

NEW YORK

INTERNATIONAL ANTIQUARIAN BOOK FAIR



LUCIUS
BOOKS



Cover Illustration: Jasper Johns,
Foirades / Fizzles, Item 1.



70 Micklegate, York, YO1 6LF,
United Kingdom

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

BOOTH C5

NEW YORK

INTERNATIONAL ANTIQUARIAN BOOK FAIR

Lucius Books are pleased to be exhibiting at the 66th 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 C5.

PARK AVENUE ARMORY
643 PARK AVENUE, NEW YORK

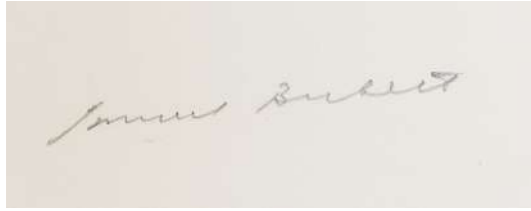
30 APRIL - 3 May 2026

PREVIEW: THURS 30 APR, 5PM - 9PM

FRI 1 MAY, 12PM - 8PM

SAT 2 MAY, 12PM - 7PM

SUN 3 MAY, 12PM - 5PM



“This cerebral volume, that provokes more questions than it answers, is considered one of the greatest artists’ books of the second half of the twentieth century”

(Johnson and Stein: Artists’ Books in the Modern Era 1870-2000).

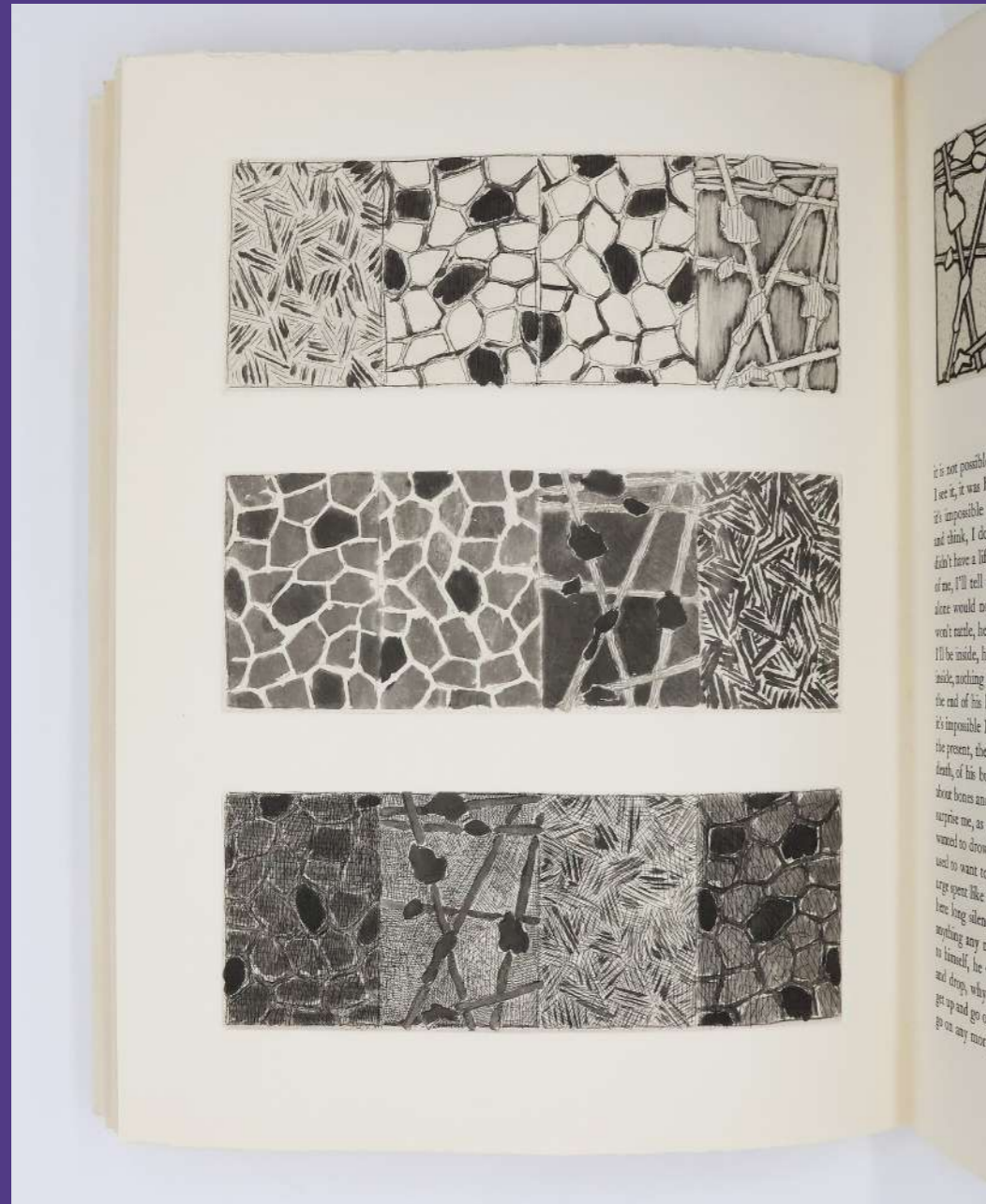
1/

BECKETT, Samuel; illustrated by JOHNS, Jasper: FOIRADES / FIZZLES London and New York: Petersburg Press. 1976

First edition. Signed by the author and the artist. Limited edition. Complete. Five texts by Samuel Beckett in both French and English. Illustrated with 33 etchings by Johns (including 26 lift-ground aquatints, five etchings with mixed media, one soft-ground etching, and one aquatint), together with two colour lithographs used as endpapers. Tissue guards present. The plates were drawn by Johns and proofed and printed by hand at the Atelier Crommelynck in Paris between 1975 and 1976. The paper, watermarked with Beckett’s initials and Johns’ signature, was handmade by Richard de Bas in the Auvergne. The type, set in Caslon Old Face 16-point, was hand-printed by Fequet and Baudier in Paris. Housed in the original grey linen portfolio case with purple silk tassel, the interior lined with a colour lithograph. A fine copy. The binding square, clean and bright. The contents, with some offsetting from a couple of the darker plates to the opposite page (as in all copies seen), are bright and fresh throughout.

Issued in a limited edition of 250 copies, this example is numbered 105 and signed by Samuel Beckett and Jasper Johns on the limitation page. The five prose texts that comprise Foirades were written by Samuel Beckett in French in 1972 and translated into English by the author in 1974 specifically for this collaborative publication. In response, Jasper Johns produced a suite of 33 etchings derived from his four-panel painting Untitled (1972), now held in the collection of Museum Ludwig in Cologne. As the critic Christian Geelhaar noted, Johns had



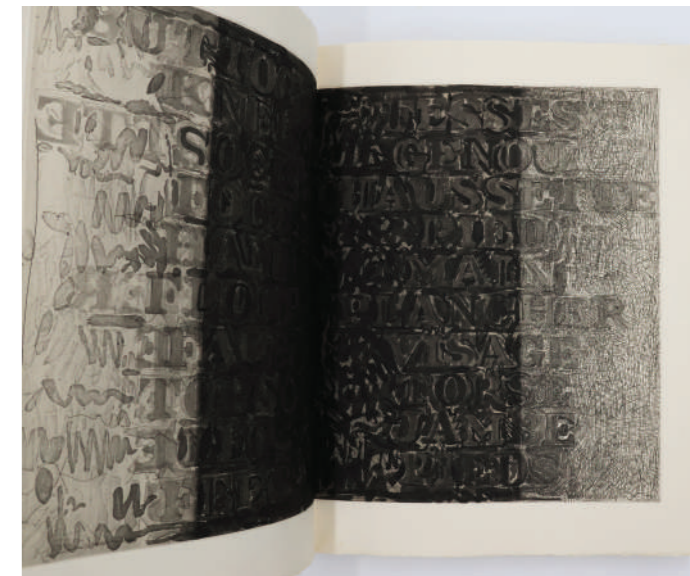


already developed “a set of images unsurpassed in their intuitive realisation of Beckett’s texts”, despite not yet having read them.

The four panels introduced imagery new to Johns’ practice. The left panel features a field of stripes or cross-hatching, recalling markings he once observed on a car passing along the Long Island Expressway. The two central panels derive from a wall he had seen on a building in Harlem, painted with rock-like forms in red, white and black. The final panel incorporates wax casts of fragmented body parts affixed to wooden boards. These motifs are developed across the prints through combinations of etching, aquatint and drypoint, rendered predominantly in black and grey. Johns’ characteristic stencilled numerals precede each of Beckett’s texts, while the endpapers, depicting cross-hatching and rock or flagstone imagery, are printed in colour.

The project also marked a technical shift in the artist’s printmaking practice. Having previously worked largely in lithography, he was encouraged by Paul Cornwall-Jones, founder of Petersburg Press, to experiment with etching. Cornwall-Jones introduced Johns to the master printer Aldo Crommelynck, who had collaborated almost exclusively with Pablo Picasso during the previous decade. Following Picasso’s death in 1973, Crommelynck’s Paris studio became a centre for artists associated with Petersburg Press, including Richard Hamilton, David Hockney, Howard Hodgkin and Jim Dine. Johns first visited the studio in 1974, and their collaboration over the next two years resulted in the extraordinary etchings encountered here.

