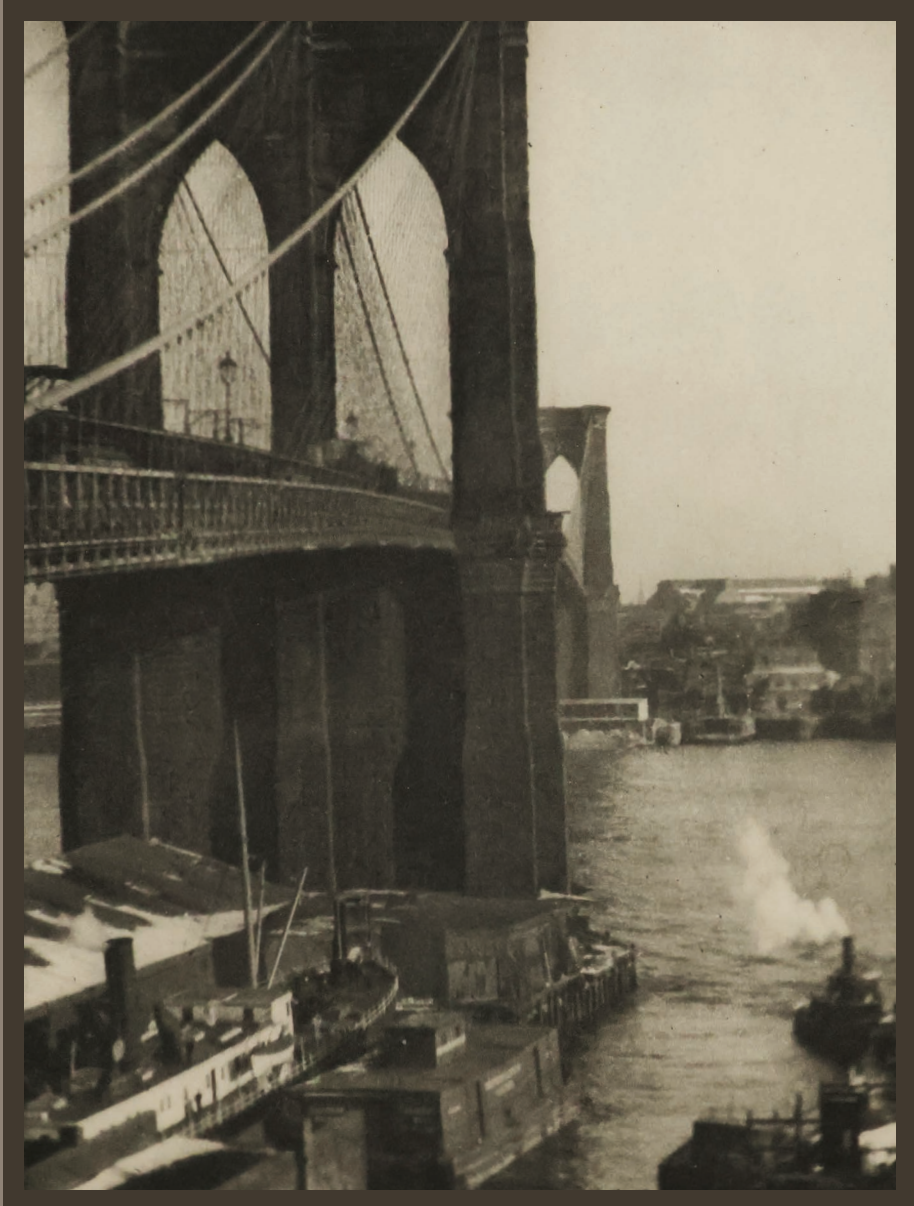


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Lucius Books are pleased to be exhibiting at the 65th Annual New York Antiquarian Book Fair. This catalogue showcases just a small selection of the items we'll be offering for sale at the fair. All are available for purchase prior to the opening of the event, so please do get in touch by telephone or email if you see something of interest. We look forward to meeting many of you at the Park Avenue Armory, where you can find us at Booth D11.

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FRI 4 APR, 12PM - 8PM
SAT 5 APR, 12PM - 7PM
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MILNE, Alan Alexander; illustrated by SHEPARD, Ernest Howard: THE AUTHOR'S MAQUETTE AND WORKING PAGE PROOFS FOR THE FIRST EDITIONS OF NOW WE ARE SIX AND THE HOUSE AT POOH CORNER 1927-1928

An extraordinary series of A. A. Milne's working maquettes and page proofs for *Now We Are Six* and *The House at Pooh Corner* offering a unique insight into the author's painstaking attention to detail and a glimpse into the collaborative methods employed by Milne, illustrator E. H. Shepard, and Frederick Muller at Methuen, that shaped these classic books as we know them.

The four books for children—two of poems, two of stories—written by A. A. Milne and illustrated by E. H. Shepard form one of the mainstays of English literature for children of the last century. Their idyllic evocation of Christopher Robin, Winnie-the-Pooh, and the memorable cohort of characters surrounding them, all residing in the Hundred-Acre wood, has found a place in the hearts of generations of young (and old) readers rivalled only by the Alice books and the tales of Peter Rabbit. From simple autobiographical roots—Milne writing for and about his son, Shepard recalling his own children—and the unusually close collaboration between author and illustrator, something uniquely evocative and memorable emerged. It was a partnership, Ann Thwaite has written, “as apt and inevitable as Gilbert and Sullivan.”

After graduating from Cambridge in 1903, Milne began contributing comic verse to *Punch*, joining the staff in 1906 and eventually becoming assistant editor. It was while at *Punch* that Milne encountered Ernest Shepard and his work. “In those early days before the war”, he later recalled, “when he was making his first tentative pictures

for *Punch*, I used to say to F. H. Townsend, the art editor, [...] ‘What on earth do you see in this man? He’s perfectly hopeless’, and Townsend would say complacently, ‘You wait.’ So I waited.” As Townsend predicted, when Milne saw Shepard’s initial sketches and drawings for his poems, he was indeed won over.

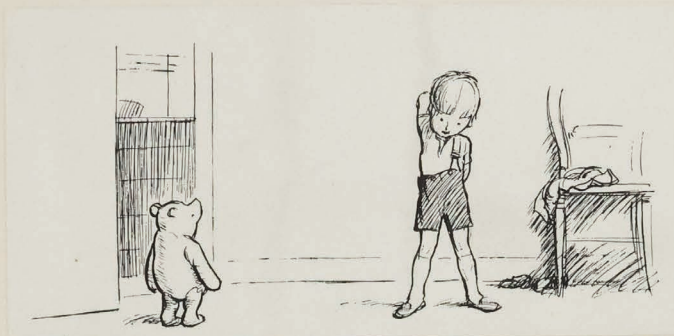
From the outset, Shepard’s drawings for Milne flouted the conventional separation of text and image; a convention owing more to cost and convenience than aesthetics. The *Alice* books broke new ground in their weaving together of image and text, but Milne and Shepard’s designs were at once more elaborate, time-consuming and, of course, expensive to reproduce. James Campbell notes that Owen Seaman, editor at *Punch*, “needed to be convinced that having line drawings interspersed with text and sitting around the text itself was an innovation to be welcomed rather than feared.” The books that followed the collaborations for *Punch* were, as Shepard’s granddaughter Minette has written, “very much a joint venture”:

At that time, it was usual practice for a publisher to commission an illustrator once a book was written, and the illustrations would be inserted in sections through the book, not necessarily adjacent to relevant text. However, after the great success of *When We Were Very Young*, both Alan Milne and my grandfather realized that they could achieve much more by working closely together to create a seamless experience for the reader. Establishing a joint creative process, they would meet regularly, often weekly, and discuss their respective contributions, making suggestions, proposing alterations and amendments, and often considering the look of the layouts on the printed page, which was extremely unusual. Therefore, these books were amongst the first where the illustrations were not an afterthought and distributed randomly through the text but were an integral part of the story.



FOR REVIEW
M. & Co. Ltd.

18 MAR 1927



US TWO

Wherever I am, there's always Pooh,
There's always Pooh and Me.
Whatever I do, he wants to do,
"Where are you going to-day?" says Pooh:
"Well, that's very odd 'cos I was too.
Let's go together," says Pooh, says he.
"Let's go together," says Pooh.

"What's twice eleven?" I said to Pooh.
("Twice what?" said Pooh to Me.)
"I think it ought to be twenty-two."
"Just what I think myself," said Pooh:
"It wasn't an easy sum to do,
But that's what it is," said Pooh, said he.
"That's what it is," said Pooh.



THE HOUSE AT POOH CORNER

a place on which to rest, and sometimes the place was Pooh's nose and sometimes it wasn't, and in a little while Piglet was wearing a white muffler round his neck and feeling more snowy behind the ears than he had ever felt before.



"Pooh," he said at last, and a little timidly, because he didn't want Pooh to think he was Giving In, "I was just wondering. How would it be if we went home now and practised your song, and then sang it to Eeyore to-morrow—or—the next day, when we happen to see him."
"That's a very good idea, Piglet," said Pooh.
"We'll practise it now as we go along. But it's no good going home to practise it, because it's a special

A HOUSE IS BUILT

Outdoor Song which Has To Be Sung In The Snow."

"Are you sure?" asked Piglet anxiously.
"Well, you'll see, Piglet, when you listen. Because this is how it begins. *The more it snows, tiddely pom—*"

"Tiddely what?" said Piglet.
"Pom," said Pooh. "I put that in to make it more hummy. *The more it goes, tiddely pom, the more—*"

"Didn't you say snows?"
"No, I said goes, Piglet."
"Yes, but you said snows."
"But that was before."
"Before the tiddely pom?"
"It was a *different* tiddely pom," said Pooh, feeling rather muddled now. "I'll sing it to you properly and then you'll see."
So he sang it again.

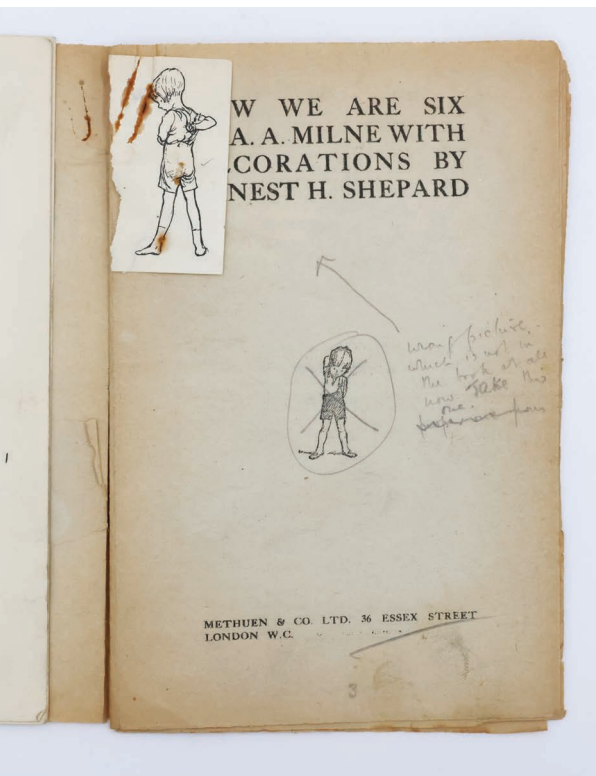
The more it
SNOWS-tiddely-pom,
The more it
GOES-tiddely-pom
The more it
GOES-tiddely-pom
On
Snowing.

And nobody
KNOWS-tiddely-pom,
How cold my
TOES-tiddely-pom
How cold my
TOES-tiddely-pom
Are
Growing.

As the poems and stories were completed, Milne shared them with Shepard and Frederick Muller at Methuen. Shepard would then produce a series of preliminary sketches, from which Milne selected before working them up into finished versions ready for engraving. By the second book, the process, according to Shepard, was one of "sheer joy". Thwaite quotes from a letter from Milne to Shepard, written as *Now We Are Six* was taking shape. "Muller and I got to work on the book today, and I saw the new drawings. At present we have pasted up 14, taking 42 pages." He informs Shepard how much space he was reckoning "for some of the poems which you have still to do".

