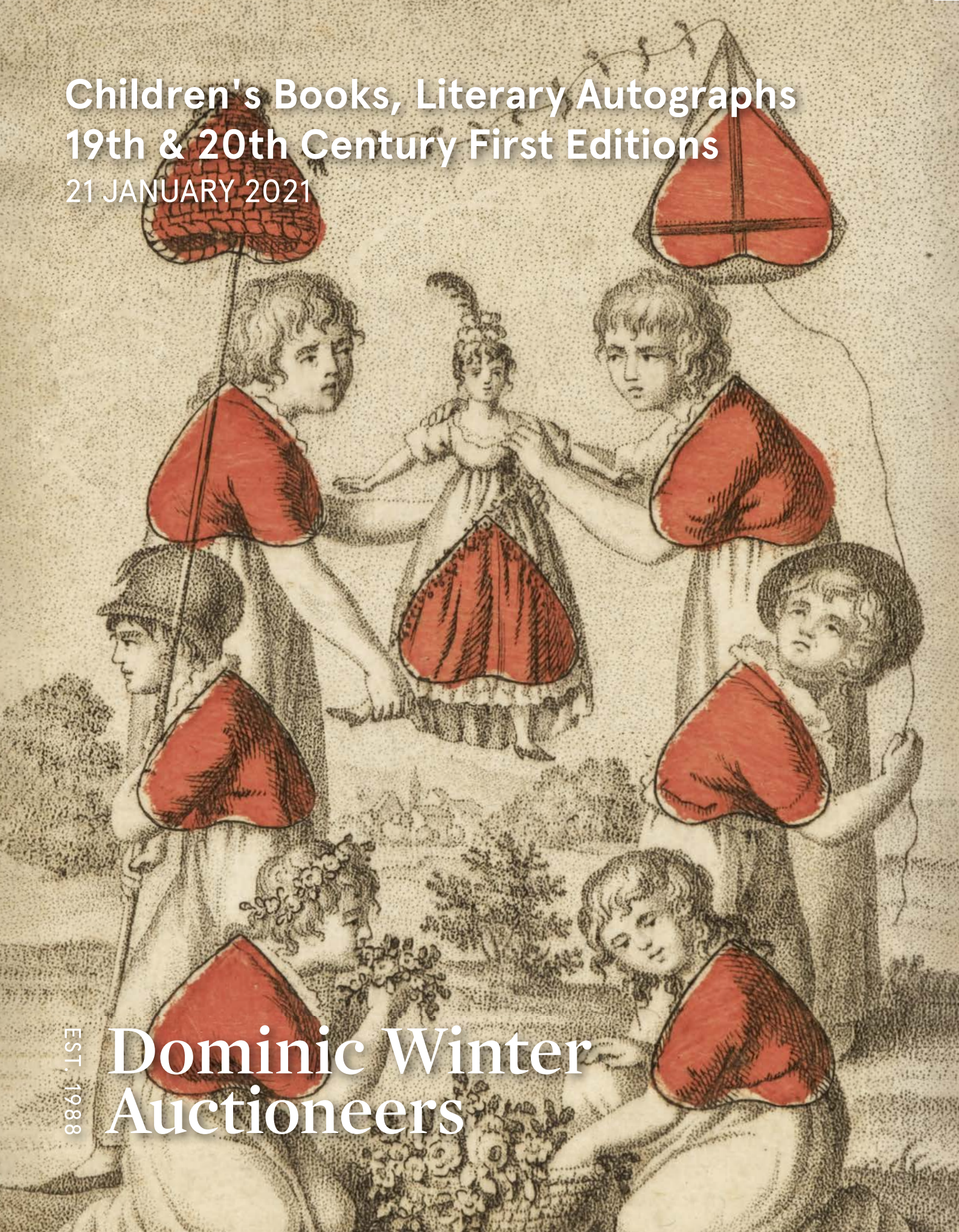


Children's Books, Literary Autographs  
19th & 20th Century First Editions  
21 JANUARY 2021



EST. 1988

Dominic Winter  
Auctioneers



Dear Barrett: I remember Hugh Troy  
saying that when he was  
6 years old he read in a  
school book that the world  
was inhabited by "the black  
bear, the brown bear and  
the great white also."

And for years he  
went around to zoos  
looking for an animal  
called "The Great  
White Also."

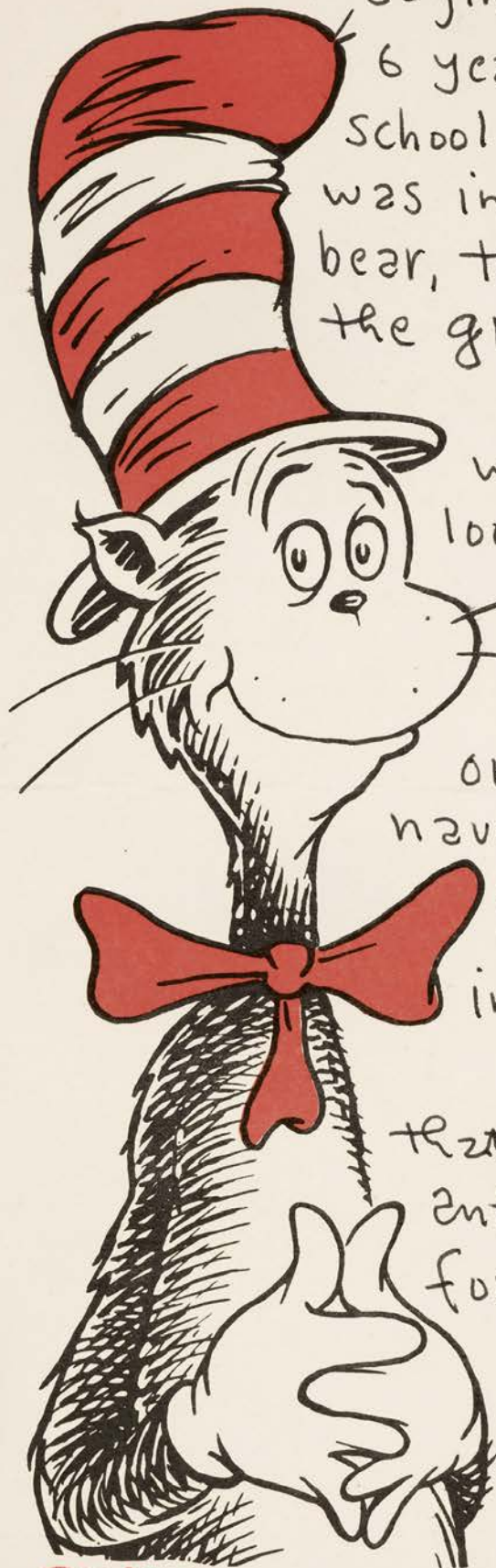
He never found  
one. But you, at last,  
have sent me one.

He is up on my wall  
in Hugh's memory.

Thank you for  
that and for the  
anticipation of your  
forthcoming exhibit.

All the best  
as always

Ted



Dr. Seuss

# **CHILDREN'S BOOKS LITERARY AUTOGRAPHS GAMES, PLAYING CARDS & TOYS 19TH & 20TH CENTURY FIRST EDITIONS**

**21 January 2021**

**COMMENCING** 10am  
**VIEWING BY APPOINTMENT** Monday 11 January 2021 to Tuesday 19 January 2021  
(excluding weekends)

**AUCTIONEERS**  
Nathan Winter  
Chris Albury

EST. 1988

## **Dominic Winter Auctioneers**

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

T: +44 (0) 1285 860006

E: [info@dominicwinter.co.uk](mailto:info@dominicwinter.co.uk)

[www.dominicwinter.co.uk](http://www.dominicwinter.co.uk)



# IMPORTANT SALE INFORMATION: COVID-19

Please note that in accordance with current UK Government restrictions relating to Covid-19 this auction will be held without public attendance on the day of the sale. We are, however, pleased to be able to offer public viewing of the sale by appointment, over a period of seven weekdays leading up to the sale (Monday 11 January to Tuesday 19 January, excluding weekends).

To request an appointment please email [info@dominicwinter.co.uk](mailto:info@dominicwinter.co.uk) or call us on 01285 860006.

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

## CONDITION REPORTS

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

T: +44 (0)1285 860006

E: [info@dominicwinter.co.uk](mailto:info@dominicwinter.co.uk)

Via the relevant lot page on our website [www.dominicwinter.co.uk](http://www.dominicwinter.co.uk)

## BIDDING

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

T: +44 (0)1285 860006

E: [info@dominicwinter.co.uk](mailto:info@dominicwinter.co.uk)

Via the relevant lot page on our website [www.dominicwinter.co.uk](http://www.dominicwinter.co.uk)

Live online bidding is available on our website [www.dominicwinter.co.uk](http://www.dominicwinter.co.uk) (surcharge of 3% + vat): a live bidding button will appear 30 minutes before the sale commences. Bidding is also available at [the-saleroom.com](http://the-saleroom.com) (surcharge of 4.95% + vat) and [invaluable.com](http://invaluable.com) (surcharge of 3% + vat).

EST. 1988  
**Dominic Winter**  
Auctioneers



**invaluable**

## POST-SALE

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

For details regarding storage, collection, and delivery please see our Information for Buyers page or contact our office for advice. Successful bidders will not incur storage fees while current government restrictions remain in place.

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



# CONTENTS

|   |         |
|---|---------|
| Juvenile Antiquarian Books, Playing Cards & Games | 446-478 |
| Dolls, Toys & Teddy Bears                         | 479-489 |
| 19th Century English Literature                   | 490-551 |
| 19th and 20th Century Autographs                  | 552-634 |
| Children's & Illustrated Books                    | 635-722 |
| Original Book Illustrations                       | 723-749 |
| Private Press                                     | 750-773 |
| Modern First Editions                             | 774-914 |

## SPECIALIST STAFF



Nathan Winter



Chris Albury



Colin Meays

**Nathan Winter**  
Libraries, Continental  
Books & Music

**Chris Albury**  
Books, Manuscripts,  
Documents &  
Photographs

**Colin Meays**  
Early Printed  
Books & Bibles  
Bookbinding



John Trevers



Paul Rasti



Henry Meadows

**John Trevers**  
Maps, Atlases,  
Decorative Prints  
& Caricatures

**Paul Rasti**  
Travel & Exploration,  
Modern Literature,  
Sports

**Henry Meadows**  
Fossils & Minerals,  
Military History



Dominic  
Somerville-Brown



Susanna Winters



Helen Pedder

**Dominic  
Somerville-Brown**  
Travel & Exploration,  
Antiquarian Literature

**Susanna Winters**  
Children's Literature,  
Fine Bindings,  
Textiles & Cookery

**Helen Pedder**  
General Cataloguer

Cover illustrations:

Front cover: lot 464

Inside front cover: lot 571

Back cover: lot 829



Book of Hours (Use of Rome). Illuminated manuscript on prepared parchment in Latin, Northern France or Flanders, circa 1450, 98 x 72 mm, 197 leaves including 12 full-page decorative illuminations in liquid gold, blue, red, green, orange, pink and white, lacking first leaf of manuscript calendar at front, gilt-gaufered edges, early 20th century Arts & Crafts style brown full morocco (to be included in our forthcoming sale English & Continental Books & Manuscripts, Wednesday 7 April 2021)

Estimate: £5,000-8,000

## FORTHCOMING SALES IN 2021

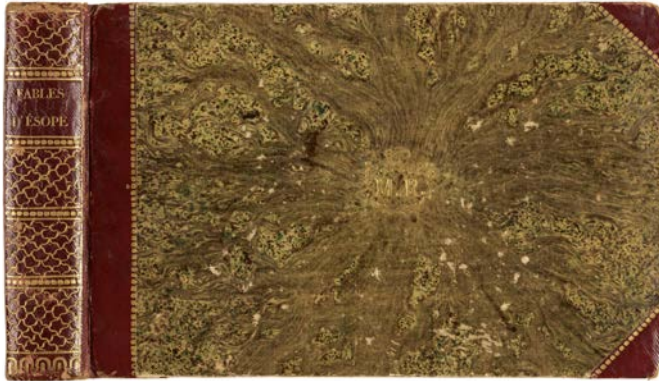
|                       |   |
|-----------------------|---|
| Wednesday 20 January  | Travel, Maps & Topographical Views<br>Antiquarian Literature, Cookery & Science   |
| Wednesday 17 February | Printed Books, Maps & Documents,<br>Military & Aviation History, General Stock  |
| Wednesday 10 March    | Printed Books, Maps & Documents<br>The Bookbinding of Faith Shannon MBE (1938-2018)<br>Further Selections from the David Wilson Library   |
| Thursday 11 March     | Selected Antiques & Historic Textiles<br>British & European Paintings & Watercolours<br>Portrait Miniatures, Old Master Prints & Drawings |
| Wednesday 7 April     | English & Continental Books & Manuscripts<br>Fine Bindings, Plate Books & Maps  |

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



## JUVENILE ANTIQUARIAN BOOKS, PLAYING CARDS & GAMES

To commence at 10am



446 **Barlow (Francis).** Les Fables d'Esop, avec cent vingt-trois figures d'après Barlow. Collection de gravures piquantes et d'apologues ingénieux pour l'amusement et l'instruction de la jeunesse, 2 volumes in one, Paris, chez Henri Tardieu, An X [1802], 123 full-page engraved plates, each with printed description to facing leaf, life of Aesop following main title page, occasional marks and minor spotting to margins, etc., one or two short closed marginal tears, not affecting text, early 20th century bookplate of F. van Antwerpen to front endpaper, contemporary French red half morocco, gilt decorated spine, with gilt initials M.R. within a decorative gilt swag to upper cover, a little rubbed, oblong 8vo (sheet size 12.5 x 19.5cm)

(1)

£150 - £200

447 **Bewick (Thomas, 1753-1828).** The Mirror; or a Looking-Glass for Young People of both Sexes; To make them Wise, Good, and Happy. Consisting of A Choice Collection of Fairy Tales. By Mother Goose, Newcastle Upon Tyne: printed by T. Saint for W. Charnley, in the Groat-market; and M. Vesey and J. Whitfield, at Tyne Bridge End, 1778, signed at head of Contents leaf 'Thos. Bewick', 13 woodcuts on letterpress, coloured or partially coloured in a juvenile hand, toned and some soiling (including ink blot on title-page), stitching partially broken, lacking l1 and l6, and remainder of signature near-detached with consequent tear and fraying, 6pp. publisher's catalogue at rear, front pastedown with bookplate of Jane Bewick (inscribed in pencil to lower margin 'From Dr. C. Clark Bertram's Collection, Alnwick'), with ink inscription above 'TBewick 1784' (first 2 letters conjoined), rear endpapers inscribed in pencil in a childish hand 'thomas Bewick has four children, Jane the eldest, Robert the next, Isabella the next, Elizabeth the next', with 'Bewick' in ink, original calf-backed Dutch floral boards, worn, with upper cover near-detached, 12mo in 6s

Provenance: Thomas Bewick's own copy of a rare early children's book, subsequently owned by his daughter, Jane; 5 of the 13 woodcuts are thought to be by Thomas Bewick, and the illustration on p.173, signed 'J.B.', is believed to be the earliest published example of a signed Bewick woodcut. David Gardner-Medwin, *A Provisional Checklist of the Library of Thomas Bewick*, The Bewick Society, 2010, 341: 'listed with Jane Bewick's books, 1806'. Worldcat lists just one copy of this edition (Dartmouth Library, New Hampshire, Hanover, New Hampshire), and two copies of a new edition of 'approximately 1783' (Robinson Library, Newcastle Upon Tyne, and The Lilly Library, Indiana University, USA). See Gumuchian 4143 for an undated edition with the suggested date of circa 1763: 'this rare work may have a frontispiece missing, but we do not know'; and ESTC for an edition of [1783?].

(1)

£700 - £1,000



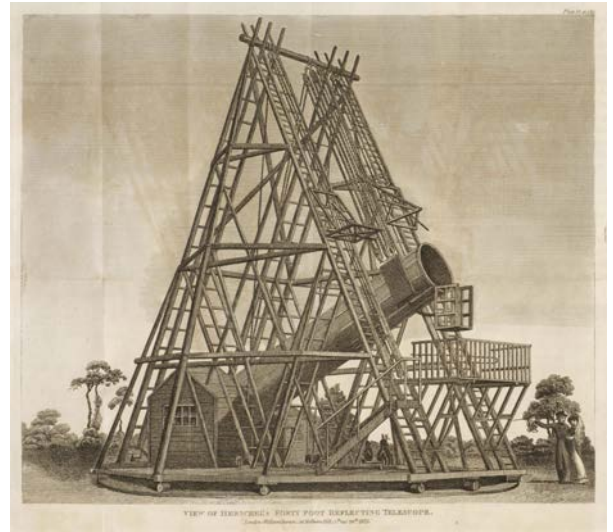
Lot 447



Lot 448



Lot 449



Lot 450

**448\* Biddenden Maids.** Commemorative biscuit, late 18th-early 19th century?, *rectangular biscuit, moulded with relief image of a pair of conjoined twin girls in medieval dress, lettered above 'Biddenden', broken, with horizontal break and some loss, especially to edges, 8.5 x 5.3cm (3.5 x 2ins),*

A rare and curious survival: known as Biddenden Cakes, examples of these hard commemorative biscuits can be found in the Pitt Rivers Museum, Oxford, and the Wellcome Collection, London.

Mary and Eliza Chulkhurst, known as the Biddenden Maids, are said to have been conjoined twins born in the village of Biddenden, Kent, in 1100, who lived until the age of 34. Tradition has it that when one of the twins died the other refused to be separated from her dead twin saying, "As we came together we will go together", and died six hours later. The twins are reputed to have bequeathed land to the village, known as the 'Bread and Cheese Lands', the rent from which was used to pay an annual dole of food and drink to the poor at Easter. Since at least 1775 the dole included Biddenden Cakes bearing the effigy of the conjoined maids. The earliest biscuits made are thought to have been lettered only 'Biddenden', as here, with later examples showing the names of the twins and their date of birth and age at death.

(1) £100 - £150

**449 Conjuring.** Caricatures of people with big noses, possibly German, circa 1870, *2 folding sheets, each with 5 colour lithographed caricatures of people with absurdly large noses facilitating or disrupting their various activities, e.g. harp-playing, reading, coffin-bearing, riding a donkey, etc., the centre illustration on each side glazed and with gilt surround (both becoming loose), toned, some splitting to folds and chipping to edges, overall sheet size 33 x 24cm (33 x 9.5ins), bound back-to-back into original plain green wrappers, dimensions when closed 12 x 9cm (4.75 x 3.5ins)*

A most unusual item, with no text providing title, imprint or instructions, but almost certainly intended for some kind of magic trick.

(1) £100 - £200

**450 Darton (William & Son, publisher).** *The Wonders of the Telescope*, by the author of "The Wonders of the Microscope", c.1830, *14 engraved plates, including frontispiece, most folding, all but 2 dated (1823), 4 with a closed handling tear, 1 a little edge-frayed, final plate nearly detached, front pastedown with early ink manuscript inscription, contemporary red quarter sheep, spine lettered in gilt with title and price (2s.6d), rubbed, board edges showing, 12mo, together with:*

**Harris (J., publisher),** *Mother Bunch's Fairy Tales*, published for the amusement of all those Little Masters and Misses who, by duty to their parents, and obedience to their superiors, aim at becoming Great Lords and Ladies, London: printed for J. Harris, successor to E. Newbery, c.1802, *engraved frontispiece, scattered spotting, original printed stiff wrappers, rebound with paper (coming away), rubbed with a little wear to edges, 12mo, plus:*

**Tabart and Co. (publishers),** *The Book of Trades, or library of the useful arts, part II, 1 volume (only, of 3), 1st edition, London, 1804, 21 uncoloured engraved plates (complete), an additional (defective) plate 'Brazier' loosely inserted, possibly from part I, 1 plate close-trimmed at foot (affecting imprint), 1 opening with minor surface damage at gutter (affecting a few words), pp.3 publisher's advertisements at rear, contemporary red quarter morocco, gilt-lettering to spine, rubbed with a little wear to extremities, 12mo, with one other similar: The Garden; or, Familiar Instructions for the Laying Out and Management of a Flower Garden, 2nd edition, London: John Harris, 1832*

First item: Darton H1605 (2). Second item: this edition not in Gumuchian or Osborne.

Mother Bunch: although some editions of this title have several plates (as implied by the title page), this copy appears to follow the edition dated 1802, of which the British Library copy can be examined online, in having a frontispiece only.

Book of Trades: this title when first published in 1804 comprised of two volumes or parts. In 1805 a third volume was published.

(4) £200 - £300





451 **Dean and Munday.** The Gamut and Time-Table, in Verse. For the Instruction of Children. By C[harlotte] Finch. Embellished with Twelve Beautiful Illustrative Coloured Engravings, London: printed and sold by Dean and Munday, Threadneedle-Street, circa 1825, hand-coloured engraved frontispiece, and 11 hand-coloured engravings on letterpress, each with verse below, printed on facing pages only, several leaves with musical notation, some ink notation and marginalia added in an early juvenile hand, light marks and offsetting, front pastedown with ownership name and ink trials of Rose Mary Trew dated 1824, and her name repeated on rear pastedown, original printed blue wrappers, rubbed and slightly ink-marked, spine worn and splitting, with small surface loss to lower right corner of rear cover, slim 8vo

Gumuchian 2537; Osborne, p.121.

(1)

£150 - £200



Lot 452

452 **Erotica.** The Snuff Box Portray'd, Sold in May's Buildings Covent Garden, & at ye Glob in Pater Noster-Row, July the 19 1744, pp.14 [final page mis-numbered 15], 13 engravings of men and women (alternating), each with a 4-line verse beneath, toned, leaf preceding title torn away (frontispiece?), and evidence of 2(?) leaves lacking at rear, rear blank with contemporary ink trials, final page with brown mark, blue pastepaper endpapers, front free endpaper with contemporary ownership name, rear free endpaper with lower third torn away, original Dutch floral boards, worn, lacking rear cover and most of spine, 80 x 50mm (3 x 2ins), together with Pious Reflections for Every Day of the Month, Translated from the French of The Archbishop of Cambray, Leeds: printed for J. Binns, 1796, original red morocco, 9 x 5.5cm (3.5 x 2ins)

Extremely rare: not listed in ESTC; we have been unable to find another institutional copy or one sold at auction.

The ladies depicted herein are somewhat lasciviously attired, and have titles such as 'Miss Notenough', 'Wanton Polly', and 'Polly Peachum'.

(2)

£200 - £300



453 **Fables.** Select Tales and Fables with Prudential Maxims and other Little Lessons of Morality in Prose and Verse Equally Instructive & Entertaining For the use of Both Sexes wherein Their Foibles as well as Beauties are presented to their View in the fairest & most inoffensive point of Light. The whole embellish'd with Threescore Original Designs, expressive of each Subject, neatly engrav'd on Copper Plates, and publish'd according to Act of Parliament. By B. Cole, Engraver, 2 volumes in one, London: F. Wingrave, successor to Mr. Nourse, [1780?], engraved title-page to each volume, volume 1 with dedication leaf facing title (early manuscript inscription on reverse), engraved emblematic frontispiece misbound in volume 2 (following and facing title), 60 engravings on 30 leaves, plates IX/X and XVII/XVIII in second volume substituted one for the other, and leaves [i]-iv volume 2 misbound preceding Preface in volume 1, some toning and dust-soiling, several plates detached, 1 plate with very small closed tear, hinges cracked, and front board pulling away, endpapers soiled, old catalogue entry mounted on rear pastedown, blue sprinkled edges, original cloth-backed marbled boards, worn, with loss to spine ends and upper edge of rear board, 12mo

ESTC T127913. First published in 1746, all editions appear to be strangely scarce. The first volume contains 6 alphabets.

(1)

£200 - £300



Lot 454

**454 Manuscript.** An illustrated book of limericks, circa 1865, 32pp., each with large illustration and limerick beneath in brown ink, some spotting and marks, paper watermarked 'T & J H 1865', sheet size 14 x 23cm (5.5 x 9ins), stitching broken and page block loose in original lilac wrappers, worn and frayed, gilt title within volute border to upper cover, slim oblong 8vo

Probably drawn by an older girl or young lady, the limericks and their illustrations appear to be original works rather than copies, though no doubt inspired by Edward Lear's *Book of Nonsense* first published in 1846, for example: 'There was a young girl of Avignon, who wore a tremendous big chignon/When they cried, "That's too big!" She exclaimed "O my wig!" /They all wear them this size at Avignon', and 'There was a young lady from Bruges, who adorned herself largely with rouge/But they said, Don't you fear, twill be set down to beer/Which affronted that lady of Bruges'.

(1) £100 - £200

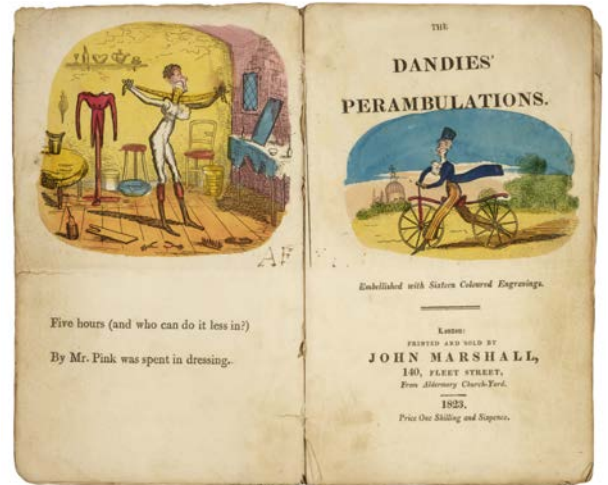
**455 Marshall (John, publisher).** The Dandies' Perambulations, embellished with sixteen coloured engravings [by Robert Cruikshank], printed and sold by John Marshall, 1823, 16 pp. including frontispiece and title, printed on one side only, each page with hand-coloured engraved illustration, a little spotting and dust-soiling, a few closed tear repairs with old paper strips to versos, ink presentation inscription dated 1831 from Henry Freeman to his brother Arthur Freeman to front pastedown, original stiff wrappers with mounted hand-coloured label to upper cover, ink initials 'A F' to frontispiece and cover label, covers creased and soiled with some corner wear, old paper reback now perished with spine showing, slim 8vo, together with:

[Strickland, Agnes], The Little Tradesman; or, a peep into English industry, William Darton, [1824], 24 half-page engraved trades on 12 leaves, publisher's engraved advert leaf at rear, offsetting to pages before and after plates, ownership inscription for Henry Freeman dated 1829 to title upper margin, engraved presentation leaf before frontispiece, contemporary quarter roan over marbled boards, rubbed, some corner wear, tall 12mo, plus:

Elliott (Mary), Rural Employment; or, a peep into village concerns, designed to instruct the minds of children, William Darton, 1820, 18 engraved plates, a few plate titles shaved at fore-edges, some spotting or browning throughout, ownership inscription for Henry Pettener Freeman dated 1824 to front free endpaper, contemporary quarter roan over boards, rubbed and slight wear, 12mo

Gumuchian, 2049, cites 1821 as the first edition of the first book though some holdings suggest 1819. The variant title 'The Dandy's Perambulation's' appears on the label on the upper cover in this edition for which no other copies have been located.

(3) £300 - £400



Lot 455



**456 Moveable.** Moveable Shadows, by W. Newman (of "Punch"), London: Dean & Son, [1857], pictorial title, 8 tinted lithographed plates, each with a moveable character operated by a tab (all working), when the figure is moved a comical shadow is revealed, tissue guards, light spotting, a few minor marks, some tabs fully or partly replaced, 2 plates with small repair to tab slot (one with associated pale stain), lower portion of Punch's cane strengthened, hinges cracked, original pictorial boards, somewhat worn and marked, spine re-covered in paper (partly obscuring letter M on front cover), 8vo

Gumuchian 6178; Osborne p.419.

A rare moveable. Each figure is designed so that its shadow illustrates the character of the person portrayed: for example 'A Conceited Ass' portraying a pompous man reveals his shadow as a donkey standing on its hind legs.

(1) £200 - £300





- 457 **Moveable.** Peeps into Fairyland, a Panorama Picture Book of Fairy Stories, with an introduction by F. E. Weatherly, London: Ernest Nister & New York: E. P. Dutton, [1896], Nister book 633, 6 chromolithographed pop-up panoramas, 2 with tabs detached or mostly detached at right margin (failure of original adhesive), Fairies' Lake scene with 2 losses to fairy's staff (at centre and top), title with some discolouration and with contemporary ink manuscript inscription to upper corner (dated 1896), letterpress a trifle toned, with some light finger-soiling or minor marks, free endpapers slightly edge-frayed, hinges partly cracked, stitching a little strained, original cloth-backed pictorial boards, somewhat dust-soiled and scratched, extremities rubbed with a little wear, a few stains (mainly to rear cover), oblong folio  
(1) £150 - £200

458 [Onwhyn, Thomas, illustrator]. Recollections of the Water Cure, [cover-title], circa 1860, 12 comic lithographed plates, each with humorous caption, bound concertina-style, original cloth-backed black boards, upper cover gilt blocked, rubbed, mainly to edges, 13.7 x 12cm (5.5 x 4.75ins)

A rare (pirated?) edition of Thomas Onwhyn's *Pleasures of the Water Cure*, by a Patient who has been Well Drench'd and Wrench'd and restored to Health, published by Rock & Co. around 1857. Curiously some of the plates are a reverse of the original, whilst others are not. The only copy we have traced is that held by the J. Paul Getty Museum.

(1)

£100 - £150

459 **Paper Doll Book.** Young Albert, the Roscius, Exhibited in a Series of Characters from Shakespeare and other Authors, 2nd edition, London: printed by S. and J. Fuller, at the Temple of Fancy, Rathbone Place, 1811, pp.23, 7 hand-coloured cut-out figures in aquatint loosely inserted (one arm reinforced on verso), with 2 original interchangeable heads (Othello's plume reinforced on verso) and 2 hats, possibly lacking a third head? but otherwise complete, front free endpaper with ownership names 'Eliza Dunn 1812' and Ellen Barker Janry 1851', verso with printed label 'Jenkins' Repository, 48, Strand, For all Kinds of Fancy Articles and Pasteboard Work', original sewn printed wrappers (printing block misaligned so lower border trimmed off), with original cream silk tie through spine slot (almost never present), small hole in upper blank margin of rear cover, contained in original printed slipcase (printed 'the third edition'), lightly marked and joints split or splitting, 16mo

Gumuchian 2034; Osborne p. 420 (both listing the first edition of 1811).

Gumuchian calls this "one of the most interesting and scarcest of this type of early juvenile", and indeed, it is certainly one of the rarest of Fuller's paperdoll books, and remarkable also for including more than one head. Ours has the head of Albert and another for Othello; we have seen mention of a third head for Falstaff, although have been unable to trace a copy with it present. Gumuchian and Osborne each mention one head only.

(1)

£200 - £300



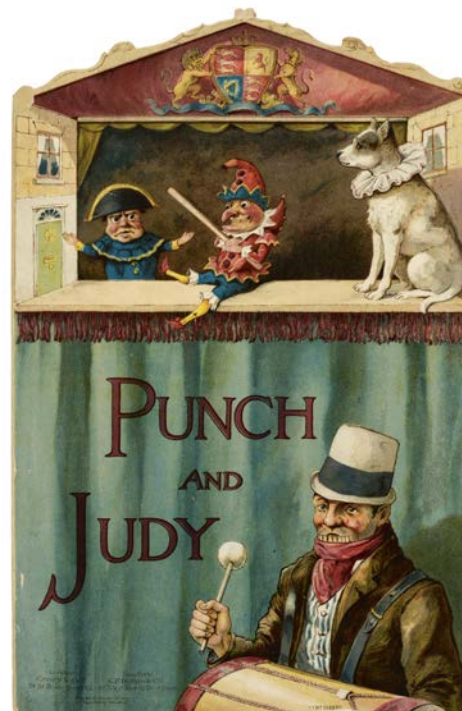
Lot 458



Lot 459



Lot 460



Lot 461

**460 Peepshow book.** Dean's New Peep Show Magic Picture Book, showing wonderful & lifelike effects of real distance & space, Book I ... [cover-title], London: Dean & Son, [c.1861], *four pages of text about a famous London landmark to the lower half of each recto, with a related hand-coloured wood-engraved peepshow mounted above, each peepshow consisting of a printed paper front-face (approx. 13 x 15cm), four cut-out panels, and a back-scene, all attached by accordion folds (generally poorly folded), the peepshow back-scenes printed directly onto the page, Westminster Abbey with tear to one side of front-face, a few peepshow panels creased with scarce minor edge-fraying, letterpress spotted with some edge-fraying, printed endpapers with publisher's advertisements, contents loose in original cloth-backed printed boards, rubbed and dust-soiled, with a little wear to extremities and some marks, front cover with crease to lower outer corner, slim large 8vo*

Gestetner Collection 273 (see also 272).

A rare survival, this is Book I in a series of peepshow books that Dean & Son intended to produce. Sadly the remaining books never materialised. The peepshows included in this volume are: Westminster Abbey, St. Paul's Cathedral, The Thames Tunnel, and A Grand Day at the Crystal Palace.

(1) £400 - £600

**461 Punch and Judy.** As Performed Before All the Crowned Heads of Europe and the President of the United States [drop-title], London: Ernest Nister, [1891?], *die-cut shaped book, chromolithographed illustrations by G.H. Thompson throughout, card covers shaped as a Punch and Judy booth, front cover with chromolithographed illustration depicting Mr Punch, the Beadle, and Toby (tip of upper left corner torn away), covers lightly marked and rubbed, 28.5 x 18.5cm (11.25 x 7.25ins)*

A rare and attractive Nister publication (no. 138880), in well-preserved condition; only one copy listed on COPAC.

(1) £200 - £300



**462 Straw-work miniature binding.** Heures Nouvelles, Dédiées A La Noblesse, Paris: Valleyre, 1787, *lightly toned, marbled endpapers, reverse of free endpapers with contemporary manuscript notes (front free endpaper slightly frayed), all edges gilt, original red morocco, spine with gilt compartments, lettered in second and with flower tool in remainder, covers each with elaborate floral and foliate straw-work panel, upper side depicting carnations, lower side depicting rose buds, some minor losses, mostly at corners, 12mo in 6s (68 x 44mm)*

(1) £100 - £150





See here the Youth by *Wisdom's* precepts led,  
The peaceful Paths of Life securely tread ;  
The dang'rous Lures of *Folly* safely shun,  
And *Virtue's* pleasant course serenely run.

**463 Telescope (Tom, pseudonym).** The Newtonian Philosophy, and Natural Philosophy in General, explained and illustrated by familiar objects, in a series of entertaining lectures, 4th edition, Thomas Tegg and Son ..., 1838, engraved folding frontispiece, engraved vignette title, numerous engraved illustrations in text, half-title, terminal advertisement leaf, some light spotting (mainly at front and rear), front free endpaper with contemporary ownership inscription dated 1838, stitching slightly showing (but firm), original blind-stamped green cloth, gilt lettering to front cover, faded spine with gilt title and telescope (rubbed), corners rubbed, spine frayed at foot and worn at head, small 8vo, together with:

**Sobersides (Soloman, pseudonym),** Christmas Tales for the Amusement and Instruction of Young Ladies and Gentlemen in Winter Evenings, London: Printed by R. Marshall, at No. 4, in Aldermay Church Yard ..., [1780?], 36 hand-coloured woodcuts (of 38), including frontispiece (with minor loss to upper right corner), 18 stories, 2pp. publisher's advertisements at rear, lacking 8 leaves (pp.25-26, 35-36, 85-86, 99-106, 121-122), some spotting and toning throughout, [A6] with repaired tear, B1 with some loss at gutter (affecting a few words), K4 with a few words crossed-out (and associated strike-through), book ticket of Elizabeth Crosfield, contemporary green quarter morocco, worn, 12mo, plus:

**Dean & Munday (publishers),** The Book of Trades; or, Familiar Descriptions of the Most Useful Trades, Manufactures, and Arts, practised in England, London, c.1830, 18 full-page wood-engraved illustrations (including frontispiece), occasional spotting, contemporary red quarter morocco, worn, 12mo, with 17 others related, including *Small Books for the Common Man*, a *Descriptive Bibliography*, edited by John Meriton and Carlo Dumontet, 2010, and *Juvenile Introduction to History, or Historical Beauties for Youth...*, for Darton and Co., 1790

Christmas Tales: Osborne p.306. An extremely scarce copy of apparently the first edition of this popular collection of instructive stories. The Osborne copy (also defective) is the only other one we have found with the same early imprint 'R. Marshall'.

(20)

£100 - £200



**464\* Cotta (Johann Freidrich, publisher).** Karten-Almanach, Germany: Tübingen, 1805, complete deck of 52 stipple-engraved transformation playing cards, designed by Gräfin Charlotta von Jennison-Walworth, comprising 4 suits of 13 (French suits), each with pip cards 1-10 (the red suits with hand-colouring) and 3 hand-coloured full-length court cards, some light toning, a few cards with some light brown marks, close-trimmed to line border in a few cases, plain versos, slightly rounded corners, 97 x 68mm (3.75 x 2.75ins)

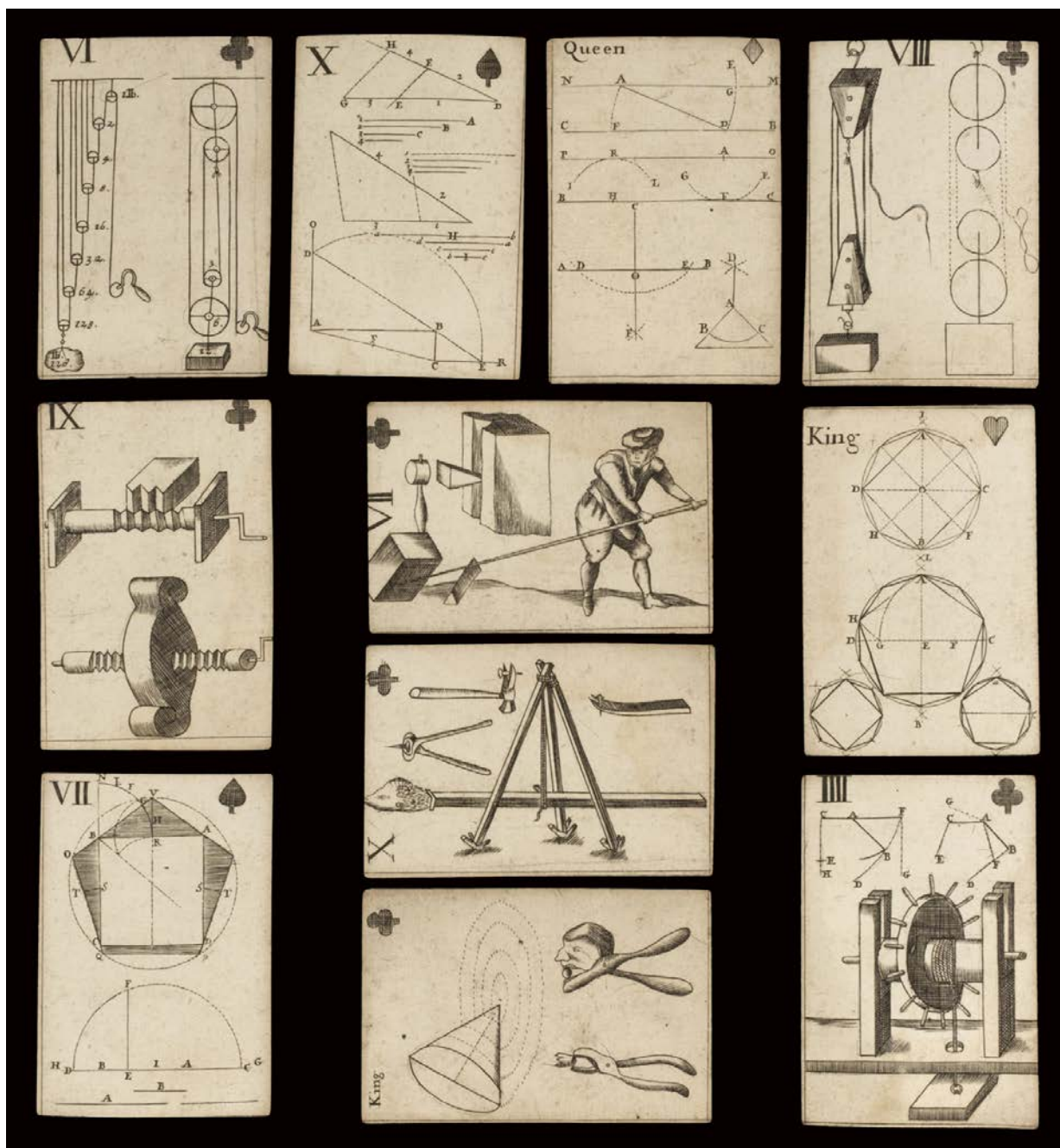
Provenance: Collection of Jack Webb (1923-2019), London.

Field 7; Hargrave, p.145; Hoffmann 85b; Mann, *Collecting Playing Cards*, pp.164/5; Morley, p.89; Tilley, pp.144-6; Wowk, p.38.

Rare first complete set of transformation playing cards published as a deck; this famous pack of cards is the first of Cotta's six celebrated transformation decks. The court cards depict characters from Friedrich von Schiller's tragedy *Die Jungfrau von Orleans* (*The Maid of Orleans*), although the transformed pip cards are unrelated. The deck was published as an almanac, in which each of the cards corresponded to one of the 52 weeks of the year, and it would originally have been accompanied by a tiny 16-page almanac.

(1)

£2,000 - £3,000



465\* **Moxon (J., publisher).** Geometrical Playing Cards, London, 1697, 43 (of 52) copper engraved playing cards, comprising 4 suits of 13 (French suits), each with geometrical figures or scientific instruments, lacking: ace of spades; 3, 5, 10, and knave of hearts; 6 and 8 of diamonds; 3 and knave of clubs, some toning, dust-soiling, and marks, close-trimmed, often resulting in loss of line border and occasionally clipping image, 10 of diamonds with tip of lower right corner missing, plain versos, 89 x 59mm (3.5 x 2.25ins)

Provenance: Collection of Jack Webb (1923-2019), London.

Tilley, p.78.

Extremely rare. The only other deck we have traced is that held by The Beinecke Rare Book and Manuscript Library at Yale University (11529500). Their complete deck is in an engraved wrapper and accompanies the book *The Use of the Geometrical Playing-Cards, As also a Discourse of the Mechanick Powers. By Monsi. Des-Cartes. Translated from his own Manuscript Copy... Printed and Sold by J. Moxon at the Atlas in Warwick-Lane, 1697.* The Moxon family produced several educational decks of playing cards, including the subjects of carving and astronomy. Sylvia Mann calls all of them "lamentably rare" (see *All Cards on the Table*, 258).

(1)

£2,000 - £3,000





466\* **Playing cards.** A deck of playing cards, London: Rowley & Co., between 1774 & 1776, a complete deck of 52 playing cards, comprising 4 suits of 13: pikeheads (black), shamrocks (green), heart on goblets (red), and faceted diamonds (orange), each with pip cards 1-10 and 3 copper-engraved half-length oval court cards, with portraits of the kings and queens of England (George III), France (Louis XVI), Spain (Carlos IV), and Prussia (William III), with their attendants as Knaves, aces with allegorical symbols denoting Nobles, Clergy, Citizens, and Peasantry, ace of spades without publisher's name or duty number, plain versos, slightly rounded corners, dusty, 92 x 62mm (3.5 x 2.5ins), together with a complete deck of standard playing cards by Goodall and Son, circa 1867-97, double-ended court cards, blue-patterned versos with trefoil design, rounded corners, soiled, 1 or 2 creases, ace and 7 of spades with a corner torn away, 92 x 65mm (3.5 x 2.5ins)

See: Hoffmann 55b (illustrated); Mann, *All Cards on the Table*, p.134; Mann, *Collecting Playing Cards*, p.163; Tilley, p.129; V&A E.2910:38-1948.

A scarce and unusual pack of playing cards with an innovative design. This attractive deck was an attempt by Rowley & Co. to introduce an alternative to the traditional suit signs and imagery, but it did not prove popular. It was apparently also produced in colours other than those here. It is most unusual for the ace of spades to be unnamed and with no duty number; it may therefore have been a proof printing, although other such sets are known.

(2) £300 - £500



467\* **Sketchley (James, publisher).** New Invented Conversation Cards, 1770, 17 (of 48 or 52?) copper engraved playing cards, each with a word to upper margin and associated illustration below, 'Church' with title, and others each with imprint to lower margin, dusty and toned, plain versos, 3 with juvenile pencillings on verso, 93 x 62mm (3.75 x 2.5ins)

Provenance: Collection of Jack Webb (1923-2019), London.

Extremely rare. The only other similar, but not identical, set which we have been able to trace is that held by the Osborne Collection (1513883), which comprises 52 cards. James Sketchley was producing playing cards from about 1750, and there is a known advertisement from 'The Virginia Gazette' dated 1775 for "Sketchley's New invented Conversation Cards, Ornamented with forty eight Copperplate Cuts; calculated to amuse and improve the Mind, to learn those that play with them to speak with propriety, and tell a Story well." Ours have the following headings: Church; Gentleman; Hall; Coach; Old Woman; Hope; Honour; Heart; Ruin; Deceit; Content; Cottage; Young Lady; Security; Purse; Justice; Courtship.

(1)

£200 - £400



**468\* Spanish playing cards.** A deck of playing cards, Barcelona: Torras Y Sanmarti, 1831, forty-eight wood engraved cards with stencilled colouring (complete), comprising four suits of twelve (national suits), each with ace, pip cards 2-9, and three full-length court cards (king, knight, jack), 4 of cups with device of a horse between two towers and bearing the tax collector's signature, 5 of swords with colouring a little smudged, blue patterned versos, 90 x 60mm (3.5 x 2.25ins), together with a collection of 18 circular black pressed glass gaming counters, 1 bearing an incised illustration of a classical building (made into a button), and 17 bearing a recessed relief head portrait, comprising 8 identical of a bearded man in a hat, 1 of a bearded gentleman wearing a helmet (made into a button), and 8 identical of a young lady, latter each with curious illustration of 2 circus figures incised on reverse, all with small hole drilled through side, diameter 22mm (.75ins)

Provenance: Collection of Jack Webb (1923-2019), London.

(2)

£100 - £150



**469 Album.** An album of flower collages, circa 1830s-1840s, 39 leaves, each with a flower collage to recto, carefully composed of cut-out pieces of painted pith and coloured paper layered to form identifiable flowers, including fuchsias, sweetpeas, pelargoniums, wisteria, primroses, pansies, forget-me-nots, lily-of-the-valley, narcissi, snowflakes, cornflowers, dog roses, anemones, etc., occasional fox spots and very minor damage to some collages in places, sheet size 19.3 x 16.3cm, engraved bookplate 'Friederici Nicolai et Amicorum' to front pastedown, original half calf, rubbed, slight loss to head of spine, 4to

An unusual album, with artwork imitating pressed flower specimens, perhaps inspired by the floral collages of Mary Delany (1700-1788) who was known for her realistic botanical 'paper-mosaicks'.

(1)

£700 - £1,000



Lot 470



470\* **Alphabet.** London Plaything, circa 1810, 26 circular bone counters, each with a black ink letter in upper case to one side repeated in lower case to the other side, a few rubbed, diameter 31mm (1.24ins), housed in original bone inner cylindrical canister (cracked) with screw-top lid (decoration almost all rubbed off, leaving some of the guidelines visible), within original outer cannister of bone, screw-top lid with inked title and hand-painted flower and leaf decoration, short crack in right-hand edge, height 75mm (3ins)

Rare early alphabet game, complete.

(1)

£400 - £600



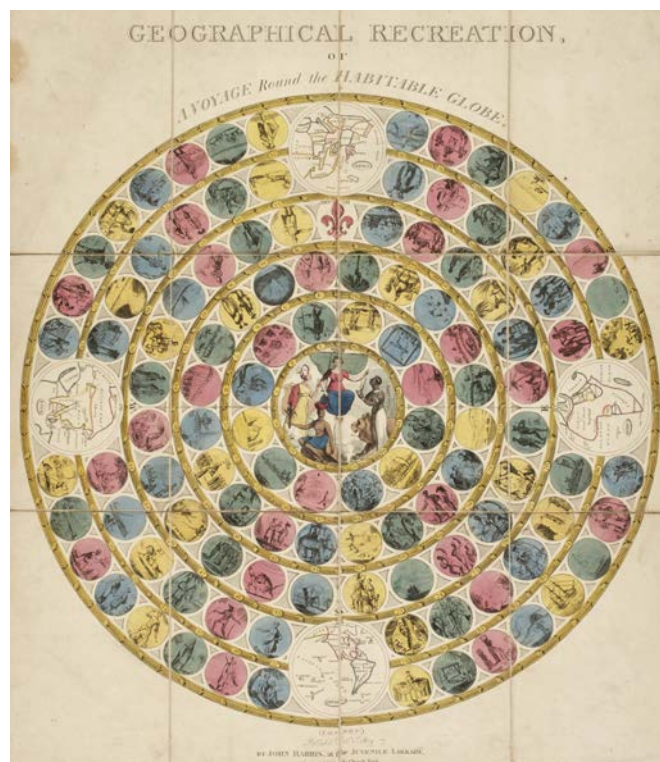
471 **Harris (John & Wallis, John, publishers).** Historical Pastime or a New Game of the History of England from the Conquest to the Accession of George the Third, London: J. Harris & J. Wallis, December 1st, 1803, hand-coloured engraving, comprising 157 circles, terminating in an oval portrait of King George III, divided into twelve sections and mounted on linen, lightly toned, 565 x 535mm (22 x 21.25ins), together with 47pp. booklet Rules and Directions for Playing the Historical Game..., London: J. Harris & J. Wallis, 1808, in original buff wrappers with printed oval label to upper cover, housed together in original cardboard slipcase, with printed paper label, rubbed and worn

Whitehouse p.27-28.

This historical race game has 158 playing spaces numbered in a clockwise direction. They represent events and characters in English history from William I to George III. The game was devised specifically for the education of young children and the author of the booklet was very keen that children should benefit from playing the game. He hopes that 'the hours he has devoted to the formation of this little Scheme, have not been spent in vain'. John Harris took over the publishing firm of Elizabeth Newbery in 1801, primarily producing games, but also a few dissected puzzles. His address was the same at the Corner of St. Paul's Churchyard with the title 'Original Juvenile Library'. In 1843 he sold the business to Grant & Griffiths.

(1)

£150 - £250



472\* **Harris (John, Publisher).** Geographical Recreation, or A Voyage Round the Habitable Globe, Publish'd Octr. 1st 1809, hand-coloured engraving sectionalised on linen, with 116 circular illustrations arranged in five concentric circles, the 4 largest illustrations depicting maps of Europe, Asia, Africa, and America, dust-soiled with a few minor spots, left blank margin with some light brown marks near head, approximately 59 x 51cm (23.25 x 20ins), with original card slipcase, hand-coloured printed label, dust-soiled with a few marks, a little wear to extremities, slim 8vo, together with:

Spooner (William, publisher), Spooner's Transformations No.5 'The Royal Rose of England', 1838, and Spooners Protean Views no.2 'A Snow Scene', mid-19th century, two hand-coloured transforming scenes, both dust-soiled, the 2nd somewhat spotted with a couple of marks, 16 x 13 and 15 x 28.5cms respectively, both with original card mount and printed label, and another similar: Mount Vesuvius, published W. Morgan, 1837

First item: Whitehouse, pp.36-37.

(4)

£150 - £200



473\* **Darton (W. & T., publisher).** Walker's Tour through England and Wales, A New Pastime, Published for the Author, W. & T. Darton, January 2nd 1809, *hand-coloured engraved map, sectioned on linen, with columns of letterpress rules and directions to either side, generally in very good condition, overall size 550 x 650mm (21.6 x 25.6ins), contained in original publisher's card slip-case with printed title label, rubbed and some wear, restrengthened to left hand edge with later calf (and titled in gilt), and to right hand edge with marbled paper, 8vo, together with Optical Toy. A Peepshow of the Thames Tunnel from the Wapping Entrance, published by Bondy Azulay, circa 1846, four hand-coloured engraved sections, and green card top section with engraved vignette view of the Thames Tunnel and two peepholes, each section attached by folding paper bellows, 12 x 15cm (4.75 x 6ins) extending to a depth of approximately 53cm (21ins) when fully open, laid down inside a contemporary empty cloth binding, lettered Works of Pope to spine, and with printed description titled A Brief Account of the Thames Tunnel also mounted inside, with the publisher's name: Azulay, Printer, Thames Tunnel*  
Whitehouse, *Table Games of Georgian and Victorian Days* (1951), page 13, for the first work.

(2)

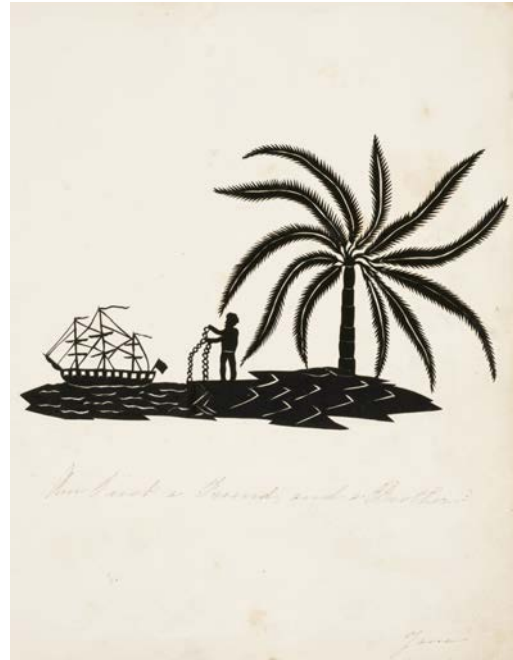
£200 - £300

474\* **Slavery.** A scissor cut, circa 1820s-1830s, *black paper scissor cut, depicting a slave holding up his chains standing beneath a large palm tree on an island, a sailing ship on the sea beside, image size 10 x 16.5cm (4 x 6.5ins), mounted on album leaf, with contemporary inscription in brown ink below image 'Am I not a Friend, and a Brother?', and name 'Jane' in the same hand to lower right corner, lightly spotted, a couple of nicks and creases in right-hand edge, sheet size 23 x 18cm (9 x 7ins)*

Based on 'the supplicant slave' image, designed for The Society for the Abolition of the Slave Trade, founded in 1787, and popularised by Josiah Wedgwood with the production of his anti-slavery medallion of the same design. This landmark image, depicting a muscular chained slave begging for compassion, has been described as the first widespread use of a logo designed for a political cause.

(1)

£150 - £200



Lot 474



475\* **Trades & Pastimes.** A collection of leaves with hand-drawn illustrations, circa 1832, 10ff., *each with 10 pen, ink and watercolour illustrations to recto, each drawing within a decorative frame (the frames shaped differently on each leaf), a couple with pencilled titles, depicting a variety of people, animals, and activities, e.g. astronomer, fishing, sword-swallower, dentist, maypole dancing, hawking, portraitist, bell-ringing, laundering, watch-seller, cooper, coffee merchant, cobbler, barber, hat-seller, etc., first page lightly spotted and dust-soiled, remainder with occasional spotting and margins a little dusty, watermarked Whatman 1832, disbound, sheet size 21.8 x 19.6cm (8.5 x 7.75ins)*

A charming and well-executed set of illustrations, each nicely-detailed and attractively arranged on each page.

(1)

£300 - £500





**476\* Trades.** The Yankee Trader, or the Laughable Game of What d'Ye Buy? By Doctor Busby, circa 1860, boxed game (complete), comprising: 12 hand-coloured engraved cards, depicting various trades, each titled beneath image (shoemaker, tin plate worker, bookseller, apothecary, farmer, barber, musical instruments, butcher, fisherman, baker, tailor, hardware dealer), 71 x 65mm (2.75 x 2.5ins); 72 letterpress cards, 30 x 52mm (1 x 2ins), both sets of cards slightly toned and dusty, and with tartan-patterned versos, occasional light creasing; and printed Explanation leaf (3 vertical folds), housed in original wooden box with pictorial label on sliding lid (scratched and spotted)

A rare and amusing storytelling party game. See: John Johnson Collection at The Bodleian Library, Oxford (Ballam Collection: Games 1860s [17]), theirs lacking one letterpress card.

(1)

£300 - £500

**477\* Potter (Beatrix).** A collection of books and games, early-mid 20th century, including an early Peter Rabbit's race game, complete with folding board, 4 painted lead character playing pieces, rules, and dice in shaker (latter cracked), in original box, pull-off lid broken, a Peter's Friends tea set by Grimwades, 15/17 china pieces (lacking the 2 bread and butter plates), comprising 4 each of cups, saucers, and plates, a sugar basin, a milk jug, and a teapot (spout chipped), in original box, worn, various jigsaw puzzles, mostly boxed, and 2 1940s/50s Peter Rabbit Book Shelves, each containing 23 books by Beatrix Potter (later publications), various sizes and condition

(19)

£100 - £200

**478\* Worshipful Company of Playing Cards.** A collection of 82 packs of commemorative playing cards, issued by the Worshipful Company of Playing Cards, 1888-2000, 82 French-suited standard playing card packs including both double and single decks, each deck comprising 4 suits of 13, each with pip cards 1-10 and 3 court cards, all believed complete with 52 cards, some with jokers/blanks, 1902 missing one of the twin decks, various condition, many unopened, and some with original duty wrappers, most housed in original boxes or leather wallet-style cases, together with 13 duplicate or variant packs

Comprising packs for the following years: 1888; 1900, 1902, 1906, 1907, 1910-1912, 1914, 1917, 1919, 1920, 1923, 1925, 1928 (2 decks), 1929, 1931-1939, 1941-1944, 1946-1978, 1980-1986, 1988-2000.

Duplicate years: 1928, 1936, 1938, 1941, 1944, 1948, 1950-1952, 1954, 1962, 1980. This large collection of playing cards, all published by The Worshipful Company of Playing Cards, was put together by the original owner over a number of years. The Worshipful Company was founded by Royal Charter in 1628. Its purpose was to control the importation of cheap playing cards and thereby protect London card makers. A taxation of one farthing a pack was levied, and the fee, which varied over the years, was not abolished until 1960. The year 1882 marked the start of a new tradition whereby a pack of cards was especially designed for the Company and presented to each Liveryman and Freeman at the Master's installation banquet, the backs of the cards illustrating important events from each year or commemorating individuals or historical happenings, for example: visit to India by King George V and Queen Mary, 1911 (with inscribed calling card of Sir William Towle); the Prince of Wales' visit to the Colonies, 1920; flight over Everest, 1933; D-Day Normandy landings, 1944; Sir Winston Churchill, 1955; XIX Olympiad, Mexico, 1968; Apollo 15, first moon ride, 1971; marriage of Prince Charles and Lady Diana Spencer, 1981; Channel Tunnel, 1993.

(2 cartons)

£1,000 - £1,500



Lot 478

## DOLLS, TOYS & TEDDY BEARS



**479\* Dolls.** A pair of rare Docken dolls, Germany, mid 19th century, 2 brightly painted carved wooden dolls, with loosely hinged swinging legs, the bodies on thin wire supports to facilitate movement, comprising a male figure playing a stringed instrument and wearing a bicorn hat (one wire replaced), and a female figure with a heart-shaped pocket and a pair of scissors hanging from her waist, height 9cm (3.5ins) and 8cm (3.25ins) respectively, together with another Docken doll, broken, representing a young girl, lacking part of one arm and all of the other, and 3 wires, plus 5 19th or early 20th century miniature porcelain dolls, and 3 hand-stitched clothed fabric mice, various sizes and condition

The wooden head, torso and arms of these rare Docken dolls are carved in one piece and painted in vivid colours, with expressive faces, whilst the narrow wire supports cleverly allow the hinged legs to swing freely. The dolls were designed to be placed upon a surface which could be slightly tapped or joggled causing the figures to tremble and move. Such little novelties could be purchased individually, or as integral parts of table games or toy theatres.

(11)

£100 - £200



**480\* Dolls.** A primitive wooden doll on plinth, possibly South American, 19th century, painted carved wood female figurine, with black hair, and out-stretched arms bent at elbows, a ball decorated with a cross in her left hand, height 20cm (8ins), mounted on 2 metal rods on a 3-sided painted plinth, parts missing from right hand and top of head, rubbed and worn, with some surface loss, and cracks to neck and arm joints, overall height 26.5cm (10.5ins), together with 11 other dolls, various, including an Edwardian rag doll in a lace-trimmed taffeta dress and hat, an early 19th century Chinese cloth doll with child in a back-sling, both figures missing one shoe, a mid 20th century black rag doll, and an early 20th century Indian male rag doll wearing a white tunic, trousers, and turban, one shoe detached, various sizes and condition

(12)

£100 - £150

**481\* Dean's Rag Books.** A to Z [cover-title], edited by S. Berkeley, number 190, c.1910s, 8 folded cloth leaves (including wrappers), printed in colours throughout, variable soiling, 1 leaf with short edge tears, sewn spine as issued, with pinking-shear finish to upper and lower edges, wrappers faded, 4to, together with:

Tick Tick [cover-title], pictures by H.G.C. Marsh, number 174, c.1910s, 6 folded cloth leaves (including wrappers), printed in colours throughout, soiled in places, 2nd 'page' with tear to bottom edge, sewn spine as issued, front wrapper with stiffened clock face (some pencilling), with metal clock hands (lightly corroded) fastened to central rivet, pinking-shear finish to upper and lower edges, 4to, plus: 22 children's picture books (various conditions), including 11 R. Caldecott Picture Books (4 Routledge, 7 Warne), with 2 late 20th century Dean's Rag Book Co. stuffed toys: Dean's Dismal Desmond ... a Faithful Reproduction, with printed card label, and printed manufacturer's details on back of neck, and a pug dog, with printed manufacturer's details under feet, and a similar (unlabelled) stuffed toy cat

(27)

£70 - £100





482\* **Wain (Louis)**. Set of picture blocks, circa 1910, 20 colour lithographed wooden blocks, forming 6 pictures of anthropomorphic cats, mice, and frogs, including a scene of cats from Cinderella, some rubbing and staining, each block face 4.5cm (1.75ins), housed in original pink paper-lined and paper-covered wooden box, with guide illustration of 2 frogs mounted on hinged lid (other guide illustrations lacking), box worn, 22 x 27 x 6.5cm (10.5 x 8.5 x 2.5ins)

Rare.

(1)

£200 - £300



483\* **Dolls**. A bisque head doll, French, early 20th century, composition character doll with articulated limbs, bisque head impressed 'SFBJ 60 Paris', long blonde hair, weighted brown glass eyes, and slightly open mouth showing upper teeth, dressed in original blue-striped cream gown (a little damp-spotted to rear), trimmed with lace inserted with narrow blue ribbon, and wide pink waist sash with rear bow, a large lace collar, lace bonnet, cotton crocheted socks, pom-pom decorated leather shoes, and tucked white cotton undergarments, some surface paint loss and marks to limbs, height 41cm (16.25ins), together with 3 other dolls, including a 3-faced swivel-headed doll, and one stamped Amer. Char. Doll

(4)

£100 - £150



484\* **Steiff**. Grizzly Ted, 2004, caramel tipped mohair teddy bear, with swivel head and jointed limbs, ear button and label, with operational tilt growler, height 38cm (15ins), limited edition 485/2000, with original certificate in envelope and cardboard box, together with 5 other modern Steiff toys (a jointed teddy bear; a 'Rocky' goat, 1960s/70s; a small teddy bear; a miniature teddy bear; and a small owl), plus 6 Steiff plush giraffes, two 49cm (19.25ins) high, 1 with open mouth, others shorter (2 lacking the ear button)

(12)

£150 - £200



485\* **Teddy Bears**. A Chiltern teddy bear, 1930s, teddy bear of golden mohair, with slight hump, swivel head and jointed limbs, glass eyes with big black pupils, black-stitched nose, mouth, and claws, and brown cloth pads, wood wool filling, with operational tilt growler, a little threadbare in places, holes in pads (and crude stitched repairs to hand pads), height 66cm (26ins), together with 15 other teddy bears, mid-later 20th century, including one with Chad Valley label, another with zippered compartment, and a few with working growlers, various sizes and condition, plus a Schuco Bigo Bello Dachshund

(17)

£200 - £300



**486\* Teddy Bears.** A Terrys-type teddy bear, English, 1920s/30s, large teddy bear of golden mohair, with slight hump, swivel head and jointed limbs, glass eyes with big black pupils, pronounced upturned clipped muzzle with black-stitched nose, mouth, and claws, brown cloth pads, and carded feet, cork-stuffed, threadbare in places, hole in one foot pad, height 74cm (28ins), together with 16 other teddy bears, mid-later 20th century, various sizes and condition

(17)

£200 - £300



**488\* Teddy Bears.** An early teddy bear, probably British, 1930s, teddy bear of blonde mohair, with swivel head and jointed limbs, orange and black glass eyes, clipped snout, black-stitched nose, mouth, and claws, and fabric pads (one of non-matching fabric, all sometime replaced?), with operational tilt growler, slightly threadbare in places, small loss with repair under one arm, height 60cm (23.5ins), together with 16 other teddy bears, mid-later 20th century, including 2 Chiltern-type bears, 1 or 2 with working growlers, various sizes and condition

(17)

£200 - £300



**487\* Teddy Bears.** An early teddy bear, probably British, 1930s, teddy bear of golden mohair, with hump, swivel head and jointed limbs, orange and black glass eyes, pronounced snout, black-stitched nose, mouth, and claws (stitching broken to one foot with slight loss of thread), and brown leather pads, with operational tilt growler, height 54cm (21.5ins), together with 15 other teddy bears, mid-later 20th century, including an early Chiltern bear, one with Hermann label, and a few with working growlers, various sizes and condition, plus a modern koala toy

(17)

£200 - £300



**489\* Teddy Bears.** An early teddy bear, probably British, 1930s, teddy bear of golden mohair, with swivel head and jointed limbs, orange and black glass eyes, pronounced snout, black-stitched nose, mouth, and claws (stitching lacking to one hand and part of nose), and dark red fabric pads (those to feet with a few tiny holes, and a crude stitched repair to edge of one hand pad), wood wool stuffing, slightly threadbare in places, small hole in arm (held together with some stitching), height 70cm (27.5ins), together with 15 other teddy bears, mid-later 20th century, including 2 Chiltern-type bears, 1 or 2 with working growlers, various sizes and condition, plus a battery-operated drinking bear toy, rusty and worn

(17)

£200 - £300



## 19TH CENTURY ENGLISH LITERATURE



**490 Austen (Jane).** *Pride and Prejudice*, A Novel, London: Richard Bentley, 1833, engraved frontispiece, vignette title, and letterpress title all dated 1833, some spotting and toning to first and final few leaves and occasionally to text, frontispiece and vignette title with pale dampstain to lower outer blank corners, additional series titlepage deficient, contemporary green quarter calf, rear cover detached, front cover nearly detached, spine rubbed and stained, 8vo

Gilson D5.

Part of the first collected edition of Jane Austen's novels.

(1)

£200 - £300

**491 Austen (Jane).** *The Works of Jane Austen*, illustrated by Hugh Thomson, 5 volumes, reprinted, London: Macmillan & Co., Ltd., and New York: Macmillan Co., 1900-1901, frontispieces and illustrations throughout, top edges gilt, contemporary half vellum by Riviere & Son, gilt decorated spines with light brown morocco title labels, slight discolouration to spines, 8vo

(5)

£200 - £300

**492 [Bronte, Charlotte, Emily & Anne].** *Poems* by Currer, Ellis, and Acton Bell, 1st edition, 2nd issue, London: Smith, Elder and Co., 1846 [but 1848], 165 pp., single leaf advertisement at end, bound without the errata leaf, previous owner inscription 'J. Raine, London, Jan. 1869' to front endpaper, light clear tape residue marks to endpapers, original green blindstamped cloth, covers with central lyre design, rebound with original spine relaid (faded to brown), 8vo

Originally published in 1846 by Aylott and Jones in an edition of 1000, but after poor sales Smith bought the remaining stock of 961 in 1848 and published the second issue as here, with the cancel title but with the 1846 date unchanged.

(1)

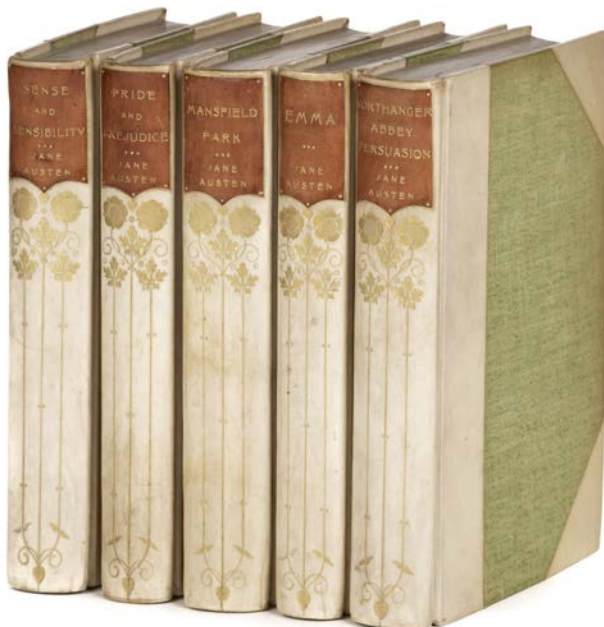
£400 - £600

**493 Bronte (Charlotte, "Currer Bell").** *Shirley. A Tale*, 3 volumes, 1st edition, London: Smith, Elder & Co., 1849, half-titles discarded and without 16 pages publisher's catalogue at rear of volume 1, volume 3 with 3 pages of publisher's catalogue present, modern bookplate of Brian Fenwick-Smith, all edges gilt, late 20th century dark green crushed morocco gilt by Bayntun (Riviere) of Bath, 8vo, housed together in green cloth-covered slipcase

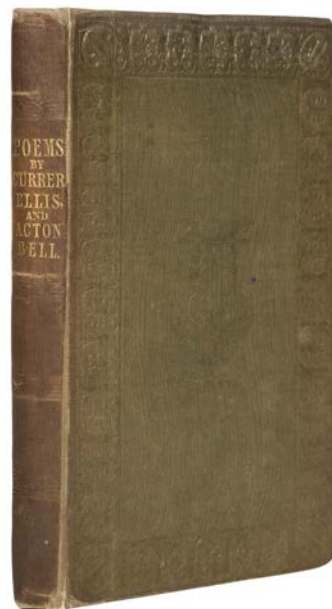
Sadlier 348; Smith 5 pp.112-117.  
Charlotte had begun writing *Shirley* in the spring of 1848, still buoyed by the success of *Jane Eyre*. Writing though would not come as easily to her as it did previously and progress was ultimately stalled by the loss of her three siblings in less than a year. Charlotte persevered however and the novel was published in October 1846.

(3)

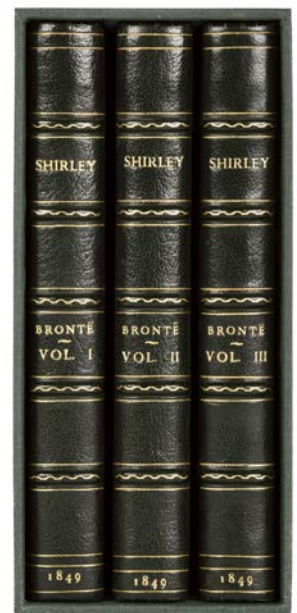
£800 - £1,200



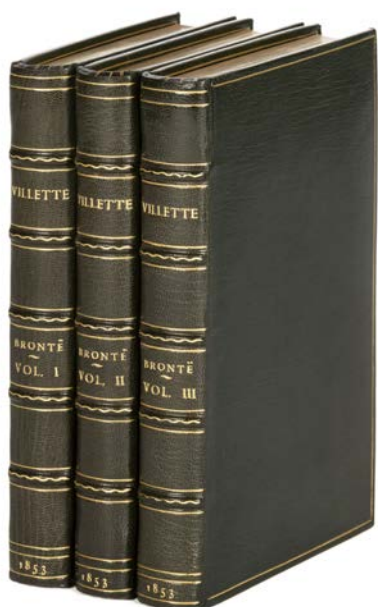
Lot 491



Lot 492



Lot 493



**494 Bronte (Charlotte, "Currer Bell").** Villette, 3 volumes, 1st edition, London: Smith, Elder & Co., 1853, *half-titles discarded and without 12 pages publisher's catalogue at rear of volume 1, leaf L1 (pp.145/146) in volume 1 remargined & with slight text loss to lower outer corner, all edges gilt, modern dark green crushed morocco gilt by Bayntun (Riviere) of Bath, 8vo, housed together in green cloth-covered slipcase*

Sadleir 349; Smith 6 pp.138-142.

Charlotte began writing Villette in earnest in the spring of 1852, she had begun to dislike the celebrity that the Currer Bell name brought with it however and asked that the novel be published anonymously. George Smith however managed to persuade her that this would harm the novel's chances and lead to a subsequent drop in sales. The novel was ultimately published under the Currer name in January 1853.

(3)

£400 - £600

**495 Clemens (Samuel L. "Mark Twain").** Tom Sawyer Abroad; Tom Sawyer, Detective and Other Stories, 1st edition, 1st issue, New York: Harper & Brothers, 1896, *1st issue without boxed advertisements to title verso, frontispiece and 46 plates (one detached with marginal chips), advertisement leaf at end, p.25 lower corner torn away, occasional light small marginal water stain, a little light spotting and a few finger marks, original red cloth, upper cover gilt-stamped with 'MT' monogram within a sheaf of corn, repeated in blind to lower cover, spine faded with small indentation and rubbed at ends, one or two small marks, 8vo*  
One of the rarer titles by Clemens, only 1000 printed.

(1)

£300 - £500

**496 Collins (Wilkie).** Poor Miss Finch, 3 volumes, 1st edition, London: Richard Bentley & Son, 1872, *bound without advertisement leaf at end of volume I, Philosophers' Reference Library stamps to p.111 in volumes I & II & erased from p.111 of volume III, the stamps also bleached out from foot of titles and front blanks, occasional minor spotting, modern red half calf, spines with black and burgundy labels, 8vo, together with*

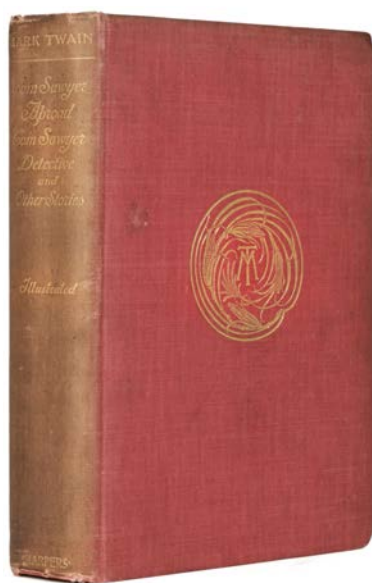
The Black Robe, 3 volumes, 1st edition, London: Chatto & Windus, 1881, *half titles, 6 pp. & 32 pp. advertisements at end of volume III, occasional spotting and stains, foliate patterned endpapers, original black cloth, upper covers titled with robe design, spines lettered in gilt, Mitchell's Royal Library labels at head of upper covers, a little rubbed, 8vo, plus*

The Evil Genius. A Domestic Story, 3 volumes, 1st edition, London: Chatto and Windus, 1886, *half titles, 32 pp. advertisements at end of volume III, occasional light toning and soiling, modern black half calf, spines with black and burgundy labels and gilt decoration, original cloth covers and spine bound-in front and rear of each volume, 8vo, plus*

The Woman in White, 2nd 1 volume edition, London: Sampson Low, 1862, *half title, small oval albumen portrait with facsimile signature, additional engraved title (dated 1861), 1 pp. & 16 pp advertisements at end, water stain to first few leaves, some light spotting, contemporary owner inscriptions, original blindstamped cloth, spine faded and repaired, a few small stains, 8vo*

(10)

£700 - £1,000

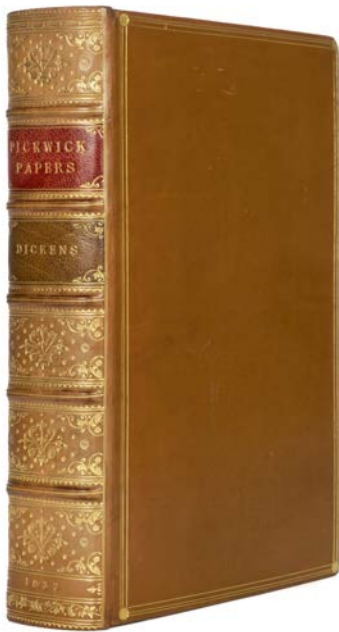


Lot 495



Lot 496

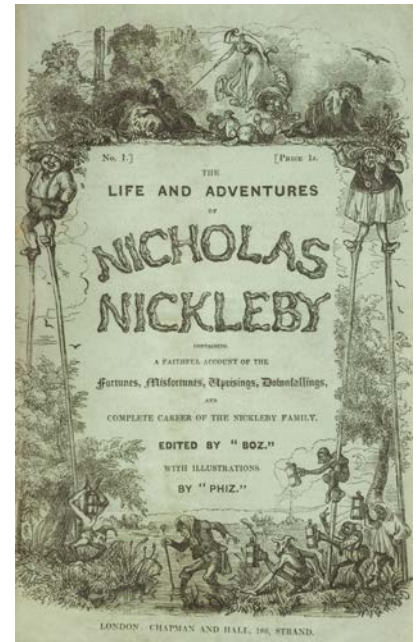




Lot 497



Lot 498



Lot 499

**497 Dickens (Charles).** The Posthumous Papers of the Pickwick Club, with forty-three illustrations by R. Seymour and Phiz, 1st edition in book form, London: Chapman and Hall, 1837, half-title, etched frontispiece (with 'Phiz fecit' surrounding tablet at foot), additional title-page (with 'Veller' for 'Weller'), and 41 etched plates (including the two Buss plates), p. 26 with headline 'Posthumous Papers, &c.', a few minor spots (scarcely affecting plates), some light dust-soiling to plates, half-title, frontispiece, and additional title each with small chip to fore-edge, 2 plates with short edge tear (repaired on verso), marbled endpapers, all edges gilt, late 19th century calf gilt by R. Wallis, covers faintly scratched and rubbed, rear cover with a scuff near centre, elaborately gilt-decorated spine with contrasting labels, gilt dentelles, 8vo

Eckel, pp.17-58; Gimbel A16.

