne rispais que des 26 lettres de l'alphabet pour dire mon attachement aux miens et à tous mes vieux amis de France. (Mais je vous envoi le meilleur des papiers que je retienne en delors des 26.)

Embrasser Jean pour moi et charger le de vous embrasser de ma part (vous n'y parviendrez jamais toute seule.)

StEx.

('Forgive me for not having a personal edition made just for Jean, but I only had the 26 letters of the alphabet to express my affection for my family and all my old friends in France. (But I'm sending you the best of all the materials I've retained beyond the 26).')

Kiss Jean for me and ask him to kiss you on my behalf (you'll never succeed at it alone.)



The relationship between Jean Renoir, his then second wife-to-be, Dido Freire, and Saint-Exupéry was a very close one. Both Renoir and Saint-Exupéry had a great sense of humour and big appetites for life.

After Germany invaded France in May 1940, Jean Renoir fled to the United States with Dido Freire. 'Dido and I travelled by sea from Marseilles to Algeria, Morocco and Lisbon... At Lisbon we got places on an American ship, and I was delighted to find myself sharing a cabin with none other than the writer Saint-Exupéry.' (Jean Renoir, *Life and Letters*). On the voyage, Renoir read Saint-Exupéry's *Terre des Hommes* (*Wind, Sand and Stars*) and was overwhelmed by it. Renoir, (son of the artist Pierre-Auguste Renoir), was an aviation fan himself and had flown reconnaissance missions in World War I. Renoir became determined to make a film of the book, with Saint-Exupéry as the script writer. They worked on it together for a year but Renoir could not get the backing and the project was eventually abandoned.

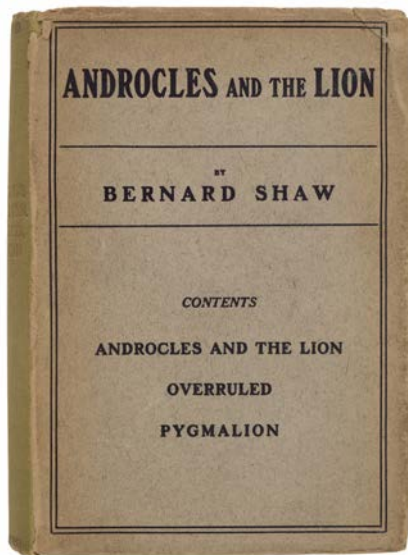
During the course of 1941 Saint-Exupéry spent time living with Jean and Dido as their house guest. During this time he was writing *Pilote de Guerre*, and this special presentation copy is a token for the Renoirs' hospitality and friendship.

It was a year later that Saint-Exupéry was to write *Le Petit Prince*, (first published in April 1943), so the finalised figure of the Little Prince did not exist at this point. However, Saint-Exupéry was well-known for doodling in margins of everything he wrote and there are numerous prototype figures, many based on himself, a 'winged poet', that bear resemblance to the famous creation. These two drawings offered here are striking in their similarities to the prince, (though without the golden hair), and indicate that his famous creation was already in embryo form when he presented these letters and books to Dido and Jean Renoir in early 1942. Indeed, the iconic cover illustration for *Le Petit Prince* (*The Little Prince*) might be taken as plagiarism of the drawing in this book, were it not also Saint-Exupéry's own work.

The Little Prince became Saint-Exupéry's most successful work, translated into over 500 languages, and selling an estimated 140 million copies worldwide. For more information about the Little Prince manuscript and drawings, see <https://www.themorgan.org/collection/little-prince>.

(3)

£10,000 - £15,000

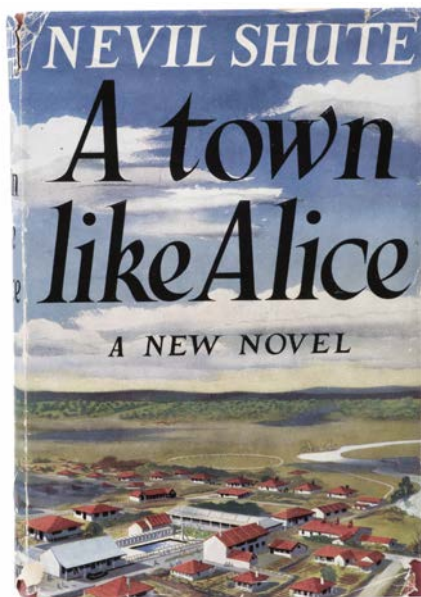


781 **Shaw (George Bernard).** Androcles and the Lion, Overruled, Pygmalion, 1st edition, London: Constable and Company, Ltd, 1916, 2 pp. advertisements at rear unopened, a few minor spots, some toning to endpapers, original cloth, upper corner and edge of front cover a little bumped, small bump to one other corner, dust jacket, vertically split along front joint entirely (jacket being in 2 pieces), spine toned with tear and loss at head, 8vo

Rare in the dust jacket. The first appearance in print of *Pygmalion* one of Shaw's most popular plays.

(1)

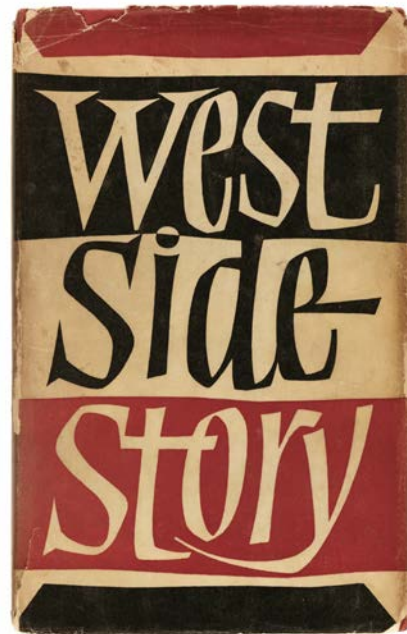
£500 - £800



782 **Shute (Nevil).** A Town Like Alice, 1st edition, London: William Heinemann, 1950, light toning, contemporary owner inscription to title, top edge red (faded), original cloth (spine tips faded), dust jacket, small chips and abrasion at spine ends, closed tears to rear panel, small chips at folds and panel edges, 8vo, together with 13 other 1st editions by the author including *No Highway*, 1948, *The Far Country*, 1952, *In the Wet*, 1953, *Requiem for a Wren*, 1953, and *On the Beach*, 1957

(14)

£200 - £300

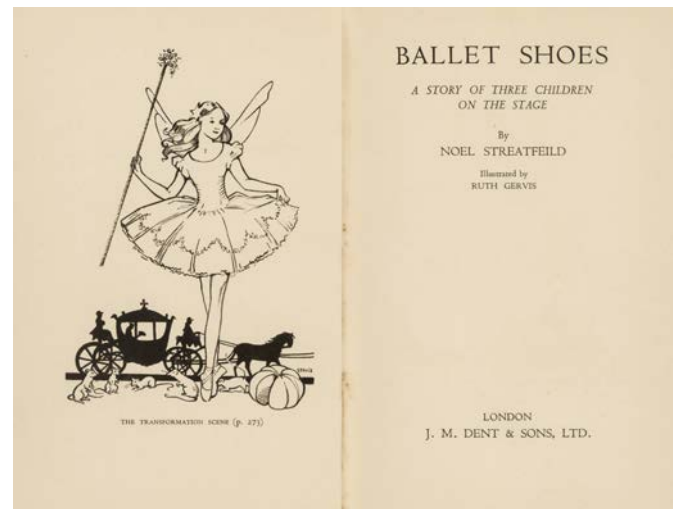


783 **Sondheim (Stephen, US composer and lyricist).** West Side Story. A musical based on a conception by Jerome Roberts, 1st UK edition, London: William Heinemann, 1959, half-tone illustrations, a little slight toning, original cloth, dust jacket, a few chips and tears, spine and rear panel toned, 8vo, presentation copy, inscribed to front endpaper 'To David, Stephen Sondheim', together with *A Little Night Music*. A New Musical Comedy, by Hugh Wheeler, 1st US Book Club edition, New York: Dodd, Mead & Company, 1973, illustrations, original boards, spine faded, small adhesive tape marks to covers, dust jacket, some fading to spine, 8vo, inscribed to David from the composer, plus 2 others: *Finishing the Hat*. Collected Lyrics (1954-1981), by Stephen Sondheim, 1st UK edition, 2010, and *Look, I Made a Hat*. Collected Lyrics (1981-2011), 1st UK edition, 2011, both inscribed

All inscribed by Stephen Sondheim to David Gillard MBE, arts journalist and critic. He was Classical Music Editor and Correspondent for BBC Radio Times, and for 46 years, the opera critic of the Daily Mail.

