

Children's & Illustrated Books Modern First Editions

18 JUNE 2026



EST. 1988

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CHILDREN'S & ILLUSTRATED BOOKS MODERN FIRST EDITIONS

The Simon Brett Collection of Private Press

18 June 2026 at 10am

VIEWING Monday & Tuesday 15/16 June 9.30am-5.30pm
Sale morning from 9am (other times by appointment)

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EST. 1988

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invaluable

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Nathan Winter
Libraries &
Collections
Fine Art



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Autographs &
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Rachael Richardson
General Cataloguer

Cover illustrations:

Front cover: lot 592 Back cover: lot 742 Inside front cover: lot 720

JUVENILE ANTIQUARIAN LITERATURE

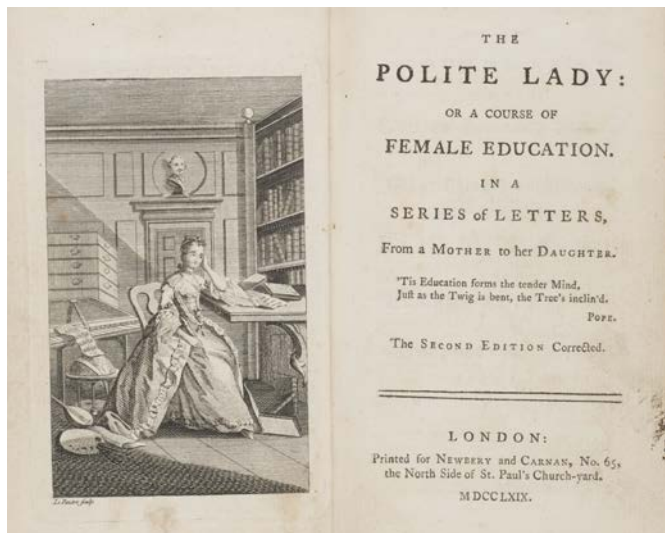
To commence at 10am



477 [Defoe (Daniel)]. The Life and Strange Suprizing Adventures of Robinson Crusoe; of York, Mariner..., 2 volumes, vol I 8th edition, vol II 6th edition, London: Printed for T. Woodward, 1736, 14 engraved plates including folding map to front of volume II and frontispiece to volume I, armorial bookplate of Augustus Gostling to front pastedown (vol I only), upper hinge strengthened (vol I), lower hinge strengthened (vol II), full calf gilt with contrasting labels to spine, contemporary tree calf, rebacked with original spines relaid, a little rubbed, 8vo in 12mo

(2)

£300 - £500



Lot 478

478 [Allen, Charles]. The Polite Lady: or a Course of Female Education. In a Series of Letters, from a Mother to her Daughter, 2nd corrected edition, London: Newbery & Carnan, 1769, engraved frontispiece of a pensive young woman seated at a desk in a library, a few minor spots and marks, near-contemporary bold ink inscription written vertically to front free endpaper, 'Hannah Gibbards Book of Chalcomb [Chacombe] Hill House, Northampton Shire, February 22 - 1784', contemporary sheep, some edge wear, rebacked to match with gilt title, 12mo

The Dedication reads: To the Governesses of Ladies' Boarding Schools in Great Britain and Ireland, the following letters upon female education [addressed by Portia to her daughter Sophial] are with the greatest deference and respect, inscribed by their most humble and obedient servant, the Editor.'

Roscoe J8(2); ESTC T95314 listing three copies of this edition in UK libraries and seven in North American libraries. First published in 1760, all editions are uncommon.

(1)

£300 - £500



479 Chapbooks. The History of the King and the Cobler, 2 volumes, Part the First [and] Part the Second, Printed and Sold in London, no date, c. 1770?, each 24 pages, 15 and 9 woodcuts respectively, both dust soiled, contemporary ink ownership inscription of Thomas Turner, dated 1791, to upper wrapper/title of first part, and to page 3 of second part, spine repair to part two, both stitched as issued, 12mo, together with four other 18th-century chapbooks:

The History of Wat Tyler and Jack Straw, Printed and sold in Aldermay Church-Yard, London, [1730?], 24 pages; The Life and Death of St. George, Champion of England, Printed and sold in London, no date, c. 1770, 24 pages; [Rowlands, Samuel], Doctor Merryman or, Nothing but Mirth, Being a Posy of Pleasant Poems and Witty Jest, Printed and sold in London, no date, c. 1770, 24 pages; Whittell (Thomas), The Midford Galloway, [Newcastle upon Tyne? 1790?], 8 pages, drop-head title, all with woodcuts, some soiling, stitched as issued, 12mo/small 8vo

T300787 (2 copies), N506096 (1 copy), N26953 (2 copies), T300649 (1 copy), T183772 (2 copies) / T34783 (1 copy) & T196046 (3 copies).

(6)

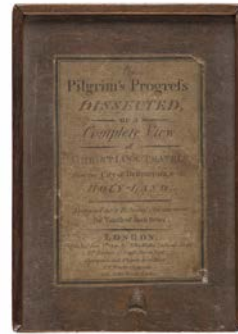
£300 - £400



Lot 480



Lot 482



Lot 483

480 [Madame de D'Aulnoy, and others]. The Pleasing Companion, a collection of Fairy Tales, calculated to improve the heart: the whole forming a system of moral precepts and examples, for the conduct of Youth through Life, London: Printed for W. Lane, [1790], [4], 288pp., three full-page engraved plates by Angus, title with blank portion at head placed with later paper, occasional marks, bookplate of Alan Angele to front pastedown, modern antique-style speckled full calf with gilt red morocco spine label, 8vo

Scarce. Blakey lists only an edition of 1794.

(1)

£200 - £300

482* Pilgrim's Progress Jigsaw. The Pilgrim's Progress dissected, or a complete view of Christian's Travels from the City of Destruction, to the Holy-Land, designed as a rational amusement for youth of both sexes, London: John Wallis Ludgate Street, Mrs Newbery St, Paul's Church Yard..., June 7th 1790, hand-coloured lithographic wooden jigsaw puzzle, showing the path from the City of Destruction to the Enchanted Ground, 45 pieces (of 51?), some rubbing to edges, two small areas of paper abrasion, 28.3 x 18 cm, contained in original wooden box with pictorial label on sliding lid, 15.8 x 11.2 x 4.4 cm

Hannas page 116.

(1)

£200 - £300



481 Marshall (John, publisher). The Wren; or, The Fairy of the Green House, consisting of Song, Story, and Dialogue. Founded upon actual incidents, and put together for the amusement and instruction of three little boys during the confinement of their mother, London: Printed and Sold by John Marshall, at No. 4 Aldermay Church-Yard in Bow-Lane, Cheapside, [1790-1800], 79pp., wood engraved illustrations, 3 pages publisher's list of publications at end, woodcut frontispiece at front and final leaf of advertisements pasted to front and rear inside cover (presumably as issued), a few light marks, original Dutch floral boards, lightly marked (generally in very good condition), housed in modern dark blue calf-backed drop-over bookbox, 18mo

Rare. ESTC lists only four copies, of which none are in the UK.

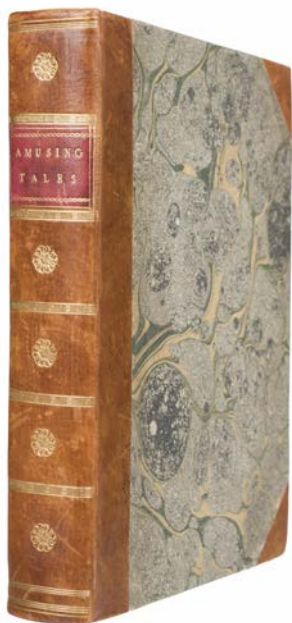
(1)

£300 - £500

483 Kauffmann (Angelica). Angelica's Ladies Library; or, Parents and Guardians Present, London: Printed for J. Hamilton & Co. at the Shakspeare Library.. and Mrs. Harlow, Bookseller to Her Majesty, 1794, half-title, title with large engraved vignette, and early ownership inscription of Elizabeth. Robinson, 1825' at head, 8 full-page engraved plates after Angelica Kauffmann and Henry Bunbury, occasional light soiling, modern antique-style 4to calf with red morocco gilt title label to spine, small 4to, together with [Thomas Boreman]. A Description of above Three Hundred Animals viz. Beast, Birds, Fishes, Serpents, and Insects. With a particular account of the manner of catching whales in Greenland. Extracted from the best authors and adapted to the use of all capacities, Glasgow: J. & M. Robertson, 1794, engraved frontispiece, title with near-contemporary ownership inscription 'John Dixon, Patterdale, 1830' at head, numerous engraved plates of animals, birds, fish, etc., occasional minor marks and very light off-setting (generally in good condition), untrimmed, modern antique-style half calf gilt, with black morocco title label to spine, 8vo

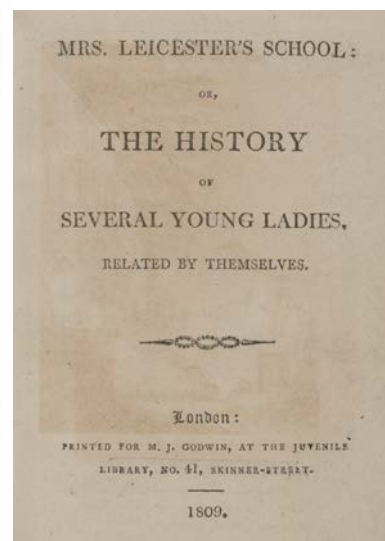
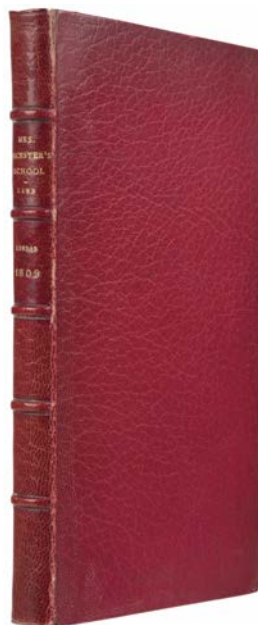
(2)

£200 - £300



484 [Harriet English]. Conversations and Amusing Tales. Offered to the Publick for the Youth of Great Britain, 1st edition, London: Printed for the Author, 1799, *engraved frontispiece by Bartolozzi after W. Hamilton, dedication leaf with engraved vignette, twelve tinted aquatint plates of small oval views by William Watts, two pages of partly-folded engraved music at rear (Address to the British Fair), 6pp. list of subscribers at end, attractive modern antique-style half calf over marbled boards, gilt spine with red morocco tile label, 4to*

Abbey, Life, 439; Gumuchian 2414; Osborne p.884; Roscoe J101.
(1) £200 - £300



486 Lamb (Charles & Mary). Mrs. Leicester's School: or, the history of several young ladies, related by themselves, 1st edition, London: M. J. Godwin at the Juvenile Library, 1809, *engraved frontispiece by J. Hopwood after W. Hopwood (very lightly offset to title), bookplate to front endpaper of John Whipple Frothingham, publisher's advertisement to verso to final leaf for Lamb's Tales from Shakespear, a good, wide-margined copy, all edges gilt, late 19th century crushed red full morocco (by Riviere & Son), inside gilt dentels, minimally rubbed to upper joint and a few light marks, 12mo* Gumuchian 3600; Osborne II, p. 905. Fine copy. Commissioned by William Godwin, the majority of the ten biographical stories by girls at Mrs Leicester's school was by Mary Lamb.
(1) £300 - £400



485* Alphabet. Three sets of alphabet letters, late 18th/early 19th century, comprising: one set of 26 circular bone counters, each with a black ink letter in upper case to one side and a lower case red letter to the other, including a long s, diameter 18 mm, housed in original bone cylindrical canister, screw-top lid with floral decoration around a red ABC (lightly rubbed), plus one group of 33 carved bone upper case letters (lacking E), tallest 11 mm high, housed in original bone cylindrical canister, screw-top lid with floral decoration around the letter 'A', 44mm high, and a group of 22 circular bone counters, each with a black ink letter in upper case to one side and lower case to the other, diameter 24mm, housed in original bone cylindrical canister (one crack to body), screw-top lid with letter and floral decoration, height 38 mm, and 7 other bone counters
(3) £200 - £300



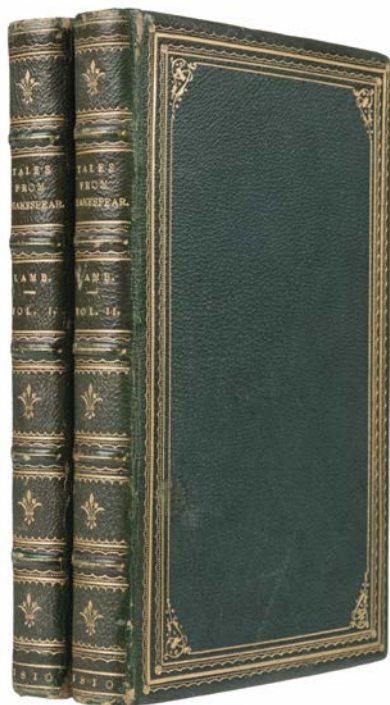
487* Dick Whittington. A series of 15 pictorial cards, circa 1810, 15 hand-coloured engravings, on paper, laid onto paper backed card, depicting the adventures of Dick Whittington, scenes including: Dick working as a scullion, Mrs Cicely beating Dick, dinner table being swarmed with rats, Dick marrying Mr Fitzwarren's daughter Alice, Dick buying a cat, etc., each card with black border (possibly later), dust soiled and toned, some light rubbing to edges, pin hole to lower edges, a few with remnants of yellow string, some with adhesive tape to outer edges of verso, all approximately 84 x 74 mm
Scarce, unable to find another copy.
(15) £200 - £300



488* Fuller (S. and J., publisher). The History of Little Fanny, 2nd edition, 1810, 7 cut-out hand-coloured figures in aquatint loosely inserted, with original interchangeable head, and three head-pieces, some spotting mainly to endpapers, original sewn blue printed wrappers, lacking yellow silk tie through spine slot, in original printed slipcase (3rd edition), lower joint and upper edge of left side splitting, 16mo

Gumuchian 2005-10 (second edition not recorded); Osborne p.418 (fourth edition only).
(1)

£300 - £500



Lot 489

489 Lamb (Charles & Mary). Tales from Shakespear, designed for the use of young persons, 2 volumes, second edition, London: M. J. Godwin, at the Juvenile Library, 1810, xi (with contents to verso of final preliminary leaf), 235pp. with publisher's advertisement to verso of final leaf, and [iv], 261pp. with publisher's advertisement to verso of final leaf, 20 full-page engraved plates by Blake after Mulready, some light offsetting from plates to text, and occasional marks to margins, marbled endpapers, with bookplate of the Blakesware Library to front pastedown of first volume, and rear pastedown of second volume, all edges gilt, attractive later 19th century gilt-decorated green full morocco (by Mansell, successor to Hayday), minimally rubbed, 8vo

(2)

£200 - £300



490* Fuller (S. and J., publisher) The History and Adventures of Little Henry, Exemplified in a series of figures, 1st edition, London: S. and J. Fuller, 1810, 7 hand-coloured cut-out figures in aquatint, an interchangeable head, and 2 (of 6) headpieces, one figure (Henry with sack) split horizontally to legs and strengthened on verso, loosely contained in accompanying booklet, original sewn printed wrappers, lacking silk tie through spine slot (as usual), original printed slipcase, a little rubbed and marked, some splitting to edges, 16mo, together with:

Cinderella; or The Little Glass Slipper: beautifully versified and illustrated with figures, 1st edition, London: S. and J. Fuller, 1814, 6 hand-coloured cut-out figures and a cut-out hand-coloured folding coach and horses in aquatint (latter split at fold), lacking interchangeable head and head-pieces, but with a different (contemporary or near-contemporary) head supplied (and adhered) to each figure (including to coach), loosely contained in accompanying booklet, letterpress toned, original printed wrappers, worn and detached (lacking stitching and ribbon tie), contemporary ink ownership signature at head of upper cover, without the printed slipcase, 16mo, plus

The History of Little Fanny, Exemplified in a series of figures, 2nd edition, London: S. and J. Fuller, 1810, 7 hand-coloured cut-out figures in aquatint, with original interchangeable head, and 2 (of 4) head-pieces, Fanny's head and doll's head strengthened on verso, loosely contained in accompanying booklet, letterpress lightly toned, original sewn printed wrappers, lacking silk tie, in original printed slipcase, worn and repaired, 16mo

(3)

£300 - £500



Lot 491

491* Fuller (S. and J., publisher). *Ellen, or The Naughty Girl Reclaimed, A Story, Exemplified in a Series of Figures*, 1811, nine cut-out hand-coloured figures in aquatint loosely inserted, with original interchangeable head, and the foolscap head-piece, letterpress lightly toned, original sewn printed wrappers, lacking silk tie through spine slot, in original printed slipcase, delicately restored, toned and some damp-staining, 16mo

Osborne p. 1051; not in Gumuchian.
(1)

£400 - £600

492 Harris (John, publisher). [The Pence Table Playfully Paraphrased, by Peter Pennyless], 1st edition, 1818, lacking title-page, 15 (of 16) hand-coloured engraved plates, on facing versos and rectos, each captioned with rhyming verse to lower margin, first leaf with imprint at foot dated June 1, 1818 (also watermarked 1818), toned, occasional fox spots and marks, first leaf laid down to inside wrapper forming front pastedown, one leaf with horizontal tear sometime strengthened on verso with laid paper, stitching broken and page block loose in near contemporary linen wrappers, ownership inscription in sepia ink to upper cover 'Edward Ellis 1833', slim 12mo (13 x 10.5 cm), together with 2 other 19th century children's books, including *Poor Letter R Its Use and Abuse: A letter of condolence to poor letter H for The Use of the Millions by whom they are both daily insulted*, by Robert Ruskin Rogers, London: Thomas Bosworth, 1855, original printed wrappers (creased), slim 12mo (12 x 9.5 cm)

Moon, Harris, 613(1).

Part of 'Harris's Cabinet' series, this extremely rare early children's book was intended to instruct the young about monetary values: "Twelve Pence is just 1sh./This I gave to buy a Whip./Fourteen Pence is 1sh. & 2d./Which I paid for my New Ship." Only the British Library copy listed on COPAC.

46
(3)

£100 - £150



Lot 492



Lot 493

493 **Paper doll book.** Cinderella; or The Little Glass Slipper: beautifully versified, and illustrated with figures, London: printed for S. and J. Fuller, The Temple of Fancy, Rathbone Place, 1819, seven cut-out hand-coloured figures including a cut-out hand-coloured folding coach and horses in aquatint, with interchangeable head, and two head-pieces, original printed wrappers (lacking ribbon tie as usual), a little marked where exposed in slip case, with original printed slipcase, 16mo

Gumuchian 1986 (with only 6 cut-outs, should be 7); Osborne, p.1051: neither reference makes mention of head-pieces.

First edition of one of the scarcest of the paper doll books invented and issued by Fuller at the beginning of the nineteenth century.

(1) £200 - £300



494 **Harris (and Son, publisher).** The Paths of Learning Strewed with Flowers or English Grammar Illustrated, 1st edition, September 25th 1820, 16 leaves on watermarked paper (dated 1831-32), including title-page, hand-coloured engravings throughout, upper edges with page numbers (some cropped with slight loss), rear pastedown with Harris's List of 1s 6d Books Coloured (of which this book is listed as number 16), bookseller label to upper front pastedown 'CheeseWright...Bristol', Dutch floral stiff wrappers, slim 8vo

Moon 602.

(1)

£100 - £150



495 **J. Harris (and Son, publishers).** Cock Robin, A Pretty Painted Toy for Either Girl or Boy; suited to Children of All Ages, London: J Harris and Son, St. Paul's Church-Yard, circa 1821, sixteen hand-coloured wood engravings (including frontispiece) with text in verse beneath on watermarked 1821 paper, printed on one side only (facing versos and rectos), final leaf with Harris's Cabinet of Amusement and Instruction advertisement, eleventh leaf with Kite carrying a coffin with 'Little Master Cock Robin killed 1819', original printed blue/green stiff wrappers, previous ownership inscription in black ink to upper cover 'Henry Charles Besset given by his affectionate Papa April 2 1824', spine rubbed with slight loss, slim 8vo

(1)

£150 - £200

496 **Little Red Riding Hood.** Three chapbook issues of this nursery classic by Charles Perrault, c. 1820s/1830s, comprising: Little Red Riding Hood, no imprint or date, c. 1820s, 11 pages of text and 11 hand-coloured lithographic plates, original pink wrappers with decorative title to upper cover printed in black, partly faded and a little soiled, 16mo

The History of Little Red Riding-Hood; to which is added The History of King Pippin, Derby: Thomas Richardson, no date, c. 1835, 48 pages including wrappers, hand-coloured frontispiece and vignette to title, numerous uncoloured woodcuts throughout, original printed yellow wrappers with vignette to upper cover, a little dust soiling and minor wear at foot of spine, 12mo

The History of Little Red Riding Hood. Embellished with beautiful cuts. Price One Halfpenny, no imprint or date, c. 1820, 16 pages including wrappers, woodcut frontispiece to upper wrapper verso, 5 woodcuts to text, original printed blue wrappers with vignette to upper cover, a little rubbed, 64mo

1) This title was first issued jointly by Benjamin Tabart and John Harris in 1807. Mrs. Moon records editions up to 1818, but did not locate this printing. In this edition the illustrations have been redrawn.

2) In this rendering of the story, Celia, known as Little Red Riding Hood, lives near a village called Roseville in the South of France.

(3)

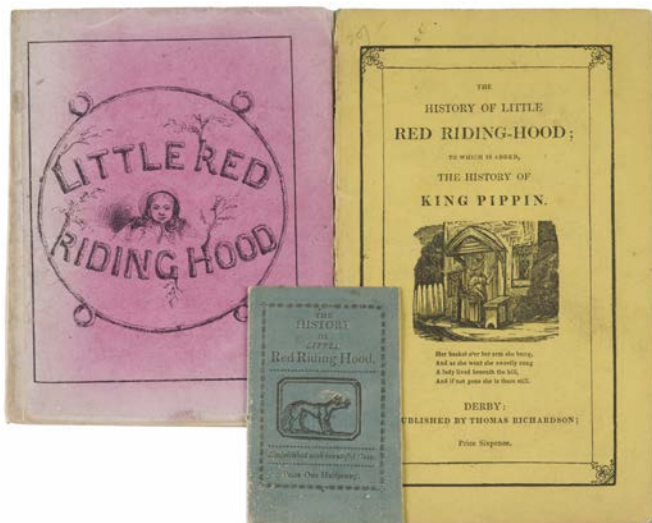
£150 - £200



497* **Silhouette Pictures.** Meet; The Run; The Kill, circa 1820s, a set of 3 silhouette reverse paintings on glass, with the first depicting two hunters and their owners, one gentleman mounted, the other leading his steed, and 4 hounds, the second depicting the two riders clearing a fence, 5 hounds running ahead, the third depicting a huntsman in the centre dismounted and holding the fox aloft, flanked by a mounted rider to each side, that to the left a raising his hat, 7 hounds crowding around, background card somewhat toned (that to third renewed?), fox a little rubbed, each titled in gilt to lower edge within verre eglomisé mount, the first two approximately 38.5 x 52 cm (15 1/8 x 20 1/2 ins), the third 35 x 48 cm (13 3/4 x 18 7/8 ins), matching maple frames (first two 48 x 61 cm, third 44.5 x 57 cm)

(3)

£700 - £1,000



Lot 496



498 [Grimaldi (Stacey)]. *The Toilet*, 2nd edition, London: published by the author, and sold by W. Sams, 1821, text leaves with decorative border, 9 hand-coloured engraved plates, each with moveable flap (2 sometime neatly reinforced on verso with a short piece of ribbon), tissue guards, 2 detached (1 slightly creased), some light offsetting of plates to text, endpapers toned and foxed, original printed buff boards, a trifle rubbed and marked in places, with a manuscript note loosely inserted stating that the book once belonged to Robert Louis Stevenson, 12mo (13.5 x 11 cm)

An unusually good copy of the second edition of Grimaldi's popular moral instructor in verse for young ladies, published in the same year as the first edition; all the decorative flaps are intact, and the original boards survive in good condition. The drawings were executed by the miniaturist William Grimaldi (1751-1830), copying items which he found on his daughter's dressing table. Each drawing has a flap to raise thereby revealing a suitable virtue, for example 'The Enchanting Mirror' reveals 'Humility', and 'A Wash to smooth Wrinkles' reveals 'Contentment'. William's son, Stacey Grimaldi (1790-1863), a solicitor, antiquary and genealogist who, with his brother William filed a claim to the throne of Monaco, saw the potential of the drawings, added an accompanying verse to each image, and published the book at his own expense.

(1)

£100 - £150



Lot 499

499* **Paper Dolls.** *Psyché, Journal des Modes*, Paris, 1840 & 1841, a collection of double-sided lithographed cut-outs, comprising: 3 cardboard female figures wearing petticoats, each with a contemporary paper head attached with glue, two with base printed 'Journal des Modes (Psyché) 12 Rue Favard', the other lacking base and feet, a little rubbed and somewhat soiled, height 18 cm; 72 hand-coloured card or paper gowns, wedding dresses, cloaks etc., each composed of a front and a back glued at the edges to allow template figures to be inserted between (splitting at edges in places, one with back lacking), some numbered and dated 1840 or 1841 in contemporary manuscript; and 25 hats similar (a few with plain replacement backs), some toning and occasional fox spots, some creased and rubbed, a few torn (some slight losses), together with another (smaller) hand-coloured double-sided cut-out cardboard figure without head, wearing an oriental dressing gown and holding a fan, base printed 'Psyché. Jour.al de Modes Pass.age Saulnier, 11 faub.g Montmatre', height 13.5 cm

We have never seen such a large collection of *Psyché*, which turns up but rarely at auction. Unlike most paper doll sets this one was not intended as a plaything for small girls, but was published for young ladies in order to demonstrate the fashions of the day. The publisher noted that there were a number of fashion publications but his was unique in allowing each outfit to be seen from the back as well as the front. The magazine *Journal des Modes* was published weekly, and each subscriber received a paper doll with the first issue, and a dress and hat with each subsequent issue. A box with a wooden stand was also given away but only where the publisher had established a distributor, and consequently they are extremely rare.

(approximately 100)

£500 - £800



500 **Harvey and Darton (publishers).** *The Rational Exhibition*, London: Harvey and Darton, No. 55 Gracechurch-Street..., 1824, sixty pages, with engraved title-page and twenty-two engravings throughout, previous ownership inscription to free front endpaper dated Sept 1829, some leaves with previous stitching holes to extreme gutter margin, in original pink wrappers, spine with discreetly repaired, 161 x 96 mm

Darton G228 (6).

(1)

£200 - £400



501 **Hodgson (Orlando, publisher)**. An Apple Pie written by Z, London: O. Hodgson, 21 Maiden Lane, Wood St, Cheapside, circa 1826, thirteen leaves of text and hand-coloured engravings, printed to one side only, gutter margin with some discreet paper reinforcements, modern blue card with large section of original upper cover pasted onto upper board, 165 x 106 mm

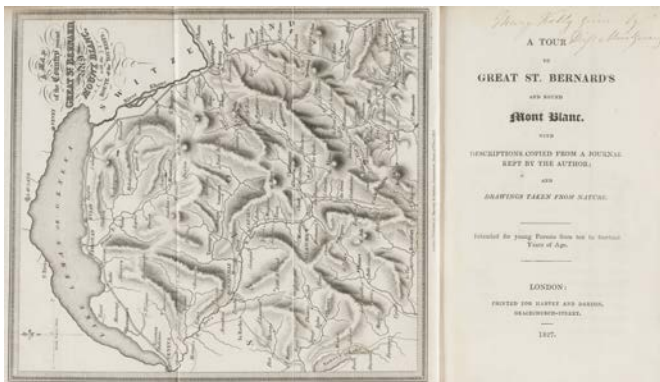
Undated, the work must have been published between 1826 and 1828, the years during which Orlando Hodgson is recorded at 21 Maiden Lane as per the Post Office London Directory.

(1) £200 - £400



503* **Ackermann (Rudolph, publisher)**. Paper doll set [La Poupée-Modèle], London, circa 1830, hand-coloured engraved paper doll set, comprising a full-length double-sided cardboard doll in corset and petticoat (neck reinforced with card on verso), 6 double-sided gowns and a lace cape (latter with small piece excised, and split to right shoulder), and 4 (of 6?) hats, slightly toned, a few minor small tears/creases, lacking wooden stand and box, height of doll 21 cm

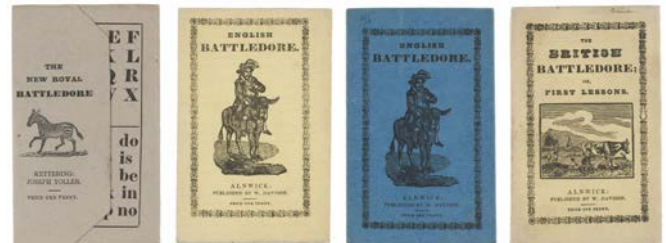
(12) £200 - £300



502 **Harvey and Darton (publishers)**. A Tour to Great St. Bernard's and round Mont Blanc, with descriptions copied from a journal kept by the author; and drawings taken from nature, intended for young Persons from ten to fourteen Years of Age, London: Printed for Harvey and Darton, Gracechurch Street, 1827, folding engraved map, eight plates each with two engravings, contemporary presentation inscription in brown ink to title page, Children's Books, Hailes's Juvenile Library advertisement laid onto front pastedown, quarter red roan over printed buff boards, some light rubbing to extremities, 12 mo

Darton G178.

(1) £300 - £500



504 **Battledores**. Four printed battledores: English Battledore (x 2) and The British Battledore; or First Lessons, Alnwick: W. Davison; and The New Royal Battledore, Kettering: Joseph Toller, circa 1830; each battledore comprising a single sheet of stiffened paper with two vertical folds, opening to reveal various combinations of printed alphabets, Arabic numerals, verse and woodcut vignettes, buff, yellow or blue versos with instructive and moral prose, each with woodcut engraving, and further verse, letters or numbers on flap, largest 13.2 x 8.6 cm

Gumuchian 76 (The British), 77 (English), and 78 (English).

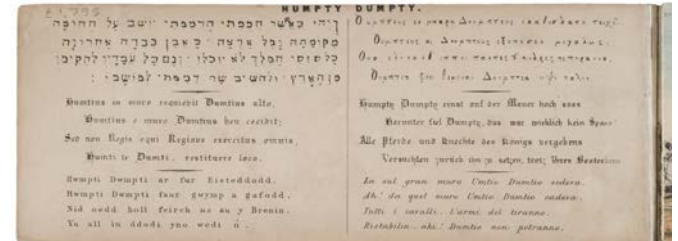
(4) £200 - £400



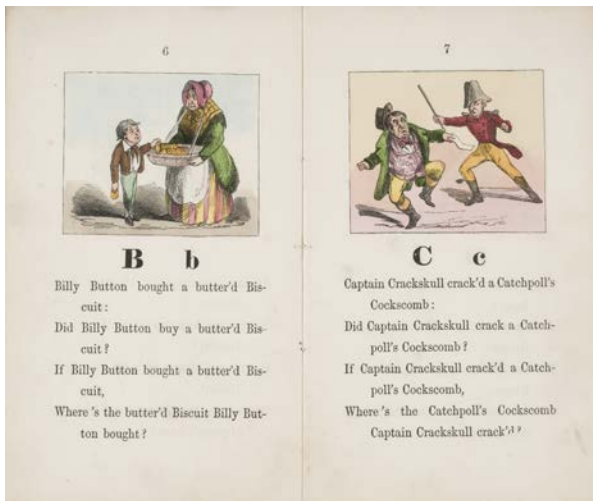
505 **Chapbooks.** A collection of 16 chapbooks from the same series, London: Printed for J. Davis / Religious Tract Society, no date, c. 1830, *titles comprising:* The History of Sally Meanwell, Very interesting to all Good Children; The History of Harry Heedless, Shewing how Carelessness leads to Trouble; Little Tom Tell-truth's Pretty Stories; Dame Teachwell's Pretty Book for Children; The Happy Girl, or the History of Little Ann Goodchild; The History and Troubles of Peter Pliant; Traveller's Wonders; A Father's Pictures for Good Little Boys and Girls; A Parent's Stories for Good Children; A Pretty Picture Book; The Rose; The Adventures of William Friendly, with some Particulars about Dick Wildgoose; A New Picture Book; Short Anecdotes and Useful Hints; The Interesting History and Pleasing Adventures of Tommy Trip; The History of Lydia Loverule; Good Examples Recommended to all Good Children, *each 16 pages and illustrated with woodcuts throughout, including vignette to title cover and full-page illustration to final page, decorative border to first and last pages, stitched as issued, 87 x 58 mm* (16) £150 - £200



507* **[Sallis, William, publisher]. Amusement in English History.** A Game Exhibiting the Most Remarkable Events from the Time of the Britons, circa 1841, *hand-coloured lithographic game, with forty illustrations, divided into twelve sections and mounted on linen, previous ownership inscription to verso in black ink 'Browne-Mason', overall size 50.5 x 64 cm, folded into original blind-stamped green cloth with gilt, small 4to* (1) £200 - £300



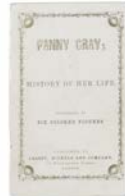
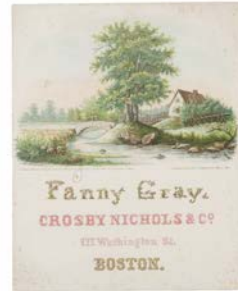
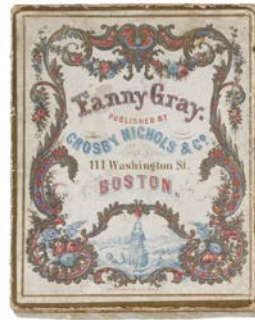
508 **Humpty Dumpty.** Pictorial Humpty Dumpty, Aliquis [presumed, Reverend Samuel Edward Maberley], fecit, London: Tilt & Bogue, 1843, *hand-coloured etched panorama, with seven folding sections, folds neatly strengthened to verso, front pastedown with verse in Hebrew, Greek, Latin, German, Welsh and Italian, original cloth-backed hand-coloured pictorial card covers (areas of neat restoration to upper cover), with verse in English and French on upper cover, covers 90 x 245 mm, panorama 89 x 160 cm* Abbey, Life, 559 (uncoloured). A rare early and ephemeral rendering of Humpty Dumpty. COPAC lists only five copies: Oxford (x2); V&A Libraries; National Library of Scotland and National Library of Wales. (1) £400 - £600



506 **Chapbook.** Peter Piper's Practical Principles of Plain and Perfect Pronunciation, to which is added A Collection of Moral and Entertaining Conundrums, London: Grant & Griffith, circa 1840, *24 hand-coloured illustrations to text, publisher's advertisements to rear pastedown, original green printed card wrappers, spine worn with some loss, 12mo* Moon 629 (7). (1) £150 - £200



Lot 509



Lot 510



509* **Tom Thumb Handbill.** General Tom Thumb! The American Man in Miniature ... At the Exchange Rooms, Manchester ..., London: printed by T. Brettell, [1844], letterpress handbill, with large wood engraved illustration of Tom Thumb with P.T. Barnum, a lady and gentleman looking on, light damp stain to lower portion, trimmed to edge, 24 x 11 cm, mounted, framed and glazed (35.5 x 20.5 cm)

Rare handbill advertising the appearance in England in 1844 of Charles Sherwood Stratton, otherwise known as General Tom Thumb. He arrived with P.T. Barnum in Liverpool on 5th February 1844, beginning a tour across England. After successful appearances in London - including a famous performance for Queen Victoria on 23rd March 1844 - Barnum took Tom Thumb on a provincial tour of British cities, which included Manchester later in 1844.

(1) £150 - £200

510* **Paper Doll.** Fanny Gray; A History of Her Life. Illustrated by Six Colored Figures, Boston: Crosby, Nichols and Company, 1854, colour lithographed card title leaf with imprint depicting Fanny's Cottage (foxed), and 5 colour lithographed figures with interchangeable head, complete, some foxing, head and one hand strengthened on verso, largest 18.5 x 12 cm, with accompanying 8pp. booklet in printed wrappers, 13.5 x 8.5 cm, contained in original cardboard box, rubbed and dusty, split in places, base with pencilled inscription 'This box & contents came from the Homestead & was played with by Grandmother Idella Kendall Walpole Mass., Born Walpole Dec 30 1848 Died Jan 1941', 21.5 x 17.5 x 2 cm, together with:

Happy Days For Little Girls, or Every Little Girl Her Own Doll Maker, London: Dean and Son, circa 1840s, large uncut hand-coloured lithographed sheet with 11 paper dolls (babies, children, and adults) and their various outfits, 4 folds, some light toning and marks, 2 cm tear to edge of one fold, 37 x 54 cm, with accompanying 8pp. booklet, slightly creased and a few fox spots, 13.5 x 9 cm, both contained in original hand-coloured lithographed paper sleeve, 14 x 19 cm, plus Dollies Up-To-Date, 2 Amusing Kiddies Who stand, sit or ride in all possible and impossible positions, and change costume as often as you like, London: Misch & Co., circa 1910, original printed cardboard box containing 2 large articulated cardboard and crepe paper figures of a girl and a boy in slots on the left and right fold-out flaps respectively (boy with right arm detached), accompanied by a large three-dimensional cardboard model of a car (worn, with losses) and clothing accessories (mostly defective)

All three of these paper doll items are rare; we have been unable to find either *Happy Days* or *Dollies Up-To-Date* at auction or on COPAC.

(3) £200 - £400

511* **Tom Thumb.** [Paper Doll Lavinia Warren, New York: McLoughlin Bros.], circa 1860s, double-sided lithographed paper doll set, comprising cut-out figure of Lavinia Warren in corset and petticoat (fox spot on forehead), dresses (all but one side hand-coloured), and a coat (reinforced to top of shoulders inside), and a single-sided hand-coloured hat, one of the dresses a little rubbed and creased, figure height 12 cm, together with:

[Paper Doll Minnie Warren, New York: McLoughlin Bros.], circa 1860s, double-sided hand-coloured lithographed paper doll set, comprising cut-out figure of Minnie Warren in corset and petticoat (creased across neck, slight surface loss to back of right shoulder), 4 dresses, and a coat, a few small marks, 1 shoulder split, and several reinforcements on inside, figure height 11 cm, and

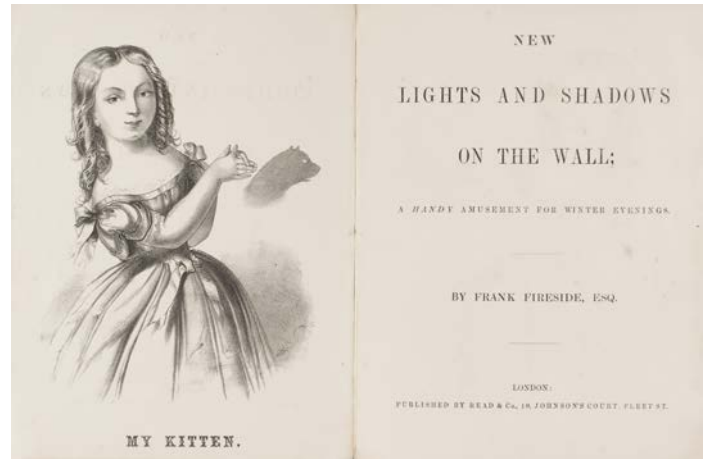
[Paper Doll Commodore Nutt, New York: McLoughlin Bros.], circa 1860s, double-sided hand-coloured lithographed paper doll set, comprising cut-out figure of George Nutt in shirt and breeches, and 8 outfits, a few small marks, 1 shoulder repaired with adhesive tape on outside, figure height 12 cm

Three rare paper doll sets (possibly none of them complete?) depicting Lavinia Warren, the diminutive wife of General Tom Thumb, her sister Minnie Warren, and Commodore George Nutt. All three were American proportionate dwarfs who became famous performing for showman P.T. Barnum; along with Tom Thumb the three of them toured the world, Nutt particularly being known for riding in a miniature carriage in the shape of a walnut, pulled by a pair of Shetland ponies. George Nutt was in love with Lavinia Warren, and although he agreed to be best man at her spectacular wedding to Tom Thumb in 1863, he found it hard to get over the disappointment, and didn't himself marry until 1879. His eventual bride was Miss Lilian Elston, a short woman, but not a little person. The media, on several occasions, reported that George Nutt and Minnie Warren were married, but in fact they were only ever close friends. In 1877 Minnie married song and dance man, Edmund Newell, a proportionate dwarf who performed on roller skates, but sadly died whilst giving birth to their baby the following year.

(3) £300 - £500



Lot 511



Lot 512

512 **Fireside (Frank, pseudonym).** *New Lights and Shadows on the Wall; a Handy Amusement for Winter Evenings* by Frank Fireside, Esq., 2 volumes, First and Second Series, London: Read & Co., no date, c. 1863, *the first book having 8 unnumbered lithographic plates including frontispiece, tipped in title, the second having a title/preface leaf and 8 wood-engraved plates including title, all but two printed to one side only, spotting and some finger marks throughout, pictorial bookplate of J. B. Findlay to both upper inner covers, original printed decorative wrappers with pictorial design to upper wrappers and adverts to rear wrapper, some soiling and a little edge wear and creasing to extremities of first volume, spines expertly repaired, slim 4to (24.5 x 18.5 cm)*

J. B. Findlay (1904–1973) was a Scottish magician, historian, and bibliophile who amassed one of the world's most comprehensive and celebrated collections of magic antiquities, books, manuscripts, and posters. The collection was offered by Sotheby's, London, in several portions, beginning in 1979. These books were sold on 6 July 1979, lot 484.

(2)

£200 – £300



513* **Tom Thumb.** *Somebody's Luggage* miniature locket photograph album, [New York, 1863], 12 miniature albumen prints, contained in 6 brass mounts each with oval aperture to both sides, the mounts hinged concertina-style and folded into an embossed brass locket in the shape of a suitcase (tarnished), lettered to front 'Somebody's Luggage', complete with clasp and hanging loop, 25 x 20 mm

See V&A accession number S.200-2008.

Rare commercial souvenir produced to commemorate the lavish wedding of General Tom Thumb and Lavinia Warren at the Grace Episcopal Church in New York on 10th February 1863. Born Charles Sherwood Stratton in Bridgeport, Connecticut, in 1838, Tom Thumb was 'discovered' at four years old by the American showman P.T. Barnum. Barnum trained him to sing and dance, exhibited him at his American Museum in New York, and took him on tour throughout America and Europe. Tom Thumb's wedding received massive press coverage and the couple were given lavish gifts from members of New York's elite. Barnum marketed several souvenirs of the occasion, among them this locket which includes photographs of the couple's bridesmaid, Lavinia's sister Minnie and, curiously, a borrowed baby (the couple being childless).

(1)

£100 – £200



514 **Japanese Fairy Tale series.** Numbers 1–16, bound in 4 volumes, London & Sydney: Griffith Farran & Co., circa 1880's [or slightly later], *colour woodblock illustrations on crepe paper throughout, printed on double leaves folded in the Japanese style, with double rule border to each leaf, printed by Kobunsha, Tokyo, Japan, original colour woodblock wrappers bound-in, bound in near-contemporary uniform green cloth lettered in gilt, with presentation inscription to front endpaper of each volume 'Humphrey M. Gimson from his father Dec. 1902', gilt decorated spines with green morocco title label to each, small 8vo*

Provenance: Humphrey M. Gimson (1890–1982, nephew of Ernest Gimson).

Attractive set of the first sixteen issues of the Japanese Fairy Tales series, comprising Momotaro, The Tongue-cut Sparrow, Battle of the Monkey and the Crab, The Old Man who made the Dead Trees Blossom, Kach-Kachi Mountain, The Mouse's Wedding, Old Man and the Devils, The Fisher Boy Urashima, The Serpent with Eight Heads, The Matsuyama Mirror, The Hare of Inaba, The Cubs Triumph, The Silly Jelly-Fish, The Prince's Fire-Flash & Fire-Fade, My Lord Bag-O-Rice, and The Wooden Bowl.

(4)

£300 – £400



515* **Paper Dolls.** Miss Dollie Daise Dimple, London: Hinde, 1880s, colour lithographed cut-out card figure of Dollie Daise in a petticoat and buttoned shoes (several splits/creases, but holding), height 16 cm, accompanied by: a small cardboard trunk containing accessories (some lacking, a few not cut out), including 7 dresses and gowns, a combination garment, and a waistcoat, all double-sided and linen-backed, 2 double-sided paper aprons and a corset (latter split in two at shoulders), and a miniature Picture Book and Music Book; an 8pp. booklet in printed wrappers entitled *The Birthday of Dollie Daise Dimple*; and a folding cardboard house of 2 rooms, worn, with some splitting to joints, lacking joining slot for slots, height 28cm, width 39.5 cm, depth 21 cm, together with another Miss Dollie Daise Dimple set similar, with cardboard cut-out doll on stand, 9 outfits, 3 hats, several miniature books, and a number of uncut accessories, all contained in a cardboard trunk as before (some wear), and accompanied by an advertising booklet 'Hinde's Gratis Picture Toy Book', the front cover featuring Miss Dollie Daise Dimple, slim 4to

Rarely seen, and almost always incomplete. Advertised in *The London Illustrated News* of 19th November 1887 and the Christmas Number of *The Graphic* in 1888.

(4)

£150 - £200

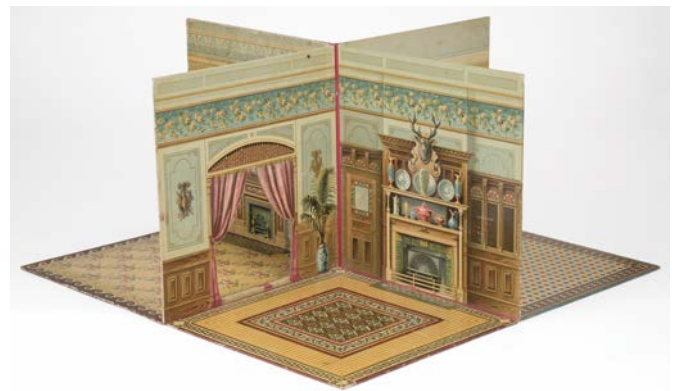
516* **Children's Scrap Album Stickers.** Faithful illustrations of the animal world, circa 1887, comprising 40 loose leaves and 465 chromolithographed embossed illustrations, with gummed versos, on thick paper, each leaf consisting of text to both sides about Natural History plus a sheet of 12 or 9 (35 with 12, 5 with 9) small embossed illustrations with gummed versos on thick paper, with two perforations to each edge, adhered to a short flap on each leaf, each leaf with plate number upper right and headed *Natural History* with each different order and classification contained on that leaf, including dogs, ruminants, butterflies, caterpillars, siphonophora, monkeys, birds of prey, tortoises, snakes, fish, scaly lizards, monster fishes, etc., a few with some stickers detached (but present), each leaf 14.3 x 10.7 cm, each illustration 3.2 x 2.9 cm, housed in original box with title to lid, remnants of silk tie to internal base of box, some small chips to edge, 15 x 11.8 x 3.6 cm

Scarce. This early form of stickering meant that children were able to separate the pictures and paste them into their own larger Natural History scrap album published by O. Newman and Co in 1887. Due to the nature of the design and its target market, finding these illustrations intact is very rare.

Plates present are: 1-5, 12-16, 21, 24-26, 32, 34, 37, 39, 41, 43, 45-46, 48-49, 56, 59-60, 62-63, 65-66, 71-72, 79-80, 82, 85, 88, and 89.

(1)

£200 - £300



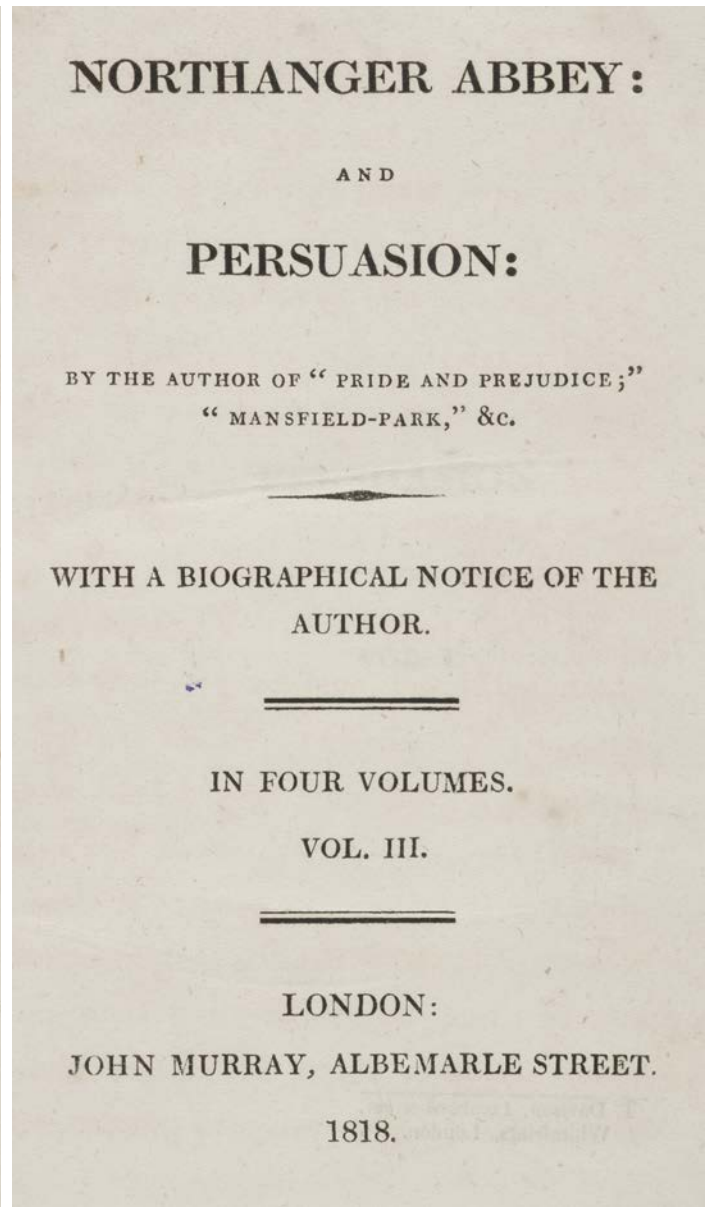
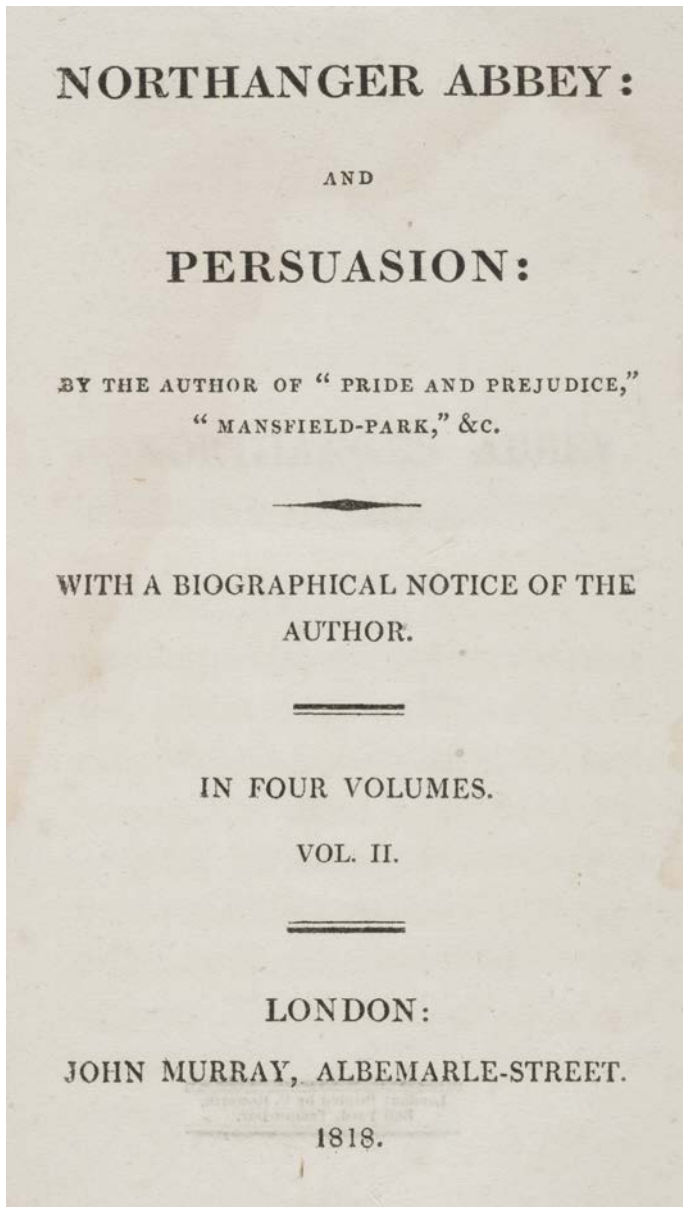
517* **Doll's House.** [The New Folding Doll House], circa 1894 (patented January 30 1894), chromolithographed paper laid on a sectionalised folding board, with 'Directions for Opening and Closing the Doll House' on upper cover (label rubbed with slight loss), dimensions folded 31 x 31 cm, opening to reveal 4 highly decorated rooms: a drawing room, with cut-out doorway draped with curtains leading to a dining room, kitchen, and hallway, rubbed, edges showing in places, lacking the box, 31 x 62 x 62 cm, together with other late 19th and early 20th century paper dolls and cut-out houses various, comprising sheets, books, boxed sets, handmade items, miniature paper dolls, scraps, wrapping paper, advertisements and newspaper cuttings, etc., some unused, e.g.: facsimiles of Fuller's *The History of Little Fanny* and *The History of Little Henry*; Raphael Tuck Artistic Series; Teddy Bear Paper Doll, New York: J. Ottmann; Father Tuck's Dressing Doll; Little Wide Awake of Many Lands, T. Mathews & Co. Ltd.; Biba Dolls, Written & Illustrated by Joanne Burke, Black Pearl Books, limited edition 30/450 copies; and 3 articulated chromolithographs from Raphael Tuck's *Animals and their Riders* (boy on horse, clown on bear, clown on elephant)

(2 cartons)

£200 - £300



Lot 516



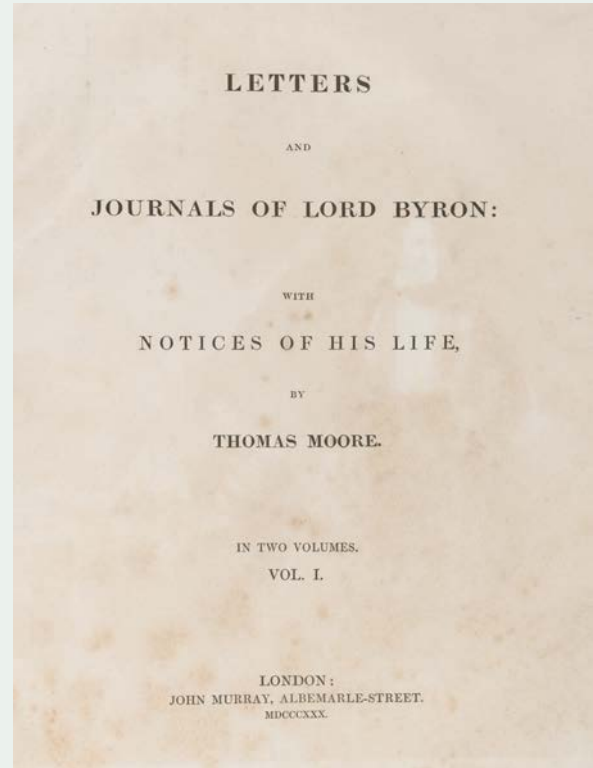
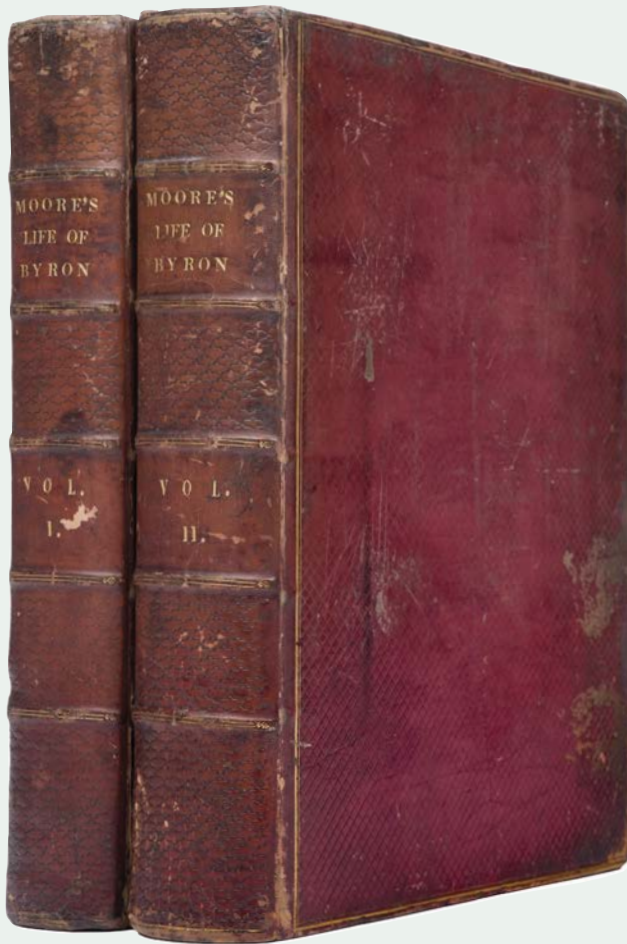
518 [Austen, Jane]. Northanger Abbey: And Persuasion. With a Biographical Notice of the Author, volumes II & III only (of 4), 1st edition, London: John Murray, 1818, half-titles, some water stains and light spotting (mainly to volume II), front endpaper, title and half-title detached in volume II, original boards, volume II upper cover detached, some wear and losses to spines, some edge wear and a few water stains, 8vo Gilson A9; Keynes 9. First edition of volumes II and III only of the four-volume set of *Northanger Abbey: And Persuasion*, published a year after the death of the author. 1750 copies printed.