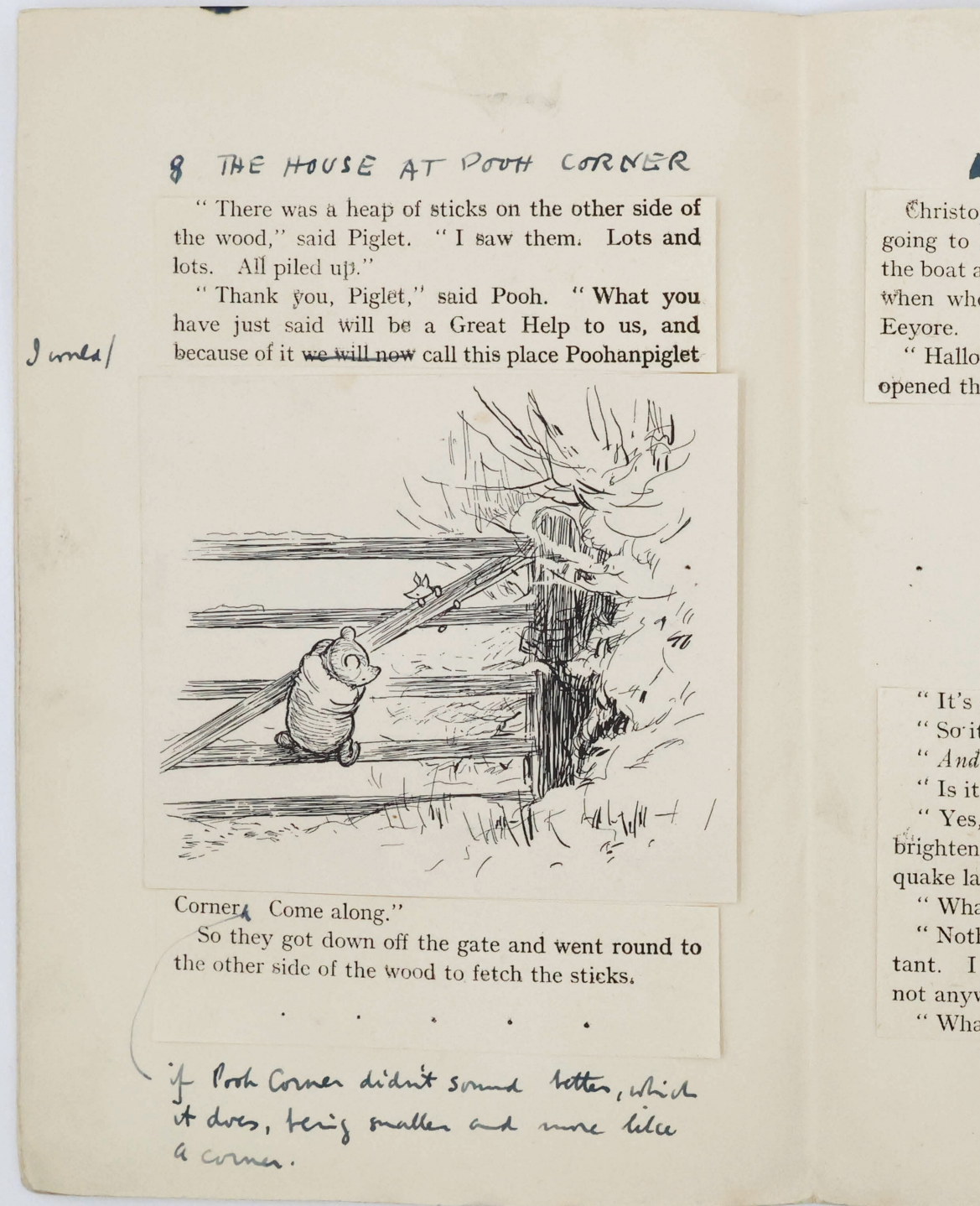
The process is both clarified and illuminated by the materials catalogued below, relating to *Now We Are Six* and *The House at Pooh Corner*, the concluding volumes of the four Milne and Shepard produced together. In addition to the author's unbound printed proofs (with his emendations) are sets of working maquettes, the illustrations and texts variously hand-cut and pasted, complete with Milne's precise manuscript corrections, revisions, annotations, deletions—even a couple of makeshift sketches of absent, or yet to be executed, illustrations.

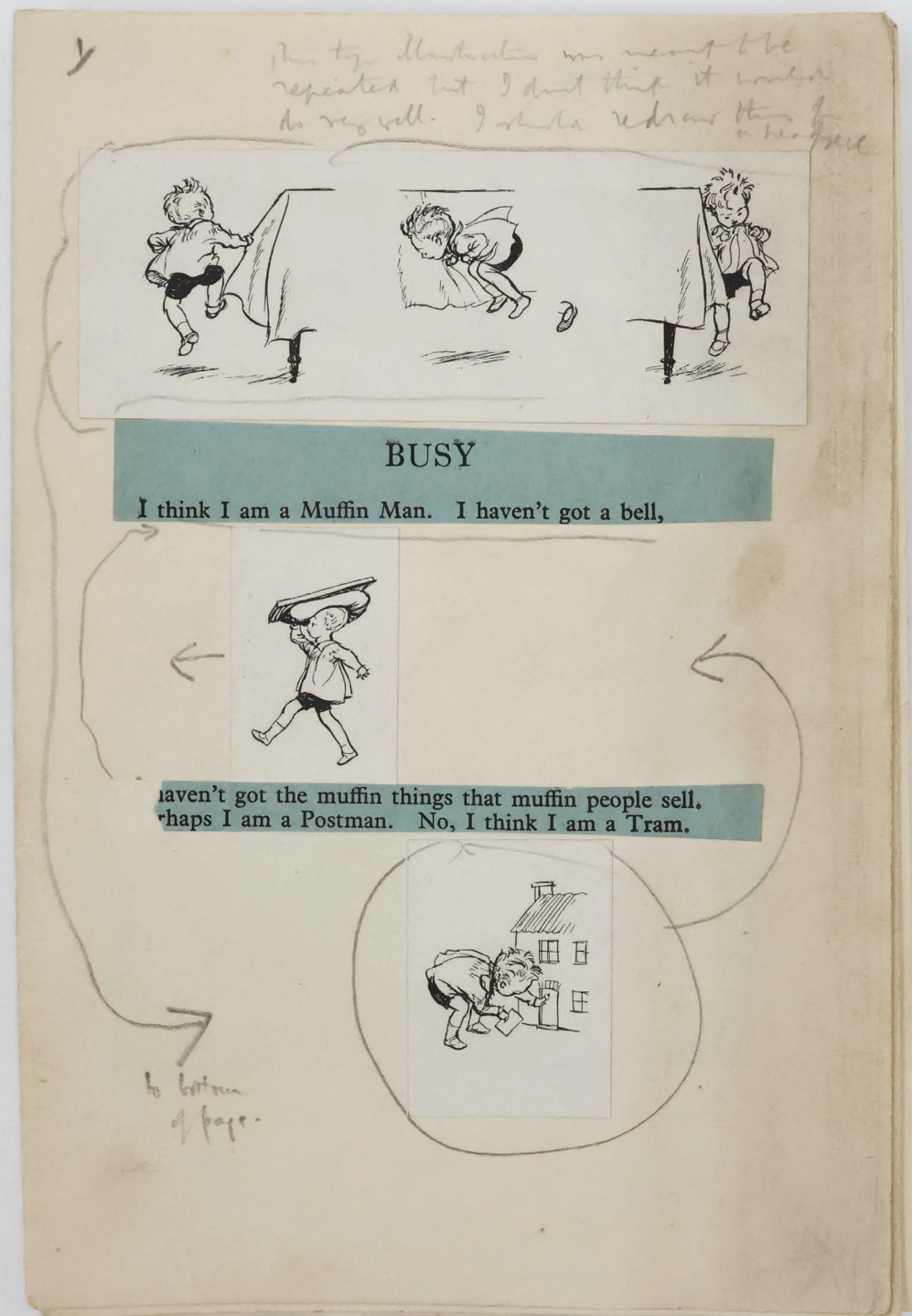
CONTENTS	
CHAPTER	PAGE
I. IN WHICH A HOUSE IS BUILT AT POOH CORNER FOR EYEGRE	91
II. IN WHICH TIGGER COMES TO THE FOREST AND HAS BREAKFAST . . .	
III. IN WHICH A SEARCH IS ORGANISED, AND PIGLET NEARLY MEETS THE WEEWEE LUMP AGAIN . . .	
IV. IN WHICH IT IS SHOWN THAT TIGGERS DON'T CLIMB TREES . . .	
V. IN WHICH RABBIT HAS A BUSY DAY, AND WE LEARN WHAT CHRISTOPHER ROBIN DOES IN THE MORNINGS . . .	
VI. IN WHICH POOH INVENTS A NEW GAME AND EYEGRE JOINS IN . . .	
VII. IN WHICH TIGGER IS UNBOUNCED . . .	
VIII. . . .	
IX. . . .	
X. . . .	



Together, they offer a unique and unprecedented insight into the methods employed by author, illustrator and publisher (such materials were shared remotely but also discussed in person). Shepard, according to Campbell, was often “amazed and at times exasperated by the stream of messages, notes, instructions, and amendments that flowed from Milne”, and the material presented here certainly shows the author to be a stickler for detail. It includes Milne’s own manuscript sketches for the distinctive preliminary pages of *Now We Are Six*, even the half title and colophon, but most pleasing is the elegantly lettered mock-up of the title page, complete with Milne’s rendering of one of Shepard’s drawings of Christopher Robin (not the one used for the published title page). A printed proof of the same page has the illustration impatiently crossed through by the author, adding in pencil that it is the “wrong picture” and “not in book at all” (it did eventually appear on p.33 of the finished work), with an arrow pointing to a loose copy of the correct drawing paperclipped to the upper left corner. The working maquettes include manuscript instructions for changes in the position and distribution of material, directions regarding lineation and pagination, and always revisions and corrections—everything from a stray comma to a change of title—most of which find their way into the finished books.

Milne donated the manuscripts of *Winnie-the-Pooh* and *The House at Pooh Corner* to the Wren Library at Trinity College, Cambridge (his alma mater), while Shepard’s sketches and papers are archived at the Victoria and Albert Museum and at the University of Surrey. It is the books as marvels of collaboration, gradually coming into focus and assuming their familiar form, that the materials catalogued below shed fresh light upon.





Now We Are Six

23 Crown Octavo loose page gatherings, mostly complete folded and cut octavo sheets of 16 pages, with some in smaller or larger groups of interleaved bifoliate pages. Publisher's stamps variously from 18 MAR 1927 to 17 AUG 1927 (presumably the date they were archived). FOR REVISE / M. & Co. Ltd. stamped to the front of many gatherings.

- 1 gathering of Milne's complete manuscript mock-up of preliminary pages, including the illustrated title page.
- 7 gatherings of cut and paste maquettes for the following poems: 'Us Two' (twice), 'The Engineer' (twice), 'The Knight Whose Armour Didn't Squeak' (twice), 'Busy' (three versions), 'The Charcoal-Burner', 'The Old Sailor', and 'Solitude'. These are annotated and corrected by Milne.
- A full set of proofs for pages 1-103, printed on 7 gatherings on economy paper.
- 2 identical gatherings of annotated prelims on economy paper, both annotated by Milne, the first with, loosely laid in, two typed, folded sheets listing the contents as published. 1 more of prelims incorporating the corrections made in the previous pair.
- 3 identical folded octavo sheets of proof prelims (still with the wrong title illustration) printed on thick wove paper.

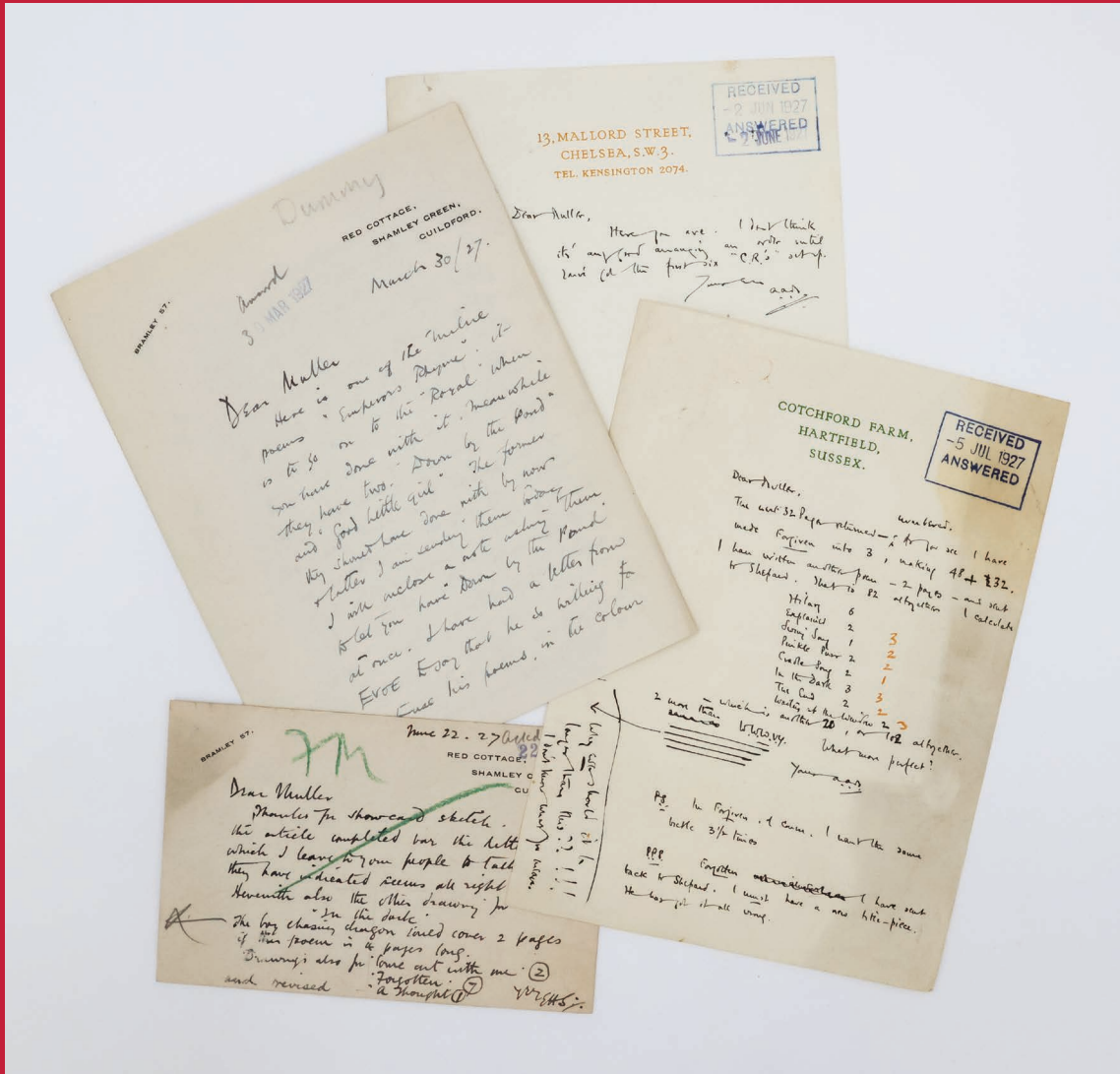
John R. Payne notes that electroplates of the first type setting were made on 21 July 1927, with printing orders given for 50,000 regular trade copies, 218 large paper copies on hand-made paper, and 26 copies on Japanese vellum on 3 August. The book was published on 13 October 1927.