(4)

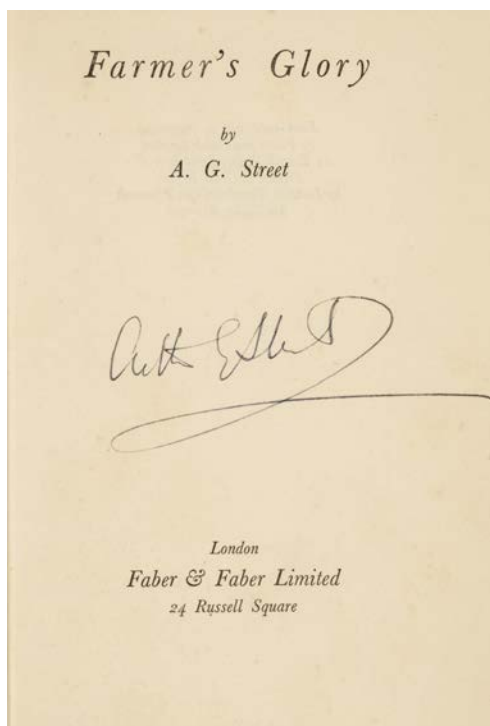
£200 - £300



Lot 784

784 **Streetfield (Noel)**. Ballet Shoes. A Story of Three Children of the Stage, 1st edition, London: J. M. Dent, 1936, *illustrations by Ruth Gervis, front endpaper excised in half, some light spotting, bookplate, original cloth, joints rubbed, a few small stains, slight lean, 8vo*

Uncommon. The author's first children's book, the first in the 'Shoes' series.
(1) £200 - £300



785 **Street (A. G.)**. Farmer's Glory, 1st edition, London: Faber and Faber, 1932, Farmer's Glory, illustrated edition, 1934, *monochrome illustrations by Gwendolen Raverat, Strawberry Roan, 1st edition, 1932, Land Everlasting, 1st edition, 1934, Thinking Aloud, 1st edition, 1934, The Endless Furrow, 1st edition, 1934, Country Calendar, 1st edition, London: Eyre and Spottiswoode, 1935, monochrome illustrations by Lionel Edwards, Farming: How to Begin, reissue, London: Faber and Faber, 1939, The Gentleman of The Party, 1st edition, 1936, Moonraking, 1st edition, London: Eyre and Spottiswoode, 1936, monochrome illustrations by Lionel Edwards, together with 17 further works by A. G. Street, mostly 1st editions, all signed by the author to the title pages or endpapers, all original cloth, many in dust jackets, some covers worn with some loss, plus 13 further unsigned works by A. G. Street, all original cloth, some in dust jackets, 8vo*

(40) £200 - £300



Lot 786

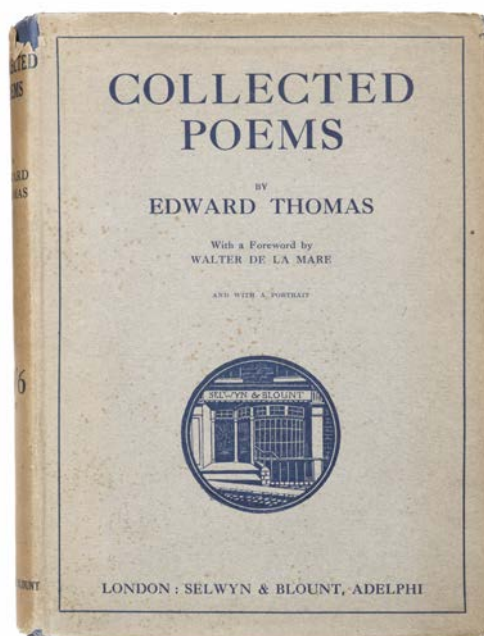
786 **Yellow Book**. The Yellow Book. An Illustrated Quarterly, volumes I-XIII [all published], London: Elkin Mathews & John Lane, The Bodley Head, April 1894 - April 1897, *volume I later issue with 'April' correctly spelt to upper cover, volumes III-V, VII, IX-X first issues with advertisements at rear (the other volumes without advertisements), illustrations by Aubrey Beardsley, Walter Crane, Laurence Housman et al, occasional light spotting, endpapers toned, original pictorial cloth, spines a little darkened and rubbed at ends, a few small marks, 8vo*

(13) £400 - £600

787* **Thomas (Dylan)**. Under Milk Wood, Produced by Douglas Cleverdon, mimeographed acting/production typescript for the Third Programme broadcast, with rehearsals 9-14 July, and the pre-recording on Sunday 14 July 1963, *title and 60 pages, printed to rectos only, title a little spotted and toned with marginal closed tears and blank paper loss to lower outer corner, scattered marginal creasing and closed tears, final two leaves frayed and detached, penultimate leaf torn away at upper left corner without loss of text, original butterfly clip to top corner, folio*

The first public reading of Dylan Thomas's radio drama *Under Milk Wood*, featuring Dylan Thomas himself, took place in New York on 14 May 1953. The first BBC broadcast, featuring Richard Burton, took place on 25 January 1954. The original radio producer, Douglas Cleverdon, revisited the project and recorded the complete play, which was broadcast on the BBC's Third Programme on 11 October 1963. This is a working script from the rehearsals and pre-recording for that production, which once again starred Richard Burton as the Narrator.

(1) £100 - £150



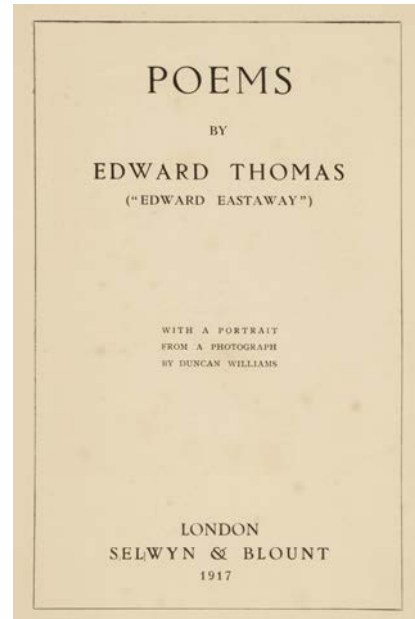
788 **Thomas (Edward)**. Collected Poems, 1st edition, London: Selwyn and Blount, 1920, *portrait frontispiece, additional press photograph of the poet trimmed and pasted to front endpaper verso, light partial offsetting to half-title and rear endpaper, original cloth (spine slightly faded and rubbed at ends), dust jacket, spine toned with tear and loss at head, short tear along lower joint, light spotting and marginal toning to extremities, 8vo*

Eckert pp. 246/247. Rare in the dust jacket.

