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CHILDREN'S & ILLUSTRATED BOOKS

WINTER 2018



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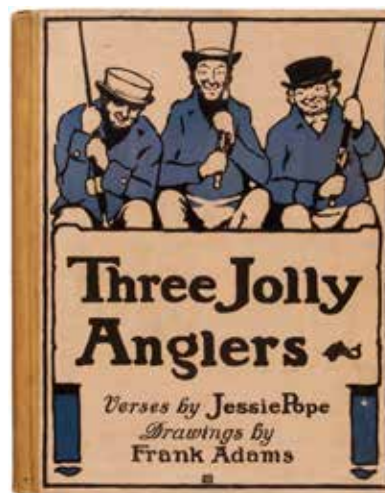
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1. ADAMS, Frank (illustrator). Jessie POPE (verses by). *Three Jolly Anglers.* London; Blackie & Son Limited. [1917]. **£138**

4to. Original beige cloth-backed buff pictorial boards blocked in blue and black, double-page pictorial endpapers; pp. [26], on French-folded leaves, uncut as issued; jauntily and strikingly illustrated with 12 coloured plates and other vignettes in line; an attractive copy with a neat contemporary ink inscription, dated Xmas '17, to front free endpaper, some dust-soiling to spine, bruising to ends, small wear to forecorners, and marking to lower board.

First edition. Three beer-swilling anglers, Jones, Johnson, and Jakes lay a wager on which of them can land the heaviest fish: all sorts of misadventures ensue.



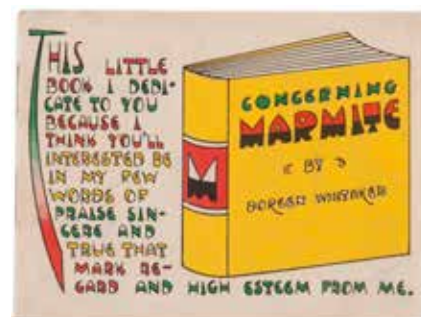
1

PROMOTIONAL BOOKLET

2. [ADVERTISING]. WHITAKER, Doreen (author). *Concerning Marmite.* London; Sir Joseph Causton & Sons Limited, circa 1930. **£88**

Small landscape 8vo. Original pictorial self-wrappers; pp. [8], including covers; brightly printed throughout with *Art Deco* typography and decoration in colours; a very good copy and a **scarce** survival with rust-bleed to staples.

An early piece of Marmite advertising material printed by Sir Joseph Causton & Sons who were active between the mid-Victorian period and the 1940s, although by that period they had dropped the "Sir". The Marmite Food Extract Company was formed in Burton-on-Trent, Staffordshire, in 1902, with the yeast by-product needed for the paste supplied by Bass Brewery. In 1912 its health benefits, especially its vitamin B content, were discovered which made it increasingly popular. In fact during World War I Marmite was included in soldiers' rations. This marketing booklet opens with a reference to the vitamin B content of the spread.

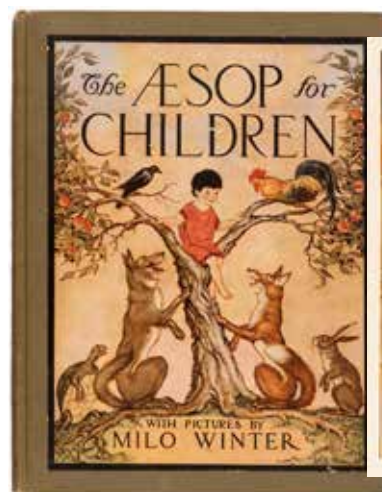


2

3. AESOP. Milo WINTER (illustrator). *Aesop for Children.* Chicago; Rand McNally & Co. 1919 [1924]. **£138**

4to. Original olive green cloth with full-size onlaid pictorial plate to upper board, gilt lettering to spine, cloth inner hinges, pictorial endpapers; pp. [vii], 8-112, on coated paper; with coloured illustrations to every page and 10 additional full-page coloured plates; a very good copy with some rubbing and minor fading to spine, bruising to ends, and tiny wear to corner tips, internally fine and uninscribed.

Early (and probably 3rd) edition illustrated thus. First published with Milo Winter's illustrations in 1919 in the same format.



3

4. ALDIN, Cecil (author and illustrator). *The Twins.* London; Henry Frowde Hodder & Stoughton. [1910]. **£398**

4to. Original olive green cloth-backed grey boards block-lettered in gilt with large onlaid pictorial label, pictorial endpapers; pp. [100] including plates; with pictorial title and 24 fine colour lithographs of the twin spaniel puppies; an uncommonly bright and clean copy with a small bruise to lower forecorners of boards, a couple of very small and insignificant marks to covers, and mild uniform fading to spine; internally near fine and unfoxed.

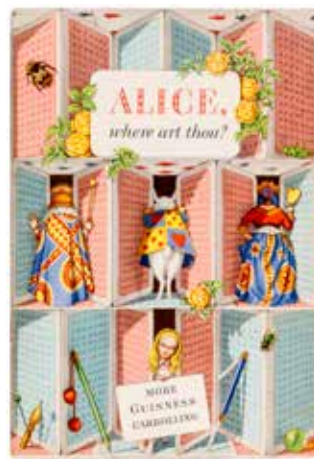
First edition of one of Aldin's most popular, and most generously illustrated, dog books.



4



5



6



7

5. ALDIN, Cecil (author and illustrator). *Just Among Friends*; Pages from my Sketch Books. London; Eyre And Spottiswoode (Publishers) Limited. 1934. **£298**

4to. Original taupe cloth boldly lettered in black to upper cover, preserved in pictorial **dustwrapper**; pp. [viii] + 28 plates; these plates printed in full colour in chalky lithography on brown stock with several images of dogs to each; a fine and exceptional copy, both externally and internally; preserved in the **scarce**, unclipped dustwrapper (7/6) which is lightly dusted with rubbing to fore-edges; a few very short, closed, edge tears (longest 20mm); neat, and unobtrusive, paper restoration to head of spine, and strengthening paper tabs to reverse.

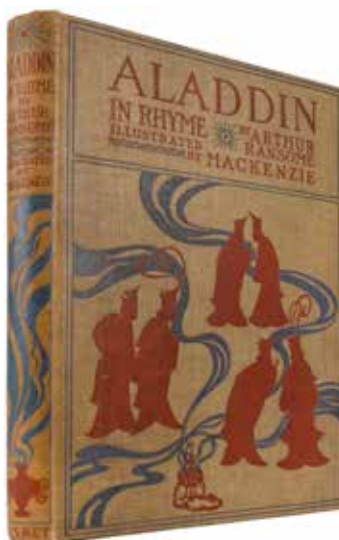
First edition. A lovingly drawn collection of plates featuring a wide-range of breeds including Dandie Dinmonts, Collies, Chows, Sealyhams, terriers and spaniels.

6. [ALICE]. GROVES-RAINES, Anthony (illustrator). *Alice, where art thou? More Guinness Carolling.* Leeds; John Waddington Ltd. [1954]. **£98**

8vo. Original pictorial card covers with wrap-around design; pp. [16]; each page strikingly illustrated in full-bleed and vivid colour incorporating the text in panels; a fine copy.

First edition of one of Guinness's famous Xmas booklets which were distributed to doctors' surgeries every year for decades to promote the health-giving properties of the brew. This beautifully printed piece of merchandising is one of 5 titles in the series which make sport with Lewis Carroll's *Alice*, injecting many of the most famous passages with a dose of Guinness beer.

8. [ARABIAN NIGHTS]. RANSOME, Arthur (author). Thomas MACKENZIE (illustrator). *Aladdin.* London, Nisbet & Co. [1919]. **£698**



4to. Original olive green pictorial cloth stamped in brick red and violet, top edge gilt, others untrimmed, striking pictorial silhouette endpapers; pp. [126]; with **12 stunning coloured plates** dramatically mounted on jet black card behind captioned tissue-guards; bold silhouette illustrations, borders, and decorations to every page, all in the *Art Deco* style; externally uncommonly fresh and clean with only minimal dusting; internally fine and crisp, with all plates and guards in pristine state.



7. [ALPHABET]. GORDON, Hampden & M.C. TINDALL (authors). Joyce DENNYS (illustrator). *Our Hospital Anzac British Canadian.* London; John Lane The Bodley Head. [1916]. **£188**

Imperial 8vo. Original blue cloth-backed grey pictorial boards blocked to both covers in red, white, and blue, grey silhouette endpapers; pp. [60], including endpapers; with frontispiece, pictorial title-page, and 26 attractive colour-lithographed plates of stylised nursing scenes; an unusually nice copy with the usual dulling to spine gilt, mild rubbing to ends, light and faintly irregular fading to boards, mild rubbing to edges and tiny wear to forecorners, internally fine bar the erasure of a previous inscription to top margin of front free endpaper (70 x 20mm) leaving some surface erosion.



First edition. An attractive and light-hearted ABC on a nursing theme.



9

9. ARDIZZONE, Edward (illustrator). Game Pie. A Guinness Indoor Sportfolio. Printed by W.S. Cowell, Ipswich. 1955. **£138**

8vo. Original decorated paper wrappers; pp. [xii]; illustrated throughout by Edward Ardizzone with full-bleed coloured drawings; a fine copy.

First edition. One of Guinness's advertising booklets which were distributed to doctors' practices to promote the health benefits of Guinness beer. The pastimes featured include billiards, table tennis, darts, bridge and draughts, with accompanying playful verse.



10. ARDIZZONE, Edward (artist). An original pen-and-ink drawing from *The Nine Lives of Island McKenzie*. 1959. **£1,250**

An original pen-and-ink illustration (15 x 160cm), unsigned, slightly dusted, with marginal printer's marks, floated in an ivory acid-free mount and presented in a pale oak frame; slight dusting but in excellent condition.

This artwork is reproduced at the opening of Chapter IV in *The Nine Lives of Island Mackenzie* by Ursula Moray-Williams (*Chatto and Windus*, 1959).

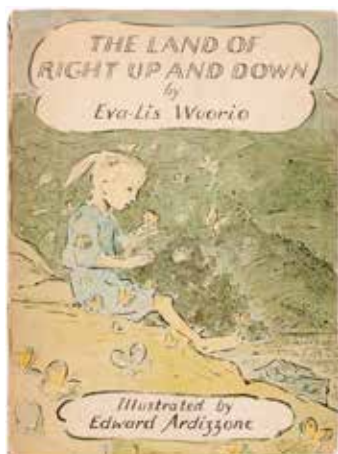


11. ARDIZZONE, Edward (artist). Roseaura's Birthday: an original pen-and-ink drawing. 1960.

£1,500

An original pen-and-ink drawing (10.5 x 15cm), unsigned, with two titles lightly written in pencil in Ardizzone's hand alongside additional printer's marks in both pen and pencil, floated in an ivory acid-free mount, and presented in a handsome gilded wooden frame; just a touch dusted but in very good condition.

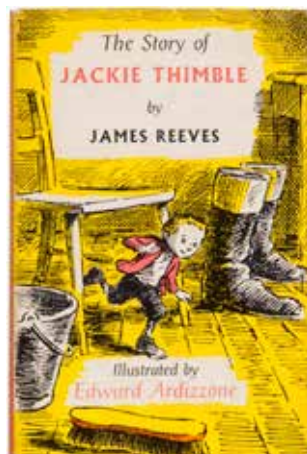
This image appears in *Italian Peepshow* by Eleanor Farjeon, which was first published by Oxford University Press in 1960.



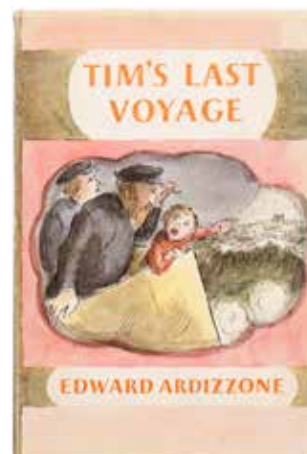
12



13



14



15



16



17

12. ARDIZZONE, Edward (illustrator). Eva-Lis WUORIO (author). *The Land of Right Up and Down.* London, Dennis Dobson. 1964. **£88**

Large square 8vo. Original pictorial boards with wrap-around design, preserved in repeat **dustwrapper**; pp. [iv], 5-59 + [ii]; illustrated with 3 double-page coloured plates and 20 other half-page line drawings; a very attractive copy with rubbing to edges and corners and bruising to spine ends; internally fine, without inscription; protected by an attractive (if somewhat faded), and unclipped, dustwrapper with neat bookseller's label covering the original price, very small chipping to spine ends, rubbing to joints and edges, and dust-soiling to spine; an elusive title.

First English edition: also issued in the same year by the World Publishing Company, Cleveland and New York. A delightful children's story set in the mountains of Andorra as the village prepares for the annual fiesta. A small girl's excitement is redirected when a fascinating lady, in search of a rare little butterfly, pays a visit.

13. ARDIZZONE, Edward (illustrator). Christianna BRAND (author). *Nurse Matilda.* Leicester; Brockhampton Press. 1964. **£148**

Small 8vo. Original forest green boards elaborately and pictorially blocked in gilt to spine and upper cover, red top edges, endpapers and ribbon marker, preserved in pictorial **dustwrapper**; pp. [iv], 5-127 + [i]; with line drawings throughout in profusion by Ardizzone; a very fresh, and very nearly fine, copy, without inscription, protected by a similarly near fine, unclipped dustwrapper (12/6) with only a touch of light edge rubbing; **increasingly scarce.**

First edition. The first of the three Nurse Matilda titles by Ardizzone's cousin, Christianna Brand. The stories in the trilogy are the basis for the Hollywood film *Nanny McPhee* (2005).

14. ARDIZZONE, Edward (illustrator). James REEVES (author). *The Story of Jackie Thimble.* London, Chatto & Windus. 1965. **£98**

Small 8vo. Original yellow linson boards illustrated and lettered in dark brown, preserved in pictorial yellow **dustwrapper**; pp. [iv], 5-31; illustrated to every page with full-, and half-page drawings in line; a fine copy, bar the usual strip of offset-browning to inner gutter of first and final leaves, protected by a near fine, unclipped dustwrapper (6s.) with just a trace of very mild dusting.

First U.K. edition: issued a year after the American.

15. ARDIZZONE, Edward (author and illustrator). *Tim's Last Voyage.* London; The Bodley Head. 1972. **£78**

Royal 8vo. Original pictorial boards, preserved in the pictorial **dustwrapper**; pp. [48]; illustrated throughout by Edward Ardizzone in alternate colour and black and white; a fine, uninscribed, copy protected by a near fine, unclipped, dustwrapper (£1.00) with just slight fading and dusting to upper panel.

First edition.

16. ARDIZZONE, Edward (illustrator). James REEVES (author). *More Prefabulous Animiles.* London, Heinemann. 1975. **£68**

8vo. Original olive green linson boards lettered in gilt to spine, preserved in the pictorial **dustwrapper**; pp. [viii] + 51 + [v]; illustrated throughout in line to every page; a near fine copy with the very faintest foxing to endleaves, protected by a very nearly fine, price-clipped dustwrapper with very pale spotting to flaps and a short wrinkle to bottom edge of lower panel.

First edition.

17. ARDIZZONE, Edward (author and illustrator). *Ship's Cook Ginger; Another Tim Story.* London; Bodley Head. 1977. **£78**

Royal 8vo. Original laminated pictorial boards; pp. [ii], 3-48; illustrated in alternate colour and line; a fine copy, with a Bodley Head adhesive price label to lower board (£2.95).

First edition, issued without a dustwrapper.



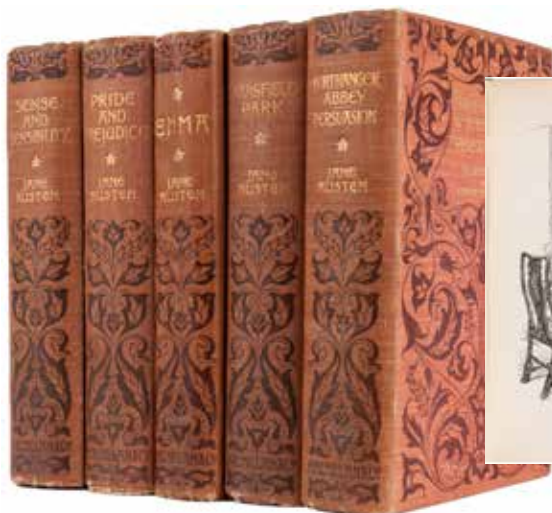
18

18. ATTWELL, Mabel Lucie (illustrator). Lewis CARROLL (author). *Alice In Wonderland*. London; Raphael Tuck & Sons, Ltd. [1914]. **£368**

Royal 8vo. Original olive green cloth-backed glazed pictorial boards, with the Tea-Party image in sepia to lower cover, lettered in black to spine, double-page pictorial endpapers in sepia (different at front and rear); pp. [v], 6, [7-9], 10-148 + [8], publisher's catalogue; with pictorial title, a total of 12 coloured plates, and 71 line drawings, a pleasing copy with some uniform sun-lightening to spine with a little crimping to cloth at joints, boards soiled with pale marking to lower cover, shelf wear to edges and corners, internally very clean bar some offset-browning to free endpapers and an early gift inscription neatly crossed through, in zig-zag, to front endpapers, with all plates fine.

Very early Attwell edition with the pictorial endpapers. One of the most popular illustrated versions of Carroll's classic.

