



CHRISTMAS

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Cover Illustration: William Morris,
The Poems of John Keats, Item 63

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Design: Jasmine Nixon





1 /

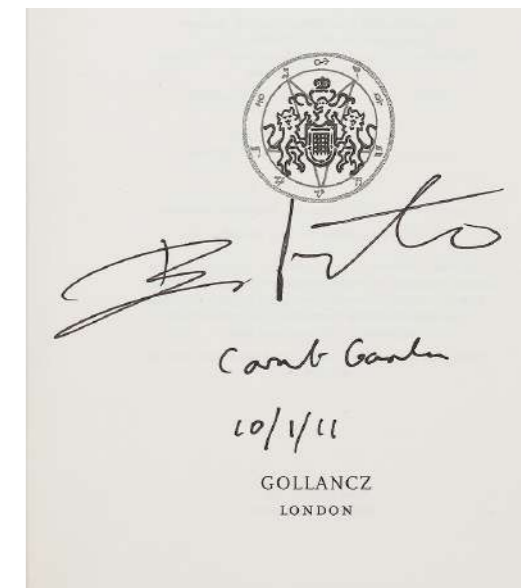
AARONOVITCH, Ben: RIVERS OF LONDON:
Rivers of London; Moon Over Soho; Whispers
Underground; Broken Homes; Foxglove
Summer; The Hanging Tree; Lies Sleeping; False
Value; Amongst Our Weapons.

London: Victor Gollancz / Orion Fiction. 2011-2022

First editions, first printings. Nine volumes. Each volume is signed by the author. Original cloth, in the Stephen Walter illustrated dustwrappers. A fine set, the bindings square and firm, the contents clean and bright and without previous owners' stamps or inscriptions. 'Moon Over Soho' has some light rubbing at the fore-edges of the boards and 'Amongst Our Weapons' has a slight lean to the spine. Complete with the fine, unclipped dustwrappers, 'Amongst Our Weapons' is lightly rubbed and creased at the edges and has a 'Waterstones Signed Special Edition' label on the front panel and 'False Value' has a 'Limited First Edition Glow in the Dark Cover' label on the front panel. All dustwrappers remain bright and without tears or loss.

£975 [25486]

Each volume is signed by Ben Aaronovitch, and all but 'False Values' and 'Amongst Our Weapons' are numbered. A complete set of the novels in the 'Rivers of London' series (as of 2024). An urban fantasy about Peter Grant who, as well as being a Detective Constable with the Metropolitan Police, happens to be a wizard. Aaronovitch has also written novellas, short stories and graphic novels as part of the series.



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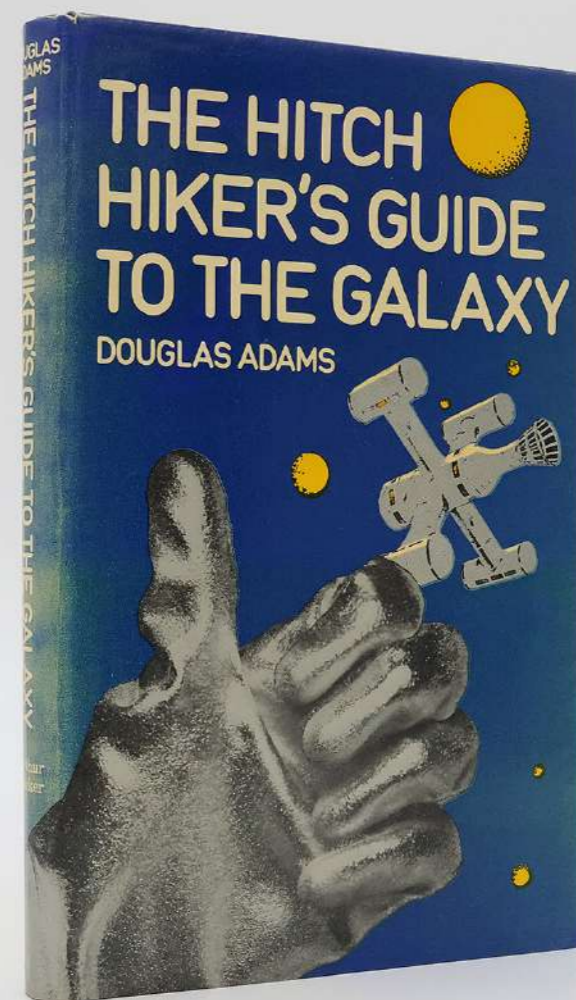
**ADAMS, Douglas: THE HITCH HIKER'S
GUIDE TO THE GALAXY**

London: Arthur Barker. 1979

First hardcover edition, first printing. Publisher's original blue cloth with gilt titles to the spine, in the correct first printing dustwrapper. A near fine copy, the binding square and firm with some bumping at the head of the spine, the cloth and gilt bright and fresh. The contents are clean throughout and without inscriptions or stamps. Complete with the very good, lightly rubbed and nicked dustwrapper that has a tiny chip at the upper left corner of the partially faded spine. The dustwrapper is the first printing, with an advert for 'Capricorn One' printed in blue and black on the white rear panel, and the publisher's price of £4.95 net to the lower front flap. Uncommon in the correct 'state'.

£2,000 [28056]

The first novel in the comedy science fiction franchise that spawned an international multimedia phenomenon. First published as a paperback original earlier the same year by Pan Books, this is the first hardcover edition.





3 /

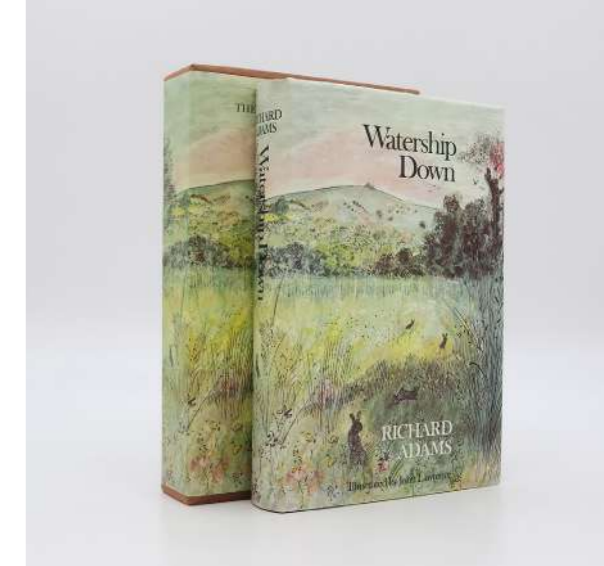
ADAMS, Richard; illustrated by LAWRENCE, John: ORIGINAL WATERCOLOUR BY JOHN LAWRENCE ILLUSTRATING WATERSHIP DOWN [with] AN AUTHOR SIGNED, FIRST EDITION OF THE BOOK *Original artwork; London: Penguin Books and Kestrel Books. 1976*

First illustrated edition, first printing. Signed by the author. Together with an original illustration produced for this edition by John Lawrence, printed facing page 217.

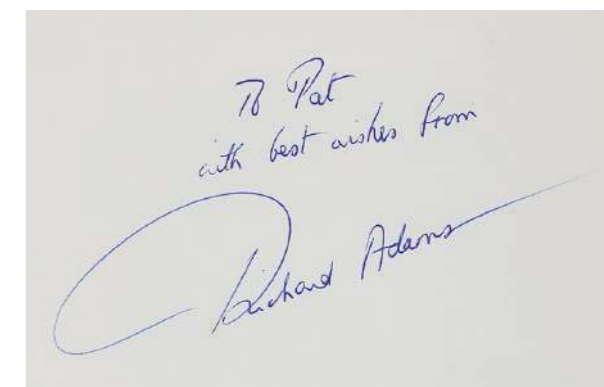
Original beige paper-covered boards with a brown cloth spine bearing titles and an illustration in black, ruled in gilt, in dustwrapper, housed in a slipcase. With colour illustration plates and further black and white drawings by John Lawrence throughout and a fold out map at the rear. A very good or better copy, the binding square and firm, the boards fresh, the foot of the spine very slightly rubbed. There are a few spots to the early pages and the top edge of the closed text block, the contents are otherwise clean throughout and without previous owners' stamps or inscriptions. The fold out map has a couple of spots near the gutter, otherwise remaining fine, bright and complete. Complete with the very lightly rubbed and nicked original dustwrapper that is very faintly toned to the spine. Not price-clipped (£8.75 on the front flap). In the original illustrated slipcase.

Together with the original watercolour and ink illustration on paper that is reproduced opposite page 217 in the printed book. Measuring 8 x 25cm, the image shows the Watership Down rabbits assembled in a dark forest for the trial of El-Ahrrairah. Signed by John Lawrence in pencil at the lower right corner. In fine condition, the colours bright, the paper very faintly toned at the edges. The mount measures 30 x 39 cm. A wonderful group.

£3,750 [28488]



The book is inscribed by the author Richard Adams in blue ink facing the title page "To Pat / with best wishes from / Richard Adams". Winner of the Carnegie Medal and the Guardian Children's Fiction Prize. A modern children's classic about a group of rabbits that must strive to save themselves when their warren is destroyed, evoking the structure and themes of classical heroic quests. The basis for several adaptations, most notably the 1978 animated film of the same name. John Lawrence (born 1933) is a prolific, award-winning English illustrator and wood engraver whose body of work spans six decades. A multi-skilled artist, his watercolours and drawings are notable for their sensitivity and freshness, while his engravings retain a strong sense of movement and energy. As well as this first illustrated edition of 'Watership Down', Lawrence has also provided illustrations for a number of Folio Society titles, Philip Pullman's 'His Dark Materials' series, and his own picture books, among many others.

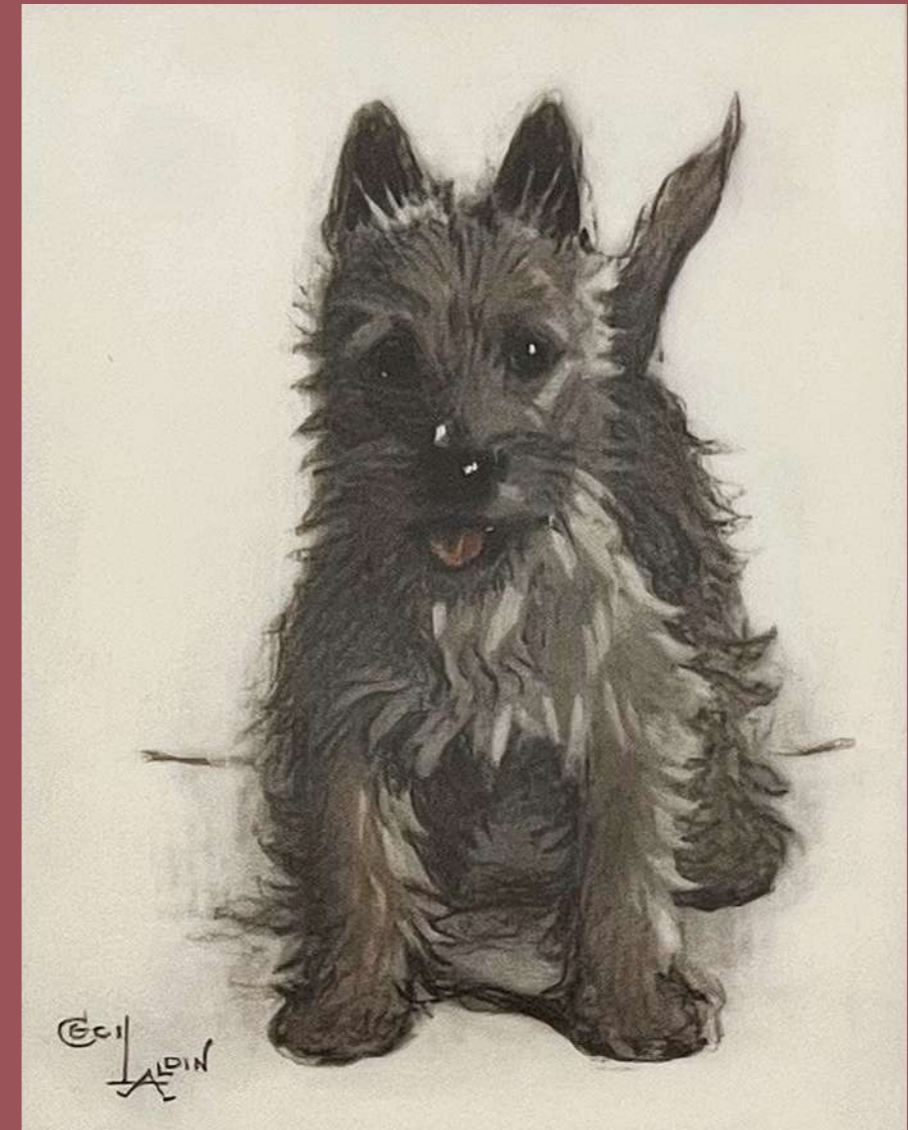


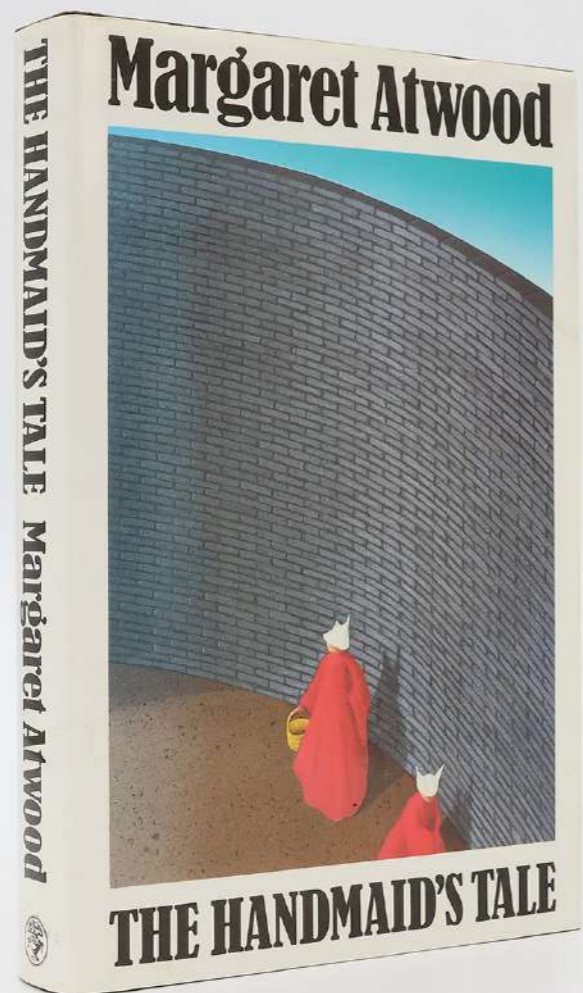
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**ALDIN, Cecil (1870 - 1935): SCOTTIE
PUPPY** *Original Artwork later published by
Eyre and Spottiswoode, London. c.1928*

Pencil, pastel and watercolour on ivorine, image
size 12 x 10cm. Mounted, framed and glazed.
A delightful image, signed by Aldin to the bottom
left corner. The published image appears as the
frontispiece in Aldin's 1928 book 'A Dozen Dogs
or So'.

£1,650 [2882]





5 /

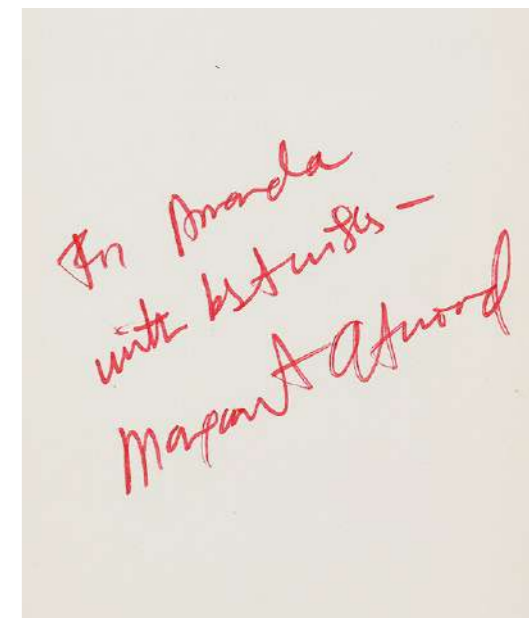
ATWOOD, Margaret: THE HANDMAID'S TALE

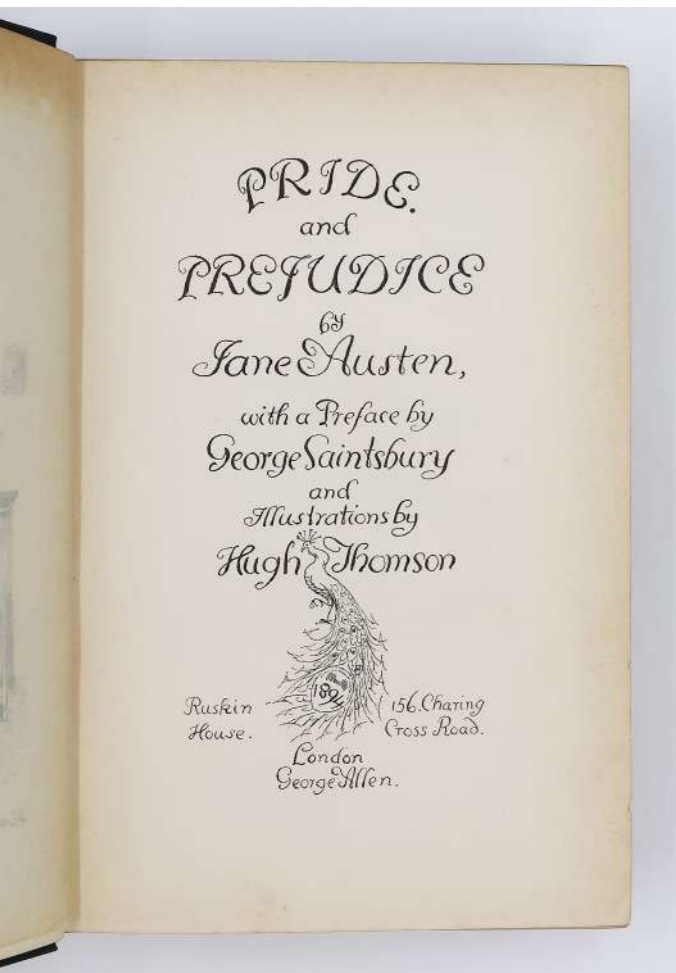
London: Jonathan Cape. 1986

First UK edition, first printing. Signed by the author. Publisher's original black cloth with gilt titles to the spine, in the Fred Marcellino illustrated dustwrapper. A fine copy, the binding square and firm, the cloth and gilt bright and fresh. The contents, with toning to the paper-stock are otherwise clean throughout without previous owner's marks. Complete with the lightly creased dustwrapper that is otherwise without fading, loss or tears. Not price-clipped (£9.95 to the lower front flap).

£1,850 [24997]

Inscribed by the author in red ink on the half title "For Amanda / with best wishes - / Margaret Atwood". Winner of the first Arthur C. Clarke Award, shortlisted for The Booker Prize and nominated for the 1986 Nebula Award, Atwood's futuristic feminist dystopian novel has been the basis for film and Emmy Award winning screen adaptations.





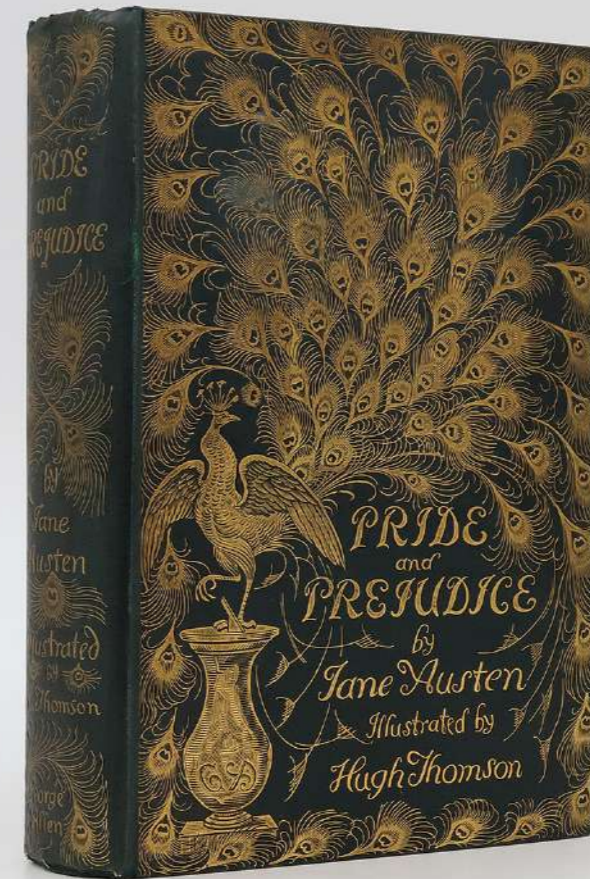
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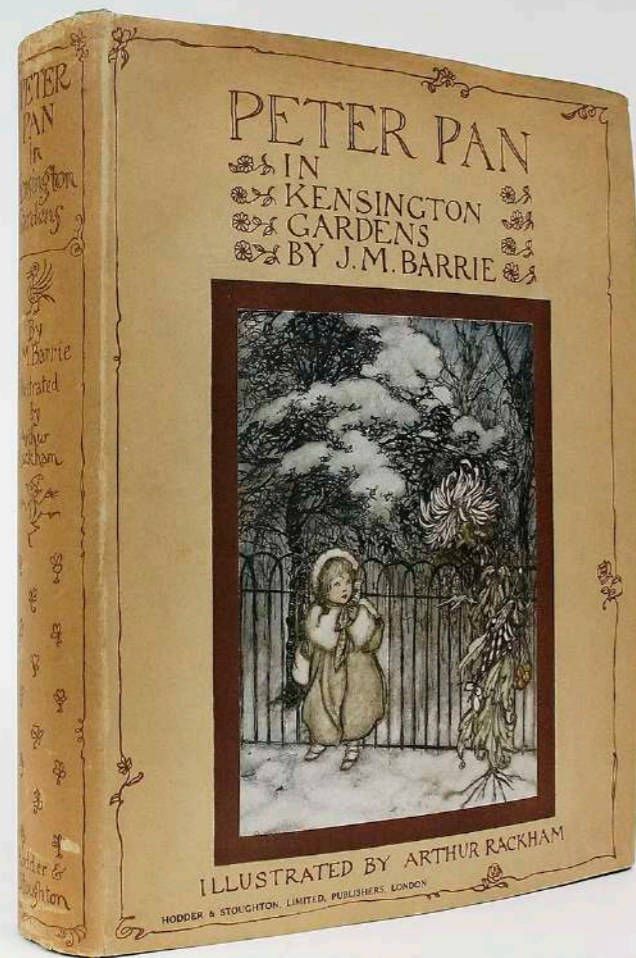
AUSTEN, Jane; illustrated by THOMSON, Hugh; preface by SAINTSBURY, George: PRIDE AND PREJUDICE London: George Allen. 1894

First edition, first printing of the Hugh Thomson illustrated edition (the so called 'peacock edition'). Original green cloth with titles and peacock design in gilt to the upper board and spine. All edges gilt. Illustrated with 160 line drawings by Hugh Thomson throughout the text, including the tissue guarded frontispiece. Original green coated endpapers. A near fine copy, the binding firm with a little bumping at the spine tips, the cloth bright and fresh, the gilt just a touch dulled to the slightly rolled spine. The contents, with a small previous owner's name to the top edge of the blank reverse of the frontispiece, and a single short closed tear to the blank margin of one page, are otherwise clean and bright throughout. The inner hinges remain sound.

£4,500 [28568]

An excellent example, in entirely original condition, of this most desirable illustrated edition of Jane Austen's Pride and Prejudice. (Gilson E78).





7 /

BARRIE, J. M.; illustrated by RACKHAM, Arthur:
PETER PAN IN KENSINGTON GARDENS From The
Little White Bird. London: Hodder & Stoughton.
[1919]

A 'new edition' with Arthur Rackham illustrations. Publisher's original green cloth with titles and illustration to the upper board and spine, in dustwrapper. Illustrated with 50 tipped in colour plates, each with a captioned tissue guard, eight full page black and white drawings, and smaller line drawings throughout the text. A superb fine copy, the binding square and firm, the cloth and gilt bright and fresh. The contents, with a bookseller's label to the upper left corner of the front pastedown (hidden by the dustwrapper flap) are otherwise clean throughout and without foxing, inscriptions or stamps. Complete with the near fine dustwrapper that is a little rubbed at the extremities and mildly toned to the spine. The underside has a thin strip of archival reinforcement at the head of the spine and upper fold corners. A beautiful example.

£1,750 [23343]

The artist's highlight and one of the most beautifully illustrated books of the Golden Age. First published in 1912, the 'new edition' of Peter Pan is considered the best Rackham edition, with a new colour frontispiece and seven new black and white illustrations not present in the 1906 edition. It is also notable for being the first of the 50 plate editions to bind the plates throughout the text. The book remained in print in this large format up until 1929; the present example must date from 1919 or later as it lists the publisher Hodder and Stoughton as a limited company.



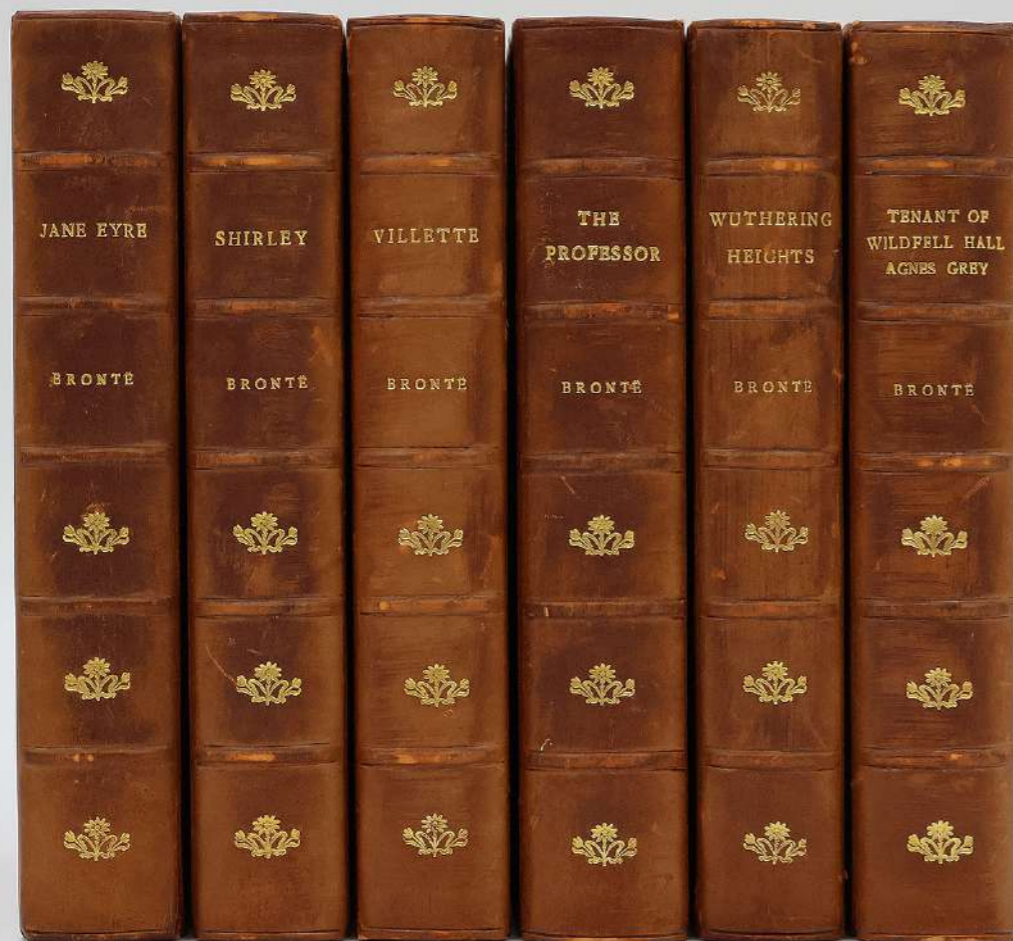
**BECK, Harry: UNDERGROUND LINES:
NUMBER 2, 1941** *London: London Transport. 1941*

A scarce 1941 London Underground map. Folded leaflet with three panels. Measuring 157 x 230mm when opened. The Underground map is designed in colour, the other side features the leaflet's front cover and four small maps showing the locations of central tube stations printed in black and red. A very good copy, remaining bright and without tears. The extremities are gently rubbed, the ends of the flap folds have tiny nicks, there is a small numerical biro inscription at the bottom of the front panel and a few light spots.

£425 [25928]

Harry Beck was an electrical draughtsman for the London Underground who designed the first diagrammatic London Underground map, a design concept which is still used in modern versions of the map and is known around the world. Beck realised that the physical location of the stations was of no consequence to Underground passengers, who only needed to know how to get from one station to another and where to change, and so he came up with a clear and simple map inspired by electrical diagrams. "This edition of the Underground diagram designed by H C Beck shows the reintroduction of different colours for the Underground lines. Interchange stations are shown as interlocking rings and a large number of the Underground Station names are duplicated if they serve more than one Underground line. The map has been redrawn using 60 degree lines instead of 45 degree lines. The GWR and LMSR between Uxbridge Road and Willesden Junction is no longer shown. The logo of an Underground roundel with London Transport printed inside the circle, has been reintroduced on this version of the map." (London Transport Museum).





9/

BRONTË, Charlotte; BRONTË, Emily; BRONTË, Anne; illustrated by DULAC, Edmund: **THE NOVELS OF THE BRONTË SISTERS**. Comprising *Jane Eyre*; *Shirley*; *Villette*; *The Professor*; *Wuthering Heights*; *The Tenant of Wildfell Hall*; *Agnes Grey*. London: Robert Rivière and Son. 1922

Complete in six volumes. Contemporary brown half leather with five raised bands and gilt titles to the spines, the compartments with gilt floral motifs. Marbled endpapers. Top edges gilt. Illustrated with a total of 60 colour plates throughout by Edmund Dulac. A very good or better set, the bindings square and firm with some rubbing at the spine tips, corners and raised bands and minor bumping to a few corners. The contents, with offsetting from the marbling to the versos of the free endpapers, are otherwise clean throughout and without previous owner's inscriptions or stamps. An attractive set.

£880 [28562]

Edmund Dulac's illustrated editions of the novels of Jane, Emily and Anne Brontë are described by Brontë biographer Nick Holland as "perhaps the most beautiful set of Brontë books of them all". As his first commission, the set launched Dulac's illustrious career in 1905, soon before he became one of the most sought after names in the 'golden age' of illustration, providing artwork for numerous lavishly produced volumes of fairy tales.



10 /

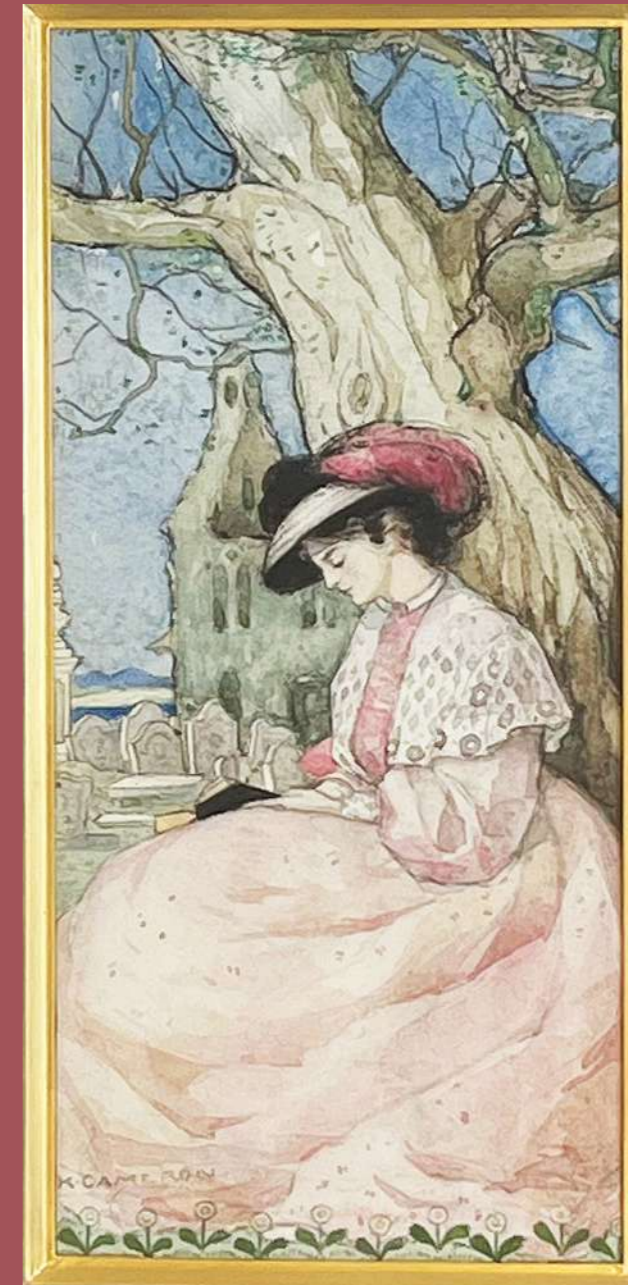
CAMERON, Katherine: THE READER

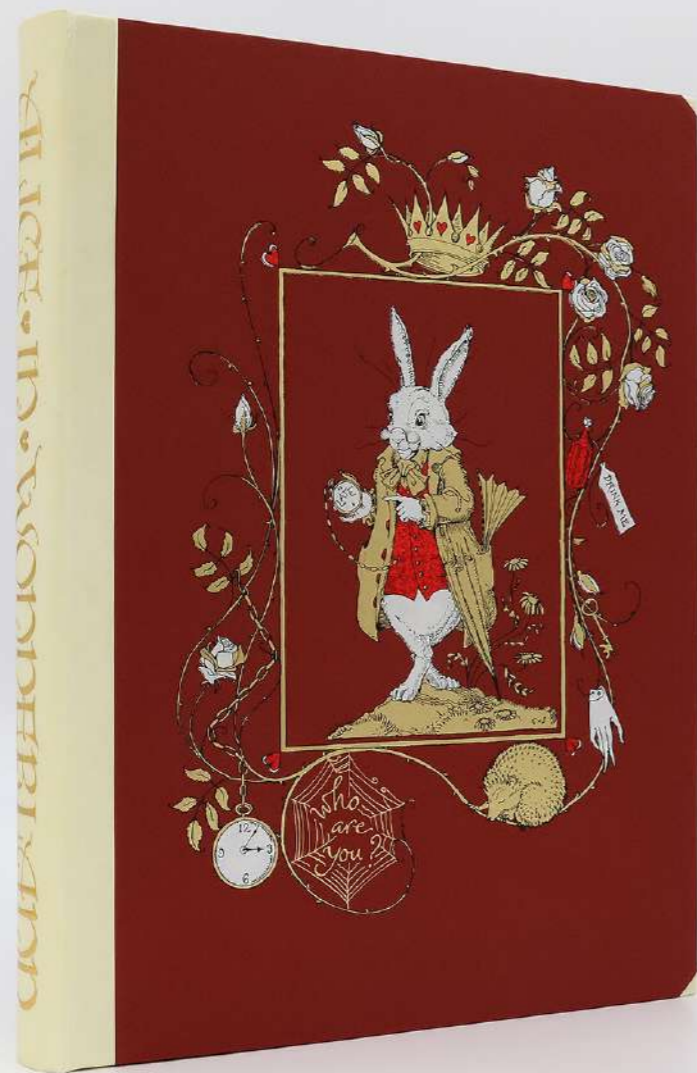
Original artwork. c.1900

Pencil and watercolour on paper. Measuring 22.5 x 10.5cm. Signed lower left. In fine condition, the colours bright and fresh. Mounted, framed and glazed.

£3,500 [27378]

A beautifully executed watercolour painting depicting a well dressed young lady, seated, reading a book in front of a large tree. The ruins of an abbey or church are in the background, with hills in the distance. 'Glasgow Girl' Katherine Cameron (1874-1965), studied at the Glasgow School of Art from 1889 to 1893 where she became associated with a small circle of female students who called themselves 'The Immortals'. The group included the sisters Frances and Margaret Macdonald, Janet Aitken, Agnes Raeburn, Jessie Keppie, John Keppie, Herbet McNair, and Charles Rennie Mackintosh. Her paintings, blending Art Nouveau, Celtic Revival, Arts and Crafts movement, and Japonisme aesthetics lent themselves to book illustration. As a student she contributed illustrations for 'The Yellow Book' and was later contracted by the London publishers T. C. and E. C. Jack to illustrate Fairy Tale gift books. Cameron exhibited widely in a career spanning nearly seven decades. Her first was in 1891 at the Royal Glasgow Institute of the Fine Arts, where she exhibited 'September Flowers'. A year later she was elected a member of the Glasgow Society of Lady Artists, and of the Royal Scottish Society of Painters in Watercolour in 1897. Her final solo exhibition took place in 1959 at T&R Annan & Sons, Glasgow.





11 /

CARROLL, Lewis; pseudonym of DODGSON, Charles Ludwidge; illustrated by VAN SANDWYK, Charles: ALICE IN WONDERLAND London: *The Folio Society*. 2016

First edition with these illustrations, first printing. Limited edition. Signed by the illustrator. Quarter vellum binding and decorative red paper covered boards with vellum tips. The titles to the spine stamped in 24-carat gold, illustrations on the upper board blocked in four foils. Top edge gilt. Illustrated endpapers. Limitation spread blocked in two colours on two shades of laid paper, inset with an etching hand-printed under the artist's supervision on Somerset Velvet Buff hand-made paper; signed and numbered by the illustrator to the lower edge. Illustrated with 11 plates printed in full colour with gold borders on art paper, tipped into the text within ornamental gold borders; nine "scraps" printed in full colour, individually cut out and tipped in place. Approximately 50 line drawings throughout the text and hand drawn initials. A fine copy, the binding square and tight, clean and fresh. The contents spotlessly clean throughout. The original plain glassine dustwrapper is retained. Housed in the fine solander case bound in Paradise cloth with spine titling label blocked in two colours on laid paper.

£1,750 [26864]

Issued in a limited edition of 1000 copies of which this example in numbered nine and signed by Charles Van Sandwyk in pencil to the lower edge of the original etching. A beautifully illustrated and presented Alice.



CARROLL, Lewis; pseudonym of DODGSON, Charles Lutwidge Dodgson; illustrated by TENNIEL, John; binding by GLADSTONE, Charles Elsden: ALICE'S ADVENTURES IN WONDERLAND and THROUGH THE LOOKING GLASS AND WHAT ALICE FOUND THERE *London: Macmillan and Company. 1866 and 1872*

First editions. Two volumes. Finely bound by Charles Elsden Gladstone in elaborately decorated full brown morocco, the spines with five raised bands and titles in gilt. Gilt decorated inner boards, marbled endpapers. Binder's initials stamped in gilt to the lower inner front board. All edges gilt. The publisher's cloth bound in as the front and rear pastedown of *Through the Looking Glass*. Illustrated with frontispieces and 90 illustrations across the two volumes by John Tenniel. The four page leaflet 'To All Child Readers of Alice In Wonderland', originally issued loosely laid in to first editions of *Through the Looking Glass*, has been retained and bound in. Some spotting and a couple of tiny closed tears to the margins of *Alice's Adventures in Wonderland*, otherwise a fine set.

£20,000 [26216]

Alice's Adventures in Wonderland is the first published edition, the second overall: the book was originally printed in Oxford at the Clarendon Press in June 1865, but was suppressed when Carroll heard that the book's illustrator was dissatisfied with the quality of the printing. He recalled the few pre-publication copies he had sent out to his friends and donated them to hospitals, where most perished. Only 23 of those original "1865 Alices" are now extant, mostly in institutional holdings, thus creating one of the most famous black tulips of book collecting. The book was entirely reset by Richard Clay for the present authorized Macmillan edition, the earliest edition that can be realistically obtained. Although dated 1866, the edition was in fact ready by November 1865, in time for the Christmas market, and was

published in a print run of 4,000 copies. The copy of Through the Looking-Glass is the first edition; like its predecessor, it was published for the Christmas market and bears the following year's date in its imprint. It was actually published in December 1871, in an edition of 9,000 copies.

Charles Elsden Gladstone (1855-1919), the creator of these exquisite bindings, had a long and distinguished naval career, during which he rose through the ranks from Midshipman to Commander. Service papers record his expertise in advanced submarine weaponry and photography. That he was reportedly engaged in covert intelligence gathering recently prompted P. J. M. Marks, the British Library's Curator of Western Bookbindings, to refer to Gladstone as "a bookbinding James Bond", 007 another ex-Navy Commander with access to cutting edge technology and working undercover. Gladstone's bookbinding activities – his undercover work, if you will – appear to have been a labour of love, there being no evidence that he profited, or sought to, from such work (his navy salary and pension were both generous). While researching Gladstone, Marks was unable to uncover the origins or development of his impeccable craftsmanship, skills ordinarily requiring years of apprenticeship under an established binder. Marks did, however, find Gladstone's name "included in the annals of specialist societies relating to microscopy and optical magic lanterns, interests which suggest he had a keen eye and feeling for accuracy." And an eye for accuracy was clearly imperative for the intricacy and precision of Gladstone's elaborately tooled book designs, each stamped discreetly with the initials C. E. G. in gilt to the verso (undercover) of their upper boards.

(P. J. M. Marks, 'The mysterious Captain Gladstone, RN – a bookbinding James Bond?' The British Library 'Untold Lives' blog, 28 May 2020)





13 /

**CASSANDRE, Adolphe Mouron: ITALY,
THE IDEAL LAND FOR ALL SPORTS.**

Original Travel Poster.

Milano: Off. Graf. Coen & C. for ENIT. 1935

A stunning original art deco travel poster, designed by the notable French painter, commercial poster artist, and typeface designer. A. M. Cassandre and published by ENIT in 1935 to promote Italy as "The Ideal Land For All Sports". Featuring skis, a tennis racquet, golf club, rope, an anchor and ice pick against a blue lake and mountain background, the poster measures 63 x 101 cms. Light creasing from folding otherwise a bright example, not laid down. An attractive example by one of the leading poster designers of the period. Framed and glazed using archival materials.

£2,250 [17560]

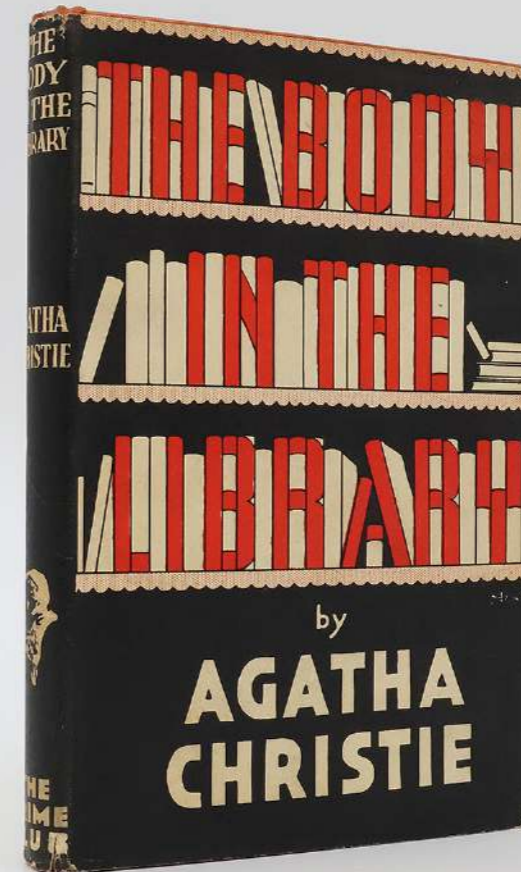
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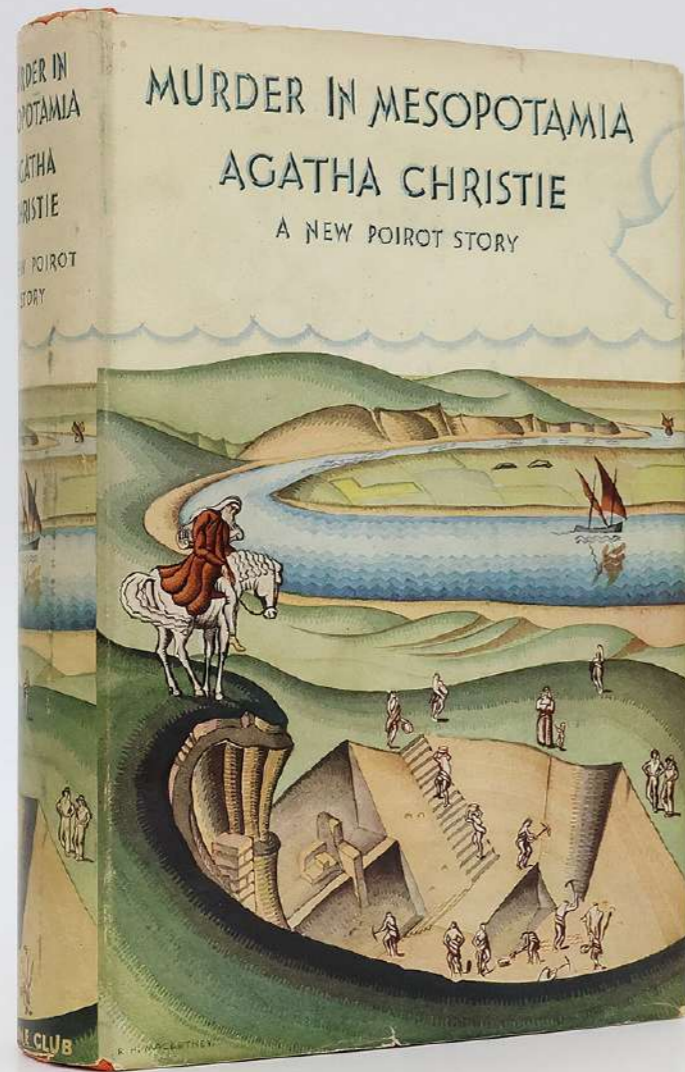
CHRISTIE, Agatha: THE BODY IN THE LIBRARY London: Collins, The Crime Club. 1942

First edition, first printing. Original orange cloth with black titles to the spine, in the Leslie Stead illustrated dustwrapper. A very good or better copy, the binding square and firm with a little bumping at the spine tips, the cloth bright and fresh. The contents are clean throughout and without inscriptions or stamps, the closed text block edges are a little spotted. Complete with the rubbed and nicked dustwrapper that has several short closed tears and a little toning or darkening to the rear panel and flap edges. Not price-clipped (7s 6d net to the lower front flap).

£4,850 [27756]

A biblio-mystery featuring Miss Marple. First published in America by Dodd, Mead and Company in February 1942, the British edition followed in May the same year. (Hubin; Penzler, Otto: Bibliomysteries; Wagstaff & Poole; Curran, John: The Hooded Gunman).





15 /

CHRISTIE, Agatha: MURDER IN MESOPOTAMIA. A Poirot Story.

London: Collins, The Crime Club. 1936

First edition, first printing. Original orange cloth with black titles to the spine, in the Robin Macartney illustrated dustwrapper. A very near fine copy, the binding square and firm, bright and fresh with just a little bumping at the spine tips. The contents are clean throughout and without inscriptions or stamps. Loosely laid in is a Crime Club postcard. Complete with the lightly rubbed and nicked dustwrapper that has a couple of tiny chips at the fold corners and very mild toning of the spine. Not price-clipped (7/6 net to the lower front flap). An exceptional example in entirely original condition.

£27,500 [28414]

A Hercule Poirot novel set at an archaeological excavation in Iraq. The first edition was published in the UK in June 1936, the American edition was issued the following year. This was the first of four of the author's books to carry a dustwrapper designed by the excavation architect Robin 'Mac' Macartney, who accompanied Christie and her archaeologist husband Max Mallowan to the Middle East. "Mac is doing a sketch. It is a sketch of the mound - a highly formalized view, but one which I admire very much. There are no human beings to be seen; just curving lines and patterns. I realize that Mac is not only an architect. He is an artist. I ask him to design a jacket for my new book" - Agatha Christie Mallowan: Come Tell Me How You Live (1946). (Hubin; Wagstaff & Poole; Curran, John: The Hooded Gunman).

