



**FIRSTS**  
LONDON



LUCIUS  
BOOKS

**Cover Illustration:**

David McKee, *Elmer*, Item 16.



**LUCIUS  
BOOKS**

70 Micklegate, York, YO1 6LF,  
United Kingdom

+44 (0)1904 640111  
info@luciusbooks.com  
luciusbooks.com

**Shop Opening Hours:**

Monday to Saturday 10am - 6pm  
Sunday 11am - 4pm



**LUCIUS  
BOOKS**

**BOOTH B16**

# FIRSTS LONDON

Lucius Books are pleased to be exhibiting at Firsts London 2026. This catalogue showcases just a small selection of the items we'll be offering for sale at the fair. All are available to 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 Saatchi Gallery, where you can find us at Booth B16.

## SAATCHI GALLERY

DUKE OF YORK SQUARE  
KING'S ROAD  
LONDON SW3 4RY

## 14 - 17 MAY 2026

THURS 14 MAY (PREVIEW), 5PM - 9PM  
FRI 15 MAY, 11AM - 8PM  
SAT 16 MAY, 11AM - 6PM  
SUN 17 MAY, 11AM - 5PM



1/

**MUCHA, Alphonse: DANSE Bohemia (Czech Republic): Johann Maresch. [c.1898]**

Art Nouveau bas-relief siderolith plaque produced by Johann Maresch after 'Danse', one of four lithographs in Alphonse Mucha's 'Les Arts' series (1898). Stamped JM and with the model number 4495 to the reverse. In excellent condition with just one small nick to the paint surface of the dress. Dimensions 59 cm x 39.5 cm.

**£4,750** [30007]

A rare and beautiful bas-relief plaque that exemplifies Art Nouveau's emphasis on the marriage of the fine and decorative arts as well as Alphonse Mucha's monumental impact on the movement. The design is from Mucha's 'Danse' decorative panel from his 'Les Arts' series, commissioned and printed by the Parisian printer Champenois. Mucha and Champenois embarked upon a successful partnership in 1896, producing theatre posters and advertisements for companies such as Moët and Chandon and Job cigarettes. Mucha's designs were so popular with the public that Champenois asked him to produce purely decorative posters (without text) for sale to collectors, a new concept at the time. This prompted Mucha to develop his decorative panel series, the first of which depicted the seasons personified as beautiful women. Later series were based on precious stones, the moon and stars and times of day. Mucha's Champenois panels present an intriguing distillation of Art Nouveau values, reproducing incredibly skilfully executed and visually rich designs whilst also utilising industrial production methods, embracing the practical nature of the decorative arts and rendering art available to a wide audience. Of the panels, Mucha wrote "I was happy to be involved in an art for the people and not for private drawing rooms. It was

*inexpensive, accessible to the general public, and it found a home in poor families as well as in more affluent circles"* (Mucha Foundation).

*The work of Johann Maresch and his ceramic studio, heavily influenced by Art Nouveau, straddled a similar convergence of concepts, creating both practical and purely decorative objects that were durable, accessible and reflected commercially popular designs, but always centred beauty and artistic merit. Johann Maresch produced ceramics of all kinds, from fishbowls to figurines, but Art Nouveau sensibilities surface particularly strongly in their vases (many of which were designed by August Otto) and relief plaques. Bas-relief was a common component of the Art Nouveau style, utilised in architecture, sculpture and interior and applied design to build the highly decorative, opulent and naturalistic appearance for which the movement was known.*

*This Johann Maresch production of 'Danse' creates an interesting extension of the Champenois panels and the idea of art as interior decoration. Originally designed for reproduction and for decorative use by a wide range of people, the design is here reproduced with a further degree of separation, in a material and form with a long history of use in mass-production and the applied arts, rooting Mucha's work even further within the world of crafts.*

2/

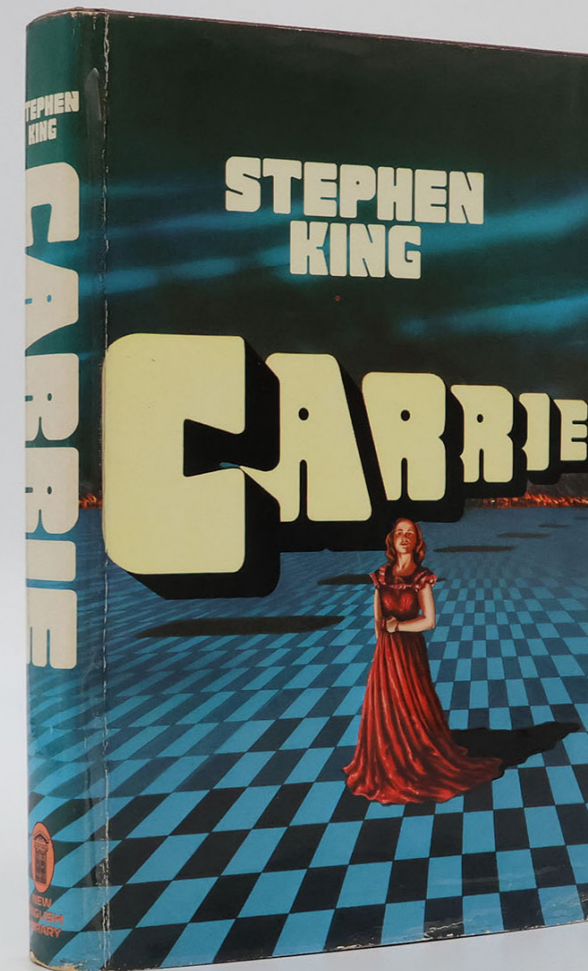
**KING, Stephen: CARRIE**

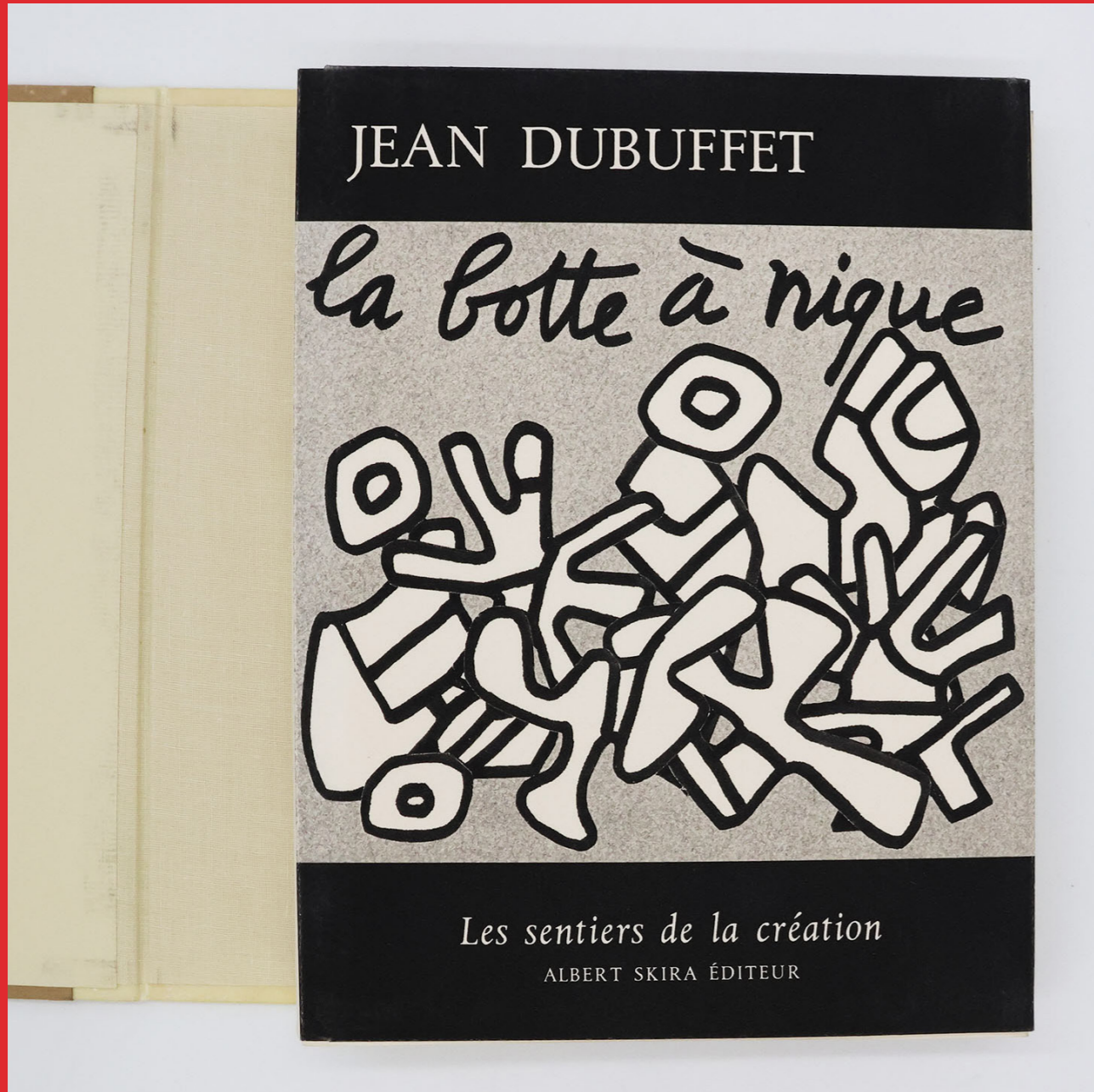
*London: New English Library. 1974*

First UK edition, first printing of Stephen King's first novel. Publisher's original purple cloth with gilt titles to the spine, in the Ray Feibush illustrated dustwrapper. A very good copy, the binding square and firm with a little bumping at the spine tips. The cloth and gilt, bright and fresh. The contents are somewhat toned and spotted due to the pulp quality paper used in production, with a previous owner's name in blue ink on the front endpaper. Complete with the original dustwrapper that is a little rubbed and with a short closed tear at the corners, and ever so slightly faded to the spine. Not price-clipped (£2.50 net to the lower front flap).

