

Illustrated Books & Modern Literature

11 DECEMBER 2025

POISSONNERIE



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CHILDREN'S & ILLUSTRATED BOOKS

THE SCHUSTER COLLECTION OF BEATRIX POTTER (PART II)

MODERN FIRST EDITIONS & PRIVATE PRESS

11 December 2025 at 10am

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Dominic Winter Auctioneers

Mallard House, Broadway Lane, South Cerney,
Cirencester, Gloucestershire, GL7 5UQ

T: +44 (0) 1285 860006

E: info@dominicwinter.co.uk

www.dominicwinter.co.uk



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Catalogue Produced by
Jamm Design – 020 7459 4749 | info@jammdesign.co.uk

Photography by
Darren Ball – 07593 024858 | darrenball1989@gmail.com

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Nathan Winter
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Collections
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Photographs,
Autographs &
Documents,
Archives & Ephemera



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General Cataloguer



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General Cataloguer

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Front cover: lot 549 Back cover: lot 358 Inside front cover: lot 599 Inside back cover: lot 515

JUVENILE ANTIQUARIAN LITERATURE

To commence at 10am

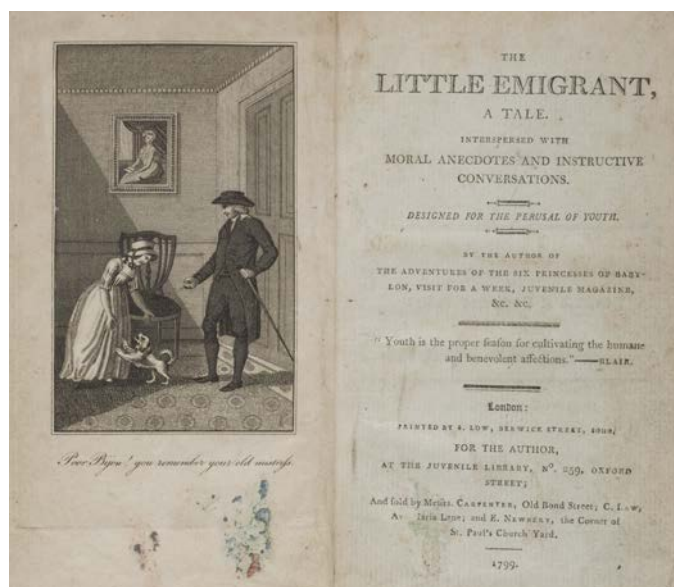


346 Marshall (John, publisher). A Series of Prints of Scripture History, Designed as Ornaments for Those Apartments in which Children Receive the First Rudiments of their Education, [by Sarah Trimmer], London: printed and sold by J. Marshall and Co. at No. 4, Aldermay Church Yard, in Bow Lane, [1786?], 4 pp., 32 engraved plates (some dated July 17, 1786), together with 6 other similar volumes by Sarah Trimmer, published by John Marshall, comprising: A series of prints of Roman history, designed as ornaments for those apartments in which children receive the first rudiments of their education, [1789], 2pp., 64 plates; A Series of Prints Taken from the New Testament, designed as ornaments for those apartments in which children receive the first rudiments of their education, [between 1790 and 1800?], [2] pp., 64 plates (some dated Feb 1, 1790); A Description of a Set of Prints of Ancient History; contained in a set of easy lessons. By Mrs. Trimmer. Second edition. In two parts ..., 2 volumes, 1787-1788, 104 & iv, 116 pp.; A Series of Prints of English History, designed as ornaments for those apartments in which children receive the first rudiments of their education, [between 1792 and 1800?], plates 3-62 only, lacks initial title-page and 4 plates (1-2, 63-64), some of the plates dated Oct. 2, 1792; A Series of Prints of Ancient History, designed as ornaments for those apartments in which children receive the first rudiments of their education. In Two Parts, 2 volumes, no date & 1788, [2] pp., 32 plates; [2] pp., 32 plates, (some plates dates 1786 and some 1788), all volumes with occasional spotting and a few leaves with marginal fraying, contemporary sheep wit gilt-ruled borders, worn, some loss to spines and two covers detached, 16mo

ESTC N22074, N22073, T132937, N6354, T132939 and this edition not in ESTC.

(8)

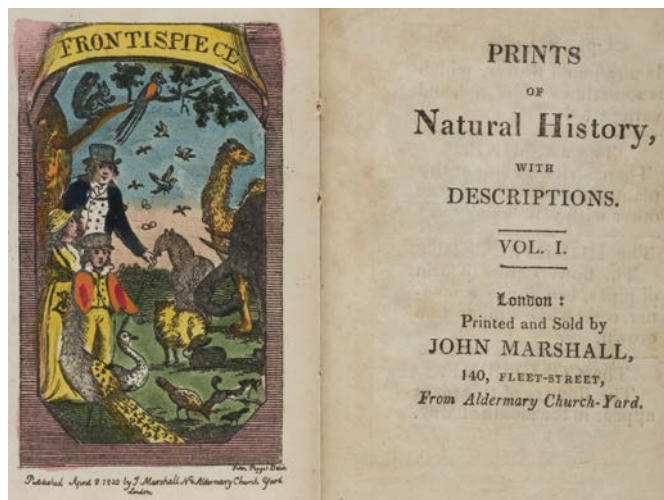
£300 - £500



347 Peacock (Lucy). The Little Emigrant, a Tale. Interspersed with Moral Anecdotes and Instructive Conversations. Designed for the Perusal of Youth, 1st edition, London: Printed by S. Low... For the Author, at the Juvenile Library, 1799, engraved frontispiece, a few scattered ink corrections, some spotting and soiling throughout, some staining to lower blank area of frontispiece with slight offsetting to title, library stamp at foot of partially excised front free endpaper, contemporary sheep, rubbed, corner wear and small loss at head of spine, upper cover held by cords, lower cover detached, 12mo

(1)

£100 - £150



348 Marshall (John, publisher). A group of 8 miniature children's books, c. 1800-1823, comprising: *Geography Embellished with a variety of Views from Nature for the Bookcase of Instruction and Delight*, London: John Marshall, No. 4 Aldermay Church Yard, Bow Lane, Cheapside, no date, [4] pp., *hand-coloured frontispiece (with imprint date 'June 2 1802')* and 26 *hand-coloured plates*; *Prints of Natural History, with Descriptions*, 2 volumes, London: John Marshall, 140, Fleet Street, from Aldermay Church-Yard, no date, [8] & [9] leaves, 15 & 13 *hand-coloured plates including frontispiece to volume 1, mostly bearing the date 'April 8 1802' in imprint, frontispiece to volume 1 with artist identified as John Piggot*; *Stories for the Book-Case of Instruction and Delight*, 2 volumes, John Marshall, 140, Fleet Street, from Aldermay Church-yard, 1819, each 36 pp.; *A History of England, in Verse, from the Conquest, to the Present Time*, London: John Marshall, 140, Fleet Street, from Aldermay Church-Yard, 1819, 35, [1] pp., including 33 *half-page copper-engraved medallion portraits*; *Poems, Riddles, & c.*, London: E[leanor] Marshall, 140, Fleet Street, from Aldermay Church-Yard, 1823, [2], 11-56 pp.; *Drawing Book* [so titled on upper cover], London: John Marshall, No. 4 Aldermay Church Yard, no date, 12 leaves of *copper-engraved plates, all bearing publisher's imprint and date 'Oct. 1 1800' at foot, four with the artist identified as J. Piggot, interleaved with blanks (for a child to copy), bound (as issued?) without title-page or letterpress, old juvenile pencil scribbles and handwriting trials to blanks and some plates, additional unrelated plate pasted down at rear; some occasional spotting to all volumes, original paper-covered decorative boards with decorative paper title labels to upper covers, all with edge wear and defective spines, 32mo*

John Marshall (1783-1828) began publishing miniature children's books in 1800, including *The Juvenile, or Child's Library*, *The Infant's Library*, *The Doll's Library* and *The Book-Case of Instruction and Delight* (1802). In the following years he published other miniatures, including numerous variations and stand-alone titles. His work, printed in brightly coloured boards, and often housed in doll-house-like bookcases, became incredibly popular and spawned dozens of imitators.

In about 1805, John Marshall's business transferred from 4 Aldermay Churchyard to 140 Fleet Street. Eleanor Marshall also printed and sold from there, c. 1806-1828. Some of these undated titles appear to be variant reprints, possibly published slightly later than the illustration imprint dates suggest.

For further information about these series, see Brian Alderson, 'Miniature Libraries for the Young', *The Private Library*, Spring 1983, pp. 2-38.

(8)

£700 - £1,000



349* Dick Whittington. A series of 15 pictorial cards, circa 1810, 15 *hand-coloured engravings, on paper, laid onto paper backed card, depicting the adventures of Dick Whittington, scenes including: Dick working as a scullion, Mrs Cicely beating Dick, dinner table being swarmed with rats, Dick marrying Mr Fitzwarren's daughter Alice, Dick buying a cat, etc., each card with black border (possibly later), dust soiled and toned, some light rubbing to edges, pin hole to lower edges, a few with remnants of yellow string, some with adhesive tape to outer edges of verso, all approximately 84 x 74 mm*

Scarce, unable to find another copy.

(15)

£300 - £500



350* **Harris (John, publisher).** Marmaduke Multiply's Merry Method of Making Minor Mathematicians; or the Multiplication Table illustrated by sixty-nine appropriate engravings, published by J. Harris, circa 1818 [or slightly later], 8 hand-coloured engraved plates only (numbered 25, 32, 43, 46, 47, 51, 52, 62), from the published book, each hand-coloured engraving with text below, comprising: Six times 10 are 60. This pretty cap will fix me., Four times 11 are 44. Pray make this noise my dears no more., Seven times 10 are 70. We're sailing very pleasantly., Four times 4 are 16. The Air is very keen., Six times 7 are 42. This is the road which leads to Looe., Seven times 9 are 63. Come pray Sir, give that Hat to me., Six times 11 are 66., We're four by Honours and three by tricks., and Nine times 11 are 99., See Sophy, how my Ear-rings shine, each numbered to the top of the page, each individually mounted and framed (mount aperture 12 x 9.5 cm), matching modern gilt frames, glazed (27.5 x 25 cm)

See Moon, *John Harris's Books for Youth 1801-1843*, (1976), 520.

The very pretty and amusing illustrations to this engaging little book, rather than its somewhat lame couplets, have made it one of John Harris's best-known and most desirable productions for young children.

(8) £100 - £150



Lot 351

351* **Miller (R., publisher).** My Father, A Poem, In Imitation of Cowper's Mary, embellished with twelve engravings, London, circa 1820, 12 (of 13) cards, comprising an engraved title, with hand-coloured vignette of a flower basket (slightly dusty), and 11 hand-coloured engraved cards, each numbered (lacking number 2), each with a 3-line stanza below an illustration, a few with some light foxing to upper edge, faint paper fault crease across card 3, approximately 71 x 65 mm

Various versions of this title were published, mostly in anthology volumes, for example by John Arliss, Hodgson & Co., and William Darton, all of them apparently scarce. We have not traced a copy in card form as here.

(1) £150 - £200

352 **Pinnock's Catechisms.** Catechisms by Pinnock, 41 volumes, 1819-1832, comprising: *History of America Part I, and Part II* (x2), 1819; *Ornithology* (x3), 1820; *Trade and Commerce*, 1821; *Chemistry* (x3), [1812]; *Ichthyology* (x2), 1820; *Mineralogy*, 1821; *Pinnock's French Catechisms Geographie* (x 5), [1820]; *Geometry*, 1843; *Modern History*, new edition; *Geography of the British Empire, Part II Scotland*, [1830]; *Bible*, 1810; *Theophilus*, 1828; *British Biography*, (x2), [1822]; *Poetry*, (x3), 1822; *Nature* (x3), 1822; *Architecture* (x2), 1829; *Classical Biography* (x3), [1824]; *Ancient History*, 1825; *New Testament, a New Edition*; *Bible and Gospel History*, 1829; *History of France*, [1820]; *Christian Religion*, 1832; *dust-soiling* and a few marks, all in original wrappers, slim 18 mo, (a carton)

£200 - £300



353 **Manuscript.** The Birthday, or, Harry Somerville. With Eight Illustrations, [Ireland]: Ballylin, 1842, pp.[ii]+8, calligraphic title-page (dusty), with dedication on verso 'To Leonard John Graham-Clarke, this work is humbly Dedicated by his Cousins', and 8 pages each written in neat manuscript in sepia ink, with an illustration below also in sepia ink, somewhat foxed, blank leaf at rear (conjugate to title), original pink paste paper wrappers, spine rubbed, corner tips curled, 12 x 9.5 cm

A charmingly written and illustrated tale of Harry Somerville's sixth birthday, in which he breakfasts with his parents ("a great treat"), is allowed to ride his papa's horse, traverses a river in a boat, flies a kite made for him by his papa, and visits his cousins, with whom he plays battledore.

(1) £150 - £200



354* **Calendar.** A hand-painted perpetual calendar, circa 1850, circular pen, ink, and watercolour calendar, with shield-shaped cut-outs around the edge revealing changeable letters representing the initial letters of the days of the week, from which emanate a series of black ink numbers representing dates of the month, each within a blue roundel, the intersections filled with foliate scrollwork (one with short closed tear), lightly toned, and with a few small ink splatters, diameter 14.5 cm, gilt mount, glazed heptagonal frame (18.5 cm), black leather reverse of frame with hanging loop to top and small brass loop in centre to operate rotating mechanism

(1)

£200 - £300

355* **Doilies.** A set of 12 hand-painted silk placemats depicting feathers, late 19th/early 20th century, watercolour on cream silk squares, each finely hand-painted with images of variously coloured feathers, fringed edges, most with some light marks (one slightly more stained), 2 with a very small hole, each approximately 16 x 16 cm, together with a small gouache painting on a square of cream gauze, depicting a river scene with an anthropomorphic heron lording it over a group of revelling frogs, 13 x 13 cm

(13)

£100 - £150



356* **Scissor Cuts Pictures.** A small collection of 15 delicate scissor cut pictures, mid 19th century, fifteen paper silhouettes, in black, laid onto 8 sheets of laid paper with watermark 'Parkins & Gotto, London' and blind embossed crest with 'Bear Up' motto and bears head within a belted border, showing various scenes including: two travellers one walking, one on a donkey, a palm tree and snake in the foreground; a man walking a dog; two billy goats rutting; man on a cliff, a donkey and lion below; woman sitting in a chair, man on his knees in front of her; man having his hair cut; gathering around a campfire; landscape with trees and a bridge, one side some armed men and a camel, the other side a traveller and donkey walking over the bridge; various birds, etc., various sizes, largest 24 x 10.2 cm, together with a sketchbook titled a few sketches, done, while abroad in Germany Nov 1891, containing 23 leaves with watercolours and text (in English and German), mainly to rectos and versos, various illustrations, all titled and initialled 'RJR7', including: a happy moment, a sumptuous repast!! , Carambolage, a dancing lesson, May I have the pleasure, a French General, etc., some pages detached, original light brown cloth boards, oblong 8vo

Burke, p.719-720. Crest possibly belongs to Fulford of Fulford, Devon.

(9)

£200 - £400



Lot 355



357* Satirical Card Game. Toverkaart of Genees middel der Wind-breuken vant Zuid west en de Uitvaart van Cartouche, Amsterdam?, circa 1720, the complete uncut sheet of 9 cards on laid paper, divided diagonally so that each contains the upper part of two adjacent engraved illustrations and their accompanying captions in Dutch (one portion inverted), the triangular portions labelled A to S, bunch of grapes watermark centrally, few light marks, faint creasing towards upper right corner, one short edge tear, plate size 31 x 19 cm (12 1/4 x 7 1/2 ins), sheet size 39 x 26.5 cm (15 3/8 x 10 1/2 ins), the top edge hinged in two places to mount (48.5 x 36.5 cm)

BM Satires, 1690.

A rare survival - only one other copy of this divided version has been found at auction.

The original version of *Toverkaart of Genees middel der Wind-breuken vant Zuid west en de Uitvaart van Cartouche* [Magic card, or Remedy for the Wind-breaking of the South-West and the Departure of Cartouche] comprised 18 cards, labelled A to S (see BM Satires 1689). This version, with only half of each card represented therefore comprises 9 cards, each divided in half. The illustrations on the cards satirise the various financial crises of 1720, plus the French bandit and folk-hero Cartouche (Louis Dominique Bourguignon), who was executed in 1721. Characters from the Italian *commedia dell'arte*, such as Scaramouche, Columbine and Harlequin, are used to parody the Bubbles (South Sea and Mississippi) of 1720, while Cartouche appears as himself on card S. It is not known what game was intended to be played with these diagonally divided cards. The British Museum suggests they could be cut and formed into an optical toy like a thaumatrope. However, the first thaumatrope was not invented until more than a century later, and the detailed and very different images do not lend themselves to creating optical illusions.

(1)

£300 - £500



358* Hodges (Charles, publisher). Astronomical Playing Cards, London, 1828, 51 (of 53, without queen of trefoils, jack of pikes) hand-coloured engraved playing cards, some heightened with gold, comprising 4 suits of 13: pike heads (blue), trefoils (green), hearts (red), and diamonds (gold/orange), the court cards depicting Roman gods and goddesses, the pip cards 2-10 portraying the constellations and overlaid with suit signs, and 4 aces representing spring, summer, autumn and winter (the winter card 'Hiems' without suit sign), also an 'Old Frizzle' duty ace for Stopforth & Son (finger-soiled), dusty and lightly toned, some marks or edge stains, few pip cards rubbed along left edges (affecting some letters and pip signs, and just touching image on two cards), one with rubbing also to top edge (affecting letters), single pip card with small red spot centrally, gilt edges, versos plain white, each card 97 x 64 mm

Berry, *Playing-Cards of the World*, pages IV 50-52; Mann, *Collecting Playing Cards*, p.137; Tilley, pp.152-153 (illustrated p.113); Wowk, p.145.

This pack, issued by Hodges as *New Royal Playing Cards*, were published as a fully-suited deck based on his 1827 educational pack *New Astronomical Cards*, which only had 40 cards and lacked suit signs. Hodges had also issued a game called *Astrophilogeon*, using 30 of these same cards combined with 30 of his *New Geographical Cards*. By mid-1828 Hodges had decided to issue two 52-card suited packs, based on the Geographical and Astronomical Cards, with single-figure courts added. Because a duty Ace of spades had to be added, the *Hiems* card (which would have been the ace of spades/pikes) has no suit sign, but it is still present, making a total of 53 cards in a complete deck.

H.T. Morley describes this "very carefully engraved, and beautifully finished in colours" pack of cards as being "worth studying, not only for its historical, but also for its artistic value" (see *Old and Curious Playing Cards*, 137). Catherine Perry Hargrave explains that "the workmanship is beautiful" (see *A History of Playing Cards*, 212).

(1)

£700 - £1,000



359* **French costume playing cards.** Cartes Parisienne, [or] Second Empire card game, Paris: O. Gibert, circa 1855, a complete deck of 52 hand-coloured engraved playing cards (French suits), single-figured courts displaying contemporary fashions, jack of clubs with maker's details (small corner chip), jack of spades with 'Déposé', jack of diamonds with 'France', lightly bowed, dusty, occasional minor marks, 3C with corner crease, 2D soiled, gilt edges, versos plain blue, each card 84 x 55 mm, together with:

Spanish Playing Cards, Cadiz pattern, Cadiz: Marchan, 1817, 46 (of 48, without cavalier and 3 of cups) stencil coloured woodcut playing cards (Spanish suits) with pintas, ace of coins with date and maker's name, 2 of coins with 'Cadiz', 4 of cups with ink manuscript maker's mark/initials, also with trademark? of sun and crescent moon rising above a cloud, dusty, some minor edge soiling or marks, couple of pip cards lightly spotted, jack of swords with small brown stain to left side, versos blue dotted pattern, each card 90 x 56 mm, plus:

English Playing Cards, Hardy & Sons type IIIa/HD1, circa 1835, a complete deck of 52 stencil coloured woodblock playing cards (French suits), single figure courts, Old Frizzle AS, Superfine stamp on AC, dusty, some stains and marks (JS and 6D heavily stained on left side), versos plain white, each card 94 x 65 mm, with another 5 decks: *Le Petit Cartomancien ou Petit Le Normand*, by Grimaud, circa 1890 (36 complete and booklet); *Tarot Grand Etteilla*, by Grimaud, circa 1950 (78 complete); *Swiss Canton Costumes deck*, by Wüst, circa 1880 (52 complete); *Speelkaarten No.212* (Rhineland pattern), by Piatnik, mid-20th century (55 complete with defective box); and an incomplete *Industrie und Gluck tarock deck*, by Piatnik (21 trumps, skuse, 15 courts and 16 pips), 20th century, various conditions

First item: Bibliothèque Nationale de France, ark:/12148/btv1b10509383x; Cartorama 59, #47; Cary, FRA 362; British Museum 1982.U.4583 (Wilshire, French 69).

Second item: Berry, *Playing-Cards of the World*, p.V 12 (720); Denning, *Spanish Playing-Cards*, p.43; Denning, *The Playing-Cards of Spain*, pp.54-55. An early example of the Cadiz pattern, with strong similarities to the Spanish National Pattern (kings feet not yet visible, all but one of the jacks & cavaliers wear knee-breeches, mostly quilted). The jack of cups' coat is wrapped round his waist, which Denning (in *Spanish Playing-Cards*) notes as being a feature of both the early Cadiz decks he has seen.

(8) £200 - £300



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

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

(1)

£300 - £500



361* Nursery Ceramics. A 23-piece children's miniature enamel tea service, circa 1890, 23 pieces each with gilt edging and green beaded pattern, comprising: round domed butter dish, soup tureen, 2 oval serving plates, 2 square dishes, 2 double bowled serving dishes with handle, shallow oval serving dish with lid, gravy boat, oval basket dish, and 12 dinner plates, plus ladle and a metal knife, tallest 8.5 cm, together with another miniature 6-piece set of ceramic lusterware in periwinkle blue, comprising: teapot, milk jug, sugar bowl, cup and two saucers, tallest 7.8 cm, and children's doll, circa 1908, ceramic head and painted wooden body, with long brown hair, silk bow to one side, self closing eyes, with articulated knees, elbows, shoulders and wrists, wearing red velvet coat with large white buttons and bead necklace, orange silk dress (splits to silk), cotton petticoat, brown socks and reddy brown leather shoes (with 'FCN' logo to sole), some wear to paint on fingers, 46 cm long (two cartons) £200 - £300



Lot 362

362* Black Banjo-Player Automaton. An inoperative, standing, black banjo-player automaton, attributed to Gustav Vichy, Paris, c. 1900, the figure modelled with painted, papier-mâché head and hands, brown glass lidded eyes, open mouth with pink upper lip and white upper teeth, hinged lower jaw, brown silk-covered top hat (detached) and black mohair hair, wearing the original tan cord jacket, cream frilled shirt with lace cuffs, and pink waistcoat, with red-and-white striped trousers and pale shoes, holding a wooden banjo (detached), standing upon a fabric-covered wooden base; painted papier-mâché surfaces with craquelure, small areas of paint loss and flaking, particularly around face and hands, some damage and loss to finger tips, minor separation and wear to costume fabric and around neck area, staining and small tears to trousers, lace cuffs frayed, banjo lacking all strings and two pegs, base fabric worn and soiled, but stable overall, height approximately 70 cm

The automaton is non-operational, with seized mechanism present within the torso. A rare survival in its original form and period costume, demonstrating the craftsmanship and detailed design that was typical of the notable Parisian automaton maker Gustav Vichy (active 1860-1904). Suitable for conservation, in restored condition this key-winding automaton would strum the banjo, move its mouth and, very likely, tilt the head back and forth.

(1)

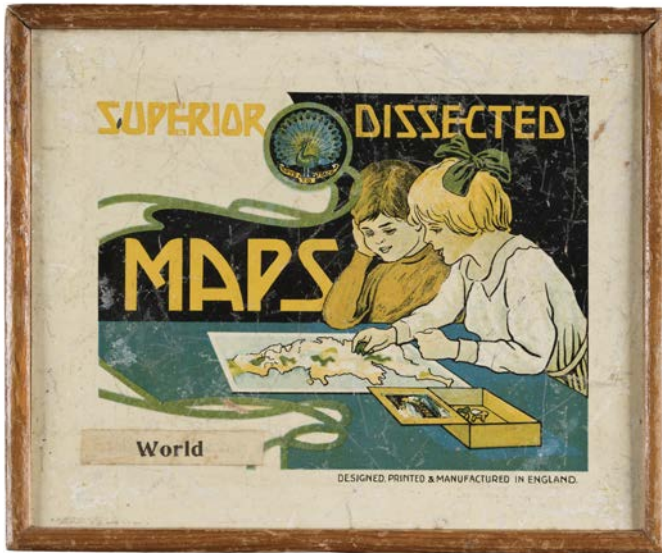
£500 - £800



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

(1 carton)

£100 - £150



364* **Jigsaw Puzzles.** Superior Dissected Maps: World [and] England & Wales, Edinburgh & London: W & A. K. Johnston limited, c. 1920, cut-printed wooden jigsaw puzzles, both complete (one small piece of North Wales possibly replaced), pieces contained in original wooden boxes with printed pictorial labels to sliding lids, boxes 26 x 20.5cm, plus (Reversible) New Map Puzzle (Unbreakable), London: G. W. Bacon & Co, c. 1920, double sided, colour printed, wooden jigsaw puzzle (complete) in original card box with printed paper labels to upper lid and base, some soiling and wear, 9.5 x 13.5 x 7 cm

(3)

£100 - £150



365* **Attwell (Mabel Lucie).** Boo Boo Tea Set, Shelley Potteries, 1926, three-piece tea set comprising: mushroom house teapot (12 cm), mushroom-shaped sugar bowl (10cm) and green Boo Boo milk jug (16cm), all stamped 'Shelley, England' to base

(3)

£150 - £200



366* **Attwell (Mabel Lucie).** Children's Warming Plates, Shelley Potteries, circa 1930, two children's warming plates comprising: 'No, Mr Fairy-That Won't Do-I Don't Want To Make A Fuss-A Fairy House May Well Suit You- It Won't Fit Us', aluminium base with ceramic interior bowl designed by Attwell, handles to outer rim, 20 cm, and 'If The Fairies Came To Tea, How Very Jolly That Would be. They'd Say "Hullo", I'd say "Come In", And Then The Fun Would All Begin.', ceramic bowl designed by Attwell, with cork stopper, 20 cm, together with 3 Children's Porridge Bowls with Boo Boo designs by Mabel Lucie Attwell, largest 22 cm wide

(5)

£150 - £200



367* **Attwell (Mabel Lucie).** Mary Lou Novelty Biscuit Tins, circa 1960, 2 circular tins, lids with 'Mary Lou' decoration, some minor wear, 20 cm, together with: Wright's Biscuits, 'I'm nuts for Ginger Nuts' tray, circa 1940, tin tea tray decorated in blue, showing a young boy eating a biscuit, some minor wear, 31 x 41 cm

(3)

£150 - £200



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

(3)

£200 - £300



Lot 369

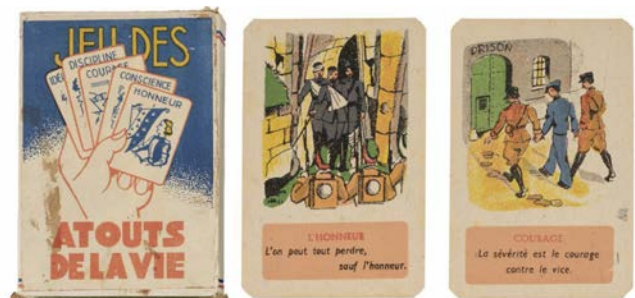
Each lot is subject to a Buyer's Premium of 22%
(Lots marked * 26.4% inclusive of VAT @ 20%)

369* Games. Peter Rabbit Chick-Mobile, U.S. of America: The Lionel Corporation, no.1103, circa 1935, clockwork Peter Rabbit with pink eyes, wearing a red jacket and pushing a yellow metal hand cart with green wheels and a green Easter basket at the front, some areas of rubbing with loss of paint, metal bracket on top of hand cart sheared off (resulting in intermittent action), with metal key, five sections of metal track (lacking several sections), and small nest containing two chicks with shells (not original but contemporary), housed in original cardboard box, pictorial lid with printed blue and white label 'Licensed by Messrs. Frederick Warne & Co, Ltd. March, 1935', lid with closed tear to one edge, small paper abrasion, and corners a little bumped, together with Peter Rabbit Game, U.S.A.: Sam. Gabriel Sons & Company, no. T249, circa 1935, folding pictorial board (fabric connecting two sides rubbed with loss, corners bumped), and 2 pictorial number spinners and 4 coloured metal rabbits (Peter, Mopsy, Flopsy, Cottontail) in card compartments, housed in original wooden box with pictorial label to hinged lid, plus The Story of Peter Rabbit, Fold-A-Way Edition, Chicago: Reilly & Britton Co., 1917, 16 pp. booklet printed on thick paper (printed card wrappers toned, slightly stained, and becoming detached), with 20 chromolithographed die-cut figures, including: Peter Rabbit, Flopsy, Mr McGregor, Cotton-tail, Mopsy, 3 wrap-around coats, homeware, bowl of blackberries, etc., various sizes, plus a tri-fold chromolithographed background scene, 19.3 x 22.4 cm, and Peter Rabbit Ring Toss, Springfield, Mass.: Milton Bradley, circa 1930, cut-out Peter Rabbit of thick board, with slats to enable standing, height 29 cm, with 2 wooden rings (one smaller) for tossing, in original pictorial box, lid dusty and worn with some losses to edge of lid, plus 2 other Beatrix Potter related items: a Peter Rabbit Bean Bag, Kansas City: Quaddy Playthings Mfg. Co., 11 cm high; and 4 Timpo Models, Frederick Warne, circa 1954, comprising: Peter Rabbit, Jemima Puddle-Duck, Timmy Tiptoes, and Jeremy Fisher, in original pictorial green box

Provenance: The Private Collection of Thomas & Greta Schuster.

(7)

£300 - £500



370* World War II Playing Cards. Le Jeu des "Atouts de la Vie", Récréatif et Éducatif, Création de Madame Lucien Willemetz, [France], circa 1941, 50 colour-printed pictorial cards, comprising 10 sets of 5 cards, each set illustrating a virtue with printed caption below, red moiré-patterned versos, together with the information card, printed on both sides and with 'Witho' trademark label applied to verso, rounded corners (some tips creased or missing), 117 x 76 mm, contained in original printed pictorial cardboard box, slightly rubbed and soiled, pull-off lid detached

A rare deck with social and military significance. The National Museum of Education in Rouen has an incomplete set, consisting of just 18 cards. The deck was produced by the Vichy Government during the Second World War, extolling the virtues – somewhat ironically – that their citizens should adopt: honneur, propreté, hygiène, éducation, etc.

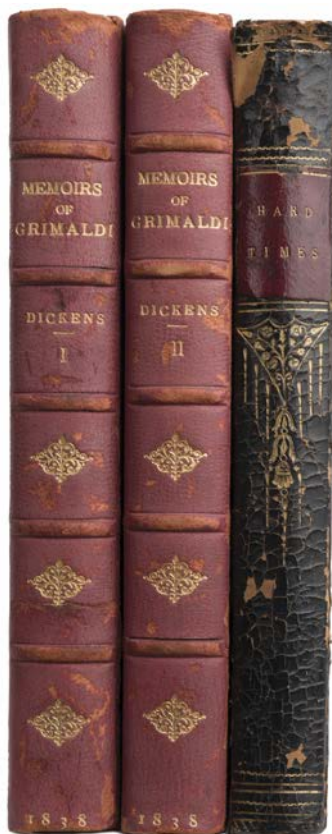
(1)

£400 - £600

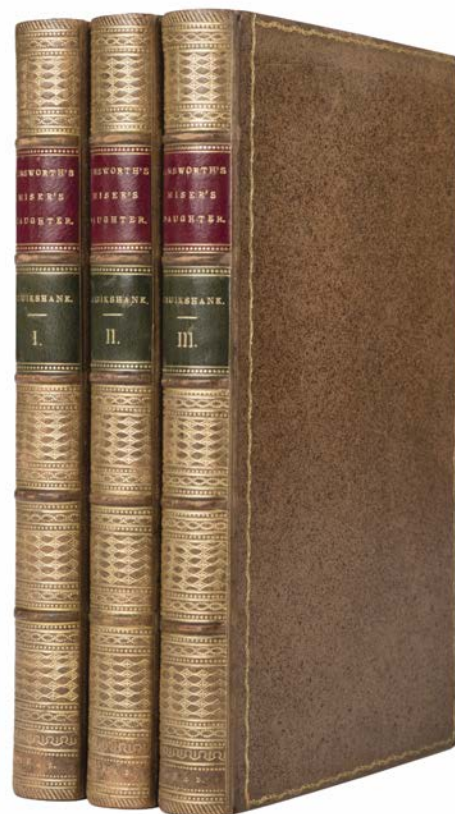
VICTORIAN LITERATURE



Lot 371



Lot 373



Lot 374

371 Dickens (Charles). *Oliver Twist; or, the Parish Boy's Progress.* By "Boz.", 3 volumes, 1st edition, 1st issue, London: Richard Bentley, 1838, *etched frontispieces and 21 etched plates by George Cruikshank, some browning to plates and light offsetting, volume III front hinge a little tender, later black half calf gilt, red label to spines (one or two small rubbed patches), 8vo*

Eckel p. 59-60; Podeshci A27; Smith I, 4.

The first issue of the first edition, with the 'Fireside' plate present opposite p. 313 in volume III. This plate was cancelled and replaced with the 'Church' plate in the second and third issues due to the author objecting to George Cruikshank's illustration, one of several rushed in order to complete the illustrations in time prior to publication.

(3)

£1,000 - £1,500

372 Dickens (Charles). *The Posthumous Papers of The Pickwick Club*, 1st edition in book form, later issue, London: Chapman and Hall, 1838, *half-title, frontispiece, additional etched title and plates by R. Seymour and Phiz (Halbot K Browne), scattered spotting, some browning to plates (as expected), edges untrimmed, original blindstamped cloth, modern reback, some fading to board margins and minor marks, 8vo, together with:*

The Personal History of David Copperfield, 1st edition in book form, London: Bradbury & Evans, 1850, *half-title, frontispiece, additional etched title and plates by Halbot K Browne, spotting and some toning to plates, initial three gatherings sprung and half-title pulled away from text-block, all edges gilt, contemporary dark green half morocco, gilt decorated spine, joints and extremities rubbed, 8vo*

Smith I, 3 & 9.

(2)

£200 - £300

373 Dickens (Charles, editor). *Memoirs of Joseph Grimaldi*, edited by "Boz.", 2 volumes, 1st edition, 1st issue, London: Richard Bentley, 1838, *first issue with 'Last Song' plate at end of volume II without border, engraved portrait frontispiece to volume I, 12 etched plates by George Cruikshank, both volumes lacking the Embellishments leaf (one supplied in loose facsimile), a little minor spotting, bookplates, top edge gilt, contemporary garnet red half morocco gilt, volume I upper joint splitting at foot, a little rubbed, 8vo, together with Hard Times for These Times*, 1st edition, London: Bradbury & Evans, 1854, *1st issue with p. 244 mispaginated 44, some spotting, contemporary half calf, spine torn at head, rubbed with small abrasions, 8vo*

(3)

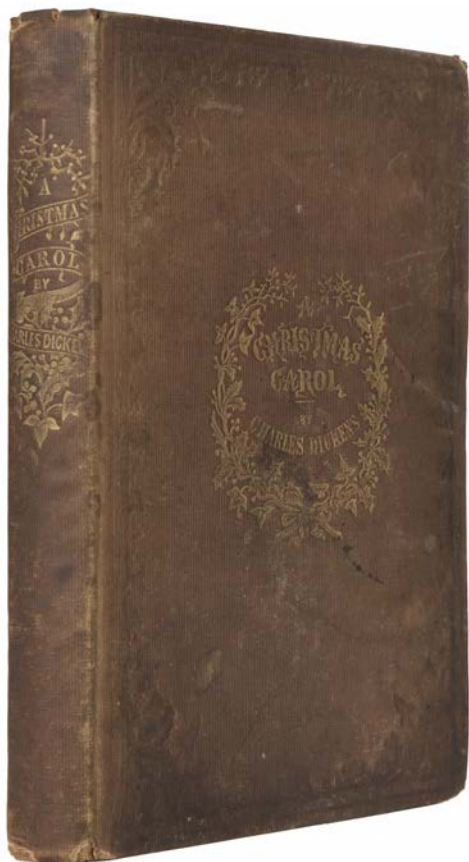
£200 - £300

374 Ainsworth (William Harrison). *The Miser's Daughter: A Tale*, 1st edition, London: Cunningham and Mortimer, 1842, *etched frontispieces and 17 etched plates by George Cruikshank, half-titles bound before opening chapters, closed tear at foot of volume I title & p. 231 in volume II, small abrasion and loss of a few letters to p. 303 in volume III, a little minor dust-soiling and a few small stains, bookplates of Herbert H. Smith, Inner Temple, attractive sprinkled polished calf by Zaehnsdorf, spines with crimson and green labels and decorated in gilt, a few raised bands rubbed, 8vo*

Cohn 17.

(3)

£300 - £400



375 **Dickens (Charles)**. A Christmas Carol, in Prose. Being a Ghost Story of Christmas, 1st edition, 1st issue, London: Chapman & Hall, 1843, *half-title printed in blue, title printed in red and blue, hand-coloured etched frontispiece and 3 hand-coloured plates by John Leech, 4 wood-engravings by W. Linton after Leech, advertisement leaf at rear, some toning to frontispiece and title, occasional light spotting and stains, green chalk-glazed endpapers (some fading), all edges gilt, original brown ribbed cloth, decorated in blind to borders, upper cover with central wreath and title in gilt, spine lettered and decorated in gilt, some darkening to spine and covers, rubbed at spine ends with tiny tears, a few small ink stains to covers, slight lean, contained in modern morocco-backed solander box, 8vo*

Eckel pp. 110-115; Smith II, 4. First edition, first issue, with the half-title printed in blue, title printed in red and blue, 'Stave I' as the first chapter heading, and green endpapers. The binding conforms to William B. Todd's first issue, with the closest interval between the blindstamping to left margin and left extremity of gilt wreath 14-15 mm, and the 'D' of Dickens within the wreath in perfect condition. (The Book Collector, Winter 1961, pp. 449-454)

A *Christmas Carol* was published on 19 December 1843, selling 6,000 copies in the few days before Christmas. Despite its enormous success it was a financial disaster for Dickens. It was a separate commission requested by him of his publishers Chapman and Hall, with Dickens insisting on a fine coloured binding and endpapers with gilt lettering. Although it went into seven editions by May 1844 almost all the profits were absorbed in the expenses of binding, special papers, coloured plates and advertising, and Dickens found himself overdrawn on his Coutts account, and had to ask his friend Mitton for another loan.

Dickens had requested the title be printed in red and green with green endpapers to match, but he was disappointed with the appearance of the green printing. The title was subsequently printed in red and blue, the title-page date changed to 1843 (rather than the gift book convention of using the following year's date), and the green endpapers replaced with yellow.

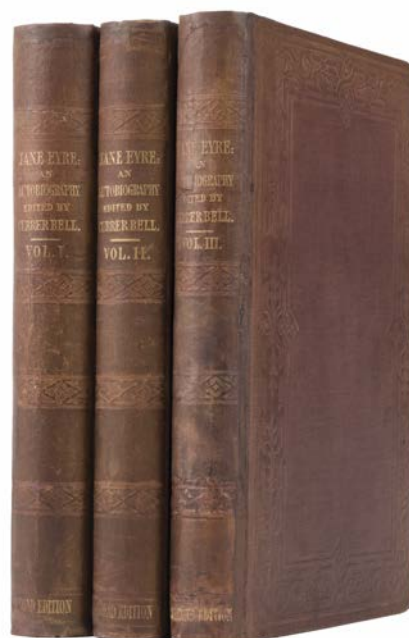
(1) £3,000 - £5,000



376 **Dickens (Charles)**. A set of 4 Christmas books: *The Chimes*, 1845; *The Cricket on the Hearth*, 1846; *The Battle of Life*, 1846; *The Haunted Man and the Ghost's Bargain*, 1848, 1st editions, *half-titles for The Chimes and The Battle of Life only, frontispiece and additional titles to each, illustrations, some spotting and light toning, original cloth upper cover and spine bound at rear of The Chimes, previous owner inscription, 1875 at head of The Battle of Life, contemporary presentation inscription at front of The Haunted Man (front endpaper with small loss from insect predation), The Cricket on the Hearth bound in contemporary half calf, The Chimes and The Battle of Life in contemporary half morocco (Battle of Life upper cover detached), The Haunted Man bound in full calf gilt, some edge wear to Battle of Life, 8vo*

(4)

£300 - £400



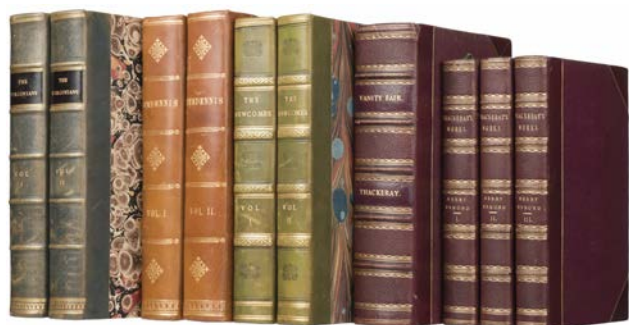
Lot 377

377 **Bronte (Charlotte, "Currer Bell")**. *Jane Eyre: An Autobiography*, 3 volumes, 2nd edition, London: Smith, Elder and Co., 1848, half-titles, 9 pp. 'Opinions of the Press' bound at front of volume I, 5pp. preface dated December 21st 1847, 32pp. publisher's advertisements dated April 1847 & October 1847 at rear of volume I, first volume with short closed marginal tear to p. 17, occasional minor dust-soiling and light stains, contemporary ownership signature 'Pitcairn' to front endpapers of volumes I and II, original blindstamped cloth gilt, volume III with variant (unrecorded) blindstamped decoration to covers, spines repaired, some light fading, 8vo

Smith pp. 29-30. The second edition, published one year after the first edition.

(3)

£1,000 - £1,500



378 **Thackeray (William Makepeace)**. *Vanity Fair. A Novel Without a Hero*, 1st edition in book form, London: Bradbury and Evans, 1848, first issue with the suppressed woodcut of the Marquis of Steyne on page 336, 'Mr. Pitt' for 'Sir Pitt' on page 453, and the rustic hiding on page one, 38 steel-engraved plates and numerous illustrations to text, some spotting to text and heavy spotting to plates, contemporary ownership inscription of W. B. Tristram dated October 1848 to blank recto of advert leaf before frontispiece, and his armorial bookplate front pastedown, top edge gilt, contemporary burgundy half morocco gilt over cloth, rubbed, 8vo, together with four other multi-volume 1st editions by Thackeray:

The History of Pendennis..., 3 volumes, 1st edition in book form, London: Bradbury and Evans, 1849, engraved vignette titles, 46 plates and numerous illustrations to text, some spotting and heavy browning to plates, plate of John T. Walters to both front pastedowns, contemporary half calf over marbled boards with recent gilt-decorated calf rebacks, some corner wear, 8vo

The History of Henry Esmond, Esq. ..., 3 volumes, 1st edition, London: Smith, Elder & Company, 1852, bound without half-titles and advertisements at rear of volumes 2 and 3, some spotting, bookplates of W. B. Tristram to front pastedowns and his ink initials to titles, top edges gilt, contemporary burgundy half morocco gilt over cloth, 8vo

The Newcomes. Memoirs of a most Respectable Family, 2 volumes, 1st edition in book form, London: Bradbury and Evans, 1854, half-titles, additional engraved vignette titles and 46 engraved plates by Richard Doyle, some spotting and damp staining, mostly to plates, modern green half calf gilt over marbled boards, 8vo

The Virginians. A Tale of the Last Century, 2 volumes, 1st edition in book form, London: Bradbury and Evans, 1858, first issue with 'actress' for 'ancestresses' to page 207 and chapters 47 and 48 misnumbered in volume 1, some heavy browning to plates, modern blue-green half calf over marbled boards, spine slightly rubbed, 8vo

The English Humourists of the Eighteenth Century [and] **Miscellanies**, 4 volumes, London: Bradbury & Evans, 1853 & 1855, all bound without half-titles, spotting, ownership signatures and bookplates of W. B. Tristram, top edges gilt, matching contemporary half morocco gilt over cloth, 8vo

(14)

£300 - £500

379 **Dickens (Charles)**. *A Christmas Carol. In Prose. Being a Ghost Story of Christmas*, 12th edition, London: Bradbury & Evans, 1849, 4 hand-coloured engraved plates by John Leech (including frontispiece), few wood-engraved vignette illustrations, advertisement leaf at rear, some light toning and occasional marks, front free endpaper torn out, all edges gilt, original red cloth with gilt and blind decoration, wear at head and foot of spine, few marks, 8vo, together with:

The Cricket on the Hearth. A Fairy Tale of Home, 1st edition, London: Bradbury and Evans, 1846, engraved frontispiece and additional title, wood-engraved vignette illustrations, 1st state advertisement leaf at rear, light toning mostly to margins, all edges gilt, original red cloth with gilt and blind decoration, light wear at head and foot of spine, mark to lower board, 8vo,

The Haunted Man and the Ghost's Bargain. A Fancy for Christmas-Time, 1st edition, London: Bradbury & Evans, 1848, engraved frontispiece and additional title, wood-engraved vignette illustrations, contemporary inscription to front free endpaper, all edges gilt, original red cloth with gilt and blind decoration, wear at head and foot of spine, short tear to lower joint, few marks, 8vo,

The Battle of Life. A Love Story, 1st edition, London: Bradbury & Evans, 1846, engraved frontispiece and additional vignette title (in 4th state without imprint), wood-engraved vignette illustrations, upper pastedown with bookplate of J. C. Hawkshaw, contemporary red calf, gilt decorated spine, few scuffs to boards, 8vo

Smith II, 4, 6, 9 & 8, respectively.

(4)

£300 - £400



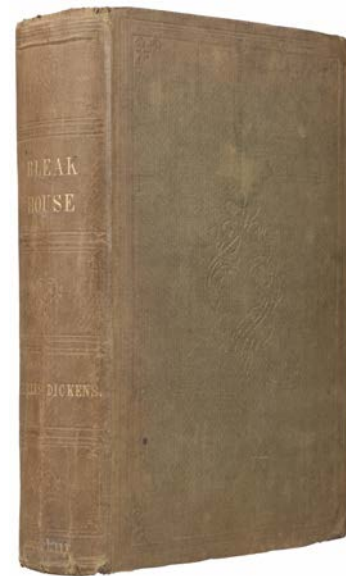
380 **Gaskell (Elizabeth Cleghorn)**. *Mary Barton. A Tale of Manchester Life*, 2 volumes, 3rd edition, London: Chapman and Hall, 1849, closed tear to left margin of volume I title, a few minor stains, contemporary half calf, spines and edges a little rubbed, 8vo, together with *Cranford*, 2nd edition, London: Chapman & Hall, 1853, slight toning to textblock, contemporary ownership signature at head of title, contemporary half calf gilt, 8vo, plus *Round the Sofa*, 1st edition, London: Sampson Low, Son & Co., 1859, a little minor spotting and marks, small blindstamp and shelf numbers to titles, contemporary olive half calf, a little rubbed, 8vo, with 5 others including *The Moorland Cottage*, 1st edition, 1850 (rebound in later cloth), *Sylvia's Lovers*, 3 volumes, 1st edition, 1863, *Cousin Phillis and Other Tales*, illustrated edition, 1865, *Wives and Daughters*, 2 volumes, 1st edition, 1866, and *Shirley*, by Currer Bell (i.e. Charlotte Bronte), new edition, 1858

(13)

£300 - £500



381 **Dickens (Charles).** The Personal History of David Copperfield, 1st edition, London: Bradbury & Evans, 1850, *etched frontispiece, additional title and 38 plates by Hablot K. Browne, one or two closed tears, gutter exposed at Preface leaf with leaves before partially adhered to front pastedown, some spotting and browning, previous owner inscription to frontispiece verso, contemporary half morocco gilt, spine a little rubbed and dulled, covers rubbed, 8vo, together with The Posthumous Papers of the Pickwick Club, 1st edition, London: Chapman and Hall, 1837, etched frontispiece, additional title and 41 etched plates by H. K. Browne, R. Seymour and R. Buss, lacking front endpaper, some spotting and browning, contemporary half calf gilt, a little rubbed, 8vo, plus The Life and Adventures of Nicholas Nickleby, 1st edition, London: Chapman and Hall, 1839, engraved portrait frontispiece of the author after Daniel Maclise, 39 etched plates by H. K. Browne, p. 211-212 lower corner torn away with loss to one or two letters, some spotting and browning, previous owner inscription, bookplate, contemporary half calf gilt, slightly rubbed, 8vo, with 6 others including 1st editions Master Humphrey's Clock, 2 volumes, 1841, Dombey and Son, 1848, Bleak House, 1853, (10)* £300 - £500

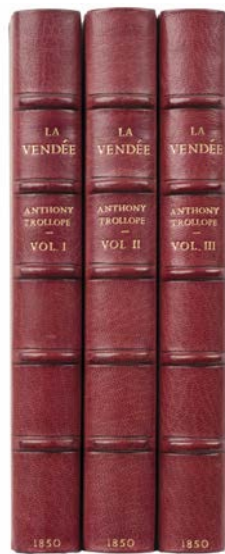
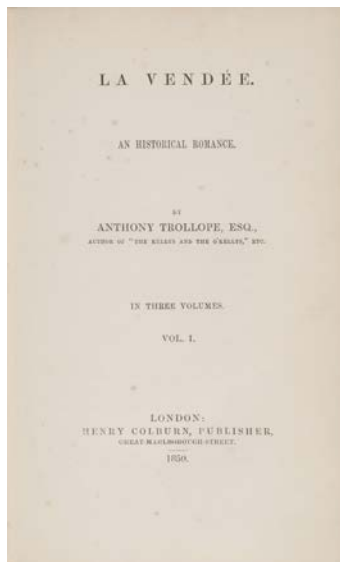


383 **Dickens (Charles).** Bleak House, 1st edition in book form, London: Bradbury and Evans, 1853, *half-title, etched frontispiece and additional title, 38 etched plates by H. K. Browne, some light spotting and offsetting, previous owner inscription of M. Greene, 1882 to front endpaper, original blindstamped cloth, lower joint repaired, small repairs at spine ends, some fading and small ink stains to lower cover, 8vo*

Eckel pp. 79-81; Smith I, 10. Variant issue, with MDCCCLIII lettered in gilt at foot of spine. Smith states seeing a copy, identical to the first cloth binding except for this date to the spine, which lacked the half-title.

(1)

£500 - £800

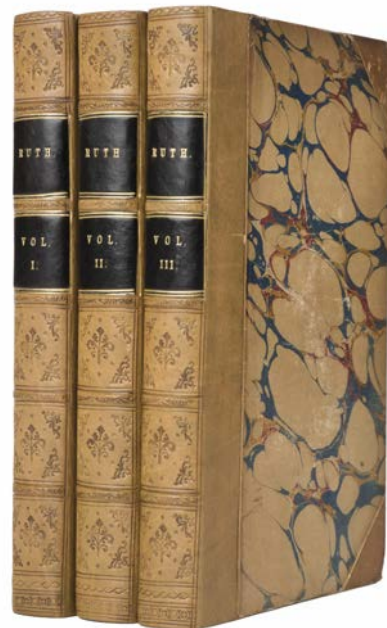


382 **Trollope (Anthony).** La Vendée. An Historical Romance, 3 volumes, 1st edition, 2nd issue, London: Henry Colburn, 1850, *second issue with cancel titles without publisher's imprint to verso, without half-title called for to volume 2, volume 3 with first page of advertisements only (of 16), scattered minor spotting, top edges gilt, 20th-century red half morocco over cloth by Sangorski & Sutcliffe, gilt-titled spines, 8vo*

Sadleir 3a.

(3)

£700 - £1,000

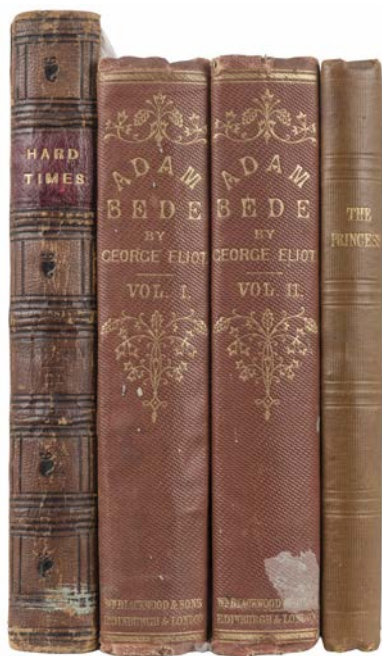


384 **Gaskell (Elizabeth Cleghorn).** Ruth. A Novel, 3 volumes, 1st edition, London: Chapman and Hall, 1853, *a little minor spotting, bookplates of Philip Brewster, contemporary half calf, spines with black labels and decorated in blind, edges lightly rubbed, 8vo*

Sadleir 933; Wolff 2425. The author's third novel.

(3)

£300 - £400



385 Dickens (Charles). *Hard Times. For These Hard Times*, 1st edition in book form, 1st issue, London: Bradbury & Evans, 1854, half-title, with p.244 misnumbered 44, ink stamp at head of B2 (not affecting text), leaf B3 torn at foot with loss of few words, toning, occasional light finger-soiling and spotting, contemporary blind embossed brown morocco, spine and extremities slightly rubbed, 8vo, together with:

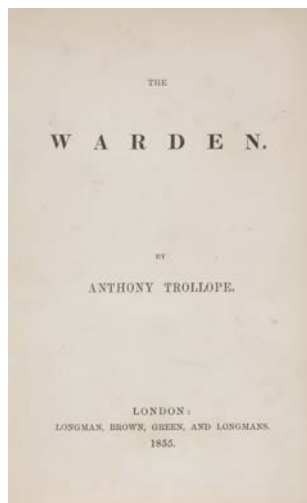
Eliot (George). *Adam Bede*, 2 volumes, 4th edition, Edinburgh & London: William Blackwood and Sons, 1859, half-titles, upper margins of titles with contemporary ownership signature and label, occasional spotting and few marks, gatherings a little sprung in volume 1, original cloth gilt, few marks to spine of volume 2, slightly frayed at head and foot of spines, 8vo,

Tennyson (Alfred). *The Princess: A Medley*, 12th edition, London: Edward Moxon & Co., 1864, 8 pp. publisher's advertisements at front, original cloth, spine slightly faded and frayed at head and foot, 8vo

1. Eckel p.131; Smith I, 11.

(4)

£200 - £300



Lot 386

386 Trollope (Anthony). *The Warden*, 1st edition, London: Longman, Brown, [etc.], 1855, half-title not called for, bound without the adverts at rear, a little spotting at front and rear, early 20th-century green half calf gilt over marbled boards, gilt-titled morocco title label, a little rubbed, 8vo, together with:

Trollope (Anthony). *Barchester Towers*, 3 volumes, 1st edition, London: Longman, Brown [etc.], 1857, bound without initial advert leaf and half-title to volume 1 or publisher's advertisements in volumes 1 and 3, with the first issue point 'tattooed' for 'tabooed' on p. 269 of volume 2, spotting and soiling throughout, small neat archival closed tear repair to contents leaf of volumes 1 and 2, vertical, full-page, closed tear repair to pp. 173-74 of volume 1 (leaf partly damp-stained), early 20th-century red half calf gilt over cloth, a little rubbed, 8vo

Sadleir 4 & 5. First editions of the first two books in the Chronicles of Barsetshire series. 1,000 copies of each were printed, of which Sadleir conjectures 300-400 of *The Warden* were pulped.

(4)

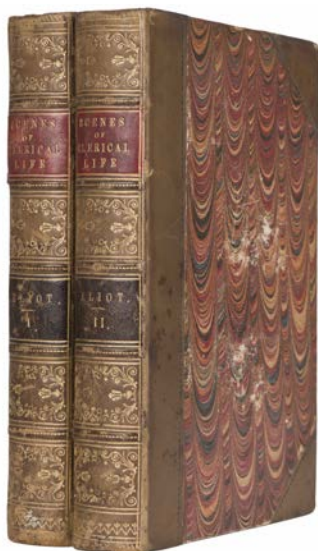
£500 - £800



387 Dickens (Charles). *Little Dorrit*, 1st edition, London: Bradbury and Evans, 1857, etched frontispiece, additional title and 38 plates by Hablot K. Browne, some spotting and browning, bookplate, contemporary half calf gilt, edges rubbed, 8vo, together with the *Life and Adventures of Martin Chuzzlewit*, 1st edition, Chapman and Hall, 1844, etched frontispiece, additional title and 38 plates by Browne, some spotting and browning, contemporary half calf, joints and edges rubbed, 8vo, with 3 others: *Our Mutual Friend*, 2 volumes in 1, 1st edition, 1865, *The Mystery of Edwin Drood*, 1st edition, 1870, and *Sketches by Boz*, new edition, 1839

(5)

£300 - £400



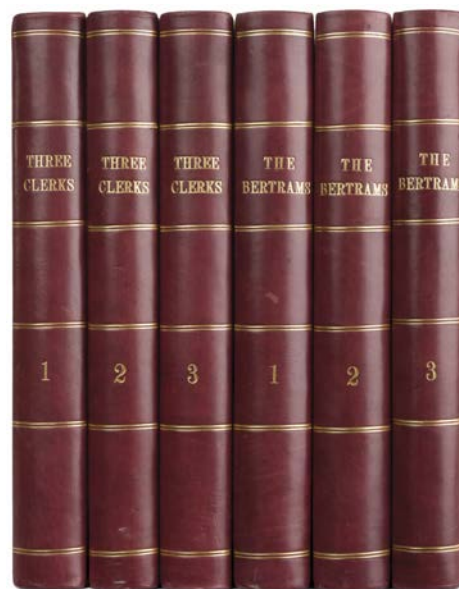
388 **Eliot (George)**. Scenes of Clerical Life, 2 volumes, 1st edition, Edinburgh & London: William Blackwood and Sons, 1858, *half-title for volume II only, a few minor spots, armorial bookplates of Oliver Brett, 3rd Viscount Esher (1881-1963), and Godfrey G. Roundell Greene (1888-1956), contemporary brown half calf gilt, edges lightly rubbed, 8vo*

Parrish p. 7; Sadleir 818; Wolff 2062.

The author's debut work, comprising three tales, first appearing anonymously in Blackwood's Magazine in 1857. The stories were widely praised for their domestic realism, pathos and humour, and Charles Dickens himself was full of admiration for Eliot's writings, prompting much speculation about the identity of the author (Mary Ann Evans, using her *nom de plume* 'George Eliot' here for the first time), who was widely supposed to be a clergyman or clergyman's wife.

(2)

£500 - £800

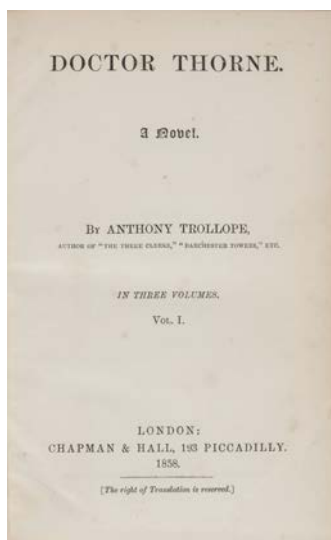


390 **Trollope (Anthony)**. The Three Clerks. A Novel, 3 volumes, 1st edition, London: Richard Bentley, 1858, *together with: Trollope (Anthony)*. The Bertrams. A Novel, 3 volumes, 1st edition, London: Chapman & Hall, 1859, *both works with scattered spotting, mostly at front and rear of each volume, matching modern burgundy half calf gilt over marbled boards, 8vo*

Sadleir 6 & 8.

(6)

£400 - £600

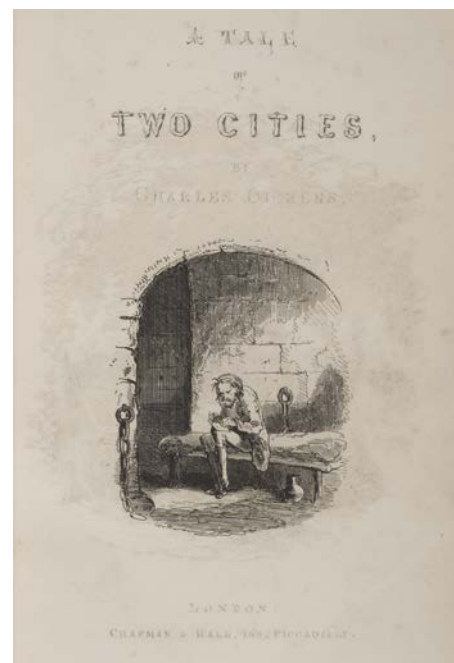


389 **Trollope (Anthony)**. Doctor Thorne. A Novel, 3 volumes, 1st edition, London: Chapman & Hall, 1858, *bound without publishers' catalogue at rear of volume 1, scattered minor spotting, top edges gilt, early 20th-century dark blue half morocco gilt over cloth by G. P. Putnam's Sons, a little rubbed on joints and edges, small nick at top right of spine of volume 3, 8vo*

Sadleir 7.

(3)

£700 - £1,000

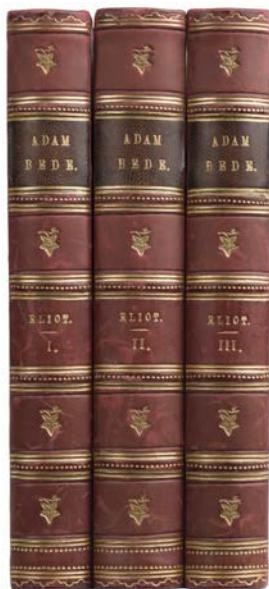


391 **Dickens (Charles)**. A Tale of Two Cities, 1st edition, 1st issue, London: Chapman and Hall, 1859, *etched frontispiece, additional title and 14 plates by H. K. Browne, lacking the list of plates leaf, a few light marks, modern black half morocco, 8vo*

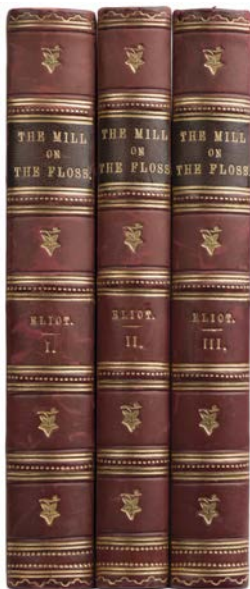
Eckel pp. 86-90; Podeschi A143; Smith I, pp. 96-98. First issue copy with p. 213 misnumbered 113, misspelling 'affectionately' to line 12, p. 134.

(1)

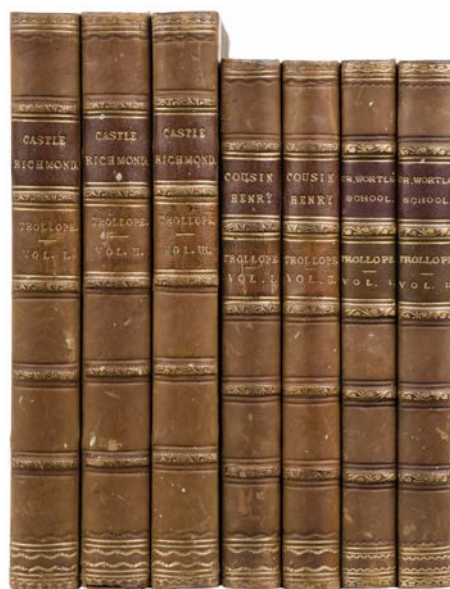
£500 - £800



Lot 392



Lot 393



Lot 394

392 **Eliot (George)**. Adam Bede, 3 volumes, 1st edition, Edinburgh & London: William Blackwood, 1859, *half-titles, a few minor stains, contemporary rose red half calf gilt by David Bryce and Sons, Glasgow, slight fading to spines, edges lightly rubbed, 8vo*

Parrish 12; Sadleir 812; Wolff 2056.

(3)

£400 - £600

393 **Eliot (George)**. The Mill on the Floss, 3 volumes, 1st edition, Edinburgh & London: William Blackwood and Sons, 1860, *half-titles, occasional minor spotting, previous owner signatures, contemporary rose red half calf gilt by David Bryce and Son, Glasgow, spines slightly faded, edges lightly rubbed, 8vo*

Parrish pp. 14-16; Sadleir 816; Wolff 2060.

(3)

£400 - £600

394 **Trollope (Anthony)**. Castle Richmond. A Novel, 3 volumes, 1st edition, 2nd issue, London: Chapman & Hall, 1860, *bound without half-titles and publishers' catalogue at rear of volume 3, some spotting, contemporary tan half calf gilt over cloth with leather spine labels, rubbed, together with two others in near-matching bindings:*

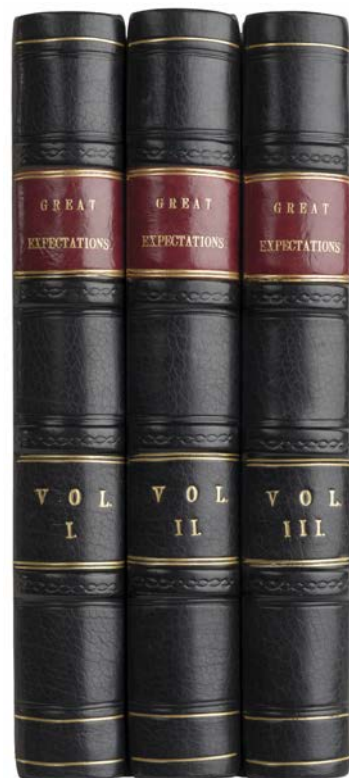
Trollope (Anthony), Cousin Henry. A Novel, 2 volumes, 1st edition in book form, London: Chapman & Hall, 1879, *bound without half-titles and publishers' adverts at rear of volume 1, closed tear to first title, some spotting, contemporary tan half calf gilt over cloth with leather spine labels, rubbed, plus*

Trollope (Anthony), Dr. Wortle's School. A Novel, 2 volumes, 1st edition in book form, London: Chapman & Hall, 1881, *half-titles, bound without publishers' catalogue at rear of volume 2, some spotting, contemporary ink presentation inscriptions to Jessie S. Verrey from her mother to both upper margin of both titles, contemporary tan half calf gilt over cloth by Mudie, leather spine labels, rubbed, all 8vo*

Sadleir 10, 56 & 59.

(7)

£300 - £500



Lot 395

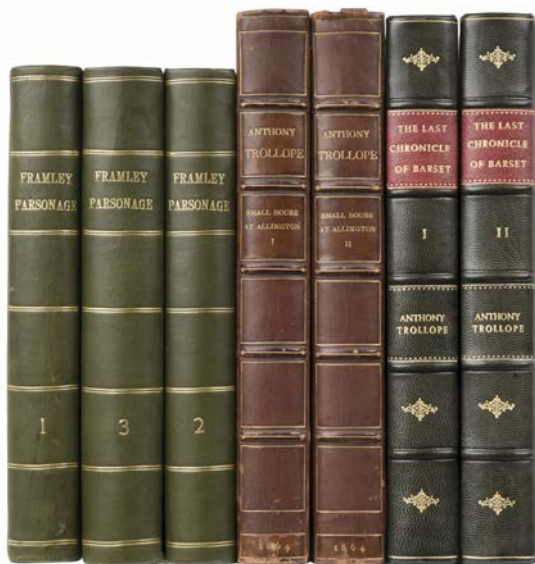
395 **Dickens (Charles)**. Great Expectations, 3 volumes, 2nd edition (i.e. 2nd issue), London: Chapman and Hall, 1861, *dedication leaf to Chauncy Hare Townshend after title in volume I, bound without advertisements, occasional minor spotting, modern black half morocco gilt, red label to spines, 8vo*

Eckel pp. 91-93; Podeschi A146; Smith I, 14. The text conforms to the first issue points: volume II, p. 162, line 21, 'their' for 'her', volume III, p. 37, line 25, 'raving' for 'staving', p. 145, line 1, 'but' for 'was', p. 150, line 4, 'led' for 'lead'.

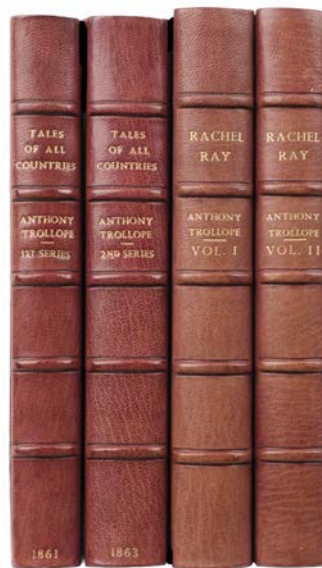
Although the titles state 'second edition' they are actually one of five issues of the same edition. 'These five issues were probably printed at a single impression and published with altered title pages to imply and encourage a rapid sale. (The words announcing the "edition" are printed between the volume number and the imprint.)' (Smith).

(3)

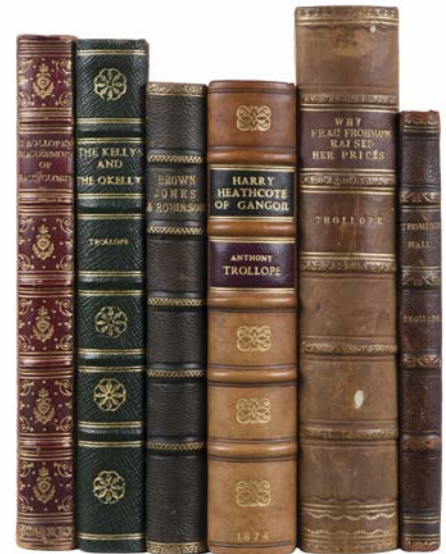
£1,500 - £2,000



Lot 396



Lot 397



Lot 398

396 Trollope (Anthony). *Framley Parsonage*, 3 volumes, 1st edition in book form, London: Smith, Elder and Co., 1861, 6 wood-engraved plates by J. E. Millais, publisher's 16-page catalogue (dated April 1861) at rear of volume 3, some heavy spotting, modern green half calf gilt over marbled boards, 8vo, together with:

Trollope (Anthony), *The Small House at Allington*, 2 volumes, 1st edition in book form, London: Smith, Elder and Co., 1864, 18 wood-engraved plates by J. E. Millais, with 'hobbledehoya' on p. 33 but p. 70 correctly paginated, top edges gilt, 20th-century straight-grain tan calf by Zaehnsdorf, triple gilt fillet borders, gilt-decorated spines with five raised bands, spine ends and corners rubbed, 8vo, plus

Trollope (Anthony), *The Last Chronicle of Barset*, 2 volumes, 1st edition in book form, 1st issue, London: Smith, Elder and Co., 1867, 32 wood-engraved plates by George H. Thomas, 32 engraved vignettes to text, 'The right of Translation is reserved' to both title versos, bound without advert leaf at rear of volume 2, scattered minor spotting and a few damp spots to plate margins, modern dark green half morocco gilt over marbled boards, marbled edges, 8vo

(7)

£400 - £600

397 Trollope (Anthony). *Tales of All Countries* [First Series] [and:] *Tales of All Countries*, Second Series, 1st editions, London: Chapman & Hall, 1861 & 1863, some minor spotting and soiling, together with:

Trollope (Anthony). *Rachel Ray*. A Novel, 2 volumes, 1st edition, London: Chapman and Hall, 1863, occasional spotting, circulating library labels of the Royal Library, Malvern, pasted to rear free endpaper rectos of both volumes, all with top edges gilt, early 20th-century red half morocco gilt over cloth by Sangorski & Sutcliffe, 8vo

Sadler 12, 16 & 17.

(4)

£400 - £600

398 Trollope (Anthony). *The Macdermots of Ballycloran*, new edition [first reprint], London: Chapman & Hall, 1861, a little spotting, contemporary red half morocco over marbled boards with gilt-decorated spine, very rubbed and some edge wear, together with:

Trollope (Anthony). *The Kellys and the O'Kellys*, new edition [first reprint], London: Chapman and Hall, 1859, half-title, old ink inscription at head of first page of text, early 20th-century green morocco gilt, rubbed, 8vo, plus

Trollope (Anthony, Editor), *The Struggles of Brown, Jones, and Robinson*: By one of the Firm, First English edition in book form, London: Smith, Elder & Co., 1870, 4 wood-engraved plates including frontispiece and additional title-page, some minor spotting, old ink name inscription to front free endpaper, marbled edges, rubbed, closely trimmed, marbled end papers, contemporary green half morocco gilt over marbled boards,

Trollope (Anthony). *Harry Heathcote of Gangail*. A Tale of Australian Bush Life, 1st illustrated edition, London: Sampson Low [etc.] 1874, 6 wood-engraved plates (closely trimmed), bound without publishers' catalogue rear, some soiling throughout, modern tan half calf over marbled boards with gilt-decorated and titled spine,

Trollope (Anthony). *Why Frau Frohmann Raised her Prices and Other Stories*, 1st edition, London: Wm. Isbister, 1882, bound without half-title, a little spotting and soiling, contemporary tan half calf gilt over cloth, rubbed and a little soiled,

Trollope (Anthony). *Thompson Hall*, 1st edition, London: Sampson Low [etc.], 1885, half-title, 8 wood-engraved illustrations, occasional spotting, contemporary brown half morocco gilt over cloth, rubbed, all 8vo

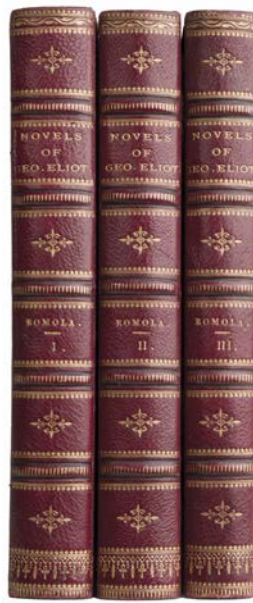
Sadler 1 (note), 2 (note), 15a, 43 (note), 61 & 61a.

(6)

£300 - £500



Lot 399



Lot 400



Lot 401

399 Trollope (Anthony). Orley Farm, 2 volumes, 1st edition, London: Chapman & Hall, 1862, *illustrations by J. E. Millais, occasional light spotting, bookplate of Richard Adams to volume II, bookplates of Josslyn Francis Pennington, 5th Baron Muncaster to both volumes, contemporary green half calf gilt by Sotheran, spines faded to brown, edges slightly rubbed, 8vo, together with The Last Chronicle of Barset, 2 volumes, 1st edition, London: Smith, Elder and Co., 1867, illustrations by George H. Thomas, occasional light spotting, bookplate of Richard Adams to volume I, contemporary green half calf gilt by Sotheran, spines faded to brown, joints and edges lightly rubbed, 8vo, plus Shardik, by Richard Adams, 1975 reprint, Richard Adams's copy with his bookplate, rebound in green morocco*

Sadleir 13 (Orley Farm). Trollope himself described Orley Farm, with 40 wood-engraved illustrations by the Pre-Raphaelite artist John Everett Millais, as his best plotted and personal favourite. 'Millais was a 'sixties'-style illustrator, representational and realistic, a style which accorded nicely with that of Trollope, whose writing was often characterized as 'photographic', 'uncompromisingly realistic', and even 'pre-Raphaelite'. ' (ODNB).

(5) £300 - £400

400 Eliot (George). Romola, 3 volumes, 1st edition, London: Smith, Elder and Co., 1863, *advertisement leaf at rear of volume II, some light spotting and small stains, later maroon half morocco gilt, 8vo* (3) £200 - £300

401 Trollope (Anthony). Can You Forgive Her? 2 volumes, 1st edition, London: Chapman and Hall, 1864-65, *40 etched plates by Phiz and Miss Taylor, bound without half-titles, some spotting, edges of plate opposite p. 129 of volume 2 a little chipped and frayed, contemporary ink inscription at head of title of volume 1, 'Book Society, Church Porch', modern red half calf over marbled boards, gilt-titled and decorated spines, 8vo, together with:*

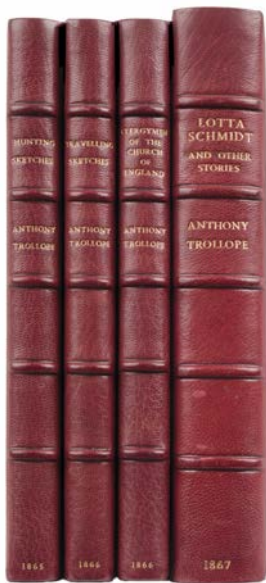
Trollope (Anthony), The Claverings, 2 volumes, 1st edition in book form, London: Smith, Elder and Co., 1867, *16 wood-engraved plates (short closed tear to foremargin of plate opposite p. 100 in volume 2), bound without advert leaf at rear of both volumes, some spotting, embossed circular ex libris stamp of Anthony Day to front free endpapers, top edge gilt, contemporary blue half calf gilt over cloth by F. & E. Stoneham, gilt-titled and tooled spines, rubbed, some corner wear, 8vo, plus*

Trollope (Anthony), He Knew He Was Right, 2 volumes, 1st edition, London: Strahan and Company, 1869, *32 wood-engraved plates and 32 vignettes by Marcus Stone, bound without half-titles, contemporary blue half calf gilt over pimpled cloth, rubbed, spines slightly sunned and scuffed, 8vo,*

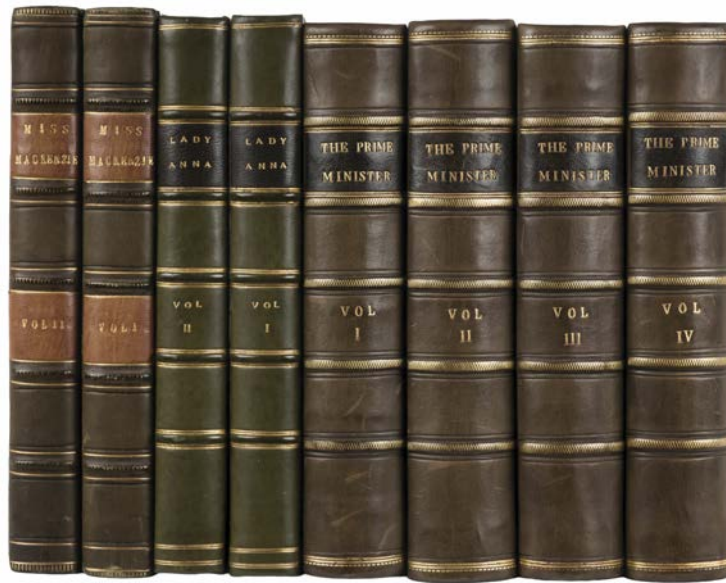
Trollope (Anthony), The Way We Live Now, 2 volumes, 1st edition, London: Chapman and Hall, 1875, *40 wood-engraved plates by Luke Fildes, some spotting (mostly to plates), bound without half-titles, contemporary tan half calf gilt over marbled boards, rubbed, spines slightly darkened and scuffed, 8vo*

Sadleir 19, 27, 31 & 44.