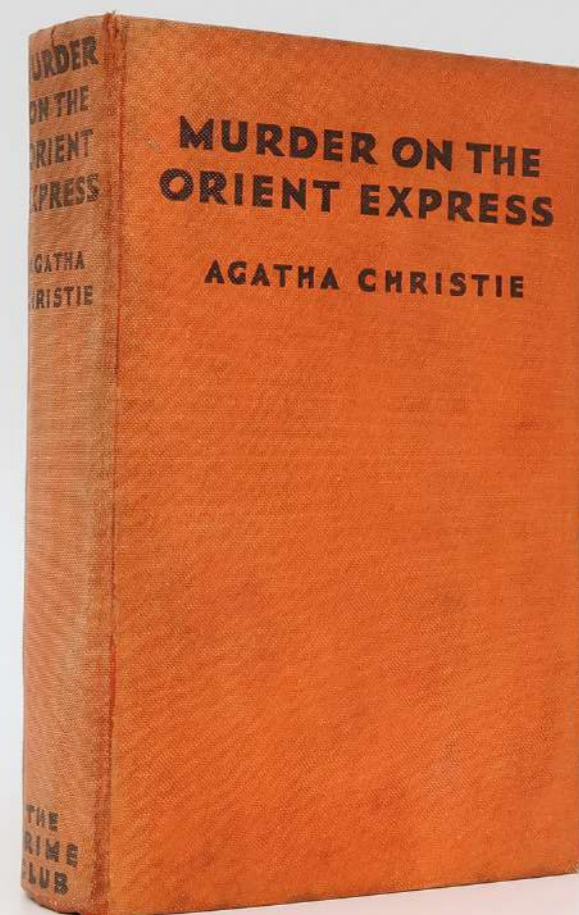
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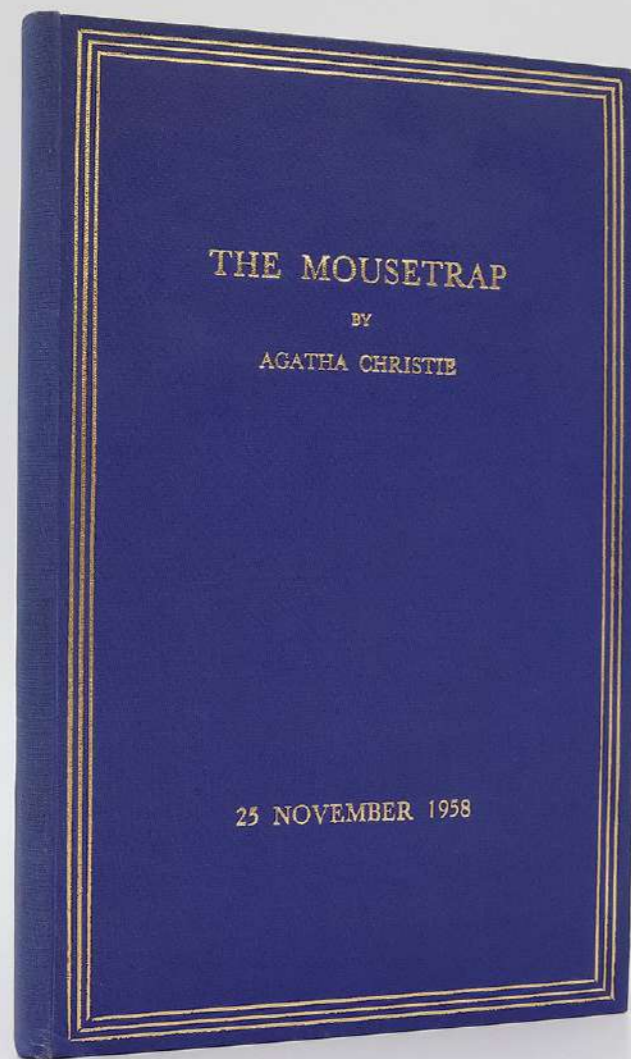
CHRISTIE, Agatha: MURDER ON THE ORIENT EXPRESS *London: Collins, The Crime Club. 1934*

First edition, first printing. Publisher's original orange cloth with black titles to the upper board and spine. Lacking the rare dustwrapper. A very good copy, the binding firm with some bumping and very minor fraying to the spine tips, the cloth a little dusty and marked. The contents are entirely complete and without loose or torn pages. There is a previous owner's signature in ink to the front pastedown, their discrete embossed address stamp to the bottom edge of the front endpaper and half title and some foxing to the pages throughout. A decent example in entirely original condition, scarce thus.

£4,250 [26893]

Perhaps the best known of Agatha Christie's Poirot novels, and the basis for multiple film, television and stage adaptations. Published in America later the same year under the title 'Murder on the Calais Coach'.





17 /

CHRISTIE, Agatha; [ATTENBOROUGH, Richard]:
THE MOUSETRAP. A Play in Two Acts.
London: Samuel French Ltd. 1954 [1958]

Presentation issue. Inscribed association copy, signed by the author to Sir Richard Attenborough. Original blue cloth, triple ruled and with titles in gilt to the upper board. A fine copy, the binding square and firm, bright and fresh. The contents are clean throughout. Housed in a bespoke blue quarter morocco solander case with five raised bands and titles in gilt to the spine.

£14,500 [28413]

*Inscribed by the author in blue ink on the front endpaper "For Dear Dickie / On our Sixth Birthday / in grateful appreciation / of your "Sergeant Trotter" / from / Agatha". A monumental association copy, inscribed by the author to the multi-award winning actor, director and producer who originated the role of Detective Sergeant Trotter in the world's longest continuously running play. On being convinced by the producer Peter Saunders to star in the debut performance of *The Mousetrap*, Richard Attenborough and his wife Sheila Sim negotiated a 10% profit share in the play "It proved to be the wisest business decision I've ever made... but foolishly I sold some of my share to open a short-lived Mayfair restaurant called 'The Little Elephant' and later still, disposed of the remainder in order to keep Gandhi afloat". (Attenborough, Richard; Hawkins, Diana: *Entirely Up To You, Darling*. (2008) London: Hutchinson. p. 180).*

*The Mousetrap had its world premiere on 6th October 1952 at the Theatre Royal, Nottingham. It subsequently visited the New Theatre, Oxford; The Opera House, Manchester; The Royal Court Theatre, Liverpool; The Theatre Royal, Newcastle; The Grand Theatre, Leeds; and the Alexandra Theatre, Birmingham, before opening in London at the Ambassadors Theatre on Tuesday 25th November. The play reached 1000 performances on 22nd April 1955 and on 12th April 1958, after the 2,239th performance, became the longest running play of any kind in the history of British theatre. To celebrate the sixth Anniversary of *The Mousetrap's* London debut, Agatha Christie presented each member of the cast and production team with a specially bound copy of the play, many with a personally inscribed message on the endpaper.*

*(Provenance: Sir Richard Attenborough (presentation inscription); Bonhams, London (Richard Attenborough: *Life Both Sides of the Camera*, 2015); Lucius Books; Private UK collection).*

18 /

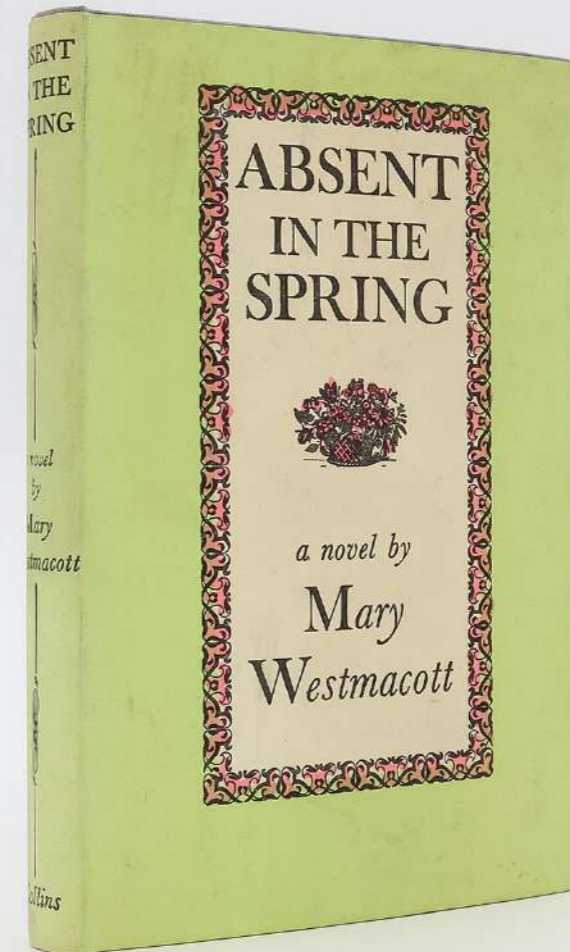
WESTMACOTT, Mary; pseudonym of CHRISTIE, Agatha: ABSENT IN THE SPRING
London: Collins. 1944

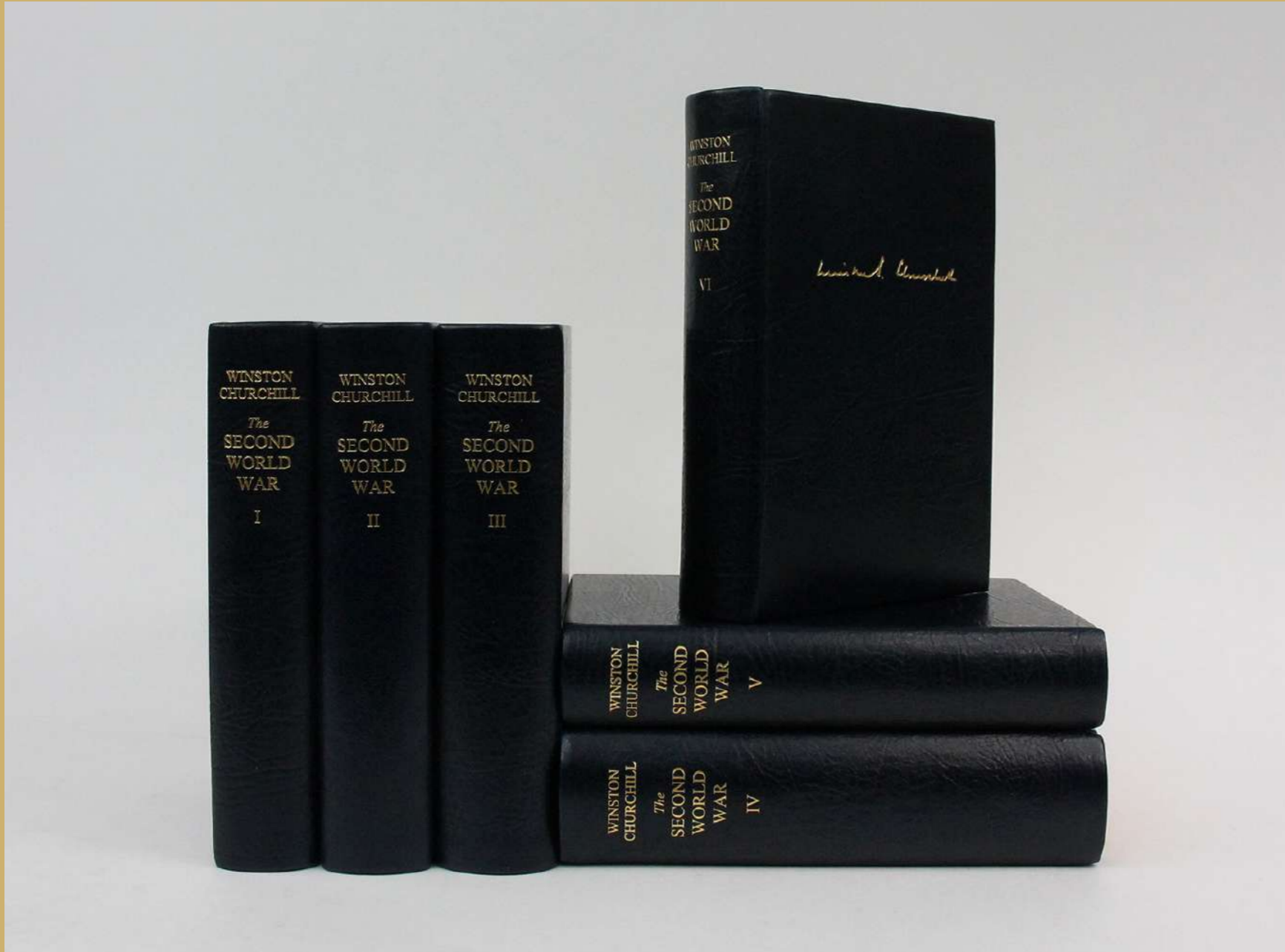
First edition, first printing. Publisher's original greyish blue cloth with gilt titles to the spine, in dustwrapper. A fine copy, the binding square and tight, bright and fresh. The contents are clean throughout and without inscriptions or stamps. Complete with the very lightly rubbed dustwrapper that has just a few very light marks and is entirely without loss or tears. Not price-clipped (7s 6d net to the lower front flap). Scarce, exceptionally so in this condition.

£1,200 [27466]

Agatha Christie's third book (of six) published under the Mary Westmacott pseudonym. The title is taken from William Shakespeare's Sonnet 98 "From you have I been absent in the spring..." The first edition was published in August 1944, the American edition (issued by Farrar and Rinehart) followed later the same year. Christie, in her autobiography (Collins, 1977) writes of 'Absent in the Spring': "Shortly after that, I wrote the one book that has satisfied me completely. It was a new Mary Westmacott, the book that I had always wanted to write, that had been clear in my mind. It was the picture of a woman with a complete image of

herself, of what she was, but about which she was completely mistaken. Through her own actions, her own feelings and thoughts, this would be revealed to the reader. She would be, as it were, continually meeting herself, not recognising herself, but becoming increasingly uneasy. What brought about this revelation would be the fact that for the first time in her life she was alone – completely alone – for four or five days... I wrote that book in three days flat...I went straight through...I don't think I have ever been so tired...I didn't want to change a word and although I don't know myself of course what it is really like, it was written as I meant to write it, and that is the proudest joy and author can have".





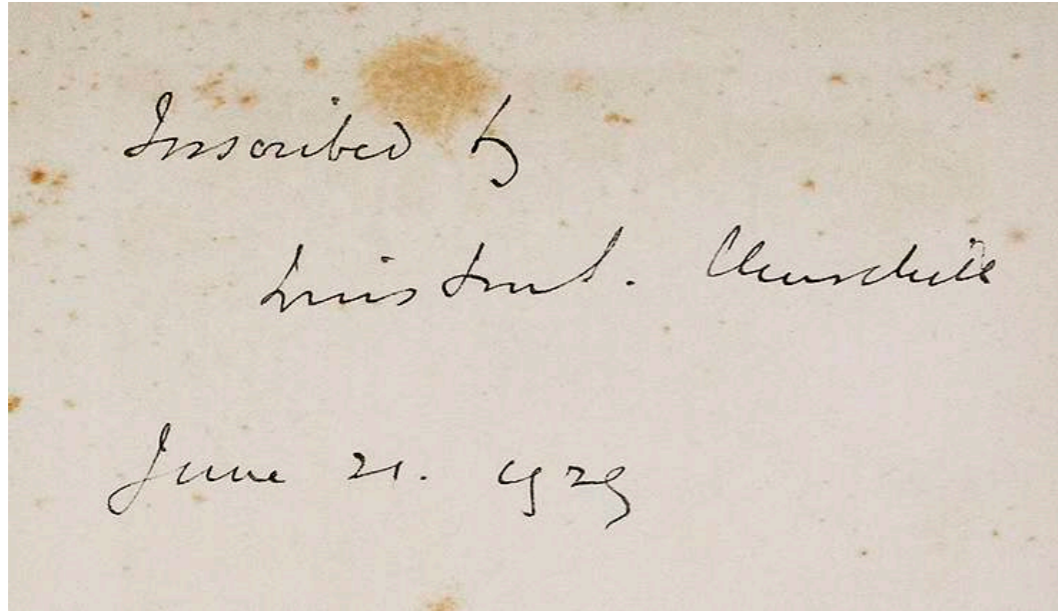
19 /

CHURCHILL, Winston S.: **THE SECOND WORLD WAR**. Comprising: *The Gathering Storm; Their Finest Hour; The Grand Alliance; The Hinge of Fate; Closing the Ring; Triumph and Tragedy*. London: Cassell and Company Ltd. 1949-1954

First UK edition, first printing. Six volumes. Recent full navy blue morocco with titles in gilt to the spine and a facsimile of Churchill's signature in gilt to the upper board of each volume. Hand-sewn endbands. All edges gilt. Illustrated with maps (some folding) and diagrams throughout. A fine set, the bindings clean and square, the contents are clean throughout and without previous owner's inscriptions or stamps. Housed in a blue cloth slipcase.

£3,250 [21277]

A beautifully bound first edition of the British Prime Minister's monumental, highly readable history of the Second World War. (Cohen A240.4; Woods A123(b)).



Inscribed by
Winston S. Churchill
June 21. 1929

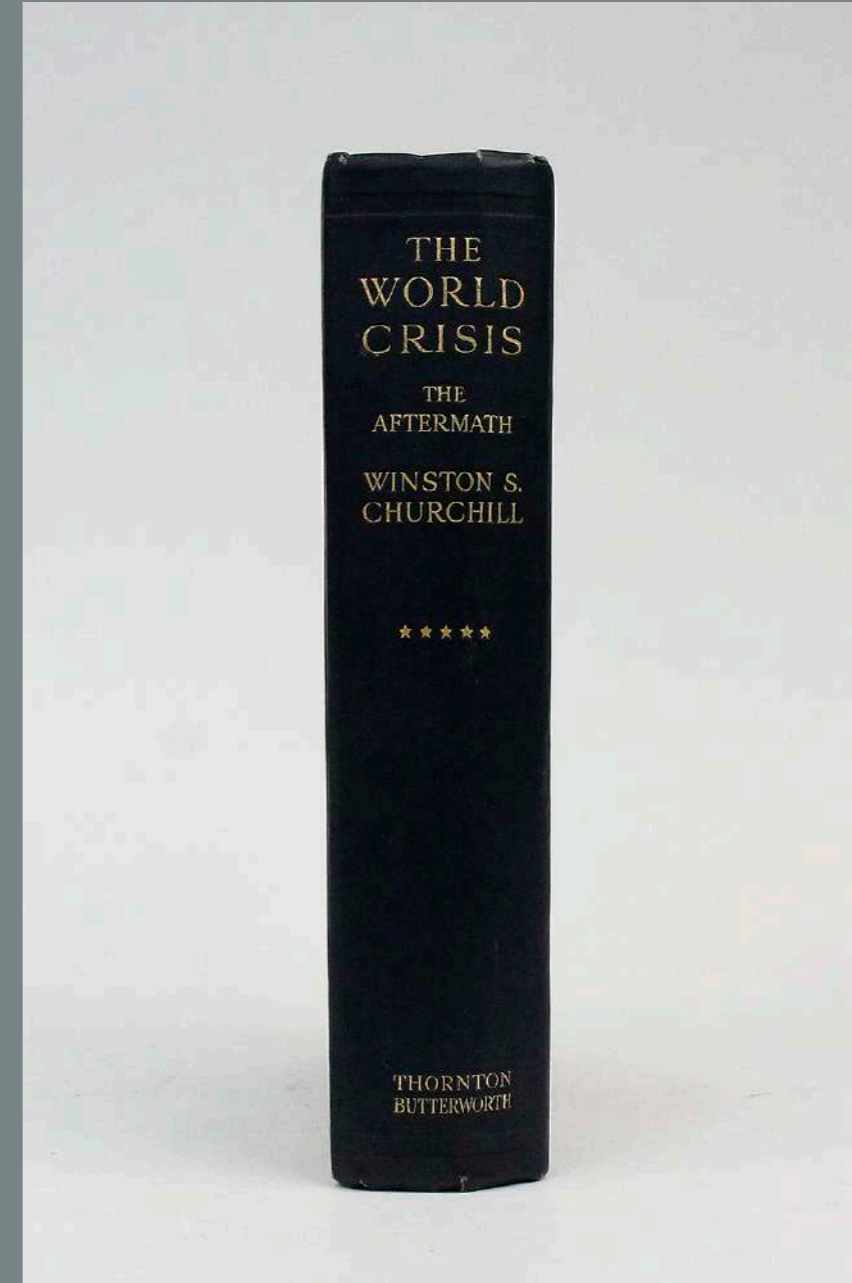
20 /

**CHURCHILL, Winston S.: THE WORLD CRISIS:
THE AFTERMATH** London: Thornton Butterworth.
March 1929

First UK edition, first printing. Signed by Winston Churchill. Publisher's original dark blue cloth with titles in blind to the lower front board, titles in gilt to the spine. Illustrated with eight maps, four are folding, two of which are coloured. A very good copy, the binding firm with a bumping and minor fraying to the spine tips, the cloth and gilt bright and fresh. The contents, somewhat spotted to the prelims and text block edge are otherwise clean throughout. All of the maps are present and in fine condition.

Inscribed by the author in black ink on the second blank endpaper "Inscribed by / Winston S. Churchill / June 21. 1929". The fifth and penultimate volume of Churchill's monumental history of the First World War, of which 7500 copies of the first printing were published on 7 March 1929. [Woods A31a (vol IV); Cohen A69.2 (IV).a]

SOLD [23864]





Errol Le Cain
Illustrator · Errol Le Cain
David A. Howells
Calligrapher · David A. Howells ATR, MSS.
Philip H. Rowson
Paper-Maker · Philip H. Rowson

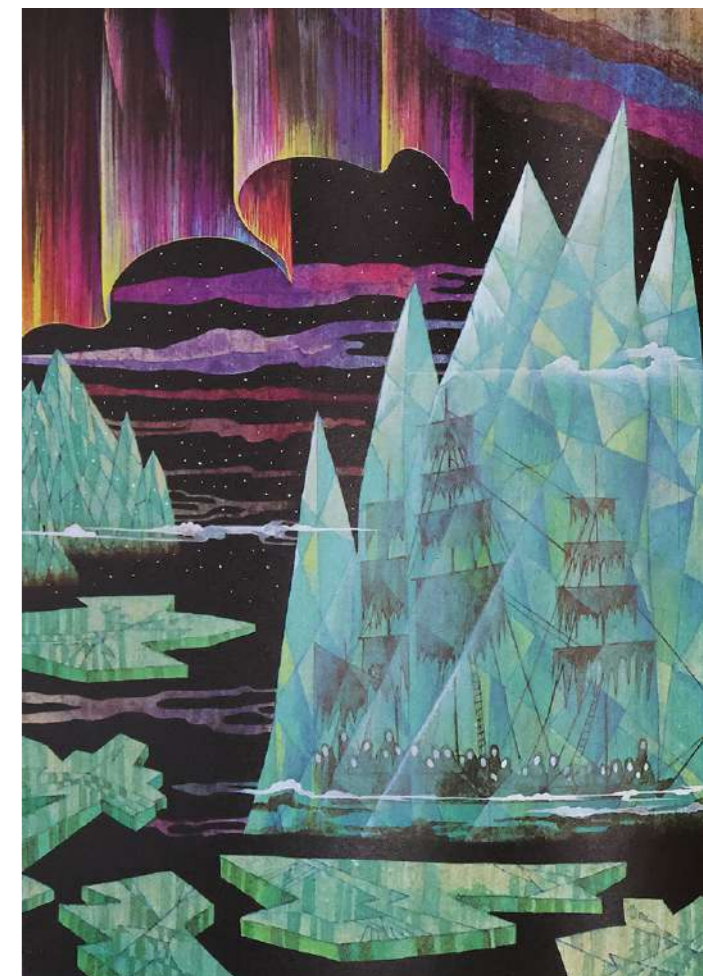
21 /

COLERIDGE, Samuel Taylor; illustrated by LE CAIN, Errol; calligraphy by HOWELLS, David A.: THE RIME OF THE ANCIENT MARINER
London: The Arcadia Press. 1972

First edition with these illustrations, first printing. Signed limited edition. Publisher commissioned quarter vellum by Zaehnsdorf, over handmade seaweed paper by Philip H. Rowson, with titles in gilt to the spine, in slipcase. Top edge gilt. Deckled fore-edge and bottom edge. Illustrated throughout with 10 tipped in colour plates by Errol Le Cain. A fine copy, the binding square and firm, the contents are clean throughout and without inscriptions or stamps. Housed in the fine, structurally sound slipcase.

£2,000 [28573]

Issued in a limited edition of 110 copies (of which 101 to 110 were not for sale), this example is numbered 62 and signed by the illustrator Errol Le Cain, calligrapher David A. Howells and paper maker Philip H. Rowson in black ink on the limitation page. Published to coincide with the 200th anniversary of Samuel Taylor Coleridge's birth. An exquisite production.



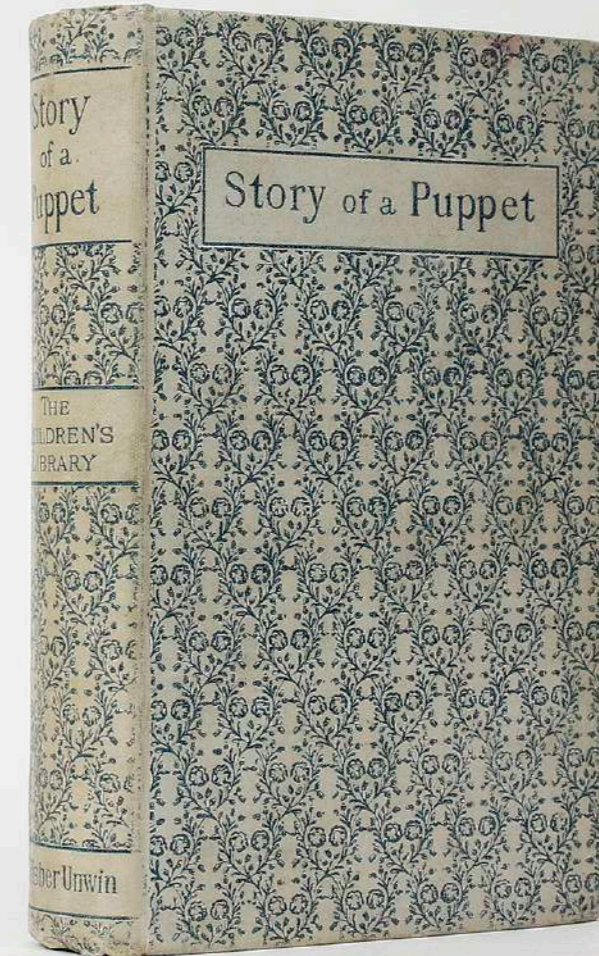
22 /

COLLODI, Carlo; pseudonym of LORENZINI, Carlo; illustrated by MAZZANTI, Enrico: **THE STORY OF A PUPPET, OR THE ADVENTURES OF PINOCCHIO** *London: T. Fisher Unwin. 1892*

First edition in English. Publisher's original light grey cloth decorated and with titles in blue. Small 8vo. All edges decorated blue. Illustrated with a tissue guarded frontispiece and drawings throughout the text by Enrico Mazzanti (mis-spelt as C. Mazzanti on the title page). Illustrated half title and title page printed in black and red. An excellent near fine copy, the binding firm with just minor rubbing to the extremities, the spine a little rolled. The cloth, with three small brown spots to the lower board is otherwise bright and fresh. The contents, with minor spotting to the endpaper and half title are otherwise clean throughout and without inscriptions or stamps. Small paper flaw to the bottom of page 209 not affecting the text. A really quite exceptional example, in entirely original condition of a notoriously fragile production.

£4,500 [23971]

Issued in the publisher's 'The Children's Library' series, this is the first edition in English of a canonical work of children's literature. Translated from the Italian by Mary Alice Murray. "One of the best known fantasies, and the most popular children's book to come out of Italy. The story was written for a Rome children's magazine, the Giornale dei bambini, where the first instalment appeared on 7 July 1881. It was published as a book in 1883 under the title Le Avventure di Pinocchio: Storia di un burattino (History of a Puppet), and quickly became a best-seller. Lorenzini's publisher is said to have made a fortune out of it, but Lorenzini himself died too early to witness its international success. Almost nothing else in children's literature equals Pinocchio for wildness of invention" (Carpenter, Humphrey; Prichard, Mary: The Oxford Companion to Children's Literature).



COLQUHOUN, Ithell: GOOSE OF HERMOGENES*London: Peter Owen. 1961*

First edition, first printing. Signed by the author. Original white paper-covered boards with titles in gilt to the spine, in dustwrapper. A very near fine copy, the binding square and firm with a little creasing at the head of the spine and very slightly at the foot of the spine. The contents are clean and bright throughout and without previous owners' stamps or inscriptions. Complete with the original dustwrapper that has just a touch of fading to the spine. An excellent example of a scarce title.

£3,750 [28386]

Inscribed by Ithell Colquhoun (1906-1988) in black ink opposite the copyright page "To D / Yours in the Bond, / Ithell [underlined]". The recipient is an unknown druid, the 'bond' referred to is *The British Circle of the Universal Bond*, an alternative name for *The Druid Order*, a druidic spiritual group of which Colquhoun was a member.

Colquhoun's only novel to be published in her lifetime, a gothic tale about a young woman who is taken to a mysterious island by her uncle who is obsessed with finding the philosopher's stone, suffused with the surrealism and esotericism that defined not only her writing but also her artwork.

Born in Shillong, India and brought up in England from an early age, Colquhoun studied at the Cheltenham School of Arts and Crafts and the Slade School of Art, by which time her interest in occult and esoteric topics had already developed; during her first year at the Slade she joined the Quest Society, a Theosophical group founded by G. R. S. Mead who had been secretary to Helena Blavatsky, one of the most influential occultists of the 19th century.

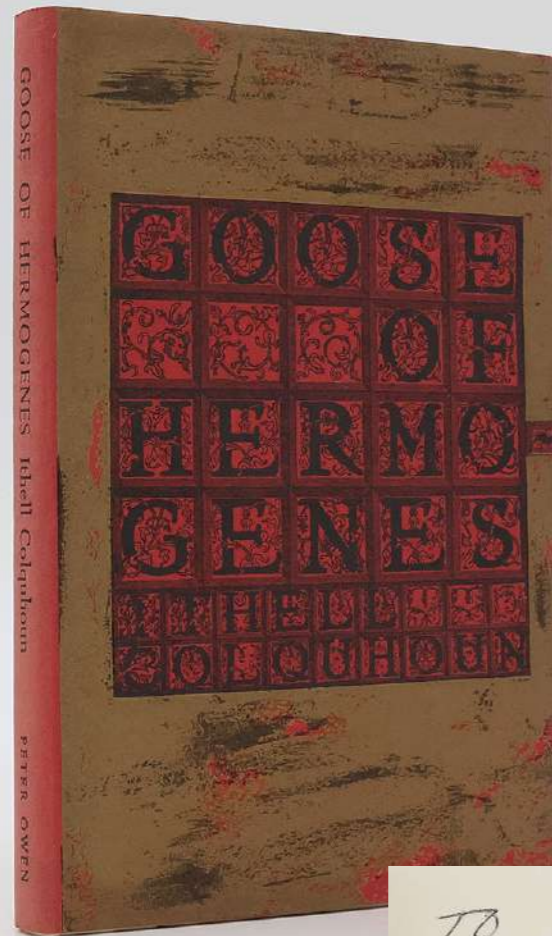
In 1931 Colquhoun travelled to Paris to study at the Académie Colarossi, and during her time in the city she met

artists such as Salvador Dali, Rene Magritte and Marcel Duchamp, who introduced her to the possibilities of Surrealism. Immediately appealing to her metaphysical sensibilities, Surrealism, along with Symbolism, quickly became a permanent influence on her work, evident in her first solo exhibition in 1936. In 1939 she was invited to join the prestigious British Surrealism Group, only to be ejected in 1940 due to her occult beliefs.

Colquhoun's eclectic and vibrant range of esoteric interests only grew and became more vital to her life and work as time went on. She gained associations with the Ordo Templi Orientis, the Druid Order and the Ancient Celtic Church. Her personal beliefs drew widely on Quabalah, Christian mysticism, mythology, Druidism, Wicca, astrology, tarot, Eastern spiritualities and nature-based religious practices, coming together to create a unique, magical world view that thoroughly married visceral physicality with profound divinity, expressed beautifully in her artwork and writings.

Colquhoun published essays, poetry, travel writing and prose throughout her career, and from the 1950s onwards writing started to displace painting as her central creative focus. The most significant influence of Surrealism upon her artistic process was the concept of automatism, the use of practical techniques intended to suppress the conscious mind and empower the unconscious mind, such as scribbling randomly on a surface and allowing the mind to create shapes from the apparent chaos. These automatism techniques were also incorporated into her writing, including the present work.

Interest in Ithell Colquhoun's luminous work and life, once relatively obscure, has grown over time, with previously unpublished writings, including two novels, being published posthumously. Most recently, the largest exhibition of her work to date, 'Ithell Colquhoun: Between Two Worlds', was held at Tate St Ives from the 1st of February to the 5th of May 2025 and at Tate Britain from the 13th of Jun to the 19th of October 2025.



TO D
Yours in the Bond,
Ithell



24 /

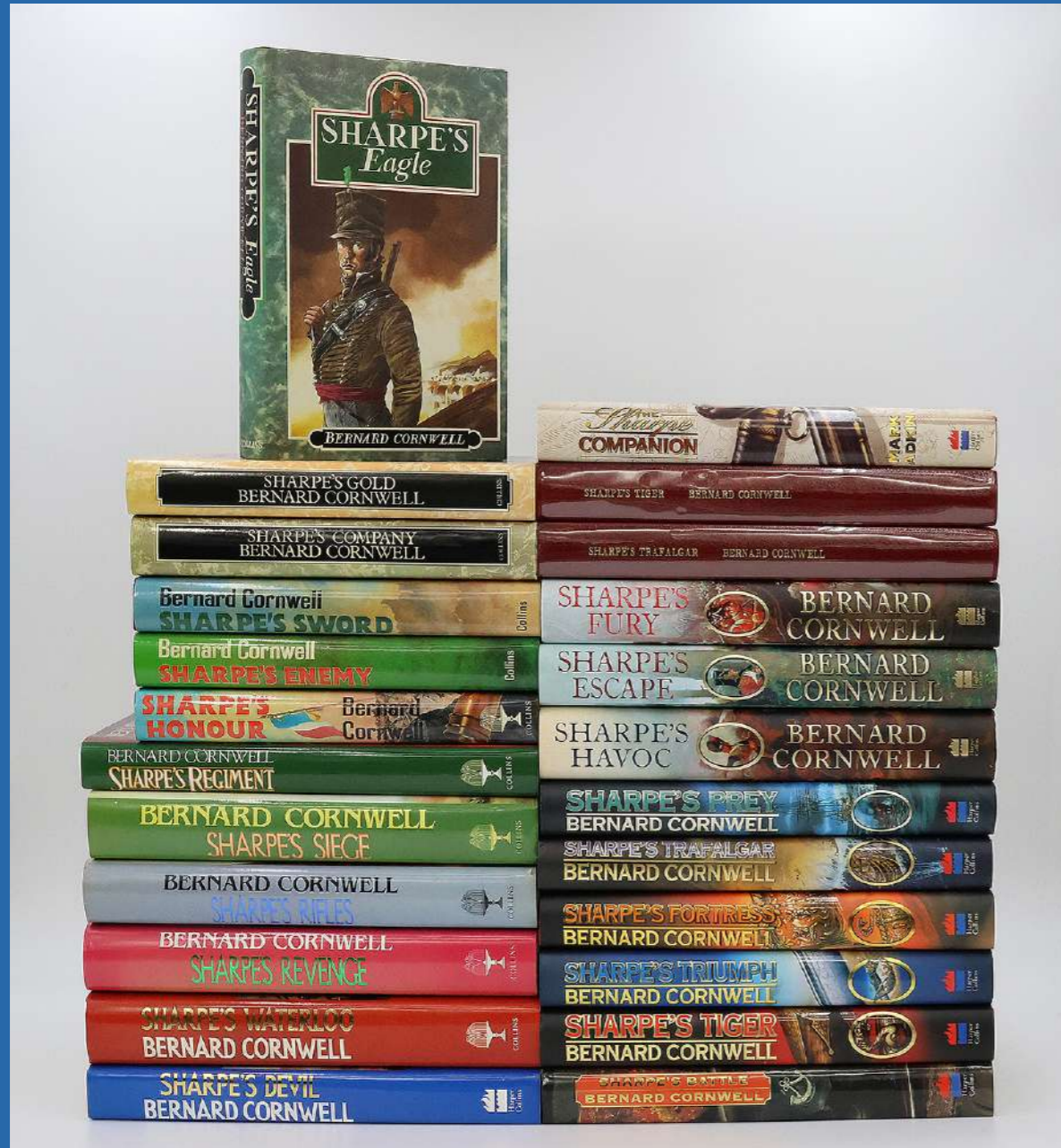
COOKSON, James: THE ROYAL FAMILY PRAYER-BOOK, Containing the Book of Common Prayer, and Administration of the Sacraments; with the Rites and Ceremonies of the Church of England; Together with Psalms, Companion to the Altar, And all the Service complete. [1787]

Third edition. Superbly bound in contemporary red morocco with central black and red onlays decorated with gilt cherubim and bearing the initials "J H S", contained within a gilt sunburst. The boards with elaborate gilt decorated borders of floral swags and birds. The spine with five raised bands, the compartments decorated in gilt, four with a device depicting a regency lady sitting under an exotic tree with a bird perched on her outstretched hand, the others with a decorative lozenge containing a cornucopia. Gilt dentelles. All edges gilt. Attractive pastel red and green marbled endpapers. Illustrated with an engraved frontispiece and 10 further fine engraved plates. A lovely near fine copy, the binding square and firm with a little rubbing to the boards and minor bumping to the corners. The contents with a previous owner's ink inscription to the front endpaper ("S.H. Knapp / Bought at L. Dalby sale / March 1852") and some occasional spotting to the page margins, are otherwise in very good order and clean throughout.

£1,250 [18630]

A beautiful and finely executed eighteenth-century binding with an unusual decorative theme, with the exotic bird which sits in the woman's hand on the spine also hiding amongst the foliage on the boards.





25 /

CORNWELL, Bernard: THE RICHARD SHARPE NOVELS: Sharpe's Eagle; Sharpe's Gold; Sharpe's Company; Sharpe's Sword; Sharpe's Enemy; Sharpe's Honour; Sharpe's Regiment; Sharpe's Siege; Sharpe's Rifles; Sharpe's Revenge; Sharpe's Waterloo; Sharpe's Devil; Sharpe's Battle; Sharpe's Tiger; Sharpe's Triumph; Sharpe's Fortress; Sharpe's Trafalgar; Sharpe's Prey; Sharpe's Havoc; Sharpe's Escape; Sharpe's Fury. With the addition of the scarce Signed, Numbered Limited Editions of Sharpe's Tiger and Sharpe's Trafalgar, and a copy of Mark Adkins' The Sharpe Companion. London: Collins. 1980-2006.

First editions, first printings. 21 volumes, along with two limited and numbered editions, signed by the author and Mark Adkin's invaluable Companion to the series. Original cloth with the illustrated dustwrappers. All volumes are very near fine to fine, some with light toning to pages owing to poor quality paper stock. The near fine to fine dustwrappers are unclipped except for 'Sharpe's Devil', which also has an ink mark to the lower edge of the page block. The spine of 'Sharpe's Revenge' is a touch faded. The printed price on the inner flap of 'Sharpe's Eagle' is been crossed through and re-priced in blue ink. The two signed, limited volumes, quarter-bound in burgundy leather over marbled boards, are fine and complete with the publisher's glassine wrappers. The first edition copy of 'The Sharpe Companion' is, likewise, fine in a fine wrapper. A lovely complete set of Cornwell's great sequence, with the addition of two signed, limited editions and a companion volume.

£2,500 [27093]

Signed by the author to the limitation page at the front of the deluxe editions of 'Sharpe's Tiger' (no. 16 of 99 copies) and 'Sharpe's Trafalgar' (no. 14 of 99 copies). The limited editions are introduced, respectively, by Lindsay Davis and Terry Pratchett. Bernard Cornwell's series of Sharpe Novels and their charismatic central character very quickly took their place beside the lengthy historical sequences of George Macdonald Fraser, Patrick O'Brian, and C. S. Forester as classics of the genre. It was Forester's 'Hornblower' novels and their titular character's Royal Navy career which inspired Cornwall to create a similar series centred around a member of the British Army. The novels, like Fraser's 'Flashman' books were published out of chronological sequence, but can be reordered to relate Sharpe's progress and adventures during the Napoleonic Wars. Beginning as a private in the 33rd Regiment of Foot, Sharpe rises, across the novels, to the rank of lieutenant colonel, his military career ending with the defeat of Napoleon, but followed by a number of his adventures as a civilian. By the end of the series, he has had two wives and three children. After a hiatus of 14 years, Cornwell published two more Sharpe novels (2021, 2023), with a third due in October 2025. This set comprises the core sequence, without the post-2007 additions. Cornwell's books were the basis for the popular ITV television series featuring Sean Bean in the title role.

CROWLEY, Aleister; illustrated by SPARE, Austin Osman: EQUINOX. The Official Organ of the A. A. The Review of Scientific Illuminism. Volume I: No. I; No. II; No. III; No. IV; No. V.

London: Simpkin, Marshall, Hamilton, Kent and Company (vols I, II, III); Privately printed for Aleister Crowley and published for him at the Office of The Equinox (vols IV, V). 1909, 1910, 1911.

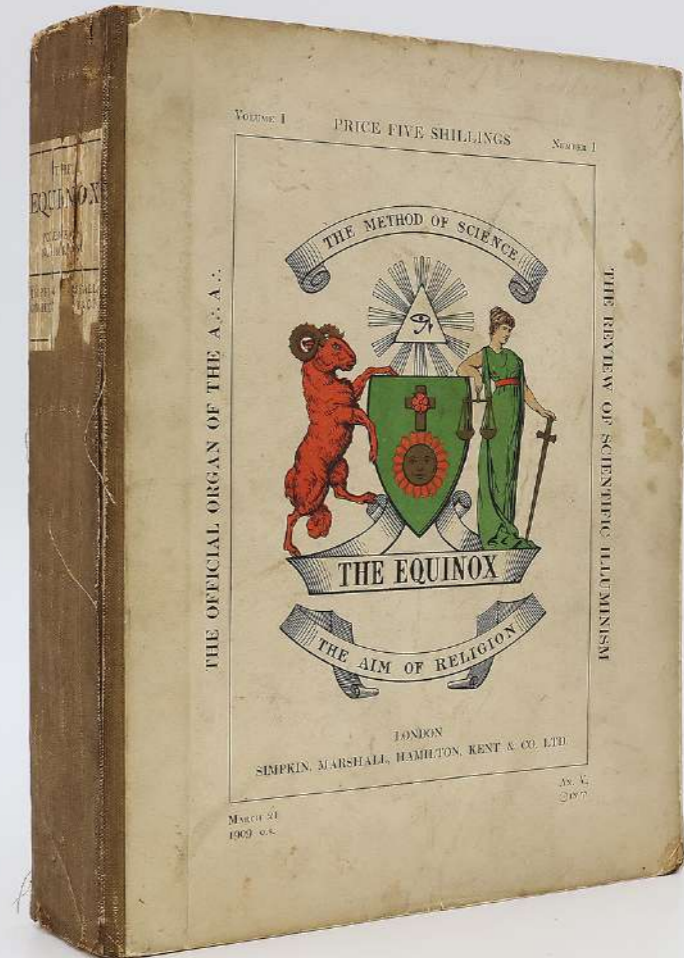
First edition. Five volumes. Publisher's original cloth backed paper covered boards with white title labels printed in black to the spines. All volumes are complete and without loose or torn pages. Volume I (published March 21, 1909), illustrated with a tissue guarded chromolithograph, three tipped in plates and one diagram in black and white. A very good copy, the binding square and firm with some fraying to the spine edges. The boards are darkened to the edges with small marks and a little wear to the corners. Faint previous owner's name in pencil to the top edge of the upper cover. The spine label is somewhat chipped with loss to the lower portion. The contents are spotted to the margins of some pages with some creasing to the edges and corners; Volume II (published September 24, 1909), illustrated with one tipped in plate, two line drawings by Austin Osman Spare and numerous diagrams throughout the text. A very good copy, the binding square and sound with some wear to the spine tips and darkening to the covers. Previous owner's name in pencil to the top edge of the upper cover. The contents, with spotting and creasing to the margins of some pages are otherwise clean throughout; Volume III (published March 10, 1910), illustrated with a pink-tinted photogravure portrait of Aleister Crowley, seven tipped in plates and diagrams throughout the text. A very good copy, the binding square and firm, the title label chipped with a little loss to the upper and lower middle. The contents with some spotting and mild creasing to the margins are otherwise clean. The Crowley portrait plate with a faint mark to the upper blank margin; Volume IV (published September 1910), illustrated with five tipped in

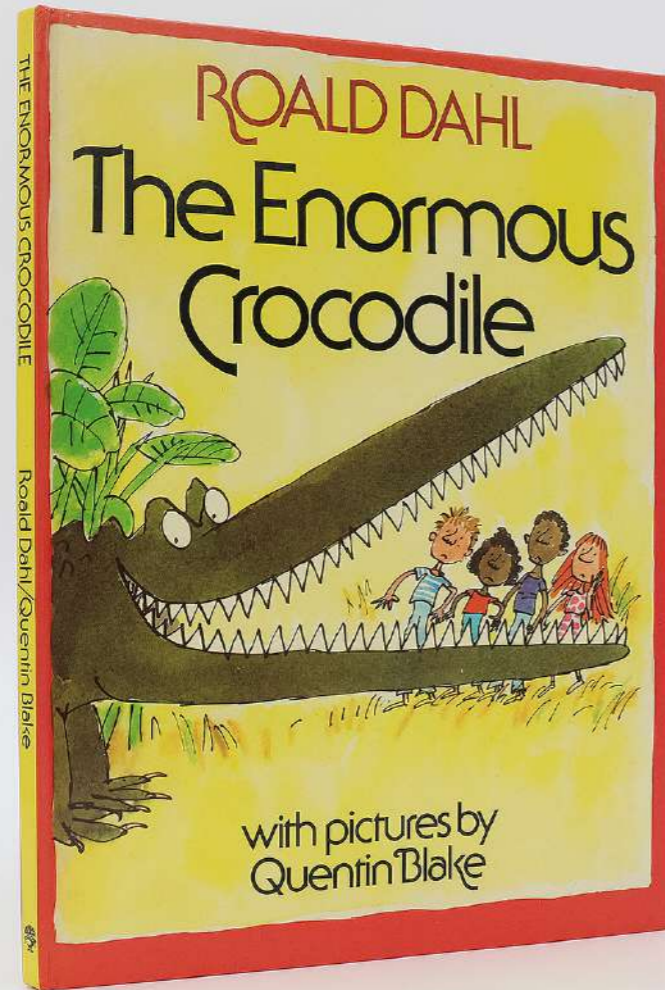


plates (one with a loosely laid in tissue guard) and diagrams throughout the text. A very good or better copy, the binding square and firm, the boards with some darkening and minor wear to the extremities. The contents, with some spotting and mild creasing to the margins are otherwise clean throughout; Volume V (published March 1911), illustrated with one tipped in plate (seemingly not called for). A very good or slightly better copy, the binding square and firm with a little wear and some darkening to the extremities. The contents are a little spotted to the the margins with the occasional mild crease.

£3,750 [26126]

An attractive run, in entirely original condition of the first five volumes of Aleister Crowley's biannual compilation of occult instruction, esoteric poetry and fiction. Examples of the first edition in the fragile original binding seldom appear without significant condition issues, the present offering being most unusual and desirable thus.





27 /

DAHL, Roald; illustrated by
BLAKE, Quentin: THE ENORMOUS
CROCODILE

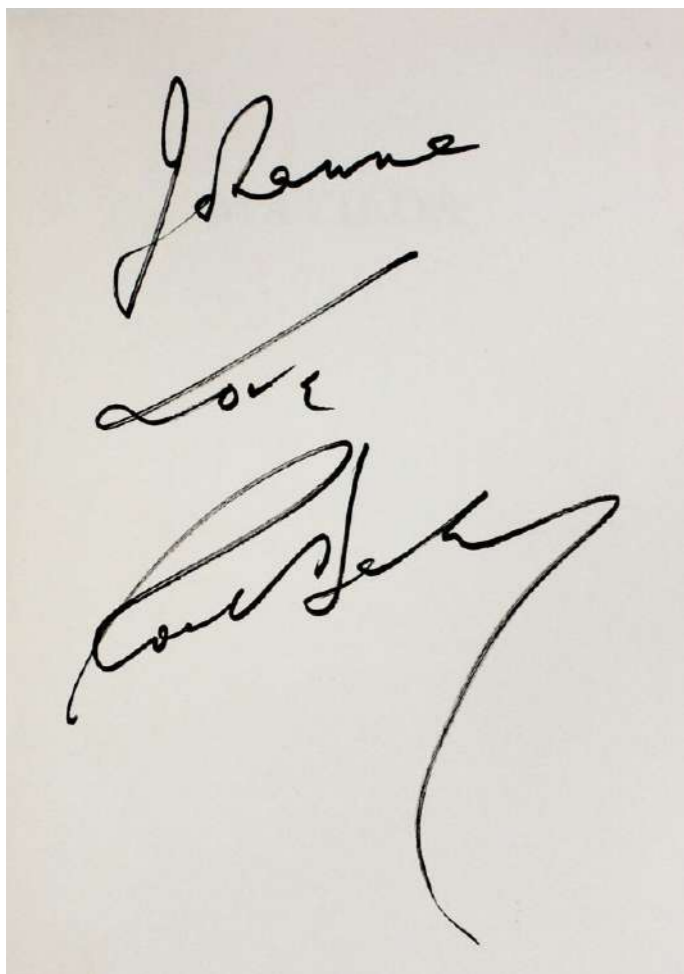
London: Jonathan Cape. 1978

First edition, first printing. Publisher's original laminated boards. Illustrated in colour by Quentin Blake throughout. A fine copy, the binding square and firm, the boards bright and fresh. The contents are clean throughout and without foxing, inscriptions or stamps. Publisher's price label (£2.95 net) is present to the bottom edge of the rear board, as issued. A lovely copy.