[29751]



2 /

RACKHAM, Arthur; MILTON, John: ALL AMIDST THE GARDENS FAIR; OF HESPERUS, AND HIS DAUGHTERS THREE; THAT SING ABOUT THE GOLDEN TREE. An original watercolour illustrating John Milton's Comus. Later published by Heinemann. 1921

An original illustration by Arthur Rackham, reproduced as the frontispiece for the 1921 William Heinemann edition of John Milton's 'Comus'. Depicting the three Hesperides, the nymphs of evening, guarding the tree of golden apples before a backdrop of rolling hills and a rose-covered fence. A hint of the dragon Ladon can be seen just beyond the fence. Beautifully rendered in watercolour and ink and displaying Rackham's distinct use of deep, muted colours. Signed to the bottom left. Retaining the contemporary thin oak frame and backboard with New York gallerist's label. Remounted using archival, acid free materials and glazed with replacement museum quality UV glass. The illustration measures 26.7 x 30.5 cm, and the frame measures 51.8 x 64.5 cm. In fine condition, the colours rich and without fading.

This stunning original artwork, with its lush detailing, refined brushwork and sensitively drawn figures, shows Arthur Rackham (1867-1939), master of The Golden Age of Illustration, at his absolute best. The composition and imagery of the draped nymphs holding hands around the golden apple tree are reminiscent of the Pre-Raphaelite artist Edward Burne-Jones' (1833-1898) c. 1870 painting 'The Garden of the Hesperides', just one of Burne-Jones' many depictions of the Hesperides, a subject that reflects the mythic and nature-based predilections of the late Victorian artistic imagination that maintained a thread from the Pre-Raphaelite Brotherhood through to the Art Nouveau illustrators of the early 20th century.

Rackham produced 24 colour illustrations and numerous line drawings for Heinemann's edition of John Milton's masque 'Comus', originally planned for publication in 1915 but pushed back to 1921 due to uncertainties in publishing during World

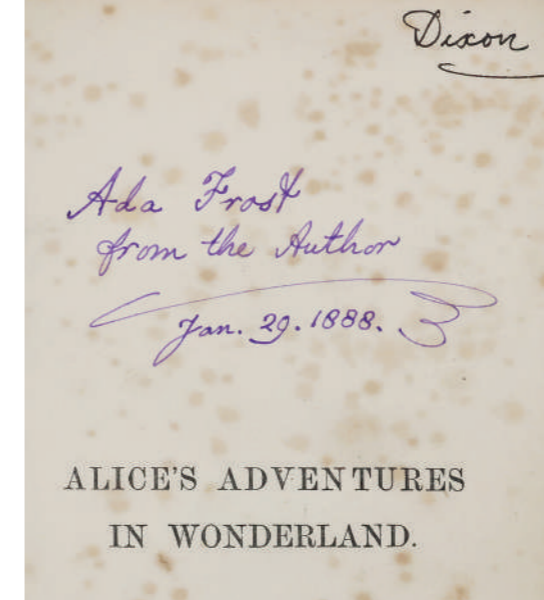
War II. Fred Gettings notes that by the 1920s a 'softening' is discernible in Rackham's style, citing his illustration of the Hesperides as an example of a reduction in the use of graphic ink lines and an increase in tonal painting techniques to create subtle definition. Indeed, while delicate ink lines are used for the perimeters of the nymphs' forms, their features and much of their bodies are indicated with very soft paint work, lending them an angelic quality that strays slightly from the heavier, folkloric essence of Rackham's earlier titles such as 'Peter Pan' and 'A Midsummer Night's Dream'.

'Comus', an allegorical morality tale exalting chastity, was written by John Milton (1608-1674) in 1634 and was presented to the 1st Earl of Bridgewater at Ludlow Castle. The masque begins with two brothers becoming separated from their sister while travelling through a forest; the lady is enchanted and tempted with debauchery by Comus, the Greek god of revelry. The brothers are then visited by an angelic attendant spirit who summons the virgin nymph Sabrina to break Comus' spell. Victorious, the spirit sings a song that describes the celestial realm to which he will now return, including the idyllic garden of the Hesperides.

Provenance: Scott and Fowles, 667 Fifth Avenue, New York

[29533]



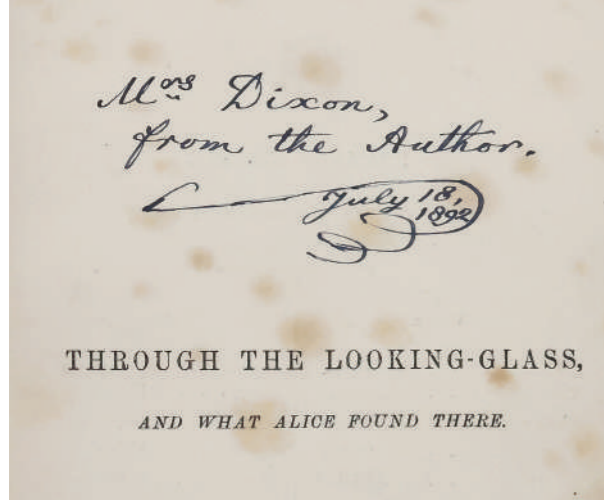


3/

CARROLL, Lewis; pseudonym of DODGSON, Charles Ludwige; illustrated by TENNIEL, John: ALICE'S ADVENTURES IN WONDERLAND [with] THROUGH THE LOOKING GLASS
London: Macmillan and Company. 1877 and 1878

Two volumes. Author's presentation bindings of white textured paper-covered boards, imitating vellum, with gilt titles to the spines, gilt triple-ruled borders and gilt illustration motifs to the upper and lower boards. Inscribed presentation copies. Signed by the author. All edges gilt. 'Alice's Adventures in Wonderland', fifty-eighth thousand, with 42 black and white illustrations; 'Through the Looking Glass', forty-fourth thousand, with 50 illustrations by John Tenniel. Tissue guard to the frontispiece of 'Looking Glass'. Very good copies, the bindings firm, both with the spines slightly rolled. The lightly marked paper-covered boards are dusty and darkened, more so to the spines, 'Wonderland' with a clean square to the top corner of the upper board and the bottom corner of the lower board (from brass corner guards, since removed). Some light bumping and wear to the corners and spine tips of both volumes, and 'Looking Glass' has minor splitting at the bottom of the spine where it meets the front board, although in both cases the binding remains firm. 'Wonderland' bears the recipient's ownership name to the top right corner of the half title, above the author's presentation inscription, and has some creasing at the upper corner of the front endpaper. Both volumes are spotted to the prelims, with occasional finger marks and light spotting throughout. 'Looking Glass' is cracked (but holding firm) at the gutter of the half-title and has an autograph letter from the author, loosely laid in. An exceptional inscribed set of Lewis Carroll's Alice books, in the notably rare presentation bindings, and with a wonderful single family owned provenance.

'Alice's Adventures in Wonderland' is inscribed in purple ink on the half-title "Ada Frost / from the author / Jan. 29. 1888."; 'Through the Looking Glass' is inscribed in black ink on the half-title "Mrs Dixon, / from the author. / July 18, / 1892". The



recipient Ada Dixon, (née Frost, 1874-1964), was a professional child model who sat for sketches made by Dodgson in Mrs Shute's studio in 1888 (Letters 2: 692-93), where presumably this copy of 'Alice's Adventures in Wonderland' was presented. 'Through the Looking Glass', inscribed some four years later was presented in celebration of Ada Frost's, (now Dixon) marriage, the accompanying letter, dated the same day as the author's inscription in the book, reads "Dear Mrs Dixon, I am so very much obliged to you for writing to me, and was very glad indeed to get your letter and to know that you still remember me as a friend, and that you have turned over another leaf in the book of the story of your life, and have found such pleasant reading on the other side! I wish, to your husband and you, all possible happiness. As you already have "Alice in Wonderland" I want you now to accept the sequel "Through the Looking Glass", which I will send you by parcel-post, bound in "bridal white", which I think is more appropriate, this time, than scarlet. If ever I find myself near enough to Chalk Farm, I will give myself the pleasure of calling. With very kind regards to your husband, I am sincerely yours, C. L. Dodgson".