(1) £300 - £500

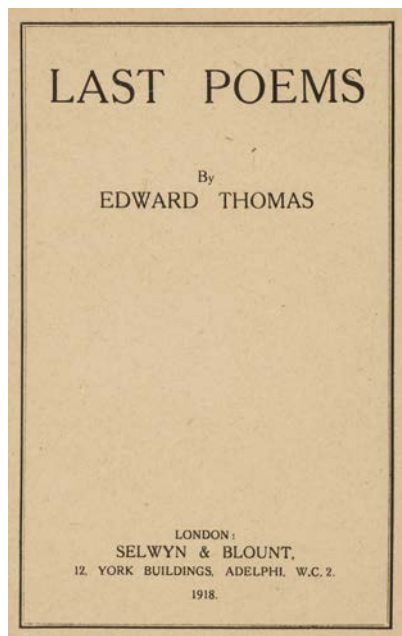


789 **Thomas (Edward)**. *Horae Solitariae*, 1st edition, London: Duckworth & Co., 1902, *advertisements at rear, some toning to endpapers, previous owner inscriptions at front dated 1916, top edge gilt, original cloth gilt, spine lettering dulled, some fading and small bumps, 8vo, together with Rest and Unrest*, 1st US edition, New York: E. P. Dutton, 1910, *light spotting to half-title, contemporary inscription to half-title, top edge gilt, original cloth gilt, spine a little darkened, covers slightly bowed, 8vo, plus Last Poems*, 1st edition, variant issue, London: Sekwyn & Blount, 1918, *variant issue without advertisements, usual toning to textblock, original boards, paper label to spine, spine toned, 8vo, together with others by Edward Thomas including Poems by Edward Thomas, 1st US edition, 1917, Collected Poems, 1920, George Borrow. The Man and his Books, 1st edition, 1912, The Icknield Way, 1st edition, 1913, In Pursuit of Spring, 1st edition, 1914, plus Monday, Thursday, Sunday. Poems by Wallace Geoffrey, Whittington Press, 1976 (limited edition 4/100), and Early Poems, by Enid Bagnold, Whittington Press, 1987 (limited edition 152/200)*
(23) £200 - £300



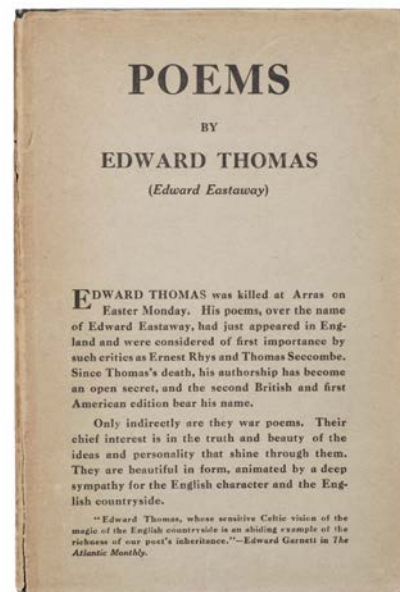
791 **Thomas (Edward)**. *Poems by Edward Thomas ("Edward Eastaway")*, 1st edition, London: Selwyn & Blount, 1917, *portrait frontispiece (with a little minor spotting), original boards with paper label to spine, light vertical crease to spine, slight partial fading to lower cover, 8vo*

Eckert pp. 242-244. 525 copies printed. Posthumously published in October 1917. The poet was killed in action at Arras in April 1917 during the First World War.
(1) £200 - £300



790 **Thomas (Edward)**. *Last Poems*, 1st edition, London: Selwyn & Blount, 1918, *8 pp. publisher's advertisements at rear, partly unopened, some toning to textblock and endpapers (as often), original boards with paper label to spine, spine a little rubbed and toned, 8vo*

Eckert pp. 246/246: 'The book is obviously a war-time production, of poor paper and binding; probably short-lived.'
(1) £200 - £300



792 **Thomas (Edward)**. *Poems by Edward Thomas ("Edward Eastaway")*, 1st US edition, New York: Henry Holt & Company, 1917, *portrait frontispiece (lightly offset to title), light toning to a few leaves towards end, contemporary ownership signature to title and front pastedown, original cloth-backed boards, dust jacket, spine a little rubbed and toned with small tears at ends, 8vo*

Eckert pp. 242-244. 525 copies printed. Rare in the dust jacket.
(1) £200 - £300



793 **Tolkien (J. R. R.)** The Lord of the Rings: The Fellowship of the Ring (2 copies), 2nd edition, 4th impression, 1969; The Two Towers, 2nd edition, 4th impression, 1969; The Return of the King (2 copies), 2nd edition, 4th impression, 1969 and 2nd edition, 7th impression, 1973, *folding map at rear of each, previous owner signature to Return of the King 4th impression, original cloth (slightly rubbed at spine ends), dust jackets, Fellowship price-clipped, some light edge wear and a few marks, small water stain to Return of the King 4th impression spine, 8vo, together with Poems and Stories, De Luxe edition, London: George Allen & Unwin, 1980, illustrations by Pauline Baynes, original cloth gilt, tissue paper, contained in original box (lid a little rubbed with small abrasions and stains), plus others related including The Silmarillion (2 copies), 1st edition, 1977, The Hobbit, Folio Society 2nd impression, 1980, The Tale of the Children of Húrin, edited by Christopher Tolkien, 1st edition, 2007, The Legen of Sigurd and Gudrún, 1st edition, 2009, and others including illustrated editions, a pop-up edition of The Hobbit illustrated by John Howe (2 copies), 1999, and The Hobbit. A Two-Sided Jigsaw Puzzle, circa 1971 (unchecked for completeness)*

(approx. 40)

£300 - £500

794 **Tolkien (J. R. R.)** The Hobbit or There and Back Again, 1st edition, 2nd impression, London: George Allen & Unwin Ltd., 1937, 4 colour plates by the author, monochrome illustrations, map endpapers, advertisement at rear, light marginal dust-soiling to pp. 14-15, occasional minor spotting, bookseller ticket to front pastedown, original green pictorial cloth, price-clipped dust jacket, tear and loss at foot of front panel, closed tears at head of joints and along rear flap, tears and losses at folds, 8vo

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

(1)

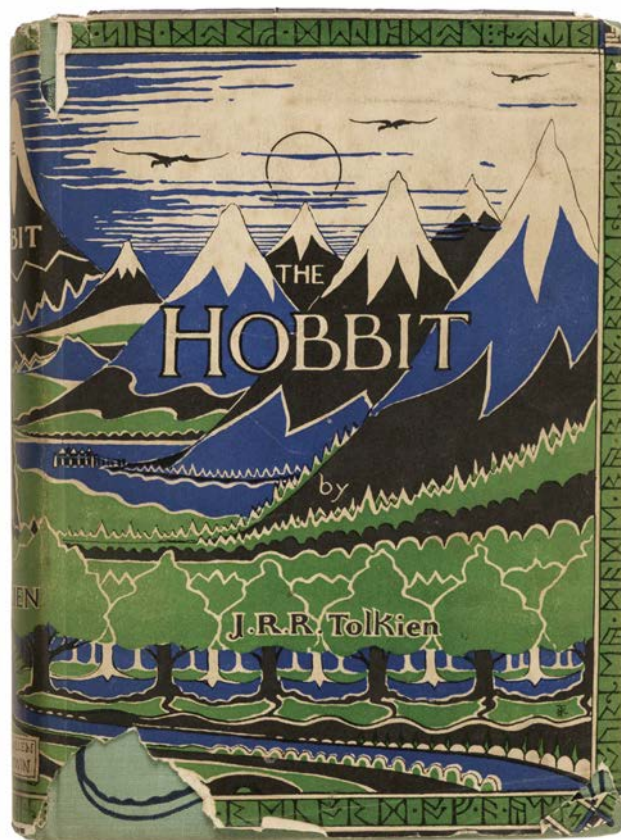
£3,000 - £5,000

795 **Tolkien (J. R. R.)** The Lord of the Rings, 3 volumes, limited edition, 6th printing, London: Folio Society, 2001, *illustrations by Ingahild Grathmer after Eric Fraser, map endpapers, top edge gilt, original Wassa goatskin-backed silk boards, contained in original morocco slipcase, 8vo, together with The Hobbit, 7th printing, 2002, and The Silmarillion, 4th printing, 2003, Folio Society, uniformly bound in slipcases*