£300 [26142]

The Enormous Crocodile was the first of Roald Dahl's books to be illustrated by Quentin Blake, beginning one of the most notable partnerships of author and illustrator in late 20th century children's literature. "The combination of Roald Dahl as storyteller with Quentin Blake as illustrator must be the recipe for a bestseller" - Times Literary Supplement, 29 September 1978.





Johanna
Love
Roald Dahl

28 /

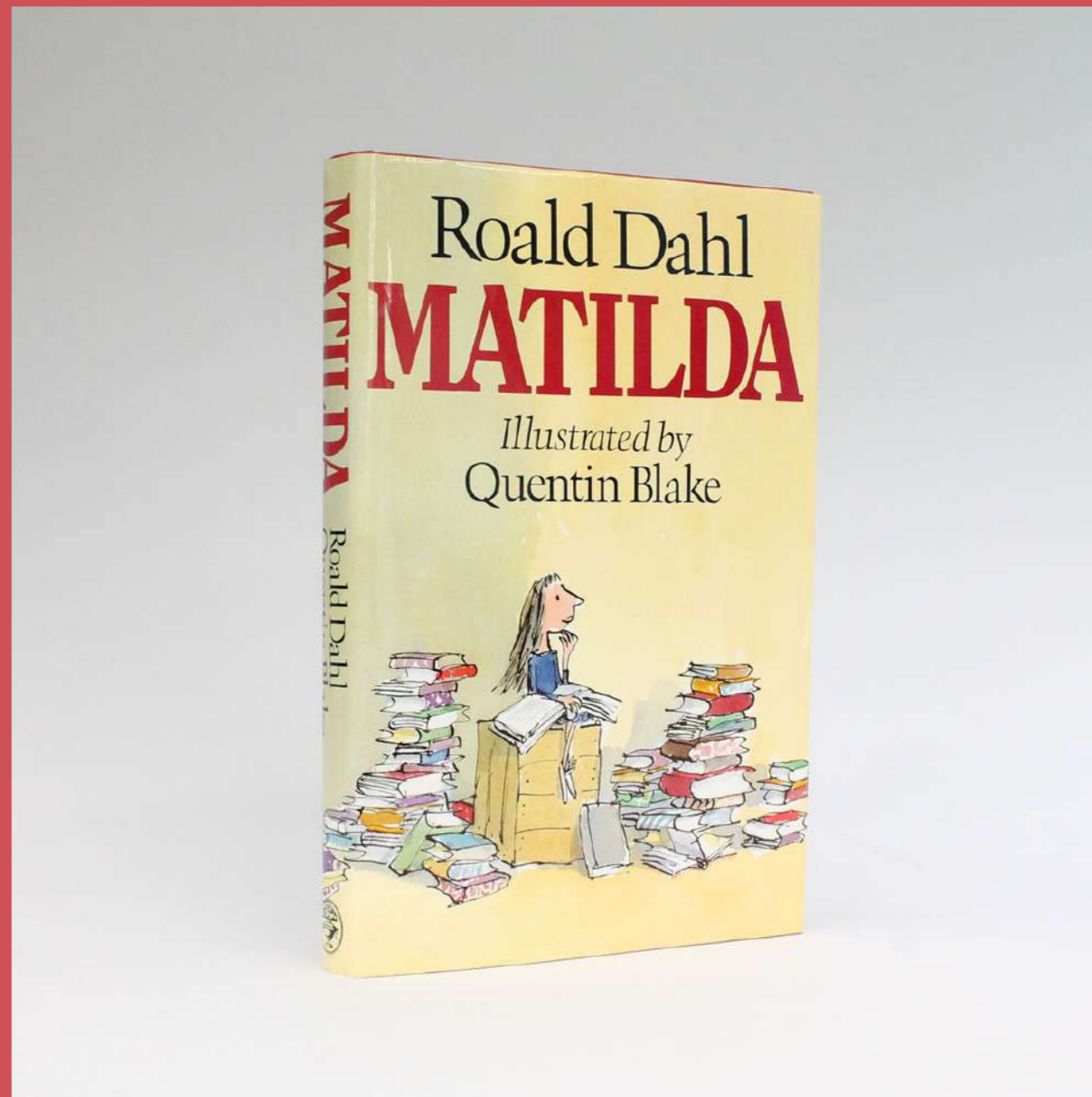
DAHL, Roald; illustrated by BLAKE, Quentin: MATILDA
London: Jonathan Cape. 1988

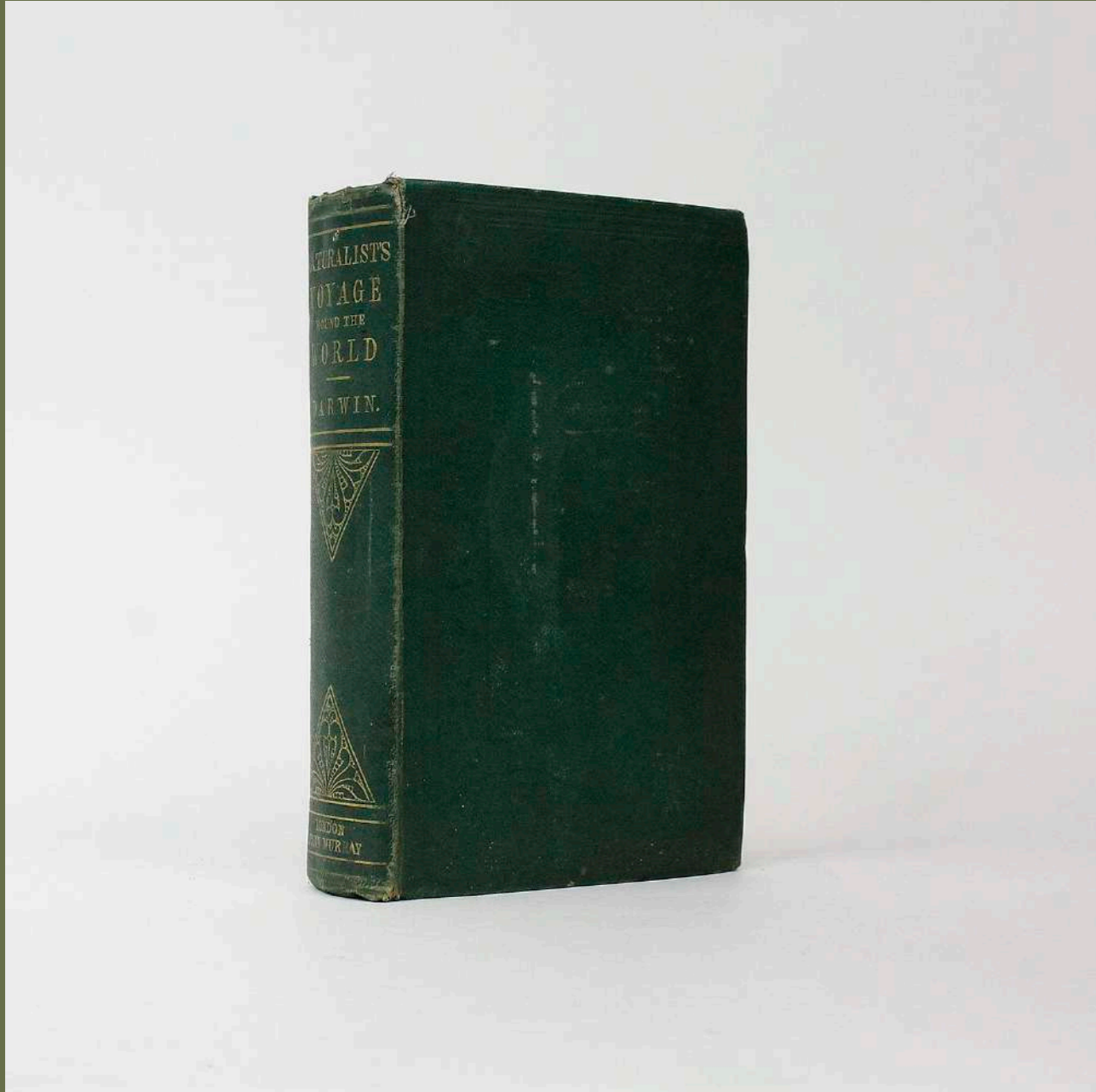
First edition, first printing. Inscribed by the author. Publisher's original red cloth with gilt titles to the spine, in dustwrapper. A lovely near fine copy, the binding square and firm, the cloth and gilt bright and fresh. The contents are clean throughout and without foxing or previous owner's inscriptions or stamps. Complete with the lightly creased dustwrapper which remains without fading, loss or tears. A beautiful example of one of Dahl's most popular titles. Housed in a bespoke half morocco solander case.

£3,750 [12702]

Inscribed by Roald Dahl in black ink on the front free endpaper "Johanna / Love / Roald Dahl".

Provenance: Signed by Roald Dahl for the previous owner at Waterstones in Bath, 1988.





29 /

DARWIN, Charles: [THE VOYAGE OF THE BEAGLE] JOURNAL OF RESEARCHES INTO THE NATURAL HISTORY AND GEOLOGY OF THE COUNTRIES VISITED DURING THE VOYAGE OF H. M. S. BEAGLE ROUND THE WORLD, UNDER THE COMMAND OF CAPT. FITZ ROY, R. N.

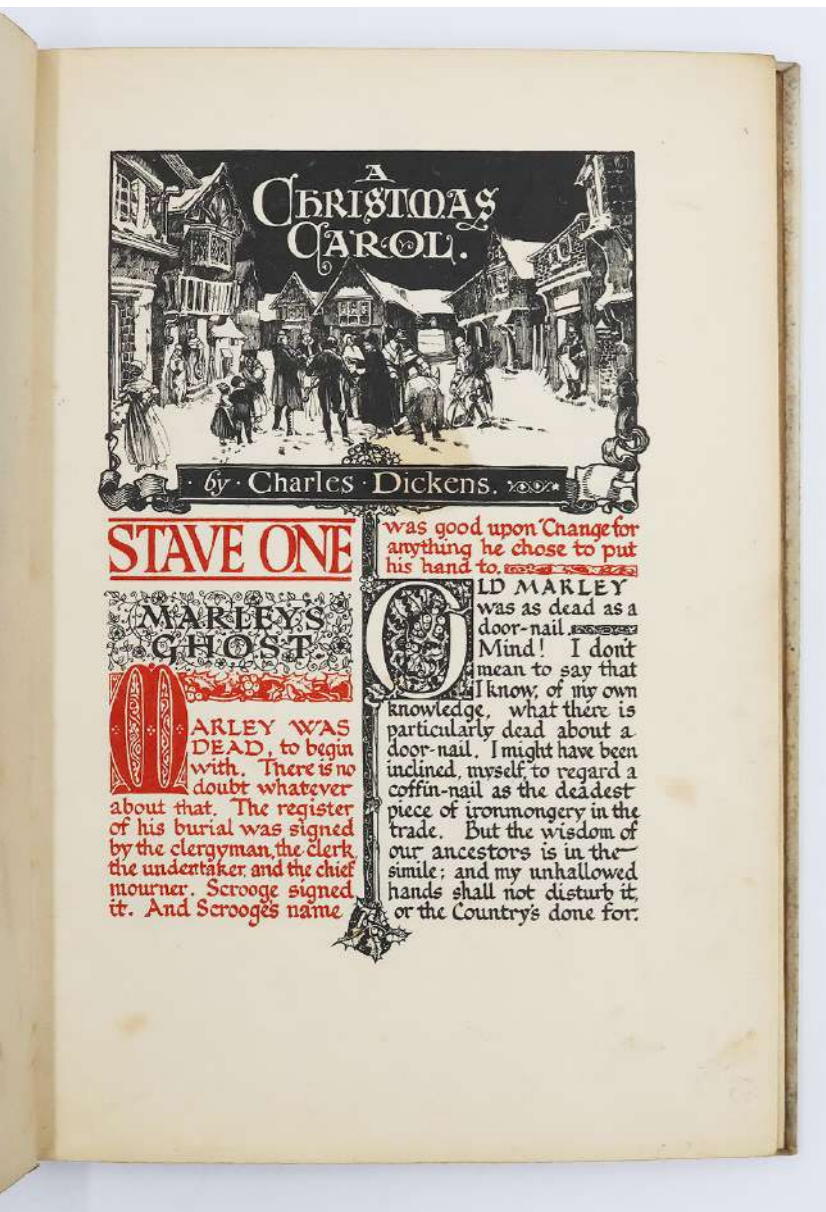
London: John Murray. 1860

The first issue of the second, definitive, edition of Darwin's first published book. Tenth Thousand. Crown 8vo. Original green cloth with blind-stamped ornamental design to front and rear panels. Lettered, ruled, and with ornaments in gilt to the spine. 32 pp. of publisher's advertisements dated "December, 1861" bound in at the rear (Freeman notes that the inserted adverts in this edition "may be as late as September 1868"). Illustrated with 11 black and white wood engravings and diagrams throughout the text. All edges untrimmed. A very good copy, the binding square and firm with minor abrasion, rubbing, and some nicking to the spine tips and mild fraying to the outer hinges, the lower portions of the gilt ruling a little worn. Front inner hinge partially cracked, but holding. The contents, with a previous owner's bookplate to the front pastedown, a faded ink signature to the front endpaper, a small square of adhesive residue (c. 2 x 2.5 cm) visible to the lower edge of the rear pastedown (due to removal of the original binder's label) are otherwise clean with just a little light spotting to the prelims and final leaves.

£1,250 [23974]

Charles Darwin's first published book, now universally known as 'The Voyage of the Beagle', but not issued with that title until 1905, is, as Richard Freeman notes in his bibliography of the author, "undoubtedly the most often read and stands second only to 'On the Origin of Species' as the most often printed". Darwin's account of his travels aboard HMS Beagle between 1831 and 1836 has an appropriately circuitous bib-

liographical history. It was first issued as the third volume (of three) of 'The narrative of the voyages of H. M. Ships Adventure and Beagle' (1839), edited by Robert Fitzroy, Captain of the Beagle; Darwin's volume, simply titled 'Journal and remarks, 1832-1836' was also reissued alone the same year. A second edition followed in 1845, as 'Journal or researches into the natural history and geology of the countries visited during the voyage of H. M. S. Beagle round the world [...]'), but it is this 1860 edition, described by Freeman as the "Final definitive text", that became the template for the countless editions that followed. Darwin provided new preliminaries and a postscript (dated Feb. 1st, 1860) outlining changes and corrections made to the text. The work itself, a groundbreaking fusion of travel narrative and scientific fieldwork is, as Freeman notes, "an important travel book in its own right" as well as its significance "[in] relation to the background of [Darwin's] evolutionary ideas". The green cloth binding for the 1860 edition is notable for being identical to that of the first three editions of 'On the Origin of Species'. (Freeman 20).



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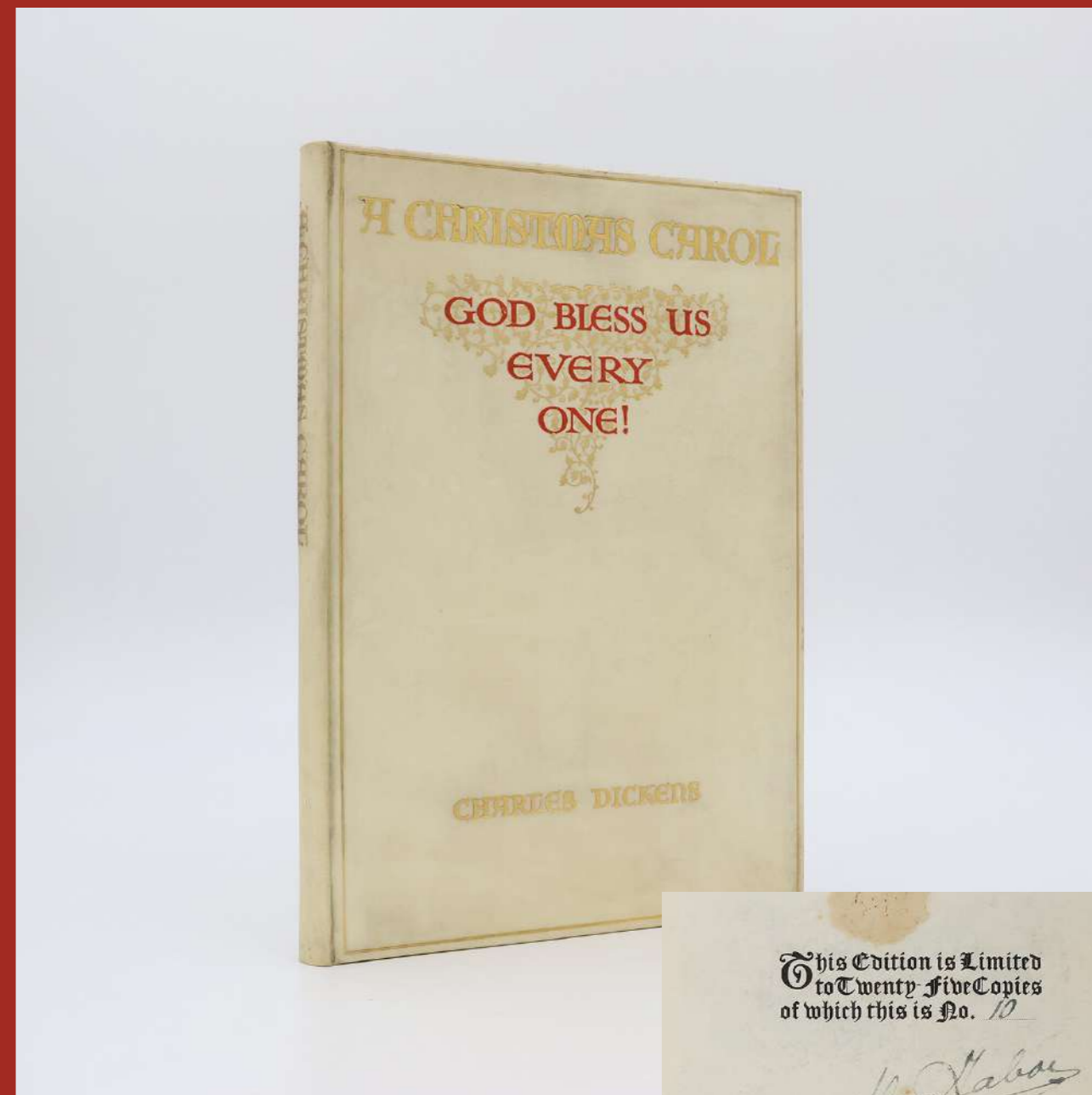
DICKENS, Charles; illustrated and designed by TABOR, Alan; ORR, Monro S.: A CHRISTMAS CAROL, in prose being A Ghost Story of Christmas.

London: George G. Harrap. [1916]

First edition. Limited edition. One of 25 copies, printed on vellum. Signed by the artist. Publisher's full vellum with titles and decoration in red and gilt to the upper board, titles in gilt to the spine. Illustrated title page, 50 drawings, calligraphic text, borders and initials in black and red by Alan Tabor. Colour frontispiece by Monro S. Orr. A very good copy, the binding square and firm, the vellum with some toning and natural patination. The contents, with some isolated spotting and patination of the vellum are otherwise clean throughout. Rare in this form.

£1,850 [28577]

A facsimile of the original manuscript by the Manchester artist and calligrapher Alan Lansdown Tabor (1883-1957), now held in the John Rylands Library. Tabor wrote the entire text of Dickens' classic tale by hand and decorated it with medieval style illustrations. In 1916 George Harrap produced this facsimile in various forms, the most desirable and limited of which, is this vellum edition of just 25 copies, signed by Alan Tabor on the limitation page. A beautiful production.



This Edition is Limited
to Twenty Five Copies
of which this is No. 10

Alan Tabor

DICKENS, Charles; illustrated by BROWNE, Halbot K. "Phiz": 'THE GHOSTLY PASSENGERS IN THE GHOST OF A MAIL', An original illustration by "Phiz" for THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. Signed and Inscribed by Charles Dickens.

Original artwork. c.1836

An original drawing by Halbot K. Browne ["Phiz"] illustrating Charles Dickens' first novel. Ink and wash, heightened in white on paper. Signed and humorously inscribed by the author in black ink "Charles Dickens, his X mark" upper right. The image measures 17.8 x 13.2cm. In very good condition with some toning and a few light foxing spots. Laid down and mounted. The mount measures 28 x 22.8cm and is inscribed in a later hand in black ink "The Ghostly Passengers in the Ghost of a Mail by "Phiz". Preserved in a quarter red calf slipcase and silk cloth chemise.

£37,500 [28075]

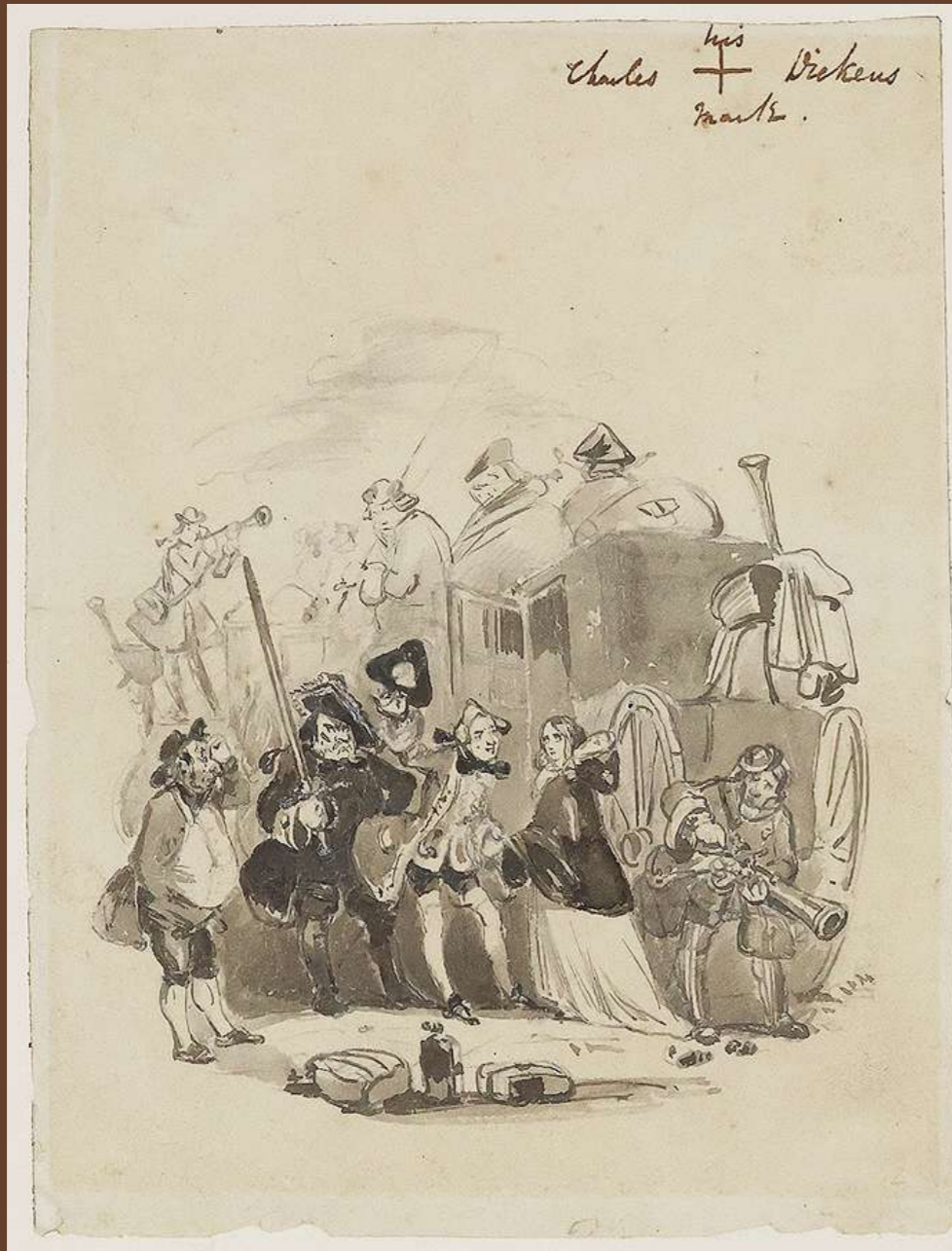
A remarkable Dickens artifact, bringing together the author and his preferred illustrator at the very beginning of their career-long partnership. First issued in 20 weekly parts between March 1836 to November 1837, 'The Pickwick Papers' skyrocketed the young Dickens from obscurity to the position of the best-selling novelist of his time. This is the original drawing from which the engraving was made. The printed illustration appears (in reverse) in part 17 of the parts issue, and as plate 37, opposite page 523 of the first state of the published work in book form.

The author's inscription is a wonderfully humorous reference to an episode in the novel when Pickwick discovers an old stone seemingly engraved with the words 'X / BILST / UM / PHSI / S.M. / ARK'. Believing it to be of Roman origin, he buys it from the owner, a farmer, for 10 shillings and later takes it back to London where his lectures and findings on

the subject are accepted by dozens of experts in British and foreign historical societies. Hoping to expose Pickwick, Mr Blotton, a rival in an upcoming election, visits the farmer, a Mr. Stumps, and discovers that the illiterate old man had indeed carved the stone himself, intending that it should read 'X BILL STUMPS, HIS MARK'. Despite Blotton's best efforts, Pickwick has the last laugh as all the learned societies eventually pronounce in favour of their much-lauded hero resulting in Blotton's expulsion from the club.

Hablot Knight Browne ["Phiz"] illustrated 10 of Dickens's 15 novels, contributing over 500 plates, title vignettes, frontispieces and cover illustrations, each of which was approved by the critical eye of Dickens himself: 'By whatever means Dickens relayed his instructions [...] he was unvarying in his insistence that he approve the artist's preliminary sketches' (Cohen).

Provenance: Stuart M. Samuel M.P. (1856-1926, politician, manuscript collector, owner of the autograph manuscript of A Christmas Carol between 1882-1890, his library sold in 1907); Anderson Galleries, 8 December 1925, lot 274 (one of 15 Pickwick drawings offered for sale); Edward Lowell Dean (rare-book and autograph dealer, 347 Madison Avenue), typed copy of note recording purchase from him on 21 December 1925; William Randolph Hearst (stated provenance in 1953 PBG catalogue); Lewis A. Hird, bookplate on inside cover of cloth folder; his sale (First Editions, Autographs, Manuscripts, Original Drawings by and Relating to Charles Dickens... Collection of Lewis A. Hird, Englewood, New Jersey), Parke-Bernet Galleries, New York, 17 November 1953, lot 113 (illustrated on facing page); private collection.





32 /

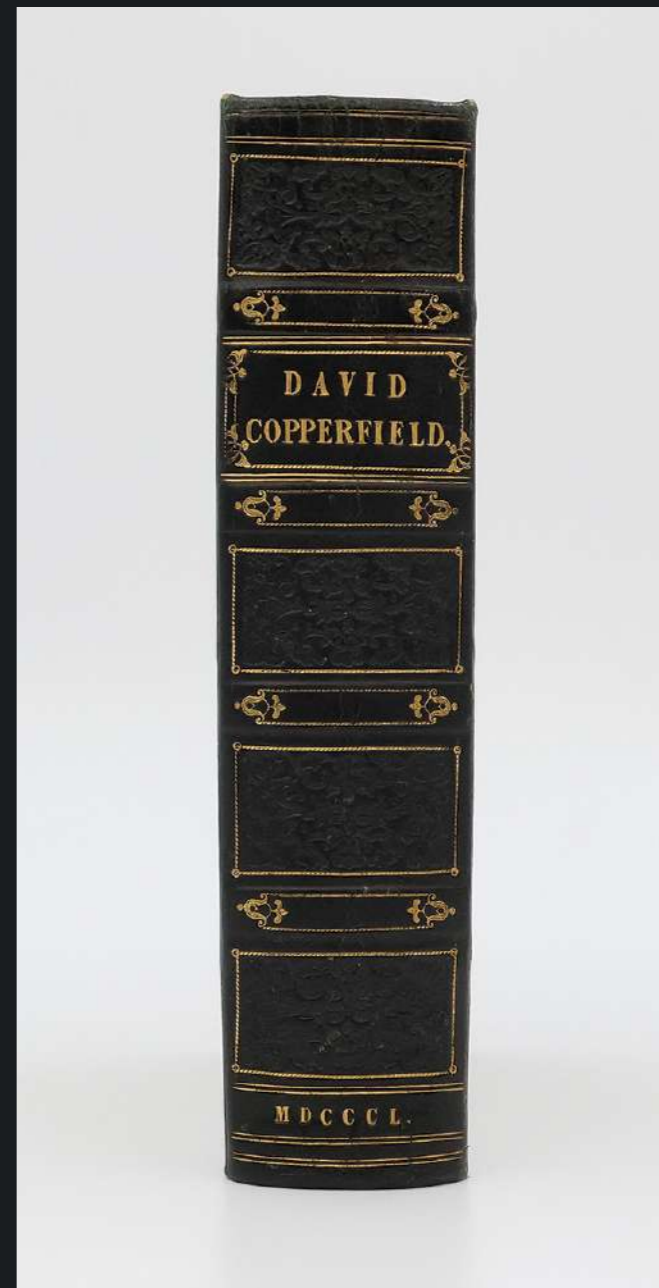
DICKENS, Charles; illustrated by BROWNE, Halbot Knight 'Phiz': DAVID COPPERFIELD

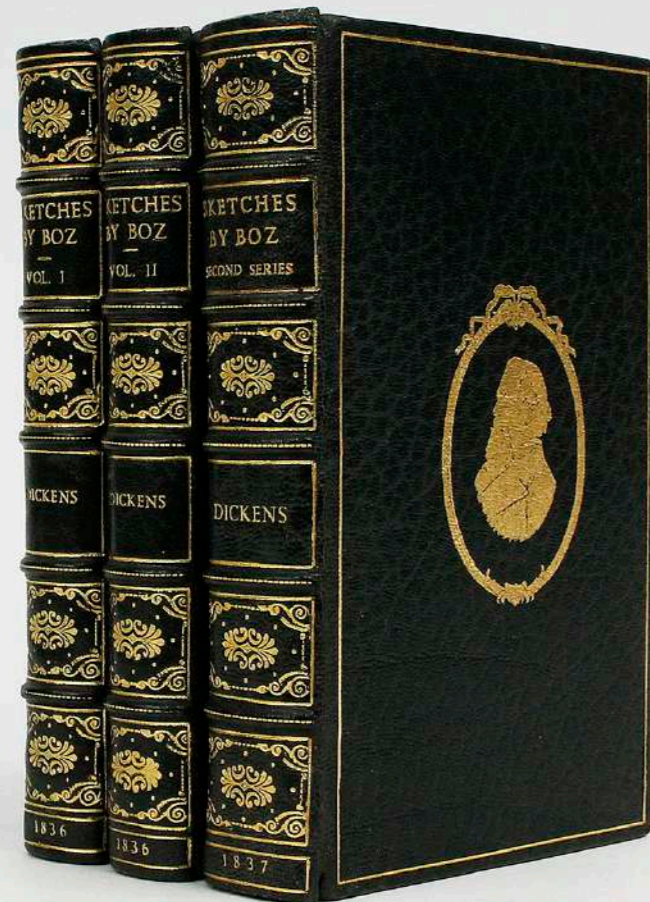
London: Bradbury and Evans. 1850

First edition in book form, first printing. Contemporary half black calf, four gilt decorated raised bands, compartments decorated in blind and titles in gilt to the spine. Marbled paper covered boards. Engraved frontispiece, illustrated title page (dated 1850) and a further 38 plates by Hablot Knight Browne. Half title discarded by the binder. A very good copy indeed, the binding square and firm with minor wear to the extremities, the boards a little scuffed. The contents, with a previous owner's name and date (1850) to the front blank, a short closed tear to the outer margin of the front blank and frontispiece, and the odd isolated foxing spot or finger mark to the text pages, are otherwise clean. The plates are toned and spotted at the edges, as often. The inner front hinge is cracked but holding firm. An attractive example.

£1,250 [27464]

With all first issue points present including "screamed" on line 20 of page 132 (this was changed to "screwed" very early in the print run), uncommon thus. (Smith: Charles Dickens in the Original Cloth, vol. I, 9).





33 /

DICKENS, Charles; illustrated by CRUIKSHANK, George: SKETCHES BY "BOZ" Illustrative of Every-day Life, and Every-day People. With SKETCHES BY "BOZ", THE SECOND SERIES.
London: John Macrone. 1836

First edition, first printing of Charles Dickens' first book. Three volumes. Finely and uniformly bound by Bayntun Riviere in full dark green morocco, gilt stamped portrait of Dickens to the upper board, the author's signature in facsimile stamped in gilt to the lower board. Five raised bands, gilt decorated compartments and titles in gilt to the spine. Gilt decorated board edges and inner dentelles. Marbled endpapers. All edges gilt. 'Sketches' is illustrated with 16 plates by George Cruikshank (complete), however plate four 'London Recreations' called for opposite page 142 in volume I, has been misbound at page 142 in volume II. Tissue guards to the frontispiece of both volumes. 'Second Series' is illustrated with 20 plates by George Cruikshank (complete). Retaining the half-title, publisher's adverts discarded. An attractive set, the bindings in fine condition and without fading. The first two volumes, with the cropped or faded ownership signature of Charles Tovey (1812-1888, merchant and writer of wines) at the head of the title pages. The contents of all three volumes, with some toning and spotting to the margins throughout, are otherwise clean and without loss or tears.

£2,750 [23772]



The first edition of Charles Dickens first book was published in two volumes in February 1836, just a month before the publication of the first number in the parts issue of The Pickwick Papers. The sketches were praised for their "humour, wit, touches of pathos, and the 'startling fidelity' of their descriptions of London life" (ODNB). The 'Second Series' was published 10 months later in December 1836. Both were subsequently re-issued in various formats (book form, collected and parts) to satisfy demand.

(Smith: Dickens in Original Cloth, part one: 1;2)



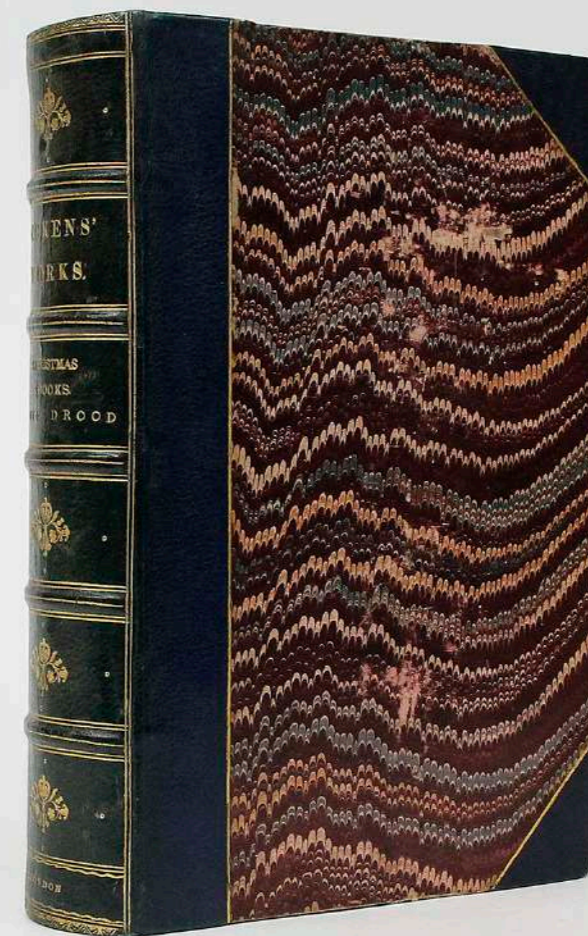
34 /

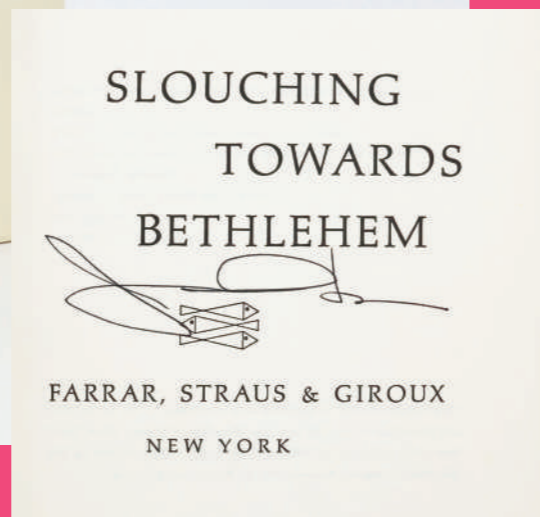
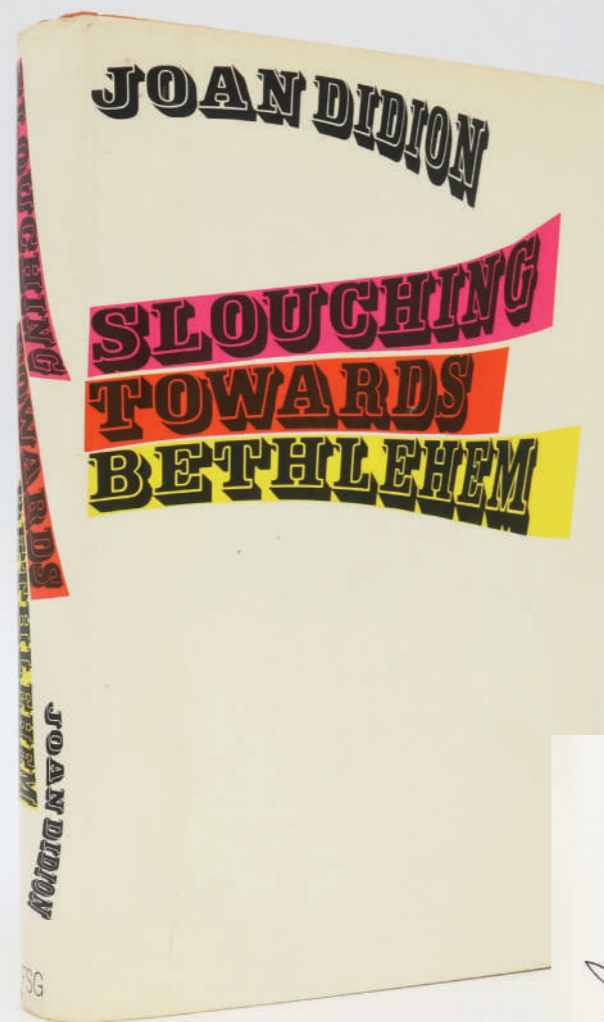
DICKENS, Charles; illustrated by TENNIEL, John; LEECH, John; DOYLE, Richard; STONE, F.; STANFIELD, Clarkson; MACLISE, Daniel; LANDSEER, Sir Edwin; FILDES, S. L.: CHRISTMAS BOOKS together with THE MYSTERY OF EDWIN DROOD. London: Chapman and Hall. [1870]

Two books bound in one volume. 'Christmas Books' is an early printing of the collected edition; 'The Mystery of Edwin Drood' is a first edition. Contemporary half navy morocco with marbled boards, five raised bands and gilt titles and decorations to the spine. All edges gilt. Both titles are illustrated throughout in black and white. A very good or better copy, the binding square and firm, the extremities a little worn, the corners very slightly bumped. Internally both titles have occasional light spotting, foxing, and offsetting, the contents are otherwise clean and without inscriptions or stamps. A handsome volume.

£375 [23836]

'Christmas Books' contains 'A Christmas Carol', 'The Chimes', 'The Cricket on the Hearth', 'The Battle of Life' and 'The Haunted Man'. The first edition of *The Mystery of Edwin Drood* was published posthumously.





35 /

DIDION, Joan: SLOUCHING TOWARDS BETHLEHEM *New York: Farrar, Straus and Giroux. 1968*

First edition, first printing. Signed by the author. Publisher's original grey paper covered boards, stamped in blind and orange cloth with gilt titles to the spine, in the Lawrence Ratzkin designed dustwrapper. Top edge pink. An excellent near fine copy, the binding square and firm with a little bumping at the spine tips and a thin strip of toning to the extreme upper edge. The contents, with a tiny ink name to the top right corner of the front endpaper, are otherwise clean throughout. Complete with the lightly rubbed and creased dustwrapper that is without fading, loss or tears. Not price-clipped (\$4.95 to the upper front flap).

£4,750 [26323]

Signed by Joan Didion in black ink on the title page. On first publication of Joan Didion's seminal essay collection, (the title taken from W. B. Yeats' poem 'The Second Coming'), novelist and screenwriter Dan Wakefield wrote for the The New York Times Book Review "Didion's first collection of nonfiction writing, Slouching Towards Bethlehem, brings together some of the finest magazine pieces published by anyone in this country in recent years. Now that Truman Capote has pronounced that such work may achieve the stature of 'art', perhaps it is possible for this collection to be recognized as it should be: not as a better or worse example of what some people call 'mere journalism,' but as a rich display of some of the best prose written today in this country".

DILNOT, George; BRIDGES, T. C.; LEBHAR, Bertram; RICHARDSON, Lt-Col. E. H.; GOLLOMB, Joseph; PINKERTON, Allan; DOWNER, Edgeworth; BENJAMIN, Heather; TWYMAN, H. W.; BECKLEY, Zoe; JAGO, W. H.; LEONARD, Edward; SQUAIR, Olive; LAURENCE, John; BOFF, Charles; CAMPBELL, Donald; WOOD, Eric; NASH, F.; KNIGHT, Hadden; CARR, Kerlake; ROSENTHALL, Val; JAMES, S. T.; HARRISON, Norman K.; and others: **THE UNION JACK DETECTIVE MAGAZINE SUPPLEMENT: Volume I: 1922-1923; Volume II: 1924; Volume III: 1925.** London: The Amalgamated Press. 1922-1925

A complete run of the first three years of The Union Jack Detective Supplement. 191 issues bound into three volumes, as issued by the publisher. Volume I collects 87 issues published the week ending 6 May 1922 to 29 December 1923; Volume II collects 52 issues published the week ending 5 Jan 1924 to 27 December 1924; Volume III collects 52 issues published the week ending 3 January 1925 to 19 December 1925. Each volume in the original uniform blue cloth with titles stamped in blind to the upper board, and titles in gilt to the spine. Edges speckled red. Illustrated throughout. All are in very good condition, the bindings square and firm, the cloth with a few small marks but bright and fresh. The contents are toned and spotted with the occasional finger mark, closed or corner tear. An attractive set, scarce in this form.

£375 [28448]

A fascinating collection of crime capers and detection, fact and fiction, card sharps and con men, ripper murders and body thieves, from England to Australia.



The UJ DETECTIVE MAGAZINE Supplement

No. 12. Presented with the UNION JACK Library for the week ending July 22nd, 1922.



A view of the interior of the Black Museum, drawn from a photograph, and published by the courtesy of Scotland Yard. (See page 193)

THE BLACK MUSEUM. Scotland Yard's Grim Repository of Crime Relics.

By GEORGE DILNOT.

Here you are given an insight into that unique institution, the Black Museum, that locked chamber in Scotland Yard which the Public often hears about but never sees. This article is one of the most fascinating in Mr. Dilnot's fascinating series.

OUTSIDE Scotland Yard they call it the "Black Museum"; within, it is simply the "Museum"—a private museum, the like of which exists nowhere else in the world. Money cannot purchase access to it, and curious visitors are only admitted on tickets signed by senior executive officials who know them personally. For the museum contains too many of the secrets of crime to be a wholesome place for the general public, although the indiscreet publicity that it has suffered in the past has made it appear to be a kind of museum show-place.

If that were its only purpose, it would not exist at Scotland Yard.

It was originally established, some forty years ago, in a cellar of Old Scotland Yard, as a place where young police-officers might get an elementary acquaintance of the ways and appliances of evil-doers.

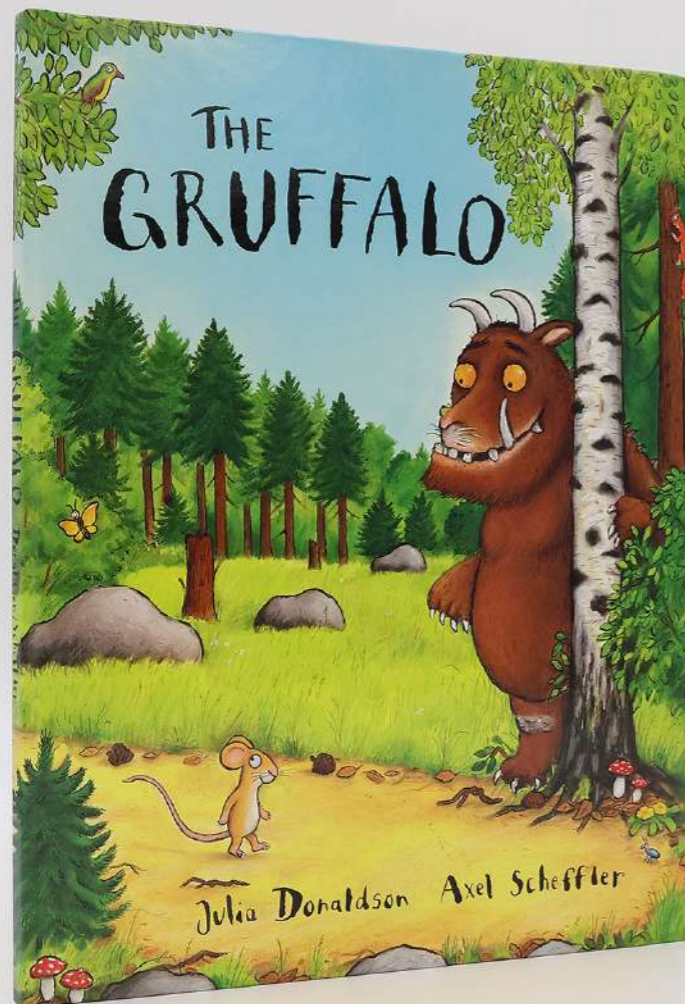
Interesting are the tools and equipment of the professional thief and swindler, by which demonstrations are made to raw policemen of the weapons with which he advances wage their war upon society.

In one case it is an insect-looking ring, now publicly terrified looks. But examine it, and you will find that it bears a tolerable imitation of an eighteenth-century Hallmark.

When it was blue and bright it was picked up in the street, very ostentatiously, by an astute gentleman, who promptly sold it for as much as he could get from a passer-by.

There is much, perhaps too much, to appeal to the method-minded—revolvers by the score, wrenched-looking, blood-stained knives, hangmen's ropes, plaster casts of murderers' faces after death; but more

Page 11. [L. J.—No. 960.]



37 /

DONALDSON, Julia; illustrated by SHEFFLER, Axel: THE GRUFFALO

London: Macmillan Children's Books. 1999

First edition, first printing. Hardcover issue. Publisher's original laminated boards. Illustrated in colour throughout by Axel Sheffler. A fine copy, the binding square and tight, bright and fresh. The contents are clean throughout and without inscriptions or stamps. Loosely laid in is a later pictorial bookplate signed by the author Julia Donaldson in blue ink and the illustrator Axel Sheffler in black ink.

£15,000 [28393]

The author and illustrator's most famous work, one of the scarcest and most sought after children's books of the late twentieth century. The first edition was issued simultaneously in hardcover and paperback, with the majority of the hardcover issue destined for the school and public library system. Winner of the 1999 Nestle Smarties Book Prize and Blue Peter Book Award, now a modern classic, the picture book has sold more than 13.5 million copies in over 100 languages. Adapted into the 2009 Academy Award and BAFTA nominated, animated short film, directed by Jakob Schuh and Max Lang, starring Robbie Coltrane, James Corden, Helena Bonham Carter, Rob Brydon, John Hurt and Tom Wilkinson.



38 /

DOYLE, Richard (1824 - 1883): TENDING THE HERD. An Original Painting.

Original Artwork. 1870

Watercolour, ink and wash on paper, laid down on board. Signed with monogram and dated 1870 lower right. The image measures 50 x 35 cm. Thin strips of toning to the edges otherwise in fine and bright original condition.