(2)

£800 - £1,200



Lord Byron's Profile
et. 18.
Taken at Southwell.



519 **Byroniana.** 'Lord Byron's Profile at 18. Taken at Southwell', black pen and ink silhouette portrait, attributed to John Leacroft, c. 1806, drawn and blocked in black ink on a sheet of laid paper with crown watermark, contemporary ink caption lower right, additionally inscribed 'An excellent likeness at the time' to verso, slight crack within the inked surface along a horizontal chain line above the nose tip, pin holes to sheet corners, image size 21 x 9 cm, sheet size 22.5 x 19 cm, tipped in along left margin at the front of the first volume of: **Moore (Thomas)**, Letters and Journals of Lord Byron: With Notices of his Life, 2 volumes, 1st edition, London: John Murray, 1830, occasional spotting, lacks the engraved frontispiece to volume 1, silhouette slightly offset to facing endpapers (the right page with indistinct, erased pencil notes), contemporary ink ownership name of W.S. Leacroft to marbled front free endpaper recto of volume 1, later pencil notes to rear free endpaper of volume, contemporary tan russia gilt, rubbed, joints of volume 1 slightly cracked, 4to

Provenance: Book ownership signature of William Swymmer Leacroft (1789-1857), magistrate, younger brother of John (1782-1831) and Julia Leacroft (1787-1855). The inserted silhouette of Byron is attributed to William's brother John.

During the years 1803 to 1807, while on his holidays from Harrow and then Cambridge, Byron frequently visited his mother, who was then living in Southwell, Nottinghamshire. There he made friendships with neighbouring families, making the acquaintance of the Leacroft family and especially to the daughter, Julia Leacroft and her brother John. In the summer this group of friends staged some amateur dramatics at Burgage House, the Leacrofts' family home. Julia and Byron began a flirtation and, that year, Byron included the poem 'To Julia' in Fugitive Pieces. By January 1807 the idea that the pair would marry was assumed by many, including the Leacroft family. However, Byron had no intention of marrying Julia and the circumstances caused a local scandal. It is rumoured that John Leacroft even challenged Byron to a duel. Byron and the Leacrofts terminated their association quickly, and Byron renamed his poem written to Julia as 'To Lesbia'.

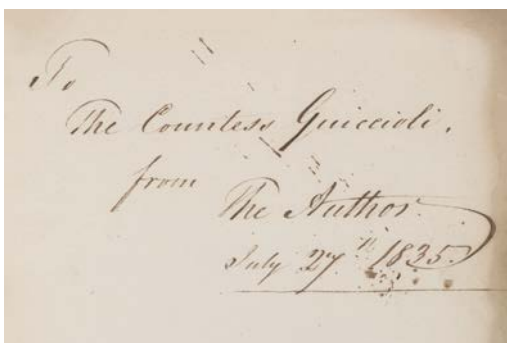
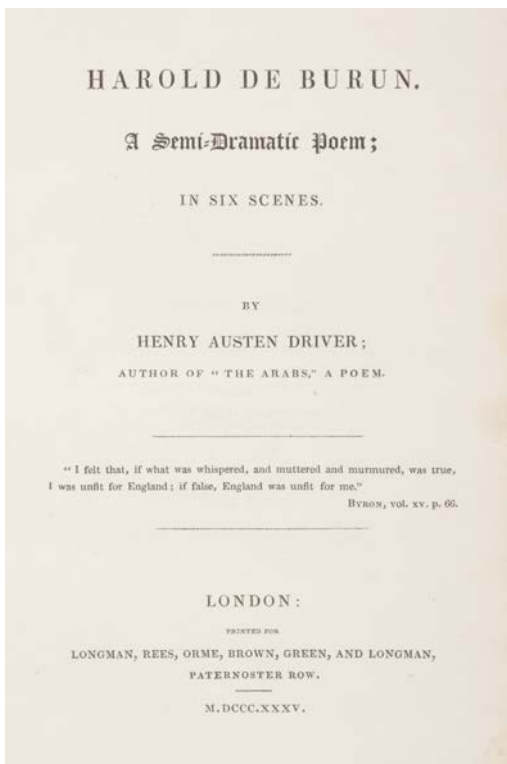
Two other Leacroft silhouettes have been traced:

The first, measuring 18.5 x 11 cm, was sold by Sotheby's London, December 1984, lot 96, for £572, as part of the Paula Peyraud Collection. It was sold again by Dreweatts & Bloomsbury, New York, 6 May 2009, lot 225, for \$8,400. It was catalogued as being inscribed: 'Byron' (upper right) and 'Profile of Ld. Byron when abt. 18 / taken at Southwell.' (lower margin). Another small label reads 'The Original Byron Portrait' (lower left), unknown collector's mark (upper left and lower right). The portrait is mounted to a page inscribed 'W.S. Leacroft, Esq./ c.1806-7. Southall' (lower right) and again in another hand 'Leacroft Esq. Southwell' (verso). This portrait was formerly paired with an 1847 letter written by W. S. Leacroft in which he wrote 'there is not the least doubt of it being a genuine outline of his face at the time it is dated ... for I was present at the time a late brother of mine took several ...' (letter presumed lost). Leslie A. Marchand, Byron's Letters and Journals, pp. 51 and 104-6.

The second silhouette was a life-size paper cut-out, 30 x 23 cm, sold by Mellors & Kirk, Nottingham, 6 February 2019, lot 240, for £1,600.

(2)

£3,000 - £5,000

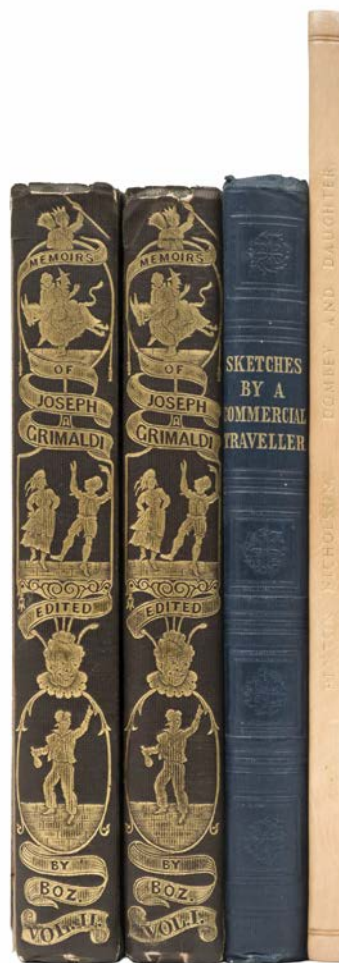


520 **Byroniana.** Harold de Burun. A Semi-Dramatic Poem; in Six Scenes, by Henry Austen Driver, 1st edition, London: Longman, Rees, et al., 1835, half-title, neat ink presentation inscription to front free endpaper, 'To The Countess Guiccioli, from The Author, July 27th 1835', with a later inscription in purple ink to front pastedown, 'A ma fille Hortense, V. Lombard, Paris, juillet [18]79', and one more modern pencil name inscription (?Dabrowski) to facing endpaper, some old dampstaining affecting endpapers and margins of half-title and final leaf of text, upper inner hinges slightly cracked, all edges gilt, contemporary green calf with ornamental gilt design to both covers incorporating floral tools, gilt-decorated spine with black label, heavily rubbed, 8vo

The book is a poem that tells the story of Harold De Burun, a nobleman based on Byron, who becomes embroiled in a complicated love triangle. The poem, dedicated to Byron's close friend John Cam Hobhouse, is divided into six scenes set in the Alps, each of which explores a different aspect of Harold's life and relationships.

Henry Austin Driver, (1790-1862), an English stationer who achieved a modest reputation as a poet in the traditions of Byron and Thomas Moore. The dedicatee of the author's inscription is Teresa, Contessa Guiccioli (1800-1873), an Italian noblewoman and the married lover of Lord Byron while he was living in Ravenna and writing the first five cantos of *Don Juan*, 1818-20. She wrote the biographical account *Lord Byron's Life in Italy*.

(1) £300 - £500



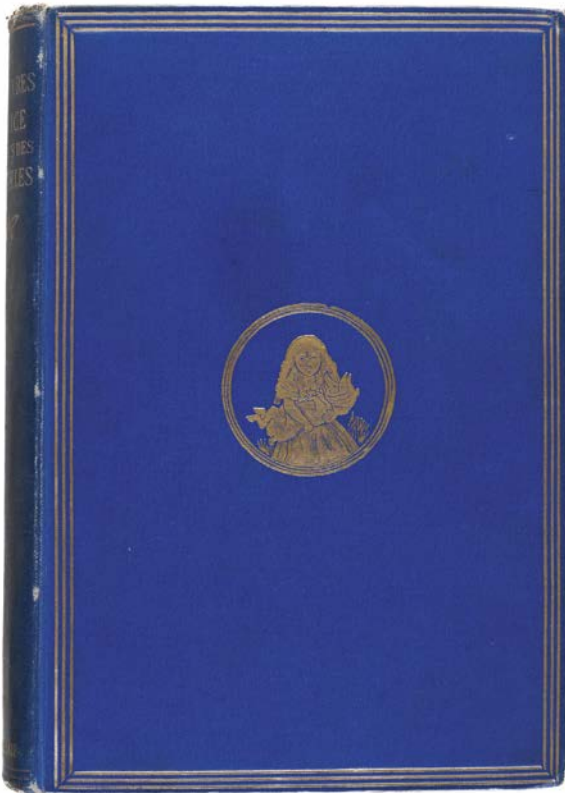
521 **Dickens (Charles).** Memoirs of Joseph Grimaldi, Edited by 'Boz', 2 volumes, 1st edition, London: Richard Bentley, 1838, engraved portrait frontispiece after S. Raven, 12 etched plates (including frontispiece to volume II) by George Cruikshank, last plate in volume II in second state with 'grotesque' border, 36 pp. publisher's list at rear of volume II, some scattered spotting, first few leaves of volume II with short closed tear to upper inner blank margin, circular armorial bookplate with initials W B and motto 'tout en bon heure' to front pastedown of each volume (one partly removed), original variant dark green blindstamped cloth, spines pictorially gilt, a little fraying to head and foot of spines, minimally chipped at head, outer corners bumped (generally in good, bright condition), together with:

Nicholson (Renton). Dombey and Daughter: A Moral Fiction, 1st edition, London: Published by Thomas Farris, [1847], wood-engraved illustrations, a little spotting, one or two closed tears without loss, 20th-century half calf over marbled boards, spine lettered in gilt, plus

Crick (Throne). Sketches from the Diary of a Commercial Traveller, 1st edition, London: Joseph Masters, 1847, etched additional title, some light overall spotting to first few leaves, original blue blindstamped cloth, spine lettered in gilt, corners bumped, a very good copy in bright condition, all 8vo

'As for the variations in the cloth cases of Dickens's part-issued novels, they are so numerous and baffling that no one has yet attempted even to describe, let alone classify them.' (John Carter, *Taste & Technique in Book-Collecting*, p. 160, 1948)

(3) £300 - £400



Lot 522

522 **Dodgson (Charles Lutwidge, 'Lewis Carroll')**. Aventures D'Alice au Pays des Merveilles, traduit de l'Anglais par Henri Bué, 1st edition in French, London: Macmillan and Co., 1869, *frontispiece and illustrations by John Tenniel, one or two minor spots, blindstamp to front endpaper and half-title, all edges gilt, original blue cloth gilt, spine faded, a little rubbed at ends, 8vo*
Williams, Madan, Green & Crutch 73.

(1)

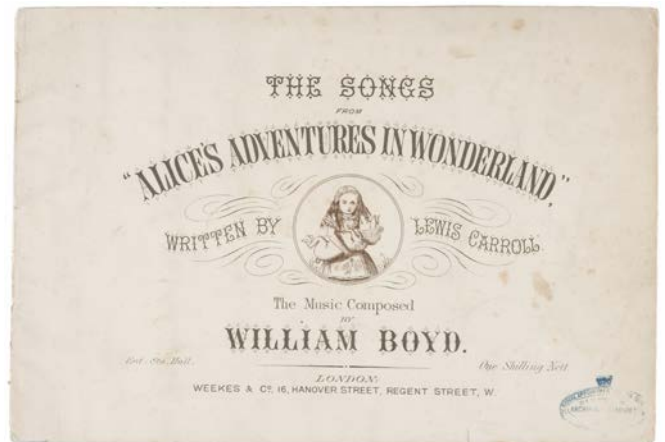
£200 - £300

523 **Dodgson (Charles Lutwidge, 'Lewis Carroll')**. The Hunting of the Snark, 1st edition, London: Macmillan and Co., 1876, *illustrations by Henry Holiday, advertisement leaf at rear, a few minor spots, slight toning to title and verso of endpapers, binder ticket to rear pastedown, small presentation inscription dated 1943 to and bookplate of Anthony Patrick Jerram (Lieutenant Anthony Patrick Jerram, 46 RM Commando, died 11 June 1944 in Normandy), all edges gilt, original red cloth gilt, lightly rubbed at spine ends and edges, 8vo*

Williams, Madan, Green & Crutch 115. Usually issued in buff cloth, this copy in the red cloth is one of 100 specially bound for Dodgson, who wrote to Macmillan on 21 March 1876 ordering '100 in red and gold, 20 in dark blue and gold, 20 in white vellum and gold'.

(1)

£500 - £700

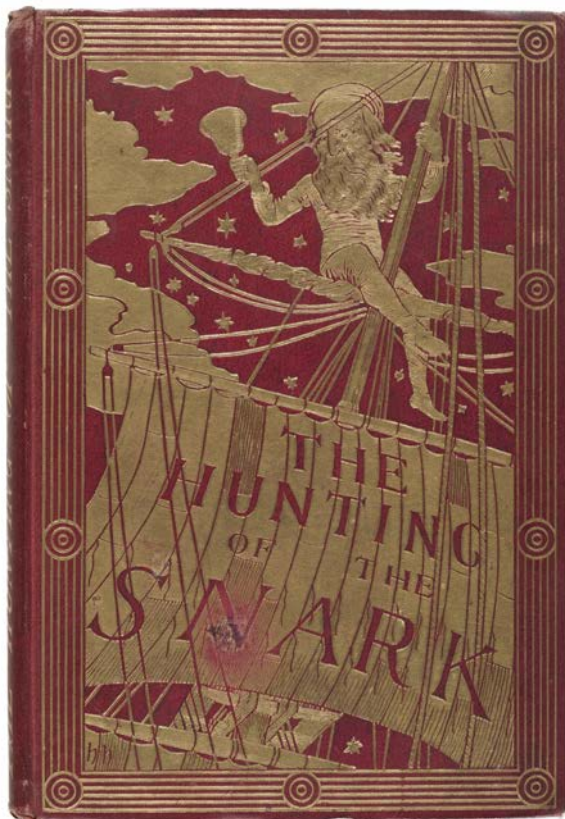


524 **Dodgson (Charles Lutwidge, 'Lewis Carroll')**. The Songs "Alice's Adventures in Wonderland," Written by Lewis Carroll, the Music Composed by William Boyd, presumed 1st edition, London: Weekes & Co., [1870], 10 pp., (W. 118) *printed at foot of some leaves, advertisement at rear listing nine songs, some minor spotting, original stitched white wrappers, split along spine, blue ink stamp to lower corner of upper wrapper, tiny closed tear, a few small stains, oblong 4to, together with Alice's Adventures in Wonderland, 75th thousand, London: Macmillan and Co., 1885, illustrations by John Tenniel, 2 early issue small publications 'Christmas Greetings' and 'An Easter Greeting to Every Child Who Loves "Alice,"' tipped-in at rear, press cuttings pasted at rear, light water stain to rear endpapers, 1910 presentation inscription at front, all edges gilt, original cloth gilt, spine darkened, a little rubbed, small stains to upper cover, 8vo*

Williams, Madan, Green and Crutch 78 for the first item.

(2)

£200 - £300



Lot 523

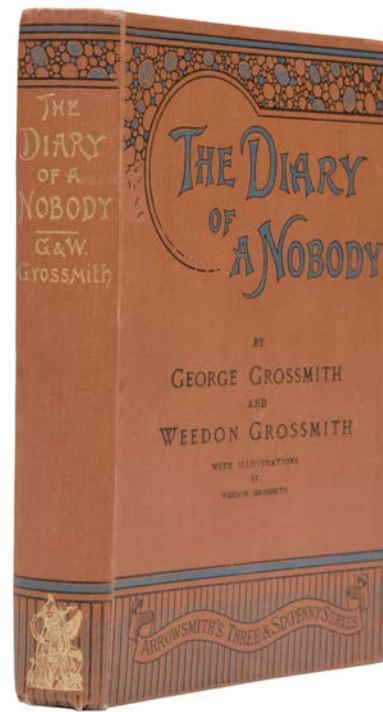


525 [Doyle, Richard]. The Christening Procession of Prince Taffy, [2nd issue], London: Messrs. Fores, 1849, 24 pages, each bearing a lithographed illustration of the christening procession, some spotting, original pictorial buff covers printed in black with white heightening, imprint line trimmed, a little soiled, publisher's adverts to inner wrappers, top edge gilt, bound in contemporary blue half morocco gilt by Roger de Coverly & Sons, with bookplate of Lord Rosebery to front pastedown, rubbed, oblong small folio, together with:

A manuscript copy of the first issue of the same work, mid-19th century, 24 pages, each numbered recto bearing an original finely executed pen & ink illustration, all initialled 'J.A.H.' lower right, versos blank, plus good copies of the two original illustrations for the covers drawn on stiff buff card, in black ink and heightened with white, all edges gilt, contemporary red morocco gilt with gilt-titled upper cover, rubbed, a little surface wear to corners, both oblong small folio

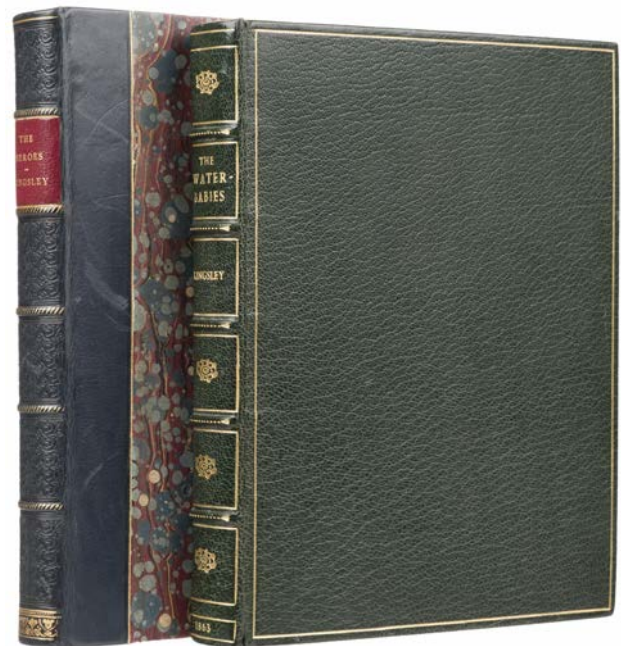
In the first issue of this panoramic caricature, depicting the royalty and court personalities in the christening procession for Edward VII, the fifth plate shows one of the two Pages, who are following the Court Physician and Apothecary, carrying an oversized colonic syringe. Perhaps public opinion deemed this in poor taste as, in the second issue, the syringe has been replaced by an umbrella or parasol.

(2) £700 - £1,000



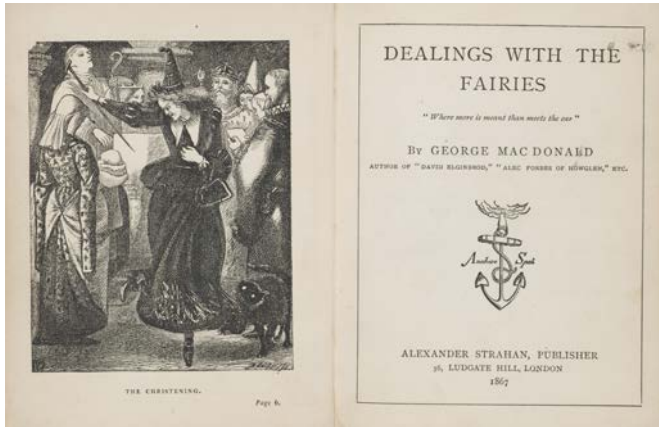
526 Grossmith (George and Weedon). The Diary of a Nobody, 1st edition, Bristol: J.W. Arrowsmith, 11 Quay Street and London: Simpkin, Marshall, Hamilton, Kent and Co. Limited, 1892, portrait frontispiece, illustrations by Weedon Grossmith, bookseller's small ticket to front pastedown (Gilbert & Field, 67 Moorgate Street), list of Arrowsmith's Bristol Library at end, advertisements to rear endpaper, original reddish-brown cloth, lettered and decorated in blue, black and gilt, one or two light spots to first few leaves, a very clean, bright copy, 8vo

(1) £200 - £300



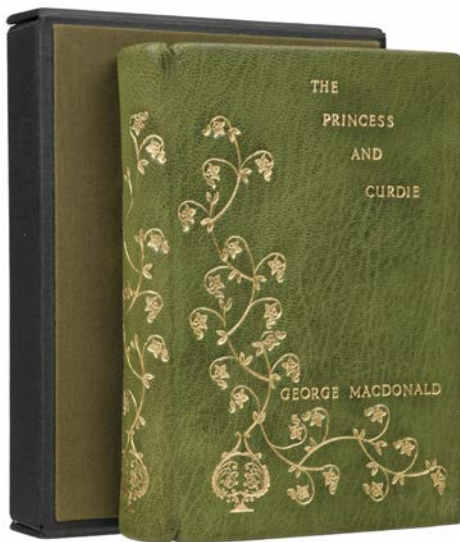
Lot 527

527 **Kingsley (Charles)**. The Heros; or, Greek Fairy Tales for my children, with eight illustrations by the author, 1st edition, Cambridge: Macmillan & Co., 1856, eight wood engraved plates, some (mostly light) scattered spotting, author's presentation copy, inscribed to half-title 'Margaret & Rose Froude from their affectionate Godfather & Godmother Charles & Fanny Kingsley, Xmas, 1855', original cloth covers bound in at rear, early 20th century dark blue half calf gilt with red morocco title label to spine, 8vo, together with The Water-Babies: a Fairy Tale for a Land-Baby, with two illustrations by J. Noel Paton, 1st edition, London & Cambridge: Macmillan & Co., 1863, two plates after J. Noel Paton, single-leaf list of the authors works at front, half-title, single-page advertisement at rear, single cloth cover bound in at rear, marbled endpapers, all edges gilt, modern olive-green crushed full morocco gilt (by Bayntun-Riviere, Bath), small 4to in 8s (2) £400 - £600



528 **MacDonald (George)**. Dealings with the Fairies, 1st edition, London: Alexander Strahan, 1867, half-title, engraved frontispiece and 11 plates by the Dalziel brothers after Arthur Hughes, bound without advertisements at end, a little scattered spotting and a few finger marks, recent green half morocco gilt over marbled boards, gilt-titled contrasting spine labels, 16mo

Osborne I, p. 368. The first of Macdonald's books intended expressly for children. (1) £300 - £500



Lot 529

529 **MacDonald (George)**. The Princess and Curdie, with eleven illustrations by James Allen, 1st edition, London: Chatto & Windus, 1883, vi, 255pp., 32-page publisher's advertisements at rear (dated July 1882), original cloth upper cover and spine retained at end of volume, all edges gilt, modern gilt-decorated crushed green full morocco (signed by RWD & PWD in gilt to rear turn-in), 8vo, contained in green and black drop-over cloth bookbox (1) £300 - £500



530 **Wilde (Oscar)**. Salome. A Tragedy in One Act: Translated from the French of Oscar Wilde, limited edition, London: Elkin Mathews & John Lane, Boston: Copeland & Day, 1894, illustrated title, plate list, tail-piece and 10 plates by Aubrey Beardsley, 16 pp. catalogue at rear, printed on Japanese vellum, original silk boards, covers with decorative design stamped in gilt, lower joint vertically split, spine faded with closed tears and water stains, extending to joints and at foot of covers, covers mostly faded to brown, small 4to, together with The Rape of the Lock, by Alexander Pope, illustrated by Aubrey Beardsley, 1st edition, 1896

First work limited edition, one of 100 copies printed on Japanese vellum. Mason 351. Another limited edition of 500 was issued on smaller paper and the play was translated from the French by Lord Alfred Douglas. After commissioning Aubrey Beardsley to illustrate the work, Wilde was dismayed with the 'direct frankness' of the illustrations and couldn't stand the 'naked expression of lust and cruelty'. Beardsley incorporated caricatures of Wilde in three of the plates: *The Woman in the Moon*, *Enter Herodias*, and *The Eyes of Herod*. (2) £1,000 - £1,500

PLAYING CARDS

531* American Civil War playing cards.

Union Cards, New York: American Card Co., 1862, the complete deck of 52 playing cards, lithographed in blue and red, the suits are eagles and shields (blue), stars and American flags (red), courts (same in each suit) represent a colonel (kings), goddess of liberty (queens) and a major (jacks), decorative ace of eagles has maker's imprint and bears the motto of the United States, several cards creased and/or dented (associated minor surface loss/disruption to some versos), jack of flags with slight surface loss/disruption (affecting blank background and head), few pale marks to pip cards, square corners, versos ornate blue design incorporating Union flags and shield, each card 89 x 63 mm, plus lower part of original box (without lift-off lid), somewhat soiled and a little rubbed, some splits to joins, inner lip with seller's ticket 'Bufford's Print Publishing House, Sole Agents for N. E. States', also with adhered one cent tax stamp, over stamped 'Am C. Co. Oct. 1863'



Provenance: Collection of David Temperley.

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

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

(1)

£500 - £800



Lot 532

532* Austrian Fools Tarock. Narren-Tarock or 'Tarot of the Fools', Vienna: Ferdinand Piatnik, circa 1865, 51 (of 54, without pip cards 2-4 of hearts) lithographed playing cards (French suits), with detailed stencil-colouring, double-ended court cards, jack of hearts with maker's imprint, two Austrian tax stamps (one in use circa 1879, the other 1882-1899) and printed maker's name on ace of hearts, 22 trump cards, comprising 21 trumps depicting various 'Fools' or 'Narren' (bearing double-ended Roman numerals I-XXI), and Fool card, trumps II-XXI captioned, trump I with engraver's name 'J. Surch', trump V with engraver's initials 'I.F.', dusty, edges lightly finger-soiled, some toning and scarce spotting to pip cards, trump III with tiny barely visible surface damage to upper right corner of image, versos blue plaid, each card 105 x 58 mm

Provenance: Collection of David Temperley.

Cary, AUS 243; Kaplan, I, p.308; Piatnik Spielkartenmuseum #288296; Reisinger, Tarocke, volume 2 pages 201 and following (especially pages 225-227).

This Tarock of the Fools was designed by Anton 'Cajetan' Elfinger, shortly before his death. Two cards have designs reused from another pack and were engraved by Josef Surch. The majority were engraved by 'I.F.' with designs influenced by the satirical newspaper Kikeriki, founded in 1861. According to Reisinger, while some cards were engraved earlier (around 1860) - probably for use in general tarock decks - the trumps II-XXI were probably engraved around 1864/65. The trump cards depict various characters, including beaurocrats, clerks, musicians, speculators etc. as different kinds of fools. Reisinger (page 202) describes Cajetan as 'a sharp critic of his time' and gives a (presumably contemporaneous) quote, saying that he "dipped his political scourge in the caustic lye of satire".

(1)

£300 - £500



534* **Bohemian trappola cards.** Prague type I (large) trappola, Prague: [E. Klogner], circa 1845-1848, a complete deck of 36 stencil coloured woodcut playing cards (Italian suits), double-ended courts, ace of batons with 'in Prag.' and the maker's name removed (seemingly after printing but before colouring), toned, some minor marks, few cards very lightly creased (2 pip cards a little more so), cavalier of cups with minute surface loss to one shoulder, versos dark green paste marbled, each card 136 x 57 mm

Altfahrt, *Makers of Playing-Cards in Prague* (IPCS Papers #8), page 73; Reisinger, *Trappola*, page 222.

This pack is identical to that illustrated and described by Reisinger - the ace of batons should read '[Em-Klogner-] in Prag.', but the maker's name has been removed. Reisinger notes that apparently a trappola deck was printed from the same Klogner woodblocks in 1848, so possibly this is an example of the 1848 pack. Reisinger identifies E. Klogner as Emanuel Klogner, a known card-maker in 19th century Prague. Altfahrt gives more detail (pages 71-73 & 109): Emanuel Klogner senior (1819-1889) was active as a playing-card maker between circa 1847 (when he received his licence) and 1889. His Prague type I trappola deck is believed to be the first deck he produced on receiving his licence to make playing-cards in Prague, and is therefore dated to that year (1847). Presumably he sold the woodblocks to another maker, who printed the trappola deck but then removed Klogner's name.

(1)

£200 - £300

533* **Austrian playing cards.** Industrie und Gluck scheme I tarock, Vienna: Johann Georg Steiger, 1847, the complete deck of 54 stencil coloured engraved playing cards (French suits), double-ended courts, JD with maker's name and address, JC with maker's name 'Von Joh. Georg Steiger vormahls Joh. Norbert Hofmann' and address in Wien (Vienna), ace of hearts with maker's ink stamp and Austrian tax stamp, both dated 1847, double-ended Fool, double-ended trumps I-XXI, trump II with 'Industrie und Gluck' title, pip cards a little dusty with few minor marks, AH and 2H lightly finger-soiled, 10S with small spots of surface loss, JH with small mark near one halberd, couple of spots to trump XIII, otherwise seemingly unused, no indices, square corners, versos black Vienna crescent pattern, each card 103 x 56 mm, together with: Prager-Deutsche (also known as Bohemian) pattern deck, Vienna: Josef Glanz, circa 1897, a complete deck of 32 stencil-coloured lithographed playing cards (German suits), maker's name on daus of acorns, maker's name and Austrian tax stamp (1882-1899) on 8 of bells, toned, daus of hearts with small pale mark to central background, otherwise apparently unused, square corners, versos red & black small Wiener Blitz, each card 98 x 60 mm

Provenance: Collection of David Temperley.

First item: Reisinger, *Tarocke* vol.4 pages 282-283: believed to be this exact tarot pack described and illustrated. Reisinger notes that although the ink stamps are dated 1847, he believes the pack to have been printed around 1842.

Second item: Reisinger, *Herz, Schelle, Laub, Eichel* vol.2, pages 116-117. Reisinger lists this design as being produced by Glanz between 1897-1903. (2) £300 - £400



535* **Costume playing cards.** A deck of playing cards, Germany or Switzerland, probably late 17th century, 36 (complete?) hand-coloured engraved cards, comprising 4 suits of 9 (French suits), all full-length figures with captions below in German and French, each with suit sign upper left corner, and early manuscript numeral 1-36 added to top right corner, some slightly toned and dusty, 3 heart suit signs a little rubbed, plain versos, square corners, each card 95 x 54 mm, contained in a later marbled paper-covered cardboard box with pull-off lid, with gilt lettered morocco label 'Cartes Antérieures À 1710'

Provenance: 'Early Playing Cards from the Collection of the late Jaime Ortiz-Patino', *Children's & Illustrated books, Modern First Editions*, Dominic Winter Auctioneers Ltd, 12th December 2013, lot 30; Collection of David Temperley.

A most unusual and interesting set of early playing cards, the twin German/French captions suggesting that it was produced in either Southern Germany or Switzerland. The cards are divided equally between the standard French suits yet curiously, rather than each suit being numbered 1-9 as one would expect, the cards are devoid of numbers, except for the manuscript 1-36 added later. Each card shows a full-length figure attired in a particular garb demonstrating variously ranks (from the nobility to servants), professions, or social occasions. Most of the cards show women, but a few men are represented, and three of the cards include children. Many of the figures are shown sporting large neck ruffs, ornate hats, wigs, and headdresses, or holding various objects including fans, vases, muffs, baskets, and flowers. Captions in translation include: 'A Midwife Carrying a Child at Baptism'; 'The Mayor's Bailiff'; 'Female Funeral Attendant'; and 'Girl Handing Out Garlands to Wedding Guests'.

(1)

£500 - £800



Lot 534



536* **De Cély (Madameselle)**. The Science of Botany according to the System of Linnaeus, London: [E. Wallis, 1829], 54 hand-coloured engraved playing cards, consisting of 27 question cards and 27 answer cards, lacking the 32-page instruction booklet entitled *Botanical Grammar by Questions & Answers*, all in good condition, contained in original publisher's light green card slipcase with hand-coloured printed label, rubbed and some marks, label somewhat discoloured, 10.5 x 6.75 cm

Rare. One copy located in the Cotsen Library, Princeton University Library.
(1) £400 - £600



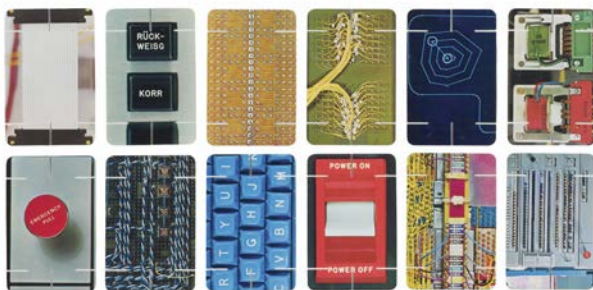
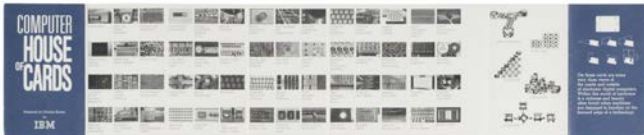
538* **English playing cards**. Deakin's Political Playing Cards, 1st edition, printed by Willis & Co, 1886, 52 colour printed playing cards (French suits), double-ended courts with caricatures of named political figures, ace of spades with title, maker and seated figure (not Big Ben), triplicate type indices on pip cards, a little dusty, with some offsetting from red versos, 2S with small mark, 10D with tiny lifting surface to one edge, rounded corners, some edges slightly rubbed, versos red ornate pattern on yellow, each card 90 x 64 mm, with original titled two-part box (defective), together with: Queen Victoria's Diamond Jubilee cards, 1897, 52 chromolithographed playing cards (French suits), single-ended named courts depicting long-reigning monarchs and princes of England, wreathed aces with arms and sceptres, AS with faintly printed maker's name, lightly dusty, some minor finger-soiling (mainly to margins), all suits signs outlined in gold, cards very faintly bowed, 2 indices, rounded corners, gilt edges, versos with oval portrait of Queen Victoria against brown background, 1837-1897 below, within decorative border, each card 90 x 64mm, original two-part pictorial box (lacking 2 small panels - at top of outer sleeve and bottom of inner slipcase), titled Goodall's "Victorian" Playing Cards, accompanied by original printed folding leaflet, explaining "Whist in a Nutshell", with suggestions for strong leads, and advertising various Goodall cards and whist markers etc., also a loosely inserted additional leaf of advertisements for Goodall cards and the "Foster" Whist Marker, and another paper slip, printed in red, listing the English monarchs portrayed on the court cards, plus: Historic Playing Cards, 2nd edition, Chas. Goodall & Son, circa 1894, 52 chromolithographed playing cards (French suits, without blank card), double-ended courts portraying the royal costumes of different periods of English history, decorative aces with maker's name, some very light rubbing, few minor marks, 2 indices, rounded corners, gilt edges, versos ornamental blue, orange and pale brown with gold highlights, on dark brown, with pale yellow border, each card 90 x 64 mm, original two-part titled box (extremities rubbed with slight wear, one corner with short split)

Provenance: Collection of David Temperley.

Second item: Berry, *Playing-Cards of the World*, [1978] on p. IV 22. Rare with the printed leaflet and paper slips.

Third item: see Berry, *Playing-Cards of the World*, footnote to [1979] on p. IV 23. This is an example of the Historic Series A deck, with the improved back design - not to be confused with the 'Historic' Goodall deck that is actually a later edition of Goodall's 'Victorian' (Queen Victoria's Diamond Jubilee) pack, as Berry notes.

(3) £200 - £300



537* **Eames (Charles, 1907-1978)**. Computer House of Cards, 1970, the complete deck of 56 colour printed cards from photographs, designed by Eames, printed by Otto Maier Verlag, W. Germany, each card with 6 notches to enable house-building, few cards with tiny surface rubbing next to one notch, versos white with large dark blue starburst, each card 89 x 58 mm, with original explanation booklet and original card box

This pack of cards was commissioned from Eames by IBM, who wanted a gift to present to patrons of the 1970 World's Fair in Osaka, Japan. The deck was produced specifically as a souvenir of the Fair, and was never reprinted. The cards show detailed colour close-up photographs of different components of an early electronic digital computer - before the introduction of the micro chip.

(1) £100 - £200

539* **English Playing Cards.** Delightful Cards, [John Lenthall?], between 1723- circa 1755, 50 (of 52, without king of hearts and 2 of diamonds) playing cards with French suits, each copper engraved with large illustration and rhyming couplet in margin below, miniature standard English pattern playing card in upper left corner (often obscuring part of the illustration), shaded suitsigns, hearts and diamonds stencilled in red, no tax stamp, dusty, some toning and brown marks (especially to 7H), 10C & 10S stained (10S also with some wear to upper right corner), few cards close-trimmed to one edge, with some loss of single line border, square corners, versos plain white, each card approximately 91 x 60 mm

Berry, *Playing-Cards of the World*, [544] (p.IV 38); Schreiber, *English* 71 (the 15 added cards).

Strangely this pack has no tax stamp, but apparently there are other examples of this deck without one, leading some to speculate that this pack was published before the introduction of tax stamps in 1712 - although the first known advertisement mentioning this deck was not until 1723 (Lenthall's pack XVII).

(1) £2,000 - £3,000



540* **English Playing Cards.** Proverbial Cards, [John Lenthall], between 1715 & 1745, 50 (of 52: two cards altered to replace jack of hearts and 5 of spades, and consequently two cards added from another deck) playing cards with French suits, each copper engraved with large illustration and proverb in margin below, Roman numeral in upper left corner, and hand-stencilled suitsign in upper right corner (that to the 3 of spades with surface loss), ace of spades with red ink 'crown' VI pence numbered duty stamp (in use between 1715 and 1745), 9 of hearts and 10 of spades neatly altered to create the jack of hearts and 5 of spades respectively, a 9 of hearts and a 10 of spades added from another Proverbs deck, generally dusty, with some spotting and minor marks, some surface rubbing (JH with small discreet repair), JD, 10H & 10S each with horizontal crease, 2 & 8S with slight crease to upper left and right corners respectively, occasional close-trimming resulting in loss of single line black border, edges finger-soiled, corners rounded from use, versos plain white, each card approximately 92 x 65 mm

Berry, *Playing-Cards of the World*, [248] (p.IV 37); Berry, *Taxation on Playing-Cards in England from 1711 to 1960*, pp.20-23; Schreiber, *English*, 68; Willshire 204. According to John Berry, this pack is an example of the re-issued 'expurgated' edition of Lenthall's pack XVI, first published in December 1698 by William Warter.

In this particular deck, two cards are apparently added from another Proverbs deck, (10 of spades and 9 of hearts, both with slightly larger suitsigns), and the same two cards originally belonging to this deck have been neatly altered to replace the 5 of spades and jack of hearts respectively. The jack was the

original 9 of hearts (the IX removed and ink manuscript 'knave' added); the 5 of spades was the original 10 of spades (the lower portion of the X removed to create a V). It seems that the owner (or possibly an unscrupulous seller) had managed to obtain an additional 10 of spades and 9 of hearts, and realised that they could carefully amend the original two cards to replace their missing 5 of spades and jack of hearts. The alterations have been done very neatly, with the lettering for the word 'knave' carefully reproduced. It is a puzzle as to why the alteration was not done to the added cards.

Some of the cards issued by Lenthall were educational, others political, geographical, or arithmetical, but these proverb cards were designed simply to entertain and amuse. There are scenes, for example, of defecating humans and dogs, amorous liaisons, and hangings and beheadings, with captions such as 'Where there are women and Geese there wants noe Noise', 'He that is hang'd Shall nere be drown'd', and 'Men and Dogs may goe Abroad but women and Catts, must stay at home'.

(1) £3,000 - £4,000



543* **Geographical Playing Cards.** Court Game of Geography, London: William and Henry Rock, circa 1838, *the complete deck of 52 engraved playing cards (non-standard suits), the suits represent different continents: blue pike-heads (America); yellow diamonds (Asia, the court suit signs being gold); green shamrocks (Africa); red hearts (Europe), each court card with single-figure illustration of a relevant royal leader, the pip cards with maps of named countries in that continent, the aces showing the entire named continent, the suit signs printed in black vertical stripes and then coloured by hand, few minor marks, one suit sign on 10D has lost its colouring, KH has small stain to upper left corner, some cards close-trimmed with loss to single line border (8S lettering slightly cropped at right edge), square corners, versos plain white, each card 97 x 65 mm, contained in original maroon Morocco case with flap, front panel with gilt-lettered title, accompanied by near contemporary ink manuscript instruction booklet: 24 pages of neat ink manuscript (and some blanks), probably copied from an original instruction booklet, the pages sewn and bound in limp wrappers of patterned paper (77 x 56 mm)*

Berry, *Playing-Cards of the World*, [232] (p.IV 52).

This pack was originally published by Charles Hodges, but he ceased trading in around 1830 and his cards were subsequently re-issued by William and Henry Rock. Uncommon.

(1)

£700 - £1,000



545* **German playing cards.** Prussian pattern type I, Vereinigte Stralsunder Spielkartenfabriken A.G. Stralsund, circa 1880s, *a complete deck of 32 lithographed playing cards (German suits) with stencil colouring, maker's name and tax stamp (in use 1879-1888 and later) on daus of hearts, maker's name also on 8 of hearts, secondary maker's name of 'früher: L.v.d.Osten. L.Heidborn. T.Wegener' on unter of hearts, title 'Deutsche Karte' on daus of bells, somewhat dusty, very lightly bowed, 7 of hearts with very slight surface loss and some adhered material (form verso of 7 of acorns card), square corners, pip cards with 2 indices, versos black plaid, each card 101 x 57 mm, together with: Anniversary deck, T.O. Weigel, Leipzig, 1885, a complete deck of 36 chromolithographed playing cards (German suits), maker's and designer's names on daus of acorns, printer's name on daus of bells, tax stamp on daus of hearts (1879 to 1888 and later), tiny spot of wear to one corner, few leaves cards with very small mark to one corner, otherwise apparently unused, rounded corners, versos blue and brown decorative, with flowers and central imperial crest, each card 99 x 63 mm, with original printed wrapper (defective)*

Provenance: Collection of David Temperley.

First item: Cartorama 82 #94 (for a slightly earlier engraved version), IPCS pattern sheet 110. The German playing cards company VSS (Vereinigte Stralsunder Spielkarten-Fabriken Actien Gesellschaft Stralsund) was formed in 1872, when three companies merged: those of Ludwig van der Osten, Ludwig Heidborn and Theodor Wegener. As these cards display the names of both the old companies and the new, it is likely they were made fairly soon after the merger.

Second item: Cartorama 89 #103 - although their daus of bells appears to give Altenburg as the place of manufacture, whereas our daus of bells states 'Druck y. Wezel & Naumann, Leipzig-Reudnitz', so it is likely that theirs is a slightly later printing. These cards were designed by Ludwig Burger as part of a gift to Crown-Prince Friedrich-Wilhelm (later Friedrich III of Germany), and his wife Victoria (eldest daughter of Queen Victoria of Great Britain) on the occasion of their silver wedding anniversary.

(2)

£200 - £300



544* **German playing cards.** Cartes Comiques, version a, Frankfurt am Main: B. Dondorf, circa 1860, *a complete deck of 52 colour lithographed playing cards, comprising 4 suits of 13 (French suits), each with pip cards ace-10, and 3 full-length court cards, the courts depicting comical anthropomorphised animals, suit sign and rank (indicated by crown, boot or cap) to two corners, aces with comic characters, remaining pips with monochrome humorous scenes (red suits in green, black suits in red), all captioned in French, pips with suit signs and indices to two corners, jack of clubs with maker's details, dusty, with finger-soiling, 3 cards creased, 2 cards with faint stain to right edge (one with tiny loss to edge on verso), decorative versos in purple and gold, showing Cinderella (with golden shoe) and Prince on a balcony, their faces represented by a heart & a diamond, with a transformed spade or club to the lower corners, square corners (lightly rounded from use, few tiny corner creases), each card 94 x 64 mm*

Braun (*Schriftenreihe 'Spielkarten'* band 4) BD 1860/1 (nr.361, p.32); Cary collection, Ger 511; Schreiber collection, German 220.

Believed to be designed by the same artist as the *Musikalisches Kartenspiel*, published by Dondorf around the same time.

(1)

£150 - £200



546 **Gibson (John, 1750–1792)**. Atlas Minimus playing cards, [London: John Newbery], circa 1765, 43 (of 52, without 5 of hearts; ace, 3, 5 & 8 of clubs; ace-2, & 6 of diamonds; 6 & 8 of spades, plus a duplicate 2 of spades) engraved playing cards on laid paper (French suits), each card depicting a detailed geographical map, with miniature standard English pattern playing card to one corner (unturnd courts), courts and pip signs hand-coloured, each map showing a different geographical region or continent including: The World, England and Wales, North America, South America, Russia in Europe (x2), Turkey in Europe, Persia, Barbary, The English and French Settlements in North America, East India Islands, Peru, Mexico or New Spain, New England, Carolina and Georgia, Nova Scotia, The Netherlands, Brasil, Scotland, Ireland, Germany divided into Circles, etc., the North and South America cards all present, each card with rococo title cartouches and topographical notes, cards with small number to one corner of outer margin (most close-trimmed with partial or complete loss to number), ace of spades with 'GR cipher' tax stamp (1756–1765), square corners, versos plain white, each card 96 x 65 mm

Provenance: From a private collection in the U.K.

King (3rd edition) 1758 & 1759a; Bonar Law 1758/89 (ii); Roscoe J146a (Atlas Minimus, no mention of playing cards)

Extremely Rare. There is only one other pack known of, held by the Deutsches Spielkartenmuseum.

John Newbery, a successful children's publisher and bookseller, published the *Atlas Minimus* using 52 maps (measuring approximately 95 x 63 mm) engraved by John Gibson and Emanuel Bowen. Aimed at a juvenile audience, the book was first published in 1758. The high proportion of geographical maps in America was a deviation from the usual European-centric outlook. According to King, 'At an unknown time, but prior to the next issue, the plates were modified to print a set of playing cards...Tiny standard playing card designs 14 x 9 mm., were engraved in a corner of each map, usually at upper right...These were then carefully removed for the third issue of the Atlas. However, upon close examination, the effects of the retouching can still be seen on many maps...The World...Scotland, Poland, Nova Scotia, Caroline and Georgia and West Indies'. These effects can be seen in books published after 1774.

(1)

£5,000 - £8,000





547* **Hungarian Tarock.** Germanic-style tarot deck, Pest: J. Wilner, circa 1865, 40 (of 42, without 10 of spades & clubs) hand-coloured engraved playing cards (French suits), double-ended Germanic courts, jack of diamonds with maker's name and date, double-ended skiz, stating 'ne bántsd a magyart', double-ended trumps numbered I-XXI depicting scenes of rural and national life, including a man apparently rescuing a fainting lady, battle scenes, domestic and hunting scenes, ace of hearts with maker's stamp and Hungarian tax stamp (1883-1905), dusty and toned, finger-soiling to edges, corners lightly rounded from use, versos small black pattern on green, each card 101 x 56 mm

Provenance: Collection of David Temperley.

Not in Kaplan or Reisinger.

Josef Wilner is known for making a Hungarian National Tarock (see Kaplan, vol.2 pp.468-469). However this present deck is unlike any others we have seen, with unusual scenes including a lady teaching her children, a woman taking her children to visit their imprisoned father, a lady sitting for her portrait, a man on horseback fending off attacking wolves, and a farmer using horses to pull a simple ploughshare.

Hungarian tarock decks consist of 42 cards: the 21 trumps, 4 courts of each suit, plus the two red aces and the two black tens.

(1) £300 - £400



Lot 548

548* **Hungarian tarock.** Verduten-Tarock (Views Tarock), Pressburg: Ludwig Josef Jäger, 1850-1857, the complete deck of 42 stencil-coloured copper engraved playing cards (French suits), double-ended courts, JC with maker's name, double-ended Fool card with maker's ink stamp and Austrian tax stamp, double-ended trumps I-XXI, each (apart from trump I) showing two different captioned views of Vienna and the surrounding area, few tiny marks, 4 trump cards with minor finger-soiling to one edge/corner, 10S with tiny blemish centrally, otherwise apparently unused, no indices, square corners, versos red paste pattern, each card 100 x 53 mm

Provenance: Collection of David Temperley.

See Reisinger vol.3 pages 138 (for the Uffenheimer tarock this is based on) and 162. According to Reisinger, Jäger '...adopted the Uffenheimer images almost unchanged'. We can see only slight differences in the facial expressions and other small details. Reisinger dates his Jäger deck to circa 1855.

Hungarian tarock decks consist of 42 cards: the 21 trumps, 4 courts of each suit, plus the two red aces and the two black tens.

(1) £300 - £500



549* **Irish Playing Cards.** W & G Baird's The Historic Set, printed by the Irish Playing Card Mfg Co., circa 1920, 52 chromolithographed playing cards plus joker (French suits), double-ended courts portraying named historic Irish characters, the jacks as harpers, "Bricriu" the Joker, decorative AS, a trifle dusty, scarce very minor marks, few small corner creases, joker with few light creases, extreme edges lightly finger-soiled, rounded corners, versos orange Celtic-style design, each card 89 x 58 mm, original two-part pictorial box (dusty and a trifle rubbed, few minor marks), with accompanying printed folding leaflet, describing the historic characters depicted on the courts, together with:

French playing cards, French National Pattern, 2nd edition, mid-late 19th century, 52 lithographed stencil-coloured playing cards (French suits), double-figured named courts, shield on JC dated 1853, eagle watermark of Napoleon III (1853-1875), dusty and a little toned, few tiny corner creases and minor marks, few cards with very small dent to one edge, AC dust-soiled, no indices, square corners, versos red moire pattern, each card 83 x 53 mm, plus:

Chinese playing cards printing block, a wooden printing block, unknown date and place of manufacture, carved for printing Chinese money cards, the single block producing 30 cards, in 3 rows of 10, which when repeated (usually 4 times) would produce a complete deck, 3 thin cracks (affecting 6 cards), 23.5 x 31 x 4.5 cm, with 38 further decks including: another French National Pattern, 2nd edition, similar to the above mentioned, but a piquet pack of 32, with oakleaf wreath watermarks; a Christian Lacroix double-pack boxed set and a Vitrail-Bridge boxed set; plus a variety of modern facsimile decks - 20 tarot and related, 4 German-suited, 1 Spanish-suited, 10 French-suited, all in original box/packaging and presumed complete (none checked for completeness or condition)

Provenance: Collection of David Temperley.

(41) £200 - £300



550* **Italian playing cards.** Spanish-style deck, Milan: Ferdinando Gumpfenberg, circa 1830, 39 (of 40, 7 of clubs added from another very similar deck by the same maker) stencil-coloured woodcut playing cards (Spanish suits), single-figure courts, king of clubs with maker's ink stamp, also with Lombardia tax stamp (1823-1840), cavalier of swords with blank scroll at the bottom - possibly originally to bear the word 'Ahiva', ace of coins with eagle above the arms of Castile and León, 5 of coins with central coin showing a young couple facing each other, pip signs on 2 of coins each with a central heraldic device, naked child on ace of swords, lightly dusty, few minor marks (mainly to edges), 5 of clubs with faint corner stain, 7 of cups with central brown mark, cavalier of cups with some finger-soiling to edges, no pintas or indices, square corners, turn-over edges, verso decorative woodcut design with 'Milano' at foot, in blue with green and yellow, verso of 7 of clubs with a red woodcut pattern and 'Fab. Regia' at foot, each card 94 x 51 mm

We have not found another example of this unusual deck, made by Gumpfenberg who was better known for his tarot and double-ended French-suited decks. Ferdinando Gumpfenberg was active between circa 1809-1847.

The verso of the 7 of clubs has the imprint 'Fab. Regia, which stands for *Regia Fabbrica di Milano*. This playing card factory, active between 1805-1814, was directed by Ferdinando Gumpfenberg ([7bellonline website](#)), therefore this particular card is several years older than the rest of the pack. After the factory closed in 1814, Gumpfenberg started to produce his own decks of high quality and luxury playing cards. In 1848 he handed the business over to his son-in-law Lattanzio Lamperti.

This deck has some features similar to archaic Spanish-suited decks, including the archaic Franco-Spanish pattern, but there are many differences too, most obviously the kings who wear almost Romanesque costume. The blank scroll on the cavalier of swords may have originally carried the exclamation 'Ahiva' that is usually found at the foot of the cavalier of cups. Trevor Denning (*The Playing-Cards of Spain*, page 155) mentions an early pack (around 1740) by Fabrica de Landa that bears the 'Ahiva' on the cavalier of swords. Alternatively, the blank scroll may have originally borne the name of the *Regia Fabbrica di Milano*.

(1) £200 - £300



551* **Musical playing cards.** Les Cartes Musiciennes ou Mille et une Valses pour piano forte, [Vienna, Austria: Jeremias Bermann], circa 1830, engraved title & instruction card on unsupported paper (foxed, with brown mark near bottom edge), the complete Piquet deck of 32 etched playing cards, each with miniature hand-coloured playing card to upper half, single-figure French pattern, the king of clubs with 3 fleurs de lis on his shield, each lower half with 2 staves of music, very lightly dusty, few minor marks, 9C a little foxed to upper left, 7C with small black ink mark to blank area, plain versos, each card approximately 88 x 56mm, contained in original card box with lift-off lid, the lid with decorative printed label (dusty, one small brown mark) and splits to 3 corners, embossed gold border with small corner chip, the interior lined with pink paper, otherwise box generally in very good condition (71 x 100 x 18 mm)

Bibliothèque Nationale de France, FRBNF40918552; Fournier, Germanic 76; Tilley, p.150.

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

This set is suspiciously similar to a pack produced circa 1820 in London by Edward Wallis, with the title *Musical Transformations or Protean Dances*. In Wallis's pack the instructions were printed on a label adhered inside the sliding lid of a wooden box. The label on the box accompanying this pack by Bermann appears to be almost identical to that by Wallis, with only the text altered: the label still depicts the layout of 8 cards in order (as instructed) above a vignette of some dancers.

(1) £400 - £600



Lot 552

552* **Portuguese dragon cards.** Naipes finos, Belgium, Turnhout: Mesmaekers Frères, circa 1875, the complete deck of 48 stencil-coloured lithographed playing cards (Spanish suits), each ace with a dragon-type monster, printed monogram 'J.P.' on 6 of cups, lightly toned (more so towards right edges), otherwise apparently unused, no pintas or indices, square corners, versos red starbursts and dots lattice pattern, each card 86 x 53 mm, with original wrapper printed in red, front panel bearing the Imperial arms of Brazil, small tears and losses (mainly to narrow side panels and edges), one narrow side panel detached but present (in 3 pieces)

Cartorama 90, #43; Mann, *All Cards on the Table*, #69: later Portuguese II pattern made in Belgium, for export to Brazil.

In Cartorama it is suggested that the initials 'J.P.' may stand for the German lithographer John Pachter of Hamburg.

(1) £150 - £200



553* **Rowley and Co. (publishers).** European Monarchy, London, circa 1765-1776, the complete deck of 52 engraved playing cards, comprising 4 suits of 13: pikeheads (blue-black), clover leaves (green), hearts on chalices (red), and faceted topaz (orange-red), the copper-engraved court cards printed in blue-black (colour suit-signs to upper left corners), with half-length oval portraits of European monarchs: England (George III), France (Louis XVI), Spain (Carlos IV), and Prussia (William III), with their queens, aces with allegorical symbols denoting Nobles, Clergy, Citizens, and Peasantry, type A1 ace of spades (pikeheads) printed in black, with die No. 2 and maker's name, plain white versos, dust-soiled, some finger soiling (mainly to edges) and generally minor marks, 3 pip cards more heavily soiled, one with faint horizontal crease, one with surface loss to one corner (slightly affecting one suit sign), JD with two short closed edge tears, KD with minor brown mark and small area of surface loss centrally (to printed background - just touching crown), each card 92 x 63mm

Provenance: Collection of David Temperley.

Berry, *Playing-cards of the World*, [212] & [213] (p. IV 21); Fournier, *British Isles* 65; Hoffmann 55b (illustrated); Mann, *All Cards on the Table*, p.134; Willshire E.169 & 170.