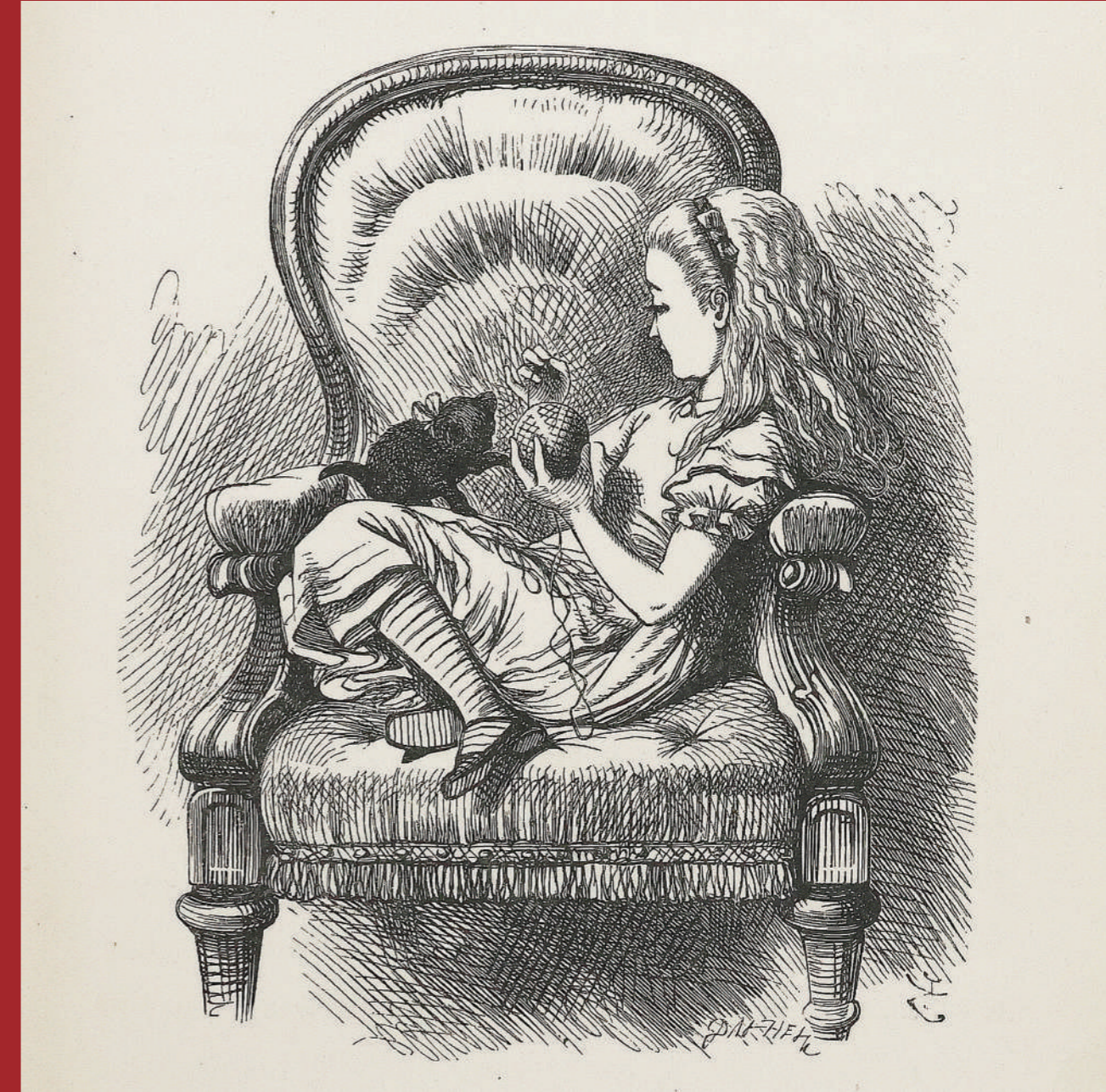
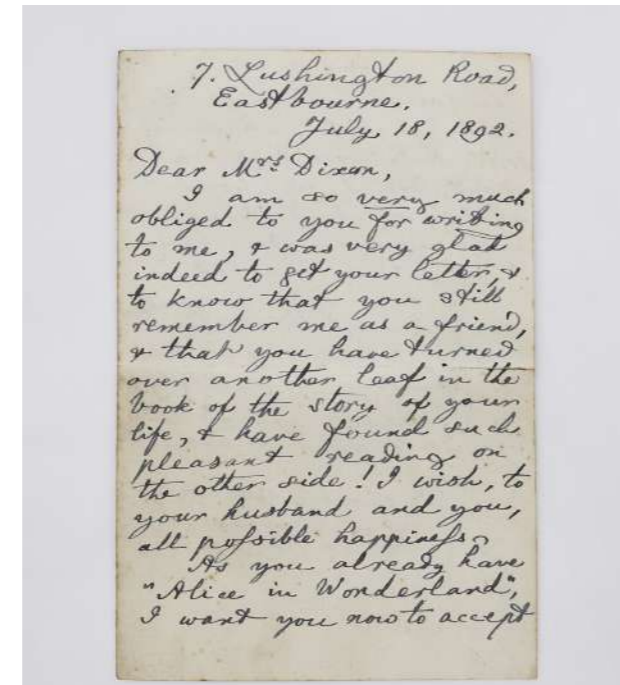
Dodgson had white, gilt-stamped copied bound exclusively for his use as presentation copies for his close friends and cherished acquaintances, typically keeping a few on hand to give as gifts as and when he needed them, naturally making this variant notably scarce.

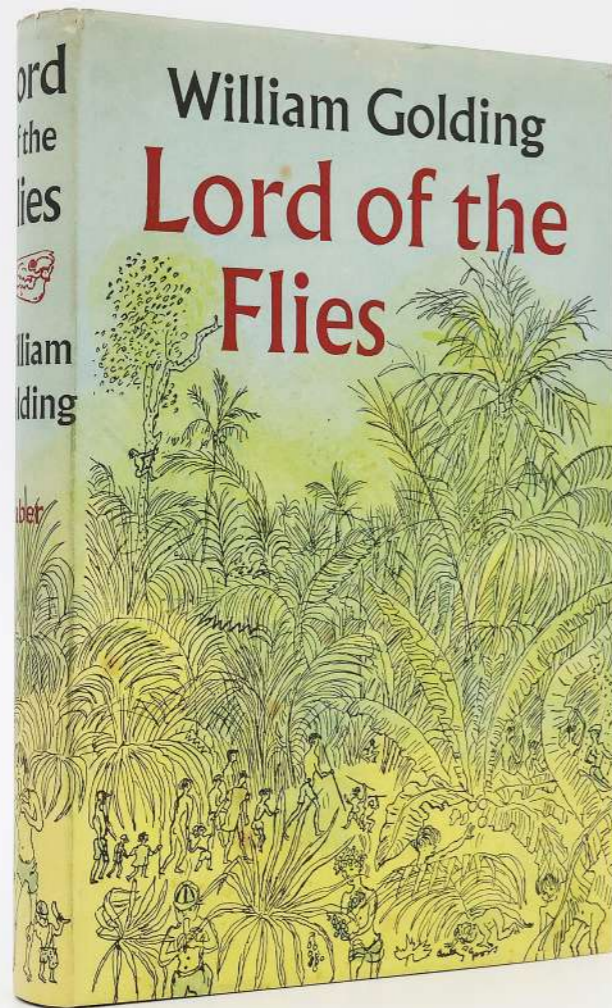
Whilst Dodgson is known primarily for his writing, he was also a keen amateur photographer and artist. He created thousands of photographs in the Victorian symbolist tradition formed

by the likes of Julia Margaret Cameron and Oscar Gustave Rejlander, and illustrated his own written drafts, including a precursor to what would become 'Alice's Adventures in Wonderland', a hand written manuscript titled 'Alice's Adventures Under Ground'. Ada Dixon was among many models who posed for Dodgson's photographs and sketches, and it was not uncommon for him to form friendships with them, exchanging letters and even attending their weddings. The most famous of his models is undoubtedly Alice's namesake herself, Alice Liddell, a daughter of Henry Liddell, who was the Dean of Christ Church College, Oxford, where Dodgson was a lecturer of mathematics. As well as employing them as photographic subjects, Dodgson would take the Liddell children out on rowing trips, and it was on one such trip that he first told a tale of the fantasy world through the rabbit hole, which Alice Liddell enjoyed so much that she begged him to write it down.

Provenance: presented by the author to Ada Dixon (nee Frost) in 1888 and 1892, thence by family descent.

[28825]





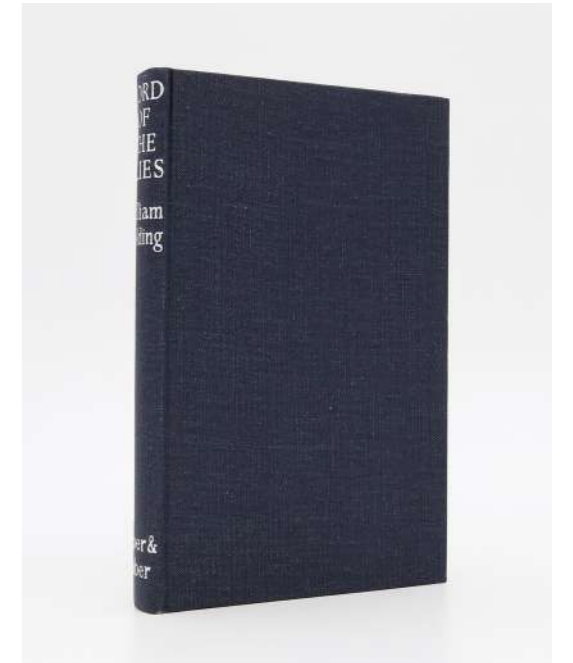
4/

GOLDING, William: LORD OF THE FLIES
London: Faber and Faber. 1954

Advance or trial issue of the first edition, first printing. Signed by the author. Publisher's original dark greyish-blue cloth with white titles to the spine, in the Anthony Gross illustrated dustwrapper. A very near fine copy, the binding square and tight, the cloth bright and fresh. The contents, lightly spotted to the endpapers, are otherwise clean throughout and without previous owners' marks. Complete with the trial or proof state dustwrapper that is very lightly nicked at the extremities and with a few foxing spots to the upper panel and rear flap. There is a small ink inscription in blue ink to underside "Sept 17 / 54" (publication date). Not price-clipped (12s 6d net to the lower front flap). Housed in a bespoke, blue buckram solander case. Rare in this form.

Signed by William Golding in blue ink on the front endpaper. The author's debut novel of which 3,040 copies of the first edition were published. Gekoski records that "four copies have been located" in this advance, or trial-state binding, of which the present example is one. Of the three remaining copies, it is unrecorded how many, if any, retain the advance-state dustwrapper, (distinguished by its slightly oversized format and wider, unclipped flap corners at both the front and rear), nor how many examples have been signed by the author. A stellar, possibly unique, example of an indisputable classic of twentieth century literature. (Gekoski & Grogan A2).