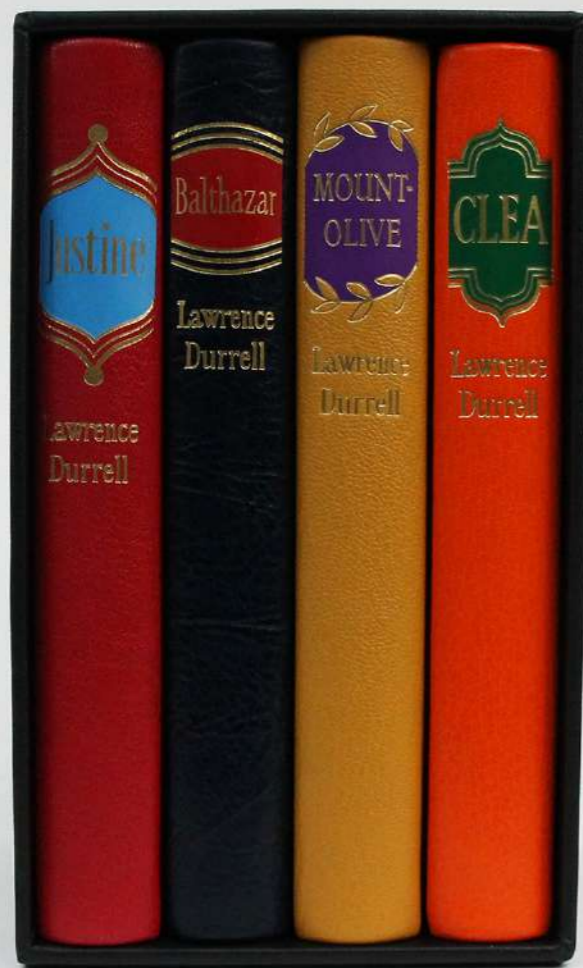
£5,500 [21615]

*This beautifully whimsical painting depicts young girls combing the beards of countless billy goats amidst an idyll of rolling hills. In typical Doyle style, this meticulously executed work is full of charming details; some of the maidens sport floral garlands while one in the bottom right corner wears a crown, suggesting that she is a princess, and far in the distance another girl runs after an escaped goat. Created in the same year that Doyle's masterpiece *In Fairyland* was published, this painting shares the hazy colours, fine brushwork, and dispersed composition commonly seen in that famous work.*

*Richard Doyle was one of the most popular illustrators of his time. Possessing a healthy dose of both humour and fantastical sensibility, he first made a name for himself illustrating *Punch* magazine and then found great success turning his hand to classic and contemporary fairy tales such as *Grimm's Tales* and John Ruskin's *The King of the Golden River*.*

Provenance: Christie's, London (South Kensington) October 25, 1982, lot 150; private collection.





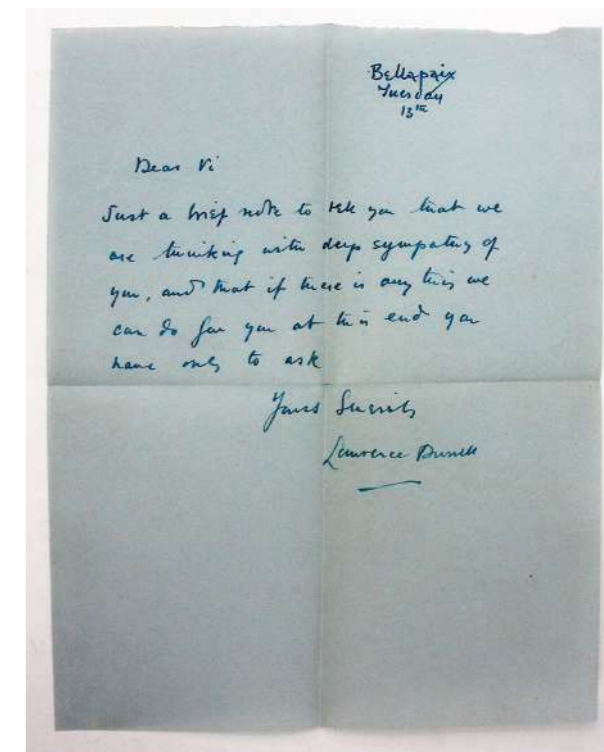
39 /

DURRELL, Lawrence: THE ALEXANDRIA QUARTET. Comprising Justine; Balthazar; Mountolive; Clea. London: Faber and Faber. 1957-1960

First editions, first printings. Four volumes. With an autograph letter signed. Beautifully bound in full red, blue, yellow and orange leather after the design of the original cloth bindings. Titles and decorative borders in gilt to the spines. Hand sewn endbands. All edges gilt. Housed in a bespoke black cloth slipcase. Justine with a little light spotting to the prelims and with a pocket to the rear pastedown to house the folded autograph letter. A fine set of the first printing of Durrell's critically acclaimed tetralogy, immaculately presented.

£3,250 [18961]

The letter written from the author's Bellapaix home reads "Dear Vi / Just a brief note to tell you that we are thinking with deep sympathy of you, and that if there is anything we can do for you at this end you have only to ask / your sincerely / Lawrence Durrell". In 1998 the Modern Library ranked The Alexandria Quartet number 70 on its list of the 100 best English-language novels of the 20th century.





40 /

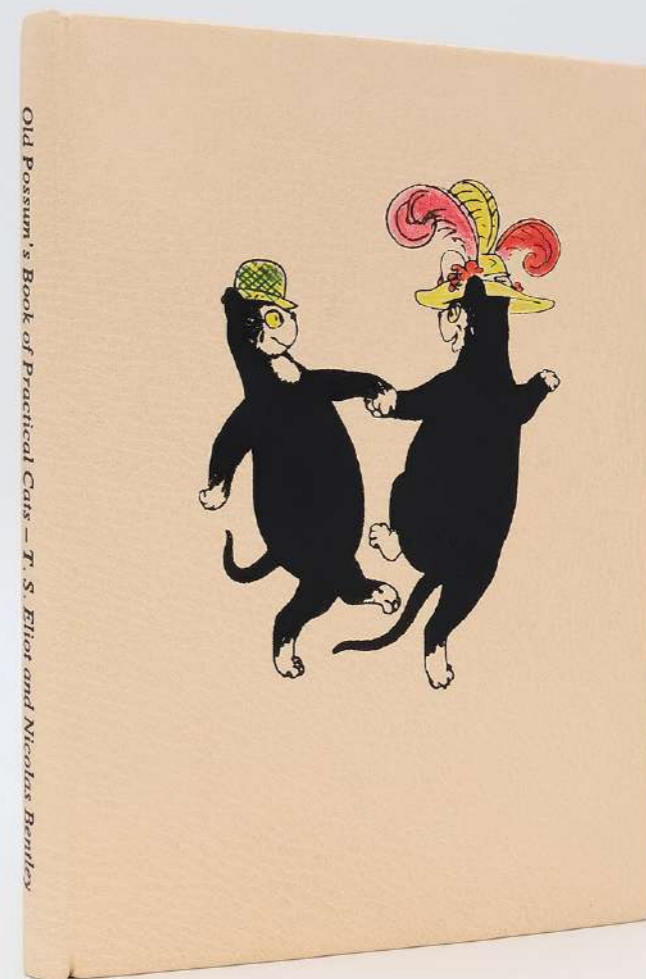
ELIOT, T. S.; illustrated by BENTLEY,
Nicolas: OLD POSSUM'S BOOK OF
PRACTICAL CATS

London: Faber and Faber. 1940

First illustrated edition, first printing. Recent full cream morocco, with an illustration after Nicolas Bentley in black, red, yellow and green to the upper board and titles in black to the spine. Top edge gilt. Illustrated in colour with additional black and white drawings by Nicholas Bentley. A fine copy, the binding square, bright and fresh. The contents, with the occasional light finger mark to the margins are otherwise clean throughout and without inscriptions or stamps.

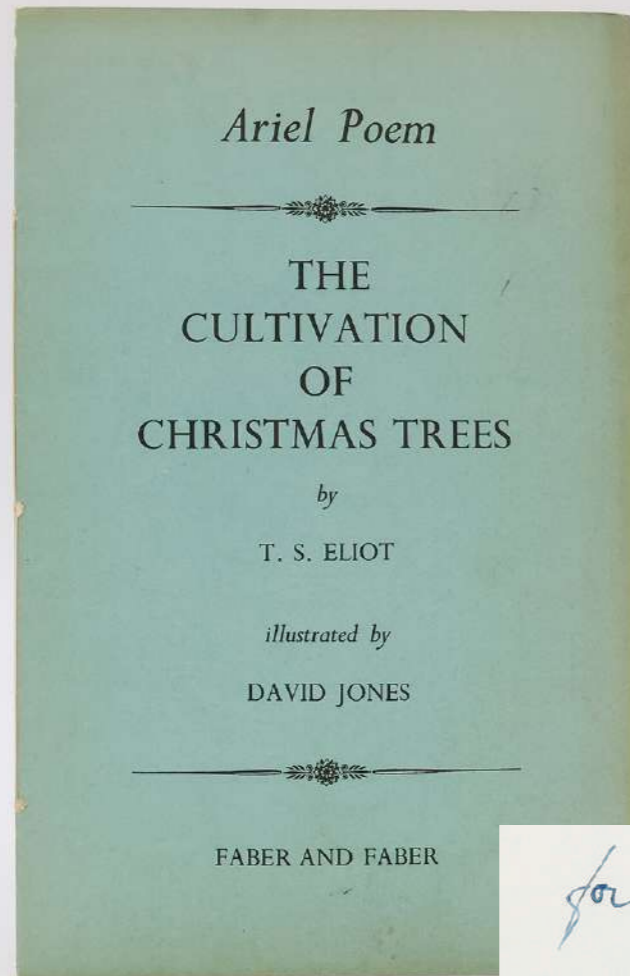
£1,400 [27443]

A beautifully bound and illustrated edition of T. S. Eliot's Book of Practical Cats. The basis for Andrew Lloyd Webber's musical Cats, and subsequent film adaptations. The first edition was published without illustrations on 5th October 1939 in an edition of 3005 copies. This first illustrated edition was published in November the following year in an edition of 3025 copies. (Gallup A34c).



ELIOT, T. S.; illustrated by JONES, David: THE CULTIVATION OF CHRISTMAS TREES

London: Faber and Faber. 1954



*for Wystan
from Tom
Christmas 1954*

First edition. Inscribed presentation copy from T. S. Eliot to W. H. Auden. Publisher's original stitched blue paper covers printed in black. One full page colour illustration and smaller calligraphic work at the foot of the poem by David Jones. A very good copy, the binding firm, the covers just a little toned and creased. The contents are clean throughout. Housed in a bespoke dowel spine chemise and slipcase.

£12,500 [27392]

Inscribed by the author in black ink on the title page "For Wystan / from / Tom / Christmas 1954".

A remarkable association copy, the inscription from one giant of twentieth-century Anglo-American poetry to another (the other). Eliot, born in St. Louis, moved to England (via Harvard and Paris) with a scholarship to study at Merton College, Oxford, in 1914 and soon became the very model of an English man of letters. ("Come to lunch on Sunday", Virginia Woolf wrote to Clive Bell, "Tom is coming [...] in a four-piece suit".) Auden, meanwhile, crossed the Atlantic in the other direction. Although they were temperamentally leagues apart, Auden revered Eliot, declaring after the older poet's death in 1965 that "no future changes and fluctuations in taste will consign his work to oblivion"; Eliot admired Auden and clearly knew him to be the greatest poet of his generation ("This fellow is about the best poet I have discovered in several years", he wrote to E. McKnight Kauffer in 1930).

Auden was introduced to Eliot's poetry in 1926 by his friend Tom Driberg at Oxford. Soon after buying a copy of Eliot's Poems 1909–1925, he told his tutor Neville Coghill that he had "torn up all my poems [;] I've been reading Eliot. I now see the way I want to write." He soon assimilated the

influence and moved on, but his great early poems—as fresh, new and strange as the early Eliot of a decade before—couldn't have been written without the older poet's example. The first manuscript Auden sent to Eliot at Faber and Faber in 1927 was rejected ("I do not feel that any of the enclosed is quite right, but I should be interested to follow your work"), but Paid on Both Sides was published in Eliot's Criterion in 1930 and later the same year Poems, Auden's first full collection, was issued by Faber.

The Cultivation of Christmas Trees, illustrated by David Jones, was the first of eight pamphlets forming the second and final series of seasonal 'Ariel' poems issued by Faber in 1954 (the second was Auden's Mountains, illustrated by Edward Bawden). The first series (comprising 38 pamphlets) was published between 1927 and 1931, Eliot providing five of the poems, one for each year: The Journey of the Magi (1927), A Song for Simeon (1928), Animula (1929), Marina (1930), and Triumphal March (1931). He clearly didn't rate the later Christmas Poem very highly, inscribing Anne Ridler's copy: "an F. & F. pot boiler—/ the doctrine is better / than the verse. / T. S. Eliot / 1954", it is a characteristically allusive, deceptively informal poem. The final two lines ("Because the beginning shall remind us of the end / And the first coming of the second coming") inevitably bring to mind the world of East Coker (1940), the second of the poet's Four Quartets.

Published 26 October 1954, 10,140 copies of the Faber edition were issued on 26 October. The US edition, with "typography, binding and decorations by Enrico Arno", followed in 1956. (Humphrey Carpenter, W. H. Auden: A Biography [London, 1981]; The Poems of T. S. Eliot Volume I: Collected and Uncollected Poems, ed. Christopher Ricks and Jim McCue [London, 2018]; Gallup A66a).

42 /

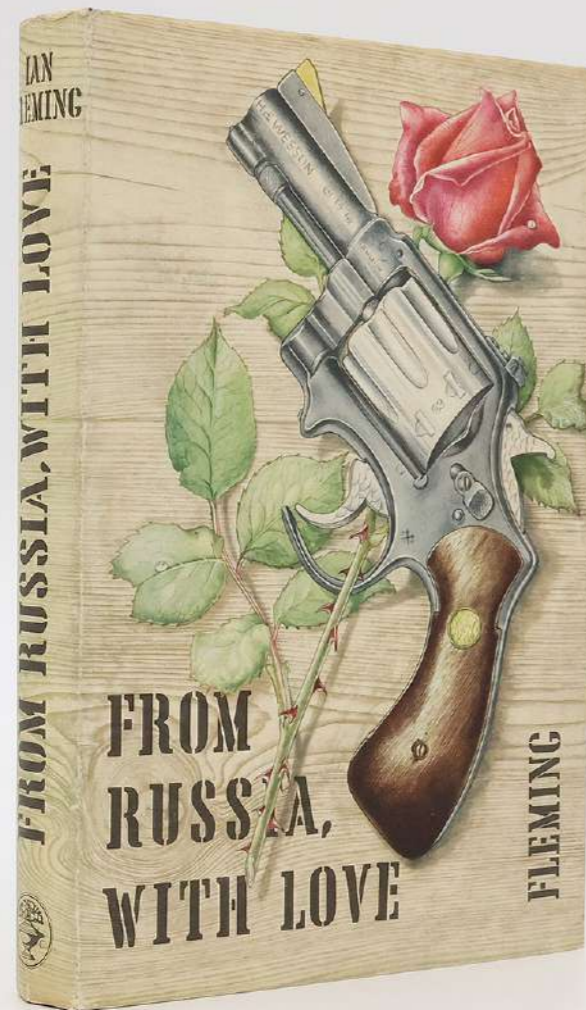
FAWCETT, Rosemary: TRISTAN AND ISOLDE *Original artwork. 1988*

A finely detailed oil or tempera painting on wood board showing Tristan and Isolde sailing in a swan-shaped boat. Signed and dated at the bottom right corner. Framed. The painting measures 8.5 x 22cm and the frame measures 24.7 x 28.4cm. Fine condition, the painting bright and clean, the frame firm and sound.

£875 [28531]

A beautifully precise and detailed painting by Rosemary Fawcett depicting the Celtic medieval legend of Tristan and Isolde. The bright colours, fantastical design of the costumes and the swan boat, and the mix of linear and flat perspective create a unique and surreally magical effect. Fawcett is known for illustrating the first edition of Roald Dahl's 1983 'Dirty Beasts' poetry collection, and despite there being some evidence of her continued creative work after the Dahl publication, including this example, there are unfortunately no records of any other known published illustrations by her.





43 /

FLEMING, Ian: FROM RUSSIA WITH LOVE
London: Jonathan Cape. 1957

First edition, first printing. Publisher's original black cloth with titles and rose design in silver and red to the upper board and spine, in the Richard Chopping illustrated dustwrapper. A fine copy, the binding firm and square, the cloth bright and fresh. The contents are clean throughout and without foxing, inscriptions or stamps. Complete with the near fine lightly rubbed dustwrapper that remains without fading loss or tears. Correctly priced 13s 6d net to the front flap. A superb example in entirely original condition, scarce thus.

£9,500 [25575]

The fifth of Ian Fleming's James Bond novels and the first to feature the unmistakable dustwrapper artwork of Richard Chopping. 14,087 copies of the first edition were printed. [Gilbert A5a (1.1)]

44 /

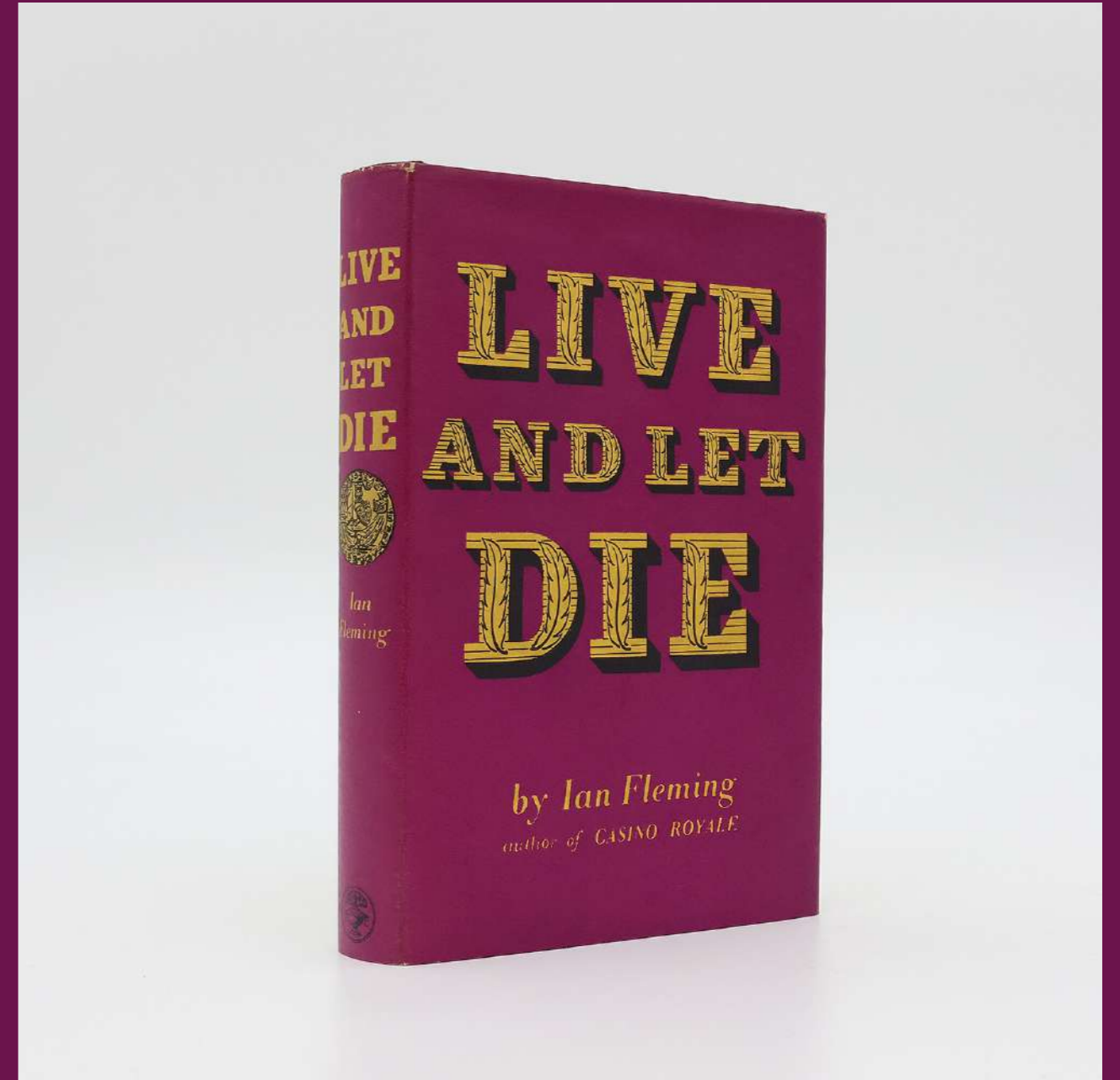
FLEMING, Ian: LIVE AND LET DIE

London: Jonathan Cape. 1954

First edition, first printing, [first state] of the second James Bond novel. Publisher's original black cloth with bronze titles to the upper board and spine, in the Kenneth Lewis illustrated dustwrapper. A very near fine copy, the binding firm, the cloth bright and fresh. The contents are clean throughout and without inscriptions or stamps. The closed top edge of the text block just a little dusty. Complete with the lightly rubbed correct first state dustwrapper, that has some mild toning to the rear panel and flap edges and is otherwise without fading, loss or tears. Not price-clipped (10s 6d net to both the front and rear flap). A very attractive example in entirely original condition and in its most desirable primary state.

£19,500 [25572]

The first issue dustwrapper omits the credit to the dustwrapper artist Kenneth Lewis. This was noticed roughly two thirds of the way through the print-run and the artist credit overprinted onto the flap for the remainder of the first edition. As such there were no more than 5,300 copies of first issue printed. [Gilbert A2a (1.1)].





45 /

FLEMING, Ian: THE MAN WITH THE GOLDEN GUN

London: Jonathan Cape. 1965

First edition, first printing. Publisher's original black cloth with gilt titles to the spine, in the Richard Chopping illustrated dustwrapper. Green patterned endpapers. A fine copy, the binding square and tight, the cloth and gilt bright and fresh. The contents are clean throughout and without inscriptions or stamps. Two tiny spots to the closed fore-edge of the text block. Complete with the fine price-clipped dustwrapper that is otherwise without fading, loss or tears. A beautiful copy.

£500 [27908]

The first edition was published in a print-run of 81,890 copies on 1st April 1965. [Gilbert A13a (1.2 First impression, first issue, second state, binding A, preceded only by the issue of 940 copies with the gilt stamped gun on the upper board)].

FIRST PUBLISHED 1963
© 1963 BY GLIDROSE PRODUCTIONS LTD

*This special edition
is limited to 250 numbered
copies only for sale, each
signed by the author*

COPY NUMBER
219

Ian Fleming

46 /

FLEMING, Ian: ON HER MAJESTY'S SECRET SERVICE. Signed Limited Edition.

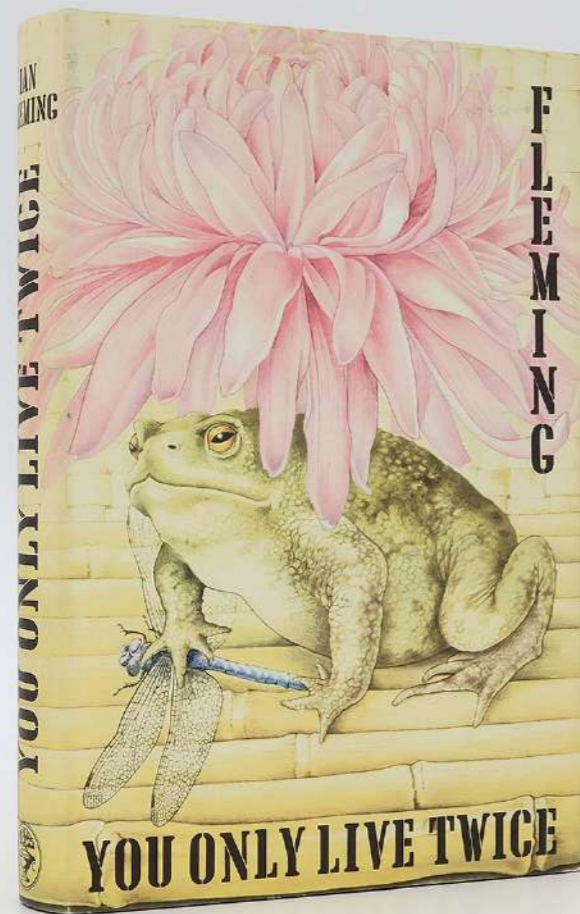
London: Jonathan Cape. 1963

First edition, first printing. Signed by the author. Limited Edition. Publisher's original quarter vellum over black boards, white ski tracks to the upper board, titles in gilt to the spine. Top edge gilt. Colour frontispiece of the author by Charles Amherst Villiers. Complete with the original clear plastic cover. A very near fine copy, the binding square and tight, the vellum spine with a little darkening towards the centre. The contents are spotlessly clean throughout and without previous owner's marks. Complete with the very good, often discarded or replaced original folded plastic cover that is a little wrinkled to the fold edges and has a slither of loss to the top edge of the rear panel.

£12,500 [25583]

The only one of Ian Fleming's James Bond books to be published in a signed edition. Issued in a limited edition of 250 copies, this example is hand numbered 219 and signed by Ian Fleming in blue ballpoint pen on the limitation page. There were an additional 35 copies marked "presentation" reserved for the author and publisher's private distribution. [Gilbert A11a].





47 /

FLEMING, Ian: YOU ONLY LIVE TWICE
London: Jonathan Cape. 1964

First edition, first printing, first state. Publisher's original black cloth with silver titles to the spine and gilt to the upper board, in the Richard Chopping illustrated dustwrapper. An excellent near fine copy, the binding square and firm, the cloth and gilt bright and fresh. The contents, with faint offsetting to the endpapers and a small bookseller's label to the front pastedown are otherwise clean throughout and without inscriptions or stamps. Complete with the very lightly rubbed, price-clipped dustwrapper that is bright and with the pink of the flower on the spine still retaining its colour. Uncommon thus.

£425 [28271]

The first edition, first impression, first state of the twelfth James Bond book, of which 55,018 copies were printed. [Gilbert A12a (1.1)].

48 /

FRENCH, Annie: WOMAN IN A RED CAPE

Original artwork. [c.1910]

Pen, ink and watercolour on paper. An original painting of a woman wearing a red cape and a full-skirted dress patterned with red flowers standing in front of green foliage and a patterned background. The reverse is blank, with 'AF 19' written in pencil in tiny characters along the bottom. The sheet measures 13 cm x 19.5 cm. In very good condition, the drawing bright and crisp, the very edges are slightly toned.

£2,450 [26363]

A beautiful drawing by the Scottish artist Annie French (1872-1965), featuring her classic subjects of romantically dressed women and unique floral motifs. French attended and later taught at the Glasgow School of Art alongside her contemporaries Margaret and Frances MacDonald and Jessie M. King at a time when Scottish art and design was enjoying a period of particular innovation and renown. The Glasgow School's distinctive collective style helped to shape the aesthetics of the British Art Nouveau and Arts and Crafts movements at the turn of the twentieth century and beyond.

Provenance: Christies Scotland, 9th April 1981, lot 19; Private collection.





49 /

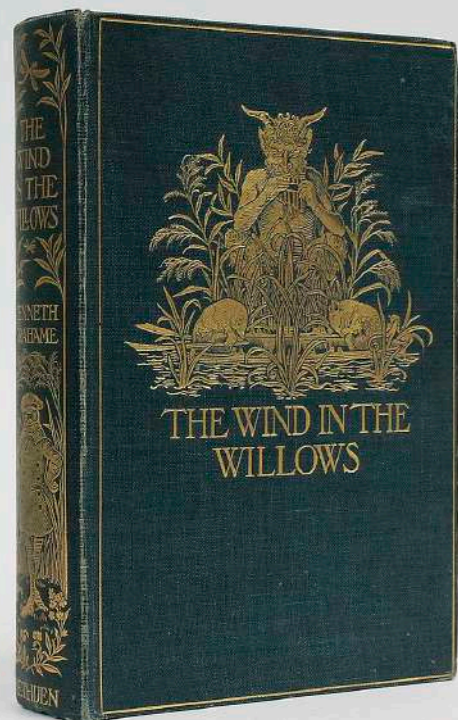
GOLDING, William: LORD OF THE FLIES

London: Faber and Faber. 1954

First edition, first printing. Recent full red crushed morocco with titles in white to the spine. All edges gilt. Publisher's original cloth spine bound in at the rear. A fine copy, the binding square and tight, bright and fresh. The contents are clean throughout and without inscriptions or stamps.

£1,750 [27442]

William Golding's debut novel of which 3040 copies of the first edition were printed. Despite slow initial sales the novel became an international bestseller and indisputably, a classic of twentieth century literature. (Gekoski & Grogan A2).



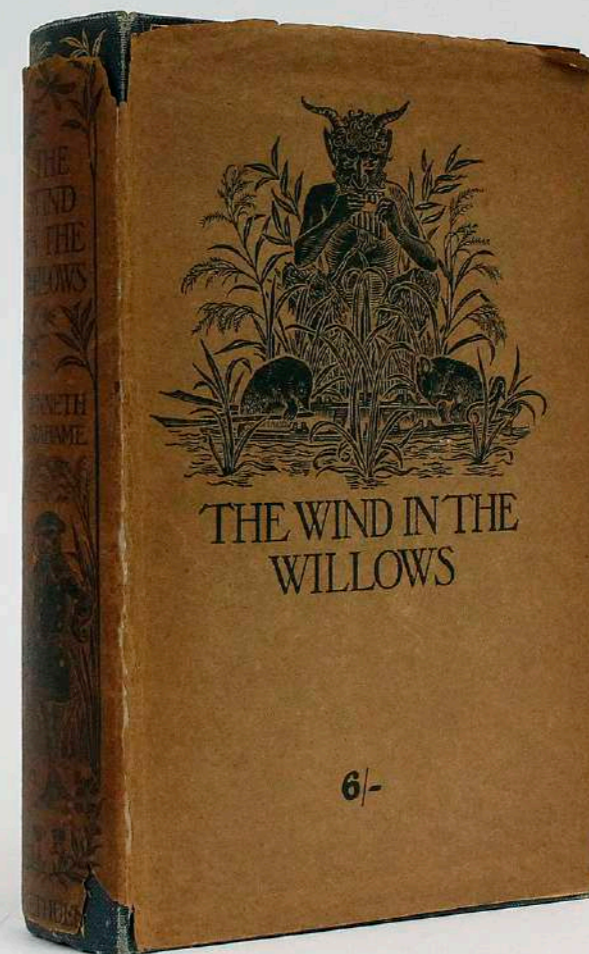
50 /

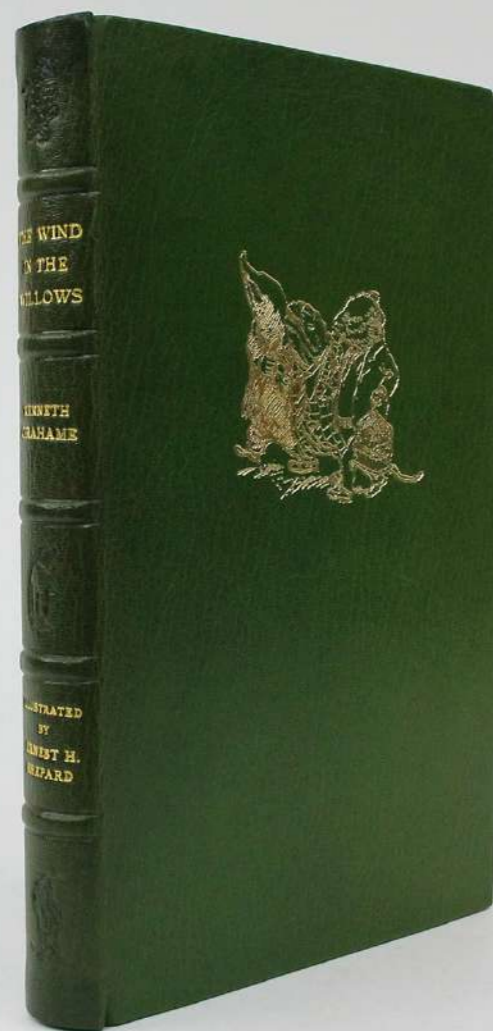
GRAHAME, Kenneth: THE WIND IN THE WILLOWS
London: Methuen and Company Ltd. 1908

First edition, first printing. Original blue-green cloth with gilt illustration and title to the front and spine, in the supplied first printing dustwrapper. Top edge gilt. Black and white frontispiece by Graham Robertson, complete with tissue guard, as issued. A better than very good copy, the binding square and firm with a little rubbing at the extremities. The contents, with some spotting to the endpapers and deckled edge are otherwise clean throughout and without inscriptions or stamps. Complete with the rare first printing dustwrapper that is chipped with a little loss to the spine ends and corners with thin archival tissue paper strengthening to the underside at the folds. Correctly priced 6/- to the upper panel (subsequent editions were published at 7/6). Housed in a bespoke quarter green morocco solander case.

£68,500 [22777]

An excellent example of this classic of children's literature and a genuine rarity in the first printing dustwrapper.





This edition is limited to
250 signed and numbered copies.

This is number 110

Ernest H. Shepard

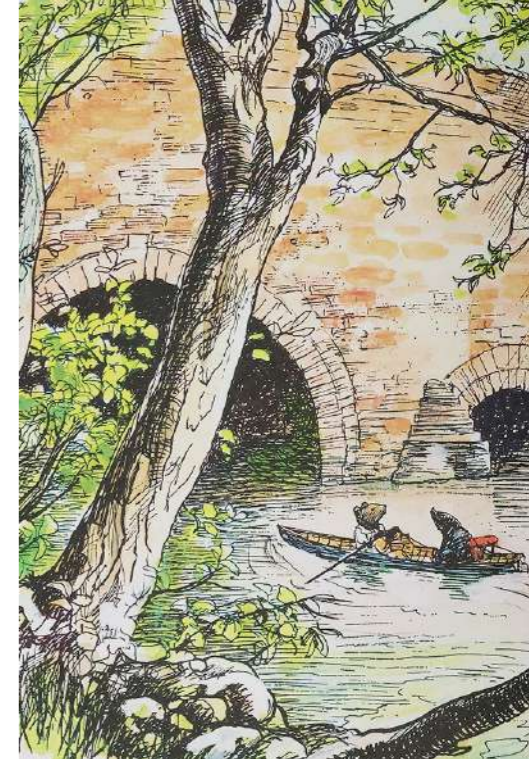
51 /

GRAHAME, Kenneth; illustrated by SHEPARD,
Ernest H.: THE WIND IN THE WILLOWS
London: Methuen Children's Books. 1971

First edition thus. Deluxe signed limited edition. Original publisher's full green morocco by Zaehnsdorf, in the publisher's printed slipcase. Five raised bands and titles in gilt to the spine, the upper board illustrated in gilt. All edges gilt. Full colour endpapers, illustrations throughout by E. H. Shepard. A lovely fine copy, the binding square and tight, and without fading or toning of the spine. The contents with a small previous owner's bookplate to the blank front free endpaper are clean, bright and fine throughout. The original slipcase remains firm with just the lightest of rubbing at the extremities. A beautiful example.

£2,250 [19680]

Limited to 250 copies of which this is hand numbered 110 and signed by E. H. Shepard in black ink on the limitation page. Originally illustrated by Shepard in black and white for the 1931 printing of Kenneth Grahame's classic tale, for this edition the artist redrew the illustrations based on those originals, adding colour for the first time.



GRIMM, Jacob and Wilhelm [THE BROTHERS GRIMM]; illustrations by NEILSEN, Kay; introduction by WARNER, Marina: HANSEL AND GRETEL: And Other Stories by The Brothers Grimm. London: The Folio Society. 2016

Deluxe, limited, numbered edition. Bound in full white buckram, blocked in gold foil and screen printed in turquoise to the front panel and spine. Top edge gilt. Typeset in Caslon on Caxton Wove Paper, with 12 colour illustrations printed on Arctic coated paper tipped on to text pages. Endpapers patterned with a design by Kay Nielsen in gold and orange. Additional 16 page thread-sewn commentary booklet printed on Abbey Wove paper with an essay by Marina Warner ('Dreams of Enchantment: Kay Nielsen's Illustrations to Hansel and Gretel and Other Stories'). Book and booklet bound by Lachenmaier, Reutlingen, and printed by Memminger, Memmingen. Housed in a solander presentation box in full turquoise buckram, blocked in gilt to front and spine and lined with gilt paper including a pocket for the commentary booklet. An exquisitely beautiful edition.

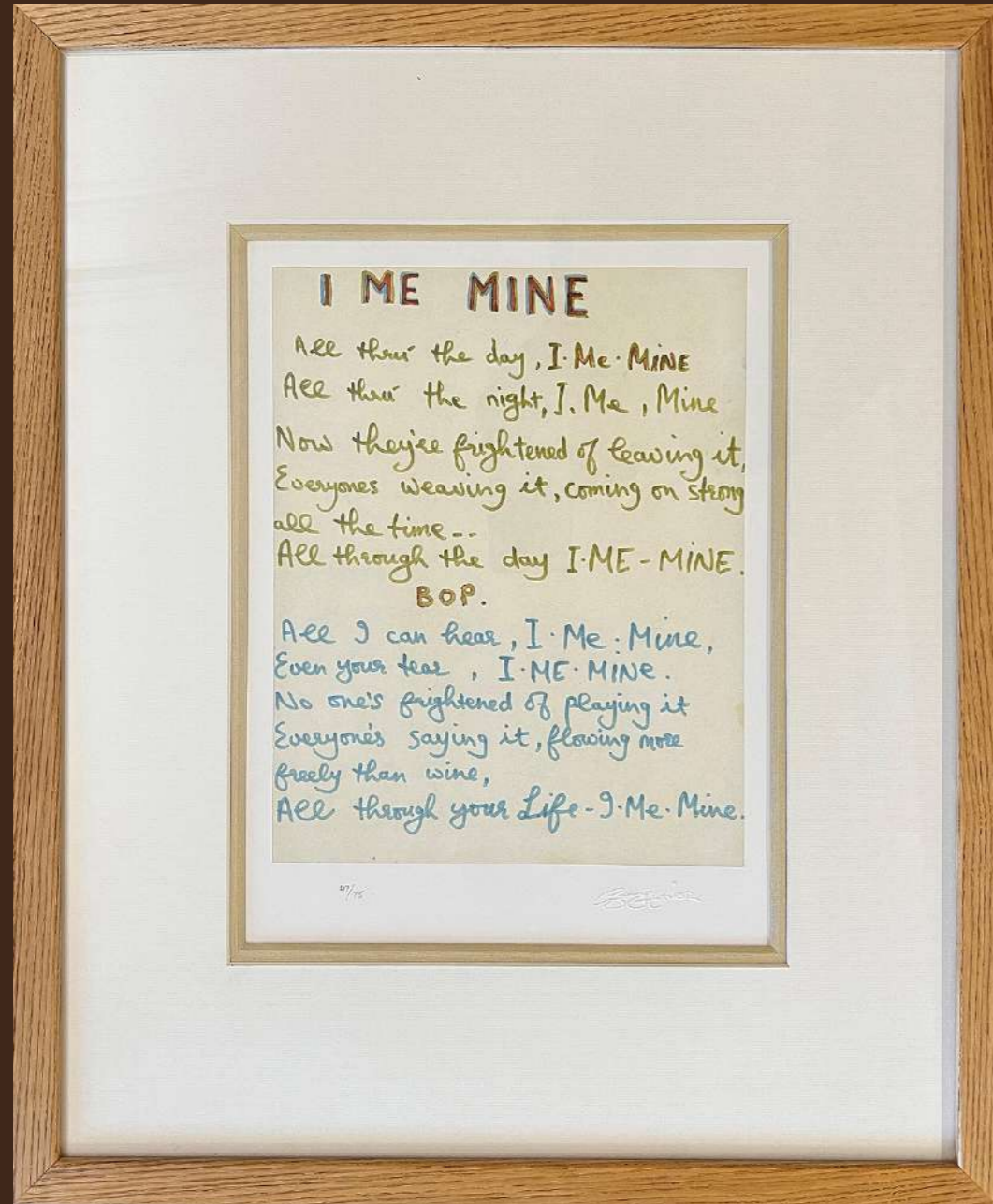
£595 [21672]

Limited and hand-numbered edition of 980 copies (and 20 lettered copies hors de commerce), this copy is no. 128. The text follows the original edition with these illustrations published by Hodder and Stoughton in 1825. As Marina Warner explains in the illuminating essay written for this edition, "the translator and the selection aren't identified, but some of the stories appear to be taken directly from Edgar Taylor's 1823 volumes, and others from an anthology, published in 1853, called 'Household Stories', [...] anonymously translated." Kay Nielsen (1886-1957) came to prominence at the end of a period of great illustrators (including Rackham and Dulac), and though his work shows traces of their influence, there is a sharper, more



disturbing edge. He later worked for Walt Disney studios where he contributed to the great 'Fantasia' (1940). "There is no more beautiful book than Kay Nielsen's 'Hansel and Gretel', pale symbols melting into paler backgrounds; planes of action, successive stages of one idea bordering on expressionism." (from a 1926 review in 'The Outlook')





53 /

HARRISON, George: I ME MINE LYRIC
PRINT Guildford: Genesis Publications. 2017

Limited edition print of George Harrison's handwritten song lyric. Archival Giclée using K3 Lightfast inks on 100% Cotton Hahnemuhle Photo Rag paper. The print measures 32 x 40.5 cm and has the estate stamp of Harrison's signature in blind to the lower right margin and the limitation number in pencil to the lower left. In the original hand-waxed solid ash frame with a linen French-bound mount behind UV perspex. (measuring 56 x 67cm). In fine condition. Complete with the publisher signed certificate.

£450 [22865]

Issued in a limited edition of 75 copies, this one being number 47. There was also a smaller format open edition available for just one year.

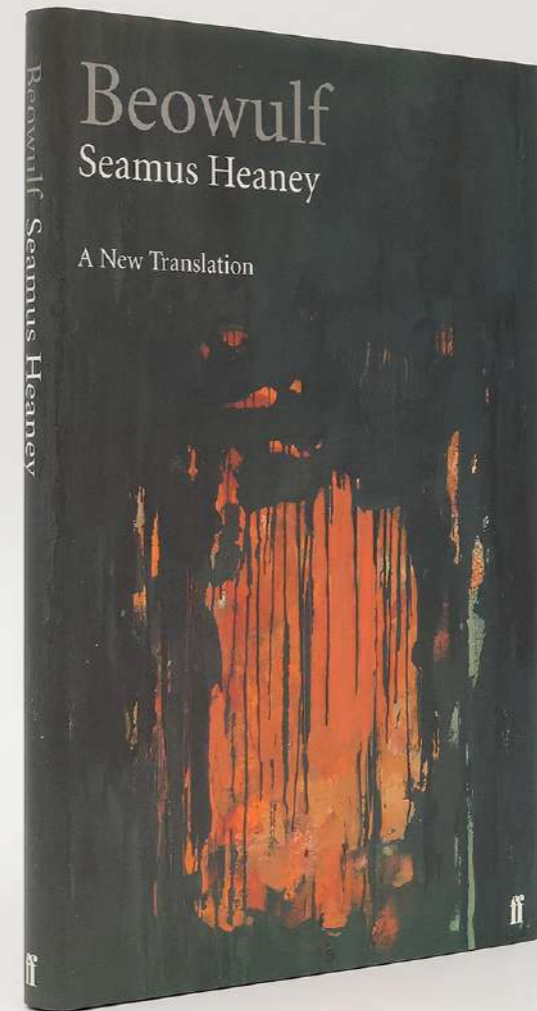
54 /

HEANEY, Seamus: BEOWULF. A New Verse Translation. *London: Faber and Faber. 1999*

First edition, first printing. Signed by the author. Publisher's original dark blue cloth with gilt titles to the spine, in dustwrapper. A lovely fine copy, the binding square and tight, the contents, clean throughout and without previous owner's inscriptions or stamps. Complete with the fine original dustwrapper that remains without fading, loss or tears. Not price-clipped (£14.99 to the front flap).

£850 [24863]

Signed by the author in black ink on the title page. Dedicated to the memory of his friend, Ted Hughes, Heaney's line-by-line translation from the original Anglo-Saxon of this great Northern epic and foundational work of English and European literature was winner of the 1999 Whitbread Poetry Prize. (Brandes & Durkan A72a).



Seamus Heaney



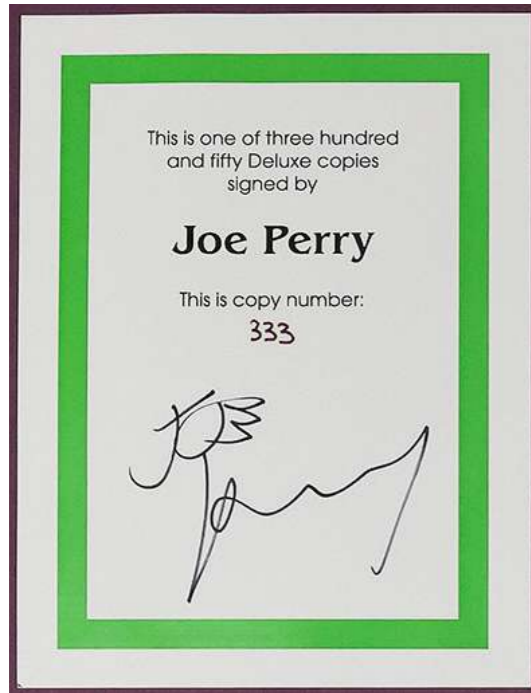
55 /

HEMINGWAY, Ernest: THE OLD MAN AND THE SEA *London: Jonathan Cape. 1952*

First UK edition, first printing. Bound by Stephen Conway in full blue leather, the spine blocked in red and with title and decoration in gilt resembling that of the original cloth design. Top and fore-edge gilt. Hand-sewn endbands. The publisher's original cloth retained and bound in at the rear. A fine copy.

£1,100 [25090]

A beautifully presented first edition of Ernest Hemingway's masterpiece.



56 /

HENDRIX, Jimi; HALFIN, Ross; TOLINSKI, Brad; WOLMAN, Baron; forewords by REDDING, Noel; PERRY, Joe: CLASSIC HENDRIX

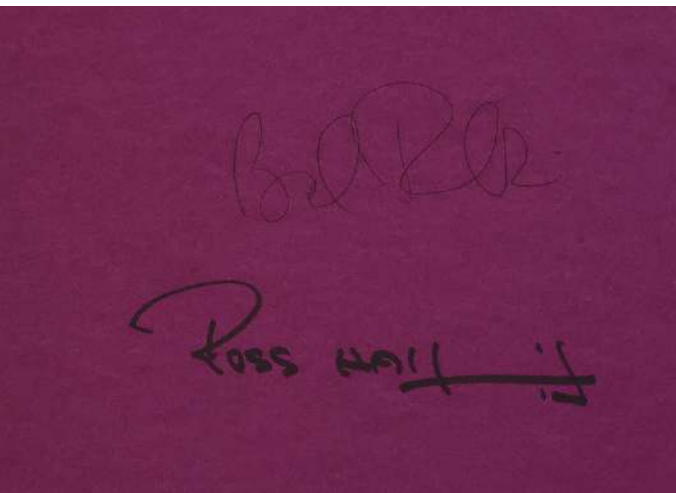
Guildford: Genesis Publications Ltd. 2004

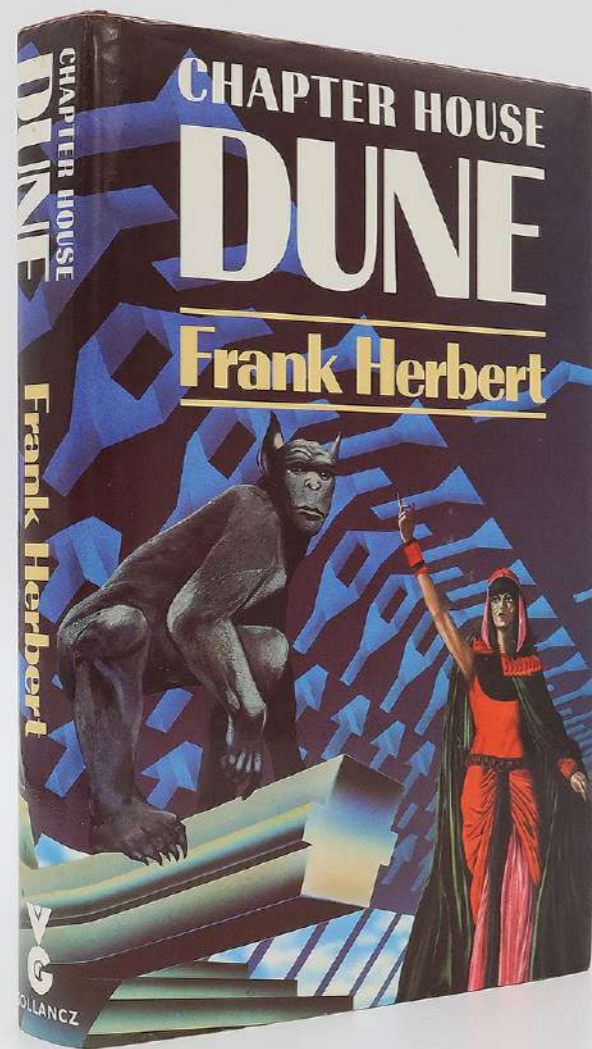
First edition, first printing. Deluxe Issue. Signed by the author. Quarto. Publisher's quarter purple leather with aluminium boards silkscreened in orange and pink fluorescent inks, orange lettering to the spine. All edges in prismatic silver. Housed in a full black leather box silkscreened with six fluorescent guitar strings. Illustrated with over 300 photographs in colour and black and white throughout. Multi-coloured silk ribbons. A fine copy, the binding square and tight, clean and bright, inside and out. Complete with the black leather box, pocket inside the lid containing a photographic print, signed by Rolling Stone Magazine photographer Baron Wolman in an orange sleeve (only present in this deluxe edition).

