

EST. 1988

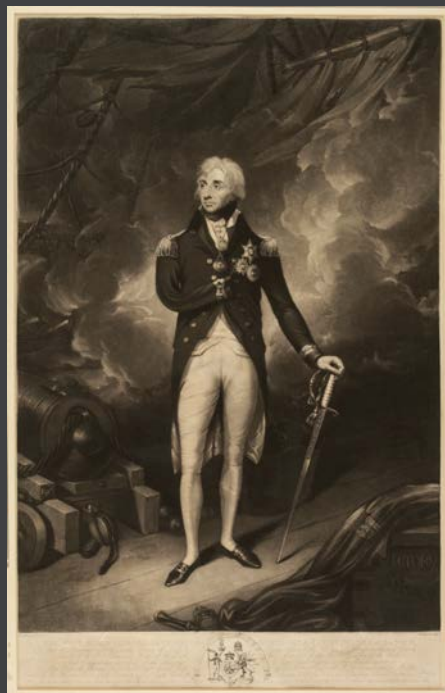
Dominic Winter Auctioneers

**Modern Literature, Private Press, Original Book Art
Pop-Up Books, Playing Cards & Games
20 JUNE 2024**



NELSON & THE BRITISH NAVY

24 JULY 2024



British Admirals and Naval Officers.
A group of 13 fine mezzotint portraits of British admirals and naval officers, circa 1783-1815, including *Horatio Nelson* by Barnard after L. F. Abbott, *Rear Admiral Sir Charles Douglas* by John Jones after Henry Singleton, *John Earl of St. Vincent* by Charles Turner after Sir William Beechey, *The Right Honourable Lord Hood*, *Admiral of the Blue*, by Valentine Green after L. F. Abbott, *Vice Admiral Sir Edward Vernon*, by John Jones after Henry Singleton, *Vice Admiral Sir Andrew Mitchell* by G. Dawe after R. Bowyer, *the Right Honourable Lord Robert Manners* by W. Dickinson after Sir Joshua Reynolds, *Sir Peter Parker*, *Admiral Commander in Chief of His Majesty's Fleet*, by Valentine Green after L. F. Abbott, *the Honourable George Cranfield Berkeley* by Birché after Thomas Gainsborough, *Sir Nathaniel Dance* by John Robert Smith, *Sir Edward Hughes* by John Jones after Sir Joshua Reynolds, *the Right Honourable Lord Rodney* by G. Dupont after Thomas Gainsborough, and *Earl Howe* by S. W. Reynolds after Henry Singleton, all framed and glazed in matching black and gilt frames, with O'Shea Gallery label to verso of each

Provenance: Collection of Christopher Foyle, Beeligh Abbey.

Estimate £2,000-3,000

For further information please contact Henry Meadows or John Trevers
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john@dominicwinter.co.uk

MODERN LITERATURE, PRIVATE PRESS ORIGINAL BOOK ART, POP-UP BOOKS PLAYING CARDS & GAMES

20 June 2024 at 10am

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Monday & Tuesday 17/18 June 9.30am-5.30pm
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EST 1861
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invaluable

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

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

EXPORT OF GOODS

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

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

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



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CONTENTS

18th & 19th Century English Literature & Children's Books	443-480
Vintage Games & Toys	481-502
Playing Cards from the Dudley Ollis Collection	503-543
Original Art & Illustrations	544-583
Illustrated Books	584-698
Private Press	699-740
Signed Books & Literary Letters	741-754
Anthony Rossiter (1926-2000)	755-781
Modern First Editions	782-935

SPECIALIST STAFF



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General Cataloguer



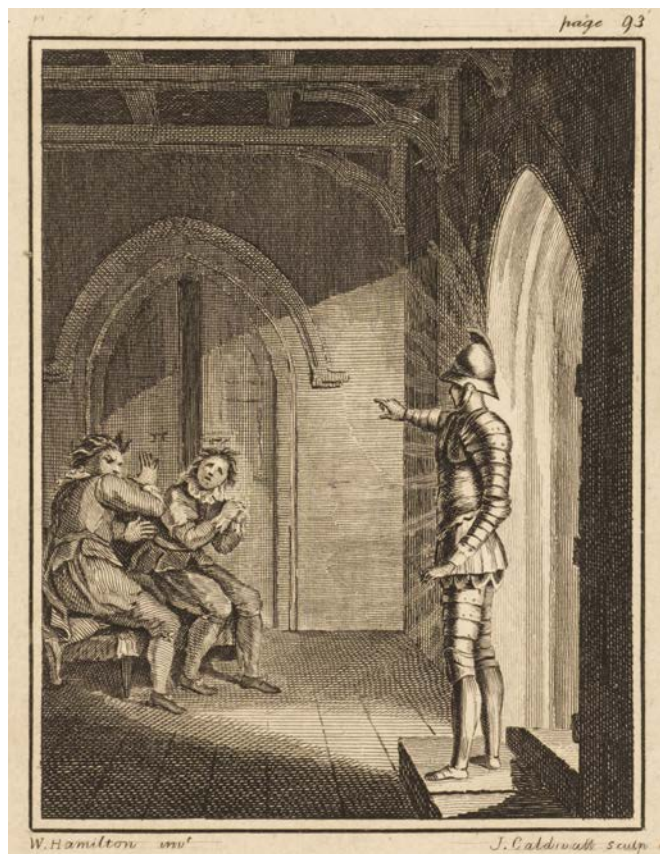
Helen Pedder
General Cataloguer



Rachael Richardson
General Cataloguer

18TH & 19TH CENTURY ENGLISH LITERATURE & CHILDREN'S BOOKS

To commence at 10am



Lot 443



Lot 444

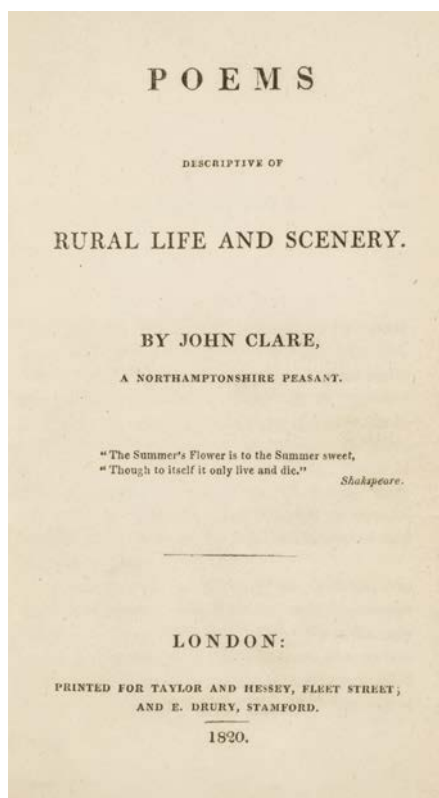
443 **Reeve (Clara).** *The Old English Baron: A Gothic Story*, London: Edward and Charles Dilly, 1778, *engraved frontispiece with early signature to verso of S. Andrews (paper tape to gutter between frontispiece and front free endpaper), light offsetting from frontispiece to title, occasional light spotting, marbled endpapers with armorial bookplate of Hon. Booth Grey to upper pastedown, contemporary half calf, red morocco title label to spine, upper joint split and lower joint cracked, wear to head and foot of spine and to board corners, 8vo*

The story was first published anonymously the year before under the title 'The Champion of Virtue'.

(1) £300 - £500

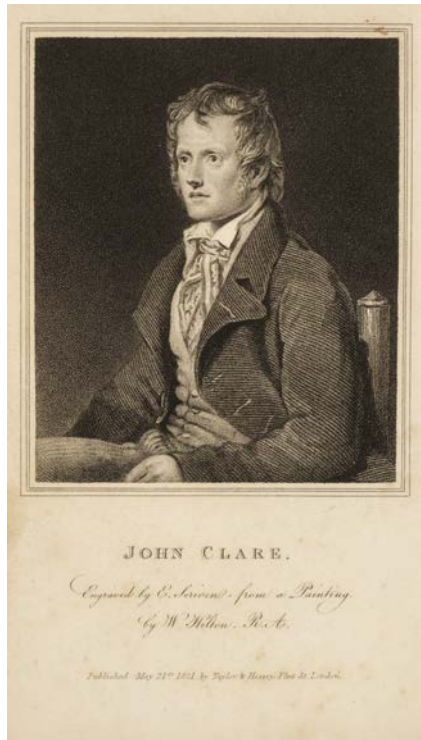
444 **Miniature Almanack.** *London Almanack for the Year of Christ, 1795*, Printed for the Company of Stationers, [1794], *engraved title-page, folding frontispiece of 'view of Drury Lane theatre' printed to four sides of two leaves, contents include: calendar leaves, table of Kings & Queens reigns, Lord Mayors from the year 1774, list of holidays, current coins, etc., marbled endpapers, all edges gilt, contemporary red morocco with ornately decorated blue, red, cream and gilt boards, gilt decoration to spine, small rub with loss to spine, 59 x 35 mm, in matching slip case, 61 x 38 mm*

(1) £100 - £150



445 **Clare (John).** *Poems, Descriptive of Rural Life and Scenery*, 1st edition, London: Taylor and Hessey, 1820, *half-title, errata slip, occasional light spotting, contemporary half calf, upper cover detached, some wear (with most of title label lacking), 12mo*

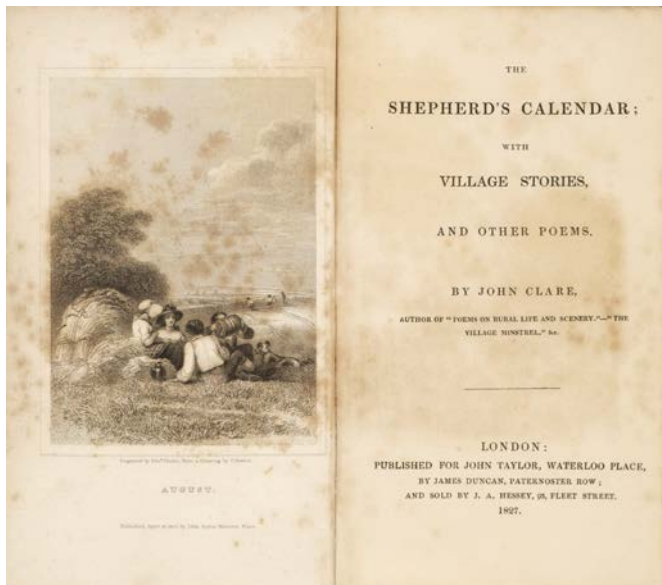
(1) £600 - £800



446 **Clare (John)**. *The Village Minstrel*, 2 volumes, 1st edition, London: Taylor and Hessey; Stamford: E Drury, 1821, *engraved portrait frontispiece by E. Scriven after W. Hilton to volume 1, half-titles and advertisements discarded, contemporary full calf gilt, some light wear and marks, 12mo*

Tinker 637.
(2)

£400 - £600



447 **Clare (John)**. *The Shepherd's Calendar; with Village Stories, and Other Poems*, 1st edition, London: John Taylor, 1827, *engraved frontispiece by Edward Finden after P. Dewint, neat gift inscription in brown ink to front blank dated 1838, preliminaries spotted, contemporary half calf gilt, rubbed with some light wear (small portion of title label lacking), 12mo*

(1)

£300 - £500



448 **Austen (Jane)**. *Sense and Sensibility: A Novel*, 1st illustrated edition, London: Richard Bentley, 1833, *Standard Novels series title (no. 23), engraved frontispiece and vignette title (lightly toned), additional letterpress title, final leaf of text Y6 with manuscript calculation annotation, bound without final blank leaves Y7 and Y8, together with:*

Austen (Jane). *Mansfield Park: A Novel*, 1st illustrated edition, London: Richard Bentley, 1833, *Standard Novels series title (no. 27), engraved frontispiece and vignette title (lightly toned), additional letterpress title, bound without final advertisement leaves 2E5 and 2E6, light fraying to series title and frontispiece at fore-edge,*

Austen (Jane). *Northanger Abbey [& Persuasion]*, 1st illustrated edition, London: Richard Bentley, 1833, *Standard Novels series title (no. 28), engraved frontispiece and vignette title (lightly damp-stained), additional letterpress title to Northanger Abbey, letterpress title to Persuasion, leaf G1 near detached, final leaf 2F4 detached from rest of gathering (attached to endpaper), contents slightly shaken,*

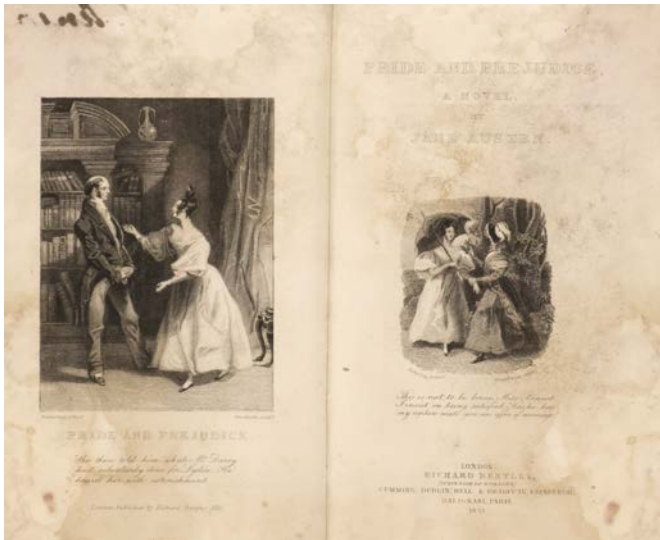
Lytton (Edward Bulwer Lytton, Baron). *Eugene Aram: A Tale*, London: Richard Bentley, 1833, *Standard Novels series title (no. 34), engraved frontispiece and vignette title, additional letterpress title, uniform contemporary half calf gilt, contrasting morocco labels to spines, Mansfield Park lacking title labels, bindings rubbed and scuffed, 8vo*

Gilson D1; D3 and D4 (*Sense and Sensibility; Mansfield Park and Northanger Abbey & Persuasion*).

Keynes 44; 104 and 143 (*Sense and Sensibility; Mansfield Park and Northanger Abbey & Persuasion*).

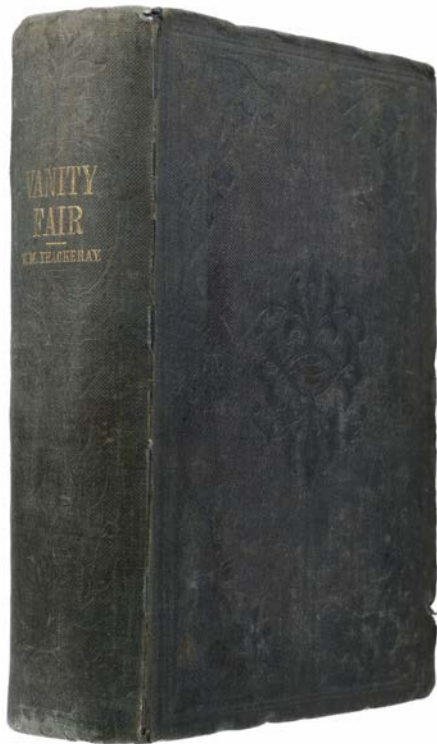
(4)

£1,000 - £1,500



449 **Austen (Jane)**. *Pride and Prejudice*, reprinted, London: Richard Bentley, 1846, *engraved frontispiece and vignette title (both with imprints dated 1833), letterpress title, frontispiece with former owner's signature show-through, damp-staining and damp-mottling to leaves at front and rear of volume with some light fraying to fore-edge, endpapers also damp-mottled and with few adhesive tape repairs, near-contemporary burgundy half calf by Harrison of Pall Mall, gilt decorated raised bands, modern marbled paper sidings to boards, 8vo*

Gilson D7. A reprint of Benson's first illustrated edition published in 1833 (see Gilson D5).
(1) £200 - £300



Lot 450

450 **Thackeray (William Makepeace)**. *Vanity Fair. A Novel Without A Hero*, 1st edition, 1st issue, London: Bradbury & Evans, 1848, *engraved frontispiece, engraved title, 38 steel-engraved plates, further illustrations in-text, 8 pp. publisher's advertisements at rear, advertisement leaf at front, occasional spotting, plates partially offset, original blue blindstamped cloth gilt, neatly professionally recased (preserving original front free endpaper), some wear to fore-edges of boards, 8vo*

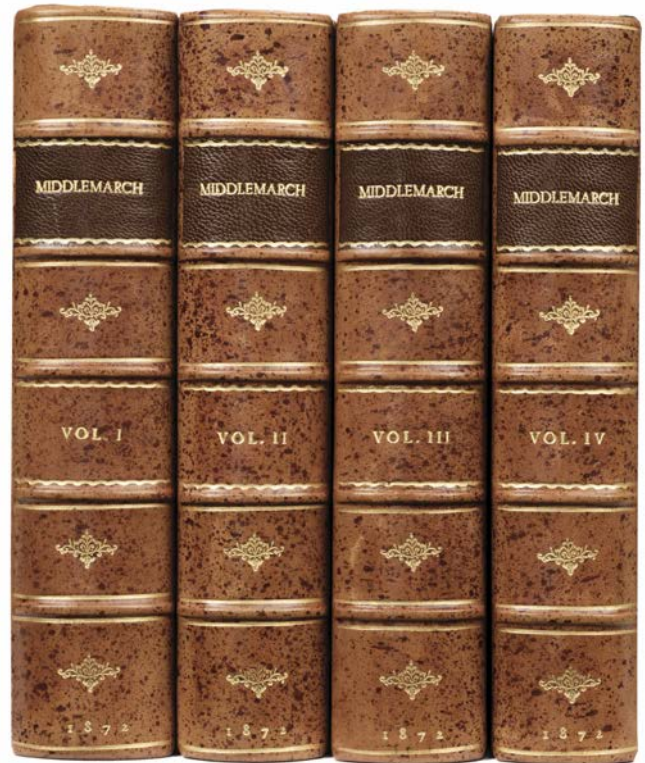
Grolier, 100 English, 87; Van Duzer 231; Wolff 6699.

The work is notably scarce in original cloth in first issue, with even the copy listed in Wolff rebeked.

All first issue points present, with the suppressed woodcut of the Marquis of Steyne on page 336, with "Mr. Pitt" for "Sir Pitt" on page 453, and the rustic heading on page one. The preliminary advertisement leaf lists *Pendennis*, *The History of Samuel Titchmarsh* and *The Great Hoggarty Diamond*.

(1)

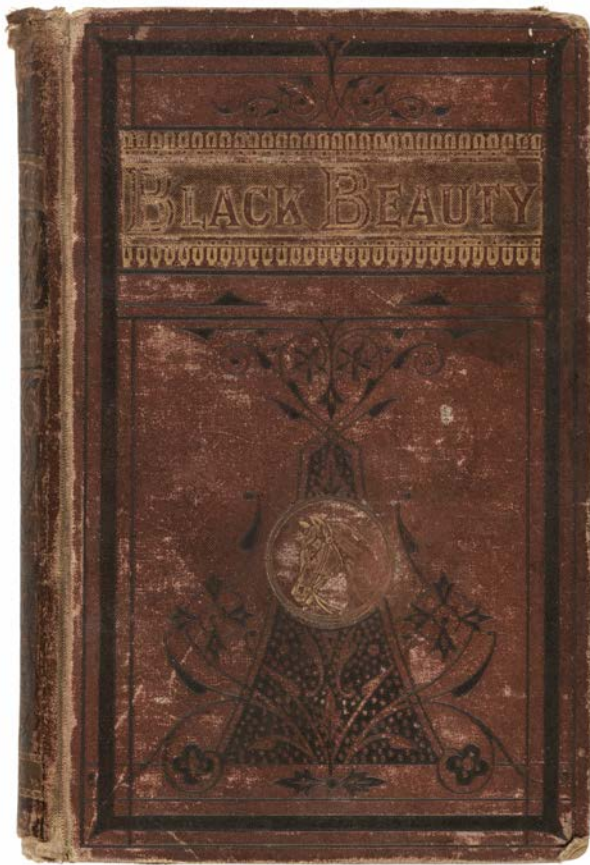
£300 - £500



451 **Eliot (George)**. *Middlemarch. A Study of Provincial Life*, 4 volumes, 1st edition, Edinburgh & London: William Blackwood, 1871-72, *bound without half-titles, divisional titles and errata slip present, volume I title shaved at foot, a few minor marks, recent speckled calf, spines with raised bands, morocco label and gilt decoration, 8vo*

(4)

£500 - £800

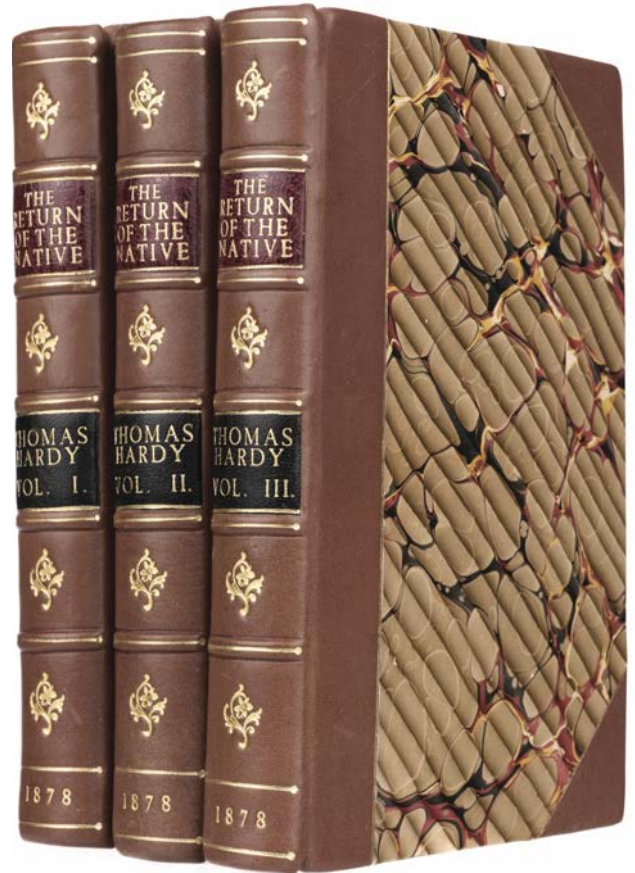


452 **Sewell (Anna)**. *Black Beauty: His Grooms and Companions. The Autobiography of a Horse*, translated from the original equine, 1st edition, London: Jarrold and Sons, [1877], wood-engraved frontispiece, 8 pp. advertisements bound at rear, lacking rear endpaper, occasional light spotting and stains,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

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

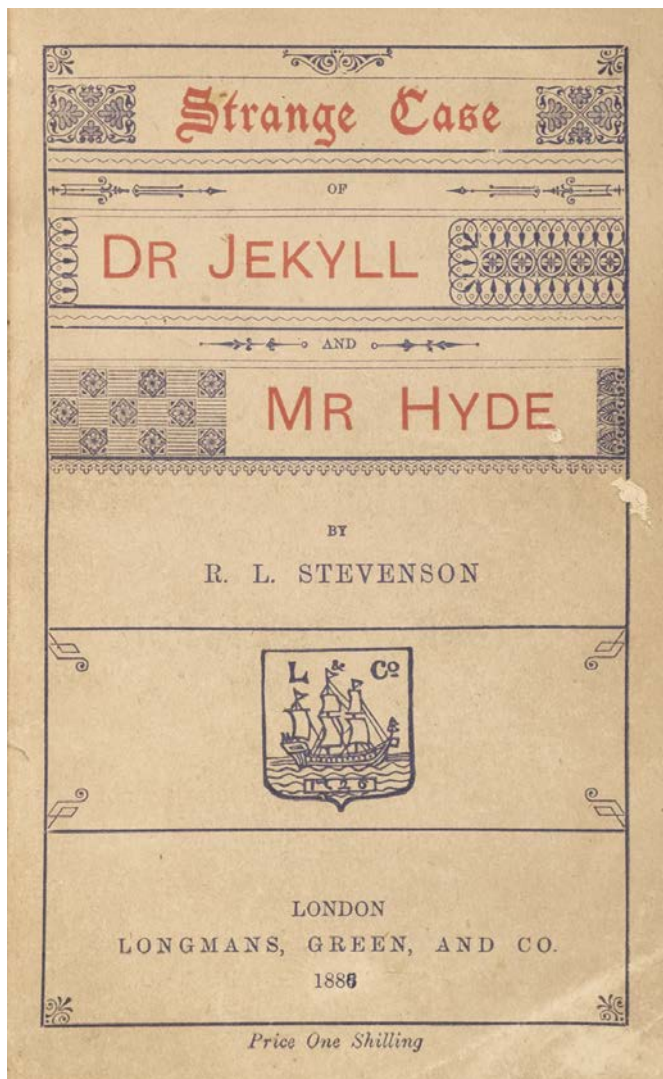
Anna Sewell's classic story, her only novel, written from the horse's perspective and published shortly before she died. It highlighted animal welfare issues and was key to the abolition of the use of bearing reins, among other things, which were particularly painful for horses and 'a special aim was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

(1) £700 - £1,000



453 **Hardy (Thomas)**. *The Return of the Native*, 3 volumes, 1st edition, London: Smith, Elder & Co., 1878, half-titles, small marginal repair to volume I half-title and final leaf, small marginal repair to last leaf of volume II and to gutter and outer margins of pp. 315-320 in volume III, a few minor marks, top edge gilt, recent brown half calf by Francis Brown, Dorchester, spines with raised bands, morocco labels and gilt decorations, contained in cloth slipcase, 8vo

Purdy, pp. 24-27. 1000 copies printed. The author's sixth published novel. (3) £700 - £1,000



454 **Stevenson (Robert Louis)**. Strange Case of Dr Jekyll and Mr Hyde, 1st UK edition, London: Longmans, Green, and Co., 1886, slight toning to textblock, advertisements leaf at rear for the second edition of *A Child's Garden of Verses*, original wrappers, last number of date at foot of upper wrapper corrected by the publisher in ink (i.e. the '5' changed to '6'), rear wrapper with small repaired tear, front wrapper with light creases and small chips at foot of outer margin, bound in contemporary half, joints a little rubbed, 8vo

Originally intended to be released for the Christmas 1885 market, but due to a glut of titles on the market at the time the publishers decided to hold off until January 1886, hence the manuscript correction. Published four days after the first US edition, but preceding the first UK hardback edition. (1) £1,500 - £2,000

455 **Fore-Edge Painting**. Goethe. Faust, New York: Frederick A. Stokes, 1890, frontispiece, vignette title, black and white illustrations, all edges gilt, fore-edge painting of a church, contemporary red full morocco gilt, rubbed with a few marks, damp-stain to foot of upper cover, 8vo, together with:
Fore-Edge Painting. Gresswell (W. Parr). Memoirs of Angelus Politianus, Joannes Picus of Mirandula, 2nd edition, Manchester: R. and W. Dean, 1805, occasional spotting, all edges gilt, fore-edge painting of an Italian street scene, contemporary brown cloth gilt, rubbed, 8vo (2) £150 - £200



456 **Cocker [Edward]**. Cocker's accomplished School Master: containing sure and early directions for spelling, reading and writing English; according to the most plain and accurate method now extant..., 13th edition, London: T. Norris, 1718, 108 pages, some black & white illustrations throughout, 108 pages (G7-8 lacking), G5 repaired with adhesive tape, G6 largely lacking, some fraying to edges with loss to upper corners affecting some page numbers, B6 with short tear affecting words between False and Fine, some handwritten ink notes to pages, H Lowery bookplate to front pastedown, rebacked, speckled half calf, gilt decorated spine with title to green label, 8vo, together with
Cocker (Edward). Cocker's English Dictionary, containing an explanation of the most refined and difficult words and terms..., 3rd edition, enlarged and altered by John Hawkins, London: T. Norris and A. Bettesworth, 1724, few ink markings to lower margin of title, occasional light browning and spotting, contemporary sheep, upper joint split and board attachment weak, lower joint cracked, 8vo in 4s

There are no institutional copies of this edition recorded. (1) £200 - £300



457* **Crystal Palace.** Lane's Telescopic View of the Interior of the Great Industrial Exhibition, London: C. Moody, 1851, 10 hand-coloured lithographed divisions, including front cover with circular peephole, depicting the interior of the exhibition at Crystal Palace, with numerous figures, fountains, statues, and trees, the fountains heightened with glitter, some overall minor marks, linen bellows (with some minor staining), ex libris book label to verso, 16 x 17.8 cm, extending 66 cm (26 ins), contained in original card slipcase with hand-coloured decorative printed label, some rubbing with loss to extremities, housed in a custom protective box with title in gilt to spine, 17.6 x 19.5 cm

Provenance: From the collection of Michael Dawson.

Gestetner Collection 255, Gumuchian 2216.

(1)

£200 - £300



459* **German Peepshow.** La Fête du Bairam à Constantinople, Das Bairams-Fest in Constantinopel, The Bairam ad Constantinople, circa 1835, hand-coloured lithograph panorama showing two well dressed Turkish gentleman leaning against a cream box containing the title, garlands of flowers hanging from the ceiling, a group of people surrounding them celebrating the Sheker-Bayram (Festival of Sweets), pictorial illustration laid down onto lid of shallow cartonnage box containing the peepshow, lid with five peep-holes, a large circular one in the centre and two smaller circular ones either side towards the edge of the image, 6 accordion-folding cut out panels with paper bellows, depicting very busy street scene with a tight-rope walker, street dancers, puppeteer, hookah smokers, etc., some light offsetting to a few bellows, minor spotting, box decorated with yellow paper to sides, red paper to rear panel, blue grey sugar paper pasted to verso of rear panel, presentation inscription 'For my dea little Darlisa. From his affec..ate Putisa. New Year's Day. 1842', 16.8 x 22.8 x 1.6 cm (h x w x d), together with modern archival portfolio box

Peepshow: Gestetner Collection 103.

Provenance: Purchased by the vendor with her pocket money, of one old penny, at a Church of England jumble sale in 1960.

(1)

£800 - £1,200



458 **Darton & Harvey (Printers).** The History of Goody Two Shoes; otherwise called Mrs Margery Two Shoes with her means of acquiring learning, wisdom and riches, London: Darton & Harvey Gracechurch Street, 1793, copper engraved frontispiece, 32 woodcut illustrations, frontispiece and title-page pulling away from text block, small paper flaw to margin of 16, final leaf trimmed with some loss at head and foot, touching running title, original turquoise and gilt dutch floral boards, 24mo

Darton G394 (1).

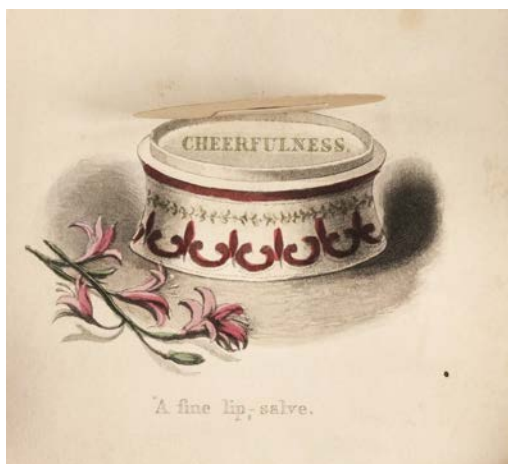
(1)

£400 - £600

460 [Grimaldi, Stacey]. A Suit of Armour for Youth, London: [Ackermann], 1823, engraved frontispiece by Cosmo Armstrong after William Grimaldi, 11 further engraved plates each showing a virtue, with further engraving of a piece of armour overlaid to produce a moveable flap, each with tissue guard, some minor spotting and toning, C5-8 with repaired closed tears to upper margin, black ink mark to B4 affecting some letters, previous owners book label to upper corner of front pastedown 'ex libris Megan and Michael Dawson', bound with original grey wrappers? (upper wrapper blank, lower wrapper with advertising text 'The Proprietor of this little work thinks...', mid 19th century half calf with modern reback, 12mo, together with the preface and contents page from a 2nd edition loosely contained in an envelope, all housed in a custom slip case

Osborne, p. 418.
(1)

£150 - £200



Lot 461



Lot 462

461 [Grimaldi, Stacey]. The Toilet, London: Rock Brothers & Payne, circa 1840-60, engraved hand-coloured title-page, 9 hand-coloured engraved plates each illustrating a virtue, with a further engraving of an object from the dressing table overlaid to produce a moveable flap, small repair to verso of The Enchanting Mirror and Religion, previous ownership inscriptions to front free endpaper in ink, ex libris stamp to front pastedown, original maroon morocco boards with blind tooling and gilt decoration, title in gilt to upper cover 'The Lady's Toilet', some rubbing to extremities, spine a little faded, gutter percha perished between gatherings (stitching intact), 16 mo

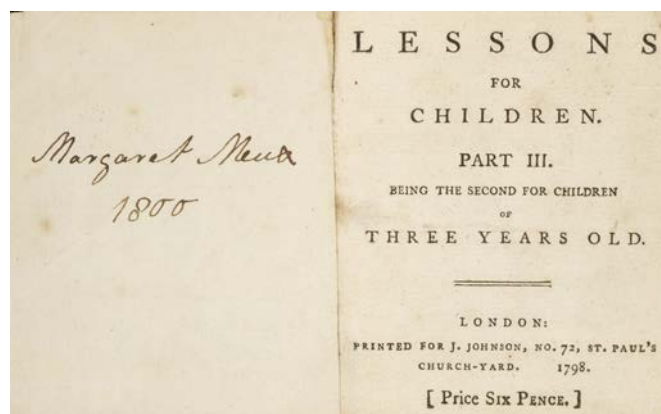
Osborne, p. 418.
(1)

£150 - £200

462* Hornbook. A late 18th century bone alphabet hornbook, paddle-shaped bone hornbook engraved with the alphabet in upper case on one side, and in lower case on the other, both sides with a tulip stem on the handle, 11.4 x 4.1 cm

For a very similar example of one of these rare educational aids see that in the Alexander Turnbull Library of the National Library of New Zealand.

(1) £500 - £800



463 Johnson (J., printer). Lessons for Children from Two to Three Years Old, [by Anna L. Barbauld], Part 1, London: J. Johnson, 1797, 2 pages advertisements after title-page and one on final page, some spotting and toning to preliminaries, ownership inscription to front pastedown in brown ink 'Margaret Meux 1800', upper wrapper and title-page partly detached at lower edge, original printer's marbled wrappers, printed label to upper wrapper, lower part of spine wrapper lacking, 12mo, together with Lessons for Children of Three Years Old, [part 2], London: T. Bensley, lacking title-page and final advertising leaf, bookplate of Elizabeth Meux to front pastedown, top corner of final page lacking corner with small loss to text, top margins closely trimmed affecting the first word 'Lessons', contemporary half calf over marbled boards, gilt decorated spine, remnants of red label to spine, plus

Lessons for Children., Part III being the second for children of three years old, [by Anna L. Barbauld], London: J. Johnson, 1798, ownership inscription in brown ink to front free endpaper 'Margaret Meux 1800', one page of advertisements to rear, original marbled wrappers, printed label to upper wrapper, slight loss to lower spine, and a duplicate, erroneously labelled 'part II' on printed label, 12 mo

Osborne, p. 108.
(4)

£200 - £400



464 **Juvenile education.** A New Reading Made Easy, A Large Collection of Verses out of the Psalms, and New Testament. In three Parts. I. Being a Collection of Verses that contain Words of one Syllable only. II. Verses having no Words above two Syllables, and printed with a Mark of Division between the Syllables. III. Verses having no Words above three Syllables, and printed with a Mark of Division between the Syllables, designed for the Use of young Children: Being the most proper Book for young Beginners. London: Printed and sold by the Book Sellers in Town and Country, 1760, woodcut frontispiece depicting a child receiving punishment with fellow pupils looking on, with the kingdom of heaven above and the mouth of hell below (mid 18th-century signature Betty Shaw to verso), ornamental border to title (cropped to lower border), full-page listing the alphabet with small woodcut to illustrate an animal or figure for each letter, four Biblical woodcut illustrations to text, dust-soiling throughout volume, occasional light damp-staining, endpapers with juvenile practice alphabet writing and inscriptions including 'Betty Shaw Daughter to John Shaw Born October the 28 1752', contemporary sheep, light wear to extremities, 12mo in 6s

Rare. No institutional copies of this edition located.

(1)

£300 - £500



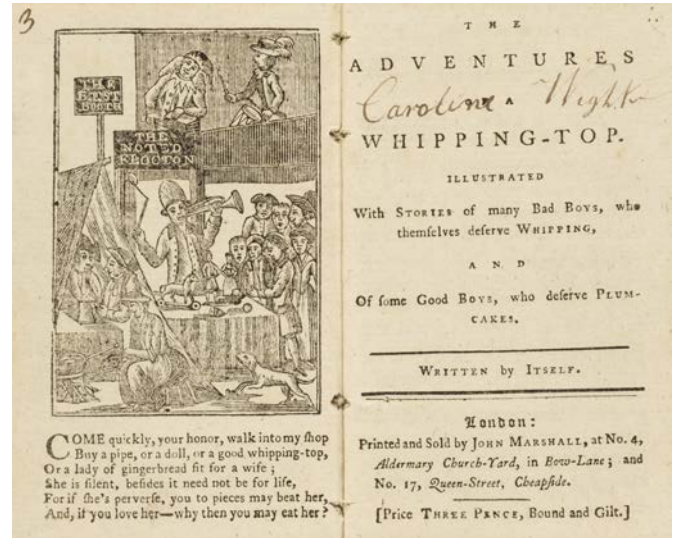
Lot 465

465 Life and Adventures of Mr. Pig and Miss Crane, A Nursery Tale, embellished with designs, circa 1832, 12 lithographed drawings, with tissue guards (except one), first plate collated upside down, some scattered foxing and toning throughout, minor offsetting to some pages, paper with 'Afonwen 1832' watermark, original printed paper wrapper, H.E. Delamere signature in brown ink to upper wrapper, upper wrapper detached, spine detached, overall finger soiling, oblong 4to

The British Library attributes the author as being Lucy Charlotte Wrangham, but a manuscript note in the Bodleian Library copy attributes authorship to H.E. Delamere.

(1)

£150 - £200



466 **Marshall (J., printer).** The Adventures of a Whipping-Top, illustrated with stories of many Bad Boys, who themselves deserve Whipping, and of some Good Boys who deserve Plum-Cakes, written by Itself, vii, 8-78, [2] p. : ill, London: John Marshall, circa 1790, wood-engraved frontispiece, 21 black and white illustrations throughout, ownership inscription to front pastedown 'Caroline Wightman May 22 1793' (numeral 2 corrected to 3 in the same hand) and ownership inscription to title-page in brown ink, small paper fault to C1 with loss of 'he' to text, small tear to upper corner to E2 - 3 (E2 just touching text), rear pastedown with adverts promoting books for the instruction and amusement of children sold by J. Marshall, original Dutch floral boards, little rubbed at extremities, floral paper to upper cover with small tear 24mo

Gumuchian 253.

The author of this chapbook is sometimes attributed to Dorothy or Mary Ann Kilner.

The last copy sold at auction in 2007. A rare book.

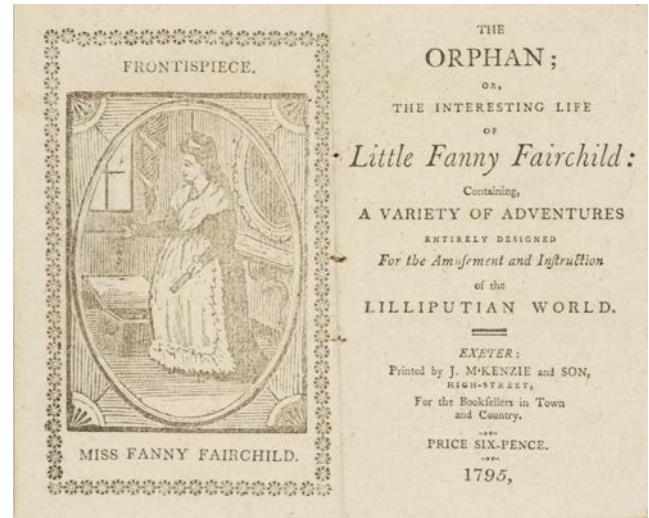
(1)

£600 - £800



467 **Marshall (John, Printer).** The Friends; or, the History of Billy Freeman and Tommy Truelove, proper to be imitated by all those who desire to be good and great, London: printed by John Marshall at No.4 Aldermay Church Yard..., circa 1787, woodcut frontispiece, numerous black & white woodcuts throughout, previous ownership inscription to front free endpaper 'William Wightman May 22 1793' (numeral 2 corrected to 3 in the same hand), page 61 printed as 91, small brown spot to D7, last three pages publisher's advertisements, final page laid to pastedown, original Dutch decorative boards with dice pattern in green, lower spine slightly rubbed, 32mo

(1) £300 - £500



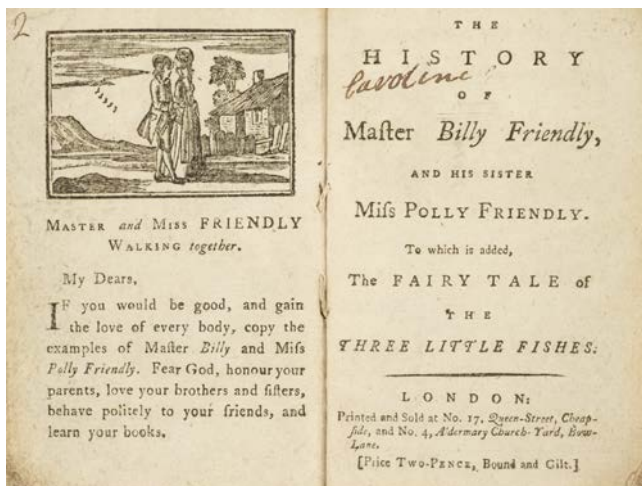
469 **McKenzie (J. printer).** The Orphan; or, the interesting life of Little Fanny Fairchild: containing a variety of adventures entirely designed for the amusement and instruction of the Lilliputian world, Exeter: Printed by J. McKenzie and Son, High-Street, for the booksellers in Town and Country, 1795, [4], 9-85p, frontispiece and black & white illustrations throughout, previous ownership inscription to front pastedown 'Margaret Meux 1800', very small loss to blank outer margins (B9-10), original dutch floral boards with 'Paul Reymund' name to edge of pattern, sheet blank margin visible to head, paper fault to upper edge corner, 16mo

No copies found at auction. Rare.

Mentioned in The Devon book trades: imprint registers. No copies of the book found on Copac.

Paul Reymund was a decorative paper producer based in Nuremberg during the 18th century.

(1) £600 - £800



468 **Marshall (John, publisher).** The History of Master Billy Friendly, and his sister Miss Polly Friendly, to which is added the fairy tale of the three little fishes, London: [J. Marshall] No. 17 Queen-Street..., circa 1787, woodcut frontispiece (forming upper pastedown), black & white woodcuts throughout, 'Caroline' in brown ink to title-page, verso of title-page with previous ownership inscription 'Caroline Wightman June 1 1793', stitching loose, 3 pages of publisher's advertisements to final leaf (final leaf forming lower pastedown), original colourful Dutch floral wrappers, slight loss to upper cover lower edge, slight fraying to edge of upper wrapper, some rubbing to spine, 16mo

Rare. Only one institutional copy, according to Copac, held at Oxford University Libraries.

(1) £300 - £500



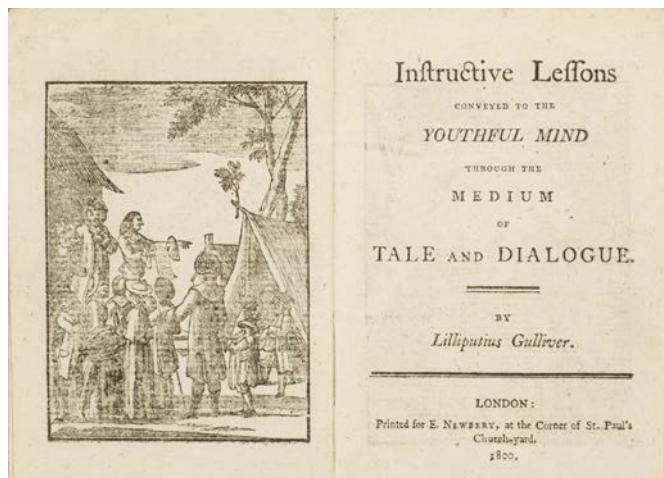
Lot 470

470 **Newbery (E., printer).** The Toy-Shop; or, Sentimental Preceptor containing some choice trifles, for the instruction and amusement of every little miss and master, London: E Newbery, circa 1787, *frontispiece and other black & white illustrations throughout, ownership inscription to verso of frontispiece 'Margaret Meux 1880' in brown ink, juvenile marks in pencil to lower margin of rear pastedown, including dedication page after title-page, small loss to lower E8 just touching text, advertisements to final seven pages, original dutch floral boards, some light wear, some loss of spine at foot, 16mo*

Gumuchian 5611 and Roscoe J357, (2).

R. J. could be Richard Johnson, anonymous author of *Juvenile Rambles* - Roscoe.

(1) £600 - £800

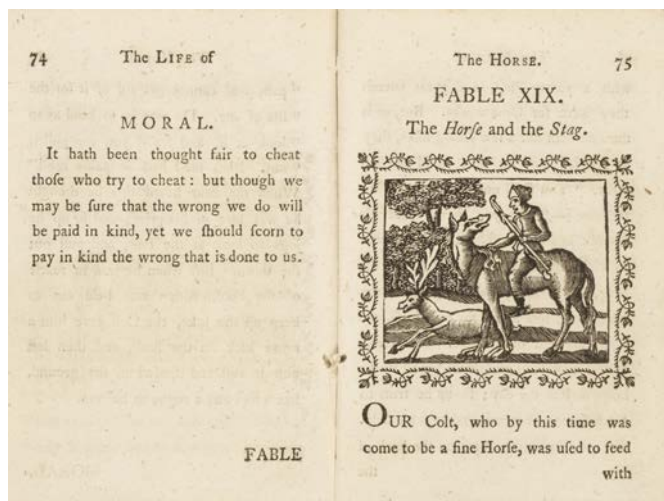


471 **Newbery (E., publisher).** Instructive Lessons conveyed to the Youthful Mind through the medium of Tale and Dialogue, by Lilliputius Gulliver, London: printed by S. Gosnell for E. Newbery, 1800, *woodcut frontispiece and 12 black & white illustrations throughout, ownership inscription to front pastedown in brown ink, original dutch floral boards, near contemporary homemade brown paper dust jacket, 24 mo*

Roscoe J152 (1).

Rare. Only one copy located, at the British Library.

(1) £600 - £800



Lot 472

472 **Newbery (E., Publisher).** The Ladder to Learning, step the first, being a collection of select fables, consisting of words of only one syllable intended as an easy introduction to the useful art of reading, [by Mrs Sarah Trimmer], London: E Newbery, printed by J. Crowder, 1799, *numerous black & white woodcuts throughout, previous ownership inscription 'Margaret Mieux 1800' in brown ink to verso of free front endpaper, small closed tear to free front endpaper, original colourful Dutch floral boards, some small splits to floral boards over foot of spine, 16 mo, together with three other foreign language children's books*

(4) £300 - £500



473 **Paper Doll Book.** Phoebe, The Cottage Maid. Exemplified in a series of rural figures, 1st edition, London: S. and J. Fuller, 1812, *seven hand-coloured paper-doll figures, with head (crease and small closed tear to neck) and three hats (two near-identical), front free endpaper partially water-stained, original printed wrappers with publisher's advertisements on rear wrapper, small stain to top edge of wrappers (from slipcase thumb cut), small rub with loss of colour to lower wrapper, ribbon sometime replaced with string, original printed slipcase, rubbed and stained, two edges split, 16mo*

Osborne, p. 1053 (one hat only). The Osborne copy, like ours, bears the date 1811 on the wrapper and slipcase, although the title-page is dated 1812, and the advertisement states 'early in January 1812, will be published ...'.

(1) £300 - £500



474 **Paper Doll Book.** The History and Adventures of Little Henry, exemplified in a series of rural figures, 5th edition, London: S. and J. Fuller, 1811, seven hand-coloured paper-doll figures, with head and four headpieces, original printed wrappers with publisher's advertisements on rear wrapper, small stain to top edge of wrappers (from slipcase thumb cut), lacking ribbon tie, original printed slipcase (6th edition, dated 1811), a little rubbed and marked, some splitting to edges, 16mo

See Osborne, p. 1052, dated 1810 (lacking two headpieces).

Rarely found complete with all the cut-outs as here.

(1)

£150 - £200



Lot 475

475 **Paper Doll Book.** The History of Little Fanny, exemplified in a series of figures, 6th edition, London: S. and J. Fuller, 1810, seven hand-coloured paper-doll figures, with head and four headpieces, rear free endpaper with closed tear to upper edge, original printed wrappers with publisher's advertisements on rear wrapper, small stain to top edge of wrappers (from slipcase thumb cut), ribbon sometime replaced with string, original printed slipcase (8th edition, dated 1811), lightly rubbed and marked, two edges split, 16mo

See Osborne, p. 1052 for the second edition of 1810 (with two headpieces only).

(1)

£150 - £200



476* **Peepshow.** Thames Tunnel, 1200 feet long, 76 feet below high water mark, was 8 years building & cost £446,000, opened the 25th day of March 1843, [London: Azulay, 1843], hand-coloured lithograph panorama showing the two entrances from the Rotherhithe entrance side, with a two bore walking tunnel 1200 feet long, four-sections (including cover) bound concertina-style with embossed black cloth, each section varnished, upper cover with two peepholes for viewing, lightly rubbed, small juvenile figure in blue pencil to final section, size 9 x 12.5 cm

Peepshow: Gestetner Collection 277.

(1)

£200 - £300

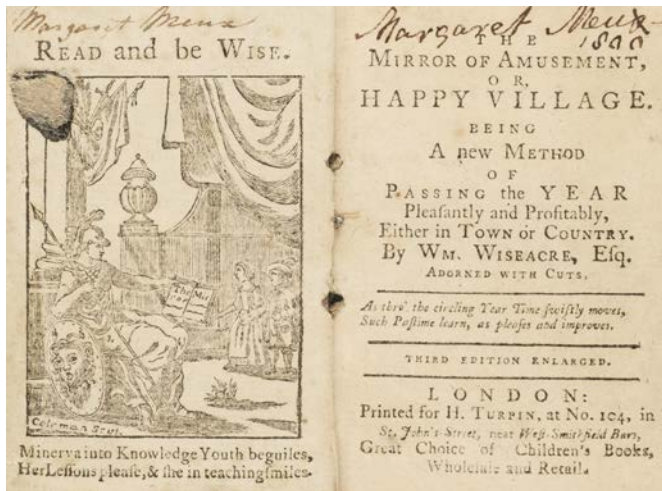


477 **Power (Francis, publisher).** Mother Goose's Melody: or, Sonnets for the Cradle, in two parts...and illustrated with notes and maxims, historical, philosophical and critical, London: Francis Power (Grandson to the late Mr J. Newbery), 1791, woodcut frontispiece (forming upper pastedown), black & white woodcuts throughout, title-page with first square bracket round price wrong way round, 3 pages of advertisements for books sold by Francis Power to rear (last page forming lower pastedown), contemporary '3' in brown ink to front pastedown, original colourful Dutch floral wrappers, black ink mark to upper wrapper, spine slightly rubbed, 16 mo

Roscoe J250 (2).

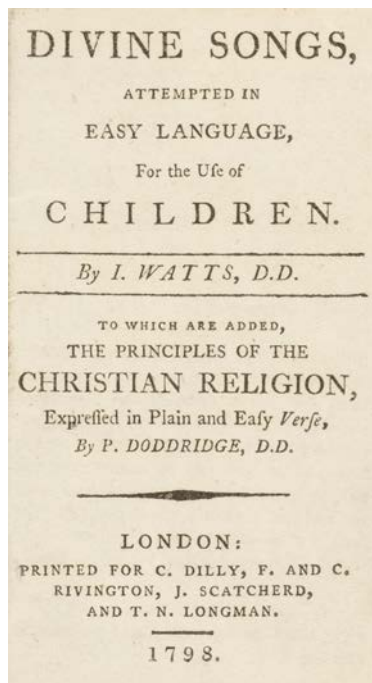
(1)

£200 - £400



478 **Turpin (H., printer).** The Mirror of Amusement, or Happy Village, being a new method of passing the year pleasantly and profitably, either in Town or Country, by Wm. Wiseacre Esq, third edition enlarged, London: H. Turpin, circa 1780, woodcut frontispiece and 13 illustrations, ownership inscription to frontispiece and title-page 'Margaret Meux 1800', some juvenile marks to margin of final leaf, small area of black paper adhered to top left of frontispiece, original green, yellow, orange and red Dutch floral boards, some wear to lower spine with wrapper partially detached from lower right side, 32mo

Homan Turpin 1764-1787, publisher at 104 St John's Street, West Smithfield.
(1) £600 - £800



Lot 479



479 **Watts (Isaac).** Divine Songs, attempted in easy language for the use of children by I. Watts, D.D., to which are added, the principles of the Christian religion, expressed in plain and easy verse by P. Doddridge, D.D., London: C. Dilly..., 1798, ownership inscription to front pastedown 'Margaret Meux June 1st 1800' then written underneath 'died at 1/2 past ten Monday morning September the 8th & was buried on Thursday September 11th 1800', on the front free pastedown a verse from John Milton's poem written in brown ink, inner hinge cracked, original Dutch floral boards, spine strengthened with near contemporary,

Earliest edition recorded in Osborne is 1800, page 669.

Margaret Meux (1795-1800) died aged 4 years and 10 months and was buried at St John the Baptist, Eltham, Greenwich, London. Born to was the sister of brewer Sir Henry Meux (1770 - 7 April 1841) who owned Henry Meux & Company Brewery. In 1814, his brewery was the site of the London Beer Flood, which killed eight people after a vat burst.

(1)

£200 - £400



480 **Wilde (A., publisher).** The Newest, Best and Very-Much Esteemed Book of Knowledge ... , 1st edition, London: A. Wilde, 1764, pp.[x]+156, possibly missing first leaf (blank?), engraved title with different woodcut to each side (partially detached and close-trimmed edges creased), woodcuts throughout, generally toned, lacking endpapers and stitching, contemporary sheep, worn, with spine vertically split and covers detached (old adhesive tape to lower cover), 12mo

Rare; the last copy recorded at auction sold at Sotheby's in 1974.

The title-pages list all manner of useful information pertaining, amongst other things, to astronomy and the planets, husbandry, natural phenomena such as meteors, thunder-bolts, and blazing-stars, medical conditions, such as the 'signification of moles on man or woman', the interpretation of dreams and Pythagoras's Wheel of Fortune, and the Seven Wonders of the World.

(1)

£150 - £200

VINTAGE GAMES & TOYS



DOMINIC WINTER

481* **Alphabet.** A New Spelling Alphabet for the Instruction of Children, circa 1782-1793, 3 sets of carved bone upper case letters, each complete, one set slightly smaller than the others, contained in original pink paper-lined wooden box, sliding lid with hand-coloured pictorial label by W. Lazonby, engraved by Woodman & Mutlow, 11.1 x 15.6 x 3.7 cm

Thomas Jones Woodman (1758-1817) was an engraver, printer, and map and print seller, who was in partnership with engraver and printer Henry Mutlow (1756?-1826) from about 1782 to around 1793.

The British Museum has a trade card for W. Lazonby's Academy, Mitcham, Surrey, which features the same engraving (museum number Heal, 104.51). (1) £300 - £400



482* **Alphabet.** The Infant's Alphabet, circa 1830/40s, bone alphabet of 26 carved letters A-Z, each approximately 15 mm high, contained in original turned wood cylindrical box, hand-coloured title label to pull-off lid, with illustration of a small girl reading, flanked by a dog and a cat on a stool, label rubbed and a little chipped, 5 cm high, 5 cm diameter, together with another set of carved bone letters A-Z, each approximately 10 mm high, contained in a turned wood cylindrical box, with red and black concentric circles on pull-off lid, 4.5 cm high, 5 cm diameter

A nice duo of alphabets, unusually both complete. (2)

£200 - £300



483* **Articulated Figures.** Alice in Wonderland and Through the Looking Glass figures, Talfourd, circa 1920s, 25 hand-painted hand-cut articulated wooden figures, each with split pins to shoulder and hip areas to allow for articulation of arms and legs, comprising: Alice, Mad Hatter, Jabberwocky, Tweedledum, Tweedledee, White Rabbit, Queen of Hearts, Walrus and Carpenter, Humpty Dumpty, etc., each figure approximately 10cm (4 ins), some feet with slight damage, some paint faded, jabberwocky with tip of one prong missing, each pinned onto white backboard in three rows, displayed in a glass display, small crack across lower left corner of glass (40 x 61 cm)

These small toys made by Talfourd rarely survive the hands of children. The Victoria and Albert Museum holds a collection of 22 of these figures. (1) £400 - £600

484* **Board Game.** Amusement in the History of England, printed by Thos. Turner Del & Lith, circa 1840, hand-coloured lithograph, mounted on linen in 12 sections, showing 40 portraits of sovereigns numbered from 1 to 80, starting with A Briton, to Queen Victoria, each portrait with another small illustration underneath depicting an event from their reign, probably published by William Sallis, some mount staining, 51 x 63.5 cm, mounted, framed and glazed (67.5 x 80.5 cm), lacking slipcase and rules

Whitehouse, page 26. (1)

£100 - £150



Lot 485

485* **Board Game.** [Course d'aeroplanes], Paris: Saussine Editeur, 1915, *chromolithograph on paper, depicting various biplanes and air balloons in vignettes, numbers 1 - 90 running throughout, vertical damp-stain to left quarter, vertical crease to centre and left quarter, edges with some closed tears to margins, 60 x 80 cm*

Leon Saussine was the creator and producer of a wide variety of games including race games, strategy games, puzzles, card games, questions and answer games, games of skill and shooting, and shadow theatre. He exhibited at the world fair in 1878 as an educational and parlour games publisher. The company continued after his death in 1896 into the early 1900's run by his widow and then his sons.

(1) £150 - £200

486* **Board Games.** A Collection of approximately 85 board games, mainly early 19th-century and later, *including: The International Mail, The New Game 'Plantit' for all Garden Lovers, A New Map Game Buy British, The Race to the North, Wheeling, Radio The Wireless Game, Military Whist, Black-Out, Peter Rabbit's Race Game, Franklyn's Fine Shagg Novel Patience Game, etc., mostly complete, publishers including: Unicorn Products Ltd, H.P. G. & Son; Chad Valley, Geographia Ltd, Valentine & Sons Ltd, Frederick Warne Ltd, etc., approximately 2 handheld pinball games, 25 games in original boxes, 11 board games with original mini boxes and 49 board games only, various sizes*

Provenance: Collection of Dudley Ollis.

(4 boxes) £200 - £400



487* **Circus.** A set of movable cards, Germany, circa 1930s, 5 *chromolithographed cards (incomplete?), each with a circus scene and a movable figure operated by a metal pin on the verso, 3 of acrobats, 1 of a horse and ring master, and 1 of a clown and performing dog, slot to lower edge, presumably to insert into a stand (lacking), each 9.5 x 9.5 cm, housed in original cardboard box, with colour pictorial label on lid (latter lacking 2 sides), and with adhesive tape repairs to corners of base), together with 5 other chromolithographed cards unrelated, Germany, 1930s, depicting the backs of an audience looking towards a theatre stage with circular viewing hole showing a series of 'moving' pictures when tab to right is turned quickly (a man and jumping dog; a boy and girl dancing and kissing; a ballerina; 2 boxers; and a man on a cavorting donkey), each 9 x 8 cm*

We have been unable to trace either of these sets of amusing movable cards; both state 'Made in Germany'.

(1) £100 - £200



488* **French Board Game.** Loto Bus, Paris: Saussine, circa 1910, 6 *chromolithograph images laid onto geometric patterned board, depicting a Parisien bus each with a driver at the front and a conductor at the back, each with different routes showing comprising: Avenue de Clichy - Odeon; Place St Michel - Rue du Poteau; Pantheon - Courcelles; Hotel de Ville - Porte Maillot; Montmartre-Saint German des Prés; and Place St Michel Gare St Lazare, each board 17 x 25.2 cm, each board with a small recessed area to allow bus passenger card to sit in, plus 6 chromolithographic cards with the heads and shoulders of 9 bus passengers each with a unique number above, 4.2 x 15.8 cm, lacking game tokens, contained in original pattern printed board box, pictorial panel to upper lid, instructions in French to inside box lid, two corners of upper lid cracked, some rubbing to extremities, 26.9 x 34 x 2.3 cm*

(1) £200 - £300



489* **French transformation playing cards.** Jeu de Cartes à Rire de Thalie, Paris: Grandebes, circa 1819, *the complete deck of 52 hand-coloured engraved and captioned playing cards (French suits), designs attributed to Baron Louis Athalin, full-length courts representing Parisian theatres and actors, pip cards with numerous scenes, lightly dusty, scarce minor spots or marks, 6 pip cards with juvenile black ink outlining, versos plain white, each card 90 x 62 mm, plus original two-part box (darkened and dust-soiled, one corner of inner lip split), inner lip with label of Alph. Giroux, Rue de Coq St. Honoré No 7, Paris*

British Museum 1896,0501.736.1-48 (Schreiber, French 98); Field #26; Morley pp.120-122.

Another pack with identical pip cards was produced at around the same time, but with the courts cards depicting French newspapers and politicians.

Alphonse Giroux, known as 'the merchant of the princes', was an important Parisian manufacturer of luxury furniture and objets d'art, whose products were intended for the upper echelons of society. He was operating from 7, Rue de Coq St. Honoré as early as 1799, before moving to Boulevard des Capucines in the middle of the 19th century, and he counted royalty among his clients, including King Louis XVIII and King Charles X. Specialising in paper and artistic supplies he sold a hugely diverse range of wares, including toys, boxes, souvenirs, lithographs, mirrors, clocks, sewing accessories, fabrics, and items of furniture. Giroux had studied painting under Jacques-Louis David, and he not only collected, exhibited and sold fine art, but he offered a conservation service also, becoming involved in such prestigious projects as the restoration of Notre Dame Cathedral. The firm of Giroux showcased its wares widely at world fairs and exhibitions, and won a number of medals.

(1) £500 - £700



490* **Balloon Toy.** Luft-Ballon, Zürich: Franz Carl Weber, [1909], *inflatable paper balloon, consisting of a metal wire framework covered by ten sections of rainbow coloured tissue paper, pale brown tissue paper to rim of metal frame, small tab to the top of balloon, some tears and a few marks, 165 cm long, presented in original brown paper bag with printed title label showing inflated hot air balloon and instructions in German, adhesive to right seam of bag failing, one small closed tear, (lacking ignition mass as issued), 47 x 32.5 cm*

Marchand, *Les Avions Jouets*, p. 28.

A rare and remarkable survivor given its fragile nature.

Designed to be inflated using an ignition mass (originally supplied with the balloon). Once this was ignited and placed in the wire container underneath the balloon, the balloon would rise and be released into the sky.

(1) £200 - £300



491* **Jigsaw.** Kindness to Animals, [J.W. Barfoot], circa 1863, *40-piece wooden jigsaw puzzle, with hand-coloured lithograph of two children in the centre feeding three ponies from a bucket, surrounded by other vignettes of children interacting with animals and birds, titled to lower margin, toned, 5 lugs broken off, 4 crudely attached to receiving piece, the other lacking (and the 2 pieces taped together), 1 edge piece with some black spotting, 27 x 36 cm, housed in original wooden box, top of one side of box missing, colour illustration to sliding lid (scratched), verso of lid with pencil inscription 'Godfrey Tindall from his Aunt Mrs Charles Harris Novr. 26. 1863', and a further ink inscription to base of box mentioning Edward and James Tindall, dated 1884, 23 x 18 x 4.5 cm*

Rare: we have been unable to trace another for sale or sold at auction. See Hannas, *The English Jigsaw Puzzle 1760-1890*, for several references to a double-sided puzzle produced by Barfoot, with 'Kindness to Animals' on one side, and 'Sheep Shearing' on the other. James Richard Barfoot and his son, James Widdowfield Barfoot, were the most prolific designers and makers of dissected puzzles in England from the late 1840s onwards.

(1) £100 - £150



Lot 494

492* **Marble Tree Game.** Apple Picker Game, circa 1920, wooden and tin base with wooden figure and tree, base and tree with illustrated paper decoration, some rubbing with loss to edges, tin tray with yellow numbers in marble divots, possibly made by French company *Compagnie Industrielle du Jouet*, 40 cm high, together with a bag of approximately 50 marbles

(1)

£70 - £100

493* **Military.** Webb's Military Figures, for the Practice of Tactics, By which the movements of a Battalion or larger Body of Troops may be displayed upon the present improved System Intended for the Use & Instruction of Subalterns of the Army, 1797, set of oblong wooden blocks covered with hand-coloured engraved images of soldiers, 10 larger blocks, all with 7 soldiers to each of the 4 long sides, 24 x 48 x 24 mm, and 10 smaller blocks, each with one soldier to each of the 4 long sides, 9 x 32 x 9 mm, blocks toned, blue paper to ends chipped in a few instances (and missing to one end of one of the smaller blocks), together with 4 metal flags on stands (one detached from stand), 58 mm high, contained in the original wooden box, with remains of engraved label to sliding lid (label browned, with part of title and most of imprint lacking), 15.3 x 11.6 x 4.5 cm

Extremely rare tabletop teaching aid, apparently used to explain battlefield formation, drill manoeuvres, and tactics to young officers; the only other set we have traced is that in The Argyll and Sutherland Highlanders Museum (ours differs slightly from the Museum's set, which has a larger box, larger big blocks with 15 soldiers to each side, and 20 smaller blocks).

(1)

£300 - £500

494* **Noah's Ark.** A wooden Noah's ark, circa 1930, wooden construction ark with painted decoration, flat bottom, sloping roof with lifting panel, split to roof, one part of hinge lacking on lifting roof, printed verse on paper adhered to inner lid (some chipping to edges of paper), small chip and crack to upper left short side, 31 x 61 x 17 cm (h x l x w), together with a wooden Noah and his wife, plus 35 wooden animals including: zebras, ostriches, giraffes, camels, lions, deer, swans, elephants, tigers, etc., all in pairs except a single pig, some overall rubbing, Noah with loss of paint in areas, tallest figure 14 cm

(1)

£200 - £400



495* **Panorama.** A Panorama of the Coronation Procession of Their Majesties, 12th May 1937, drawn by Mary McNeile for Captain J. R. Abbey, London: Chiswick Press, 1938, hand-coloured collotype and stencil strip panorama, in 12 sections, with key to official personages and officers commanding detachments, each section captioned beneath, depicting various scenes including: the State Coach conveying Their Majesties..., King's Escort Indian Army Officers, Band of Royal Marines, Royal Air Force, Canadian Mounted Police, Queen of Norway, etc., width 11 cm, length approximately 560 cm, mounted in original turned boxwood cylinder, blue silk pull tag present and intact, with colour pictorial coronation scene label (somewhat faded), neatly reinforced to verso of left hand edge (adjacent to wooden pull tab), Megan and Michael Dawson ex libris label to bottom, cylinder height 17.5 cm

Limited edition, 31/125 copies.

(1)

£150 - £200



496* **Playing card boxes.** A group of 20 playing card boxes, most 19th century, some original including: *The Second Empire Pack* (Field #41) original two-part box; *Karten-Almanach*, Tubingen, 1807, original two-part box with accompanying booklet, plus another box of the same, lacking pull-off lid; *Petit Jeu Prophetique* original two-part box (pull-off lid broken); *Comic-Karte*, by Frommann & Bunte, Darmstadt, original box (defective); *Transformation of Cards Metastasis*, original box (defective); slipcase box with printed paper label 'The Use, Gramaticall Cards, comprizing the Generall Rules of Lilley's Gramer in ye 4 Principall parts thereof, Vizt, Orthographia, Etymologia, Syntaxis, Prosodia ...' (see *British Museum* 1982,U.4625.1-52), 1676?; Austrian Costume Tarock (Masked Ball) two-part box; plus other boxes probably not original including: a (probably Canadian, mid 19th century) birch bark box (defective) with moose hair embroidered design representing a type A8 GIII Rex Hall & Son exportation ace of spades, floral designs to (broken) lift-off lid panels, side & rear panels with designs incorporating a heart, a diamond and a club respectively; a green box outer with pink inner case with flap (possibly French costume pack box?, defective); dark brown leather covered box with flap, with gold tooled ornamental design and 'Court Game of Geography'; two-part brown leather covered box (defective), with marbled paper on inner lip and inside, and later typewritten label 'Playing Cards with geographical designs after J. H. Seyfrid, also with original volume of explanatory text titled *Europäisch Geographische Spiel-Charte*, 1678, with engraved (uncoloured) frontispiece showing men playing cards, marbled boards (spine rubbed and faded with wear), see *British Museum* 1871,1209.5188-5240; two-part brown leather covered box, gold-tooled 'Valentine' to lift-off lid; a large-format (12 x 8 cm) box with lift-off lid, covered (inside and out) in marbled paper, ink manuscript paper labels to lid and end panel of base 'Le Blason'; a book-form slipcase (outer part only) covered in brown leather, the fully gold-tooled spine with title *Jeu de la Guerre*; a brown leather covered box with gold-tooling and title *Court Game of Astrophilligeon* (adhesive tape to all edges), various conditions, some repairs

The unusual birch bark box with coloured moose hair embroidery is very like those held in the collections of the Colonial Williamsburg and the McCord Museum. These items, often small boxes such as pill boxes, were likely made for the tourism industry, either by First Nations women or by local nuns. Unfortunately our example is badly broken, although all the sections appear to be present and the imitation ace of spades front panel is intact, as is the rear panel.

(20) £100 - £200



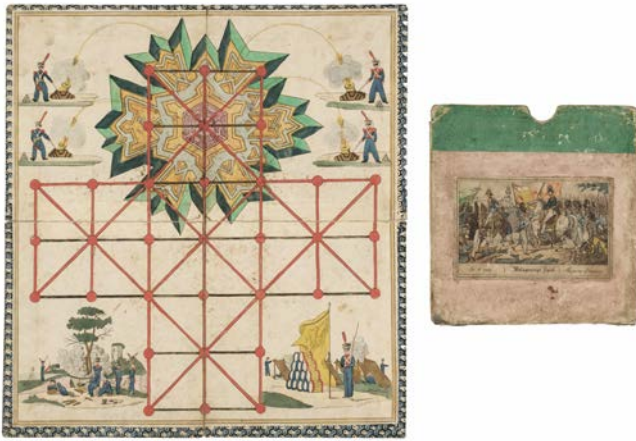
497* **Scenic pastime game.** Fairy Tales, Pictures for Grouping (Tales), *Malerische Zusammenstellung/Compositions Pittoresques* (Contes), late 19th century, a set of two aquatint background scenes, one depicting a forest scene the other a countryside scene with river in the background, with approximately 55 hand coloured lithographed paper cut outs with tabs, depicting various scenery, figures and animals including: *Cinderella*, *Sleeping Beauty*, *Puss in Boots*, *Hansel & Gretel*, *Little Red Riding Hood* and *Snow White*, all presented in a folder which also frames the picture, a small black mesh over the picture area, paper flap to lower back board partially detached, some spotting and wear, 28.5 x 32.5 cm

(1) £300 - £500



498* **Table Game.** *Der Schimmel*, 1826, five hand coloured lithographs mounted onto pattern printed card, each with a decorative border and a logo in each corner showing 'i A' with a tree sitting inbetween, each with their own titles in German and French, depicting: *Die Glocke*, *Der Schimmel*, *Der Hammer*, *Hammer u: Glocke*, and *Die Borse*, some creases and wear to each, *Die Glocke* with small section of loss to lower left border (missing 'La C' to French title), with 8 bone dice, bell and hammer possibly replacements (as images drawn in pencil), in original box with sliding lid, lacking paper label with ownership inkstamp J. L. Schnell, 11 x 15 x 1.8 cm

(1) £300 - £500



499* **Table Game.** The Game of Besieging, circa 1810, hand-coloured lithograph on paper, laid onto decorated board, four vignettes to each corner depicting various scenes with soldiers dressed in blue and red, some light marks, boards in four folding sections, 32 x 34.5 cm, paper label to upper board when folded (possibly pasted over another label), edges of board slightly rubbed in places, contained in pink and green slip case, pictorial paper label laid onto upper cover with title in French, German and English, some overall wear, slight loss to upper left edge (1.5 cm), 17.6 x 16.7 x 0.9 cm

(1)

£150 - £200

500* **Table Game.** Travelling on the banks of the Rhine, mid 19th century, hand-coloured lithograph on paper, laid onto linen, showing a scene of Germany with the Rhine running through, names of Towns and Cities in black, numbers 1-40 scattered through the map, vertical and horizontal crease where folded, light abrasion to upper right margin, together with 4 page instruction manual in English, French and German (handwritten pencil notes to lower margin), both housed in box with pictorial illustration to upper, orange floral paper to sides of upper lid (one edge split), some pencil notes to lower box, 15.7 x 18.1 cm, plus

Weihnachts Kapelle, advent calendar, early 20th century, 10 colour sections on thin card, including roof, church walls (with windows and doors numbered 6-17), clock tower, roof for clock tower, six cut-out scenes, some minor red marks (from candle wax), housed in thin card slipcase, lid with title and four slit holes to sit base of church on, 20.5 x 30 cm

(2)

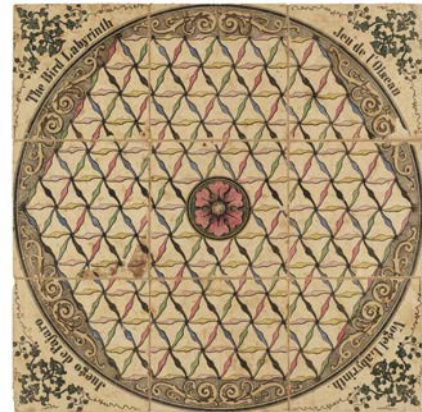
£150 - £200

501* **Table Games.** Neues Gänsespiel, Nürnberg: G.N. Renner, circa 1830, hand-coloured lithograph on paper, laid onto thin card, depicting numbers 1-29 in circles with vignettes of characters with geese surrounding, in the centre three figures at a table carving a goose, title and instructions in German to lower margin, card in four folding sections, some small splits along folds, 34 x 29.6 cm, original patterned slipcase with illustrated paper label, tear to upper left corner with loss (3.8 x 7 cm), closed tear extending across part of label, some overall wear to edges, 17.4 x 15.1 cm, together with

The Bird Labyrinth, hand-coloured lithograph on paper, laid onto linen in 9 sections, the title in French, English, German and Spanish with floral motifs to each corner, some spotting and overall wear to paper, some faded juvenile writing to verso, 42.5 x 42.5 cm

(2)

£150 - £200



Lot 501

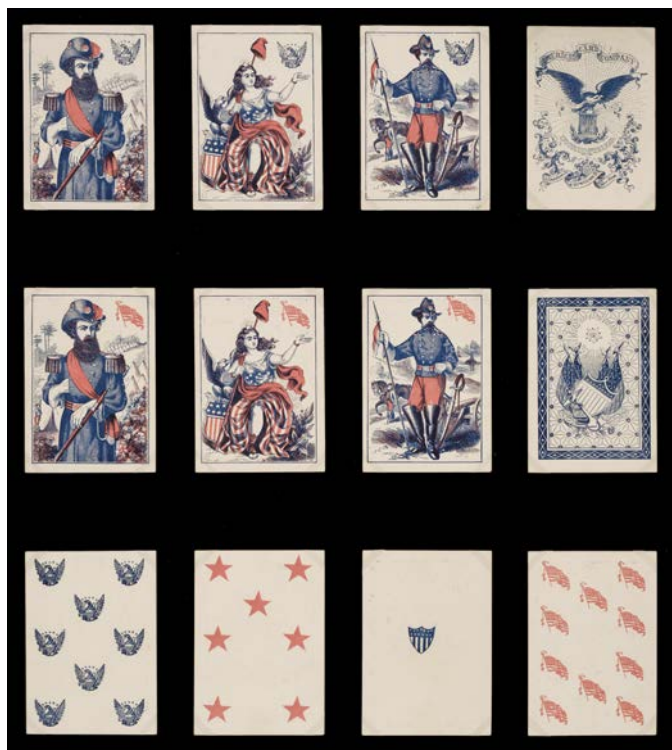


502* **The Speaking Toybook.** Reproducing the Voices of the Cock, the Goat, the Cat, the Bird, the Lamb and the Cuckoo, Dedicated to all Children by One Who Loves Them, Pictures, Rhymes and Speech combined Within this charming book you'll find, Printed in Germany, circa 1900, six chromolithographed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

(1)

£150 - £200

PLAYING CARDS FROM THE DUDLEY OLLIS COLLECTION



503* **American Civil War playing cards.** Union Cards, New York: American Card Co., 1862, the complete deck of 52 playing cards, lithographed in blue and red, the suits are eagles and shields (blue), stars and American flags (red), courts (same in each suit) represent a colonel (kings), goddess of liberty (queens) and a major (jacks), ace of eagles has maker's details, most card faces have some light offsetting from the versos, few minor marks, 5 flags finger-soiled, ace & 6 stars creased, square corners, versos ornate blue design incorporating Union flags and shield, each card 90 x 63 mm, plus original box with lift-off lid, toned and somewhat soiled, 12 cards mounted with photo corners onto a display board (54.5 x 40cm), encapsulated in clear plastic (not examined out of board), the remainder in a plastic bag

Provenance: Collection of Dudley Ollis.

Fournier, North America 35; Hargrave, pp.343-344; Hochman W5; Willshire, Varia 247.

These cards, designed by Benjamin W. Hitchcock, were produced during the American Civil War and clearly were intended for sale in the Union states. Willshire rather amusingly describes them as 'of very vulgar character'. In 1863 the American Card Company produced another pack of these cards, but in that later pack the court cards have no background.

(1) £500 - £800



504* **American Civil War playing cards.** Union Cards, second edition, New York: American Card Co., 1863, the complete deck of 52 playing cards, lithographed in red, black and blue, the suits are eagles (black), stars (red), shields (blue), and American flags (multi-colour), courts (same in each suit) represent a colonel (kings), goddess of liberty (queens) and a major (jacks), ace of eagles has imprint, generally dust- and finger-soiled, few light creases, a little rubbed in places, jack of flags with minor surface loss to lower right corner, and small single mark to bottom edge, versos blue foliate pattern, each card 90 x 64 mm, with original two-part box (some edge wear, lift-off lid with short splits to two edges), 16 cards mounted with photo corners onto a display board (54 x 40cm), encapsulated in clear plastic (not examined out of board), the remainder in box in a plastic bag

Provenance: Collection of Dudley Ollis (purchased from Cartorama, 62 #279).

Cary, USA 215; Hochman W6 & NS2.

These cards, designed by Benjamin W. Hitchcock, were produced during the American Civil War and clearly were intended for sale in the Union states. This particular deck comes with an unusual ace of eagles, with the imprint American Publishing Agency, rather than the more common American Card Company.

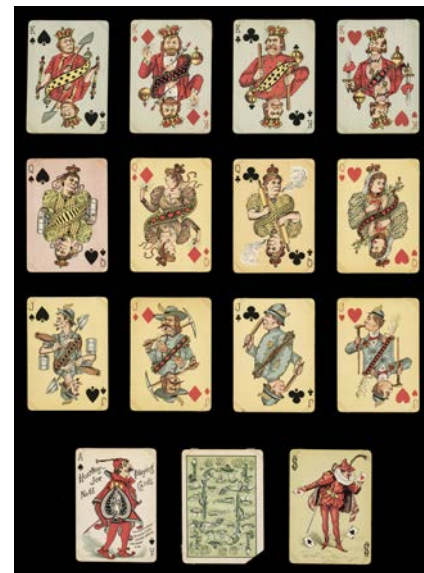
(1) £500 - £700



Lot 505



Lot 506



Lot 507

505* **American playing cards.** A group of 35 decks of American playing cards, late 19th - 20th century, including: *Columbian Exposition Souvenir pack (SX7)*, *Winters Art Litho, 1893*, and another similar by G.W. Clark (SX6); *Amalgamated Meat Cutters & Butcher Workmen of North America*, probably Brown & Biglow, circa 1952; standard pack (no.188), *The Russell & Morgan Printing Co.*, circa 1886; *Carrier & Ives lithographs (oversize cards)*, Merrimack, 1960s; *Man From U.N.C.L.E. deck, Ed-U-Cards, 1965*, including U.N.C.L.E. 'membership card' for Dudley Ollis; *Western Playing Cards*, published Marlboro Cigarettes, 1973; *Jack Daniel Distillery, Lem Motlow, 1972*; *Reagan's Rogues Gallery, R. Billingsley, 1987* (limited edition no.169 of 350); *Hawaiian Heritage Playing Cards* (printed in Belgium), 1982, and others, all believed complete, a quantity of cards from each deck mounted with photo corners onto display boards (52 x 39 cm and smaller), the remainder in plastic bags, many with original box

Provenance: Collection of Dudley Ollis.
(35)

£100 - £150

506* **American playing cards.** Bezique set, Philadelphia & New York: Samuel Hart & Co., circa 1865, four complete decks of 32 colour lithographed playing cards (French suits), single-figure (one way) courts, Hochman type NY28 AS, dusty, some variable (generally light) spotting or toning, occasional minor marks, one QH with minor surface loss to blank margin, two pip cards with small corner crease, square corners, versos ornamental designs in red and blue (one in blue only), each card 90 x 65 mm, with four Saladee's Patent Bazique Register cards with metal spinners and brown floral versos, and 8 page rules booklet, contained together in original cloth-covered case with central divider, two U.S. revenue stamps dated July 1865 in right-hand compartment, hinged lid with blind-stamped design and 'Bazique with Rules & Register' in gold, Hart's Bazique Cards paper label on inside of lid, 15 cards and one register card mounted with photo corners onto a display board (54.5 x 40cm), encapsulated in clear plastic (not examined out of board), the remainder in box in a plastic bag

For a similar example, see Potter & Potter auctions, March 28 2020, #358.
(1) £400 - £600

507* **American playing cards.** Hustling Joe I (No.61), Cincinnati, United States: United States Playing Card Co., 1895, the complete deck of 52 plus joker colour lithographed playing cards (French suits), double-ended humorous courts relating to the suits (eg. diamond courts all holding diamonds), their coloured backgrounds extending to the card edges, partially transformed comic pip cards, AS with red Hustling Joe and maker's details, top edges of cards lightly toned and dusty, with occasional very faint edge stain (mainly affecting pip cards), example card (additional KS) with corner clipped (by manufacturer?), rounded corners, versos green double-ended image of frogs diving, swimming etc., each card 88 x 63 mm, original two-part box, inner sleeve intact, outer sleeve lacking top panel, rubbed and dust-soiled with slight wear, together with: Cleveland Comic Campaign Deck (comic political playing cards), New York: A.H. Caffee, 1888, a complete deck of 52 plus joker colour printed playing cards (French suits), without the description card, double-ended courts caricatures of political figures, joker pictures Cleveland knocking out Harrison, triplicate indices, soiled and worn, with corner losses and few tears, KS with one corner sometime reattached (stains from previous adhesive tape repair), versos red on buff design picturing newspaper editors, original box (worn with losses), plus: The Stage Playing Cards (No. 65x), Cincinnati, United States: USPC Co., 1896, a complete deck of 52 plus joker colour & gold printed playing cards (French suits), courts and aces picturing 4 stage stars of the day, Marshall P. Wilder on the joker, no condition points to note, rounded corners, gilt edges, versos gold & brown ornamental pattern, each card 88 x 63 mm, original two-part box, both sleeves lightly rubbed to extremities, outer sleeve a trifle dusty, with 9 other American packs, 5 by the USPC Co.: Nile Fortune Cards (circa 1904), Gypsy Witch Fortune Telling (circa 1970), Gaigel Playing Cards (circa 1895), 2 standard decks (one Aviator circa 1970, the other with image of New York on versos, 1975), and 4 by Andrew Dougherty: Triplicate Playing Cards (1876, without joker), R.F. Foster's Patented Self-Playing Whist Cards (2 decks - 1st series 1889 & 2nd series 1891), and a standard deck with Excelsior AS (32 cards piquet deck, no joker), a quantity of cards from each deck mounted with photo corners onto 12 boards (54.5 x 41 cm & similar), some boards encapsulated in plastic (none examined out of boards), the remainder in plastic bags

Provenance: Collection of Dudley Ollis.