**£4,750** [29966]

*The author's debut novel, of which fewer than 1000 copies of the first British edition were printed. The basis for the 1976 Brian De Palma directed film starring Sissy Spacek and Piper Laurie.*





3/

**DUBUFFET, Jean: LA BOTTE À NIQUE**  
*Paris: Albert Skira Editeur. 1973*

First edition. Limited edition. Signed by the author. Publisher's original printed card covers with titles and illustration by Jean Dubuffet in white and black to the front cover. Unpaginated. 112pp loosely laid in to card covers. 17 x 22 cm. Printed on Velin Arches paper on the presses of Rotro-Sadag, Geneva. Illustrated profusely throughout by Jean Dubuffet in black, white and colour with numerous full page and double page illustrations. Loosely housed in the quarter vellum and paper covered chemise. In the original card sliding slipcase, with titles and illustration in black to the sides and upper panel. 'Quatre Figures' silkscreen housed in separate paper covered chemise. A fine copy, the binding square and firm, the contents are clean and bright throughout. Housed in the better than very good sliding card slipcase, with light bumping to the extremities and a couple of light stains and marks to the outside. Internally, the slipcase has a repaired tear to the inside wall. The serigraph is in fine and clean condition, the chemise with a small 2cm split to the outer flap fold.

**£1,500** [29995]

*Issued in an edition of 165 copies, from which this example is numbered 155 and signed by Jean Dubuffet in pencil on the colophon. There was also an edition of 10 copies with an original drawing by Jean Dubuffet, whilst a further 1000 copies were unsigned and bound in full Morocco. One of the last experimental 'jargon' texts written by the founder of the Art Brut movement. The artist book 'La Botte à Nique' is an extension of Dubuffet's longest series of work, the 'L'Hourloupe Cycle', which spanned across painting, print, sculpture and performance between 1962- 1974. Featuring abstract, undulating forms in red, white and blue, Dubuffet would embed figures, letters and objects within his 'automatic' drawings, creating dreamlike landscapes, biomorphic forms and ambiguous figures. An important example of Jean Dubuffet's most recognisable imagery and Art Brut ideals.*



**CLARE, John: THE SHEPHERD'S CALENDAR;  
WITH VILLAGE STORIES, AND OTHER POEMS**  
London: Published for John Taylor, by James  
Duncan and sold by J. A. Hessey. 1827

First edition, first printing. Signed by the author. Inscribed presentation copy from John Clare to fellow poet Thomas Gent. Contemporary half green morocco and gilt ruled, marbled paper covered boards. The spine with five raised bands, compartments ruled and decorated with a gilt floral centrepiece, and titles in gilt on red and orange morocco labels. All edges marbled. Half title. Marbled endpapers. Engraved frontispiece by Edward Finden after a drawing by P. Dewint. A very good copy, the binding firm with some rubbing to the raised bands and corners. With the bookplate of Albert Louis Cotton, and a thin strip of catalogue entry tipped in to the front pastedown. The contents, with some toning and spotting to the prelims, are otherwise clean throughout.

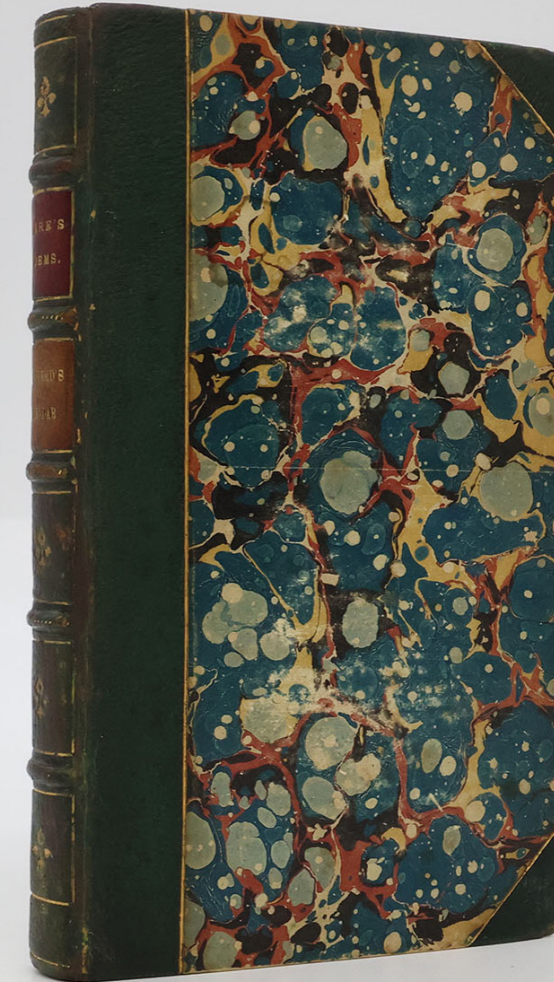
**RESERVED** [30004]

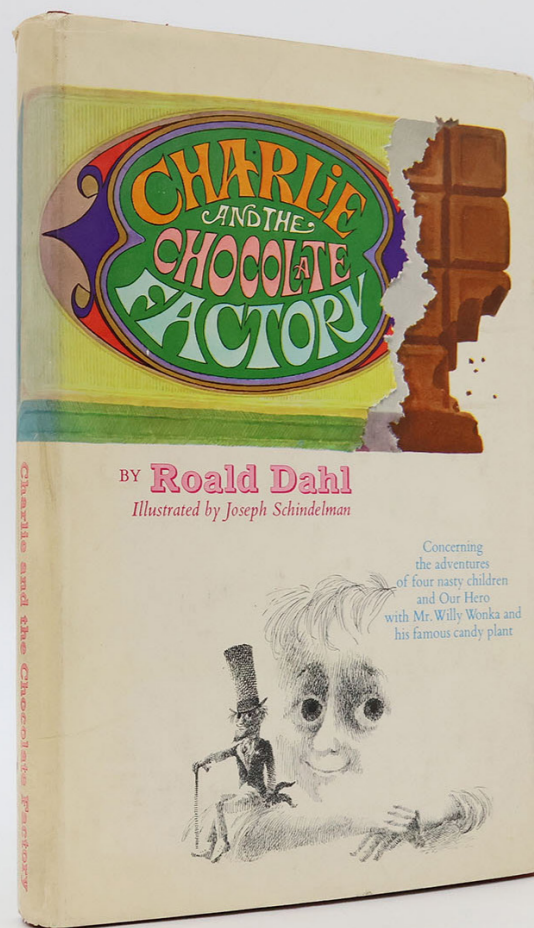
Inscribed by John Clare in black ink on the half title "To Thomas Gent Esq / with the author's / respectful remembrance / March 25, 1828". A rare presentation copy of Clare's third, and most ambitious collection, described by Tom Paulin as "one of the great poems of the nineteenth century". 'The Shepherd's Calendar' was the last of Clare's works published by John Taylor. His debut volume, 'Poems Descriptive of Rural Life and Scenery' (1820), met with both critical and commercial success, bringing the "Northamptonshire Peasant Poet" a brief spell of celebrity and introductions to figures such as Coleridge, Hazlitt, and Lamb. By the time his second collection, 'The Village Minstrel', appeared later that same year, this fame had already begun to wane. Seven years on, with the publication of *The Shepherd's Calendar*, after prolonged delay and substantial editorial intervention, it had all but vanished. Sales proved disappointing, only 425 copies were sold within the first two years, and the remaining stock was eventually offered to Clare by his publisher at cost. As Eric Robinson observes, the episode marked 'a timetable of disappointment and defeat', a trajectory that

likely contributed to the poet's growing mental instability. Clare underwent a re-evaluation in the 20th century and is now "rightly acknowledged by many to be England's finest nature poet [...] a writer of remarkable imagination and diversity" (ODNB).

Provenance: Presented by the author to the poet Thomas Gent, author of 'Poetic Sketches' (1808) and 'Poems' (1828); an inscribed copy of the latter was found in Clare's library. He is remembered by Charles MacFarlane as 'Old Tom Gent, boozing Tom Gent, witty Tom Gent, Falstaff Tom Gent, a man who was supposed to have drunk more good wine and to have eaten more good dinners, without ever paying for them, than any individual of his time'; Jeremiah How (publisher), this copy noted in a letter from How to John Taylor (dated 29 March 1856) as being in his possession; Albert Louis Cotton (1874-1936), educated at Balliol College, Oxford, author of 'The Kelmscott Press and the New Printing' (1898); Sothebys English Literature, History and Children's Books and Illustrations, 10 July 2012, Lot 64.

(Bate, Jonathan: *John Clare, A Biography* (2003); Paulin, Tom: *John Clare in Babylon* (1992); Heyes, Robert: *John Clare and William Hone - A Letter Redated* (2014); MacFarlane, Charles: *Reminiscences of a Literary Life* (1917)).





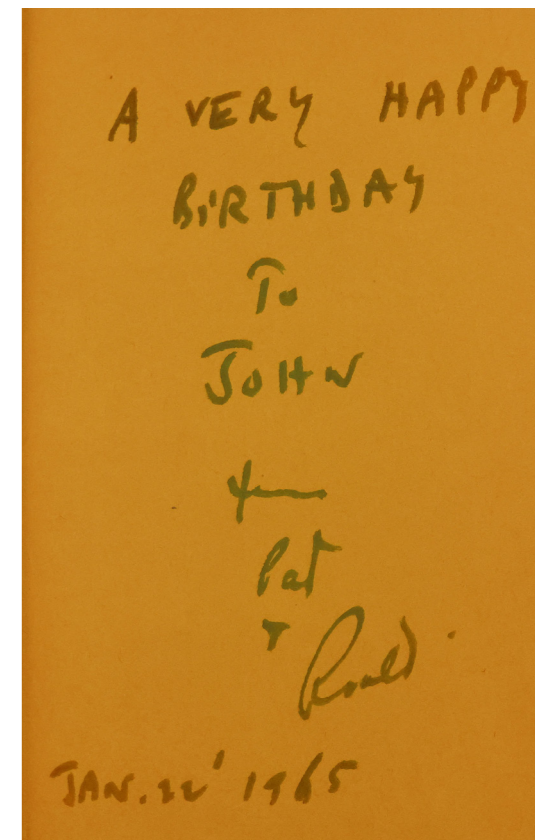
5/

**DAHL, Roald; illustrated by SCHINDELMAN, Joseph: CHARLIE AND THE CHOCOLATE FACTORY** New York: Alfred A. Knopf. 1964

First edition, first printing. Signed by the author. Inscribed presentation copy. Publisher's original burgundy cloth stamped in blind to the upper and lower boards, with titles in gilt to the spine, in dustwrapper. Top edge dark red. Illustrated throughout with line drawings by Joseph Schindelman. A fine copy, the binding square and tight, the cloth and top stain bright and fresh. The contents are clean throughout. Complete with the better than very good, lightly rubbed dustwrapper that has a nick at the top of the slightly darkened spine where it meets the rear panel, and a short split to the top edge of the front flap fold. Not price-clipped (\$3.95 to the upper front flap). Genuine presentation copies of the first printing are scarce.