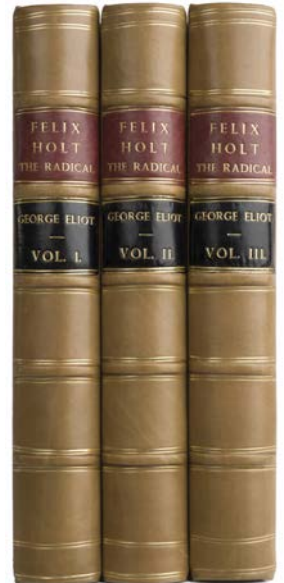
(8) £300 - £500



Lot 402



Lot 403



Lot 404

402 Trollope (Anthony). Hunting Sketches, 1st edition, London: Chapman and Hall, 1865, 32 pp. *publishers' catalogue at rear (dated May 1865), contemporary ink ownership name at head of title, together with three others in matching bindings:*

Trollope (Anthony), Travelling Sketches, 1st edition, London: Chapman and Hall, 1866, 24 pp. *publishers' catalogue at rear (dated February 1, 1866), plus*

Trollope (Anthony), Clergymen of the Church of England, 1st edition, London: Chapman and Hall, 1866, 24 pp. *publishers' catalogue at rear (dated March 30, 1866)*

Trollope (Anthony), Lotta Schmidt and other Stories, 1st edition, London: Alexander Strahan, 1867, *half-title, all with top edges gilt, matching modern red half morocco gilt over cloth by Sangorski & Sutcliffe, 8vo*

Sadleir 21, 23, 24 & 28.

(4)

£400 - £600

403 Trollope (Anthony). Miss Mackenzie, 2 volumes, 1st edition, London: Chapman and Hall, 1865, *bound without half-titles and adverts at rear of volume 2, minor spotting, contemporary green half calf gilt over marbled boards, slightly rubbed, 8vo, together with:*

Trollope (Anthony). Lady Anna, 2 volumes, 1st edition in book form, London: Chapman and Hall, 1874, *half-title to volume 2 only, a little marginal spotting and toning, early 20th-century, green half calf gilt over cloth, a little rubbed, 8vo, plus*

Trollope (Anthony). The Prime Minister, 4 volumes, 1st edition, London: Chapman & Hall, 1876, *occasional spotting, 20th-century grey-blue half calf gilt over marbled boards, slightly rubbed and faded on spines, 8vo*

Sadleir 20, 42 & 45.

(8)

£200 - £300

404 Eliot (George). Felix Holt the Radical, 3 volumes, 1st edition, Edinburgh & London: William Blackwood, and Sons, 1866, *half-titles for volumes II-III only, publisher's 4 pp. and 20 pp. catalogue bound at rear of volume III, small Harrison's Library label pasted at head of introduction leaf in volume I and first chapter of volumes II-III, occasional light spotting and stains, modern tan half calf gilt, red and black labels to spines, 8vo*

(3)

£200 - £300



405 Trollope (Anthony). The Belton Estate, 3 volumes, 1st edition in book form, London: Chapman and Hall, 1866, *some spotting and soiling, heaviest in volume 1, modern ink ownership inscription to front free endpaper of volume 1, contemporary tan half morocco gilt over cloth, heavily rubbed, 8vo, together with:*

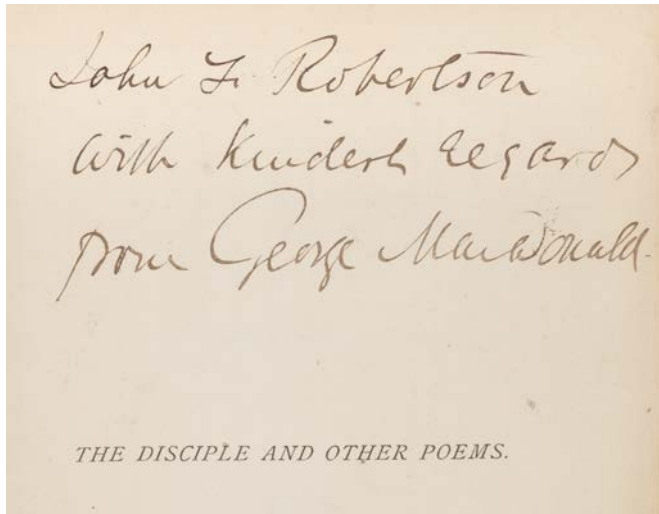
Trollope (Anthony), John Caldigate, 3 volumes, 1st edition in book form, London: Chapman & Hall, 1879, *bound without half-titles, some spotting, contemporary tan half calf gilt over cloth, gilt-titled leather spine labels and raised bands, rubbed, 8vo, plus*

Trollope (Anthony), The Duke's Children. A novel, 3 volumes, 1st edition in book form, London: Chapman and Hall, 1880, *half-titles, 24 pp., publishers' catalogue bound at rear of volume 3, a little spotting and soiling, modern red-brown half calf gilt over marbled board with gilt-titled black leather spine labels, 8vo*

Sadleir 22, 55 & 57.

(9)

£200 - £300

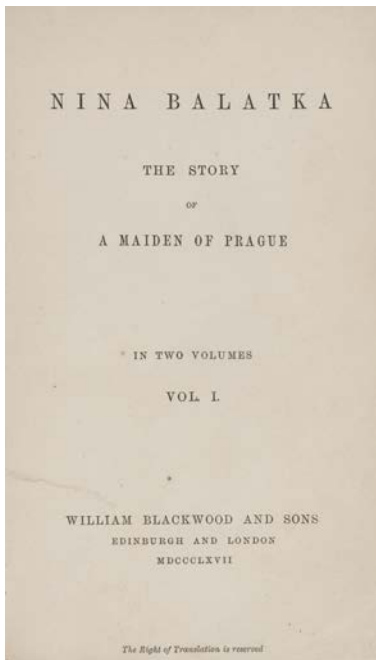


406 **Macdonald (George)**. *The Disciple and Other Poems*, 1st edition, London: Strahan and Co., 1867, 4 pp. *publisher's catalogue at rear dated January 1868, p. 7 a little roughly opened at lower margin, original cloth gilt, spine a little faded with light wear at ends, 8vo*

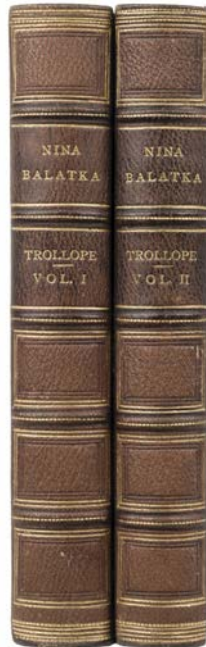
Presentation copy, inscribed to half-title 'John F. Robertson, with kindest regards from George Macdonald'. Probably John Forbes-Robertson (1822-1903), Scottish theatre critic and father of actor Sir Johnston Forbes-Robertson (1853-1937).

Uncommon poetry book and unusual to find any work signed by Scottish writer George Macdonald, an influential pioneer of fantasy fiction.

(1) £300 - £500



Lot 407



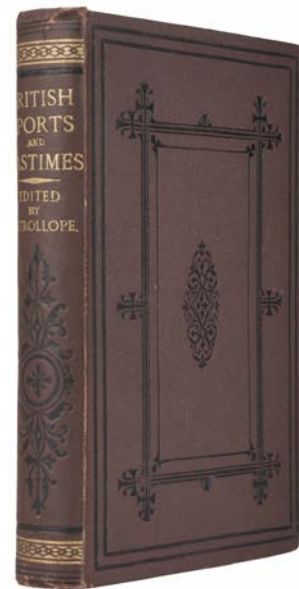
407 **[Trollope, Anthony]**. *The Story of a Maiden of Prague*, 2 volumes, 1st edition in book form, Edinburgh and London: William Blackwood and Sons, 1867, *half-titles, advert leaf at rear of volume 1, bound without publishers' catalogue at rear of volume 2, minor spotting and soiling, bookplates of Oliver Brett and Joseph Spencer Graydon to both volumes, top edges gilt, early 20th-century dark blue half morocco over marbled boards by Roger de Coverly & Sons, gilt-decorated spines with five raised bands, slightly rubbed and faded on spines, 8vo, together with: [Trollope, Anthony], Linda Tressel, volume 2 only (of 2), 1st edition in book form, London: William Blackwood and Sons, 1868, half-title, top edge gilt, early 20th-century red half morocco gilt over cloth by Sangorski & Sutcliffe, 8vo, plus a remainder issue of the same work, 2 volumes in one, London: William Blackwood and Sons, no date, c. 1880, bound without original preliminary leaves to both volumes, minor soiling, pencil number to title verso, modern red morocco-backed cloth, gilt-titled spine, 8vo*

Sadleir 25 & 29.

1) Originally published in *Blackwood's Magazine*, July 1866 to January 1867. Both issues of the first edition in book form are extremely rare, especially in the original cloth. The first issue was published anonymously in two volumes, as an experiment to see if the public were faithful to Trollope because of the quality of his work, or purchased simply because of his now-famous name. His publishers lacked faith and printed a small edition of the book. However, sales were even lower than they anticipated, and the remaining sheets were subsequently bound up in the one-volume edition and issued in 1879 with a new, undated, title-page. Sadleir says of the first issue, 'I am doubtful whether more than 150 or 200 copies... were actually bound up in two-volume shape', adding that the book is 'only a little less rare' in its remaindered form.

2) Originally published in *Blackwood's Magazine*, October 1867 to May 1868. 'This [anonymous] story was no greater a success than *Nina Balatka* and, as with its predecessor, the publisher bound up the unsold sheets of the two-volume first edition in a single volume...'.
(4)

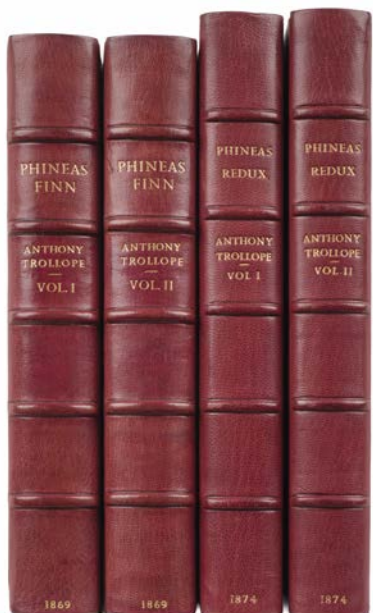
£500 - £800



408 **Trollope (Anthony, editor)**. *British Sports and Pastimes*, 1st edition, London: Virtue & Co., 1868, *half-title and final page toned, pale yellow endpapers, original brown cloth, blocked in black and blind, gilt-lettered spine (without imprint), minor rubbing, 8vo*

Sadleir P4. Usually found in bright green cloth, this is a bright copy of a first edition variant not mentioned by Sadleir (the title-page, but not the binding, conforming to his first issue): 'no other item in Trollopiana appears in so many different cloths...'.
(1)

£100 - £150



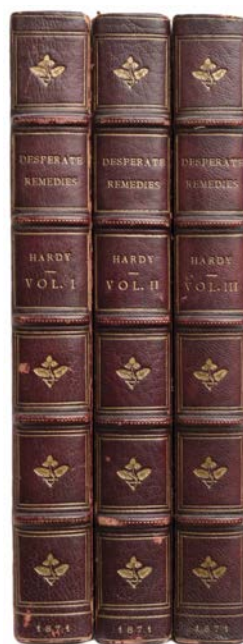
409 **Trollope (Anthony)**. *Phineas Finn, the Irish Member*, 2 volumes, 1st edition in book form, London: Virtue & Co., 1869, 20 wood-engraved plates by J. E. Millais, together with:

Trollope (Anthony), *Phineas Redux*, 2 volumes, 1st edition in book form, London: Chapman and Hall, 1874, 24 wood-engraved plates by Frank Holl, neat closed tear repairs to outer margin of title and frontispiece tissue-guard of volume 1, all with top edges gilt, matching modern red half morocco gilt over cloth by Sangorski & Sutcliffe, 8vo

Sadleir 30 & 41.

(4)

£200 - £300



411 **[Hardy, Thomas]**. *Desperate Remedies*. A Novel, 3 volumes, 1st edition, London: Tinsley Brothers, 1871, half-title to each volume, scattered minor spotting and light marginal dust-soiling, top edges gilt, early 20th-century red crushed half morocco gilt by Rivière & Son, gilt-decorated and titled spines with five raised bands and floral tool to four compartments, slightly darkened, rubbed on joints and a little corner wear, 8vo

Purdy, pp. 3-5. One of 500 copies.

Hardy's rare, first published novel. Issued anonymously, it was savagely reviewed in the *Spectator* and quickly remaindered with the three volumes bound in one. Hardy destroyed the manuscript himself soon after it was written.

(3)

£2,000 - £3,000



410 **Ainsworth (William Harrison)**. *Hilary St. Ives*. A Novel, 3 volumes, 1st edition, London: Chapman and Hall, 1870, closed tears to final leaf in volume III, occasional light dust-soiling, top edge gilt, contemporary crimson half morocco gilt, volume III lower cover detached, spines a little darkened and rubbed at ends, joints lightly rubbed, 8vo, together with *Saint James's: or, the Court of Queen Anne*. An Historical Romance, 3 volumes, 1st edition, London: John Mortimer, 1844, etched plates by George Cruikshank, some spotting and stains, bookplates, contemporary half calf, volume I lacking spine label, rubbed with some fading, 8vo, plus *The Tower of London*, 1st edition, London: Richard Bentley, 1840, illustrations by George Cruikshank, some spotting and water stains, modern calf-backed boards, 8vo, with others by the author including 1st editions *Old Saint Paul's*. A Tale of the Plague and the Fire, 3 volumes, 1841, and *Ovingdean Grange*, 1860, plus a defective set of *Jack Sheppard*, 1839

(18)

£200 - £300



412 **Eliot (George)**. *Middlemarch*. A Study of Provincial Life, 4 volumes, 1st edition, Edinburgh & London: William Blackwood and Sons, 1871-72, half-titles, some light spotting, contemporary ink inscriptions to front endpapers, contemporary green half calf, volume I lower joint split, rubbed with some damp stains to covers, slight lean, 8vo, together with *Daniel Deronda*, 4 volumes, 1st edition, Edinburgh & London: William Blackwood & Sons, 1876, half-titles, occasional light spotting, contemporary half calf, a little rubbed, 8vo, plus *Silas Marner: The Weaver of Raveloe*, 1st edition, 1861

(9)

£200 - £300



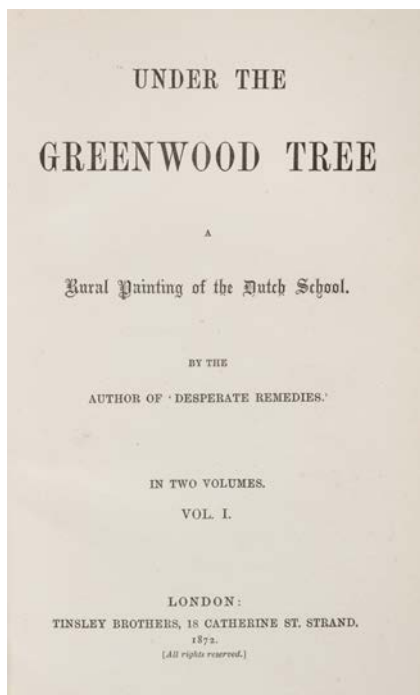
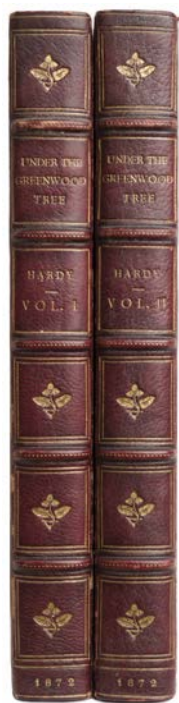
413 **Trollope (Anthony)**. *Ralph the Heir*, 3 volumes, 1st edition, London: Hurst and Blackett, 1871, *half-titles without publishers' catalogue at rear of volume 3, later pencil ownership inscription to half-title volume 1, a little spotting or soiling, top edges gilt, early 20th-century, blue half morocco gilt over cloth by W & G Foyle, 8vo together with:*

Trollope (Anthony), *The Eustace Diamonds*, 3 volumes, 1st edition in book form, London: Chapman and Hall, 1873, *half-titles, top edges gilt, early 20th-century, straight grain tan calf gilt by Zaehnsdorf, little rubbed, 8vo, plus*

Trollope (Anthony), *The Landleaguers*, 1st edition in book form, London: Chatto & Windus, 1883, *half-titles, bound without publishers' catalogue at rear of volume 3, top edges gilt, early 20th-century, crushed blue half morocco gilt by G. P. Putnam's Sons, slightly rubbed, a little wear to head of spine of volume 3, 8vo* Sadleir 37, 39 & 68.

(9)

£300 - £400



Lot 414

414 **[Hardy, Thomas]**. *Under the Greenwood Tree. A Rural Painting of the Dutch School*, 2 volumes, 1st edition, London: Tinsley Brothers, 1872, *half-title to volume 1 only, scattered minor spotting and light marginal dust-soiling, evidence of paper label removal to rear free endpaper verso of volume 2, top edges gilt, early 20th-century red crushed half morocco gilt by Rivière & Son, gilt-decorated and titled spines with five raised bands and floral tool to four compartments, slightly darkened, extremities a little rubbed and minor corner wear, 8vo*

Purdy, pp. 6-8. One of a presumed 500 copies.

Hardy's second published novel, also issued anonymously, was favourably reviewed but sales were poor. It was remaindered in 1874, following the success of *Far from the Madding Crowd*.

(2)

£700 - £1,000



415 **Trollope (Anthony)**. *Orley Farm*, 2 volumes bound in one, 1st edition, London: Chapman and Hall, 1862, *40 wood-engraved plates (occasional marginal damp staining), bound without half-titles and publishers' adverts at rear of volume 1, contemporary diced calf gilt, modern gilt-decorated calf reback, corners bumped, thick 8vo, together with:*

Trollope (Anthony), *The Vicar of Bullhampton*, 1st edition, London: Bradbury, Evans & Co., 1870, *35 wood-engraved plates and illustrations by H. Woods, some spotting, mostly to plates, bound without half-title, blue half morocco gilt over marbled board, plus* **Trollope (Anthony)**, *An Editor's Tales*, 1st edition, London: Strahan & Co., 1870, *half-title, adverts to final leaf verso, a little spotting, modern green half morocco gilt over marbled boards*

Trollope (Anthony), *Sir Harry Hotspur of Humblethwaite*, 1st edition in book form, London: Hurst & Blackett, 1871, *half-title, bound without publishers' catalogue at rear, a little finger soiling, top edge gilt, green half morocco gilt over marbled boards, spine darkened, slightly rubbed and some edge wear,*

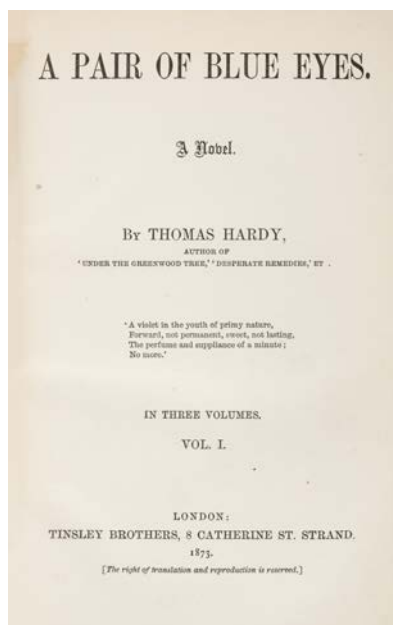
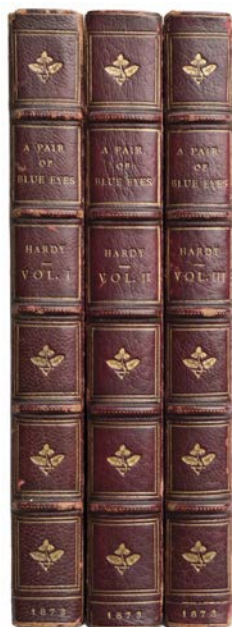
Trollope (Anthony), *The Golden Lion of Granpere*, 1st edition in book form, London: Tinsley Brothers, 1872, *bound without half-title and publishers' adverts at rear, some spotting, contemporary tan half calf gilt over cloth, rubbed and a little soiled,*

Trollope (Anthony), *Harry Heathcote of Gangoil. A Tale of Australian Bush Life*, 1st edition in book form, London: Sampson Low [etc.] 1874, *unillustrated first issue, 44 (of 48) pp. publishers' catalogue (dated October 1873) bound at rear, ex-library with numerous oval ink library stamps, some browning and soiling throughout, additional library markings to title and contents leaf, recent brown half calf gilt over marbled boards with contrasting leather labels and gilt tools to spine, all 8vo*

Sadleir 13, 33, 34, 36, 38 & 43. 'Harry Heathcote in its genuine (unillustrated) first edition is of extreme rarity' (Sadleir).

(6)

£500 - £800



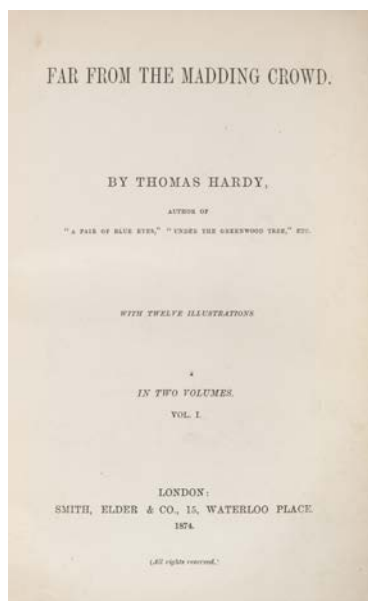
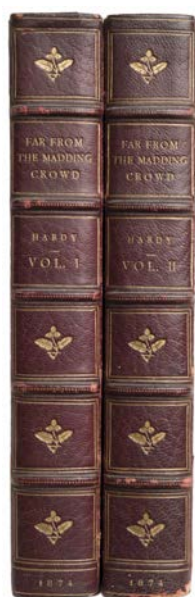
416 **Hardy (Thomas)**. *A Pair of Blue Eyes*. A Novel, 3 volumes, 1st edition in book form, London: Tinsley Brothers, 1873, *half-title to each volume, with 'c' misaligned in 'clouds' p. 5 on last line of volume 2, bound without publisher's catalogue at rear of volume 3 (as often), scattered minor spotting and light marginal dust-soiling, pp. 199-202 of volume 1 slightly sprung, top edges gilt, early 20th-century red crushed half morocco gilt by Rivière & Son, gilt-decorated and titled spines with five raised bands and floral tool to four compartments, slightly darkened, extremities a little rubbed and minor corner wear, 8vo*

Purdy, pp. 8-13. One of a presumed 500 copies.

Scarce first edition of Hardy's third novel, and the first to bear his name. It was first serialised in *Tinsley's Magazine* between September 1872 and July 1873. In spite of favourable reviews, Tinsley considered it the weakest of the three novels he had published for Hardy, and ended his association with him.

(3)

£500 - £800



Lot 417

417 **Hardy (Thomas)**. *Far from the Madding Crowd*, 2 volumes, 1st edition in book form, London: Smith, Elder & Co., 1874, *12 wood-engraved plates by Helen Allingham (all but the last two signed under her maiden name of Paterson), scattered spotting and light marginal dust-soiling, top edges gilt, early 20th-century red crushed half morocco gilt by Rivière & Son, gilt-decorated and titled spines with five raised bands and floral tool to four compartments, slightly darkened, rubbed on joints and edges, minor wear to corners and foot of spine of volume 2, 8vo*

Purdy, pp. 13-20. One of 1,000 copies.

First serialised in the *Cornhill Magazine* from January to December 1874.

(2)

£500 - £800



418 **Hardy (Thomas)**. *The Hand of Ethelberta*. A Comedy in Chapters, 2 volumes, 1st edition in book form, London: Smith, Elder & Co., 1876, *half-titles, 11 wood-engraved plates by George Du Maurier, first state with uncanceled leaves in volume 1 (pp. 7-10, 65-66, 79-80), bound without advert leaves at rear of both volumes, together with 3 other Thomas Hardy first editions in matching bindings:*

The Trumpet-Major. A Tale, 3 volumes, 1st edition in book form, London: Smith, Elder & Co., 1878, *half-titles, plus*

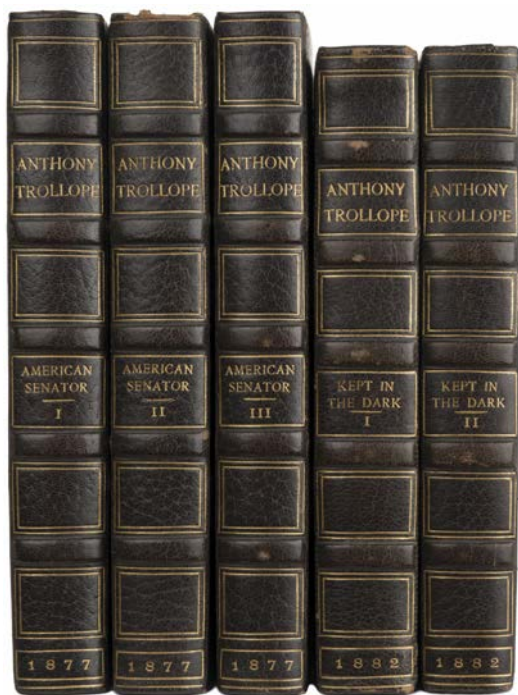
A Laodicean; or, the Castle of the De Stancys. A Story of To-Day, 3 volumes, 1st English edition in book form, London: Sampson Low, Searle & Rivington, 1881, *lacks half-title to volume 1, light toning to first and last leaves, and*

Two on a Tower, 3 volumes, 1st edition in book form, London: Sampson Low, Searle & Rivington, 1882, *half-titles, printers' imprint to final blank leaf recto of volume 1; all with some scattered spotting, early 20th-century red crushed half morocco gilt by Rivière & Son, gilt-decorated and titled spines with five raised bands and floral tool to four compartments, slightly darkened, rubbed on joints and extremities, (The Trumpet-Major a little chipped at head of volume 2, A Laodicean bruised and tender at head of volume 3), 8vo*

Purdy, pp. 20-23, 31-35, 35-40 & 41-47 respectively. All one of 1,000 copies.

(11)

£500 - £800

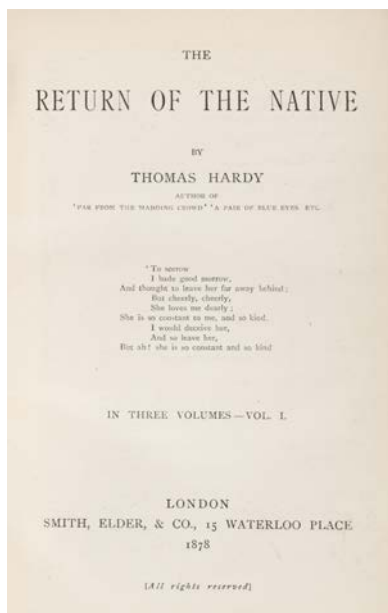
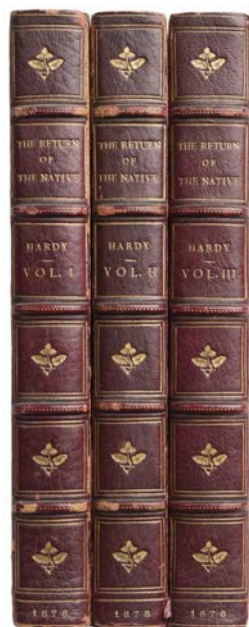


419 **Trollope (Anthony)**. The American Senator, 3 volumes, 1st edition in book form, London: Chapman & Hall, 1877, *half-titles, together with:*

Trollope (Anthony). Kept in the Dark, 2 volumes, 1st edition in book form, London: Chatto & Windus, 1882, *half-titles, wood-engraved frontispiece by J. E. Millais to volume 1, publisher's device to final blank of volume 1, both works with scattered minor spotting, top edges gilt, matching early 20th-century dark blue crushed half morocco gilt over cloth by G. P. Putnam's Sons, gilt-titled spines with five raised bands and gilt fillet compartments, a little rubbed and minor wear to extremities, 8vo*

Sadleir 46 & 65.
(5)

£400 - £600



Lot 420

420 **Hardy (Thomas)**. The Return of the Native, 3 volumes, 1st edition in book form, London: Smith, Elder & Co., 1878, *half-titles, wood-engraved sketch map frontispiece to volume 1, scattered spotting and light marginal dust-soiling, adhesion spot to p. 272 of volume 2 affecting the word 'to', some browning to gutter margins of preliminary leaves of volume 3, top edges gilt, early 20th-century red crushed half morocco gilt by Rivière & Son, gilt-decorated and titled spines with five raised bands and floral tool to four compartments, slightly darkened, slightly rubbed on joints and extremities, 8vo*

Purdy, pp. 24-27. One of 1,000 copies.

First serialised in *Belgravia* between January and December 1878. Several chapters were retitled before it was published in book form.

(3)

£300 - £500



421 **Trollope (Anthony)**. Is He Popenjoy? A Novel, 3 volumes, 1st edition in book form, London: Chapman & Hall, 1878, *half-titles, bound without advert leaves at rear of volumes 1 and 2, some heavy spotting, together with three others in matching bindings:*

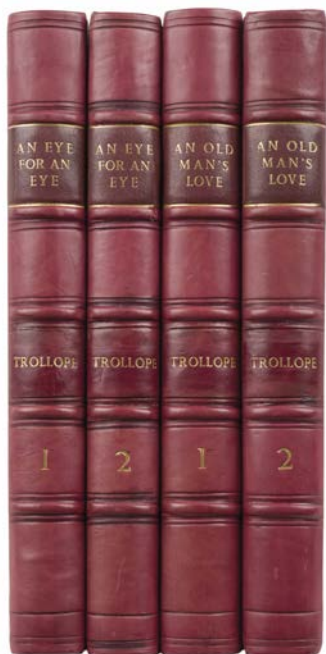
Trollope (Anthony), Ayala's Angel, 3 volumes, 1st edition, London: Chapman and Hall, 1881, *some heavy spotting, plus*

Trollope (Anthony), Marion Fay. A Novel, 3 volumes, 1st edition in book form, London: Chapman & Hall, 1882, *half-titles, and*

Trollope (Anthony), Mr. Scarborough's Family, 3 volumes, 1st edition in book form, London: Chatto & Windus, 1883, *half-titles, publishers' device to recto of final blank of volumes 2 and 3, bound without publishers' catalogue at rear of volume 1, dampstain to text block fore-edge of volume 3, all with top edges gilt, matching contemporary red half morocco gilt over marbled boards, gilt-titled spines with five raised bands, gilt fillet compartment borders with gilt quatrefoils in the blank compartments, rubbed, spines darkened, a little edge and corner wear, small chip at head of spine of volume 3 of first work, some scuffing to joints of first two works, top corners of last work bruised, 8vo*

Sadleir 49, 60, 64 & 66.
(12)

£500 - £800

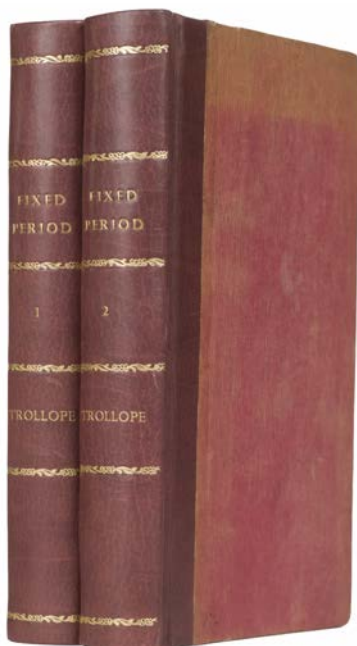


422 **Trollope (Anthony)**. *An Eye for an Eye*, 2 volumes, 1st edition in book form, London: Chapman and Hall, 1879, *half-titles*, 28 (of 32) pp. *publishers' catalogue at rear of volume 1, a little spotting and soiling, together with:*

Trollope (Anthony), *An Old Man's Love*, 2 volumes, 1st edition, London: William Blackwood and Sons, 1884, *half-titles*, 4 pp. *publishers' adverts at rear of volume 2, matching modern burgundy calf-backed grey boards, gilt-titled spine labels and five raised bands, 8vo*

Sadleir 53 & 69.
(4)

£300 - £500



Lot 423

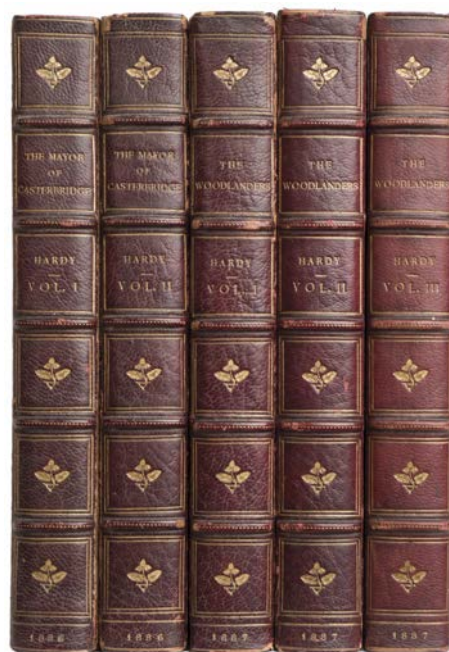
423 **Trollope (Anthony)**. *The Fixed Period*. A Novel, 2 volumes, 1st edition in book form, Edinburgh and London: William Blackwood and Sons, 1882, *half-titles, occasional, mostly marginal, circular library ink stamps of G.W.R. New Swindon Mechanics Institution, some soiling, 20th-century red calf-backed cloth with gilt-decorated spines, covers slightly rubbed and soiled with slight corner wear, 8vo*

Sadleir 62. George Locke, *A Spectrum of Fantasy*, p. 214.

A rare, late Trollope science fiction novel. Set in the futuristic, antipodean colony of Brittanula, the 'fixed period' alludes to the useful life-span of its citizenry, and that after the age of 67 its citizens are taken to Necropolis and euthanised.

(2)

£200 - £300

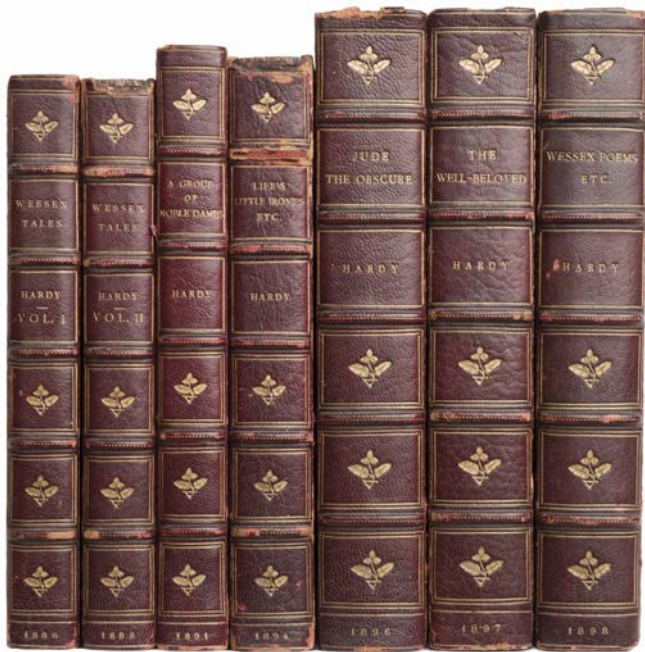


424 **Hardy (Thomas)**. *The Mayor of Casterbridge: The Life and Death of a Man of Character*, 2 volumes, 1st edition in book form, London: Smith, Elder & Co., 1886, *half-titles, bound without advert leaves at rear of both volumes, some spotting, browning to inner margins of initial leaves of volume 1, top edges gilt, early 20th-century red crushed half morocco gilt by Rivière & Son, gilt-decorated and titled spines with five raised bands and floral tool to four compartments, slightly darkened, rubbed on joints and a little wear to lower outer corners, upper cover to volume 1 (with endpapers and both titles) detached, 8vo, together with:*

Hardy (Thomas), *The Woodlanders*, 3 volumes, 1st edition in book form, London: Macmillan & Co., 1887, *half-titles, bound without advert leaf at rear of volume 1, some spotting and dust-soiling, browning to inner margins of initial leaves of volume 1, top edges gilt, early 20th-century red crushed half morocco gilt by Rivière & Son, gilt-decorated and titled spines with five raised bands and floral tool to four compartments, slightly darkened, rubbed on joints and a little wear to lower outer corners, a little nicked at head and foot of upper joint of volume 1, 8vo*

Purdy, pp. 50-54 & 54-57. One of 758 & 1,000 copies respectively.
(5)

£400 - £600



425 Hardy (Thomas). Wessex Tales. Strange, Lively and Commonplace, 2 volumes, 1st edition in book form, London: Macmillan & Co., 1888, *half-titles, bound without advert leaves at rear of volume 2, some spotting and dust-soiling, top edges gilt, together with 5 other Thomas Hardy first editions in matching bindings:*

A Group of Noble Dames, 1891; Life's Little Ironies, 1894; Jude the Obscure, 1896; The Well-Beloved, 1897; Wessex Poems, 1898; *all 1st editions in book form (except Wessex Tales, 1st edition), half-titles, first two volumes bound without final blank, etched frontispiece and wood-engraved sketch map at rear of Jude the Obscure and The Well-Beloved, frontispiece, 12 plates and 18 head-and tail-pieces from drawings by Hardy in Wessex Poems, some spotting and dust-soiling, top edges gilt and most other edges untrimmed, early 20th-century red crushed half morocco gilt by Rivière & Son, gilt-decorated and titled spines with five raised bands and floral tool to four compartments, slightly darkened, rubbed on joints and some wear to outer corners, Wessex Tales volume 2, Life's Little Ironies, and Jude the Obscure chipped at head of spines, top band of Life's Little Ironies rubbed away, all 8vo Purdy, pp. 58-60, 61-67, 81-86, 86-91, 92-96 & 96-106.*

(7)

£300 - £500

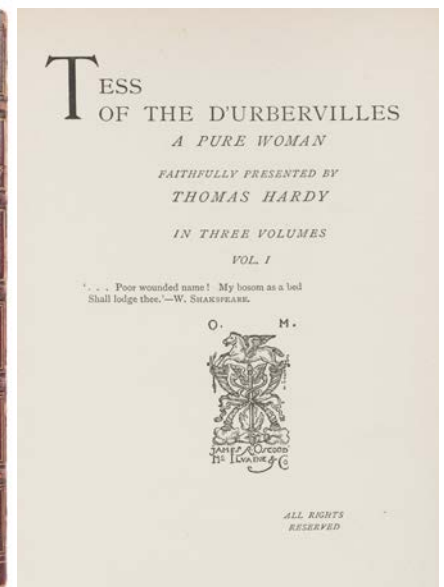
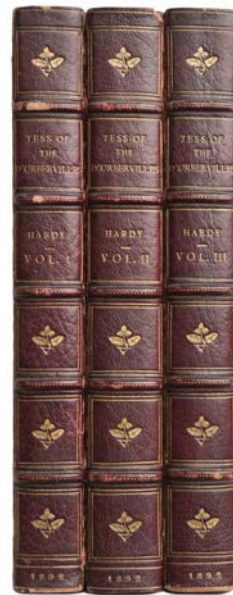


Lot 426

426 Gissing (George). The Nether World, 3 volumes, 1st edition, London: Smith, Elder, & Co, 1889, *half-titles, together with The Emancipated, 3 volumes, 1st edition, London: Richard Bentley and Son, 1890, without half-titles (as issued); Born in Exile, 3 volumes, 1st edition, London and Edinburgh: Adam and Charles Black, 1892, half-titles, some margins brittle and chipped and largely affecting pp. 137-184 of volume 2, without loss of text; A Life's Mourning, 3 volumes, 1st edition, London: Smith, Elder & Co, 1888, half-titles; Demos, 3 volumes, 1st edition, London: Smith, Elder & Co, 1886, lacks half-title to volume 3, some browning, plus 12 other single volume Gissing works and 5 incomplete multi-volume works in 9 volumes, top edges gilt, contemporary crushed green half morocco gilt over cloth by Rivière & Son, rubbed and spines browned, a few minor nicks and chips, A Life's Mourning split at the head of volume 2, By the Ionian Sea with upper cover detached, 8vo (and one volume 4to)*

(36)

£500 - £800



427* Hardy (Thomas). Tess of the D'Urbervilles. A Pure Woman, 3 volumes, 1st edition in book form, revised second impression, London: James R. Osgood, McIlvaine and Co., 1892, *half-titles, bound without final blank of volume 2, scattered spotting and light marginal dust-soiling, top edges gilt, early 20th-century red crushed half morocco gilt by Rivière & Son, gilt-decorated and titled spines with five raised bands and floral tool to four compartments, slightly darkened, rubbed on joints and edges, small nick at head of upper joint of volume 2, 8vo*

Purdy, pp. 67-78. *Tess of the D'Urbervilles* was first published, and censored, as a serial in the *Graphic* from July to December 1891, having being rejected by several other periodicals. The controversial sections were published separately prior to serialization but reinstated with the original text when issued in book form. One of 500 copies (the first impression of the previous year was 1,000 copies), this impression having a few minor corrections or changes to spelling and imprints.

(3)

£300 - £500

BEATRIX POTTER: THE PRIVATE COLLECTION OF THOMAS & GRETA SCHUSTER: PART II



428 [Potter, Beatrix, illustrator]. Bunny the Postman [caption title, being extracts from A Happy Pair], U.S.A., Philadelphia: Sunshine Publishing Company, circa 1892, 5 chromolithographed illustrations (one to front cover), some light strikethrough from illustrations, original stapled pictorial wrappers (detached and separated along spine), covers lightly soiled (more so to rear cover), inside front cover with 'Compliments of B. Fischer & Co., New York', oblong 24mo, contained in cloth-covered drop-back box Not in Linder or Quinby.

The rare American pirated edition of A Happy Pair, containing inferior reproductions of five of Beatrix Potter's illustrations, together with verses by Frederick Weatherly (some altered) and others. Apparently only ten copies of this pirated edition are known, each featuring advertisements for a different company. This particular copy promotes B. Fischer & Co., with an advert for Fischer's B.F. Mustard on the inside rear cover.

(1)

£600 - £800

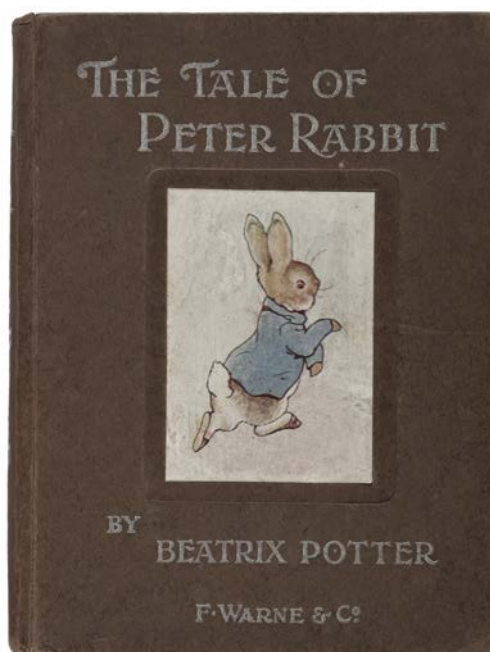


Lot 429

429 Potter (Beatrix, illustrator). Changing Pictures, London: Ernest Nister, [1893], 6 dissolving chromolithograph transformations, final with one slot not moving but present, two tab ends broken off (but present), a few short closed tears, rear endpaper with finger-slot (indicating 1st edition), contents loose in cover, original red cloth-backed pictorial boards, front cover with illustration by Beatrix Potter to top right (the variant issue, without her initials), small rub to upper left blank area of pictorial front cover, 4to, together with another copy of the same, 5 working transformations, one transformation lacking second picture, some creases and breaks to tabs, a little foxing to blank margins, front free endpaper with contemporary gift inscription dated 1893, contents loose in cover, original green cloth-backed pictorial boards, lightly soiled, a little wear to extremities, 4to, plus: Isn't It Funny, London: Ernest Nister, circa 1893, 6 pages of chromolithographed illustrations, including small illustration by Potter of rabbit looking at basket of carrots outside door, line illustrations throughout, lacking 2 leaves, some finger-soiling and light marks, without free endpapers, original cloth-backed boards, lightly soiled, a little wear and light marks, spine faded, 4to, with a defective copy of Comical Customers, including full-page monochrome illustration of Squintina Tabby Licensed to sell tea, by Beatrix Potter, lacking frontispiece and 3 leaves (including the final page of A Frog he would a fishing Go), also with a facsimile copy of the same title

(5)

£200 - £300



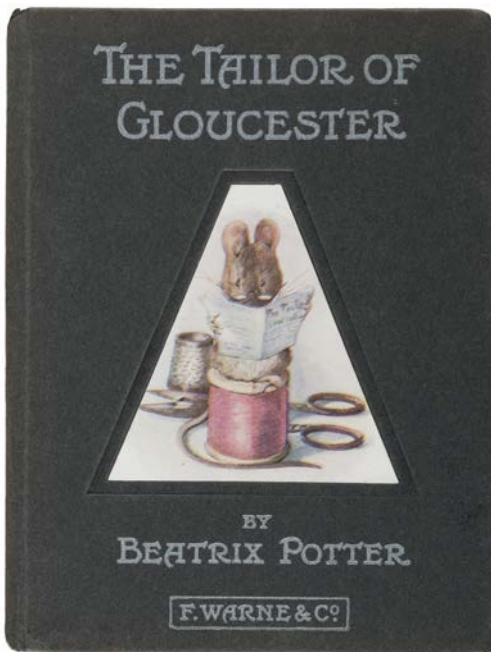
430 Potter (Beatrix). The Tale of Peter Rabbit, 1st edition, London: Frederick Warne, [1902], colour frontispiece and 30 colour illustrations, gift inscription to verso of half tile dated 1992, booksellers' ticket for 'Charles Thurnam & Sons, Carlisle' to front pastedown, toning to endpapers (plain leaf pattern), original dark brown boards with rectangular pictorial panel inset to upper cover, thin crack to upper hinge, but firm, 16mo

Linder, p. 421; Quinby 2.

One of the first three printings with 'wept' instead of 'shed' on page 51.

(1)

£500 - £800



431 **Potter (Beatrix).** The Tailor of Gloucester, 1st edition, London: Frederick Warne, 1903, colour frontispiece, title vignette and 26 illustrations, with single endpapers occurring four times, stitching showing in some openings, contemporary gift inscription (partially erased) to half-title, upper joint with minor repair, original dark green boards, truncated pyramid pictorial panel inset to upper cover, minor fading to spine with small tears to head and foot, corners a little bumped, 16mo

Linder p. 423; Quinby no. 4.

First printing with single endpapers occurring four times.

(1)

£200 - £300

432 **Potter (Beatrix).** The Tale of Peter Rabbit, 1st edition, London: Frederick Warne and Co., [1903], colour frontispiece, title vignette and colour illustrations, some marginal finger soiling, one or two short closed tears, with text ending on p. 85 and single page endpaper occurring four times, original dark brown boards rebaked preserving original spine, pictorial panel inset to upper cover, some marks to covers, corners bumped, 16mo, together with: The Pie and the Patty-Pan, 1st edition, London: Frederick Warne and Co., [1906], colour frontispiece and colour illustrations, some marginal finger soiling, stitching showing in some openings (sewing snapped between p. 46 & 47), mottled lavender endpapers (with gift inscription dated 1908 to front free endpaper), original maroon boards with small pictorial circular panel showing a cat with blue eyes to upper cover, spine sunned, extremities bumped, small 4to, plus

Ginger & Pickles, 1st edition, London: Frederick Warne and Co., 1909, colour frontispiece (with short closed tear to upper inner margin), title vignette and colour illustrations, faded gift inscription dated 1913 to front free endpaper, stitching showing in some openings, original green boards with pictorial panel to upper cover (with minor loss to left edge), small 4to, plus

The Roly-Poly Pudding, London: Frederick Warne & Co., 1st edition, Frederick Warne and Co., [1913], colour frontispiece and colour illustrations, some areas of finger soiling, old crease to p. 69, original maroon cloth with pictorial panel inset to upper cover, spine sunned, extremities a little rubbed, small 4to, plus

The Tale of Johnny Town-Mouse, 1st edition, London: Frederick Warne and Co., [1918], colour frontispiece, title vignette and colour illustrations, ownership inscription removed from front free endpaper, original grey boards with pictorial panel inset to upper cover, spine sunned, small chip to upper cover at lower edge, 16mo

Linder p. 422, 425, 428, 430, 427 respectively.

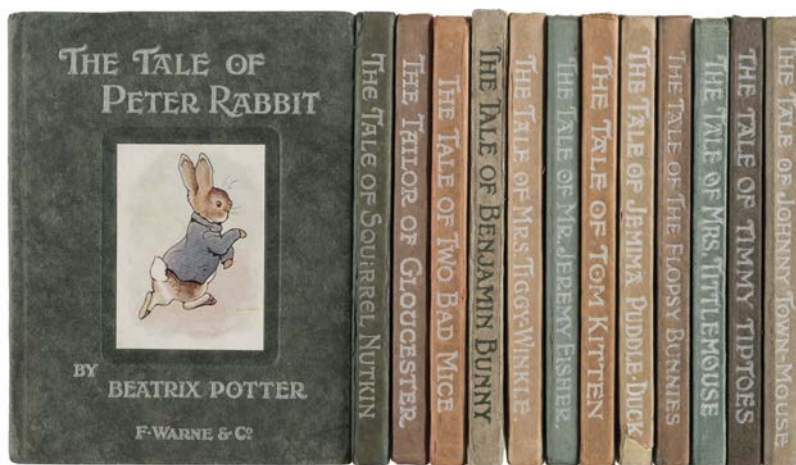
(5)

£200 - £300



Lot 432

433 **Potter (Beatrix).** The Tale of Peter Rabbit, 1st trade edition, 4th printing, London: Frederick Warne, 1903, 31 colour illustrations including frontispiece, p. 51 with 'shed big tears', half-title with ink ownership name, occasional generally light finger-soiling (more so to frontispiece), several openings with adhesion/surface loss, few centrally (affecting illustrations), two openings with more severe surface loss to blank margins (affecting page numbers), grey leaf-pattern endpapers, hinges strengthened, original dark green boards, front cover with inset pictorial panel (a little scratched and marked), extremities rubbed, rear cover slightly marked, with skinned area to bottom edge, one corner tip showing, 16mo, together with another copy of the same title, circa 1905, 27 colour illustrations, occasional finger-soiling, pp. 70-71 with small area of adhesion to blank area (just touching illustration), stitching somewhat strained, colour pictorial endpapers (designs 2 & 3), ink manuscript inscription to front pastedown dated 1905, original green boards, colour pictorial panel (with pale yellow mark to foreground) inset to front cover, small spot of wear to top of spine, front cover with faint red mark by imprint, 16mo, with another 12 small format Beatrix Potter books, all published before May 1919 (none with Frederick Warne Ltd. imprint), various conditions, 16mo



First item: Linder p.421.

The titles, in addition to the two described, comprise: Squirrel Nutkin, Tailor of Gloucester, Two Bad Mice, Benjamin Bunny, Mrs. Tiggy-Winkle, Mr. Jeremy Fisher, Tom Kitten, Jemima Puddle-Duck, Flopsy Bunnies, Mrs. Tittlemouse, Timmy Tiptoes, Johnny Town-Mouse (1st edition).

(14)

£300 - £500



434 **Potter (Beatrix).** The Tale of Squirrel Nutkin, 1st edition, 2nd printing, London: Frederick Warne, 1903, colour frontispiece and 26 illustrations, light finger-soiling, several openings with some (generally minor) surface loss to blank areas, illustration on p. 14 with surface loss to tree, frontispiece and p. 19 (blank) with adhesive tape stain to gutter (frontispiece sometime wrongly inserted to face p. 19?), short splits to 3 hinge ends, original dark green boards, rubbed, tiny spots of wear to spine ends and corners, front hinge with very slight split at foot, circular pictorial panel inset to upper cover, 16mo, together with:

The Tale of Mrs. Tittlemouse, 1st edition, 1st or 2nd printing, London: Frederick Warne, 1910, colour frontispiece and 26 illustrations, occasional minor marks, pp. 50-51 with tiny spot of adhesion to blank area, stitching slightly strained, front hinge strengthened, rear hinge strengthened at top (very slightly cracked at bottom), original cream boards, lightly soiled, extremities rubbed, darkened spine with wear to ends (small infilled loss at top), front joint with 2.5 cm split, hexagonal pictorial panel inset to upper cover, 16mo, plus:

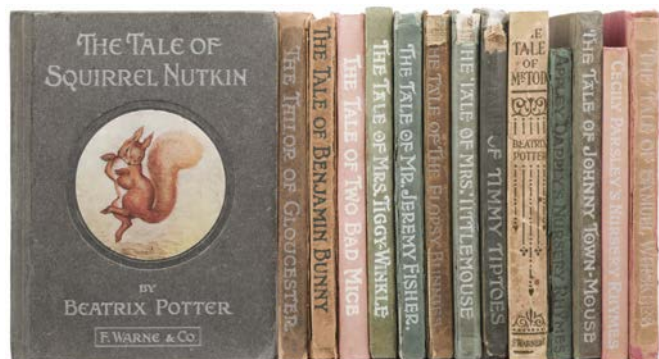
The Tale of Mrs. Tiggy-Winkle, 1st American edition, New York: Frederick Warne, 36 East 22nd Street, circa 1905, colour frontispiece and 26 illustrations, with 'How Keld' in the illustration on p. 20, very slight finger-soiling to a couple of blank lower margins, faint toning to bottom edges, Schlueter printer's imprint on [page 86], pictorial endpapers (designs 2 & 3), front free endpaper with early ink manuscript inscription dated March 1907, original brown boards, spine a little faded, with tiny spots of wear at ends, shaped pictorial panel inset to front cover, 16mo, with another 6 first editions comprising: Jeremy Fisher, 1906 (rebacked); Mr. Tod, 1912 (1st printing, with 'William Francis', foxing to letterpress); Pigling Bland, 1913; Johnny Town-Mouse, [1918]; Appley Dapdly, [1917], with inscription dated 1918 (faint edge staining); Cecily Parsley, [1922-1925] with correct endpapers indicating a 'first', generally good condition except where noted

First two items: Linder, pp. 423, 429; Quinby 5A, 18 respectively.

Third item: See Linder p. 425; Quinby 8 for the first edition.

(9)

£300 - £400



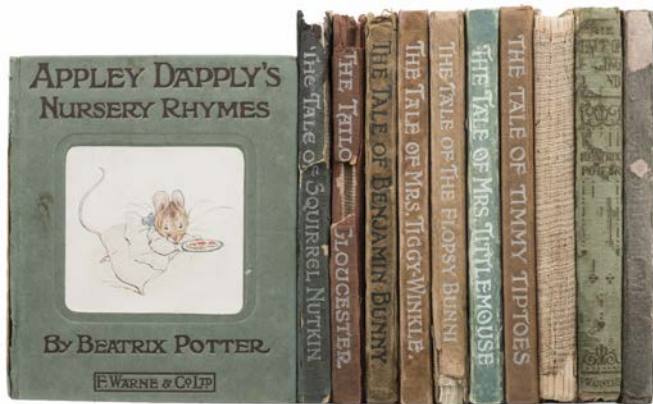
435 **Potter (Beatrix)**. *The Tale of Squirrel Nutkin*, 1st edition, London: Frederick Warne and Co., 1903, *without* 'Author of *The Tale of Peter Rabbit*' under the author's name on the title page, colour frontispiece (reattached to text block) title vignette and colour illustrations, pencil gift inscription to verso of frontispiece, stitching showing in some openings, original grey boards rebacked, with pictorial panel inset to upper cover, 16mo, together with: *The Tailor of Gloucester*, 1st edition, London: Frederick Warne and Co., 1903, colour frontispiece and colour illustrations, near contemporary ownership inscription to verso of frontispiece, gift inscription dated 1904 to front free endpaper, some light soiling and offsetting, with single endpaper occurring four times, original maroon boards with pictorial panel inset to upper cover, covers a little marked, spine relaid with loss to head and foot, 16mo, plus *The Tale of Benjamin Bunny*, 1st edition, London: Frederick Warne and Co., 1904, title vignette and colour illustrations, with 'muffatees' on p. 15, lacking frontispiece, text block cracked, original tan boards with pictorial panel inset to upper cover, spine detached, 16mo, plus *The Tale of Two Bad Mice*, 1st edition, London: Frederick Warne and Co., 1904, colour frontispiece, title vignette and colour illustrations, gift inscription dated 1904 to front pastedown, some finger soiling, original red boards rebacked, with pictorial panel inset to upper cover, 16mo and *The Tale of Mrs. Tiggy-Winkle*, 1st edition, London: Frederick Warne and Co., 1905, *The Tale of Mr. Jeremy Fisher*, 1st edition, London: Frederick Warne and Co., 1906, *The Tale of the Flopsy Bunnies*, 1st edition, London: Frederick Warne and Co., 1909, *The Tale of Mrs. Tittlemouse*, 1st edition, London: Frederick Warne and Co., 1910, *The Tale of Timmy Tiptoes*, 1st edition, London: Frederick Warne and Co., 1911, *The Tale of Mr. Tod*, 1st edition, London: Frederick Warne and Co., 1912, *Appley Dapdly's Nursery Rhymes*, 1st edition, London: Frederick Warne and Co., [1917], *The Tale of Johnny Town-Mouse*, 1st edition, London: Frederick Warne and Co., [1918], *Cecily Parsley's Nursery Rhymes*, 1st edition, London: [1926], *The Tale of Samuel Whiskers*, or *The Roly-Poly Pudding*, 1st small format edition, London: Frederick Warne & Co., Ltd., 1926, various condition, all in original boards, 16mo

Linder 423, 423, 424, 424 for the first four works, respectively.
(14) £300 - £400



436 **Potter (Beatrix)**. *The Tale of Squirrel Nutkin*, 1st edition, London: Frederick Warne and Co., 1903, *with* 'Author of *The Tale of Peter Rabbit*' under the author's name on the title page, colour frontispiece, title vignette and colour illustrations, some soiling and toning, text block near detached, original grey boards with pictorial panel inset to upper cover, spine lacking, 16mo, together with: *The Tailor of Gloucester*, 1st edition, London: Frederick Warne and Co., 1903, colour frontispiece, title vignette and colour illustrations, near contemporary ownership inscription to verso of frontispiece, stitching showing in some openings, first few leaves detached at lower portion of inner margin, with double endpaper occurring twice, original maroon boards with pictorial panel inset to upper cover, covers with small areas of abrasion, spine sunned, 16mo, plus *The Tale of Jemima Puddle-Duck*, 1st edition, London: Frederick Warne and Co., 1908, colour frontispiece, title vignette and colour illustrations, some marginal finger soiling, gift inscription dated 1914 to verso of frontispiece, 'JAN 1913' stamped in purple to front pastedown, upper hinge cracked, original green boards rebacked, with pictorial panel inset to upper cover, 16mo, plus *The Tale of Mrs. Tiggy-Winkle*, 1st edition, London: Frederick Warne and Co., 1905, colour frontispiece, title vignette and colour illustrations, stitching showing in some openings, some abrasion marks to lower margins, original brown boards with pictorial panel inset to upper cover, joints cracked (upper joint repaired), loss to head of spine, small stains to covers, 16mo, plus *The Tale of Johnny Town-Mouse*, 1st edition, London: Frederick Warne and Co., [1918], *The Tale of Mr. Tod*, 1st edition, London: Frederick Warne and Co., 1912, *The Tale of Mrs. Tittlemouse*, 1st edition, London: Frederick Warne and Co., 1910, *The Tale of Pigling Bland*, 1st edition, London: Frederick Warne and Co., 1913, *Appley Dapdly's Nursery Rhymes*, 1st edition, London: Frederick Warne and Co., [1917], *Cecily Parsley's Nursery Rhymes*, 1st edition, London: [1926], various condition, all in original boards, 16mo

Linder 423, 423, 427, 425 for the first four works, respectively.
(10) £300 - £400



437 **Potter (Beatrix)**. The Tale of Squirrel Nutkin, 1st edition, London: Frederick Warne and Co., 1903, without 'Author of The Tale of Peter Rabbit' under the author's name on the title page, colour frontispiece, title vignette and colour illustrations, some soiling, some short closed tears, text block cracked, purple ink ownership stamp to front free endpaper, rear endpapers adhered together, ink stain to fore edge throughout, original grey boards with large ink stain over pictorial panel inset to upper cover, spine worn with loss, 16mo, together with:

The Tailor of Gloucester, 1st edition, London: Frederick Warne and Co., 1903, colour frontispiece (with tape stain, also to title page) and colour illustrations, all pages before p. 9 detached, with double endpaper occurring twice, front free endpaper with near contemporary gift inscription, with large repaired tear and tape stains, original maroon boards with pictorial panel inset to upper cover, covers a little marked, spine worn with loss, 16mo, plus

The Tale of Benjamin Bunny, 1st edition, London: Frederick Warne and Co., 1904, colour frontispiece, title vignette and colour illustrations, with 'muffatees' on p. 15, all pages before p. 9 detached, some finger soiling, many marginal tears, area of abrasion to endpapers, original grey boards with pictorial panel inset to upper cover, worn 16mo, plus The Tale of Mrs. Tiggy-Winkle, 1st edition, London: Frederick Warne and Co., 1905, The Tale of the Flopsy Bunnies, London: Frederick Warne and Co., 1909, The Tale of Mrs. Tittlemouse, 1st edition, London: Frederick Warne and Co., 1910, The Tale of Timmy Tiptoes, 1st edition, London: Frederick Warne and Co., 1911, The Tale of Mr. Tod, 1st edition, London: Frederick Warne and Co., 1912, The Tale of Pigling Bland, 1st edition, London: Frederick Warne and Co., 1913, The Tale of Johnny Town-Mouse, 1st edition, London: Frederick Warne and Co., [1918], Appley Dappler's Nursery Rhymes, 1st edition, London: Frederick Warne and Co., [1917]

Linder 423, 423, 424, for the first three works, respectively.

(11)

£300 - £400



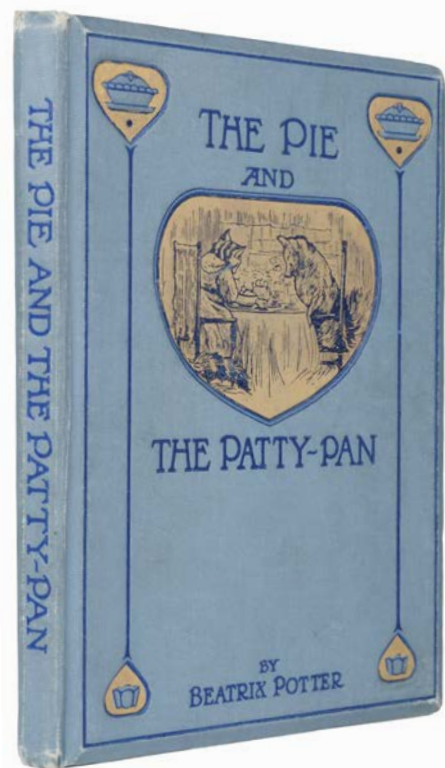
438 **Potter (Beatrix)**. The Tale of Squirrel Nutkin, 1st edition, London: Frederick Warne and Co., 1903, colour frontispiece, title vignette and 26 colour illustrations, small abrasion to p. 10, some small closed tears to p. 11 and p. 14, hinges refurbished, original grey boards skilfully rebacked, with circular pictorial panel inset to upper cover, 16mo, together with: The Tale of Jemima Puddle-Duck, 1st edition, London: Fredrick Warne and Co., 1908, colour frontispiece, title vignette and 26 colour illustrations, contemporary gift inscription dated '1908' to verso of frontispiece, some marginal finger soiling, stitching showing in some openings, original green boards, rectangular pictorial panel inset to upper cover, spine near detached with loss to lower joint, 16mo

Linder, p. 423; Quinby no. 5 for the first work, Linder, p. 427; Quinby 14 for the second work.

1st or 2nd printing of the first described item, without 'author of The Tale of Peter Rabbit' under Potter's name on the title page.

(2)

£100 - £150



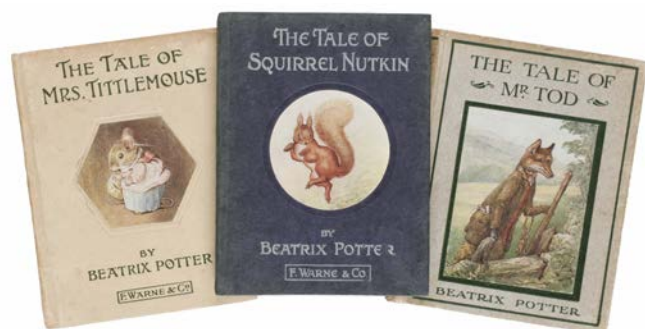
Lot 439

439 **Potter (Beatrix).** *The Pie and The Patty-Pan*, 1st deluxe edition, London: Frederick Warne, 1905, 10 colour plates, monochrome illustrations to text, some foxing to letterpress, front free endpaper with neat ink ownership signature dated 1977, front pastedown with Dutch booksellers ticket at bottom corner, all edges gilt, stitching showing in one opening (but firm), hinges neatly strengthened, original publisher's deluxe binding in light blue cloth, art nouveau-style design in dark blue and gilt to upper cover, with inset illustration in dark blue and gold of Ribby and Duchess sitting at a table taking tea (very slightly rubbed), rear cover lightly marked, extremities a little rubbed, small 4to (180 x 138 mm)

Linder p. 425; Quinby 9.

(1)

£400 - £600



440 **Potter (Beatrix).** *The Tale of Squirrel Nutkin*, London: Frederick Warne, circa 1905, 27 colour illustrations including frontispiece, 2 leaves with faint vertical crease, one centrally through text, the other affecting lower right corner of p. 14 illustration, pictorial endpapers (designs 2 & 3), bookseller's ticket to front pastedown bottom edge, original dark blue boards, spine and board edges slightly faded, joint ends a little rubbed, rear cover with a very small skinned area to top edge, 16mo, together with: *The Tale of Mrs. Tittlemouse*, 1st edition, 1st or 2nd printing, London: Frederick Warne, 1910, 27 colour illustrations including frontispiece, scarce minor marks, stitching slightly showing in one opening (but firm), original cream boards, rebounded with original spine relaid, front cover with inset pictorial panel, a little marked and rubbed, corners showing, 16mo, plus: *The Tale of Mr. Tod*, 1st edition, 1st printing (with 'William Francis', not 'Francis William' on half-title verso), London: Frederick Warne, 1912, 15 colour illustrations including frontispiece, occasional light finger-soiling, p. 62 with small adhered mark to lower margin, with small skinned area on facing leaf, p. 86 with faint crease to upper corner, original pictorial boards, rebounded with original spine relaid, rear cover with slight horizontal crease, 16mo, with another 13 small format Beatrix Potter books, all published before May 1919 (none with Frederick Warne Ltd. imprint), various conditions, 16mo

The titles, in addition to the three described, comprise: *Peter Rabbit*, *Squirrel Nutkin*, *Tailor of Gloucester*, *Benjamin Bunny*, *Two Bad Mice*, *Mrs. Tiggy-Winkle*, *Mr. Jeremy Fisher*, *Tom Kitten*, *Jemima Puddle-Duck*, *Flopsy Bunnies*, *Timmy Tiptoes*, *Johnny Town-Mouse* (first edition), *Miss Moppet* (first edition in book form).

(16)

£300 - £500



441 **Potter (Beatrix).** *The Tale of Peter Rabbit*, London: Frederick Warne, circa 1907, 27 colour illustrations including frontispiece, finger-soiling and generally minor marks, pp. 44-45 soiled at gutter, 2 illustrations with crease to blank margin, stitching strained, pictorial endpapers (designs 2 & 4), front hinge partly cracked, original dark green boards, front cover with inset pictorial panel, minor wear to spine ends, 16mo, together with: *The Tale of Squirrel Nutkin*, London: Frederick Warne, circa 1911, 27 colour illustrations including frontispiece, occasional slight finger-soiling, pp. 28-29 and 32-33 with small area of adhesion (touching text on p. 33, and affecting owl's head p.32), stitching showing in places (but firm), pictorial endpapers (designs 6 & 7), front free endpaper with small ink smudge, original grey boards, front cover with inset pictorial panel, front joint with short split at top, rear joint cracked, spine lightly toned, 16mo, plus: *The Tailor of Gloucester*, London: Frederick Warne, circa 1908, 27 colour illustrations including frontispiece, p. 8 with crease at gutter (not affecting illustration), pictorial endpapers (designs 4 & 5), front free endpaper with 2.5 cm edge tear (with adhesive tape repair on blank verso), stitching strained, original dark green boards, front cover with inset pictorial panel, minor wear to extremities, nearly detached spine with small loss at top, 16mo, with another 12 Beatrix Potter titles, all published before May 1919 (none with Frederick Warne Ltd. imprint), including a first edition of *Johnny Town-Mouse*, various conditions, 16mo

A set of the small format tales by Beatrix Potter, excluding the two wallet-form stories, all in early editions. The titles, in addition to the three described, comprise: *Two Bad Mice*, *Benjamin Bunny*, *Mrs. Tiggy-Winkle*, *Mr. Jeremy Fisher*, *Tom Kitten*, *Jemima Puddle-Duck*, *Flopsy Bunnies*, *Mrs. Tittlemouse*, *Timmy Tiptoes*, *Mr. Tod*, *Pigling Bland*, *Johnny Town-Mouse*.

(15)

£300 - £500



442 **Potter (Beatrix).** *The Tale of Tom Kitten*, 1st edition, London: Frederick Warne and Co, 1907, colour frontispiece, title vignette and colour illustrations, gift inscription dated 1907 to front pastedown, stitching showing in some openings, original green boards with pictorial panel inset to upper cover, small areas of scuffing, spine sunned and slightly chipped, 16mo, together with: *The Tale of the Flopsy Bunnies*, 1st edition, London: Frederick Warne and Co, 1909, colour frontispiece (lower inner margin detached from text block), title vignette and colour illustrations (with notice board on p. 14), ownership inscription to rear of front free endpaper, original green boards with pictorial panel inset to upper cover, spine sunned, 16mo, plus

The Tale of Mrs Tittlemouse, 1st edition, Frederick Warne and Co., 1910, colour frontispiece, title vignette and colour illustrations, gift inscription dated 1910 to verso of front free endpaper, endpapers lightly spotted, original cream boards rebacked, with pictorial panel inset to upper cover, 16mo, plus

The Tale of Pigling Bland, London: Frederick Warne and Co., 1913, colour frontispiece, title vignette and colour illustrations, original green boards with pictorial panel inset to upper cover (with small area of loss), lower portion of lower joint strengthened, 16mo, plus

The Tale of Mr Tod, 1st edition, London: Frederick Warne, 1912, colour frontispiece, title vignette and colour illustrations, some light spotting, stitching showing in some openings, original buff boards rebacked preserving original spine, with pictorial panel inset to upper cover, 16mo, plus

The Tale of Johnny Town-Mouse, 1st edition, London: Frederick Warne and Co., [1919] colour frontispiece, title vignette and colour illustrations, stitching showing in some openings, original grey boards with pictorial panel inset to upper cover, lower portion of upper joint split, 16mo, plus

The Tale of Samuel Whiskers or The Roly-Poly Pudding, 1st edition thus, London: Frederick Warne & Co Ltd., [1926], colour frontispiece and colour illustrations, some light spotting, gift inscription dated 1933 to front free endpaper, original red boards (faded to pink and white) with pictorial panel inset to upper cover, 16mo plus *Peter Rabbit's Almanac for 1929*, London: Frederick Warne & Co., Ltd..., colour frontispiece, title vignette and illustrations, original tan boards, spine near detached, 16mo

(8) £300 - £500



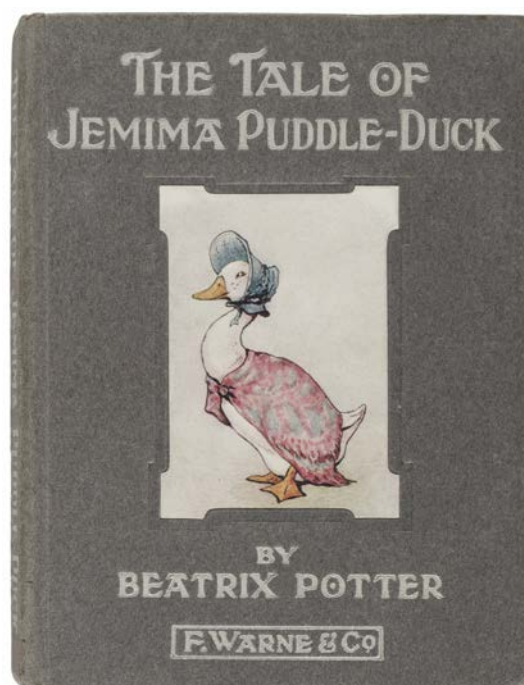
443 **Potter (Beatrix).** *The Tale of Tom Kitten*, 1st edition, London: Frederick Warne and Co., [1907], colour frontispiece, title vignette and 26 colour illustrations, minor area of abrasion to p. 8, minor marginal finger soiling, 'TC' in pencil to verso of frontispiece, hinges refurbished, original grey-green boards with rectangular pictorial panel inset to upper cover, spine sunned and relaid, 16mo, together with: *The Tale of the Flopsy Bunnies*, London: Frederick Warne and Co., 1909, colour frontispiece, title vignette and 26 colour illustrations, stitching showing in some openings, original brown boards, with rectangular pictorial panel inset to upper cover, repair to head and foot of spine 16mo, plus *The Tale of Timmy Tiptoes*, London: Frederick Warne and Co., 1911, colour frontispiece, title vignette (with juvenile scribble in red pencil) and 26 colour illustrations, some minor marginal finger soiling, stitching showing in some openings, upper hinge cracked, original dark green boards, with pictorial panel inset to upper cover, corners bumped, head and foot of spine cracked with some loss, 16mo

Linder p. 427, 429 & 429; Quinby no. 13, 16 & 20 respectively.

The Tale of the Flopsy Bunnies shows 'The Notice Board' in the illustration on p.14. This was removed soon after publication, indicating that this copy is an early printing.

(3)

£300 - £500



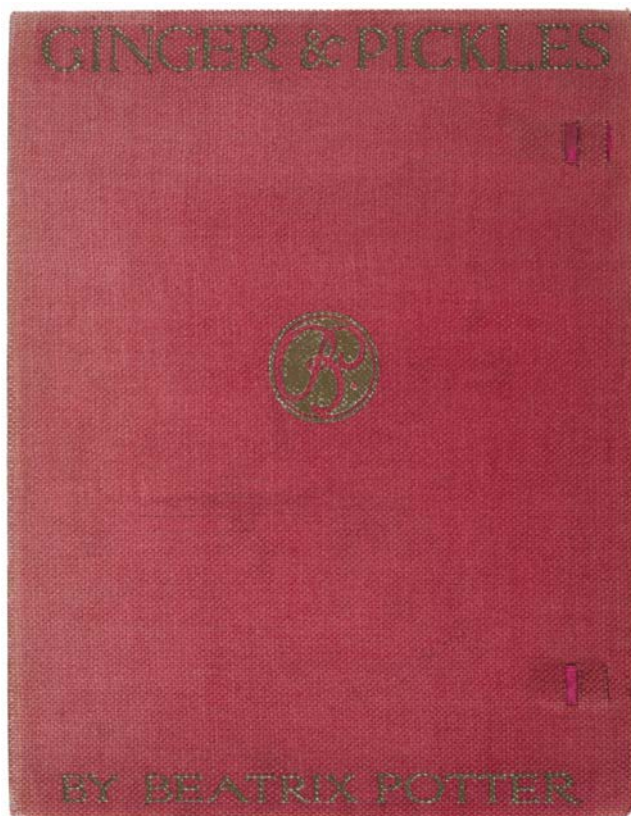
Lot 444

444 **Potter (Beatrix).** *The Tale of Jemima Puddle-Duck*, 1st edition, London: Fredrick Warne and Co., 1908, colour frontispiece, title vignette and 26 colour illustrations, stitching showing in some openings, contemporary gift inscription dated 1908 to half-title, original grey boards, rectangular pictorial panel inset to upper cover, minor fading to spine, slightly cocked, 16mo

Linder, p. 427; Quinby 14.