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. The intention was clearly to make the French suit-signs more consistent with their traditional French names, with pikeheads for *piques*, clovers for *trèfles*, faceted topaz for *carreaux*, and hearts on chalices (or cups) for *cœurs*. The cups were probably included to connect with the early Latin suit of cups, which was believed to represent the clergy, as is explicitly the case here with the ace depicting a bishop's mitre, staff and cross.

(1) £300 - £400

554* **Spanish playing cards.** A. Solé Alsina chocolates, Barcelona: J. Colomer, circa 1896, the complete deck of 48 chromolithographed playing cards with pintas, printed by Litografias Industrias Madriguera, the four suits comprising: swords, balls, skittles, and champagne glasses, single-figure courts, all cards picture children playing (sometimes rather incongruously) amongst the pip signs, ace of skittles with maker's green ink stamp, ace of swords with Spanish national flag (unaltered colours), most skittles and swords cards with variable edge staining (affecting few skittles cards more generally), cups and balls mostly unaffected, some slight spotting to swords, 2 indices, square corners, versos with 'Chocolates A.Solé Alsina Barcelona' outlined in dark green, on simple wavy lines pattern (browning and some occasional surface loss), most versos with maker's green ink stamp, each card 97 x 61 mm, together with: Nueva Baraja Taurina, Madrid: González, circa 1890, the complete deck of 40 chromolithographed playing cards on textured paper, with pintas, designed by Pedro Maldonado, modified Spanish suits: coins are branding irons of prominent bullbreeders, cups are plinths supporting head portraits of named picadors, clubs are banderillas (again with named heads of matadors), and swords with named toreros, single-figure courts depicting famous bullfighters and other people related to bullfighting, some pip cards depict bullfighting-related scenes, 4 of swords with title, 5 of swords with designer's name, ace of coins with maker's name and 'Julio Garcia lito.', scarce minor marks, otherwise apparently unused, 2 indices, square corners, versos blue wavy lines pattern, each card 94 x 62 mm, plus: Baraja Taurina, Valencia: Simeon Durá, 1916, 47 (of 48, without 7 of banderillas, but with a duplicate 2 of banderillas) chromolithographed playing cards, modified Spanish suits: coins are tambourines with named toreros, clubs are stylised banderillas, cups are sherry glasses bearing the colours and brands of bullbreeders, ace of coins with title, 2 of swords with patent number, caballo of cups has 'Ahi va'. single-figure courts with named bullfighters, decorative aces, 3 portraying a famous matador, dusty with variable toning, some minor marks, two coins pip cards and most cups cards soiled with occasional wear and creases, 4 coins cards with small burn mark to one corner tip, 2 indices, rounded corners, versos bear a circular portrait of a named bullfighter, the name 'Chocolate Angelical' and 'Barcelona' in ribbons above and below, blue diagonal lines background, each card 95 x 62 mm, with another 3 Spanish decks: Moroccan playing cards: Casablanca pattern, by Malka Freres, circa 1970s, 40 complete; Cine Manual / Periquito pack, Valencia: Reclamos Cimadevilla, circa 1927, designed Antonio Vercher Coll., 48 complete; Cadiz pattern, Vitoria: Hijos de Heraclio Fournier, circa 1920, 40 complete, none checked for condition

Provenance: Collection of David Temperley.

First item: Denning, *The Playing-Cards of Spain*, pp. 104-105.

Second item: Denning, *Spanish Playing-Cards*, p. 76

Third item: Denning, *Spanish Playing-Cards*, p. 77 (without the chocolate advertising versos).

(6) £200 - £300



555* **Spanish playing cards.** Four Empires deck, Madrid: Clemente Roxas, circa 1805, 46 (of 48, without 9 & jack of coins) engraved playing cards (Spanish suits with pintas), with fine hand-colouring, each suit representing a different 'Empire': America (coins), Spain (cups), Arabia (clubs) and Rome (swords), single-figure courts and aces lavishly engraved and coloured, with fine detail and decoration, additional decorations to all 4s, king of cups with maker's initials, lightly toned, generally minor marks, two pip cards more stained, king of swords with minor stain to right edge, small surface loss to cavalier of clubs (slightly affecting horse's leg), one pip card with tiny surface loss to plain background, no indices, square corners, versos red starbursts pattern, each card 87 x 55 mm

Provenance: Collection of David Temperley.

Cartorama 86 #210; Denning, *The Playing-Cards of Spain*, p. 94; Fournier, *Spain 76*; Ortiz-Patiño catalogue #76; Willshire, *Spanish 263*.

The other examples of this deck that we have seen all have simpler hand-colouring, usually with fewer colours (usually just three) and less detail. For example, our jack of clubs has detailed blades of grass, the king of cups has a pattern (ermine?) on the inside of his cloak, and his vase ornamentation is far more defined and detailed in different colours. The Ortiz-Patiño pack is a little more colourful and detailed than others, but this present deck far surpasses all the others in the lavishness of the colouring and decoration. A very handsome deck, despite its minor faults. (1) £400 - £600



556* **Spanish playing cards.** Four Empires design, Clemente Roxas, Madrid, circa 1805, a reduced Ombre deck of 40 (of 48) playing cards, etched, with stencil- and hand-colouring, with pintas, comprising 4 suits of 12 (Spanish suits), each with pip cards ace-7, and 3 full-length court cards, the courts representing Four Empires (coins: American Indians, clubs: Arabs, swords: Roman Empire, cups: Spanish Empire), 4 of cups with manuscript (engraver's?) initials, king of cups with printed publisher's initials, 3 of clubs slightly rubbed to top edge, versos with blue star and lattice pattern (lightly edge-toned), each card 88 x 56 mm

British Museum 1938,0813.6.1-47; Denning (*The Playing-Cards of Spain*), p.94; Fournier, *Spain 76*; Willshire, *Spanish 263*.

(1) £150 - £200



557* **Spanish playing cards.** Non-standard deck, Barcelona: Antonio Lopez & Co., mid-late 19th century, a complete deck of 48 wood-engraved playing cards (Spanish suits with pintas), single-figure courts, including a lady or 'dama' instead of the more usual jack or 'sota', each suit printed in a different single colour, the courts portraying named historical figures, 4 of cups with maker's details, lady of swords with possible engraver's signature, occasional light toning (3 of swords a little more so), 2 cards lightly finger-soiled to one side, 2 of clubs with small central mark, square corners, versos random pattern of brown small and large curves, each card 89 x 59 mm, together with: El Cid pack, Valencia: Simeon Durá, circa 1875, designed by E. Pastor, the complete deck of 40 chromolithographed playing cards (Spanish suits with pintas), some modified suit signs: the cups are urns, clubs on the pip cards have a dog's head top - that on the ace has a child's head in a bonnet, single-figure courts, decorative aces, 5 of swords with maker's name and red Spanish tax stamp (1909-1919), ace of coins with maker's name, 4 of cups with title, 4 of coins with patent number, edges finger-soiled, most cards with light offsetting from versos, ace of cups discoloured, 4 of clubs and 2 of coins with small edge stain, 2 indices, rounded corners, versos ornamental pattern of dark brown with much silver and gold, each card 94 x 60 mm, with two other Spanish decks: Cadiz pattern, Turnhout: Mesmaekers Freres, 1866, 48 complete, date on 5 clubs, maker's name on 4 coins, toned, small mark to 4 of coins, otherwise apparently unused; Fantasy non-standard deck, unknown maker, after Bertschinger y Codina of Barcelona, late 19th century, 48 complete, stencil-coloured woodcuts, every card with puncture mark to top centre and with 2.5 cm cut from right edge

First item: Willshire, *Spanish 34* (not in Fournier). Rare. The British Museum dates these cards to 1856-1866.

Last item: this deck is an almost exact copy of the deck listed on the *World of Playing Cards* website as 'Fantasy Spanish-suited playing cards by Bertschinger y Codina (Barcelona), c.1850', except for: the ace of coins (which is now a single simple coin), the cups (differently shaped) and the 4 of cups (where the central design of a sunrise and maker's name has been replaced with a prancing horse over foliage). The factory of Bertschinger y Codina was sold by auction in November 1871 and it appears likely that someone purchased the woodblocks for this deck and, after some adjustments, reprinted the design with no maker's names. An unusual deck, sadly damaged.

(4) £200 - £300



558* **Spanish playing cards.** Non-standard pattern, Madrid: Francisco Ocejo, 1845, a complete deck of 40 stencil-coloured woodcut playing cards (Spanish suits with pintas), single-figure courts, cavalier of cups with 'Ahiua', ace of coins with 'Fabrica de Madrid', 4 of coins with maker's name and date, 4 of cups with ink stamp 'Empresa D[?]eldro de naipes Madrid' around central monogram VG[?], dusty, some light finger-soiling to edges, some cards lightly toned, 2 indices, square corners, versos dark blue twining foliage, each card 89 x 51 mm, together with:

Cuatro Continentes, Barcelona: Litografía Mercantil, circa 1870s-1880s, the complete deck of 40 chromolithographed playing cards (Spanish suits with pintas), each suit representing a continent (named on the 10 or 'dame'): cups Africa, swords Europe, coins America, clubs Asia, elaborately pictured characters on each single-figured court representing the relevant continent, the cavalier of cups with a camel instead of a horse, the elaborately decorated aces also naming the continents and featuring relevant objects and animals, each court card and ace with 'Pujadas' printed in small script near bottom edge (the designer?), 4 of cups with maker's details, occasional minor marks, 10 (dame) of cups skin areas with juvenile colouring, 2 indices, square corners, versos sprinkled pale purple, each card 90 x 58 mm, plus:

Cadiz style pack, Madrid: J. Humanes, 1890, a complete deck of 40 boldly stencil-coloured lithographed playing cards (Spanish suits with pintas), single-figure courts, cavalier of cups with 'Ahi va', 4 of cups with 'Tipo de Cadiz', 4 of coins with maker's details, 5 of clubs with date, scarce minor marks, otherwise apparently unused, 2 indices, square corners, versos red squiggles, each card 93 x 62 mm, and: Footballers pack, Barcelona: Litografías Industrias Madriguera, circa 1930, the complete deck of 40 chromolithographed playing cards with pintas, the four suits comprising: swords, balls, skittles, and champagne glasses, single-figure courts, all cards picture children playing (sometimes rather incongruously) amongst the pip signs, maker's name on 11 (cavalier) of skittles, ace of swords with Spanish national flag (unaltered colours), some very slight offsetting from versos, 2 indices, square corners, versos with named footballers' circular portraits on dark brown wavy lines background, (some rubbing, a little offsetting from rectos, few small spots of surface loss), two panels above and below give details of the sponsor: Cafes Godoy of Madrid, each card 96 x 61 mm, plus another Spanish deck, probably made in Belgium, late 19th century, 48 complete, stencil-coloured woodcut, fantasy/historic design, jack of swords with motto on shield 'Nec plus ultra', generally good condition

First item: this pattern seems to be a mix between the Modern Catalan pattern and the Garcia pattern, with the ace of coins belonging to the latter, but the king of cups holding a sceptre as in the former. Francisco Ocejo is an unusual card maker, with very few decks attributed to him. he is only known to have been active between 1844-1845.

Second item: Litografía Mercantil was active as a playing card maker between 1865-1890. These colourful and decorative cards are also known as Baraja Pujadas, after the signature found on many of the cards.

(5)

£200 - £300

559* **Transformation cards.** Repository of Arts: Pictorial Cards [Beatrice or the Fracas], 1st edition, London: Ackermann [1818-1819], 13 aquatint plates, some with hand-colouring, each depicting four playing cards (French suits), with figures and architectural motifs, hand-coloured single-figure courts, all red pip signs hand-coloured, each plate with imprint to lower margin (including date and number of issue), and with plate and volume numbers to upper right corner, each plate accompanied by its corresponding letterpress leaf describing the depicted cards, dusty, plates with slight finger-soiling and few minor marks, some plates still attached to their text leaf, one plate with several small brown marks to lower blank margin, one plate with 5.5 cm closed tear from gutter edge (old repair on verso), two plates close-trimmed to right edge (one clipping the images), text leaves with some offsetting, toning and foxing, each plate or leaf approximately 23.5 x 14.5cm

Provenance: Collection of David Temperley.

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

(1)

£200 - £300



560* **World War I cards.** Jass-Karten, E. Funke & Co., 1915, a complete deck of 36 chromolithographed playing cards, war-themed suits: bullets, grenades, horses, shovels, single-figure courts representing hauptmanns (captains), korporals (corporals) and oberleutnant (first lieutenants), ace of shovels with 'Grenzbesetzung 1914/1915', ace of horses with maker's name, two cards with slight browning to upper left corner, one card with small surface loss to blank background (slightly affecting line border), otherwise apparently unused, rounded corners, 2 indices, versos blue plaid, each card 86 x 54 mm, with original printed wrapper dated 1915 (toned, some wear), small unidentified ink stamp to front panel, together with: Vaterländische Spielkarten, F.A. Lattmann, 1915, designed by F. Herwig, a complete deck of 36 chromolithographed playing cards, modified suits: diamonds, hearts, iron crosses, modified spades, double-ended courts portraying war-themed characters: kings are German leaders, queens in regional clothing, jacks representing calvary, infantry, navy, and artillery, aces show the colours of each kingdom, title and maker's details on 7 of diamonds, imperial tax stamp on ace of hearts (1903-1918), few cards with faint offsetting from versos, couple of minor marks, otherwise apparently unused, rounded corners, 2 indices, versos black heraldry from the 4 kingdoms, on grey, each card 91 x 58 mm, with original tuck-flap box, printed in red and black on white (extremities rubbed)

Provenance: Collection of David Temperley.

(2)

£200 - £300



Lot 561

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

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

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

(1)

£300 - £400



562* **Worldwide playing cards.** Spanish-suited deck, U.S.A., Philadelphia, James Y. Humphreys, circa 1816, the complete deck of 48 stencil-coloured woodcut playing cards, single-figure courts, ace of coins with arms of Colombia, 7 of coins with maker's printed monogram, scarce very minor marks, otherwise apparently unused, with pintas and 2 indices, square corners, versos simple small starbursts pattern in blue, each card 85 x 55 mm, together with: Trappola deck, Bohemia/Czech Republic, Prague: A. Kratochvil, successor to M. Severa, circa 1900, a complete deck of 36 colour printed double-ended playing cards, maker's imprint on ace of batons, initials 'MS' (probably for M. Severa) on daus of batons, 10 of coins with faint (maker's?) ink stamp, toned, scarce very minor marks, ace of batons a little more marked, rounded corners, versos 'Wiener Blitz' in red & black, each card 109 x 58 mm, plus: Jamestown Exposition Souvenir playing cards, U.S.A., Norfolk, 1906, the complete deck of 52 plus joker colour printed playing cards (French suits), each card with oval halftone images taken from photographs, apart from ace of spades (showing Captain John Smith's coat of arms), several cards with small copyright stamp for Jamestown Official Photo Corp'n, dated 1906, very few minor marks, joker lightly soiled, rounded corners, gilt edges, versos stained glass design 'Baptism of Pocahontas', each card 88 x 62 mm, with original two-part box (defective), and another 169 decks, mainly 20th century, comprising: 3 more American decks (including Columbian Souvenir, and Military Fortune Tellers, by Loring, and one card game with American cities; 18 tarot packs (various countries and makers, including Piatnik tarock nr. 34); 10 Mexico; 1 Colombia; 1 Cuba; 2 Uruguay; 6 French; 28 Spanish (some made in France, Belgium etc.); 26 Germany/Austria/Hungary; 10 UK/3 China/Macau; 2 Japan; 1 Russia; 46 Italy; 2 Czech; 2 Poland; 1 Belgium; 1 Iran; 1 Yugoslavia; 5 miniature, none checked for condition or completeness

First item: Hochman U29d. The World of Playing Cards website describes this deck as 'rare'.

(172)

£150 - £200

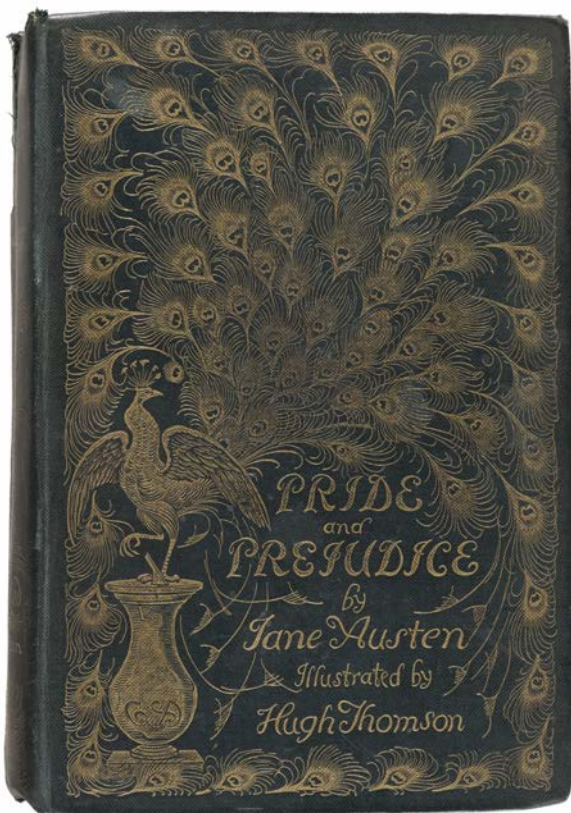
CHILDREN'S ILLUSTRATED BOOKS



563 **Austen (Jane)**. Mansfield Park, Northanger Abbey and Persuasion, both illustrated by Hugh Thomson, London: Macmillan and Co., 1897, contemporary previous owner signature to Mansfield Park half-title, all edges gilt, original cloth gilt, some fading to spines, a little rubbed at ends, 8vo, together with Emma, London: George Allen, 1898, illustrations by Chris Hammond, light spotting front and rear, all edge gilt, original cloth gilt, 8vo
(3) £300 - £500



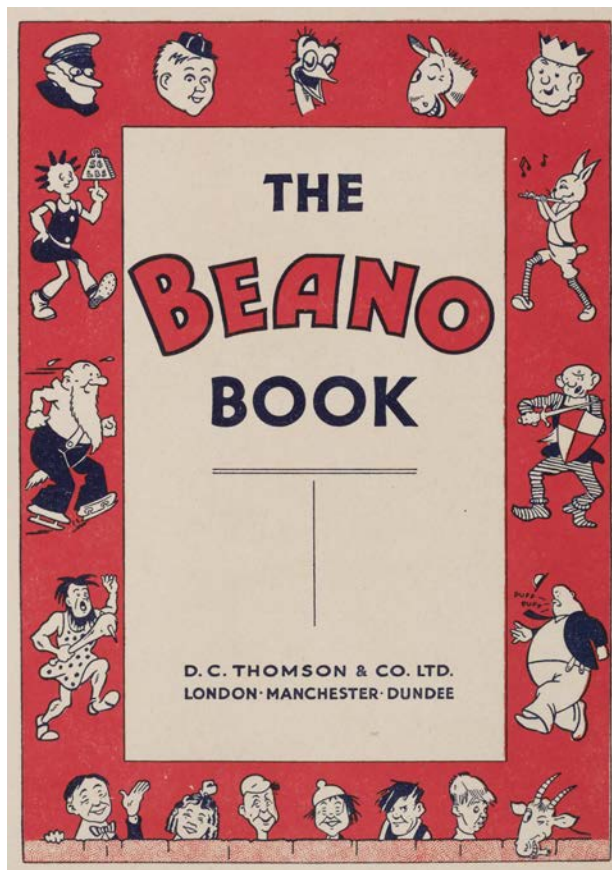
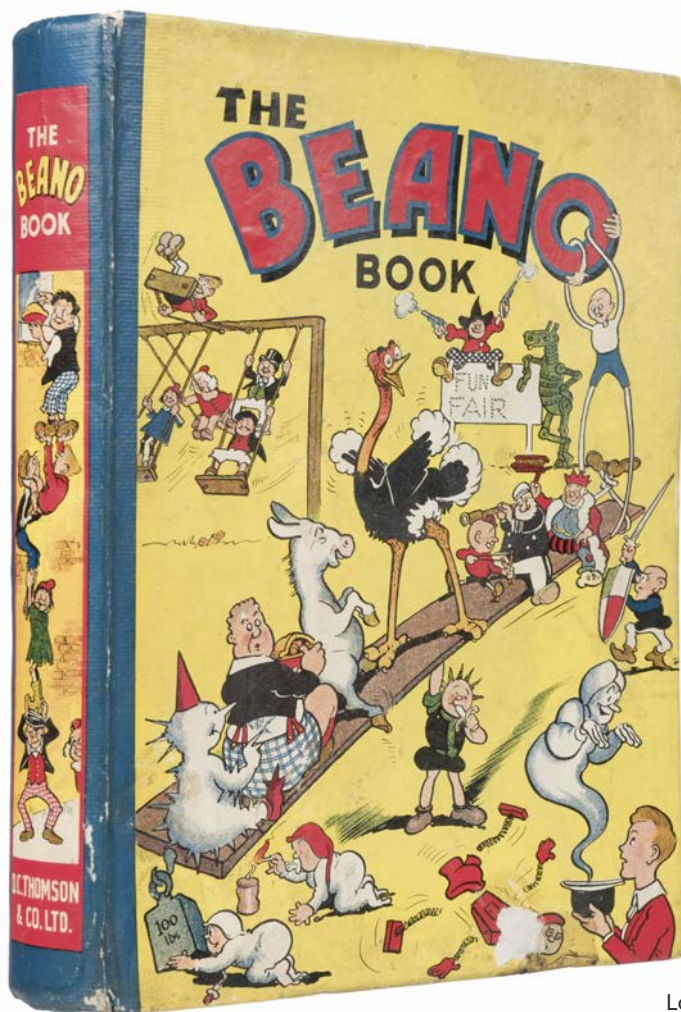
565 **Baum (Frank Lyman)**. Glinda of Oz, 1st edition, Chicago: The Reilly & Lee Co., 1920, twelve coloured plates, black and white illustrations throughout, pictorial endpapers (lightly toned), illustrated by John R. Neill, 'book belongs to' leaf neatly filled in black ink 'Pip Best Christmas Wishes', original orange/tan cloth with large coloured pictorial label to upper cover, dust jacket (with a few creases and a small area of loss to upper rear cover), 4to, together with Speedy in Oz by Ruth Plumly Thompson founded on and continuing the Famous Oz Stories by L. Frank Baum, Chicago: The Reilly & Lee Co., 1st edition, 1934, twelve coloured plates, black and white illustrations throughout, pictorial endpapers (some toning), some light spotting to preliminaries, original blue/green cloth with large coloured pictorial label to upper cover, dust jacket (some creasing and minor loss to edges), 4to, and another book by the same authors, OJO in Oz, 1st edition, Chicago: The Reilly & Lee Co., 1933, ten coloured plates, black and white illustrations throughout, pictorial endpapers, 'This book belongs to' leaf neatly filled with black ink, original blue/green cloth with large coloured pictorial label to upper cover, 4to
(3) £300 - £500



564 **Austen (Jane)**. Pride and Prejudice, 1st 'Peacock' edition, London: George Allen, 1894, illustrations by Hugh Thomson, a few leaves roughly opened with a few small marginal losses, occasional light spotting, endpapers a little toned, top edge gilt, original gilt-decorated cloth, spine dulled with closed vertical tear and small wormtrack along lower joint, slight lean, 8vo
(1) £300 - £400



566 **Bawden (Edward)**. Take the Broom, limited edition, printed by Vincent, Brooks, Day & Son, 8 colour lithograph illustrations, some rust to staples, original illustrated wrappers, spine faded, a few light spots to rear panel, oblong 16mo
Limited edition, one of 350 copies printed. Presentation copy, inscribed at head of front wrapper 'Best wishes from C. & E. B. 1952'. One of a set of six tales, originally drawn by Edward Bawden for his children in 1944, redrawn on stone and coloured by Sheila Robinson.
(1) £300 - £500



Lot 567

567 **The Beano Book**, [No. 1], London, Manchester & Dundee: D. C. Thomson, [1940], 128 pp., illustration throughout in blue, red and black, This book belongs on front endpaper not filled in, contemporary ownership inscription to front pastedown crossed through, very light waterstains to outer margins of endpapers, original pictorial boards with upper cover featuring various Beano characters including Pansy Potter holding a sea-saw for Big Eggo and other characters, very lightly rubbed, and with small portion to lower edge of upper cover torn away, otherwise generally in very good condition, 4to

Very good copy of the first Beano annual, issued around the outbreak of WWII, possibly in late 1939, following the first appearance of the Beano as a weekly comic in July 1938. Denis the Menace does not appear as he was only introduced in 1951.

(1)

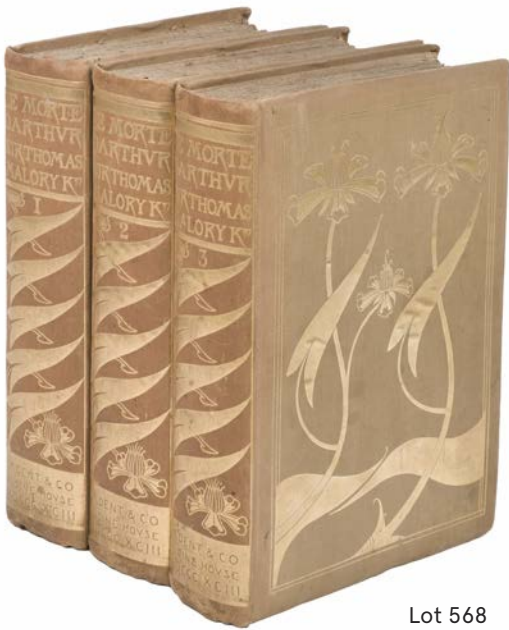
£2,000 - £3,000

568 **Beardsley (Aubrey, illustrator)**. [Le Morte Darthur]. The Birth, Life and Acts of King Arthur of his Noble Knights of the Round Table, their Marvellous Enquests and Adventures, the Achieving of the San Greal and in the End Le Morte Darthur with the Dolourous Death and Departing out of this World of them all, by Sir Thomas Malory, 3 volumes, limited edition of 300, London: J. M. Dent, 1893-94, frontispieces for volumes 1 & 3 (as issued), titles with Dent device in red, 18 full-page wood-engraved plates, numerous illustrations, initials and borders, some browning (mainly to plate margins as usual), some offsetting and occasional light spotting and toning, original cloth gilt in bright condition, one or two small marks, 4to

Lasner 22. Limited edition 235/300 of the superior issue on Dutch handmade paper, from a total edition of 1800. Rare. Originally issued in 12 parts in wrappers, with the purchaser given the option to have them bound by the publisher in vellum or cloth. Publisher John Dent commissioned the 20-year old Beardsley to illustrate the work after seeing a sample of his artwork, *The Achieving of the Sangreal*, (the frontispiece for volume 3)

(3)

£1,000 - £1,500



Lot 568



Lot 569

569 **Blake (Quentin, illustrator).** Laureate's Progress, Great Britain: Jonathan Cape, special edition of 1000 printed for Chris Beetles Gallery, 2002, *signed to title page, original red boards, title in silver to spine, dust-jacket, small folio, together with 8 other books illustrated by Quentin Blake, comprising: Beatrice and Vanessa by John Yeoman, London: Hamish Hamilton, 1974, signed by the illustrator to free front endpaper, blue green cloth, gilt spine, dust jacket, small folio; Simpkin, London: Random House, 1995, signed to title page, original pictorial soft covers, small folio; The Green Ship, 1998; Aristide by Robert Tibber, with dust jacket, 1966; Drawing for the Artistically Undiscovered, 1999; Joseph and the Amazing Technicolor Dreamcoat, 1982; Dick King-Smith's Alphabeasts, 1990; and The Birthday Book, edited by Quentin Blake, 2008, small folio*
(9)

£200 - £300

570 **[Boyle, Eleanor Vere, illustrator].** Fairy Tales, by Hans Christian Andersen, newly translated by H. L. D. Ward and Augusta Plesner, 1st edition, London: Sampson Low, Marston, Low, and Searle, 1872, 12 chromolithograph plates by Leighton Brothers after E. V. Boyle, advertisement leaf at rear, short closed marginal tear to contents leaf, some light spotting, mainly to advertisement and endpaper versos, small previous owners signature to half-title and frontispiece verso, all edges gilt, original green pictorial cloth gilt, spine ends and corners rubbed, 4to
(1)

£300 - £500



Lot 570



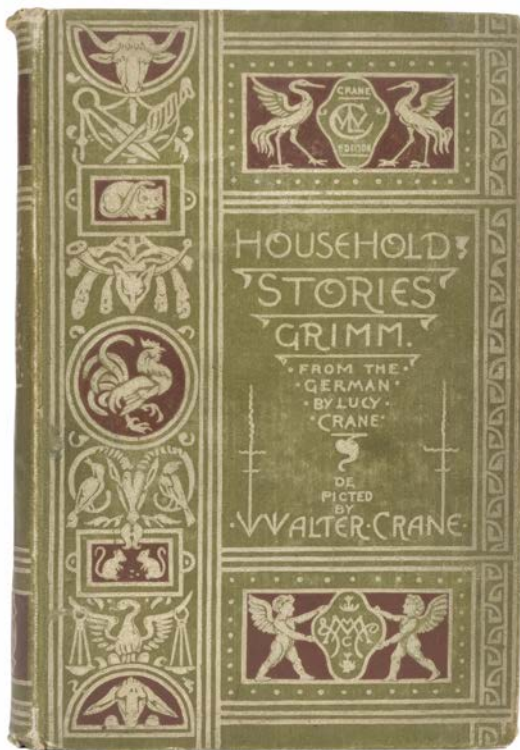
571 **Brisley (Joyce Lankester).** Milly-Molly-Mandy and Billy Blunt, April 1967, 29 leaves of galley proofs, each leaf with three pages of text, and black and white printed illustrations to one side only, Brisley's corrections in pencil, 64 x 17.8 cm, contained in original envelope with printed George G. Harrap & Co. Ltd address label, together with six 1st edition titles illustrated and written by Joyce Brisley, comprising: *The Dawn Shops & other stories*, 1933; *Marigold in Godmother's Garden*, 1934; *Bunchy*, 1937; *Milly-Molly-Mandy Again*, 1948; *Another Bunchy Book*, 1951; and *Lambs;-tails and Suchlike*, 1930 (1st American edition), 8vo
(7)

£100 - £150



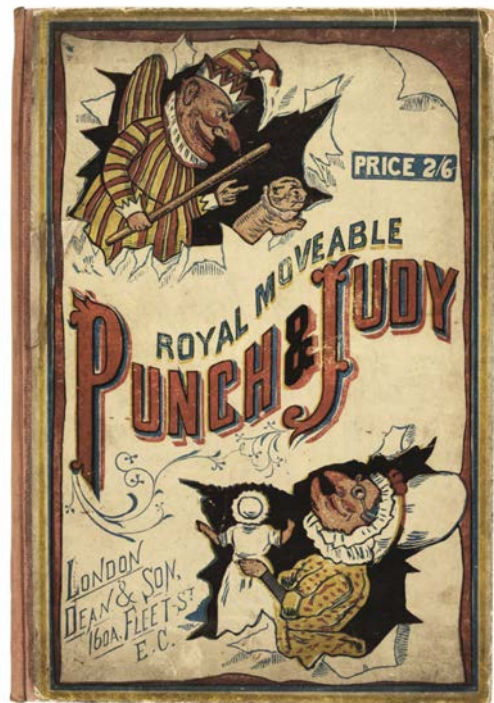
572 **Child's Manuscript Story Book.** Life and Adventures of the Princess Bluebell, circa 1900, 55 leaves containing: neat juvenile manuscript in brown ink, and 28 juvenile watercolours on thick paper laid onto leaves, featuring Prince Headstrong, Princess Bluebell and Farieshabitation Palace, majority of manuscript text with faint horizontal guidance lines below in pencil, most leaves with writing to verso and recto, first two leaves detached, small blue/green sellers or makers ink stamp to front pastedown, a little dust soiled, stitching loose, original burnt orange fabric boards, 22.3 x 17.5 cm

A well-written and charmingly illustrated manuscript book. It is unusual to find a child's work of this length and complexity.
(1) £150 - £200



Lot 573

573 **Crane (Walter, illustrator).** Household Stories from the collection of the bros. Grimm, translated from the German by Lucy Crane, 1st Walter Crane illustrated edition, London: Macmillan & Co., 1882, frontispiece and 10 plates, illustrations, advertisement leaf, contemporary ink inscription, decorative endpapers, front hinges partly showing, original pictorial cloth, a little rubbed, 8vo, together with **Milne (A. A.)** When We Were Very Young, 3rd edition, London: Methuen & Co., 1924, illustrations by E. H. Shepard, occasional minor spotting and marks, top edge gilt, original cloth gilt, spine darkened and rubbed at ends, light water stain to upper cover, small abrasion, covers a little bowed, 8vo, plus **Thomson (Hugh, illustrator).** Silas Marner, by George Eliot, London: Macmillan and Co., 1907, colour and monochrome plates, advertisement leaf, contemporary presentation inscription, all edges gilt, original cloth gilt, rebacked, original spine relaid, a little faded, 8vo, with others illustrated including Baby's Own Aesop, by Walter Crane, Frederick Warne edition, circa 1900, Reynard the Fox, by Mme De Sanctis, 2nd edition, 1886, Jock of the Bushveld, 1st edition, 1907, The Hunting of the Snark, reprint edition, 1897, OHO!. The Drawings of Rex Whistler, 1st edition, 1946, and others illustrated by Kathleen Hale, Harry Willock etc
(29) £300 - £400



574 **Dean & Son (Publisher).** Royal Moveable Punch & Judy, [cover-title], circa 1891, eight half-page moveable Punch and Judy scenes, each with two characters, above a coloured illustration of a drummer alongside verse dialogue corresponding to the scene, all characters present, tabs renewed, inner hinge cracked, text block loose, original cloth-backed pictorial boards, with printed advertisements to back cover, rubbed and marked, edges worn, folio, housed in modern slipcase
(1) £200 - £300



575 **Dean's Moveable Books.** Cock Robin, London: Dean & Son, [1859], eight leaves, each with hand-coloured wood engraved illustration, with moveable parts operated by a strip of card attached to thin wire, in working order, some marks and light soiling, publisher's advertisements to front and rear endpapers, original green cloth-backed pictorial boards, rubbed with some marks and wear to edges, rear board with date code at foot '16,000-10, 59', together with: Dean New Dress Book. Rose Merton, The Little Orphan, London: Dean & Son, [1860], eight unnumbered leaves each with hand-coloured wood-engraved illustrations, each with appliqué fabrics forming Rose Merton's various costumes, the first illustration with a moveable part operated by a strip of card attached to cotton thread, some marks and light soiling, publisher's advertisements to front and rear endpapers, original dark brown cloth-backed pictorial boards, rubbed and minor wear to edges, rear board with date mark at foot '8,000-9 60', plus Dean & Son's Pantomime Toy Books. Aladdin or The Wonderful Lamp, with five set scenes and nine trick changes, London: Dean & Son, circa [1880], 9 pp. of text, colour-printed double-page centre illustration with additional colour-printed scene changes bound in (stitched as issued), original red cloth-backed pictorial wrappers with advertisements to rear wrapper, lightly rubbed (generally a very good copy), all small 4to

(3)

£500 - £800

576 **Dickens (Mary Angela).** Children's Stories from Dickens. Re-told by his Grand-daughter Mary Angela Dickens and others. With an Introduction by Percy Fitzgerald. Illustrated by Harold Copping, edited by Eric Vredenburg, London: Raphael Tuck & Sons, [1911], colour frontispiece, colour plates and monochrome illustrations to text by Harold Copping, neat contemporary ink inscription to front endpaper 'Freddy & Jackie, Xmas 1913, from Grandmother & Uncle Charlie', all edges gilt, original gilt-decorated brown cloth in very good, bright condition, 4to, limited edition of 500 copies, produced for the Charles Dickens Centenary 'The Daily Telegraph Fund', signed by the five grand-daughters of Charles Dickens, together with:

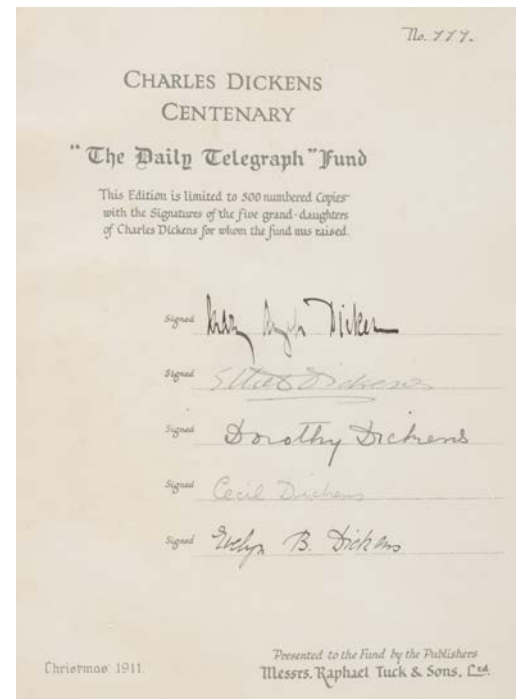
Wiggin (Kate Douglas). Rebecca of Sunnybrook Farm, 1st edition, Boston and New York: Houghton, Mifflin and Company, 1903, single advert leaf facing half-title, title printed in green and black, a later state without date to title and with text corrected to page 325 and 327, some spotting to endpapers, light water staining to upper blank margins, handwritten note in black ink 'Dear Lawrence Alma-Tadema I find myself hoping you will like "Rebecca" for I am now far enough along in friendship with you to wish for your discriminating praise! Kate Douglas Wiggin', laid onto front pastedown, original pictorial green cloth, 8vo

Limited edition of 500 copies sold to benefit The Daily Telegraph Fund, which was established to support Dickens's five granddaughters who were suffering from financial hardship. An additional leaf inserted before the half-title, dated Christmas 1911 is numbered 111, and contains the ink signatures of Mary Angela, Ethel, Dorothy, Cecil, and Evelyn B. Dickens.

Kate Douglas Wiggin's *Rebecca* inscribed by the author to the Pre-Raphaelite painter Lawrence Alma-Tadema (1836-1912). Wiggin first visited England in 1890, the year after the death of her first husband. Towards the end of her stay she accepted an invitation from Charles and Mary Nevill to visit them at their home, Bramall Hall, near Stockport in Cheshire, an Elizabethan manor house. It was the first of many visits cut short only by the advent of the First World War.

(2)

£200 - £300

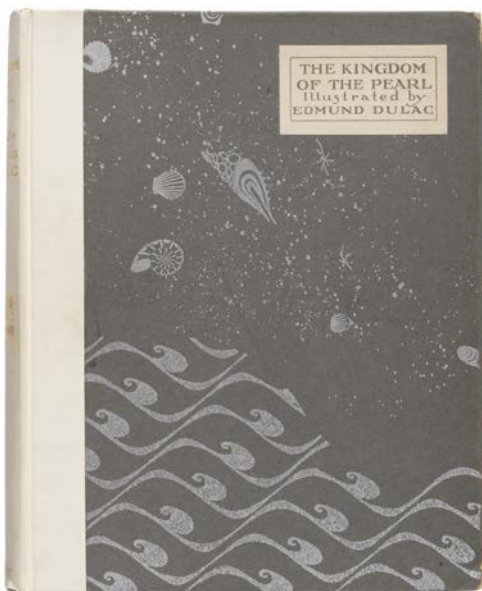




577 **Dulac (Edmund, illustrator)**. Stories from Hans Andersen, London: Hodder & Stoughton, [1911], 28 colour tipped-in plates, a little minor spotting, presentation inscription, original cloth gilt, one or two small marks, 4to, together with Stories from the Arabian Nights, retold by Laurence Hiusman, London: Hodder and Stoughton, 1907, 50 colour tipped-in plates, frontispiece sheet and half-title detached, occasional light spotting to text, original cloth gilt, spine a little darkened, a few small marks, 4to, plus **Rackham (Arthur, illustrator)**. Little Brother & Little Sister and Other Tales by the Brothers Grimm, London: Constable & Co. Ltd, 1917, 12 colour tipped-in plates, illustrations, occasional light offsetting, some spotting and toning to endpapers, presentation inscription, original cloth gilt, slight fading to spine, light damp stain to lower cover, 4to, with 3 others: Lyrics Pathetic & Humorous from A to Z, 1908 (contents detached) and Princess Badoura. A Tale from the Arabian Nights, [1913], both illustrated by Edmund Dulac, and 2 copies of volume I only (of 2) of Stories and Fairy Tales by Hans Christian Andersen, illustrated by Arthur Gaskin, 1893 (one of 300 Large Paper copies)

(7)

£300 - £400



Lot 578

578 **Dulac (Edmund, illustrator)**. The Kingdom of the Pearl, by Léonard Rosenthal, London: Nisbet & Co., [1920], 10 tipped-in colour plates, top edge gilt, original cloth-backed illustrated boards, edges rubbed, 4to, limited edition 67/675, together with Shakespeare's Comedy of the Tempest, London: Hodder & Stoughton, [1908], 40 tipped-in colour plates, some light spotting, original cloth gilt, small tears and wear at foot of spine, some fading, 4to, with 2 others illustrated by Dulac: Sleeping Beauty, and Rubaiyat of Omar Khayyam, both small format 1920s editions

(4)

£300 - £400



579 **Gaskin (Georgie, illustrator)**. Divine and Moral Songs for Children by the Reverend Isaac Watts, DD, 1st edition, first issue, London: Elkin Mathews, [1896], 60 numbered pages, [2], and 12, full-page colour frontispiece and 12 full-page coloured plates by Mrs Gaskin, all printed on Japanese vellum by Edmund Evans, top edge gilt, original yellow chalk-glazed endpapers, with bookplate of Laurence W. Hodson to front endpaper, original cloth-backed pictorial glazed boards, with yellow silk ties in tact, spine toned, together with another copy of the same work in the standard first edition, first issue with top edge gilt, with endpapers renewed, both generally in very good condition, both 16mo

Provenance: Lawrence W. Hodson (1864-1933) of Compton Hall, near Wolverhampton, brewer, collector, and patron of the arts, who formed a major collection of prints, drawings, and paintings. He was a friend of William Morris and commissioned him to design the interiors at Compton Hall in 1895-96. Morris designed his last wallpaper, the Compton pattern, for Hodson.

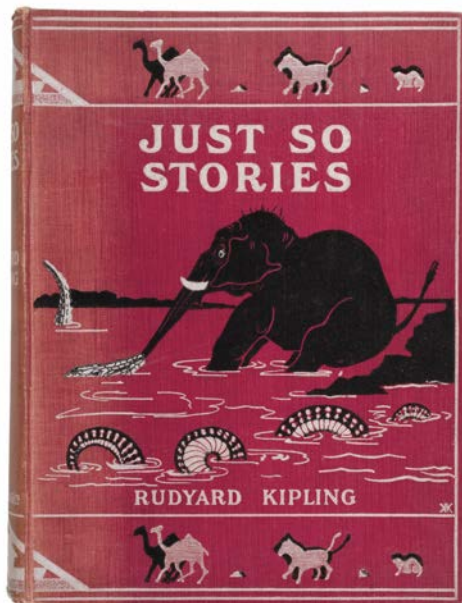
The original pencil and watercolour drawings for this work, comprising the pictorial page and the thirteen full-page illustrations, were sold at Sotheby's London in 1986.

(2)

£300 - £400



580 **Greenaway (Kate)**. *Language of Flowers*, London: George Routledge and Sons, 1st edition, [1884], coloured illustrations throughout, bright yellow endpapers, upper hinge cracked, green cloth backed pictorial boards, rubbed, 16mo in 8s, together with *Mother Goose or The Old Nursery Rhymes*, London and New York: Frederick Warne and Co, pre-1918, coloured illustrations throughout, some finger-soiling, stitching loose, pictorial endpapers, previous ownership inscriptions to front free endpaper, original cloth-backed boards with latticework design to both covers, rubbed, slim 8vo, together with *A Day in a Child's Life*, music by Myles B Foster, engraved and printed by Edmund Evans, London: George Routledge and Sons, 1st edition, [1881], coloured illustrations throughout, publisher's cloth backed decorative boards, rubbed, 4to, together with three other books illustrated by Kate Greenaway and 12 other late 19th century illustrated children's books, various artists including: Walter Crane, Ida Waugh, Finch Mason, Randolph Caldecott, H. Willebeek Le Mair, etc., various sizes (18) £100 - £150

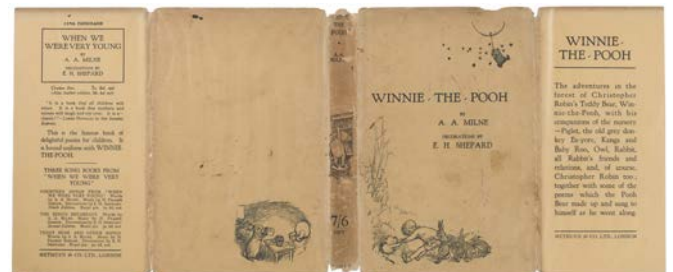


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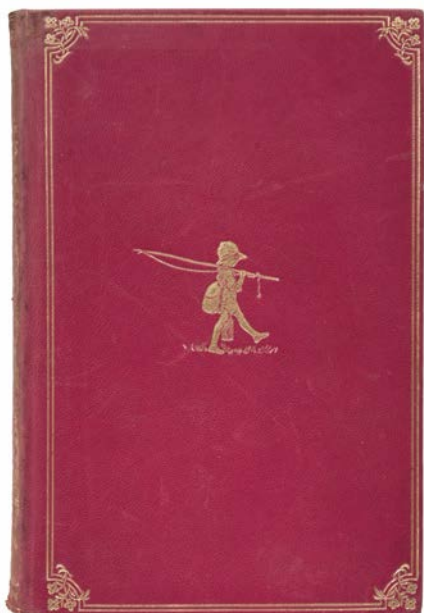
581 **Kipling (Rudyard)**. *Just So Stories for Little Children*, 1st edition, 2nd state, London: Macmillan and Co., 1902, illustrations, light spotting to endpapers, original pictorial cloth, some fading to spine, 4to, together with 4 others by Rudyard Kipling, illustrated, *A Song of the English*, illustrated by W. Heath Robinson, circa 1920 (with 16 colour plates), *Songs of the Sea*, illustrated by Donald Maxwell, 1927, *East of Suez*, 1931, and *Animal Stories from Rudyard Kipling*, 1932, plus 7 titles from the *Indian Railway Library series*, mixed editions and issues, including a 1st edition, 1st issue of *The Phantom Rickshaw & Other Eerie Tales*, *Indian Railway Library No. 5*, Allahabad, [1888] (12) £200 - £300



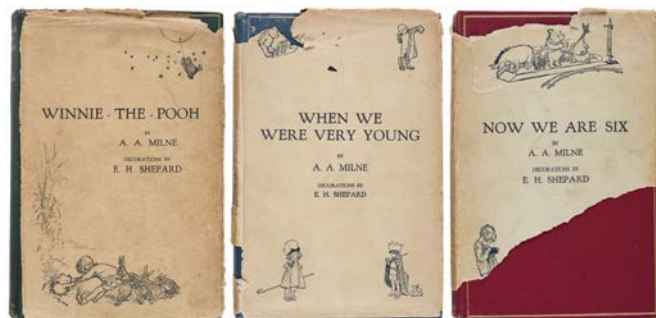
582 **Lucas (E. V.)**. *The Flamp, The Ameliorator, and The Schoolboy's Apprentice*, London: Grant Richards, 1st edition, 2nd printing, 1897, pictorial endpapers with juvenile hand-colouring, previous ownership inscription to free front endpaper, 12 mo, together with five other books from the *Dumpy Books for Children Series*, comprising: *Mrs Turner's Cautionary Stories*, by [Elizabeth Turner], 1897; *The Bad Family and other stories*, by Mrs Fenwick, 1900; *The Bountiful Lady*, by Thomas Cobb, 1900; *The Pink Knight*, by J.R. Monsell, 1901; *The Sooty Man*, by E. B Mackinnon and Eden Coybee, 1903; all in original green cloth, some dust-soiling and marks, two spines lightly toned (*The Pink Knight and The Sooty Man*), all 12mo (6) £150 - £200



583 **Milne (A. A.)**. *Winnie-The-Pooh*, 1st edition, 1st impression, London: Methuen & Co., 1926, cartographic endpapers and pastedowns, illustrations to text, early ownership inscription to front blank, top edge gilt, original green cloth gilt in bright condition, in original dustwrapper, rubbed and osme marks, a little frayed with minor loss to head and foot of spine, 8vo (1) £200 - £300



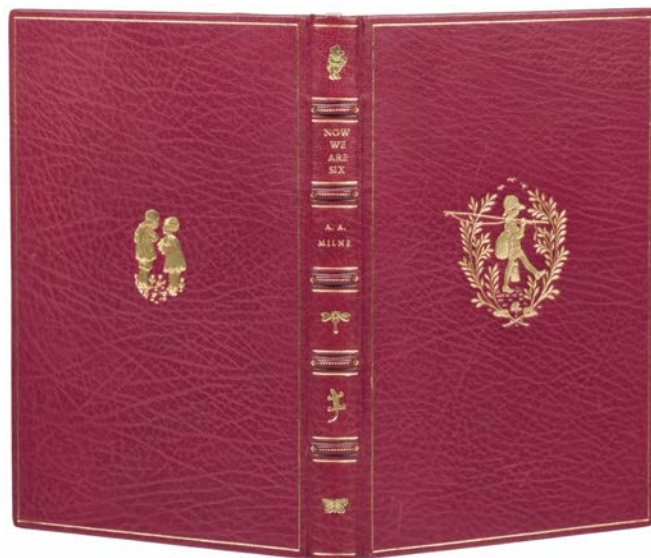
584 **Milne (A. A.)** Now We Are Six, 1st deluxe edition, London: Methuen & Co., 1927, illustrations by E. H. Shepard, light toning to half-title and final leaf, small contemporary ink inscription to front endpaper, all edges gilt, original red limp calf gilt, spine a little faded, small mark at head of lower cover, 8vo
(1) £200 - £300



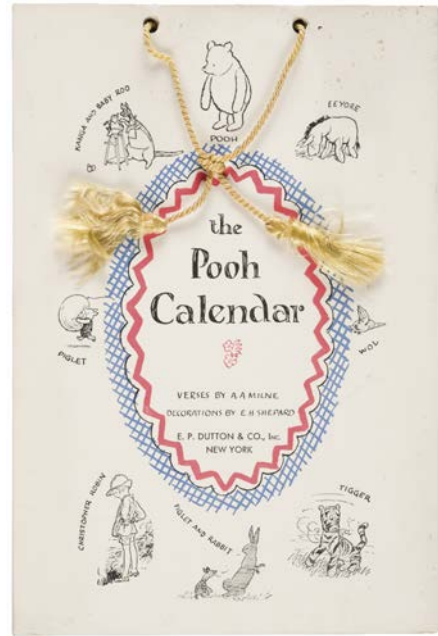
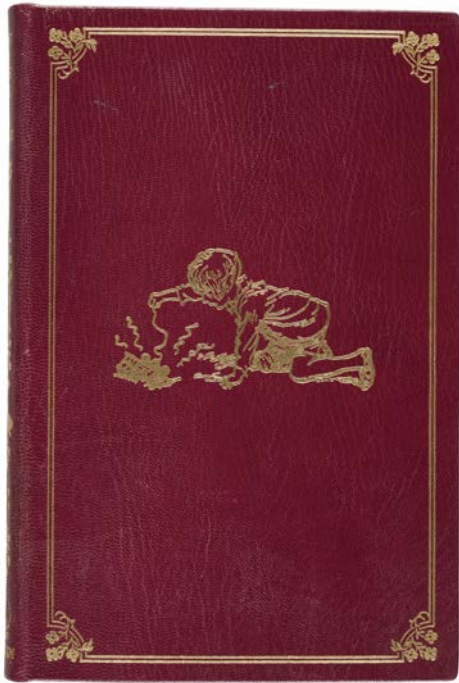
586 **Milne (A. A.)** Winnie-the-Pooh, 1st edition, London: Methuen & Co., 1926, illustrations by E. H. Shepard, a few minor spots, contemporary presentation inscription to front blank endpaper, top edge gilt, original cloth gilt, spine a trifle darkened and rubbed at ends, slight lean, dust jacket (in pieces retaining panels and flaps, and 2 small fragments of the spine, small marginal loss to upper panel, some dust-soiling), 8vo, together with Now We Are Six, 1st edition, London: Methuen and Co., 1927, illustrations by E. H. Shepard, occasional light spotting, top edge gilt, original cloth gilt, spine slightly darkened and rubbed at ends, dust jacket, tears and losses to front panel and spine, 8vo, with 4 others: When We Were Very Young, 16th edition, 1927 (in torn dust jacket), The Christopher Robin Birthday Book, 1st edition, 1930, a volume of Punch, Jan-June, 1924 (includes the first published Shepard drawing of Pooh Bear illustrating Milne's poem 'Teddy Bear' in the When We Were Very Young series), and Fun & Fantasy. A Book of Drawings by Ernest H. Shepard, 1st edition, 1927
(6) £400 - £600



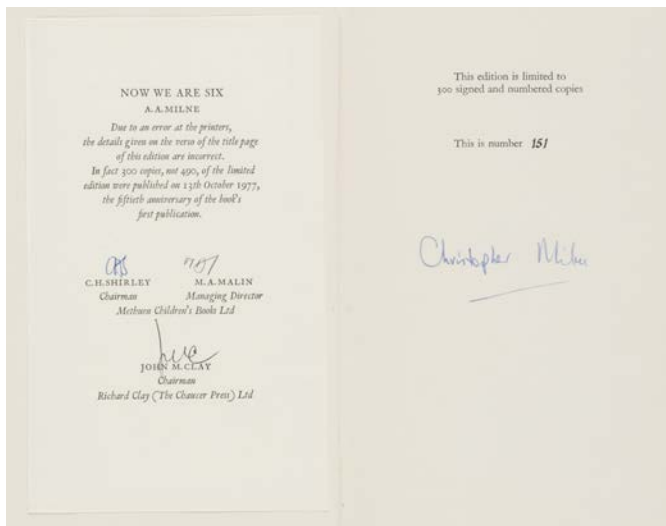
585 **Milne (A. A.)** When We Were Very Young; The House at Pooh Corner; Now We Are Six, limited editions, London: Methuen Children's Books, 1974-78, illustrations by E. H. Shepard, loose errata note and slight marginal offsetting to endpapers in Now We Are Six, all edges gilt, original morocco gilt, When We Were Very Young spine faded and slightly rubbed at ends, 8vo
Each a numbered limited edition of 300, signed by Christopher Milne.
(3) £500 - £700



587 **Milne (A. A.)**. Now We Are Six, 1st edition, London: Methuen & Co. Ltd., 1927, monochrome illustrations by Ernest H. Shepard, half-title, patterned endpapers, all edges gilt, modern burgundy gilt decorated crushed morocco, spine with motifs of Winnie-the-Pooh, dragonfly, lizard and butterfly, larger gilt motifs to upper and lower covers of Christopher Robin, 8vo, VG
(1) £300 - £500

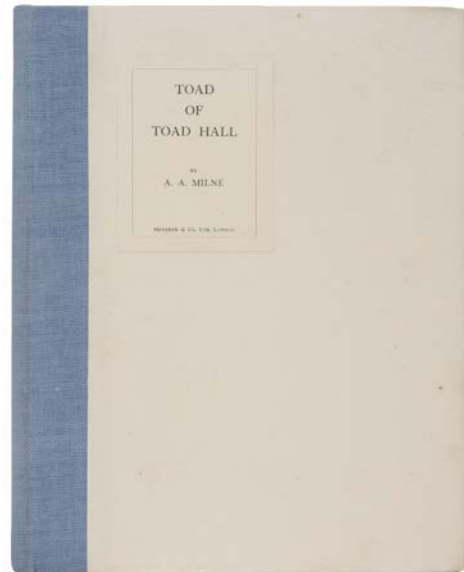


589* Milne (Alan Alexander). The Pooh Calendar, 1932, New York: E.P. Dutton & Co., Inc, [1931], pictorial cover and 12 illustrated leaves by Ernest H. Shepard, printed in colours on card (rectos only), pictorial cover with some light spotting, two punched holes to upper edge fastened with a tasselled yellow silk cord, 26.7 x 18 cm (1) £300 - £500



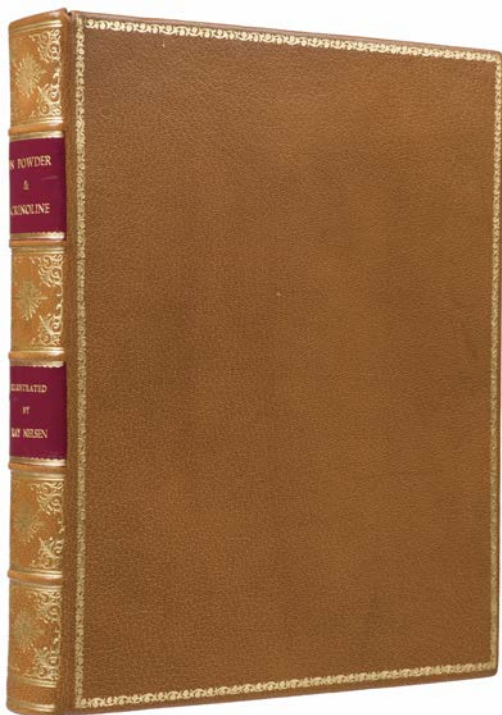
588 Milne (Alan Alexander). Now We Are Six, 50th anniversary edition, Methuen, 1977, black and white illustrations and decorations by E. H. Shepard throughout, signed to limitation leaf by Christopher Milne, publisher's errata slip loosely inserted signed by the Chairman and Managing Director of Methuen Children's Books and by the Chairman of Richard Clay (The Chaucer Press) Ltd, all edges gilt, original burgundy morocco gilt, light rubbing to some areas of spine, contained within original burgundy paper covered slipcase, 8vo

Limited edition, 151/300, this copy signed by Christopher Milne. (1) £300 - £500



590 Milne (Alan Alexander). Toad of Toad Hall. A Play from Kenneth Grahame's Book 'The Wind in the Willows', 1st edition, London: Methuen & Co. Ltd., 1929, untrimmed and largely unopened, original light blue cloth-backed boards with printed paper label to upper cover (spare label tipped in at rear), generally in clean condition, small 4to

Limited edition of 200 copies on handmade paper, this copy numbered 116, signed by Kenneth Grahame and A.A. Milne. This was the first adaptation of the novel, the play having its premiere at the Lyric Theatre on 17 December 1929. (1) £500 - £800



591 **Nielsen (Kay, illustrator).** In Powder & Crinoline. Old Fairy Tales retold by Arthur Quiller Couch, London: Hodder & Stoughton, [1913], 24 tipped-in colour plates, occasional light spotting, original upper cover laid down and bound in at front, top edge gilt, modern tan morocco gilt, 4to

(1)

£300 - £400



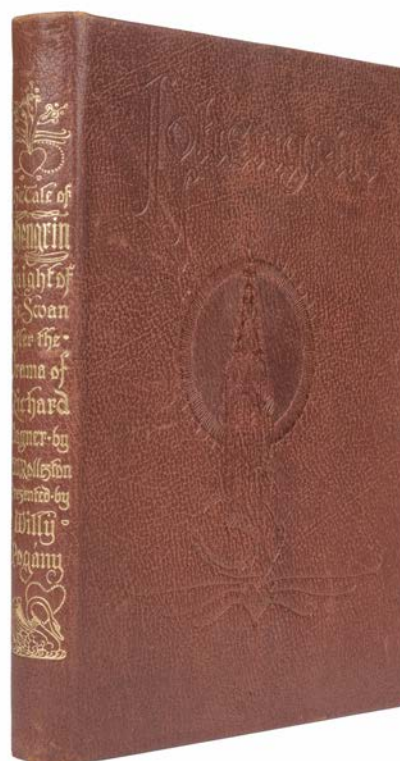
Lot 592

592 **Outhwaite (Ida Rentoul).** Fairyland of Ida Rentoul Outhwaite, Verses by Annie R. Rentoul, Stories by Grenbry Outhwaite and Annie R. Rentoul, limited edition, Melbourne: Ramsay Publishing Pty. Ltd., 1926, 19 tipped-in colour plates (tiny crease mark to one corner of frontispiece), tipped-in monochrome plates, illustrations, marginal water stain to pp.16-22, occasional light marginal toning, light toning to endpapers, original cloth, spine dulled with damp stain at head, a couple of small holes at foot, a few small stains and marks to covers, folio, together with **Doyle (Richard).** In Fairyland. A series of pictures from the Elf-World, 1st edition, London: Longmans, Green, Reader & Dyer, 1870, 16 colour plates, final leaf laid down, some damp stains towards end small marginal water stains, endpapers renewed, original cloth gilt, recased, original upper cover and spine relaid, a little rubbed with some fading, folio

First work limited edition 915/1000. This copy likely one of 400 or so remainder copies, due to lower than expected sales and is not signed by the artist, bound without tissue-guards, top edge not gilt and bound up in a cheaper cloth binding.