£14,500 [29899]

Inscribed by Roald Dahl in blue ink on the front endpaper "A VERY HAPPY / BIRTHDAY / TO JOHN / from / Pat / & / Roald / Jan. 22 1965". The recipient is John Russell (1919-2008), English art critic and journalist who at the time of presentation was a reviewer at *The Times*, a job secured on the recommendation of Ian Fleming with whom Russell worked in Naval Intelligence during World War II. Russell was married to the actress (later gallerist and publisher) Vera Lindsay (née Poliakoff), who was a friend of Dahl's wife Patricia Neal. The American first edition precedes the British publication by three years. A classic of 20th century children's literature and the basis for two highly successful film adaptations, the first in 1971, directed by Mel Stuart and starring Gene Wilder as Willy Wonka, the second in 2005, directed by Tim Burton and starring Johnny Depp in the lead role.



**STEINBECK, John: THE WINTER OF OUR DISCONTENT** *New York: The Viking Press. 1961*

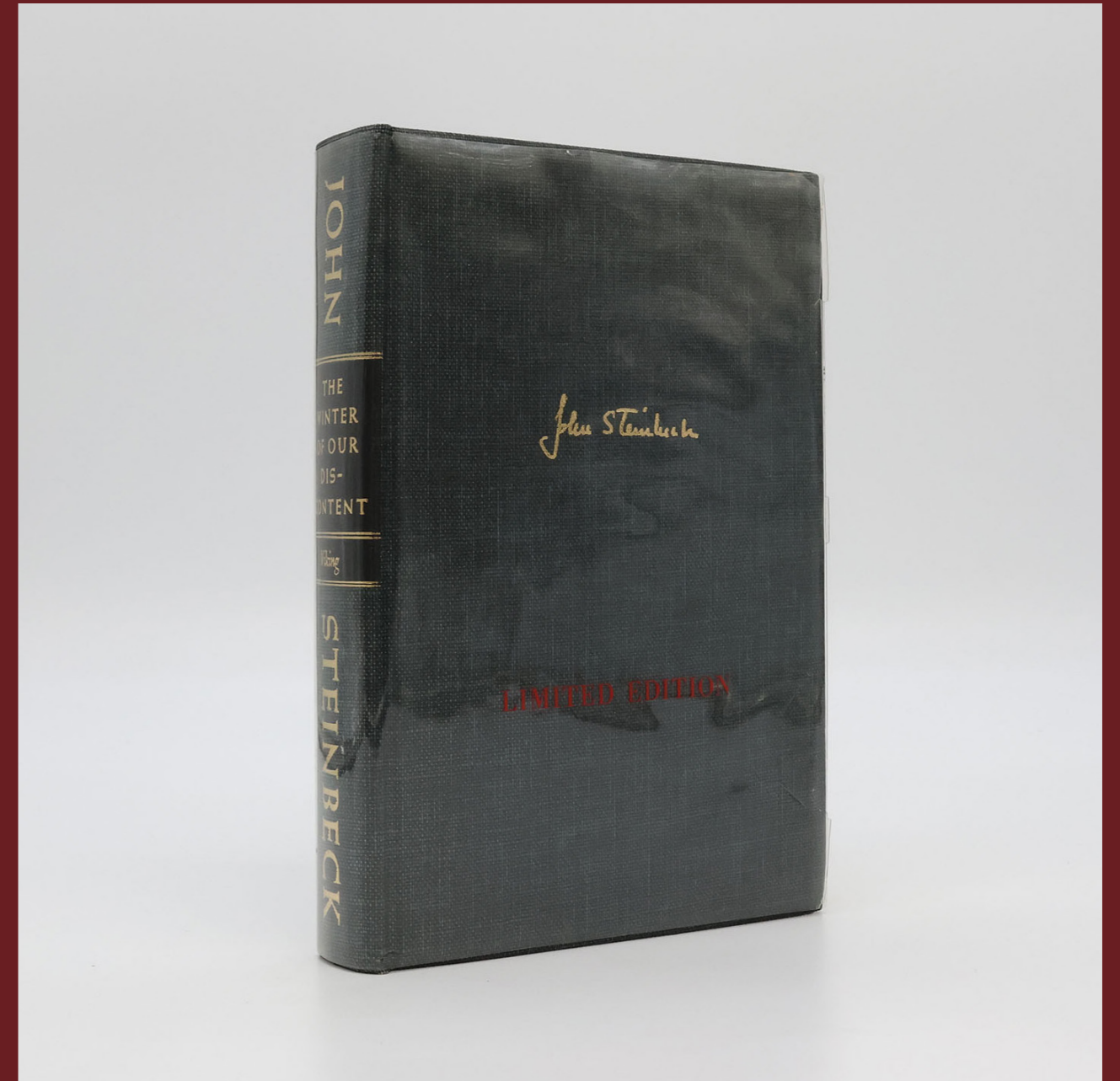
First edition, first printing. Signed by the author. Inscribed by John Steinbeck to the chair of the Nobel Committee, at the presentation ceremony for the Nobel Prize for Literature. Limited edition, issued in an edition of 500 specially printed and bound copies for friends of the author and the publishers. Original dark blue cloth with gilt titles to the upper board and spine, in the printed acetate dustwrapper. Top edge yellow. A very near fine copy, the binding square and tight, bright and fresh. The contents are clean throughout. Complete with the scarce original acetate which has several short splits and tears at the flap folds.

£12,500 [30003]

Inscribed by the author in blue ink on the front free endpaper "For Dr Anders Österling in gratitude for kindness / and understanding and guidance / in my recent 'via nobelis'. / You made so simple and easy / what might otherwise have been / frightening and confusing. / With respect and affection / John Steinbeck / Stockholm 1962". A remarkable association copy. In his presentation speech at the Nobel Prize ceremony on 10th December 1962, the Swedish critic, poet, translator and Nobel Committee chairman Anders Österling stated (after referring to the author's novels of the thirties) "In this brief presentation it is not possible to dwell at any length on individual works which Steinbeck later produced. If at times the critics have seemed to note certain signs of flagging powers, of repetitions that might point to a decrease in vitality, Steinbeck belied their fears most emphatically with *The Winter of Our Discontent* (1961), a novel published last year. Here he attained the same standard which he set in *The Grapes of Wrath*. Again he holds his position as an independent expounder of the truth with an unbiased instinct for what is genuinely American, be it good or bad [...] Among the masters of modern American literature who have already been awarded this Prize – from Sinclair Lewis to Ernest Hemingway – Steinbeck more than holds his own, independent in position and achievement. There is in him a strain of grim humour which, to some extent, redeems his

For  
Dr Anders Österling  
in gratitude for kindness  
and understanding and guidance  
in my recent 'via nobelis'.  
You made so simple and easy  
what might otherwise have been  
frightening and confusing.  
With respect and affection  
John Steinbeck  
Stockholm 1962

often cruel and crude motif. His sympathies always go out to the oppressed, to the misfits and the distressed; he likes to contrast the simple joy of life with the brutal and cynical craving for money. But in him we find the American temperament also in his great feeling for nature, for the tilled soil, the wasteland, the mountains, and the ocean coasts, all an inexhaustible source of inspiration to Steinbeck in the midst of, and beyond, the world of human beings". Österling had a long history with Steinbeck's work, having written the preface to the Swedish first edition of 'Of Mice and Men' in 1939, and having subsequently reviewed many more. Steinbeck was nominated for the Nobel Prize eleven times between 1943 and 1962. When asked on the day of its announcement (25 October 1962) if he deserved the award, he coolly replied, "Frankly, no". (Goldstone & Payne A38a).





71

**HENDRIX, Jimi: ELECTRIC LADYLAND.**  
The original album cover artwork for the U.S. issue of Jimi Hendrix's 1968 masterpiece. Los Angeles: Warner Brothers. 1968

The original album cover artwork for the U.S. issue of Jimi Hendrix's 1968 masterpiece, Electric Ladyland. Photo collage on board. The "mechanical" for an unreleased alternate version created by the Warner Brothers Records art department prior to the album release in 1968. Unique.

£3,750 [13012]

*The artwork for the hand-lettered type is believed to have been drawn by Los Angeles designer John Van Hamersveld, and the mechanical laid out by the album's art director, Ed Thrasher. In the design and print process "mechanicals" were sent to the label's colour separator, and used to make film for the album cover printer.*

*A revolutionary album that fundamentally changed the landscape of rock music and studio production and pushed the boundaries of psychedelic rock, blues, and experimental soundscapes to new, futuristic heights.*

*Provenance: In the mid 1970s the Warner Bros. art department hired a freelance art director to go through their archives and dispose of old files, to create space for newer projects. He was given permission to keep a number of pieces, and gifted these to a friend.*

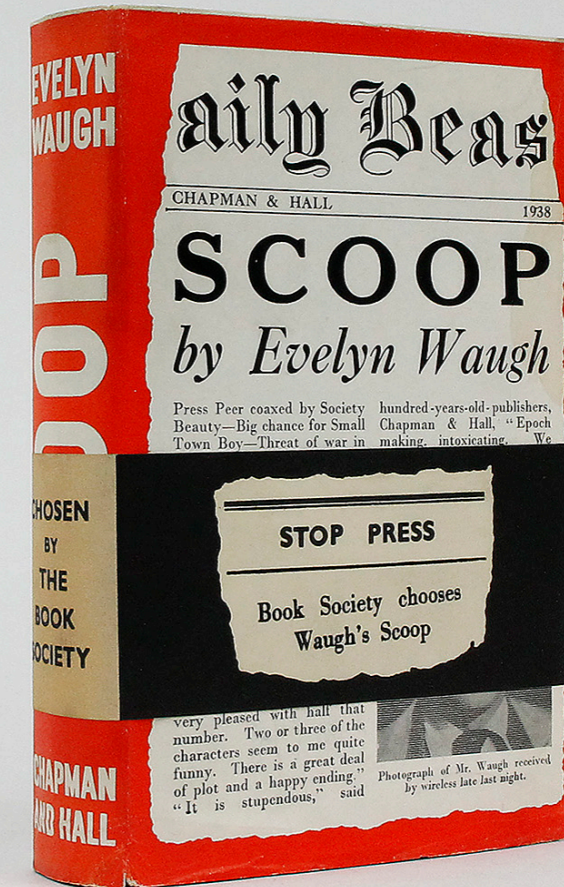
8/

**WAUGH, Evelyn: SCOOP. A Novel About Journalists. London: Chapman and Hall. 1938**

First edition, first printing. Original snakeskin effect cloth boards with gilt titles to the spine, in the first state dustwrapper. A superb fine copy, the binding square and tight, the cloth and gilt bright and fresh. The contents are clean throughout and without foxing, inscriptions or stamps. Publisher's postcard loosely laid in. Complete with the exceptionally bright, very lightly rubbed dustwrapper that has a couple of tiny nicks at the fold corners and a faint stain to the right edge of the upper panel. Not price-clipped (7s 6d net to the lower front flap). Retaining the original publisher issued wraparound band. Housed in a bespoke black cloth solander case.