(1)

£200 - £300

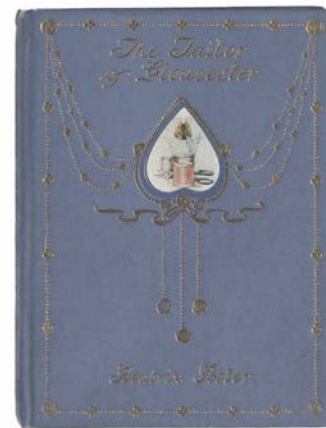
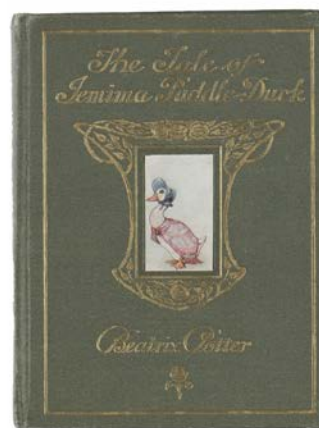
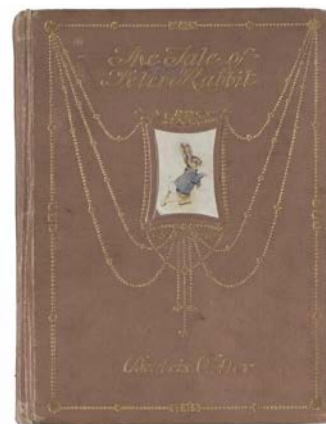
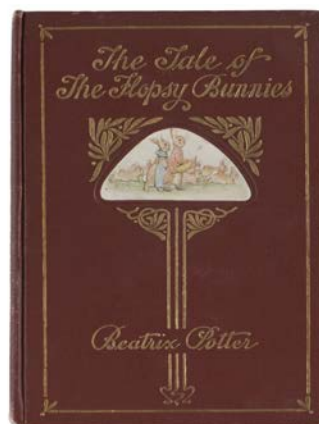


445 **Potter (Beatrix).** *Ginger & Pickles*, 1st edition, London: Frederick Warne, 1909, 10 full-page colour illustrations, including frontispiece, one with closed tear in blank fore-margin, letterpress illustrations, front cover detached at front hinge between half-title and frontispiece, pictorial endpapers, front free endpaper with partially erased purple ink stamp, original red cloth, spine faded, upper cover gilt blocked with circular 'BP' monogram in centre, title to upper margin, and author's name to lower margin, upper cover slightly faded and with gilt dulled, silk ribbon ties missing, small 4to

Extremely rare deluxe trial binding; we have not traced another copy.

(1)

£2,000 - £3,000



446 **Potter (Beatrix).** *The Tale of the Flopsy Bunnies*, 1st deluxe edition, London: Frederick Warne, 1909, early printing, with notice board in illustration on p. 14, colour frontispiece and illustrations, many large areas of abrasion with loss, all edges gilt, original brown cloth gilt, pictorial panel inset to upper cover, extremities a little rubbed, 16mo, together with:

The Tale of Peter Rabbit, London: Frederick Warne, [1904-06], colour frontispiece and illustrations, pictorial endpapers with ownership inscription, some areas of abrasion, some tape stains and finger soling, hinges repaired, all edges gilt, original pink cloth gilt, pictorial panel inset to upper cover, spine and corners rubbed, 16mo, plus

The Tailor of Gloucester [&] *The Tale of Jemima Puddle-Duck*, later deluxe editions, Frederick Warne and Co., after 1909, colour frontispieces and illustrations, original cloth gilt with pictorial panel insets to upper covers, extremities a little rubbed, 16mo

Linder p. 428, 421; Quinby 16, 2D respectively, for the first two works.

(4)

£200 - £300



447 **Potter (Beatrix).** *The Tale of The Flopsy Bunnies*, 1st edition, London: Frederick Warne and Co., 1909, colour frontispiece (short split at lower inner margin), title vignette and colour illustrations, with notice board in illustration on p. 14, contemporary gift inscription to front free endpaper, endpapers a little dust soiled, original brown boards rebacked preserving original spine, with pictorial panel inset to upper cover, 16mo, together with:

The Tale of Mrs Tittlemouse, 1st edition, London: Frederick Warne and Co., 1910, colour frontispiece, title vignette and colour illustrations, some light marginal soiling to one or two leaves, ownership inscription to verso of front free endpaper, original brown boards with pictorial panel inset to upper cover, some minor wear to spine, 16mo, together with another copy dated 1910, with blue ink inscription to title, frontispiece near detached with gift inscription to verso, original blue boards rebacked, 16mo, plus

The Tale of Timmy Tiptoes, London: Frederick Warne and Co., 1911, colour frontispiece (possibly supplied from another copy), title vignette and 26 colour plates, very minor marginal finger soiling, original dark green boards with pictorial panel inset to upper cover, 16mo, plus

The Tale of Mr Tod, 1st edition, London: Frederick Warne and Co, 1912, colour frontispiece (near detached) title vignette and colour illustrations, some spotting, stitching showing in some openings, original buff boards with pictorial panel inset to upper cover, toning to spine, 16mo, plus

The Tale of Pigling Bland, 1st edition, London: Frederick Warne and Co., 1913, colour frontispiece (near detached), title vignette and colour illustrations, stitching showing in some openings, original brown boards with pictorial panel inset to upper cover (with small area of loss and small blue ink mark), small splits to head and tail of spine, 16mo

(6)

£300 - £500



448 **Potter (Beatrix).** *The Tale of Mrs Tittlemouse*, 1st edition, London: Frederick Warne and Co., 1910, half-title and colour frontispiece (both possibly supplied from another copy), title vignette and 26 colour illustrations, ownership inscription to front free endpaper, some minor dust soiling to a few leaves, stitching showing in some openings, original blue boards with pictorial panel inset to upper cover, spine toned with cracks to head and foot, upper cover with small repaired area of loss, 16mo, together with:

The Tale of Timmy Tiptoes, 1st edition, London: Frederick Warne and Co., 1911, colour frontispiece (near detached), title vignette and 26 colour illustrations, areas of finger soiling (mostly to p. 8 & 9), stitching loose, ownership inscription to verso of front free endpaper, gift inscription dated 1914 pasted to front pastedown, hinges weak, original dark green boards with pictorial panel inset (worn) to upper cover, spine split at head and foot, corners bumped, 16mo, plus

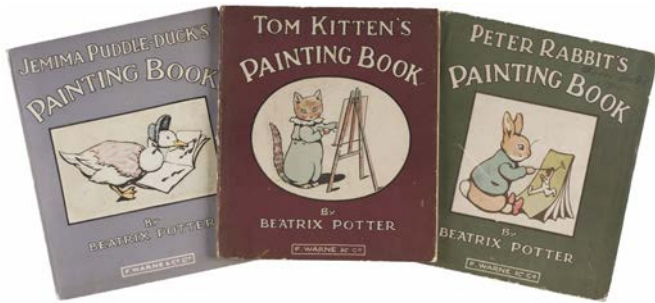
The Tale of Johnny Town-Mouse, 1st edition, Londo[n]: Frederick Warne and Co., [1918], colour frontispiece, title vignette and 26 colour illustrations, long sympathetically repaired closed tear to p. 77, initials in pencil to half-title, original grey boards rebacked preserving original spine, pictorial panel inset (sunned) to upper cover, abrasion marks to upper cover, 16mo, plus

The Tale of Squirrel Nutkin, 1st edition, Frederick Warne and Co., [1903], colour frontispiece, title vignette (with 'Author of The Tale of Peter Rabbit' under 'Beatrix Potter') and 26 colour illustrations, near contemporary gift inscription to front free endpaper, ownership inscription to verso of front free endpaper, booksellers' ticket for 'A. G. Bird, late Gubbins & Son, Newport' to front pastedown, some small areas of wear to a few leaves, original grey boards rebacked preserving original spine, pictorial panel inset to upper cover, some toning to upper cover, 16mo

Linder, p. 429, 429, 430 & 423; Quinby no. 18, 20, 25 & 5a respectively.

(3)

£300 - £500

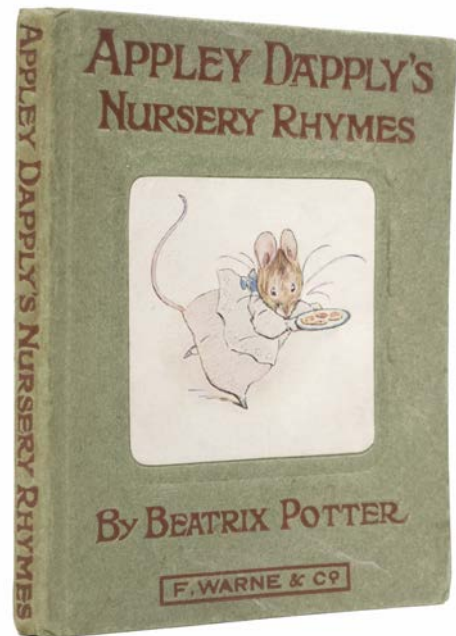


449 **Potter (Beatrix).** *Peter Rabbit's Painting Book*, 1st edition, [1911], 28 full-page illustrations (including endpapers and title), 12 of which printed in colours, and 16 in outline, all outline illustrations with generally neatly applied watercolour, one gutter strengthened, original olive-green boards, a little rubbed with some wear to extremities, spine with two infilled losses at ends, front cover with neat ink manuscript ownership name and dated 1911, slim 4to, together with another 14 Beatrix Potter Painting Books, including: *Peter Rabbit*, 2nd edition, 1913-1919; *Tom Kitten*, 1st edition, [1917] (defective); *Jemima Puddle-Duck*, 1st edition, [1925], two copies, and 10 other later editions, various conditions (15) £70 - £100

450 **Potter (Beatrix).** *The Story of a Fierce Bad Rabbit*, 1st edition in book form, London: Frederick Warne and Co., [1916], colour frontispiece, title vignette and 14 colour illustrations, stitching showing in some openings, original tan boards with circular pictorial panel inset to upper cover, 16mo, together with: *The Story of Miss Moppet*, London: Frederick Warne and Co, [1917 or later], colour frontispiece, title vignette and 14 colour illustrations, stitching showing in some openings, original grey boards with circular pictorial panel inset to upper cover, 16mo

Linder, p. 426; Quinby no. 12a for the first work.

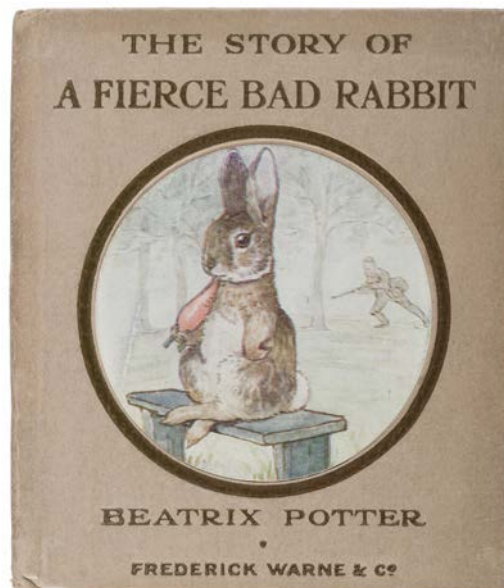
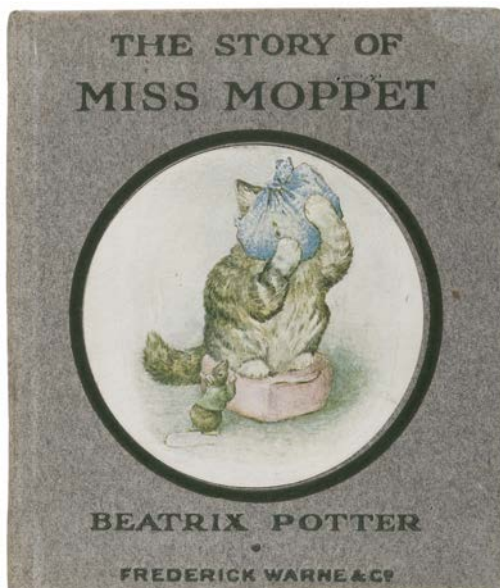
The first edition in book form of *The Story of a Fierce Bad Rabbit* is identified by the absence of the titles *Appley Dapdly's Nursery Rhymes* and *Tom Kitten's Printing Book* from the 'Other Volumes' notice board on the rear endpaper. (2) £200 - £300



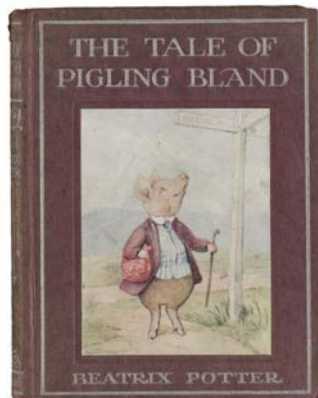
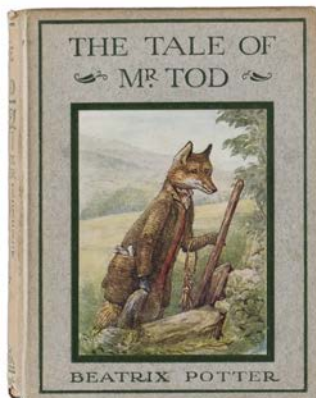
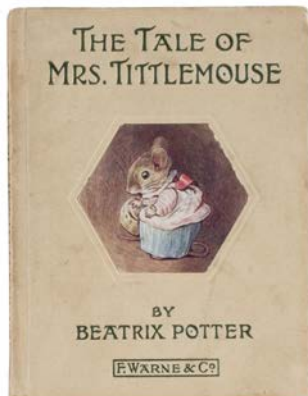
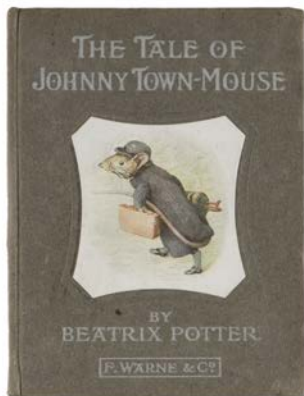
451 **Potter (Beatrix).** *Appley Dapdly's Nursery Rhymes*, 1st edition, London: Frederick Warne, [1917], colour frontispiece and 14 illustrations, scarce spotting (mainly affecting half-title), some minor water-staining to top and bottom edges, stitching slightly showing (but firm), endpapers with minor skinning to lower edges, original green boards, rectangular pictorial panel inset to upper cover, faint water staining to margins of boards (rear cover more affected at foot), 16mo

Linder p. 430; Quinby no. 23.

The idea for *Appley Dapdly's Nursery Rhymes* had been conceived shortly after the publication of *Peter Rabbit*, but only came to fruition later in 1917. Its publication was an attempt to save the firm from closure during the Harold Warne forgery scandal. (1) £150 - £200



Lot 450



452 **Potter (Beatrix).** *The Tale of Johnny Town-Mouse*, 1st edition, London: Frederick Warne and Co., [1918], colour frontispiece, title vignette and colour illustrations, ownership inscription dated 1918 to front free endpaper, bookseller ticket for 'E. J. Blanchard, Barrow-in-Furness' to front pastedown, original grey boards with pictorial panel inset to upper cover, short split to lower joint, 16mo, together with:

The Tale of Mrs Tittlemouse, 1st edition, London: Frederick Warne and Co., 1910, colour frontispiece, title vignette and colour illustrations, original cream boards with pictorial panel inset to upper cover, lightly toned, 16mo, plus

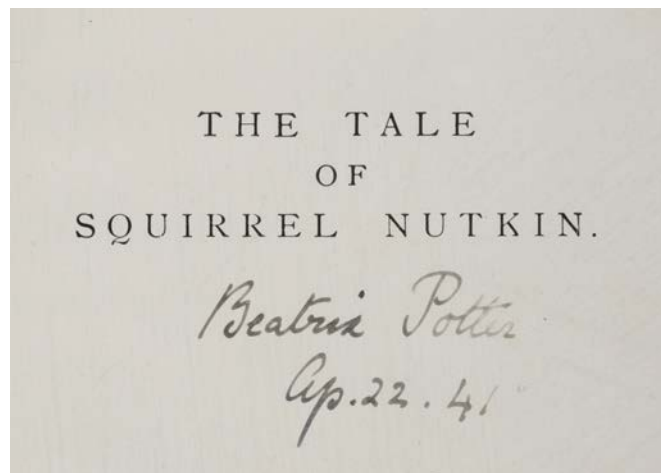
The Tale of Pigling Bland, 1st edition, London: Frederick Warne and Co., 1913, colour frontispiece, title vignette and colour illustrations, some spotting and toning, rear hinge with short crack, original maroon boards with pictorial panel inset to upper cover, some wear to spine, 16mo, plus

The Tale of Mr Tod, 1st edition, London: Frederick Warne and Co., 1912, colour frontispiece, title vignette and colour illustrations, gift inscription in pencil to half-title, some light spotting, original grey boards with pictorial panel inset to upper cover, spine toned with some loss to head and foot, 16mo

This second issue, first printing of this edition of *Johnny Town-Mouse* has the correct spelling of 'London' on the title page, but still does not have 'Ltd', indicating a pre-May 1919 printing. The second printing of *Johnny Town-Mouse* was produced in June 1919. In a letter to Doris Frohnsdorff, Leslie Linder quoted a man who was the Warnes production manager at the time of publishing *Johnny Town-Mouse*. He confirmed that Warnes would have added 'Ltd.' to their imprint on any books printed on or after May 26th 1919.

(4)

£200 - £300

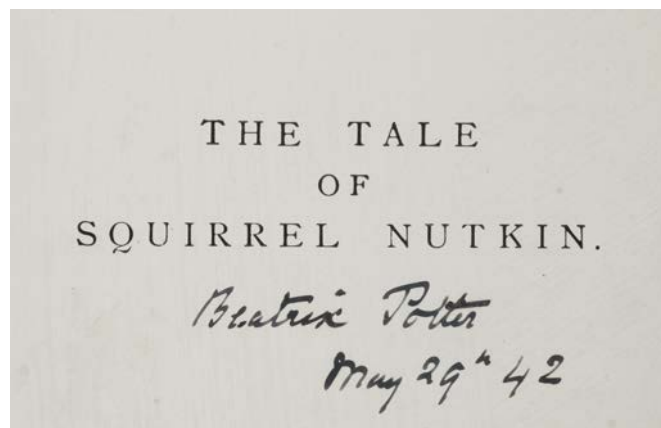


453 **Potter (Beatrix).** *The Tale of Squirrel Nutkin*, London: Frederick Warne & Co. Ltd., after 1919, signed by author to half-title, 26 colour illustrations, frontispiece loosely inserted, occasional light finger-soiling, p.58 with 13mm closed tear at foot of gutter, p.56 with paper surface slightly lifting at foot of gutter, stitching a little strained, original tan boards, pictorial illustration inset to upper cover, some faint marks, extremities a little rubbed, very slight wear to joint ends, 16mo

Signed by the author to the half-title and dated Ap. 22. 41.

(1)

£400 - £600

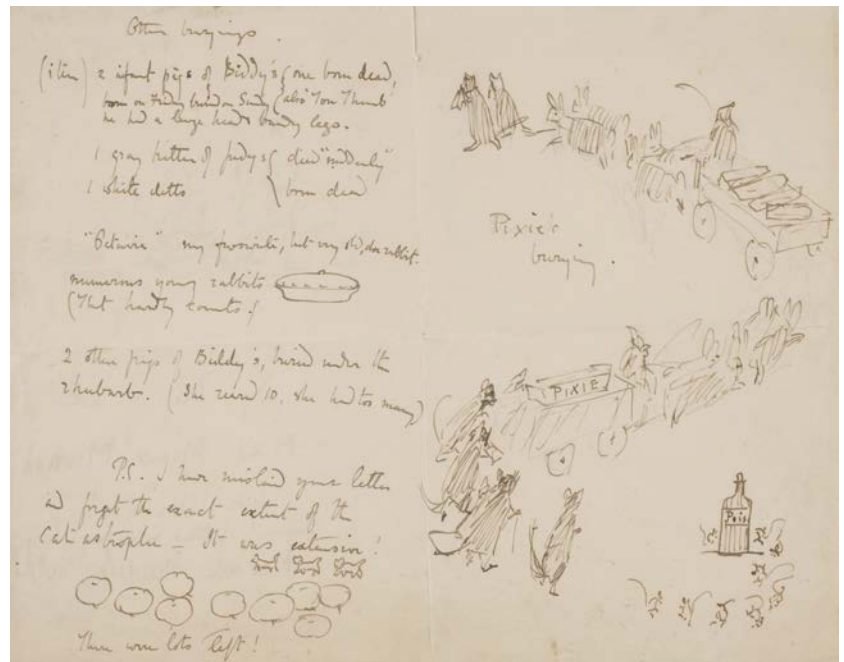


454 **Potter (Beatrix).** *The Tale of Squirrel Nutkin*, London: Frederick Warne & Co. Ltd., after 1919, signed by author to half-title, 26 colour illustrations, frontispiece missing, some light finger-soiling and faint creasing, front free endpaper lightly worn, with closed repaired edge tear, blank verso with contemporary ownership inscription: K.I. (?) Brockbank, Grizedale, Allithwaite, 1942, original tan boards, pictorial illustration inset to upper cover, spine relined, extremities and back cover a little rubbed, tiny dent to bottom edge of front cover, 16mo

Signed by the author to the half-title and dated May 29th 42.

(1)

£300 - £500



Lot 455

455* **Potter (Beatrix, 1866–1943).** Autograph Illustrated Letter, c. 1920, [?to Nancy Nicholson, Potter's niece by marriage], an incomplete letter, written and drawn in brown ink and pencil on the first three pages of an off-white bifolium with watermark 'Occam Fine', the first page with the start of the nonsense verse 'Dig Deep & Low' written beneath a sketch of three Oakmen digging a grave, the second page with heading 'Other burials' and continuing, '(item) 2 infant pigs of Biddy's (one born dead, also "Tom Thumb"), born on Friday buried on Sunday, he had a large head & bandy legs. 1 gray kitten of Judys (died "suddenly", born dead), 1 white ditto...', the page also including a thumbnail sketch of rabbit pie and ending with more thumbnail sketches and a post script, 'I have mislaid your letter and forget the exact extent of the catastrophe - It was extensive!' There were lots left', with a facing full-page sketch of 'Pixies burying', some overall dust-soiling (heaviest to final blank page), light horizontal toning mark to upper margin of first page, away from illustration, small closed tears at head of first leaf, foot of second leaf and to top and bottom of fold line, unevenly folded, 8vo (21 x 13.5 cm)

Provenance: Thomson Roddick & Laurie, 2 November 1995, lot 100.

Beatrix Potter married William Heelis in 1913. Nancy was one of his sister Grace's five children, meeting and becoming friends with Beatrix when she was about nine years old. Recalling this first meeting Nancy wrote: 'To amuse myself I used to play with stones, shells, worms, and of course imaginary people. The oak-men were imaginary people who lived in trees, and I remember my amazement on my first visit to Sawrey, when this new aunt left the grown-ups and came to me to imagine windows and doors in the trees with people peeping out'. In spite of good intentions by Potter, a published version of 'The Oakmen' never came to fruition, but Potter did produce a beautifully illustrated manuscript of the story of the oakmen and gave it to Nancy as a Christmas present in 1916. Nancy presented the illustrated manuscript to the Victoria & Albert Museum (AAD/1997/22/1) in 1997, together with other letters to both her and her mother, Grace Nicholson.

'Pixie's burying' and the 'Oakmen' sketch here are clearly related to the scenes drawn by Potter in her Christmas 1916 illustrated letter to Nancy, now at the Victoria & Albert Museum. The accompanying text comprises a list of animals who have met their ends, ranging from pigs to kittens, enlivened by flashes of morbid humour. After two of Biddy's pigs are noted as having died she remarks 'She reared 10, she had too many'. The present letter, apparently a fragment or draft for a longer missive, seems likely to have been to Nancy Nicholson, though whether the content relates to the Oakmen tale is less clear. In a letter to Nancy Nicholson of late 1919, Potter records the purchase of two pigs, one being 'Biddy', and therefore the present letter must postdate this acquisition.

(1)

£2,000 - £3,000



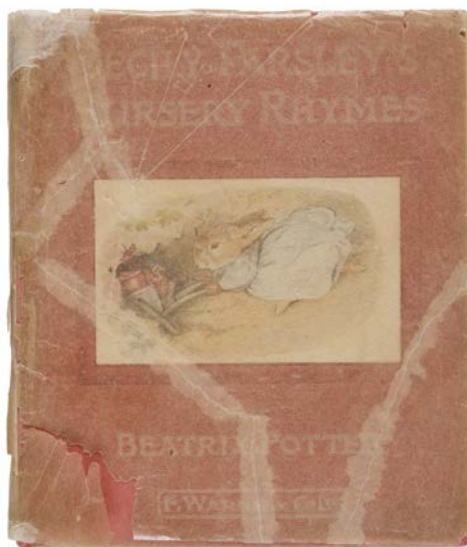
456 **Potter (Beatrix).** Histoire de Jeannot Lapin, Traduit de l'Anglais par Victorine Ballon & Julienne Profichet, 1st edition in French, London: Warne, [1921], colour illustrations and frontispiece, pictorial endpapers, original grey boards, front cover with inset oval illustration, original plain glassine wrapper (tears and losses), 16mo, together with another 47 Beatrix Potter translations, including: Histoire de Pierre Lapin, 1st French edition, translated by V. Ballon, [1921]; another copy, translated by Victorine Ballon & Julienne Profichet, [1921]; Histoire de Pierre-Lapin, translated by Madeleine Blieriot Johnson, New York: Frederick A. Stokes, circa 1921 (two copies); Hanes Meistres Tigi-Dwt, [1932]; Die Geschichte des Peterchen Hase (Gothic type), [1934], and others, also 7 Beatrix Potter phonetic editions, some in dust jackets, various conditions, with a wooden Peter Rabbit's Book Shelf, 1955–1972, lacking label

The translated editions comprise: 24 French, 7 German, 5 Latin, 2 Spanish, 1 Swedish, 2 Norwegian, 2 Dutch, and 4 Welsh.

It is thought that the French translation of Peter Rabbit published in New York by Stokes was published at around the same time as (or possibly slightly earlier than) the first Warne edition in French.

(55)

£100 - £150

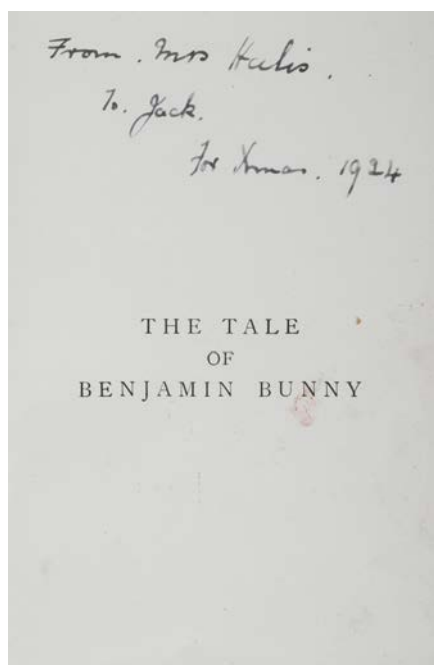


457 **Potter (Beatrix)**. Cecily Parsley's Nursery Rhymes, 1st edition, London: Frederick Warne, circa 1922, colour frontispiece and 15 illustrations, original red boards with pictorial panel inset to upper cover, upper cover and spine a little faded, spine very slightly cocked, original glassine printed wrapper with long closed repaired tears and areas of loss to spine and upper cover, 16mo

Linder, p. 430; Quinby 26.

(1)

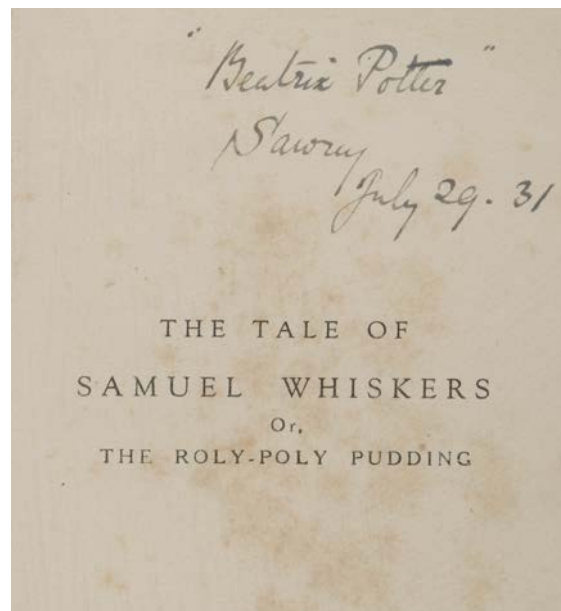
£200 - £300



458* **Potter (Beatrix)**. The Tale of Benjamin Bunny, Frederick Warne & Co Ltd., circa 1924, inscribed by the author on the half-title 'From Mrs Heelis. To Jack. For Xmas. 1924', colour frontispiece, title vignette and colour illustrations, finger-soiled, frontispiece and title-page with surface loss to lower margin resulting in short tears, and obscuring part of imprint to title, pp. 10-11 with small area of surface loss to lower blank margin, pictorial endpapers, original grey boards rebaked with inset oval pictorial panel to upper cover, a few marks to lower cover, 16mo

(1)

£200 - £300



459 **Potter (Beatrix)**. The Tale of Samuel Whiskers or The Roly-Poly Pudding, 1st edition in this small format, London: Frederick Warne & Co. Ltd., [1926], signed by the author to half-title, 18 colour illustrations, including frontispiece, pale staining to some upper edges, letterpress toned and foxed, occasional minor finger-soiling or marks to illustration blank margins, endpaper margins somewhat stained with surface loss, front free endpaper with advertisement for The Roly-Poly Pudding on verso, original red boards, pictorial panel inset to front cover, rebaked, rubbed and a little marked, front cover repaired along left side, some wear to corners, 16mo

Signed by the author "Beatrix Potter" Sawrey to the half-title, and dated July 29. 31.

(1)

£300 - £500

460 **Potter (Beatrix)**. The Tale of Little Pig Robinson, 1st edition, London: Frederick Warne & Co., Ltd., [1930], colour frontispiece, title vignette and colour illustrations, some light spotting, some small areas of surface abrasion, original light blue cloth, extremities a little rubbed, dust jacket with pictorial panel inset to upper cover, some small closed tears, sunning to top edge, 8vo, together with:

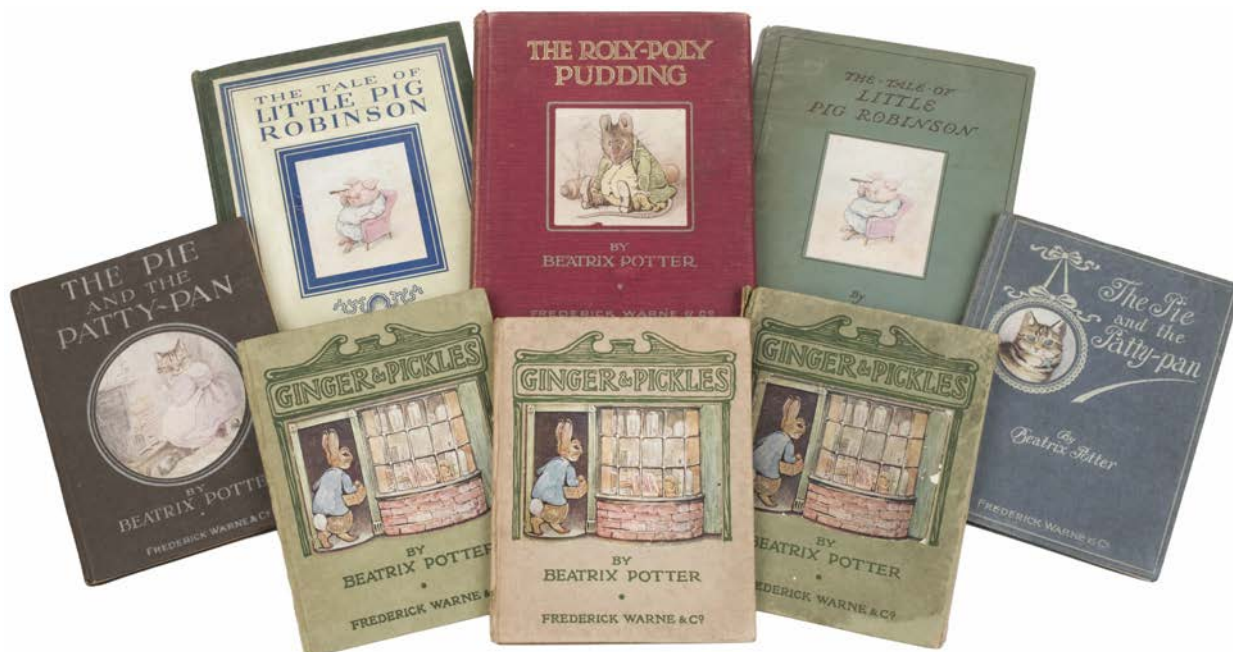
The Tale of Little Pig Robinson, 1st US edition, Philadelphia: David McKay Company, [1930], colour frontispiece, title vignette, illustrations including head and tails for the chapters, some minor toning, ownership inscription in pencil to front free endpaper, bookseller's ticket for 'Young Books. Inc, New York' to front pastedown, original green cloth, some minor wear to pictorial inset on upper cover, 8vo, plus

Ginger & Pickles, 1st edition, London: Frederick Warne and Co., 1909, colour frontispiece, title vignette and colour illustrations, some finger soiling, ownership inscription to verso of half-title, gift inscription dated 1909 to front free endpaper, original tan boards with pictorial panel inset to upper cover, spine a little worn with loss to lettering and split to lower portion of upper joint, small 4to, and The Pie and the Patty Pan, 1st edition, London: Frederick Warne and Co., [1906/7], plus another copy, but later edition [pre 1930], Ginger & Pickles, London: Frederick Warne and Co., 19090, plus another copy of the same, both worn, plus The Roly-Poly Pudding (lacking title)

Linder p. 430, 257, 428 for the first three works.

(8)

£300 - £400



Lot 460



461 **Sage (Sidney)**. Stand-ups, The Tale of Peter Rabbit, New York: The Saalfield Publishing Co., 1934, with unused die cut figures, some minor areas of wear, original paper printed wrappers, 32 x 27 cm, plus another copy of the same, together with: Aldredge (Edna & Jessie McKee). The Tale of Peter Rabbit, 1st edition, Ohio: The Harter Publishing Company, 1931, colour and black & white illustrations, some water staining, original printed paper covers (small areas of loss to extremities), 33 x 24 cm, plus Peter Rabbit and his Pa, New York: The Saalfield Publishing Co., 1908, illustrated, some toning, original printed paper covers, some wear, 39 x 21 cm, and 13 other early-to-mid-20th-century American editions of Peter Rabbit tales, large formats, various condition

(17)

£150 - £200



462 **[Potter, Beatrix]**. Peter Rabbit's Book Shelf, 1939-1947, double-shelved pale green painted bookcase (edges and ends rubbed), partial original printed paper label (toned and worn) to hinged top, 37 x 28 x 12.5 cm, containing the Beatrix Potter collection of 23 volumes, circa 1919-1940 (except a later Mr. Tod), together with 4 further Peter Rabbit Book Shelves, circa 1955-1972, 2 wooden, 2 painted (one Cream/Primrose, one Mist Blue), some surface wear to each, all with original printed paper label to top, each containing the 23 Beatrix Potter volumes (after 1919), except 2 shelves without Cecily Parsley, various conditions, plus another two modern bookshelves, one titled The World of Peter Rabbit, containing all 23 volumes in later editions, all but one with dust jacket (various conditions), the other empty bookcase titled Tom Kitten (on shelf ends)

(7)

£100 - £150



463* Printing Block. The Tale of Johnny Town-Mouse printing block, 1918, original metal alloy engraved plate mounted on wood, showing Timmy Willie holding a rake and basket, 4.2 x 3 cm surface size

This charming depiction of Timmy Willie, the country mouse who prefers the quiet and peaceful countryside, is used as the title-page vignette for The Tale of Johnny Town-Mouse. Potter writes at the end of the book: 'One place suits one person, another place suits another person. For my part, I prefer to live in the country, like Timmy Willie.'

(1)

£300 - £400



465 Potter (Beatrix). The Tale of Peter Rabbit, Centenary Edition, London: Frederick Warne, 1993, facsimile copies of the three stages in the publication of the book: the 8pp. picture letter Beatrix Potter wrote to Noel Moore in 1893 (in addressed envelope); her own privately printed volume of 1901 (first printing); and the deluxe gold cloth edition published by Frederick Warne in 1902, together with a printed booklet The Tale of Peter Rabbit by Beatrix Potter 1893-1993, 16mo, all contained in original blue cloth presentation box, hinged lid and spine lettered in silver, limitation label mounted inside lid, parchment paper protecting sheet with gilt stamped centenary emblem, the box enclosed in original white card sleeve titled Peter Rabbit: Limited Edition Cased Set, together with two deluxe facsimile Beatrix Potter editions: The Tale of Peter Rabbit, 1993, and The Tale of Jemima Puddle-Duck, 1995, each comprising a facsimile edition of the book, pictorial endpapers, all edges gilt, gilt decorated blue or yellow cloth respectively, both with matching slipcase, plus Sister Anne, Illustrated by Katharine Sturges, 1st edition, 1st issue, 1932, with frontispiece incorrectly published facing p. 7, letterpress toned, original gilt decorated blue cloth, spine faded, extremities rubbed, front cover lower right corner a little bumped, 8vo, with 3 later Beatrix Potter and related titles: The Tale of the Faithful Dove, 1st American edition, 2nd printing, 1956, and The Sly Old Cat, 1st edition, 1971, both with dustjacket; Beatrix Potter Letters to Children, 1966, blue cloth gilt, all slim 8vo

First item: Limited edition, 417/750 copies.

(7)

£150 - £200



464 Potter (Beatrix). The Tale of Peter Rabbit, Centenary Edition, London: Frederick Warne, 1993, facsimile copies of the three stages in the publication of the book: the 8pp. picture letter Beatrix Potter wrote to Noel Moore in 1893 (in addressed envelope); her own privately printed volume of 1901 (first printing); and the deluxe gold cloth edition published by Frederick Warne in 1902, together with a printed booklet The Tale of Peter Rabbit by Beatrix Potter 1893-1993, 16mo, all contained in original blue cloth presentation box, hinged lid and spine lettered in silver, limitation label mounted inside lid, parchment paper protecting sheet with gilt stamped centenary emblem, the box enclosed in original white card sleeve titled Peter Rabbit: Limited Edition Cased Set

Limited edition, 330/750 copies.

(1)

£100 - £150



466* Vinyl Records. A collection of 67 Beatrix Potter spoken word vinyls, 1960-78, comprising: forty 7 inch and twenty-seven 12 inch spoken word vinyls, with various stories including: The Tale of Peter Rabbit, The Tale of Jemima Puddle-Duck, The Tale of the Flopsy Bunnies, The Tale of Timmy Tiptoes, The Tale of Squirrel Nutkin, The Tale of Benjamin Bunny, The Tale of Mrs Tittlemouse, The Tale of Two Bad Mice, Tales of Beatrix Potter, etc., many duplicates, narrated by various speakers including: Wendy Craig, David Davis, Vivien Leigh, Claire Bloom, etc., published by various companies including: EMI, Caedmon, RCA Limited, His Master's Voice, etc., all in original sleeves

(a carton)

£100 - £150



467* Wooden Plaque. Peter Rabbit, circa 1918, wooden plaque, oval-shaped, painted black with colour transfer of Peter Rabbit, his name and Beatrix Potter's signature, drilled hole to upper edge for hanging, slightly rubbed, length 25.3 cm

Scarce. There is one example of a square plaque showing Jemima Puddle-Duck (produced the following year), in the Victoria and Albert Museum, (accession number BP.875).

The first Beatrix Potter plaques were introduced in 1918, oval in shape and with four different characters printed on them. The majority of these were issued with a glued-on calendar for 1919. Further wall plaques were published from 1920 in various shapes, including oblong with curved upper edge, circular, square, etc. All of which have small variations due to them being produced in a cottage industry. Wall plaques were replaced when in 1926 free-standing desk calendars were produced with the plaques on a cut-out background. The final plaque seems to have been produced around 1934.

(1)

£400 - £600



Lot 468

468* Wooden Plaque. Hunca Munca, circa 1919, square wooden plaque, with colour transfer of Hunca Munca, her name and Beatrix Potter's signature, two drilled holes to upper edge for hanging, with modern white string present, four small pin prick holes to blank margin, length 17.8 cm

Scarce. There is one example of a square plaque showing Jemima Puddle-duck (produced the following year), in the Victoria and Albert Museum, (accession number BP.875).

The first Beatrix Potter plaques were introduced in 1918, oval in shape and with four different characters printed on them. The majority of these were issued with a glued-on calendar for 1919. Further wall plaques were published from 1920 in various shapes, including oblong with curved upper edge, circular, square, etc. All of which have small variations due to them being produced in a cottage industry. Wall plaques were replaced when in 1926 free-standing desk calendars were produced with the plaques on a cut-out background. The final plaque seems to have been produced around 1934.

(1)

£300 - £500



469* Robinson (P.G., 20th century). Five original drawings after Beatrix Potter, for an edition of The Tale of Peter Rabbit, circa 1930s, pen & ink on artist's board, one with watercolour, and 2 with coloured tissue overlays (toned and wrinkled, one detached), 3 depicting Peter Rabbit, 1 depicting Mrs Rabbit and her children, and the other showing a cat staring at goldfish in a pond, 2 signed to lower edge of image, some pencilled marginalia, sheet size largest 50.7 x 38 cm (20 x 15 ins), remainder approximately 35.5 x 25.5 cm (14 x 10 ins), together with 2 pen, ink, and watercolour drawings also after Beatrix Potter, captioned 'Mrs Mouse started to knit' and 'Old Mrs. Rabbit decided to go shopping', both initialled within image 'HBP', each approximately 19.5 x 15 cm (7 3/4 x 6 ins)

Provenance (P.G. Robinson drawings): Doris Frohnsdorff Collection; Christie's New York, *Beatrix Potter: The Doris Frohnsdorff Collection*, 16th April 1997, lot 311.

We have been unable to trace an edition of *Peter Rabbit* with illustrations by P.G. Robinson.

(7)

£200 - £300



470* **Biscuit Tins.** Peter Rabbit with Flopsy, Mopsy, and Cotton-Tail, Edinburgh: McVitie & Price, [1939], octagonal tin with lid, decorated with chromolithograph illustrations after Beatrix Potter, showing illustrations from Peter Rabbit, comprising five larger illustrations on panels and lid, interspersed with small vignettes, some rubbing to extremities of lid, a few small scratches with minor surface loss, embossed stamp to base 'McVitie & Price, Edinburgh', height 13.8 cm, together with 6 Huntley & Palmers biscuit tins, circa 1974, (Mrs Tittlemouse, 1955), comprising: Peter Rabbit (x2), Tom Kitten, Squirrel Nutkin, Jemima Puddleduck, Mrs Tiggy-Winkle and Mrs Tittlemouse, each with chromolithograph illustration to lid, some rubbing to extremities and light surface scratches, embossed stamp to base 'Huntley & Palmers, Biscuits, Reading & London, England', 12.5 cm diameter, and two tin trays, circa 1935, showing: Peter Rabbit having a dose of camomile tea and Peter Rabbit eating radishes, both with Texagen Made in England in brown to inner edge of tray, slightly rubbed, approximately 31.5 cm diameter (11) £300 - £500



471* **Biscuit Tins.** Peter Rabbit with Flopsy, Mopsy, and Cotton-Tail, Edinburgh: McVitie & Price, [1939], octagonal tin with lid, decorated with chromolithograph illustrations after Beatrix Potter, showing illustrations from Peter Rabbit, comprising five larger illustrations on panels and lid, interspersed with small vignettes, some rubbing to extremities of lid, a few small scratches with minor surface loss, embossed stamp to base 'McVitie & Price, Edinburgh', height 13.8 cm, together with 6 Huntley & Palmers biscuit tins, circa 1974, comprising: Peter Rabbit (x2), Tom Kitten, Jemima Puddleduck, Jeremy Fisher and Mrs Tiggy-winkle (x2), each with chromolithograph illustration to lid, some rubbing to extremities and light surface scratches, embossed stamp to base 'Huntley & Palmers, Biscuits, Reading & London, England', 12.5 cm diameter, and two tin trays, circa 1935, showing: Peter Rabbit having a dose of camomile tea and Peter Rabbit eating radishes, both with Texagen Made in England in brown to inner edge of tray, slightly rubbed, approximately 31.5 cm diameter (10) £300 - £500



472* **Hill Top, Near Sawrey, Lake District.** View of Hill Top Farmhouse, Sawrey, the home of Beatrix Potter, mid 20th century, oil on board, unsigned, showing a female figure with a basket of flowers in the garden in front of the farmhouse, inscribed in pencil to verso 'Hill Top, Sawrey', 27 x 35.5 cm, gilt frame (1) £150 - £200



473* **[Potter, Beatrix].** A Jig-Saw Puzzle of Peter Rabbit, Beatrix Potter's Famous Character, London: Frederick Warne, circa 1960, colour printed plywood jigsaw puzzle, contained within original coloured card box with pictorial label to lid, some areas of wear and tape stains, 220 x 220 x 40 mm, together with 6 other Jig-Saw puzzles, also from the Beatrix Potter's Famous Character series, London: Frederick Warne, circa 1960, including Benjamin Bunny, Mrs Tiggy-Winkle, Jemima Puddle-Duck, Squirrel Nutkin, Tom Kitten, Jeremy Fisher (lacking 1 piece), all in original card boxes with colour pictorial labels to lids, some areas of wear and tear (7) £150 - £200



474* Beswick. A collection of 48 Beatrix Potter figurines, issued post 1973, including: Peter Rabbit, Jemima Puddleduck, Mrs Rabbit, Goody & Timmy Tiptoes, Mr Benjamin Bunny & Peter Rabbit, Little Pig Robinson Spying, Johnny Town Mouse with bag, Tom Kitten, Jeremy Fisher, Hunca Munca, Poorly Peter Rabbit, Benjamin ate a Lettuce Leaf, Mr Tod, And this pig had none, Susan, Yock-yock in the tub, etc., plus six miniature character jugs, comprising: Jemima Puddleduck, Jeremy Fisher, Mrs Tiggy-winkle, Old Mr Brown, Peter Rabbit and Tom Kitten, all with various stamps, earliest BP3a, all various sizes, tallest 17.5 cm, and two unpainted, comprising: Jemima Puddleduck (with 'T' to base) and Little Pig Robinson Spying (initialled S.L. to base), unglazed, tallest 12 cm (56) £100 - £150



475* Shop Display Features. Beatrix Potter Characters, circa 1970, printed wooden panels showing; The Tailor of Gloucester, Squirrel Nutkin (x 2), Mrs. Tiggy-Winkle, Benjamin Bunny, Pigling Bland (x 2), Tom Kitten (x 4) and Mr. Jeremy Fisher (x 2), some sunned, some surface wear to a few examples, tallest 36 cm, together with: Jemima Puddle-Duck Memo chalkboard, circa 1990, 45 x 22 cm (14) £150 - £200



Lot 476

476* Decorative Plates. Beswick hand-painted collectors plates 'scenes from Beatrix Potter' series, 1979-1981, 3 decorative plates comprising: Jemima Puddle-Duck and Fox, Peter Rabbit with Robin, Mrs. Tittle-Mouse, 22 cm, all contained in original boxes, together with 6 Wedgwood Decorative plates, comprising: Squirrel Nutkin, Benjamin Bunny & Timmy Tiptoes (x 2), 'Peter Rabbit Wishes you a Happy Birthday 1997' & '1984', 20cm, one contained within original box, plus a Border Fine Arts Studio decorative plate 'Jemima Puddle-Duck' 2004, and a Peter Rabbit-style plate by 'Porcelain fine de Bohemia', Carlsbad, Czechoslovakia (11) £100 - £150

477* Wedgwood. Peter Rabbit Tea Set, Frederick Warne and Co, late 20th century, a large Peter Rabbit tea set with blue rim detail, by Wedgwood, comprising: 12 mugs, 5 assorted-sized plates, 9 saucers with 8 tea cups, 3 bowls, 4 milk jugs, 2 sugar bowls, 1 teapot, together with: Wedgwood of Etruria & Barlaston, Peter Rabbit Tea Set, Frederick Warne and Co, late 20th century, a large Peter Rabbit tea set with green floral details, by Wedgwood, comprising: 2 large plates, 2 small plates, 1 bowl, 1 cup, 1 saucer, 1 milk jug, 1 mug, 1 egg cup, plus Wedgwood of Etruria & Barlaston, Money-Box, novelty ceramic money box in the shape of 5 books by Beatrix Potter, 14 cm tall (60) £200 - £300



478* Royal Albert. A collection of 32 Beatrix Potter ceramics, issued between 1982 and 1995, pottery figurines, comprising various figures, including: Peter Rabbit, Mr Tod, Little Black Rabbit, Timmie Willie Sleeping, Mrs Rabbit and Peter, Mrs Rabbit and Bunnies, Ribby and the Patty Pan, Benjamin Wakes Up, Rebecca Puddle-Duck, Mittens and Moppet, Benjamin Bunny, Jemima Puddleduck (x2), etc., various sizes, tallest 16.5 cm (32) £200 - £300



479* Beswick Figures. A Collection of Beswick Ceramic Figures, 1984-2002, comprising Peter Rabbit Gardening (x 2), Amiable Guinea Pig, Jeremy Fisher Catches a Fish, The Head Gardener, Two Gentlemen Rabbits, Peter and Benjamin Picking Up Onions, Mittens, Tom Kitten and Moppet, Floppy, Mopsy and Cotton Tale, My Dear Son Thomas, Kep and Jemima, Peter and Benjamin Picking Apples, plus 3 others, largest 13cm, all contained within Beswick card boxes (15) £100 - £150



480* **Beswick.** John Beswick Studio Sculptures from 'The World of Beatrix Potter', 1984, set of 5 studio sculptures, comprising: Peter Rabbit, Jeremy Fisher, Timmy Willy, Flopsy Bunnies. Mrs Tiggly-Winkle, largest 18 cm tall, all contained within original boxes (5) £150 - £200



481* **Potter (Beatrix).** A set of 10 silver and enamel trinket boxes by James House Company, London 1984, comprising Mrs Tiggly Winkle, Peter Rabbit, Jemima Puddleduck, Benjamin Bunny, Timmy Tiptoes, Mrs Tittlemouse, Mr Jeremy Fisher, Two Bad Mice, Taylor of Gloucester and Piglet Bland, each stamped Set 60/150, 5.5 cm diameter, gross weight approximately 395g and with blue card boxes (10) £200 - £300



482* **Collectable Figures.** Group of Beatrix Potter characters, late 20th century, including Pigling Bland cast in brass, Jemima and Tom Kitten cast in lead alloy and Johnny Town-Mouse by Cambridge Bronzes Ltd, plus 5 others in resin, plaster or ceramic indulging: Peter Rabbit, Mrs Rabbit, Pigling Bland, Mr. Jeremy Fisher and Mrs. Tiggly-Winkle, 11.5 cm or smaller (9) £100 - £150



483* **Wedgwood.** Peter Rabbit Jasperware set, late 20th century, blue jasperware set comprising; square trinket dish, 10cm (x2), oval trinket dish, 11 cm, circular trinket box with lid, 10cm, small circular trinket box with lid, 5cm, egg-shaped trinket box with lid, 9 cm, thimble, 2.5 cm, flower vase 8.5 cm (x2), large plate, 16.5 cm (x2), small plate 11.5 cm (x4), together with: large green jasperware plate with 2007 to edge, 18.5 cm (15) £150 - £200

484* **[Potter, Beatrix].** Peter's Friends, A Tea Set for Children, Stoke-on-Trent: Grimwade's Ltd, circa 1922, comprising a teapot with lid (height 9 cm), milk jug (height 5.5 cm), sugar bowl (height 4 cm), four cups (height 5 cm), four saucers (diameter 11 cm), four small plates (diameter 10.5 cm), and two bread & butter or cake plates (diameter 15.5 cm), each with a colour lithographed scene after Beatrix Potter (Tom Kitten cup and saucer appearing twice), gilt rims and handles, each with maker's mark on base, contained within a facsimile storage box with printed label to upper cover Batkin, Gifts for Good Children. The History of Children's China, pp. 78/9.

Extremely rare set of Beatrix Potter nursery china, the very first to be produced. Miss Potter sanctioned production of the set in 1917, but Grimwades didn't begin manufacturing until 1922, blaming war-time shortages of materials and staff. Even incomplete sets are difficult to find, given the limited production of the set and its fragile nature. Beatrix Potter was said to be very pleased with the set and ordered some for Christmas presents. (Louise Irvine, editor, John Beswick & Royal Albert Beatrix Potter Figures & Giftware, 1996, pp. 10 & 83) (1) £300 - £500





486* Crummles & Co. Enamel Boxes. A collection of eleven Beatrix Potter boxes, 1992, 11 hand-painted English enamels, mainly boxes, comprising: Squirrel Nutkin, Pigling Bland, Mrs Tiggy-winkle at the stove, Hunca Munca with babies, Jemima Puddleduck, Mrs Tiggy-winkle folding washing, three white ducks on a pond, and Little Black Rabbit carrying a basket of carrots, boxes all 43 mm diameter, plus Peter Rabbit Centenary enamel box (420/500, 65 mm diameter), an oval Beatrix Potter enamel box with view of the Lake District to lid and Hill Top, Sawrey to the sides, 48 mm diameter, and an egg shaped enamel with Jemima Puddleduck and Mr Tod, 65 mm high, all housed in original boxes (11)

£200 - £300



487* Garden Set. Mr McGregor's Garden Ceramic Figures, Euphoria Manor Ltd, 1992, 6 ceramic figures comprising: Peter Rabbit, Benjamin Bunny, Jemima Puddle-Duck, Mrs. Tiggy-Winkle, Mr. Jeremy Fisher, and Squirrel Nutkin, each approximately 30 cm tall, all contained within original boxes (6)

£200 - £300



Lot 488

488* Potter (Beatrix). Silver Beatrix Potter / Peter Rabbit proof coins, comprising a set of 6 crowns commemorating 100 years of Peter Rabbit, 1993, presented in a Pobjoy Mint display box, another set of 6 Peter Rabbit crowns, 1993, presented in a Westminster display box with certificate of authenticity, plus 6 single crowns each with display box and certificate, uncirculated and encapsulated, gross weight approximately 514g (18)

£300 - £500



489* Shop Display Figures. Peter Rabbit, by Nedus Ltd for Frederick Warne, circa 1955 and later, 2 painted rubberoid figures of Peter Rabbit, with nylon whiskers, in a running stance, standing on a grassy knoll, dressed in a blue jacket with red buttons, and black shoes, both on bases with 'Peter Rabbit', both with some areas of craquelure, 41 and 37 cm tall, together with another example but ceramic, 34 cm tall, plus a display figure of Squirrel Nutkin eating a nut, painted wooden panel, mounted on a section of log (4)

£150 - £200



490* Halcyon Days Enamel Boxes. A collection of 7 Beatrix Potter enamels, comprising: four enamel boxes - Peter Rabbit, Mrs Rabbit with Flopsy, Mopsy and Cotton-tail by the fire, The Tailor of Gloucester (oval box), Peter heard noises worse than ever, his eyes were as big as lolly-pops, various sizes, largest 46 mm diameter, two enamel pendent fobs, comprising: Peter Rabbit in his blue coat, and Peter Rabbit in his blue coat holding a red blanket, and an egg shaped enamel with various scenes from Peter Rabbit, 60 mm high, all housed in original boxes (7)

£200 - £300



491* **Beswick Figures.** Limited 'Gold Edition' ceramic figure pairs by Royal Doulton & Beswick Ware, 1998-1999, comprising: *Peter and the Red Pocket Handkerchief* and the *Tailor of Gloucester*, *Jemima Puddle Duck* and *Mrs Twigg Winkle*, *Hunca Munka Sweeping* and *Squirrel Nutkin*, *Mrs Rabbit* and *Foxy Whiskered Gentleman*, limitation numbers to bases, tallest 17 cm, with certificates of authenticity, plus Limited Edition 'Exclusive Gold' Series commissioned by *Peter Rabbit and Friends TM*, 1998-2000, comprising: *The Pig Had a Bit of Meat*, *Sweet Peter Rabbit*, *Tiggy Winkle and Lucy* (with wooden stand), *Ginger and Pickle* (with wooden stand)

(12)

£150 - £200



492* **R. John Wright.** *Jemima's Ducklings* (Beatrix Potter Collection), 2000, 4 mohair plush ducklings, with felt beaks and feet, glass eyes, moveable wings and jointed necks, and felt egg, each approximately 10 cm high, contained in original manufacturer's card box with mounted colour illustration to lid, in mint condition, with R. John Wright Dolls Inc. printed certificate of authenticity numbered 231 from a limited edition of 1000, dated May 31 2000

Goddu, p162.

(1)

£200 - £300



493* **R. John Wright.** *The Mouse Tailor* (Beatrix Potter Collection), 2001-2002, mohair plush character of the *Tailor of Gloucester*, jointed neck and arms, with glass eyes, seated on a wooden spool of silk thread, approximately 10.5 cm high, contained in original manufacturer's card box with gilt stamp to lid, in mint condition, with R. John Wright Dolls Inc. printed certificate of authenticity numbered 424 from a limited edition of 585, dated Club Year 2001-2002, and a colour printed story booklet, both contained in original envelope

Goddu, p165.

This is the first mouse produced by R. John Wright.

(1)

£100 - £150



494* **R. John Wright.** *Flopsy, Mopsy & Cotton-tail* (Beatrix Potter Collection), 2004, three mohair plushies, fully jointed, with glass eyes, wearing red felt capes, two carrying baskets of felt blackberries, each approximately 21 cm high, contained in original manufacturer's card box with mounted colour illustration to lid, in mint condition, with R. J. Wright Inc. printed certificate of authenticity numbered 246 from a limited edition of 500, dated April 15 2004, and a colour printed story booklet, both contained in original envelope

Goddu, p163.

(1)

£200 - £300



495* **R. John Wright.** Johnny Town Mouse, and Timmy Willie, (Beatrix Potter Collection), 2002-2004, two mohair plush, fully jointed, with glass eyes, Johnny Town Mouse in felt jacket and yellow silk waistcoat, Timmy Willie with felt strawberries, each approximately 9 cm high, contained in individual original manufacturer's card boxes, both in mint condition, with R. J. Wright Inc. printed certificate of authenticity (Johnny Town Mouse numbered 71 from a limited edition of 425, and dated 2002-2003) and (Timmy Willie numbered 219 from a limited edition of 315, and dated 2003-2004), and Johnny Town Mouse with a colour printed story booklet, contained in original envelope

Goddu, p165.

(2)

£200 - £300



Lot 496

496* **R. John Wright.** Peter Rabbit Centennial (Beatrix Potter Collection), 2002, mohair plush character of Peter Rabbit, fully jointed, with glass eyes, dressed in a blue felt jacket with pin badge to lapel, brown leather shoes, carrying a wood and metal spade, with a wooden trug with felt flowers, and a felt geranium plant, approximately 30 cm high, contained in original manufacturer's card box with mounted colour illustration to lid, in mint condition, with R. John Wright Dolls Inc. printed certificate of authenticity numbered 295 from a limited production available only during the Peter Rabbit Centennial, 2002, contained in original envelope

Goddu, p164.

(1)

£200 - £300



497* **R. John Wright.** The Flopsy Bunnies, (Beatrix Potter Collection), 2002, 6 mohair plush bunnies, fully jointed, with embroidered features, a moulded felt lettuce on a felt-covered wooden base, approximately 21 cm high, contained in original manufacturer's card box with mounted colour illustration to lid, in mint condition, with R. J. Wright Dolls Inc. printed certificate of authenticity numbered 163 from a limited edition of 500, dated Jan 14 2002, and a colour printed story booklet, both contained in original envelope

Goddu, p163.

(1)

£200 - £300



498* **Royal Worcester.** Set of 6 'Golden Edition' Candle Snuffers from 'Celebrating Peter Rabbit 100 Years' limited edition series, Frederick Warne & Co., 2002, comprising: Benjamin Bunny, Hunca Munca, Jeremy Fisher, Peter Rabbit, Squirrel Nutkin and The Tailor of Gloucester, plus another set, comprising: Miss Moppet, Pigling Bland, Jemima Puddle-Duck, Mrs. Tiggy-Winkle, The Gentleman Fox and Tom Kitten, tallest 14 cm, both sets numbered 43/500, with original display stands, certificates and felt-lined wooden storage boxes

Goddu, p163.

(2)

£300 - £500



499* **Steiff.** Peter Rabbit, 1904/05 replica, limited edition, 2002, wool plush, hand stitched nose and mouth, wearing a navy blue felt jacket with yellow stitching to the edge and gold buttons, a pair of red felt and leather slippers on his feet, both slippers with blind embossed stamps, circular card with 'Peter Hase Replik 1904/05' to chest, yellow metal Steiff button to ear with white tag, length 22 cm, together with Steiff certificate (limited edition, 1820/3000), housed in original brown Steiff box, together with Tom Kitten, 2004, mohair plush, with yellow metal Steiff button to ear with white tag (limited edition 382/1500), length 26 cm, housed in original light green Steiff box and Squirrel Nutkin, 2005, mohair plush, with wooden nut, yellow metal Steiff button to ear with white tag (limited edition 474/1500), length 18 cm, housed in original pale green Steiff box (3)

£200 - £300



501* **Steiff.** The Mouse Tailor, 2003, wool plush, wearing glasses and sitting on a wooden spool of pink cotton, yellow metal Steiff button to ear with white tag (limited edition, 493/1500), length 17.5 cm, housed in original pale green Steiff box, together with Samuel Whiskers, 2006, alpaca plush, wearing yellow trousers, green jacket and cream waistcoat, white necktie, and leather shoes (U shaped rub to soles), yellow metal Steiff button to ear with white tag (limited edition 422/1500), length 28 cm, and Hunca Munca, 2004, alpaca plush, wearing a flowery dress and white apron, holding a dustpan and brush, with yellow metal Steiff button to ear with white tag (limited edition 835/1500), length 12 cm, housed in original light green Steiff box (3)

£200 - £300



500* **R. John Wright.** Flopsy Bunny (Beatrix Potter Collection), 2003, mohair plush character of Flopsy Bunny, fully jointed, with embroidered features, nestled into a felt lettuce leaf, approximately 14.5 cm long, contained in original manufacturer's card box with mounted colour illustration to lid, in mint condition, with R. John Wright Dolls Inc. printed certificate of authenticity numbered 246 from a limited edition of 350, dated 2003, and contained in original envelope

Goddu, p163.

(1)

£150 - £200



502* **R. John Wright.** Mittens (Beatrix Potter Collection), 2004, mohair plush character of Mittens, fully jointed, with glass eyes, felt paw pads, embroidered features and orange calico colouration, wearing a cotton bastiste pinafore and lace tucker, approximately 27 cm high, contained in original manufacturer's card box with mounted colour illustration to lid, in mint condition, with R. John Wright Dolls Inc. printed certificate of authenticity numbered 227 from a limited edition of 500, and a colour printed story booklet, both contained in original envelope

Provenance: The Private Collection of Thomas & Greta Schuster.

(1)

£200 - £300



Lot 503



Lot 504

503* **R. John Wright.** Moppet (Beatrix Potter Collection), 2004, mohair plush character of Moppet, fully jointed, with glass eyes, felt paw pads, embroidered features and grey colouration, wearing a cotton bastiste pinafore and lace tucker, approximately 27 cm high, contained in original manufacturer's card box with mounted colour illustration to lid, in mint condition, with R. John Wright Dolls Inc. printed certificate of authenticity numbered 301 from a limited edition of 500, and a colour printed story booklet, both contained in original envelope

(1)

£200 - £300

504* **R. John Wright.** Mrs Rabbit (Beatrix Potter Collection), 2004, mohair plush character of Mrs Rabbit, fully jointed, with glass eyes, wearing a felt dress with light blue cotton overdress and white apron, brown leather shoes with yellow metal buckle, with wooden broom, approximately 35 cm high, contained in original manufacturer's card box with mounted colour illustration to lid, in mint condition, with R. John Wright Dolls Inc. printed certificate of authenticity numbered 246 from a limited edition of 500, dated April 15 2004, and a colour printed story booklet, both contained in original envelope

Goddu, p159.

(1)

£200 - £300

505* **R. John Wright.** Tom Kitten, (Beatrix Potter Collection), 2004, mohair plus character of Tom Kitten, fully jointed, with glass eyes, wearing a pale blue cotton romper and straw hat, approximately 27 cm high, contained in original manufacturer's card box with mounted colour illustration to lid, some staining to upper lid, with R. John Wright Dolls Inc. printed certificate of authenticity numbered 326 from a limited edition of 1500, and a colour printed story booklet, both contained in original envelope

Goddu, p166.

(1)

£200 - £300



Lot 505



506* **R. John Wright.** Peter Rabbit in the Gooseberry Net (Beatrix Potter Collection), 2006, mohair plush character of Peter Rabbit, fully jointed, with embroidered features, and glass eyes, wearing a blue felt jacket with brass buttons and laying on a cotton net with felt gooseberries and leaves, approximately 14.5 cm long, contained in original manufacturer's card box, in mint condition, with R. John Wright Dolls Inc. printed certificate of authenticity from a limited edition of 250, dated 2006, and contained in original envelope

(1)

£200 - £300



507* **Steiff.** Jemima Puddle-Duck, 2006, alpaca plush, wearing a pink shawl and blue bonnet, yellow metal Steiff button to left wing with white tag (limited edition, 827/1500), length 38 cm, housed in original pale green Steiff box, together with Mr Tod, 2007, alpaca plush, wearing green trousers and jacket with red waistcoat and white shirt, holding a walking stick, yellow metal Steiff button to ear with white tag (limited edition 985/1500), length 35 cm, housed in original light green Steiff box

(2)

£200 - £300



508* **Steiff.** Tommy Brock, limited edition, 2008, alpaca plush, wearing yellow trousers, red waistcoat, flowered scarf and brown jacket, light tan leather shoes, with yellow metal Steiff button to ear with white tag (limited edition, 710/1500), length 34 cm, housed in original light green Steiff box and The Mouse Tailor, 2003, wool plush, wearing glasses and sitting on a wooden spool of pink cotton, yellow metal Steiff button to ear with white tag (limited edition, 332/1500), length 17.5 cm, housed in original pale green Steiff box, and Peter Rabbit, 2002, mohair plush, jointed arms and legs, wearing a light blue felt jacket with gold buttons, a pair of leather slippers on his feet, holding a carrot, yellow metal Steiff button to ear with yellow tag, length 29 cm

(1)

£200 - £300

ILLUSTRATED BOOKS & CHILDREN'S LITERATURE



509 Austen (Jane). *Pride & Prejudice, ...* Illustrations by Hugh Thomson, 1st 'Peacock' edition, London: George Allen, 1894, numerous illustrations to text, scattered spotting, a little light damp-staining to inner and lower margins, ink presentation inscription to front free endpaper verso and tipped-in bifolium, for Florence Adele St. George Smith, from all the girls at Rodney House, 9 April 1895, all edges gilt, original green gilt-pictorial cloth, slight shelf lean, light rubbing and minimal fraying to spine ends and lower joint, 8vo

Gilson E78; Keynes 82.
(1)

£400 - £600



510 Awdry (Rev. W.). *The Rev. W. Awdry's Famous Railway Series, Station Book Box*, London: William Heinemann Ltd, reprinted 1990-1992, 26 volumes all signed by the author to titles in blue ink, no. 19 (Mountain Engines) with upper hinge loosening, tear to pastedown and upper joint cracked but without loss, oblong duodecimos, all contained within publisher's original presentation box, tape repair to lower hinge of front flap

(1)

£300 - £500

511* Attwell (Mabel Lucie). 'Household Wants' Kitchen Memo Board, Dundee: Valentine & Sons Ltd, circa 1950, washable list board with illustrations by Attwell, some light spotting, with original pencil attached with red string, contained within original box, 32 x 16 cm, plus 7 other copies of the same, various conditions, together with: 'Wedding Anniversary, To Wish You Joy and Prosperity- Luck and Good Cheer...' Dundee: Valentine & Sons Ltd, 1943, framed gift card illustrated by Attwell, 9 x 11 cm, plus another copy of the same, plus 'This Is My Room' wall mount from The Robert Opie Collection, 1997, 30 x 20 cm, plus four other works illustrated by Attwell, including annuals, birthday cards and knitting patterns
(16)

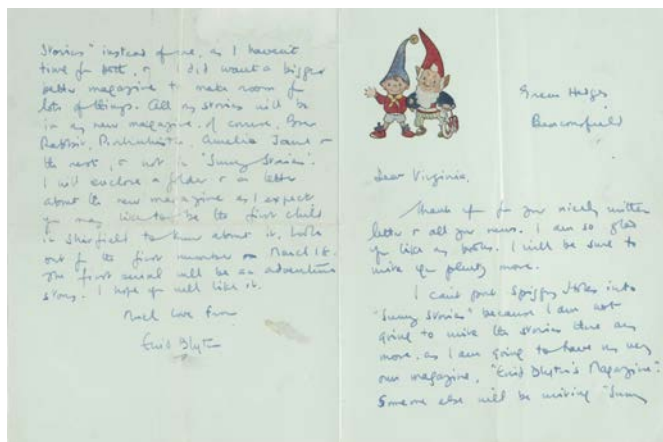
£150 - £200



512* Blyton (Enid, 1897-1968). Autograph Letter Signed, 'Enid Blyton', Green Hedges, Penn Road, Beaconsfield, Buckinghamshire, 17 June 1948, to Sandra Allen thanking her for the nice little note and continuing, 'I have been expecting letters about the Faraway Tree Game this week, and I am sure you will be pleased to know that yours is the very first one! I am so glad you like it. I played it with my own children when I first made it up, and it was such fun making the rules! My children love the Faraway Tree books too and we all love dear old Saucepan. I am pleased that you like my books - I have written over 200 so you have plenty to read! I expect you will like the School Stories soon. I will write you plenty more books. I will put in an autograph for you to stick in your Faraway Tree book', 2 pages on pastel stationery, 8vo, together with the original postmarked envelope addressed and signed in Enid Blyton's hand, plus the mentioned separate autograph signed on a small pre-printed pale pink adhesive slip in blue ink and made out to Sandra, 57 x 102 mm, with the original facsimile autograph letter signed from Enid Blyton that was included with the card game for the Faraway Tree, one page, 8vo

(4)

£150 - £200



513* **Blyton (Enid, 1897-1968)**. Autograph Letter Signed, 'Enid Blyton', Green Hedges, Beaconsfield, [early 1953], to a young fan named Virginia, 'Thank you for your nicely written letter and all your news. I am so glad you like my books. I will be sure to write you plenty more. I can't put Spiggly Holes into "Sunny Stories" because I am not going to write the stories there anymore, as I am going to have our very own magazine, "Enid Blyton's Magazine"', and explaining that someone else will be writing "Sunny Stories" and that her characters 'Brer Rabbit, Pinkwhistle, Amelia Jane and the rest' will be in the new magazine, hoping that Virginia will like it and saying that the first number will be out on 18 March with a new adventure story, written to first and fourth pages of a pale blue bifolium with Noddy & Big Ears pictorial motif at head, some creasing along folds, old adhesion marks to upper margin and foot of final page, away from signature and text, small 8vo

Enid Blyton parted company from Newnes and Sunny Stories in 1953 and launched *Enid Blyton's Magazine* with Evans Brothers. In this magazine, Enid was able to advertise all her books, jigsaws, toys and games, not just those published by Newnes. The magazine ran to 162 issues until Enid's failing health caused its closure in 1959.

(1)

£100 - £150



514 **Brock (Charles E., illustrator)**. The Vicar of Wakefield, by Oliver Goldsmith, London: J. M. Dent, 1904, colour illustrations, endpapers toned, top edge gilt, original deluxe vellum gilt, covers slightly bowed, 8vo, together with Cranford, by Elizabeth Gaskell, 1904, The Keeping of Christmas at Bracebridge Hall, by Washington Irving, 1906, and Sense and Sensibility, by Jane Austen, 1908, cloth editions illustrated by C. E. Brock, Northanger Abbey and Persuasion, by Jane Austen, 1897, and Emma, 1899 both in decorative cloth illustrated by Hugh Thomson, and 4 first editions by Edith Nesbit: Oswald Bastable and Others, 1905 (plate at p. 214 reattached at gutter), The House of Arden, 1908 (lacking front endpaper), The Magic City, 1910, and Wet Magic, [1913]

(11)

£200 - £300



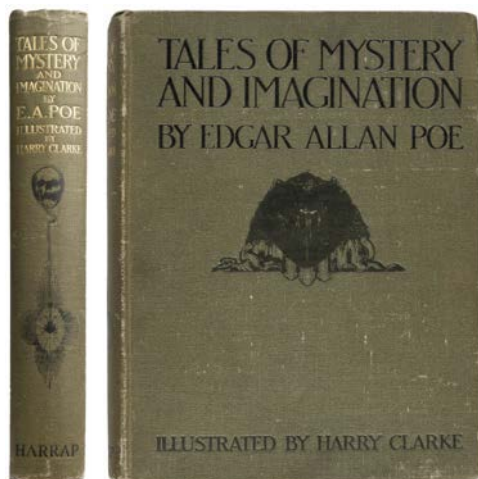
515 **[Cameron, Katharine, 1874-1965, artist]**. Lachryde Musarum and Other Poems, by William Watson, 1st edition, London: Macmillan and Co., 1892, signed by the poet to half-title, a few minor spots, light offsetting to endpapers, top edge gilt, book label 'From the Library of Roderick Gradidge Architect', later maroon morocco by Maclehorse, Glasgow, 8vo

With two original pen, ink and watercolours by Katharine Cameron, the first full-page (opposite page 74) with ink caption at head and foot 'So lightly we parted at eve we knew not that love was born', signed in the image by the artist and dated 1897, the other a small floral watercolour to page 75, signed in initials.