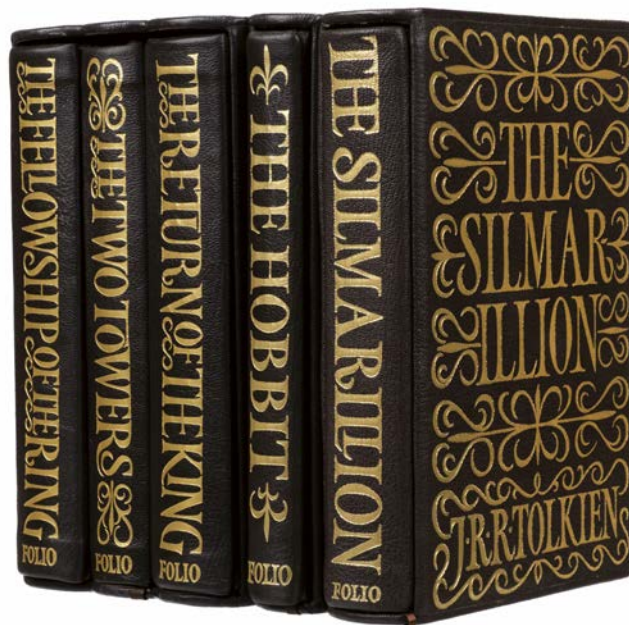
Limited edition 505/1750.

(5)

£500 - £800



Lot 794

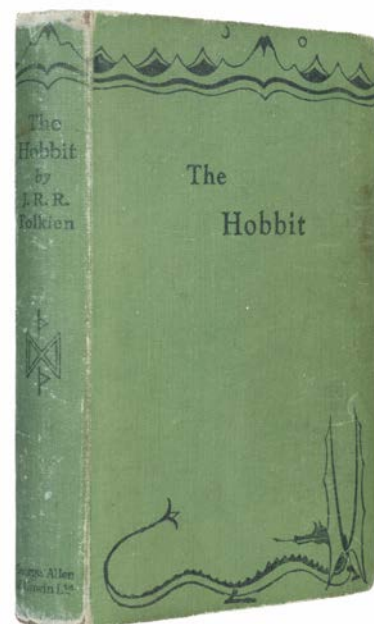


Lot 795

796 Tolkien (J. R. R.). *The Hobbit*, 1st edition, 4th impression, London: George Allen & Unwin, 1946, colour frontispiece, black and white illustrations, pictorial endpapers, a few spots, original pictorial green cloth, some wear to spine, binding slightly cocked, 8vo

(1)

£600 - £800



797* Tolkien (John Ronald Reuel, 1893-1973). *English Writer, Poet, Philologist, and Academic*. Autograph Letter Signed twice, 'J.R.R. Tolkien' and 'JRRT.', 76 Sandfield Road, Headington, Oxford, 12 September 1957, to Miss [Joan] Light, in reply to her letter of gratitude to Tolkien and saying how his book [*Lord of the Rings*] has been such a help to her, in full: 'Thank you very much in return. Most encouraging. I do get a good many letters, but not many in such terms. And I am tired of being labelled an "escapist". A recent reviewer (not of my books) offered the gratuitous opinion that "Tolkienery" is bad as it "withdraws from life". But it appeared that what he called "life" was limited to observation of the contemporary "orquerie": to coin a word in rejoinder. It was very kind of you to cheer me up, and on!', written in dark blue ink in a very neat hand on embossed letterhead stationery and signed 'J.R.R. Tolkien' at the foot of the page, with a 'PTO' in his holograph to lower right corner, the second page continuing with an even longer note, signed with initials 'JRRT.' at foot, 'There was one other useful feature of Hobbit-life (besides the unchanging calendar): there was, in fact, only one title of courtesy for all grown-ups, male or female. I am afraid in the "modernization" this is misrepresented on p. 38 (Vol I). Actually Master Everard and Miss Melilot would have been more accurately rendered G. Childe Everard etc. If I have chosen the wrong rendering in your case, forgive a poor old Shire-man. You might be amused to learn that there is actually a Sam Gamgee living in London. I had a rather puzzled letter from him. But I think he is happy now. So far no S. Gollum has turned up. That might be more awkward', some light creasing near upper and lower margins and to left-hand corners, 2 pages, 8vo, with the original postmarked envelope (Oxford, 12 September 1957), addressed in Tolkien's hand to Miss J. Light in Hampstead, together with:

A draft signed copy of Joan Light's letter to Professor Tolkien, 8 September 1957, neatly written in pencil, in full: 'Since the publication of "*The Lord of the Rings*" I have often wanted very much indeed to write and tell you how much I have enjoyed it, but I have never been able to bring myself to do so because I know how many such letters you must get of this kind, and I did not wish to trouble you. But as time passes I feel I must write to express, however inadequately, my real sense of gratitude to you for a work which has done so much to help me personally by proving in times of fear and great spiritual darkness, an inspiration by its theme of courage and loyalty. I hope you will not mind my writing to you in this way, but your book has been such a help to me that I felt I must say thank you', 2 pages, 8vo

An exceptional, previously unpublished, and double-signed letter, full of interest, kindness, warmth and humour.

The direct reference to *The Fellowship of the Ring*, page 38, is to the names and courtesy titles that appear in line 3: 'Master Everard Took and Miss Melilot Brandybuck got on a table and with bells in their hands began to dance the Springle-rung: a pretty dance, but rather vigorous.'

The coincidence of the real-life Sam Gamgee and Tolkien's fear of a real-life S. Gollum is a topic that is recorded in previously known letters. J.R.R. Tolkien had taken the name of the character Gamgee from Gamgee Tissue, a surgical dressing invented by the Birmingham surgeon Joseph Sampson Gamgee (1828-1886).

Tolkien Gateway online:

'Letter 184 is a letter written by J.R.R. Tolkien and published in *The Letters of J.R.R. Tolkien*. Following the 1955 radio series of *The Lord of the Rings*, a Tooting resident named "Sam Gamgee" wrote to Tolkien on 13 March 1956. On 18 March, Tolkien replied. He explained his own origin of the name Gamgee, and mentioned the Gamgee family of Birmingham. In his letter, Gamgee had already shown awareness of his family's name fame in the medical profession. Tolkien then asked for more information about the name, and offered a signed copy of *The Lord of the Rings*.

In an editorial note, further correspondence is mentioned. Gamgee wrote back with family information, and accepted the gift kindly. In *J.R.R. Tolkien: A Biography*, pages 224-225, this episode was also mentioned. It was followed by: "[I]later he said: 'For some time I lived in fear of receiving a letter signed S. Gollum. That would have been more difficult to deal with.'" It is unclear where this specific passage is from, but a very similar one appears in an unpublished letter to Rayner Unwin from 21 March 1956: "I hope I shan't now get letters from S. Gollum, or Shagrat."

Gamgee's first letter from 13 March 1956 is reproduced in *Tolkien: Maker of Middle-earth*.