**£18,500** [23182]

*A stellar example of the earliest state of the first edition (with the '8' in the publication date indistinct and "as" the last word on page 88), in the uncommon first issue dustwrapper. This dustwrapper was quickly withdrawn after the threat of legal action from Daily Express owner Lord Beaverbrook who was furious at the similarity of the Daily Beast masthead with his own.*





9/

**MOORCOCK, Michael; illustrated by JABLONSKI, Piotr; KIDD, Tom; HESCOX, Richard; JACOBSON, Tyler; BROM; MATTHEWS, Rodney; GRIFFIN, Grant; LEBLANC, Brian; introduction by BLACK, Holly; GAIMAN, Neil; CHABON, Michael; MOSLEY, Walter; MOORE, Alan; BLOOM, Eric; HUGHES, Rhys; DI FILIPPO, Paul; edited by DAVEY, John: ELRIC: ELRIC OF MELNIBONÉ; THE FORTRESS OF THE PEARL; THE SAILOR ON THE SEAS OF FATE; THE SLEEPING SORCERESS; THE REVENGE OF THE ROSE; STORMBRINGER; THE DREAMTHIEF'S DAUGHTER; THE SKRAYLING TREE. Lakewood, CO: Centipede Press. 2018; 2020; 2021; 2022; 2024.**

Limited edition. Eight volumes. Signed by the author, illustrators and contributors. Publisher's original black cloth with silver and red titles to the spine, with blind and red illustration to the upper boards, in the illustrated dustwrappers. Volumes I-III are housed in the black and red cloth slipcase, with silver and red titles and pictorial onlay to the backstrip. Top edge red. Dark red silk ribbon page marker. With illustrated endpapers. Richly illustrated throughout with colour frontispieces (in fold-out format in volume III), black and white illustrations and tissue-guarded colour and two-tone plates by Piotr Jablonski, Tom Kidd, Richard Hescox, Tyler Jacobson, Brom, Rodney Matthews, Brian Leblanc, and Grant Griffin, respectively. An excellent fine set, the binding square and firm, the cloth bright and fresh, with just a touch of rubbing to the silver titling of volume II. The contents are clean throughout, and without previous owners' inscriptions or stamps. Complete with dustwrappers that variously have just a touch of rubbing and creasing at the front flap folds and extremities, and are otherwise without fading, loss or tears. Not price-clipped. A superb example of Moorcock's classic fantasy saga.

£5,750 [29975]



*The definitive Elric saga. Issued in an edition of 300 copies, from which each volume is numbered 229, and signed by the author Michael Moorcock in every volume, the illustrators Piotr Jablonski, Tom Kidd, Richard Hescox, Tyler Jacobson, Brom, Rodney Matthews, Grant Griffin and Brian Leblanc, and by the authors of the introductions Holly Black, Neil Gaiman, Michael Chabon, Walter Mosley, Alan Moore, Eric Bloom, Rhys Hughes, and Paul Di Filippo in black green and blue ink on the colophon. A sprawling fantasy-adventure series that traverses time and space, the 'Elric' saga follows sorcerer and warrior Elric of Melniboné ('The Albino Prince') through many daring quests and thrilling battles wielding the lethal soul-eating sword, Stormbringer. SFWA Grand Master Michael Moorcock is a multi award-winning science fiction and fantasy author, editor and recording musician, who has contributed to rock bands Hawkwind and Blue Öyster Cult. His melancholy 'Elric' character first appeared in the 1961 novelette 'The Dreaming City' (Science Fantasy Magazine, Issue 47), with a fix-up novel featuring the character 'Stormbringer' later published in 1965, comprising four previously published short stories from Science Fantasy Magazine. 'Stormbringer' was revised and rereleased in 1977, and now acts as the sixth chronological novel in the series. After initially only appearing serially, the first full-length 'Elric' novel 'Elric of Melniboné' was published as a hardcover in the UK by Hutchinson in September 1972, with a softcover edition released in the US shortly thereafter under the title 'The Dreaming City'. Moorcock received several nominations for Locus Awards for his later 'Elric' novels and was notably nominated for the 1977 World Fantasy Award for 'The Sailor on the Seas of Fate' (1976: Quartet Books). For this extensive publication project by Centipede Press, the titles, contents, and order of the works appear exactly as Moorcock intended for the first time since their original release. As of April 2026, the set comprises eight volumes of a total nine books planned.*

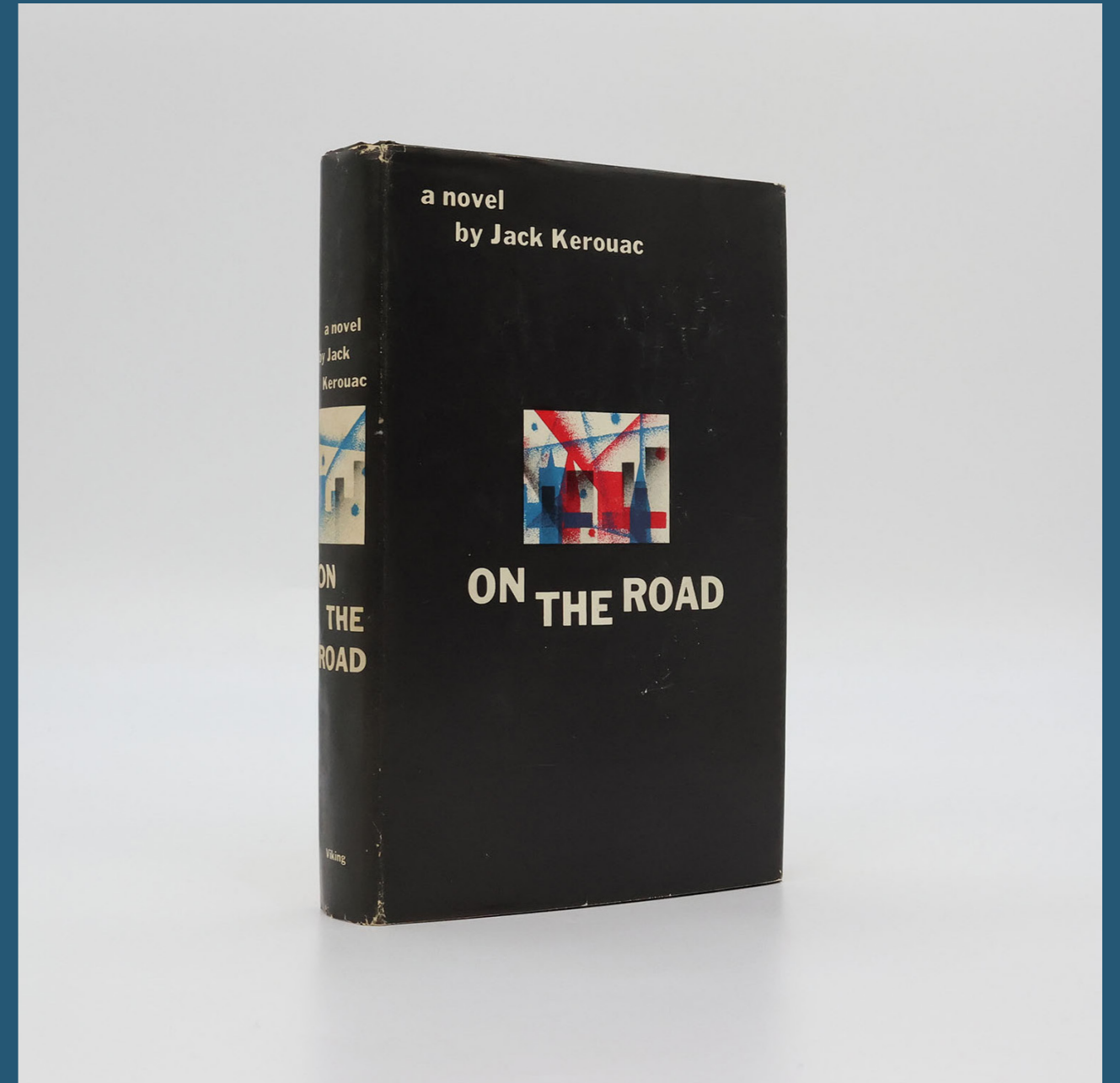
10 /

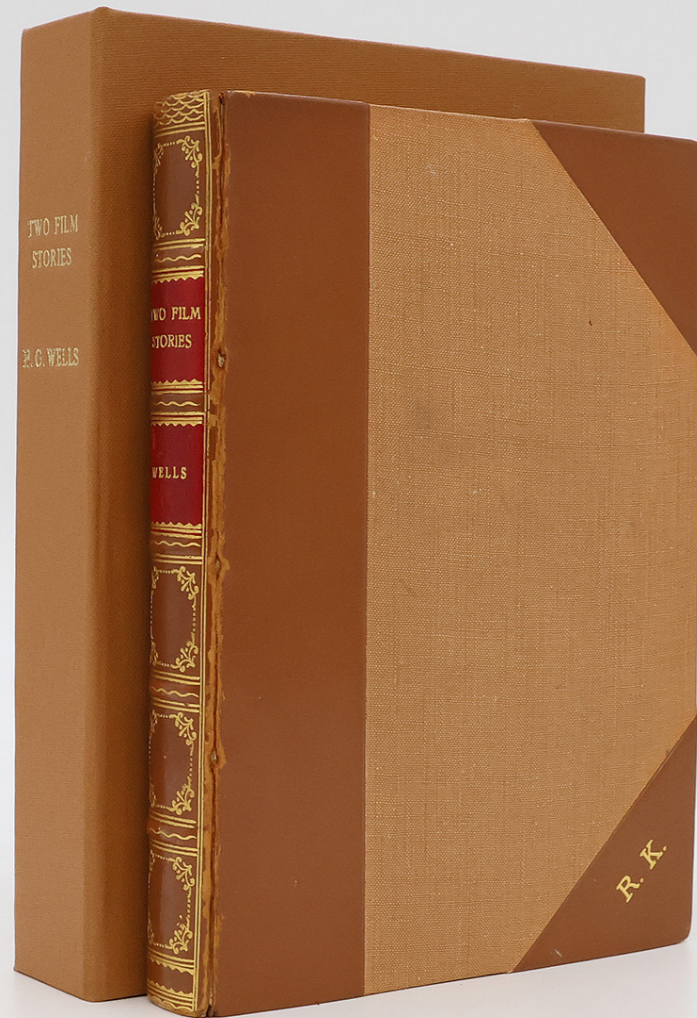
**KEROUAC, Jack: ON THE ROAD**  
*New York: The Viking Press. 1957*