Katharine Cameron (1874-1965) studied at the Glasgow School of Art from 1889-93, and was a member of the *Immortals* which included other female artists Francis and Margaret Macdonald, Jessie Keppie, Janet Aitken and Agnes Raeburn, plus Charles Rennie Mackintosh, and illustrated for publications such as the Yellow Book, The Magazine, and children's books

(1)

£700 - £1,000



516 **Clarke (Harry, illustrator).** Tales of Mystery and Imagination, by Edgar Allan Poe, 1st Edition, 1919, London: George Harrap & Co Ltd, 24 black and white plates, top edge gilt, evidence of bookplate removal, endpapers toned, original cloth, rubbed and slightly soiled, 4to

(1)

£150 - £200



517 **Crompton (Richmal).** Just-William, 1st edition, London: George Newnes, [1922], 4pp. publisher's advertisement at rear, contemporary ownership inscription to front endpaper of Mary M. Munro, dated September 1922, upper inner hinge partly cracked, original red cloth lettered in black, rubbed and some marks and some lightly discolouration, together with other Just William titles, almost all 1st editions, including William Again, 1923, William - The Fourth, 1924, Still-William, [1925] (in remains of dustwrapper), William -The Outlaw, 1927, William - The Pirate, 1932, William The Lawless, 1970 (in worn dustwrapper), and 8 other Just William titles in dustwrappers (William and the Space Animal, William's Television Show, William - The Explorer, William's Treasure Trove, William and The Witch, William and The Pop Singers, William and The Masked Ranger, and William The Superman), and 23 other Just William titles, all without dustwrappers, all 8vo

(38)

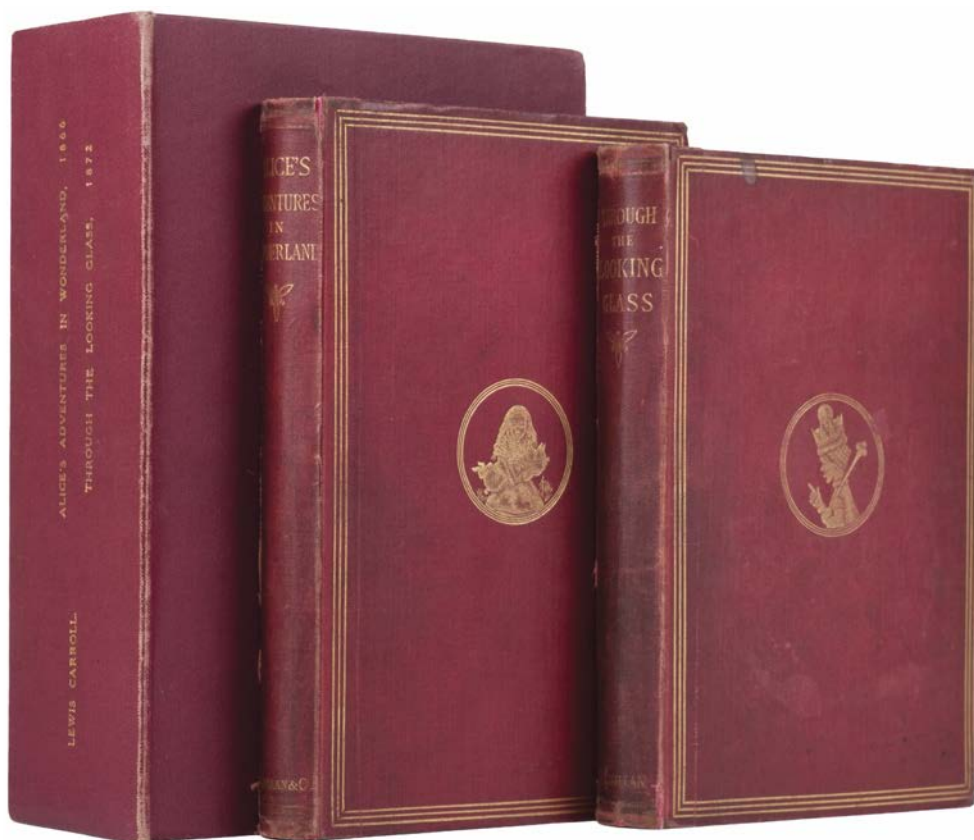
£300 - £400



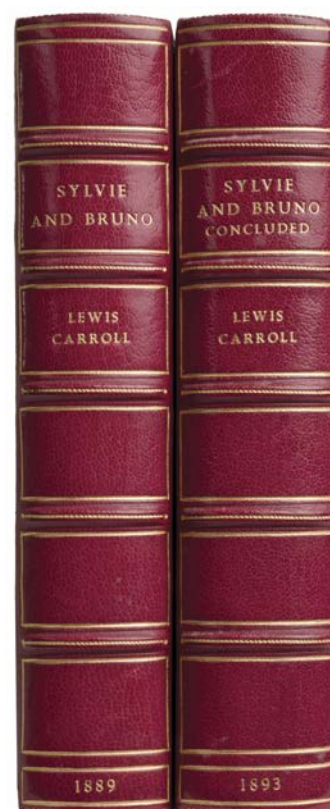
518 **Detmold (E. J., illustrator).** Hours of Gladness, by Maurice Maeterlinck, translated by A. Teixeira de Mattos, 1st edition, London: George Allen & Co., New York: Dodd, Mead & Co., 1912, 20 mounted colour plates, light spotting and offsetting, original cream cloth gilt, spine slightly toned, dust jacket, spine toned, a few chips and tears to edges, 4to, together with Rackham (Arthur, illustrator). Peter Pan in Kensington Gardens, by J. M. Barrie, 5th edition, London: Hodder & Stoughton, 1908, 50 colour tipped-in plates, half-title and frontispiece detaching, light spotting to half-title, original cloth gilt, spine toned and rubbed at ends, small closed tear at head, 4to, plus Smith (Jessie Willcox, illustrator). A Child's Book of Old Verses, 1st edition, New York: Duffield & Co., 1910, colour plates, illustrations, contemporary ownership inscription and bookplate, top edge gilt, original cloth gilt, upper cover with mounted colour illustration, upper cover a little bumped at foot, edges lightly rubbed, small 4to, with others illustrated including A Midsummer-Night's Dream, illustrated by Arthur Rackham, 1908 (spine detaching), Some British Ballads, illustrated by Arthur Rackham, [1919] (covers bowed), The Old Fairy Tales No. II, Comprising Hop-O'-My-Thumb and Beauty and the Beast, illustrated by H. M. Brock, circa 1915, Nip and Tuck, by Leila Crocheron Freeman, 1926, Grimm's Fairy Tales, illustrated by Harry G. Theaker, circa 1930, and Who's Who in the Zoo, illustrated by Milo Winter, 1932

(35)

£300 - £400



Lot 519



Lot 520

519 Dodgson (Charles Lutwidge, 'Lewis Carroll'). *Alice's Adventures in Wonderland*, 2nd (1st published) edition, 1st issue, London: Macmillan and Co., 1866, 1st issue with page 30 correctly numbered and inverted 'S' to final line of contents leaf, wood-engraved frontispiece and illustrations after John Tenniel, short closed marginal tear to p. 5/6, some light spotting, previous owner inscription 'H. M. Archer, Oxford, 1865' to half-title, light blue endpapers, Burn bookbinder ticket to rear pastedown, small Wheeler & Day, Oxford bookseller blindstamp to front endpaper, hinges reinforced, all edges gilt, original red cloth gilt, recased with original spine relaid, one corner bumped, spine a little darkened, 8vo, together with *Through the Looking-Glass and What Alice Found There*, 1st edition, 1st issue, London: Macmillan and Co., 1872, 1st issue with 'wade' misspelled on p. 21, frontispiece and illustrations by John Tenniel, advertisement leaf at rear, a few minor spots, presentation inscription 'H. M. A. from F. Wilberforce Bird- 1871' to half-title, dark-green endpapers, Burn ticket to rear pastedown, hinges reinforced, all edges gilt, original red cloth, recased with original spine relaid, spine darkened and rubbed at ends, a few light stains to upper cover, 8vo, both titles housed in a later cloth solander box, lettered to spine (edges rubbed)

William, Madan, Green & Crutch 46 and 84 respectively.

(2)

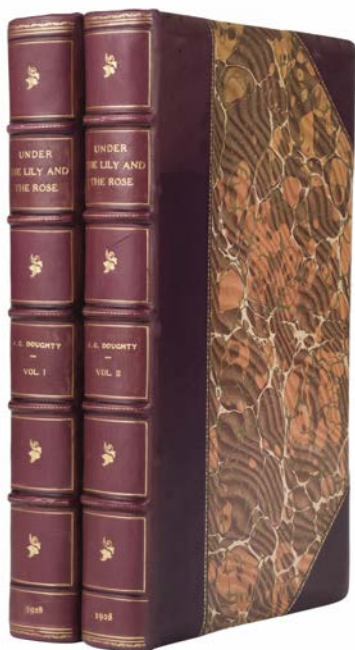
£4,000 - £6,000

520 Dodgson (Charles Lutwidge, 'Lewis Carroll'). *Sylvie and Bruno*, & *Sylvie and Bruno Concluded*, 2 volumes, 1st editions, London: Macmillan & Co., 1889 & 1893, monochrome illustrations by Harry Furniss, 3pp. publisher's advertisements at rear of first volume and 5pp. publisher's advertisements at rear of second volume, all edges gilt, marbled endpapers, fine modern uniform red full morocco gilt (by Bayntun Riviere, Bath), 8vo

Finely bound set.

(2)

£200 - £300



521 **Doughty (Arthur George, 1860-1936).** *Under the Lily and the Rose: A Short History of Canada for Children*, 1st edition, Ottawa: The Modern Press, 1928, 39 colour plates (correct as listed), a few scattered spots, rough-trimmed with wide margins, both copies signed by the author in ink to front free endpapers, 'First Copy, A. W. Doughty', volume 1 with a further signed inscription from Ward C. Pitfield to A. M. Gordon, dated 9 May 1930, contemporary plum half calf gilt over marbled boards, gilt-titled spines with floral tool and five raised bands, spines slightly faded, large 8vo

The privately printed first edition of this work, was 'offered as a prize book to certain schools in England and in Canada' and was not for general sale. The first trade edition did not appear until 1931. Ward C. Pitfield (1892-1937), Canadian financier and art collector who provided the painting that is reproduced as the frontispiece in volume I.

(2)

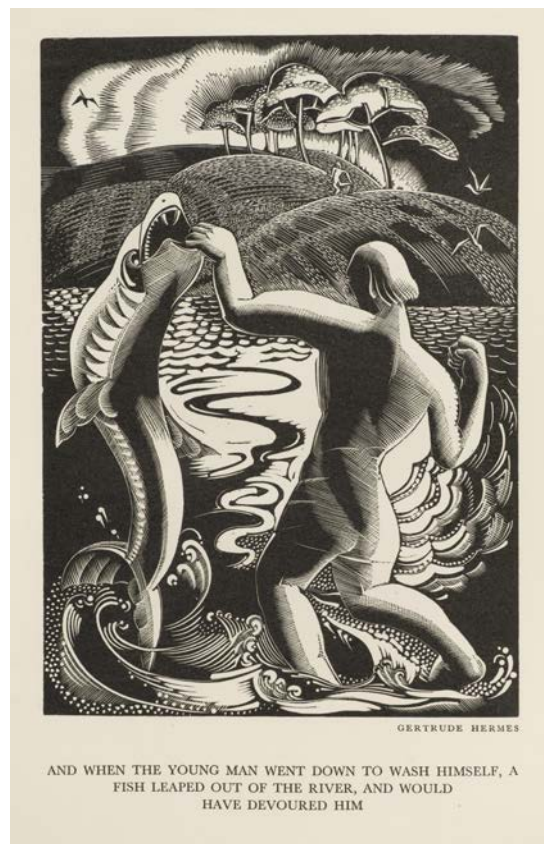
£100 - £150



522 **Doyle (Richard).** *In Fairyland. A series of pictures from the Elf-World, with a poem by William Allingham*, 2nd edition, London: Longmans, Green and Co., 1875, 16 hand-coloured illustrations, occasional light marginal spotting, original green cloth gilt, edges lightly rubbed, folio

(1)

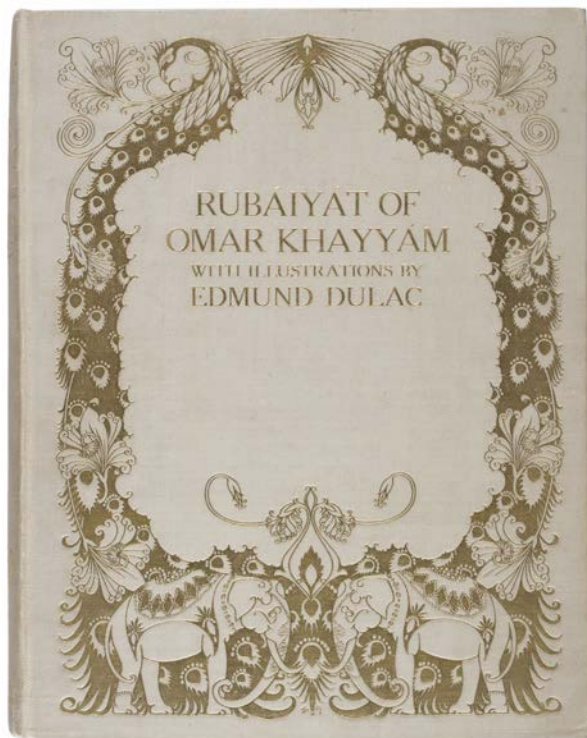
£300 - £400



523 **Cresset Press.** *The Apocrypha*, according to the Authorised Version, with wood-engravings by Blair Hughes-Stanton, Gertrude Hermes, Leon Underwood, Stephen Gooden, René Ben Sussan, M. E. Groom, Eric Jones, Wlatislaw Skoczylas, Hester Sainsbury, Frank Medworth, Eric Kennington, Eric Ravilious, John Nash, D. Galanis, London: Cresset Press, 1929, wood-engraved illustrations, a little minor spotting, top edge gilt, original vellum, spine label a little rubbed, a few stains, folio, limited edition 32/450, together with **Blackamore Press.** *The Pilgrim on Earth*, by Julian Green, London: The Blackamore Press, New York: Harper and Brothers, 1929, 12 colour wood-engraved plates by René Ben Sussan, light spotting front and rear, top edge gilt, original vellum-backed boards, some dust-soiling, small 4to, limited edition 281/375, presentation copy, inscribed to front endpaper 'A Xmas card for Ernest, with love from Marion & Ted (E. McKnight Kauffer) 1932-33', plus **Du Maurier (George).** *The Martian, A Novel*, 1st edition, London & New York: Harper & Brothers, 1898, portrait frontispiece, illustrations, light toning to endpapers, top edge gilt, original buckram, spine faded, 4to, limited large paper edition 186/250, with others similar including *Trilby*, by George du Maurier, 1905, limited large paper signed edition 112/250, *The Brook Kerith. A Syrian Story*, by George Moore, illustrated by Stephen Gooden, 1929, limited edition 119/375, signed by author and artist, a proof etching by Lawrence Alma-Tadema "A man shooting at a bird", 1882 for Firdusi's "Epic of Kings" retold by Helen Zimmern (note to verso of framed etching), signed lower right, *Portraits of Presses, Photographs by Ski Harrison*, Whittington Press, 1997, limited edition 207/500, *Pastoral or Virtue Requited* by H. H. M. with wood-engravings by B. H. S., Gemini Press, 1935, limited edition 4/100, issues 4-15 & 17-22 of *Priapus. A Magazine of Poetry and Art*, edited by John Cotton, Autumn 1965 - Winter 1971, and a few broadsides from the Old Stile Press, 2003

(25)

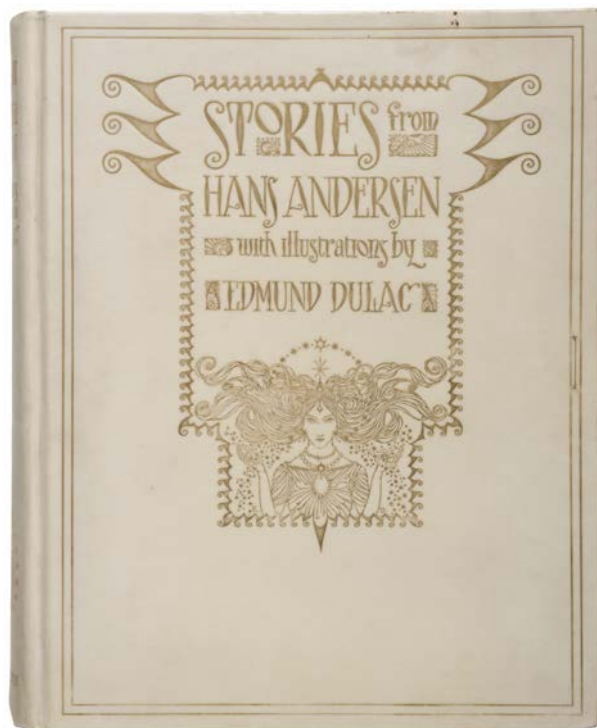
£300 - £400



524 **Dulac (Edmund, illustrator).** Rubaiyat of Omar Khayyam. London: Hodder and Stoughton, [1909], 20 colour tipped-in plates, a few minor spots, original cream cloth gilt, spine very slightly darkened, 4to

(1)

£150 - £200



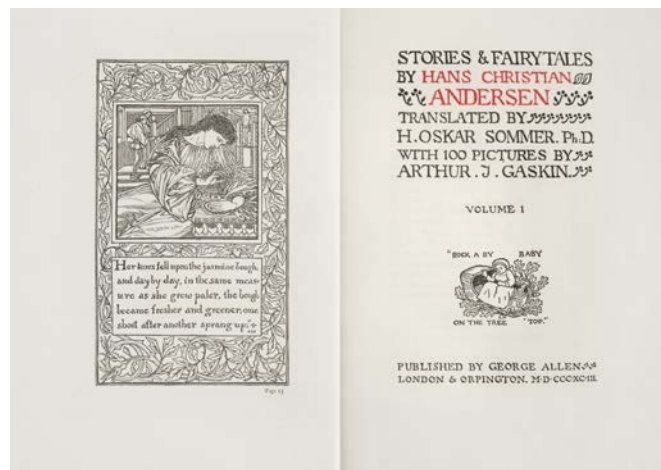
Lot 525

525 **Dulac (Edmund, illustrator).** Stories From Hans Andersen, London: Hodder & Stoughton, 1911, 28 tipped-in colour plates, occasional light offsetting, one or two light marginal finger marks, Edmund Dulac Exhibition at the Leicester Galleries, London 1911 flyer loosely inserted, patterned endpapers, top edge gilt, original vellum gilt, lacking ties, a few small marks, covers slightly bowed, 4to

Edition de Luxe 383/750, signed by the artist.

(1)

£700 - £1,000



526 **Gaskin (Arthur J., illustrator).** Stories & Fairy Tales, by Hans Christian Andersen, translated by H. Oskar Sommer, 2 volumes, London: George Allen, 1893, numerous black and white wood-engraved plates and illustrations, untrimmed, original publisher's gilt-decorated cream cloth, rubbed with heavy spotting and some soiling, 4to, (one of 300 large paper copies, inscribed by the publisher), together with:

Winterich (John T.), The Works of Geoffrey Chaucer, A Facsimile of the William Morris Kelmscott Chaucer, with the Original Eighty-Seven Illustrations, by Edwin Burne-Jones, New York, 1958, numerous black and white illustrations, original cloth gilt in dust jacket, folio

(3)

£200 - £300

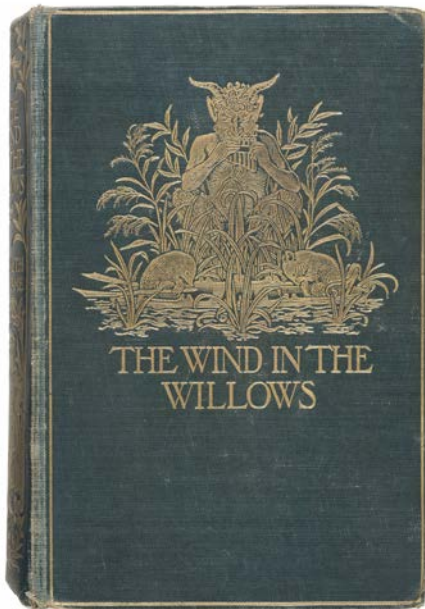
527 **Goble (Warwick, illustrator).** Green Willow and other Japanese Fairy Tales, London: Macmillan and Co., 1910, 40 tipped-in colour plates including frontispiece, captioned tissue guards (a couple with wear at foot), few plates detached, original gilt-blocked blue cloth, extremities rubbed, spine dust-soiled and frayed at head, 4to, together with:

Doyle (Richard). Fairyland, a series of pictures from the Elf-World, with a poem, by William Allingham, 2nd edition, London: Longmans, Green, and Co, 1875, 16 chromolithograph plates, occasional spotting, few leaves with short closed tears to margins, hinges split, original green cloth with gilt blocked decoration, rubbed and some wear, folio,

Dulac (Edmund). Edmund Dulac's Fairy-Book. Fairy Tales of the Allied Nations, London: Hodder & Stoughton, [1916], 15 tipped-in colour plates including frontispiece, decorative endpapers, original pictorial cloth, extremities slightly rubbed, 4to

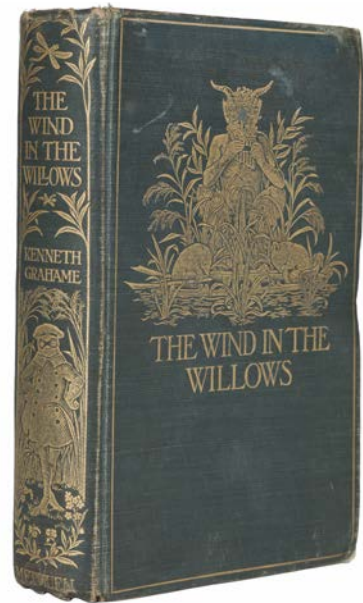
(3)

£150 - £200



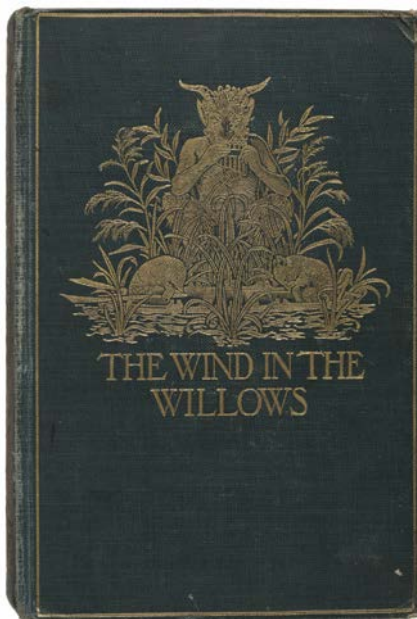
528 **Grahame (Kenneth).** *The Wind in the Willows*, 1st edition, London: Methuen and Co., 1908, frontispiece by Graham Robertson, one or two leaves a little roughly opened, some light spotting, light toning to endpapers, contemporary presentation, W. H. Smith & Sons Library label to front pastedown, top edge gilt, original green cloth gilt, joints and edges a little rubbed, corners lightly bumped, slight lean, 8vo
(1)

£700 - £1,000



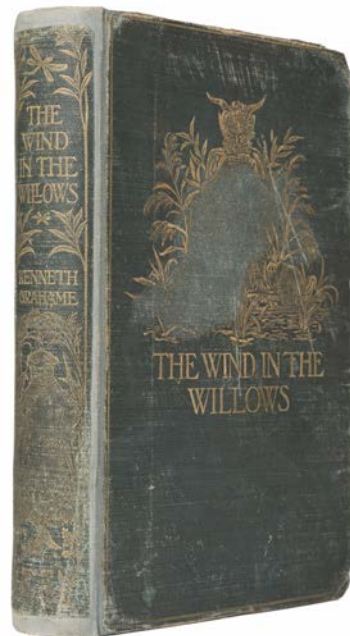
530 **Grahame (Kenneth).** *The Wind in the Willows*, 1st edition, London: Methuen and Co., 1908, frontispiece by Graham Robertson, some light spotting, small blue and red ink stamps to front endpaper, Mudie's Library label to front pastedown, top edge gilt, original cloth gilt, joints and edges rubbed, upper cover slightly bowed, 8vo
(1)

£400 - £600



529 **Grahame (Kenneth).** *The Wind in the Willows*, 1st edition, London: Methuen and Co., 1908, frontispiece by Graham Robertson, a few minor spots, light toning to endpapers, small blue ink stamp and 'J. Steegmann's Library, No. 31' manuscript inscription to front pastedown, top edge gilt, original green cloth gilt, small bump to front upper corner, joints and edges slightly rubbed, 8vo, together with the first US edition of the same work, Charles Scribner's Sons, New York, 1908 (spine faded), 8vo
(2)

£800 - £1,200



531 **Grahame (Kenneth).** *The Wind in the Willows*, 1st edition, London: Methuen and Co., 1908, frontispiece by Graham Robertson with later hand-colouring, some light spotting and occasional marginal finger-soiling, endpapers renewed, top edge gilt, remainder untrimmed, original green cloth gilt, rebacked preserving original spine, upper board very rubbed with loss to gilt blocked image, lower board with remnants of Commin's Central Circulating Library adhered label, covers rubbed and worn, 8vo
(1)

£200 - £300



532 Greenaway (Kate). A small collection of 21 Almanacks, 1884-1895, and 1924-1929, all with colour illustrations and original wrappers or boards, 1924-1928 with glassine dust jacket, two copies of 1884 (one in limp white imitation morocco wrappers, the other in glazed limp pictorial wrappers), two copies of 1885 (one with cream coloured glazed pictorial boards, the other in white imitation morocco boards), all generally very good copies, each approximately 10 x 7.5 cm, together with

Kate Greenaway's Alphabet, London: George Routledge & Sons, first edition, third issue, circa 1886, half-title, colour illustrations throughout, original yellow glazed pictorial wrappers, upper wrapper with sliver of upper right corner detached and adhered to endpaper, 67 x 60 mm, plus Kate Greenaway calendar for 1884 on four sheets of card, published by George Routledge & Sons, each sheet with single punctured hole to upper margin for hanging, 18.8 x 25.1 cm, two in card mounts (28.2 x 35 cm), and Calendar of the Seasons, 1881, set of 3 gold-bordered cards, showing well-dressed girls with a printed caption below, a verse to verso, 10.6 x 7.4 cm (a folder) £600 - £800



Lot 533

533 Greenaway (Kate). A small collection of 7 Almanacks, 1883, 1884 (x2), 1885, 1886, 1887, and 1888, all with colour illustrations and original wrappers or boards, two copies of 1884 one in limp light green imitation morocco, the other in glazed limp pictorial wrappers, all generally very good copies, each approximately 10 x 7.5 cm, together with

Kate Greenaway's Alphabet, London: George Routledge & Sons, first edition, third issue, circa 1886, half-title, colour illustrations throughout, original yellow glazed pictorial wrappers, upper wrapper with sliver of upper right corner detached and adhered to endpaper, 67 x 60 mm, plus:

Mother Goose or The Old Nursery Rhymes, London and New York: Frederick Warne and Co., pre 1918, coloured illustrations throughout, some finger-soiling, pictorial endpapers, slightly toned, original green cloth-backed cream pictorial boards with trellis border, slim 8vo, and a copy of Language of Flowers illustrated by Kate Greenaway, published by Frederick Warne and Co. Ltd, small 8vo

(10)

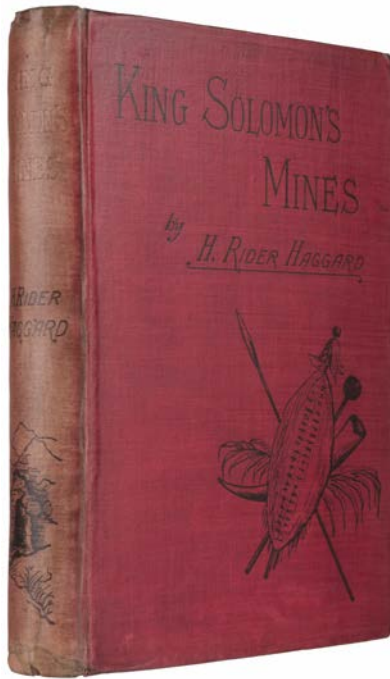
£400 - £600



534 Greenaway (Kate). Language of Flowers, 1st edition, London: George Routledge, [1884], colour illustrations throughout, bright yellow endpapers, original glazed pictorial boards, slightly rubbed and marked, 12 mo, together with Little Ann and other poems, 1st edition, London: George Routledge, [1882], colour illustrations throughout, verso of free front endpaper with adhesive tape repair to hinge, some soiling, bright yellow endpapers, original green cloth backed pictorial boards, 8vo, plus A Day in a Child's Life, 1st edition, 4th issue, London: George Routledge, [1881], colour illustrations, front free blank excised, original cloth backed pictorial boards, slim 4to, and eleven other books illustrated by Kate Greenaway, comprising: Mother Goose or the Old Nursery Rhymes, Kate Greenaway's Birthday Book for Children, The Royal Progress of King Pepito, The Queen of the Pirate Isle, Kate Greenaway, The April Baby's Book of Tunes, Kate Greenaway's Painting Book, Under the Window, Marigold Garden, The Pied Piper of Hamelin, A Century of Kate Greenaway and Kate Greenaway Pictures, various sizes, largest slim 4to, and 7 framed prints (32.5 x 28 cm)

(23)

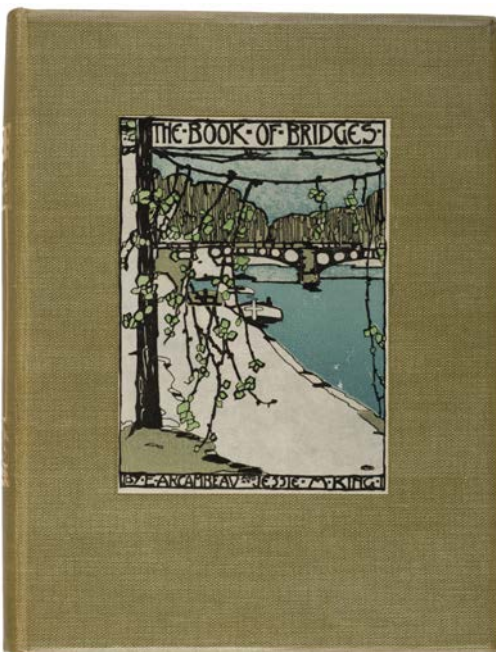
£400 - £600



535 **Haggard (Henry Rider)**. *King Solomon's Mines*, 1st edition, 1st issue, London: Cassell & Company, 1885, 1st issue with 'Bamamgwato' for 'Bamangwato', p. 14, line 10, 'to let twins live' for 'to let twins live', p. 122, line 27, and 'wrod' for 'word', p. 307, line 29, and the publisher's 16 pp. advertisements dated '5 G. 8. 85', half-title, folding lithograph map frontispiece (with reinforcement along one fold to verso), further map in text, a couple of advertisement leaves roughly opened, some light spotting, endpapers renewed, original red pictorial cloth, spine faded and lettering dulled (small repairs head and foot), 8vo

Sadleir 1089; Whatmore F3; Wolff 2863.
(1)

£1,000 - £1,500



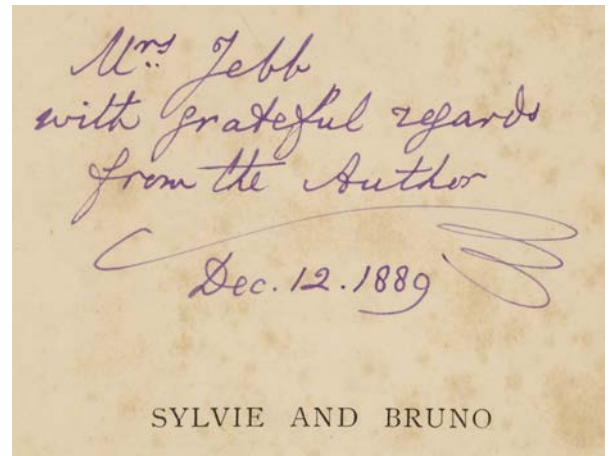
Lot 536

536 **King (Jessie M., illustrator)**. *The Book of Bridges*, by Edme Arcambeau, London and Glasgow: Gowans and Gray, 1911, 11 colour plates, some foxing, mainly to edges and at front and rear, free endpapers toned, top edge gilt, original green cloth with colour illustration inset to upper cover (very slightly rubbed), gilt spine (very lightly faded), 4to, a very good copy, together with: Glasgow, *The City of the West*, Edinburgh & London: T. M. Foulis, 1911, & Edinburgh: *The Grey City of the North*, Edinburgh & London: T. M. Foulis, 1914, monochrome plates to each volume, those in the former tipped-in, Glasgow with some light spotting (barely affecting plates), original pictorial wrappers, some toning (more so to Glasgow), extremities rubbed, top and bottom edges creased and slightly frayed, slim 8vo, plus:

Atwell (Mabel Lucie, illustrator). J. M. Barrie's *Peter Pan & Wendy* retold by May Byron for Boys and Girls, with the approval of the author, London: Hodder & Stoughton, [1927], 10 colour plates, monochrome illustrations, some foxing, mainly to edges, free endpapers partly toned, original pictorial blue cloth gilt, spine very lightly faded, pictorial dust jacket, rubbed and slight fraying to extremities, small repair to foot of spine, 4to, and 3 others: *Our Old Nursery Rhymes*, illustrated by H. Willebeek Le Mair, circa 1910; *Everyman: A Morality Play*, illustrated after drawings by John H. Amschewitz (Riccardi Press Books), London: Philip Lee Warner, 1911 (limited edition, one of 500 copies on paper); and *The Last Essays of Elia* by Charles Lamb, illustrations by Charles E. Brock, London: J. M. Dent & Sons, 1919, rebound in contemporary light green half calf gilt, 4to/8vo

(7)

£200 - £300



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

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

(2)

£1,000 - £1,500



538 [Dodgson, Charles Lutwidge, 'Lewis Carroll']. The Wonderland Postage Stamp Case & Eight or Nine Wise Words About Letter-Writing, Oxford: Emberlin, 1890 [but later], comprising 40 pp. booklet (with advertisement for 'Feeding the Mind', first published in 1907), with stamp holder of twelve separate pockets each containing an unused stamp, housed in a printed stamp-case (verso with words 'published by Emberlin and Son, 4, Magdalen Street, Oxford' printed above the Cheshire cat, and below '(post free, 13d.) price one shilling'), all contained within an original printed envelope, together with: 1 other set with unused stamps, 1 other set with used stamps, 2 other sets lacking stamps, plus another set lacking stamps and booklet

See Williams, Maddan, Green 223.

(5)

£150 - £200

539 Lucas (E.V.). The Flamp, The Ameliorator, and The Schoolboy's Apprentice, London: Grant Richards, 1st edition, 2nd printing, 1897, pictorial endpapers with juvenile hand-colouring, previous ownership inscription to free front endpaper, 12mo, together with five other books from the Dumpy Books for Children Series, comprising: Mrs Turner's Cautionary Stories, by [Elizabeth Turner], 1897; The Bad Family and other stories, by Mrs Fenwick, 1900; The Bountiful Lady, by Thomas Cobb, 1900; The Pink Knight, by J.R. Monsell, 1901; The Sooty Man, by E. B Mackinnon and Eden Coybee, 1903; all in original green cloth, some dust-soiling and marks, two spines lightly toned (The Pink Knight and The Sooty Man), all 12mo

(6)

£200 - £300



540 Mates (Rudolf, illustrator). The Magic Flutes, by Josef Kozisek, translated by Clara V. Winlow, New York, London, Toronto: Longmans, Green and Co., 1929, colour illustrations, upper corner of front endpaper torn away (piece retained), hinges tender, original cloth-backed pictorial boards, some light edge wear, oblong 4to, together with Edwards (M. Ellen & John C. Staples, illustrators). Told in the Twilight, by E. E. Weatherly, 1st edition, London: Hildesheimer and Faulkner, circa 1883, chromolithograph title and illustrations, a few small marginal stains, original cloth-backed pictorial boards, a little rubbed, small 4to, plus Who's There?, London: Raphael Tuck & Sons No. 1509, circa 1896, chromolithograph and monochrome illustrations, textblock detached, some light marginal dust-soiling, contemporary presentation inscription to front board verso, original pictorial boards, some wear to spine, 4to, with others illustrated including My ABC of Animals, Aunt Louisa's Playtime Toy Books, circa 1885, From Toy-Land, Frederick Warne, circa 1885, [ABC], Dean's Diploma Series No. 13, circa 1900, The Camp in the Wood, circa 1930, and Object ABC, M. A. Donohue & Co., No. 1800, circa 1910 (approximately 55)

£300 - £400



Lot 539



541 **McBryde (James).** *The Story of a Troll-Hunt*, 1st edition, Cambridge: University Press, 1904, *introduction by M. R. James, numerous illustrations by the author, a few minor spots, endpapers toned, original Japanese vellum-backed boards, slight dust-soiling to spine, 4to*

One of around 100 copies privately printed by M. R. James, as a memorial to his close friend James McBryde, who died unexpectedly in 1904. McBryde illustrated James's first book *Ghost Stories of an Antiquary* (1904) and the pair made several visits to Denmark and Sweden from 1899-1901. McBryde had written and illustrated the book following their trip to Denmark in 1899, and following his death and agreement of McBryde's widow Gwen, the book was published by the Cambridge University Press in 1904.

(1) £400 - £600



For Nancy
with all good wishes
from
A.A. Milne
Christmas, 1939

Lot 542

542 **Milne (A. A.)** A collection of 6 books, each inscribed by A. A. Milne or his wife Dorothy 'Daphne' Milne, 1934-62, comprising *Peace With Honour*, 1934; *Behind the Lines*, 1940, *Birthday Party and Other Stories*, 1948, *A Table Near the Band*, 1950, all 1st US editions (dust jacket only for *A Table Near the Band*), each inscribed by A. A. Milne (as 'Alan' or 'Blue') to Nancy, i.e. Dorothy Nancy Hunter-Gray, wife of Martin Robert de Selincourt, some fading and stains, together with 2 further books inscribed by 'Daff' (i.e. Dorothy 'Daphne' Milne, wife of A. A. Milne, 1890-1971), the first book *Four Plays*, by A. A. Milne, 1st edition, 1926 inscribed to 'Bob' (Martin Robert de Selincourt), April 7, 1926, and *Once Upon a Time*, 1st US edition, 1962, inscribed to Nancy, together with a 1 pp autograph letter from A. A. Milne to Nancy, on Cotchford Farm headed paper, dated 30. xii.51, discussing a map and directions, 'Dearest Nancy, How good are you at map-reading?', loosely inserted

Dorothy 'Daphne' de Selincourt was the daughter of Martin Robert de Selincourt and married A. A. Milne in 1913. Dorothy 'Nancy' (Brown) Hunter-Gray married Martin Robert de Selincourt in 1933, and later married John Hunter-Gray in 1964. She was awarded the MBE in 1992 for founding The Lullaby Trust in 1969, to study sudden infant deaths following the sudden inexplicable death of her grandson Martin.

(6)

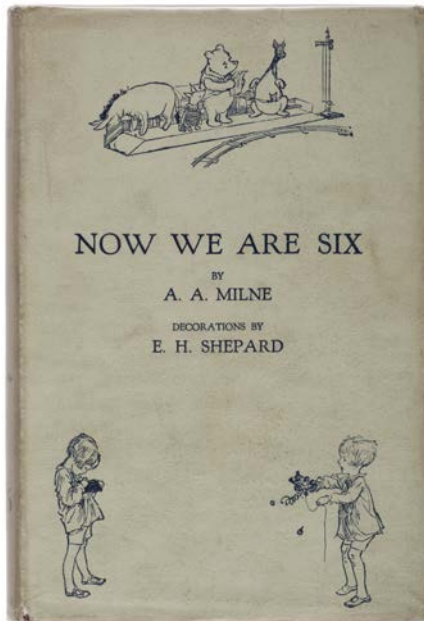
£300 - £500



543 **Milne (A. A.)** A set of all 4 Winnie-the-Pooh books, 1st editions, 1924-28, comprising *When We Were Very Young*, 1924, *Winnie-the-Pooh*, 1926, *Now We Are Six*, 1927 and *The House at Pooh Corner*, 1928, illustrations by E. H. Shepard, light offsetting to endpapers of first 2 titles, top edge gilt, original cloth gilt, light fading to spines, *When We Were Very Young* lightly rubbed at ends, a couple of small light marks to covers, all contained in contemporary cloth slipcase, 8vo

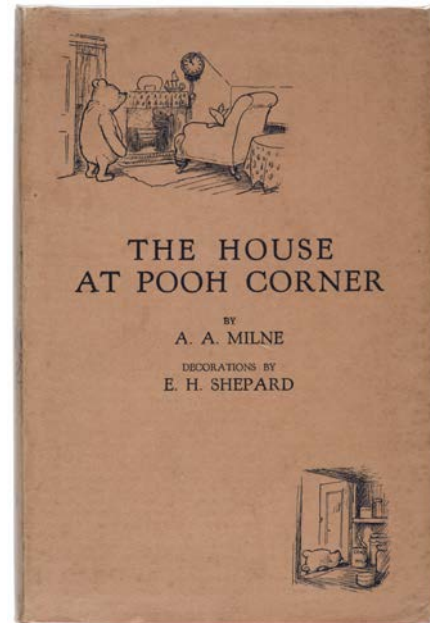
(4)

£1,000 - £1,500



544 **Milne (A. A.)** *Now We Are Six*, 1st edition, London: Methuen & Co., 1927, illustrations by E. H. Shepard, light partial offsetting to half-title and final leaf verso, slight spotting to endpaper margins, bookseller ticket to front pastedown, top edge gilt, original red cloth gilt, spine slightly darkened and rubbed at ends, dust jacket, some fading to spine, tiny nicks at ends, 8vo
(1)

£600 - £800



546 **Milne (A. A.)** *The House at Pooh Corner*, 1st edition, London: Methuen & Co., 1928, illustrations by E. H. Shepard, exhibition flyer for the original drawings for the book, November-December 1928 loosely inserted, light partial offsetting from flaps to endpapers, minor spotting to fore edges, top edge gilt, original salmon cloth gilt, light fading to spine and extremities of covers, lower corner of front boards a little bumped, dust jacket, spine slightly faded with tiny nicks at head, 8vo
(1)

£600 - £800



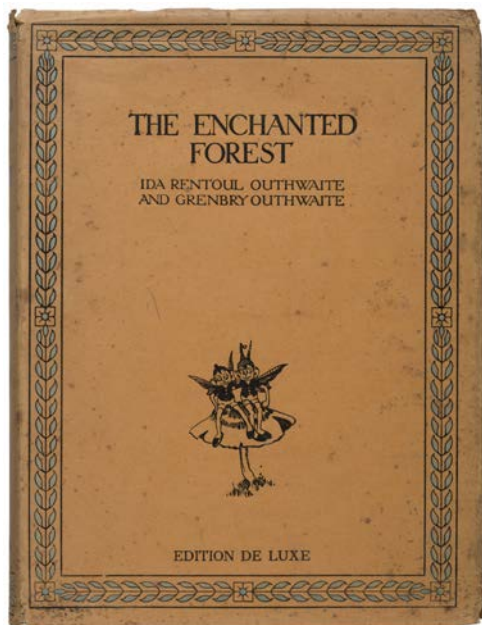
545 **Milne (A. A.)** *The House at Pooh Corner*, 1st deluxe edition, London: Methuen & Co., 1928, illustrations by E. H. Shepard, illustrated endpapers, small contemporary inscription to front pastedown, all edges gilt, original maroon limp calf gilt, spine a little faded with small central wormtrack, small losses at spine tips from worming, 8vo, together with 2 others: *When We Were Very Young*, 5th edition, December 1924, and *Winnie-the-Pooh*, 10th edition, 1930
(3)

£300 - £400



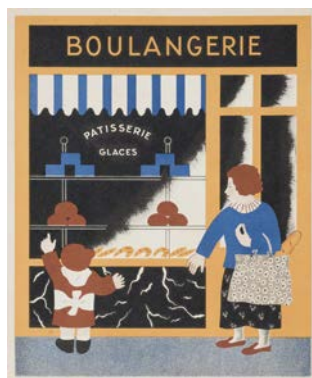
547 **Nielsen (Kay, illustrator)**. *East of the Sun and West of the Moon*, Old Tales from the North, 1st edition, [London]: Hodder & Stoughton, [1914], decorative title, 25 tipped-in colour plates including frontispiece, captioned tissue guards, black and white illustrations throughout, occasional light scattered spotting, pictorial endpapers lightly toned, ownership bookplate of I.R.A. Berens to upper pastedown, tipped-in typed slip 'Iris Berens from her Granny. Christmas 1914' between front free endpaper and frontispiece, original gilt decorated blue cloth, 4to
(1)

£500 - £800



548 **Outhwaite (Ida Rentoul & Grenbry)**. *The Enchanted Forest*, Edition de Luxe, London: A. & C. Black, 1921, *colour frontispiece and 15 colour tipped-in plates, illustrations, some light offsetting and spotting, original cream cloth gilt (in bright condition), dust jacket, spine faded, small tears at spine ends and folds, light dust-soiling to panels, 4to*

Edition de Luxe 61/500, signed by the artist. Rare in the dust jacket.
(1) £800 - £1,200



549 **Parain (Nathalie, illustrator)**. *Faites Votre Marché*. Albums du Père Castor, 1st edition, Paris: Flammarion-Editeur, 1935, 32 pp. *including covers, printed on thick paper stock, 8 full-page colour lithographic plates of shop fronts, plus four leaves with 117 perforated colour lithographic illustrations (game tokens) of merchandise to one side, and printed captions to versos, light marginal toning, original stapled and glazed pictorial card covers, a little rubbed and marked with some marginal darkening, short closed tear to fore-margin of upper cover and small crease to lower outer corner of lower cover, slight paper surface loss at head and foot of spine, 4to*

An excellent and complete copy of a very scarce book. This was one of the most successful, and attractive, of Père Castor's playbooks of the period, with striking illustrations by the highly influential Nathalie Parain (née Natacha Tchelpanova, born in Kiev, 1897-1958). Due to the fact that the four sheets of perforated game tokens of merchandise were intended to be excised and then glued into the appropriate squares facing the relevant shop, the book is rarely encountered in such fine condition. The shops featured comprise: Boulangerie, Boucherie, Poissonnerie, Légumes-Primeurs, Fruits, Crèmerie, Bazar-Couleurs and Mercerie.

(1) £400 - £600



550 **Parker (Nancy, illustrator)**. *The A's and the K's or Twice Three is Six*, London & Edinburgh: W. & R. Chambers Limited, [1914], *chromolithographic plates (one with short closed tear) plus illustrations to text, light spotting to endpapers, original colour-illustrated paper covers, minor edge wear, oblong 4to, together with:*

The Hole and Corner Book, London & Edinburgh: W. & R. Chambers Limited, [1910], *chromo-lithographic plates plus illustrations to text, light spotting to endpapers, original colour-illustrated paper covers, minor edge wear, oblong 4to, plus Cinderella at the Zoo*, London & Edinburgh: W. & R. Chambers Limited, [circa 1910], *chromolithographic plates (some with short closed tears), text block cracked, light spotting and toning, original colour-illustrated paper covers, corners bumped, joints rubbed, small folio, and 3 other volumes illustrated by Parker; Frolic Farm [1910], The Lays of the Grays [1909], and The Browns:- Book of Bears [1900], all in original colour-illustrated paper covers, somewhat rubbed with losses to spines, oblong 4to, together with: Nister (Ernest, publisher). Little Folk's Peep Show*, New York: E. P. Dutton & Co, circa 1890, *6 circular dissolving illustrations with pull ties (some with short closed tears, some lacking ties and pins, 2 loose from textblock), textblock cracked, original pictorial boards backed in red cloth, slightly scuffed, 4to, and 9 other similar titles including: Our Darlings Pictures*, New York: E. P. Dutton & Co, [1895], *folio, Day (Lewis Foreman, illustrator). The Nodding Mandarin, A Tragedy in China*, London: Simpkin, Marshall & Co., [1883], *small folio, Peter Piper's Practical Principles of Plain and Perfect Pronunciation*, London: Griffith, Farran, Browne & Co., *Seaside Stories, A Volume of Tales and Pictures for the little ones*, London: Ernest Nister, *Nurse's Memories by Charlotte M. Younge...*, London: Eyre & Spottiswoode, *generally in good condition, various sizes and condition, all 8vo or smaller*

(16) £200 - £300

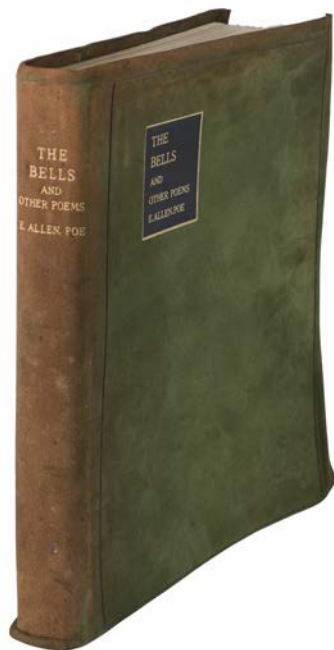


551 **Peake (Mervyn)**. *Captain Slaughterboard Drops Anchor*, 1st edition, London: Country Life, 1939, numerous illustrations by the author, some toning to title, final leaf and endpapers, occasional light spotting, small split at gutter to front endpaper, original cloth-backed pictorial boards, lower joint splitting, some toning and rubbed patches to covers, 4to, together with the 1945 reprint of the same in a price-clipped dust jacket

Scarce. The author's first book, many of which were destroyed as a result of enemy action early in the war.

(2)

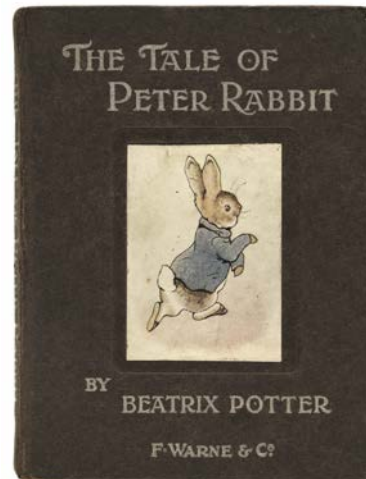
£400 - £600



552 **Poe (Edgar Allan)**. *The Bells and Other Poems with Illustrations By Edmund Dulac*, London: Hodder and Stoughton, [1912], colour frontispiece plus 27 full-page colour plates by Edmund Dulac, tissue guards, some minor toning, armorial bookplate of Parnham Phillips of Wendover to front pastedown, original green limp calf, gilt lettering to spine and title inset to upper cover, spine sunned, 4to

(1)

£200 - £300

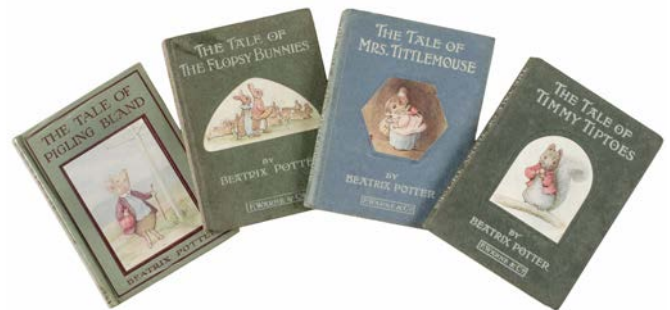


553 **Potter (Beatrix)**. *The Tale of Peter Rabbit*, 1st trade edition, London: Frederick Warne & Co., [1902], 'wept' for 'shed' on page 51, colour illustrations (frontispiece excised and bound at end), presentation inscription in ink to half-title 'For Diddy & Georgie from the fairies, 1902', textblock faintly cockled, variable finger-soiling, grey leaf-patterned endpapers, gutter of front endpaper with adhesive residue with consequent skinning and tears, original brown boards lettered in silver-grey, with inset colour pictorial panel to upper cover, very lightly rubbed, vertical crease to spine, 12mo

Linder, page 421; Quinby 2.

(1)

£400 - £500



554 **Potter (Beatrix)**. *The Tale of the Flopsy Bunnies*, 1st edition, London: Frederick Warne, 1909, colour frontispiece and 26 illustrations, page 14 with notice board in market-garden scene, pages 17 and 28/29 with marks to lower blank margin, presentation inscription to verso of colour frontispiece dated 1912, original dark green boards with pictorial panel inset to upper cover, spine lightly toned, 16mo, together with *The Tale of Mrs. Tittlemouse*, 1st edition, London: Frederick Warne, 1910, colour frontispiece and 26 illustrations, scattered finger soiling to blank margins, small bump to upper edge of colour frontispiece and title-page, original blue boards, pictorial panel inset to upper cover, spine a little toned, 16mo, plus *The Tale of Timmy Tiptoes*, 1st edition, London: Frederick Warne, 1911, colour frontispiece and 26 illustrations, some finger soiling to a few leaves, original dark green boards with pictorial panel inset to upper cover, 16mo, and *The Tale of Pigling Bland*, 1st edition, London: Frederick Warne, 1913, colour frontispiece and 14 colour plates, numerous black and white line illustrations, some light finger soiling, and ten later copies including: *The Tale of Tom Kitten*, *The Tale of Johnny Town-mouse*, *The Tale of Mr Tod*, *The Tale of Mrs. Tiggy-winkle*, *The Tale of Two Bad Mice*, *The Tailor of Gloucester* (x2), etc., three with minor repairs to spine, 16mo

(14)

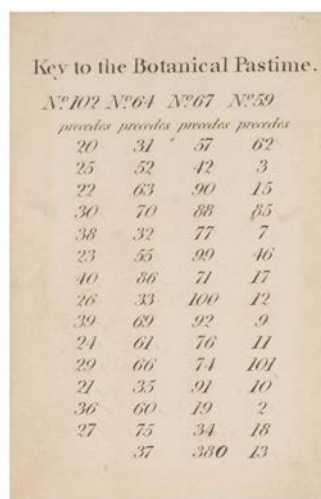
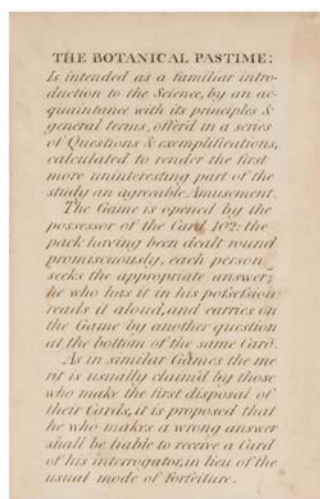
£400 - £600

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

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

(6)

£400 - £600



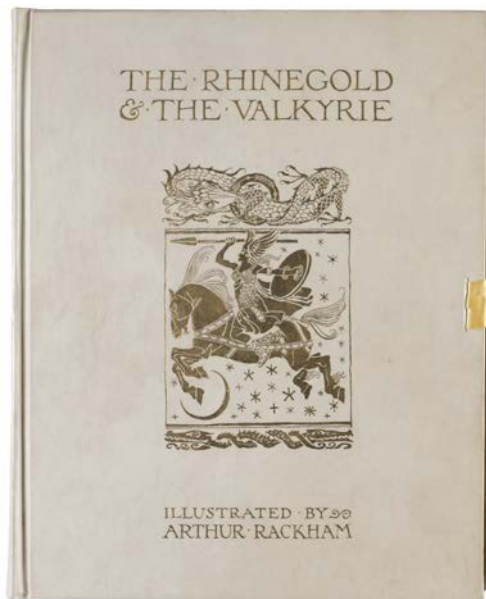
556* **Botanical Card Game.** The Botanical Pastime, circa 1800-1820, 65 engraved game cards (complete in accordance with 'Key to the Botanical Pastime' list) on stiff card with individual number to upper right, printed to recto only, 31 with hand-coloured illustrations, each card with text relating to questions and statements about flora and fauna, one card erroneously numbered 38 and corrected in manuscript, with corresponding number on key card also corrected, pistillam neatly corrected with m crossed through in manuscript to card 90, small chip to upper left card showing mushrooms, some occasional minor spotting to one or two cards, each 119 x 76 mm, housed in original purple silk edged card slip case, with silk pull (end reattached), 122 x 80 x 38 mm

The instruction card states that: 'The Botanical Pastime is intended as a familiar introduction to the Science, by an acquaintance with its principles & general terms, offer'd in a series of Questions & exemplifications calculated to render the first more uninteresting part of the study an agreeable Amusement...'

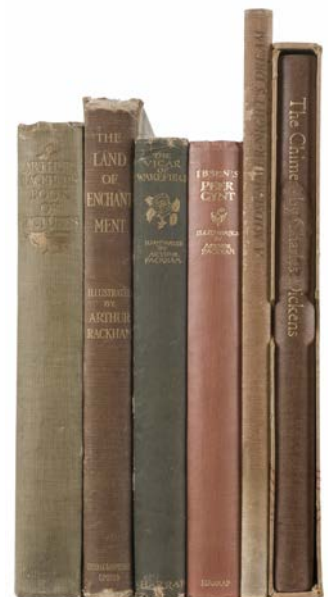
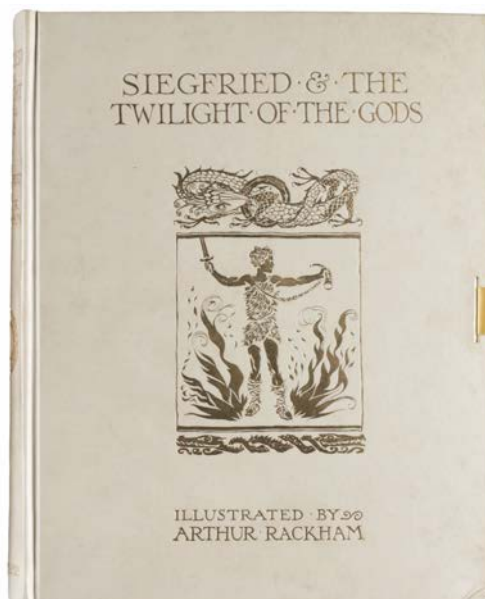
(1)

£300 - £500





Lot 557



Lot 559

557 **Rackham (Arthur, illustrator).** The Rhinegold & the Valkyrie, by Richard Wagner, translated by Margaret Armour, London: William Heinemann, New York: Doubleday, Page & Co., 1910, 34 colour tipped-in plates, some spotting and light offsetting, top edge gilt, original vellum gilt, modern silk ties, 4to, limited signed edition 108/1150, together with Siegfried & the Twilight of the Gods, London: William Heinemann, New York: Doubleday, Page, 1911, 30 tipped-in colour plates, some light spotting and offsetting, endpapers toned, top edge gilt, original vellum gilt, modern silk ties, a few minor marks, one corner a little bumped, 4to, limited signed edition 108/1150

(2)

£600 - £800

558 **Rackham (Arthur, illustrator).** A Midsummer-Night's Dream, by William Shakespeare, limited edition, London: William Heinemann, 1908, 40 colour tipped-in plates, sheet with plate and guards opposite p. 38 detached, occasional light offsetting and toning to text, original vellum gilt, lacking ties, some dust-soiling, 4to

Limited signed edition 74/1000.

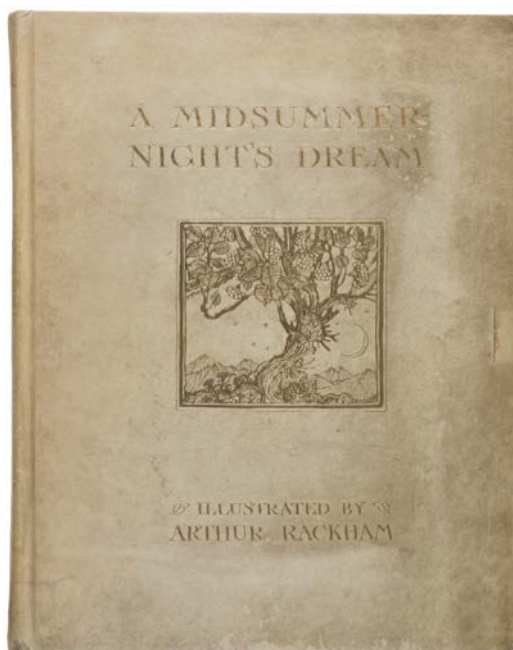
(1)

£300 - £500

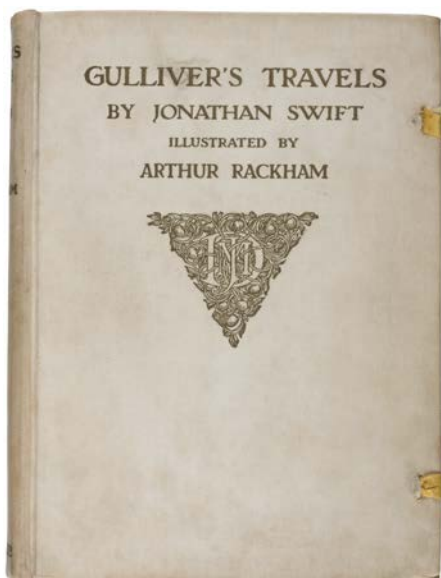
559 **Rackham (Arthur, illustrator).** Arthur Rackham's Book of Pictures, London: William Heinemann, 1913, 44 tipped-in colour plates, front hinge tender, light spotting to endpapers, original cloth gilt, spine lightly toned and rubbed at ends, small bump to one corner, 4to, together with The Land of Enchantment, London: Cassell and Co., 1907, plates and illustrations, light offsetting to title, light spotting to endpapers, original cloth gilt, spine toned with some wear at ends, covers a little bowed, joints and edges rubbed, 4to, plus The Vicar of Wakefield, by Oliver Goldsmith, London: George G. Harrap, 1929, 12 colour plates, presentation inscription, some toning to half-title and endpapers, top edge gilt, original cloth gilt, spine faded and rubbed at ends, small splits to lower joint, 4to, with 3 others illustrated by Rackham: Peer Gynt, by Henrik Ibsen, 1936, The Chimes, by Charles Dickens, Limited Editions Club, 1931, limited signed edition 732/1500, and A Midsummer Night's Dream, Limited Editions Club, New York, 1939, limited edition 1784/1950

(6)

£300 - £400



Lot 558



560 **Rackham (Arthur, illustrated).** *Gulliver's Travels into Several Remote Nations of the World*, by Jonathan Swift, London: J. M. Dent & Co, New York: E. P. Dutton, 1909, 13 colour tipped-in plates, including extra plate of Yahoos facing p. 256 not issued for the trade edition, some light damp stains to endpapers, top edge gilt, original cream buckram gilt, later silk ties, spine with some light toning, light dust-soiling to covers, 4to

Large Paper limited signed edition 741/750.
(1)

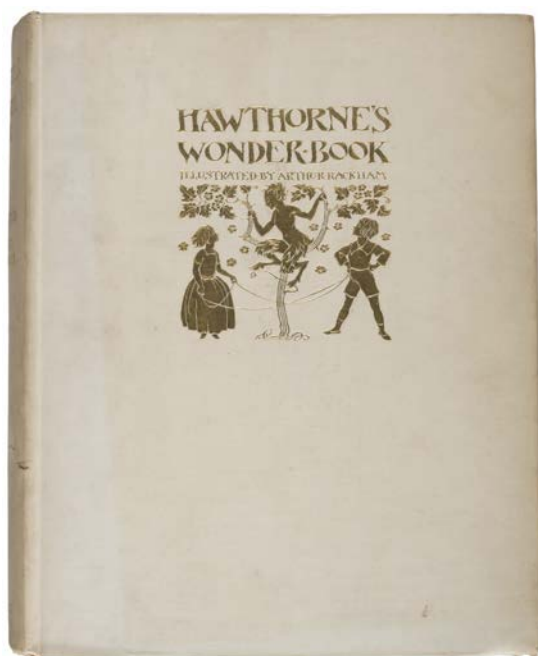
£300 - £500



562 **Rackham (Arthur, illustrator).** *The Ingoldsby Legends of Mirth & Marvels*, by Thomas Ingoldsby, London: J. M. Dent, New York: E. P. Dutton & Co., 1907, 24 colour tipped-in plates, some light toning to text, bookplate to front pastedown, original vellum gilt, cloth ties, some light dust-soiling, covers slightly bowed, 4to

Limited signed edition 44/560.
(1)

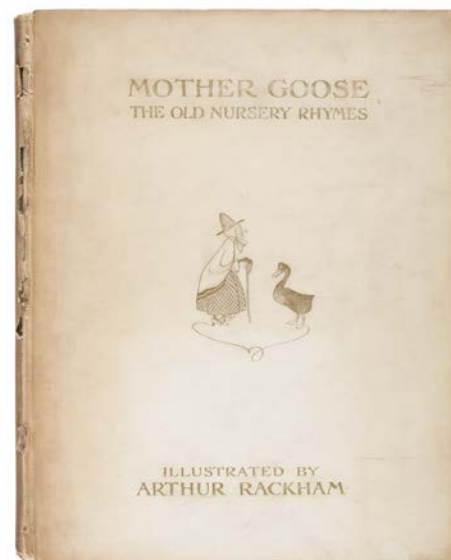
£300 - £400



561 **Rackham (Arthur, illustrator).** *A Wonder Book*, by Nathaniel Hawthorne, London, New York & Toronto, [1922], 24 tipped-in colour plates, light marginal toning to mounts, frontispiece and first few leaves detaching at gutter, armorial bookplate of Hamilton of Carnell, top edge gilt, original cream cloth gilt, light toning to spine and slightly to upper cover, 4to

Limited signed edition 36/600.
(1)

£400 - £600



563 **Rackham (Arthur, illustrator).** *Mother Goose, the Old Nursery Rhymes*, limited edition, London: William Heinemann, 1913, 13 tipped-in colour plates, illustrations, half-title and frontispiece detached, some light offsetting, hinges tender, top edge gilt, original cream cloth gilt, spine toned, some biopredation along joints. partial toning to covers, 4to limited signed edition 609/1130, together with Aesop's Fables. A new translation by V. S. Vernon Jones, with an introduction by C. K. Chesterton, London: William Heinemann, New York, Doubleday, Page & Co., 1912, 13 tipped-in colour plates, some offsetting from the buff sheets, some spotting front and rear, top edge gilt, original cream cloth gilt, spine toned, some spotting and dust-soiling, 4to, limited signed edition 1167/1450
(2)

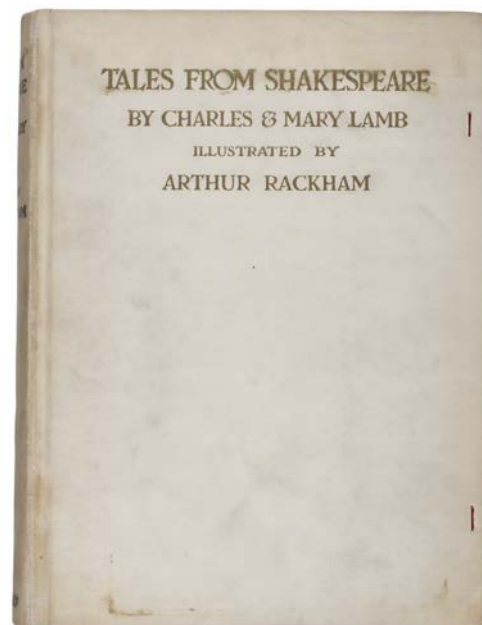
£400 - £600



Lot 564



Lot 565



Lot 566

564 Rackham (Arthur, illustrator). Peter Pan in Kensington Gardens, by J. M. Barrie, 1st trade edition, London: Hodder & Stoughton, 1906, 50 colour tipped-in plates, original upper cloth cover bound-in at rear, all edges gilt, modern russet morocco gilt, 4to

(1)

£300 - £500

565 Rackham (Arthur, illustrator). Rip van Winkle, by Washington Irving, London: William Heinemann, New York: Doubleday, Page & Co., 1905, 51 tipped-in colour plates, including frontispiece, tear and marginal loss to tissue guard over plate 5 'These fairy mountains', occasional light spotting, small portrait of the artist to half-title, small previous owner stamp to front endpaper, original cloth gilt, some fading to spine, joints and edges rubbed, 4to, together with A Midsummer-Night's Dream, by William Shakespeare, London: William Heinemann, New York: Doubleday, Page & Co., 1908, 40 tipped-in colour plates, plate 'Come, now a roundel' detached, some light spotting, original cloth gilt, some flecked marks to spine, a few small stains, 4to, plus The Compleat Angler, by Izaak Walton, London: George Harrap, 1931, 12 colour plates, small previous owner inscription to front endpaper, light toning to half-title and endpapers, top edge gilt, original cloth gilt, spine faded, a little rubbed at ends, 4to, with 2 others illustrated by Rackham: Some British Ballads, [1919], and Poor Cecco, 1925

(5)

£300 - £400

566 Rackham (Arthur, illustrator). Tales from Shakespeare, by Charles and Mary Lamb, London: J. M. Dent & Co, New York: E. P. Dutton, 1909, 13 colour tipped-in plates, including extra plate of Puck opposite p. 16, not issued for the trade edition, light damp stains to endpapers, top edge gilt, original cream buckram, lacking ties, spine toned, some marks and small stains to covers, 4to

Large Paper limited signed edition 619/750.

(1)

£300 - £500



567 Rackham (Arthur, illustrator). Tales From Shakespeare, by Charles and Mary Lamb, limited edition, London: J. M. Dent, New York: E. P. Dutton, 1909, 13 tipped-in colour plates, contemporary presentation inscription to half-title, a few light stains to endpapers, original buckram gilt, lacking ties, spine toned, some light dust-soiling and small stains, 4to, limited signed edition 73/750, together with Peter Pan in Kensington Gardens, by J. M. Barrie, 1st trade edition, London: Hodder & Stoughton, 1906, 50 tipped-in colour plates, pp. ix-xii detached, a few light spots, contemporary presentation inscription to front map endpaper, originally cloth gilt, lower cover damp stained, tears at spine ends, 4to, plus In The Fairy Ring, by Florence Harrison, circa 1909

(3)

£300 - £400

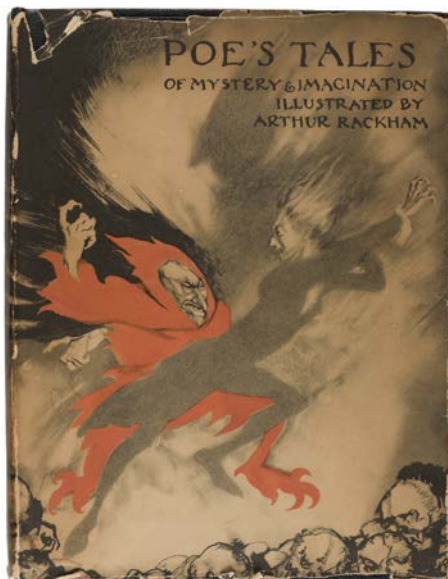


568 **Rackham (Arthur, illustrator).** *Tales of Mystery & Imagination*, by Edgar Allan Poe, limited edition, London: George C. Harrap & Co., 1935, 12 colour mounted plates, illustrations, top edge gilt, original vellum gilt, spine lightly discoloured, card slipcase with paper label (toned with some light wear), 4to

limited edition 79/460, signed by the artist.

(1)

£800 - £1,200



569 **Rackham (Arthur, illustrator).** *Tales of Mystery & Imagination*, by Edgar Allan Poe, 1st trade edition, London: George C. Harrap & Co., 1935, colour and monochrome plates, original cloth gilt, price-clipped dust jacket, some toning to spine, a few chips and tears, 4to, together with *The Springtide of Life. Poems of Childhood* by Algernon Charles Swinburne, 1st trade edition, London: William Heinemann, 1918, 8 colour plates, illustrations, original cloth gilt, dust jacket, some fading to spine, 4to, plus *A Dish of Apples*, by Eden Phillpotts, 1st trade edition, London & New York: Hodder & Stoughton, 1921, 3 colour plates, illustrations, original pictorial cloth, a few small flecked marks, dust jacket, small tears and reinforcements to verso, small 4to

(3)

£300 - £400



570 **Rackham (Arthur, illustrator).** *The Fairy Tales of the Brothers Grimm*, translated by Mrs Edgar Lucas, 1st trade edition, London: Constable & Company, 1909, 40 tipped-in colour plates, frontispiece detached, some light spotting, previous owner inscription, top edge gilt, contemporary crimson half morocco gilt, slight fading to spine, small water stain at foot of lower cover, 4to, together with *Little Brother & Little Sister and Other Tales* by the Brothers Grimm, London: Constable & Co., 1917, 12 tipped-in colour plates, illustrations, a few light spots and stains, contemporary calf-backed boards, spine a little rubbed and faded, 4to, plus *Irish Fairy Tales*, by James Stephens, London: Macmillan & Co., 1920, 16 colour plates, bookplate, contemporary blindstamped morocco, slight fading to spine, small 4to, plus *The King of the Golden River*, by John Ruskin, 1932, rebound in tan calf gilt by Bayntun Riviere, Bath

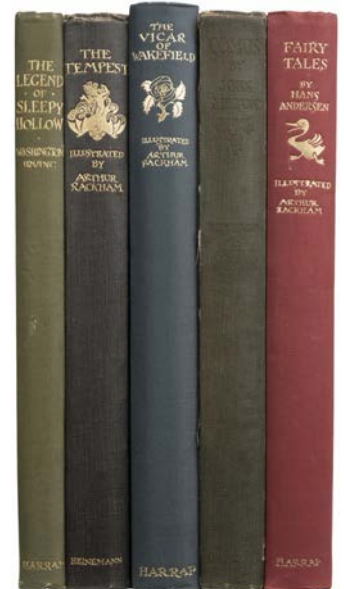
(4)

£300 - £500

571 **Rackham (Arthur, illustrator).** *The Legend of Sleepy Hollow*, by Washington Irving, London: George G. Harrap & Co., 1928, 8 colour plates, illustrated endpapers, occasional minor spotting, top edge gilt, original cloth gilt, spine ends slightly rubbed, 4to, together with *The Tempest*, by William Shakespeare, London: William Heinemann, New York: Doubleday, Page & Co., 1926, 20 tipped-in colour plates, a few light spots, original cloth gilt, rubbed at head of spine, 4to, plus *The Vicar of Wakefield*, by Oliver Goldsmith, London: George G. Harrap, 1929, 12 colour plates, a few minor spots, bookplate, top edge gilt, original cloth gilt, one corner bumped, 4to, with 2 others illustrated by Rackham: *Comus*, by John Milton, [1921] (spine faded and lower joint split), and *Fairy Tales*, by Hans Andersen, 1932

(5)

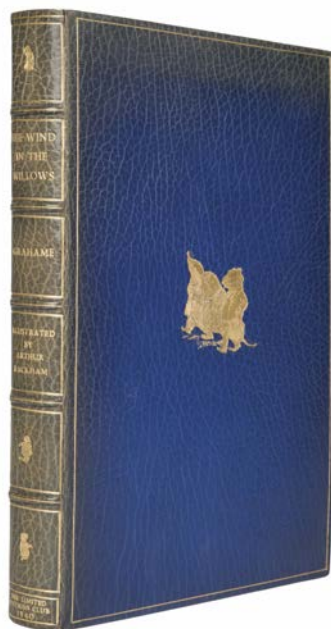
£300 - £400



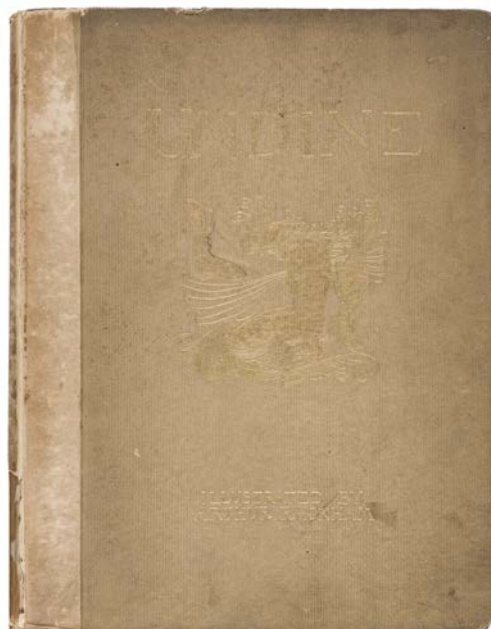


572 Rackham (Arthur, illustrator). *The Romance of King Arthur and his Knights of the Round Table*, abridged from Malory's *Morte d'Arthur* by Alfred W. Pollard, 1st trade edition, London: Macmillan and Co., 1917, *colour and monochrome plates and illustrations, occasional light toning, light stains to fore edges, prize label, original cloth gilt, some fading to spine, joints and edges rubbed, small 4to, together with English Fairy Tales. Retold by Flora Annie Steel, London: Macmillan & Co., 1918, colour plates, illustrations, some light spotting, previous owner inscription, original cloth gilt, some fading and small stains, slight lean, later slipcase, small 4to, plus A Christmas Carol, by Charles Dickens, London: William Heinemann, Philadelphia, J. B. Lippincott, 1915, 12 colour plates, some light spotting, contemporary presentation inscription to front endpaper, original cloth gilt, spine faded, a little rubbed, small 4to, with 12 others illustrated by Arthur Rackham including Alice's Adventures in Wonderland, [1907], Mother Goose, [1913], The Allies' Fairy Book, [1915], Cinderella, 1919, The Sleeping Beauty, 1920 (with a Walter de la Mare poem copied in blue ink to title verso), and Goblin Market, by Christina Rossetti, 1933* (15)

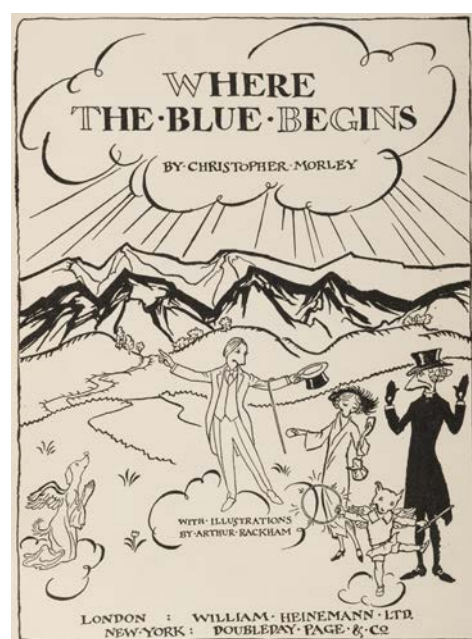
£300 - £400



Lot 573



Lot 574



Lot 575

573 Rackham (Arthur, illustrator). *The Wind in the Willows*, by Kenneth Grahame, introduction by A. A. Milne, New York: The Limited Editions Club, 1940, *16 mounted colour plates, all edges gilt, contemporary blue morocco gilt by Bayntun of Bath for Samuel F. Zeitlin of Chicago, upper cover stamped with gilt vignette of the Mole, Toad and Rat, spine and head of upper cover faded to green, 4to*

Limited edition 738/2020, signed by book designer Bruce Rogers. The last book illustrated by Arthur Rackham before his death in 1939.

(1) £500 - £800

574 Rackham (Arthur, illustrator). *Undine*, by De La Motte Fouqué, adapted from the German by W. L. Courtney, London: William Heinemann, New York: Doubleday, Page & Co., 1909, *15 tipped-in colour plates, some light spotting and offsetting, bookplate, original vellum-backed boards, upper joint splitting at foot, some toning and edge wear, 4tp*

Limited signed edition 45/250.

(1) £200 - £300

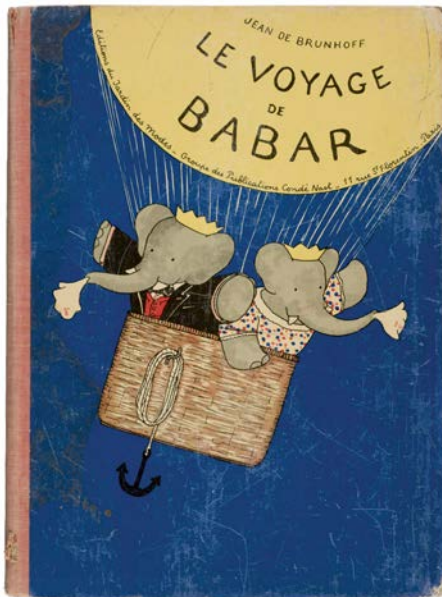
575 Rackham (Arthur, illustrator). *Where the Blue Begins*, by Christopher Morley, London: William Heinemann, New York: Doubleday, Page and Co., [1922], *4 full-page colour illustrations, illustrations in text, light toning to endpapers, original buckram-backed boards, joints splitting, some light edge wear and stains to covers, 4to*

Edition de Luxe 172/175, signed by the artist.