The House at Pooh Corner

14 Crown Octavo page gatherings, for the most part in 16-page complete folded and cut pages, some in smaller gatherings of interleaved bifoliate pages. A number of gatherings are stamped 14 JUL 1928 and FOR REVISE / M. & Co. Ltd.

- 10 gatherings forming a full set of cut-and-paste maquettes for the Prelims and Chapters I-VIII of the full ten-chapter book. These are annotated by Milne, with his manuscript contents page and book and chapter title headings in upper case at the head of each page.
- 3 gatherings of printed proof pages for the prelims and pp. 1-31.
- 1 gathering of printed prelims annotated by Milne ('Introduction' crossed through and 'Contradiction', as published, written above in blue pencil)

Electroplates of the first type setting were made on 14 August 1928. Printing orders were given the same day for 75,000 regular trade copies, 360 copies on hand-made paper, and 28 copies on Japanese vellum. The book was published on 11 October 1928.



Also included are six autograph letters from both Milne and Shepard to Frederick Muller at Methuen, sent between March 1927 and April 1928 during the period of the creation and publication of *Now We Are Six* and *The House at Pooh Corner*, Muller often mediating between author and illustrator.

Now We Are Six

Two letters from Milne concerning the later production stage of *Now We Are Six* betray a similar attention to detail and nervous energy evident in the proof materials. Dated 2nd June 1927 on Mallord Street, the first is a short note regarding the ordering of the poems. on Mallord Street headed notepaper:

Dear Muller,
Here you are. I don't think it's any good arranging an order until I have got the first six "C. R.'s" set up.
Yours ever
A. A. M.

The second, dated 5th July 1927, and on Cotchford Farm headed paper, is more involved:

Dear Muller,
The next 32 Pages returned unaltered – As you see I have made Forgiven into 3, making 48 + 32. I have written another poem – 2 pages – and sent to Shepard. That is 82 altogether[.]
I calculate

- Hilary 6
- Explained 2
- Swing Song 1
- Pinkie Purr 2
- Cradle Song 2
- In the Dark 3
- The End 2
- Waiting at the Window 2

– which is another 21, or 102 altogether. 2 more than W.W.V.Y. (Why ever [?] should it be larger than this!!!! I don't know what you mean. [in the margin])
What more perfect?

Yours A. A. M.

P.S. In Forgiven, of course, I want the same beetle 3 ½ times

P. P. S. Forgotten I have sent back to Shepard. I must have a new title-piece. He has got it all wrong.

Evidently working through the proofs and maquettes (the very ones described above), he is still writing new poems and in disagreement with Muller regarding the page count, citing the earlier volume of poems, *When We Were Very Young*, to support his argument. His calculations alter even while writing the letter, with alternative page counts in orange pencil beside all but one of the poems mentioned, the pencil familiar from his annotations to the proofs. His specification of 3 ½ beetles is honoured in the published version of *Forgiven* (p. 48).

A letter from Shepard, dated March 30 1927, is written on Red Cottage headed notepaper. Relatively sanguine, it shows more interest in another project:

Dear Muller
Here is one of the 'Milne poems "Emperor's Rhyme". It is to go on to the "Royal" when you have done with it. Meanwhile they have two, "Down by the Pond" and "Good Little Girl" [,] the former they should have done with by now & latter I am sending them today. I will enclose a note asking them to let you have "Down by the Pond" at once. I have had a letter from EVOE to say that he is willing for us to use his poems, in the colour section of my album.¹ (*subject, I suppose, to some business arrangement. [written in the margin]) I will have a list of these next week when I come to see you, meanwhile I shall be glad to know how many colour papers you are likely to have – 8 or 12? I think it will be a great help to the book to have these. I have nearly completed a (provisional) dummy, so if we could meet next Wednesday (April 6th) we could then go over it together. Shall I come round about 5 o'clock. I must be getting down to the cover, something startling in colour I suppose. I will ask EVOE this very day what his ideas are about terms for using his poems.

Yours sincerely
E. H. Shepard

Finally, a manuscript note from Shepard to Muller written on a printed Red Cottage postcard regarding a "showcard sketch", the enclosure of an article "completed bar the lettering which I leave to your people to tackle", and:

the other drawing for 'In the dark', the boy chasing dragon could cover 2 pages if the poem is 4 pages long. Drawings also for 'Come out with me' (2) 'Forgotten' (7) and revised 'A Thought' (1) Yrs E.H.S.

The published version of 'In the Dark' would cover three pages (pp. 99-101) with the boy chasing the dragon across two.

¹ The "album" referred to must be *Fun and Fantasy* (1927), with an introduction by Milne and verses by E. V. Knox, who wrote under the pseudonym EVOE. The "Royal" refers to the Royal Magazine which published several poems from *Now We Are Six* prior to their appearance in book form.

The House at Pooh Corner

The two letters to Muller (one from Milne, one from Shepard) regarding *The House at Pooh Corner* suggest Muller quietly coordinating and mediating between author and illustrator during a particularly difficult time for Shepard, his wife Florence having died suddenly in September 1927. Milne’s letter, on Cotchford Farm headed notepaper, is stamped by the publisher as having been received on April 14th 1928:

Dear Muller,

I enclose the corrected proofs of the other two stories. These are numbers 4 and 6 in the book — or rather, 6 and 4, but you will see by the list of Contents. Give them their right titles from this, will you? There are two others written: 5 – What Christopher Robin does in the Mornings, and 7 – The Unbouncing of Tigger. Shepard will give you the copy of 7, if you ask him nicely.

Yours ever
A. A. M.

If you haven’t got 5, it will be coming in out [sic] in the May Woman’s Journal.

Shepard’s letter, on black-bordered mourning paper, betrays his stress following his recent house move which had stalled work on his illustrations for the final Pooh book. Evidently a response to Muller/Milne’s requests and received two weeks after Milne’s letter, Shepard writes:

Dear Muller

I am sending you the M.S. of the “Unbouncing of Tigger”. You asked me for this, as soon as I could spare it, I am doing my best to hurry on the drawings, but style is rather cramped by the blasted move which, as you see by above address, has been accomplished. Thursday, Friday & Saturday were, to put

it mildly, bloody. Today I am beginning to find things, & all being well, work will forge ahead tomorrow. I hope I never have to move again.

Yours ever
E. H. Shepard

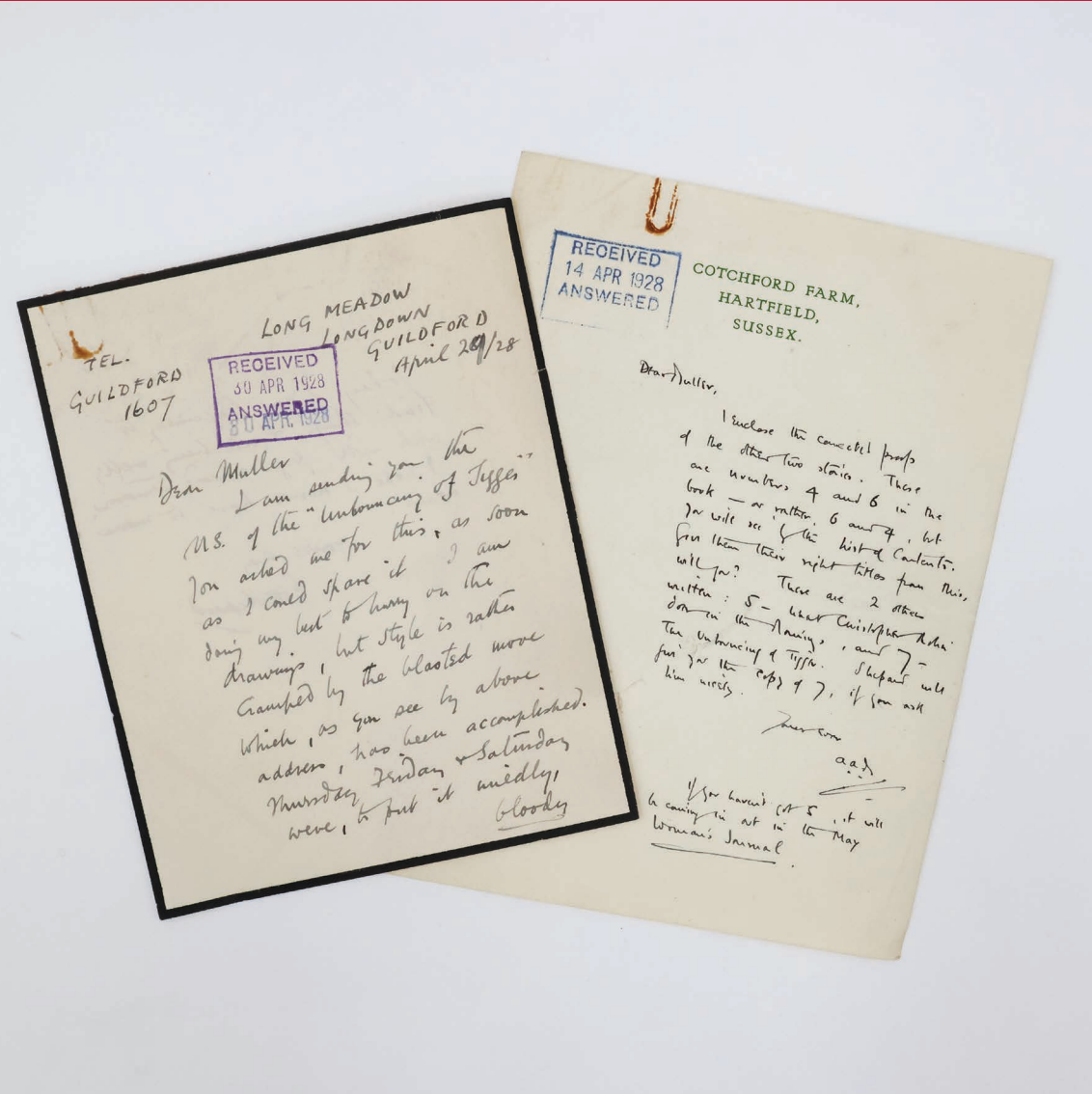
Shepard’s reply refers to his illustrations for Chapter 7 of *The House at Pooh Corner*, eventually titled ‘In Which Tigger Is Unbounced’. (If anyone has ever detected a particularly tightly wound quality to those drawings, they now know the cause.)

The letters are variously toned and creased showing occasional residual rust from paperclips to upper edges. Milne’s April 1928 letter has received a knock at some point and shows a few small tears and holes to the middle, with no loss of paper or legibility.