First 3 items: Hochman T9, A5 & SE3 respectively.
(12)

£200 - £300



Lot 508

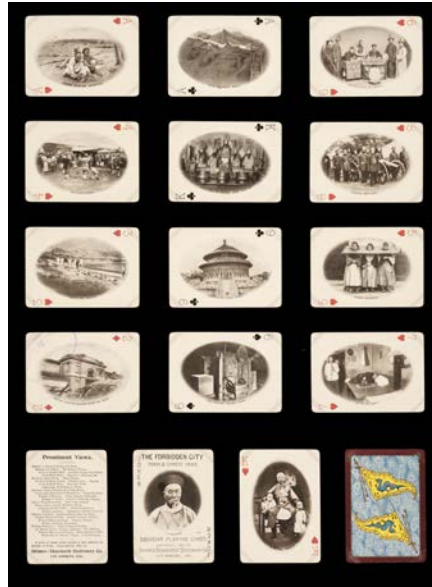
508* **American playing cards.** Standard pattern, possibly New York: L.I. Cohen?, circa 1845?, a complete deck of 52 colour printed playing cards (French suits), no indices, single-figure courts, ace of spades with ornate design in blue and the title *Imperial Palace Cards*, soiled, few corner creases, 8C with crease at one end, KS with large corner crease, KD with small corner loss, corners rounded from use, versos plain white, each card 90 x 64 mm, 16 cards mounted with photo corners onto a display board (52 x 39 cm), the remainder in a plastic bag

Provenance: Collection of Dudley Ollis.

Cartorama 62 #276; Hochman NY2 or NY4?

The courts in this mysterious deck are virtually identical in both design and colour to those of the pack shown in *Cartorama* (see above), which is referenced as Hochman NY4. In Hochman's *Encyclopedia of American Playing Cards*, (part IV, page 13) it states that the courts used for NY4 are identical to those used for NY2. However, our deck has an extremely unusual ace of spades, which we cannot find any reference to. Possibly this pack was made by Cohen for export?

(1) £150 - £200



Lot 509

509* **American playing cards.** The Forbidden City: Pekin & Chinese Views, Los Angeles: Grimes-Stassforth Stationary Co., 1901, the complete deck of 52 playing cards (French suits), plus joker (title card) and 'Prominent Views' card, each with captioned oval image from a photograph, including scenes of the Boxer Rebellion, palaces, temples, an 'opium joint', 'women prisoners' etc., 2 of diamonds with oval New Zealand tax stamp, 10 & 9S with small corner crease, 9S also with short edge tear, rounded corners, gilt edges, versos (heightened with gold) two dragon pennants on a blue peacock feathers background, with original two-part orange-brown box, outer slipcase with title and imprint in gold lettering, fragment of tax stamp, and an 8D card adhered to rear panel, each card 88 x 63 mm, together with Mediaeval playing cards, New York: New York Consolidated Card Co., 1897, 52 colour printed playing cards (French suits, without joker), double-ended courts in mediaeval costume, AS with maker's name, generally soiled, rubbed in places, edges stained with some light wear, 3C stained, rounded corners, double-ended versos with a card player in mediaeval costume (printed in colours and gold), each card 88 x 62 mm, original box (embossed outer sleeve only), with another 18 decks (including one duplicate), all but one 2nd half of 20th century, including: a standard 'Aladdin' deck, The National Card Co., circa 1885; Kennedy Kards, Humor House Inc., 1963; Trip or Trap deck, Stancraft Products, 1970; Stag Party pack, unknown maker, 1953; Sex to Sixty Stud Poker pack, unknown maker, circa 1970, and others, not checked for completeness, but believed complete, a quantity of cards from each deck mounted with photo corners onto 18 display boards (54.5 x 41 cm & similar), the remainder in plastic bags, many with original box

First two items: Hochman W37 & NY55 respectively. Hochman describes the Mediaeval deck as 'probably the most unusual, and most beautiful deck ever created by NYCC'.

The other packs present are: High cards/Marijuana Deck, Odyssey, 1976; Politicards, drawn by Keith Nichols, 1980; Politicards, 1971 (two packs); Sutherland-Brown semi-transformation, 1977; American Drummer, 1975; Black American Heroes pack, by A.G. Muller, 1977; Texas playing cards, E & S Co., 1966; Queen High Equality deck, 1971; Soul Cards, 1973; Declaration of Independence pack, 1977; Opera playing cards (for the Met), 1980; TWA Stardust pack (Lockheed 1649-1957), circa 1970.

(20) £300 - £400

510* **American transformation cards.** Kinney Tobacco Harlequin II deck, New York: Kinney Bros., 1889, a deck of 52 (without joker) colour lithographed playing cards (French suits), single figure humorous transformed courts, comic transformed and captioned pip cards, AS with maker's name, lightly dusty, rounded corners, versos pink with red design incorporating maker's name and date, each card 89 x 63 mm, all cards mounted with photo corners onto 3 boards (54.5 x 40 cm) encapsulated in plastic (none examined out of boards)

Provenance: Collection of Dudley Ollis.

Field #53; Hochman T8 and A2.

(1) £250 - £350



Lot 511



Lot 512



Lot 514

511* **American transformation cards.** Tiffany Harlequin playing cards, New York: C.E. Carryl for Tiffany & Co., 1879, *the complete deck of 52 (plus blank) colour lithographed playing cards (French suits), single figure humorous courts, transformed pip cards with witty captions, AS with title and maker's details, dust-soiled, some minor marks, few cards have some offsetting from the card versos, square corners, versos red with black & gold pattern and central joker figure on a unicorn, each card 96 x 66 mm, with partial original box (without lift-off lid and bottom panel, worn), all cards mounted with photo corners onto 3 boards (55 x 40 cm) encapsulated in plastic (none examined out of boards), the box in a plastic bag*

Provenance: Collection of Dudley Ollis.

Field 51: 'Witty captions make each of the unusually well-drawn cards a sort of cartoon. The face cards are humorously modified'; Hochman T4: 'This delightful deck is without question, the cleverest and most artistically executed American transformation pack'.

Sold exclusively by Tiffany at their outlets in New York, Paris and London.
(1) £300 - £400

512* **American transformation cards.** Vanity Fair #41, United States Playing Cards Company, 1895, *the complete deck of 52 chromolithographed playing cards (French suits), plus joker, double-ended humorous courts, pip cards all transformed, rounded corners, gilt edges, (no condition points to note), versos red ornamental pattern, each card 88 x 62 mm, with original red two-part box, lettered in gilt on the front, mounted playing card (lightly marked) on the back, inner sleeve slightly splitting at mouth, pull-off outer sleeve lightly rubbed, 52 cards mounted with photo corners onto a single board and a folding double board, the boards encapsulated in plastic (none examined out of boards), the remaining card contained in the box (in a plastic bag), the boards (folded) 54.5 x 40 cm*

Provenance: Collection of Dudley Ollis.

Field #58; Hochman T11.
(1) £300 - £400

513* **Ceramics.** Collection of 20th-century novelty chinaware with colour printed playing card decoration, *approximately 58 pieces by various producers including: H. J. Horwood, Spode, Royal Worcester, Bjorn Wiinblad, Nymolle Denmark, and others, examples from 'Gypsy Teresa's Fortune Telling Cup' two-piece set decorated with fortune telling material by J. G. Meakin, England, to numerous trinket dishes and ashtrays, novelty jugs, collectable plates, salt and pepper shakers plus other vessels as well as The Mystery Lady's Book of Card and Tea Cup Fortune Telling..., presented with the Week End Novels instructional booklet on fortune telling and tea leaf reading in colour printed covers 15 x 10cm*

(3 boxes)

£70 - £100

514* **English playing cards.** Shakespearean Playing Cards, Swan Sonnenschein & Co Ltd, 1904, *a complete presentation deck of 52 + 1 colour lithographed playing cards (French suits), double-ended courts portraying characters from Shakespeare's plays, designed by Frederic Colin Tilney, with joker representing the jester Touchstone, each named and with suitable quote alongside, decorative ace of spades with maker's details amidst swans and Tudor roses in wreaths, lightly toned, occasional minor rubbing (mainly affecting pip cards), 4D with very faint corner crease, 9 & 10H pip signs faintly scratched, rounded corners, versos elaborate yellow and white on dark blue pattern of swans within captioned border, each card 92 x 61 mm, with original box (spotted and worn), tuck-in flap with ink manuscript presentation inscription on inner surface: To Miss R. Appleton, wishing kindest regards, F.C. Tilney, Sep 30 1913, outer surface of flap with slightly later unrelated (apparently) ink manuscript ownership inscription*

Provenance: Collection of Dudley Ollis.

Berry, *The Playing-Cards of the World*, [457]; Cartorama 62 #189.

An unusual presentation pack, with the box inscribed by the designer Frederick Colin Tilney. This first edition of the Shakespearean Cards, although published by Swan Sonnenschein, was printed by Bemrose & Sons Ltd as stated on the ace of spades.

(1) £200 - £300



Lot 515



Lot 516

515* **Finnish playing cards.** Baltic (or Russian) pattern, Finland, Helsinki: Gustaf Otto Wasenius (GOW), circa 1845, *the complete deck of 52 stencil coloured lithographed playing cards (French suits), no indices, double-ended courts most similar to Baltic (or Russian) pattern, but without any turbans and QS without face on shoulder, AD with three ink stamps: maker's initials, Helsinki card stamp, and Krono Kort stamp, toned and dusty, finger-soiling to edges, some marks and stains (mainly to pip cards), few minor creases, spade courts each with single small hole, 6C lightly cockled, versos red dotted geometric pattern, each card 90 x 57 mm, with accompanying extract of a typewritten letter (see below), together with: Swedish playing cards, Swedish version of Provincial Paris pattern, Norrköping: Lithografiska Aktiebolaget, 1872, a complete deck of 52 colour lithographed playing cards (French suits), double-ended courts, kings and queens named, kings & queens of clubs and spades still with rudimentary wheatsheaves, AH with tax stamp and dated maker's stamp, toned and dusty, some marks and brown stains (mainly to pip cards), loose cards somewhat bowed, 3 pip cards with small corner crease, versos blue dotted ovals and circles, each card 89 x 60 mm, plus: Indian playing cards, Children's Alphabet cards, first edition, Poona [now Pune]: Chitrashala Press, circa 1940, a complete deck of 52 plus 2 jokers chromolithographed playing cards (French suits), each (except jokers) with miniature playing card to lower right corner, single figure courts (head & shoulders only) depicting Maharajas, Maharanis, and princes, with rank, suit sign and Marathi letter (or letters), pip cards each with Marathi number, and a central illustration, with the corresponding Marathi word and initial letter above, the two jokers each have a different central illustration with no lettering, all cards with blue border, some very minor edge rubbing, 2 & AC with corner crease, 2D with crease to top edge (with tiny wear), AC & KH with horizontal crease seemingly original to manufacture, versos a boy making a house of cards, square corners, each card 80 x 60 mm, with original box, and with 21 other decks, all 20th century, all believed complete, comprising: Canada 1 pack, Sweden 1, South Africa 1, Poland 4 packs, Iceland 4, China 4, Hungary 2, Israel 2, Norway 1, Finland 1, a quantity of cards from each deck corner mounted onto 24 display boards, 3 encapsulated in clear plastic (none examined out of display boards), the remainder in plastic bags, the boards 54.5 x 40 cm and similar*

Provenance: Collection of Dudley Ollis.

First item: an extremely rare early Finnish deck. The maker was identified by Eddie Scheulin, who found an article on a Gnav pack with exactly the same stamps (according to an accompanying typewritten letter extract). See *World of Playing Cards* webpage: *Playing Cards from Finland* for an example price list by this cardmaker.

Second item: Mann, *All Cards on the Table*, #137 for a similar, slightly earlier, deck.

Third item: Gordhandas: *Playing-Cards of the Chitrashala Press - part 1*, in *The Playing-Card*, vol.30, no.3, Nov/Dec 2001, pp.132-138.

(24)

£300 - £400

516* **French costume playing cards.** Cartes Parisiennes, Paris: Le Caméléon, ou le Propagateur des Modes, 1848, *a complete deck of 52 hand-coloured engraved playing cards (French suits), single-figured courts displaying contemporary fashions, JC with date, maker's address, artist's name Janet-Lange, engraver's name Geoffroy, and printer's name Pierrat, somewhat dusty, few minor spots to pip cards, two pip cards marked, unmounted cards lightly bowed, versos dotted pink coral pattern, each card 86 x 56 mm, with original printed title card and advertising card, the former giving details of the publisher, the latter with details of local fashion shops, both with edges neatly cut along printed lines to form piquet markers (as designed), with near contemporary box with lift-off lid, 16 cards mounted with photo corners onto a display board, encapsulated in clear plastic (not examined out of board), the remainder in box within a plastic bag, the board 53 x 40.5 cm*

Provenance: Collection of Dudley Ollis.

Bibliothèque Nationale de France, British Museum 1896, 0501.1297.1-12 (Schreiber, French 79); Cartorama 58 #98; Cary, FRA 350 (later *Le Bourgeois* edition with scenic aces); Fournier, France 215; Verame, *Sublimes Cartes à Jouer*, p. 108.

(1)

£300 - £400



517* **French photographic playing cards.** Parisian Opera Singers, Paris: Stanislas-Désiré Avril et Cie, circa 1865, 51 (of 52, without ace of clubs) playing cards (French suits), courts with three-quarter length photographic portraits, each named to upper right, maker's name to lower left, red suits signs added in gouache, pip cards lithographed in red and black, courts a trifle toned, some fading, pip cards very lightly bowed, square corners, versos plain blue, each card 95 x 60 mm, ace of clubs added in from a different (unknown) pack, 16 cards mounted with photo corners onto a display board, encapsulated in clear plastic (not examined out of board), the remainder in a plastic bag, the board 54.5 x 40 cm

Provenance: Collection of Dudley Ollis.

A rare set of operatic playing cards in very good condition. The Bibliothèque Nationale de France list this set (ark:/12148/btv1b10509209x), but have only ten courts. The court cards are photographs of famous 19th century French opera singers. The portraits were taken by renowned French lithographer and photographer Adolphe Bilordeaux (1807-1872) who was one of the pioneers in the use of salt print technique on waxed paper. Gouache was added to the cards to highlight the suit symbols as colour photography was not then possible. Avril et Cie was only active in Paris between 1856 and 1868, after which it was declared bankrupt. The costume decks also produced by Avril have decorative aces identical to ours (for example Schreiber, French 67). Although Dudley Ollis notes that his ace of clubs is on different cardstock to the remainder of the pack he still listed this as a complete deck. However the ace of clubs is clearly from a different pack, despite having the same blue verso. The opera singers represented include Louis Gueymard, Pauline Lauters, Charles Louis Puberaux and Marie Cico. Avril also produced this pack with full-length portraits (see World of Playing Cards webpage: Parisian Actors and Opera Singers).

(1)

£600 - £800



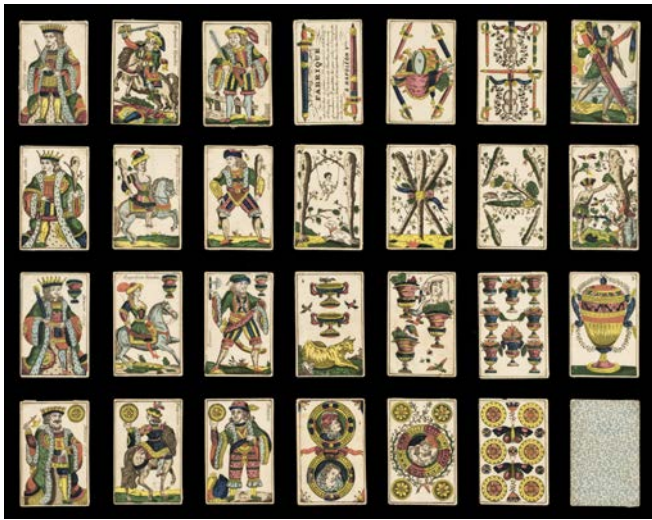
518* **French playing cards.** Aluette pack, Paris: H. Pussey, 1880s, a complete deck of 48 stencil coloured wood engraved playing cards (Spanish suits), single-figure courts, 2 of swords with 'Mson Testu, H. Pussey Succr, Paris', 4 of coins with H.P., 2 pip cards with a couple of minor brown spots or marks, 6 of coins with slight surface damage to one long edge, slightly rounded gilt corners, versos brown tartan, each card 84 x 55 mm, 28 cards mounted with photo corners onto a display board (42 x 59.5 cm), encapsulated in clear plastic (not examined out of board), the remainder in a plastic bag

Provenance: Collection of Dudley Ollis.

Henry Pussey was a successor to E. Testu and made playing cards in Paris between 1880-1890, when he then sold the manufacturing part of his business to B.P. Grimaud. Pussey is best known for his Sybille des Salons and double-ended standard packs. This aluette deck is very similar to that produced by Avril & Cie (Cary coll., FRA 172) who had during the 1860s also called themselves 'Successor to Testu'.

(1)

£200 - £300



519* **French playing cards.** Aluette type II deck, Napoléon-Vendée: Bizière aîné, circa 1860, 47 (of 48, without ace of coins) stencil coloured wood engraved playing cards (Spanish suits), jacks marked France, kings Bizière aîné, and cavalières Napoléon-Vendée, 2 of swords with maker's advertisement and Fabrique a Napoléon V'dee, aces and luettes numbered, cards lightly bowed, dusty, some toning, brown marks or stains, especially to 3 of swords and 2 of coins, 6 of coins with small chip to upper edge, square corners (lightly rounded from use), versos blue dots and foliate pattern, each card 82 x 54 mm, together with Aluette type II deck, Nantes: Etienne Massè Jeune (son?), circa 1840, 44 (of 48, without jack & 4 clubs, 5 & 7 coins) stencil coloured wood engraved playing cards (Spanish suits), jacks stamped Nantes, cavalières France, maker's name on king of swords, maker's address on 2 of swords, lightly bowed, 2 of swords with small finger-mark, square corners, versos dark brown marbled cells, each card 80 x 54 mm, plus Aluette type II deck, Angers: Dieudonne & Cie (2nd pattern), circa 1930, a complete deck of 48 colour lithographed playing cards (Spanish suits), maker's details to all courts, ace of coins and 2 of swords, French 1890 tax stamp to 2 of swords (used 1890-1917 and 1922-1940), 5 cups and ace swords each with a single brown spot (that to AS on left edge), rounded gilt corners, versos red foliate pattern, each card 89 x 56 mm, with another aluette deck by Grimaud, circa 1942, 48 cards complete, tax stamp on 2 of swords (used 1940-1944), versos red & black tartan, a quantity of cards from each deck mounted with photo corners onto 4 display boards (42 x 59.5 cm and similar), encapsulated in clear plastic (none examined out of boards), the remainder in plastic bags

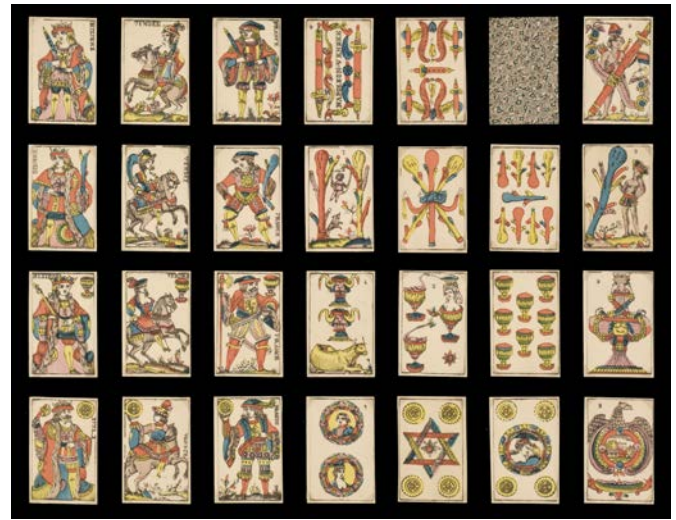
Provenance: Collection of Dudley Ollis.

First item: Verame 1989, p.176. See also aluette.net for this pattern by Bizière fils aîné, which apparently is identical to the 2nd aluette pattern produced by H. Roinè aîné.

Second item: BNF Identifier: ark:/12148/btv1b105158757.

(4)

£200 - £300



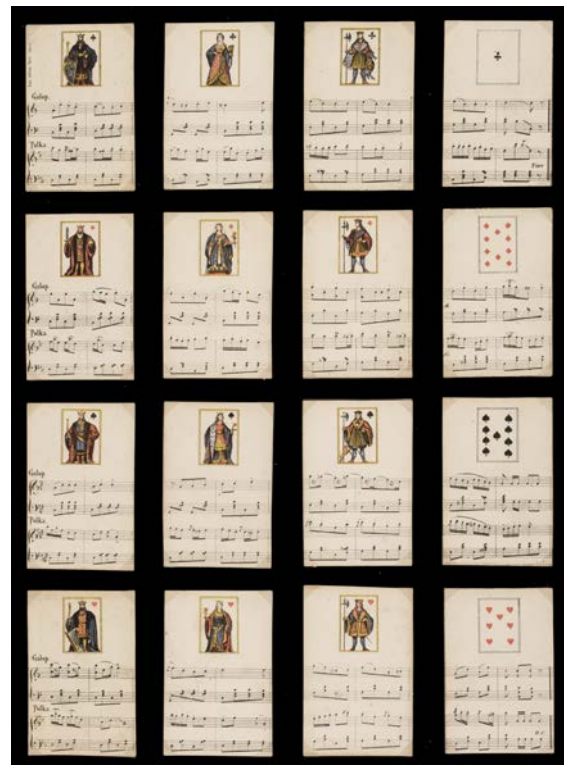
520* **French playing cards.** Aluette type II pack, Napoléon-Vendée: Pierre Bizière Père (4th pattern), 1848, a complete deck of 48 stencil coloured wood engraved playing cards (Spanish suits), all courts with ink stamp: jacks France, kings Biziere, cavalières Vendee, 2 of swords with Napoleon-Vendee, aces and luettes are numbered, few tiny pale spots, 6 of cups with small brown mark to lower border, square corners, versos green and red marbled cells, each card 83 x 53 mm, 28 cards mounted with photo corners onto a display board (42 x 59.5 cm), encapsulated in clear plastic (not examined out of board), the remainder in a plastic bag

Provenance: Collection of Dudley Ollis.

BNF Identifier: ark:/12148/btv1b105326718. See also aluette.net for the different Bizière patterns.

(1)

£400 - £600



Lot 521

521* **French playing cards.** Cartes Magiques Musicales, Paris: Bass, circa 1830, the complete piquet deck of 32 colour lithographed playing cards (French suits), each with miniature playing cards to upper half (single-figure courts), each lower half with two great staves of music, titled on the kings Galop and Polka, KC with maker's details, dusty and toned, some foxing, few minor marks, 10S with faint crease near upper edge, versos plain white, each card 103 x 68 mm, 16 cards corner mounted onto a display board (54 x 40 cm), encapsulated in clear plastic (not examined out of display board), the remainder contained in original wooden box (defective), sliding lid with printed title label, base inner with adhered original printed rules in English

Provenance: Collection of Dudley Ollis.

BNF Identifier: ark:/12148/btv1b10539488g; Cary, FRA 250; Verame (1989), p.118.

The title label has the subtitle *1001 Danses pour Piano*, and the English rules names them *Magical Music Cards*. This unusual deck of musical playing cards is cleverly designed so that, as the rules explains a Thousand and one Dances for Piano can be obtained. If any eight cards are laid out in order from king down to 7 (ace between knave and 10), disregarding the suits, a polka and a galop tune will be formed, with hundreds of combinations possible, each forming slightly different tunes. The *Bibliothèque Nationale de France* lists Bass as the publisher, but also mentions an Édouard Vert under 'Impression' - it is not known where this name comes from.

(1) £200 - £300



Lot 522

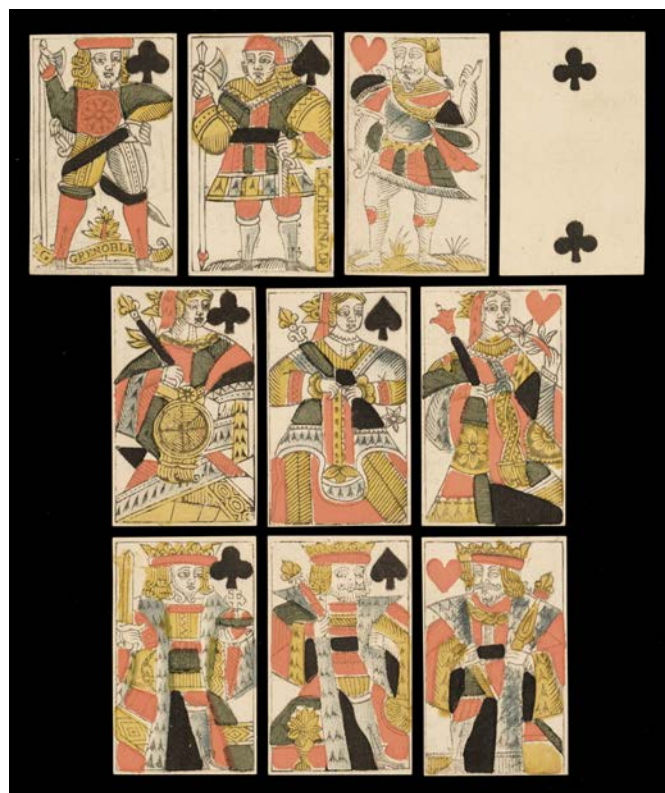
522* **French playing cards.** Cartomancy or Fortune Telling pack, [Paris: J.C. Carpentier-Méricourt], circa 1830, 31 (of 32, without 7H) hand coloured engraved playing cards (French suits), each with miniature standard playing card to upper left corner (single figure courts), and with printed title below an illustration of suitable figures or landscapes, dusty, some light finger-soiling, spots and occasional minor marks, QS with pale staining to upper left, versos plain white, each card 105 x 66 mm, 20 cards corner mounted onto a display board (54.5 x 40 cm), encapsulated in clear plastic (not examined out of display board), the remainder contained in original card box (defective & without lid), front panel with hand coloured pictorial label stating *Violet Editeur*, inner lip with printed label of *Alph. Giroux, Paris*

Provenance: Collection of Dudley Ollis.

British Museum 1866,110.647-679 (Willshire, French 89), also 1868,0711.443-474 (Willshire, French 90).

Willshire describes the booklet accompanying the deck, entitled *Le Livre de Destin*, which has the imprint *de Carpentier Mericourt, Rue Trainée S.Eustache, No.15*.

(1) £300 - £400



523* **French playing cards.** Dauphine pattern, Grenoble: Cheminade, circa 1750, 10 stencil coloured woodblock playing cards (French suits), comprising all heart, spade and club courts, plus 2 of clubs, single-figure courts, JC and JS with maker's details, JS with pale brown mark to upper left, 2C with faint crease, plain white versos, each card 88 x 53 mm, contained together in a single album page with clear pockets

Provenance: Collection of Dudley Ollis.

These cards are in excellent condition for their age. D'Allemagne lists several members of the Cheminade family as cardmakers in Grenoble, from the late 17th century and throughout the 18th century.

(1) £200 - £300



524* **French (?) playing cards.** Erotic deck, unknown maker, circa 1820, a complete piquet deck of 32 uncoloured engraved playing cards (French suits), each card illustrates two or more figures in explicitly depicted sexual scenes, miniature playing card to upper left (single-figure Paris pattern type courts), some light toning and minor marks or spots, 7D with few stronger brown spots, AC with brown stain to right blank area, square corners, plain white versos, each card 77 x 49 mm, all cards mounted with photo corners onto a display board (40 x 54.5 cm), encapsulated in clear plastic (not examined out of board)

Provenance: Collection of Dudley Ollis.

The only other example of this finely engraved erotic pack we have found was sold at auction by Millon (5 Nov 2011, lot 75). In that case, each card had a caption in French and Spanish to the upper right. Our pack appears to be more finely engraved and so perhaps published earlier.

(1) £500 - £800



Lot 525

525* **French playing cards.** Jeu de Cartes Abécédaire, Pierre Boboeuf: Paris, 1840, the complete Piquet deck of 32 chromolithographed playing cards (French suits), designed by Ferdinand Séré, depicting the letters of the alphabet: A-Z plus vowels a-u and oe, each with miniature playing card at top, and ornate decorations with miniature illuminated-style illustrations in red, green & gold, the illustrations representing the appropriate letter, gold borders, edges gold rubbed, corners lightly worn, some very light spotting and toning (8 of clubs more so), few very minor marks, versos plain white, each card 86 x 58 mm, 20 cards mounted with photo corners onto a display board, encapsulated in clear plastic (not examined out of board), the remainder in a plastic bag, the board 54 x 40 cm

Provenance: Collection of Dudley Ollis.

Bibliothèque Nationale de France, ark:/12148/btv1b10539489x; Cartorama 82, #67; Cary, FRA 251; Verame, *Sublimes Cartes à Jouer*, illustrated p.110. (1) £300 - £500



526* **French playing cards.** Jeu de Cartes Arithmétique, Pierre Boboeuf: Paris, 1840, the complete Piquet deck of 32 chromolithographed playing cards (French suits), designed by Ferdinand Séré, depicting the numbers 1-32, each with miniature playing card at top, and ornate decorations with miniature illuminated-style illustrations in red, green, blue & gold, red outline borders, corners lightly worn, some generally light spotting and toning, few minor marks, AS with small corner crease, 9C with small brown corner stain, QS with short tear to bottom edge (with tiny loss), versos plain white, each card 86 x 57 mm, 20 cards mounted with photo corners onto a display board, encapsulated in clear plastic (not examined out of board), the remainder in a plastic bag, the board 54 x 40 cm

Provenance: Collection of Dudley Ollis.

Ader Auctions, 01/07/2019, lot 321; Cartorama 82, #68; Cary, FRA 252; Verame, *Sublimes Cartes à Jouer*, illustrated p.110.

This deck appears to be a most unusual example, having white numerals on a blue background with red foliate decoration. All other examples seen (as listed above) have black numerals on a plain white background.

(1) £400 - £600



527* **French playing cards.** *Jeu de Cartes Musical*, Pierre Boboeuf: Paris, 1840, the complete Piquet deck of 32 chromolithographed playing cards (French suits), designed by Ferdinand Séré, depicting musical notes and other musical notations, named in French, each with miniature playing card at top, and ornate decorations with miniature illuminated-style illustrations in red, green, blue & gold, the illustrations relating to the named note or symbol, red outline borders, corners very lightly worn, some light toning and spotting, few minor marks, 5 cards with small tear or puncture to top of miniature playing card (2 with associated light creasing), AS & 8D with corner crease, 9H lightly creased, versos plain white, each card 86 x 57 mm, with original two-part box (damaged), 20 cards mounted with photo corners onto a display board, encapsulated in clear plastic (not examined out of board), the remainder within box in a plastic bag, the board 54.5 x 40 cm

Provenance: Collection of Dudley Ollis.

Ader Auctions, 01/07/2019, lot 322; Bibliothèque Nationale de France, ark:/12148/btv1b10539489x; Cartorama 82, #69; Cary, FRA 253; Verame, *Sublimes Cartes à Jouer*, illustrated pp.110-111.

(1) £300 - £500



528* **French playing cards.** Lyon pattern, Lyon: Seve, between 1790-1807, a complete piquet deck of 32 stencil coloured wood engraved playing cards (French suits), single figure courts, JC with Lyon, JS with Seve, variable spotting and toning (mainly affecting pip cards), versos plain white, each card 84 x 56 mm, with original wrapper (spotted and stained), 14 cards and wrapper mounted with photo corners onto a display board, encapsulated in clear plastic (not examined out of board), the remainder in a plastic bag, the board 53.5 x 42 cm

Provenance: Collection of Dudley Ollis.

BNF Identifier: ark:/12148/btv1b10520286d.

An example of the early Lyon pattern from an unusual maker. The deck in the *Bibliothèque Nationale de France* is the only other pack by (or reference to) this maker that we have found. Dudley Ollis had given his deck a date of circa 1740, but the BNF gives a precise date range - presumably known activity dates for Seve in Lyon?

(1) £200 - £300



529* **French playing cards.** Nouveau Jeu de Mariage ou la Dot, Paris: Bourrut-Lemerie (or Le Merie, Bourrut?), 1815, *the complete piquet deck of 32 hand-coloured engraved playing cards (French suits), each with a full-length portrait of a character at the wedding, captioned beneath, miniature playing card (hand-coloured single-figure Paris pattern type courts) to upper left, 16 of the cards are numbered and additionally captioned 'Importun' (meaning 'irksome intruder'), lightweight cards made from two layers only, some upper layers poorly adhered (with slight bubbling), some minor marks, occasional light finger-soiling, 9H with old repaired surface tear, 10H with vertical crease (causing slight surface cracking), square corners, versos with blue trellis pattern, each card 97 x 61 mm, with original two-part wood and card box (covering rubbed with wear, especially to lower part), lift-off lid with hand-coloured pictorial title label, inside lid with manufacturer's advertisement, listing various other games including Jeu des Cris de Paris and Jeu des Drapeaux et Batailles, 21 cards mounted with photo corners onto a display board (39.5 x 54.5 cm), encapsulated in clear plastic (not examined out of board), the remainder in the box inside a plastic bag*

Provenance: Collection of Dudley Ollis.

BNF identifier: ark:/12148/btv1b105091941. Although our pack has the box, which the BNF example (dated to 1815) lacks, our pack is without the instruction card which their deck includes.

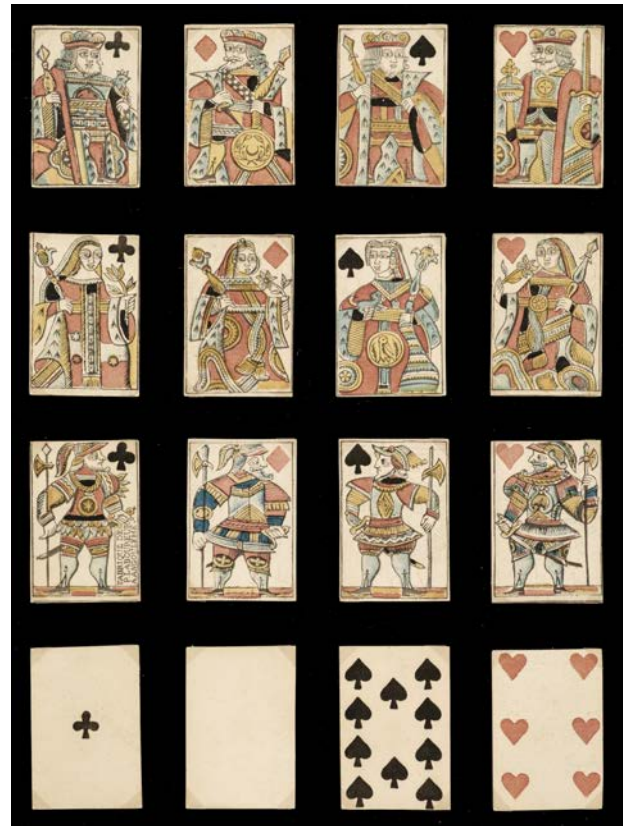
(1) £400 - £600

530* **French playing cards.** Revolutionary version of Auvergne pattern, Angouleme: Pierre Laboureur, circa 1804, *a complete deck of 52 stencil coloured wood engraved playing cards (French suits), single figure courts with all fleur-de-Lys and crowns replaced, JC with maker's ink stamp, eagle watermark, lightly dusty, occasional light toning to pip cards, 4S with surface loss to one corner (affecting pip sign), square corners, versos plain white, each card 81 x 55 mm, 16 cards mounted with photo corners onto a display board, encapsulated in clear plastic (not examined out of board), the remainder in a plastic bag, the board 54.5 x 40 cm*

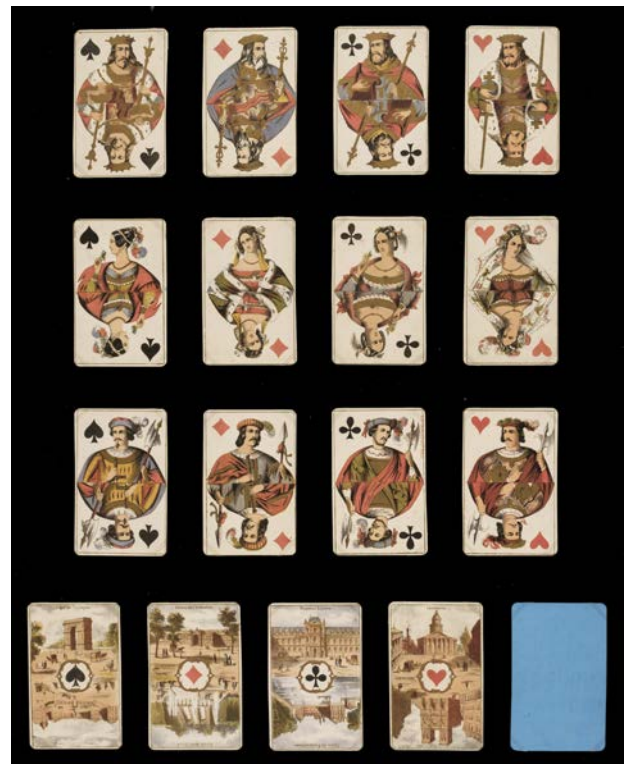
Provenance: Collection of Dudley Ollis.

See BNF Identifier: ark:/12148/btv1b105360738 for an example dated to 1792 with several almost identical courts, made by Jaque Besse in Angouleme. D'Allemagne lists Pierre Laboureur as being active in Angouleme between 1753-1804.

(1) £600 - £900



Lot 530



Lot 531

531* **French playing cards.** Scenic aces deck, Paris: B.P. Grimaud, circa 1870, a complete deck of 52 chromolithographed playing cards (French suits), with much use of gold, no indices, double-ended Germanic courts, JC with maker's details, each ace with two Parisian scenes, dusty, some minor marks, 5S with small flaw/mark at upper edge, rounded gilt corners, versos plain blue, each card 90 x 57 mm, with original two-part box (defective), together with: Belgian pattern, Paris: B.P. Grimaud, circa 1870, a complete deck of 52 chromolithographed playing cards (French suits), with much use of gold, no indices, double-ended courts, JC with maker's details, toned and dusty, some light spotting, QC with tiny surface abrasion to bodice, square corners, versos plain pink, each card 86 x 56 mm, plus: French standard pattern, unknown maker, circa 1910, a complete piquet deck of 32 colour lithographed playing cards (French suits), with unusual no-revoke indices to diamonds and spades, double-ended named courts, French tax stamp to AC, darkened and dust-soiled, JH with vertical crease, rounded corners, silvered edges (rubbed), versos red & black tartan, each card 83 x 54 mm, in black leather box with flap (lacking tab end), with 23 other French decks, comprising: 3 French standard pattern by unknown makers, between circa 1855-1880, showing the development of indices (52 complete, 51/52 without 6D, 50/52 without Q & KC); 12 further packs by Grimaud, most later 20th century (complete decks), one pack circa 1890, Pattern no.24 (XP5A) for export to Turkey, 48/52 (without 5C, 4 & 7D, 3S), with original wrapper; and 8 mid to late 20th century decks, including 3 by Dusserre, 2 by Heron, 1 Dorchy (without jokers), 1 Cartel & Farcy (reduced piquet deck of 32/52), and 1 unknown (but probably Willeb), conditions not checked, a quantity of cards from each deck corner mounted onto 26 display boards, 2 encapsulated in clear plastic (none examined out of display boards), the remainder in plastic bags, the boards 54.5 x 40 cm and similar

Provenance: Collection of Dudley Ollis.
(26)

£100 - £200



533* **French playing cards.** Type I (pre-1701) Paris pattern, Strasbourg: Joseph Henri Beaufore, circa 1750, a reduced deck of 40 stencil coloured woodcut playing cards (French suits), 4 suits of 10 cards each, comprising ace-7, jack, queen & king, named courts except JC which has maker's name, JS has Etranger, somewhat dusty and toned, scarce minor marks, 3S and 5D with larger brown mark, 3D spotted, AH with tiny surface tear to one corner, versos blue pattern of small diamonds and stars, each card 85 x 58 mm, 16 cards mounted with photo corners onto a display board, encapsulated in clear plastic (not examined out of board), the remainder in a plastic bag, the board 54.5 x 40 cm

Provenance: Collection of Dudley Ollis.

According to the collector's notes this pack is the only known example of a standard pattern deck by this maker, who is apparently known only by a few very incomplete tarot packs. Beaufore was active between 1738-1759. The mark Etranger on the jack of spades indicates that the deck was produced for export - possibly to Germany as the patterned versos would suggest.

(1)

£200 - £300



532* **French playing cards.** Spanish national pattern, Angouleme, Bordeaux: Jean Latache, 1816, 46 (of 48, without 6 & 7 of swords) stencil coloured woodcut playing cards (Spanish suits) with pintas, ace of coins with imitation Real Fabrica de Madrid notation, and with date, R.H. on 4 of coins, maker's name on 2 & cavalier of swords, dusty, some toning and rubbing, occasional light soiling, versos blue diamonds and dots, each card 89 x 55 mm, together with Catalan pattern, Perpignan: Dessoris, circa 1840, 38 (of 48, without cavalier, king & 4 of coins, cavalier, 6 & 7 of cups, cavalier, ace & 8 of swords, 7 of clubs) stencil coloured woodcut playing cards (Spanish suits), pintas and indices, ace of coins and all courts with maker's details, few minor marks, jack of coins with small surface loss to blank area, versos blue dots, each card 93 x 60 mm, 21 cards from each pack mounted with photo corners onto 2 display boards (42 x 59.5 cm and similar), encapsulated in clear plastic (none examined out of boards), the remainder in plastic bags

Provenance: Collection of Dudley Ollis.

First item: Cartorama 51 #90 for a slightly earlier version. According to Cartorama, the Latache family were known for unsuccessful attempts at tax fraud, and they produced many packs for export.

Second item: British Museum 1896.0501.842 (Schreiber, Spanish 40).

(2)

£200 - £300



534* **French playing cards.** Variety of Paris pattern, Nantes: Roiné (père), Dumoutier, & Roiné (fils), circa 1810, a complete piquet deck of 32 stencil coloured wood engraved playing cards (French suits), single figure courts, JC with maker's details, some cards with watermark eagle of the First Empire (1804-1815), dusty and toned, some light finger-soiling, QS with some small brown stains, KD & QD each with tiny surface loss (likely from paper flaw), 9C with minor corner crease, versos plain white, each card 83 x 55 mm, plus original wrapper (darkened & dusty with some brown marks), 12 cards and wrapper mounted with photo corners onto a display board, encapsulated in clear plastic (not examined out of board), the remainder in a plastic bag, the board 40.5 x 53.5 cm

Provenance: Collection of Dudley Ollis.

BNF Identifier: ark:/12148/btv1b105260534 (for an Alulette deck by the same makers).

Pierre-Vincent and the merchant-cardmaker Jean-Baptiste Cosnard, known as Dumoutier, worked together between 1807 and 1824. His eldest son Pierre (also a cardmaker) joined them for a short time, between 1810-1814. Although the jack of clubs lists all three cardmakers, the wrapper does not mention the son, indicating that this pack was likely produced shortly after Pierre (fils) had joined the company in 1810 and they were still using up old wrappers.

(1) £200 - £300



Lot 535

535* **Japanese playing cards.** Hana Fuda: Hachi-hachi-bana pack, Kyoto: Nihon Karuta Seizō Co.[?], circa 1975, a complete double-deck set of colour printed playing cards, comprising 2 decks each of 48 cards, plus two blank cards and one control ticket (unstamped), faintly dusty in places, each card 53 x 33 mm, versos differ: one deck plain black, the other plain brown, original printed wrappers, that to one deck with cancelled Japanese tax stamp, each deck with original two-part plastic box, contained together within original two-part card box, colour printed label to lid, together with Mekuri-Fuda: Kingyoku (Golden Pole) pack, Kyoto: Nintendo Playing Card Co., circa 1975, a complete deck of 48 (plus devil's card and blank card) colour printed playing cards, several cards overprinted in silver, some light dust-soiling and rubbing in places, each card 54 x 33 mm, versos plain black, original printed wrapper and inner foil wrapper, original two-part plastic box, plus Kabu-Fuda: Irinokichi (President) pack, Kyoto: Nintendo, circa 1975, a complete deck of 48 (plus devil's card, blank card and control ticket) colour printed playing cards, 3 cards overprinted in silver, couple of small marks, each card 54 x 32 mm, versos plain black, original printed wrapper and inner foil wrapper, original two-part plastic box, with another 8 Mekuri and similar Fuda decks, all circa 1975, and 27 Western-style decks, 2nd half 20th century, including: 'Sonnet' Sixted playing cards, by Mizuta, pub. Cosmos Planning (c.1983); Toyopet Crown, Nintendo (c.1970); Torsys, for Suntory Whisky (c.1983); Flora, Angel P.C.Co., (1982); Hiroshige Ukiyo-e, by ACE (c.1980); Japanese Women, designed by Takasawa, Angel P.C. Co. (c.1985), and others, all believed complete, a quantity of cards from each deck mounted with photo corners onto display boards (52 x 39 cm), the remainder in plastic bags, many with original box

The other packs comprise: By Nintendo - Crazyrider (1983), Meitetsu (c.1985), Morinaga Rose (c.1985), Suzuki (1978), Tactics Supranational (c.1978), Vintage Cars (c.1970), Diamond Tour (c.1977), Nippon Beer (1960s), Fujitsu Limited (1973), Suntory Akadama Honey Wine (c.1970), Young Men (1967), Honda Driving Safety Promotion Centre (1970s?), Ukiyo-E (1969), Crown II, for Laser Clay (1973). By Angel - Jeune Fille (1983), European, designed Asahi (a mixed pack). Others - Panty Cards, designed Takagaki, pub Nippon Yugi-Gangu Co. (1982), Charlie (underwear), unknown maker (c.1982), ACE Men's Wear Inc (no-revoke type deck). Fuda decks: Mekuri-Fuda - Akahachi, Fukutoku, Mitsuoghi; Kabu-Fuda - Kudosan, Mefuda, Daini, Komaru, Kinseizan (all Nintendo, c.1975).

(38) £200 - £300



Lot 536

536* **Portuguese playing cards.** Cartas indianas, Real Fabrica de Cartes de Lisboa?, circa 1820, a complete deck of 52 stencil coloured engraved playing cards (French suits), single-figured courts, JC shield with Portuguese arms, lightly dusty, some pale spotting and toning, few minor marks, JS with tiny hole to right border, versos blue dotted pattern, each card 81 x 52 mm, 16 cards mounted with photo corners onto a display board (54.5 x 40 cm), encapsulated in clear plastic (not examined out of board), the remainder in a plastic bag

See Frazão (2010) p. 119 for some courts from a *cartas indianas* pack which agree with ours. Also p. 141 illustrates the verso design used for our pack (bottom row, second from right). Therefore it seems likely that this pack was made by the Real Fabrica de Cartes de Lisboa.

(1) £200 - £300

537* **Portuguese playing cards.** Crimean War deck, unknown maker, circa 1860, a complete deck of 52 stencil coloured engraved playing cards (French suits), double-ended courts portraying named leaders of the involved countries: Russia (spades), Ottoman Empire (diamonds), France (clubs) and Britain (hearts), ornamental aces, some faint finger-soiling to court edges, AD spotted and with small surface loss to blank area, square corners, versos blue dotted wiggly lines and 3-dot flowers, each card 83 x 54 mm, together with: Chinese aces pack, unknown maker, circa 1850, a reduced ombre deck of 40 stencil coloured engraved playing cards (French suits), double-ended courts, queens named as the four seasons (Primavera etc), unusual aces each with two Chinese scenes, 4D with 40 reis tax stamp, heavily soiled and marked, somewhat rubbed, AH with horizontal (repaired) tear, 7H with small edge chip and tear, corners rounded from use, versos red dotted wiggly lines and 3-dot flowers, each card 86 x 57 mm, plus: Crimean War pack, unknown maker, circa 1857, 35 (of 52, without: Q, A, 7S; 10, 8, 6-5, 2H; 7, 4C; 5-10 & 2D) stencil coloured engraved playing cards (French suits), double-ended courts, kings and jacks portraying named characters connected to the Crimean War, mainly Russian leaders and commanders, each ace illustrating two named scenes or places related to the war (including 3 Russian forts), each 2 card also with two related war scenes, heavily soiled and marked, somewhat rubbed, few corner creases to pip cards, corners rounded from use, versos red dotted wiggly lines and 3-dot flowers, each card 86 x 56 mm, with 4 other Portuguese packs, including: maker unknown, circa 1860, 47 (of 52, without 2D, 2-5C), double-ended Germanic style courts, queens with background objects (curtain, or vase of flowers), decorative aces, elaborately decorated 2s, soiled & spotted, square corners, versos red flowers & dotted tendrils; a pack with Portuguese 40 reis tax stamp and Lei de 28 de Julho de 1885 stamp on 4D, but probably made in Germany (QS has 'RL Fabrikzeichen' twice, or LR?), 51 (of 52, without 2H), double-ended Germanic courts (XP8 variant, a pattern used by Wüst), slightly rounded corners, red tartan versos; and two 20th century decks: one circa 1910 by J.J. Nunes of Lisbon, double-ended courts (old XP2 pattern), scenic aces, 6D with 100 reis tax stamp over stamped Republica; and one circa 1900 by Costa & Valerio of Lisbon, double-ended courts (XP4), scenic aces, 6D with 100 reis tax stamp, both 52 complete, a quantity of cards from each deck mounted with photo corners onto 7 display boards (54.5 x 41 cm & similar), encapsulated in clear plastic (none examined out of boards), the remainder in plastic bags

There was a popular card game played in Portugal in which the 2 cards were important, hence they were often scenic or decorative.

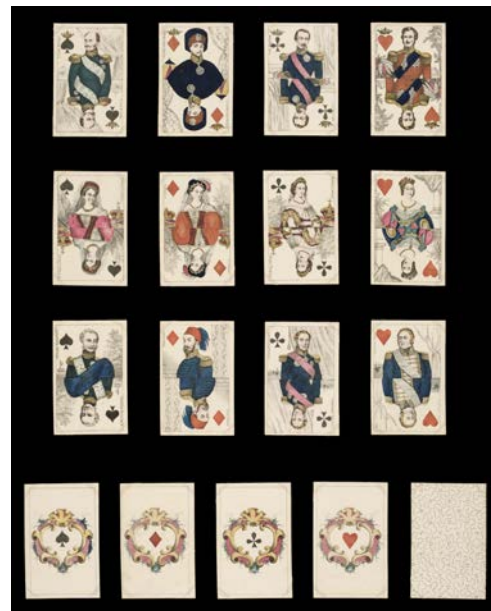
(7) £150 - £200

538* **Portuguese playing cards.** Portuguese Insurrection cards, unknown maker and place, circa 1850, a complete deck of 52 stencil coloured lithographed playing cards (French suits), commemorating the Evora Monte Convention, double-ended courts, 3 queens wearing a hood or bonnet, aces each showing two different named and dated scenes or battles from the Liberal Wars (War of the Two Brothers), 4D with 40 reis tax stamp (1844-1867), dust-soiled, some minor marks, JS with dark brown stain to lower R corner, QS with small surface loss to one long edge (just affecting elbow tip), square corners, versos red dotted wiggly line and dotted flowers, each card 86 x 56 mm, 17 cards mounted with photo corners onto a display board (53.5 x 42 cm), encapsulated in clear plastic (not examined out of board), the remainder in a plastic bag

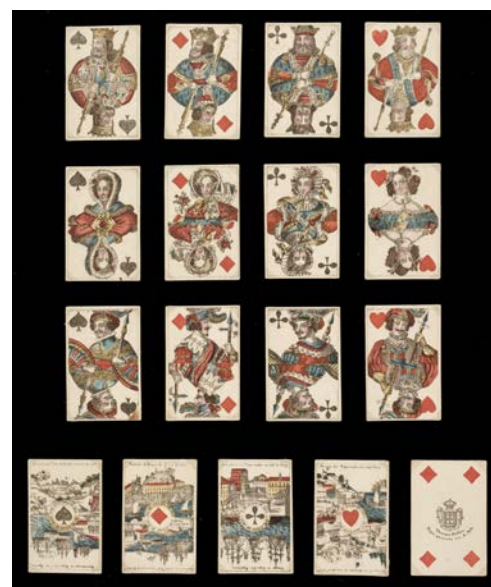
Provenance: Collection of Dudley Ollis.

The only similar example we have found is in Frazão (2010), p. 163, the illustration of which shows a deck with very similar aces to ours, but quite different courts. Frazão also mentions another Evora Monte Convention pack which he owns, that has differing courts to those illustrated (and therefore possibly agreeing with ours).

(1) £200 - £300



Lot 537



Lot 438



539* **Puerto Rican playing cards.** Political cards 'Barajas Alacran', Taller Alacran in San Juan: Antonio Martorell, circa 1965, the complete deck of 52 (plus 2 jokers) playing cards, printed in red and blue, with indices, suit signs represent Puerto Rican political groups: coconut palm with falling fruit (blue), white 5-pointed star on red, hand holding staff & blue flag with white cross, silhouette of a head wearing a peasant's hat (red), double-ended courts and single-headed aces representing party leaders and other political characters, with various objects incorporated into the designs, ace of coconut palms has Made in U.S.A., jokers depicts a full-length caricature of Lyndon Johnson, then president of the United States, generally toned, few faint corner creases, rounded corners, versos blue with white design including the suit signs and two scorpions incorporating the words Barajas alacran, each card 89 x 63 mm, with original wrapper (some losses), stating Printed in Puerto Rico and the maker's details, 20 cards and the wrapper corner mounted onto a display board (59 x 42 cm), encapsulated in clear plastic (not examined out of display board), the remainder in a plastic bag

Provenance: Collection of Dudley Ollis.

Orzack & Orzack: Political Playing-Cards: American Examples, in *The Playing-Card*, vol. XI, no. 2, Nov 1982, pp. 33-49.

These extremely rare cards were designed and issued by Antonio Martorell and published by his studio and community art centre *Taller Alacran*. According to Dudley Ollis' note, Ollis was told by Louis Orzack that he (Orzack) had met Antonio Martorell and been presented with a pack of these cards. However shortly afterwards the police in Puerto Rico seized and destroyed all stocks of the cards. Orzack believed that the only packs still in existence were his own and a pack saved by the artist, which is now displayed in the Puerto Rico *Museo de Arte de Ponce*. Therefore this apparently escaped example, found by Dudley Ollis at a London antiques fair, would seem to be one of only three examples that have survived.

The cards support the movement for independence from the United States. The Spanish word *alacran* means scorpion, and refers to the United States and its hold over the island. The four suits represent: coconut palms with fruit = New Progressive Party, hand with flag = Independentista movement, white star on red = Communist Party, profile head = Popular Democratic Party. This profile head is believed to be that of Governor Muñoz-Marín.

(1) £500 - £800



540* **South African playing cards.** Boer War cards, Printed by H.M. Guest, Klerksdorp, Trans-vaal, 1901, the complete deck of 52 plus joker woodblock printed playing cards (French suits), pip signs printed in red or black, indices, single figure courts (head & shoulders only) printed in purple, kings representing Edward VII, queens representing Queen Alexandra, jacks wearing a jester's hat and carrying a bell, the joker card with skull & crossbones and 'No Joker', somewhat dusty, variable toning, some generally light spotting (JS more spotted) and brown marks, square corners, versos black ornamental pattern with central text giving maker's details and dated 'Feb., 1901, during Anglo-Boer War', each card 92 x 61 mm, with near contemporary patterned paper-covered box (one small side-flap detached but present), early ink manuscript label to front panel, 10 cards corner mounted onto a display board (54.5 x 40 cm), encapsulated in clear plastic (not examined out of display board), the remainder in a plastic bag, with a typewritten letter signed by W. Penn, on *The William Penn Collection of Playing Cards* headed notepaper, dated March 1st [19]59

Provenance: Collection of Dudley Ollis.

Tilley, *A History of Playing Cards*, p. 171; Tilley, *Playing Cards*, p. 91: *Worshipful Company of Makers of Playing Cards* website, Curator's Corner - Boer War Playing Cards.

The accompanying letter, written to a Mr. Green-Armytage, briefly discusses this rare pack of cards.

Of especial interest is the excerpt from another letter, written by Colonel The Hon. Sir Lucas Guest and dated 14 October 1966, which is given in Tilley's book *Playing Cards* (see above). That letter describes how, due to shortages of playing cards caused by the war, H.M. Guest (the Colonel's father) made these packs of cards himself, with a friend helping to carve the woodblocks. Intriguingly the pack illustrated on the *Worshipful Company of Makers of Playing Cards* website has the jacks printed in yellow, whereas the pack described by Tilley agrees with ours in having the all the courts in purple. Presumably Guest was having to make do with whatever stocks of colour printing inks he had available.

(1)

£300 - £500



541* **Table Game.** Pope Joan, revolving staking board, 19th century, turned wood counter wheel, central deep circle with decorated lid, surrounded by 8 deep sections, edge decorated with printed and hand-painted floral motifs and cards (all from the diamond pack - Ace, 9, Jack, Queen and King) and three words - Matrimony, Intrigue and Game, all on a rotating base, together with another one (lacking central lid), both approximately 25 cm diameter

The name 'Pope Joan' comes from the corruption of 'Nain Jaune' (yellow dwarf). It was a game originated in France and refers to the legend that Pope Joan VIII was actually a woman. It was used in the Victorian era to ridicule Catholicism and promote Protestantism.
(2) £100 - £150

542* **Transformation cards.** Repository of Arts: Pictorial Cards [Beatrice or the Fracas], 1st edition, London: Ackermann [1818-1819], 13 hand-coloured aquatint plates, each depicting four playing cards (French suits), with figures and architectural motifs, single-figure courts, red pip signs hand-coloured, each plate with imprint to lower margin (including date and number of issue), and with plate and volume numbers to upper right corner, the plates mounted with photo corners onto black paper, the corresponding letterpress leaf describing each plate is mounted similarly, plates with a few faint foxing spots, two plates with brown marks to margins, occasional light toning, some offsetting, toning and foxing to text, each plate approximately 24 x 14.5cm, text leaves slightly larger, contained together in an A4-sized album of clear pockets, each plate facing its description leaf, together with Munchener Bilderbogen: Kartenspielerien, 4th edition, Munich: Braun & Schneider, circa 1860, 4 sheets, each depicting one complete suit (13 cards) of wood-engraved playing cards (French suits), red pip signs stencil coloured, single-figure courts, 4 club pip cards with caption, each sheet with imprint, edition and sheet number (77-80) at foot, and with title and a poem in German to upper margin, few faint foxing spots, margins finger-soiled, few minor marks, some edge-fraying and chips (mainly to sheets 77 & 78), edge tears extending into 2 cards: 7C (5mm) and 3H (35mm), 6S & 6C lightly toned, each sheet approximately 42.3 x 33.7cm, each in a large clear plastic sleeve

Provenance: Collection of Dudley Ollis.

First item: Rare. Field 22: 'One of the most artistic and imaginative transformation packs'. The cards were not issued in playable form, but were commonly cut up for use, and therefore rarely survive intact in their original format.

Second item: Field 33-34.

(2) £300 - £500

543* **French playing cards.** Cartes Royales, 2nd edition, Paris: Widow Dambrin, 1817, a complete piquet deck of 32 stencil coloured engraved playing cards (French suits), single-figure named courts designed by Armand-Gustave Houbigant, the courts with small indices to lower right corners, JS sword lettered 'Durendarda', JD and JC with motto on book and column respectively, lightly toned and some faint foxing, minor rubbing to a few corners (with loss of part of heart to top left corner JH), QD with small stain to left-hand edge, AH with small red mark, versos plain white (JH stained), fleur-de-lys watermark, each card 81 x 53 mm, contained in a wooden box, hinged lid carved with a border of ivy leaves, and with 3-dimensional flower and leaf decoration to oval centre, 12.2 x 22.5 x 5.2 cm

(1) £300 - £400



Lot 542



Lot 543

ORIGINAL ART & ILLUSTRATIONS



544* Alastair (Hans Henning, 1887-1969). Dancer, black ink and gold on thin vellum, signed lower left, some minor creases to upper part of vellum, sheet size 20.3 x 19.9 cm, mounted (34 x 28.5 cm) (1) £300 - £500



545AR* Lock (Anton, 1893-1970). A group of thirteen original drawings for 'Knight of the Woods' by Charles Thurley Stoneham, published by Sampson Low, 1949, pen & crayon, heightened with bodycolour, depicting hens and cockerels, pheasants, swans, herons etc., 11 signed, all with tissue guards, publisher's notes to margins and versos, largest 38.4 x 25.7 cm, together with a copy of the book for which the illustrations were produced, 8vo (14) £200 - £300



546* Appleton (Honor Charlotte, 1879-1951). The Basket Woman, circa 1930, pen and ink, depicting a woman bent over arms outstretched looking at a woven basket tipped over spilling its contents, two small children look on, signed lower left, title in pencil to lower margin, some minor toning to extreme margins, sheet size 23.5 x 19.5 cm, The World's Best Stories for Children and publisher's notes in pencil to verso, mounted, framed and glazed (34.5 x 31.5 cm)

An original artwork produced for The World's Best Stories for Children, London and Edinburgh: T.C.&E.C. Jack Ltd, [1930], The Basket-Woman, page 527-541. (1) £150 - £200



547AR* Ardizzone (Edward, 1900-1979). 'Jurats with Escort of Women Archers', 1949, brown ink and wash, title to lower margin in brown ink, 17 x 18 cm mount aperture, framed and glazed (42 x 42 cm), artist's name, dates and 'Drawing dated 16-7-49, reproduced in The Leader' to verso (1) £300 - £500



548* **Batten (John Dickson, 1860-1932).** The Bridge of Blood, 1894, pen and ink, depicting a young woman carrying another young woman on her back, running along a wooden bridge, a figure on their knees in the background with a short hooded figure arms in the air pursuing them, title to lower right, illustration produced for *More Celtic Fairy Tales* by Joseph Jacobs, London: David Nutt, publisher's marks in pencil to margins, some overall toning, previously mounted with adhesive to three sides, verso of card with artist's name in pencil, mounted (43 x 36.5 cm)

(1)

£200 - £300



Lot 549

549* **Boyle (Eleanore Vere, 1825-1916).** Here we are on Tom Tickler's ground/Picking up gold and silver!, circa 1852, pen & grey ink on paper, mounted on card, depicting a number of small girls in the countryside picking flowers, with goats and trees in the background, pencilled caption lower right, sheet size 17 x 13 cm, together with two other small sketches by the same artist, one of a small girl cradling a dove, pencil and red ink on card, edges irregularly cut, sheet size 10.5 x 9.5cm, and the other of the Madonna and Child within an architectural setting, red ink and watercolour wash on card, with coloured paint blotches beneath, trimmed to top and left-hand edge (latter with 1" closed tear), sheet size 20 x 7cm, plus a folder of approximately 45 prints and engravings of illustrations by Boyle, many relating to *Child's Play*, some spotted, some mounted, contained together in a green half morocco folder, lettered in gilt on upper cover 'Child's Play EVB', rubbed, lacking ties, inscribed by the artist on front pastedown 'William Bloxall Esqre. from EVB his grateful pupil Feby 1st 1852'

One of seventeen drawings Eleanore Vere Boyle executed for her first book 'Child's Play', a compilation of nursery rhymes published in 1852. Considered one of the most important female illustrators of the mid 19th century, Boyle moved in artistic circles which included Charles Eastlake, Thomas Landseer, the Pre-Raphaelites and Sir William Boxall (1800-1879) who was an English painter and director of the National Gallery from 1866 to 1874.

(1)

£200 - £300



550* **British School.** A large wooden room divider, circa 1960s, a large three-part hinged wooden room divider, the panels joined with canvas, the front panels covered in canvas and painted with oil paints, showing a busy anthropomorphic scene of monkeys engaged in various tasks - dining, entertaining, serving food and wine, cooking and cleaning in a fairy-tale setting, 'CA' monogram to lower right of middle panel, each panel in good condition, some wear and surface abrasion, the reverse panels painted grey (and flaking in places), overall size approx. 224 x 120 cm

(1)

£100 - £200



551* **Brooke (Leslie Leonard, 1862-1940).** The Betrothed, watercolour and ink on Newman's artist drawing tablet, monogram to lower left of image, titled, signed and 'The Constable's Wooing CXI' in ink to lower margin, image size 22 x 13.9 cm, remnants of label to verso with 'No 131 B Feb 15th' in ink, sheet size 36.5 x 26.5 cm, together with

Ogle (Richard, 1889-1976). The Fairy and the Frog, watercolour and gouache, on thick card, monogram to lower right, sheet size 36.5 x 27 cm, studio stamp to verso, mounted (56 x 40.5 cm), plus **Biro (Val, 1921-2014).** In Her Looking-Glass, watercolour heightened with white on Whatman board, original artwork for the dust jacket of the book written by Philip Lindsay, signed to lower right, sheet size 24.5 x 21 cm, B. S. Biro stamp to verso, and three other original watercolour illustrations, largest 25 x 17.5 cm (6) £200 - £300

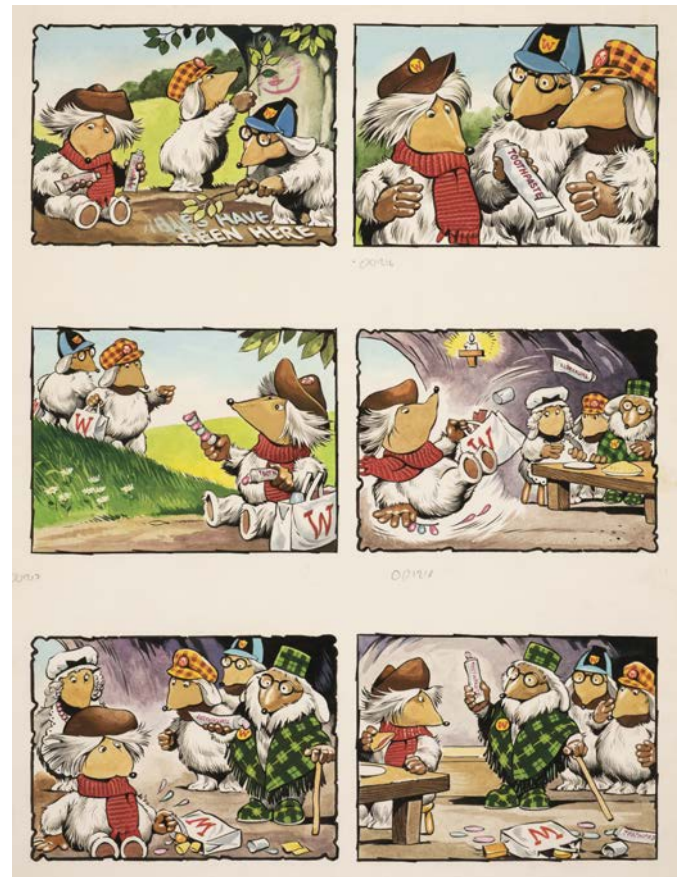


Lot 552

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

552* **[Carroll, Lewis].** A set of 12 hand-drawn doilies illustrated with characters and scenes from Alice in Wonderland, after John Tenniel, early 20th century, pen & ink, each on a circle of cream satin edged with lace, depicting Alice, the Mad Hatter, the gryphon and mock turtle, the dodo, the caterpillar, etc., some fading and foxing, overall diameter 18 cm (7 ins), together with: **Leech (John, after).** A part set of 11 (of 12?) hand-drawn doilies, pen & ink, each on a circle of cream satin with fringed edging, each with a humorous cartoon, and hand-written text below, titles including 'From the Mining Districts', 'Pride Feels No Pain', 'Mal-A-Propos', 'Those Horrid Boys Again', foxed, overall diameter 22 cm (8.75 ins), plus 2 other sets of hand-drawn doilies similar, the first a set of 12, with pen and ink vignettes in the style of Richard Doyle, e.g. a jester, a small man wearing a barrel, young people in a garlanded boat, anthropomorphic wine bottles and a rat, a traveller with his dog, a musician at a street corner, diameter 18 cm (7.5 ins), the second a set of 6 doilies with watercolour views, including St Michael's Mount and Vesuvius erupting, diameter 18.5 cm (7.25 ins)

An unusual hand-drawn set of 'Alice' doilies by an accomplished hand. (41) £200 - £300



553* **Children's Annual artwork.** A collection of original illustrations for Playhour, Toby Annual and Jack & Jill, 1970s-1980s, approximately 70 watercolour, ink and gouache storyboards, mostly on artist's board, comprising cartoon animals, children, etc., including The Wombles, Portland Bill, Douglas Dachsund, Cuddles, Mr Toad, Leo the Merry Lion, Famous Places of the Commonwealth, and two Mr Men storyboards, etc., by John Grace, Peter Woolcock, Arthur Baker, etc., all unsigned, various sizes, largest 53.5 x 40.5 cm (1 folder) £300 - £500



554* **Children's Short Stories.** 18 typewritten short stories with original illustrations, circa 1925-39, 18 original, mainly typewritten short stories from 1500-3750 words, with original pen and ink illustrations on board, some illustrations signed by Gem, Beattie, Marda Brown, and Kearon, including stories: *The Secret Room* by Arthur Groom, *Murder will Out* by G Baird, *The Mystery of the Crystal Dragon* by G.M. Rogers, *In Charge* by Charles Braithwaite, *When the Wolverine Wails* by Arthur Catherall, *New Ideas for Old Hobbies* by Henry Bramford, *The Black House* by Charles H. Lee, *The Highwayman's Reward* by F & W. Gumley, *Scout's Luck* by Mabel E. Keech, *The Face at the Window* by Laurie Munro, *The Summer Storm* by S. Beresford Lucas, *The Salving or the "Fu-Chau"* by G. E. Hopcroft, etc., some with rust marks from paperclips, each with at least two original pen and ink illustrations, largest 23 x 24 cm (1 folder) £150 - £200



Lot 555

555* **Cooper (Phyllis, 1895-1988).** *I Hope You Are Feeling Quite Alright/I say a prayer for you at night, gouache on paper, laid onto board, signed lower right, small smudge and waterdrops to upper left, title and 'p6 9/11/35' in pencil to verso, image size 38.4 x 28 cm, mounted 56 x 45.5 cm, together with* *Waiting by the Door, watercolour and gouache, pencil notes including 'p6. 296 17/10/31' and Phyllis Cooper 4 Lavington Ct, Putney Heath, London, SW15' in black ink to verso, sheet size 38 x 28 cm, plus*

Richardson (Agnes, 1885-1951). *I've Quite Lost my Heart Down Here!, watercolour and gouache on paper, laid onto board, signed lower right, sheet size 27 x 22 cm, mounted (56 x 40.5 cm), and other original illustrations comprising: original artwork for Enid Blyton's *Bedtime Annual 1966*, *Wee Willie Winkie*, *Teddy Bear Comic at Christmas* by Bill Phillips, and *Mothers Hat [Katie]*, by Ann Dinkesen, all but one mounted, largest 61 x 50 cm (7) £150 - £200*



556* **Dudley (Ambrose, 1867-1951).** *School, ink and wash on board, depicting children coming out of a classroom, a boy and girl in front of the school each holding alphabet boards trying to hit a shuttlecock, paper abrasions to edges with some loss, sheet size 69 x 50.5 cm, signed lower right, together with* **Cunningham (Oswald, 1883-1935).** *Under Attack, pen and ink, some white highlights, on thick paper laid onto board, signed lower right, publishers notes in pencil to margin, image size 34 x 40 cm, plus two other similar illustrations by the same artist (4) £100 - £150*



557* **Dulac (Edmund, 1882-1953)**. Cherry Blossom, 1905, watercolour on cream paper, featuring a woman dressed in a blue patterned kimono holding a thin branch with pink blossom, signed and dated in blue painted label to lower left, presentation inscription to lower right 'To Ernest E. Moore from his friend Edmund Dulac London Dec. 05' in ink, image size 30 x 25.5 cm, some spotting to lower margin, framed and glazed (36.5 x 31.5 cm), Harris & Sons (Plymouth) Limited label to verso

Provenance: Christopher Foyle, Beeleigh Abbey.

The illustration could be for Ernest E. Moore (1865-1940), a painter who specialised in portraits, narrative and landscape subjects. He took part in the art competition at the 1932 Olympics.

(1) £700 - £1,000



Lot 558

558* **Greenaway (Kate, 1846-1901)**. Little Red Riding Hood and the Wolf, watercolour on paper, depicting a young girl wearing a long red cloak, standing next to a large wolf, initialed lower right, thin surface scratch across young girl's dress, 21.5 x 19 cm mount aperture, framed and glazed (38 x 34 cm)

Provenance: Christopher Foyle, Beeleigh Abbey.
(1)

£700 - £1,000



559* **Greenaway (Kate, 1846-1901)**. Little Red Riding Hood, watercolour on paper, depicting a young girl wearing a short red cloak, a basket over her right arm, initialed lower left, 22 x 16 cm mount aperture, framed and glazed (38 x 34 cm)

Provenance: Christopher Foyle, Beeleigh Abbey.
(1)

£700 - £1,000



560* **Guthrie (James, 1859-1930)**. Cabin in the Woods, pen and black ink, 20 x 28 cm, section of brown backing paper retained to verso with 'Sketch for illustration (framed)' in blue pencil and J. Belham & Son framers label, framed and glazed (33 x 40.5 cm)

(1) £150 - £200



561* **Harrold (John, 1947-)**. Rupert Bear, *original watercolour and ink drawing, depicting Rupert Bear wearing his iconic trousers and scarf, in the countryside, one hand resting on a rock, the other holding onto a tree branch, signed lower right, 20.5 x 14.5 cm, mounted, framed and glazed (38.5 x 32.5 cm), together with Bill Badger, ink and pencil drawing, depicting the head of Bill Badger, 'Best wishes! John Harrold' to lower margin, 7.5 x 5.5 cm, mounted, framed and glazed (26.5 x 22.5 cm)*

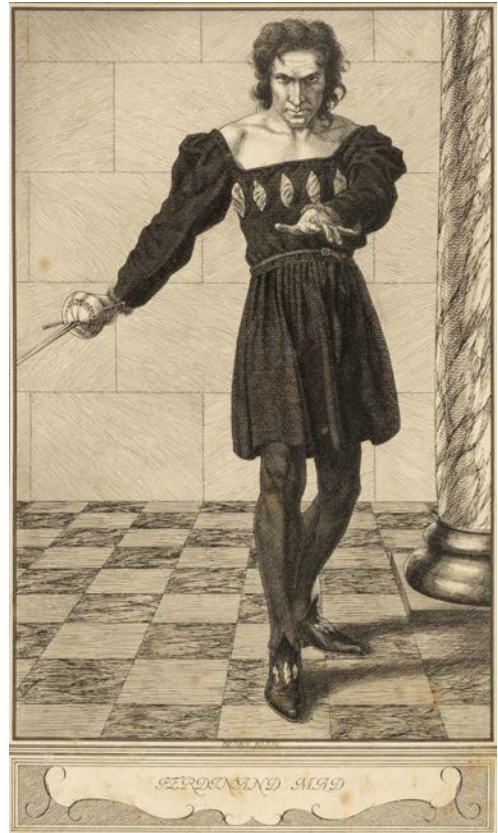
Provenance: The Rupert Bear illustration was bought directly from the artist.

(2) £500 - £800



Lot 562

562* **Jacobs (Helen, 1888-1970)**. The King of Spain's Daughter, *pen and ink, signed to lower right, sheet size 22.4 x 31.8 cm, title in black ink and tissue guard to verso, mounted (37 x 41 cm), together with Stratton (Helen, active 1891-1925). And Now the Moon Steps Forth..., circa 1905, pen and ink on thin board, an original illustration for The Old Street Lamp tale in Hans Andersen's Fairy Tales, publisher's notes and Reeves & Sons' Bristol Board blind stamp to margins, sheet size 37 x 23 cm, plus Pitman (Rosie, 1868-1947). Undine, circa 1897, pen and ink on board, notes in pencil to margin including 'How Undine wept, and how her tears stung the? knights heart with remorse without awakening his former love, chapter 13, page 145', initial sketch in pencil crossed out, and artist's name in brown ink with date March 14th to verso, sheet size 39.5 x 37 cm, mounted, plus another illustration by the same artist with monogram to lower right, three other original illustrations by artist's including: Harry B Neilson, and 1 print by Sidney Sime*
(9) £150 - £200



563* **Keen (Henry, 1899-1935)**. Ferdinand Mad, *pen and black ink on card, signed and titled to lower edge, Green & Stone label to frame verso, blank margins mount stained, very light spotting, window mounted, sheet size 49 x 37 cm (19 1/4 x 14 1/2 ins), framed and glazed (63 x 53 cm)*

Original illustration for John Webster's *The Duchess of Malfi* published by Bodley Head in 1930.

Illustrator and lithographer, Henry Keen worked in the decadent tradition of illustration established by Aubrey Beardsley. He produced illustrations for several editions of classic works for the Bodley Head, including Oscar Wilde's *Picture of Dorian Gray* and John Webster's *The White Devil* and *The Duchess of Malfi*, before his untimely death from tuberculosis.

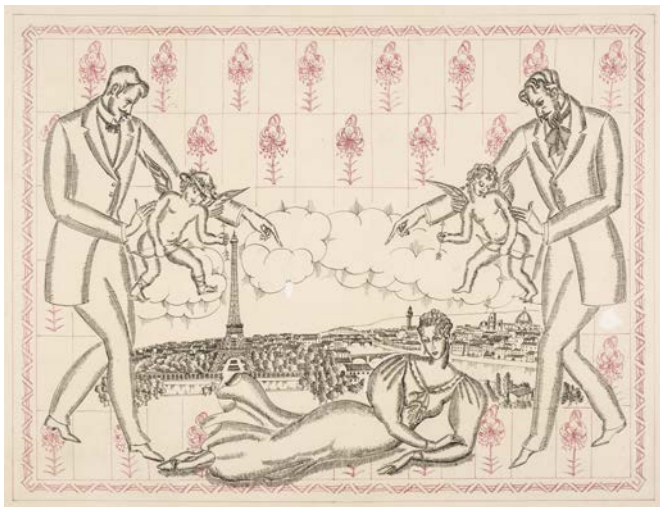
(1) £200 - £300



564* **Lawrence (John, 1933-)**. Sing a Song of Seasons, circa 1989, wood engraving, 'artist's proof', title and signature in pencil to lower margin, engraved for *The New Treasury of Poetry* published by Blackie, 1990, image size 20.3 x 15.3 cm, together with Colonel Jack, wood engraving, Artist's Proof, title and signature in pencil to lower margin, image size 22 x 13.8 cm, plus London Snow, wood engraving, 'artist's proof', title and signature, in pencil, to lower margin, engraved for *London Snow* by Paul Theroux, published by Houghton Mifflin Harcourt, 1980, and three other small wood engravings (two on one sheet), showing June, January and October, both sheets titled and signed in pencil to lower margin, October also with 'Artist's Proof' in pencil to lower margin, all approximately 7.4 x 11 cm

(5)

£150 - £200



565* **Nachshen (Donia, 1903-1987)**. The Red Lily, circa 1930, red and black ink on thick paper, original illustration for endpapers for the book written by Anatole France, some corrections in white, in pencil to upper margin 'design for end paper 1 1/2 times actual size', sheet size 38 x 47 cm, mounted (49.5 x 59 cm), together with Angel, pencil with red ink on laid paper with watermark, sheet size 18.4 x 15 cm, mounted (31 x 27 cm)

(2)

£150 - £200



566* **Oakley (Graham, 1929-2022)**. The Jewellery Store, circa 1992, original watercolour heightened with bodycolour, depicting a group of mice standing on the floor, in the middle of a jewellery shop, 16.2 x 22.6 cm mount aperture, framed and glazed (42 x 48.2 cm), together with a Chinese copy of *The Church Mice and The Moon*, signed by Graham Oakley, for which the illustration was produced, slim oblong 4to

(2)

£200 - £300



567* **Partridge (Bernard, 1861-1945)**. Punch's Almanack, The Seasons Robe the New Year, 1905, pen and ink with white highlighting, signed lower right, some overall toning, 39 x 28 cm, mounted, framed and glazed (56 x 44 cm), together with Nelson (Harold, 1871-1948). Tailpiece with snake, sword and head, pen and ink on artist's board, mounted onto backing board, initialed, 10.3 x 23.5 cm, framed (33.5 x 41.5 cm), and The Dedication, pen and ink on paper, 13.5 x 6.5 cm, mounted, framed and glazed (36 x 29 cm)

(3)

£200 - £300

568* **Pearse (Susan Beatrice, 1878-1980)**. A Helping Hand, circa 1920-30, black ink and black chalk on pale cream wove paper, laid onto artist's board, original illustration, depicting two children in a wintery scene, an older child wearing bobble hat, scarf and gloves, older child tying a bow in the younger child's hat, signed in pencil to lower left, some minor spotting to lower area, closed tear with adhesive repair to right edge, paper guard adhered to top of verso, title in pencil and Francis & Mills label to



verso, together with 32 other original illustrations mainly in pencil but with some pastels and one gouache, subjects including: mocked up cover for Home magazine showing a young girl sitting on a stool dated October 1924; two children sitting on a high backed chair together reading a book; a baby sitting on a cushion undoing some knitting; a toddler wearing a bib with ducks and licking a spoon; a small child's face being sponged; a young child kneeling on a piano stool pressing the keys with their hands; a small boy one hand across his face, the other over his behind with an older woman standing next to him holding a cane across her body; together with various studies of children and landscapes, three with The London Press Exchange Ltd labels to verso with client 'Nestle' or 'Nestle Milk' in pencil, six signed or initialled, some with publisher's notes to margins, largest 46 x 33 cm (a folder)

£300 - £500



Lot 569

569* **Rackham (Arthur, 1867-1939)**. Peter Pan, large colour photo reproduction illustrations from Rackham's Peter Pan Portfolio, 10 plates of 12 from Rackham's Peter Pan Portfolio, (lacking: At the Fairies Ball and Fairies Never Say We Feel Happy), each roughly 36 x 27.5 cm, laid down and mounted, (52.5 x 43 cm) (10)

£200 - £300



570* **Robinson (Thomas Heath, 1865-1950)**. The Curate and the Parrot, two original pen and ink illustrations, first depicting a gentleman wearing clerical attire riding a bike, a cage containing a parrot hanging from his hand, the title in bold surrounding him, signed lower left, 21.5 x 33 cm, the second depicting the same gentleman standing next to another gentleman in country attire looking up at a wooden electricity pylon, the cage and the rear bicycle wheel visible, signed lower left, 31.5 x 23.5 cm, overall spotting, both mounted (53 x 42 cm)

(2)

£200 - £300



571* **Rushton (William, 1937-1996)**. Cookery & Drink / Gardening, no date, two pen and ink cartoons on white paper, both initialled 'R' lower right, the first titled in pencil, both 12.5 x 8 cm, framed and glazed (28 x 22.5 cm)

(2)

£150 - £200



572AR* Shepard (Ernest Howard, 1879–1976), 'Ratty and Mole', [1959], fine pencil, ink and watercolour with body colour on off-white wove paper, signed lower left, 26.5 x 18.5 cm, framed and glazed with photocopies of Shepard's manuscript labels to picture verso pasted to back of frame

Provenance: Acquired by the vendors' parents directly from the artist at an exhibition of his own work in Haslemere, Surrey, 29 May – 12 June 1965. Framed and mounted for the exhibition the picture was priced at 15 guineas.