(1) £200 - £300

576 Robinson (Charles, illustrator). *The Big Book of Nursery Rhymes*, edited by Walter Jerrold, London: Blackie and Son, circa 1903, *colour and monochrome illustrations by Charles Robinson, a few minor spots, all edges gilt, original red cloth gilt, some fading to spine, edges lightly rubbed, upper cover slightly bowed, 4to, together with Gray (Millicent Etheldreda, illustrator). A Book of Children's Verse, arranged by Mabel and Lilian Quiller-Couch, London: Henry Frowde/Hodder & Stoughton, circa 1911, colour plates, a little minor spotting, top edge gilt, original cloth gilt, a few light stains to rear cover, 4to*

(2) £100 - £150



577 **Brunhoff (Jean de)**. *Le Voyage de Babar*, 1st edition (of the second Babar book), Paris: Editions du Jardin des Modes, 1932, together with first French editions of *Babar en Famille*, 1938, and *Babar et ce coquin d'Arthur*, 1946, and first English editions (London: Methuen) of *Babar's Friend Zephir*, 1937, and *Picnic at Babar's*, 1950, plus three English Methuen reprints, all with colour illustrations throughout, occasional spotting or soiling, original linen-backed pictorial boards, all rubbed with some edge and corner wear, *Babar en Famille* broken on spine with contents loose, all folio, together with:

Rojankovsky (Feodor, illustrator). *Calendrier des Enfants*. Albums du Père Castor. Texte de Y. Lacôte, Images de Rojan, 1st edition, [Paris]: Flammarion, 1936, [26] pp., colour lithographic frontispiece and 12 full-page illustrations, original stapled pictorial wrappers, minor creasing and toning, small 4to, plus:

Hale (Kathleen), *Orlando (The Marmalade Cat) Keeps a Dog*, 1st edition, London: Country Life Limited, [1949], colour lithographic illustrations throughout, original cloth-backed pictorial boards in matching dust jacket (torn with some loss), folio

Rackham (Arthur, illustrator), *The King of the Golden River*, by John Ruskin, 1st edition, London: George Harrap, 1932, 4 colour plates, illustrations to text, partly uncut, original pictorial stiff wrappers in matching dust jacket, some soiling, a little wear at head and foot of spine, 8vo, and other assorted illustrated books interest including paperbacks

(a carton)

£300 - £500



578 **Searle (Ronald, illustrator)**. *The Journal of Edwin Carp*, edited by Richard Haydn, 1st edition, London: Hamish Hamilton, 1954, illustrations, a few light spots to fore edges, original cloth, dust jacket, short closed tear at head of upper joint, a little faint spotting, 8vo

Presentation copy, inscribed to front endpaper 'Happy Birthday Fitz, with love and best wishes from Kaye and Ronald Carp', dated 19 November 1954 at top, with an ink cartoon of two amorous fish beneath.

(1)

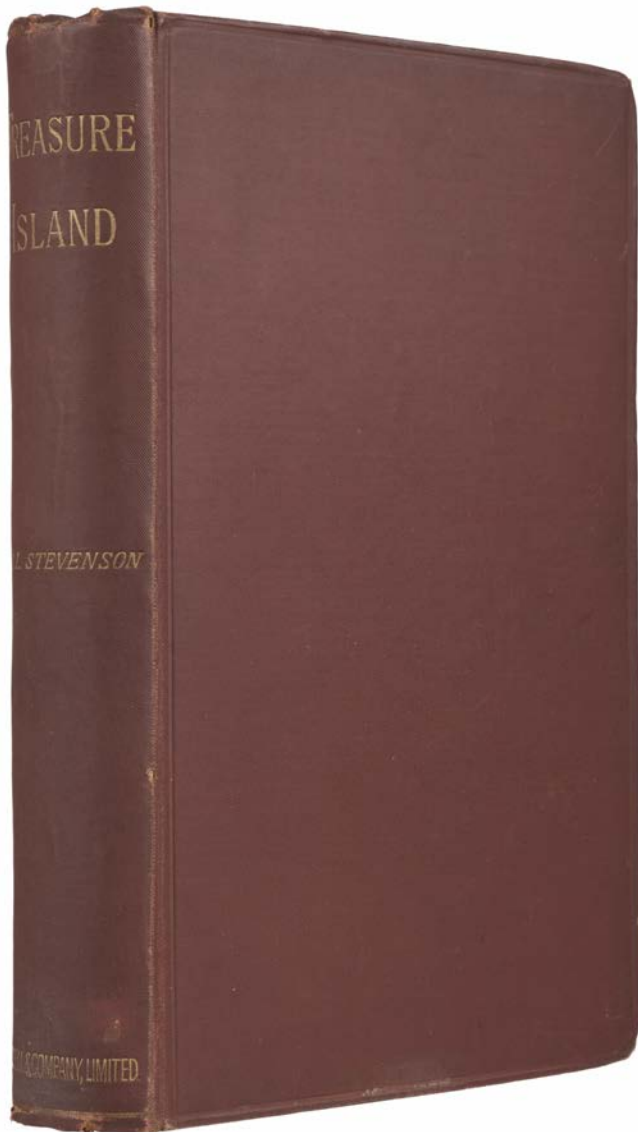
£200 - £300



579 **Silberman (Dr. A. M. Silberman, edited)**. *The Children's Haggadah*, illustrated by Erwin Singer, with a new translation in prose and verse by Mr Isidore Wartski B.A. and Rev. Arthur Saul Super M.A. and with a selection of seder melodies, London: Shapiro, Vallentine & Co., 1933, 4 moveable colour illustrations, 3 with pull tabs, 1 with moveable wheel, some short closed tears (leaf 25 with adhesive tape repair to outer edge), swaddled baby moveable a little creased, and one colour double page spread, text in Hebrew and English, original orange cloth backed pictorial boards, 4to

(1)

£200 - £300

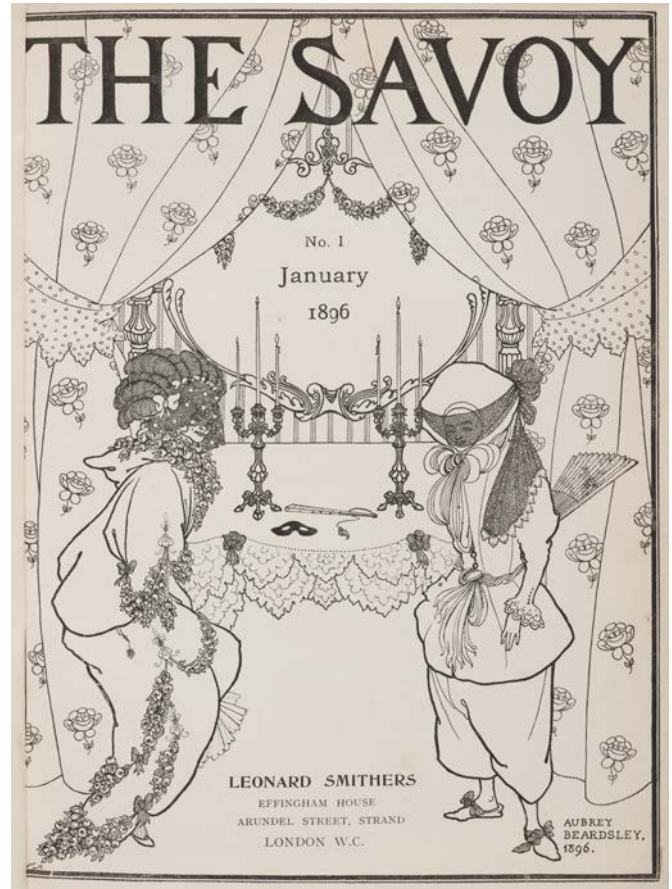


580 **Stevenson (Robert Louis)**. *Treasure Island*, 1st edition, London: Cassell & Company Ltd., 1883, map frontispiece, 8 pp. advertisements at rear with the code 5R - 1083, some light spotting, contemporary inscription dated March 28 1884 to front endpaper verso, hinges tender, original red-brown cloth gilt, spine a little darkened and rubbed at ends, corners rubbed, slight lean, 8vo

Beinecke 240; Prideaux 11. Contains the first issue points: 'dead man's chest' not capitalized on pp. 2 & 7; p. 127 lacking the '7' in the pagination, no full stop after 'opportunity', line 20, p. 178, 'worse' for 'worst', line 3, p. 197, broken 'v' in 'vain' last line p. 40.

Second state of the advertisements, the first issue advertisements were 4 pages with the code '5G - 783'. Issued in 4 bindings, with some disagreement about priority, also found in blue, green and red.

(1) £3,000 - £4,000

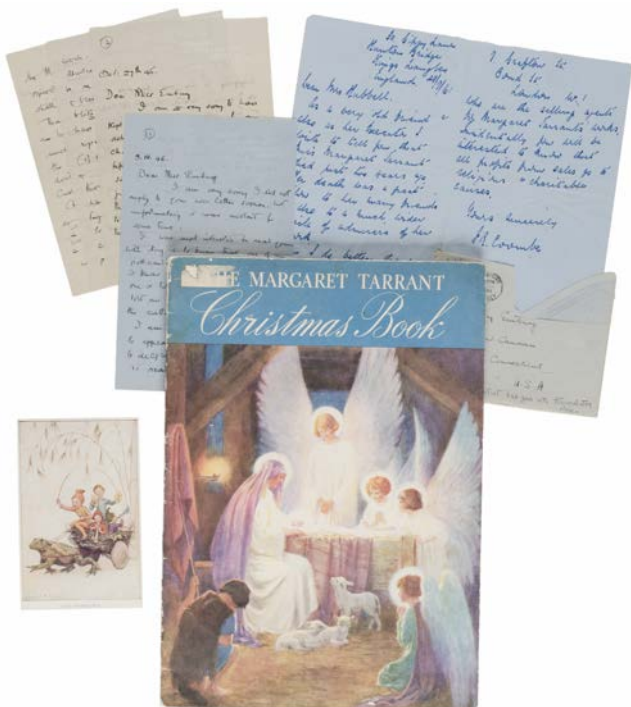


581 **Symons (Arthur, editor)**. *The Savoy*. An Illustrated Quarterly [An Illustrated Monthly from No. 3, July 1896 onwards], 8 volumes [all published] bound in 2, London: Leonard Smithers, January-December 1896, illustrations by Aubrey Beardsley, Walter Sickert, Dante Gabriel Rossetti, James Abbott McNeill Whistler, William Rothenstein, Charles Conder and others, contributions by Joseph Conrad, W. B. Yeats, George Bernard Shaw, Ernest Dowson, Paul Verlaine et al, advertisements, original wrappers for volumes 3-8 bound at rear of each volume (volumes 1-2 were issued in pink pictorial boards, some dust-soiling, creasing and small tears to wrappers), without the loose Christmas card sometimes found in volume one, occasional light spotting and toning, bookplates of George Holbrook Jackson (1874-1948, writer and bibliophile), top edge gilt, later green half morocco gilt, spines faded to brown, some partial fading to covers, 4to, together with *The Dial*, edited by Charles Shannon and Charles Ricketts, number 1 only (of 5), 1889 (in original wrappers and bound in cloth)

The Savoy (named after the London hotel) was a short-lived publication by Arthur Symons and Aubrey Beardsley intended as a successor to *The Yellow Book*, the quarterly periodical which ran from 1894-97. Due to Beardsley's close association with Oscar Wilde (he illustrated Wilde's *Salome* in 1894) the artist was dismissed after volume V (April 1895). Holbrook Jackson described *The Savoy* as 'the most satisfying achievement of fin de siècle journalism in England'.

(3)

£400 - £600



582* Tarrant (Margaret, 1888-1959). Two Autograph Letters Signed, 'Margaret W Tarrant', Troon letterhead, 8 April & 27 October 1946, both to Miss Embury, one congratulating her on the success of her story but also apologising for being unable to illustrate a book by Miss Embury: 'I was most interested to read your little story, as I know that one of my post-cards had started you off on it. I know it was successful, because one or two American friends told me about it, & one sent all the cuttings from the Monitor', pp. 2, the other apologising again for not being able to undertake any further work, 'Several books which I illustrated years ago are going to be republished, but all the originals & blocks were destroyed in the blitz...My unhappy job has been to touch up the photos...There are 44 coloured plates in each book!!', pp. 6, 8vo, both contained in a pale blue envelope stamped Guildford, Surrey 9 Apr 1946, together with an airmail letter from J.R. Coombe to Mrs Hubbell dated 29/7/61 advising of Miss Margaret Tarrant's death two years ago, 4 page typed manuscript for Sixty Cents Worth of Fairies, on USA watermarked paper, and The Margaret Tarrant Christmas Book, Boston: Hale, Cushman & Flint (a folder)

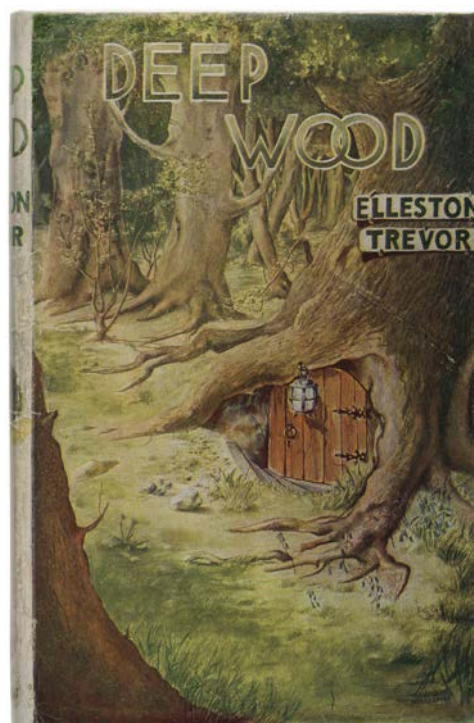
£150 - £200



Lot 583

583 **The Golden Hind**. A Quarterly Magazine of Art and Literature, edited by Clifford Bax & Austin O. Spare, Vol. 1, numbers. 1-4, October 1922 - July 1923, original woodcuts and lithographs, including examples by John Nash, Frank Brangwyn, Glyn Philpot, Haydn Mackey, Robert Gibbings, Ludovic Rodo, Nora Wright and others, original publisher's pale orange quarter cloth, rubbed and light soiling, with original printed upper wrappers retained, slim folio, together with **The Apple (of Beauty and Discord)**, a run, volume 1, first quarter - volume 2, first quarter, 1920-1921, numerous monochrome and tinted illustrations after Paul Nash, Robert Gibbings, Ethelbert White, McKnight Kauffer, Gwen Raverat, Ethel Gabain, J.D. Ferguson and many others, literary contributions by Sturge Moore, Ezra Pound, Robert Graves and others, second, third and fourth issues each lacking one leaf (Ezra Pound by Wyndham Lewis, page 97-98, Pan and Nymph by E. Lucchesi, page 183-184, and Shannon/Ernest Wills, page 239-40), a little rubbed and some handling marks, all in original pictorial printed wrappers, some light soiling and a little fraying to edges, slim folio (6)

£200 - £300

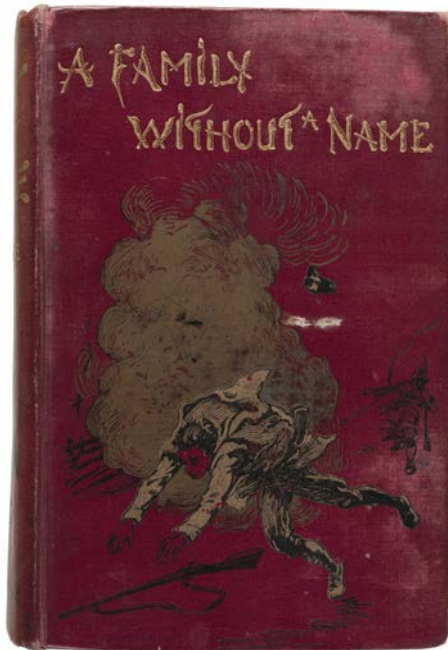


584 **Trevor (Elleston)**. Deep Wood, 1945 (2 copies), Heather Hill, 1946; Heather Hill, 1948 (1st US edition), Badger's Beech, 1948; The Wizard of the Wood, 1948; Sweetthallow Valley, 1950, Mole's Castle, 1950 (2 copies); Badger's Wood, 1958, 1st editions, illustrations by David Williams and Leslie Atkinson, a few scattered spots, bookplate and ink inscription to Heather Hill, original cloth, some fading to extremities of a few early covers, dust jackets, some light edge wear and small creases, 8vo

One copy of Deep Wood inscribed 'To Nau(/) Macdonald, with my thanks for her excellent production of "Badger's Beech" in 1946, Elleston Trevor, December 1946'. One copy of Mole's Castle inscribed 'For Richard and Felicity, a somewhat apocryphal history-book. Sincere good wishes - Elleston Trevor, Brighton, September 1951' (inscribed to fellow author Richard Mason & his wife Felicity, who wrote under the nom-de-plume Anne Cumming), the other copy of Mole's Castle possibly an artist's proof copy bound in yellow buckram, with the vignette on the title hand-coloured and initialled by the illustrator Leslie Atkinson.

(10)

£300 - £400



585 **Verne (Jules).** A Family Without a Name, 1st UK edition, London: Sampson Low, Marston, Searle & Rivington, 1891, 80 plates (complete), advertisement leaf and 32 pp. publisher's catalogue at rear (dated October 1890), stitching occasionally strained but all leaves holding, occasional light marks, all edges gilt, original maroon pictorial cloth gilt, some fading to spine and to small patches of the upper cover, corners rubbed, 8vo

Myers 19. The first UK edition of an uncommon Jules Verne novel, set in Canada during the Rebellions of 1837-38. First published in French, then in New York in 1889.

(1)

£300 - £400



587 **Yellow Book.** The Yellow Book. An Illustrated Quarterly, volumes I-XIII [all published], 1st edition, 1st issue, London: Elkin Mathews & John Lane, The Bodley Head, April 1894 - April 1897, illustrations by Aubrey Beardsley, Walter Crane, Laurence Housman and others, original pictorial yellow cloth, spines toned and darkened, 8vo

(13)

£300 - £400



586 **Wain (Louis, illustrator).** Ping-Pong, Told by Clifton Bingham, [cover-title], London, Paris, New York: Raphael Tuck, [1903], 6 full-page colour illustrations, vignettes to text printed in red and black, first leaf partly detached, original pictorial wrappers, previous presentation inscription in pencil, and date 1904 in ink to upper wrapper, covers detached and split along spine (with remnants of old adhesive tape repair), oblong 8vo

(1)

£300 - £500

ORIGINAL BOOK ILLUSTRATIONS



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

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

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

(6)

£200 - £300



589* **Boucher (William, 1837-1906)**. Complete set of original illustrations for *Diamond Dyke, or The Lone Farm on the Veldt: A Story of South African Adventure*, by George Manville Fenn, W. & R. Chambers, [1895], eight original watercolour illustrations on artist's board, each heightened with white, of various scenes from the novel including: 'Dyke gave his whip a whish through the air', 'the boy asked himself what to do next', 'keeping a watchful eye the while upon the lion', etc., each monogrammed WB, 26.5 x 18.4 cm, seven in card mount (31 x 25 cm)

Manville Fenn's adventure novel *Diamond Dyke, or The Lone Farm on the Veldt: A Story of South African Adventure* describes the adversities encountered by two young Britons, Joseph Emson and his half-brother, Vandyke ("Dyke"), when they emigrate to South Africa to set up an ostrich farm on the dry and empty veldt. The work was issued with eight illustrations by William Boucher.

(8)

£300 - £500



590* **Clarke (Joseph Clayton, 1856-1937)**. Three Charles Dickens Characters, watercolour, showing the full-length profile of three characters, one lady and two gentlemen, each signed, some spotting and slight water staining to one, each 23 x 18 cm, all mounted together (32 x 69.5 cm)

(1)

£70 - £100



591* **Sandys (Ruth, 1880–1941)**. An archive of original children's illustrations, early 20th century, comprising: approximately 190 original illustrations, mainly on paper, pen, ink and watercolour, and pencil, illustrations from various titles (some unpublished) including: *Mr. Poppet goes to Sleep*, *Yesterday and Long Ago*, *Jolly Jingles in the Jungle* painting book, *A Book of Signs and Customs*, *Numerous Names Nimble Narrated*, etc., including 12 from *Numerous Names Nimble Narrated* mounted in card frames (41 x 34.5 cm), plus 14 letters mostly addressed to Ruth Sandys, a Happy Christmas greeting for 'Dearest Tonty and Anna wishing them the Best of EVERYTHING with much love from Ruth' on artist's board, press cuttings, typed and handwritten manuscripts for children's books, and other ephemera, largest 23.5 x 38.5 cm

Ruth Sandys (1880–1941) was a popular children's book illustrator who also worked commercially, designing the logo and posters for the shoe firm Lilley and Skinner Ltd between 1925–30. She also designed a small number of posters for the London Underground in 1925. She was the daughter of painter Frederick Sandys's and sister-in-law to Lionel F. Crane, Walter Crane's son.
(1 folder)

£300 - £500



592* **Groome (William Henry Charles, 1854–1913)**. Set of 6 original illustrations for Stan Lynn: *A Boy's Adventures in China* by George Manville Fenn, W. & R. Chambers, 1902, watercolour and gouache, all but one signed, 33 x 21 cm mount aperture, all uniformly framed and glazed, 48 x 38 cm

(6)

£400 - £600



593* **Wright (Alan, 1864–1959)**. Five original illustrations for Baker Minor & the Dragon, and In Search of the Wallypug, by G.E. Farrow, C. Arthur Pearson Ltd, [1902–3], five pen and ink on artist's board, depicting two scenes from Baker Minor and the Dragon: The Princess thanked Baker minor with a sweet smile; This Peacock has led me here to you, and three scenes from In Search of the Wallypug: 'All Change Here!!'; 'To restore a vanished castle', read the yellow dwarf; 'Ha! a nice day, gentlefolks!'; all monogrammed or signed, titles in pen to lower margin, 15.5 x 13 cm mount aperture, all in matching frames, glazed (33 x 28 cm)

Alan Wright (1864–1959) studied at St John's Wood School of Art and exhibited an oil painting at the Royal Academy in 1889. He shared rooms in Hammersmith with Gleeson White, the first editor of The Studio, and began producing large numbers of illustrations including for a series called Wallypug.

(5)

£150 - £200



Lot 594

594* **Groome (William Henry Charles, 1854–1913)**. Complete set of 12 original illustrations for Walsh the Wonder-Worker, by G. Manville Fenn [1903], and Viva Christina! The Adventures of a Young Scot with the British Legion, by Edith E. Cowper, [1904], 14 watercolour and gouache en grisaille on artist's board, comprising 8 for Walsh the Wonder-Worker, including: Joe Goodsel took the gate off its hinges in his desperate charge, and sent it before him half-way down the path; Smith was describing him - holding a stout stick well balanced in his hand; It's getting rather hot in there, etc., all signed, with pencil captions to margins, 36.5 x 26.5 cm, and 6 for Viva Christina!, including: She struck at him releasing a terrible howl; Skene struck upwards, his right fist doubled; The hideous one-eyed face...stared uneasily at the group, three ladies were swept along in the midst of them, etc., all signed, 36.5 x 27 cm, in green card mounts (45.5 x 35.5 cm) together with a copy of Viva Christina! The Adventures of a Young Scot with the British Legion (lacking frontispiece), 8vo

(14)

£300 - £500



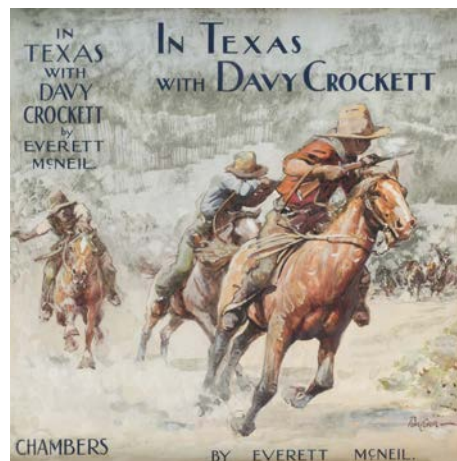
595* **Groome (William Henry Charles, 1854–1913)**. Set of 6 original illustrations, possibly for Hazard and Heroism, Being Stories told by G.A. Henty etc., W. & R. Chambers, 1904, gouache en grisaille, showing scenes including: As The Horse Passed, He Seized it; Train Brawl, Caught Him By The Throat; Through The Fire; He Leapt and Look Down, all but one signed, each approximately 30 x 20 cm mount aperture, uniformly framed and glazed, 45 x 34 cm

(6)

£300 - £500



Lot 596



Lot 597

596* **Baumer (Lewis, 1870–1963).** Hill Top Girl, by L.T. Meade, W & R Chambers, [1906], watercolour en grisaille on artist's board, depicting: 'Again she took the short cut across the fields', signed, publisher's notes in pencil to margins, 37.5 x 28.5 cm, together with Murray (J.T.). Queen Rose, by L.T. Meade, W & R Chambers, [1902], showing a woman dressed in white standing at a train station with a well-dressed gentleman holding a walking stick, signed, 26.5 x 16.5 cm, laid onto card mount (40 x 29 cm), plus Flower (Clement). Sue: the story of a little heroine and her friend, by L.T. Meade, W & R Chambers, [1906], showing a young girl standing by a round table, a father figure sitting looking at her, signed, publisher's notes in pencil to margin, 35 x 24.5 cm, and Benatar (Molly). The Seven Basils, by E.M. Channon, [1924], pen and ink showing a scene from the book: I stood up on a chair to do it, he was so very tall, signed, 26.5 x 17 cm, framed and glazed (38 x 28 cm)

(4)

£150 - £200

597* **Dust Jacket Designs.** Five original designs for: In Texas with Davy Crockett, A Prairie Person, Forester's Girl, Dorthy Speaking and The World's Best Stories for Boys and Girls, by various artists, W & R Chambers, 1908–1930, five dust jacket illustrations, gouache, and watercolour, comprising: In Texas with Davy Crockett, by Everett McNeil, illustrated by Tom Curr, signed, [1908]; A Prairie Parson, by R.W. Campbell, [1925]; Dorthy Speaking, by Anne Macdonald, illustrated by Nina Brisley, signed, [1927]; The Forester's Girl by W.F. Irvine Bell, illustrated by Harold Earnshaw, signed, [1919], and The World's Best Stories for Boys & Girls, 1st Series, illustrated by Honor. C. Appleton, [1930], and a front cover wrapper design on grey paper for Dorothy V.A.D. and The Doctor, by R. W. Campbell, illustrated by Joyce Dennys, signed, [1918], various sizes, largest 26.5 x 25 cm (mount aperture), all framed and glazed, largest (48 x 45 cm)

(6)

£300 - £500

598AR* **Attwell (Mabel Lucie, 1879–1964).** Complete set of 6 illustrations for The Little Tin Soldier, by Graham Mar, W. & R. Chambers, [1909], complete set of six original pen and ink en grisaille watercolours, comprising: Halt! - Mark time!; The Woman was a closed book: The boy an open page; Yes Dearie; He sent me to take care of you; Hanging on the wall was a life-size, like-like picture of a boy in a myrtle-green velvet suit and lace collar; Let us race for it!; and Eliza Jane burnt her mouth with the hot tea, all signed, all approximately 22.6 x 15.1 cm, all in matching frames, glazed (44 x 35 cm)

(6)

£1,000 - £1,500

599* **Groome (William Henry Charles, 1854–1913).** Complete set of 6 original illustrations for A Trip to Mars, by Fenton Ash, W. & R. Chambers Limited, [1909], six watercolours on artist's board, depicting various scenes from the book, comprising: They returned his greeting as heartily as it was given (frontispiece); He fell backwards upon the floor; There was a flash of light, and a sharp, crackling sound.; The wing drooped, and the flier fell heavily to the ground; They were then blindfolded, and the march resumed; and, The assailant was lifted high in the air and flung down with terrible force, each signed to lower margin, mount aperture 31.5 x 20 cm, each individually framed and glazed (49.5 x 39.5 cm), together with a copy of the book for which the illustrations were produced, 8vo

George Locke, A Spectrum of Fantasy, volume I, page 23. Fenton Ash's science fiction novel A Trip to Mars describes the adventures of two young men, invited by a visiting Martian to go to Mars in his spaceship.

'Boys' adventure story of a group of humanoid Martians who visit Earth and take the protagonists back to Mars in their spacecraft. The Martians have an air-minded civilisation, using both aircraft and artificial, personal wings. Serialised as King of Mars in the Sunday Circle.' Locke.

(7)

£400 - £600



Lot 598



Lot 599



Lot 600

600* Baumer (Lewis, 1870-1963). How to have a thorough change..., 4 original pen and ink illustrations on paper, laid onto artist's board, depicting four scenes from the How to have a thorough change series, comprising: While the 'Militant' might camp out in the middle of Dartmoor or any other equally non-inflammable locality (signed to lower right), The Sporting man might try a month at a health resort, A Society Woman might go as paying-guest to a county Vicarage, and A Gourmand should take lodgings over a tripe-shop, and feed downstairs, all with titles in pencil to artist's board, various sizes, largest 13.2 x 10.5 cm, all in card mounts, largest 24.5 x 20.5 cm, each with titles to mount board (4)

£150 - £200



601* **Rainey (William, 1852–1936)**. Set of 6 original illustrations for *Hilda's Experiences* by May Baldwin, W. & R. Chambers, 1910, watercolour with pencil and body colour, various scenes including: *Hilda had thrown off her blanket and was lying on the ground; 'I'm afraid it's fainting with the cold and wet', said Fred; He heard a hiss, and saw in the half-light a dark object uncurl itself and make for Hilda's foot, one signed, comprising: 29 x 18 cm mount aperture, framed and glazed, 51 x 41 cm*
(6) £200 - £400



602* **Groome (William Henry Charles, 1854–1913)**. Complete set of 6 original illustrations for *Teddy and Lily's Adventures*, by May Baldwin, W & R Chambers, [1911], 6 watercolours with traces of pen and ink on artist's board, depicting various scenes from the book the illustrations were produced, each signed, 'Teddy & Lily' to verso, 34.5 x 22.5 cm, framed and glazed (49 x 38.5 cm), printed Daniel Shackleton label with *Teddy & Lily* and numbers from 1–6 in blue ink to verso
(6) £400 - £600



603* **Rainey (William, 1852–1936)**. Complete set of 6 original illustrations for *The Girls of Merton College*, by L.T. Merton, W. & R. Chambers, 1911, six watercolours on artist's board, depicting various scenes from the book, including: *three well-dressed ladies in a train carriage, a woman kneeling on the ground holding the hands of a gentleman, a man sitting on a bench with striped jacket and straw hat watching a young girl, etc., each approximately 29.4 x 18.4 cm, all uniformly framed and glazed (50 x 38.5 cm)*
(6) £200 - £400



604* **Groome (William Henry Charles, 1854–1913)**. Complete set of 6 original illustrations for *The Captain of the King's Guard*, by Commander E. H. Currey R N, W. & R. Chambers Limited, 1912, six watercolours on artist's board, depicting various scenes from the book, comprising: *Struck it fair on the quarter, Brought it down with crashing violence on the skull of the bully, The hand of Ramon went instantaneously to his sword, As the thrust came he swayed his head on one side, etc., each signed to lower margin, mount aperture 36.5 x 22 cm, each uniformly framed and glazed (54 x 38 cm), together with a copy of the book for which the illustrations were produced, 8vo*
(7) £400 - £600



605* **Groome (William Henry Charles, 1854-1913)**. Complete set of 6 original illustrations for *Moll Meredyth*. Mapcap, by May Baldwin, 1913, six original illustrations, watercolour, comprising scenes from the book showing: 'Yes, rather, only you've got to take off your shoes and stockings,' said Moll; a monkey pulling Moll's hair, Moll watching a show with fire jugglers, Moll sitting on the ground holding her shoulder surrounded by concerned locals, etc., all signed, 32.5 x 20 cm, mounted framed and glazed (48.5 x 39 cm)

Moll Meredyth, Mapcap is a story about the adventures of an English girl who proves too much of a tomboy for the teachers at her school in England. As a result, she is sent to join her parents on their rubber plantation in the Malay Peninsula.

(6)

£400 - £600

606* **Groome (William Henry Charles, 1854-1913)**. Complete set of 6 original illustrations for *Boy Scout in the Balkans*, by John Finnemore, W. & R. Chambers Limited, [1914], six watercolours on artist's board, depicting various scenes from the book, comprising: A very hard bunch of knuckles landed full on the tall Turk's nose; Hold, Yanitch! He bellowed in a tremendous voice; Child and revolver fell to the ground, then the bandit whirled around; Tom whirled round his rifle, but Yanitch was quicker still; In the confusion Tom made a break for the friendly willows; and Flourished the yataghan to gain power for the last dreadful stroke, etc., each signed to lower margin, mount aperture 36.5 x 22 cm, each uniformly framed and glazed (54 x 38 cm), together with a copy of the book for which the illustrations were produced, 8vo

(7)

£400 - £600



607* **Cowham (Hilda Gertrude, 1873-1964)**. Original illustrations from *Vivian's Lesson*, by Elizabeth Grierson, W. & R. Chambers Ltd, 3 watercolours en grisaille, highlighted with white on artist's board, showing scenes comprising: Mother oh mother he cried can you forgive me?, They made such a pretty picture, and There to his horror looking through the gap was a rough looking man with a stubbly beard and a dirty white muffler round his neck, each signed, 37 x 27 cm, caption and title of book in pencil to lower margin, one in card mount (46 x 35.5 cm)

(3)

£200 - £300



608* **Earnshaw (Harold C.)**. Complete set of 5 original illustrations and dust-jacket design, for *The School Torment*, by Elsie Jeanette Oxenham, W. & R. Chambers Limited, 1920, 5 watercolours comprising: 4 en grisaille, 1 in colour, heightened with white on artist's board, depicting various scenes, including: Help me, please! It's jolly heavy!, They wandered along the path, Not 'in his line' at all, By the fire we have kindled, nothing shall come between us three, etc., 37 x 27 cm, each with book title, chapter and caption in pencil to verso, dust-jacket design 27.5 x 26 cm, framed and glazed (42 x 41 cm), together with a copy of the book for which the illustrations were produced, 8vo, plus a complete set of 6 original illustrations by Harold C. Earnshaw for *The Chesterton Girl Graduates*, by L.T. Meade, W. & R. Chambers, 1913, six watercolours on Whatman drawing board, all signed to lower edge, depicting various scenes, 38 x 27 cm, each with title of book, chapter and caption in pencil to verso

(12)

£300 - £500



609AR* **Shepard (Ernest Howard, 1879–1976)**. Gypsies, circa 1920–25, pencil on paper, signed with initials lower right, 200 x 215 mm, mount aperture, framed and glazed, with early Pastel Society label to verso giving the name of the work and the artist's name and address Shamley Green, Gilford, added in brown ink (1) £150 – £200



611* **Burgess (John Riddle, 1880–1966)**. Complete set of 7 original illustrations and dust jacket design for Stirring Days in Old Virginia, by Escott Lynn, London: W. & R. Chambers, [1922], gouache, comprising: one dust jacket design in colour showing the spine and front cover, signed, 33 x 31 cm, mounted, and 6 en grisaille, original illustrations showing scenes including: Steel Clicked on Steel; The Crew of the Sen Venture gave a Hoarse Cheer; What Trouble is Here, Gentlemen?; I Hold Your Threats as Valueless as I Hold You; What Do You Mean? & Nick Bounded In, each signed, 22.5 x 14.5 cm, mounted onto card (7) £300 – £500



610* **Tarrant (Percy 1855–1934)**. Complete set of 7 original illustrations and dust jacket design for The Werewolf of Whispers School, by Kent Carr, W & R Chambers, [1921], 7 original oil on artist's board, comprising: one colour dust jacket showing spine and upper wrapper, 22.3 x 21.5 cm, mounted, framed and glazed (38.5 x 36.5 cm), 6 en grisaille, showing various scenes including: You idiots! It's his dog, I heerd 'um again last night, If with me you'd fondly stray, It wasn't easy work for the two of them, etc., 5 of which initialled, each 20 x 13 cm, mounted in threes in matching frames, glazed (41.5 x 62.5 cm), five captions in pencil on artist's board adhered to verso, together with a copy of the book for which they were produced, 8vo (8) £500 – £800



Lot 612

612* **Jones (David, 1895–1974).** David Jones and Pepler on Pegasus, 1924, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, the full sheet, image size 11 x 7 cm (4 1/4 x 3 ins), unframed, together with 37 further wood engravings on japon, spilt across 23 sheets by the same artist, including: Gulliver cuts down trees, Gulliver seized by a monkey, Cockereel, Female Yahoo, Abraham Lincoln, Death of Absalom, Cain kills Abel, Spode, Madonna & Child, Nativity with Star & Cross, Jack Squire, etc., printed from the original block, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, one, two or three images per sheet, each the full sheet (bar one), unframed (24) £300 - £500

613* **Jones (David, 1895–1974).** Epstein and John, 1924, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, the full sheet, image size 11 x 8 cm (4 1/4 x 3 1/4 ins), unframed, together with 39 further wood engravings on japon, spilt across 23 sheets by the same artist, including Aspidistra, Witanbel Watloo, Dominican Friar, S. Dominic blessing Friar, Eagle flies off with box, Gulliver on bridge, The Resurrection of Christ, The Most Holy Rosary, The Church on the Rock, Jesus before Pilate, etc., a few duplicates, printed from the original block, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, one, two or three images per sheet, each the full sheet, unframed (24) £300 - £500

614* **Jones (David, 1895–1974).** Gulliver seized by a Monkey, 1924, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, the full sheet, image size 12 x 5 cm (4 3/4 x 2 ins), unframed, together with 22 further wood engravings on japon, spilt across 15 sheets by the same artist, some duplicates, including: Crucifixion, Employer and Wage-slave, Husband leaving Wife, Ship and longboat in bay, Gulliver on bridge, Easle flies off with box, Aspidistra, Witanbel Watloo, Gulliver cuts down trees, Madonna & Child with SS Dominic & Francis, Nativity with Cross & Star, etc., the majority printed from the original block, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, one, two or three images per sheet, each the full sheet, unframed (16) £300 - £500

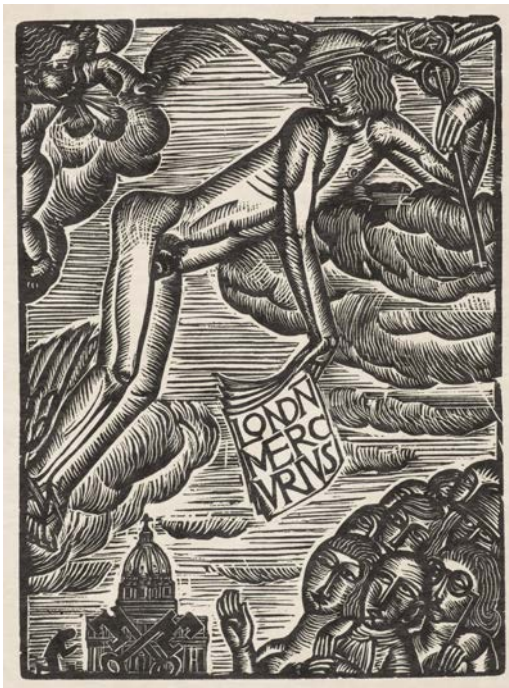
615* **Kettelwell (John, 1890–1933).** 'The brimming Kausar-cup', illustration for Sir Richard Burton, The Kasidah, 1925, pen and black ink on paper, some very light spots, 318 x 225 mm (12 1/2 x 9 ins), mount aperture, some very light spots, framed and glazed with printed label of J. S. Mars & Co. Ltd. to verso with handwritten title description

Provenance: Frances and Nicolas McDowall.

John Kettelwell was born in London, and became a successful illustrator for various authors, including Robert Massie Freeman and Robert Augustus Bennett's pseudonymous A Diary of the Great Warr (A Second Diary of the Great Warr, and A Last Diary of the Great Warr) published in 1916, 1917, and 1919, Stephen Leacock's Nonsense Novels (1921), and Sir Richard Burton's Translations of The Kasidah of Haji Abdu El-Yezdi (1925) and Tales from the Gulistan or Rose-Garden (1928).

(1)

£400 - £600



Lot 613



Lot 614



Lot 615



616* **Burgess (John Riddle, 1880–1966).** Complete set of 5 original illustrations and dust jacket design for *The Second Adventure, A Story of Peril & Prowess in Rumania*, by Escott Lynn, London: W. & R. Chambers, 1927, gouache, comprising: one dust jacket design in colour showing the spine and front cover, signed, 26 x 25 cm mount aperture, framed and glazed (41 x 40 cm), and 4 en grisaille original illustrations, each signed, 28 x 19 cm, mounted (5) £300 - £500



617* **Fraser (Eric, 1902–1983).** Illustration for the poem 'A Still Place' by R. F. Doria, 1929, pen and black ink on Clifford & Milburn watercolour board, 120 x 90 cm mount aperture, sheet size 26 x 19.5 cm, framed and glazed

Drawn by Eric Fraser for *Nash's Magazine*, 15th June 1929 (inscribed in pencil thus to verso). (1) £100 - £150



618* **Attributed to Mary Tourtel (1897–1940).** Rupert and Friends, 17 small illustrations mounted onto three sheets, printed in black, hand-coloured with watercolour and bodycolour, showing Rupert in various scenes including: Rupert and Mrs Bear, Rupert and the Princess, Giant Boy with Rupert and the Princess, Rupert and the wicked Gnome, M.T. printed to lower edge of two illustrations, various sizes, largest 10.5 x 14 cm, three card mounts (each 35.5 x 25.5 cm), sections of printed text adhered to versos of all three, together with three large illustrations attributed to Mary Tourtel, watercolour and gouache on artist's board (one on paper laid onto artist's board), showing scenes comprising: Rupert, Margot and a gnome with a bag over his shoulder running away from a man dressed in brown, 33.5 x 27 cm; Rupert with a bag over his shoulder being pursued by a line of men in colourful coats, Margot and Bill Badger watching on, (lower half on paper laid onto artist's board), 37 x 30 cm; and Rupert sitting at the base of a tree an elf talking to him, 'Stolen Apples' in pencil to lower margin, 38 x 31.5 cm, all in card mounts (40.5 x 33 cm), and artwork for the cover of *Rupert and the Wonderful Boots* by Mary Tourtel in watercolour on artist's board 19.5 x 27 cm, Edward Jeffrey's ink stamp to verso, mounted (28. x 34 cm), and two lined handwritten ledgers the first: A4 2 pp. lined handwritten ledger entitled Jeffrey documenting Rupert titles and other information such as date received from Jeffrey, Bromides taken, Colour originals sent to Purnells etc, dated 14-12-45 to 1-10-49, the second A3 4 pp. documenting Title of Rupert story, trade or M&S publications with dates etc. from 1947-1951, and a 6 pp. printed copy of *Rupert and his Friend Margot* with a blank mocked up copy in pencil for the same publication (9) £300 - £500

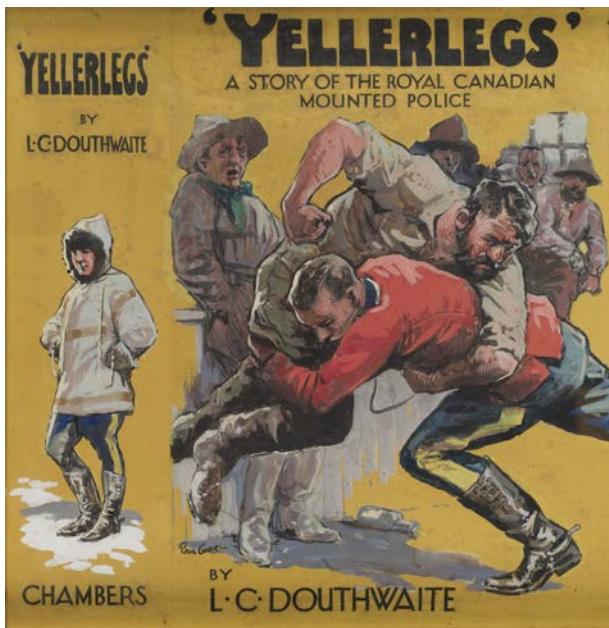


619AR* **Chapman (Charles Henry, 1879–1972).** Billy Bunter, 12 original illustrations, pen and ink original illustrations, showing Billy Bunter in various poses and predicaments, including: Billy Bunter & The Bull!, The One & Only, Deliberately & Intentionally Kicked!, "Not Bene" Not a Bean!, Blushful Billy, Artful Bunter!, The Billy Bunter Picture Book, etc., 5 signed to lower margin, all but one also signed to verso by artist, various sizes, largest 28.4 x 21.6 cm

Provenance: Purchased from the beneficiary of the artist.

(12)

£500 – £700



620* **Curr (Thomas, 1887–1958).** Complete set of 5 original illustrations and dust jacket design for Yellerlegs, by L.C. Douthwaite, W & R Chambers, [1930], gouache, comprising: one dust jacket design in colour showing the spine and front cover, signed, 28 x 27 cm mount aperture, framed and glazed (39 x 38.5 cm), and four en grisaille, original illustrations showing scenes including: Where did you find it – Peter demanded; The revolver spoke; He saw with icy certainty that he had encountered tragedy; and Peter flung him into the middle of the [road], each signed, 22.5 x 14.5 cm mount aperture, uniformly framed and glazed (35.5 x 27 cm)

(5)

£200 – £400



621* **Gill (Eric, 1882–1940).** Inter ubera mea, 1930, wood-engraved Christmas card printed at Hague & Gill, illustration from Canticum Canticorum, with red lettering, sheet size 18 x 12 cm, together with: O'Connor (John, 1913–2004). The Cockrel [&] The Fountain, The Golden The Cockrel Press, wood engraved greetings cards, sheet size 11 x 14 cm and 14 x 11 cm respectively, plus Hughes-Stanton (Blair, 1902–1981). Stars in a Landscape, 1959, colour printed Christmas card, sheet size 14 x 17 cm, plus Hughes-Stanton (Judith). Lobster [&] Nativity, linocut Christmas cards, sheet size 15 x 12 cm, 12 x 14 cm respectively, and Braby (Dorothea, 1909–1987). Christmas Greetings [&] Jesus and Angels, colour printed Christmas cards, 17 x 26 cm and 6 x 23 cm respectively, plus Dulac (Edmund, 1882–1953). Two Greetings cards, with respective profiles of Edmund Dulac and Helen Beauclerk, dated 1936, 13 x 10 cm, plus another 'Health, Wealth and Happiness' greetings card by Dulac, dated 1938, 14 x 10 cm and 6 others, largest 15 x 24 cm

Provenance: William McCance (1894–1970) and Agnes Miller Parker (1895–1980).

Physick p66 for the first described work.

(17)

£200 – £300



622* **Brisley (Nina Kennard, 1898–1978).** Complete set of 5 original illustrations and dust jacket design for Deb of Sea House by Elsie J. Oxenham, W. & R. Chambers, [1931], five original illustrations, watercolour, comprising: one colour dust jacket, showing the spine and upper wrapper, signed to lower right, 22.5 x 21 cm, mounted, framed and glazed (42 x 39 cm), and four en grisaille, depicting scenes from the book, including: an awful clatter filled the empty house, he didn't mean any harm Di faltered we were doing it to please you, Deb, etc., 17.4 x 11.5 cm, all four mounted together (40 x 72.5 cm)

(3)

£200 – £400



623* French Children's Drawings. Six children's drawings from a J.M. Paillard Competition, 1938, six watercolours, comprising: watercolour on laid paper with Montgolfier watermark, showing a green and red big top tent with animals and people gathering outside, closed repair to upper left (repaired with adhesive tape to verso), one pink printed label with manuscript in blue ink to verso 'Concours 1938-1939 J. M. Paillard Age du Concurrent 13 ans..., Sujet de l'oeuvre choisie: Le cirque joie de tous', 31.5 x 48 cm; watercolour on wove paper with Montgolfier St. Marcel Les Annonay watermark, showing a large grey big top tent with elephant and giraffes standing on the left, a crowd of people entering the tent on the right, small loss to lower right edge of paper (64 x 12 mm), small crease to lower left edge, small mark to elephant's head, to verso a purple ink stamp 'Douane Centrale Exportation Paris', blue and green chalk notes and two pink printed slips with manuscript in blue ink, first one with 'Concours 1938-1939 J. M. Paillard, Age du Concurrent: 15 (au 31 Decembre 1938) Sujet de l'oeuvre choisie: Girafe, Girafon et Loulou annoucent la representation, No 35422' the second with 'Concours 1938-1939, J.M. Paillard, Nom et prénoms: Simone Masson, Adresse: Chez sou père Professeur - Ecole Pratique Roanne, Date et lieu de naissance: le 17 Fevrier 1923 - Casablanca, Adresse de l'Ecole: E. P. S. de jeunes filles de Roanne, Nom du Professeur: Mademoiselle Tranchaud, No. 35422', small paper abrasion to upper left of verso, together with four others on thick wove paper comprising: Fete Foraine, artist aged 15; Tu Milieu d'une foule grouillante la fete jetait son plein, artist aged 14 (erroneous label for 1937-1938, corrected in ink to 1938); La vogue de chez nous!, artist aged 15; and Le Cirque, artist aged 14, each with chalk notes and printed label with Age du Concurrent, Sujet de l'oeuvre choisie and typed number to verso, largest 32 x 48.5 cm J. M. Paillard of Paris held painting competitions for school children between 1935-1947. A different theme was supplied each year by the colour-manufacturing firm, in 1938-39 it was Fairs.

According to a press release issued by The Museum of Modern Art on the 14 January 1948. MOMA held an exhibition of *Paintings by French Children* at 11 West 53 Street. It contained 41 watercolours which showed various scenes, from Paris streets and country landscapes to fairs, sports and the liberation. 'In short, the life of France as seen by her school children from 1935 to 1947. The exhibition has been selected by the museum from the collection of French color-manufacturing firm of J.M. Paillard of Paris, which has held annual competitions since 1935 to encourage children to paint...'. After the exhibition at MOMA ended on the 21 March 1948 the collection was circulated for a further six months to other various galleries and museums throughout the United States

(6)

£200 - £400



624* French Children's Drawings. Six children's drawings from a J.M. Paillard Competition, 1938, six watercolours, comprising: watercolour on wove paper with Montgolfier St. Marcel Les Annonay watermark, showing a town square with fairground rides under a banner 'Honneur aux Sociétés', to verso a purple ink stamp 'Douane Centrale Exportation Paris', blue and green chalk notes (including 1 er, [1st]) and two yellow printed labels each with manuscript in blue ink to verso 'Concours 1937-1938 (each date amended in ink to read 1938-1938) J. M. Paillard Age du Concurrent 14 ans (au 31 Decembre 1937), Sujet de l'oeuvre choisie: Joyeux Fête! Maid gare aux tournoute, No 90035', and 'Concours 1938-1939, J.M. Paillard, Nom et prénoms: Bec Jacqueline, Adresse: Place du Marché Roën o/r Lignon, Date et lieu de naissance: 25 mai 1924, Adresse de l'Ecole: Ecole Primaire supérieure de jeunes filles Roanne, Nom du Professeur: M Tranchant, No. 90035, 32 x 48 cm; watercolour on wove paper with indistinct watermark, showing a vibrant fairground, train in the background, faint horizontal crease running 4mm from lower edge, small closed tear (with slight loss) to lower right edge, yellow printed label with manuscript in blue ink to verso 'Concours 1937-1938 J. M. Paillard Age du Concurrent 13 ans (au 31 Decembre 1937) (with pencil amendment to 1938), Sujet de l'oeuvre choisie: Grain de plaisir 1 franc le voyage, No 29953', 31.5 x 48 cm; plus watercolour on wove paper, faint horizontal crease running along upper and lower edges, lower edge with two small chips, pink printed label with manuscript in blue ink to verso 'Concours 1938-1939 J. M. Paillard Age du Concurrent 13 ans (au 31 Decembre 1938), Sujet de l'oeuvre choisie: La fete dans une petite ville de Provinces, No 34684', 31.5 x 48 cm; plus La Fete Foraine, artist aged 13; Le Serpentin, artist aged 14; and Heureux jour au village, artist aged 13 (some short closed tears to right edge and one to upper left), each with chalk notes and printed label with Age du Concurrent, Sujet de l'oeuvre choisie and typed number to verso, largest 32 x 48.5 cm

J. M. Paillard of Paris held painting competitions for school children between 1935-1947. A different theme was supplied each year by the colour-manufacturing firm, in 1938-39 it was Fairs.

According to a press release issued by The Museum of Modern Art on the 14 January 1948. MOMA held an exhibition of *Paintings by French Children* at 11 West 53 Street. It contained 41 watercolours which showed various scenes, from Paris streets and country landscapes to fairs, sports and the liberation. 'In short, the life of France as seen by her school children from 1935 to 1947. The exhibition has been selected by the museum from the collection of French color-manufacturing firm of J.M. Paillard of Paris, which has held annual competitions since 1935 to encourage children to paint...'. After the exhibition at MOMA ended on the 21 March 1948 the collection was circulated for a further six months to other various galleries and museums throughout the United States.

(6)

£200 - £400



625* French Children's Drawings. Eight children's drawings from a J.M. Paillard Competitions, 1939–43, eight original illustrations by French school children during World War II, in watercolour and gouache, comprising: watercolour and gouache on wove paper with '...ELIS' watermark, showing two male figures cycling up a country lane, small pin holes to each corner, purple ink stamp 'Douane Centrale Exportation Paris', red chalk notes and two printed labels with manuscript in blue ink to verso, 'Concours 1940–1941 J. M. Paillard, Age du Concurrent: 10 (au 31 Decembre 1940), Sujet de l'oeuvre choisie: Courle cycliste, No 13732', the second with 'Concours 1940–41, J.M. Paillard, Nom et prénoms: Cousty Bernard, Adresse: 14 rue cachux, Courbevoie, Date et lieu de naissance: 24 Octobre 1931 à Paris..., Adresse de l'Ecole: Petit Condorcet rue d'Amsterdam, Nom du Professeur: Touzeau, No. 13732', 31.5 x 47.5 cm; gouache on wove paper, showing St Nicholas standing by a wooden barrel containing three infants, with small flecks of yellow paint to surface, two paper labels dated 1942–43 and red chalk numbers to verso, 31 x 24.5 cm; gouache on wove paper, showing Croque-Mitaine running from a castle, sword in hand, two printed labels dated 1942–43 and red chalk numbers to verso, 31 x 24 cm, and Vieille église bretonne, artist aged 13, dated 1939–40 (some small areas of loss of paint); Siena(?) de la vie sportive, artist aged 15, dated 1940–41; Le marais poitevin, artist aged 19, dated 1941–42; La moisson, artist aged 12, dated 1941–42; Retour à la terre, artist aged 15, all with printed label to verso and chalk numbers, various sizes, largest 46 x 38 cm, and another gouache showing Red Riding Hood and the Big Bad Wolf in bed dressed as Grandma, some small areas with loss of paint, pencil note to verso 'Dourouze Jeannie, 10 rue Gluguste Geliz - Le Coteau (Loire). Meé le 30 Octobre 1931 a St Etienne - Lycee de Jeunes filles Mme Gluzel, (perhaps an entry for 1942–43), 24 x 31 cm

J. M. Paillard of Paris held painting competitions for school children between 1935–1947. A different theme was supplied each year by the colour-manufacturing firm. In 1939–40 the theme was churches and monuments, 1940–41 it was Sports, 1941–42 Work on the Farm. There is no record for the theme of 1942–43, but from the pictures we have, it was perhaps storybook characters.

According to a press release issued by The Museum of Modern Art on the 14 January 1948. MOMA held an exhibition of *Paintings by French Children* at 11 West 53 Street. It contained 41 watercolours which showed various scenes, from Paris streets and country landscapes to fairs, sports and the liberation. 'In short, the life of France as seen by her school children from 1935 to 1947. The exhibition has been selected by the museum from the collection of French color-manufacturing firm of J.M. Paillard of Paris, which has held annual competitions since 1935 to encourage children to paint...'. After the exhibition at MOMA ended on the 21 March 1948 the collection was circulated for a further six months to other various galleries and museums throughout the United States.

(9)

£300 - £500



626* Mansbridge (John, 1901–1981). 3 Greetings cards, colour woodcuts comprising: *Globe and Compass Christmas card*, sheet size 18 x 12 cm, *Star and Dove Christmas card* dated 1933, sheet size 22 x 14 cm, and *Horse and Rider with Sun and Moon greetings card*, sheet size 25 x 17 cm, together with: *Le Campion* (Valentin, 1903–1952). *Sleighbearing - XVI Century* [&] *Hyde Park*, 2 Christmas cards, sheet sizes 16 x 14 cm and 14 x 18 cm respectively, plus 7 other greetings cards by A. A. Mason, most in colour, some depicting cats, largest 20 x 13 cm, and approximately 80 other Christmas or greetings cards, various sizes and condition

Provenance: William McCance (1894–1970) and Agnes Miller Parker (1895–1980).

(approx. 90)

£200 - £300



627* Dicks (P.R. 20th century). Two Original Dust Jacket Designs for *The Snow* and *Odd Man Out*, Michael Joseph, [1944], two gouache dust jacket designs, both signed, 30.2 x 25 cm, both in matching frames, glazed (43.5 x 36.5 cm)

No records can be traced that show these covers being published.

P.R. Dicks produced advertising posters for companies like Nescafé.

(2)

£200 - £300

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

Eulalia Banks (1895-1999) was born in London and started her career drawing and designing Christmas cards aged 12. She emigrated to Canada, then moved to the United States, where she had a working relationship with the publisher Platt and Munk. She illustrated many children's books and worked painting murals in public and private spaces, including the nurseries of Harold Lloyd and Charlie Chaplin. She died aged 104 in California.
(a folder) £200 - £300



629* Ehrlich (Georg, 1897-1966). The Goat Shepherd, illustration for *The Young King* by Oscar Wilde, [1945], *pen, ink and wash on paper, signed and titled by the artist, 31 x 25 cm (mount aperture), framed and glazed*

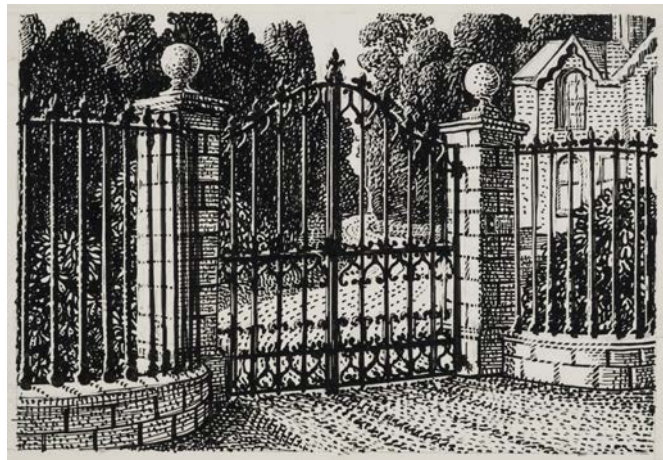
A study for the illustration in *The Young King and Other Stories*, by Oscar Wilde published by Allan Wingate in 1945.

(1) £150 - £200



630* Ellis (Ivy Ann, 1897-1984). A collection of woodcuts and works on paper by Ivy Anne Ellis (1897-1984), *including a view of a harbour, watercolour heightened with white, laid onto board, initialled, Wild Roses, colour wood cut, signed, colour and monochrome woodcuts (some duplicates), a view of Polperro, pencil and chalk heightened with white, initialled, various postcards of fish after the original woodcut, various papers, the largest sheet 25.2 x 18.2 cm (10 x 7 1/4 ins), unframed*

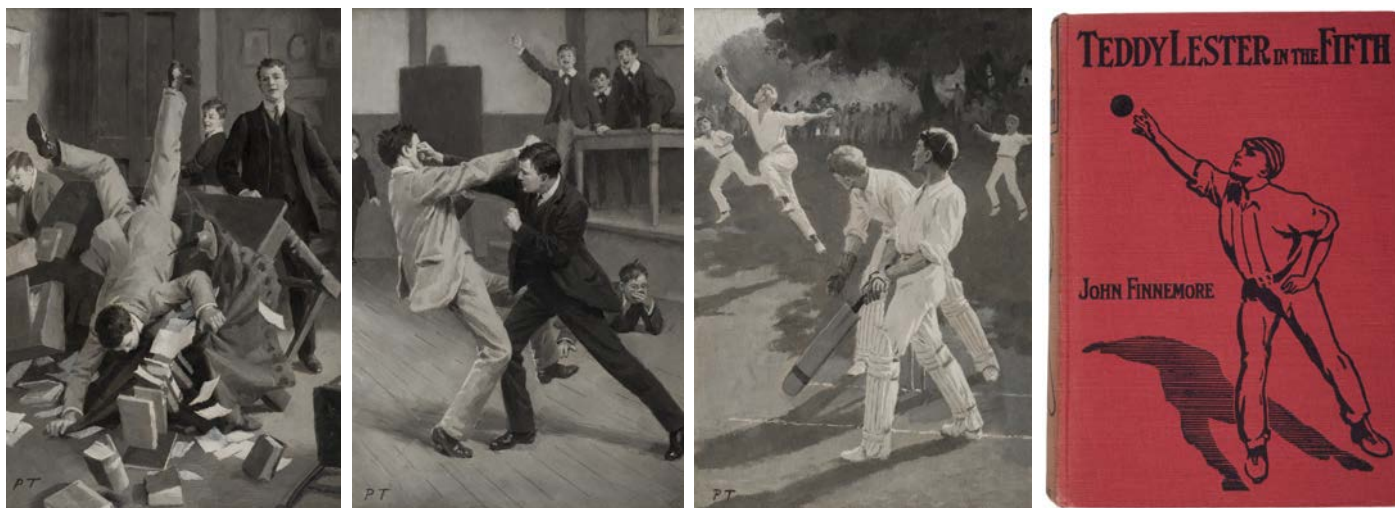
Ivy Ann Ellis RBSA studied at Birmingham College of Arts and Crafts. She worked as a book illustrator and printmaker using woodcut, linocut and wood engraving techniques. She collaborated with the Birmingham Arts & Crafts artist Bernard Sleigh (1872-1954). On Sleigh's retirement in 1937, she moved to Chipping Campden, where she was involved with the Guild of Handicraft.
(16) £150 - £200



631* Tunnicliffe (Charles Frederick, 1901-1979). Horse and Dray, & Entrance to a Drive with Iron Gates, circa 1947, *two scraperboard engravings, one of a horse and dray in a narrow London street, the other of an entrance to drive with large iron gates, both inscribed in pencil to lower margin '3 7/8', the first with 'Chapt. 3.' in ink to card mount, the other with 'Chapt. 1.' to card mount, produced as illustrations for A Farmer's Creed by Crichton Porteous, London: George G. Harrap & Co. Ltd., 1947, each mounted on card, the largest image 7.8 x 10.2 cm (3 x 4 ins), uniformly framed and glazed*

The Horse and Dray scraperboard engraving sold as part of lot 234 in *Modern Pictures*, Bonhams London, 13 May 2008.

(2) £200 - £300

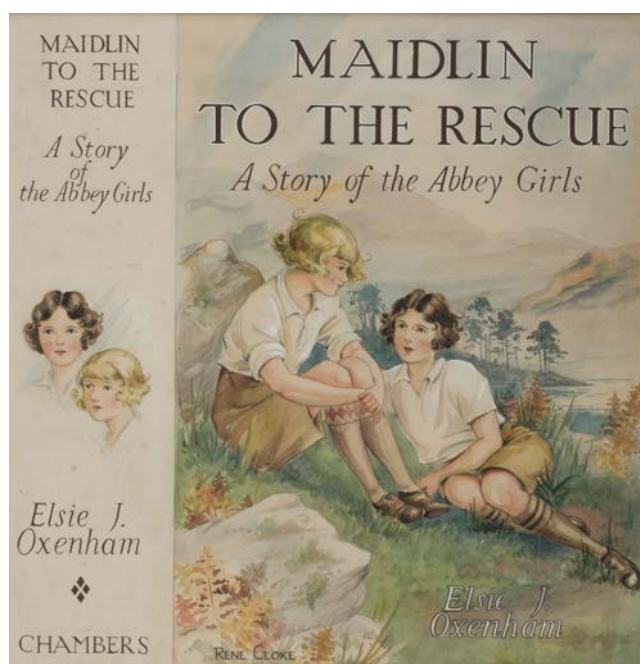


632* **Tarrant (Percy 1855–1934)**. Complete set of 6 original illustrations from *Teddy Lester in the Fifth*, by John Finnemore, W & R. Chambers, [1949], six original illustrations, oil en grisaille, depicting scenes from the book, comprising: *Teddy Countered with a Straight Drive; He Leapt upon Teddy from behind; It was plucked from his grasp; Over he rolled, and took the table with him; He just got his hand to it; and He made a pass as if with a simple stick*, five initialled PT to lower margin, all approximately 22 x 14.5 cm, all uniformly framed and glazed (43 x 35 cm), each with title in pencil to artist's board, adhered to verso of frame, together with a copy of the book for which the illustrations were produced (lacking 3 plates), 8vo

John Finnemore wrote a series of novels about Teddy Lester and his friends at Slapton, a fictitious English private school. This novel was the sixth and final in the series.

(6)

£500 – £800



633AR* **Cloke (Rene, 1905–1995)**. Complete set of 5 original illustrations, including dust jacket, from *Maidlin to the Rescue*, by Elsie J. Oxenham, W & R. Chambers, five original illustrations, watercolour, comprising: one colour dust jacket design, showing the spine and upper wrapper, signed to lower left, 31 x 29.5 cm, mounted, framed and glazed (49 x 46.5 cm), and four en grisaille, depicting scenes from the book, including: *You sneak! cried Damaris. Oh, you rotter, Rachel held the torch and flashed the light about, etc.*, together with a copy of the book for which the illustrations were produced, 8vo

(6)

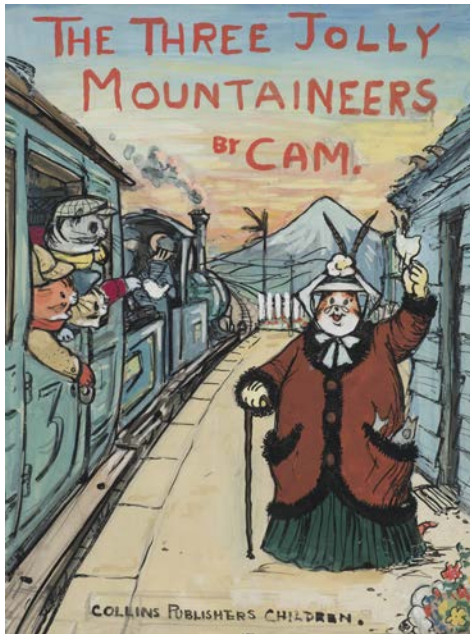
£300 – £500



634* **Jones (David, 1895–1974)**. Bookplate for Arthur J. Plenty, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, image size 8 x 3.5 cm (3 1/4 x 1 1/2 ins), sheet size 14.5 x 22.5 cm (5 3/4 x 9 ins), mounted, plus *Young Nobleman with Lewd Female*, wood engraving on japon, published by Douglas Cleverdon at Clover Hill Editions, London, 1981, from the edition of 75, printed from the original block, image size 5.5 x 6 cm (2 1/4 x 2 1/2 ins), mounted, together with 10 further wood engravings by the same artist, including *Pamela Riddick and Constance Gold, The Most Holy Rosary, Mammon and Worshipers, Elevation of the Host, Welfare Speaker, Crucifixion, Nativity with Cross & Star etc.*, all printed from the original block and published by Douglas Cleverdon at Clover Hill Editions, London, 1981, mounted

(11)

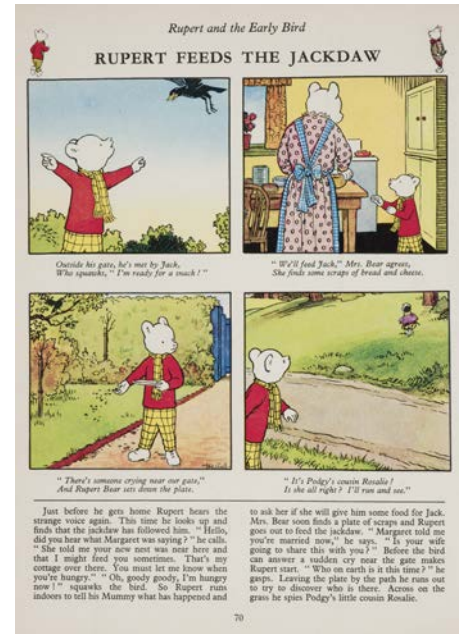
£150 – £200



Lot 635



Lot 636



Lot 637

635* **Campbell (Barbara Mary 'Cam', 1913-1984)**. Original illustrations for *Three Jolly Clowns* and *The Three Jolly Mountaineers*, Collins, 1952-4, 6 watercolour with pen and ink, comprising: title-page from *The Three Jolly Mountaineers*, and five scenes from *Three Jolly Clowns*, including cover artwork and four other scenes including *Trigger* and *Toza* rescuing *Polly*, *Polly* being kidnapped, etc., various sizes, largest 26 x 19 cm, all in card mounts (43 x 34 cm), together with two similar featuring *Hopper* and *Skipper*, and 6 storyboards from *Jack and Jill Weekly*, 1978-1980, gouache on artist's board showing the adventures of a mouse family, three initialled TW, 14.5 x 38 cm

(14)

£150 - £200

636A* **Lancaster (Osbert, 1908-1986)**. 'Suppose he Starts to do His Thing', 29.iv.71, pen and ink with coloured pencil, signed to lower left, title and date typed to lower margin, strip of adhesive to upper edge of verso showing through, 24.5 x 16.5 cm, mounted, framed and glazed (34 x 25 cm), together with three books by Osbert Lancaster, comprising: *Private Views*, London: Gryphon Books Ltd, 1956, with dust jacket (a little rubbed); *Pillar to Post*, English Architecture without Tears, London: John Murray, 1956, with dust jacket (some loss to upper edge; and *Liquid Assets*, London: John Murray, 1975, with dust jacket, slim 4to and smaller

(4)

£150 - £200

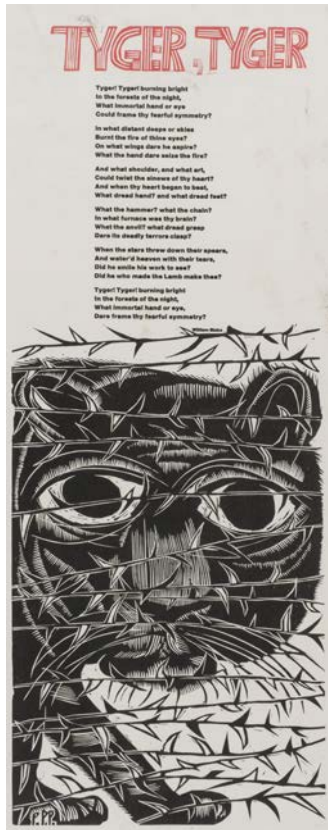
637* **Bestall (Alfred Edmeades, 1892-1986)**. *Rupert and the Jackdaw*, circa 1958, pen and ink drawings, showing two sequential scenes comprising: *Rupert the Bear* feeding the birds, and then *Rupert* turning to look over at someone walking away in the distance, first scene signed by Bestall lower right, 9 x 20.8 cm, mounted, framed and glazed (27 x 38 cm), together with *Rupert* and the Jackdaw, storyboard, circa 1971, watercolour scenes on artist's board with acetate outline overlay, storyboard containing four sequential scenes, including *Rupert* looking up at a black bird, then *Rupert* talking to his mother in the kitchen, etc., each 9 x 10 cm, overall 22.3 x 21 cm, in card mount (32.5 x 30 cm), plus a small pictorial card with a printed image of *Rupert* and his friends, page 2 with a printed A.E. Bestall address label, and manuscript note in black ink dated 27.2.'84 'Dear Anne, Thank you for forwarding the attractive letters + press photo from 'Dusty' Wiker(?) + family. It is rejuvenating to get such confirmations that the *Rupert* of long ago has a continuing appeal to to-day's youngsters as well as to their parents. I trust you can do something to complete their collection of annuals! Every good wish Alfred E Bestall', in envelope addressed to Ms Anne C. Excell, and *Rupert and Friends*, 1966, a pen and ink drawing on watermarked lined paper by Bestall, showing *Rupert* sitting on the top of a fence with four other characters (*Bill Badger*, *Algy Pug*, *Willie Mouse*, and *Lily Duckling*), sitting or standing near the fence flying paper airplanes, signed and dated in blue ink to lower right, overall browning (from adhesive layer?), 12.6 x 16 cm, mounted, framed and glazed (28.5 x 31 cm) and three *Rupert Daily Express* annuals, 1960, 1971 & 1963, various condition, 4to

The black ink *Rupert* and the Jackdaw originally appeared in the *Daily Express* in 1958. It was later republished in the *Rupert Annual* in 1971 with an additional two illustrations and in colour.

On 28 June 1935, Mary Tourtel, *Rupert's* original creator, passed 'Rupert' on to Alfred Bestall. Mary was suffering from failing eyesight and also reportedly getting tired of *Rupert*.