19. AUSTEN, Jane (author). Hugh THOMSON (illustrator). [The Works.] *Pride And Prejudice; Sense And Sensibility; Emma; Mansfield Park; Northanger Abbey And Persuasion*. London; Macmillan And Co. Limited. 1901-1902. **£798**



8vo.; 5 volumes; publisher's terracotta cloth prettily blocked to spines and upper boards with an *Art Nouveau* design in darker red, lettered in gilt, all edges gilt; with full-page illustrations after engravings throughout by Hugh Thomson (*Sense and Sensibility*; *Emma*; *Mansfield Park*; *Northanger Abbey and Persuasion*) and Charles Brock (*Pride and Prejudice*); a delightful set with bruising and mild abrasion to spine ends; light surface wear to tails; a touch of blistering to one lower board; and a small and insignificant splash mark to another; internally uncommonly clean and sound with one old faded inscription, dated 1905; offset browning to endleaves, and minor toning to stock.

Vintage editions thus presented in uniform decorative bindings and including, in our experience, the best-loved illustrations for these works.



20. AUSTEN, Jane (author). A. Wallis MILLS (illustrator). R. Brimley JOHNSON (notes by). [The Works.] *Pride and Prejudice; Sense and Sensibility; Emma; Mansfield Park; Northanger Abbey, and Persuasion*. London; Chatto & Windus. 1908-1910. **£1,600**

8vo.; 10 volumes; original olive green cloth lettered in gilt to spines, and boards, with oval gilt frames to upper covers enclosing onlaid pictorial labels, in colour; top edges olivine, others untrimmed, double-page pictorial endpapers in colour; pp. [vii], viii-xxi + [iii] + 253; [viii] + 250; [x] + [ii] + 236; [viii] + 245; [vii], viii-ix + [iii] + 318; [viii] + 311; [viii] + 306; [viii] + 312; [xii] + 308; [viii] + 327; with title-pages in blue and black and a total of **100 coloured plates** after watercolours, including frontispieces throughout protected by original tissues; a wonderful, and **very scarce**, set in original cloth, with light external dusting, mild and uniform tanning to spines, minor shelf rubbing, and bruising to spine ends (although no nicking); internally with some toning to stock, a few small marks, and

the occasional fox-mark, but uncommonly fresh and attractive throughout.

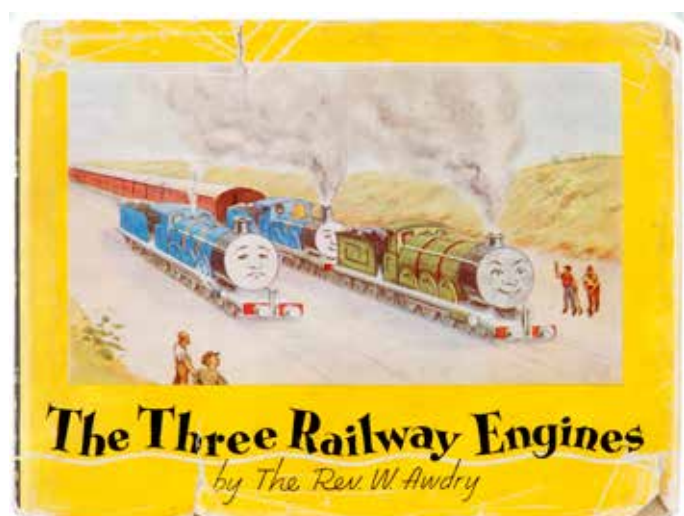
Early set illustrated in colour, produced in *St. Martin's Illustrated Library of Standard Authors*. This set is distinguished by containing what appears to be the largest number of coloured plates of any vintage edition. The watercolour illustrations are charmingly innocent, occasionally humorous, sensitive to the text, and painted in gentle, diffuse, but confident tones by Alfred Wallis Mills (1917-57) who studied at the South Kensington School of Art and was a contributor to *Punch*.



20



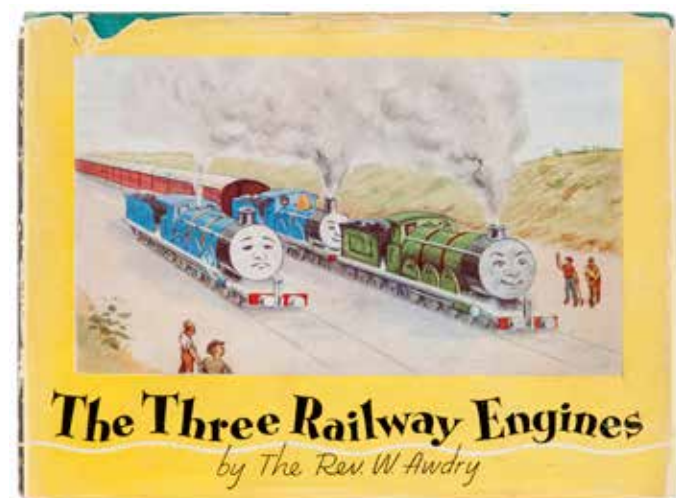
21. AWDRY, The Rev. W. (author). William MIDDLETON (illustrator). The Three Railway Engines. London; Edmund Ward. [1945]. **£1,850**



Small landscape 8vo. Original cream textured boards panelled and lettered in green to upper board, preserved in pictorial yellow dustwrapper; pp. [iii], 4-62 + [i]; with coloured plates throughout; externally extremely fresh and clean with small bruising to spine ends, internally clean with traces of light handling and slight rippling of lower margins and occasional small fox-spots, protected by the **very scarce**, but worn, price-clipped dustwrapper, with dusting and rubbing; soiling to lower panel; a vertical crease to spine; loss to head (to a depth of 6mm); chipping and loss to corners; some creasing; a few short closed edge tears; and 1 longer closed, and angled, tear (circa 70mm) to lower flap, all now archivally repaired to the reverse.

First edition, first printing, of the **rare** first volume in Reverend Awdry's Railway Series, without the advertisement at the rear for *Thomas the Tank Engine*, published the following year. The volume is also dated by mention of the 'fat director' on pages, 40, 42, 52, 54, 56 and 60. From 1947 onwards he became known as 'The Fat Controller'.

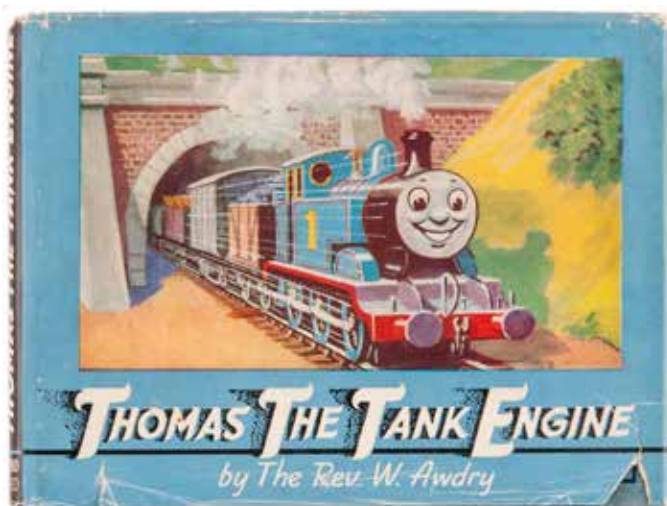
22. AWDRY, The Rev. W. (author). William MIDDLETON (illustrator). The Three Railway Engines. London; Edmund Ward. [1946]. **£1,250**



Small landscape 8vo. Original turquoise cloth, prettily blocked in gilt, preserved in pictorial yellow dustwrapper; pp. [iii], 4-62 + [ii]; with coloured plates throughout; externally fine, internally clean and fresh with light foxing to endpapers and a couple of tiny marks; protected by the **very scarce**, unclipped dustwrapper (4/-) with abrasion to spine, nicking to ends and corners, dusting to lower panel, and a little chipping to top edge of upper one.

First edition: second or third printing, **signed** by the author in black ink to the title-page. This is the **rare** first volume in Reverend Awdry's Railway Series and includes the advertisement for *Thomas the Tank Engine* which was published the following year. The volume is also dated by mention of the 'fat director' on pages, 40, 42, 52, 54, 56 and 60. From 1947 onwards he became known as 'The Fat Controller'.

23. AWDRY, The Rev. W. (author). [Reginald PAYNE] (illustrator). [C. Reginald DALBY] (modifier of illustrations). Thomas The Tank Engine. *Leicester; Edmund Ward.* [1946]. **£1,500**



known as 'The Fat Controller' from the third title (*James, the Red Engine*) onwards, when the railway became nationalised. The inner flap of the dustwrapper also only references this earlier title, as required.

Landscape small 8vo. Original mid blue boards ruled, decorated, and lettered in darker blue to upper cover, preserved in pictorial **dustwrapper**; pp. [ii], 3-62 + [ii]; with coloured plates throughout; externally fine, internally unusually clean and fresh with only a couple of small marks, a neat contemporary gift inscription to front free endpaper, and evidence of previous adhesion to fore-edge margin of blank rear free endpaper, protected by a very attractive, unclipped dustwrapper (4/-) with light dusting and rubbing, tiny nicking to head of spine and corners, very small triangular loss to bottom edge of upper panel (9mm x 9mm), a little lateral edge creasing, and one very short closed tear (10mm) to bottom edge of upper panel, now archivally repaired to the reverse with tissue.

First edition of the **rare**, and best known, second volume in the Reverend Awdry's Railway Series, which introduces Thomas for the first time. The volume contains the advertisement to the final leaf referring only to the first title *The Three Railway Engines* as the companion volume to this title and with mention of the 'fat director' on pages 24, 34, 44, 48 and 60. Sir Topham Hatt became

24. AWDRY, The Rev. W. (author). C. Reginald DALBY (illustrator). James The Red Engine. *Leicester; Edmund Ward.* [1948]. **£398**

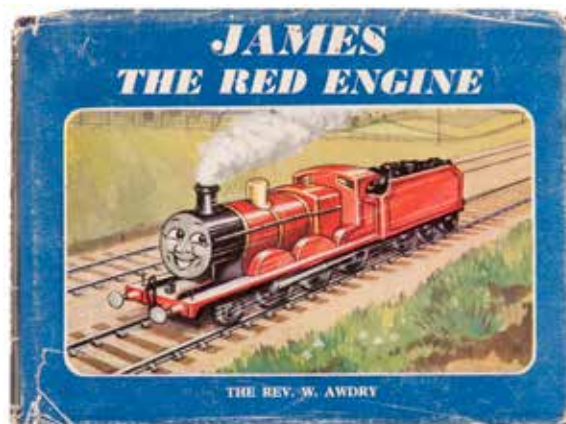
Landscape small 8vo. Original blue grained cloth, decorated and lettered in gilt to upper board, preserved in pictorial **dustwrapper**; pp. [ii], 3-62 + [ii]; with coloured plates throughout; a very good copy with rubbing, and light abrasions, to spine ends and a crease to upper joint; internally very good and clean throughout, without inscription, protected by a pleasing example of the **very scarce** unclipped dustwrapper (4/-) with overall dusting and rubbing, some edge creasing, chipping across head of spine (to a maximum depth of 4mm) and to corners, light marking to the reverse, 3 tiny holes to lower flap fold, and 2 short closed edge tears (20mm and 11mm), now archivally repaired to the reverse.

First edition. The elusive third title in Reverend Awdry's Railway Series, following *The Three Railway Engines* and *Thomas, the Tank Engine*. The first title to introduce 'The Fat Controller', previously known as the 'fat director'.

25. AWDRY, The Rev. W. (author). C. Reginald DALBY (illustrator). Troublesome Engines. *Leicester; Edmund Ward.* 1950. **£398**

Landscape small 8vo. Original bright green linson boards decorated and lettered in gilt to upper board, preserved in pictorial **dustwrapper**; pp. [ii], 3-62 + [ii]; illustrated throughout with coloured plates; externally fine, internally very good and clean, without inscription, with one tiny and almost unnoticeable adhesion to bottom margin of final leaf (6mm) and only slight toning and faint foxing to endpapers, protected by an uncommonly fresh and attractive, unclipped dustwrapper (4/-) with minor rubbing to spine ends, very faint dusting to lower panel, and a couple of minute (1mm) edge nicks.

First edition of No. 5 in Reverend Awdry's Railway Series.



24



25

26. AWDRY, The Rev. W. (author). C. Reginald DALBY (illustrator). Henry The Green Engine. *Leicester; Edmund Ward*. 1951. **£198**

Landscape small 8vo. Original yellow linson boards with a pictorial vignette, and lettering, in dark green, preserved in pictorial **dustwrapper**; pp. [ii], 3-62 + [ii]; with coloured plates throughout; a fine clean copy protected by an attractive, unclipped, dustwrapper (4/6) with overall dust-soiling, some horizontal creasing to edges, nicking to corners, small chipping to spine head, 4 very short closed edge tears, and one longer closed tear (35mm) to top edge of lower panel, now all archivally repaired to the reverse with tissue; a **scarce** title.

First edition. Number 6 in Reverend Awdry's Railway Series.

27. AWDRY, The Rev. W. (author). Tank Engine Thomas Again. Painting Book No. 1. *London; Edmund Ward*, circa 1952. **£188**

Royal 8vo. Original pictorial wrappers, stapled to spine; pp. [16], including covers; with coloured illustrations above outline drawings throughout; a very good copy with a very weak bruise to lower corner, slight rusting to staples, and the faintest traces of light colouring to a few tiny areas of the outline drawings; **scarce**.

First edition.

28. AWDRY, The Rev. W. (author and illustrator). Scenes from The Three Railway Engines. Painting Book No. 3. *Leicester; Edmund Ward*, circa 1952. **£225**

Royal 8vo. Original pictorial wrappers, stapled to spine; pp. [16], including covers; with colour-printed half-page illustrations above outline drawings throughout; a very bright, and unused, copy priced 2/- to inner upper wrapper, with rusting to staples and slight rust-marking to lower panel adjacent to spine; **scarce thus**.

First edition. No. 3 in the Awdry Painting Book series.

29. AWDRY, The Rev. W. (author). C. Reginald DALBY (illustrator). Toby The Tram Engine. *Leicester; Edmund Ward (Publishers) Ltd*. 1952. **£248**

Landscape small 8vo. Original very pale greenish-grey linson boards decorated and lettered in red, preserved in pictorial **dustwrapper**; pp. [ii], 3-62 + [ii]; with coloured plates throughout; a very clean copy, if externally faded to edges, internally fresh and sound throughout, without inscription, protected by a pleasing, unclipped example of the scarce dustwrapper (4/6) with small fraying to spine ends; overall light dusting and rubbing; a few tiny closed edge tears and two (of 11mm) to bottom edge of lower panel with a little associated creasing and neat archival tape reinforcement to the reverse; a **scarce** title.

First edition. Number 7 in Reverend Awdry's Railway Series.

30. AWDRY, The Rev. W. (author). C. Reginald DALBY (illustrator). Gordon The Big Engine. *London; Edmund Ward (Publishers) Ltd*. 1953. **£298**

Landscape small 8vo. Original brown linson boards pictorially stamped and lettered in yellow, preserved in pictorial **dustwrapper**; pp. [ii], 3-62 + [ii]; illustrated throughout in full colour; externally fine, internally equally fresh with a little offset toning to endpapers, without inscription, protected by an unusually clean and attractive, unclipped dustwrapper (4/6) with a little dusting to lower panel, light edge rubbing and minimal creasing, and one short, and unobtrusive, closed tear to top edge of upper panel (16mm).

First edition. Number 8 in Reverend Awdry's Railway Series. A scarce, and sought after, title.

31. AWDRY, The Rev. W. (author). C. Reginald DALBY (illustrator). Edward The Blue Engine. *London; Edmund Ward (Publishers) Ltd*. 1954. **£198**

Landscape small 8vo. Original light blue linson boards, lettered and decorated in gilt to upper board, preserved in original red pictorial **dustwrapper**; pp. [ii], 3-62 + [ii]; with coloured plates throughout; an attractive copy with some fading and toning along top edge, internally very good and clean throughout, without inscription, protected by an unusually pleasing, unclipped, dustwrapper (4/6) with rubbing to edges, light overall dusting, tiny edge nicking, one short closed tear (15mm) to top edge of upper panel (now archivally repaired with tissue to the reverse) with associated creasing, and another small surface scuff.

First edition. Number 9 in Reverend Awdry's Railway Series. A rather scarce and sought-after title.

32. AWDRY, The Rev. W. (author). C. Reginald DALBY (illustrator). Four Little Engines. *London; Edmund Ward (Publishers) Ltd*. 1955. **£98**

Landscape small 8vo. Original black linson boards pictorially decorated in gilt, preserved in yellow pictorial **dustwrapper**; pp. [ii], 3-62 + [ii]; with coloured plates throughout; a near fine copy with a small signature to front free endpaper, protected by a very attractive, unclipped dustwrapper (4/6) with overall dust-soiling, marking to lower panel, one short closed tear to top edge of upper panel (10mm), and rubbing to edges; an early title.

First edition. Number 10 in Reverend Awdry's Railway Series.