£1,250 [24694]

This is number 333 of 350 copies of the deluxe edition, signed by Ross Halfin, Brad Tolinski and Aerosmith lead guitarist Joe Perry. There was also a simultaneous issue of 1400 'collectors' copies without the signed print or the signature of Joe Perry.

A typically beautiful and weighty Genesis production which, with commentary from Noel Redding, Mitch Mitchell, Eric Clapton, Ronnie Wood, Aerosmith's Joe Perry and Jimi himself, claims to be the most comprehensive visual memoir of Hendrix ever published.





57 /

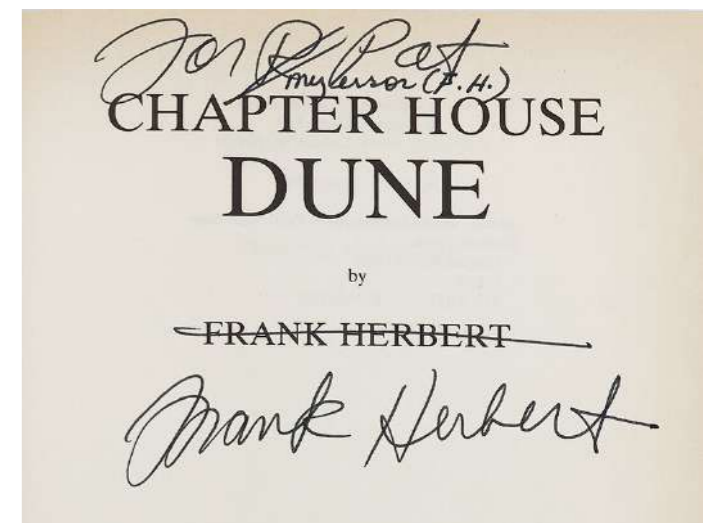
HERBERT, Frank: CHAPTER HOUSE DUNE

London: Victor Gollancz. 1985

First UK edition, first printing. Signed by the author. Publisher's original burgundy cloth with gilt titles to the spine, in the Peter Goodfellow illustrated dustwrapper. A near fine copy, the binding square and firm with a touch of bumping to the spine tips and corners, the cloth and gilt bright and fresh. The contents, toned to the paper stock as always (but without the heavy spotting usually encountered with this title) are otherwise clean throughout and without previous owner's marks. Complete with the lightly rubbed and creased dustwrapper that remains without fading, loss or tears. Not price-clipped (£8.95 net to the lower front flap).

£850 [26155]

Inscribed by the author in black ink on the title page "For R [crossed out] Pat / my error (F.H.) / Frank Herbert". The sixth and final book in the author's multi-award-winning 'Dune' series. (Hubin).



58 /

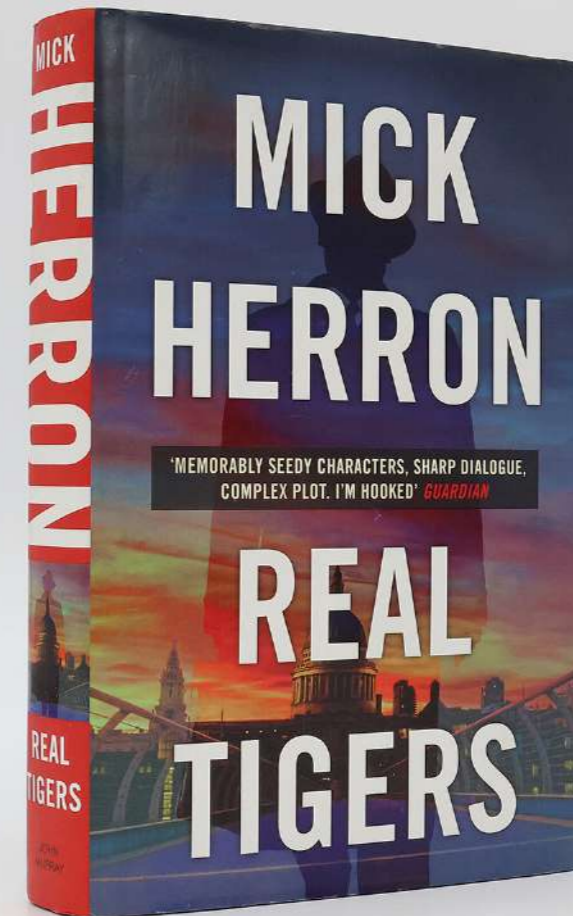
HERRON, Mick: REAL TIGERS

London: John Murray. 2016

First edition, first printing. Signed by the author. Publisher's original blue cloth with silver titles to the spine, in dustwrapper. A very near fine copy, the binding square and firm with some bumping to the spine tips, the cloth and gilt bright and fresh. The contents are clean throughout and without previous owners' inscriptions or stamps. Complete with the lightly rubbed dustwrapper that is free from fading, loss or tears. Not price-clipped (£16.99 to the lower front flap).

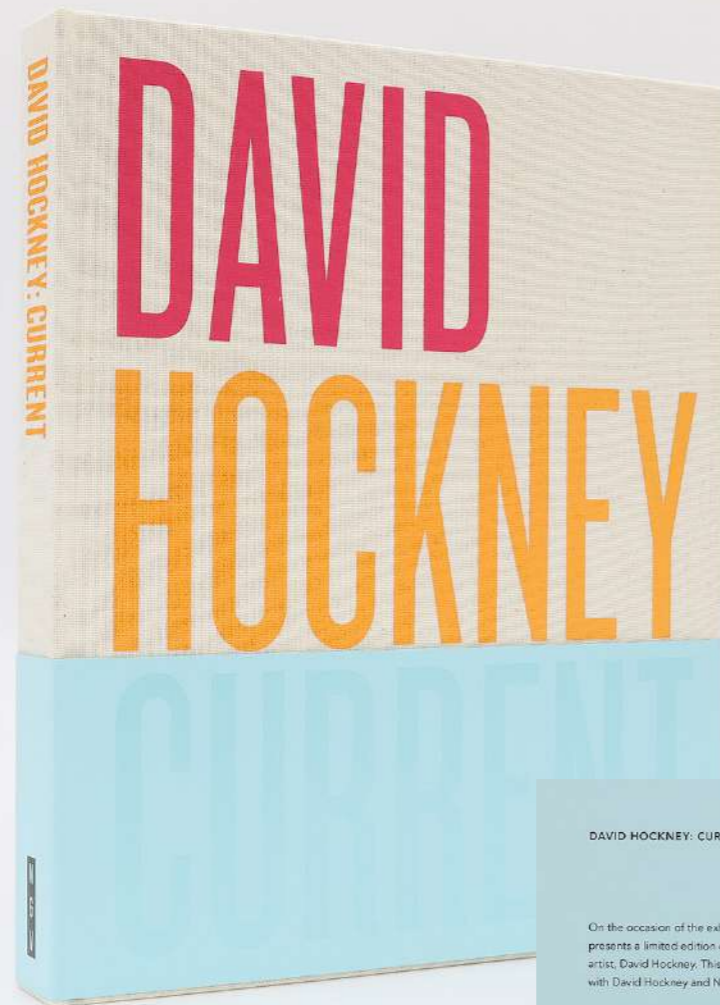
SOLD [28545]

Signed by Mick Herron in black ink on the title page. The third novel in the critically acclaimed 'Slough House' series, the Apple TV screen adaptation of which 'Slow Horses', has also been receiving justifiably rave reviews with Gary Oldman in the lead role of Jackson Lamb.



MICK HERRON

Mick Herron



DAVID HOCKNEY: CURRENT

On the occasion of the exhibition David Hockney: Current the National Gallery of Victoria presents a limited edition of 100 signed copies of the exhibition catalogue, signed by the artist, David Hockney. This limited edition publication is produced in exclusive collaboration with David Hockney and National Gallery of Victoria.

80 / 100

59 /

HOCKNEY, David: DAVID HOCKNEY: CURRENT. (A Catalogue Raisonné of iPhone and iPad drawings). Melbourne: The National Gallery of Victoria (NGV). 2016

First edition. Signed by the author. Limited Edition. Hardcover. Publisher's course off-white cloth with titles in red, orange and white to the upper board, and in orange to the spine. With the blue paper wraparound band, unique to the signed limited edition. All edges orange. Illustrated in colour throughout. A fine, as new copy.

£3,250 [24862]

Signed by David Hockney in black ink on the limitation page tipped in at the front of the volume, as issued. This signed limited edition was produced in exclusive collaboration with David Hockney and The National Gallery of Victoria in an edition of just 100 individually numbered copies, this being number 80. This generously illustrated volume, issued on the occasion of the major exhibition that took place at NGV between 11th November 2016 and 13th March 2017, includes essays by Simon Maidment, Barbara Bolt, Edith Devaney, Martin Gayford and Li Bowen. Importantly, the volume includes for the first time a full catalogue raisonné of Hockney's iPhone and iPad drawings, totalling more than 1500 works.





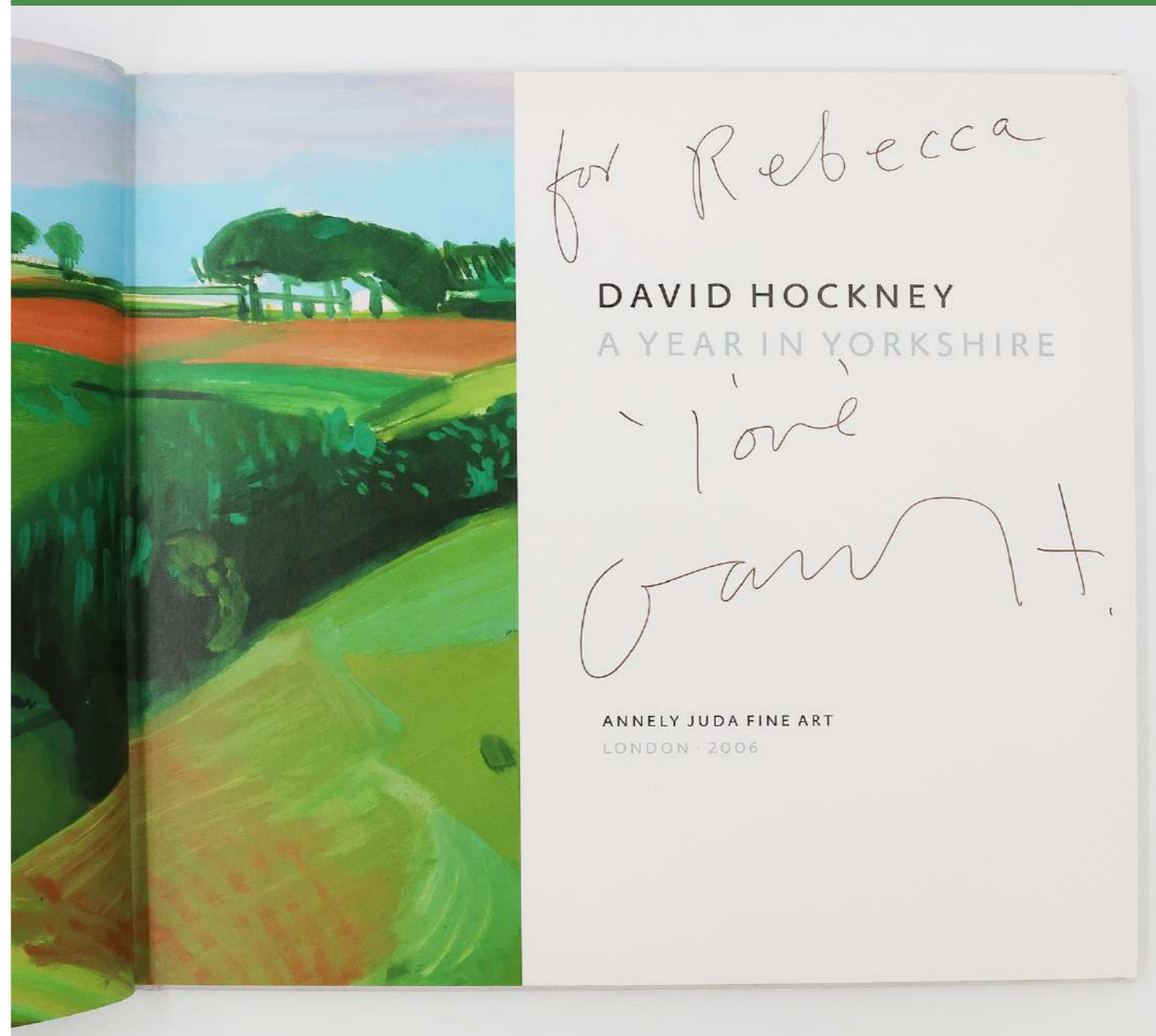
60 /

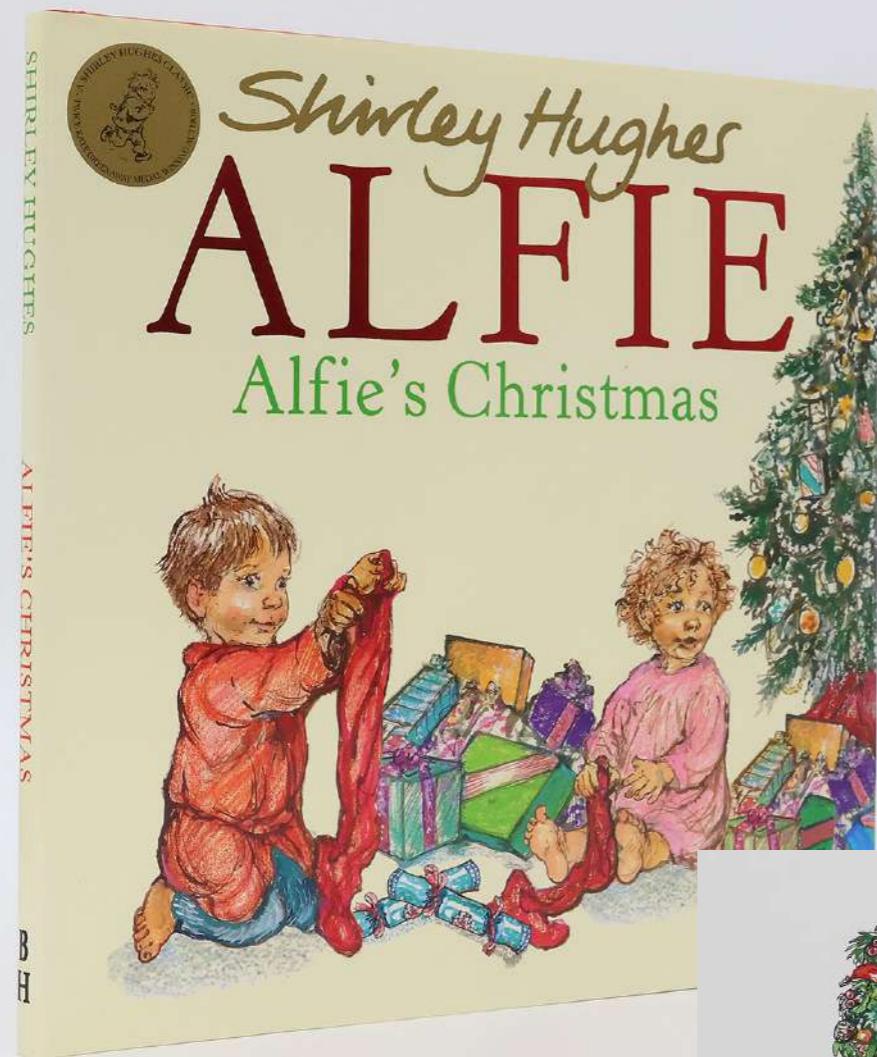
**HOCKNEY, David: A YEAR IN YORKSHIRE:
New Paintings.** London: Annelly Juda Fine
Art. 2006

First edition. Signed by David Hockney. Publisher's white cloth boards with colour wraparound illustration and titles in grey and black. Illustrated in colour throughout including two fold-out plates. A very good or better copy, the binding square and firm with a little rubbing and a few light marks to the extremities. The contents are clean and bright throughout and without previous owner's inscriptions or stamps. Illustrated with colour plates throughout, two of which are folding.

£950 [27905]

Inscribed by David Hockney in brown ink on the title page 'For Rebecca / love / David H', scarce thus. The catalogue was issued to accompany the exhibition of 25 new paintings by David Hockney created en plein air in the East Yorkshire countryside over a year from July 2005. The paintings span the four seasons through the scorched landscape of summer, the autumn mists, frozen winter scenes and the blossoming of spring.





Shirley Hughes x

61 /

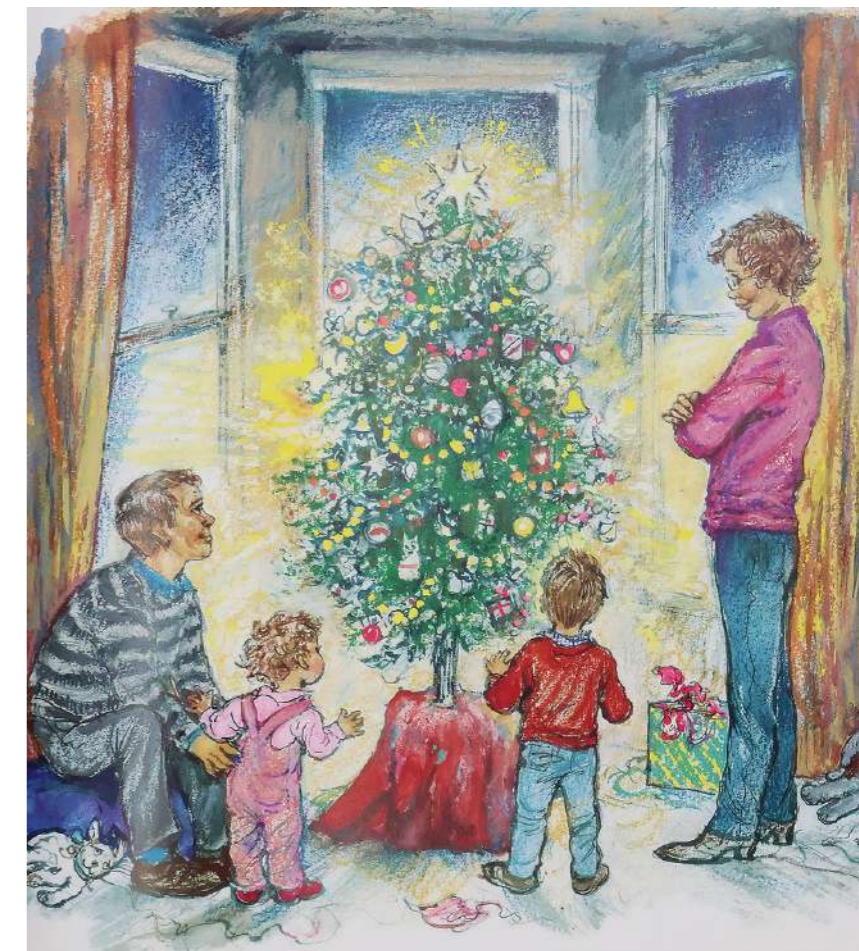
HUGHES, Shirley: ALFIE'S
CHRISTMAS

London: The Bodley Head. 2013

First edition, first printing. Signed by the author. Shirley Hughes' retained copy. Publisher's original red cloth with gilt titles to the spine. Illustrated throughout in colour by the author. A fine copy, the binding square and firm, the contents clean and bright throughout. Complete with the fine original dustwrapper that remains without fading, loss or tears. A lovely copy.

£75 [26682]

Signed by Shirley Hughes in black ink on the half title.



62 /

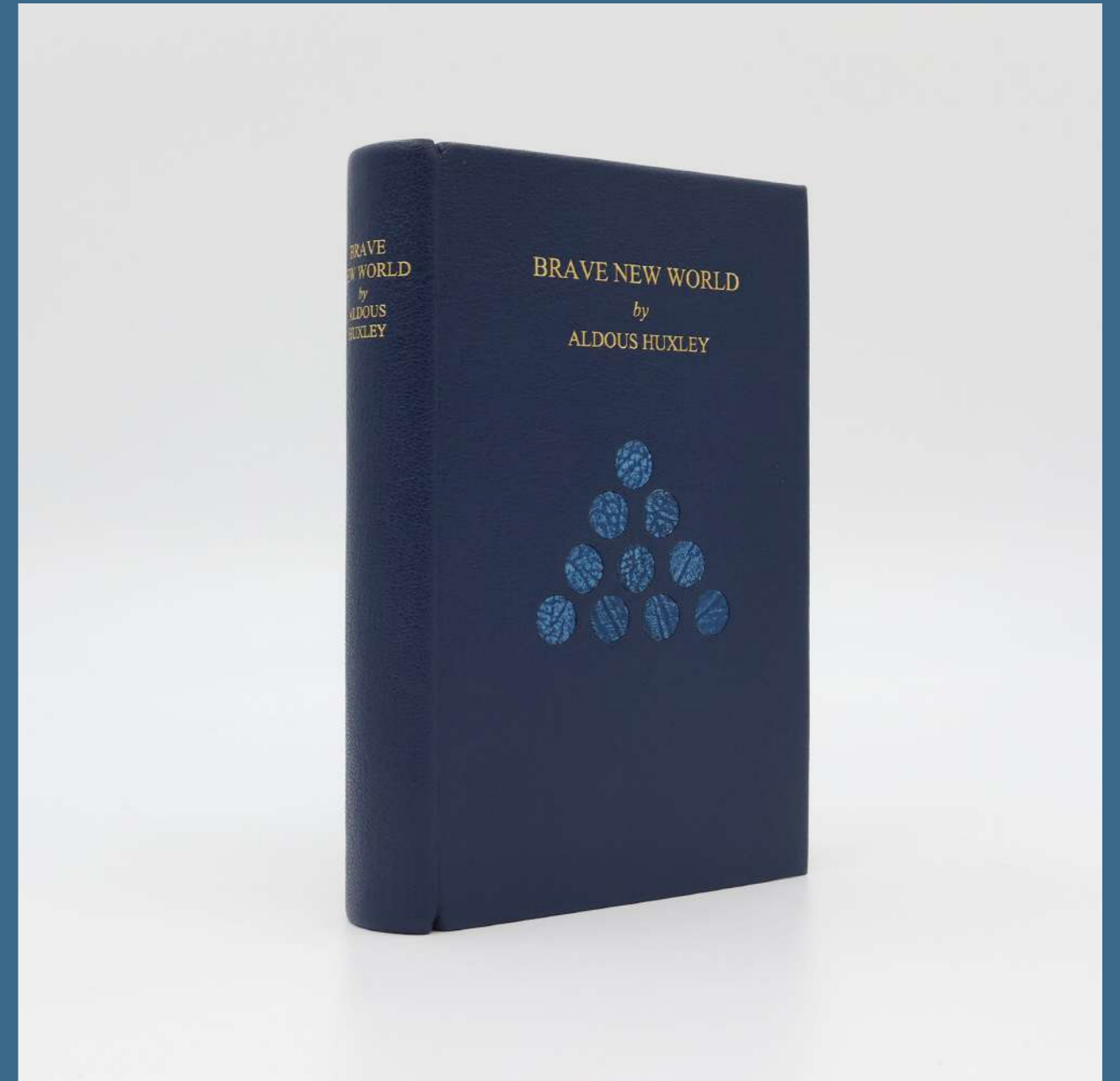
HUXLEY, Aldous: BRAVE NEW WORLD

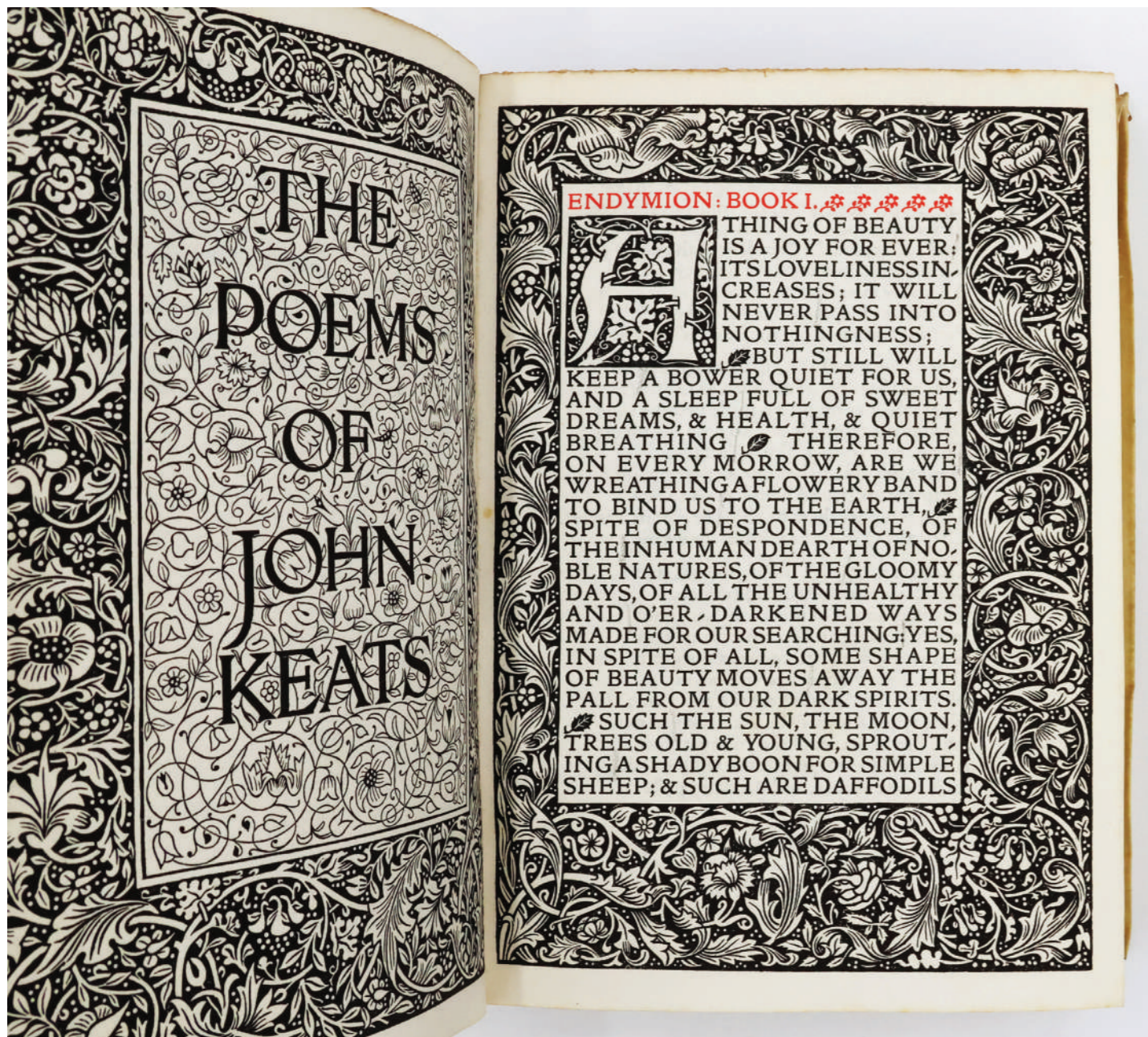
London: Chatto and Windus. 1932

First edition, first printing. Bound by Stephen Conway in full blue leather with a pyramid design inlaid in marbled blue leather circles to the upper board, titles in gilt to the upper board and spine. Hand-sewn endbands. Top edge gilt. A fine copy, the binding square and firm. The contents are clean throughout and without inscriptions or stamps.

£1,250 [25092]

A beautifully presented first edition of a classic of dystopian fiction. Consistently voted amongst the top 100 novels published in the 20th century. (Eschelbach and Shober 10).





63 /

KEATS, John; [MORRIS, William]: THE POEMS OF JOHN KEATS London: Printed by William Morris at The Kelmscott Press. 1894

First edition, first printing. Original limp vellum binding lettered in gilt to the spine. Complete with the slightly frayed original golden silk ties. Printed in black and red and set in Morris' own Golden type. Each poem and section with its own elaborately decorated initial letter. An uncommonly crisp, bright, and well-preserved copy, the binding square and firm, the vellum, showing a few light marks and natural discolouration, remains unusually fresh. The contents are clean throughout and without inscriptions or stamps. A lovely copy.

£10,500 [27322]

One of 300 copies printed on paper (seven copies were printed on vellum), the rear colophon states that the edition was "Overseen after the text of foregoing editions by F. S. Ellis, and printed by me William Morris at the Kelmscott Press, Upper Mall, Middlesex, and finished on the 7th day of March, 1894." On 25 May 1893, Ellis wrote to the Keats scholar Harry Buxton Forman to report that "Morris is printing at the Kelmscott Press a small edition of certain Poems of Keats – all those which he considers worth printing & I am seeing it through the press for him. Would you mind telling me if any of Keats' Poems are at present copyright, as he would of course omit them. It will simply [be] a handsomely printed volume without notes of any kind." In his bibliography of Kelmscott Press, William S. Peterson notes that "[a]n undergraduate Morris owned the 1854 edition of Keats's Poetical Works, and his own poetry, as he admitted, shows indebtedness to Keats." The handsome edition he produced includes the Odes, as well as 'Lamia', 'Isabella', 'Eve of St. Agnes', 'Hyperion', and opens with the complete 'Endymion' (pp. 1-142), whose opening lines ("A thing of beauty is a joy for ever: / Its loveliness increases; it will never / Pass into nothingness [...]"), elaborately framed and



decorated face and mirror the similarly intricate title page, might stand as something like a credo for Morris and his Press (obliquely recalling his injunction to "Have nothing in your houses that you do not know to be useful or believe to be beautiful"). The Kelmscott Press, which he modestly described as no more than "a little typographical adventure", represented Morris' personal crusade to create beautifully designed and printed books against the grain of the increasingly cheap and disposable products of the Victorian publishing industry. The Keats volume, Peterson notes, was "popular and went out of print very quickly." Published on 8 May 1894 and priced at 30s. (the vellum copies were sold for 9 guineas), it was, as the colophon states "Sold by William Morris at the Kelmscott Press". (Peterson A24)

64 /

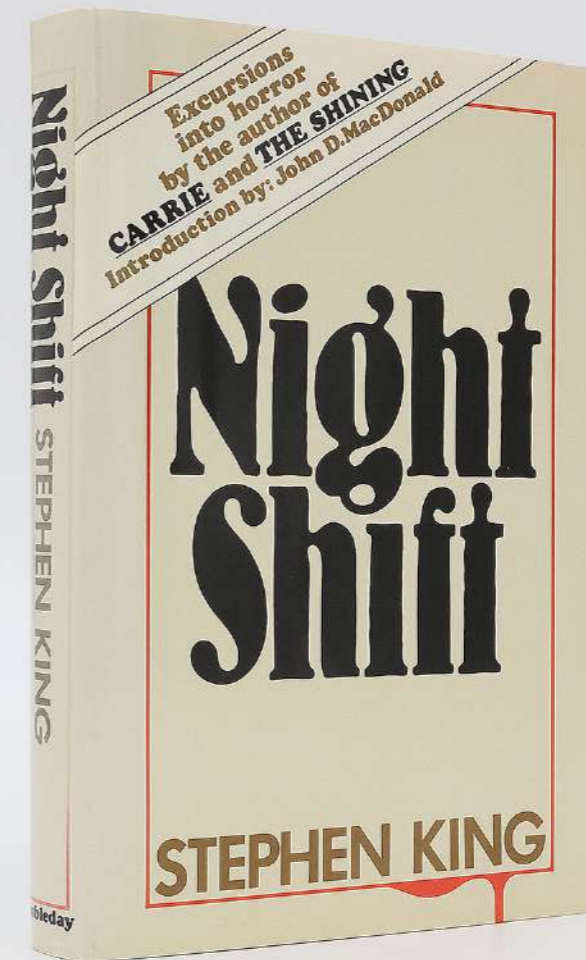
KING, Stephen: NIGHT SHIFT

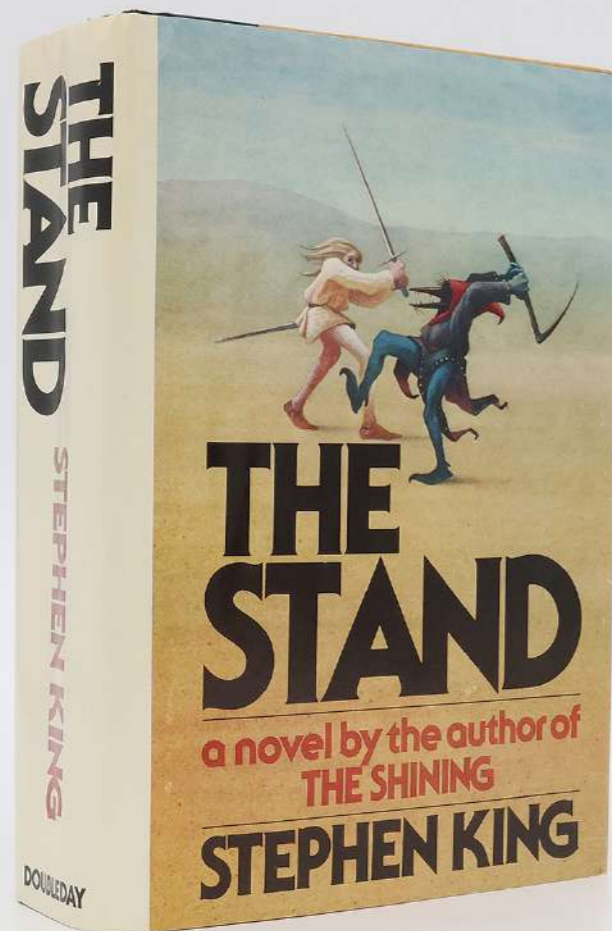
New York: Doubleday and Company. 1978

First edition, first printing. Publisher's original red paper-covered boards and black cloth with gilt titles to the spine, in the Fred Marcellino designed dustwrapper. A very near fine copy, the binding square and tight, bright and fresh. The contents, with just a hint of spotting to the pastedowns are otherwise clean throughout and without inscriptions or stamps. Complete with the fine original dustwrapper that is without fading, loss or tears. Not price-clipped (\$8.95 to the upper front flap). A superb copy.

£2,950 [26319]

The author's first collection of short stories, of which 16 were previously published in magazine form, and four: 'Jerusalem's Lot', 'Quitters Inc', 'The Last Rung on the Ladder' and 'The Woman in the Room' are printed here for the first time. The first printing, of which approximately 12,000 copies were issued, is identifiable by the 'first edition' statement on the copyright page and 'S52' publisher's code to the gutter of page 336 (as here).





65 /

KING, Stephen: THE STAND

New York: Doubleday and Company. 1978

First edition, first printing. Publisher's original yellow paper covered boards and black cloth, with gilt titles to the spine, in the John Cayea illustrated dustwrapper. An excellent near fine copy, the binding square and firm, bright and fresh, the thick cloth spine concave at the centre. The contents are clean throughout and without inscriptions or stamps. Complete with the original price-clipped dustwrapper that is exceptionally bright and otherwise without fading, loss or tears. A lovely copy of a book that due to its weight and poor production standards, is uncommon in this condition.

£1,250 [26315]

The author's fifth novel, the first printing of which was issued in an edition of 70,000 copies, identifiable by the 'first edition' statement on the copyright page and 'T39' printing code to the bottom gutter of page 823 (as here). After a deadly, weaponised virus ravages the United States leaving only a handful of immune humans alive, new supernaturally-led societies rise up and clash in a battle of good and evil in this epic post-apocalyptic novel. Twice adapted for television, first in 1994 and again in 2020.

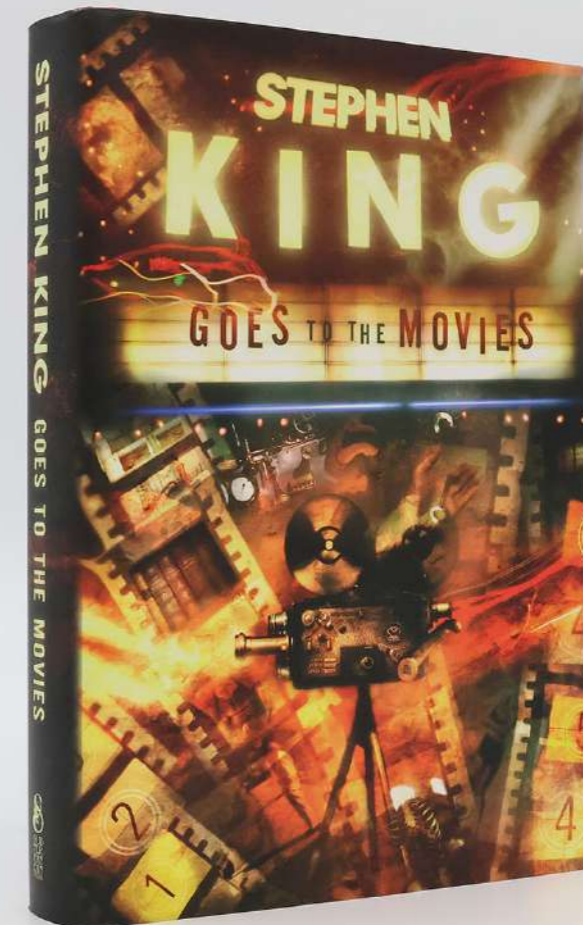
66 /

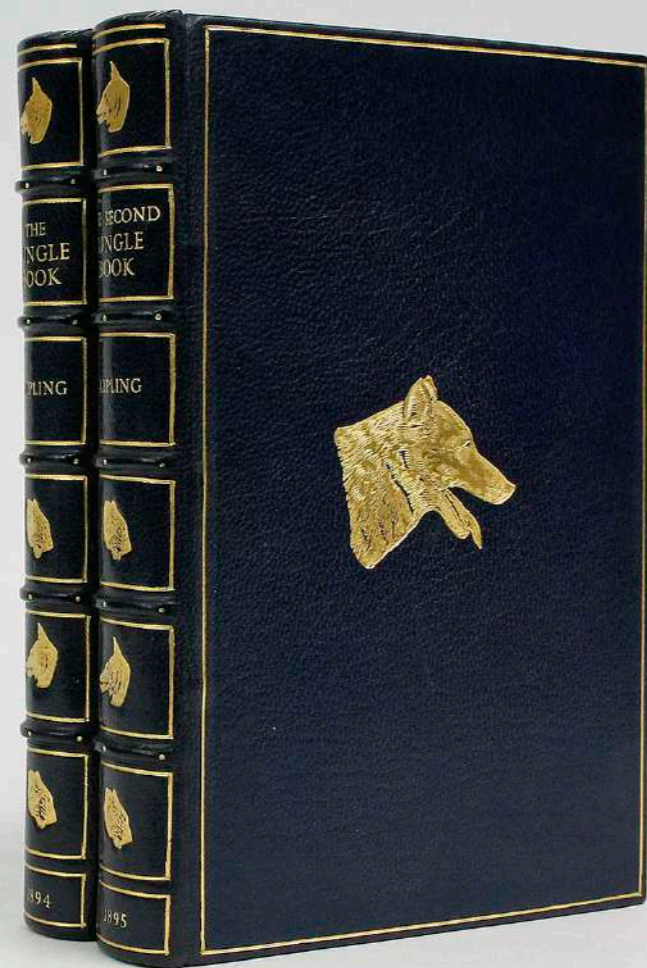
KING, Stephen; illustrated by CHONG, Vincent: STEPHEN KING GOES TO THE MOVIES Burton, MI: Subterranean Press. 2009

First edition, first printing. Original red cloth with gilt titles to the spine, in dustwrapper. With illustrated endpapers and five colour plates by Vincent Chong. A fine copy, the binding square and firm, the contents clean and bright throughout and without previous owners' stamp or inscriptions, the closed text-block edge with a few tiny, faint spots. Complete with the fine original dustwrapper. Not price-clipped (\$75 on the front flap).

£270 [26782]

A collection of five Stephen King's previously collected short works which have been adapted into films. Comprising '1408', 'The Mangler', 'Hearts in Atlantis', 'The Shawshank Redemption' and 'Children of the Corn'. Issued in a limited edition of 2000 copies.





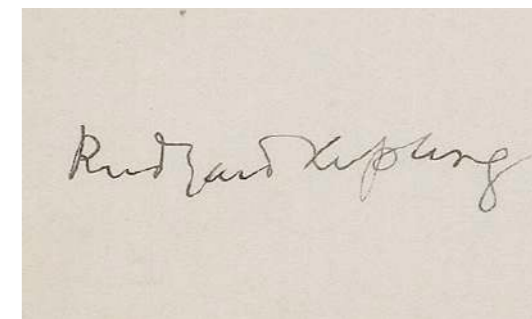
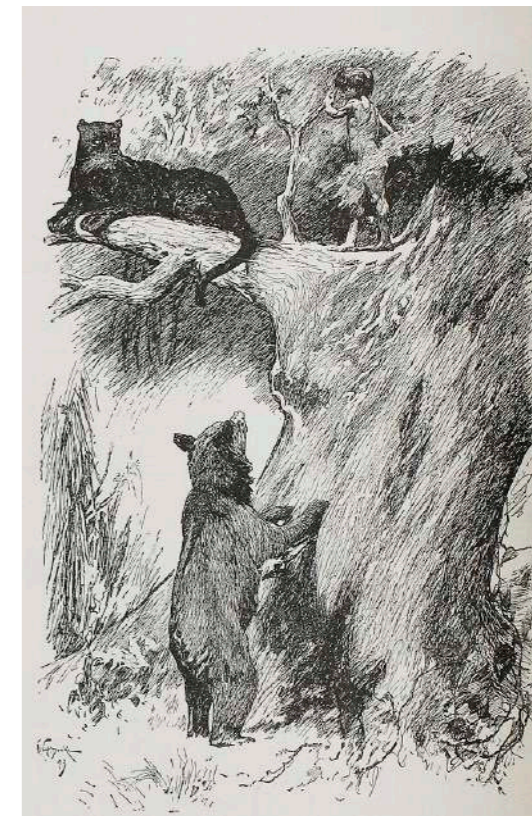
67 /

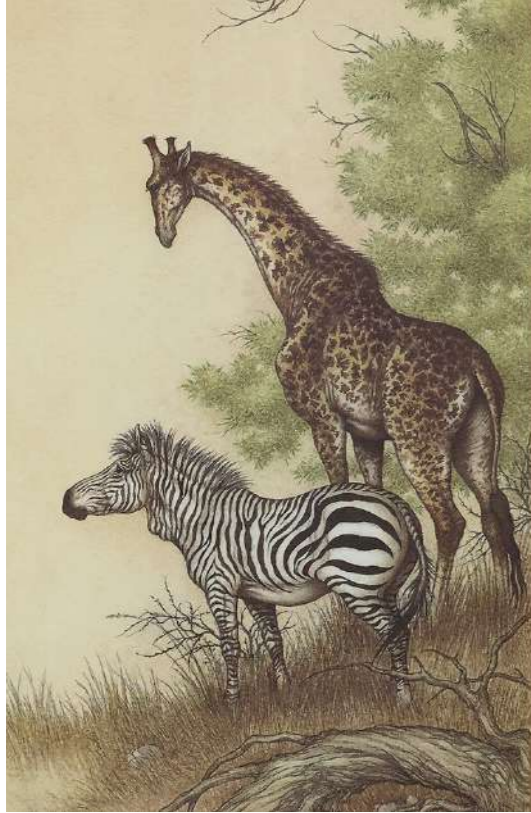
**KIPLING, Rudyard; illustrated by KIPLING, J. L.;
DRAKE, W. H.; and FRENZENY, P.: THE JUNGLE
BOOK together with THE SECOND JUNGLE BOOK**
London: Macmillan and Company Ltd. 1894 & 1895

First edition in book form, first printing of both volumes. With the tipped in signature of Rudyard Kipling. Bound by Bayntun-Riviere in full navy blue morocco illustrated and ruled in gilt to the upper and lower boards; five raised bands, gilt ruled and illustrated compartments, titles in gilt to the spines. Gilt decorated board edges, inner dentelles triple ruled in gilt. Marbled endpapers. All edges gilt. Publisher's original cloth bound in at the rear of each volume. 'The Jungle Book' with an engraved frontispiece by William Henry Drake (complete with tissue guard as issued) and many illustrations throughout the text by the author's father John Lockwood Kipling, William Henry Drake and Paul Frenzeny. 'The Second Jungle Book' with numerous illustrations throughout the text by John Lockwood Kipling and a single page of publisher's adverts at the rear, as issued. A fine set, the bindings square and tight, without fading or wear. The contents are clean and bright throughout, without foxing or previous owner's inscriptions. Both volumes are housed in a blue cloth, ribbon pull slipcase.

£4,500 [23763]

Tipped in at the front free endpaper of The Jungle Book is a slip of paper signed in black ink by the Nobel Prize winning author, Rudyard Kipling. A beautifully presented and appealing set of this classic of nineteenth-century children's literature, charting the adventures of the "man-cub" Mowgli and his jungle-dwelling friends.





68 /

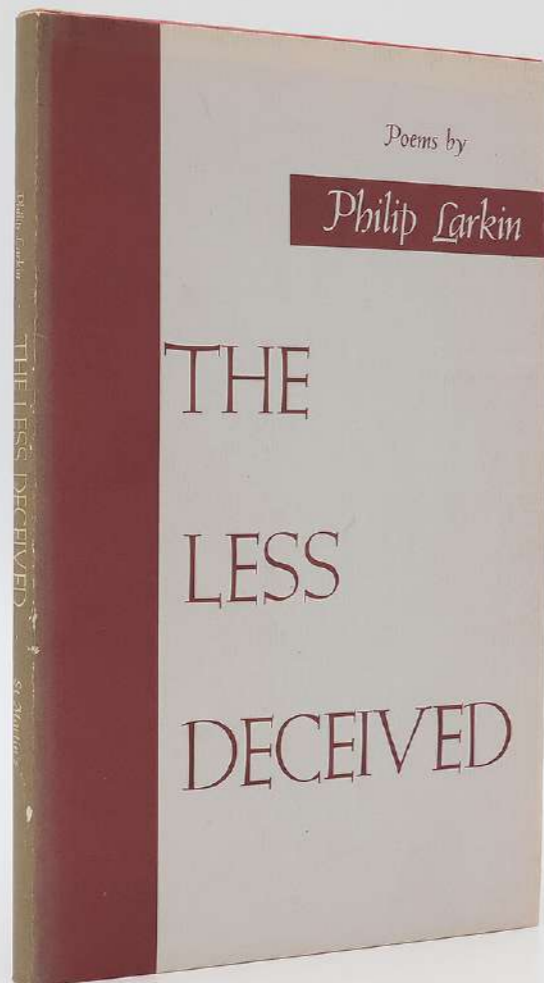
KIPLING, Rudyard; illustrated by PUTTAPIPAT, Noroot; introduction by MORPURGO, Michael: JUST SO STORIES London: *The Folio Society*, 2012

First edition with these illustrations, first printing. Publisher's original quarter vellum with titles blocked in 22-carat gold to the spine, illustrated paper covered boards blocked in four metallic foils. Illustrated with a colour frontispiece, 13 further tipped in colour plates, a signed etching and nine further monochrome tail-pieces. A fine copy, the binding square and tight, the contents clean throughout. The book retains the original outer plain tissue paper and is housed in the near fine, very lightly rubbed and marked solander box. A wonderful production.

£550 [26538]

Issued in a limited edition of 1000 copies, this example is numbered 42 and signed by the artist on the etching. With an introduction by Michael Morpurgo.





69 /

LARKIN, Philip; [JONES, Brynmor]: THE LESS DECEIVED *New York: St Martin's Press. 1960*

First US edition, first printing. Signed by the author, inscribed by Philip Larkin to Brynmor Jones. Original red cloth lettered in silver and gilt to the spine and front panel, in the supplied first-state dustwrapper priced \$3.50 to the front flap. A near fine copy, the binding square and firm, the contents, printed on cream laid paper, bright and clean throughout. The cloth is faded to the spine (the red now pink). In the near fine dustwrapper, also faded to the spine and lightly rubbed to folds. First published by George and Jean Hartley's Hull based Marvell Press in 1955, this copy of the first US edition, issued the same year as the inscription, was presumably one of the gratis copies sent to Larkin upon publication.