(8)

£600 - £800



638* **Piech (Paul Peter, 1920–1996).** 'Tyger Tyger' by William Blake [&] 'This royal Throne of Kings, this sceptered isle...' [&] 'The Kingdom of Heaven is within you, The truth will set you free', 3 lithographs, all printed in two colours, some old folds and light creasing, Shakespeare with small repair tear to lower right edge, pin holes to corners, largest 45 x 64 cm (3)

£100 - £150



Lot 639

639AR* **Watkins-Pitchford (BB Denys James, 1905–1990).** 15 original illustrations for Vix and The Birds of a Lonely Lake, circa 1960, 15 pen and ink illustrations, showing various wild animals, birds and scenes including: fox cubs playing, squirrels, butterflies, magpies, children rescuing a fox cub, heron, thrush, etc., various sizes, largest 62 x 110 mm, all in card mounts (21 x 29.7 cm), each with publisher's notes in pencil to verso (15)

£400 - £600

640 **Fraser (Eric, 1902–1983).** Original design for The Golden Bough by J. G. Frazer, London: Macmillan, St. Martin's Library, circa 1963, gouache on paper, design for a book cover or dustjacket, the front cover depicting a minotaur kneeling before a flaming fire holding the body of a naked man, the spine depicting a tree with many eyes, both panels with lettering 'The Golden Bough', and 'SML', the front cover additionally with '6s net', signed to right of front cover within image, 17 x 15.5 cm, mounted, framed and glazed (37 x 32.5 cm)

We have been unable to find an edition of The Golden Bough bearing this striking design on the cover or dustjacket. (1)

£150 - £200



641* **Famepress Publishers Limited.** Twelve original cover designs for Girl's Diary, Famepress Ltd., 1964–65, 12 Gouache with pen and black ink, including numbers 10: The Adventurers, 12: The Wild One, 20: Daughter of the Sun, 21: Silky and I, 22: Riviera Rendezvous, 29: Mystery at Pony Moor, 31: The Golden Saddle, 37: The Marionette Mystery, 38: The Sweetest Sound, 36: The Secret Zoo, 39: Two Down-Under, and 40: The Jade Dancer, all 27.5 x 19.5 cm (mount aperture), and similar, all in matching modern grey wood frames, glazed (47 x 38 cm) (11)

£150 - £200



642* Dorrien (died 1998). A collection of approximately 400 original cartoons, circa 1970-80, pen and ink, a few with wash, including: ...and try to forget that old inferiority complex of yours, shorty!; Why don't you tell mummy that you're the boss in this house, dad - that usually makes her laugh; Take no notice he'll do anything to get attention; I'm worried about him - he wants a skin-diving outfit for his birthday; I can't wait to see their faces today, etc., each signed 'Dorrien', with typed captions to lower margin, various sizes, largest 25.4 x 17.6 cm, each with Kingleo Studios Ltd, and/or artist's own stamp to verso

Dorrien was a well-known cartoonist for the Western Mail and the South Wales Echo.
(a carton) £200 - £400



643* Harpur (Merrily, 1948-2024). A collection of approximately 200 cartoons, circa 1970-80, pen and ink, including: If this is London you must be some foreigner who doesn't know his way round either - right?; Of course we always overrule you in the Appeal Court - you're the youngest; Let's fill in the income tax return together like we used to in the old days...; An ashtray does something for a room; I sentence you to five minutes in prison and a lifetime of relief and gratitude, etc., each signed, majority with typed captions to lower margin, various sizes, largest 25.2 x 20.3 cm, majority with Kingleo Studios Ltd ink stamp to verso

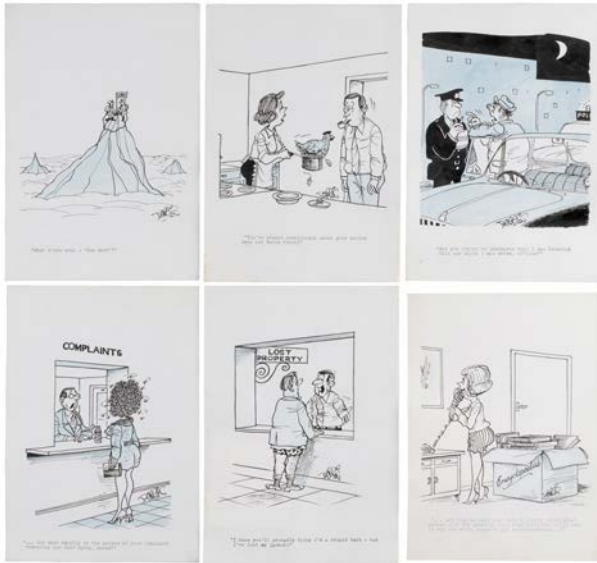
Merrily Harpur was a pioneering female cartoonist who provided work for various titles including Punch, the Listener, the Spectator, the Times, the Sunday Telegraph and the London Evening Standard.
(a folder) £200 - £400



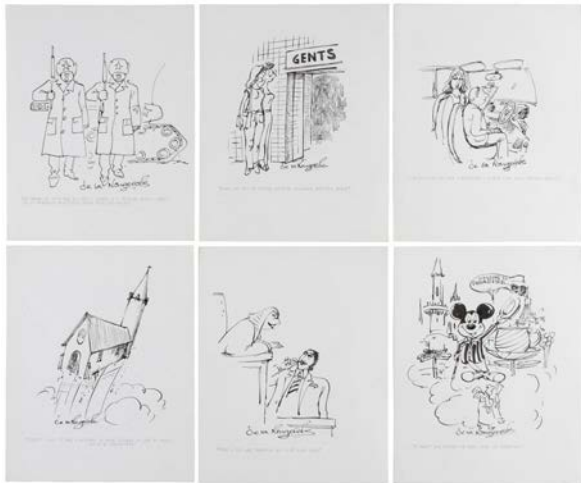
644* Cartoons. A collection of approximately 200 original cartoons, circa 1970-80, pen and ink, a few with wash, including: We're thinking of having his tail docked!; Mr Bender - I know I advised you to get an outdoor occupation, but-; It looks serious - the inside will have to be completely gutted and rebuilt; Do you mind, mate?; Well you asked for something patriotic - it's the Aldershot tattoo, etc., each signed by either Jack Kirkbride (1923-2006), or 'Pierre', some with manuscript captions to lower margin, various sizes, largest 25.1 x 20.4 cm, each with Member of the National Union of Journalists, and/or artist's own stamp to verso
(a folder) £200 - £300



645* Don Witchell. A collection of approximately 280 original cartoons, circa 1970, pen, ink and wash on paper, all signed 'Don Witchell', handwritten captions to margins, including: A message from D'Artagnan Madame, He's not coming out tonight - He's staying in to Swash his Buckle!; Honestly, Guvnor, she was unconscious on the bed - I was giving he the Kiss of Life; Oh yes! This is a real Queens dress alright - My Daddy's a drag artiste!; Lesson one! How to avoid a large supermarket bill - eat it all before you get to the pay desk!, some minor spotting, each approximately 26 x 21 cm, all with 'Kingleo Studios Ltd, 50, Parkhill Rd. London, N.W.3' stamp with artist code in pen to verso
(1 box) £200 - £300



646* **Dorrien**. A collection of approximately 250 original cartoons, circa 1970, pen, ink and wash on paper, all signed 'Dorrien', handwritten or typed captions to margins, including: That woodworm killer you gave me for my husband's wooden leg doesn't seem to be doing any good - and he says it tastes funny anyway!; Sometimes I think you get put inside deliberately just when my mother's due to spend a couple of months with us; No, sir, the Bridal Suite is the one room without a television set - but you're welcome to come and see Match-Of-The-Day in the lounge tonight!; Just think, dear - a 'former husband' of my very own!, some minor spotting and toning, each approximately 26 x 21 cm, all with 'Kingleo Studios Ltd, 50, Parkhill Rd. London, N.W.3' stamp with artist code in pen to verso (1 box) £200 - £300



647* **Nougere (Alan de la, 1932-)**. A collection of approximately 200 original cartoons, pen and ink, a few with wash, including: I can't say Heaven is much like I'd expected; Shall we try to topple another male bastion, Sara?; Oooo - you are terrible but I do like you!; My boyfriend is schizophrenic, Mum, but both of him are very nice; You must be firm with children - if you want your car, insist he lend it to you!, etc., each signed with typed caption to lower margin, 25.4 x 20.3 cm, each with Member of the National Union of Journalists, and/or artist's own stamp to verso (a folder) £200 - £300



648* **Nougere (Alan de la, 1932-)**. A collection of approximately 200 original cartoons, pen and ink, a few with wash, including: Somehow, I never thought of Tarzan as being fashion-conscious..., Everytime I meet your mother I'm sorry that we've abandoned the witchcraft laws, Your mother is superb - the perfect argument in favour of euthanasia, I'm sorry, Justin, but perhaps I don't love you as much as I thought I did, Stop yer moanin, woman - yer know we cannae afford a ferret, etc., each signed with typed caption to lower margin, 25.4 x 20.3 cm, each with Member of the National Union of Journalists, and/or artist's own stamp to verso (a folder) £200 - £300



649* **Nougere (Alan de la, 1932-)**. A collection of approximately 200 original cartoons, pen and ink, a few with wash, including: I have to say it, Frank - You're a punk ricker!; My husband thinks its unmanly to help with the shopping - He stays home and does the washing-up; No They'll never cut the social services - oh, here comes the meals on feet now; Has anyone ever told you that you have beautiful nostrils?; Disgraceful - they're ending free school blood, etc., each signed with typed caption to lower margin, 25.4 x 20.3 cm, each with Member of the National Union of Journalists, and/or artist's own stamp to verso (a folder) £200 - £300



650AR* **Poole (Monica, 1921–2003)**. Foxgloves, wood engraving on ivory white paper, signed, titled, and numbered 169/175 in pencil, tipped onto backing board, light mount staining, image size 19.9 x 10.8 cm (7 3/4 x 4 1/4 ins), sheet size 29.3 x 21 cm (11 1/2 x 21 1/4 ins), unframed
(1) £300 – £500



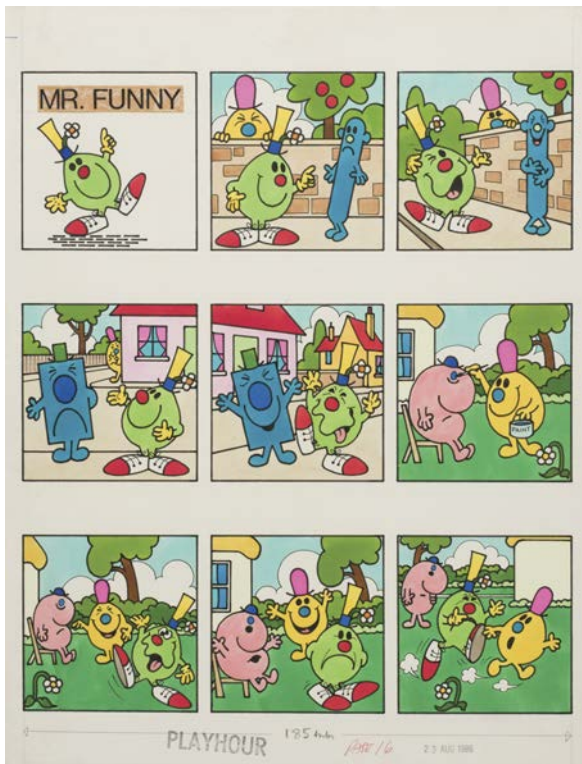
652* **Jaques (Faith, 1923–1997)**. Original illustrations for Lonely Dragon, by Margaret Howell, published by Longman Young Books, circa 1972, 15 watercolour vignettes on 6 sheets of "The Milburn" Wash & Line artist's board, depicting various scenes including: Dragon & Tom sit and talk; Tom came home riding on Dragon's back; Dragon & children sit in a fire-lit cave; Wise man talks to children about Dragon; Dragon comes out of cave to sniff apples, etc., and vignette for endpapers and title-page, various sizes, each sheet 27.5 x 37.5 cm, score marks around vignettes, each with pencil title and page number below, each board signed by artist in ink to verso, together with an original brass printing block, showing cover illustration (although smaller and with border) for Blue Fairy Book by Andrew Lang, illustrated by Henry Justice Ford, 15.2 x 7.4 cm
(7) £150 – £200



651* **Toni Goffe**. A collection of approximately 360 original cartoons, circa 1970, pen, ink and wash on paper, all signed 'Toni Goffe', handwritten or typed captions to margins, including: Phew!! It was only a burglar! I thought it was your husband!; A wife and a sagging body to support; Magic Carpet!! Bah!! this is a wall carpet!; For a handbag-snatcher Fred, you're a little unimaginative when it comes to presents, some minor spotting and toning, some tape stains from captions, each approximately 26 x 21 cm, all with 'Kingleo Studios Ltd, 50, Parkhill Rd. London, N.W.3' stamp with artist code in pen to verso
(1 box) £200 – £300



653* **Baxter**. A collection of approximately 520 original cartoons, circa 1970, pen, ink and wash on paper, all signed 'Baxter', handwritten captions to margins, including: Brand new, one owner, who ran it straight into the showroom door; I could be wrong, in which case you'll have time for a second opinion; I reckon we're dead unlucky, the first outbreak of bubonic plague since 1665; ...It has beautiful perception, sharply drawn characters, a superb story with a beginning, a middle and an end - all in all a thoroughly dirty book sir; I think your sweater is far too tight, Miss Whipple, it's restricting my breathing, some minor spotting and toning, each approximately 26 x 21 cm, all with 'Kingleo Studios Ltd, 50, Parkhill Rd. London, N.W.3' stamp with artist code in pen to verso
(1 box) £200 – £300



654 Children's Annual artwork. A collection of original illustrations for Playhour, Toby Annual, Disney Annual, and Jack & Jill, 1970s-1980s, approximately 65 watercolour, ink and gouache storyboards, mostly on artist's board, comprising cartoon animals, children, etc., including two Mr Men storyboards, Portland Bill, Douglas Dachshund, Cuddles, Mr Toad, Leo the Merry Lion, Famous Places of the Commonwealth, etc., by John Grace, Peter Woolcock, Arthur Baker, etc., all unsigned, various sizes, largest 53.5 x 40.5 cm (approx. 65) £300 - £500



655AR* Goodall (John Strickland, 1908-1996). An Edwardian Summer, four original illustrations, circa 1976, watercolour on paper, showing four pages of illustrations from the book, two pages depicting the interior of an Edwardian nursery complete with rocking horse, doll's house, toy train, chess set, etc., children running through with a female nanny holding their night clothes, two more illustrations to the verso of the same page, one showing well-dressed Edwardian gentlemen and ladies arriving at church, the other showing a cook preparing food on a black leaded coal fired range, a maid over the sink washing, signed lower right by the artist, two vertical creases to inner edges (perhaps from when mocked up as book), each 13 x 17.5 cm, double-mounted, double-glazed frame, (34 x 56.5 cm), together with a book An Edwardian Summer for which the illustrations were produced (2) £300 - £500



656AR* Goodall (John Strickland, 1908-1996). The Cricket Match, watercolour with traces of pencil, signed to lower left, 17.2 x 22 cm mount aperture, framed and glazed (29.5 x 34 cm), John S. Goodall printed label with handwritten title to verso, together with four books illustrated by John S. Goodall, comprising: An Edwardian Summer, 1978; An Edwardian Christmas, 1977; The Story of a High Street, 1987; and Great Days of a Country House, 1991, largest thin 4to, plus a flyer for an exhibition by Goodall held at the Nevill Gallery, 29th July - 23rd August 1986 (6) £200 - £300



657* Marcellino (Fred, 1939-2001). Birdy, by William Wharton, original dust jacket illustration, circa 1979, watercolour on Bainbridge board, heightened with bodycolour on acetate laid over the illustration, signed in pencil to lower right, some fading, sheet size 39 x 29 cm, mounted, framed and glazed (48 x 38 cm) This illustration was produced for William Wharton's Birdy first published by Knopf in 1978. (1) £150 - £200



658* Harrold (John, 1947-). Rupert and Friends, circa 1980, watercolour scenes on artist's board with acetate outline overlay, storyboard containing four sequential scenes, including: Rupert waving to Bill Badger over his garden gate; Rupert holding a blue ball, looking at his friends and pointing to a figure in the distance, handwritten 'Best Wishes! John Harrold.' in red to upper margin, 23 x 21 cm, mounted, framed and glazed (31 x 29.5 cm)

(1)

£200 - £400

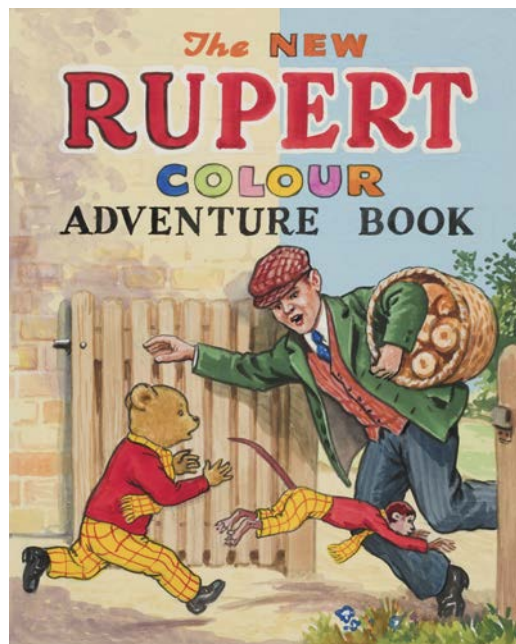


659AR* Hickson (Joan, 1939-). Postman Pat's Picture Paper, No. 138, original acrylic illustration, showing Postman Pat holding an envelope with S.W.A.L.K. on the reverse, with Alf and Dorothy Thompson, and their son, Bill, standing with them, 40 x 31 cm, mounted, framed and glazed, (59.5 x 48.5 cm)

Original design for the front cover of the children's comic. Postman Pat was created in 1982 as a BBC TV series. It was a great success and first appeared in print in 'Buttons', the BBC children's comic. Joan Hickson illustrated the Postman Pat books by John Cunliffe from 1985 and transformed the television model into a drawn character.

(1)

£100 - £150



660* Rupert the Bear. A small collection of 23 original illustrations, mainly late 20th century, pen, ink and watercolour, on artist's board, showing various scenes from stories including: Rupert and Tiger Lilly, Rupert and Algy Pug, (each with Linden Artists Ltd stamp to verso), cover designs for books including: The New Rupert Colour Adventure Book (x 3 with brown faced Rupert), St Michael Activity Rupert Sticker Book, and Rupert and the Women in his World, 21 smaller illustrations for sticker designs laid onto two card mounts, 2 large watercolour background scenes, all by various artist's including Peter Longden, Gina Hart, etc., and a copy of Rupert and the Women in his World by Mary Cadogan, Sussex: The Followers of Rupert, signed by Mary Cadogan and Jennifer Miles Kisler, limited edition of 250 (unnumbered but with blue ink 'file copy' stamp to limitation leaf), 2006, 4to

(24)

£200 - £400



661* **Holleyman (Sonia, 1950-)**. A collection of approximately 85 original illustrations, for various books including: What Did You Do At School Today?, Don't Be Silly Mrs Nellie, and Tiny the Troll's Friendly Monster Stories, circa 1992, approximately 85 watercolours on thick paper, various sizes, largest 38 x 57.5 cm, most titled to verso in pencil, together with a copy of the book the illustrations were produced, comprising: Tiny the Troll's Friendly Monster Stories by Sonia Holleyman, Don't be Silly Mrs Nellie by Shen Roddie, and What Did You Do At School Today? by Humphrey Carpenter, published by Orchard Books

(a folder)

£200 - £400



663* **Disney**. Pongo, an original celluloid from 101 Dalmatians, colour celluloid, showing Pongo and Roger Dearly, 19 x 28 cm, mounted, (28 x 35.5 cm), printed label to verso 'This is an Original hand-painted celluloid drawing actually used in a Walt Disney Production, released exclusively by Disneyland 1313 Harbor Blvd Anaheim California, copyright Walt Disney Productions'

(1)

£300 - £500



662* **Mortimer (Anne, 1958-)**. Three original Greeting card designs, 1995, three original watercolours, each showing a teddy bear(s) in a decorative background and border, each signed, largest 15 x 15.4 cm, smallest 12 x 12.6 cm, in card mounts (27 x 26.5 cm)

(3)

£100 - £150



664* **Mortimer (Anne, 1958-)**. Cat and Bear, New York: Hyperion Books, 1998, original watercolour illustration, showing a teddy bear with red ribbon around its neck emerging from a coloured box, signed in the illustration, 21 x 26 cm, in card mount (33.5 x 38 cm), together with a first edition, signed copy of the book for which the illustration was drawn

(2)

£150 - £200



665* **Jeram (Anita, illustrator)**. Three original pen, ink and watercolour illustrations for *All Together Now*, circa 1999, pen, black ink and watercolour on paper, each signed in pencil by the artist, including: *Bunnies*, *Grey Rabbit* and *Chick Hatching*, all signed in pencil, largest 36.5 x 16 cm and smaller, all individually mounted in card mounts, together with *Ray* (Jane, illustrator). An original pen, ink and watercolour illustration for *Rapunzel* by Berlie Doherty, circa 2000, pen, black ink and watercolour, showing a wooded scene with the Prince and Rapunzel in silhouette against the night sky, signed to lower right, 16 x 11.5 cm, mounted, framed and glazed (44 x 37 cm), together with a copy of the book containing the illustration, plus **Voake (Charlotte, illustrator)**. The *Further Adventures of the Owl and the Pussy Cat*, original illustration for the book by Julia Donaldson, circa 2013, pen, ink and watercolour, showing the owl carrying a guitar walking with the pussy cat, enclosed by a decorative border, signed in pencil to lower left, 19 x 18 cm, mounted, framed and glazed (40 x 37 cm), plus an original illustration for *Elsie Piddock Skips in her Sleep* by Eleanor Farjeon, circa 1997, pen, ink and watercolour, showing a face peering from an upstairs window, a small fairy standing on the window ledge, signed to lower margin, 10 x 8.5 cm, and another by the same artist showing a girl skipping, a round ruddy faced man looking on, initialled in pencil to lower right, 10 x 12 cm, both individually mounted, framed and glazed, largest (37 x 44.5 cm), and **Morton Sale (John and Isobel)**. *Five Children*, pencil and wash, showing five young children standing in a row wearing tunics, 22.5 x 25 cm, mounted framed and glazed (39.5 x 41.5 cm)

(9)

£200 - £400

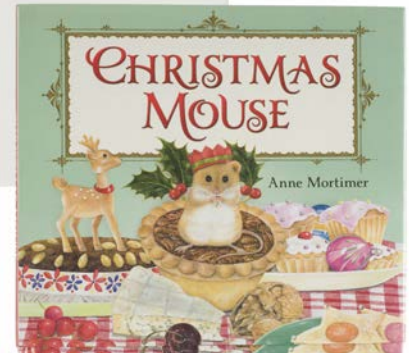
666* **Mortimer (Anne, 1958-)**. *Santa's Snow Cat*, New York: Harper Collins Publishers, 2001, two original watercolour illustrations, comprising: snowy cat standing by a Christmas tree decorated with red ribbons, Father Christmas's and twinkly lights, 11.4 x 11.3 cm, in card mount (23.9 x 23.3 cm) and a larger one showing a Christmas themed decorated border with snowy cat in the corner, both signed, 26.4 x 17.6 cm, in card mount (39 x 29.6 cm), together with two signed first editions, one hardback and one paperback, of the book for which the illustration was drawn

(4)

£200 - £300



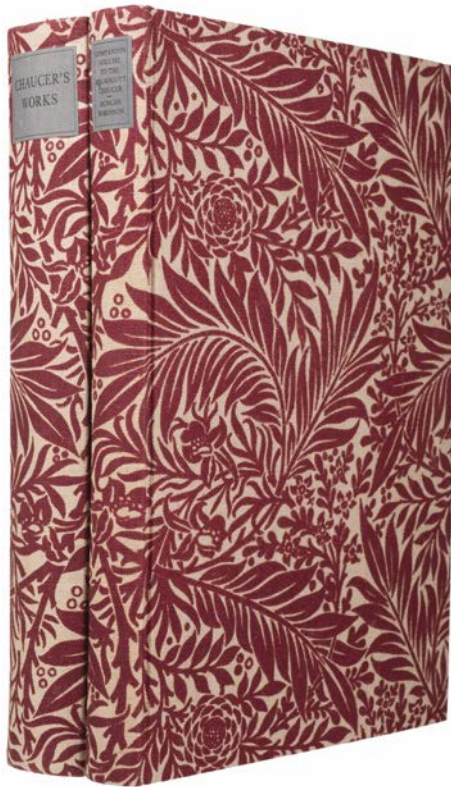
Lot 666



667* **Mortimer (Anne, 1958-)**. *Christmas Mouse*, published by Katherine Tegen Books, 2013, original watercolour illustration, of a mouse wearing a Christmas hat, dangling from a colourful paper chain, signed in the illustration, 24.5 x 26 cm, in card mount (37 x 38.5 cm), together with a first edition, signed copy of the book for which the illustration was drawn

This illustration appears on the title-page of the book as well as in the text.
(2) £100 - £150

PRIVATE PRESS

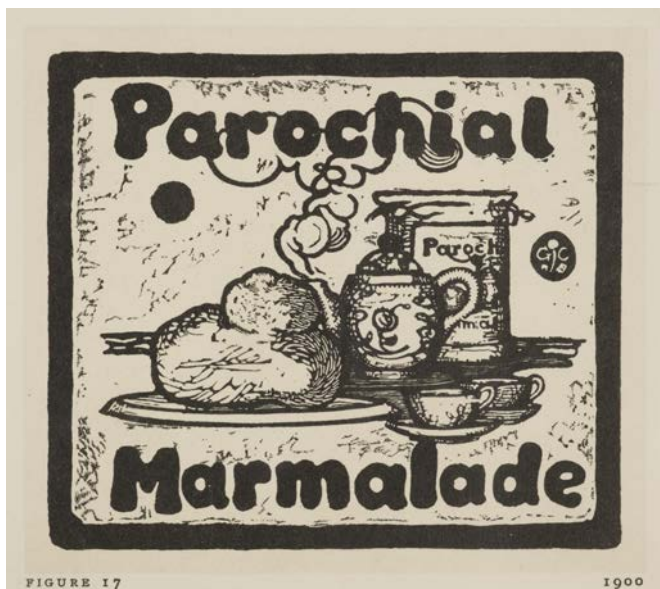


668 **Basilisk Press.** *The Works of Geoffrey Chaucer*, 2 volumes, London: Basilisk Press, 1974-75, volume I a facsimile reprint of the *Kelmscott Chaucer*, volume II with tipped-in facsimile Burne-Jones illustrations, both bound in patterned cloth originally designed by William Morris and contained in slipcase (some light fading and marks to slipcase), with the publisher's prospectus for the work, folio

Limited edition 77/515.

(2)

£800 - £1,200



Lot 669

669 **Craig (Edward Gordon).** *Woodcuts and Some Words*, limited edition, London: J. M. Dent, 1924, tipped-in plates, illustrations, some toning to front endpapers and final leaf, top edge gilt, original buckram gilt, spine lettering dulled, 4to, limited signed edition 113/160, together with **Gribble (Vivien, illustrator).** *Cupid and Psyche*, translated into English from the original Latin of Apuleius by J. H. Mason, London: privately printed by J. H. Mason, 1935, woodcut illustrations, light offsetting to endpapers, original cloth-backed patterned boards, spine faded, 4to, limited edition 76/130, plus **Robinson (Frederick Cayley, illustrator).** *The Book of Genesis*, The Riccardi Press Books series, London: Philip Lee Warner, 1914, mounted colour illustrations, light partial offsetting to endpapers, top edge gilt, original cloth-backed boards, some light spotting, dust jacket, spine faded, 4to, limited edition 373/500, with 16 others including the *Book of Job*, George Bell & Sons/The Abbey Press, 1902, limited edition 347/750, *The Georgics of Vergil*, translated by R. D. Blackmore, George W. Jones, London, 1931, limited edition of 500 (this copy unnumbered), *The Miracle of Love and Other Poems*, by Arthur Clutton-Brock, Julian Editions, 1926, limited edition, one of 450 copies, *Letters from Aubrey Beardsley to Leonard Smithers*, First Edition Club, 1937, *The Smell of Lebanon. Twenty-Four Syrian Folk-Songs Collected by S. H. Stephan and with English Versions made by E. Powys Mathers*, Francis Walterston, Talybont Dyffryn Merioneth, 1928, limited signed edition 242/375, *The Twelve Months*, by Llewelyn Powys, engravings by Robert Gibbings, 1936, and *Unrecorded Histories*, by Charles Ricketts, 1933, limited edition, one of 950 copies

(18)

£300 - £500



670 **Cresset Press.** *Paradise Lost/Paradise Regain'd*, by John Milton, 2 volumes, London: Shakespeare Head Press for Cresset Press, 1931, wood-engraved illustrations by Demetrios Galanis, title and initials designed by Anna Simons, light toning to endpapers, original cream cloth, spines lettered in gilt, a few small light dust stains, folio

Limited edition of 195 copies on hand-made paper, this copy numbered 85, plus an additional 10 copies printed on vellum.

(2)

£600 - £900



Lot 671



Lot 672



Lot 673

671 Painter (William). *The Palace of Pleasure*, with an introduction by Hamish Miles and illustrations by Douglas Percy Bliss, 4 volumes, Cresset Press, 1929, *colour frontispieces, illustrations, a few minor spots, slight toning to endpapers, top edge gilt, original linen-backed patterned boards, light toning to spines, folio, limited edition 478/500, together with Raven Press. Venus and Adonis*, by William Shakespeare, printed by R. A. Maynard & H. W. Bray at the Raven Press, Harrow Weald, 1931, *wood-engravings by H. W. Bray, top edge gilt, original marbled boards, slipcase, folio, limited signed edition 164/275, plus The Curwen Press Miscellany*, edited by Oliver Simon, Curwen Press, 1931, *colour illustrations by Barnett Freedman, Edward Bawden and E. McKnight Kauffer, wood-engravings and typographical illustrations, typed letter from the Press reserving a copy for The Soncino Press Ltd, London, dated January 1931 loosely inserted, original cloth, folio, limited edition 73/275, with 9 others including The Dolphin. A Journal of the Making of Books, volumes 1 & 2, New York, The Limited Editions Club, 1933 & 1935, limited edition, one of 1200 & 2000 copies respectively, The Historie of Twelve Caesars, Emperors of Rome, from the Edition of 1606, Haslewood Books, 1931, limited edition 42/400, Evgeny Onegin, by A. S. Pushkin, Pushkin Press, 1937, limited edition 132/775, and Modern Book Production, The Studio Ltd, 1928*

(14)

£300 - £500

672 Fanfrolico Press. *Women in Parliament*, by Aristophanes, done into English by Jack Lindsay, London: Fanfrolico Press, 1929, *illustrations by Norman Lindsay, slight toning to endpapers, top edge gilt, original blue calf over boards, some fading to spine, a little rubbed, folio, limited edition 452/500, together with Robert Eyres Landor. Selections from his poetry and prose, with an introduction biographical & critical by Eric Partridge, Fanfrolico Press, 1927, illustrations, one or two light spots, top edge gilt, original half vellum gilt, slight discolouration, 8vo, limited edition 69/150, plus Gaius Valerius Catullus. The Complete Poetry of Gaius Catullus, translated by Jack Lindsay with decorations on wood by Lionel Ellis..., Fanfrolico Press, [1929], illustrations, light spotting to endpapers, top edge gilt, original morocco, spine faded, a little rubbed at ends and corners, 8vo, limited edition 273/325, plus Kookaburras and Satyrs. Some recollections of the Fanfrolico Press by P. R. Stephenson, hand-printed by Walter W. Stone, Talkarra Press, Cremorne, Australia, 1954, limited edition 192/225, signed to final leaf by the printer*

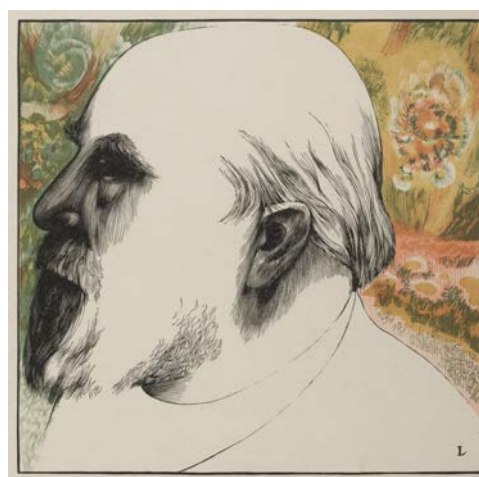
(4)

£200 - £300

673 Fleece Press. Agnes Miller Parker, wood-engraver and book illustrator, 1895-1980, by Ian Rogerson, with recollections of the artist by John Dreyfus, Wakefield: Fleece Press, 1990, *tipped-in portrait, wood-engraved illustrations, a further six engravings towards end, original vellum-backed decorative boards, slipcase, oblong 4to, limited edition of 50 copies with the extra prints, from a total edition of 300, together with Leon Underwood. His wood engravings, Fleece Press, 1986, wood-engravings, original green morocco-backed patterned boards, original drop-over cloth box, 4to, limited edition 130/200, plus Claughton Pellew, Fleece Press, 1987, 5 wood-engravings from the original blocks, each in original printed wrappers, biographical text in separate wrappers, all contained in original drop-over cloth box, edges slightly rubbed, large 4to, limited edition, one of 150 copies, with 5 others by the Fleece Press: The Yorkshire Dales. Wood Engravings by Marie Hartley, 1989 (limited edition 32/40, from a total edition of 268), First Friends. Paul and Bunty, John and Christine - and Carrington. Ronald Blythe, 1997 (limited edition, one of 300 copies), Dear Mercia. Paul Nash letters to Mercia Oakley, 1909-18, edited by Janet Boulton (limited edition of 300), Mud Walls. Excerpts from the sermons of John Donne, 1986 (limited edition of 200), and Dearest Sydney. Joan Hassall's letters to Sydney Cockerell from Italy & France April-May 1950, edited by Brian North Lee, 1991 (limited edition of 220)*

(8)

£400 - £600



Lot 674

674 **Lockwood (George, 1929-1969).** *Homage to Redon, Northampton, Massachusetts: The Gehenna Press, 1959, 10 engraved portraits, on a variety of Japanese hand-made papers, some printed with colour, accompanying Redon's essay (15 pages of text), unbound, with limitation sheet and prospectus, slim 4to, in original publisher's envelope, limited edition (one of 150 copies)*
The introduction/prospectus states that 'a number of copies are available in sheets, so that the prints may be framed'.

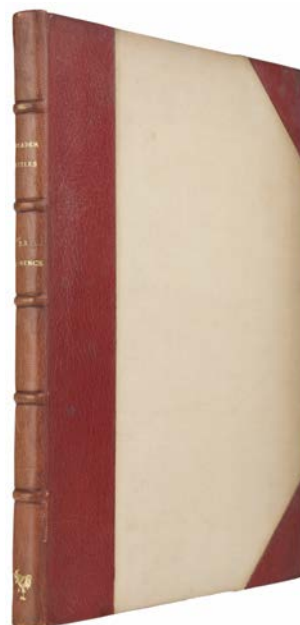
(1)

£70 - £100



675 **Gemini Press.** *Epithalamion. A Poem by Ida Graves with Associate Wood-Engraving by Blair Hughes-Stanton, The Gemini Press, [1934], wood-engravings by Blair Hughes-Stanton, a little minor spotting, Basilik Press prospectus for the work loosely inserted (plus a letter from the Press to Cheltenham bookseller Alan Hancox dated 1980), original boards (a few light marks to spine), slipcase (some wear to edges), folio, limited edition on Basingwerk Parchment 175/330, signed by poet and artist, together with Crawhall (Joseph). Crawhall's Chap-book Chaplets, London: Field & Tuer & others, New York: Scribner & Welford, 1883, numerous hand-coloured woodcut illustrations, occasional light offsetting, original pictorial boards, upper joint splitting, spine toned, a few stains, 4to, plus Old ffrendes wyth newe Faces, 1883, hand-coloured woodcut illustrations, prospectus for Chap-book Chaplets bound at rear, some toning and light offsetting, original pictorial boards, spine toned, some light spotting and soiling, 4to, and Farleigh (John). Graven Image. An Autobiographical Textbook, 1st edition, London: Macmillan & Co., 1940, monochrome illustrations, original illustrated boards, dust jacket, a little light spotting, 8vo, with 2 small wood-engraved Christmas cards to Shelagh Hancox (wife of Alan) loosely inserted, plus others including the Followers of William Blake. Edward Calvert, Samuel Palmer, George Richmond & Their Circle, by Laurence Binyon, 1925, Heinrich Heine. Doktor Faust. A Dance Poem, engravings by Helmuth Weissenborn,, Peter Nevill, 1952, limited edition 118/150, Cotswold Characters, by John Drinkwater, with five wood-engravings by Paul Nash, Yale University Press, 1921, and 3 books illustrated by Clare Leighton: Four Hedges, 1935, Country Matters, 1937, and Under the Greenwood Tree or the Mellstock Quire, 1940*
(17)

£200 - £300

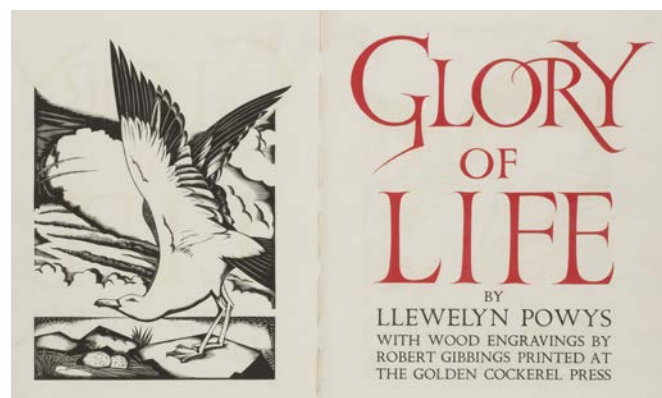


676 **Golden Cockerel Press.** *Crusader Castles, by T. E. Lawrence, volume II only (of 2), The Letters, Golden Cockerel Press, 1936, portrait frontispiece, monochrome illustrations, light marginal toning, top edge gilt, original half morocco by Sangorski & Sutcliffe, spine lightly faded, 4to*

Limited edition, one of 1000 copies.

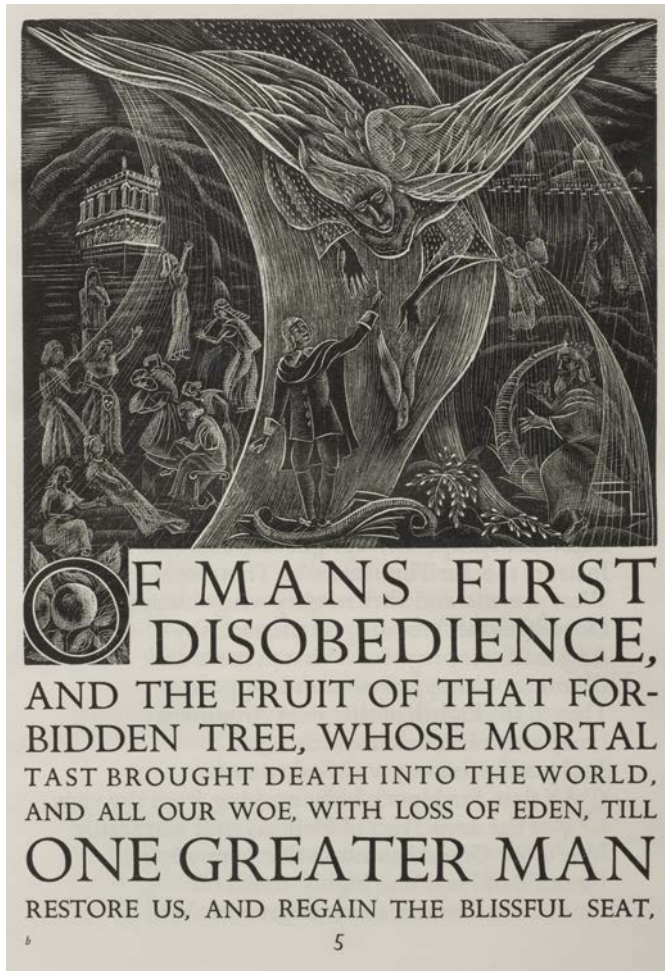
(1)

£500 - £700



677 **Golden Cockerel Press.** *Glory of Life, by Llewelyn Powys, Golden Cockerel Press, 1934, title printed in red and black, wood-engravings by Robert Gibbings, light offsetting to frontispiece, endpapers lightly toned, top edge gilt, original vellum-backed boards, a few stains to covers, folio, limited edition 16/277, with a manuscript presentation inscription from Llewelyn Powys to Gamel Woolsey under printed dedication, together with The Book of Days of Llewelyn Powys. Thoughts from his Philosophy Selected by John Wallis, Golden Cockerel Press, 1937, 12 etchings by Elizabeth Corsellis, occasional light offsetting, top edge gilt, original morocco-backed boards, some darkening to spine, a few marks to leather, folio, limited edition 266/300, plus A Lovers Progress. Seventeenth Century Lyrics: Selected by Nancy Quennell, Golden Cockerel Press, 1938, initials printed in red, minor spotting to fore margins, prospectus for the work loosely inserted, top edge gilt, original morocco-backed boards by Sangorski & Sutcliffe, in torn glassine wrappers, small folio, limited edition 208/215*
(3)

£300 - £500

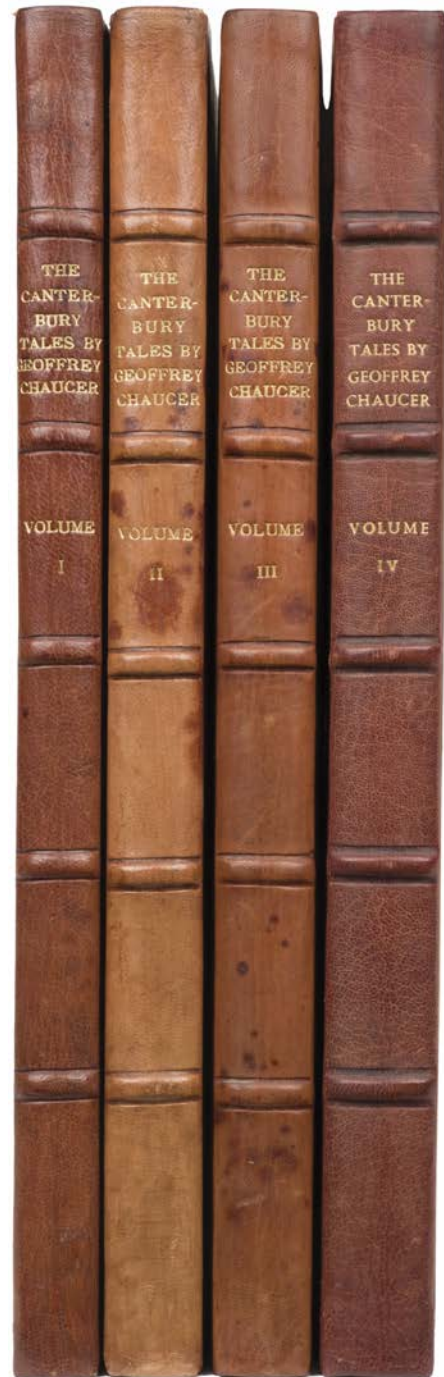


678 **Golden Cockerel Press.** *Paradise Lost. A Poem by John Milton, Golden Cockerel Press, 1937, title printed in red and black designed by Robert Gibbings, wood-engravings by Mary Groom, light damp marks to margins of first and last few leaves, top edge gilt, original half morocco gilt by Zaehnsdorf, small abrasion to lower corner of upper cover, light damp marks to spine, covers a little bowed, folio*

Limited edition 28/200.

(1)

£1,500 – £2,000

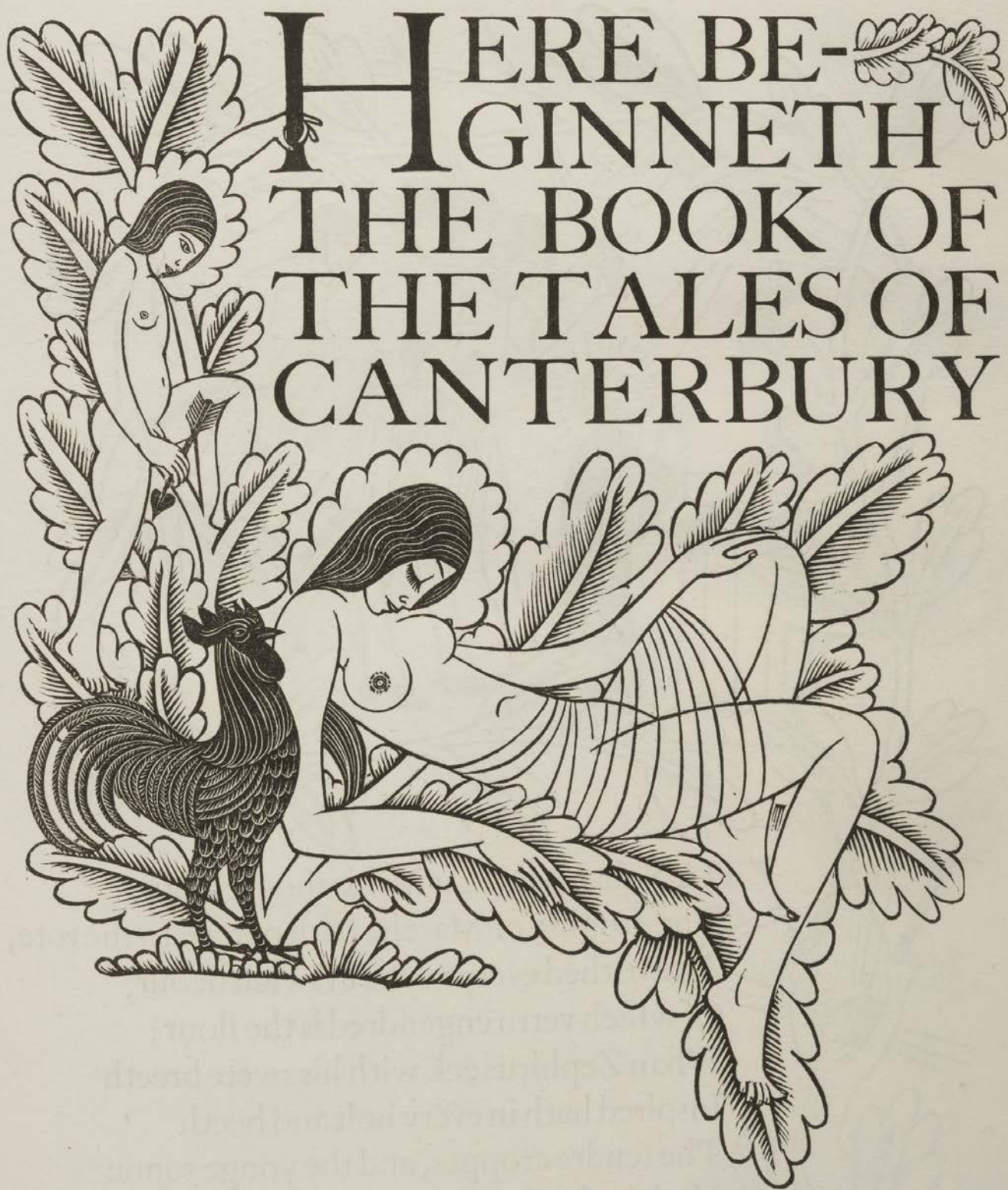


679 **Golden Cockerel Press.** *The Canterbury Tales by Geoffrey Chaucer, with Wood Engravings by Eric Gill, Waltham Saint Lawrence: Golden Cockerel Press, 1929-31, wood-engraved decorative border, initials printed in red, blue and black all by Eric Gill, occasional minor spotting to endpapers and fore edges, top edge gilt, original russet morocco-backed patterned boards by Sangorski & Sutcliffe, light fading to volume II spine, occasional small discoloured patches to spines and joints, corners lightly rubbed, some light partial toning to covers, folio, 31 x 18.5 cm*

Chanticleer 63. Limited edition 219/485. An internally fine copy of one of the great works of Eric Gill and the Golden Cockerel Press.

(4)

£4,000 – £6,000



Lot 679



680 Golden Cockerel Press. *The Green Ship*, by Patrick Miller, Golden Cockerel Press, 1936, 8 wood-engravings by Eric Gill, top edge gilt, original green morocco-backed boards by Sangorski & Sutcliffe, spine faded to brown, small stain at foot, 4to, limited edition 89/200, together with *The Amores of P. Ovidius Naso*, newly translated by E. Powys Mathers, Golden Cockerel Press, 1932, 5 sepia engravings by J. E. Laboureur, some light offsetting, top edge gilt, original half morocco by Sangorski & Sutcliffe, spine slightly faded, 8vo, limited edition 229/350, plus **Grant (Duncan, illustrator)**. *The Rime of the Ancient Mariner*, by Samuel Taylor Coleridge, London: for Allen and Richard Lane, 1945, printed in red and black, colour plates by Duncan Grant, light marginal offsetting to endpapers, top edge gilt, original morocco, spine and extremities faded, some marks to covers, 8vo, limited edition, one of 700 copies, together with others, private press etc, including *The Temptation of Saint Antony*, by Gustave Flaubert, authorised edition, 1895 (additional and printed titles detached), *Restoration Love Songs*, edited by John Hadfield, Cupid Press, 1950, limited edition 369/660, *Democracy and the Arts*, by Rupert Brooke, 1946, limited edition 139/240, and *The Man Who Died*, by D. H. Lawrence, 1931, limited edition, one of 2000
(15) £300 - £400

681 Golden Cockerel Press. *A Ballad Upon a Wedding* by Sir John Suckling, Golden Cockerel Press, 1927, wood-engravings by Eric Ravilious, small abrasion and bookplate of Eric Gill ('Ex Libris Eric Gill T. O. S. D. Pigotts near Speen Buckinghamshire'), original cloth-backed patterned boards, dust jacket, spine toned, one or two small tears and some light spotting to panels, 8vo, limited edition 24/375, together with *The Twelve Months* by Llewelyn Powys, Golden Cockerel Press, 1936, wood-engravings by Robert Gibbings, occasional light offsetting, top edge gilt, original green morocco gilt, spine faded to brown, royal 8vo, limited edition 26/100, signed by author and artist, plus Shelley at Oxford. *The early correspondence of P. B. Shelley with his friend T. J. Hogg together with letters of Mary Shelley and T. L. Peacock and a hitherto unpublished prose fragment by Shelley*, edited by Walter Sidney Scott, Golden Cockerel Press, 1944, 2 portraits, top edge gilt, original morocco-backed boards, 4to, limited edition 210/500, with 3 others from the Press: *The Athenians. Being correspondence between Thomas Jefferson Hogg and his friends Thomas Love Peacock, Leigh Hunt, Percy Bysshe Shelley and others*, edited by Walter Sidney Scott, Golden Cockerel Press 1943, limited edition 154/350, *Harriet & Mary. Being the relations between Percy Bysshe Shelly, Harriet Shelley, Mary Shelley and Thomas Jefferson Hogg*, edited by Walter Sidney Scott, Golden Cockerel Press, 1944, limited edition 179/500, and *W. H. Hudson's Letters to R. B. Cunninghame Graham*, Golden Cockerel Press, 1941, limited edition 89/250 (ex-libris Woverhampton Reference Library with their ink stamps in various places)
(6) £300 - £400



682 Gregynog Press. *The Revelation of Saint John the Divine*, Newtown: Gregynog Press, 1932, wood-engravings by Blair Hughes Stanton, printed in red and black on Japanese vellum, publisher's morocco, slipcase (small nicks and tears), folio

Limited edition 61/250.

(1)

£500 - £800

683 Gwasg Gregynog Press. A small collection of publications including *When the Rose-Bush Brings Forth Apples. Old Welsh verses translated and introduced by Glyn Jones*, Newtown, Powys: Gwasg Gregynog, 1980 (limited edition 193/400), *The Old Home*, by Eiluned Lewis, Gwasg Gregynog, 1981 (limited edition 191/250), *A Selection of Wood Engravings used by the Gregynog Press 1924*, Gwasg Gregynog, 1978, *Written on walking in the woods of Gregynog in Montgomeryshire the seat of Arthur Blayney*, by Mrs. Mary Darwall formerly Miss Whately. First published in 1794 now reprinted at Gwasg Gregynog in June 1979, *The Primrose*, by John Donne, circa 1980 (limited edition 19/250), *A Selection of Weather Signs made for the County of Montgomeryshire in the late 1870's by the folklorist the Revd Elias Owen and now reprinted at Gwasg Gregynog in 1981*, *The Wild Cherry of Gregynog*, circa 1980, plus a letter from the Press to Cheltenham bookseller Alan Hancox, dated 1979 enclosing the order for three Gwasg Gregynog ephemera items, 2 compliments slips and printed sheets, plus **Alcuin Press.** A small group of publications and ephemera including *An Exhibition of Selected Works by Artists and Craftsmen of the Cotswolds held at the Alcuin Press, Chipping Camden, Gloucestershire, August 6th - September 10th 1932*, An introduction to the work & aims of the Alcuin Press, revised and reprinted 1932, *A note on the work done at the Alcuin Press, Chipping Camden, Gloucestershire 1928-1930*, plus other printed ephemera, and 3 others: *Doves Press: The Start of a Worry*, edited by Colin Franklin, Dallas: *The Brideswell Library*, 1983, limited edition 183/275, with a presentation inscription from Franklin to Alan Hancox, *The Cambridge University Press Collection of Private Press Types*, Kelmscott, Ashendene, Eragry Cranach, by Thomas Balston, 1951, and *Cobden-Sanderson and the Doves Press*, by Ruari McLean [1964], limited edition 38/325
(approx. 30) £200 - £300



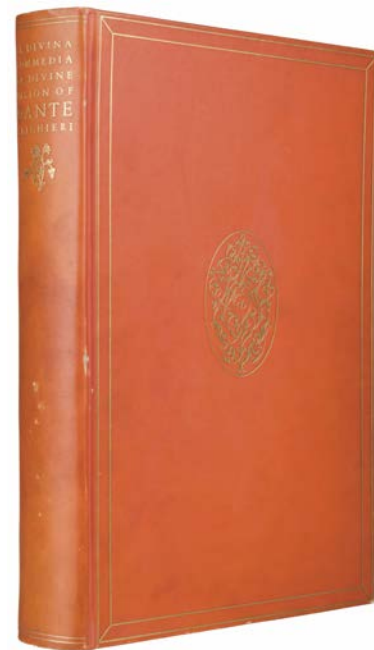
Lot 683



Lot 684

684 **Hesperides Press.** A Greene Forest or a naturall historie... compiled by John Maplet, M. of Arte and student in Cambridge... reprinted from the edition of 1567, with an introduction by W. H. Davies, London: Hesperides Press, 1930, title printed in green and black, some light spotting, top edge gilt, original green buckram, spine faded, 4to, limited edition, one of 500 copies, this copy unnumbered, together with **Bracebridge Press.** The Boke for a Justyce of Peace: Neuer soo welle and diligently set forthe, produced by W. T. Wiggins-Davies, Bracebridge Press, Four Oaks, Warwickshire, 1942, printed in red and black, red-ruled throughout, original sprinkled calf, small tear at head of spine, small folio, limited edition 2/180, with a dedication inscription from Wiggins-Davies to Leonard Jay (from the Birmingham School of Printing), plus **Shakespeare (William).** The Poems and Sonnets of Shakespeare, with an introduction by Edward Dowden, London: Keegan Paul, Trench Trubner and Co. 1903 portrait frontispiece, printed in red and black, some spotting and toning to endpapers, original vellum-backed boards, slight marginal fading, 8vo, limited edition 171/400, with others including *Areopagitica*, by John Milton, A & C Black, 1911 (limited edition, one of 500 copies), *The Decorative Work of T. M. Cleland*, New York, Pynson Printer, 1929, limited edition 447/1200, *A Distinguished Family of French Printers of the Sixteenth Century.* Henri & Robert Estienne, 1929, *Les Rimes de Christophe Plantin* (Deuxieme edition augmentee), Paris, [1921], limited edition 158/450, and 2 Noel Douglas vellum-bound editions of John Keats Poems, 1927 (each a limited edition of 100) (32) £300 - £400

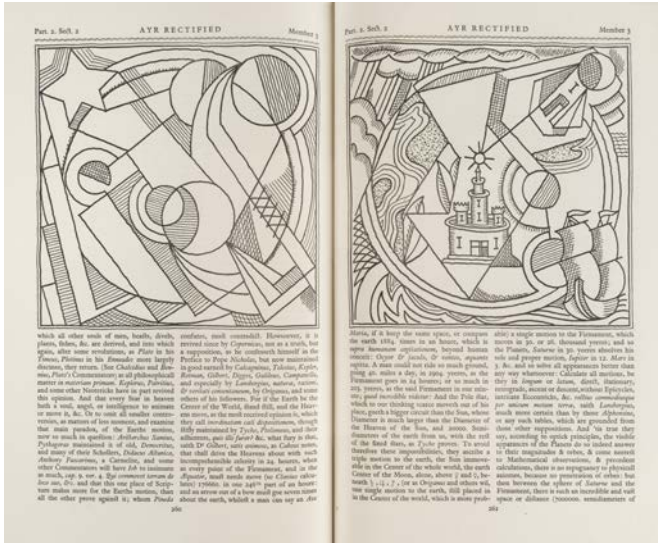
685* **Matrix.** A Review for Printers and Bibliophiles, Issues 10-36, Andoversford: Whittington Press, September 1990-June 2020, 27 volumes, with numerous colour and monochrome illustrations, wood engravings, typographic samples and inserts, all in original issued patterned or pictorial boards with wrappers, folio, together with: *Parenthesis: The Journal of the Fine Press Book Association*, December 2000-Spring 2025, 39 volumes comprising of issues 5, 8, 13-48 (lacking 14 and 27, some duplicates), folio (66) £1,000 - £1,500



686 **Nonesuch Press.** La Divina Commedia or, the Divine Vision of Dante Alighieri in Italian & English, Nonesuch Press, 1928, 42 illustrations after Sandro Botticelli, some toning to endpapers, bookplate of Charles Edward Lambe (1900-1960, Admiral of the Fleet), original orange vellum gilt, one or two light marks, folio Limited edition 1349/1475. (1) £300 - £400

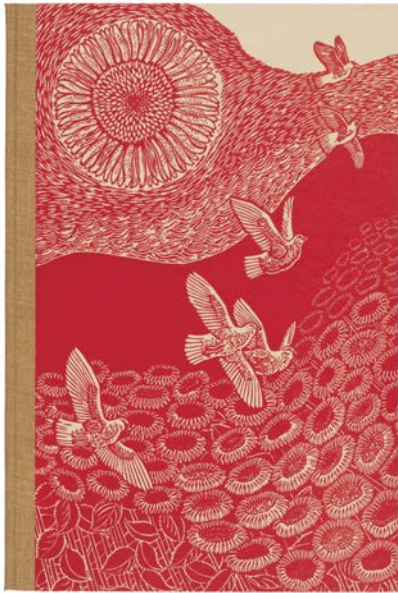


Lot 685



687 **Nonesuch Press.** The Anatomy of Melancholy. What it is, with all the kinds, causes, symptomes, prognostickes, & several cures of it ... by Democritus Junior, Illustrated by E. McKnight Kauffer, 2 volumes, London: The Nonesuch Press, 1925, title-page printed in red and black, frontispiece, additional illustrated title-page, and numerous letterpress illustrations, top edges gilt, remainder untrimmed (foxed), original cream cloth-backed boards, some faint marks and foxing, volume 2 with tiny pierced indentation on spine, folio, (limited edition, 107/750 copies), together with: Symons (A. J. A., Flower, Desmond & Meynell, Francis), The Nonesuch Century. An Appraisal, a Personal Note and a Bibliography of the first hundred books issued by the Press, 1923-1934, London: The Nonesuch Press, 1936, plates, and numerous printed sample leaves (title-pages, illustrations, etc.) tipped-in at rear, endpapers lightly foxed, upper hinge starting to split at head, rough-trimmed, original green cloth, spine and board edges faded, spine with label a little rubbed and small mark near foot, folio, (limited edition, 722/750 copies)

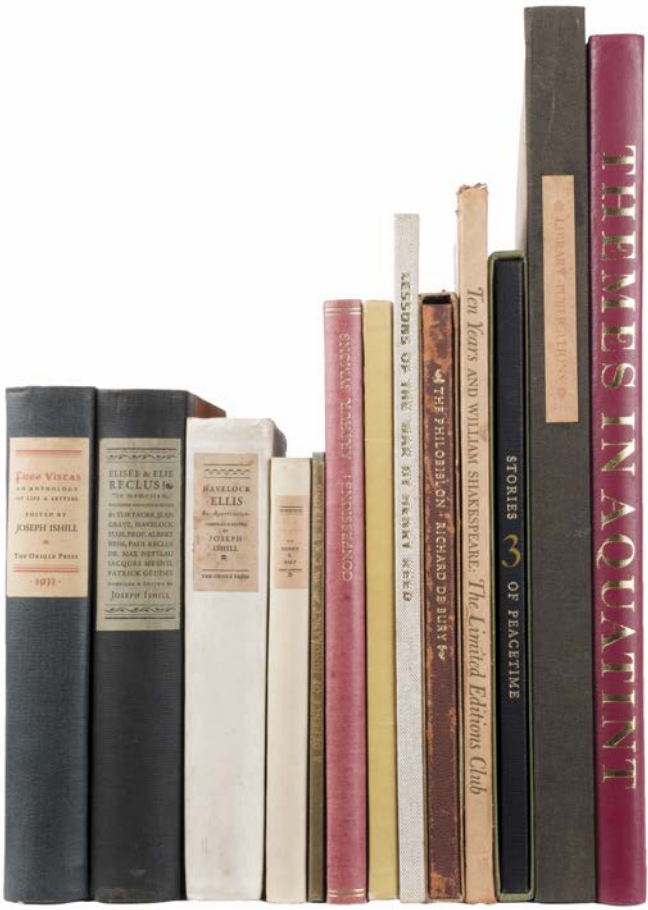
(3) £200 - £300



Lot 688

688 **Old Stile Press.** Benedicite Omnia Opera, Llandogo, Gwent: Old Stile Press, 1987, wood-engraved illustrations by Alyson MacNeill, printed by Nicolas McDowall, top edge gilt, original cloth-backed illustrated boards, slipcase, folio, limited signed edition 28/225, together with **Rampant Lions Press.** The Quest of Gilgamesh, edited by D. G. Bridson, Rampant Lions Press, 1972, lithograph frontispiece by Michael Ayerton, original cloth-backed marbled boards, small stain at foot of spine, 4to, limited edition 84/125, plus **Old Stile Press.** The Ballad of Judas Iscariot, by Robert Buchanan 1841-1901, Old Stile Press, 1981, linocut illustrations by J. Martin Pitts, original cloth-backed boards, slipcase, 4to, limited signed edition 56/100, together with 18 other private press works including *Volpone the Fox. A Comedy* by Ben Jonson first acted in 1605, illustrations by René Ben Sussan, Oxford, Limited Editions Club, 1952, limited signed edition 7/1500, *Meadow Thoughts*, by Richard Jefferies, Tern Press, 1977, limited signed edition 74/80, *William Cory. Lucretius*, Rampant Lions Press, 1951, limited edition 86/175, *The Complete Sonnets of William Shakespeare*, Sylvan Press, 1955, limited edition 55/500, *Revolt of the Tartars*, by Thomas de Quincey, Dropmore Press, 1948, limited edition 171/450, *The Merchant's Tale*, by Geoffrey Chaucer, illustrations by Derek Cousins, Lion and Unicorn Press, 1960, limited edition 196/200, *The Sculptured Garland. A Selection of Lyrical Poems of Walter Savage Landor*, Dropmore Press, 1948, limited edition 225/300, *The Birth of a Naturalist*, by Richard Jefferies, Tern Press, 1985, limited signed edition 57/300, and *The Water Colley*, by Richard Jefferies, Tern Press, 1984, limited signed edition 82/90

(21) £300 - £400

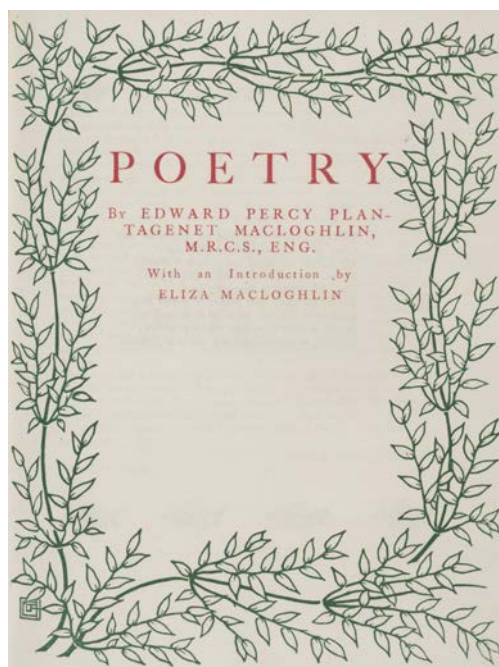


Lot 689

689 **Oriole Press.** Free Vistas. An Anthology of the Life & Letters Edited and Printed by Joseph Ishill, privately printed at the Oriole Press, Berkeley Press, New Jersey, 1933, printed in black, red and green, tipped-in plates, illustrations, occasional light offsetting and toning, original cloth-backed patterned boards, light partial toning to covers, small 4to, limited edition 16/290, presentation copy, inscribed to front endpaper 'To Holbrook Jackson, with deep appreciation from a proletarian bibliomaniac - Joseph Ishill, May. 1933', together with Elisée and Elie Reclus... compiled, edited and printed by Joseph Ishill, Oriole Press, 1927, illustrations, prospects for the work loosely inserted, original cloth-backed boards, light partial fading to covers, small 4to, limited edition 22/40 printed on Alexandra Japan, from a total edition of 290, inscribed to Holbrook Jackson, with Jackson's loose bookplate and an autograph letter from Ishill to Jackson, on Oriole Press headed paper, dated June 1931, discussing Jackson's essay on Walt Whitman and Ishill sending him a copy of Cum Grano by Henry S. Salt, and other matters, plus Havelock Ellis in Appreciation... compiled, edited and printed by Joseph Ishill, Oriole Press, 1929, tipped-in portrait frontispiece, illustrations, top edge gilt, original Japan-backed patterned boards, small 4to, with a presentation inscription to Holbrook Jackson from Ishill, April 1930, with 10 others including the Oriole Press edition of Cum Grano by Salt, presented to Jackson by Ishill, Library Confessions. A Study in Pathology by Arthur Symons, Fountain Press, New York, 1930, limited signed edition 96/542, Library Publications, by William R. Holman, Roger Beacham, San Francisco, 1965, limited edition, one of 350 copies, Lessons of War, by Henry Reed, Clover Hill Editions, New York, 1970, limited edition 147/530, and Themes in Aquatint, by Colin Franklin, Book Club of California, 1978, limited edition, one of 500 copies

(13)

£300 - £500



Lot 690

690 **Pear Tree Press.** Poetry by Edward Percy Plantagenet Macloghlin, with an introduction by Eliza Macloghlin, Harting, Petersfield: The Peart Tree Press, 1905, title printed in red within green wood-engraved border, text printed in black and green, occasional minor offsetting, 'In Memoriam' by Eliza Macloghlin, 1904 loosely inserted with a printed note offering 'this chaste little memorial book', dated 1905 and signed by the author, decorative endpapers, original gilt-decorated cloth, a little light toning, 4to, presentation inscription from Eliza Macloghlin to Frederick Howard Marsh (1839-1915, surgeon and academic), dated March 1905, together with A Sussex Alphabet, by Eleanor Farjeon, Pear Tree Press, 1939, colour illustrations by Sheila M. Thompson, light toning to endpapers, original pictorial boards, small abrasions along cover edges, 4to, limited edition 197/220, plus The Phoenix and Turtle, by William Shakespeare, edited with an introduction by Gerald Bullett, Green Pastures Series No. 1, Pear Tree Press, 1938, title and illustrations printed in red, a few minor spots, original cloth, dust jacket, glassine wrapper, 8vo, limited edition 81/200, with five others: Twenty-Five Lyrics, by Seamus O' Sullivan, Pear Tree Press, 1933 (limited edition 37/150), A Chapbook for Little Chaps, Pear Tree Press, 1920 (unstitched copy in wrappers, with a presentation inscription from James Guthrie, June 1943), and 3 Beaumont Press works by Edmund Blunden: To Nature, 1923 (limited edition 369/390), A Summer's Fancy, 1930 (limited edition 139/405), and To Themis, 1931 (limited edition 320/405)

Following the death of her husband Dr. Edward Macloghlin in 1904, Eliza Macloghlin commissioned the sculptor Sir Alfred Gilbert to create *Mors janua vitae*, a monument of the husband and wife, which was presented to the Royal College of Surgeons after the plaster model was exhibited at the Royal Academy in 1907.

(8)

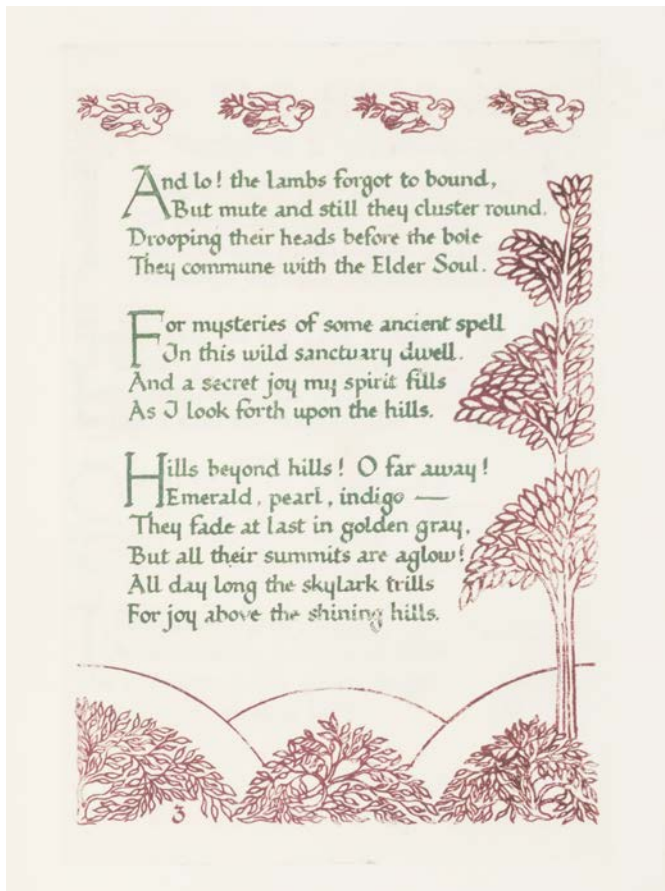
£400 - £600



691 **Tern Press.** Birds Nesting. The Lost Manuscript, by John Clare, edited by Eric Robinson, Market Drayton: 1987, colour illustrations by Nicholas Parry, original patterned cloth, contained in solander box, folio, limited signed edition 1/6 special copies on Langley paper, from a total edition of 90, together with The Valleys of Springs of Rivers, Tern Press, 1981, 20 etched plates by Nicholas Parry, publisher's morocco (light damp marks to lower cover), 4to, limited signed edition 4/7 on Zercall paper, from a total edition of 50, plus The Hounting of the Chivyat, quoth Rychard Sheale, Tern Press, 1981, wood-engravings by Nicholas Parry, original paper-backed patterned boards (minor spotting to rear cover), 4to, limited edition 9/100, with others by the Tern Press and others including The Disasters of War. Poems by Randolph Ellis, 1975, limited signed edition 45/50, Songs of a New Taliesin, 1979, limited signed edition 77/90, The Prize, by Mary Webb, 1985 (4 copies, each a limited edition of 100), Rubaiyat of Omar Khayyam, 1996, limited signed edition 36/100, Aphorisms of John Clare, by David Powell, 2002, signed limited edition 71/75, and Memoirs of a Coxcomb, by John Cleland, Fortune Press, 1926, limited edition 30/105

(19)

£300 - £400



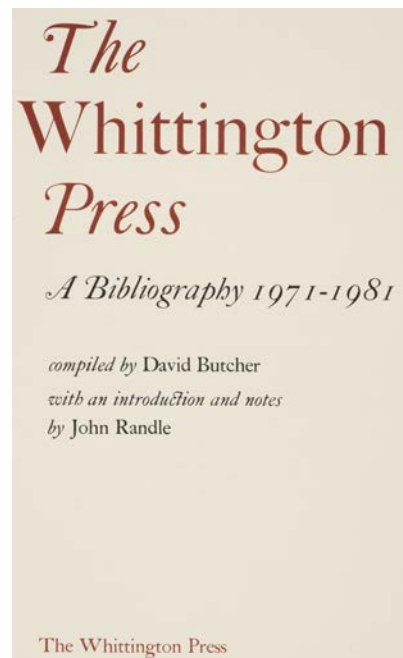
692 **Tintern Press.** *Songs Pastoral and Paradisal*, by Ralph Chubb, Brockweir, Gloucestershire: The Tintern Press, 1935, *hand-printed and decorated plates by Vincent Stuart throughout, printed in red, black and yellow, text by Helen Hinkley, one or two minor spots, publisher's half morocco, spine lettered in gilt, light partial fading to cloth, 4to, limited edition 36/100, signed by Ralph Chubb, together with Old Stile Press. The Way to the Tree of Life*, by Michael Justin Davis, The Old Stile Press, 1983, *wood-engravings by Simon Brett, 5 proof engravings, each marked 'K' and signed by the artist, contained in rear folder, original morocco-backed boards, slipcase, royal 8vo, limited edition, letter 'K' of 26 special copies, signed by poet and artist, from a total edition of 250, plus The More Angels Shall I Paint. A selection from the sketchbooks, writings and commonplace books of Robin Tanner, The Old Stile Press, 1991, illustrations, original morocco-backed patterned boards, slipcase, 8vo, limited edition 100/275, signed by Heather Tanner, with some correspondence from the Press to Cheltenham bookseller Alan Hancox, regarding bindings and other matters loosely inserted, with 3 others: William Caxton's Prologues and Epilogues, printed by Vyvyan Richards, 1937, limited edition, one of 300 copies, Of Pilgrimage, being the chapter the third of The Dialogue Concerning Tyndale, by Sir Thomas More, Albion Press, February-March 1956, limited edition, one of 200 copies, and Old China, by Charles Lamb, Boston and New York, 1912, limited edition 82/540*
(6)

£400 - £600



693 **Tragara Press.** *The Tragara Press 1954-1979. A Bibliography* by Alan Anderson, Edinburgh: The Tragara Press, 1979, *original cloth-backed boards, 8vo, limited edition 52/135, together with Some Letters from Charles Ricketts and Charles Shannon to 'Michael Field' (1894-1902), edited by J. G. Paul Delaney, Tragara Press, 1979, original cloth-backed boards, 8vo, limited edition 20/145, plus Bronowski (Jacob). The Poet's Defence, 2 volumes, 1st edition, Cambridge: CUP, 1939, light spotting and partial offsetting to endpapers, original cloth, price-clipped dust jacket, some toning to spines, a couple of small stains, 8vo, both volumes inscribed from the author to Alan Hancox, Cheltenham bookseller, with an autograph letter and Christmas card from the author to Alan Hancox loosely inserted, together with others including Granite and Rainbow, by Virginia Woolf, 1st edition, 1958, Grigson at Eighty. Tributes from friends and admirers, Rampant Lion Press, 1985 (limited edition 25/375), Herbert Hodgson. Printer. Work for T. E. Lawrence & at Gregynog, Fleece Press, 1989 (limited edition, one of 340 copies), The Red Limbo Lingo. A Poetry Notebook, by Lawrence Durrell, 1971 (limited edition 530/1200), Pages from a Diary in Greece, by Charles Ricketts, edited by Paul Delaney, Tragara Press, 1978 (limited edition 27/150), plus others, Tragara Press, poetry-related etc*
(32)

£200 - £300



Lot 694

694 **The Whittington Press.** A Bibliography 1971-1981, compiled by David Butcher, with an introduction and notes by John Randle, Andoversford, Gloucestershire: Whittington Press, 1982, monochrome illustrations and photographs, including 2 folding broadsides tipped-in (one reprinting Eric Gill's letter in the *Hakesyard Review*, the other advertising the Cheltenham Festival of Literature, 10-17 October 1982), original rust-brown quarter buckram-backed boards, spine lettered in gilt, folio, limited edition 174/200, from the overall edition of 320, together with Hellmuth Weissenborn Engraver, with an autobiographical introduction by the artist, Whittington Press & Acorn Press, 1988, tipped-in photographic portrait frontispiece, numerous wood-engraved illustrations, original cream linen, a few light marks, small woodcut inset to upper cover, with slipcase, folio, limited edition 122/240, from the total edition of 260, plus Poems for Alan Hancox, Risbury, Herefordshire: Whittington Press, 1993, additional broad sheet proof of the title page loosely inserted at front, and with type written letter signed by Alan Tucker, dated 26 February 1992 relating to the preparation of the publication, and a typescript single-sheet prospectus for the publication, also loosely inserted at front of volume, original quarter brown cloth over patterned boards, 4to (limited edition 3/300)

(3)

£300 - £400

695 **Whittington Press.** Poems for Alan Hancox, Risbury, Herefordshire: Whittington Press, 1993, two additional proofs of the title-page wood-engravings by Miriam Macgregor contained in rear pocket, top edge gilt, original rust-brown morocco-backed patterned boards, with slipcase, small 4to, limited edition of 350 copies, this being one of 50 copies (this copy unnumbered) signed by all 19 contributors including Ted Hughes, Seamus Heaney, Laurie Lee, P. J. Kavanagh, Peter Levi, Michael Horovitz, Charles Tomlinson, Laurie Lee, Adrian Mitchell, Brian Patten, Jon Stallworthy, D. J. Enright, Ursula Fanthorpe, etc.

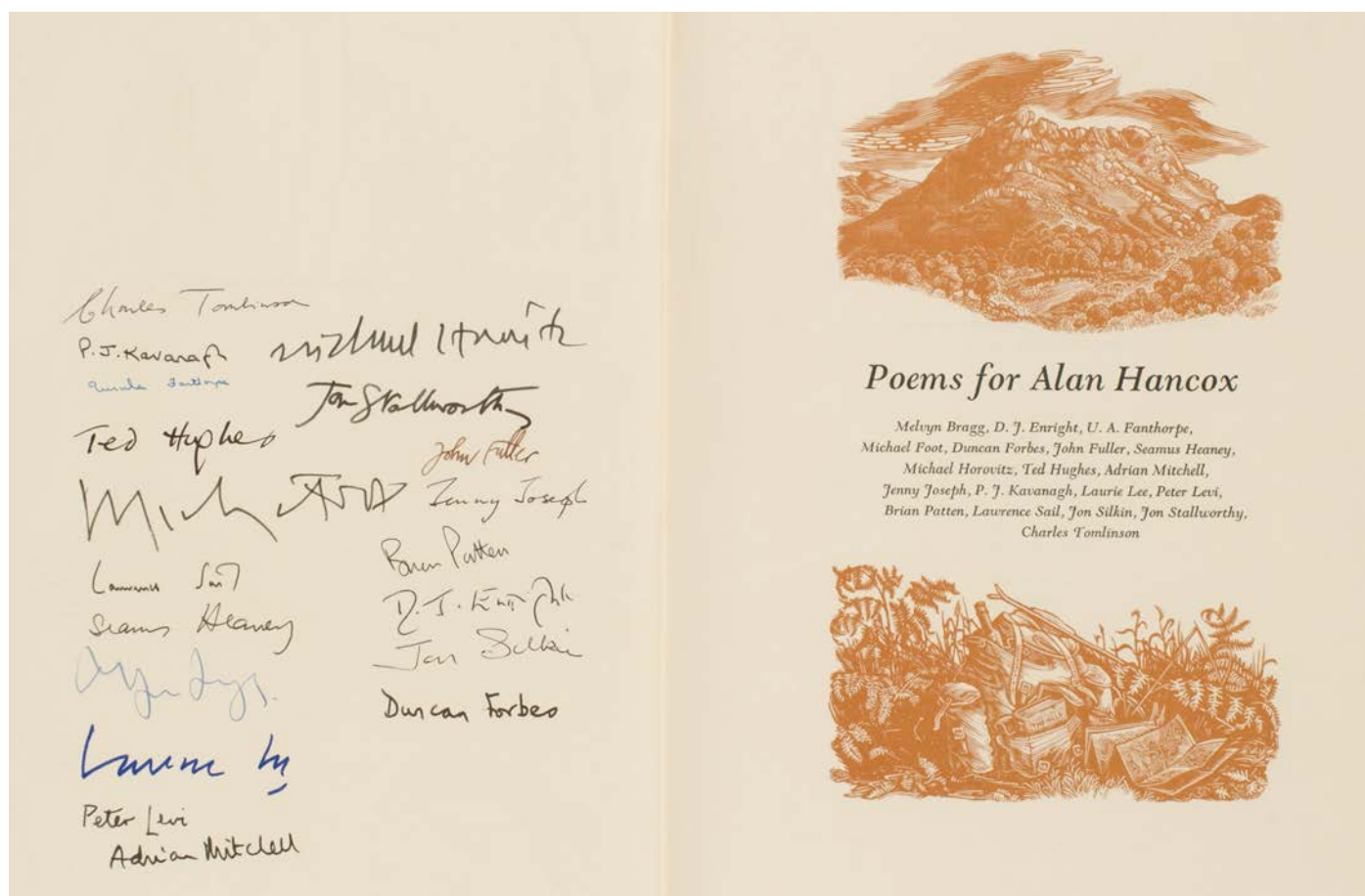
(1)

£300 - £400

696 **Whittington Press.** Poems for Alan Hancox, Whittington Press, 1993, 2 wood-engravings by Miriam Macgregor contained in rear pocket, top edge gilt, original morocco-backed boards, slipcase, small 4to, limited edition, one of 50 copies, from a total edition of 350, signed by all 19 contributors including Ted Hughes, Seamus Heaney, Laurie Lee, P. J. Kavanagh, Peter Levi, Michael Horovitz

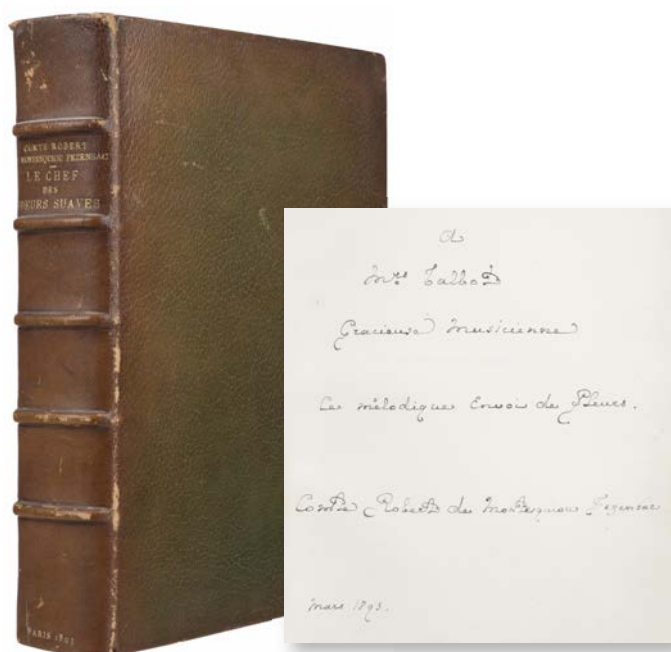
(1)

£200 - £300



Lot 695

MARCEL PROUST (1871-1922)



697 Montesquiou (Comte Robert de). *Le Chef des Odeurs Suaves*, Paris: Georges Richard, [1893], *author's signed presentation copy, to the musician Mrs Talbot, with presentation inscription to front blank before half-title 'A Mrs. Talbot Gracieuse Musicienne, Ce mélodique envoi de Fleurs. Comte Robert de Montesquiou Fezensac. Mars 1893', original printed wrappers bound in at front and rear, top edge gilt, remainder untrimmed, marbled endpapers, inside gilt doublures, contemporary green crushed full morocco (by Paul Vié), faded to brown on spine and to board edges, rubbed and some scuff marks, 4to, Large Paper copy* Limited edition of 200 copies. Author's presentation copy to Mrs Talbot, musician.