33. AWDRY, The Rev. W. (author). C. Reginald DALBY (illustrator). Percy, The Small Engine. *Leicester; Edmund Ward (Publishers) Ltd*. 1956. **£148**

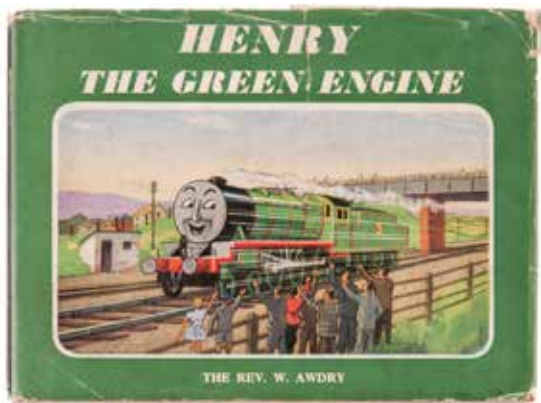
Landscape small 8vo. Original mint green boards lettered and decorated in gilt, preserved in pictorial **dustwrapper**; pp. [ii], 3-62 + [ii]; with coloured plates throughout; a very good copy with tiny bruising to spine ends, internally equally fresh with a small red biro ownership inscription to front free endpapers; the **scarce** partially-clipped dustwrapper (5/-) with overall soiling and rubbing, chipping to tail, some edge creasing, small triangular loss to top edge of lower panel (15 x 5mm), 2 other short closed tears, and a longer one (40mm) now neatly repaired to the reverse with archival tissue, and unobtrusive; unaccountably scarce.

First edition. Number 11 in Reverend Awdry's Railway Series.

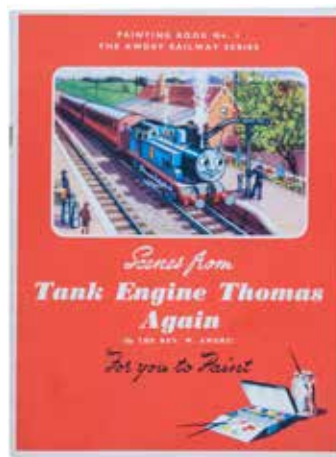
34. AWDRY, Rev. W. (author). John T. KENNEY (illustrator). Eight Famous Engines. *London; Edmund Ward (Publishers) Ltd*. 1957. **£138**

Landscape small 8vo. Original turquoise linson boards lettered and decorated in gilt, preserved in pictorial **dustwrapper**; pp. [ii], 3-62 + [ii]; with fine coloured plates throughout; externally and internally fine, without inscription, protected by an attractive, unclipped dustwrapper (5/-) with light overall dusting; small marking to lower panel; rubbing to edges; one small, and narrow, surface abrasion (13mm x 4mm at largest part) to upper panel, and a closed tear (19mm) to top edge, now archivally and neatly repaired to the reverse; an **elusive** title.

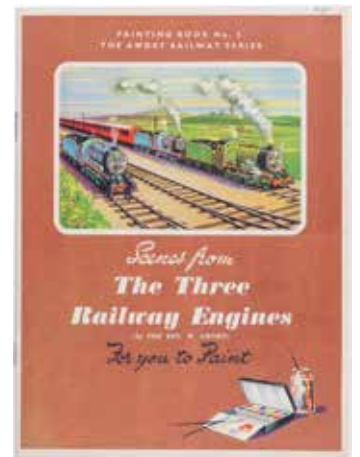
First edition. Number 12 in Reverend Awdry's Railway Series.



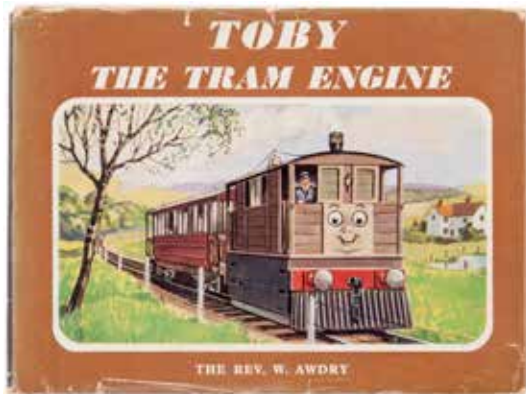
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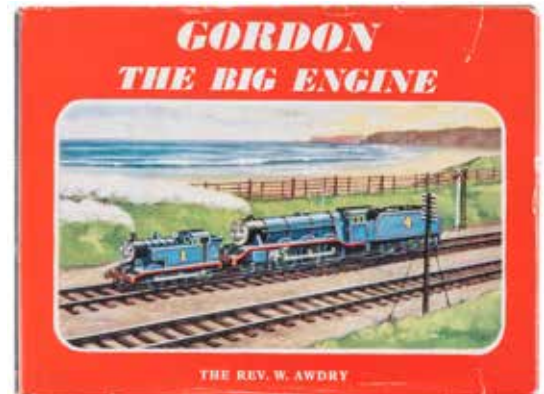
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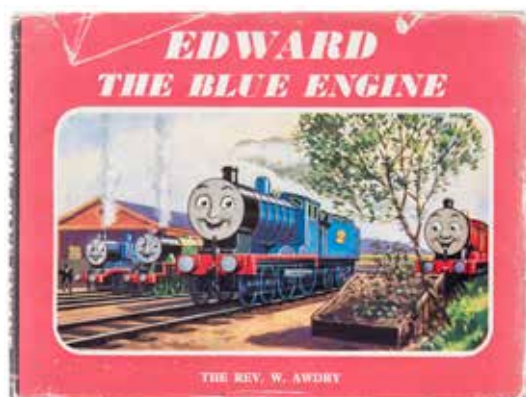
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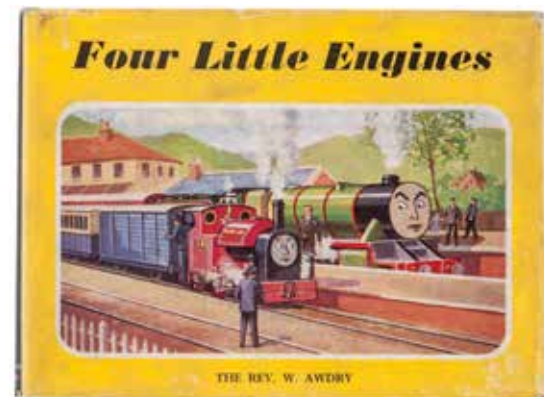
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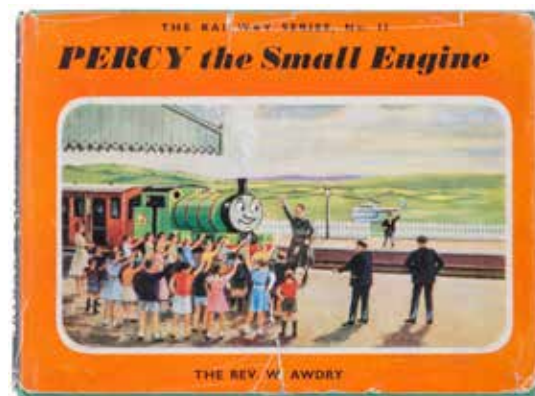
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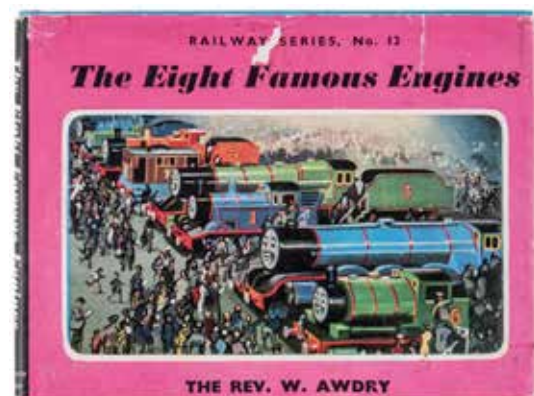
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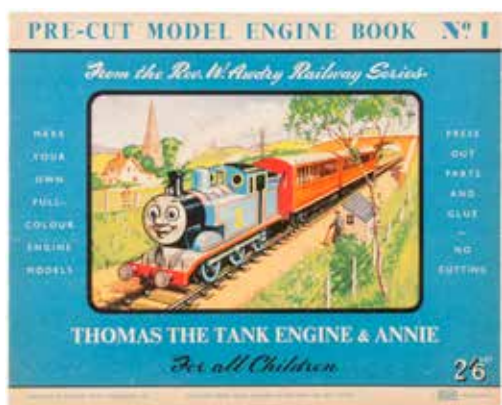
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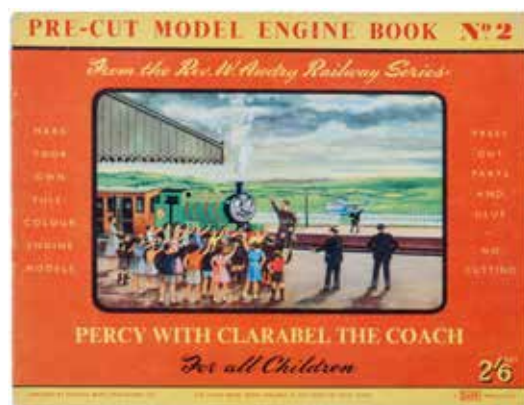
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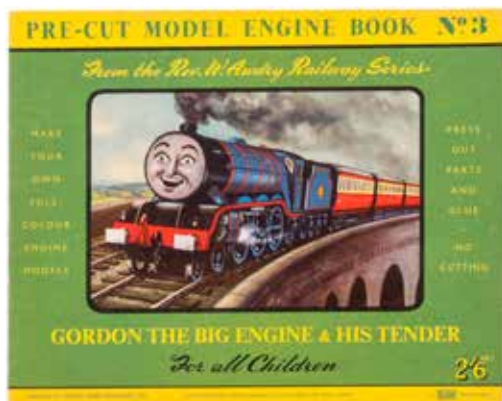
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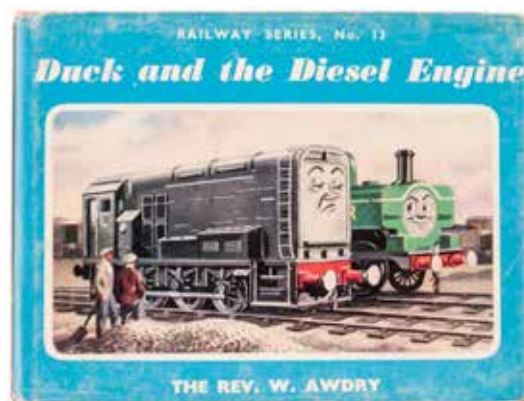
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38

SCARCE MODEL BOOKS

35. AWDRY, Rev. W. (author). Thomas The Tank Engine & Annie. Pre-cut Model Engine Book No. 1. London; Edmund Ward (Publishers) Ltd. [1957]. **£375**

Landscape royal 8vo. Original pictorial card covers, stapled to spine; pp, [4], of which the first and last leaves are press-out die-punched model parts of the engine Thomas and his coach Annie, printed and labelled in great detail in colour on card; the centre leaves include a short story and the instructions to assemble the models; a fine copy, entirely unused; **remarkably scarce**.

First edition, priced 2/6 to upper cover: "Make your own full-colour engine models". The first in a series of four pre-cut model books designed to accompany Reverend Awdry's Railway Series. *Two examples located on Copac and WorldCat, both held in the British Library. No other copies located in commerce at the time of cataloguing.*

36. AWDRY, Rev. W. (author). Percy With Clarabel The Coach. Pre-cut Model Engine Book No. 2. London; Edmund Ward (Publishers) Ltd. [1957]. **£350**

Landscape royal 8vo. Original pictorial card covers, stapled to spine; pp, [4], of which the first and last leaves are press-out die-punched model parts of the engine Percy and Clarabel the Coach, printed and labelled in great detail in colour on card; the centre leaves include a short story and the instructions to assemble the models; a near fine copy, entirely unused, with light rubbing to spine and small marking to lower wrapper; **scarce**.

First edition, priced 2/6 to upper wrapper: "Make your own full-colour engine models". One of a series of four pre-cut model books designed to accompany Reverend Awdry's Railway Series. *One copy listed on Copac and OCLC (British Library).*

37. AWDRY, Rev. W. (author). Gordon The Big Engine & His Tender. Pre-cut Model Engine Book No. 3. London; Edmund Ward (Publishers) Ltd. [1957]. **£298**

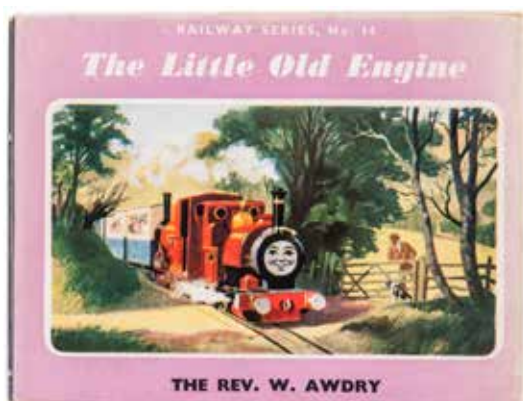
Landscape royal 8vo. Original pictorial card covers, stapled to spine; pp, [4], of which the first and last leaves are press-out die-punched model parts of the engine Gordon and his tender, printed and labelled in great detail in colour on card; the centre leaves include a short story and the instructions to assemble the models; a fine copy, entirely unused; **scarce**.

First edition, priced 2/6 to upper cover: "Make your own full-colour engine models". The third in a series of four pre-cut model books designed to accompany Reverend Awdry's Railway Series. *Only two examples located on Copac and WorldCat, both held in the British Library.*

38. AWDRY, The Rev. W. (author). John T. KENNEY (illustrator). Duck and the Diesel Engine. Leicester; Edmund Ward (Publishers) Ltd. 1958. **£148**

Landscape small 8vo. Original red linson boards decorated and lettered in gilt, preserved in pictorial **dustwrapper**; pp. [ii], 3-62 + [ii]; with coloured plates throughout; externally fine, internally good, without inscription, and with lower forecorner crease to title, evidence of previous adhesion to lower corner of following leaf, some wrinkling to lower corner of subsequent leaves; protected by a pleasing, unclipped, and dust-soiled dustwrapper (5/-) with nicking, and rubbing, to spine ends and corners, and light abrasions to edges and joints; an **elusive** title.

First edition. Number 13 in Reverend Awdry's Railway Series.



39

39. AWDRY, The Rev. W. (author). John T. KENNEY (illustrator). *The Little Old Engine.* London; Edmund Ward (Publishers) Limited. 1959. **£98**

Landscape small 8vo. Original tan linson boards with a small vignette and lettering in brown to upper cover, preserved in pictorial **dustwrapper**; pp. [ii], 3-62 + [ii]; with a host of fine coloured plates throughout; a fine fresh copy, both externally and internally, and uninscribed, protected by an unusually clean, partially clipped dustwrapper (6s.) with mild edge rubbing, a little light dusting, fading to fore-edge margin of upper panel, 2 tiny corner nicks, and one very minor closed edge tear (4mm).

First edition, listing all titles preceding this one to the inner flap of the dustwrapper and on the final page of the book, presented in what appears to be the second issue binding of tan linson boards rather than cream, with two prices to the dustwrapper. This is number 14 in Reverend Awdry's Railway Series.

40. AWDRY, The Rev. W. (author). John T. KENNEY (illustrator). *The Twin Engines.* London; Edmund Ward (Publishers) Ltd. 1960. **£128**

Landscape small 8vo. Original charcoal grey linson boards decorated in terracotta, pictorial yellow tinted endpapers, preserved in pictorial **dustwrapper**; pp. [iii], 4-56 + [i]; with coloured plates throughout; a fine, uninscribed copy protected by an unusually fresh, attractive, and partially-clipped dustwrapper with light overall dusting; tiny wear to spine ends; nicking to corners; and 4 short, and very unobtrusive, closed edge tears (longest 23mm); an **elusive** title.

First edition. Number 15 in Reverend Awdry's Railway Series.

41. AWDRY, The Rev. W. (author). John T. KENNEY (illustrator). *Branch Line Engines.* London; Edmund Ward (Publishers) Limited. 1961. **£128**

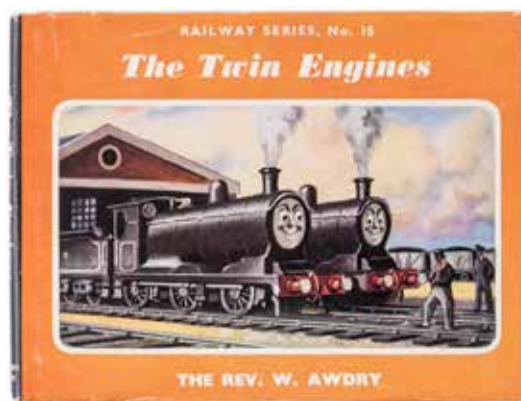
Landscape small 8vo. Original navy blue linson boards pictorially decorated in brighter blue, tinted yellow endpapers, preserved in pictorial blue **dustwrapper**; pp. [vii], 4-56 + [iii]; with coloured plates throughout; a fine, uninscribed copy protected by an attractive, unclipped dustwrapper (5s.) with rubbing to spine, dusting to lower panel, a nick to tail, and 2 very short, and barely noticeable, closed edge tears (8mm and 10mm); an **elusive** title.

First edition. Number 16 in Reverend Awdry's Railway Series.

42. AWDRY, The Rev. W. (author). John T. KENNEY (illustrator). *Gallant Old Engine.* London; Edmund Ward (Publishers) Limited. 1962. **£98**

Landscape small 8vo. Original dark green linson boards pictorially blocked in white, preserved in pictorial **dustwrapper**; pp. [vi], 3-56 + [iii]; illustrated throughout in full colour; a fine copy in an unusually attractive, unclipped dustwrapper (5/6) with light rubbing to spine, dusting to lower panels, and one very unobtrusive short closed tear (9mm) to bottom edge at lower joint.

First edition. Number 17 in Reverend Awdry's Railway Series.