(1)

£150 - £200

**498 [Dickens, Charles].** Oliver Twist; or, the Parish Boy's Progress. By "Boz", 3 volumes, 1st edition in book form, 1st issue, London: Richard Bentley, 1838, half-titles to volumes 1 and 2, 24 etched plates by George Cruikshank, bound without the 4 pp. advertisements in volume 1, the inserted list of illustrations noted in some copies, and the initial advertisement leaf in volume 3 (no half-title called for), marginal oxidisation to plates, imprints cropped, offsetting, a few other spots and marks, contemporary half calf, rubbed, labels chipped, 8vo (18.8 x 11.2cm)

Cf. Smith I 4.

With the first-issue title-pages (authorship credited to "Boz" rather than Dickens), and the 'Fireside' plate in the third volume, suppressed in the second issue.

(3)

£300 - £500

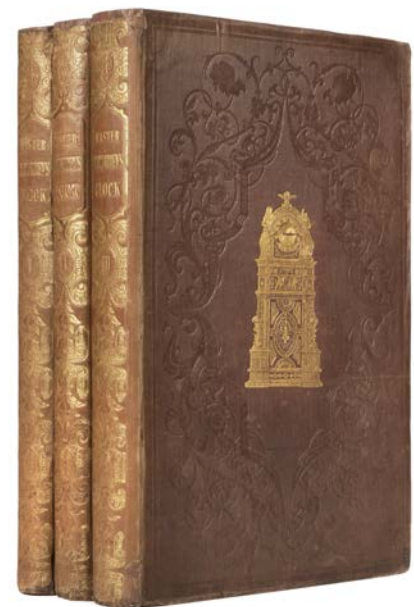
**499 Dickens (Charles).** The Life and Adventures of Nicholas Nickleby, with Illustrations by Phiz, 1st edition, early issue, London: Chapman and Hall, 1839, bound from the parts, the 19 original printed front wrappers bound-in at rear (close-trimmed at fore-edge, a few lightly cropped), engraved portrait frontispiece, 39 etched plates by Hablot K. Browne, plates generally toned, some spotted, modern sprinkled green half calf, spine with gilt decorated raised bands and gilt lettering, 8vo

Eckel pp.64-66; Gimbel A40.

Early state: all plates before p.45 with publisher's imprint, plate facing p.457 with longer caption, p.123 with 'visitor' uncorrected, p.160 with 'latter' uncorrected (with neat manuscript correction). However, the caption 'Nicholas instructs Smike ....' does agree with the list of plates.

(1)

£150 - £200

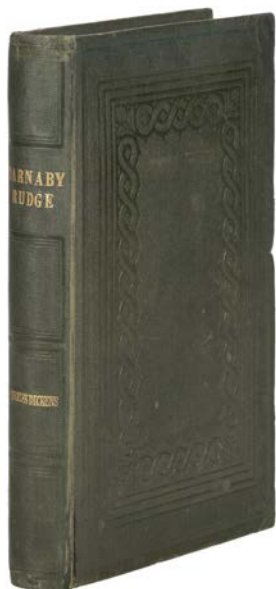


**500 Dickens (Charles).** Master Humphrey's Clock, 3 volumes, 1st edition in book form, London: Chapman and Hall, 1840-41, wood-engraved frontispieces, illustrations by George Cattermole and H.K. Browne, volume I frontispiece and endpaper with small chip at foot, a couple of marginal tears from rough opening, a little light spotting, light residue from bookplate removal to front pastedowns, original brown blindstamped cloth, upper covers with clock vignette stamped in gilt, spines repaired at ends, some fading to spines and volume I lower cover, modern cloth slipcase, 8vo

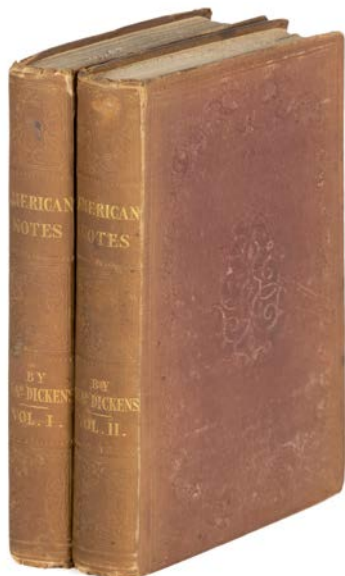
Eckel pp. 69-70; Smith I, 6.

(3)

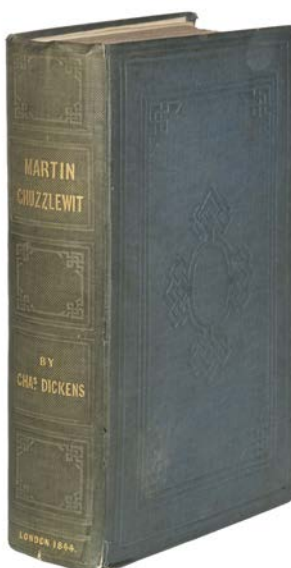
£200 - £300



Lot 501



Lot 502



Lot 503



Lot 504

**501 Dickens (Charles).** *Barnaby Rudge: A Tale of the Riots of 'Eighty*, 1st separate edition, London: Chapman and Hall, 1841, *illustrations by George Cattermole and H.K. Browne, a little minor spotting, original green blindstamped cloth, spine lettered in gilt, rebacked with original spine relaid, corners repaired, edes slightly rubbed with small indentation, 8vo*

Smith I, 6B. Smith's secondary variant binding in green cloth with the chain decoration in blind to the covers. First separate one volume edition, bound from the weekly parts from *Master Humphrey's Clock*.

(1) £300 - £400

**502 Dickens (Charles).** *American Notes for General Circulation*, 2 volumes, 1st edition, London: Chapman and Hall, 1842, *1st issue with p. x misnumbered xvi in volume I, 6 pp. advertisements at end of volume II, a few minor spots and stains, Leighton & Eeles binder tickets to volume I front pastedown, bookplates of James Ludovic Lindsay, 26th Earl of Crawford (1847-1913, astronomer, politician and bibliophile), 'Bibliotheca Lindesiana', original blindstamped brown cloth, spine ends a little frayed, small inkspots to volume I covers, 8vo, plus Report of the Dinner Given to Charles Dickens in Boston, February 1, 1842, reported by Thomas Gill and William English, reporters of The Morning Post, 1st edition, Boston, 1842, rebound in later blue morocco gilt*

First work Eckell pp. 108-109; Smith II, 3.

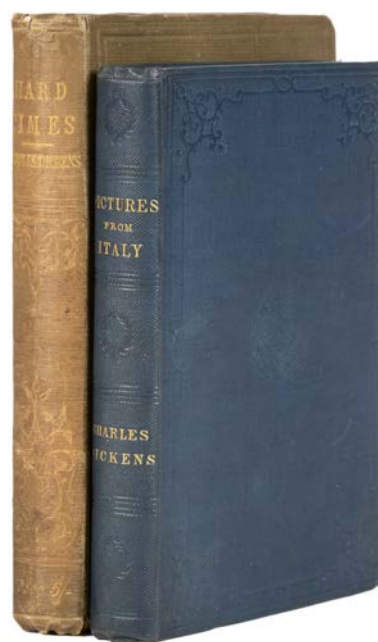
(3) £400 - £600

**503 Dickens (Charles).** *The Life and Adventures of Martin Chuzzlewit*, 1st book form edition, London: Chapman and Hall, 1844, *half title, etched frontispiece, additional title and 38 etched plates by H.K. Browne ("Phiz"), a little light spotting, light marginal toning to plates, original yellow endpapers (bookplates removed from front endpaper and pastedown), hinges a little tender but holding, original blue blindstamped cloth, spine lettered in gilt, spine a little faded to green with small nick and tears at foot, 8vo Eckel pp. 71-73; Smith I: 7. The title vignette conforms to Smith's 2nd state (no priority) with "£100" on the signpost, six studs on the trunk and signed "Phiz", and 14 line errata (the usual second setting, the first setting 13 lines). First edition in bookform, published in July 1844, after the monthly parts were issued from 31 December 1842 to 30 June 1844.*

(1) £800 - £1,200

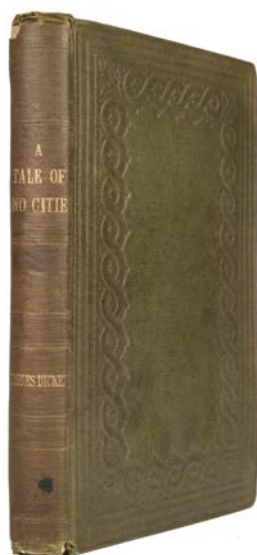
**504 Dickens (Charles).** *A Christmas Carol. In Prose. Being A Ghost Story of Christmas*, Sixth Edition, London: Chapman & Hall, 1844, *half-title printed in blue, title printed in red and black, four hand-coloured engraved plates including frontispiece, and several wood engraved illustrations to text, all by John Leech, signatures F and G loosened but still holding, 2 pages of advertisements not present, light offset from frontispiece to title, yellow chalk-glazed endpapers, all edges gilt, original pale red cloth with gilt and blindstamped decoration, upper cover and spine largely faded to light brown, two small marks to lower left corner of upper cover, minor fraying to extreme head and foot of spine (with a little loss of cloth at head of spine), 12mo*

Smith II, 4. (1) £200 - £300

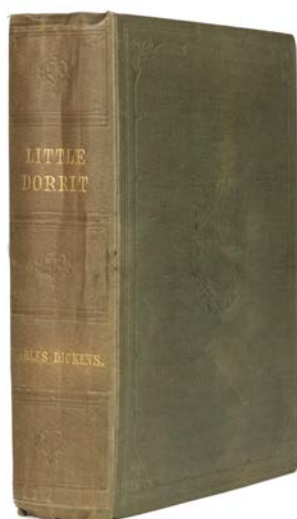


Lot 505

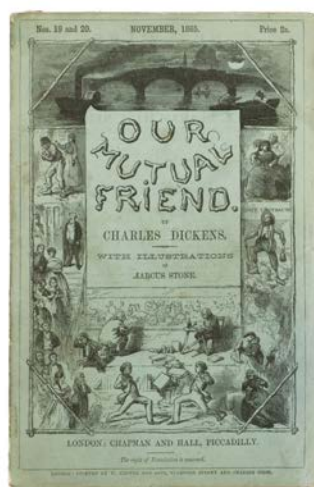




Lot 506



Lot 507



Lot 509

**505 Dickens (Charles).** *Hard Times. For These Times*, 1st edition in book form, London: Bradbury & Evans, 1854, *half-title, original green cloth, spine sunned, frayed at head and foot, tips bumped*, 8vo, together with:

**ibid.** *Pictures from Italy. The Vignette Illustrations on Wood* by Samuel Palmer, 1st edition, London: for the author, by Bradbury & Evans, 1846, *half-title, advertisement leaf to front and rear, contemporary bookseller's ticket (David Bryce, Glasgow), original blue cloth, a few light bumps to extremities, pale marks to rear cover, housed in a custom blue cloth solander box*, 8vo  
Smith I 11 & II 7.

*Hard Times* is in Smith's primary binding, with all requisite textual points.

(2) £250 - £350

**506 Dickens (Charles).** *A Tale of Two Cities*, 1st edition, 2nd issue, London: Chapman and Hall, 1859, *etched frontispiece, additional title and 14 plates by H.K. Browne, occasional light spotting, front hinge slightly tender, original green blindstamped cloth, spine faded to brown with small chip at head and frayed at foot, contained in later morocco-backed slipcase (a little rubbed with one piece of siding detached)*, 8vo

Eckel pp. 86-90, Smith I, 13. Smith's secondary binding in green cloth, the first issue was bound in red cloth. Second issue copy, with p. 213 correctly paginated.

(1) £400 - £600

**507 Dickens (Charles).** *Little Dorrit*, 1st book form edition, London: Bradbury & Evans, 1857, *etched frontispiece, additional title and 38 plates by H.K. Browne, occasional light spotting and offsetting, original green blindstamped cloth, spine faded to brown, one or two very small splits, a couple of small light stains to lower cover, modern cloth solander box*, 8vo

Eckel pp. 82-85; Smith I, 12.

(1) £300 - £500

**508 Dickens (Charles).** *Little Dorrit*, 1st edition, London: Bradbury and Evans, 1857, *etched frontispiece, additional title and 38 plates by H.K. Browne, pp. 171-72 with small tear in text (small loose piece retained), usual browning to plates, contemporary half calf gilt, joints and edges a little rubbed*, 8vo, together with

**Fyfe (Thomas Alexander, compiler).** *Who's Who in Dickens*. A complete Dickens repertory in Dickens' own words, 2nd edition, Hodder and Stoughton, 1913, *some light spotting, order form loosely inserted, original buckram-backed boards, a little rubbed with some fading*, 8vo, *inscribed by the author, with three others including The Personal History of David Copperfield, 1st edition, 1850 (lacking 2 plates)*

(5) £150 - £200

**509 Dickens (Charles).** *Our Mutual Friend*, 1st edition in the original parts, London: Chapman & Hall, 1864/5, *20 monthly numbers in 19 original parts as issued, 40 wood engraved plates after Marcus Stone, complete with all advertisements called for by Hatton & Cleaver, except the slip following the 'Advertiser' in No. 8 ("December the First ..."), additional Chapman & Hall 8pp. catalogue dated Sept. 1 1865 at rear of No. 18 not called-for (identical to that in No. 17), 2 half-titles and 2 printed titles present, No. 8 with small pencil drawing of a gentleman's face on verso of final advertisement leaf, occasional light spotting, 1 or 2 closed tears, original printed blue-green wrappers, a little soiling and chipping, with some minor losses to spines and edges (particularly to first part), No. 2 with front cover detached, rear cover of No. 11 spotted, Nos. 8 and 9 with pencilled ownership signature on front cover, slim 8vo, housed in a custom-made terracotta cloth solander box with gilt lettering*

Provenance: Christie's, 1st June 2009, lot 138.

Eckel pp. 94/5; Gimbel A149; Hatton & Cleaver, pp. 345-370.

(19) £300 - £500



510 **Dickens (Charles).** *Our Mutual Friend*, 2 volumes, 1st edition, London: Chapman and Hall, 1865, *bound from the parts, half-titles, 40 engraved plates by Marcus Stone, including frontispieces, each volume with an original printed wrapper (parts 5 & 16 respectively) bound-in, 8 original advertisement leaves bound-in (on white, pink, and blue paper), scattered spotting, 1st volume one plate with chip and short edge tear, all edges gilt, near contemporary maroon half morocco, rubbed, corners showing, spines faded, 8vo, together with:*

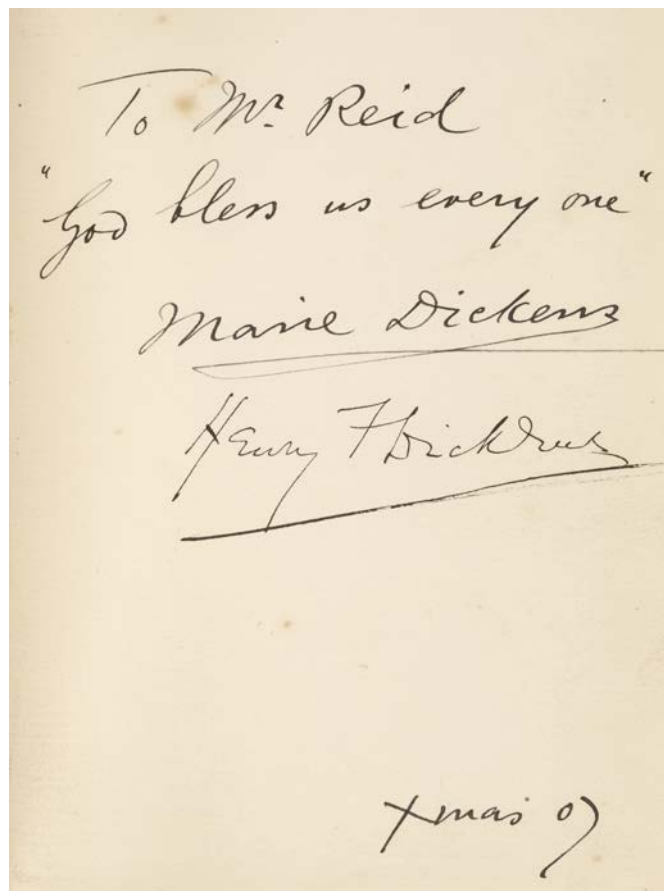
**ibid.** *Bleak House*, 1st edition, London: Bradbury and Evans, 1853, *bound from the parts, half-title discarded, 40 etched plates by H. K. Browne, including frontispiece and additional title, generally soiled throughout, plates toned with some spotting, p.107 with long closed tear (related to paper fault), p.331 with loss to blank fore-margin, 2 plate leaves with a closed tear extending 1cm into image, modern dark brown half morocco, lightly rubbed in places, spine faded, 8vo, plus:*

**ibid.** *The Personal History of David Copperfield*, 1st bookform edition, London: Bradbury & Evans, 1850, *half-title discarded, title misbound after Contents, 40 etchings by H. K. Browne, including frontispiece and additional title (with date at foot), some light finger-soiling, letterpress spotted, frontispiece blank reverse with early ink manuscript signature, one plate with small stain to lower blank corner, one with short edge tear touching caption, one close-trimmed at fore-edge clipping caption, contemporary black half calf gilt, worn, cover detached at front hinge, 8vo, and 3 other Dickens 1st editions: Little Dorrit, Martin Chuzzlewit, Sketches by Boz (lacking 2 plates)*

First three items: Eckel, pp. 94-95, 79-81, 77-78; Gimbel A149, A130, A122 respectively.

(7)

£200 - £300



511 **Dickens (Charles).** *A Christmas Carol: in Prose; being a Ghost Story of Christmas*, London: Chapman and Hall, Ltd., 1907, *colour frontispiece and additional vignette title-page, a few pages clumsily opened, original green decorative cloth, marked, small 8vo*

Inscribed on the initial blank, 'To Mr Reid, "God bless us every one", Marie Dickens, Henry F Dickens, Xmas 07'. Henry Fielding Dickens (1869-1933) was the son of Charles Dickens and a prominent barrister. He married Marie Roche in 1876. The main inscription, the date and Marie's signature appear to be in Marie's hand, but Henry's signature is autograph.

(1)

£150 - £250

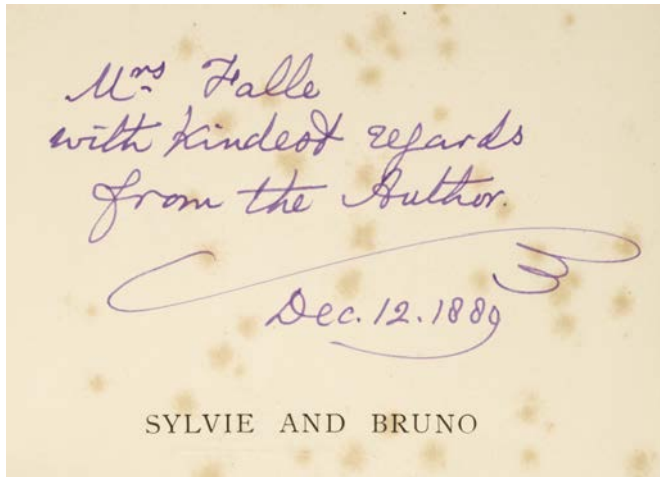
512 **Dilke (Lady Emilia Francis).** *The Shrine of Death*, 1st edition, London & New York: George Routledge, 1886, *woodcut illustrations, a little minor spotting and toning, small marginal tear and loss to preface leaf, original black buckram gilt, a little rubbed, slight lean, 8vo, together with*

**Blavatsky (Helena Petrovna).** *Nightmare Tales*, 1st edition, London, New York & Madras: Theosophical Publishing Society, 1892, *monochrome additional illustrated title, illustrations, advertisements at end, a little minor spotting, bookplate of T.H. Barker, contemporary half morocco, spine lettered in gilt, 8vo, with two others: New Tales of Cthulhu Mythos, edited by Ramsey Campbell, Arkham House, 1980 (signed by Stephen King) and August Derleth's Someone in the Dark, Arkham House 1941 (lacking dust jacket)*

(4)

£200 - £300





513 **Dodgson (Charles Lutwidge, 'Lewis Carroll')**. Sylvie and Bruno, 1st edition, London: Macmillan and Co., 1889, *illustrations by Harry Furniss, 4 pp. advertisements at end, occasional light spotting, all edges gilt, original red cloth gilt, spine a little faded, one or two small light stains, 8vo, presentation copy, inscribed to half title in purple ink: "Mrs Falle, with kindest regards from the Author, Dec. 12, 1889", together with*

*The Hunting of the Snark. An Agony in Eight Fits, 1st edition, London: Macmillan and Co., 1876, illustrations by Henry Holiday, advertisement leaf at end, light spotting front and rear, contemporary presentation inscription to half title, armorial bookplate of Oliver Nowell Chadwyck-Healey (1886-1960, book collector), all edges gilt, original red cloth gilt, a couple of small ink stains else in bright condition, 8vo, one of 100 copies printed in the red cloth*

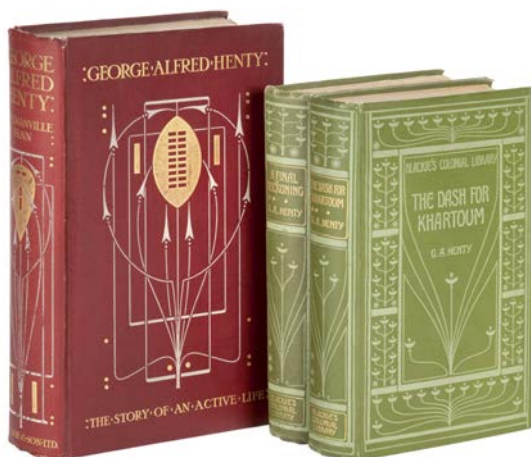
Williams, Madan, Green & Crutch 217 & 115. Mary Falle was the wife of Joshua G. Falle, Connétable of St. Helier, and Jurat of the Royal Court of Jersey from 1873-1903.

(2) £1,000 - £1,500

514 **Eliot (George, i.e. Marian Evans)**. Felix Holt the Radical, 3 volumes, 1st edition, William Blackwood, 1866, *without half-titles and lacking publisher's catalogue at rear of third volume, occasional scattered spotting, contemporary maroon half morocco, marbled sides, rebacked, board edges rubbed and showing, 8vo*

Sadleir 814 & 816. Wolff 2058 & 2060.

(3) £70 - £100



Lot 515

515 **Fenn (George Manville)**. George Alfred Henty. The Story of an Active Life, 1st edition, London: Blackie and Son, [1907], *portrait frontispiece, 10 half-tone plates, one folding, occasional minor spotting, top edge gilt, original decorative maroon cloth gilt by Talwin Morris, spine a little faded and rubbed at ends, 8vo, together with two others by George Henty, Blackie's Colonial Library editions: A Final Reckoning. A Tale of Bush Life in Australia, 1896, and The Dash for Khartoum (with front endpaper renewed), circa 1896, both in decorative green bindings designed by Talwin Morris, 8vo*

Newbolt p. 69, 29.3, 53.3 respectively. Only four Henty titles were reproduced for Blackie's Colonial Library, the other two being With Clive in India, and When London Burned.

(3) £200 - £300



516 **[Fitzgerald, Edward]**. Rubaiyat of Omar Khayyam, the Astronomer-Poet of Persia. Rendered into English Verse, 3rd edition, London: Bernard Quaritch, 1872, *pp. xxiv 36, contemporary ownership inscription to title-page, bookplate, front inner hinge partly cracked, contemporary quarter roan, 4to, together with:*

**ibid.** Rubaiyat of Omar Khayyam, London: Macmillan and Co., 1890, *original japon gilt, 8vo,*

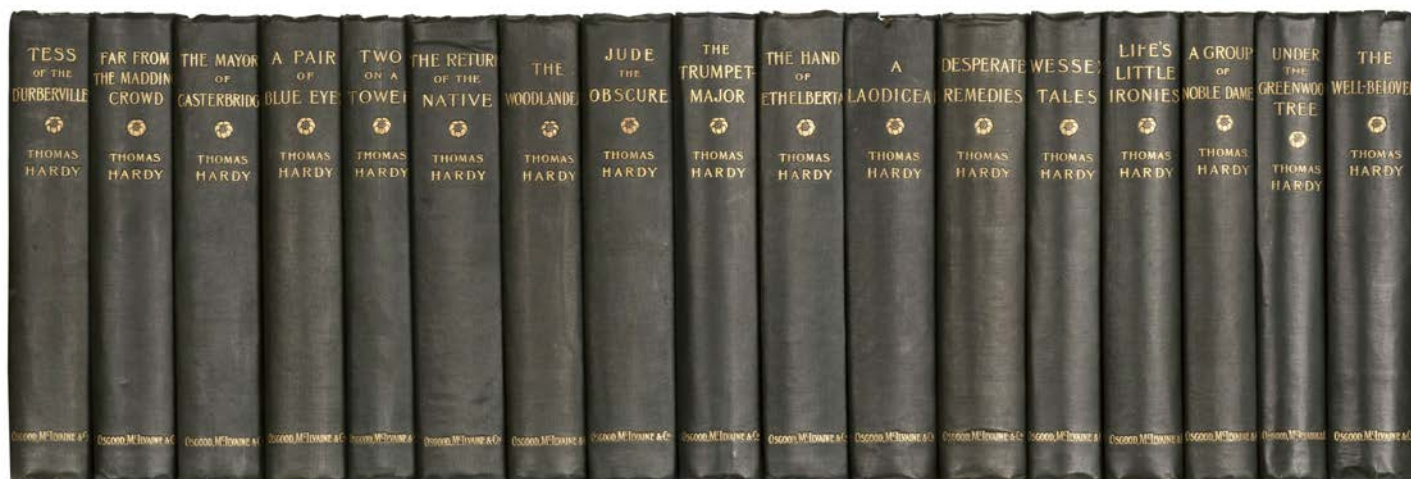
**Watson (William)**. Lachrymae Musarum, 1st edition, London: for private distribution, 1892, *printed on japon, 18 pp., wood-engraved frontispiece, portrait of Tennyson, original japon, slightly soiled, 8vo, number 74 of 100 copies only,*

**Tennyson (Alfred, Lord)**. The Death of Oenone, Akbar's Dream, and Other Poems, London: Macmillan and Co., 1892, *5 steel-engraved portraits (mounted), unopened, original cream cloth, soiled, upper fore corner of front board bumped, large 8vo, number 135 of 500 large-paper copies,*

**Masefield (John)**. Right Royal, London: William Heinemann, 1920, *partly unopened, original quarter japon, 8vo, number 450 of copies,*

*and 11 others similar, all late-19th and early-20th century English literature (mainly poetry, some drama), limited editions or finely bound, including Bullen, More Lyrics from the Song-Books of the Elizabethan Age, 1888 (number 59 of 250 copies), Bertram Dobell, Rosemary and Pansies, 1901 (not for sale: one of 75 copies), 3 other Masefield limited editions, and similar*

(16) £200 - £300



Lot 519

517 **Frend (William)**. *Evening Amusements; or, The Beauty of the Heavens Displayed*. In which several striking appearances, to be observed on various evenings in the heavens, during the year 1805, are described; and several means are pointed out, by which the time of young persons may be innocently, agreeably, and profitably employed within doors, London: Printed for J. Mawman in the Poultry, 1805, *six engraved plates of celestial bodies, single publisher's advertisement leaf at end, occasional light spotting, untrimmed, original boards, with paper title label to spine, rubbed and some wear and light soiling, together with two additional volumes of Frend's Evening Amusements for 1807 and 1814, volume for 1807 with six single-page engraved plates, volume for 1814 issued without any engravings, both volumes with publisher's advertisements at rear, both untrimmed, and bound in original publisher's boards, with paper label to spine, some soiling and light wear to joints, 8vo*

(3)

£150 - £200

518 **Haggard (H. Rider)**. *Maiwa's Revenge; or the War of the Little Hand*, 1888; *Mr. Meeson's Will*, 1888; *Montezuma's Daughter*, 1893; *The People of the Mist*, 1894; *Swallow. A Tale of the Great Trek*, 1899, 1st editions, *Mr. Meeson's Will a later impression without the inserted advertisements, illustrations, some light spotting, one or two contemporary previous owner inscriptions, original cloth, a little rubbed, Maiwa's Revenge with small tear to spine, Mr. Meeson's Will spine toned and rear cover partly faded, Montezuma's Daughter spine faded with small indentation, 8vo, with others including Queen Sheba's Ring, 1910 (lower joint split), G.A. Henty's For Name and Fame: or, Through Afghan Passes, 1886 (rebound in calf with front hinge broken), Rudyard Kipling's Puck of Pook's Hill, 1906 and Baroness Orczy's The Elusive Pimpernel, 1908*

(27)

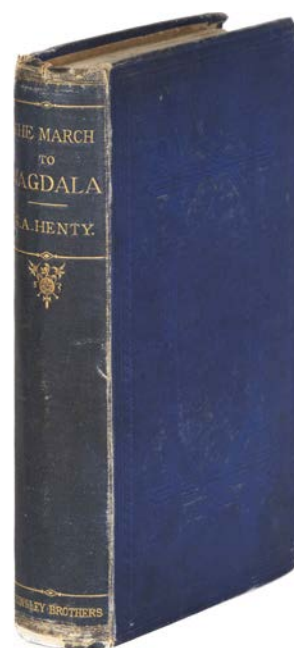
£100 - £200

519 **Hardy (Thomas)**. *Wessex Novels*, 17 volumes, London: Osgood, McIlvaine and Co., 1895-97, *etched frontispiece to each, a little light marginal toning, light spotting to endpapers, top edge gilt, original uniform green cloth gilt, one or two tiny closed tears at spine ends, a few light marks, 8vo*

The set includes the first editions of *Jude the Obscure*, 1896 [1895] (volume VIII) and *The Well-Beloved*, 1897 (volume XVII). An 18th volume, *A Changed Man*, in uniform format was published by Macmillan in 1913.

(17)

£200 - £300



520 **Henty (G.A.)** *The March to Magdala*, 1st edition, London: Tinsley Brothers, 1868, *lacking rear free endpaper, a little minor spotting, front hinge breaking, stitching weak, original blue blindstamped cloth, spine darkened, loss at foot, edges rubbed and corners bumped, 8vo*

Newbolt, G.A. Henty, *A Bibliographical Study* 2.1. The author's second book and scarce in the original cloth.

(1)

£600 - £800

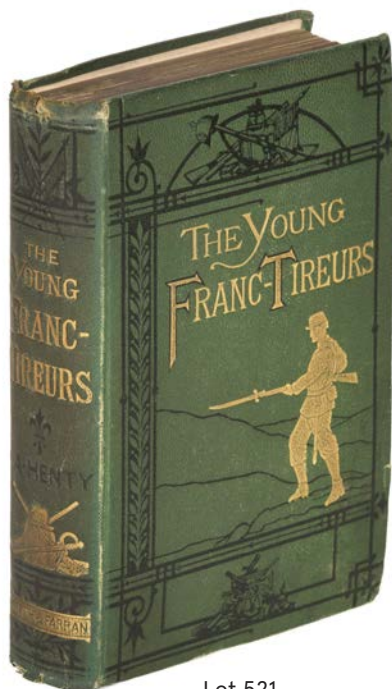
521 **Henty (G.A.)** *The Young Franc-Tireurs and their Adventures in the Franco-Prussian War*, 1st edition, London: Griffith and Farran, 1872, *8 wood-engraved plates by E.T. Landells, 32 pp. catalogue at end, a few light fingermarks, contemporary presentation inscription to front endpaper, hinges a little tender, original green cloth gilt, spine a little darkened with small tears at end, small bumps to corners and edges, 8vo*

Newbolt 5.1: "Many of these books are rarities in fine state: one or two - notably *The Young Franc-Tireurs* - are rare in any condition" (Newbolt quoting Carter and Sadleir 1947 Victorian Fiction exhibition catalogue).

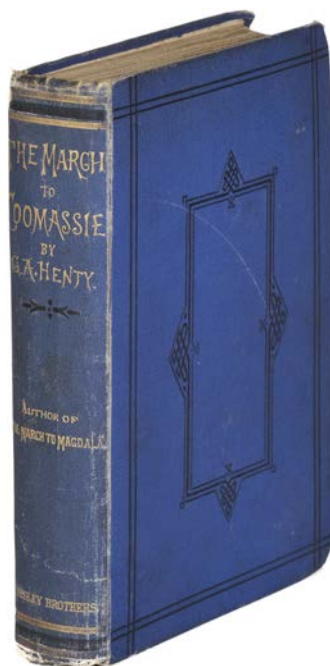
(1)

£600 - £800

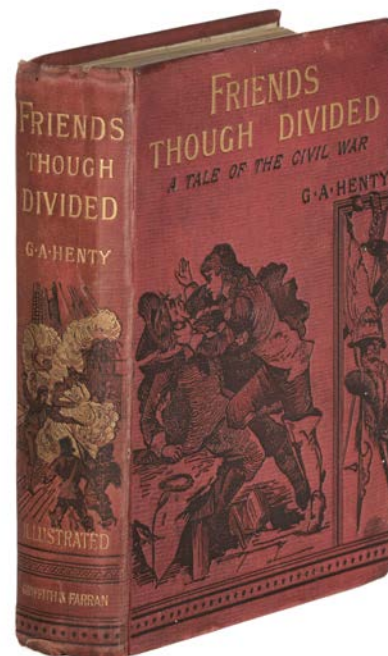




Lot 521



Lot 522



Lot 523

**522 Henty (G.A.)** *The March to Coomassie*, 1st edition, London: Tinsley Brothers, 1874, a few light fingermarks and spots, previous owner signature at head of title, light partial offsetting to half title, hinges reinforced, W.H. Smith subscription library label to front pastedown, original blue cloth, spine darkened and rubbed, small chip at head, corners bumped, light edgewear, 8vo  
Newbolt 6.1.

(1)

£600 - £800

**523 Henty (G.A.)** *Friends Though Divided. A Tale of the Civil War*, 1st edition, London: Griffith & Farran, 1883, 8 wood-engraved plates, 32 pp. advertisements at end dated September 1883, occasional minor spotting and soiling, neat contemporary presentation inscription at head of title, small sticker to front pastedown, original red pictorial cloth gilt, spine a little faded, slight lean, 8vo

Newbolt 12.1 (3). First edition, early issue, Newbolt's note 3 with Catalogue A dated '9.83'. The earliest issue, published in 1882 (but dated 1883) has Catalogue B dated May 1882.

(1)

£150 - £200



Lot 524

**524 Henty (G.A.)** *With Clive in India*, 1884; *In Freedom's Cause*, 1885; *The Dragon and the Raven*, 1886; *For Name and Fame*, 1886; *The Lion of the North*, 1886; *With Wolfe in Canada*, 1887, 1st editions, illustrations, advertisements at rear, occasional light spotting, previous owner inscription to *With Clive in India* and *Lion of the North*, prize label to *In Freedom's Cause*, bookplate to *With Wolfe in Canada*, a couple of hinges a little tender, *Lion of the North* hinges reinforced, original pictorial cloth, *With Clive in India* foot of spine repaired, *Lion of the North* rebacked with original spine relaid, some fading to *With Clive in India* spine, 8vo  
Newbolt 15.1, 18.1, 21.1, 22.1, 23.1 & 27.1 respectively.

(6)

£300 - £500



**525 Henty (G.A.)** *The Bravest of the Brave*, 1887; *A Final Reckoning*, 1887; *The Young Carthaginian*, 1887; *In the Reign of Terror*, 1888; *For the Temple 1888*; *The Cat of Bubastes*, 1889; *Tales of Daring and Danger*, 1890; *By Pike and Dyke*, 1890, 1st editions, illustrations, advertisements at end, some light spotting, prize labels to *The Bravest of the Brave*, *The Cat of Bubastes* and *By Pike and Dyke*, *Reign of Terror* endpapers renewed, original pictorial cloth, *Reign of Terror* rebacked with original spine relaid, some fading to a few spines and rubbed with small tears at ends, *Cat of Bubastes* joints splitting, 8vo  
Newbolt 28.1, 29.1, 30.1, 33.1, 35.1, 38.1, 42.1 & 43.1 respectively.

(8)

£300 - £500



526 **Henty (G.A.)** *The Young Carthaginian*, 1887; *By Pike and Dyke*, 1890; *One of the 28th*, 1890; *By England's Aid*, 1891; *By Right of Conquest*, 1891; *Those Other Animals*, [1891]; 1st editions, *illustrations, publisher's catalogue at end, a little minor spotting and fingermarks, contemporary presentation inscriptions, original pictorial cloth, By England's Aid in variant blue cloth (usually in brown cloth), spine ends and edges a little rubbed*, 8vo  
Newbolt 30.1, 43.1, 44.1, 47.1, 50.1, 51.1 respectively.  
(6)

£300 - £500



528 **Henty (G.A.)** *Both Sides of the Border*, 1899; *Won By the Sword*, 1900; *A Roving Commission*, 1900; *No Surrender*, 1900; *With Buller in Natal*, 1901; *Out With Garibaldi*, 1901; *At the Point of a Bayonet*, 1902; *The Treasure of the Incas*, 1903; *With the Allies to Peking*, 1904; *By Conduct and Courage*, 1905; *In the Hands of the Malays*, 1905, 1st editions, *illustrations (one lacking in The Treasure of the Incas), advertisements at rear, Won By the Sword lacking half title and advertisement leaf at front, By Conduct and Courage endpapers renewed, some light spotting, prize label to Treasure of the Incas, a few contemporary inscriptions, original pictorial cloth, spine ends a little rubbed with a few small tears, a couple of small splits to joints, some flecked damp stains to At the Point of a Bayonet extremities*, 8vo

Newbolt 84.1, 90.1, 91.1, 92.1, 97.1, 98.1, 99.1, 105.1, 108.1, 109.1, 113.1 respectively.  
(11)

£200 - £300



527 **Henty (G.A.)** *A Jacobite Exile*, 1894; *A Knight of the White Cross*, 1896; *Through Russian Snows*, 1896; *The Tiger of Mysore*, 1896; *With Cochrane the Dauntless*, 1897; *At Agincourt*, 1897, 1st editions, *illustrations, advertisements at rear, With Cochrane lacking front endpaper, Tiger of Mysore front endpaper with small area of insect predation, Jacobite Exile front hinge tender, occasional light spotting, a couple of contemporary inscriptions, original pictorial cloth, Through Russian Snows repaired at spine ends, spine ends and edges a little rubbed*, 8vo  
Newbolt 62.1, 72.1, 73.1, 74.1, 75.1, 76.1 respectively.  
(6)

£200 - £300



529 **Henty (G.A.)** *By Pike and Dyke*, 1st edition, London: Blackie & Son, 1890, 10 illustrations, 32 pp. catalogue at end, *a little minor toning, previous owner signatures, original green pictorial cloth gilt, edges rubbed*, 8vo, *together with*

*With Clive in India: or the Beginnings of an Empire*, 1st edition, London: Blackie & Son, 1884, half title, 12 illustrations, bound without the 32 pp. catalogue at end, *some light spotting, prize label, contemporary calf gilt, a little rubbed with a few stains*, 8vo, *with 5 others: The Cornet of the Horse*, 1886 (with front hinge broken and a couple of leaves at front detached), *Winning His Spurs*, 1892, *In the Days of the Mutiny*, Toronto, 1895 (originally titled in the UK as 'Rujub the Juggler', spine repaired), *A Woman of the Commune*, 3rd edition, 1895, and *George Manville Fenn's George Alfred Henty*, new edition, 1911

Newbolt 43.1, 15.1, 8.1A, 56 (& p. 260), 65.2 respectively.  
(7)

£150 - £200





530 Henty (G. A., contributor). The Art of Authorship. Literary reminiscences, methods of work, and advice to young beginners, compiled and edited by George Bainton, 1st edition, London: James Clarke & Co., 1890, 8 pp. *catalogue at end, occasional underlining and scoring, a little minor spotting to fore margins, original blue decorative cloth gilt, spine a little darkened, 8vo, together with*

Through Fire and Storm. Stories of Adventure and Peril, by G.A. Henty, Geo. Manville Fenn and John A. Higginson, 1st edition, London: S.W. Partridge, 1898, *frontispiece (detaching), catalogue at rear, a little minor toning, prize label, top edge gilt, original red pictorial cloth, spine slightly darkened with small indentation, 8vo, with 5 others: Yule-Tide Yarns, edited by G.A. Henty, 1899, G. Manville Fenn's George Alfred Henty. The Story of an Active Life, 1907, A Search for a Secret, [1911], and later impressions (undated) of Brains and Bravery, circa 1903 and Dash & Daring, circa 1898* Newbolt 124.1, 189.1, 194.1, p. 691, 1.2 respectively.

(7) £150 - £200



531 Henty (G.A.) Those Other Animals, [1891]; The Dash for Khartoum, 1892; Held Fast for England, 1892, Condemned as a Nihilist, 1893; Beric the Briton, 1893 Rujub, the Juggler, (2nd one-volume edition), 1894; 1st editions, *illustrations, advertisements at end, a few minor spots, contemporary inscription pasted over to Beric the Briton, bookplate to Rujub, original pictorial cloth, edges a little rubbed, 8vo*

Newbolt 51.1, 53.1, 55.1, 58.1, 59.1; 56.4 respectively.

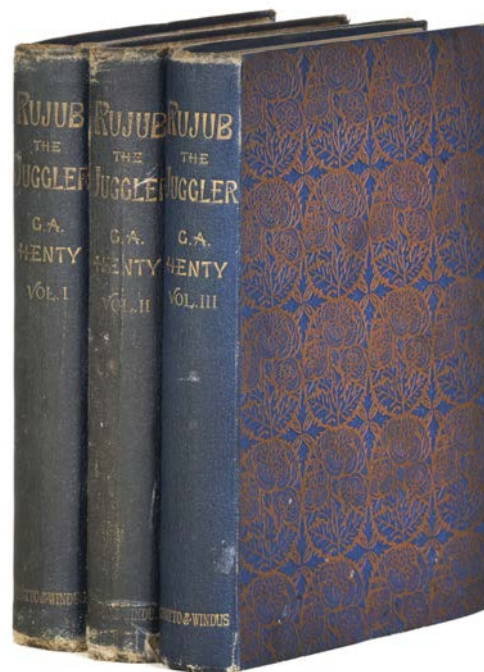
(6) £200 - £300



532 Henty (G.A.) The Dash for Khartoum, 1892; In Greek Waters, 1893; A Jacobite Exile, 1894; A Woman of the Commune, 1895; A Knight of the White Cross, 1896; Through Russian Snows, 1896, 1st editions, *illustrations, advertisements at end, A Woman of the Commune lacking front endpaper, occasional light spotting and toning, original pictorial cloth, Dash for Khartoum and Through Russian Snows spines rubbed, A Woman of the Commune spine faded, short tears at head of In Greek Waters spine, 8vo* Newbolt 53.1, 60.1, 62.1, 65.1, 72.1, 73.1 respectively.

(6)

£200 - £300

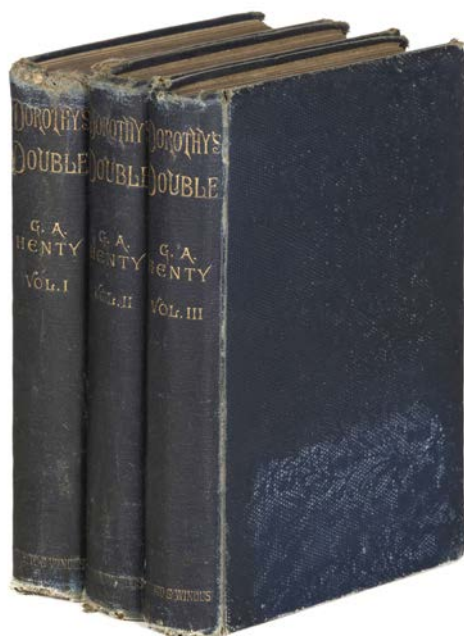


533 Henty (G.A.) Rujub, the Juggler, 3 volumes, 1st edition, London: Chatto & Windus, 1893, 32 pp. *catalogue at end of volume III (dated October 1892), volume III lacking half title (half titles present in volumes I & II), occasional light spotting and fingermarks, volumes I & II front hinges a little tender, Parry's Public Library labels to volumes I & II front pastedowns, original blue patterned cloth blocked in bronze, spines lettered in gilt, spines darkened and rubbed at ends, some edge wear, slight lean, 8vo*

Newbolt 56.1. Scarce, only 500 copies published, and one of the last 'triple-deckers' to be published in Britain. By the mid 1890's the triple-decker, an expensive format, was being replaced by the single volume novel at the demand of the buying public who wanted more books at cheaper prices.

(3)

£800 - £1,200



534 Henty (G.A.) Dorothy's Double, 3 volumes, 1st edition, London: Chatto & Windus, 1894, half titles, 32 pp. catalogue at end of volume III dated February 1894, lacking rear free endpaper in volume II and front and rear endpapers in volume III (final leaf of catalogue partly adhered to volume III rear pastedown), occasional light spotting and soiling, contemporary previous owner inscription to volume I front endpaper and volumes II & III half titles, hinges a little tender, original blue cloth, spines lettered in gilt, residue from lending library labels removed from upper covers, spine ends rubbed with some fraying (particularly volume I), some edge wear, slight lean, 8vo

Newbolt 61.1. One of the rarest Henty titles, only 400 copies published.  
(3) £1,000 - £1,500



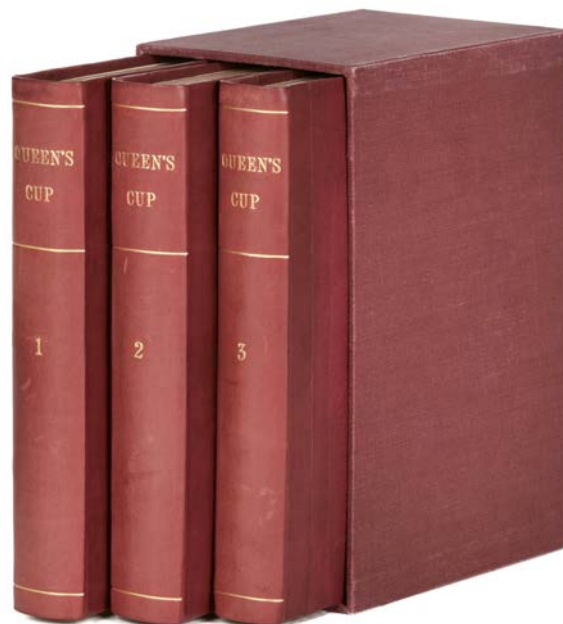
535 Henty (G.A.) The Tiger of Mysore, 1896; With Cochrane the Dauntless, 1897; On the Irrawaddy, 1897; Colonel Thorndyke's Secret, 1898; With Moore at Corunna, 1898; With Frederick the Great, 1898; A Roving Commission, 1900, 1st editions, illustrations, advertisements at rear, With Moore at Corunna half title partly excised, The Tiger of Mysore endpapers renewed, some spotting and soiling, a couple of contemporary inscriptions, original pictorial cloth, Tiger of Mysore spine rubbed and repaired, a few others spines a little rubbed, a few light stains, 8vo

Newbolt 74.1, 75.1, 77.1, 79.1, 80.1, 82.1, 91.1 respectively.  
(7) £200 - £300



536 Henty (G.A.) On the Irrawaddy, 1897; A March on London, 1898; Under Wellington's Command, 1899; Both Sides of the Border, 1899; At Aboukir and Acre, 1899; The Lost Heir, 1899; Won By the Sword, 1900; No Surrender!, 1900, 1st editions, illustrations (one detached in Won by the Sword), advertisements at end, some light spotting, prize labels to Both Sides of the Border and No Surrender!, bookplate to A March on London, a few contemporary inscriptions and ink stamps, original pictorial cloth, On the Irrawaddy spine and covers rubbed, other spine ends rubbed with small closed tears, 8vo

Newbolt 77.1, 81.1, 83.1, 84.1, 85.1, 87.1, 90.1, 92.1 respectively.  
(8) £200 - £300



537 Henty (G.A.) The Queen's Cup, 3 volumes, 1st edition, London: Chatto & Windus, 1897, half titles, bound without the 32 pp. catalogue at end of volume III, occasional minor spotting, later red calf-backed boards, spines a little faded, small stains to covers, contained in later cloth slipcase, 8vo

Newbolt 78.1. Very scarce, only 350 copies printed and the last of the Henty 'triple-deckers'.  
(3) £800 - £1,200





538 Henty (G.A.) A Roving Commission, 1900; No Surrender!, 1900; In the Irish Brigade, 1901; Out With Garibaldi, 1901; To Herat and Cabul, 1902; With Kitchener in the Soudan, 1903; With the British Legion, 1903; With the Allies to Pekin, 1904; In the Hands of the Malays, 1905; Through Three Campaigns, 1904, 1st editions, illustrations, advertisements at rear, a little minor spotting, prize labels to With the Allies to Pekin and In the Hands of the Malays, With Kitchener endpapers renewed, With the Allies front endpaper partially excised, a few contemporary inscriptions, original pictorial cloth, a little rubbed, slight fading to one or two spines, 8vo  
Newbolt 91.1, 92.1, 96.1, 98.1, 100.1, 104.1, 106.1, 107.1, 108.1, 113.1 respectively.  
(10) £200 - £300



539 Henty (G.A.) A collection of 51 titles, 1890's-1900's, later printings, re-issues etc, including The Lion of St. Mark, In Times of Peril, The Young Buglers, The Young Franc-Tireurs, Out on the Pampas, In Times of Peril, By Sheer Pluck, Condemned as a Nihilist, With Clive in India, Winning his Spurs, The Cornet of Horse, Friends Though Divided, Rujub the Juggler, Facing Death, Under Drake's Flag, a few duplicate titles, pictorial cloth, a few spines rubbed and faded, 8vo  
(51) £200 - £300

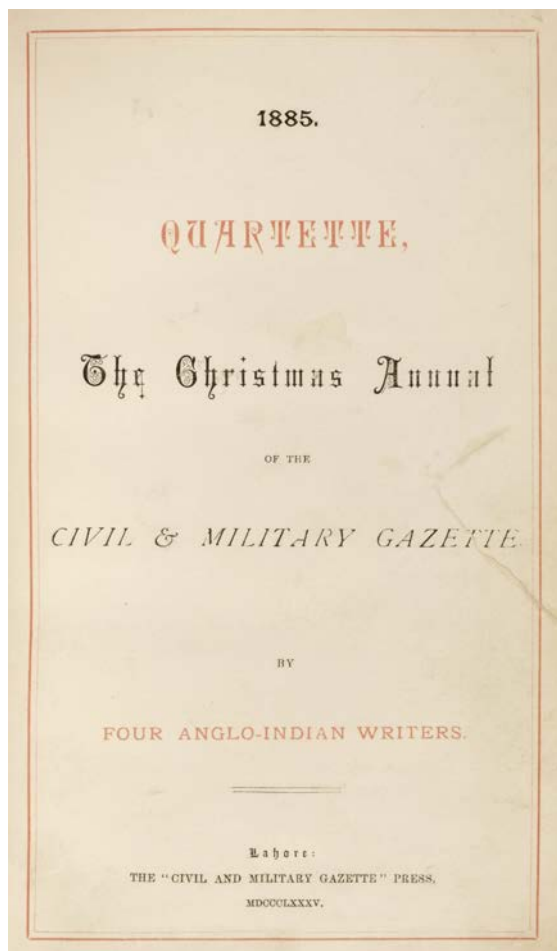


540 Henty (G.A.) A collection of 63 titles, 1880's-1900's, including The Young Buglers, The Cornet of Horse, Winning His Spurs, Friends Though Divided, Under Drake's Flag, Jack Archer, By Sheer Pluck, True to the Old Flag, The Dragon and the Raven, The Lion of the North, Yarns on the Beach, With Wolfe in Canada, The Bravest of the Brave, A Final Reckoning, Bonnie Prince Charlie, By Pike and Dyke, One of the 28th, Maori & Settler, Beric the Briton, By Right of Conquest, A Woman of the Commune, Cochrane the Dauntless, a few endpapers lacking, original pictorial cloth, a little rubbed with some fading to some spines, 8vo  
Generally second or later printings.  
(63) £200 - £300



541 Henty (G.A.) A collection of 52 titles, 1890's-1900's, later printings and re-issues, including Out on the Pampas, The Lion of St. Mark, The Lion of the North, In Freedom's Cause, For the Temple, The Dragon & the Raven, By England's Aid, St. George for England, Sturdy and Strong, A Knight of the White Cross, The Young Buglers, A March on London, In the Reign of Terror, Yarns on the Beach, pictorial cloth, a few spines rubbed with some fading (one joint vertically split), a few repairs etc  
(52) £200 - £300

542 **Henty (G.A.)** A collection of 130 titles, 1890's-1950's, *later printings and re-issues, including At Aboukir and Acre, With the British Legion, The Treasure of the Incas, For the Temple, With Wolfe in Canada, Through the Fray, The Cat of Bubastes, By Pike and Dyke, St. George For England, Orange and Green, With Lee in Virginia, At the Point of the Bayonet, No Surrender!, Wulf the Saxon, One of the 28th, Redskin and Cowboy, With Frederick the Great, pictorial cloth, some spines a little rubbed with some fading, plus a few Latimer House editions in dust jackets, varying condition, 8vo (130)* £300 - £400



543 **Kipling (Rudyard).** *Quartette, The Christmas Annual of the Civil & Military Gazette, by four Anglo-Indian writers, [i.e. John Lockwood, Alice, Rudyard & Alice Macdonald Kipling], 1st edition, Lahore: The "Civil and Military Gazette" Press, 1885, title printed in red and black, closed tear repair to outer margin without loss, a little dust soiled, small closed tear repairs to outer margins of final two leaves not touching text, pencil markings to Contents leaf, top edge gilt, original printed wrappers discarded, engraved armorial bookplate of M.C.D. Borden, contemporary crushed brown half morocco over marbled boards, gilt-titled spine with five raised bands, rubbed, 8vo*

Livingston 5. One of Kipling's earliest publications, comprising 8 poems and 8 prose pieces by the Kipling family, including the first appearance of 'The Phantom Rickshaw'.

Matthew Chaloner Durfee Borden (1842-1912) was a textile leader from Fall River, Massachusetts who in 1880 reorganised the failed American Print Works into the American Printing Company.

(1) £300 - £400



544 **Lever (Charles).** *Davenport Dunn, or the Man of the Day, 22 parts in 21 (as issued), 1st edition, London: Chapman and Hall, July 1857 - April 1859, 44 etched plates by 'Phiz' (H. K. Browne), including frontispiece and additional title (issued in final double-part), numerous advertisement leaves throughout on pink, yellow, white, green, and blue papers, very scarce minor spots, sewn as issued, 2 parts unopened, original pictorial printed pink paper wrappers, somewhat faded and dust-soiled, few minor marks, part III front cover with early ink manuscript signature at head, contained together in brown cloth-covered portfolio with matching morocco-backed slipcase (rubbed with some marks), gilt-lettering to spine, 8vo Sadleir 1401; Wolff 4084 both for the bookform.*

Sadleir regarded Davenport Dunn as the rarest of the octavo novels first published in parts, and this is a rare survival of the original parts in excellent condition. The character of Dunn is loosely based on the notorious Irish financier, politician and swindler John Sadleir, who eventually fell into ruin and committed suicide on Hampstead Heath. Charles Dickens also made use of the character in his novel *Little Dorrit*, basing Mr. Merdle on Sadleir. (1) £200 - £300

545 **Longfellow (Henry Wadsworth).** *The Song of Hiawatha, 1st edition, Boston: Ticknor and Fields, 1855, 12 pp. advertisements at end dated November 1855, a little light toning, a few small thumb marks, contemporary ownership inscription of Thomas Robertson to front endpaper, previous owner ink stamp to front pastedown, original brown blindstamped cloth, small chips and repairs at spine ends, slight lean, contained in modern cloth slipcase, 8vo (1) £150 - £200*

546 **Shelley (Mary Wollstonecraft).** *Frankenstein: or, The Modern Prometheus [... The Ghost-Seer! From the German of Schiller. In two volumes. vol. I], 2 parts in 1 volume, London: Henry Colburn and Richard Bentley, 1831, pp. [2], [v] vi-xii, 202; [4] 3-163,[1], series-title (with 'Standard Novels. No IX') to front discarded, engraved frontispiece and engraved additional title-page to first part (Shelley, both partly hand-coloured, browned, spotted and dampstained to lower outer corner), separate title-page to each part, half-title to second part (Schiller), advertisements discarded, occasional minor spots, hinges cracked, contemporary black half calf with gilt decorated raised bands, light brown morocco title label to spine, marbled sides, light wear mostly to head & foot of spine, 8vo (16.1 x 10.2cm)*

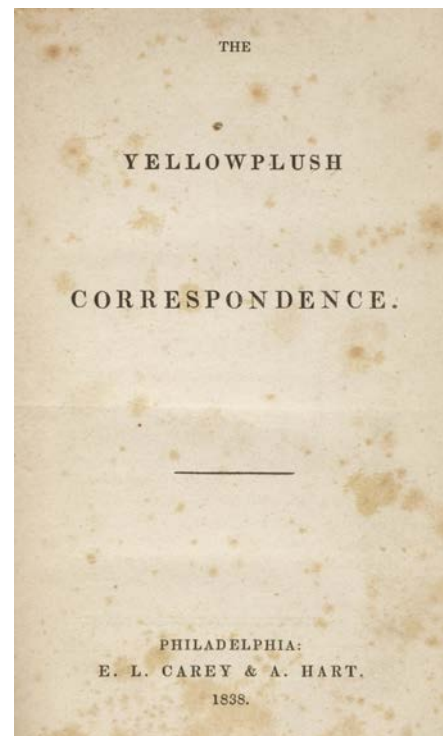
Sadleir 3734a.9; Wolff 6280a.

First Bentley edition of *Frankenstein*, extensively revised by the author, the third edition overall. Published as the ninth volume in Bentley's *Standard Novels* series (the volume also containing the first part only of Schiller's *The Ghost-Seer*), it was also the first illustrated edition, and the first in one volume. *Frankenstein* was first published in 1818, the second edition appearing in 1823. (1) £1,500 - £2,000

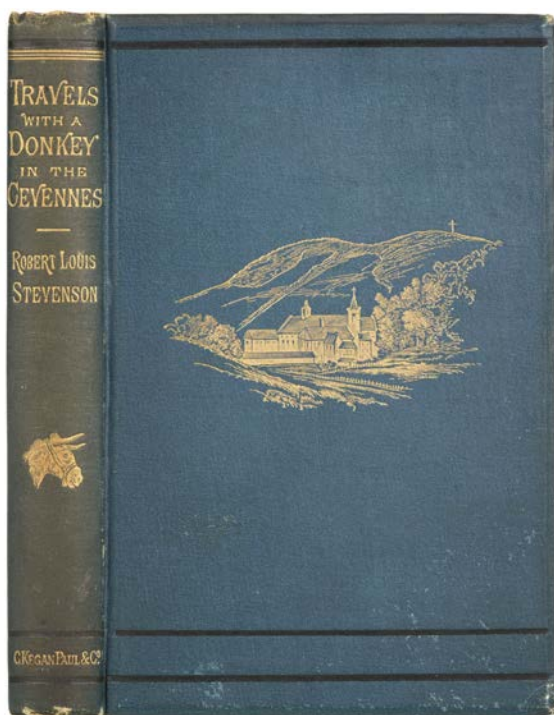




Lot 546



Lot 548



547

**547 Stevenson (Robert Louis).** *Travels With a Donkey in the Cevennes*, 1st edition, London: C. Keegan Paul & Co., 1879, wood-engraved frontispiece by Walter Crane, a little slight marginal toning, light spotting to endpapers, bookplate of bibliophile Oliver Nowell Chadwyck-Healey (1886-1960), original blue-green cloth gilt, spine a little darkened and rubbed at ends, a few tiny marginal flecked marks, 8vo

Prideaux 3. Robert Louis Stevenson's humorous account of his journey in the Cevennes region of South-Central France, accompanied by a donkey called Modestine, who he had bought to carry his belongings.

(1) £200 - £300

**548 [Thackeray, William Makepeace].** *The Yellowplush Correspondence*, 1st edition, Philadelphia: E.L. Carey & A. Hart, 1838, title and a few leaves detached at front, front hinge broken, small piece of a front endpaper torn away, some spotting, bookplate of Viscount Esher (1852-1930), original cloth-backed boards, spine faded with wear to label, joints splitting, some soiling to boards, 8vo

William Thackeray's first separate work in book form, the work first serialised in Fraser's Magazine from 1837-38. The pagination starts on page 13, an introduction or preface likely intended by the publishers for pages 1-12.

(1) £300 - £500



Lot 549

549 **Tuer (Andrew W.)**. History of the Horn-book, 1st edition, 2 volumes, London: Leadenhall Press, 1896, photogravure frontispieces and hand-coloured vignette to each title (some spotting), monochrome plates and illustrations (including two folding plates), top edge gilt, remainder rough-trimmed, original full vellum gilt, with brown morocco spine label, lettered in gilt to each volume, few light marks, 4to

This edition with seven facsimile horn-books and battledores in wood or card laid into a compartment at front of each volume.

(2) £300 - £400

550 **Verne (Jules)**. Around the World in Eighty Days, translated by George M. Towle, 1st US illustrated edition, Boston: James R. Osgood and Company, 1873, 54 plates by A. de Neuville and L. Bennett, 32 pp. Sampson Low catalogue at end dated October 1872, a few plates detached with slight marginal fraying, a little minor spotting and soiling, hinges tender, all edges gilt, original green pictorial cloth gilt, spine ends rubbed and torn, light edge wear, 8vo

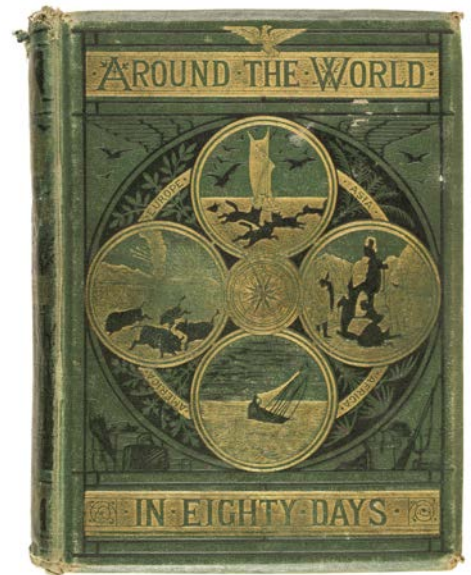
Myers 54. Originally published as 'The Tour of the World in Eighty Days' by J.R. Osgood in Boston in 1873, this copy is the 1st US illustrated edition bound up from the 1st UK illustrated edition sheets.

(1) £200 - £300

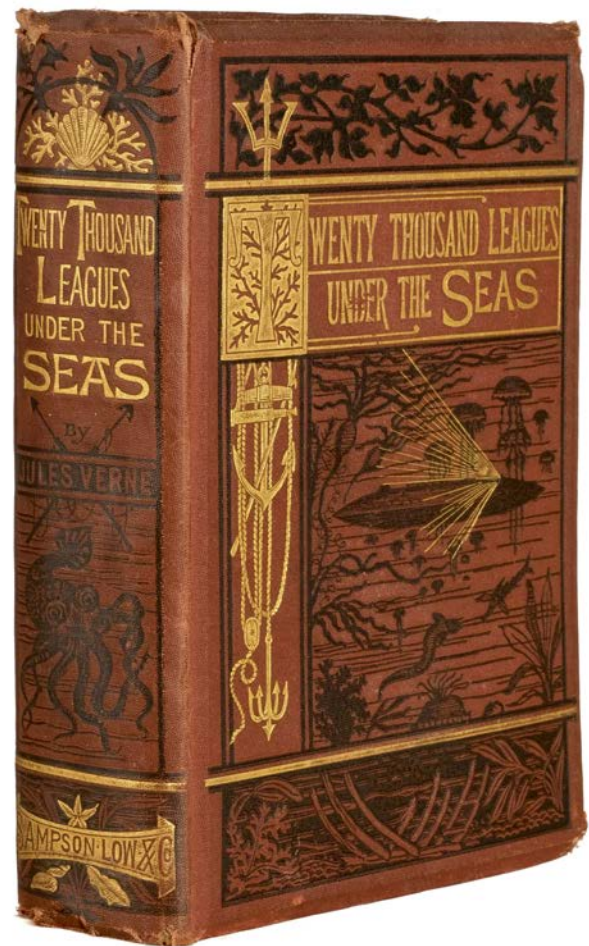
551 **Verne (Jules)**. Twenty Thousand Leagues Under the Seas, 1st UK edition, London: Sampson Low, Marston, Low & Searle, 1873, 112 monochrome illustrations, 5 detached (at pp. 66-67, 79 & 246-47), publisher's 8 pp. advertisements for the season 1872-3 at end, occasional minor spotting, previous owner inscription of H.S. Dewhurst, 1873 at head of title and again to half title, armorial bookplate of Henry Courtney Brocklehurst (1888-1942), hinges tender (front hinge breaking), all edges gilt, original red pictorial cloth gilt, spine ends a little rubbed with small splits and tears, some wear to corners, 8vo

Myers 56 (noted in green cloth). The first edition in English was actually published in November 1872 (but dated 1873) preceding the more usual American first edition by James Osgood in Boston in 1873, using the English edition illustrations. Also found in blue cloth.

(1) £2,000 - £3,000



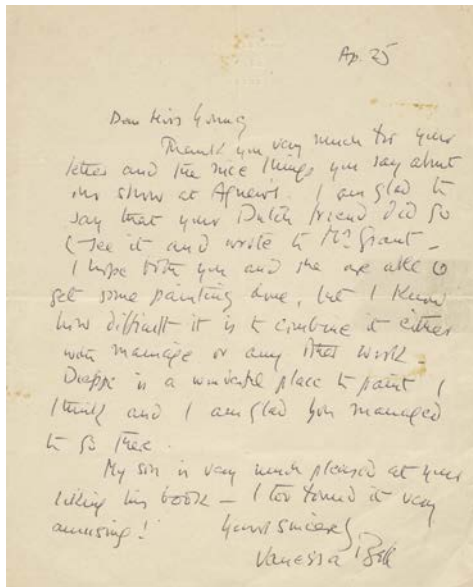
Lot 550



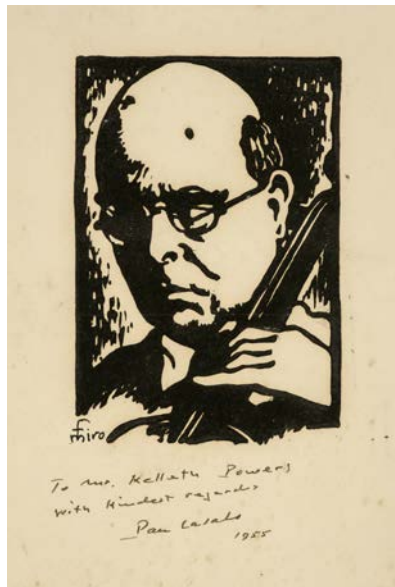
Lot 551



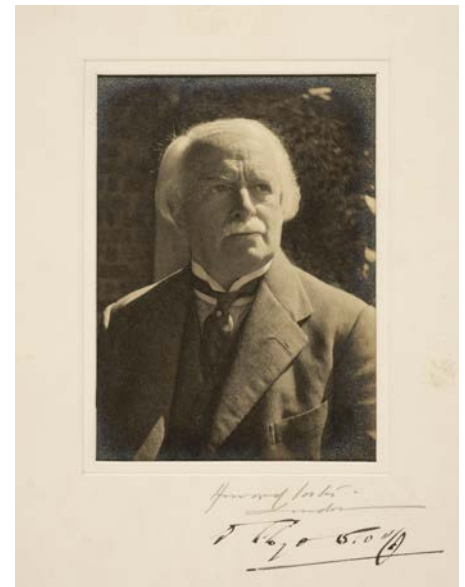
## 19TH AND 20TH CENTURY AUTOGRAPHS



Lot 552



Lot 553



Lot 554

**552\* Bloomsbury Group.** Bell (Vanessa, 1879-1961). Autograph Letter Signed, 'Vanessa Bell', Charleston, Firle, Sussex, 25 April, no year, to Miss [Monica] Young, thanking her for her letter with nice comments about the show at Agnews, hoping that her correspondent will get some painting time 'but I know how difficult it is to combine it either with marriage or any other work', saying that Dieppe is a wonderful place to paint and that her son is very pleased at her liking his book, written in blue ballpoint pen, a little spotting and some crease marks, particularly to left margin, small nick to top right corner and lower right margin, old sellotape repair to horizontal fold verso, one page, 8vo, together with:

**Grant (Duncan, 1885-1978).** Autograph Letter Signed, 'Duncan Grant', Charleston, Firle, Sussex, 11 September, circa 1960s, to Miss [Monica] Young, in green ink, saying that he would like to meet her and her Dutch friend, but wishing to put it off as he wants to paint outdoors while 'this lovely weather lasts' before going to Paris in a week's time, some heavier spotting, a little creasing and one small split to lower blank margin, one page, 8vo, plus:

**Woolf (Leonard, 1880-1969).** A brief typed letter signed, 'Leonard', Monk's House, Rodmell, Lewes, Sussex, 4 September 1963, to Monica [Young], thanking her for writing before concluding, 'I have never had any animal quite like Troy and naturally miss him a great deal', one page, oblong 8vo, and:

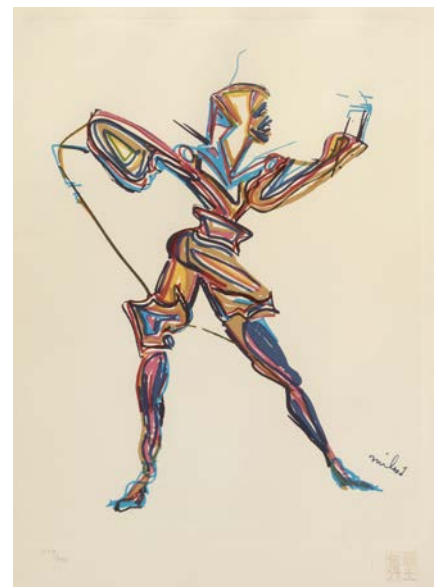
**Mitchison (Naomi, 1897-1999).** Typed letter signed, 'Naomi Mitchison', Argyll, no date, '17th', to Miss Young, thanking her for writing, referring to her daughters and grandchildren, one page, 8vo, plus an envelope unconnected to the four letters addressed to Miss M Young, 11 Toronto Terrace, Lewes, Sussex

(5) £100 - £150

**553\* Casals (Pablo, 1876-1973).** Catalan Cellist, Composer and Conductor. Signed portrait, 1955, head and shoulders portrait of the cellist with his left hand visible on the cello, woodcut by F. Miro, signed and inscribed to the lower margin, 'To Mr Kelleth [sic] Powers with kindest regards - Pau Casals 1955', a little spotting, 30 x 21 cm, framed and glazed

(1) £200 - £300

**554\* Coster (Howard, 1885-1959).** Portrait of the Politician David Lloyd George (1863-1945, Prime Minister, 1916-1922), [1934], gelatin silver print, head and shoulders portrait looking slightly up, image 15 x 10cm, housed in Coster's original card mount with studio label to the reverse and signed on the mount immediately beneath the image by both photographer (in pencil) and sitter (in black ink), 'Howard Coster, London', and 'D. Lloyd George', a few minor spots and marks to mount, not affecting signatures, overall 28 x 20.5cm (1) £150 - £200



**555\* Davis (Miles, 1926-1991).** Don Quixote, circa 1985, colour screenprint, printed signature, red seal and signature in blind lower right, 59.5 x 44cm (23.5 x 17.25 in) mount aperture, framed and glazed

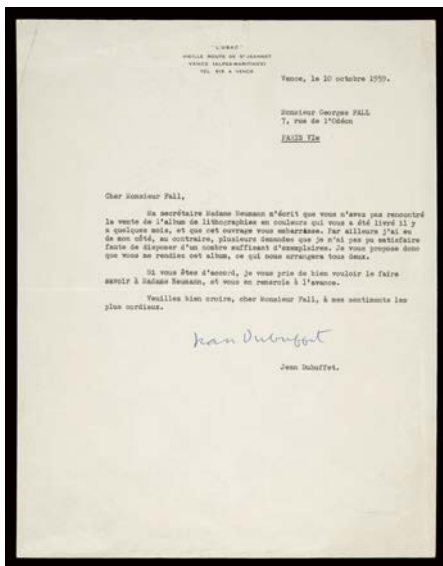
Limited edition 308/450.