Comte Robert de Montesquiou (1855-1921) symbolist poet and dandy, is regarded as the model for Proust's Baron Charlus, as well as Huysman's hero Des Esseintes, in *A Rebours*. According to W. Graham Robertson, Montesquiou was 'a typical member of that curious little world of amateurs which hangs midway between the worlds of art and society'.

(1) £400 - £600

698 Proust (Marcel). *Les Plaisirs et Les Jours* illustrations de Madeleine Lemaire, préface d'Anatole France et quatre pièces pour piano de Reynaldo Hahn, 1st edition, Paris: Calmann Lévy, Editeur, 1896, *half-title, x+271 [272-274] pp., pale green printed wrappers bound in at front and rear (some very light soiling), 14 full-page tinted illustrations and numerous monochrome illustrations to text after Madeleine Lemaire, 13 pp of printed facsimile musical manuscript by Reynaldo Hahn (titled Albert Cuip), 20th century wood engraved bookplate of Adrian Eeles to front pastedown, top edge gilt, later 20th century black half morocco, spine lettered in gilt, 4to*

Carteret IV, 325. The author's first published work.

Les Plaisirs et Les Jours brings together various stories by Proust published from 1892 onwards in various journals, including *Le Banquet*, *La Revue Blanche*, *Le Gaulois*, and *L'Année des Poètes*. 'Wordly News, tender stories, melodic verses, fragments where the precision of the line fades into the soft grace of the sentence, Mr. Proust has brought together all the genres and all the charms.' (Leon Blum).

(1) £700 - £1,000



Lot 698

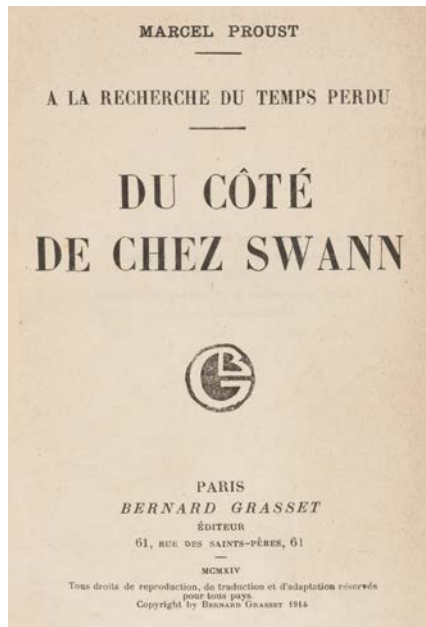
699 Montesquiou (Robert de). *Les Perles Rouges*, 93 Sonnets avec quatre eaux-fortes inédites de Albert Besnard, 1st edition, Paris: Eugène Fasquelle, 1899, *half-title, title-page printed in red and black, 4 full-page etchings by Albert Besnard, including frontispiece, untrimmed, original printed wrappers, some marks, chipped and torn in places (with a couple of adhesive tape repairs to fore-edge of rear cover), large 4to, limited edition 79/160 copies, together with:*

Autograph Letter Signed by Robert de Montesquiou to 'Monsieur et Très noble Poète', 53 Avenue de Paris, Juillet '95, *single folded sheet of laid paper, watermarked Old England Paris, written in brown ink, 'C'est avec beaucoup de regrets que je reçois trop tard pour m'y pouvoir rendre - dès longtemps retourne ce jour là par mes antérieur engagements, la convocation du banquet commémoratif de la nouvelle dignités d'un ordre qui se deviat de s'honorer de vous ...', 18 x 11.5 cm (when folded), loosely contained in a later black cloth chemise, plus*

Prières de Tous, huit dizaines d'un *Chapelet Rythmique*, Dessins de Mme Madeleine Lemaire, Paris: Maison de Livre, 1902, *printed in red and black throughout, with floral borders and vignettes, largely uncut, original printed wrappers, upper cover with decorative floral border design in black and gilt, toned and some light marks, superficial scuff to rear cover, large 8vo, and*

Halévy (Ludovic), *L'Abbé Constantin* illustré par Madame Madeleine Lemaire, 1st edition, Paris: Calmann Lévy, éditeur, Boussod Valadon et Cie, 1888, *title-page printed in red and black, 18 colour plates with tissue guards, black & white letterpress illustrations, some spotting to first and last few leaves, marbled endpapers, hinges split, top edge gilt, remainder rough-trimmed, contemporary black half morocco gilt, extremities rubbed, upper return faded at head, large 8vo, and 12 others related, including: Les Délices de Capharnaüm, 1921; Mémoires, 3 volumes, 1923; a duplicate copy of Prières de Tous, 1902; Edgar Munhall, Whistler and Montesquiou, The Butterfly and the Bat, Frick Collection, 1995, etc.*

(16) £300 - £400



Lot 700

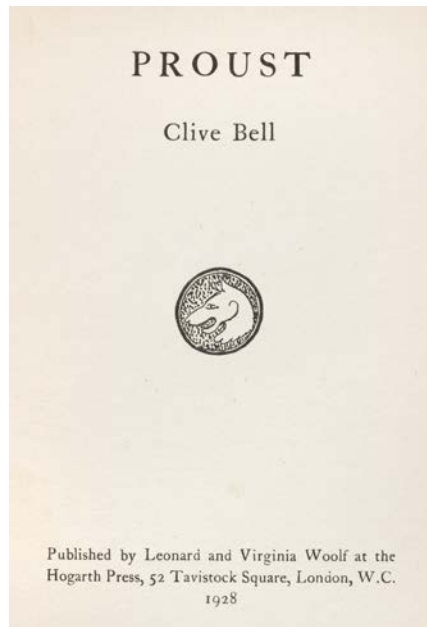
700 Proust (Marcel). *Du côté de chez Swann*, 1st edition, second issue, Paris: Bernard Grasset 1914 [1913], with the typographical error in publisher's name Grasset on the title page corrected, table of contents leaf with completed date of printing November 8, 1913 to verso, leaf pattern endpapers, wood engraved bookplate of Adrian Eeles to front pastedown, contemporary olive green cloth with maroon morocco title label to spine, lightly rubbed, 8vo

The first volume of Proust's monumental *A la Recherche du Temps Perdu* (*Remembrance of Things Past*), a landmark in modern French literature.

'Précisons bien que tous les exemplaires de *Swann* datés de 1913 proviennent des mêmes formes : ce n'est que pour la commodité du langage que nous appelons exemplaires 'de second tirage' ceux qui furent imprimés sur les formes rectifiées. Les exemplaires corrigés furent vendus en priorité' (Max Brun, *Contribution à l'étude des premiers tirages de l'édition originale de Du côté de chez Swann, Le Livre et l'Estampe*, 1966, 45-46, pp. 5-39).

(1)

£300 - £500



Lot 701

701 Bell (Clive). *Proust*, 1st edition, London: Hogarth Press, 1928, original mottled red cloth with paper label to spine (faded), 8vo, together with

Scott Moncrieff (C. K., editor). *Marcel Proust, An English Tribute*, by Joseph Conrad, Arnold Bennett, Arthur Symonds, Compton Mackenzie, Clive Bell, W. J. Turner, Catherine Karlswell, E. Rickword..., 1st edition, London; Chatto & Windus, 1923, top edge gilt, original quarter vellum, lightly marked, 8vo

Woolmer 156.

(2)

£150 - £200



Lot 703

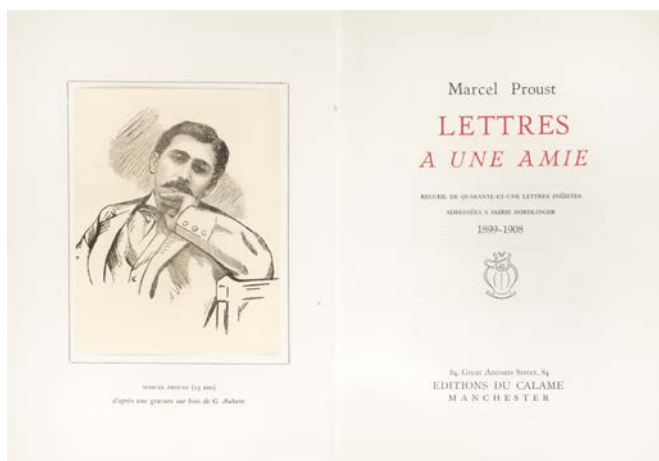
702 Proust (Marcel). *Lettres à une amie*, recueil de quarante-et-une lettres inédites adressés à Marie Nordlinger 1899-1908, 1st edition, Manchester: Eddison's Editions du Calame, 1942, tipped-in portrait frontispiece of Proust after a wood engraving by G. Aubert, and tipped-in monochrome portrait of Marie Nordlinger, wood engraved bookplate of Adrian Eeles to front pastedown, untrimmed, original printed wrappers bound-in, near-contemporary half calf, large octavo, 8vo

Limited edition of 225 copies, this copy number 221. Additionally signed in ink at end of the preface by Marie Riefstahl (née Nordlinger), and dated June 1944.

Marie Nordlinger was the cousin of Reynaldo Hahn (1876-1961), the composer and friend of Marcel Proust. Sometimes called the Parisienne Maid from Manchester, Nordlinger was an artist in her own right, and fluent in both English and French. She helped Proust to translate Ruskin's *The Bible of Amiens*.

(1)

£200 - £300



Lot 702

703 Jullian (Philippe). *XV Portraits d'après l'oeuvre de Marcel Proust*, dédiés à Isabelle de Broglie, [Paris, 1965], 15 etchings on wove papers, loosely contained in original publisher's pictorial wrappers, rubbed and some light soiling, contained in original printed paper overwrapper (spotted and some fraying and wear), with modern dark brown cloth bookbox, 8vo, together with four duplicate etchings from the same series, mounted together, framed and glazed

Limited edition of 150 copies, this copy numbered 58 to wrapper. Author's presentation copy, inscribed to verso of the upper wrapper 'Christmas 48 à John Lhemann, un souvenir d'un charmont Acceuil, Philippe Jullian'.

The illustrator and engraver Philippe Jullian (really Philippe Simounet, 1919-1977) was the grandson of the art historian Camille Jullian.

(2)

£200 - £300

MODERN FIRST EDITIONS & LITERARY LETTERS

704* **Aldington (Richard, 1892-1962)**, English writer and poet. Two Letters Signed, 'Richard Aldington', The Egoist, London, c. 1915/16, to *Madame [Muriel] Ciolkowska*, the first autograph letter telling her how much he likes her articles in the *Egoist*, continuing, 'You may have noticed that I have been desperately trying to find English poets who were not either imbeciles or arrivistes. It is a difficult job, and it strikes me that we might educate this infernal country by publishing good French stuff by young authors. I have written to P.-J. Jouve to ask him to let us reproduce a few poems from "Parler". The letter has just gone, and it occurs to me that you have a better opportunity than I of knowing the young men, and I wondered if you would try and get hold of a regular supply. It wouldn't matter very much if it had been already published in France, for English and American people are not, as a rule, particularly well up in foreign matters. Among the newer people, I very much fancy, [Charles] Cros, Jouve & Durtain. I like Spire too but I imagine he's an older man. You will know many more... Of course, the war has, I know, hit French literature most dreadfully, but it might encourage someone to have a place over here', the second typed letter seemingly a slightly later follow-up and in similar vein, both 2 pp. on *Egoist* letterhead, some toning, 4to, together with an autograph postcard on *Egoist* stationery, signed with initials, referencing Jouve who has offered some *inédit* poems, and then referring to James Joyce [*Portrait of the Artist as a Young Man*, published 1916], whose 'novel will finish in a few months - could we get a translation by some really good French novelist, do you think? I suppose [André] Gide would want to be paid? ...', 2 pages, plus two further autograph letters signed to Mme. Ciolkowska from Grace Jardine on *The New Freewoman* stationery, 30 April 1913, concerning her query about Dr [Guy] Wrench's book "*The Mastery of Life*", etc., 2 pp., 4to, the second from *Egoist* editor Dora Marsden, 6 February 1914, 1 page, 4to, and a real photo postcard to Mme. Ciolkowska from her niece 'Emilie' (E.R.R.), 1915

Muriel Ciolkowska was the author of *Rodin* (1912) and *Blameless Man* (1926), and contributed to *Poetry*, *The Nation* and *The Egoist*. In 1921 she received a press copy of the first printing of James Joyce's *Ulysses*.

Richard Aldington was literary editor and a columnist at *The Egoist* from 1914 until he joined the army in June 1916. He was assistant editor with Leonard Compton-Rickett under Dora Marsden.

Dora Marsden (1882-1960), was an English suffragette and editor of literary journals. Beginning her career as an activist in the Women's Social and Political Union, Marsden eventually broke off from the suffragist organization in order to found a journal that would provide a space for more radical voices in the movement. Her prime importance lies with her contributions to the suffrage movement, her criticism of the Pankhursts' WSPU, and her radical feminism. *The New Freewoman*, of which Marsden was also the editor, shifted the view of *The Freewoman*, which held a radical feminist view, to an idealistic anarchism and literary experimentalism. Its advanced views on sexuality scandalised many, Marsden writing in one issue: '... indissoluble monogamy is blunderingly stupid, producing deceit, sensuality, vice and promiscuity'. Grace Jardine, like Marsden, was a member of the Women's Freedom League.

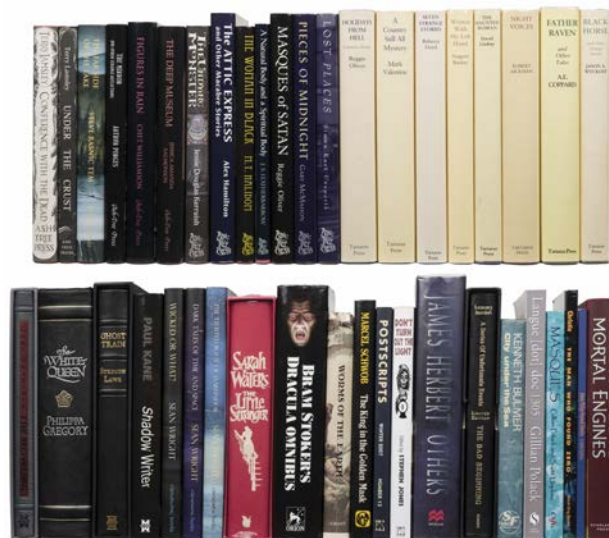
(6)

£200 - £300

705 **Ash-Tree Press**. A collection of 13 titles, Ash-Tree Press editions, Ashcroft, British Columbia & Penryffordd, Chester, 1996-2010, comprising *Conference With the Dead*, 1996 & *Under the Crust*, 1997 both by Terry Lamsley, *The Far Side of the Lake*, by Steve Basnie Tem, 2001, *The Mirror and Other Strange Reflections*, by Arthur Porges, edited by Mike Ashley, 2002, *Figures in the Rain*, by Chet Williamson, 2002, *The Deep Museum*, by Jessica Amanda Salmonson, 2003, *The Undying Monster*, by Jessie Douglas Kerruish, 2006, *The Attic Express*, by Alex Hamilton, 2007, *The Woman in Black*, by M. Y. Halidom, 2007, *A Natural Body and A Spiritual Body*, by J. S. Leatherbarrow, 2007, *Masques of Satan*, by Reggie Oliver, 2007, *Pieces of Midnight*, by Gary McMahon, 2010, *Lost Places* by Simon Kurt Unsworth, 2010, all original cloth, dust jackets, together with **Tartarus Press**. 8 titles, including *The Haunted Woman*, by David Lindsay, 2004, limited edition, one of 300 copies, *Father Raven and Other Tales*, by A. E. Coppard, 2004, limited edition, one of 300 copies, *Black Horse and Other Strange Stories*, by Jason A. Wyckoff, 2012, limited edition, one of 300 copies, *Holidays From Hell*, by Reggie Oliver, Tartarus Press, 2017, limited signed edition 94/500, *A Country Still All Mystery*, 2017, signed by the author, *Written With My Left Hand*, by Nugent Barker, 2014, limited edition, one of 300 copies, *Night Voices*, by Robert Aickman, 2013, *Seven Strange Stories*, by Rebecca Lloyd, 2017, plus others, some signed or limited editions including *Shadow Writer*, by Paul Kane, 2011, signed collectors edition 66/150, *The White Queen*, by Philippa Gregory, 2009, limited edition 260/750, *Ghost Train*, by Stephen Laws, 2011, signed deluxe edition VIII/75, *The Howling*, by Gary Brandner, 2010, deluxe signed edition VIII/150, and 3 titles by Sean Wright: *The Twisted Root of Jaarfindor*, 2004, *Dark Tales of Time and Space*, 2005 & *Wicked or What?*, 2005, each signed by the author

(42)

£300 - £500





706 **Atwood (Margaret)**. *The Handmaid's Tale*, 1st UK edition, London: Jonathan Cape, 1986, some toning to textblock (as usual), original cloth, dust jacket, 8vo

Signed by the author to title, with a Hay Festival event ticket for Margaret Atwood and Gaby Wood, 2018 loosely inserted. A fine copy.

(1) £300 - £400

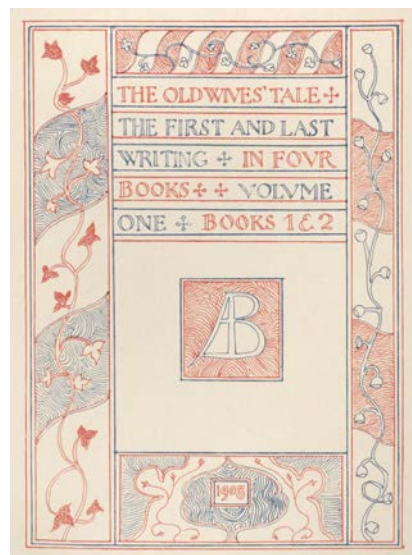


707 **Beckett (Samuel)**. *Endgame*, A Play in One Act followed by Act Without Words, 1st edition, London: Faber & Faber, 1958, original russet brown cloth, spine lettered in pale blue in dustwrapper, a little rubbed and minor fraying to extreme head and foot of spine, together with *Waiting for Godot*, a tragic comedy in two acts, 2nd impression, London: Faber & Faber, 1956, original pale yellow cloth, spine lettered in red in dustwrapper, rubbed and a little frayed to extremities, plus other 20th century plays including many in 1st edition: Samuel Beckett, *All That Fall*, 1957, *Krapp's last Tape and Embers*, 1959, Harold Pinter, *The Birthday Party*, 1959, and *The Caretaker* [1960], and an additional copy of *The Birthday Party* inscribed by Reggie Smith, BBC producer to Gudrun Ure, Joe Orton, *Entertaining Mr. Sloane*, 1964, Tom Stoppard, *Travesties*, 1st edition, 1975 (signed), N. F. Simpson, *One Way Pendulum*, 1960, Alan Ayckbourn, *Three Plays*, 1977 (signed), Arthur Miller, *The Crucible*, 2nd printing, New York, Viking press, 1955, etc., mostly original cloth in dustwrappers (some in original printed wrappers), rubbed and some marks, all 8vo

(31) £200 - £300

708 **Bennett (Arnold)**.

The Old Wives' Tale by Arnold Bennett: reproduced in facsimile from the author's manuscript, 2 volumes, London: Ernest Benn Ltd / New York: George H. Doran Company, 1927, top edge gilt, original quarter vellum with original card slipcase (some wear to edges), large 8vo, limited edition of 500 copies, signed by the author to verso of the preliminary note, together with *Polite Farces* for the Drawing-room, 1st



edition, London: Lamley and Co., 1900, half-title, 4pp. publisher's advertisements at rear, untrimmed, original red cloth lettered in gilt, a few light marks to covers, housed in later green cloth chemise and matching green morocco-backed slipcase, spine rubbed and faded, 8vo, plus other 1st editions by Arnold Bennett, including *From the Log of the Velsa*, 1920, limited signed edition 43/110, *Hugo, A Fantasia on Modern Themes*, 1906, *The Glimpse, An Adventure of the Soul*, 1912, *The Lion's Share*, 1916, etc.

(26) £200 - £400



709 **Charteris (Leslie)**. A set of 10 'Saint' novels, 1st editions, 1959-79, comprising *Señor Saint*, 1959, *The Saint in the Sun*, 1964, *Vendetta for the Saint*, 1965, *The Saint on TV*, 1968, *The Saint and the Fiction Makers*, 1969, *The Saint Abroad*, 1970, *The Saint in Pursuit*, 1971, *The Saint and the Hapsburg Necklace* (written by Christopher Short), 1976, *Send for the Saint*, 1977, *The Saint in Trouble*, 1979, all rebound by Sangorski & Sutcliffe in maroon half-morocco, 8vo, together with 2 loose Christmas cards, each signed by the Directors of publisher's Hodder and Stoughton

From the library of Leslie Charteris, the books were commissioned by Hodder and Stoughton as Christmas gifts for the author.

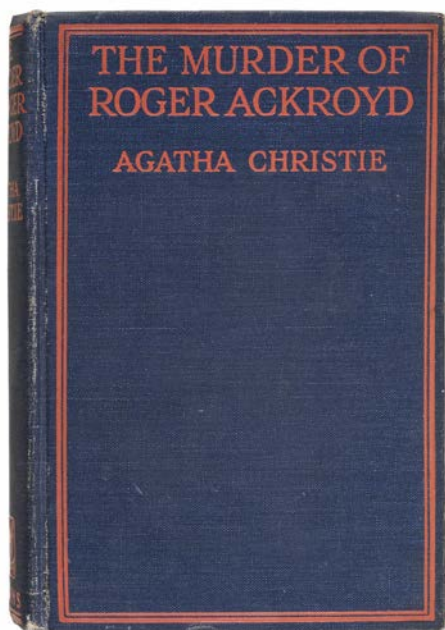
Provenance: Ian Dickerson, writer and friend of the family, and recipient of many books from Leslie Charteris's library after the death of his wife Audrey Charteris.

(12) £200 - £300



710 **Chevalier (Tracy).** Girl With a Pearl Earring, 1st UK edition, London: HarperCollins, 1999, original cloth, 1st state dustjacket (with 'Earring' misspelled to rear panel), 8vo, signed and inscribed to title 'My mother did not tell me they were coming' (the opening line in the book), together with **Hosseini (Khaled).** The Kite Runner, 1st UK edition, London: Bloomsbury, 2003, original cloth, dust jacket with the red wraparound band, 8vo, signed in Persian and English, plus **[Le Carre, John].** Granta. The Unbearable Peace 35, London: Granta Publications, Spring 1991, half-tone illustrations and advertisements, original wrappers (joints rubbed), 8vo, signed by John Le Carre, with 3 others: Doctor Zhivago, by Boris Pasternak, 1st UK edition, 1958, The Power, by Naomi Alderman, 1st edition, 2016, inscribed by the author, and The Curious Incident of the Dog in the Night-Time, by Mark Haddon, David Fickling Books edition, 2003, signed (6)

£300 - £400



Lot 711

Each lot is subject to a Buyer's Premium of 22%
(Lots marked * 26.4% inclusive of VAT @ 20%)

711 **Christie (Agatha).** The Murder of Roger Ackroyd, 1st edition, London: W. Collins Sons & Co., Ltd., 1926, occasional light spotting, light toning to endpapers, neat contemporary presentation inscription to front endpaper, original blue cloth, lettered and ruled in red to upper cover and spine, spine slightly faded and rubbed at ends, 8vo

A good copy of what is regarded as a landmark crime novel and the third appearance of Hercule Poirot.

(1)

£800 - £1,200



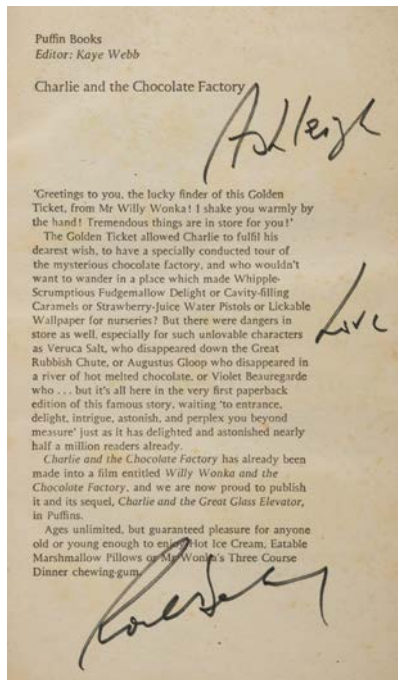
712 **Conrad (Joseph).** Almayers Folly. A Story of an Eastern River, 1st edition, 1st issue, London: T. Fisher Unwin, 1895, 1st issue with the letter 'e' omitted from 'generosity' 2nd line up from the bottom of p. 110, light toning to endpapers, previous owner signature, top edge gilt, original cloth gilt, spine faded, a few small stains and bumps, 8vo, together with An Outcast of the Islands, 1st edition, London: T. Fisher Unwin, 1896, a few minor stains, bookplate of James Robert Hall, top edge gilt, original cloth, spine faded, joints splitting, light fading to upper cover from label removal, 8vo, plus The Rescue. A Romance of the Shallows, 1st edition, London & Toronto, J. M. Dent, 1920, light toning front and rear, contemporary previous owner inscription, original cloth, light vertical crease along spine, dust jacket, spine toned with '1st edn' in ink below author name, small chips and tears, 8vo, with others by the author including 1st editions The Nigger of the "Narcissus", 1898, Tales of Unrest, 1898, Lord Jim, 1900, Typhoon and Other Stories, 1903, Nostromo, 1904, The Secret Agent, 1907, A Set of Six, 3rd issue, 1908 (advertisements dated June 1908), Tales of Hearsay, 1925 (in dust jacket) (20)

£400 - £600



713 **Cornwell (Bernard).** A complete run of the 'Richard Sharpe' novels, 1st editions, 1981-2021, from Sharpe's Eagle, 1981 to Sharpe's Assassin, 2021 (only lacking Sharpe's Command, 2023), some toning to a few textblocks (as usual), original cloth, dust jackets (Sharpe's Honour price-clipped), some fading to a few spines, 8vo, each signed by the author to title or on adhesive Bernard Cornwell book labels, 8vo, plus a 1st US edition of Sharpe's Eagle (Viking Press, 1981), signed, Sharpe's Assassin a signed limited edition, and Sharpe's Rifles and Sharpe's Eagle one volume omnibus edition, 1993, with signed label, together with 29 other novels by the author, From Redcoat, 1987 to Fools and Mortals, 2017 all 1st editions, each signed by the author including the 'Warlord', 'Great Quest', 'Nathaniel Starbuck' and 'Alfred the Great' novels, plus the 3 'Crowning Mercy' novels written with his wife Judy Cornwell (writing as 'Susannah Kells'), The Fallen Angels a 1st US edition, 1984 (each signed by Cornwell or Kells), plus Waterloo, 2014 (lacking title page but with signed book label) (53)

£700 - £1,000

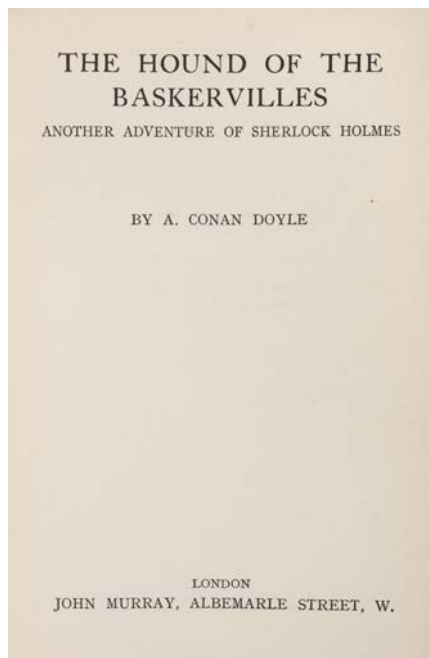


714 Dahl (Roald). A set of 6 Puffin Books paperbacks, reprint editions, 1977, each inscribed by the author, *some light toning, original wrappers (James and the Giant Peach with tear and loss to lower corner of front wrapper) a few creases, a little rubbed, slipcase, laminate peeling at folds, 8vo*

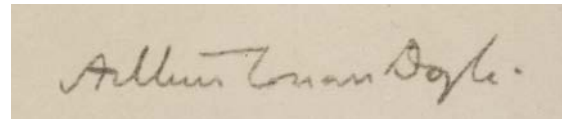
Each inscribed 'Ashleigh, Love, Roald Dahl'.

Provenance: given by the author to Eileen Robbins to give to her son Ashleigh, the current vendor. Eileen Robbins was the head librarian at Mary Boon School in London, and on one occasion she took a group of school girls to Roald Dahl's house, Gipsy House, in Great Missenden, Buckinghamshire, visiting his writing hut in the orchard. He took this set of books off the shelf and signed them for Eileen to take back home for her son.

(6) £500 - £700



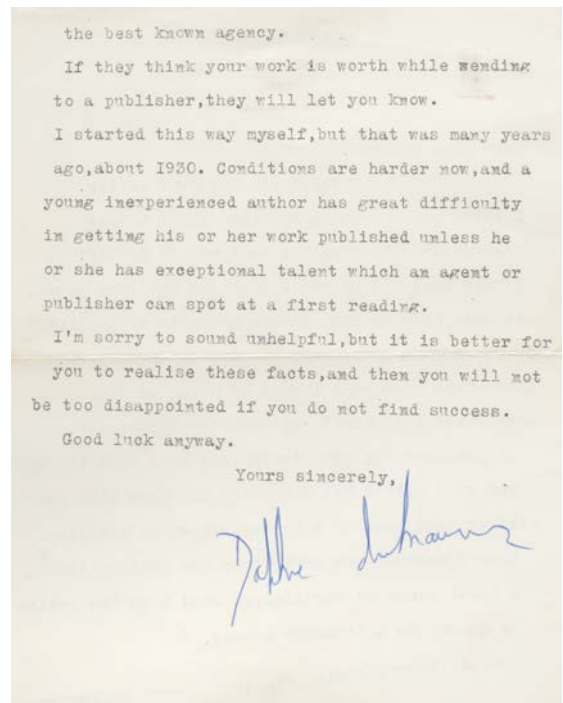
Lot 715



715 Doyle (Arthur Conan). The Hound of the Baskervilles, London: John Murray, thin paper edition, 1925, *advertisements at rear, previous owner signature to rear endpaper, endpapers a little toned, front hinge splitting, top edge red, original limp red calf gilt, small loss at head of spine, joints and edges a little rubbed, 8vo*

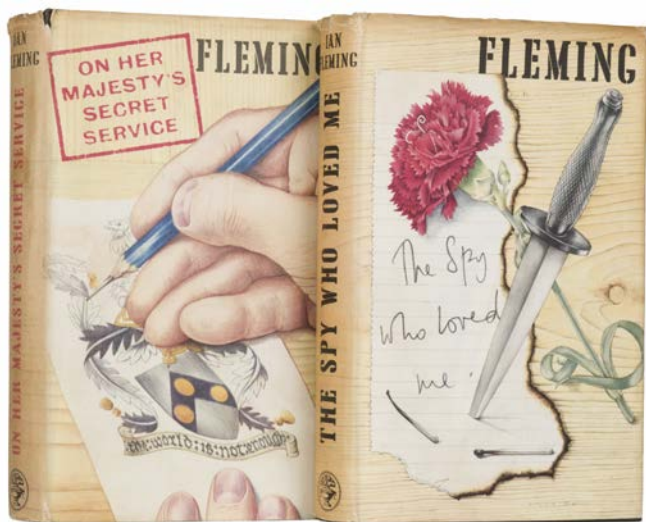
Signed to front endpaper by the author. With a letter of provenance from Geoffrey Parkins, confirming the book was purchased by his grandfather from a bookshop off Chiswick High Road, London, and signed for him by the author, both attending spiritualist meetings over the years, thence by descent.

(1) £200 - £300



716* Du Maurier (Daphne, 1907-1989). Typed Letter Signed, 'Daphne du Maurier', Menabilly, Parr, Cornwall, 10 September 1957, to Miss McLardy, offering friendly and helpful advice about becoming a published writer, 'I think you are probably right about double spacing, but I'm afraid I don't use it myself! I've done all my own typing now for many years, and then when my manuscripts go up to the publisher, they are generally retyped again in the office. I have the advantage though of being an established author, and this might not work for a beginner. If you have written stories, and need them typing, you must either get a machine and type them yourself, or take them to a typing agency in Coventry...', suggesting the agency Curtis Brown in Covent Garden and that if they think the work is worth sending to a publisher they will let her know, du Maurier saying that she started this way herself, but that 'Conditions are harder now, and a young and inexperienced author has great difficulty in getting his or her work published unless he or she has exceptional talent which an agent or publisher can spot at first reading. I'm sorry to sound unhelpful, but it is better for you to realise these facts, and then you will not be too disappointed if you do not find success. Good luck anyway', 2 pages on personal stationery, 8vo, together with the typed and postmarked envelope

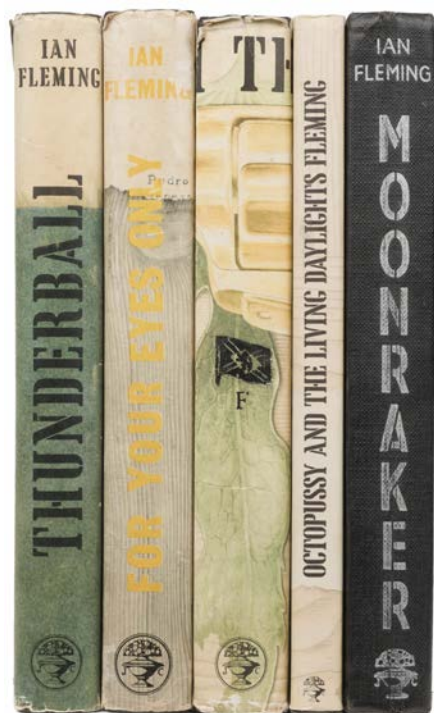
(1) £150 - £200



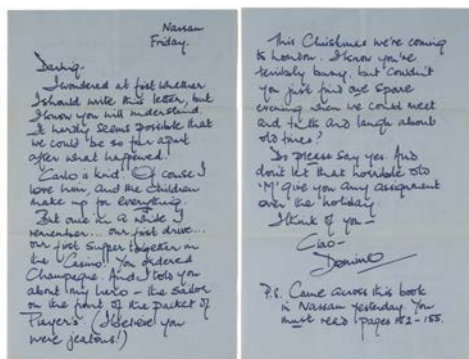
717 **Fleming (Ian).** *The Spy Who Loved Me*, 1st edition, 2nd impression, 1962 [&] *On Her Majesty's Secret Service*, 1st edition, 1963, the latter with blue ink gift inscription to front free endpaper, original cloth, dust jackets, with small closed tears or chips, mostly to head of spine, light toning or sunning, 8vo

(2)

£100 - £150



Lot 719



718 **Fleming (Ian).** *Thunderball*, 14th paperback printing, London: Pan Books, 1965, some toning to textblock, original wrappers with scenes from the film version, a little rubbed with small abrasion and light crease, 8vo

Player's Cigarettes promotional edition, with the folding facsimile letter from 'Domino' to James Bond, urging him to read pages 152-155 and referring to Player's Cigarettes, loosely inserted.

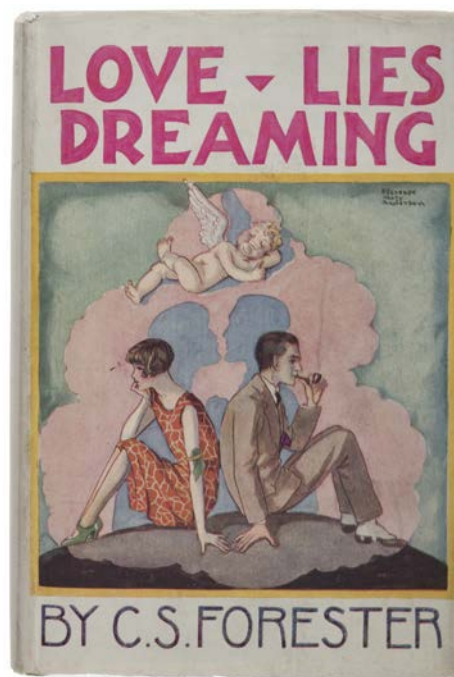
(2)

£100 - £200

719 **Fleming (Ian).** *Thunderball*, 1st edition, London: Jonathan Cape, 1961, one or two minor spots, original cloth, dust jacket, short tear at head of lower joint, small nicks at folds, a few tiny tears, some light edge wear, 8vo, together with *For Your Eyes Only*, 1st edition, London: Jonathan Cape, 1960, small marginal spot to a few opening leaves, original cloth, dust jacket, spine lettering faded to yellow (as often), narrow vertical abrasion to front panel, a little rubbed with a few light stains, 8vo, plus 3 other 1st editions: *Moonraker*, 1955 (no dust jacket), *The Man With the Golden Gun*, 1965 (spine of jacket with a small ink drawing of a flag and letter 'F'), and *Octopussy and the Living Daylights*, 1966

(5)

£300 - £500



720 **Forester (C. S.)** *Love Lies Dreaming*, 1st edition, London: John Lane the Bodley Head, 1927, advertisements at rear, bookplate of Walter A. Frankel, original cloth, some mottled fading to spine, dust jacket designed by Florence Mary Anderson, one or two small marks to spine, extremities a trifle rubbed, 8vo

Scarce in the dust jacket.

(1)

£500 - £700



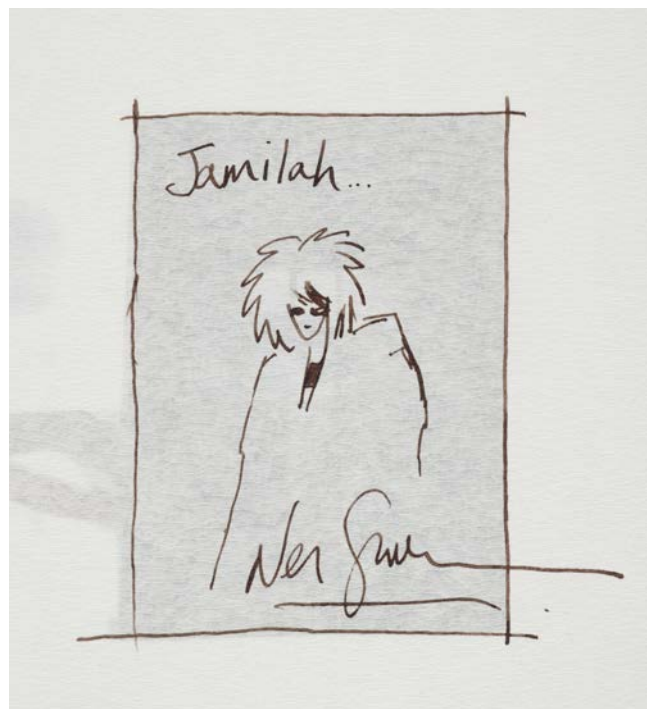
723 French (Cecil). *Between Sun and Moon, Poems and Wood-Cuts* by Cecil French, Kensington, London: The Favil Press, 1922, four hand-printed proof woodcuts on thin paper, each initialled by the artist, errata slip tipped-in, original marbled boards with printed paper labels to spine and upper cover, rubbed to edges, 8vo, limited signed edition 101/350, together with **Elliot (T. S.)**. *The Sacred Wood, Essays on Poetry and Criticism*, 1st edition, London: Methuen & Co. Ltd., 1920, original blue cloth, spine lettered in gilt, very lightly rubbed (generally a good copy), small 8vo, plus **Owen (Wilfred)**. *Poems* by Wilfred Owen, with an introduction by Siegfried Sassoon, London: Chatto & Windus, reprinted March 1921, xi, 34pp., half-title with some browning (from news cuttings), original red cloth with printed paper label to spine, square 8vo, and other mostly early 20th century poetry and literature, including Gordon Bottomley, *The Crier by Night*, 1902 (with presentation inscription from John Ballie dated 1905), T. W. Earp, *The Gate of Bronze*, Oxford: B. H. Blackwell, 1919, Matthew Arnold, *Empedocles on Etna*, Portland, Maine: Thomas B. Mosher, 1900 (printed in an edition of 50 copies only), Frances Vilé-Griffin, *Poèmes et Poésies*, Paris, 1895 (with author's presentation inscription to Charles Whilby, Herbert Sleight, *The Initials & Other Poems*, Shakespeare Head press, 1925, Henrik Ibsen, Brand, *A Dramatic Poem* (Cameo Series), 1894, and four other titles from the *Cameo Series* (Thomas Wright, *Unpublished and Uncollected Poems of William Cawper*, 1900, Richard Garnett, *A Chaplet from the Greek Anthology*, 1892, Amy Levy, *A London Plane-Tree*, 1889, & Eugene Mason, *Flamma Vestalis and other poems*, 1895, Theodora Roscoe, *Market Morning and other poems*, Saint Katherine Press, 1929, Wilfred Rowland, *Childe, Blue Distance*, Swan Press, 1930, Fiona Macleod, *The Immortal Hour*, 1908, and *From The Hills of Dreams*, Thomas B. Mosher, 1901 (with original autograph manuscript poem by Cecil French entitled *The Dirge of the Four Cities* loosely inserted), etc.

Provenance: From the collection of David Gould (1922 -2004).

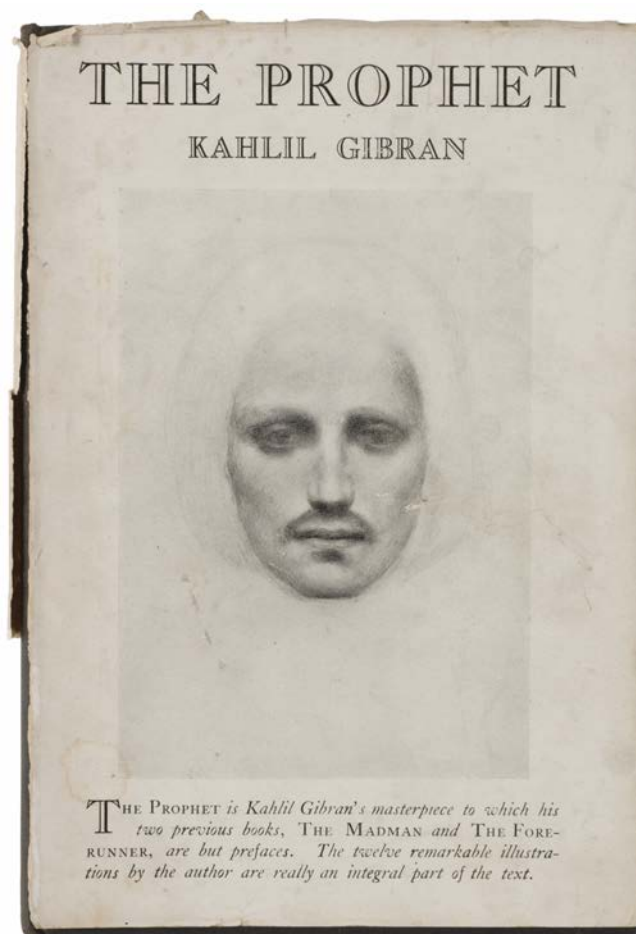
(48) £300 - £400

724 Gaiman (Neil). *The Absolute Sandman*, 5 volumes, New York: Vertigo/DC Comics, 2006-11, original boards, upper covers with inset colour illustration, slipcases, folio, volume 1 signed by the author with an ink sketch and caption 'Jamilah...', together with Coraline. *The Red Thread Edition*, Lyra's Press, 2023, illustrations by Rovina Cai, original cloth-backed boards, slipcase, 8vo, limited edition, one of 500 copies, signed by the artist, plus a photocopy (proof?) of *Crossing: Quotations for Living, Dying and Letting Go*, edited by Gail Perry & Jill Perry, 1986, inscribed to 'Euge' by his friend Quincy Jones, 'Alice Walker send me this at a very difficult time and it seemed to help a lot...'

(7) £200 - £300



Lot 724



Lot 725

725 **Gibran (Kahlil)**. *The Prophet*, 1st edition, New York: Alfred A. Knopf, 1923, 12 monochrome plates by the author, occasional minor spotting, contemporary ownership signature of M. E. Haskell to front endpaper, light partial offsetting from flaps to endpapers, original cloth, upper cover lettered in gilt with circular gilt vignette, light fading at foot of spine, small residue marks from jacket verso to lower cover, dust jacket, spine with tears and loss to lower third (small piece retained), upper joint vertically split, tear and loss at head of rear panel, a few small chips and light marks, 8vo

Rare in the dust jacket, no copy recorded at auction in the first printing jacket.

Provenance: Mary Elizabeth Haskell (1873-1964), US educator, headmistress of a private girl's school in Boston and close friend of and benefactor to the author. She first met Kahlil Gibran at an exhibition of his work in 1904, and formed a close relationship with him, editing his English works and financing his artistic activities.

The first edition of Gibran's most famous prose poem, some 2000 copies printed. The book's popularity subsequently soared, it has been translated into 100 languages and has never been out of print. Lebanese-born poet Kahlil Gibran (1883-1931) moved with his family to Boston in 1895, his first works were written in Arabic and his first book in English *The Madman* was published by Alfred Knopf in New York in 1918.

The Prophet deals with many themes of human life, as told through the 'prophet' Ali Mustafa. Gibran's poetry was strongly influenced by his own Maronite Christian faith, as well as the Baha'i Faith (he had met 'Abdu'l-Bahá in 1911-12) and Sufism, as well as poets William Blake and Walt Whitman, the Pre-Raphaelite Brotherhood, Arabic art and European Classicism.

(1)

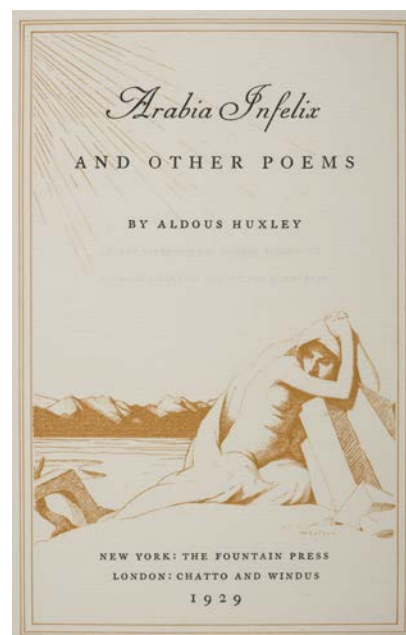
£4,000 - £6,000



726 **Grafton (Sue)**. A complete set of the 'Alphabet' series, mixed US and UK 1st editions, 1986-2017, comprising 'A' is for Alibi, 'B' is for Burglar, 'C' is for Corpse, X, & Y is for Yesterday all 1st UK editions, the others 1st US editions, some toning to textblocks of first 3 titles, light spotting to fore edges of a few others, first 2 titles with labels signed by the author tipped-in at front, P is for Peril and V is for Vengeance both signed to titles, original cloth, dust jackets, some fading to one or two spines, 8vo

(25)

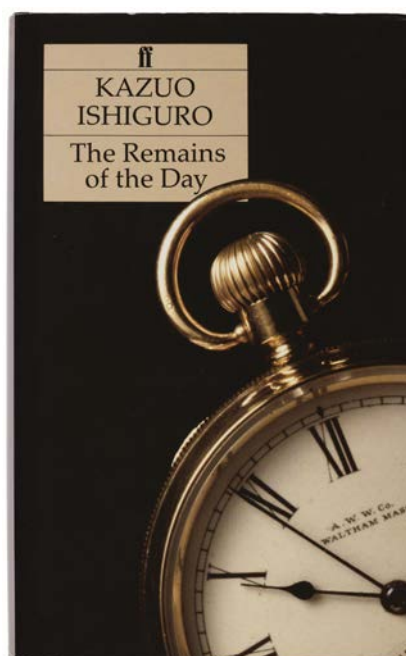
£200 - £300



727 **Huxley (Aldous)**. *Arabia Infelix and Other Poems*, New York: Fountain Press, London: Chatto and Windus, 1929, original cloth-backed boards, a few marks to covers, 8vo, limited signed edition 468/692, together with *The Cicadas and Other Poems*, limited edition, London: Chatto & Windus, 1931, original cloth-backed boards, small marks to spine, 8vo, limited signed edition 131/160, plus *Music at Night and Other Essays*, New York: Fountain Press, London: Chatto & Windus, 1931, original cloth-backed boards, glassine wrapper, a few chips and tears, 8vo, limited signed edition 173/842

(3)

£200 - £300

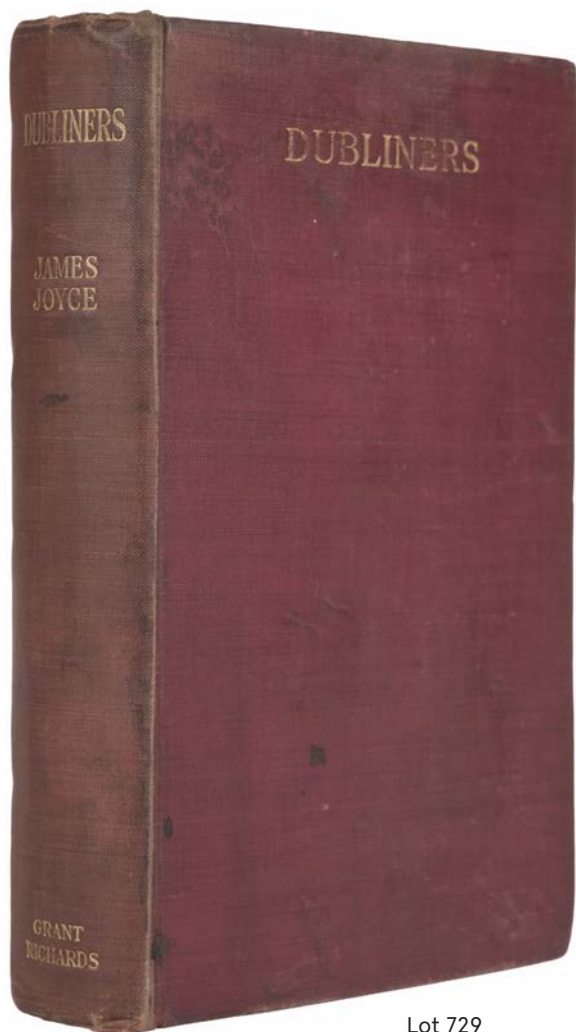


728 **Ishiguro (Kazuo)**. *Remains of the Day*, 1st edition, London: Faber and Faber, 1989, original cloth, dust jacket, some fading to spine, 8vo

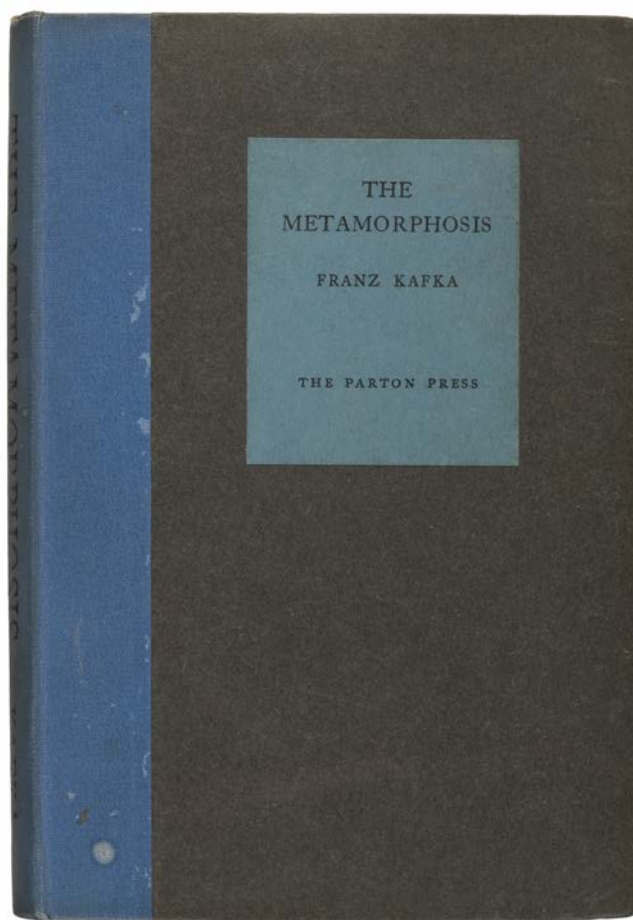
Presentation copy, inscribed to title 'To Michael, Kazuo Ishiguro, 23/5/89'.

(1)

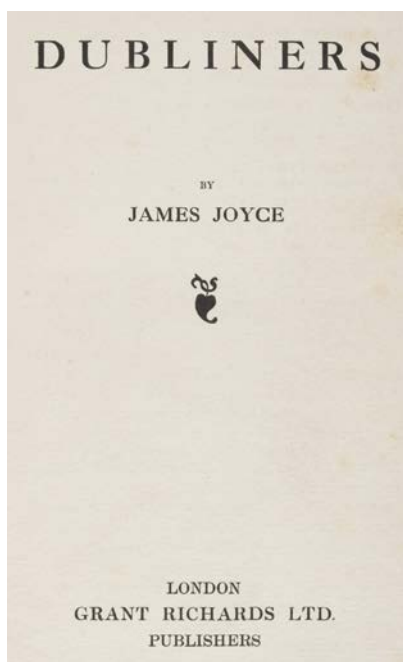
£300 - £400



Lot 729



Lot 730



Lot 729

729 **Joyce (James).** *Dubliners*, 1st edition, Grant Richards Ltd., 1914, front free endpaper largely excised and no longer present, following flyleaf browned, half-title and title spotted, paper abrasions to front pastedown, a little spotting to text block edges, original maroon cloth, lettered in gilt, slightly rubbed and soiled, a little fading to spine, 8vo

Slocum & Cahoon A8. One of 1250 copies printed, of which only 746 were bound in the publisher's maroon cloth.

(1)

£2,000 - £3,000

730 **Kafka (Franz).** *The Metamorphosis*, translated by A. L. Lloyd, 1st edition in English, London: The Parton Press, 1937, original cloth-backed boards, paper label to upper cover, spine a little faded and rubbed at ends, a few light marks to covers, slight lean, 8vo

First English language edition of Kafka's *Die Verwandlung*, first published in Leipzig in 1915.

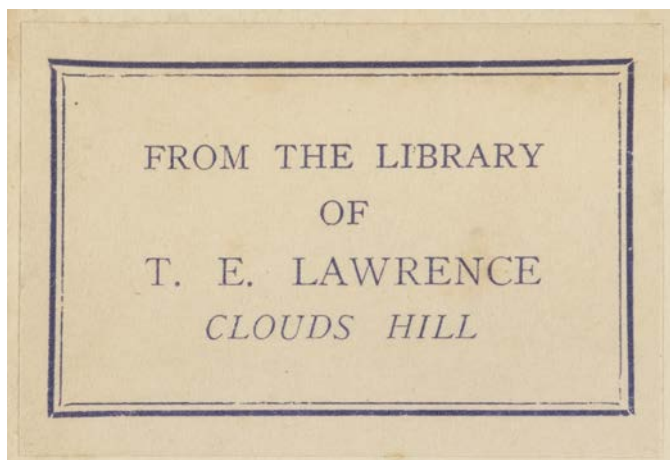
(1)

£1,000 - £1,500



731 **Lawrence (D. H.)** *Sons and Lovers*, 1st edition, 2nd issue, London: Duckworth and Co., 1913, 2nd issue with integral title dated 1913, publisher's catalogue at rear, occasional light spotting, contemporary previous owner signature, original cloth gilt, slight fading to spine, 8vo, together with *England My England*, 1st edition, London: Martin Secker, 1924, advertisements at rear, light offsetting to endpapers, original cloth, dust jacket, spine toned, tear and loss midway, small chips at ends, 8vo, plus *St. Mawr*. Together with *The Princess*, 1st edition, 1st issue, London: Martin Secker, 1925, 1st issue with contents leaf stating text begins on p. 9, occasional light spotting, previous owner signature, original cloth, dust jacket laid down, spine a little rubbed and faded 8vo, with others by and on the author including 1st editions in jackets *The Boy in the Bush*, (1st US edition), 1924, *David. A Play*, 1926, *The Woman Who Rode Away and other stories*, 1928, *The Virgin and the Gypsy*, G. Orioli, Florence, 1928, limited edition 636/810, John Fowles' copy (bookplate), *The Man Who Died*, 1931 (limited edition, one of 2000 copies), *The Lovely Lady*, 1932, *The Ship of Death*, 1933 (2 copies), *A Modern Lover*, 1934, plus *The Trespasser*, 2nd impression, July 1912 and *The Lost Girl*, 1st edition, 1st issue, 1920, biographies, bibliographies etc
(38)

£400 - £600



732 **[Lawrence, Thomas Edward, 1888-1935]**. *Oeuvres de Emile Verhaeren: Les campagnes hallucinees, Les villes tentaculaires, Les douze mois, Les visages de la vie*, Paris: Mercure de France, [1912], volume 1 of the 9-volume *Works* edition, 358pp., very light spotting to first and last few leaves, initialed in pencil 'TES' by T. E. Lawrence (T. E. Shaw) to upper outer corner of front free endpaper, small printed bookplate to front pastedown 'From the library of T. E. Lawrence, Clouds Hill', top edge gilt, near-contemporary blue-green full morocco gilt (by G. & C. McLeish, signed to rear turn-in), rubbed, spine faded and scuffed to joints, 8vo

Provenance: From the library of T. E. Lawrence, Clouds Hill, with his bookplate and pencil initials. This copy is identified in the catalogue of books at Clouds Hill in A. W. Lawrence (editor), *T. E. Lawrence by his Friends*, Jonathan Cape, 1937, p. 458.

(1)

£300 - £500

733* Le Carré (John, i.e. David Cornwell, 1931–2020), British author of espionage novels. An important series of 12 unpublished Autograph Letters Signed and 4 Typed Letters Signed, various locations, 1987–2019, to *Anglo-Soviet go-between John C. Q. Roberts, all signed 'David', covering their trip to Russia in 1987, and subsequent lifelong friendship, with mentions of notable people, family and friends, books and films, proposed reunions, etc., a total of 31 pp., 4to/8vo and notecards, with 11 of the accompanying envelopes, plus one other letter from Cornwell to Roberts's wife Liz, and one letter to Roberts from Cornwell's wife Jane; plus a Typed Letter Signed from David Cornwell to V. Makarov, a former KGB officer charged with spying, (21 September 1992), and original and photocopy paperwork relating to this topic, plus photocopies of 11 autograph letters signed 'John' and two typed letters from John Roberts to David [Cornwell], 8 July 1987 – 22 September 2019, plus a few related print-outs of associated emails, etc., together with: A proof copy of John C. Q. Roberts's memoir, *Speak Clearly into the Chandelier. Cultural Politics between Britain and Russia 1973–2000*. With a Foreword by John le Carré, (Curzon Press, 2000), scattered proof marks and errata/changes in pen and pencil, original printed monochrome wrappers, Roberts's ink ownership initials to upper cover and the circled pencil words 'Proof Copy', rubbed, some creasing to corners and spine, 8vo, plus An original painting used as the artwork for a partial wraparound for this proof copy (reproduced in black and white) and the published book, [2000], watercolour and gouache with traces of pencil on paper, featuring Roberts and le Carré (carrying a Pravda newspaper) striding together against a Russian backdrop, indistinctly signed by the artist Paul Slater lower right, 34 x 34 cm, framed and glazed*

Provenance: From the estate of John Roberts (1933–2024), by direct family descent.

John Charles Quentin Roberts (1933–2024) was director of the Great Britain–USSR Association from 1973 to 1993. During his time in that role he acted as a linchpin in Cold War cultural relations, developing links and interaction between the cultures of Russia and the UK. In 1987 he acted as John le Carré's guide for his first visit behind the Iron Curtain when he was gathering material for his novel *The Russia House*. Thereafter, Roberts and le Carré, (under his real name of David Cornwell), maintained a close friendship until le Carré's death in 2020. Roberts's memoir, *Speak Clearly into the Chandelier*, published in 2000, mentions le Carré several times and provides a unique view of British–Russian relations during the last fifteen years of the Soviet regime and the first ten years following its collapse.

This remarkable series of letters from Cornwell to Roberts, and copies of letters from Roberts to Cornwell, demonstrate that close bond, covering a range of subjects, from politics to espionage and double agents, literature and film, travel, family and friends.

'John Roberts in his official life was that rarest of British fauna – the right man in the right place at the right time. We first met in 1987 and my first impression was of Mr. Convention himself.... But to know and travel with, he was something altogether unusual: a convinced servant of his country, a gifted polyglot, a lover of music, art and life's good things, and above all *kulturny* as the Russians have it, meaning that he was grounded in the arts and sciences and able to hold his own, and more than that, in the self-regarding but impressive company of Russia's home-grown intellectuals. ... John Roberts was as doughty an ally as you could wish for, a sensitive matchmaker for a writer in search of his material, steady under fire and, as this book testifies, a calm and objective witness for truth.' (John le Carré)

Extracts from David Cornwell's letters to John Roberts, all signed as 'David':

12 May 1987: Referring to six points concerning their upcoming travel arrangements to Russia, mentioning in response to point five that, 'as I explained to Anne, I have to go on to California in early June in response to a green light on a long awaited and, to me, long cherished film project. If it takes off, as it appears to be doing, I shall be locked into a twelve week writing project from which there is no easy escape...', in answer to point 6 saying, 'I do not want to meet [Kim] Philby on this trip and our answer to any such suggestion should be a straight "no thanks". I feel sure that to do otherwise wd. be to embarrass you, the Association, the Ambassador and,

as a matter of fact, myself. As I told you, I'd like to meet him for zoological reasons, but not at anyone's expense. And on this trip, absolutely no, not on any pretext, in any circumstances'.

12 June 1987: 'Thanks so very, very much for everything: the interpreting, so painstaking and conscientious and good, the good company and the protective eye, and for the knowledge and experience which enabled us to get to the centre of things so fast, and duck so much that could have been a waste of time. Two weeks in Russia seem, in retrospect, like a year anywhere else. Looking through my notes, I'm amazed by how much we got done, and by how we stood up to it without folding at the knees. So thank you for delivering, above all, a rich and splendid experience which I cd. never have had alone...'

2 July 1987 (to Liz Roberts, his wife): Thanking her for the lovely evening, '... I never wanted to take my feet off that footstool, I'd have been perfectly happy turning the pages of Buttons' animal magazines for him forever ... A couple of sweets & N[ora] Beloff's preoccupations turned to dust. What a stupid cow, and how wrong she was. But – when I read the S.L.G. version of that interview, I did feel slightly queasy myself. Has le C gone soft on Russia I asked myself? Answer, no, but another time we'll take our own tape recorder, because they did, I'm afraid, diddle a bit... What the hell. It's newspapers'.

6 July 1987: A brief note: 'So far pure enchantment. I shall buy the set...', with a pencil footnote by John Roberts explaining that he had lent him volume 1 of the *Lyttleton–Hart Davis Correspondence*.

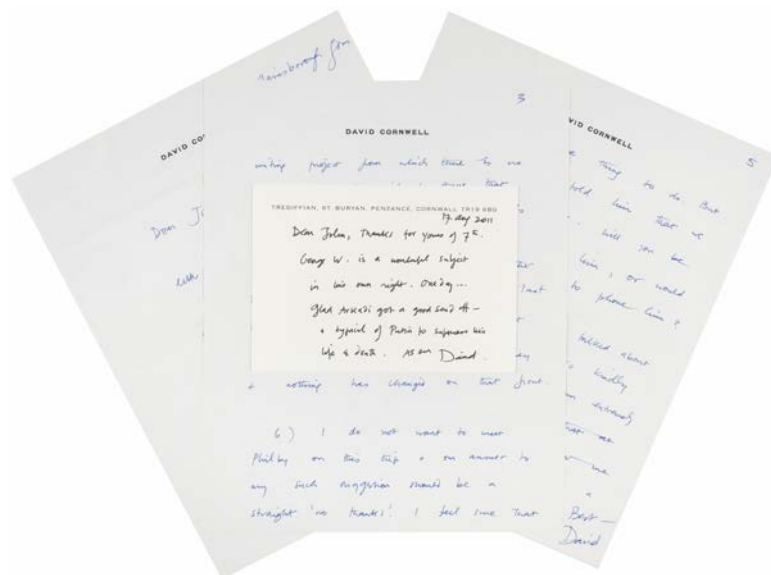
13 July 1987: Saying that 'a meeting with Isaiah Berlin would be delightful, and you must come to us, both, and he must, they?, and we must ask Alfred and Reni Brendel who are great buddies of his and who live 50x from us. And everyone says he's a star, and I think I taught his son, if that's possible, anyway ein Berlinchen', and then continuing, 'The bad news is swiftly dealt with. The lad's suggestion is perfectly disgraceful...'

12 January 1989: Saying that he completed the rewrite and enclosing a draft of the foreword 'for you to kick around as you like. I wd. like to mention Anne [Vaughn] but in general I like to keep acknowledgements to a minimum, as too many names reduce the glory of the few', with a photocopy of the slightly amended foreword.

21 September 1992 (typed): 'Many thanks for your letter with its enclosures. I enclose a copy of my reply and would be grateful if you would forward the enclosed original to Mr. Makarov. It looks to me like one of those situations when none of us will ever be able to tell fact from fantasy but what I have written him is the absolute truth. I have just finished an endless novel [*The Night Manager*]. It would be such fun to see you again – perhaps that long delayed visit to Cornwall?'

with the aforementioned typed letter signed from Cornwell to Makarov, also dated 21 September 1992:





'Thank you for your letter, sent to me with a translation by John Roberts of the Britain – Russia Centre on 15th September. May I at once address your principal question? My character Katya in *The Russia House* was not in the remotest way based on any person living or dead, nor was the story of *The Russia House* based on any intelligence operation with which I was familiar in anyway. If I could help you find the lady whose photograph you have sent me... and whom you describe in your letter, I would. But I have no way of doing so which is not open to you also: namely to approach the British authorities with whom you say she put you in touch. And if they don't want to tell you, they won't want to tell me either', thanking him for his kind comments about *The Russia House* and saying that he does not think that he could impinge on his rights with anything he wrote unless he quoted extensively from *The Russia House* or any other books of his in which case he should seek out rights to his agent for the necessary legal release.

plus a copy of Roberts's typed cover letter to Cornwall and a typed copy of his translation of the Makarov letter in which Makarov explains that he is a political refugee from the former USSR, now living in England. 'I am a former KGB officer, arrested on a charge of espionage in 1987. I read you're *The Russia House* whilst still in captivity and noticed that very many details correspond to the circumstances of my case. My principal question to you is the following: did somebody broadly suggest to you the theme of your novel? The fact is that I am trying to trace the Russian girl, and interpreter, who helped me make contact with the British Secret Service. Her age, appearance and knowledge of English etc. were all the same as described by you. I would add that she is my fiancée...' (John Roberts suggests in his cover letter that the girl in question may be Olga Biryova.)

plus associated paperwork including a handwritten letter from Makarov, associated photocopies, etc.

15 February 1993 (typed): Thanking him for sending him the front page of the Russian Independent, and saying to try and come and visit them in Cornwall.

27 February 1997: Hoping that they will meet and possibly visit them in Cornwall, concluding, 'Did you see "Shine"? I did, and thought of you and your music'.

21 July 1997: 'You have a happy style, very deft, and it's good stuff – I enjoyed it hugely as an opening salvo, partly of course because I know you, know the shop a bit, and some of the players, and particularly because I've had the pleasure of seeing you operate. I'm sure a publisher will quail at the number of names and the occasional over-detailed passages, but that's editing. I'm equally sure he'll want a more generous portrait of the remit of the association, and where, if anywhere, it fitted into overall UK policy and the activities of the British Council. The opening is not discursive enough. And I think Hill want certain episodes highlighted – you can't tease us with stories of attempted compromise without telling us what the ploy was, and whether she was dishe etc! What are your publishing plans? At this stage, that seems to be quite important, because any potential publisher is likely to draw up quite a shopping list for the future development of the book – more anecdote, e.g., less reportage etc...'.

30 July 1997: Conveying Roland Phillips's contact details at Hodder and Stoughton.

4 September 1999: '... Your house looks beautifully positioned – wind farms don't bother me as much as they do some, because I used to believe in them as eco-friendly. Now I suspect they're cosmetic nonsense, but the only ones I've seen are on Bodmin Moor...'.

23 March 2000 (typed): Thanking him for sending a copy of his book which he describes as handsome and wishing that it gains the sales it deserves.

24 June 2002 (from David's wife, Jane Cornwall): Saying that they are sorry things are not going well for Roberts, how busy they are with children and grandchildren, and referring to *The Spy Who Came In from the Cold* and how David has unusually just given an hour-long phone interview about it to a French journalist.

8 July 2005: 'Good to hear from you, as always. I'm delighted by your Russian honour. I'm in a curiously analogous situation. I have always turn down UK medals – total fog about how they are awarded, idiotic descriptions (commander of the Brit Empire? No thanks) and I've learnt to detest the whole crappy structure from the Lords downwards, or upwards, when it's bestowing favours. Then out of the blue comes a letter from the French minister of culture, and a certificate signed by him, appointing me, not commander of the French Empire, but of the "order of arts and letters", and asking me when I would like the ceremony. So I took it, and await the ambassador's pleasure, because how pompous do you have to be to send it back?'. [John Roberts's invitation to the reception for David Cornwall's award ceremony on 2 November 2005 is included with the lot].

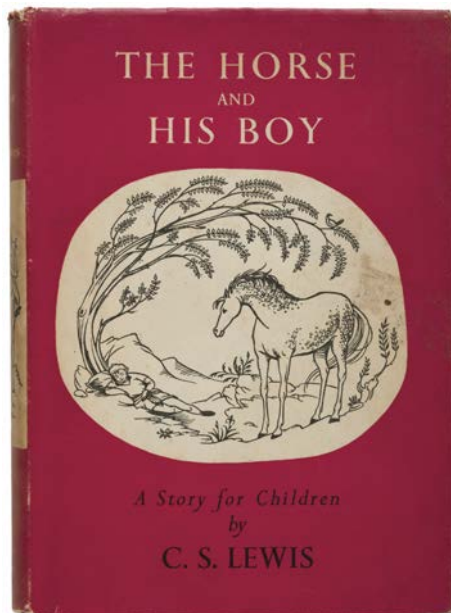
17 August 2011 (notecard): '... Glad Arkadi [Arkady Vaksberg, 1927–2011] got a good sendoff – and typical of [Vladimir] Putin to suppress his life and death'.

28 September 2016: '... Glad you're enjoying TPT [*The Pigeon Tunnel*]. ... we are under several whips, what with more films in the pipeline, and a new novel coming out next year [*A Legacy of Spies*]. ... So please stay in touch, and we look forward to seeing you in quieter times... (if times are ever quiet in the year of [Donald] Trump and [Theresa] May...)'.

4 June 2018 (typed): '... I have just returned from Karlovy Vary where we were filming the last episodes of *The Little Drummer Girl*, and I have returned to an accusing manuscript and too many distractions. I was delighted to read that you are up-and-running again. Yes, of course, I have watched *Das Leben der Anderen* several times, first in Hamburg in German, and then back in England with subtitles. And I agree with you entirely: it is one of the best films I have ever seen'.

2 October 2019 (typed): '... Forgive this belated reply, and a typed letter to boot. I'm in the thick of publishing my new novel [*Agent Running in the Field*], due out in a couple of weeks, and playing a dubious part in a couple of films of my work that are in preparation'.

3 November 2019 (notecard): Saying that they are going down to Cornwall for the whole of November, 'but please remember that I am on the receiving end of a bunch of film productions, so we may just have to shoot off somewhere'. (a folder plus a picture) £2,000 – £3,000



734 Lewis (C. S.) *The Horse and His Boy*, 1st edition, London: Geoffrey Bles, 1954, illustrations by Pauline Baynes, light partial offsetting to front map endpaper, original cloth (light fading to spine), dust jacket, spine a little faded with small nicks at ends, short closed tear at head of rear panel, light toning to spine illustration and rear panel, 8vo

The fifth novel in the seven-volume Narnia series.

(1)

£400 - £600

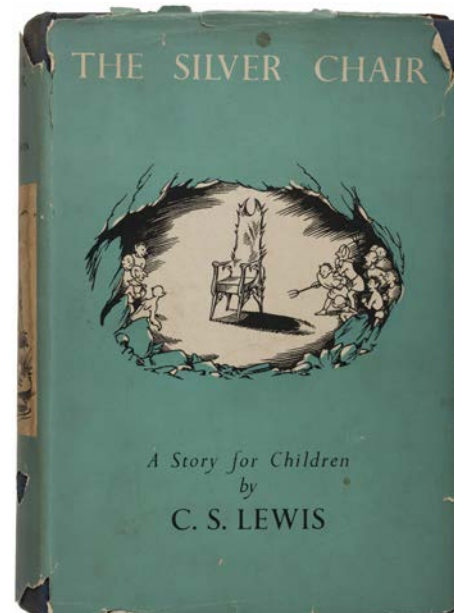


735 Lewis (C. S.) *The Lion, The Witch and The Wardrobe*, 1st edition, London: Geoffrey Bles, 1950, colour frontispiece and illustrations by Pauline Baynes, short closed marginal tear to dedication leaf, a few small stains, previous owner signature to front endpaper, original cloth, spine toned, some fading and spotting to covers, slight lean, 8vo

The first book in the Narnia series.