(2)

£500 - £800



593 **Pogany (Willy, illustrator).** The Tale of Lohengrin, Knight of the Swan, after the drama by Richard Wagner by T. W. Rolleston, London: George G. Harrap, [1913], 8 mounted colour plates, colour and monochrome illustrations, top edge gilt, publisher's deluxe blindstamped morocco gilt in bright condition, lightly rubbed at spine ends,

(1)

£200 - £300

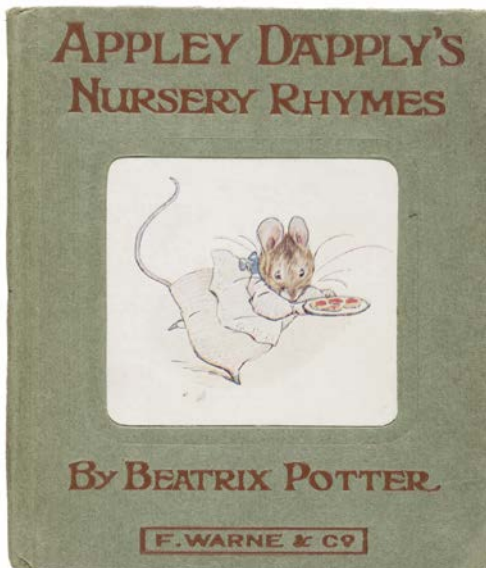


594 **Pop-Up Book.** Libroteatro Hoepli, Cenerentola, Milano: Ulrico Hoepli, 1940, 6 full-page colour scenes with cut-outs and multiple paste-overs, all scenes joined to form continuous theatre when opened fully, third scene with closed tear to lower right edge, sixth scene with repairs in brown adhesive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

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

(9)

£200 - £400



Lot 595

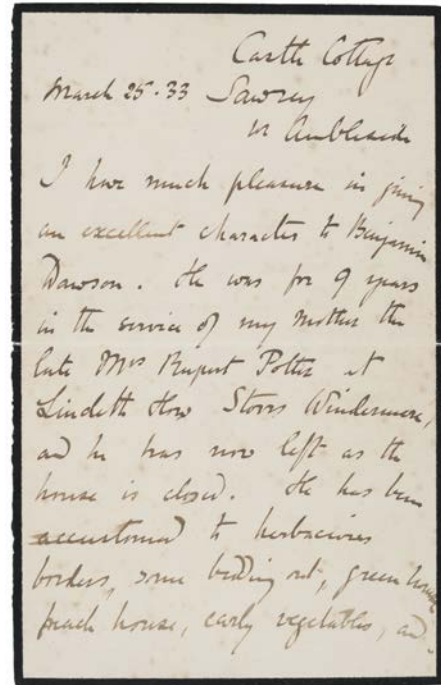
595 **Potter (Beatrix).** Appley DapPLY's Nursery Rhymes, 1st edition, London: Frederick Warne, [1917], colour frontispiece and 14 illustrations, a few minor spots to title and fore-edges, crease to lower outer margin of illustration at page 39-40, original green boards lettered in red, in very good clean condition, with rectangular colour pictorial panel inset to upper cover, 16mo

Linder p. 430; Quinby 23.

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

(1)

£150 - £200

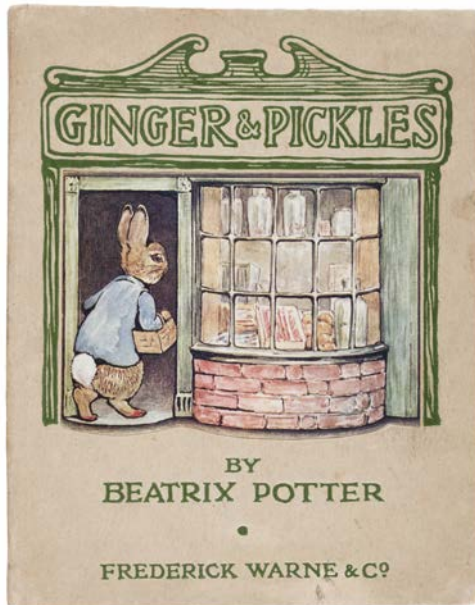


596* **Potter (Beatrix, 1866-1943).** Autograph Testimonial Signed, 'H. B. Heelis (Mrs. W Heelis), Castle Cottage, Sawrey, nr. Ambleside, 25 March 1933, being a character reference for Benjamin Dawson, in full: 'I have much pleasure in giving an excellent character to Benjamin Dawson. He was for nine years in the service of my mother the late Mrs Rupert Potter, at Lindeth How, Storrs, Windermere, and he has now left as the house is closed. He has been accustomed to herbaceous borders, some bedding out, greenhouse, peach house, early vegetables, and the use of the motor lawn mower. He also understands and has managed the central heating of the house. Mrs Potter had a high opinion of Ben's usefulness - he is a thoroughly reliable man, and strong in health', a little spotting, central horizontal crease where previously folded, folded sheet, small 8vo

Beatrix Potter's mother, Mrs Rupert Potter, died on the 20th December 1932, at the age of 93. She had moved to the Lake District from London after her husband's death in 1914. In 1919, Beatrix had bought her Lindeth How, which was 'one of the large secluded grey granite Victorian houses on... Lake Windermere which the Potters had rented occasionally in earlier summers, and which required a sufficient number of servants for Mrs. Potter, in her solitude, to feel at home... She lived in seclusion there until the age of ninety-three, with faculties unimpaired, and her way of life, with its punctuality and scrupulous observances, undergoing hardly any modifications' (Margaret Lane, *The Tale of Beatrix Potter*, 1946, pp. 149-50); for a near-identical testimonial letter see Judy Taylor, *Beatrix Potter's Letters* (1989, p. 357).

(1)

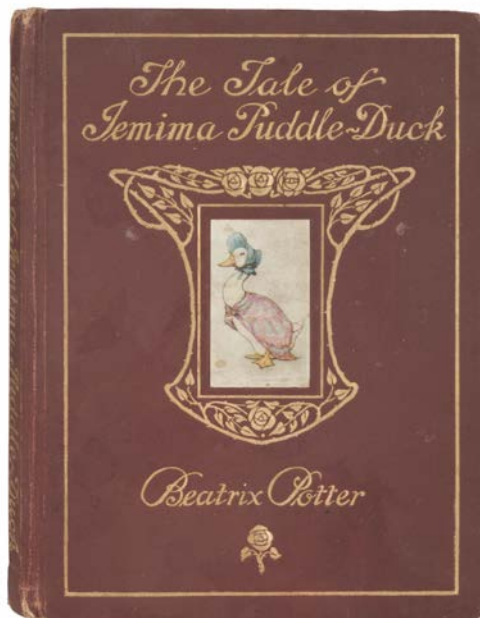
£400 - £600



597 **Potter (Beatrix)**. *Ginger and Pickles*, 1st edition, first or second printing, London: Frederick Warne, 1909, *ten full-page colour illustrations including frontispiece, monochrome illustrations to text, occasional light spotting to letterpress, pictorial endpapers, early printed bookplate (with a design of four red roses and Betty's Book above and below), original pale tan boards, with inset colour pictorial panel to upper cover, one or two minor marks to extreme edges, but generally a very good copy, small 4to*

Linder p.428; Quinby 17.
(1)

£150 - £200

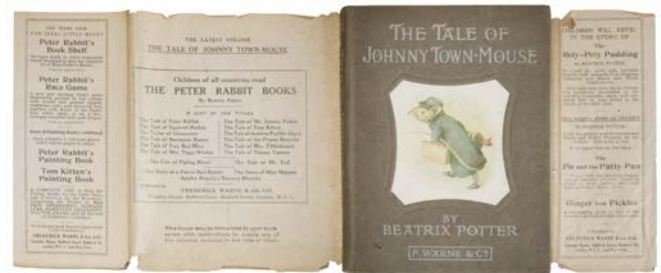


Lot 598

598 **Potter (Beatrix)**. *The Tale of Jemima Puddle-Duck*, 1st deluxe edition, London: Frederick Warne and Co., 1908, *colour frontispiece and 26 colour illustrations, a few small fingermarks, contemporary presentation inscription to half-title, from front endpaper to p. 8 leaves detached, hinges broken, all edges gilt, original terracotta cloth gilt, upper cover with inset colour illustration, rubbed at spine ends and corners, 16mo*

Linder p. 427; see Quinby 14
(1)

£600 - £800



599 **Potter (Beatrix)**. *The Tale of Johnny Town-Mouse*, 1st edition, London: Frederick Warne & Co., [1918], *colour illustrations, early ownership inscription in pencil to verso of front endpaper 'E. Henley', a few light marks (contents generally in clean condition), colour pictorial endpapers, original grey boards lettered in white, with mounted colour illustration inset to upper cover, in original glassine dustwrapper, front and rear flaps and rear wrapper with details of Warne's publications, including list of the Peter Rabbit Books to rear wrapper including The Tale of Mr Todd, and Appley Dapdly's Nursery Rhymes, minimally frayed to extreme upper and lower edges, 16mo, VG*

Linder, p. 430; Quinby 25.

The December 1918 first issue can be determined by the absence of 'Ltd' from Warne's imprint on the title page. The second printing was issued in June 1919 with Ltd added. Copies of the first issue exist with the 'n' from London on the title page missing, indicating that a number of the earliest copies were printed before the error was spotted.

(1)

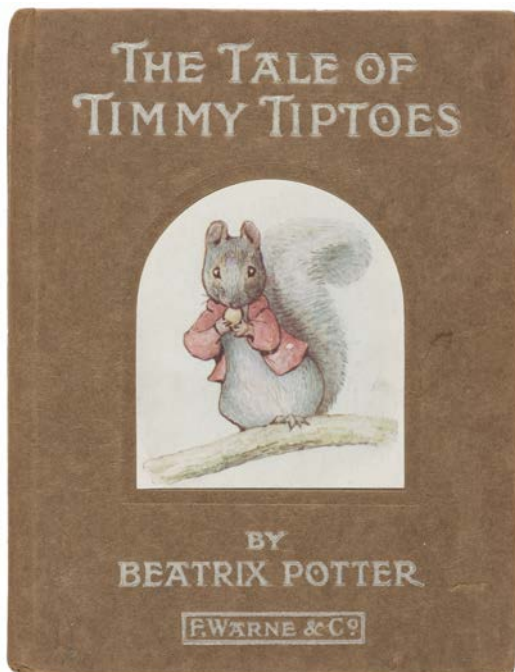
£300 - £500



600 **Potter (Beatrix)**. *The Tale of Pigling Bland*, 1st edition, London: Frederick Warne, 1913, *colour frontispiece, 14 colour and numerous black & white illustrations throughout, contents in very good clean condition, light spotting to recto only of colour frontispiece, colour-printed endpapers with list of the Peter Rabbit Books, original grey-green boards with rectangular colour pictorial panels mounted to upper cover, in very good condition, with original glassine dustwrapper, slightly frayed to upper and lower edges and chipped with minor losses to head and foot of spine and top edge of upper panel, 16mo*

Linder, p. 429; Quinby 22. Fine copy.
(1)

£300 - £500



601 **Potter (Beatrix).** The Tale of Timmy Tiptoes, 1st edition, first or second printing, London: Frederick Warne, 1911, *half-title, colour illustrations, colour pictorial endpapers, original brown boards lettered in white with inset colour pictorial panel to upper cover, an excellent, very clean copy, 16mo*

Linder p. 429; Quinby 20.
(1)

£300 - £400



Lot 602

602 **Rackham (Arthur, illustrator).** Gulliver's Travels into Several Remote Nations of the World, by Jonathan Swift, 1st edition, London & New York: J.M. Dent & E.P. Dutton, 1909, *13 colour tipped-in plates, including extra plate of Yahoos facing p. 256 (not issued for the trade edition), a little spotting to frontispiece margins, facing tissue-guard and title, armorial bookplate of Edward Festus Kelly to front free endpaper, and contemporary family ownership inscription to front pastedown, top edge gilt, remainder uncut, original cream buckram gilt, cloth ties, a little rubbed and soiled, spine slightly darkened, 4to*

Limited Large Paper edition, 215/750 copies, signed by the artist.

(1)

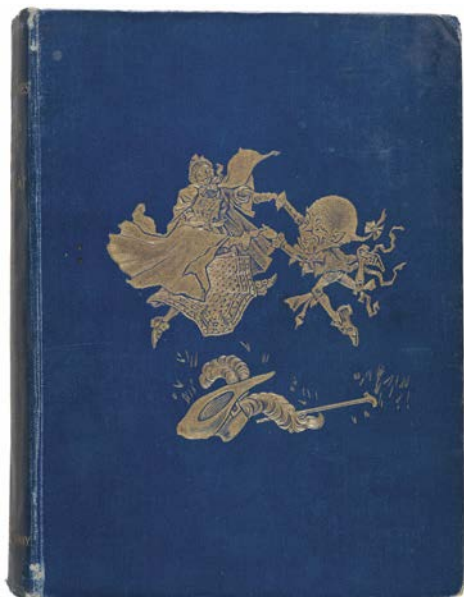
£200 - £300



603 **Rackham (Arthur, illustrator).** The Rhinegold & the Valkyrie, by Richard Wagner, translated by Margaret Armour, London: William Heinemann, 1910, *34 tipped-in colour plates, occasional light spotting and stains, original cloth gilt, a little rubbed, partial fading to covers, 4to, together with Some British Ballads, 1st US edition, New York: Dodd Mead & Co., [1919], 16 tipped-in colour plates, occasional light spotting, original cloth gilt, spine lettering slightly dulled, a little rubbed at ends, 4to, with 2 others illustrated by Arthur Rackham: Tales from Shakespeare, by Charles & Mary Lamb, 1909, and The Romance of King Arthur and his Knights of the Round Table, 1st US edition, New York, 1917*

(4)

£200 - £300



Lot 604



Lot 605



Lot 606

604 **Rackham (Arthur, illustrator).** Two Old Ladies, Two Foolish Fairies and a Tom Cat. The surprising adventures of Tuppy and Tue, by Maggie Browne, 1st edition, London: Cassell and Company, 1897, 4 colour plates by Arthur Rackham, advertisement leaf and publisher's 16 pp. catalogue at rear, a few minor spots, contemporary ink inscription to half-title, top edge gilt, original blue cloth gilt, spine darkened and rubbed at ends, small bumps to corners, 8vo (the first book with colour illustrations by Arthur Rackham), together with A Midsummer-Night's Dream, by William Shakespeare, London: William Heinemann, 1908, 40 tipped-in colour plates, occasional light spotting, original cloth gilt, some toning to spine, covers a little bowed, 4to, plus Irish Fairy Tales, by James Stephens, London: Macmillan & Co., 1920, 16 colour plates, advertisement leaf, some light spotting, original cloth gilt, rebacked, original spine relaid (darkened and a little rubbed), 4to, with 6 others illustrated including The Secret Garden, by Frances Hodgson Burnett, illustrated by Charles Robinson, 1911 and others by Arthur Rackham, Hugh Thomson etc

(9)

£300 - £500

605 **Reynolds (Frank, illustrator).** The Personal History of David Copperfield, by Charles Dickens, London, New York, Toronto: Hodder & Stoughton, circa 1920, 21 colour tipped-in plates with captioned tissue guards, pictorial endpapers, front free endpaper coming away from board, contemporary red gilt, some fading and marks, spine a little darkened, 4to, together with Aldin (Cecil, illustrator). Les Papiers Posthumes du Pickwick-Club, par Charles Dickens, Paris: Librairie Hachette & Cie, 1912, 24 colour plates with tissue guards, black and white illustrations throughout, limitation page signed in pencil by Cecil Aldin, book plate laid onto front pastedown 'M. Berline, 1913', top edge gilt, contemporary gilt vellum, some marks, 4to, in slipcase (short edges detached)

Limited edition, signed by Cecil Aldin, 237/250.

(2)

£100 - £150

606 **Robinson (Charles, illustrator).** The Sensitive Plant, by Percy Bysshe Shelley, 1st deluxe edition, London: Heinemann, [1911], decorative half-title and title page, eighteen tipped-in coloured plates, with tissue guards, other illustrations throughout the text, pictorial endpapers, top edge gilt, original cream vellum gilt, 4to

(1)

£150 - £200

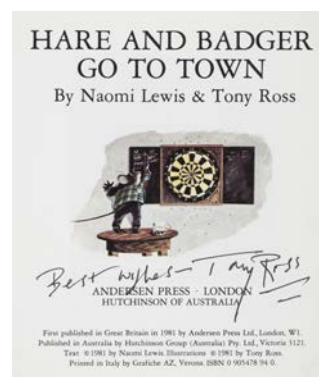


607 **Robinson (William Heath, illustrator).** A Song of the English, by Rudyard Kipling, Autograph Edition de Luxe, London: Hodder & Stoughton, [1909], 30 tipped-in colour plates, illustrations, occasional light spotting and offsetting to text, top edge gilt, modern morocco gilt, upper cover with original pigskin gilt upper cover trimmed and mounted to front cover, 4to

Autograph Edition de Luxe 14/50, signed by the author.

(1)

£400 - £600



Lot 608

608* **Ross (Tony, 1938-)**. Hare and Badger go to Town, original illustration, circa 1981, original watercolour illustration on artist's board, signed bottom right, 10 x 9 cm, mounted (20 x 18 cm), together with a signed copy of the book the original illustration was produced for, Hare and Badger Go To Town by Naomi Lewis & Tony Ross, London: Andersen Press, signed 'Best wishes Tony Ross' in black ink to title page, 19 x 14.8 cm
(2) £150 - £200



609 **Rupert Bear**. More Adventures of Rupert, [1937], The New Rupert Book, [1938], The Adventures of Rupert [1939], Rupert's Adventure Book, [1940], published by The Daily Express, all with colour illustrations throughout, all with previous ownership inscriptions to front pastedown, Adventures of Rupert with faded spine, all in original cloth-backed colour pictorial boards, 4to, together with Tourtel (Mary). Rupert Little Bear, More Stories, [1939], The Rupert Story Book, [1938], and Monster Rupert, [1931], published by Sampson Low, Marston & Co. Ltd, all with colour illustrations throughout, all with previous ownership inscriptions to front pastedowns, all in original pictorial boards, 4to, and thirty other Rupert the Bear titles, three of which are signed by John Harrold, fourteen of which are limited facsimile copies 1936-37, 1939-40, 1942, 1944, 1948, 1950-53, 1955, 1957-58, tall 4to
(37) £200 - £300



Lot 610

610 **Shadbolt (Sydney)**. A Moonbeam Tangle, illustrated by Joseph Bligh, 1st edition, London: Cassell, Petter, Galpin & Co., 1881, neat ownership inscriptions to half-title, wood-engraved illustrations, all edges gilt, original blue cloth gilt, very lightly rubbed, together with:

Corkran (Alice). Down the Snow Stairs: or, From Good-Night to Good-Morning, with sixty illustrations by Gordon Browne, 1st edition, London: Blackie & Son, 1887, half-title, wood-engraved illustrations by Gordon Browne, contemporary ownership inscription to head of title of Gladys Higginson, dated 1887, all edges gilt, original terracotta cloth gilt, very lightly rubbed (generally in bright condition), plus

Browne (Maggie). Wanted-A King; or, How Merle Set the Nursery Rhymes to Rights, with original designs by Harry Furniss, 1st edition, London: Cassell & Company, 1890, wood-engraved illustrations by Harry Furniss, gift inscription to recto of frontispiece dated 4th December 1891, top edge gilt, original gilt-decorated green cloth, a very good copy, and

Waghorne (Arthur). Through a Peer Glass, Winnie's Adventures in Wastemonster, Told by Arthur Waghorne, Drawn by David Wilson, 1st edition, London: Hodder & Stoughton, 1908, full-page monochrome plates and illustrations to text, early ownership inscription to front endpaper 'To the 'Ogre' with many pleasant memories. K.B.S., W.R.S., 29 Oct. '23', original pictorial cloth, rubbed, all 8vo, plus one other: Gerard W. Bancks, Adventures of Maralyn, no date [circa 1900], a group of juvenile titles in the style of Alice in Wonderland. Through a Peer Glass is a parody of Alice Through the Looking Glass, featuring a little girl named 'Winnie Churchill' and her adventures in the House of Parliament, 36pp., original pictorial printed wrappers, stitched as issued, slim 8vo
(5) £200 - £300



611 **Thomson (Hugh, illustrator)**. Our Village, by Mary Russell Mitford, London: Macmillan and Co., 1893, a few light spots at front, contemporary ownership inscription, all edges gilt, original cloth gilt, 8vo, together with Scenes of Clerical Life, by George Eliot, London: Macmillan and Co., 1906, colour plates and illustrations by Hugh Thomson, light toning to endpapers, original cloth gilt, 8vo, plus the Vicar of Wakefield, by Oliver Goldsmith, London & New York: Macmillan & Co., 1890, illustrations by Hugh Thomson, some light spotting, original cloth gilt, 8vo, with 4 others similar illustrated by Hugh Thomson, Charles Brock and others
(7) £200 - £300



612 **Todd (Barbara Euphan).** *Worzel Gummidge or The Scarecrow of Scatterbrook*, illustrated by Elizabeth Alldridge, 1st edition, London: Burns Oates & Washbourne Ltd, 1936, presentation inscription to front free endpaper dated Christmas 1936, contemporary red cloth with title and author in black, some watermarks, spine sunned, 8vo, together with 8 other titles in the series, all 1st editions, comprising: *Worzel Gummidge Again*, 1937 (with remnants of dust jacket, lacking endpapers); *More about Worzel Gummidge*, 1938; *Worzel Gummidge and Saucy Nancy*, 1947; *Earthy Mangold and Worzel Gummidge*, 1954; *Worzel Gummidge and the Railway Scarecrows*, 1955; *Worzel Gummidge at the Circus*, 1956; *Worzel Gummidge and the Treasure Ship*, 1958; and *Detective Worzel Gummidge*, 1963; all 8vo

(9)

£200 - £300



614 **Upton (Florence K.)** *The Adventures of Two Dutch Dolls and a "Golliwogg"*, 1st edition, London & New York: Longmans, Green & Co., [1895], colour illustrations, p. 45 torn in half (without loss), title detaching, a few other leaves loosening, some light stains and finger marks, endpapers a little toned, original cloth-backed pictorial boards, spine a little rubbed and faded, some edge wear and light dust-soiling, oblong 4to, together with 9 others in the series, 1st editions unless otherwise stated: *The Golliwogg at the Sea-Side*, 1898, *The Golliwogg's "Auto-Go-Cart"*, 1901, *The Golliwogg's Circus*, 1903, *The Golliwogg's Polar Adventures*, new edition, 1903, *The Golliwogg in War!*, new edition, 1903, *The Golliwogg in Holland*, 1904, *The Golliwogg's Desert Island*, [1906] and *The Golliwogg's Christmas*, 1907, plus *The Vege-Men's Revenge*, 1897, all in variable condition

(10)

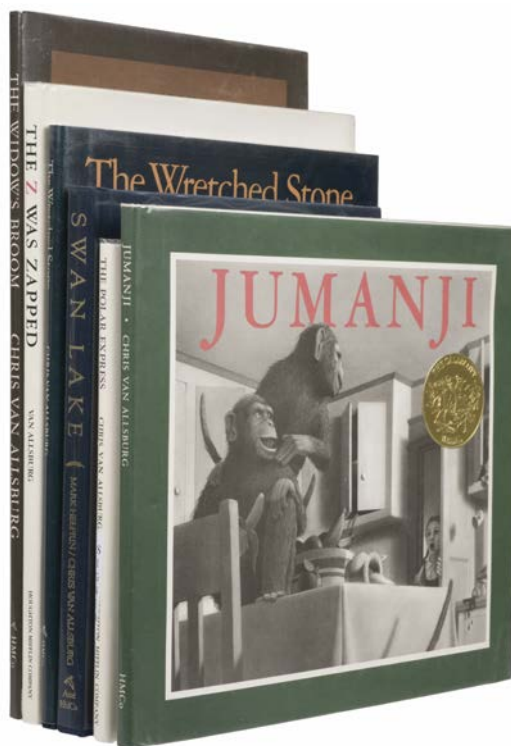
£300 - £400



613 **Underwood (Leon).** *Animalia or Fibs about Beasts*, engraved on wood and ensnared in verse by Leon Underwood, 1st edition, New York: Payson & Clarke, 1926, wood-engraved illustrations, including 20 full-page plates with light off-setting to facing leaf of text, pictorial endpapers with designs by Underwood, original black cloth lettered in green, with mounted woodcut illustration to upper cover, a little rubbed with minimal wear to extreme foot of spine and lower outer corners, in dustwrapper, a little soiled and chipped to edges, with some loss to lower outer corner of upper wrapper, near-detached along upper joint, and front flap detached, 4to

(1)

£150 - £200



Lot 615

615 **Van Allsburg (Chris)**. Jumanji, Boston: Houghton Mifflin Company, signed, 1981, signed to half-title, original green cloth with gilt title to upper board and spine, dust jacket, oblong folio, together with 5 other titles by Chris Van Allsburg comprising: *The Polar Express*, signed to half-title, dust jacket, original burgundy cloth with illustration in silver to upper board, title in silver to spine, 1985; *Swan Lake*, original blue cloth with pictorial label pasted to upper with gilt title, 1989; *The Z was Zapped*, signed to title-page, dust-jacket, 1987; *The Wretched Stone*, signed to title-page, dust jacket, 1991; and *The Widow's Broom*, signed to title-page, dust jacket, 1992, folio
(6) £300 - £500



616 **Wain (Louis)**. Father Tuck's Fairyland Picture-Building, containing *A Feast in Fairyland*, *A Frolic in Fairyland*, *Fun in Fairyland*. London: Raphael Tuck & Sons, Ltd., [1909], three colour lithograph jigsaws of cats, each with printed poem to verso (signed GCF), one or two minor marks to extremities, generally in very good condition, contained in original publisher's lidded box with pictorial upper cover printed in red and green, neatly restored, 365 x 215 mm
(1) £300 - £400



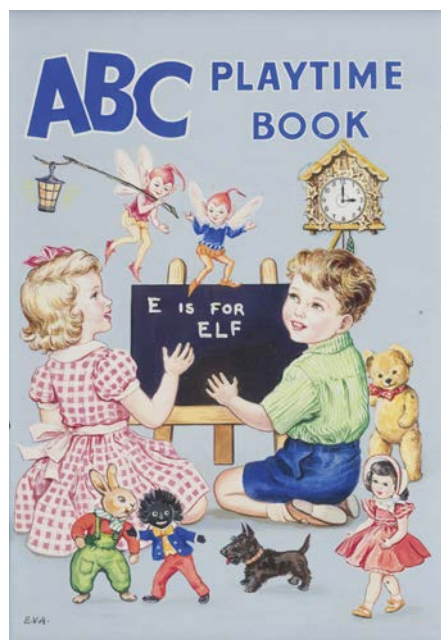
617 **Wain (Louis, illustrator)**. *Ping-Pong*, As seen by Louis Wain, Told by Clifton Bingham, [cover-title], London, Paris, New York: Raphael Tuck, [1903], 6 full-page colour illustrations, vignettes to text printed in red and black, first leaf partly detached, original pictorial wrappers, previous presentation inscription in pencil, and date 1904 in ink to upper wrapper, covers detached and split along spine (with remnants of old adhesive tape repair), oblong 8vo
(1) £200 - £300



618 **Wulff (Heinrich Wilhelm, illustrator)**. Charles Baudelaire. *Blumen des Bösen*, in deutsche verse übertragen von Graf Wolf von Kalckreuth, Leipzig: Insel-Verlag, 1907, decorative title page and six illustrations by Heinrich Wilhelm Wulff, top edge gilt, remainder rough-trimmed, original deluxe full vellum gilt, some soiling and discolouration, 8vo

Limited edition of 850 copies, this being one of the first 50 copies of the deluxe edition on laid paper, bound in vellum. The cover design is also by Heinrich Wilhelm Wulff. A few years earlier, Stefan George had translated Baudelaire's famous poem-cycle into German for the first time. Heinrich Wilhelm Wulff (1870-1958), a pupil of the painter Leopold von Kalckreuth, was a friend of his son Wolf and illustrated his translations of both Verlaine and Baudelaire.
(1) £150 - £200

ORIGINAL BOOK ILLUSTRATIONS



Lot 619



Lot 620



Lot 621

619* **Abbott (E.V., 1899-1980)**. ABC Playtime Book, original cover illustration, circa 1950, watercolour with gouache, showing front cover design, initialed E.V.A. to lower left, 28 x 19 cm mount aperture, framed and glazed (49 x 39 cm), together with an original illustration in watercolour and gouache showing Mary Poppins, Beauty and her three godmothers, Bambi, Lady and the Tramp and Thumper, 31.5 x 28 cm mount aperture, framed and glazed (51.5 x 47 cm), plus two illustrations of Winnie the Pooh by Gretel Parker, both signed and in individual card mounts, (47 x 38.5 cm), and My Washing Day, circa 1950, 22 x 18 cm mount aperture, framed and glazed (40 x 34.5 cm)

(6)

£200 - £300

620* **Ayrton (Michael, 1921-1976)**. "My coat can walk", 1945, pencil on off-white wove paper, artist's signed presentation inscription to lower left corner, 'Fro John Arlott. "My coat can walk." Michael Ayrton, 17/12/45', a little dampstaining to blank lower and left margins, 31 x 24 cm (12 1/4 x 9 1/2 ins), framed and glazed

Provenance: From the estate of John Arlott, OBE (1914-1991), English journalist, author and cricket commentator.

After being invited to make a public radio address to George VI on VE Day, 1945, John Arlott attracted the attention of the BBC, and of the poet John Betjeman, who became a mentor for Arlott's poetic ambitions. Arlott subsequently joined the BBC as the Overseas Literary Producer the following year. He was asked by the Head of the BBC Overseas Service, Donald Stevenson, to commentate on the warm-up games of India's tour of England in 1946. Subsequently, he was invited to continue to commentate on further matches, including the Test matches, initiating a 34-year career as a cricket commentator for the BBC.

This surreal drawing made at the end of 1945 by Arlott's friend, and shortly before Arlott's cricket commentary career began, features a Gogol-style overcoat, which can equally be read as a cricket umpire coat.

(1)

£300 - £500

621* **Ayrton (Michael, 1921-1976)**. Illustration for *The Duchess of Malfi*, by John Webster, c. 1944, lithograph on laid paper, titled, signed and dated by artist in pencil to lower margin, "Malfi" Act III. Scene II. / Michael Ayrton . 44', 22 x 12.5 cm, framed and glazed

Provenance: From the estate of John Arlott, OBE (1914-1991), English journalist, author and cricket commentator. Arlott and Ayrton were close friends, collaborating on the book *Claustentum* (Cape, 1946).

(1)

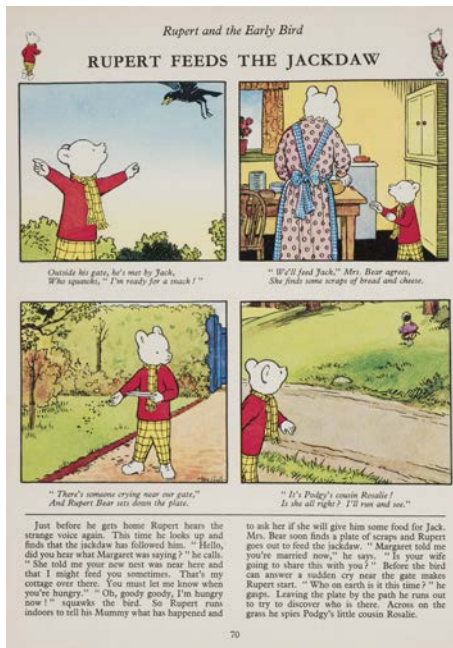
£150 - £200



622* **Belcher (Bill, illustrator)**. Murdo, 64 original illustrations, circa 1983, comprising one watercolour and gouache showing the front cover design of Graham riding on Murdo above the sea; and 63 monochrome pen, ink and wash illustrations showing Murdo the dragon and Graham and their ensuing adventures, some with finished design in pencil, some similar designs, each with page number in pencil to upper corners, a couple with notes in pencil, various sizes, largest 23.5 x 36 cm mount aperture, framed and glazed (42.5 x 54 cm), together with a copy of the book and dust-jacket, title page signed by the illustrator

(a folder)

£150 - £200



624* **Birmingham (Christian, 1970-)**. The Mechanicals, from *Midsummer Night's Dream*, 2014, pastel on paper, signed and dated to lower left, 68 x 51 cm mount aperture, framed and glazed (78 x 61.5 cm), together with a copy of the book for which the illustration appeared *Midsummer Night's Dream* by William Shakespeare, illustrated by Christian Birmingham, Great Britain: Books Illustrated Ltd, 2014, signed and numbered 136/450 in pencil by the illustrator to limitation leaf, green cloth with gilt decoration, 33.5 x 21 cm, housed in matching slipcase (2) £150 - £200

623* **Bestall (Alfred Edmeades, 1892-1986)**. *Rupert and the Jackdaw*, circa 1958, pen and ink drawings, showing two sequential scenes comprising: Rupert the Bear feeding the birds, and then Rupert turning to look over at someone walking away in the distance, first scene signed by Bestall lower right, 9 x 20.8 cm, mounted, framed and glazed (27 x 38 cm), together with *Rupert and the Jackdaw*, storyboard, circa 1971, watercolour scenes on artist's board with acetate outline overlay, storyboard containing four sequential scenes, including Rupert looking up at a black bird, then Rupert talking to his mother in the kitchen, etc., each 9 x 10 cm, overall 22.3 x 21 cm, in card mount (32.5 x 30 cm), plus a small pictorial card with a printed image of Rupert and his friends, page 2 with a printed A.E. Bestall address label, and manuscript note in black ink dated 27.2.'84 'Dear Anne, Thank you for forwarding the attractive letters + press photo from 'Dusty' Wiker(?) + family. It is rejuvenating to get such confirmations that the Rupert of long ago has a continuing appeal to to-day's youngsters as well as to their parents. I trust you can do something to complete their collection of annuals! Every good wish Alfred E Bestall', in envelope addressed to Ms Anne C. Excell, and *Rupert and Friends*, 1966, a pen and ink drawing on watermarked lined paper by Bestall, showing Rupert sitting on the top of a fence with four other characters (Bill Badger, Algy Pug, Willie Mouse, and Lily Duckling), sitting or standing near the fence flying paper airplanes, signed and dated in blue ink to lower right, overall browning (from adhesive layer?), 12.6 x 16 cm, mounted, framed and glazed (28.5 x 31 cm) and three *Rupert Daily Express* annuals, 1960, 1971 & 1963, various condition, 4to, plus **Harrold (John, 1947-)**. *Rupert and Friends*, circa 1980, watercolour scenes on artist's board with acetate outline overlay, storyboard containing four sequential scenes, including: Rupert waving to Bill Badger over his garden gate; Rupert holding a blue ball, looking at his friends and pointing to a figure in the distance, handwritten 'Best Wishes! John Harrold.' in red to upper margin, 23 x 21 cm, mounted, framed and glazed (31 x 29.5 cm)

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

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

(9) £300 - £500



625* **Cartoons**. A collection of approximately 900 original cartoons, circa 1960-80, pen and ink, a few with wash, by various artist's including: Eric Burgin, Gren Jones, Brian Platt, Roger Goffe, Limpett, Tony Daniells, Wimsey, Cyril Alfred Jacob (Chic), Ian Heath, Bernard Cookson, P. Martin and Ken Whelan, titles including: *Just One Thing - Ref; ...And How Long Have You Been Afraid of Meeting People?; ...I'm Going out to Mingle!; I'm beginning to get cheesed-off with this rat-race, If you don't give me brandy on prescription, I shall just have to change doctors!; Can't we go by plane?; Vacuum Chimney Sweep; I'm afraid your days of the twist are over, Mr Brown; It runs on tea!; I feel wonderfully uncomfortable, thank you!;* mostly signed, majority with typed or manuscript captions to lower margin, some with Kingleo Studios Ltd stamp, and/or artist's own stamp to verso, various sizes, largest 28.7 x 24 cm (4 small cartons) £200 - £300



626* Dominguez (Ángel, 1953–2021). Las Mil y una Noches [Arabian Nights], circa 2006, watercolour on watermarked 'Montval Canson' paper, showing the original illustration used on the front of the dust-jacket and as the third plate in the book, monogram to lower left, 32 x 25 cm mount aperture, framed and glazed (55 x 46.5 cm), together with a copy of the book in dust-jacket, text in Spanish, with presentation inscription from author to half-title page, 8vo, compliment slip signed by author loosely enclosed (3) £100 - £150



628* Furniss (Harry, 1854–1925). Charles Dickens giving a public reading, c. 1930, pen and ink with pencil on wove paper, signed lower right, 28 x 17 cm, framed and glazed

Provenance: From the estate of John Arlott, OBE (1914–1991), English journalist, author and cricket commentator. (1) £100 - £150



627* Firmin (Peter). Ivor the Engine, 22nd September 1983, watercolour on artist's board, signed in pencil underneath title vignette, original illustration for Pippin Comic printed for 22nd September 1983 edition, showing four colourful panels containing a sequential story, some publisher's marks to blank margins, 54.5 x 40 cm (1) £70 - £100



629* Grahame-Johnstone (Anne, 1928–1998). The Shepherds are Listening to the Good News, gouache on buff paper, 34.5 x 55 cm mount aperture, framed and glazed (67 x 87.5 cm), Chris Beetle label to verso, together with Grahame-Johnstone (Anne, 1928–1998) and Grahame-Johnstone (Janet, 1928–1979). Two Little Dicky Birds, gouache on artist's board, 32 x 26 cm, handwritten label and title in white chalk to verso, plus another by the same artist's showing a girl floating on a cloud, wearing a white nightie with red silk ties around her short cuffs, looking up at a bright star, 31 x 25.5 cm mount aperture, framed and glazed (51.5 x 44.5 cm)

The Shepherds are Listening to the Good News is an original illustration for *Another Book About Jesus*, London: Deans, 1972, page 5–6, and *Dean's Gift Book of Bible Stories*, London: Dean, 1974, pages 5–6.

Two Little Dicky Birds is an original illustration for *Dean's New Gift Book of Nursery Rhymes*, published by Dean and Son, 1971. (3) £400 - £600



Lot 630

630* **Kennedy (Albert Ernest, 1883-1963)**. Peter Pan, circa 1944, watercolour, comprising 10 illustrations on 4 sheets, including three storyboards, showing Nana looking after Michael, Peter Pan stealing a seagull's nest, Wendy making all the boys tea, Peter Pan surrounded by lions, and Peter Pan sitting at the end of Wendy's bed, etc., together with an illustration by Kennedy of Thumbelina, watercolour on card, circa 1945, various sizes, largest 26 x 18.5 cm mount aperture, all uniformly framed and glazed (largest, 45 x 37.5 cm)

(5)

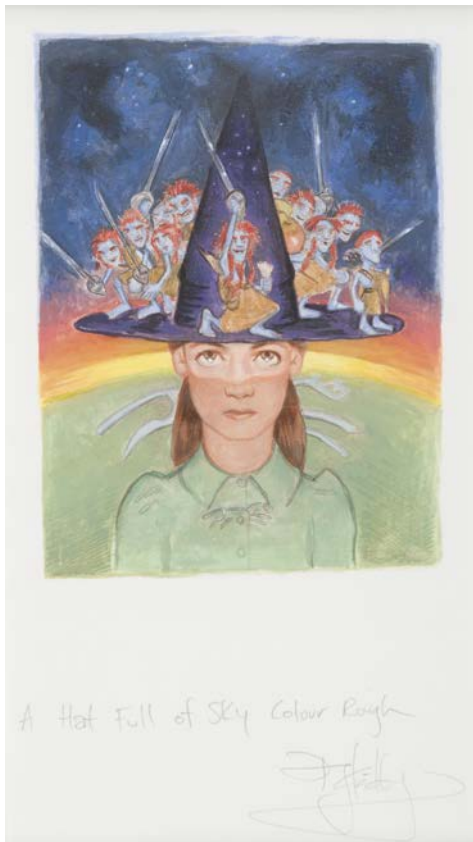
£300 - £500

631* **Kidby (Paul, 1964-)**. A Hat Full of Sky, colour rough, 2004, watercolour with traces of pencil, titled and signed in pencil to lower margin, 14.5 x 11 cm, together with a copy of the book with dust-jacket for which the illustration was produced, A Hat Full of Sky, by Terry Pratchett, Great Britain: Doubleday, 2004, signed in black by Paul Kidby to half-title page, 8vo

'Paul Kidby was Terry's illustrator of choice and is a member of the Order of the Honeybee, a group of people entrusted by Terry, before his death, to keep his legacy alive and true to his vision.' - source: paulkidby.com

(2)

£500 - £700



Lot 631



632* **Postman Pat**. A group of 32 original drawings by Joan Hickson on 9 storyboard sheets, circa 1983, pen on card or thick paper, all but two boards depicting the black and white cat Jess, all showing various scenes with different characters including Postman Pat, Ted Glen, Granny Dryden, Mrs Goggins, Miss Rebecca Hubbard, Alf Thompson, etc., publisher's notes to blank margins, largest 53 x 37.5 cm, together with Doyle (Richard). In Fairyland, three colour lithographs published in London by Longmans et al, circa 1870, two with some spotting, all in card mounts, largest 23 x 46 cm

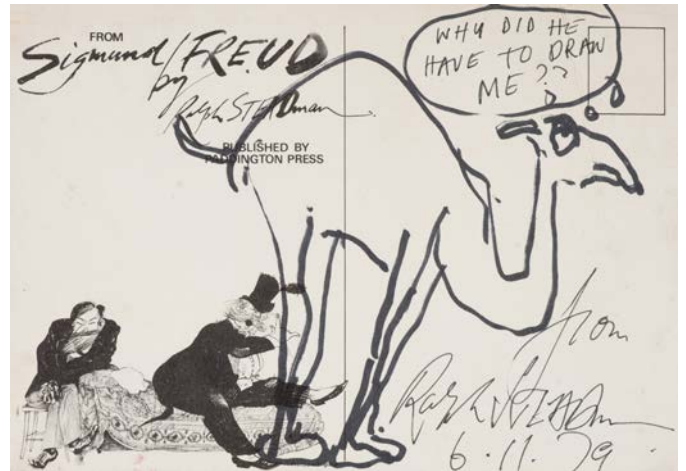
(12)

£100 - £150



633* **Sandys (Winifred, 1875-1944)**. A group of 17 original watercolour postcards of Canterbury Tales characters, after illustrations from the Ellesmere MS., circa 1900, well-executed watercolours on plain white postcards, some light soiling, nine with narrow coloured border to edge, all but three with titles in black manuscript to lower margin, including: *The Shipman, The Friar, The Pardoner, The Doctor of Physic, The Nun's Priest, The Serjeant at law, etc.*, printed postcard details of Reeves' Whatman Post Card with divided backs to versos, all unused

From the library of Anthony Crane, grandson of Walter Crane and son of Lionel Crane and Winifred Sandys. Winifred was the daughter of Frederick Sandys and an artist herself, and it is Anthony Crane who has identified the watercolours as his mother's work, which are all unsigned. The characters depicted on the postcards are Chaucer (frontispiece, from the Harleian MS.), The Monk, Friar, Summoner, Pardoner, Parson, Serjeant-at-Law, Manciple, Doctor of Physic, Canon's Yeoman, Clerk, Franklin, Miller (with duplicate on tracing paper), Reeve, Merchant, Shipman, Cook and Wife of Bath (17) £150 - £200



634* **Steadman, Ralph, (1936-)**. An original illustrated postcard, 6th November 1979, pen and ink on a preprinted 'From Sigmund Freud by Ralph Steadman, published by Paddington Press' postcard, showing an original illustration of a camel with a thought bubble 'Why did he have to draw me??' to the verso, signed and dated 6.11.79, vertical crease to upper right edge, 13.5 x 19.5 cm (1) £100 - £150



635* **After John Tenniel (1820-1914)**. An original pen and ink illustration of characters from *Through the Looking Glass*, and what Alice Found There, by Lewis Carroll, circa 1875-80, pen and brown ink on paper, laid down on card, showing various characters based on the illustrations for the published book, including: Alice going through the Looking Glass, Jabberwocky, Humpty Dumpty, Mad Hatter with his leg chained to a stone column, two Chess men, Red King and Red Queen, The White Knight, speaking Roses, Bread-and-butter-fly, the Carpenter, Oysters, Tweedledum, a Tove, messenger dressed in rabbit ears, the Unicorn, aged aged man, leg of mutton, frog, bottles with plates for wings and forks for legs, sleeping King, etc., all formed into a single montage, small brown mark to upper edge, some light spotting, 21.6 x 30.3 cm, in card mount (37 x 43.5 cm)

A fine pictorial montage of characters from *Through the Looking Glass*, and *What Alice Found There*, taken from John Tenniel's illustration to the book. The highly anticipated second book from the Alice series was first published in December 1871 and quickly became a popular children's book. (1) £700 - £1,000



Lot 636

636* **Vink (Luke, 1961-)**. South of the Sticky Water, from *The Jungle Book*, 2015, oil on canvas, signed to lower left, 68.5 x 48 cm mount aperture, framed (85.5 x 66 cm), together with a copy of the book for which the illustration appeared *The Jungle Book*, by Rudyard Kipling, illustrated by Luke Vink, Great Britain: Books Illustrated Ltd, 2014, signed and numbered X of 200 in pencil by the illustrator to limitation leaf, red crushed morocco with gilt decoration, 30 x 29.5 cm, housed in matching red cloth presentation box (2) £200 - £300

637* **Wheelhouse (Mary Vermuyden, 1868-1947)**. Four original illustrations, circa 1910, pen, ink & watercolour, comprising two scenes from *Slow Coach* by Edward Verrall Lucas, London: Wells Gardner, Darton & Co. Ltd., 1910, including "Gregory, having given Moses a lump of sugar declined ever again to wish for a motor caravan" illustration Chapter 5, and "Jack was very sullen. 'It's awful rot' he said, 'You ought to be vegetarians if you talk like that. But we'll let him go'" both signed in a scroll to lower left, together with two further illustrations from Mary Wheelhouse, including *They were on their way to the round pool*, Book 1, Chapter 5, and another showing a young girl attending to an injured dog, some spotting, all 23 x 17 cm mount aperture, framed and glazed, (42 x 30.5 cm) all with modern handwritten labels with title and chapter to verso (4) £200 - £300



Lot 637



638* **Woodruff (Una, 1951-)**. Catwitch, 1983, pen, ink and watercolour, original illustration of *Catwitch* by Una Woodruff to verso of free front endpaper, signed *Best Witches Una Woodruff*, published by A Dragon's World Ltd, slim 4to, together with a signed copy of *Amarant*, compiled by Una Woodruff, Surrey: A Dragon's World Ltd, 1981, signed to free front endpaper 'with *Best Witches Una Woodruff*', slim 4to (2) £100 - £150

VINTAGE GAMES



639* **Child's Nursery Rhyme Table.** A bentwood table with poker work showing Struwwelpeter and other children's characters, circa 1920, a walnut table with pokerwork to the edge of the table top, showing various children's characters including Struwwelpeter, Hansel and Gretel, Puss in Boots, etc., table top partly sunned, table top 38 x 59 cm, height 47 cm

(1)

£100 - £150



640* **Dismal Desmond.** A velveteen Dismal Desmond, Dean's Rag Book Company, circa 1926, an early standing Dismal Desmond, of printed velveteen, with pink felt tongue, and contemporary green (but faded to gold) silk neck ribbon (fraying), one side of neck with printed trademark symbol above 'Dismal Desmond', the other side with 'Made in England [indistinct letters] 27' above 'By Dean's Rag Book Co. Ld.', under the neck with 'USA patent 15.2.27', the stomach with 'Regd. Design No. 727376', one tiny hole, 1 or 2 very small threadbare patches, height 12.5 cm (5 ins), length 18 cm (7 ins), together with an early velveteen cat, circa 1905, seated, with red neck ribbon secured with a sequin, height 11 cm (4.25 ins)

(2)

£150 - £200

641* **Dolls' Clothes.** A group of dolls' clothes and accessories, 19th/20th century, including: 6 pairs of shoes; a bonnet trimmed with swansdown; a cream grosgrain silk coat; a Little Red Riding Hood cloak; several dresses; 2 bodices; 2 wool undershirts; a few muffs and hats; and a number of underclothes, various sizes and condition, together with a doll, circa 1908, 46 cm high, plus a small quantity of miniature nursery china, comprising a 22-piece enamel tea service, circa 1890, a 5-piece lustreware set, 4 embossed glass dishes, and a ceramic cup and 3 saucers (a carton)

£100 - £150

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

Provenance: The Private Collection of Thomas & Greta Schuster.

(7)

£200 - £300



Lot 641



Lot 642



Lot 643

643* **Jigsaw.** Silk and Its Manufacture, Liverpool: Philip, Son and Nephew, circa 1865, large wooden dissected jigsaw puzzle, approximately 103 pieces, with nine chromolithographed illustrations showing the procedures for the production of silk, dusty, some rubbing and staining (mainly towards edges), 3 lugs missing, few small areas of surface loss, 48 x 57.5 cm, original illustration sheet (many adhesive tape repairs) and original illustrated wooden box sliding lid [lacking box], 26 x 20 cm, together with: The Horse and Its Uses to Man, [Liverpool: Philip Son and Nephew], circa 1865, large wooden dissected jigsaw puzzle, approximately 77 pieces, with chromolithographed illustration, approximately 59 x 48 cm, one lug missing (not assembled and checked for condition), original illustration sheet (many adhesive tape repairs), original illustrated wooden box sliding lid [lacking box], 26 x 20 cm, plus: Peacock's Improved Double Dissection, Geography: Europe, London; William Peacock, circa 1870, double-sided wooden dissected jigsaw puzzle, approximately 46 pieces, hand-coloured lithographed illustrations on each side: a map of Europe by George Philip & Son of London & Liverpool, and a scene from Cinderella, no losses, not checked for condition otherwise, approximately 27 x 32.5 cm, original mahogany box with illustrated sliding lid, 23 x 18 x 4 cm, with 3 further wooden jigsaw puzzles (two double-sided), including another by Peacock: Events from English History, circa 1857, also a Victorian percussion pocket pistol (hidden in an 1836 book), 4 mid-20th century children's games: Menagerie Grand Parade, by Chad Valley, Ludo (original box with pieces plus board), 2 copies of Sorry (each with original box of pieces plus board), and 4 modern jigsaws of the Great Exhibition (15) £200 - £300



644* **Optical Toy.** A series of six pen & ink drawings of anthropomorphic cats forming a shade for illumination, circa 1870s, of lampshade form, composed of 6 pink cardboard segments, each with a sepia pen and ink drawing of anthropomorphic cats on translucent cloth, scalloped edge, some soiling to the cardboard, height 21.5 cm, diameter 44 cm, together with a similar segmented shade of elaborately pierced pink cardboard, backed with pink tissue paper, the segments sewn together with red wool, scalloped edge with some minor damage, height 22 cm, diameter 47 cm, both housed when folded between a pair of contemporary pear-shaped red velvet covers, each with a matching design of grapes and vine leaves, one cover with the design partly worked in seed beads and faux pearls, each cover with white metal handle to top edge, 27.5 x 20.5 cm

A most unusual optical object, the anthropomorphic drawings including cats at a spinning wheel, cats stealing a string of sausages, and cats pouncing on a mouse.

(1)

£150 - £200

PRIVATE PRESS



645 **Eragny Press.** *The Descent of Ishtar* by Diana White, Hammersmith: Eragny Press, 1903, *double-page floral border printed in green at front (designed by Lucien Pissarro), incorporating wood-engraved illustration by Ester Pissarro after Diana White, decorated initials in red (designed by Lucien Pissarro), circular printer's woodcut device at end, untrimmed, original patterned boards, with small paper title label to upper cover, 8vo*

Limited edition of 226 copies.

Tomkinson 23.

(1)

£300 - £400



Lot 646

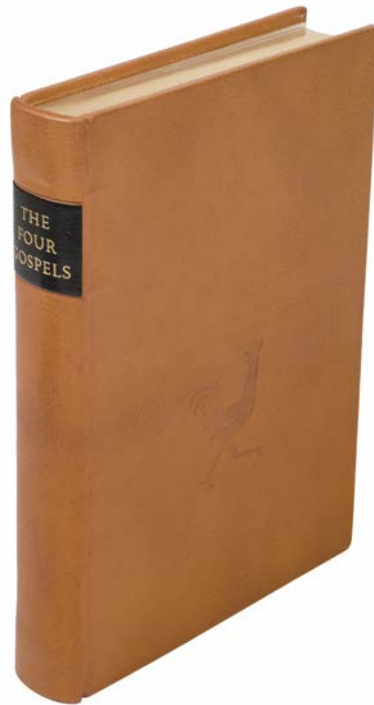
646 **Essex House Press.** *The Book of Common Prayer, and Administration of the Sacraments...* [London: for Eyre & Spottiswoode by C.R. Ashbee at Essex House Press, 1901], *wood engraved frontispiece, pictorial title page, numerous illustrations and ornamental initials by W.H. Hooper and Clemence Housman, printed on hand-made paper, edges untrimmed, original brown quarter morocco over thick oak boards (binding designed by Miss A. Power, bound by the Guild of Handicraft), woven leather straps and metal clasps, folio*

Limited edition 312/400.

The largest, most elaborate and most expensive production by Ashbee at Essex House Press. The edition was limited to 400 copies (regular copies on hand-made paper sold for 12 guineas), with 10 copies on vellum of which the first copy was pulled for Edward VII in whose name this work was produced, five for England and four for America.

(1)

£200 - £300



647 **Golden Cockerel Press.** *The Four Gospels of the Lord Jesus Christ, according to the authorized version of King James I, with decorations by Eric Gill, printed and published at the Golden Cockerel Press, MCMXXXI, Wellingborough: Christopher Skelton, 1988, monochrome illustrations, printed on T.H. Saunders mould-made all rag paper, top edge gilt, remainder untrimmed, with minor spotting to fore-edge, original brown morocco by Zaehnsdorf, black morocco label to spine lettered in gilt, cockerel blindstamped to upper cover, folio, in original slipcase*

Limited edition 6/80, from a total edition of 600.