(2)

£7,000 - £10,000

There was one other useful feature of Hobbit-life (besides the unchanging calendar): there was, in fact, only one title of courtesy for all grown-ups, male or female. I am afraid in the 'modernization' this is misrepresented on p. 38 (Vol I). Actually Master Everard and Miss Melilot would have been more accurately rendered as Childs Everard etc. If I have chosen the wrong rendering in your case, forgive a poor old Shire-man. You might be amused to learn that there is actually a Sam Younger living in London. I had a rather puzzled letter from him. But I think he is happy now. So far as I. Gollum has turned up. That might be more awkward.

Yours truly,
J.R.R. Tolkien

156 Adelaide Road
Hampstead
London N.W.3.
September 8th 57

Dear Professor Tolkien,

Since the publication of 'The Lord of the Rings' I have often wanted very much indeed to write and tell you how much I have enjoyed it, but I have never been able to find myself in the so because I have been so busy with other things that you must get of the book, and I did not want to trouble you.

But on some occasions I feel I must write to express, however inadequately, my real sense of gratitude to you for a work which has done so much to help me personally by proving a lesson of far and great spiritual darkness, or inspiration by its theme of courage and loyalty.

I hope you will
I hope you will not mind my writing to you in this way, but your book has been such a help to me that I felt I must say thank you.

Yours sincerely
David Light

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Yours truly,
J.R.R. Tolkien

Sept. 12. 1957

Dear Miss Light,

Thank you very much in return. Most encouraging. I do get a good many letters, but not many in such terms. And I am tired of being labelled an 'Academy'. A recent reviewer (not of my books) offered the gratuitous opinion that 'Tolkienery' is bad and 'withdraws from life'. But it appeared that what he called 'life' was limited to observation of the contemporary 'scene': to coin a word in rejoinder.

It was very kind of you to cheer me up, and so!

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38 THE FELLOWSHIP OF THE RING

have finished (since he had plainly said all that was necessary), now get up an impromptu orchestra, and begin a merry dance-tune. Master Everard took and Miss Melilot Brandybuck got on a table and with bells in their hands began to dance the Spring-ring: a pretty dance, but rather vigorous.

But Bilbo had not finished. Seizing a horn from a youngster near by, he blew three loud hoots. The noise subsided. I shall not keep you long, he cried. Cheers from all the assembly. I have called you all together for a purpose. Something in the way that he said this made an impression. There was almost silence, and one or two of the Tookes pricked up their ears.

Indeed, for three purposes! First of all, to tell you that I am immensely fond of you all, and that eleven years is too short a time to live among such excellent and admirable hobbits. Tremendous outburst of approval.

I don't know half of you half as well as I should like, and I like less than half of you half as well as you deserve. This was unexpected and rather difficult. There was some scattered clapping, but most of them were trying to work it out and see if it came to a compliment.

Secondly, to celebrate my birthday. Cheers again. I should say OUR birthday. For it is, of course, also the birthday of my heir and nephew, Frodo. He comes of age and into his inheritance today. Some perfunctory clapping by the elders, and some loud shouts of 'Frodo! Frodo! Jolly old Frodo', from the juniors. The Sackville-Bagginses scowled, and wondered what was meant by 'coming into his inheritance'.

Together we were one hundred and forty-four. Your numbers were chosen to fit this remarkable total. One Groat, if I may use the expression. No cheers. This was ridiculous. Many of the guests, and especially the Sackville-Bagginses were frowning, feeling sure they had only been asked to fill up the required number, like goods in a package. 'One Groat, indeed! Vulgar expression.'

It is also, if I may be allowed to refer to ancient history, the anniversary of my arrival by barrel at Rivendell on the Long Lake; though the fact that it was my birthday slipped my memory on that occasion. I was only fifty-one then, and birthdays did not seem so important. The banquet was very splendid, however, though I had a bad cold at the time, I remember, and could only say 'they were very back'. I now repeat it more correctly: Thank you very much for coming to my little party. Obstinate silence. They all feared that a song or some poetry was now imminent, and they were getting bored. Why couldn't he stop talking and let them drink his health? But Bilbo did not sing or recite. He paused for a moment.

39 A LONG-EXPECTED PARTY

Thinly and faintly, he said, I wish to make an ANNOUNCEMENT. He spoke this last word so loudly and suddenly that everyone sat up who still could. I regret to announce that—though, as I said, eleven years is far too short a time to spend among you—this is the END. I am going. I am leaving NOW. GOOD-BYE!

He stepped down and vanished. There was a blinding flash of light, and the guests all blinked. When they opened their eyes Bilbo was nowhere to be seen. One hundred and forty-four flabbergasted hobbits sat back speechless. Old Odo Proudfoot removed his feet from the table and stamped. Then there was a dead silence, until suddenly, after several deep breaths, every Baggins, Bolton, Took, Brandybuck, Grubb, Chubb, Burrows, Bolger, Bracegirdle, Brockhouse, Goodbody, Hornblower, and Proudfoot began to talk at once.

It was generally agreed that the joke was in very bad taste, and more food and drink were needed to cure the guests of shock and annoyance. 'He's mad. I always said so,' was probably the most popular comment. Even the Tookes (with a few exceptions) thought Bilbo's behaviour was absurd. For the moment most of them took it for granted that his disappearance was nothing more than a ridiculous prank.

But old Rory Brandybuck was not so sure. Neither age nor an enormous dinner had clouded his wit, and he said to his daughter-in-law, Emsarada: 'There's something fishy in this, my dear! I believe that mad Baggins is off again. Silly old fool. But why worry? He hasn't taken the vittles with him.' He called loudly to Frodo to send the wine round again.

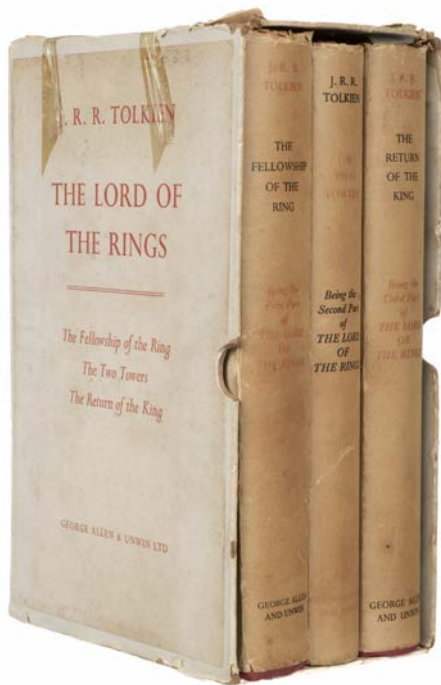
Frodo was the only one present who had said nothing. For some time he had sat silent beside Bilbo's empty chair, and ignored all remarks and questions. He had enjoyed the joke, of course, even though he had been in the know. He had difficulty in keeping from laughter at the indignant surprise of the guests. But at the same time he felt deeply troubled: he realized suddenly that he loved the old hobbit dearly. Most of the guests went on eating and drinking and discussing Bilbo Baggins' oddities, past and present; but the Sackville-Bagginses had already departed in wrath. Frodo did not want to have any more to do with the party. He gave orders for more wine to be served; then he got up and drained his own glass silently to the health of Bilbo, and slipped out of the parlour.