Provenance: Methuen and Company; Frederick Muller (director at Methuen); by descent to Jack Garnet Miller (publisher); Leslie Smith (publisher); by descent. [27348]

Bibliography

Annemarie Bilclough and Emma Laws, *Winnie-the-Pooh, Exploring a Classic: The World of A. A. Milne and E. H. Shepard* (London: V&A Publishing, 2017)
James Campbell, foreword by Minette Shepard, *The Art of Winnie-the-Pooh* (London: HarperCollins, 2017)
John R. Payne, ‘Four Children’s Books by A. A. Milne’, *Studies in Bibliography*, Vol. 23 (1970), pp.127-139.
Ann Thwaite, *A. A. Milne: His Life* (London: Faber and Faber, 1990)





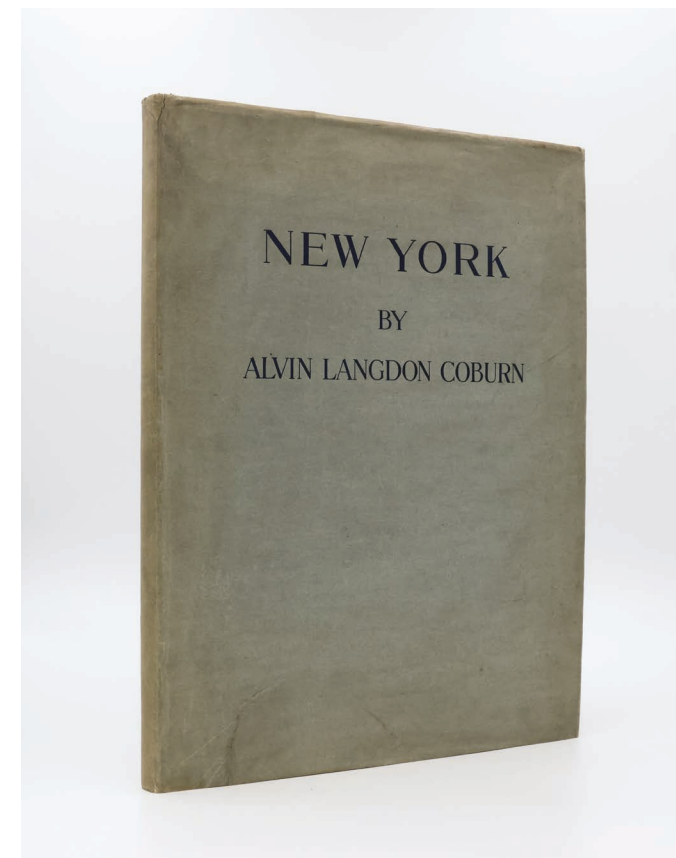
2 /

**COBURN, Alvin Langdon; foreword by
WELLS, H.G.: NEW YORK**

*London: Duckworth and Company; New York:
Brentano's. [1910]*

First edition, first printing. Folio. Publisher's original quarter calf over grey paper-covered boards, titles in gilt to the upper board, in dustwrapper. Illustrated with 20 tipped-in photogravure plates hand-pulled by Coburn mounted on grey heavy stock paper. A very good copy, the binding square and firm with minor wear and small repairs to the spine ends and a little wear to the lower corners. The contents with light scattered foxing to the text pages are otherwise clean throughout and free from inscriptions or stamps. The photogravure plates remain exceptionally fresh and bright. Complete with the original, very good dustwrapper which has a repaired tear to the foot of the front panel, another each to the head of the front and rear panels, and a little wear and a few minor nicks to the extremities. Housed in a bespoke quarter black leather and grey cloth solander case.

A wonderful example of one of the cornerstone photobooks of the twentieth century, notably scarcer than its pioneering sister publication, *London*, published in the same format in 1909. "Of the two books, it is the *New York* volume that might be considered the more proto-modernist in spirit, not only because New York itself was the most palpably modern city, epitomized by that great leitmotif of early modernist photography, the skyscraper, but also because the form of the city, as created by these large, monolithic buildings, pushed Coburn towards a more radical way of seeing" (Parr & Badger). Indeed, as the present work



demonstrates, in addition to being one of the key figures in the development of American pictorialism, Coburn became the first major photographer to emphasize the visual potential of elevated viewpoints. [Parr & Badger, *The Photobook: A History*, I, 74; Goldschmidt, *The Truthful Lens* (1980), 36; Foster, *Imagining Paradise* (2007), 226].

Provenance: Deaccessioned from the John Teti Rare Photography Book Collection, New Hampshire Institute of Art; private UK collection. [27347]

JOYCE, James: ULYSSES*Paris: Shakespeare and Company. 1922*

First edition, first printing. Numbered 404 of 750 copies printed on handmade vergé à barbes paper. Publisher's original blue wrappers with titles in white to the upper cover. A fine copy, the wrappers unusually bright, only faintly toned and creased with minimal rubbing to extremities. The contents, unopened, are clean throughout. A remarkable, entirely unsophisticated copy. Housed in a bespoke blue cloth solander case.

Rare with the distinctive blue wrappers so beautifully well-preserved. Sylvia Beach's notebook records that this copy was bought on 24 February, just three weeks after publication, by the American modernist painter Charles Demuth.

Demuth (1883-1935) was one of the first American artists to come into contact with the European avant-garde. From 1907, he made several trips to Paris, during which he attended at Académie Colarossi and Académie Julian and became acquainted with Alfred Stieglitz. The openly gay Demuth often depicted homoerotic scenes in his watercolours, as well as still lifes and the architecture of his hometown of Lancaster, Pennsylvania. He exhibited at Stieglitz's gallery An American Place in the 1920s, and through him became acquainted with Georgia O'Keeffe, Marsden Hartley, and cubism.

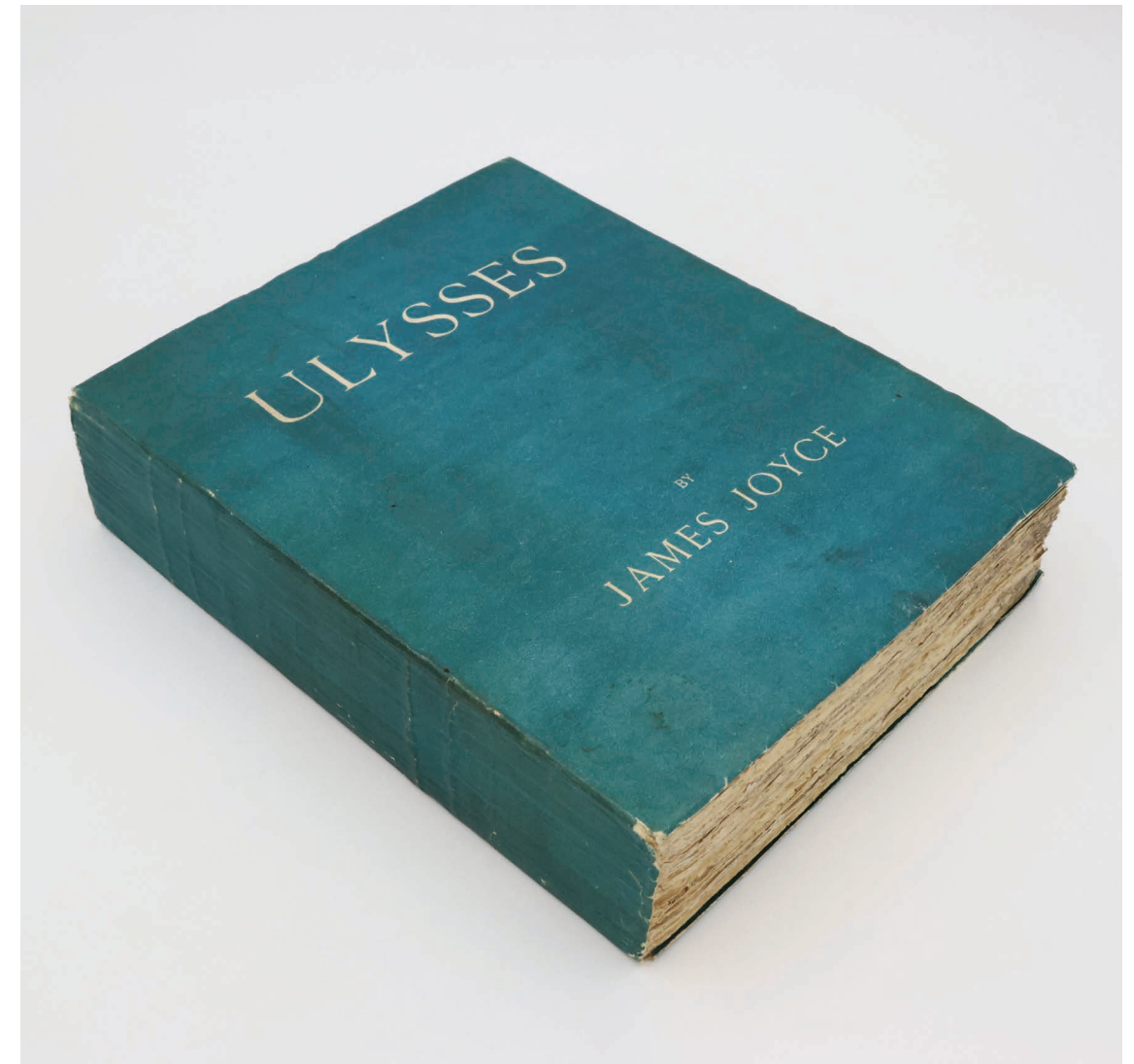
Demuth's art was greatly influenced by the expatriate writers and artists he met in Paris. He created abstract "poster portraits" of O'Keeffe,

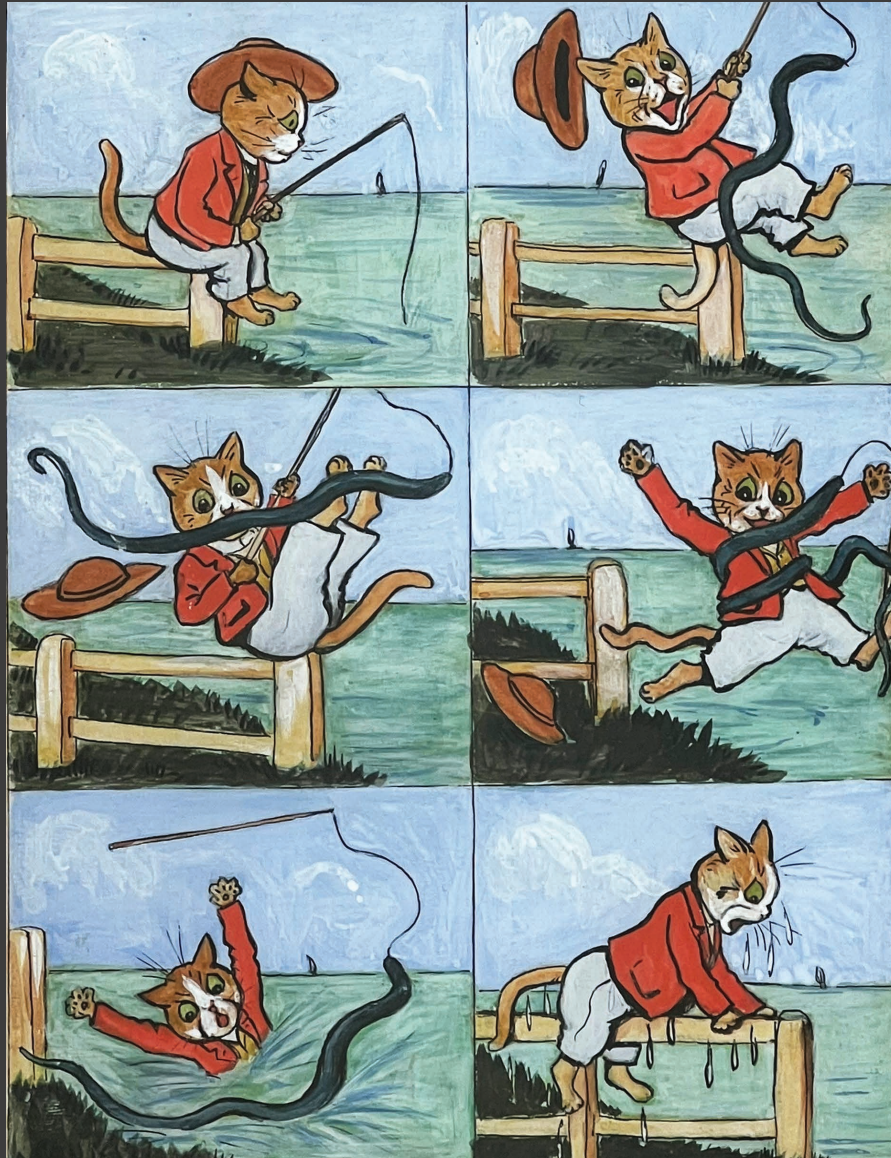
Gertrude Stein, and William Carlos Williams - the latter's imagist poem "The Great Figure" inspired Demuth's most famous painting, *I Saw the Figure 5 in Gold* (1928). "Robert Locher, Demuth's lifelong friend, recalled that Charles thought a great deal of Gertrude Stein and often went to her studio in Paris. Marcel Duchamp, who befriended Demuth through [Walter Conrad] Arensberg's salon, also commented that, in his opinion, the authors Gertrude Stein and James Joyce influenced Charles most" (Bridgman, p. 20). Demuth eagerly anticipated the publication of *Ulysses*, writing to Eugene O'Neill on 17 September 1921: "Joyce is here. I'm going to see him soon with some of the English. His book, part of which came out in the *Little Review*, is about to come out, privately printed - 150 francs if you should want one" (Demuth, p. 24).

Following Demuth's death in 1935, his copy passed to his mother, and subsequently to the American art critic Henry McBride (1867-1962).

The first edition of *Ulysses*, published on the 2nd of February 1922 comprised 1000 copies in three states. Copies 1 to 100 were signed by Joyce and printed on Dutch handmade paper; copies numbered 101 to 250 (unsigned, large paper) were printed on vergé d'Arches; copies 251 to 1000 printed on vergé à barbes formed the smaller trade issue.

(Slocum & Cahoon A17; Connolly 100; Elena Bridgman, *Still Lifes of Charles Demuth*, 1988; Charles Demuth, *Letters*, ed. by Bruce Kellner, 2000). [27374]





WAIN, Louis William: THE EEL

Original artwork. c.1920

Gouache, watercolour and ink on paper. Signed bottom left. A wonderful, characteristic story board over six panels illustrating the hazards of eel fishing! The painting measures 25 x 19.5cm. In fine condition, the colours bright and fresh. Mounted, framed and glazed (42 x 35.5cm). Original gallery labels of Michael Parkin Fine Art to the reverse.