(1)

£500 - £800



Lot 648



Lot 649



Lot 650

648 **Golden Cockerel Press.** The Golden Cockerel Mabinogion. A new translation from the White Book of Rhydderch and the Red Book of Hergest by Gwyn Jones and Thomas Jones, limited edition, London: Golden Cockerel Press, 1948, 20 full-page wood-engravings by Dorothea Braby, top edge gilt, original half morocco by Sangorski & Sutcliffe, upper cover with Celtic design in gilt, slipcase, folio, limited edition 427/550, together with Shakespeare's Pound: Illuminated Cantos, Nacogdoches, Texas & London: LaNana Creek Press/Scolar Press, 1999, titles and initials printed in red, illustrations, original morocco-backed boards, slipcase, folio, limited edition 126/210, signed by Omar Pound and Charles Jones, plus **Compton Press.** Behind Us All, by Taylor McCall, Compton Chamberlayne, 1970, hand-coloured illustrations, original half morocco (spine faded), slipcase (partially faded and rubbed), folio, limited signed edition 36/300, with 3 others: Pictor Ignotus Fra Lippo Lippi Andrea del Sarto, by Robert Browning, Golden Cockerel Press, 1925, limited edition 286/360, Nightingales. Poems: 1985-1996, by Francis Warner, Libanus Press, 1997, limited signed edition 7/500, and Areopagitica. A Speech of Mr John Milton for the Liberty of Unlicensed Printing to the Parliament of England, Rampant Lions Press limited edition of 400 (ex-libris with shelf numbers, labels etc) (6) £300 - £400

649 **Inky Parrot Press.** Candide, by François Marie Arouet de Voltaire, translated by Richard Aldington, Oxford: Inky Parrot Press, 1985, illustrations by Wilton Priestner, prospectus loosely inserted, original illustrated boards (some fading to spine), slipcase (a few light spots), folio, limited signed edition 78/360, together with **Previous Parrot Press.** Winchelsea, Rye & 'Denis Duval'. With drawings from Abbeys & Castles both chapters in 'English Hours' by Henry James, Church Hanborough: Previous Parrot Press, 1991, illustrations by Rigby Graham, original pictorial boards, folio, limited signed edition 63/192, plus **Old Stile Press.** Benedicite Omnia Opera, Llandogo: Old Stile Press, 1987, illustrations by Alyson MacNeill, original cloth-backed pictorial boards, slipcase, folio, limited signed edition 202/225, with other private press including 103 Not Out. David Gentleman's Stamps, by Brian Webb, Fleece Press, 2022, limited edition, one of 330 copies, Woodcuts and Words, Previous Parrot Press, 1994, limited signed edition of 242 (this copy unnumbered), Nightingales. Poems: 1985-1996 by Francis Warner, Libanus Press, 1997, limited signed edition 262/500, Songs of a New Taliesin, by Peter Abbs & Nicolas Parry, Tern Press, 1979, limited signed edition 38/90, The Mad Hatter's Tea Book, by Matt Ceolin, Corosae Vespes Press, 1999, limited signed edition 25/25, and Dearest Sydney, Fleece Press, 1991, limited edition, one of 220 copies, and Miniature Folio of Private Presses, 1960 (21) £300 - £400

650 **Peake (Mervyn, illustrator).** Peake's Alice. Mervyn Peake's Drawings. Alice's Adventures in Wonderland & Through the Looking Glass, by Lewis Carroll, limited edition, Marlborough: Libanus Press, [2001], illustrations, leaflet contained in rear pocket, suite of plates loosely contained in matching cloth portfolio, both housed in original solander box, folio

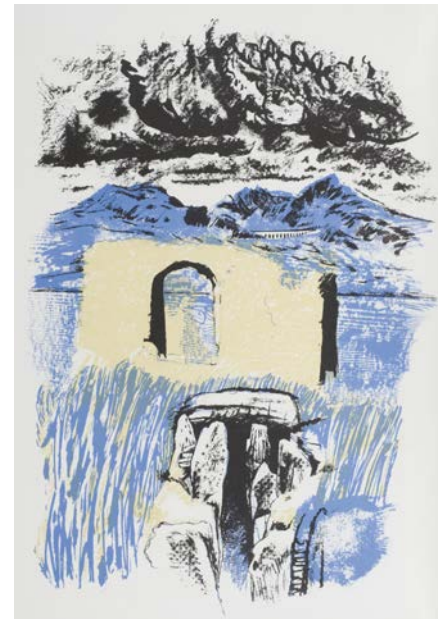
Limited edition 27/60 special copies, from a total edition of 280. (1) £200 - £300



Lot 651



Lot 652



Lot 653

651 **Peake (Mervyn, illustrator).** *The Rime of the Ancient Mariner*, by Samuel Taylor Coleridge, limited edition, Marlborough: Libanus Press, 2003, full-page illustrations by Mervyn Peake, leaflet housed in rear pocket, additional suite of plates, loose as issued in separate cloth portfolio, both contained in original solander box, folio

Limited edition 29/50 special copies, from a total edition of 190.

(1) £200 - £300

652 **Pendomer Press.** Edward Bawden, by Douglas Percy Bliss, Godalming: The Pendomer Press, 1979, colour and monochrome illustrations, prospectus for the work and exhibition invitation loosely inserted, top edge gilt, original morocco-backed boards, with a colour lithograph 'Nekayah, the Prince and Imlac in Cairo', titled in pencil and signed by Edward Bawden contained in separate portfolio wrapper, both contained in original slipcase, 4to

Limited edition 8/200.

(1) £200 - £300

653 **Tern Press.** A Shropshire Lad, by A. E. Housman, Market Drayton: Tern Press, 1990, wood-engravings by Nicholas Parry, original cloth-backed boards, one or two small marks, large 8vo, limited signed edition 30/225, together with *The Prize*, by Mary Webb, Tern Press, 1985, colour illustrations, original illustrated boards, contained in solander box, 8vo, limited signed edition 10/24 special copies, from an overall edition of 100, plus *Love Will Find Out a Way*, from Percy's *Reliques of Ancient English Poetry*, Tern Press, 1998, colour lithographs, original cloth-backed boards, a little light fading, folio, limited signed edition 81/90, plus others by the Tern Press, etc., including *Winter*. Translated from *Early Welsh* by Bill Griffiths, 2000, limited signed edition 5/45, *Thoughts on the Migration of Birds*, by Richard Jefferies, 1999, limited signed edition 26/95, *Mathew Arnold*. *The Scholar Gypsy*, 1996, limited signed edition 26/60, and *The Phoenix*, translated by Bill Griffiths, 1998, limited signed edition 13/95

(22) £200 - £300



654 **Vale Press.** *The Parables from the Gospel*, London: printed by the Ballantyne Press for the Vale Press, 1903, 10 wood-engravings by Charles Ricketts, a little light marginal toning to a few leaves, 'Special Notice' leaflet relating to the winding up of the Vale Press loosely inserted, previous owner signature of E. P. Williams, original limp vellum, stains to upper cover, 8vo, limited edition, one of 300 copies printed, together with *Notes on the Eragny Press*, and a *Letter to J. B. Manson*, by Lucien Pissarro, edited with a supplement by Alan Fern, Cambridge: privately printed by CUP, 1957, colour and monochrome illustrations, original boards, 8vo, limited edition of 500

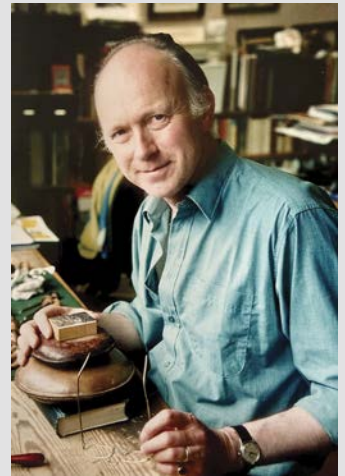
(2) £200 - £300

THE ENGRAVER'S ART: PRIVATE PRESS EDITIONS FROM THE SIMON BRETT COLLECTION

The wood-engraver and illustrator Simon Brett (1943–2024) is widely acknowledged as one of the finest exponents of the art of wood-engraving, who fostered the revival of wood-engraving as a fine art form in the late 20th century. His art is characterised by fine detail, meticulous craftsmanship, imaginative invention and emotional drama.

Simon studied painting at St. Martin's School of Art from 1960 to 1964, and his fine art training informed all of his output as an illustrator. He taught drawing and printmaking at Marlborough College from 1971 to 1989, and wrote several books and many essays on the history and practice of his art, including *An Engraver's Globe: Wood-Engraving World-Wide in the Twenty-First Century* (Primrose Hill Press, 2002). A major survey of his work entitled *An Engraver's Progress. Simon Brett, Fifty Years of Wood-Engraving, A Catalogue of Wood Engravings 1961–2013* was published in 2013.

He illustrated more than sixty books, including the *Reader's Digest Bible* (1990), the award-winning *Pericles, Prince of Tyre* for Barbarian Press (2011), and the Folio Society editions of *Middlemarch*, *Meditations of Marcus Aurelius*, *Legends of the Ring* and *Legends of the Grail*. He was Chairman of the Society of Wood Engravers from 1986 to 1992. Throughout his career, he corresponded with and encouraged engravers worldwide.



655 **Barbarian Press.** Contemporary Wood Engraving in North America, Introductory Essays by Patricia Ainslie & Paul Ritscher, Mission: Barbarian Press, 1994, *mainly monochrome wood-engravings throughout, printed from the original blocks, errata slip, bookplate of Simon Brett to front pastedown, original cloth-backed patterned boards, large 8vo, in publisher's slipcase, VG*

Limited edition 54/250, from a total of 430 copies.

(1)

£600 - £800



656 **Barbarian Press.** Gerard Brender à Brandis, a selection of wood engravings, with an introduction by the artist, Endgrain Editions One, Mission: Barbarian Press, 2000, *monochrome wood-engravings throughout, printed from the original blocks, quarter-bound in Japanese silk and patterned paper, large 8vo, minimal fading to spine, limited edition of 200, together with: Abigail Rorer, a Selection of Engravings, with an Introduction by the artist, Endgrain Editions Two, Mission: Barbarian Press, 2001, monochrome and two hand-coloured wood-engravings, printed from the original blocks, quarter-bound in Japanese silk and patterned paper, large 8vo, minimal fading to spine, limited edition of 210, plus Peter Lazarov, a selection of engravings, with an introduction by the artist, Endgrain Editions 3, Mission: Barbarian Press, 2003, monochrome wood-engravings throughout, printed from the original blocks, bookplate of Simon Brett to front pastedown, original cloth-backed patterned boards, folio, limited edition of 195, all VG*

(3)

£400 - £600



661 **Cleverdon (Douglas)**. The Engravings of David Jones. A Survey, London: Clover Hill Editions, 1981, mounted portrait frontispiece, wood-engravings and copper-engravings, wood-engravings mostly printed from the original blocks, printed by the Rampant Lions Press of Cambridge for Clover Hill Editions, on mould-made Arches paper, bookplate of Simon Brett to front pastedown, edges untrimmed, original terracotta cloth, with green morocco gilt labels to upper cover and spine, slight spotting to fore-edges, large 4to, VG

Limited edition 22/260 on Arches. Includes a note from the publisher Douglas Cleverdon to Simon Brett dated 1981, loosely inserted at front.

(1) £300 - £500

662 **Delos Press**. Existentialists and Mystics, by Iris Murdoch, Delos Press, 1993, cloth-backed marble boards, 8vo, VG, limited edition 22/100, from a total of 500, signed by Iris Murdoch, together with:

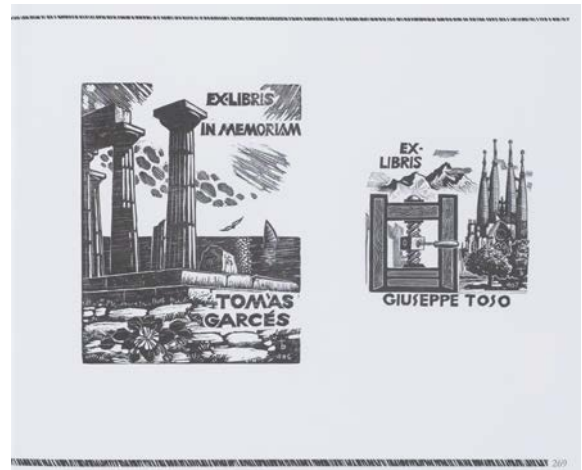
Libanus Press. The Rime of the Ancient Mariner, by Samuel Taylor Coleridge, illustrated by Mervyn Peake, Libanus Press, 2003, full-page illustrations by Mervyn Peake, leaflet housed in rear pocket, publisher's red cloth, gilt title to upper board and spine, folio, VG, limited edition 76/190, plus

Rampant Lions Press. Miscellany 2, A new collection of work completed or projected, or done to display types and pictures, printed at the Rampant Lions Press by Sebastian Carter, 1998, compendium of types and papers, bound in 'Four Quartets' paste paper, limited edition of 245, this being one of 20 special copies numbered IV/XX, illustrations by Clare Melinsky and Simon Brett signed by the artists, printer's Swan House illustration hand-coloured and signed by Sebastian Carter, 8vo, VG, in slipcase, and other private press publications including A Country Boy, Seven short stories by Ronald Blythe, illustrated by Nicholas Parry, Tern Press, 2004, limited edition 26/65, signed by Nicholas and Mary Parry, autograph letter from Mary and Nicholas Parry to Simon Brett dated June 10 2004 loosely inserted, December, by Eleanor Cooke, wood engravings by Peter Reddick, Redlake Press, 2003, limited edition 72/150, Margaret Pilkington 1891-1974, Hermit Press, 1995, limited edition 91/200, Bookplates by Richard Shirley Smith, by Brian North Lee, Fleece Press, 2005, monochrome illustrations, some tipped-in, limited edition of 275, and others, G/VG

(4) £300 - £400



Lot 662



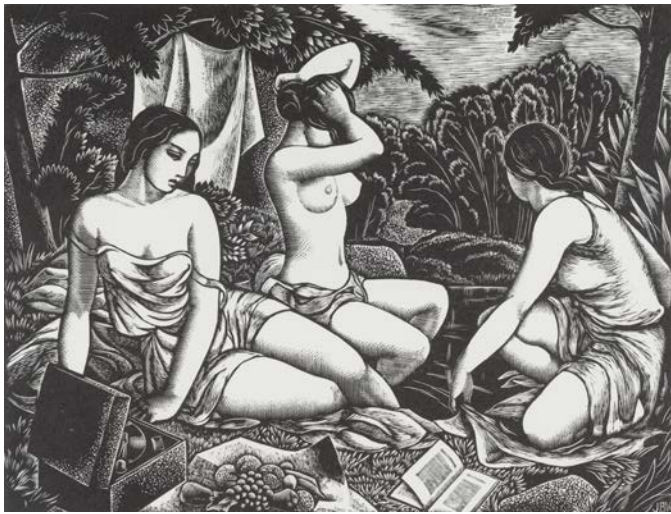
663 **Diví (Oriol Maria)**. ex-libris, 1960-2011, Barcelona: Granja Grafica, 2011, introduction in Catalan, Spanish, English, German and Italian, monochrome wood-engravings throughout, a few tipped-in, original cloth, in slipcase, VG, limited edition 99/200, together with:

Forsbeg (Lennart). Burin, Box, and Board, translations from Swedish by Thorsten Sjölin, Oldham: Incline Press, 2006, monochrome and colour wood-engravings, many printed from the original blocks, bookplate of Simon Brett to front pastedown, prospectus loosely inserted to front, original cloth-backed boards, 4to, in slipcase, VG, limited edition 43/150, plus

Kalashnikov (Anatolii). War and Peace. A Suite of Wood Engravings based on the book by Leo Tolstoy, by Anatolii I. Kalashnikov, introduced by W.E. Butler, England: The Society of Wood Engravers, 1991, in English and Russian, wood-engravings printed from the original blocks, bookplate of Simon Brett to front pastedown, some spotting to edges, original red cloth, folio, limited edition of 300, signed by Anatolii Kalashnikov, and L'opera grafica di Pietro Parigi, Firenze: Citta di Vita, 1993, monochrome wood-engravings throughout, Karl Rössing, burgart-presse, 1991, limited edition of 440 copies, The Wood Engravings of Lou Strik by Willem Keizer, Woubrugge: Avalon Pers, 1996, limited edition 63/110, and other books by artists including Jean Chieze, Rie Kawauchi, a box file of pamphlets relating to Dutch and Belgian wood-engravers, including Dirk van Gelder, Pam G. Rueter, Jan Battermann, and other books of European and Asian wood-engraving interest, some with personal correspondence to Simon Brett loosely inserted, various sizes, generally VG

(17)

£300 - £400



664 Fleece Press. Baigneuses, by John Buckland Wright, Fleece Press, 1995, colour and monochrome illustrations, some tipped-in, mostly printed from the original blocks, bookplate of Simon Brett to front pastedown, original vellum-backed marbled boards, folio, in original solander box, limited edition of 204, together with: Surreal Times. The Abstract Engravings and Wartime Letters of John Buckland Wright, Fleece Press, 2000, colour and monochrome illustrations, some tipped-in, mostly printed from the original blocks, bookplate of Simon Brett to front pastedown, original cloth-backed patterned boards, folio, in slipcase, limited edition of 210, both VG

(2)

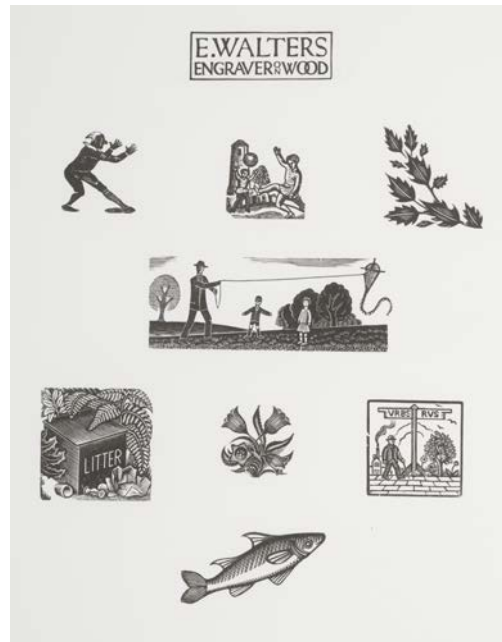
£300 - £400



Lot 665

665 Fleece Press. Bathers and Dancers, the white line and silhouette engravings of John Buckland Wright, with an Introduction by Christopher Buckland Wright, Fleece Press, 1993, monochrome wood-engravings, printed from the original blocks, bookplate of Simon Brett to front pastedown, edges untrimmed, quarter-bound in vellum with Japanese wood veneer paper, tall 8vo, in slipcase, limited edition of 206 copies, together with:

Reid (Anthony). A Check-list of the Book Illustrations of John Buckland Wright, together with a personal memoir by Anthony Reid, Pinner Private Libraries Association, 1968, monochrome illustrations, blue cloth, 8vo, one of 1400 copies, 700 for sale (2) £200 - £300

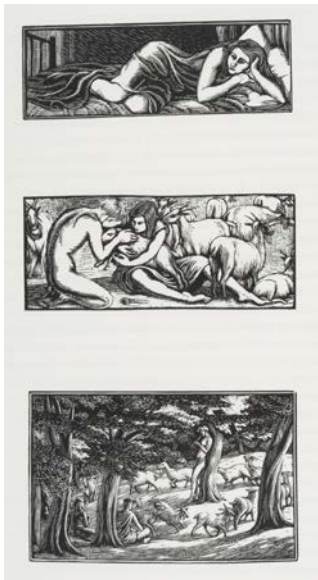


666 Fleece Press. Dear Mercia. Paul Nash letters to Mercia Ockley, 1909-18, Edited by Janet Boulton, Fleece Press, 1991, colour frontispiece tipped-in with folding larger version in pocket at end, monochrome illustrations throughout, some tipped-in, inscription from Janet Boulton to Simon Brett and Juliet Wood dated August 1991 to front endpaper, original cloth-backed patterned paper boards, folio, in slipcase, limited edition of 300 copies, together with:

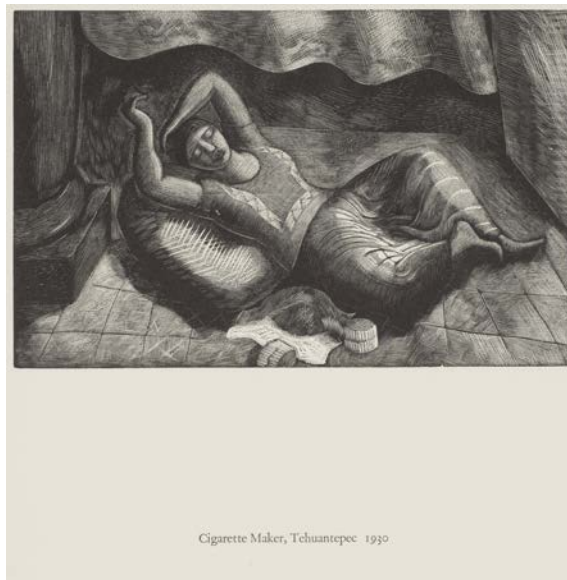
Edward Walters, printer, engraver, with recollections of him as father and teacher by Tom Walters & Richard Russell, and a Checklist of his work by John Gray, Fleece Press, 2013, with miniature prospectus and a letter from Simon Lawrence to Simon Brett loosely inserted to front, limited edition of 240, plus A Cross Section, The Society of Wood Engravers in 1988, Fleece Press, 1988, Catalogue of the Eighteenth Annual Exhibition of The Society of Wood-Engravers, February 1938, loosely inserted, in slipcase (some fading), limited edition of 225, and Moods and Tenses, The Portraits and Characters of Peter Reddick, by Ian Rogerson, Fleece Press, 1999, in slipcase, limited edition of 220, Of Gardens, by Francis Bacon, with perspex engravings by Betty Pennell, Fleece Press, 1993, limited edition of 220, Bookplates and Labels by Leo Wyatt, by Brian North Lee, Introduced by Will Carter, Fleece Press, 1988, in slipcase, limited edition of 300, Dearest Sydney. Joan Hassall's letters to Sydney Cockerell from Italy & France, April-May 1950, Edited by Brian North Lee, Fleece Press, 1991, in slipcase, limited edition of 220, all VG, all with bookplate of Simon Brett to front pastedown

(7)

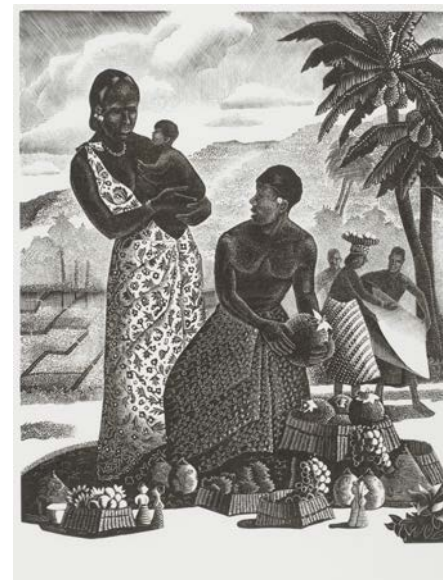
£300 - £400



Lot 667



Lot 668



Lot 669

667 Fleece Press. Gwen Raverat, wood engraver, by Joanna Selbourne & Lindsay Newman, Denby Dale: Fleece Press, 1996, monochrome wood-engravings mostly printed from the original blocks, some tipped-in, bookplate of Simon Brett to front pastedown, original quarter cloth with marbled boards, paper label to spine, folio, in slipcase, together with:

Dearest Joana, a selection of Joan Hassall's lifetime letters and art, edited by Brian North Lee, 2 volumes, Denby Dale: Fleece Press, 2000, colour and monochrome illustrations, bookplate of Simon Brett to front pastedown of volume one, original half cloth over marbled boards, paper labels to spines, limited edition of 300 copies, folio, together in slipcase, plus

Clear Books. Virginia Woolf & the Raverats. A different sort of friendship, edited by William Pryor, Bath: Clear Books, 2003, colour and monochrome illustrations, bookplate of Simon Brett to front pastedown, prospectus loosely inserted to rear, original buckram-backed boards, 4to, with separate numbered Gwen Raverat wood-engraving printed from the original block contained in a folder, in slipcase, limited edition 23/500, signed by William Pryor, and six more of women wood-engravers interest: Monica Poole. Wood Engraver, by George Mackley, Florin Press, 1984, limited edition 196/300, signed by Monica Poole, with Printing Monica Poole's Wood Engravings, Biddenden: Florin Press, 1985, paper-bound booklet, and Bible Plants. Wood Engravings, by Sister Margaret Tournour, Clarion Publishing, 1999, limited edition 24/225, signed by Margaret Tournour, The Ugly Duckling, by Hans Christian Andersen, illustrated by Sister Margaret Tournour, published by Ken Ferguson, 1998, limited edition 59/100, signed by Margaret Tournour, Shaw on Women, Foreword by Margot Peters, Wood Engravings by Linda Holmes, Edited by Mary Chenoweth Stratton, Bucknell University & The Press of Appletree Abbey: 1992, limited edition 93/150, Coming Home. Poems by Andrew Motion, Wood Engravings by Jane Lydbury, Rochdale: Andrew J Moorhouse, 2015, limited edition 19/75, signed by Andrew Motion and Jane Lydbury, etc, all VG

(14)

£300 - £500

668 Fleece Press. Leon Underwood. His wood engravings, Fleece Press, 1986, wood-engravings, bookplate of Simon Brett to front pastedown, original green morocco-backed patterned boards, original drop-over cloth box, folio, limited edition 185/200, together with:

Gargoyles and Tattie-Bogles. The Lives and Work of Douglas Percy Bliss & Phyllis Dodd, by Malcolm Yorke, Fleece Press, 2017, colour and monochrome illustrations, some tipped-in, bookplate of Simon Brett to front pastedown, original cloth-backed patterned boards, folio, limited edition of 420 copies, plus

First Friends. Paul and Bunty, John and Christine — and Carrington, by Ronald Blythe, Fleece Press, 1997, colour and monochrome illustrations, some tipped-in, original cloth-backed boards with Paul Nash patterned paper, folio, with slipcase, limited edition of 300, all VG

(3)

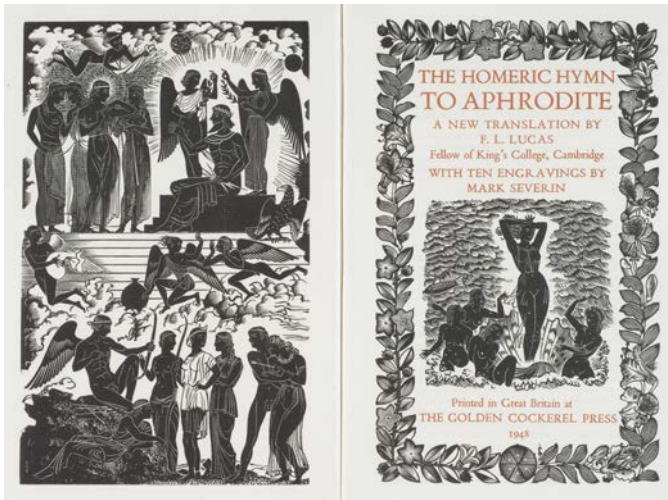
£300 - £400

669 Francis (Julian). Tom Chadwick and the Grosvenor School of Modern Art, Upper Denby: Fleece Press, 2012, colour and monochrome plates and illustrations, including 16 original woodblock prints by Tom Chadwick printed from the original blocks by Julian Francis and Simon Lawrence at the Fleece Press, tipped-in, bookplate of Simon Brett to front pastedown, original terracotta cloth-backed patterned boards, large square 4to, in slipcase, limited edition of 210 special copies, VG, together with:

Gill (Eric). The Engravings of Eric Gill, Wellingborough: Christopher Skelton, 1983, monochrome illustrations throughout, a few folding, prospectus loosely inserted to front, light spotting to fore-edges, original blind-stamped contrasting cloth, folio, in slipcase, limited edition of 1350 copies

(2)

£200 - £300

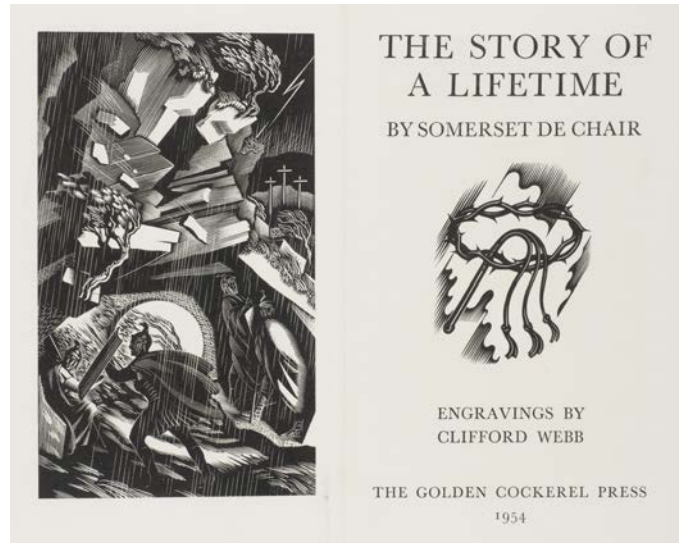


670 **Golden Cockerel Press.** *The Homeric Hymn to Aphrodite.* A new translation by F. L. Lucas... with ten engravings by Mark Severin, Golden Cockerel Press, 1948, wood-engraved frontispiece, title vignette and border and ten wood-engraved illustrations by Mark Severin, bookplate of Simon Brett to front pastedown, single leaf prospectus loosely inserted to front, top edge gilt, remainder untrimmed, original morocco-backed boards (by Sangorski & Sutcliffe), with gilt motif to upper cover, folio, limited edition 216/750, together with:

The Four Gospels of the Lord Jesus Christ, according to the authorized version of King James I, with decorations by Eric Gill, printed and published at the Golden Cockerel Press, MCMXXXI, Wellingborough: Christopher Skelton, 1988, facsimile edition, printed on St Cuthbert's mould-made half rag paper, monochrome illustrations, bookplate of Simon Brett to front pastedown, top edge gilt, with minor spotting to fore-edge, original black buckram, with tan morocco gilt label to spine, folio, in slipcase (some light spotting), limited edition of 600 copies, plus *Heroes & Kings*, By Charles Williams, With Wood Engravings by Norman James, The Sylvan Press, 1930, *A Notable Experience in the Life of Mr. Endymion Pounceby*, By K.A. Stanley, Hornsey School of Art Press, 1933, limited edition 12/20, *The Devil in Scotland, Being Four Great Scottish Stories of Diablerie* along with an Introductory Essay and Thirty-Nine Original Wood Engravings by Douglas Percy Bliss, London: Alexander Maclehose, 1934, *Six Idillia...*, London: Duckworth & Co, 1922, with wood-engravings by Vivien Gribble, limited edition 278/380, signed by Vivien Gribble, *The Man who Died*, By D.H. Lawrence, With illustrations drawn and engraved on the wood by John Farleigh, London: William Heinemann, 1935, occasional light spotting, *Endymion Pounceby* partly cracked to inner margin near front of volume, all bound in original quarter cloth bindings (except *Heroes & Kings* in original red full cloth gilt), mostly 4to/small folio

(7)

£300 - £400



671 **Golden Cockerel Press.** *The Story of a Lifetime*, by Somerset de Chair, engravings by Clifford Webb, Golden Cockerel Press, 1954, monochrome wood-engravings, upper edge gilt, remainder untrimmed, in original white sheep by Sangorski & Sutcliffe, gilt decoration to upper board, gilt title to spine, some discolouration to spine, folio, in purple cloth slipcase, limited edition 5/100, signed by Somerset de Chair, together with:

Ana the Runner, a Treatise for Princes & Generals attributed to Prince Mahmoud Abdul, by Patrick Miller, engravings by Clifford Webb, Golden Cockerel Press, 1937, monochrome wood-engravings, three further wood-engravings inserted loosely to rear, upper edge gilt, remainder untrimmed, brown quarter morocco by Sangorski & Sutcliffe, light toning to boards, gilt title to spine, 8vo, limited edition 78/150, signed by Patrick Miller and Clifford Webb, plus

The Country of the Blind, by H.G. Wells, with engravings by Clifford Webb, Golden Cockerel Press, 1939, monochrome wood-engravings, upper edge gilt, remainder untrimmed, terracotta red quarter vellum by Sangorski & Sutcliffe, gilt title to spine, 8vo, limited edition 275/280, and other books from Golden Cockerel Press with wood-engravings by Clifford Webb, *The First Crusade...*, translated into English for the first time by Somerset de Chair, 1945, limited edition 357/500, *The Amazons*, a novel by Ivor Bannet, 1948, limited edition 326/500, *Julius Caesar's Commentaries*, a modern rendering by Somerset de Chair, 1951, *The Serpent's Presence*, by Eurof Walters, 1954, limited edition 251/290

(7)

£500 - £700



672 **Gwasg Gregynog.** *The Book of Ruth*, Newtown: Gwasg Gregynog, 2003, *three full-page wood-engraved illustrations by Anna Ravenscroft, prospectus in English and Welsh loosely inserted, original cloth-backed printed boards, slim folio, limited edition 45/200, together with:*

Tern Press. *The Gospel According to Saint Mark*, As translated into English in 1380 by John Purvey, Tern Press, 1980, *monochrome wood-engravings by Nicholas Parry, original quarter cloth cork-covered boards, folio, limited edition 107/150, signed by Mary Parry and Thomas Parry, plus*

Previous Parrot Press. *Newhaven Dieppe. Recollections and some history of the Town of Dieppe by Frank Martin with wood engravings by the author, Previous Parrot Press, 1996, monochrome wood-engravings, prospectus loosely inserted at rear, original decorated boards, very light fading to spine, large 8vo, limited edition 191/320, signed by Frank Martin, and Aftermath. Seven Poems and Wood Engravings from drawings made in London and Bristol after the air raids of the Second World War, by J Kingsley Cook, London: The Centaur Press, 1986, corners bumped, limited edition 37/100, signed by J Kingsley Cook, Shadowland. Pictures from a Silent Screen, Woodcuts and Drypoints by Frank Martin with a commentary by the artist, Inky Parrot Press, 2002, in slipcase, limited edition XLI/XLII, signed by Frank Martin, Twelve Poems by David Burnett with wood-engravings by Sister Margaret Tournour, The Old School Press, 1994, limited edition 59/135, signed by Margaret Tournour and David Burnett, all with bookplate of Simon Brett to front pastedown, VG*

(6)

£200 - £300



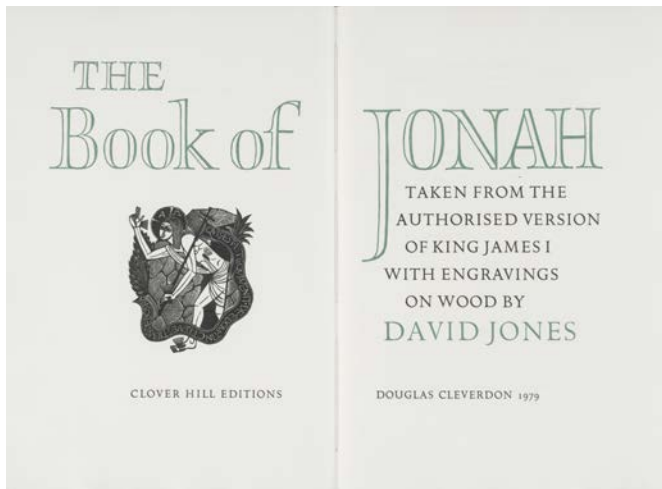
673 **Heritage Press.** *The Idiot. A Novel in Four Parts*, by Fyodor Dostoevsky, Norwalk: Heritage Press, 1956, *monochrome wood-engravings by Fritz Eichenberg, publisher's red cloth, silver decoration to upper board, 8vo, in slipcase, together with:*

The Poems of Robert Burns, Selected and with an Introduction by DeLancey Ferguson, Decorated with Wood Engravings by Joan Hassall, New York: Heritage Press, 1965, green cloth-backed patterned boards, slight wear to spine, 8vo, in slipcase, plus

Tales of Soldiers & Civilians by Ambrose Bierce, edited with an introduction by Joseph Henry Jackson & illustrated with wood-engravings by Paul Landacre, New York: Heritage Press, [1971], blue cloth-backed pictorial boards (slight wear), 8vo, and 7 other Heritage Press (Virgil, The Georgics, 1953, illustrations by Bruno Bramanti, Sophocles, Oedipus the King, [1956], wood-engravings by Demetrios Galanis, The Poems of William Shakespeare, [1958], wood-engravings by Agnes Miller Parker, Dracula, by Bram Stoker, 1965, wood-engravings by Felix Hoffmann, Three Plays of Henry Ibsen, 1965, illustrations by Fredrik Matheson, The Poems of John Keats, 1966, illustrations by David Gentleman, The Poems of John Donne, 1970, wood-engravings by Imre Reiner), and 3 Limited Editions Club (The Poems of Longfellow, 1944, wood-engravings by Boyd Hanna, limited edition 420/1100, signed by Boyd Hanna, The Poems of Robert Browning, 1969, wood-engravings by Peter Reddick, limited edition of 1500, unnumbered, signed by Peter Reddick, The Poems of Alfred, Lord Tennyson, 1974, wood-engravings by Reynolds Stone, limited edition 1117/2000, signed by Reynolds Stone), G/VG

(13)

£200 - £300



674 **Jones (David, illustrator).** The Book of Jonah, Taken from the Authorised Version of King James I with Engravings by David Jones, printed by Will Carter at the Rampant Lions Press, Cambridge for Clover Hill Editions, 1979, wood-engraved illustrations, bookplate of Simon Brett to front pastedown, edges untrimmed, original cloth-backed decorative boards with gilt title to spine, small folio, limited edition of 470 copies, this being number 33 of 300, together with: An Introduction to The Rime of the Ancient Mariner, London: Clover Hill Editions, 1972, title with engraved vignette illustration by David Jones, bookplate of Simon Brett to front pastedown, top edge gilt, remainder untrimmed, original quarter vellum over green cloth boards, spine lettered in gilt, slipcase (rubbed and with remains of old handwritten paper label to one side), 4to, limited edition of 330 copies, this being number VI of 115 copies numbered in roman numerals, signed by David Jones to colophon, dated in Welsh to 5 February and in roman numerals to 1972

(2) £200 - £300



Lot 675

675 **Jones (David, illustrator).** Samuel Taylor Coleridge, The Rime of the Ancient Mariner, Bristol: Douglas Cleverdon, 1929, ten copper-engraved illustrations, all but two full-page, two-page prospectus loosely inserted at front, bookplate of Simon Brett to front pastedown, edges untrimmed, original quarter off-white buckram over green boards, rubbed and some marks, corners showing, 4to

Limited edition of 460 copies, this copy numbered 376.

(1)

£400 - £600



676 **Kent (Rockwell).** How I Make a Wood Cut, Pasadena: Esto Publishing Company, 1934, monochrome wood-engravings, prospectus loosely inserted to front, black boards, printed label to upper board, light discolouration, biopredation to fore-edge of boards, 12mo, limited edition of 1000, together with:

Shahn (Ben). Love and Joy about Letters, New York: Grossman Publishers, 1963, monochrome and colour illustrations, bookplate of Simon Brett to front pastedown, very light spotting to endpapers, original pictorial cloth, oblong folio, in publisher's slipcase, light discolouration to slipcase, limited edition 74/100, plus

Howell (Christopher). The Wu General Writes From Far Away, Lone Oak Press, 1990, wood-engravings by Abigail Rorer, Japanese-style side-stitched binding, in publisher's red cloth case, bookplate of Simon Brett to interior of case, 8vo, VG, limited edition 48/120, signed by Christopher Howell and Abigail Rorer, and From Dark to Light, by John De Pol, Roslyn: Stone House Press, 1988, limited edition 89/200, Mother Goose Eggs sunnyside up, Wood engravings and sarcasm by Jim Westergard, 2003, in slipcase, limited edition 42/80, Beyond Hammonton, South Jersey Poems by Stephen Dunn and Wood Engravings by Michael McGarvey, Port Republic: Port Press, 2002, limited edition 59/100, signed by Stephen Dunn and Michael McGarvey, Dr. Samson Gets A Trim, a drama in seven parts, with an introduction by Gretchen Heinze, wood engravings & text by David Moyer, Red Howler Press, 2004, autograph note from David Moyer to Simon Brett dated 14 October '04 loosely inserted to front, limited edition 14/75, signed by David Moyer, and others of North American wood-engraving interest, many with bookplate of Simon Brett, most VG

(19)

£300 - £400



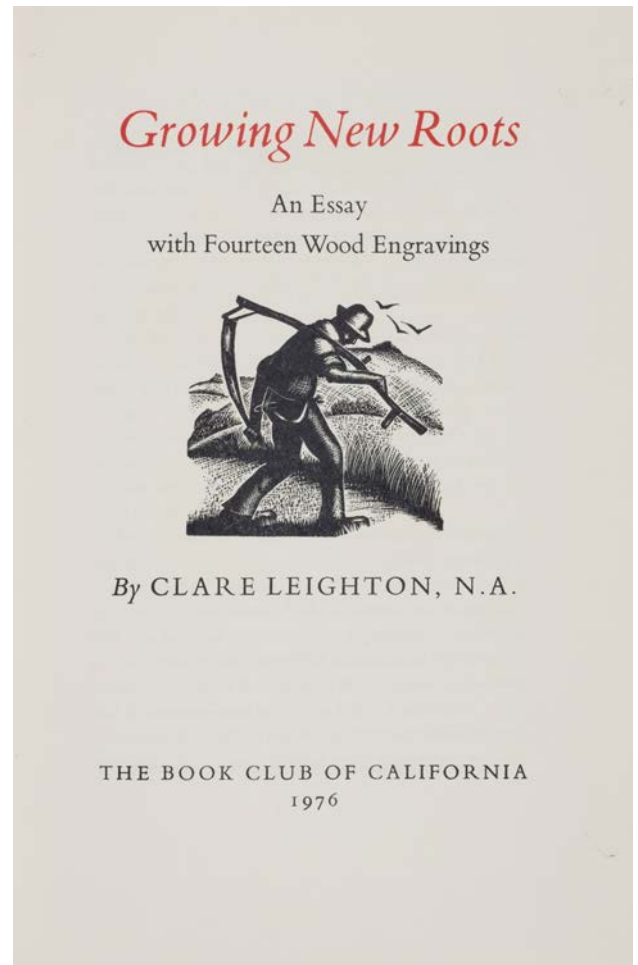
677 **Lawrence (Peter, editor)**. 2020 Vision. Nineteen Wood Engravers, One Collector, and the Artists Who Inspired Them, compiled and introduced by Nigel Hamway, Cheltenham: Nomad Letterpress & The Society of Wood Engravers, 2020, colour and monochrome illustrations, most wood-engravings printed from the original blocks, some tipped-in, autograph letter from the publisher Patrick Randle to Simon Brett dated 11.6.2020 loosely inserted to front, bookplate of Simon Brett to front pastedown, original pale blue cloth-backed patterned boards, folio, in slipcase, limited edition 12/290, together with:

Kalashnikov (Anatolii). War and Peace. A Suite of Wood Engravings based on the book by Leo Tolstoy, by Anatolii I. Kalashnikov, introduced by W.E. Butler, England: The Society of Wood Engravers, 1991, in English and Russian, wood-engravings printed from the original blocks, bookplate of Simon Brett to front pastedown, original red cloth, folio, limited edition of 300, signed by Anatolii Kalashnikov, plus

Lawrence (Simon). 45 Wood-engravers, with an Introduction by John Lawrence, Andoversford: Whittington Press, 1982, monochrome illustrations, top edge green, remainder untrimmed, bookplate of Simon Brett to front pastedown, original green cloth-backed marbled boards, large 8vo, in slipcase, limited edition 125/350, all VG

(3)

£300 - £400



678 **Leighton (Clare)**. Growing New Roots. An Essay with Fourteen Wood Engravings, San Francisco: The Book Club of California, 1976, monochrome wood-engravings, bookplate of Simon Brett to front pastedown, original cloth (slightly toned), 8vo, limited edition 402/500, signed by Clare Leighton, together with:

Cornford (Frances). Spring Morning, A New Edition (Third Thousand), London: The Poetry Bookshop, 1923, wood-engravings by Gwen Raverat, edges untrimmed, ex libris stamp and bookplate of Simon Brett to front pastedown, original brown wrappers (slight toning), wood-engraving to front cover, spine foot slightly worn, 8vo, plus

Skinner (Susan). Island Sisters, wood engravings by Caroline Chappel, The Redlake Press, 2005, monochrome wood-engravings, publisher's clock-backed patterned boards, 8vo, VG, limited edition 2/50, and others, including box containing 23 pamphlets of wood-engraving interest (*The Way to the Tree of Life*, Michael Justin Davis, Old Stile Press, 1983, wood-engravings by Simon Brett, limited edition of 250, signed by Simon Brett and Michael Justin Davis, *Telling Tales*, Anthony Thwaite, Sidcot: Gruffyground Press, 1983, with a wood-engraving by Simon Brett, limited edition of 230 copies, signed by Anthony Thwaite and Simon Brett, *A Handful of Hares. Celebrating the Mystery & Fascination of Hares*, Inky Parrot Press, 2005, wood-engravings by Anne Cathcart, limited edition 32/125, *Nature Studies*, Philip Gross, Yellow Fox Press, 1995, wood-engravings by Ros Cuthbert, limited edition 52/120, *Real Sky*, P.J. Kavanagh, Whittington Press, 1980, wood-engravings by Miriam Macgregor, limited edition of 500, etc), various sizes and limitations, some with personal correspondence to Simon Brett inscribed or loosely inserted, G/VG

(29)

£300 - £400



Lot 679

679 Matrix. A Review for Printers and Bibliophiles, Issues 1-36, Andoversford: Whittington Press, November 1982 - June 2020, 36 volumes, with numerous colour and monochrome illustrations, wood engravings, typographic samples and inserts, all with limitation numbers, volume 1 reprint, each with bookplate of Simon Brett to front pastedown, all in original issued patterned or pictorial boards with wrappers, folio, together with: Index to Matrix 1-21 compiled by David Butcher, folio

Limited editions of between 350 and 960 copies.

(37)

£1,500 - £2,000

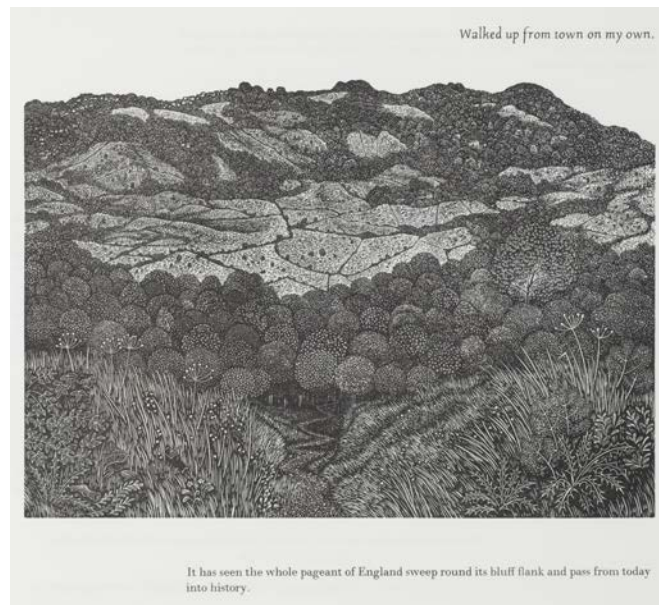
680 Old School Press. Twelve Poems by David Burnett with wood- engravings by Sister Margaret Tournour, Old School Press, 1994, monochrome wood- engravings, edges untrimmed, bookplate of Simon Brett to front pastedown, original green cloth, limited edition 7/135, signed by Margaret Tournour and David Burnett, together with:

Corfe-Stephens (Ian). An Engraver's Aviary, 2020, printed by the artist using his Columbian Press, monochrome wood- engravings throughout, inscription to Simon Brett and Juliet Wood to half- title, autograph correspondence from Ian Corfe-Stephens to Simon Brett loosely inserted at front, bookplate of Simon Brett to front pastedown, bound by the Fine Book Bindery, grey cloth, 8vo, in slipcase, limited edition of 80 copies, plus

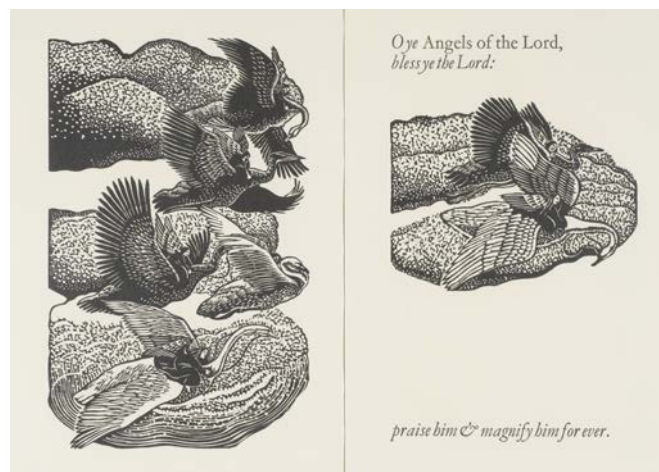
Porter (Max, and Hilary Paynter). The Hill, Nomad Letterpress, 2023, monochrome illustrations printed from the artist's lemonwood blocks, edges untrimmed, pictorial boards, some biopredation to boards, limited edition 27/900, signed by Hilary Paynter, and Woodcuts and Words, with some thoughts on cutting by Rigby Graham and an Introduction by Michael Bown, Previous Parrot Press, 1994, limited edition of 242 copies, signed by Michael Bown and Rigby Graham, Eight Wood Engravings by Bob Guy, Hedge Sparrow Press, 2008, 'The Pride of Mankind' Puff verses for Warren's Blacking with contributions attributed to Charles Dickens, illustrated with engravings by Bob Guy, Hedge Sparrow Press, 2005, limited edition 119/300, Selections from Jean-Michel Papillon's *Traité historique et pratique de la gravure en bois* volumes II & III, new English translations from the original edition of 1766, Grapho Editions, 2023, with Instructions on how to print woodcuts properly by Jean-Michel Papillon, being the First Section of the Third and Last Chapter in the Fifth and Last Part of Volume II of his *Traité historique et pratique de la gravure en bois*, Grapho Editions, 2013, and Wood that is suitable for making woodcuts & Preparations for drawing and cutting a design by Jean-Michel Papillon, being the Third and Fourth Chapters of the First Part of Volume II of his *Traité historique et pratique de la gravure en bois*, Grapho Editions, 2016, and other books and pamphlets of British wood- engraving interest, various sizes, generally VG

(23)

£300 - £500



Lot 680



Lot 681

681 **Old Stile Press.** *Benedicite Omnia Opera*, Old Stile Press, 1987, wood-engravings by Alyson MacNeill throughout, all edges gilt, publisher's cloth-backed pictorial boards, with gilt lettering to spine, small folio, in pictorial slipcase, limited edition 38/225, signed by Alyson MacNeill, together with:

The Ballad of Judas Iscariot by Robert Buchanan 1841-1901, Old Stile Press, 1982, colour linocut illustrations by J. Martin Pitts, edges untrimmed, publisher's cloth-backed boards, gilt title to spine, 4to, in slipcase, limited edition 18/100, signed by J. Martin Pitts, plus *Twenty-Four Nudes*, linocuts by J. Martin Pitts, Old Stile Press, 1985, monochrome illustrations, publisher's cloth-backed pictorial boards, tall 8vo, in pictorial slipcase, limited edition 80/85, signed by J. Martin Pitts, and *The Journey of Thomas the Rhymer*, with wood engravings and an afterword by Angela Lemaire, Old Stile Press, 2000, mainly monochrome wood-engravings, printed from the original blocks, limited edition 18/220, signed by Angela Lemaire, *The Abstract Garden*, poems by Philip Gross, engravings by Peter Reddick, Old Stile Press, 2006, limited edition 47/200, signed by Philip Gross and Peter Reddick, *The Lad Philisides...*, wood-engravings by Harry Brockway, Old Stile Press, 1988, limited edition 153/225, signed by Harry Brockway, all with bookplate of Simon Brett to front pastedown, all VG

(6)

£200 - £300

682 **No Lot**



683 **Penmaen/Busyhaus Publications.** *Face to Face*. Twelve Contemporary American Artists Interpret Themselves in a Limited Edition of Original Wood Engravings. Fred Becker, Jack Coughlin, John DePol, Fritz Eichenberg, Raymond Gloeckler, James Grashow, Judith Jaidinger, Stefan Martin, Michael McCurdy, Barry Moser, Gillian Tyler, Herbert Waters. With an introduction by Leonard Baskin and a dedication print by Lynd Ward, Penmaen/Busyhaus Publications, 1985, portfolio of wood-engravings, signed by the artists, in card portfolio (without box case), VG, limited edition 80/200, from a total of 250 copies, together with:

Wood Engravers Network. *Here We Are*. Engravings by Members of the Wood Engravers Network, 1999, monochrome and colour wood-engravings, bookplate of Simon Brett to front pastedown, publisher's cloth, paper and glassine wrapper, oblong 8vo, VG, limited edition 2/100, plus

South Street Seaport Museum. *The Wood Engraving Portfolio*, South Street Seaport Museum, 1988, nine wood-engravings printed from the original blocks, in a cloth portfolio, light spotting to portfolio, limited edition of 200

(3)

£300 - £400

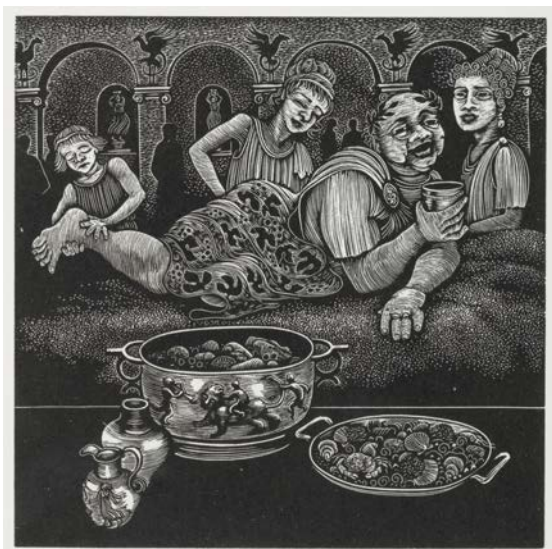


684 **Previous Parrot Press.** *The Wood Engravings of Frank Martin*. A Selection of the wood-engravings, small woodcuts, linocuts & vinyl engravings, and a Catalogue of all the Relief Prints compiled by Hal Bishop, With a Foreword by Victor Arwas and an Afterword by The Artist, Previous Parrot Press, 1998, numerous woodcut plates and illustrations, bookplate of Simon Brett to front pastedown, original cloth-backed patterned boards, folio, limited edition 180/360, signed by Frank Martin and Hal Bishop, together with:

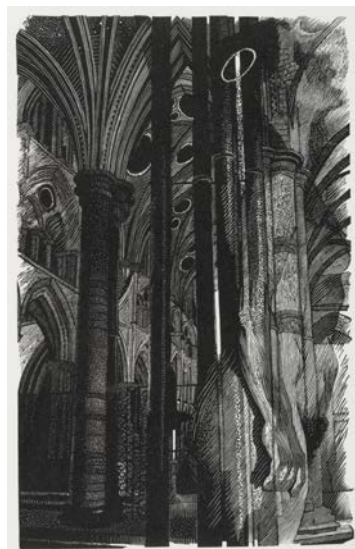
David Esslemont. *The Wood-Engravings of David Gentleman*. Introduction by Fiona MacCarthy, Montgomery: David Esslemont, 2000, monochrome wood-engravings throughout, letter from David Esslemont to Simon Brett dated 18 December 2000 and autograph correspondence to Simon Brett from 'David' dated 26.1.01 and inserted loosely at front, original cloth, oblong folio, in slipcase, limited edition 21/350, signed by David Gentleman, plus **Parrot.** Haslewood Books. The books of Frederick Etchells & Hugh Macdonald by Peter Tucker, Hanborough: Parrot, 1990, monochrome and pochoir coloured wood engravings, bookplate of Simon Brett to front pastedown, original marbled cloth with printed paper label to spine, folio, decorative card slipcase, limited edition XXXVIII/LXV from a total edition of 170 copies, and other wood-engraving reference interest, *The Wood Engravings of John Farleigh* by Monica Poole, Henley-on-Thames: Gresham Books, 1985, in dust jacket, with autograph postcard to Simon Brett and Juliet Wood from John dated 1 June '06 inserted loosely at front, *The Wood-Engravings of Tirzah Ravillious*, Compiled by Anne Ullmann, London: Gordon Fraser, 1987, light spotting to upper edge, in publisher's patterned paper, limited edition 328/1000, *The Wood-Engravings of Gertrude Hermes*, Edited and with an Introduction by Judith Russell, Aldershot: Scolar Press, 1993, in dust jacket, *The Wood Engravings of Robert Gibbings*, Edited by Patience Empson, Chicago: Quadrangle Books, 1959, etc, some with light spotting to upper edge, remainder all VG

(12)