As for Bilbo Baggins, even while he was making his speech, he had been fingering the golden ring in his pocket: his magic ring that he had kept secret for so many years. As he stepped down he slipped

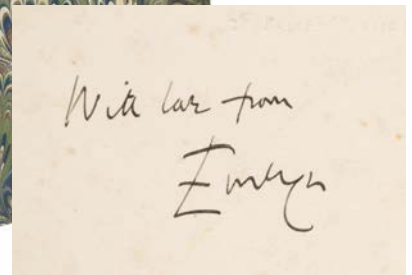
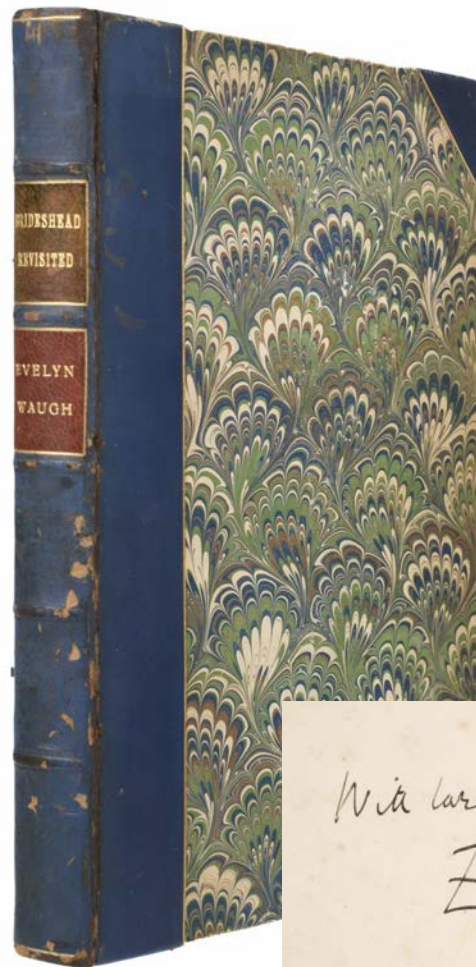
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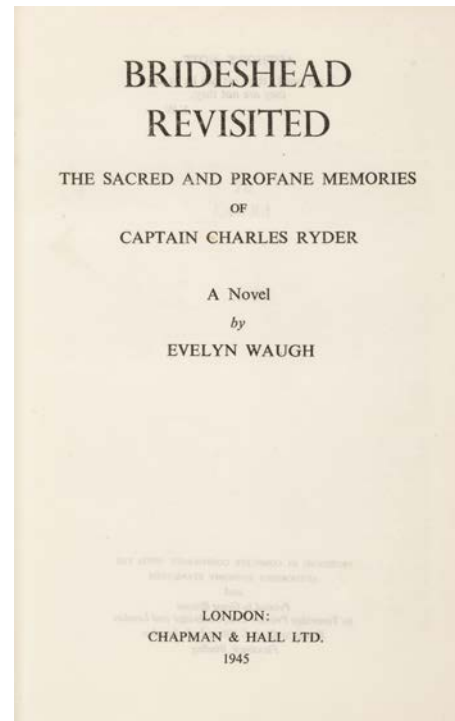
Miss J. Light,
156 Adelaide Road,
Hampstead,
London N.W.3.



798 Tolkien (J. R. R.) The Lord of the Rings: The Fellowship of the Ring, 8th impression, 1959; The Two Towers, 6th impression, 1959; The Return of the King, 5th impression, 1959, folding map at end of each, a little minor spotting (mainly to fore-edges and endpapers), top edge red, original red cloth gilt, dust jackets, spines toned, a few short closed tears, contained in publisher's slipcase (some adhesive tape repairs and wear), 8vo
(3) £200 - £300



799 Tranströmer (Tomas). A collection of signed books and ephemera, 1980s, including presentation copies of The Wild Marketplace (Dedalus Press, 1985), Sanningsbarriären (Bonniers, 1978), Truth Barriers (Sierra Club Books, 1980), The Blue House (Thunder City Press, 1987), a signed copy of Baltics (Oyez, 1975), 14 letters signed (mostly typed), a few further photographs, programmes and postcards (some signed), 3 other unsigned books (a folder)
£300 - £500



Lot 800

800 **Waugh (Evelyn)**. *Brideshead Revisited*, the sacred and profane memories of Captain Charles Ryder, London: Chapman & Hall, 1945, [1944], *White's St James' notecard mounted on front pastedown and signed and inscribed in black ink by the author 'With love from Evelyn', preliminary and rear leaves a little spotted, top edge gilt, remainder untrimmed, contemporary blue half calf gilt by Bayntun Riviere, joints and extremities a little worn, 8vo*

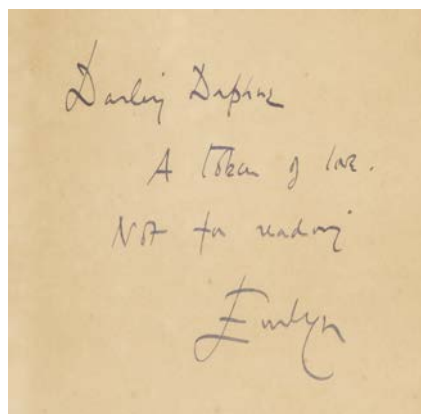
One of 50 pre-publication copies.

Provenance: Daphne Fielding (1904-1997), British author and dedicatee of Evelyn Waugh's *The Ordeal of Gilbert Pinfold*, thence by descent.

'This edition is issued privately for the author's friends; no copies are for sale. Messrs. Chapman & Hall earnestly request that until they announce the publication of the ordinary edition in the early part of 1945, copies will not be lent outside the circle for which they are intended, and no reference will appear to the book in the Press'. (note attached to original upper cover)

The pre-publication copies of *Brideshead Revisited* are especially interesting due to the textual changes implemented by Waugh between the issuing of this small private print run and the publication of the trade edition at the beginning of 1945. Sent out as Christmas presents to close friends, Waugh was receptive to feedback and altered the text markedly, including changing names and rewriting the ending.

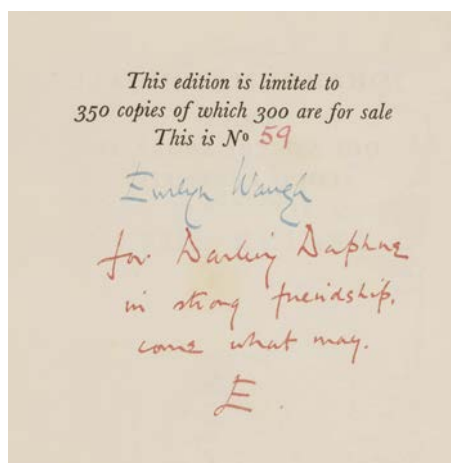
(1) £3,000 - £5,000



801 **Waugh (Evelyn)**. *Helena*, 1st edition, London: Chapman & Hall, 1950, *signed and inscribed by the author in blue ink to front free endpaper 'Darling Daphne. A token of love. Not for reading. Evelyn', original blue cloth, gilt a little faded to spine, a few marks, binding a little cocked, 8vo*

Provenance: Daphne Fielding (1904-1997), British author and dedicatee of Evelyn Waugh's *The Ordeal of Gilbert Pinfold*, thence by descent.

(1) £600 - £800



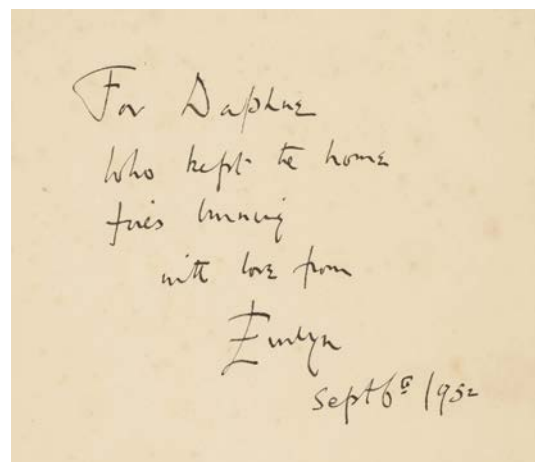
Lot 802

802 **Waugh (Evelyn)**. *Love Among The Ruins*, a romance of the near future, London: Chapman & Hall, 1953, *signed and inscribed by the author to limitation page in red ink 'for Darling Daphne in strong friendship, come what may. E', additional signed as issued in blue ink by the author above, additional pictorial title, frontispiece, full-page illustrations, preliminary and rear leaves spotted, original pictorial orange buckram gilt, spine faded, 8vo*

Signed limited edition, 59/300 copies.