Exhibited: Michael Parkin Fine Art, Cats of Fame and Promise, December 1981. [26929]

Louis William Wain (1860-1939) studied at the West London School of Art, and began his career as an art journalist, drawing across a broad range of subjects. However, it was for his pictures of cats that he eventually became famous. From the 1880s until the outbreak of the World War I, the 'Louis Wain cat' was hugely popular, prolific in prints, books, magazines, post-cards and annuals. His cats are to be found engaging in every form of human activity - from playing tennis or cricket, and riding bicycles, to parading the latest fashions and making after-dinner speeches.

Despite his fame Wain never made much money, being highly impractical in matters of business. During the war, when work dried up, he and the large family he supported fell into real poverty. Always known as being somewhat eccentric, he now began to develop signs of serious mental illness. Previously a mild and gentle man, he became increasingly suspicious, abusive, and occasionally even violent towards his sisters with whom he lived.

Eventually, in June 1924, he was certified insane and committed to Springfield Hospital at Tooting. 'Discovered' there the following year, he was transferred to Bethlem Hospital after a campaign by admirers that included H. G. Wells and the British Prime Minister Ramsey Macdonald. Macdonald later arranged for the Wain sisters to receive a small Civil List pension in recognition of their brother's services to popular art.

In 1930 Louis Wain was transferred to Napsbury Hospital, near St Albans. He continued drawing until near the end of his life, and exhibitions of his work were held in London in 1931 and 1937, as well as a memorial exhibition shortly after his death.

With the release of the 2021 biopic *The Electrical Life of Louis Wain*, starring Benedict Cumberbatch, Claire Foy, Andrea Riseborough and Toby Jones, this remarkable artist has been brought to the attention of a new generation.

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

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 thirty-eight 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). [27392]

The Cultivation of Christmas Trees

by

T. S. ELIOT

illustrated by

DAVID JONES

for Wystan
from Tom
Christmas 1954

**CARROLL, Lewis; illustrated by
TENNIEL, John: 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 Elsdon Gladstone in elaborately decorated full brown morocco, the spines with 5 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.

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 book was entirely reset by Richard Clay for the present authorized Macmillan edition, the

earliest edition that can be realistically obtained. 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.

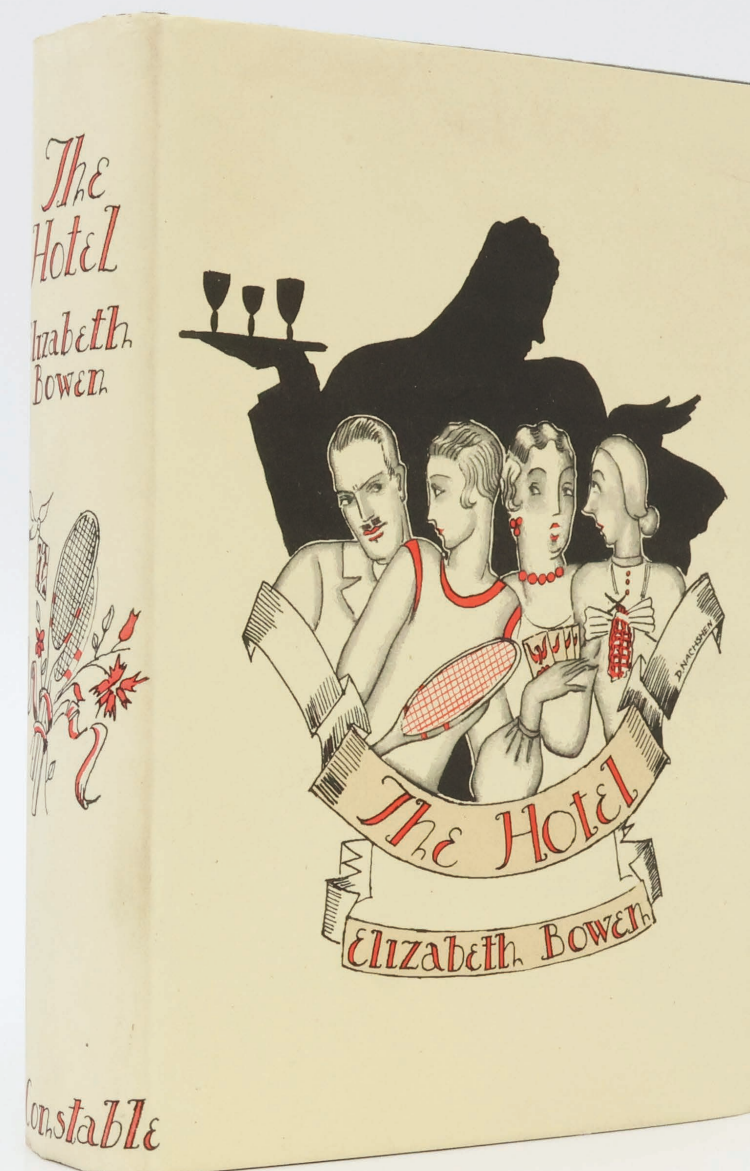
Charles Elsdon Gladstone (1855-1919), the creator of these exquisite bindings, had a long and distinguished naval career, during which he rose through the ranks from Midshipman to Commander. Service papers record his expertise in advanced submarine weaponry and photography. That he was reportedly engaged 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 overcover 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) [26216]

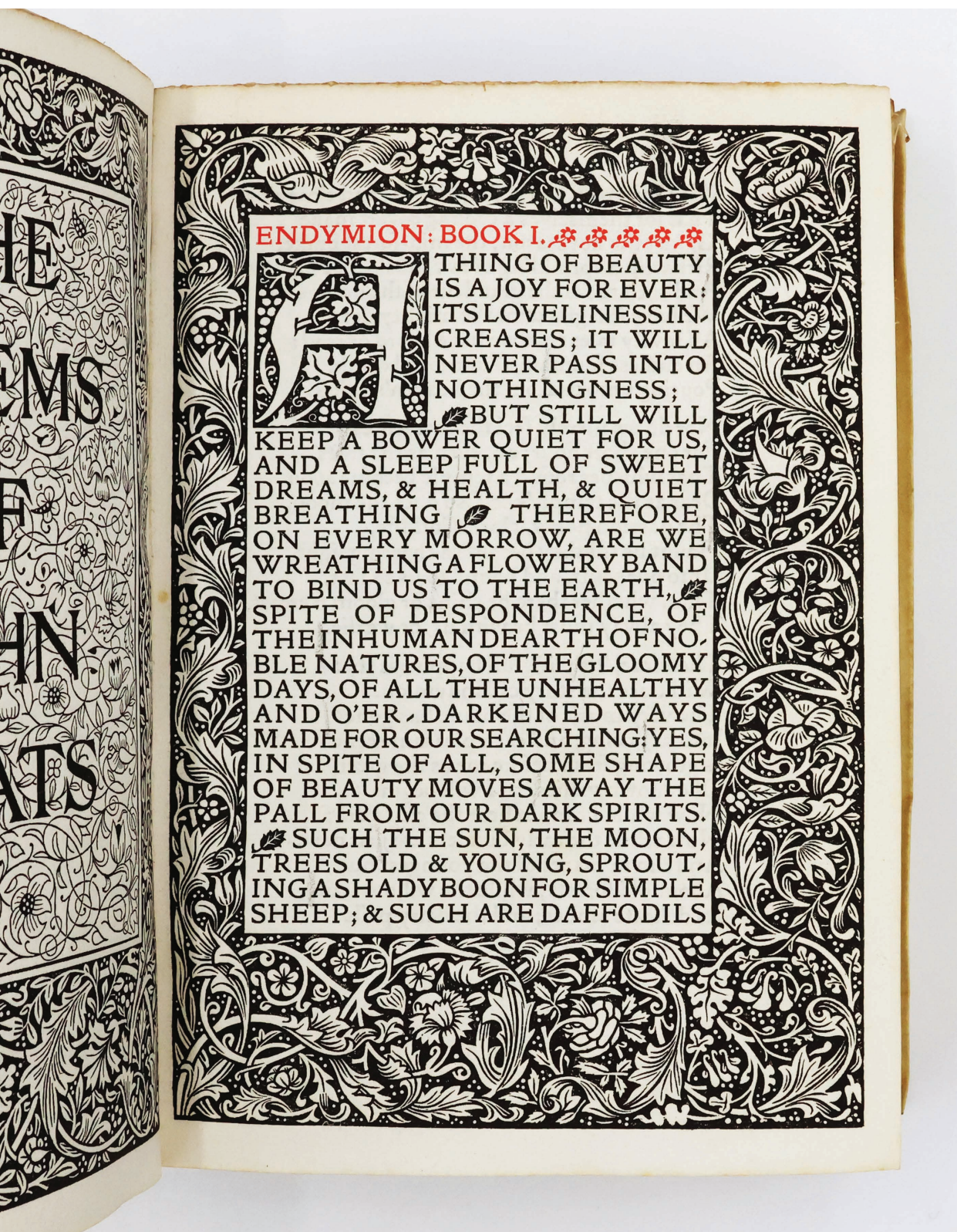


BOWEN, Elizabeth: THE HOTEL*London: Constable and Company Ltd. 1927*

First edition, first printing. Original blue cloth lettered and ruled in violet to the upper board and spine, in the Donia Nachsen illustrated dustwrapper. A striking, very near fine copy, the binding square and firm, the cloth fresh, the contents bright and clean throughout, without inscriptions or stamps. The faintest spotting visible to the page block. Complete with the remarkably vibrant, sharp and clean original dustwrapper, without fading, tears, or even any nicks to speak of. Not price-clipped and correctly priced 7/6 net to the front flap. An uncommonly beautiful copy of the author's first novel. Vanishingly scarce in the dustwrapper.

The Hotel, Bowen's first novel, was written during the two years she was living at 73 Knights Lane, Kingsthorpe, in Northampton where, newly-wed, she had moved with her husband Alan Cameron in 1923. Her two earlier books (both of short story collections), *Encounters* (1923) and *Ann Lee's and Other Stories* (1926) had been published by Sidgwick & Jackson, but for *The Hotel* Bowen moved to Constable. In her invaluable biography of Bowen, Victoria Glendinning quotes from a letter Rose Macaulay sent to Michael Sadleir at Constable in July, 1926: "I believe Curtis Brown [the agent Macaulay and Bowen shared] is sending you *The Hotel*, a novel by Elizabeth Bowen, who wrote two very clever books of short stories [...]. This is only to say that I've just read *The Hotel* and thought it extraordinarily clever and good!" Sadleir read it for himself and was equally impressed. The novel, set among a group of English guests staying in a hotel on the Italian Riviera (where Bowen herself had spent the winter of 1921), is clearly indebted to Forster's *A Room With A View* and Woolf's *The Voyage Out* (her own debut novel); Bowen's voice, however, is already distinct. Glendinning asserts that "[t]he important thing about *The Hotel* is that it is very, very funny [,and] for a first novel it is extraordinary." The book was published on 18 August 1927. Owing to the destruction of the publisher's records during the war, no record survives of the number of copies printed. There is, however, evidence that a second impression was needed by October the same year. (Victoria Glendinning, *Elizabeth Bowen: A Biography* [London: 1977]; Sellery and Harris A3a.). [26306]





KEATS, John: 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.