[29866]

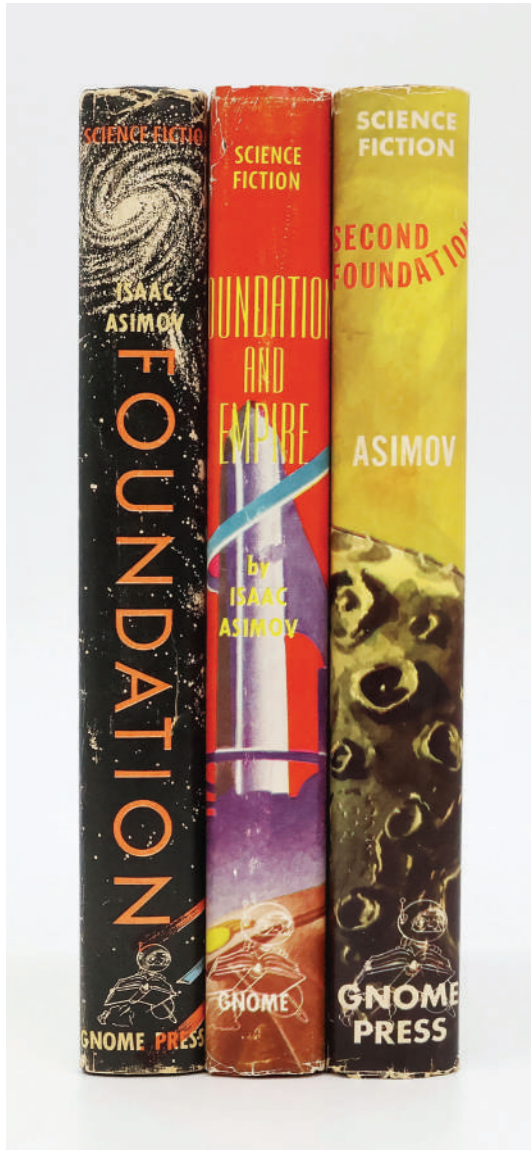


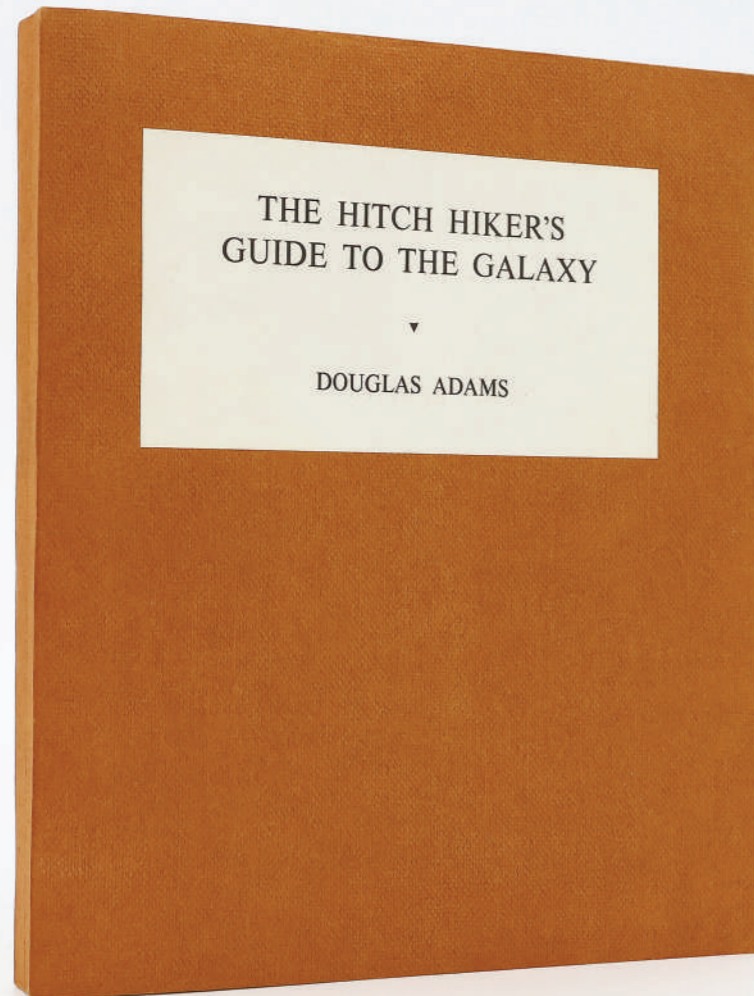
ASIMOV, Isaac: THE FOUNDATION TRILOGY: FOUNDATION; FOUNDATION AND EMPIRE; SECOND FOUNDATION. New York: Gnome Press. 1951, 1952, 1953

First edition, first printing. Three volumes. Publisher's original first state navy blue (Foundation), red (Foundation and Empire) and blue (Second Foundation) cloth with red, black and brown titles to the spine, in the David Kyle, Edd Cartier and Ric Binkley illustrated dustwrappers. A better than very good set. The bindings square and firm, with just a little bumping to the spine tips and rubbing to the extremities, the cloth bright and fresh. The contents are clean throughout and without inscriptions or stamps. 'Second Foundation' is a little spotted to the prelims and closed text-block edge. Complete with the uniformly bright, lightly rubbed and nicked, first state dustwrappers, each with a few closed tears. 'Foundation and Empire' is price-clipped and with a small chip to the bottom edge of the lower panel. 'Foundation' and 'Second Foundation', with just a touch of fading to the red lettering on the spine, are correctly priced \$2.75 to the front flap. All three volumes are housed in a bespoke quarter morocco folding case with titles in gilt to the spine. An attractive set, in entirely original condition.

Isaac Asimov's magnum opus and a classic of the science fiction genre, a trilogy about the political struggles of a far-future galactic empire as it teeters on the brink of demise. Winner of the one-time Hugo Award for 'Best All-Time Series' in 1966, beating J. R. R. Tolkien's 'The Lord of the Rings' to the surprise of Asimov himself. Originally published as a series of short stories and novellas in Astounding Magazine from 1942-1950, it appears here in book form for the first time. Asimov later added four further novels to the series, two sequels, 'Foundation's Edge' (1982) and 'Foundation and Earth' (1986), and two prequels, 'Prelude to Foundation' (1988) and 'Forward to Foundation' (1993). [L. W. Currey: Science Fiction And Fantasy Authors, A Bibliography Of Their First Printings].

[29796]





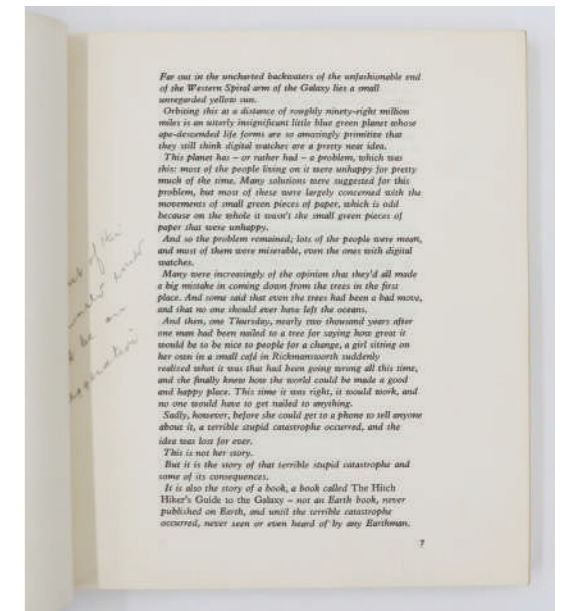
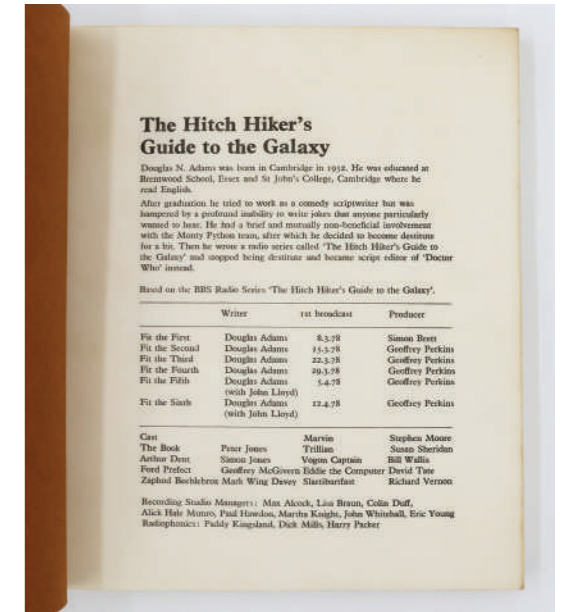
6/

ADAMS, Douglas: THE HITCH HIKER'S GUIDE TO THE GALAXY London: Pan Books. 1979

Galley proof of the first edition, first printing. Publisher's brown limp cloth with white paper label, printed in black, to the upper cover. Printed rectos only. A very good copy indeed, the binding firm with just a little rubbing to the extremities. The contents, with a pencilled (presumably proof reader's) note to the inner margin of the first page of the text, and with some mild creasing to the fore-edge, are otherwise clean throughout. The top edge of the text block is just a little spotted. Rare in this form.

The first novel in a comedic science fiction series that would become a global multimedia phenomenon, it began as six radio plays broadcast on the BBC on 8 March 1978. Following their immediate success, Douglas Adams adapted the first four parts into a novel. Pan Books acquired the rights and published it as a paperback original on 12 October 1979, selling more than 250,000 copies within its first three months. A hardback edition, published by Arthur Barker, followed later that year.

[29844]



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

Signed and inscribed by Charles Dickens. c.1836

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

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

The author's inscription is a wonderfully humorous reference to an episode in the novel when Pickwick discovers an old stone seemingly engraved with the words 'X / BILST / UM / PHSI / S.M. / ARK'. Believing it to be of Roman origin, he buys it from the owner, a farmer, for 10 shillings and later takes it back to London where his lectures and findings on the subject are accepted by dozens of experts in British and foreign historical societies. Hoping to expose Pickwick, Mr Blotton, a rival in an upcoming election, visits the farmer, a Mr. Stumps, and discovers that the illiterate old man had indeed carved the stone himself, intending that it should read 'X BILL STUMPS,

HIS MARK'. Despite Blotton's best efforts, Pickwick has the last laugh as all the learned societies eventually pronounce in favour of their much-lauded hero resulting in Blotton's expulsion from the club.