Provenance: Daphne Fielding (1904-1997), British author and dedicatee of Evelyn Waugh's *The Ordeal of Gilbert Pinfold*, thence by descent.

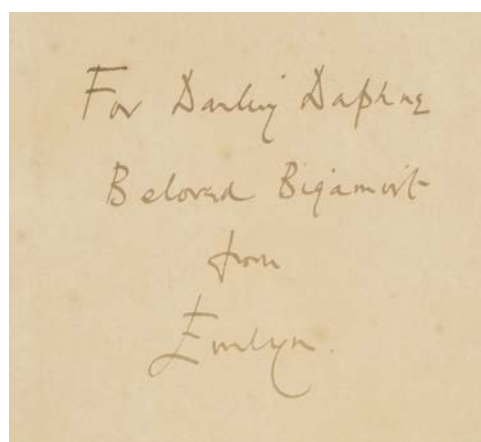
(1) £200 - £300



803 **Waugh (Evelyn)**. *Men At Arms*, 1st edition, London: Chapman & Hall, 1952, *inscribed by the author in black ink to front free endpaper 'For Daphne. Who kept the home fires burning, with love from Evelyn Sept 6th 1952', a little spotting, original blue cloth, gilt a little dulled, a few light marks, binding cocked, 8vo*

Provenance: Daphne Fielding (1904-1997), British author and dedicatee of Evelyn Waugh's *The Ordeal of Gilbert Pinfold*, thence by descent.

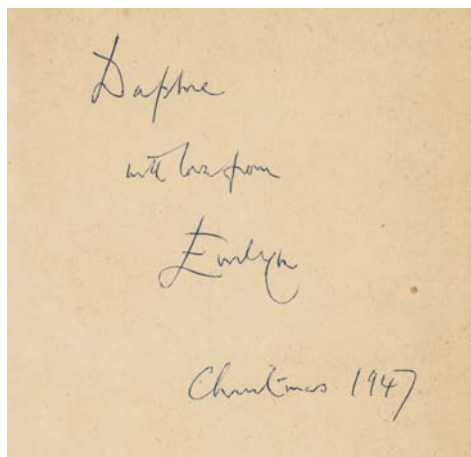
(1) £1,000 - £1,500



804 **Waugh (Evelyn)**. *Officers and Gentlemen*, 1st edition, London: Chapman & Hall, 1945, *signed and inscribed by the author in brown ink to front free endpaper 'For Darling Daphne, Beloved Bigamist, from Evelyn', original blue cloth, spine a little soiled and faded, binding slightly cocked, small portion of cloth lifting to lower cover, 8vo*

Provenance: Daphne Fielding (1904-1997), British author and dedicatee of Evelyn Waugh's *The Ordeal of Gilbert Pinfold*, thence by descent.

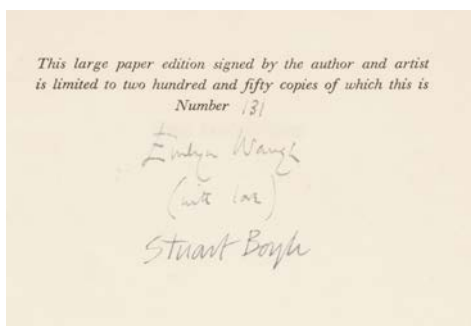
(1) £1,000 - £1,500



805 **Waugh (Evelyn)**. Scott-King's Modern Europe, 1st edition, London: Chapman & Hall, 1947, signed and inscribed by the author in blue ink to front free endpaper 'Daphne with love from Evelyn Christmas 1947', colour frontispiece, edges spotted, original blue cloth, gilt to spine a little dulled, binding a little cocked, 8vo

Provenance: Daphne Fielding (1904-1997), British author and dedicatee of Evelyn Waugh's *The Ordeal of Gilbert Pinfold*, thence by descent.

(1) £400 - £600

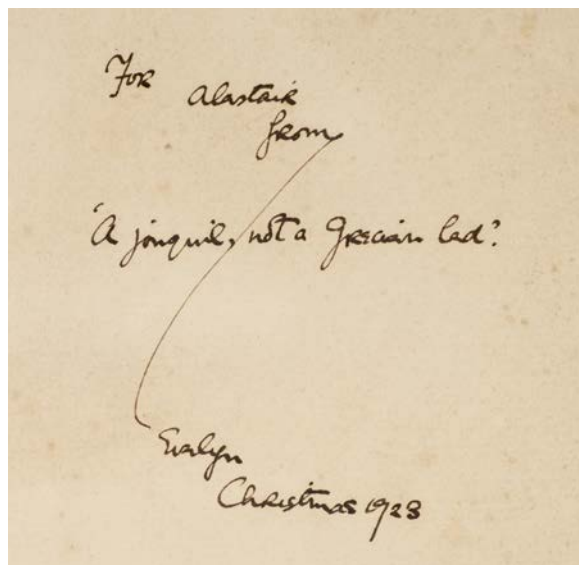


806 **Waugh (Evelyn)**. *The Loved One*, an Anglo-American Tragedy, illustrated by Stuart Boyle, London: Chapman & Hall, [1948], frontispiece, illustrations, top edge gilt, remainder untrimmed, original green buckram gilt, spine somewhat faded, a few marks, 8vo

Limited edition, signed by the author and illustrator, 131/250 copies.

Provenance: Daphne Fielding (1904-1997), British author and dedicatee of Evelyn Waugh's *The Ordeal of Gilbert Pinfold*, thence by descent.

(1) £200 - £300



807* **Waugh (Evelyn, 1903-1966)**. A copy of A. E. Housman's *A Shropshire Lad*, London: Printed by The Riccardi Press for Philip Lee Warner, publisher to the Medici Society, 1914, original grey boards, 8vo, one of 1,000 numbered copies, with signed presentation inscription from Evelyn Waugh to his one-time lover, Alastair Hugh Graham (1904-1982), one of the principal inspirations for the character of Sebastian Flyte in *Brideshead Revisited*, inscribed in ink to front endpaper 'For Alastair from "A jonquil, not a Grecian lad"', Evelyn, Christmas 1928', together with a four-legged stool with an embroidered seat (probably made by Alastair Graham, who enjoyed needlepoint) depicting a naked youth with outstretched arms looking back at Graham's home, Wern Newydd in Cardiganshire, plus a 1930's valet set in leather case, a pack of playing cards in original painted wooden box, two small printed visiting cards for Alastair Graham, as *Attaché Honoraire à la Légation de S. M. Britannique, Athènes, and Honorary Attaché, The Residence, Cairo*

Critics and biographers of Evelyn Waugh largely agree that Alastair Graham (1904-1982) was the model for the character Sebastian Flyte in *Brideshead Revisited*, a claim that was verified by Auberon Waugh. Graham went up to Brasenose College, Oxford in the autumn of 1922 where he met Evelyn Waugh and in early 1923 the two young men began a relationship. Thereafter Waugh was a regular visitor to the Graham family's country house at Barford in Warwickshire. In a diary entry Waugh writes: "Alastair and I had tea together and went back to Warfard where we dined in high-necked jumpers and did much that could not have been done if Mrs Graham had been here." After Oxford Graham joined the diplomatic corps and was posted by the Foreign Office to Athens from 1927 to 1929 (where Waugh visited him), and later Cairo until 1933. Graham's homosexual exploits led to his being advised by the police to leave London or risk prosecution, and so he purchased Wern Mansion, set in 40 acres five miles from New Quay, Cardiganshire, in 1936. He became known for his parties to which his glittering friends were invited, including Waugh, the painter Augustus John, Dylan and Caitlin Thomas, and architect Clough Williams-Ellis.