**"Have nothing in
 your houses that you do not
 know to be useful or believe
 to be beautiful"**

William Morris

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]s an 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) [27322]

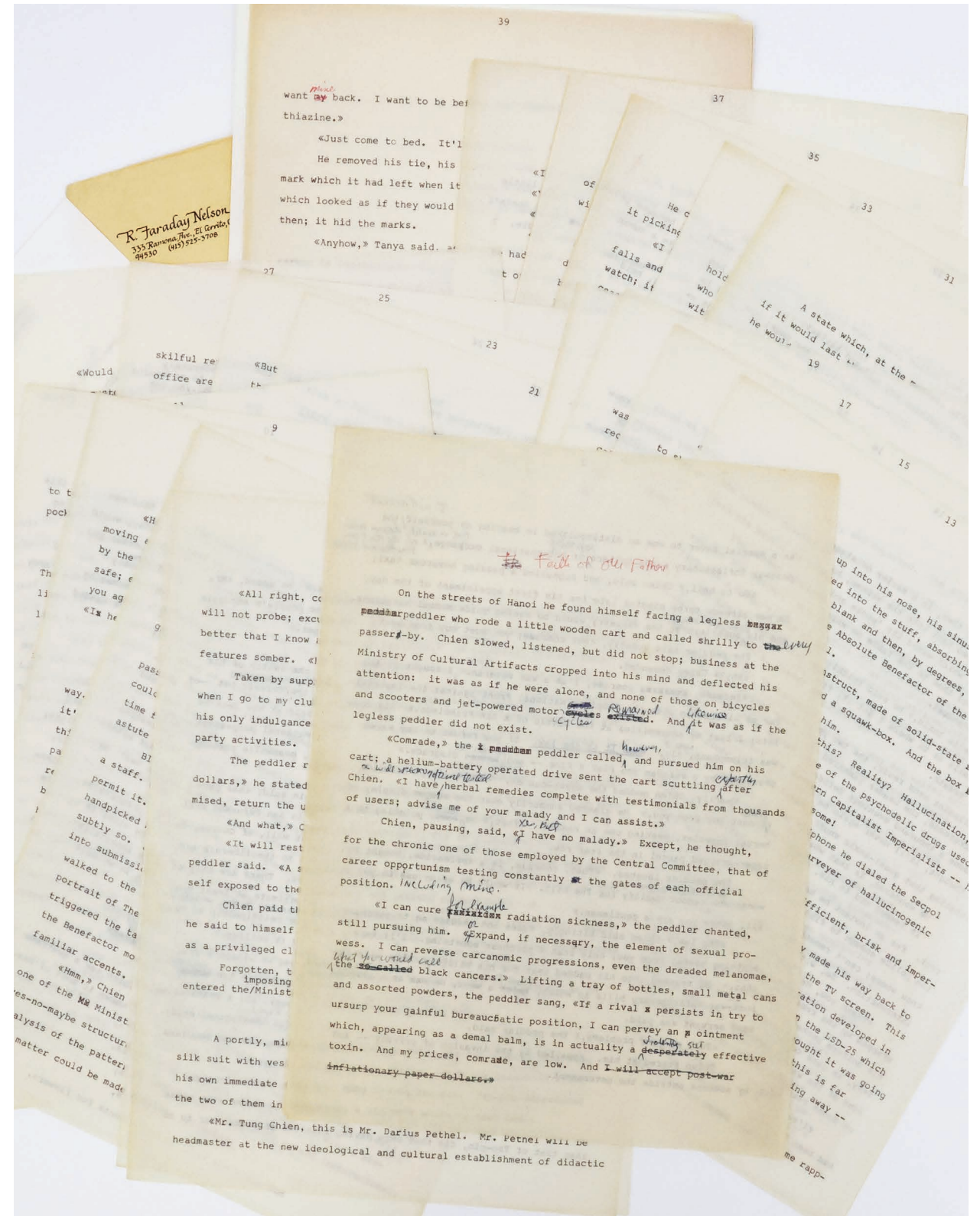
9 /

DICK, Philip K.: FAITH OF OUR FATHERS.
AUTHOR'S HAND CORRECTED TYPESCRIPT
Later published by Doubleday, New York and
Watson & Bruce, London. c.1965

The complete first draft typescript of Philip K. Dick's Hugo Award nominated short story *Faith of our Fathers*, written for Harlan Ellison's groundbreaking science fiction anthology *Dangerous Visions* (1967). 40 pages, (39 on onionskin, 1 on thicker paper), with extensive holograph emendations, (nearly 100 in the author's hand, plus the title added in manuscript). The final leaf of the typescript, on thicker paper stock and without corrections, is numbered page 43, despite following on the from the previous page, which is numbered 39. Philip K. Dick scholar Sam Umland believes it to be the final page of the second draft. The manuscript edits were largely kept for the published version, and further edits were made that are not apparent here. Significantly, the ending differs greatly from the published version, supporting Umland's claim that "having revised the story once, still was not happy with the ending - he pulled the last page along with its carbon, and rewrote the ending into a final version as published in *Dangerous Visions*". Housed in a bespoke quarter black morocco solander case.

The story was nominated for the 1968 Hugo Award for Best Novelette. Dick's literary agency (SMLA) kept detailed records of the dates it received manuscripts from the author. *Faith of Our Fathers* was received on January 17, 1966. Since his untimely death in 1982 at the age of 53, Philip K. Dick has gained the reputation he sought throughout his life - that of a writer who transcended the science fiction genre. Many of Philip K. Dick's manuscripts have been institutionalised resulting in primary material being exceedingly rare in commerce.

Provenance: This manuscript was given by the author to Ray Nelson during their collaboration on *The Ganymede Takeover* (1966); returned by Nelson to the author's widow Anne Dick in 1986 (the mailing envelope for the return is present here); gifted by Anne Dick to Sam Umland (gift note present here); sold to Ken Lopez Bookseller; private UK collection. [23657]



10/

TOLKIEN, John Ronald Ruel: AUTOGRAPH POSTCARD ARRANGING TO COLLECT THE FIRST EVER SCIENCE-FICTION AWARD FOR THE LORD OF THE RINGS

Original manuscript. 10 October 1957.

Autograph note on Professor J. R. R. Tolkien's, Merton College headed postcard addressed in Tolkien's hand to his publisher Messrs Allen and Unwin Ltd, 40 Museum Street, London, W.C. 1. reading "Would it be possible for me to collect "Rocket" on Saturday morning (October 12th)? If I manage to come at all, this would be about 11.45am & this may be inconvenient or impossible. J. R. R. T". Stamped with the date received (11 Oct 1957) by the publisher to the upper right.

J.R.R. Tolkien collects his first ever science fiction award for *The Lord of the Rings*.

A fascinating and important autograph letter relating to the first ever award won by J. R. R. Tolkien for his *The Lord of the Rings* trilogy. A precursor to the Hugo Award, the International Fantasy Award, created to honour works of science-fiction and fantasy, was presented annually between 1951 and 1955 and again in 1957. Winners were selected by a panel of prominent science-fiction personalities, in the first year it was British founders John Beynon Harris (better known as John Wyndham), Frank Cooper, G Ken Chapman and Leslie Flood. From 1952 the panel was international and included the likes of Forrest J Ackerman, Everett F Bleiler, Anthony Boucher, August Derleth and Hugo Gernsback. The award itself took the form of a Rocket shaped trophy, not dissimilar to that later adopted for the Hugo Award (which Tolkien also won for *The Lord of the Rings* in 1966). The 1957 award was presented on the 10th September at a special meeting of the SF Luncheon Club held during the 15th World Science Fiction Convention. Tolkien attended and gave an acceptance speech. Clearly not enamoured at the time, the author wrote of the object (and event) "an absurd massive metal 'model' of a Space-rocket combined with a lighter (which being useless wound up sitting in a window). However, the speeches were good, especially that of Clemence Dane. Sir Stanley Unwin attended too". (Letter 202, to Christopher and Faith Tolkien, *The Letters of J. R. R. Tolkien*, 1981). To this day, the rocket remains in the possession of the Tolkien family. Though the IFA lasted only a few years, (Tolkien was its last recipient), it has maintained a reputation for high standards of literary excellence and is notably the first (of many) to recognise *The Lord of the Rings* as a masterpiece of 20th century fantasy fiction.

Provenance: J. R. R. Tolkien to his publisher; Leslie Smith (head of advertising and publicity at George Allen and Unwin); thence by descent. [26883]



11 /

**DIDION, Joan: SLOUCHING TOWARDS
BETHLEHEM**

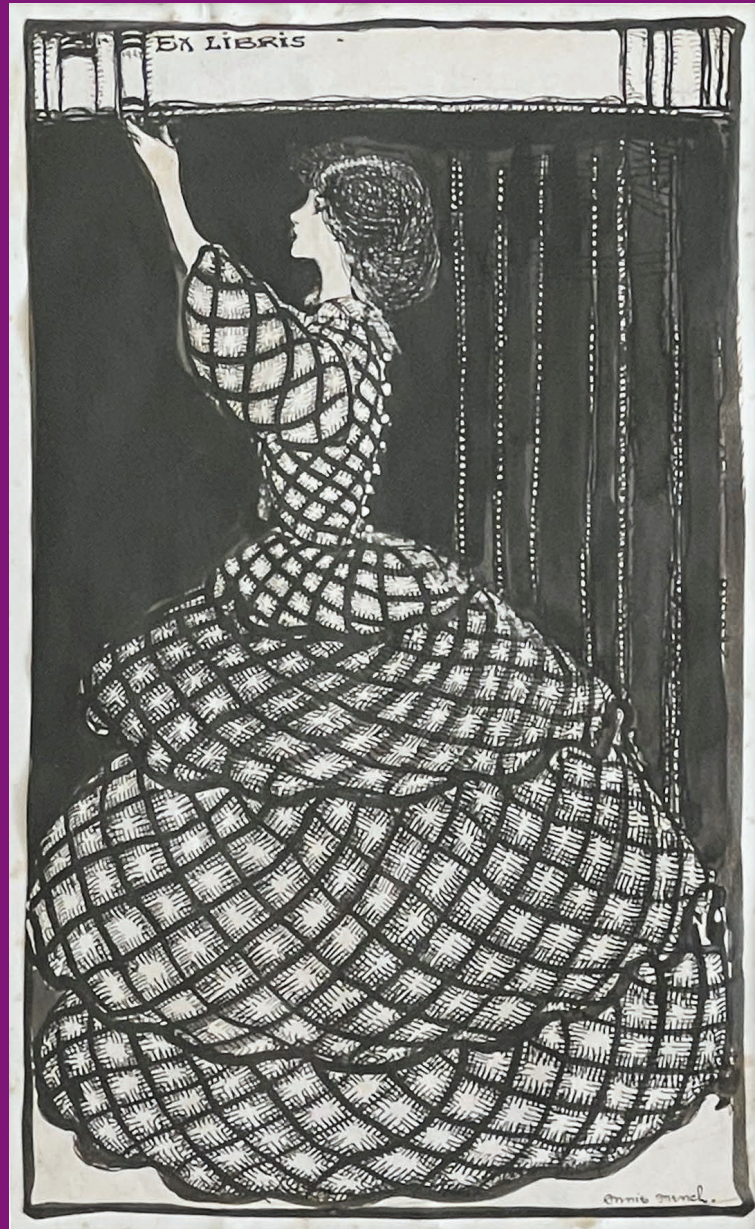
New York: Farrar, Straus and Giroux. 1968

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).

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". [26323]





12 /

**FRENCH, Annie: EX LIBRIS DESIGN:
WOMAN IN A PLAID DRESS.**

Original artwork. [c.1910]

An original ink drawing of a woman in a full-skirted, tiered plaid dress reaching for a book on a shelf, created as a design for a bookplate. "Ex libris" is written on the shelf, with space for a name. Signed on the bottom right corner. The drawing has been cut out along the border and affixed to a sheet of paper which has then been window mounted and framed. The artwork measures 11 x 17.5 cm and the frame measures 28.5 x 34.5 cm. In very good condition, with a few small spots to the sheet of paper that the drawing has been tipped on to, the drawing itself remaining unaffected.

A beautiful drawing by the Scottish artist Annie French (1872-1965), featuring her classic subjects of romantically dressed women and detailed patterns. 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. [26369]

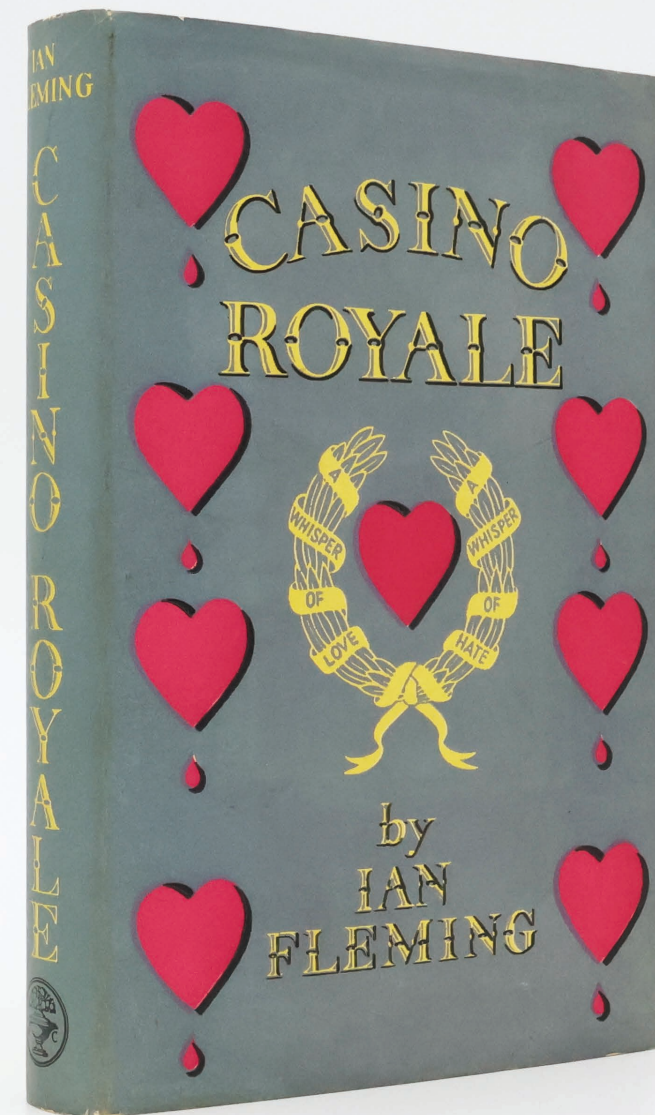
13 /

FLEMING, Ian: CASINO ROYALE

London: Jonathan Cape. 1953

First edition, first printing. Publisher's original black cloth with red titles to the spine and heart motif to the upper board, in the author designed, Kenneth Lewis illustrated dustwrapper. A very near fine copy, the binding firm and tight, the cloth and titles fresh and bright. The contents, with just a hint of spotting to the front endpaper, are otherwise clean throughout and without inscriptions or stamps. Complete with the very lightly rubbed dustwrapper that has a tiny closed tear to the upper rear spine fold and mild toning to the rear panel but remains bright and without loss. Not price-clipped (correctly priced 10s 6d net to both the front and rear flap). A superb example, without repair or restoration.