(1)

£300 - £400

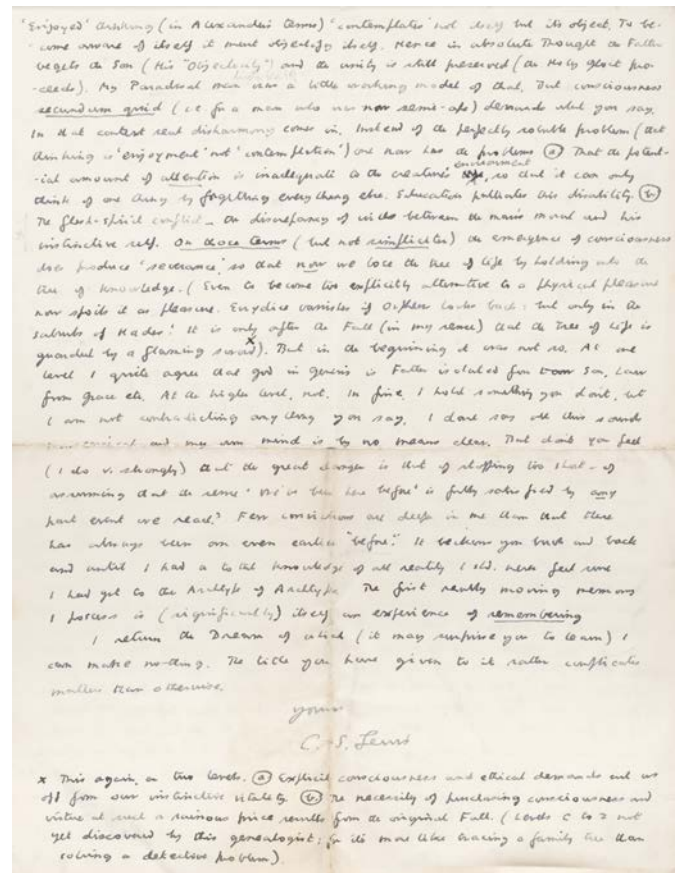


736 Lewis (C. S.) *The Silver Chair*, 1st edition, London: Geoffrey Bles, 1953, illustrations by Pauline Baynes, one or two light marks, light partial offsetting to endpapers, original cloth (spine ends faded, slight lean), dust jacket, a few chips, tears and losses to spine and panel edges, 8vo

The fourth and scarcest novel in the Narnia series

(1)

£500 - £700



Lot 737

737* **Lewis (Clive Staples, 1898–1963)**. Autograph Letter Signed, 'C. S. Lewis', Magdalen College, Oxford, 2 June, no date, c. 1950, to [Colin Graham] Hardie, a substantial and intellectually dense letter, discussing myth, the Fall, the emergence of consciousness, and theological interpretation, in response to Hardie's comments on his book on the problem of evil, *The Problem of Pain* [first published in 1940], and offering an extended reflection on the multi-faceted nature of myth, explaining that great myths 'have layers of significance' and 'different patterns' which may be discerned without cancelling one another out, Lewis argues for a radiating centre of meaning that lies 'outside all human consciousness and may be strictly metaphysical or metapsychical', Lewis distinguishes between the historical Fall, which he affirms, and the mythic dimension of the Fall narrative, which he regards as a symbolic re-enactment of a prior metaphysical rupture, anthropology and psychology, he suggests, recover only 'the first period of prehistoric human life after the Fall', the letter developing into a philosophical treatment of the origins of consciousness, the relation of self-awareness to objectification, and the harmony and subsequent disharmony of the human faculties, concluding with a meditation on the persistent intuition of an unreachable archetypal 'before,' a theme central to his understanding of myth and memory, returning to Hardie the 'Dream' about which he cannot make anything, written in dark blue ink in a small neat hand on both sides of Magdalen College letterhead, some pencil underscoring and notes (presumably by Hardie), a little dust-soiling and rubbing to folds, 2 pages, 4to

A fine and characteristic Lewis letter, rich in theological and mythopoeic speculation. A full transcription is available on request.

Colin Graham Hardie (1906–1998) was a British classicist and academic. From 1933 to 1936, he was Director of the British School at Rome. From 1936–41 and 1945–73, he was a Fellow of Magdalen College, Oxford, and a tutor in classics, coinciding with Lewis's teaching time teaching there from 1925–54. Lewis was then fellow of Magdalen College, Cambridge, 1954–63. Hardie was also a member of the Inklings, an informal literary discussion group which included the likes of J. R. R. Tolkien and C. S. Lewis.

(1) £3,000 - £5,000

738* **Lewis (Clive Staples, 1898–1963)**. Autograph Postcard Signed with initial 'J.' for 'Jack', postmarked Cambridge, 7 May 1963, in blue ink, comprising date, a Latin quotation and three references, in full: 'vii maii / Caelos translunarios non peinturos in novissima conflagratione sentient / S[aint] Aug[ustine] De Civit[ate] Dei xx, xviii, xxiv / Aquinas IIIa. Supplement. Q LXXIV. art. 4 / Dante Par[adiso] VII. 67 sq. / J.', plain postcard, addressed to C. G. Hardie at Magdalen College, Oxford, stamped and postmarked, small bruise and tiny closed tear to blank upper margin, 9 x 14 cm

Colin Graham Hardie (1906–1998) was a British classicist and academic. From 1933 to 1936, he was Director of the British School at Rome. From 1936–41 and 1945–73, he was a Fellow of Magdalen College, Oxford, and a tutor in classics, coinciding with Lewis's teaching time teaching there from 1925–54. Lewis was then fellow of Magdalen College, Cambridge, 1954–63. Hardie was also a member of the Inklings, an informal literary discussion group which included the likes of J. R. R. Tolkien and C. S. Lewis.

The translation of the Latin quotation is: 'They will feel that they will not paint the translunar heavens in the last conflagration'. The three book references below it are:

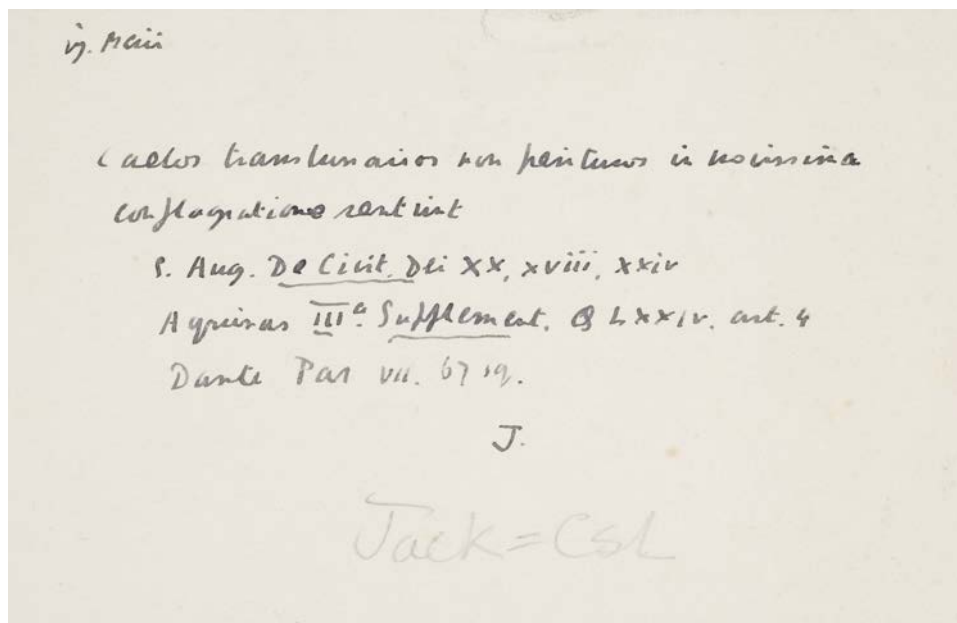
Saint Augustine, *The City of God*. Book XX: The prophecies of the Last Judgment in the Old and New Testaments. Book XVIII: The parallel history of the earthly and heavenly cities from Abraham to the end. Doctrine of Witness, that Jews received prophecy predicting Jesus, and that Jews are dispersed among the nations to provide independent testimony of the Hebrew Scriptures. The reference to Book XXIV is puzzling, the last Book being XXII.

St Thomas Aquinas, Supplement to the third part of the *Summa Theologica*. Question 74: Of the fire of the final conflagration. Article 4: Whether that fire will cleanse also the higher heavens?

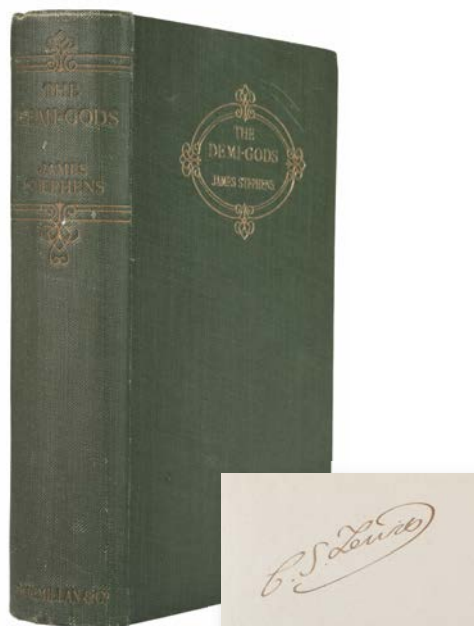
Dante, *Paradiso* 7.64–78: On a backdrop of creation theology — verses 64–66 are a medieval description of the Big Bang, Beatrice explaining that God created humans directly, without mediation.

(1)

£500 - £800



Lot 738



739 [Lewis, Clive Staples, 1898–1963]. *The Demi-Gods*, by James Stephens, 1st edition, London: Macmillan and Co., 1914, 3 pp. publisher's adverts at rear, brown ink signature of 'C. S. Lewis' to recto of front free endpaper, written boldly and sloping upwards, with a curling underline flourish, minor pencil marks on pp. 18, 19 and 48, possibly in Lewis's hand, original green cloth gilt, a little rubbed and cocked, spine dulled, a few ink spots to lower cover, 8vo C. S. Lewis 'discovered' James Stephens (1882–1950) – the notable Irish author of works inspired by traditional Irish mythology – whilst a teenager. Lewis not only read Stephens's books, but also gave a public lecture on him. While their writing styles differed, both authors engaged with themes of mythology, fantasy, and the spiritual world in their work. Lewis apparently appreciated the beauty and truth he found in Stephens's fantastical narratives, and considered *The Crock of Gold* to be one of his all-time favourite books.

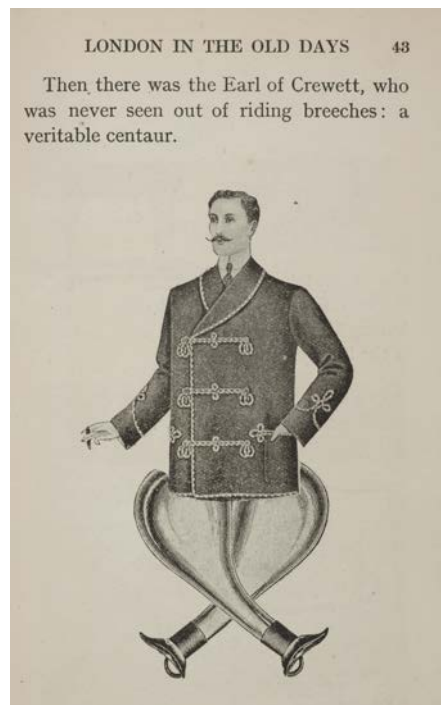
In spite of the popular perception that Lewis was English, he always saw himself as Irish, and was in fact an Ulster Protestant, born in Belfast and raised there until his mother's death when he was nine. Lewis was then sent to boarding schools in England, but returned to Belfast for school holidays and to various parts of Ireland for his holidays almost every year for the rest of his life. While his early interest in much of Irish mythological literature waned, he never lost his love for Yeats and the stories of James Stephens. In his teens he read Yeats voraciously, and once wrote of his brief time at Malvern College:

'There were more leprechauns than fags in my house [at Malvern College]. I saw the victories of Cuchulain more often than those of the first eleven. Was Borage the head of the college? Or was it Conchubar MacNessa?' (C. S. Lewis, *Surprised By Joy: The Shape of My Early Life*, 1955)

There are a few minor pencil marks to 3 pages of this copy: a deleted comma on p. 18 and a marginal mark on p. 48. The most significant markings are two pencil ticks, suggesting grammatical approval, for the underlined words 'An hesitation' and 'inquieting' on p. 19. However, it has not been possible to verify whether these are in the hand of Lewis or another.

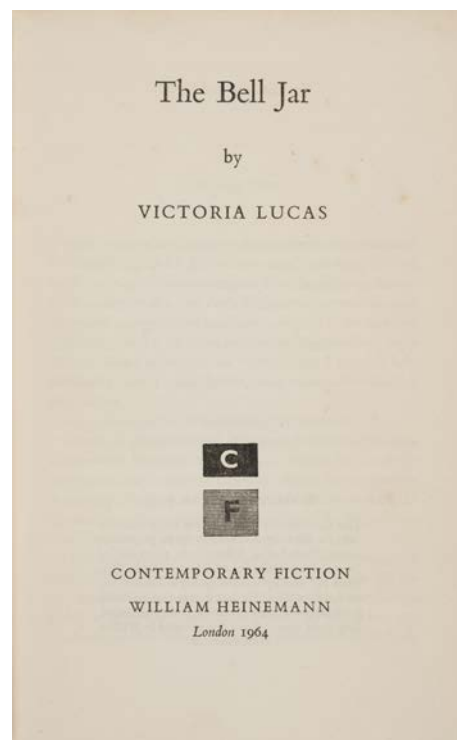
This copy of *The Demi-Gods* was recently discovered in Malvern in Worcestershire. Significantly, Lewis attended Malvern College between September 1913 and July 1914, making it very likely Lewis bought this new at the time of publication. James Stephens published *The Charwoman's Daughter* in 1912 and, later in the same year, his noted work *The Crock of Gold* (both advertised at the back of this book). Later, in 1935, Stephens began a literary and personal friendship with James Joyce, who considered Stephens to be a genius who 'easily embraced fantasy, philosophy, and comedy'.

(1) £300 – £500



740 Lucas (Edward Verrall & George Morrow). *What A Life! An Autobiography*, 1st edition, London: Methuen & Co., 1911, illustrations by Whiteley's, manuscript annotations to p. 126, a little minor spotting and occasional small damp stain at gutter, light partial offsetting to endpapers, small previous owner inscriptions, original cloth, spine faded, a little rubbed, 8vo

An early surrealist novel, the storyline using images taken from London department store Whiteley's General Catalogue (1) £200 – £300



Lot 741

741 **Lucas (Victoria, pseudonym of Sylvia Plath)**. The Bell Jar, 1st Contemporary Fiction edition, London: Contemporary Fiction/William Heinemann, 1964, *slight toning to textblock, small contemporary inscription to front pastedown, original green cloth, spine faded to brown, small bumps to corners, 8vo, together with Ariel, 1st edition, 2nd impression, London: Faber and Faber, March, 1965, light spotting to endpapers, small presentation inscription, original cloth, dust jacket, some fading to spine, 8vo, with others related including Winter Trees, 1st edition, 1971, Letters Home, by Sylvia Plath, selected and edited by Aurelia Schober Plath, 1st US edition, 1975, Sylvia Plath. The Woman and the Work, edited by Edward Butscher, 1st UK edition, 1979, The Journals of Sylvia Plath 1950-1962, edited by Karen V. Kukil, 2000, Eye Rhymes. Sylvia Plath's Art of the Visual, edited by Kathleen Connors and Sally Bayley, 2007, The Letters of Sylvia Plath, edited by Peter K. Steinberg and Karen V. Kukil, 2 volumes, 2017-18, plus other biographies etc*

(23)

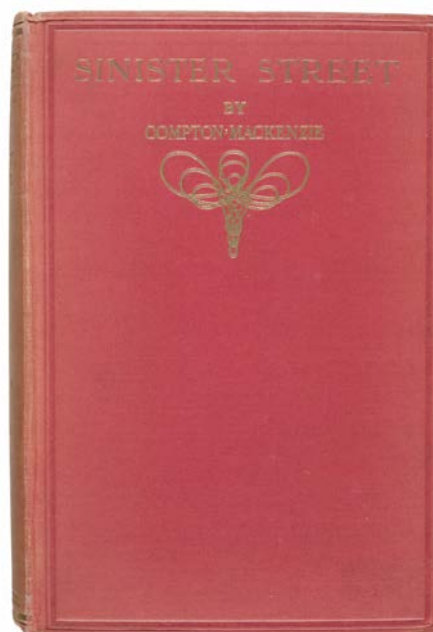
£150 - £200



742 **MacDiarmid (Hugh)**. Direadh I, II and III, Frenich Foss: Kulgin Duval & Colin H. Hamilton, 1974, *small lament by Valda Grieve and typescript note from publisher Kulgin Duval to Alan Hancox, dated 1965, enclosing the same loosely inserted, original morocco-backed boards, slipcase, 4to, limited signed edition 16/200, together with Jones (David). The Sleeping Lord, London: Faber and Faber, 1974, monochrome frontispiece, original cloth, slipcase, 8vo, limited signed edition 17/150, plus Brown (George Mackay). Keepers of the House, The Old Stile Press, 1986, colour illustrations by Gilliam Martin, original cloth-backed boards, slipcase, royal 8vo, limited signed edition 50/225, with 4 others: The Playboy of the Western World. A Comedy in Three Acts, by John M. Synge, 1907, limited edition 228/1000, The Red Limbo Lingo, by Lawrence Durrell, 1971, limited edition 529/1200, Poems Addressed to Hugh MacDiarmid and addressed to him on his seventy-fifth birthday, 1967, limited edition 56/350, signed by artist and editor with a prospectus for the work and 2 letters from editor Duncan Glen to Arnold Yates loosely inserted, and J. M. Synge. Translations, edited from the original manuscripts by Robin Skelton, Dolmen Press, 1961, limited edition 663/750*

(7)

£300 - £400



743 **Mackenzie (Compton)**. Sinister Street, 2 volumes, 1st edition, London: Martin Secker, 1913-14, *volume I 4th impression?, occasional light spotting and toning, small marginal repair to volume I half-title, original cloth gilt, spines faded, lightly rubbed at ends, 8vo*

The author's own copy, with his signature, address and bookplate to volume I front endpaper.

(2)

£150 - £200



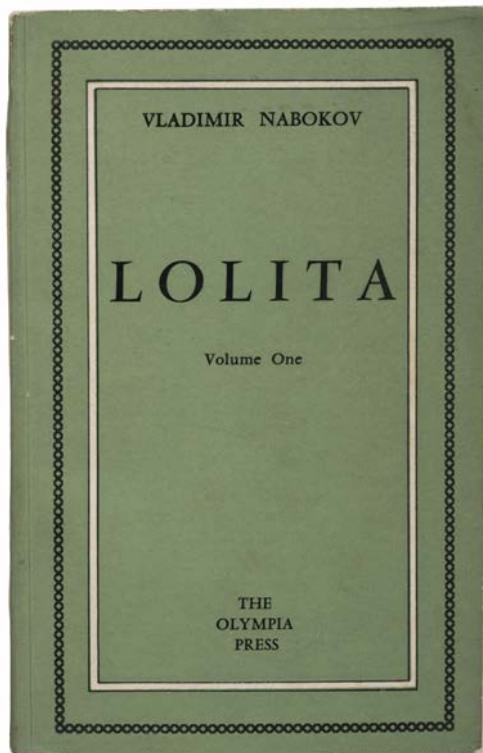
744 **Murdoch (Iris)**. A Severed Head, 1961; An Official Rose, 1962; The Unicorn, 1965; The Italian Girl, 1964; The Red and the Green, 1965; The Time of Angels, 1966; The Nice and the Good, 1968, 1st editions, *The Red and the Green with front endpaper excised and adhesive tape residue to rear endpaper, original cloth (Official Rose spine and extremities faded, light toning to margins of The Unicorn), dust jackets, The Unicorn split along front flap, small stains to spine, one or two small tears and nicks to others, 8vo, together with a complete set of all novels from Bruno's Dream, 1969 to Jackson's Dilemma, 1995, 1st editions (Sacred & Profane Love Machine with front endpaper excised), marginal toning to textblocks of The Good Apprentice, The Book and the Brotherhood and The Message to the Planet, plus 5 others including The Flight from the Enchanter, January 1960 reprint, The Bell, 1958 Book Society edition, Something Special, 1999 and 2 others by John Bayley*

(27)

£200 - £300



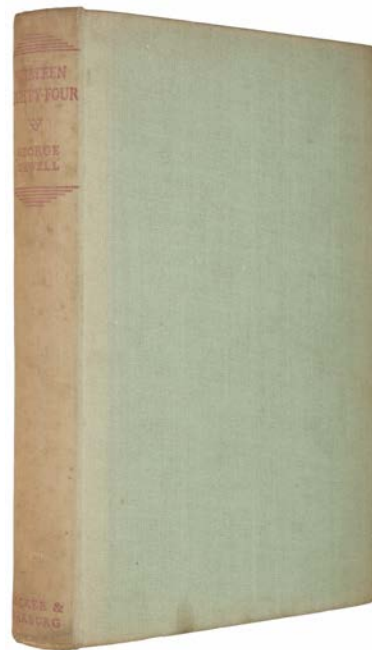
745 **Murdoch (Iris).** *A Year of Birds*, Compton Press, 1978, wood-engravings by Reynolds Stone, top edge gilt, original cloth-backed boards (spine ends slightly rubbed), 8vo, limited signed edition 40/350, together with Boxwood. Sixteen engravings by Reynolds Stone, illustrated in verse by Sylvia Townsend Warner, London: The Monotype Corporation Limited, 1958, original cloth gilt, glassine wrapper (small tear and chip), 8vo, limited edition, one of 500 copies
(2) £300 - £400



746 **Nabokov (Vladimir).** *Lolita*, volume I only (of 2), 1st edition, 1st printing, Paris: Olympia Press, 1955, manuscript numbers to rear blank verso, light spotting to fore edges, original wrappers with printed price of 900 Francs to rear wrapper, edges slightly rubbed, 8vo
(1) £200 - £300

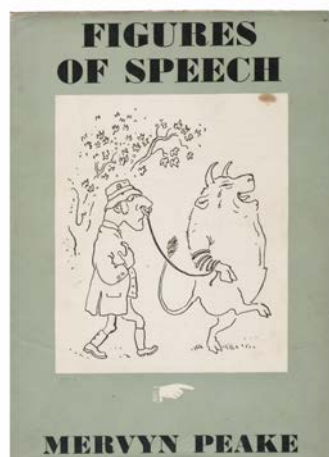
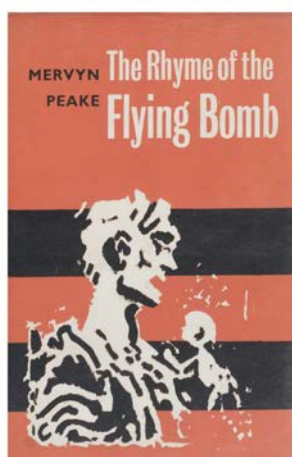
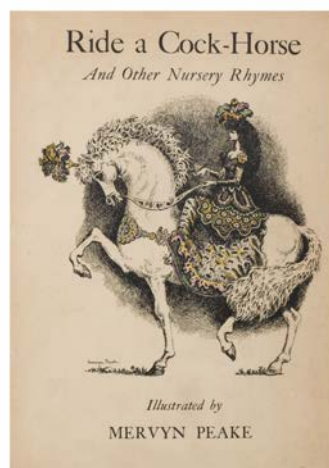


747 **O'Brian (Patrick).** *The Commodore*, 1st edition, London: Harper Collins, 1994, signed by the author to title, gift inscription from the author to front blank, with two letters from the author dated '95 and '96, together with: *The Yellow Admiral*, 1st edition, London: Harper Collins, 1997, *The Hundred Days*, 1st edition, London: Harper Collins, 1998, gift inscription from the author to title page, *Blue at the Mizzen*, 1st edition, London: Harper Collins, 1999, *Master and Commander*, London: Harper Collins: 1998, with letter from the author dated '99 loosely inserted, *The Yellow Admiral*, 1st US edition, New York: W. W. Norton & Company, Inc, 1996, and *Patrick O'Brian, Critisan Appreciations and Bibliography*, edited by A. E. Cunningham, The British Library, 1994, all in original cloth gilt with dust jackets, together with 42 Patrick O'Brian reprints, plus a collection of signed modern 1st editions comprising: Ishiguro (Kazuo). *Klara and The Sun* 2021, Harris (Robert). *V2 [&] The Second Sleep*, 2019, Sansom (C. J.). *Tombland*, 2018 and Parris (S. J.). *Execution*, 2020, plus 12 other volumes
(66) £300 - £400



Lot 748

748 **Orwell (George)**. Nineteen Eighty-Four, 1st edition, London: Secker & Warburg, 1949, *a few minor spots to endpapers, top edge red, original cloth, spine faded, one or two light stains, 8vo*
(1) £200 - £300

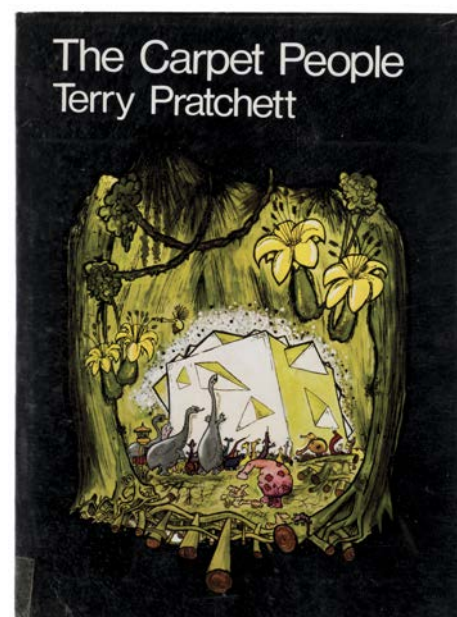


749 **Peake (Mervyn)**. Titus Groan, Gormenghast, Titus Alone, 3 volumes, 1st editions, London: Eyre & Spottiswoode, 1946, 1950 & 1959 respectively, *all original red cloth, the first and second titles in somewhat worn dustwrappers, together with Ride a Cock-Horse and other Nursery Rhymes, illustrated by Mervyn Peake, 1st edition, London: Chatto & Windus, 1940, The Adventures of the Young Soldier in search of the Better World by C. E. M. Joad, with drawings by Mervyn Peake, 1st edition, London: Faber & Faber, 1943, Rhymes Without Reason, 1st edition, Eyre & Spottiswoode, 1944, Figures of Speech, 1st edition, London: Victor Gollancz, 1954, & The Rhyme of the Flying Bomb, 1st edition, London: J. M. Dent & Sons Ltd., 1962, illustrations to each, all original cloth in dustwrappers (except Rhymes Without Reason without dustwrapper), small 4to/8vo, and other Mervyn Peake interest, including Quest for Sieta by Maurice Collis, 1st edition, 1946, limited edition of 500 copies, The Book of Lyonne, 1952, Treasure Island, 1949, The Young Blackbird, 1953, Grimms Household Tales, 1946, etc., mostly original cloth, some in dustwrappers, 8vo/4to*

(36) £300 - £500



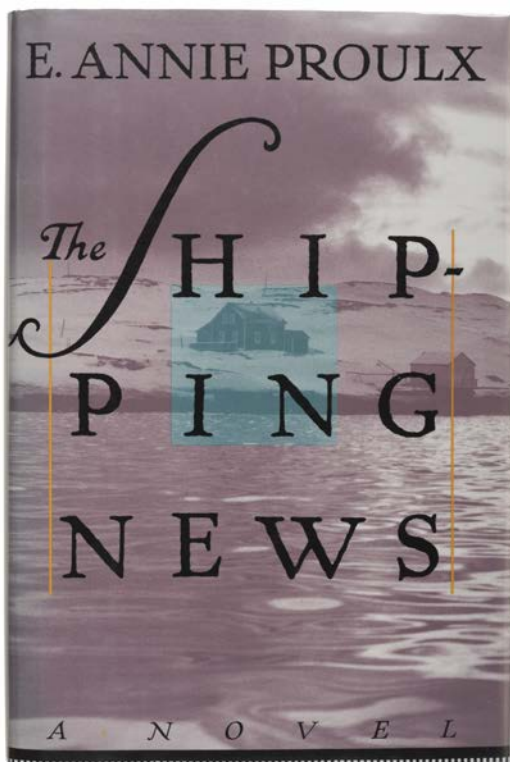
750 **Poe (Edgar Allan)**. The Raven, 1887, London: Griffith, Farran, Okeden & Welsh; New York: E. P. Dutton & Co., 1887, *additional wood-engraved title and numerous wood-engraved illustrations by W. L. Taylor throughout volume, original limp relievo leather with foliate embossed decoration, title in gilt to upper cover, original Japanese-style side sewing to spine with gold coloured thread, square 8vo, contained in original box*
(1) £150 - £200



751 **Pratchett (Terry)**. The Carpet People, 1st edition, Gerrards Cross: Colin Smythe, 1971, *illustrations by the author, lacking front and rear endpapers, original cloth gilt, price-lipped dust jacket, small adhesive tape reinforcement at foot of spine, 8vo, together with A signed menu from the Athenaeum, 24 November 2004, 2 leaves, original pictorial paper wrappers, signed in black ink by Pratchett to upper cover, small 4to*

The dinner celebrated 21 years of the Discworld series.
(2)

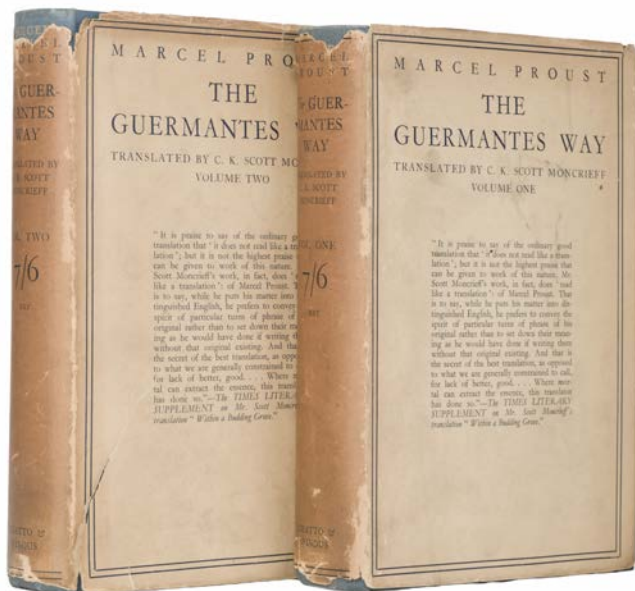
£150 - £200



752 **Proulx (Edna Ann)**. *The Shipping News*, 1st edition, New York: Charles Scribner's Sons, 1993, original cloth-backed boards, dust jacket, 8vo, inscribed by the author to title, together with 2 others: *The Shipping News*, 1st UK edition, 1994, inscribed, and *Close Range*. *Wyoming Stories*, 1st US edition, 1999, signed by the author and artist William Matthews

(3)

£200 - £300



Lot 753

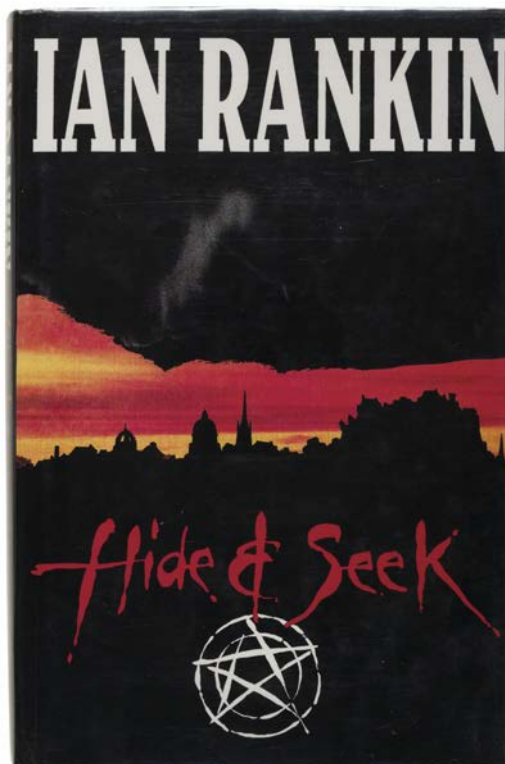
Each lot is subject to a Buyer's Premium of 22%
(Lots marked * 26.4% inclusive of VAT @ 20%)

753 **Proust (Marcel)**. *The Guermantes Way*, translated by C.K. Scott Moncrieff, 2 volumes, 1st English edition, London: Chatto & Windus, 1925, some pages unopened and few roughly opened (with consequent tearing of some fore-margins), original cloth in dust jackets, light dust-soiling, toning and few marks to dust-jackets, also torn at head and foot, frayed to edges, volume 2 dust jacket with 8 cm diagonal closed tear, 8vo

Extremely uncommon in the dust-jackets.

(2)

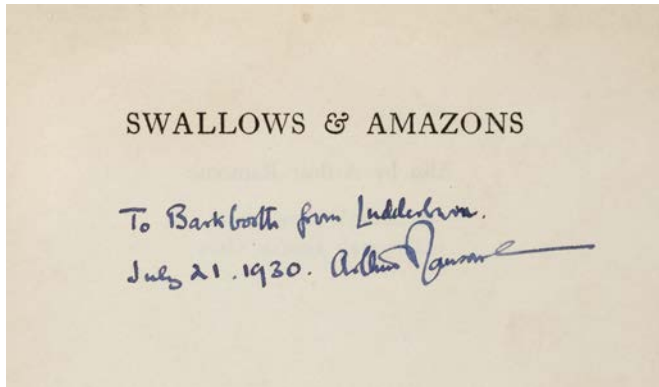
£400 - £600



754 **Rankin (Ian)**. *Hide & Seek*, 1st edition, London: Barrie & Jenkins, 1991, slight toning to textblock, original cloth, dust jacket, inscribed by the author to David with hangman doodle to title, together with Herbert in Motion and other stories, London: Revolver, 1997, light spotting to fore edges, original wrappers, price sticker to rear wrapper, 8vo, limited edition 91/200, signed by the author with noughts and crosses doodle, plus 1st editions of *A Good Hanging*, 1992, and *The Falls*, 2001, both signed, plus 7 Scorpion Press signed limited editions: *The Hanging Garden*, 1998, *A Question of Blood*, 2003, *Fleshmarket Close*, 2004, *Doors Open*, 2008, *Standing in Another Man's Grave*, 2012, *Even Dogs in the Wild*, 2015, *Rather Be the Devil*, 2016, together with other crime-related etc including Scorpion Press limited signed editions *Recalled to Life*, 1992, and *The Wood Beyond*, 1996 by Reginald Hill (with loose signed promotional photos of actors Warren Clarke and Colin Buchanan), *A Touch of Frost*, by R. D. Wingfield, 1998, Post Mortem Books limited signed edition 283/350, 3 titles by Bernard Cornwell including Scorpion Press limited signed editions of *Sharpe's Tiger*, 1997, and *Sharpe's Fury*, 2006, *John Le Carré's Our Game*, 2nd impression, 1995, signed, *The No. 1 Ladies' Detective Agency*, by Alexander McCall Smith, *Collectors' Edition*, 2007 (one of 1200, in the publisher's shrinkwrap) and 7 novels by David Roberts, from *Sweet Poison*, 2001 to the *Quality of Mercy*, 2006, 1st editions, each signed

(26)

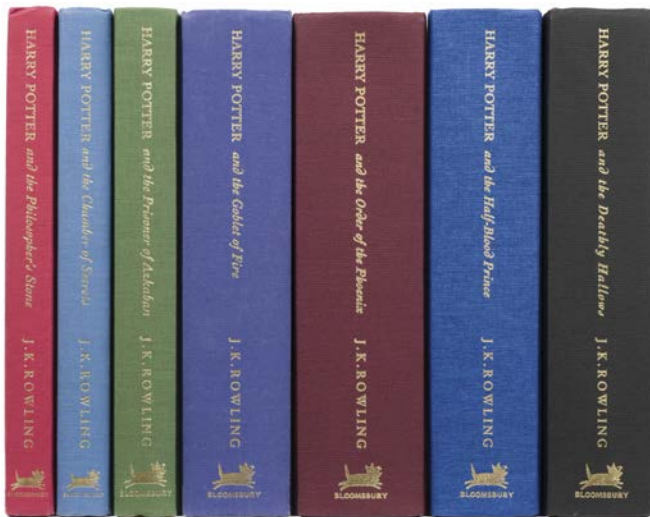
£300 - £400



755 **Ransome (Arthur).** *Swallows & Amazons*, 1st edition, London: Jonathan Cape, 1930, illustrations by Stephen Spurrier, half-title (supplied from another copy) bearing inscription 'To Barkbooth from Luddesburn. July 21 1930. Arthur Ransome', and ownership inscription beneath in pencil 'Ella H. Kelsall, Aug 1930, Barkbooth', map endpapers with upper hinge cracked, occasional light toning and small stains, original cloth, upper joint with possible adhesive strengthening beneath, spine discoloured and faded, head and foot of spine frayed with slight loss, boards faded and with few marks, lower joint, board corners and edges rubbed, contained in later cloth solander box, 8vo

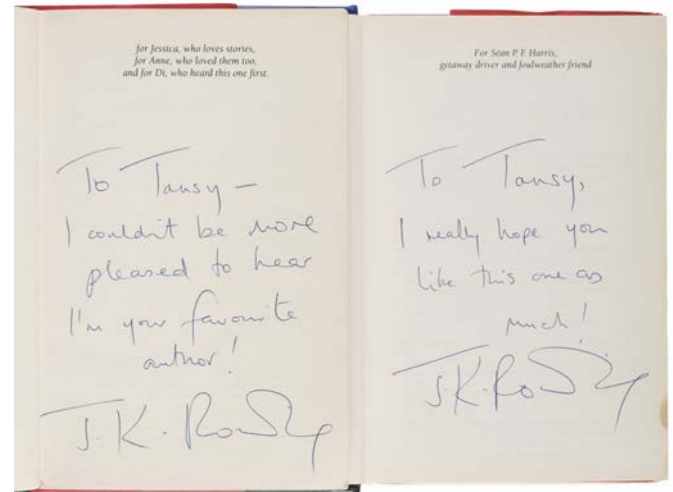
The Kelsall family lived at Barkbooth, across the valley from the Ransome's at Low Luddesburn, Colonel Kelsall a friend and fishing companion of Arthur, and due to a lack of telephones devised a signalling system to coordinate fishing plans. The Kelsall's had two young children, Desmond and Richard (Dick),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

(1) £1,000 - £1,500



756 **Rowling (J. K.)** A set of all 7 Harry Potter titles, deluxe editions, London: Bloomsbury, 1999-2007, *Harry Potter and the Philosopher's Stone*, and *Harry Potter and the Prisoner of Azkaban* both 2nd printings, the others 1st printings, one or two small pale stains to half-titles of first two titles, original cloth, upper covers with inset colour illustrations, 8vo

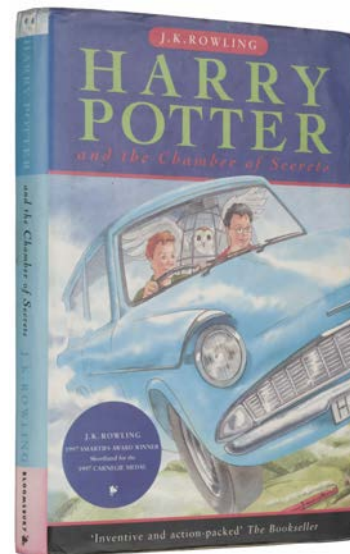
(7) £200 - £300



757 **Rowling (J. K.)** *Harry Potter and the Philosopher's Stone*, 10th impression paperback edition, London: Bloomsbury, 1997, original wrappers, some edge wear and creases, 8vo, presentation copy, inscribed to dedication page 'To Tansy - I couldn't be more pleased to hear I'm your favourite author! J. K. Rowling', together with *Harry Potter and the Chamber of Secrets*, 1st edition, 1st issue, London: Bloomsbury, 1998, water stain to lower corner of textblock throughout (mainly marginal but increasing towards end), small marginal stain to first few leaves, original pictorial boards, dust jacket, pale water stain to verso, 8vo, presentation copy, inscribed to dedication 'Tp Tansy, I really hope you like this one as much! J. K. Rowling', plus *Harry Potter and the Prisoner of Azkaban*, 1st edition, 2nd impression, 1999

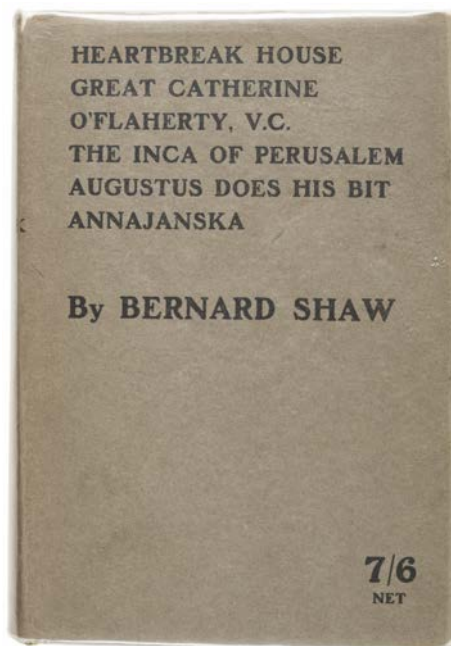
Provenance: Tansy Wilkinson, aged 7. Inscribed by the author to Tansy at Heffers Children's Bookshop, King Street, Cambridge, where J. K. Rowling had given a talk to a small audience of keen young readers including Tansy, a devout Harry Potter enthusiast, and her mother, on writing the books and being a writer.

(3) £1,000 - £1,500



758 **Rowling (J. K.)** *Harry Potter and the Chamber of Secrets*, 1st edition, London: Bloomsbury, 1998, original pictorial boards, light spotting to the first few leaves, slightly cocked, spine to dust jacket faded and a little worn at extremities, 8vo

Errington A2 (a).
(1) £400 - £600



759 **Shaw (George Bernard)**. Heartbreak House, Great Catherine, and Playlets of the War, 1st edition, London: Constable and Company, 1919, advertisement leaf at rear, a few minor spots, original cloth, upper joint splitting, dust jacket, 8vo, presentation copy, inscribed to half-title 'To Cyril Maude, from Bernard Shaw, 20th Feb. 1920', with a cut signature of Cyril Maude loosely inserted (Cyril Maude, 1862-1951, actor-manager), together with **Fry (Christopher)**. The Lady's Not For Burning, 5th impression, October 1949, partial offsetting to endpapers, original cloth, price-clipped dust jacket, spine toned, a few small tears, 8vo, signed by the author and 3 cast members of the Globe Theatre production (John Gielgud, Pamela Brown, Claire Bloom), plus Cecil Day Lewis, and 2 autograph notes from Claire Bloom to David Gillard MBE (arts journalist and critic), and Amadeus. A Play by Peter Shaffer, 1st edition, 1980, signed by the playwright (dust jacket with adhesive tape covering)

£200 - £300



760 **Shute (Nevil)**. The Chequer Board, 1947; A Town Like Alice, 1950, Round the Bend, 1951, The Far Country, 1952, In the Wet, 1953, Requiem For a Wren, 1953, Beyond the Black Stump, 1956, 1st editions, occasional light spotting and toning, bookplate to front endpaper of A Town Like Alice, original cloth (a few spine tips faded), dust jackets, A Town Like Alice with small abrasion at head of spine and reinforced at ends to verso, small nicks and creases generally to others, together with others by the author, including 1st editions On the Beach, 1957 The Rainbow and the Rose, 1958, Trustee from the Toolroom, 1960, Stephen Morris, 1961, plus the author's autobiography, Slide Rule, 1954

(22)

£200 - £300

761 **Speight (Thomas Wilkinson)**. A Secret of the Sea. A novel, 3 volumes, 1st edition, London: Richard Bentley and Son, 1876, occasional minor stains, previous owner ink stamps of James Smyth, Portavogie, Kirkcubbin to most endpapers, original cloth gilt, spines slightly darkened, 8vo, together with **Benson (Arthur Christopher)**. Paul the Minstrel and Other Stories. Reprinted from the Hill of Trouble and The Isles of Sunset, 1st edition, London: Smith, Elder & Co., 1911, light spotting and offsetting to endpapers, original cloth, edges slightly rubbed, 8vo, with a clipped signature of the author to front pastedown, plus **Hichens (Robert)**. The Dweller on the Threshold, 1st edition, London: Methuen & Co., 1911, publisher's catalogue at rear, some light spotting, original cloth gilt, 8vo, together with other supernatural etc including The Devil's Advocate, by Percy Greg, 2 volumes, 1st edition, 1878 (ex-libris), The Average Woman. A Common Story, Reffey, Captain My Captain, by Wolcott Balestier, 1st edition, 1892, The Silent Isle, by A. C. Benson, 1st edition, 1910, The Children of the Night, by W. B. Maxwell, 1st edition, 1925, The Collected Ghost Stories of M. R. James, 1st edition, 1931, The Travel Tales of Mr. Joseph Jorkens, by Lord Dunsany, 1st edition, 1931 The Great Fog and Other Weird Tales, by Gerald Heard, 1st UK edition, 1947, What Dreams May Come, by Cynthia Asquith, 1st edition, 1951, and The Guide to Supernatural Fiction, by Everett F. Bleiler, Kent State University Press., 1983

(28)

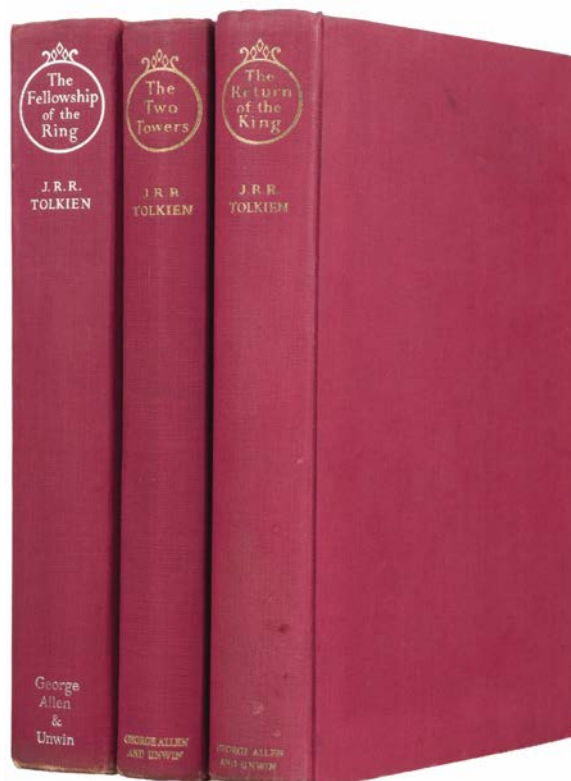
£300 - £500



Lot 761



Lot 762



Lot 763

762 **Taylor (Elizabeth).** *Angel*, 1st edition, London: Peter Davies, 1957, *advertisements at rear, endpapers a little toned, original cloth, spine a little faded, dust jacket, spine rubbed at head with small reinforcement to verso, minor spotting to panels, 21/- price sticker over printed price on front flap, 8vo*

Novel by the respected author Elizabeth Taylor, partly based on the life of Victorian novelist Marie Corelli, and later made into a film in 2007.

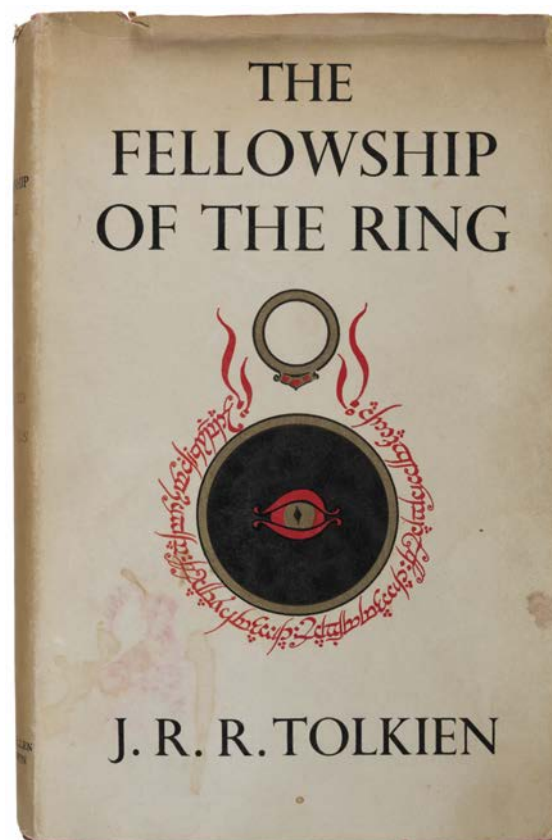
(1) £150 - £200

763 **Tolkien (J. R. R.)** *Lord of the Rings: The Fellowship of the Ring*, 4th impression, November 1955, *The Two Towers*, 2nd impression, 1955, *The Return of the King*, 1st edition, 1st state, 1955, 1st state of *Return of the King*, with signature '4' at foot of p. 49 and sagging text, folding map to each (detached in *Two Towers*), *Fellowship* and *Return* with small bookseller ticket of H. Preiss to front pastedown, original red cloth, some light edge wear, slight lean, 8vo

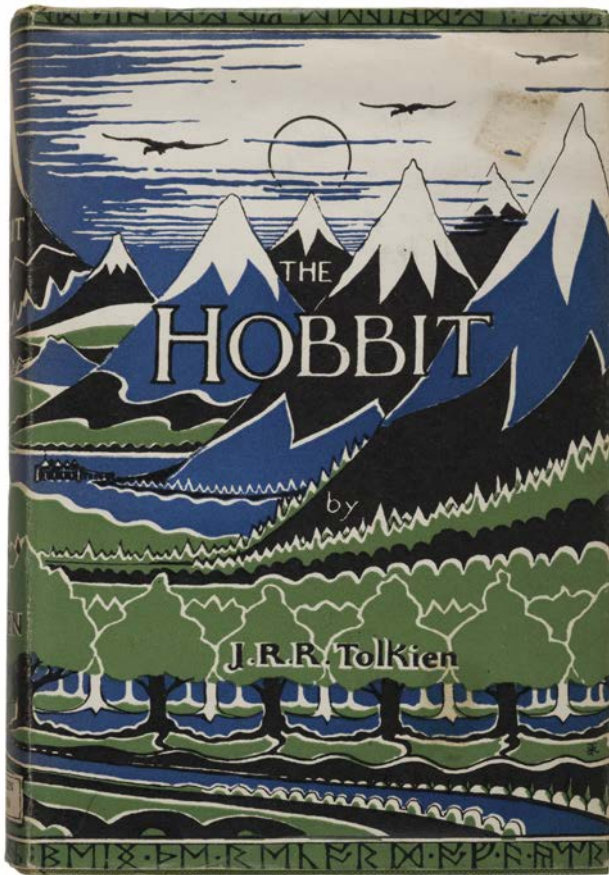
(3) £1,500 - £2,000

764 **Tolkien (J. R. R.)** *The Fellowship of the Ring*, 1st edition, 7th impression, London: George Allen & Unwin, October 1957, folding map, top edge red, original cloth gilt, dust jacket, spine toned. a few small tears, small stains to front panel, 8vo

(1) £200 - £300



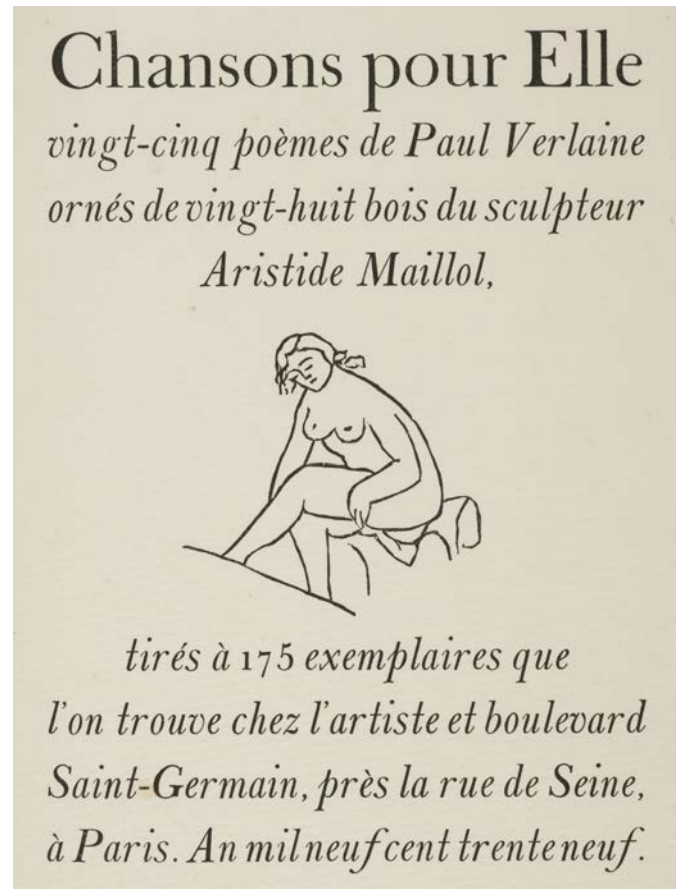
Lot 764



765 **Tolkien (J. R. R.)** *The Hobbit*, 2nd edition, 10th impression overall, London: George Allen & Unwin, 1958, colour frontispiece and illustrations by the author, map endpapers, light spotting and small adhesive tape residue marks front and rear, original cloth (spine tips faded), price-clipped dust jacket, light toning to spine, small adhesive residue marks to verso (one with show-through to front panel), 8vo, together with *The Lord of the Rings: The Fellowship of the Ring*, 5th impression, 1956; *The Two Towers*, 2nd edition, 7th impression, 1973; *The Return of the King*, 2nd edition, 1966, folding map to each, *Fellowship* with adhesive tape residue marks to endpapers, original cloth (spine faded), *Two Towers* in original cloth, dust jacket (red lettering to spine faded), *Return of the King* in original cloth (edges a little rubbed), price-clipped dust jacket with small tears at spine ends, some edge wear and small stains, 8vo

(4)

£400 - £600



766 **Verlaine (Paul)**. *Chansons pour Elle*, vingt cinq poèmes de Paul Verlaine ornés de vingt-huit bois du sculpteur Aristide Maillol, Paris: chez l'artiste [Édouard Pelletan], 1939, 28 woodcut illustrations to text, original wrappers bound in at front and rear, wood-grain effect endpapers, top edge gilt, contemporary light brown full calf in Jansenist style (by Henri Creuzevault, signed to front turn-in), spine lettered in gilt, lightly scuffed to head and foot of spine, in matching wood-grain effect slipcase, small 4to

Carteret IV, 392; Skira 218; Rauch 142; Monod 11078; Guerin 128-158.

Limited edition of 175 copies (20 on old Japan, 60 on Montval and 95 on Marais). This copy one of sixty numbered copies on Montval, a paper invented by Aristide Maillol's nephew. Bound by the Paris bookbinder Henri Creuzevault (1905-1971), who established his bookshop and publishing house at 159 faubourg Saint Honoré in 1936. An exhibition of his work was held at the Musée des Arts décoratifs, Bordeaux in 1984.

First published by Léon Vanier in 1891, *Chansons pour Elle* celebrates Verlaine's love affair with Eugénie Krantz, his last mistress, or with Philomène Boudin, a prostitute he met at the Broussais Hospital. The poet died in 1896 after a long descent into alcoholism, drug addiction and squalor.

(1)

£700 - £1,000



767* **Waugh (Evelyn, 1903-1966).** A group of three prep school reports initialled ('E.W.') by English and History teacher Evelyn Waugh, for the school pupil [Arthur] [Bookey] Riall, at Arnold House, Llanddulas, North Wales, for terms beginning March, June and July 1925, each including brief autograph comments by Evelyn Waugh for the subjects English and History, Waugh's comments for English being: 'Considerable progress made', 'Satisfactory progress made', 'Quite good - a sound memory for repetition', the comments for History being: 'Rather backward - working well', 'Shows much more interest this term' and 'Has made some progress', together with 11 earlier Arnold House reports for Riall (1921-24), all pre-printed reports with columns for Class, Place, Subjects, and teachers' initials, all one page, 4to, together with: Two original gelatin silver print photographs of the pupils and staff, Summer 1923 & Summer 1925, the first showing the group arranged in four long rows in front of a high hedge, 22 x 29.5 cm, on original card mount of the studio Richard Brown of Liverpool, some creasing and bruising lower right, spotting to mount, the second showing Evelyn Waugh standing to the extreme left of the group arranged with the school visible behind, Waugh with a moustache wearing a buttoned jacket and striped tie, his hands in the pockets of his plus fours with shooting socks visible below, small crease to top right corner, unmounted, 19 x 28 cm, plus two small snapshots (by Riall?), the first a group photograph of the entire school, in the same location and in a near-identical arrangement as the formal 1925 photograph, Waugh apparently visible at the very back towards the far left, the other in the same setting showing the schoolboy cricket team, each 9 x 9 cm, plus 4 printed roll calls of pupils at the school for May 1923, September 1924, January & May 1925, a group of 77 autograph letters written home by Riall to his parents at Duninga, Goresbridge, Co. Kilkenny, October 1921 to July 1925, and a few related items of ephemera

Provenance: From the family of Arthur Bookey Riall, by direct descent.

Arthur Bookey Riall (1911-1984) was born in Leeds, Yorkshire, and spent his early years there, and then at Doninga, Goresbridge, Ireland. His parents were Major Malcolm Riall, West Yorkshire Regiment, and Sydney Maud (née Lefroy, the great-niece of Tom Lefroy, who famously began a flirtation with Jane Austen in 1796). Arthur Riall attended Charterhouse School, Goldalming, Surrey, and then RMC Sandhurst. He was commissioned into the East Yorkshire Regiment in 1932, serving in India, seeing service in WW2, mostly in India then France, Low Countries (at Arnheim) and Germany 1944-45. He transferred to the RAF Levies, Iraq, in 1948, subsequently into the RAF Regiment. He retired in the rank of Air Commodore in 1966, becoming the Secretary of the National Rifle Association 1967-80.

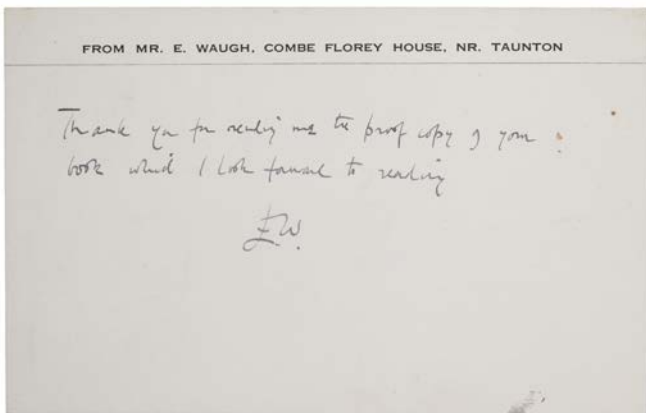
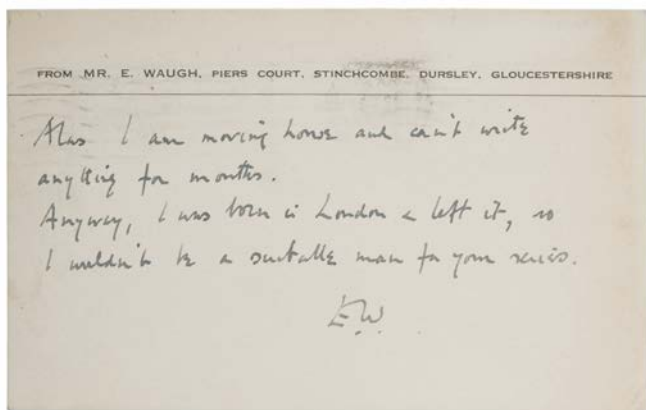
Little is known about Evelyn Waugh's brief time teaching at Arnold House and the 1925 school photograph depicting him is apparently unpublished, with no other copies traced.

Waugh taught at this North Wales prep school for a period of just six months in 1925. It was his first work experience but a purgatorial period for him, which culminated in a half-hearted attempt at suicide by swimming out to sea, thwarted by jellyfish stings forcing a retreat back to land.

Teaching at Arnold House, however, did give him good, raw material for *Decline and Fall*, his first published novel, appearing in 1928. It was written at Plas Dulas, near the village of Llanddulas, and this experience influenced the fictional school Llanabba Castle in the novel. Interestingly, one can compare Waugh's fictionalised account of a school outing (Chapter Nine. In Which Our Hero's Fortunes Fall Very Low) with a different version of the outing as given by the 13-year-old Riall in his letter home, written on 5 July 1925. In the book Waugh renames the headmaster Mr. Vanhomrigh, whose real name was Charles P. Banks. His name appears in Waugh's 'account' of the school trip and Riall's letter, Banks also signing off all of Riall's school reports.

(a large folder)

£1,000 - £1,500



768* Waugh (Evelyn, 1903-1966). Two brief Autograph Letters Signed with initials, Piers Court, Stinchcombe, Dursley, Gloucestershire, postmarked 23 June 1956 & Combe Florey House, Nr. Taunton, postmark indistinct, c. 1960, written in blue ink on personalised correspondence cards to J[ohn] Lehmann and Neville Braybrooke, in the first, Waugh informs his correspondent that he is '...moving house and can't write anything for months...', adding, 'Anyway, I was born in London & left it, so I wouldn't be a suitable man for your series', light franking marks in two places, not affecting legibility, toning to right margin, and in the second, the author thanks his recipient '...for sending me the proof copy of your book which I look forward to reading', slightly creased upper right, both addressed to versos in Waugh's hand, each 9 x 14 cm

John Lehmann (1907-1987), English poet and man of letters; Neville Braybrooke (1923-2001), English poet, writer, editor and literary critic.
(2) £200 - £300

769 Wheatley (Dennis). The Devil Rides Out, 1st edition, London: Hutchinson & Co., [1934], 5pp. publisher's advertisements at rear, pictorial (ownership inscription to verso scratched out), original red cloth lettered in black, lightly marked, author's signed presentation copy, inscribed to title 'With the compliments of Dennis Wheatley', together with other Dennis Wheatley 1st editions, including The Man Who Missed the War, [1945], Code Word-Golden Fleece [1946], The Second Seal, 1950, Star of Ill-Omen, 1952, To the Devil-A Daughter, 1953, The Prisoner in the Mask, 1957, The Rape of Venice, 1959, The Satanist, 1960, Vendetta in Spain, 1961, etc., all original cloth in dustwrappers (except Code Word-Golden Fleece without dustwrapper), and other Dennis Wheatley titles, including a further 26 in dustwrappers, all 8vo
(51) £200 - £300



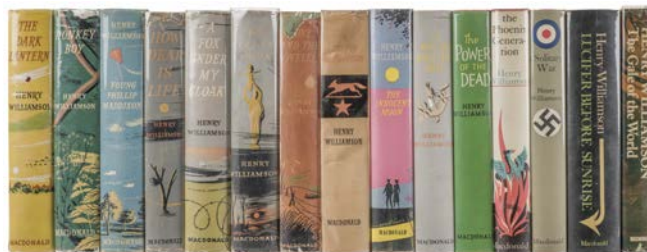
770 Wilde (Oscar). De Profundis by Oscar Wilde, 1st edition, London: Methuen and Co., 36 Essex Street, Strand, [1905], gift inscription to front free endpaper 'For Ursular Borne, With Compliments & Wishes, Fr, Robert Ross, Feb 5th/05', light spotting (mostly to extreme margins), top edge gilt, the rest uncut, cream cloth boards lettered and decorated in gilt with designs by Charles Ricketts, spine a little faded, light staining to covers, 8vo

Mason 389.

Limited edition of 200 copies printed on handmade paper.

A rare presentation copy inscribed by the editor and Wilde's close friend Robert 'Robbie' Ross. Wilde was not allowed to send or publish the manuscript from prison, but entrusted the work to Ross the day after Wilde's release. Ross published the present excerpted version five years after Wilde's death, adding a preface and the title De Profundis ("from the depths").

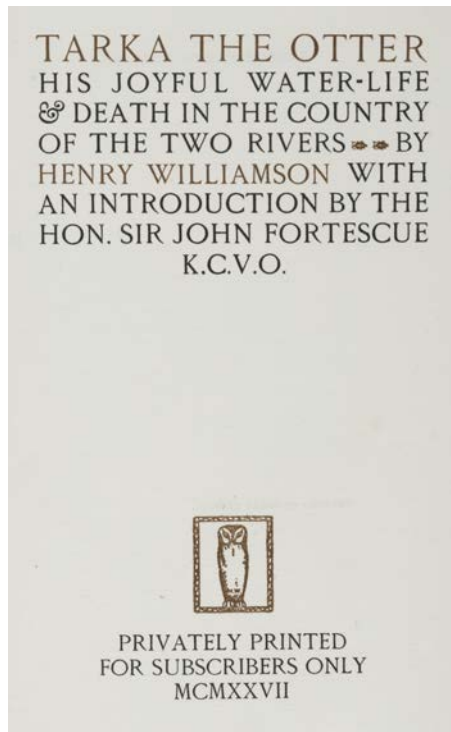
(1) £2,000 - £3,000



771 Williamson (Henry). 'A Chronicle of Ancient Sunlight', a complete set of all 15 titles, 1st editions, 1951-69, occasional light spotting, one or two previous owner inscriptions, The Golden Virgin lacking front endpaper, a few bookplates of Christopher C. Hughes, original cloth (some fading to a couple of covers), dust jackets, some price-clipped with a few chips and tears, some fading to a few spines, 8vo

The Dark Lantern and Young Phillip Maddison inscribed by the author.

(15) £300 - £400



772 **Williamson (Henry)**. *Tarka the Otter*, privately printed for subscribers only, London: Chiswick Press, 1927, *top edge gilt, original vellum, label to spine (a little rubbed), covers slightly bowed*, 8vo

Limited edition 17/100. Inscribed by the author 'for Christopher à Beckett Williams (Old Half-Wit) from Henry Williamson', with his small ink owl sketch.

Christopher à Beckett Williams ('Kit') (1890-1956) author and composer, was a friend of Williamson, the pair had gone skiing to the Pyrenees in 1929 before later falling out.

(1)

£800 - £1,200



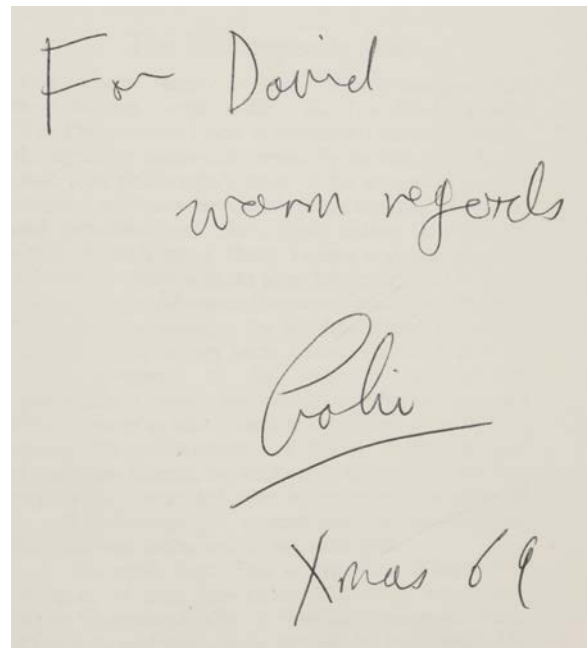
Lot 773

773 **Williamson (Henry)**. *The Flax of Dream*, 4 volumes, limited edition, volumes I-III, Faber and Faber, volume IV, Jonathan Cape, 1929-31 *volumes I-II revised editions 1929-30, one or two endpapers a little toned, top edge gilt, original buckram, some fading to spines (and partially to upper covers of the Beautiful Years and The Dream of Fair Women)*, 8vo

Each a signed limited edition, one of 200 copies.

(4)

£200 - £300



774 **Wilson (Colin)**. *The Philosopher's Stone*, 1st edition, London: Arthur Baker, 1969, *signed and inscribed by the author to 'David (Clark) Xmas 69' to the front free endpaper, original cloth in dust jacket, slightly rubbed to head & foot*, 8vo

The Outsider, 17th impression, London: Victor Gollancz, 1974, *signed and inscribed by the author to 'David & Pamela Jan 78' to the front free endpaper, original cloth in dust jacket, minor rubbing to head & foot*, 8vo

New Pathways in Psychology, Maslow and the Post-Freudian Revolution, 2nd impression, London: Victor Gollancz, 1973, *signed and inscribed by the author to 'David & Pamela Jan 78' to the front free endpaper, original cloth in dust jacket*, 8vo

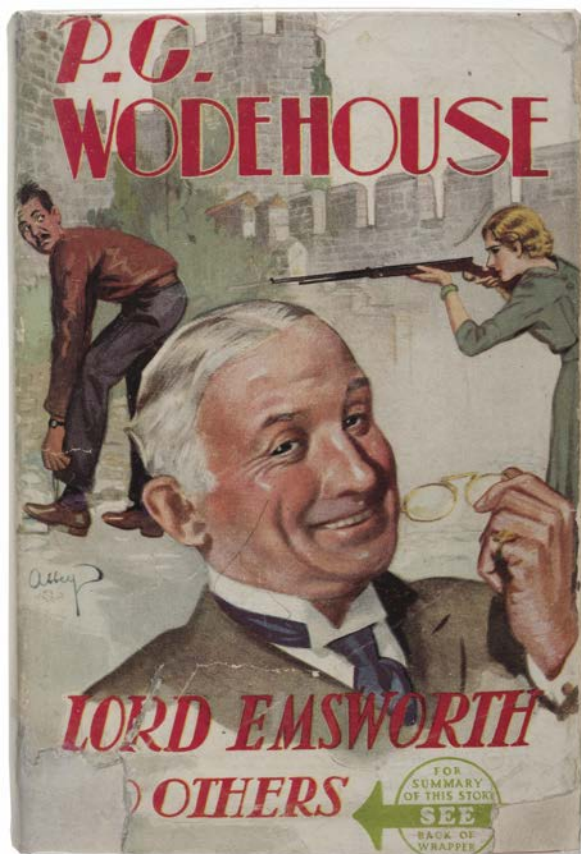
A Book of Booze, 1st edition, London: Victor Gollancz, 1974, *signed and inscribed by the author to 'David Jan 75' with a quote from Shakespeare to the front free endpaper, original cloth in dust jacket, lightly rubbed to head & foot*, 8vo

A Criminal History of Mankind, 1st edition, London: Granada, 1984, *signed and inscribed by the author to 'David July 84' to the front free endpaper, original cloth in dust jacket, some minor rubbing*, 8vo

From the family of David Clark, who became good friends with Colin Wilson when they met at St Austell gentleman's club in the 1970s

(5)

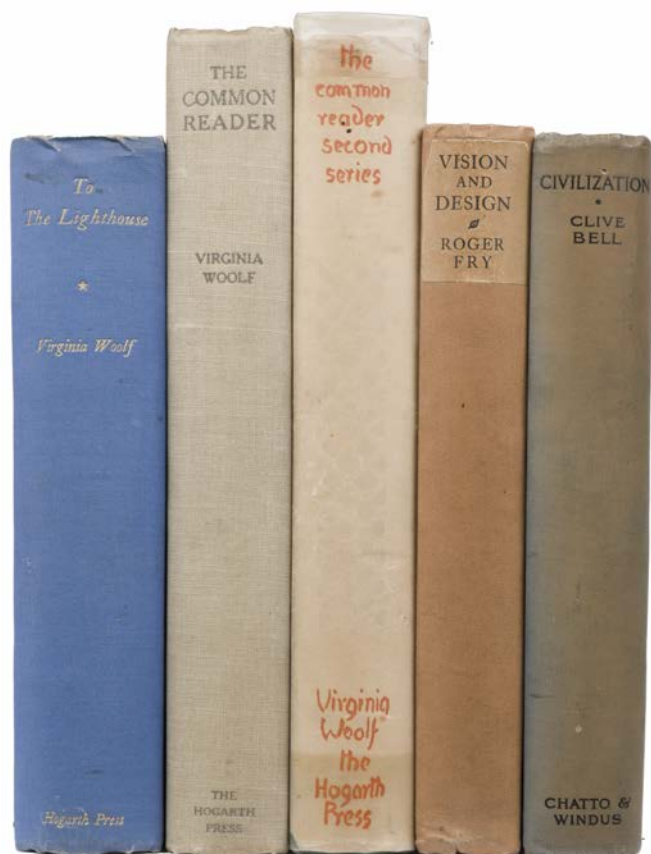
£500 - £800



775 **Wodehouse (P. G.)** Lord Emsworth and Others, 1st edition, London: Herbert Jenkins, 1937, advertisements at rear, a little minor spotting, offsetting top endpapers, original cloth (spine ends faded), dust jacket priced at 7/6, spine faded with tears and losses, some repairs to verso, 8vo, together with 13 others by the author in dust jackets including Summer Lightning, 12th printing, circa 1951, Blandings' Castle, 2nd printing, [1936] in a later wartime dust jacket (priced at 3/-), Uncle Fred in the Springtime, 3rd printing, circa 1946 (dust jacket price 5/-), Heavy Weather, 7th printing, circa 1936 (price 5/-), and 1st editions Full Moon, [1947], Nothing Serious, [1950], Pigs Have Wings, 1952, and Service With a Smile, 1962

McIlvaine A57a for first novel.
(14)

£300 - £400



776 **Woolf (Virginia).** To the Lighthouse, 1st edition, London: Hogarth Press, 1927, some light spotting, endpapers a little toned, original cloth, spine very slightly darkened and rubbed at ends, 8vo, together with The Common Reader, 1925, and The Common Reader Second Series, 1st editions, Hogarth Press 1925 & 1932, some spotting, partial offsetting to Common Reader endpapers and contemporary ink inscription, Hogarth Press works list loosely inserted to Second Series, original cloth, Common Reader upper cover designed by Vanessa Bell, Second Series with dust jacket (chipped at head of spine and with adhesive tape repairs), some spotting, Common Reader spine with some fading, a few light marks, 8vo, with 2 others: Vision and Design, by Roger Fry, 2nd impression, March 1925, and Civilization. An Essay by Clive Bell, 3rd impression, March 1929

(5)

£300 - £400

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The amount is calculated as follows:

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

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

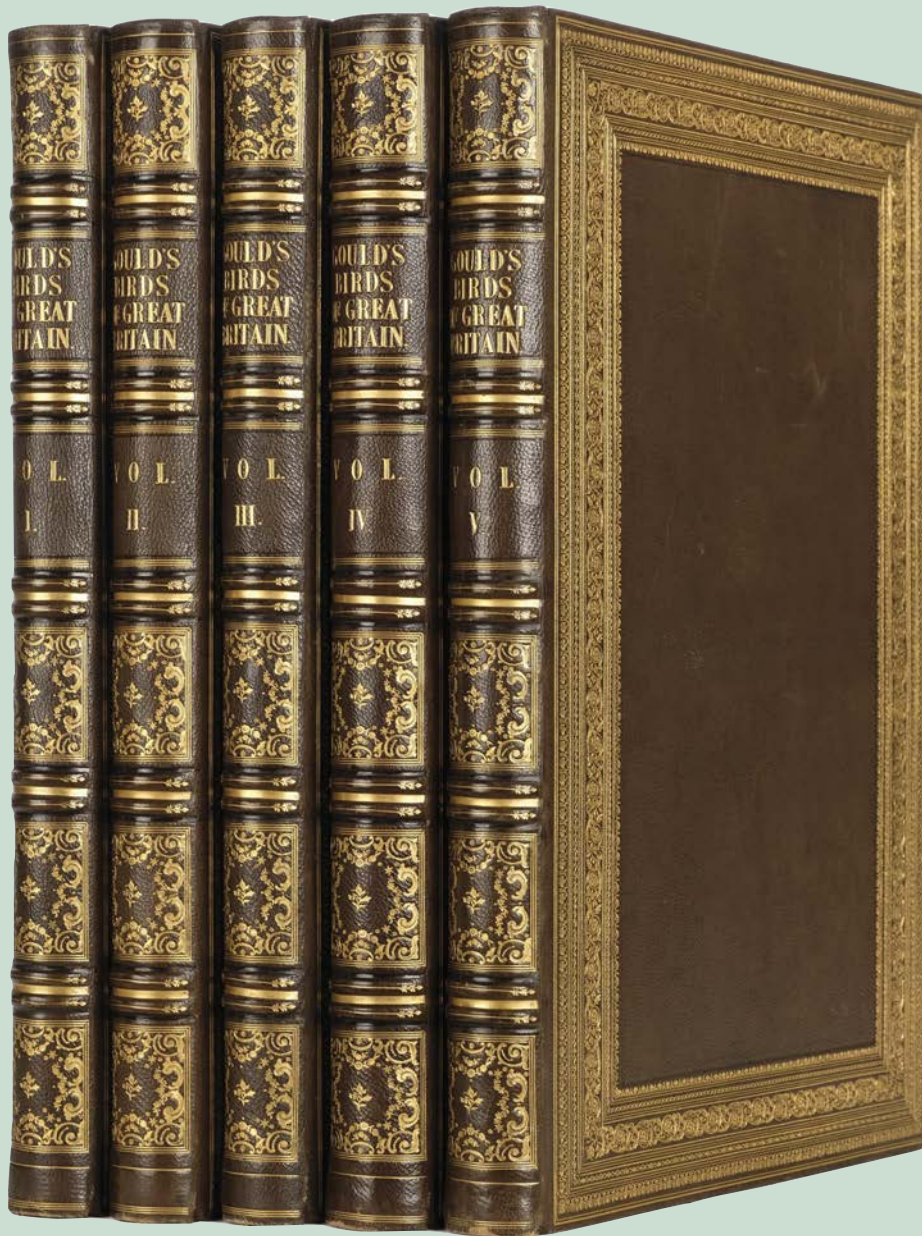


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(b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.
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(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.
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John Gould. *The Birds of Great Britain*, 5 volumes, 1st edition, London: published by the author, 1862-73, 367 hand-coloured lithographic plates, many heightened in gum arabic, pp. [12] cxi [2] [68], [4] [152], [4] [140], [4] [170], [4] [172], the occasional marginal spot, a few oblong plates somewhat tightly bound with captions partly obscured, volume 5 initial blank creased and repaired and text-leaves for plates 76-7 transposed, yellow surface-paper endpapers, broad turn-ins tooled in gilt, all edges gilt, contemporary purple-brown morocco, spines richly gilt in compartments separated by twin raised bands, broad gilt borders to covers incorporating palmette and foliate rolls, imperial folio (54 x 36 cm)

Fine Bird Books (1990) pp. 40 & 102; Mullens & Swann pp. 240-2; Nissen IVB 372; Wood p. 365 ('A magnificent work'); Zimmer p. 261.

A superb set.

'The most popular of [Gould's] works is always likely to be *Birds of Great Britain* ... There are lovely pictures of the homeliest of British birds; while fantasy and accuracy working hand in hand have full play in the fresh-water grebes and mergansers' (Fine Bird Books). 'Gould will always be remembered by the magnificent series of folio works bearing his name (one of which incidentally is the most sumptuous and costly of the British bird books), which are excelled in extent and beauty by the work of no one other ornithologist, past or present' (Mullens & Swann).

£30,000-£40,000

For further information please contact Chris Albury:
chris@dominicwinter.co.uk