First edition, first printing. Publisher's original black cloth with white titles to the upper board and spine, in the Bill English designed dustwrapper. Top edge red. A better than very good copy, the binding square and firm with a little bumping to the spine tips, the cloth bright and fresh. The red topstain is faded. The contents, with a three line 'Books Of America, Yonkers, New York' ink stamp to the front pastedown, with faint gum residue of a no longer present paper label or bookplate over it, are otherwise very clean and bright throughout. Complete with the near fine original dustwrapper which has minor rubbing at the fold corners and some fading to the red portion to the spine. Not price-clipped (\$3.95 to the upper front flap). An attractive example, without repair or restoration, scarce thus.

**£3,250** [30001]

*A defining work of the Beat and Counterculture generations.*





11 /

**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

MAN WHO COULD WORK MIRACLES  
 late for shop. What shall I do with all this  
 I've got 'ere by magic, scuntit." They can't  
 burnt my candle to a stump. Old Mother  
 talk in the morning."  
 He blows at the guttering, flaring candle.  
 out until at last he says: "Oh, go out!"  
 Instant darkness except for the dim work  
 creaks.  
 The office of Mr Grigsby. There is a door  
 window with a frosted glass panel giving on  
 the shop. An office clock. Above the frosted  
 glass the shop is indicated by the tops of  
 fixtures and dressed stands. A slovenly maid  
 is sweeping up the office. The housekeeper  
 tant's peeping over the frosted glass into the  
 shop.  
 She looks at the clock and comes to the desk  
 to make a note.  
 Mr. Fotheringay Perplexed.  
 Housekeeper (as she writes): "Mr Fotheringay  
 on minutes late again. Jane, I don't half  
 like having to keep a watch on him like this.  
 at I suppose Mr Grigsby knows best."  
 Fotheringay waking up. Stretches. Rubs his eyes  
 into a sitting position.  
 "It was a dream."  
 Questions himself mutely. Scratches cheek.  
 Makes the characteristic gesture for a minute.  
 A small rabbit appears on the counterpane  
 again.  
 "Gollys! It's true."  
 Makes a resolution. "I won't do any more of  
 day. No. I'll think it over. . . . Won't do. Miss  
 your fingers before you hardly know. Ah,  
 McWhirter Fotheringay, it's going to make  
 for you—if you don't watch it."  
 Fotheringay at breakfast.  
 His breakfast egg is bad. Smells it and looks  
 shows ten minutes past eight.  
 SECTION a. for page 23. line 20.  
 PART V  
 Dawn music.  
 Fotheringay waking up. Stretches. Rubs his eyes  
 into a sitting position.  
 "It was a dream."  
 Questions himself mutely. Scratches cheek.  
 Makes the characteristic gesture for a minute.  
 A small rabbit appears on the counterpane  
 again.  
 "Gollys! It's true."  
 Makes a resolution. "I won't do any more of  
 day. No. I'll think it over. . . . Won't do. Miss  
 your fingers before you hardly know. Ah,  
 McWhirter Fotheringay, it's going to make  
 for you—if you don't watch it."  
 Fotheringay at breakfast.  
 His breakfast egg is bad. Smells it and looks

For Eleanor & Franklin Ford.  
Affectionately,  
Shirley Jackson  
1954

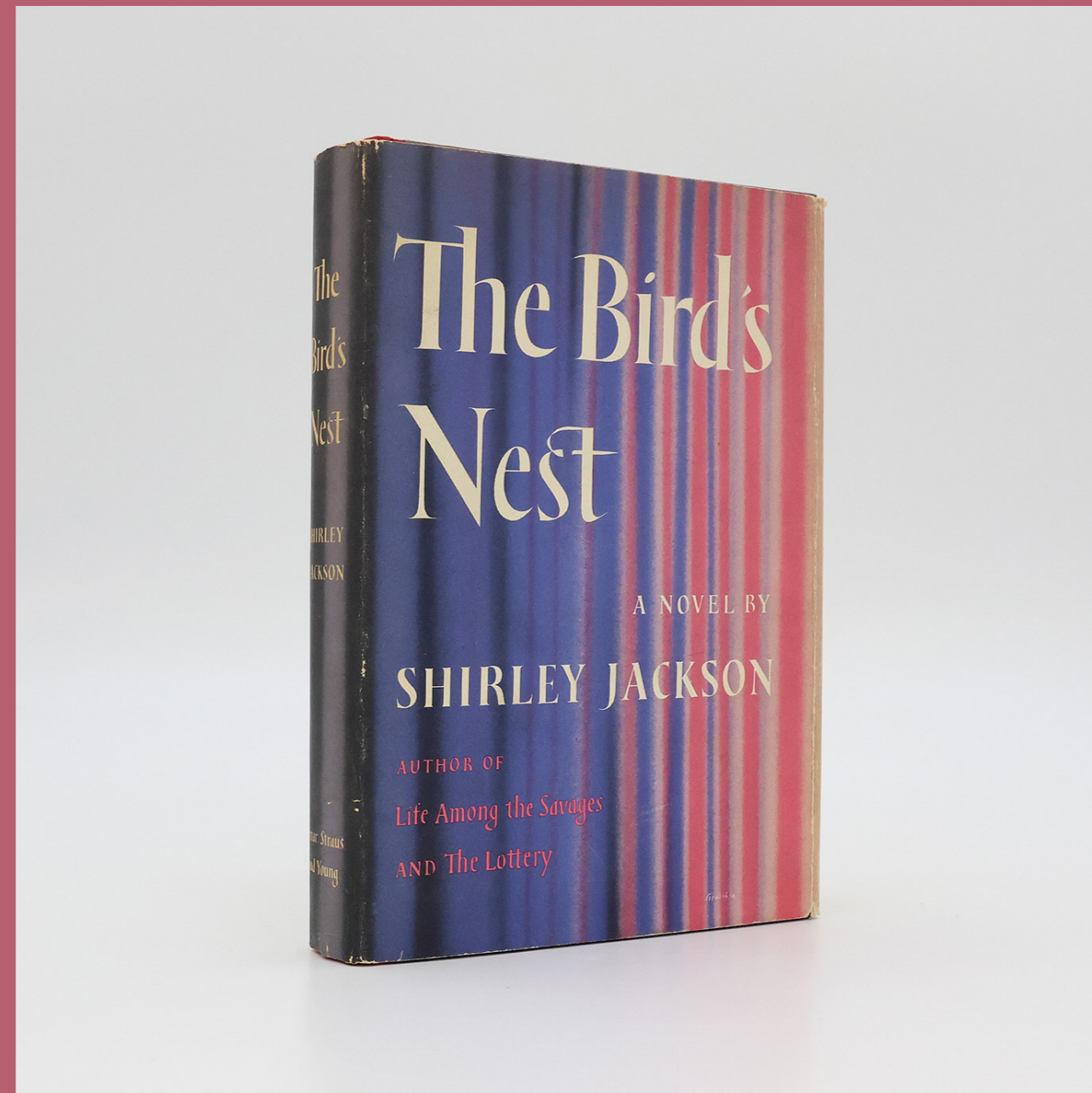
12 /

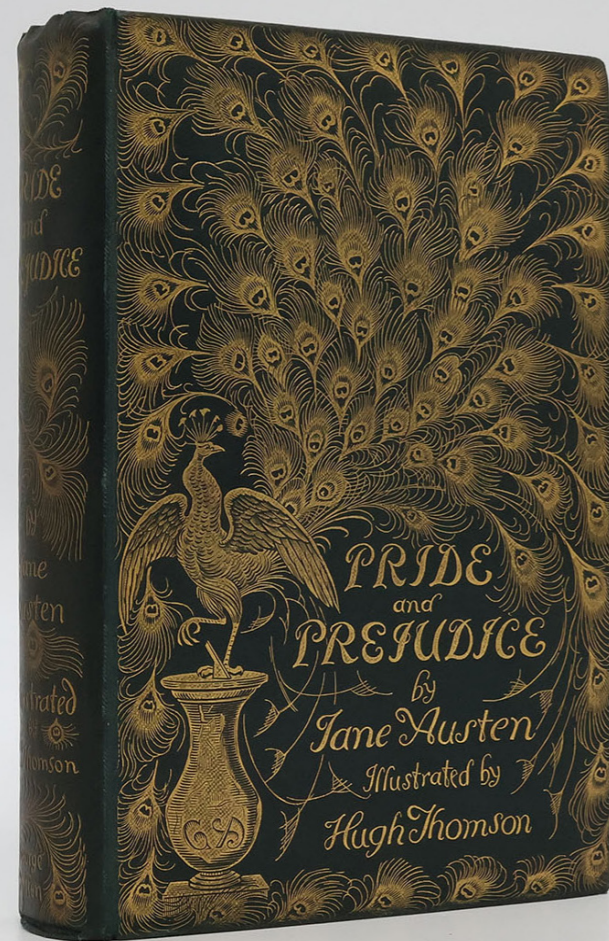
**JACKSON, Shirley: THE BIRD'S NEST**  
New York: Farrar, Straus and Young. 1954

First edition, first printing. Inscribed presentation copy, signed by the author. Original dark blue paper-covered boards with a red cloth spine lettered in silver, in the Philip Grushkin designed dustwrapper. A very good or better copy, the binding firm with the slightest lean to the spine, the boards with some faint scuffs, the top corner of the lower board with a minor bump. The contents with a couple of light spots to the front pastedown and free endpaper and a small, light stain to the closed text-block fore-edge, are otherwise clean throughout and without previous owners' inscriptions or stamps. Complete with the lightly rubbed, nicked and creased dustwrapper that is a touch faded to the spine and a little dusty to the rear panel. Not price-clipped (\$3.50 on the front flap). Scarce in presentation state.