The author's first book, introducing the British secret agent 007, James Bond. Of the 4728 copies of the first edition bound for sale, only 3000 carried this first state dustwrapper. Much, (as many as half) of the first printing went into the public library system. [Gilbert A1a 1.1] [25570]



[POLIDORI, John William]: THE VAMPIRE, "A Tale by Lord Byron", in THE NEW MONTHLY MAGAZINE No.63. Vol. XI. London: Henry Colburn. 1 April 1819

The rare first appearance in print of the first modern vampire novel, with the subtitle naming Byron as its author. Six issues (January to June 1819) of *The New Monthly Magazine* bound in one. Octavo. Twentieth century library binding of plain brown cloth with titles in gilt to the spine. The binding square and firm, the cloth clean. The contents, with the bookplate of Bath Reference Library to the front pastedown, their shelf stamp to the front endpaper and 'for reference only' stamp to the blank reverse of the frontispiece. Faint oval blindstamp of Bath Reference Library to the series title page (none of which affect *The Vampyre* issue). The contents are a little toned with minor spotting to some margins. A very good copy.

The first outlines of *The Vampyre* were conceived by Byron at the Villa Diodati on Lake Geneva in 1816, during the same celebrated night of competitive storytelling that Mary Shelley conceived *Frankenstein*. Byron's physician, John Polidori, was present that night and later the same year produced an extended version. His "development" was "written on the Continent, and left with a lady at whose request it was undertaken; in the course of three mornings by her side it was produced, and left with her" (Polidori, p. 152).

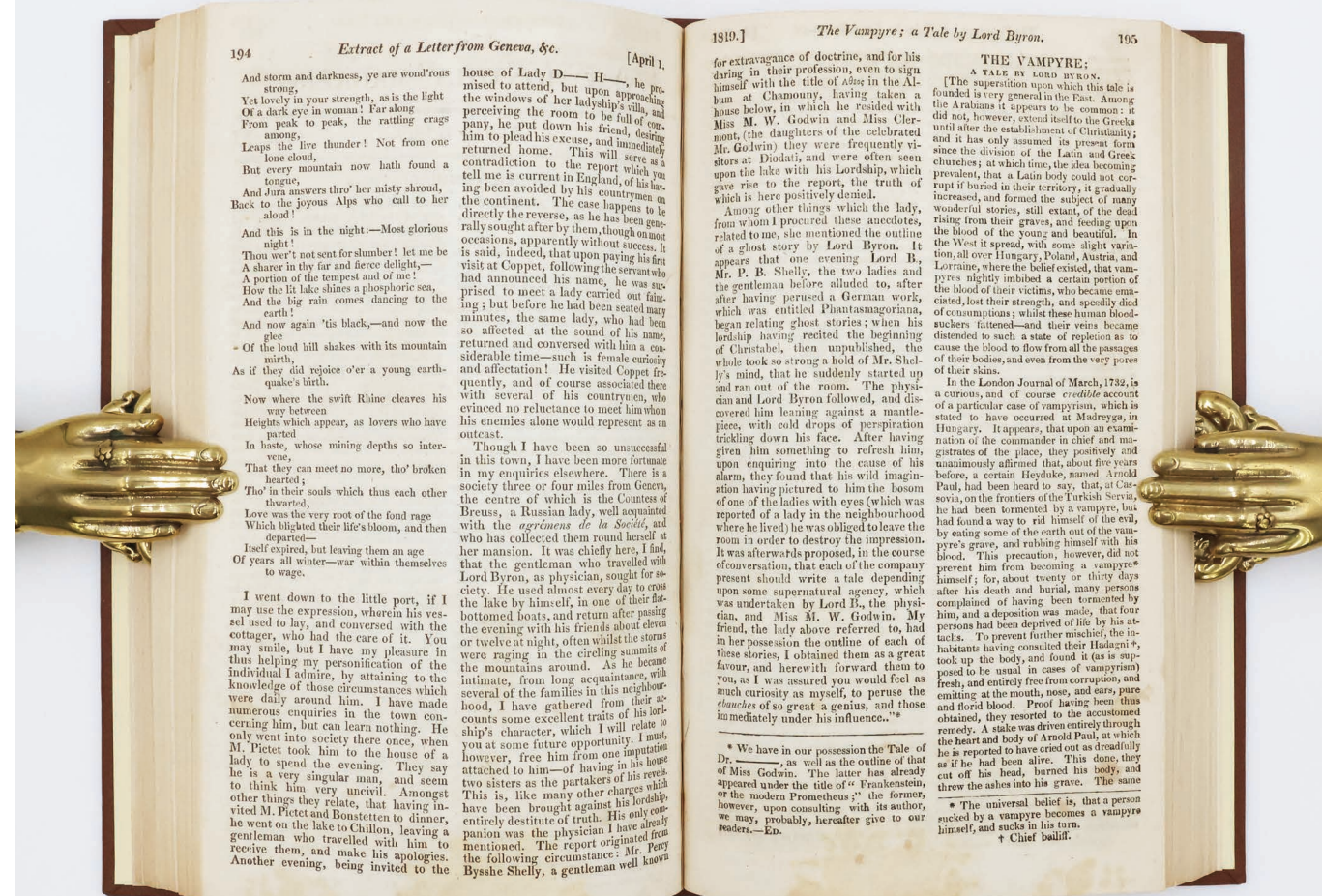
The manuscript lay unpublished for three years until Henry Colburn came into its possession, publishing it in this April 1819 issue of his *New Monthly Magazine*. The anonymous preface recounts the night of storytelling "undertaken by Lord B., the physician [Polidori], and Miss M. W. Godwin [Shelley]", and in a footnote, purportedly by the magazine's editor, it is noted that published

by "Miss Godwin... has already appeared under the title of *Frankenstein*, or the modern Prometheus". This is one of the earliest as the novel's author - the first, appeared in an advertisement for the present work just five days earlier (in the 27 March issue of the *Literary Gazette*).

"When printed in the *New Monthly Magazine*, [The Vampyre] appeared to be relatively innocuous, but with Byron as the presumptive author the reaction in the highly sensitive literary world of the time was electric... The publisher of the *New Monthly Magazine*, when he inserted Byron's name in the place of Polidori's, was using a shoddy fabrication to promote the sale of his magazine and ultimately of the book, which followed almost immediately" (Viets, p83).

The deception was resisted by Colburn's editor, Alaric Watts, who inserted a short statement on the first leaf of the magazine attesting to Polidori's authorship, "but to his astonishment, Colburn cancelled the leaf on the day previous to publication, and contrary to, and in direct hostility to Watts' positive order, fearing that this statement would prevent the sale of this work in a separate form, which was subsequently done" (John Murray, letter to Byron, 27 April 1819). Copies were consequently issued with the first leaf on a stub.

The April 1819 issue is here bound with issues from January to June 1819. The May issue (on page 332), features a swift correction by Polidori writing that the editors were "mistaken in attributing that tale, in the present form, to Lord Byron. The fact is, that though the ground-work is certainly Lord Byron's, it's development is mine". Though *The Vampyre* was successful, Polidori received neither recognition nor remuneration for it, and died two years later by suicide, drinking prussic acid.



Polidori's tale brought the legend of the Vampire to modern times. Lord Ruthven (the vampire), a modern character with vices, is likely based on Lord Byron himself. This story became the model for Bram Stoker, Sheridan LeFanu and others who followed.

This first appearance in print is rare in commerce; we trace no other copies in auction records.

1819.] *The Vampyre; or, The Tale of Lord Byron.* 195

for extravagance of doctrine, and for his daring in their profession, even to sign himself with the title of *Adon* in the Album at Chamonix, having taken a house below, in which he resided with Miss M. W. Godwin and Miss Clermont, (the daughters of the celebrated Mr. Godwin) they were frequently visitors at Diodati, and were often seen upon the lake with his Lordship, which gave rise to the report, the truth of which is here positively denied.

Among other things which the lady, from whom I procured these anecdotes, related to me, she mentioned the outline of a ghost story by Lord Byron. It appears that one evening Lord B., Mr. P. B. Shelly, the two ladies and the gentleman before alluded to, after having perused a German work, which was entitled *Pianassagorian*, began relating ghost stories; when his lordship having recited the beginning of Christabel, then unpublished, the whole took so strong a hold of Mr. Shelly's mind, that he suddenly started up and ran out of the room. The physician and Lord Byron followed, and discovered him leaning against a mantle-piece, with cold drops of perspiration trickling down his face. After having given him something to refresh him, upon enquiring into the cause of his alarm, they found that his wild imagination having pictured to him the bosom of one of the ladies with eyes (which was reported of a lady in the neighbourhood where he lived) he was obliged to leave the room in order to destroy the impression. It was afterwards proposed, in the course of conversation, that each of the company present should write a tale depending upon some supernatural agency, which was undertaken by Lord B., the physician, and Miss M. W. Godwin. My friend, the lady above referred to, had in her possession the outline of each of these stories, I obtained them as a great favour, and herewith forward them to you, as I was assured you would feel as much curiosity as myself, to peruse the sketches of so great a genius, and those immediately under his influence."

* We have in our possession the Tale of Dr. —, as well as the outline of that of Miss Godwin. The latter has already appeared under the title of "Frankenstein, or the modern Prometheus;" the former, however, upon consulting with its author, we may, probably, hereafter give to our readers.—Edo.

THE VAMPIRE:
A TALE BY LORD BYRON.
[The superstition upon which this tale is founded is very general in the East. Among the Arabians it appears to be common: it did not, however, extend itself to the Greeks until after the establishment of Christianity; and it has only assumed its present form since the division of the Latin and Greek churches; at which time, the idea becoming prevalent, that a Latin body could not corrupt if buried in their territory, it gradually increased, and formed the subject of many wonderful stories, still extant, of the dead rising from their graves, and feeding upon the blood of the young and beautiful. In the West it spread, with some slight variation, all over Hungary, Poland, Austria, and Lorraine, where the belief existed, that vampires nightly imbibed a certain portion of the blood of their victims, who became emaciated, lost their strength, and speedily died of consumptions; whilst these human blood-suckers fattened—and their veins became distended to such a state of repletion as to cause the blood to flow from all the passages of their bodies, and even from the very pores of their skins.]

In the London Journal of March, 1732, is a curious, and of course credible account of a particular case of vampyrism, which is stated to have occurred at Madreya, in Hungary. It appears, that upon an examination of the commander in chief and magistrates of the place, they positively and unanimously affirmed that about five years before, a certain Heydake, named Arnold Paul, had been heard to say, that, at Cassovia, on the frontiers of the Turkish Servia, he had been tormented by a vampire, but had found a way to rid himself of the evil, by eating some of the earth out of the vampire's grave, and rubbing himself with his blood. This precaution, however, did not prevent him from becoming a vampire* himself; for, about twenty or thirty days after his death and burial, many persons complained of having been tormented by him, and a deposition was made, that four persons had been deprived of life by his attacks. To prevent further mischief, the inhabitants having consulted their Hagadgi†, took up the body, and found it (as is supposed to be usual in cases of vampyrism) fresh, and entirely free from corruption, and emitting at the mouth, nose, and ears, pure and florid blood. Proof having been thus obtained, they resorted to the accustomed remedy. A stake was driven entirely through the heart and body of Arnold Paul, at which he is reported to have cried out as dreadfully as if he had been alive. This done, they cut off his head, burned his body, and threw the ashes into his grave. The same

* The universal belief is, that a person sucked by a vampire becomes a vampire himself, and sucks in his turn.
† Chief balid.



15 /

BRIGGS, Raymond; BROWNE, Anthony; LAWRENCE, John; PROVENSEN, Alice and Martin; BARTON, Byron et al.: ORIGINAL ARTWORKS GIVEN TO JULIA MACRAE ON THE OCCASION OF HER 50TH BIRTHDAY AND THE 5TH ANNIVERSARY OF JULIA MACRAE BOOKS *Original Artwork. 1984*

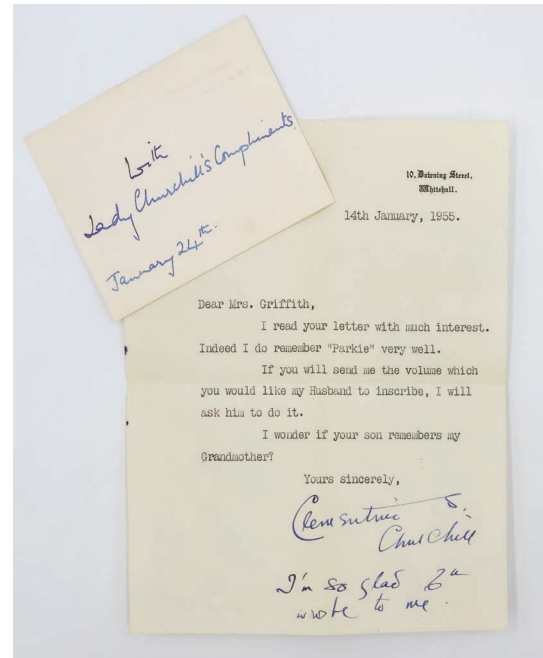
A remarkable presentation of 23 original artworks in various mediums on paper or card, loose sheets in a card folder which is housed in a quarter leather solander box with "Julia Macrae 23 December 1984" in gilt on the spine. Artworks have been contributed by Raymond Briggs, John Lawrence, Anthony Browne, Nancy Tafuri, Harold Jones, Ann Jonas, Alice and Martin Provensen, Ron Maris, Arnold and Anita Lobel, Holly Keller, Lenore and Erik Blegvad, Byron Barton, Gavin Rowe, Charles and Florence Martin, Juan Aruego and Ariane Dewey, Janet Rawlins, Valerie Littlewood and Juliet and Charles Snape. A few pieces have a little rubbing and slight creasing at the edges, they are otherwise in fine condition, remaining clean and bright and without loss. Also included are eight pages of hand written and typed birthday wishes from Macrae's friends. The solander box is in near fine condition, with just a little fading at the spine and the top edge of the leather on the front panel.