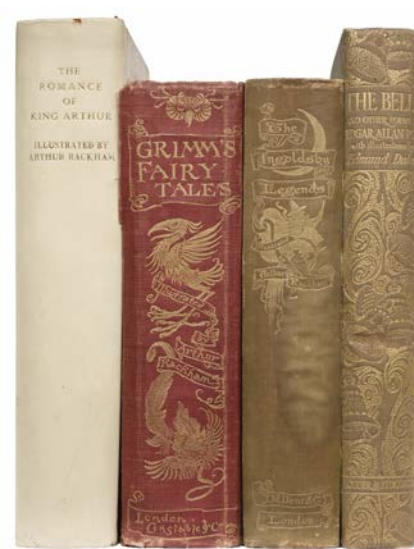
£200 - £300



Lot 685



Lot 686



Lot 687

685 **Primrose Academy.** Fragments from the Satyricon, Petronius, with fifteen wood engravings by Hilary Paynter, London: Primrose Academy, 1999, wood- engravings, original cloth-backed boards, 8vo, in slipcase, limited edition 26/135, signed by Hilary Paynter, together with: Legal London engraved, twelve wood engravings by Hilary Paynter, London: Primrose Academy, 1998, wood- engravings, original cloth-backed boards, 8vo, in slipcase, limited edition unnumbered of 135, signed by Hilary Paynter, plus Crime and Punishment. Fourteen Wood Engravings for Dostoyevsky's Novel by Harry Brockway, London: Primrose Academy, 1999, wood- engravings, original cloth-backed boards, 8vo, in slipcase, limited edition 25/135, signed by Harry Brockway, and four editions of The Engraver's Cut. Hilary Paynter, 1996, Vadim Frolov, 1997, Frank Martin, 1999, John Lawrence, 2002, all with bookplate of Simon Brett to front pastedown, various limitations, signed by the artists, in slipcases, all VG

(7) £200 - £300

686 **Primrose Academy.** The Engraver's Cut. Simon Brett, Thirty-One Wood Engravings Chosen by the Artist, with an Autobiographical Note, London: Primrose Academy, 1997, wood- engravings printed from the original blocks, cloth-backed patterned boards, in slipcase, limited edition 35/135, signed by Simon Brett, together with:

The Engraver's Cut. Ian Stephens, Thirty- Three Wood Engravings Chosen by the Artist, with an Autobiographical Note, Bicester, Primrose Academy, 2001, wood- engravings printed from the original blocks, cloth-backed patterned boards, in slipcase, limited edition 46/135, signed by Ian Stephens, plus

The Importance of Being Oscar, Lily and Hodge and Dr Johnson, Wood Engravings by Yvonne Skargon, London: Primrose Academy, 1998, wood- engravings printed from the original blocks, cloth-backed patterned boards, in slipcase, limited edition 98/225, signed by Yvonne Skargon, and five editions of The Engraver's Cut. Yvonne Skargon, 2004, Diana Bloomfield, 1995, Sarah van Niekerk, 2000, Raymond Gloeckler, 2001, Miriam Macgregor, 2003, all with bookplate of Simon Brett to front pastedown, various sizes and limitations, signed by the artists, in slipcases, all VG

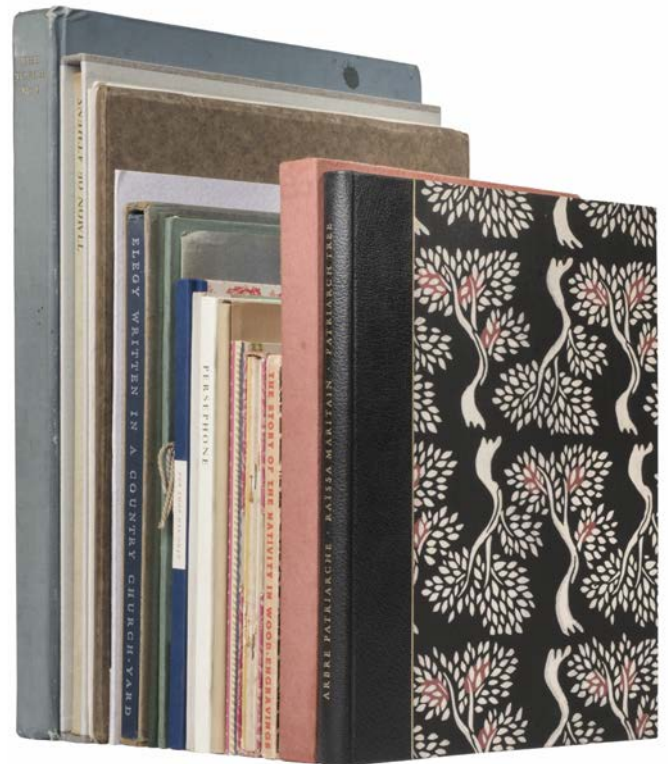
(8) £200 - £300

687 **Rackham (Arthur, illustrator).** The Romance of King Arthur and his Knights of the Round Table, abridged from Malory's Morte d'Arthur by Alfred W. Pollard, illustrated by Arthur Rackham, New York: The Macmillan Company, 1917, 16 colour tipped-in plates with captioned tissue guards, 7 monochrome tipped-in plates, occasional light toning and spotting, top edge gilt, publisher's original boards, decorative gilt title to upper board, rebound in modern calf with gilt title to spine, bumped and scuffed, 4to, limited edition 383/500, signed by Arthur Rackham, together with:

The Fairy Tales of the Brothers Grimm, Illustrated by Arthur Rackham, Translated by Mrs. Edgar Lucas, London: Constable & Company Ltd., 1909, tipped-in colour plates, light toning, sewing loosening in places, original red cloth boards, pictorial gilt title to upper board and spine, lower joint split at head, scuffed and bumped, 4to, plus

The Ingoldsby Legends or Mirth & Marvels, by Thomas Ingoldsby, illustrated by Arthur Rackham, London: J. M. Dent, New York: E. P. Dutton & Co., 1907, 24 colour tipped-in plates, light toning, upper edge gilt, original green cloth boards, pictorial gilt title to upper board and spine, discolouration to spine, scuffed and bumped, 4to, and The Bells and other Poems, by Edgar Allen Poe, with illustrations by Edmund Dulac, London: Hodder and Stoughton, [1912], 28 colour plates, light toning, original gilt cloth boards, light scuffing, 4to

(4) £300 - £500



688 **Russell (Richard, editor)**. A History of The Marlborough College Press 1934-1984, Andoversford: Whittington Press, 1984, *prospectus loosely inserted at front, loose specimen sheets of the Marlborough College Press at rear, some pages tipped-in, blue quarter buckram over decorative boards, limited edition of 29/220, together with:*

Harrison (Ski). Portraits of Presses, Photographs by Ski Harrison of Fleece, Gregynog, I.M. Imprint, Old Stile, Rampant Lions, Rocket, Tern, Whittington & CTD, with commentaries by the printers, Whittington Press, 1997, *numerous monochrome plates after photographs and illustrations, bookplate of Simon Brett to front pastedown, original quarter black cloth, spine lightly faded, in matching slipcase, square 4to, limited edition 296/500, plus*

Carter (Sebastian). A Printer's Dozen. Eleven spreads from unrealised books designed and printed at the Rampant Lions Press, Cambridge: Rampant Lions Press, 1993, *varied colours and typographies throughout, bookplate of Simon Brett to front pastedown, cloth-backed patterned boards, black morocco label to spine, in slipcase, large 4to, and*

Williams (Graham). A Collection of Printing from Woodblocks, The Florin Press: 2021, *61 examples of printing from woodblocks on loose sheets of paper, all present, contained in publisher's brown drop back box, gilt lettering to spine, limited edition 18/75, signed by Graham Williams, and*

Franklin (Colin). The Ashdene Press, Dallas: Bridwell Library, 1986, *monochrome illustrations, bookplate of Simon Brett to front pastedown, very light spotting to edges, cloth-backed patterned boards, limited edition of 750, all VG*

(5) £300 - £400

689 **Stanbrook Abbey Press**. Abre Patriarche, Patriarch Tree. Thirty Poems by Raïssa Maritain, translated into English by a Benedictine of Stanbrook, with a preface by Robert Speaight, Worcester: Stanbrook Abbey Press, 1965, *lithograph of poet tipped-in, text in French and English, bookplate of Simon Brett to front pastedown, top edge gilt, morocco-backed Japanese paper boards, gilt lettering to spine, 4to, in slipcase, VG, limited edition of 500 copies, together with:*

Garton & Co. For Shop Use Only. Eric Ravilious, Curwen & Dent, Stock Blocks & Devices, with contributions by John Lewis, Enid Marx and Robert Harling, Devizes: Garton & Co, 1993, *original wood-engraving by Ravilious tipped in, monochrome wood-engravings, bookplate of Simon Brett to front pastedown, original cloth-backed patterned boards, 8vo, VG, limited edition 404/425, plus*

Beaven (Marcus). An Alphabet of Birds In Wood Engravings, Batheaston, 1974, *monochrome wood-engravings, autograph correspondence from Marcus Beaven to Simon Brett loosely inserted at front, original dark green cloth, gilt lettering to upper board, 8vo, VG, limited edition 173/250, signed by Marcus Beaven, and The Torch, Number One, A journal produced by students of the city of Birmingham School of Printing, 1933, numerous monochrome and colour illustrations, light toning and soiling,*

Timon of Athens, The text of the First Folio, Edited and amended where obscure by Herbert Farjeon, Illustrated with wood-engravings by George Buday, New York: The Limited Editions Club, 1940, light toning and soiling, in slipcase, limited edition 759/1950, Elegy Written in a Country Church Yard, by Thomas Gray, New York: The Heritage Press, 1951, wood-engravings by Agnes Miller Parker, light toning, in slipcase, and other books, pamphlets and ephemera of wood-engraving interest

(17) £200 - £300



690 **Wagener (Richard)**. Zebra Noise with a flatted 7th, Berkeley: Peter Koch, 1998, wood- engravings printed in black and red, on Zerkall paper, bookplate of Simon Brett to front pastedown, publisher's terracotta morocco-backed pictorial boards, gilt lettering to spine, in original matching red cloth slipcase with paper title label, minimally faded to spine, folio, VG

Limited edition 17/70, signed by Richard Wagener.
(1) £700 - £1,000



Lot 691

691 **Whittington Press**. S.T.E. Lawrence. Boxwood blockmaker, Wood engravings collected in honour of his eightieth birthday, Andoversford: Whittington Press, 1980, wood- engravings by multiple artists, bookplate of Simon Brett to front pastedown, correspondence from Stanley Lawrence and his grandson Simon to Simon Brett loosely inserted at front, upper edge gilt, remainder untrimmed, original quarter brown cloth- backed marbled boards, 4to, in slipcase, limited edition 80/250, together with:

Lost & Found. Rachel Reckitt's book illustrations, including the complete set of woodblocks engraved for The Mill on the Floss, & what was lost in their making, by Hal Bishop, Risbury: Whittington Press, 2010, wood- engravings, bookplate of Simon Brett to rear pastedown, prospectus loosely inserted at front, cloth- backed patterned papers, 4to, in slipcase, limited edition 163/225, plus People & Places, wood- engravings by John O'Connor, Whittington Press, 1999, 36 wood engravings, bookplate of Simon Brett to front pastedown, original blue cloth- backed pictorial boards, 8vo, limited edition 321/375, and The Wood- engravings of John O'Connor, Whittington Press, 1989, limited edition 50/350, Venice, by John Craig, Whittington Press, 2015, limited edition 133/285, signed by John Craig, Whittington, Aspects of a Cotswold Village, by Miriam Macgregor, Whittington Press, 1991, limited edition 206/300, signed by Miriam Macgregor, Ebble Valley, by Howard Phipps, Whittington Press, 2007, limited edition 45/230, etc, all VG
(18) £500 - £800



692 **Wood Lea Press**. Omega Cuts, by Jeremy Greenwood, with an introduction by Judith Collins, Woodbridge: Wood Lea Press, 1998, wood- engravings and pattern papers, in monochrome and colour, some tipped-in, wood- engravings mostly printed from the original blocks, bookplate of Simon Brett to front pastedown, prospectus loosely inserted to front, original full cloth, with red motif to upper cover, folio, in slipcase, limited edition of 450 copies, together with:

Ravilious Engravings, by Jeremy Greenwood, with an Introduction by John Craig, Woodbridge: Wood Lea Press, 2008, monochrome and colour illustrations throughout, bookplate of Simon Brett to front pastedown, original dark blue full cloth, folio, in slipcase, limited edition of 800 copies, plus The Wood- Engravings of John Nash, a catalogue of the wood- engravings, early lithographs, etchings and engravings on metal, compiled by Jeremy Greenwood, Liverpool: Wood Lea Press, 1987, tipped-in portrait frontispiece, mainly monochrome illustrations throughout, bookplate of Simon Brett to front pastedown, original green cloth- backed decorative boards, spine slightly sunned, folio, in slipcase, limited edition of 750 copies, and The Graphic Work of Edward Wadsworth, by Jeremy Greenwood, with an introduction by Richard Cork, Woodbridge: Wood Lea Press, 2002, monochrome and colour illustrations throughout, bookplate of Simon Brett to rear pastedown, errata slip, Colnaghi cross- references, letter from the author and publisher Jeremy Greenwood to Simon Brett, and notes all loosely inserted at front, original decorative boards, folio, in slipcase, limited edition of 450 copies, all VG
(4) £300 - £500

693 **Ritter (Paul)**. Die frühen Holzschnittfolgen Frans Masereels, Darmstadt: Technischen Hochschule, 1983, *numerous monochrome illustrations, including two tipped-in woodcuts in thin paper (one folding), original cloth, with title label to spine, limited edition of 1300 copies, folio, together with*

Demey (George E. and Luke van den Briele). Gerald Gaudaen, Tiel: Drukkerij Lannoo, 1996, *some colour and numerous monochrome illustrations, original dark brown cloth gilt in dustwrapper, square 4to, plus others on European wood engravers and bookplate designers, including Domenico Primerano and Riccarda Turrina, La mia arte io la chiamo mestiere, Remo Wolf uomo e artista del' 900, Trento, 2010, Giuseppe Bergamini, La Principessa e il Trovatore, un' opera ritrovata di Tranquillo Marangoni, 2006 (with letter from Marangoni to Simon Brett loosely inserted), Zdenek Mězl, Prague: Nakladatelství Slovart, 2002 (with letter from Mězl to Simon Brett loosely inserted), Francois Maréchal, Obra Grafica, Madrid; 1997, Gabriella Gentilini, Repertorio della Xilografia Italiana 1946-1949, volume I, Florence, 1999, Umberto Giovannini, Colore e Liberta, La Bella Stagione della Xilografia in Romagna, Cesena, 2005 (signed by the author), Buday György, Fametszetei, 1970, Pieter Jonker, Het labyrint in zwart en wit, Houtgravures van Peter Lazarov, 1991 (with three signed wood engravings loosely inserted), Gino Barbieri, Catalogo dell' Opera Xilografia, 2004 (signed by the author), etc., mostly original printed wrappers, including exhibition catalogues and similar, 4to/8vo, VG (approx. 30)*

£200 - £300

694 **Rogerson (Ian)**. The Wood Engravings of Agnes Miller Parker, 1st edition, British Library, 2005, *some colour and numerous monochrome illustrations, original black cloth gilt in dustwrapper, together with*

Paynter (Hilary). Full Circle, Wood Engravings, 1st edition, Woodend Publishing, 2010, *numerous monochrome illustrations, inscribed to Simon Brett by the artist to half-title, original black cloth in dustwrapper, 4to, plus*

Andrews (Martin J.). The Life and Work of Robert Gibbings, 1st edition, Bicester: Primrose Hill Press, 2003, *a few colour and numerous monochrome illustrations, original blue cloth in dustwrapper, 4to, and others on 20th century mostly British wood engravers and illustrators, including Linda McGoldrick, Nora S. Unwin, Artist and Wood Engraver, Dublin, New Hampshire: William L. Bauhan, 1990, 'Shall we join The Ladies?', Wood Engravings by Women Artists of the 20th Century, Oxford: Studio One Galley, 1979, Richard Shirley Smith, The Paintings and Collages 1957 to 2000, John Murray, 2002, Robin Garton, The Catalogue Raisonné of the Prints of Paul Drury, 1992, The Encisive Eye, Collin See-Paynton, Wood Engravings 1980-1996, Scholar Press, 1996, Graham Williams, Thomas Bewick Engraver & the performance of woodblocks, Florin Press, 2021, Penelope Hughes-Stanton, The Wood-Engravings of Blair Hughes-Stanton, 1991, Alison Smith, John Petts and The Caseg Press, Ashgate, 2000, Welford Dunaway Taylor, The Woodcut Art of J. J. Lankes, Boston: David R. Godine, 1999, George Mackley, Wood Engraver, Gresham Books, 1981, some wood engraving illustrated works including a World of Ones Own by Christopher Whitfield illustrated by Geoffrey Miller (1938), Tempestuous Petticoat by Clare Leighton, 1948, Hans Alexander Mueller, How I Make Woodcuts and Wood Engravings, 1945, W. H. Davies, My Garden, with illustrations by Hilda Quick, 1933, Rusesell Leslie, Alpines I Have Grown, 1940, John O'Connor, A Pattern of People, 1959 (signed), etc., mostly original cloth (but including some paperback editions including catalogues, mainly 4to/8vo, generally G/VG (approx. 60)*

£300 - £400

695 **Genz (Marcella D.)**. A History of the Eragny Press 1894-1914, 1st edition, Oak Knoll Press, British Library, 2004, *monochrome illustrations, original brown cloth gilt in dustwrapper, together with*

Whatry (Maureen). The Vale Press, Charles Ricketts, a Publisher in Earnest, Oak Knoll Press, British Library, 2004, *colour plates, monochrome illustrations, original brown cloth gilt in dustwrapper, plus*

Chambers (David). Early Private Presses 1730-1900, 2 volumes, Pinner: Private Libraries Association, 2025, *colour frontispiece to first volume, monochrome illustrations, original uniform brown cloth gilt, and others on private presses, including Iain Bain, John Sharpe, Publisher & Bookseller, Piccadilly 1777-1860, 2021, Paul Goldman, Beyond Decoration, The illustrations of John Everett Millais, British Library, 2005, Maroussia Oakley, The Book and Periodical Illustrations of Arthur Hughes, Private Libraries Associations/Oak Knoll Press, 2016, Joseph Blumenthal, Bruce Rogers, A Life in Letters, 1989, Simon Cooke, Illustrated Periodicals of the 1860s, Private Libraries Association, etc., 2010, John Arnold, The Fanfrolico Press, 2009, Richard-Gabriel Rummonds, Printing on the Iron Handpress, 1998, Valerie Lester, Giambattista Bodoni, 2015, Mark R. Godburn, Nineteenth-Century Dust-Jackets, 2016, Dorothy A. Harrop and others, The Old Stile Press, A Bibliography 1979-1999, [2000], with handwritten note from Nicolas McDowall to Simon Brett loosely inserted, together with Two Hymns to Pan from The Faithful Shepherdess, Old Stile Press, 2000, both loosely inserted, etc., mostly original cloth, many in dustwrapper, approximately 40 volumes, and 14 issue of Parenthesis (nos. 23, 33-39, 41-45 & 48, and Bookways, A Quarterly for the Book Arts, nos. 1-8, October 1991-July 1993, and approximately 50 issues of Printmaking Today, 1990-2013, mostly 4to/8vo, generally VG (approx. 130)*

£300 - £400



696 **Bookplates**. Ex-Libris Artists VI, Portugal, 1982, *in English and French, numerous examples of bookplates, many tipped-in, publisher's cloth, limited edition 239/500, together with:*

Ex-Libris. Encyclopaedia Bio-Bibliographical of the Art of the Contemporary Ex-Libris, Portugal, 1989, *numerous examples of bookplates including those by Simon Brett, some tipped-in, additional loosely inserted, publisher's cloth, glassine wrapper, limited edition 160/500, plus*

Contemporary International Ex-Libris Artists, Portugal, 2011, *illustrations and examples of bookplates, a few tipped-in, publisher's pictorial boards, limited edition of 200 copies, and other books on bookplates of artists including Simon Brett, Edward Gordon Craig, Philip Hagreen, George Wolfe Plank, and themed books on British and international bookplates, various sizes, G/VG (approx. 30)*

£200 - £300

MODERN FIRST EDITIONS



697 **Braine (John)**. Room at the Top, 1st edition, London: Eyre & Spottiswoode, 1957, a few light spots to fore edges, small previous owner inscription, partial offsetting to endpapers, original; cloth, slight fading at spine tips, light vertical crease to spine, dust jacket with the yellow wraparound band (with close tear along one fold, slightly dusty), a couple of short closed tears to panel edges, one or two spots, 8vo, signed by the author to title, together with **Storey (David)**. This Sporting Life, 1st edition, London: Longmans, 1960, original cloth, spine tips faded, dust jacket with the Book Society wraparound band (spine slightly faded), 8vo, presentation copy, inscribed to front endpaper 'With every best wishes from David Storey, April 1960', plus **Barstow (Stan)**. A Kind of Loving, 1st edition, London: Michael Joseph, 1960, original cloth, dust jacket with the Book Society wraparound band (slight fading to spine), light toning to flaps, 8vo, signed to title by the author, with a press photograph and 2 tickets for Voice Box at the Royal Festival Hall, 19 February 2004 (one signed by the author) loosely inserted, and **Banks (Lynne Reid)**. The L-Shaped Room, 1st edition, London: Chatto & Windus, 1960, previous owner signature, original cloth, dust jacket, short closed tear at foot of lower joint, 8vo, signed to title by the author

(4) £400 - £600



698 **Bramah (Ernest)**. The Wallet of Kai Lung, 1st edition, 1st issue, London: Grant Richards, 1900, 1st issue with the 'Recent Fiction' leaf opposite the title, some light spotting, previous owner signature, original pictorial cloth, spine a little faded and rubbed at ends, light edge wear, 8vo, together with Kai Lung's Golden Hours, 1st edition, London: Grant Richards, 1922, some light spotting, original cloth, spine lightly faded, dust jacket, reinforcements to verso some light toning and a few nicks, 8vo, with 3 other 1st editions: The Mirror of Kong Ho, 1905, Kai Lung Unrolls his Mat, 1928, and The Moon of Much Gladness, 1932

(5) £200 - £300



Lot 699

699 **Breton (André)**. A Collection of 80 works by and about André Breton from the library of Roger Cardinal, c. 1920s and mostly later, *all with Roger Cardinal's ownership inscription, and most with annotations in his exceptionally small and neat handwriting, mostly original wrappers, occasional light soiling and mark, mostly 8vo*

The collection, for which a full list is available on request, includes:

Breton (André). Carnet. Paru dans *Litterature*, nouvelle serie, No. 13 juin 1924, pp. 15-19. Typescript copy in plain wrappers, c. 1950

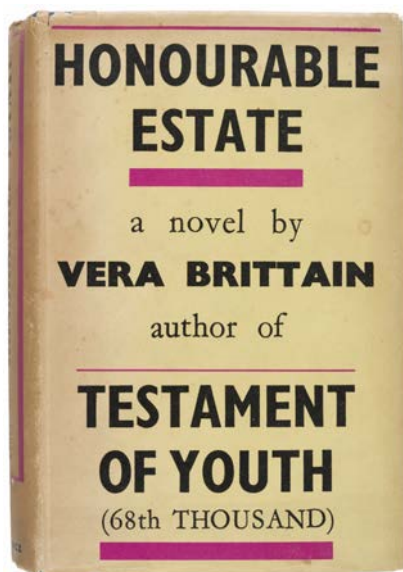
Breton (André). *Les Manifestes du Surrealisme suivis de Prolegomenes a un Troisième Manifeste du Surrealisme ou non dur Surrealisme en ses Oeuvres vives et d'ephemerides Surrealistes*. Paris: Editions du Sagittaire, 1955, numbered limited edition signed by the author, including a small envelope of Surrealist 'flashcards' numbered with the same edition

Breton (André). *Le Chateau Etoile*, typed manuscript with last page noting 'Cette plaquette, tapée à la machine d'après l'édition Gallimard de 'L'Amour Fou', a été tirée à 2 seuls exemplaires par Roger Cardinal, achevé le 14 Juin 1965, à Cambridge. No. 1', 32 pp., bound in maroon buckram with gilt-lettered spine

Provenance: The Library of Roger Cardinal (1940-2019), one of Britain's most distinguished art historians, a leading authority on Outsider Art and Surrealism. Much of Roger Cardinal's library has recently been donated to the Tate Gallery.

(approx. 80)

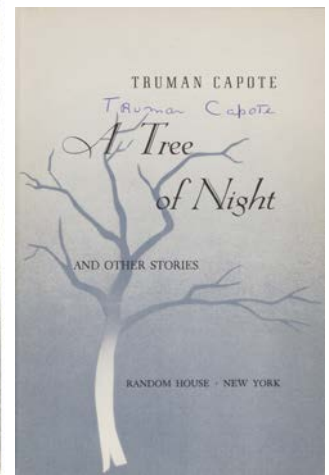
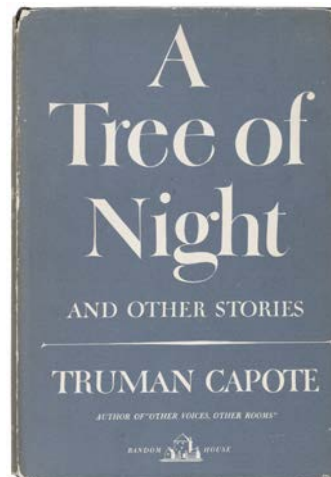
£400 - £600



700 **Brittain (Vera)**. Honourable Estate. A Novel of Transition, 1st edition, London: Victor Gollancz, 1936, *occasional light spotting, original cloth, slight fading to spine, slight lean, dust jacket, spine and extremities toned, small tear and nicks to spine, 8vo, signed by the author to title, together with MacLean (Alistair)*. H. M. S. Ulysses, 1st edition, London: Collins, 1955, *some spotting to fore edges, previous owner signature, original cloth, dust jacket, a little rubbed with some spotting to the rear panel, 8vo, signed by the author to title, plus Scott (Paul)*. The Corrida at San Feliu, 1st edition, London: Secker & Warburg, 1964, *original cloth, dust jacket, some toning to spine and rear panel, short closed tear to front panel, 8vo, inscribed by the author 'Vivian, with thanks from her opening speaker, & love from her old friend, as ever Paul, Swanwick, 1965', additionally signed to title, with 5 others including Above All Nations, compiled by George Catlin, Vera Brittain & Sheila Hodges, 1st edition, 1945 (inscribed by Vera Brittain & signed by George Cattlin), Born 1925. A Novel of Youth, 1st edition, 1948, inscribed, and Testament of Experience, 1st edition, 1957, signed and inscribed by the author*

(8)

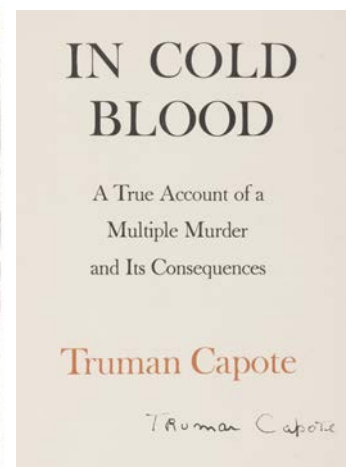
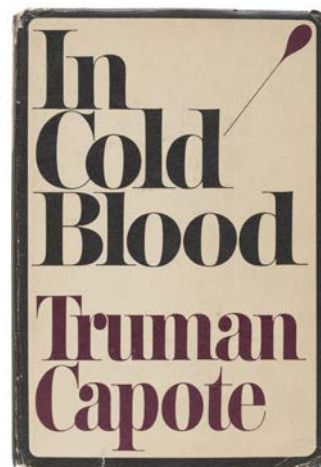
£200 - £300



701 **Capote (Truman)**. A Tree of Night and Other Stories, 1st edition, 1st printing, New York: Random House, 1949, *signed by author in blue ballpoint to illustrated title page, previous owner's inscription to front endpaper, original cloth with shallow bump to lower edge of boards, price clipped dust jacket, spine faded, chipping to spine ends and to extremities, 8vo*

(1)

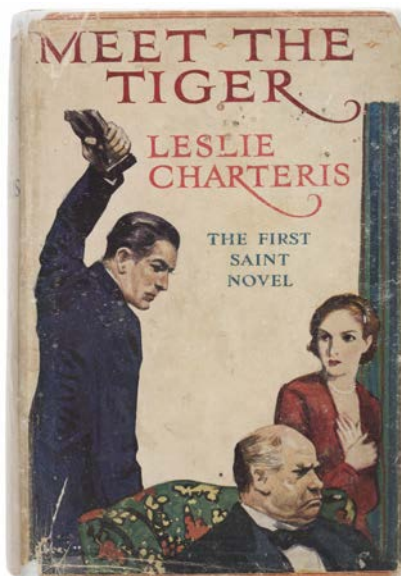
£150 - £200



702 **Capote (Truman)**. In Cold Blood. A True Account of a Multiple Murder and Its Consequences, 1st trade edition, 1st printing, New York: Random House, 1965, *signed by author to title page, original cloth with minor bumps to corners and to upper margin of back cover, price clipped dust jacket, slightly soiled, chipping to spine ends and to corners, 8vo*

(1)

£200 - £300



703 **Charteris (Leslie)**. Meet the Tiger, 1st edition, early printing, London: Ward, Lock & Co., circa 1929, 256 pp., some spotting, original cloth, a couple of small faded patches to lower cover, light vertical crease to spine, later issue dust jacket (with annotations in red ink to verso), some tears, chips and toning, 8vo, together with The Saint Goes West, 1st edition, London: Hodder and Stoughton, 1942, some light spotting, original cloth, spine lightly faded (tips toned), dust jacket priced at 8/6-, a few chips and tears, a few stains, 8vo, plus The Saint on Guard, 1st edition, London: Hodder and Stoughton, 1945, some light spotting, previous owner signature, original cloth, faded patch at foot of spine, 8/6- dust jacket, chip at foot of spine, some light dust-soiling and small tears, 8vo, together with 20 other 'Saint' 1st edition titles, including the Saint Sees it Through, 1947, Call for the Saint, 1948, Saint Errant, 1949, The Saint in Europe, 1854, The Saint on the Spanish Main, 1956, The Saint Around the World, 1957, Thanks to the Saint, 1958, Señor Saint, 1959, Trust the Saint, 1962, The Saint in the Sun, 1964, Vendetta for the Saint, 1965 (with a adhesive label inscribed in red ink by the author, to title), plus others, Omnibus editions, reprints, variable condition, etc (approximately 55)

£200 - £300

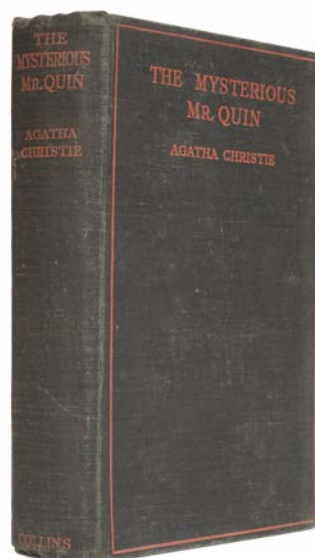


704 **Christie (Agatha)**. The Agatha Christie Book Collection facsimile series, 19 volumes, London: HarperCollins, 2011-2013, a few endpapers with some light soiling and damp marks, original boards, dust jackets, Mysterious Affair at Styles with small abrasion and marginal loss from insect predation, plus a Book Club Associates edition of 4.50 From Paddington, 2005

The complete facsimile set comprises 85 volumes published from 2011-2013.

(20)

£100 - £150

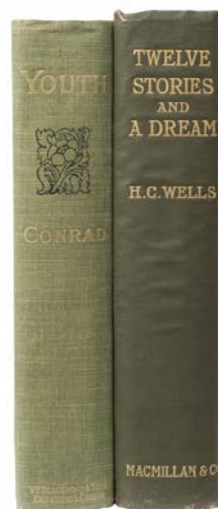


705 **Christie (Agatha)**. The Mysterious Mr. Quin, 1st edition, London: W. Collins Sons & Co Ltd, 1930, occasional light spotting, front panel of dust jacket trimmed and pasted to front pastedown, original black cloth lettered in red, spine a little faded and rubbed at ends, edge lightly rubbed, 8vo

The author's third collection of short stories, each featuring the enigmatic Mr. Quin.

(1)

£200 - £300

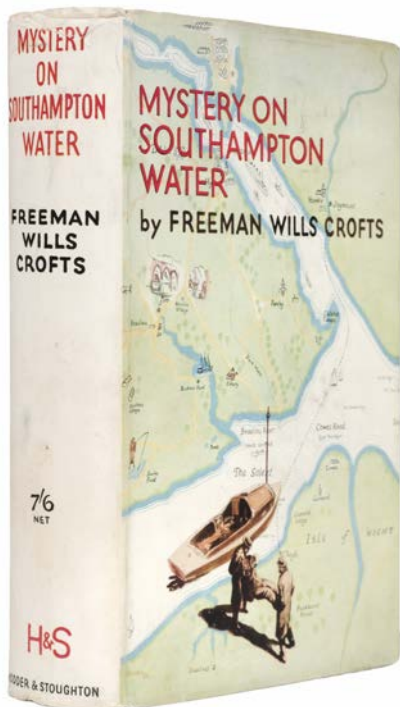


706 **Conrad (Joseph)**. Youth: A Narrative and Two Other Stories, 1st edition, 2nd issue, Edinburgh & London: William Blackwood and Sons, 1902, 2nd issue with the 32 pp. advertisements at rear dated '11/02' (the first issue advertisements were dated '10/02'), occasional light spotting, contemporary ownership inscription to head of title, original cloth gilt, spine and part of lower cover lightly faded, slight lean, 8vo, together with **Wells (H. G.)** Twelve Stories and a Dream, 1st edition, London: Macmillan and Co., 1903, advertisements at rear, occasional light spotting, previous owner name to half-title, some toning to endpapers, original cloth gilt, spine a little darkened and rubbed at ends and joints, 8vo

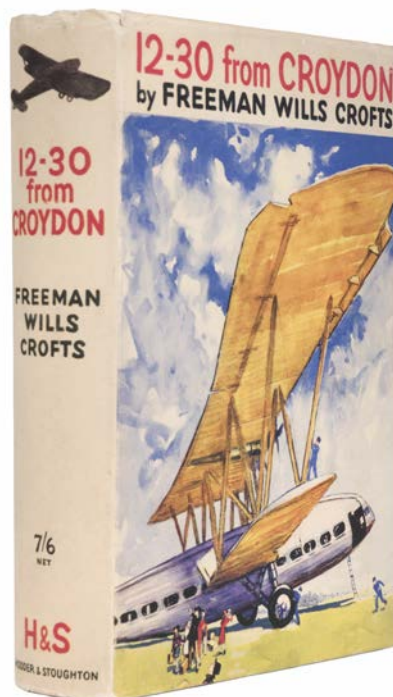
The second story in Youth is Heart of Darkness, the first book form edition, which was previously serialised in Blackwood's Edinburgh Magazine in 1899.

(2)

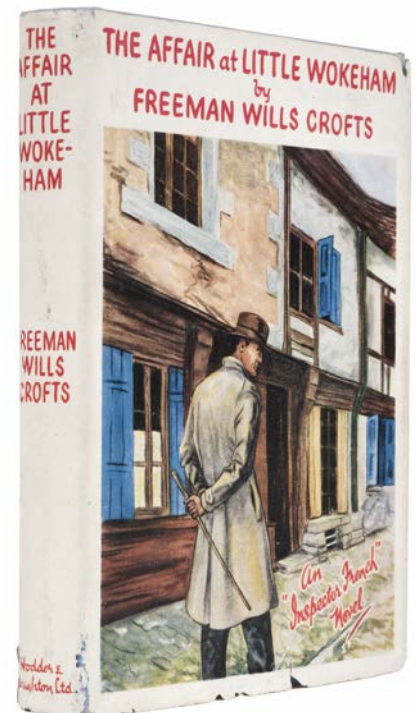
£200 - £300



Lot 707



Lot 708



Lot 709

707 **Crofts (Freeman Wills)**. *Mystery on Southampton Water*, 1st edition, London: Hodder and Stoughton, 1934, *small shelf number to front pastedown, original cloth, slight fading to spine, dust jacket, tiny nicks at head of spine and folds, light crase marks at head of spine, spine and rear panel slightly dusty, 8vo*

A fine copy.

(1)

£800 - £1,200

708 **Crofts (Freeman Wills)**. *The 12.30 from Croydon*, 1st edition, London: Hodder & Stoughton, 1934, *light marginal toning to textblock, original cloth, spine slightly rubbed and faded, dust jacket, small reinforcement to verso of front flap, slight overall toning, 8vo*

(1)

£800 - £1,200

709 **Crofts (Freeman Wills)**. *The Affair at Little Wokeham*, 1st edition, London: Hodder and Stoughton, 1943, *slight spotting to fore edges, original cloth, light fading to joints and edges, dust jacket, small losses from biopredation to foot of spine and rear flap fold, small chips to panel edges, 8vo*

(1)

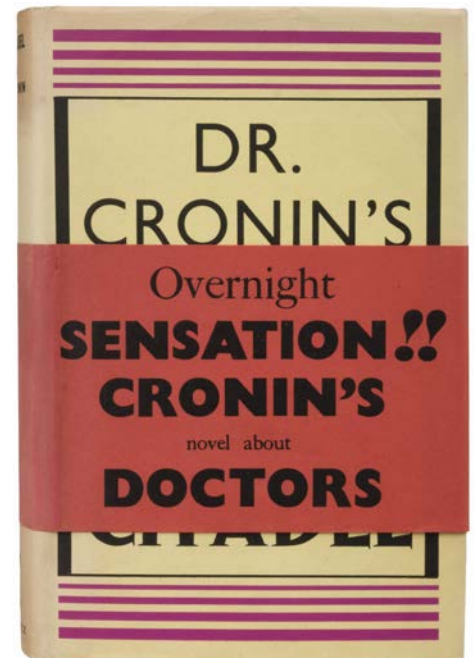
£200 - £300

710 **Cronin (A. J.)** *The Citadel*, 1st edition, London: Victor Gollancz, 1937, *slight toning to textblock, original cloth, small indentation to spine, dust jacket with the rare wraparound band, light toning to spine, 8vo, together with Wilson (Colin). Ritual in the Dark*, 1st edition, London: Victor Gollancz, 1960, *original cloth, slight lean, dust jacket, slight fading to spine, tiny nicks at head of spine, 8vo, presentation copy, inscribed to front endpaper 'For Sheila, warm regards, Colin W.', plus Bell (Mary Hayley). Whistle Down the Wind*, 1st edition, London: T. V. Boardman & Co., 1958, *illustrations by Öven Edwards, original cloth, dust jacket, slight fading to spine, small nicks at ends, 8vo, presentation copy, inscribed to front endpaper 'For Father John, affectionally Mary Hayley Bell', plus Amis (Kingsley). One Fat Englishman*, 1st edition, London: Victor Gollancz, 1963, *short closed tear to rear endpaper, original cloth, dust jacket, spine slightly toned with small nicks at ends and folds, 8vo, signed to title by the author*

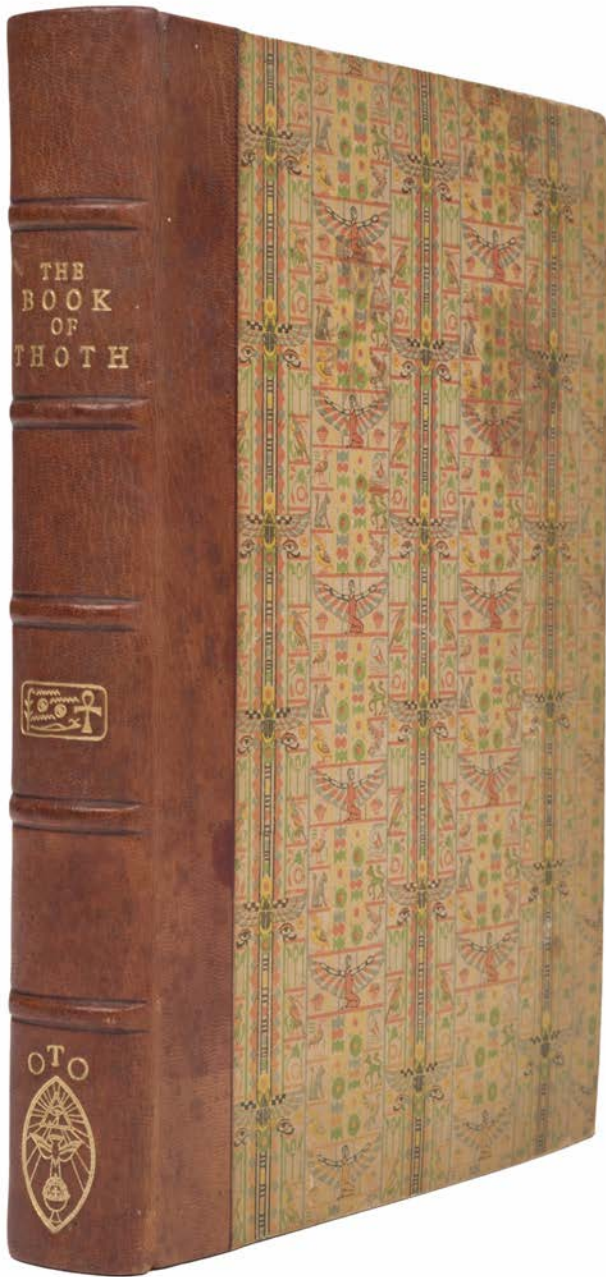
A. J. Cronin's *The Citadel* was a key work, dealing with themes of inequality and malpractice in the medical profession at the time, helped to inspire the creation of the National Health Service in 1948.

(1)

£400 - £600



Lot 710



711 **Crowley (Aleister)**. The Book of Thoth. A Short Essay on the Tarot of the Egyptians, Being the Equinox Volume III No. V, by the Master Therion, Artist Executant: Frieda Harris, limited edition, London: O. T. O. [at the Chiswick Press], 1944, 7 mounted colour plates, 20 monochrome plates, printed recto and verso, illustrations, top edge gilt, original morocco-backed hieroglyph-patterned boards by Sangorski & Sutcliffe, spine lettered in gilt with two gilt motifs stamped in compartments, a few small stains to upper cover, 4to

Limited edition 77/200, signed by Crowley as To Mega Therion 666 9 = 2 A. A. ("The Great Beast") Provenance: Rupert Gleadow (1909-1974, lawyer and writer on astrology), pencil note at front.

Rare. One of Aleister Crowley's last works and his most important on the Tarot.

(1) £2,000 - £3,000



712 **Dahl (Roald)**. Two Fables, limited edition, London: Viking, 1986, illustrations by Graham Dean, original calf-backed boards, 8vo, limited edition 40/300, signed by the author, together with *Fantastic Mr. Fox*, 1st US edition, 1970 (lacking dust jacket)
(2) £150 - £200

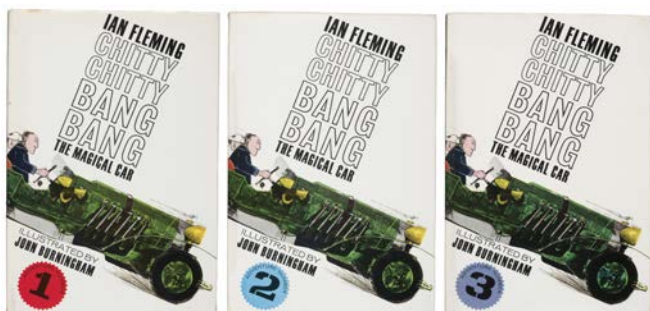
713 **Dahl (Roald)**. The Witches, 1st edition, London: Jonathan Cape, 1983, illustrations by Quentin Blake, slight toning to textblock, original cloth, dust jacket, 8vo, together with **Gliori (Debi)**. Pure Dead Wicked, 2002; Pure Dead Brilliant, 2003; Deep Trouble, 2004; Deep Water, 2005, 1st editions, illustrations, original boards, 8vo, with a red promotional t-shirt advertising Pure Dead Wicked, with others including Esio Trott, by Roald Dahl, 1st edition, 1990, 2 volumes illustrated by Lawson Wood, Ginger & Pickles, by Beatrix Potter, 1920's reprint (spine detaching), Alphonse Mucha, by Jiri Mucha, 1966, and *The Wind in the Willows*, Folio Society 4th printing, 2007
(14) £100 - £200



714* **De la Mare (Walter, 1873-1956)**. A series of 8 Typed Letters Signed, 'Walter de la Mare', Hill House, Taplow, Buckinghamshire, 1 September 1926 to 16 February 1927, all addressed to Mr. Moar [Richard Moar, honorary secretary of the Darlington branch of the English Association], concerning the planning and arrangements for the poet and author to come to Darlington and give a lecture, agreeing to a lecture date, terms and accommodation, etc., finalising that the lecture will be on 'Craftsmanship in Poetry' on 10 February [1927], the final three letters written as a thank you after his return home, a few manuscript corrections in the author's hand, a total of 10 pages, oblong 8vo (one 8vo), together with a 26-page typescript copy of the lecture, occasional mostly pencil proof corrections, held with a butterfly clip and loosely inserted in brown paper wrappers, 4to
(9) £150 - £200



715 **Faulks (Sebastian)**. Devil May Care, 1st edition, London: Penguin, 2008, signed by the author to the limitation page, all edges in silver, original boards in plush red cloth solander box, 8vo, limited edition number 387 of 500 copies, together with:
Boyd (William), Solo, 1st edition, London: Jonathan Cape, 2013, signed & inscribed by the author to the limitation page, original gilt decorated full black goatskin in slipcase, 8vo, limited edition number 68 of 100, plus
Horowitz (Anthony), Trigger Mortis, 1st edition, London: Orion, 2015, signed & inscribed by the author to the title page, all edges silver, original cloth in dust jacket, 8vo, limited edition 201 or 1000 copies, and
Moore (Roger), My Word is My Bond, 1st edition, London: Michael O'Mara Books, 2008, signed by the author to the limitation page, colour & monochrome illustrations, original black cloth in slipcase, 8vo, limited edition number 518 of 1000 copies, plus other James Bond & Ian Fleming related fiction & biography, mostly signed by the authors, mostly original cloth/boards, some in slipcases, 8vo (22) £200 - £300



716 **Fleming (Ian)**. Chitty Chitty Bang Bang, 3 volumes, 1st edition, London: Jonathan Cape, 1964-65, illustrations by John Burningham, original pictorial boards (a little minor spotting), dust jackets, volume 1 price-clipped, slight toning to one of two edges, 8vo
 A fine set. (3) £400 - £600

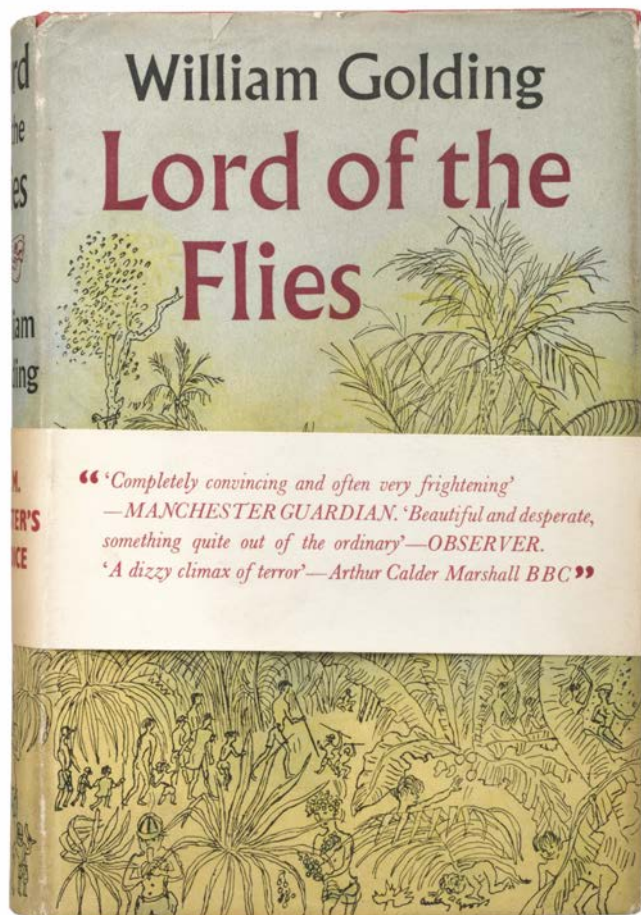


717 **Fleming (Ian)**. You Only Live Twice, 1964; The Man With the Golden Gun, 1965; Octopussy and the Living Daylights, 1966, 1st editions, inscription erased in ink to front endpaper and pastedown of You Only Live Twice (with small show-through to the following few leaves), original cloth, dust jackets, You Only Live Twice price-clipped with small adhesive residue marks to verso, 8vo (3) £300 - £400



718 **Francis (Dick)**. Dead Cert, 1st edition, London: Michael Joseph, 1962, occasional light spotting and partial offsetting to endpapers, contemporary previous owner inscription to front endpaper, original cloth, price-clipped dust jacket, some toning, small nicks at spine ends and one or two closed tears to panel edges, 8vo, together with Nerve, 1st edition, London: Michael Joseph, 1964, a little minor marginal spotting, original cloth, price-clipped dust jacket, light toning to spine and rear panel, small nicks at spine ends and edges, 8vo, plus For Kicks, 1st edition, London: Michael Joseph, 1965, some light spotting, original cloth, dust jacket, small tears and chips at head of spine, light toning to rear panel, 8vo, together with a set of all the other novels, 1st editions, from Odds Against, 1965 to Crossfire (with Felix Francis), 2010, including a duplicate of Break In, 1985, a 1st US edition of The Danger, 1984, and a 2nd US impression of Straight, 1989, some occasional spotting and light toning, a few presentation inscriptions, original cloth dust jackets, some price-clipped, tear and loss to The Danger spine, from Longshot, 1990 onwards dust jackets simultaneously priced in Sterling and Canadian Dollars, some occasional light fading but in good overall condition, plus other Dick Francis including The Sport of Queens, 1st edition, 2nd impression, 1957, and Field of 13, 1st edition, 1998 (approximately 70) £500 - £700

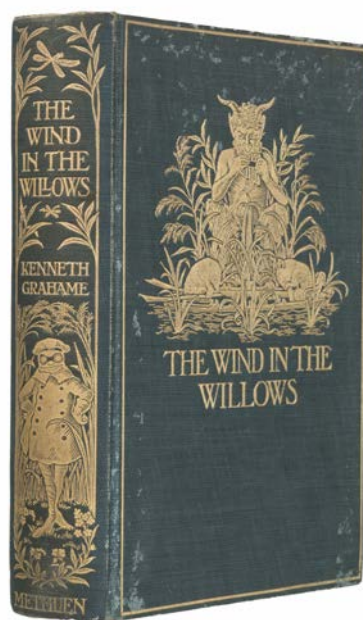
719 **George (Elizabeth)**. A Great Deliverance, 1989, 1st UK edition, London: Bantam Press, 1989, original cloth (slight lean), dust jacket, 8vo, the debut of Inspector Lynley, together with Payment in Blood, 1989, Well-Schooled in Murder, 1990 (signed by the author), both 1st US editions, A Suitable Vengeance, 1991 (1st UK edition), plus **Goddard (Robert)**. Past Caring, 1st edition, 2nd issue reprint, 1989, the author's first book, signed, with others by Elizabeth George, Roy Lewis, Leslie Thomas, Christopher Lee etc (approximately 60) £150 - £200



720 **Golding (William)**. Lord of the Flies, 1st edition, London: Faber and Faber, 1954, light spotting to endpapers and fore edges, original cloth, spine a little faded, upper cover slightly bowed, dust jacket with the wraparound band, light toning to spine, small closed tears and nicks at spine ends, panel edges and folds, pale red stain to spine, faint residue from adhesive tape reinforcements to verso, 8vo

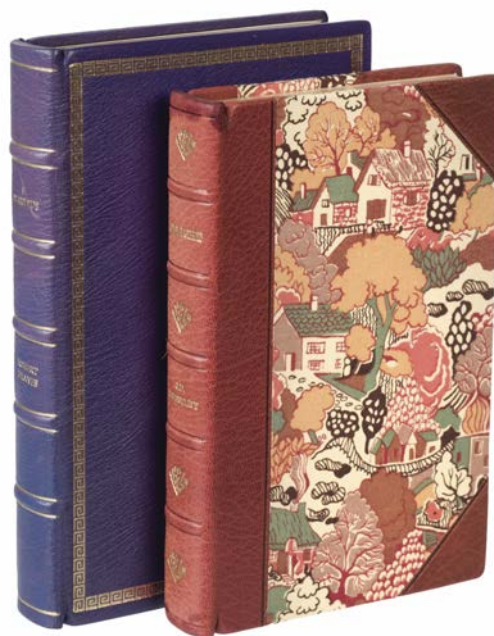
Overall an excellent copy of William Golding's first novel, with the scarce E. M. Forster's Choice wraparound band, which was produced after the initial run of 3000 or so copies sold slowly, and picked up after E. M. Forster chose it as his 'outstanding novel of the year'.

(1) £4,000 - £6,000



721 **Grahame (Kenneth)**. The Wind in the Willows, 1st edition, London: Methuen and Co., 1908, frontispiece by Graham Robertson, light spotting and toning to endpapers, contemporary presentation inscription, top edge gilt, original pictorial cloth gilt, small flecked marks to covers, 8vo

(1) £500 - £800



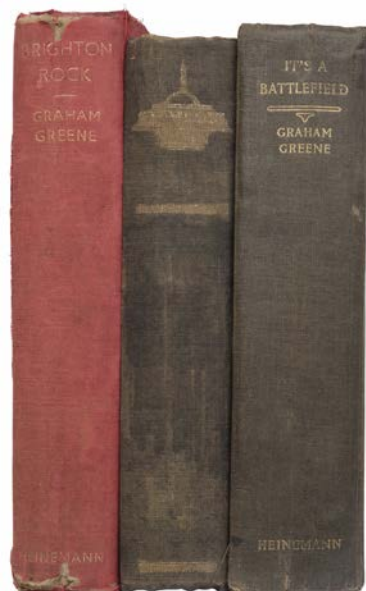
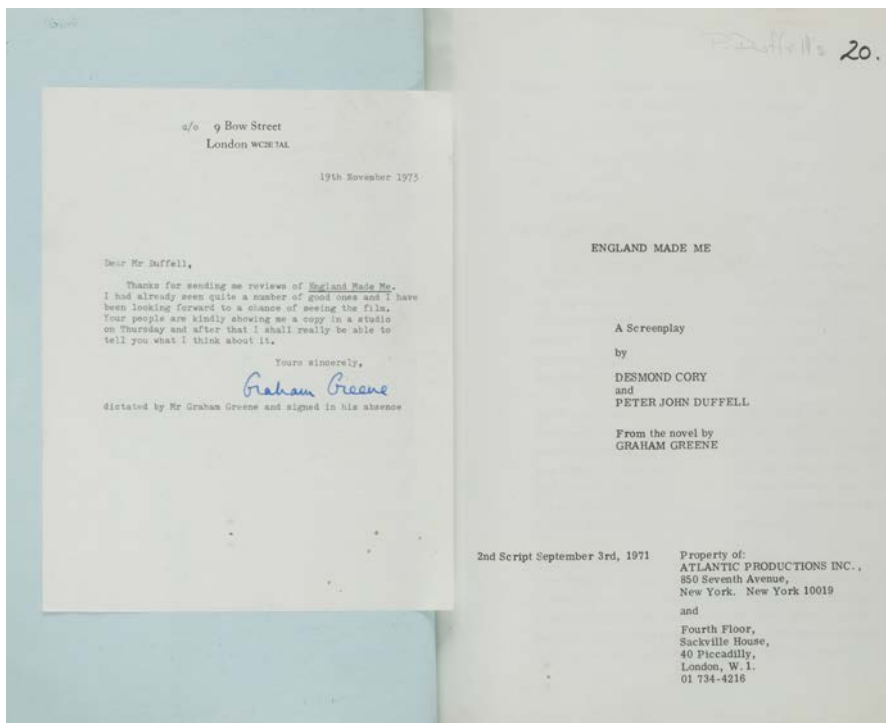
722 **Graves (Robert)**. I, Claudius, limited edition, [London], Paradine Press, [1977], folding table, all edges gilt, original purple morocco gilt (spine a trifle faded), slipcase, 8vo, limited signed edition 7/100, together with **Priestley (J. B.)** Delight, limited edition, [London], Paradine Press, 1978, all edges gilt, original half morocco gilt, slipcase, 8vo, limited signed edition 26/100

(2) £400 - £600

723* **Greene (Graham & Duffell, Peter)**. A collection of film scripts, ephemera, correspondence and photographs, from the archives of English film and television director and screenwriter Peter (and Rosslyn) Duffell, c. 1970s/2000s, including: **England Made Me** [film of the book by Graham Greene, directed by Peter Duffell]: post production script, November 1972, and bound director's annotated copy; **The Honorary Consul**: film script written by Peter Duffell in conjunction with Graham Greene, 2 copies; first draft screenplay by Peter Duffell and Desmond Cory; various items of correspondence and cuttings concerning the failed project, including copies of two typed letters to Graham Greene from Duffell, including mention of casting suggestions of Trevor Howard, Donald Sutherland and Laura Antonelli, and a dictated typed letter from Greene to Duffell, signed secretarially; **The Marquis of Bolivar**: Draft script & synopsis by Peter Duffell in conjunction with Graham Greene. a project they aimed to develop together; Photocopy of screenplay by Peter Luke of Greene's 'Monsieur Quixote' (given to Peter Duffell by Graham Greene); Loew's Corporated file copy of script of Graham Greene's 'The Tenth Man'; early information and carbon copy correspondence on another proposed project, 'Boadilla', based on a book by Churchill's nephew Esmond Romilly (see also Claymore Film / Honorary Consul file of productions in development); 'The Far Pavilions', TV series for C4: Production pack with costume design photos and production information; plus

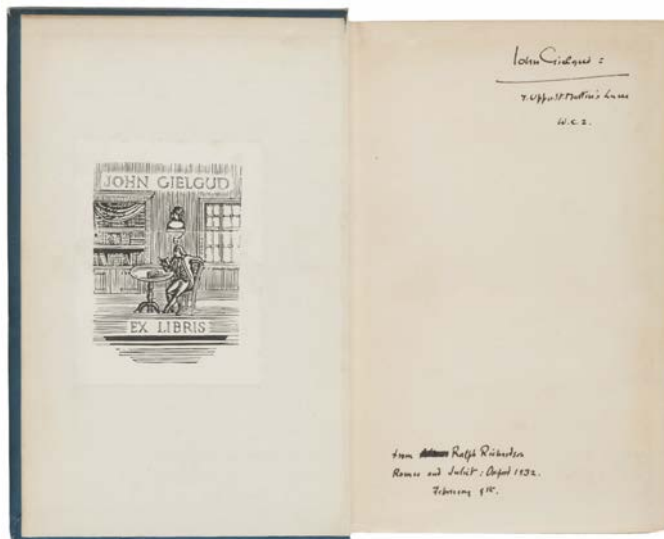
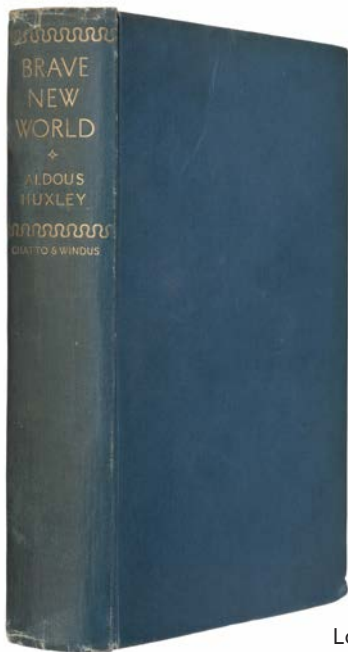
Correspondence with letters to Peter Duffell, signed by Richard Lester, Fred Zinneman (3), Ian Richardson (notecard), George Peppard (signed letter + telegram), copy of a letter from Valerie Eliot; approximately 30 miscellaneous letters to Peter Duffell & to Rosslyn Cliffe Duffell from Olivia de Havilland (4), Dick Hyman, Nigel Hawthorne, Anthony Quayle, Albert Finney, Judy Dench, Michael York, Bryan Forbes (2), Jilly Cooper (2), Josef Skvorecky (2), Mrs. C. S. Forrester (2), Shashi Kapoor (2), T. N. Murai (7); and a late edition of Stephen Spender's Poems, signed for Peter Duffell, 1989; plus approximately 25 signed photographs (to Ros), including Richard Harris (2), Ralph Richardson (2), Honor Blackman, Eric Sykes, Prunella Scales, Kate O'Mara, Stephane Grappelli, George Melly, Bryan Ferry, David Essex, Anthony Quayle, Michelle Dotrice, Graeme Garden, Tim Brooke-Taylor, etc.