**£3,250** [28786]

*Inscribed by Shirley Jackson in blue ink on the front free endpaper "For Eleanor and Franklin Ford. / Affectionately. / Shirley Jackson. / 1958". The author's third novel, a quietly unsettling and dryly humorous tale of a young woman with dissociative identity disorder. Jackson's most direct exploration of mental illness, a recurring theme in her work that is also vital to her novels 'We Have Always Lived in the Castle' and 'Hangsamen'. The basis for the 1957 film noir drama 'Lizzie', directed by Hugo Haas and starring Eleanor Parker. An excellent example of a scarce signed Jackson novel.*





13 /

**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. 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 square and firm with some bumping to the spine tips and a little wear to the corners, the spine a touch rolled, the cloth and gilt bright and fresh. The contents, with a small bookseller's label to the upper left corner of the front pastedown and with some toning to the plain tissue guard, are otherwise clean throughout and without inscriptions or stamps. The inner hinges remain sound.

**£4,000** [30005]

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



14 /

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

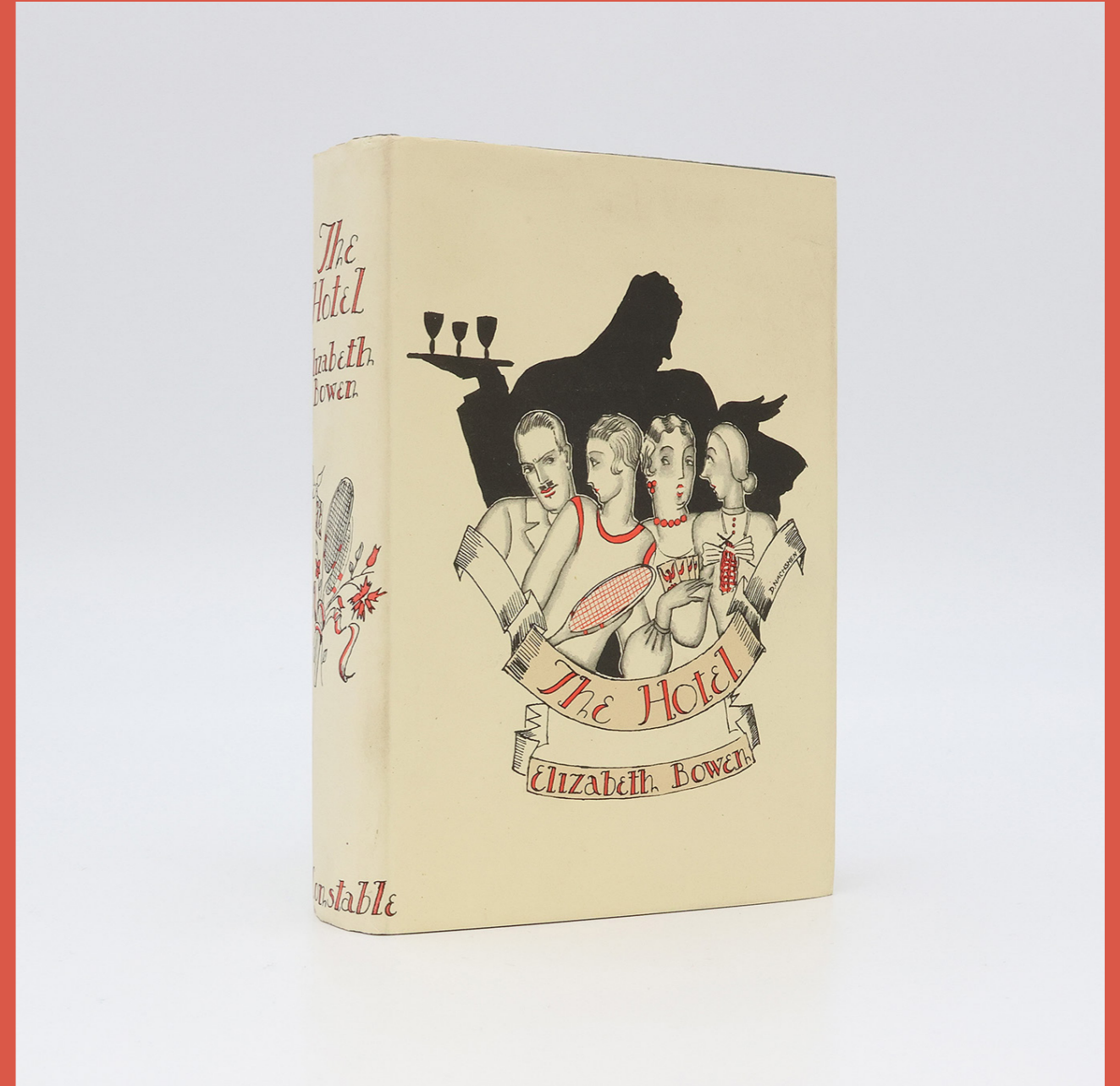
First edition, first printing. Original blue cloth lettered and ruled in violet to the upper board and spine, in the Donia Nachsen illustrated dustwrapper. A striking, very near fine copy, the binding square and firm, the cloth fresh, the contents bright and clean throughout, without inscriptions or 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.

£6,500 [26306]

*'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.)*



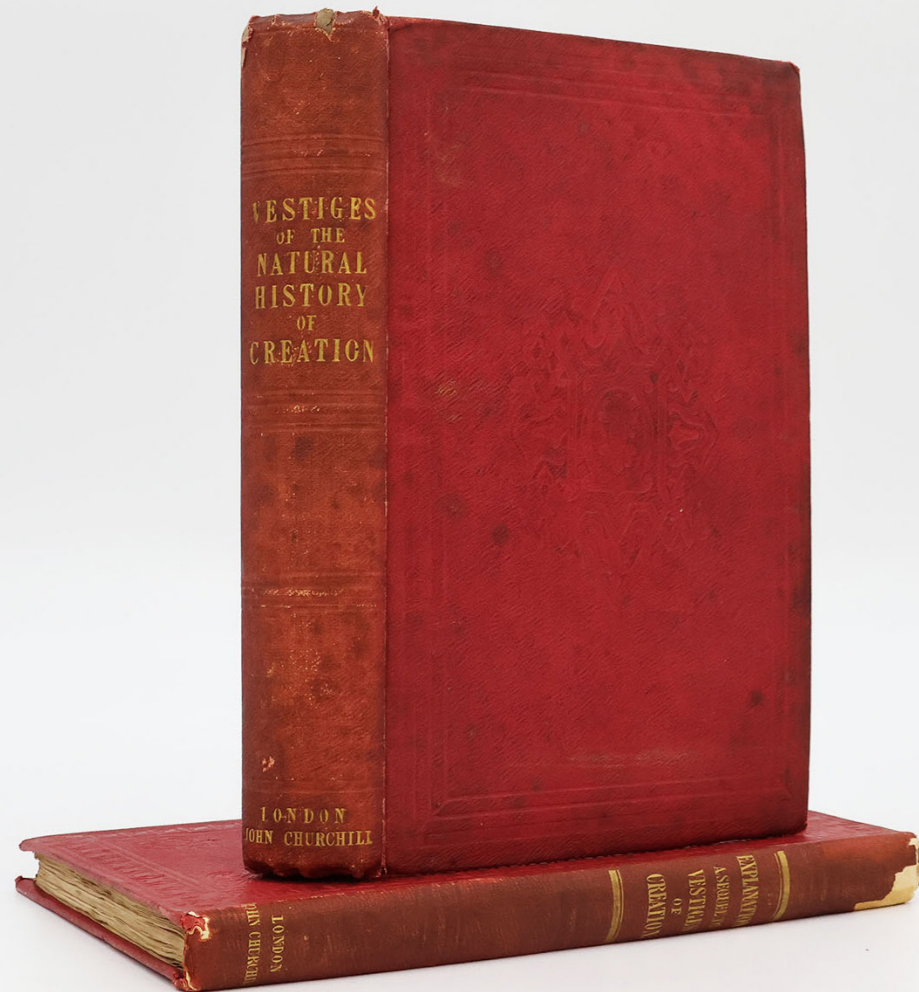
**[CHAMBERS, Robert]; [DARWIN, Charles]:  
VESTIGES OF THE NATURAL HISTORY OF  
CREATION [with] EXPLANATIONS: A Sequel  
to Vestiges of the Natural History of Creation.  
London: John Churchill. 1844 and 1845**

First edition, first printing. Two volumes. 8vo. Publisher's original red cloth with gilt titles to the spines. A very good set, the bindings square and firm with minor nicks to the head of the spine of 'Vestiges', minor cracking to the inner hinges and chipping with loss to the spine ends of 'Explanations', the corners of both volumes a little bumped. The contents of 'Vestiges' with minor toning to page edges and the occasional minor mark to a couple of page margins are otherwise in excellent order, clean throughout, and without previous owners' inscriptions or stamps. The contents of 'Explanations', with a small contemporary bookseller's ticket to the front pastedown, minor toning to the page edges, the odd marginal mark, a few faint pencil underlings, a very minor water mark to the rear pastedown and free endpaper and a paper flaw to p.59, are otherwise in very good condition. All in all, an attractive and appealing set in entirely original unsophisticated condition. Housed in a bespoke quarter morocco solander case.