Shepard's line drawings were first used to illustrate a new Methuen edition of *Wind in the Willows* in 1931. In 1959 Methuen published a new Shepard edition with an additional eight colour plates from watercolours by the artist.

This watercolour of Ratty and Mole in a rowing boat by the reeds in the near foreground and Otter and his young son Portly on the far side of the river. The scene is described in Chapter 7, 'The Piper at the Gates', when Mole and Rat reunite the missing Portly with his father.

'They watched the little animal as he waddled along the path contentedly and with importance; watched him till they saw his muzzle suddenly lift and his waddle break into a clumsy amble as he quickened his pace with shrill whines and wriggles of recognition. Looking up the river, they could see Otter start up, tense and rigid, from out of the shallows where he crouched in dumb patience, and could hear his amazed and joyous bark as he bounded up through the osiers on to the path. Then the Mole, with a strong pull on one oar, swung the boat round and let the full stream bear them down again whither it would, their quest now happily ended.'

The picture was also used as a full-bleed design for the upper panel of the dust jacket of the first edition in 1959, but later replaced with a design featuring all four of the book's major characters and title lettering. The original watercolour of this latter design, which Shepard described as the cover design in his inventory for the Haslemere exhibition, was sold by Sotheby's, London, 10 December 2019, lot 252. In the reed bed at the lower edge of the drawing Shepard has added a hand-painted roughly torn strip of paper that sits raised above the lower edge to give extra depth to the picture. This 'trompe l'oeil' paper strip is an integral part of Shepard's original drawing and is clearly visible in the reproductions.

(1)

£10,000 - £15,000



573AR* Shepard (Ernest Howard, 1879–1976), 'The Hour is Come', [1959], fine pencil, ink and watercolour with body colour on off-white wove paper, signed lower left, 26.5 x 18.5 cm, framed and glazed with photocopies of Shepard's manuscript labels to picture verso pasted to back of frame

Provenance: Acquired by the vendors' parents directly from the artist at an exhibition of his own work in Haslemere, Surrey, 29 May – 12 June 1965. This watercolour does not appear in Shepard's manuscript inventory for the exhibition but was obtained directly from the artist at the same time.

Shepard's line drawings were first used to illustrate a new Methuen edition of *Wind in the Willows* in 1931. In 1959 Methuen published a new Shepard edition with an additional eight colour plates from watercolours by the artist.

This watercolour features at the very end of the story in Chapter 12, 'The Return of Ulysses', and shows the moment Badger, with Ratty, Mole and Toad behind him, on the threshold and ready to burst in and attack the Weasels in Toad Hall.

'The Badger drew himself up, took a firm grip of his stick with both paws, glanced round at his comrades, and cried:

"The hour is come! Follow me!"

And flung the door open wide.

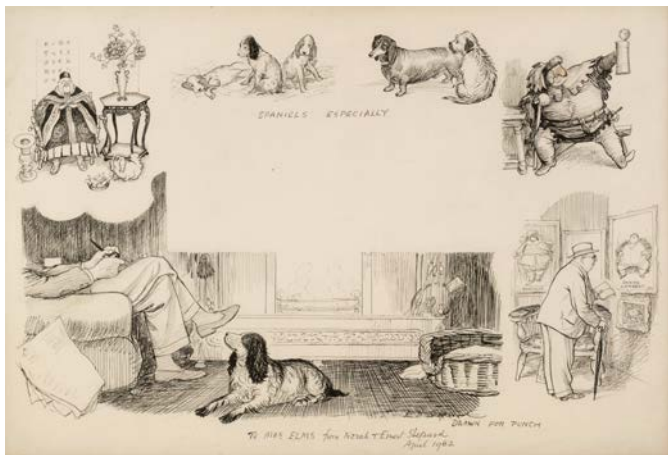
My!

What a squealing and a squeaking and a screeching filled the air!

Well might the terrified weasels dive under the tables and spring madly up at the windows! Well might the ferrets rush wildly for the fireplace and get hopelessly jammed in the chimney! Well might tables and chairs be upset, and glass and china be sent crashing on the floor, in the panic of that terrible moment when the four Heroes strode wrathfully into the room!

(1)

£10,000 - £15,000



574AR* Shepard (Ernest Howard, 1879-1976), 'Spaniels Especially', c. 1960, original ink drawing on thick wove paper with touches of body colour, a design of six vignettes around a blank central panel (presumably for letterpress), mostly featuring various dogs, signed lower centre, with ballpoint title at head in capitals and signed and inscribed by Shepard in the same pen in lower margin, 'Drawn for Punch / To Mrs Elms from Ernest Shepard April 1962', 32 x 47 cm, framed and glazed

By direct family descent from Beatrice Elms, paternal grandmother to the vendors. Mrs Elms worked as housekeeper for Ernest and Norah Shepard. Mrs Elms' son Geoffrey and his wife acquired the two preceding watercolours directly from Shepard in 1965.

(1) £300 - £500



575AR* Shepard (Ernest Howard, 1879-1976). Interior Scene, watercolour and ink on Whatman board, depicting an interior sitting room scene with a lady and a gentleman standing, limbs at awkward angles, a shocked looking lady with basket over her arm and stick in hand looking towards the pair, signed to lower right of image, indistinct pencil title to lower margin, some light toning, dried adhesive residue to edges, 25.5 x 38 cm, some pencil notes and unrelated caption to verso

(1) £200 - £300



576AR* Attributed to Ernest Howard Shepard (1879-1976). 'Portly', no date, pencil, ink and watercolour on paper, rough oval-shaped sketch of the young otter Portly from Wind in the Willows, signed lower left, titled 'Portly' to lower margin, some light pencil marks and minor spotting, 9.5 x 11.4 cm, mounted, framed and glazed (19.5 x 21.5 cm), together with 7 other prints of scenes from Winnie the Pooh or Wind in the Willows, all mounted with Shepard's original signature, framed and glazed, 33 x 19.5 cm and smaller

Provenance: Christopher Foyle, Beeleigh Abbey.

Christopher Foyle's aunt, Christina Foyle, presided over the Foyles Literary Luncheons for almost seventy years. This was possibly sketched in connection with one of these literary lunches, which began in 1930. The rough sketch bears traces of pencil beneath the ink, which Shepard would rub out when finishing his drawings in ink or watercolour.

(8) £150 - £200



Lot 577

577AR* **Shepard (Ernest Howard, 1879–1976)**. 'What's this? Shouted the astonished Tailor "The Brownies"', 1955, watercolour and ink, depicting an interior scene with two boys, one sweeping the floor, the other jumping in the air, an older man standing holding an open door looking on, initialled to lower right of image, title to lower margin, image size 19.5 x 15 cm, framed and glazed (35.5 x 27 cm)

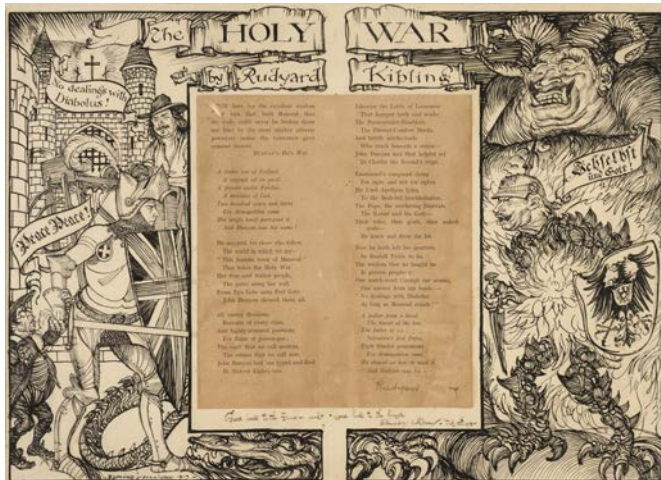
This illustration was produced for *The Brownies & Other Stories* by Mrs Ewing, illustrated by E H Shepard, published by J.M. Dent & Sons in London, 1955. The illustration was used on the front cover and page 38.

(1) £300 - £500



578* **Sullivan (Edmund, 1869–1933)**. Rubáiyát of Omar Khayyám, 1912, pen and ink illustration, signed and dated lower left, 21 x 17 cm, mounted, framed and glazed (36.5 x 31.5 cm)

(1) £150 - £200



Lot 579

579* **Sullivan (Edmund, 1869–1933)**. The Holy Wars by Rudyard Kipling, signed, 1917, pen and ink illustration, with printed version of Rudyard Kipling's *The Holy Wars* in the centre, signed in brown ink (some rubbing with loss of 'Kipl'), below an inscription from Sullivan 'Good luck to the fund - and good luck to the buyer, Edmund J Sullivan July 15th 1918', surrounded by allegorical pen and ink illustrations by Edmund Sullivan, 34.5 x 48 cm, mounted, framed and glazed (54.5 x 68 cm), Robert Dunthorne print publisher label to verso

(1) £200 - £300



580* **Todd (Justin, 1932–)**. *The Queen's Nose*, gouache, depicting Harmony Parker wearing a red and white striped t-shirt, holding Rex Ruff Monty her toy dog in one hand and holding aloft a fifty pence coin, produced for *The Queen's Nose* by Dick King Smith, published by Puffin, signed lower right, 28 x 23 cm, mounted, together with four other original illustrations by Justin Todd for various books including: cover illustration for *The Adventures of the Little Wooden Horse* by Ursula Moray Williams, two illustrations for *The Twelve Days of Christmas* (*Eight Maids a Milking*, and *Six Geese a Laying*, both signed), and an original cover illustration for *The Way Up* by the artist, all with artist's address on verso, largest 24 x 24 cm, all mounted

Todd is an illustrator and muralist born in New Malden, Surrey. He studied at the Wimbledon College of Art, during 1949–53 and under Edward Bawden at the RCA, 1955–58. In the 1970s he began regularly illustrating book covers, for companies such as Pan and Fontana. He worked for most paperback publishers during this decade and produced a wide array of subject matter, including the paranormal, murder, poetry, psychology and religion. In the 1980s he began work on children's books.

(5) £200 - £300



581* **Williams (Hubert, 1905-1989).** Our Simon John, 1949-1955, mainly pen and ink with some bodycolour, a small collection of original illustrations produced for *The Home Companion's* feature 'Our Simon John', comprising: approximately 120 rough sketches on buff paper, most with age of child in pencil to lower margin, some with notes in pencil to verso, (including one sketch on the back of a letter from Kensington Art Gallery requesting Hubert Williams submit work 'on the same lines as last year' for their Summer exhibition; approximately 85 final drawings on thick paper or board, with publisher's notes to margins and verso, most initialled 'H W'; a design for a Christmas Greetings card from the Williams family on board, all various sizes, 9 mounted, 1 with Hubert Williams studio stamp to verso, largest 34.5 x 25 cm, and a scrap book (38 x 25 cm), containing the published clippings from *The Home Companion* from 21-2-1953 to 26-2-56 including a note 'Final Drawing for H.C.', all in good condition

Hubert Williams was a painter, printmaker and illustrator. He studied at Royal Academy Schools as a Landseer Scholar between 1927-32 and at St Martin's School of Art and Central School of Arts and Crafts. He became a freelance artist illustrating children's books and having work published in various newspapers and magazines including *Blue Peter Magazine*. Williams produced the illustrations and his wife produced the words for the regular feature 'Our Simon John' published in *The Home Companion*.

(1 folder) £200 - £300

582AR* **Wood (Lawson, 1878-1957).** A Good Sprinter, 1908, watercolour, depicting a caveman running away from a green dinosaur, signed and dated lower right, some light toning, 34 x 25 cm mount aperture, remnants of artist's label with title, artist name, address and title, in brown ink, and title, artist's name and address written in pencil to verso, framed and glazed (54.5 x 45 cm)

Lawson Wood was a talented illustrator and cartoonist. He gained great popularity with his humorous illustrations of animals, including dinosaurs and monkeys. Lawson's first prehistoric characters were published in his *Prehistoric Proverbs*, 1907, a series of 12 drawings published by Collier & Co.

(1) £300 - £500

583* **Woodroffe (Paul, 1875-1954).** The Enchanted Doll, watercolour on thick paper laid onto backing paper, signed lower left, sheet size 26.5 x 17.5 cm, mounted, framed and glazed (56.5 x 46 cm)

(1) £300 - £500



Lot 582



Lot 583

ILLUSTRATED BOOKS



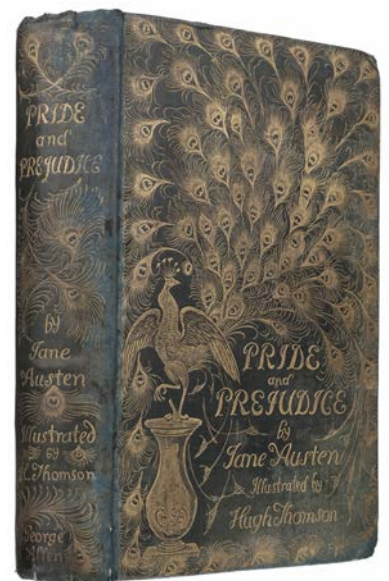
Lot 584

584 **Austen (Jane).** *Pride and Prejudice*, 1st 'Peacock' edition, London: George Allen, 1894, illustrations by Hugh Thomson, some spotting front and rear, small Library Trust bookplate, all edges gilt, original cloth, upper cover with Peacock design in gilt, lower joint splitting, corners rubbed, small chip to lower edge of upper cover, 8vo, together with *Rip Van Winkle and the Legend of Sleepy Hollow*, by Washington Irving, London: Macmillan and Co., 1893, illustrations by George H. Boughton, all edges gilt, original cloth gilt, spine ends and corners a little rubbed, 8vo, plus *Silas Marner*, by George Eliot, London: Macmillan and Co., 1907, illustrations by Hugh Thomson, previous owner signature, original cloth gilt, 8vo, with 10 others illustrated and bound in pictorial cloth gilt including *Our Village*, by Mary Russell Mitford, 1893, *The School for Scandal and the Rivals*, by Richard Brinsley Sheridan, 1896 and *Bracebridge Hall*, by Washington Irving, 2nd edition, 1877 (13)

£700 - £1,000

585 **Austen (Jane).** *Pride and Prejudice*, 1st 'Peacock' edition, London: George Allen, 1894, illustrations by Hugh Thomson, contemporary gift inscription in black ink to head of half-title, hinges cracked, staining to gutter of two pages, all edges gilt, original decorative green cloth gilt, some discolouration and staining, cocked and rubbed, 8vo (1)

£400 - £600



Lot 585



586 **Austen (Jane)**. *Pride and Prejudice*, with a preface by George Saintsbury, Large Paper edition, London: George Allen, 1894, illustrations by Hugh Thomson, silk doublures, all edges gilt, blue morocco gilt by Dieter Rader (Dragon Press Bindery, Nantgaredig, Carmarthen), covers and spine with gilt foliate and rose pieces in gilt, upper cover with inset oval Cosway-style miniature depicting Elizabeth Bennet and Fitzwilliam Darcy, contained in blue cloth solander box with black morocco label, large 8vo

Large Paper edition, one of 250 copies printed for England, 25 copies for America.

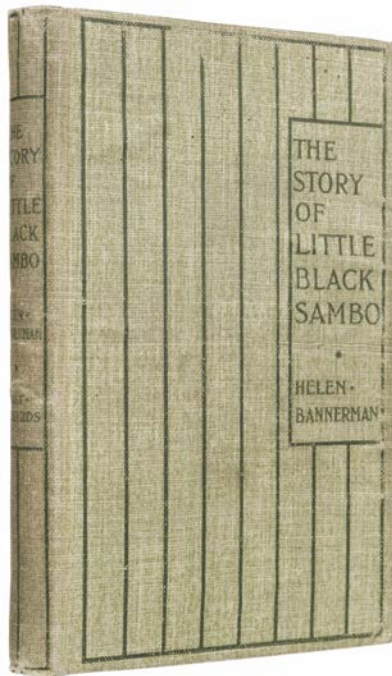
(1)

£3,000 - £5,000

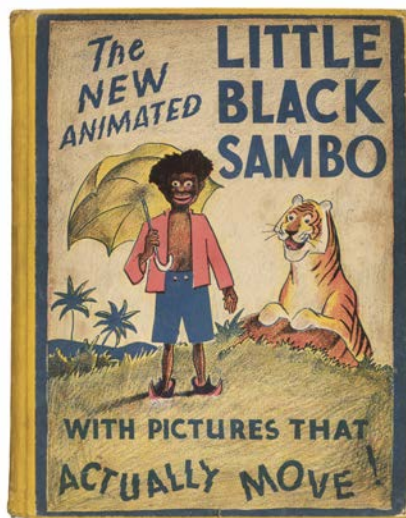
587 **Austen (Jane)**. The Series of English Idylls (Northanger Abbey, Pride and Prejudice, Sense & Sensibility, Mansfield Park, Persuasion, Emma), 6 volumes, London: J. M. Dent & New York: E. P. Dutton, 1907-09, each volume with 24 coloured plates by Charles E. Brock, all inscribed on front free endpapers in blue ink, 'Edith Cherry-Garrard, S. Bernards 1919, The "Ruscombe" Prize', original grey-white cloth, spines gilt and gilt floral device on the front boards, top edges gilt, 'Emma' recased, 'Mansfield Park' and 'Pride & Prejudice' joints repaired, 'Mansfield Park' edge of spine weakening and front joint repaired, the cloth very slightly darkened, 8vo

Edith Cherry-Garrard (1901-1979) was the sister of Apsley Cherry-Garrard, the youngest member of the Terra Nova/Robert Scott Antarctic Expedition, survivor and author of *The Worst Journey in the World* (1922).

(6) £1,000 - £1,500



Lot 588



Lot 589

588 **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 'Margaret Ellerton, from the man' in black ink to front free endpaper, occasional light spotting, a few illustrations with crease mark to top right-hand corner, illustration of the Tiger stained to image, stitching to gutter of publisher's imprint leaf perished, original light green striped cloth, 16mo

(1) £400 - £600

589 **[Bannerman, Helen]**. Animated Edition. The Story of Little Black Sambo, with Twenty-Seven Full-Page Illustrations in Colour by Kurt Wiese, Animations by A. V. Warren, 1st edition, New York: Garden City Publishing Co., 1933, colour illustrations including full moveable plates with jointed characters operated by tabs (lacking tabs for second and fourth plate but otherwise intact), colour pictorial endpapers, old pencil ownership inscription to front free endpaper rubbed out but still partly visible, original yellow cloth with pictorial paper onlay to upper cover, a little rubbed and soiled, 4to

(1) £200 - £300



590 **Pop-Up Book**. Libroteatro Hoepli, Cenerentola, Milano: Ulrico Hoepli, 1940, 6 full-page colour scenes with cut-outs and multiple paste-overs, all scenes joined to form continuous theatre when opened fully, third scene with closed tear to lower right edge, sixth scene with repairs in brown adhesive tape, some small closed tears, lacking clasp, 16 pp text volume (overall spotting) inserted into pocket on front pastedown, original publisher's cloth backed pictorial boards, title to spine, some rubbing to extremities, corners bumped, oblong 4to, together with

La Bella addormentata nel bosco, 3rd edition, [Milano: Hoepli], 1943, 6 full-page colour scenes with cut-outs and multiple paste-overs, all scenes joined to form continuous circle, first scene with replaced lower edge (with loss of text), scenes 4 and 5 with old adhesive tape marks, scene 5 with restoration to lower edge (some loss of text?), original publisher's cloth-backed pictorial boards, rebacked, silk ties, oblong 4to, and 7 other similar peepshow books by artists including: Roland Pym, Patricia Turner, Kathleen Hale, etc., titles comprising: Puss in Boots, The Birth of Jesus, Beauty & the Beast, The Sleeping Beauty, Ali Baba & The Forty Thieves, Cinderella, and Goldilocks and the Three Bears, 8vo

(9) £200 - £400



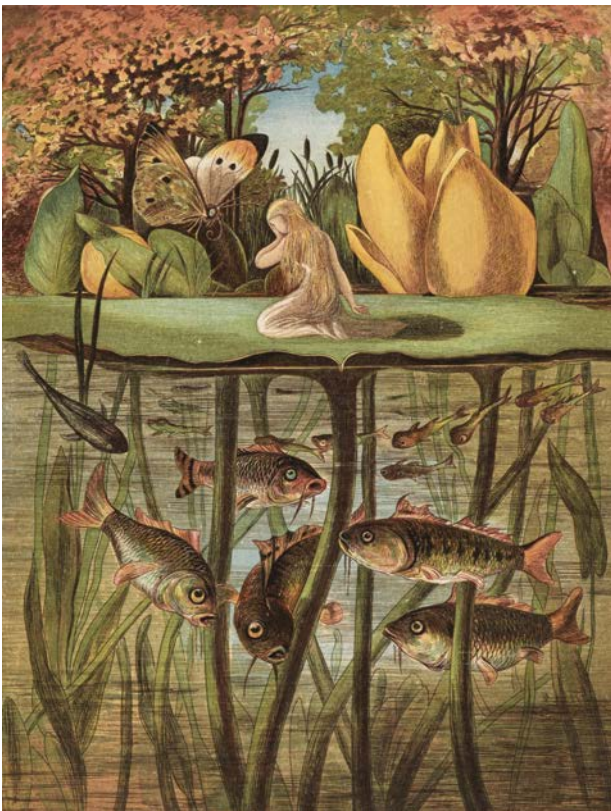
Lot 591

591 **Bourgade (Armand)**. Boum-Boum du Cirque d'été!, [Paris: A. Capen du], circa 1900, *lacking title-page, 4 colour lithograph plates with moveable elements, pull tabs renewed and in working order, some replaced, plate one with large closed tear, edges frayed, closed tears, some repaired, stitching renewed, old adhesive marks to gutter, hinges reinforced, original cloth-backed boards, chromolithograph pictorial upper cover laid down to upper board (trimmed at head and foot), tall 8vo, together with* **Lowensohn (G., publisher)**. Drollige Geschichten, Fürth, circa 1890, *6 chromolithograph plates with moveable elements, each with working pull tab (fifth tab very stiff), some small closed tears (some repaired with adhesive tape), lacking free endpapers, original cloth-backed pictorial boards, some rubbing to extremities, 4to, plus three other juvenile books comprising: Panorama of Beasts, For Little Children and Metamorphoses Picture Book, and 4 letters from Marjorie Moon*
(9) £150 - £200

592 **[Boyle, Eleanor Vere, illustrator]**. Fairy Tales by Hans Christian Andersen illustrated by twelve large designs in colour after original drawings by E. V. B., Newly translated by H. L. D. Ward and Augusta Plesner, 1st edition, London: Sampson Low, Marston, Low, and Searle, 1872, *12 full-page chromolithograph plates by Leighton Bros. after E. V. Boyle, all edges gilt, brown chalk-glazed endpapers with bookplate of Alford House to front pastedown, original gilt-decorated green publisher's cloth, a little rubbed and frayed to extreme corners, folio*

De Beaumont 15a.
(1)

£200 - £300



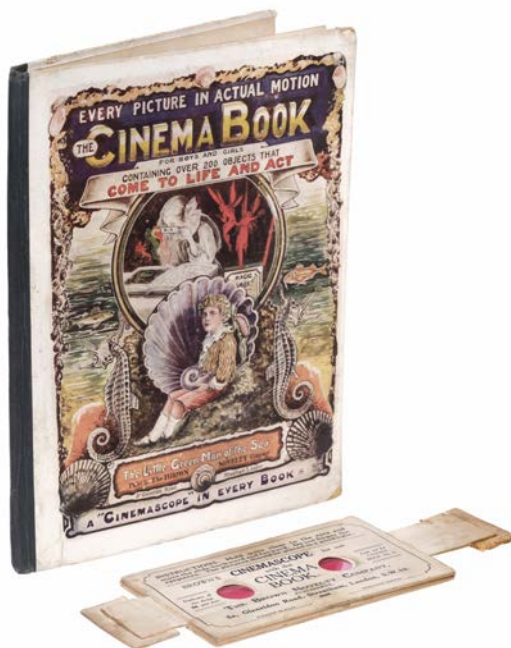
Lot 592



593 **Brunhoff (Jean de)**. Histoire de Babar le petit elephant, 1st edition, 1931 (but later issue circa 1933); Le Voyage de Babar, 1932; Le Roi Babar, 1933; Les Vacances de Zephir, 1936; Babar en Famille, 1938, 1st editions, *Histoire de Babar later issue with elephant head and listing Le Roi de Babar, colour illustrations, a few minor spots, 2 previous owner signatures, Histoire front hinge next to title showing, original cloth-backed pictorial boards, joints and edges a little rubbed, a few marks and scratches to covers, folio*
(5) £150 - £200

594 **Carroll (Lewis)**. Sylvie and Bruno Concluded, 1st edition, London: Macmillan and Co, 1893, *frontispiece, black and white illustrations, all edges gilt, original publisher's pictorial red cloth gilt, dust jacket, chipped with loss to spine extremities and upper joint, price sticker overlayed to foot of spine, 8vo, together with: Sylvie and Bruno, 1st edition, London: Macmillan & Co, 1889, frontispiece, black and white illustrations, all edges gilt original, publisher's pictorial red cloth gilt, rubbed, spine faded, 8vo, with another copy of the same*
(3) £150 - £200

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



Rare. Only two previous auction records in 2011 and 2012.

(1) £300 - £500

596 **Nister (Ernest, publisher).** Come and Go, a Novel Book for Children. Verses by Clifton Bingham, Ernest Nister, circa 1909, six full-page chromolithographs, each scene with one die-cut illustration showing two scenes (first scene lacking die-cut), silk ribbons sometime replaced (string from fourth scene not working), some closed tears, gutter strengthened, decorative endpapers, hinges strengthened, Dawson ex libris stamp to front pastedown, original cloth-backed pictorial boards, oblong 4to, together with Happy Families and their Tales, a volume of pictures & stories of domestic pets, [1898], five chromolithograph pop-up plates, all complete and in working order, some supports replaced, second plate with head of goat replaced, third plate with ears of bunny replaced, fifth plate with head and neck of goose replaced, some minor creasing to cut-outs, gutter strengthened in places, hinges reinforced, decorative endpapers, original cloth-backed pictorial boards, extremities a little rubbed, oblong 4to, plus Moving Animals, a novel book for children with verses by Shelia E. Braine, circa 1913, six chromolithograph pages with transformative illustrations, tabs all present (a little creased and soiled), each tab pull reveals one or more caged animals moving, gutter reinforced in places, decorative endpapers, Dawson ex libris label to front pastedown, original cloth-backed pictorial boards, some rubbing to lower board, oblong 4to, and Little Pets, circa 1896, (lacking free front endpaper)

Come and Go! contains a new mechanism introduced by the Nister Company. Each scene has a die-cut card with two images illustrated on each half of the same side, string is attached to two points of the die-cut. When pulled one way one of the images is revealed in the window, when pulled the other way the die-cut rotates 180 degrees to reveal the other illustration.

(4) £200 - £300



597 **Comics.** Collection of comics, including "Nick Fury, Agent of Shield" #1 (Marvel, June 1968, VG), stunning cover by Jim Steranko, "The Forever People" #1 (DC, March 1971, VG), first appearance of the Forever People, first full appearance of Darkseid, Superman appearance, story, cover and art by Jack Kirby, together with a selection of other 12c and 15c DC comics such as Superman, Superman's Girlfriend Lois Lane, Superboy, Adventure Comics and Action Comics (featuring Superman), Superman's Pal Jimmy Olsen, World's Finest (featuring Superman & Batman), The Flash, Sea Devils, Batman, Tales of the Unexpected, Detective Comics and Spider-man, plus a collection of graphic novels, other comics (X-men, Judge Dredd, Crisis, Eagle, Beazer, Wizzard, Topper, Classics Illustrated, King Kong, Rupert, War Picture Library, Battle Picture Library), a collection of miscellaneous periodicals (Radio Times, Razzle, Punch, Picturegoer, Film Weekly, Film Pictorial, Picture Show) and some British Royalty-related publications

(2 cartons)

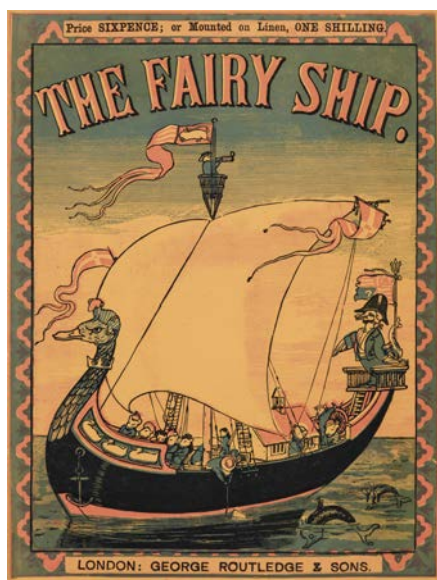
£100 - £200

598 **Crane (Walter, illustrator)**. A Floral Fantasy in an Old English Garden, London: At the House of Harper and Brothers, 1899, colour illustrations throughout, page block split at gutter (with evidence of repair), decorative endpapers, original pictorial cloth boards, slight soiling, upper cover lower right corner rubbed, head and cap of spine slightly frayed, small closed tear to top left edge, slim 8vo, together with

Dulac (Edmund, illustrator). Stories from Hans Andersen, London: Hodder & Stoughton, 1911, 28 colour tipped in illustrations, including frontispiece with captioned tissue guard, decorative endpapers, some toning, split rear gutter, original gilt decorated green cloth, boards rubbed in some areas with loss of colour, lacking spine, large 8vo, plus another book illustrated by Dulac, Tanglewood Tales by Nathaniel Hawthorne, London: Hodder & Stoughton, [1918], fourteen tipped-in colour plates including frontispiece, decorative endpapers (free endpapers toned), presentation inscription to free front endpaper, original pictorial cloth, front gutter split, spine detached, 4to, and Idylls of the King Vivien Elhine Enid Guinevere by Alfred Tennyson with sixty original decorations by George Wooliscroft Rhead and Louis Rhead, New York: R.H. Russell, 1898, 4to

(4)

£100 - £150



599 **Crane (Walter)**. A collection of 26 books illustrated by Walter Crane, Routledge's New Sixpenny Toy Books series, 1860s-70s, comprising *Sing A Song of Sixpence*; *A Gaping-Wide-Mouth Waddling Frog*; *The Old Courtier*; *The Multiplication Table in Verse*; *Chattering Jack*; *How Jessie Was Lost*; *Grammar in Rhyme*; *Annie and Jack in London*; 1. 2. *Buckle My Shoe*; *The Fairy Ship*; *Adventures of Puffy*; *This Little Pig Went to Market*; *the Noah's Ark Alphabet*; *King Luckieboy's Party*; *Cinderella*; *The Forty Thieves*; *My Mother*; *The Three Bears*; *Valentine and Orson*; *Puss in Boots*; *Old Mother Hubbard*; *The Absurd A. B. C.*; *Bluebeard*; *Jack and the Beanstalk*; *Little Red Riding Hood*; *Baby's Own Alphabet*, colour illustrations, occasional minor spotting, original wrappers, *Baby's Own Alphabet* lacking rear wrapper, contemporary manuscript list to front pastedown, all bound together in contemporary half morocco, covers detached, lacking spine, small 4to

George Routledge published the New Sixpenny Toy Books series from 1867, of which 37 toy books were illustrated by Walter Crane. From 1873 they were re-issued as Walter Crane's Toy Books, with a uniform design for the printed wrappers, his final publication in the series was *The Sleeping Beauty in the Wood*, 1876.

(1)

£400 - £600



600 **Craxton (John, illustrator)**. Visionary Poems and Passages or the Poet's Eye, chosen by Geoffrey Grigson, New Excursions into English Poetry series, London: Frederick Muller, 1944, 16 colour lithographs by John Craxton, original pictorial cloth, dust jacket, a few small chips and tears, some toning, 8vo, together with 5 others in the same series: *English Scottish and Welsh Landscape 1700-c. 1860*, chosen by John Betjeman and Geoffrey Taylor, illustrated by John Piper, 1944, *Poems of Death, verses chosen by Phoebe Pool, illustrated by Michael Ayrton, 1945, Traveller's Verse, chosen by M. G. Lloyd Thomas, illustrated by Edward Bawden, 1946, Sea Poems, chosen by Myfanwy Piper, illustrated by Mona Moore, 2nd impression, 1946, and Poems of Sleep and Dream, chosen by Carol Stewart, illustrated by Robert Colquhoun, 1947*

The full set of New Excursions into English Poetry was in seven volumes, here lacking *Soldiers' Verse*, chosen by Patric Dickinson, 1945.

(6)

£150 - £200

601 **Cydwave (Marion)**. Autumn Leaves (a selection) by Marion Cydwave O.G.S. poet-laureate, with illustrations by the author, printed for the author: 1920, 10 tipped-in illustrations, gouache on tracing paper mounted on black paper, handwritten in black ink, with red decorative border and embellishments to each page, index to rear, decorative endpapers, 100 pages bound in grey limp suede, title excised to upper wrapper revealing orange fabric, some marks and fading to upper cover, large 12mo

(1)

£150 - £200



Lot 601

602 **Dahl (Roald)**. *Switch Bitch*, 1st US edition, signed, New York: Alfred A. Knopf, 1974, presentation inscription from author 'for all The Stutters Love Roald 1974' to front free endpaper, red cloth boards with gilt, unclipped dust jacket, 8vo, together with: *Charlie and the Chocolate Factory*, 1st US edition, second printing, New York: Alfred A. Knopf, 1964, illustrations by Joseph Schindelman, mustard yellow endpapers, original red cloth, Borzoi Books embossed stamp to rear cover, gilt title to spine, clipped dust jacket, small tear to rear with some loss, 8vo, plus *Charlie and the Great Glass Elevator*, 1st US edition, 1972, *Fantastic Mr Fox*, 1st US edition, 1970 and *The Twits*, 1st US edition, 1981, all with dust jackets, all 8vo (5) £300 - £500



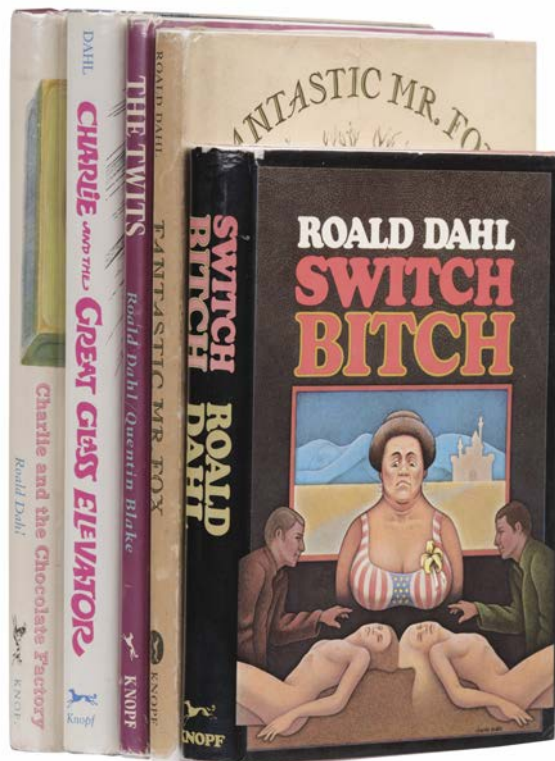
603 **Darwin (Bernard & Elinor)**. *The Tale of Mr. Tootleoo; Tootleoo Two*, 2 volumes, London: Nonesuch Press, [1925-27], 22 and 20 full-page colour illustrations respectively, original boards, some rubbing to extremities, oblong 4to (2) £150 - £200



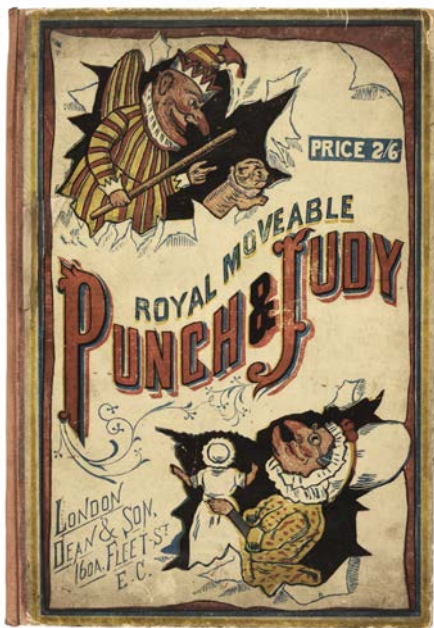
604 **Dean & Son (Publisher)**. *Robinson Crusoe with surprise pictures*, [1874], 6 full-page colour illustrations, printed flap at each corner folded into diamond, each of which alters the scene when opened out, endpapers recently renewed retaining original free endpapers, original front free endpaper with presentation inscription dated 'April 22nd / 75' in brown ink, original printed boards, modern cloth reback, some light dust-soiling, lightly rubbed to board edges, slim 4to

Scarce. Only three institutional copies held. (1)

£100 - £150



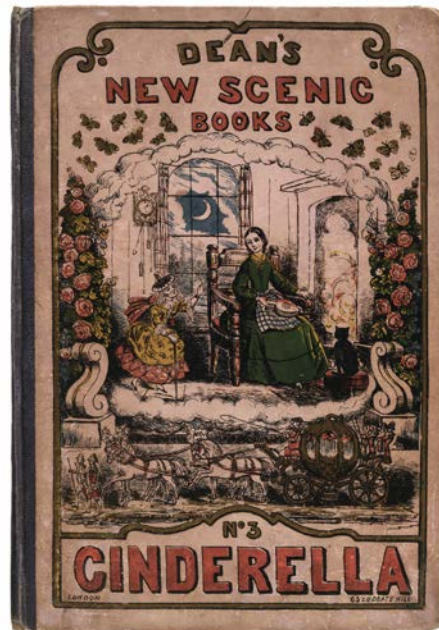
Lot 602



605 **Dean & Son (Publisher).** Royal Moveable Punch & Judy, [cover-title], circa 1891, eight half-page moveable Punch and Judy scenes, each with two characters, above a coloured illustration of a drummer alongside verse dialogue corresponding to the scene, all characters present, tabs renewed, inner hinge cracked, text block loose, original cloth-backed pictorial boards, with printed advertisements to back cover, rubbed and marked, edges worn, folio, housed in modern slipcase

(1)

£200 - £300



607 **Dean and Son (publishers).** Cinderella, Dean's New Scenic Books, No.3, London: Dean and Son, circa 1865-73, eight leaves with printed text and eight chromolithographic moveable scenes comprising of three plates connected by fabric draw strings, (page 4 with replacement string, lacking pull), advertorial endpapers front and rear, Megan and Michael ex libris book label to front pastedown, small rectangular section excised from top edge of free front endpaper (1.6 x 15.5 cm), original quarter cloth over illustrated boards, rear board with Dean & Son advert 'Books for Young Ladies', some rubbing to extremities with minor loss to rear board, 8vo

(1)

£300 - £500

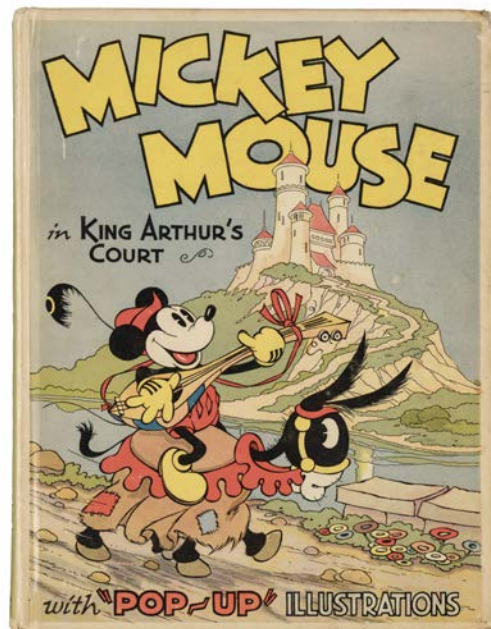


606 **Dean and Son (publishers).** A Visit to the Country with surprise model pictures, No.4 in Dean's "Surprise Model" Series, London: Dean & Son, circa 1890, chromolithographs, four pages with mechanical pop-up illustrations operated by cotton thread, toning to title-page, previous ownership inscriptions and ex libris Megan and Michael Dawson stamp to front pastedown, minor finger soiling and scuffs to margins, original blue backed pictorial boards, rear board with advertising for Dean & Son, some rubbing and chipping to edges, spine with some rubbing, 4to

Scarce Victorian Pop-Up Book with only three held in Institutions.

(1)

£100 - £150



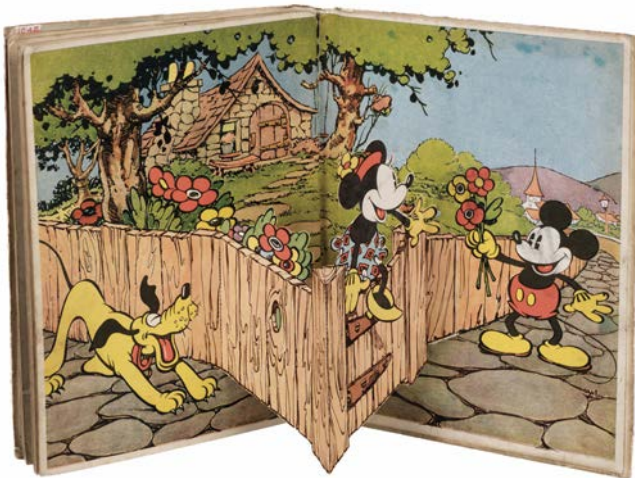
Lot 608

608 **Disney (Walt)**. Mickey Mouse in King Arthur's Court, New York: Blue Ribbon Books, Inc, 1933, four double-page coloured pop-up illustrations, second illustration with neat repair to Mickey Mouse pop-up, black and white illustrations throughout, Dawson ex libris label to front pastedown, pictorial endpapers, original publisher's pictorial boards, some rubbing to corners, small stain to corner of lower board, 4to, 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, second pop-up with very small closed tear to edge of witches dress, fourth pop-up with very small closed tear to first wave, gutter reinforced in places, some soiling, pictorial endpapers, original publisher's pictorial boards, rebaked, some rubbing to extremities, title laid down on printed labels, 4to, and Little Orphan Annie and Jumbo, The Circus Elephant, 1935, some repairs, small tear to rear free endpaper with some loss, square 8vo

(3)

£200 - £400



609 **Disney (Walt)**. The "Pop-up" Minnie Mouse, story and illustrations by the Staff of the Walt Disney Studios, New York: Blue Ribbon Books, Inc, 1933, three double-page coloured pop-up illustrations, second pop-up small closed tear to back of Minnie's dress, final pop-up two of Minnie's fingers with crease, black and white illustrations throughout, some juvenile hand-colouring to first few black and white illustrations, Dawson ex libris label to front pastedown, original pictorial boards, some rubbing to extremities, small 4to

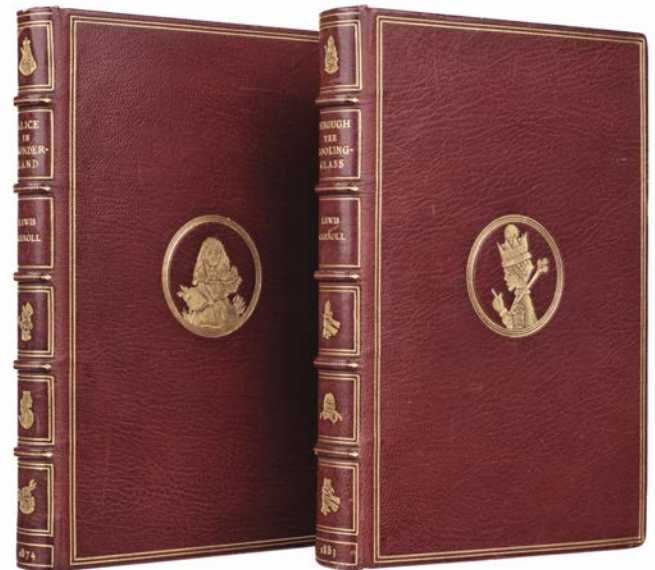
(1)

£150 - £200

610 **[Dodgson, Charles Lutwidge], 'Lewis Carroll'**. Alice's Adventures in Wonderland, 10th thousand, London: Macmillan and Co., 1867, frontispiece and illustrations by John Tenniel, occasional light spotting, previous owner inscription to half-title, bookplate to front endpaper, front hinge a little tender, all edges gilt, original red cloth gilt, rebaked with title in manuscript on label pasted to spine, slight fading and a few small stains, 8vo, together with The Prisoner of Zenda, by Anthony Hope, 1st edition, 3rd state [1894], contained in half calf solander box (spine faded), 8vo

(2)

£200 - £300



611 **Dodgson (Charles Lutwidge, 'Lewis Carroll')**. Alice's Adventures in Wonderland, London: Macmillan, 1874, half-title, frontispiece and illustrations by John Tenniel, all edges gilt, 20th-century red crushed morocco gilt by Sangorski & Sutcliffe, original cover designs blocked in gilt, spine with gilt motifs after Tenniel illustrations, a few light marks, 8vo, together with:

Through the Looking-Glass, and What Alice Found There, London: Macmillan and Co, 1883, half-title, frontispiece and illustrations by John Tenniel, title-page somewhat spotted, all edges gilt, 20th-century red crushed morocco gilt by Sangorski & Sutcliffe, original cover designs blocked in gilt, spine with gilt motifs after Tenniel illustrations, extremities very lightly rubbed, 8vo, both volumes contained in red cloth slipcase

(2)

£1,000 - £1,500



612 **Doyle (Richard)**. In Fairy-Land. A Series of Pictures from Elf-World, with a Poem by William Allingham, 1st edition, London: Longmans, Green, Reader & Dyer, 1870, 16 colour-printed plates, some light spotting, blank leaf before half-title with small section excised at head, all edges gilt, original green cloth gilt, small stain and faded patch to upper cover, spine a little rubbed with small tears at ends, some edge wear, folio

(1)

£400 - £600

613 **Doyle (Richard)**. In Fairy-land, with a poem by William Allingham, 2nd edition, London: Longmans, Green and Co., 1875, 16 wood-engraved plates colour printed by Edmund Evans, gutta-percha perished, contents detached, some light spotting and small marginal water stains, contemporary presentation inscription to front endpaper, all edges gilt, original green cloth gilt, some edge wear and small damp stains, 4to

(1)

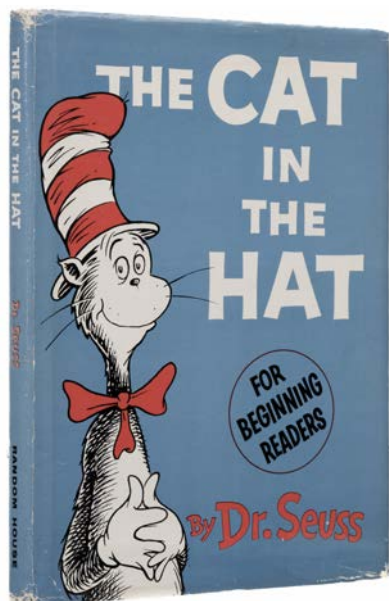
£200 - £300



614 **Doyle (Richard)**. In Fairy-Land. A Series of Pictures from the Elf-World, with a Poem by William Allingham, 2nd edition, London: Longmans, Green and Co., 1875, 16 colour-printed plates, occasional light spotting, contemporary presentation inscription to half-title, hinges reinforced, all edges gilt, original green cloth gilt, one or two small light stains, edges a little rubbed, folio, together with An Old Fairy Tale Told Anew in Pictures and Verse by Richard Doyle and J. R. Planche, 1st edition, [1865]

(2)

£300 - £400



615 **Dr Seuss**. The Cat in the Hat, 1st edition, 1st state, New York: Random House, 1957, colour illustrations throughout, original publisher's paper-covered boards, dust jacket, extremities lightly rubbed, small 4to

(1)

£200 - £300

616 **Dulac (Edmund, illustrator)**. Rubaiyat of Omar Khayyam, London: Hodder and Stoughton, [1909], 20 tipped-in colour plates, bookplate of Roger Quirk, original cream cloth gilt, contained in original box (rubbed with splits to folds, some toning), 4to

(1)

£150 - £200



617 **Dulac (Edmund, illustrator)**. The Bells and other Poems by Edgar Allan Poe, signed limited edition, London: Hodder and Stoughton, 1912, signed by Dulac to limitation page, 28 mounted colour plates (with captioned tissue-guards), armorial bookplate of Ronald Patrick Malcolm Baker to front free endpaper, one plate loose, another with slight loss at foot not affecting image, top edge gilt, remainder untrimmed, original publisher's pictorial vellum gilt, lower cover with a few damp-stains, some general marks, 4to

Limited edition, 646/750 copies.

(1)

£300 - £500



618 **Folding Diorama**. Aesop's Fables, Barsal Edition, Barcelona: Barguno & Salvat S.L., circa 1940s, 13 photolithographic folding dioramas, scenes comprising of three to five cut outs, text to upper outer panel outlining the tale and moral, lower outer panel with list of titles from the series, minor finger-soiling to some, strengthening to verso of few cut outs (no. 3 and 12), all in original paper wrappers, 9.8 x 13 cm, contained in a wooden box with printed title labels laid down on lid and side

(13)

£100 - £150



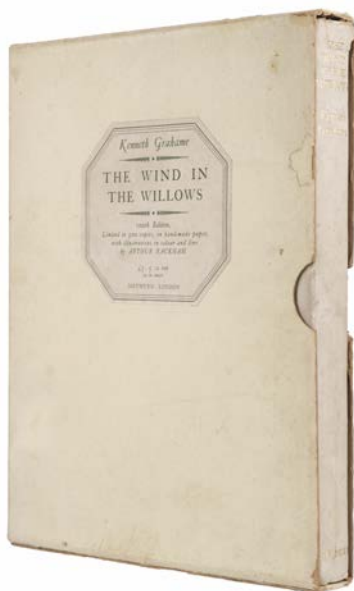
619 **Gilbert (Spencer, 1892-1979)**. *The Ten Commandments*, Stanford Dingley: The Mill House Press, 1934, 13 tipped-in reproduction monochrome plates, with accompanying text, original cream cloth, some minor soiling, large folio

Printed in an edition of 75 copies by Kyrle Leng and Robert Gathorne Hardy, this copy unnumbered.

(1) £100 - £150

620 **Gooden (Stephen, illustrator)**. *Aesop's Fables*, translated by Sir Roger L'Estrange, limited issue, London: George G. Harrap, 1936, engraved title, plates and initials by Stephen Gooden, a little light offsetting from plates, top edge gilt, original vellum gilt, slipcase (a little toned to margins), 4to, limited signed edition 438/525, together with **Rackham (Arthur, illustrator)**. *Peer Gynt*. A Dramatic Poem by Henrik Ibsen, London: George G. Harrap, 1936, 12 colour plates, top edge gilt, original brown blindstamped morocco, slightly rubbed, original cardboard box, lid repaired at corners with adhesive tape, one corner split, 4to

(2) £300 - £400



Lot 621

621 **Grahame (Kenneth)**. *The Wind in the Willows*, illustrations by Arthur Rackham, introduction by A. A. Milne, deluxe limited edition, London: Methuen & Co, 1951, mounted colour frontispiece, 11 mounted colour plates, top edge gilt, remainder untrimmed, original full vellum gilt, spine lightly spotted with small amount of wear to head, 4to, contained in original slipcase with paper title label to upper cover (some marks)

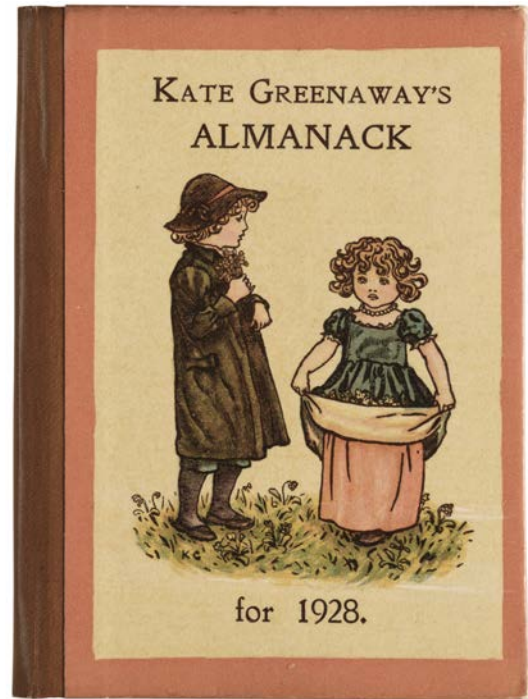
Limited edition, 329/500 copies.

Riall, p. 200.

'Published originally by The Limited Editions Club with 16 colour illustrations, and was not published in England until 1950 by Methuen. This is the 1st deluxe edition with text illustrations' (Riall).

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

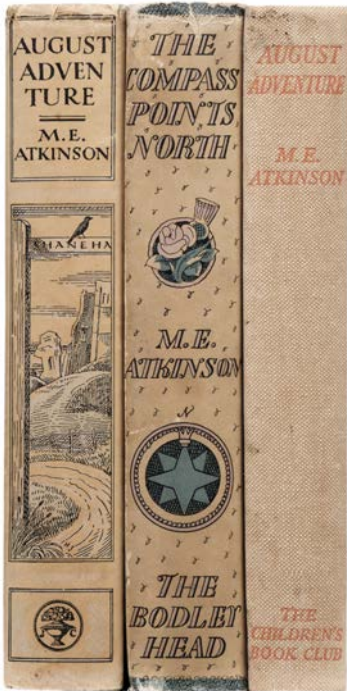
(1) £400 - £600



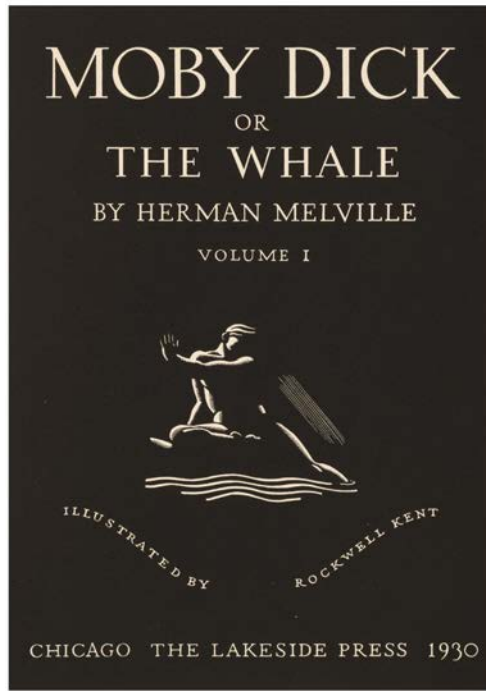
622 **Greenaway (Kate)**. *Almanack for 1928*, published by Frederick Warne & Co. Ltd, [1927], colour illustrations throughout, original cloth-backed glazed pictorial boards, original printed glassine jacket, printed text to glassine wrapper 'The coloured illustrations are the actual first printing of the 1894 Almanack. The text for the year 1928 is now inserted', 12mo, together with *Almanack for 1886*, London: George Routledge & Sons, [1885], colour illustrations throughout, original paper-backed gilt decorated boards, 12mo, plus

Greenaway (Kate, illustrator). *Starlight Stories told to Bright Eyes and Listening Ears*, by Fanny Lablache, London: Griffith, Farran, Okeden & Welsh, 1886, 4 black & white plates, all edges gilt, decorative cloth binding, 8vo, and *The New Forget-Me-Not*, a calendar decorated by Rex Whistler, 1930-31, limited edition of 34/350 signed copies from a total of 360, 8vo

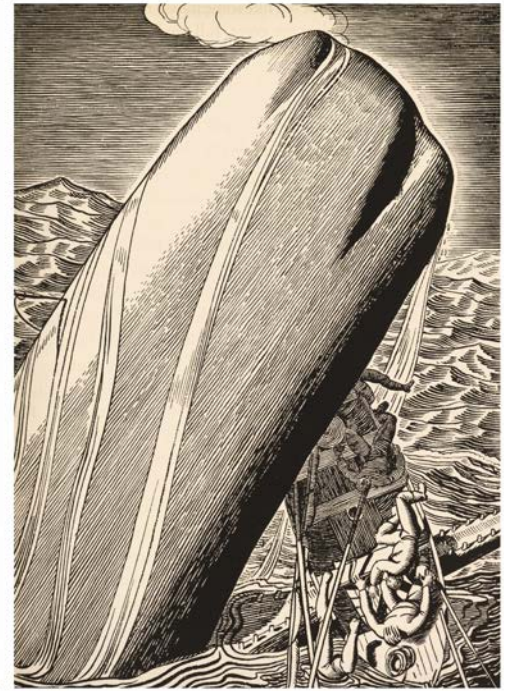
(4) £150 - £200



Lot 623



Lot 624



623 **Jones (Harold, illustrator).** August Adventure by M.E. Atkinson, London: Jonathan Cape, 1st edition, 1936, black and white illustrations throughout, presentation inscription to front fly leaf dated 'Xmas 1937', illustrative endpapers, minor spotting throughout, original green cloth, title and author in gilt to spine, dust jacket, all corners clipped, small closed tear to lower edge of upper flap, 8vo, plus another copy of August Adventure, London: The Children's Book Club, circa 1940, lacking dust jacket, together with

The Compass Points North by M.E. Atkinson, illustrations by Harold Jones, London: John Lane The Bodley Head, 1st edition, 1938, black and white illustrations throughout, decorative endpapers, original red cloth, dust jacket, unclipped, slightly rubbed at extremities, 8vo

(3) £200 - £300

624 **Kent (Rockwell, illustrator).** Mody Dick, or The Whale, 3 volumes, 1st edition thus, Chicago: The Lakeside Press, 1930, vignette half-titles and illustrated titles, black and white illustrations by Rockwell Kent throughout (including full-page), bookplate of William A Dycke to front pastedowns, volumes 2 & 3 with ownership inscriptions, a few leaves in volume 1 torn with loss to lower blank margin, some toning with leaves a little brittle, original publisher's black cloth, upper covers and spines lettered and decorated (by Rockwell Kent) in silver, some wear with small loss to spine extremities (more at foot of volume 1 affecting publisher's imprint), covers marked, 4to, lacking both the acetate dust jackets and the aluminium slipcase

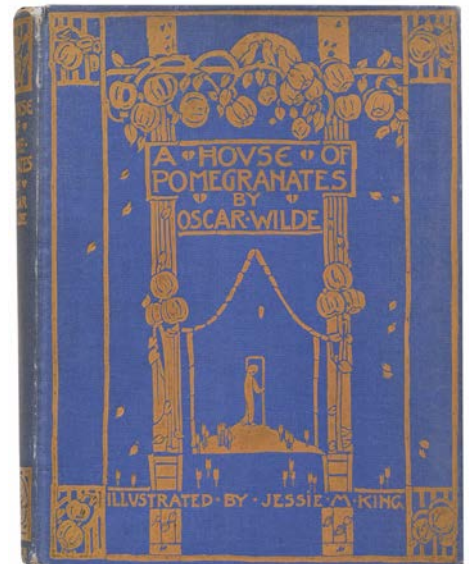
One of 1000 copies.

(3) £700 - £1,000

625 **King (Jessie M., illustrator).** A House of Pomegranates by Oscar Wilde, [6th edition], London: Methuen & Co. Ltd., [1915], illustrated colour title, 16 tipped-in coloured plates, letterpress spotted, pictorial endpapers (free endpapers toned), top edge gilt, original decorative blue cloth, faded spine with ends lightly worn, 4to, together with The High History of the Holy Graal, translated from the Old French by Sebastian Evans, London: J.M. Dent & New York: E.P. Dutton, 1903, numerous illustrations, half-title and endpapers spotted and toned, top edge gilt, original pictorial cloth, spine faded and slightly stained, few minor marks, 8vo, plus The Defence of Guenevere and Other Poems, by William Morris, London and New York: John Lane, The Bodley Head, 1904, numerous illustrations, scarce light spotting to letterpress, front pastedown with pictorial bookplate of Henry J. Synnatt, top edge gilt, original pictorial cloth gilt, spine faded, covers rubbed and marked, 8vo, with 4 others illustrated by King and published by Foulis: Isabella or the Pot of Basil, [1907], with original Christmas 1907 greetings slip loosely inserted (with two ink manuscript names); another slightly later edition of the same (colour illustration adhered to front cover); two copies of The Grey City of the North, one 1910 (with red stain to front cover), the other 1914, plus 3 other Foulis envelope-type books: Rabbi Ben Ezra (illustrated by W. Russell Flint); A Little Book of Sundials (illustrated by Alfred Rawlings, 1919); The Dream of Gerontius (illustrated by Robert T. Rose), also another Foulis book (Corners of Grey Old Gardens), and 4 others similar, all narrow or small 8vo

First item: The sixth edition of this book, but the first edition to be illustrated by Jessie M. King.

(15) £300 - £500





Lot 626

626 **King (Jessie M., illustrator).** *Ponts de Paris*, par Edme Arcambeau, Paris: A. Perche & London: Gowans & Gray, 1912, unopened, 17 colour illustrations (correct as list), letterpress spotted, original pictorial wrappers, dusty and edge-frayed, limited edition, one of 1000 copies, together with *The Grey City of the North*, Edinburgh & London: T.N. Foulis, 1910, black & white illustrations (some faint toning), original boards with pictorial wrapper, toned, two small stains to front foredge, slim 8vo, plus two others illustrated by King: *Glasgow, the City of the West* [cover-title], 1911, and another copy of *The Grey City of the North* (1914), also with R.L. Stevenson, *Memories*, London: Peter Davies, 1926 reprint, numerous photographic illustrations, original boards with T.N. Foulis original pictorial wrapper, all slim 8vo, and two other illustrated books published by T.N. Foulis: *The Book of Old Sundials & their mottoes*, with eight illustrations in colour by Alfred Rawlings; *Corners of Grey Old Gardens*, with illustrations in colour by Margaret Waterfield, 8vo

(7)

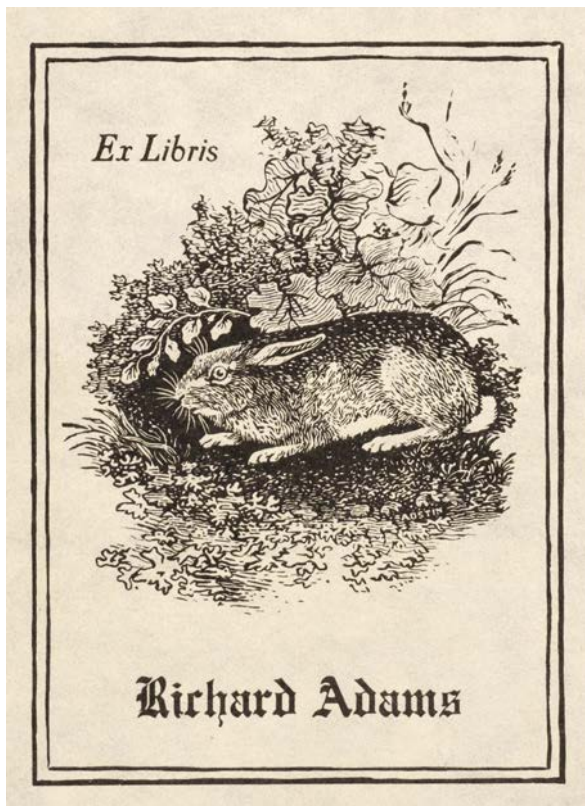
£200 - £300

627 **Kingsley (Charles).** *The Water-Babies: A Fairy Tale for a Land-Baby*. With Two Illustrations by J. Noel Paton, R.S.A., 1st edition, Macmillan, 1863, two engraved plates, including frontispiece, half-title present, single advertisement leaf at rear, without list of author's work and suppressed "L'Envoi" leaf, occasional spotting and marks, marbled endpapers and edges, bookplate of Richard Adams, hinges strengthened with fabric tape, contemporary brown half calf, extremities rubbed, some markings to rear cover, blind decorated raised bands, gilt lettered label in second compartment, small 4to in 8s

Provenance: Sold in these rooms, The Library of Richard Adams, 14 December 2017, lot 64.

(1)

£150 - £200



Lot 627



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

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

(17)

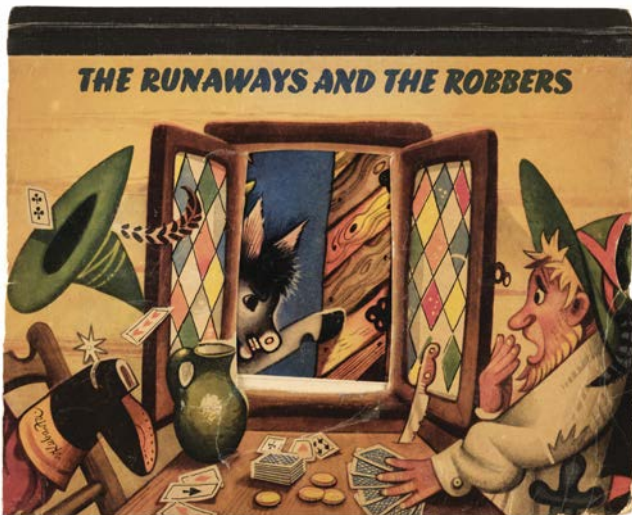
£300 - £500



629 **Kubasta (Voitech)**. Marco Polo, London: Bancroft and Co, 1962, large colour fold-out pop-up scene, styled as a tiger hunt with a group being carried by elephants, red ribbon draped from the elephants to the tiger intact, with 8 page letterpress, original cloth-backed pictorial boards, very good condition, folio, together with The Day of the Bison Hunt, London: Bancroft and Co, 1962, large colour fold-out pop-up scene, with 7 moveable die-cut characters, styled as a large American Indian scene set around a camp fire, with 8 page letterpress, original cloth-backed pictorial boards, very good condition, folio, plus 3 other Panascopic Model books by Kubasta comprising: How Columbus Discovered America, circa 1960; Noah's Ark, circa 1960; and The Castle Tournament, circa 1961, plus Humberto by fellow Czech illustrator Vladimír Kovařík, (strengthening to verso of elephants), folio (6) £150 - £200



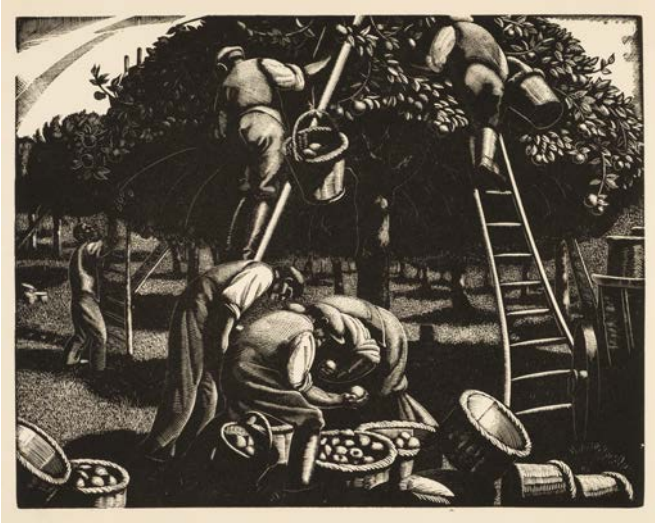
631 **Kubasta (Voitech)**. Tip + Top Build a Motorcar, 1st edition, Bancroft, 1962, six colour pop-up and moveable scenes (all in working order), original cloth-backed pictorial boards, edges rubbed, minor crease to rear cover, some spotting to right edge and spine area of front cover, 4to, together with Tip + Top Go Camping, 1st edition, 1962, six colour pop-up and moveable scenes (all in working order), some light toning or offsetting to text, original cloth-backed pictorial boards, edges lightly rubbed and bumped, front cover with faint scratch, rear cover with light crease near spine, 4to, plus 6 other Tip + Top titles including: Go Flying, 1964; And the Dragons, 1964; At the Zoo, 1961; On the Farm, 1961; Als Seefahrer (Hamburg: Carlsen, 1965); Und die Mondrakete (Hamburg: Carlsen, 1965), few minor creases and repairs, all 8 books with small ex libris Megan and Michael Dawson ticket or ink stamp to upper corner inside front cover, 4to (8) £300 - £400



630 **Kubasta (Voitech)**. The Runaways and the Robbers; The Flying Trunk; Cinderella; Hansel and Gretel; Snow White & the Seven Dwarfs; Jack and the Bean-Stalk/Hop O' My Thumb; Table, Lay Yourself!; Three Little Pigs/Goldilocks, Prague: Artia, 1950s-1960s, also The Brave Tin Soldier, 1978; Jack and the Beanstalk, 1981, together 10 pop-up books, with colour pop-up and moveable illustrations throughout, some creases and repairs, two with ink manuscript ownership name inside front cover, original boards (cloth-backed to first 8 listed), some creases and edge wear to The Runaways and to Table, all 10 books with small Ex Libris Megan + Michael Dawson ticket or ink stamp to upper corner inside front cover, oblong 4to (10) £200 - £300



632 **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, pictorial endpapers, original cloth gilt (some fading to extremities), dust jacket, small tears and losses at spine ends and corners, oblong folio (1) £200 - £300



633 **Leighton (Clare).** *The Farmer's Year. A Calendar of English Husbandry*, 1st edition, London: Collins, 1933, wood-engraved title vignette, 12 full-page wood-engravings, pictorial endpapers, original green cloth, dust jacket, a few repairs, oblong folio, together with *The Return of the Native*, by Thomas Hardy, London: Macmillan and Co., 1929, wood-engravings by Clare Leighton, light toning to endpapers, top edge gilt, original vellum-backed patterned boards (vellum a little discoloured), thick 8vo, limited edition of 1500 copies, signed by the artist, plus *Country Matters*, written and engraved by Clare Leighton, 1st US edition, New York: Macmillan Company, 1937, numerous wood-engravings, some toning to endpapers, bookplate, original cloth, spine a little faded, price-clipped dust jacket, spine toned, 4to, with 9 others illustrated by the artist including *The Sea & the Jungle*, by H. M. Tomlinson, 1930, limited signed edition 96/515, *Four Hedges, a Gardener's Chronicle*, 1935, and *Where Land Meets Sea*, 1st US edition, 1954 (12) £300 - £400



Lot 634

634 **Leighton (Clare).** Woodcuts. Examples of the Work of Clare Leighton, limited issue, London: Longmans, Green and Co., 1930, 41 tipped-in plates, a few minor spots front and rear, previous owner signature, original cloth, upper cover with inset illustration, a little rubbed at spine ends and corners, 4to

Limited edition 375/450, signed by the artist.
(1)

£200 - £300



635 **Lentz (Harold, illustrator).** *The "Pop-Up" Cinderella*, including *Hansel and Gretel*, *Goldilocks and the Three Bears*, *Puss-in-Boots*, New York: Blue Ribbon, 1933, four double-page colour pop-up plates, black and white illustrations throughout, Dawson ex libris label to front pastedown, pictorial endpapers, previous ownership inscription to margin of free front endpaper, original pictorial boards, slightly cocked, dust jacket, extremities lightly frayed with some small loss (particularly to head of spine), small 4to (1) £200 - £400



636 **Lentz (Harold, illustrator).** *The "Pop-Up" Pinocchio, Being the Life and Adventures of a Wooden Puppet Who Finally Became a Real Boy*, New York: Blue Ribbon, 1932, four double-page colour pop-up plates, black and white illustrations throughout, third pop-up with repair of closed tear to Clown's foot, 2 leaves at front of volume partially adhered together at gutter margin, a few gatherings with sewing exposed at gutter, pictorial endpapers, original pictorial boards, spine with faint vertical crease, dust jacket, extremities lightly frayed with some small loss, two closed tears to head of panels, faint damp stain to foot of spine, small 4to (1) £200 - £400



637 **Manuscript storybook.** Comprising a collection of seven illustrated children's adventure stories written in manuscript, early 20th century, 157 pages on 79 leaves neatly written in the same hand on laid paper, general title not present, with numerous well-executed illustrations hand-coloured in watercolour throughout volume, contents leaf bearing names in pencil of Miss Florence Gray, Bololph House, Winslow, Bucks and L. C. Chapman(?), St. Mildreds, Surbiton to upper margin, some light toning and occasional minor finger-soiling, marbled endpapers, later blue cloth by Birdsall of Northampton, small 4to (20.3 x 16 cm)

The stories within the volume comprise The Children's Adventures in the Forest (59 pictures); The Wonderful Adventures of Charlie & Madge (56 pictures); The Fairy Door (59 pictures); The Adventures of the Mouse Family (43 pictures); The History of Bobby Benson (60 Pictures); The Prince & His Fairy Belt (140 pictures); and The Adventures of a White Kitten (73 pictures).
(1) £150 - £200



Lot 638

638 **McLoughlin Bros (Publishers).** Pantomime Toy Books, Blue Beard and Sleeping Beauty, New York, circa 1875, both with 10 pages of text, chromolithograph theatre to centre, with illustrations of various sizes, some closed tears and previous repairs to Sleeping Beauty theatre background, some spotting, gutter reinforced in places, hinges reinforced, Dawson ex libris stamp to front pastedowns, both recent cloth rebacked, original publisher's pictorial boards, some rubbing to extremities, 4to, together with

Westhauser (Louis, publisher). La Tête à 8 corps, transformations du déserteur, mirifiques Jean Dératé, Paris, circa 1899, with 4 colour lithographed plates, oval hole in book showing a moulded face in high relief, defective and lacking plates, plates present comprising: Riding a Horse (lacking text page, lower corner of plate sliced and lacking), A la Gare, Le Cycliste (closed repair to lower corner), and A la Frontiere, gutter reinforced in places, hinges cracked, decorative endpapers to front, cloth-backed pictorial upper board, 4to, plus Country Pleasures, Father Tuck's Woolly-Woolly lifelike series, some restoration to edges of title-page, juvenile colouring to front pastedown illustration, hinges reinforced, oblong 4to
(4) £150 - £200



639* **Meggendorfer (Lothar).** Bewegliche Schattenbilder, II Vorstellung, München: Braun & Schneider, [1887], 8 plates of silhouette figures with moveable elements, all tabs present (except plate 2), mainly in working order (plate 5 a little stiff, some pivots pins missing), plate 1 partially detached from gutter, text leaves with some offsetting including from pivot pins, part of lower hinge cracked, cloth-backed pictorial boards, rubbed with some loss, cloth spine with remnants of original paper spine laid down, 4to, together with

Princess Rose-Petal and her Adventures, London: H. Grevel & Co, circa 1900, six coloured moveable plates, four tabs present, third plate lacking one man's head, first two leaves detached, previous presentation inscription to title-page dated '1901', some toning to edges, original cloth-backed pictorial boards, head of upper joint splitting, oblong 4to
(17) £300 - £500



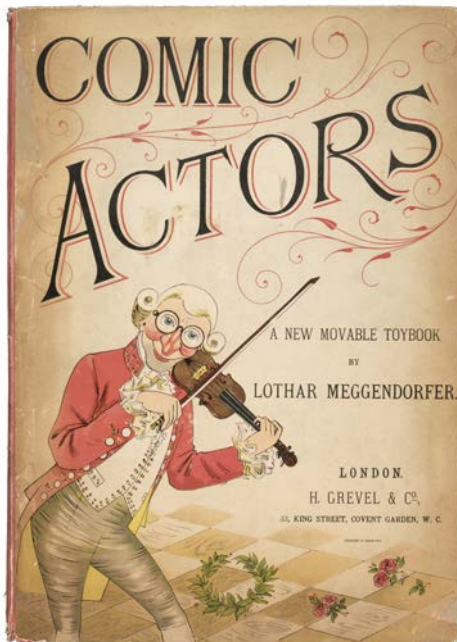
640 **Meggendorfer (Lothar)**. Always Jolly! A Movable Toybook, London: H. Grevel & Co., circa 1889, eight full-page hand-coloured plates with tab mechanisms, some tabs replaced, all tabs working (seventh a little stiff), endpapers renewed, front endpaper preserving previous presentation inscription dated 1889, minor offsetting from pivot pins, small paper abrasion affecting a few letters on page 4, some closed tears to tab openings, original cloth-backed pictorial boards, darkened, small loss to lower corner of upper board, 4to, housed in modern slipcase (1)

£100 - £150



642 **Meggendorfer (Lothar, illustrator)**. Für Brave Kinder, 7th edition, Munchen: Braun & Schneider, circa 1888, 8 coloured lithographs each with moveable elements, all working with tab (some renewed), first plate gutter reinforced, light offsetting from pivot pins, Dawson ex libris and Fritz ? Homburg stamps to front pastedown, original cloth-backed pictorial boards, a few small water stains to upper board, light rubbing to extremities, 4to, housed in custom-made modern slipcase (1)

£300 - £500

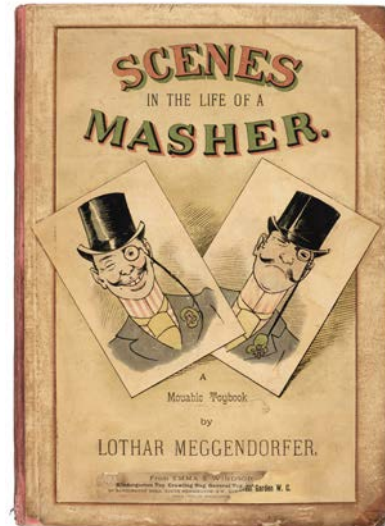


641 **Meggendorfer (Lothar)**. Comic Actors, London: H. Grevel & Co., [1891], title from cover, eight colour illustrations with movable parts operated by levers, character in first movable plate lacking newspaper, first page partially detached from gutter, first gathering detached, gutter reinforced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

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

(1)

£200 - £300



643 **Meggendorfer (Lothar)**. Scenes in the Life of a Masher, London: H. Grevel and Co., [1894], title from cover, eight colour illustrations with movable parts operated by card tabs, all tabs in working order, 'On the River' illustration with broken oar, 'At the Club' illustration with part of snooker cue missing, some closed tears, creases and spotting to pages, gutter reinforced, ex libris Megan and Michael Dawson stamp and updated publisher's stamp to front pastedown, original publisher's half red cloth backed pictorial boards, updated publisher's label laid over original, some marks, spine faded, folio

Montanaro, p. 269-70.

Scarce.