(1) £150 - £200



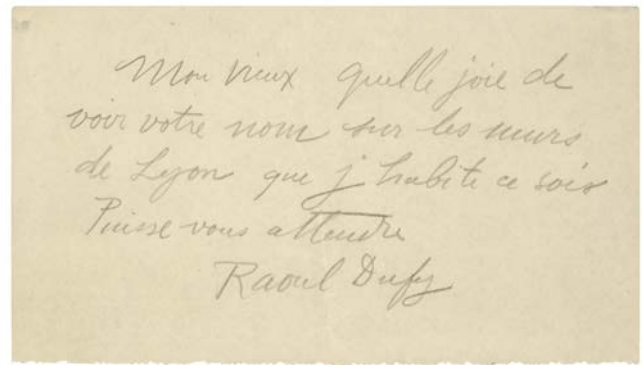
556\* **Dickens (Charles, 1812–1870).** *Novelist.* Autograph Signature ('Charles Dickens') in brown ink, no date, with attached red wax seal, neatly trimmed from the foot of a letter, 35 x 110mm, mounted beneath a reproduction of an albumen print photograph showing Dickens seated at his desk, framed and glazed, overall 31.5 x 26.5cm, together with

**Dumas (Alexandre, 1802–1870, père).** *French novelist.* A brief autograph aphorism unsigned, no date, 'Sois du hazard, sois de la providence' ['Either by luck, or by providence'], in brown ink on Dumas' characteristic blue paper, 10 x 80mm, mounted beneath a reproduction photograph of a bust of Dumas above the street named after him in Paris, framed and glazed, overall 32.5 x 28.0cm (1) £200 - £300



557\* **Dubuffet (Jean, 1901–1985).** *French Painter & Sculptor.* Typed letter signed, 'Jean Dubuffet', vance, 10 October 1959, to Georges Fall, in French, saying that his secretary Madame Neumann has written to him saying that Fall did not meet the sale of the album of colour lithographs which was delivered to him a few months ago, and this book embarrasses him, but that on the other hand, Dubuffet had his own and, on the contrary, several requests that he could not satisfy for lack of sufficient number of copies, and suggesting that Fall gives him this album which will then suit them both, then asking if this is agreeable he could let Madame Neumann know, a little creasing and short vertical closed tear to upper margin touching printed address, one page, 4to

The letter no doubt refers to one of the Cahiers du Musée de Poche publications published by Georges Fall with Dubuffet reproductions. (1) £150 - £200



558\* **Dufy (Raoul, 1877–1953).** *French Painter.* Autograph letter signed, 'Raoul Dufy', no place, no date, a brief 4-line note in French, written in pencil to an unidentified friend (addressed as 'Mon Vieux'), saying what a joy it is to see his name on the walls of Lyon where he is staying that evening and that he can wait for him, with a pencil sketch of two squares within a rectangle to verso, presumably also in the hand of Dufy, a little light creasing and perforation marks to lower edge, oblong 8vo (1) £150 - £200

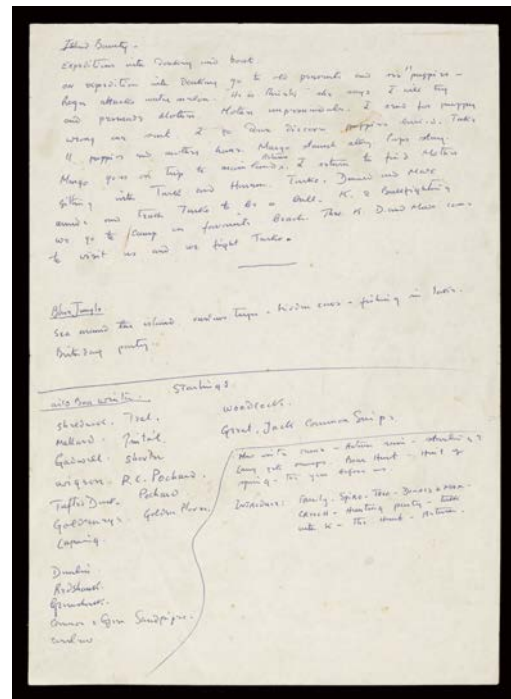


559\* **Dunhill (Thomas, 1877–1946).** *English Composer and Writer.* A collection of six autograph musical quotations from his work *Tantivy Towers*, a total of 33 bars, together with autograph letters signed from Dunhill in which he suggests that the autograph musical quotations could be used as examples in an article for the Evening Standard to coincide with the work's publication and anticipation of its first performance, 3 pp., 8vo (8) £200 - £300





Lot 560



Lot 561

560\* **Durrell (Gerald, 1925-1995).** English writer and naturalist. A sheet of drawings by Gerald Durrell, signed 'Gerald Durrell, France, [1973]', a series of felt tip drawings of approximately 50 animals, flowers, shapes and designs to one side of a large artist's sketch book sheet of thick wove paper, signed and dated in ballpoint pen to lower margin, perforations to left margin, with logo design by Durrell in blue ballpoint pen for 'The Jersey Wildlife Preservation Trust' to verso, showing a dodo within a circle and titled 'The Wildlife Park Trinity' beneath, a horse's head drawn in blue ballpoint pen by Durrell adjacent, a few minor spots to recto and verso, 37.5 x 45cm

An important and unusual item of Gerald Durrell ephemera. Gerald Durrell founded the Jersey Wildlife Preservation Trust as a charitable institution in 1963 with the dodo as its symbol.

(1) £500 - £800

561\* **Durrell (Gerald, 1925-1995).** English writer and naturalist. Autograph Manuscript (unsigned), no place, no date, circa 1973-78, outlining ideas that were ultimately used in his book Garden of the Gods, '...Expeditions with donkey and boat... Margo staunch ally... Margo goes on trip to mainland. Returns. I return to find mother sitting... Introduced: Family. Spiro - Theo - Donald & Max - Creech - Hunting party - talk with K - the hunt - Return', plus a list of ducks and waders, a total of approximately 200 words in blue ballpoint pen, a few minor spots and marks and a little light marginal creasing, one page, folio

Autograph manuscripts relating to Gerald Durrell's Corfu Trilogy are rare.

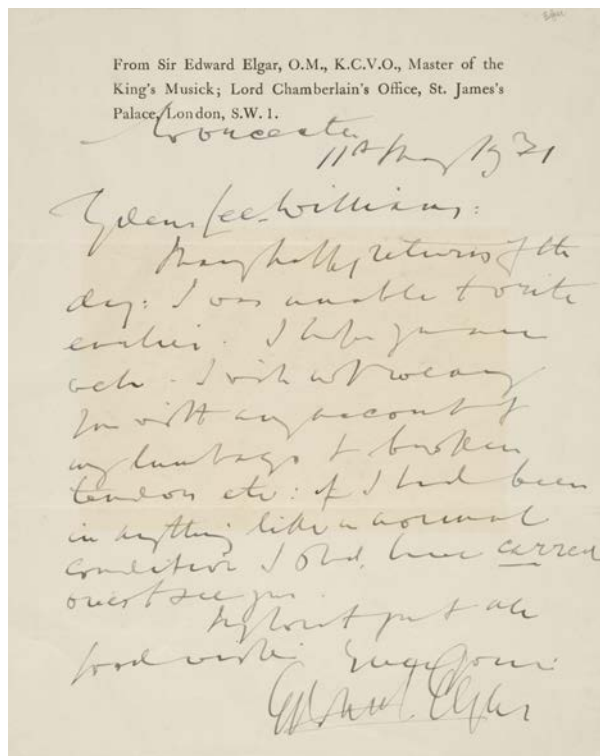
(1) £200 - £300



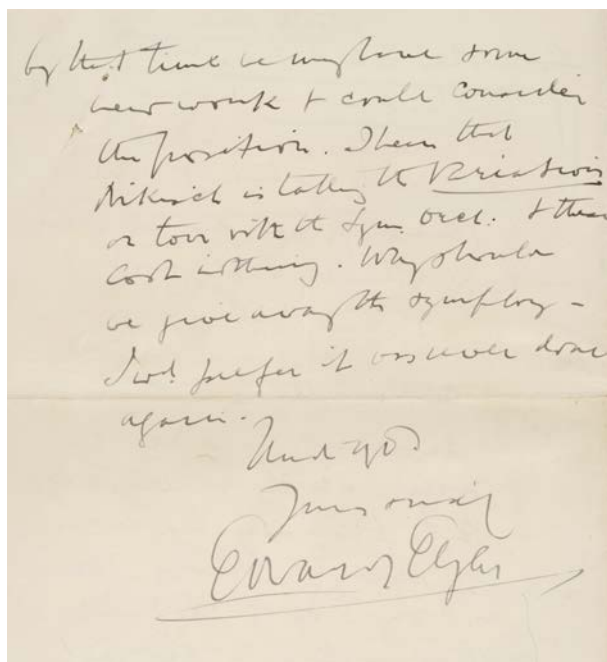
562\* **Elgar (Edward, 1857-1934).** English Composer. Autograph Musical Quotation signed, 'Edward Elgar', 5 September 1901, 4 bars on a hand-drawn stave in brown ink with bold signature and date beneath, some light spotting, dust-soiling and creasing to paper, 16 x 20cm, mounted with a reproduction photographic portrait, framed and glazed with old typed caption label to verso

The Dream of Gerontius was first performed in Birmingham in 1900.

(1) £400 - £600

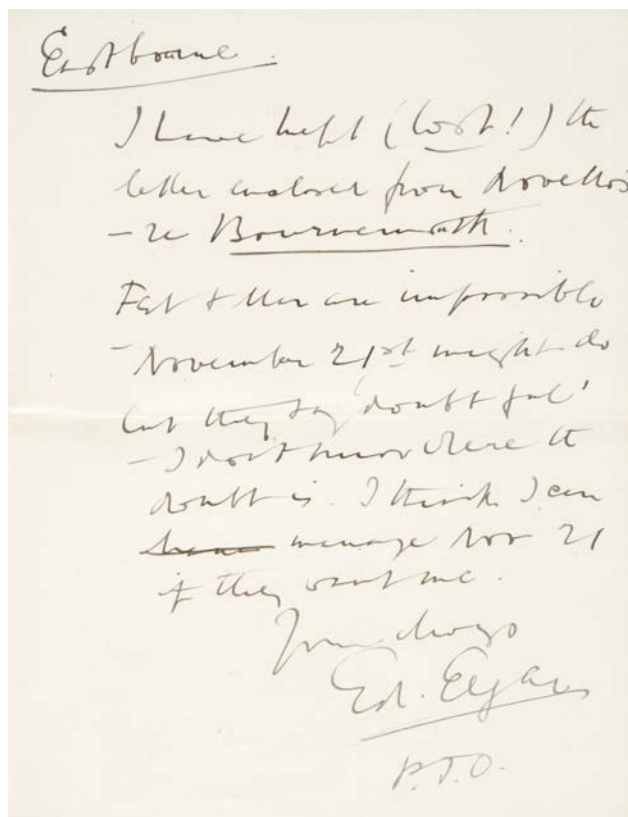


563\* Elgar (Edward, 1857-1934). English Composer. Autograph letter signed, 'Edward Elgar', on Master of the King's Musick letterhead, St. James's Palace, but in autograph, Worcester, 11 May 1931, to Lee Williams, sending birthday greetings, though he was not able to write earlier, 'I will not weary you with any account of my lumbago and broken tendons, etc.: if I had been in anything like a normal condition I shd. have carried over to see you', a little creasing, rectangular panel of light toning to central area, one page, 4to, minor old adhesion marks to corners of verso (1) £600 - £800



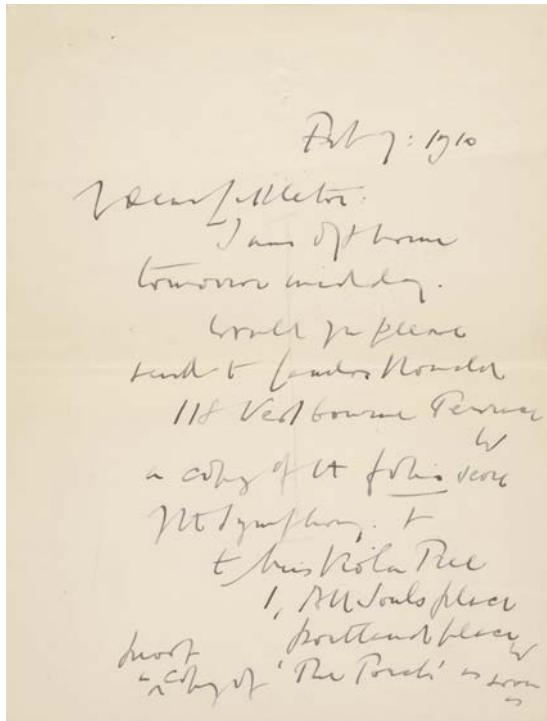
Lot 564

564\* Elgar (Edward, 1857-1934). English Composer. Autograph letter signed, (Edward Elgar), Plas Gwyn, Hereford, 10 February, 1910, to [Henry] Clayton, saying that the Symphony seems 'to have been thrown into the bargain' at the London Symphony Orchestra's four Northern concerts, just as had been the case at the Queen's Hall a year ago and that was not to happen again, hoping that Clayton 'will look sharply after the American performances', mentioning that [Landen] Ronald is doing the Symphony on the 24th [February] 'and there must be a few performances next Autumn', continuing, 'Why should we give away the Symphony - I wd. prefer it was never done again', and saying that Nikisch is taking the "Variations" on tour and these cost nothing, several lines underscored in blue pencil, 4 pages, 4to, together with Clayton's reply, written in two columns on rectos of 4 oblong folio thin paper sheets, the ink with some bleeding and a little wear on folds making the text somewhat difficult to read (but published in Moore page 730) (1) £600 - £800



565\* Elgar (Edward, 1857-1934). English Composer. Autograph letter signed, 'Ed. Elgar' Plas Gwyn, Hereford, 14 September 1908, to Alfred Littleton [of Novello's], an apparently unpublished letter in which Elgar apologizes for the delay, telling that he has accepted Wood's offer to conduct for him on 17 October and 16 January, mentioning that the London Symphony Orchestra have announced the first performance of the Symphony under Richter on 7 December, 'So Wood can have the Second (with me) in January as he wishes', also mentioning Eastbourne and Bournemouth re. performance dates and in a postscript on page 4 Elgar draws up a short list of performance dates, 4 pages, 4to, a little soiled along horizontal centrefold of final page, 4to, together with the autograph envelope (postmarked Hereford, 18 September 1908), a little soiled, backflap torn away (2) £600 - £800



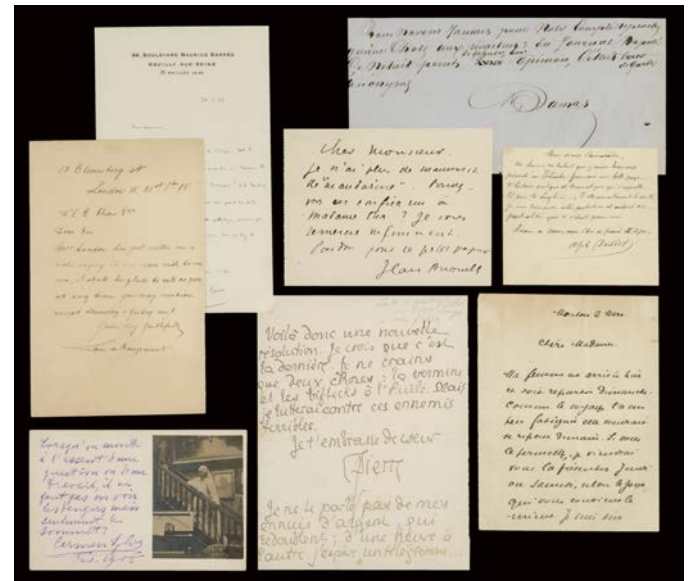


566\* **Elgar (Sir Edward, 1857-1934).** English composer. Autograph Letter Signed, ('Edwd. Elgar'), Athenaeum embossed letterhead, 7 February 1910, to [Alfred] Littleton, his publisher at Novello, informing his correspondent of his movements and asking for scores of the First Symphony and the song The Torch to be sent out, the first to Landon Ronald, the second to Miss Viola Tree, 2 pages, 4to. At the time of writing this letter, Elgar was working on his second symphony. Apparently unpublished: not in J. Northrop Moore, *Elgar and His Publishers*, 1987. (1) £200 - £300

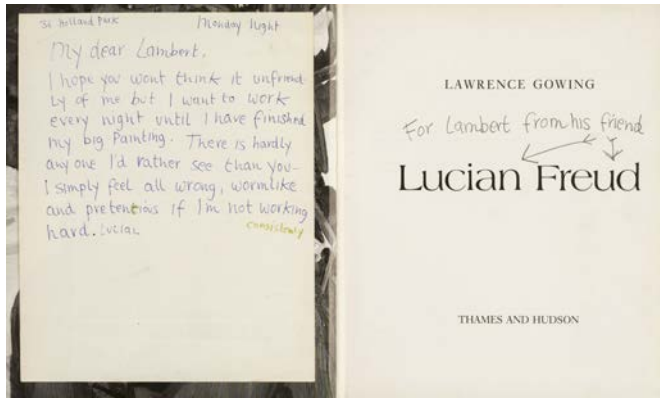


567

567\* **Film & Theatre Autographs.** A collection of 47 signed photographs, letters, and signatures, 20th century, signed photographs include Mae West and Joan Crawford (both with dedications, 25 x 20cm, framed and glazed), John Gielgud, Anton Walbrook, Michael Redgrave, Janet Leigh, Douglas Fairbanks Jr., Harry Lauder (autograph self-caricature), Anna Neagle ('Marjorie'), Rafael Adelheim, autograph letters signed include Olivia de Havilland, Anna Neagle (3 autograph letters signed and 2 typed letters signed), James Stewart (postcard), Lilian Braithwaite, Jean Forbes-Robertson, Evelyn Laye ('Boo'), typed letters signed include Laurence Olivier (as Baron Olivier), John Gielgud, Vic Oliver, Derek Bond, Betty Balfour, signatures include John Gielgud, Gracie Fields, Paul Robeson, Dame Flora Robson, Joyce Grenfell, Doris Day and one multi-signed sheet including autographs of Wynne Gibson, Lionel Stander, Ida Lupino, Walter Connolly and Ralph Bellamy, etc., various sizes but mostly 8vo and smaller (47) £200 - £300



568\* **French Literary Autographs.** A group of 10 literary autographs by French and Belgian authors or authors writing in French, 19th & 20th century, including autograph letters signed by Jean Anouilh (1910-1987) (mentioning his play 'Mandarine'), Alphonse Daudet (1840-1897), Maurice Maeterlinck (1862-1949), Pierre Louys (1870-1925), Ilya Ehrenbourg (1891-1967) (mentioning 'The Love of Jeanne Ney'), Andre Maurois (1885-1967), Louis de Rougemont (1847-1921) (in English), plus an autograph fragment signed by Alexandre Dumas, père (1802-1870), with a bold signature, a typed letter signed by Paul Valery (1871-1945), and a signed photograph by Carmen Silva (pseudonym of Elizabeth, Queen of Romania), mostly one page, 4to/8vo (10) £300 - £500



569\* **Freud (Lucian, 1922–2011). British Painter.** Lucian Freud [by] Lawrence Gowing, 1st edition, Thames & Hudson, 1982, colour and black and white illustration from photographs throughout, signed and inscribed in pencil by Freud to title, 'For Lambert from his friend' with two arrows pointing at his first and second names beneath, original decorative cloth, 4to, together with an Autograph Letter Signed 'Lucian', Monday night, 36 Holland Park, circa 1980s, to 'My dear Lambert', in blue ballpoint pen, regretting that he will not meet up, 'I hope you wont think it unfriendly of me but I want to work every night until I have finished my big painting. There is hardly any one I'd rather see than you - I simply feel all wrong, wormlike and pretencious [the 'c' corrected to 't' with green pencil] if Im not working hard', the additional word 'consitenly' (sic) written in green pencil beneath the word 'working', a few minor marks and light creases, one page, 4to (2)

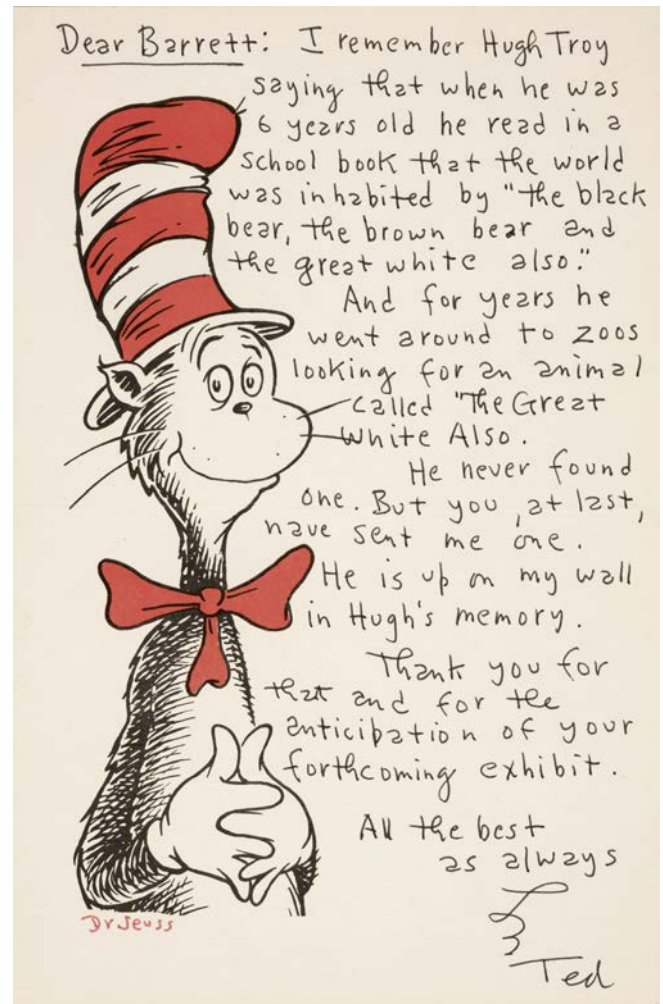
£1,000 - £1,500

570 **Freud (Sigmund).** Psychoanalytische Studien an Werken der Dichtung und Kunst, 1st edition, Leipzig, Vienna & Zurich, Internationaler Psychoanalytischer Verlag, 1924, single photographic plate of Michelangelo's Moses, signed by the author in ink to front endpaper 'Sigm. Freud', and dated 1937, original publisher's yellow cloth, with spine and upper cover lettered in blue, generally in very good condition, 8vo Grinstein 10687.

A collection of six various essays on literature and art, originally published between 1908 and 1917 and here for the first time brought together, including *The Moses of Michelangelo*, and *The Uncanny*. Inscribed by Freud in 1937, the year before he emigrated to London.

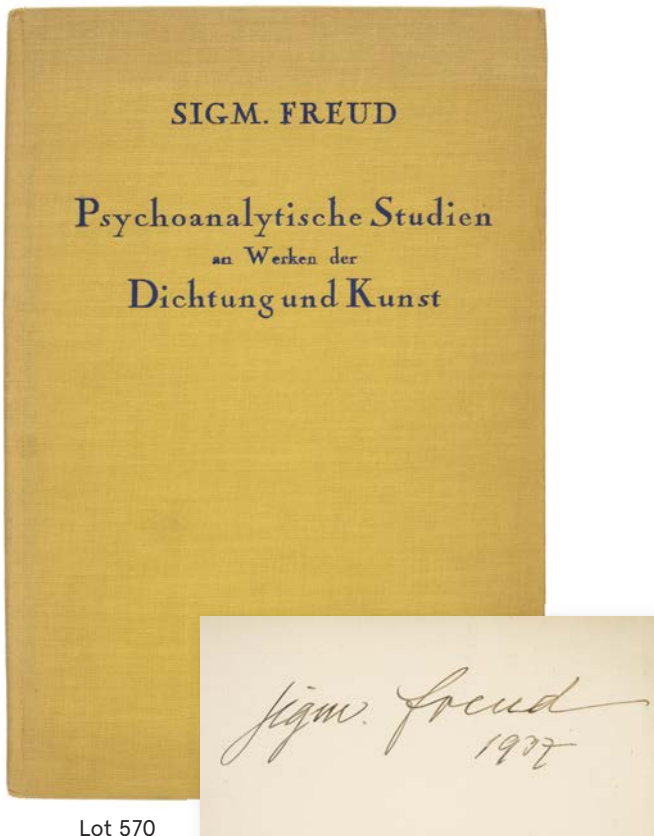
(1)

£1,500 - £2,000



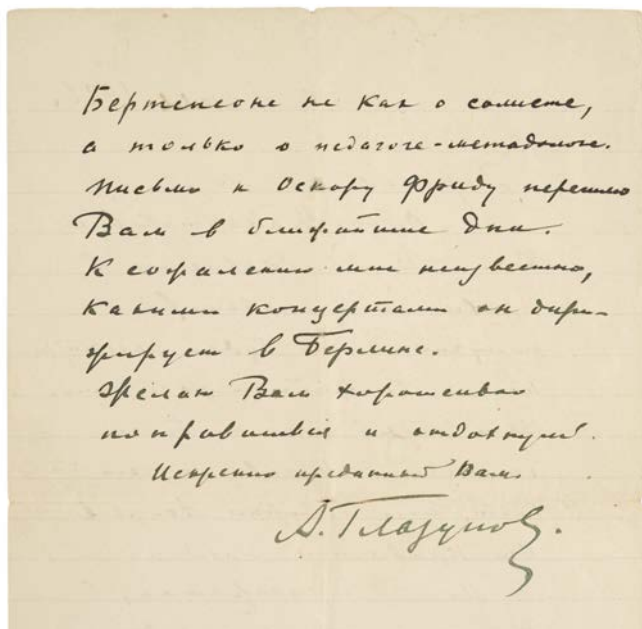
571\* **Geisel (Theodor Seuss 'Ted', 1904–1991). American Children's Author working under the pen name Dr. Seuss.** Autograph letter signed, 'Ted', on pictorial Cats Life in The Hat stationery, no place, no date, to Barrett [Gallagher, Photographer], in black ink, the letter beginning, 'I remember Hugh Troy saying that when he was 6 years old he read in a school book that the world was inhabited by "the black bear, the brown bear and the great white also." and for years he went around to zoos looking for an animal called "The Great White Also..."', writing in tribute to Troy, and mentioning Gallagher's upcoming exhibit, additionally signed 'Dr Suess' in red felt tip beneath the artwork of The Cat in the Hat, horizontal fold, one page, 21.5 x 14 cm, laid on card (1)

£200 - £30



Lot 570





**572\* Glazunov (Alexander, 1865–1936).** Russian Composer. Autograph Letter Signed, 'A Glazunov', [St. Petersburg], 4 July 1926, in Russian to Olga Kalantorovna, discussing the recipient's submission to the Board of the Conservatory in St. Petersburg and further mentioning the composer Boris Asafyev and the conductor Oskar Fried, lined paper, some light age wear and original folds, tiny pin hole at centre just touching the top of first name initial, two pages, 8vo, (full English translation provided)

Olga Kalantrova became a well-respected piano teacher at the St. Petersburg Conservatoire, and was a friend and assistant to the Russian virtuoso pianist Anna Yesipova (1851–1914).

Boris Asafyev (1884–1949) was a Russian composer and a pupil of Rimsky-Korsakov, whose chief reputation was as a composer of ballets. Oskar Fried (1871–1941) was a German-born conductor, horn player and composer.

(1) £300 – £500



Lot 573

**573\* Grainger (Percy, 1882–1961).** Australian composer and pianist. Photograph signed, 'Percy Grainger, Aug[ust] 1923', sepia bromide silver print, half-length in part profile, signed and inscribed for Frederick H. Martens in blue ink to a lighter part of the image, **beneath 2 bars of an autograph musical quotation** from *Hill Song I*, small circular blindstamp of the photographer [Alfred] Krauth, Frankfurt, to lower right corner, some silvering visible to lower and right margins (when viewed at an angle), 21.5 x 15.5cm, framed and glazed

The first version of Grainger's *Hill Song Number 1* was composed between 1901 and 1902. After much rewriting and revising, it was eventually published by Universal Edition in 1924. Grainger said of this work, '...I think it is one of the very richest in *herzblut* [heart's blood] of all my works'. Frederick Herman Martens (1874–1932) was an American music journalist and writer.

(1) £400 – £600

**574\* Hughes (Ted, 1930–1998).** English Poet Laureate, 1984–98. Typed letter signed, 'Ted Hughes', North Tawton, Devon, 14 October 1985, to Andrew Lunn, sending a proverb, 'The mind reigns/The mind slaves/The mind pastures geese', the signature and the bracketed word 'Proverb' in black fibre tip pen, one page, 8vo

(1) £100 – £150

**575\* Joseph (Jenny, 1932–2018).** English Poet. A group of three autograph letters signed and three 1st edition volumes of poetry signed, the autograph letter signed addressed from Minchinhampton, 2000–2006, all to Gill and Ralph, mentioning a visit to Iceland, American friends who have since left, discussing a proposed visit to Dorset, informing friends of her new book, etc., 3 pages, 2 pages, and one postcard, the signed and inscribed paperbacks are *Rose in the Afternoon* and *Other Poems* (1974), *Extreme of Things* (2006), and *Nothing Like Love* (2009), all 8vo, VG Jenny Joseph's poem *Warning* was voted as the 'UK's most popular post-war poem', in a poll taken by the BBC in 1996. In 2016, she deposited her manuscripts with the Bodleian Library, Oxford.

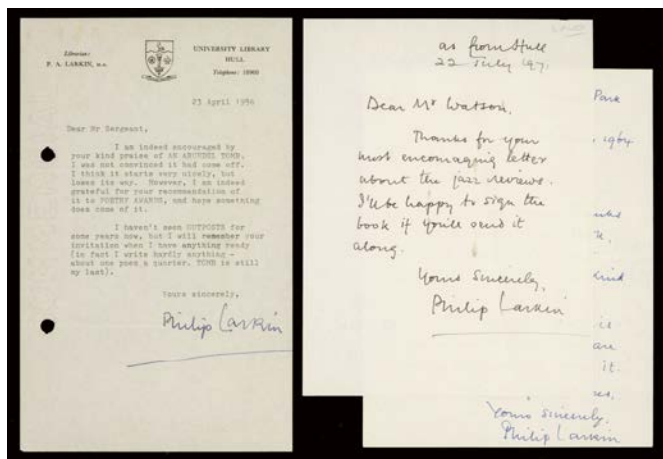
(6) £150 – £200



**576\* Kerouac (Jack, 1922–1969).** American Novelist. Signed cheque 'Jack Kerouac, 8 September 1960', drawn on a Security National Bank, Northport, NY, printed form numbered '294', dated and made out for \$350 to the Internal Revenue Service in Kerouac's hand, some ink stamps and perforation holes away from signature, together with:

**Kerouac (Jack).** *On The Road*, The Folio Society, 2010, black and white illustrations from photographs, original cloth in card slipcase, slipcase a little faded and marked, 8vo

(2) £200 – £300



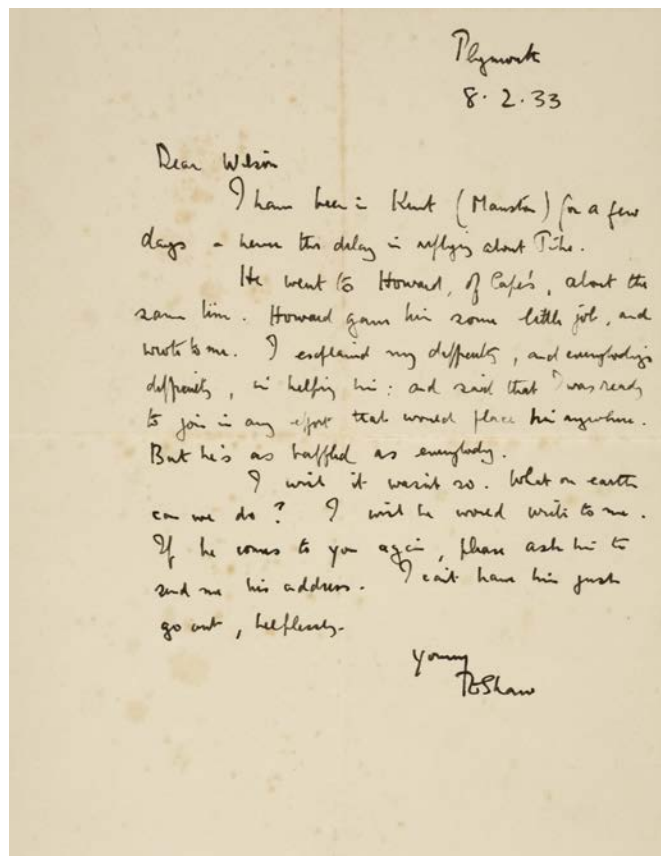
577\* **Larkin (Philip, 1922-1985).** *English Poet, Librarian and Jazz Critic.* An important typed letter signed, 'Philip Larkin, letterhead of University Library, Hull, 23 April 1956, to Mr Sergeant, about Larkin's most famous poem 'An Arundel Tomb'; 'I am indeed encouraged by your kind praise of AN ARUNDEL TOMB. I was not convinced it had come off. I think it starts very nicely but loses its way. However, I am indeed grateful for your recommendation of it to POETRY AWARDS, and hope something does come of it...', filing holes to blank left margin, clear blue ink signature at foot, one page, 8vo, together with two autograph letters signed from Larkin, the first to Mr Hobsbaum, 32 Pearson Park, Hull, 8 February 1964, thanking him for sending his book '... which I will read with great interest...', hoping the book will do well and enquiring as to whether he is enjoying Belfast, staple and filing holes to left margin not affecting text, one page, 8vo, the other to Mr Watson, Hull, 22 July 1971, a brief note thanking him for his encouraging letter about the jazz reviews, a few light splash marks touching a few letters, one page, 8vo

An Arundel Tomb was written in 1956, and was published as part of Larkin's first collection of poems *The Whitsun Weddings*. It is based on a stone monument, which can be found in Chichester Cathedral, near to the ancient town of Arundel. It has become so famous that a copy of the poem is now placed at the side of the statue so that visitors can experience both poem and effigy.

[Herbert] Howard Sergeant MBE (1914-1987) was a poet and literary editor of the poetry magazine *Outposts* which he founded in 1943. Philip Hobsbaum (1932-2005) was a writer, poet and critic and lecturer in English at Queen's University Belfast. The book to which Larkin refers is likely to be Hobsbaum's *The Place's Fault and Other Poems* (1964).

All the letters are apparently unpublished and not included in the *Selected Letters*, edited Anthony Thwaites, (Faber, 1992).

(3) £400 - £600



578\* **Lawrence (Thomas Edward, 1888-1935).** *British Archaeologist, Army Officer, Diplomat and Writer.* Autograph letter signed, 'T.E. Shaw', Plymouth, 8 February 1933, to [J.G.] Wilson, Managing Director of London Booksellers, J. & E. Bumpus Limited, discussing the plight of Manning Pike, printer of the 1926 *Subscriber's Edition of The Seven Pillars of Wisdom*, '[Pike] went to Howard of Cape's, about the same time. Howard gave him some little job, and wrote to me. I explained my difficulty, and everybody's difficulty, in helping him; and said that I was ready to join in any effort that would place him anywhere. But he's as baffled as everybody. I wish it wasn't so. What on earth can we do? I wish he would write to me. If he comes to you again, please ask him to send me his address. I can't have him just go out, helplessly', in black ink on wove paper, central fold marks, some spotting, one page, 4to

Manning Pike was introduced to Lawrence by Eric Kennington. He was entrusted with the printing of *Seven Pillars* and in a letter to Charlotte Shaw he wrote: 'Pike is an artist of great severity and carefulness... the translation from manuscript to metal is Pike's work, and is as difficult as mine... I have given him carte blanche to cut and change the text as he pleases... this is fair, for words as elastic as ideas, and typemetal isn't elastic at all. He has the harder job...' (31 August 1924).

(1) £1,000 - £1,500





579\* **Leader (Benjamin Williams, 1832–1923).** English Artist. A good series of 7 autograph letters signed, 'B.W. Leader, Burrows Cross, Gomshall, Guildford, 1892–1920, to Frederick Dolman, Miss Hazel and Mr Cubitt, including mention of his painting 'The Sandpit', '... I am pleased to consent to your having a reproduction made of my picture 'The Sandpit'...' (26 April 1904), and further explaining the subject matter of the picture; lauding Betws-y-Coed as the most 'beautiful spot for a landscape painter' (6 November 1901), mentioning David Cox; further mentioning an article he wrote for the Strand Magazine and in another letter (2 February 1920) that '... I can only say that I am quite in favour of women being elected members of the Royal Academy...' ..., a total of 12 pages, 8vo (one neatly laid down)

Frederick Dolman (1867–1923) was a British journalist and Progressive Party politician, who was an elected member of the London County Council from 1901 to 1907. George Cubitt, 1st Baron Ashcombe (1828–1917) was a British politician and peer, and the son of Thomas Cubitt (1788–1855), the leading London builder and property developer of his day.

(7)

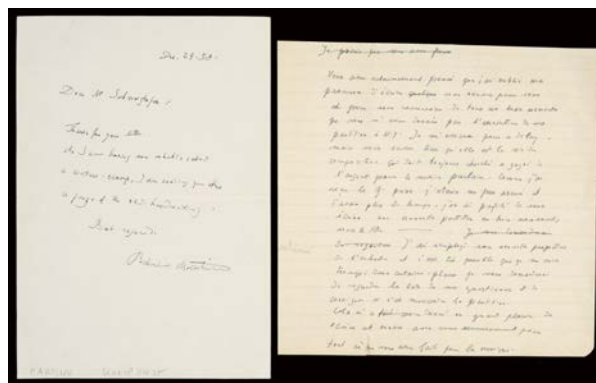
£200 – £300



580\* **Lowry (Laurence Stephen, 1887–1976).** British Painter. Signed reproduction print, 'L.S. Lowry', no date, a black and white reproduction of Lowry's pencil drawing 'The Terrace', Peel Park, Salford', 1927, in the collection of City Art Gallery, Salford, image 14 x 19.5cm, clearly signed by the artist in pencil to wide blank lower margin, printed details to verso and an address inscribed in pencil in an unidentified hand beneath

(1)

£200 – £300



581\* **Martinu (Bohuslav, 1890–1959).** Czech Composer. Autograph Letter Signed, 'Bohuslav Martinu', no place, 29 December 1958, in English, to Mr Schweighofer, sending an old example of his handwriting, 'Thanks for your letter. As I am having now what's called a writer's cramp, I am sending you a page of the old handwriting', one page, 8vo, together with the long and informative example of his earlier handwriting, no place, no date, written in French on lined paper, to an unnamed conductor [probably Charles Munch], one page, 4to Provenance: Originally from the collection of Christopher Hogwood.

In the accompanying example of his handwriting Martinu writes [in translation], 'You must have thought that I had forgotten my promise to write a work for you to thank you for the beautiful moment you have given me with the execution of my score in New York. I apologise for the long delay, but you know well what is the life of a composer, who needs always to earn money for the next month. Since I have received the Grand Prix I have had a bit more time, and I have taken advantage of this to write a new score for you, in 3 movements... I have employed a new perspective of the orchestra...'. Martinu may well be referring to his sixth symphony, begun in New York City in 1951, which is quite unlike the previous five symphonies. It is also a good surmise that the recipient was the conductor Charles Munch (1891–1968).

(2)

£400 – £600



582\* **Massenet (Jules, 1842–1912).** French Composer. Hérodiade. Opera en 3 Actes & 5 Tableaux..., Musique de J Massenet, partition pour Chant & Piano, Paris: G. Hartmann, [1882], decorative title in green and gilt with publisher's stamp lower right, signed and dedicated autograph musical quotation signed to following half-title, written in purple ink with three hand-drawn staves and music from the part of Salomé ('charme des jours passés'), with Massenet's signed inscription for Madame Dumont dated at Paris, March 1882 neatly written beneath, title slightly browned, modern half morocco gilt over marbled boards, small folio

(1)

£300 – £400



**583\* Milstein (Nathan, 1903–1992).** Russian-American violinist. An unpublished and undocumented autograph working sketch-leaf for two realisations of violin sonatas by Antonio Vivaldi, no place, no date, 40 bars in blue ballpoint pen and pencil, 1 page, folio (32 x 24cm), mounted together with a head and shoulders publicity portrait of Milstein from a photograph, signed 'N Milstein' in blue ballpoint pen in blank white area beneath image, the 2 items attractively mounted together with a caption, framed and glazed, overall 48 x 53cm

The 5 bars in pen relate to the fourth movement *Giga (Allegro)* of Vivaldi's *Sonata in D minor Op. 2 no. 3*, whilst the 35 bars in pencil relate to another unidentified Sonata for Violin and Piano by Vivaldi (most likely a Grave movement or *Sarabande*).

Although Nathan Milstein composed original works and arranged music by other composers, it is not documented that he 'realised' any sonatas by Antonio Vivaldi. A rare and important manuscript.

(1)

£300 – £500

sa lettre de recommandation, dont j'ai par ailleurs fait usage  
je suis dans le coup  
de feu au travail  
malgré un temps  
terrible.  
un bon ami.  
Claude Monet

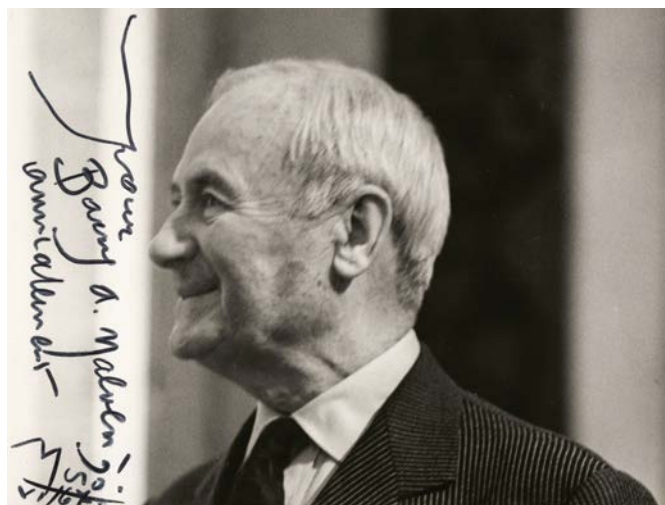
France  
Monsieur G. Geffroy  
30 quai de Bethune  
Paris

**585\* Monet (Claude, 1840–1926).** French Impressionist Painter. Autograph letter signed, 'Claude Monet', Savoy Hotel, Embankment Gardens, London, 19 February 1900, in French, to Gustave Geffroy, addressing him as 'Cher ami', informing Geffroy that a small single bedroom would cost 7 shillings and a double bedroom 15 shillings, continuing that he will be delighted to see Geffroy rejuvenated and makes a wish for Clemenceau's recovery, and is grateful for his letter of recommendation which he has not made use of yet, concluding that he is working hard at the moment ('Je suis dans le coup de feu au travail'), despite the terrible weather, 2 pages written on the first and fourth page of Savoy Hotel stationery, 8vo, together with the original autograph envelope addressed to Geffroy in Paris, postmarked in London, 20 February 1900

Gustave Geffroy (1855–1926) was a French journalist and art critic, and was one of the earliest historians of the Impressionist Art movement and a friend of Monet. Monet visited London between 1899 and 1901 when he worked on a series of paintings of the Palace of Westminster, depicting the Parliament buildings at different times of the day in varying weather conditions.

(2)

£1,500 – £2,000



**584\* Miro (Joan, 1893–1983).** Spanish Artist. Signed photograph, 'Miro', June 1967, gelatin silver print photograph by Adelman, head and shoulders shot in profile of a smiling Miro, signed and inscribed vertically downwards in lighter area of left margin in black marker pen, 'pour Barry a malven, amicalement, Miro! VI/67', some scattered trivial creases and surface marks, 19.5 x 25.5cm, photographer's sticker to verso

(1)

£300 – £500



586 **Morrell (Harriette Anne, née Wynter, 1845-1924).** Manuscript journal, 1885 & 1890, autograph manuscript in blue or black ink on ruled paper, [178] pp. + blanks, 19 lines to the page, ownership inscription 'Harriette Anne Morrell, Brussels, March 29th 1885' to front free endpaper, Brussels stationer's ticket and pen-and-ink sketch of a man in profile to front pastedown, contemporary green half vellum, marbled sides, rubbed, 8vo (16.2 x 10.5cm)

Harriette Morrell was the mother of Philip, and consequently the mother-in-law of Lady Ottoline Morrell, who identified her as Henry James's inspiration for Adela Gereth in *The Spoils of Poynton* (see Rintoul, *Dictionary of Real People and Places in Fiction*, p. 687). An accomplished artist in her own right, she was the daughter of Philip Wynter (1793-1871), president of St John's College, Oxford and for a time university vice-chancellor; her husband was Frederick Parker Morrell (1839-1909), another St John's man and sometime mayor of Oxford. The journal records a leisured pre-Bloomsbury life of social engagements (and notably regular Catholic worship) at Lindfield (Sussex), Oxford and London and in Cornwall, and a European tour which takes in Brussels, Milan, Florence and Venice. In Florence Morrell enters a circle which includes the Duke and Duchess of Teck and lesser nobility such as Scottish baronet Sir Thomas Dick Lauder.

(1) £200 - £300

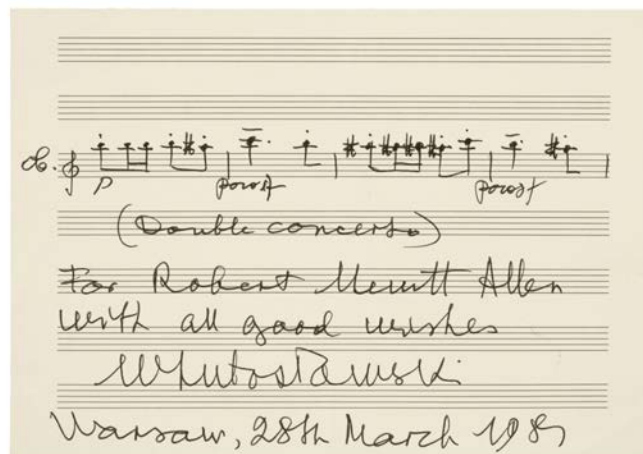
587\* **Murdoch (Iris, 1919-1999).** Irish and British Novelist and Philosopher. Autograph letter signed, 'Iris Murdoch', Steeple Aston, Oxford, 5 December, no year, circa 1980s, to Richard, in blue ink, stating, in part, 'Most writers are influenced by other writers, I have been (or hope to have been) influenced by Homer, Shakespeare, Tolstoy, Dostoevsky, Dickens, Jane Austen, Emily Bronte, Henry James, Proust, Kafka, and others... I hope that you will read all or many of the above writers, who are really good', 2 pages on light blue paper, minor creases, oblong 8vo

(1) £100 - £150



588\* **Music Autographs.** A collection of 27 assorted autograph items of musical performers, mostly 20th century, including signed photographs of Myra Hess, Joseph Hislop (with autograph note signed on verso), Giuseppe de Stefano, signed postcards of Wilhelm Backhaus, Vladimir de Pachmann, plus other mostly undedicated signatures and pieces signed by Dennis Brain, Rose Caron, Feodor Chaliapin, Harriet Cohen (autograph letter signed), Alfred Deller, Jussi Bjorling, Marcel Dupre, Mischa Elman, Kathleen Ferrier, Tito Gobbi, Jan Kubelik, Benno Moiseiwitch, Ginette Neveu, John Ogdon (autograph postcard signed), Paul Robeson, Arthur Rubinstein (very large undedicated signature), Albert Sammons, Elisabeth Schwarzkopf, Andres Segovia, Pauline Viardot and Maria Korchinska (autograph letter signed mentioning Arnold Bax's harp music), various sizes, mostly 8vo and smaller

(27) £400 - £600



589\* **Musical Autographs.** A group of 13 autograph musical quotations signed, mostly 20th century, including Jules Massenet (2 long bars from Manon), Krzysztof Penderecki (1 bar from St Luke's Passion), Witold Lutoslawski (3 bars from Concerto), Aram Khachaturian (1 bar of his initials in music, signed twice, once in Cyrillic), Otto Goldschmidt (4 bars from the Finale of his Piano Concerto Op. 10), Peter Maxwell Davies (11 bars from an unused work for viola), Edward German (5 bars from his Norwich Symphony (no. 2) in A minor), Cecile Chaminade (3 bars from her song Madrigal), Ernst Krenek (5 bars from Piano Piece in 11 Parts), Richard Addinsell (1 bar from an unidentified piece), Pablo de Sarasate (1 bar of his usual open strings of a violin), Rodion Shchedrin (3 bars from Anna Karenina), and Alexandre Tansman (6 bars from Psalms), some scattered spotting, all one page, various sizes

(13) £400 - £600



**590\* Musicians' Autographs.** A large collection of approximately 118 signatures, signed photographs, autograph letters signed (12), typed letters signed (3) and programmes signed by composers, conductors, singers and performers, mostly 20th century, autographs of composers include William Walton, Granville Bantock, Michael Balfe, Hans Werner Henze, George Dyson, Malcolm Arnold, Herbert Howells, Edmund Rubbra (signature plus two brief autograph letters signed), Virgil Thomson, Nadia Boulanger, Oscar Morawetz (with autograph musical quotation signed), Peter Maxwell Davies (signed photograph), Arthur Bliss, Lennox Barclay (signed photograph), Harold Darke (autograph letter signed), autographs of conductors include Thomas Beecham, John Barbiroli, Malcolm Sargent (signature, typed letter signed and signed vintage photograph), Riccardo Muti, Karl Böhm, Imogen Holst, Pierre Boulez, Adrian Boult, Colin Davis (signed photograph), and singers include Geraint Evans, Lotte Lehmann, Edward Lloyd, Beniamino Gigli (signed and inscribed vintage photograph), Eva Turner (signed photograph and typed letter signed), Luciano Pavarotti (large Decca photograph signed and inscribed), Ben Davies, Emma Albani (signature plus autograph letter signed), Natalia Troitskaya, performers include Jan Kubelik, Evelyn Glennie, Jennifer Bate, John Lill, etc.

A full list is available on request.  
(a folder)

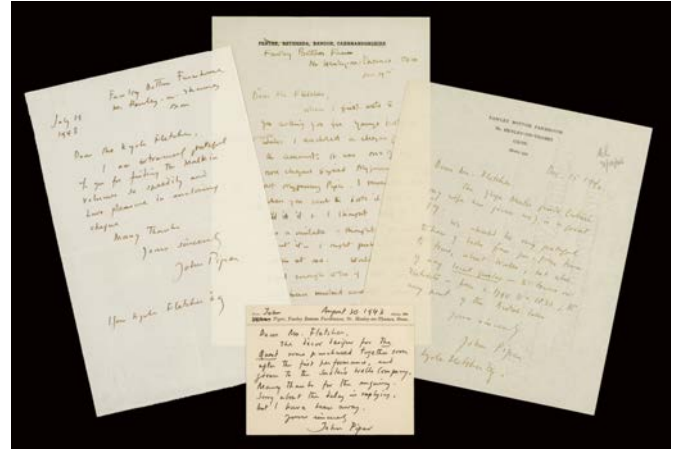
£300 - £400

**591\* Pavarotti (Luciano, 1935-2007).** Operatic Tenor. A programme for the Royal Gala Performance of Verdi's *Un ballo in maschera* at the Royal Opera House, Covent Garden, London, 23 June 1976, signed in red pen next to their printed names by each of the soloists on centre spread, signatories are Luciano Pavarotti, Gwynne Howell, Joseph Rullo, Reri Grist, Renato Bruson, Francis Egerton, Patricia Pyne, William Elvin and Martina Arroyo, additionally signed by the conductor Edward Downs, opera director Michael Rennison, singer John Carr and the chorus master Robin Stapleton, printed on card with advert leaf pasted to verso, vertical mark to upper board, 4 pp., 4to

This cast list has been extracted from a larger programme.

(1)

£150 - £200



**592\* Piper (John, 1903-1992).** British Artist. Three autograph letters signed, 'John Piper', Henley on Thames, 1943-1948, to Ifan Kyrle Fletcher, primarily ordering and acknowledging the receipt of books, but in one, mentioning that his designs for the premier of the ballet *The Quest* (to music by William Walton), in all two pages, 4to, plus one side of a correspondence card, together with:

**Piper (Myfanwy, 1911-1997).** British Art Critic and Opera Librettist. Autograph letter signed, 'Myfanwy Piper', Henley on Thames, 19 January, no year, also to Mr Fletcher, explaining that a cheque in payment for *The Vale of Neath* was signed by her with her maiden name (Evans) and not her married name and that it may as a result, have been misplaced, 2 pp., 8vo

Piper's designs for the stage included *The Quest*, a ballet produced in 1943 with music by William Walton. Piper also designed for plays and opera, including six by Benjamin Britten. Myfanwy Piper also worked with Britten (as librettist) on *The Turn of the Screw*, *Owen Wingrave*, and *Death in Venice*.

(4)

£200 - £300

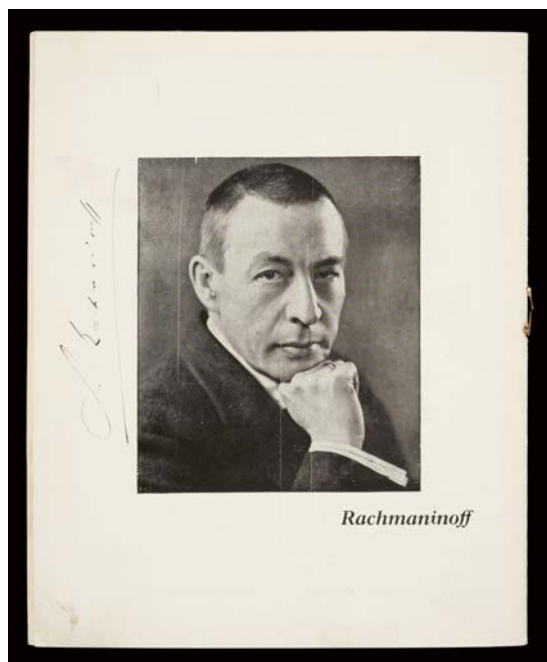


Lot 591

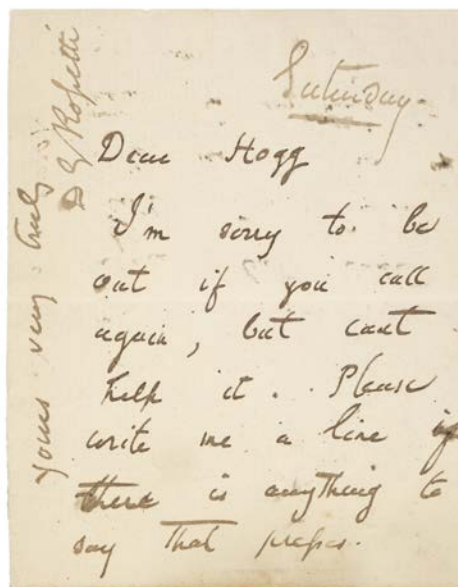




593\* **Queen**. Jazz (EMA 788) album signed in 1989, gatefold sleeve with LP and inner sleeve included, boldly signed by Freddie Mercury, Brian May, Roger Taylor and John Deacon in silver marker pen to front cover, tipped onto mount with computer-printed caption label beneath, framed and glazed, overall 45 x 45cm  
(1) £700 - £1,000



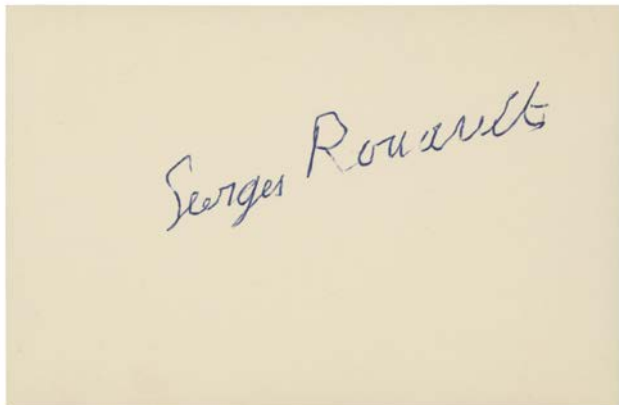
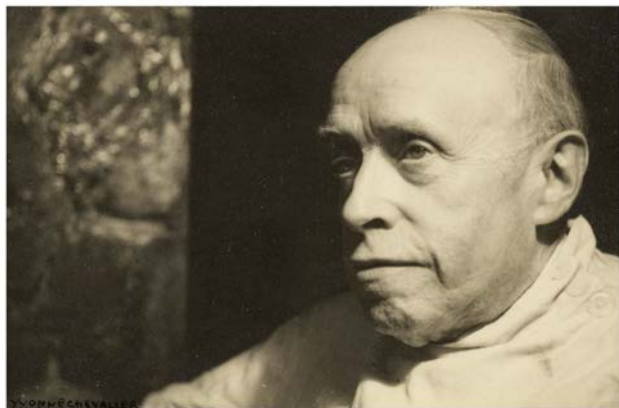
594 **Rachmaninoff (Sergei, 1873-1943)**. Russian Composer, Pianist and Conductor. Signed programme, 'S Rachmaninoff', International Celebrity Subscription Concert, Wigmore Hall, London, [1937/38 Concert Series], 12-page printed programme, signed in blue ink vertically to left margin of the photographic portrait of Rachmaninoff, printed wrappers, a little soiling, staple rusted and contents now detached, 8vo  
In this London recital Rachmaninoff played works by Beethoven, Chopin, and Liszt, as well as four of his own *Etudes - Tableaux Opus 33*.  
(1) £300 - £400



595\* **Rossetti (Dante Gabriel, 1828-1882)**. English Artist and Poet. Autograph Letter Signed, 'D G Rossetti', no place, no date, Saturday, to Hogg, in full, 'I'm sorry to be out if you call again, but can't help it. Please write me a line if there is anything to say that helps'.  
(1) £200 - £300

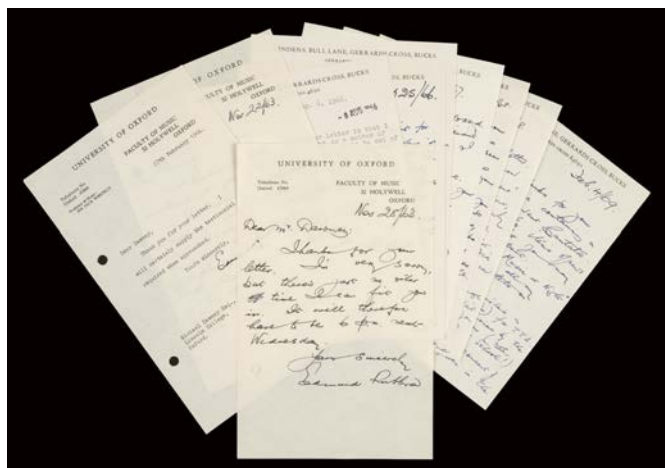


596\* **Rota (Nino, 1911-1979)**. Italian Composer, most notably of film music. Autograph Musical Quotation Signed, 'Nino Rota', Rome, 2 September 1951, neatly written in blue ink on off-white card, depicting seven bars in the treble clef from the main theme of Legend of the Glass Mountain, with title, signature, place and date inscribed by Rota beneath, rounded corners, 9.5 x 9cm, light mounting remnants to verso  
*The Glass Mountain* is a 1949 British romantic film drama, starring Michael Denison, Dulcie Gray and Valentina Cortese. Nino Rota's theme music was a contemporary hit. An attractive and uncommon item.  
(1) £300 - £500



**597\* Rouault (Georges, 1871-1958).** French Painter. Signed postcard, 'Georges Rouault', no date, a vintage gelatin silver print photograph of Rouault by Yvonne Chevalier, head and shoulders pose in semi-profile, signed by the photographer lower left, and signed by the artist in blue ballpoint pen to plain back verso, 9 x 13.5cm, together with:

**Delvaux (Paul, 1897-1994).** Belgian Surrealist Painter. Signed and Inscribed Postcard, 'P. Delvaux', no date, a colour postcard with a reproduction of his work entitled 'La Ville Rouge', signed and inscribed by Delvaux in black ink to blank area of verso, light smudge slightly affecting final two letters of surname, 10.5 x 14.5cm (2) £150 - £200



Lot 598

**598\* Rubbra (Edmund, 1901-1986).** British composer. A good archive of 29 unpublished Autograph Letters Signed and 3 Typed Letters Signed all 'Edmund Rubbra', Oxford University and Gerrards Cross, Buckinghamshire, 22 November 1963 to 24 May 1976, to 'Michael Dawney', mentioning, *inter alia*, the first performance and subsequent publication of his *Missa Brevis*, his *Cello Soliloquy*, *Farnaby Improvisations*, *2nd Symphony*, *Piano Studies Op. 139* and much church music, including the *Advent Cantata* and *Nine Tenebrae Motets*, a total of 38 pages (including 14 with filing holes, some affecting the text), occasional paperclip marks and some annotations by Dawney, 8vo, together with an important biographical, autograph textual manuscript in pen and pencil, 24 May 1970, being the answers to 13 questions from Dawney (included on a separate sheet) about Rubbra's life and music, giving detailed responses about his youth, influences, impressions of Holst and Vaughan Williams, his days at the Royal College of Music, with Constant Lambert, Howard Fergusson and Gerald Finzi, his interest in mysticism, the origin of his name, his book on Holst, his views on composition, etc., 6 pages on four leaves, 4to Michael Dawney (born 1942), musicologist, music editor, composer of hymn tunes and pupil of Edmund Rubbra. The letters are apparently unpublished and are of significant biographical importance.

(34) £200 - £300

**599\* Sassoon (Siegfried, 1886-1967).** English Poet, Writer and Soldier. Autograph Poem signed with his distinctive monogram 'SS' of the humorous poem 'Out of Date', circa 1925, 12 lines, beginning, 'A noon edition said / "Lord Out of Date is dead"...', written in light purple pencil on a Reform Club Pall Mall correspondence card, 14 x 9cm, address side blank, preserved in a purpose-made red cloth book box with gilt-titled spine, together with three autograph letters signed by Sassoon, the first to Colin [Fenton], Heytesbury [House], 10 April 1954, declaring that some of his poems depress him and are not worth printing, mentioning his great friend Max Beerbohm lamenting the effects of solitude and disparaging the dons of All Souls, in particular A.L. Rowse, '... the other poems in the M.S. I sent to John [Sparrow] give me a feeling of depression, and I don't think many of them are worth printing. I imagine people finding them too solemn and unstimulating...', written in a close hand in blue ink to upper half a page of light blue paper with monogram signature, 8vo; an earlier autograph letter signed to Mr Horsley, London, 20 July 1926, offering to meet with members of Horsley's College Library Society, and asking him to leave it open, in blue ink on a small correspondence card with verso blank, oblong 16mo; the last and undated letter to Horsley, cancelling a proposed visit to Cambridge and sending his apologies, a little marginal toning, one page, 8vo; plus a printed decorative card featuring Sassoon's poem *Another Spring* with signed presentation inscription from Siegfried Sassoon to C.F. [Colin Fenton] to lower margin, verso blank, 10 x 16cm

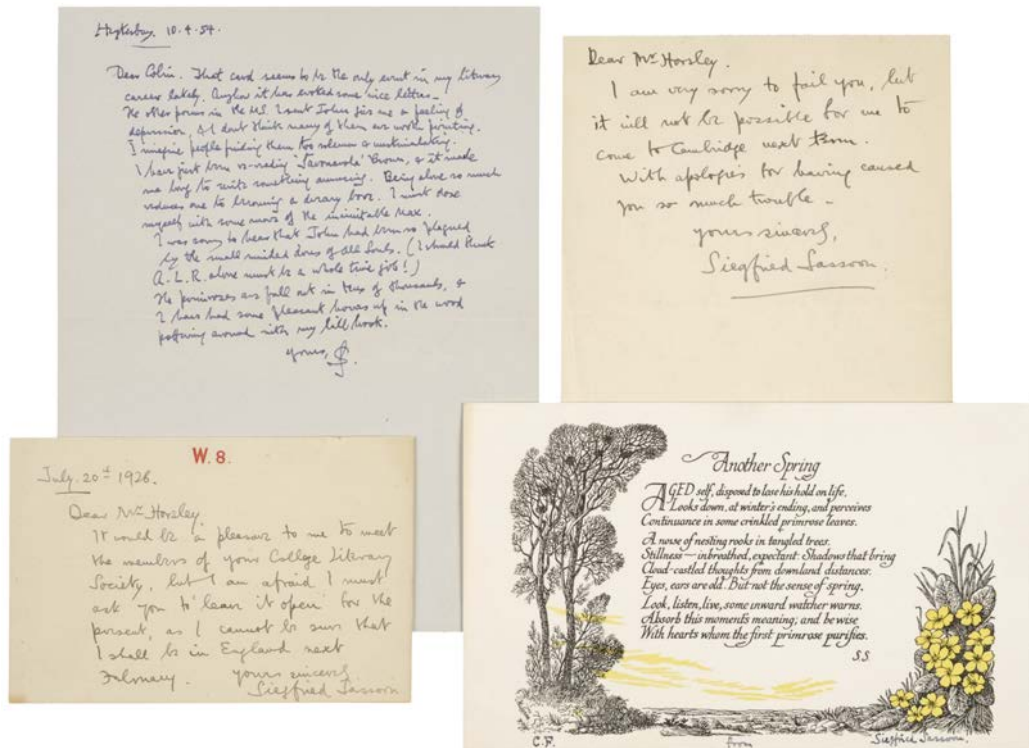
The autograph poem is apparently unpublished. It may date from circa 1920/21 if the reference to '... Caruso's grave condition...' is contemporary with the poem. In his biography of the poet, Max Egremont draws attention to the fact that Sassoon's poetry returned to satire in 1920. It was at this same time that Caruso became seriously ill, suffering a throat haemorrhage on 11 December, the news of which would have crossed most of Europe and America.

Colin Fenton (1929-1982) was a student at Christ Church College Oxford, and was believed to have been John Sparrow's lover. For a time, Fenton shared Sparrow's accommodation at C1 Albany and it was Sparrow who introduced Fenton to Sassoon in 1953. Fenton was to write Sassoon's obituary for the *Times* in 1967.

The autograph poem and letters are all apparently unpublished.

(5) £700 - £1,000





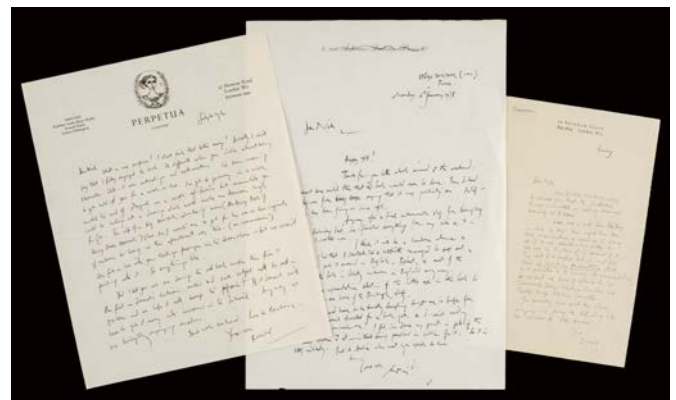
Lot 599



600\* Schulz (Charles M., 1922–2000). American Cartoonist. Signed photograph, 'Charles Schulz', no date, gelatin silver print photograph of Schulz seated in a half-length pose at his desk with two Peanuts cartoon strips on the desk in front of him, boldly signed in black marker pen across lighter area of the image lower right, verso blank, 25 x 20cm

(1)

£200 - £300

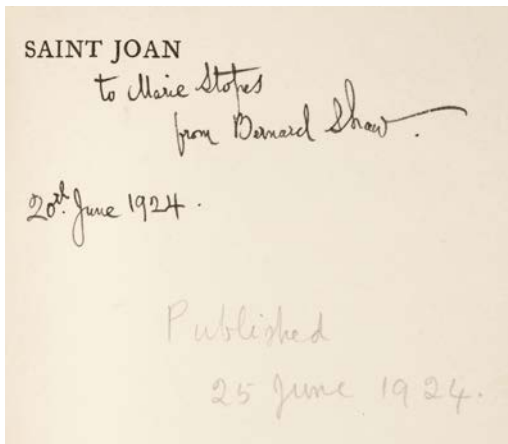


601\* Searle (Ronald, 1920–2011). British Artist and Satirical Cartoonist. A group of three autograph letters signed, 'Ronald', London and France, 1950s and later, all to Nicolas Bentley, one concerning the Illustrators Group Committee and a note from Peter Ray, another dated 30 July 1952, in part, 'It's difficult when you dislike almost every character. Still - it was interesting - and well written... meanwhile you could be looking out a drawing which would make an American laugh or £10. The wife of a big New York advertising man (Mr Henry Bach of Henry Bach Associates!) [Inc. Inc.] wants me to get for her one or two originals of cartoons to hang in their apartment over there. (no commission!) She fell in love with your trotting passenger in the Sedan chair - but we weren't parting with it...', the last dated 16 July 1978 concerning a book project, each one page, one on the illustrated printed stationery of Perpetua Limited, 8vo/4to

Nicolas Bentley (1907–1978), British Author and Illustrator, best known for his humorous cartoon drawings in books and magazines of the 1930s and 1940s.

(3)

£150 - £200



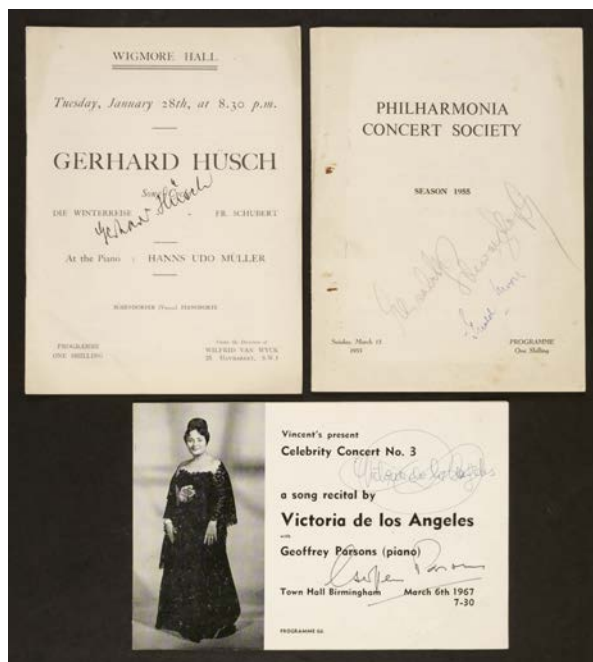
602\* **Shaw (George Bernard, 1856-1950).** Irish Playwright, Critic and Political Activist. Saint Joan: A Chronicle Play in Six Scenes and an Epilogue, 1st edition, Constable and Company, 1924, publisher's advert leaf at rear, signed and inscribed by the author in black ink to half title, 'To Marie Stopes, from Bernard Shaw', 20th June 1924', untrimmed, original pale green cloth gilt, a little rubbed and cocked, two marks to spine, 8vo

(1) £200 - £30

603\* **Shepard (Ernest Howard, 1879-1976).** English Artist and Book Illustrator. The Christopher Robin Verses..., by A.A. Milne, [illustrated] by Ernest H. Shepard, Methuen & Co., 1932, colour plates and black and white illustrations to text, signed by the artist to title page, original blue cloth gilt, a little rubbed and cocked on spine, 8vo, together with four Christmas cards from E.H. Shepard including 2 with signed or initialled inscriptions, one dated 1938, plus four signed Christmas cards from Angela Brazil and a postcard (1928) with New Year wishes for Dr Marie Stopes from John and Ada Galsworthy

All these items are believed to have been presented to Marie Stopes. From the family by direct descent.

(10) £200 - £300



Lot 604

604 **Signed Concert Programmes.** A good collection of 53 signed concert programmes, 1945-2006, including a collection of 33 programmes for concerts promoted by Liverpool Philharmonic Society (1963-1978), 9 programmes for concerts at Birmingham Town Hall (1945-1948), and 8 programmes for Birmingham's Symphony Hall (1998-2006), all with one or more signatures of various performers, signatures of pianists include Daniel Barenboim, Vladimir Ashkenazy, Yvgeny Kissin, Julius Katchen, Gerald Moore, Andre Tchaikovsky, Gina Bachauer, conductors include Simon Rattle, Adrian Boult, George Solti, Richard Tauber, Walter Susskind, Maxim Shostakovich, Colin Davis, Meredith Davies, Rudolf Schwartz, Peter Eros, George Hurst, Charles Groves, violinists include Arthur Grumiaux, Henryk Szeryng, Ruggiero Ricci, singers include Cecilia Bartoli, Amy Shuard, Forbes Robinson, Victoria De Los Angeles, Elisabeth Schwarzkopf, Gerard Husch, plus signatures of Malcolm Arnold, Julian Bream, Pearl Fawcett, etc., mostly stapled as issued, some scattered light soiling and marginal creasing, etc., but generally VG, mostly slim 8vo

(53) £300 - £500



605\* **Sisley (Alfred, 1839-1899).** Anglo-French Impressionist Painter. Autograph Note signed, 'A Sisley', Moret, 1 February 1891, to Monsieur Poitiere thanking him for the 100 Francs which he has received, 'Vouzêtes bien gentil', marginal toning from previous framing, one page, 16mo (11.5 x 9cm)

(1) £500 - £800



Lot 606



606\* **Smyth (Ethel, 1858-1944)**. *British Composer, Writer and Suffragist*. Autograph Musical Quotation Signed, 'Ethel Smyth', no place, no date, being the first two bars from her opera *The Wreckers*, written on a hand-drawn staff and identified in her hand as the 'Wreckers Overture', white card with remains of mount to verso, 85 x 115mm, together with an autograph letter signed, 'Ethel', 5 November [1942?], to Commander Lyndsay Venn [husband of Smyth's late niece, Hilda Hollings], being a letter of condolence on the death of her niece, one page, oblong 8vo, together with:

**St. John (Christopher, nom de plume of Christabel Gertrude Marshall, 1871-1960)**. *Author, Playwright and Campaigner for Women's Suffrage*. 11 autograph letters signed, 'Christopher' and one 'Christopher St. John', mostly 1956-1959, all but one to Clare [Neilson], and relating to the preparation and eventual publication of St. John's biography of Ethel Smyth, mentioning Smyth and her works in many of the letters with further references to Noel Coward, Edward and Vita Sackville-West, Sir Henry Wood, Yehudi Menuhin and Ernest Newman, the eleventh letter to Commander Venn, dated 1943, responding to him with details of her thoughts about Mrs Venn and Dame Ethel Smyth, 2 pp., 8vo, plus:

two autograph letters and three typed letters (all unsigned) by Clare Neilson relating to St. John's biography and her preparation of the typescript copy, a Novello Original Octavo paperback vocal score of Smyth's *Mass in D*, (signed and dated with initials by Kathleen Dale and with a few annotations, with an original 'Order of Service' for Smyth's funeral neatly attached to inside back cover, an original obituary notice for Smyth and two contemporary newspaper reviews of St. John's biography and a newspaper article about Smyth

An important series of letters to the dedicatee of St. John's book *Ethel Smyth: A Biography*. Nielson acted as typist and copyist for St. John when in her late 80s.

Ethel Smyth studied in Leipzig and is famous for two works: *Mass in D* and an opera *The Wreckers*, the latter written in 1906. As a crusader for women's suffrage, she composed the battle-song of the Women's Social and Political Union; she was also imprisoned for three months.

(a folder)

£400 - £600



607\* **Sondheim (Stephen, born 1930)**. *American Composer and Lyricist*. Signed copy of the first page of the autograph score of *Sweeney Todd*, [New York, 1999], being a photocopy of the first page, signed and inscribed by the composer to Graham Lloyd in black fibre pen, 'with best wishes from Stephen Sondheim', horizontal centre fold, sheet size 35 x 28cm, together with an accompanying Typed Letter Signed on personal letterhead, 'Stephen Sondheim', 11 February 1999, informing his correspondent that he does not part with original manuscript pages as "... they are all promised to the Library of Congress after my death...", but offering a duplicate copy which he will be happy to send, one page, 8vo

(2)

£500 - £700



608\* **Sorabji (Kaikhosru Shapurji, 1892-1988)**. *English Composer of Parsi Extraction*. Autograph Musical Quotation Signed 'Kaikhosru Shapurji Sorabji', no date, in black ink on part of an album leaf with printed staves, the handwritten being one long bar (14 notes) from the opening of Sorabji's most famous work *Opus clavicebalisticum* for piano, titled and signed across printed staves beneath, paper size 12 x 18cm, light central vertical fold, remains of adhesive, mount remains to verso

Sorabji's massive piano piece *Opus clavicebalisticum* was given its first and only performance during the composer's lifetime on 1 December 1930 by Sorabji himself. At nearly 3 hours in length, it is one of the longest works in the repertoire, and is of labyrinthine complexity. Being a highly eccentric composer, Sorabji put a ban on all performances of his works between 1940 and 1976. The pianist John Ogdon recorded the whole work in 1989.

Autograph material by Sorabji is scarce, with autograph quotations from his most famous work being particularly uncommon.

(1)

£300 - £400

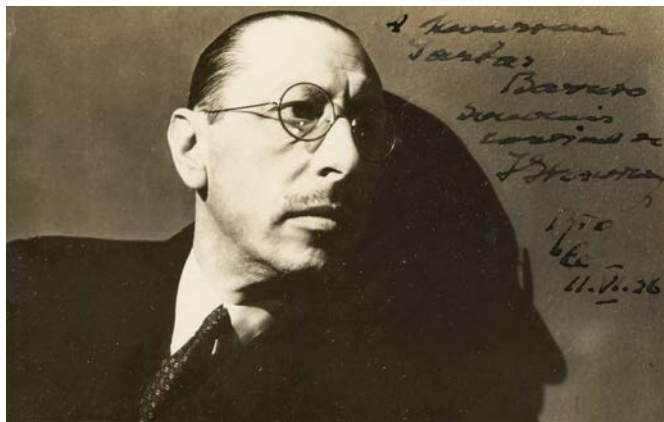


609\* **Stockhausen (Karlheinz, 1928-2007)**. A good series of 11 black and white photographs (one sepia coloured), each signed 'Stockhausen', including one photograph dedicated and one on a CD-booklet photograph of his work *YLEM*, together with one signed programme celebrating 'Stockhausen at 65', various images extracted from several books in poses from childhood to middle age, various sizes

The images include one of Stockhausen with Egard Varèse and another with Pierre Boulez and Bruno Maderna, as well as a number with musical context.