£3,750 [26378]

Inscribed by Philip Larkin in blue ink to the first blank page, "To Dr Brynmor Jones / with kind regards. / One book in return for many! / Philip Larkin / Nov.'60". The allusion is to the significant expansion of the university library under Jones' vice-chancellorship, ascribed by Larkin in his 1979 history of the library to Jones' "vision and enthusiasm". The St Martin's Press edition was published on 22 May 1960 in an edition of 1,131 copies. (Bloomfield A6 (b)).

To Dr Brynmor Jones
with kind regards.
One book in return for many!
Philip Larkin
—————
Nov. 60



70 /

**LEVY, Mervyn; LOWRY, Laurence Stephen:
DRAWINGS OF L. S. LOWRY**

London: Cory, Adam and Mackay. 1963

First edition, first printing. Limited edition, signed by the author. Publisher's original light brown buckram with titles in gilt to the spine. Top edge red. Illustrated with 64 plates. An excellent very near fine copy, the binding square and firm with just a bit of rubbing and mild bumping at the spine tips and edges. The contents are clean and bright throughout. A lovely copy of this scarce signed limited edition.

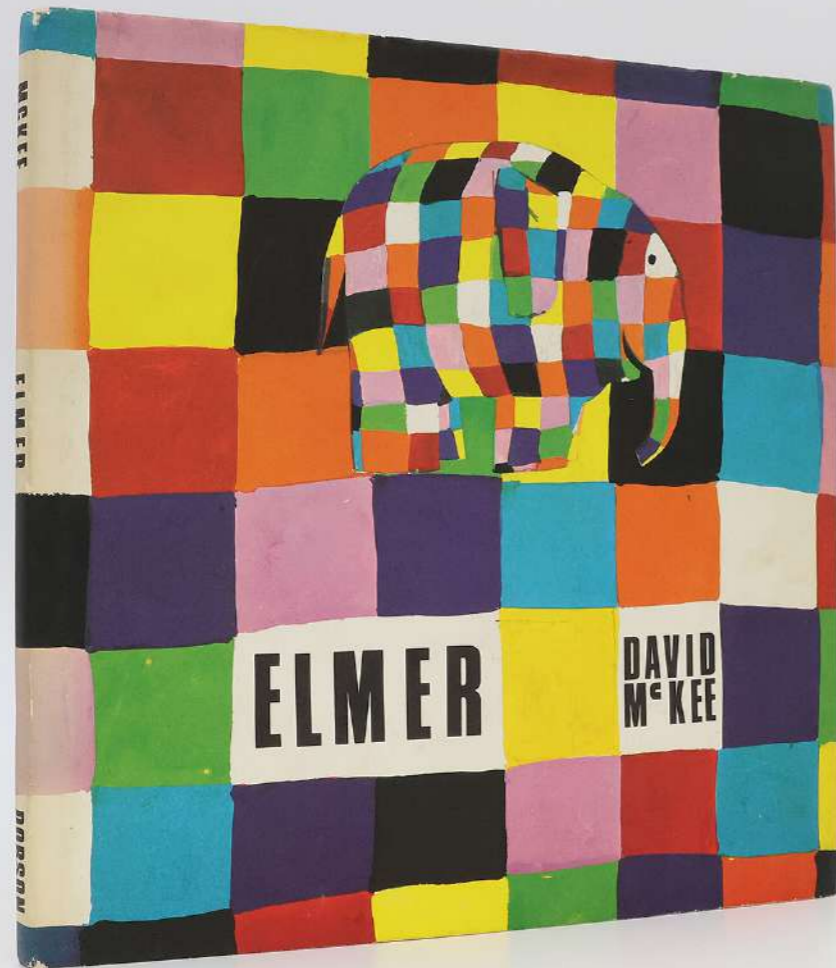
£1,250 [26358]

The first monograph on L. S. Lowry, compiled and introduced by the artist's friend and respected critic Mervyn Levy. Issued in a limited edition of only 100 copies, numbered and signed by L. S. Lowry in blue ink on the limitation page at the rear. This copy is numbered 100 (copy number 1 was given to L. S. Lowry; number 2 was retained by Mervyn Levy).



*Of the first edition of this book 100 numbered copies have been
specially bound and signed by the artist. This is No. 100*

L. S. Lowry



71 /

MCKEE, David: ELMER

London: Dennis Dobson. 1968

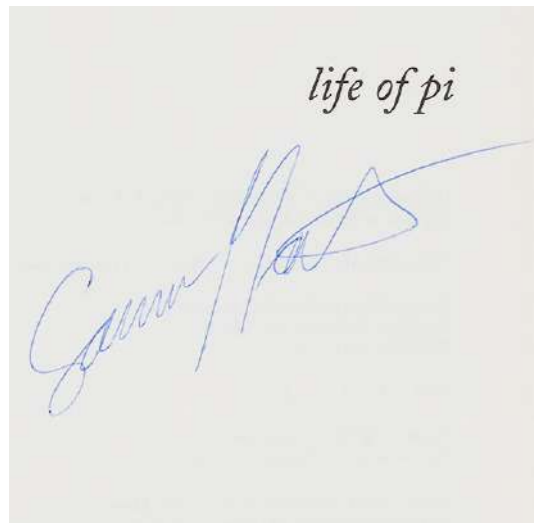
First edition, first printing. Publisher's original red cloth with black titles to the spine, in dustwrapper. Illustrated in colour throughout. A very near fine copy, the binding square and firm, the cloth bright and fresh. The contents, with a previous owner's name (a book reviewer) on the half title, are otherwise clean throughout. Complete with the lightly rubbed dustwrapper that remains without loss or tears. Not price-clipped (18s net to the lower front flap). Scarce.

£3,250 [28042]

A superb example of the first edition of Elmer, in which David McKee's endearing multi-coloured elephant makes his very first appearance. Now a classic, the book was reprinted several times in the late 60's and early 1970s before going out of print following the death of the publisher Dennis Dobson. In 1989 Elmer was re-issued with re-drawn illustrations in a slightly shortened version by the Andersen Press, the success of which inspired the award winning author and illustrator to produce more than 40 additional Elmer stories. The first edition is identified by the statement 'first published in 1968' at the bottom of the title page and the SBN number 234 77179 8 on the title page and the corresponding SBN number to the bottom edge of the rear flap of the dustwrapper (underneath the advert for Mr Benn Red Knight (1967)).

COPAC lists only one copy of the first edition (British Library), and four copies in early reprint (Exeter University, Oxford University, Trinity College Dublin, and the V&A).





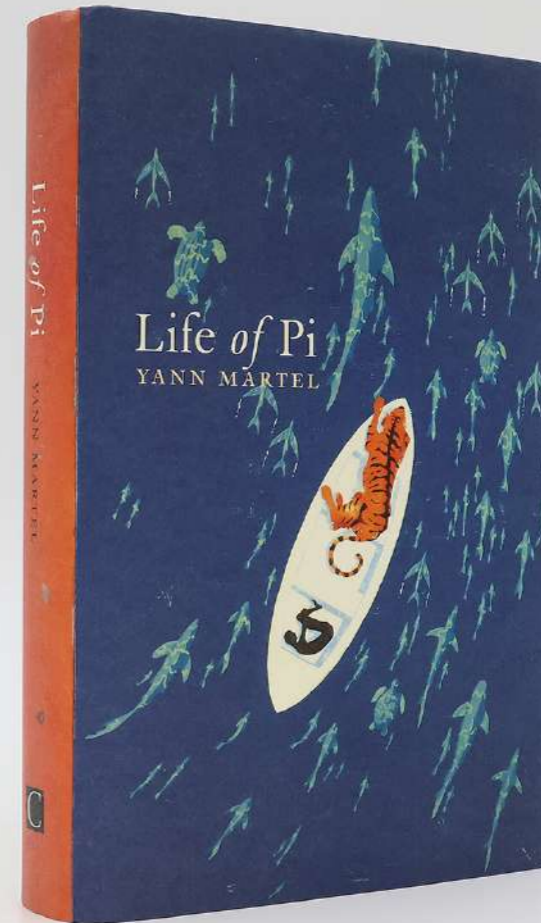
72 /

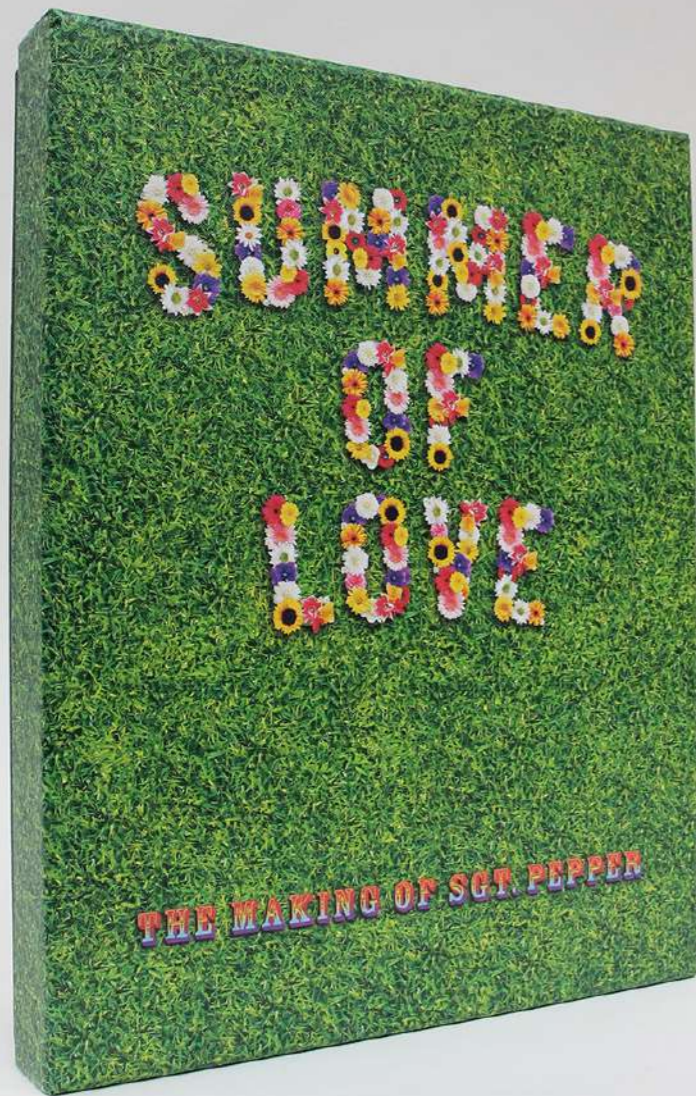
MARTEL, Yann: LIFE OF PI
Edinburgh: Canongate Books. 2002

First UK edition, first printing. Signed by the author. Publisher's original blue cloth boards with silver titles to the spine, in the Andy Bridge illustrated dustwrapper. A very near fine copy, the binding square and tight with some very light bumping to the spine ends, the cloth bright and fresh. The contents are clean throughout and free from inscriptions or stamps. Complete with the fine original dustwrapper that remains without fading, loss or tears. An attractive example.

£250 [28040]

Signed by the author in blue ink to the title page. Loosely laid in is a ticket to the reading and signing event at which this copy was autographed. Winner of the 2002 Man Booker Prize and the basis for the 2012 multiple Academy Award winning feature film directed by Ang Lee.





George Martin

73 /

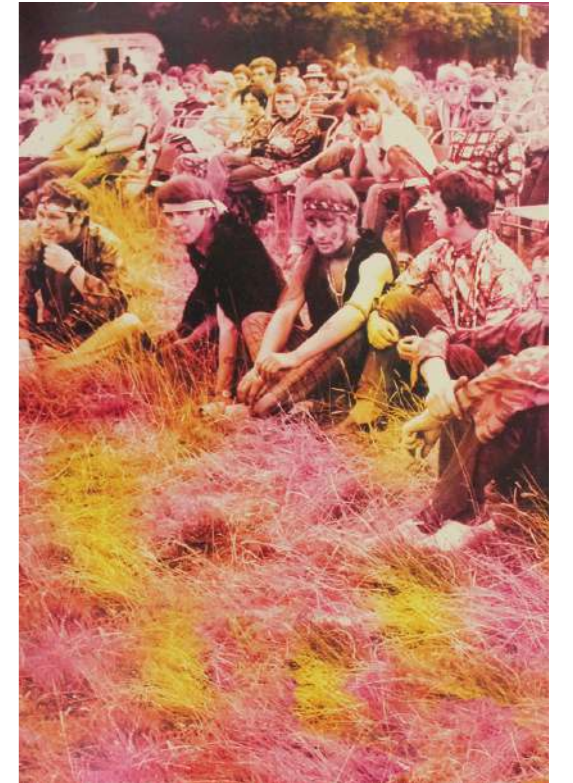
MARTIN, George: SUMMER OF LOVE The Making of Sgt. Pepper

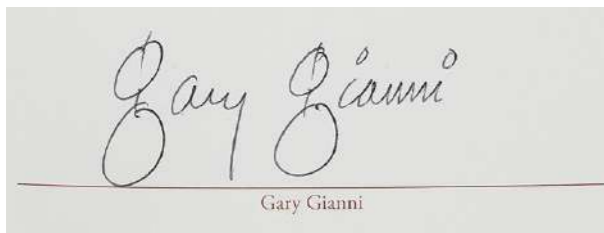
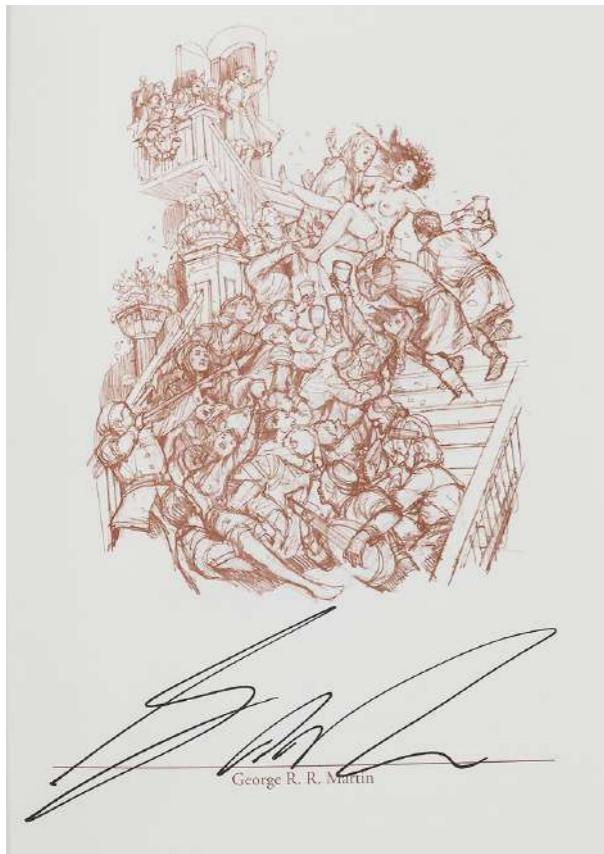
Guildford: Genesis Publications Ltd. 2006

First edition. Signed by the author. Deluxe special edition, this being number 296 of 350. Publisher's pink leather with gilt titles to the spine and a portrait of Martin by Peter Blake inset on the upper board. All edges gilt. Housed in a colourful silkscreened box with a grass design. This Deluxe edition comes with an exclusive photographic print taken and signed by Frank Hermann, and a t-shirt featuring Blake's Martin portrait. Illustrated throughout with black and white and colour photographs. A fine copy, the binding square and tight, the contents clean and bright throughout. The box is also in fine condition. Presented in a green bag bearing the title in pink.

£1,250 [16499]

Signed by the author to the limitation page. George Martin remembers the creation of The Beatles' Sgt. Pepper, one of the most iconic albums.





74 /

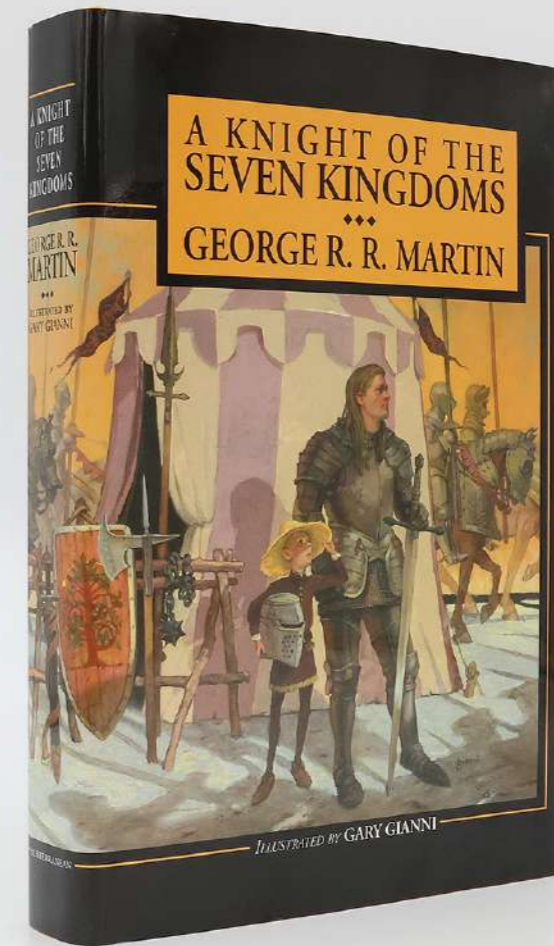
MARTIN, George R. R.; illustrated by GIANNI, Gary: A KNIGHT OF THE SEVEN KINGDOMS

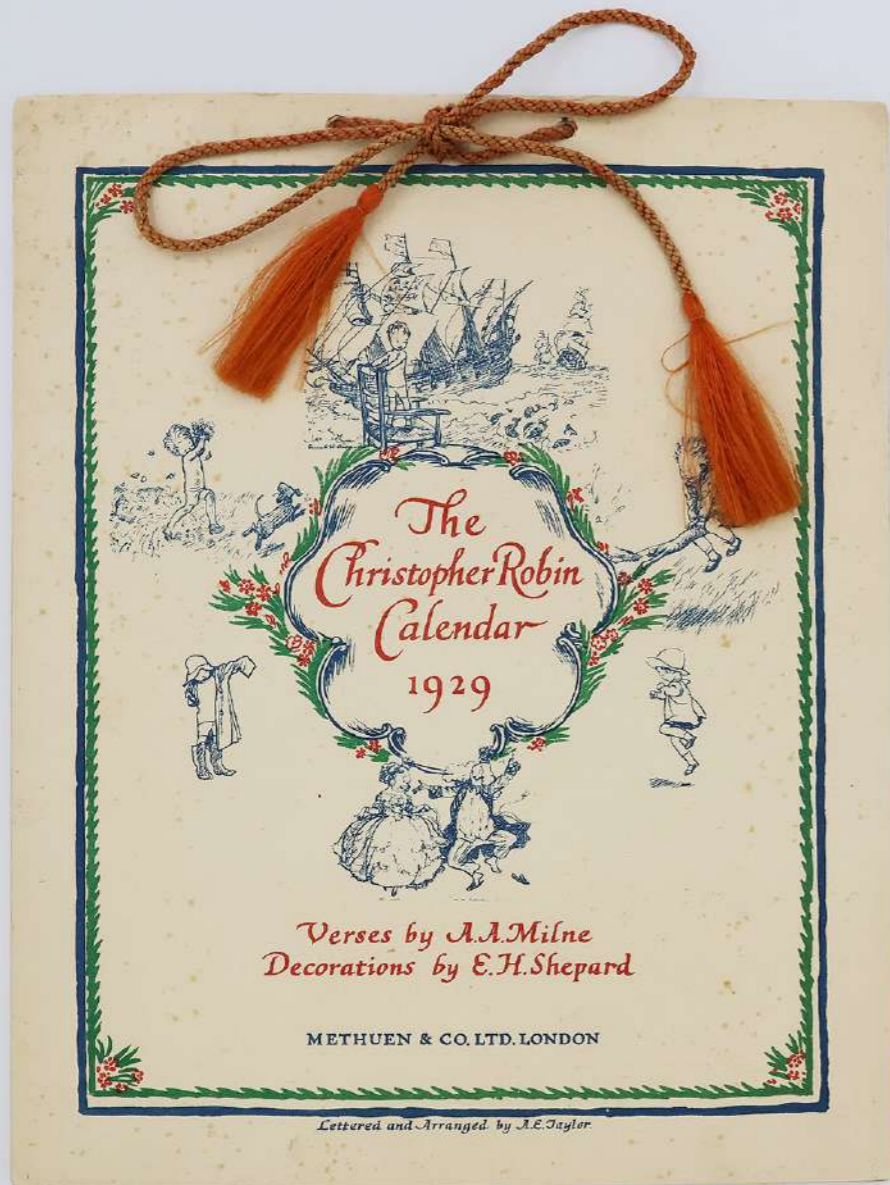
Burton, MI: Subterranean Press. 2016

First Subterranean Press edition, first printing. Signed by the author and illustrator. Original yellow cloth with gilt titles to the spine, in dustwrapper. Housed in the original yellow cloth slipcase with gilt titles and motifs. Illustrated throughout with colour plates and black and white drawings by Gary Gianni. A fine copy, the binding square and tight, the contents clean and bright throughout. Complete with the original dustwrapper which has a little very minor creasing at the edges. Not price-clipped (\$295 on the front flap). The slipcase is in fine condition.

£550 [25407]

Issued in a limited edition of 750 copies of which this is number 567, signed by George R. R. Martin and Gary Gianni on the limitation page. A collection of three novellas in George R. R. Martin's 'Tales of Dunk and Egg' series set in the universe of the hugely popular and award winning 'A Song of Ice and Fire' (or 'Game of Thrones'). The tales follow the adventures of the the future Lord Commander of the Kingsguard, Ser Duncan the Tall, the future King Aegon V Targaryen, 90 years before the events of 'A Game of Thrones'. Gary Gianni's beautiful illustrations were created specially for the collected edition and the colour plates are exclusive to this Subterranean Press edition (they were printed in black and white in the first trade edition).



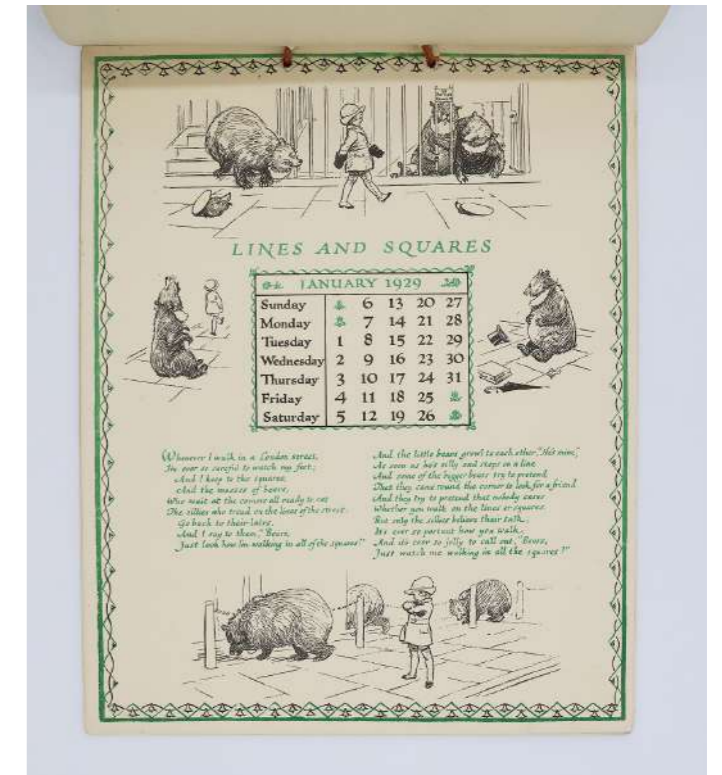


75 /

MILNE, Alan Alexander; illustrated by SHEPARD, Ernest Howard; lettered and arranged by TAYLOR, A. E.: THE CHRISTOPHER ROBIN CALENDAR 1929 London: Methuen and Company Ltd. 1928

An original monthly wall calendar comprising 13 card sheets bound with brown cord. Printed on rectos only. Illustrations by E. H. Shepard surrounding a verse by A. A. Milne on each page of the month. A very good copy, the binding secure, the cover sheet a little spotted to the edges, the sheets a touch creased at the corners. An attractive example of an uncommon piece of Poohiana.

£500 [28547]



76 /

MORLA, José M.; [CERVANTES DE
SAAVEDRA, Miguel]: DON QUIXOTE

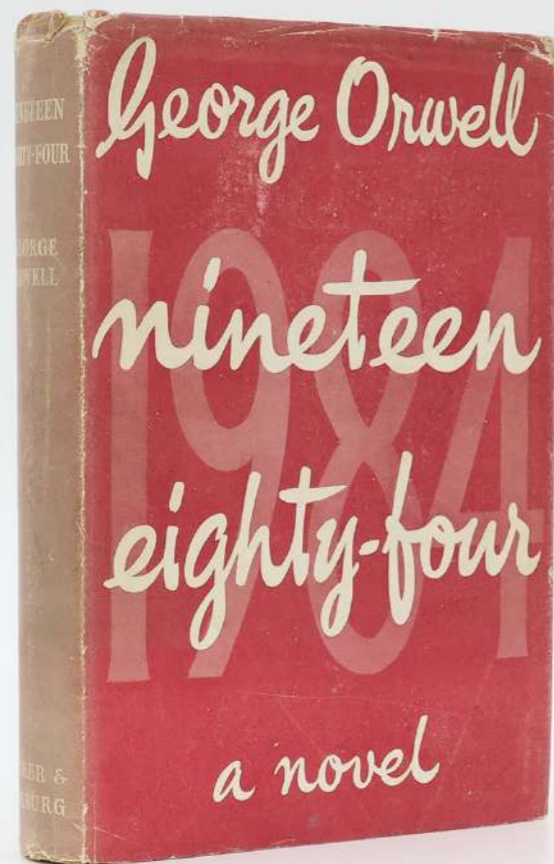
León: Escultura en Bronce. c.2015

Limited edition cast bronze sculpture of Don Quixote reading next to a greyhound. Mounted on a marble plinth. Height 22cm; length 14cm; width 6.5cm (including the plinth). Some natural patina to the bronze. In fine condition.

£550 [26406]

From an edition of 365, the present example is numbered 138. Issued with a certificate signed and numbered by the artist.





77 |

ORWELL, George; pseudonym of BLAIR, Eric
Arthur: NINETEEN EIGHTY-FOUR

London: Secker and Warburg. 1949

First edition, first printing. Publisher's original green cloth with red titles to the spine, in the maroon Michael Kennard designed dustwrapper. Top edge purple. An excellent near fine copy, the binding square and firm, the cloth bright and fresh with a little fading to the extreme edges. The contents are clean throughout and without inscriptions or stamps. The text block edge is a little toned with a few spots of foxing to the top edge, the purple however remains vivid and without fading. Complete with the very good rubbed and nicked dustwrapper, that has a couple of small chips with associated creasing to the upper tip of the habitually faded spine. The present example, in entirely original condition, does retain some of its red colour to the spine panel rendering the white titles still legible and is therefore uncommon thus. Not price-clipped (10s net to the lower front flap). Housed in a bespoke grey and black quarter morocco solander case.

£10,000 [24183]

The first printing of Nineteen Eighty-Four was published on 8th June 1949, in an edition of 25,000 copies. The book was issued in two colours of dustwrapper, identical in all but the background colour of the upper panel and spine, one being green, the other maroon. Although no precedence has been established, the maroon would appear to be the less common of the two and is considered the more desirable. (Fenwick A12a; Connolly 100).

78 /

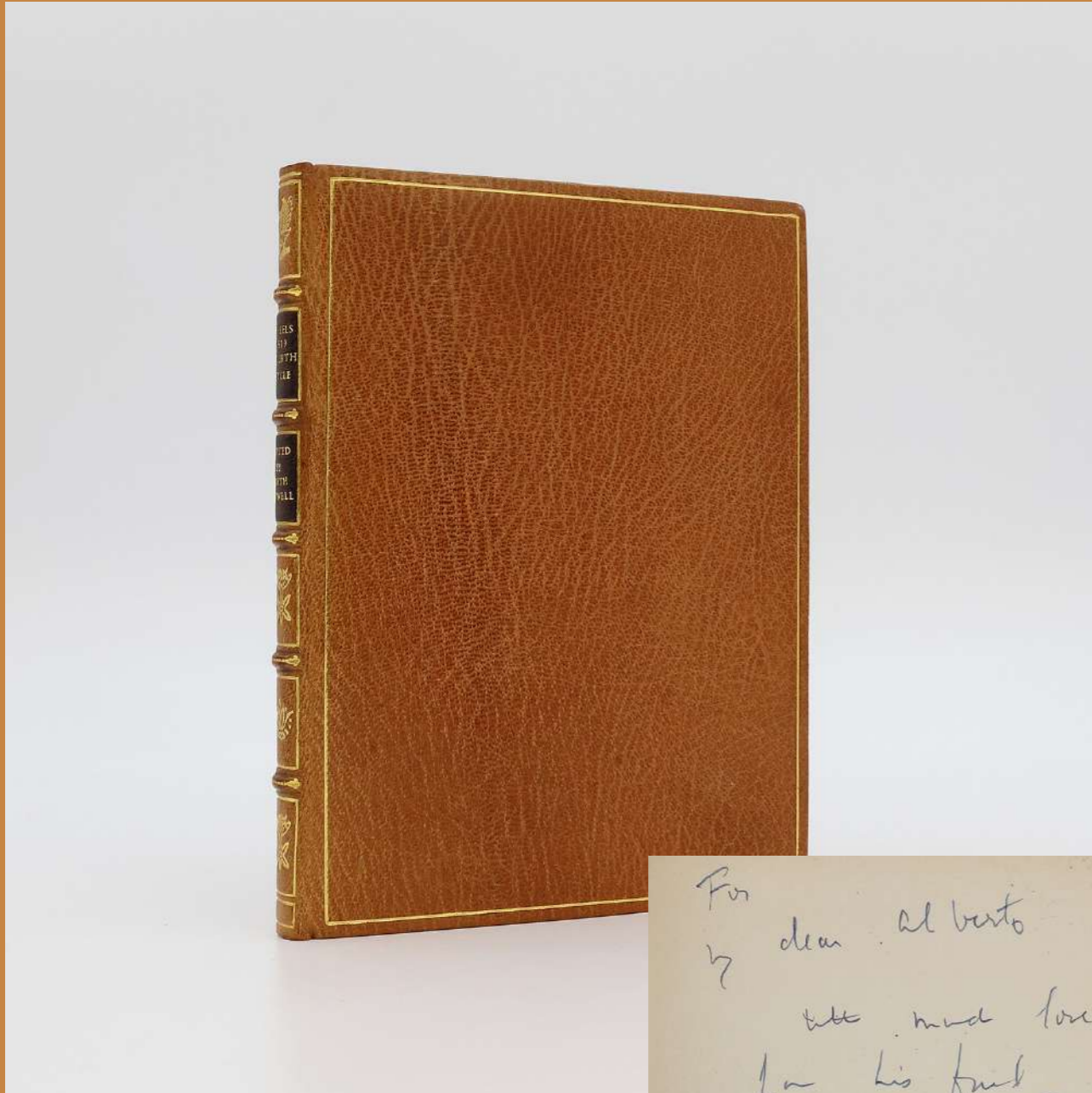
ORWELL, George; pseudonym of BLAIR, Eric Arthur: NINETEEN EIGHTY-FOUR
London: Secker and Warburg. 1949

First edition, first printing. Recently bound in burgundy half morocco with five raised bands and titles in gilt to the spine. Top edge purple. Publisher's original green cloth spine, lettered in red, bound in at the rear. A fine copy, the binding square and firm, bright and fresh. The contents are clean throughout and without inscriptions or stamps. The first printing of George Orwell's *Nineteen Eighty-Four* was published on 8th June 1949 in an edition of 25,000 copies. (Fenwick A12a; Connolly 100).

£950 [28429]

The first printing of George Orwell's Nineteen Eighty-Four was published on 8th June 1949 in an edition of 25,000 copies. (Fenwick A12a; Connolly 100).





For
by dear Alberto
with much love
for his friend
Edith

79 /

OWEN, Wilfred; HUXLEY, Aldous; SITWELL, Edith; SITWELL, Osbert; SITWELL, Sacheverall; JONES, Arnold; QUEVEDO, Francesco; TREE, Iris; VINES, Sherard; [DE LACERDA, Alberto (his copy)]; illustrated by ROBERTS, William: **WHEELS**, 1919: Fourth Cycle. Oxford: B. H. Blackwell. 1919

First edition, first printing. Signed by the author. Inscribed presentation copy. Mid-twentieth century full tan morocco by Sangorski and Sutcliffe, ruled in gilt to the upper and lower boards, five raised bands, gilt decorated compartments and titles in gilt on brown morocco labels to the spine. Marbled endpapers, inner dentelles double ruled in gilt. All edges gilt. With an illustrated title page and two plates in colour (from the front and rear endpapers) by William Roberts. A fine copy, the binding square and firm. The contents are clean throughout.

£1,750 [28576]

Inscribed by Edith Sitwell in blue ink on the half title "For / my dear Alberto / with much love / from his friend / Edith". The recipient is the distinguished and internationally admired Portuguese poet Alberto de Lacerda (1928-2007), Edith being an early champion and one of his greatest friends. Her inscription almost certainly dates from the time of the binding, which may well have been commissioned for this presentation. The volume, edited and with contributions by Edith Sitwell, is notable for the first publication of seven poems by fallen soldier poet Wilfred Owen. The printed dedication reads "we dedicate this book to the memory of Wilfred Owen, M.C."



80 /

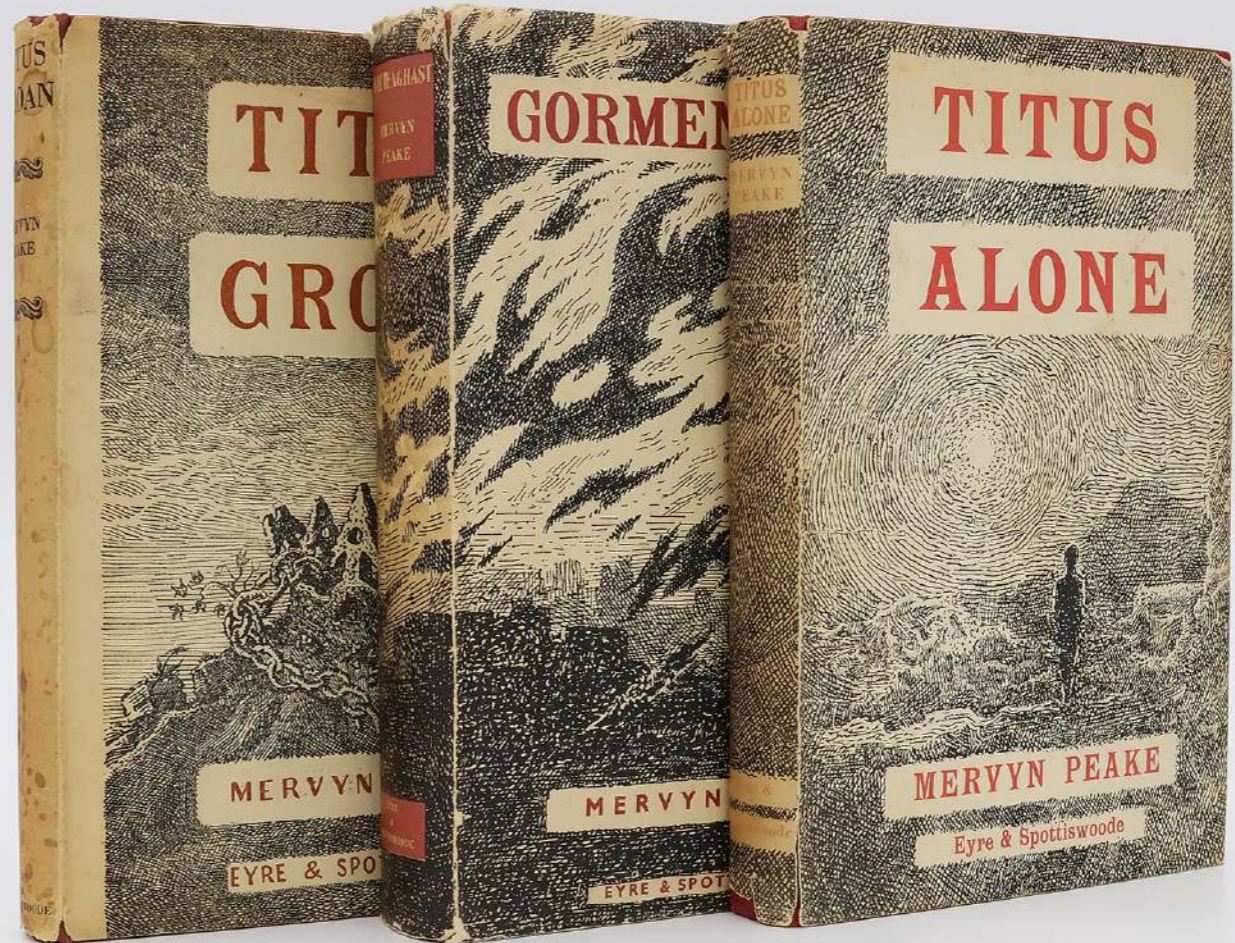
**PEAKE, Mervyn: GORMENGHAST TRILOGY:
Titus Groan; Gormenghast; Titus Alone.**

London: Eyre and Spottiswoode. 1946; 1950; 1959

First edition, first printing. Three volumes. Publisher's original red cloth with gilt titles to the spines, in the author illustrated first state dustwrappers. Titus Groan and Gormenghast with a title page vignette, Titus Alone with a black and white frontispiece illustration by Peake. Very good copies, the bindings firm and the cloth bright and fresh with a little bumping and rubbing to the extremities. The contents, foxed to the prelims and closed text block edges are otherwise clean and without inscriptions or stamps. Complete with the rubbed, creased and toned dustwrappers all of which have minor chipping and short closed tears at the spine tips and flap folds. The dustwrapper of Titus Groan has some water marks to the spine and Gormenghast some spotting to the rear flap. None of the dustwrappers are price-clipped and all are in the first state.

£1,000 [25253]

Mervyn Peake's acclaimed gothic fantasy series follows the bizarre, isolated lives of the inhabitants of a vast and sprawling castle. It formed the basis of a 2000 BBC television series and is reported to be being adapted into a new television series by Neil Gaiman and Akiva Goldsman.





81 /

POTTER, Beatrix: 'LITTLE BENJAMIN DID NOT VERY MUCH WANT TO SEE HIS AUNT'. An original painting illustrating 'The Tale of Benjamin Bunny'. [c.1904]

Original watercolour, ink and bodycolour on cream silk depicting Benjamin peering at Peter's ears behind some tree roots. With the hand-written caption "Little Benjamin did not very much want to see his Aunt. He nearly tumbled upon his Cousin Peter" in ink underneath the image, and with a small pencilled number "4" to the left. Framed. Near fine condition, the painting and silk bright and clean save for a few very faint, tiny marks. The lightly rubbed frame is firm and sound. The illustrations measures 11.2 x 11.2cm and the glazed frame measures 13 x 13cm. A stunning original Beatrix Potter illustration with excellent provenance.

£32,500 [28583]

After the complex and intricately illustrated 'The Tale of Squirrel Nutkin' and 'The Tailor of Gloucester' (both published in 1903), Beatrix Potter set out to create a simpler story in the style of 'The Tale of Peter Rabbit' (1902). The resulting book, 'The Tale of Benjamin Bunny', features both Peter and his cousin Benjamin (who was inspired by one of Potter's own pet rabbits) as they attempt to rescue Peter's clothes that were lost during his run-in with Mr McGregor.

The present painting is one of a series given by the artist to her friends the Townley family of Hardcragg Hall,

Grange-Over-Sands, Cumbria. The Townleys had a pig farm from which Potter's tenant farmer John Cannon bought pigs for Potter's Hill Top farm in Ambleside. When Potter went to see a new litter of piglets herself she came away with a small black 'girl-pig', despite farmer Townley's insistence that Cannon wouldn't want it to join the Hill Top herd. Undeterred, Potter raised the piglet herself as a pet, and it became the inspiration for Pig-Wig from 'The Tale of Pigging Bland', which is dedicated to the Townley's children Cecily and Charlie. (Linder). A similar image is published on page 17 of the 1904 first edition published by Frederick Warne.

Provenance: Given by Beatrix Potter to the Townley family; gifted by Mrs Townley to family friend Mrs Ellen Preston around 1913; thence by descent until sold at Christie's, Illustrated & Private Press Books and Original Illustrations, 31st May 1996, lot 247; private UK collection

82 /

POTTER, Beatrix: 'THEY TOOK PETER'S CLOTHES OFF THE SCARECROW'. An original painting illustrating 'The Tale of Benjamin Bunny'. [c.1904]

Original watercolour, ink and bodycolour painted on cream silk, depicting Peter and Benjamin in a field with three birds and a scarecrow behind them. With the hand-written caption "They took Peter's clothes off the scarecrow. Benjamin tried on the tam-o-shanter, but it was too big for him" in ink underneath, and with a small pencilled number "8" to the left. Framed. Near fine condition, the painting and silk bright and clean save for a few very faint, tiny marks. The lightly rubbed frame is firm and sound. The illustrations measures 11.2 x 11.2cm and the glazed frame measures 13 x 13 cm. A stunning original Beatrix Potter illustration with excellent provenance.

£32,500 [28582]

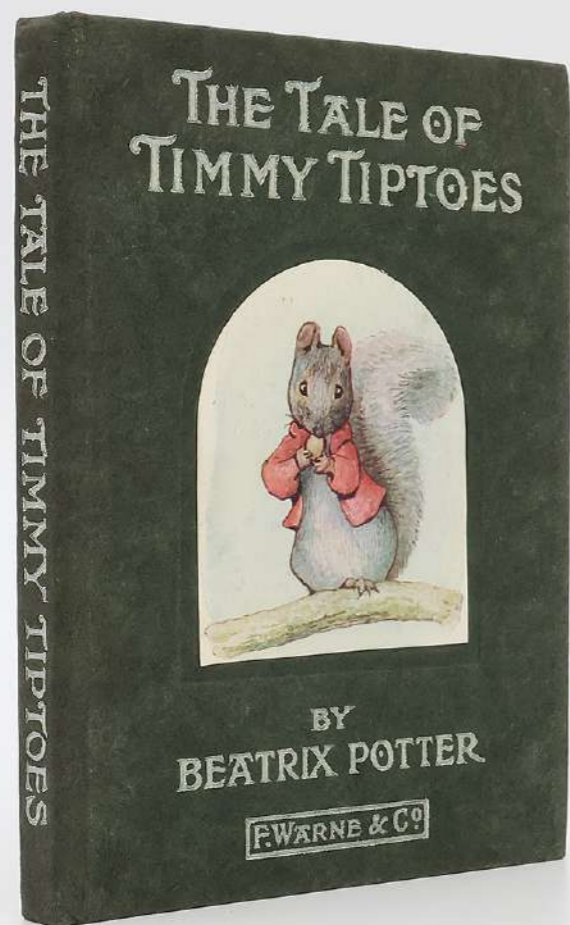
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Provenance: Given by Beatrix Potter to the Townley family; gifted by Mrs Townley to family friend Mrs Ellen Preston around 1913; thence by descent until sold at Christie's, Illustrated & Private Press Books and Original Illustrations, 31st May 1996, lot 247; private UK collection.





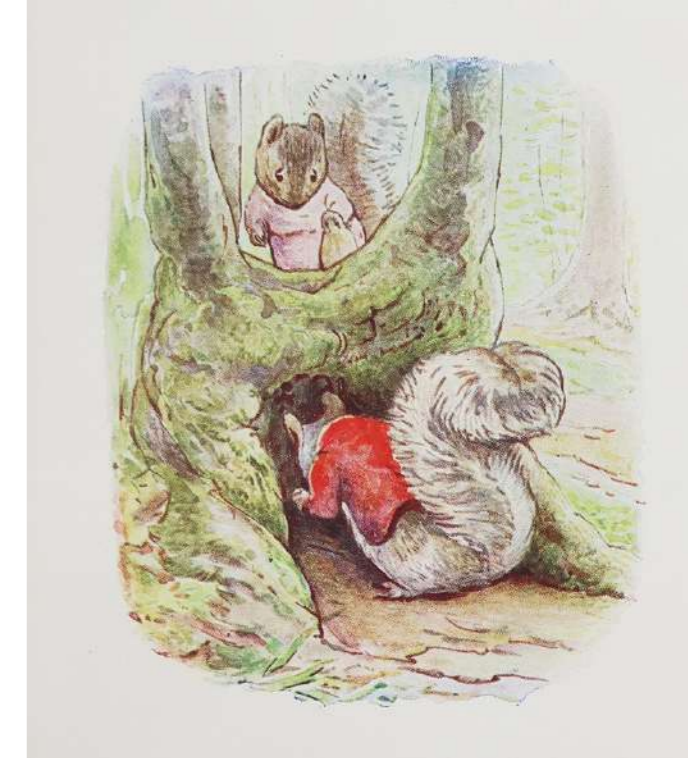
83 /

POTTER, Beatrix: THE TALE OF
TIMMY TIPTOES London: Frederick
Warne and Co. 1911

Publisher's original dark green paper covered boards with pictorial paper inlay to the upper board, titles in white to the upper board and spine. Illustrated in colour throughout. A very near fine copy, the binding bright, square and firm with just a hint of rubbing at the edges. The contents are clean throughout and without inscriptions or stamps. A very attractive example in entirely original condition.

£700 [25167]

The first two printings, issued in October and November 1911 are believed identical. (Linder p.429).





84 /

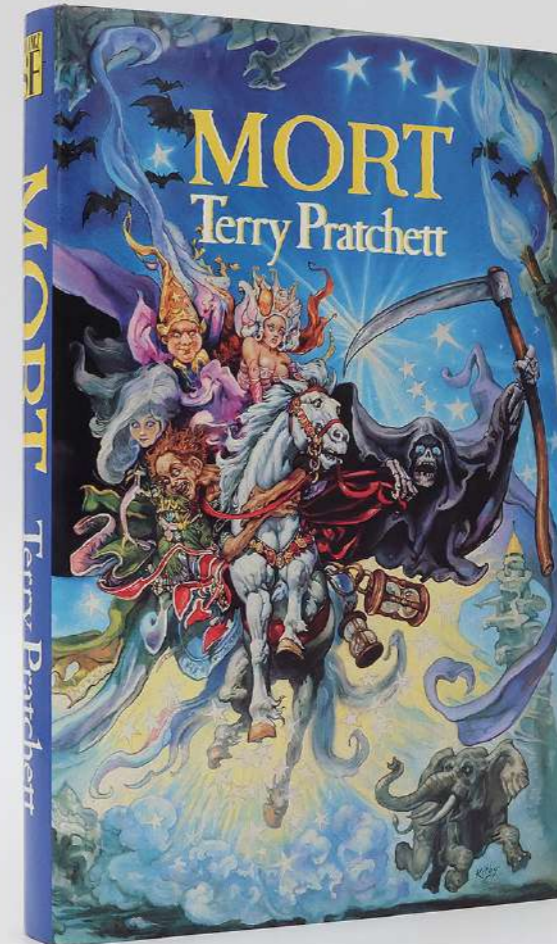
PRATCHETT, Terry: MORT

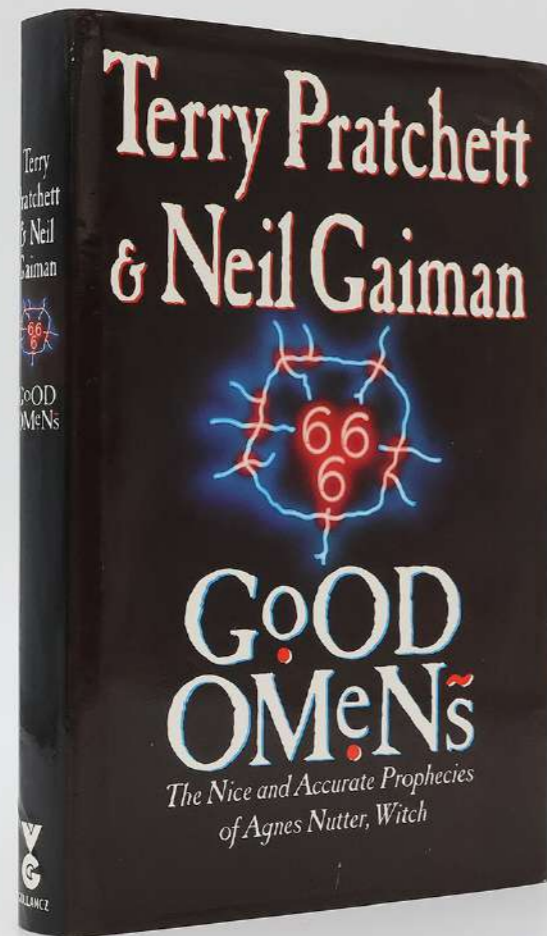
London: Victor Gollancz and Colin Smythe. 1987

First edition, first printing. Signed by the author. Publisher's original black paper-covered boards with gilt titles to the spine, in the Josh Kirby illustrated dustwrapper. A fine copy, the binding square and tight, the boards and gilt bright and fresh. The contents are clean throughout and without previous owners' inscriptions or stamps. Complete with the fine original dustwrapper that is without fading, loss or tears. Not price-clipped (£10.95 net to the lower front flap). A very attractive copy.