Provenance: From the family of Peter Duffell (1922- 2017), an English film and television director and screenwriter. Duffell directed the film version of England Made Me (1973), the only film version of any of his books that Greene really liked. Greene was very keen for Duffell to direct The Honorary Consul, but they were badly let down and another version was eventually made, with Michael Caine and Richard Gere, which Greene deplored.
(a carton)

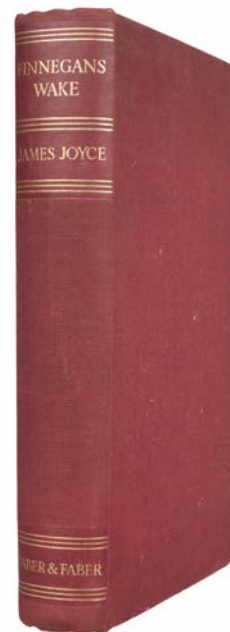


724 **Greene (Graham)**. Brighton Rock, 1st edition, London: William Heinemann, 1938, pp. 37-40 trimmed at outer margin, a few leaves unevenly opened, some toning to textblock (as often), small stains to rear endpaper, original cloth, some fading to spine, some loss from worming at ends, ring marks to upper cover, 8vo, together with 2 other 1st editions by the author: Stamboul Train, 1932, and It's a Battlefield, 1934
(3)

£200 - £300



Lot 725



Lot 726

725 Huxley (Aldous). *Brave New World*, 1st edition, London: Chatto & Windus, 1932, contemporary black ink ownership inscription of John Gielgud to front free endpaper, 'John Gielgud : 7, Upper St. Martin's Lane, W.C. 2', inscribed to top right of page and also in his holograph to bottom left of page, 'from [Aldous, this word inked out] Ralph Richardson / *Romeo and Juliet* : Oxford 1932 / February 9th', John Gielgud's bookplate to front pastedown, original blue cloth with gilt-titled spine, rubbed, spine darkened and slightly creased at head and foot, 8vo

In 1932 John Gielgud (1904–2000) staged his first production as a guest director of the Oxford University Dramatic Society production of *Romeo and Juliet* in 1932. It was Gielgud's directorial debut and featured himself as Romeo, and a young Peggy Ashcroft as Juliet, with Edith Evans as the nurse. Later that year, a production was broadcast on the BBC National Programme on 13 November, produced by Gielgud's brother Val and featuring Ralph Richardson in the role of Mercutio. Ralph Richardson (1902–1983) was a lifelong friend of Gielgud and, together with Laurence Olivier, they formed one of the trinity of male actors who dominated the British stage for much of the 20th century.

There are numerous references and quotes from Shakespeare's plays in *Brave New World*, the title itself coming from a line in *The Tempest*. *Romeo and Juliet* is directly referenced six times, including four times in Chapter 12: 'Upstairs in his room the Savage was reading *Romeo and Juliet*'; 'Oh! she doth teach the torches to burn bright. / It seems she hangs upon the cheek of night, / Like a rich jewel in an Ethiop's ear; / Beauty too rich for use, for earth too dear...'; 'The Savage was reading *Romeo and Juliet* aloud—reading (for all the time he was seeing himself as Romeo and Lenina as Juliet) with an intense and quivering passion'; 'Is there no pity sitting in the clouds, / That sees into the bottom of my grief? / O sweet my mother, cast me not away: / Delay this marriage for a month, a week; / Or, if you do not, make the bridal bed / In that dim monument where Tybalt lies...'

(1) £300 – £400

726 Joyce (James). *Finnegans Wake*, 1st edition, London: Faber and Faber, 1939, a few minor spots, final leaf and one front free endpaper toned, bookplate, original cloth gilt, a couple of tiny marks, 8vo, together with *A Skeleton Key to Finnegans Wake*, by Joseph Campbell and Henry Morton Robinson, 1st edition, 1947 (spine faded)

(2) £200 – £300



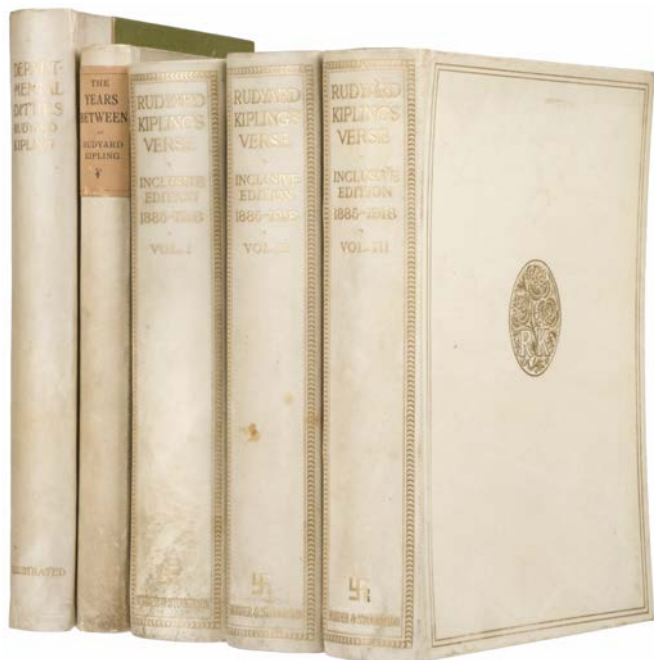
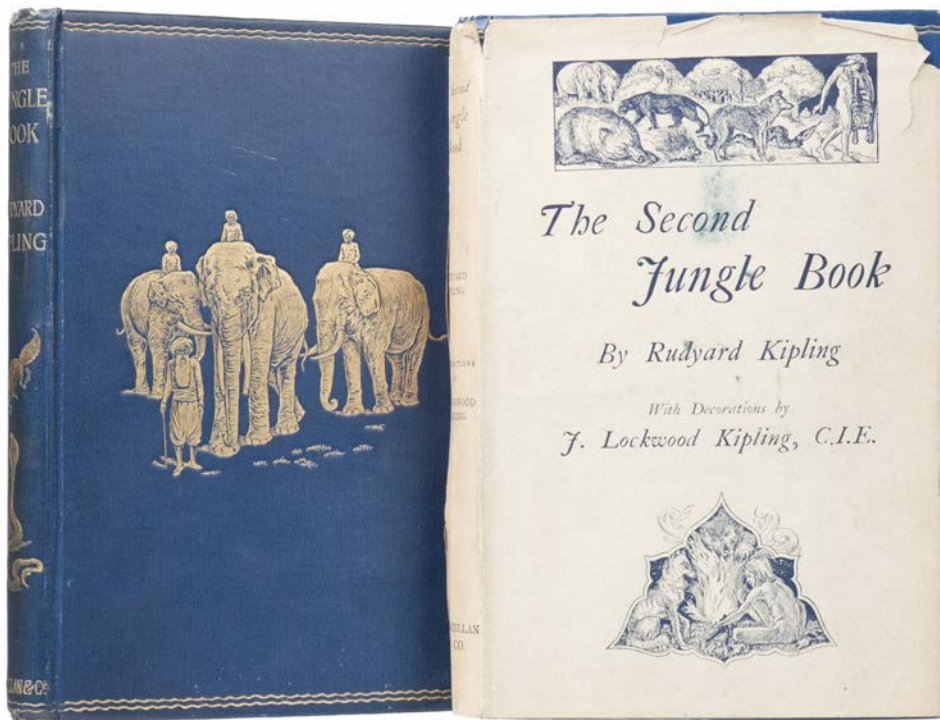
727 Kipling (Rudyard). *The Jungle Book*; *The Second Jungle Book*, 2 volumes, reprint editions, London: Macmillan and Co., 1924, illustrations by J. Lockwood Kipling and others, slight marginal toning, all edges gilt, contemporary blue calf gilt by Riviere & Son, spines a little rubbed with some uniform fading, small tear at head of *Jungle Book* spine and partial fading to head of upper cover, 8vo

(2) £300 – £400

728 **Kipling (Rudyard)**. The Jungle Book, 1st edition, London: Macmillan and Co., 1894, illustrations by J. L. Kipling, W. H. Drake, and P. Frenzeny, 'presentation copy' circular blindstamp to lower right corner of title, all edges gilt, original cloth gilt, spine slightly darkened and rubbed at ends, 8vo, together with The Second Jungle Book, 1st edition, London: Macmillan and Co., 1895, illustrations by J. Lockwood Kipling, advertisement leaf at rear, one or two minor spots, all edges gilt, original cloth gilt in bright condition, dust jacket, some toning and closed vertical split to spine, small chips and tears at head, small chips and tears to folds and panel edges, small stain to front panel, 8vo

The Second Jungle Book in the rare dust jacket.

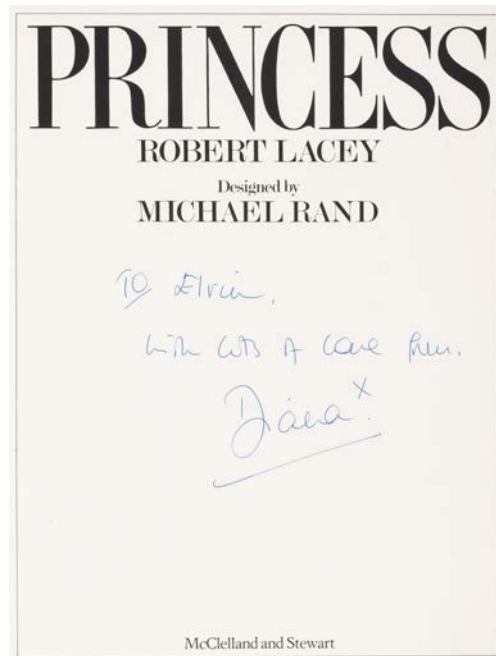
(1) £1,500 - £2,000



729 **Kipling (Rudyard)**. Rudyard Kipling's Verse. Inclusive Edition 1885-1918, 3 volumes, limited edition, London: Hodder & Stoughton, 1919, titles printed in red and black, some light marginal toning, spotting to endpapers, top edge gilt, original vellum gilt, covers slightly bowed, light dust-soiling to spines, small 4to, together with Departmental Ditties, Edition de luxe, one of 150 copies, 1897, and The Years Between, 1919, limited edition, one of 200 copies

First work limited edition 38/100, signed by the author.

(5) £500 - £800

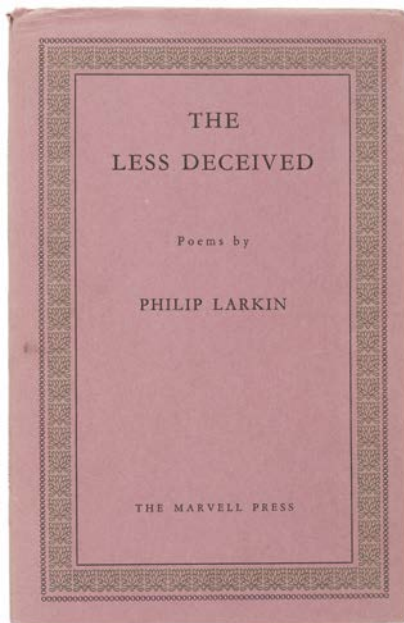


730 **Lacey (Robert)**. Princess, 1st edition, London: McClelland and Stewart, 1982, numerous colour photographic illustrations, remnant of 'This book belongs to' label to front endpaper, original cloth, dust jacket, 4to

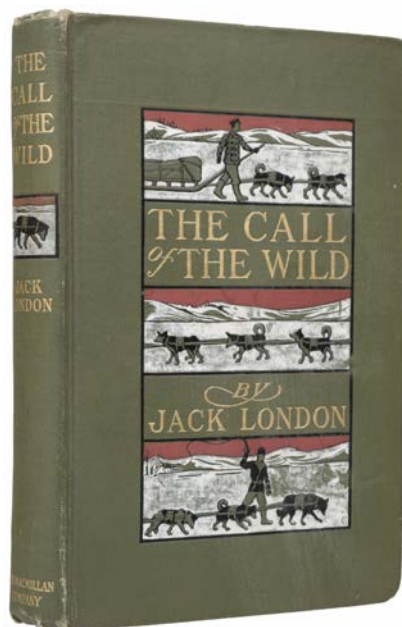
Presentation copy, inscribed by Princess Diana to title: 'To Elvia, with lots of love from Diana X'.

The recipient, Elvia, was a partner at the time to the vendor, and asked a friend, who knew Princess Diana to sign the book for her.

(1) £500 - £800



Lot 731



Lot 732



Lot 733

731 **Larkin (Philip)**. *The Less Deceived*, 1st edition, 1st issue, Hessele: The Marvell Press, 1955, 1st issue with the misprint 'floor' for 'sea' to line 1, p. 38, faint offsetting to endpapers, original green cloth with square spine, slightly rubbed at ends, dust jacket with 6/- price to front flap, spine faded, a couple of small faded patches to rear panel, 8vo

(1)

£500 - £800

732 **London (Jack)**. *The Call of the Wild*, 1st edition, 1st issue, New York: Macmillan, 1903, 11 colour plates including frontispiece, plus 5 colour illustrations in the text, by Philip R. Goodwin and Charles Livingston Bull, decorations by Charles E. Hooper, single advert leaf at rear, scattered minor spotting, top edge gilt, remainder rough-trimmed, original decorative vertically-ribbed green cloth, lettered in gilt, spine and front cover pictorially blocked in black, white, and terracotta, minor rubbing, 8vo

A near fine copy of the first issue of Jack London's masterpiece, with 'Set up, electrotyped, and published July, 1903' printed beneath the copyright date on title verso.

(1)

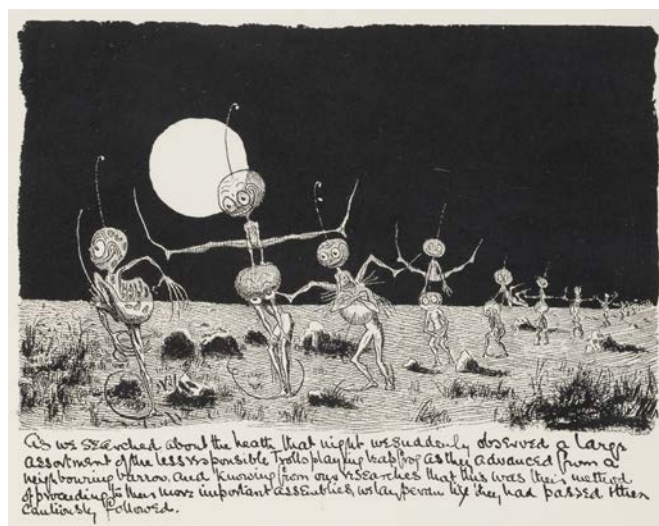
£200 - £300

733 **Masters (John, 1914-1983)**, *British army officer and novelist*. *The Brotherhood of Kali*. Based on the Bestseller Novel "The Deceivers" by John Masters. Master Scene Script by John Masters, Omnia Productions, London, printed by Scripts Limited, London, c. 1957, title + 137 pages, printed to rectos only, half cloth over marbled boards binder with manuscript title label to upper cover, preserved in a bespoke black cloth folder with ties, the pastedowns with 6 (of 7) inset small photographs connected to the story, ink captions, title printed in white to upper flap with gilt flags mounted below, cord with Indian coin attached loosely inserted, some wear, 4to

John Masters' novel *The Deceivers*, concerns the murderous Thuggee of India, and was published in 1952. In 1957 it was announced John Bryan would produce a film of the novel for the Rank Organization with Masters writing the screenplay. The film was not made and this is the master scene script for that film idea. In 1974 Stanley Donen announced he had the rights and wanted to make the film, but that plan also foundered. Film rights passed to Merchant Ivory Productions and, eventually, the film was made and finally released to little fanfare in 1988. The film, using the same title as the novel, was directed by Nicholas Meyer, and stars Pierce Brosnan, Shashi Kapoor and Saeed Jaffrey.

(1)

£150 - £200

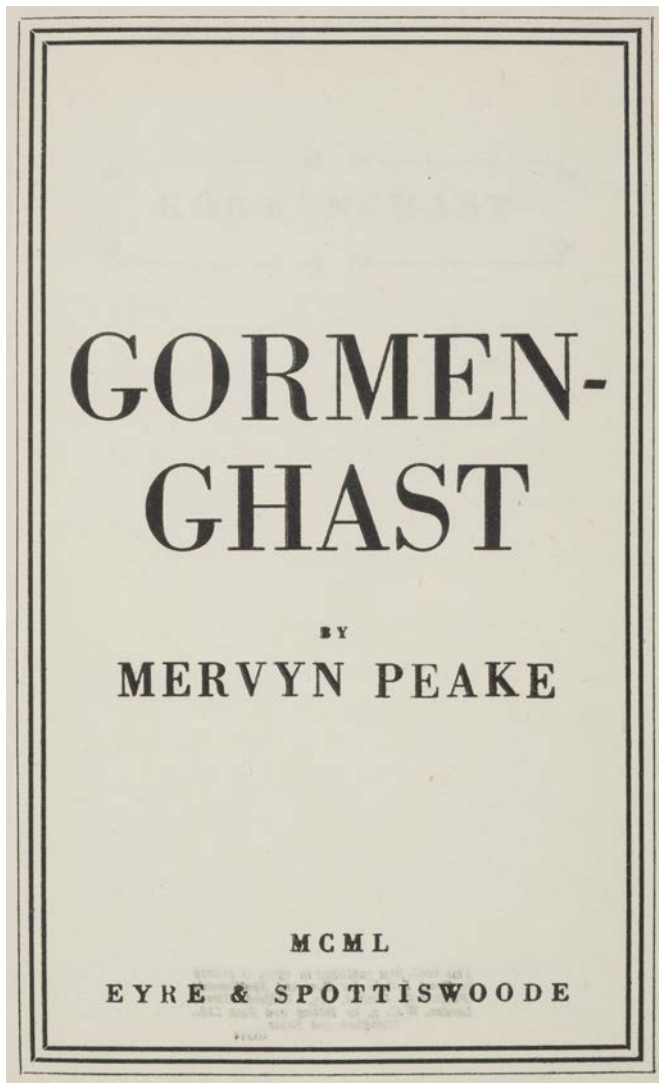


734 **McBryde (James)**. *The Story of a Troll-Hunt*, 1st edition, Cambridge: University Press, 1904, introduction by M. R. J[ames], numerous illustrations by the author, a little spotting, free endpapers browned, pencil ownership name, original Japanese vellum-backed boards, rubbed and soiled with slight corner wear, 4to, together with:

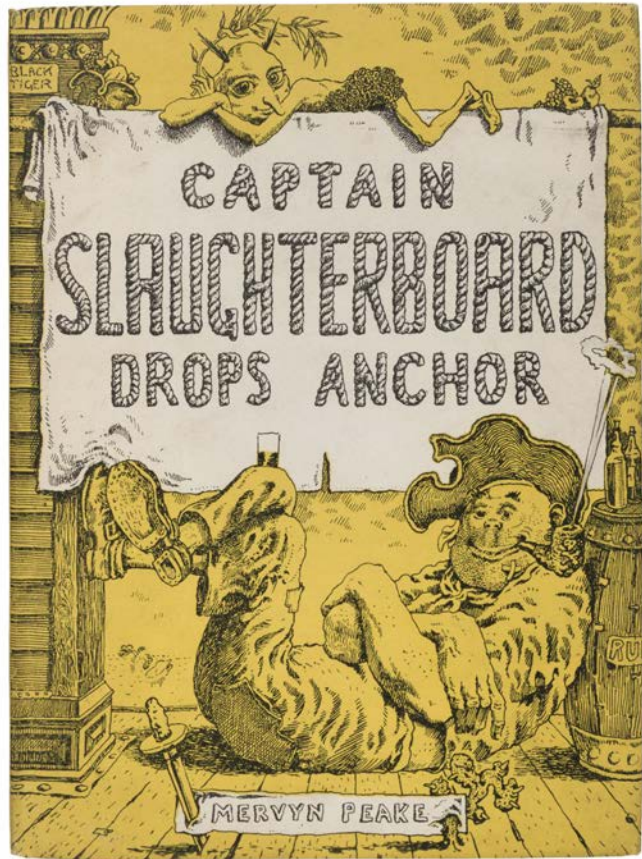
Eddison (E. R.), *The Worm Ouroboros*, Illustrated by Keith Henderson, 1st edition, London: Jonathan Cape, 1922, black and white frontispiece, title vignette in red and black, ownership inscription to front free endpaper, lacks rear free endpaper and with some offsetting and browning to final leaf verso, original cloth gilt, rubbed, frayed on joints and at head and foot of spine, 8vo

(2)

£200 - £300

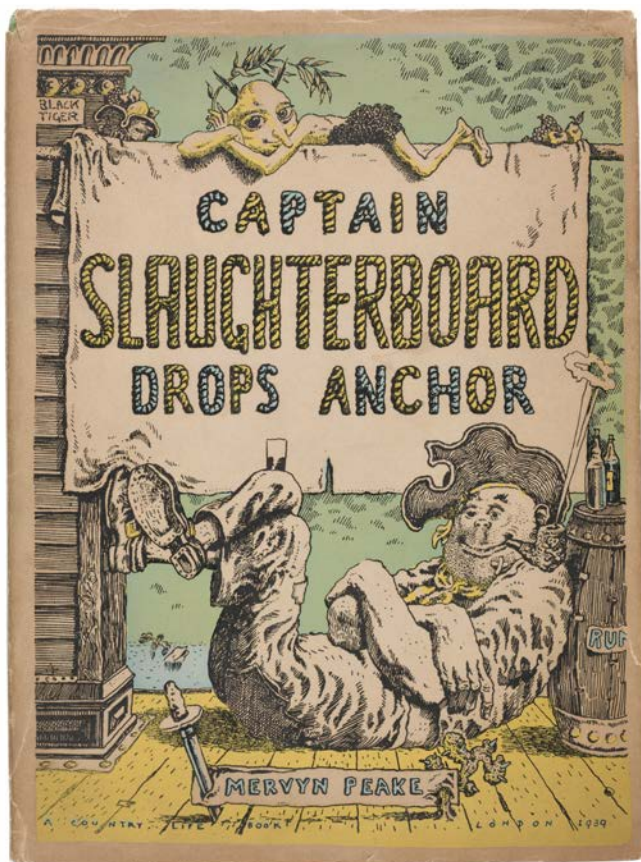


739 **Peake (Mervyn)**. Gormenghast, uncorrected proof, London: Eyre & Spottiswoode, 1950, some light spotting, original plain wrappers (wrappers detached with a few chips and tears), 8vo, together with Titus Alone, uncorrected proof, London: Eyre & Spottiswoode, 1959, previous owner signature to half-title, original wrappers, dust jacket, 8vo, plus Mr. Pye, uncorrected proof, London: William Heinemann, 1953, illustrations by the author, a little light spotting, front blank detaching, original wrappers, upper wrapper detached, some wear to spine, 8vo
(3) £300 - £400



740 **Peake (Mervyn)**. Captain Slaughterboard Drops Anchor, 2nd edition, London: Eyre and Spottiswoode, 1945, illustrations by the author, original boards, dust jacket, 4to, together with Rhymes Without Reason, 1st edition, London: Eyre & Spottiswoode, 1944, colour illustrations, original boards, dust jacket, repaired tears to verso, crease marks at head of front panel, small chips at spine ends and folds, 4to, plus Shapes and Sounds, 1st edition, London: Chatto & Windus, 1941, original cloth-backed boards, dust jacket, 8vo, with other 1st editions by or illustrated by Mervyn Peake including The Adventures of the Young Soldier in search of the Better World, by C. E. M. Joad, 1943, All This and Bevin Too, by Quentin Crisp, 1943, Witchcraft in England, by Christina Hole, 1945, The Craft of the Lead Pencil, [1946], Letters From a Lost Uncle, 1948, Drawings by Mervyn Peake, 1949, Treasure Island, 1949, The Wonderful Life of Tom Thumb, 2 volumes, Stockholm, 1954-55, and The Rhyme of the Flying Bomb, uncorrected proof, 1962
(17) £400 - £600

741* **Peake (Mervyn)**. A large quantity of Peake-related books and ephemera, from the collection of collector/dealer Leslie Skaroff, including hardback and paperback reprints, pamphlets, leaflets, Mervyn Peake Society newsletters, assorted magazines including Radio Times, dust jackets, posters, bibliographical notes, photocopies, etc.
(6 cartons) £200 - £300

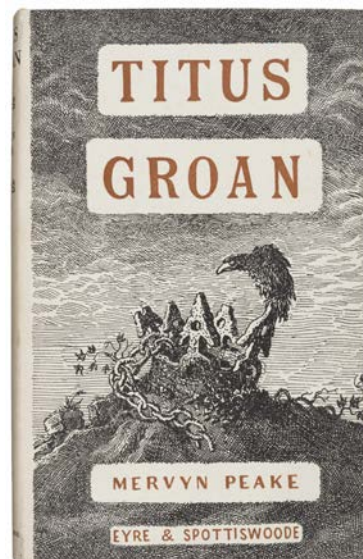


742 **Peake (Mervyn)**. Captain Slaughterboard Drops Anchor, 1st edition, London: Country Life, [1939], *illustrations by the author, some toning to title and final leaf, and to endpapers, original cloth-backed pictorial boards, a few minor spots to extremities, price intact dust jacket, small chip and loss at head of spine, a couple of closed tears to rear panel and along front fold, small reinforcement at foot of spine to verso, some light toning, 4to*

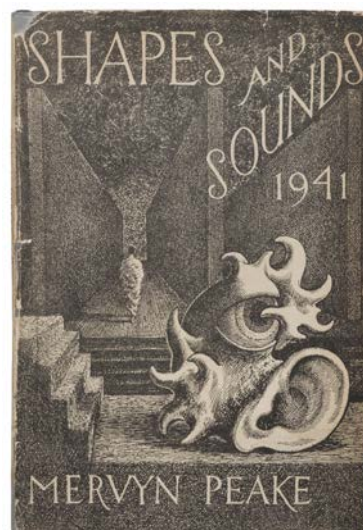
A very good copy of the author's scarce first book in the dust jacket, many of which were destroyed in the Blitz during the Second World War.

(1) £2,000 - £3,000

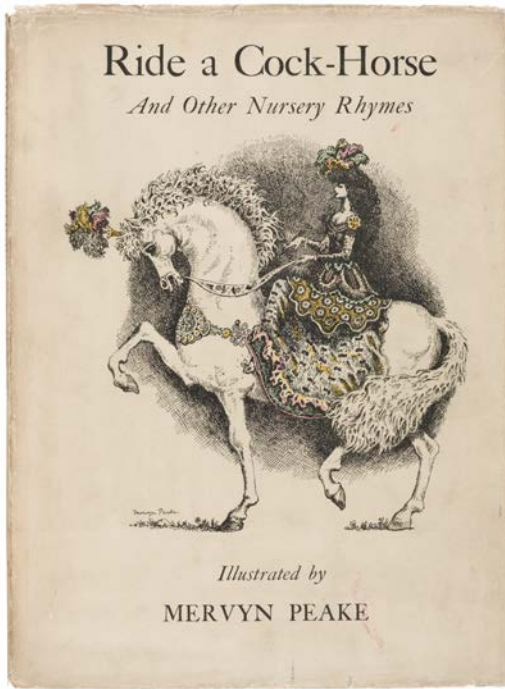
743 **Peake (Mervyn)**. Gormenghast, uncorrected proof, London: Eyre & Spottiswoode, 1950, *some light spotting, original rear wrapper only (a few tears and losses), lacking front wrapper, some fading and wear to spine, 8vo, together with Titus Groan, 1st edition, 2nd impression, London: Eyre & Spottiswoode, 1946, original cloth (upper cover with some fading and show-through from the dust jacket), dust jacket, slight fading to spine, 8vo, plus Titus Groan, 1st US edition, New York: Reynal & Hitchcock, 1946, original cloth, dust jacket, one or two small nicks, 8vo, plus other editions of the trilogy including Titus Groan, Gormenghast, Titus Alone, 3 volumes, New York, 1967 Titus Groan and Gormenghast, 2 volumes, London, 1968, The Gormenghast Novels I & II, Easton Press Collector's Edition, 1997 (signed by frontispiece illustrator Jill Bauman, and thr Gormenghast trilogy, Folio Society edition, 1992* (18) £300 - £400



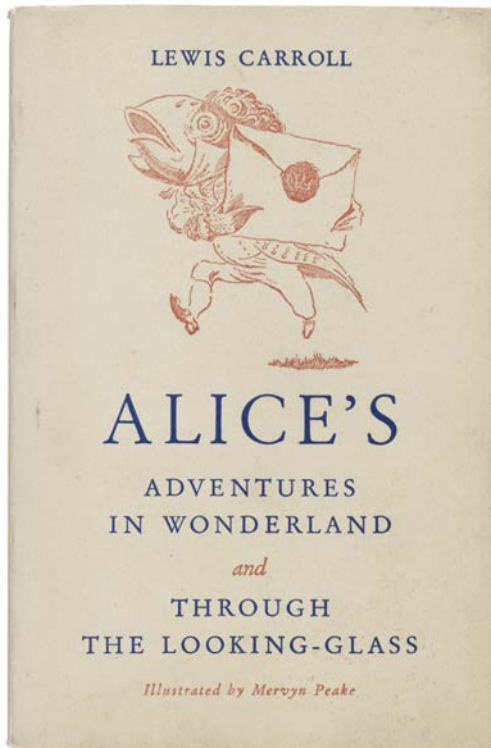
Lot 743



744 **Peake (Mervyn)**. Shapes & Sounds, 1st edition, London: Chatto & Windus, 1941, *a few minor spots, original cloth-backed boards, dust jacket, spine torn with losses at ends, some small chips and light toning, 8vo, together with All This and Bevan Too, by Quentin Crisp, 1st edition, London: Nicholson & Watson, 1943, illustrations by Mervyn Peake, one or two light spots, original stapled wrappers, some light spotting staples rusted the Glassblowers, uncorrected proof, London: Wyre & Spottiswoode, 1950, some light spotting, staples rusted, plain wrappers, spine and extremities faded, 8vo, plus The Rhyme of the Flying Bomb, 1st edition, London: J. M. Dent and Sons, 1962, illustrations by the author, small adhesive tape residue marks to endpapers, original cloth, dust jacket, tiny closed tear at head of spine, 8vo, with others including A Book of Nonsense, uncorrected proof, 1972, The Rime of the Ancient Mariner, uncorrected proof, 1978, Poems and Drawings, Keepsake press, 1965, limited edition, one of 150, Selected Poems, 1st edition, 1972, inscribed 'Clare Peake, National Book League, 1972, Twelve Poems 1939-1960, 1975, limited edition 139/350, As Time Goes By, by Sebastian Peake, 1997, inscribed, and others, anthologies, duplicates, reprints, etc* (approximately 60) £300 - £400

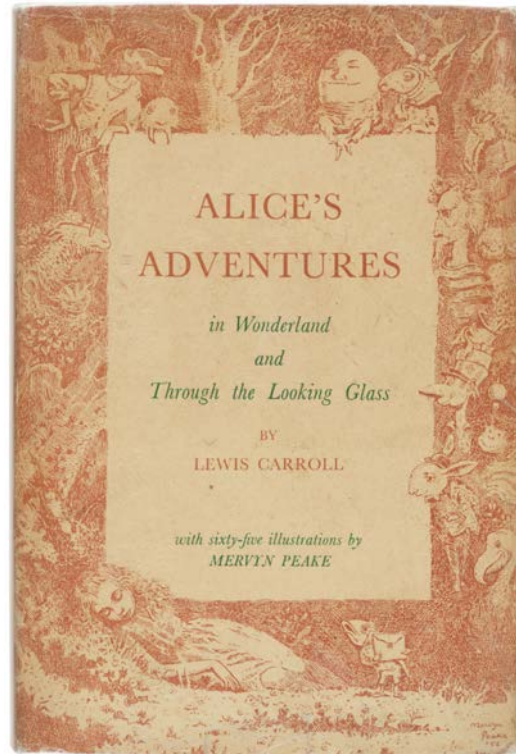


745 Peake (Mervyn, illustrator). Ride a Cock-Horse and Other Nursery Rhymes, 1st edition, 1st issue, London: Chatto and Windus, 1940, 1st issue without the dedication leaf to son Sebastian, colour and monochrome plates, original pictorial boards, dust jacket, spine a little rubbed with small tears at ends, a few small chips and tears at folds and panel edges, a little light toning, 4to (1) £300 - £500

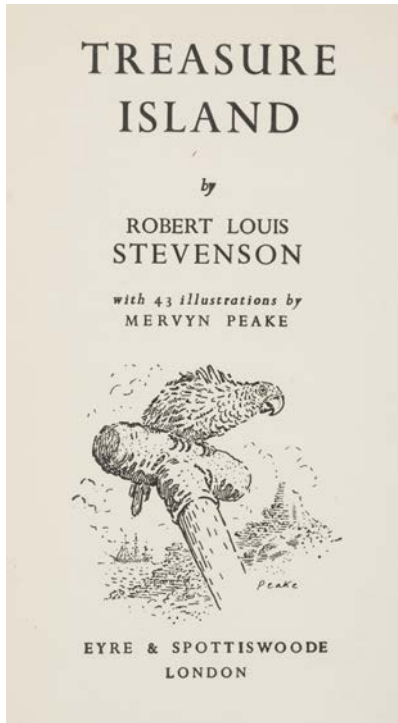


Lot 746

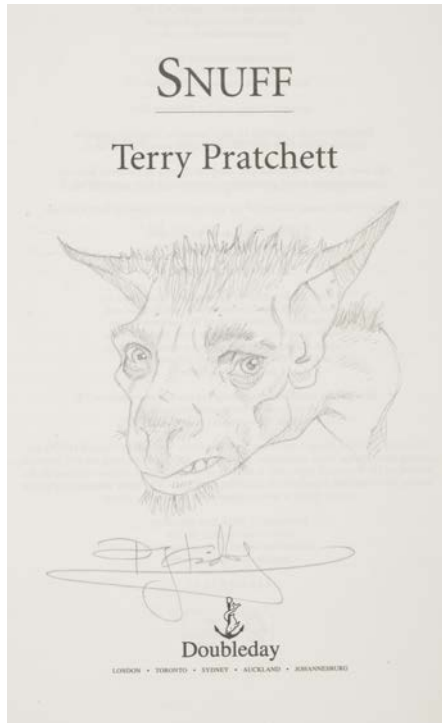
746 Peake (Mervyn, illustrator). Alice's Adventures in Wonderland and Through the Looking Glass, by Lewis Carroll, 1st Peake illustrated edition, Zephyr Books volume 67, Stockholm & London: The Continental Book Company A B, 1946, illustrations, one or two light spots to half-title, original wrappers, dust jacket, 8vo, together with The Hunting of the Snark, by Lewis Carroll, 1st Peake illustrated edition, London: 1941, illustrations, bookplate and small ink presentation inscription, original cloth, spine a little faded with small mark at head, dust jacket, some fading to spine and to head of rear panel, 8vo, with 2 others: Alice's Adventures in Wonderland and Through the Looking Glass, 2nd Peake edition (1st hardback edition), 1954, and another Alice's Adventures, 1978 (4) £200 - £300



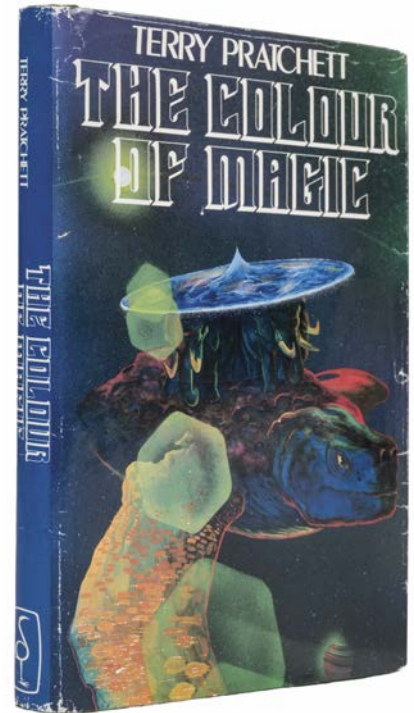
747 Peake (Mervyn, illustrator). Alice's Adventures in Wonderland and Through the Looking Glass, 1st Peake illustrated edition, Zephyr Books volume 67, Stockholm & London: The Continental Book Company, 1946, illustrations, original upper wrapper only (lacking rear wrapper) bound in modern brown morocco, 8vo, together with Captain Slaughterboard Drops Anchor, 2nd edition, London: Eyre & Spottiswoode, 1945, illustrations by the author, original cloth (small pale water stain at foot), dust jacket, spine a little rubbed and toned with small chip at head, some light toning, 4to, plus Titus Groan, 1st US edition, New York: Reynal & Hitchcock, 1946, original cloth (light spotting to extremities), dust jacket, a few chips and tears, 8vo, with others by or illustrated by Mervyn Peake, 1st editions including The Hunting of the Snark, 1941, Dr. Jekyll & Mr. Hyde, Folio Society edition, 1948, Treasure Island, 1949, Alice's Adventures in Wonderland and Through the Looking Glass, 2nd edition, 1954, The Wonderful Life & Adventures of Tom Thumb, 2 volumes, Stockholm, 1954-55, More Prayers and Graces, 1957, and Mervyn Peake/Oscar Wilde, 1980, limited edition 22/200, signed by Maeve Gilmore (11) £300 - £400



Lot 748



Lot 750



Lot 751

748 **Peake (Mervyn, illustrator).** *Treasure Island*, by Robert Louis Stevenson, uncorrected proof, London: Eyre & Spottiswoode, 1949, illustrations, a little minor spotting, a few small stains at gutter of half-title, original plain wrappers, spine toned with small losses, light toning to extremities, 8vo

Rare. No other proof copy of this edition recorded at auction.

(1) £300 - £500

750 **Pratchett (Terry).** *Snuff*, 2 copies, 1st edition,. London: Doubleday, 2011, one copy a Waterstone's gold edition with illustrated boards by Paul Kidby and gold jacket, the other a 1st trade issue in original cloth and blue dust jacket, 8vo, together with *Wyrmewald. Returner's Wealth*, 1st edition, 2010, signed by Paul Stewart and Chris Riddell

Each title of *Snuff* with an original pencil sketch, signed by the jacket illustrator Paul Kidby.

(3) £100 - £150



749 **Pratchett (Terry).** *Equal Rites*, 1987; *Mort*, 1987; *Sourcery*, 1988, 1st editions, one or two light spots, bookplate to front endpaper of *Sourcery*, original cloth (a few small shallow dents to lower cover of *Mort*, a couple of light marks to *Sourcery*), dust jackets, slight fading to *Sourcery* spine, a few light spots to flaps, 8vo

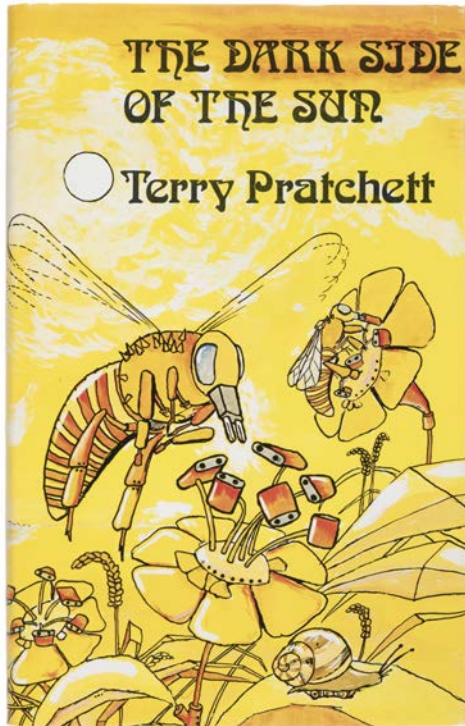
The third, fourth and fifth books in the 'Discworld' series.

(3) £400 - £600

751 **Pratchett (Terry).** *The Colour of Magic*, 1st edition, Gerrard's Cross: Colin Smythe, 1983, a few lower corners with small losses from biopredation, a few minor spots and stains, ink number stamp at head of title, endpapers renewed, original cloth, spine lettered in gilt (some light edge wear, small bump to one corner), 1st issue dust jacket (without the publisher's overlay to the front flap), price sticker of £7.95 to head of front flap, 6 letters of front flap summary rubbed (but legible), diagonal crease mark to front flap, slight fading to spine, joints and edges lightly rubbed with tiny nicks and spine ends and folds, 8vo

The first book in the 'Discworld' series in the scarce first issue dust jacket. The majority of the 500 or so copies printed were sent to libraries.

(1) £1,000 - £1,500



Lot 752

752 **Pratchett (Terry)**. *The Dark Side of the Sun*, 1st edition, Gerrards Cross: Colin Smythe Ltd, 1976, original cloth, dust jacket, 8vo, together with *Strata*, 1st edition, Gerrards Cross: Colin Smythe, 1981, slight toning to textblock, previous owner sticker to front endpaper, original cloth, dust jacket, very slight toning to spine and rear panel, 8vo, plus *Carpet People*, 1st edition, Gerrards Cross: Colin Smythe, 1971, illustrations by the author, small marks in ink to pp. 88 & 110, a few small marks, ex-libris with shelf number and Devon Library red ink stamp to title, printed summary trimmed and pasted to half title, original boards, dust jacket adhered to boards, spine ends rubbed, light creases, small 4to, with others by the author including *Pyramids*, 1st edition, 1989, signed by the author, *Truckers*, 1st edition, 1989, a *Discworld 1999 Day-to-Day Calendar*, *Discworld stamps*, a few illustrated books, etc (approximately 60) £400 - £600

753 **Pratchett (Terry)**. *The Light Fantastic*, 1st edition, Gerrards Cross: Colin Smythe, 1986, textblock lightly toned (as usual), original cloth, spine lettered in gilt, dust jacket with publisher's sticker price of £9.95 to front flap, tiny nick at foot of rear flap fold, 8vo

A fine copy of the second book in the 'Discworld' series.

(1)

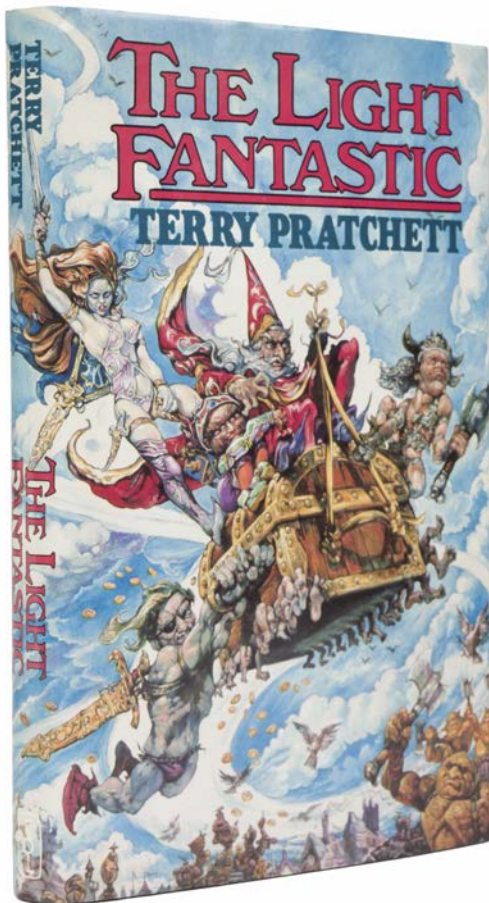
£800 - £1,200



754 **Pratchett (Terry)**. *Truckers*; *Diggers*; *Wings*, the 'Bromeliad Trilogy', 3 volumes, 1st edition, London: Doubleday, 1989-90, original cloth, dust jackets, spines slightly faded, 8vo, together with 13 others by the author, each signed or inscribed, all 1st editions except *The Carpet People*, 1992 reprint, and *Making Money*, 2007 limited signed edition 1601/2500, the 1st editions including *Wyrd Sisters*, 1988, *Witches Abroad*, 1991, *Reaper Man*, 1991, *Only You Can Save Mankind*, 1992, *Small Gods*, 1992, *Men at Arms*, 1993, *Johnny and the Dead*, 1993, *Soul Music*, 1994, *Maskerade*, 1995, *Johnny and the Bomb*, 1996, and *The Truth*, 2000

(16)

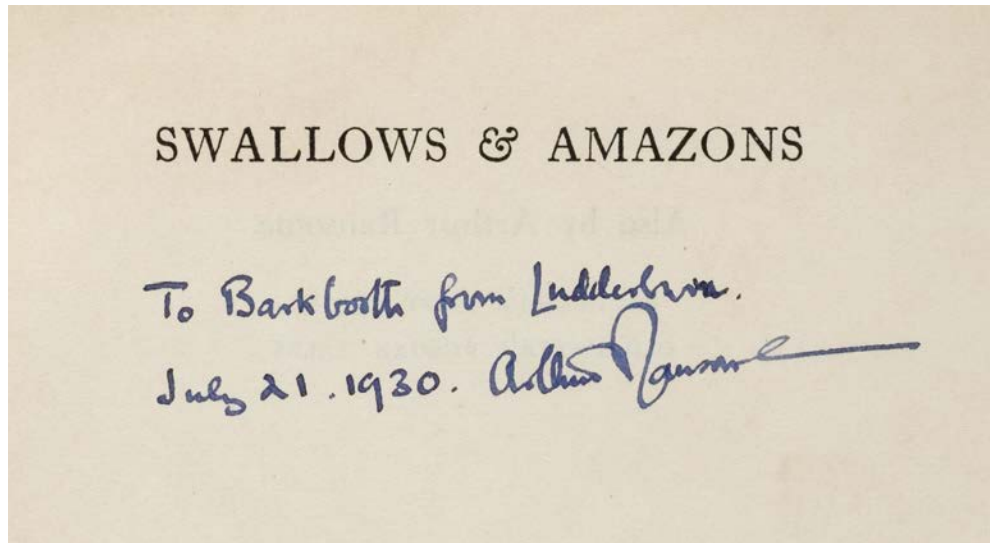
£400 - £600



Lot 753



Lot 755



Lot 756

755 **Pullman (Philip)**. *The Subtle Knife*, 1st edition, London: Scholastic Press, 1997, original cloth, dust jacket, 8vo

Signed to title by the author.

(1) £150 - £200

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

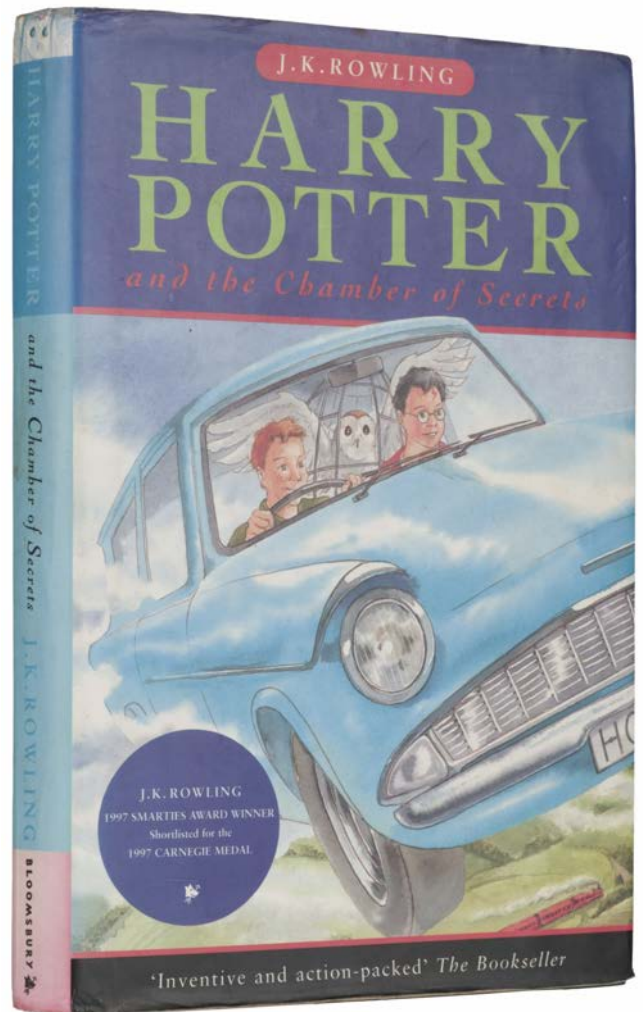
The Kelsall family lived at Barkbooth, across the valley from the Ransome's at Low Ludderburn, Colonel Kelsall a friend and fishing companion of Arthur, and due to a lack of telephones devised a signalling system to coordinate fishing plans. The Kelsall's had two young children, Desmond and Richard (Dick),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

(1) £800 - £1,200

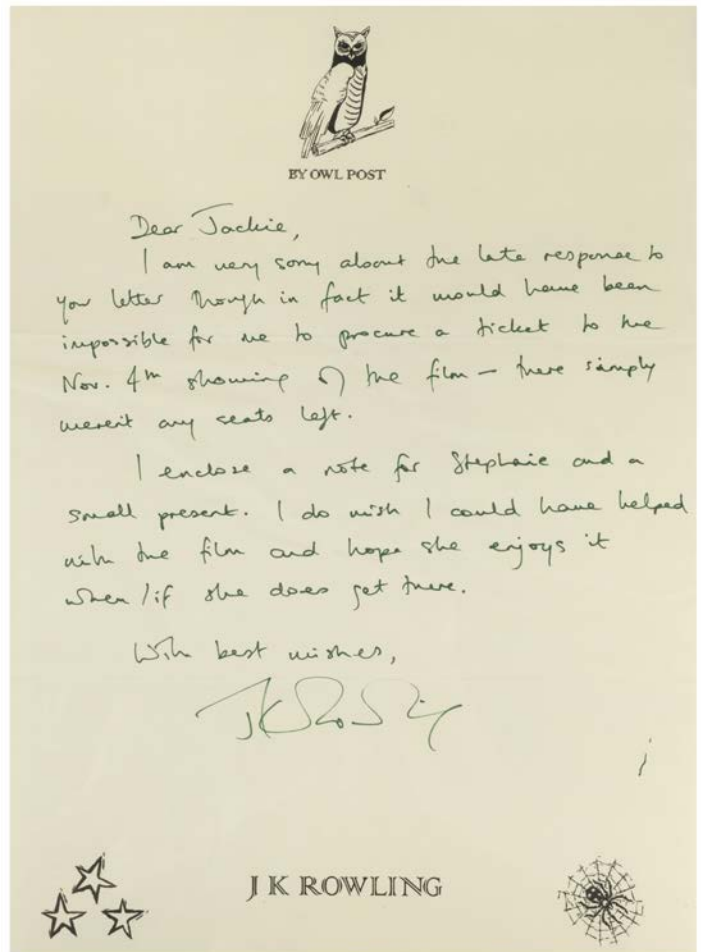
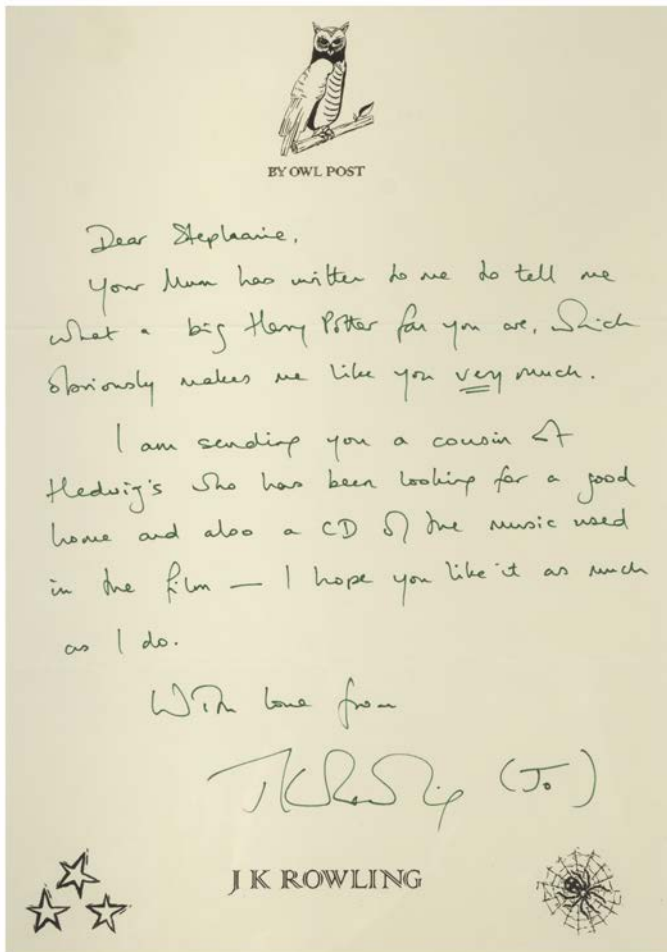
757 **Rowling (J. K.)**. *Harry Potter and the Chamber of Secrets*, 1st edition, London: Bloomsbury, 1998, original pictorial boards, light spotting to the first few leaves, slightly cocked, spine to dust jacket faded and a little worn at extremities, 8vo

Errington A2 (a).

(1) £300 - £400



Lot 757



758* Rowling (J. K., born 1965). Autograph Letter Signed, 'J K Rowling', Owl Post headed paper, [2001], to Jackie [Whitbread], saying how very sorry she is about the late response to her letter, 'though in fact it would have been impossible for me to procure a ticket to the Nov. 4th showing of the film - there simply weren't any seats left', concluding that she is enclosing a note for [Jackie's daughter] Stephanie and a small present, saying she is sorry she was unable to help with the film and hoping she enjoys it when/if she gets to see it, together with a second Autograph Letter Signed, 'J K Rowling (Jo)', 'By Owl Post', [2001], to Stephanie, whose mother [Jackie Whitbread] had written to say what a big Harry Potter fan her daughter was, 'which obviously makes me like you very much', continuing and concluding, 'I am sending you a cousin of Hedwig's [not included with the lot] who has been looking for a good home and also a CD of the music used in the film - I hope you like it as much as I do', signed with love, both written in green ink on Owl Post headed paper, minor creases, 1 page, folio, together with a small folded notecard with autograph message signed, 'J K Rowling', addressed to Jackie and Stephanie, 'If you keep reading you might just find a blind wizard - I love the idea about the long white wand!!!', written in black ink, printed upper cover design of a bowl of flowers, 10 x 10 cm, plus a promotional CD of the soundtrack music for Harry Potter and the Sorcerer's Stone (Warner Sunset/Nonesuch/Atlantic 83491-2), and a copy of a printed thank you letter from Jackie Whitbread to Rowling, 19 November 2001, thanking her for the letters and lovely gifts for Stephanie, saying how much they enjoyed the film and that 'You are obviously a very caring and loving person...', etc., 1 page, folio

Provenance: Jackie Whitbread, whose daughter Stephanie had Juvenile Batten disease, a rare, fatal, inherited neurodegenerative disorder, that begins in childhood. Stephanie was to suffer vision loss and then complete blindness. She died in 2013 at the age of 22. Stephanie came up with the idea of a blind wizard with a long white wand which she, and her mother Jackie, suggested to J. K. Rowling. It is not clear that any Harry Potter character was directly inspired by Stephanie's suggestion, though Stephanie and her family liked to identify the character as Mad-Eye Moody.