**£12,500** [18098]

*The first edition of the first full-length exposition of an evolutionary theory in English and the most important precursor to Darwin's 'On the Origin of Species'. "This outspoken statement of a belief in evolution, published anonymously to protect Chambers' reputation as a publisher, anticipated Darwin's Origin by 16 years (Garrison and Morton, p.218). Bringing "together a large variety of data from both geology and the life sciences to support the idea of the origin of species through a process of transmutation... It played a significant role in the history of mid-nineteenth century biology by making evolutionism a commonplace topic of discussion", becoming a sensational best-seller, read widely by the intellectual and cultural elite, thus easing the way for Darwin's own writings (Norman). Notably, the work also*

*contains what is probably the first discussion of computing within the context of biology, with Chambers demonstrating "that evolutionary change occurring over long periods of time could be seen as similar to the workings of Babbage's Difference Engine, programmed from the beginning of its operation to produce in sequence several different series of numbers according to a succession of mathematical rules". Vestiges, in fact, served to significantly aid public understanding of Babbage's work, with his ideas receiving "a much wider circulation through Chamber's text than through the two editions of the "Ninth Bridgewater Treatise" (Hook et al., Origins of Cyberspace, p.147). The October 1844 first edition of Vestiges consisted of 750 copies with a second edition of 1000 copies quickly following in December. The book was constantly revised, with Chambers refining arguments, addressing criticism and reacting to new scientific publications. Late in 1845, largely in response to Adam Sedgwick's review of the work in the Edinburgh Review, Chamber's wrote "Explanations: A Sequel to Vestiges of the Natural History of Creation", consisting of 1,500 copies and which was subsequently appended to later editions (DSB III:192). The 11th edition of 1860 included a three page discussion of Darwin's recently published Origin, a book which, according to historian James A. Secord, Vestiges outsold up until the early twentieth century. It was not until the 12th edition of 1884 in the preface written by his friend Alexander Ireland, that Robert Chambers was revealed to have written Vestiges, ending several decades of public speculation that had named everyone from Prince Albert to Darwin himself as the potential author. (Secord, James: Victorian Sensation, The Extraordinary Publication, Reception, and Secret Authorship of Vestiges of the Natural History of Creation (2001)).*



16 /

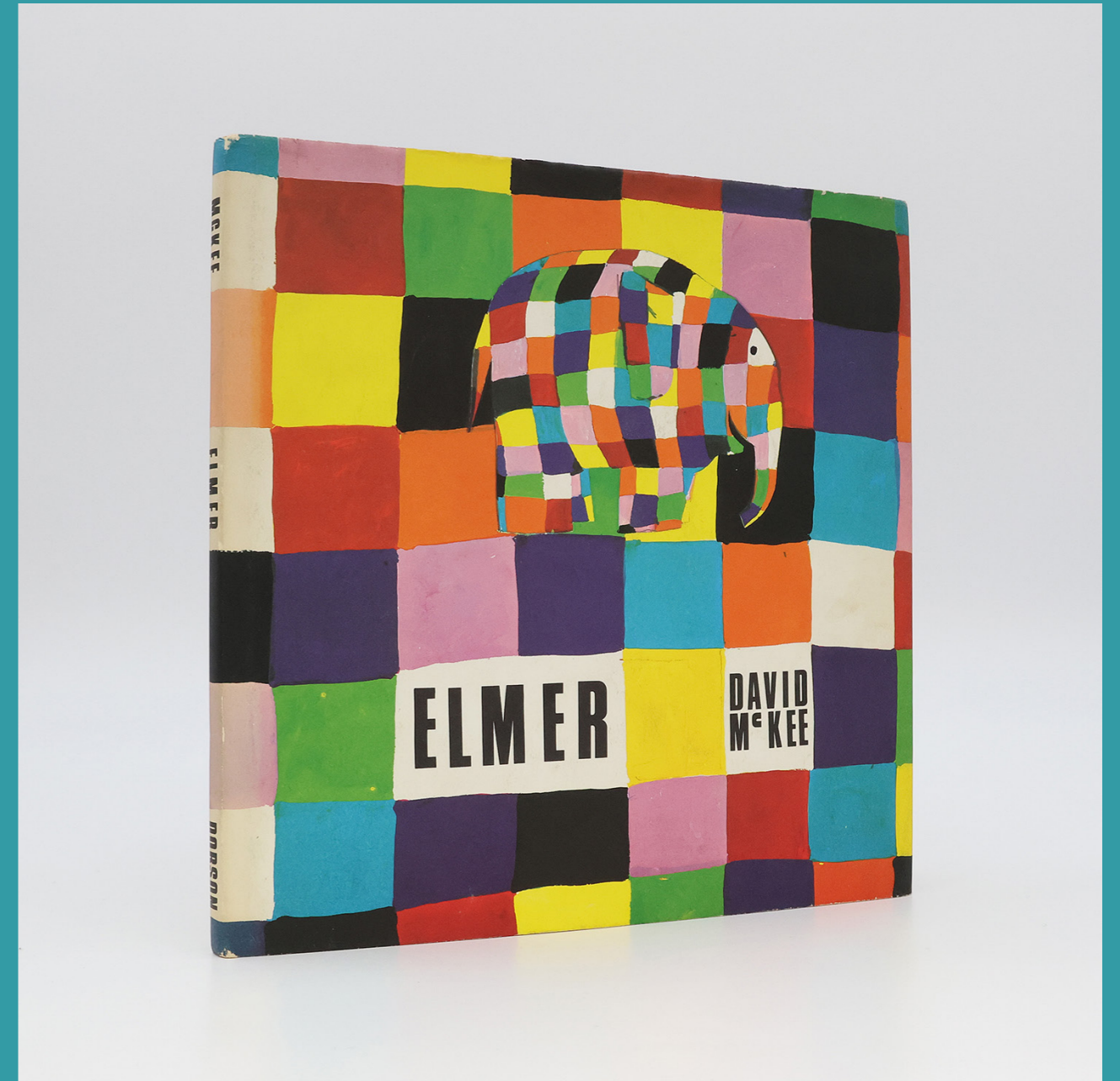
**MCKEE, David: ELMER London: Dennis Dobson. 1968**

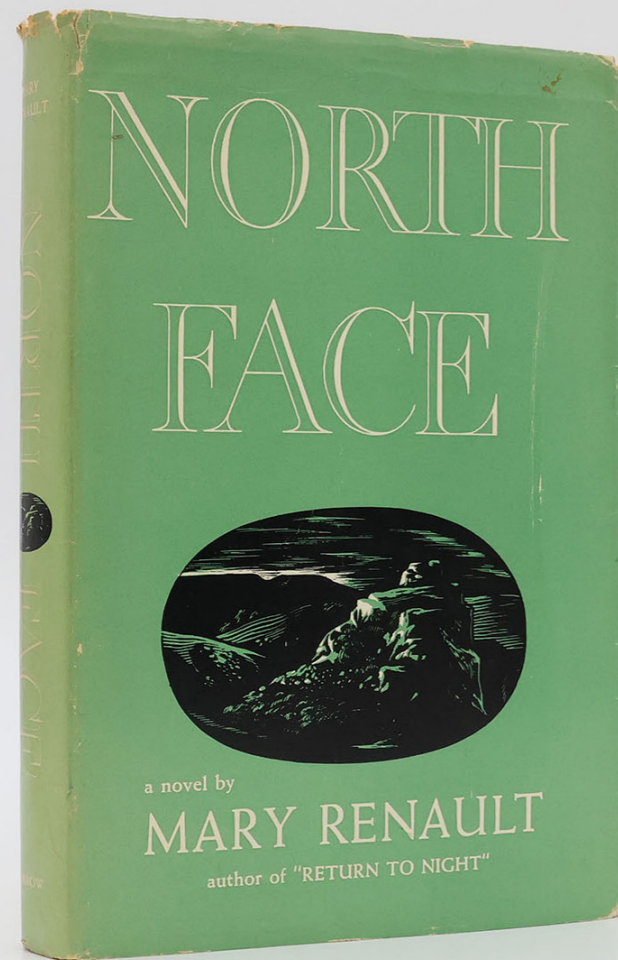
First edition, first printing. Publisher's original red cloth with black titles to the spine, in dustwrapper. Illustrated in colour throughout. A very near fine copy, the binding square and firm, the cloth bright and fresh. The contents, with a previous owner's name (a book reviewer) on the half title, 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).*





17 /

**RENAULT, Mary; pseudonym of CHALLANS, Eileen Mary; [MULLARD, Julie]: NORTH FACE**  
**New York: William Morrow and Company. 1948**

First edition, first printing. Signed by the author. Inscribed presentation copy from Mary Renault to her life partner Julie Mullard. Publisher's original yellow cloth with blue titles to the spine, in the supplied first printing dustwrapper. A very good copy, the binding square and firm with a little bumping at the spine tips, the spine a touch faded and with some marking to the lower edge of the front spine fold. The contents are clean throughout. Complete with the rubbed and nicked dustwrapper that has several small chips and short closed tears to the upper edge, and a slightly faded spine. Not price-clipped (\$3.00 to the upper front flap).

**£1,250** [29237]

Inscribed by the author in blue ink on the front endpaper "To Julie again / with my love / Mary". An outstanding association copy.

English novelist Eileen Mary Challans, writing under the pen name Mary Renault, is best known for her critically acclaimed historical novels set in ancient Greece. Her early fiction, however, consisted of contemporary romances populated by characters in complex relationships navigating difficult emotional and social circumstances. From the outset, Renault's positive and sympathetic portrayal of homosexual characters earned her an enthusiastic readership and lasting appreciation within the queer community.

In 1933, Renault began training as a nurse at Oxford's Radcliffe Infirmary, where she met Julie Mullard, a fellow nurse with whom she formed a lifelong romantic partnership. After completing her training and while working as a nurse, Renault wrote her first novel, 'Purposes of Love' (Longmans, 1939), a heterosexual romance notable for its inclusion of an openly lesbian character, was both critically acclaimed and commercially successful. It was followed by 'Kind Are Her Answers' the following year.

To Julie again  
 with my love.  
 Mary.

Renault's third novel, 'The Friendly Young Ladies' (Longmans, 1943), appears to draw directly on her own life, featuring a lesbian writer and a nurse as its central characters. In 1948, after winning the short-lived but financially lucrative Metro-Goldwyn-Mayer Prize, Renault and Mullard emigrated to South Africa. There, they joined a community of expatriates who had fled Britain's repressive attitudes toward homosexuality in favour of the comparatively liberal atmosphere of Durban. Radical in their politics for the time and place, the couple were among the few white South Africans to participate in the anti-apartheid movement.