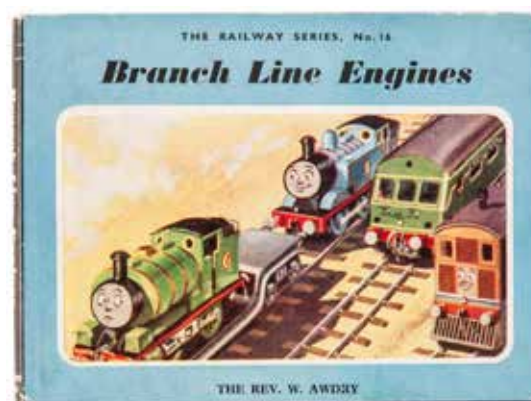


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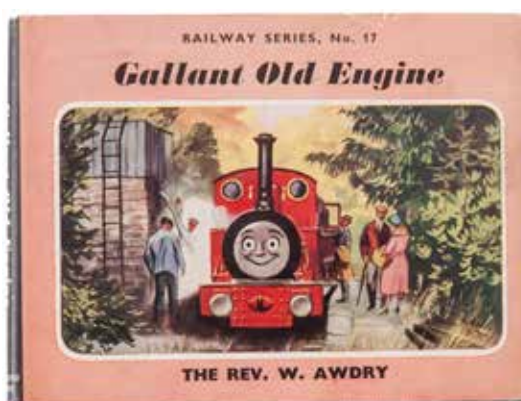
43. AWDRY, Rev. W. (author). Gunvor & Peter EDWARDS (illustrators). *Stepney, The "Bluebell" Engine.* London; Edmund Ward (Publishers) Limited. 1963. **£88**

Landscape small 8vo. Original navy blue linson boards, decorated and lettered in white, preserved in pictorial **dustwrapper**; pp. [vi], 3-56 + [iii]; illustrated throughout with full colour plates and double-page spreads in yellow at front and rear; a fine, uninscribed copy protected by a pleasing, partially-clipped dustwrapper (6s.) with nicking to head of spine; a small chip to tail; rubbing to spine and edges; and some overall dusting, and light edge creasing.

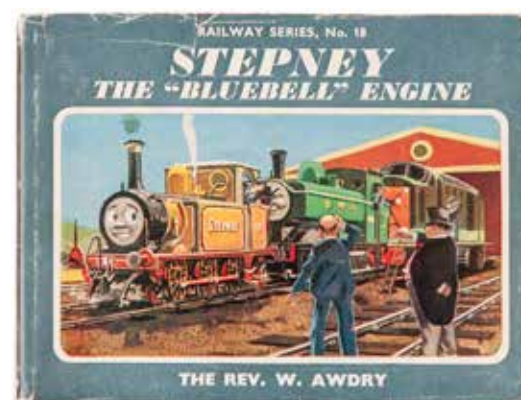
First edition. Number 18 in Reverend Awdry's Railway Series.



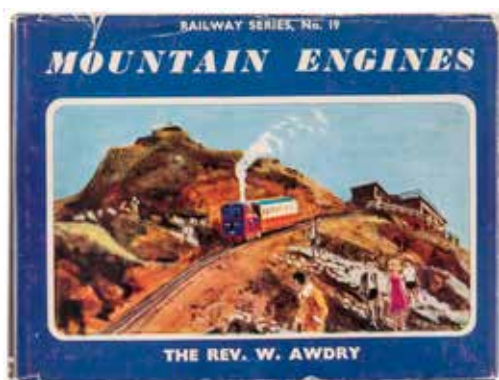
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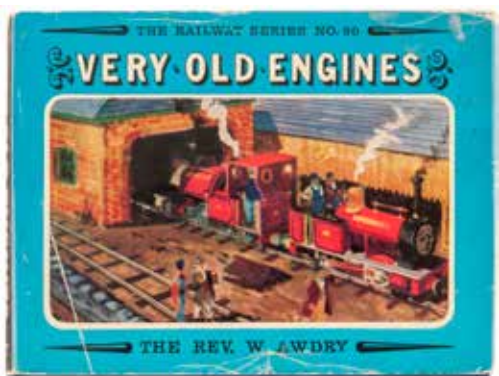


44

44. AWDRY, Rev. W. (author). Gunvor & Peter EDWARDS (illustrators). *Mountain Engines.* London; Edmund Ward (Publishers) Limited. 1964. **£78**

Landscape small 8vo. Original dark blue linson boards, lettered and decorated in white, preserved in pictorial **dustwrapper**; pp. [vi], 3-56 + [iii]; illustrated throughout in full colour, with double-page plates in yellow at front and rear; externally and internally fine protected by a pleasing, price-clipped dustwrapper with overall dusting; rubbing to edges and joints; nicking to spine ends; 3 short closed edge tears (longest 30mm, to top edge of lower panel) now archivally repaired; and some faint staining and speckling to the reverse.

First edition. Number 19 in Reverend Awdry's Railway Series.

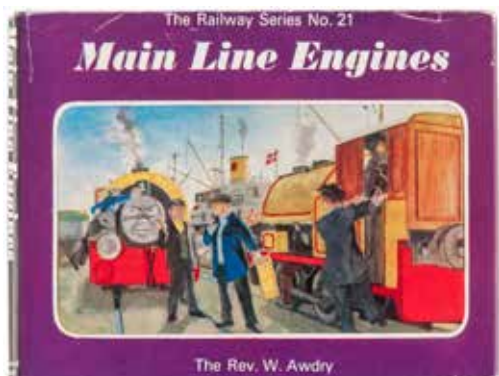


45

45. AWDRY, The Rev. W. (author). Gunvor & Peter EDWARDS (illustrators). *Very Old Engines.* London; Edmund Ward (Publishers) Ltd. 1965. **£88**

Landscape small 8vo. Original dark blue linson boards, lettered and decorated in white, preserved in pictorial **dustwrapper**; pp. [vi], 3-56 + [iii]; illustrated throughout in full colour, with double-page plates in yellow at front and rear; a fine copy, without inscription, protected by an attractive example of the original, unclipped dustwrapper (6/-) with rubbing; overall dusting and horizontal edge creasing; a vertical crease to spine; a few tiny nicks to corners; a short closed tear (4mm) to bottom edge of upper panel, with some associated creasing; and an inner corner crease to bottom edge of upper panel.

First edition. Number 20 in Reverend Awdry's Railway Series.

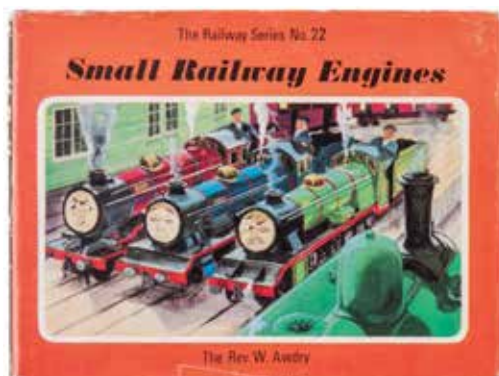


46

46. AWDRY, The Rev. W. (author). Peter and Gunvor Edwards (illustrators). *Main Line Engines.* London; Edmund Ward (Publishers) Ltd. 1966. **£88**

Landscape small 8vo. Original black linson boards decorated in white, preserved in pictorial **dustwrapper**; pp. [vi], 3-56 + [iii]; with coloured plates throughout; a very nearly fine, uninscribed copy with a tiny, and faint, contemporary ink stamp to front free endpaper, protected by a very attractive, unclipped, dustwrapper (6/-) with some light edge rubbing and one unobtrusive closed tear to top edge of upper panel (17mm), now neatly and archivally repaired to the reverse.

First edition. Number 21 in Reverend Awdry's Railway Series.

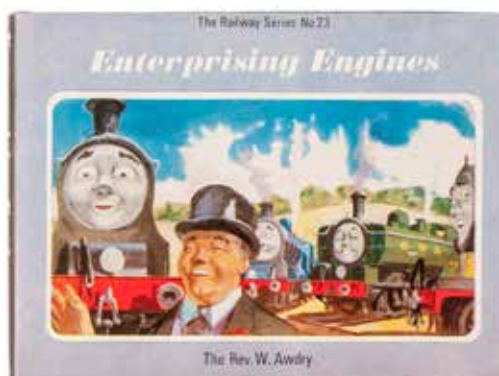


47

47. AWDRY, Rev. W. (author). Peter and Gunvor EDWARDS (illustrators). *Small Railway Engines.* London; Kaye & Ward Limited. 1967. **£78**

Landscape small 8vo. Original navy blue linson boards pictorially blocked in white, preserved in pictorial **dustwrapper**; pp. [vi], 3-56 + [iv]; illustrated throughout in full colour; a fine copy protected by a fresh and attractive, unclipped dustwrapper with overall light rubbing; one neat closed tear (24mm) to bottom edge of lower panel, archivally repaired to the reverse, and one unobtrusive associated crease.

First edition, presented in the first issue dustwrapper, priced 6/-. Number 22 in Reverend Awdry's Railway Series.

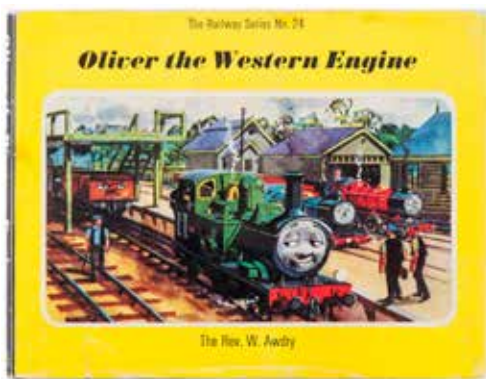


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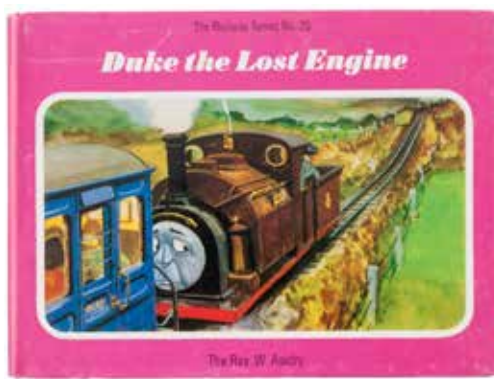
48. AWDRY, The Rev. W. (author). Gunvor & Peter EDWARDS (illustrators). *Enterprising Engines.* London; Kaye & Ward Limited. 1968. **£88**

Landscape small 8vo. Original dark blue linson boards decorated and lettered in yellow, preserved in pictorial **dustwrapper**; pp. [vi], 3-56 + [iii]; illustrated throughout in full colour with double-page illustrations tinted yellow to front and rear; a fine, crisp and uninscribed copy complete with a very attractive, unclipped, dustwrapper (6/-) with one unobtrusive, closed tear (15mm) to bottom edge of lower panel.

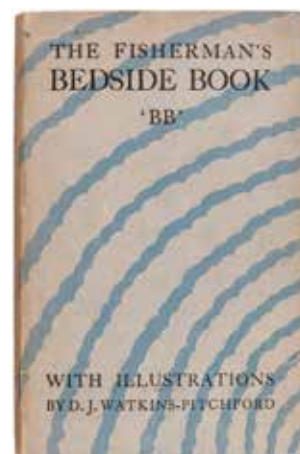
First edition. Number 23 in Reverend Awdry's Railway Series.



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49. AWDRY, Rev. W. (author). Gunvor & Peter EDWARDS (illustrators). *Oliver the Western Engine.* London; Kaye & Ward Limited. 1969. **£88**

Landscape small 8vo. Original navy blue linson boards pictorially blocked and lettered in orange, preserved in yellow pictorial **dustwrapper**; pp. [vi], 3-56 + [iii]; illustrated throughout in colour; a fine, unscribed copy protected by a very fresh, lightly dusted, and unclipped dustwrapper (6/-) with one short closed tear to bottom edge of upper panel, a couple of small closed nicks to lower panel, and one or two minor marks to the same.

First edition. Number 24 in Reverend Awdry's Railway Series.

50. AWDRY, The Rev. W. (author). Gunvor & Peter EDWARDS (illustrators). *Duke the Lost Engine.* London; Kaye & Ward Limited. 1970. **£88**

Landscape small 8vo. Original navy blue linson boards with pictorial device in red, preserved in pictorial **dustwrapper**; pp. [vi], 3-56 + [iii]; with coloured plates throughout; a fine, unscribed copy protected by a fine, unclipped dustwrapper with 30p, 6/- net to front flap blocked out by the publisher and only a little very light dusting and rubbing.

First edition. Number 25 in Reverend Awdry's Railway Series.

51. B.B. [Denys WATKINS-PITCHFORD] (author and illustrator). *The Fisherman's Bedside Book* London, Eyre and Spottiswoode. 1945. **£298**



Small 8vo. Original dark blue cloth panelled in blind, with a vignette in gilt to upper cover, lettered gilt to spine, preserved in decorated **dustwrapper**; pp. [xxii] + 567 + [i], on India paper; with chapter-headings, vignettes, and full-page plates throughout after linocuts by "B.B."; a near fine copy with minor rubbing and a tiny bruise to lower forecorner of upper cover, internally very clean, protected by an uncommonly good, price-clipped dustwrapper (12s 6d) with overall dusting, mild tanning and some rubbing to spine, and small

abrasions to spine ends and corner tips.

First edition; this copy is neatly **signed** on the title-page in ink "D. Watkins-Pitchford 'BB'". Submissions here have been assembled from a large variety of authors including Ransome and Thoreau, but the largest number are from B.B himself. Strangely, the publishers maintain throughout the fiction that "BB" is not the same person as Denys Watkins-Pitchford.

52. BANNER, Angela (author and illustrator). Bryan WARD (illustrator). *Happy Birthday with Ant and Bee.* London; Edmund Ward (Publishers) Ltd. 1964 **£58**



Small landscape 8vo. Original textured paper-covered pictorial boards with wrap-around design, red edges; pp. 95 + [i]; illustrated throughout in bold colour; a pleasing copy with light external dust-marking, rubbing, and some fading, internally

clean, without inscription, with only light signs of handling, slight rucking to lower free endpapers, and slight bleed of lower edge stain; without the dustwrapper.

First edition. Number 8 in the popular, and increasingly elusive, *Ant and Bee* series.

53. BARKER, Cicely Mary (author and illustrator). *The Book of the Flower Fairies.* London, Blackie and Son Limited, circa 1940. **£225**

8vo. Original olive green cloth panelled in blind to upper cover and lettered and decorated in gilt, top edge green, plain endpapers, preserved in pictorial **dustwrapper**; pp. [xii], 13-92; with a total of 72 fine flower fairy plates; externally near fine with a short white mark to upper cover, internally very good indeed with blind-stamped address and some abrasion to front free endpaper following careful removable of a bookplate; protected by an attractive, partially-clipped dustwrapper (ink-stamped 8/6) with dusting, small splash marking to spine with one or two abrasions, tiny nicking to ends, and minor rucking to paper on upper panel.

Early edition of the compilation volume with the coloured plates in enlarged format, dated from the books detailed in the publisher's list at rear.



53

54. BARKER, Cicely Mary (author and illustrator). A complete set of the *Flower Fairy* books. London; Blackie And Son Limited, circa 1950. **£598**



12mo.; 7 volumes; original decorated boards with onlaid pictorial labels, all preserved in pictorial yellow **dustwrappers** with fairy illustrations to upper panels, pictorial blue endpapers; each pp. [76]; with a total of **168 fine coloured plates**; a near fine set, without inscriptions, protected by similarly fresh and unclipped dustwrappers with only a trace of light dusting, tiny nicking to a couple of ends, and 1 very short and almost unnoticeable closed edge tear (10mm); all priced at 2/6 bar *A Flower Fairy Alphabet* (3/-) and *Flower Fairies Of The Garden* which has a bookseller's label covering the price; **scarce** as a complete, and uniform, set in this condition.

All early editions. A complete set of the Flower Fairy titles by this important illustrator, comprising: *A Flower Fairy Alphabet*; *Fairies of the Trees*; *Flower Fairies Of The Spring*; *Flower Fairies of the Wayside*; *Flower Fairies of the Autumn*; *Flower Fairies of the Summer* and *Flower Fairies of the Garden*. Cicely Mary Barker is the foremost twentieth-century flower fairy artist. The idea of portraying botanical subjects as fairies began with Grandville's *Les Fleurs Animées* (1847) but Cicely Mary Barker is the illustrator most closely associated with the sub-genre. Each child fairy is dressed to suggest the petals or berries of the subject, with a backdrop of foliage drawn in accurate detail.

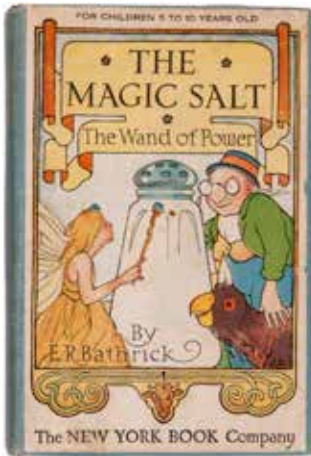


55. BARRIE, J.M. (author). F.D. BEDFORD (illustrator). *Peter and Wendy*. London; Hodder & Stoughton. [1911]. **£950**

Large 8vo. Original olive green cloth prettily blocked in intricate gilt to spine and upper board, top edge plain, others untrimmed; pp. [iv], v-vii, [viii], [1]-267; with frontispiece, title-page, and 11 other detailed black-and-white plates, on coated stock, after pencil drawings by Bedford; an uncommonly attractive copy of a **scarce** book with minor bruising to spine ends, rubbing to forecorner tips, turning to top forecorner of lower board, and a small bump to bottom forecorner of lower cover; externally unusually bright with spine gilt sparkling and cover gilt only very mildly dulled and rubbed with speckling, light dusting, and occasional spotting to edges of book block but otherwise remarkably clean with the usual offset-toning to free endpapers, one or two marginal fox spots, a contemporary gift inscription, and an early pictorial bookplate to pastedown.