£785 [28269]

Signed by Terry Pratchett in black ink on the title page. The fourth novel in the Discworld series. The first printing was issued in an edition of 3,095 copies.





85 /

PRATCHETT, Terry; GAIMAN, Neil: GOOD OMENS. The Nice and Accurate Prophecies of Agnes Nutter, Witch.

London: Victor Gollancz. 1990

First edition, first printing. Publisher's original red cloth with black titles to the spine, in dustwrapper. An excellent near fine copy, the binding square and firm with a little bumping to the spine tips and corners, the cloth and gilt bright and fresh. The contents, mildly toned to the closed text block edge and are otherwise clean throughout and without inscriptions or stamps. Complete with the lightly rubbed and creased dustwrapper that is without fading, loss or tears. Not price-clipped (£12.95 net to the front flap).

£100 [26940]

An irreverently comedic fantasy drawing heavily on biblical themes. The basis for the 2019 television series starring Michael Sheen and David Tennant.

86 /

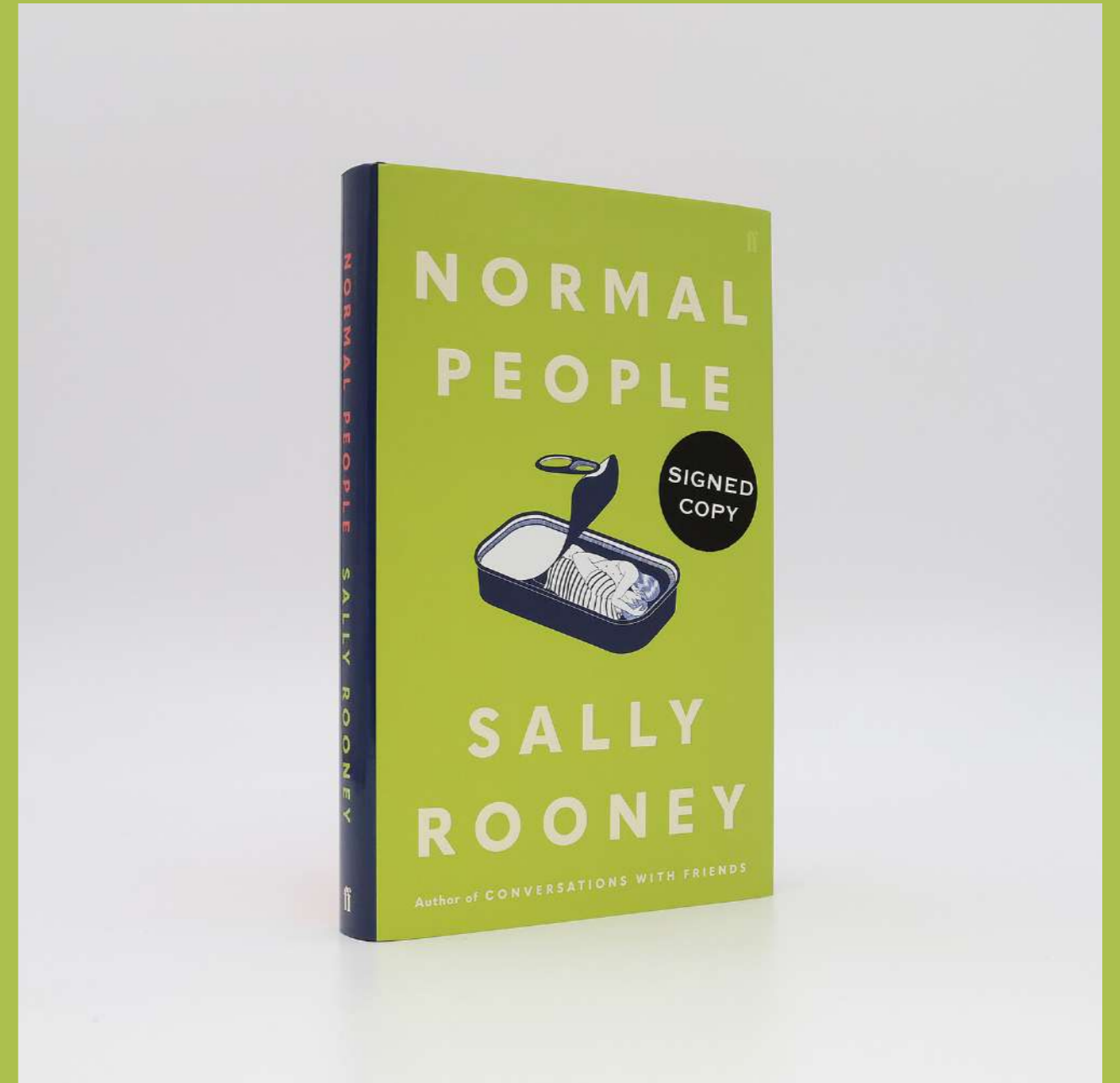
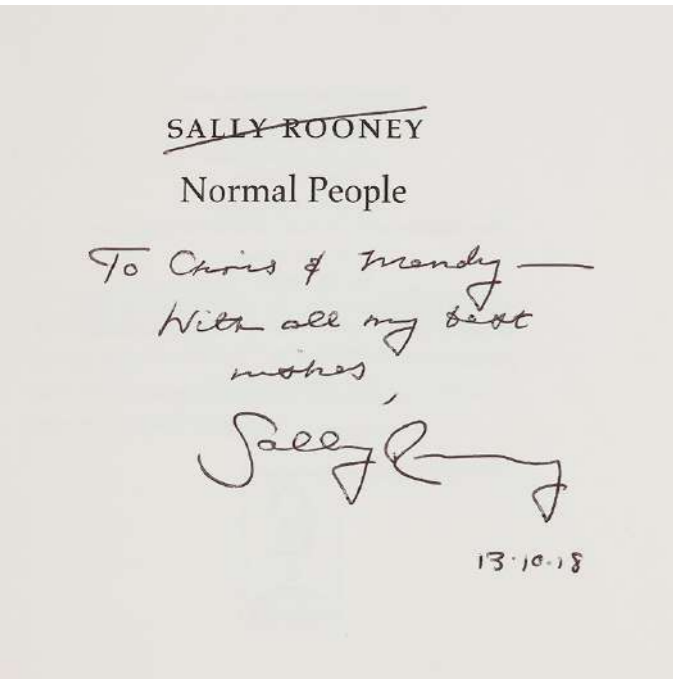
ROONEY, Sally: NORMAL PEOPLE

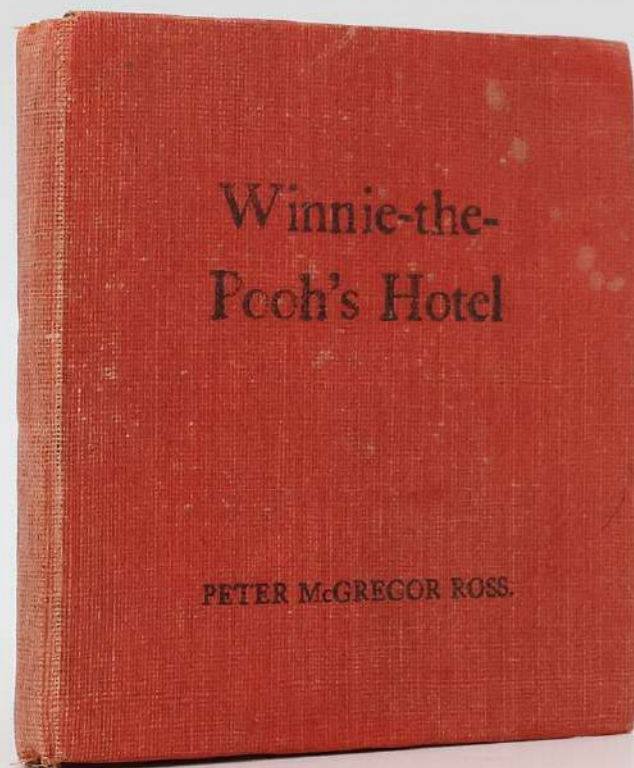
London: Faber and Faber. 2018

First edition, first printing. Signed by the author. Publisher's original blue paper-covered boards lettered in white to the spine, in the Henn Kim illustrated dustwrapper. Ring-pull patterned endpapers. A fine copy, the binding square and tight. The contents are clean throughout, and without inscriptions or stamps. Complete with the near fine original dustwrapper that remains without fading, loss or tears and has just a single small nick without loss to the lower edge of the rear panel and a 'Signed Copy' sticker to the upper panel. Not price-clipped (£14.99 to the front flap). An excellent example of the true, and quite scarce, first printing (not to be confused with the Waterstones edition, issued without dustwrapper).

£300 [28043]

Inscribed by the author in black ink on the title page "To Chris and Mandy - / With all my best wishes / Sally Rooney / 13.10.18". The author's second novel, securely consolidating the critical acclaim and success of 'Conversations with Friends' (2017). Both books have reached a wider audience as a result of recent BBC television adaptations. 'Normal People' was immediately showered with praise, winning the Costa Prize, 'Irish Novel of the Year' at the Irish Book Awards, Waterstones Book of the Year, in addition to being longlisted for the Man Booker Prize, the Dylan Thomas Prize and the Women's Prize for Fiction. In her 'New Statesman' review of the novel, Olivia Laing singles out "the extraordinary pitch of Rooney's writing, the way it shimmers with intelligence. Each sentence is measured and unobtrusive, and yet the cumulative effect is a near-unbearable attentiveness to the emotional dimension of human lives, the quick uneasy weather".





87 /

ROSS, Peter McGregor; [MILNE, A. A.]:
WINNIE THE POOH'S HOTEL

Privately printed by the author. 1929-1930

First and only edition. Signed by the author. Hand printed and bound by the author in red cloth with black titles to the upper board. 64mo. 8.5 x 7.5cm. Hand coloured frontispiece and two further illustrations by the author. A very good copy, the binding square and firm with some bumping and minor fraying to the spine tips and corners, the cloth a little spotted. The contents are clean throughout and without previous owners' marks. The lower inner rear hinge is cracked but holding firm. Rare.

£1,200 [28307]

Produced in a hand-numbered limited edition of just 25 copies, this example is numbered 13 and signed by Peter McGregor Ross on the colophon. A curious and really quite lovely early Winnie The Pooh pastiche; an original story featuring Pooh, Piglet, Tigger, Eeyore, Rabbit and Christopher Robin. The book was produced within a couple of years of the first edition of A. A. Milne and E. H. Shepard's 'The House at Pooh Corner' (1928), almost certainly without the knowledge or permission of Milne and his publisher Methuen. One would assume it was a semi-commercial enterprise given the presence of a printed price of 'Half a Crown Nett'. Only one copy appears in auction records (this copy), sold by Sotheby Parke Bernet, 27 July 1983. Notably absent from the legendary Pat McNally collection, and the Victoria and Albert Museum 'Winnie The Pooh: Exploring A Classic' exhibition (2017-2018).



Peter McGregor Ross.

88 /

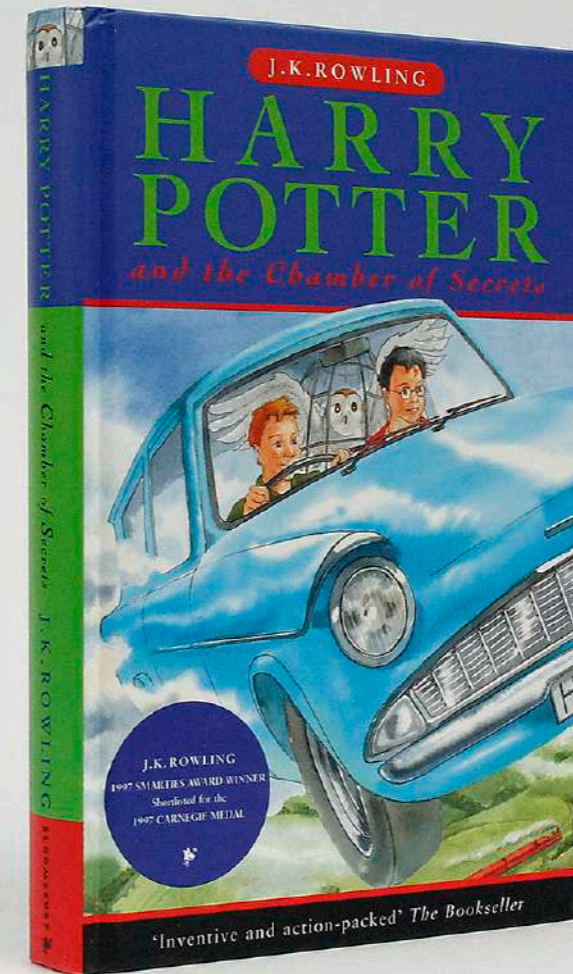
**ROWLING, J. K.: HARRY POTTER AND THE
CHAMBER OF SECRETS**

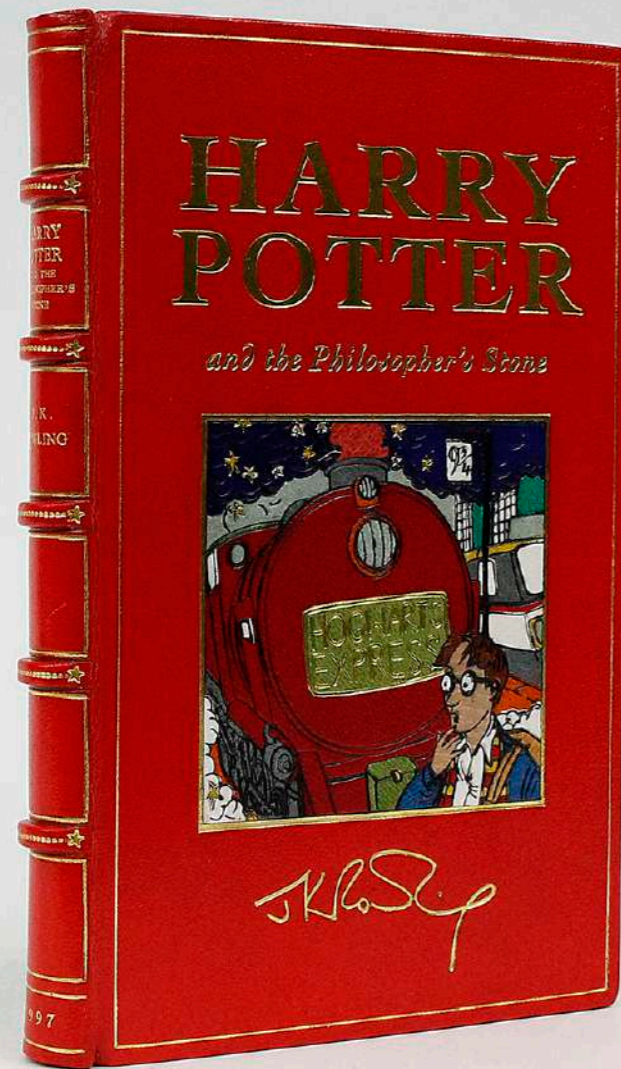
London: Bloomsbury. 1998

First edition, first printing. Publisher's original matt laminated pictorial boards, in the Cliff Wright illustrated dustwrapper. A near fine copy, the binding firm with just light bumping at the tips of the slightly rolled spine, the boards are bright and fresh. The contents are clean throughout and without foxing, inscriptions or stamps, the paper stock toned as always. Complete with the lightly creased dustwrapper that is faded to the spine and without loss or tears. Not price-clipped (£10.99 to the lower front flap).

£2,000 [23052]

The true first edition, first printing of the second Harry Potter book. (Errington A2a).





89 /

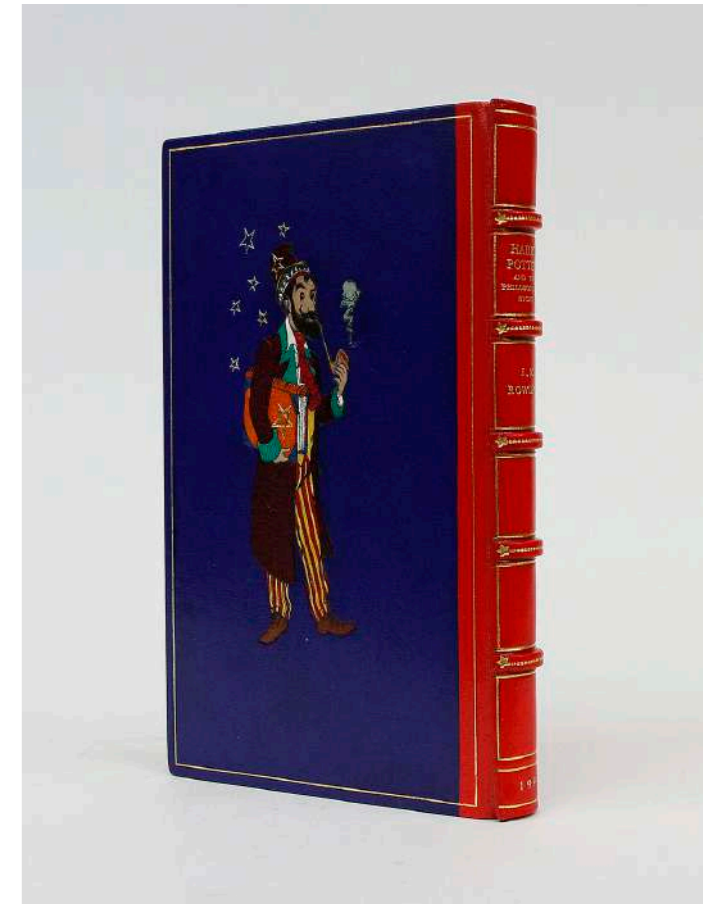
ROWLING, J. K.: HARRY POTTER AND THE PHILOSOPHER'S STONE

London: Bloomsbury. 1997

First edition, first impression of the first Harry Potter book. Finely bound by the Chelsea Bindery in red morocco spine and front cover, purple morocco rear cover, spine lettered and decorated in gilt, raised bands, panel to front cover after the original cover design in coloured onlays with title and author's facsimile signature in gilt; rear cover gilt ruled with figure of Dumbledore in various coloured onlays with gilt and silver stars; ivory moiré silk doublures and endpapers; edges silver with hologram stars. Housed in a bespoke red cloth, felt lined, flat-backed solander case with titles in gilt to the spine. A superb example, the binding square and tight. The contents, with a few foxing spots to the edge of the early and last pages are otherwise fine throughout and without inscriptions or stamps.

£17,500 [22769]

With all the requisite first printing points: Bloomsbury imprint, 10-down-to-1 number line, copyright Joanne Rowling, and the repeated "1 wand" on the list of equipment on p. 53. The first and scarcest of the Harry Potter books in a sumptuous binding.

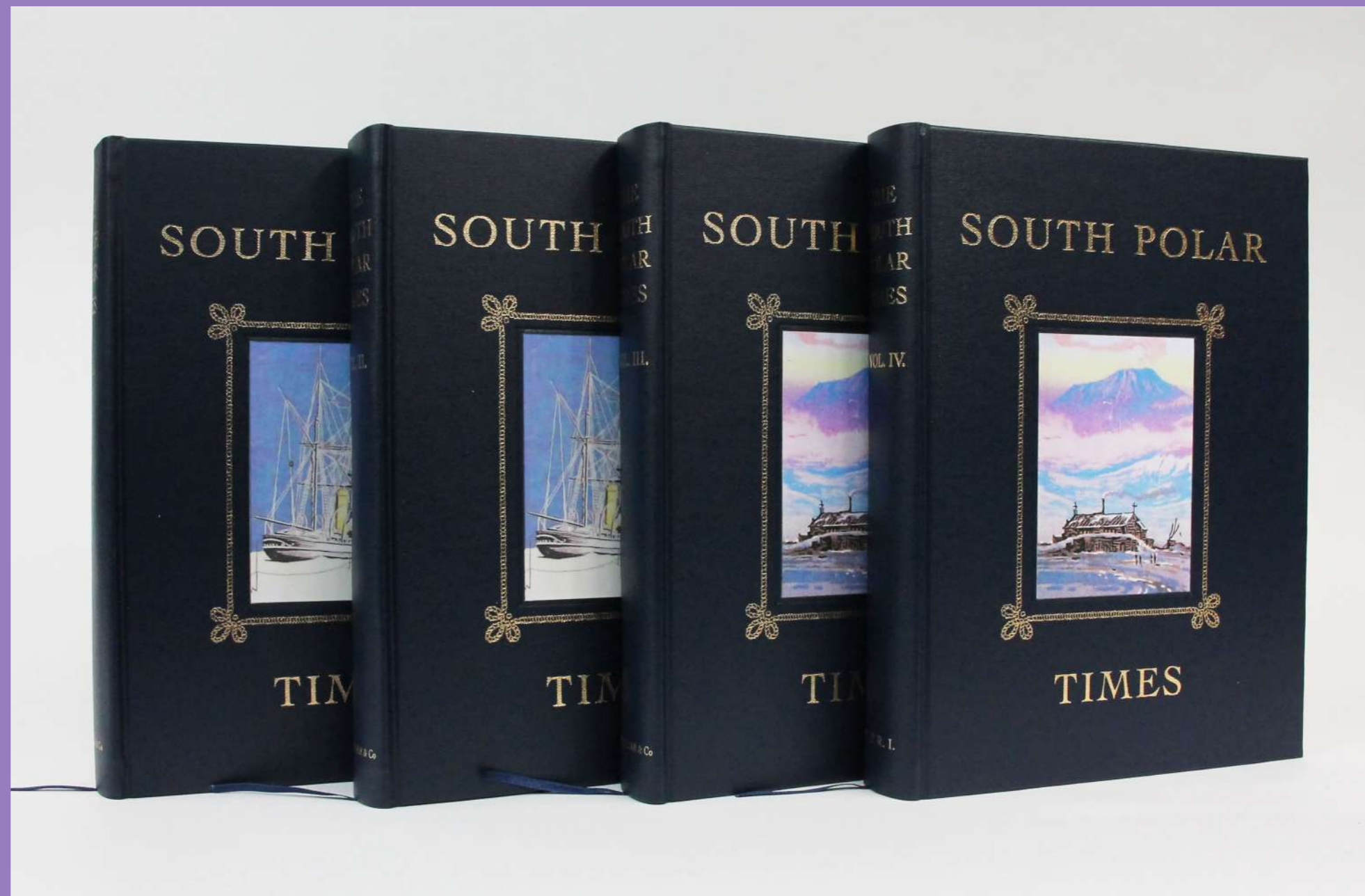


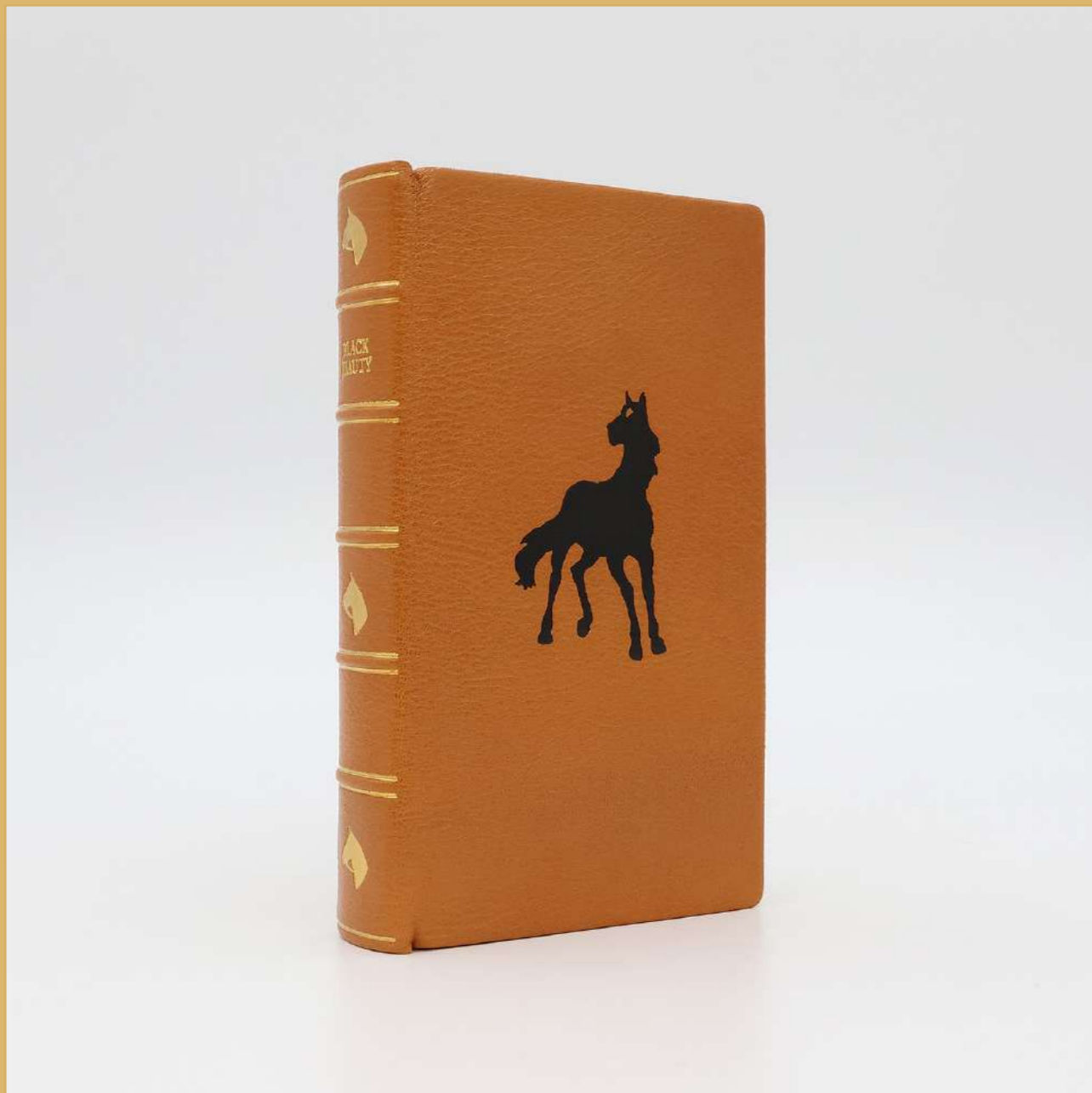
[SCOTT, Robert Falcon, et al.]: THE SOUTH POLAR TIMES 1902-1911. Centenary Edition. Three Volumes. [together with;] Volume IV. London: Orskey - Bonham - Niner; Scott Polar Research Institute - Bonham. 2002 & 2010

Four volumes. Quarto. Limited edition. Publisher's original blue cloth with titles in gilt to the upper boards and spines and mounted colour illustrations within gilt borders to the upper boards. Blue silk page-markers. Profusely illustrated throughout in colour and black and white. A fine set, the bindings square, firm and bright, the contents immaculate throughout.

£1,000 [18477]

The first three volumes were originally published 1907-14, this facsimile offered in a numbered edition of 350 (this being number 227). The fourth volume was never previously published, this being copy 227 of an edition of 500 in which a facsimile of the text held by the Scott Polar Institute is accompanied by an extensive introduction by Ann Savours. This details the production of the South Polar Times; a comprehensive biography of the explorers who contributed to it; and a short section on "the tradition of polar publishing". The South Polar Times was originally produced to relieve the boredom of the cold, dark winter nights and raise the spirits of the men on board. In addition to its essays on seals, whales and penguins, therefore, there are also comic poems, puzzles, stories and cartoons. Scott's comments in the preface to the first published edition, written in 1907, seems to indicate that the journal achieved its goal: "I can see again a row of heads bent over a fresh monthly number to scan the latest efforts of out artists, and I can hear the hearty laughter at the sallies of our humorists and the general chaff when some sly allusion found its way home". A handsomely produced edition, offering an intimate insight into Scott's legendary expeditions.





91 /

SEWELL, Anna; [PRIOR PALMER, Lucinda]:
BLACK BEAUTY. His Grooms and Companions.
The Autobiography of a Horse. Translated from
the Original Equine. London: Paradine Press;
[Jarrold and Sons]. 1977

Limited edition facsimile of the first edition. Signed by Lucinda Prior Palmer. Full tan leather with five raised bands to the spine and a black horse motif to the upper board. All edges gilt. Marbled endpapers. A fine copy, the binding square and tight, the contents clean and bright throughout and without previous owner's stamps or inscriptions. Housed in a fine tan cloth-covered slipcase with marbled paper-covered panels which match the endpapers.

£275 [25927]

Signed by the British equestrian Lucinda Prior Palmer on the limitation page. A facsimile of the 1877 first edition issued on the centenary of publication, limited to 100 copies.

Lucinda Prior Palmer
Lucinda Prior-Palmer

SHACKLETON, Ernest H.: THE HEART OF THE ANTARCTIC: Being the Story of the British Antarctic Expedition 1907-1909. London: William Heinemann. 1909

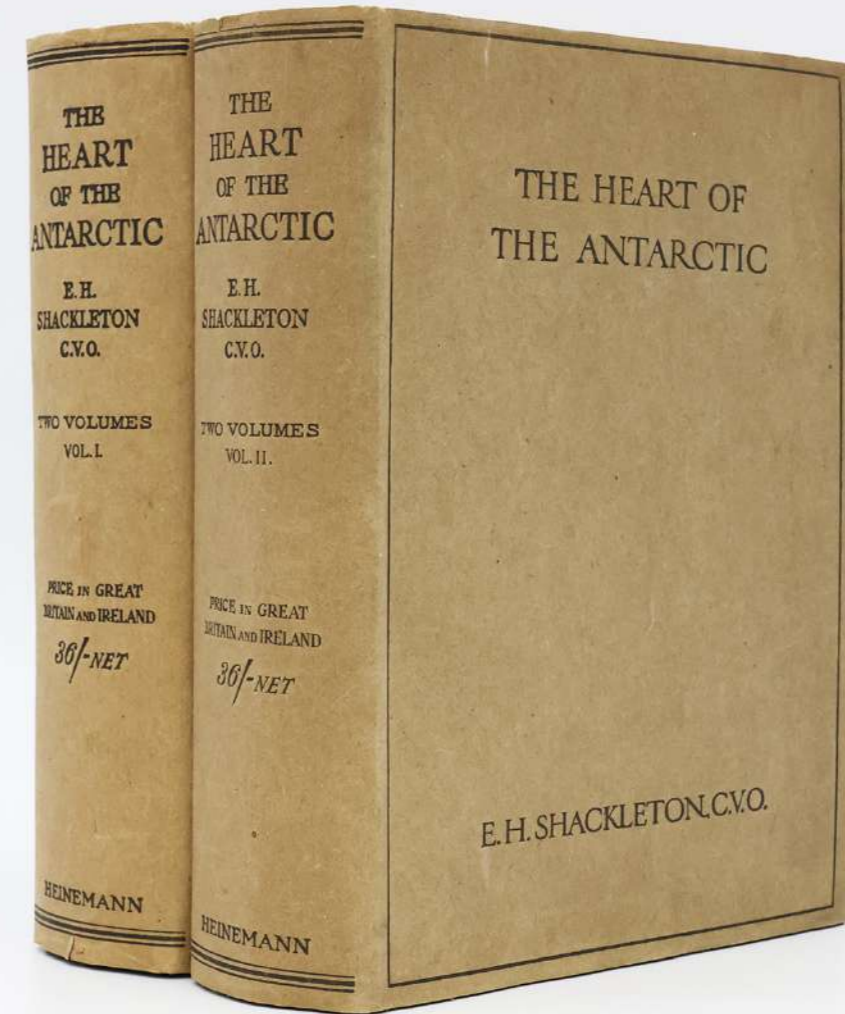
First edition, first printing. Two volumes. Publisher's original blue cloth with titles and illustration in silver to the upper board and titles in gilt to the spine, in original dustwrappers. Top edges gilt, the others untrimmed. Illustrated with a photogravure frontispiece to each volume; 12 colour plates after paintings by George Marston, all with captioned tissue guards; four double-page photographic plates, 271 photographic illustrations on 195 plates; diagrams, maps, plans and graphs in the text, including nine full-page. Also three folding maps and one folding plate containing two panoramic views in end-pocket of vol. II. A near fine set, the bindings square, firm and bright with a hint of fading to the very tips of the spine and board edges. The contents, with a touch of tanning to the endpapers, are otherwise remarkably clean and fresh throughout and remain free from inscriptions or stamps. Complete with the very near fine dustwrappers which have some minor wear to the extremities, volume one with a small nick to the foot of the spine panel. A superb unsophisticated set, rare thus.

£14,500 [24073]

The first trade edition of Shackleton's account of the 'Nimrod' expedition, which he led to the Antarctic in 1907-9. The expedition set a record for the farthest southward reach, making it to the magnetic pole. It also undertook the first ascent of Mount Erebus, discovered the Beardmore Glacier passage (named after Shackleton's patron), and was the first to cross the Trans-Antarctic mountain range, as well as to set foot on the South Polar Plateau. Owing to a lack of rations, the expedition did not ultimately make it to the pole itself, although did come within 100 nautical miles; as Shackleton



famously later remarked to his wife: "Better a live donkey than a dead lion". It would be three more years before Norwegian explorer Roald Amundsen became the first to actually reach the South Pole, followed shortly by Scott's ill-fated Terra Nova expedition. Following the Nimrod expedition, Shackleton returned to Britain a hero, and was knighted for reaching the furthest south of any person to date. An indication of the esteem in which he was held by both colleagues and the public alike is demonstrated by the assertion of Raymond Priestly, the Nimrod expedition's geologist: "For scientific leadership, give me Scott, for swift and efficient travel, Amundsen. But when you are in a hopeless situation, when you are seeing no way out, get down on your knees and pray for Shackleton". An outstanding set of one of the greatest literary embodiments of the heroic age of Antarctic exploration. (Rosove 305.B1; Taurus 58; Howgego IV, S20).





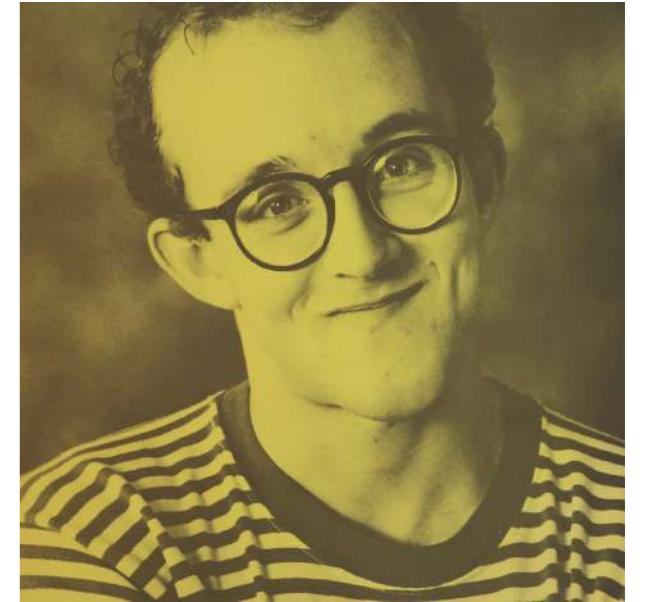
93 /

SHAFRAZI, Tony (introduction); essays by PINCUS-WITTEN, Robert; DEITCH, Jeffrey; SHAPIRO, David; illustrated by HARING, Keith; designed by FRIEDMAN, Dan: KEITH HARING TONY SHAFRAZI GALLERY EXHIBITION CATALOGUE. New York: Tony Shafrazi Gallery. 1982

First edition, first printing. Publisher's original bright pink card covers with Keith Haring's 'Three Eyes' illustration in black on the upper panel. Spiral bound. 23 x 23cm. Illustrated profusely throughout, with a portrait frontispiece and 135 plates, most of which are full page, with 16 plates in full colour. Offset printed on a variety of matte and gloss papers. A near fine copy, the binding firm, with a little rubbing to the extremities and a few light marks to the covers, the rear cover is mildly rubbed. The contents are clean and bright throughout, with a tiny nick to the fore-edge of the rear page and is otherwise without inscriptions or stamps. An attractive example.

£2,500 [26328]

A striking catalogue produced to coincide with Keith Haring's seminal exhibition at the Tony Shafrazi Gallery in 1982. The first edition (as here) was issued in an edition of 2000 copies. A second edition of 5000 copies (so marked) was called for in 1983. Documenting Haring's work in the early 1980's, it features examples of his varied output, including sculptures, subway drawings, colouring book pages, large scale murals and mixed media work, alongside essays on the artist, studio photographs and bibliography. A beautifully designed catalogue and comprehensive look at the artist's early and most influential work.



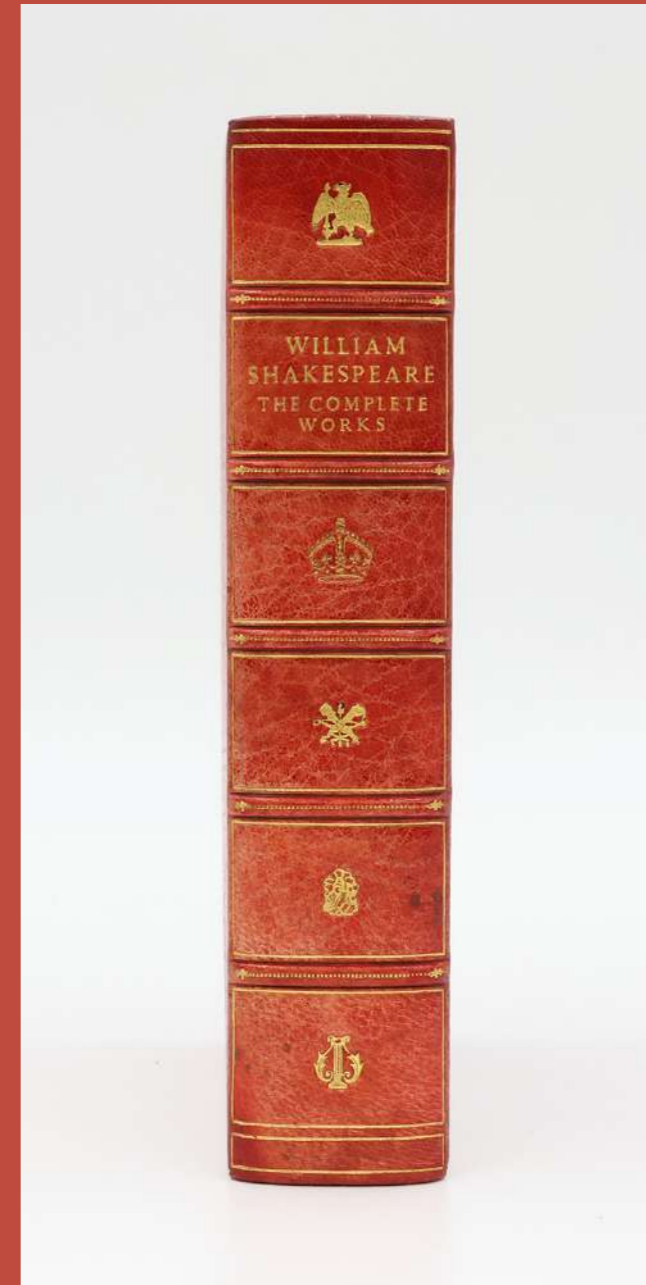
94 /

SHAKESPEARE, William; edited by SISSON, Charles Jasper: WILLIAM SHAKESPEARE: THE COMPLETE WORKS Including a Biographical and General Introduction, Glossary and Index of Characters. *London: Odhams Press Limited. 1953*

Bound by Sangorski & Sutcliffe of London in full red morocco with five raised bands, gilt titles and motifs to the spine, single ruled gilt borders to the boards and spine, gilt initials and date to the upper board and gilt inner dentelles. All edges gilt. Marbled endpapers. With a black and white frontispiece portrait of William Shakespeare. A near fine copy, the binding square and tight, the spine a touch faded. The contents, with a contemporary gilt inscription on the front free endpaper, are otherwise clean and bright throughout. Housed in a marbled slipcase which is a little rubbed at the corners. A lovely copy.

£450 [24342]

A beautifully bound complete collection of Shakespeare's plays and poetry.





95 /

SHAKESPEARE, William; FARJEON, Herbert (edits): THE WORKS OF SHAKESPEARE. The text of the First Folio with Quarto variants and a selection of modern readings. London: The Nonesuch Press; New York: Random House. 1929-1933

Limited edition. Seven volumes. Original full tan niger morocco by A. W. Bain, upper and lower boards and spine ends double ruled in gilt with tiny corner pieces. Five raised bands and titles in gilt to the spine. Single gilt ruled turn ins. Top edge gilt over red. Designed by Francis Meynell, set in Monotype Fournier and printed by the Cambridge University Press on Pannekoek mould-made paper. No. 1385. An excellent set, the bindings square and firm with some natural patina to the morocco and darkening of the spines. The contents, with the small green morocco bookplate of B.V.R. Overbury to the top of the front pastedown of each volume and minor toning to the page edges of the prelims, are otherwise clean and bright throughout.

£2,100 [22476]

Limited to 1600 copies of which 1050 were for the UK market and 550 for the US. This set numbered 171 to the limitation page of volume I.

96 /

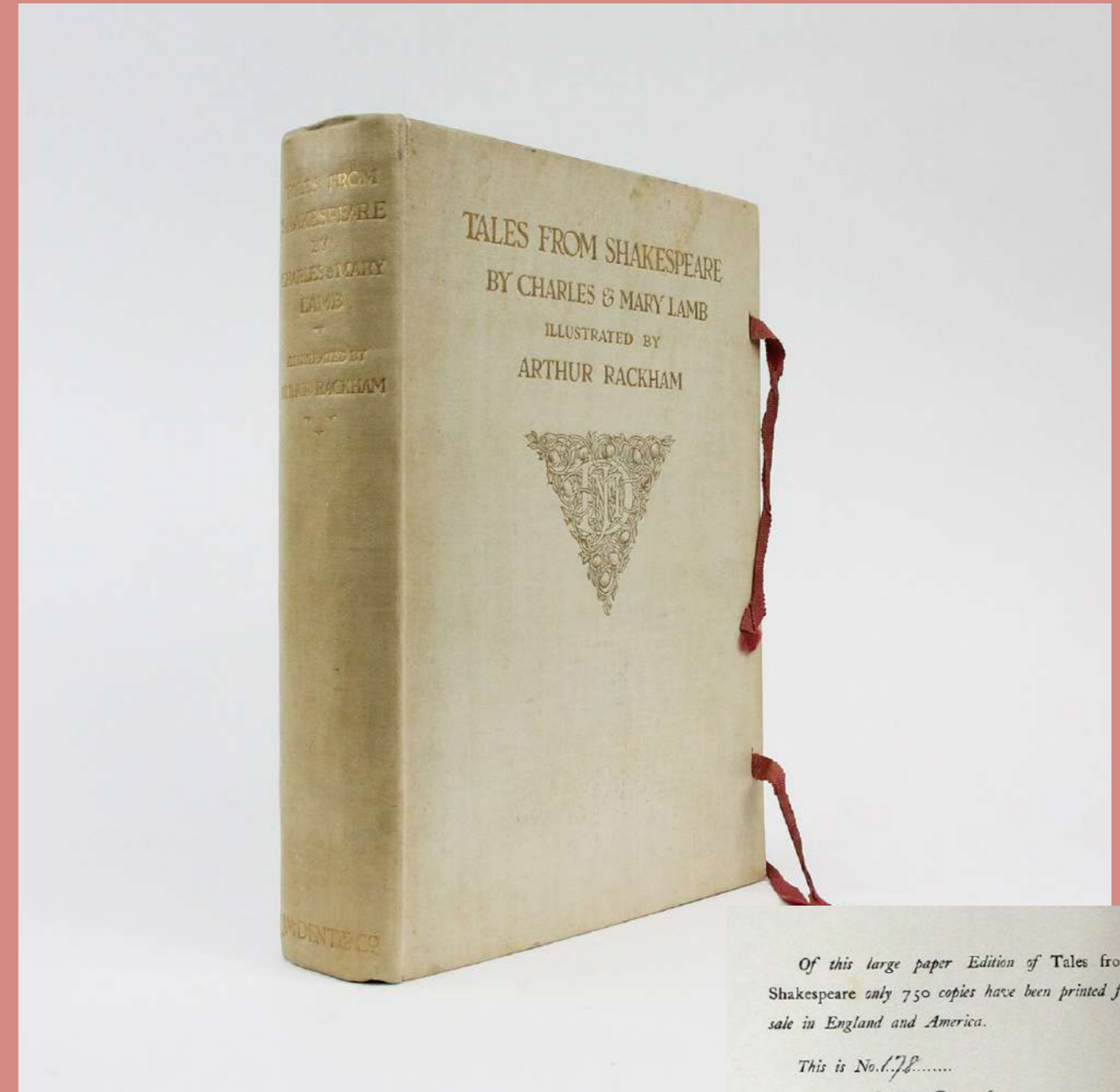
**SHAKESPEARE, William; illustrated by
RACKHAM, Arthur; edited by LAMB, Charles and
Mary: TALES FROM SHAKESPEARE**

London: J. M. Dent and Co. 1909

First edition with these illustrations. Signed deluxe edition. Publisher's original white buckram with titles in gilt to the upper board and spine. Top edge gilt. All four original red cloth ties present as called for. Illustrated with 13 full page colour plates, two full page black and white illustrations, 20 chapter headings and 14 tail-pieces by Arthur Rackham. An excellent example, the binding square and firm with just a little light marking to the cloth. The contents, with some patina to the vellum endpapers, the bookplate of Amy Beatrice Huntington to the blank reverse of the front endpaper and another of H. C. Drayton opposite, are otherwise fine, clean and bright throughout. Housed in a bespoke blue cloth solander case.

£1,250 [19018]

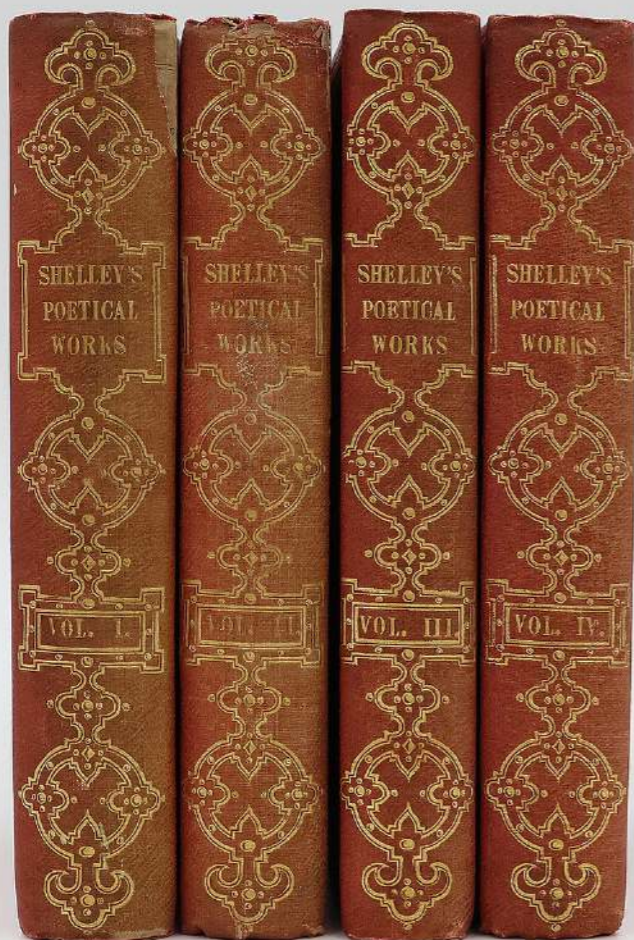
*Limited to 750 copies of which this is hand numbered 178 and signed by Arthur Rackham on the limitation page. This deluxe edition contains an additional colour plate not included in the trade issue. A beautifully illustrated collection of 20 comedies and tragedies retold in the prose of Charles and Mary Lamb aimed at making Shakespeare accessible to younger readers. Comprising *The Tempest*; *A Midsummer Night's Dream*; *The Winter's Tale*; *Much Ado about Nothing*; *As You Like It*; *The Two Gentlemen of Verona*; *The Merchant of Venice*; *Cymbeline*; *King Lear*; *Macbeth*; *All's Well that Ends Well*; *The Taming of the Shrew*; *The Comedy of Errors*; *Measure for Measure*; *Twelfth Night*; or, *What you Will*; *Timon of Athens*; *Romeo and Juliet*; *Hamlet*, Prince of Denmark; *Othello*; and *Pericles, Prince of Tyre*.*



*Of this large paper Edition of Tales from
Shakespeare only 750 copies have been printed for
sale in England and America.*

This is No. 178.....