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

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

[28075]





8 /

POWELL, Anthony: A DANCE TO THE MUSIC OF TIME. A Question of Upbringing; A Buyer's Market; The Acceptance World; At Lady Molly's; Casanova's Chinese Restaurant; The Kindly Ones; The Valley of Bones; The Soldier's Art; The Military Philosophers; Books do Furnish a Room; Temporary Kings; Hearing Secret Harmonies. London: William Heinemann. 1951-1975.

First edition, first printing, and first state of each volume. Complete in 12 volumes. Publisher's original red cloth with gilt titles to the spine, in the James Broom-Lynne illustrated dustwrappers. 'A Question of Upbringing' is a fine copy in a near fine dustwrapper, just a little rubbing and nicking at the head of the spine, with some toning of the rear panel and flap edges. 'A Buyer's Market' is a fine copy in a near fine dustwrapper, just a short closed tear to the upper rear flap fold and a touch of fading to the spine. The dustwrapper is the first state with wide flaps. 'The Acceptance World' is a fine copy, in a very near fine dustwrapper, with just a little creasing and tiny nicks to the flap edges. 'At Lady Molly's' is a very near fine copy, just a little spotting to the closed text block edge, in a fine, bright and unfaded dustwrapper. 'At Casanova's Chinese Restaurant' is a near fine copy, mildly toned to the closed text block edge in a near fine dustwrapper that has a short closed tear to the top edge of the rear flap. The remaining seven volumes are fine, in fine or very near fine dustwrappers, without fading, loss or tears. None of the volumes are price clipped.

A superb set, in entirely original condition, of Anthony Powell's magnum opus.

[29847]

9/

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

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

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

The present painting is one of a series given by the artist to her friends the Townley family of Hardcragg Hall, Grange-Over-Sands, Cumbria. The Townleys had a pig farm from which Potter's tenant farmer John Cannon bought pigs for Potter's Hill Top farm in Ambleside. When

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

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

[28583]





10 /

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

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

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

[28582]

11 /

CHRISTIE, Agatha: MURDER IN MESOPOTAMIA. A Poirot Story.
London: Collins, The Crime Club. 1936

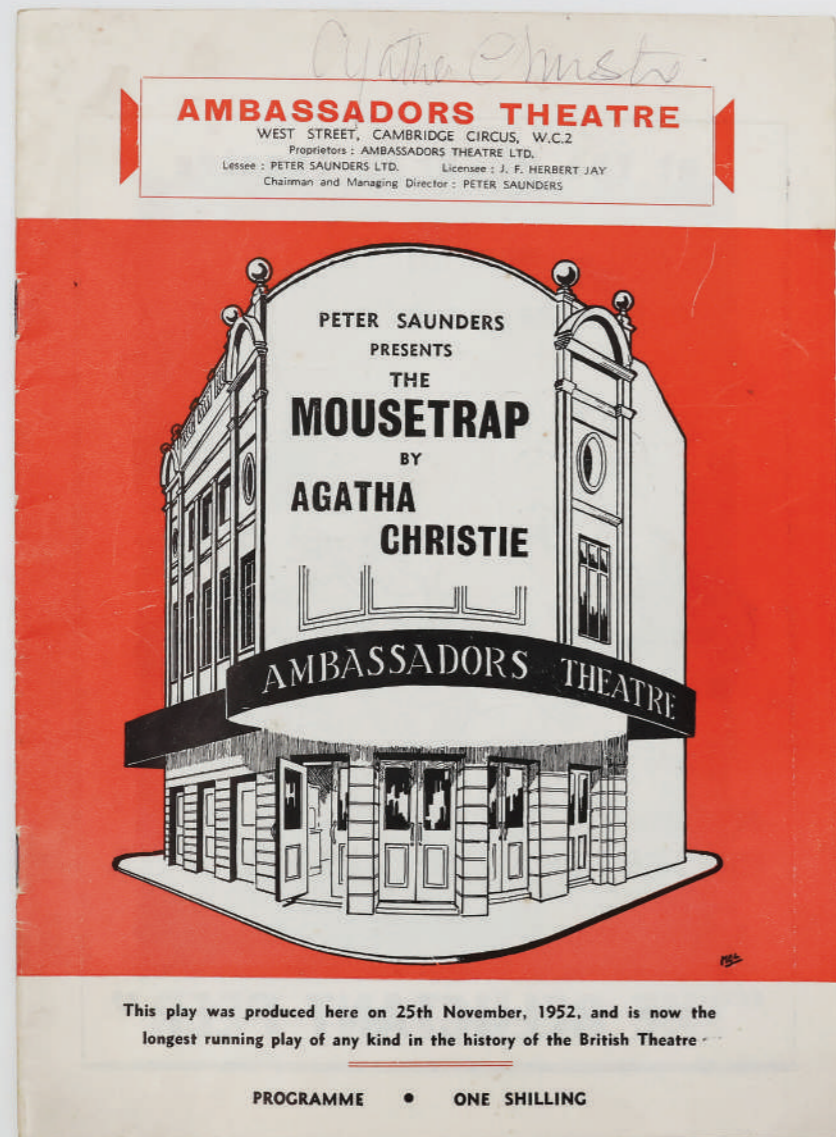
First edition, first printing. Original orange cloth with black titles to the spine, in the Robin Macartney illustrated dustwrapper. A very near fine copy, the binding square and firm, bright and fresh with just a little bumping at the spine tips. The contents are clean throughout and without inscriptions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

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

(Hubin; Wagstaff & Poole; Curran, John: *The Hooded Gunman*).

[28414]





12 /

CHRISTIE, Agatha: SIGNED ORIGINAL PROGRAMME FOR THE MOUSETRAP
London: Peter Saunders Ltd at Ambassadors Theatre. [1964]

Stapled illustrated paper covers printed in black and orange. 16 pages. With a photographic portrait of the author. A very good copy indeed, the binding firm with just a little toning and light creasing to the extremities. The pages are bright and fresh, and without loss or tears.

Signed by Agatha Christie in black ink at the top of the front cover. Agatha Christie's classic locked room mystery 'The Mousetrap' premiered on 6th October 1952 at the Theatre Royal, Nottingham. Following its debut, the production toured several major cities, including the New Theatre, Oxford; The Opera House, Manchester; The Royal Court Theatre, Liverpool; The Theatre Royal, Newcastle; The Grand Theatre, Leeds; and the Alexandra Theatre, Birmingham, before opening in London at the Ambassadors Theatre on Tuesday, 25th November. The play reached its 1,000th performance on 22nd April 1955, and on 12th April 1958, after its 2,239th performance, it became the longest-running play in the history of British theatre. It celebrated its 5,000th performance on 9th December 1964, just a few months after this programme was issued. Today, 'The Mousetrap' holds the distinction of being the world's most successful and longest-running play.

[29720]



13 /

WAIN, Louis William: THREE CATS
Original artwork. [c.1910]

Original watercolour and gouache painting on paper. A beautifully characterful portrait of three smiling cats, one grey, one black and white and one ginger. Signed to the lower left. Window mounted and framed under UV protective acrylic. The painting measures 30 x 13 cm and the frame measures 46.5 x 31 cm. Excellent condition, the paper lightly toned, the colours bright and clean. The mount and frame are in fine condition.

A superb, classic example of the highly expressive and distinctive cat illustrations of the British artist Louis Wain (1860-1939). Groups of three cats were a favourite subject of Wain's, with many examples available showing three cats of varying levels on anthropomorphism, realism and dress engaged in different activities available. The appeal of a trio may lie in the dynamism and energy of a group, with the pleasing compositional symmetry and relative simplicity of limiting the number to three.

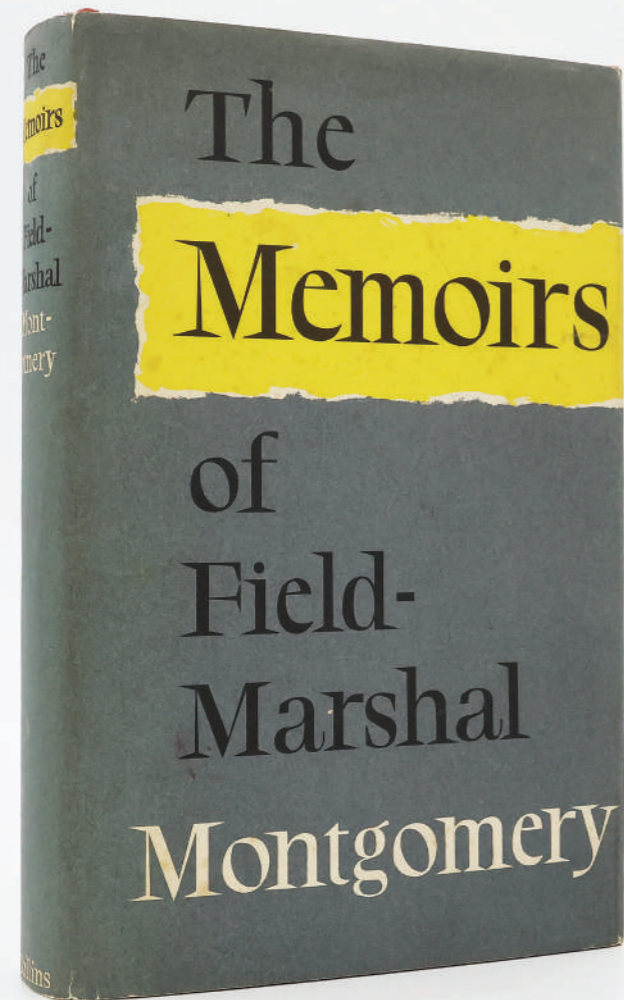
Wain began his career as an illustrator for various newspapers, but began creating caricatures of his cat Peter to amuse his wife while she was suffering from breast cancer in the 1880s. Though originally created privately, these anthropomorphic, often humorous cat illustrations were eventually published in newspapers, and before long the 'Louis Wain cat' became a hugely popular British icon, found gracing picture books, postcards and annuals.