(12)

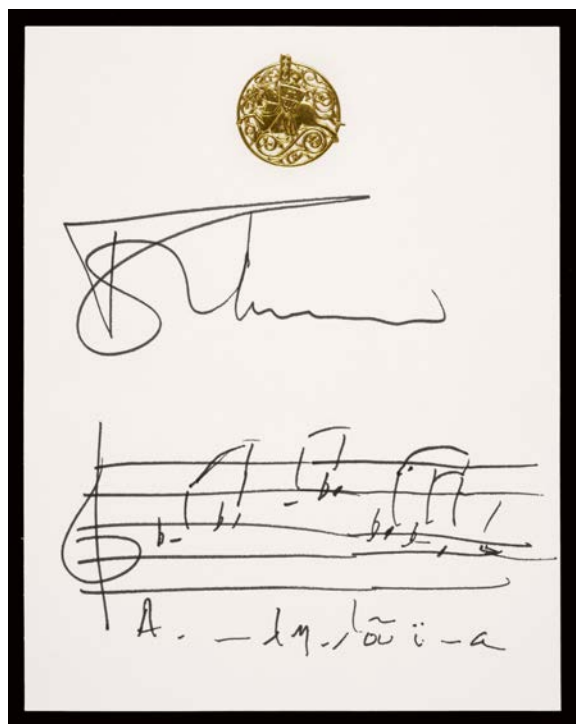
£250 - £300



610\* **Stravinsky (Igor, 1882-1971).** Russian-born Composer, Pianist and Conductor. Signed portrait, 'I Stravinsky, Rio, le 11.VI.36', vintage gelatin silver print photograph, head and shoulders portrait in part profile with shadow [by George Hoyningen-Huene, 1934], inscribed and signed in blue ink to lighter upper right-hand area of photograph for [indecipherable first two names] Baruro, image 8.5 x 13.5cm, original mount, framed and glazed

(1)

£700 - £1,000



611\* **Tavener (John, 1944-2013).** British Composer. Autograph Musical Quotation Signed, 'John Tavener', no date, in black fibre pen on white card with embossed gold motif at head, the signature above one bar from the opening of Tavener's most famous choral work Song for Athene, on a hand-drawn stave with Alleluia written in Greek, card size 16 x 12.5cm

Song for Athene is an elegy consisting of the Hebrew word *alleluia* sung six times as an introduction to texts excerpted and modified from the funeral service of the Eastern Orthodox Church and from Shakespeare's *Hamlet*. The lyrics were written by Mother Thekla (1918-2011). Autograph musical quotations by Tavener are uncommon, particularly so of this most famous work.

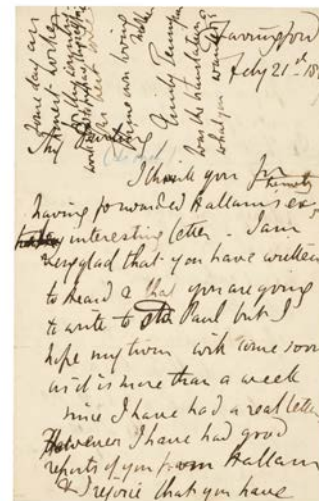
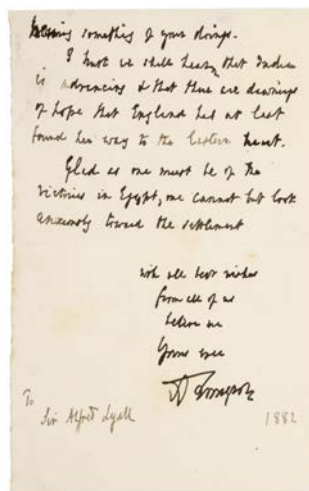
(1)

£250 - £350

612\* **Television and Theatre.** A collection of 94 autographed items by mostly television and theatre personalities, 20th century, including autograph letters signed by Joanna Lumley, Sheila Gish, Imelda Staunton, Prunella Scales, Frank Finlay, Frank Muir, Rosemary Leach, Alison Steadman, Ronnie Scott, James Bolam; typed letters signed by Glenda Jackson, Susan Hampshire, Beryl Reid, George Melly, Michael Kitchen, Juliet Stevenson, photographs signed by Ian McKellen, Lauren Bacall, Petula Clark, Ken Dodd; theatre flyers signed by Robert Powell, Hayley Mills, Stephanie Beacham, Tony Benn; programmes signed by Shirley Bassey, Warren Mitchell, Derek Jacobi, Fenella Fielding, Pet Shop Boys (Christmas card), etc., various sizes

(a folder)

£150 - £200



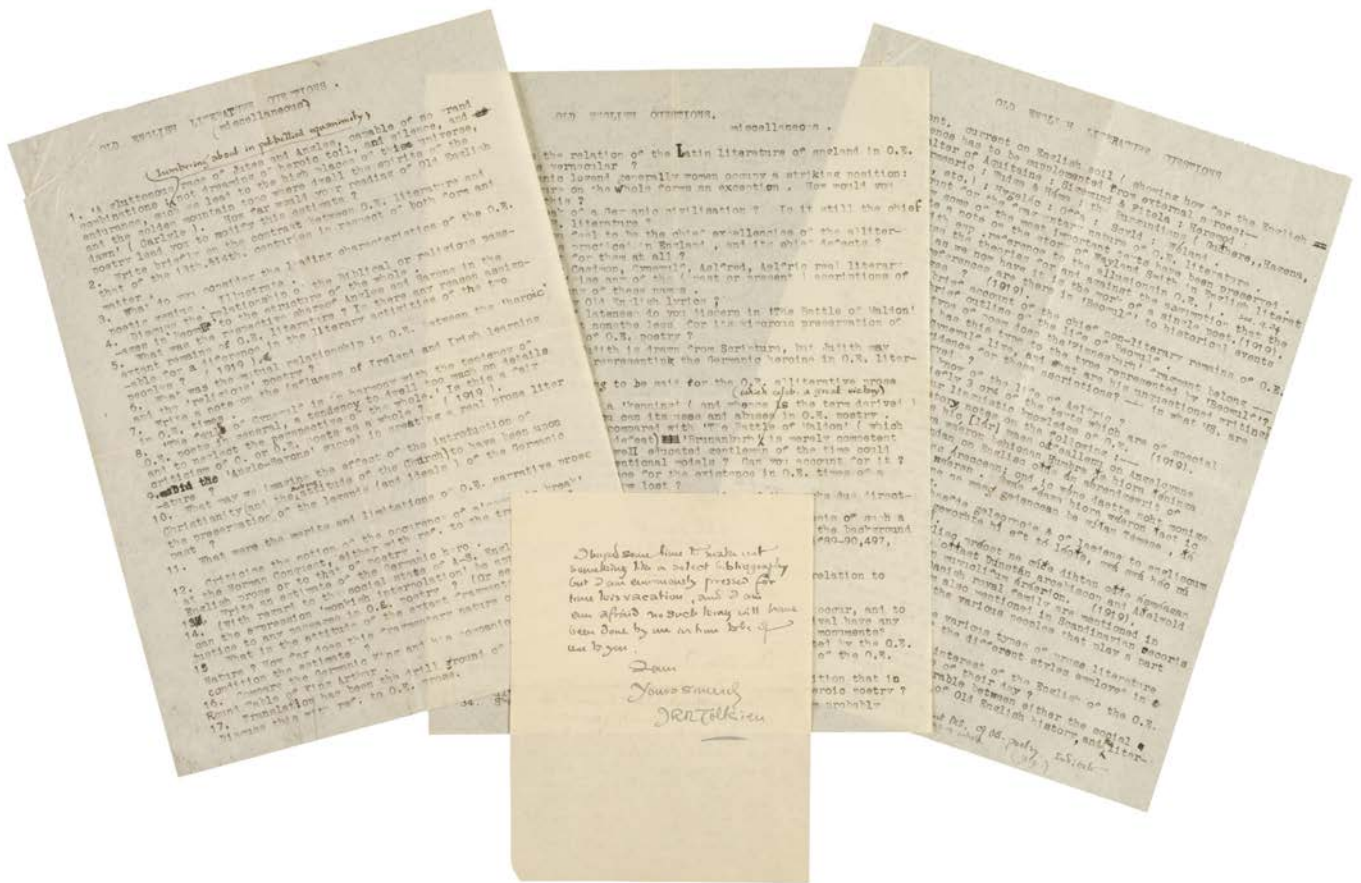
613\* **Tennyson (Alfred, Lord, 1809-1892).** Poet Laureate. Concluding part of an autograph letter signed, 'A Tennyson', 1882, to Sir Alfred Lyall, '... I trust we shall learn that India is advancing and that there are dawns of hope that England has a last found her way to the Eastern heart. Glad as one must be of the victories in Egypt, we cannot but look anxiously toward the settlement', recipient's name and date in the hand of Tennyson's son Hallam, a few light spots, light mounting remains to verso, one page, 8vo, together with:

**Tennyson (Emily, 1813-1896).** Wife of Alfred Lord Tennyson. Autograph letter signed, 'Emily Tennyson', Farringford, 21 February 1867, to her son Lionel, mentioning her other son Hallam and her pleasure that her two children are corresponding with one another, further mentioning the American poet Bayard Taylor (1825-1878) who was about to visit, plus Queen Victoria and Prince Albert, etc., 4 pages, the conclusion and signature written vertically across top of first page, a few minor marks and one annotation in blue pencil, 8vo Sir Alfred Comyn Lyall (1835-1911) was an administrator in India and author of an important book about Tennyson published by Macmillan in 1902. He was also a trusted friend of the poet.

(2)

£150 - £200



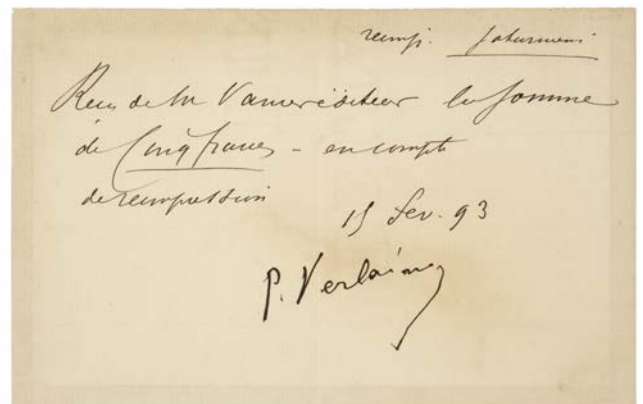


Lot 614

614\* Tolkien (John Ronald Reuel, 1892-1973). *English Writer, Poet, Philologist, and Academic*. Autograph Letter Signed, 'JRR Tolkien', 1 Alfred Street, St. Giles, Oxford, 17 March 1920, to Miss Duncan, enclosing a 'mixed bag' of 50 possible examination questions on the Old English period and lamenting his general lack of time for anything. 'They are not intended to be models of clear questioning, but to suggest enquiries. The easily available critical writings that might help are all too few. I hope some time to make out something like a select bibliography, but I am enormously pressed for time this vacation...', neatly written in blue ink, light horizontal fold crease, 2 pp., small 8vo (14.5 x 11cm), together with the 3-page folio typescript referred to, entitled 'Old English Literature Questions (miscellaneous)', with many annotations by Tolkien in his holograph, upwards of 37 words together with numerous minor emendations correcting mistyping and adding accents to various old English words, one annotation in an unidentified hand, a little creasing and marks to upper left corners where previously stapled, 3 leaves, 4to. This early letter was written 3 months before Tolkien was interviewed and ultimately appointed as reader in English language at Leeds University; a post that was later converted into a professorship.

(2)

£2,000 - £3,000



615\* Verlaine (Paul, 1844-1896). *French Poet*. Receipt Signed, 'P. Verlaine', 18 February 1893, a receipt for the sum of 5 francs written and dated in the hand of Verlaine's publisher Leon Vanier and clearly signed by Verlaine beneath, a little toning see-through from blank verso, oblong 8vo.

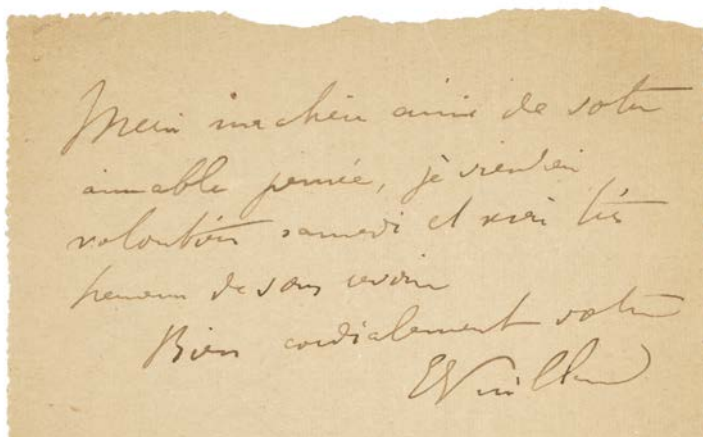
Leon Vanier (1847-1896) was a publisher to most of the 'decadents' including Paul Verlaine. The two men were personal friends in spite of the difficult commercial aspect of their relationship and many quarrels. It was Vanier's practice of paying a few francs for individual poems that helped Verlaine stay alive during the most difficult years of his life, and it is likely that this receipt relates to such a transaction. 1893 saw the publication of Verlaine's *Mes Prisons*, *Élégies* and *Odes en son honneur*.

(1)

£200 - £300

(1)

£100 - £150



setting up of the Walton Charitable Trust, progress on the Walton Museum at La Mortella, Tierney's biographies of Walton and Stravinsky, progress on her book about Walton and mentioning various works including Façade, Violin Concerto, Cello Concerto, Belshazzar's Feast, Violin Sonata and further mentioning Vladimir Ashkenazy, Yehudi Menuhin, Louis Kentner and John Shirley-Quirk, plus the aforementioned

*photograph, a copy of the programme for the premiere of Walton's Troilus and Cressida, a typed bank instruction for Walton to pay £20 each month to Mrs Marrett and an unsigned printed Italian postcard in celebration of Walton's centenary*

(a folder) £1,200 – £1,500



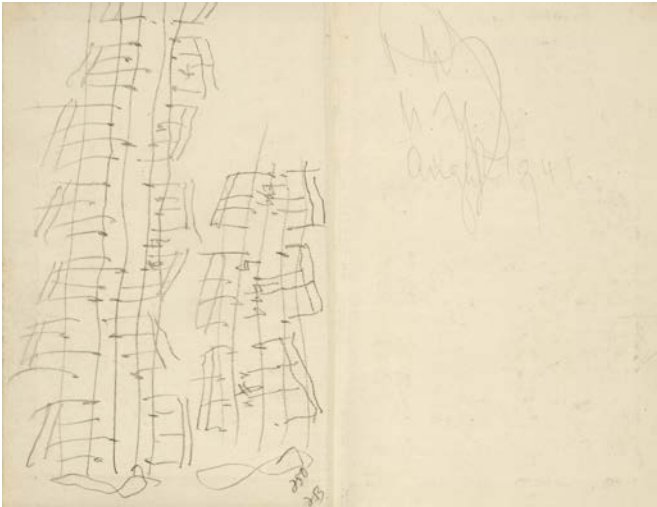


618\* **Waxman (Franz, 1906–1967).** German-born Film Composer. Typed letter signed, 'Franz Waxman', Los Angeles Orchestral Society letterhead, 28 January 1952, to Dr. Edgar Magnin, written in his capacity as Musical Director of the Los Angeles Orchestral Society and thanking the recipient for giving up his time and inviting him and his family 'as our honored guests at the concert...', light fold creases and minor tear from staple punch to upper left corner, 4to, together with:

**Herrmann (Bernard, 1911–1975).** American Film Composer. A list of books about music in the English language, prepared as an appendix to the Oxford Companion to Music by Percy A. Scholes, 1st edition, Oxford University Press, 1940, signed in ink by Bernard Herrmann on front rear endpaper and with autograph annotations by Herrmann on nine pages, original cloth, gilt-title to spine, a little rubbed, 8vo

(2)

£100 – £150

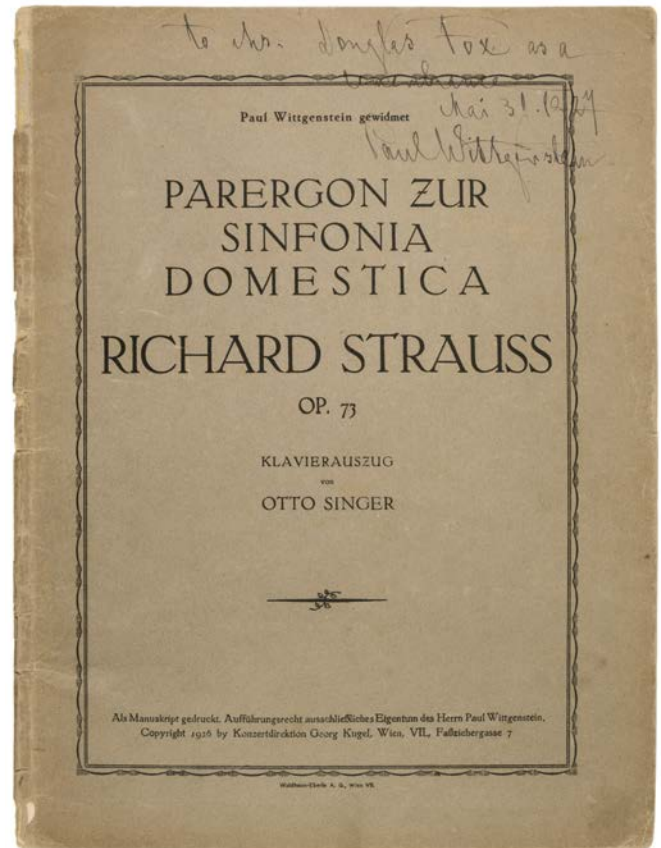


619 **Wittgenstein (Paul, 1887–1961).** One-armed pianist who commissioned works for the left hand and who was the only brother of the philosopher Ludwig Wittgenstein. Ammianus Marcellus, with an English translation by John C. Rolfe, Loeb Classical Library, volume 3 (of 3), 1939, Paul Wittgenstein's copy, signed in pencil on the front free endpaper ('P.W. / N.Y. / August 1941'), and with annotations to a further 12 pages and numerous underlinings, side marks and punctuation on other pages, plus hand-drawn staves and music notation in Wittgenstein hand to front and rear pastedowns, plus verso of final ad leaf and recto and verso of rear fly leaf, all in pencil, original red cloth gilt, a little rubbed and soiled with minor fraying to extremities, 8vo

The hand-drawn staves and musical notation represent ideas and passages for the left hand, many of which have the fingering added. An unusual and uncommon item.

(1)

£500 – £800

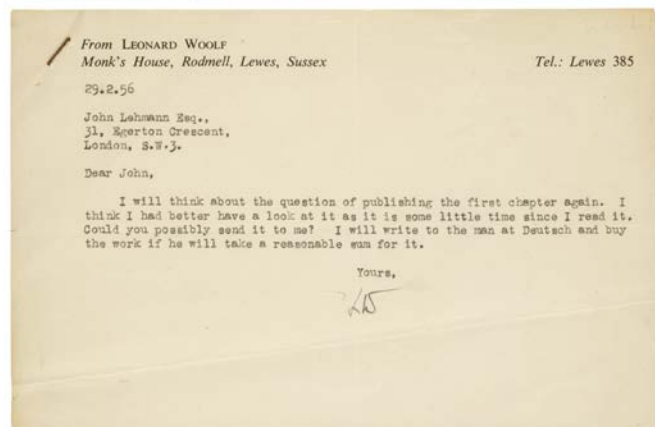
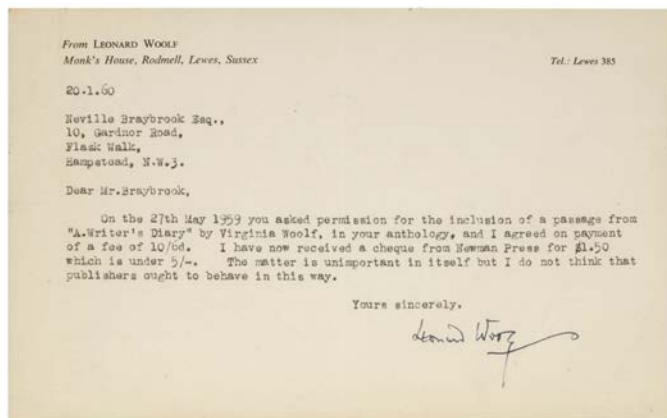


620 **Wittgenstein (Paul, 1887–1961).** One-armed pianist who commissioned works for the left hand and who was the only brother of the philosopher Ludwig Wittgenstein. Signed and inscribed printed score of *Parergon zur Sinfonia Domestica* Op. 73 [by] Richard Strauss, first piano reduction by Otto Singer, Vienna, 1926, 46 pp., original printed wrappers with some wear and loss to spine, signed and inscribed in blue ink to upper wrapper, 'To Mr Douglas Fox as a remembrance Mai 31 1927, Paul Wittgenstein', slim folio, together with a copy of the book Douglas Fox (D.G.A.F.), *A Chronicle by Winifred Fox*, privately printed, Bristol, 1976, Winifred Fox's copy with three annotations to the index and an autograph note written before the epilogue (dated 1979), regarding her brother's pianos and the person and establishment to whom they were left, original cloth, a little rubbed, 8vo

The final form of the *Perergon* to the *Sinfonia Domestica* was written in 1925 for Paul Wittgenstein, for whom Strauss also wrote his Op. 74 *Panathenäenzug*. As one of the wealthiest musicians in Austria, Wittgenstein (who lost his right arm during the First World War) commissioned works for the left hand from composers that included Ravel, Prokofiev, Korngold, Franz Schmidt, Britten and Richard Strauss. The dedicatee of this particular score was the one-armed pianist Douglas Fox, (who also lost his right arm during the First World War) for whom Frank Bridge wrote his *Three Improvisations for the Left Hand*. According to his sister Winifred Fox, her brother and Wittgenstein met in Oxford and corresponded occasionally.

(2)

£500 – £800

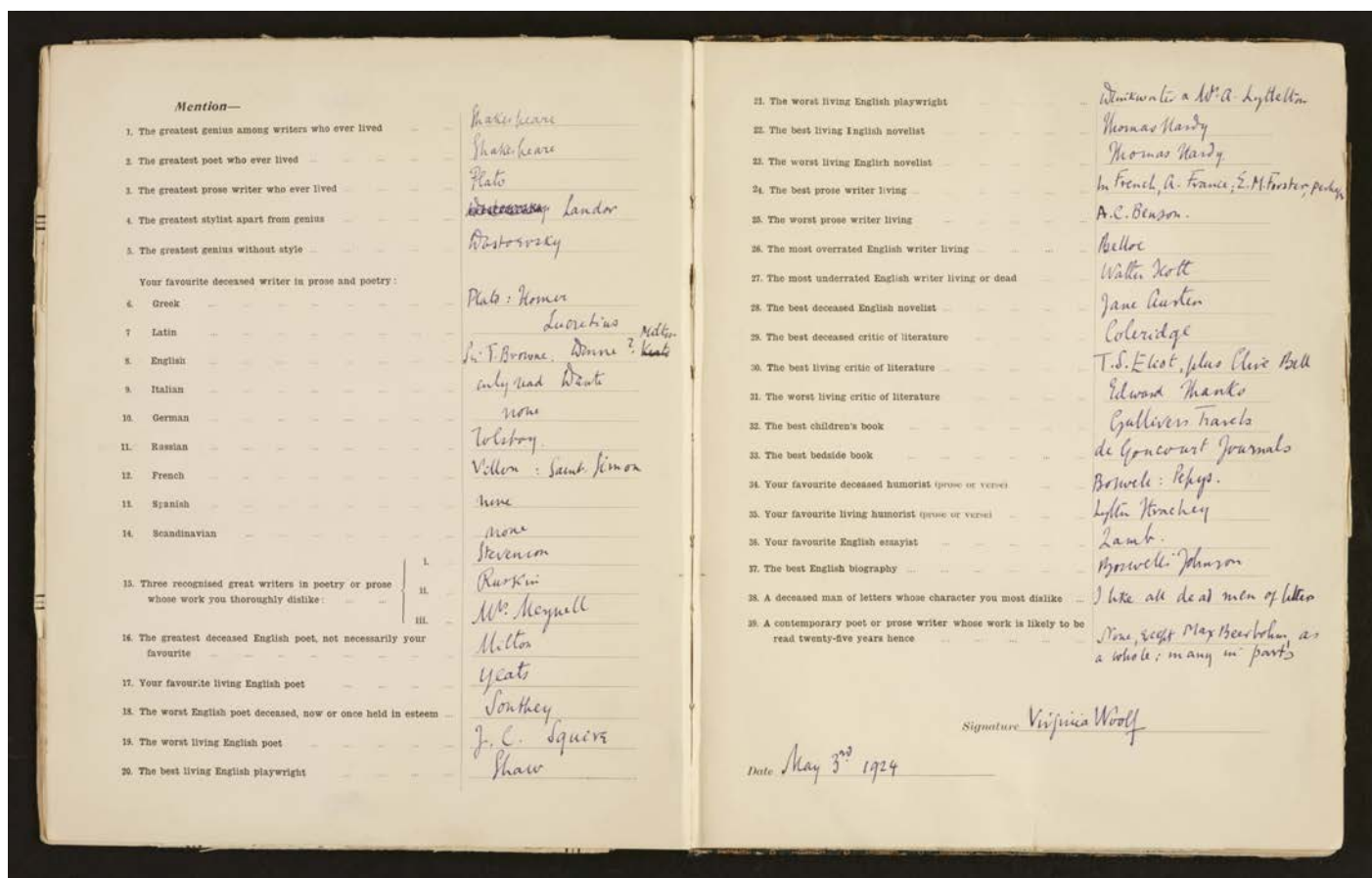
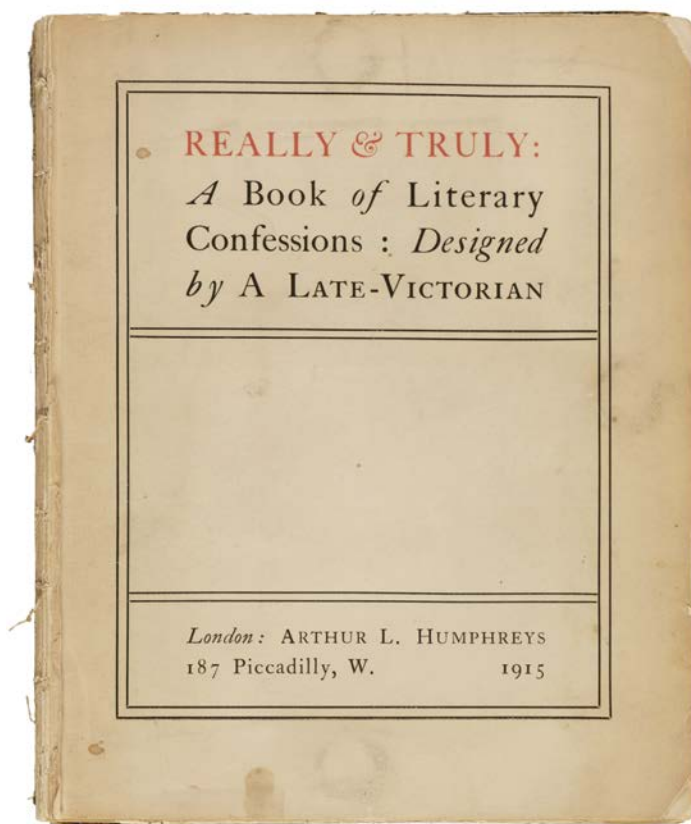


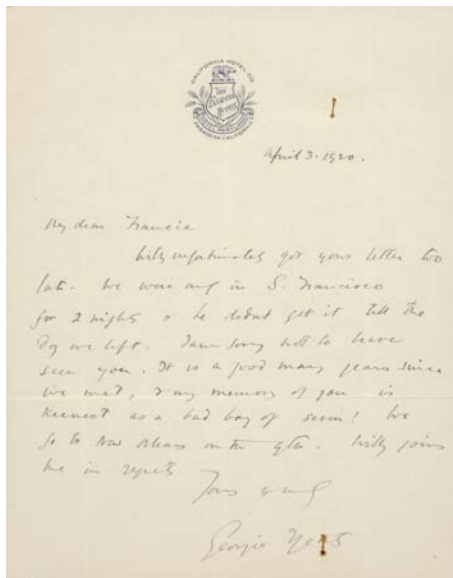
**621\* Woolf (Leonard, 1880-1969).** *British Political Theorist, Author and Publisher.* A series of five typed letters signed, (3 'Leonard Woolf' & 2 'L W'), Monk's House, Lewes, Sussex, July 1955 to January 1960, to John Lehmann (1907-1987, *English Poet & Publisher*) and Neville Braybrooke (1923-2001, *Writer*), all relating to matters regarding his own publications and in two giving permission to quote from Virginia Woolf's book *A Writer's Diary* and expressing contrition as a result of a fiscal mistake on his part, a few rust marks and one staple to upper left corners, one letter with horizontal band of toning to lower blank part of letter just touching foot of descender in Woolf's autograph and for pen marks or trials to lower right corner of the same letter, a few light creases and marks, all on personal stationery, one page, oblong 8vo  
(5) £150 - £200

**622 Woolf (Virginia, 1882-1941).** *English Author.* Really & Truly: a book of literary confessions: designed by a late-Victorian, [C.F.], published Arthur L. Humphreys, 1915, a confession album with 25 pre-printed double-page questionnaires with spaces for 39 answers, plus signature and date, questionnaires 1-9 completed in ink with author's names additionally signed to initial recto and each second leaf verso blank, the autographs and autographed answers completed by (in order) Rose Macaulay (1881-1958, *English writer*), Robert Lynd (1879-1949, *Irish writer*), Virginia Woolf, Edwa[rd] Clodd (1840-1930, *English banker, writer and anthropologist*), Rebecca West (1892-1983, *British author*), Hilaire Belloc (1870-1953, *British-French writer*), Stella Benson (1892-1933, *English feminist and writer*), Dominick Spring-Rice (1891-1940, *financial adviser and husband of Marjorie Spring-Rice, British social reformer*), and Margaret Irwin (1889-1967, *English historical novelist*), and Margaret Kennedy (1896-1967, *English novelist and playwright*), the earliest dated 16 December 1923 and the last 22 December 1927, each questionnaire originally sealed at margins with red wax or tape and since opened with a little see-through of red wax to a few pages and marginal tear without loss of text to final Margaret Irwin entries, lacks half-title, title a little soiled and chipped at edges, original floral-decorated lower board with edge wear, lacks spine and upper cover, small 4to (20.5 x 16.5cm)

A wonderful confessions book revealing the literary likes and dislikes of several well-known authors, notably Virginia Woolf, who has answered all 39 questions in her distinctive purple ink. Among her mostly single-word or two-word answers are answers to the printed questions: 22. The best living English novelist: Thomas Hardy; 23. The worst living English novelist: Thomas Hardy; 26. The most overrated English writer living: Belloc; 27. The most underrated English writer living or dead: Walter Scott; 28. The best deceased English novelist: Jane Austen; 38. A deceased man of letters whose character you most dislike: I like all dead men of letters; 39. A contemporary poet or prose writer whose work is likely to be read twenty-five years hence: None, except Max Beerbohm, as a whole; many in parts. There appears little consensus on anything, except perhaps that most think Shakespeare the greatest genius among writers who ever lived (except for Belloc voted for Homer and Macaulay didn't know). The most reference-writers after Shakespeare are James Boswell (thanks to 'best biography'), and Thomas Hardy. Also doing well were Max Beerbohm (admired across 4 categories), Jane Austen, Plato, Catullus, Cervantes, Dostoevsky, Milton and Bernard Shaw. Chaucer, Dickens, George Eliot and Henry James only appear once, while Virgil and Donne do not appear at all. The courtesy book was discovered among the effects of the owners' grandmother, the novelist Margaret Kennedy. Hers is the last entry, and the only one unsealed and follows the incompleted tenth questionnaire for unknown reasons. The University of Leeds Library has a copy with six of the questionnaires completed by Arthur Ransome, John Drinkwater, Algar Labouchère Thorold, Harold Williams, Perceval Gibbon and Hamilton Fyfe. Both Virginia Woolf and Margaret Irwin list John Drinkwater as the worst living English playwright in the copy offered here.  
(1) £4,000 - £6,000



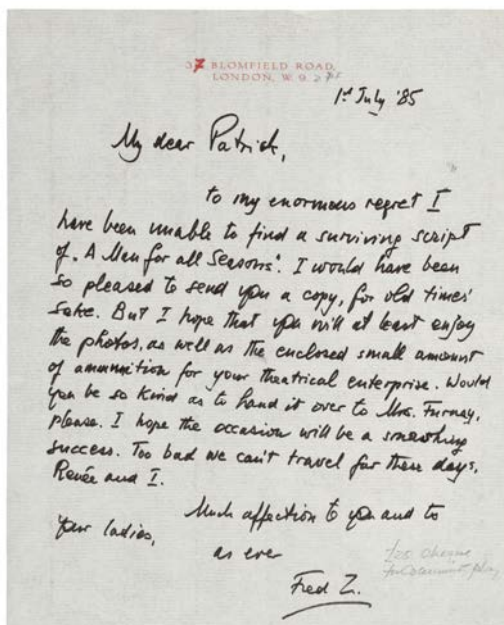




623\* Yeats (Georgie [Bertha] (a.k.a. George), 1892–1968). Wife of W.B. Yeats. An early autograph letter signed, 'Georgie Yeats', letterhead of Hotel Maryland, Pasadena, California, 3 April 1920, to Francie [Walton], mentioning W.B. Yeats twice and reminiscing about how she remembers her correspondent as 'bad boy of seven', 'Willy unfortunately got your letter too late. We were away in S[an] Francisco for two nights and he didn't get it til the day we left... We go to New Orleans on the 9th. Willy joins me in respects...', two rust marks and pin holes, one in blank area upper right, the second vertically through the 'a' of Yeats, some fold marks, one page, 8vo

Yeats and his wife had set sail for North America on 13 January 1920 and remained there on a lecture tour for 18 weeks. The recipient of this letter is Lieutenant Commander Frances (sic) William Bernard Walton (1891–1921). Georgie Hyde-Lees (as she was then) is listed as a guest of his wedding to Florence Margaret Walton and was obviously a friend of the family. Autograph letters by George Yeats that mention W.B. Yeats are rare.

(1) £100 – £150

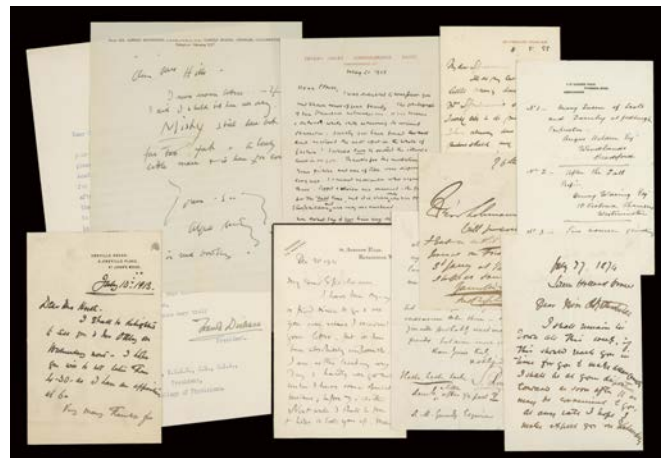


Lot 624

624\* Zinnemann (Fred, 1907–1997). Austrian-born American Film Director. A collection of six autograph letters signed and one typed letter signed, mostly 'Fred Z.', London, December 1972 to September 1986, all to the Oscar-nominated set director Patrick McLaughlin, writing a series of friendly letters to his colleague, making several references to A Man for All Seasons (1966) and other films, a total of 9 pages, 8vo/4to, together with a small selection of autograph letters signed from Zinnemann's wife, Renee, and an interesting mimeograph letter of 15 pages describing the shooting of A Man for All Seasons, June 1966, some of the letters accompanied by the original envelopes

(15)

£200 – £300



625\* Artists' Autographs. A group of 16 autograph letters signed by British artists, 19th & 20th century, including Alfred Elmore (listing in detail five of his paintings suggested for an exhibition), Count Alfred D'Orsay (mentioning a bust), Gerald Kelly (about a commission to paint Sir John Simon), John Landseer (about an etching), Thomas Lawrence (mentioning a painting), Alfred Munnings (mentioning a horse), Lord Leighton (about a meeting), Edward Poynter (to the art critic Marion H. Spielmann), Solomon J. Solomon (to the art critic Marion H. Spielmann (mentioning a sketch), Haymo Thorneycroft (to the artist W.P. Frith about RAC matters), Augustus John (mentioning a painting and a sitting), G.F. Watts (about a meeting), Phil May (a business letter to a solicitor's office), Benjamin Leader (acceding to the request for his autograph), Samuel Prout (mentioning a visit to London and a meeting of the Graphic), Frank Dicksee (about a meeting, plus a typed letter signed from Dicksee about the use of the Royal Academy and a vellum indenture signed at foot by the artist William Fisk, mostly one page, 4to/8vo

(18)

£400 – £600

626\* Literary and Theatrical Autographs. A small autograph book containing over 40 clipped signatures, late 19th & early 20th century, signatures include writers Arthur Conan Doyle, J.M. Barrie, A.E.W. Mason, J.K. Jerome, W.W. Jacobs, Alfred Sutro and Horace Walpole, actors include Edward Willard, J. Forbes Robertson, Herbert Beerbohm Tree, Charles Wyndham, Lilian Braithwaite, Pauline Chase, Bertram Wallace, Basil Gill, etc., and other signatures include Harold H. Hilton (golfer), W.J. Lincoln (Australian film director), and surgeons W. Watson Cheyne, Alfred D. Fripp, David Ferrier (Neurologist), G.H. Makins, and Anthony A. Boulby, pasted and tipped-onto rectos and some versos of 12 leaves, remainder blank, all edges gilt, contemporary cloth, a little rubbed, oblong 8vo

(1)

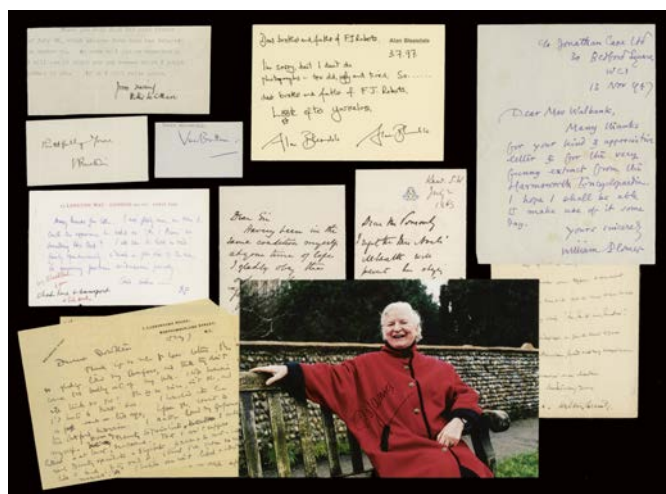
£150 – £200





**627\* Literary Autographs.** A group of 18 literary autographs, 19th & 20th century, including a signed vintage real photo postcard of John Drinkwater, a postcard-size black and white photograph of Harold Pinter, plus cut autographs, many with subscriptions, of John Ruskin, Siegfried Sassoon, Algernon Charles Swinburne, William Makepeace Thackeray, Thomas Carlyle (as part of an incomplete autograph letter of 4 lines), Guy Boothby (incomplete 8-line autograph letter), Robert Browning, Max Beerbohm, Hamilton Aide, John Galsworthy, Edmund Gosse, Henry Wadsworth Longfellow, Thomas Babington Macaulay, John Masefield and Friedrich Max Muller, mostly postcard size and smaller (18)

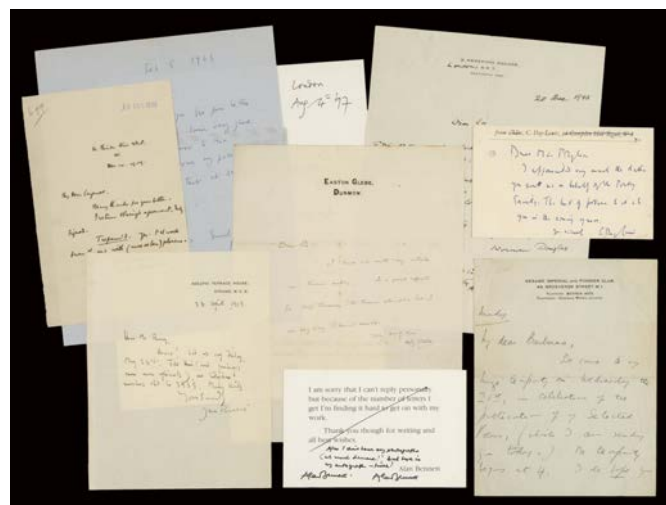
£300 - £500



Lot 628

**628\* Literary Autographs.** A group of 28 literary autographs, mostly 20th century, including autograph letters signed from Thomas Hughes, Rose Macaulay (x 2), Roy Fuller (signed with initials on a correspondence card), Alan Bleasdale (signed twice on a correspondence card), Walter Besant, Thomas Babington Macaulay, Victor McClure (autograph letter signed and a one-page autograph manuscript signed), Roden Noel, William Plomer, Raphael Sabatini, Arnold Toynbee, John Wain, A.F. Tschiffely (x 2), E.V. Lucas (2 autograph letters and one typed letter signed), Richard Price (signed with initials), plus typed letters signed by Walter de la Mare (neatly trimmed), Yevgeny Yevtushenko (typewritten extract signed), Czeslaw Milosz (facsimile and typewritten poem, signed and dedicated in the middle), Phyllis Bentley (about her novel 'Inheritance'), a signed colour photograph of P.D. James, plus signatures of John Ruskin, Oberon Waugh and Vera Brittain, 4to and smaller (28)

£300 - £500



**629\* Literary Autographs.** A group of 13 autograph letters signed and two typed letters signed, 20th century, autographs letters signed include J.M. Barrie (written with his left hand, signed with his right hand), Alan Bennett (autograph note signed twice on a partly printed correspondence card), Robert (Owen Meredith) Bulwer-Lytton (5-page autograph letter signed re an article in Fortnightly Review), John le Carré, Cecil Day-Lewis (on a postcard thanking a poetry society), Norman Douglas (about royalties), Edmund Gosse, W.E. Henley (to Frances Allitson about her song-settings of his poetry), John Masefield (to his publisher), Edith Sitwell (about her new book of poetry), Stephen Spender (to Roy Plomley), Auberon Waugh (about some supposedly annotated books by his father Evelyn Waugh), H.G. Wells (about an article he has written on Russian authors), plus typed letters signed by Terry Pratchett (declining an invitation to speak) and Colin Wilson (about a lost manuscript), mostly one page, 4to/8vo (15)

£400 - £600



**630\* Literature, Art and Music Autographs.** A group of 21 autograph envelopes handwritten by authors, painters and musicians, mostly 20th century, including J.R.R. Tolkien (partially cancelled with a forwarding address in an unidentified hand), W.B. Yeats (soiled), Arthur Conan Doyle (neatly trimmed), Benjamin Britten (marks around the stamp), J.M. Barrie (soiled), Edward Elgar (to his publisher Alfred Novello), George Bernard Shaw (slightly torn when opened), C.S. Forester (x 5, including one neatly cancelled with a forwarding address in an unidentified hand), Philip Larkin, Alfred Munnings, John Piper, William Plomer (without back), John Addington Symonds (father of the author), Ilya Ehrenbourg (signed on verso as part of sender's address), Philip Gibbs, Laurence Housman (torn), Hugo von Hoffmannsthal (to John Drinkwater; partially cancelled with a forwarding address), plus a fragment of handwriting of Elizabeth Gaskell (8 words, with 3 further words neatly cut from the text), and an envelope addressed to the composer Julius Benedict in an unidentified hand (23)

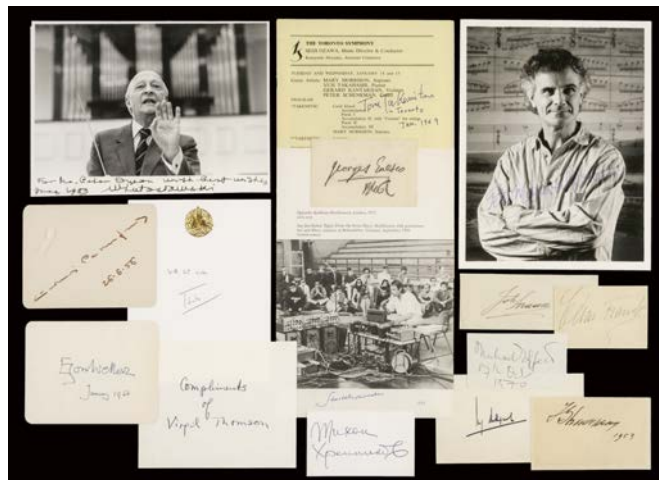
£300 - £500



Lot 631

**631\* American Composers and Musicians.** A collection of 22 autographs by American composers and musicians, 20th century, including a copy of Elliott Carter's Sketches and Scores and Manuscript signed and inscribed on the title page, 'Elliott, New Year 1974', John T. Williams (autograph musical quotation signed from the film Images), Lalo Schifrin (autograph musical quotation signed from Mission Impossible), Aaron Copland (signature on a detached book-weight cover photograph for 'High Fidelity'), André Previn (autograph musical quotation signed), Morton Gould (signed photograph), plus signatures of Leonard Bernstein, Ferde Grofe (typed letter signed), Rise Stevens, Isaac Stern, Walter Piston, Reri Grist, Deems Taylor (2), Paul Robeson, Marcel Grandjany (typed letter signed), Leroy Anderson (autograph letter signed), Yehudi Menuhin and Howard Hanson (22)

£300 - £400



**632\* Composers' Autographs.** A collection of 17 undedicated signatures of composers, plus one autograph note signed and three signed photographs, all 20th century, signed photographs include Witold Lutoslawski (signed, dedicated and inscribed), Peter Maxwell Davies, and Karlheinz Stockhausen (to lower margin of a book page featuring a photograph of Stockhausen performing in front of students), an autograph initialled note from Benjamin Britten on a personalised correspondence card, plus signatures of Luigi Dallapiccola, Cesar Franck, Georges Enesco, Igor Stravinsky, Zoltan Kodaly and Arnold Bax (on the same page, with Harriet Cohen and Emma Kodaly), Toru Takemitsu (signed Concert programme), Michael Tippett, Pierre Boulez, Oscar Strauss, Johann Strauss III, Walter Piston, Heitor Villa-Lobos, Egon Wellesz, Virgil Thomson, Tikhon Khrennikov and Andrezej Panufnik, mostly postcard-size and smaller (21)

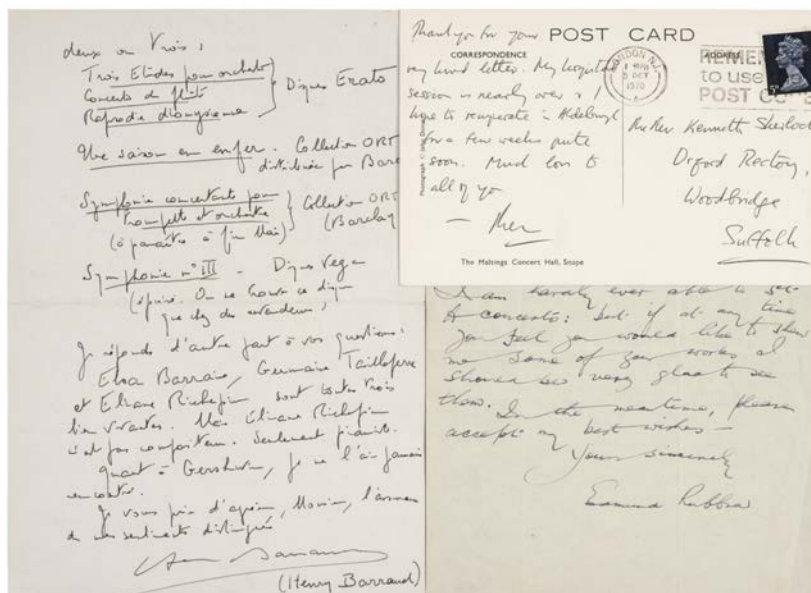
£400 - £600



633\* **Composers' Autographs.** A group of 17 autograph letters signed by composers from France (8), England (5), Austria (3), and Italy (1), mostly 20th century, including Benjamin Britten (on a postcard about a recent hospital visit and his hopeful recuperation in Aldeburgh), Gabriel Fauré (on a Conservatoire Nationale correspondence card), Edmund Rubbra (3, one on a Christmas card tag, mentioning his Sinfonia Sacra), Egon Wellesz (3, one on a correspondence card, 2 with good musical content), Hubert Parry (to Sir Frederick Bridge about the premier of one of his works), Henri Barraud (with musical content, plus an unsigned vintage photograph), Vincent D'Indy, Theodore Dubois, Fromental Halevy, Mario Gastenouveau-Tedesco and Ambroise Thomas, mostly 8vo and smaller

(17)

£300 - £400



634\* **Autographic Miscellany.** An assorted collection of approximately 125 autographs of artists, musicians, actors, politicians, etc., mostly 20th century, autograph musical quotations signed include those by Peter Maxwell Davies, Theodore Lack, Alec Rowley, Anthony Hopkins, Derek Bourgeois, George Posford, Charles Williams, Susan Spain-Dunk, Greville Cooke, Edmund Rubbra, Malcolm Sargent, Lalo Schifrin (from Cool Hand Luke), Malcolm Williamson, Thomas Dunhill, Yehudi Menuhin, plus signatures and signed material from Birket Foster, Ivor Novello, Vesta Tilley, Dave Brubeck, Tracey Emin, Grey Owl, Henry Mancini, Joseph Lister, etc.

A full list is available on request.

(a folder)

£300 - £400

## CHILDREN'S & ILLUSTRATED BOOKS



635 Aldin (Cecil). A Gay Dog, 1905; Jack and Jill, [1914]; Gyp's Hour of Bliss, [1919]; Willie Winkie's Animal Book, [circa 1920], 1st editions, colour illustrations, occasional light spotting and offsetting, presentation inscriptions to A Gay Dog and Willie Winkie's Animal Book, original pictorial boards, Jack and Jill and Gyp's Hour of Bliss rebacked, some edge wear and stains, 4to  
(4)

£150 - £200



Lot 636

636 Aldin (Cecil). A group of 4 Cecil Aldin's Painting Books, London: Lawrence & Jellicoe, [1910], comprising volumes 3: The Cat and Dog Book, 4: The Doggy Book, and 5: The Baby Book (two copies), chromolithograph illustrations, volume 3: some edge-chips and several closed tears; title with ink stamped owner's name to upper margin; sewing broken and contents loose in covers, 1st copy of volume 5 with some pinpricks throughout, original pictorial card covers (toned), volumes 3, 4 and 1st copy of 5: somewhat rubbed and marked with wear to spines, volume 3 spine splitting and covers lightly creased, volume 5 2nd copy: rear cover with crease to lower outer corner, slim 4to, together with:

White Rabbit [and] Pale Peter, London: Humphrey Milford, [1921], together 2 volumes from the Letter Book series, chromolithograph illustrations, facsimile manuscript text, Pale Peter lightly toned with a little edge-fraying and some gutters/folds strengthened, original pictorial card covers, White Rabbit extremities lightly rubbed, Pale Peter rubbed, creased and rebacked, small 4to, and a copy of Rags, His Adventures: Cecil Aldin's Happy Family book IV, [1912]

The Painting Books: scarce, especially without any juvenile colouring as here.

(7)

£150 - £200



637\* [Aldin, Cecil]. A group of 4 hand-painted earthenware 'Dogs' tiles, Carter and Co. (ie. Poole Pottery), c.1936-1940, together 4 glazed earthenware tiles, each with a hand-painted terrier, after designs by Cecil Aldin, and with facsimile artist's signature to lower right, surfaces crazed, some discolouration and edge-chipping, each 12.5 x 12.5cm (5 x 5ins), contained together in modern frame

(1)

£200 - £300





638\* **[Aldin, Cecil]**. A group of five Royal Doulton plates, from the series 'Aldin's Dogs', c.1920s-1930s, *comprising one dinner plate, 2 medium side plates, and 2 small side plates, each depicting a dog design after Cecil Aldin, and facsimile artist's signature, within a blue stylised foliate border and brown rim, glazing crazed, the versos with Royal Doulton and 'D4629' stamps, most with an additional stamp '21', the 2 medium side plates with faintly impressed maker's marks, the small side plate with impressed maker's mark and additional impressed circular mark, the dinner plate with single hairline crack to rim, 26cm (10.25ins), 16.5cm (6.5ins), and 14cm (5.5ins) respectively*

(5) £100 - £150

£100 – £150



639\* **[Aldin, Cecil]**. A hand-painted earthenware 'Dogs' tile, Carter and Co. (ie. Poole Pottery), c.1936-1940, *a glazed earthenware tile, depicting a hand-painted terrier, after Cecil Aldin, with facsimile artist's signature to lower right, the verso with 'Carter Tiles', and with 'DG1' in pencil, 15 x 15cm (6 x 6ins), in metal display stand*

£100 - £150



640\* **[Aldin, Cecil]**. A Royal Doulton ashtray, from the series 'Aldin's Dogs', c.1920s-1930s, depicting a dog design on a cream ground, after Cecil Aldin, facsimile artist's signature to lower right, within a brown rim border, the verso with Royal Doulton and 'D4629' stamps, with the additional stamp '10', 13 x 13cm (5 x 5ins), together with:  
A Royal Doulton dinner plate, c.1920s-1930s, with a design after Cecil Aldin, depicting a dog smoking a pipe surrounded by 4 other dogs (heads only), on a green ground, with facsimile artist's signatures, within a dark green rim border, glazing crazed, verso with Royal Doulton stamp and painted number 'L0015?', plus impressed number '7-10?' beneath a small impressed circle, small chip to underside of rim, 26.5cm (10.5ins) diameter  
(2) £100 - £150

£100 - £150



641\* **[Aldin, Cecil]**. A Royal Doulton large jug, from the series 'Aldin's Dogs', c.1930s, depicting two dog designs, one on each face of the jug, after Cecil Aldin, each with facsimile artist's signature, beneath a brown stylised foliate border, with brown rims and line decoration, the base with Royal Doulton and '15' stamps, and additional faintly painted number 'D5513'?, 19cm (7.5ins) high

£100 - £150



642\* [Aldin, Cecil]. A Royal Doulton rectangular dish, from the series 'Aldin's Dogs', c.1920s-1930s, depicting a dog design after Cecil Aldin (cream ground with some pale discolouration), facsimile artist's signature to lower right, within a blue stylised foliate border and brown rim, each narrow side with two pierced holes (presumably for display), glazing crazed, the verso with Royal Doulton and 'D4629' stamps (rubbed), 19 x 25cm (7.5 x 9.75ins), together with:

Three Burleigh Ware dishes, from the series 'Merrie England', early 20th century, comprising one dinner plate with scalloped buff rim and scrolled brown borders, and 2 smaller dishes with plain rims and buff/brown borders, each depicting a different scene after Cecil Aldin: watching the stagecoach rush by; a highwayman approaching an inn; a village festival with maypole dancing, surfaces a little rubbed in places, glazing crazed, the versos with series stamp and Burgess & Leigh stamp, the 2 dishes with additional impressed maker's marks, the plate with small chip to underside of rim, the plate 23cm (9ins), the dishes 18.5cm (7.25ins) diameter

(4)

£100 - £150

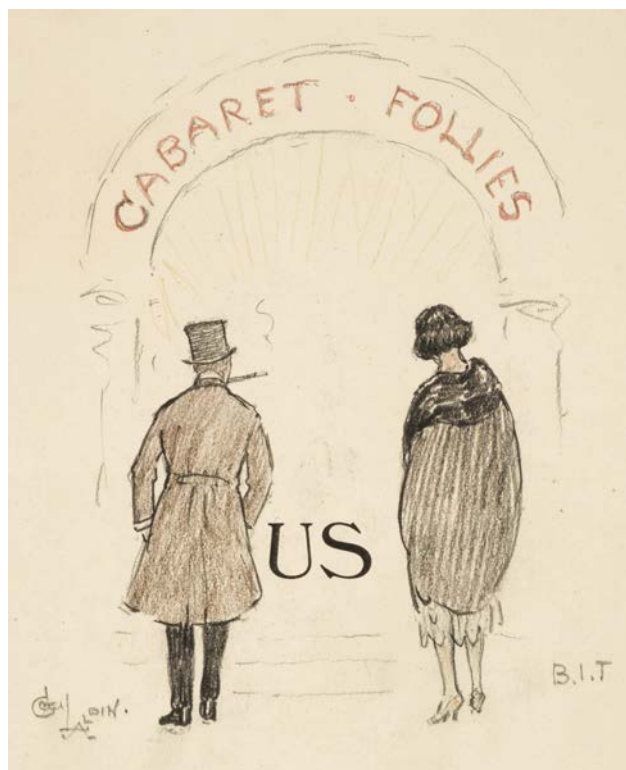


643\* [Aldin, Cecil]. A Royal Doulton sandwich plate, from the series 'Aldin's Dogs', c.1920s-1930s, depicting a dog design after Cecil Aldin, with facsimile artist's signature, within a blue stylised foliate border and brown rim, glazing crazed, the verso with Royal Doulton and 'D4629' stamps, and additional stamp '10', 14.5 x 33.5cm (5.75 x 13.25ins), together with:

A Royal Doulton Titania small dish, from the series 'Aldin's Dogs', c. 1920s-1930s, depicting a dog design after Cecil Aldin, with facsimile artist's signature, within a blue stylised foliate border and brown rim, the verso with Royal Doulton and 'D4629' stamps, and additional stamp '21', 13cm (5ins) diameter

(2)

£100 - £150



Lot 644



644 **Aldin (Cecil).** *An Artist's Model*, London: H.F. & G. Witherby, New York: Charles Scribner's Sons, [1930], 20 colour plates, a little minor spotting, top edge gilt, original vellum gilt, a few light marks, folio, limited signed edition 128/350, together with **US**, London: Humphrey Milford, [1922], 6 colour illustrations, lacking front endpaper, original pencil and ink sketch titled 'Cabaret Follies' & 'Us', signed by Cecil Aldin at front, front hinge tender, original cloth-backed boards, small tears to spine, some soiling and edge wear, 4to, with 4 others illustrated by Aldin: *Ten Little Puppy Dogs*, [1902], *The Snob*, 1904 (last plate repaired, new endpapers and modern cloth reback), *Sleeping Partners*, 2nd impression, 1930 and *A Dog Day*, new and cheap edition, 1904 (6) £200 - £300

645 **Aldin (Cecil).** *Bunnyborough*, 1st edition, Humphrey Millford, for Oxford University Press, [1919], 16 colour plates, numerous letterpress vignettes, pictorial endpapers, original cloth-backed pictorial boards, very slightly rubbed to edges, some marks to rear cover, 4to (1) £200 - £300



646 **Aldin (Cecil).** *Cecil Aldin's Letter Books*, London: Humphrey Milford, [1921], 5 volumes only (of 6), colour illustrations, a few minor spots, original pictorial wrappers, spine ends and edges lightly rubbed, all contained in original pictorial card box, a little rubbed with light marginal toning to rear, small 4to. The full series comprises *Black Billy*, *Pale Peter*, *Ugly Duckling*, *Puss Puss*, *White Rabbit* and *Cock-o-Lorum*. *Cock-o-Lorum* is lacking in this set. Rare in the original book box. (1) £150 - £200



647 **Aldin (Cecil).** *Cecil Aldin's Happy Family*, told by May Byron, 6 volumes, London: Henry Frowde/Hodder & Stoughton, [1912], colour plates, a little minor marginal spotting, light toning and offsetting to half titles and endpapers, original boards with colour illustration mounted to upper covers, volume I spine repaired, a little toning, small 4to. A complete set, comprising *Hungry Peter*, *Rufus*, *Humpty and Dumpty*, *Rags*, *Master Quack*, *Forager*. (6) £200 - £300



648 **Aldin (Cecil).** *Field Babies*, [1910]; *Farm-Yard Puppies*, [1911]; *Puppy Tails*, [1912]; *Jock and Some Others*, [1916], *Field Babies* 1st US edition, colour plates, *Jock and Some Others* title and one text illustration partly neatly coloured-in in red, occasional minor spotting and offsetting, first few leaves of *Jock* with some marginal chipping from rough opening, contemporary presentation inscription to *Puppy Tales*, previous owner signature to *Jock and Some Others*, *Farm-Yard Puppies* endpapers renewed, *Jock and Some Others* lacking free endpapers, original pictorial cloth-backed boards, *Field Babies* and *Farm-Yard Puppies* with later cloth spines, some edge wear, 4to (4) £150 - £200



649 Aldin (Cecil). Pickles, [1909]; Rough and Tumble, [1910]; The Twins, [1910]; Merry and Bright, [1911], Mac, [1912], 1st editions, colour lithographed plates, one text leaf repaired in *The Twins*, occasional light spotting and offsetting, a couple of previous owner inscriptions, original cloth-backed boards, some soiling and edge wear, a few covers a little bowed, 4to

(5)

£300 - £500



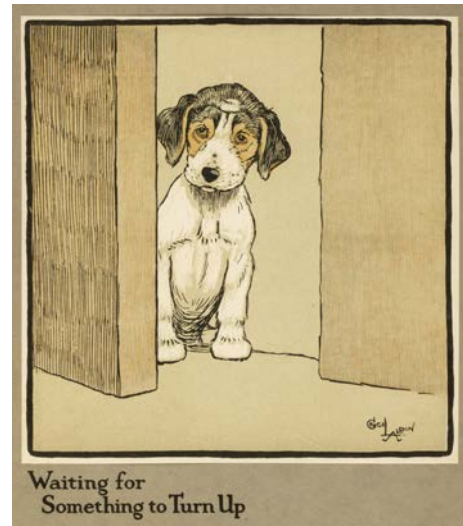
650 Aldin (Cecil). *The Merry Puppy Book*, London: Henry Frowde and Hodder & Stoughton, [1913], chromolithograph and black & white illustrations, some spotting, a few leaves splitting at gutter, one leaf nearly detached (somewhat edge-frayed with small tape repair to lower edge of blank verso), final printed leaf with closed marginal tear, stitching strained, front pastedown with contemporary ink inscription dated 1913, original cloth-backed pictorial boards, spine and edges rubbed, some wear to extremities, top of rear joint with short split, 4to, together with:

*The Bobtail Puppy Book*, London: Henry Frowde and Hodder & Stoughton, [1912], chromolithograph and black & white illustrations, minor finger-soiling to one page, free endpapers partly toned with light spotting, original pictorial cloth, a trifle rubbed with some marks (mainly to rear cover), spine slightly frayed at foot, slim 4to, plus:

*The Black Puppy Book*, London: Henry Frowde and Hodder & Stoughton, [1909], chromolithograph and black & white illustrations, some light toning, original cloth-backed boards, rubbed with some marks (mainly to rear cover), a little wear to extremities and rear cover, spine with small pinhole near head, slim 4to, plus 3 other Puppy books (*Mongrel*, *Red*, and *White*), all recased or rebaked, and a copy of *Moufflou*, [1915]

(7)

£150 - £200



651 Aldin (Cecil, illustrator). *Cecil Aldin's Happy Family ...*, told by May Byron, London: Henry Frowde, Hodder & Stoughton, 1912, 36 mounted colour plates, including 6 double-page, black & white letterpress illustrations, half-title verso with contemporary ink presentation inscription, spotting to text (lightly affecting 2 plates), 2 plates with a minor mark, endpapers renewed, top edge gilt, original linen-backed boards, with embossed colour illustrated panel to upper cover, rubbed and toned with some marks, rebaked with original spine relaid, 4to, together with: *Cecil Aldin's Merry Party ...*, told by May Byron, London: Henry Frowde, Hodder & Stoughton, 1913, 30 mounted colour plates, including 6 double-page, black & white letterpress illustrations, half-title, some plate support leaves with hinges strengthened (2 nearly detached, a few slightly detached), stitching strained, hinges strengthened, original linen-backed boards, colour illustrated panel to upper cover, somewhat worn and marked, joints cracked, 4to, and 19 others Cecil Aldin related, including *Sleeping Partners*, 1929 and *Just Among Friends*, 1935

(21)

£200 - £300



Lot 652



652 **Aldin (Cecil, illustrator).** *Dogs of Character*, written and illustrated by Cecil Aldin, 1st edition, London: Eyre & Spottiswoode and New York: Charles Scribner's sons, 1927, numerous illustrations, a few spots at front and rear, original pictorial cloth, corners lightly rubbed, large 8vo, together with: *The Dog who wasn't what he thought he was*, by Walter Emanuel, London [etc.]: Raphael Tuck & Sons, [1914], 24 full-page colour illustrations, occasional light finger-soiling or scarce minor spotting, stitching showing in places (but firm), original pictorial cloth, a trifle rubbed and lightly marked, spine browned, large 8vo, with 10 others illustrated by Aldin, including: *The Bunch Book*, by James Douglas, 1st edition in dust jacket, 1932; *Hotspur the Beagle*, by John Vickerman, 1st edition in dust jacket, 1934, and one other dog-related: *Thy Servant a Dog*, by Rudyard Kipling, 1st edition (in book form) in dust jacket, 1930

(13) £200 - £300

653 **Aldin (Cecil, illustrator).** *Roads and Vagabonds*, by Kenneth Hare, London: Eyre & Spottiswoode & New York: Charles Scribner's Sons, [1930], colour plates and illustrations by Cecil Aldin, bookplate of John Raymond Danson (1893-1976, bequeather of the Danson Family Library to Trinity College, Oxford University, the bookplate designed by the artist Stephen Gooden), top edge gilt, original vellum-backed cloth gilt, 4to

Limited edition 8/50, signed by the author and artist. A fine copy.

(1) £300 - £500

654 **Ardizzone (Edward, illustrator).** *The Otterbury Incident*, by C. Day Lewis, 1st edition, London: Putnam, 1948, black & white frontispiece and letterpress illustrations, endpapers and edges spotted, original gilt-lettered cloth, extremities lightly rubbed, front cover with pale mark to upper left corner, dust jacket, some toning and dust-soiling (mainly to spine), a few pale spots to front flap, some edge-fraying (repaired on verso) and chips, 8vo, together with:

**ibid.** *The Little Bookroom*, Eleanor Farjeon's Short Stories for Children chosen by herself, 1st edition, London: Geoffrey Cumberlege/Oxford University Press, 1955, black & white letterpress illustrations, endpapers spotted (lightly affecting half-title, rear pastedown with adhered newsclipping, edges lightly spotted, original cloth, lightly mottled, faded spine with ends a trifle frayed, price clipped dust jacket, top of spine a little rubbed, rear panel with single very short edge tear, 8vo, plus:

**ibid.** *The Growing Summer*, by Noel Streatfeild, 1st edition, London: Collins, 1966, black & white letterpress illustrations, original silver-lettered cloth, spine ends slightly rubbed, dust jacket, somewhat rubbed and edge-frayed (some repairs on verso), a few small chips, rear panel dust-soiled, 8vo, with 11 others mainly Ardizzone related, including: *The Bell Family*, by Noel Streatfeild, drawings by Shirley Hughes, 1st edition, 1954, in dust jacket; *The Suburban Child*, by James Kenward, illustrated by Edward Ardizzone, 1st edition, 1955, in dust jacket; *Edward Ardizzone, a Bibliographic Commentary*, by Brian Alderson, 2003

(14) £100 - £150

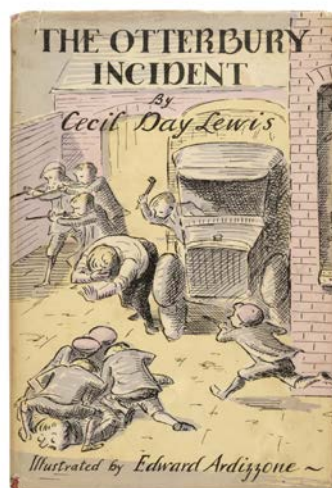
655 **Banbury Cross Series.** The Banbury Cross Series, prepared for children by Grace Rhys, 12 volumes (complete), London: J.M. Dent, 1894-95, illustrations by R. Anning Bell, R. Heighway, V. & E. Holden, H. Isabel Adams, Charles Robinson, H. Granville Fell, Alice M. Mitchell, Sidney H. Heath and others, light toning to decorative endpapers, top edge gilt, original green cloth gilt, cloth ties, some fading to extremities, slight bowing to covers, contained in original cloth box, gilt illustration to hinged lid (light soiling and a few marks), small 8vo

A charming set of illustrated fairy tales, rarely found complete in the original box, comprising *Jack the Giant-Killer and Beauty and the Beast*, *The History of Cinderella or the Little Glass Slipper*, *The Sleeping Beauty and Dick Whittington and his Cat* (2nd edition, November 1895), *Little Red Riding Hood & the History of Tom Thumb*, *The House that Jack Built & Other Nursery Rhymes*, *Blue Beard and Puss in Boots*, *Aladdin or the Wonderful Lamp*, *Banbury Cross & Other Nursery Rhymes*, *Fireside Stories*, *The Fairy Gifts and Tom Hickathrift*, *Aesop's Fables*, *The History of Ali Baba and the Forty Thieves*.

(12) £500 - £800



Lot 653



Lot 654



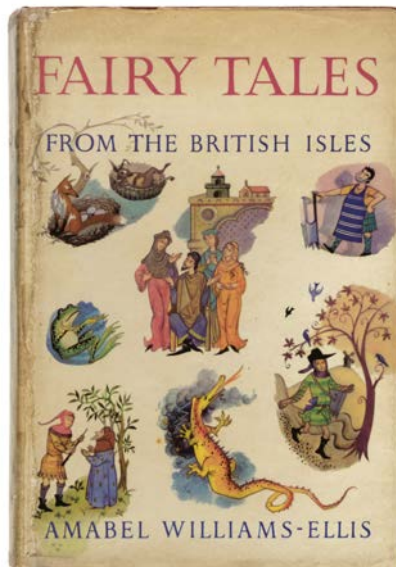
Lot 655



656 **Baumann (Gustave, illustrator).** *All the Year Round*, by James Whitcomb Riley, Indianapolis: Bobbs Merrill Company, 1912, 29 leaves, printed on one side only, 12 colour printed woodcut illustrations, each with accompanying verse, some spotting, front free endpaper with near contemporary ink manuscript inscription, original two-tone cloth gilt, spine cloth spotted, extremities lightly rubbed, rubbed dust jacket, somewhat edge-chipped with a few marks or spots, front cover with short edge tear, spine with losses centrally and at ends (with associated tears or splits), slim 4to

(1)

£100 - £150



657 **Baynes (Pauline Diana, illustrator).** *Fairy Tales from the British Isles*, retold by Amabel Williams-Ellis, 1st edition, London & Glasgow: Blackie, 1960, 8 colour plates (including frontispiece), numerous black & white illustrations in text, title with a few minor spots at head of gutter, colour pictorial endpapers, edges lightly spotted, original red cloth gilt, in pictorial dust jacket, some light toning, 2 short closed tears to top edge of rear panel, sunned spine with adhesive tape repairs to frayed ends, laminate lifting with some loss (as often) along dust-soiled front joint, 8vo

(1)

£200 - £300



658 **Blyton (Enid).** *Five on Kirrin Island Again*, 1st edition, Hodder & Stoughton, 1947, colour frontispiece, tinted plates and plain illustrations to text, pictorial endpapers, original blue boards gilt in dust jacket (6/-, with telescope the wrong way round), mostly closed tears and creasing, a little loss to corners of spine ends and corners of lower panel, 8vo

(1)

£100 - £150

659\* **Blyton (Enid, 1897-1968).** Autograph letter signed, 'Enid Blyton', Green Hedges letterhead, 12 November 1957, to Mr Reinhardt, in blue ballpoint pen, thanking him for his letter and confirming that Collins have been in touch and 'that if Collins themselves agree entirely with anything you propose to arrange with Boots, I will automatically agree also, though I should, of course, like to know what is arranged, so that I may tell my Board', saying that Easter time sounds a better time for selling than Christmas, that 10% royalty is alright and imagining Boots won't have much difficulty in selling the books and that this will clear the way for Collins' new editions, 'They are a splendid firm, one of my favourites! I'm very glad my books are going to them', 2pp., 8vo

(1)

£100 - £150

660\* **Blyton (Enid, 1897-1968).** Autograph letter signed, 'Enid Blyton', Green Hedges letterhead, 18 April 1957, to Ria, thanking her for her nice letter, enclosures, and complimenting on her good English but continuing, 'I am amused that you should have written such a long letter to an author whose books you have not read! You want to know if they are translated into your language - yes - the 'Adventure' series is in Dutch, and I believe there are other of my books too. They have also been broadcast in your country. One of my finest artists comes from your country, and illustrates the most popular series of very young books published here for children. His name is Van Beek and he does beautiful work for me' telling her that she is afraid that she is far too busy to come and stay with her, that she has a large household to run and 'girls of my own to see too. One is your age, one is older. They get bored with letter-writing, because so many many children write to them, as you can imagine, enclosing a small autographed photograph [no longer present], 2pp., 8vo

(1)

£100 - £150



Beaconsfield 1091  
Green Hedges,  
Penn Road,  
Beaconsfield,  
Buckinghamshire.

Enid Blyton

April 18.57

Dear Ric,

Thank you for your nice letter. You certainly write very good English. Thank you for all your enclosures too.

I am amused that you should have written such a long letter to an author whose books you have not read! You want to know if they are translated into your language. Yes - the "Adventure" series is in Dutch, & I believe there are other foreign books too. They have also been broadcast in your country.

One of my favourite artists comes from your country, and illustrates the most popular series of very young books published

Lot 660

Keep you well informed of my books, as I have such an excellent market in the household shops.

One more book I have just remembered. "Before I go to sleep" to be published shortly by Latimer House Ltd. - It's quite a new departure for me, this book, & is meant for mothers & young children to use together in the last few minutes before the child is tucked up. - It's a book that is greatly needed & I have so often been begged to write it, that I really felt I must. It is most beautifully illustrated. I'd like your opinion on it if you see it.

Yours very sincerely  
Enid Blyton

Lot 661

Beaconsfield 1091  
Green Hedges,  
Penn Road,  
Beaconsfield,  
Buckinghamshire.

Enid Blyton

Publisher of Enid Blyton Books

Nal Millars. Adventure & Fairy, educational series of readers & all kinds, both of short stories.

Nelson's. School stories, Detective series (for children) collections of short stories, both of poems & plays, Nature books, Religion books.

Blackwell. Plays. Adventure series. "Happy House" series (about to be published).

Longmans. Family stories. Adventure.

"Caravan Family" series. Scripture series. (All of these have a sound moral tone)

Hodder. Adventure series. Collections of short stories.

Archibald. Picture books.

Sampson Low. Big Annual type of book. Holiday books.

Grass Bros. Nature books. Collections of short stories.

Johnson (Glasgow). About 24 letters, both dealing with all kinds of things in story form.

Lot 662

661\* Blyton (Enid, 1897-1968). Autograph letter signed, 'Enid Blyton', Green Hedges letterhead, 23 August 1947, to Mr Holbrow, thanking him for sending her abstracts of the Hospital letters, complimenting him on his generous gift to hospitals, telling how interesting she finds his weekly magazine and continuing, 'Blackwells have just published 'The Children of Happy House', the first of the Happy House series. Methuen have just published 'Second Form at Malory Towers' as you know, 2nd of this series - and will soon be publishing 'The Mystery of the Missing Necklace', the 5th 'detective' series. (It's now been published in America too)...', continuing with more news of her current publishing agenda including mention of 'Five on Kirrin Island again', 4pp., 8vo, together with a carbon copy of the letter from Holbrow dated 27 August 1947, replying to Blyton's letter, one page, 8vo, both letters with pin holes to upper margin where previously attached

(2)

£150 - £200

662\* Blyton (Enid, 1897-1968). Autograph letter signed, 'Enid Blyton', Green Hedges letterhead of Enid Blyton, 24 June 1947, to Mr Holbrow, concerning Holbrow's visit to the USA, describing the medals she won for her first book published there, and mentioning several titles to be printed for the Christmas market, the final two sides being her summary of her English publishers (19 of them) and what they are actually doing for her, 6pp., 8vo, together with a carbon copy of the letter from R.M. Holbrow as assistant editor to which Enid Blyton is replying, 30 June 1947, in turn replying to her letter, mentioning his interest in her medal and inviting her to a salad lunch with him at Shearns, 2pp., 8vo, both letters with pin holes to upper margin where previously attached

(2)

£200 - £300

Beaconsfield 1091  
Green Hedges,  
Penn Road,  
Beaconsfield,  
Buckinghamshire.