First edition. Barrie's *Peter Pan* classic has been through more transformations over its bibliographical history than any other title of its stature. The concept of the story took seed in Barrie's mind in his novel *The Little White Bird* (1902), in which an elderly and lonely man tells a couple, and their young son, David, the story of *Peter Pan* in abbreviated form. These *Peter Pan* chapters were subsequently adapted, and expanded, to become, in 1906, *Peter Pan In Kensington Gardens* with illustrations in full colour by Arthur Rackham. Earlier Barrie had borrowed aspects of the story to adapt into a play which he wrote at the height of his success as a novelist and playwright, between 1903 and 1904. After numerous rewritings and additions it eventually saw its opening night on 27th December 1904. Both critically, and popularly, well received, its performance, at the Duke of York's theatre, became an annual institution every Christmas until 1914. It then continued at other London playhouses, without a break, until 1939. The published version of the play, however, was not issued until 1928 and departed significantly from the acting script. Earlier, in 1911, a novelised version of the work was issued entitled *Peter and Wendy* (offered here). It contains much material that is not in the later published play, and in many respects is closer to the stage version. It also forms the basis of the Disney adaptation with the inclusion of Captain Hook, the pirates, and the crocodile.

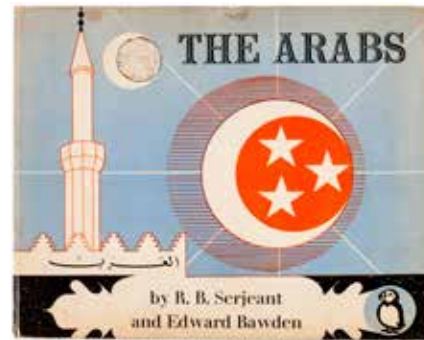
56. BATHRICK, E.R. (author). Jo L.G. McMAHON (illustrator). *The Wand of Power. The Magic Salt Stories.* New York; New York Book Company. 1918. **£98**



8vo. Original light blue cloth with full-size pictorial paper label to upper cover; pp. [vi], 9-128; with 6 full-page coloured plates and other text illustrations in colour; externally lightly dusted and rubbed with a few minor marks to lower board but a lovely copy, both externally and internally, with cracking to lower hinge; scarce.

First edition. A volume in *The Magic Salt Stories* series. *Only 1 poor copy in commerce at the time of cataloguing and 1 copy located on WorldCat (Ohioana Lib. Ash).*

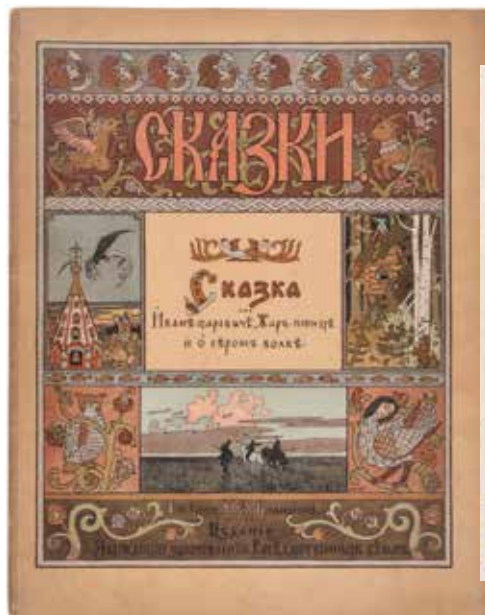
57. BAWDEN, Edward (illustrator). R.B. SERJEANT (author). *The Arabs.* Harmondsworth; Penguin Books Ltd. [1947]. **£88**



Landscape large 8vo. Original pictorial boards designed by Bawden, pictorial map endpapers; pp. [32]; illustrated throughout in fine offset-lithography in colour and black and white including two double-page images; a pleasing copy with light rubbing to joints,

spine ends, and edges, and a little marking and dust-soiling to boards.

First edition: only issued in a hardback edition, with rear free endpaper listing titles 4-76, as called for. This is number 61 in the Puffin Picture Book series, printed at the Curwen Press. The production won a National Book League award.



58. BILIBIN, Ivan (illustrator). [Tsarevich Ivan, the Firebird and the Grey Wolf]. *Skazka ob Ivane-carevice, zar-ptice i o serom volke.* Saint Petersburg; Izdanie eksletisii zagotovienia gosudarstv. Iumagz [Expedition for the Preparation of Government Papers]. 1901. **£898**

4to. Original beige pictorial card, richly chromolithographed to both covers; pp. [12]; with text borders throughout in sepia, one historiated initial, an elaborate chapter-heading in colours, 3 glorious full-page coloured plates illuminated in gilt and surrounded by patterned borders together with 5 smaller illustrations of irregular size and shape; a near fine copy with only light external dusting and rubbing and the printed price of '75 koh.' to lower cover; internally crisp and clean with a neat ink inscription to inner cover and occasional minor offsetting from plate to text.

First edition, with text in Russian Cyrillic, complete with the **rare**, and loosely inserted, full-size 2pp. translation of the text into English published by Russian Peasant Industries, 41 Old Bond Street, London, W. This insert lists the price of the illustrated book at 2/6 with the translation free and is in excellent condition with only light spotting to cover.

This is one of the titles in the famous series of six volumes of Russian folk tales issued under the umbrella title of *Skazki* or fairy tales. The works were commissioned by the Russian Government Department for the Production of State Documents from 1899 and cemented the artist's reputation. Ivan Yakovlevich Bilibin (1876-1942) was a 20th century Russian artist and stage designer who was inspired by Slavic folklore and influenced by traditional Japanese prints. He came to the notice of the 'World of Art' group of artists led by Serge Diaghilev and Alexander Benois and contributed to the Ballets Russes. He is lauded for his triumphant staging of Rimsky-Korsakov's *The Golden Cockerel* at the Zimin Theatre in 1908.



59

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62

59. [BILL & BEN]. Bill & Ben The Flowerpot Men Jigsaw Puzzle. [London]; A Tower Press T.V. Jig-Saw by permission of Andy-Pandy Ltd., circa 1955. **£138**

A red pictorially decorated flowerpot fashioned from card (height 125mm) with card disc as an inner lid and pictorial pull-tab upper lid with images of Bill and Ben in colours; containing all 48 coloured jigsaw pieces; a wonderful survival in excellent condition, with a couple of small surface abrasions and small loss of colour to 2 jigsaw pieces, a minor surface tear to the inner card lid, and a few childish notes in blue pen to the reverse of the pictorial lid.

An early, and **rare**, example of children's T.V. memorabilia. The completed puzzle measures 175 x 250mm. The original three stories involving the string-puppet figures of Bill, Ben and Little Weed, who lived together at the bottom of a suburban garden, were devised by Hilda Brabban, sold to the BBC for one guinea each, and were first broadcast in the radio show *Listen With Mother* in 1951. The concept was then sold to Ben Productions who produced episodes for British television which ran for over twenty years, from 1952.

SHAPE BOOK

60. [BLACK INTEREST]. Sambo's Banjo. [no imprint or date] circa 1930s. **£98**

Shape book (250 x 148mm); original pictorial card covers blocked in relief with front and back views of the child character, stapled to spine; pp. [12]; with illustrations on every page in red and black; a near fine copy with only minor wrinkling to covers and slight edge rubbing; scarce.

Apparently the first edition. The registration code No. 819 appears on the lower board. A period example of extreme racial stereotyping. *Untraced on Copac and WorldCat, with no copies for sale on the commercial market at the time of cataloguing.*



61

61. BLYTON, Enid. Enid Blyton ephemera including an autographed note signed. 1926-1965. **£250**

A small group of Blyton-related items consisting of:

An original black-and-white press photograph of the author "Look - No Tonsils" (205 x 250mm), stamped on the reverse "P.A. Reuter", dating from December 10th 1958, with an attached typed note describing Blyton inspecting the throat of 14-year old Colin Spaul who had returned to rehearsals to play Noddy in *Noddy In Toyland* after having his tonsils removed; with some edge creasing and one short edge split (10mm).

An 8-page Song Cycle "Autumn Days" by Cecil Sharman, with words by Enid Blyton, printed by Novello in 1926, stapled to spine; some bleed to staples but otherwise very good. Blyton's first book *Child Whispers*, printed by J. Saville & Co., was published only 4 years earlier, in 1922.

A single personalised letter in facsimile, printed in colours, sent from Enid Blyton's magazine (circa 1958) and announcing to the recipient that they had won a prize; folded and lightly marked.

An autographed note signed, "My dear Dorothy", and dated November 22 '65, on blue card letterhead (Green Hedges, Penn Road, Beaconsfield, Buckinghamshire) referencing the opening of the new Sun Room provided by the Round Table, and hoping to attend; with a short edge tear, now invisibly repaired.

62. BLYTON, Enid (author). George BROOK (illustrator). *The Secret Seven Adventure*. Leicester; The Brockhampton Press Ltd. 1950. **£148**

8vo. Original dark and light blue patterned boards, plain cream endpapers, preserved in pictorial **dustwrapper**; pp. [vi], 7-127; with illustrations throughout in black and red; a very fresh copy, both externally and internally, with insignificant speckling to fore-edge of book block and mild toning, and spotting, to endpapers, protected by an attractive, unclipped dustwrapper (5/-) with overall dusting; nicking to head of spine and corners; 1 closed tear to bottom edge of upper panel, with a little associated creasing, and some mottled dusting to lower panel.

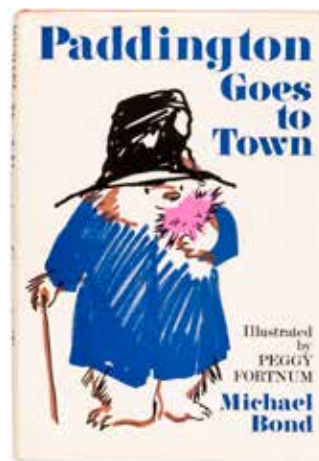
First edition. The elusive second volume in Blyton's popular Secret Seven series, following *The Secret Seven* (1949).



63



64



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67

63. BLYTON, Enid (author). Lilian BUCHANAN (illustrator). *The Mystery of the Strange Messages. Being the Fourteenth Adventure of the Five Find-Outers and Dog.* London; Methuen & Co. Ltd. 1957. **£128**

8vo. Original grey linson boards, lettered and decorated in red, preserved in pictorial **dustwrapper** with wrap-around design; pp. [vi] + 186; illustrated in line; a near fine and uninscribed copy with light soiling to edges of book block, protected by a fresh, unclipped dustwrapper (8s. 6d.) with a touch of fading to spine, some light rubbing, and nicking to spine ends.

First edition. The fourteenth adventure of the Five Find-Outers and Dog.

64. BLYTON, Enid (author). Burgess SHARROCKS (illustrator). *Shock For The Secret Seven.* Leicester; Brockhampton Press. 1961. **£88**

8vo. Original light blue decorated linson boards, decorated endpapers, preserved in pictorial **dustwrapper**; pp. [vi], 8-121; illustrations in monochrome and green; a very good copy protected by an attractive, lightly dusted, and unclipped dustwrapper (7/6) with some general toning; mild abrasion to spine ends, edges, and corners, and a little lateral creasing to top edge.

First edition. The thirteenth title about the Secret Seven, with the 'wonderfully happy ending'.

65. BOND, Michael (author). Peggy FORTNUM (illustrator). *Paddington Goes To Town.* London; Collins. 1968. **£88**

8vo. Original flecked coral pink boards lettered gilt to spine, preserved in white pictorial **dustwrapper**; pp. [vi], 7-125 + [ii]; with line drawings by Peggy Fortnum; externally bright and a touch sprung, edges of book block dusted with light speckling and a few spots to free endpapers, protected by an attractive, unclipped dustwrapper (10s 6d) with a couple of light creases and mild abrasion to head of spine.

First edition, containing 'Paddington Finds a Cure' and 'A Visit to the Hospital'.

66. BROCK, H.M. (illustrator). Marc CEPPI (text by). *Bell's New French Picture Cards.* London; G. Bell And Sons Ltd., circa 1930. **£88**

16 fine, and unused, pictorial postcards printed in colours (each 140 x 90mm) with images by H.M. Brock, contained within the original printed sleeve; a complete set in very good condition throughout, with rubbing to envelope; **scarce thus.**

First edition. An attractive and interesting teaching resource. The complete *Advanced Set II*, with numbered cards captioned in French and a series of French exercises printed on the reverse of each. The themes comprise: Le Bureau; Le Kiosque; L'Autobus; L'Autocar; L'Accident; Le Tennis; Le Théâtre; La Classe; La Gare; Le Métro; Les Quais; Le Fleuriste; Le Marché; Le Salon de Thé; Les Sports d'Hiver; and L'Usine.

67. BROOKE, Leslie (illustrator). *Binder's block for Nursery Rhymes,* published by Frederick Warne. Circa 1920. **£98**

An original wood-backed steel printing block (30 x 160 x 22mm) depicting a young child with a book together with floral devices and title, and publisher's lettering, all fired in relief on a steel ground; in very good condition.

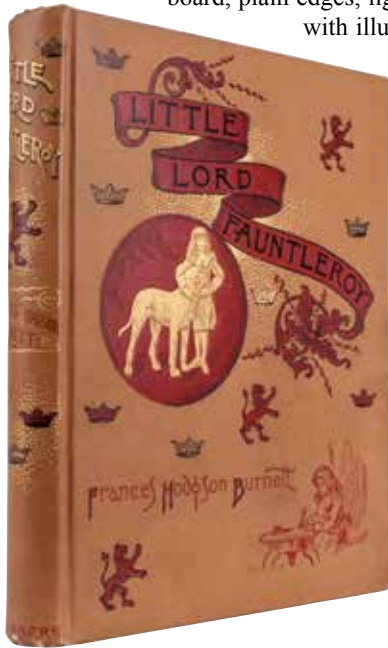
An interesting artefact, apparently associated with the publishing house of Warne. This would appear to be the original spine block for a cloth-bound edition of *Nursery Rhymes* illustrated by Leslie Brooke. The volume itself, which was edited by Andrew Lang, was first published, in 1897, with the title *The Nursery Rhyme Book*.



66

68. BURNETT, Frances Hodgson (author). Reginald B. BIRCH (illustrator). *Little Lord Fauntleroy.* New York, Charles Scribner's Sons. 1886. **£1,200**

Large square 8vo. Original warm honey-coloured pictorial cloth elaborately and prettily blocked in black, red, and gilt to spine and upper board, plain edges, light brown endpapers; pp. [viii], ix-xi + [i], [1]-209 + [i] + 14 (engraved publisher's catalogue); with illustrations after engravings by Birch; a beautiful copy preserved in uncommonly fresh condition with bruising to heel of spine, and minimal dusting and rubbing, internally near fine, with a neat contemporary gift inscription to half-title and just a couple of unobtrusive, and small, corner creases.



First edition, first issue, in book form, with the De Vinne Press device to the verso of the final text page and number 14 to the inner margin of page 209. This novel, Frances Hodgson Burnett's first, originally appeared as a serial in *St. Nicholas* magazine in 1885. The seven year-old American boy Cedric Errol discovers, on the death of his father, that he is the grandson and heir of an English earl and stands to inherit the title Lord Fauntleroy. Travelling to England with his mother he knows as 'Dearest' he is accepted into Dorincourt Castle where his influence for good transforms his gouty, bad-tempered, and tyrannical relation into a benevolent landlord. At this point another claimant to the title of Lord Fauntleroy arrives at the estate and a battle to unmask the impostor ensues.

The book's main protagonist is based on Burnett's younger son Vivian who was intrigued by the English aristocracy. On publication it was met with general praise and critical acclaim and was championed by members of the literary elite including Louisa May Alcott. The English Prime Minister William Gladstone was also a fan. Its renown increased exponentially though two years later when, following a sensational court battle over copyright, Mrs. Burnett adapted the text for the stage and productions opened in New York and London. A craze among mothers to dress their young sons in black velvet breeches with lace collars was born.



69

69. CARROLL, Lewis (author). Harry ROUNTREE (illustrator). *Alice's Adventures In Wonderland And Through The Looking-Glass.* London and Glasgow; Collins' Clear-Type Press. [1928]. **£298**

Royal 8vo. Original mid green cloth lettered and decorated in gilt to spine and upper board; pp. [iv], 5-6, [7-12], 13-135 + [v], 6-143 + [i]; with a total of 8 coloured plates tipped in on card and guarded by tissues together with 125 line drawings presented as vignettes and as full-page plates; a bright, clean, and very attractive, copy of a **scarce** edition with fading to spine and upper edges, as usual, but with gilt lettering clearly legible, internally very nearly fine with all plates and tissue-guards in crisp condition.

First edition of Lewis Carroll's *Through The Looking-Glass* with illustrations by Harry Rountree and also the first combined edition of these two classics with his artwork. Rountree's version of Alice was first published in 1908, a year after a group of illustrated editions appeared on the market when copyright lapsed on this title, Lovett 226

70. CARROLL, Lewis (author). John TENNIEL (illustrator). *Alice's Adventures In Wonderland.* London; Macmillan And Co., Limited. 1928. **£88**

8vo. Original mid green cloth pictorially blocked in red and black to both covers, spine lettered in black; pp. [xii] + 187 + [i]; with 42 illustrations after engravings by John Tenniel; a fine and beautiful copy, both externally and internally, without inscription.

A handsome vintage edition in particularly bright condition.