Unfortunately, with time, both Wain's mental health and financial situation deteriorated, and he was admitted to the pauper's ward of Springfield Mental Hospital in Tooting in 1924. When he was discovered at the hospital by the bookseller Dan Ryder, a fundraising campaign was established to allow Wain to

be moved to a more comfortable situation, which was supported by his many ardent fans as well as the prime minister Ramsay Macdonald and the science fiction writer H. G. Wells. In his statement of support broadcast on BBC radio, Wells stated that Wain "has made the cat his own. He invented a cat style, a cat society, a whole cat world. English cats that do not look and live like Louis Wain cats are ashamed of themselves". The campaign was successful and Wain was moved to Bethlem Hospital and then Napsbury Hospital in the Hertfordshire countryside, where lived peacefully and continued to create art, usually featuring cats, until his death in 1939.

[29851]





14 /

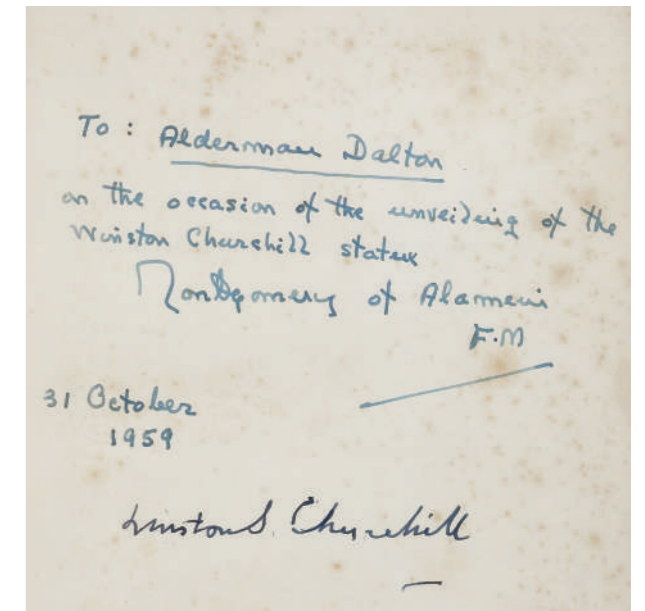
CHURCHILL, Winston S.; VISCOUNT MONTGOMERY OF ALAMEIN, Field Marshal Bernard Law: THE MEMOIRS OF FIELD-MARSHAL THE VISCOUNT MONTGOMERY OF ALAMEIN, K.G.
London: Collins. 1958

First edition, first printing. Signed by the author, and by Winston S. Churchill, for the chairman of Churchill's local Conservative Association, on the occasion of the unveiling of the Winston Churchill statue at Woodford Green, 1959. Publisher's original purple cloth with gilt titles to the spine, in dustwrapper. Illustrated with black and white photographs throughout. A very good or better copy, the binding square and firm with minor bumping at the spine tips, the cloth bright and fresh. The contents, with spotting to the front and rear endpapers are otherwise clean throughout. Complete with the near fine lightly rubbed dustwrapper that has a few marks to the rear panel and is otherwise without fading, loss or tears. Not price-clipped (35s net to the lower front flap). Housed in a bespoke, quarter black morocco solander case.

Inscribed by the author in blue ink on the front endpaper "To Alderman Dalton [underlined] / on the occasion of the unveiling of the Winston Churchill statue / Montgomery of Alamein F.M. / 31 October 1959." Beneath this, Winston Churchill has signed in black ink. A remarkable association copy signed by the wartime British Prime Minister and his most celebrated general, Bernard Montgomery, 1st Viscount Montgomery of Alamein. Rare thus.

The recipient, Alderman Roy A. Dalton, served throughout the 1950s as chairman of the Woodford Conservative Association, representing Churchill's constituency during the period when he was Member of Parliament for Woodford (1945-1964).

In 1958 the Sir Winston Churchill Commemoration Fund commissioned the sculptor David McFall (1919-1988) to create a statue of Churchill for the Woodford constituency. McFall had



trained under Eric Gill and later worked with Jacob Epstein. Initially working from photographs, the sculptor was later granted several sittings by Churchill at Chartwell, his country home in Kent. These sittings, Churchill's last for any sculptor, resulted in six busts in addition to the Woodford statue.

The statue was unveiled on 30 October 1959 by Field Marshal Montgomery. Churchill himself attended the ceremony and delivered a brief speech reflecting on the gradual dissolution of the British Empire and Britain's future role in the world. The Woodford statue was one of only two statues of Churchill completed and unveiled during his lifetime.

[29734]

15 /

**CHURCHILL, Winston S.; BIRLEY, Oswald;
[CASEY, Richard Gavin Gardiner (The Right
Honourable The Lord Casey, KG, GCMG, CH,
DSO, MC, PC)]: SIGNED PRESENTATION
PORTRAIT 1952**

A large photographic reproduction of the 1951 Trinity House portrait by Sir Oswald Birley. Inscribed to the lower margin in black ink by Winston Churchill during his second term as British Prime Minister "With many thanks / from your old friend / Winston S. Churchill / 1952". Measuring 37 x 30 cm. In excellent condition with minor creasing to the corners and toning to the margin edges, the inscription and photograph bright and without fading. Contemporary dark wood frame, glazed. A scarce image in inscribed state.

In April 1951 the maritime authority Trinity House commissioned the distinguished portrait painter Oswald Birley to depict Winston Churchill as an Elder Brother of the Corporation. Churchill had held this prestigious association since his service as First Lord of the Admiralty before and during the First World War. His connection with Trinity House remained a visible and symbolic one: Churchill was frequently photographed wearing the distinctive Trinity House cap or uniform, particularly during naval inspections and maritime visits throughout the Second World War. The recipient of this particularly warm prime-ministerial presentation was the eminent Australian statesman Lord Casey (Richard Gavin Gardiner Casey, 1890–1976). One of the most distinguished figures in twentieth-century Australian public life, Casey

enjoyed a remarkable career in imperial and international service. He served as an army officer in the First World War, later entering politics as a cabinet minister and subsequently representing Australia as Ambassador to the United States. During the Second World War he sat in Churchill's War Cabinet and later held the office of Governor of Bengal. His long career of public service culminated in his appointment as the 16th Governor-General of Australia, serving from 1965 to 1969.

[29715]





W. O. Manning
from Manning Coles.
4/3/40

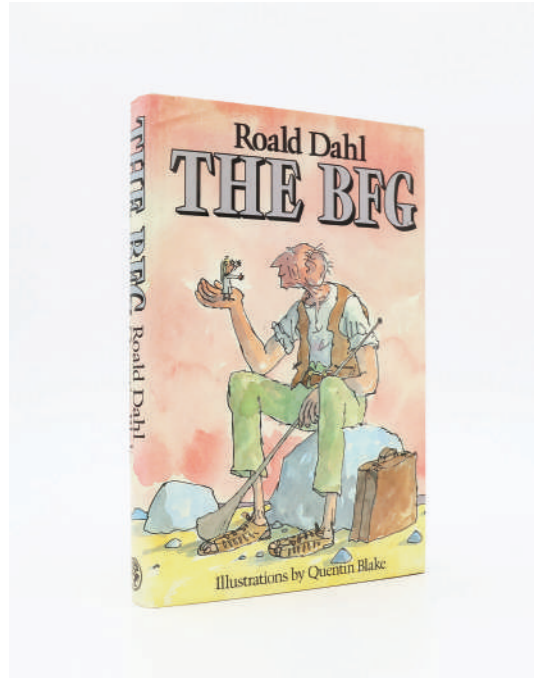
16 /

COLES, Manning; pseudonym of MANNING, Adelaide Frances Oke and COLES, Cyril Henry: DRINK TO YESTERDAY London: Hodder and Stoughton. 1940

First edition, first printing. Signed by the author. Inscribed presentation copy from the author to her brother. Publisher's blue cloth with black titles to the spine, in the Bip Pares illustrated dustwrapper. A better than very good copy, the binding square and firm, the cloth bright and fresh. The contents, with some spotting to the prelims and closed text block edge are otherwise clean throughout. Complete with the lightly rubbed and nicked dustwrapper that is a little toned to the rear panel. Not price-clipped (9/- net to the lower front flap). Scarce in presentation state.

Inscribed in blue ink on the front free endpaper, in the hand of Adelaide Manning "W. O. Manning / from / Manning Coles / 4.9.40." The recipient, William Oke Manning, the author's elder brother, was a pioneering figure in British aeronautical design. This is the debut novel of the crime-writing partnership of Adelaide Manning and Cyril Coles, published under the pseudonym 'Manning Coles'. It introduces the master spy Tommy Hambleton, who would go on to appear in a further 25 novels over the next two decades. A Haycraft-Queen Cornerstone title. (Hubin).