Enid Blyton

April 25.61

Knoll House  
Studland Otter Bay,  
Dorset

Dear Mrs Baker,

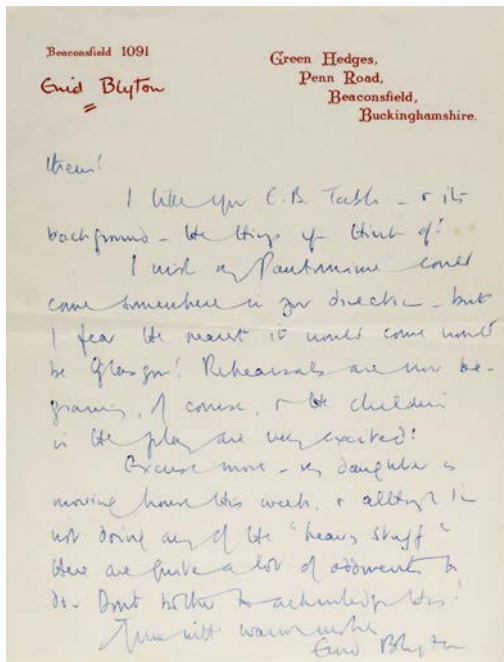
Your letter was forwarded to me here, where I am away on holiday. (A bit rainy, however!) Thank you very much for a nice newsy letter again - how you find time for such long ones I do not know! What a busy life of lead!

I enclose all the autographs you ask for, most much pleased. One child's name seemed to be MARILYN, which I had not heard before, & wondered if it should be MARILYN, but if it should be, let me know & I'll write another - I know has a mis-spelt name on an autograph label spoils it for a child! ("If you see, I don't feel as if it's for me!")

663\* Blyton (Enid, 1897-1968). Autograph letter signed, 'Enid Blyton', Green Hedges letterhead, 25 April 1961, to Mrs Baker, thanking her for her nice newsletter again, 'how you find time for such long ones I do not know! What a busy life you lead!', enclosing requested autographs [no longer present] and querying whether one of the children's names is Marlyn or should be Marilyn, 'I know how a mis-spelt name or an autograph label spoils it for a child! ("You see, I don't feel as if it's for me" said a child to me once, very mournfully. "You spelt my name Marjorie instead of Margery, Miss Blyton!")' telling that they are on a golfing holiday and that 'my husband (lucky man!) owns the course here, and it is a really beautiful one, overlooking enormous Poole Harbour... He also owns a farm not far away (the "Finniston Farm of the F.F. book of that name!) so we come down here quite a bit', noting that the hotel they are staying in is run for children and parents so there is plenty of material around for future books, is glad that Mrs Baker has written a book but could not guarantee it would be published, telling that she has written a new Mystery book, the 15th of the series, letterhead address struck through and Knoll House, Studland Bay, Dorset written by Blyton beneath, small blank upper left corner tears with loss to both leaves, not affecting letterhead or text, 4pp., 8vo

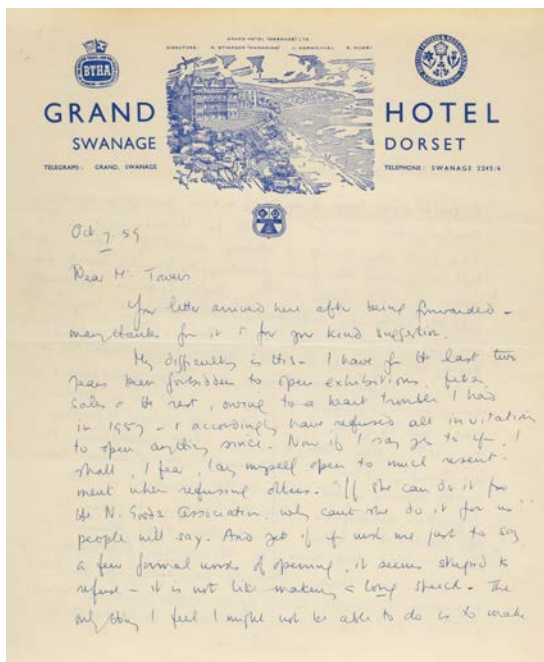
(1)

£150 - £200



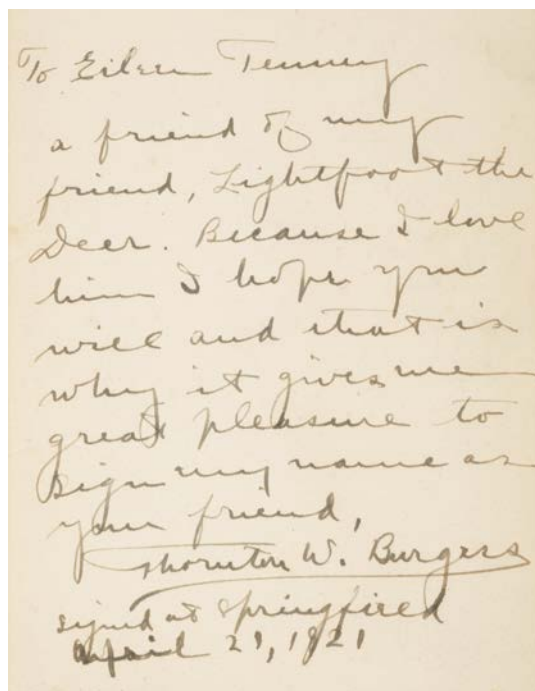
664\* Blyton (Enid, 1897-1968). Autograph letter signed, 'Enid Blyton', Green Hedges letterhead, 27 November 1959, to Mrs Baker, thanking her for her amusing and interesting letter, praising her for her work as a librarian, enclosing the new autographs she wants [no longer present], and commenting 'what a lot of new members you keep getting! (And no wonder, with your jam-tarts and the rest!)' saying she will send the Christmas cards and asking her to write the child's name in each if she has the time and inclination and giving further details of the logistics and saying that she wouldn't 'dream of you paying for them!', wishing that her pantomime 'could come somewhere in your direction - but I fear the nearest it would come would be Glasgow! Rehearsals are now beginning, of course, & the children in the play are very excited! Because mine - my daughter is moving home this week, & although I'm not doing any of the 'heavy stuff' there are quite a lot of oddments to do. Don't bother to acknowledge this! Yours with warm wishes Enid Blyton

(2) £150 - £200



665\* Blyton (Enid, 1897-1968). Autograph letter signed, 'Enid Blyton', Grand Hotel, Swanage letterhead, 7 October 1959, to Mr Towers, saying that she is reluctant to attend an invitation to the opening of the N[ursery] Goods Association exhibition because for the last two years she has been forbidden to attend open exhibitions, fetes, etc., because of a heart problem in 1957, 'And yet if you wish me just to say a few formal words of opening, it seems stupid to refuse - it is not like making a long speech - The only thing I feel I might not be able to do is to make a protracted tour of the exhibition, having to examine carefully each exhibit and talk to the exhibitors - this I do find very tiring, and always avoid if I can. I am telling you all this quite frankly, as I would like to hear what you may have to say, before I discuss the matter with my husband (a doctor!) and see what he says! In any case I should have visited the exhibition incognito during the week. (I do hate being well-known!!)', telling him then of a Noddy pantomime that is to be in Liverpool that year as well as in London which may interfere with plans if she attends, slight toning to upper margin, 2pp., 4to

(1) £150 - £200



666 Burgess (Thornton W.). Lightfoot the Deer, 1st edition, Boston: Little, Brown, and Company, 1921, 8 colour plates by Harrison Cady, including frontispiece, front free paper with authorial inscription in ink, original blue cloth, spine slightly toned and rubbed at ends, colour illustration mounted on upper cover, 8vo, together with an original illustration by Harrison Cady (1877-1970), pen & ink on paper, depicting a rabbit wearing trousers and braces, and a striped scarf, sitting on a bank and conversing with a bird perched on the branch of a tree, captioned to lower margin 'Peter pricked up his long ears. "Why are you glad[?]" he asked.', signed lower right, small brown spot, sheet size 19.2 x 15.5cm (7.5 x 6ins), mounted

Inscribed by the author on the front free endpaper: "To Eileen Tenney a friend of my friend, Lightfoot the Deer. Because I love him I hope you will and that is why it gives me great pleasure to sign my name as your friend, Thornton W. Burgess, signed at Springfield, April 21, 1921." The original illustration by Harrison Cady is for Burgess Bedtime Story published in the New York Herald Tribune in 1949.

(2) £150 - £200

Lot 665





667 **(Clarke (Harry, illustrator).** *Tales of Mystery and Imagination*, by Edgar Allan Poe, 1st edition, George G. Harrap & Co. Ltd., 1919, 24 uncoloured plates, each with tissue-guard (tissue-guard to frontispiece with lower outer corner torn away), top edge gilt, remainder untrimmed, original gilt-decorated full vellum, some marks and light discolouration (generally a good copy), 4to  
Limited edition of 170 copies, signed by Harry Clarke, this copy numbered 127/170.

(1)

£800 - £1,200

668\* **Cobb, Ruth, fl. 1902-1953.** A complete set of original pen and ink and watercolour drawings for the book 'Three Little Adventurers' by Madeleine Grant Richards, [1917], all signed to lower margin, each 12.5 x 8cm (5 x 3ins), mounted in order of appearance in the story in two panoramic matching frames, glazed, each 20 x 142cm (8 x 56ins), together with a second larger original pen, ink and watercolour illustration used as the fourth illustration in the book, short closed tear to lower margin, 19.5 x 12.5cm (7.75 x 5ins), framed and glazed, plus a first edition copy of the book, some light toning, inner hinges broken and leaves coming loose, original pictorial cloth in bright condition, d.j. somewhat soiled and worn and relined, 8vo, Mrs Grant Richards publisher's contract and two royalty receipts (1918) loosely inserted

Most of Cobb's book illustrations were drawn for children's books, including those she wrote herself. She also contributed to magazines such as Chatterbox and Punch.

(7)

£200 - £300



669 **Crane (Walter, illustrator).** *Don Quixote of the Mancha*, retold by Judge Parry, London: Blackie & Son, 1900, half-title signed in ink by the illustrator, 11 colour plates (including frontispiece), decorative title and frontispiece margins lightly toned (from tissue guard), p.126 with minor surface skinning at gutter (affecting 2 letters), bookplate 'W. L. Phillips', original pictorial cloth, lightly rubbed in places, rear cover a trifle scratched, spine somewhat darkened, 8vo, together with:

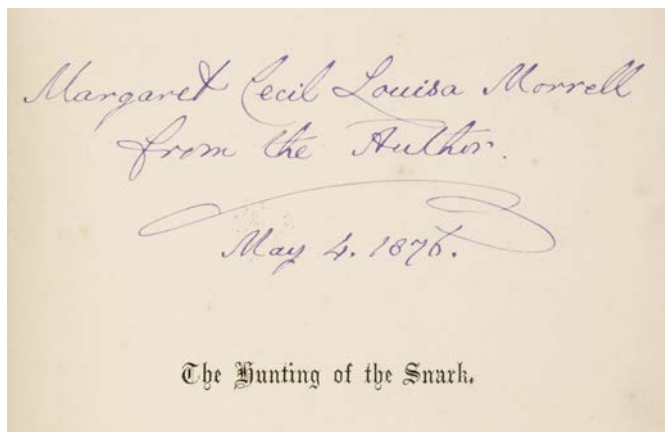
A Wonder Book for Girls & Boys, by Nathaniel Hawthorne, London: Osgood, McIlvaine & Co., 1892, preliminary blank signed in ink by the illustrator, 60 colour designs, many full-page, bookplate as above, original pictorial cloth, somewhat rubbed and scratched, mainly to rear cover and extremities, darkened spine slightly cocked, 8vo, plus:

**Crane (Walter),** *Ideals in Art: Papers, theoretical, practical, critical*, London: George Bell & Sons, 1905, half-title signed in ink by the author, numerous black & white illustrations (many from photographs), by Walter Crane and others, bookplate as above, front free endpaper with book ticket 'Library of J. Leon Williams', top edge gilt, original pictorial cloth gilt, a little rubbed and marked, some fading or darkening, 8vo

(3)

£100 - £150





**670 Dodgson (Charles Lutwidge, 'Lewis Carroll').** *The Hunting of the Snark*, an Agony in Eight Fits, 1st edition, Macmillan, 1876, inscribed by the author in purple ink on the half-title, frontispiece and full-page black & white illustrations by Henry Holiday, advertisement leaf at rear, some spotting and marks, all edges gilt, front pastedown with bookplate of Edward Prioleau Warren, original gilt-blocked white cloth by Burn (with ticket on rear pastedown), rubbed and worn, all but a small piece of spine lacking (and that detached), upper cover near-detached, 8vo Williams, Madan, Green and Crutch 115.

One of the rarest binding variants, inscribed by Lewis Carroll in his characteristic purple ink: 'Margaret Cecil Louisa Morrell from the Author. May 4. 1876'. Margaret Morrell was the daughter of Frederick Parker Morrell and Harriette Anne Morrell née Wynter (see lot 586 for Harriette's journal). Frederick Morrell was Steward of St John's College between 1863 and 1882, a post his father had held before him. Margaret and her younger sister Frederica were both photographed by Lewis Carroll on several occasions between 1873 and 1874, and their mother also sat for the author. Margaret married architect and archaeologist Edward Prioleau Warren in 1894.

Although typically found in black-blocked buff cloth, Lewis Carroll wrote to his publisher on 21 March 1876 ordering copies of *The Hunting of the Snark* in various colours stamped in gilt, intended as gifts for friends, requesting '100 in red and gold, 20 in dark blue and gold, 20 in white vellum and gold.'

(1)

£2,000 - £3,000

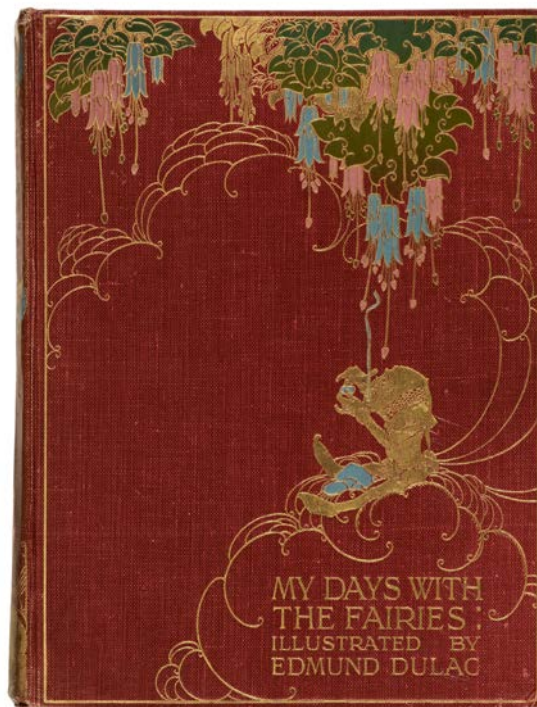


Lot 671

**671 Dulac (Edmund).** *Lyrics Pathetic & Humorous from A to Z*, London: Frederick Warne & Co., 1908, 24 colour plates, light offsetting to endpapers, original cloth-backed pictorial boards, upper corners repaired, lower corners rubbed, a couple of small bumps at foot of covers, a few small marks and small abrasion to upper cover, 4to

(1)

£200 - £300



**672 Dulac (Edmund, illustrator).** *My Days With the Fairies*, by Mrs. Rodolph Stawell. A New and Enlarged Edition of "Fairies I Have Met", London: Hodder and Stoughton, [1913], 8 tipped-in colour plates, some light spotting, Henry Sotheran ticket, original red pictorial cloth gilt, spine a little faded, edges lightly rubbed, covers slightly bowed, 4to, together with

**Dulac (Edmund, illustrator).** *Treasure Island*, by Robert Louis Stevenson, London: Ernest Benn, 1927, 12 colour plates, light toning to endpapers, contemporary prize inscription to front endpaper, original cloth gilt, green label to spine, 4to, with four others: W. Heath Robinson's *Bill the Minder*, 1st US edition, Henry Holt, New York, 1912, Edmund Dulac's *Picture-Book for the French Red Cross*, [1915], *Kim*, by Rudyard Kipling, Limited Editions Club, New York, 1962, limited signed edition 80/1500 and Colin White's *Edmund Dulac*, Studio Vista, 1976

(6)

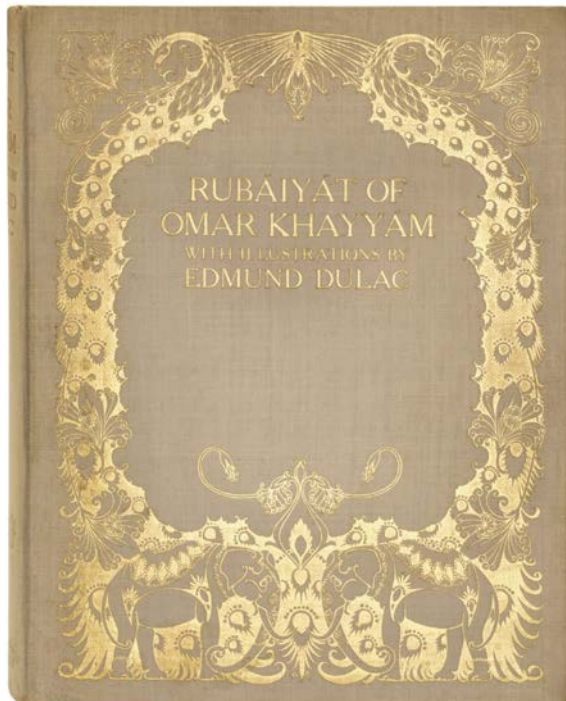
£300 - £400



## ORIGINAL BOOK ILLUSTRATIONS



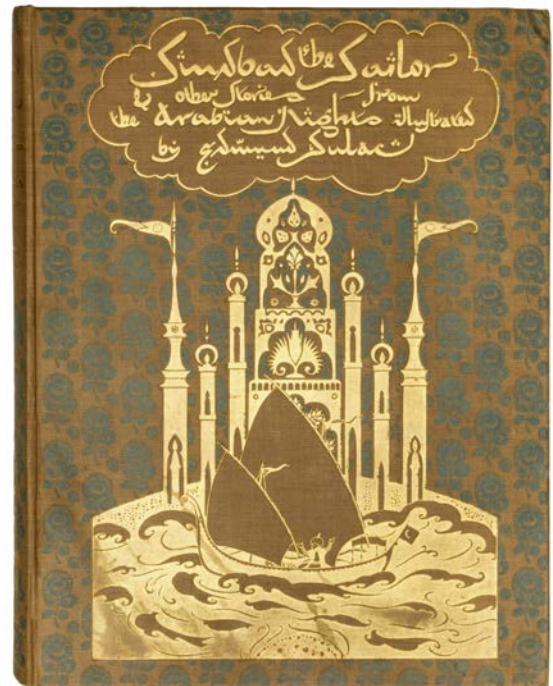
673 **Dulac (Edmund, illustrator).** Princess Badoura. A Tale from the Arabian Nights, retold by Laurence Housman, London: Hodder and Stoughton, [1913], 10 tipped-in colour plates, Henry Sotheran ticket at front, top edge green, original cream and green gilt-decorated cloth, small indentation at foot of rear cover, 4to (1) £150 - £200



Lot 674

674 **Dulac (Edmund, illustrator).** Rubaiyat of Omar Khayyam, rendered into English verse by Edward Fitzgerald, London: Hodder and Stoughton, [1909], 20 tipped-in colour plates (plate opposite 36th quatrain with light corner crease), a few minor spots front and rear, original cream cloth gilt, 4to (1) £200 - £300

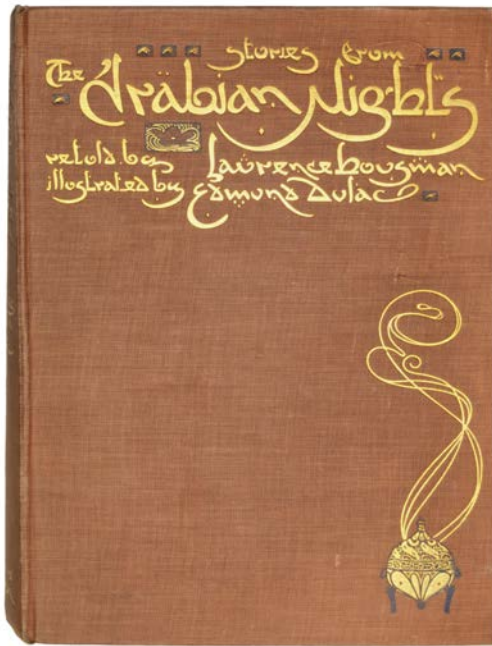
675 **Dulac (Edmund, illustrator).** Shakespeare's Comedy of the Tempest, London: Hodder & Stoughton, [1908], 40 tipped-in colour plates, small previous owner blindstamp to front endpaper, Henry Sotheran ticket, original green cloth gilt, joints and edges lightly rubbed, covers a little bowed, 4to, together with **Dulac (Edmund, illustrator).** Dreamer of Dreams, by the Queen of Roumania, London: Hodder & Stoughton, [1915], 6 tipped-in colour plates, a few minor spots, light toning to half title and advertisement leaf verso, original cloth gilt, spine a little toned, 4to (2) £150 - £200



676 **Dulac (Edmund).** Sinbad the Sailor & Other Stories from the Arabian Nights, London: Hodder & Stoughton, [1914], 23 tipped-in colour plates, light spotting to half title and endpapers, prize label to front endpaper, original pictorial cloth gilt, small bump to one corner, 4to (1) £200 - £300

677 **Dulac (Edmund, illustrator).** Stories from Hans Andersen, London: Hodder & Stoughton, 1911, 28 tipped-in colour plates, light toning to endpapers, original cloth gilt, some fading to spine, covers slightly bowed, 4to (1) £150 - £200





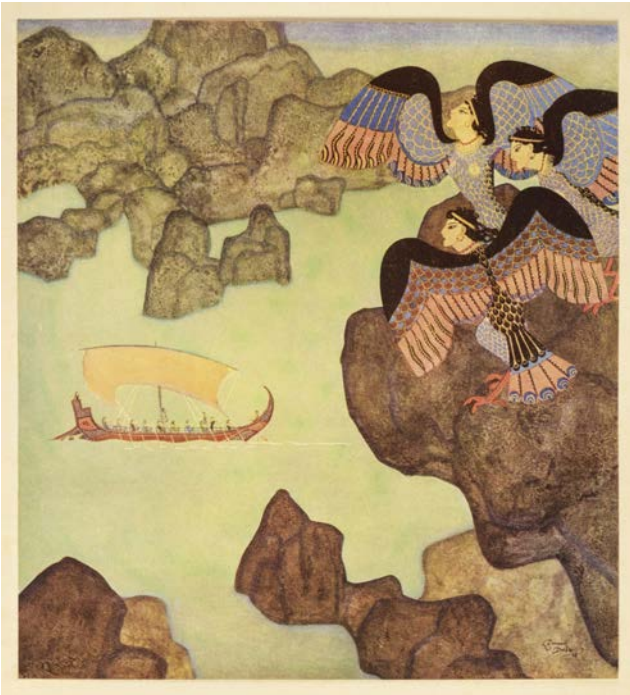
678 **Dulac (Edmund, illustrator).** *Stories from the Arabian Nights*, retold by Laurence Housman, London: Hodder and Stoughton, 1907, 50 tipped-in colour plates, original russet cloth gilt, joints and edges a trifle rubbed, 4to  
(1)

£200 - £300



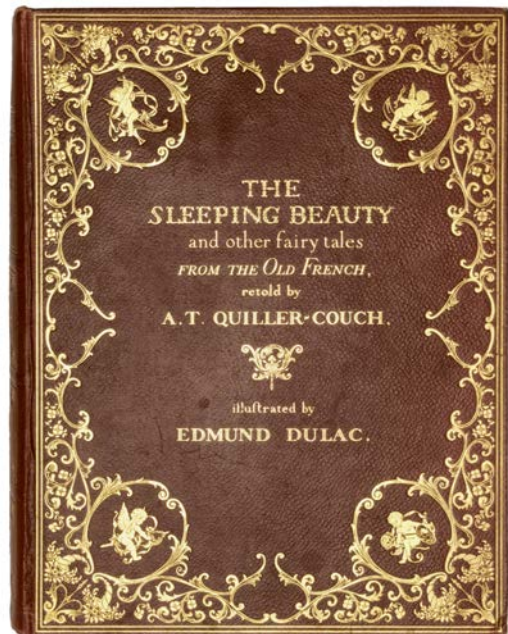
680 **Dulac (Edmund, illustrator).** *The Kingdom of the Pearl*, by Leonard Rosenthal, London: Nisbet & Co., [1920], 10 tipped-in colour plates, a little minor spotting to text, top edge gilt, original cloth-backed decorative boards, spine ends a little bumped, covers slightly bowed, 4to  
Limited edition 272/675  
(1)

£300 - £500



679 **Dulac (Edmund, illustrator).** *Tanglewood Tales*, by Nathaniel Hawthorne, London: Hodder and Stoughton, [1918], 14 tipped-in colour plates, a little minor spotting, light toning to endpapers, original half vellum, some light fading to covers and discolouration to vellum, contained in custom-made morocco-backed solander case, 4to  
Limited signed Edition de Luxe 160/500  
(1)

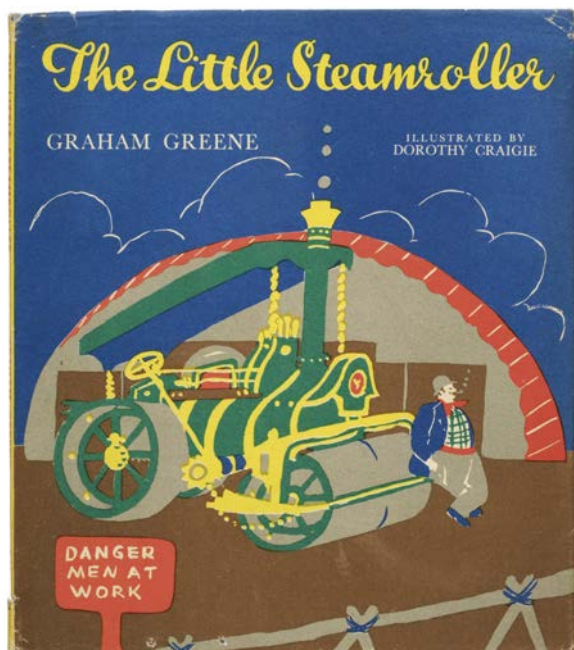
£200 - £300



681 **Dulac (Edmund, illustrator).** *The Sleeping Beauty and Other Fairy Tales from the Old French*, retold by Sir Arthur Quiller-Couch, London: Hodder & Stoughton, [1910], 30 tipped-in colour plates, a little minor spotting, contemporary previous owner inscription, original cloth gilt, edges slightly rubbed, 4to  
(1)

£150 - £200





682 **Greene (Graham).** *The Little Steamroller. A Story of Adventure, Mystery and Detection*, 1st edition, London: Max Parrish, 1953, colour illustrations by Dorothy Craigie, endpapers with partial offsetting from flaps, original blue cloth gilt, dust jacket, small closed tears at spine ends and folds, 4to, together with six others including *The Little Train*, 1973 (lacking dust jacket), *The Little Fire Engine*, 1973, *The Little Steamroller*, 1974 and *The Little Horse Bus*, 1974, all illustrated by Edward Ardizzone in price-clipped dust jackets, plus *The Little Horse Bus*, 1952, illustrated by Dorothy Craigie (lacking dust jacket)

(7)

£200 - £300

683 **Kipling (Rudyard).** *Just So Stories for Little Children*, 1st edition, London: Macmillan and Co., 1902, illustrations by the author, one or two light fingermarks, light spotting and small red stains to endpapers, contemporary presentation inscription, bookplate, original 2nd state red pictorial cloth binding (the first state binding was blocked in white and prone to flaking), spine a little faded and rubbed at ends, small stain and indentation to upper cover, small 4to

(1)

£100 - £150



684 **Milne (A. A.).** A complete set of first editions of the Winnie-the-Pooh Stories, 1924-1928, comprising:

*When We Were Very Young*, 1st edition, Methuen, 1924, illustrated throughout by E.H. Shepard, presentation copy with original publisher's ink presentation stamp at foot of title, some toning to half-title and (blank) free endpapers, stitching slightly showing in places (but firm), top edge gilt, remainder rough-trimmed (with light spotting), original dark blue cloth gilt, spine very slightly darkened and a little rubbed at ends, 8vo;

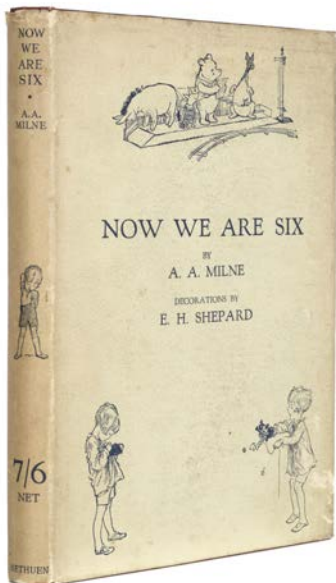
*Winnie-the-Pooh*, 1st edition, Methuen, 1926, illustrated throughout by E.H. Shepard, pictorial endpapers (some toning and light spotting), top edge gilt, remainder rough-trimmed, original green cloth gilt, spine ends and corners very lightly rubbed, 8vo;

*Now We Are Six*, 1st edition, Methuen, 1927, half-title and final page partially toned, p.65/66 with small spot centrally, pictorial endpapers, top edge gilt, remainder rough-trimmed, original red cloth gilt, spine a little faded and lightly rubbed at ends, 8vo;

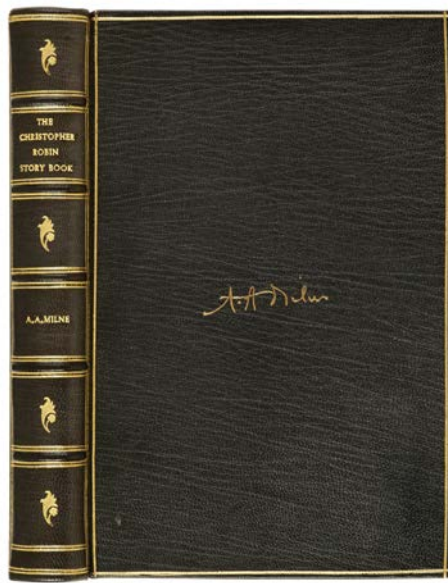
*The House At Pooh Corner*, 1st edition, Methuen, 1928, illustrated throughout by E.H. Shepard, pictorial endpapers (free endpapers somewhat toned), top edge gilt, remainder rough-trimmed (a few light spots), original salmon cloth gilt, spine faded, two related advertisement slips loosely inserted, 8vo, housed together in a blue cloth slipcase with ribbon-pull

(4)

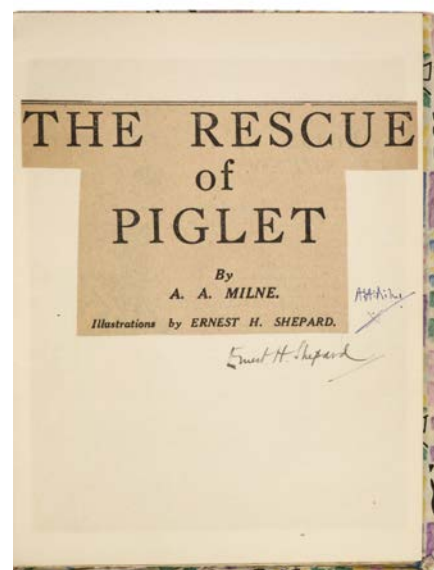
£800 - £1,200



Lot 685



Lot 686



Lot 687

**685 Milne (A. A.).** *Now We Are Six*, with Decorations by Ernest H. Shepard, 1st edition, 1927, numerous black & white illustrations, half-title and imprint page partly toned (as usual), top edge gilt, remainder rough trimmed, original red cloth gilt, top edge of spine a little faded, dust jacket, dust-soiled and lightly marked, somewhat toned (mainly to spine and folds), minor edge-fraying to spine ends, small chips (and one associated short tear) to top ends of folds and spine, 8vo

(1)

£150 - £200

**686 Milne (A. A.).** *The Christopher Robin Story Book*, 1st edition, London: Methuen, 1929, signed by the author to title, numerous black & white illustrations by Ernest H. Shepard, scarce finger-soiling or minor marks, 4 leaves publisher's advertisements at rear, marbled endpapers, some spotting to fore-edge, modern dark blue morocco gilt, lightly faded gilt-decorated spine with raised bands, original blue cloth gilt front cover and spine bound in at rear, 8vo, together with:

*Toad of Toad Hall*, 1st edition, London: Methuen, 1929, 4 leaves publisher's advertisements at rear, and 4 page publisher's advertisement leaflet loosely inserted, endpapers partly toned, top edge gilt, original blue cloth gilt, spine lightly faded, extremities minimally rubbed, dust jacket, some dust-soiling, a few light spots to rear panel, some edge-fraying and chips, browned spine somewhat rubbed, 8vo

(2)

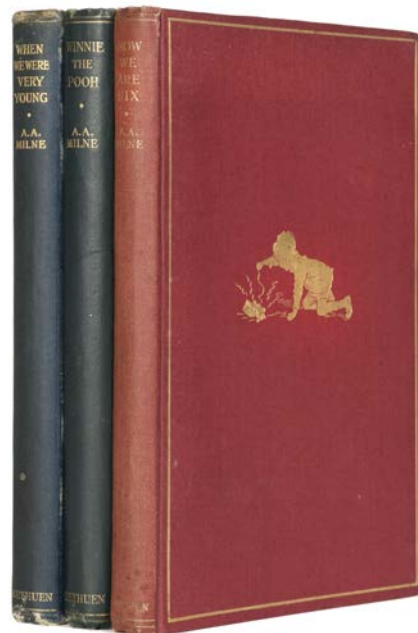
£200 - £300

**687 Milne (A. A.).** *The Rescue of Piglet*, a New Story for Children, illustrations by Ernest H. Shepard, c.1925, the story of Piglet extracted from the *Evening News* as press-cuttings, mounted in a blank exercise book in story-form, 2nd title signed in ink by both author and illustrator, cuttings toned and offset, front free endpaper with contemporary ink manuscript subtitle "A Rescue of a Rescue", limp covers wrapped in contemporary patterned paper, extremities lightly rubbed with a little wear, spine toned, small 4to Provenance: from the library of P. T. R. Gillette, sold at auction by Sothebys, February 10th 1959.

A unique item, compiled by hand and signed by both A. A. Milne and Ernest H. Shepard. The press cuttings here are probably the first appearance in print of the story of Piglet and the flood, published in *Winnie the Pooh* in 1926.

(1)

£800 - £1,200



**688 Milne (A. A.).** *When We Were Very Young*, 10th edition, July 1925; *Winnie-the-Pooh*, 1st edition, 1926; *Now We Are Six*, 1st edition, 1927, London: Methuen, monochrome illustrations to each by Ernest H. Shepard, the 1st title somewhat finger-soiled with a few minor marks, *Winnie-the-Pooh* lightly finger-soiled, each with some browning to endpapers (and half-title in *Now We Are Six*), 1st title with pictorial bookplate of B. F. & R. Jukes, and with hinges cracked and rear free endpaper partly detached, original blue, green and crimson cloth gilt respectively, lightly mottled or marked, extremities a trifle rubbed, 1st title with head of spine a little frayed, *Now We Are Six* spine somewhat faded, 8vo

(3)

£100 - £200





Lot 689



Lot 690

689 **Milne (A. A.).** *Winnie-The-Pooh*, 1st edition, London: Methuen, 1926, numerous illustrations by Ernest H. Shepard, 2 leaves with very slight edge-fraying, some toning to endpapers, top edge gilt, original green cloth gilt, some pale mottling or marks (mainly to rear cover), extremities very lightly rubbed, 8vo, together with:

*Now we Are Six*, 1st edition, London: Methuen, 1927, numerous illustrations by Ernest H. Shepard, half-title (toned) with contemporary ink manuscript inscription, marbled endpapers, top edge gilt, modern red morocco gilt, front cover with gilt decoration from original red cloth front cover mounted centrally, front cover somewhat soiled and a trifle scuffed in places, 8vo

(2) £200 - £300

690 **Milne (A. A., and Shepard, Ernest H.).** A collection of six prints, by Ernest H. Shepard, 1928, depicting incidents in the lives of Christopher Robin and Winnie the Pooh, extracted from *Home Chat* magazines and mounted into a blank scrapbook, front pastedown with paper flap enclosing a mounted illustration of Pooh and Piglet (reading 'Now we are Six'), the paper flap signed by both author and illustrator, 2nd print slightly ink speckled (mainly to lower margin), rear endpapers with 2 further mounted illustrations, of Christopher Robin reading (stained with surface loss), and of A. A. Milne, limp covers wrapped in contemporary patterned paper, extremities rubbed with a little wear, spine somewhat toned, front cover with 2cm closed tear at fore-edge, slim 4to

Provenance: from the library of P. T. R. Gillette, sold at auction by Sothebys, February 10th 1959.

A unique item, compiled by hand and signed by both A. A. Milne and Ernest H. Shepard. The six prints are taken from issues of the *Home Chat* magazine published in a series around October 1928. The prints are: Christopher Robin has a Little Something at Eleven; What Christopher Robin does in the Mornings; Christopher Robin gives Extract of Malt all round; Christopher Robin's Green Braces; Christopher Robin at the Enchanted Place; Christopher Robin organises an "Expotition". Ernest H. Shepard produced these prints exclusively for the magazine and they apparently never appeared in any of the 'Pooh' books.

(1) £700 - £1,000

691 **Milne (A.A., H. Fraser-Simson & E.H. Shepard).** *The King's Breakfast*, 2nd edition, London: Mathuen & Co., 1926, illustrations by E.H. Shepard, light spotting to title, original cloth-backed pictorial boards, a few minor marks, 8vo, signed to title by E.H. Shepard, 9/1/70, together with

**Awdry (Rev. W.)** *Enterprising Engines* (2 copies), 1968; *Duke the Lost Engine*, 1970, 1st editions, colour illustrations, original cloth, dust jackets, a few chips and tears, oblong 8vo, together with 6 other 'Railway Series' titles including 3 signed by the author, plus three others: *Stuart Little*, by E.B. White, 1st UK edition, 1946, *Watership Down*, by Richard Adams, 1974 paperback reprint, clear tape laminate to covers, inscribed by the author to title, and *Ethel & Ernest*, by Raymond Briggs, 1st edition, 1998, signed by the author (13) £100 - £150



692\* **Milne (A.A.).** *The Pooh Calendar* [1930], London: Methuen, [1929], pictorial cover and 12 illustrated leaves by Ernest H. Shepard, printed in colours on card (rectos only), covers somewhat toned and spotted, a few light spots to February, fastened with tassled yellow silk cord at head, 26 x 19cm (10.25 x 7.5ins), contained in original brown printed pictorial publisher's envelope, somewhat toned and dust-soiled, edge-frayed with some small chips, flap with 3cm closed tear

Scarce with the original envelope.

(1) £150 - £200



693\* **Milne (A.A.)**. The Very Young Calendar 1930 ..., London: Methuen, [1929], pictorial cover and 12 illustrated leaves by Ernest H. Shepard, printed in colours on card (rectos only), covers somewhat toned and spotted, a few light spots to January, fastened with tassled blue silk cord at head, 25.5 x 20.5cm (10 x 8ins), contained in original blue printed publisher's envelope, somewhat toned and dust-soiled, with a little edge-fraying. Scarce with the original envelope.

(1)

£150 - £200



694 **Nicholson (William)**. London Types, William Heinemann, 1898, 12 colour lithograph plates, advertisement leaf at rear, light offsetting to text, occasional light marks to margins, endpapers spotted, hinges split, red edges, gutter percha perished and replaced with later stitching, original cloth-backed boards, soiled, head of spine frayed, edges showing, large 4to

(1)

£100 - £150



695 **Nister (Ernest, publisher)**. Picture Gallery of Pets, London: Ernest Nister, [cover-title], [1913], 18 chromolithographed illustrations, some browning and marks to blank margins, upper joint split, original pictorial boards, neatly re-spined with olive green cloth, rubbed, large 4to, together with

Railway Train Book, London: Ernest Nister, [cover-title], circa 1900, board book with 18 full-page chromolithographed illustrations, browned to blank margins, one plate with paper repair along gutter margin, upper joint split, original pictorial boards, neatly re-spined with olive green cloth, rubbed, oblong 4to. A pair of scarce Nister titles, numbered 3836 and 3835 respectively.

(2)

£150 - £200



Lot 696



(1)


BUNKLE GETS BUSY  
 THE FAR ISLAND  
 BUNKLE BREAKS AWAY  
 BUNKLE WENT FOR A STICK  
 BUNKLE'S BRAINWAVE  
 BUNKLE AND BLINDA  
 THE GUY BOAT WITHIN  
 The Ghost Boat  
 BUNKLE BOUGHT IT  
 BUNKLE BUTTS IN  
 BUNKLE Baffles THEM  
 Bunkle's Brainwave

(23)

Linder p.424; Quinby 6.

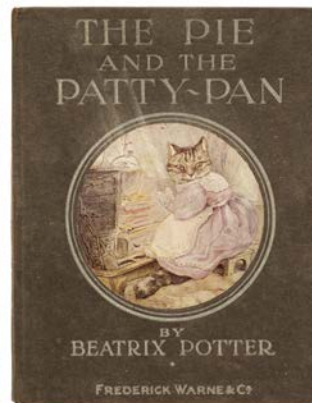
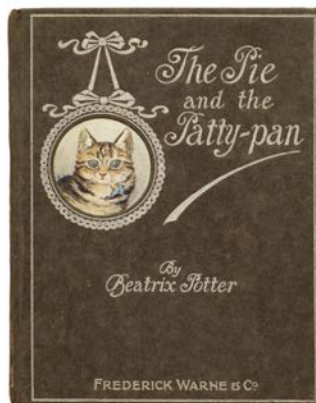
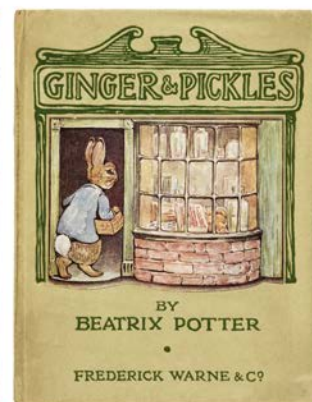
(16)

THE ROLY-POLY  
PUDDING



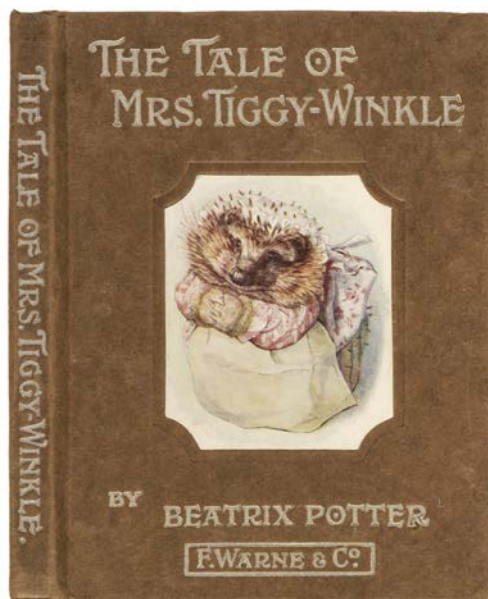
BY  
BEATRIX POTTER

FREDERICK WARNE & CO.



(4)

81

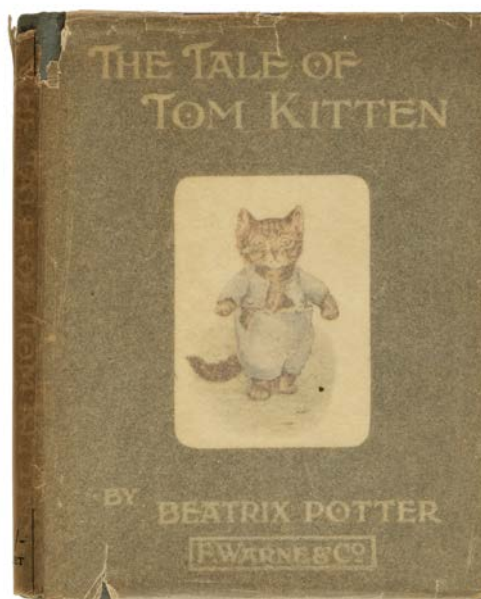


700 **Potter (Beatrix).** *The Tale of Mrs. Tiggy-Winkle*, 1st edition, London: Warne, 1905, 1st or 2nd issue (with date on title), half-title, colour illustrations throughout, pictorial endpapers, stitching slightly showing in one opening (but firm), original brown boards, with inset colour pictorial panel to front cover, rear cover a trifle scuffed and scratched, 16mo

Linder p. 425; Quinby 8.

(1)

£200 - £300



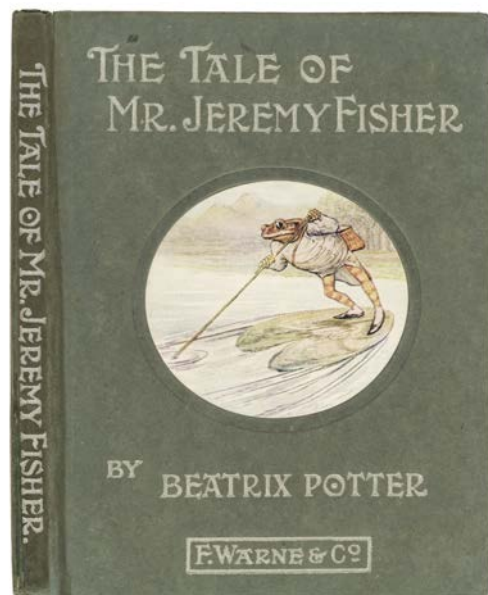
702 **Potter (Beatrix).** *The Tale of Tom Kitten*, 1st edition, London: Warne, 1907, first, second or third issue, half-title, colour illustrations throughout, pictorial endpapers, stitching slightly showing in places (but firm), edges lightly spotted, original grey-green boards, front cover with inset colour pictorial panel, both boards with some slight skinning to fore-edges, spine a little cocked, in original printed glassine wrapper, lightly browned, edges chipped and frayed in places, small loss at head of spine, front panel with small brown spot centrally, rear panel with 3cm closed tear near spine, 16mo

Linder p.427; Quinby 13.

In rare original condition, with the glassine wrapper designed to protect the book during its journey from publisher to customer. Typically, as here, the wrapper was printed with advertisements to the rear panel and the flaps, whilst the front panel was left blank, enabling the book to be identified by the visible wording and illustration on the front cover of the binding. The wrapper was usually discarded by the buyer or, in some cases, returned to the bookseller marked up to indicate which books the customer was interested in purchasing next. Where the wrapper was retained by the reader it rarely survived subsequent handling, and consequently copies are now very rarely encountered with the glassine intact. The wrapper provides fascinating information about Beatrix Potter's books as well as showing the book in its most original and complete form.

(1)

£500 - £800



701 **Potter (Beatrix).** *The Tale of Mr. Jeremy Fisher*, 1st edition, London: Warne, 1906, 1st or 2nd issue (with date on title), half-title, colour illustrations throughout, pictorial endpapers, top edge lightly spotted, original grey-green boards, with inset colour pictorial panel to front cover, spine very slightly cocked and sunned, spine ends lightly rubbed, minor splits at head of joints, 16mo

Linder p. 426; Quinby 10A.

(1)

£200 - £300

703 **Potter (Beatrix).** *The Tale of the Flopsy Bunnies*, 1st edition, London: Warne, 1909, early issue (with date on title, notice board on p.14 and printer's imprint on p.[86]), half-title, colour illustrations throughout, scarce light finger-soiling, first and last few leaves with minor stain at upper outer corner, pictorial endpapers, front pastedown with ink manuscript price at head, original brown boards, front cover with inset colour pictorial panel, both boards with small stain to upper outer corners, spine with loss at head (affecting 'The'), 16mo, together with 15 Beatrix Potter later editions (but all before May 1919), comprising 12 different titles

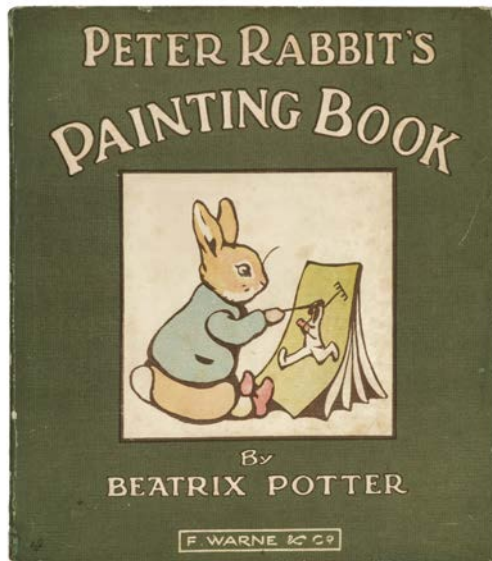
Linder p.428; Quinby 16.

Frederick Warne and Co. of London were incorporated in May 1919, therefore these books which all have the imprint Frederick Warne and Co (without 'Ltd.' at the end) were published before that date.

(17)

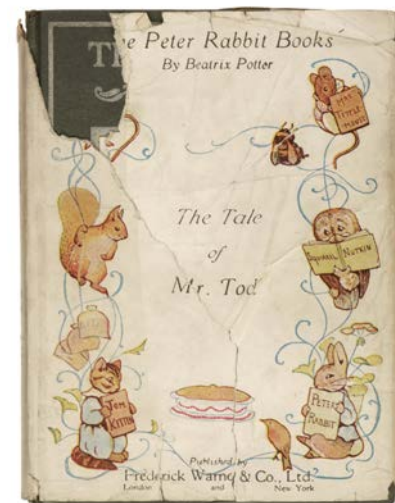
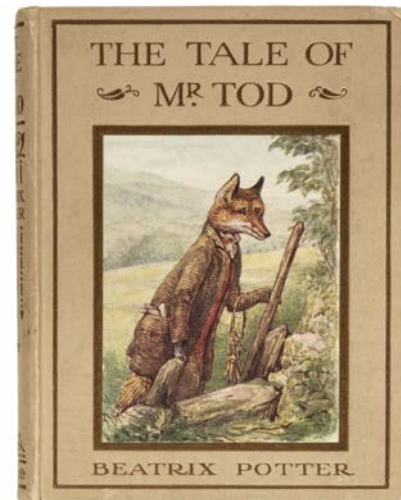
£200 - £300





704 **Potter (Beatrix).** Peter Rabbit's Painting Book, 1st edition, London & New York: Warne, [1911], 28 full-page illustrations, 12 printed in colour, and 16 in outline (including endpapers and title), only four of the outline illustrations with some careful watercolour applied, one opening with small watercolour mark to each blank foremargin, edges with some minor paint marks, original dark green pictorial card wrappers, front cover lightly spotted, extremities a trifle rubbed with a little wear in places, small loss to foot of spine, slim 4to  
Linder p.431; Quinby 19.  
(1)

£70 - £100



706 **Potter (Beatrix).** The Tale of Mr. Tod, 1st edition, London: Warne, 1912, first or second issue (with date on title), half-title (lightly spotted), 15 colour illustrations (including frontispiece), black & white illustrations in text, pictorial endpapers, rear pastedown with booksellers ticket at foot, stitching showing (but firm), edges spotted, original buff boards, front cover with inset colour pictorial panel, minimally rubbed in places, top corners lightly bumped, 16mo, together with:

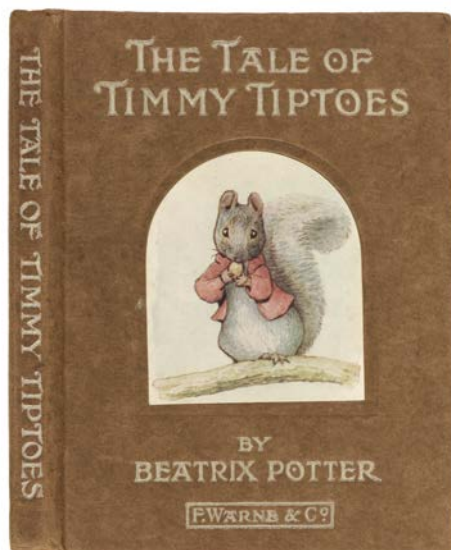
The Tale of Mr. Tod, New York: Warne, circa 1921, half-title, colour frontispiece and 13 (of 14) colour plates (lacking p.31), black & white illustrations in text, generally toned throughout, pictorial endpapers (lightly spotted), blank reverse to rear free endpaper with booksellers ticket, original grey boards, front cover with inset colour pictorial panel, some extremities lightly bumped, pictorial dust jacket, soiled and rubbed, some edge-fraying and chips, front panel creased with adhesive tape repairs to verso of tears and loss to upper left corner, 16mo

First item: Linder p.429; Quinby 21.

Second item: A rare survival of an unusual dust jacket design. The more common dust jacket simply repeats the image of Mr. Tod from the front cover, whereas this jacket makes use of the endpapers design seen in Quinby X. This book and jacket can be dated to circa 1921 due to: Warne's address (26 East 22d Street), no mention of Cecily Parsley in advertisements, but the French editions of Peter Rabbit and Benjamin Bunny (both published 1921) are listed as new editions, with no other French titles yet available.

(2)

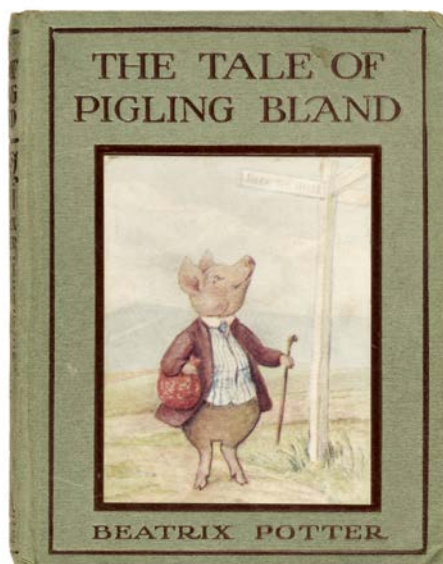
£200 - £300



705 **Potter (Beatrix).** The Tale of Timmy Tiptoes, 1st edition, London: Warne, 1911, first or second printing (with date on title), half-title, colour illustrations throughout, occasional light finger-soiling, pictorial endpapers, front pastedown with booksellers ticket at foot, stitching slightly showing, original brown boards, front cover with inset colour pictorial panel, extremities very lightly rubbed, front cover with tiny mark, 16mo  
Linder p.429; Quinby 20.

(1)

£200 - £300

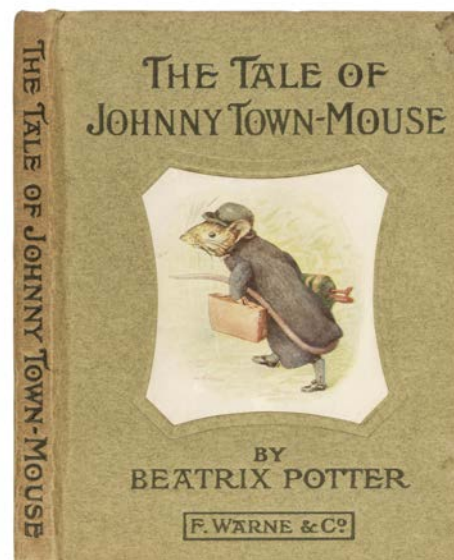


707 **Potter (Beatrix).** The Tale of Pigling Bland, 1st edition, London: Warne, 1913, first or second issue (with date on title), half-title, 15 colour plates (including frontispiece), black & white illustrations to text, sparse light finger-soiling, pictorial endpapers, front free endpaper with contemporary ink ownership inscription and small skinned spot (corresponding to small previously adhered spot on pastedown), stitching somewhat strained, edges lightly spotted, original grey-green boards, front cover with inset colour pictorial panel and a couple of minor marks, corners a trifle bumped, 16mo

Linder p.429; Quinby 22.

(1)

£100 - £150



709 **Potter (Beatrix).** The Tale of Johnny Town-Mouse, 1st edition, London: Warne, [1918], 1st issue, with the letter 'N' missing from 'London', half-title, colour illustrations throughout, pictorial endpapers, stitching showing in one blank opening (but firm), original grey-green boards, with inset colour pictorial panel to front cover, spine browned, front cover with small stain to upper right corner, 16mo

Linder p.430; Quinby 25.

(1)

£200 - £300

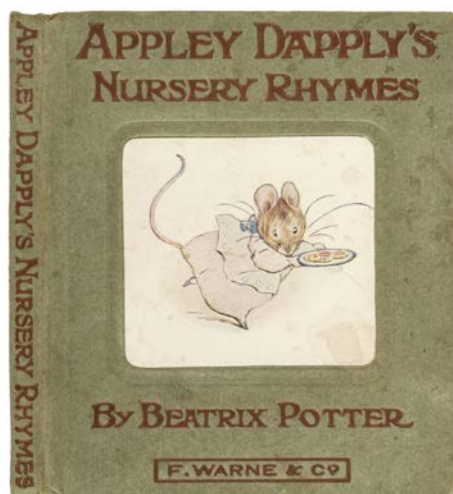
710 **Potter (Beatrix).** The Tale of Johnny Town-Mouse, 1st edition, London: Warne, [1918], with 'London' printed correctly on the title-page, but also p.39 with quotes before first line and p.51 without quotes before first line, half-title, colour illustrations throughout, title blank verso stained, p.8 blank reverse with partial ink manuscript inscription, some finger-soiling or marks, one plate with corner crease, first few text leaves with strike-through of text from reverse, pictorial endpapers, original grey-green boards, with inset colour pictorial panel to upper cover, rear cover lightly scratched and pinholed, spine split along front joint, 16mo, together with:

The Tale of Mrs Tittlemouse, Facsimile Notebook, London: Decimus Publishing, 1979, 10 tipped-in plates (most colour, one double-page), original straight-grain morocco gilt, contained in original gilt-pictorial slipcase, small 8vo (limited edition 264/500 copies), plus: The Tailor of Gloucester, A Facsimile of the Original Manuscript and Illustrations, London: Warne, 1968, a few light spots at front and rear, original gilt-lettered cloth, in clear plastic dust jacket (closed tear to front panel), contained in original pictorial slipcase (somewhat dust-soiled), 4to, (limited edition 162/1500 copies), with a quantity of Beatrix Potter later editions and related, including A History of the Writings of Beatrix Potter, by Leslie Linder, Warne, 1971

First item: Linder, p.430; Quinby 25.

(Approx. 120)

£200 - £300



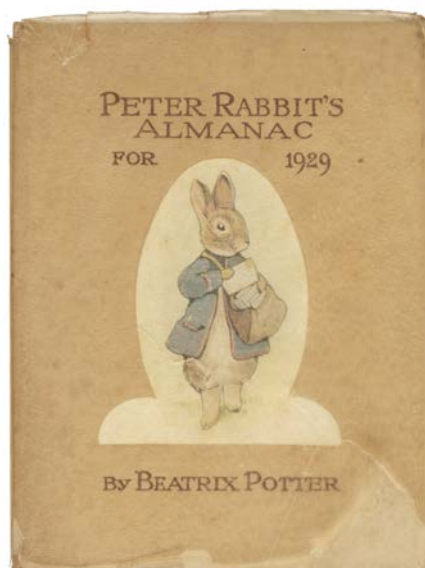
708 **Potter (Beatrix).** Appley Dapdly's Nursery Rhymes, 1st edition, London: Warne, [1917], first or second issue, with correct endpapers, and front free endpaper with ink manuscript inscription dated 1917, half-title, colour illustrations throughout, generally lightly toned, with occasional finger-soiling or minor marks, pictorial endpapers, stitching slightly showing (but firm), top edge lightly spotted, original olive-green boards, front cover with inset colour pictorial panel, a few marks or stains, 16mo

Linder p.430; Quinby 23.

(1)

£150 - £200





711 **Potter (Beatrix).** Peter Rabbit's Almanac for 1929, London: Warne, [1928], 13 full-page colour illustrations (one for each month plus frontispiece), colour vignette to title, half-title (lightly marked at head), text within printed pictorial borders, colour pictorial endpapers, original buff boards with colour illustration inset to both covers, front cover lightly marked, rear joint slightly bumped, in original glassine wrapper, some chips and edge-tears, front panel with 6cm tear and associated loss to lower right corner, 12mo Linder pp.254-255 & 431; Quinby 28.

Rare, especially in the glassine wrapper: this was the only Beatrix Potter almanac produced. Writing to the Warnes about the design of the borders Beatrix Potter said "I shall not be able to do much more; these are good but they try my eyes very much. I cannot see to do them on dark days, and the lambing time is beginning ...". The author was unhappy with the finished article, and so the planned series of almanacs did not go ahead.

(1) £300 - £500

712\* **Potter (Beatrix).** A large collection of Border Fine Arts figures, comprising Peter in the Wheelbarrow (764/9500), boxed with certificate; Benjamin Bunny Eating Lettuce, boxed; Peter Rabbit Running, boxed; Flopsy, Mopsy and Cotton Tail, boxed; Peter Rabbit Standing, boxed; Hunca Munca and the Babies, boxed; Peter Rabbit Trinket Pot, boxed; Peter Rabbit and the Onion Bag, boxed; Jemima Puddleduck Sets Off, boxed; Hunca Muca and the Babies, boxed; Peter Rabbit in the Garden, boxed; Mrs Rabbit, Peter, Flopsy, Mopsy and Cotton Tail (clock), boxed; Peter Rabbit with Radishes, boxed; Peter Rabbit in Watering Can, boxed; Mrs Rabbit and Peter, boxed; Old Woman Who Lived in a Shoe, boxed; Peter Rabbit with Wheelbarrow, boxed; The Tale of Peter Rabbit, boxed; Jeremy Fisher, boxed; Timmie Willie sleeping in a Pea Pod, boxed; Tailor of Gloucester, boxed; Old Mrs Bunny, boxed, together with 12 figures in each in a presentation tin, plus related items including Wedgwood jasperware trinket box, dish and pin trays and other items

(approximately 50)

£200 - £300

713\* **Potter (Beatrix).** A collection of Royal Albert figures, comprising Peter ate a Radish, boxed; Peter with Postbag, boxed; Peter with Postbag, boxed; Mother Ladybird, boxed; Hunca Munca spills the beads, boxed; Gentleman Mouse Made a Bow, boxed; Peter with Daffodils, boxed; Pigging Eats His Porridge, boxed; Mrs Rabbit and Peter, boxed; Peter in the Gooseberry Net, boxed; Jemima Puddleduck with Foxy Whiskered Gentleman boxed; Mrs Tiggy Winkle Floral Kettle, boxed, Jeremy Fisher (floral spray in vase), associated box, Peter Rabbit in Watering Can, associated box (Studio Sculptures); Miss Doormouse, associated box, together with Beswick figures (all unboxed) comprising Mr Benjamin Bunny; Benjamin Bunny; Foxy Whiskered Gentleman; Miss Moppet; Thomasina Tittlemouse; Tabitha Twitchett plus Squirrel Nutkins (gold stamp)

(22)

£200 - £300



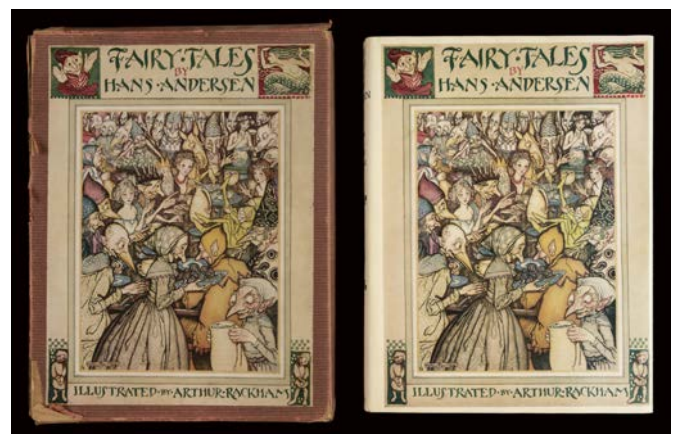
Lot 712

714\* **Potter (Beatrix).** A large collection of Beswick figures, comprising *Ginger and Pickles*, boxed with certificate (317/2750); *Jeremy Fisher Catches a Fish*, boxed; *Timmy Willy* (associated box); *Peter Rabbit Gardening*, boxed; *Peter & Pocket Hankie* (Exclusive Gold Edition), boxed; *Peter and the Red Pocket Handkerchief*, boxed; *Hiding from the Cat*, boxed with stand and certificate (1693/3500); *Jemima*, boxed; *Tom Kitten & Butterfly*, boxed; *Fierce Bad Rabbit*, boxed; *Benjamin Bunny*, boxed; *Susan*, boxed; *Sally Hennypenny*, boxed; *Tom Thumb*, boxed; *Appley Daply*, boxed; *Cottontail*, boxed; *Chippy Hackee*, boxed; *Pig-Wig*, boxed; *Peter Rabbit*, boxed with original label; *Mrs Tittlemouse*, boxed; *Johnny Town - mouse Eating Corn*, boxed; *Yock-yock in the Tub*, boxed (22)  
£200 - £300



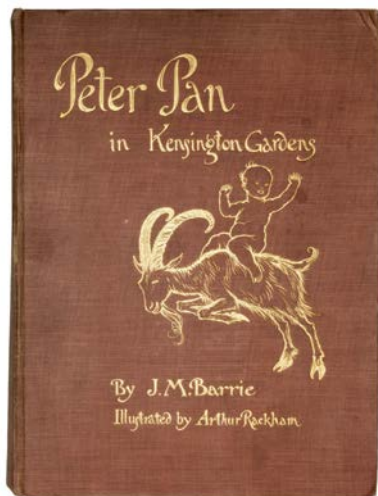
715\* **Potter (Beatrix).** A collection of Grimwades tea and coffee wares (90 items), comprising 4 teapots each with cover, 10 teacups (mixed), 14 coffee cups (mixed), 3 sugar bowls, 2 milk jugs, large square dish, 18 sideplates/saucers, 12 smaller dishes, 14 saucers (mixed), all with F.W. & Co Ltd printed backstamp, plus 2 milk jugs and 2 dishes each with a green Grimwades printed stamp, the whole collection with transfer print decoration and condition variable (90)  
£200 - £300

716 **Rackham (Arthur, illustrator).** *The Rhinegold and The Valkyrie.* By Richard Wagner. Translated by Margaret Armour, 1st edition thus, trade issue, London: William Heinemann, 1910, 34 tipped-in colour plates, captioned tissue-guards, strip of offsetting from adhesive to text-leaf following each plate, occasional spotting, original tan pictorial cloth gilt, light fraying to head of spine, a few marks, 4to, together with:  
*Siegfried and the Twilight of the Gods.* By Richard Wagner. Translated by Margaret Armour, 1st edition thus, trade issue, London: William Heinemann, 1911, 30 tipped-in colour plates, strip of offsetting from adhesive to text-leaf following each plate, occasional spotting, original tan pictorial cloth gilt, spine faded, light cockling to rear cover, 4to,  
*Book of Pictures.* With an Introduction by Sir Arthur Quiller-Couch, 1st edition, trade issue, London: William Heinemann, 1913, 44 tipped-in colour plates, captioned tissue-guards, free endpapers browned, ownership inscription (Cecil Rice) to front free endpaper, original grey pictorial cloth gilt, front board bowed, continuous dent in fore edges of both boards and of text-block, 4to,  
*Little Brother and Little Sister. And Other Tales* by the Brothers Grimm, 1st edition thus, London: Constable & Co Ltd, 1917, 12 tipped-in colour plates, free endpapers browned, ownership inscription (Cecil Rice) to half-title, original green pictorial cloth gilt, 4to,  
and 2 others, including T. C. Porter, *Impressions of America*, 1st edition, 1899, stereoscopic halftone plates from photographs, wood-framed viewing glasses in end-pocket, ownership inscription of David Talbot Rice dated March 1921 to front free endpaper, original two-tone cloth, ties lacking, 8vo, number 28 of 150 copies signed by the author  
Provenance: David Talbot Rice (1903-1972), English archaeologist and historian; thence by descent.  
Latimore & Haskell pp. 36-7 (*Rhinegold, Siegfried*), 42 (*Book of Pictures*), 47 (*Little Brother*).  
(6)  
£200 - £300



717 **Rackham (Arthur, illustrator).** *Fairy Tales* by Hans Andersen, 1st US edition, Philadelphia: David McKay Company, [1932], 12 colour plates, top edge gilt, original red cloth gilt, dust jacket (tiny closed tears at spine ends), contained in original box, a few splits at folds, chips and small losses, 4to  
(1)  
£200 - £300





718 **Rackham (Arthur, illustrator).** *Peter Pan in Kensington Gardens*, by J.M. Barrie, London: Hodder & Stoughton, 1906, 50 tipped-in colour plates, closed tear to first tissue guard, some light spotting to text, original russet cloth gilt, one corner a little bumped, joints and edges slightly rubbed, 4to

(1) £200 - £300

719 **Rackham (Arthur, illustrator).** *Peter Pan in Kensington Gardens*, by J.M. Barrie, 5th edition, 1908, 50 tipped-in colour plates, frontispiece and half title detached, original cloth gilt, spine a little rubbed and darkened with small tears at ends, light edge wear, 4to, together with

**Attwell (Mabel Lucie, illustrator).** *Peter Pan and Wendy*, by J.M. Barrie, Hodder & Stoughton, circa 1920, 12 tipped-in colour plates, hinges tender, front endpaper with previous owner signature detaching with clear tape reinforcement at gutter, original yellow pictorial cloth, spine a little rubbed and faded at ends, 8vo, with three others illustrated including Jessie Willcox Smith's *The Water Babies*, by Charles Kingsley, *Boots the Chemist* edition circa 1929 (with cleat tape reinforcements), *Robinson Crusoe*, illustrated by N.C. Wyeth, David McKay Company, Philadelphia, circa 1920 and *A Book of Old Ballads*, by Beverley Nichols, illustrated by H.M. Brock, 1934

(5) £80 - £120



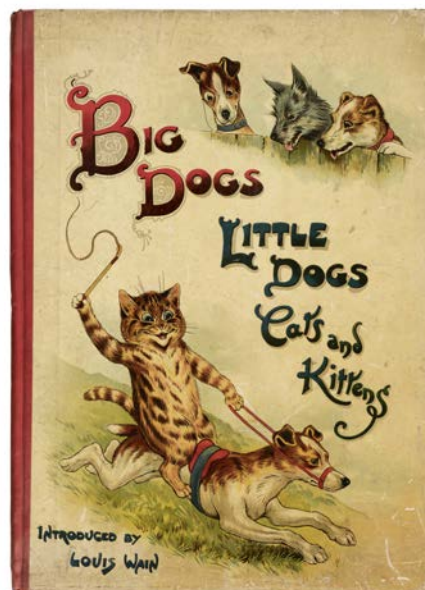
Lot 720

720 **Rackham (Arthur, illustrator).** *The Ingoldsby Legends, Mirth & Marvels* by Thomas Ingoldsby, London: J.M. Dent, 1907, 24 tipped-in colour plates, a little light spotting and toning to text, top edge gilt, others untrimmed, original vellum gilt, lacking ties, covers a little bowed, 4to

Limited signed edition 451/560.

(1)

£300 - £500



721 **Wain (Louis).** *Big Dogs Little Dogs Cats and Kittens*, London-Paris-New York: Raphael Tuck & Sons Ltd., [1903], 10 full-page and 1 double-page chromolithographed illustrations, numerous black & white illustrations, generally browned with some light spotting in places, occasional finger-soiling, stitching strained, front hinge cracked, original cloth-backed pictorial boards, rubbed and somewhat soiled, corners showing, slim folio

(1)

£200 - £300

722 **Wyeth (N.C., illustrator).** *Drums* by James Boyd, *Deer Slayer* by James Fenimore Cooper, *The Boy's King Arthur* by Sidney Lanier, *Westward Ho!* by Charles Kingsley, *The Scottish Chiefs* by Jane Porter, *The Yearling* by Marjorie Kinnan Rawlings, *Kidnapped* by Robert Louis Stevenson, *David Balfour* by Robert Louis Stevenson, *Treasure Island* by Robert Louis Stevenson, *The Black Arrow* by Robert Louis Stevenson, *The Last of the Mohicans* by James Fenimore Cooper, *The Mysterious Island* by Jules Verne, *Robin Hood* by Paul Creswick, and *The White Company* by A. Conan Doyle, together 14 volumes, all Philadelphia, David McKay, publisher, circa 1928-42, colour plates to each, all original pictorial cloth, a little rubbed, 3 volumes in dust wrappers, together with 5 UK editions of works illustrated by N.C. Wyeth (*Rip Van Winkle*, by Washington Irving, *The Boy's King Arthur* by Sidney Lanier, *Treasure Island* by Robert Louis Stevenson, *The Courtship of Miles Standish* by Henry Wadsworth Longfellow, & *Westward Ho!* by Charles Kingsley), published by George G. Harrap, Hodder & Stoughton and Cassell, colour plates, all original pictorial or gilt-decorated cloth, generally in good condition, large 8vo, plus an issue of *National Geographic*, for July 1991, containing an article on N.C. Wyeth and Andrew Wyeth by Richard Meryman

(20)

£100 - £150

## ORIGINAL BOOK ILLUSTRATIONS



**723\* Bell (Robert Anning, 1863–1933).** The Martyrdom of Faithful, Pilgrim's Progress, circa 1898, pen & ink on card, with Winsor & Newton partial embossed stamp to upper blank margin, depicting Faithful surrounded by malevolent faces with his arms outstretched, before a mass of figures and a Grecian temple, the scene dominated by two large angels carrying swords on the right, titled 'Faithful' in pencil lower right margin below image, image size 21.3 x 16.4cm (8.5 x 6.5ins), sheet size 25.9 x 20.8cm (10.25 x 8.25ins) Robert Anning Bell produced a series of striking black and white illustrations for an edition of *Pilgrim's Progress* published by Methuen and Co. in 1898. This particular drawing seems not to have made the final cut, as it does not appear in the published work.

(1)

£200 - £300



Lot 724

**724\* Corbould (Alfred Chantrey, 1852–1920).** A Debate in the House of Commons, pen and black ink with traces of blue pencil, on paper, signed with monogram to lower centre, some pale spotting, slight discolouration to extreme edges, 16.5 x 16.5cm (6.5 x 6.5ins) mount aperture, framed and glazed, inscribed with title and artist on backboard, together with:

A Mouse in the House, pen and black ink with traces of blue pencil, on paper, signed with monogram to lower right, some very pale spots, slight discolouration to extreme edges, 16.5 x 16.5cm (6.5 x 6.5ins) mount aperture, framed and glazed, inscribed with title and artist on backboard, plus:

**Dadd (Stephen T., 1858–1917),** A Persistent Heckler, pen and ink with traces of pencil, on paper, a group of 8 political scenes, put together as a mock-up of a full illustrated page, each captioned illustration on paper adhered in position on the paper support, some captions continuing onto support, captions also include: "Are you an employer of labour?"; Conservative meeting at Ward's repository - Mr. A. Strauss answers many questions" -Englishmen, emigrate to the United States the most 'protected' country in the world", spotted with some pale marks, 35 x 26cm (13.75 x 10.25ins) mount aperture, framed and glazed

All these items were probably designs produced for late 19th century illustrated newspapers. Corbould is known to have worked for both Punch and the Graphic. The Dadd item is clearly a mock-up for a page from a title such as the Illustrated London News, which he is known to have worked for.

(3)

£150 - £200



**725\* Corbould (Alfred Chantrey, 1852–1920).** Liverpool Dock Strike, pen and ink with traces of blue pencil on paper, laid on board, monogrammed to lower left, some spotting, small mark centrally, 17.5 x 17.5cm (7 x 7ins) mount aperture, window mounted, pencilled title with 'Graphic c.1890' on verso of board, together with:

**Cleaver (Reginald Thomas, 1870–1954),** Reception of Sir C. Halle, pen and ink on paper, laid on board, depicting 4 related scenes, the captions being: 'Scene in the Music Room, on the arrival of Sir Charles Halle', 'A Rumour that Sir C. Halle is playing somewhere below - the rush down the staircase', "Refreshments is orf sir", 'Brilliant idea, a sketch in the crush', lightly spotted, signed to lower centre, 19.5 x 17.5cm (7.75 x 7ins) mount aperture, window mounted, pencilled title with 'Graphic c.1890' on verso of board, plus:

**Corbould (Alfred Chantrey, 1852–1920, & Brewer, Henry William, c.1830–1903),** Prince of Wales in Berlin, pen and ink with traces of blue pencil on paper, laid on board, initialled and monogrammed to lower right, lightly spotted, 19.5 x 28cm (7.5 x 11ins) mount aperture, window mounted, pencilled title with 'Graphic c.1890' on verso of board

(3)

£150 - £200





Lot 726



Lot 727



Lot 728

726\* **Crane (Walter, 1845–1915).** Six illustrations to *The Tempest* by William Shakespeare [1893], 6 woodcut illustrations printed on tissue, from the set of 8 printed by Duncan C. Dallas in 1893, and issued in an edition of 650, mounted on off-white card, some marks to blank margins, image size 193 x 142mm (7.6 x 5.6ins), (6) £200 – £300

727\* **Geddes (Ewan, 1866–1935).** Bookplate design for George Turner, pen & ink on card, depicting an old man with a long beard wearing flowing robes, in an attitude of contemplation, his right elbow resting on a book atop a bookcase carved with owls' faces and containing leatherbound tomes and an hourglass, his left hand resting on a skull, against drapery and a garden vista, within a framework of scrolling acorns and oak leaves incorporating calligraphic lettering 'Ex Libris' above and 'George Turner' below, signed lower left within image, 2" closed tear to left-hand edge (repaired in verso with archival tape), sheet size 22.7 x 15.1cm (9 x 6ins) (1) £100 – £150

Scottish artist Ewan Geddes was the son of William Geddes (1840–1884), a well-known painter of scenes from Scottish life. Ewan worked mainly in watercolour, and is best-known for his rural landscapes, although he also provided the illustrations for an edition of Omar Khayyam's *Rubaiyat*, published in 1910.