70



SIGNED BY ALICE

71. CARROLL, Lewis (author). John TENNIEL (illustrator). *Through The Looking-Glass and What Alice Found There.* New York; *The Limited Editions Club.* 1935. **£1,800**

8vo.; strikingly bound in publisher's blue leather, boards and spines elaborately and extravagantly blocked in gilt, all edges gilt, preserved in original red cloth **slipcase**; pp. [vii], viii-xii + [x], [3] + 211 + [vi]; with engraved illustrations throughout after Tenniel's original woodblocks by Frederic Warde; a lovely bright copy with minor rubbing to tail of spine, internally fresh, protected by a very good example of the slipcase.

First edition thus, limited to only 1500 numbered copies, published for the members of the Limited Editions Club of New York, **signed** in ink by Carroll's Alice, Alice Hargreaves, née Liddell. Reportedly only about 1,000 copies of this title were signed, a few years before her death.

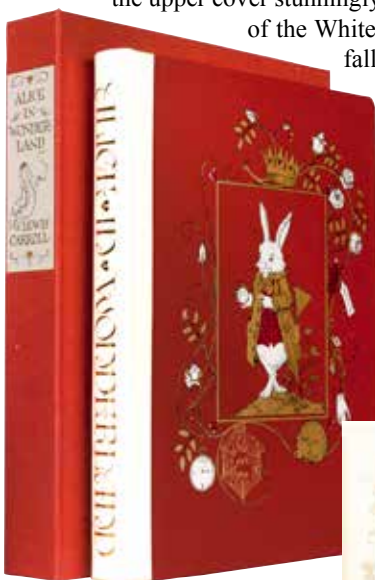
A FUTURE HEIRLOOM

72. CARROLL, Lewis (author). Charles van SANDWYK (illustrator). *Alice's Adventures in Wonderland.* London; *The Folio Society.* 2016. **£998**

Folio. Original fine white vellum-backed pictorial burgundy boards, flat spine lettered longitudinally in gold leaf, vellum corner tips, the upper cover stunningly panelled and decorated in gilt, silver foil, metallic red, and enamel white and black with a design of the White Rabbit, top edge gilt, pictorial endpapers, preserved in the original fine terracotta cloth-covered fall-down-back box with onlaid decorative paper label to spine; pp. [vi], 3-160 + [iii], printed on finest Ambassador Cream Twin-Wire laid paper; with prelims on heavy brown and green stock exquisitely printed after the artist's calligraphy including an onlaid full-size original etching of Alice and White Rabbit, numbered and signed in pencil by van Sandwyk, with a decorative gilt border; with portrait frontispiece of Alice, 9 other coloured plates mounted-at-large within gilt panels and pictorial borders, a host of charming smaller drawings, or scraps in colour, printed on Olin silk paper and each individually excised and carefully mounted-at-large to decorate the text, alongside full-, and double-page plates in sepia line, with sepia illustrations and decorations throughout in profusion and elaborate historiated initials heightened with gold; as new, with publisher's cardboard box.

First edition illustrated thus, printed to celebrate the 150th anniversary of the first publication of *Alice's Adventures in Wonderland*. **One of only 1,000 numbered signed copies.** The limited

etching was printed under the artist's supervision on cotton mould-made paper and the book is hand-bound in vellum blocked in 22-carat gold leaf.

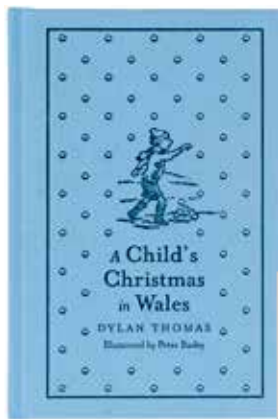




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74



73. CARROLL, Lewis (author). Gennady KALINOVSKI (illustrator). *Alice's Adventures In Wonderland [together with] Through The Looking-Glass, And What Alice Found There.* Church Hanborough, Oxford; Inky Parrot Press. 2018. **£168**

Tall 4to.; 2 volumes; original russet and brown cloth-backed buff boards, pictorially blocked in black to all covers and lettered in red, pictorial endpapers (different in each volume), preserved in blue board slipcase with full-size decorated label to upper side; pp. [ix], 10-157 + [v]; [viii], 9-162 + [vi]; with pictorial title-pages, a self-portrait of the artist after a painting in oils, and a wealth of glorious illustration throughout in colour, tints, and black and white, including many double-page spreads; a fine set.

First editions thus, **limited** to only 160 numbered Standard copies: an additional 48 Special copies were also issued. This edition of *Wonderland* is taken from both Gennady Kalinovski's black and white edition of 1944 and his coloured version of 1988, which were originally published by Detskaya Literatura, Moscow. It is typeset in Breughel by Charles Hall, printed on Stow Ivory paper, and bound by Ludlow Bookbinders.

74. [CHRISTMAS]. THOMAS, Dylan (author). Peter BAILEY (artist). An original watercolour illustration for *A Child's Christmas in Wales*: "Fire!" cried Mrs Prothero, and she beat the dinner-gong". [2014]. **£398**

Two original watercolour paintings, one above the other, image sizes 95 x 70mm and 115 x 120mm, on Bockingford archival watercolour paper, presented within a cream acid-free mount, depicting scenes from Dylan Thomas's classic Christmas tale, reproduced on pages 12 and 13 of this recent edition of the book; fine.

- sold with a copy of the book:

THOMAS, Dylan (author). Peter BAILEY (illustrator). *A Child's Christmas In Wales.* London; Orion Children's Books. 2014.

8vo. Original pictorial cloth; pp. [vi], 7-76 + [4]; illustrated with 44 full-, and half-page, coloured illustrations and other vignettes and decorations throughout; a fine copy.

75. [CHRISTMAS]. THOMAS, Dylan (author). Peter BAILEY (artist). An original watercolour illustration for *A Child's Christmas in Wales*: "I would sit among the festoons and Chinese lanterns and nibble dates and try to make a model man-o'-war, following the Instructions for Little Engineers, and produce what might be mistaken for a sea-going tramcar". [2014]. **£298**

A fine and glorious original watercolour painting, image size 130 x 120mm, on Bockingford archival watercolour paper, presented within a cream acid-free mount, depicting a scene from Dylan Thomas's classic Christmas tale, reproduced on page 55 of this recent edition of the book; in perfect condition.

Sold with a copy of the book in which it appears:

THOMAS, Dylan (author). Peter BAILEY (illustrator). *A Child's Christmas In Wales.* London; Orion Children's Books. 2014.

8vo. Original pictorial cloth, illustrated by Bailey; pp. [vi], 7-76 + [4]; illustrated with 44 full-, and half-page, coloured illustrations and other vignettes and decorations throughout; a fine copy.



76. CLARKE, Harry (illustrator). Edgar Allan POE (author). Tales of Mystery and Imagination. London: George G. Harrap & Co. Ltd., 1919. £498

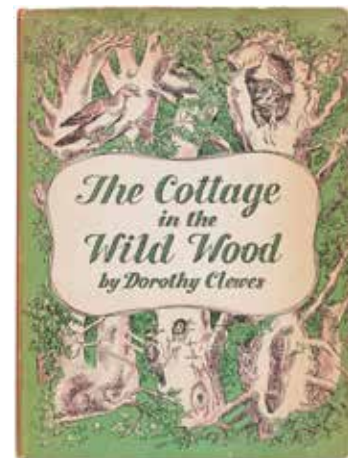
4to. Original olive green cloth blocked with a device in darker green to upper cover and lettered in black, spine lettered in gilt and decorated in green, top edge gilt; pp. [iv], 5-381 + [ii]; illustrated with 24 fine black-and-white plates printed on art stock and other decorations and tailpieces throughout; a very good copy with minor bruising to spine ends, forecorners gently turned, light flecking to boards, slight scuffing to spine and edges, and a localised scattering of very small chalky white marks to upper cover, internally very fresh throughout, and unusually unfoxed, with all plates in fine state and a very short, and barely noticeable, closed tear to bottom edge of 2 text leaves (15mm), now expertly and invisibly repaired.

First edition. Book illustrator and Irish stained glass artist Harry Clarke trained in his father's studio in Dublin before enrolling at the Dublin Metropolitan School of Art. During his studies he spent time in Paris under the tutelage of Ernest Taylor and his wife, Jessie M. King. His real feeling for gothic horror can be seen in his Poe illustrations, which have a macabre, nightmarish quality.

77. CLEWES, Dorothy (author). Irene HAWKINS (illustrator). The Cottage in the Wild Wood. London; Faber And Faber. 1945. £88

Large 8vo. Original grey cloth florally blocked in green, double-page lithographed endpapers in colours (different at front and rear), top edge plain, others untrimmed, preserved in pictorial **dustwrapper**; pp. [iv], 5-47; with 8 lithographed coloured plates and black-and-white drawings throughout; a fine copy protected by a very attractive, unclipped dustwrapper (6s.) with tanning to spine and lower panel; nicking to head and tail; and a few short, and closed, edge tears.

First edition. A **presentation copy** inscribed to a front blank by the author, in ink: "Dear Juliet, This is something you started! My love and grateful thanks, Dorothy". According to the author this volume has a Wind in the Willows theme and involves a group of animals who take over an abandoned cottage.

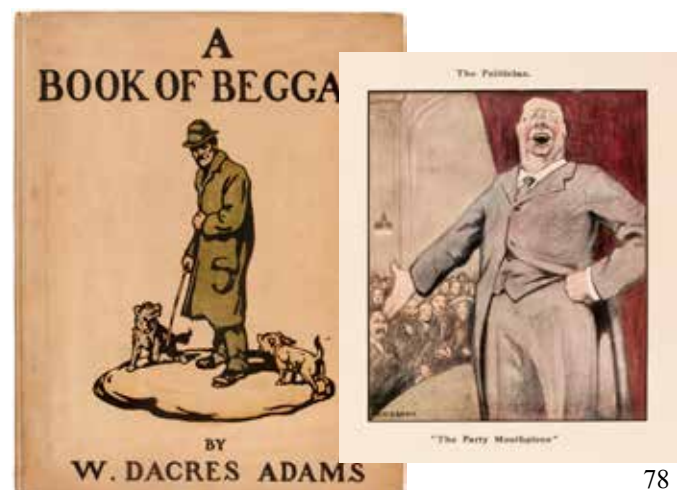


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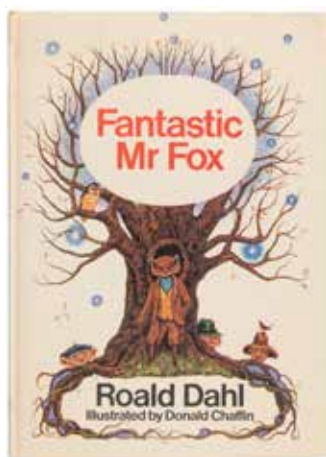
78. DACRES ADAMS, W. (illustrator). A Book of Beggars. London; William Heinemann. [1912]. £98

4to. Original white cloth-backed cream paper-covered boards pictorially blocked in colours to both covers, red edges; pp. [36]; with pictorial title-page and 16 fine captioned coloured plates opposing black-and-white illustrations throughout; a very good copy with overall dust-soiling, light edge rubbing, small bruising to lower forecorners, and a tiny stain to fore-edge of lower board (10mm); internally remarkably fresh, unfoxed, and near fine.

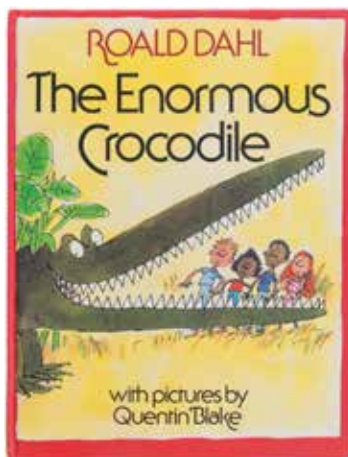
First edition. An elaboration on the street rhyme "Hark, hark, The dogs do bark, Beggars are coming to town, Some in jags, Some in rags, And Some in velvet gown". The definition of beggar is controversially broad and includes The Hawker; A Lord Mayor; The Begging-Letter Writer; The Politician; The Charity Bazaar; Suffragettes, and The Bishop.



78



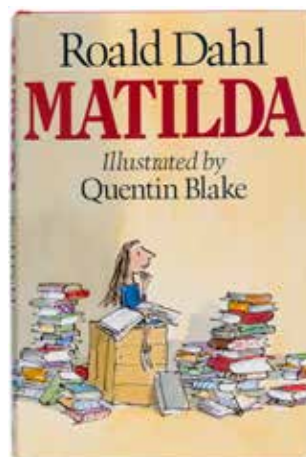
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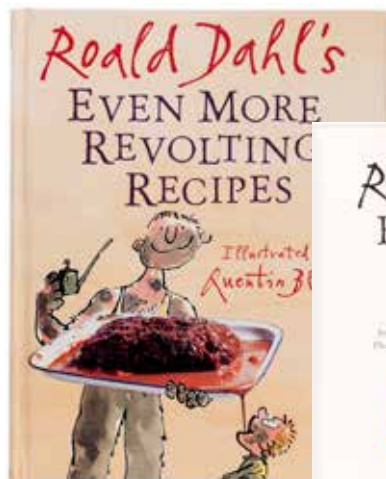
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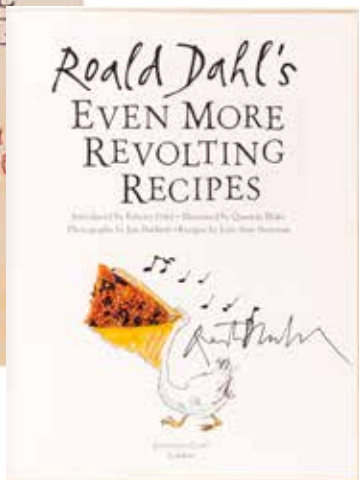
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82



83



79. DAHL, Roald (author). Donald CHAFFIN (illustrator). *Fantastic Mr Fox.* London; George Allen & Unwin Ltd. 1970. **£598**

8vo. Original glazed cream pictorial boards stamped in colours; pp. [vi], 7-63; with pictorial title, vignettes throughout, and half-, and full-page, monochrome illustrations by Chaffin; a very good copy indeed of this remarkably **scarce** book with some toning to boards; tiny rubbing to forecorner tips; a little of the usual rucking to upper joint; bruising to spine head, with a very short surface split to lower joint; and some light scoring to covers (visible in certain lights); internally without inscription, and clean, with only a sporadic minor mark, and one tiny closed tear (10mm) to bottom edge of one leaf.

First edition, issued without a dustwrapper. One of Dahl's earliest, and most sought-after, titles.

80. DAHL, Roald (author). Quentin BLAKE (illustrator). *The Enormous Crocodile.* London; Jonathan Cape. 1978. **£398**

4to. Original laminated pictorial boards with wrap-around design, coated grass green endpapers; pp. [32]; with lively colour illustrations throughout by Blake; a very fresh copy with light bruising to spine ends and none of the usual scoring to boards, without inscription; **increasingly scarce**.

First edition, issued without a dustwrapper. One of Dahl's best-loved tales enhanced by particularly successful and sympathetic artwork by Quentin Blake.

81. DAHL, Roald (author). Quentin BLAKE (illustrator). *The BFG.* London; Jonathan Cape. 1982. **£298**

8vo. Original pale grey linson boards boldly lettered in gilt to spine, preserved in original pictorial **dustwrapper**; pp. [ix], 10-224; illustrated with drawings in monochrome and line; an unusually collectable copy of a book which is often read to pieces, with mild dusting and a few tiny spots to edges and a small, and neat, ownership inscription to front free endpaper, protected by a very clean and attractive, unclipped dustwrapper (£6.50) with a touch of fading to spine, tiny wear to top forecorner of upper panel, a trace of overall very light dusting, minimal bruising to spine ends, an unobtrusive horizontal crease to bottom edge of lower panel, a tiny abrasion to top edge of front flap, and a short and almost unnoticeable (10mm) closed tear to bottom edge of lower flap, now expertly repaired with archival tissue.

First edition. A twentieth century children's classic.

82. DAHL, Roald (author). Quentin BLAKE (illustrator). *Matilda.* London; Jonathan Cape. 1988. **£398**

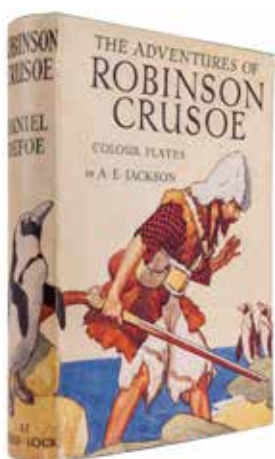
8vo. Original red cloth, boldly lettered in gilt to spine, preserved in pictorial **dustwrapper**; pp. [vi], 7-240; illustrated throughout in monochrome; a fine, uninscribed copy preserved in an uncommonly good, price-clipped dustwrapper with a short and minor crease to top edge of upper panel, and a few pale spots to flaps.

First edition. A modern children's classic and increasingly scarce.

83. DAHL, Roald (author). Quentin BLAKE (illustrator). *Roald Dahl's Even More Revolting Recipes.* London; Jonathan Cape. 2001. **£98**

Large 8vo. Original pictorial boards, red endpapers; pp. [vi], 7-64; with coloured illustrations throughout in profusion by Quentin Blake to enhance photographs by Jan Baldwin; a near fine copy, without inscription, with one minor dint to upper edge of lower board.

First edition, first issue, neatly **signed** in ink by Quentin Blake to the title-page. Issued without a dustwrapper. With an introduction by Felicity Dahl and recipes by Lori-Ann Newman.