[29561]



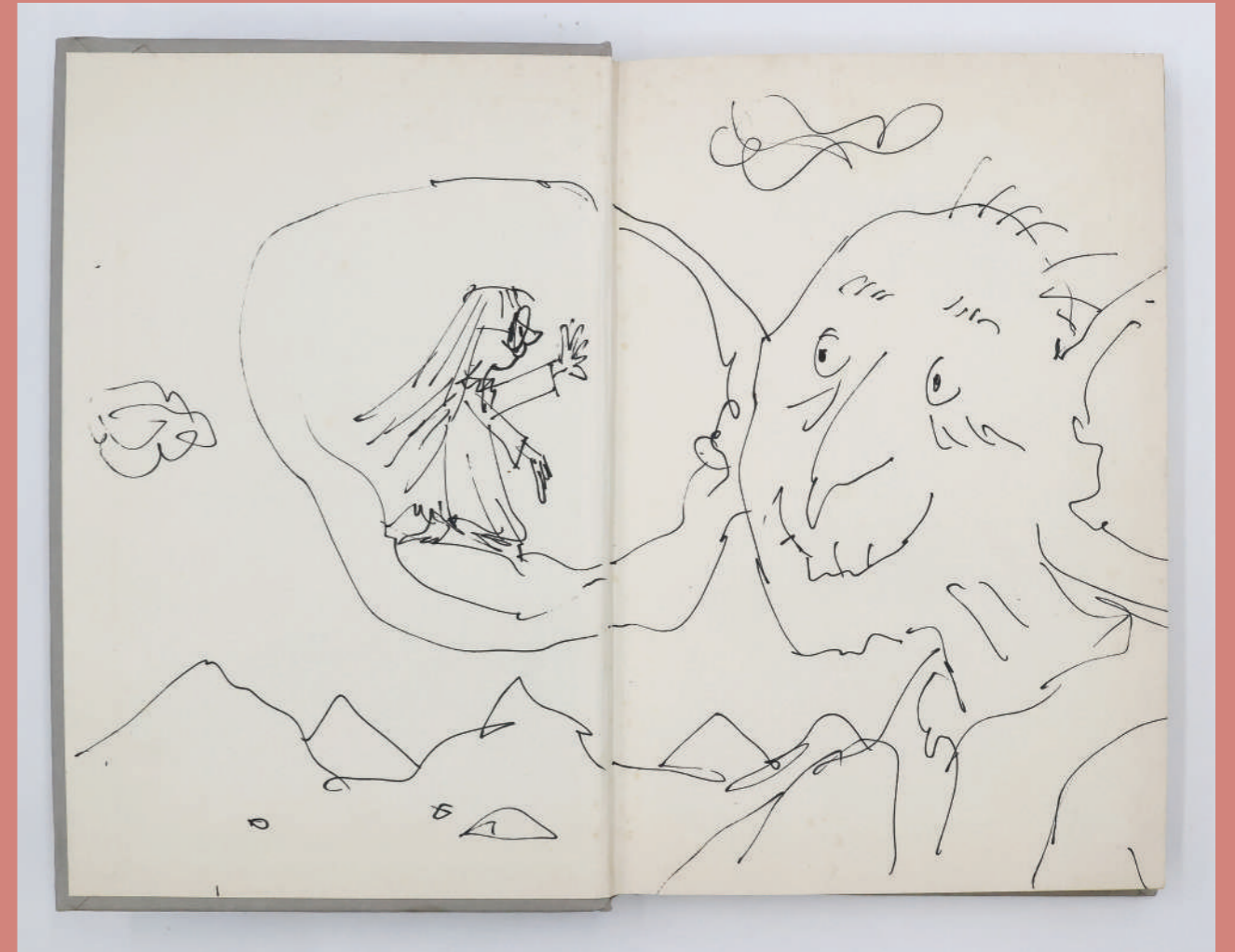
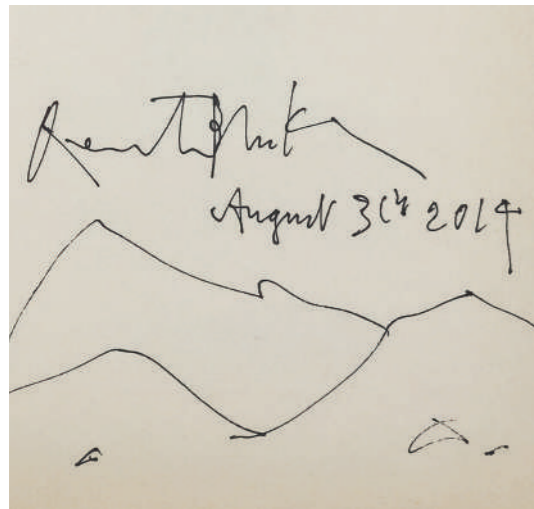
17/

**DAHL, Roald; illustrated by BLAKE, Quentin:
THE BFG London: Jonathan Cape. 1982**

First edition, first printing. Signed and inscribed by the illustrator with original drawings across five pages. Publisher's original light grey cloth with gilt titles to the spine, in the Quentin Blake illustrated dustwrapper. Illustrated with ink and wash drawings throughout by Quentin Blake. A near fine copy, the binding square and firm, the cloth and gilt bright, with some very light bumping to the spine tips and corner. The contents, with the unavoidable toning to the text block are otherwise clean throughout. Complete with the lightly rubbed and creased dustwrapper that is bright and without loss or tears. Not price-clipped (£6.50 net to the lower front flap). An exceptional example, embellished with original drawings of Sophie and the BFG spanning the front pastedown, endpaper and following page, and the BFG running over moonlit fields to the rear endpaper and pastedown. Signed and dated 'August 31st 2014' by Quentin Blake on the half title and further inscribed "& new endpapers" on the title page.

A beautifully hand-illustrated and unique first edition of Roald Dahl's much-loved 'The BFG'. The story has inspired numerous stage and screen adaptations, most notably the 2016 Walt Disney Pictures film directed by Steven Spielberg, starring Mark Rylance, Ruby Barnhill, Penelope Wilton, Jemaine Clement, Rebecca Hall, Rafe Spall, and Bill Hader. The Big Friendly Giant first appeared as a character in 'Danny, the Champion of the World' (1975), told as a story by Danny's father. This exceptional copy was embellished by Quentin Blake to raise funds at a charity auction held at Sotheby's on 8 December 2014. The auction, titled 'First Editions: Redrawn', invited celebrated illustrators and authors to annotate, inscribe, and re-illustrate their most iconic children's books in support of Blake's charity, the House of Illustration, which is dedicated to championing illustrators in the UK. Blake's BFG was offered alongside similarly enhanced first editions by Judith Kerr, Lauren Child, Richard Adams, Cressida Cowell, Michael Bond, and Raymond Briggs.

[29315]





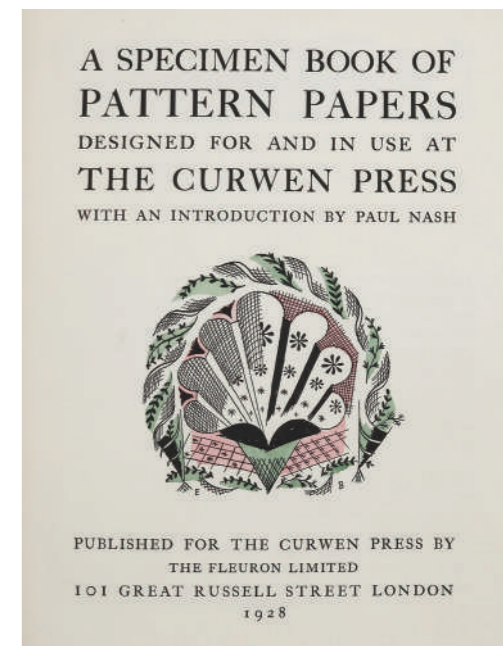
18 /

CURWEN PRESS; NASH, Paul; BAWDEN, Edward; MARX, Enid; RAVILIOUS, Eric; CARTER, Harry; JAMES, Margaret; LOVAT FRASER, Claud; RUTHERSTON, Albert; LOWINSKY, Thomas; HOPPÉ, Emil Otto: A SPECIMEN PAPER BOOK OF PATTERN PAPERS DESIGNED FOR AND IN USE AT THE CURWEN PRESS London: The Curwen Press for The Fleuron Ltd. 1928

First edition. Limited edition. Quarto. Publisher's original white cloth printed in black with a wood engraving design by Paul Nash, title in black to the spine. Title page vignette, head-piece and decorated initial letter by Edward Bawden, coloured in green and pink. With 31 sheets of pattern papers printed at The Curwen Press, 10 of which are produced from wood engravings. Each sheet is folded twice and uncut to the folded edge, as issued. A very good copy, the binding square and firm with bumping to the spine tips and corners and rubbing to the black printed design at the edges. The contents, with a little offsetting to the endpapers and the occasional finger mark to the margins of the introduction, are otherwise fine, bright and fresh throughout.

Issued in an edition of 145 copies for sale in the UK, from which this example is numbered 49. There was also an edition of 75 copies issued by Random House for sale in America. With an eight page introduction by Paul Nash in which he relates the history of patterned papers. A beautiful volume.

[29638]



19 /

MUCHA, Alphonse: LITTLE BAROQUE ANGEL. An original pencil sketch for the cover illustration of *Andelicek z Baroku* by Josef Hais Týnecký. *Prague: Later published by J. Otto. 1929*

Pencil on heavy paper mounted on card. Picturing a beautifully rendered cherub surrounded by a stunning mass of flowers, foliage, and baroque-style ornamentation, all arranged around the author's name, the title, and publisher, wonderfully showcasing Mucha's characteristic delicate yet confident line-work. The drawing itself measures 29 x 35cm while the mounted paper measures 32.5cm x 37cm. Signed in pencil to the right of the cherub's foot. With two authentication / provenance ink stamps to the reverse. Mounted, framed and glazed using archival materials.

*Mucha is known for his distinctive strong, sweeping, curved lines and natural motifs. His work has become the most loved and recognised representation of Art Nouveau, and continues to have a lasting impact on visual arts today. This original drawing offers a fascinating, intimate look at the artist's accomplished use of pencil. The first edition of *Andelicek z Baroku*, for which Mucha provided this cover illustration, an illustrated title leaf, ornamental or figurative text frames and 37 vignette or tail pieces, was published in 1929 in an edition of 200 numbered copies, each signed by the author and the artist.*

Provenance: Z umelecke pozustalosti ("From artistic inheritance, Alfonse Muchy") ink stamp on verso; "Narodni Galerie V Praze, vývoz" ("National Gallery Prague, export") ink stamp on verso; Rizzoli Bookstore, New York, December 1973; private US collection.