Julia Macrae was a highly influential, significant figure in children's publishing who was instrumental in the exposure and success of many beloved authors and illustrators such as Raymond Briggs, Alan Garner, Anthony Browne and Michael Foreman. Early in her career she worked at Constable, Collins and Hamish Hamilton where she was eventually asked to join the board, making her one of the first women in publishing to achieve such a position. In 1979 she formed her own imprint 'Julia Macrae Books' which operated for 20 years and allowed her to freely exercise her keen instincts and tendency for risk taking, for which she was so well known (for example, whilst at Hamish Hamilton she championed Briggs' *The Snowman* and *Fungus the Bogeyman*, which were viewed as perilously unconventional choices by fellow publishers at the time). She also formed connections with American publishers and authors, bringing new work from the USA to the UK for the first time. This wonderful collection of original artwork was created and collected in honour of both Macrae's 50th birthday and the 5th anniversary of the Julia Macrae Books imprint. The illustrations themselves are very beautiful, displaying the exceptional skill and flair typical of giants of the children's illustration industry such as Brown and Briggs, and the visual and textual tributes to Macrae (many of the designs are structured around birthday cakes, balloons and blackbirds, a symbol used by Julia Macrae Books) tell a warm story of a vibrant and pivotal era in children's publishing. A truly unique collection. [25593]

CHURCHILL, Winston S.; CHURCHILL, Clementine: THE SECOND WORLD WAR. The Gathering Storm; Their Finest Hour; The Grand Alliance; The Hinge of Fate; Closing the Ring; Triumph and Tragedy.
London: Cassell and Company Ltd. 1948-1954

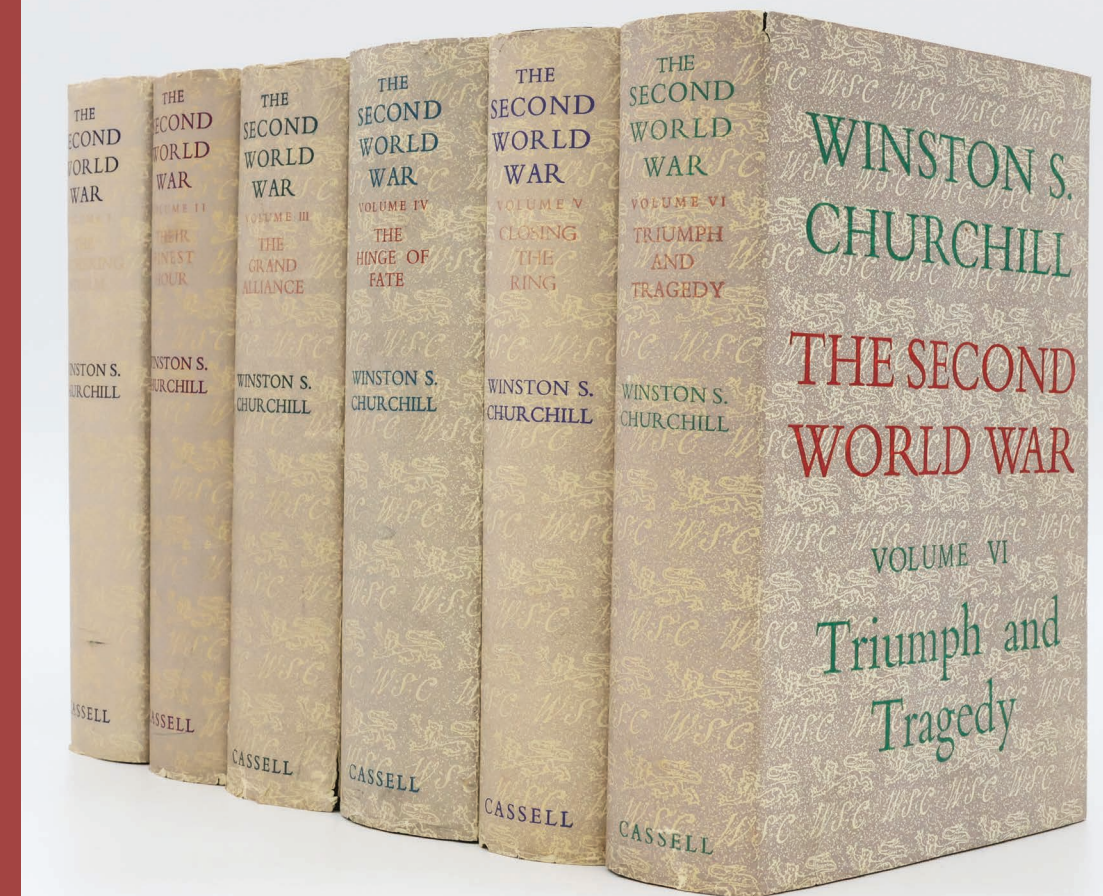
First UK edition, first printing. Six volumes. Inscribed by Winston Churchill in volume I. With a typed letter signed from Clementine Churchill. Publisher's original black cloth with gilt titles to the spine, in dustwrappers. Top edge purple. Illustrated with maps and diagrams throughout, some folding. Each volume is in very good or better condition, the bindings clean and square, the cloth and gilt bright and fresh. The contents are clean throughout and without previous owner's marks. Topstains a little faded. Complete with the lightly rubbed and nicked, spine-faded dustwrappers that have the occasional repaired closed tear and are otherwise without loss. None of the dustwrappers are price-clipped.

Inscribed by the author in blue ink on the half title of volume one "Inscribed by / Winston S. Churchill [underlined] / 1955".



Loosely laid in is a typed letter on 10 Downing Street letterhead from Clementine Churchill, dated 14th January 1955, "I read your letter with much interest. Indeed I do remember "Parkie" very well. If you send me the volume which you would like my husband to inscribed, I will ask him to do it. I wonder if your son remembers my Grandmother?" signed in blue ink by Clementine Churchill underneath which she inscribes "I'm so glad you wrote to me". Also present is a 10 Downing Street card inscribed in blue ink "With Lady Churchill's Compliments / January 24th" and the original mailing envelope.

A very attractive first edition set of Churchill's masterpiece, signed by the two time British Prime Minister and Nobel Prize winning author in the first volume. (Woods A123(b); Cohen A240.4). [26752]



THE SECOND WORLD WAR

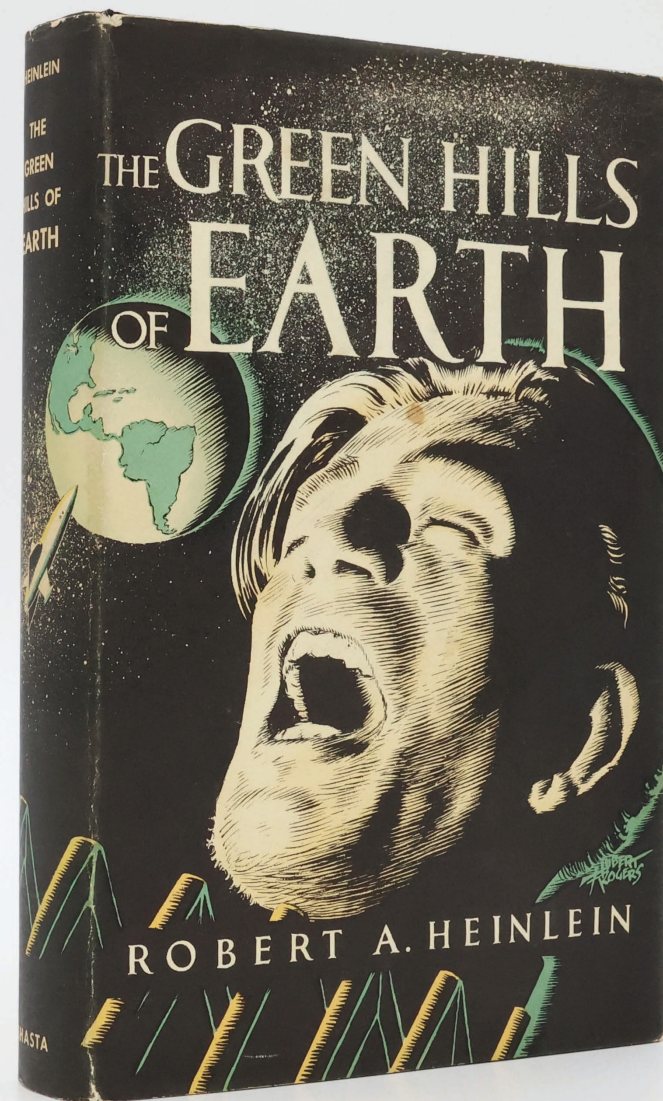
VOLUME I

THE GATHERING STORM

Inscribed by

Winston S. Churchill

1955



Arthur C. Clarke
Sept '51.

17 /

HEINLEIN, Robert A.: THE GREEN
 HILLS OF EARTH

Chicago: Shasta Publishers. 1951

First edition, first printing. Arthur C. Clarke's copy. Publisher's original green and black cloth with gilt titles to the spine, in the Hubert Rogers illustrated dustwrapper. A better than very good copy, the binding firm with minor rubbing to the extremities, the cloth and gilt bright and fresh. The contents, with the ownership signature of Arthur C. Clarke, dated Sept. '51 in black ink on the half title, are otherwise clean throughout. Complete with the lightly rubbed and nicked dustwrapper that remains bright and without fading, loss or tears. Not price-clipped (\$3.00 to the upper front flap).

An outstanding association copy, uniting two titans of mid-twentieth century science fiction. [27303]

**HARRISON, Florence Susan: FAIR JEHANE
OF CASTEL BEAU WORE HER WREATH TILL
IT WAS DEAD**

Later published by Blackie and Son [c.1914]

An original painting rendered in watercolour, ink and pencil showing a woman in medieval dress and a floral garland standing amongst flowers in front of a castle. Signed to the bottom right corner. In fine condition, the colour bright and fresh. The painting measures 20 x 29.5 cm. In a later Arts and Crafts style gilt frame (measuring 35 x 45 cm).

This beautiful painting depicts a scene from *Golden Wings*, a poem by William Morris, which tells the tragic tale of a lovelorn maiden, set against the backdrop of an idyllic medieval castle. The painting was published in 1914 as one of sixteen tipped in colour plates in *Early Poems of William Morris* by Blackie and Son. The marriage of the classic Edwardian gift book style and Pre-Raphaelite sensibilities of the illustration provide a perfect accompaniment to William Morris' work.

Florence Susan Harrison (1877-1955) was born in Australia onboard a ship which was carrying emigrants from the UK to Brisbane, of which her father was the captain. She spent most of her life living in Britain, where she started her career by writing and illustrating her own volumes of children's poetry. The merit of these early works led to regular commissions from Blackie and Son, for whom she illustrated many children's nursery rhyme and fairy tale books; poetry gift books of

the works of Christina Rossetti, William Morris and Alfred, Lord Tennyson; children's annuals and volumes of her own poetry. Her work displays an influence from the Pre-Raphaelite and Art Nouveau movements, often featuring rich, jewel-like colours and bold, sweeping lines. In later life Harrison converted to Catholicism and became close friends with the Irish writer Enid Dennis, for whom she regularly provided illustrations which were published in the Catholic magazine *The Sign*.

After her death Harrison suffered from a case of mistaken identity at the hands of the art and book world; it was commonly stated that she was an artist named Emma Florence Harrison who is recorded as having exhibited at the Royal Academy in 1887, about whom very little was known. It was not until the early 2000s when Mary Jacobs, a great admirer of Harrison's work, publicly set out to uncover the mystery of Harrison's life and was subsequently contacted by the artist's great niece, that it was finally revealed that Florence Susan Harrison was in fact the illustrator known for the beautiful work published by Blackie, and that Emma Florence Harrison was an entirely different person. [27409]



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- 1 /
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- 2 /
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- 3 /
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- 4 /
WAIN, Louis William
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- 5 /
ELIOT, T. S.
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- 6 /
CARROLL, Lewis
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- 7 /
BOWEN, Elizabeth
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- 8 /
KEATS, John
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- 14 /
POLIDORI, John William
£35,000 / \$45,500
- 15 /
BRIGGS, Raymond
£18,750 / \$24,375
- 16 /
CHURCHILL, Winston S.
£10,000 / \$13,000
- 17 /
HEINLEIN, Robert A.
£475 / \$620
- 18 /
HARRISON, Florence Susan
£8,500 / \$11,050

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