Arthur Rackham



97 /

SHELLEY, Percy Bysshe; edited by SHELLEY, Mary: THE POETICAL WORKS OF PERCY BYSSHE SHELLEY London: Edward Moxon. 1839

First collected edition. Four volumes. Publisher's original red cloth decorated in blind to the boards and with titles and decoration in gilt to the spines. Page edges untrimmed. Engraved portrait frontispiece to volume one. A very good set, the bindings square and firm with some rubbing and fraying at the spine tips and edges, volume one with the loss of a small piece of cloth to the upper right side of the spine. The cloth, ever so lightly and uniformly faded to the spines, is otherwise clean and bright. The hinges are sound. The contents with foxing to the engraved frontispiece are otherwise in excellent order and wonderfully clean throughout, remaining free from any previous owner's inscriptions or stamps. A splendid set, particularly scarce in the publisher's original cloth.

£1,450 [27759]

The first complete edition of Percy Shelley's poetical works, compiled and edited by his wife Mary Shelley. Previously, Shelley's poetry had largely been brought before the public in a multiplicity of either private and small-run editions (many of which had become increasingly scarce) or pirated editions. Percy's father, Sir Timothy Shelley, feared that a new collected edition would be likely to draw fresh attention to the radical writings of his son. Recognising, however, that obscurity was unlikely in any case, he relented and dropped his objections to Mary producing an official edition. After having attempted to do so since her husband's death in 1822, Mary thus brought Percy's work into the mainstream. Her notes, which added significantly to the fuller comprehension of Percy's poetic writings, have since become inseparable from the texts themselves and her endeavours ultimately served to secure his position as one of the foremost poets of the English language.

98 /

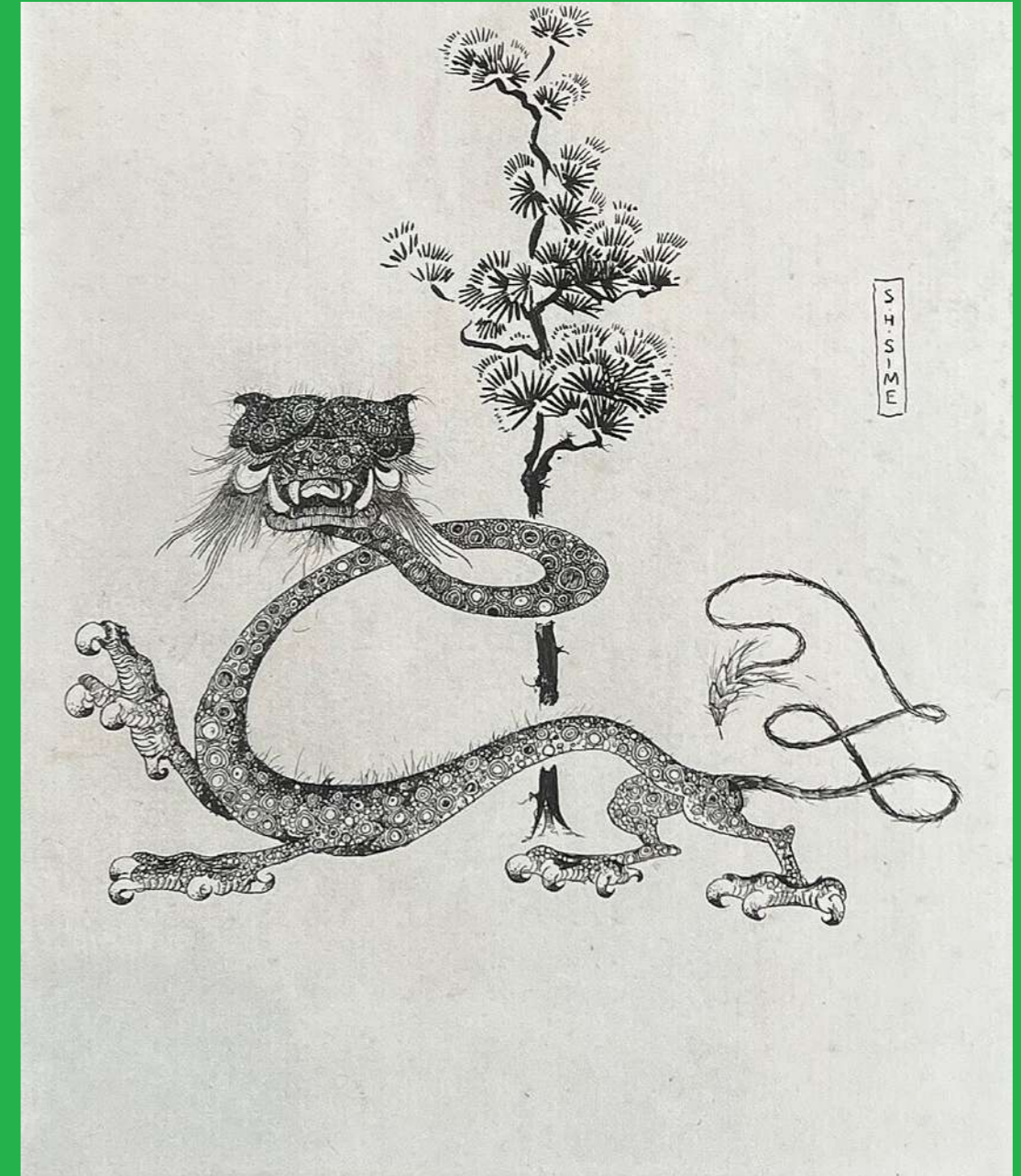
SIME, Sidney: DRAGON

Original artwork. [c.1900]

A black and white pen and ink drawing of an elegantly looped Chinese dragon standing in front of a tree, its body patterned with many detailed concentric circles. Signed by the artist to the right of the drawing. Window mounted and framed, the drawing measures 14 x 16 cm and the frame measures 29 x 32 cm. In fine condition, the drawing bright and crisp, the paper with very slight dustiness.

£1,700 [26329]

This amazingly finely rendered drawing clearly displays Sidney Sime's interest in East Asian art, the dragon with the long, slender, large-headed design of Chinese dragons, the tree mimicking Chinese and Japanese brush paintings, the artist's signature even adopting the vertical format of East Asian writing. Sime's characteristically fantastical, gothic style also shines through in the dragon's sinewy form and densely patterned body. Sidney Sime (1865-1941) was born to a poor family in Manchester. He worked in coal mines in Yorkshire as a boy, then worked for a draper and a baker before becoming a self-employed sign writer and eventually enrolling at Liverpool School of Art, where he won various prizes and started to exhibit. He soon became a sought-after book illustrator, and is now particularly known for illustrating the work of the fantasy writer Lord Dunsany.





99 /

SOWERBY, Millicent (1878-1967): APPLE PIE. An Original Illustration in Watercolour and Pencil for "CHILDHOOD".

Original Artwork: Unpublished. [1907]

An original illustration beautifully executed in watercolour and pencil. Produced for but not used in "Childhood", a 1907 collection of children's verse written by the artist's sister Githa Sowerby. The illustration shows a little girl in a yellow dress peeling apples for a pie while a donkey peeks through the kitchen window. The illustration itself measures 12.5 cm x 17 cm, the sheet of paper 14.5 cm x 19 cm, and the gold mount 18 cm x 23.5 cm.

£1,450 [17778]

Original paintings by Millicent Sowerby are rare; tragically, after her death, Sowerby's niece burned many of them, believing them to be of no value. Childhood, which this illustration is from, was the second children's book she created with her sister Githa. Sowerby's work has been often complimented as sharing a similarity with the work of Kate Greenaway, though her work generally emphasises attention to detail and careful, smooth, three-dimensional rendering more than Greenaway's.

100 /

**STENBOCK, Stanislaus Eric [Count]:
STUDIES OF DEATH: Romantic Tales.**

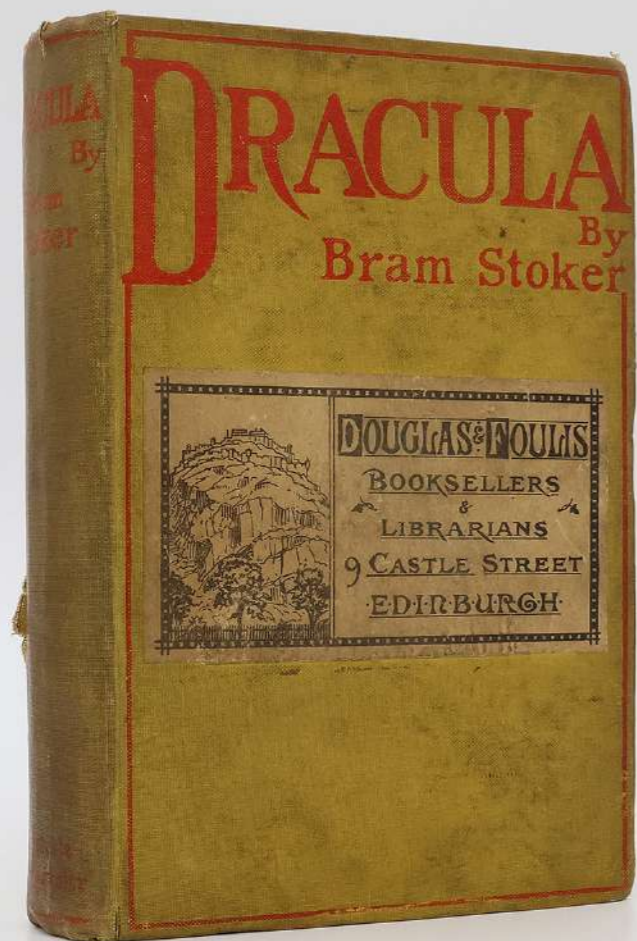
London: David Nutt. 1894

First edition, first printing. Publisher's original grey bevelled edge cloth boards with illustration stamped in black. Top and fore-edges untrimmed. A very good copy, the binding square and firm with a little rubbing to the extremities, the cloth dusty and with a brown mark to the upper board. The contents, with some toning to the endpapers are otherwise clean throughout and without inscriptions or stamps.

£5,000 [24561]

A collection of seven stories with an emphasis on the weird and macabre comprising 'Hylas'; 'Narcissus'; 'The Death of a Vocation'; 'Viol d'Amor'; 'The Egg of the Albatross'; 'The True Story of a Vampire'; 'The Worm of Luck'. One of only four books published during Count Stanislaus Eric Stenbock's short but influential lifetime, this being his only collection of short fiction. William Butler Yeats in his anthology 'The Oxford Book of Modern Verse 1892-1935', (OUP, 1936) describes the author, who died aged 36 as a result of alcoholism and opium addiction, "a scholar, connoisseur, drunkard, poet, pervert, most charming of men". (Bleiler; Locke: A Spectrum of Fantasy; d'Arch Smith: Love in Earnest).





101 /

STOKER, Bram: DRACULA

London: Archibald Constable and Company. 1897

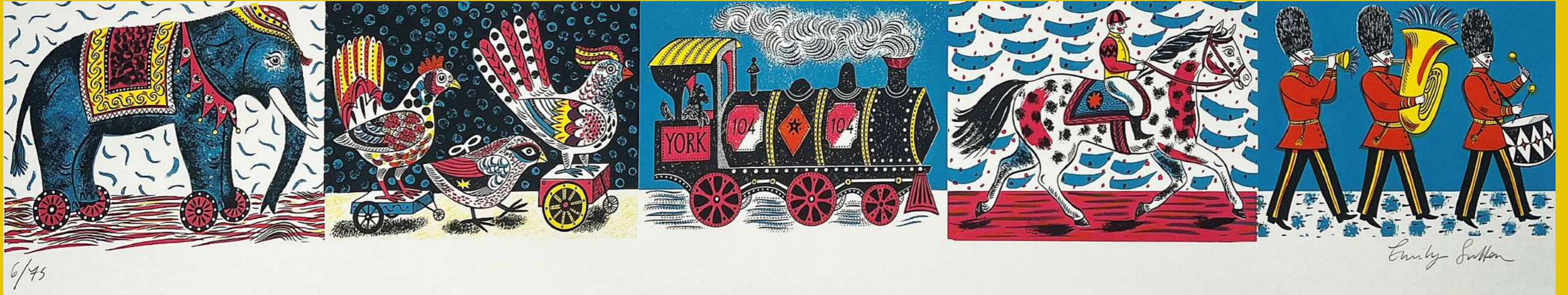
First edition, first printing. Publisher's original yellow cloth with red titles to the upper board and spine. Deckled edges. A genuinely good copy, the binding firm with bumping and fraying to the spine tips and corners. The yellow cloth, with a nick at the head of the spine and a tear to the middle of the read spine fold, is somewhat darkened and has a contemporary bookseller's label (the original retailer) to the upper board. The contents, with some cracking to the front and rear inner hinges, the front endpaper, nicked at the edges and with a small ink name to the upper right corner, are otherwise clean throughout. The publisher's blank terminal leaf is present, as called for. A decent example in entirely original condition, scarce thus. Housed in a bespoke, quarter black morocco solander case.

£28,500 [28570]

A masterpiece of gothic horror and whilst not the first, it is all most certainly the most famous of all works of vampire fiction. The present example has a pleasing Scottish provenance. The booksellers Douglas and Foulis was formed in Edinburgh in 1877 by the successful publisher David Douglas and his business partner Thomas Foulis. The firm

also operated a popular circulating library which lasted until Douglas' death in 1916. The first edition of Dracula, published in June 1897, is identified by being printed on heavy paper stock, the text block bulking over an inch and with an integral blank leaf at the rear. Later editions, despite having the appearance of the first edition in title page and the majority of contents, are printed on thinner paper and have (in place of the integral blank), a publisher's catalogue, of which there are several variations, inserted at the rear. The heavy paper stock of the first edition, combined with the fragile yellow cloth binding contributes significantly to the generally woeful condition or prevalence of extensive repairs and interventions exhibited in the few examples that come to market.

(Bleiler; Reginald 13726; Dalby 10a; A Haycraft-Queen Cornerstone).



102 /

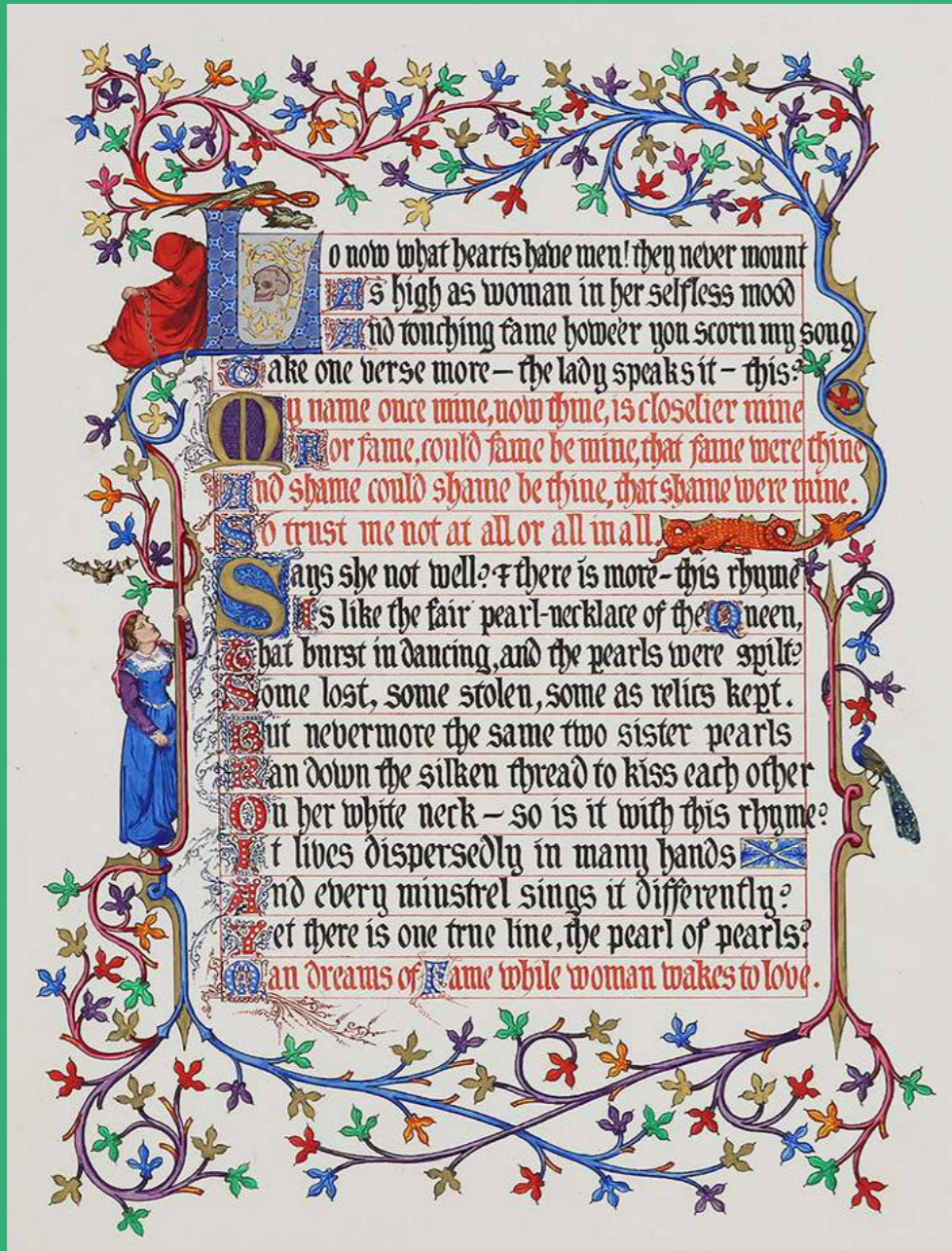
SUTTON, Emily: THE TOY PARADE

North Yorkshire: Penfold Press.

Original screenprint created by Yorkshire artist Emily Sutton, printed in four colours on 225gsm Simili Japon. Measuring 11 x 75cm, paper size 17 x 80cm. Signed and numbered by the artist to the lower right margin. In fine condition. This freeze like image depicts some of the toys from the artist's extensive collection.

£180 [23488]

Limited edition of 75. Born and raised in North Yorkshire, Emily graduated from Edinburgh College of Art in 2008. Her paintings and prints are inspired by the relics of a bygone era, afternoons immersed in the contents of the Museum of Childhood in Edinburgh and the Yorkshire countryside. She is the illustrator of over 10 picture books for children working with clients such as the Victoria & Albert Museum, Penguin Books, Faber & Faber, Bettys Tea Rooms and Fortnum and Mason.



103 /

[TENNYSON, Alfred Lord]; [HOLMES, Sir Richard Rivington]; THOMSON, Alex: IDYLLS OF THE KING Privately printed / original artwork. [c.1865]

Full green morocco with three gilt ruled borders and a blindstamped border to the upper and lower boards, five raised bands with gilt borders to the spine and gilt striped inner dentelles. All edges gilt. Containing seven tissue-guarded printed designs based on Tennyson poems, hand-coloured in watercolour, bodycolour and gilt. Additionally there are three tissue guarded pages in manuscript, two with small hand drawn and painted coats of arms, one in colour and one (of "Alex Thomson") in black and white, and one with a small hand painted 'finis' design. Very good condition, the leather with some scuffs and marks, the extremities rubbed. The tissue guards are lightly spotted and showing faint offsetting from the designs, the designs themselves are bright and sound, the last three with a couple of light spots at the margins, not affecting the designs. A beautiful and unique volume.

£950 [28100]

A selection of illuminated verse from Alfred Lord Tennyson's cycle of narrative poems 'Idylls of the King', published between 1859 and 1885, which retells stories of Arthurian legend. The original designs are by Sir Richard Rivington Holmes (1835-1911), and have in the present example been hand-coloured by another artist, likely the "Alex Thomas" whose coat of arms is drawn at the beginning. Holmes' father was an assistant in the manuscript department of the British Museum, a role Holmes took on himself upon his father's death in 1854. His familiarity with and understanding of the visual conventions of illuminated manuscripts is plain to see in his attention to detail, use of composition and choice of motifs. One of Holmes' illuminated manuscript designs, also illustrating a Tennyson poem ('Godiva'), was woven



into a fine silk 'ribbon' or banner which was shown at the International Exhibition of 1862. In 1868 he was appointed archaeologist to Lord Napier's Abyssinian expedition, during which he acquired material for the British Museum. In 1870 he became the royal librarian at Windsor Castle, where he was responsible for the acquisition and arrangement of books and works of art. He was nominated Sergeant-at-arms to Queen Victoria on 1898, made M.V.O in 1897, C.V.O in 1901 and K.C.V.O in 1905. As well as designing and creating illuminated manuscripts, Holmes designed stained glass windows and bookbindings and made pen drawings and landscape paintings. A selection of Holmes' original illuminations illustrating Tennyson's 'Idylls of the King', were exhibited at Cardiff University Special Collections and Archives Exhibition 'Tennyson's Women', August 2016.

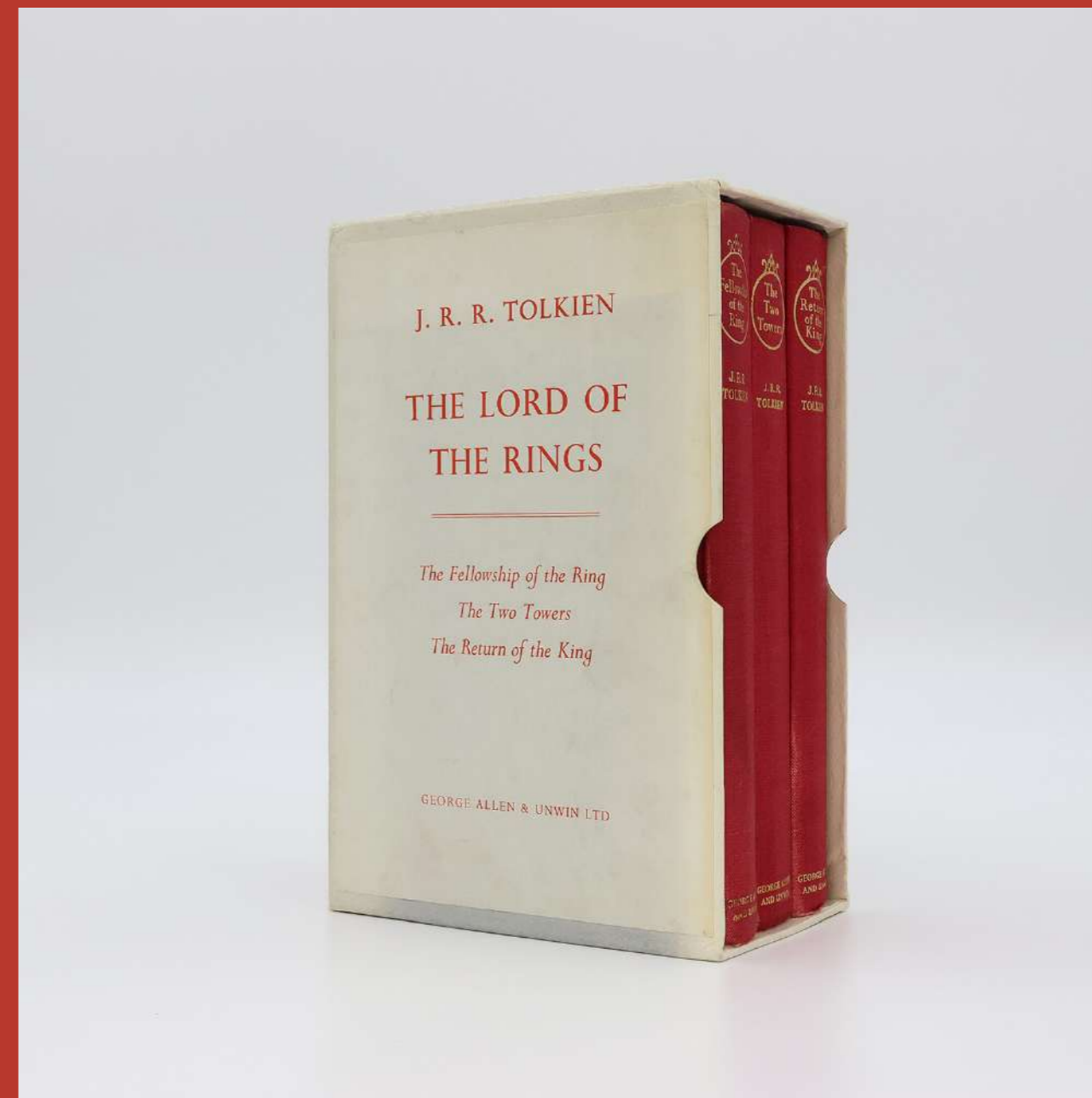
104 /

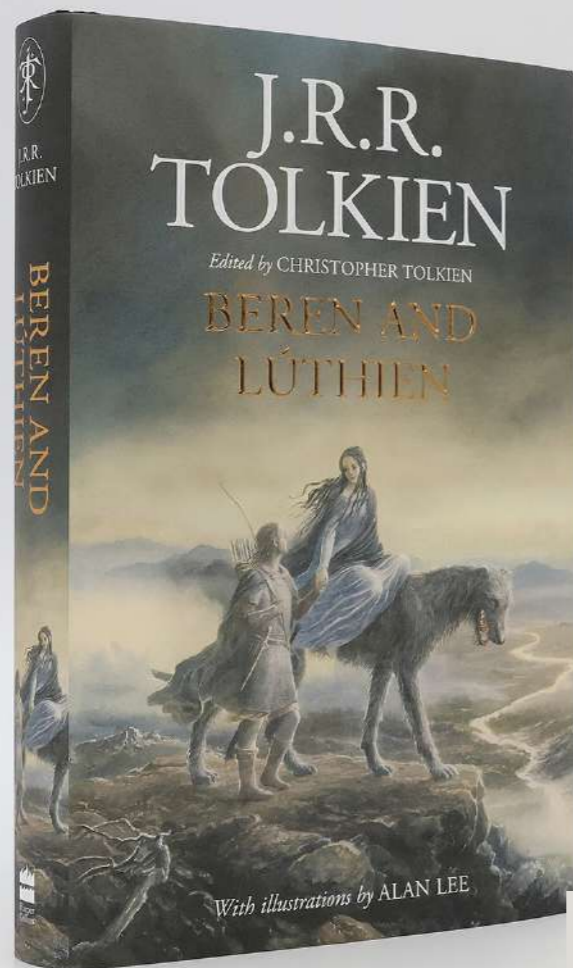
TOLKIEN, J. R. R.: THE LORD OF THE RINGS. Comprising *The Fellowship of the Ring*, *The Two Towers* and *The Return of the King*. London: George Allen and Unwin. 1963

Thirteenth, tenth and tenth impressions of the 1954 and 1955 first editions. Three volumes. Publisher's original red cloth with gilt titles to the spine, in the publisher's original card slipcase. Folding map to the rear of each volume. Top edge red. Lacking the dustwrappers. A lovely near fine set, the bindings square and firm with minor bumping to the extremities, the cloth and gilt, bright and fresh. The red top edges still bright. The contents are clean throughout and without inscriptions or stamps. The maps are in fine condition. Housed in the publisher's original grey card slipcase with white paper printed in red, pasted to one side, as issued. The structurally sound slipcase is a little worn to the extremities.

£1,100 [28389]

An early set of J. R. R. Tolkien's masterpiece of fantasy fiction. The slipcase appears to be in the sixth state, one of the final batch of 230 sets.





Alan Lee

105 /

TOLKIEN, J. R. R.; illustrated by LEE, Alan;
edited by TOLKIEN, Christopher: BEREN
AND LÚTHIEN London: Harper Collins. 2017

First edition, first printing. Signed by the illustrator. Publisher's original black cloth with bronze titles to the spine, in dustwrapper. With nine full page illustrations in colour, and several line drawings throughout the text by Alan Lee. A fine copy, the binding square and tight, the cloth and titles bright and fresh. The contents are clean throughout and without previous owner's marks. Complete with the fine original dustwrapper that remains without fading, loss or tears. Not price-clipped (£20 to the lower front flap).

£225 [28566]

Signed by the illustrator Alan Lee in black ink on the title page. A compilation of multiple versions of the epic fantasy story about Lúthien and Beren, one of Tolkien's earliest tales of Middle-earth. Edited by his son Christopher, it tells the story of the love and adventures of the mortal Man Beren and the immortal Elf-maiden Lúthien. Tolkien considered it one of the three Great Tales in his legendarium and it is mentioned in 'The Lord of the Rings' at the Council of Elrond.



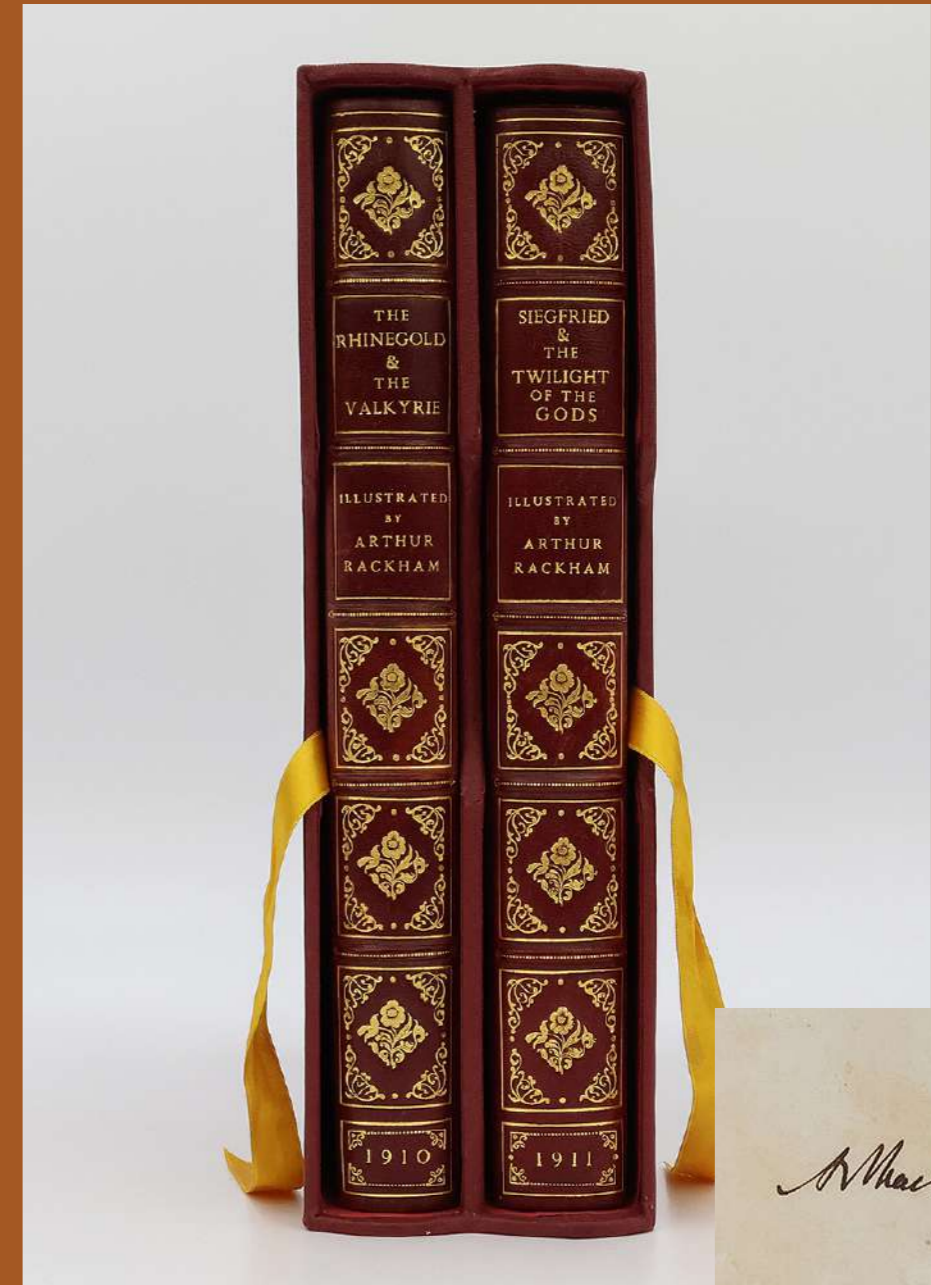
106 /

WAGNER, Richard; illustrated by RACKHAM, Arthur; translated by ARMOUR, Margaret: RHINEGOLD AND THE VALKYRIE [with] SIEGFRIED AND THE TWILIGHT OF THE GODS. The Ring of Niblung: A Trilogy with a Prelude. London: William Heinemann. 1910, 1911

First edition, first printing with these illustrations. Deluxe edition. Signed by the artist. Two volumes. Early to mid 20th century full red morocco bound by J. May of London, the upper and lower boards ruled and with decorative corner pieces in gilt. Five raised bands with gilt decorated compartments and titles in gilt to the spine. Inner dentelles double ruled in gilt, binder's stamp in gilt. Housed in a twin entry, ribbon pull, red cloth slipcase. Illustrated with 64 full-page, tissue guarded, coloured plates, 23 drawings in black and white throughout the two volumes. The bindings are square and firm with very slight fading to thin strips near the spine edge, the gilt bright and fresh. The contents, with offsetting and toning to the text pages from the mount card used for the colour plates are entirely complete and without tears or previous owners' marks. The lower left corner of three plates in Siegfried have a very faint corner crease, otherwise all plates, tissue guards and illustrations are in fine, bright condition.

£2,750 [28230]

Both volumes were issued in this deluxe large paper limited edition of 1100 copies, from which Rhinegold and the Valkyrie is numbered 212, and Siegfried and the Twilight of the Gods is numbered 244. Both are signed by Arthur Rackham in black ink on the limitation page. A beautifully presented, signed set of Arthur Rackham's celebrated visual interpretation of Richard Wagner's Ring cycle.



The Tate Gallery 17 FEBRUARY - 28 MARCH 1971 Mon Wed Fri 8 Sat 10 5 Tues & Thurs 10 8 Sun 2 4
Admission 30p (5p) students and old-age pensioners 15p (10p)

Warhol



107 /

WARHOL, Andy: MARILYN.
Signed Tate Exhibition
Poster. *London: The Tate*
Gallery 1971

Offset lithograph in colours, on smooth wove paper. Laid down on board. Printed at The Curwen Press. Measuring 50 x 76 cms. Signed by Andy Warhol in black marker pen lower right. An excellent example, the colours bright and without fading.

£10,000 [27661]

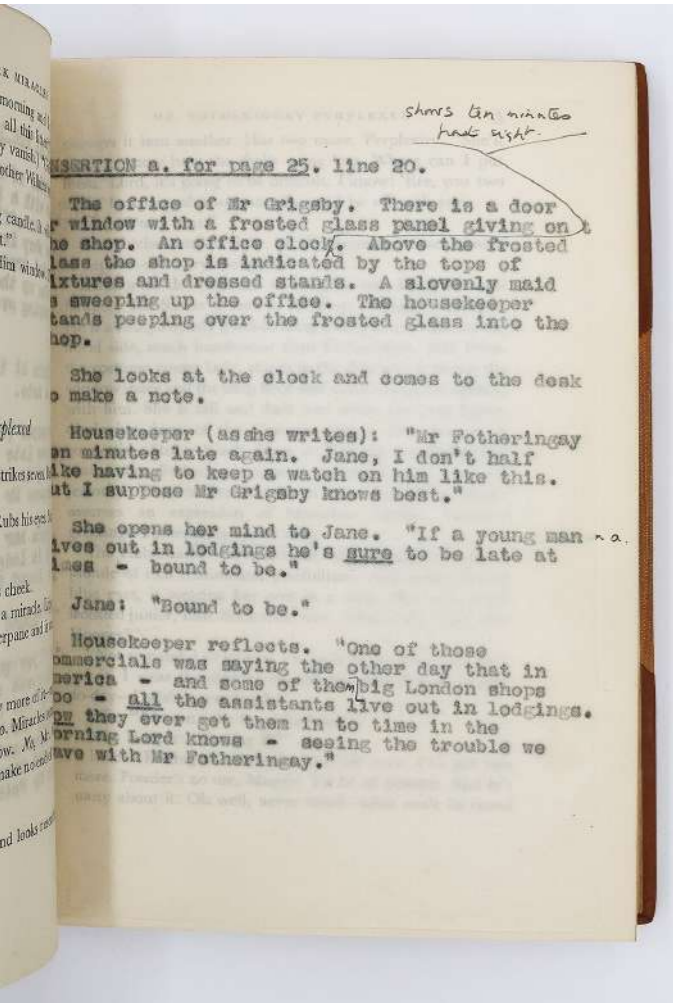
Issued on the occasion of the 1971 Warhol Retrospective at London's Tate Gallery, the exhibition ran from 17th February to 28th March.

WELLS, H. G.: MAN WHO COULD WORK
MIRACLES: A FILM STORY BASED ON MATERIAL
IN HIS SHORT STORY; bound with THINGS TO
COME: A FILM STORY BASED ON MATERIAL IN
HIS HISTORY OF THE FUTURE 'THE SHAPE OF
THINGS TO COME'. London: The Cresset Press.
1936 and 1935

First edition, first printing of both volumes, bound in one. Signed by the author. Inscribed presentation and association copy. Mid-twentieth century half calf for Henry Sotheran, five raised bands, gilt decorated compartments and titles on red morocco labels to the spine. Brown cloth boards. Ownership initials of Richard Kayne in gilt to the bottom right corner of the upper board. Top edge gilt. Marbled endpapers. A very good copy, the binding square and firm with some rubbing to the spine hinges and corners. The contents, with the bookplate of Richard Kayne to the front pastedown, and four pages of additional dialogue in the form of carbon-copy typescript (annotated in the hand of Wells), are clean throughout.

£3,250 [25559]

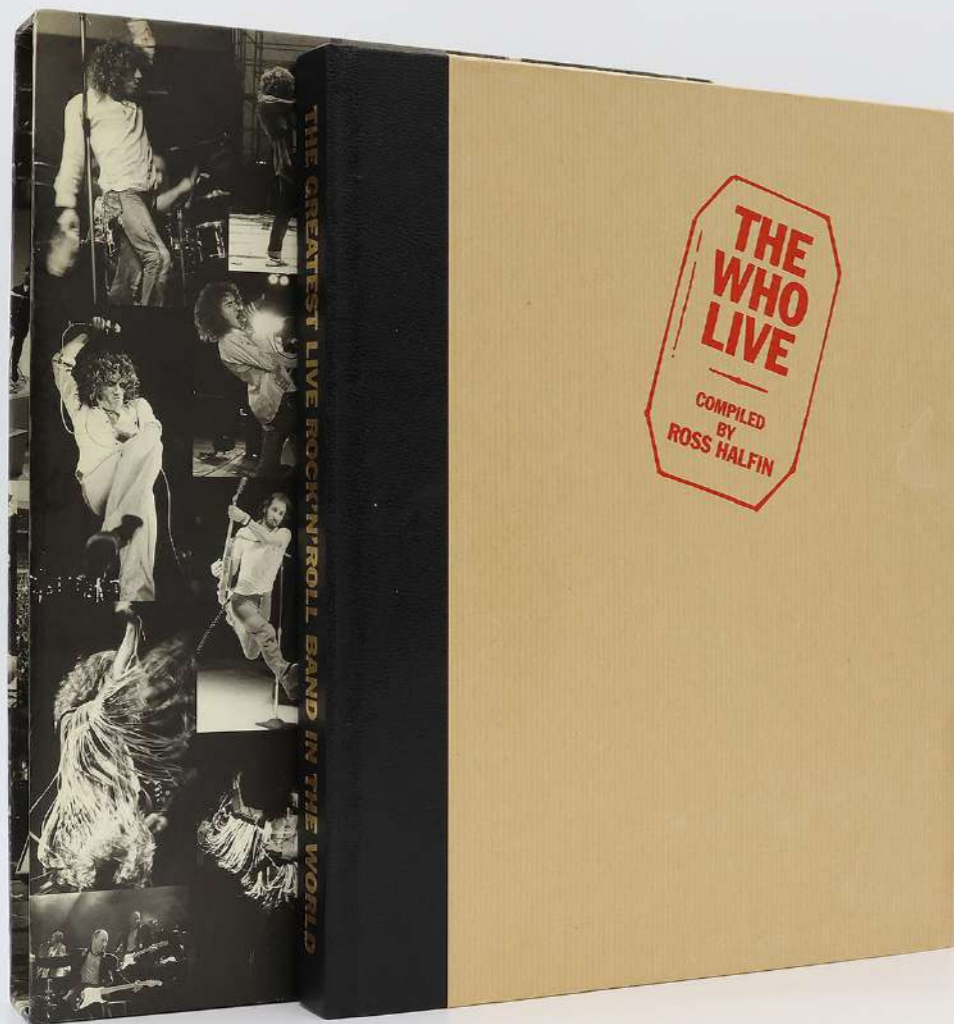
The Man Who Could Work Miracles is inscribed by the author in black ink on the half title "for Philip Charlot / H. G. Wells / April 1936". The recipient was the film editor on the 1937 Lothar Mendes production starring Ralph Richardson, Joan Gardner and Roland Young. Underneath Wells' inscription Charlot has later inscribed "for Richard Kayne / with very best wishes / Philip Charlot / October 1956". The page preceding the half title of the second title 'Things to Come' is further inscribed by Charlot "Sorry, Richard, but H.G. forgot to sign this one for me - Philip". The recipient of Charlot's presentation is the writer, composer and musician Richard Kayne (pseudonym of William Sydney Kuttner), who is perhaps best remembered for composing the haunting theme from the 1959 Horror film 'House On Haunted Hill' (starring Vincent Price). [Bleiler; Locke: *Spectrum of Fantasy*].



for Philip Charlot
April 1936
H.G. Wells

for Richard Kayne
with very best wishes
Philip Charlot

October 1956



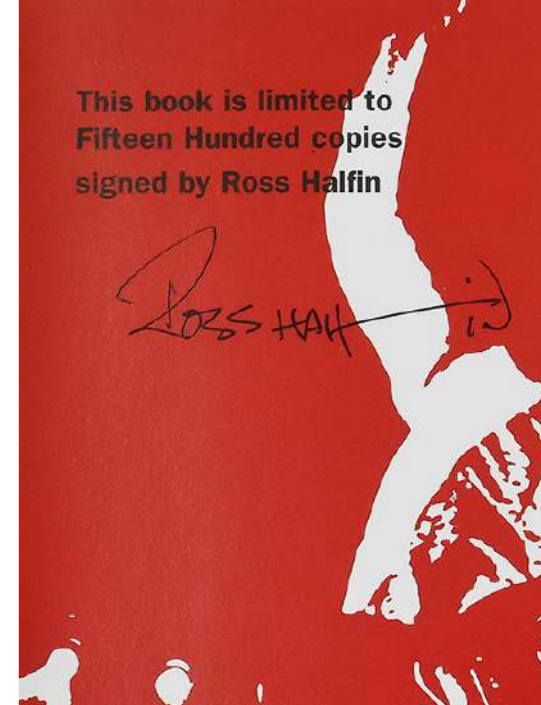
109 /

THE WHO; HALFIN, Ross; foreword by TOWNSHEND, Pete: THE WHO LIVE
Guildford: Genesis Publications Ltd. 2000

First edition, first printing. Signed by the author. Limited edition. Publisher's original quarter black leather with brown paper covered boards, lettering to front cover in red, lettering in gilt to the spine. Illustrated throughout with photographs by George Bodner, Jim Cummins, Ian Dickinson, Carl L. Dunn, Robert Ellis, Harry Goodwin, Ross Halfin, Laurens van Houten, Jim Marshall, Paul Natkin, Terry O'Neill, Gilbert Nencioli, Barry Plummer, Ron Pownall, Chuck Pulin, Micheal Putland, Jean-Louis Rancurel, Christian Rose, Chris Walter, Barrie Wentzell, Michael Zagaris and Neil Zlozower. Foreword by Pete Townshend. Texts by Glyn Johns, Ross Halfin, Matt Kent. Issued with a 'Live At Leeds' compact disc, in the original sleeve and tucked into a pocket inside the front cover. Housed in the original illustrated slipcase.

£800 [24665]

Issued in a limited edition of 1,500 copies of which this is hand numbered 723 and signed by Ross Halfin. This example, formally in the collection of a music executive, has the addition of five original photographs (taken by the previous owner) of The Who in concert, backstage, and Keith Moon at a bar. Also included is a 'Maximum Who' postcard featuring a 1966 photograph by Colin Jones, signed by the acclaimed photographer in black ink, and the publisher's prospectus for this title. A fabulous book offered here with some unique additional material.



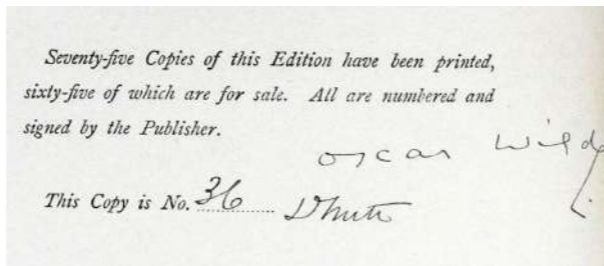
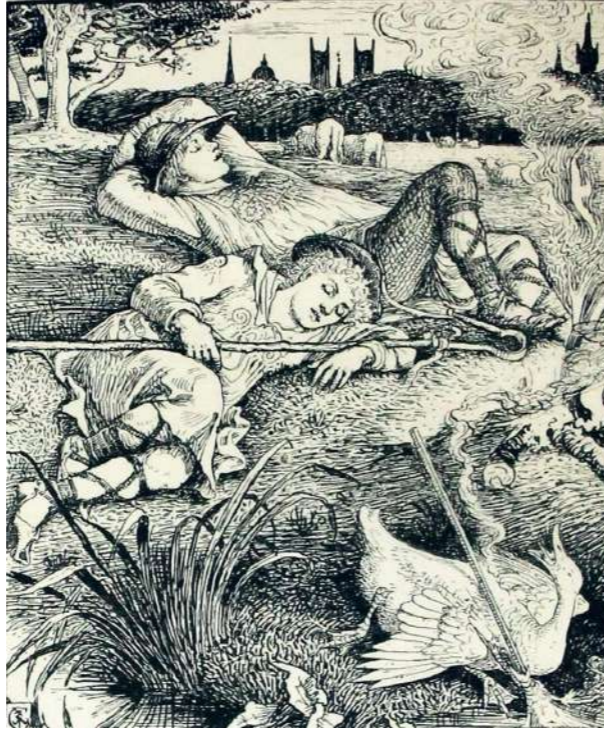
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WILDE, Oscar; illustrated by CRANE, Walter; HOOD, Jacomb: THE HAPPY PRINCE AND OTHER TALES London: David Nutt. 1888

First edition, first printing. Signed Limited Edition. Small 4to. Stunning contemporary orange morocco by Zaehnsdorf, titles and ivy leaf tooling in gilt to the spine, upper board with titles in gilt, upper and lower boards decorated with acorns and oak, ivy, sycamore and willow leaves in gilt. The inner dentelles are decorated with ivy leaves in gilt, the binder's name stamp in gilt at the front and exhibition stamp in gilt at the rear. Top edge gilt, others untrimmed. Retaining the original upper wrapper. Illustrated title page in red with black vignette, printed title page in red and black. Illustrated with a frontispiece and two further plates by Walter Crane, each in two states, and 12 head and tailpieces by Jacomb Hood. A beautiful, near fine copy. Imperceptible repair to the upper joint, minor toning to the leather. The contents with light offsetting to the endpapers and a faint mark to the margin of one page are otherwise clean and bright throughout. Housed in a recent full black morocco, felt lined solander case, titles in gilt to the spine, and grey cloth slipcase.

£37,500 [18832]

Limited to 75 large paper copies of which this is hand numbered 36 and signed by Oscar Wilde and the publisher David Nutt on the limitation page. A superb example of the rare first edition (preceding the trade edition of 1000 copies, issued later the same year), in an exceptional contemporary exhibition quality autumnal foliate binding. The Happy Prince is Oscar Wilde's first and best known collection of children's stories, including "The Selfish Giant", "The Nightingale and the Rose", "The Devoted Friend" and "The Remarkable Rocket". Wilde's "Reputation as an author dated from the publication of The Happy Prince and Other Tales in London in May 1888. The Athenaeum compared him to Hans Christian Andersen and Pater wrote to say



that "The Selfish Giant" was 'perfect in its kind,' and the whole book written in 'pure English' - a wonderful compliment" (Ellmann, Richard: Oscar Wilde p. 282). [Mason 314]. Provenance: Charles Mills, Lord Hillingdon (1830 - 1898); Sotheby's sale of 1932, lot 454; purchased by book dealer and co-founder of the Society for Theatre Research Ifan Kyrle Fletcher (with his neat pencil note recording the sale on the front pastedown); Helen Hambro, née Boyson (1936 - 2004).





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