[17682]





20 /

MAAK, Niklas; edited and designed by BOOM, Irma; [RENAULT]: RENAULT = PRESENT
Paris: Renault. 2016

Limited edition. Publisher's original aluminium covers with black titles to the spine, front and rear covers. Unpaginated. 720pp. 17 x 24cm. Text in English. Illustrated profusely throughout with full page and double spread technical diagrams and photographs, printed in various monochrome colours on thin aluminium pages. In the original silver Renault padded pouch. Designed by the Dutch graphic designer Irma Boom in collaboration with Laurens Van Den Acker, (Senior Vice-President of Design at Renault), and writer Niklas Maak. An excellent near fine copy, the binding square and firm, with the lightest of surface marks to the covers and a couple of light scratches to the spine, are otherwise bright, clean and without creasing. The contents, with light oxidization to the first page are otherwise clean throughout. Complete with the fine original Renault pouch, which is without loss or tears. An attractive example of a fragile and innovative piece of book design.



'Renault = Present' was commissioned in 2016 to celebrate the beginning of a new design cycle at Renault and the announcement of the concept car 'Trezor'. It was created by the Dutch graphic designer Irma Boom, a specialist in book design and the youngest recipient of the Gutenberg Prize (2001). Known for her innovative and experimental design approach, she has created over 300 books, for clients such as SHV, Chanel, the artist Sheila Hicks and the Rijks Museum. Examples of her work are held in collections all over the world, including MOMA New York and Centre Pompidou. Printed solely on aluminium sheets 'Renault = Present' encapsulates the physicality of the car, whilst boldly illustrating the history and future of design at Renault. The text by Niklas Maak and an interview with Laurens Van Den Acker discuss Renault in a historical and philosophical context. An impressive and expensive production which was never available commercially, uncommon thus.

[29508]



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

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

Limited to 75 large paper copies of which this is hand numbered 36 and signed by Oscar Wilde and the publisher David Nutt on the limitation page. A superb example of the rare first edition (preceding the trade edition of 1000 copies, issued later the same year), in an exceptional contemporary exhibition quality autumnal foliate binding.

The Happy Prince is Oscar Wilde's first and best known collection of children's stories, including "The Selfish Giant", "The Nightingale and the Rose", "The Devoted Friend" and "The Remarkable Rocket". Wilde's "Reputation as an author dated from the publication of The Happy Prince and Other Tales in London in May 1888. The Athenaeum compared him to Hans Christian Andersen and Pater wrote to say that 'The Selfish Giant' was 'perfect in its kind,' and the whole book written in 'pure English' - a wonderful compliment" (Ellmann, Richard: Oscar Wilde p. 282). [Mason 314].



Provenance: Charles Mills, Lord Hillingdon (1830 - 1898); Sotheby's sale of 1932, lot 454; purchased by book dealer and co-founder of the Society for Theatre Research Ifan Kyrle Fletcher (with his neat pencil note recording the sale on the front pastedown); Helen Hambro, née Boyson (1936 - 2004).

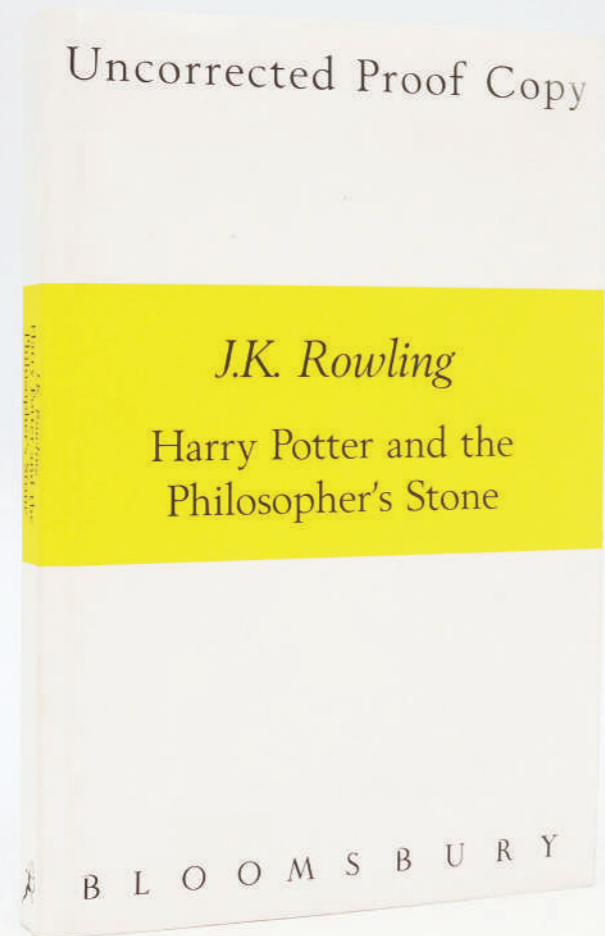
[18832]



Seventy-five Copies of this Edition have been printed, sixty-five of which are for sale. All are numbered and signed by the Publisher.

This Copy is No. 36. D. Nutt

Oscar Wilde



22 /

ROWLING, J. K.: HARRY POTTER AND THE PHILOSOPHER'S STONE *London: Bloomsbury. 1997*

Uncorrected proof copy of the first edition, first printing. Publisher's original white card covers printed in yellow and black. A very near fine copy, the binding square and firm, bright and fresh, soft vertical creasing to the spine edges. The contents are clean throughout and without inscriptions or stamps. Housed in a bespoke quarter red morocco, felt lined, solander case with titles in gilt to the spine.

Introducing Harry Potter. The first appearance of the complete novel, preceding all others. It is generally accepted (and noted by Bloomsbury) that the publisher produced 200 copies of this advance proof state, the bulk of which were distributed to critics and booksellers for the purpose of review and to elicit orders of the first edition. No copies were permitted for sale. The first edition was published on 30 June 1997 in an edition of 500 hardcover copies (primarily for libraries and schools) and 5,150 copies in softcover. There are several minor differences in this proof state, most notably the author is listed as 'J. A. Rowling' on the copyright page, the text was reset and this error corrected in the first edition.

[Errington AA1 (a)].

[28266]



23/

**BRONTË, Charlotte; writing as BELL, Currer:
THE PROFESSOR London: Smith, Elder and
Company. 1857**

First edition, first printing. Two volumes. Publisher's original purple cloth, stamped in blind to the upper and lower boards, titles in gilt to the spine. Publisher's adverts [in the first state] dated June 1857 at the rear. Complete with half titles. A near fine set, the bindings square and firm with a little bumping to the spine tips and corners, the cloth bright and fresh with some uniform fading of the spines. The contents, with a small ink name to the endpaper of each volume, and the original binder's ticket to the lower edge of the rear pastedown of volume I (as issued), are otherwise remarkably bright and fresh throughout. Housed in the bespoke quarter burgundy morocco solander case with titles in gilt to the spine.

A superb, unsophisticated example, uncommon thus. 'The Professor', was the first of four novels written by Charlotte Brontë although the last to appear in print. Whilst 'Jane Eyre', 'Shirley' and 'Villette' were published during the author's lifetime, 'The Professor' did not find a publisher until 1857, two years after the author's death. (Smith, E. Walter: The Bronte Sisters, 7).

[28647]





24 /

WARHOL, Andy; edits with KÖNIG, Kasper, HULTÉN, Pontus and GRANATH, Olle. Design by MELIN, John, SVENSSON, Gösta and ARBMAN, Stig: ANDY WARHOL Stockholm: Moderna Museet. 1969

Deluxe edition. The catalogue for Andy Warhol's first major European retrospective. Illustrated card covers, with a design after Warhol's 'Flowers' silk-screen. All edges gilt. Housed in the original perspex slipcase, as issued. 614 black-and-white reproductions, divided into three sections: black-and-white reproductions of Warhol's work, followed by two sections of photographs of Warhol and his associates by Billy Name and Stephen Shore. A fine copy, the binding square and tight, without fading, loss or tears. The contents are clean throughout and without previous owner's inscriptions or stamps. The notoriously fragile perspex slipcase remains solid and in original condition with only a few light scratches. An exceptional example of this landmark Warhol publication, offered here in its most desirable form.

The deluxe issue of Warhol's legendary Stockholm Exhibition Catalogue. Some copies were also signed by Warhol, this example is not. It is unknown exactly how many were issued in this gilt edged deluxe edition, most estimate around 50 copies and others possibly as many as 100. All deluxe issues were made from the second edition. Whatever the number, intact examples of this issue in attractive original condition are rare in commerce.

(Parr & Badger: The Photobook II, p.144-145).

[29745]



LUCIUS
BOOKS

BOOTH C5

1/
BECKETT, Samuel
£28,500 / \$38,500

2/
RACKHAM, Arthur
£35,000 / \$47,250

3/
CARROLL, Lewis
£45,000 / \$60,000

4/
GOLDING, William
£50,000 / \$67,500

5/
ASIMOV, Isaac
£9,250 / \$12,500

6/
ADAMS, Douglas
Sold

7/
DICKENS, Charles;
illustrated by BROWNE,
Halbot K. "Phiz"
£37,500 / \$50,000

8/
POWELL, Anthony
£7,500 / \$10,000

9/
POTTER, Beatrix
£32,500 / \$43,000

10/
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11/
CHRISTIE, Agatha
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12/
CHRISTIE, Agatha
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£8,500 / \$11,500

14/
CHURCHILL, Winston
S.; MONTGOMERY OF
ALAMEIN, Field Marshal
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15/
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£8,500 / \$11,500

16/
COLES, Manning
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17/
DAHL, Roald
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18/
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19/
MUCHA, Alphonse
£4,750 / \$6,400

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£1,500 / \$2,100

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WILDE, Oscar
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ROWLING, J. K.
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23/
BRONTË, Charlotte
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24/
WARHOL, Andy
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Photography: Monica Polisca

Design: Jasmine Nixon