Evelyn Waugh said that Alastair was "the friend of my heart". Waugh's presentation inscription in this copy of Housman's *A Shropshire Lad* given to Alastair quotes from one of the poems, 'A jonquil, not a Grecian lad', with all its overtones of doomed love. Earlier in the same year (1928) Evelyn had married Evelyn Gardner (the two Evelyns wittily renamed 'Hevelyn' and 'Shevelyn') but the marriage rapidly foundered. The embroidered stool, almost certainly executed by Graham, may have been styled on a nude photograph Graham sent Waugh of himself near a waterfall, asking Waugh to 'Come and drink with me somewhere'.

(4) £3,000 - £4,000



Lot 807

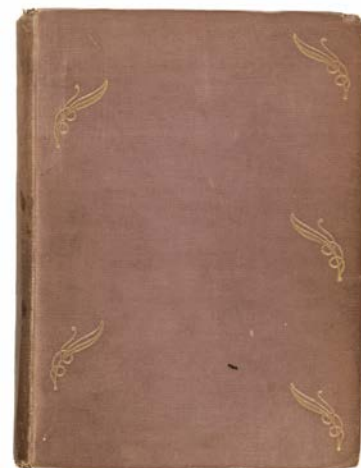


808 **Wells (H. G.)** *The Shape of Things to Come. The Ultimate Revolution*, 1st edition, London: Hutchinson & Co., 1933, *publisher's advertisements at rear, previous owner red ink stamp of P. J. Lovell at head of title and to half-title, light toning to endpapers, original cloth, head of spine restored, light fading at head of covers, light fading to spine, dust jacket, spine faded with a few tears, flaps partly dust-soiled, a few tears and chips to edges, 8vo*

Signed to title by the author.

(1)

£300 - £500

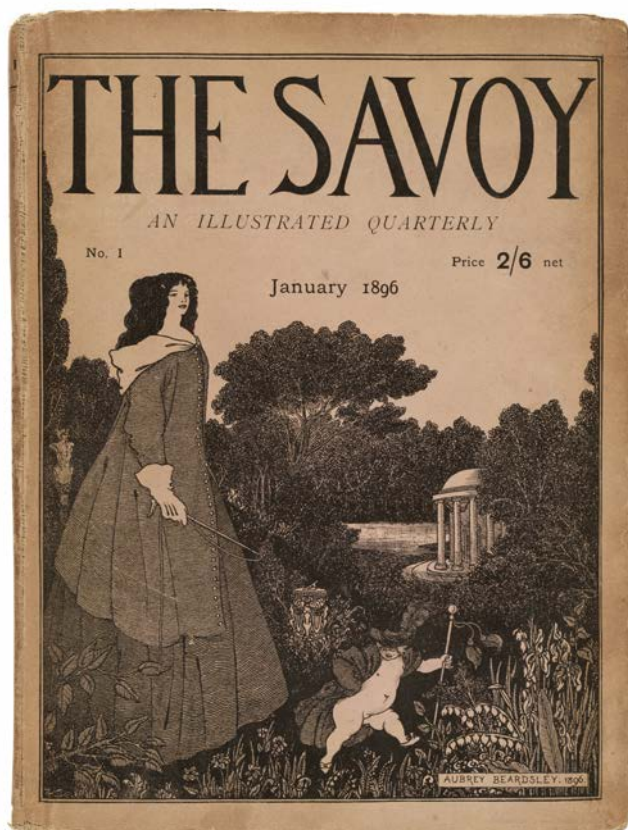


809 **Wilde (Oscar)**. *The Importance of Being Earnest. A Trivial Comedy for Serious People*, 1st edition, London: Leonard Smithers and Co., 1899, *occasional minor spotting, publisher's lilac cloth gilt designed by Charles Shannon, spine faded with small stains, rubbed at foot, 2 corners bumped, small light stains to lower cover, slight lean, small 4to*

Mason 381. Limited edition, one of 1000 copies, this copy unnumbered. Provenance: Martin de Selincourt (1864-1950), ownership signature to front endpaper.

(1)

£500 - £800



810 **Beardsley (Aubrey)**. The Savoy, an illustrated quarterly, volumes 1 & 2 only (of 8), 1st edition, London: Leonard Smithers, January and April 1896, *illustrations and advertisements, some light spotting, hinges a little tender, original illustrated boards, small tears and losses at spine ends, some light toning to No. 1, 4to, together with Bottomley (Gordon)*. The Gate of Smaragdus, 1st edition, London: Elkin Mathews, 1904, *illustrations by Clinton Balmer, endpapers toned, original cloth-backed boards, spine faded, a few marks, folio, plus Wilde (Oscar)*. The Sphinx, London: privately printed, 1901, *woodcut illustrations, some light spotting, armorial bookplate of William Howitt Hastings, original wrappers, small plits to spine, partially faded, 4to, limited edition 19/300 (a pirate edition, the poem was first published in 1894)*

(4)

£300 - £400



811 **Williamson (Henry)**. How Dear is Life, 1st edition, London: Macdonald, 1954, *lengthily inscribed by the author to Kenneth Young to front free endpaper (dated June 1958), original blue cloth gilt, dust jacket, spine ends frayed with small loss, 8vo, together with:*

The Scandaroon, London: Macdonald, 1972, *signed by the author to limitation page, illustrations by Ken Lilly, ticket to front of front pastedown, all edges gilt, blue pictorial faux leather, 8vo, contained in original slipcase (a little worn), limited edition, 4 of 250 copies, plus*

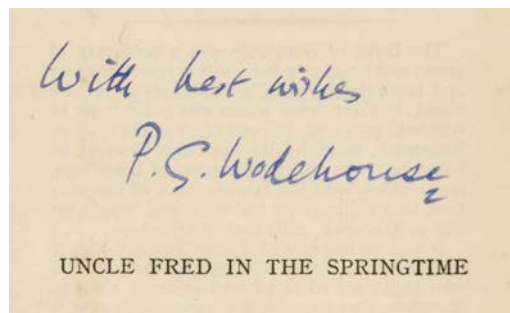
The Patriot's Progress, 1st edition, London: Geoffrey Bles, 1930, *black and white illustrations throughout, ownership ticket to front pastedown, a little spotting to endpapers, original red buckram gilt, dust jacket, some tape reinforcements to verso, some chipping with loss to extremities, 8vo, plus*

The Golden Virgin, 1st edition, London: Macdonald, 1957, *edges spotted original red cloth gilt, dust jacket, 8vo, with 9 other first editions by Henry Williamson, all but one (The Star Born) in dust jacket*

The inscription in the first title details the structure of the novel, and how portions of the work are included in other titles in the 'A Chronicle of Ancient Sunlight' series.

(13)

£200 - £300



812 **Wodehouse (P. G.)** Uncle Fred in the Springtime, 1st edition, London: Herbert Jenkins, 1939, *a little minor spotting, some toning to endpapers, top edge red, original burgundy cloth gilt, dust jacket, spine faded with a few chips and tears at ends and folds, 8vo*

Mcllvaine A61b. Presentation copy, inscribed to half-title: 'With best wishes, P. G. Wodehouse'.

(1)

£200 - £300

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. Please note that as from January 2025 all successful Invaluable bids are now subject to a minimum charge of the UK equivalent of \$10 per lot.

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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.

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

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

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

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

The amount is calculated as follows:

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

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



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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.
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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.