84



85



86



84. DEFOE, Daniel (author). A.E. JACKSON (illustrator). *The Adventures of Robinson Crusoe.* London; Ward, Lock & Co. Limited, circa 1950. **£78**

8vo. Original mid green linson boards lettered in yellow, top edge burnt orange, double-page pictorial endpapers, preserved in pictorial **dustwrapper** with wrap-around design; pp. [viii], 9-224; with 18 coloured plates; a near fine copy, without inscription, protected by a very attractive jacket with overall light dusting, rubbing to lower edges, and minor scuffing to bottom margin of lower panel.

Early edition illustrated thus. An attractive vintage copy.

85. DICKENS, Charles (author). C.E. BROCK (illustrator). *The Chimes; A Goblin Story of Some Bells that Rang an Old Year Out and a New Year In.* London; J.M. Dent & Co. 1905. **£98**

8vo. Original cream cloth prettily blocked in grey and gilt to spine and upper cover, top edge gilt, others untrimmed; pp. [iv], v-viii + 167 + [i]; with a decorative title-page in black and red, 8 full-page coloured plates, and some drawings in the text; a very attractive copy with some minor toning to spine, internally fine bar the unavoidable offset browning to endpapers, without inscription.

First edition illustrated thus, presented in a delightfully festive publisher's cloth binding.

86. [DOGS]. DAWSON, Lucy (illustrator). *Neighbours.* London, Collins. 1946. **£128**

Imperial 8vo. Original pale yellow cloth, preserved in pictorial **dustwrapper**; pp. [96]; with 12 fine colour-lithographed plates of various breeds of dog, with full-page pencil sketches on almost every other page, largely featuring dogs, but including a few cats and other domestic animals; a fine, clean, and unscribed copy protected by an attractive example of the unclipped dustwrapper (10s 6d) with some overall toning, dusting, and light marking, rubbing to corners and spine extremities, and a ghosted slim darker strip to fore-edge of upper cover.

First edition. A charming collection of dog drawings drawn in chalk colours and very reminiscent of the work of Cecil Aldin.

87. [DRAGONS]. BARNARD, Simon (author and illustrator). *The Dragon of St. Pancras.* London; Rex Collings. 1971. **£88**

Landscape large 8vo. Original mustard pictorial boards stamped in red and turquoise; pp. [24], on alternate mustard and turquoise stock; with hand-drawn borders and drawings throughout on every page; a fine copy, priced £1 to lower board, with the pictorial unicorn bookplate of the Curwen Press Library to upper pastedown.

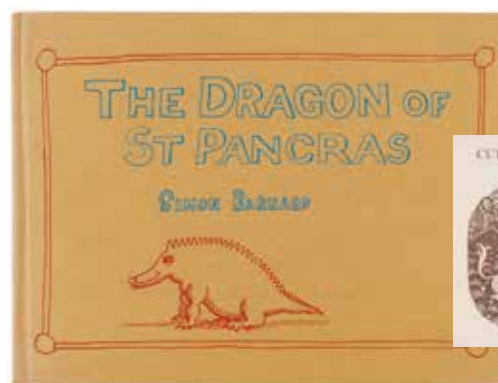
First edition, issued without a dustwrapper: the publisher's file copy, printed at *The Curwen Press*. A crazy story about Beeching, the occasionally visible dragon, who terrorises passengers at St. Pancras during their morning commute. A small-scale project by then little-known publisher Rex Collings before the house hit the

big time with the publication of Richard Adams's *Watership Down* the following year.

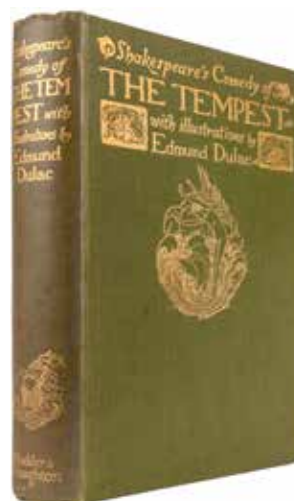
88. DULAC, Edmund (illustrator). William SHAKESPEARE (author). *The Tempest.* London, Hodder & Stoughton. [1910]. **£298**

4to. Original dark green cloth elaborately gilt, top edge plain, white endpapers; pp. xxiv + [iv], 5-143; with 40 fine coloured plates mounted on white stock; an attractive copy with some fading and light marking to spine, mild bruising to head and heel, and spotting to edges of book block, internally very good indeed with foxing, and offset browning, to half-title and occasional speckling to fore-edge margins, with all plates and guards fine.

Second trade edition illustrated by Dulac: originally issued in this format in 1908 with dark green endpapers and the coloured plates mounted on dark green stock. This second edition was issued a couple of years later (*Hughey. Edmund Dulac and His Book Illustrations*).



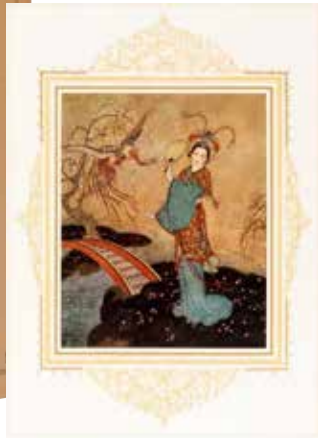
87



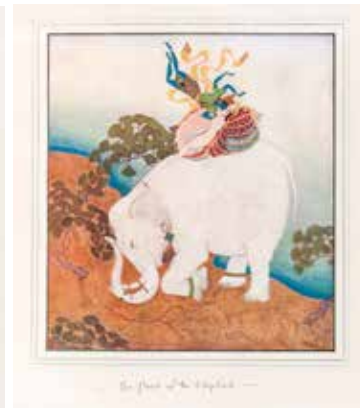
88

89. DULAC, Edmond (illustrator). *La Princesse Badourah, Conte des Mille et Une Nuits. Paris, L'Edition d'Art. [1914]. £698*

4to. Original buff paper wraps over card, prettily decorated in green, white, and gilt, fore- and lower edges untrimmed, preserved in contemporary (and perhaps original) green board slipcase lined with marbled paper; pp. [viii], [5]-114 + [iii], printed throughout on Japon; with decorated title in 2 colours and gilt together with 10 fine, and glorious, coloured plates mounted-at-large behind captioned tissue guards within fine filigree feather borders and crowned by stylised peacocks in yellow gilt; a very nearly fine copy preserved in exceptional external and internal condition with only a tiny nick to heel of spine and the usual, and almost unavoidable, trace of vertical creasing to spine, internally pristine; the slipcase with minor rubbing and one small scuff.



First French limited edition published the year after the U.K. edition. One of only 500 copies on Japanese vellum, **signed** in ink by Dulac. The French edition is distinguished by additional designs not found in the English language editions including 9 vignettes of a small tree in an urn on pages preceding each chapter; decorated initials at the start of each chapter; 7 tail-pieces of a dragon and swan etc.; and 2 surrounds for letterpress on the limitation and printer's pages.

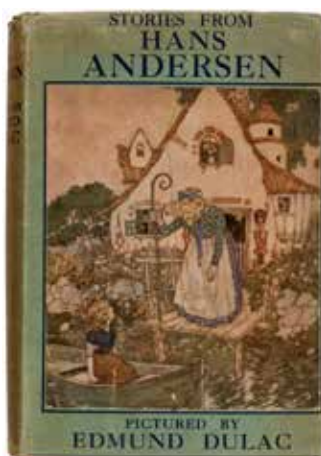


90. DULAC, Edmund (illustrator). [Leonard ROSENTHAL]. Illustrations to 'The Book of the Pearl'. Dec. 1923. **£2,600**

Small slim 4to. Original white vellum-backed hand-printed paper-covered boards blocked with a repeating floral pattern in violet, brown, and green, fine highly decorative endpapers, plain edges, preserved in cloth-covered **slipcase**; ff. [11]; prelim pages with "Special Copy No. 3" in ink in Dulac's hand opposing the artist's title "Illustrations to the 'Book of the Pearl'" also in ink by Dulac, followed by the full suite of 10 coloured plates produced for the book, each mounted-at-large on Japanese vellum with hand-ruled coloured panels and each with a manuscript caption below, in ink, in Dulac's hand, tissue-guards throughout; a fine copy with only minimal rubbing and tiny wear to forecorner tips.

Special copy 3 of a highly limited, but unspecified, number produced as presentation gifts for the artist's friends. The front free endpaper carries an inscription in ink, by Dulac: "to Mr. Y.Y. McPeake, with every good wish, Edmund Dulac, Dec. 1923".

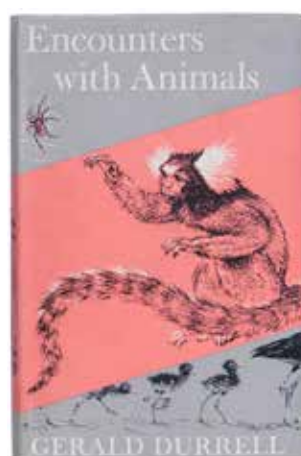
The French book "Au Royaume de la Perle" was first published in 1919 with illustrations by Claudius Denis and published by Payot of Paris. Rosenthal, however, was very keen to secure Dulac for the commission, so when the artist produced 10 miniatures he bought the watercolours and the copyright. In October of the following year the publisher H. Piazza of Paris issued 1500 copies with Dulac's 10 coloured plates. In December of the same year the book appeared in English as "The Kingdom of the Pearl" in two editions: one of only 100 copies signed; and another unsigned in a run of 675. A very favourable review was posted by *The Times*, which deemed it "his best" and "fantastically Persian". His bibliographer Hughey also waxes lyrical on the quality of the plates which are considered "truly genius", imparting "a fanciful touch to the otherwise stark exposition of a treatise on pearls".



91



92



93



94

91. DULAC, Edmund (illustrator). Hans ANDERSEN (author). *Stories From Hans Andersen.* London; Hodder & Stoughton Ltd. for Lewis's Ltd. [1928]. **£128**

Large 8vo. Original scarlet cloth decoratively blocked in dark blue, preserved in blue **dustwrapper** with onlaid pictorial plate to upper panel; pp. [vi], 7-159; with a total of 7 coloured plates by Dulac mounted at large; externally very clean, internally equally good throughout with spotting to prelims and a longish, but neat, contemporary ink inscription to front pastedown, protected by an attractive dustwrapper with overall rubbing and dusting, mild tanning to spine, small nicking to head, and some neat tape repairs to the verso to strengthen spine ends and corners.

Early, and abridged, edition thus: first published with Dulac's plates in 1911 (*Hughey 27u*).

92. DURRELL, Gerald (author). Sabine BAUR (illustrator). *The Overloaded Ark.* London; Faber And Faber & The Book Society. 1953. **£138**

8vo. Original light green cloth lettered in blue to spine, top edge blue, preserved in attractive pictorial **dustwrapper** by Ley Kenyon; pp. [viii], 9-238; with line illustrations throughout by Baur, and a map; an unusually good copy with minor external rubbing, slight dusting to bottom edges, and a couple of very minor marks to lower cover, protected by an attractive, unclipped dustwrapper (15s) with dusting, a little marking, and one small splash mark (20mm) to lower panel and a couple of small closed nicks to spine ends, with none of the usual toning to spine.

First edition, second issue, preserved in a first issue dustwrapper. Gerald Durrell's first book was a Book Society Choice on publication with details to that effect on the front flap of the dustwrapper. First issues of the book do not include The Book Society with Faber And Faber in the imprint, but were published simultaneously. The book is an account of an animal-hunting expedition to the British Cameroons, West Africa.

The dustwrapper artist Ley Kenyon (1913-1990) led a remarkable life. He was distinguished as a Rear Gunner in World War II and earned the Distinguished Flying Cross. He was also shot down and imprisoned in Stalag Luft II. This POW camp was to be made famous for an audacious mass escape attempt which became known as 'The Great Escape'. Kenyon's artistic talents were spotted early there as he drew on every available surface, including Red Cross parcels. His skills were to be employed for his most important commission, as the forger of official documents for the plan which regrettably was destined to fail. All the one hundred or so military men who did make it out through the only extant tunnel were either killed or recaptured.

93. DURRELL, Gerald (author). Ralph THOMPSON (illustrator). *Encounters With Animals.* London; Rupert Hart-Davis. 1958. **£88**

8vo. Original royal blue linson boards lettered gilt to spine, preserved in pictorial **dustwrapper**; pp. [vi], 7-187; with line drawings throughout by Ralph Thompson; externally and internally fine with only the unavoidable vertical strip of offset-toning to free endpapers, protected by an excellent example of the unclipped dustwrapper (16s) with a trace of light dusting and marking to lower spine, two very short closed tears to heel (8mm and 2mm), a couple of fox spots to the verso, and a faint and weak horizontal crease to bottom margin of lower panel.

First edition. This title was written the year after his most celebrated book *My Family and Other Animals* which describes his family on Corfu. The volume here, which takes in both the African and American continents, assumes the form of a series of anecdotes, often amusing, always sharply observed, about the eccentric wildlife he encountered there.

94. DURRELL, Gerald (author). *Rosy Is My Relative.* London; Collins. 1968. **£48**

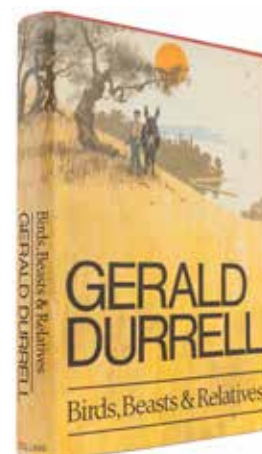
8vo. Original flecked pinkish-red cloth blocked in gilt to spine, preserved in decorated **dustwrapper**; pp. [viii], 9-255; a near fine copy with just a little toning to edges of book block, without inscription, protected by a fresh, unclipped dustwrapper (25s) with a tiny closed tear (9mm) to bottom edge of lower flap.

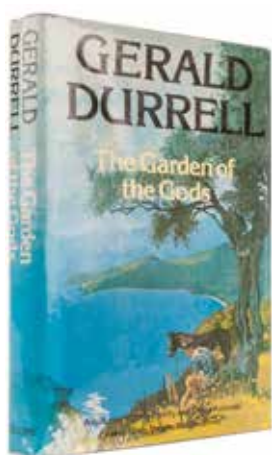
First edition. The fun tale of Rosy the alcoholic elephant, which Durrell maintained was an "almost true" story.

95. DURRELL, Gerald (author). *Birds, Beasts & Relatives.* London; Collins, 1969. **£148**

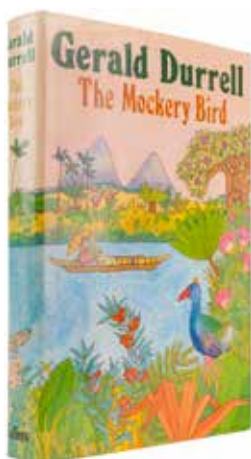
8vo. Original burnt orange linson boards, preserved in pictorial **dustwrapper**; pp. [x], 12-256; a near fine, un-inscribed copy with only one small fox mark to top edge of book block, protected by a very attractive, unclipped dustwrapper (30s) with a little overall dusting and rubbing and a couple of minor marks to upper panel; **increasingly scarce.**

First edition. The natural companion to Durrell's humorous classic *My Family and Other Animals* being "all the best stories that misguided discretion led the author to omit from its predecessor" and the second volume in Durrell's popular Corfu Trilogy which has been recently been adapted for television, with the second series recently aired on ITV.

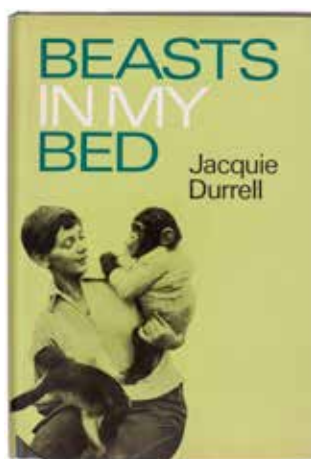




96



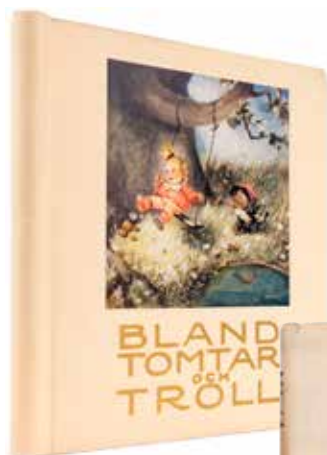
97



98



99



100



96. DURRELL, Gerald (author). *The Garden of the Gods.* London; Collins. 1978. **£68**

8vo. Original mid blue linson boards lettered in gilt to spine, preserved in pictorial **dustwrapper**; pp. [x], [9]-190; a very good copy with some fading to spine, internally fine and uninscribed, protected by a very nearly fine dustwrapper with minimal rubbing to spine ends.

First edition. The final volume in Gerald Durrell's Corfu Trilogy, made famous by the recent, and remarkably popular, ITV television series.

97. DURRELL, Gerald (author). *The Mockery Bird.* London; Collins. 1981. **£45**

8vo. Original green boards lettered in gilt to spine, preserved in pictorial **dustwrapper**; pp. [vi], 7-224; a fine copy protected by a very good, price-clipped dustwrapper with horizontal creasing to top margin of upper panel.

First edition. A riotous novel set on the remote island of Zenkali, which is ruled benignly by its Eton-educated king. The kingdom's slender resources and idyllic setting are threatened by external forces until the Mockery Bird, and its host the Ombu tree, both thought to have been extinct, are discovered in a remote valley and the world's press and a fanatical group of conservationists descend.