728\* **Harnisch (Albert E., 1843–after 1913).** Falstaff and his Page, 1872, pen & ink with pencil and wash on laid paper, signed 'A. E. Harnisch Rome 1872' to lower right, tipped onto brown card with blind stamp at foot 'Bristol LM Teinte Julien', pale spotting, a little discolouration to right edge, sheet size 31 x 25.5cm (12.25 x 10ins), window mounted, backboard verso with title, date and artist on printed adhesive label (1) £300 – £400

Albert E. Harnisch was an American sculptor, probably the son of lithographer and painter Carl Harnisch, a German immigrant. Albert trained at the Pennsylvania Academy of the Fine Arts before moving to Rome in 1869, where he studied and worked for many years.



729\* **Manner of Carlo Lasinio (1757/59–1838).** Grotesque Caricatures, late 18th century, 3 watercolour caricatures on laid paper, depicting a bucked-tooth woman with elaborate headdress holding a fan, a portly gentleman climbing onto an ass while a lady with large hat holds the reins, and a woman with large head holding a fan, some marks and defects to paper, with consequent small losses, mostly not affecting the painted area, 34 x 24cm (13.25 x 9.5ins), matching old frames, glazed (3) £100 – £150



**730\* McFall (Crawford Haldane, 1860-1928).** Military Life at Sandhurst, pen, ink and watercolour on paper, laid on board, depicting 2 cartoon scenes: "Yer won't sit down, yer will shove them spurs home, - now yer may enjoy yerselves", and 'Slip away - to swagger down Yorktown with clanking spurs', signed to lower right and to left side, light spotting (mainly to edges), 26.5 x 26.5cm (10.5 x 10.5ins) mount aperture, window mounted, pencilled title on verso of board

(1)

£100 - £150



**732\* Wain (Louis, 1860-1939).** Cat watching for chickens, pencil, pen & ink, heightened with body colour, on pale cream wove paper, depicting a crouched cat watching a chicken house in an orchard, signed in pencil to lower left, verso with pencilled 'No. 8' (circled), and 'Louis Wain's Annual' centrally, also with blue pencil '40.' in blue pencilled square to upper left corner, and with pencilled '2675[7?]' to upper right corner, some very light surface or handling marks, sheet size 34 x 25cm (13.25 x 10ins), adhered to window mount with brown gummed tape, with separate backboard

(1)

£300 - £500



**731\* Sambourne (Edward Linley, 1844-1910).** The wine drinking Spaniard and the water drinking Moor, pen and black ink on thick card, depicting two knights on horseback jousting, with onlookers, signed and dated July 1887 to lower right, some light spotting towards edges, verso with red ink manuscript title, 15 x 24.5cm (6 x 9.75ins) mount aperture, window-mounted with hinged card front cover (with label to upper corner 'E6056'), together with: Free Trade, Protection, and Retaliation, pen and black ink on card, depicting a lady and gentleman in historical costume, signed and dated 1904 to lower right, a few light spots to edges, lower blank margin with card and glue residue, sheet size 31.5 x 24.5cm (12.5 x 9.75ins), mounted, plus 4 other original drawings, mostly pen and ink (one also with pencil), including: 'An Assisted Elopement' by H.M. Brock; Invitation Card (unfinished) by Linley Sambourne; and an illustration by A. S. Boyd

(6)

£150 - £200



**733\* Aldin (Cecil, 1870-1935).** "Flushing Out", circa 1920, pencil on pale cream wove paper, signed, with printer's pencil instructions to outer margins, portion of upper left blank corner excised, sheet size 40.5 x 28.5cm (16 x 11.25ins), laid down on contemporary card with thin card mount, and old label of A.A. Munson's Son Pictures Frames Greeting Cards, New Haven Conn. to verso

(1)

£300 - £400





734§\*Ardizzone (Edward, 1900–1979). Nicholas Nickleby, Ealing Studios, Graphic Reproductions Ltd., 1947, British quad colour lithograph poster, slightly edge-creased in places and a few short edge tears, small piece of clear adhesive tape to lower right corner, sheet size 74.3 x 100.3cm (29.25 x 39.5ins), mounted, framed and glazed

Original film release poster by Edward Ardizzone for a British production of Dickens's famous novel, directed by Alberto Cavalcanti and starring Stanley Holloway, Derek Bond, Cedric Hardwicke and Mary Merrall.

(1)

£200 – £300



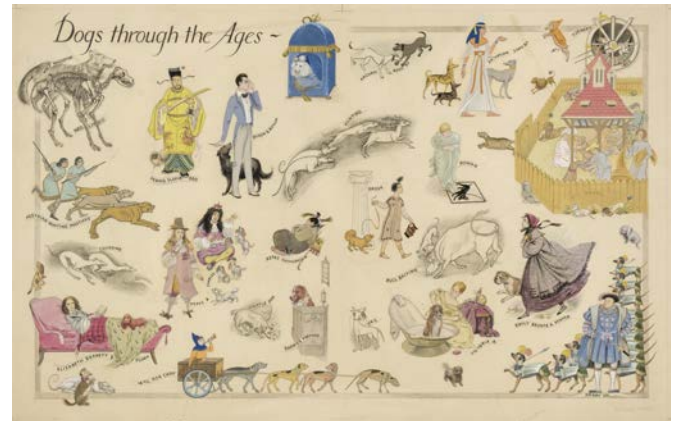
Lot 735

735\* Ault (Norman, 1880–1950). Swift swift, the great twin brethren came spurring from the east, 1911, watercolour and pencil on artist's board (stamped Smith's Specially Prepared Board), signed and dated lower right, 30.5 x 23cm (12 x 9ins), mounted

Provenance: Bonham's, Victorian Watercolours & Illustrations from a Private Collection, 19 November 2008, lot 118. Original illustration for Thomas Babington Macaulay's Lays of Ancient Rome, illustrated by Norman Ault, and published by Williams & Norgate in 1911. The twin brethren referred to in the title are the Dioscuri, Castor and Pollux, appearing here at the Battle of Lake Regillus. The pair were eventually transformed by Zeus into the constellation Gemini.

(1)

£700 – £1,000



736\* Baynes (Pauline, 1922–2008). Dogs through the Ages, circa 1960s, gouache and graphite on artist's board (stamped to verso George Rowney & Co. Ltd. 'Diana Fashion Plate Board'), signed lower right, some light handling marks and minor soiling, mainly to edges, image size 294 x 463mm (11.5 x 18.25ins), sheet size 364 x 503mm (14.3 x 19.75ins)

(1)

£200 – £300







737 **Cameron (John Jackson, 1872-1951).** A pair of albums, filled with approximately 180 humorous scenes, drawings, and illustrated letters with vignettes in pen & ink (some with wash), circa 1925-50, comprising approximately 125 original watercolour or gouache, and 55 pen & ink, a few loosely inserted, mostly of a humorous nature, including golfing subjects (approx. 13) and other sports, parties, holiday scenes (mainly in Scotland) and other outdoor activities, home life (including card playing etc.), shopping, pictorial maps, some World War II related, etc., most inscribed and dated, some signed, occasional spotting (mainly affecting support leaves in 2nd volume), 2nd volume with a few oversize items with edge-chipping and fraying, and approx. 3 items with some insect damage to surface (mostly towards edges), approx. 32 x 26cm and smaller, 1st volume containing a photograph of the artist at work (some surface damage), also a loosely inserted envelope containing correspondence and notes by a person researching the artist and his work, modern brown half morocco, gilt spines with green morocco labels to each, folio

These two albums comprise letters and correspondence sent by John Jackson Cameron (who often describes himself as 'Uncle John') to his close friends Lucy Oppenheimer and Nora Robbins between the years 1925-1948. The illustrations feature the two women, their husbands, and family pets in many of the scenes, which were often sent to celebrate birthdays, Christmas or New Year, or to recall other incidents in their lives, usually portrayed in an amusing manner. Cameron studied at the Académie Julian in Paris and worked as an illustrator before joining the army in 1914. Awarded the Distinguished Service Order in 1918, he retired from the army in 1920 with the rank of Lieutenant Colonel. After Lucy died in 1935, Cameron lived with her surviving husband Albert 'Bertie' Oppenheimer in London.

(2)

£300 - £500





738\* **Cotter (Rita, 20th century).** Children at play, a pair of original watercolour illustrations on paper, depicting various small scenes of children playing, including feeding ducks, watching toy boats, going fishing, etc., with handwritten calligraphic verses from *A Child's Garden of Verses*, by Robert Louis Stevenson, each signed to lower right, one dated 1949, a few minor spots, one with very light dampstain to extreme lower blank margin, each 52 x 35cm (20.5 x 13.75ins), framed and glazed

Rita Cotter studied at the Glasgow School of Art between 1929-1932.

(2)

£70 - £100

739 No lot



Lot 740

740\* **German Expressionism.** Hamlet [so titled to upper cover], probably Germany or Austria, circa 1925, 12 original drawings in indian ink and watercolour on wove paper, heightened with gold and silver, each tipped to heavy cream paper (one bears an unidentified paper manufacturer's blindstamp), size of illustrations 11.5 x 13.5cm (4.5 x 5.25ins), mounting sheets 17 x 25 m (6.7 x 9.8 ns), loosely contained in original black card wrappers, lettered to upper cover in gold 'Hamlet', with green patterned silk backstrip, some marks and fraying with minor loss to edges of covers, oblong 8vo

A series of dramatic illustrations or stage designs to Shakespeare's Hamlet by an unidentified artist, most likely German or Austrian. The designs are reminiscent of the work of the stage designer Emil Pirchan (1884-1957), or the set designs for Robert Wiene's classic film of 1920, *The Cabinet of Dr. Caligari*.

(12)

£1,000 - £1,500



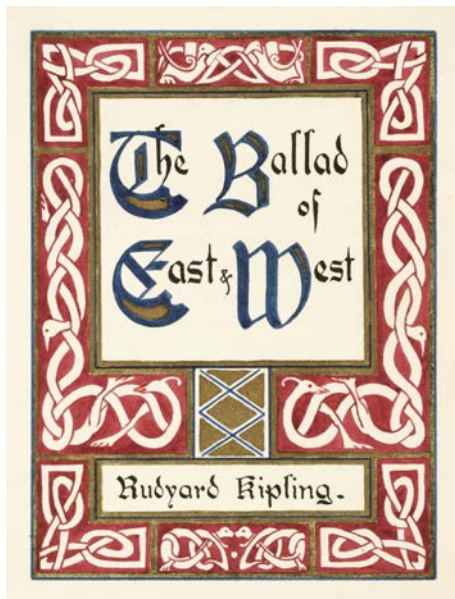
741\* **Henderson (Keith, 1883-1982).** A small archive of original artwork and prints, comprising approximately 20 original drawings, mostly pen & ink on card, including 9 Indian ink on scraperboard illustrations of cowboys for *Buckaroo*, 3 small illustrations of fauna for *Green Mansions*, a watercolour and a pen & ink drawing of Buddha, two drawings of Thomas Aquinas, and two depicting Zoroaster, some marks, sheet size approximately 24 x 37cm (9.5 x 14.5ins), and smaller, and numerous reproductions of illustrations and dustjacket designs by the artist, plus a copy of Pastels by Keith Henderson, 1st edition, *The Studio*, 1952, original boards, 4to

Scottish painter Keith Henderson had a long and varied career, during which he worked in oils and watercolours, exhibited widely, produced numerous book illustrations, dustjacket designs, and posters, and served as a war artist in both World Wars.

(a folder)

£150 - £200

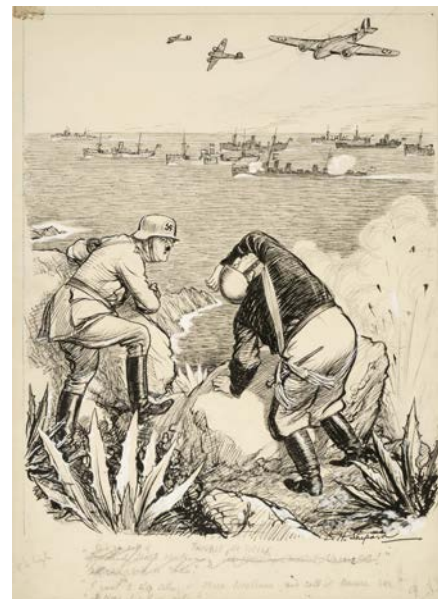




Lot 742



Lot 744



Lot 745

**742 Kipling (Rudyard).** *The Ballad of East & West* [... The Explanation ... The Legend of Evil], c.1900, calligraphic manuscript in black ink on thick wove paper, 11 leaves (and 2 medial blanks) most written on rectos and versos, in 3 parts each with illuminated title-page, 15 illuminated initials in total (all but one full-page), pale blue linen tape-supports along gutter of each opening, gift inscription 'To Olive. Being a promise fulfilled. Reg. W. Taylor' to initial blank, edges untrimmed, contemporary binding of reversed calf, interlocking monogram 'OBC' within black frame hand-painted to front cover, neat repairs to spine and front joint, large 8vo (25.5 x 17.2cm)

(1) £150 - £250

**743\* Low (David, 1891-1963).** *Disloyal Demonstration by Sea-Lions* During Playing of National Anthem on Motor Horns, pen & ink on thick paper, depicting four sea lions, one nudging one of a set of motor horns with its nose, the others behind barking loudly, titled to upper margin, signed lower right, 16.5 x 20cm (6.5 x 7.75ins), mounted

(1) £80 - £120

**744\* Shepard (Ernest Howard, 1879-1976).** *The Rock and the Storm*, [1940], pen and black ink, heightened with white bodycolour, on Whatman board, depicting the face of Hermann Göring as a wave breaking on a rock named 'Britain', signed lower right, pencilled title beneath, also with previous crossed-out pencilled title 'The Baffled Wave', adhesive label remnant to upper left corner, 38 x 26.5cm (15 x 10.5ins) board size

E. H. Shepard worked as a cartoonist for *Punch* magazine between 1921-1953. This is the original artwork for a design published in the September 25th 1940 issue.

(1) £200 - £300

**745\* Shepard (Ernest Howard, 1879-1976).** *Trouble in Sicily*, [1941], pen and black ink, heightened with white bodycolour, on Whatman board, depicting Hitler and Mussolini sheltering from attacking battleships and fighter planes, signed lower right, pencilled title beneath, with pencilled inscription: "I want you to stop calling it Mare Nostrum, and call it Unser See." "Need I call it either?", also with previous crossed-out pencilled inscription, adhesive label remnant to upper left corner, 38 x 26.5cm (15 x 10.5ins) board size

E. H. Shepard worked as a cartoonist for *Punch* magazine between 1921-1953. This is the original artwork for a design published in the January 22nd 1941 issue.

(1) £200 - £300



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

Philip Spence is best remembered for the parodic work *Struwwelhitler* (1941).

(1) £150 - £200





Lot 747



Lot 748



Lot 749

**747\* Tealby (Norman, 1885-?).** Two original artworks for an edition of *Candide*, by Voltaire, 1928, 'It pleased heaven to send the Bulgarians to our noble castle', and 'She saw me with my crucial incision', both pen & black ink with grey wash, heightened with body colour and gum arabic, on paper, laid on thick card, the 1st depicting the rape of Cunegonde, signed with monogramme to lower right, verso with pencil inscription 'Candide page 25 Chap. VIII' and the artist's name, the 2nd depicting the hanging and dissection of Pangloss, signed with monogramme to lower left, verso with pencil inscription 'Candide page 112' and the artist's name, the 1st with remnants of window mount to lightly toned margins, sheet size 39.5 x 25cm (15.5 x 9.75ins) and 34 x 21cm (13.5 x 8.25ins) respectively, together with:

**Phillips (Edwin Frederick, 20th century),** This being the adventures of Robin of Lockley, c.1965, watercolour and gouache on paper, laid on card, with tissue guard, sheet size 40 x 20cm (15.75 x 8ins), verso with remnant of printed paper label, with ink manuscript artist's name, and with printed paper label stating artist, title and date, possibly produced as a magazine illustration (3) £200 - £300

**748\* Veevers (Isabel, mid 20th century).** A collection of original sketches, 55 pencil drawings for book illustrations, mostly on thin paper, and a few on card, the majority captioned, including drawings for 'The Queen's Sparrow', 'The House on the Cliffs' by Rita Coatts, published 1949, and 'Trouble at Melville Manor' by Mabel Esther Allan, published 1949, some with ink stamp on verso 'R P Gossop Ltd., 36 Carter Lane, St. Paul's E.C.4, Central 6950', two inscribed in ink on verso 'Rough sketch by Isabel Veevers', together with a pen & ink sketch with gouache of 2 children in a windy landscape, and 2 head & shoulder portraits in charcoal, one with watercolour wash, pin holes to corners, generally creased, some minor fraying and small holes, mostly sheet size approximately 28 x 23cm (11 x 9ins), and a few smaller

Book illustrator Isabel Veevers produced illustrations for a number of Enid Blyton books, as well as for others of a similar genre. (58) £100 - £150

**749\* Watercolour illustrations.** A collection of nine illustrations, mid 20th century, watercolour with traces of pencil, on cream wove paper, illustrating a variety of literary and historical subjects, including: Lorenzo de Medici meets Michelangelo, Triumph of Good over Evil, The Tempest, Adam and Eve, Othello, and others, sheet size 39.5 x 57cm (15.5 x 22.5ins) and smaller, one 57 x 39cm, 6 window mounted, 3 window mounted and adhered to backboard. Believed to have been created as children's book illustrations. (9) £150 - £200

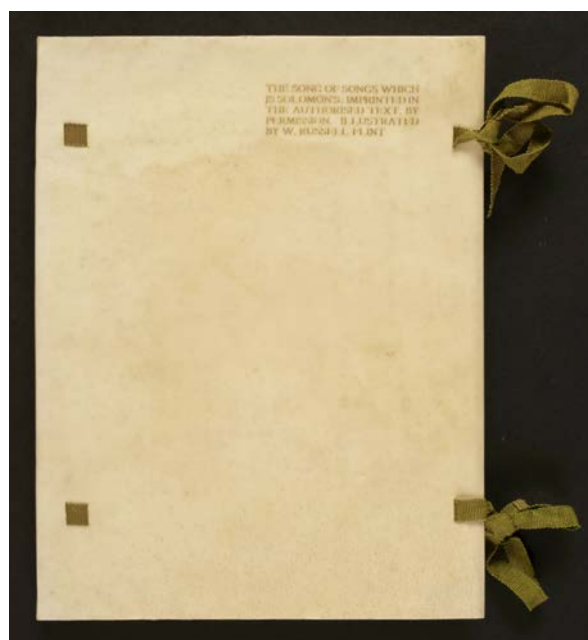
## PRIVATE PRESS



Lot 750



Lot 754



Lot 755

**750 Basilisk Press.** The Works of Geoffrey Chaucer [with] A Companion Volume to the Kelmscott Chaucer by Duncan Robinson, 2 volumes, London: Basilisk Press, 1974-75, *the first volume a facsimile reprint of the Kelmscott Chaucer, printed in red and black, the second volume with illustrations including many tipped-in, first volume uncut, original patterned cloth from a design by William Morris, folio, housed together in original stout slipcase* Limited edition of 343/1515.

(2)

£600 - £800

**751 Camberwell Press.** Eric Ravilious. Submarine Dream, Lithographs and Letters edited by Brian Webb with an introduction by Peyton Skipworth, The Camberwell Press, 1996, *colour illustrations, original morocco-backed boards, 4to, limited edition 7/225, signed by Professor Eileen Hogan, together with* **Wood Lea Press.** Ravilious Engravings, by Jeremy Greenwood, with an introduction by John Craig, The Wood Lea Press, 2008, *numerous colour and monochrome illustrations, original cloth, slipcase, folio, limited edition of 800*

(2)

£200 - £300

**752 Chiswick Press.** Sonnets, by Alfred Forman, printed for private circulation only, Chiswick Press, 1886, *one or two minor spots, original limp vellum, slight soiling, small 4to, limited edition 49/50 signed by Charles Whittingham, printer, together with*

**[Roy, William].** [Burying of the Mass - Satire on priesthood, especially Cardinal Wolsey]. Rede me and be nott wrothe for I say no thyng but trothe..., [reprinted by Charles Whittingham, Chiswick, 1845], *satirical colour arms of Wolsey to title, printed in black letter, some light spotting, untrimmed, bookplates including Bernard Warrington, Pickering Collection, old bookseller cutting tipped-in at front, original cloth, chipped label to spine, loss at foot of spine, upper joint splitting, some fading, 8vo, limited facsimile edition of 100 copies (facsimile edition of the original first published in Strasbourg in 1528), plus*

**Cuala Press.** Lords and Commons. Translations from the Irish, by Frank O'Connor, The Cuala Press, Dublin, 1838, *title with vignette in red, original cloth-backed boards (spine a little spotted), 8vo, with others including Happy Christmas, by E., P. and J. Gill, D., S. and M. Pepler, S. Dominic's Press, 1919, A Song about Tsar Ivan Vasilyevitch, Aquila Press, 1929, limited edition 112/750 (rebacked), and The Chorle and the Birde. Done into English from the French by Master John Lydgate, Swan Press, 1929, limited edition 97/100*

(19)

£150 - £200

**753 Chiswick Press.** The Parting of the Ways, an Address by J. W. Mackail, Hammersmith Publishing Society, 1903, 34pp., *hinges cracked after endpapers, original quarter vellum, spine darkened, paper sides lightly marked, slim 4to, together with:*

**Curwen Press,** Emin, The Governor of Equatoria, by A. J. A. Symons, London: the Fleuron Ltd., 1928, *front free endpaper (lightly spotted) with ink calligraphic authorial presentation inscription, original cloth-backed patterned paper boards, somewhat soiled, gilt-lettered spine, rear joint a little worn in places, slim 4to, (limited edition, 232/300 copies), plus:*

**Cupid Press,** Elizabethan Love Songs, edited by John Hadfield, 1955, 8 colour lithographs by John Piper, *top edge gilt, remainder untrimmed, original cloth-backed marbled boards, upper corners lightly bumped, glassine dust jacket, torn with losses, 8vo, (limited edition, 623/660 copies signed by the artist)*

(3)

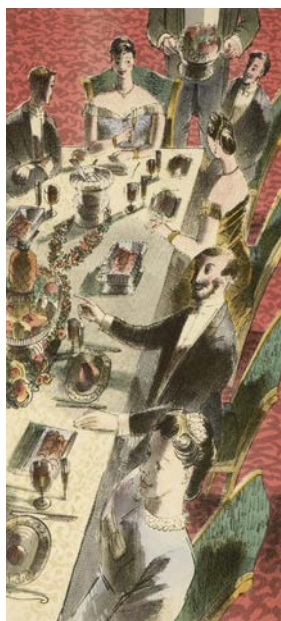
£100 - £150

**754 Essex House Press.** The Poems of William Shakespeare, according to the Text of the Original Copies, including Lyrics, Songs, and Snatches found in his Dramas, printed at the Essex House Press for Edward Arnold, 1899, *printed in red and black with woodcut initials throughout, contemporary ink inscription to front free endpaper with later ballpoint pen inscription beneath, all edges gilt, contemporary crushed green morocco, the covers tooled in gilt with double fillet and dot border and square corner-pieces composed of a leafy design in gilt with red flowers, enclosing a single fillet panel, spine divided into six panels with gilt compartments, lettered in the second and dated at the foot, the turn-ins tooled with gilt fillets, spine slightly darkened and a trifle rubbed, 4to* Limited edition, 258/450 copies. An attractive Arts and Crafts-style binding by an unidentified binder.

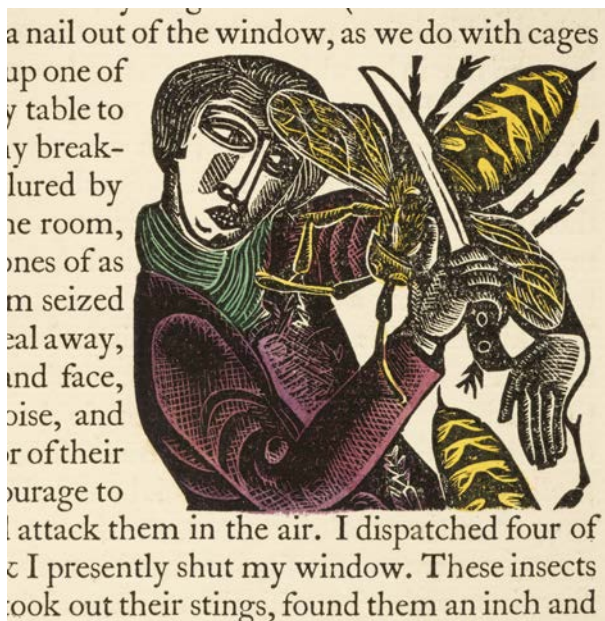
(1)

£1,000 - £1,500





Lot 756



Lot 758



Lot 759

**755 Flint (Sir William Russell, illust.).** *The Song of Songs* Which is Solomon's, London: Philip Lee Warner publisher to the Medici Society, 1909, 10 mounted colour plates (including frontispiece), tissue-guards, light spotting to endpapers, top edge gilt, remainder untrimmed, original limp vellum, silk-ties, minor spotting, slim 4to Limited edition 475/500 printed on hand-made Riccardi paper.

(1) £200 - £300

**756 Freedman (Barnett, 1901-1958, illustrator).** A bound volume of proof lithographs for *Anna Karenina* by Leo Tolstoy, translated by Constance Garnett, printed for the members of The Limited Editions Club at the University Press, Cambridge, 1951, bound volume of proof lithographs only, containing colour lithograph frontispiece, 2 titlepages, and 58 colour lithograph illustrations, many printed recto and verso, top edge gilt, original quarter black cloth, spine lettered in gilt, with slipcase (some minor marks and light waterstain), 8vo, together with **Mayne (Jonathan).** Barnett Freedman (English Masters of Black and White), London, Art and Technics, 1948, inscribed 'to Humphrey from Barnett May 1948', torn and frayed dust wrapper, 8vo

Presentation copy from Barnett Freedman, with handwritten inscription to front blank: 'Proofs of Lithographs for Tolstoy's *Anna Karenina*, Limited Editions Club, U.S.A. Covers, Endpapers, Title - pages and Half titles, for Humphrey from Barnett, July 14 1953'. The artist is known to have had a few sets of proofs of his illustrations made for presentation to friends. A similar copy inscribed by the artist to another recipient was sold in these rooms in June 2018.

(2) £300 - £400

**757 Golden Cockerel Press.** *Lucretia Borgia. The Chronicle of Tebaldeo Tebaldei - Renaissance Period -* by Algernon Charles Swinburne, Commentary and Notes by Randolph Hughes, Golden Cockerel Press, 1942, wood-engravings by Reynolds Stone, presentation inscription from Randolph Hughes to Terence East, 1943 at front, top edge gilt, original cream buckram gilt by Sangorski & Sutcliffe, spine a little darkened, some light dust-soiling, folio Limited edition 90/350.

(1) £100 - £150

**758 Golden Cockerel Press.** *Travels into several Remote Nations of the World*, by Lemuel Gulliver, 2 volumes, Waltham Saint Lawrence: Golden Cockerel Press, 1925, numerous woodcut illustrations by David Jones, many with hand-colouring, some spotting (mainly at front and rear), partly unopened, untrimmed, original three-quarter linen, some surface abrasions to paper sides, first volume with 2 corners lightly bumped, volume 2 front cover with small loss to black paper, 4to Limited edition 333/480 copies.

(2) £150 - £200

**759 Gregynog Press.** *The Celebrated Romance of the Stealing of the Mare.* Translated from the Original Arabic by Lady Anne Blunt, and done into Verse by Wilfrid Scawen Blunt, Newtown: Gregynog Press, 1930, printed on japon, gilt vignette to title-page, one full-page woodcut illustration and woodcut initials throughout, all hand-coloured and some heightened in gilt, original cream quarter calf, patterned boards, spine slightly darkened, a few spots to backstrip on front board, folio

Provenance: David Talbot Rice (1903-1972), English archaeologist and historian; thence by descent.

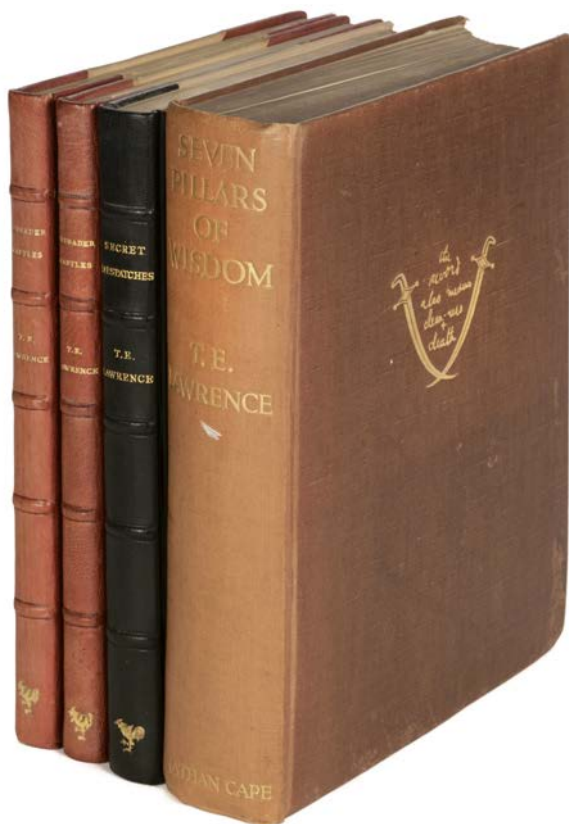
Number 224 of 275 copies only.

(1) £150 - £250

**760 Hughes (Ted).** *Wolf-Watching*, 1982; *Weasels at Work*, 1983, Morrighu Press, colophon devices by Leonard Baskin, original wrappers, 8vo, limited editions, 14/75 & 69/75 respectively, each signed by Ted Hughes, together with *Orts*, by Ted Hughes, Rainbow Press, 1978, limited edition of 200 copies, this copy not signed but stamped in red 'Binders' File Copy' to frontispiece verso, partly unopened, slipcase, small 4to

(3) £200 - £300

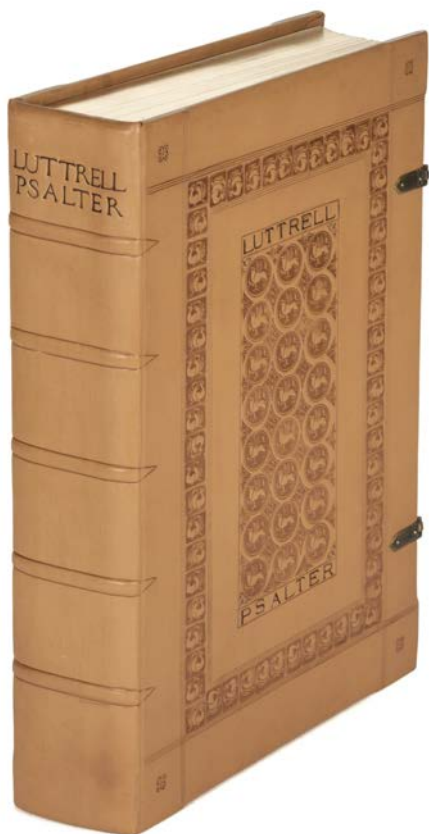




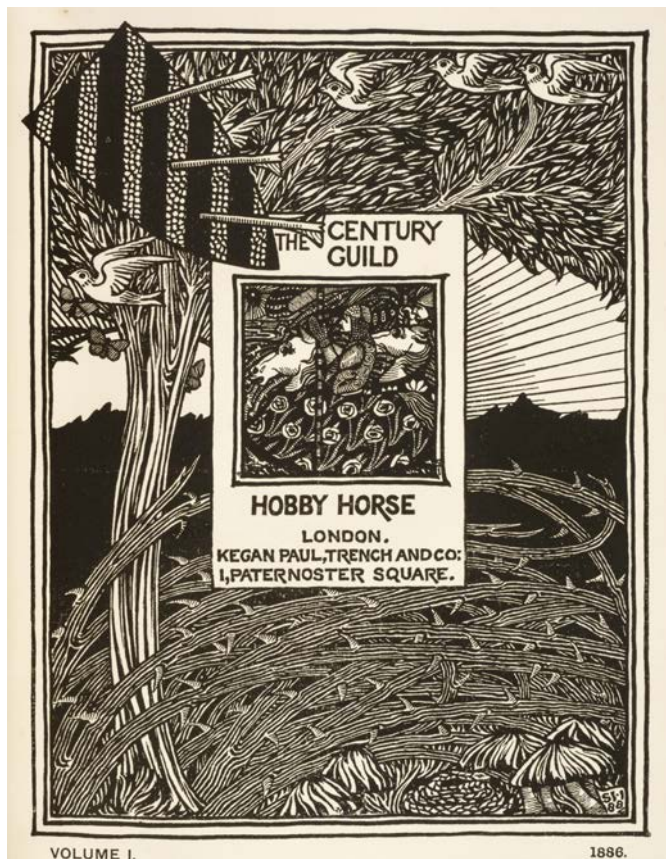
Lot 761

761 **Lawrence (T.E.)** Crusader Castles, 2 volumes, Golden Cockerel Press, 1936, numerous maps, plans and illustrations, 2 folding maps contained in separate folder, small folding prospectus loosely inserted, top edge gilt, original red half morocco by Sangorski & Sutcliffe, slight fading to spines, slight fading and soiling to cloth covers, 4to, limited edition 879/1000, together with **Lawrence (T.E.)** Secret Despatches from Arabia. Published by Permission of the Foreign Office, Golden Cockerell Press, [1939], collotype portrait frontispiece, top edge gilt, original black morocco-backed boards, some toning to half of upper cover, small indentation to lower cover, 4to, limited edition 201/1000, plus Seven Pillars of Wisdom, 1st trade edition, 1936  
(4) £800 - £1,200

762 **Luttrell Psalter.** The Luttrell Psalter, Folio Society, 2006, facsimile edition, reproduced from British Library Additional MS 42130, all edges gilt, later real vellum endleaves, later full natural calf by Chris Arnison (rebound 2016), blindstamped and embossed decoration to both boards in differing designs, clasps, folio, together with commentary volume by Michelle P. Brown, in navy buckram-backed boards, upper board slightly finger-soiled at fore-edge, 8vo, both housed together in original navy buckram covered book box with leather spine label  
Limited edition 335/1480, from a total edition of 1500.  
(1) £700 - £1,000



Lot 762



Lot 763



**763 Mackmurdo (Arthur Heygate; Horne, Herbert P. & Image, Selwyn, editors).** The Century Guild Hobby Horse, volumes 1-7 in four, Kegan Paul & Chiswick Press, 1886-92, *half-titles present, woodcut decorative title by Selwyn Image, plates and illustrations, woodcut decorations and initials by Mackmurdo and Horne, occasional minor spotting, top edge gilt, remainder untrimmed, contemporary quarter morocco, cloth sides, extremities slightly rubbed, 4to*

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

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

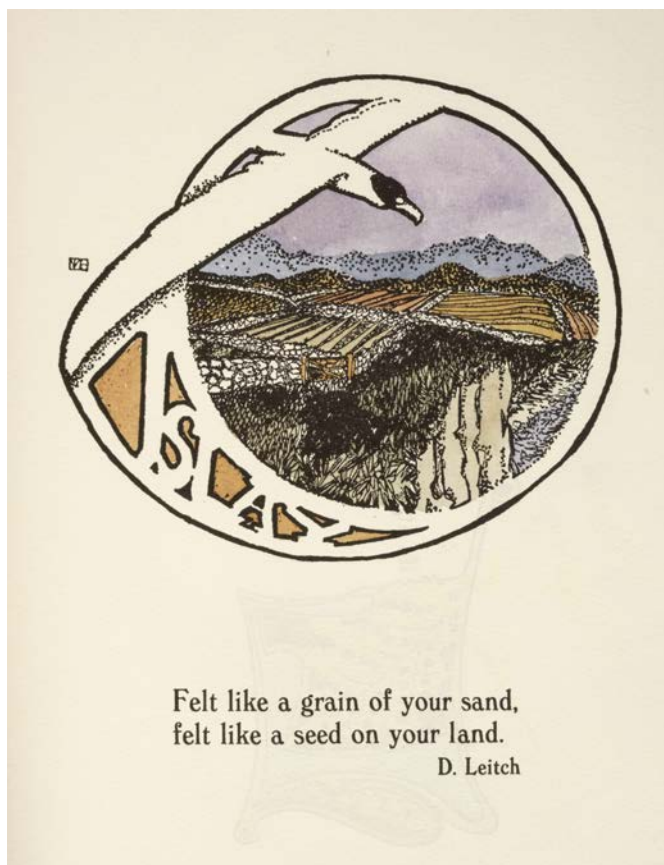
(4)

£1,000 - £1,500

**764 Maillol (Aristide, illustrator).** Daphnis and Chloe. A most sweet and pleasant pastorall romance for young ladies, translated out of the Greek of Longus by George Thornley, revised and augmented by Philippe Gonin on his hand-made press for A. Zwemmer, Paris, December 7th, 1937, *woodcut illustrations by Aristide Maillol, a little minor spotting, original vellum, spine a little darkened, 8vo, together with a suite of 53 woodcut illustrations loosely contained in a separate vellum-backed portfolio, both housed in original slipcase (some soiling and splits), 8vo* Limited edition 37/250, signed in pencil by the artist.

(1)

£200 - £300



Lot 765

**765 McCall (Taylor, illustrator).** Behind Us, Stockbridge, Hampshire: Bocaccio Books [sic], 1970, 104 pp., *printed on rag paper, hand-painted illustrations throughout, fore and bottom edges untrimmed, original blue half morocco, spine sunned, slipcase, folio (29.7 x 20cm)*

Number 36 of 300 copies only, signed by the illustrator on the limitation leaf.

The work consists of eclectic literary quotations (including Donovan lyrics) accompanied by Taylor McCall's vivid hand-coloured illustrations, many in an Art Nouveau style. Only half the edition was bound up at time of publication; the remaining sheets were placed in storage and most were lost or damaged, except for 20 sets which were rediscovered much later and published by the Strawberry Press in Witney, founded in 1989.

(1)

£150 - £200

**766 Old Stile Press.** The Ballad of Judas Iscariot, by Robert Buchanan 1841-1901, The Old Stile Press, 1982, *linocut illustrations by J. Martin Pitts, original cloth-backed boards, slipcase, 4to, limited edition 70/100, signed by the artist, together with*

**Allen Press.** Jealousy. Rhythmic Themes by Alain Robbe-Grillet, Allen Press, Kentfield, California, 1971, *illustrations by Michèle Forgeois, original illustrated boards, one or two light marks, 4to, limited edition of 140, plus*

**Enitharmon Press.** Poems, by Harold Pinter, Enitharmon Press, 1968, *errata slip loosely inserted, original morocco-backed boards, small 4to, limited signed edition 15/200, with other private press including Rampant Lion Press, Grabhorn Press etc*

(21)

£150 - £200

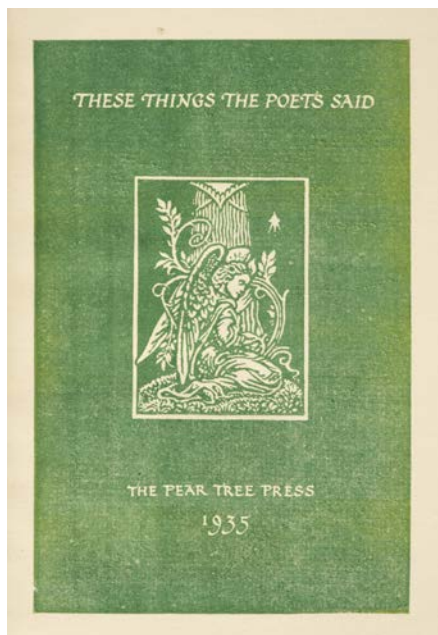
**767 Peacock Press.** An Animal Anthology. Poems chosen and illustrated by Pamela Scott, Peacock Press, 1981, *hand-printed colour illustrations, original cloth, slipcase, 4to, limited edition of 100, together with*

**Libanus Press.** Messer Pietro Mio. Letters between Lucrezia Borgia & Pietro Bembo, Libanus Press, 1985, *wood-engravings by Richard Shirley-Smith, original morocco-backed boards, slipcase, small folio, limited signed edition 111/150, plus*

**Tern Press.** The Three Wayfarers, by Thomas Hardy. Dramatized from his story 'The Three Strangers', Tern Press, 1991, *illustrations by Mary Parry, original decorative cloth, small 4to, limited signed edition 25/125, with others private press etc including Images from the Progress of the Seasons, by Edward Shanks, illustrated by Charles Berry, Dropmore Press, 1947, limited edition 85/450, with a presentation inscription from the illustrator, Mr Cobden-Sanderson's Two-Handed Engine, by John R. Nash, Nine Elms Press, limited signed edition of 350, The Lover's Song-Book, by W.H. Davies, Gregynog Press, 1993, limited edition 61/350 and Hellenism, by Oscar Wilde, Tragara Press, 1979, limited edition 47/95*

(50)

£200 - £300



768 **Pear Tree Press.** *These Things the Poets Said*, The Pear Tree Press, 1935, *linocut illustrations, original cloth-backed boards, original wrapper, a few small tears, 8vo, limited edition 32/150, together with*

*Songs & Verses Selected from the Works of Edmund Waller*, The Pear Tree Press, 1902, *illustrations by Pickford Waller, original linen-backed boards, slightly rubbed and toned, small 4to, limited edition 253/300, plus* *Midsummer Eve*, by Gordon Bottomley, Pear Tree Press, 1905, *limited edition of 120*

(3)

£300 - £400

769 **Saint Dominic's Press.** *Songs to Our Lady of Silence*, [by Mary Elise Woellwarth], 2nd edition, S. Dominic's Press, Ditchling, 1921, *woodcut title device by Eric Gill, 5 illustrations by Desmond Chute, original cloth-backed boards, small split and toning to spine, 8vo* Presentation copy, inscribed to front endpaper 'A.M.L. from M.E.W., Aug 4th, 1924'.

(1)

£70 - £100

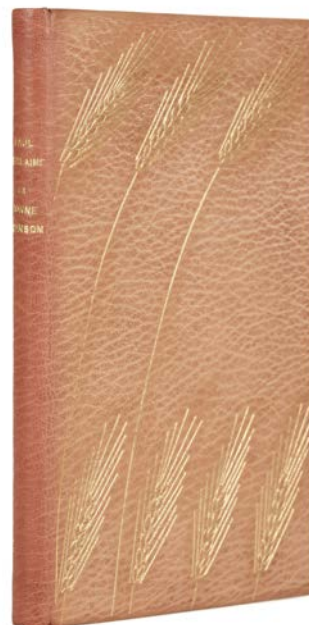
770 **Twelve by Eight Press.** *Reflections from the Sea*, by J.G. Lubbock, The Twelve by Eight Press, Leicester, 1971, *11 double and single page plates, some light offsetting, top edge gilt, original blue morocco gilt, slipcase, 4to, limited signed edition 56/85, together with*

**Whittington Press.** Hellmuth Weissenborn. *Painter & Graphic Artist*, Whittington Press/Bahman & Turner, 1976, *colour illustrations, original cloth, slipcase (a little rubbed), 4to, limited signed edition 86/200, plus*

**Fleece Press.** *Endeavours & Experiments*. John Buckland Wright's essays in woodcut and colour engraving, together with other blocks remaining in his studio, by Christopher Buckland Wright, The Fleece Press, 2004, *colour and monochrome illustrations, original cloth-backed boards, slipcase, 4to, limited edition of 150 (from a total edition of 300), with other private press including S.T.E. Lawrence. Boxwood Blockmaker, Whittington Press, 1980, limited edition 216/250, Gold & Books, illustrated by Rigby Graham, Brewhouse Press, 1969, limited edition of 250, Thomas Gray's An Ode on a Favourite Cat Drowned in a Tub of Goldfishes, Incline Press, 2001, limited edition 62/150 and Charles Flores Correspondences, monotypes by Rigby Graham, Cog Press, 1973, limited edition 35/150*

(18)

£150 - £200



771 **Verlaine (Paul).** *La Bonne Chanson*, Paris: Creuzevault, 1936, *21 dry point etchings by Hermine David, gilt patterned fly-leaves, gilt patterned green material endpapers, light brown morocco hinges, top edge gilt with remaining edges rough trimmed and gilt, near-contemporary light brown morocco by A. Godon, decorative design in gilt to upper cover of wheat heads and stems, in chemise with light brown morocco spine and fore-edge strip, gilt patterned sides, contained in matching slipcase, 8vo*

Limited edition 92/415 copies on Rives paper.

(1)

£250 - £350

772 **Wood Lea Press.** *The Wood-Engravings of John Nash*, compiled by Jeremy Greenwood, The Wood Lea Press, Liverpool, 1987, *portrait frontispiece, colour and monochrome illustrations, original cloth-backed boards, slipcase, folio, limited edition of 750, together with The Wood-Engravings of Paul Nash, compiled by Jeremy Greenwood, Wood Lea Press, 1997, colour and monochrome illustrations, original cloth-backed boards, slipcase, folio, limited edition of 490*

(2)

£150 - £200

773\* **Wright (John Buckland).** *A suite of proof engravings for The Rubaiyat of Omar Khayyam*, published by The Golden Cockerel Press, 1938, *five unsigned proof illustrations, copper engravings on laid paper, original tissue guards, plate size 20.5 x 10.5cm (8 x 4.25ins), sheet size 29.5 x 17cm (11.75 x 6.75ins)*

Provenance: From the collection of binder Alex James Vaughan.

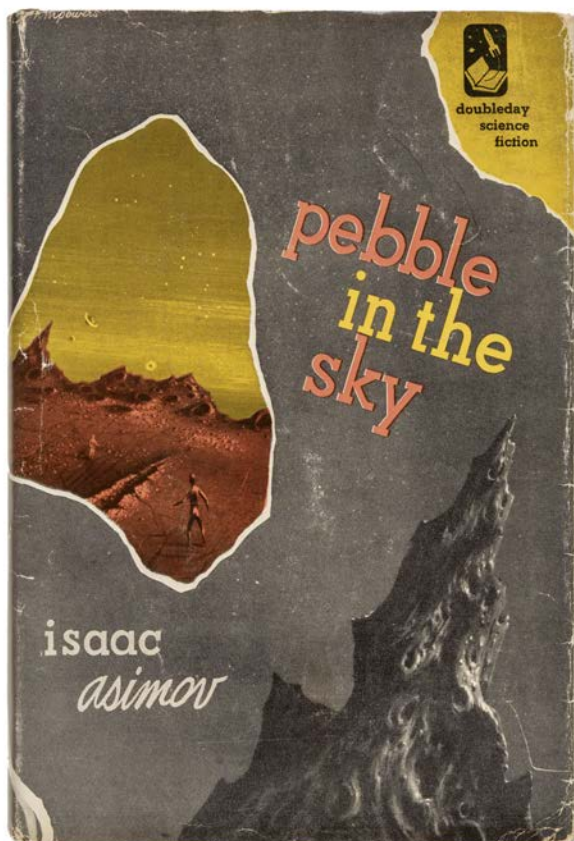
Apparently only around 30 sets of these engravings were produced, designed as they were to accompany the 30 copies of the Golden Cockerel *Rubaiyat* which were specially bound in white pigskin (in addition to the 300 ordinary copies). Considered to be some of the artist's best work, and Buckland Wright himself was particularly fond of the publication.

(5)

£300 - £500



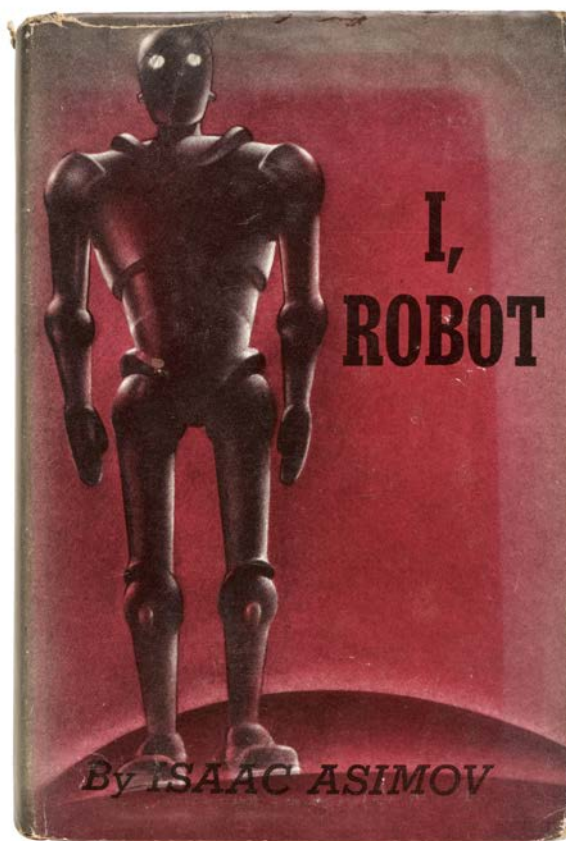
## MODERN FIRST EDITIONS



774 **Asimov (Isaac).** *Pebble in the Sky*, 1st edition, Garden City, New York: Doubleday & Company, 1950, occasional minor spotting, clear tape marks to endpapers, original grey cloth, spine lettered in red (slight clear tape residue to extremities), dust jacket, folds and edges a little rubbed, slight marginal toning, 8vo, the author's first book, together with

Foundation, 1st UK edition, London: Weidenfeld & Nicolson, 1953, some light spotting, contemporary previous owner inscription, original cloth, dust jacket, some fading to spine, medium repaired tear to front panel, slight soiling to rear panel, 8vo, plus other Asimov including *Robots and Empire*, 1st edition, 1985 and others, ex-libris and paperbacks etc  
(13)

£300 - £500



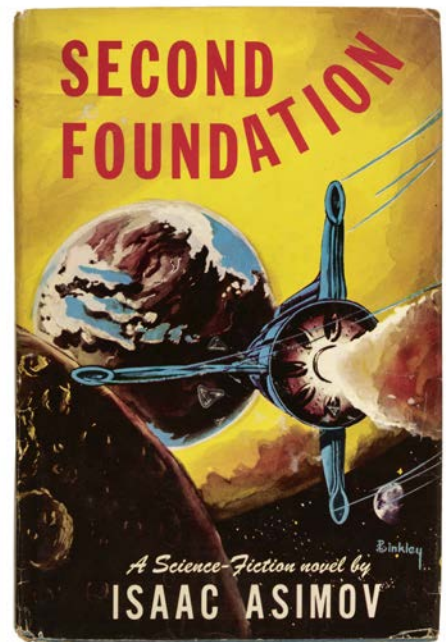
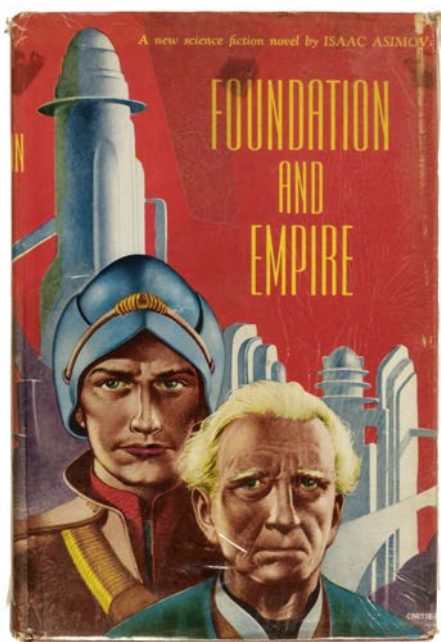
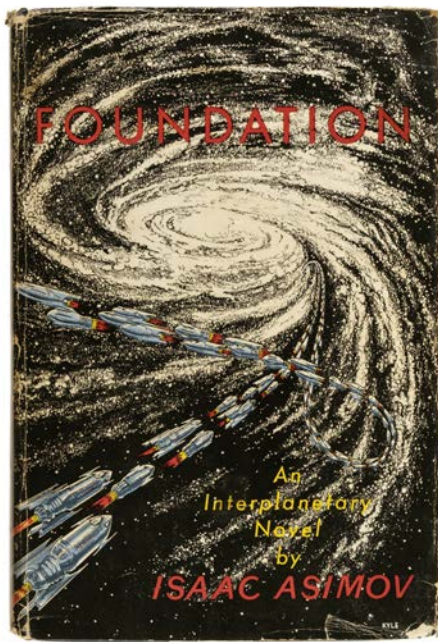
775 **Asimov (Isaac).** *I, Robot*, 1st edition, New York: Gnome Press, [1950], marginal red stain to rear pastedown and endpaper, light spotting to fore edges, original red cloth, rear cover with damp stain towards lower corner, dust jacket, spine and front panel margins faded to grey, clear tape reinforcement at head and foot to verso, small tear and loss to rear panel, small tears and nicks to edges, damp stain at foot of rear panel and flap, 8vo  
(1)

£300 - £500

776 **Asimov (Isaac).** *I, Robot*, 1st UK Grayson & Grayson edition, 1952, original cloth, dust jacket, small abrasion to front panel (from sticker removal?), a little rubbed with small chips, 8vo (the first UK edition was published by Dennis Dobson in 1950), together with **Capote (Truman).** *Breakfast at Tiffany's*, 1st UK edition, London: Hamish Hamilton, 1958, a little light spotting and toning, contemporary presentation inscription to front endpaper, original cloth, price-clipped dust jacket, spine ends chipped, light spotting to rear panel, 8vo, plus

**Nabokov (Vladimir).** *Lolita*, 1st UK edition, London: Weidenfeld and Nicolson, 1959, small clear tape residue marks to rear pastedown, original cloth, dust jacket, edges slightly rubbed, 8vo, with four others: F. Scott Fitzgerald's *Tender is the Night*, 1st UK re-issue, *Grey Walls*, 1953, Herman Wouk's *The Caine Mutiny*, 1st US edition, 1951, Evelyn Waugh's *Brideshead Revisited*, 1st US trade edition, 1945 and a paperback reprint of Isaac Asimov's *The Martian Way* and other science fiction stories, 1971 (signed by the author)  
(7)

£150 - £200



Lot 777

777 **Asimov (Isaac).** Foundation Trilogy: Foundation, 1951; Foundation and Empire, 1952; Second Foundation, 1953, 1st editions, New York: Gnome Press, Foundation with minor stains to endpapers, original navy cloth, upper cover with small spiral galaxy design in red, red lettering to spine, dust jacket priced at \$2.75, with spelling error 'Hari Sheldon' (for 'Hari Seldon') to front flap and advertising 3 books on rear panel, a few small chips and tears to spine ends, rear panel and folds, clear tape marks to jacket verso (with show-through to rear panel and flaps), 8vo; Foundation and Empire with small stains to rear pastedown, original red cloth, small galaxy design in black to upper cover, spine lettered in black (edges a little rubbed, a few small stains to covers), dust jacket priced at \$2.75, rear panel listing 26 titles, spine ends and folds with small chips and tears, clear tape repairs to verso (with show-through to panels and flaps), 8vo; Second Foundation with light spotting to fore edges, small insect damage at gutter of front endpaper, original blue cloth, spine lettered in brown (spine faded, edges rubbed, light stains to covers), dust jacket priced at \$2.75, listing 25 titles on rear panel, a few nicks and chips at spine ends, a few minor stains, 8vo, together with seven others by Asimov, including The Stars Like Dust, 1st edition, 1951, Pebble in the Sky, 1951 reprint, Foundation's Edge, 1983, Foundation and Earth, 1986, and Prelude to Foundation, 1988 (the last three all 1st UK editions) (10) £600 - £800

778 **Beckett (Samuel).** En Attendant Godot, Paris: Les Editions de Minuit, 9th edition, circa 1953, some toning and a few leaves with small chips and tears, original wrappers, glassine wrapper, some tears and losses, 8vo, together with All That Fall, 1st edition, London: Faber & Faber, 1957, original wrappers, spine and rear panel a little faded, 8vo, plus Poems in English, 1st edition, London: John Calder, 1961, light partial offsetting to endpapers, original cloth (spine tips faded), dust jacket, spine a little faded, 8vo, with others by Beckett including Happy Days, 1962, How It Is, 1964, Eh Joe & Other Writings, 1967, First Love, 1973 and All Strange Away, 1979, and The Letters of Samuel Beckett, edited by Martha Dow Fehsenfeld and others, 4 volumes, mixed editions, CUP, 2009-2016 (38) £150 - £200

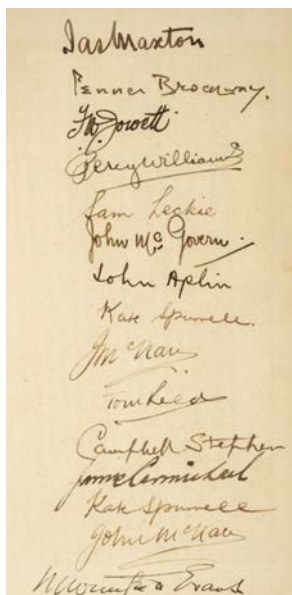
779 **Booker Prize.** A collection of winners and short-listed, 1975-2017, including first edition winners Heat & Dust, by Ruth Jhabvala, 1975, Rites of Passage, by William Golding, 1980, Schindler's Ark, by Thomas Keneally, 1982, Oscar and Lucinda, by Peter Carey, 1988, The Remains of the Day, by Kazuo Ishiguro, 1989 (signed by the author), The Famished Road, by Ben Okri, 1991, Last Orders, by Graham Swift, 1996 (signed by the author), Amsterdam, by Ian McEwan, 1998, Disgrace, by J.M. Coetzee, 1999, The Blind Assassin, by Margaret Atwood, 2000, True History of the Kelly Gang, by Peter Carey, 2001, Vernon God Little, by DBC Pierre, 2003, The Line of Beauty, by Alan Hollinghurst, 2004, The Inheritance of Loss, by Kiran Desai, 2006, White Tiger, 2008, Bringing Up the Bodies, by Hillary Mantel, 2012, and The Narrow Road to the Deep North, by Richard Flanagan, 2013, one or two textblocks a little toned, light fading to a few spines, a couple of jackets price-clipped, 8vo, together with short-listers including John Banville, Anne Enright, Sarah Waters, Iris Murdoch, Julian Barnes, Howard Jacobson, Kazuo Ishiguro, Ian McEwan, Salman Rushdie, Rohinton Mistry, Thomas Keneally, Graham Swift, Murial Spark, A S Byatt, Kingslet Amis, Barry Unsworth, Zadie Smith et al, some later impressions or reprints, Canadian editions, etc, a couple signed (93) £300 - £400

780 **Bradbury (Ray).** The Silver Locusts, 1st UK edition, London: Rupert Hart-Davis, 1951, a little spotting to endpapers, original cloth, dust jacket, a few minor nicks and tears, light toning to rear panel, 8vo, together with

**Heinlein (Robert A.)** The Green Hills of Earth, 1st edition, Chicago: Shasta Publishers, 1951, original cloth, dust jacket, small nicks and tears at spine ends, small insect damage at foot of rear flap and spine, 8vo, plus

**Brunner (John).** The Wrong End of Time, 1st US edition, New York: Doubleday and Company, 1971, typescript note tipped-in at front (with small clear tape mark), original cloth, dust jacket, slight dust-soiling to rear panel, 8vo, inscribed by the author to title, 1973, with other science fiction including Robert Heinlein's Time for the Stars, 1st UK edition, 1963, Orson Scott Card's Ender's Game, 1st UK edition, 1985 (rebound in contemporary faux morocco) and Kim Stanley Robinson's Red Mars, 1st UK edition, 1992 (42) £200 - £300



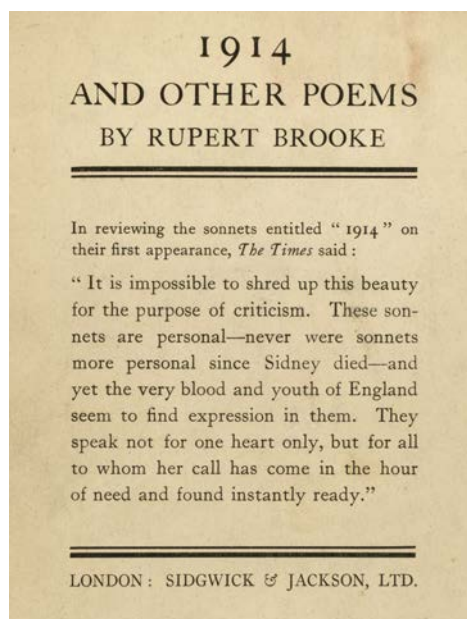


781 **Brockway (Fenner)**. *Workers' Front*, 1st edition, London: Secker and Warburg, 1938, original red cloth, 8vo, together with **Shaw (George Bernard)**. *An Unsocial Socialist*, 1st edition, 2nd state, London: Swan Sonnenschein, Lowrey & Co., 1887, 2nd state with title error corrected and appendix at end, a few spots, bookplate of May Crawley, original dark red variant binding, spine rubbed with tears at end, light edgewear, 8vo, plus George Gissing's *Demos. A Story of English Socialism*, new edition, 1888

The first book, *Workers' Front* by Fenner Brockway signed by the author and 12 members of the Independent Labour Party, including James Maxton, F.W. Jowett, Percy Williams, Sam Leckie, John McGovern, John Aplin, Kate Spurrell (signs twice), John McNair (signs twice), Tom Reed, Campbell Stephen, James Carmichael and M. Winifred Evans.

The Independent Labour Party voted to disaffiliate itself from the Parliamentary Labour Party in 1932, also founding the International Revolutionary Marxist Centre, chaired by Fenner Brockway. Other notable members included the Pankhursts (Sylvia, Christabel and Emmeline), George Orwell, Oswald Mosley and A.E. Coppard.

(3) £300 - £400



Lot 782

782 **Brooke (Rupert)**. *1914 and Other Poems*, 1st edition, London: Sidgwick & Jackson, 1915, portrait frontispiece by Sherril Schell, spare label tipped-in at end, a little light spotting to fore edges, front endpaper with light partial offsetting, original cloth, paper label to spine, dust jacket, spine rubbed with some toning, repairs to verso, a few small tears and marks, contained in chemise and contemporary green morocco-backed slipcase (spine a little darkened and rubbed), 8vo

Keynes 6. 1000 copies printed.

(1)

£400 - £600

783 **Buchan (John)**. *A Lost Lady of Old Years*, 1st edition, London & New York: John Lane, 1899, advertisement leaf at end, original green cloth, upper cover with art nouveau decoration, spine faded to brown (tiny tear at head repaired), modern cloth slipcase, 8vo, presentation copy, inscribed to front endpaper 'Charles Hill Dick, from John Buchan, Jan. 1900', also with John Buchan's bookplate to rear pastedown, together with

*The Northern Muse. An Anthology of Scots Vernacular Poetry*, arranged by John Buchan, London: Thomas Nelson and Sons, [1924], slight marginal toning, original cloth-backed boards (some toning and spotting to boards), large 8vo, large paper copy 53/150, signed, with others by John Buchan including *The Thirty-Nine Steps*, 2nd impression, 1915 (2 copies), *The Causal and the Casual in History*, CUP, 1929, *The Massacre of Glencoe*, 1933, *the King's Grace* 1910-1935, 1935, *The Long Traverse*, 1941 and *Sick Heart River*, 1941 (33) £200 - £300



784 **Buchan (John)**. *The Power-House*, 1st edition, Edinburgh & London: William Blackwood, 1916, small marginal tear and loss to p. 17, a few minor spots, light toning to endpapers, original red cloth, very slight fading to spine, dust jacket, tears and losses to front and rear panels and spine, reinforcements to verso, 8vo Very scarce in the dust jacket. The first 'Edward Leithen' novel.

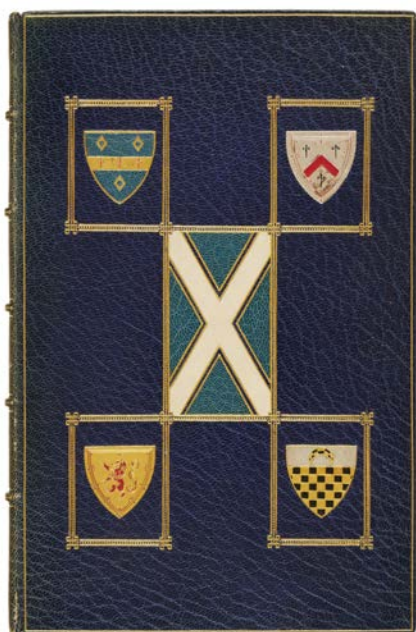
(1)

£700 - £1,000



785 **Buchan (John)**. The Dancing Floor, [1926]; Castle Gay, 1930, The Blanket of the Dark, 1931; The Gap in the Curtain, 1932; The Magic Walking Stick, 1932 A Prince of Captivity, 1933; The Free Fishers, 1934; The House of the Four Winds, 1935; The Island of Sheep, 1936, Sick Heart River, 1941, 1st editions, occasional minor spotting, bookplate to House of the Four Winds, original cloth, dust jackets, The Magic Walking Stick price-clipped, a few jackets with small repairs to spines to verso, light fading to one or spines, a few small tears and stains, 8vo  
(10)

£400 - £600



786 **Buchan (John)**. Walker Trust Lectures on Leadership No. 1. Montrose and Leadership. Delivered before the University of St. Andrews 27 January 1930, 1st edition, OUP, 1930, 24 pp. original wrappers bound-in at end, top edge gilt, contemporary blue morocco by Zaehnsdorf, upper cover with onlaid central saltire and four arms blocked in gilt and silver within gilt borders at corners, spine faded to green, 8vo  
Signed by the author to title.  
(1)

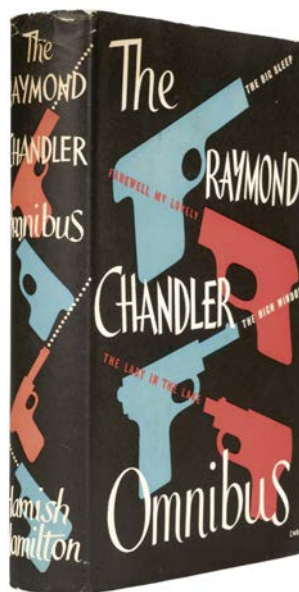
£150 - £200

787 **Chandler (Raymond)**. The Long Good-Bye, 1st UK edition, London: Hamish Hamilton, 1953, a little minor spotting, original cloth, dust jacket, spine ends chipped, small split along one fold, repairs to verso, 8vo, together with

**Tolkien (J.R.R.)** Tree and Leaf, 1st edition, London: George Allen & Unwin, 1964, advertisements at end, a little light spotting, original cloth, dust jacket, spine faded, small nicks and light spotting, 8vo, plus

**Eliot (T.S.)** The Confidential Clerk, 1st edition, London: Faber & Faber, 1954, 1st issue with 'Ihad' to p. 7, original cloth (some fading), dust jacket, spine toned, small tear, 8vo, with others including Hand and Flower Press. Poems in Pamphlet. A New Anthology for 1951, designed and edited by Erica Marx (with Charles Causley's farewell Aggie Weston inscribed by the poet to Victor Bonham Carter (1913-2007, author and publisher), with a typed letter from Causley to Bonham Carter dated 1955, enclosing the poem and discussing other literary matters, loosely inserted, H.M. Bateman's The M.F.H. Who Ran Riot!, [1930], two original cartoons by Thomas Bert, 1930's signed, plus some Curwen Press publications including The London Music Festival 1939 designed by E. McKnight Kauffer, Curwen's Modulator folding proof design, limited edition 2/6, 1994 and others by Stuart McMinn, Edward Bawden etc  
(25)

£200 - £300



To  
Thomas Wylly  
The world's nicest  
landlord.  
With my love  
Raymond Chandler  
Dec 26<sup>th</sup> 1959,  
La Jolla, California

788 **Chandler (Raymond)**. The Raymond Chandler Omnibus, 1st edition, London: Hamish Hamilton, 1953, light partial offsetting to rear endpaper, original blue cloth, dust jacket, spine ends a little rubbed, cloth slipcase, 8vo

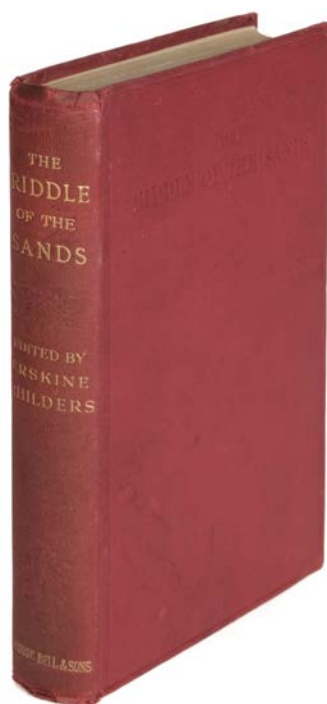
Presentation copy, inscribed by the author to his landlord, 'To Thomas Wylly, the world's nicest landlord. With my love, Raymond Chandler, Dec 26th, 1959, La Jolla, California'.  
(1)

£700 - £1,000





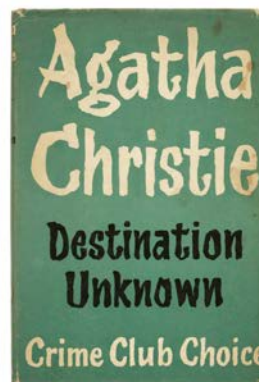
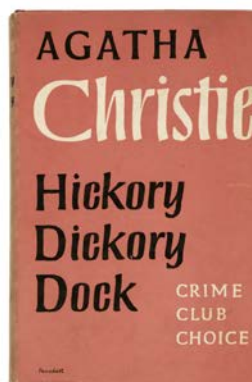
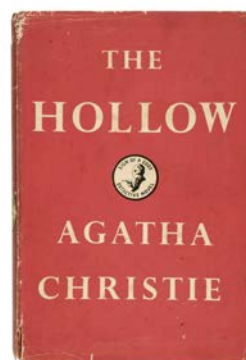
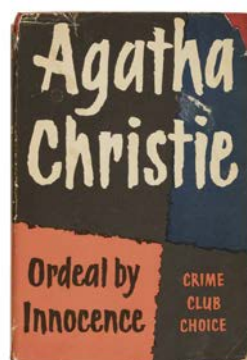
Lot 790



**789 Childers (Erskine).** *The Riddle of the Sands*. A Record of Secret Service Recently Received, edited by Erskine Childers, 1st Colonial edition, London & Bombay: George Bell & Sons, 1903, folding map frontispiece, 3 other maps and charts, 4 pp. Bell's Colonial Editions & 16 pp. Bell's Indian & Colonial Library (dated October 1902) advertisements at rear, small inscription erased from title, grey stub from where advertisement previously attached inserted before half title, endpapers a little toned, original red cloth, spine slightly darkened, one or two small light stains, 8vo. The first Colonial edition of the classic spy thriller, published in the same year as the first English edition (published by Smith, Elder & Company).

(1)

£700 - £1,000



**790 Christie (Agatha).** *The Big Four*, 1927; *Parker Pyne Investigates*, 1st editions, light spotting to fore edges, original cloth, spines a little faded, small split to Big Four lower joint, 8vo, together with **Warden (Florence).** *The Face in the Flashlight*, 1st edition, 1905, some light spotting and toning, original pictorial cloth, a little rubbed with light stains, 8vo, plus

**King (Frank).** *The House of Sleep*, 1st edition, [1934], some light spotting, original cloth, dust jacket, small nicks and tears, 8vo, with other crime fiction including Dennis Parry's *Attic Meteor*, 1936, Elizabeth Nisot's *False Witness*, [1938], Leslie Ford's *Honolulu Murder Story*, 1947, Arthur Gask's *The Storm Breaks*, [1949], Alan Hunter's *Gently Does It*, 1955 (signed by George Gently actor Martin Shaw), Dennis Barr's *A Dock Brief*, 1928 H.E. Rayner's *The Hamadryad*, 1936, Peers Elliott's *Trust the Police*, 1939 and Sidney Horler's *Exit the Disguiser*, 1948

(27)

£1,000 - £1,500

**791 Christie (Agatha).** *The Hollow*, 1946; *Destination Unknown*, 1954; *Hickory Dickory Dock*, 1955; *Ordeal by Innocence*, 1958; *Cats Among the Pigeons*, 1959; *The Pale Horse*, 1961; 1st editions, Collins Crime Club, a few light spots and previous owner inscriptions, original cloth, dust jackets, some fading to spines, a few chips and tears, 8vo, together with

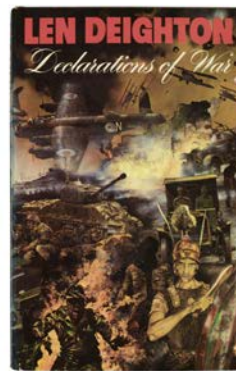
**Marsh (Ngaio).** *Spinsters in Jeopardy*, 1954; *Scales of Justice*, 1955; *Off With His Head*, 1957; *Singing in the Shrouds*, 1959; *False Scent*, 1960; *Hand in Glove*, 1962, 1st editions, Collins Crime Club, a little light spotting, previous owner inscription to *Singing in the Shrouds*, original cloth, *Spinsters* spine a little stained, dust jackets, *Hand in Glove* price-clipped, a few small chips and tears, 8vo, with other Collins Crime Club including Agatha Christie, Ngaio Marsh, Nicholas Blake, Catherine Arley, Harry Carmichael, Julian Symons, Gavin Black, Donald Mackenzie and others, plus some Gollancz yellow jacket detective fiction

(approximately 130)

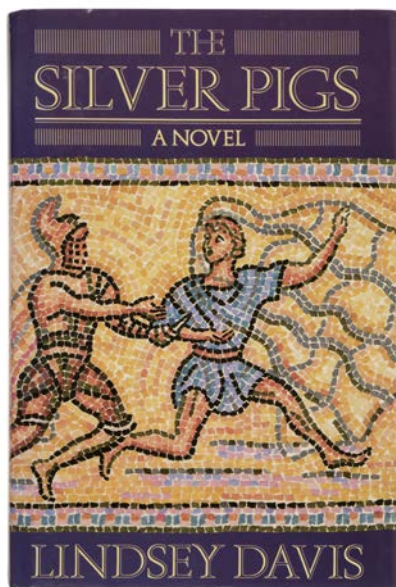
£300 - £400



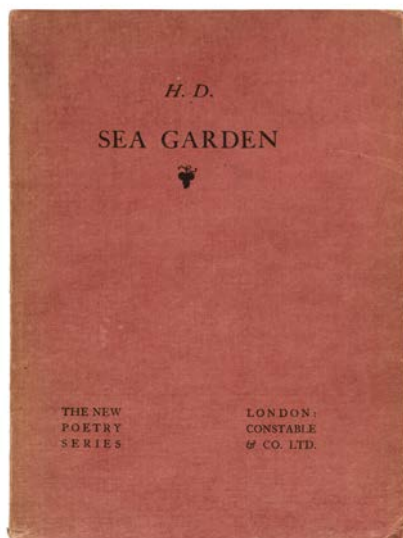
Lot 792



Lot 794



Lot 793



Lot 795

792 **Clarke (Arthur C.)** *Interplanetary Flight*, 1950; *The Exploration of Space*, 1951; *The Sands of Mars*, 1951; *Prelude to Space*, 1953; *Childhood's End*, 1954; *Earthlight*, 1955, 1st editions, colour and monochrome illustrations, a few minor spots, previous owner signature to *Interplanetary Flight*, original cloth (occasional fading to extremities), dust jackets, a few chips and tears, some losses to *Exploration of Space* front panel and spine, 8vo

*The Sands of Mars* signed by the author to front endpaper.