(1)

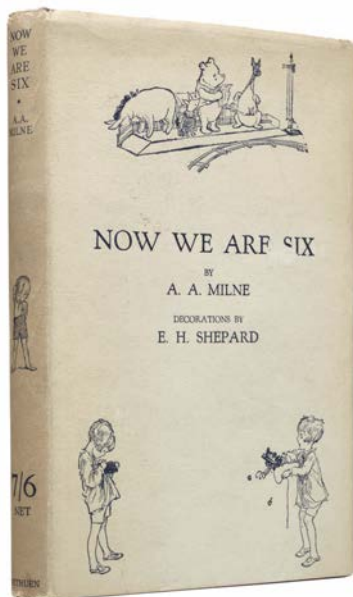
£300 - £500



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

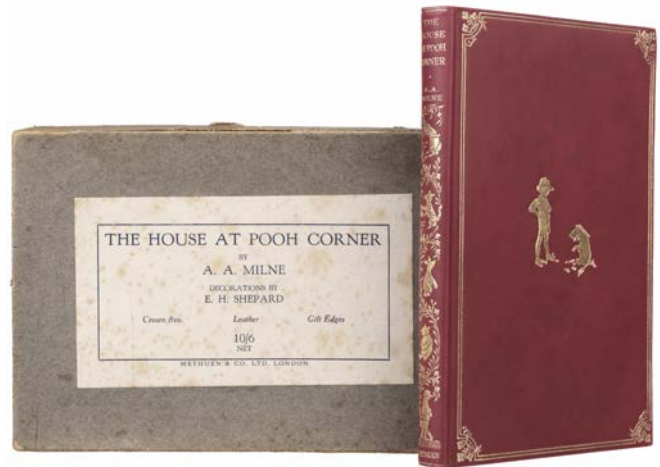
Rare. The last copy sold at auction in 2004.
(1)

£300 - £500



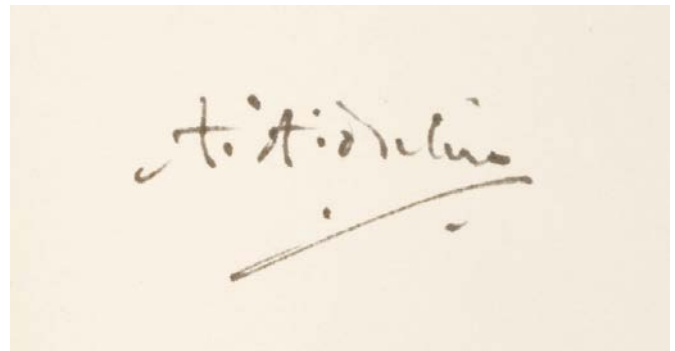
645 **Milne (A. A.).** Now We Are Six, with Decorations by Ernest H. Shepard, 1st edition, 1927, black and white illustrations throughout, top edge gilt, original red pictorial cloth gilt, dust jacket, spine faded to brown, small portion of dust-soiling to rear panel, 8vo, with small broadside advertising 'The Original Drawings by Ernest H. Shepard illustrating "Now We Are Six" at the The Sporting Gallery, Covent Garden
(2)

£300 - £400



646 **Milne (A. A.).** The House at Pooh Corner, 1st edition, deluxe, London: Methuen & Co, 1928, illustrations by E. H. Shepard, all edges gilt, original publisher's pictorial red leather, remnants of glassine wrapper, 8vo, contained in original publisher's box, printed title labels to upper cover and edge, lightly spotted, some wear to extremities
(1)

£500 - £800

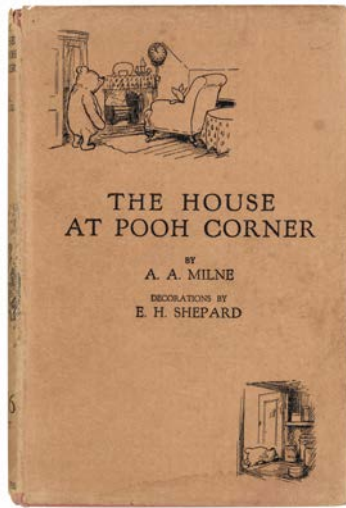


647 **Milne (A. A.).** The Secret and other Stories, New York: The Fountain Press; London: Methuen and Company Ltd., 1929, Milne's signature to half-title, original cloth, torn remnants of plain dust jacket retained, slim 8vo (limited signed edition 563/742), together with:

Milne (A. A.). Those were the Days, The Day's Play, The Holiday Round, Once a Week, The Sunny Side, London: Methuen & Co., Ltd., 1929, printed on India paper throughout, Milne's signature to verso of title, early gilt inscription to upper pastedown 'Mary, from Auntie Vera, 1931', original cloth, light fading to spine and head of boards, 8vo (limited signed edition 200/250),

Milne (A. A.). The Pooh Calendar, London: Methuen & Co. Ltd., [1930], 13 leaves printed on thin card (including title), illustrated by E. H. Shepard, manuscript to verso of February leaf, occasional light spotting, leaves tied together at head, 8vo (leaf size 26 x 19 cm), plus **Milne (A. A. & Fraser-Simson, H.).** The Hums of Pooh, Lyrics by Pooh, decorations by E. H. Shepard, additional lyric by Eeyore, London: Methuen & Co., Ltd., 1929, musical notation and illustrated throughout, original pictorial boards in dust jacket, lightly frayed to extremities, slim 4to
(4)

£300 - £400

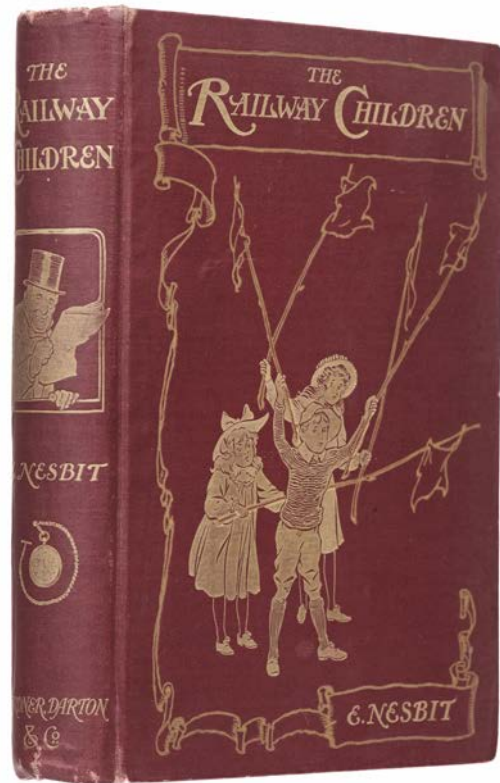


648 **Milne (A.A.)**. *The House at Pooh Corner*, 1st edition, London: Methuen & Co. Ltd, 1928, *black & white illustrations and decorations by Ernest H. Shepard, slightly browned patch to decorative endpapers, top edge gilt, original red cloth with gilt decoration, some slight fading to edge of boards, dust jacket, some small water stains, very small nicks to spine ends, 8vo, together with Now We Are Six, 2nd edition, London: Methuen & Co Ltd, 1927, black & white illustrations and decorations by Ernest H. Shepard, half title page toned, decorative endpapers, top edge gilt, original red cloth with gilt decoration, edges slightly bumped, 8vo, and When We Were Very Young, 16th edition, London: Methuen & Co Ltd, 1927, black & white illustrations and decorations by Ernest H. Shepard, half title page toned, decorative endpapers, top edge gilt, original blue cloth with gilt decoration, 8vo*
(3) £200 - £300



649 **Milne (Alan Alexander)**. *Winnie-The-Pooh and the Bees*, circa 1952, *four double-page colour pop-up plates, colour illustrations throughout, first pop-up with minor repair to bridge, third pop-up with some creases (3 characters) which have been strengthened to verso, presentation inscription to title-page in black ink, some offsetting to title and last leaf, original spiral-bound pictorial boards, slight edge wear and toning to margins, together with Winnie-The-Pooh and Eeyore's Tail. a pop-up picture book, [1953], four double-page colour pop-up plates, colour illustrations throughout, first pop-up with some minor closed tears to tree trunk and Little Roo (with small repair to verso), slight offsetting to title and last leaf, original spiral-bound pictorial boards, slight edge wear and toning to margins, 8vo*
(2) £150 - £200

650 **Nash (John, editor)**. *The Natural History of Selborne* by Gilbert White, with an Introduction by the Earl of Cranbrook, Ipswich: Limited Editions Club, 1972, *colour and black & white illustrations, original leather-backed patterned boards with gilt-titled spine in slipcase (slightly rubbed), small folio, (limited edition, this copy unnumbered, signed by the artist John Nash), together with: Poole (Monica)*, *The Wood Engravings of John Farleigh*, 1st edition, Gresham Books, 1985, *colour frontispiece, black & white plates, original cloth in dust jacket, folio, plus Russell (Judith, editor)*, *The Wood-Engravings of Gertrude Hermes*, 1st edition, Scholar Press, 1993, *black & white illustrations, original cloth in dust jacket, folio, plus Lawrence (Peter, editor)*, 2020 *Vision. Nineteen Wood Engravers, One Collector, and the Artist Who Inspired Them, Compiled and Introduced by Nigel Hamway, Nomad Letterpress & The Society of Wood Engravers, 2020, colour and black & white illustrations including some tipped in, original cloth-backed patterned boards in slipcase, folio, (limited edition, 36/340 copies) and other wood engravers interest including 2 paperbacks*
(11) £150 - £200



651 **Nesbit (Edith)**. *The Railway Children*, 1st edition, London: Wells Gardner, Darton & Co., 1906, *half-title, pictorial title and 20 black & white plates including frontispiece by C. E. Brock, 10 pages publisher's advertisements at rear, top edge gilt, remainder untrimmed, presentation inscription to free front endpaper dated Feb 22. 1907, original gilt blocked maroon cloth, cloth lifting slightly along joints, slightly rubbed to extremities, 8vo*
(1) £500 - £800



Lot 652

652 **Nielsen (Kay, illustrator).** A l'Est du Soleil et a l'Ouest de la Lune. Contes Anciens du Nord, recueillis par Edmond Pilon, Paris: H. Piazza, [1919], 24 mounted colour plates, light marginal toning, top edge gilt, original wrappers bound in contemporary green half morocco, joints and edges a little rubbed, 4to

Limited edition 121/1500.
(1)

£200 - £300

653 **Nielsen (Kay, illustrator).** In Powder and Crinoline, by Sir Arthur Quiller-Couch, The Bookman Portfolio 1913, 2 mounted colour plates (Minon Minette & The Twelve Dancing Princesses) contained in original printed portfolio, together with The Bookman Portfolio 1914, 3 mounted colour plates by Hugh Thomson, Edmund Dulac and Kay Nielsen, original printed portfolio, together with 20 others illustrated including Fairy Tales, by William Hauff, illustrated by Arthur A. Dixon, Ernest Nister, circa 1910, The Indian Story Book, retold by Richard Wilson, illustrated by Frank C. Pape, 1914, Green Willow and Other Japanese Fairy Tales, illustrated by Warwick Goble, 1926 reprint Ali Baba & the Forty Thieves, Peepshow book, illustrated by Ionicus, circa 1947, and 2 titles from the small format Japanese Fairy Tales Series (numbers 5 & 12)

(22)

£100 - £200



Lot 654

654 **Nister (Ernest, publisher).** Nister's Panorama Pictures, [1894], 5 double-page chromolithograph pop-ups, all intact, except third pop-up small repair to verso of girl, gutter restrengthened, some leaves frayed with some creases and a few small closed tears to margins, patterned endpapers, hinges repaired, original cloth-backed pictorial boards, some rubbing and staining, 4to, together with

What The Children Like, with an introduction by F. E. Weatherly, circa 1897, 5 double-page chromolithograph pop-ups, all intact (second pop-up with strengthening to verso of horse's tail), patterned endpapers, Dawson's ex libris book label and previous presentation inscription on a cream label dated 1899 laid down onto front pastedown, original cloth-backed pictorial boards, some rubbing and staining, 4to, and

The Soldier Panorama Book, A novel Colour Book for Children with an introduction by Clifton Bingham, circa 1904, five double-page chromolithograph pop-ups, second pop-up with small closed tear to horses side, fourth pop-up with closed tear to base, final pop-up with loss to end of two guns, scuff to small area in centre of double page, leaves of third pop-up detached, decorative endpapers, inner hinge strengthened, original cloth-backed pictorial boards, some rubbing with some small areas of loss, 4to

(3)

£150 - £200

655 **Nister (Ernest, publisher).** Pleasant Pastime Pictures, a book of transformation scenes, circa 1894, 6 chromolithograph pages with transformative illustrations, all pull tabs present, fifth illustration with some old adhesive to edges, front free endpaper detached at top, hinges cracked, upper hinge with old adhesive mark, Dawson ex libris stamp to front pastedown, original cloth-backed pictorial boards, upper board with small water stain to lower right edge, 8vo, together with three other transformation and pop-up books published by Nister, together with Our Peepshow, with an introduction by F.E. Weatherly, 3 double-page chromolithographic pop-up plates, some closed tears and chips, gutter reinforced in places, decorative endpapers, hinges reinforced, original cloth-backed pictorial boards, spine reinforced, some rubbing, square 8vo and two other books published by Nister with defects, comprising: In and Out and Roundabout, circa 1896, 4 chromolithograph pages with transformative illustrations (lacking two pages), four vignettes of cats by Louis Wain present, and Peep Bo Pictures [1898], 5 of 6 chromolithograph pages with transformative illustrations present, square 8vo

(4)

£100 - £150



Lot 655



656 **Nister (Ernest, publisher)**. The Land of Long Ago, A Visit to Fairyland with Humpty Dumpty, circa 1898, 6 chromolithograph full page pop-up scenes, third pop-up scene with one support detached, gutter reinforced in places, inner hinge splitting, decorative endpapers, Dawson ex libris stamp to front pastedown, original cloth-backed pictorial boards, some rubbing to extremities and stains to rear board, oblong 4to, together with Our Darlings' Surprise Pictures, [1895], 8 chromolithograph slatted moveable plates, all in working order, some with repaired closed tears to lower margins, decorative endpapers, inner hinge splitting, Dawson ex libris stamp to upper free front endpaper, original cloth-backed pictorial boards, 4to, plus three other pop-up or transformative books published by Nister, comprising: Something New for Little Folk, Peeps into Fairy Land, and The Model Menagerie, few with minor defects i.e. lacking free front endpaper, renewed endpapers, etc., 4to

(5)

£200 - £300



Lot 657

657 **Nister (Ernest, publisher)**. Pretty Pictures, verses by L.L. Weedon, pen and ink illustrations by E. Stuart Hardy, circa 1903, 5 double-page pop-up chromolithograph plates, gutter reinforced, neat hand-colouring to some illustrations, decorative endpapers, ex libris stamp to front pastedown, original cloth-backed pictorial boards, rubbed to extremities, 4to, together with

The Robins at Home, with an Introduction by Fred E. Weatherley, [1896], four double-page pop-up chromolithograph plates, one or two minor creases, letterpress illustrations, patterned endpapers, previous ownership inscription in pencil dated 1897 and Megan & Michael Dawson ex libris book label to front free endpaper, front free endpaper, title-page and first leaf detached, final pop-up page detached and lacking a cut-out figure, original cloth-backed pictorial boards, slightly rubbed to extremities, 4to, plus two further pop-up books comprising: The Model Menagerie, text block loose and detached from spine, circa 1895, oblong 4to, and Robinson Crusoe, n.p., 4to

(4)

£150 - £200



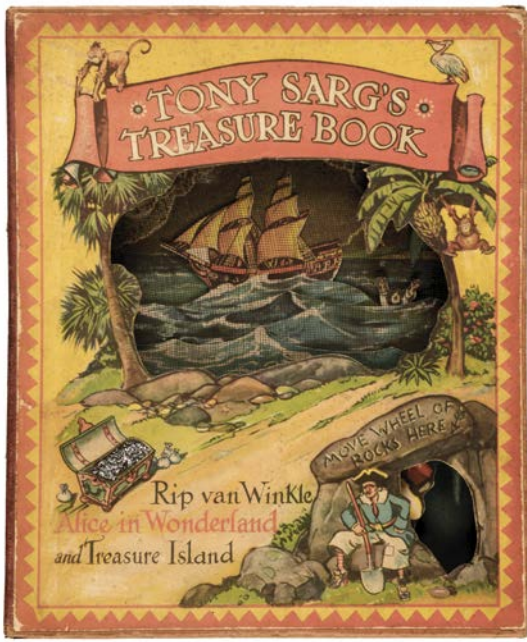
658 **Pogany (Willy, illustrator)**. The Tale of Lohengrin, Knight of the Swan, after the Drama of Richard Wagner by T.W. Rolleston, London: G. G. Harrap, [1913], 4 mounted colour plates, illustrations throughout, brown cloth with tooled and gilt decoration, spine with title etc. in gilt, 4to, together with

Rackham (Arthur, illustrator). Rip Van Winkle, by Washington Irving, Copenhagen: Peter Hansens Forlag, 1st Danish edition, 1905, 50 full colour tipped-in plates (including frontispiece), each with captioned tissue guards, limitation to verso of title-page 138/250 copies, Rackham's press-stamped signature below, toning to edge of title-page, top edge gilt, original green cloth with gilt decoration, spine with gilt, large 4to, plus

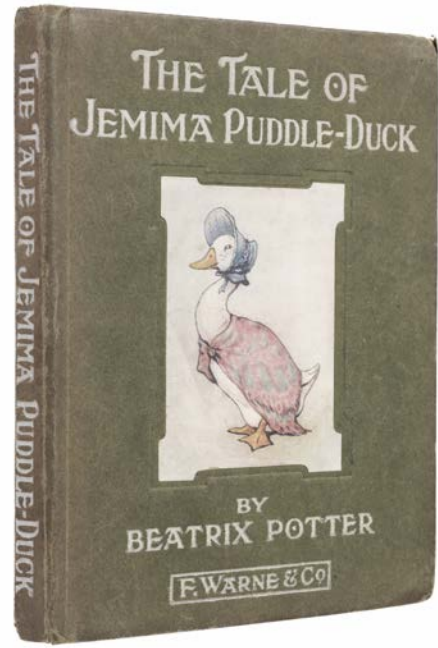
Robinson (W. Heath). Bill the Minder, London: Constable & Co. Ltd, 1912, 16 mounted colour plates, with captioned tissue guards, letterpress illustrations, some full-page, original gilt decorated green cloth, colour illustration mounted to upper cover, spine faded, 4to, and two others comprising: The Child's Christmas, illustrated by Charles Robinson, and A Flower Wedding, illustrated by Walter Crane, both 4to

(5)

£200 - £300



659 **Pop-Up Book.** Tony Sarg's Treasure Book, Rip Van Winkle, Alice in Wonderland and Treasure Island, New York: B.F. Jay, 1942, 22 page text block with some moveable elements and three-dimensional scenery, all moveable elements working, (missing Jim's letter, and the moveable moon/gnome's face), previous owner's inscription and Dawson ex libris label to front pastedown, original cloth-backed three dimensional box boards, colour pictorial labels laid onto boards, small hole to lower right corner of netting on upper board, rubbing to extremities, spine with some fraying and spotting, 4to, housed in custom-made box (1) £100 - £150



660 **Potter (Beatrix).** The Tale of Jemima Puddle-Duck, 1st edition, London: F. Warne & Co, 1908, half-title, colour frontispiece, colour illustrations, pictorial pastedowns and endpapers, a few faint handling marks to margins, original green boards with inset pictorial panel to front cover, lightly rubbed and bumped, 16mo Linder, p. 427; Quinby 14. (1) £200 - £300



661 **Potter (Beatrix).** The Tale of Tom Kitten, London: Frederick Warne and Co, circa 1914, half-title, colour illustrations throughout, a few minor marks, and some foxing (mostly to edges), pictorial endpapers, original green boards, front cover with inset colour pictorial panel, in original printed glassine wrapper, slightly toned, edges chipped and frayed in places, 16mo

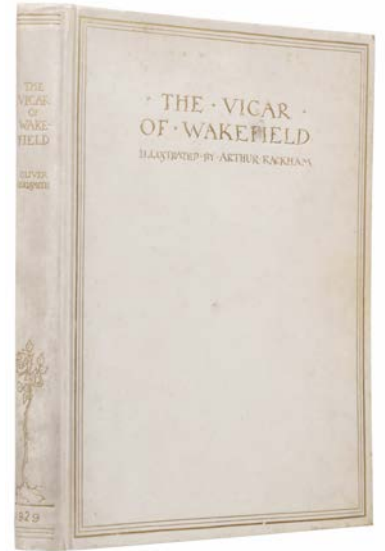
For the first edition see Linder, p. 427; Quinby 13. In the rarely-found opaque glassine dustjacket, designed to protect the book during its journey from publisher to customer. Typically, as here, the jacket was printed with advertisements to the rear panel and the flaps, whilst the front panel was left blank, enabling the book to be identified by the visible wording and illustration on the front cover of the binding. The dustjacket was usually discarded by the buyer or, in some cases, returned to the bookseller, marked up to indicate which books the customer was interested in purchasing next. Where the wrapper was retained by the reader it rarely survived subsequent handling, and consequently copies are now very rarely encountered with the glassine intact. The dustjacket provides fascinating information about Beatrix Potter's books and related merchandise as well as showing the book in its most original and complete form. (1) £1,000 - £1,500



Lot 662



Lot 664



Lot 665

662 **Rackham (Arthur, illustrator).** *Where the Blue Begins*, by Christopher Morley, signed limited edition, London: William Heinemann, [1922], signed by Rackham to limitation page, 4 full-page colour illustrations, 16 smaller black and white illustrations, pictorial endpapers, top edge gilt, original black buckram-backed boards, spine lettered in gilt, a few light spots to boards, 4to, contained in custom maroon-backed slipcase, red morocco spine labels lettered in gilt

Limited edition, 119/175 copies.

(1)

£300 - £500

663 **Rackham (Arthur, illustrator).** *Peter Pan in Kensington Gardens*, by J. M. Barrie, London: Hodder & Stoughton, 1906, mounted colour frontispiece and 48 plates with printed captions to tissue guards, verso of half-title and front free endpaper with contemporary inscription, some spotting to text, original gilt-blocked cloth, 4to, together with:

Rackham (Arthur, illustrator). *The Ingoldsby Legends, or Mirth & Marvels* by Thomas Ingoldsby, London: J. M. Dent & Co; New York: E. P. Dutton & Co., 1907, mounted colour frontispiece and 23 plates by Rackham with printed captions to tissue guards, monochrome plates and illustrations to text, half-title and verso of frontispiece with contemporary inscription, some spotting, top edge gilt remainder untrimmed, original gilt-blocked green cloth, 4to,

Hatherell (William, illustrator). *Shakespeare's Tragedy of Romeo and Juliet*, London: Hodder & Stoughton, [1913], mounted colour frontispiece and 21 plates with printed captions to tissue guards, occasional scattered spotting, original blocked cloth, 4to, plus other similar illustrated volumes

(26)

£200 - £300

664 **Rackham (Arthur, Illustrated).** *The Ring of the Niblung: The Rhinegold & The Valkyrie and Siegfried & The Twilight of the Gods*, by Richard Wagner, translated by Margaret Amour, London: William Heinemann Ltd, 1939, 48 colour plates including frontispieces, black and white illustrations, pictorial endpapers, edges foxed (occasionally encroaching into margins), original teal cloth, dust jacket present, edges frayed and chipped in places, tear to head of spine with associated slight loss to front panel, 4to, together with *Peter Pan in Kensington Gardens* by J.M. Barrie, New Edition, London: Hodder & Stoughton Limited, circa 1912, 50 colour plates, with printed tissue guards, 7 black and white plates (one detached), free endpapers toned, original gilt decorated green cloth (gilt to spine slightly dulled), 4to, plus

Some British Ballads, London: Constable & Co., circa 1920, 16 tipped-in colour plates, rough-trimmed edges foxed, original gilt decorated blue cloth, spine faintly sunned, 8vo, and four other illustrated books comprising: *The Book of Old English Songs and Ballads*, illustrated by Eleanor Fortescue Brickdale, [1915]; *Leaves of Grass*, by Walt Whitman, illustrated by Margaret Cook, 1913; *Shakespeare's Tragedy of Romeo and Juliet*, illustrated by W. Hatherell, [1913]; and *The Work of George W. Joy*, 1904, (preliminaries loose), all 4to

(7)

£200 - £300

665 **Rackham (Arthur, illustrated).** *The Vicar of Wakefield* by Oliver Goldsmith, signed limited edition, Philadelphia: David McKay, 1929, signed by the artist to limitation page, 12 colour plates, pictorial endpapers, top edge gilt, remainder untrimmed, original publisher's vellum gilt, a few light marks, 4to

Limited edition, 129/200 of the American issue.

(1)

£200 - £300



666 **Rackham (Arthur, illustrator).** *A Dish of Apples* by Eden Phillpotts, London: Hodder & Stoughton, 1921, mounted colour frontispiece, two mounted colour illustrations, all with tissue-guards, further black and white illustrations throughout, pictorial endpapers, previous presentation inscription to A1 'Gertrude from A.D.B & C.E.B Xmas 1921', original publisher's pictorial cloth, 8vo, together with

The Wind in the Willows by Kenneth Grahame, New York: Heritage Press, 1940, 12 colour illustrations, original blue cloth boards with gilt decoration, title in gilt to spine, spine ends faded, dust jacket, chipped with some loss to lower rear panel, 8vo, plus

Housman (Clemence, illustrator). *The Blue Moon* by Laurence Housman, London: John Murray, 1904, black and white illustrations throughout, previous presentation inscription to front free endpaper, original publisher's blue pictorial cloth, gilt title to spine, 8vo, and 12 other children's illustrated books including: *The Water-Babies*, 1915; *The Adventures of Tom Sawyer*, 1923; *The Way of Eben*, 1929, (with part of original glassine wrapper); *Mickey et Minnie*, etc., mainly 8vo

(15)

£150 - £200



668 **Rackham (Arthur, illustrator).** *Alice's Adventures in Wonderland*, by Lewis Carroll, London: William Heinemann, New York: Doubleday Page and Co., [1907], 13 tipped-in colour plates, illustrations, occasional light offsetting and spotting, some toning to end[paperr], top edge gilt, original cream cloth gilt, spine slightly toned, a few small marks and stains to covers, 4to

Limited edition, 166/1130 copies. Riall p. 77.

(1)

£600 - £800



667 **Rackham (Arthur, illustrator).** *A Dish of Apples*, by Eden Phillpotts, signed limited edition, London: Hodder & Stoughton, 1921, signed by the author and illustrator to limitation page, 3 mounted colour illustrations, 12 black and white illustrations, pictorial endpapers, top edge gilt, original pictorial cream cloth gilt, lightly marked and spotted, 8vo

Limited edition, 19/500 copies.

(1)

£200 - £300

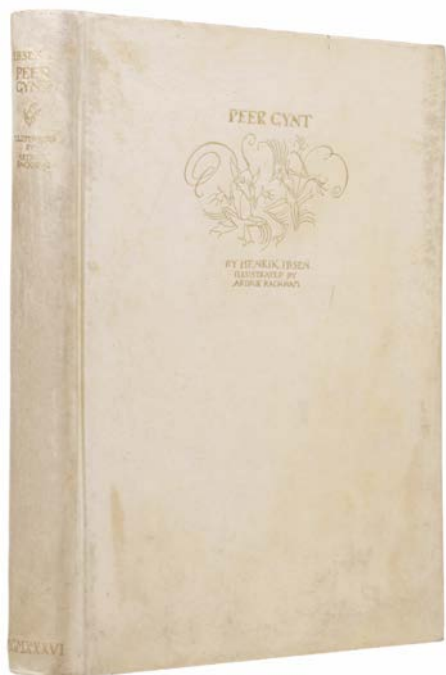


669 **Rackham (Arthur, illustrator).** *English Fairy Tales retold* by F. A. Steel, Large Paper edition, New York: Macmillan, 1918, 16 mounted colour plates (each with captioned tissue-guards), pictorial endpapers, hinges cracked (with sympathetic restoration with archival paper), top edge gilt, original publisher's pictorial vellum gilt, some wear and marks, 4to

Limited edition, 82/250 copies.

(1)

£200 - £300



Lot 670



Lot 672



Lot 673

670 **Rackham (Arthur, illustrator).** *Peer Gynt*, A Dramatic Poem by Henrik Ibsen, signed limited edition, London: George G. Harrap, 1936, signed by Rackham to limitation, 12 mounted colour plates (with captioned tissue guards), illustrated endpapers, further smaller black and white illustrations, occasional light spotting, illustrations with faint damp-stains to outer margins (not affecting images), original publisher's pictorial vellum gilt, some faint marks, some chafing to spine, 4to

Limited edition, 325/460 copies.

(1) £300 - £500

671 **Rackham (Arthur, illustrator).** *Peter Pan in Kensington Gardens*, by J. M. Barrie, London: Hodder & Stoughton, 7th edition, 1910, 50 tipped-in colour plates, each with captioned tissue-guard, some overall spotting mainly to preliminaries, rebacked, retaining original gilt decorated red cloth, original spine laid down, rubbed, 4to, together with *Aesop's Fables*, 1912, plus

Robinson (W. Heath). *The Water-Babies*, by Charles Kingsley, London: Constable & Company Limited, 1915, 8 colour plates, black and white illustrations throughout, hinges cracked, some spotting, original gilt decorated green cloth, rubbed, 4to, and

Wilde (Oscar). *A House of Pomegranates*, London: Methuen and Co. Ltd., 1915, 16 tipped in colour illustrations, some overall spotting, pictorial endpapers, free endpapers toned, original gilt decorated blue cloth, slightly faded, spine faded, head of spine fraying, 4to, with 15 others including: *Nister's Panorama Pictures*, *Mother Goose* illustrated by Kate Greenaway, etc., mainly 8vo or 4to

(18) £200 - £300

672 **Rackham (Arthur, illustrator).** *The Arthur Rackham Fairy Book*, signed limited edition, London: George C. Harrap, 1933, signed by Rackham to limitation page, 8 full-page colour plates, further black and white illustrations (some full-page), portions uncut, some preliminary and rear leaves spotted, top edge gilt, remainder untrimmed, original publisher's full vellum gilt, a few light marks, backstrip toned, 8vo

Limited edition, 361/460 copies.

(1) £300 - £500

673 **Rackham (Arthur, illustrator).** *The Ingoldsby Legends*, or *Mirth & Marvels*, signed limited edition, London: J. M. Dent, 1907, signed by Rackham to limitation leaf, 24 mounted colour plates (with captioned tissue guards), 12 tinted plates, further small black and white illustrations in-text, pictorial endpapers, lightly toned with a few light spots, top edge gilt, remainder untrimmed, original publisher's pictorial vellum gilt, tie detached and loosely inserted, a few light marks, 4to

Limited edition, 54/560 copies.

(1) £300 - £500



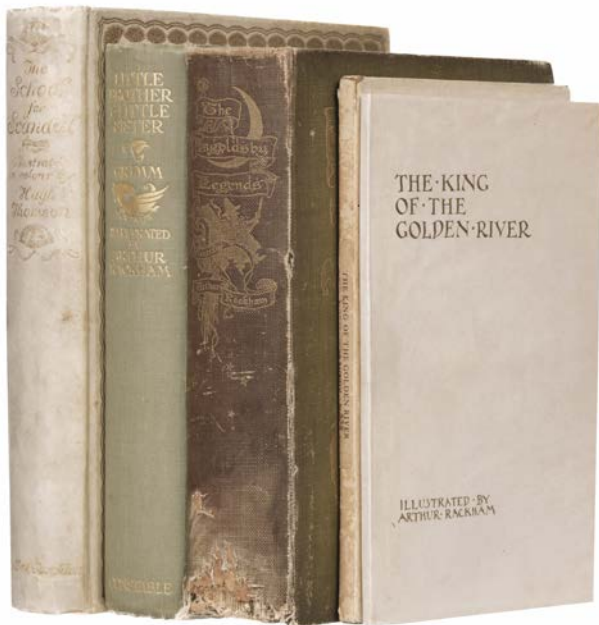
674 **Rackham (Arthur, illustrator).** *The Ingoldsby Legends, or Mirth & Marvels*, signed limited edition, London: J. M. Dent, 1907, signed by Rackham to limitation leaf, 24 mounted colour plates (with captioned tissue guards), 12 tinted plates, further small black and white illustrations in-text, pictorial endpapers, contemporary mounted gift inscription on card to front blank, leaves occasionally lightly toned with a few spots, top edge gilt, remainder untrimmed, original publisher's pictorial vellum gilt, tie lacking, a few light marks, 4to

Limited edition, 428/560 copies.

Riall, p. 83.

(1)

£300 - £500



Lot 675

675 **Rackham (Arthur, illustrator).** *The King of the Golden River*, by John Ruskin, signed limited edition, London: George Harrap & Co, 1932, 4 full-page colour illustrations, top edge gilt, remainder untrimmed, original publisher's limp vellum gilt, 8vo, contained in original slipcase, 339 of 570 copies, together with:

Thomson (Hugh, illustrator). *The School for Scandal*, by Richard Brinsley Sheridan, London: Hodder & Stoughton, circa 1911, 24 mounted colour illustrations, lengthy gift inscription in blue ink to front blank, pictorial endpapers, top edge gilt, remainder untrimmed, original publisher's pictorial full vellum gilt, lightly rubbed and marked, lacking ribbon, 4to, plus

Rackham (Arthur, illustrator). *The Ingoldsby Legends, Mirth & Marvels*, 1st edition thus, London: J. M. Dent, 1907, mounted colour illustrations (each with tissue-guard), further tinted and black and white illustrations (both full-page and in-text), hinges slightly tender, original publisher's pictorial green cloth gilt, some wear with loss at foot of spine, rubbed and marked, 4to, with

Little Brother & Little Sister, and other tales by the Brothers Grimm, 1st edition thus, London: Constable & Co, 1917, 12 mounted colour illustrations, further black and white illustrations, a few light spots, original publisher's green cloth gilt, 4to

(4)

£200 - £300



676 **Rackham (Arthur, illustrator).** *The Springtide of Life*, poems of childhood by Algernon Charles Swinburne with a preface by Edmund Gosse, London: William Heinemann, 1918, 8 tipped-in colour plates, with captioned tissue-guards, black & white illustrations throughout, decorative endpapers, some spotting to endpapers, original green cloth with gilt decoration, cloth slightly lifting in places mainly to lower board, 4to, together with

The Vicar of Wakefield by Oliver Goldsmith, illustrated by Arthur Rackham, London: George G. Harrap & Company Limited, 1929, 12 tipped-in colour plates, presentation inscription to title-page dated 'May 1931', decorative endpapers, slightly toned, original blue cloth with gilt title and decoration, spine toned, some rubbing to extremities, 4to, plus

The Night Before Christmas by Clement C. Moore L.L.D., illustrated by Arthur Rackham, London: George G. Harrap & Co Ltd, 1931, 2 tipped-in colour plates, decorative endpapers, original red boards, spine faded, slim 8vo, and 17 other books illustrated by Arthur Rackham, including: *Peer Gynt* (lacking one colour plate), *Aesop's Fables*, *The Ingoldsby Legends*, *Tales from Shakespeare*, *A Christmas Carol*, *King Albert's Book*, *The Arthur Rackham Fairy Book*, *Princess Mary's Gift Book*, *Peter Pan*, *Children's Treasury of Great Stories.*, etc, 4to

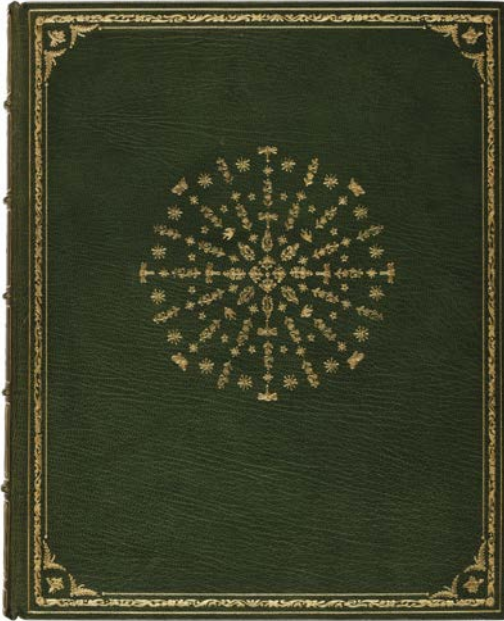
(20)

£200 - £300

677 **Rackham (Arthur, illustrator)**. The Springtide of Life, by Algernon Charles Swinburne, signed limited edition, London: William Heinemann, 1918, *signed by Rackham to limitation page, 9 mounted colour illustrations (with tissue-guards), first few preliminary and rear leaves damp-stained (mostly at foot), original publisher's pictorial vellum-backed boards, spine and upper cover lettered in gilt, foot of covers damp-stained, some toning and wear at head of upper cover, 4to*

Limited edition, 616/795 copies.
(1)

£150 - £200



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

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

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

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

(1)

£1,000 - £1,500

679 **Rackham (Arthur, illustrator)**. Undine, signed limited edition, London: William Heinemann, 1909, *signed by Rackham to limitation page, 15 mounted colour plates (with captioned tissue-guards), smaller black and white illustrations in-text, pencilled gift inscription to blank frontispiece verso, original publisher's pictorial vellum gilt, lacking ties, some light toning and marks, 4to*

Limited edition, 181/1000 copies.

(1)

£200 - £300

680 **Robinson (William Heath, illustrator)**. Shakespeare's Comedy of A Midsummer-Night's Dream, London: Constable & Co., 1914, *12 tipped-in colour plates, monochrome illustrations, short closed marginal tear to p. 113, scattered light spotting, original green pictorial cloth gilt, a little rubbed at spine ends, 4to, together with A Song of the English, by Rudyard Kipling, London: Hodder & Stoughton, [1909], 30 tipped-in colour plates, a few light spots, front hinge a little tender, original pictorial cloth gilt, spine a little faded, 4to*

(2)

£100 - £150

681 **Robinson (William Heath, illustrator)**. Shakespeare's Comedy of Twelfth Night or What You Will, London: Hodder & Stoughton, [1908], *tipped-in colour plates, ownership inscription at front, original decorative cloth gilt, a little rubbed and slightly faded on spine, 4to, together with:*

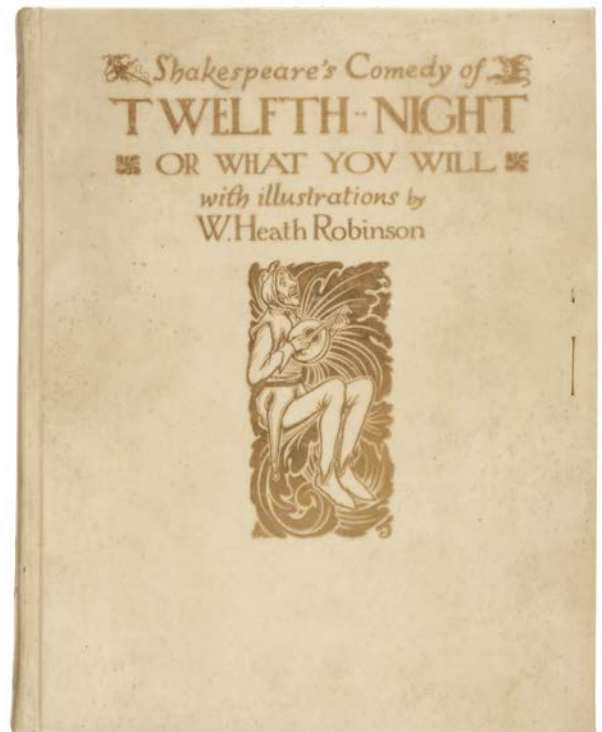
Nash (John, illustrator), Seven Short Stories by Walter de la Mare, London: Faber & Faber, 1931, *8 colour plates, partly untrimmed, original red cloth gilt, a little rubbed, 8vo, plus*

Bone (Stephen & Adshead, Mary), The Little Boy and His House, 1st edition, London: J. M. Dent & Sons, 1967, *colour illustrations throughout, original cloth in dust jacket, a little rubbed and soiled, chipped at head of spine, small folio, plus*

Piper (John), Buildings and Prospects, 1st edition, London: Architectural Press, 1948, *double-page colour lithographic frontispiece and title, half tone plates, original cloth in dust jacket, a little rubbed, small folio, plus other mostly cloth-bound early to mid 20th-century illustrated books*

(approx. 100)

£200 - £300



682 **Robinson (William Heath, illustrator)**. Shakespeare's Comedy of Twelfth Night or What You Will, London: Hodder & Stoughton, [1908], *40 tipped-in colour plates, bookplate, top edge gilt, original vellum gilt, lacking ties, covers a little bowed, 4to*

Limited edition, 104/350 copies, signed by the artist.

(1)

£300 - £400

683 **Shepard (Ernest H, illustrator).** Cheddar Gorge, A Book of English Cheeses, edited by John Squire, signed limited edition, London: Collins, 1937, signed to limitation by both editor and illustrator, full-page illustrations, top edge gilt, remainder untrimmed, original yellow buckram gilt, marked and some soiling, 4to, together with:

Carroll (Lewis). The Hunting of the Snark, an agony, in eight fits, 1st edition, London: Macmillan and Co, 1876, 9 full-page illustrations by Henry Holiday, neat ownership inscriptions to head of front blank, original pictorial brown cloth, lacking half of backstrip, rubbed, 8vo, plus

Drayton (Michael). Nymphidia, The Court of the Fayrie, newly printed from the folio of 1627, Stratford-upon-Avon, 1924, contemporary green morocco-backed boards, spine worn, 12mo, with 22 other children's and illustrated books

(25)

£200 - £300



684 **Spring-Heeled Jack.** Selection of rare "Spring-Heeled Jack" one-penny pulp comics by Aldine Publishing, 1904, including #1 "Man or Fiend", #2 "A Mystery of Mysteries", #5 "The Price of Guilt" and #7 "A Leap for Liberty", front cover designs by Robert Prowse and text by Charlton Lea, author of "The Dick Turpin Tales", illustrations by C.H. Blake, all complete but worn in places with some loss, covers detached and many loose pages, together with 9 issues of Dick Turpin penny dreadful comics, #41, 42, 45, 53, 54, 61, 62, 63 and 66, some covers and other pages missing, some loss

Inspired by a Victorian-era urban legend, this British penny dreadful series features a heroic bat-winged avenger of the night, and was a precursor to several pulp and comic book characters. The Lord Mayor of London, Sir John Cowan, received complaints from several parts of London describing a demonic creature with eyes like balls of fire and hands like icy claws, and able to bound from roof-top to roof-top with ease. The first claimed sighting of Spring-heeled Jack was in London in 1837, and the last in Liverpool in 1904. The Duke of Wellington, although aged nearly 70 went out armed on horseback to hunt and kill the monster. The Army in 1870 set traps to catch him after scared sentries reported being terrified by a man who sprang onto the roof of their sentry box. For a while, suspicion rested on the eccentric young Marquis of Waterford, who was considered 'wild' by Victorian society.

(13)

£200 - £300



685 **Stevenson (Robert Louis).** Treasure Island, London: Cassell & Company, 1911, 12 mounted colour illustrations by John Cameron (each with captioned tissue-guards), smaller black and white illustrations in-text, top edge gilt, remainder untrimmed, original pictorial full vellum, lightly marked and toned, 8vo

Limited to 250 copies, this one out of series numbered '0000'.

(1)

£150 - £200



Lot 686

686 **Stevenson (Robert Louis)**. *Treasure Island*, Puffin Cut-out Book, Harmondsworth: Penguin Books, 1953, 8 full colour leaves, including wrappers, adapted and designed for the Toy Theatre by Geoffrey Robinson, complete and uncut, 27 x 38 cm, together with **Dahl (Roald)**. *James and the Giant Peach*, 1st edition, New York: Alfred A. Knopf, [1961], colour and monochrome illustrations by Nancy Ekholm Burkert, green endpapers, original red blindstamped cloth, 8vo, plus

Dulac (Edmund, illustrator). *The Bookman*, a portfolio of pictures illustrating poems by Edgar Allan Poe, London: Hodder and Stoughton, 1929, 4 tipped-in colour plates, original wrappers, illustrated label laid on upper wrapper, slim folio, and 46 other illustrated children's books, including: *Mr Visconti*, an extract from *Travels with my Aunt*, drawings by Edward Ardizzone, 1969, *Blackie's Children's Annual*, [1917], *Jim and the Beanstalk*, 1970, *Gentleman Jim*, 1980, *Fungus the Bogeyman*, 1977, *And to Think that I saw it on Mulberry Street*, 1971, *The First Circus*, 1932, *Three Old Favourites*, etc., various sizes, mainly slim 4to

(1 box)

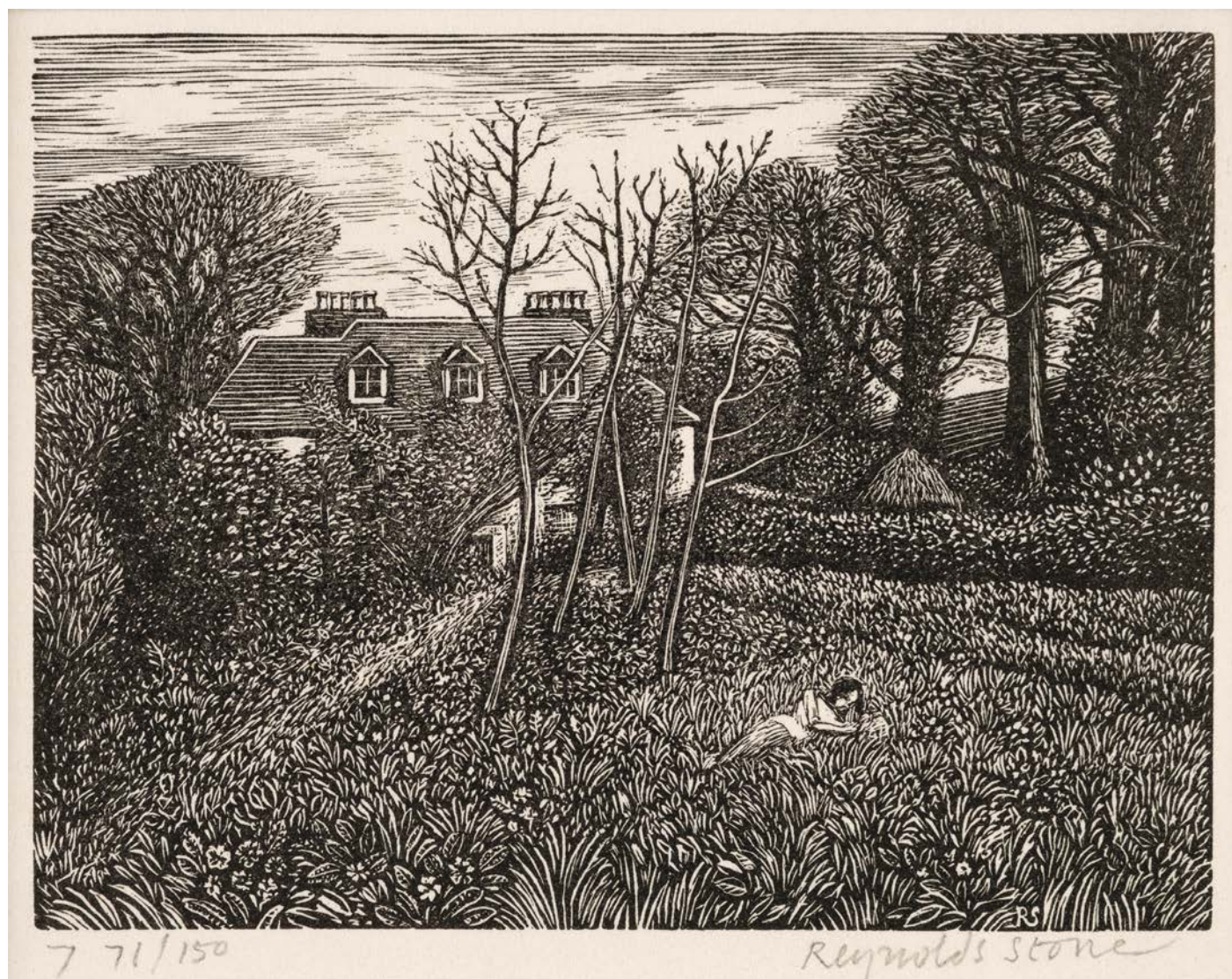
£150 - £200

687 **Stone (Reynolds)**. *The Old Rectory*. Seventeen Engravings by Reynolds Stone, London: Litton Cheney Press for Warren Editions, 1976, wood-engraved title and colophon, 17 wood-engravings, each numbered and signed in pencil, each tipped into hinged card mounts, all contained in original cloth gilt box (spine faded), 4to

Limited edition, 17/150 copies. 'In addition to superb examples of craftsmanship and design, Reynolds Stone has done a number of wood engravings that record his delight in the trees and streams that surround his home. He has put his heart into them and I think they are the most beautiful things he has done. Seventeen of the original engravings are available in this perfectly produced portfolio' (Kenneth Clark).

(1)

£800 - £1,200



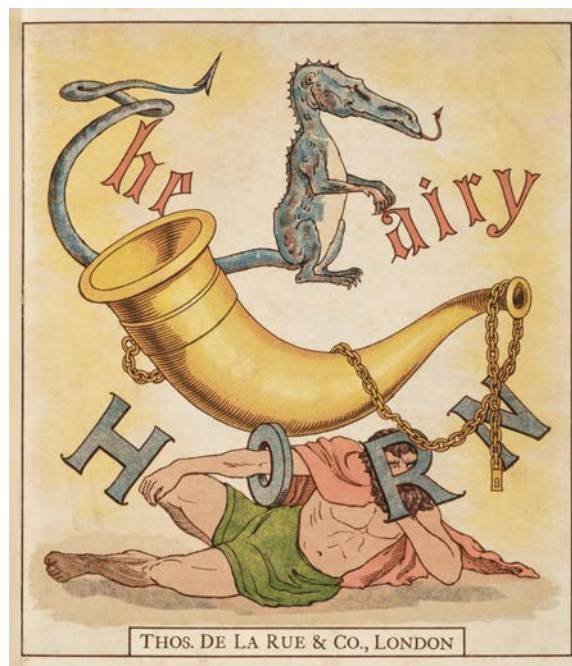
Lot 687



688 **Takejiro Hasegawa, publisher.** A collection of 10 assorted titles, 1890s-1900s, including *Japanese Topsyturnydom*, by E. S. Patton, T. Hasegawa, Tokyo, [1896], colour illustrations on crepe paper, light spotting to upper cover, small 4to, together with *A Day with Mitsu*, by Mary G. Kimura, T. Hasegawa, circa 1894, colour illustrations on crepe paper, a few light spots, 4to, with 8 others including *Japanese Fairy Tales Series*, No. 24, *The Old Woman who Lost Her Dumpling*, translated by Lafcadio Hearn, circa 1902, *The Months of Japanese Ladies Calendar for 1903*, and 1904, *Rhymes & Life Scenes of Japan Calendar for 1903*, the *Children's Japan*, by W. H. Smith, 2nd edition, circa 1912

(10)

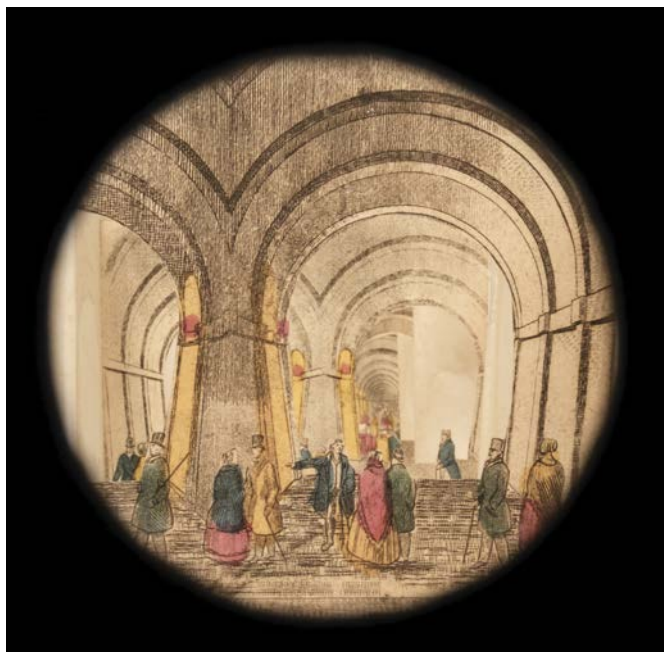
£200 - £300



690 **Thomas De La Rue & Co. (publishers).** A collection of 5 illustrated books, 1880s, comprising *The Fairy Horn*, by S. Theyre Smith, *Clever Hans*, by the Brothers Grimm, illustrated by J. Lawson, *Rumpelstiltskin*, by George R. Halkett, *The Baby's "Debut."*, by J. Smith, illustrated by G. A. Konstam, E. Casella, and N. Casella, *The Maypole*, illustrated by G. A. Konstam, E. Casella and N. Casella, colour illustrations, advertisements, occasional light offsetting, original wrappers, all bound in contemporary brown half morocco, rubbed and scuffed, small 4to, together with **Caldecott (Randolph)**. *The Fox Jumps over the Parson's Gate*; *Come Lasses and Lads*; *Ride A-Cock Horse to Banbury + A Farmer Went Trotting upon his Grey Mare*; *The Milkmaid*; *Hey Diddle Diddle and Baby Bunting*; *A Frog he Would A-Wooing Go*; *The Great Panjandrum Himself*; *An Elegy on the Glory of her Sex*. Mrs Mary Blaize, R. Caldecott's Picture Books series, 1870s-80s, colour illustrations, occasional light spotting and offsetting, all bound in contemporary half morocco, rubbed and scuffed, oblong 4to, with others illustrated including 6 illustrated books mostly illustrated by W. J. Hodgson, 1880s, bound together, *Baby's Own Aesop*, by Walter Crane, 1887, *Familiar Rhymes from Mother Goose*, illustrated by Chester Loomis, Ernest Nister, 1888, *Kate Greenaway's Book of Games*, [1889], *The Story of the Treasure Seekers*, by E. Nesbit, 1899, *The Adventures of Uncle Lubin*, by W. Heath Robinson, 1902 (lacking front endpaper), and *Uncle Remus*, illustrated by Rene Bull, circa 1906

(17)

£150 - £200



689 **Thames Tunnel.** Folding telescopic peepshow, printed by Azulay, circa 1851, five-sections, four hand-coloured, explanatory text to left, bound concertina style with paper, small hole and closed tear to second join and some minor offsetting, first section with paper reinforcements to verso, some soiling, hinges cracked, original cloth-backed boards (small area of upper board showing top right), printed label with title to upper cover, some wear, 12 x 17 cm, housed in custom-made folder with ties

(1)

£100 - £150

691 **Tidcombe (Marianne).** The Doves Press, Published by the British Library & Oak Knoll Press, 2002, numerous illustrations, original cloth in dust jacket, together with:

Cave (Roderick & Manson, Sarah), *A History of the Golden Cockerel Press 1920-1960*, published by the British Library & Oak Knoll Press, 2002, colour and black & white illustrations, original cloth in dust jacket, plus

Peterson (William S.), *The Kelmscott Press. A History of William Morris's Typographical Adventure*, 1st edition, Oxford University Press, 1991, printed in red and black, black & white illustrations, a little spotting, original cloth in dust jacket, small folio, plus other private press interest and some limited editions, mostly mid 20th century, various bindings and sizes

(approx. 80)

£300 - £400



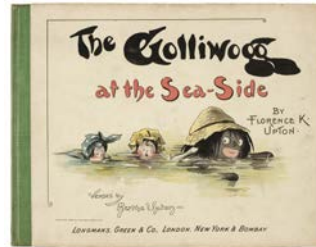
692 **Tuck (Raphael & Sons, publishers).** Father Tuck's Express Train Panorama, circa 1910, colour lithograph, four panels folding out to show a railway platform scene with slots, 16 die-cut shaped figures, text to verso, final panel with integral envelope (some loss to side of envelope flap), some adhesive tape marks to edge of verso, some minor soiling, 26.8 x 30 cm, together with Coronation Procession Panorama, [1953], colour lithograph, four panels with 46 numbered slots, the backdrop depicting the road from the Palace towards Westminster Abbey, the final panel with integral envelope to verso, holding die-cut numbered figures to fit into slots, some rubbing to edges, previous juvenile ownership inscription and ex libris Megan and Michael Dawson stamp to verso, some minor rubbing to surface of lower right front panel, plus five other panorama's published by Raphael Tuck & Sons Ltd, comprising: Road Travel, At the Seaside, Cinderella, Meadowsweet Farm, Dressing Dolls (reproduction box), and a facsimile copy of World's Circus, and four moveables comprising: Days of Delight, More Fun for Everyone, In Playtime and Play and Pleasure (renewed endpapers), some with repairs, 4to (15)

£200 - £400



693 **Upton (Florence).** The Adventures of Two Dutch Dolls and a "Golliwogg", [1895]; The Golliwogg's Bicycle Club, 1896; The Golliwogg at the Sea-Side, 1898; The Golliwogg's Polar Adventures, 1900; The Golliwogg's "Auto-Go-Cart", 1901, colour illustrations, Polar Adventures textblock detached, a few other leaves detached with marginal tears, Sea-Side lacking front endpaper Auto-Go-Cart front endpaper with long vertical tear, original cloth-backed illustrated boards, some edge wear and stains, spines rubbed with some fading, small tear to Polar spine, oblong 4to, together with 7 others in the series including The Golliwogg's Air-Ship, 1902, The Golliwogg's Circus, 1903, The Golliwogg in Holland, 1904, The Golliwogg's Fox-Hunt, [1905], and The Golliwogg's Desert Island, [1906], in variable condition (12)

£300 - £400



694 **Upton (Florence).** The Adventures of two Dutch Dolls, London: Longmans, Green & Co., [1895], colour illustrations throughout, additional pages 23*, 24*, 55*, and 56* reinserted and regarded, decorative endpapers, some finger soiling, original cloth backed pictorial boards, some light creasing, rubbing to edges, together with 16 other stories from The Golliwogg series comprising: The Golliwogg's Bicycle Club, 1896 (x2); The Golliwogg at the Sea-Side, 1898; The Golliwogg in War!, New Edition, 1903; The Golliwogg's Polar Adventure, New Edition, 1903 (x2); The Golliwogg's Auto-Go-Cart, 1901; The Golliwogg's Air-Ship, 1902 (x2, one copy rubbed with water stain to rear board); The Golliwogg's Circus, 1903 (x2); The Golliwogg in Holland, 1904; The Golliwogg's Fox-Hunt, 1905; The Golliwogg's Desert-Island, [1906]; The Golliwogg's Christmas, 1907; Golliwogg African Jungle, 1909; some with presentation inscriptions in ink to title-page, decorative endpapers, all in original cloth backed pictorial boards, some rubbing to extremities, all generally in good condition, oblong 4to, and The Adventures of Borbee and the Wisp by Florence K. Upton, 1908, slim 4to

Osborne, p. 83. (18)

£600 - £800



695 **Upton (Florence).** The Golliwogg's Christmas, 1st edition, London: Longmans, Green, & Co, 1907, full-page colour illustrations, ownership stamp to front free endpaper, lightly offset, original cloth-backed pictorial paper-covered boards, rubbed and lightly marked, oblong 4to, together with: The Golliwogg's Desert Island, 1st edition, London: Longmans, Green, & Co, 1906, full-page colour illustrations, neat near-contemporary pencilled ownership inscription to front free endpaper, occasional light dust-soiling, original cloth-backed pictorial paper-covered boards, head of backstrip torn and partly loose, marked with some staining, oblong 4to (2)

£200 - £300



696 **Wain (Louis)**. A Cat Alphabet and Picture-Book for Little Folk, London: Blackie and Son, circa 1914, colour illustrations, a few small stains, some toning to endpapers, juvenile previous owner signature and pencil scribbles to rear pastedown, rear hinge tender, original cloth, upper cover with inset colour illustrations, a little rubbed with some edge wear, 8vo, together with **Greenaway (Kate, illustrator)**. A Day in a Child's Life, music by Myles B. Foster, London: George Routledge and Sons, [1881], colour illustrations, occasional minor marks, small presentation inscription, original cloth-backed boards, edges a little rubbed, 4to, plus **Crane (Walter)**. Flora's Feast: A Masque of Flowers, London: Cassell and Company, 1889, colour illustrations, original cloth-backed pictorial boards, a little toned, 4to, with 6 others illustrated including Marigold Garden, by Kate Greenaway, circa 1885, Afternoon Tea, by J. G. Sowerby and H. H. Emmerson, circa 1883, The A.'s and the K.'s or Twice Three is Six, illustrated by N. Parker, circa 1914, and Von Sonne, Mond und Sternen, by Lis Wenger-Ruutz, Stuttgart, circa 1907

(9)

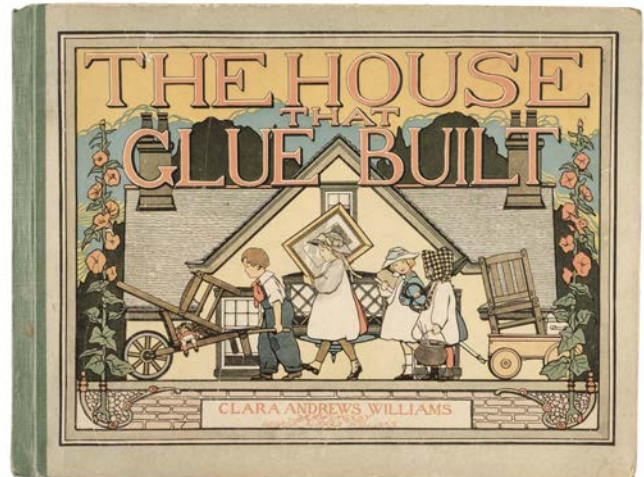
£300 - £400

697 **Wehr (Julian, illustrator)**. Animated! Mother Goose, Grosset and Dunlap, 1942, 4 full-page colour moveable plates (small repair to one), colour illustrations to text, lightly toned, faint edge spotting, title slightly detached at gutter, original spiral bound pictorial boards, spotted and somewhat soiled, oblong 4to, together with another 9 oblong 4to, one 4to, and 6 8vo books with animated pictures by Julian Wehr, 1943-1945, some generally minor creases and tears, few repairs, some books with ink manuscript ownership name, Noah's Ark title nearly detached & following leaf detached, 2 copies of Toyland (one defective), original pictorial boards, Story Rhymes and Animated Animals with some splitting to spine, Rip Van Winkle cover nearly detached, 3 with dust jacket (some tears and losses), most books with small ex libris Megan and Michael Dawson ticket or ink stamp to upper corner inside front cover, Raggedy Ann and Andy with additional pictorial bookplates of Ray Powell and of Marjorie Moon, plus two books with animated pictures by George Zaffo: The Test Flight (with dust-jacket and with ink manuscript ownership name inside front cover), and Peter on the Paddle Boat, both oblong 4to

The other titles not mentioned above are: Animated Circus Book, Alice in Wonderland, Hansel and Gretel, The Happy Little Choo-Choo, Gingerbread Boy, Wizard of Oz, Puss in Boots, Tinder Box, Tale of Peter Rabbit.

(18)

£200 - £300



698 **Williams (Clara Andrews)**. The House That Glue Built, New York: Frederick A Stokes Company, 1905, 7 chromolithograph interior home scenes, each scene with cut-outs laid down, last page with perforated edge lacking, juvenile pencil marks in pencil to front free endpaper, Dawson ex libris stamp to front free endpaper, original cloth-backed pictorial boards, some rubbing to extremities, oblong 4to, together with another edition of the same book published in 1910 (lacking perforated pages at rear), oblong 4to, and

Davey (Doris - after Helen Waite). My Dolly's Home. London: Arts and General Publishers, Limited, [1921], 8 pages of text followed by 50 full-page illustrations, showing various internal and external scenes, 8 cut-out figures contained in a pocket to rear pastedown, gutter reinforced in places, renewed front pastedown with Dawson ex libris stamp, original cloth-backed pictorial boards, some rubbing, oblong 4to

(3)

£200 - £300

PRIVATE PRESS

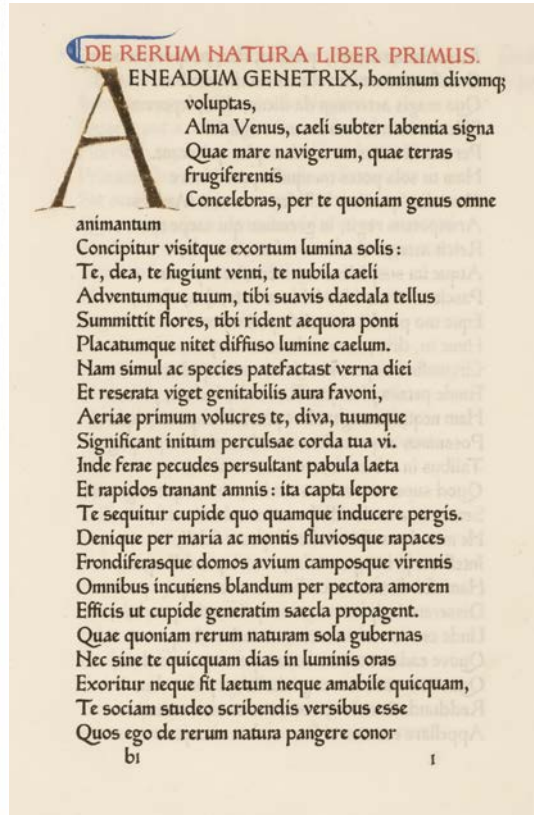
699 **Essex House Press.** A Mornynge Remembraunce, compyled by the Reverent Fader in God, Johan Fysher Bishop of Rochester, Essex House Press, 1906, *frontispiece by C. R. Ashbee, printed in red and black, original vellum, slight toning to spine, 8vo, presentation inscription at front 'Nina from Maur, August 1921', limited edition, 67/125, together with The Hymn of Bardaisan, rendered into English by F. Crawford Burkitt, Essex House Press, 1899. woodcut initial, printed in red and black, unopened, original boards, spine a little toned, small indentations to rear cover, 8vo, limited edition of 300, plus The Picture of Kebes the Theban, Essex House Press, 1906, printed in red and black, bookplate of Thomas Edward and Catharine Hodgkin, original boards, 8vo, limited edition of 50, this copy presented to M(r) Enthoven, together with Ashbee (C.R., editor). The Manual of the Guild and School of Handicraft: being a guide to county councils and technical teachers, London: Cassell & Company, 1892, title with woodcut device of the Guild, 16 pp. publisher's catalogue at rear, light spotting to half-title, with an 8pp. printed Guild booklet extract loosely inserted at front, containing a Preface by G. F. Watts, introduction and course of lectures (pages numbered 9-[16]), and a 3pp. printed order form for the Guild's volume of Transactions loosely inserted at rear, uncut and untrimmed, original printed pale brown wrappers, in very good condition, 8vo, plus 4 others including A Bibliography of the Essex House Press... from the year 1898 to 1904, Essex House Press, 1904, Report on the Work of the Campden School of Arts and Crafts 1903-04, Essex House Press, 1904 and Reprint of an Article in 'Handicraft' by Mr. Frederic Allen Whiting, Secretary of the Arts and Crafts Society of Boston, Massachusetts... Essex House Press, 1904, all ex-libris of John Avery*

A Mornynge Remembraunce is inscribed by the Arts and Crafts etcher F. L. Griggs (1876-1938) to his wife Nina Griggs.

The Manual of the Guild and School of Handicraft provenance: John Avery, F.C.A., Woodford Green, Essex, with his printed label to inside front cover of the first volume, and to final leaf of the three printed booklets.

Tomkinson 66, 3 & 71 respectively for the first three Essex House Press titles.
(8)

£300 - £400

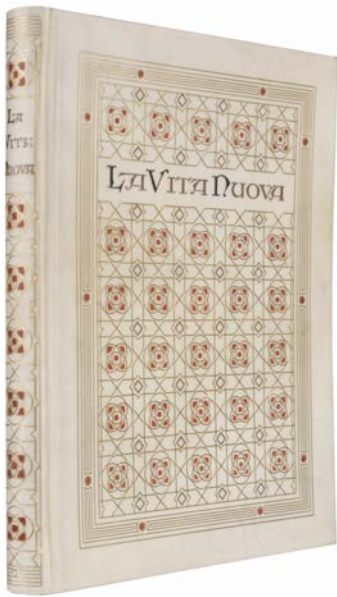


700 **Ashendene Press.** T. Lucreti Cari De Rerum Natura Libri Sex, Chelsea: Ashendene Press, 1913, *text printed in red and black, hand-drawn initials to each part with the first laid in gold, original vellum backed over blue paper boards, gilt lettering to spine, 8vo (280 x 200 mm)*
One of 85 copies printed on Ashendene Bachelor paper, of which only 65 were for sale.

Hornby 27.

A bright, clean example.
(1)

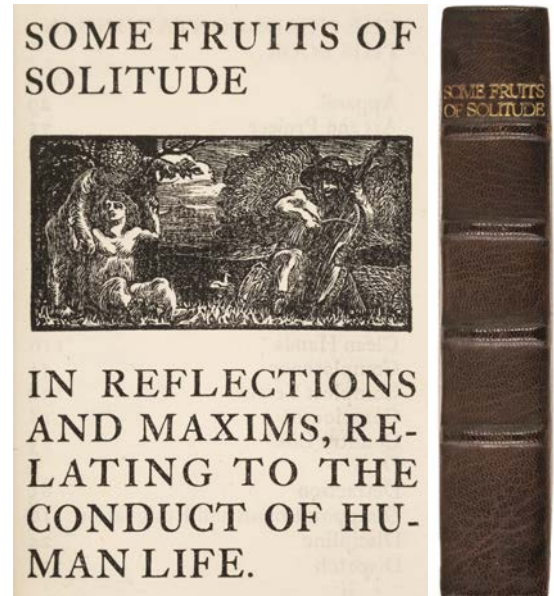
£4,000 - £6,000



Lot 701



Lot 703



Lot 704

701 **Dante Alighieri**. *The New Life - La Vita Nuova*, Translated by Dante Gabriel Rossetti, pictured by Evelyn Paul with music by Alfred Mercer, [London]: George G. Harrap & Co, printed at the Cheylesmore Press [1915?], signed by the illustrator to limitation page, numerous gilt and coloured illustrations, top edge gilt, full vellum with gilt decoration to spine and upper cover, 4to

Limited edition, 27/150 copies.

(1)

£300 - £500

702 **Drayton (Michael)**. *Endimion & Phoebe*, Ideas Latmus, Stratford-upon-Avon: Shakespeare Head Press, 1925, top edge gilt, remainder untrimmed, original limp vellum gilt, silk ties, 8vo, together with:

O'Flaherty (Liam). *The Ecstasy of Angus*, London: Joiner and Steele for The Chiswick Press, 1931, signed by the author to limitation, lightly spotted, original green cloth gilt, original glassine dust jacket, paper flaps, chipped with small loss, 8vo, 145 of 365 copies, with **Irving (Washington)**. *Knickerbocker Papers*, being *Rip Van Winkle & The Legend of Sleepy Hollow*, London: Medici Society, 1914, edges untrimmed, original cloth-backed boards lettered in gilt, dust jacket, 8vo, with 21 others related

(24)

£300 - £500

703 **Essex House Press**. *A Book of Cottages and Little Houses for Landlords, Architects, Builders and Others: with suggestions as to cost, the housing difficulty, & the improvement of taste in these matters* by C. R. Ashbee, M. A., Architect, Essex House Press, 1906, woodcut frontispiece and illustrations by F. L. Griggs, 29 half-tone illustrations bound at rear (one or two small marginal stains), top edge gilt, original cream buckram gilt, spine s little toned with small stain, light marginal dust-soiling, small 4to, together with *The Last Records of a Cotswold Community; Being the Weson Subedge Field Account Book for the Final Twenty-Six Years of the Famous Cotswold Games, Hitherto Unpublished*, Essex House Press, 1904

Tomkinson 69 & 50 respectively. First work limited edition 36/50, issued on paper with the Essex House Press mark and reserved for subscribers to the Press, from a total edition of 250.

(2)

£300 - £500

704 **Essex House Press**. *Some Fruits of Solitude in Reflections and Maxims, relating to the conduct of human life*, by William Penn, printed at the Essex House Press, under the care of C.R. Ashbee, published by Edward Arnold, 1901, title with wood engraved vignette by T. Sturge Moore, text printed in red and black, with decorative initials throughout, pencil inscription to front endpaper 'Gift from Mia Griggs, Saturday 25 June 60. Ex libris FLG', top edge gilt, remainder untrimmed, contemporary Arts & Crafts-style brown quarter morocco, spine lettered in gilt, one or two minor marks, generally in very good condition, 8vo (binding 15 x 11 cm)

Provenance: Collection of F. L. Griggs (1876-1938), etcher and illustrator; gifted by Griggs' widow to David Gould (1922 -2004), art dealer, connoisseur, and founder of the Taranman Gallery with Christopher Hewett.

(1)

£300 - £500

THE FIRST BOOK OF THE
COURTIER OF COUNT BAL-
DESSAR CASTILIO, UNTO
MAISTER ALPHONSUS ARI-
OSTO.



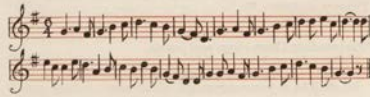
HAVE a longe time doubted with my self (most loving M. Alphon- sus) which of the two were harder for me, either to denye you the thinge that you have with suche instance manye tymes required of me, or to take it in hande: Bicause on the one side me thoughte it a verye harde matter to denye anye thyng, especiallye the request beinge honest, to the personne whom I love deerlye, & of whom I perceyve my selfe deerlye beloved. A gaine on the other syde, to undertake an enterpryse which I do not knowe my selfe able to bryng to an end, I judged it uncomely for him that wayeth due reproofes so much as they oughte to be wayed. At length after muche debatyng, I have determined to prove in this behalfe what ayde that affection & great desyre to please, can bryng unto my diligence, whyche in other thynges is wonte to encrease the laboure of menne. You then require me to wryte, what is (to my thynkyng) the trade and maner of Courtyers, whyche is most fyttinge for a Gentilman that liveth in the Court of Princes, by the whiche he maye have the knowlege howe to serve them perfectlye in everye reasonable matter, & obtayne thereby favour of them and prayse of other men. Fynallye, of what sort he ought to be that deserv-

9

Lot 705

ALL ROUND MY HAT.

1830.



All round my hat I will wear a green willow,
All round my hat for a twelvemonth and a day;
If anybody asks me the reason why I wear it,
It's all because my true love is far, far away.

My love she was fair, and my love she was kind, too,
And many were the happy hours between my love & me;
I never could refuse her whatever she'd a mind to,
But now she's far away, far across the stormy sea.

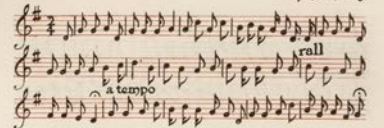
O will my love be true, and will my love be faithful?
Or will she find another swain to court her where she's gone?
The men will all run after her, so pretty and so graceful,
And perhaps she may forget me, lamenting all alone.

So all round my hat I will wear a green willow,
All round my hat for a twelvemonth and a day;
If anybody asks me the reason why I wear it,
It's all because my true love is far, far away.

IX-3

STRAWBERRY FAIR.

Devonshire. Traditional.
17th century.



As I was going to Strawberry Fair,
Singing, singing, Buttercups and Daisies,
I met a maiden taking her ware, Fol-de-dee!
Her eyes were blue and golden her hair,
As she went on to Strawberry Fair,
Ri-fol, Ri-fol, Tol-de-riddle-li-do,
Ri-fol, Ri-fol, Tol-de-riddle-dee.

"Kind Sir, pray pick of my basket!" she said Singing, etc.
"My cherries ripe, or my roses red, Fol-de-dee!
My strawberries sweet, I can of them spare,
As I go on to Strawberry Fair." Ri-fol, etc.

"Your cherries soon will be wasted away, Singing, etc.
Your roses wither and never stay, Fol-de-dee!
'Tis not to seek such perishing ware,
That I am tramping to Strawberry Fair." Ri-fol, etc.

I want to purchase a generous heart, Singing, etc.
A tongue that neither is nimble nor tart, Fol-de-dee!
An honest mind, but such trifles are rare,
I doubt if they're found at Strawberry Fair." Ri-fol, etc.

The price I offer, my sweet pretty maid Singing, etc.
A ring of gold on your finger displayed, Fol-de-dee!
So come make over to me your ware,
In church to-day at Strawberry Fair." Ri-fol, etc.

IX-9

Lot 706

705 **Essex House Press.** The Courtyer of Count Baldessar Castilio, divided into foure bookes very necessary and profitable for yonge gentilmen & gentilwomen abiding in cort, palaice, or place, done into Englyshe by Thomas Hoby, Essex House Press, 1900, woodcut initials 'Alphabet of Bloomers' designed by C. R. Ashbee, partly unopened, a few minor spots front and rear, original limp vellum gilt, silk ties, tiny closed tear to foot of spine, light dust-soiling to covers, 4to, limited edition 60/200, together with American Sheaves & English Seed Corn: Being a series of addresses mainly delivered in the United States, 1900-1901, Essex House Press, 1901, woodcut initials, preface leaf initial in red, original vellum gilt, 8vo, limited edition 296/300, plus Of the Imitation of Christ in Four Books by Thomas A Kempis, London: Keegan Paul, Trench Trubner & Co., 1898, title printed in red and black within woodcut border, wood-engraved illustrations, wood-engravings by Clemence Housman after Laurence Housman, light offsetting, original limp vellum gilt, lacking ties, light dust-soiling, 8vo, limited edition of 660

Tomkinson 12 & 21 for first two works.

(3)

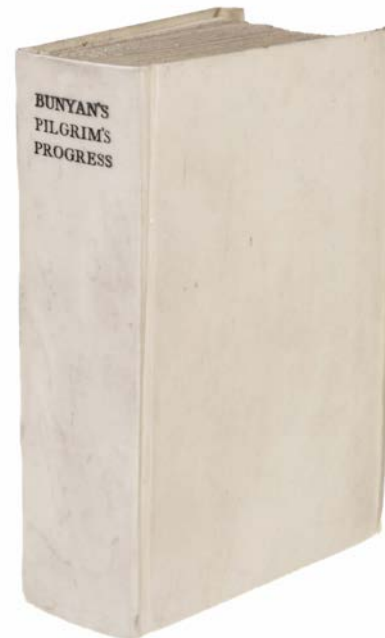
£300 - £400

706 **Essex House Press.** The Essex House Song Book, being the Collection of Songs formed for the Singers of the Guild of Handicraft by C. R. and Janet E. Ashbee, and edited by her, 10 parts in 2 volumes, London: Essex House Press, 1905, printed in red and black, woodcut initials, music score designed by Paul Woodroffe, edges untrimmed, original vellum-backed paper boards, gilt lettering to spines, slightly marked, corners a little bumped, 4to

Limited edition, 146/200 copies.

(2)

£300 - £400



707 **Essex House Press.** The Pilgrim's Progress, by John Bunyan, edited by Janet E. Ashbee, London: Essex House Press, 1899, title and text printed in red and black, wood-engraved frontispiece by Reginald Savage, uncut, original vellum, yapp edges, small 8vo

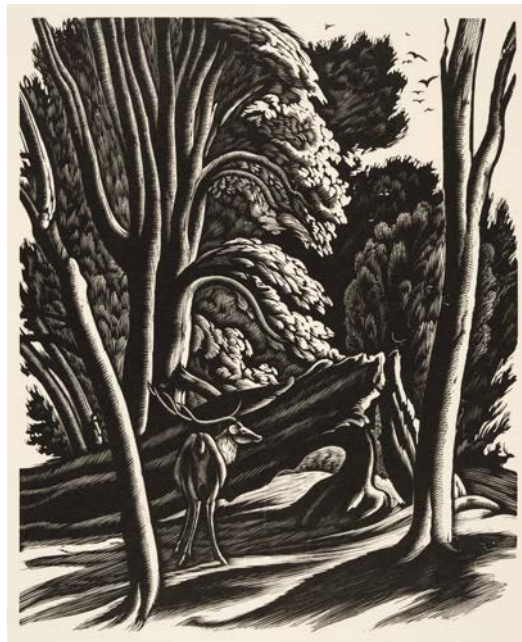
Limited edition, 599/750 copies.

(1)

£150 - £200



Lot 708



Lot 709



Lot 712

708 Essex House Press. The Poems of William Shakespeare, according to the text of the original copies, including the lyrics, songs, and snatches found in his dramas, London: Essex House Press, 1899, printed in red and black, wood-engraved plate by Reginald Savage, wood-engraved initials by C. R. Ashbee, original limp vellum, spine lettered in gilt, original ties, 4to, with two loosely inserted Essex House prospectuses

Limited edition, 64/450 copies.

Tomkinson 9.

(1)

£300 - £500

709 Fleece Press. The Wood Engravings of Ethelbert White, by Hilary Chapman, Fleece Press, 1992, illustrations, original wrappers, two mounted wood-engravings, loose as issued, all contained in original solander box, 4to, limited edition of 200, together with Tom Chadwick and the Grosvenor School of Modern Art, by Julian Francis, Fleece Press, 2012, 16 original monochrome prints, colour illustrations, loose prospectus, original cloth-backed patterned boards, slipcase, 4to, limited edition of 210 special copies, plus Pen, Paper & a Box of Paints. Albert Rutherston, illustrator and designer for the stage, by Ian Rogerson, Fleece Press, 2015, colour illustrations, original cloth-backed boards, folio, limited edition of 250, with 7 other Fleece Press publications, including Mr Derrick Harris 1919-1960, by Simon Brett, 1998, limited edition of 280, Moods and Tenses. The Portraits and Characters of Peter Reddick, by Ian Rogerson, 1999, limited edition of 220, Barnett Freedman. The Graphic Art, by Ian Rogerson, 2006, limited edition of 500, and Tone, Texture, Light and Shade. A Barnett Freedman Picture Album, 2011, limited edition of 250

(10)

£300 - £500

710 Fleece Press. Tirzah Garwood. Long Live Great Bardfield & Love to you all, her Autobiography, 1908-43, edited, and with biographical notes on the period 1943-51, by Anne Ullmann, Fleece Press, [2012], numerous colour and monochrome illustrations, bookplate of Eileen Garwood, original cloth-backed patterned boards, 4to

One of 550 copies.

(1)

£100 - £150

711 The Fleece Press. The Inward Laugh, Edward Bawden and his circle, by Malcolm Yorke, printed in Upper Denby, 2005, numerous colour & monochrome illustrations, original half cloth over decorated boards, printed title on paper label laid onto spine, un-numbered copy of 750, folio, with later slipcase, together with Barnett Freedman, the graphic art, by Ian Rogerson, printed in Upper Denby, 2006, numerous colour & monochrome illustrations, original red cloth boards, printed title on paper label laid onto spine, CD to the rear pocket, un-numbered copy of 500, folio, with later slipcase, plus

Dearest Joana, a selection of Joan Hassall's lifetime letters and art, edited by Brian North Lee, 2 volumes, printed in Denby Dale, 2000, numerous colour & monochrome illustrations, original half cloth over marbled boards, printed title on paper laid onto spine, un-numbered copy of 300, folio, together in later slipcase, and Land, Sea and Sky by Peter Reddick, 2009 and Moods and Tenses, The Portraits and Characters of Peter Reddick by Ian Rogerson, 1999, small 4to

(6)

£200 - £300

712 Golden Cockerel Press. The Homeric Hymn to Aphrodite. A new translation by F. L. Lucas, Golden Cockerel Press, 1948, wood-engraved frontispiece, title vignette and border and 10 wood-engraved illustrations by Mark Severin, bookplate, top edge gilt, original morocco-backed boards by Sangorski & Sutcliffe, folio, limited edition 230/750, together with **Fleece Press.** The Press, by Andrew Marvell, Fleece Press, 1984, wood-engravings by Peter Forster, original marbled wrappers, printed label to upper wrapper, 8vo, limited edition of 250, plus Thomas Turner's Diary 1754-1763, Fleece Press, 1987, wood-engravings by Peter Forster, original wrappers, 8vo, limited edition of 330, with 2 others by the Press: Thomas Churchyard. The Whole Benefits that Paper Brings, written in 1588, 2002, limited edition of 285, and Think of a Poster, by Brian Webb, 2010, limited edition of 250

Tabor A17.

(5)

£150 - £200

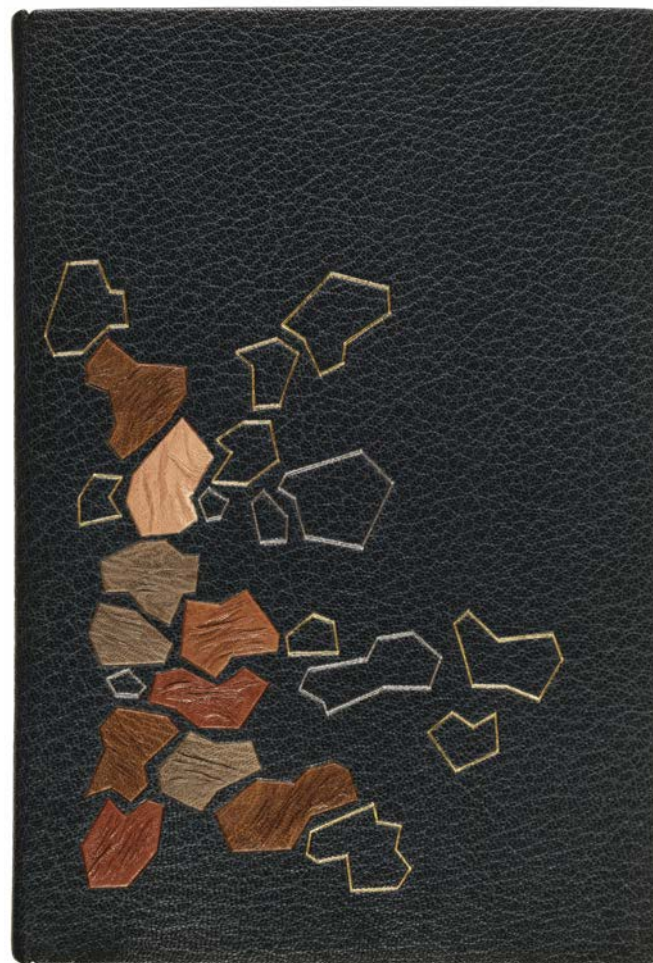


713 **Golden Cockerel Press.** *Endymion. A Poetic Romance* by John Keats, Golden Cockerel Press, 1947, wood-engraved illustrations by John Buckland-Wright, occasional light spotting, tipped-in bookplate, top edge gilt, original vellum by Sangorski & Sutcliffe, covers with Cynthia, Goddess of the Moon by Buckland-Wright in gilt to covers, slipcase (a little rubbed to folds), small folio

Limited edition 10/100 specially bound copies, signed by the artist, from a total edition of 500.

(1)

£1,000 - £1,500



714 **Gregynog Press.** *Laboratories of the Spirit*, by R. S. Thomas, Gregynog Press at the University of Wales Press, 1976, printed in red and black on Batchelor hand-made paper, initials in red and blue, a little light spotting to a few early leaves, top edge gilt, original blue morocco by Sally Lou Smith (signed in initials to rear turn-in), covers with multi-coloured morocco onlays with gilt and silver geometric shapes (very small loss to one onlay to lower cover), 4 pp. prospectus (with folds) loosely inserted, contained in publisher's morocco-backed solander box (spine faded), folio, 295 x 20 cm

Limited edition, copy number VIII/XV copies specially bound by Sally Lou Smith, signed by the poet, from a total edition of 215.

The first book under the revived imprint *Gwasg Gregynog* under the stewardship of Michael Hutchins, after the original Gregynog Press closed in 1940.