The note card message is undated but the note card itself was published in 2000, so the message was likely written by Rowling that year. The character of Mad-Eye Moody, with a rolling blue magical eye, first appears in Chapter 12 of Goblet of Fire. This, the fourth book in the Harry Potter series, was written by Rowling between summer 1999 and spring 2000. It was published on 8 July 2000, and so it seems unlikely that Stephanie's suggestion can have been in time to be an inspiration for this particular character. The extra gift referred to in the letter to Stephanie was a small stuffed owl, a cousin of Hedwig. Sadly, this has since been mislaid or lost.

(6)

£2,000 - £3,000



759 Sherriff (Robert Cedric, 1896–1975), *English writer best known for his play Journey's End*. A collection of plays, novels and other works by and about Sherriff, various editions, c. 1929–1962, comprising:

Journey's End, 6th printing, New York: Brentano, 1929, signed by the entire cast: Evelyn Roberts; Leon Quartermaine; S[tanley] Victor Stanley; Derek Williams; Colin Keith-Johnston; Jack Hawkins [young enough to have needed permission from his father for the American visa]; Sydney Seaward; Eric Stanley; Henry Wenman; Sol Dowday [this latter was one of the door staff at the Henry Miller Theater; a recent German immigrant, he was recruited to the cast at short notice due to both his accent and his availability], inscribed with a dedication by Sydney Seaward to his sister Lillian at Christmas 1929, and also bearing a small publicity photograph from the play's staging pasted to the front pastedown, original cloth-backed boards, spine faded, torn dust jacket, 8vo, together with:

St. Helena, 1st edition, London: Gollancz, 1934, signed on front endpaper verso and facing half-title page by much of the cast: D[orothy] D[rake] [Old Vic staffer, former actress]; Alwyn Whatsley; Clement Mc Callin; Alec Clunes; Leo Genn; Christopher Casson; Eric Wynn-Owen; Ursula Granville; Alan Wheatley; Cecil Trouncer; Charles Doe; Keneth Kent; Raymond Huntley; Richard Warner; Ion Swinley; Vivienne Bennett; George A[rthur] Woodbridge; William Devlin; Tony Wickham; Denis Carew; Glynis Johns [aged 12, in her first ever theatrical role]; Robert Craven; Anthony Quayle, some spotting, original cloth, 8vo, plus 9 other plays, 10 novels, 2 film scripts, 2 books for young people, an autobiography, two books about Sherriff, and a small group of approx. 12 theatre programmes and other ephemera, including an autograph on card with accompanying secretarial letter

Plays:

Journey's End, 45th thousand, London: Gollancz, 1929, wrappers; *Journey's End*, 6th printing, New York: Brentano, 1929, cloth-backed boards; *Badger's Green* contained in the volume *Six Plays*, 2nd impression, London: Gollancz, 1930, cloth; *Badger's Green*. London: French, n.d., wrappers; *St. Helena*, 1st edition, London: Gollancz, 1934, cloth; *Miss Mabel*, London: French, 1949, wrappers, marked producer's copy for Margaret Bailey with pencil annotations to text; *Home at Seven*, London: French, 1950, wrappers; *The White Carnation*, London: French, 1953, wrappers, ex library; *The Telescope*, London: French, n.d., wrappers, ex library; *A Shred of Evidence*, London: French, 1961; *The Long Sunset*, 3rd impression, London: Longmans, 1961, cloth

Novels:

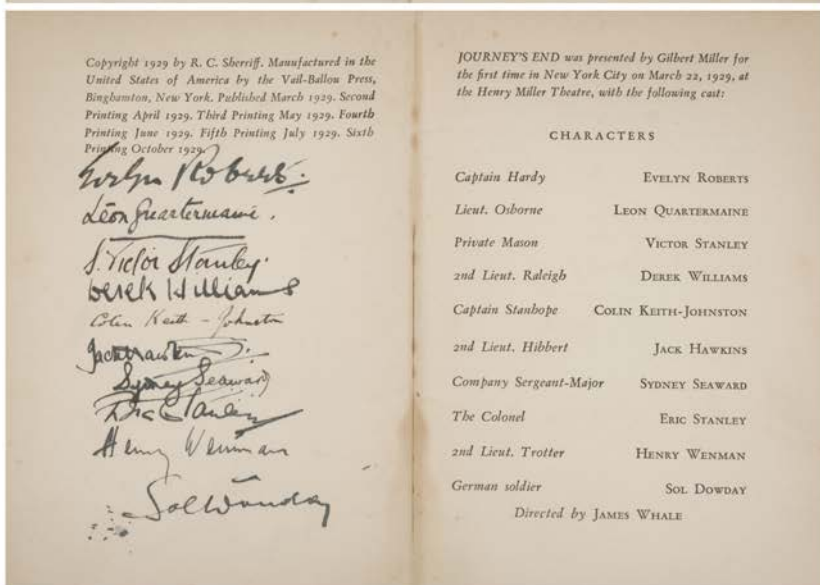
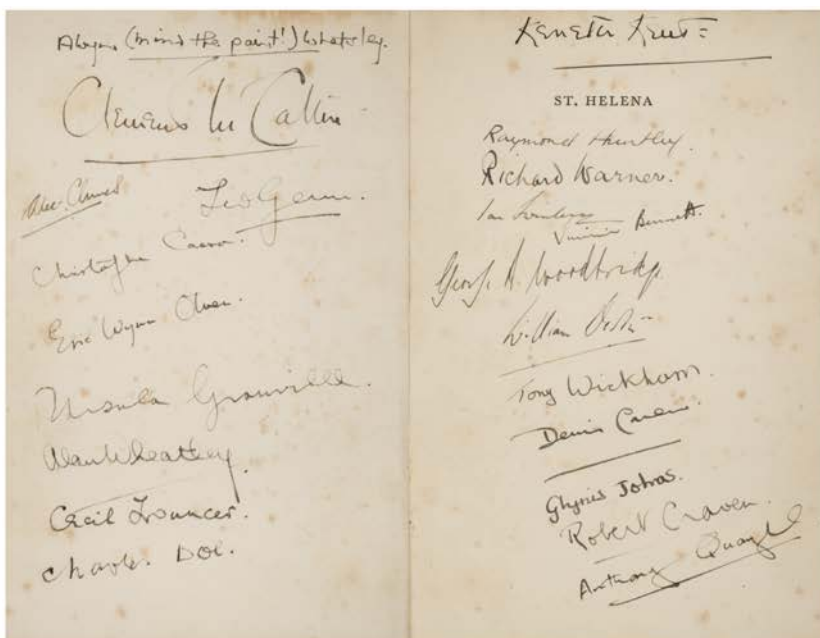
Journey's End, 2nd impression, London: Gollancz, 1930; *Journey's End*, 2nd printing (before publication), New York: Grosset & Dunlap, 1930; *The Fortnight in September*, 1st edition, London: Gollancz, 1931; *Green Gates*, 1st edition, London: Gollancz, 1936, torn dust jacket; *Green Gates*, 1st US edition, New York: Stokes, 1936; *The Hopkins Manuscript*, 1st edition, London: Gollancz, 1939, soiled dust jacket; *Chedworth*, 2nd printing, New York: Macmillan, 1944, ex library; *Another Year*, 1st edition, London: Heinemann, 1948, frayed dust jacket; *The Wells of St. Mary's*, uncorrected proof copy, London: Heinemann, 1962, wrappers; *The Wells of St. Mary's*, 1st edition, London: Heinemann, 1962, frayed dust jacket.

Other Works:

King John's Treasure, 1st edition, London: Heinemann, 1954; *The Siege of Swayne Castle*, 1st edition, London: Gollancz, 1973, dust jacket; *Quartet*, 1st edition, London: Heinemann, 1948; *Trio*, 1st edition, London: Heinemann, 1950; *No Leading Lady*, 1st edition, London: Gollancz, 1968, 2 ex-library copies; *Robert Gore-Langton*, *Journey's End: The classic war play explored*, 1st edition, London: Oberon, 2013, wrappers; *Roland Wales*, *From Journey's End to The Dam Busters: The life of R. C. Sherriff*, playwright of the trenches, 1st edition, Barnsley: Pen & Sword, 2016, dust jacket.

Ephemera:

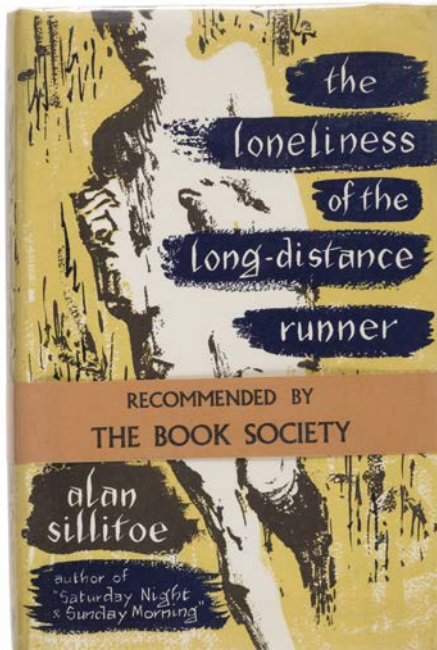
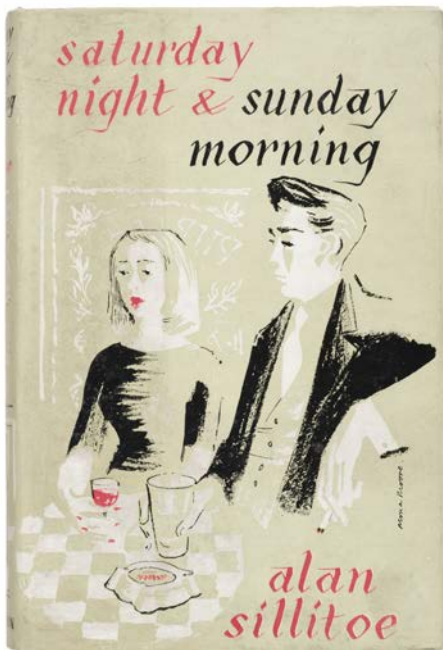
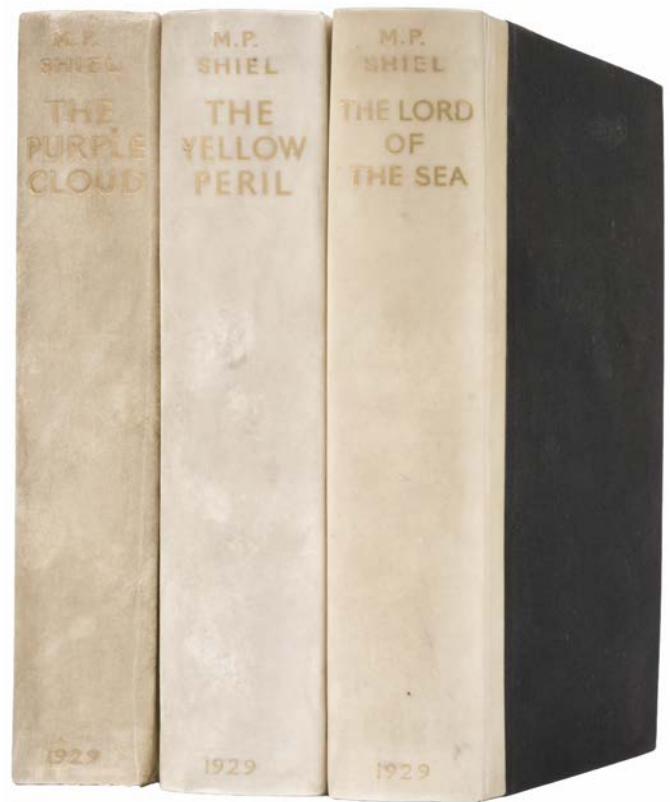
Approx. 12 items of ephemera, including theatre programmes and related printed material, plus an autograph of R. C. Sherriff on card with accompanying secretarial note (approx. 40)



£300 - £500

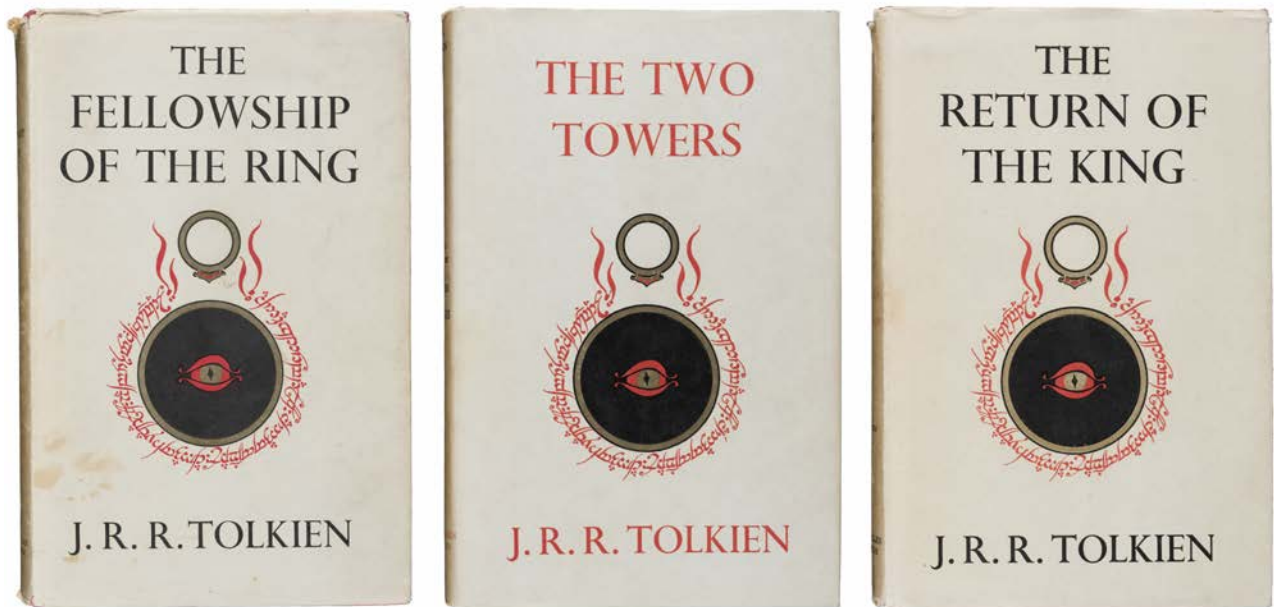
760 **Shiel (M. P.)** *The Purple Cloud*; *The Yellow Peril*; *The Lord of the Sea*, limited signed editions, London: Victor Gollancz, 1929, a few minor spots, light offsetting to endpapers, original vellum-backed boards, some dust-soling to spines, *Purple Cloud* corners rubbed, 8vo

Limited editions, each one of 105 copies (99 for sale), signed by the author. Provenance: Francesca Gollancz, daughter of Victor Gollancz, her pencil inscription to the front endpapers, thence by descent. Victor Gollancz reissued four of Shiel's novels in 1929, three of which are included here, the other being *Cold Steel*. *The Purple Cloud* is considered one of the best novels in the dystopian *Last Man* genre. (3) £2,000 - £3,000

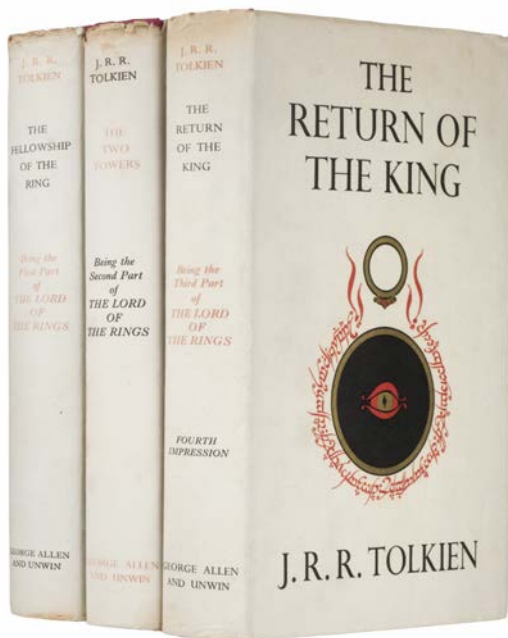


761 **Sillitoe (Alan)**. *Saturday Night & Sunday Morning*, 1st edition, London: W. H. Allen, 1958, bookplate (designed by Quentin Blake) of Tom Maschler, a couple of small abrasions to front pastedown, original cloth, dust jacket, rear panel slightly dusty, 8vo, presentation copy, inscribed to title 'For John Chilton, best wishes from Alan Sillitoe', together with *The Loneliness of the Long-Distance Runner*, 1st edition, London: W. H. Allen, 1959, one or two small marks, partial offsetting to endpapers, original cloth, slight fading to extremities, dust jacket with the rare Book Society wraparound band, 8vo

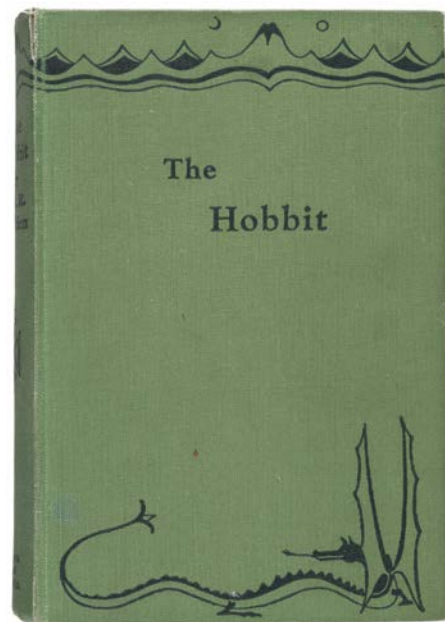
Provenance: The dedicatee in *Saturday Night & Sunday Morning* was the jazz trumpeter and writer John Chilton (1932-2016). Formerly in the library of Tom Maschler, the influential managing director at publisher Jonathan Cape from 1966. He was a key figure in establishing The Booker Prize in 1969. (2) £400 - £600



762 **Tolkien (J. R. R.)** The Lord of the Rings: The Fellowship of the Ring, 1st edition, 5th impression; The Two Towers, 1st edition, 5th impression; The Return of the King, 1st edition, 3rd impression, London: George Allen & Unwin, 1956-57, *folding map at rear of each (short closed marginal tear to Fellowship map), original cloth, damp stain to spine and at foot of Fellowship upper cover, dust jackets, spines toned, red lettering faded, small chips and tears at ends of Fellowship and Return of the King, small splits to joints of Fellowship with a few small stains to panels, 8vo*
(3) £1,000 - £1,500



763 **Tolkien (J. R. R.)** The Lord of the Rings: The Fellowship of the Rings, 1st edition, 7th impression, 1957; The Two Towers, 1st edition, 6th impression, 1959; The Return of the King, 1st edition, 4th impression, 1956, *folding map at rear of each (Fellowship map defective, lacking the folding half, short closed marginal tear to Two Towers map), a few small stains, bookplates and bookseller tickets at front, original cloth, edges slightly rubbed, a couple of small light marks, dust jackets, some fading to red lettering on spines, light toning and small nicks at head of spines, 8vo*
(3) £200 - £300



764 **Tolkien (J. R. R.)** The Hobbit or There and Back Again, 2nd edition (fifth impression), London: George Allen & Unwin Ltd, 1951, *colour frontispiece and illustrations by the author, map endpapers, slight toning to endpapers, bookplate to front pastedown, original cloth, spine slightly faded and rubbed at ends, small splits and hole to upper and lower joints, 8vo*
This edition has substantial revisions to chapter V, *Riddles in the Dark* as the author, whilst writing *The Lord of the Rings* became aware of inconsistencies with Gollum's character in earlier printings and his subsequent crazed obsession with the Ring in *The Lord of the Rings*.
(1) £200 - £300



Lot 765

765 **Tolkien (J. R. R.)** The Lord of the Rings: The Fellowship of the Ring, 1st edition, 14th impression, 1965; The Two Towers, 1st edition, 10th impression, 1963; The Return of the King, 1st edition, 10th impression, 1963, *folding map to each, some light toning, juvenile ink illustrations to front endpaper of Fellowship, presentation labels pasted at front of Two Towers and Return of the King, original cloth, dust jackets, some toning and stains, a few small chips and tears, 8vo, together with others including The Fellowship of the Ring, 1st edition, 7th impression, 1957 (in tea-stained dust jacket) The Hobbit, 4th edition, 1978 The Lord of the Rings, 3 volumes, Folio Society edition, 1977, The Hobbit, Folio Society, 2nd impression, 1980, and other Tolkien editions, ex-libris, defective, etc.*

(15)

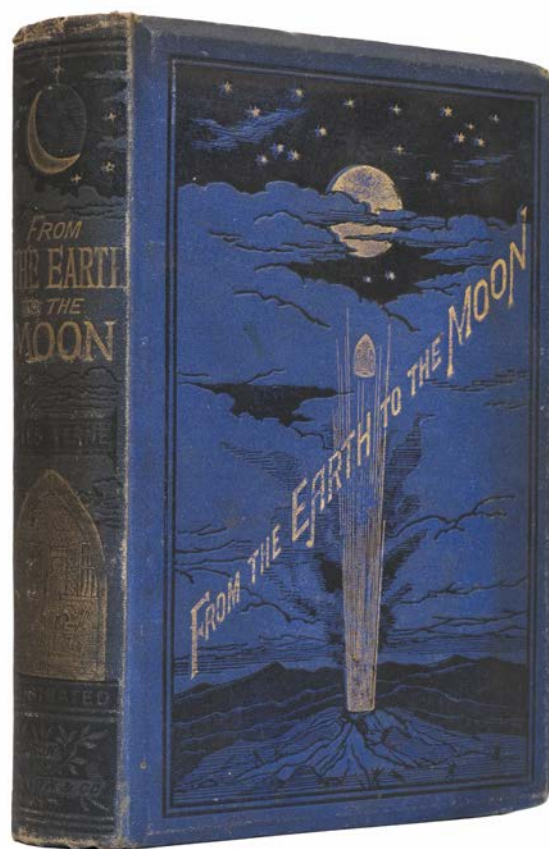
£300 - £400

766 **Verne (Jules).** From the Earth to the Moon Direct in 97 Hours 20 Minutes: And a Trip Round it, translated from the French by Louis Mercier and Eleanor E. King, 1st UK edition, London: Sampson Low, Marston, Low and Searle, 1873, *80 monochrome plates (complete), plates at pp. 106 and 108 detached (one with slightly frayed top margin), some light spotting, contemporary ink inscription to front endpaper, all edges gilt, original blue pictorial cloth gilt, spine faded, some light edge wear, 8vo,*

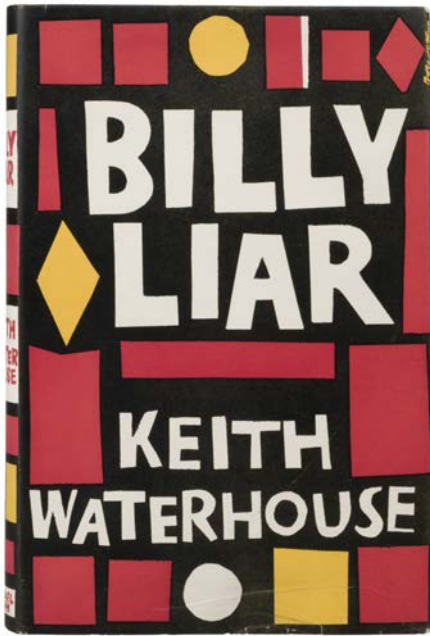
Myers 26. The first UK edition, followed by the first illustrated US edition of 1874. According to Myers it was first published in New York in 1869 by the Newark Publishing Company in wrappers, with only the Library of Congress copy extant, and this was 'Possibly the first Verne title to be printed in America, although "Five Weeks in a Balloon" may have the rights to that claim.'

(1)

£300 - £400



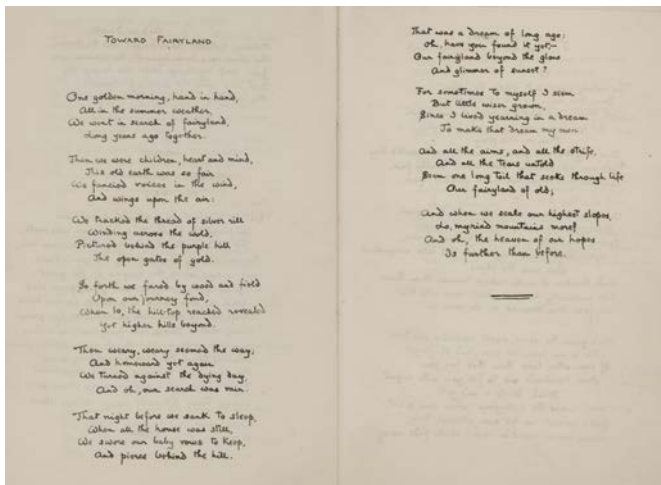
Lot 766



767 **Waterhouse (Keith)**. Billy Liar, 1st edition, London: Michael Joseph, 1959, occasional light spotting and small stains, original cloth, spine ends faded, dust jacket, light spotting to flaps, minor edge wear, 8vo, presentation copy, inscribed to title 'Keith Waterhouse to Tony & Jackie, additionally signed by the actor Tom Courtney (who starred in the lead role in the 1963 film version), together with Storey (David). This Sporting Life, 1st edition, London: Longmans, 1960, slight toning to endpapers, original cloth (spine ends lightly faded), dust jacket with the Book Society wraparound band (faded to spine, a few tiny nicks), plus Sherriff (R. C. and Vernon Bartlett). Journey's End. A novel, 1st edition, London: Victor Gollancz, 1930, partial offsetting to endpapers, original cloth, dust jacket, a few minor spots, 8vo, signed to title by R. C. Sherriff, plus Look Back in Anger. A Play in Three Acts, by John Osborne, 1st edition, 1957, signed by Harold Nicolson (in pencil), British politician, writer and husband of Vita Sackville-West, and Antony King-Deacon (in ink), secretary to Nicolson, and later a journalist and gardening writer

(4)

£300 - £400



Lot 768

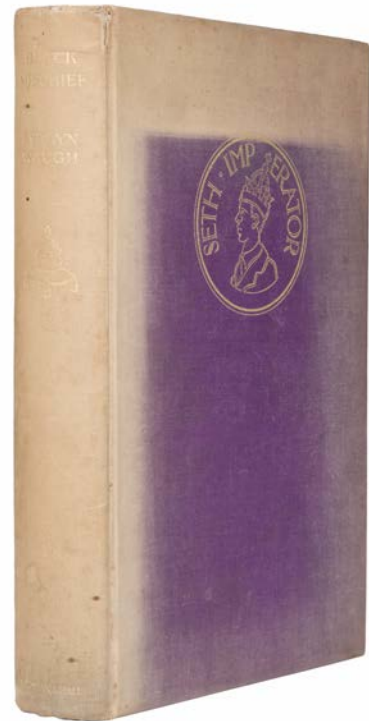
768 **Waugh (Arthur, 1866-1943)**. Verses, by Arthur Waugh, Author of "Gordon in Africa", author's original manuscript, 1889, manuscript half-title, title, two poem part-titles and 16 leaves of verses, written in a very neat hand in dark blue ink, initialled at foot of final blank page, author's signed presentation inscription from the author to front free endpaper, 'For Mother. Christmas 1889', pages uncut, stitched as issued into moiré cloth wrappers (damp staining to lower outer corners) and loosely contained in padded black morocco covers with monogram A.G.W. [Annie Gosse Waugh] stamped to top right corner of upper cover, a little rubbed, 8vo

Arthur Waugh, English author, literary critic, chairman of the publishing firm Chapman & Hall, and father of famous novelists Evelyn and Alec Waugh. Arthur wrote *Gordon in Africa* (1888), an award-winning Newdigate Prize-winning poem while he was an undergraduate at New College, University of Oxford. These verses are apparently unpublished, Arthur's next published work being a study of the life and work of the poet Tennyson, published in 1892. Titles of the verses here include: Moses on Pisgah, Watching, God's Possible, Robert Browning, and Toward Fairyland.

Arthur was the eldest son of Dr Alexander Waugh (1840-1906), a prominent Victorian country physician and surgeon based primarily in Midsomer Norton, Somerset, who is historically best remembered as the patriarch of the famous Waugh literary dynasty. Arthur's mother Annie, the dedicatee of this manuscript volume, was a second cousin of Edmund Gosse, her mother, Anne, being first cousin of the naturalist Philip Henry Gosse.

(1)

£200 - £300

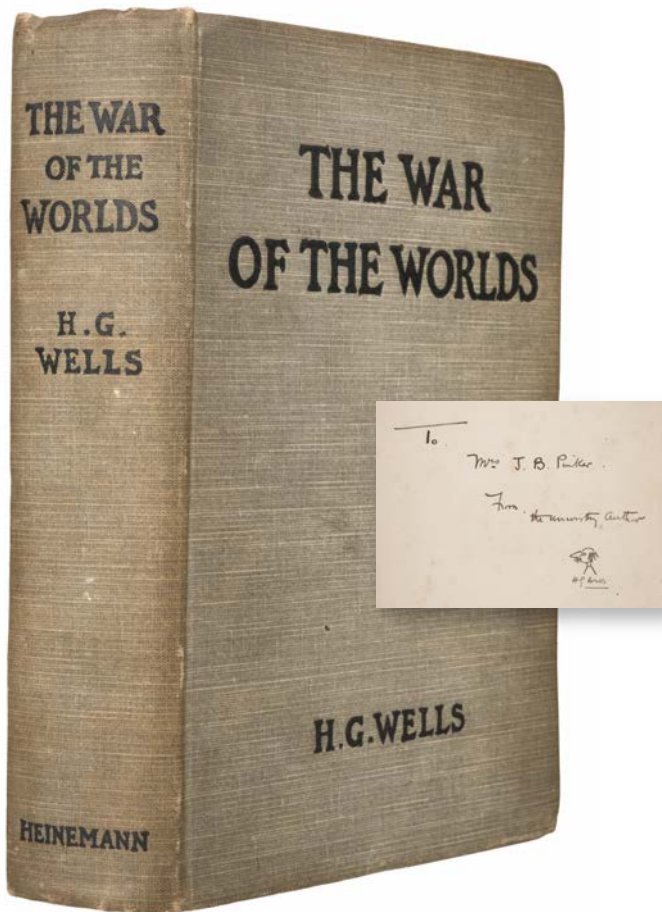


769 **Waugh (Evelyn)**. Black Mischief, limited edition, London: Chapman and Hall, 1932, illustrations by the author, a little minor toning to text and spotting to endpapers, top edge gilt, original cloth gilt, spine and areas of covers faded, 8vo

Limited edition 6/250, signed by the author.

(1)

£200 - £300

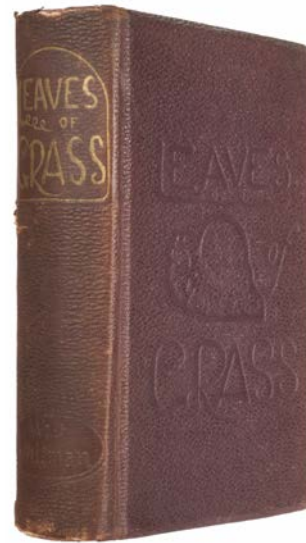


770 Wells (H. G.) *The War of the Worlds*, 1st edition, 1st issue, London: William Heinemann, 1898, *first issue with 16 pp. advertisements at rear (dated 1897), occasional light spotting and marks to margins, original cloth, spine slightly toned, spine ends and joints very lightly rubbed, 8vo, author's presentation copy, inscribed to front endpaper "To Mrs J. B. Pinker, from the unworthy author", with a caricature of the author as a bald man with spectacles below, signed 'H. G. Wells', with an autograph letter by James Ralph Pinker loosely inserted, addressed to Ruth (Gollancz), and dated 11 Belgrave Road, Barnsley, 14 February 1950: 'When I was rummaging yesterday, I found this first edition of Wells' War of the Worlds - which he inscribed to my Mother. I am sending it to you in the hope that you & Victor may get some little pleasure in adding it to your library. I remember Mother telling us when we were little how she & Father, Wells & his wife used to take it in turns reading it aloud going down the river one summer day'*

Provenance: James Brand Pinker (1863-1922), literary agent who represented H. G. Wells, and was also a close friend. One of the first literary agents, Pinker represented a remarkable number of major literary figures including Arnold Bennett, Joseph Conrad, George Gissing, Oscar Wilde, Somerset Maugham, James Joyce, Henry James, and D. H. Lawrence. The Pinkers had three children, including sons Eric Seabrooke Pinker and James Randolph "Ralph" Pinker who continued their father's literary agency until 1944. This copy was gifted by Ralph Pinker to Ruth and Victor Gollancz in 1950 (see letter). Thence by descent via their daughter Francesca Gollancz (born 1929).

Important presentation copy of the first edition of Wells' dystopian work of science fiction, which was set in and around Woking in Surrey, where Wells then lived.

(1) £5,000 - £8,000

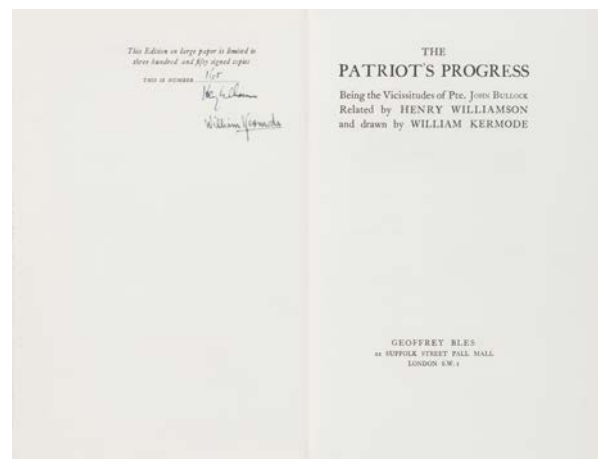


771 Whitman (Walt). *Leaves of Grass*, Boston: Thayer and Eldridge, 1860-61, [i.e. Richard Worthington, circa 1879], *engraved portrait frontispiece, numerous near-contemporary red ink corrections in a neat hand, including a few tipped in slips and a leaf at the start in the same hand noting that these are 'Variations in edition 1884 [published by] David MacKay, Philadelphia', upper inner hinges cracked, original blind-stamped purple cloth with bevelled edges and gilt-titled spine, minor rubbing, spine slightly faded and a little frayed at spine ends and on lower joint, 8vo, together with a 1956 typed letter, and two pencil drafts of letters, from a later owner looking to donate the book*

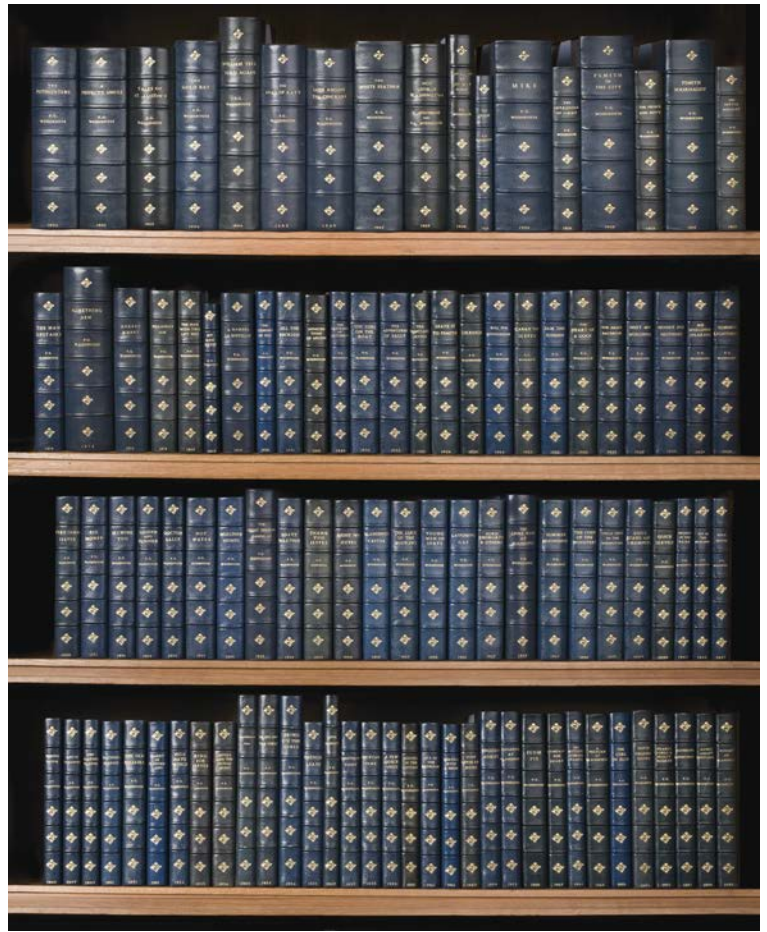
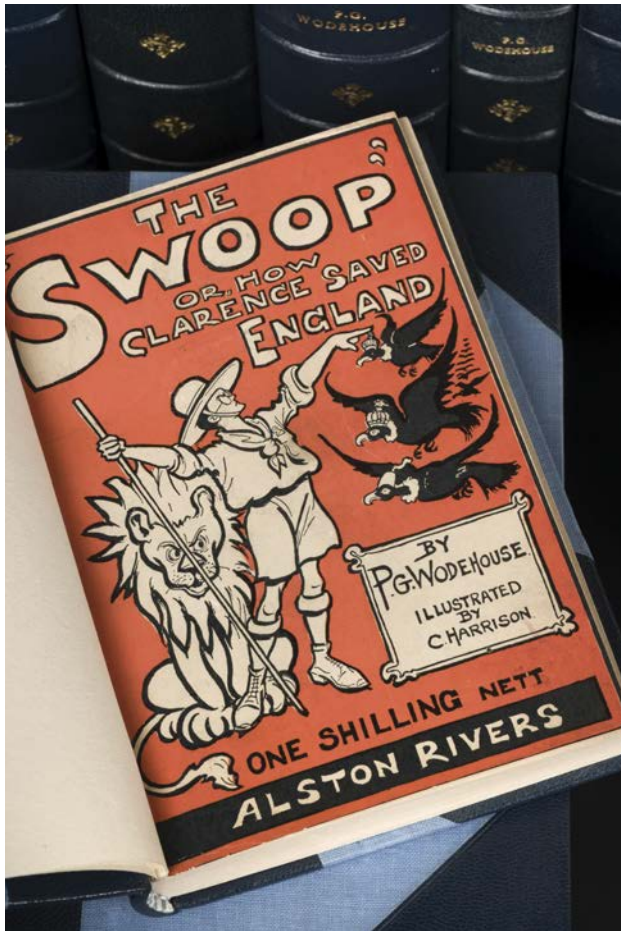
The now-presumed third printing (formerly second according to BAL), and first unauthorised printing, of the third edition of Whitman's *Leaves of Grass*, without the printers' imprints on the copyright page. The frontispiece is signed 'S.A. Schoff' on a plain white background. Plates for the third edition were bought at auction (for \$200) by a Mr. Williams in September of 1879, then purchased by Richard Worthington, who then reprinted the edition. Whitman objected, and threatened legal action, but did deign to receive occasional royalties from the sales, thus legitimising its existence. Myerson, *Walt Whitman, a Descriptive Bibliography*, A2.3.c (calling it the third printing); BAL 21397 (calling it the second printing).

David McKay (1860-1918) took over Philadelphia-based publisher Rees Welsh's bookselling and publishing businesses in 1881-82. McKay and Rees Welsh published the 1881 edition of *Leaves of Grass* and also went on to publish the final *Leaves of Grass*, the so-called deathbed edition.

(1) £200 - £300



Lot 772



775 **Wodehouse (P. G.).** A complete collection of novels, all bound by Bayntun Riviere, including 15 titles contained in solander boxes, 1st UK editions unless otherwise stated, 1902-1977, comprising *The Pothunters*, 1902 [but 2nd issue, 1915], *A Prefect's Uncle*, 1903, *Tales of St. Austin's*, 1903, *The Gold Bat*, 1904, *William Tell Told Again*, 1904 [3rd issue], *The Head of Kays*, 1905 [2nd issue], *Love Among the Chickens*, 1909 [1st US edition], *The White Feather*, 1907, *Not George Washington*, 1907 [3rd issue], *The Globe By the Way Book*, 1908 [but 1985 facsimile limited edition 234/500], *The Swoop*, 1909, *Mike*, 1909, *The Intrusion of Jimmy*, [2nd US issue, Grosset & Dunlap, 1911], *PSmith in the City*, 1910, *The Prince and the Betty* [1st US edition, 1912], *PSmith Journalist*, 1915, *The Little Nugget*, 1913, *The Man Upstairs and Other Stories*, 1914, *Something New*, 1915 [1st US edition], *Uneasy Money*, 1916 [1st US edition, 3rd issue], *The Man With Two Left Feet*, 1917, *Piccadilly Jim*, 1918, *My Man Jeeves*, 1919, *A Damsel in Distress*, 1919 [1st US edition], *The Coming of Bill*, 1920, *Jill the Reckless*, 1921, *Indiscretions of Archie*, 1921, *The Clicking of Cuthbert*, 1922, *The Girl on the Boat*, 1922, *The Adventures of Sally*, 1923, *The Inimitable Jeeves*, 1923, *Leave it to PSmith*, 1924, *Ukridge*, 1924, *Bill the Conqueror*, 1924, *Carry On, Jeeves!*, 1925, *Sam the Sudden*, 1925, *The Heart of a Goof*, 1926, *The Small Bachelor*, 1927, *Meet Mr. Mulliner*, 1927, *Money For Nothing*, 1928 [with a loosely inserted autograph signature of the author, on headed paper with address 16 Norfolk Street, Park Lane, W.1, dated March 18, 1928], *Mr. Mulliner Speaking*, 1929, *Summer Lightning*, 1929, *Very Good, Jeeves!*, 1930, *Big Money*, 1931, *If I Were You*, 1931, *Louder and Funnier*, 1932, *Doctor Sally*, 1932, *Hot Water*, 1932, *Mulliner Nights*, 1933, *The Great Sermon Handicap*, 1933 (in dust jacket and contained in solander box), *Heavy Weather*, 1933, *Thank You, Jeeves*, 1934, *Right Ho, Jeeves*, 1934, *Blandings Castle and Elsewhere*, 1935, *The Luck of the Bodkins*, 1935, *Young Men in Spats*, 1936, *Laughing Gas*, 1936, *Lord Emsworth and Others*, 1937, *The Crime Wave at Blandings*, 1937 [1st US edition], *Summer Moonshine*, 1938, *The Code of the Woosters*, 1938, *Uncle Fred in the Springtime*, 1939, *Eggs, Beans and Crumpets*, 1940, *Quick Service*, 1940, *Money in the Bank*, 1946, *Joy in the Morning*, 1947, *Full Moon*, 1947, *Spring Fever*, 1948, *Uncle Dynamite*, 1948, *The Mating Season*, 1949, together with a further 29 1st edition novels, from *Nothing Serious*, 1950 to *Sunset at Blandings*, 1977, except *Performing Flea*, a 1954 reprint, *Bring on the Girls* [1954] 2 copies, half-titles where required, the fifteen titles bound in original cloth or wrappers (contained in solander boxes) with occasional marks and rubbing to extremities, one or two with detached endpapers or titles, *Mike* [1909] with endpapers renewed and professionally restored to spine, *The Swoop* [1909] with upper bound-in wrapper close-trimmed, *Something New* [1915] rubbed and faded to spine, with minor fraying head and foot, *My Man Jeeves* [1919] bound without blanks called for, overall with occasional minor marks, light toning to fore edges of some volumes, top edge gilt, all attractively bound by Bayntun Riviere, Bath in blue half morocco, spines titled and dated in gilt, with ornament to compartments, a few spines fading to blue-green, *Money in the Bank* spine incorrectly dated 1942, *Joy in the Morning* spine dated 1946 instead of 1947, 8vo

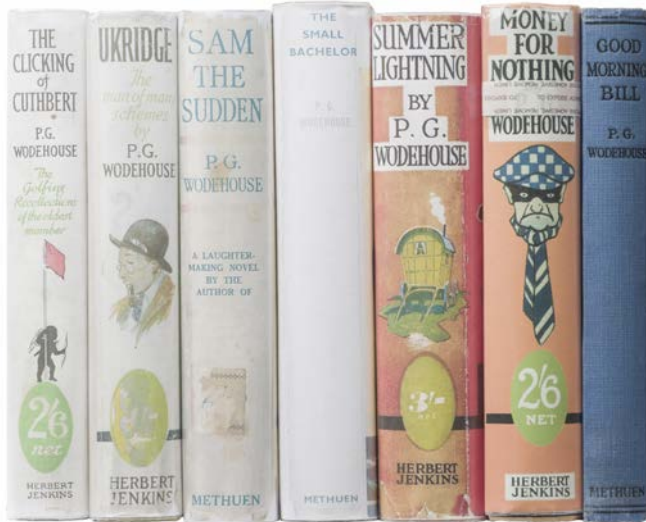
A handsome complete set of the novels of P. G. Wodehouse, rarely encountered on the market.

(100)

£20,000 - £30,000



MAYFAIR 0278.
16, NORFOLK STREET,
PARK LANE, W.1
Yours sincerely
P. G. Wodehouse
March 18. 1928



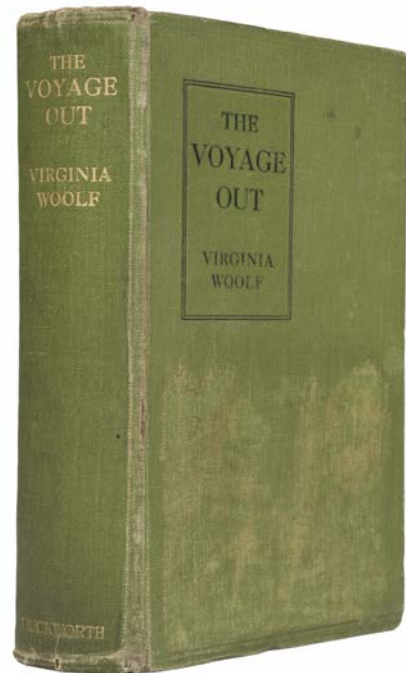
779 **Wodehouse (P. G.)** *The Clicking of Cuthbert*, 1922; *Ukridge*, 1924; *Sam the Sudden*, 1925; *The Small Bachelor*, 1927; *Money for Nothing*, 1928; *Good Morning Bill*, 1928; *Summer Lightning*, 1929, 1st editions, occasional light spotting and stains, a couple of small marginal repaired tears to *Clicking of Cuthbert*, small losses of letters from insect predation to *Sam the Sudden* pp. 9 & 15, *Money for Nothing* lacking front and rear endpapers, a few previous owner inscriptions, original cloth, some fading to *Money for Nothing* and *Summer Lightning*, a little rubbed with a few light stains otherwise, all in facsimile 3/- or 2/6- dust jackets, except *Good Morning Bill*, 8vo (7) £300 - £400



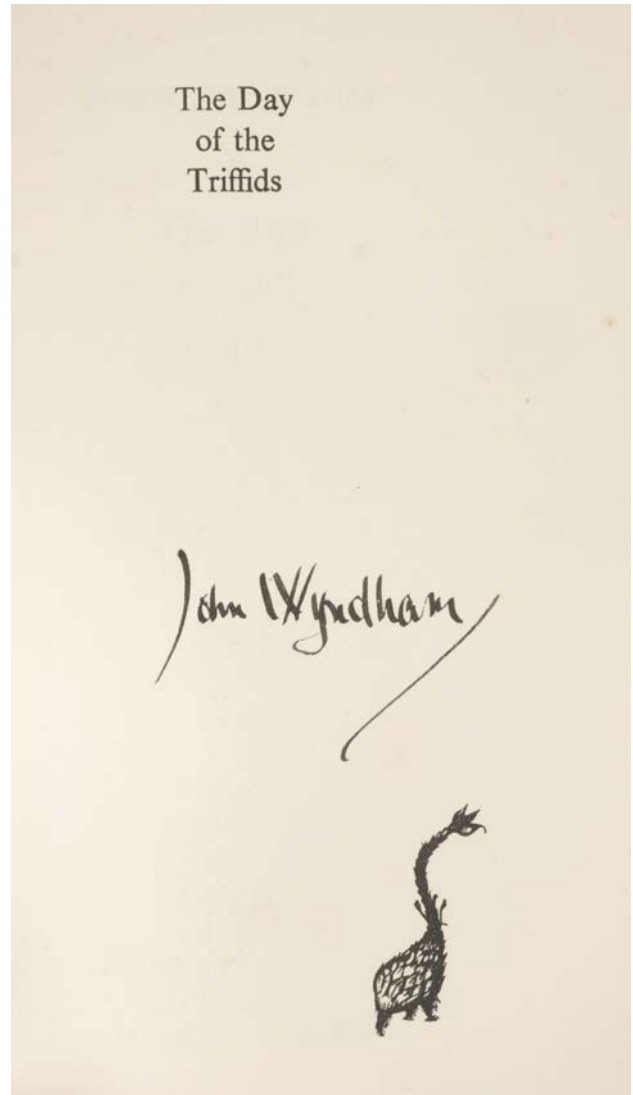
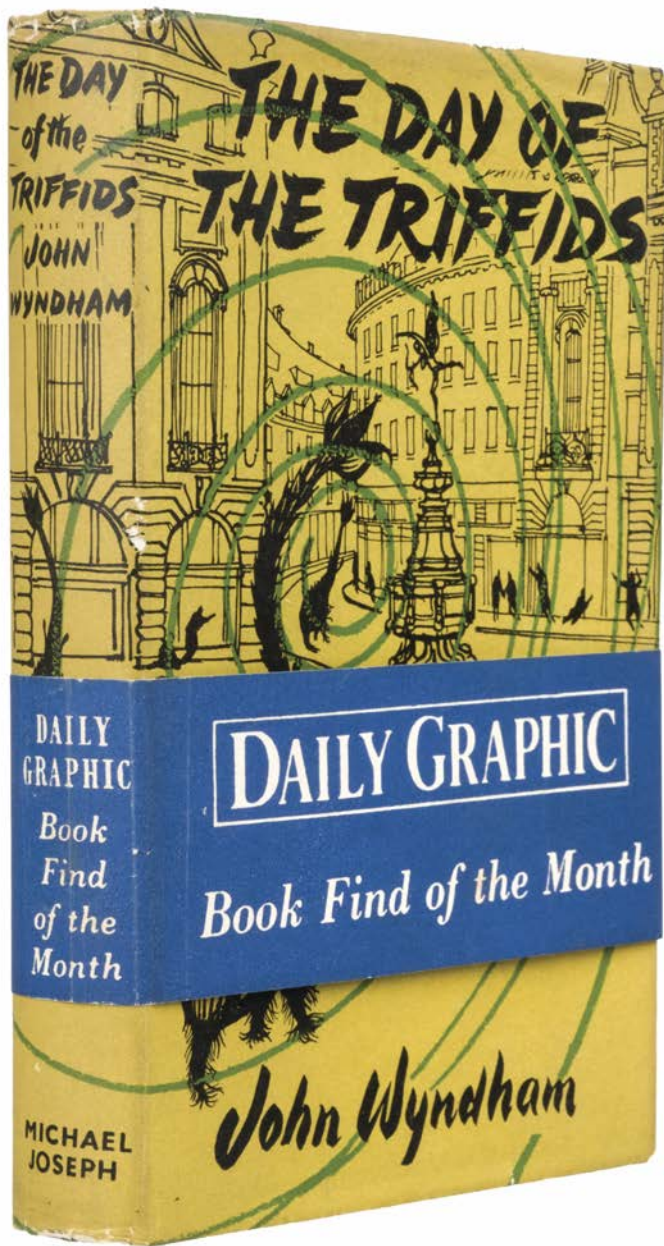
781 **Woolf (Virginia)**. *Jacob's Room*, 1st edition, London: Hogarth Press, 1922, occasional minor spotting and toning, original cloth, some dust-soiling and marks, light residue from label removal to upper cover, 8vo, together with *The Common Reader*, 1925, and *The Common Reader. Second Series*, 1st editions, London: Hogarth Press, 1925 & 1932, some light spotting to *Second Series*, original cloth, *Common Reader* with illustrated upper cover, spines faded, a little rubbed, 8vo, with 6 others including 1st editions *Orlando*, 1928, *The Waves*, 1931, *The Years*, 1937, and *A Writer's Diary*, 1953, plus *The Longest Journey*, by E. M. Forster, 1st edition, 1907 and 2 works by H. G. Wells, including a later impression of *The First Men in the Moon*, 1901 (12) £300 - £400



780 **Wodehouse (P. G.)** *The Luck of the Bodkins*, 1933; *Heavy Weather*, 1933; *Laughing Gas*, 1936; *Young Men in Spats*, 1933; *Quick Service*, 1940, 1st editions, some light spotting, previous owner inscriptions to *Bodkins* & *Heavy Weather* front endpapers (erased in *Bodkins*), original cloth, *Laughing Gas* spine and extremities faded, *Young Men in Spats*, slightly bowed, all in 2nd issue or cheap edition 5/- dust jackets (*Heavy Weather* in a 2/6-jacket), some chips, tears and losses, 8vo (5) £300 - £400



782 **Woolf (Virginia)**. *The Voyage Out*, 1st edition, London: Duckworth & Co., 1915, 6 pp. & 16 pp. advertisements at rear, occasional light spotting and small stains, one front endpaper with loss at lower corner from biopredation, the other endpaper top corner excised, original green cloth lettered in black, some residue to upper cover from label removal, joints and spine ends and edges a little rubbed, 8vo Kirkpatrick A1a. The author's first novel. 2000 copies printed. (1) £300 - £400



783 **Wyndham (John).** *The Day of the Triffids*, 1st edition, London: Michael Joseph, 1951, a few minor spots to endpapers, original cloth, one or two light marks, upper cover very slightly bowed, dust jacket, designed by Patrick Gierth with the Daily Graphic Book Find of the Month wraparound band (a few spots to one flap), tiny nicks at spine ends and folds, 8vo

Signed by the author to the half-title, with a sketch of a triffid beneath. A fine copy of one of the great British science-fiction novels, with the rare wraparound band, signed by the author with his sketch of a triffid.

(1)

£3,000 - £5,000

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Estimate £5000-7000*



For further information please contact
Henry Meadows or Susanna Winter
henry@dominicwinter.co.uk | susanna@dominicwinter.co.uk

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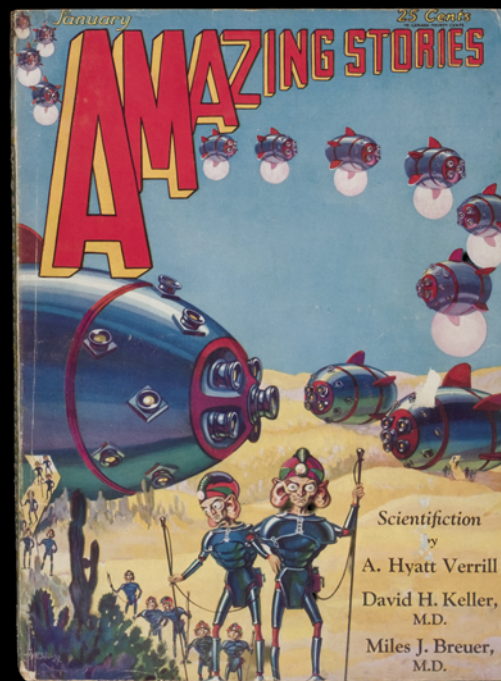
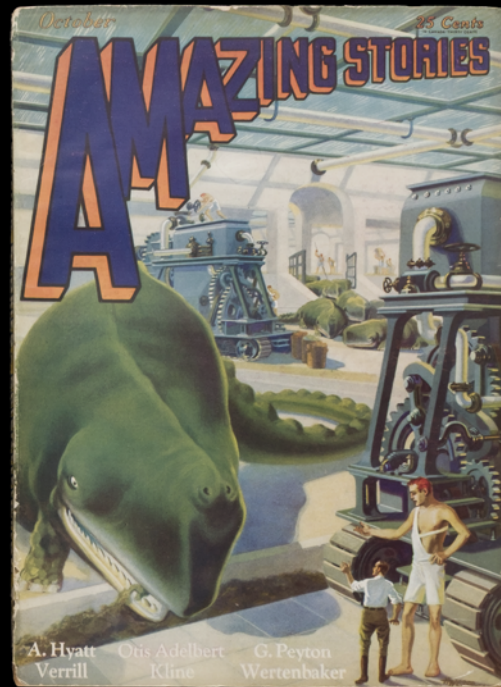


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2. (a) The highest bidder to be the buyer. If during the auction the Auctioneer considers that a dispute has arisen he has absolute authority to settle it or re-offer the lot. The Auctioneer may at his sole discretion determine the advance of bidding 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 22% 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 22% 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.

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