(6)

£200 - £300

793 **Davis (Lindsey)**. *The Silver Pigs*, *Shadows in Bronze*, *Venus in Copper*, *The Iron Hand of Mars*, & *Poseidon's Gold*, 5 volumes, 1st editions, 1989-92, each signed by the author to title page, all original cloth gilt in dust wrapper, VG, together with *Last Act in Palmyra*, *Time to Depart*, *A Dying Light in Corduba*, *2 For The Lions*, *One Virgin Too Many*, *Ode to a Banker*, and *A Body in the Bathhouse*, all 1st editions, 1994-2001, all signed by the author, plus 13 others by Lindsey Davis, including 5 signed, all original cloth in dust wrappers, VG, plus **Mallinson (Allan)**. *A Close Run Thing*, 1st edition, 1999 (2 copies), both signed, plus 11 other Allen Mallinson titles, all signed, all original cloth in dust wrapper, 8vo, VG, and other contemporary fiction, including *Donna Leon*, 24 titles, all 1st editions, all signed by the author, original cloth in dust wrappers, 8vo, VG, and Peter Smalley, Julian Stockwin, Harry Sidebottom, Anthony Riches, etc., many signed, all original cloth in dust wrappers, 8vo, VG

(120)

£300 - £400

794 **Deighton (Len)**. *Funeral in Berlin*, 1964; *Billion Dollar Brain*, 1966; *An Expensive Place to Die*, 1967; *Declarations of War*, 1971; *Close-Up*, 1972; *Spy Story*, 1974; *Yesterday's Spy*, 1975, 1st editions, original cloth, dust jackets, *Declarations of War* price-clipped & some fading to spine, *Spy Story* with small repairs to verso, a few small nicks and abrasions, 8vo, together with other espionage and thrillers including Alistair Maclean's *H.M.S. Ulysses*, 1955, and *The Guns of Navarone*, 1957, John Gardner's *Seafire*, 1994, and *Cold*, 1996, plus others by John Gardner, Alistair Maclean, Hammond Innes etc

(76)

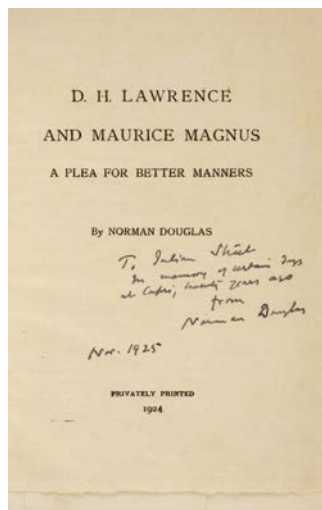
£200 - £300

795 **Doolittle (Hilda)**. *Sea Garden* by H.D., 1st edition, London: Constable, 1916, fore-edge (with a few spots) and bottom edge untrimmed, original printed red stiff wrappers, front cover lower right corner and foot of browned spine a little frayed, small 4to

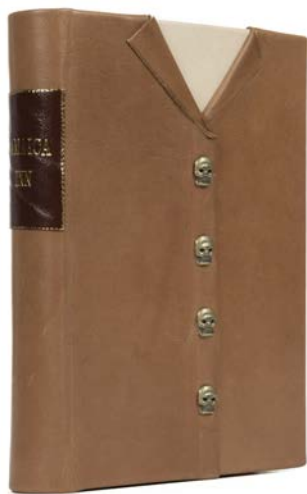
(1)

£70 - £100

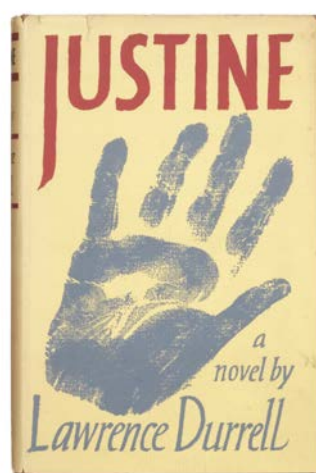




Lot 796



Lot 797



Lot 798

796 **Douglas (Norman)**. D.H. Lawrence and Maurice Magnus: A Plea for Better Manners, 1st edition, privately printed, [Florence], 1924, portrait frontispiece (some spotting), a few marginal pencil lines, author's signed and inscribed dedication to Julian Street, dated November 1925 to title, 'In memory of certain days at Capri, twenty years ago', together with a tipped-in Autograph Letter Signed from Norman Douglas to Julian Street, c/o Thomas Cook, Florence, 7 November 1925, sending him this copy of the pamphlet he mentions, 'It was written in a devil of a hurry (and a hell of a rage, I should add); there is a better version of it now appearing in a book of mine called *Experiments*', saying that he well remembers their life on Capri, referring to Coleman and Miss Neville, before asking whether he will ever come to Europe again, one page, 4to, publisher's printed pink slip tipped-in at front, original printed wrappers in original mailing envelope addressed to Julian Street in Princeton, New Jersey, plus a second Autograph Letter Signed from Douglas to Mrs Andrews, Florence, 12 October 1927, asking her to welcome Julian Street to Capri who she may 'remember meeting, in the good old Booth Tarkington days', one page, 4to, plus:

[Magnus, Maurice], *Memoirs of the Foreign Legion* by M.M., with an Introduction by D.H. Lawrence, 1st edition, Martin Secker, 1924, rough-trimmed, a little spotting, original cloth (a little marked) in rubbed and soiled dust jacket with tape repair at foot of spine verso, 8vo, the items in a purpose-made cloth chemise and red quarter morocco gilt book box, cloth sides somewhat damp marked, plus a second copy of the Douglas pamphlet (privately printed, 1925), original printed wrappers, some soiling and slight wear, spine crudely taped, 8vo

(4)

£150 - £200

797 **Du Maurier (Daphne)**. *Jamaica Inn*, 1st edition, London: Victor Gollancz, 1936, half title, a little light spotting mainly to fore edges, cream and brown calf leather novelty binding in the form of a gentleman's dinner jacket with four miniature death's head buttons, 8vo

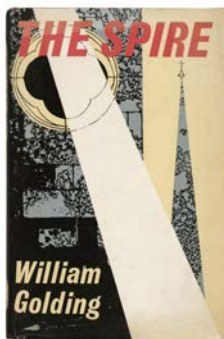
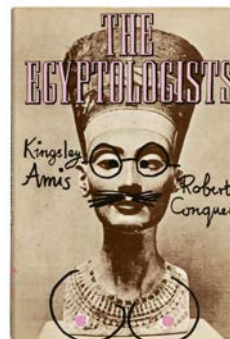
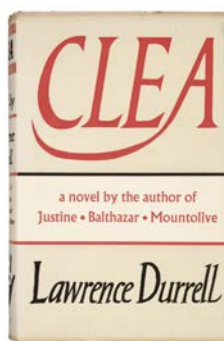
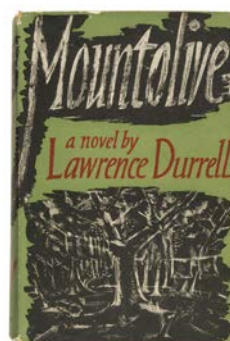
(1)

£150 - £200

798 **Durrell (Lawrence)**. The 'Alexandria Quartet': *Justine*, 1957; *Balthazar*, 1958; *Mountolive*, 1958; *Clea*, 1960, 1st edition, Faber and Faber, a few minor spots, contemporary ownership inscription to Balthazar, original cloth, dust jackets, spines a little faded or darkened with small nicks at ends, a couple of short closed tears, 8vo, together with 8 others by Durrell including another copy of *Clea*, 1960, *Tunc*, 1968, *Nunquam*, 1970 and *Livia or Buried Alive*, 1978

(12)

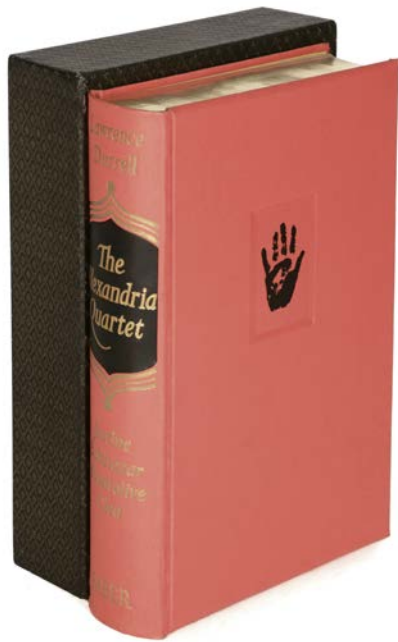
£300 - £500



799 **Durrell (Lawrence)**. *Mountolive*, 1958; *Clea*, 1960, 1st editions, London: Faber and Faber, a few light spots to fore edges, contemporary previous owner inscription and small clear tape marks to *Clea* front endpaper, small abrasions to pastedowns, original cloth, small chips at spine ends, *Mountolive* joints a little rubbed, 8vo, together with

**Amis (Kingsley)**. *That Uncertain Feeling*, 1955; *The Egyptologists*, 1965; *I Wani It Now*, 1968; *The Riverside Villas Murder*, 1973, 1st editions, light spotting to *That Uncertain Feeling*, original cloth (some fading to *That Uncertain Feeling* spine ends), dust jackets, *I Want It Now* price-clipped, tears and losses to *That Uncertain Feeling* spine, 8vo, plus others including George Orwell's *Coming Up For Air*, 1st US edition, New York, 1950, William Golding's *The Spire*, 1964, and *The Pyramid*, 1967 James Hilton's *To You Mr. Chips*, 1938 and others by Alan Sillitoe, Angus Wilson, Graham Swift, Salman Rushdie, Julian Barnes, Martin Amis, Peter Ackroyd, Anthony Burgess et al (approximately 120)

£300 - £400

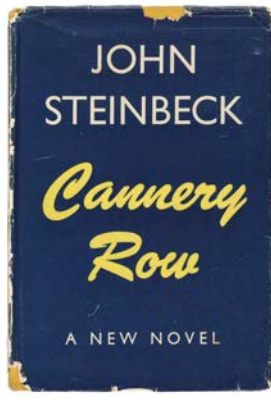
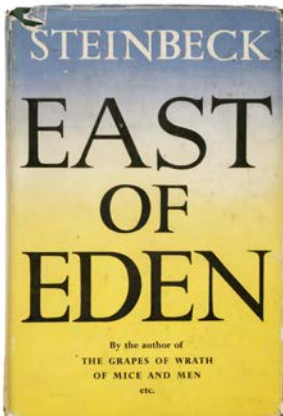
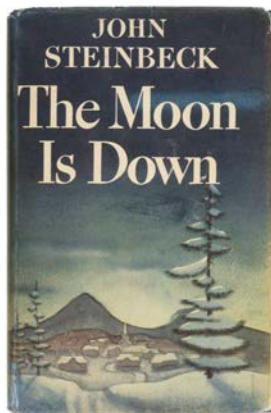
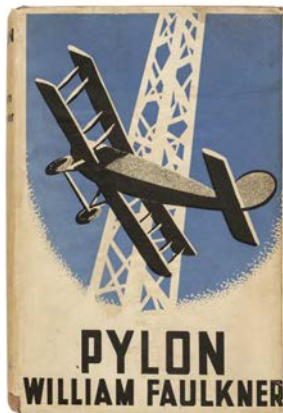


800 **Durrell (Lawrence)**. The Alexandria Quartet, limited one-volume edition, London: Faber and Faber, 1962, top edge gilt, original orange cloth, acetate wrapper, gold slipcase (folds slightly rubbed), 8vo

Limited edition 430/500, signed by the author.

(1)

£200 - £300



Lot 801

801 **Faulkner (William)**. Pylon, 1st UK edition, 1st issue, London: Chatto & Windus, 1935, 4 pp. advertisements at end, front hinge a little tender, top edge red, lower edge untrimmed, original cloth, some fading to spine ends, slight staining to upper cover, dust jacket, spine toned and chipped at foot, small worming along folds, 8vo, together with

**Steinbeck (John)**. The Moon is Down, 1st edition, 2nd issue, New York: Viking Press, 1942, endpapers a little toned, original cloth, dust jacket, small stains to rear panel, a few small chips, 8vo, plus

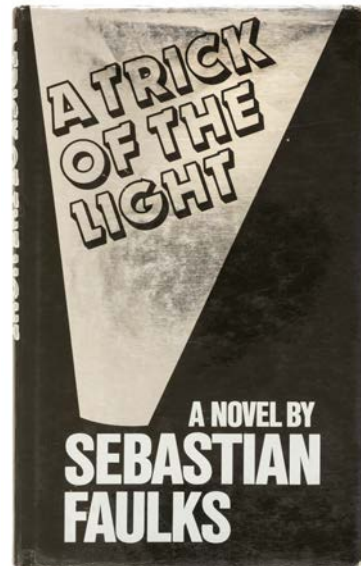
**Steinbeck (John)**. East of Eden, 1st UK edition, London: William Heinemann, 1952, original cloth, dust jacket, small chips and tears, 8vo, with others by Steinbeck including Cannery Row, 1945, The Short Reign of Pippin IV, 1957 and The Winter of Our Discontent, 1961, all 1st UK editions, together with other US authors including John Updike, Robert Ludlum, Norman Mailer and Joseph Heller (63) £300 - £400



802 **Faulks (Sebastian)**. A Trick of the Light, 1984; The Girl at the Lion D'Or, 1989; Birdsong, 1993, 1st editions, original cloth, dust jackets, 8vo, A Trick of the Light and The Girl at the Lion D'Or both signed to title by the author, together with 9 others by Sebastian Faulks including Human Traces, 2005 (limited signed edition of 1000 in original shrinkwrap) and Enleby, 2007 (limited signed edition 250/1500)

(12)

£300 - £500



Lot 803



803 **Faulks (Sebastian)**. A Trick of the Light, 1st edition, London: Bodley Head, 1984, *original cloth, dust jacket, tiny closed tears at spine ends, 8vo*, Signed by the author to title, his first book.  
(1)

£200 - £300

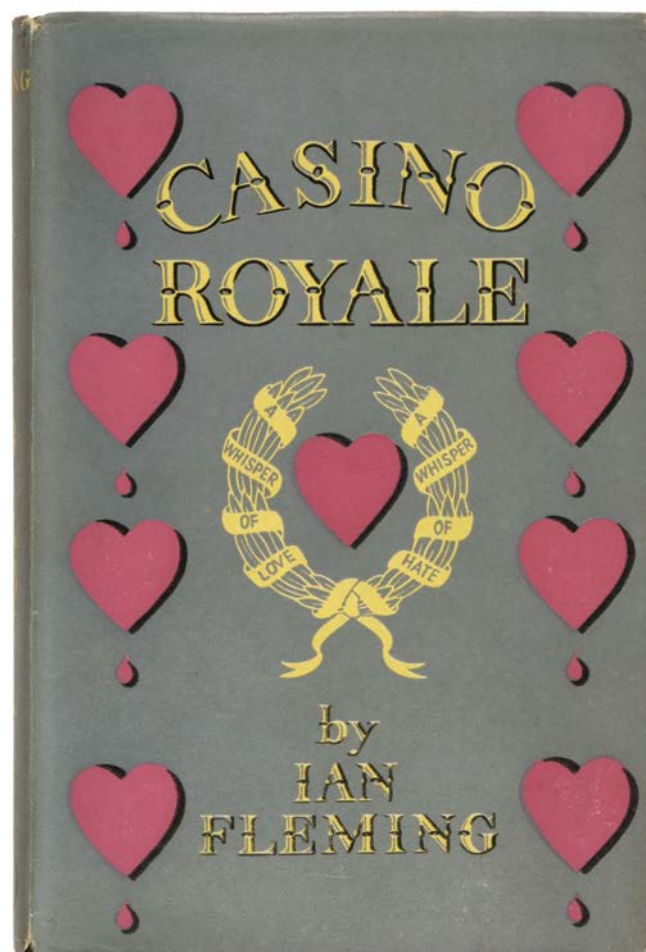


804 **Fermor (Patrick Leigh)**. A Time of Gifts, 1st edition, London: John Murray, 1977, *portrait frontispiece, double-page map, inscription erased at head of front endpaper, original blue cloth gilt, price-clipped dust jacket, spine a little faded and rubbed at ends with small tears, 8vo, signed by the author to title, together with Psychoundakis (George)*. The Cretan Runner. His Story of the German Occupation, translation and introduction by Patrick Leigh Fermor, 1st edition, London: John Murray, 1955, *map and half-tone illustrations, a little light spotting, original cloth, price-clipped dust jacket, small repairs to verso, signed to title by Patrick Leigh Fermor, plus*

**Thesiger (Wilfred)**. Arabian Sands, 1st edition, London: Longmans, 1959, *folding map contained in rear pocket, maps and illustrations, original cloth, price-clipped dust jacket, edges slightly rubbed, 8vo, signed by the author to the folding map in rear pocket, 8vo, plus In Tearing Haste. Letters between Deborah Devonshire and Patrick Leigh Fermor, edited by Charlotte Mosely, 1st edition, 2008, signed by Patrick Leigh Fermor, Deborah Devonshire, Charlotte Mosely and Tom Stoppard*

(4)

£200 - £300



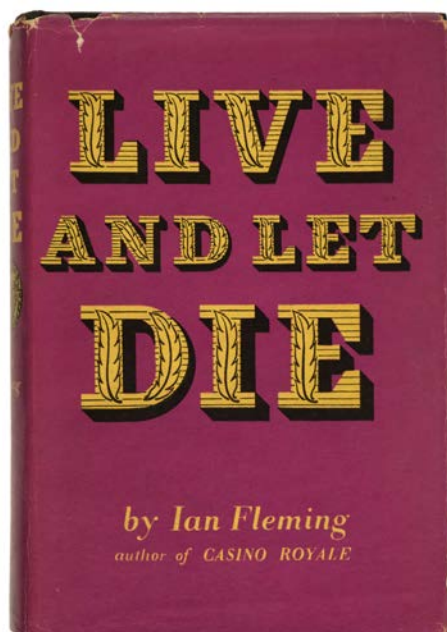
805 **Fleming (Ian)**. Casino Royale, 1st edition, 1st issue, London: Jonathan Cape, 1953, *original black cloth, red heart motif to upper cover, spine lettered in red, 1st issue dust jacket (without the Sunday Times review to front flap), very small tear and nicks at spine ends and folds, one or two faint spots to rear panel and rear flap, 8vo*

Gilbert A1a (1.1).

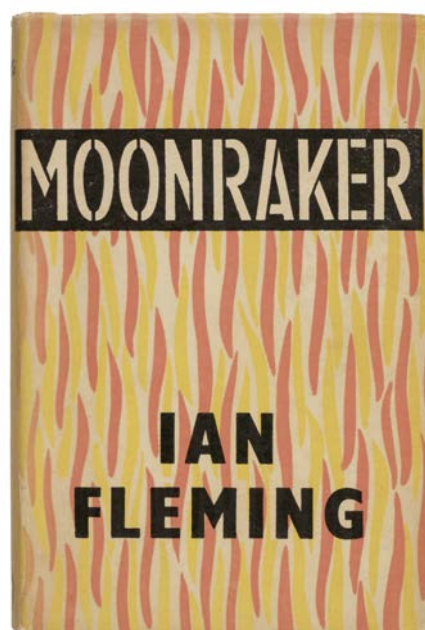
(1)

£10,000 - £15,000

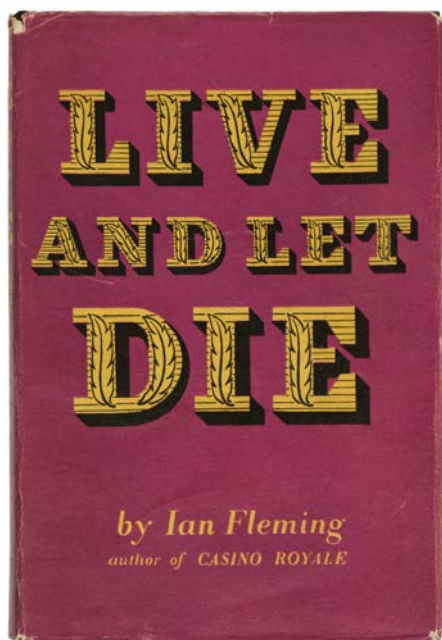




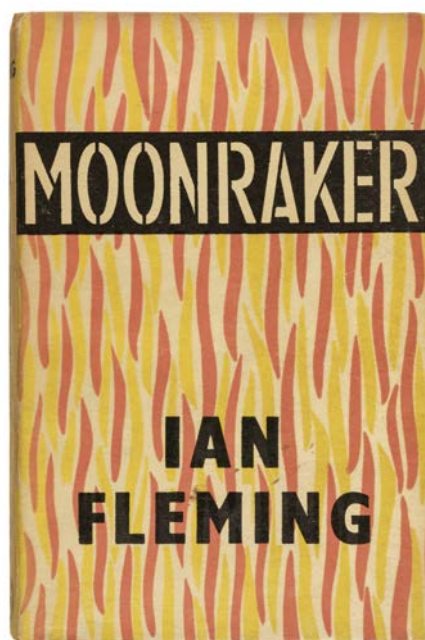
806 **Fleming (Ian)**. *Live and Let Die*, 1st edition, London: Jonathan Cape, 1954, occasional light spotting, original cloth gilt (slight lean), 1st state dust jacket (without credit for jacket design to front flap), head of spine chipped, short tears at head of front panel and folds, some light toning to rear panel and flap margins, 8vo  
The second James Bond adventure in the first state dust jacket.  
(1) £3,000 - £4,000



808 **Fleming (Ian)**. *Moonraker*, 1st edition, 2nd printing, London: Jonathan Cape, 1955, 2nd printing with 'shoot' correctly spelt on p. 10, a few minor spots to fore margins, small faded previous owner inscription to front endpaper, original cloth, dust jacket, usual fading to spine colours, rear panel slightly toned, 8vo  
(1) £2,000 - £3,000

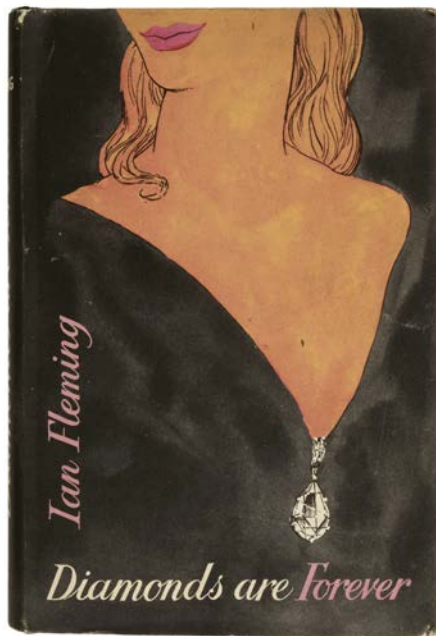


807 **Fleming (Ian)**. *Live and Let Die*, 1st edition, London: Jonathan Cape, 1954, original black cloth with gold medallion to upper cover (upper cover very slightly bowed), 3rd state dust jacket (with jacket design credit just below blurb to front flap), small chips and nicks at spine ends and folds, a couple of tiny closed tears to panels, light toning to rear panel, 8vo  
(1) £1,000 - £1,500



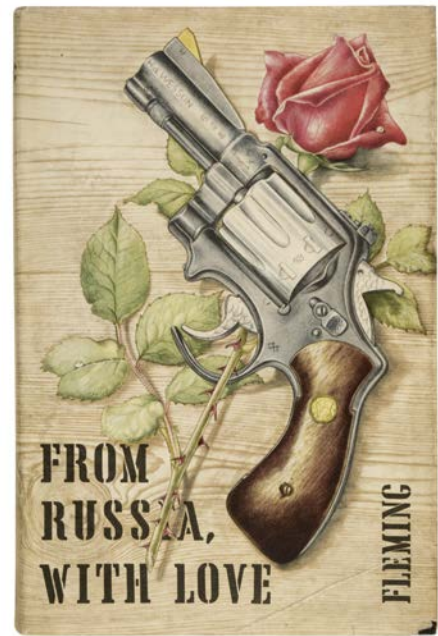
809 **Fleming (Ian)**. *Moonraker*, 1st edition, 2nd printing, London: Jonathan Cape, 1955, 2nd printing with 'shoot' correctly spelt on p. 10, occasional minor spotting, original cloth, dust jacket, some fading to spine colours (as usual), rear panel and flap margins a little toned, 8vo  
(1) £2,000 - £3,000





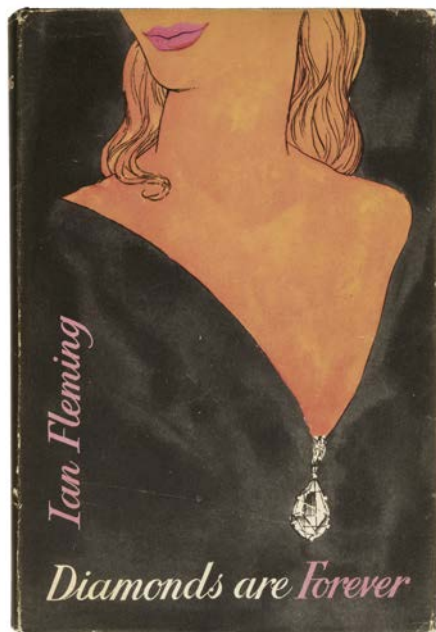
810 **Fleming (Ian).** *Diamonds Are Forever*, 1st edition, London: Jonathan Cape, 1956, *original cloth, dust jacket, spine ends very slightly rubbed*, 8vo  
(1)

£1,000 - £1,500



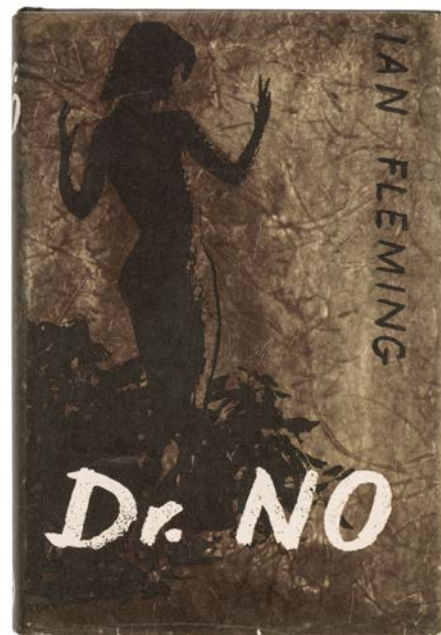
812 **Fleming (Ian).** *From Russia, With Love*, 1st edition, London: Jonathan Cape, 1957, *pale damp stain to first few leaves and towards end, a couple of small spots to fore margins and edges, original cloth with front cover gun and rose design blocked in bronze and silver, dust jacket, small chip at foot of front fold*, 8vo  
(1)

£600 - £800



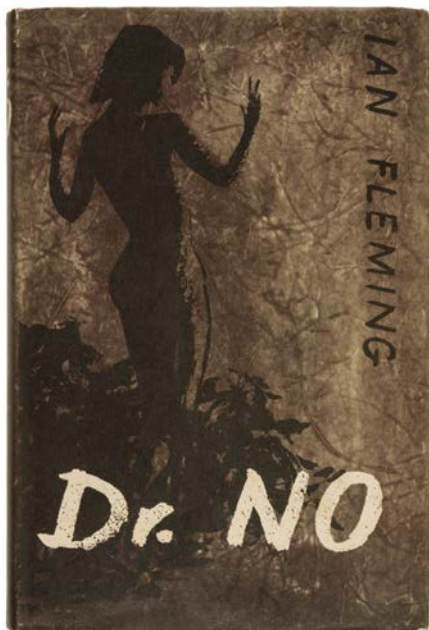
811 **Fleming (Ian).** *Diamonds Are Forever*, 1st edition, London: Jonathan Cape, 1956, *some light spotting, mainly front and rear and to fore edges, original cloth, dust jacket, small abrasion to rear panel portrait, spine ends and folds a little rubbed with nicks*, 8vo  
(1)

£800 - £1,200

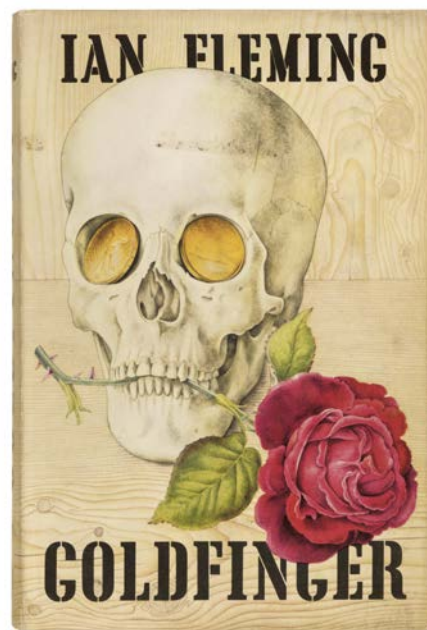


813 **Fleming (Ian).** *Dr No*, 1st edition, 2nd printing, London: Jonathan Cape, 1958, *2nd impression cloth with silhouette of a dancing girl to front cover, dust jacket, small stain at head of front flap, one or two small spots to rear flap, a couple of tiny closed tears and slight creases*, 8vo  
(1)

£300 - £500



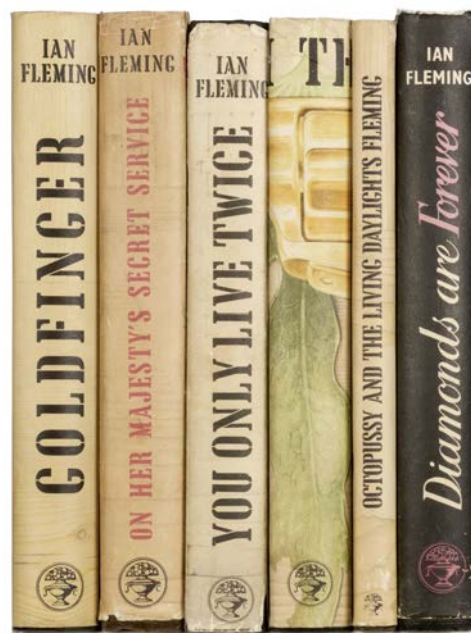
814 **Fleming (Ian)**. Dr No, 1st edition, 2nd printing, London: Jonathan Cape, 1958, 2nd impression with the silhouette of a dancing girl to upper cover, small previous owner inscription to front pastedown, original cloth, price-clipped dust jacket, lower edges very slightly rubbed, 8vo  
(1) £300 - £500



816 **Fleming (Ian)**. Goldfinger, 1st edition, London: Jonathan Cape, 1959, previous owner inscription erased from front endpaper, bookseller ticket to front pastedown, original cloth gilt, price-clipped dust jacket, old small clear tape marks to verso (with light show-through to panels and flaps), 8vo  
(1) £500 - £800

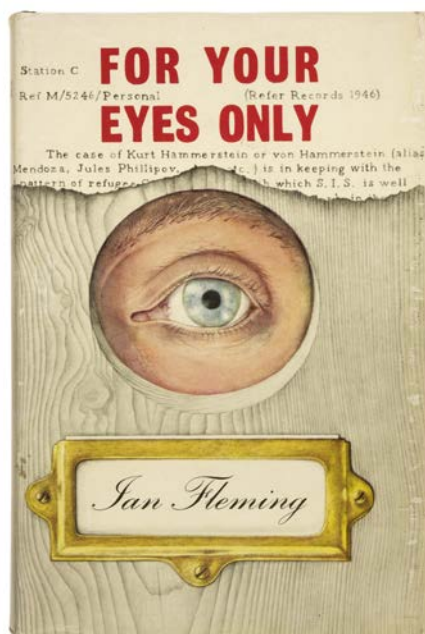


815 **Fleming (Ian)**. Goldfinger, 1st edition, London: Jonathan Cape, 1959, original cloth, dust jacket, a couple of small light stains to rear panel, 8vo  
(1) £600 - £800



817 **Fleming (Ian)**. Goldfinger, 1st edition, London: Jonathan Cape, 1959, previous owner ink stamp to front pastedown, original cloth, later dust jacket (listing For Your Eyes Only to rear flap), 8vo, together with 5 others by Ian Fleming in dust jackets: On Her Majesty's Secret Service, 1963, You Only Live Twice, 1964, The Man With the Golden Gun, 1965, and Octopussy and the Living Daylights, 1966, all 1st editions, plus Diamonds Are Forever, 1964 reprint  
(6) £200 - £300

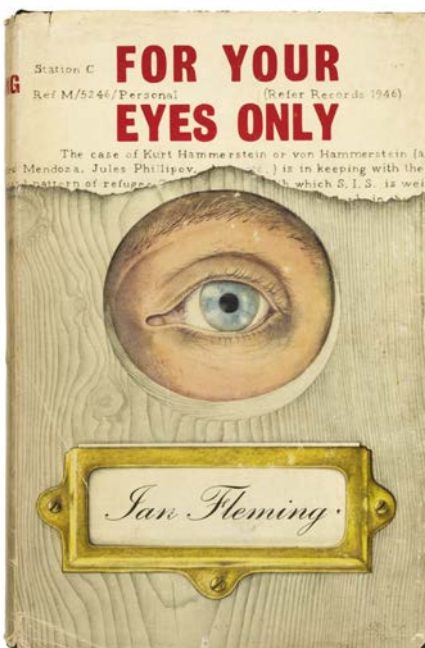




818 **Fleming (Ian)**. *For Your Eyes Only*, 1st edition, London: Jonathan Cape, 1960, *one or two light marks, original cloth, dust jacket, light fading to spine lettering (as often), a few light spots to flaps, 8vo*  
(1) £200 - £300



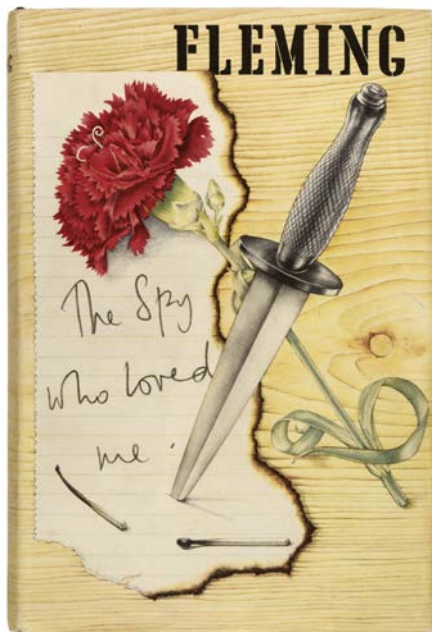
820 **Fleming (Ian)**. *Thunderball*, 1st edition, London: Jonathan Cape, 1961, *original cloth, dust jacket, front flap with later Jonathan Cape 16s price sticker over 15s printed price, 8vo*  
(1) £200 - £300



819 **Fleming (Ian)**. *For Your Eyes Only*, 1st edition, London: Jonathan Cape, 1960, *previous owner signature to front endpaper, small ink stamp and bookseller ticket to front pastedown, original cloth, dust jacket, some fading to spine (as often), ink stamp at foot of front flap, small abrasions to spine and rear panel, small nicks and tears at spine ends and folds, 8vo*  
(1) £150 - £200

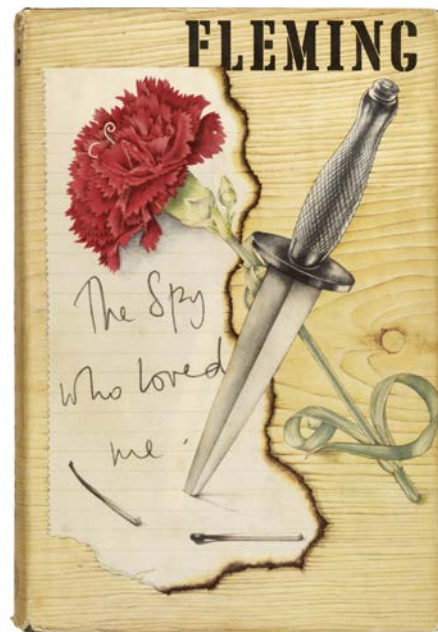


821 **Fleming (Ian)**. *Thunderball*, 1st edition, London: Jonathan Cape, 1961, *a few minor spots to fore edges, original cloth, price-clipped dust jacket, edges slightly rubbed with tiny nicks and tears, 8vo*  
(1) £150 - £200



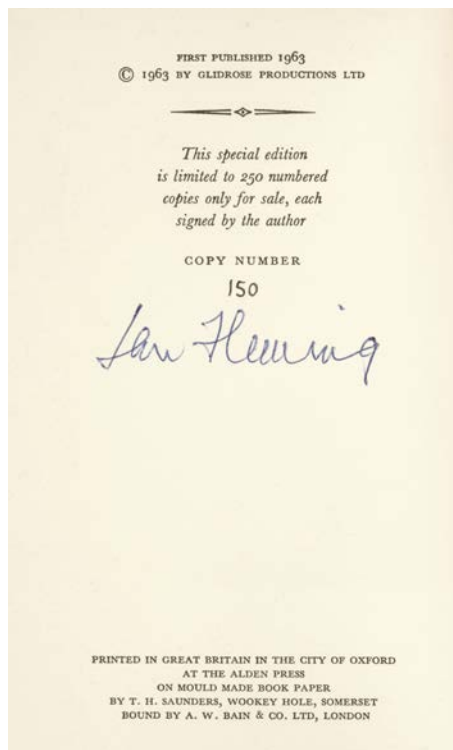
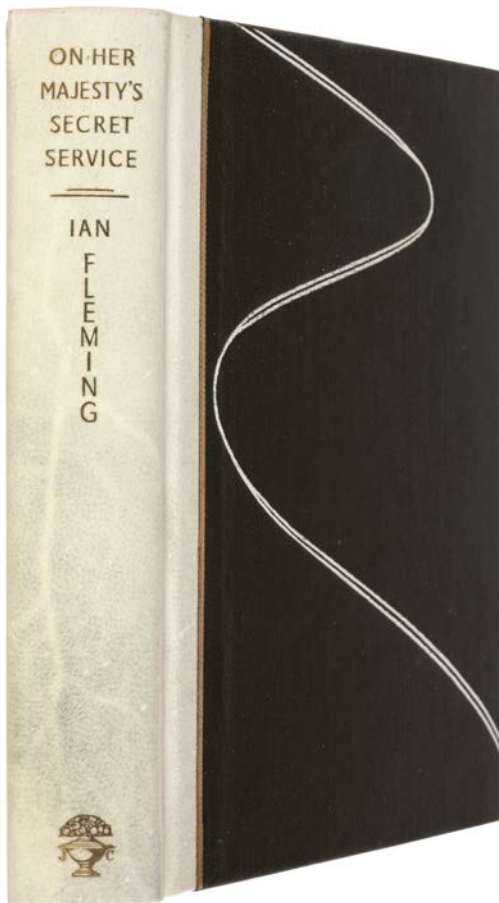
822 **Fleming (Ian).** *The Spy Who Loved Me*, 1st edition, London: Jonathan Cape, 1962, original cloth, dust jacket, slight marginal dust soiling to rear panel, 8vo  
(1)

£200 - £300



823 **Fleming (Ian).** *The Spy Who Loved Me*, 1st edition, London: Jonathan Cape, 1962, small ink stamp at head of half title, original cloth, price-clipped dust jacket, later price sticker to front flap, short closed tear at head of rear panel, spine a little toned, light spotting to rear panel, 8vo  
(1)

£150 - £200



824 **Fleming (Ian).** *On Her Majesty's Secret Service*, 1st edition, limited issue, London: Jonathan Cape, 1963, colour frontispiece portrait of Ian Fleming from the painting by Amherst Villiers, top edge gilt, original parchment-backed black cloth, upper cover with 'ski-track' design in white, original acetate wrapper, tiny nicks at foot of spine and folds, 8vo Gilbert A11a. Limited edition 150/250, signed by the author. A fine copy of the only limited signed edition 'James Bond' book.

(1)

£5,000 - £7,000





825 **Fleming (Ian)**. On Her Majesty's Secret Service, 1963; You Only Live Twice, 1964; The Man With the Golden Gun, 1965; Octopussy and the Living Daylights, 1966, 1st editions, *bookplate of Woodrow Wyatt (1918-1997, politician and journalist) to Octopussy, original cloth, dust jackets, OHMSS spine lettering a little faded, one or two small nicks, 8vo, together with four 1st edition John Gardner James Bond titles: Licence Renewed, 1981; For Special Services, 1982, Icebreaker, 1983 and Role of Honour, 1984*

(8)

£300 - £400



827 **Fleming (Ian)**. On Her Majesty's Secret Service, 1963; You Only Live Twice, 1964; The Man With the Golden Gun, 1965; Octopussy and the Living Daylights, 1966, 1st editions, *previous owner signature and a few minor spots to front endpaper of OHMSS, original cloth, price-clipped dust jackets, slight fading to spines, a few small nicks at spine ends, small light water stain to Golden Gun spine, a few small wormholes to Golden Gun edges, 8vo*

(4)

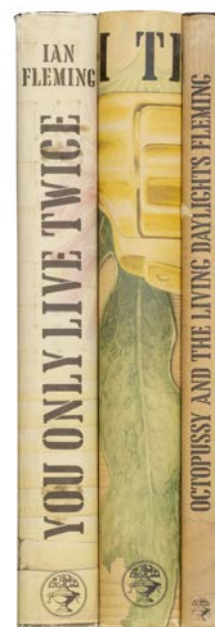
£200 - £300



826 **Fleming (Ian)**. On Her Majesty's Secret Service, 1963; You Only Live Twice, 1964; The Man With the Golden Gun, 1965, 1st editions, *one or two light spots, original cloth, dust jackets, OHMSS repaired at head to verso, a few closed tears and stains, minor insect damage to lower margin of Man with the Golden Gun flaps, 8vo, together with 8 others by Ian Fleming and related including The Diamond Smugglers, 1st printing (with spine lettered in white), 1957, O.F. Snelling's Double O Seven. James Bond: A Report, 1st edition, 1964, and Kingsley Amis' The James Bond Dossier, 1st edition, 1965 and Colonel Sun, 1st US edition, 1968*

(11)

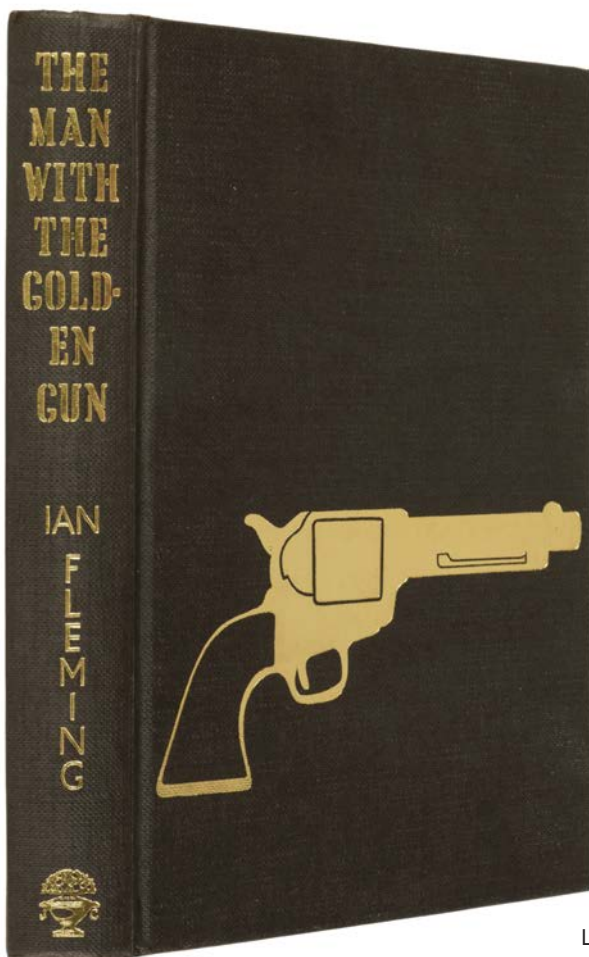
£300 - £400



828 **Fleming (Ian)**. You Only Live Twice, 1964; The Man With the Golden Gun, 1965; Octopussy and the Living Daylights, 1966, 1st editions, *original cloth (small stain to You Only Live Twice rear cover), dust jackets, You Only Live Twice with small clear tape marks to verso (with show-through to spine and front flap), very small insect predation to Man With the Golden Gun rear flap edge, Octopussy spine slightly toned, 8vo*

(3)

£150 - £200



Lot 829



Lot 830

829 **Fleming (Ian).** The Man With the Golden Gun, 1st edition, 1st issue, London: Jonathan Cape, 1965, *small contemporary previous owner inscription to front endpaper & manuscript '18/-' to front pastedown, original black cloth, upper cover with gun blocked in gilt, spine lettered in gilt, dust jacket, contained in contemporary morocco slipcase (spine a little faded), 8vo*

Gilbert A 13 (1.1). A fine copy in the first state binding, with the 'golden gun' blocked in gilt to the front cover. Some 940 copies were produced, according to Gilbert, many of which were sent in advance to Commonwealth countries in order to meet the official publication day. It soon became clear there was a prohibitive cost to producing this design in gilt to the front cover, so the remaining print run of around 81,000 were produced in plain boards.

(1)

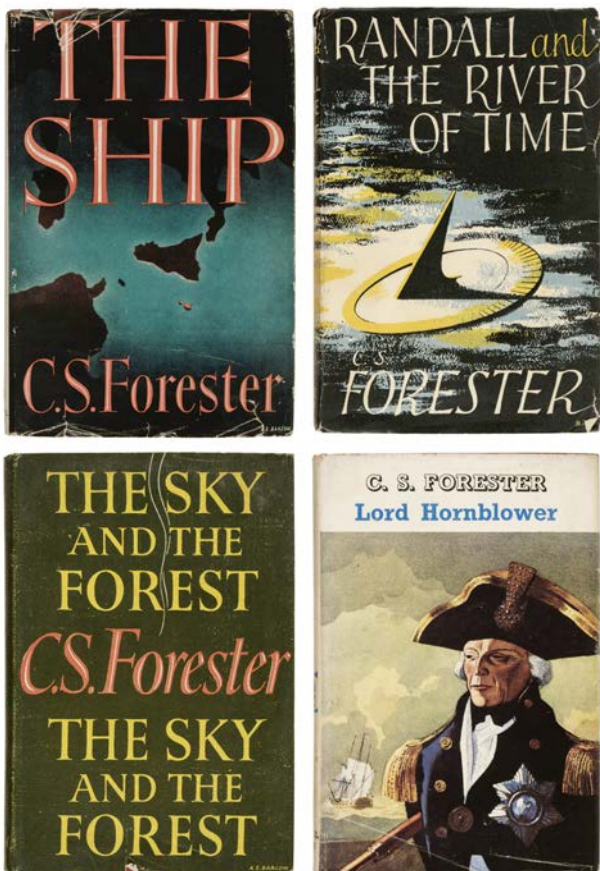
£3,000 - £5,000

830 **Fleming (Ian).** Chitty Chitty Bang Bang. The Magical Car, 3 volumes, 1st edition, London: Jonathan Cape, 1964-65, *colour illustrations by John Burningham, a few minor spots, original illustrated boards, dust jackets, volumes 1 & 2 price-clipped, a few closed marginal tears, light spotting to volume 2 rear panel, 8vo*

(3)

£300 - £400





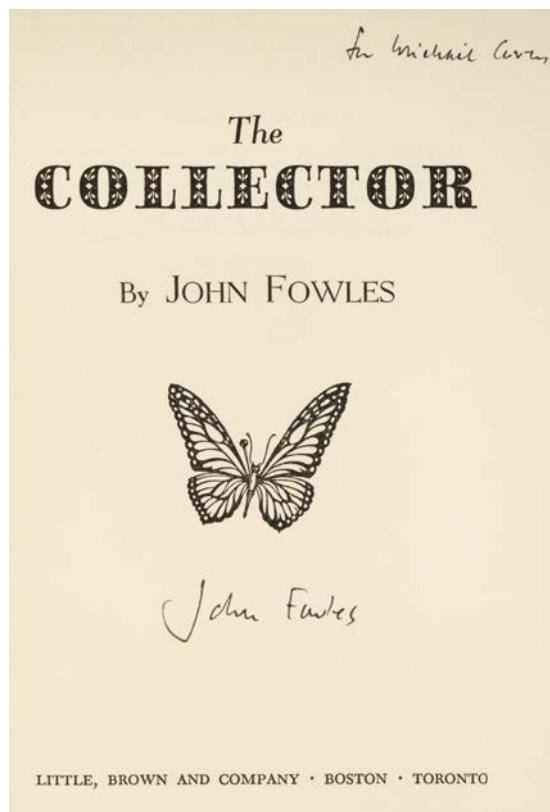
831 **Forester (C.S.)** The Ship, 1943; Lord Hornblower, 1946; The Sky and the Forest, 1948, 1st editions, *contemporary previous owner inscription to The Ship, and owner ink stamp to The Sky and the Forest, original cloth, dust jackets, a little rubbed with a few small chips and tears, 8vo, with others by C.S. Forester including Randall and the River of Time, 1951, Lieutenant Hornblower, 1952 (2 copies) and Hornblower and the Atropos, 1953, plus Alexander Kent, George Macdonald Fraser (including Flashman on the March, 2005, limited signed edition 818/1000), Julian Stockwin, Patrick O'Brian, Douglas Reeman and others* (75)

£200 - £300

832 **Fothergill (John & Others)**. The Fothergill Omnibus: for which seventeen eminent authors have written short stories upon one and the same plot, with introductions by John Fothergill, R.G. Collingwood & Gerald Gould, 1st edition, Eyre & Spottiswoode, 1931, *top edge gilt, original green morocco gilt, spine and top edges discoloured to brown, lower outer corner of upper cover bruised, 8vo* Limited edition, 4/250 copies on special paper, signed by John Fothergill and 17 authors on specially-printed limitation page to verso of half title. The authors are: Martin Armstrong, H.R. Barbor, Elizabeth Bowen, Gerald Bullett, Thomas Burke, G.K. Chesterton, A.E. Coppard, E.M. Delafield, L.P. Hartley, Storm Jameson, Margaret Kennedy, Edward Shanks, Helen Simpson, J.C. Squire, L.A.G. Strong, Frank Swinerton and Rebecca West. There are actually 18 stories in the collection, but Sheila Kaye-Smith has been overlooked for the title-page and list of signatures.

(1)

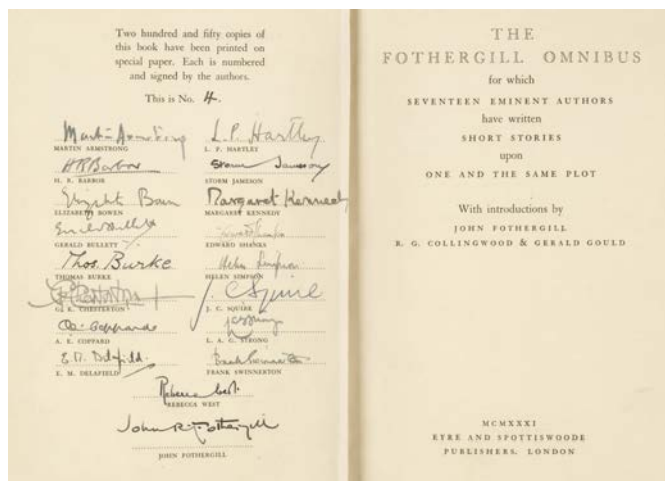
£150 - £200



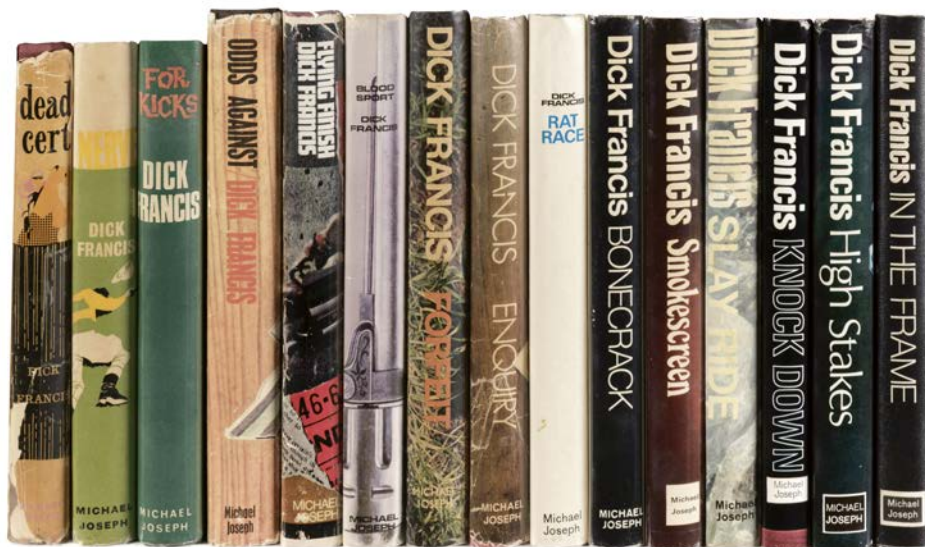
833 **Fowles (John)**. The Collector, 1st US edition, Boston & Toronto: Little, Brown and Company, 1963, *title signed by author and with ink manuscript authorial presentation inscription, a few spots to endpapers, top edge yellow, original russet cloth, spine lettered in gilt, price-clipped dust jacket, spotted, some folds lightly rubbed (1 a little chipped at ends), 8vo, together with: The Collector, 1st edition, London: Cape, 1963, a few minor spots, marbled endpapers, all edges gilt, modern black morocco gilt, 8vo, plus:*

**Dinesen (Isak)**, Out of Africa, 1st US edition, New York: Random House, 1938, *occasional light spotting, original cloth, spine lightly mottled, dust-soiled dust jacket, rubbed in places with some chips, tear to spine at foot, 8vo* (3)

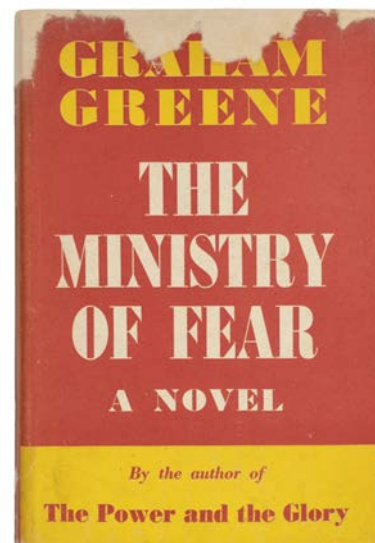
£100 - £150



Lot 832



Lot 834



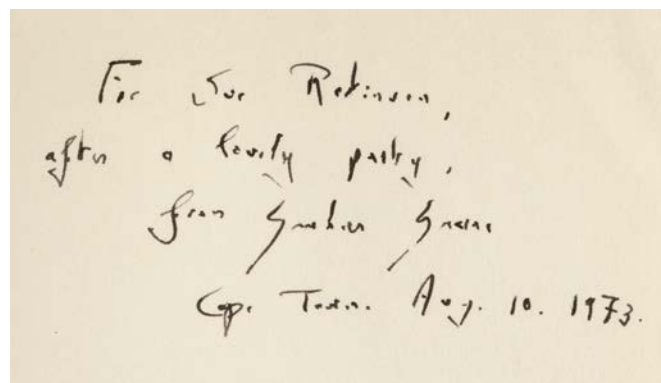
Lot 836

**834 Francis (Dick).** A collection of all 39 novels, 1st editions, from *Dead Cert* to *Under Orders*, 1962–2006, *Dead Cert* 2nd impression, February 1962, some light spotting to a few early titles, a few later titles with marginal toning to textblocks, original cloth, dust jackets, some price-clipped, some toning, chips and tears to *Dead Cert*, a few others with some fading to spines, *For Kicks* inscribed by the author, 8vo, together with others including *Field of 13*, 1998, signed by the author, *The Sport of Queens*, 1957, four novels written with his son Felix Francis: *Dead Heat*, 2007, *Silks*, 2008, *Even Money*, 2009, *Crossfire*, 2010, plus others by Felix Francis and some Dick Francis duplicates including *10-1b Penalty*, 1997 (with signed Waterstones label adhered to title)  
(65) £300 – £500

**835 Greene (Graham).** *Stamboul Train*, 1932; *It's a Battlefield*, 1934; *England Made Me*, 1935, 1st editions, London: William Heinemann, *Stamboul Train* 2nd issue (with 'Quin Savory' instead of 'Q.C. Savory'), a little minor spotting, bookplates to *Stamboul Train* and *England Made Me*, original cloth, slight stain to upper cover of *Stamboul Train*, *It's a Battlefield* spine a little faded with closed tear at head, *England Made Me* spine faded and lightly rubbed, 8vo, together with others by or on Graham Greene including *May We Borrow Your Husband?*, 1967 (limited signed edition 188/500), *L'Agent Secret*, 1948 (limited edition 31/105), *The Third Man* and *the Fallen Idol*, 1950, *The End of the Affair*, 1951, *The Lost Childhood and Other Essays*, 1951, *The Quiet American*, 1955, *Loser Takes All*, 1955, *Our Man in Havana*, 1958, uncorrected proofs for *Our Man in Havana*, 1958 (with stains) and *Monsignor Quixote*, 1982, *Alembic Press/Amate Press Dear David*, *Dear Graham*, a bibliophilic correspondence (limited edition 237/250) and other bibliography including Norman Sherry's *The Life of Graham Greene*, 3 volumes, 1989–2004  
(approximately 100) £400 – £600

**836 Greene (Graham).** *The Ministry of Fear*, 1st edition, London: William Heinemann, 1943, a few leaves towards end with short closed tears at top margins, contemporary previous owner inscription to front pastedown, original yellow cloth (a few light spots to spine), repaired dust jacket with losses to half of rear panel, head and foot of spine and head of front panel, 8vo  
(1) £300 – £500

**837 Greene (Graham).** *The End of the Affair*, 1st edition, London: William Heinemann, 1951, contemporary previous owner inscription, original cloth (lower margins faded), dust jacket, spine toned and chipped at head, a few splits and tears, 8vo, together with *Our Man in Havana*, 1st edition, 1958, light spotting to fore margins, original cloth, dust jacket, spine a little faded, light toning to upper margin of rear panel, 8vo, with 13 others by Graham Greene including *The Quiet American*, 1955 (dust jacket reinforced to verso), *The Lost Childhood and Other Essays*, 1951, *The Comedians*, 1966 and *The Honorary Consul*, 1973  
(14) £100 – £200



**838 Greene (Graham).** *A Sort of Life*, reprint, 1971, bookplate of Basil and Sue Robinson, original cloth, dust jacket, edges rubbed, 8vo Presentation copy, inscribed to front endpaper 'For Sue Robinson, after a lovely party, from Graham Greene, Cape Town, Aug. 10, 1973'.  
(1) £100 – £150

**839 Heaney (Seamus).** *Beowulf*, translated by Seamus Heaney, 1st edition, London: Faber and Faber, 1999, original cloth, dust jacket, 8vo, signed by the author to title, together with *District and Circle*, 1st edition, London: Faber and Faber, 2006, original cloth, dust jacket, 8vo, signed to title  
(2) £100 – £150





- 840 **Heaney (Seamus)**. *Opened Ground*. Poems 1966–1996, 1998; *Station Island*; *District and Circle*, 2006, 1st editions, *Station Island* 2nd issue in black cloth & without front free endpaper as issued, original boards, dust jackets, 8vo, each signed to title by the poet, together with 13 others by Seamus Heaney, all 1st editions except *New Selected Poems 1966–1987*, 2nd impression 1990 & *The Redress of Poetry*, 2nd impression, 1995, including *Field Work*, 1997 (spine faded), *Preoccupations. Selected Prose 1968–1978*, 1980, *Sweeney Astray*, 1983, *The Haw Lantern*, 1987, *The Government of the Tongue*, 1988, *Seeing Things*, 1991, *The Spirit Level*, 1996, *Beowulf*, 1999, *Electric Light*, 2001, and *The Burial at Thebes*, 2004 (21) £200 – £300



- 841 **Hearn (Lafcadio, 1850–1904)**. *Japanese Writer. A Japanese Miscellany*, 1st edition, State A, Boston: Little, Brown, 1901, signed and inscribed presentation copy in dark brown ink to front free endpaper, 'E. Gullman, with pleasant memories of Tokyo days, L. Hearn, Tokyo, Japan, Dec. 6th 1901', small ex libris label of John Stuart Groves to front pastedown, offset to free endpaper affecting place and date of inscription, top edge gilt, remainder uncut, original green cloth with pictorial design of flowering trees in pinks and yellows, trivial rubbing to extremities, 8vo, preserved in a purpose-made morocco-backed cloth book box, gilt-titled spine, rubbed, 8vo A fine copy and a rare Hearn inscribed copy. (1) £1,000 – £1,500



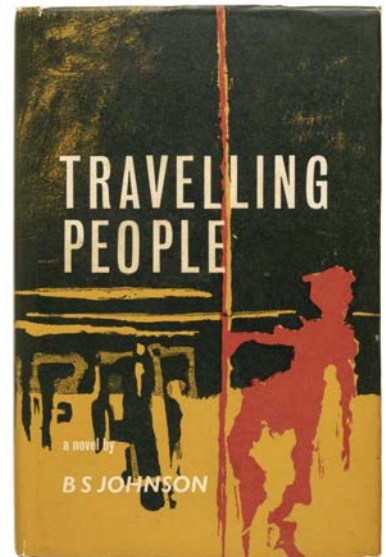
- 842 **Hemingway (Ernest)**. *A Farewell to Arms*, 1st UK edition, 2nd issue, London: Jonathan Cape, 1929, 2nd issue with 'serious' corrected on p. 66, contemporary previous owner inscription to front endpaper, original cloth (slight lean), dust jacket, small chips and tears at head of spine and folds, 8vo, together with *Green Hills of Africa*, 1st UK edition, London: Jonathan Cape, 1936, illustrations, some light spotting, original cloth, some fading, dust jacket, tears and losses at spine ends and folds, rear panel toned, 8vo, plus *Across the River and Into the Trees*, 1st UK edition, London: Jonathan Cape:1950, light spotting to endpapers, original cloth (extremities faded), dust jacket, spine a little toned, small nicks and tears, 8vo, with 7 others by Hemingway including *The Old Man & the Sea*, 1st UK edition, 1952, and *A Moveable Feast*, 1st UK edition, 1964 (10) £300 – £400

- 843 **Hughes (Ted)**. *The Hawk in the Rain*, 1st edition, London: Faber and Faber, 1957, front endpaper with Dudley School library stamp, previous owner signature erased and label removed, original cloth (spine slightly faded, dust jacket, spine a little toned with small chips at ends, small abrasion from label removal, 8vo, together with 6 others by Ted Hughes including *Gaudete*, 1977, *Cave Birds* (with Leonard Baskin), 1978, and *Euripides Alcestis*, 1999, plus others by Andrew Motion, Simon Armitage etc (29) £100 – £200

- 844 **Huxley (Aldous)**. *Brave New World*, 1st edition, 4th impression, London: Chatto & Windus, 1932, some light spotting, previous owner signature partly erased from head of p. 1, original blue cloth, spine faded to green, 8vo, together with *The Cicadas and Other Poems*, 1st edition, 1931, spare label tipped-in at end, some light toning, original cloth, dust jacket, some fading and small stains, 8vo, plus *Science, Liberty and Peace*, 1st edition, 1947, original cloth, dust jacket, spine toned, 8vo, with others by Huxley including *Heaven & Hell*, 1956, and *Brave New World Revisited*, 1958 (in dust jackets with tears), 1st editions without jackets including *Two or Three Graces*, 1926, *Proper Studies*, 1927, *Do What You Will*, 1929, *Eyeless in Gaza*, 1936, plus Sybille Bedford's *Aldous Huxley, a Biography*, 2 volumes, 1973–74 (37) £150 – £200



Lot 847



Lot 848

845 Ishiguro (Kazuo, born 1954). *British Novelist and Screenwriter*. *The Remains of the Day*, 1st edition, Faber & Faber, 1989, signed by the author in black ink to title, original cloth in dust jacket, spine faded, 8vo, VG

(1) £100 - £150

846 James (P.D.) *A Taste for Death*, 1st edition, London: Faber & Faber, 1986, usual light toning to textblock, original cloth, dust jacket, small repairs to verso, 8vo, together with Rendell (Ruth). *The Speaker of Mandarin*, 1st edition, London: Hutchinson, 1983, original cloth, dust jacket (small repairs to verso), 8vo, plus

Rankin (Ian). *The Falls*, 1st edition, London: Orion, 2001, original cloth, dust jacket, 8vo, signed by the author, together with others by Ian Rankin, Ruth Rendell (and as 'Barbara Vine'), Sue Grafton, Minette Walters, P.D. James, Dick Francis etc, a few signed

(63) £100 - £150

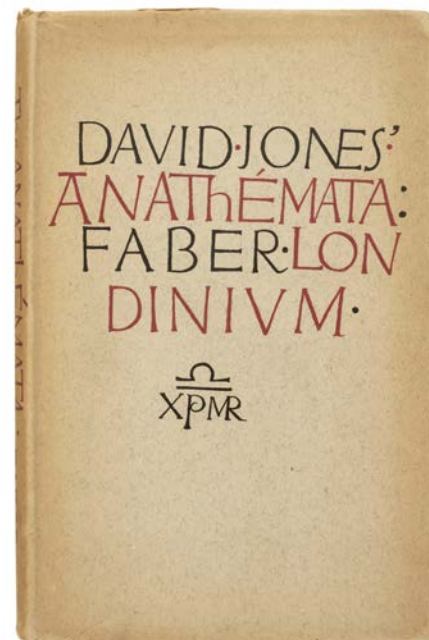
847 Johns (W.E.) *Biggles Gets His Men*, 1950; *Biggles Works it Out*, 1951; *Biggles Follows On*, 1952; *Biggles and the Black Raider*, 1953; *Biggles in the Gobi*, 1953; *Biggles of the Special Air Police*, [1953]; *Biggles Pioneer Air Fighter*, [1954]; *Biggles Foreign Legionnaire*, 1954; *Biggles in Australia*, 1955; *Biggles Takes Charge*, 1956; *Biggles Makes Ends Meet*, 1957; *Biggles of the Interpol*, 1957, 1st editions, colour and monochrome illustrations, occasional light spotting and a few stains, contemporary previous owner inscriptions, original cloth (*Biggles In Australia* covers a little bowed), dust jackets, a few chips and tears, some fading to spines, 8vo, with five others including *Worrals Investigates*, 1950, *The First Biggles Omnibus*, 1953, and *Return to Mars*, 1955

(17) £100 - £200

848 Johnson (B.S.) *Travelling People*, 1st edition, London: Constable, 1963, original cloth, dust jacket, printed price on flap crossed through with 2 later manuscript prices 15/- & 7/6 written beside, tiny nick and tear to front panel, very slight toning to rear panel, 8vo

A good copy of the author's first book.

(1) £150 - £200



849 Jones (David). *The Anathemata*. Fragments of an attempted writing, 1st edition, London: Faber and Faber, 1952, illustrations, slight toning to rear endpaper, bookplate of Roger Senhouse (1899-1970, publisher and member of the Bloomsbury Group), original tan cloth, spine with red label, dust jacket, some light toning to spine and panel margins, a few tiny tears, 8vo

The author's second book.

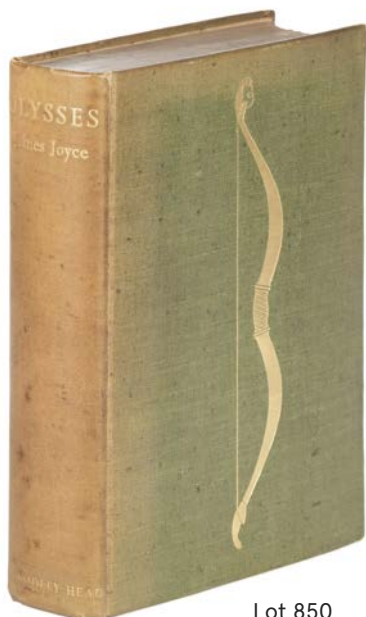
(1) £150 - £200

850 Joyce (James). *Ulysses*, London: John Lane, The Bodley Head, 1936, top edge gilt, remainder untrimmed, original green linen buckram with gilt bow design by Eric Gill to upper cover, fading & browning to spine, 4to

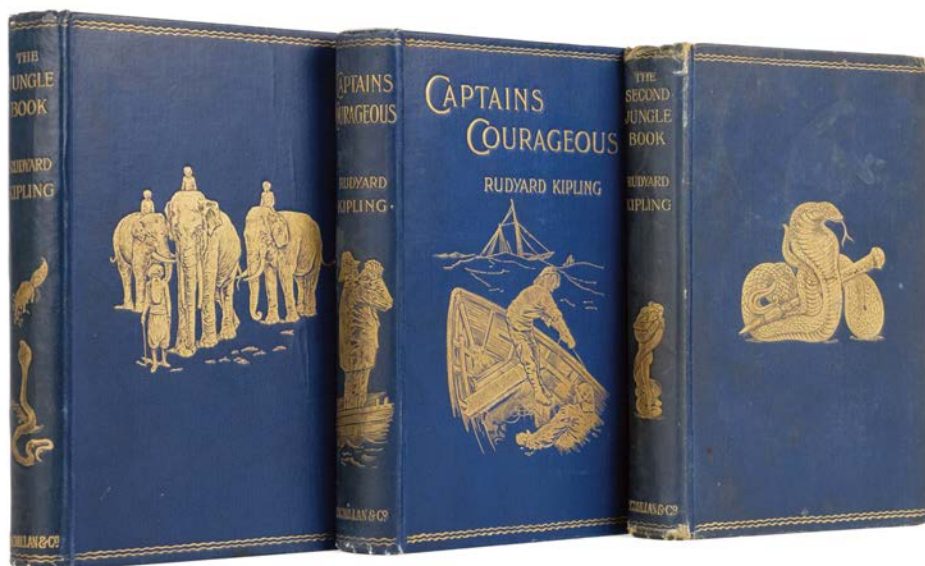
Limited edition, 722/900 on Japon vellum paper, from a total limitation of 1000 copies printed.

(1) £500 - £800

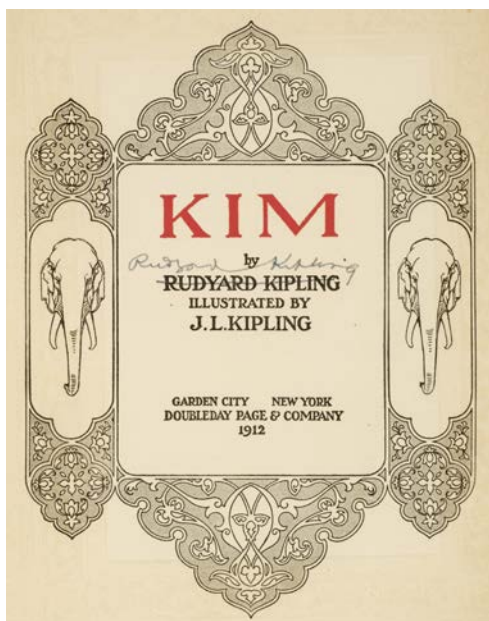




Lot 850



Lot 852



851 **Kipling (Rudyard)**. *Kim*, New York: Doubleday Page & Company, 1912, 10 tipped-in plates by J.L. Kipling, bookplate of Sir Philip L. Brocklehurst, Bt. (1887-1975, member of Ernest Shackleton's Nimrod Antarctic Expedition of 1907-09), photographic endpapers, hinges a little cracked, top edge gilt, original red cloth gilt, spine a little faded with short closed tears at head, a couple of small stains, large 8vo

Signed by the author to title (with his printed name scored through).

(1) £150 - £200

852 **Kipling (Rudyard)**. *The Jungle Book*, 2nd reprint, August 1894, illustrations by J.L. Kipling, W.H. Drake and P. Frenzeny, one or two spots, small ink stains at lower margins, contemporary ownership inscription and bookplate, all edges gilt, original blue cloth gilt, spine a little faded and rubbed at ends, slight lean, 8vo, together with *The Second Jungle Book*, 1st edition, 1895 and *'Captains Courageous'. A Story of the Grand Banks*, 1st edition, 1897 (3) £200 - £300

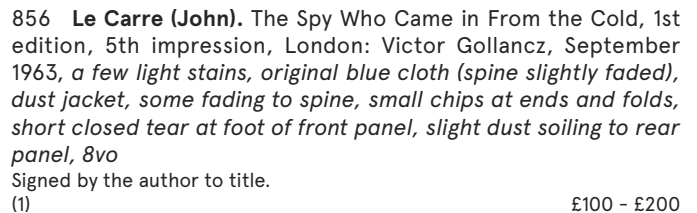
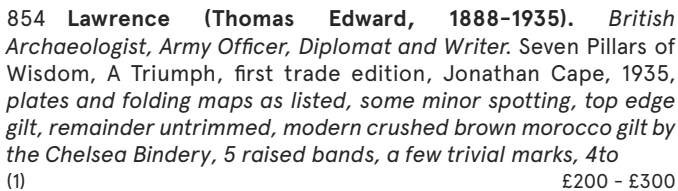
853 **Lawrence (D. H.)**. *Birds, Beasts and Flowers. Poems*, 1st edition, London: Martin Secker, 1923, spotting, top edge blue, others untrimmed, original cloth-backed yellow boards, spine-label browned and chipped, boards spotted, 8vo, together with: [Daniel Press]. *Songs by Margaret L. Woods*, Oxford: Daniel, 1896, untrimmed in original oversize wrappers, clear tissue-reinforcement along front inner hinge, wrappers chipped, small 4to, number 198 of 200 copies only,

**Gascoyne (David)**. *Man's Life is this Meat*, 1st edition, London: The Parton Press, [1936], original boards, loss to spine, abrasions and marks to covers, 8vo,

**Mackintosh (James)**. *Antonio, & Other Poems*, 1st edition, London: Provost & Co., 1876, inscribed 'To Colonel F. W. T. Burroughs, C.B., with the author's best wishes, Feb. 1876', bookplate (Rolfsey), original cloth, 8vo,

and 30 others, poetry, mainly 20th century and including Ted Hughes, *Lupercal*, 1st edition, 1960, T. S. Eliot, *Sweeney Agonistes*, 1st edition, 1932, & many limited editions or private press items, various formats

(34) £200 - £300



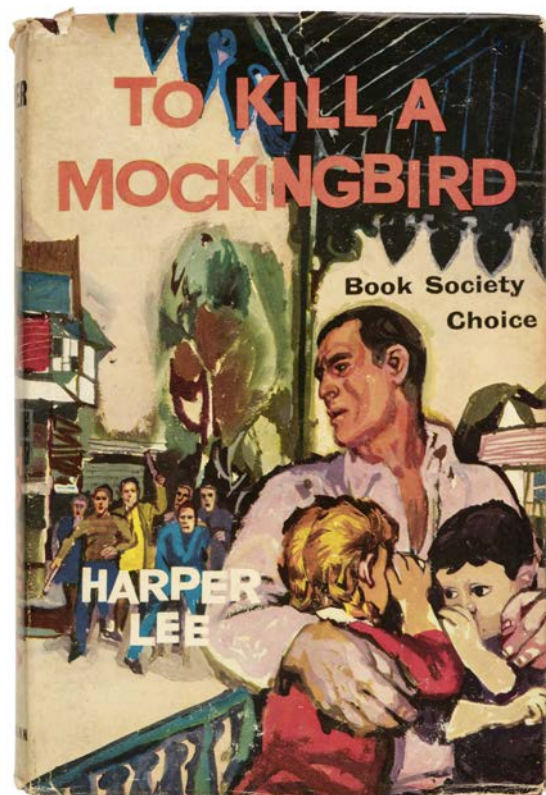
857 **Le Fanu (J. Sheridan).** *The Rose and The Key; Willing to Die*, 1st one-volume editions, London: Downey & Co., 1895, *illustrated titles, a few minor spots, Willing to Die endpapers renewed, original cloth gilt, Willing to Die spine relaid, 8vo, together with* **Moore (George).** *The Brook Kerith.* A Syrian Story, New York: Macmillan, 1929, *12 engravings by Stephen Gooden, some light offsetting, top edge gilt, original vellum-backed boards, contained in contemporary morocco-backed slipcase, a little rubbed, tall 8vo, limited signed edition 149/500, with a autograph letter from the author to the publisher regarding the book and its translation, plus* **Blackwood (Algernon).** *The Garden of Survival*, 1st edition, London: Macmillan, 1918, *light toning front and rear, bookplate, original blue cloth, some fading to spine, dust jacket, spine toned with hole and chips at ends, a few small nicks, 8vo, with 17 other horror/supernatural related including The Maracot Deep and Other Stories, by Arthur Conan Doyle, 1929, Phantoms of the Dawn, by Violet Tweeddale, 1924, The Knight of the Silver Star or the Fortress of Yadasara, [1925], The Road & the Wood, by John Owen, 1936, Twilight on the Betzy, by Thomas Dinesen, 1932, Satan's Drome, by William Reeves, [1937], and The Strange Bedfellow, by Evelyn Bercjman, 1956*

(21) £600 - £800



122





858 **Lee (Harper).** *To Kill a Mockingbird*, 1st UK edition, London: Heinemann, 1960, a little minor marginal spotting, bookplate and small ink stamp of S.J. France to front endpaper, original burgundy cloth, small indentation to upper cover, dust jacket, small chips and tears at spine ends, light water stain to flaps, 8vo

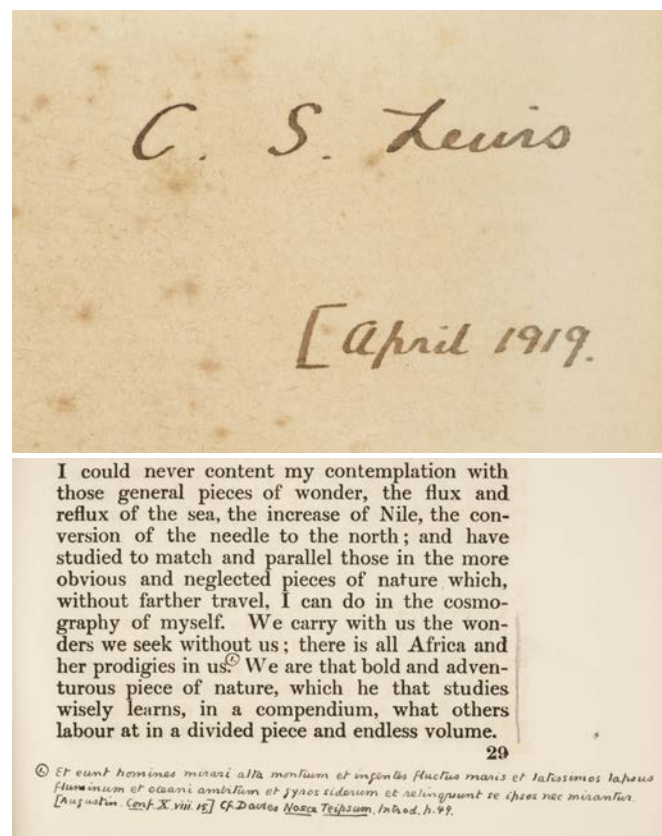
(1) £200 - £300

859 **Lee (Laurie).** *Cider With Rosie*, 1st edition, London: Hogarth Press, 1959, illustrations by John Ward, a little minor spotting front and rear, bookplate, original green cloth, dust jacket, 8vo Signed by the author to half title.