(1)

£1,500 - £2,000

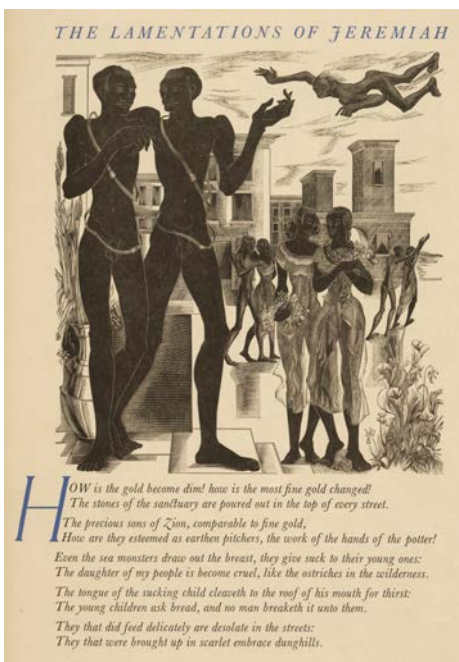


715 **Gregynog Press.** Pennant and his Welsh Landscapes. Selected readings from *A Tour in Wales (1778-1784)*, edited and with an introduction by Gwyn Walters, Gregynog Press, Newtown, Powys, 2006, 19 colour woodcut plates by Rigby Graham, including 3 double-page, illustrated endpapers, top edge gilt,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

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

(1)

£3,000 - £4,000

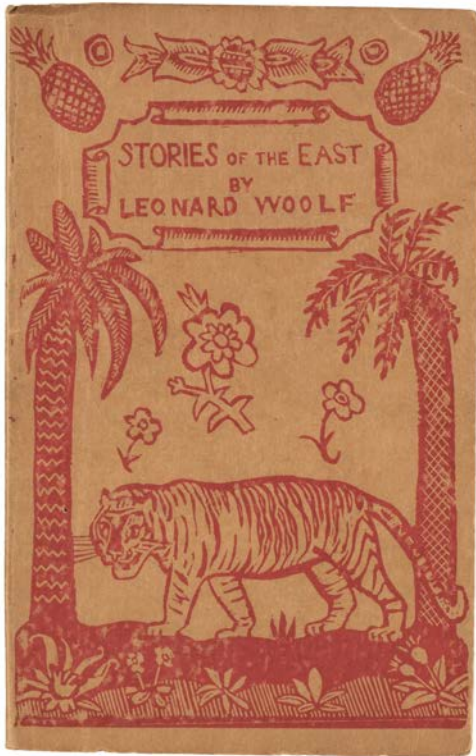


716 **Gregynog Press.** *The Lamentations of Jeremiah*, Newtown: Gregynog Press, 1933, printed in black and blue, wood-engraved title and 21 wood-engravings by Blair Hughes-Stanton, original blindstamped navy morocco (spine and corners a little rubbed), slipcase, folio

Limited edition, 77/250 copies. Harrop 29.

(1)

£800 - £1,200



Lot 818

717 **Hogarth Press.** *Stories of the East*, by Leonard Woolf, 1st edition, London: printed and published by Leonard and Virginia Woolf at the Hogarth Press, 1921, 55 pp., *publisher's list to last leaf verso, staples rusted, a few minor spots, text block separating at gutter from front endpaper, original buff wrappers, upper cover illustrated in red by Dora Carrington, 8vo, together with Composition as Explanation, by Gertrude Stein, 1st edition, Hogarth Essays series, Hogarth Press, 1926*

First work 300 copies printed. Woolmer 16 & 110 respectively.

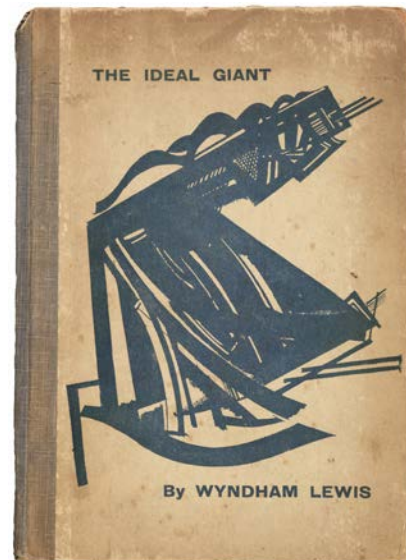
(2) £800 - £1,200

718 **Kelmscott Press.** Mackail (John William). *Biblia Innocentium: being the Story of God's Chosen People before the Coming of Our Lord Jesus Christ upon Earth*, written anew for children, Hammersmith: Kelmscott Press, 1892, *wood-engraved border and initials designed by William Morris, bookplate of Katherine Elizabeth Lewis to front pastedown, some leaves uncut, a few light spots, fore and bottom edge untrimmed, original vellum with silk ties, yapp edges, title in gilt to spine, a few small spots to upper cover, 8vo*

Peterson A9.

One of 200 copies on flower paper. The work 'was to have been illustrated with approximately two hundred wood-engravings designed by Burne-Jones' (Peterson), however he only completed 25 designs, and so the book was published without illustrations entirely.

(1) £600 - £800



719 **Lewis (Wyndham).** *The Ideal Giant, the Code of the Herdsman, Cantelman's Spring-Mate*, 1st edition, London: Privately printed for the London Office of the Little Review, [1917], *additional illustrated title with monochrome design by Wyndham Lewis, 44 pp., some light spotting and toning, stapled as issued (staples rusted), and string-tied into original publisher's cloth-backed boards, upper cover designed by Lewis, head of spine indented, some toning and light spotting to covers, edges rubbed, 8vo*

Pound & Grover A1; Morrow & Lafourcade A2. Approximately 200 copies printed. Pound & Grover speculate that only 50 copies of the folder were produced, but that there were more copies of the pamphlet itself.

(1) £300 - £400



Lot 721



720 **Lubbock (J. G.)** *Love for the Earth*, London: Bertram Rota, 1990, 11 hand-coloured copper plates, including 5 double-page, 2 plates (one coloured and signed) loosely inserted, top edge gilt, original morocco-backed cloth gilt, slipcase, 4to, limited signed edition 85/95, together with **Stone (Reynolds, illustrator)**. Boxwood, illustrated in verse by Sylvia Townsend Warner, London: Monotype Corporation, 1957, 16 wood-engravings, a few light spots, original cloth gilt, 8vo, limited edition of 500, plus **Warner (Sylvia Townsend)**. Elinor Barley, Cresset Press, 1930, 5 drypoint plates by I. R. Hodgkins, original parchment-backed marbled boards, acetate wrapper, slipcase (rubbed), small folio, limited signed edition 110/350, with others including *In Shakespeare's Company, Poems by Elizabeth Jennings*, Celandine Press, 1985 (limited edition 16/250), *The Sailor's Return*, by David Garnett, 1925 (limited signed edition 15/160). Joan Hassall Engravings and Drawings, by David Chambers, Pinner Private Libraries Association, 1985 (limited edition of 2500), *Thomas Hardy's Under the Greenwood Tree or Mellstock Quire*, illustrated by Clare Leighton, 1940 and other illustrated books, Golden Cockerel reference etc (18) £200 - £300

721 **Matrix**. A Review for Printers and Bibliophiles, Numbers 1-33, Andoversford: Whittington Press, Autumn 1981-Spring 2015, numerous colour and monochrome illustrations, wood engravings, typographic samples and inserts, first six issues in original publisher's wrappers, the remainder issued in patterned or pictorial boards with dustwrapper, folio, VG, all published in limited editions of 350, 450 (numbers 1 and 2) rising to 960 copies (for number 7), with the last four numbers printed in editions of 725, 660, 650 and 715, together with duplicate copies of numbers 1 and 2 (December 1985 and May 1993 reprints printed in limited editions of 450 and 475 respectively), Index to Matrix 1-21 by David Butcher (2003), plus three related booklets: *News of books from Whittington Press Number Four*, January 1998, *Books from the Whittington Press 1999-2001*, and *What's Going on at Whittington 2003 & 4*

Provenance: Patricia Milne-Henderson (1935-2018). (36) £1,500 - £2,000

722 **Miller (Patrick)**. *Woman in Detail*, with Drawings by Mark Severin, London: The Golden Cockerel Press, 1947, black and white illustrations, original blue cloth-backed boards, a few light marks, 8vo, together with: **Hamway (Nigel)**. 2020 Vision, limited edition, London: Nomad Letterpress, 2020, mounted illustrations (some colour), further black and white illustrations, original yellow cloth-backed boards, 4to, 156 of 340 copies, contained in original slipcase, with **Gerry (Vance)**. Vance Gerry & The Weather Bird Press, limited edition, Risbury: The Whittington Press, 2018, full-page and smaller illustrations throughout (some colour), 2 facsimile letters in pocket at rear, original red half cloth, paper title label to spine, 4to, one of 235 copies, in original slipcase, with 13 others related (16) £200 - £300

A TALE OF THE HOUSE OF THE WOLFINGS AND ALL THE KINDREDS OF THE MARK. BY WILLIAM MORRIS. CHAPTER I. THE DWELLINGS OF MID-MARK.

The tale tells that in times long past there was a dwelling of men beside a great wood. Before it lay a plain, not very great, but which was, as it were, an isle in the sea of woodland, since even when you stood on the flat ground, you could see trees everywhere in the offing, though as for hills, you could scarce say that there were any; only swellings-up of the earth here and there, like the upheavings of the water that one sees at whiles going on amidst the eddies of a swift but deep stream.

On either side, to right and left the tree-girdle reached out toward the blue distance, thick, close and un-sundered, save where it and the plain which it begirdled were cleft almost by a river about as wide as the Thames at Sheen when the flood-tide is at its highest, but so swift and full of eddies, that it gave token of mountains not so far distant, though they were hidden. On each side moreover of the stream of this river was a wide space of stones, great and little, and in most places above this stony waste were banks of a few feet high, showing where the yearly winter flood was most commonly stayed. You must know that this great clearing in the woodland was not a matter of haphazard; though the river had driven a road whereby men might fare on each side of its hurrying stream. It was men who had made that isle in the woodland.

For many generations the folk that now dwelt there had learned the craft of iron-founding, so that they had no lack of wares of iron and steel, whether they were tools of handicraft or weapons for hunting and for war. It was the men of the Folk, who coming adown by the river-side had made that clearing. The tale tells not whence they came, but belike from the dales of the distant mountains, and from dales and mountains and plains further aloof and yet further. Anyhow they came adown the river; on its waters on rafts, by its shores in wains or bestriding their horses or their kine, or afoot, till they had a mind to abide; and there as it fell they stayed their travel, and spread from each side of the river, & fought with the wood and its wild things, that they might make to themselves a dwelling-place on the face of the earth.

So they cut down the trees, & burned their stumps that the grass might grow sweet for their kine and sheep and horses; and they diked the river where need was all through the plain & far up into the wild-wood to bridle the winter floods: & they made them boats to ferry them over, and to float down-stream and track up-stream: they fished the river's eddies also with net and with line; & drew drift from out of it of far-travelled wood and other matters; and the gravel of its shallows they washed for gold; and it became their friend, and they loved it, and gave it a name, and



IN the Greek land of old there was a King happy in battle, rich in everything; Most rich in this, that he a daughter had whose beauty made the longing city glad. She was so fair, that strangers from the sea just landed, in the temples thought that she was Venus visible to mortal eyes. New come from Cyprus for a world's surprise. She was so beautiful that had she stood on windy Ida by the oaken wood, And bared her limbs to that bold shepherd's gaze, Troy might have stood till now with happy days; And those three fairest, all have left the land And left her with the apple in her hand. And Psyche is her name in stories old, As ever by our fathers we were told.

All this beheld Queen Venus from her throne,

3

723 **Morris (William).** [Works], 8 volumes, London: Chiswick Press for Longmans, Green and Co., 1901-02, comprising *A Tale of the House of the Wolfings*, 1901; *The Roots of the Mountains*, 1901; *The Story of Grettir the Strong*, 1901; *Volsunga Saga*, 1901; *The Odyssey of Homer*, 1901; *the Aeneids of Virgil*, 1902; *Hope and Fears for Art*, 1902; *Architecture, Industry and Wealth*, 1902, printed in red and black, map plate to *Grettir the Strong*, spare labels tipped-in at front, a few damp stains to early leaves of *Volsunga Saga* and *Architecture, Industry and Wealth*, a few endpapers with some toning, original cloth-backed boards, spines faded or toned, some edge wear and light stains to covers, 4to

Each a limited edition of 315 copies and comprising most of the writings of William Morris not printed by the Kelmscott Press.

(8) £400 - £600

724 **Morris (William).** *The Collected Works of William Morris*, with an introduction by his daughter May Morris, 22 volumes only (of 24), London: Longmans, Green and Company, 1910-15, volumes II-XXIII only (lacking volume I, *The Defence of Guenevere* and volume XXIV, *Scenes From the Fall of Troy*), illustrations, occasional light spotting, original linen-backed boards, spines toned, a few small chips to labels, occasional light dust-soiling and spotting to covers, 8vo, limited edition 410/1050, together with *The Well at the World's End*, 2 volumes, 1st trade edition, 1896, and *William Morris. Artist, Writer, Socialist*, by May Morris, 2 volumes, Oxford, Basil Blackwell, 1936, limited edition of 750

(27) £300 - £400

725 **Morris (William).** *The Hollow Land and Other Contributions to the Oxford and Cambridge Magazine*, London: Chiswick Press for Longmans, Green & Co., 1903, printed in red and black, spare label tipped-in at front, light toning to endpapers, original cloth-backed boards, slight fading to spine, 8vo, together with 3 others: *Art and the Beauty of the Earth. A Lecture Delivered by William Morris at Burslem Town Hall on October 13, 1881*, Chiswick Press for Longmans & Co., 1898, *An Address Delivered by William Morris at the Distribution of Prizes to Students of the Birmingham Municipal School of Art on Feb. 21, 1894*, Chiswick Press, 1898, and *William Morris and W. B. Yeats*, by Peter Faulkner, Dublin, Dolmen Press, 1962 (limited edition of 1050)

(4) £200 - £300

726 **Morris (William).** *The Story of Cupid and Psyche*, with illustrations designed by Edward Burne-Jones, mostly engraved on the wood by William Morris; the introduction by A. R. Dufty, 2 volumes plus Portfolio, London & Cambridge: Clover Hill Editions, 1974, monochrome illustrations, printed on Barcham Green handmade paper, top edge gilt, both volumes of text bound in full black morocco by Sangorski & Sutcliffe, some minor marks, housed in original blue cloth slipcase, folio, the portfolio with an 8-page introductory text, and two suites of collotype plates and wood-engravings (loose as issued in paper folders), contained in original matching quarter black morocco solander box with blue patterned boards, gilt morocco spine label, spine a little faded at foot, folio

Limited edition of 500 copies, this being one of 130 copies numbered I to CXXX with a set of collotype prints of the 47 original drawings for the work, and a set of proofs of the 44 wood published engravings. This copy numbered XIV.

Printed by Will and Sebastian Carter at the Rampant Lions Press, Cambridge, in the Kelmscott Troy types cast at the foundry of the Oxford University Press from the original matrices in the possession of the Cambridge University Press. The original wood engravings are held by the Society of Antiquaries, London, and the original drawings by the Ashmolean Museum, Oxford.

(3) £300 - £500

727 **Nash (Paul, illustrator).** *Genesis. Twelve Woodcuts by Paul Nash with the first chapter of Genesis in the Authorised Version*, Folio Society limited facsimile edition, 2017, 12 wood-engraved illustrations, original cloth gilt, dust jacket, 4 pp. text by Sebastian Carter, both contained in original solander box with mounted monochrome illustration to upper lid, 4to, limited edition 110/750, together with **Gill (Eric, illustrator).** *The Song of Songs*, Folio Society limited facsimile edition, 2017, wood-engravings by Eric Gill, original cloth, dust jacket, 4 pp. text by Sebastian Carter, both contained in original solander box with illustration mounted to upper lid, 4to, limited edition 110/750

(2) £150 - £200



728 **The Nonesuch Press.** Nonesuch Dickensiana, Retrspectus and Prospectus; I. Charles Dickens and his Illustrations by Arthur Waugh, II. A Bibliographical list of the original illustrations to the works of Charles Dickens being those made under his supervision, now compiled for the first time by Thomas Hatton, III. Retrospectus, Editions of Dickens Works IV. Prospectus, The Nonesuch Dickens, Bloomsbury: The Nonesuch Press, 1937, *burnt orange printed title wrappers separating each volume, form for advance subscription bound to rear, bookseller's ticket to lower corner of upper pastedown, light spotting to first and last few leaves, contemporary letter from B+H Blackwell Ltd loosely inserted, publisher's original blue cloth covers by Leighton-Straker, gilt decoration to upper board, spine a little faded, 8vo, together with:*

Wood Lea Press. Greenwood (Jeremy). Ravilious Engravings, with an Introduction by John Craig, Woodbridge: Wood Lea Press, 2008, *portrait frontispiece, colour and black & white illustrations throughout, original grey cloth with silver gilt lettering to spine, contained within matching slipcase, folio, limited to 800 copies*
Ullman (Anne, editor). The wood engravings of Tirzah Ravilious..., with recollections by Henry Swanzy and Robert Harling, London: Gordon Fraser, printed by The Roundwood Press, 1987, *many illustrations, plain paper wrappings with decorative dust jacket, contained within green cloth slipcase, 4to, limited edition 187/1000*
Whistler (Laurence). Pictures on Glass..., signed by the author, Ipswich: The Cupid Press, 1972, *black and white frontispiece, black and white illustrations, letter form the author loosely inserted, original black cloth gilt, contained within matching slipcase, 8vo, limited edition 458/1400 copies*

(4)

£200 - £300

729 **Private Press Ephemera.** The Whittington Press. The Four Elements, circa 1990, 4 broadside poems, one each by Seamus Heaney, Lawrence Sail, Jenny Joseph, Laurie Lee, all signed by the author at foot, contained in green paper portfolio, mounted paper title label to upper cover, 38.5 x 27 cm, 115 of 125 copies, together with: **Weissenborn (Hellmuth).** Eight woodcuts for The Diary of Edward Thomas, Andoversford: Whittington Press, 1977, 8 wood engravings, each signed in pen by the artist to lower right, handmade paper, untrimmed, contained in brown paper portfolio, silk ties with red morocco tabs, 33 x 25.5 cm, 35 of 50 copies, with **O'Connor (John).** Timothy, Andoversford: The Whittington Press, 2004, *printed broadside, wood-engraved illustration at head, rolled, a few marks, 57 x 38 cm, with an archive of Private Press related ephemera, including posters, broadsides, loose folios leaves, catalogues, prospectuses etc.*

(a carton)

£200 - £300



730 **Private Press Prospectuses.** Kelmscott Press, Upper Mall, Hammersmith, February 16th, 1897, 8 pp., *printed in red and black, woodcut vignette to first page, lightly spotted, 8vo, together with: Doves Press.* Catalogue of Books Printed & Published at the Doves Press, 1900-1911, January 1912, 8 pp., *printed in red and black, faint central fold crease, 8vo, plus*

Ashendene Press. A List of the Books printed at the Ashendene Press, MDCCCXCV-MCMXIII, Chelsea, Shelley House, 1913, 8 pp., *printed in red and black, a few blank ink price annotations in margins, 8vo, with*

The Golden Cockerel Press. Prospectus for 1926, Waltham St. Lawrence, 1926, 4 pp., *large woodcut illustration to first page, 8vo, with a folder of other prospectuses and ephemera related to other private presses*

(A small folder)

£200 - £300

731 **Rainbow Press.** Sylvia Plath, Pursuit with an etching and drawings by Leonard Baskin, London: Rainbow Press, 1973, *lacking the original signed etching by Baskin, monochrome illustrations, rebound in contemporary half morocco, some fading, folio*

Limited edition of 100 copies, this copy unnumbered.

(1)

£200 - £300



ERNEST GIMSON'S COTTAGE AT PINBURY PARK
learn from him the most. That I have learnt I must not say, for that would imply some responsibility for my failures.

Most of all Gimson was a teacher who doubted words and spoke only in work. Work not words, things not designs, life not rewards were his aims.

W. R. LETHABY

10

Lot 732

732 **Shakespeare Head Press.** Ernest Gimson. *His Life & Work*, Stratford-upon-Avon: Shakespeare Head Press, 1924, 60 collotype plates, wood-engravings, errata slip, some toning to endpapers, light spotting to fore-edges, original cloth-backed boards, 4to

Limited edition, 495/550 copies.

(1)

£200 - £300

733 **Shakespeare Head Press.** The Whole Works of Homer; Prince of Poetts, in his Iliads and Odyssees, translated according to the Greeke by George Chapman, 5 volumes, Oxford: Shakespeare Head Press, 1930-31, woodcut portrait frontispiece to volumes I & V, woodcut title borders to volumes I & V, 48 full page woodcuts by John Farleigh, partly unopened, original red half morocco over buckram boards, spines slightly rubbed and faded, a few small marks and stains, small folio

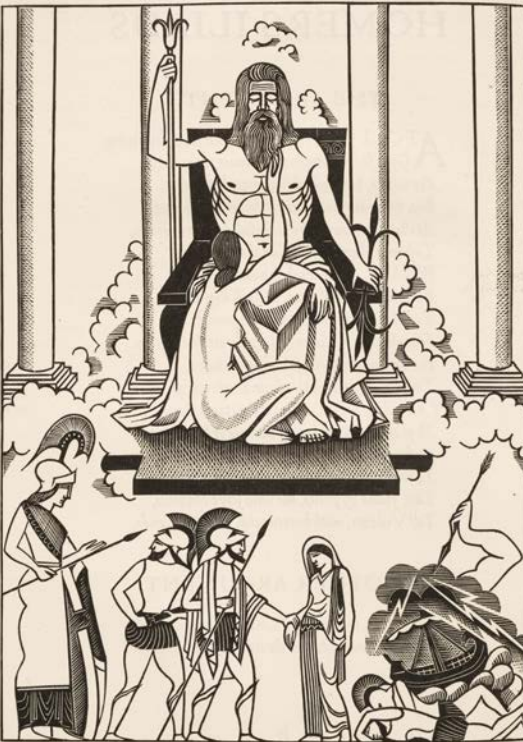
Limited edition, 234/450 copies.

(5)

£400 - £600



THE FIRST BOOKE OF HOMERS ILIADS



Lot 733

734 **Vale Press.** A Bibliography of the Books Issued by Hacon & Ricketts, Vale Press, 1904, wood-engraved frontispiece by Charles Ricketts, wood-engraved double-page border, printed in red and black, endpapers a little toned, original cloth-backed boards, 8vo, limited edition of 250, together with **Essex House Press.** The Last Records of a Cotswold Community: Being the Weston Subedge Field Account Book for the Final Twenty-Six Years of the Famous Cotswold Games, Hitherto Unpublished, and now edited with a study on the old time sports of Campden and the village community of Weston, by C. R. Ashbee, Essex House Press, 1904, woodcut illustrations by Edmund New, light toning to endpapers, original buckram, spine toned, some dust-soiling, 4to, limited edition 16/75, plus *Craftsmanship in Competitive Industry*, by C. R. Ashbee, Essex House Press, [1908]

First two works Tomkinson 50 & 46 respectively.

(3)

£150 - £200



Lot 735



Lot 737



Lot 738

735 Shannon (Charles, and Ricketts Charles, illustrators). *Daphnis and Chloe*, a most sweet and pleasant pastorall romance for young ladies, done into English by Geo. Thornley Gent., limited edition of 210 copies, London: Elkin Matthews and John Lane, 1893, wood-engraved illustrations by Ricketts and Shannon, decorative initials, untrimmed, original green cloth, spine lettered in gilt, very lightly rubbed, 4to

Watry A6. One of 210 copies.

Issued by Shannon and Ricketts from The Vale, though the first Vale Press publication was Milton's *Early Poems* of 1896.

An early Charles Shannon and Charles Ricketts collaboration. While not officially a Vale Press work, it does have 'The Vale' lettered in gilt to spine base.

(1) £700 - £1,000



736 Vale Press. *The Vale Shakespeare*, 40 volumes, Ballantyne Press for the Vale Press, 1900-03, including *The Tragical History of Doctor Faustus*, by Christopher Marlowe, occasional light spotting, some toning to a few endpapers, original uniform green cloth designed by Charles Ricketts, some light fading and spotting to some spines, 8vo

One of 310 copies. Tomkinson 44 & 45.

(40) £400 - £600

737 Villiers de l'Isle-Adam (Philippe Auguste de). *Axel*, translated into English by H. P. R. Finberg, with a preface by William Butler Yeats, limited issue, London: Jarrolds, 1925, woodcut illustrations, small previous owner inscription, endpapers toned, top edge gilt, original cream buckram gilt, a few light marks, 8vo

Limited signed edition, 24/500 copies.

(1) £200 - £300

738 Whittington Press. *An Acrobatic Alphabet*, by Barbara Crow, Whittington Press, 1986, 26 hand-coloured plates by Sylvia Stokeld, original slik boards, slipcase, small 4to, limited signed edition XIII/35, from a total edition of 335, with a signed proof contained in rear pocket, together with *Arcadian Ballads*, by James Reeves, printed at Whittington Court by John and Rosalind Randle, Tom Jollands and Miriam Macgregor, 1977, lithograph illustrations by Edward Ardizzone, top edge gilt, original patterned cloth, slipcase, folio, limited edition 86/200, signed by author and artist, plus *Playground Football*, by T. E. Lawrence, Shilton: Reading Room Press, 2007, tipped-in wood-engraving by Ian Stephens, original cloth-backed patterned boards, 4to, limited edition 16/60, plus 6 others including *The Interior Castle*, by Katharine Kendall, Stanbrook Abbey Press, 1968, limited edition of 40 bound in silk, from a total edition of 300, *Beyond Giving. Poems 1969*, by Robert Graves, Stellar Press, 1969, limited signed edition 134/536, *Polly: An Opera*, by John Gay, illustrated by William Nicholson, William Heinemann, 1923, limited signed edition 260/380, and *Elizabethan Love Songs*, illustrated by John Piper, Cupid Press, 1955, limited signed edition 164/660

(9) £200 - £300



Lot 739



Lot 740

739 The Whittington Press. Pages from Presses: Kelmescott, Ashendene, Doves, Vale, Eragny & Essex House, with a commentary by David Butcher, signed by the author, Herefordshire: The Whittington Press, 2006, folding frontispiece, 6 original paper leaves, publisher's original pink buckram over purple paper boards, gilt lettering to spine, contained within matching slipcase, folio, limited edition 88/95, together with:

David Butcher. The Stanbrook Abbey Press, 1956-1990, with an introduction by John Dreyfus and a memoir of Dame Hildelith Cumming by the Abbess of Stanbrook, signed by the author and the Abbess of Stanbrook, Herefordshire: The Whittington Press, 1992, many tipped in samples and illustrations, publisher's original orange buckram over marbled paper boards, gilt lettering to spine, contained within matching slipcase, folio, limited edition 13/248

Kipling (Rudyard). The Glory of the Garden..., with linocuts by Judith Verity, Gloucestershire: The Whittington Press, 1989, signed by the illustrator, specimen page slipped in, publisher's green paper covers with decorative title label, 4to, limited 48/125, with accompanying poster (Our England is a Garden, and such gardens are not made By sighing 'O how beautiful') signed by the artist, blue tac marks to verso, 760 x 550 mm, limited edition 7/130

The Wood-engravings of Josh O'Connor. with a commentary by Jeannie O'Connor, Gloucestershire: The Whittington Press, 1989, wood engravings throughout, publisher's original red buckram over decorative paper boards, gilt lettering to spine, contained within matching slipcase, folio, limited edition 253/300

McKitterick (David). A New Specimen Book of Curwen Pattern Papers, Gloucestershire: The Whittington Press, 1987, numerous specimens of pattern papers tipped in, green morocco over decorative paper boards by Smith Settle, gilt lettering to spine, plus 5 additional sheets of pattern contained within decorative paper slipcase (a little toned at spine), the whole contained within green paper slipcase, 4to, limited edition 11 of 85

Russell (Richard, editor). A History of The Marlborough College Press..., Gloucestershire: The Whittington Press, 1984, with loose manuscript letter from the Whittington Press, blue buckram over decorative paper boards, 4to, limited edition of 200

Grant (Rowland). Steps to the River. Poems by Roland Gant with eight wood-engravings by Howard Phipps, Herefordshire: The Whittington Press, 1994, signed by the author and illustrator, green cloth over decorative paper boards designed by the illustrator, paper title label to spine, folio, limited edition 66/200

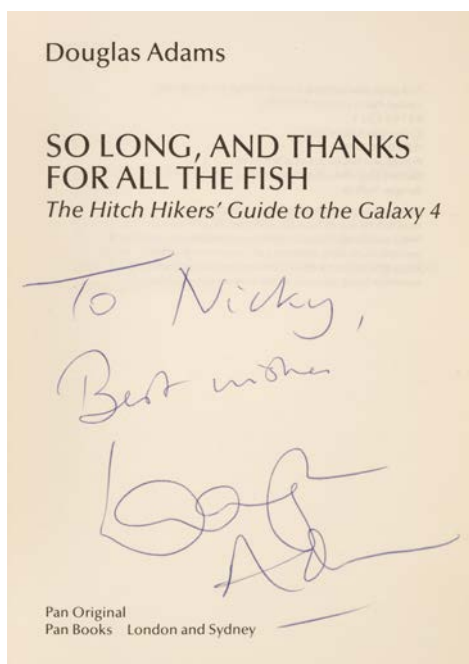
Craig (Edward). William Nicholson's An Almanac of Twelve Sports and London Types. An introduction to the reprint from the original woodblock..., Gloucestershire: The Whittington Press, 1980, (text pamphlet only, lacking accompanying portfolio), signed by Edward Craig, contained within publisher's orange wrappers with text to upper cover, a little faded, folio, limited edition of 225

(8) £300 - £500

740 Wood Lea Press. Edward Bawden Edited Prints, by Jeremy Greenwood, Wood Lea Press, 2005, colour and monochrome illustrations, original cloth-backed patterned boards, slipcase, folio, limited edition of 450, together with The Wood-Engravings of John Nash, compiled by Jeremy Greenwood, Wood Lea Press, 1987, colour and monochrome illustrations, signed to title by Jeremy Greenwood with loose letter and prospectus, original cloth-backed patterned boards, slipcase, folio, limited edition of 750, plus **Whittington Press.** Gwenda Morgan. The Diary of a Land Girl 1939-1945, Whittington Press, 2002, wood-engraved illustrations, original half cloth, slipcase, folio, limited edition 217/300, with 5 others including The Country of the Blind 1939, by H. G. Wells, Golden Cockerel Press, 1939, limited edition, 195/280, The Wood-Engravings of Paul Nash, Wood Lea Press, 1997, limited edition of 490, Margaret Bruce Wells, the complete wood-engravings and linocuts, 2000, limited edition of 300, and Alan Powers. The Art of an Art Historian, Inky Parrot Press, 2018, limited signed edition 8/36

(8) £300 - £500

SIGNED BOOKS & LITERARY LETTERS



741 **Adams (Douglas, 1952-2001).** So Long, and Thanks for all the Fish. The Hitch Hiker's Guide to the Galaxy 4, 1st edition, London: Pan Books, 1984, author's signed presentation inscription in blue ballpoint pen to title, 'To Nicky, Best wishes, Douglas Adams', original cloth in dust jacket with holographic onlay to upper cover, slightly rubbed, together with first editions of Dirk Gently's Holistic Detective Agency, The Deeper Meaning of Liff, The Salmon of Doubt, 3 Douglas Adams omnibus editions, 3 Book Club editions and a paperback, all but the last original cloth in dust jackets, a little rubbed, 8vo (11)

£150 - £200



Lot 742

742 **Attenborough (David).** The Private Life of Plants, three copies, 1st editions, BBC Books, 1995, colour illustrations from photographs throughout, all signed by the author in blue ink to half-titles, two copies with his name alone, together with signed first edition copies of his books Life on Earth and The Trials of Life, all original cloth in dust jackets, large 8vo, VG+, plus **Wainwright (Alfred),** Wainwright's Coast to Coast Walk, Photographs by Derry Brabbs, 1st edition, 1987, colour and black and white illustrations throughout, signed by the author to printed bookplate pasted to half-title, and **Herriot (James),** James Herriot's Yorkshire, with photographs by Derry Brabbs, 1st edition, 1979, colour illustrations from photographs throughout, signed presentation inscription from the author to the Australian diplomat Harold Horsburgh and his wife Joan to half-title with ink notes by the owners above and below, both original cloth in dust jackets, 4to (7)

£200 - £300

743 **Biographies and Autobiographies.** A group of 70 signed (mostly first edition) biographies and autobiographies, including Nicolas Haslam, Redeeming Features; Antonia Fraser (3), Must You Go?, The Gunpower Plot, King Charles II; Andrew Morton, Monica's Story (signed 'Monica Lewinsky'); Ziauddin Yousafzai, Let Her Fly; Monica Dickens, An Open Book, with further volumes signed by Bill Bryson, Philip Agee, William Dalrymple, Germaine Greer, Andrew Marr, Rannulph Fiennes, John Pope-Hennessy, Andrew Motion, Queen Noor, Sir Miles Thomas, Claire Tomalin, Norman Scott, Michael Spicer, Christo Brand, Ann Thwaite, Anna Pasternak, and others, original cloth in dust jackets, mostly VG+/fine (70)

£150 - £200



744 **Disney (Walt, 1901-1966).** "Sketch Book" [of Snow White and the Seven Dwarfs], London and Glasgow: William Collins Sons & Co., 1938, 12 tipped-in colour plates, black and white illustrations, boldly signed by Walt Disney in blue ink, 'Walt Disney / [19]38', on the front preliminary page which depicts the Seven Dwarfs marching toward their cottage, some minor spotting and soiling, original coarse-grain cloth in unclipped dust jacket, red pencil number '24' at head of inner flap, a little rubbed and soiled, 4to (1)

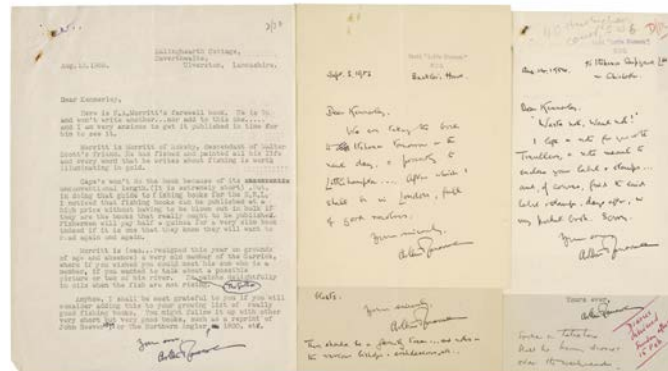
£700 - £1,000

745 **Film and Entertainment.** A group of 40 signed first editions relating to film and entertainment, including Alec Guinness, *A Positively Final Appearance*; Robbie Williams/Chris Heath, *Reveal* (signed by Robbie Williams); Michael Caine, *The Elephant to Hollywood*; Brian Sewell, *Outsider*; Helen Mirren, *In the Frame*, with further volumes signed by Sir John Mills, Lynn Redgrave, Annabel Clarke, John Cleese (4), Michael Palin (6), Eileen Atkins, Simon Pegg, Stephen Fry, Bill Owen, John Fraser, Graham Norton, Alan Wicker, Joan Collins, David Frost, Richard Whiteley, George Baker, Rupert Everett, Alexei Sayle, Martin Jarvis, Shane Ritchie, Derren Brown, Harriet Walters, Shane Ward, Sheridan Morley, Geena Davies, Robert Henrey, Sue Perkins and Eric Idle, plus other similar, original cloth in dust jackets, mostly VG+/fine
(40) £200 - £300

746 **Modern Fiction.** A large group of 100 signed (mostly) first editions by modern fiction writers, including Philippa Gregory, *The White Queen* (scarce variant binding); Andrew Taylor, *The King's Evil*; Lee Child, *Never Go Back*; Helena Attlee, *Lev's Violin*; John Bayley, *Alice*, with further volumes signed by Andy McNab (7), Gore Vidal, Robert Harris, Conn Iggulden, P. D. James, William Trevor, Maeve Binchy (2), Ruth Rendell (3), Deborah Moggach, Peter Ackroyd (2), Patrick Macgrath and others, original cloth in dust jackets, mostly VG+/fine
(100) £250 - £350



747 **Pratchett (Terry, 1948-2015).** Death Trilogy (Mort/Reaper Man/Soul Music), 1st one-volume edition, London: Victor Gollancz, 1998, signed and inscribed from the author in blue-green felt tip to title, 'To Sraha (Pain!)', lots of wiggles, Terry Pratchett', some spotting to preliminary leaves, together with *The Wee Free Men*, A Story of Discworld, 1st edition, Random House, 2003, author's signed presentation inscription for Jo Lee with 'Big wee wishes' in black felt tip to title, plus 7 other unsigned Terry Pratchett first editions, *Moving Pictures/Small Gods/Men at Arms/Hogfather/Thud!/Nation and Small Gods* (1st US edition), all original cloth in dust jackets, large 8vo, fine
(9) £150 - £200



748* **Ransome (Arthur, 1884-1967).** A group of 5 Autograph Letters Signed and 9 Typed Letters Signed, 'Arthur Ransome', various places, 11 February 1953 to 4 September 1955, all to Morley Kennerley [of Faber & Faber], concerning fishing books and related including Ransome's idea to reprint a series of old fishing books, 'Here's the anthology back. Thanks for letting me see it. I have been through it and noted several possible candidates. Now then: those diaries:- I should like to look at them, though I dread adding to the pile of the last year's arrears due to my having been so often and for so long out of action' (11 February 1953); 'I have made several deep dives into that vast bag, and found a great deal of interest. I think the owner knowing all the people mentioned, should make a selection from all the diaries, from start to finish, thus making it the record of a whole fishing life...' (3 June 1953); 'Here is a copy I made of the letter written by James Leisenring to G. E. M. Sques. I wish you would read it and see if you think as highly of it as I do. I go to the Itchen tomorrow (to catch cold and no grayling)' (28 November 1954); 'Smythe. I have been wasting a lot of time doing a job for the National Book League, producing their new "Reader's Guide" to Fishing books. In it, I have taken the chance of calling attention to the Smythe diary, quoting a sentence from it and saying that it "has been edited by his son and is shortly to be published"...' (19 February 1955); 'Of course Smythe must have his Fishing Gazette stuff if he wants it, even though it is poor beside the Provost's genuine diary' (25 May 1955); 'Here is H. A. Morrill's farewell book ... Anyway, I shall be most grateful to you if you will consider adding this to your growing list of really good fishing books. You might follow it up with other very short but very good books, such as a reprint of John Beever (1849), or *The Northern Angler* (1800), etc.' (13 August 1955); 'I think your idea of a series of reprints of all the smaller fishing classics is a very good one. All the best fishing books were written in the days when no one thought it necessary to inflate them. Such a series would allow the inclusion of such books as Morrill's, and all the books would help each other. In the end the series would offer safe bets to mothers and wives wanting to give presents to sons and husbands. You might lead off with Beever for the fly-fishers and balance him with Nobbes (1682) on the pike. Two days ago by pure accident I came across the only copy I've ever seen of John Beever's first edition of 1849... a small paper-bound of 64 pages... Blurb for Smythe. Do send me the proofs. I could send the blurb by return of post if only I had the proofs. If you have no proofs, let me know and I will, with greater difficulty, write an inferior blurb' (19 August 1955), a few marks and filing pin holes, etc., a total of 16 pages, 4to/8vo, plus an Autograph Postcard Signed, 3 sheets of proof notes and a collection of 30 related carbon copies of correspondence from Kennerley to Ransome on the same subjects
(a folder) £300 - £500



Lot 749

749 **Sackville-West (Vita, 1892-1962)**. Passenger to Teheran, 1st edition, London: Hogarth Press, 1926, 32 half-tone plates from photographs, pp. 33/34 & 47/48 detached and slightly frayed at foremargins, author's signed presentation inscription to front free endpaper, 'For Mrs Candy [Vita's typist] with gratitude from the author, Xmas 1926', reproduction portrait after a painting by William Strang tipped in along inner margin to half-title and signed in blue ink by the sitter to lower margin, upper hinges cracked, patterned brown cloth, a little rubbed, 8vo

Woolmer 107.

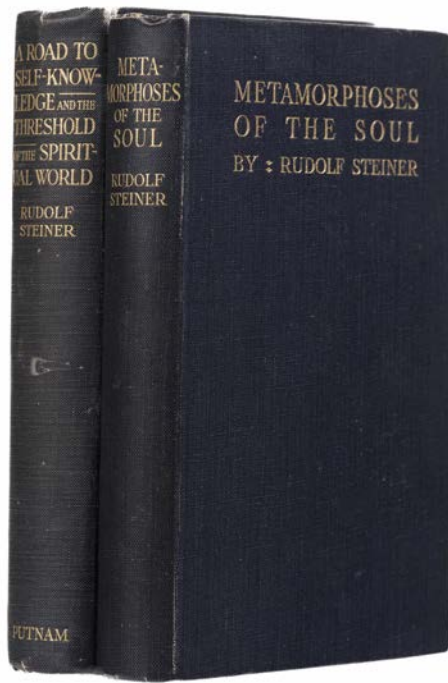
(1) £200 - £300

750* **Steiner (Rudolf, 1861-1925)**. A Road to Self-Knowledge and the Threshold of the Spiritual World, 1st one-volume edition, London & New York: G. P. Putnam's Sons, 1922, scattered minor spotting, upper hinge slightly cracked, bookplate of Sunfield to front pastedown with bookseller ticket of B. H. Blackwell at foot, together with *Metamorphoses of the Soul*, Rendered into English by G. Metaxa from a Text Unrevised by the Author, Edited by H[arry] Collison, London: H. Collison, [1931], scattered minor spotting, pencil signature of David Clement to front free endpaper and bookseller ticket of Rudolf Steiner Bookshop to front pastedown, both original dark blue cloth gilt, slightly rubbed, 8vo

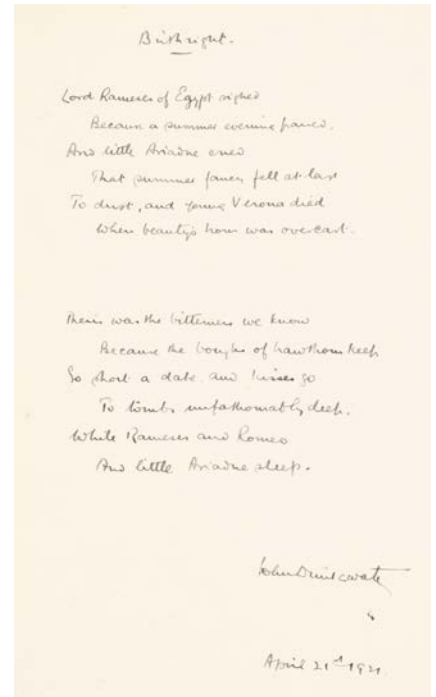
Both books are rare. The first title, an authorised English translation edited by Harry Collison was first published in 2 volumes in 1918. The Rudolf Steiner Archive does not appear to have a copy of this book. The second title bears the signature of the theosophist David Clement who purchased Broome Farm in Clent in 1933 and offered it to Sunfield for student land training. It exists today as Sunfield Independent Specialist School and children's home. A later edition was published in 1945 by the Rudolf Steiner Publishing Co., in conjunction with the Anthroposophic Press New York.

Harry Collison (1868-1945) worked as a publisher and translator. From 1913 Steiner delegated the task of coordinating the translations to him, as well as arranging their publication. He also vested the English language copyright in him contractually, thus granting him authority for publication not only in Britain, but also in America and the rest of the English-speaking world.

(2) £200 - £300



Lot 750

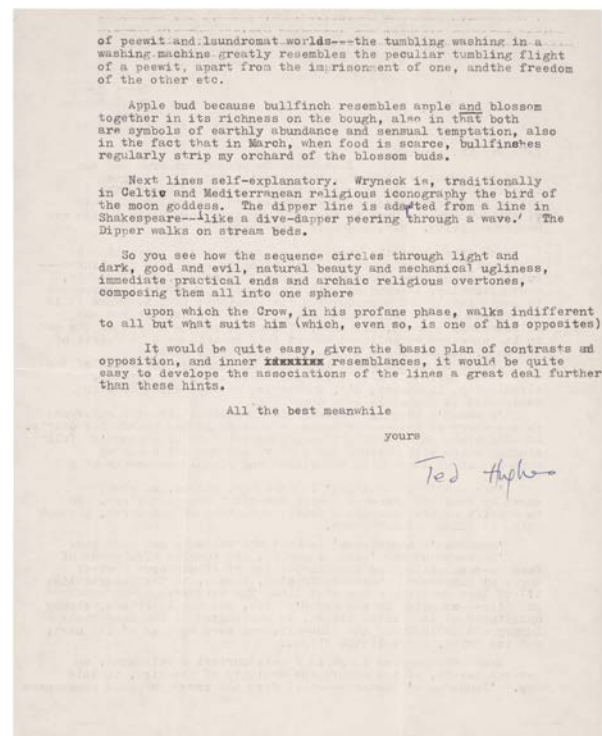


Lot 751

751* **Drinkwater (John, 1882-1937)**. 'Birthright', 21 April 1921, Autograph Poem Signed, 'John Drinkwater', written in blue ink on thick off-white wove paper, 1 page, 25.5 x 18 cm

This two-verse poem of twelve lines laments the ephemeral nature of beauty and youth. It was first published in *Atlantic Monthly* (September 1916), p. 365.

(1) £100 - £150



Lot 752

752* **Hughes (Edward James, 1930-1998).** Typed Letter Signed 'Ted Hughes', Court Green, North Tawton, Devon, 1 November 1978, to Birgitta Ivarson, apologising for the fact that his poem about Crow and the Birds is giving her trouble and continuing to give a detailed exposition of the poem, 'The idea is that all the birds involve themselves in the inner machinery of the world, the worlds of correspondences, the complex and interrelated beauty of this wholeness. Crow is involved, in this poem, only in his own hungry activity. Yes, you have seen that. Each line about the birds is, as you've seen, a coupling of a bird with some other image. Both items in each pair are linked - but in various ways, some more simply than others. The Eagle is, conventionally, associated with the sunrise, where it is supposed to renew itself and particularly its eyesight: in this sense it is the spirit of the sun, in its most radiant aspect. It was not deliberately planned, but Crow, of course, is the spirit of the sun in its obscured or eclipsed aspect (and in this sense the spirit of the moon.) So the Eagle begins what Crow ends, here', explaining certain phrases including 'a chime of wineglasses', 'a woman's song in a cavern', 'the breath of a violet', 'tomorrow's conscience', 'bessemer upglare', and mentioning the peewit, the bullfinch and the wryneck, ending, 'It would be quite easy, given the basic plan of contrasts and opposition, and inner resemblances, it would be quite easy to develop the associations of the lines a great deal further than these hints', signed at foot in blue ballpoint pen, 2 pp., 4to, in fine condition with the original postmarked envelope addressed to the recipient in Sweden

A highly illuminating response from Ted Hughes about one of his most important works. *Crow: From the Life and Songs of the Crow* was first published in 1970 by Faber and Faber. It was written mostly between 1966 and 1969, following a barren period after the death of Sylvia Plath. Hughes himself described *Crow* as his masterpiece.

(1) £500 - £800

753* **Joyce (James, 1882-1941).** Autograph Letter Signed, 'James Joyce', La Résidence, Paris, 4 October 1931, to Mrs Pinker on hotel stationery, beginning, 'For goodness sake do not allude ever again to my dreadful injury that night at your house. What happened to my voice I do not know l'est pour bien plus!', regretting that they cannot dine with them and hoping that they will do soon, and asking her to tell Mr Pinker 'the absurd passage about cricket is marked on p. 231 of the Paris Magazine which I am sending him today. He will remember I spoke to him about it, a few minor spots, written in black ink on the first and fourth page of a bifolium, 2 pp., 8vo, together with an earlier Autograph Letter Signed from 'Rolly', Vanderbilt Hotel, New York, 11 July 1929, to Vonnie & Ralf, saying that he is longing to hear about Rabbit from Betty in her next letter, 'Yesterday I called on the important New York House of Jas Pinker & Co. and made myself known to your brother ... I have had a most interesting time during the short time available and wish I could stay much longer and go to other parts of America and also have a glimpse of Canada... ', 4 pp., square 8vo, plus an Autograph Letter Signed from Trevor R. V. Blakemore to Mrs Pinker, Sark, Channel Islands, 16 May 1931, asking her whether she would care to come down to Ranelagh on a polo afternoon and 'I do hope the remainder of my poems come up to your very kind estimation of the prelude poem, and that it was of some use to your husband in his sad loss... ', some overall spotting, filing holes to left margin, 2 pp., 4to

James Joyce and his wife, Nora Barnacle, were married on 4 July 1931 and moved to Paris where they lived in the hotel La Residence between September and October 1931.

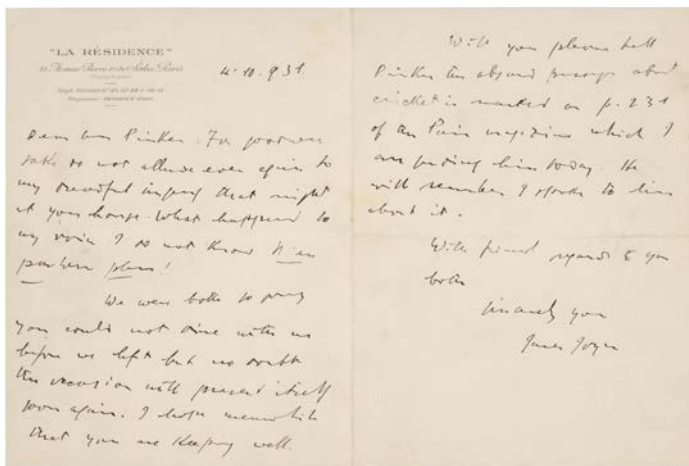
The literary agency of James Pinker & Sons was founded by James Brand Pinker and, upon his death, was run by his two sons Eric Seabrooke and James Randolph until November 1930 when the partnership was dissolved. Eric moved to New York and James stayed in Britain. Yvonne 'Vonnie' Pinker was the wife of James Randolph Pinker, the literary agent for James Joyce.

See J. H. Stape, "'The Pinker of Agents': A Family History of James Brand Pinker", *The Conradian*, 34 (1), (2009), pp. 111-143.

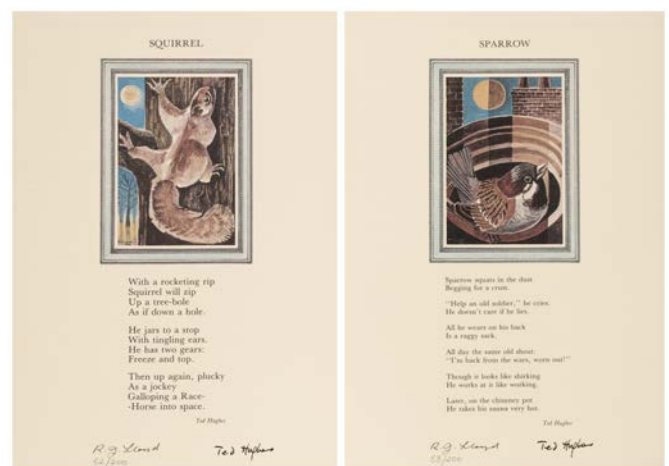
(3) £1,000 - £1,500

754* **Poem-of-the-Month Club.** A collection of 25 (of 48) broadsides signed by the authors, 1970-72, including W. H. Auden, Robert Graves, John Betjeman (with holograph correction), Philip Larkin, Stephen Spender, Seamus Heaney, John Fuller, Cecil Day Lewis, Thom Gunn, Douglas Dunn, Elizabeth Jennings and others, first two mentioned slightly toned to marginal extremities, each 38 x 28 cm, loosely contained in original publisher's half leather portfolio with cloth tie, together with two printed broadside poems (*Squirrel* & *Sparrow*) by Ted Hughes with colour reproduction illustrations after Reginald Lloyd, printed on laid paper, signed by both author and artist at foot, numbered in pencil 52 & 53/200 respectively, each 30 x 21 cm

(27) £200 - £300



Lot 753



Lot 754

ANTHONY ROSSITER (1926-200)

Anthony Rossiter RWA MSIAD was a British landscape painter. He was educated at Eton and studied painting at Chelsea Art School from 1947-51. He was a Romantic visionary, a 'poet' whose particular heaven was the Mendip Hills in Somerset. Gnarled hedgerows, tumbling stone walls, broken gates, reflections in water and ploughed fields were all his subject matter. His works also included portraits, most notably that of W. H. Auden.

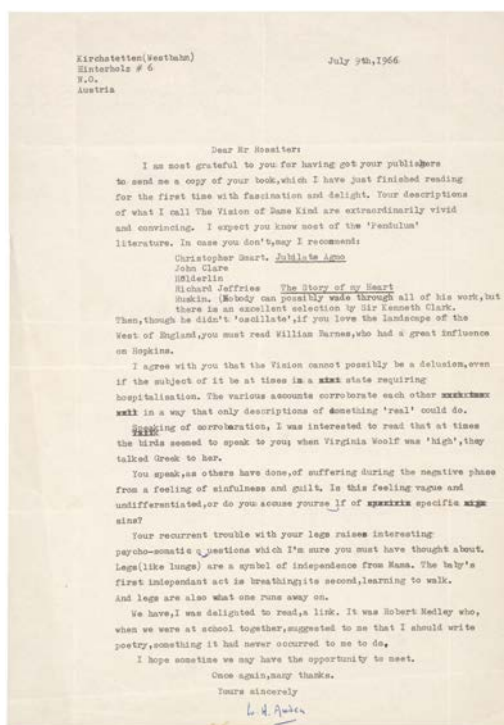
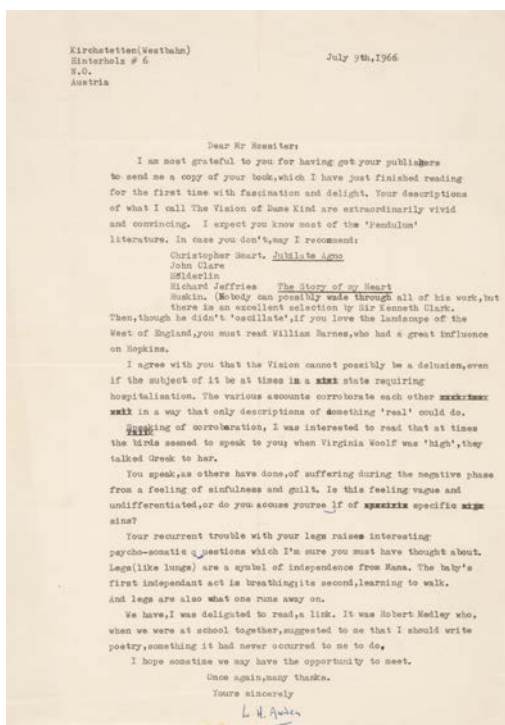
From the age of 21 onwards, Rossiter lived with manic depression (bi-polar disorder). The inspiring ecstatic highs to the lows of numbing despair were exploited creatively and became an integral part of his work.

Although he had won a place at New College, Oxford to read English under David Cecil, Rossiter knew his real vocation was to become an artist, and opted instead for Chelsea Art School (1947-1951). His tutors included Henry Moore, and Robert Medley. His painting initially had the lyrical qualities of John Nash and the Realist painters of the 1950s and 1960s, developing then into a more vigorous expressionist style.

In 1962 Rossiter made his first trip to the USA after winning an Arts Council Bursary. He had been invited to stay with the poet Robert Frost in New Hampshire and they became friends. On his return from the USA, Rossiter began work on *The Pendulum*, which was published by Gollancz in 1966. A second volume of autobiography, *The Golden Chain*, was published by Hutchinson's in 1970.

His pictures can be seen in various public collections in the UK and USA, including The Victoria and Albert Museum, London, The Ashmolean, Oxford, The Government Art Collection, London Transport Museum, The General Post Office, and The Robert Frost Collection.

Provenance: From the family, by direct descent. For further information please see <https://www.anthonycrossiter.co.uk>



755* **Auden (Wystan Hugh, 1907-1973)**. Typed Letter Signed, 'W. H. Auden', Kirchstetten (Westbahn), Hinterholz #6, Austria, 9 July 1966, to Anthony Rossiter, referring to and discussing his reading of Rossiter's book and recommending authors and books to read, 'I am most grateful to you for having got your publishers to send me a copy of your book [The Pendulum], which I have just finished reading for the first time with fascination and delight. Your descriptions of what I call The Vision of Dame Kind are extraordinary. I expect you know most of the 'Pendulum' literature. In case you don't, may I can recommend: Christopher Smart, Jubilate Agno, John Clare, Holderlin, Richard Jeffries, The Story of the Heart, Ruskin (Nobody can possibly wade through all of his work, but there is an excellent selection by Sir Kenneth Clark ... I agree with you that the Vision cannot possibly be a delusion, even if the subject of it be at times in a state requiring hospitalisation. The various accounts corroborate each other in a way that only descriptions of something 'real' could do. Speaking of corroboration, I was interested to read that at times the birds seemed to speak to you; when Virginia Woolf was 'high', they talked Greek to her. You speak, as others have done, of suffering during the negative phase from a feeling of sinfulness and guilt. Is this feeling vague and undifferentiated, or do you accuse yourself of specific sins? ...', some creasing from folds, 1 page, folio, with the accompanying envelope

The artist Anthony Rossiter (1926-2000) published two autobiographical books in which he explores the highs and lows of his bipolar disorder and its impact on his creativity. In this first of 28 letters received from Auden he refers to his reading of the first of these autobiographies, *The Pendulum* (Gollancz, 1966). Auden was to write a foreword to the first American edition published by Helix Press in 1969 with the expanded title of *The Pendulum: A Round Trip to Revelation*.

In the final years of his life, Auden spent part of the year living in Austria. He passed away in Vienna in 1973 and was laid to rest in Austria.

(1)

£300 - £400

I don't even think it speaks in the imperative, or, if it does, certainly not with the voice of a drill-sergeant's command. When we are really 'in' sin, not only are we deaf to the voice of conscience: our super-ego is on the side of our sin, so that we have no feelings of guilt whatsoever. As the Polish aphorist, I see, put it very neatly: "Those without a conscience make up for it by lacking ^{it}." It's a state we cannot, by its nature, observe in ourselves, but one can see easily enough in the behavior of South Africans and American poor white trash towards negroes, Hitler's towards Jews, or Torquemada's towards heretics, etc.

As for the sinful thoughts which we all have and recognize as base, the important thing is not to be fascinated by their baseness, but to direct our attention elsewhere. I catch myself having hostile thoughts about X and wishing him ~~harm~~ harm. Obviously, I cannot by an act of will make myself have friendly thoughts about him: I can however direct my thoughts towards someone or some thing else ~~whom~~ whom I command my affection and good-will, etc. etc. etc.

Some of the super-ego's reproaches simply have to be endured. It is perfectly natural that you should, as you say, feel guilty about not supporting your family "as fully as possible"; the fact that you do feel guilty seems to be a sign that you must have genuine talent as a painter: if you were simply a sponger who used 'art' as an excuse for living off others, you would probably feel no guilt at all. You have, in the circumstances in which you find yourself, made a choice and if, as seems to me probably, you have made the right choice, then the feeling of guilt is a cross you have to bear. If one is over-prone to self-reproach, one should never forget what Nietzsche said: "He who despises himself, nevertheless esteems himself as a self-despiser."

Just off to Salzburg for rehearsals and the premiere of an opera by Henze for which Chester Kallman and I have written the libretto, based on the ~~mythic~~ myth of Medea. Keep your fingers crossed for us on August 6th.

By the way, another 'nature' poet who is hardly known at all, and whom I find most interesting is Ivor Gurney, who died in 1937 after spending the last fifteen years of his life in an asylum. The poems are often clumsy and weakened by his mental illness, but there is something extraordinary there.

with best wishes

Yours sincerely

W. Auden

P.S. One of the best passages in The Pendulum - so moving and awful - I thought the monologue of Captain Garret Butler ...

P.P.S. I have only one bone to pick with you - your overestimation of Jung. Freud's atheism is far nearer to the Christian Faith than Jung's Gnostic Religiosity, 2 pages, folio, with the accompanying envelope

Kirchstetten (Westbahn)
Hinterholz #6
Austria

April 15th, 1967

Dear Mr. Rossiter:

Just as I thought I had written, I discovered I had only sent back half of your ms. Dispatched the rest yesterday. This is just to warn you not to get round when you get the first parcel.

He has a letter from a Dr. Osmond, suggesting that we should write a foreword to the American edition of The Pendulum. This I am, of course, quite willing to do.

Yours sincerely

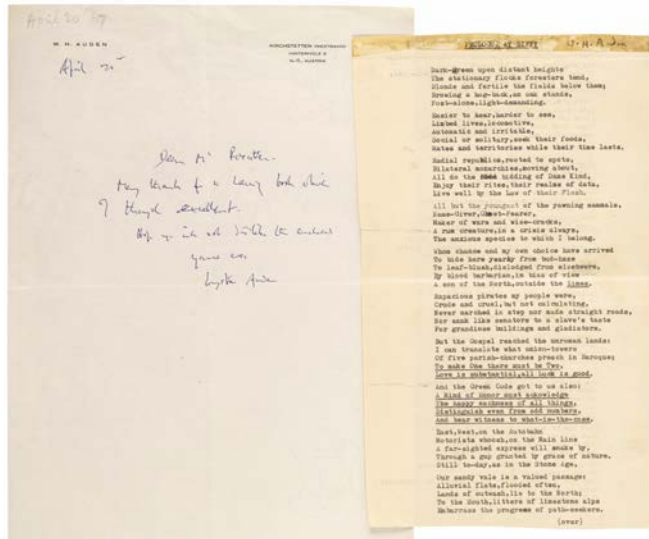
Wystan Hugh Auden

756* Auden (Wystan Hugh, 1907-1973). Typed Letter Signed, 'W. H. Auden', Kirchstetten (Westbahn), Hinterholz #6, Austria, 23 July 1966, to Anthony Rossiter, thanking him for his letter and cable, 'It is, I think, very important to realise the difference between what a psychologist means when he talks about the Super-Ego and 'guilt feelings', and conscience and guilt-before-God in a theological sense. Our super-egos are more or less what St Paul means by the Law and are, in his terminology, 'of the Flesh', that is to say, the creation of our homes, our social backgrounds, our schooling. Yes, as you and I have been, we are fortunate in these, there are many sinful acts we shall not be seriously tempted to commit because, should the thought of committing them occur to our minds, we shall immediately say to ourselves: "An Auden, a Rossiter, doesn't do that sort of thing. The sinful acts to which persons of our social background, living in the middle of the twentieth century, are most liable, are, I should guess, either sexual or making cruel remarks about others either to their face or behind their back. We seldom steal or physically torment others, and, should we violate our "code", should we, for example, cheat in a croquet match, we immediately have acute feelings of guilt: we have let ourselves down...'; continuing in a similar vein with thoughts about guilt, conscience, sinful thoughts and the super-ego and quoting from Nietzsche ('He who despise himself, nevertheless esteems himself as a self-despiser'), then saying he is off to Salzburg for rehearsals and an opera [The Bassarids] by [Hans Werner] Henze for which he co-wrote the libretto and concluding with a recommendation, 'By the way, another "nature" poet who is hardly known at all, and whom I find most interesting is Ivor Gurney, who died in 1937 after spending the last fifteen years of his life in an asylum. The poems are often clumsy, but there is something extraordinary there', with two hand-written post scripts in blue ballpoint pen, 'PS one of the best passages in The Pendulum - so moving and awful - I thought the monologue of Captain Garret Butler ... PPS I have only one bone to pick with you - your overestimation of Jung. Freud's atheism is far nearer to the Christian Faith than Jung's Gnostic Religiosity, 2 pages, folio, with the accompanying envelope

(1) £300 - £400

757* Auden (Wystan Hugh, 1907-1973). Two Autograph Letters Signed, 'Wystan Auden', 77 St Mark's Place, New York City, New York 10003, 8 April 1967, and Kirchstetten (Westbahn), Hinterholz #6, Austria, 15 April 1967, both to Anthony Rossiter, the first letter referring to an unidentified manuscript, 'I sent off The Waters of Jordan yesterday by registered mail. I have been in terror about it. One should never let a unique manuscript out of one's hands. Think of J. S. Mill's servant burning the only manuscript of Carlisle's [sic] French Revolution. Delighted to hear you are having a retrospective exhibition [Reading Art Gallery 1967]...', blue ballpoint pen on thin writing paper, heavy spotting and old sellotape stains to margins touching signature but not affecting ink or legibility, 1 page, 4to; the second letter from Austria a week later, apologising that he realised he had only sent back half of the manuscript and had dispatched the other half yesterday, and concluding, 'Have had a letter from a Dr Osmond, suggesting that we should both write forewords to the American edition of The Pendulum. This I am, of course, quite willing to do', blue ballpoint pen on thin writing paper, 1 page, 4to, both with the accompanying envelopes

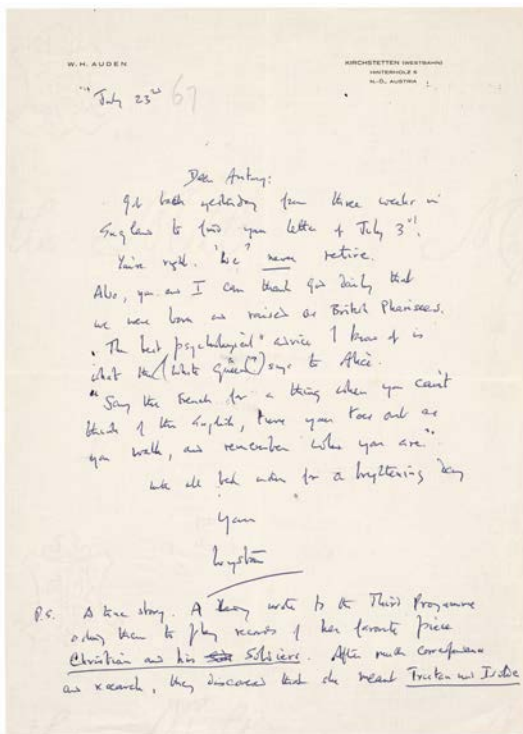
(2) £200 - £300



758* **Auden (Wystan Hugh, 1907-1973).** Autograph Letter Signed, 'Wystan Auden', Kirchstetten (Westbahn), Hinterholz #6, Austria, 20 April [1967], to Anthony Rossiter, 'Many thanks for the [R. D.] Laing book which I thought excellent. Hope you will not dislike the enclosed', a little creasing, on personal stationery in blue ballpoint pen, 1 page, 4to, together with the aforementioned original typed poem by Auden, 'Prologue at Sixty', sellotape adhesion mark at head of first page not affecting legibility, 2 pages (back-to-back), small narrow folio, plus a two-page carbon copy of a different fair typed copy of the same poem, dated by Rossiter 'April 20th 1967' at head, folio, with the accompanying envelope

'Prologue at Sixty' was first published in *New York Review of Books*, 18 May 1967, later appearing in Auden's collection, *City without Walls and Other Poems* (Faber, 1969).

(3) £300 - £500

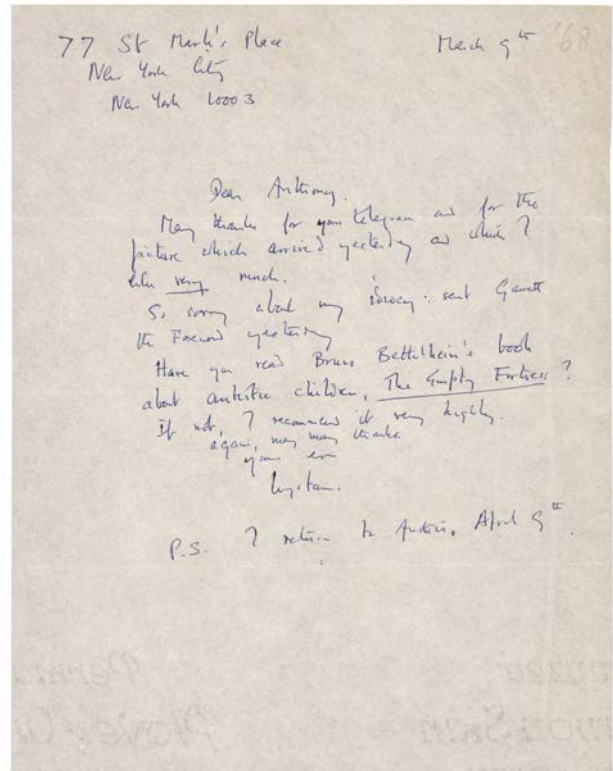


Lot 759

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

759* **Auden (Wystan Hugh, 1907-1973).** Autograph Letter Signed, 'Wystan', Kirchstetten (Westbahn), Hinterholz #6, Austria, 23 July [1967], to Anthony Rossiter, saying that he got back yesterday from three weeks in England to find his letter of 3 July, 'You're right. "We" never retire. Also, you and I can thank God daily that we were born and raised as British Pharisees. The best psychological advice I know of is what the (White Queen?) says to Alice. "Say the French for a thing when you can't think of the English, turn your toes out as you walk, and remember where you are"', with a post script, 'A true story. A lady wrote to the Third Programme asking them to play records of her favorite piece Christian and his Soldiers. After much correspondence and research, they discovered that she meant Tristan und Isolde', blue ballpoint pen on personal stationery, 1 page, 4to, with the accompanying envelope

(1) £150 - £200



760* **Auden (Wystan Hugh, 1907-1973).** Two Autograph Letters Signed, 'Wystan', 77 St Mark's Place, New York, 9 March [1968], and 3062 Kirchstetten, Hinterholz 6, Austria, 3 July [1968], both to Anthony Rossiter, the first letter saying 'Many thanks for your telegram and for the picture which arrived yesterday and which I like very much. So sorry about my idiocy: sent Garrett the Foreword yesterday. Have you read Bruno Bettelheim's book about autistic children, *The Empty Fortress* [first published 1967]? If not, I recommend it very highly...'. blue ballpoint pen on thin paper, 1 page, 4to; the second letter on personal stationery from Austria, thanking him for his letter and *Fingers in the Door* [by Frank Tuohy, first published 1970] 'which I have just finished reading and I'm enormously impressed by. A real important new talent', and in return recommending Ronald Blythe's *Akenfield*, *Portrait of an English Village* [first published 1969], which he is sure that Rossiter will enjoy as much as he did, and ending that he hopes one day that he will be able to visit them in Austria, old sellotape remains to 3 margins touching a few words including signature at foot but not affecting ink or legibility, 1 page, 8vo, both with the accompanying envelopes

(2) £200 - £300

KIRCHSTETTEN, I. G. ST. PÖLLEN
HINTERHOLZ 6
N. O. AUSTRIA

May 20th 1969

Dear Anthony:

Was delighted receive the American edition
of The Pendulum, as to find my more
reproductions.

Overleaf a poem which I send you
because I was thinking of you when
I wrote it.

Yours ever
Wystan

IN DUE SEASON

Spring-time, Summer and Fall: days to behold a world
Antecedent to our knowing, where flowers think
Their concretely in scent-colors and beasts, the same
Age all over, pursue dumb horizontal lives
On one level of conduct and so cannot be
Secretary to man's plot to become divine.

There lodged in each is a set metronome: thus, in May
Bird-babes still in the egg click to each other Hatch!;
June-struck cuckoos go off-pitch; when obese July
Turns earth's heating up, unknottng their poisoned ropes,
Vipers move into play; warned by October's nip,
Younger leaves to the old give the releasing draught.

Winter, though, has the right tense for a look indoors
At ourselves and with First Names to sit face-to-face,
Time for reading of thoughts, time for the trying out
Of new metres and new recipes, proper time
To reflect on events noted in warmer months
Till, transmuted, they take part in a human tale,

There, responding to our cry for intelligence,
Nature's mask is relaxed into a mobile grin,
Stones, old shoes, come alive, born sacramental signs,
Nod to us in the First Person of mysteries
They know nothing about, bearing a message from
The invisible sole Source of specific things.

761* **Auden (Wystan Hugh, 1907-1973).** Autograph Letter Signed, 'Wystan', Kirchstetten, Hinterholz 6, Austria, 20 May [1969], thanking him for the American edition of *The Pendulum* which he was delighted to receive 'and to find many more reproductions. Overleaf a poem which I send you because I was thinking of you when I wrote it', blue ballpoint pen on personal stationery, 1 page with the typed poem 'In Due Season' to letter verso, one manuscript correction in Auden's hand ('all' for 'each' in first line of second verse), old sellotape strips and adhesion remains at head affecting printed address only, 4to, together with a telegram from Auden to Rossiter, date indistinct, saying that he has written the foreword to *Pendulum*, 'but like an idiot have lost name of America publisher stop please cable it', 1 page, oblong 8vo

'In Due Season' was first printed in *Confrontation*, (Spring 1969), and then in Auden's collection, *City without Walls and Other Poems* (Faber, 1969).
(2) £200 - £300

Kirchstetten (Hinterholz)
Hinterholz #6
N.O.
Austria

May 19

May 25th 1969

Dear Anthony:

May thank for your letter. So glad
you like In Due Season. I had a idea
that dark glasses were therapeutic. I wear
some then myself.

I forgot to tell you - let perhaps you
heard - that last year I met your mother
at my niece's wedding in Florence. She is,
it seems, a friend of the bishop's
parents.

Excuse me, as please forgive me if I
am wrong, I got the impression that she
is a witch.

I have to be in London July 11-13th for
an International Poetry Festival. It seems
likely if you have time to get to London.
It would be so nice if we could meet
your soon

Wystan

762* **Auden (Wystan Hugh, 1907-1973).** Two Autograph Letters Signed, 'Wystan', Kirchstetten, Hinterholz 6, Austria, 19 May 1969 and 26 May [1969], the first letter thanking Rossiter for his letter and saying that he is glad that he likes 'In Due Season', telling him that he wears dark glasses which he finds therapeutic, before recounting an anecdote about having met Rossiter's mother at Auden's niece's wedding in Florence the previous year, 'Entre nous, and please forgive me if I am wrong, I got the impression that she is a witch', concluding that he will be in London in July for the International Poetry Festival and saying that if it is possible for him to get to London, it would be nice if they could meet; the second letter from Austria on personal stationery, thanking him for his letter and saying sorry to hear that he has had a bad spell, 'What is urgently needed is a *Pendulum* Anonymous. The difficulty for those of us who have never gone "over the border" is that we do not know the exactly right thing to do or say that would help. Sedative drugs are, I suppose, better than nothing, but palliatives are not the same as understanding exactly what the patient is going through', some spotting and old sellotape remains to all four margins not affecting text or signature, both in blue ballpoint pen, 1 page, 4to, with the accompanying envelopes
(2) £200 - £300

July 23rd 69

3062 KIRCHSTETTEN
BEZ. ST. PÖLTEN
HINTERHOLZ 6
N.-O. AUSTRIA

Dear Anthony:

Thank you for your charming letter. I'm so glad you enjoyed our meeting as much as I did. But very sorry to hear about your arm. Do you often have trouble with it?

Shall much look forward to reading The Golden Chain.

I enclose three little poems.

yours ever

W. H. Auden

SMELT AND TASTED

The nose and palate never doubt
Their verdicts on the world without,
But instantaneously condemn
Or praise each fact which reaches them;
Our tastes may change in time, it's true,
But for the better if they do.

Compared with almost any brute,
Our savoring is less acute,
But, subtly as they judge, no beast
Can solve the mystery of a feast,
Where love is strengthened, hope restored,
In hearts by chemical accord.

HEARD AND SEEN

Events reported by the ear
Are soft or loud, not far or near,
In what is heard we only sense
Transition and impermanence:
A bark, a laugh, a rifle-shot,
These may concern us or may not.

What has-been and what is-to-be
To vision form a unity:
The seen hill stays the way it is,
But forecasts greater distances,
And we acknowledge with delight
A so-on after every sight.

763* **Auden (Wystan Hugh, 1907-1973)**. Typed Letter Signed, 'W. H. Auden', 3062 Kirchstetten, Hinterholz 6, Austria, 23 July [1969], a brief note thanking Rossiter for his charming letter, 'I'm so glad you enjoyed our meeting as much as I did. But very sorry to hear about your arm. Do you often have trouble with it? Shall much look forward to reading The Golden Chain. I enclose three little poems', 1 page on personal stationery, 4to, with carbon copies of Auden's own typing of the three poems on recto and verso of a separate sheet with one manuscript correction of a single letter to the first line of 'Natural Linguistics, and 'P.T.O.' written on both sides, 2 pages, 4to, with the accompanying envelope

'Natural Linguistics' was first published in *Harper's* (October 1969); 'Smelt and Tasted' and 'Heard and Seen' were both first published in *Poet (Madras)*, (June 1969).

The Golden Chain (Hutchinson, 1970) was Rossiter's second book of autobiography.

(2) £200 - £300

August 12th 69

3062 KIRCHSTETTEN
BEZ. ST. PÖLTEN
HINTERHOLZ 6
N.-O. AUSTRIA

The letter
The Golden Chain arrived for Hutchinson yesterday.
To my horror, it seems to be your own with
corrections in your handwriting. Dr. Rossiter has
written: "If not, I shall be very glad to entrust
to you a precious thing to the mail."
The fact that this meaning of an envelope
is possible. I don't know of anyone else, except
possibly Virginia Woolf, who has such a sense
of the poetry of objects, of the world as a world
of sacramental signs. The book, precisely
because it is so intense, is, maybe, a shade on the long side.
I personally don't care, but the average reader may,
then saying he has 'two trivial criticisms, and a more serious
question I must raise...', reprimanding Rossiter for the
expression 'a creative person' and 'that appalling jargon
word finalise. Why not either finish or complete?', the
serious question being more philosophical and concerning
self-expression, '... You believe, I'm sure, that God put
you on earth to paint, as I believe He put me on earth to
write verses but, perhaps, in the eyes of Heaven, these are
very lowly activities. What can we hope to do for the world
by them? I think Dr Johnson has the right answer: "to enable
others a little better to enjoy life or a little better to endure
it." We ourselves should emphasise the little...', with two
post scripts, 3 pages on two sheets of personal stationery,
folio, with the accompanying envelope, together with a related
typed carbon copy of Rossiter's letter to Auden, 25 August 1969,
1 page, 4to

12-69

3062 KIRCHSTETTEN
BEZ. ST. PÖLTEN
HINTERHOLZ 6
N.-O. AUSTRIA

I would not be that of another more highly
than an eye to that. I believe, I am, that you
put me on earth to paint, as I believe He put me
on earth to write verses but, perhaps, in the eyes of
Heaven, these are very lowly activities. What can we
hope to do for the world by them? I think Dr
Johnson has the right answer: "to enable others
a little better to enjoy life or a little better to endure
it." We ourselves should emphasise the little...'
I am, I believe, I am, that God put me on earth to
write verses but, perhaps, in the eyes of Heaven, these
are very lowly activities. What can we hope to do for
the world by them? I think Dr Johnson has the right
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or a little better to endure it." We ourselves should
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or a little better to endure it." We ourselves should
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I am, I believe, I am, that God put me on earth to
write verses but, perhaps, in the eyes of Heaven, these
are very lowly activities. What can we hope to do for
the world by them? I think Dr Johnson has the right
answer: "to enable others a little better to enjoy life
or a little better to endure it." We ourselves should
emphasise the little...'

764* **Auden (Wystan Hugh, 1907-1973)**. Autograph Letter Signed, 'Wystan', 3062 Kirchstetten, Hinterholz 6, Austria, 12 August [1969], a lengthy letter in blue ballpoint pen, 'The Golden Chain arrived from Hutchinson's yesterday. To my horror, it seems to be your manuscript with corrections in your handwriting. Do Hutchinsons have another copy? If not, I am afraid to entrust such a precious thing to the mail. Have just finished reading it and I am enormously impressed. I don't know of anyone else, except possibly Virginia Woolf, who has such a sense of the poetry of objects, of the visible as a world of sacramental signs. The book, precisely because it is so intense, is, maybe, a shade on the long side. I personally don't care, but the average reader may', then saying he has 'two trivial criticisms, and a more serious question I must raise...', reprimanding Rossiter for the expression 'a creative person' and 'that appalling jargon word finalise. Why not either finish or complete?', the serious question being more philosophical and concerning self-expression, '... You believe, I'm sure, that God put you on earth to paint, as I believe He put me on earth to write verses but, perhaps, in the eyes of Heaven, these are very lowly activities. What can we hope to do for the world by them? I think Dr Johnson has the right answer: "to enable others a little better to enjoy life or a little better to endure it." We ourselves should emphasise the little...', with two post scripts, 3 pages on two sheets of personal stationery, folio, with the accompanying envelope, together with a related typed carbon copy of Rossiter's letter to Auden, 25 August 1969, 1 page, 4to

(2) £200 - £300

Sept 1st

765* Auden (Wystan Hugh, 1907-1973). 'Moon Landing', 3062 Kirchstetten, Bez. St. Pollen, Hinterholz 6, Austria, 1 September [1969], Auden's typed carbon copy fair copy on personal stationery, with a dated and signed note for Anthony in blue ballpoint pen at head, 'That was indeed a princely gift which I am very proud to receive. Thanks a million. So sorry you have been having a low - evidently drugs still can't do everything. Herewith a topical poem. Love Wystan', small stain to top left corner not affecting any text, 1 page, folio, with the accompanying envelope, together with a related typed carbon copy of Rossiter's letter to Auden, 16 September 1969, 3 pages, 4to

Dear Anthony,

That was indeed a princely gift which I am very proud to receive. Thanks a million. So sorry you have been having a low - evidently drugs still can't do everything. Herewith a topical poem. Love Wystan.

MOON LANDING

It's natural the boys should swoop it up few
so huge a phallic triumphant adventure
it would not have occurred to seem
to think worth while, made possible only
because we like huddling in gangs and knowing
the exact times you go out and may in fairness
bump the head, although the motives
that pruned it were somewhat less than manic.
A grand gesture, but what does it period
what does it mean? we were always admiring
with objects than lives and more facile
at courage than kindness from the moment
the first flint was flaked, this landing was nearly
as matter of time. But our selves, like Adam's,
still don't fit us exactly, modern
only in this - our lack of decorum.
Sinner's heroes were certainly no braver
than our tribe, but more fortunate: Hector
was rescued the instant of having
his valor covered by television.
Worth going to see? I can well believe it.
Worth going to see? I can well believe it. Desert
and sea not abandoned give us a restored
lively garden, remote from blatherers
about the how the van drama and their ill, where
an August morning I can mount the summit
glories, where to die was a meaning,
and no engine can shift my perspective.
Unmanned, thank God, my boat still carries the Cosmos
as she sits and falls, a promise to slip it,
our old mansions of art not poison,
still visits my nostrils several
with its old detachment, and the old warnings
still have power to scare me: hybrid comes to
an ugly finish, irreverence
is a greater act than competition.
our apparatus will continue making
the usual small mass called history
all we can pray for is that artists
ours and mine may still appear to blithe it.

10th. September '69

Dear Wystan,

I know you will have forgiven me in not writing to tell of my joy in receiving MOON LANDING before now - but I have had to fend off a 'very low'. It is impossible to be able to write now with most of the recent 'art' needed. I found the only solution was to go with the 'low' and use it in my work. I managed just notes for future use. Nothing is expensable (hope this is the right word) for the sensible maker.

Your poem has given me the greatest joy. It is beautifully witty and right. Inevitably and I have read it to many people who have joined us in our delight. Bless you for this beautiful piece of work and your very kind note at the top.

I would have wished to write this letter by hand - but the new drug I'm on, plus ten day's hard teaching, make my hand glasses quiver. I'm sure it's the students - but my doctor assures me that the best of therapy to get going again; and also this letter comes under this cloud - that it is the most happy therapy I can think of.

I wanted when I last wrote to answer your super letter and my recent book. But didn't feel up to it. I shall attempt this now - forgive me if it is not quite as fluent as intended - each day is a form of therapy to get going again; and also this letter comes under this cloud - that it is the most happy therapy I can think of.

I am of course thrilled and honored that you respect what I've attempted in THE GARDEN OF THE so much - this means a very great deal to me indeed. That you should compare my work to Virginia Woolf's makes me flush with pride. In fact I've read very little of her work except her essays - (which in a feminine way seem to parallel Graham Greene's criticisms and penetrating observations. I am not sufficiently well read to know if this is a fair observation). But since your letter, I have read two of Virginia Woolf's novels - and feel doubly complimented by your letter. What I have learnt (I hope) is not to 'try' so hard. I think it was Tolstoy who said great art is distinguished by great art - 'knowing that's the essence of what he meant. That the 'art' shouldn't abstract. And I know you will agree with this. And of course I know this thoroughly - the 'often fall into the pit.