It was in South Africa that Renault was able to write openly about homosexual relationships for the first time. 'The Charioteer' (1953), despite its classical-sounding title, offers a moving portrait of a young corporal's sexual bildungsroman in postwar Britain. The novel secured Renault's place in the gay literary canon for its rare, positive, and nuanced depiction of homosexual love. Unsurprisingly, it also provoked controversy, particularly in the United States, where her publisher, William Morrow, refused to release the book until a revised version appeared in 1959.

Between 1956 and 1981, Renault turned to the historical fiction for which she is now best known. These novels, all set in ancient Greece, offered vivid imaginative reconstructions of figures such as Theseus, Socrates, Plato, and Alexander the Great. Though not a trained classicist, Renault was meticulous in her attention to historical detail. Prior to publishing her first historical novel, 'The Last of the Wine' (1956), she and Mullard travelled extensively in mainland Greece and the islands, including Crete, to study the architecture and landscape firsthand.

The couple never returned to England. After a long and remarkably productive career, Mary Renault died of lung cancer in a nursing home in Cape Town on December 13, 1983. Julie Mullard, her lifelong partner and literary executor, died in 1996.

**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.*

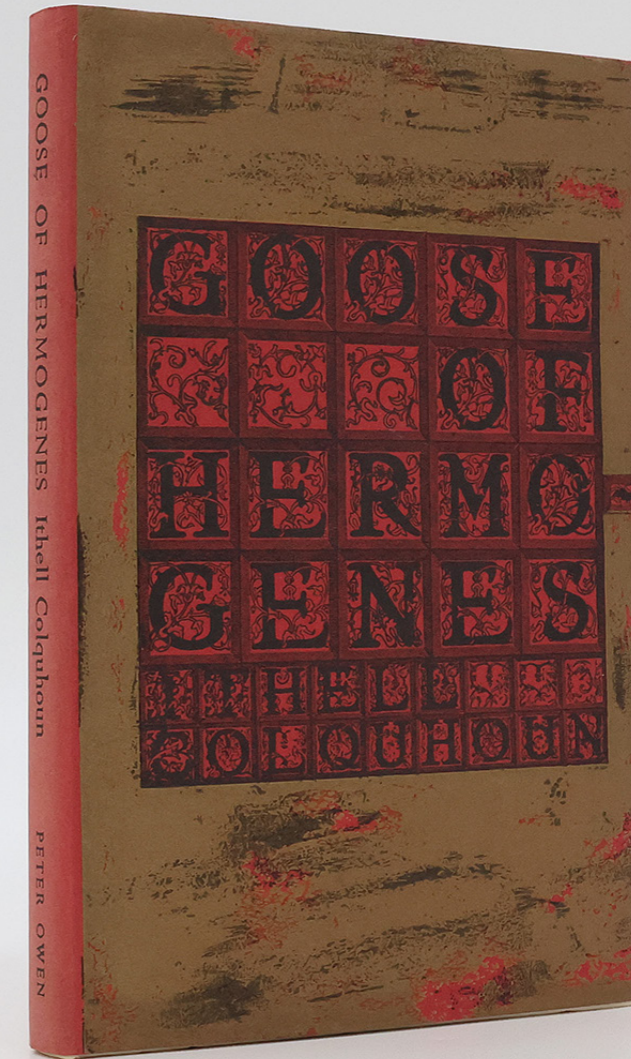
*In 1931 Colquhoun travelled to Paris to study at the Académie Colarossi, and during her time in the city she met artists such as Salvador Dalí, René Magritte and Marcel Duchamp, who introduced her to the possibilities of Surrealism. Immediately appealing to her metaphysical sensibilities, Surrealism, along*

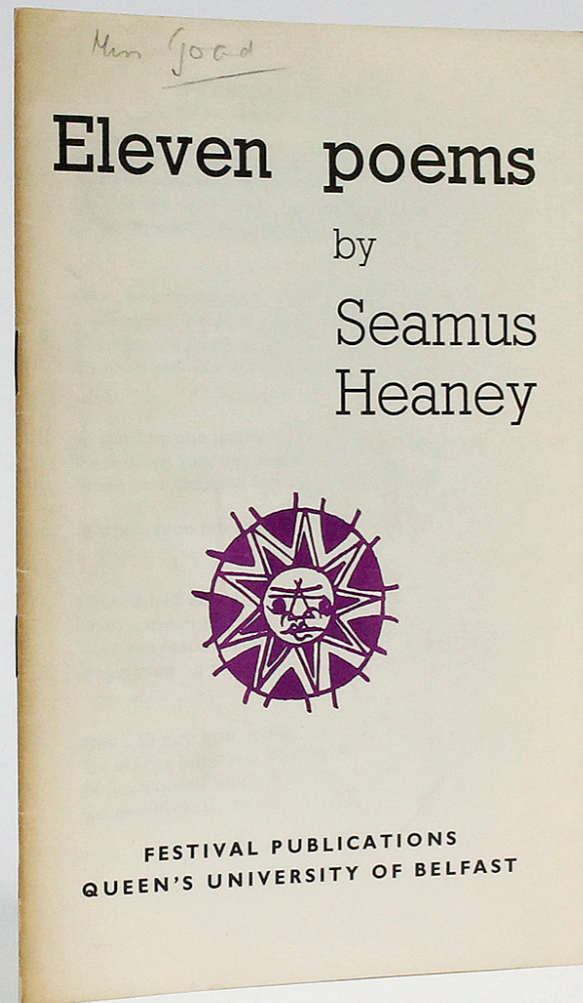
TO D  
 B  
 Yours in the Bond,  
 Ithell

*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.*





19 /

**HEANEY, Seamus; [GOAD, Rosemary]: ELEVEN POEMS Belfast: Festival Publications. 1965**

First edition, first issue with the purple nine-pointed sun figure to the front panel. This copy belonged to Rosemary Goad (1921-1998), a director at Faber and Faber who would later become a close friend of the poet. Goad's name is written in pencil to the upper left corner of the front panel in Heaney's hand. Original stapled wrappers lettered in black to front and rear panels. A very near fine copy, the binding strong, the pages flat, with no traces of spotting. The lightly toned wraps are a little darker near the spine fold. Housed in a bespoke quarter black morocco solander case. The rear panel explains that this pamphlet "is one in a series to be published monthly and to include [list of nine poets including, Heaney, Michael Longley, and Derek Mahon]", each volume priced "Two shillings and sixpence [...]; subscription for series one pound (including postage)". A lovely association copy of the poet's scarce first individual publication.

**£8,750** [23542]

*Published in November 1965, 'Eleven Poems' preceded 'Death of a Naturalist' (1966), Heaney's first full collection for Faber and Faber by seven months. All except one of the poems ('Peter Street at Bankside') printed in the pamphlet would later appear in the larger volume, and the publisher's statement at the end of 'Eleven Poems' acknowledges Faber, with whom Heaney was already under contract, "for permission to print these poems from 'Death of a Naturalist'." Heaney was at the time on the committee of the Belfast Festival and "In 1965", he later recalled, "there was still a touch of the ad hoc and the improvisatory about proceedings, so when I suggested a pamphlet series to*

*Michael [Emmerson, who ran the Festival], it was a done deal in a minute and the booklets were brought out with very little fuss. The first three [Mahon's, Heaney's and Longley's] are collectors' items now, of course [...]. They look as if they were just xeroxed and stapled; but they were the start of something." Heaney's contribution was warmly praised by John Carey in the New Statesman ("assured [...] masterly").*

*This copy of 'Eleven Poems' belonged to Rosemary Goad, who joined Faber and Faber in 1953 as a secretary, assisting the editor Charles Monteith (and initially sharing a room in the office with Valerie Fletcher, who would soon become Valerie Eliot). Goad became the first female Faber director in 1970, retiring in 1988. Seamus Heaney would become a friend, inscribing copies of each of his books to Goad and even writing a poem for her when she retired. This copy of Heaney's early pamphlet has the name 'Miss Goad' written in pencil to the upper corner of the front panel. The handwriting appears to be that of the author. Monteith had written to Heaney in June 1965 (five months before 'Eleven Poems' was issued) to accept 'Death of a Naturalist' for publication, so he was still a new face in London. (Dennis O'Driscoll, 'Stepping Stones: Interviews with Seamus Heaney' [London, 2008]; Toby Faber, 'Faber & Faber: The Untold Story of a Great Publishing House' [London 2019]; Brandes and Durkan At.)*

**[CHRISTIE, Agatha]; COLLINS CRIME CLUB:  
THE MARCH OF CRIME** *London: Collins, The  
Crime Club / White Circle. c.1938*

An original advertising poster for the White Circle Crime Club series. Measuring 23 x 36cm. Printed in green and black on white card. In excellent condition with just a little rubbing to the edges.

**RESERVED** [30008]

A scarce early advertising poster for Collins' White Circle Crime Club series. Launched in May 1930, Collins' Crime Club quickly became one of Britain's most successful detective fiction imprints, riding the immense popularity of Golden Age crime writing. By 1936, the series had published around 200 titles and boasted a mailing list of approximately 20,000 subscribers. While Agatha Christie was undoubtedly its star author, the list also featured many distinguished writers, including John Rhode, Freeman Wills Crofts, E. C. R. Lorac, Nicholas Blake, Philip Macdonald, and G. D. H. Cole and Margaret Cole. The books were priced at seven shillings and sixpence, standard for new hardbacks in Britain at the time, though still beyond the reach of many ordinary readers. Collins had already experimented with cheaper paperback editions on the Continent through the Albatross Books imprint, but these editions were unavailable in

the UK. The success of Albatross famously inspired Allen Lane to found Penguin Books in July 1935, offering popular fiction in paperback at the revolutionary price of sixpence. In response to Penguin's success, Collins launched the White Circle Crime Club series in March 1936, debuting with *Murder on the Orient Express* by Agatha Christie. By the outbreak of the Second World War in September 1939, the Crime Club paperbacks had grown to around 80 titles, while the wider White Circle series expanded to roughly 200 volumes spanning crime fiction, westerns, romance, general fiction, and a small selection of non-fiction works.





**LUCIUS  
BOOKS**

70 Micklegate, York, Yo1 6LF,  
United Kingdom

**+44 (0)1904 640111**  
**info@luciusbooks.com**  
**luciusbooks.com**

**Shop Opening Hours:**

Monday to Saturday 10am - 6pm  
Sunday 11am - 4pm



**Catalogue:**

James Hallgate,  
Poppy Connor - Slater,  
Jasmine Nixon

**Photography:** Monica Polisca

**Design:** Jasmine Nixon