(1) £100 - £150

860 **Lewis (C.S.)** *The Lion, The Witch and The Wardrobe*, 1st edition, London: Geoffrey Bles, 1950, colour frontispiece and illustrations by Pauline Baynes, a few small stains, small manuscript '2/6' to front endpaper, original cloth, spine faded with stains, some fading to covers, 8vo (binding copy?), together with **Watkins-Pitchford (Denys, 'B.B.')** *Wandering Wind*, 1st edition, London: Hamish Hamilton, 1957, colour and black and white illustrations, a little light spotting, original yellow cloth, dust jacket, spine a little faded with small nicks and tears at ends, short closed tear to front panel, light spotting to covers, 8vo

(2) £150 - £200



861 **Lewis (Clive Staples, 1898-1963).** *British Author and Theologian. Religio Medici and Other Essays* by Sir Thomas Browne, [The Books of the Verulam Club], Chapman & Hall, [1910?], portrait frontispiece, [231] pp., occasional marginal pencil lines in an unidentified hand throughout, and one pencil note 'Antinomies Page 41' to rear endpaper verso, seemingly in Lewis's hand, small brown spot to lower outer corners of pp. 60-63, dated ownership signature of 'C.S. Lewis [April 1919]' in brown ink to front free endpaper, partly uncut, original boards with gilt motif to upper cover and printed paper label to spine, rubbed and partly browned, spine darkened and missing uppermost compartment, 8vo

The numbered ink footnote on p. 29, written in C.S. Lewis's small and exceptionally neat hand, is a quote from St Augustine's *Confessions*: 'Et eunt homines mirari alta montium et ingentes fluctus maris et latissimos lapsus fluminum et oceani ambitum et gyros siderum et relinquunt se ipsos nec mirantur. (Augustin. Conf. X.viii.15). Cf Davies *Nosce Teipsum*. Introd. p.49.' Saint Augustine wrote his autobiographical work, *Confessions*, between CE 397 and 400. The Loeb Classics translates this phrase as: 'People go off to marvel at the height of mountains and the great waves of the sea and the broad courses of rivers, and the flow of the ocean, and the circuits of the stars: but they neglect themselves.' Sir John Davies (1569-1626) was an English poet, lawyer and politician. His most famous poem, *Nosce Teipsum* (Know thyself), was published in 1599.

The pencil marks and notes are also believed to be in Lewis's hand, though the notes at the end of *Religio Medici*, 'Read the second time Oct. 26th 1924' (p. 136) and *Hydriotaphia*, 'Oct 26th 1824 2nd time. Feb 26th 1926 3rd time' (p. 198) are less typical of his hand. The final pencil note, 'Antinomies p. 41' on the rear endpaper verso is more clearly in Lewis's hand with the exaggerated upstroke of the letter 'p'.

The Marion E. Wade Center at Wheaton College, Illinois, has a marked-up 3-volume Works edition of Thomas Browne, edited by Charles Sayle, Edinburgh: J. Grant, 1927 (PR3327.A16 S3 1927), and it is probable that Lewis let this earlier edition go after he acquired the newer and more complete edition. Lewis was a life-long fan of Thomas Browne and considered his writings among the 'great triumphs' of English prose. It is not surprising to therefore see so many marginal pencil marks.

(1) £700 - £1,000





862 **Lewis (Wyndham, editor).** Blast. Review of the Great English Vortex, No. 2 [of 2], John Lane, July 1915, illustrations from linocuts or woodcuts and one illustration tipped-in, 6 pp. publisher's adverts at rear, some spotting, original pictorial wrappers with upper wrapper design after Lewis, rubbed and soiled, 4to (30 x 24cm) Containing contributions by Wyndham Lewis, T.S. Eliot, Ezra Pound and others, the illustrations including C.R.W. Nevinson's 'On the Way to the Trenches'.

(1)

£400 - £600



863 **Macmillan (Harold).** Winds of Change, 1914-1939, 2nd impression, 1966; The Blast of War, 1939-1945; Tides of Fortune, 1945-1955, 1969; Riding the Storm, 1956-1959, 1971, 1st editions, maps and illustrations, chronologies of events bound at front of each volume, all edges gilt, full russet morocco by Aquarius, spines with raised bands, lettered and decorated in gilt, 8vo Each volume signed by the author to titles.

(4)

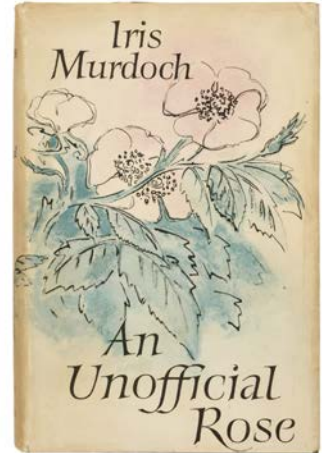
£500 - £800

864 **Murdoch (Iris).** Sartre. Romantic Rationalist, 1953; The Flight from the Enchanter, 1956; A Severed Head, 1961, 1st editions, previous owner signature to The Flight of the Enchanter, original cloth, dust jackets, small chips and small closed tears to Flight of the Enchanter and Severed Head spine ends and front panels, light toning to Flight spine, 8vo

A Severed Head inscribed to title 'With much love, Iris Murdoch', plus a doodle of a guillotine and body to the front endpaper.

(3)

£150 - £200



865 **Murdoch (Iris).** The Bell, 1958; An Unofficial Rose, 1962; The Unicorn, 1963, The Sacred and Profound Love Machine, 1974, 1st editions, previous owner signature to The Unicorn, bookplate to The Bell, original cloth, The Unicorn with damp stains, dust jackets, a few chips and small tears, 8vo, together with

**Spark (Muriel).** Memento Mori, 1959; The Bachelors, 1960; The Takeover, 1976, 1st editions, original cloth (Memento Mori spine and margins faded), dust jackets, a few small chips and stains, 8vo, with others including Sue Grafton's 'Alphabet' series (including 'A' is for Alibi, 1st UK edition, no printed price on the jacket, plus 'A' is for Alibi, 'B' is for Burglar, 'C' is for Corpse US later printings), Monica Ali (including Alentejo Blue, 2006, limited signed edition 368/1000, A S Byatt, Jeanette Winterson, Doris Lessing, Anita Brookner, Alice Walker et al

(approximately 110)

£300 - £400



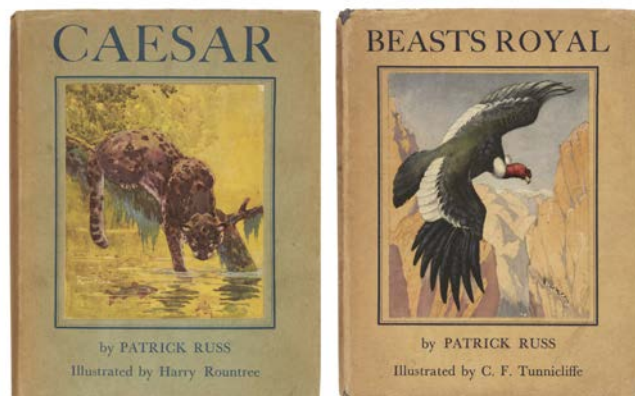


866 **Nabarro (Derrick)**. *The Seeds of Destruction*, 1st edition, London: Cassell & Company, 1954, original cloth, dust jacket, 8vo, together with

**Mackinnon (Allan)**. *House of Darkness*, 1st edition, London: Collins, 1947, slight spotting front and rear, original cloth, dust jacket, small nicks and tears, 8vo, plus

**Adams (Cleve F.)** *Death at the Dam*, 1st UK edition, London: Cassell & Company, 1945, original cloth, dust jacket, a little rubbed, together with other crime fiction, 1940's-60's in dust jackets, a few ex-libris in varying condition, by authors including George Goodchild, Holly Roth, Peter Campion, Robert Mason, James Turner, June Truesdell, Conrad Phillips, Bill S. Ballinger, Brian George, Isabella Bayne, Brett Halliday, James M. Fox et al (89)

£300 - £400



867 **O'Brian (Patrick)**. *Caesar. The Life Story of a Panda Leopard*, 1st edition, London & New York: G.P. Putnam's Sons, 1930, colour frontispiece and illustrations by Harry Rountree, one illustration detached, some stains to a few leaves, top edge red, original red cloth, spine and extremities faded, 2nd issue 2/6 dust jacket, spine and extremities toned, small 4to, together with

*Beasts Royal*, 1st edition, London: Putnam, 1934, colour frontispiece and illustrations by C.F. Tunnicliffe, some minor spotting, original blue cloth, spine a little faded with some lettering rubbed, price-clipped dust jacket, spine a little rubbed and chipped at ends, small 4to

The first 2 books by Patrick O'Brian, written aged 15 and 19 respectively under his original name of Richard Patrick Russ.

(2)

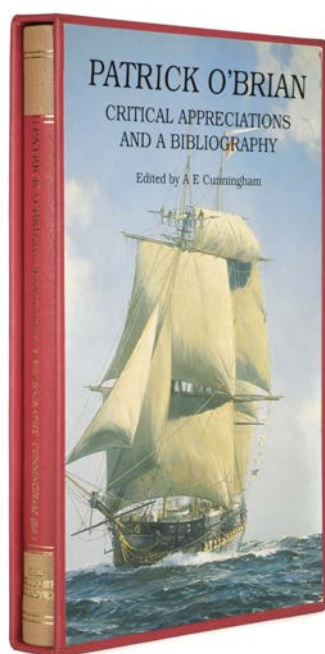
£300 - £500

868 **O'Brian (Patrick)**. A complete set of all 20 'Aubrey-Maturin' novels, 1st editions, 1970-1999, from *Master & Commander*, 1970 to *Blue at the Mizzen*, 1999, 2 copies of *The Far Side of the World*, 1984, *Clarissa Oakes*, 1992 2nd impression, a few later titles textblocks with some usual toning, original cloth, dust jackets, *Post Captain*, *The Fortune of War* and *The Far Side of the World* (both copies) price-clipped, *Clarissa Oakes* and *The Wine-Dark Sea* without printed price to flaps, some light fading to a few spines, 8vo, plus *The Final Unfinished Voyage of Jack Aubrey*, 1st edition, 2004, *The Unknown Shore*, 1996 and *The Golden Ocean*, 1996 (both re-issues) (25)

£1,000 - £1,500



Lot 868



Lot 869



Lot 870

**869 O'Brian (Patrick).** Patrick O'Brian. Critical Appreciations and a Bibliography, edited by A.E. Cunningham, Boston Spa, Wetherby: The British Library, 1994, *colour portrait frontispiece, half-tone illustrations, all edges gilt, original half morocco by Cedric Chivers, Bath, slipcase with mounted colour illustration, 8vo*  
Limited edition 36/50, signed by the author from a total edition of 1300.  
(1) £400 - £600

**870 O'Brian (Patrick).** The Frozen Flame, 1st edition, London: Rupert Hart-Davis, 1953, *original cloth, dust jacket, some fading to spine, small chips and nicks at spine ends and folds, 8vo, together with*  
The Road to Samarcand, 1st edition, London: Rupert Hart-Davis, 1954, *prize label to front pastedown dated 1960, original cloth, dust jacket, repairs to verso, a few small chips and stains, 8vo, plus*  
The Golden Ocean, 1st edition, London: Rupert Hart-Davis, 1956, *a little minor spotting, original cloth, spine a little faded, dust jacket, slight fading to spine, small chips at ends, some light spotting, 8vo, with 9 others by Patrick O'Brian including The Last Pool, 1950 (in chipped and repaired jacket), Lying in the Sun and Other Stories, 1956, The Unknown Shore, 1959 and Richard Temple, 1962, plus Pablo Ruiz Picasso. A Biography, 1976 and Joseph Banks. A Life, 1987 (with front endpaper renewed)*  
(12) £400 - £600



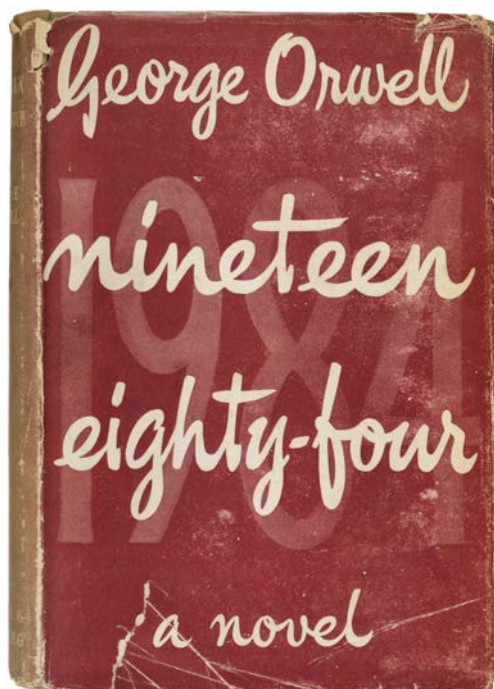
**871 Orczy (Baroness).** The Divine Folly, 1937, No Greater Love, 1938, 1st editions, London: Hodder & Stoughton, *colour frontispiece and illustrations to No Greater Love, advertisements, a few light spots, original cloth, some fading to spines, dust jackets, a few small chips and tears, 8vo, together with*  
**Dingle (Captain A.E., "Sinbad").** Pipe All Hands!, 1st edition, London: George G. Harrap, 1935, *a few light spots at front, original cloth, dust jacket, slight fading to spine, 8vo, plus*  
**Evans (Admiral Sir E.R.G.R.)** Ghosts of the Scarlet Fleet, 1st edition, London: Jarrolds, 1932, *text block toned, previous owner inscription to front pastedown, original cloth (spine tips faded), dust jacket, spine a little toned and chipped at head, repairs to verso, 8vo, with 7 others including William McFee's North of Suez, 1930, Jean Barre's Spanish Secret, circa 1935, Rafael Sabatini's Chivalry, circa 1935 and Commander Claude Harding's The Bo'sun of the Psyche, 3 volumes, 1892, (ex-libris in modern cloth with upper covers and spines relaid)*  
(13) £200 - £300



872 **Orwell (George)**. *Homage to Catalonia*, 1st edition, London: Secker and Warburg, 1938, *some light spotting, endpapers toned (rear endpaper with small water stain), original green cloth, spine lettered in gilt, spine slightly darkened, water stain at foot of upper cover, 8vo*

George Orwell's account of his experiences fighting with the socialists during the Spanish Civil War. 1500 copies printed. Binding copy?

(1) £100 - £150



873 **Orwell (George)**. *Nineteen Eighty-Four*, 1st edition, London: Secker & Warburg, 1949, *a little minor spotting to fore edges, top edge red, original green cloth, some fading to spine and extremities, red dust jacket, spine faded with losses at ends, a few small chips and closed tears to front and rear panels and folds, 8vo*

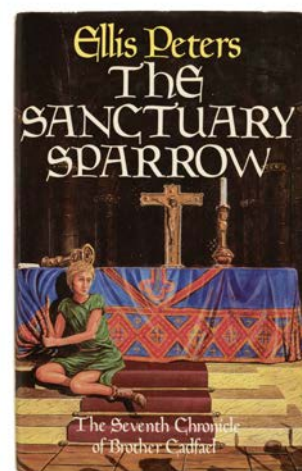
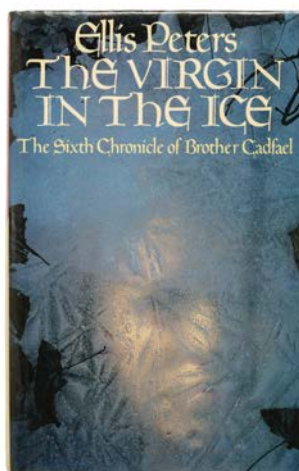
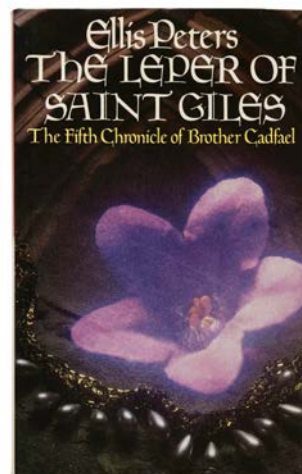
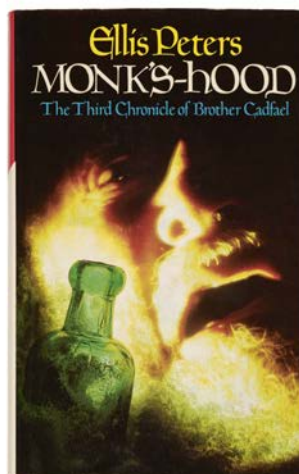
(1) £1,000 - £1,500



Lot 874

874 **Oxenham (Elsie Jeanette)**. *Maidlin Bears the Torch*, 1st edition, London: The Girls Own Paper Office, [1937], *colour frontispiece, some light spotting, clear tape marks to rear endpaper, bookplate, original blue cloth gilt, some fading to spine, dust jacket, small tear and loss at head of spine, a few small nicks and crease, 8vo*

(1) £200 - £300



875 **Peters (Ellis)**. *Monks-hood*, 1980; *The Leper of Saint Giles*, 1981; *The Virgin in the Ice*, 1982; *The Sanctuary Sparrow*, 1983; *The Devil's Novice*, 1983, 1st editions, *usual light toning to first 3 textblocks, previous owner blindstamp to Sanctuary front endpaper, original cloth, dust jackets, Leper price-clipped and slight fading to spine, 8vo, with other 'Brother Cadfael' titles including One Corpse Too Many, 1979, Saint Peter's Fair, 1981 (both ex-libris with usual stamps and marks), plus Flight of a Witch, 1964, The Grass Widow's Tale, 1968, and A Means of Grace (written as Edith Pargeter), 1956, together with*

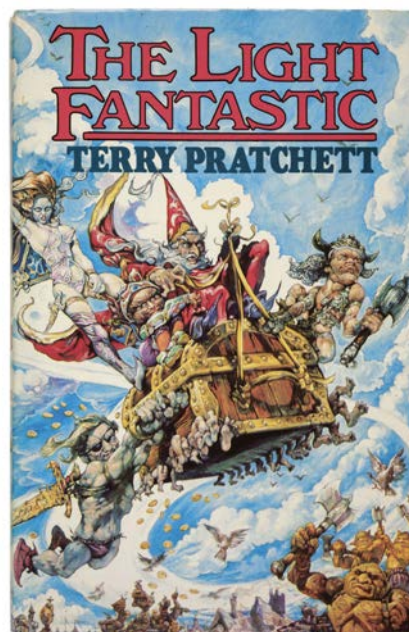
**Davis (Lindsey)**. *The Silver Pigs*, 1989; *Shadows in Bronze*, 1990; *Venus in Copper*, 1991; *The Iron Hand of Mars*, 1992, 1st editions, *light toning to Venus and Iron Hand textblocks, original cloth, dust jackets, Venus price-clipped, Iron Hand without printed price, some fading to Silver Pigs spine and front panel, 8vo, with other 'Falco' titles by Davis including a 1st US edition of The Silver Pigs, 1989 and A Dying Light in Corduba, Scorpion Press, 1996, limited signed edition 36/99*

(64) £300 - £400





Lot 876



Lot 878

**876 Powell (Anthony).** 'A Dance to the Music of Time', a complete set of 12 volumes, 1st editions, 1951-75, *neat contemporary previous owner inscription 'Anne Olivier Popham, February 1951' (wife of Quentin Bell, Virginia Woolf's nephew, and editor of The Diaries of Virginia Woolf, Hogarth Press 1978-82) to A Question of Upbringing, endpapers of first two titles uniformly toned, bookplates to Acceptance World and Books Do Furnish a Room, original cloth, Acceptance World and Military Philosophers covers partially damp stained, a few small flecked stains to one or two others, dust jackets, a few small chips to first three titles, A Question of Upbringing repaired to verso, Acceptance World and Military Philosophers protective sleeves adhered to rear flaps, some fading to a few spines, 8vo, together with others by Anthony Powell including Afternoon Men, 1931 and Venus berg, 1932 (the author's first and second novels, no jackets), three books inscribed to Powell's friend Miranda Wood (formerly Christen) including Brief Lives and Other Selected Writings, by John Aubrey (edited by Anthony Powell), 1949 and To Keep the Ball Rolling. The Memoirs of Anthony Powell, 4 volumes, 1976-81*  
(30)

£1,000 - £1,500

**877 Pratchett (Terry).** Pyramids, 1st edition, London: Victor Gollancz, 1989, *original cloth, dust jacket, 8vo, signed by the author to title, together with*  
**Ishiguro (Kazuo).** The Remains of the Day, 1st edition, London: Faber and Faber, 1989, *previous owner inscription to front endpaper, original cloth, dust jacket, one or two small marks, 8vo, plus*  
**Chatwin (Bruce).** In Patagonia, 1st edition, London: Jonathan Cape, 1977, *illustrations, slight marginal toning, small previous owner signature to half title, map endpapers, original cloth (slight edge wear), dust jacket, some fading to spine and spotting to flaps, 8vo, with 12 others Brian Jacques' Redwall, 1986 including Nick Hornby's Fever Pitch, 1992, Paul Auster's The New York Trilogy, 1st UK edition, 1987, Lee Child's Killing Floor, 1997 and Die Trying, 1998 (both 1st UK editions), E.L. James's Fifty Shades of Grey, 1st UK edition, 2012 (with autopen signature to title), and The Strand Magazine, volumes IV & VIII only, 1892-94*  
(15)

£200 - £300

**878 Pratchett (Terry).** The Light Fantastic, 1st edition, Gerrards Cross: Colin Smythe, 1986, *usual slight toning to textblock, a few minor spots, spine a little faded, dust jacket, tiny closed tears at head of rear panel and flaps, 8vo*  
The author's second 'Discworld' novel.

(1) £500 - £800

**879 Pullman (Philip).** His Dark Materials: Northern Lights, The Subtle Knife, The Amber Spyglass, 3 volumes, 10th Anniversary Collector's edition, Scholastic Press, 2005, *original boards, dust jackets, slipcases, in original shrinkwrap, 8vo*  
Limited signed edition of 1000.

(3) £70 - £100

**880 Rhys (Jean).** Wide Sargasso Sea, 1st edition, London: Andre Deutsch, 1966, *a few light spots, small presentation inscription to front pastedown, original cloth, dust jacket, edges slightly rubbed, light spotting to flaps, 8vo*  
(1)

£150 - £200

**881 Rowling (J.K.)** Harry Potter and the Goblet of Fire, 1st edition, London: Bloomsbury, 2000, *usual slight toning to textblock, original pictorial boards, dust jacket, 8vo*  
Signed by the author to dedication leaf, with a ticket to the signing event at the Edinburgh International Book Festival, 27 August 2000 loosely inserted.

(1) £600 - £800

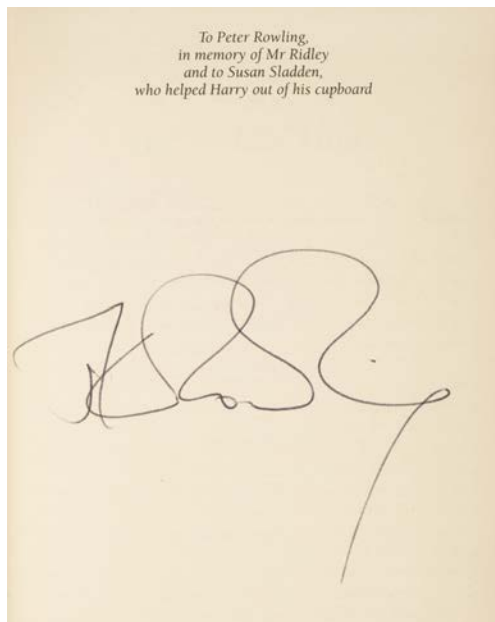
**882 Rowling (J.K.)** The Casual Vacancy, 1st edition, London: Little, Brown, 2012, *author's hologram sticker to half title verso, original cloth, dust jacket, 8vo*  
Signed by the author to title.

(1) £150 - £200

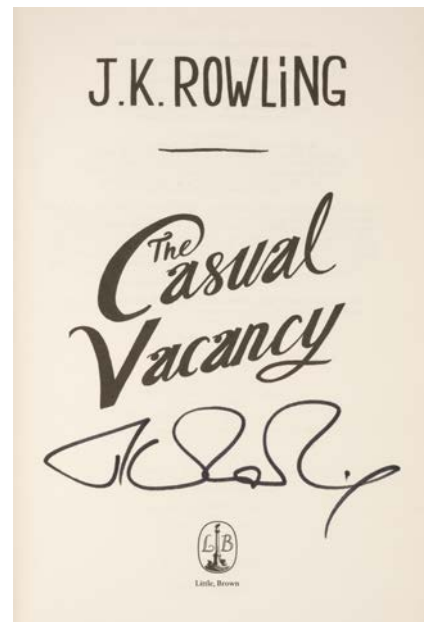




Lot 880



Lot 881



Lot 882

883 **Sassoon (Siegfried)**. *Memoirs of a Fox-Hunting Man*, limited illustrated edition, London: Faber & Faber, 1929, illustrations by William Nicholson, a few light stains, top edge gilt, original vellum, a little bowed, a few stains to covers, 8vo, limited edition 138/300, signed by the author and illustrator, together with *Memoirs of an Infantry Officer*, limited issue, London: Faber & Faber, 1930, one or two minor spots, top edge gilt, original blue cloth, spine faded, 8vo, limited signed edition 46/750, together with 4 others by Sassoon including *Memoirs of a Fox-Hunting Man*, 1929, and *Collected Poems*, 1947

(6) £200 - £300

884 **Saville (Malcolm)**. *Lone Pine* adventure series, complete in 20 volumes, mixed editions, 1943-2005, comprising *Mystery at Witchend*, 1st edition, 1943; *Seven White Gates*, 2nd edition, 1945; *The Gay Dolphin Adventure*, 1st edition, 1945; *The Secret of Grey Walls*, 4th impression, 1954; *Lone Pine Five*, 1st edition, 1949; *The Elusive Grasshopper*, 1st edition, 1951; *The Neglected Mountain*, Children's Book Club edition, circa 1953; *Saucers Over the Moor*, 1st edition, 1955; *Wings Over Witchend*, 1st edition, 1956; *Lone Pine London*, revised edition, 1970; *The Secret of the Gorge*, 1st edition, 1958; *Mystery Mine*, 1st edition, 1959; *Sea Witch Comes Home*, 1st edition, 1960; *Not Scarlet But Gold*, 1st edition, 1962; *Treasure at Amorys*, 1964; *Man With Three Fingers*, 1966; *Rye Royal*, 1st edition, 1969; *Strangers at Witchend*, 1st edition, 1970; *Where's My Girl*, 1972, and *Home to Witchend*, 4th edition, Richard Griffiths, 2005, illustrations by G.E. Breary, Bertram Prance, Terence Freeman and Michael Whittlesea, map endpapers, occasional minor spotting, one or two previous owner inscriptions, original cloth, some light spotting and fading to a few spines, dust jackets (except for *Mystery at Witchend*, *Lone Pine Five*, *The Secret of the Gorge* and *Not Scarlet But Gold*), a few tears, losses and creases to early titles, *Strangers at Witchend* jacket adhered to covers with clear tape, *Sea Witch Comes Home* price-clipped, 8vo, together with 15 others by Malcolm Saville plus a George Newnes collotype publicity portrait card of the author, signed

(36)

£200 - £300



Lot 884

**885 Science Fiction.** A collection of various publications, 1950's-80's, including *Analog*. Science Fiction-Science Fact, approximately 70 issues, 1960's-80's, mainly US issues, some toning to text and water stains, rippling and abrasions to covers of some volumes, UK price stickers to a few, plus other science fiction including *Galaxy Magazine*, *Science Fantasy*, *Science Fiction Adventures*, *Astounding Science Fact & Fiction*, *The Magazine of Fantasy and Science Fiction*, 1950's-70's (a few spines with clear tape reinforcement or insect damage), plus a few issues of *Journal of the British Interplanetary Society*, 1940's-50's, and a quantity of sci-fi paperbacks by various authors, 1960's-2000's (approximately 700) £200 - £300

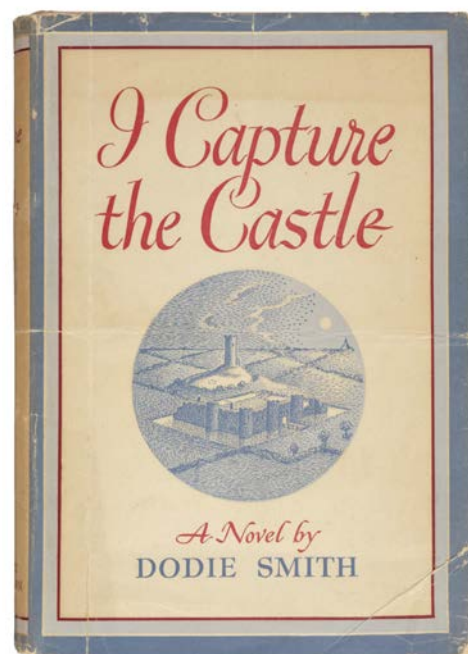


**886 Scott (Paul).** 'The Raj Quartet': *The Jewel in the Crown*, 1966; *The Day of the Scorpion*, 1968; *The Towers of Silence*, 1971; *A Division of the Spoils*, 1975, 1st editions, original cloth, dust jackets, *Day of the Scorpion* price-clipped and head of spine a little chipped, some fading to spines, 8vo, together with 7 others including *The Alien Sky*, 1953, *A Male Child*, 1956, *The Chinese Love Pavilion*, 1960, *The Birds of Paradise*, 1962, *The Corrida at San Felu*, 1964 and *Hilary Spurling's Paul Scott. A Life*, 1990 (11) £150 - £200

**887 Sillitoe (Alan).** *The Loneliness of the Long-distance Runner*, 1st edition, London: W.H. Allen, 1959, partial offsetting to endpapers from flaps, previous owner signature, original cloth, dust jacket, 8vo, together with

**Le Carre (John).** *The Constant Gardener*, 1st Canadian edition, Penguin/Viking, 2001, original cloth, dust jacket, 8vo, presentation inscription from the author to title, plus

**Spark (Muriel).** *The Prime of Miss Jean Brodie*, 1st edition, London: Macmillan & Co., 1961, bookplate, original cloth, dust jacket, one or two small chips and tears, 8vo, with others including *Roger Bannister's First Four Minutes*, 1st edition, 1955, signed by the author & Harold Abrahams, *John Betjeman's Poems in the Porch*, 1954 and *The Best of Betjeman*, 1978, both inscribed by the poet, *Rupert Brooke's "1914" Five Sonnets*, 1915 (without the envelope), a Laurie Lee Penguin books 4 volume paperback box set, 1976-78, including *Cider With Rosie*, each signed by the author, *Kingsley Amis's Difficulties With Girls*, 1988, signed, plus *Len Deighton, Frederick Forsyth* (all inscribed by the author) and *James Herriott* (two titles inscribed) (47) £300 - £400



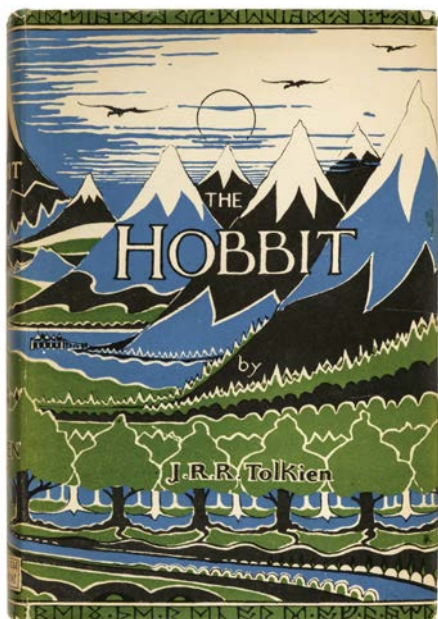
**888 Smith (Dodie).** *I Capture the Castle*, 1st US edition, Boston: Little, Brown and Co., 1948, illustrations by Ruth Steed, pastedowns a little spotted, original cloth (spine faded, water stain to spine and lower cover), dust jacket, some toning to spine and rear panel, a few small tears, repairs to verso, 8vo

Presentation copy, inscribed to front endpaper 'To Auntie Florrie and Muriel, dear friends of mine for as long as I can remember, with much love from Dodie. Doylestown, Pennsylvania. October 1948', together with a loosely inserted Christmas card with an illustration of Wingfield Castle, Suffolk, inscribed 'from Dodie and Alec'. The author's acclaimed first novel, published by Little, Brown & Company in Boston a year before the first UK edition of 1949. Dodie Smith had moved to the United States with her husband Alec Beesley in the 1940's due to his status as a conscientious objector, settling in Doylestown in Pennsylvania, where feeling homesick for England she was inspired to write *I Capture the Castle*. (1) £800 - £1,200

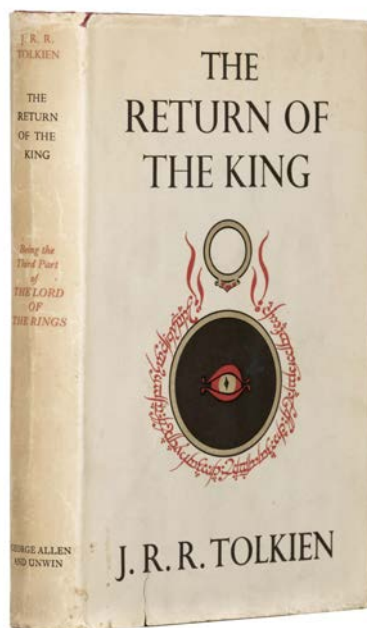
**889 Spender (Stephen, 1909-1995).** *English Poet, Novelist and Essayist*. Autograph manuscript (unsigned) of an incomplete and apparently unpublished poem by Stephen Spender, circa 1980s, being a 14-line poem written in pencil, beginning: 'To get the prize or loss / You have to go / Through time which is the / Night before tomorrow', written on the rear endpaper verso and rear pastedown of a 1st edition copy of *Ivor Gurney War Letters: A Selection Edited by R.K.R. Thornton*, 1st edition, 1983, additionally signed by the editor on title page, Stephen Spender in ink on half-title, and with a further 2 lines in pencil by Spender on the flyleaf facing his signature, original cloth in dust jacket, some creasing to top of upper panel and a little tear to upper outer corner, 8vo (1) £100 - £150

**890 Thatcher (Margaret).** *The Conservative Party. The First 150 Years*, by Sheila Moore, 1st edition, Country Life Books, 1980, foreword by Margaret Thatcher, colour and monochrome illustrations, original cloth, dust jacket, light toning to flaps, 4to, signed by Margaret Thatcher and with a presentation inscription by the author 'To Becky' both to front endpaper, together with a photographic print of a schoolgirl Margaret Thatcher, signed, a paperback edition of *Statecraft*, 2003, signed to title and two unsigned first editions of *The Downing Street Years*, 1993 and *The Path to Power*, 1995 (6) £100 - £150

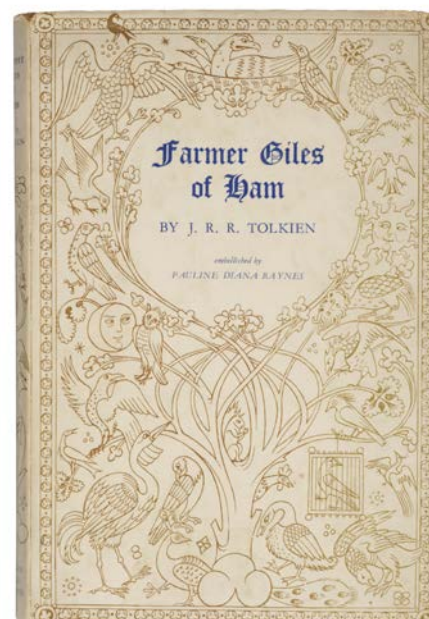




Lot 891



Lot 895



Lot 896

**891 Tolkien (J.R.R.)** *The Hobbit*, 2nd edition (5th impression), London: George Allen & Unwin, 1951, colour frontispiece, illustrations, map endpapers, top edge green, original green pictorial cloth, dust jacket, spine a little toned, a few small chips and tears, 8vo

A good copy of the 2nd edition, the 5th printing overall, and notable for the revisions by Tolkien to chapter 5, 'Riddles in the Dark'. As Tolkien was writing *The Lord of the Rings* he became aware of the inconsistencies in the character of Gollum, who originally was less demented and corrupted by his association with the Ring, and therefore at odds with his desperate obsession with the Ring in *Lord of the Rings*, hence the substantial revisions to chapter 5 in this present edition.

(1) £500 - £800

**892 Tolkien (J.R.R.)** *The Hobbit*, 9th impression, London: George Allen & Unwin, 1957, colour frontispiece, illustrations, previous owner inscription, small marginal water stain, map endpapers, original green cloth, spine a little faded, dust jacket, lacking spine, some tears, losses and repairs, 8vo, together with

*Farmer Giles of Ham*, 1st edition, London: George Allen and Unwin, 1949, colour frontispiece and illustrations by Pauline Baynes, light partial offsetting to endpapers, original cloth, dust jacket, repaired at head to verso, 8vo, with others related including *The Lord of the Rings*, 1st one volume India paper edition, 1969, *The Letters of J.R.R. Tolkien*, 1981 and *The Children of Húrin*, de luxe edition, 2007 (in original shrinkwrap)

(10) £200 - £300

**893 Tolkien (J.R.R.)** *The Lord of the Rings: The Fellowship of the Ring*, 2nd edition, 2nd impression, 1967; *The Two Towers*, 4th impression, 1956; *The Return of the King*, 2nd impression, November 1955, folding map to each (both maps detached in *Fellowship* and *Return of the King*, *Return of the King* map with one blank corner torn away, *Two Towers* map tipped-in at rear pastedown), occasional light spotting, previous owner signatures, top edge red, original red cloth, some fading to *Two Towers* and *Return of the King* spines, edges a little rubbed, 8vo

(3) £150 - £200

**894 Tolkien (J.R.R.)** *The Lord of the Rings: The Fellowship of the Ring*, 2nd edition, 2nd impression, 1967; *The Two Towers*, 2nd edition, 1966; *The Return of the King*, 2nd edition, 1966, folding map at end of each, previous owner inscription to front endpapers, original red cloth, dust jackets, faint ring mark to *Two Towers* front panel, a little rubbed with tiny tears at spine ends, 8vo

(3) £100 - £150

**895 Tolkien (J.R.R.)** *The Return of the King*, 1st edition, London: George Allen & Unwin, 1955, folding map at end, light spotting to endpapers, top edge red, original red cloth, 2nd state dust jacket (with reviews to rear flap), spine a little rubbed and toned, a couple of closed tears to panels, 8vo

First edition, one of 7000 printed, 3rd state text with signature '4' at foot of page 49 and sagging text, previously identified by Wayne Hammond as a first issue point now redesignated by Hammond as a third state printing.

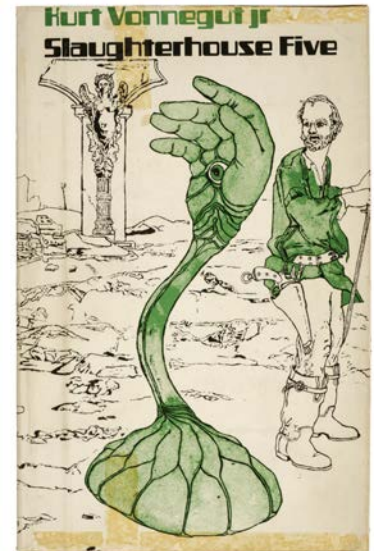
(1) £300 - £500

**896 Tolkien (J.R.R.)** *Farmer Giles of Ham*, 1st edition, London: George Allen and Unwin, 1949, colour frontispiece and illustrations by Pauline Baynes, slight partial offsetting to endpapers, dust jacket, small closed tears at head and foot of front panel, one or two nicks at folds, light dust-soiling to rear panel, slight lean, 8vo

(1) £100 - £150



Lot 897



Lot 899

**897 Tolkien (J.R.R.)** The History of Middle-Earth, edited by Christopher Tolkien, 12 volumes, London: George Allen & Unwin/Unwin Hyman/HarperCollins, 1984-1996, comprising volume 1 4th impression, volumes 2-12 1st editions, original cloth, dust jackets, printed price to front flaps of volumes 3 & 5-12, slight fading to a few spines, 8vo, together with duplicates of volumes 1, 2, 4 & 6-9 all 1st editions (except volume 1, 7th impression, 1988)

(19) £300 - £500

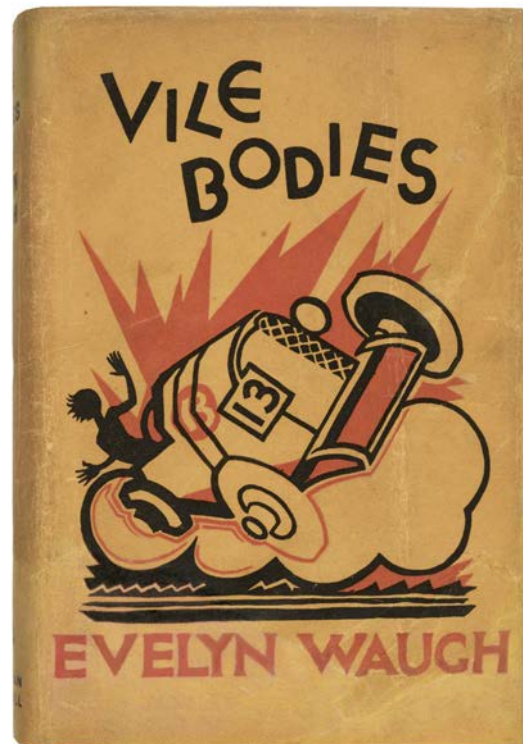
**898 Tolkien (J.R.R.)** The History of Middle-Earth, 12 volumes, edited by Christopher Tolkien, 1984-1996, volumes 7, 9 & 12 1st editions, the others all later impressions or reprints, volume 4 a Book Club Associates edition, volumes 10 & 11 US later impressions, illustrations, volume 12 textblock a little toned, original cloth, dust jackets, some without printed price to flaps (i.e. for export), a few tears and some fading, 8vo, together with others by Tolkien including The Adventures of Tom Bombadil, 2nd impression, 1962 (with clear tape marks to endpapers), The Silmarillion, 1977, Unfinished Tales, 1st edition, 1980, David Day's A Tolkien Bestiary, 1979 and The Lord of the Rings, 3 volumes, Folio Society, 9th printing, 2002

(26) £100 - £200

**899 Vonnegut (Kurt).** Slaughterhouse Five or the Children's Crusade, 1st UK proof, London: Jonathan Cape, 1970, clear tape residue marks to wrappers verso (with slight show-through to wrappers recto), original wrappers, trial dust jacket (with clear tape residue marks), 8vo

Rare proof in the trial dust jacket for the first UK edition, the jacket was subsequently changed for the 1st UK trade edition of 1970.

(1) £300 - £400

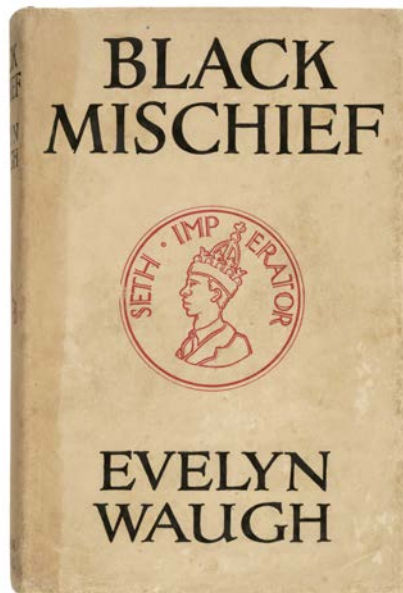


**900 Waugh (Evelyn).** Vile Bodies, 1st edition, London: Chapman & Hall, 1930, advertisement leaf at end, original patterned cloth, tear and loss at head of spine, 1st issue dust jacket (with 7/6 price to spine and 'Second Choice' as last listed title on the rear panel), some professional restoration to a portion of spine and front and rear panels, some lettering restored in facsimile to rear panel and spine, relined to verso, 8vo

Evelyn Waugh's second novel, a classic satire on the 'Bright Young Things' in the scarce first issue dust jacket.

(1) £3,000 - £4,000





901 **Waugh (Evelyn)**. *Black Mischief*, 1st edition, London: Chapman & Hall, 1932, map frontispiece, a little light spotting, original patterned cloth, dust jacket, spine ends and folds professionally repaired, 8vo

(1)

£200 - £300

902 **Waugh (Evelyn)**. *Black Mischief*, 1932; *A Handful of Dust*, 1934; *Scoop*, 1938, 1st editions, illustrations, a little light spotting, bookplates to *Black Mischief* and *Scoop*, original snakeskin effect cloth, spines a little faded and rubbed at ends, *Handful of Dust* joints splitting, 8vo, together with 13 others by Evelyn Waugh including *The Loved One*, [1948], *The Ordeal of Gilbert Pinfold*, 1957, *A Tourist in Africa*, 1960, and *Unconditional Surrender*, 1961, all 1st editions in jackets, plus *Decline and Fall*, 5th impression, 1930 and *Vile Bodies*, 2nd impression, 1930

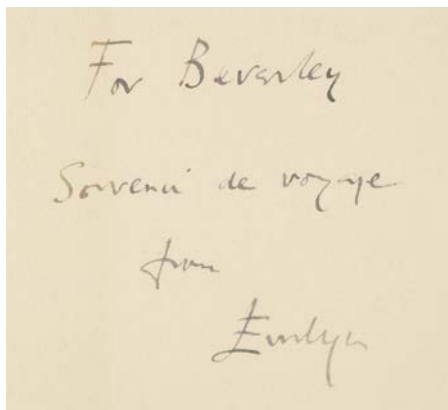
(16)

£150 - £200

903 **Waugh (Evelyn)**. *Love Among the Ruins. A Romance of the Near Future*, limited issue, London: Chapman & Hall, 1953, printed in red and black, illustrations, top edge gilt, original red cloth gilt, some fading to spine, lacking glassine wrapper, 8vo Limited edition 48/350, signed by the author (with additional inscription erased beneath).

(1)

£150 - £200



Lot 904

904 **Waugh (Evelyn)**. *Officers and Gentlemen*, 1st edition, London: Chapman & Hall, 1955, top edge blue, original blue cloth (a few faint marks, slight lean), dust jacket, repaired tears to verso, some fading to spine, rear panel with light dust soiling, a few chips and tears, 8vo

Presentation copy, inscribed to front endpaper 'For Beverley, Souvenir de voyage from Evelyn'. Possibly inscribed to Beverley Nichols (1898-1983), author of *Crazy Pavements* (1927), a novel about the 'Bright Young Things' of the Roaring Twenties, which drew many parallels with Waugh's *Vile Bodies* (1930) and who was described as 'the original Bright Young Thing' by Osbert Sitwell.

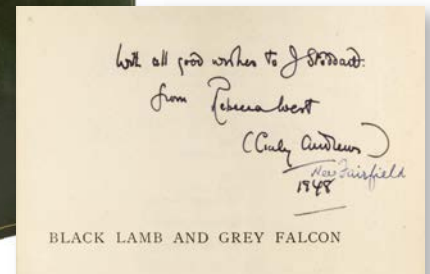
(1)

£300 - £400

905 **Waugh (Evelyn)**. 'Sword of Honour' trilogy: *Men at Arms*, 1952; *Officers and Gentlemen*, 1955; *Unconditional Surrender*, 1961, 1st editions, occasional light spotting, *Unconditional Surrender* ex-libris with library label and usual marks, original cloth, dust jackets, a few tears, repairs and stains, 8vo, together with others by or on Evelyn Waugh including *The Loved One*, [1948], *The Ordeal of Gilbert Pinfold*, 1957, *Sword of Honour*, 1965 and Martin Stannard's *Evelyn Waugh. The Early Years 1903-1939*, 1986 and *Evelyn Waugh. No Abiding City 1939-1966*, 1992

(11)

£150 - £200



906 **West (Rebecca)**. *Black Lamb and Grey Falcon. the Record of a Journey through Yugoslavia in 1937*, 2 volumes, London: Macmillan & Co., February 1942 reprint, half titles, half-tone illustrations, all edges gilt, modern green morocco by the Chelsea Bindery, spines with raised bands and lettered in gilt, 8vo

Presentation copy, volume I half title inscribed 'With all good wishes to J. Stoddart from Rebecca West (Cicily Andrews), 1948', additional ink inscription in another hand beneath Cicily Andrews 'nee Fairfield'. Dame Cicily Isabel Fairfield (1892-1983) wrote under the name Rebecca West.

(2)

£300 - £500

907 **Whistler (Rex, illustrator).** The Last of Uptake or the Estranged Sisters, by Simon Harcourt-Smith, London: B.T. Batsford, 1942, *colour frontispiece, colour plate, illustrations, top edge green, original morocco-backed boards (spine slightly faded), small 4to, limited edition of 100, signed by author and artist, together with*

Oho! The Drawings by Rex Whistler, the Words by Laurence Whistler, 1st edition, London: John Lane, 1946, *illustrations, light partial offsetting to endpapers, original illustrated boards, dust jacket, a couple of short closed tears, small 4to*

(2)

£100 - £150

908 **Wilde (Oscar).** Vera; Or, the Nihilists. A Drama in a Prologue, and Four Acts, privately printed, 1902, *a few minor spots, rear board detached, original upper wrapper only (lacking lower wrapper, some wear to spine, some stains, clear tape marks and creases to upper wrapper), 4to, limited edition 173/200, together with*

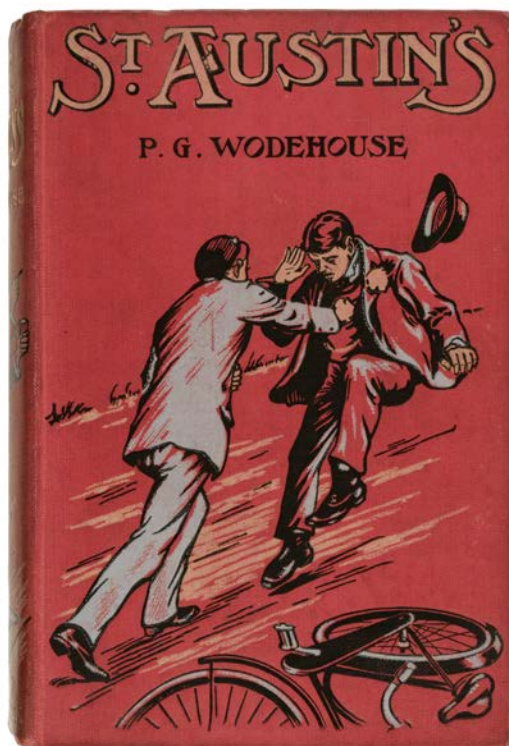
Wilde v Whistler. Being an Acrimonious Correspondence on Art between Oscar Wilde and James A McNeill Whistler, privately printed, 1906, *a few light spots, endpapers toned, original wrappers, tear and loss to rear wrapper, some wear to spine and small chips to edges, 8vo, limited edition of 400 copies*

[Bloxam, John Francis]. The Priest and the Acolyte, privately printed for presentation only, [1902], *some staple rust, light spotting to endpapers, original printed wrappers, a few splits and losses to spine, small stains, 4to*

Second work Mason 625, third work Mason pp. 14-17. The Priest and the Acolyte, by Uranian author John Francis Bloxam first appeared in the magazine The Chameleon, edited by Bloxam in 1894 and wrongly attributed to Oscar Wilde who had only contributed to the publication. The story was used against Wilde during his libel suit against the Marquess of Queensbury in 1895.

(3)

£200 - £300



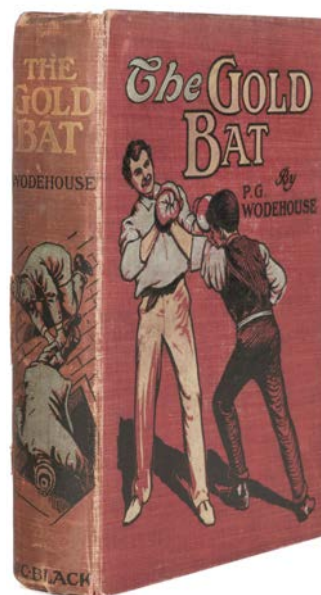
Lot 909

909 **Wodehouse (P.G.)** Tales of St Austin's, 1st edition, 1st issue, London: A & C Black, 1903, *12 monochrome plates by T.M.R. Whitwell, R. Noel Pocock, and E.F. Skinner, 2 pp. advertisements for 'The Pothunters' and 'A Prefect's Uncle', additional 8 pp. 'Beautiful Books for Boys and Girls' at end, some light spotting to endpapers and fore edges, original red pictorial cloth, spine lettered in gilt (light fading to spine), 8vo*

Mcllvaine A3a. First issue copy with the quotation marks not closed after The Pothunters and A Prefect's Uncle on title, spine lettering in gold. Unusually in this copy there is an additional 8 page 'Beautiful Books for Boys and Girls' A & C Black advertisements listing 5 Wodehouse 3/6 titles: The Gold Bat, The Pothunters, A Prefect's Uncle, Tales of St Austins and The Head of Kay's inserted at end (The Gold Bat first published in 1904 and The Head of Kay's first published in 1905). The 8 page advertising supplements are usually inserted in the second issues of these titles, but according to Mcllvaine not found in any of the reissues of this present title, suggesting this copy was bound up from spare first issue sheets and binding at a slightly later date.

(1)

£800 - £1,200



910 **Wodehouse (P.G.)** The Gold Bat, 1st edition, 1st issue, London: Adam & Charles Black, 1904, *1st issue with 3 Wodehouse titles listed to half title verso, 8 monochrome illustrations by T.M.R. Whitwell, advertisement leaf at end, some light spotting and marginal toning, bookplate (dated 1905) of John Alfred Langford (1823-1903, author, journalist and antiquary), original red pictorial cloth gilt, some fading to spine, rubbed with splits to lower joint, 8vo*

Mcllvaine A4a.

(1)

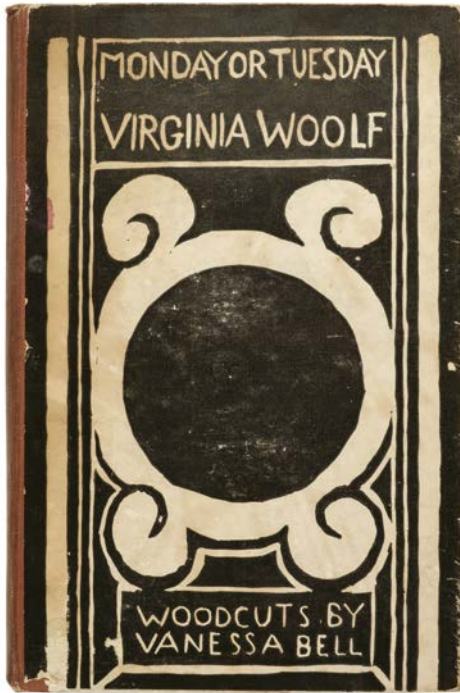
£200 - £300

911 **Wodehouse (P.G.)** Full Moon, [1947]; Spring Fever, [1948]; Pigs Have Wings, [1952]; Cocktail Time, 1958; Service With a Smile, 1961; Ice in the Bedroom, 1961; Plum Pie, 1966; Company for Henry, 1967; Do Butler's Burgle Banks?, 1968; The Girl in the Blue, 1970, 1st editions, *a few minor spots, original cloth (some early extremities faded), dust jacket, most price-clipped, first three titles with some tears and losses, a little fading to a few spines, 8vo, with other 1st editions by Wodehouse including Pearls, Girls and Monty Bodkin, 1972 and Bachelors Anonymous, 1973 (both in dust jackets), plus Heavy Weather, 1933, Lord Emsworth and Others, 1937, The Code of the Woosters, 1938 and Uncle Fred in the Springtime, 1939 (without jackets)*

(25)

£150 - £200



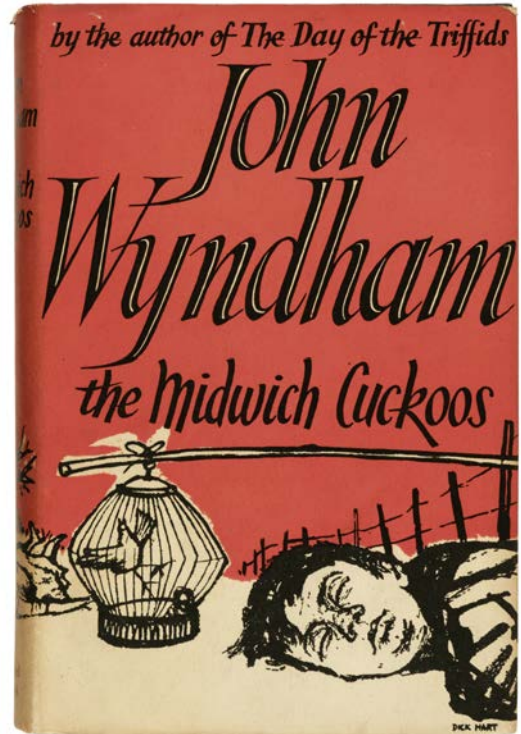


912 **Woolf (Virginia).** *Monday or Tuesday*, 1st edition, Richmond: Hogarth Press, 1921, 4 full-page woodcuts by Vanessa Bell (light offsetting to opposite leaves), advertisement leaf at end, some toning to endpapers, small contemporary previous owner inscription 'E.C. Kidd, 1921' to front endpaper, original cloth-backed boards, upper cover with woodcut design by Vanessa Bell, some light edge wear and stains, 8vo  
Kirkpatrick A5a. 1000 copies printed.  
(1)

£500 - £700

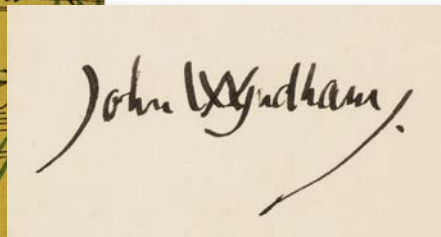
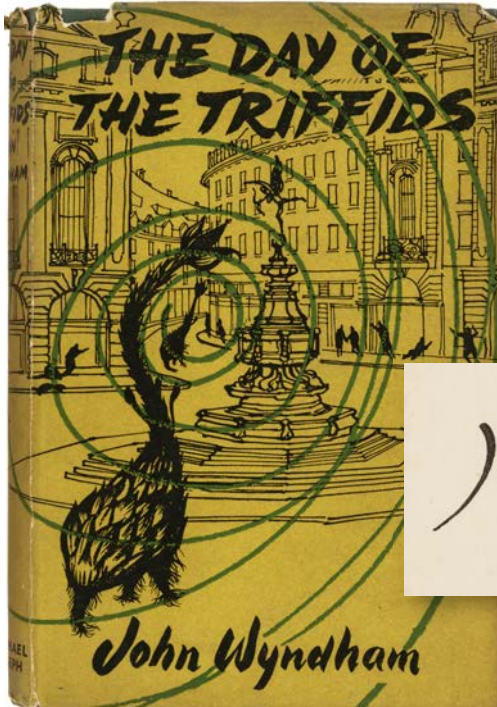
913 **Wyndham (John).** *The Day of the Triffids*, 1st edition, London: Michael Joseph, 1951, light partial offsetting from flaps to endpapers, original green cloth, slight lean, dust jacket, spine a little darkened, small tears and chips at spine ends, head of front panel and folds, slight toning to rear panel, 8vo  
Signed by the author to front endpaper.  
(1)

£1,000 - £1,500



914 **Wyndham (John).** *The Midwich Cuckoos*, 1st edition, London: Michael Joseph, 1957, light spotting to fore edges, some toning to endpapers, original cloth, dust jacket, light toning at foot of spine, tiny nicks at head, 8vo  
(1)

£200 - £300



Lot 913



# BOOKBINDING EQUIPMENT & MATERIALS

Including

THE BINDERY OF FAITH SHANNON MBE HONFDB ARCA (1938-2018)

WEDNESDAY, 10 MARCH 2021

For further information please contact Colin Meays:

[colin@dominicwinter.co.uk](mailto:colin@dominicwinter.co.uk)

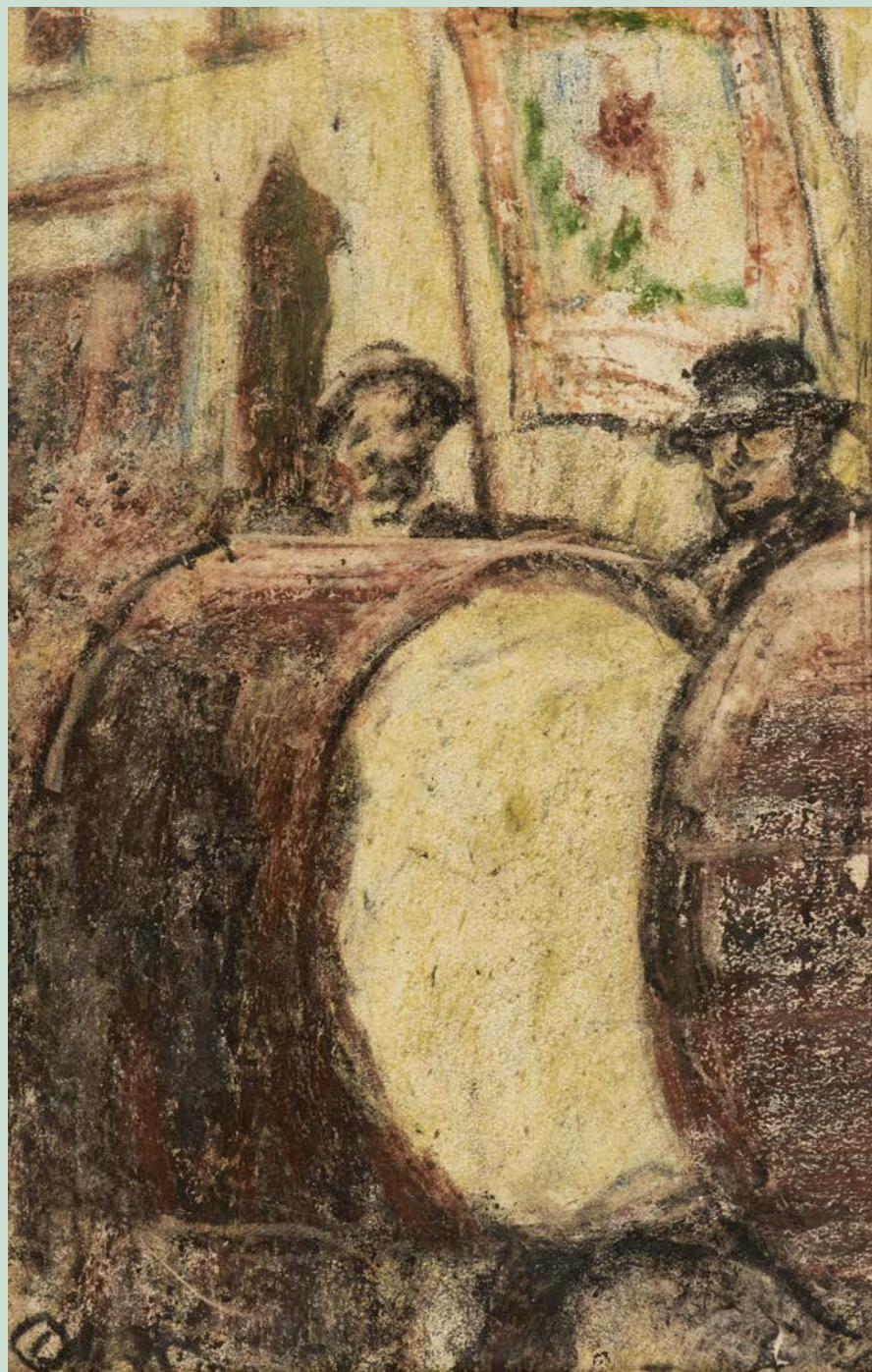
01285 860006





# BRITISH & EUROPEAN PAINTINGS AND WATERCOLOURS PORTRAIT MINIATURES, OLD MASTER PRINTS & DRAWINGS

FRIDAY, 12 MARCH 2021



William Conor (1881-1968). *The Lambeg Drums*, coloured wax crayon on paper, signed, 21 x 13cm (8.25 x 5.2ins), framed and glazed

Provenance: Faith Shannon (1938-2018), artist and bookbinder.

Estimate £2000-3000

For further information please contact Nathan Winter or Susanna Winters:

[nathan@dominicwinter.co.uk](mailto:nathan@dominicwinter.co.uk)

[susanna@dominicwinter.co.uk](mailto:susanna@dominicwinter.co.uk)

## INFORMATION FOR BUYERS

### AFTER THE AUCTION

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

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

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

### METHODS OF PAYMENT

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

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

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

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

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

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

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

Successful commission or live bids will be invoiced to you the day after the sale. When it is possible for our in-house packing department to send your purchase(s), a charge for postage/packing/insurance will be included in your invoice. Where it is not possible for our in-house packing department to send your item you will be required to make your own arrangements or to contact Mailboxes etc (tel: 01793 525009) or Pack and Send (tel: 01635 887237) who may be able to help.

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

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

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

Droit de Suite is payable on the hammer price of any artwork sold in the lifetime of the artist, or within 70 years of the artist's death. The buyer agrees to pay Dominic Winter Auctioneers Ltd. an amount equal to the resale royalty and we will pay such amount to the artist's collecting agent. Resale royalty applies where the Hammer price is 1,000 Euros or more and the amount cannot be more than 12,500 Euros per lot.

The amount is calculated as follows:

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

4.00% up to 50,000

3.00% between 50,000.01 and 200,000

1.00% between 200,000.01 and 350,000

0.50% between 350,000.01 and 500,000

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

Please refer to the DACS website [www.dacs.org.uk](http://www.dacs.org.uk) and the Artists' Collecting Society website [www.artistscollectingsociety.org](http://www.artistscollectingsociety.org) for further details.



EST. 1988

# Dominic Winter Auctioneers

## Libraries & Archives

Nathan Winter & Chris Albury

## Paintings & Prints

Nathan Winter

## Antiques & Furniture

Henry Meadows

## Medals & Militaria

Henry Meadows

## Aviation & Transport Collections

Chris Albury & Henry Meadows

## Atlases, Maps & Prints

John Trevers

## Antiquarian Books

Colin Meays

## Modern First Editions

Paul Rasti

## Children's Books, Toys & Games

Susanna Winters

## Sports Books & Memorabilia

Paul Rasti

## Taxidermy, Fossils & Field Sports

John Trevers

## Vintage Photography & Cinema

Chris Albury

## Manuscripts, Autographs & Ephemera

Chris Albury

## Travel & Exploration, Antiquarian Literature

Dominic Somerville-Brown

For free valuations without obligation,  
please contact any of the above specialists for further advice.

Mallard House, Broadway Lane, South Cerney, Cirencester, Gloucestershire, GL7 5UQ  
01285 860006 / firstname or info@dominicwinter.co.uk

[www.dominicwinter.co.uk](http://www.dominicwinter.co.uk)

## CONDITIONS OF SALE AND BUSINESS

1. The Seller warrants to the Auctioneer and the buyer that he is the true owner or is properly authorised to sell the property by the true owner and is able to transfer good and marketable title to the property free from any third party claims.
2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding or refuse a bid, divide any lot, combine any two or more lots or withdraw any lot without prior notice.  
(b) Where goods are bought at auction by a buyer who has entered into an agreement with another or others that the other or others (or some of them) shall abstain from bidding for the goods and the buyer or other party or one of the other parties is a dealer (as defined in the Auction Biddings Agreement Act 1927) the buyer warrants that the goods are bought bona fide on joint account.
3. The buyer shall pay the price at which a lot is knocked down by the Auctioneer to the buyer ("the hammer price") together with a premium of 20% of the hammer price. Where the lot is marked by an asterisk the premium will be subject to VAT at 20% which under the Auctioneer's Margin Scheme will form part of the buyer's premium on our invoice and will not be separately identified (the premium added to the hammer price will hereafter collectively be referred to as "the total sum due"). By making any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot the Auctioneer will receive from the seller commission at its usual rates in addition to the said premium of 20% and assents to the Auctioneer receiving the said commission.
4. (a) The buyer shall forthwith upon the purchase give in his name and permanent address and pay to the Auctioneer immediately after the conclusion of the auction the total sum due.  
(b) The buyer may be required to pay down during the course of the sale the whole or any part of the total sum due, and if he fails to do so after such request the lot or lots may at the Auctioneer's absolute discretion be put up again and resold immediately.  
(c) The buyer shall at his own expense take away any lot or lots purchased no later than five working days after the auction day.  
(d) The Auctioneer may at his own discretion agree credit terms with a buyer and extend the time limits for collection in special cases but otherwise payment shall be deemed to have been made only after the Auctioneer has received cash or a sterling banker's draft or the buyer's cheque has been cleared.
5. (a) If the buyer fails to pay for or take away any lot or lots pursuant to clause 4 or breaches any other condition of that clause the Auctioneer as agent for the seller shall be entitled after consultation with the seller to exercise one or other of the following rights:  
(i) Rescind the sale of that or any other lots sold to the buyer who defaults and re-sell the lot or lots whereupon the defaulting buyer shall pay to the Auctioneer any shortfall between the proceeds of that sale after deduction of costs of re-sale and the total sum due. Any surplus shall belong to the seller.  
(ii) Proceed for damages for breach of contract.  
(b) Without prejudice to the Auctioneer's rights hereunder if any lots or lots are not collected within five days or such longer period as the Auctioneer may have agreed otherwise, the Auctioneer may charge the buyer a storage charge of £1.00 + VAT at the current rate per lot per day.  
(c) Ownership of the lot purchased shall not pass to the buyer until he has paid to the Auctioneer the total sum due.
6. (a) The seller shall be entitled to place a reserve on any lot and the Auctioneer shall have the right to bid on behalf of the seller for any lot on which a reserve has been placed. A seller may not bid on any lot on which a reserve has been placed.  
(b) Where any lot fails to sell, the Auctioneer shall notify the seller accordingly. The seller shall make arrangements either to re-offer the lot for sale or to collect the lot and may be asked to pay a commission not exceeding 50% of the selling commission and any special expenses incurred in cataloguing the lot.  
(c) If such arrangements are not made within seven days of the notification the Auctioneer is empowered to sell the lot by auction or by private treaty at not less than the reserve price and to receive from the seller the normal selling commission and special expenses.
7. Any representation or statement by the Auctioneer in any catalogue, brochure or advertisement of forthcoming sales as to authorship, attribution, genuineness, origin, date, age, provenance, condition or estimated selling price is a statement of opinion only. Every person interested should exercise and rely on his own judgement as to such matters and neither the Auctioneer nor his servants or agents are responsible for the correctness of such opinions. No warranty whatsoever is given by the Auctioneer or the seller in respect of any lot and any express or implied warranties are hereby excluded.
8. (a) Notwithstanding any other terms of these conditions, if within fourteen days of the sale the Auctioneer has received from the buyer of any lot notice in writing that in his view the lot is a deliberate forgery and within fourteen days after such notification the buyer returns the same to the Auctioneer in the same condition as at the time of the sale and satisfies the Auctioneer that considered in the light of the entry in the catalogue the lot is a deliberate forgery then the sale of the lot will be rescinded and the purchase price of the same refunded. "A deliberate forgery" means a lot made with intention to deceive.  
(b) A buyer's claim under this condition shall be limited to any amount paid to the Auctioneer for the lot and for the purpose of this condition the buyer shall be the person to whom the original invoice was made out by the Auctioneer.
9. Lots may be removed during the sale after full settlement in accordance with 4(d) hereof.
10. All goods delivered to the Auctioneer's premises will be deemed to be delivered for sale by auction unless otherwise stated in writing and will be catalogued and sold at the Auctioneer's discretion and accepted by the Auctioneer subject to all these conditions. In the case of miscellaneous books, the Auctioneer reserves the right to extract and dispose of books that, in the opinion of the Auctioneer at his absolute discretion, have no saleable value and, therefore, might detract from the saleability of the rest of the lot and the Auctioneer shall incur no liability to the seller, in respect of the books disposed of. By delivering the goods to the Auctioneer for inclusion in his auction sales each seller acknowledges that he/she accepts and agrees to all the conditions.
11. (a) Unless otherwise instructed in writing all goods on the Auctioneer's premises and in their custody will be held insured against the risks of fire, burglary, water damage and accidental breakage or damage. The value of the goods so covered will be the hammer price, or in the case of unsold lots the lower estimate, or in the case of loss or damage prior to the sale that which the specialised staff of the Auctioneer shall in their absolute discretion estimate to be the auction value of such goods.  
(b) The Auctioneer shall not be responsible for damage to or the loss, theft, or destruction of any goods not so insured because of the owner's written instructions.
12. The Auctioneer shall remit the proceeds of the sale to the seller thirty days after the day of the auction provided that the Auctioneer has received the total sum due from the buyer. In all other cases the Auctioneer will remit the proceeds of the sale to the seller within seven days of the receipt by the Auctioneer of the total sum due. The Auctioneer will not be deemed to have received the total sum due until after any cheque delivered by the buyer has been cleared. In the event of the Auctioneer exercising his right to rescind the sale his obligation to the seller hereunder lapses.
13. In the case of the seller withdrawing instructions to the Auctioneer to sell any lot or lots, the Auctioneer may charge a fee of 12.5% of the Auctioneer's middle estimate of the auction price of the lot withdrawn together with Value Added Tax thereon and any expenses incurred in respect of the lot or lots.
14. The Auctioneer's current standard notices and information (i.e. Collation and Amendments) will apply to any contract with the Auctioneer as if incorporated herein.
15. These conditions shall be governed by and construed in accordance with English Law.





William Connor (1881-1968).  
Mary Isabelle Fullarton as Minnehaha,  
*coloured chalk on pale brown paper,*  
*signed, 33.5 x 28 cm (13.25 x 11 ins)*

Provenance: Estate of Faith Shannon,  
Bookbinder

Estimate £2000-3000

(to be included in our forthcoming  
sale British & European Paintings  
& Watercolours, 11 March 2021)