77 St Mark's Place
New York City
NY 10003

Dec 15th, 1969

Dear Anthony,

Many thanks for your letter. Delighted that you enjoyed CT without walls. I embrace you by idea with certain greatness. I don't suppose it has yet been published in England, but even if, I do recommend you to read The Unexpected Universe by Loren Eisley.

Love
Wystan

77 St Mark's Place
N.Y.C.
N.Y. 10003

Dec Jan 5th, 1970

Dear Anthony,

Many thanks for your letter of the 31st received this morning. Of course, I should be honored and delighted to recommend you for an Arts Council Award. I believe the right person to apply to for the form is Charles Osbourne Esq. Es. Arts Council, 105 Piccadilly, W.1

You certainly deserve to get one - all the best for 1970

Love
Wystan

765* Auden (Wystan Hugh, 1907-1973). 'Moon Landing', 3062 Kirchstetten, Bez. St. Pollen, Hinterholz 6, Austria, 1 September [1969], Auden's typed carbon copy fair copy on personal stationery, with a dated and signed note for Anthony in blue ballpoint pen at head, 'That was indeed a princely gift which I am very proud to receive. Thanks a million. So sorry you have been having a low - evidently drugs still can't do everything. Herewith a topical poem. Love Wystan', small stain to top left corner not affecting any text, 1 page, folio, with the accompanying envelope, together with a related typed carbon copy of Rossiter's letter to Auden, 16 September 1969, 3 pages, 4to

'Moon Landing' was first published five days after Auden dated and sent this grumpy non-celebratory poem to Rossiter (New Yorker, 6 September 1969). Just six weeks previously on 21 July, as part of the Apollo 11 spaceflight mission, Neil Armstrong had become the first person to step onto the Moon's surface.

(2) £300 - £400

766* Auden (Wystan Hugh, 1907-1973). Two Autograph Letters Signed, 'Wystan', 77 St Mark's Place, New York, the first letter thanking Rossiter for his letter and saying that he is delighted that he enjoyed City Without Walls [poetry collection by Auden, first published by Faber, 1969], then recommending a book, The Unexpected Universe by Loren Eisley, old sellotape remains to upper margin not affecting any text; the second letter, thanking him for his letter and saying that 'I should be honoured and delighted to recommend you for an Arts Council award. I believe the right person to apply to for the form is Charles Osbourne', and wishing him the best for 1970, a few marks below signature in blank area at foot, both one page, 4to, with the accompanying envelopes, plus a group of 4 related typed carbon copy letters from Rossiter to Auden (10 November 1969 - 10 January 1970), 4 pages, 4to

(6) £200 - £300

16th, 1970 April, 1970

3062 KIRCHSTETTEN
BEZ. ST. PÖLTEN
HINTERHOLZ 6
N.-O. AUSTRIA

Dear Anthony:

I arrived here last Sunday and on Monday received your letter, The Golden Chain and the ~~xxx~~ pictures. The latter are lovely and I am very proud to be their possessor. Thank you ever so much. To-day I heard from the Arts Council that they have given you an award. I am glad and am happy to think that my words had some effect.

Before coming here, I spent a week in Israel with two ~~friends~~ friends. A fascinating country, but very expensive. I wish I could believe that any of the 'Christian' sites ~~were~~ ^{were} historically genuine, but I suppose it doesn't matter really. In Bethlehem, alas, one is plagued by touts. The most beautiful building we saw was the Mosque of the Rock. Next to it, an Italian and a German synagogue in the Israeli Museum.

Hope your show has gone well and that the film will. I shall be in London in June for another International Poetry Festival, so I hope we can meet again then/.

love
Wystan

767* **Auden (Wystan Hugh, 1907-1973).** Typed Letter Signed, 'Wystan', 3062 Kirchstetten, Hinterholz 6, Austria, saying that he arrived here [home in Austria] last Sunday and on Monday received your letter, The Golden Chain and the pictures. The latter are lovely and I am very proud to be their possessor. Thank you ever so much. To-day I heard from the Arts Council that they have given you an award. I am glad and am happy to think that my words had some effect. Before coming here, I spent a week in Israel with two friends. A fascinating country, but very expensive. I wish I could believe that any of the 'Christian' sites are [hand-corrected above the typed word 'were'] historically genuine, but I suppose it doesn't matter really. In Bethlehem, alas, one is plagued by touts. The most beautiful building we saw was the Mosque of the Rock. Next to it, an Italian and German synagogue in the Israeli Museum', hoping that Rossiter's show has gone well and hoping they might meet again in London in June when he returns there for another International Poetry Festival, 1 page on personal stationery, 4to, with the accompanying envelope, plus a related typed carbon copy of a letter from Rossiter to Auden, 8 June 1979, 2 pages, 4to (2) £150 - £200

768* **Auden (Wystan Hugh, 1907-1973).** A group of five Autograph Letters Signed, 'Wystan', 3062 Kirchstetten, Bez. St. Pollen, Austria and the last 15 Loudon Road, London, NW8, 12 June / 16 October 1970, all to Anthony Rossiter in blue ballpoint pen, the first four on personal stationery, all brief notes, the first respecting lunch and saying he will ask Spender 'to book us a table at the Gavroche'; the second saying that he is still in Austria and not arriving in England till October so he is 'most disappointed' to miss Rossiter's show; the third saying that he is arriving in England earlier than expected and wondering whether it might be possible to come and visit for a night or two around the 13 October; the fourth letter confirming that he would like to come and stay with Rossiter for two nights on 13 October and asking him to write care of Dr J. B. Auden, asking if it is convenient and what train to catch [Rossiter was then living at Dalesford House, Litton, near Bath, Somerset]; the last letter thanking Rossiter and his wife Anneka for a lovely time, 'though I'm afraid, it was rather expensive for you. To-day is marvellous weather in London: hope it is in the Mendips too', adding a post script for Anthony, 'You must not say super. Very non-U', all 1 page, 4to/8vo, with the accompanying envelopes (5) £500 - £800

April 14th, 1970

3062 KIRCHSTETTEN
BEZ. ST. PÖLTEN
HINTERHOLZ 6
N.-O. AUSTRIA

Dear Anthony,

I arrived yesterday to find your letter as enclosure waiting.

Nobody, of course, can objectively judge a portrait of himself - I can only say that I like what you did very much.

As to your article, of course, you may publish it if you can find an outlet, but there is one correction you must make. You quote 'A Sunday: a horse translated into Dutch', as if it were by me. It isn't. It's by the German aphorist C. G. Lichtberg.

Love
Wystan

July 1st 71

3062 KIRCHSTETTEN
BEZ. ST. PÖLTEN
HINTERHOLZ 6
N.-O. AUSTRIA

Dear Anthony:

Many thanks for your letter. I don't know why I looked so grumpy in the photographs: perhaps it was my disgust at silly, stupid demonstrations against the P.O. (when I was very nice).

A comment. The degree in given by the University not by colleges, as, in my case, ~~London~~ London was not mine for we then to have advantage as studentship life in country.

I'm only going to be in England for one day next week as we are going to Cardiff.

In October, though, I shall be in London for long as long as you can reach.

Love
Wystan

July 15th

3062 KIRCHSTETTEN
BEZ. ST. PÖLTEN
HINTERHOLZ 6
N.-O. AUSTRIA

Dear Anthony,

Many thanks for your letter as the photographs. Of course, nobody can judge a portrait of themselves; I can only say that I like them very much as portraits.

Hope to see you in October.

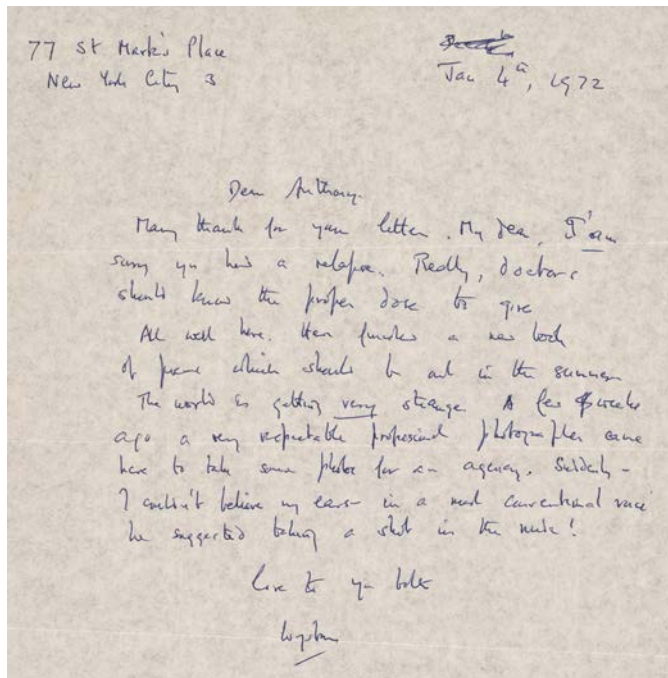
Love to you both
Wystan

Lot 769

769* **Auden (Wystan Hugh, 1907–1973)**. Three Autograph Letters Signed, 'Wystan', 14 April 1971, 1 & 13 July [1971], to Anthony Rossiter, all with mentions of Rossiter's portraits of Auden, the first, '... nobody, of course, can objectively judge a portrait of himself. I can only say that I like what you did very much. As to your article, of course, you may publish it if you can find an outlet, but there is one correction you must make...'; the second saying 'I don't know why I looked so grumpy in the photograph: perhaps, it was my disgust at silly student demonstrations against the P.M. [Ted Heath] (whom I found very nice)', before making a couple of corrections and saying that he will be in England briefly next week, but hoping they might meet again in October; the third letter thank Rossiter for his letter and the photographs, 'Of course, nobody can judge a portrait of themselves; I can only say that I like them very much as pictures' and hoping to see him in October, all in blue ballpoint pen on personal stationery, 1 page, 4to (the first 8vo), with the accompanying envelopes

(3)

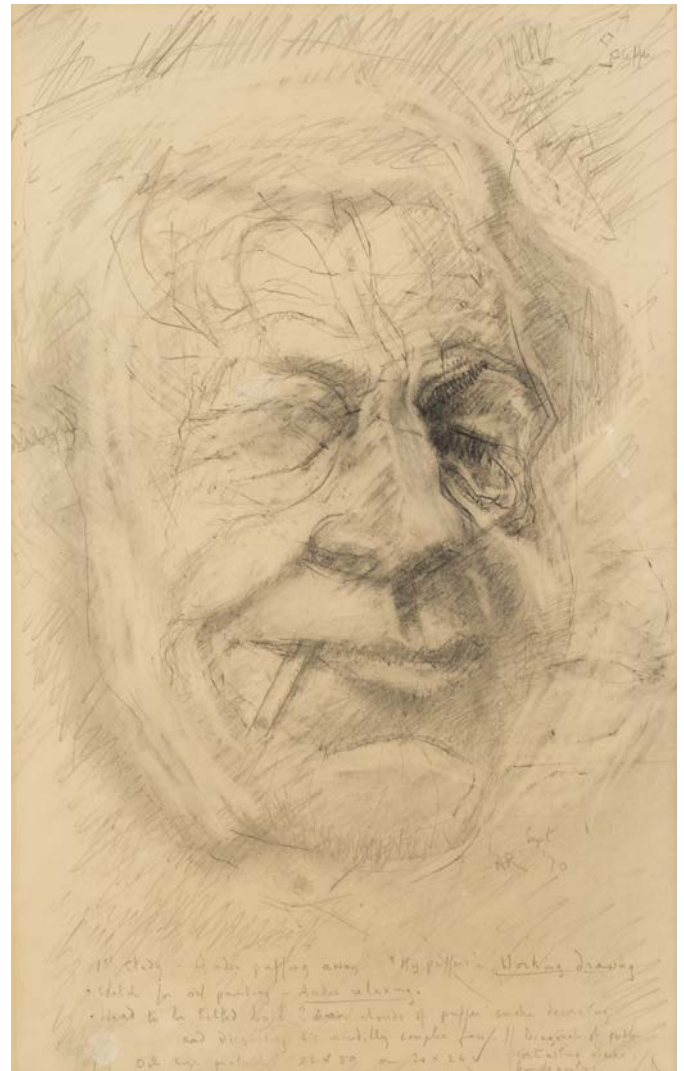
£300 - £500



770* **Auden (Wystan Hugh, 1907–1973)**. Three Autograph Letters Signed, 'Wystan', 77 St Mark's Place, New York, 4 January 1972, All Souls College, Oxford, 20 October 1972 & Christ Church, Oxford, 3 January 1973, the first saying that he is sorry to hear that Rossiter has had a relapse, 'Really, doctors should know the proper dose to give. All well here. Have finished a new book of poems which should be out in the summer. The world is getting very strange. A few weeks ago a very respectable professional photographer came here to take some photos for an agency. Suddenly - I couldn't believe my ears - in a most conventional voice he suggested taking a shot in the nude!'; the second letter saying that it will be another ten days before he can get into his Christ Church cottage, 'British workmen are so lazy', and hoping to see him soon; the third and final letter to Rossiter thanking him for his letter and [Charles] Tomlinson's book, 'The latter I find very good, though I wish there were more variety of tone', concluding that it was nice seeing them both again and hoping to meet again soon, the first two in blue ballpoint pen, the last in black ballpoint pen, all 1 page, 4to (the last 8vo), with the accompanying envelopes

(3)

£300 - £500



771AR* **Auden (Wystan Hugh, 1907–1973)**. Portrait of the head of W. H. Auden by Anthony Rossiter (1926–2000), September 1970, pencil on paper, showing a close-up of Auden's head with cigarette hanging from his mouth, signed with initials and dated lower right, uniform overall light brown toning, 44 x 27 cm, framed and glazed

Anthony Rossiter has written pencil notes in the lower part of the picture: '1st study - Auden puffing away. 'My puffers'. Working drawing sketch for oil painting - Auden relaxing. Head to be tilted back? Clouds of puffer smoke decorating and disguising this incredibly complex face. Diagonal of puffer contrasting cheeks. Complimenting. Oil size probably 22 x 30 or 20 x 24'.

The finished oil portrait for which this was a preparatory sketch remains in the family's hands. Auden visited Anthony and Anneka Rossiter at Dalesford House near Bath in 1970, giving the artist an opportunity to paint a series of rare portraits.

(1)

£1,000 - £1,500



Lot 772

772* **Auden (Wystan Hugh, 1907–1973)**. A group of 5 photographs of W. H. Auden taken by Anthony Rossiter in his home near Bath, 1970, vintage gelatin silver prints, all half-length showing the wrinkled face of Auden seated and smoking with books, etc., 25 x 20 cm, together with a group of 9 of Rossiter's photographs of his portraits of Auden made at that time, all 25 x 20 cm (14) £200 - £300

773* **Dickey (James Lafayette, 1923–1997)**. *Deliverance*, 1st UK edition, London: Hamish Hamilton, 1970, some old sellotape adhesion remains to endpapers and foremargins of dust jacket flaps, original cloth in dust jacket, a little rubbed and small nick at foot of upper joint, 8vo, together with a Typed Letter Signed from James Dickey, 4620 Lelia's Court, Columbia, 2 November 1970, to Anthony Rossiter, thanking him for his letter and continuing, '... I have very rarely been in Columbia at all, what with the hullabaloo appending *Deliverance*', the trip to London for the British publication, the negotiations with film people, and the rest. I hope by now that you have read *Deliverance*, and have found something in it for you. Please understand how very much moved I am by your congratulatory statement. I doubt that I will ever write another novel - though I might, even so - and so it is doubly important for people whom I esteem, as I do you, to like the book, and even more important that they should be so kind as to write and tell me so. I won't go on and on in this immoderate vein, but will just close on thanks, once more... ', telling that he is going to choose another Rossiter picture to buy but only after 'a lot of work to which I am already committed, both myself, by Warner Brothers out in Hollywood, and by other Agencies over which I have little or no control', old sellotape stains, mostly to margins, one page, 4to, together with a group of 8 further Typed Letters Signed, 'Jim', from Dickey to Rossiter, 1969–73, as a friend and fan/collector of Rossiter's art, praising *The Pendulum* in one and saying that he is re-reading *The Golden Chain* for the second time in another, 'and think it's just terrific' and wondering if the painting on the front, 'Conflagration of Cornstooks' is available to buy, and in one letter referring to *Deliverance* once more, '... thanks for the things you are kind enough to say about *Deliverance*, both the novel and the film. Yes; the English reviews have been very good, and a great deal more perceptive than the American ones, good or otherwise, and this is all very gratifying', a total of 7 pages, 4to, with the accompanying envelopes, and two carbon copies of letters from Rossiter to Dickey

The American poet and novelist James Dickey adapted his novel *Deliverance* for the eponymous film, released in 1972. Directed by John Boorman it starred Jon Voigt and Burt Reynolds. Critically acclaimed, the film earned three Academy Award nominations. In 2005, the novel itself was included on *Time* magazine's list of the 100 best English-language novels written since 1923. (12) £300 - £400

UNDERHILL FARM, LYME REGIS, DORSET

Telephone : LYME REGIS 2085

May 16th, 1966

Dear Anthony Rossiter,

I am so very sorry not to have written before. I read, and was very interested by, *The Pendulum* in January - and by an extraordinary double coincidence met only the next weekend two people who knew you. One was Tom Adams, who has done my book-covers and who's just launched out very bravely into the gallery business, and the other was Gerry Mansell, who now runs the BBC Home Service ... and that certainly ought to have set me down to write to you. Unfortunately it was also the time of a very difficult personal decision in our lives - whether to sell this place and emigrate - and that's rather overshadowed everything else - we are going this autumn - these last few months.

I thought *The Pendulum* a very remarkable document of courage, a remarkable practical proof of what R.D. Laing has been on about for some time now (hope you've read his books), with the added pleasure of your being a much better writer than he is - and of course, writing from the inside. I wish only that there had been some illustrations - but I gather that's been corrected in this American edition. The book reminded me at times of Montaigne - that almost inhuman contemplation of one's own journey through life - and you can't have higher praise from me than that. I hope one day you'll have a shot at fiction. Writing novels is really just having known other worlds, and so you have eminently that initial asset.

Our decision to leave Britain has been very difficult to make. It's partly the intolerable tax burden our lords and masters put on artistic success. I think high incomes should be highly taxed, but I'm currently faced with the prospect of giving 90% of all profits from my next book to the Exchequer and that seems something worse

(adjusting above)

ludicrously over-rated. But so many have been ~~invested~~ invested so much in the stuff that it is rather like attacking the New York Stock Exchange!

I hope you can both wish see the public light at day soon - I know that being 10 years passing ... and arriving nowhere. But books take themselves on strange detours.

Yes, do try Lyme one day next spring - it would be nice to see you both again.

With our love wishes,

John Fowles

Lot 774

774* **Fowles (John, 1926-2005)**. A group of 4 Typed Letters and 1 Autograph Letter Signed, Belmont House/Underhill Farm, Lyme Regis, 1960-74, all to Anthony Rossiter, the first saying that their stepdaughter Anna has been accepted for Bristol, that Elizabeth and he are both sorry we missed the exhibition 'which I hope was successful - and the book. I saw only the rather nasty review from Jupiter Cyril; bad notices from that quarter are almost a compliment, I think, and I'm sure you got justice elsewhere', the second (16 May 1968) giving his thoughts about *The Pendulum* 'a very remarkable document of courage; a remarkable practical proof of what R. D. Laing has been on about for some time now (hope you've read his book), with the added pleasure of your being a much better writer than he is - and of course, writing from the inside. I wish only that there had been some illustrations - but I gather that's been corrected in the American edition. The book reminded me at times of Montaigne - that almost inhuman contemplation of objectivity about one's own journey through life - and you can't have higher praise from me than that', the last letter (18 December 1974) seemingly referring to his collection of novellas and short stories *The Ebony Tower* (1974), 'I was delighted the artistic side of the title story meets your approval. I was rather afraid it might be a case of fools rushing in... I think my stepdaughter and her recently acquired husband, who is doing pottery at the RCA, were a little horrified at the use I made of their own miseries in the art-education world. I have also just returned from shocking the Americans a little by suggesting that most of the New York School gigantists are ludicrously over-rated. But so many there have invested so much in the stuff that it is rather like attacking the New York Stock Exchange!', a total of 8 pages, 8vo, plus an Autograph Letter Signed from Elizabeth Fowles to Anneka (12 June 1968), plus the accompanying envelopes and Anthony Rossiter's first edition copy of Fowles's *The Collector* (Cape, 1963) with some pencil annotations, underscorings and coffee stains, hinges cracked, original cloth in worn dust jacket, 8vo

(7)

£200 - £300

775* **Frost (Robert Lee, 1874-1963)**. In the Clearing, New York: Holt, Rinehart & Winston, 2nd printing, 1962, a few minor marks to text, author's signed presentation inscription in blue ink to front free endpaper, 'To Anneka Rossiter away over there from her husband's friend, Robert Frost, here in Ripton, Vt, USA, September 18 1962', original cloth in dust jacket, rubbed and a little frayed at edges, together with:

Complete Poems of Robert Frost, New York: Holt, Rinehart & Winston, 13th printing, 1961, portrait frontispiece, occasional pencil marks (by Anthony Rossiter), a little occasional finger-soiling and other marks, author's signed presentation inscription in blue ink to front free endpaper, 'To Anthony from Robert, with affection, Ripton Vermont USA, Sept. 18 1962', original cloth in worn dust jacket, 8vo, plus a copy of *The Letters of Robert Frost*, edited by Louis Untermeyer, London: Jonathan Cape, 1964, original cloth in dust jacket, 8vo, and

Morrison (Kathleen), Robert Frost, *A Pictorial Chronicle*, 1st edition, New York: Holt, Rinehart & Winston, half-tone plates and illustrations, author's signed presentation note sellotaped at margins on to front free endpaper, 'For Anthony and Anneka Rossiter with warm memories of the good days with RF at the Horner Noble Farm and of our fine visit to Lytton in 1961', original cloth in rubbed and spotted dust jacket, large 8vo; plus two letters and a Christmas card from Kay (and Ted) Anthony and Anneka, and a related snapshot and order of service for Robert Frost

In 1962 Rossiter made his first trip to the USA after winning an Arts Council Bursary. He had been invited to stay with the poet Robert Frost in New Hampshire and they became friends. On his return from the USA, Rossiter began work on *The Pendulum*, which was published by Gollancz in 1966.

Kathleen 'Kay' Johnston Morrison (1898-1989) was secretary-manager to the poet Robert Frost from 1938 until Frost's death in 1963.

(9)

£300 - £500

776* Huxley (Aldous, 1894-1963 & Osmond, Humphry, 1917-2004). A good group of 8 letters from Huxley and Osmond to Anthony Rossiter concerning hallucinogenic drugs and related matters, 1962-67, comprising 3 Autograph Letters Signed, 'Aldous Huxley', California & London, 6 March, 7 June & 13 September 1962, all to Anthony Rossiter, the longest first letter thanking him for his letter and the opening pages of the pendulum book, 'I hope you will soon complete this account of your experience; for I am sure it will contain much that the rest of us will find enlightening. My own experiments with mescaline LSD and psilocybin have helped me to understand many things in the fields of art, religion and philosophy which, before, had seemed incomprehensible or had passed unnoticed. (Some of these insights were set down in the sequel to The Doors of Perception - "Heaven & Hell". Others I have tried to set forth in the final chapter of my forthcoming utopian phantasy "Island".) But there is so much more to be recorded and reflected upon, and you, I would think, are one of the few people adequately equipped, by talent and pendulum-temperament, to do it...', suggesting it would be a good idea for Rossiter to contact his friend Dr Humphry Osmond 'who first gave me mescaline...' and giving his address, written in black ink on both sides of a folding air mail letter with postally-used address panel; the second letter written in a large hand in black ink on plain paper with filing holes, offering to meet up should Rossiter ever come to Los Angeles, and the final letter to Rossiter now in New York saying that he is now in London and expects to be back in California in early October, wishing him luck with his book and painting, both 1 page; together with: 3 Autograph and 2 Typed Letters Signed, 'Humphry Osmond', 1962/1967, all to Anthony Rossiter following their introduction by Aldous Huxley, all concerning Rossiter's ideas as set forth in his autobiography The Pendulum and Osmond's own thoughts and observations about mental illness and drugs, a total of 8 pages, the earliest autograph letter damaged by biopredation (near-contemporary complete typed carbon copy supplied by Rossiter), one other typed letter with old marginal sellotape remains, various sizes, plus Rossiter's paperback copy of Huxley's book The Doors of Perception and Heaven and Hell (Penguin, 1960 reprint), heavily underscored and marked by Rossiter throughout with scattered comments, mostly in pencil, ink ownership signature and note to half-title, original printed orange wrappers, 8vo

Humphry Fortescue Osmond (1917-2004) was an English psychiatrist who moved to Canada and later the United States. He is known for inventing the word psychedelic and for his research into interesting and useful applications for psychedelic drugs. Osmond also explored aspects of the psychology of social environments, in particular how they influenced welfare or recovery in mental institutions. In 1953, Aldous Huxley was a renowned poet and playwright who, in his twenties, had gone on to achieve success and acclaim as a novelist and widely published essayist. He had lived in the USA for well over a decade and gained some experience screenwriting for Hollywood films. Huxley had initiated a correspondence with Osmond. Huxley lamented that contemporary education seemed typically to have the unintended consequence of constricting the minds of the educated, closing students' minds to inspiration and many things other than material success and consumerism. Huxley asked Osmond whether he would be kind enough to supply a dose of mescaline. In May of that year, Osmond travelled to the USA for a conference and, while there, gave Huxley the requested mescaline and supervised the ensuing experience in Huxley's neighbourhood. As a result of his experience, Huxley produced the book *The Doors of Perception*, describing the look of the Hollywood Hills and his responses to artwork while under the influence. Osmond's name appears in four footnotes in the early pages of the book (in references to articles he had written about medicinal use of hallucinogenic drugs). Anthony Rossiter began his correspondence with Huxley and Osmond while writing his autobiography, *The Pendulum* (Gollancz, 1966). From the ecstasy of the creative high to the agonising despair of depression, *The Pendulum* was the creative artist's riposte to the cult success of *Doors of Perception* (Chatto & Windus, 1954). Where Huxley induced heightened perception by carefully controlled experiments with mescaline, Rossiter's swings came naturally and without warning.

(10)

£700 - £1,000

2533 Hittelfass Ave.
Berkeley 4 (Cal.)
6.11.62

Dear Mr Rossiter,

Thank you for your letter & the opening pages of the Pendulum book. I hope you will soon complete this account of your experience; for I am sure it will contain much that the rest of us will find enlightening. My own experiments with mescaline LSD and psilocybin have helped me to understand many things in the fields of art, religion & philosophy which, before, had seemed incomprehensible or had passed unnoticed. (Some of these insights were set down in the sequel to the Doors of Perception - "Heaven & Hell". Others I have tried to set forth in the final chapter of my forthcoming utopian phantasy, "Island".) But there is so much more to be recorded and reflected upon, and you, I would think, are one of the few people

c/o Dr Julian Huxley
31 Fins St
NW3

13. IX. 62

Dear Mr Rossiter,

Alas, you are here & I am here. At present I don't know exactly when I shall be back in California. Probably in early October. If you are in LA at that time, please let me know. Meanwhile, all good wishes for the book & your painting.

Sincerely
Aldous Huxley

BUREAU OF RESEARCH IN NEUROLOGY & PSYCHIATRY
Box 1000, Princeton, N.J.

AIR MAIL

Mr. Anthony Rossiter
Balesford House
Linton, near Bath
Somerset
England

Dear Mr. Rossiter:

I was delighted to get your letter, posted on the 12th of November and to hear that the book is now on its way and will shortly look forward to seeing it when it comes out. Do let me know its name.

I was naturally very pleased with your kind remarks about my little piece on *The Comic Tricholium*.

I am delighted to think that your letter kept you going at a time when, as so often happens early in a book or other enterprise, one is uncertain whether it can possibly ever end.

I have asked my secretary to send along by sea mail, later on, the introduction which I have recently written for a new edition of a famous account of a schizophrenic illness, written by Thomas Szasz about 25 years ago. This is called *The Witness* and it is a book that has played a large part in the researches which we have undertaken. It seemed a good opportunity to show just how important a book of this kind can be.

Many thanks for your firm handshake and good wishes for the future.

Yours sincerely,
Humphry Osmond
Humphry Osmond, M.D., M.C.P., D.P.M.
Director

HO/10p

BUREAU OF RESEARCH IN NEUROLOGY AND PSYCHIATRY
Box 1000, Princeton, N.J. 08540

AIR MAIL

Rec'd 29 May '67

Dear Mr. Rossiter:

I was delighted with the catalogue which you sent me of your retrospective exhibition with its introduction. I hope that you are now feeling less tense. The very beautiful pictures which you sent me are framed and will soon be hanging in my newly painted room, which will set them off splendidly.

I hope that we shall be able to meet in the summer. I look forward to seeing you in the book.

Yours sincerely,
Humphry Osmond
Humphry Osmond, M.D., M.C.P., D.P.M.
Director

HO/10p

I believe the combination of the words in the drawing would make this unusually valuable. You will know better than I if this would be possible.

I think you will already have to deal with the effect of the pendulum on your perception of other people, a young relation with whom. It is of great importance for relatives to know that other relatives have been able to help. It is always important that you should be able to trust people even though you are ill a rely on their judgement about the general state of the world. This isn't easy. You are right some painting will be needed. Write first please letter with drawings to help. Sorry about the delay. Wanted to be on the right road. Apple blossom pure painter. Best wishes.
Humphry Osmond

SLAD VILLAGE STROUD GLOUCESTERSHIRE

23 May 67

Dear Anthony,

Very briefly to say alas, but I'm already engaged in an Arts Council sponsorship & I understand one isn't allowed more than one a year. Have you thought of C Day Lewis?

I'm so glad you're back home, & I'd like to telephone you soon. (Off to London now for the rest of the week.)

Love

Laurie

Happy Christmas
to you all,

from

Laurie, Cudney

& Jessie Lee

motor up here with the family one day. This is only a small charcoal-burner's cottage, but we should love to see you here.

Love to you all
from us,

Laurie

Lot 777

777* **Lee (Laurie, 1914-1997)**. A group of 3 Autograph Letters Signed, 'Laurie', Slad & London, 1964-67, all to Anthony Rossiter, the first saying that it is good to hear from him again but sorry that they'll be in London the weekend of his party, 'It is in any case almost impossible for us to get either to Bath or Bristol from here (with the babies) as the buses/trains are so complicated and devious. But we hope you may take time off to motor up here with the family one day. This is only a small charcoal-burner's cottage, but we should love to see you here' (7 May 1964), the second letter (22 February 1967) referring to his book *The Pendulum* which 'is most vivid and moving, an intense experience and written with remarkable clarity and insight. I also believe that there is a true mystical experience here, as well as humility - whatever the blurb may say', the final letter (23 May 1967) regretting that as he is already engaged in an Arts Council sponsorship he isn't allowed another one and suggesting he try C. Day Lewis, the second letter with heavy old sellotape staining to all four margins not affecting text, a total of 4 pp., 8vo, together with a Christmas Card Signed from Laurie and family, plus Autograph Letter Signed from Stephen Spender (giving Auden's New York address), 4 Autograph Letters Signed from the poet Charles Tomlinson (one with sellotape stain at upper margin), plus an Autograph Postcard Signed from each of Cecil Day Lewis and his wife Jill, plus one Autograph Letter Signed and carbon copies of two other letters from the American poet Robert Lowell

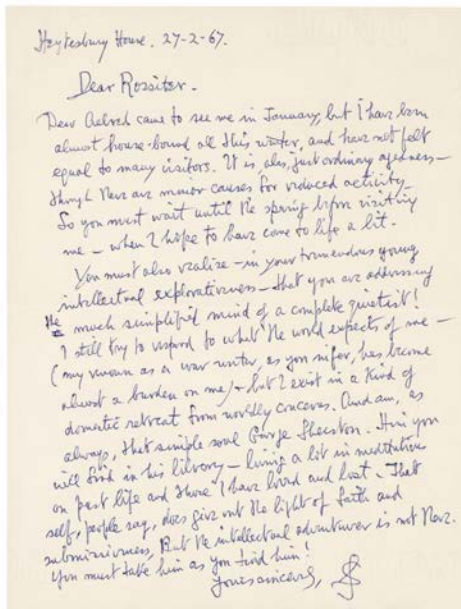
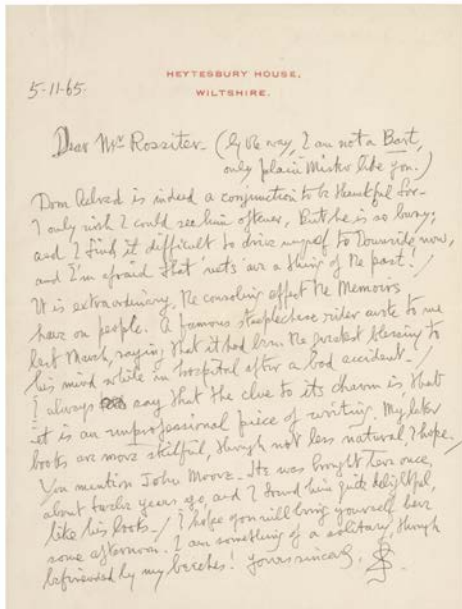
(14)

£200 - £300

778* **Lehmann (Rosamond, 1901-1990)**. A group of 7 Autograph Letters Signed and 3 Postcards Signed, 'Rosemary', and two initialled 'R', 70 Eaton Square, London, 1954/1967 and 2 undated, all to Anthony Rossiter, the earliest letter (15 January 1954) saying that she is very pleased to have been invited to open his first exhibition and later saying, 'as you know, I believed in you as an artist-to-be when you were very young. It is lovely to think you have gone on so single-mindedly, and that Gilbert Spencer, whom I used to see quite often, is encouraging you to hold an exhibition', another saying 'I am so touched by your saying that I influenced you towards adopting your present way of life. I know I played a small part - but it was you, it was yourself, your driving force and single-mindedness that really guided you!' (25 March 1963), 'I want to tell you how much *The Pendulum* has moved and impressed me. I usually try my best not to review books written by my friends: but this book of yours seemed to me a completely special case. I asked the literary editor of *The Listener* if I could review it for him - and he agreed - and I do hope you will like what I have written. It came from the heart and I took trouble with it...' (26 July 1966), and others concerning books, art and health, etc., a total of 17 pages, mostly 8vo

(10)

£100 - £150



779* Sassoon (Siegfried Loraine, 1886-1967). Two Autograph Letters Signed with monogram 'SS', Heytesbury House, Wiltshire, 5 November 1965 & 27 February 1967, both to Anthony Rossiter, the first referring to Dom Aelred and saying that it is difficult for him to drive himself to Downside [School] now, before continuing, 'It is extraordinary, the consoling effect the Memoirs have on people. A famous steeplechase rider wrote to me last March, saying that it had been the greatest blessing to his mind while in hospital after a bad accident. I always say that the clue to its charm is that it is an unprofessional piece of writing. My later books are more skilful, though not less natural, I hope. You mentioned John Moore. He was brought here once, about twelve years ago, and I found him quite delightful, like his books. I hope you will bring yourself here some afternoon. I am something of a solitary, though befriended by my beeches!; the second letter referring to a recent visit by Dom Aelred and saying that he should wait until the spring before visiting, 'You must also realize - in your tremendous young intellectual explorativeness - that you are addressing the much simplified mind of a complete quietest! I still try to respond to what the world expects of me - (my renown as a war writer, as you infer, has become almost a burden on me) - but I exist in a kind of domestic retreat from worldly concerns. And am, as always, that simple soul George Sherston. Him you will find in his library - living a lot in meditation on past life and those I have loved and lost. That self, people say, does give out the light of faith and submissiveness. But the intellectual adventurer is not there. You must take him as you find him!', both 1 page, 8vo, with the accompanying envelope to the second letter

Sassoon and Rossiter shared a friendship with Dom Aelred, a monk at Downside School. Dom Aelred was Christopher Ingram Watkin (1918-1997), a housemaster at Downside School, 1948-62, and then Headmaster, 1962-75. Siegfried Sassoon converted to Catholicism in 1957 under the instruction of Dom Sebastian Moore at Downside Abbey, close to his home. Sassoon also sometimes played for a Downside Abbey team called 'The Ravens', continuing playing well into his seventies. After meeting Dom Father Aelred Watkin, the Headmaster of Downside School near Bath, in 1960, Rossiter became increasingly drawn to the Catholic Church. He adored the poetry of Gregorian ritual and in his own search for truth, was attracted by the combination of moral values and mysticism that the Benedictines taught. He was received into the Catholic Church in 1962, the beginning of a lifelong attachment to Downside Abbey and to its monastic community. This led to his being asked to paint the portrait of Dom Father Aelred Watkin upon his retirement as Headmaster of the school. The painting hangs, with the other portraits of former headmasters, in the school dining room.

(2) £400 - £600

780* Rossiter (Anthony, 1926-2000). Artist, writer and teacher. An archive of letters to Anthony & Anneka Rossiter, mostly c. 1965-75, a mixture of handwritten and typed letters from friends and professional peers, covering a range of personal and artistic subjects, including letters from Father Aelred Watkin (5) David Cecil (10), Robert Bolt (5, plus a testimonial, Christmas card and 2 letters from Jo Bolt), Iain Hamilton (6), Thelma & John Hillaby John Moore (3), Frank Kermod (5), James & Tania Stern (13), Ronald Lewin (3), Sylvia Lewin (5) Peter Blake (1), Alexander Weymouth (2), plus approximately 15 others from Stanley Jones, Alexander Dunluce, Anne Queensberry and others, may with the accompanying envelopes (approx. 75) £200 - £300

781 Fowles (John). De Magiër [The Magus], 1st Dutch edition, Bossum: Van Holkema & Warendorf, 1967, author's signed presentation inscription to front free endpaper in blue ballpoint pen, 'Anneka Rossiter. With the writer's sincere regards - and hopes that it sounds better in Dutch than in English! John Fowles, 5 October 1968', original cloth in rubbed dust jacket with a little wear to extremities, 8vo, together with:

Bolt (Robert), Flowering Cherry, A Play in Two Acts, 1st edition, London: Heinemann, 1958, half-tone frontispiece, author's signed presentation inscription for Anthony and Anneka [Rossiter] signed 'Bob Bolt' to front free endpaper, original cloth in slightly rubbed and soiled dust jacket, plus

Kops (Bernard), An Anemone for Antigone, Written in Belmont Psychiatric Hospital, March 1951, 1st edition, London: Scorpion Press, 1959, some spotting, author's signed presentation inscription to Anthony and Anneka [Rossiter] to half-title, dated December 1965, original printed wrappers, a little faded and soiled, slim 8vo, (1 of 25 copies, this copy unnumbered), plus other books from the library of Anthony Rossiter, mostly art and literature interest including some paperbacks, several (unsigned) books by and about W. H. Auden and a few further notes or signatures including those of Gilbert Spencer, David Cecil and Ronald Lewin (approx. 70) £150 - £200

MODERN FIRST EDITIONS



782 **Adams (Richard)**. *Watership Down*, presentation copy, London: Rex Collings, 1974, *inscribed by the author to title 'For Robin and Paddy Borwick, with all good wishes from Richard Adams', original green cloth gilt, dust jacket, spine faded, lightly rubbed, 8vo, together with:*

Chatwin (Bruce). *In Patagonia*, 1st edition, London: Jonathan Cape, 1977, *cartographic frontispiece, black and white illustrations after photographs, original blue cloth gilt, dust jacket (price-clipped), 8vo, plus*

Carré (John Le). *Tinker Tailor Soldier Spy*, 1st edition, London: Hodder and Stoughton, 1974, *signed by the author to bookplate mounted to half-title, a few spots, small library stamp to title verso, original black cloth gilt, dust jacket, head of spine frayed with small loss, 8vo, with*

Fleming (Ian). *The Diamond Smugglers*, 1st edition, London: Jonathan Cape, 1957, *frontispiece, black and white illustrations after photographs, neat ownership inscription to head of front free endpaper, original black cloth lettered in silver, dust jacket, spine faded, lightly rubbed, 8vo, with 8 other modern first editions, many in dust jackets*

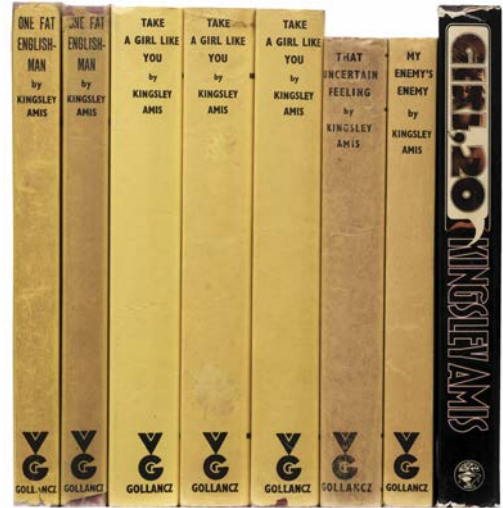
(12) £200 - £300

783 **Aldiss (Brian)**. *Somewhere East of Life*, 1st edition, London: Flamingo, 1994, *original grey cloth gilt, dust jacket, extremities lightly bumped, 8vo, together with:*

Burgess (Anthony). *Devil of a State*, 1st edition, London: Heinemann, 1961, *loose Heinemann review slip with annotations (presumably by Aldiss) to verso, original red cloth gilt, dust jacket, spine somewhat toned, extremities lightly rubbed, 8vo, plus*

Amis (Martin). *Experience*, 1st edition, signed, London: Jonathan Cape, 2000, *signed by Amis to title, original black cloth gilt, dust jacket, lightly bumped, 8vo, with approximately 60 other 20th-century works*

Each work from the library of Brian Aldiss (1925-2017) with a loosely inserted provenance note signed by the executor of his estate. (approx. 65) £200 - £300



784 **Amis (Kingsley)**. *One Fat Englishman*, 1st edition, signed, London: Victor Gollancz, 1963, *signed by the author to title, original red cloth gilt, dust jacket, panels dust-soiled, spine extremities chipped with small loss, 8vo, together with:*

One Fat Englishman, 1st edition, presentation copy, London: Victor Gollancz, 1963, *inscribed by the author to head of front free endpaper 'Best wishes to Philip Murray, Kingsley Amis', original red cloth gilt, dust jacket, some chipping to extremities with small loss, 8vo*

Take A Girl Like You, 1st edition, signed, London: Victor Gollancz, 1960, *signed by the author to title, preliminary and rear leaves spotted with some small damp-stains, rear free endpaper with a few small holes, bookplate residue to front pastedown, original red cloth gilt, tape residue to covers, dust jacket, 8vo, with 5 other Kingsley Amis first editions in dust jacket*

(8) £200 - £300



785 **Asimov (Isaac)**. *Foundation*; *Foundation and Empire*; *Second Foundation*, 1st editions, 1st impressions, 1st states, New York: Gnome Press, 1951-52-53, *all in first state original publisher's cloth and dust jackets, all dust jackets unclipped, Foundation dust jacket lightly rubbed to extremities, a few small closed marginal tears, small closed tear to centre of spine, Foundation and Empire dust jacket lightly rubbed with a few small closed marginal tears, closed tear to head of upper joint, Second Foundation dust jacket worn with loss to head and tail of spine (touching text), single small neat professional archival tape reinforcement to foot of spine verso, rubbed with a few further small tears, all 8vo*

Currey, p. 17.

First editions, with all first issue points, of this landmark work of science fiction. The series won the Hugo Award for Best All-Time Series in 1966 beating, among others, Tolkien's *Lord of the Rings*.

(3) £1,000 - £1,500



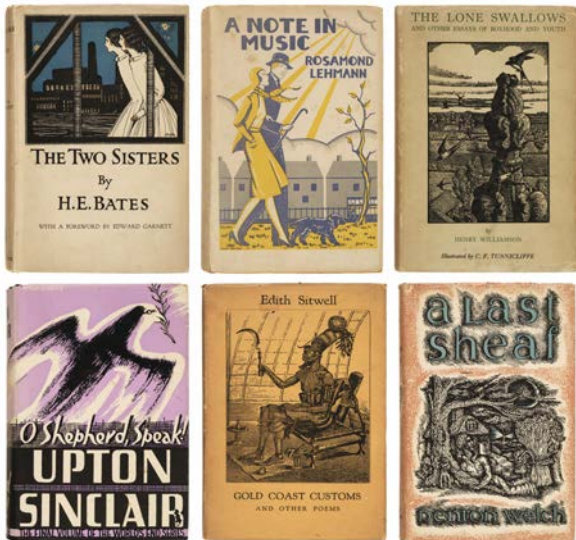
786 **Barnes (Julian)**. *The Sense of an Ending*, signed limited edition, London: Jonathan Cape, 2011, *original calf-backed green cloth boards, spine lettered in gilt, 8vo, contained in original green cloth slipcase, 4 of 75 copies, together with:*
Coetzee (J. M). *Disgrace*, 1st edition, signed, London: Secker & Warburg, 1999, *signed by the author to title, original black cloth gilt, dust jacket, 8vo, plus*
Life & Times of Michael K, signed, Johannesburg: Ravan Press, 2017, *signed by the author to title, original black cloth gilt, dust jacket, 8vo, with*
Martel (Yann). *Life of Pi*, illustrated by Tomislav Torjanac, signed limited edition, London: Canongate, 2007, *signed by the author and illustrator, as new, in wrapping and slipcase, tall 8vo, with 21 other modern first editions, most in dust jackets, many signed*
 (25) £200 - £300



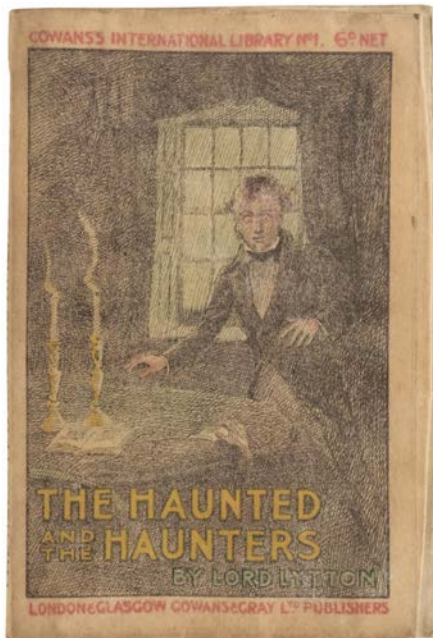
788 **Bloch (Robert)**. *Psycho*, 1st edition, New York: Simon and Schuster, 1959, *usual toning to textblock, original cloth-backed boards, dust jacket, 8vo*

A fine copy.
 (1) £500 - £800

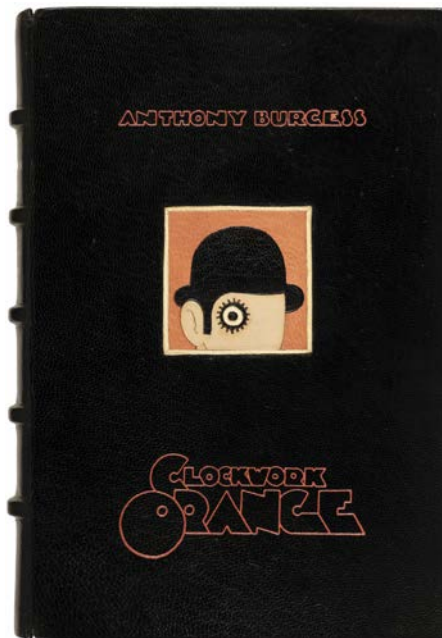
789 **Booker Prize**. *Winners and shortlisters, 1968-2023*, a collection of mostly first UK editions, uncorrected proofs, hardbacks and softbacks, approximately 51 signed *including The Public Image*, by Muriel Spark, 1968, *The Big Chapel*, by Thomas Kilroy, 1971, *signed by the author, Pasmore*, by David Storey, 1972, *Ending Up*, by Kingsley Amis, 1974 (*uncorrected proof*), *Heat and Dust*, by Ruth Praver Jhabvala, 1975, *Peter Smart's Confessions*, by Paul Bailey, 1977 (*signed*), *Praxis*, by Fay Weldon, 1978 (*signed*), *A Bend in the River*, by V. S. Naipaul, 1979, *The Sirian Experiments*, by Doris Lessing, 1981, *An Ice-Cream War*, by William Boyd, 1982, *What's Bred in the Bone*, by Robertson Davies, 1st US edition, 1985 (*David Lodge's copy with his pencil annotations*), *Chatterton*, by Peter Ackroyd, 1987 (*inscribed*), *The Book of Evidence*, by John Banville, 1989, *Paddy Clarke Ha Ha Ha*, by Roddy Doyle, 1993 (*inscribed*), *The Folding Star*, by Alan Hollingshurst, 1994 (*signed*), *The Keepers of Truth*, by Michael Collins, 2000 (*signed*), *Atonement*, by Ian McEwan, 2001 (*signed*), *Fury*, by Salman Rushdie, 2001 (*signed*), and *Bring Up the Bodies*, by Hilary Mantel, 2012, *limited edition proof 49/500, a few duplicates etc*
 (approximately 152) £300 - £400



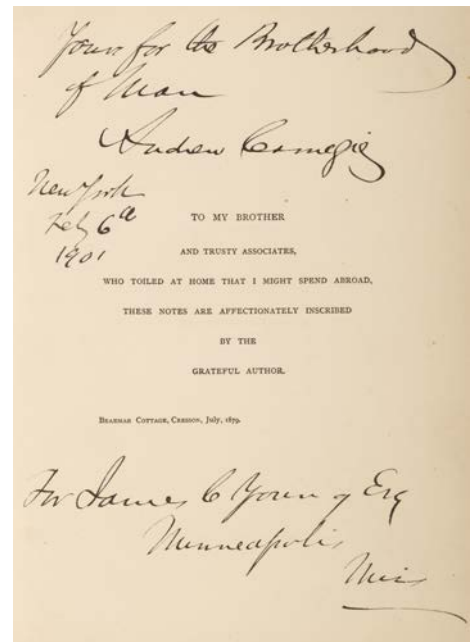
787 **Bates (H. E.)**. *The Two Sisters*, 1st edition, London: Jonathan Cape, 1926, *endpapers a little toned, original cloth, dust jacket, slight toning to spine, one or two small nicks, 8vo, together with*
Lehmann (Rosamond). *A Note in Music*, 1st edition, London: Chatto & Windus, 1930, *light spotting front and rear, presentation inscription and manuscript note 'I do hope you enjoyed it' at foot of last page, original cloth, price-clipped dust jacket, spine a little faded, small stains to rear panel, 8vo, plus*
Williamson (Henry). *The Lone Swallows and other essays of boyhood and youth*, 1st illustrated edition, London: G. P. Putnam's Sons, 1933, *illustrations by C. F. Tunnicliffe, light spotting to endpapers, contemporary presentation inscription to front pastedown, original cloth, a few light marks, dust jacket, spine a little rubbed and toned, 8vo, with others including The Bowmen and other Legends of the War*, by Arthur Machen, 1915, *Gold Coast Customs*, by Edith Sitwell, 1929, *Brief Candles*, by Aldous Huxley, 1930 and others by Henry Williamson, T. H. White, Arthur Machen, Bruce Chatwin, Angus Wilson, Denton Welch, Peter Ackroyd et al
 (approximately 220) £300 - £500



Lot 791



Lot 792



Lot 794



790 **Buchan (John)**. The Power-House, 1st edition, London: William Blackwood and Sons, 1916, leaves lightly browned, original red cloth, facsimile dust jacket, 8vo, together with: The Moon Endureth, Tales and Fancies, 1st edition, London: William Blackwood and Sons, 1912, publisher's advertisements at rear, original black cloth gilt, lightly rubbed, 8vo, plus Midwinter, Central Travellers in Old England, inscribed copy, London: Thomas Nelson and Sons, 1925, inscribed by the author 'Alfred Jubb from John Buchan' to front free endpaper, a few light spots, original red cloth gilt, dust jacket, extremities frayed with small loss, with 10 other works by John Buchan (13) £150 - £200

791 **Bulwer-Lytton (Edward)**. The Haunted and the Haunters, 1st edition in book form, London: Gowans & Grey, 1905, half-title, publisher's advertisement leaf at end, original chromolithographed parchment dust jacket, lightly toned, small amount of wear to head of spine, small 8vo (14.5 x 9 cm)

The rare first separate edition of Lytton's famous horror story, which H.P. Lovecraft considered "one of the best short haunted-house tales ever written".

(1) £400 - £600

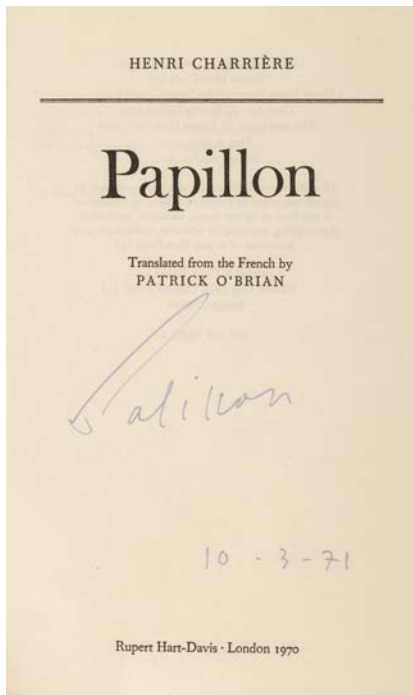
792 **Burgess (Anthony)**. A Clockwork Orange, 1st edition, London: William Heinemann, 1962, all edges black, recent black morocco by the Chelsea bindery, upper cover with Alex's iconic bowler hat design onlaid, lettered in orange, 8vo (1) £500 - £800

793 **Byatt (A. S.)**. The Children's Book, 1st edition, London Chatto & Windus, 2009, original cloth, dust jacket, 8vo, signed and dated to title, together with 10 others including 8 signed by A. S. Byatt, a few with her annotations, titles include 1st editions Late Call, by Angus Wilson, 1964, and No Laughing Matter, 1967 The Survival of the Fittest, by Pamela Hansford Johnson, 1968, Roger's Version, by John Updike, 1st UK edition, 1986, and A Sport of Nature by Nadine Gordimer, 1987 (1) £100 - £200

794 **Carnegie (Andrew)**. Round the World, 1st edition, New York: Charles Scribner's Sons, 1884, slight toning to textblock, original cloth front cover and spine bound in at rear, top edge gilt, later brown half morocco gilt by Thomas W. Best, small 4to

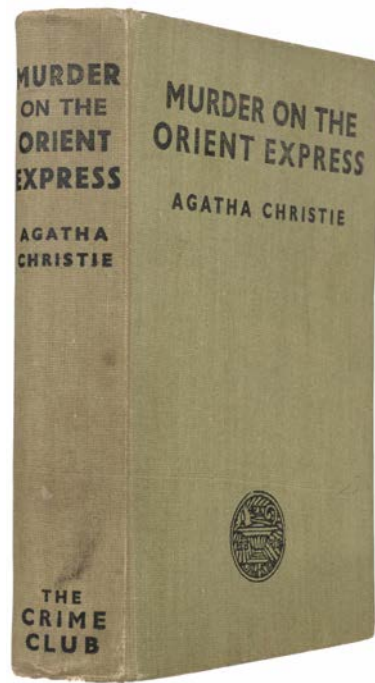
Presentation copy, inscribed to dedication leaf 'Yours for the Brotherhood of Man, Andrew Carnegie, New York, Feby 6th 1901' and added at foot 'For James C. Young Esq, Minneapolis, Minn'.

(1) £300 - £500



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

Signed by the author as 'Papillon' to title and dated 10. 3. 71.
(1) £200 - £300



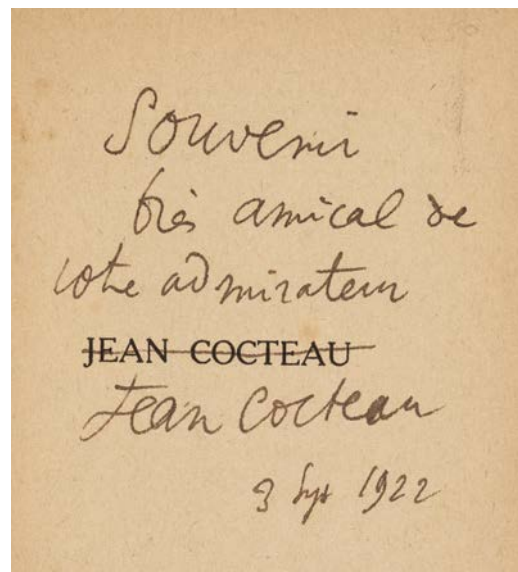
797 **Christie (Agatha)**. *Murder on the Orient Express*, 1st edition, London: W. Collins Sons & Co. for the Crime Club Ltd, 1934, *advertisement leaf bound at rear, small pale damp stain to title and half-title verso, red stain at foot of front endpaper, a little minor spotting, original green variant cloth, lettered in black, spine a little faded with light mark, covers slightly bowed, 8vo*

Rare green cloth variant, usually bound in the orange cloth.
(1) £300 - £500



796 **Charteris (Leslie)**. *Prelude for War*, 1st edition, London: Hodder & Stoughton, 1938, *original publisher's blue cloth, spine faded, rubbed, dust jacket, head and lower half of spine restored, small fraying with loss restored, 8vo, together with:*

Thieves' Picnic, 1st edition, London: Hodder & Stoughton, 1937, *original publisher's blue cloth, spine faded, lightly rubbed, dust jacket, restored along folds and head and tail of panels, 8vo*
(2) £300 - £400

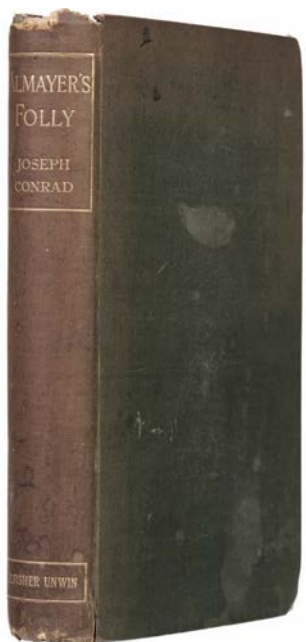


798 **Cocteau (Jean)**. *Le Secret Professionnel*, 1st edition, Paris: Librairie Stock, 1922, *portrait by Picasso to title verso, some toning and a few light spots, original printed wrappers bound in contemporary marbled boards, morocco label to spine, a little rubbed at ends, 12mo*

Presentation copy, inscribed to half title 'Souvenir très amical de votre admirateur, Jean Cocteau, 9 Sep. 1922'
(1) £200 - £300

799 **Colophon Press.** Harper and Wilton, by Muriel Spark, London: Colophon Press, 1996, *original morocco-backed marbled boards, large 8vo, limited signed edition 98/100, together with Trevor (William).* Death of a Professor, Colophon Press, 1997, *original stitched wrappers, 8vo, limited signed edition 97/200, plus Low Sunday, 1950, by William Trevor, Colophon Press, 2000, original stitched wrappers, 8vo, limited signed edition 10/200, together with 26 others including Muriel Spark's A Hundred and Eleven Years Without a Chauffeur, Colophon Press, 2001, limited signed edition 121/125, 1st trade editions of Laurence Durrell's Livia or Buried Alive, 1978, and Quinx or the Ripper's Tale, 1985, both signed by the author, Eric Newby's On the Shores of the Mediterranean, 1984, signed, Writing Home, by Alan Bennett, 1994, signed, John Updike's Toward the End of Time, 1st UK edition, 1997, signed, Among the Believers, by V. S. Naipaul, 1983, signed, plus others, including The Fisher King, by Anthony Powell, 1986, David Storey, Eric Newby et al*
(29)

£200 - £300



To dear Ted
with the Author's love

800 **Conrad (Joseph, 1857-1924).** Almayer's Folly. A Story of an Eastern River, 1st edition, London: T. Fisher Unwin, 1895, *title-page printed in red and black, some spotting largely confined to front and rear, ink presentation inscription to front free endpaper in an unidentified hand, 'To dear Ted with the Author's love', partly uncut, original green cloth lettered in gilt, rubbed and slightly marked, spine browned and frayed at head and foot, 8vo*

This is the first state, with type dropped in the bottom two lines on p. 110.

Though not in his hand the presentation inscription is from the author to Ted who may possibly be Edward Lancelot Sanderson. Conrad first met Sanderson in 1893, when the budding novelist was serving as chief mate onboard the *Torrens*. Also onboard were Sanderson and John Galsworthy who both became lifelong friends with Conrad. Sanderson and his wife became two of Conrad's closest friends and Conrad dedicated his second book, *An Outcast of the Islands* (1896) to Sanderson. John Galsworthy's presentation copy of this book from Conrad was simply inscribed 'From the Author', albeit in Conrad's hand.

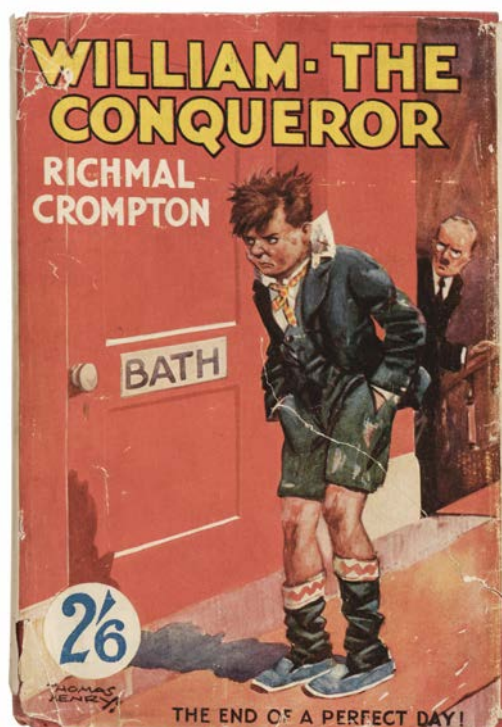
(1)

£300 - £500



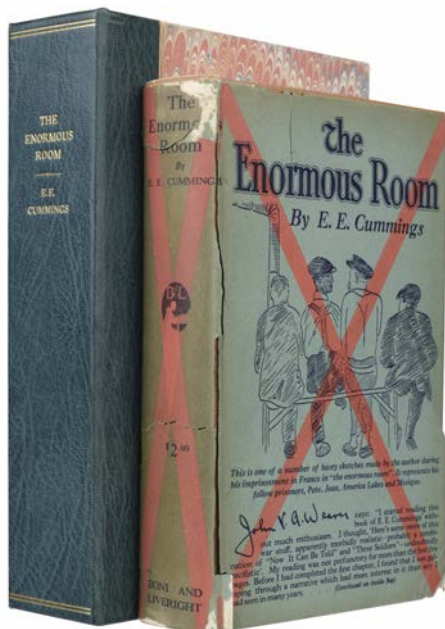
801 **Coppard (A. E.).** Silver Circus, limited issue, 1928; Pink Furniture, limited issue, 1930, *a few minor spots to endpapers, top edge gilt, original vellum (some discolouration), dust jackets, spines slightly rubbed and toned, 8vo, Silver Circus limited signed edition 99/125, Pink Furniture limited signed edition 101/250, together with 17 others by the author, a few duplicates including another limited edition of Silver Circus, The Black Dog and other stories, 1923, Fishmonger's Diddle, 1925, The Field of Mustard, 1926, Pink Furniture, 1930, Nixey's Harlequin, 1931, Dunky Fitlow, 1933, Polly Oliver, 1935, Fearful Pleasures (Arkham House, Sauk City edition), 1946*
(19)

£150 - £200



802 **Crompton (Richmal).** William - the Conqueror, 1st edition, London: George Newnes, [1926], *illustrations by Thomas Henry, 3 pp. advertisements at end, a few light spots, contemporary pencil presentation inscription to front pastedown, original red cloth, foot of spine a little faded, dust jacket, tear and loss at foot of spine and along front flap, a few other small chips, closed tears and creases, small stains to rear panel, 8vo*
(1)

£200 - £300



803 **Cummings (E. E.).** *The Enormous Room*, 1st edition, 1st issue, signed, New York: Boni and Liveright, 1922, signed by the author to front free endpaper, original brown cloth, dust jacket, upper joint split, a few closed tears, some paper reinforcements, some loss to spine extremities, 8vo, contained in green morocco-backed box, spine lettered in gilt

The author's first book. A first edition, first issue, with "Shit!" present on final line of p. 219.

(1)

£300 - £400



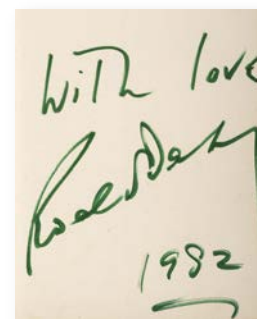
804 **Dahl (Roald).** *Matilda*, 1st edition, London: Jonathan Cape, 1988, illustrations by Quentin Blake, ex-library stamp to verso of title and stickers to endpapers, original red cloth gilt, dust jacket, rubbed with some light loss to spine extremities, 8vo, together with: *The Twits*, 1st edition, London: Jonathan Cape, 1980, illustrations by Quentin Blake, ex-library with small stamp to front free endpaper, original red cloth gilt, dust jacket, extremities lightly frayed, 8vo, plus

Esio Trot, 1st edition, London: Jonathan Cape, 1990, illustrations by Quentin Blake, contemporary gift inscription to verso of front free endpaper, original blue cloth gilt, dust jacket, flaps spotted, 8vo, with

Donaldson (Julia). *The Gruffalo's Child*, 1st edition, London: Macmillan, 2004, illustrations by Axel Scheffler, original pictorial boards, dust jacket (price-clipped), 4to, with approximately 35 other 20th-century books

(40)

£200 - £300



805 **Dahl (Roald).** *The BFG*, 1st edition, London: Jonathan Cape, 1982, illustrations by Quentin Blake, slight toning to textblock and minor spotting to endpapers, original cloth (corners a little bumped), price-clipped dust jacket, short closed tear at head of spine and one fold, tiny nicks at foot of spine, 8vo

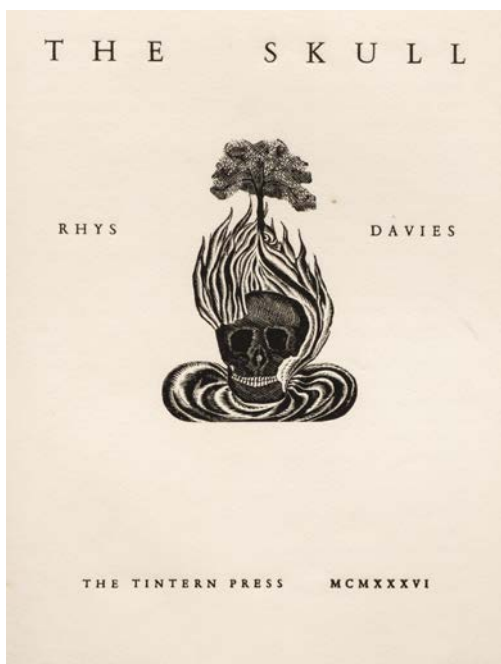
Signed copy, inscribed to front endpaper in green marker pen 'With love, Roald Dahl, 1982'. Together with a School Book Shop Association letter, dated February 1983 awarding the book as a prize in their Phizzwizard competition.

(1)

£1,000 - £1,500



806 **David (Elizabeth)**. *French Country Cooking*, 1st edition, London: John Lehmann, 1951, illustrated by John Minton (including frontispiece and illustrated title), a few corners creased, original oatmeal cloth gilt, dust jacket, 8vo (1) £200 - £300



Lot 807

807 **Davies (Rhys)**. *The Skull*, 1st edition, Brockweir, Chepstow: Tintern Press, 1936, wood-engraved illustrations by Sylvia Marshall, slight toning to endpapers, original morocco-backed buckram boards, covers with triangular design by Sylvia Marshall, 4to, limited signed edition 45/95 from a total edition of 110, together with *The Stars, the World, and the Women, No 4.* of the Furnival Books, 1930, frontispiece by Frank C. Pape, partly unopened, top edge gilt, original buckram, slight marginal fading, tall 8vo, limited signed edition 84/550, plus *Rings on Her Fingers*, Collector's edition, London: Harold Shaylor, 1930, top edge gilt, original buckram, glassine wrapper (torn with loss), slipcase (edges rubbed), 8vo, limited signed edition 26/175, with others by the author including *One of Norah's Early Days*, 1935, limited signed edition 141/285, Arfon, 1931, limited signed edition 41/400, *The Red Hills*, 1932, and *Count Your Blessings*, 1932, both inscribed by the author to Arnold Ovenden, *The Things Men Do*, 1936, and *To-Morrow to Fresh Woods*, 1941, both inscribed (32) £300 - £400

808 **Dickens (Charles)**. *The Haunted Man and The Ghost's Bargain. A fancy for Christmas-Time*, 1st edition, London: Bradbury & Evans, 1848, frontispiece and additional title, black and white illustrations, armorial bookplate of Samuel Hanson to front pastedown, gift bookplate to Brian Aldiss to front free endpaper, Dickens commemorative stamp to blank verso of additional title, contemporary half calf gilt, extremities scuffed, 8vo, together with: **Golding (William)**. *The Inheritors*, 1st edition, London: Faber and Faber, 1955, original blue cloth gilt, dust jacket, lightly rubbed, 8vo, plus Pincher Martin, 1st edition, London: Faber and Faber, 1956, original red cloth gilt, dust jacket, lightly rubbed, 8vo, with *Free Fall*, 1st edition, London: Faber and Faber, 1959, original red cloth gilt, dust jacket, lightly rubbed, 8vo, with approximately 35 other 20th-century works from the library of Brian Aldiss

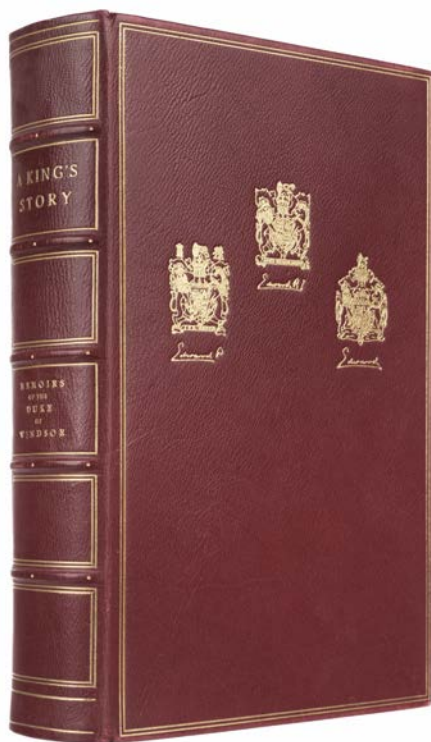
Each work from the library of Brian Aldiss (1925-2017) with a loosely inserted provenance note signed by the executor of his estate. (approx. 40) £200 - £300

809 **[Dodgson, Charles Lutwidge], 'Lewis Carroll'**. *Alice's Adventures Under Ground*, facsimile edition, Guilford: Genesis Publications in association with Australia & New Zealand Book Co. Pty.Ltd., 1979, facsimile illustrations, small oval photographic portrait mounted to glassine leaf at end, all edges gilt, original red morocco gilt, slipcase, 8vo, limited edition of 500, this copy unnumbered, together with **Dickens (Charles)**. *The Cricket on the Hearth*, facsimile edition, Guilford: Genesis Publications, 1981, facsimile manuscript, colour illustrations, original morocco-backed cloth boards, slipcase, 4to, limited edition of 250, signed by Monica Dickens, this copy unnumbered, plus another facsimile limited edition of *Alice's Adventures Under Ground*, Genesis Publications, 1979 (3) £100 - £200

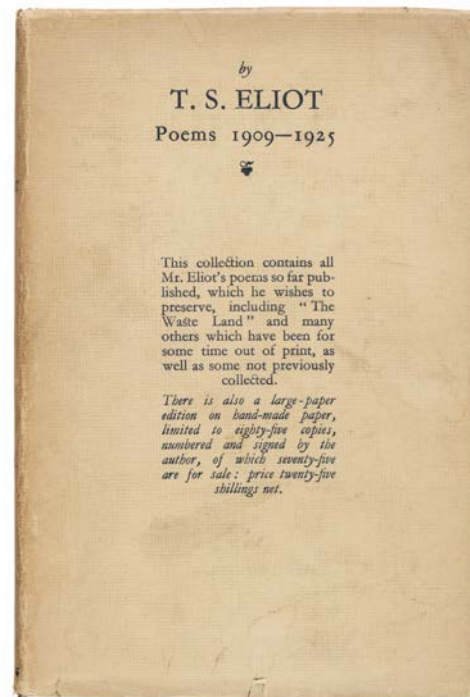


Lot 810

810 **Drake (Francis and Katherine).** *Big Flight*, London: John Hamilton, circa 1934, *fore-edge spotted, original blue cloth, dust jacket, lightly rubbed, 8vo, together with:
Rochester (George E.). *The Flying Spy!*, London: John Hamilton, circa 1935, *frontispiece, 3 illustrations, original green cloth, dust jacket, extremities chipped with some loss, some loss to front flap, 8vo, with*
Jackals of the Clouds, London: John Hamilton, [1936], *frontispiece, 3 illustrations, edges spotted, original red cloth, dust jacket, some small loss to extremities, 8vo, plus*
Johns (W. E.). *Flying Stories*, London: John Hamilton, circa 1936, *frontispiece, 9 illustrations (6 in colour), margins of leaves lightly toned, original pictorial paper boards, dust jacket, lightly rubbed, tall 8vo, with 27 other titles including the 'Ace' series' in dust jacket* (31) £200 - £300*



811 **Edward, Duke of Windsor.** *A King's Story. The Memoirs of the Duke of Windsor*, limited issue, New York: G. P. Putnam's Sons, 1951, *folding map, half-tone illustrations, partly unopened, top edge gilt, publisher's red morocco gilt, slipcase, 8vo*
 Limited edition 292/385, signed by the Duke of Windsor. (1) £500 - £800



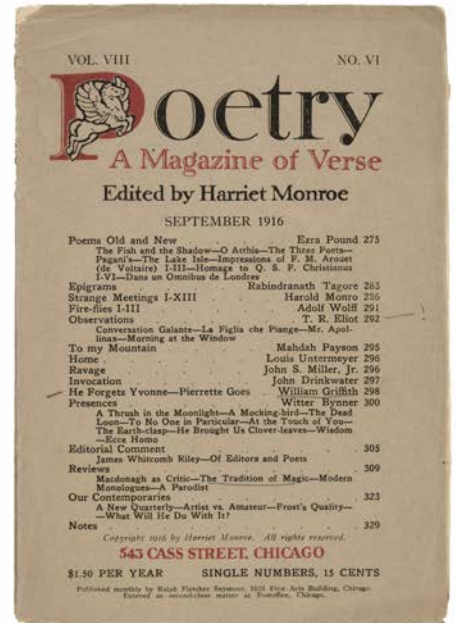
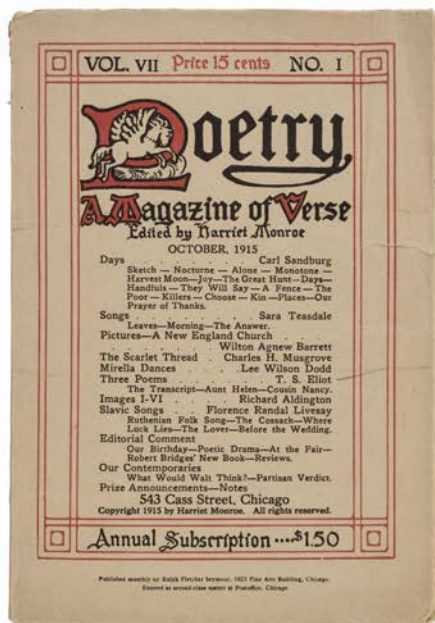
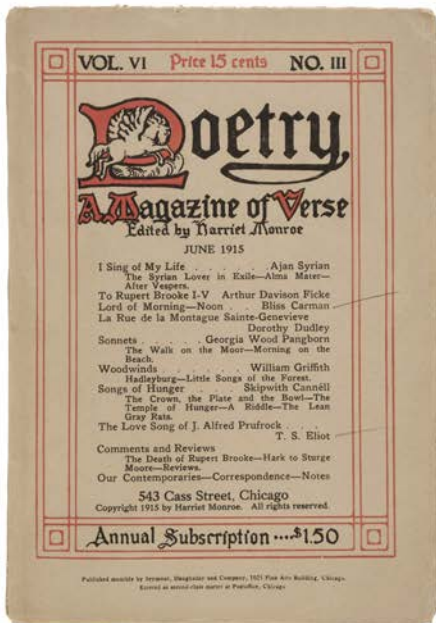
812 **Eliot (T. S.)** *Poems 1909-1925*, 1st edition, London: Faber & Gwyer, 1925, *light partial offsetting from flaps to endpapers, small previous owner signature, original cloth (covers slightly bowed), dust jacket, spine toned and slightly rubbed, a few tiny tears and light marks, 8vo*

Gallup A8a. (1) £500 - £800

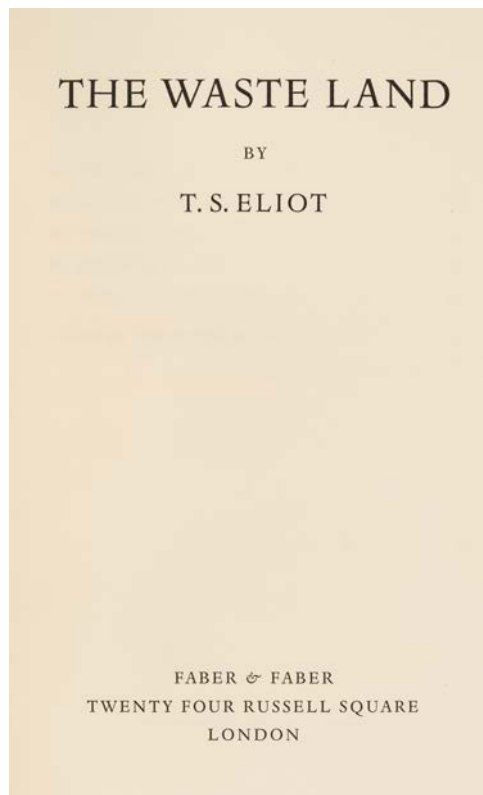
813 **Eliot (T. S.)** *The Love Song of J. Alfred Prufrock*, Poetry. A Magazine of Verse, vol. VI, No. III, June 1915; *Three Poems*, Poetry. A Magazine of Verse, vol. VII, No. I, October 1915; *Observations*, Poetry. A Magazine of Verse, vol. VIII, No. VI, September 1916, *one or two short closed tears, original wrappers, short closed tear to October 1915 upper wrapper, spine ends chipped, small losses to September 1916 spine, 8vo*

Gallup C18 for *The Love Song of J. Alfred Prufrock*, the separate first printed appearance of the poem; Gallup C21 for *Three Poems* ('A fourth poem, "The Death of Saint Narcissus", was set up in type apparently for publication in *Poetry*, but was not printed.'). Gallup C28 for *Observations* (with the misspelling 'T. R. Eliot' printed to upper wrapper contents list)

Poetry. A Magazine of Verse, edited by the poet and art critic Harriet Monroe was founded by her in Chicago in 1912. The journal also published early works by Ezra Pound, Robert Frost, W. B. Yeats, James Joyce, Ernest Hemingway, and Tennessee Williams among others. (3) £700 - £1,000



Lot 813

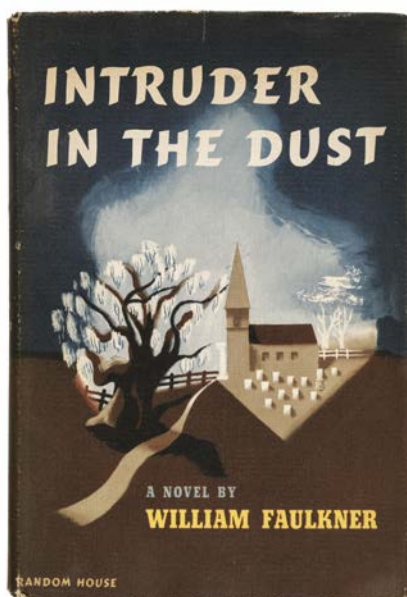
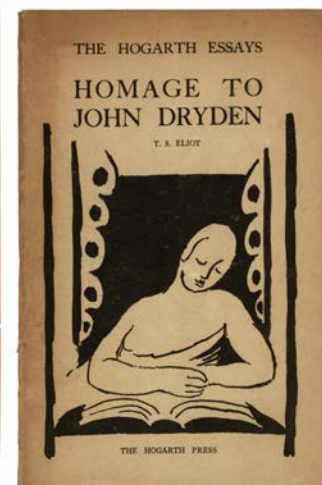
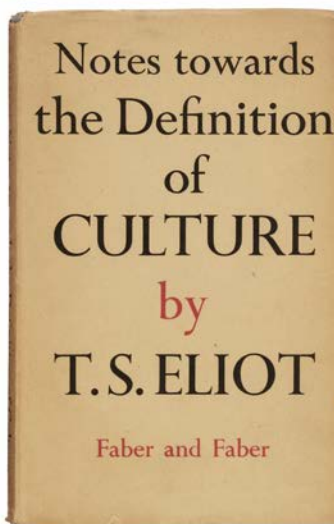
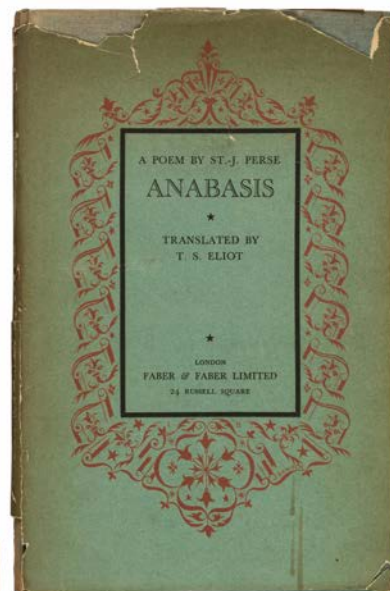
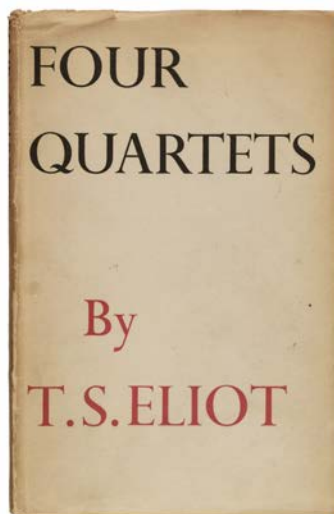


814 Eliot (T. S.) The Waste Land, limited issue, Verona: Officina Bodoni for Faber and Faber, 1961, light spotting to fore edges, top edge gilt, original vellum-backed marbled boards, slipcase (one fold splitting), small folio

Limited edition 65/300, signed by the poet.
(1) £1,500 - £2,000

815 **Eliot (T. S.)**. Four Quartets, 1st edition, in book form, London: Faber & Faber, 1944, original cloth in dustwrapper, spine toned, small chips and tears, 8vo, together with Poems Written in Early Youth, 1st edition, London: Faber & Faber, 1947, previous owner signature, original cloth, dust jacket, slight fading to spine, a couple of short closed tears, 8vo, plus Notes Towards the Definition of Culture, 1st edition, London: Faber & Faber, 1948, light offsetting to endpapers, original cloth, spine a little faded, dust jacket, spine toned, a few chips and tears, 8vo, plus others by the author including For Lancelot Andrewes, 1st edition, 1928, Homage to John Dryden, 2nd impression, 1927, Anabasis, a poem by St.-J. Perse, translated by T. S. Eliot, 1930, and Ash Wednesday, 1st trade edition, 1930 (27)

£200 - £300



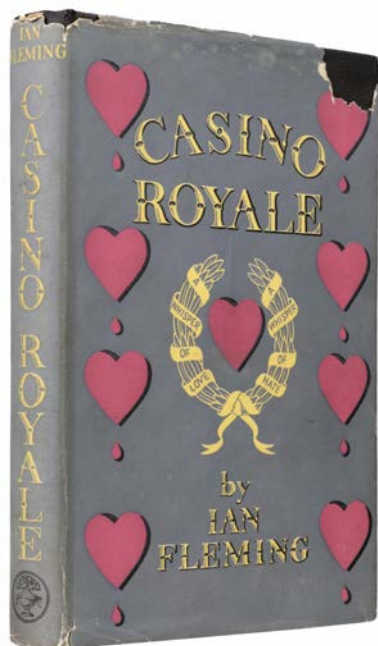
Lot 816

816 **Faulkner (William)**. Intruder in the Dust, 1st edition, New York: Random House, 1948, original black cloth gilt in dustwrapper, lightly rubbed to edges with minimal fraying to head and foot of spine, 8vo, together with Soldier's Pay, 1st UK edition, London: (3)

£150 - £200

817 **Fleming (Ian)**. A collection of 8 James Bond Pan Books paperback editions, 1955-67, Casino Royale, 1955; Live and Let Die, 1957, From Russia, With Love, 1959; Thunderball, 1963; You Only Live Twice, 1965; The Man With the Golden Gun, 1966; The Spy Who Loved Me, 1967, all 1st edition Pan paperback editions, plus Moonraker, 5th printing, 1961, some toning to textblocks (as usual), small inscription and front hinge reinforced to Casino Royale, original wrappers, spines a little rubbed with small closed tears at ends, 8vo, together with 14 other paperbacks including 1st Pan Books editions by Agatha Christie: Sad Cypress, 1954, One, Two, Buckle My Shoe, 1956, The Secret of Chimneys, 1956, A Murder is Announced, 1958, The Murder on the Links, 1960, and Partners in Crime, 1962, plus Pulp Fiction, by Quentin Tarantino, Faber and Faber, 1994 (22)

£100 - £200



818 Fleming (Ian). *Casino Royale*, 1st edition, 2nd impression, London: Jonathan Cape, 1953, original black cloth, lettered and decorated in red, dust jacket, tear with loss to upper panel (touching heart to top right-hand corner), rear panel lightly dust-soiled, extremities frayed with small loss to head of spine, a few small black ink spots to spine, 8vo

Gilbert 2.1.

Ian Fleming's debut novel. The second impression carries the same dust jacket as the first edition, second issue, with the addition of the *Sunday Times* review to the front flap.

(1)

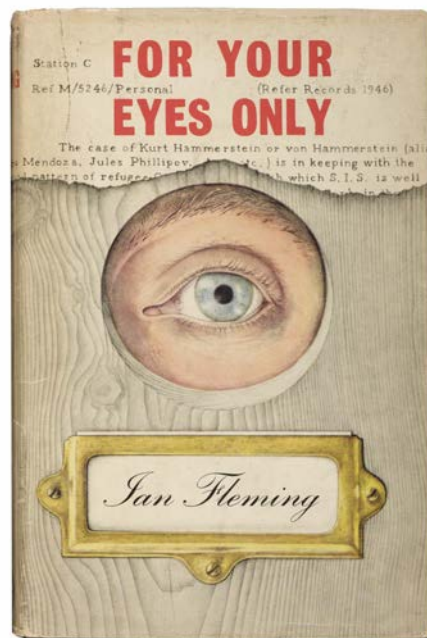
£1,500 - £2,000



819 Fleming (Ian). *Diamonds are Forever*, 1st edition, 1st impression, London: Jonathan Cape, 1956, 1st impression with 'Boofy' for 'Dolly' on p. 134, original cloth, professionally repaired to joints and edges, 8vo

(1)

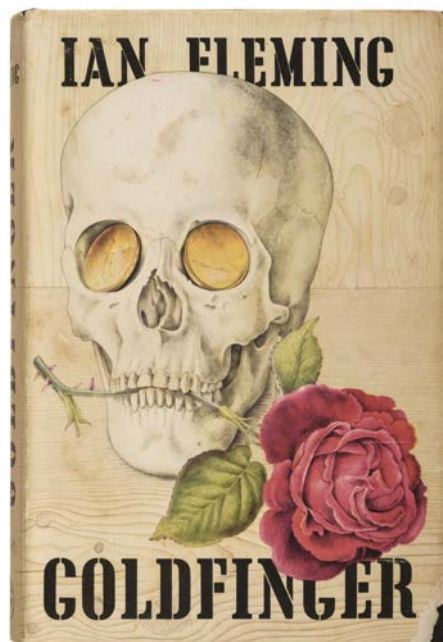
£1,500 - £2,000



820 Fleming (Ian). *For Your Eyes Only*, 1st edition, London: Jonathan Cape, 1960, light crease mark to last leaf and rear endpaper, original cloth, dust jacket, spine slightly rubbed with lettering faded to orange (as often), 8vo

(1)

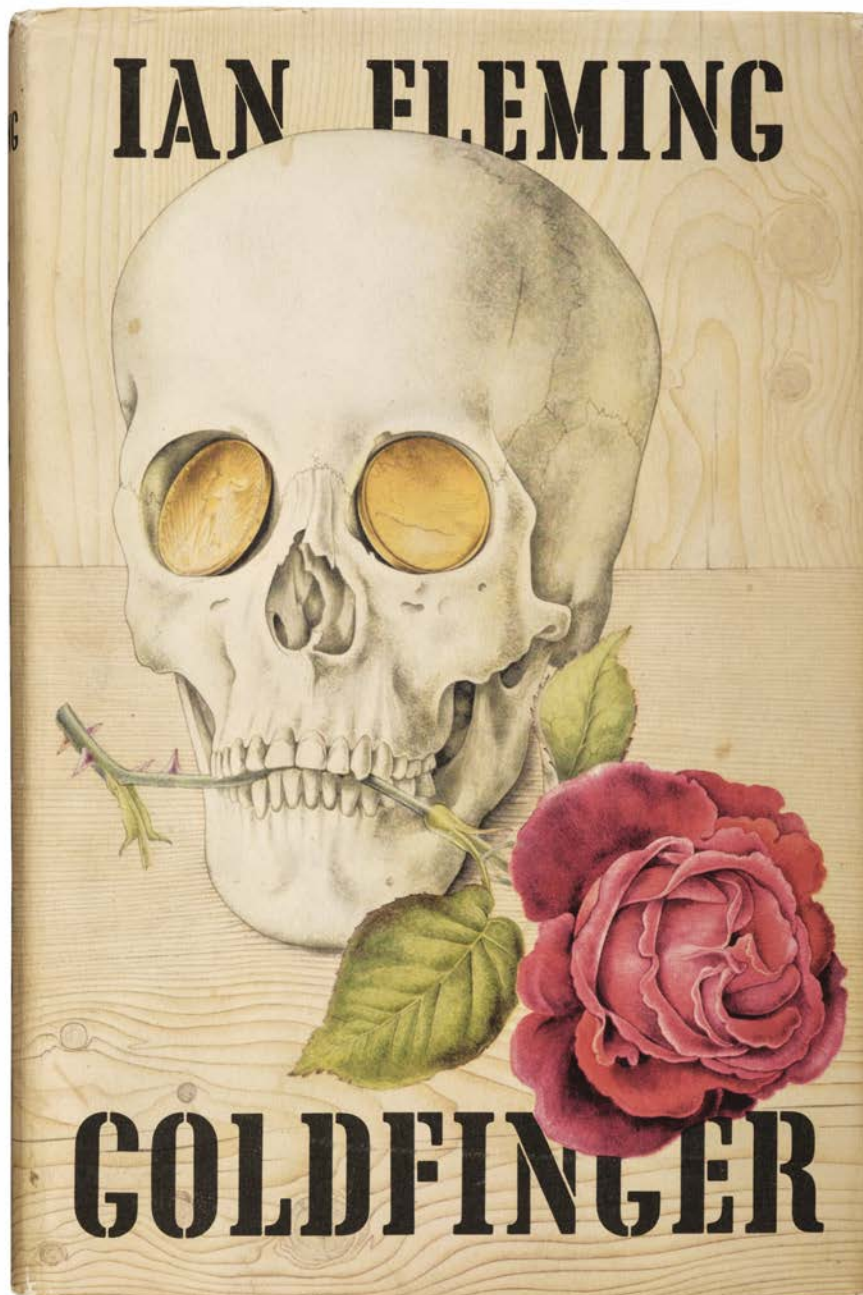
£200 - £300



821 Fleming (Ian). *Goldfinger*, 1st edition, London: Jonathan Cape, 1959, occasional light spotting, mainly to fore edges, original cloth, dust jacket, slight toning to spine, small tear and loss at one folds, tiny nicks at spine ends, a few light stains to rear panel, 8vo

(1)

£300 - £500

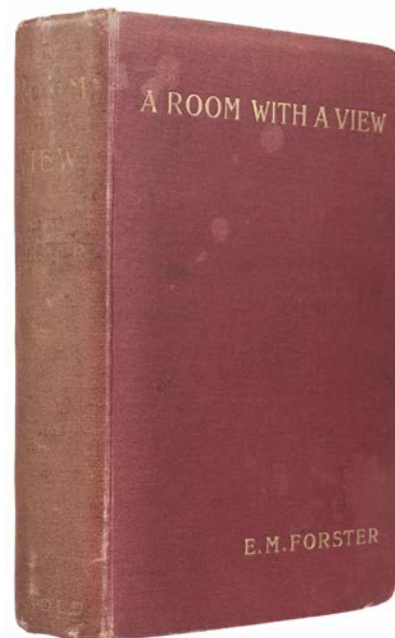


822 **Fleming (Ian).** *Goldfinger*, 1st edition, London: Jonathan Cape, 1959, a little minor spotting front and rear, original cloth, dust jacket, spine very slightly toned, one or two spots to rear panel, contained in a black morocco-backed solander box by the Chelsea Bindery, 8vo

Signed by the author to front endpaper.

(1)

£6,000 - £8,000



823 **Fleming (Ian)**. Thunderball, 1961; The Spy Who Loved Me, 1962; On Her Majesty's Secret Service, 1963; You Only Live Twice, 1964; The Man With the Golden Gun, 1965, 1st editions, a few light spots, small ink inscription to Japanese poem leaf in You Only Live Twice, previous owner signature to OHMSS front pastedown, original cloth, dust jackets, You Only Live Twice spine toned, a few tiny nicks at folds, small tear to Thunderball spine, Thunderball & The Spy Who Loved Me with small tape reinforcements to versos of spines, 8vo, together with The James Bond Dossier, by Kingsley Amis, 1st edition, 1963

(6)

£300 - £500

824 **Forester (C. S.)**. The African Queen, Boston: Little Brown and Co., February 1935 reprint, contemporary brown morocco, 8vo, inscribed at front 'Sandra Coe, best wishes from C. S. Forester, May 1940', together with **Buchan (John)**. The Thirty-Nine Steps, Boston: Houghton Mifflin Co., Book Club edition, 1919?, textblock toned, original cloth, dust jacket, a little rubbed with repairs to verso, 8vo, with a loosely inserted 1 pp. typed letter signed by John Buchan to Frances Newbold Noyes Hart (1890-1943, US author), dated 8 June 1931, 'I am so sorry to hear that you have been having tonsillitis. All my American friends this year seem to succumb to the rigours of our climate... I will be a great pleasure to meet you. Will you let me know when your husband arrives, and perhaps you would come to tea with me at the House of Commons', plus 4 others: The Yellow Room, by Mary Roberts Rinehart, 1st edition, New York, 1945 (with a typed letter signed, dated 1945, discussing writing and raising a family), Miss Brown of X. Y. O., by E. Phillips Oppenheim, 1st Canadian edition, 1927 (with a signed half-tone folded photographic portrait), The Emperor's Pearl, by Robert van Gulik, 1st edition, 1963 (with a bookplate inscribed by the author), and Wild America. The record of a 30,000 mile journey around the continent by a distinguished naturalist and his British colleague, by Roger Tory Peterson and James Fisher, 5th printing, 1956 (signed to title by Peterson)

(6)

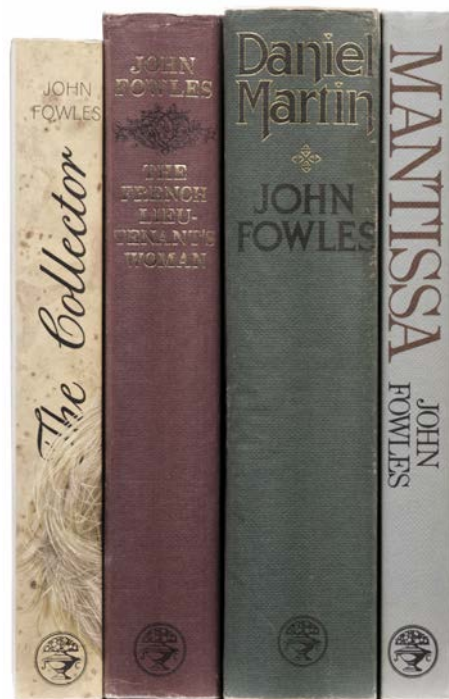
£100 - £200

825 **Forster (E. M.)**. A Room With a View, 1st edition, London: Edward Arnold, 1908, 8 pp. advertisements at rear, some light toning to endpapers and fore edges, original cloth gilt, spine faded, edges a little rubbed, a few small light stains to upper cover, 8vo

Kirkpatrick A3. Forster's third novel. 2000 copies printed.

(1)

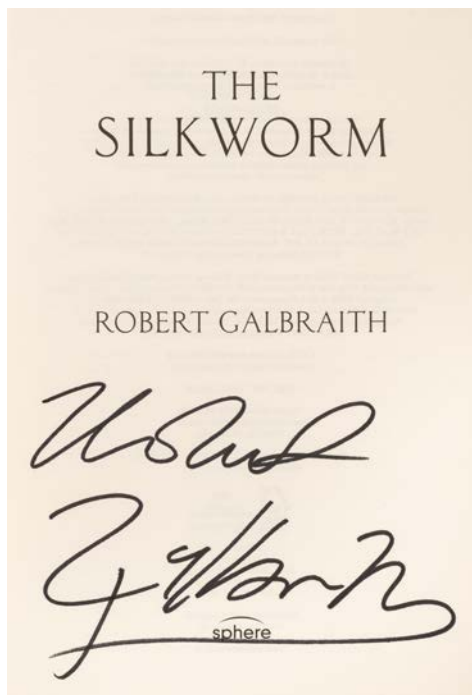
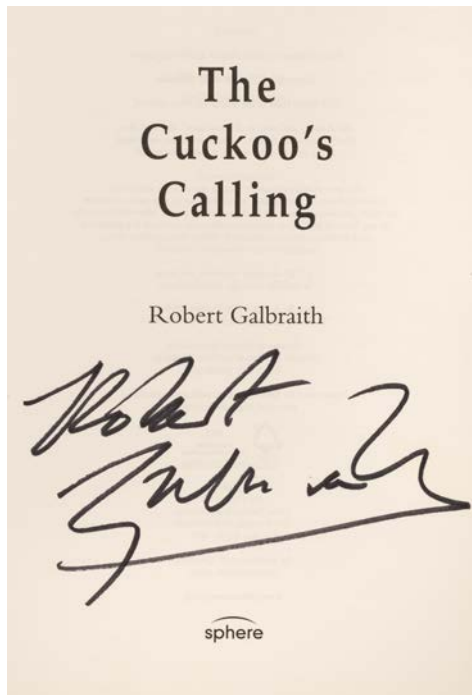
£400 - £600



826 **Fowles (John)**. The Collector, 1st edition, London: Jonathan Cape, 1963, a few light spots to endpapers, original cloth, dust jacket, slight fading to spine, light spots to rear panel, 8vo, together with 3 other 1st editions by the author: The French Lieutenant's Woman, 1969, Daniel Martin, 1977, and Mantissa, 1982

(4)

£200 - £300



827 **Galbraith (Robert, i.e. J. K. Rowling)**. The Cuckoo's Calling, 1st edition, signed, London: Sphere, 2013, signed by the author to title, authentication hologram to half-title verso, original publisher's dark blue cloth gilt, dust jacket, 8vo, with accompanying Harrogate International Festivals event ticket loosely inserted, together with:

The Silkworm, 1st edition, signed, London: Sphere, 2014, signed by the author to title (with authentication hologram to head of title), original publisher's black cloth, dust jacket, 8vo, with Career of Evil, 1st edition, signed, London: Sphere, 2015, signed by the author to title, original publisher's black cloth gilt, dust jacket, 8vo

All books are signed by the author as Robert Galbraith. (3)

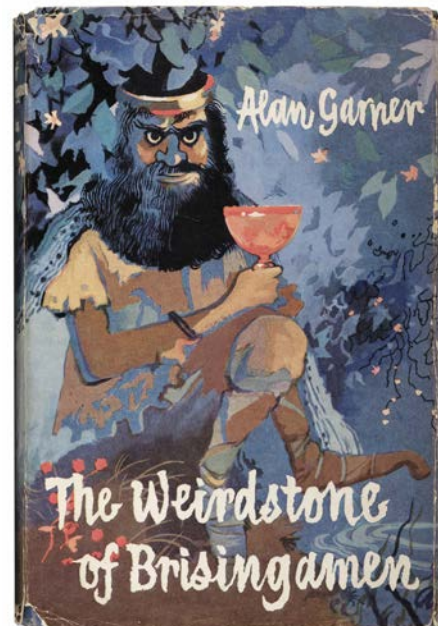
£700 - £1,000



828 **Galbraith (Robert, i.e. J. K. Rowling)**. The Silkworm, 1st edition, signed, London: Sphere, 2014, signed by the author to title (with authenticity hologram at head), original black cloth lettered in silver, dust jacket, publisher's wraparound, 8vo, together with: **Rowling (J. K.)**. Harry Potter and the Prisoner of Azkaban, 1st paperback edition, London: Bloomsbury, 1999, original pictorial paper wrappers, spine lightly faded, 8vo, plus **Fleming (Ian)**. Goldfinger, 1st edition, London: Jonathan Cape, 1959, ink ownership inscription to final text leaf, small library stamp to head of half-title, some loss to outer blank margin of rear free endpaper, original pictorial cloth gilt, faint tape residue to head and tail of covers, lightly rubbed and marked, 8vo, together with the Lord of the Rings trilogy (later impressions without dust jackets), a first US edition of Stieg Larsson's The Girl with the Dragon Tattoo, and 11 others

(18)

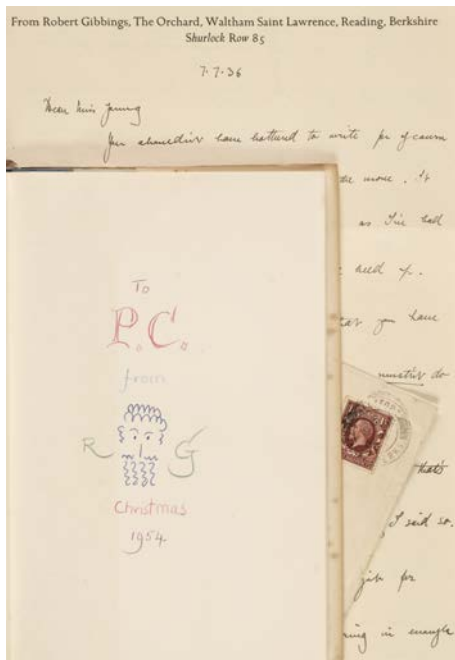
£300 - £400



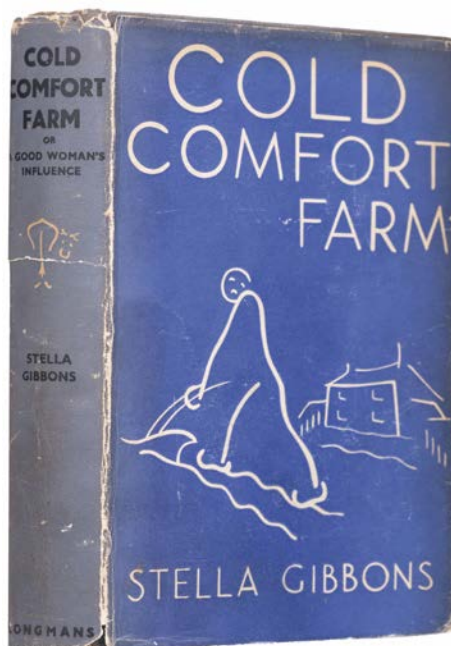
829 **Garner (Alan)**. The Weirdstone of Brisingamen. A Tale of Alderley, 1st edition, London: Collins, 1960, map endpapers, original cloth (spine faded, some damp stains to covers), dust jacket, small chips and tears at spine ends and folds, 8vo

(1)

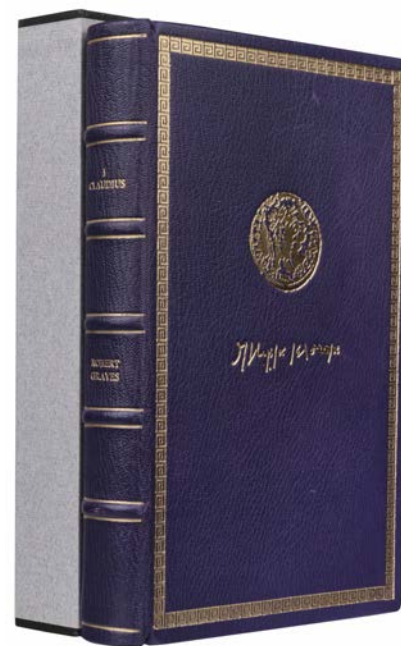
£150 - £200



Lot 830



Lot 831



Lot 832

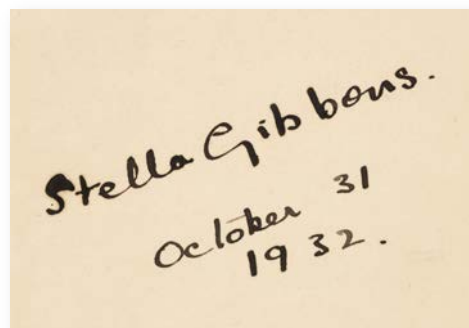
830 **Gibbings (Robert)**. *A True Tale of Love in Tonga*, later edition, London: J. M. Dent, 1954, 23 monochrome engravings, inscribed with an original artwork by the author to the title front endpaper, original cloth in price-clipped dust jacket, rear cover spotted, small tear to the head of the front cover & spine, slim 8vo, together with:

Coppard (A. E. & Robert Gibbings), *Rummy That Noble Game*, 1st edition, Bershire: The Golden Cockerel Press, 1932, monochrome engravings, signed & inscribed by Robert Gibbings 'To R. B. G from R. J. G Nov 1932' to the front endpaper, some light spotting & toning, original cloth in dust jacket, spine toned & rubbed with some minor loss, slim 8vo, un-numbered limited edition of 1000 copies, plus

Sigurjónsson (Jóhann), *Loftur*, a play, Reading: University of Reading, 1939, printed by Robert Gibbings at the University of Reading, monochrome wood engravings by S. Maberly Smith, some light spotting & toning, original red quarter morocco, boards & spine lightly rubbed, slim 8vo, and other works by or illustrated by Robert Gibbings with 8 signed by Robert Gibbings to 'Robert' or 'R. G' or 'R. B. G.', including *The Wood-Engravings of Robert Gibbings*, 1949, *Over The Reefs*, 1948, *Till I End My Song*, 1957, *Sweet Cork of Thee*, 1951, 8vo, includes a hand written letter by Robert Gibbings dated 7.7.36 on headed notepaper & in envelope

(13)

£200 - £300



831 **Gibbons (Stella, 1902-1989)**. *Cold Comfort Farm*, 1st edition, London: Longmans, Green & Co., 1932, a little spotting, author's black ink signature dated 'October 31 1932' to front free endpaper with pencil ownership signature of 'M. Scott Johnston, 1932' above, original blue cloth lettered in white, slightly rubbed and faded on spine and at edges, original dust jacket, rubbed, some spotting and soiling, closed horizontal tear to spine and slightly nicked at extremities, 8vo

The owner and presumably dedicatee of this copy was probably the novelist Marjorie Scott Johnston who published three novels between 1938 and 1941: *The Mountain Speaks*, *Pilgrim and the Phoenix* and *The Ghost in Galoshes*.

Uncommon in the dust jacket, even more so signed.

(1)

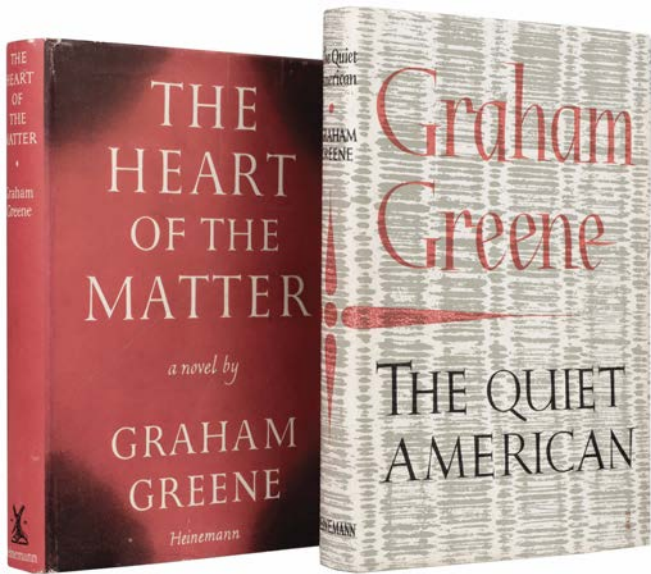
£600 - £800

832 **Graves (Robert)**. *I, Claudius*, London: Paradine, [1979], folding table, all edges gilt, original purple morocco gilt, slipcase, 8vo

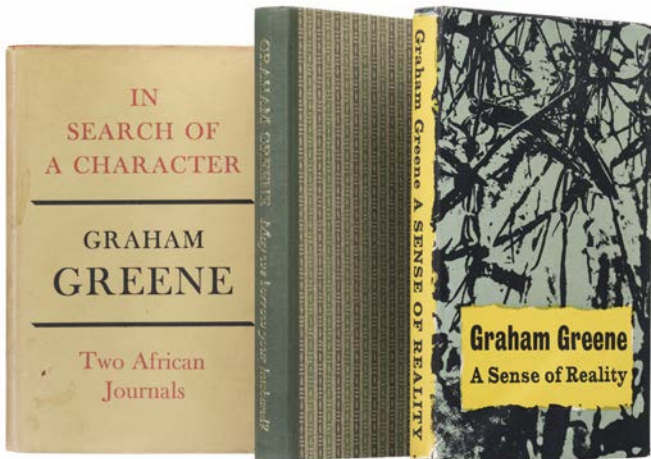
Signed limited edition, 3/100 copies.

(1)

£300 - £400

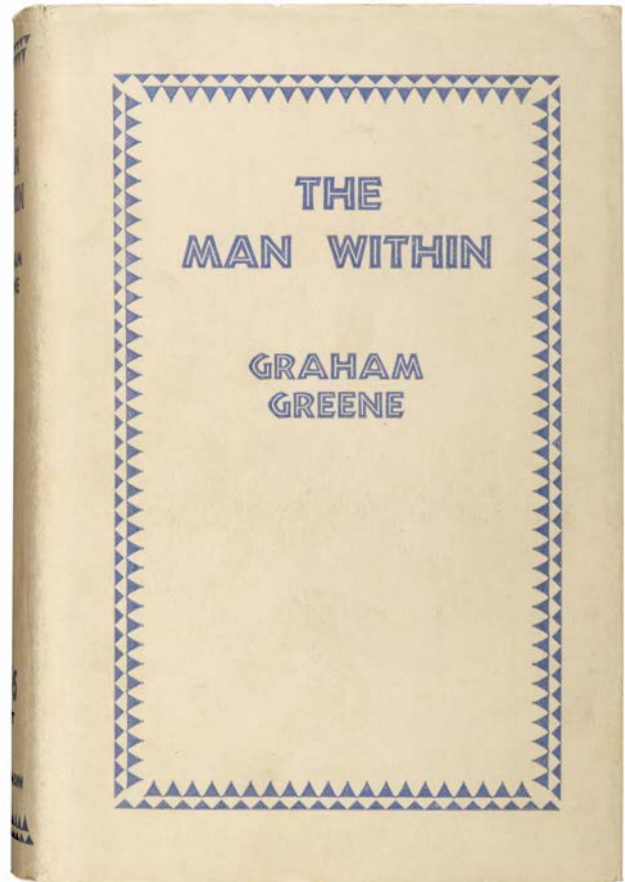


833 **Greene (Graham).** *The Heart of the Matter*, 1st edition, London: William Heinemann, 1948, half-title and endpapers toned (as usual), original cloth (slight edge wear), dust jacket, spine ends very slightly rubbed, a few light spots to top margin of rear panel and flap, 8vo, together with *The Quiet American*, 1st edition, London: William Heinemann, 1955, original cloth, dust jacket, 8vo (2) £200 - £300



834 **Greene (Graham).** *In Search of a Character, Two African Journals*, 1st edition, presentation copy, London: The Bodley Head, 1961, inscribed by the author 'For Koos from Graham Greene' to title, original red cloth-backed boards, lettered in silver, dust jacket, a few small faint stains, small hole to upper cover inner blank margin, 8vo, together with: *A Sense of Reality*, 1st edition, London: The Bodley Head, 1963, inscribed by the author 'For Koos from Graham Greene' to title, original green cloth gilt, dust jacket, a few small closed tears, 8vo, plus *May We Borrow Your Husband? And other comedies of the sexual life*, signed limited edition, London: The Bodley Head, 1967, signed by the author to limitation page, original green cloth-backed boards, original glassine dust jacket, some small loss to head of spine, 8vo (3) £200 - £300

835 **Greene (Graham).** *Rumour at Nightfall*, 1st edition, London: William Heinemann, 1931, a few small spots to preliminaries, original red blindstamped cloth gilt, backstrip lightly faded, extremities lightly rubbed, 8vo, together with: *A Gun For Sale*, 1st edition, London: William Heinemann, 1936, light occasional spotting, original red cloth gilt, some faint white staining to covers and backstrip dulling gilt, 8vo, plus *The Name of Action*, 1st edition, London: William Heinemann, 1930, small stamps and excised bookplates to pastedowns and front free endpaper, original blue cloth gilt, small stain to head of upper cover, rubbed, 8vo, with 5 other Graham Greene first editions, including *The Third Man* and *A Burnt-Out Case* in dust jackets (8) £300 - £500



836 **Greene (Graham).** *The Man Within*, 1st edition, London: William Heinemann, 1929, one or two marginal spots, original cloth (very slight lean), dust jacket, spine very slightly toned, light vertical crease mark to rear flap, contained in a recent morocco-backed solander box by the Chelsea Bindery, 8vo An excellent copy of the author's first novel. (1) £1,500 - £2,000



837 **Grimmage (Peter)**. *The Picture Book of Ships*, pictured by Helen Craig, New York: The Macmillan Company, 1930, full-page colour illustrations, cartographic endpapers, portions of spotting to endpapers, original yellow cloth, dust jacket, portion of loss at head of spine, extremities frayed with a few small closed tears, 4to, together with:

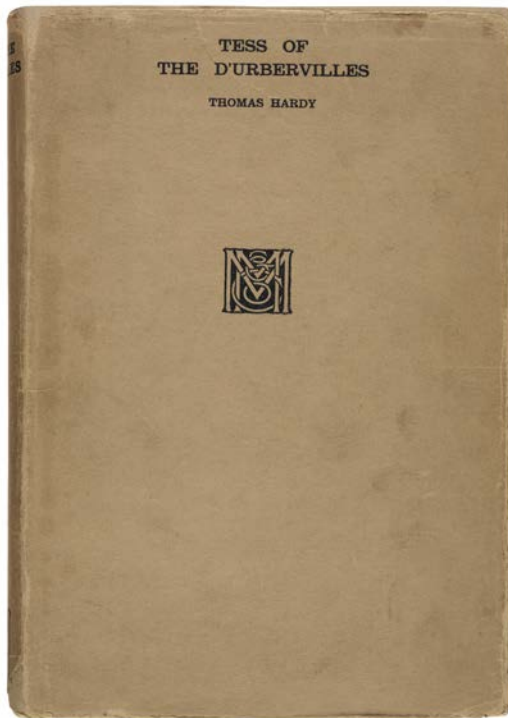
Harsanyi (Zsolt de). *The Star-Gazer*, 1st edition in English, New York: G. P. Putnam's Sons, 1939, bookplate of Elisabeth Devault Burke to front pastedown, original blue cloth gilt, dust jacket, extremities lightly rubbed, 8vo, plus

Huddleston (Sisley). *Europe in ZigZags*, 1st edition, Philadelphia: J. B. Lippincott Company, 1929, 36 black and white illustrations, small ownership inscriptions to front pastedown, original pictorial beige cloth, dust jacket, lightly chipped to extremities, 8vo, with

Franklyn (Irwin R.). *Flight, An Epic of the Air*, New York: Grosset & Dunlap, 1929, frontispiece, small ink notation to front free endpaper, original blue cloth, dust jacket, lightly rubbed, 8vo, with 14 other works in art deco dust jackets

(18)

£200 - £300



838 **Hardy (Thomas)**. *Tess of the d'Urbervilles*, limited large paper issue, London: Macmillan and Co., 1926, 41 wood-engravings by Vivien Gribble, folding map by Emery Walker, occasional light offsetting from illustrations, circular bookplate of Roy Norr, US collector of illustrated and science books (bookplate designed by Elisha Brown Bird after William Blake's 'I Want! I Want!'), original vellum-backed marbled boards (slight discolouration to vellum), dust jacket, a few tears and losses to spine and folds, reinforcements to verso, housed in cloth portfolio and morocco-backed slipcase (a little rubbed with small splits), 4to

Limited large paper edition of 325 copies, signed by the author. Purdy 77.

(1)

£1,000 - £1,500



839 **Hardy (Thomas)**. *The Dynasts*, an epic-drama of the war with Napoleon, in three parts, nineteen acts, and one hundred and thirty scenes, the time covered by the action being about ten years, 3 volumes, Macmillan and Co, printed at the Chiswick press, 1927, *signed by the author to limitation page of volume 1, frontispiece portrait of the author signed by artist Francis Dodd to volume 1 (lightly spotted), title pages printed in red and black, headings and shoulder notes printed in red, bookplate of Vivian Edwards to front pastedown of each volume, fore and bottom edges untrimmed, publisher's original quarter vellum over patterned paper boards (a little faded, mostly to volume 1), gilt lettering to spines, the whole contained in matching paper slipcase lined with felt, 4to*

One of 525 copies.

Provenance: Vivian Edwards (bookplate).

(3)

£200 - £300

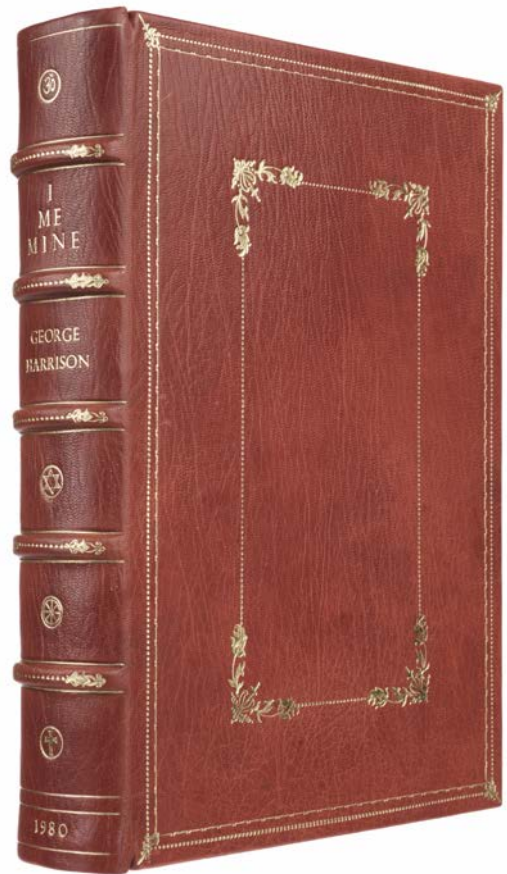


Lot 840

840 **Hardy (Thomas)**. *Winter Words in Various Moods and Metres*, 1st edition, London: Macmillan and Co., 1928, *original cloth gilt (some fading to spine), dust jacket, upper joint split, spine toned, small chips at head of rear panel, 8vo, together with Old Mrs Chundle. A short story, limited issue, New York: Crosby Graige, 1929, unopened, original cloth-backed patterned boards, spine ends a little rubbed, 8vo, limited edition 74/742, plus Selected Poems of Thomas Hardy, Riccardi Press, London: Philip Lee Warner, publisher to the Medici Society, 1921, colour portrait and vignette title by William Nicholson, previous owner monogram, 1953, a few spots to endpapers, top edge gilt, original cloth-backed boards, one or two small stains, 8vo, limited edition 331/1025, with others, Thomas Hardy and Edward Thomas, including Wessex Tales, 1st one volume edition, 1889, Thomas Hardy in Maine, by Carl J. Weber, 2 copies, 1942 (limited edition of 425), The Ickniel Way, by Edward Thomas, 1st edition, 1913, In Pursuit of Spring, 1st edition, 1914, and On Edward Thomas, Demeter Press, 1995 (limited edition 15/110)*

(14)

£150 - £200

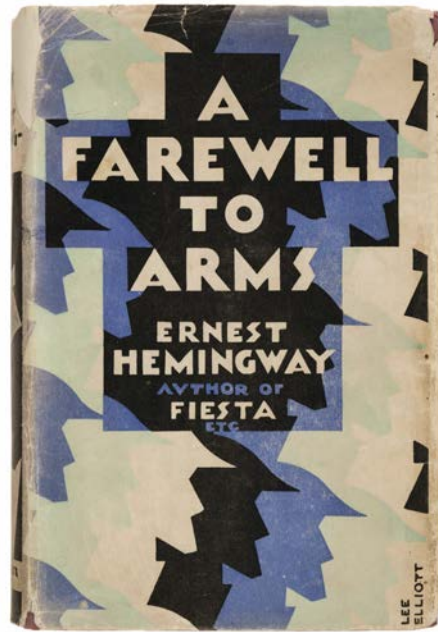
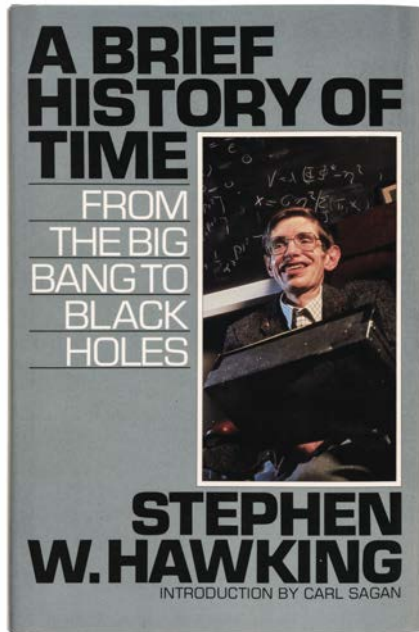


841 **Harrison (George)**. *I, Me, Mine*, limited edition, Guilford: Genesis Publications Ltd, 1980, *photographic illustrations, 2 tipped-in and one folding, facsimile illustrations of lyric sheets, original russet morocco gilt, large 8vo*

Limited edition of 2000 copies, signed by George Harrison, this copy unnumbered.

(1)

£1,000 - £1,500



842 **Hawking (Stephen)**. A Brief History of Time. From the Big Bang to Black Holes, 1st edition, London: Bantam Press, 1988, original cloth, dust jacket, 8vo

A fine copy.

(1)

£300 - £500

843 **Heaney (Seamus)**. Station Island, 1st edition, signed, London: Faber and Faber, 1984, signed by the author to title, original black cloth gilt, dust jacket, a few small faint marks to panels, 8vo, together with:

The Law Lantern, 1st edition, signed, London: Faber and Faber, 1987, signed by the author to title, leaves toned, original red cloth lettered in silver, dust jacket, 8vo, with

New Poems 1966-1987, 1st edition, signed, London: Faber and Faber, 1990, signed by the author to title, original paper wrappers, lightly rubbed, 8vo, plus 2 signed first edition copies of Stephen Spender's Dolphins

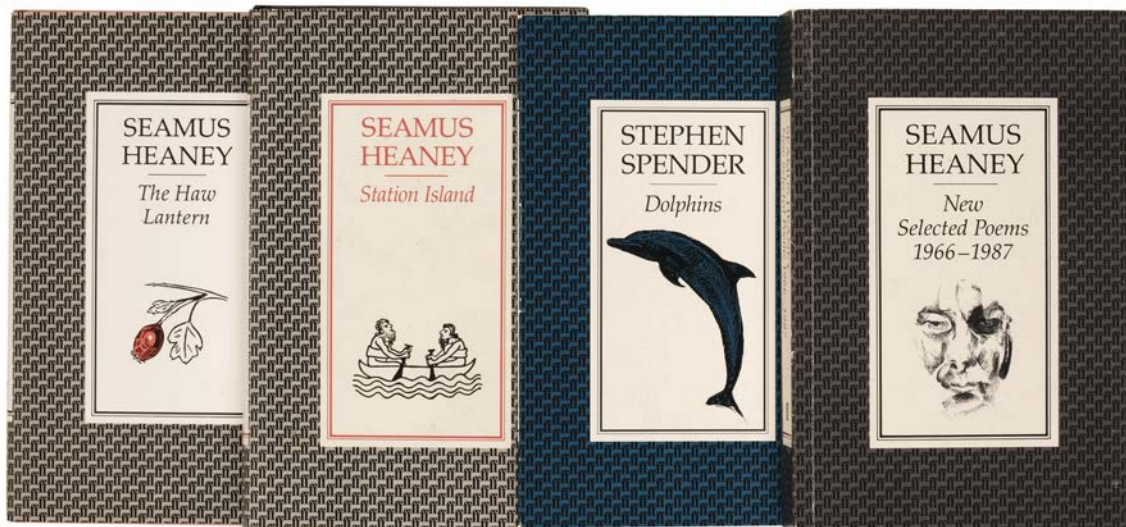
(5)

£200 - £300

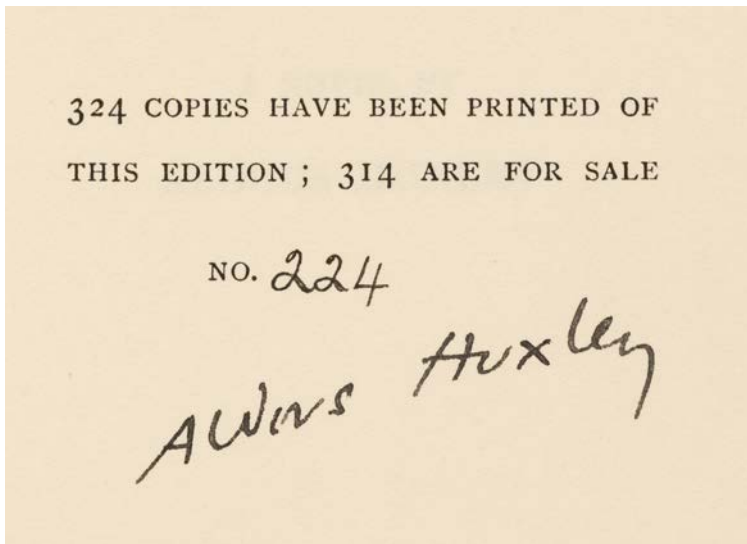
844 **Hemingway (Ernest)**. A Farwell to Arms, 1st UK edition, London: Jonathan Cape, 1929, 1st issue with 'serious' uncorrected on p. 66, small abrasions and light toning to front endpaper, bookplate, original cloth (spine faded), dust jacket, a few tears and losses to spine, verso reinforced, 8vo, together with **Maugham (William Somerset)**. Cakes and Ale, 1st edition, London: William Heinemann, 1930, some spotting and light toning, original cloth (spine a little faded), dust jacket, spine toned, a little rubbed with small nicks at head of spine, 8vo, plus **O' Connor (Flannery)**. Wise Blood, 1st UK edition, London: Neville Spearman, 1955, endpapers toned, previous owner inscription, original cloth, dust jacket, some toning to rear panel and flaps, 8vo, with 4 others: The Victim, by Saul Bellow, 1st UK edition, 1948, A Study of Arthur Rimbaud, by Henry Miller, 1st UK edition, 1956, A Town Like Alice, by Nevil Shute, 1st edition, 1950, and A Singular Man, by J. P. Donleavy, 1st UK edition, 1964

(7)

£300 - £500



Lot 843

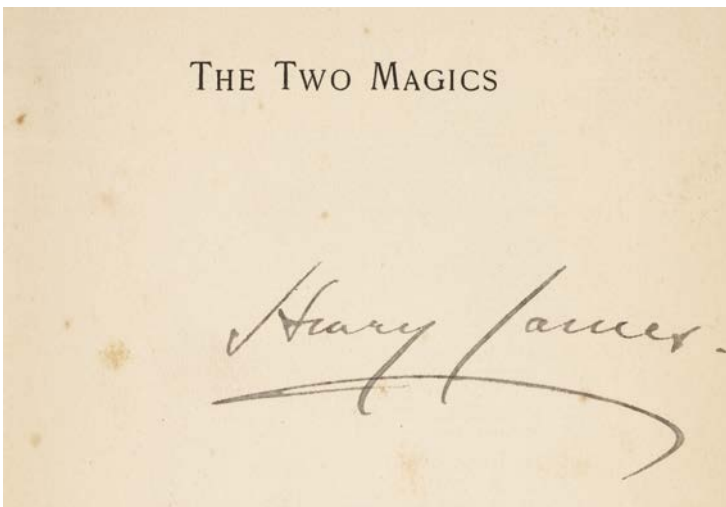
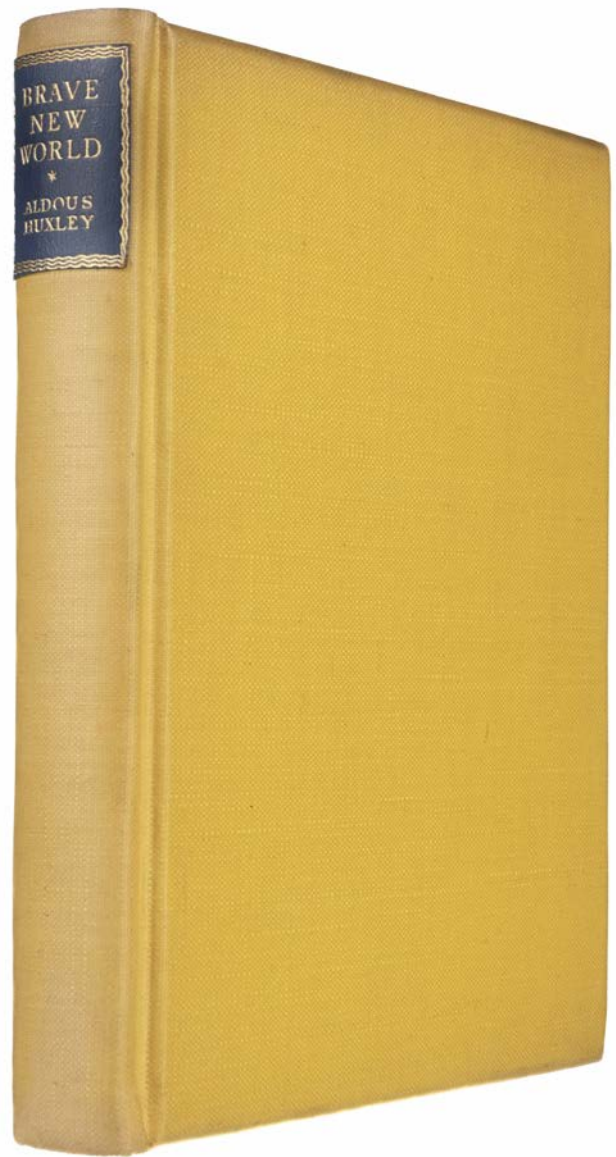


845 **Huxley (Aldous)**. *Brave New World*, limited issue, London: Chatto & Windus, 1932, *partly unopened, top edge gilt, original yellow buckram, blue morocco label to spine, glassine wrapper (a few chips and tears), 8vo*

Limited edition, 224/324 copies, signed by the author. A bright copy, issued simultaneously with the trade edition.

(1)

£3,000 - £4,000



846 **James (Henry)**. *The Two Magics: the turn of the screw* covering end, 1st edition, London: William Heinemann, 1898, *half-title with autograph signature of Henry James, 32-page publisher's list at end, inner hinges partly cracked, original blue cloth, blind-decorated and lettered in gilt, rubbed and some soiling and discolouration to spine, together with*

Browning (Elizabeth Barrett). *Poems before Congress*, 1st edition, London: Chapman and Hall, 1860, *publisher's catalogue bound in at rear dated February 1860, bookplate of James Kenward, F.S.A. to front pastedown, original blind-stamped red cloth, lettered in gilt to upper cover, rubbed and some soiling, plus The Earlier Poems of Elizabeth Barrett Browning, 1826-1833, London: Bartholomew Robson, 1878, original blue cloth with printed paper label to spine, a little rubbed and spine label somewhat darkened, all 8vo*

(3)

£150 - £200



847 **Johns (W. E.)**. Biggles & Co, London: Oxford University Press, 1938, *colour frontispiece, 6 black and white illustrations, edges and preliminaries lightly spotted, original grey pictorial cloth, dust jacket, some wear with loss to extremities, 8vo, together with:* Biggles - Secret Agent, 1st thin edition, London: Oxford University Press, 1940, *colour frontispiece, 6 black and white illustrations, original blue pictorial cloth, dust jacket, extremities frayed with some loss to extremities, a few closed tears to panels, 8vo, plus Biggles in the South Seas, London: Oxford University Press, 1943, colour frontispiece, 6 black and white illustrations, original beige pictorial cloth, dust jacket, lightly rubbed, 8vo, with 3 other early editions in dust jackets, Biggles in the Baltic, Biggles Secret Agent and Biggles Flies West*

(6) £150 - £200



849 **Johns (W. E.)**. Biggles Flies East, London: Oxford University Press, 1937, *colour frontispiece, 4 black and white illustrations, ownership inscription to front free endpaper, original pictorial blue cloth, dust jacket, extremities lightly rubbed, 8vo, together with:* Biggles Defies The Swastika, London: Oxford University Press, 1941, *colour frontispiece, 6 black and white illustrations, a few light spots, original red pictorial cloth, dust jacket, spine extremities rubbed, 8vo, with*

Biggles in the Baltic, London: Oxford University Press, 1941, *colour frontispiece, 6 black and white illustrations, original brown pictorial cloth, dust jacket, small loss to head of spine touching title, further small loss at foot of spine, 8vo, with 2 other early reprints in dust jackets, Biggles Flies North (1941) and The Biggles Omnibus (1939)*

(5) £200 - £300



848 **Johns (W. E.)**. Biggles and the Plot That Failed, 1st edition, Leicester: Brockhampton Press, 1965, *original light red cloth, dust jacket, head of spine lightly rubbed, 8vo, together with:* Biggles Takes The Case, 1st edition, London: Hodder & Stoughton, 1952, *black and white illustrations, small tape residue to endpapers, original red pictorial cloth, dust jacket, lightly rubbed, 8vo, with*

Biggles Hunts Big Game, 1st edition, London: Hodder & Stoughton, 1948, *11 illustrations, original red pictorial cloth, dust jacket, lightly rubbed, 8vo, with*

Biggles Goes Home, 1st edition, London: Hodder & Stoughton, 1960, *black and white illustrations in-text, original pictorial boards, 8vo with 55 other Biggles titles in dust jacket, some first editions*

(59) £200 - £300



850 **Johns (W. E.)**. Biggles Flies South, London: Oxford University Press, 1941, *colour frontispiece, black and white illustrations, ownership inscription and stamp to front free endpaper, original beige cloth, dust jacket, spine chipped with small loss, 8vo, together with:*

Biggles, Air Commodore, London: Oxford University Press, 1940, *colour frontispiece, 7 black and white illustrations, original blue pictorial cloth, dust jacket, frayed with small loss, loss to head of front panel affecting title, 8vo, with*

Biggles Flies West, London: Oxford University Press, 1937, *colour frontispiece, black and white illustrations, original pictorial blue cloth, dust jacket (price-clipped), some loss to head of spine affecting title (restored), 8vo, with*

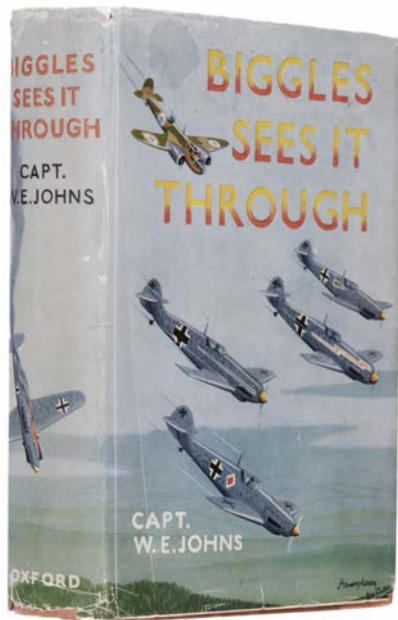
Biggles Flies South, London: Oxford University Press, 1941, *colour frontispiece, black and white illustrations, original pictorial blue cloth gilt, dust jacket, tape residue to flaps, spine chipped with some loss (affecting title at head), 8vo, with 46 other Biggles titles in dust jackets*

(50) £200 - £300



851 **Johns (W. E.).** Biggles Flies West, London: Oxford University Press, 1951, 7 black and white illustrations, some staining to endpapers with remnants of paperclips, original green cloth, dust jacket, head of spine lightly rubbed, 8vo, together with:
 Biggles Flies North, London: Oxford University Press, 1951, 6 black and white illustrations, original green cloth, dust jacket, 8vo, with Biggles Sees It Through, London: Oxford University Press, 1951, 6 black and white illustrations, original green cloth, dust jacket, extremities lightly rubbed, 8vo, plus
 Spitfire Parade, London: Oxford University Press, 1951, black and white illustrations, original green cloth, dust jacket, lightly rubbed, 8vo, with 60 other Biggles titles in dust jackets (64)

£300 - £500



852 **Johns (W. E.).** Biggles Sees It Through, 1st edition, London: Oxford University Press, 1941, colour frontispiece, 6 black and white illustrations, contemporary lengthy gift inscription and small mounted paper clipping to front free endpaper, occasional light spotting, original publisher's pictorial orange cloth, dust jacket (text in brown to rear flap with 'found' on the first line of the front flap), a few small archival paper reinforcements to folds, rubbed with small loss to foot of spine, 8vo (1)

£300 - £500



853 **Johns (W. E.).** Biggles Sees It Through, London: Oxford University Press, 1941, colour frontispiece, 6 black and white illustrations, original orange pictorial cloth, dust jacket, extremities rubbed, rear panel lightly dust-soiled, 8vo, together with:
 Biggles Flies West, 1st Australian edition, Melbourne: Oxford University Press, 1946, 7 black and white illustrations, gift inscription to front free endpaper, original orange cloth, dust jacket, lightly rubbed, 8vo, with
 Biggles in the South Seas, Melbourne: Oxford University Press, circa 1946, 6 black and white illustrations, original brown cloth, dust jacket, lightly rubbed to extremities, 8vo, plus
 Biggles Defies The Swastika, Melbourne: Oxford University Press, circa 1946, 6 black and white illustrations, small bookseller's stamp to foot of front free endpaper, original orange cloth, dust jacket, spine worn with loss affecting title at head, 8vo, with 23 other early British and Australian editions in dust jackets (27)

£200 - £300



854 **Johns (W. E.).** Gimlet Off The Map, 1st edition, Leicester: The Brockhampton Press, 1951, frontispiece, black and white illustrations, original grey cloth, dust jacket, lightly rubbed, 8vo, together with:
 Gimlet Comes Home, 1st edition, London: University of London Press, 1946, colour frontispiece, black and white illustrations, original pictorial orange cloth, dust jacket, lightly rubbed, 8vo, with
 Gimlet Goes Again, 1st edition, Toronto: The Musson Book Company, 1946, colour frontispiece, black and white illustrations, original beige cloth, some marks to upper cover, dust jacket, extremities rubbed, 8vo, with 25 other Gimlet titles in dust jackets (28)

£200 - £300



Lot 855



Lot 857

855 **Johns (W. E.).** Kings of Space, 1st edition, London: Hodder & Stoughton, 1954, colour frontispiece, 5 colour illustrations, original blue pictorial cloth, dust jacket, lightly rubbed, 8vo, together with:

Return To Mars, 1st edition, London: Hodder & Stoughton, 1955, 6 colour illustrations, gift inscription to front free endpaper, original pictorial blue cloth, dust jacket, 8vo, plus

Now To The Stars, 1st edition, London: Hodder & Stoughton, 1956, 6 colour illustrations, original blue cloth gilt, dust jacket, neat ownership inscription on front flap, 8vo, with

To Outer Space, 1st edition, London: Hodder & Stoughton, 1957, colour frontispiece, 5 colour illustrations, original red pictorial cloth gilt, dust jacket, rear panel lightly marked, 8vo, with 22 other W. E. Johns works set in outer space

(26) £150 - £200

857 **Johns (W.E.)** Biggles - Charter Pilot, The Adventures of Biggles & Co. On a world-wide cruise of scientific investigation, 1st edition, London: Oxford University Press, 1943, colour frontispiece, black and white illustrations, original red pictorial cloth, light rubbing to extremities, dust jacket, priced 5/- to front flap, wear with loss to spine (affecting text), neat archival tape repairs to verso, 8vo, together with:

Biggles Gets His Men, 1st edition, London: Hodder & Stoughton, 1950, black and white illustrations, original blue cloth, dust jacket, small vertical mark to spine, 8vo, plus

Biggles at World's End, 1st edition, Leicester: Brockhampton Press, 1959, colour frontispiece, 5 black and white illustrations, original dark red cloth, dust jacket (price-clipped), lightly rubbed, 8vo, with Biggles Goes To School, 1st edition, London: Hodder & Stoughton, 1951, frontispiece, 7 illustrations, original pictorial red cloth, dust jacket, spine somewhat faded, lightly rubbed, 8vo, with 35 other first and early editions of Biggles titles in dust jackets

(39) £300 - £500



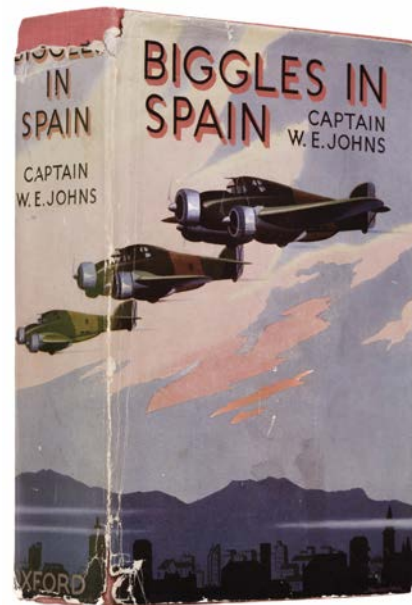
856 **Johns (W. E.).** Worrals on the War-Path, 1st Canadian Edition, Toronto: The Musson Book Company, 1944, colour frontispiece, black and white illustrations, a few spots, original beige cloth lettered in red, dust jacket, chipped and frayed to extremities with occasional loss, 8vo, together with:

Worrals Carries On, 1st Canadian Edition, Toronto: The Musson Book Company, 1945, colour frontispiece, black and white illustrations, original beige cloth lettered in red, dust jacket, extremities rubbed, 8vo, with

Worrals Goes East, 1st Canadian Edition, Toronto: The Musson Book Company, 1946, colour frontispiece, black and white illustrations, original beige cloth lettered in red, dust jacket, lightly rubbed, 8vo, plus

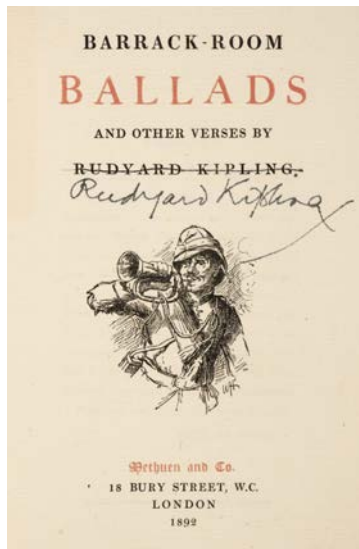
Worrals of the Islands, 1st Canadian Edition, Toronto: The Musson Book Company, 1947, colour frontispiece, black and white illustrations, original beige cloth lettered in red, dust jacket, small tape residue to foot of flaps, fraying to spine extremities with small loss, 8vo, with 45 other Worrals titles in dust jackets

(49) £200 - £300



858 **Johns (W.E.)** Biggles in Spain, 1st edition, London: Oxford University Press, 1939, colour frontispiece, 6 black and white illustrations, top edge red, original red pictorial cloth, dust jacket, priced 3/6 to front flap, spine extremities rubbed with loss to head affecting 'Biggles' in title, some further minor fraying and loss to foot of spine, 8vo

(1) £300 - £500



859 **Kipling (Rudyard)**. Barrack-Room Ballads and Other Verses, 1st large paper edition, London: Methuen and Co., 1892, *title printed in red and black with vignette (with slight partial offsetting), endpapers a little toned, top edge gilt, original red buckram gilt, spine and part of covers faded, 8vo, limited edition 210/225 (on a tipped-in slip signed by the publisher at front), together with 2 copies of The Seven Seas, 1896 (each a limited edition of 150)*

Barrack-Room Ballads and Other Verses signed to title by the author, with his printed name crossed-through. From the library of A. P. Watt, of A. P. Watt and Son, literary agent to Rudyard Kipling.

(3) £300 - £500

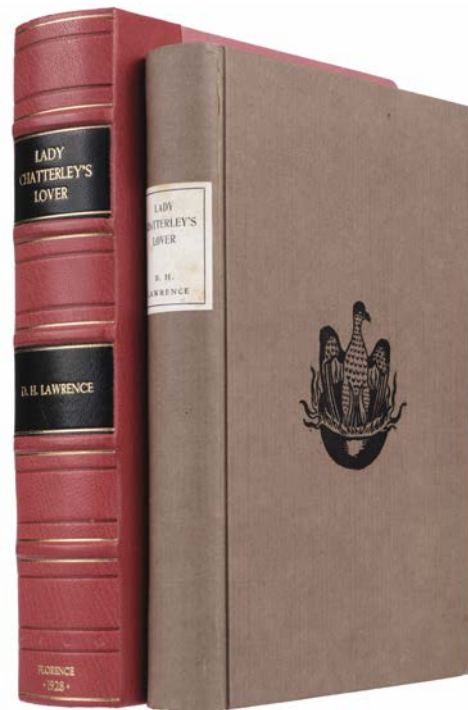
860 **Kipling (Rudyard)**. The Sussex Edition of the Complete Works in Prose and Verse of Rudyard Kipling, volumes I-II & V only (of 35), London: Macmillan and Company, 1937, *comprising volume I, Plain Tales from the Hills, volume II, Soldiers Three, volume V, Many Inventions, partly unopened, top edge gilt, original russet morocco gilt, spines a little faded, one or two small marks, 8vo*

Limited edition, 402/525 copies, signed by Rudyard Kipling to volume I colophon. The full set comprised 35 volumes and was published, 1937-39.
(3) £400 - £600



Lot 861

861 **Larsson (Steig)**. 'Millennium Trilogy': The Girl With the Dragon Tattoo, The Girl Who Played With Fire; The Girl Who Kicked the Hornets' Nest, all 1st UK editions, London: Maclehorse Press, 2008-09, *original cloth, dust jackets, 8vo*
(3) £200 - £300

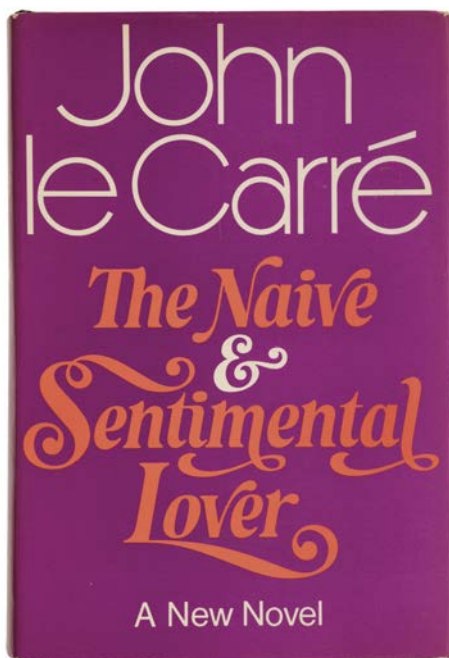


862 **Lawrence (D. H.)** Lady Chatterley's Lover, limited issue, privately printed, Florence: Tipografia Giuntina, 1928, *partly unopened, original mulberry paper boards, phoenix design in black to upper cover, upper joint splitting, a few light spots to spine label, plain dust jacket, closed tear at upper joint, small tear at foot of spine, small nicks at folds, slight dust-soiling, contained in modern cloth portfolio within red morocco-backed slipcase, 8vo*

Limited edition, 818/1000 copies, signed by the author.

Connolly 57; Roberts A42a. After being rejected by numerous English publishers, Lawrence commissioned the Tipografia Giuntina in Florence to print 1000 copies of Lady Chatterley's Lover, at £2 each in July 1928, most of which were distributed by friends and sold out by the end of the year before its suppression in England. 'Lawrence fully intended to shock and expected the book to be banned...'
(1) £3,000 - £4,000

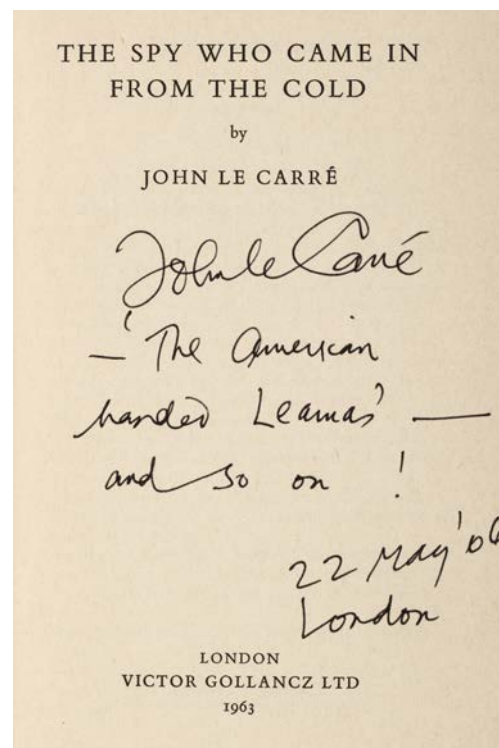
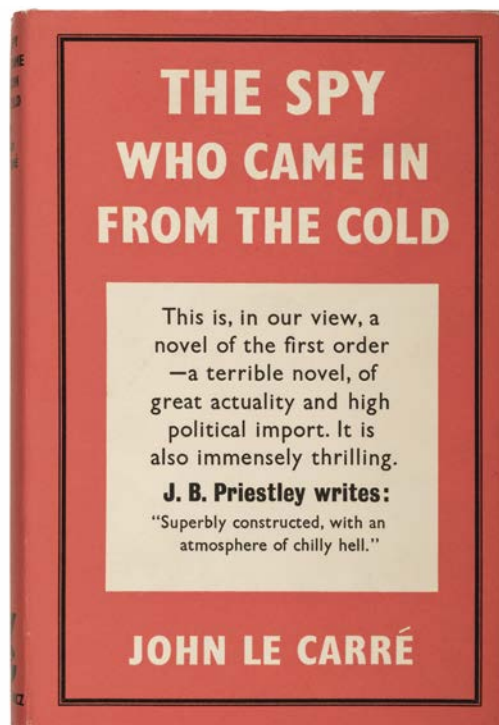
863 **Lawrence (David Herbert)**. The Rainbow, 1st edition, 1st issue, London: Methuen, 1915, *4pp. publishers list at rear, dated Autumn 1915, some toning throughout, pp.112-113 stained at top (lightly affecting adjacent leaves), couple of other minor stains to margins, rear hinge cracked, original blue-green cloth gilt, rubbed and marked, joints partly split, 8vo, together with Apocalypse, Lungarno Series No.6, Florence: G. Orioli, 1931, portrait frontispiece, some light toning, original boards, spine rubbed and faded, some fading to top of covers, 8vo, limited edition 410/750 copies, plus Young Lorenzo, Early Life of D.H. Lawrence, Lungarno Series No.8, Florence: G. Orioli, 1931, frontispiece and illustrations, lightly toned throughout, original vellum boards, somewhat bowed and darkened, some splits and minimal losses to joints, 8vo, limited edition 294/740 copies, and The Man Who Died, 1st edition, London: Martin Secker, 1931, lightly toned, original cloth gilt (lightly browned), large 8vo, limited edition of 2000 copies*
(4) £300 - £400



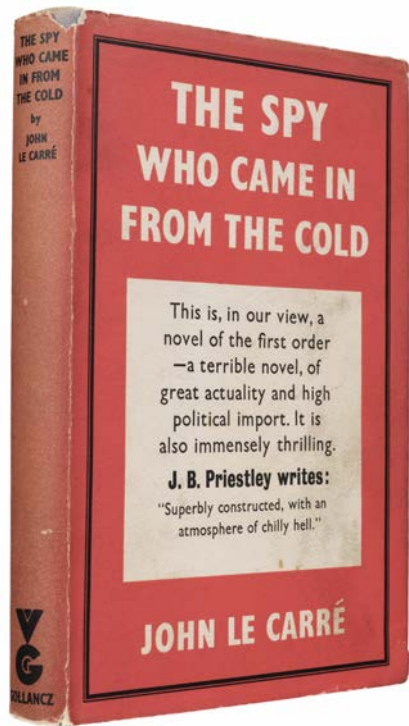
864 **Le Carre (John)**. *The Naive and Sentimental Lover*, 1st edition, London: Hodder and Stoughton, 1971, original cloth, dust jacket, 8vo, signed by the author to title, together with Single & Single, 1st edition, London: Hodder & Stoughton, 1999, slight marginal yellowing, original cloth dust jacket, 8vo, signed by the author, plus an uncorrected proof of *The Naive and Sentimental Lover*, 1971 (3) £200 - £300



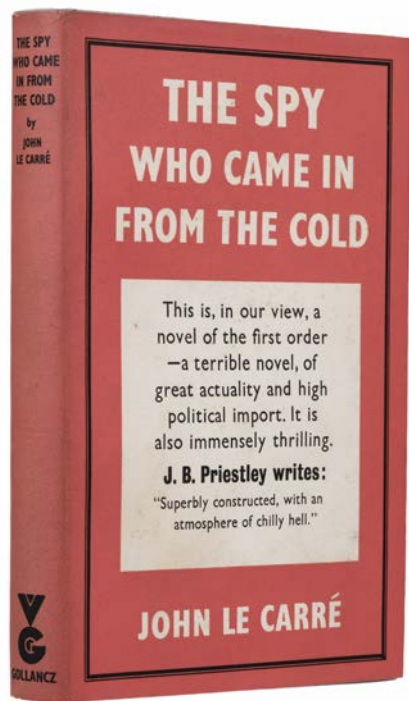
865 **Le Carre (John)**. *The Night Manager*, 1st edition, London: Hodder & Stoughton, 1993, original cloth, price-clipped dust jacket, 8vo, signed by the author to title and dated June '93, together with **Seth (Vikram)**. *A Suitable Boy*, limited issue, London: Sixth Chamber Press, 1993, very slight marginal toning, original morocco-backed boards, 8vo, limited signed edition 7/100, plus **Carey (Peter)**. *True History of the Kelly Gang*, 1st edition, University of Queensland Press, 2000, original calf-backed boards, glassine wrapper, 8vo, with a loose slip signed by the author, 8vo, plus other 1st editions, mostly signed by the authors including V. S. Naipaul's *A Bend in the River*, 1st edition, 1979, Khaled Hosseini's *The Kite Runner*, 1st UK edition, 2003, (dust jacket with wraparound band), *The English Patient*, by Michael Ondaatje, 1992, *The Sea*, by John Banville, 2005, *Atonement*, by Ian McEwan, 2001, *White Teeth*, by Zadie Smith, 2000, and *The Life of Pi*, by Yann Martel, illustrated by Tomislav Torjanac, 2007, limited edition of 1000 signed by author and illustrator (42) £300 - £500



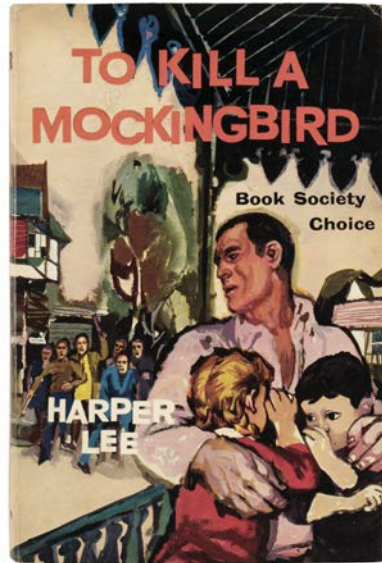
866 **Le Carre (John)**. *The Spy Who Came in From the Cold*, 1st edition, London: Victor Gollancz, 1963, endpapers renewed, original brown variant cloth (spine a little faded), dust jacket, tiny nicks at foot of spine and folds, 8vo Signed by the author to title and inscribed 'The American handed Leamas? - and so on!, 22 May '06, London'. The inscription references the opening line in the book 'The American handed Leamas another cup of coffee and said, "Why don't you go back and sleep? We can ring you if he shows up."' (1) £2,000 - £3,000



867 **Le Carré (John).** The Spy Who Came in from the Cold, 1st edition, London: Victor Gollancz, 1963, *original publisher's blue cloth gilt, dust jacket, spine extremities chipped with small loss at head and foot, spine somewhat faded, rear panel spotted, 8vo*
(1) £300 - £500

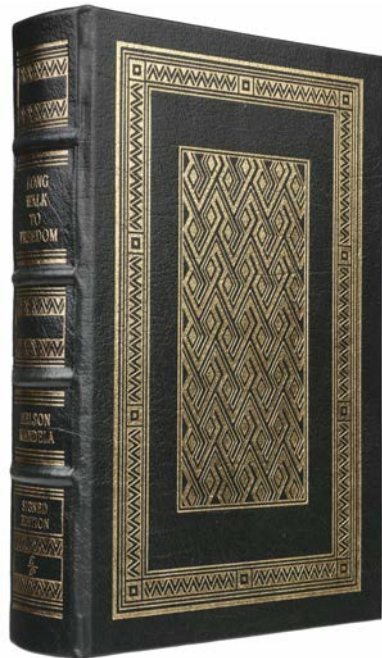


868 **Le Carré (John).** The Spy Who Came in from the Cold, 1st edition, London: Gollancz, 1963, *margins lightly spotted, original blue cloth gilt, dust jacket, rear panel spotted, 8vo*
(1) £400 - £600



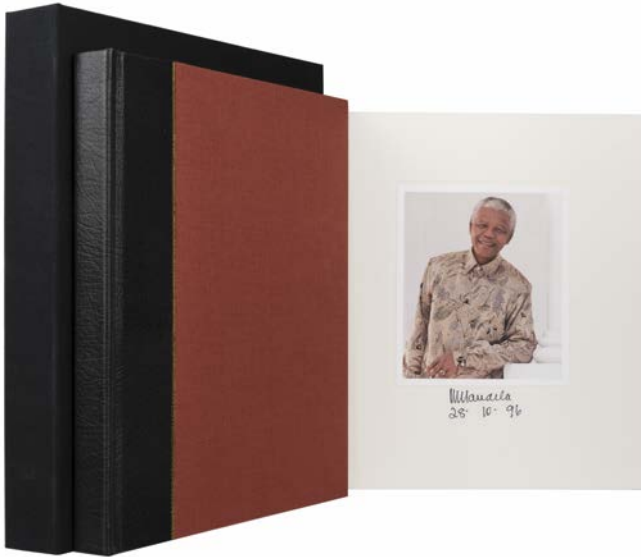
869 **Lee (Harper).** To Kill a Mockingbird, 1st UK edition, London: Heinemann, 1960, *occasional minor spotting, original cloth, spine lettered in silver, dust jacket, folds slightly rubbed, 8vo*
(1) £200 - £300

870 **Madonna.** Sex, 1st UK edition, London: Martin Secker & Warburg, 1992, *photographic illustrations by Steven Meisel, unopened CD loosely inserted, original spiral-bound aluminium boards, contained in original foil packaging, opened at foot, 4to*
(1) £100 - £150



871 **Mandela (Nelson).** Long Walk to Freedom, Norwalk, Connecticut: Easton Press, 2000, *double-page map, half-tone illustrations, watered silk endpapers, all edges gilt, original green morocco gilt, 8vo*

Collector's edition, signed by the author and dated 15. 9. 2000, together with a Certificate of Authenticity, signed by Nelson Mandela, witness and publisher, dated 26. 9. 2000, and a printed note by the publisher.
(1) £500 - £800



872 **Mandela (Nelson).** *The Illustrated Long Walk to Freedom.* The Autobiography of Nelson Mandela, limited issue, Boston, New York, Toronto, London: Little, Brown and Company, 1996, numerous colour and monochrome illustrations, original morocco-backed boards, contained in cloth slipcase, in original cardboard packaging, with a mounted colour photograph of the author by Benny Gool, signed, and dated 28.10.96 loosely inserted as issued, 4to

Limited edition, 220/425 copies.
(1)

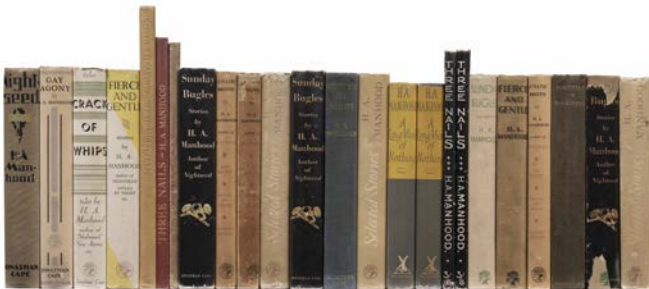
£800 - £1,200



874 **Mantel (Hilary).** *Wolf Hall*, 2009; *Bringing Up the Bodies*, 2012, 1st editions, original cloth, dust jackets, Hatchards wraparound band to *Bringing Up the Bodies*, 8vo

Each signed to title by the author.
(2)

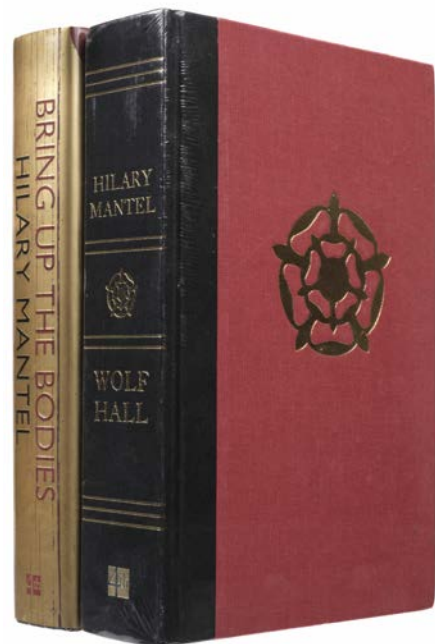
£300 - £400



873 **Manhood (Harold Alfred).** *Nightseed*, 1928; *Gay Agony*, 1930; *Crack of Whips*, 1934; *Fierce and Gentle*, 1935, 1st editions, light partial offsetting from flaps to endpapers, original cloth, dust jackets, *Fierce and Gentle* price-clipped with short closed tear to rear panel and a little dust soiled, 8vo, together with 20 others by the author including limited editions *Little Peter the Great*, *Furnival Books No. 7*, limited signed edition 157/550, *Three Nails*, *White Owl Press*, 1933, limited signed edition 3/125, *Maiden's Fury*, 1935, limited signed edition 40/285, plus others including *Sunday Bugles*, 1939, *Lunatic Broth*, 1944, a few duplicates

H. A. Manhood (1904-1991), a contemporary of Graham Greene, Dylan Thomas and others was primarily known for writing rurally set short stories, often incorporating the supernatural.
(24)

£300 - £500



875 **Mantel (Hilary).** *Wolf Hall*, limited issue, 11th printing, London: Fourth Estate, 2009, original contrasting cloth, publisher's shrinkwrap, 8vo, one of 1000 signed limited editions, together with *Bringing Up the Bodies*, 1st edition, London: Fourth Estate, 2012, original cloth, dust jacket, 8vo, signed to title and dated 18 May 2012
(2)

£200 - £300



876 **Martin (George R. R.)**. 'A Song of Ice and Fire': A Game of Thrones; A Clash of Kings; A Storm of Swords; A Feast for Crows, A Dance With Dragons, 1st US editions, New York: Bantam Books, 1996-2011, *map endpapers, original boards, dust jackets, 8vo*

Each signed to title by the author. A fine set.

(5)

£1,000 - £1,500

877 **Maugham (W. Somerset)**. The Book Bag, The Lugano Series No. 9, Florence: G. Orioli, 1932, *signed by the author at foot of photogravure frontispiece, additionally inscribed by the author to Arthur Jeffress 'For Arthur, his friend, his ancient friend, Willie', with Jeffress' bookplate to front pastedown, uncut, original cloth-backed blue boards, dust jacket, lightly rubbed and marked, 8vo, together with:*

Ashenden, 1st edition, London: William Heinemann, 1928, *small bookseller's ticket at foot of front pastedown, original blue cloth gilt, rubbed, 8vo, plus*

Haggard (H. Rider). Allan Quartermain, 1st edition, London: Longmans, Green, and Co, 1887, *frontispiece, black and white illustrations, upper hinge cracked, original black cloth gilt, spine faded, lightly rubbed, 8vo, plus*

Dickens (Charles). Master Humphrey's Clock, 3 volumes, 1st edition, London: Chapman and Hall, 1840, *engraved frontispiece and illustrations, contemporary green half calf gilt, some wear and scuffing, tall 8vo, with 8 other works including a first edition of Dennis Wheatley's Come into my Parlour (inscribed and in dust jacket) and a first edition of H. G. Well's A Modern Utopia*

The first work inscribed to Art Dealer and 'Bright Young Thing' Arthur Jeffress.

(14)

£300 - £400

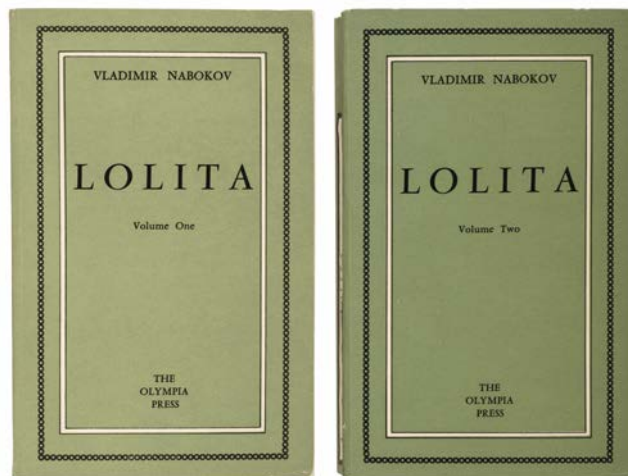
878 **Milne (A. A.)**. The Sunny Side, 1st edition, London: Methuen, 1921, *preliminaries lightly spotted, original green cloth, dust jacket, a few light marks, 8vo, together with:*

Michael and Mary, A Play, 1st edition, London: Chatto & Windus, 1930, *original grey cloth, paper title label to spine, dust jacket, lightly rubbed, 8vo, plus*

Two People, 1st edition, London: Methuen, 1931, *original grey cloth gilt, dust jacket, a few small losses to spine, a few marks, 8vo, with* **Rackham (Arthur, illustrator)**. Henrik Ibsen's Peer Gynt, 1st edition, London: George G. Harrap, 1936, *12 colour plates, black and white illustrations, original dark red pictorial cloth gilt, dust jacket, extremities chipped with some small loss, 4to, with a carton* other 20th-century works

(a carton)

£200 - £300



879 **Nabokov (Vladimir)**. Lolita, 2 volumes, 1st edition, 1st impression, Paris: Olympia Press, 1955, *original wrappers, small closed tear at foot of volume I lower cover, edges very slightly rubbed, slight creases to spines, volume I with publisher's repricing sticker of 1200 francs overlaid on printed price, volume II with printed price of 900 francs and repricing sticker loosely inserted at rear, both contained in buckram solander box, 8vo*

The franc was devalued at exactly the same time of publication, so the price was raised from 900 to 1200 francs, some copies were issued with the original printed price intact and some with the new price sticker. Technically the newly-priced copies are secondary issues from the remaining stock but all copies in this edition are identical otherwise so condition of the wrappers in this case has more precedence.

(2)

£2,000 - £3,000

880 **Orwell (George)**. The Collected Essays, Journalism and Letters of George Orwell, edited by Sonia Orwell and Ian Angus, 4 volumes, 1st edition, London: Secker & Warburg, 1968, *original blue cloth gilt, dust jackets, 8vo, together with* **Compton-Burnett (Ivy)**. Novels, 19 volumes, London: Victor Gollancz, 1972, *original cloth, top edge red, dust jackets, spines uniformly faded, contained in 4 slipcases (top surfaces with some fading), 8vo, limited edition 58/500*

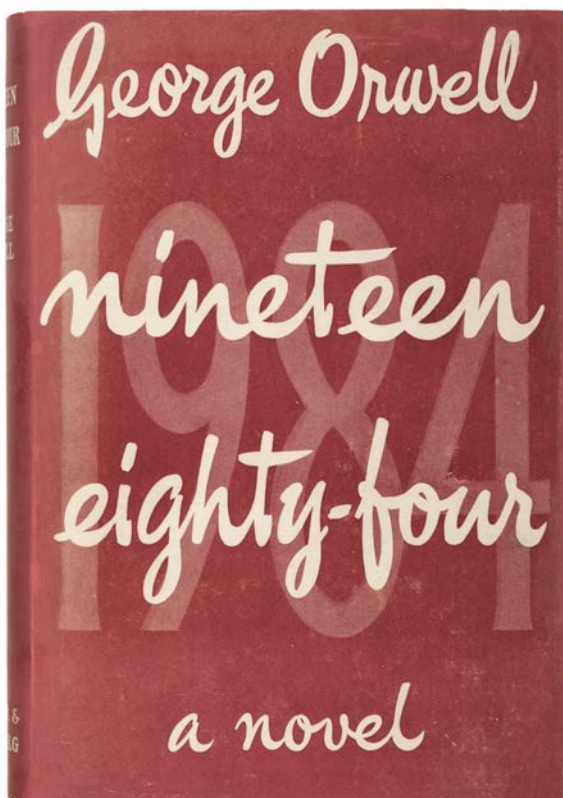
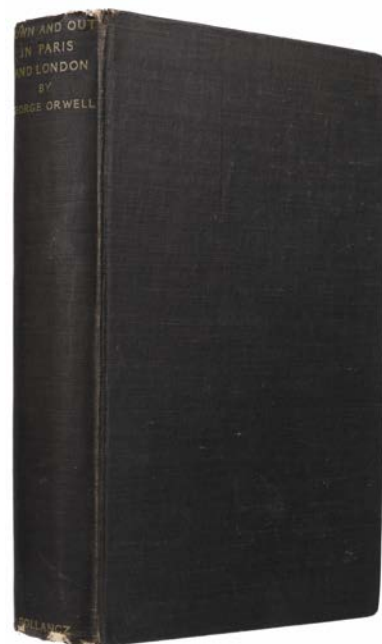
(23)

£200 - £300

881 **Orwell (George)**. *Down and Out in Paris and London*, 1st edition, London: Victor Gollancz, 1933, *some light spotting, original black cloth, spine lettered in gilt, tiny tear and nicks at spine ends, corners rubbed*, 8vo

Fenwick A1a. The author's first published novel.
(1)

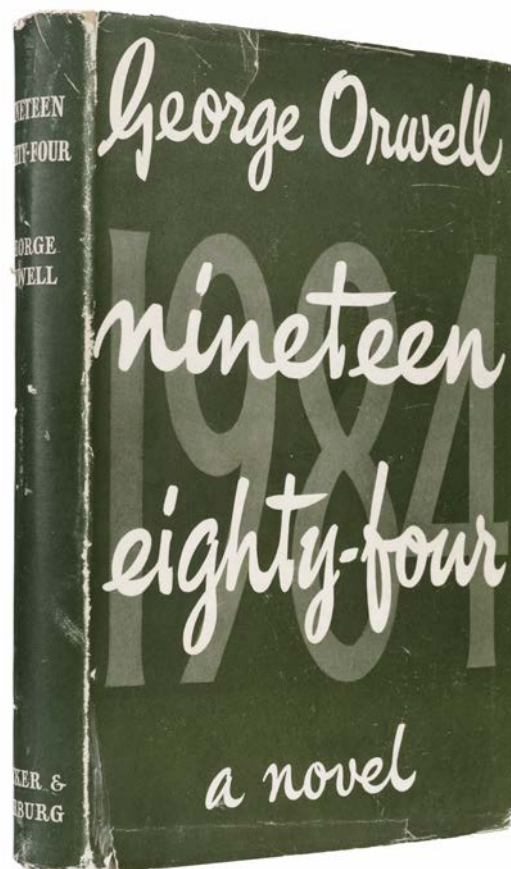
£800 - £1,200



882 **Orwell (George)**. *Nineteen Eighty-Four*, 1st edition, London: Secker & Warburg, 1949, *a few minor spots to first few leaves, top edge red (re-coloured), original green cloth (extremities a little faded), red dust jacket, spine professionally restored (re-coloured and re-lettered), small repairs at spine ends, at head of rear panel and folds*, 8vo

(1)

£2,000 - £3,000



883 **Orwell (George)**. *Nineteen Eighty-Four*, 1st edition, London: Secker & Warburg, 1949, *original publisher's green cloth, spine lettered in red, dust jacket (green variant), small closed tear to head of upper panel, extremities very lightly frayed and rubbed with occasional minor loss, spine lightly chafed with small crease mark at head*, 8vo

Fenwick A12a.

An excellent, unrestored copy. Rare in such bright condition.

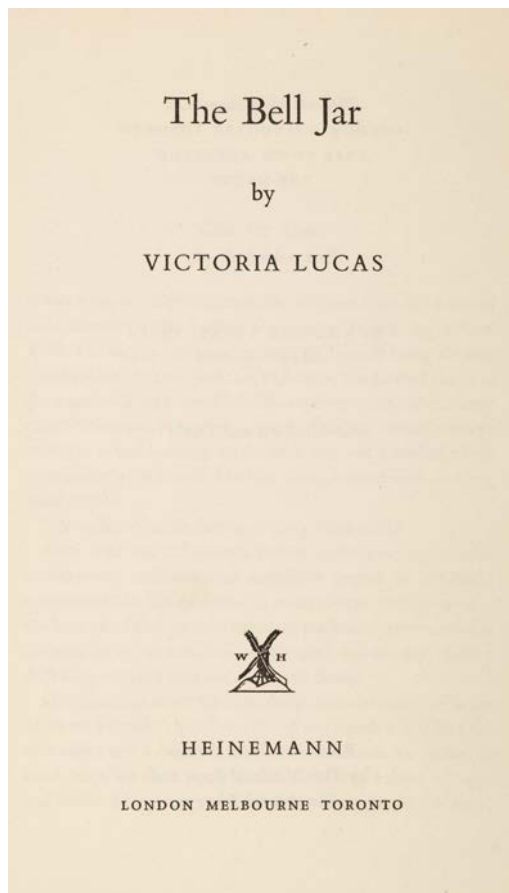
(1)

£3,000 - £5,000

884 **Orwell (George)**. The Collected Essays, Journalism and Letters of George Orwell, edited by Sonia Orwell and Ian Angus, 4 volumes, London: Secker & Warburg, 1968, *occasional pencil underlining and annotations, previous owner inscription in red ink to front endpaper of volume 1, light spotting to fore edges, original cloth, short closed tears at head of volume 1 spine, dust jackets, some fading to spines, 8vo*

(4)

£100 - £150



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

Tabor A4a. 1. Sylvia Plath's only novel, written under the pseudonym 'Victoria Lucas'. 2,000 copies were printed.

(1)

£1,000 - £1,500

886 **Politics**. Prisonnier des Khmers Rouges, by Norodom Sihanouk, 1st paperback edition, Paris: Hachette, 1986, *slight marginal toning, original wrappers, 8vo, presentation copy, inscribed in French to M. Goulding by the author in green ink to half-title and dated January 1993, together with Nabarro (Sir Gerald)*.

Nab I. Portrait of a Politician, 1st edition, 1969, *illustrations, original cloth, dust jacket, 8vo, inscribed to Ronald Denney, 1973, with 3 others: Harold Wilson's A Prime Minister on Prime Ministers, 1st edition, 1977, inscribed to Geoffrey van Dantzig by the author, Playing the Palace, by James Naughtie, 1984, signed by the author and 4 signatures including Neil Kinnock and Robin Day, and All the First Minister's Men, by David Black, paperback issue, 2001, signed*

(5)

£100 - £200



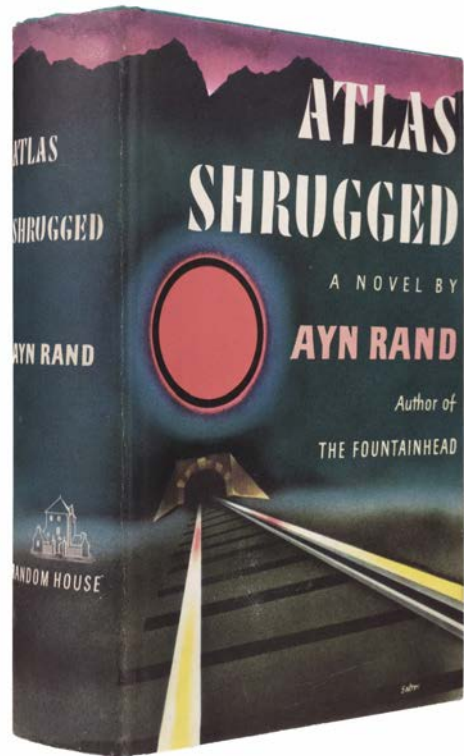
887 **Powys (Llewelyn)**. The Book of Days of Llewelyn Powys. Thoughts from his philosophy selected by John Wallis, Golden Cockerel Press, 1937, *printed in red and black, 12 etched plates by Elizabeth Corsellis, occasional light offsetting, presentation inscription to front endpaper, extra suite of 9 plates only (of 12) contained in rear pocket, top edge gilt, original full morocco by Zaehnsdorf, London, small split at head of joint, one corner bumped, some edge wear and stains, folio, limited edition 51/55 from a total edition of 300, signed by the artist, together with Powys (John Cowper)*. Lucifer, limited issue, London: Macdonald, 1956, *wood-engravings by Agnes Miller Parker, original morocco-backed boards, acetate wrapper, 8vo, limited signed edition 322/560, plus Powys (T. F.) What Lack I Yet?, privately printed, London: E. Archer, March 1927, 11 pp., some light toning, text block detached, original marbled wrappers, small number in manuscript and abrasion at foot of upper wrapper, 4to, limited signed edition 100/100, with 9 other limited editions, including another Golden Cockerel edition of The Book of Days of Llewelyn Powys, 1937 (limited edition 236/300), Fables, by T. F. Powys, 1929, limited signed edition 259/750, The Key of the Field, by T. F. Powys, No. 1 of the Furnival Books, 1930, limited signed edition 75/550, The Only Penitent, by T. F. Powys, 1931, limited signed edition 126/160, and Make Thyself Many, by T. F. Powys, 1935, limited signed edition 188/285*

(12)

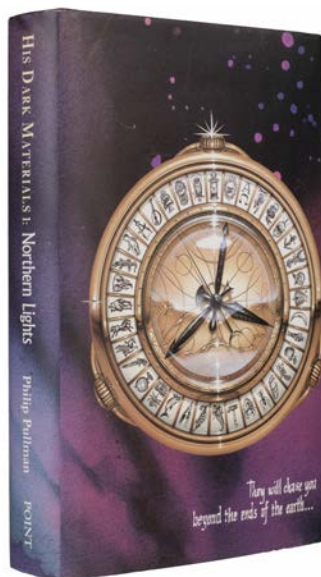
£200 - £300



888 **Powys (Llewelyn)**. *The Cradle of God*, 1st edition, London: Jonathan Cape, 1929, original cloth, dust jacket, some toning to spine and rear panel top margin, 8vo, together with **Powys (John Cowper)**. *In Defence of Sensuality*, 1st edition, London: Victor Gollancz, 1930, light toning to endpapers, original cloth, dust jacket, spine a little toned, a few small chips and closed tears, 8vo, plus *A Philosophy of Solitude*, 1st edition, London: Jonathan Cape, 1933, original cloth, dust jacket, some slight dust-soiling, 8vo, with others, all by John Cowper, Llewelyn and T. F. Powys including *The Key of the Field*, by T. F. Powys, 1930 (limited signed edition, 261/550), *Black Bryony*, 1923, *Mark Only*, 1924, *The White Paternoster and other stories*, 1930, *Apples be Ripe*, by Llewelyn Powys, 1st US edition, 1930, *Rats in the Sacristy*, 1937, and *Somerset Essays*, 1937 (approximately 140) £400 - £600



890 **Rand (Ayn)**. *Atlas Shrugged*, 1st edition, 1st issue, New York: Random House, 1957, top edge blue, original cloth, 1st issue dust jacket with price \$6.95 and code 10/57 to front flap, professionally repaired to folds and head of spine, 8vo (1) £700 - £1,000



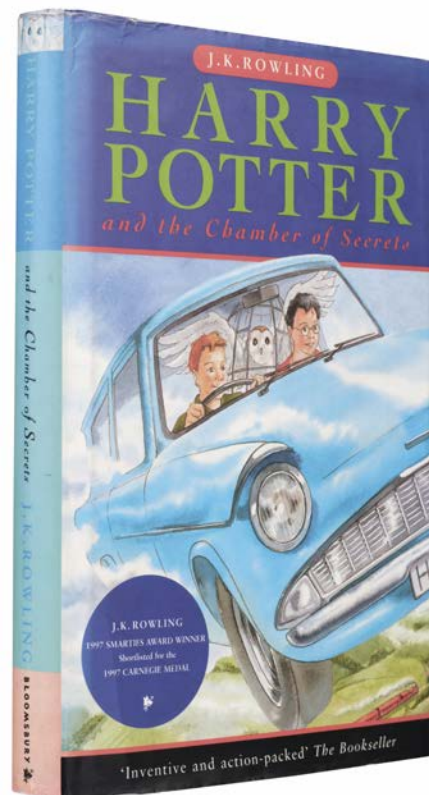
889 **Pullman (Philip)**. *Northern Lights*, 1st edition, London: Scholastic, 1995, light marginal yellowing to textblock (as often), original cloth, 1st issue dust jacket with 'Point' at foot of spine and Pratt Street address to rear flap, slight fading to spine, 8vo (1) £200 - £300



891 **Ravilius (Eric)**. *High Street*, by J. M. Richards, 1st edition, London: Curwen Press for Country Life, 1938, 24 colour lithograph plates, original pictorial boards, front cover detached, tear and loss to lower section of spine, some edge wear, 8vo (1) £500 - £800



892 **Read (Piers Paul).** *Alive. The Story of the Andes Survivors*, 1st edition, Philadelphia: J. B. Lippincott, 1974, *half-tone illustrations, a few minor spots, original cloth, dust jacket, repair at head of rear panel to verso, 8vo, signed by the author and 2 survivors (Nando Parrado and one other), 8vo, together with Simpson (Joe). Touching the Void*, 1st edition, London: Jonathan Cape, 1988, *colour illustrations, original cloth, dust jacket, 8vo, signed by Joe Simpson, Simon Yates and Chris Bonnington, plus 2 others: The Essays of Warren Buffett, selected by Lawrence A. Cunningham, 1st edition, 2000, signed by Buffett, and A Beautiful Mind, by Sylvia Nasar, 1998, inscribed by the author*
(4) £200 - £300

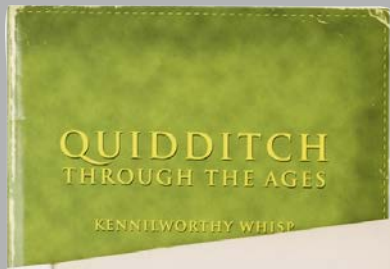


894 **Rowling (J. K.).** *Harry Potter and the Chamber of Secrets*, 1st edition, London: Bloomsbury, 1998, *light marginal toning, original pictorial boards, dust jacket, spine somewhat faded and a little rubbed at extremities, 8vo*
(1) £400 - £600



893 **Reid (Forrest).** *The Kingdom of Twilight*, 1904; *The Garden God*, 2nd impression, 1906; *A Garden by the Sea*, 1918; *Pirates of the Spring*, 1918; *Demophon*, 1927; *Brian Westby*, 1934; *Peter Waring*, 1937; *Notes and Impressions*, 1942; 1st editions, *occasional minor spotting, some toning to endpapers, contemporary presentation inscription at front of A Garden by the Sea, bookplates of bibliophile John Sparrow to the same, Brackendale bookplate of Sir Hugh Walpole to Demophon, original cloth, a little rubbed and faded, A Garden by the Sea with marginal water stain, dust jackets for last 3 titles, together with 10 others by the author including Pan's People, privately printed by Callum James, 2005, limited edition 24/50, and The Poetry of the Rose, illustrated by Sue Martin, 2006, limited edition, 9/50*
(18) £200 - £300

895 **Rowling (J. K.).** A complete set of the Harry Potter books, all inscribed by the author, 7 volumes, London: Bloomsbury, 1998-2010, *the latter 3 works 1st edition 1st impressions, all warmly inscribed by the author to 'Sharie' on the title-pages, the latter 3 works with authenticity holograms, all in original publisher's pictorial boards and dust jackets, 8vo, together with: Quidditch Through The Ages, by Kennilworth Wisp, 1st edition, 1st impression, London: Bloomsbury, 2001, inscribed by the author to 'Sharie' on the title-page, original publisher's green paper wrappers, 8vo, plus Fantastic Beasts & Where To Find Them, Newt Scamander, special edition with a foreword by Albus Dumbledore, 1st edition, 1st impression, London: Bloomsbury, 2001, inscribed by the author to 'Sharie' on the title-page, original publisher's red paper wrappers, 8vo, plus 3 handwritten autographed notecards, with the author's letterhead and monogram, dated February, March and May 2008, with an additional autographed typed letter, dated January 2008, also with the author's letterhead and monogram, all 4 addressed to Sharie, expressing her concern for Sharie's health, thanking her for her gifts and her support*
A remarkable collection of nine inscribed books and four autographed letters. A complete run of Harry Potter books inscribed to the same recipient is exceedingly rare. Sharie was a terminally ill child who Rowling maintained correspondence with for many months. The letters demonstrate the closeness of the two, with Rowling taking the care and time to write at length at what is arguably the height of the Harry Potter series' popularity. Many of the books are not simply signed, but warmly inscribed with personalised messages.
(13) £8,000 - £12,000



THIS BOOK BELONGS TO
Harry Potter

shared by Ron Weasley because his fell apart why don't you buy a new one then? write in your own book Hermione

you bought all those dungbombs on Saturday. you could have bought a new book instead

Dungbombs rule

JKR SJ

24th January 2008

Dear Shanie,

JKR SJ

2nd May '08

I do hope you're doing OK and enclose the signed books. Thank you very much for the little brooch - Kerzbie loves it! Lots of love, Jo

With lots of love

JKR SJ

JKR SJ

Dear Shanie - 21st March 2008

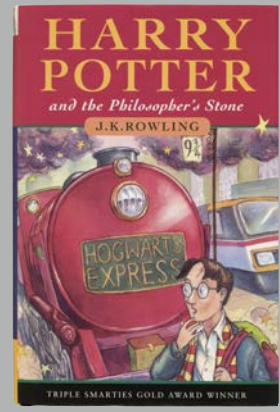
tell your Dad it's sometimes worth being a bit cheeky!

I loved your reasons for liking the books. Good

16th February 2008

My very dear Shanie,

I loved everything you sent me. I shall use the notebook for writing, and I'll think of you every time I open it. What a lovely thing to do. I know my



to Shanie again!

HARRY POTTER and the Chamber of Secrets

With lots of love J.K. ROWLING

JKR SJ

to Shanie,

HARRY POTTER and the Prisoner of Azkaban

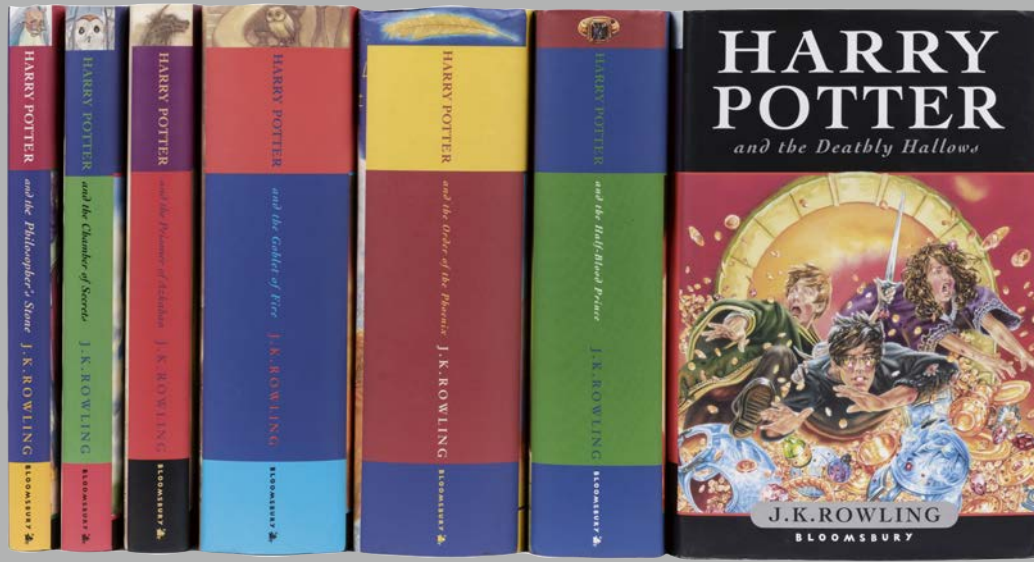
With lots of love J.K. ROWLING

Jo (JKR SJ)

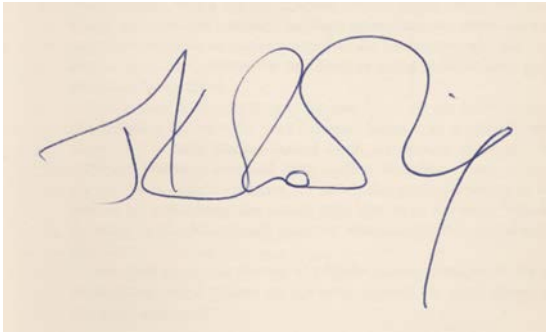
to Shanie,

HARRY POTTER and the Goblet of Fire

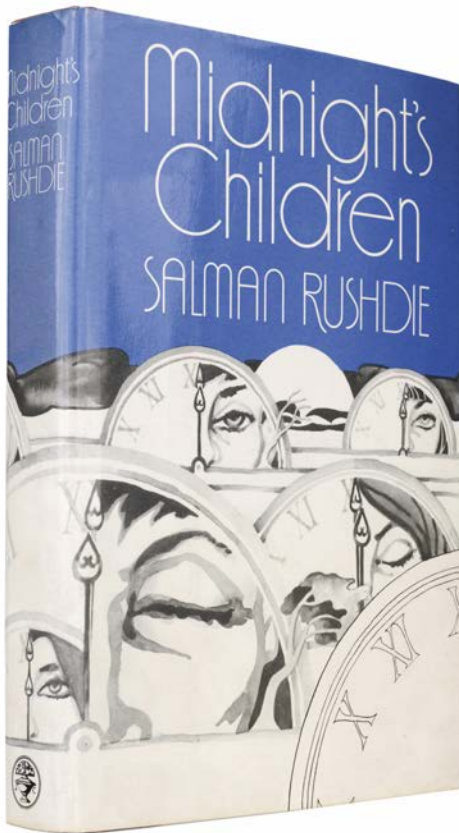
we had a spare! lots of love Jo (JKR SJ)



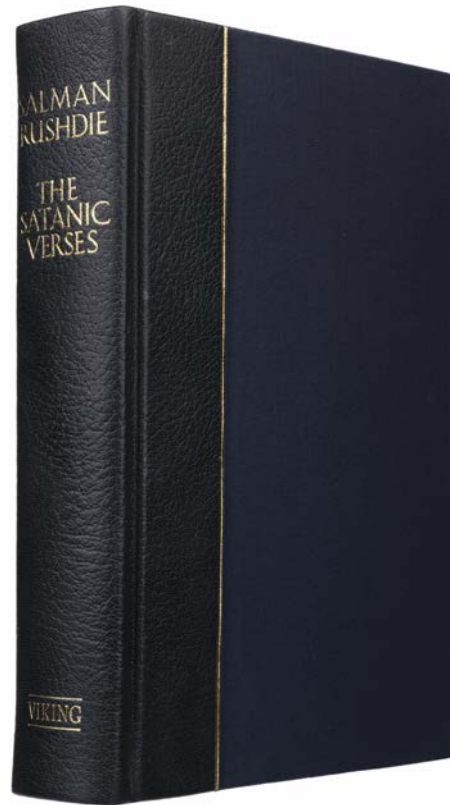
Lot 895



896 **Rowling (J. K.)**. Harry Potter and the Prisoner of Azkaban, 1st edition, 19th impression, signed, London: Bloomsbury, 1999, signed by Rowling in blue ink to half-title, original pictorial boards, dust jacket, 8vo
(1) £700 - £1,000

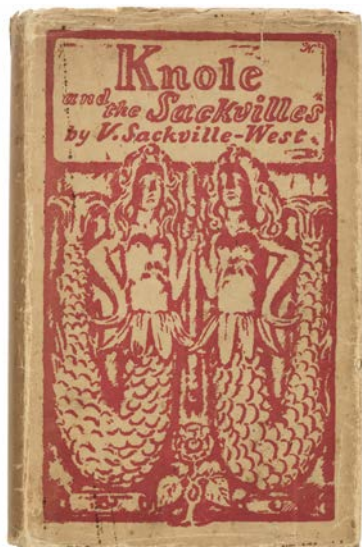


897 **Rushdie (Salman)**. Midnight's Children, 1st UK edition on American sheets, London: Jonathan Cape, 1981, original burgundy cloth-backed boards, dust jacket, very slight fading to spine, 8vo
Signed to title by the author. Winner of the 1981 Booker Prize.
(1) £500 - £800

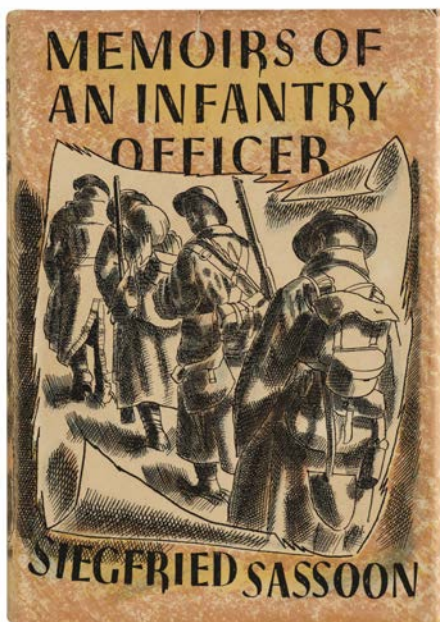


898 **Rushdie (Salman)**. The Satanic Verses, limited issue, London: Viking, 1988, original navy goatskin-backed boards, spine lettered in gilt, plain wrapper (small chips and tears, some toning), 8vo
Limited edition, 24/100 copies, signed by the author. Issued simultaneously with the trade edition.
(1) £500 - £800

899 **Russell (Bertrand)**. History of Western Philosophy, 1st edition, London: George Allen and Unwin, 1946, neat ink ownership inscription of 'K Holland' to head of front free endpaper, rear hinge tender, small amount of text on a few leaves highlighted, original linen grey cloth, some spotting, dust jacket (with map to verso), price-clipped, extremities chipped with some loss, a few closed tears (largest to spine touching publisher's name), 8vo, together with:
Morris (William, J. W. Mackhail). An Address delivered the Xith November MDCCCC at Kelmescott House Hammersmith before the Hammersmith Socialist Society, London: Chiswick Press, 1902, uncut, original vellum-backed boards, original glassine dust jacket, some wear with small loss to spine, 8vo, plus
Milne (A. A.). Now We Are Six, 1st edition, London: Methuen & Co, 1927, illustrations by E. H. Shepard throughout, hinges cracked, small water-stain to head of some leaves, original pictorial red cloth gilt, some wear, spine faded, small ink-stain to head of upper cover, 8vo, with 14 other 20th-century works
(17) £150 - £200

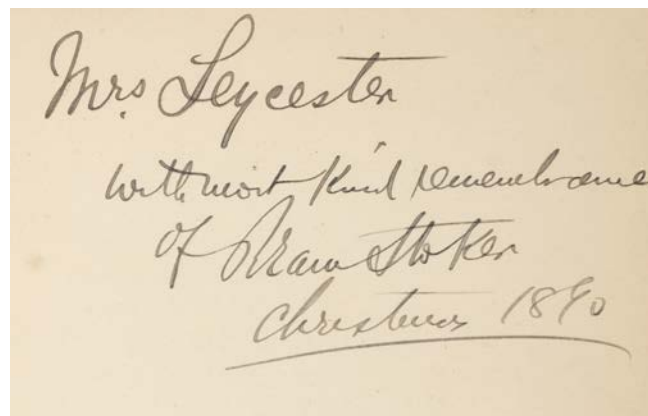


900 **Sackville-West (Vita)**. *Knole and the Sackvilles*, 1st edition, London: William Heinemann, 1922, *portrait frontispiece, some offsetting and toning to endpapers, contemporary ownership inscription, original boards, light vertical creases to upper cover, dust jacket by William Nicholson, a few small tears and chips to folds and edges, some toning to spine and rear panel, 8vo, together with Vita. The Life of V. Sackville-West, by Victoria Glendinning, 1983, signed by the author*
(2) £200 - £300



901 **Sassoon (Siegfried)**. *Memoirs of an Infantry Officer*, with illustrations by Barnett Freedman, 1st illustrated edition, London: Faber and Faber, 1931, *hand-coloured frontispiece, 15 hand-coloured plates, monochrome illustrations, top edge gilt, original pictorial vellum, matching dust jacket, short closed tear at head of front panel, slight fading to spine, slipcase (split along one fold, some edge wear), 8vo*

Limited edition, 117/320 copies, signed by author and artist.
(1) £800 - £1,200



902 **Stoker (Bram)**. *The Snake's Pass*, 1st edition, London: Sampson Low, Marston, Searle & Rivington, 1891, *one or two light stains, original red cloth gilt, spine skillfully rebaked with original spine relaid, gilt lettering and illustration dulled, light adhesion marks to upper cover, contained in crimson morocco gilt solander box, 8vo*

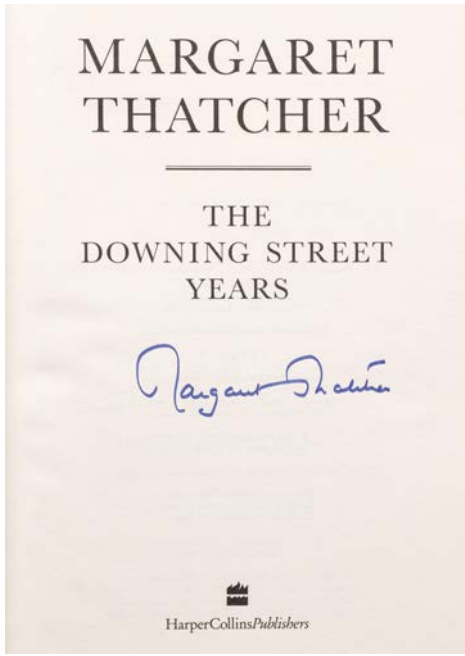
Presentation copy, inscribed to half-title 'Mrs. Leycester, with most kind remembrance of Bram Stoker, Christmas 1890'.

The author's first novel, published in November 1890 but dated 1891.
(1) £700 - £1,000

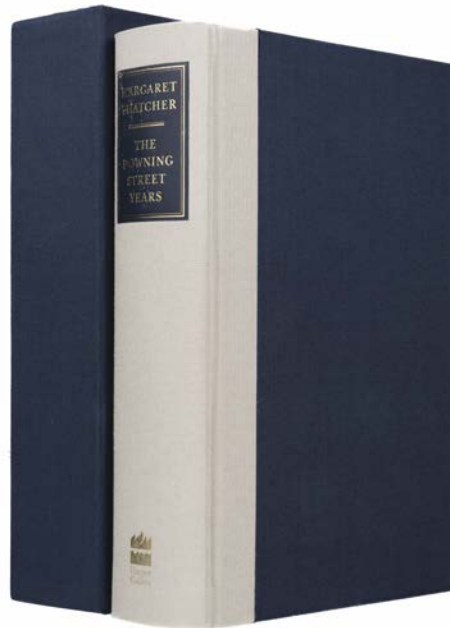


903 **Thatcher (Margaret)**. *The Downing Street Years*, 1993; *The Path to Power*, 1995; *The Collected Speeches of Margaret Thatcher*, 1997; *Statecraft*, 2002, 1st editions, *colour and monochrome illustrations, original cloth (Downing Street Years spine a little mottled and rubbed at ends), dust jackets (Downing Street Years spine slightly faded), 8vo*

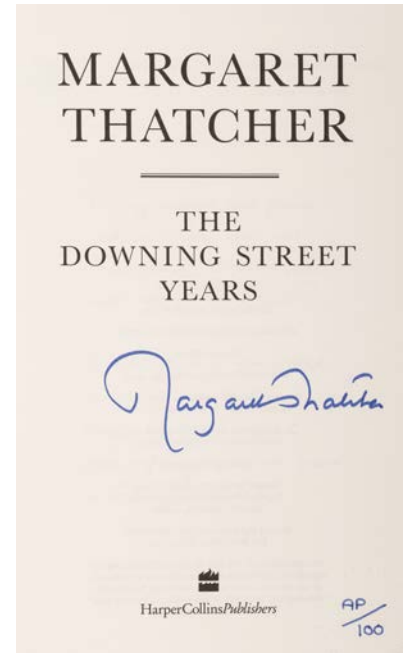
Each signed by the author (*Downing Street Years* to blank page before title, the others signed to title).
(4) £400 - £600



Lot 904



Lot 905



Lot 906

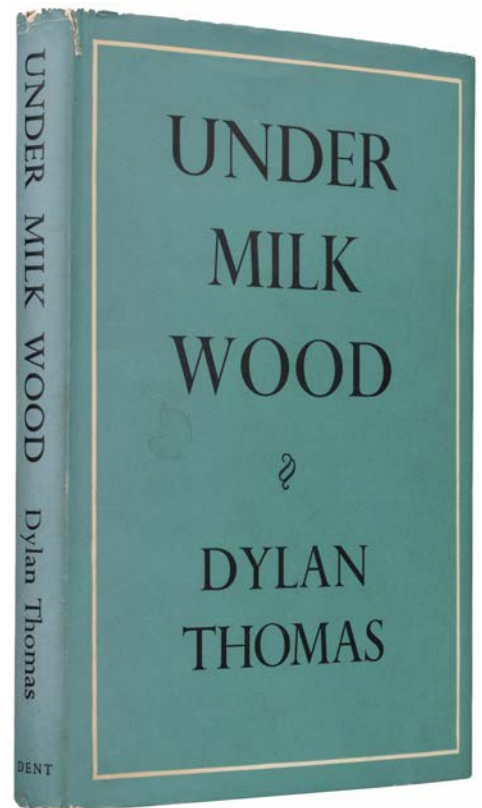
904 **Thatcher (Margaret)**. *The Downing Street Years*, 1st edition, signed, London: Harper Collins, 1993, *signed by the author to title, black and white illustrations after photographs, original blue cloth gilt, dust jacket, 8vo*
(1) £150 - £200

905 **Thatcher (Margaret)**. *The Downing Street Years*, limited deluxe issue, London: HarperCollins, 1993, *colour and monochrome illustrations, top edge blue, original contrasting cloth, slipcase, 8vo*
Limited deluxe signed edition, 100/100 copies, with blindstamp 'Limited edition signed and numbered'.
(1) £300 - £400

906 **Thatcher (Margaret)**. *The Downing Street Years*, limited deluxe issue, London: HarperCollins, 1993, *colour and monochrome illustrations, top edge blue, original contrasting cloth, slipcase, 8vo*
Limited deluxe signed edition of 100 copies, this copy lettered 'AP' (Author's proof), with blindstamp 'Limited edition signed and numbered'.
(1) £300 - £400

907 **Thomas (Dylan)**. *Under Milk Wood*, a play for the voices, 1st edition, London: J. M. Dent & Sons, 1954, *original publisher's cloth, dust jacket, spine lightly faded with extremities slightly frayed, 8vo*
(1) £150 - £200

908 **Thomas (Edward)**. *Collected Poems*, 1st edition, London: Selwyn and Blount, 1920, *portrait frontispiece, slight toning front and rear, original cloth, spine faded, a little rubbed at ends, 8vo, together with Baker (George)*. *Thirty Preliminary Poems*, 1st edition, London: David Archer at the Parton Press, 1933, *occasional light spotting, contemporary ownership inscription, original boards, spine and top margin of rear cover faded, 8vo, plus Rickword (Edgell)*. *Behind the Eyes*, 1st edition, London: Sidgwick & Jackson, 1921, *publisher's review slip request loosely inserted, endpapers a little toned, original patterned boards, tear and loss to spine, 8vo, with others including 1st editions Transitional Poem, by C. Day Lewis, Hogarth Press, 1929, Walking Shadows. An Essay on Lotte Reiniger's Silhouette Films, by Eric Walter White, Hogarth Press, 1931, Adamaster. Poems by Roy Campbell, 1930, Invocations to Angels and the Happy New Year, by Edgell Rickword, 1928, last Poems, by D. H. Lawrence, 1933, and Poems, by Stephen Spender, 1933*
(21) £150 - £200

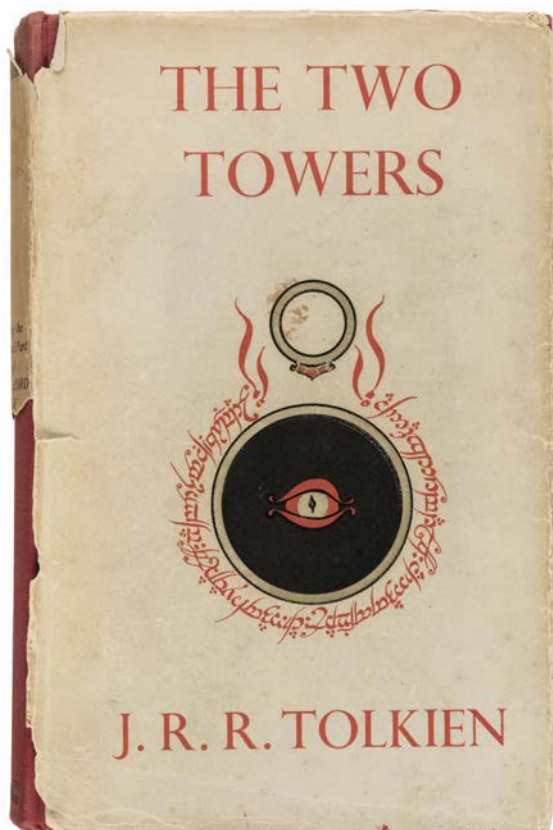
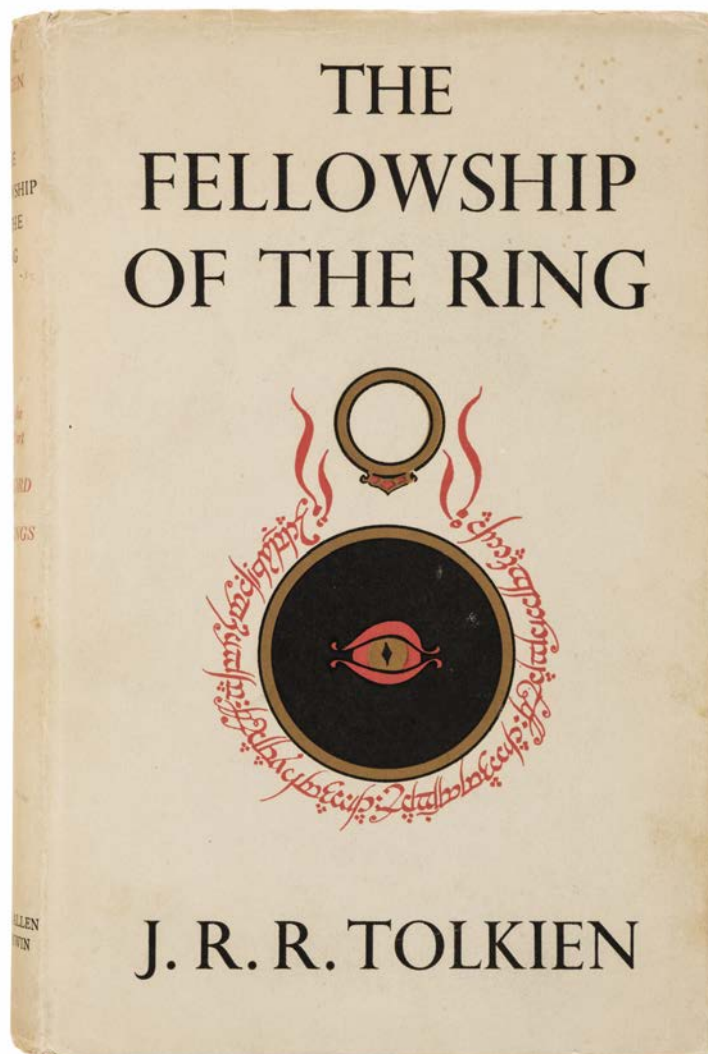


Lot 907

909 **Tolkien (J. R. R.).** *The Lord of the Rings: The Fellowship of the Ring*, 1st edition, London: George Allen & Unwin Ltd, 1954, *folding map at rear, neat previous owner signature to front endpaper, top edge red, original red cloth gilt, dust jacket, some light toning to spine, one or two tiny closed tears, minor stains to rear panel, 8vo*

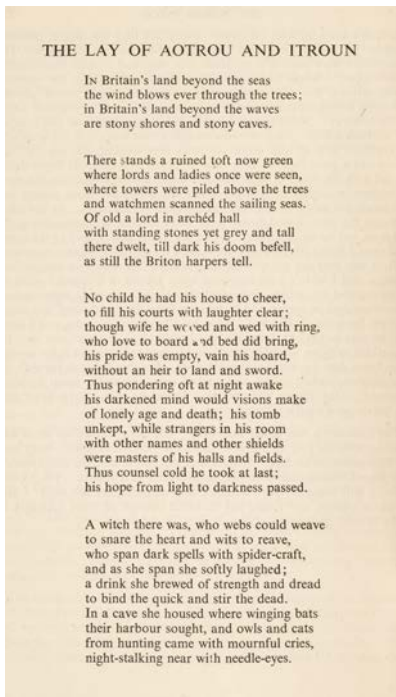
Hammond A5a. 3000 copies printed of this first volume of the *Lord of the Rings* trilogy. Part 2, *The Two Towers* was also first published in 1954, the final volume, *The Return of the King* was first published in 1955.

(1) £4,000 - £6,000



910 **Tolkien (J. R. R.).** *The Lord of the Rings: The Two Towers*, 1st edition, 2nd impression, 1955; *The Return of the King*, 1st edition, 2nd impression, November 1955, *folding map at rear of each, light toning to Return of the King rear endpaper, top edge red, original cloth gilt (Return of the King spine faded, Two Towers faded at head), dust jackets, Two Towers spine toned and torn (torn strip mostly retained), Return of the King jacket torn into 3 pieces, spine toned and rubbed with chips and tears, 8vo*

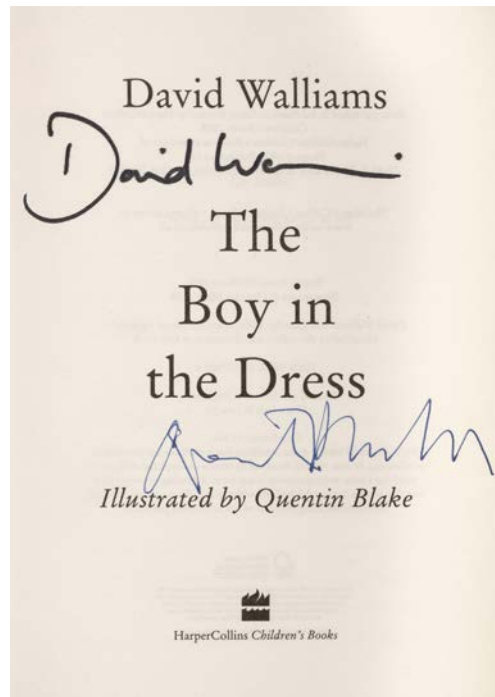
(2) £500 - £800



911 **Tolkien (J. R. R.)**. *The Lay of Aotrou and Itroun*, published in *The Welsh Review*, Vol. IV, No. 4, edited by Gwyn Jones, December 1945, pp. 254-266, original wrappers, upper joint rubbed, 8vo

The first printing of Tolkien's poem *The Lay of Aotrou and Itroun*, originally written in 1930 by the author and inspired by the mediaeval Breton lay genre.

(1) £200 - £300



913 **Walliams (David)**. *The Boy in the Dress*, 2008; *Mr Stink*, 2009 (2 copies); *Ratburger*, 2012, 1st editions, *The Boy in the Dress* and *Mr Stink* illustrated by Quentin Blake, *Ratburger* illustrated by Tony Ross, original boards, dust jackets, 8vo, each signed by author and illustrator, one *Mr Stink* inscribed 'Mr Stink Stank!', plus *Demon Dentist*, 2013, and *Awful Auntie*, 2014 both signed by the author

(6) £150 - £200



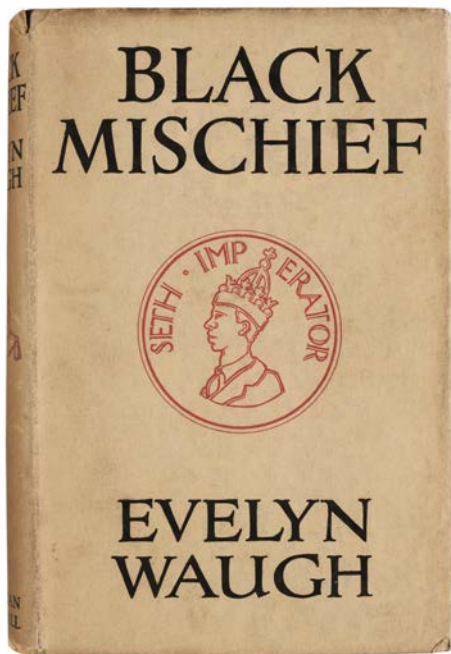
912 **Walliams (David)**. *The Boy in the Dress*, 1st edition, London: Harper Collins, 2008, illustrations by Quentin Blake, original boards, dust jacket, 8vo, signed by the author, together with *Mr Stink*, 1st edition, 2009, illustrations by Quentin Blake, original cloth, dust jacket, 8vo, signed by the author, plus 7 others, all signed: another copy of *The Boy in the Dress* and *Mr Stink*, plus *Ratburger*, 2012, *Demon Dentist* (2 copies), 2013, *Awful Auntie*, 2014, and *Grandpa's Great Escape*, 2015 (with price Can \$19.99)

(9) £150 - £200



914 **Warner (Sylvia Townsend)**. *Time Importuned*, 1st edition, London: Chatto & Windus, 1928, light partial offsetting from flaps to endpapers, original boards, dust jacket, spine a little faded, 8vo, together with **Smith (Stevie)**. *Harold's Leap*, 1st edition, London: Chapman & Hall, 1950, illustrations by the author, a little light marginal toning, original cloth, dust jacket, spine toned and a little rubbed at ends, 8vo, plus **Spark (Muriel)**. *The Prime of Miss Jean Brodie*, 1st edition, London: Macmillan & Co., 1961, previous owner signature, original cloth, dust jacket, edges slightly rubbed, 8vo, together with other 1st editions including *Dread Dwelling*, by **Richmal Crompton**, 1st US edition, New York, 1926, *Sylvia Townsend Warner's Mr. Fortune's Maggot*, 1927, *The Salutation*, 1932, *After the Death of Don Juan*, 1st US edition, 1939, T. H. White. *A Biography*, 1967 (2 copies), *Urania*, by Ruth Pitter, 1950, *Mrs Palfrey at the Claremont*, by Elizabeth Taylor, 1971, *Crossing the Water*, 1971, and *Winter Trees*, 1971, both by Sylvia Plath

(28) £300 - £400



915 **Waugh (Evelyn)**. *Black Mischief*, 1st edition, London: Chapman and Hall, 1932, *map frontispiece, original cloth, dust jacket, spine toned, small nicks at spine ends and folds, 8vo, together with The Holy Places*, London: Queen Anne Press, 1952, *wood-engravings by Reynolds Stone, top edge red, original cloth gilt, price-clipped dust jacket, a few small stains, 4to, limited edition 149/1000, plus Love Among the Ruins, 1st edition, 1953* (3) £200 - £300



Lot 916

916 **Waugh (Evelyn)**. *Labels, A Mediterranean Journal*, 1st edition, London: Duckworth, 1930, *frontispiece, double-page map, further black and white illustrations, original publisher's blue cloth gilt, dust jacket, small neat restoration to head and tail of spine and fold extremities, 8vo* (1) £400 - £600

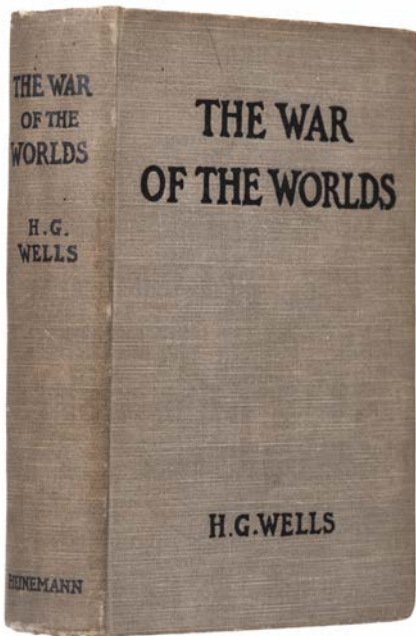


917 **Waugh (Evelyn)**. *The Holy Places*, limited edition, London: Queen Anne Press, 1952, *wood-engravings by Reynold Stone, original publisher's red buckram gilt, dust jacket, margins spotted, spine toned, 8vo, 482 of 950 copies, together with: Ninety-Two Days*, 1st edition, London: Duckworth, 1934, *folding map, 24 black and white illustrations, publisher's advertisement leaf at end, original publisher's blue cloth gilt, lightly rubbed, 8vo, plus*

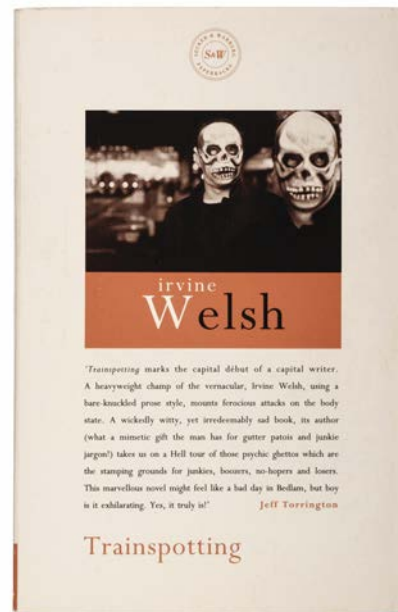
Labels, 1st edition London: Duckworth, 1930, *frontispiece, 5 black and white illustrations after photographs, ownership blindstamp at head of front free endpaper, original publisher's blue cloth gilt, spine somewhat faded, 8vo, with*

Robbery Under The Law, The Mexican Object Lesson, 1st edition, London: Chapman and Hall, 1939, *original publisher's blue cloth gilt, upper panel and front flap of dust jacket only, 8vo, with 6 other first edition works in dust jacket, one by Waugh, five by William Golding* (10) £150 - £200

918 **Waugh (Evelyn)**. *The Holy Places*, limited issue, London: Queen Anne Press, 1952, *wood-engravings by Reynolds Stone, top edge red, original cloth gilt, dust jacket, a few small chips and tears, some light spotting and stains, 8vo, limited edition 446/950, together with 4 other 1st editions by the author: Brideshead Revisited, 1945 (lacking dust jacket), The Loved One, [1948], The Ordeal of Gilbert Pinfold, 1957, and A Tourist in Africa, 1960* (5) £150 - £200



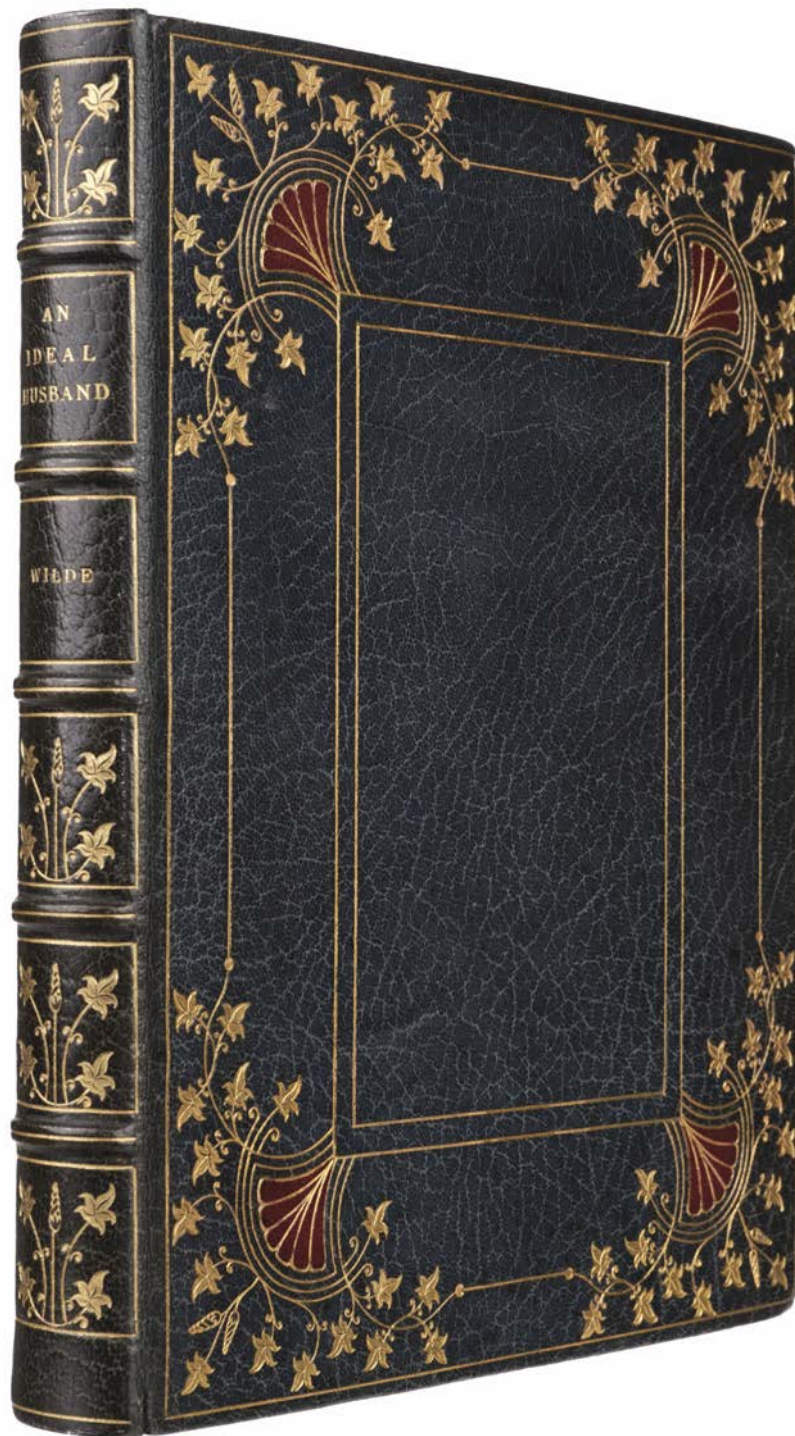
919 **Wells (Herbert George)**. *The War of the Worlds*, 1st edition, 1st issue, 1898, 16-page publisher's catalogue (dated 1897 and headed by *New Letters of Napoleon I* on page 2) at rear, some spotting and a little dust-soiling, rough-trimmed, lacks front free endpaper and upper hinge slightly cracked, pencil ownership signature of Lorna Connelly to front pastedown, original grey cloth lettered in black, rubbed and somewhat soiled, 8vo
(1) £400 - £600



920 **Welsh (Irvine)**. *Trainspotting*, 1st edition, London: Martin Secker & Warburg, 1993, light vertical mark to final leaf and rear endpaper, original wrappers, slightly rubbed at foot of spine, 8vo
Signed to title by the author.
(1) £400 - £600



921 **Westerman (Percy F.)**. *Sleuths of the Air*, London: Blackie & Son, circa 1935, frontispiece, 2 illustrations, occasional light spotting, pencilled ownership inscription to front free endpaper, original blue cloth, dust jacket (price-clipped), lightly rubbed, 8vo, together with:
Rochester (George E.). *The Flying Beetle*, London: John Hamilton, circa 1935, frontispiece, 3 illustrations, edges spotted, original blue cloth, dust jacket, lightly rubbed, 8vo, with
Black Wing, London: The Epworth Press, circa 1951, frontispiece, original green cloth, dust jacket, 2 closed tears to upper panel, some loss to foot of spine, rubbed, 8vo, plus
Heming (Bracebridge). *The Secret Aircraft Carrier*, London: Sampson Low, Marston & Co, circa 1938, frontispiece, original orange cloth, dust jacket, lightly rubbed and frayed, 8vo, with 53 other works related in dust jacket
(57) £200 - £300



922 **Wilde (Oscar).** *An Ideal Husband*, Large paper limited issue, London: Leonard Smithers, 1899, *half-title, small repaired tears at top margin of 'The Persons of the Play' and 'The Scenes of the Play' leaves, watered silk endpapers, top edge gilt, handsomely rebound in later blue morocco, covers with ruled central panel and corner floral sprays in gilt and red onlaid fans, the spine with raised bands, lettered and decorated in gilt, contained in cloth solander box by the Chelsea Bindery, 4to*

Large paper limited edition, 6/100 copies, signed by the author.

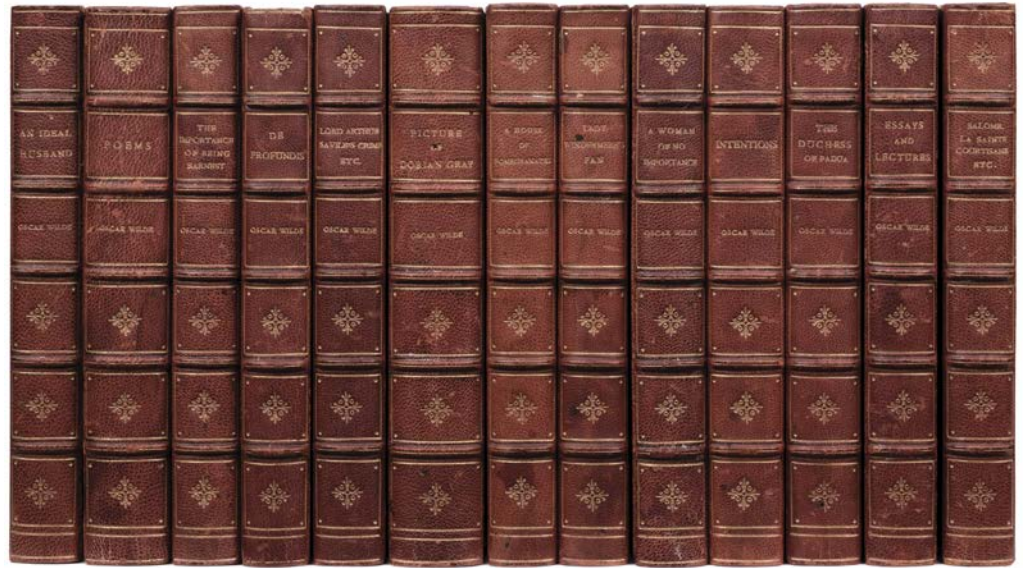
Mason 386.

(1)

£4,000 - £6,000



Lot 923



Lot 924

923 **Wilde (Oscar)**. *The Picture of Dorian Gray*, 2nd edition, London: Ward, Lock & Bowden, [1895], half-title, 4 leaves of publisher's advertisements to rear, early 20th-century ink ownership inscription of R. J. Leyland Parr to front free endpaper, original grey paper-covered boards lettered in gilt, spine lacking, rubbed, 8vo (1) £300 - £500

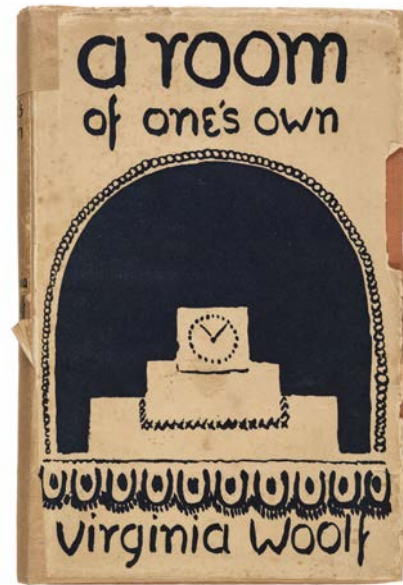
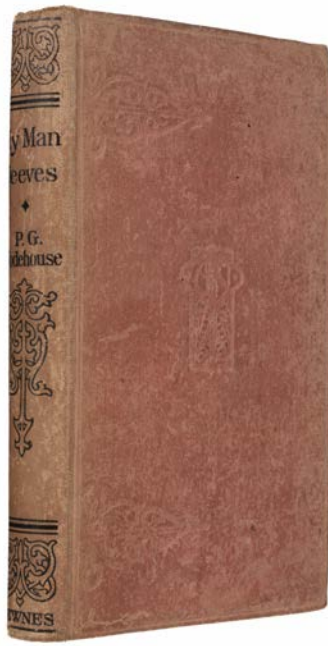
924 **Wilde (Oscar)**. *The Works*, 13 volumes, various publishers, 1909-10, half-titles, top edge gilt, 20th-century red half morocco gilt by Riviere, spines somewhat faded, a few joints starting, some light wear to extremities, 8vo (13) £600 - £800

925 **Wilde (Oscar)**. *The Works*, 14 volumes, 1st collected edition, London: Methuen and Co, 1908, top edge gilt, remainder untrimmed, original publisher's white buckram gilt, gilt ornaments to upper covers, slight fading and toning to some spines, 8vo

One of 1000 sets on handmade paper. (14) £800 - £1,200



Lot 925



926 **Wodehouse (P. G.).** My Man Jeeves, 1st edition, London: George Newnes, [1919], publisher's advertisement leaf at rear, ownership inscriptions in ink to front pastedown and endpaper, hinges cracked, original publisher's orange cloth, spine faded, some marks, 8vo

McIlvaine A22a.
(1)

£300 - £400

928 **Woolf (Virginia).** A Room of One's Own, 1st edition, London: Hogarth Press, 1929, light offsetting from flaps to endpapers, contemporary ink inscription at front "A cure for the fever of Dr Stella Churchill, 8.XI.29", original cloth, spine ends slightly rubbed, dust jacket designed by Vanessa Bell, lacking two-thirds of spine, remainder laid down, tears and marginal losses along folds, tape repairs to flaps and verso, light toning to rear panel, 8vo

Kirkpatrick A12b.
(1)

£400 - £600



927 **Wodehouse (P. G.).** The Head of the Kay's, 1st edition, London: Adam & Charles Black, 1905, 8 black and white illustrations (including frontispiece), light scattered spotting, original publisher's red pictorial cloth gilt, spine slightly faded, lightly marked, 8vo, together with:

The Inimitable Jeeves, 1st edition, 1st state, London: Herbert Jenkins, [1923], neat ink ownership inscription to head of front free endpaper, occasional light spotting, original publisher's green cloth gilt, spine somewhat faded, lightly rubbed, 8vo

(2)

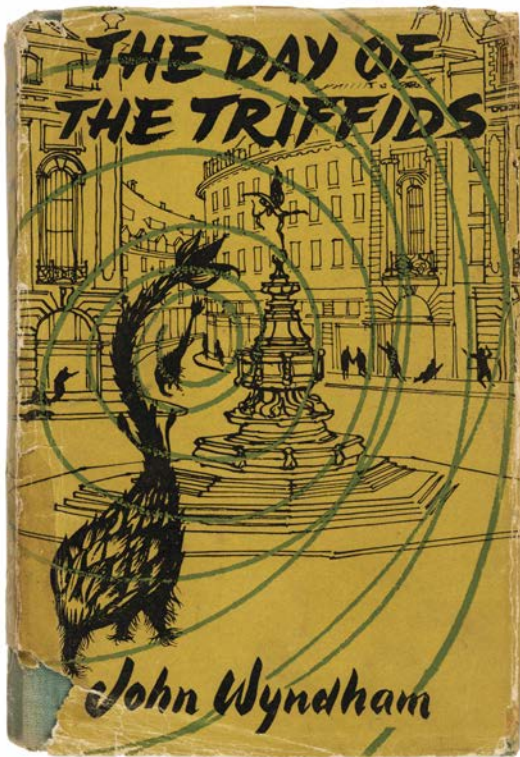
£200 - £300



929 **Woolf (Virginia).** The Letters of Virginia Woolf, edited by Nigel Nicolson, 6 volumes/The Diary of Virginia Woolf, edited by Anne Olivier Bell, 5 volumes, Hogarth Press, 1976-84, volume I of Letters 2nd impression, the others 1st printings, monochrome illustrations, volume V of Diary with light spotting to fore edges, a few previous owner inscriptions, original cloth, dust jackets, a few price-clipped, some fading to spines, 8vo, with 8 others including Editing Virginia Woolf's Diary, by Anne Olivier Bell, Bloomsbury Workshop, 1990, limited signed edition 805/1000, Walter Sickert. A Conversation, by Virginia Woolf, Bloomsbury Workshop edition, 1992 One of 1000 copies), Essays on John Maynard Keynes, edited by Milo Keynes, CUP, 1975 reprint, inscribed by the editor, Julia. A Portrait of Julia Strachey by herself and Frances Partridge, 1983, inscribed by Frances Partridge, Lytton Strachey, by Michael Holroyd, 1994, signed by the author, and The Letters of Lytton Strachey, edited by Paul Levy, 2005, signed by the editor

(19)

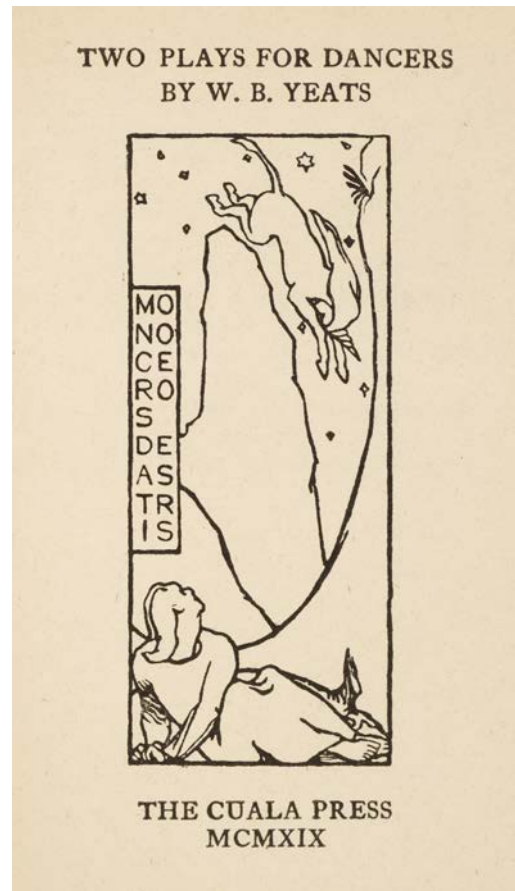
£200 - £300



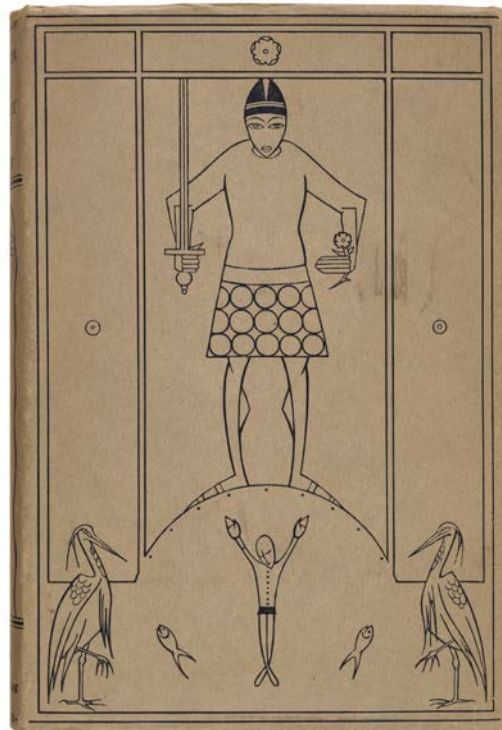
930 **Wyndham (John).** *The Day of the Triffids*, 1st edition, London: Michael Joseph, 1951, a few minor spots, small previous owner inscription to front endpaper, original cloth, spine slightly faded with small crease at head, dust jacket, tears and losses at spine ends and foot of panels, clear tape reinforcement to joints and folds and to verso, light toning to rear panel, 8vo, together with a 1st edition, 2nd impression of *Titus Groan*, by Mervyn Peake, 1946 (2) £150 - £200

931 **Yeats (W. B.)** *Two Plays for Dancers*, 1st edition, Churchtown, Dundrum: The Cuala Press, 1919, title with woodcut device, printed in red and black, some toning to endpapers, original linen-backed boards, some toning to spine and board margins, 8vo, one of 400 copies printed, together with *Further Letters of John Butler Yeats*, selected by Lemnox Robinson, 1st edition, Cuala Press, 1920, title with woodcut device, slight toning to endpapers, original linen-backed boards, spine toned, a few light stains to covers, 8vo, one of 400 copies printed, plus *Words for Music Perhaps and Other Poems*, 1st edition, Cuala Press, 1923, woodcut device in red, a little light spotting and toning, Brackenbury bookplate (from the library of Hugh Walpole), original linen-backed boards, spine label torn with loss, 8vo, 450 copies printed, plus *A Packet for Ezra Pound*, 1st edition, Cuala Press, 1929 Wade 123; 168 & 163 respectively for first, third and fourth titles. (4) £300 - £400

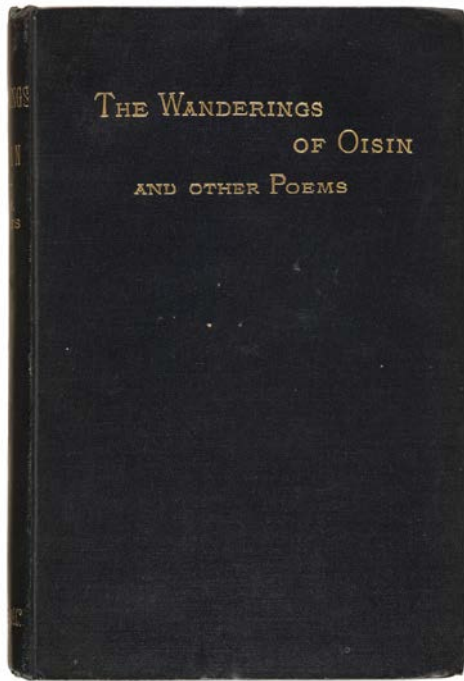
932 **Yeats (W. B.)** *Stories of Red Hanrahan and the Secret Rose*, 1st edition, London: Macmillan and Co., 1927, 2 colour plates and monochrome illustrations by Norah McGuinness, a little light spotting to title and endpapers, original red variant pictorial cloth, dust jacket, slight toning to spine, 8vo Wade 157. Also issued in dark blue cloth. (1) £200 - £300



Lot 931



Lot 932



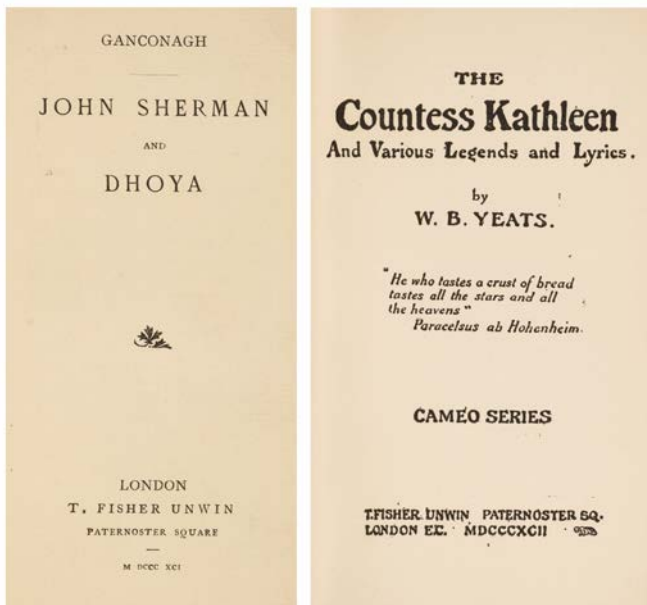
933 Yeats (William Butler). *The Wanderings of Oisín and other Poems*, 1st edition, first issue, London: Kegan, Paul, 1889, [1], viii, 155 pp. original publisher's black cloth gilt, lower cover with publisher's device in blind, a very good unblemished copy, 8vo, 17.5 x 11.5 cm (6 3/4 x 4 1/2 ins)

Wade 2.

First edition, first issue of Yeats' first trade book preceded only by the privately printed *Mosada* (published in 1886 in the *Dublin University Review*). 500 copies were printed, financed by Kegan Paul but with guarantees from subscribers arranged with the help of John O'Leary. When subscriptions weren't as forthcoming as hoped, Kegan Paul sold the remaining 98 copies to Fisher Unwin.

(1)

£300 - £400



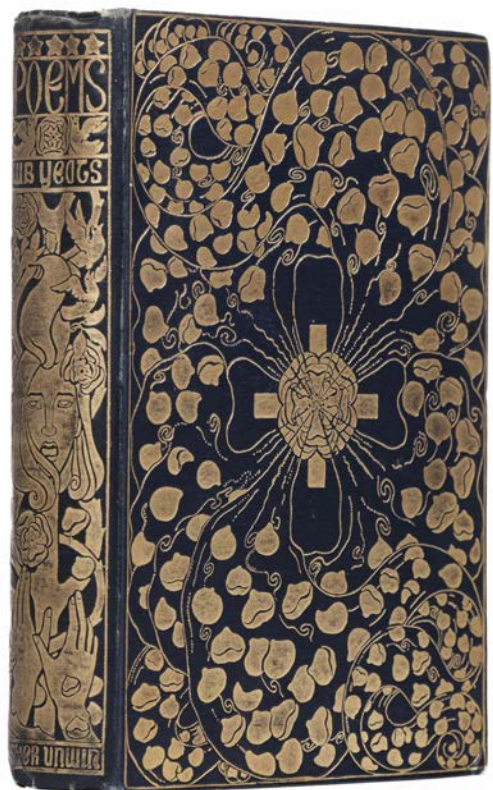
Lot 934

934 Yeats (William Butler). John Sherman and Dhoya, Pseudonym Library Series, 1st edition, London: T. Fisher Unwin, 1891, untrimmed in original yellow printed wrappers, upper joint splitting, small tears and losses at foot of spine, some dust-soiling and small ink stain to upper wrapper, circular stain to rear wrapper, slim 8vo, together with *The Countess Kathleen and Various Legends and Lyrics*, Cameo Series, 1st edition, London: T. Fisher Unwin, 1892, frontispiece, some toning to endpapers, original parchment-backed boards, spine a little rubbed with some toning, corners rubbed, slim 8vo, plus *Poems*, London: T. Fisher Unwin, [1913], portrait frontispiece, title printed in red and black, light toning to half-title, presentation inscription, original blue cloth gilt, spine ends repaired, 8vo, with others by or on Yeats including 1st editions *Poems of Spenser*, illustrated by Jessie M. King, [1906], *The Cutting of an Agate*, 1919, and *Early Poems and Stories*, 1925

Wade 4 & 6 for first two titles respectively. John Sherman and Dhoya was written under Yeats' pseudonym 'Ganconagh'.

(29)

£300 - £500



935 Yeats (W. B.) *Poems*, 2nd UK edition, London: T. Fisher Unwin, 1899, portrait frontispiece, advertisements at rear, some light spotting and marginal water stains, original cloth with elaborate gilt decoration by Althea Gyles in bright condition, 8vo

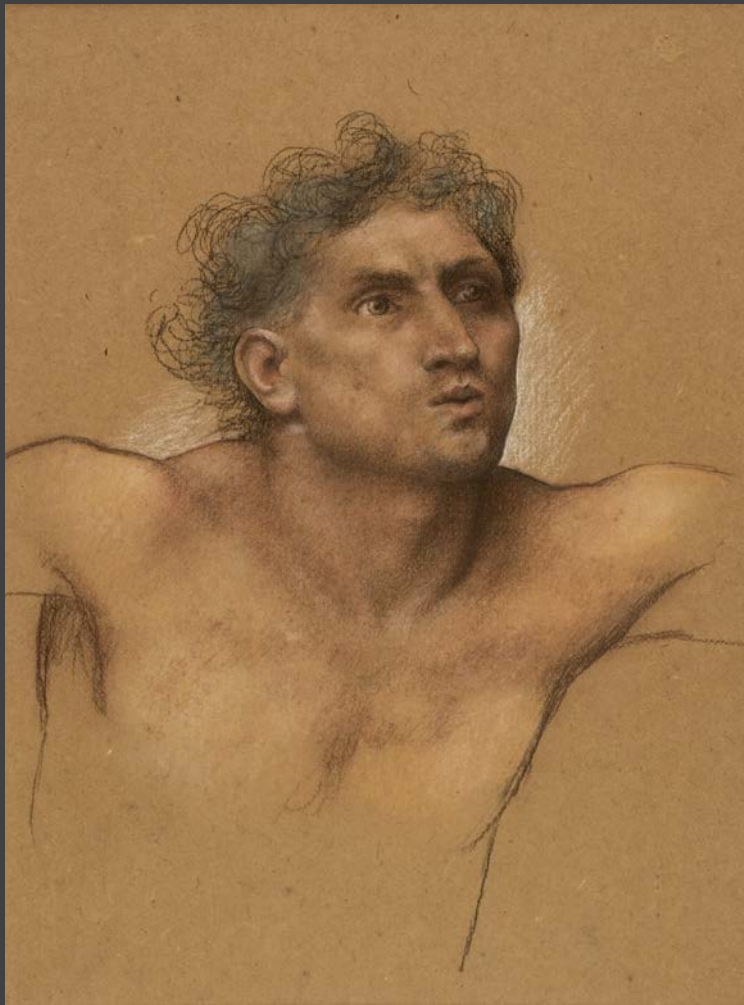
Wade 17. First published in 1895.

(1)

£200 - £300

British & European Paintings & Watercolours Old Master Prints & Drawings Modern & Contemporary Prints

25 JULY 2024



Evelyn De Morgan (1855–1919). Boreas, a study for Boreas and the Fallen Leaves, circa 1910–1914, *coloured chalks and pastel on buff paper, head and shoulders portrait, half-profile turned to the left, his lips pursed and arms outstretched, visible sheet size 29.8 x 22 cm (11 3/4 x 8 3/4 ins), framed and glazed (41 x 31.5 cm)*

Provenance: English private collection formed circa 1950–1970, thence by descent.

The present work is a study of the ancient Greek god Boreas in Boreas and the Fallen Leaves, held by the De Morgan Foundation (Object Number P EDM 0044), which shows Boreas swirling round a large gnarled tree, with the leaves depicted as maidens with golden hair being blown to the ground. Boreas is the ancient Greek god of the north wind, and the most important of the four wind gods. He was winged and had two faces: one to see where he was going and one to see where he had come from.

£3,000–£5,000

For further information please contact Nathan Winter, Edmund Saddington or Rachael Richardson
info@dominicwinter.co.uk

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.

METHODS OF PAYMENT

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

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

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

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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.

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

Successful commission or live bids will be invoiced to you the day after the sale. When it is possible for our in-house packing department to send your purchase(s), a charge for postage/packing/insurance will be included in your invoice. Where it is not possible for our in-house packing department to send your item you will be required to make your own arrangements or to contact Mailboxes etc (tel: 01793 525009) or Pack and Send (tel: 01635 887237) who may be able to help.

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

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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 and the amount cannot be more than £12,500 per lot.

The amount is calculated as follows:

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

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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



CONDITIONS OF SALE AND BUSINESS

1. The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.
(b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
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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.
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(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.

ANTIQUES & HISTORIC TEXTILES

26 JULY 2024



Needlepoint Picture. A marriage portrait, British, 1620s/30s, finely-worked in tent stitch on canvas, in a variety of coloured silk threads, depicting an affluent couple with joined hands in the centre, before a dwelling on a hill, the lady wearing a gown with virago sleeves and stand-up collar, the gentleman dressed in a crimson doublet and hose, with feathered hat, and rosettes at knees and on shoes, in a landscape with numerous floral motifs (carnation, tulip, Tudor rose, heart's ease, iris, sunflower), birds, including a parrot, insects (2 caterpillars and a moth), and animals (a hare, dog, rabbit, and lion), with the sun shining out from clouds above, edges toned and with some small holes, 23 x 24 cm (9 x 9.5 ins), edged with a narrow canvas border with holes where previously tacked

Provenance: Alexandra Mary Freesia Pelham née Vivian, Lady Worsley (1890-1963); thence by descent.

A rare early Carolean embroidery, undoubtedly made to celebrate the marriage of the couple pictured. Their rich and fashionable dress demonstrates their wealth, and the verdant landscape, with its overtones of fertility, is full of symbolism: an iris for faith and hope, a tulip for deep love, a parrot for wisdom, a lion for courage, and so on. The sun beams down on their union, and the gentleman turns in profile to gaze at his chosen one, a reflection too of the relative calm before the raging of civil war to come in the 1640s. See The Metropolitan Museum of Art, New York for similar iconography on an embroidered mirror frame (accession number 64.101.1332).

Estimate £700-1,000

For further information please contact Henry Meadows or Susanna Winters:

henry@dominicwinter.co.uk

susanna@dominicwinter.co.uk