98. DURRELL, Jacquie (author). *Beasts In My Bed.* London; Collins. 1967. **£45**

8vo. Original blue/green flecked linson boards, lettered in gilt to spine, preserved in pictorial green **dustwrapper**; pp. [viii], 9-192; with illustrations after black-and-white photographs throughout; externally fine, internally very crisp with diffuse foxing of pastedowns together with a previous owner's inscription, protected by a near fine, unclipped, dustwrapper (21s) with a little light dust-soiling and some foxing to the reverse.

First edition, with footnotes by Gerald Durrell. An entertaining, and stringent, account by Gerald Durrell's wife of her involvement in setting up the Jersey Wildlife Preservation Trust Zoo and her shared passion for their vocation.

99. [FOLK TALES]. TENGGREN, G.A. (illustrator). Cyrus GRANÉR (editor). *Bland Tomtar och Troll en Samling Sagor.* 13. [Among Gnomes and Trolls, A collection of fairy tales and stories.] Stockholm; Åhlén & Åkerlunds Förlags A.-B. 1920. **£298**

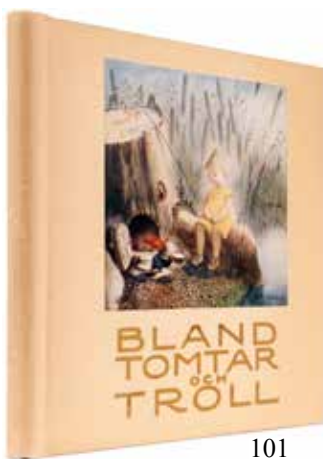
Square 8vo. Original ivory boards lettered in gilt, with onlaid pictorial plate to upper cover; pp. [vi], 7-101 + [i]; with a total of 11 fine bound-in coloured plates by Tenggren and 4 vignettes in black and white; a very attractive copy with mild toning to boards and some rubbing to cover gilt, small knocking to spine ends, and tiny surface wear to head.

First edition. This is the thirteenth annual in this famous Scandinavian series of folk tales.

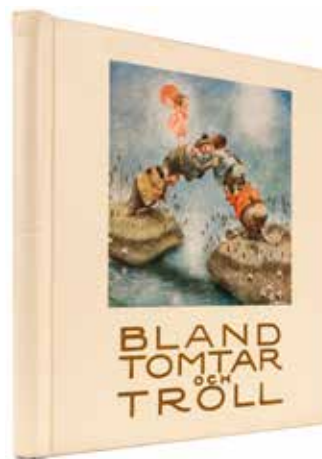
100. [FOLK TALES]. BAUER, John and Einar NORELIUS (illustrators). Cyrus GRANÉR (editor). *Bland Tomtar och Troll.* 21. [Among Gnomes and Trolls, A collection of fairy tales and stories.] Stockholm; Åhlén & Åkerlunds Förlag (Albert Bonnier). 1935. **£298**

Square 8vo. Original ivory boards lettered in gilt to upper board, with onlaid pictorial plate to upper cover, preserved in pictorial **dustwrapper**; pp. [vi], 7-118 + [i]; with a total of 15 fine coloured plates mounted-at-large on dark grey stock (4 by Bauer, 11 by Norelius), decorated title, and 4 vignettes in black and white; externally fresh with slight turning to top forecorners of boards, internally fine with a small, and neat, contemporary inscription (dated July 1935) and all plates in immaculate condition, protected by the very pleasing, and **scarce**, dustwrapper with light overall dusting and 3 tiny closed tears to top edge (longest 8mm).

First edition. This is the twenty-first annual in this famous Scandinavian series of folk tales.



101



102

101. [FOLK TALES]. BAUER, John and Einar NORELIUS (illustrators). Cyrus GRANÉR (editor). Bland Tomtar och Troll En Samling Sagor. 33. [Among Gnomes and Trolls, A collection of fairy tales and stories.] *Stockholm; Åhlén & Åkerlunds Förlag (Albert Bonnier).* 1937. **£198**

Square 8vo. Original ivory boards with onlaid pictorial label to upper cover, lettered in gilt; pp. [vi], 7-129 + [i]; with decorated title and a total of 15 fine coloured plates mounted-at-large on captioned grey stock (3 by Bauer, 12 by Norelius) alongside 5 vignettes in black and white; both externally and internally a fine and beautiful copy, without inscription, and with all plates in immaculate condition.

First edition. This is the thirty-third annual in this famous Scandinavian series of folk tales.

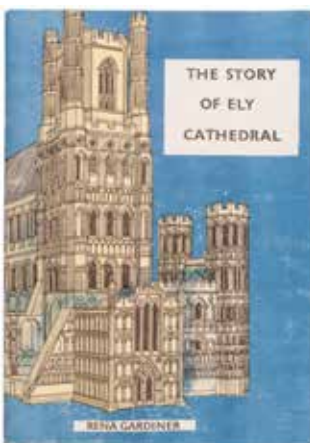
102. [FOLK TALES]. BAUER, John and Einar NORELIUS (illustrators). Elly STRÖGREN (editor). Bland Tomtar och Troll En Samling Sagor. 31. [Among Gnomes and Trolls, A collection of fairy tales and stories.] *Stockholm; Åhlén & Åkerlunds Förlags A.-B.* 1938. **£298**

Square 8vo. Original ivory cloth lettered in gilt to upper board with onlaid pictorial plate to upper cover, preserved in decorated **dustwrapper**; pp. [vi], 7-121 + [i]; with decorated title, one other device in black and white and a total of 15 fine coloured plates mounted-at-large on captioned grey mounts (4 by John Bauer and 11 by Einar Norelius); a fine and exceptional copy, both externally and internally, without inscription, protected by a remarkably good dustwrapper with a slim waterstain to head of spine (extending to a maximum depth of 15mm); very **scarce** in dustwrapper.

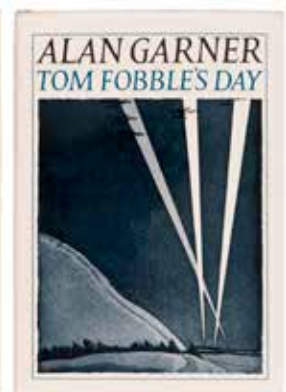
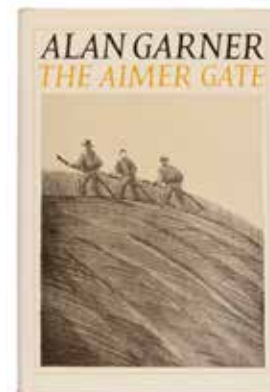
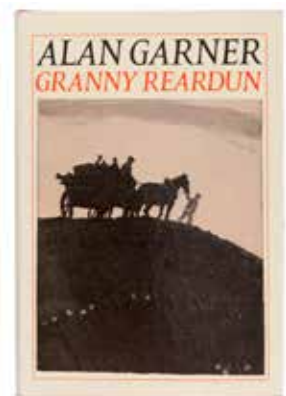
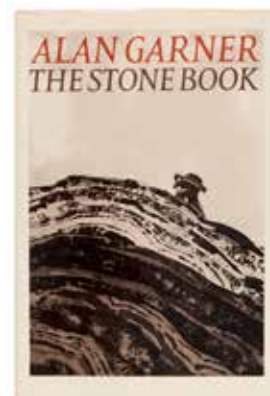
First edition. This is the thirty-first annual in this famous Scandinavian series of folk tales.

103. GARDINER, Rena (illustrator). The Story of Ely Cathedral. *Blandford Forum, Dorset; Workshop Press.* 1981. **£42**

Large 8vo. Original pictorial lithographed covers with wrap-around design, stapled to spine; pp. 49; with coloured lithographs to every page by Gardiner surrounding and encompassing the text; an unusually fresh copy with the usual slightly patchy colour loss to covers which is largely confined to edges of lower wrapper; internally near fine.



Third edition: first published in 1972. This book was designed and printed by Rena Gardiner herself with copyright owned jointly by the artist and the Dean and Chapter of Ely Cathedral.



104

104. GARNER, Alan (author). Michael FOREMAN (illustrator). [The Stone Quartet] The Stone Book; Granny Reardun; The Aimer Gate; Tom Fobble's Day. *London; Collins.* 1976-1978. **£128**

8vo.; 4 vols.; original variously coloured linson boards, lettered gilt to spine, preserved in pictorial **dustwrappers** by Foreman; pp. [x], 11-61; [vi], 7-58; [vi], 7-79; [viii], 9-72; with illustrations throughout after etchings by Michael Foreman; a near fine set with a very small, and neat, ownership inscription to each volume (one neatly crossed through), protected by very good, and mildly toned, dustwrappers (one price-clipped) with the vestiges of a narrow strip of old, and dry, tape (now lost) to upper flap of *The Aimer Gate*.

First editions, first impressions, of the first three volumes; first edition second impression of *Tom Fobble's Day*.



105. GOBLE, Warwick (illustrator). Rev. Lal BEHARI DAY (author). *Folk-Tales of Bengal.* London, *Macmillan And Co., Limited.* 1912. **£950**

4to.. Original cream vellum, attractively stamped in gilt to spine and upper board, top edges gilt, others uncut; pp. [vi], vii-xiv + 273 + [i], printed on fine handmade paper; with a total of 32 fine and beautiful coloured plates mounted-at-large on brown stock and guarded by captioned tissues; a very attractive copy of a **rare book** with some light mottling and dusting to spine, the original fore-edge ties now skilfully replaced, the originals now (as always) perished and loosely laid into the book; internally very crisp and fresh with only the occasional small spot, all plates and guards in fine state.

First edition *de luxe* illustrated by Goble: one of a remarkably small limitation of **only 150 copies**. A stunning collection of traditional Indian tales.



106

106. GOREY, Edward (illustrator). Edward LEAR (author). *The Dong With A Luminous Nose.* London; *Chatto & Windus.* 1969. **£88**

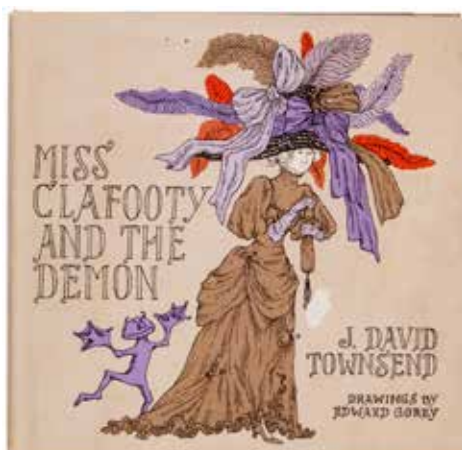
Landscape 8vo. Original acid yellow pictorial linson boards, double-page pictorial endpapers, preserved in green pictorial **dustwrapper**; pp. [40]; with illustrations throughout in black and white; a near fine copy with slight speckling to edges of book block, protected by an equally fresh and attractive, price-clipped dustwrapper with a little light external dusting.

First U.K. edition thus.

107. GOREY, Edward (illustrator). J. David TOWNSEND (author). *Miss Clafooty And The Demon.* New York; *Lothrop, Lee & Shepard Co.,* 1971. **£68**

Square 8vo. Original lilac cloth decorated and lettered in black, preserved in pictorial **dustwrapper**; pp. [48]; with drawings in line; a very nice copy with light foxing to cloth, internally fresh; the unclipped dustwrapper (\$3.95) with a cluster of tiny indentations to fore-edge of lower panel, a little adjacent scuffing, and one unobtrusive surface abrasion (15 x 10mm) to upper panel.

First edition, as issued in the U.S. The light-hearted story of an elderly, and misery, spinster who outwits all of her guests, but one.



107



108

108. GOREY, Edward (illustrator). Ennis REES (rewritten by). *Lions And Lobsters And Foxes And Frogs. Fables from Aesop.* Reading, Mass.; Young Scott Books. 1971. **£148**

4to. Original linen-textured orange pictorial boards blocked in colours, preserved in repeat **dustwrapper**; pp. [48]; with pictorial title-page and illustrations in colours throughout with integrated text; a very bright and clean copy with one short (10mm), repaired, and now barely noticeable, split to lower joint at head of spine and mild shelf-rubbing to lower edges of boards, internally fine, protected by an attractive dustwrapper with light dusting, small rubbing to corners, one small closed tear (12mm) to head of spine, another (12mm) to bottom edge of lower panel, and a couple of tiny closed nicks.

First edition illustrated thus, as issued in the U.S. This copy **signed** in ink, in characteristic style, to the title-page by Edward Gorey. A modern retelling of seventeen tales from Aesop with a lively injection of wit and humour.

109. GOREY, Edward (illustrator). Larry EVANS (games designed by). *Gorey Games.* San Francisco, Troubadour Press. 1979. **£138**

4to. Original pictorial card covers; pp. [ii], 3-64; illustrated throughout on every page after engravings by Gorey; a very good copy with rubbing and small creasing to corners, light abrasions to spine ends and joints, and one short tear (5mm) to bottom edge of lower cover; **scarce** unused.

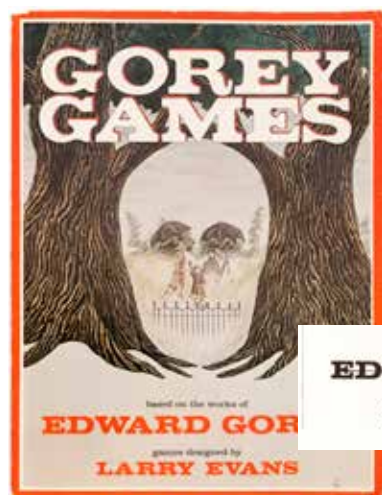
First edition of this collection of games, mazes, word searches, word puzzles, and other enigmas, based on the works of Edward Gorey. This copy is **signed** by Gorey in his usual style, in ink, to the title-page.

ONE OF 275 COPIES, DOUBLE-SIGNED

110. GRAHAME, Kenneth (author). E.H. SHEPARD (illustrator). *The Golden Age.* London; John Lane The Bodley Head Limited. 1928. **£498**

8vo. Original quarter vellum-backed marbled paper boards, top edge gilt, others uncut, preserved in original grey card **slipcase** with limitation label to side; pp. [xii] + 166; illustrated throughout in line and bold silhouette; a lovely copy with minor flecking and rubbing to spine, with a little fading to title; internally fresh and crisp with the usual offset browning to endpapers; the slipcase with a little rubbing to edges and overall light soiling and marking.

First edition *de luxe* illustrated by Shepard and printed on rag paper. Limited to **only 275 numbered copies**, **signed** by both Kenneth Grahame and E.H. Shepard.



109



110

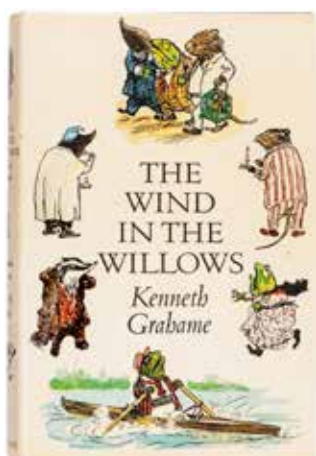


111

111. GRAHAME, Kenneth (author). E.H. SHEPARD (illustrator). *Dream Days.* London, John Lane The Bodley Head Limited. 1930. **£498**

8vo. Original quarter vellum-backed marbled paper boards, top edge gilt, others uncut, preserved in original grey card **slipcase** with limitation slip to side; pp. [viii], ix-xii + [ii], [3]-168; illustrated throughout in line and stunning silhouette by Shepard; a very fresh and attractive copy with only minor dulling to spine gilt, internally fine bar the usual offset browning to endpapers.

First edition illustrated by Shepard: the edition *de luxe*, printed throughout on fine rag paper. One of **only 275 numbered copies** **signed** by both the author and the artist. This title contains Grahame's famous embedded short story *The Reluctant Dragon*.



112

112. GRAHAME, Kenneth (author). E.H. SHEPARD (illustrator). *The Wind In The Willows.* London, Methuen Children's Books. 1971. **£288**

8vo. Original chocolate brown cloth lettered in gilt to spine, with vignette of Toad in blind to upper board, pictorial map endpapers, preserved in pictorial **dustwrapper**; pp. [vi], 7-261 + [i]; with coloured illustrations throughout by Shepard; externally very nearly fine with minor bruising to tail of spine and light rubbing to lower edges; internally fine, without inscription; protected by an uncommonly good, unclipped dustwrapper (£2.45) with a little overall toning and small creasing to head of spine.

First edition thus, with Shepard's original pen-and-ink drawings in colour for the first time.

113. [GREEK MYTHOLOGY]. KINGSLEY, Charles (author). Sybil TAWSE (illustrator). *Heroes or Greek Fairy Tales For My Children.* London; A. & C. Black, Ltd. 1915. **£148**

Thick 8vo. Original pale green cloth strikingly and extravagantly blocked in black, white, blue, brown and beige with a glorious wrap-around design to both covers and spine designed by Sybil Tawse, with her monogram, spine lettered gilt; pp. [viii], ix-xxiii + 221 + [ii]; with a frontispiece and 7 other fine, and delicate coloured plates by Tawse; a beautiful copy with only minimal external rubbing, internally equally fresh throughout, without inscription, with only offset tanning to free endpapers at front and rear and slight splitting to inner hinge, although firm.

First edition illustrated thus. Charles Kingsley's famous collection of tales drawn from Greek mythology are here presented in covetable form with delicate coloured illustrations in Arts-and-Crafts style and a highly successful pictorial cloth casing.



113



114. [GREENE, Graham] (author). Dorothy CRAIGIE (illustrator). *The Little Train.* London, Eyre & Spottiswoode. [1946]. **£1,350**

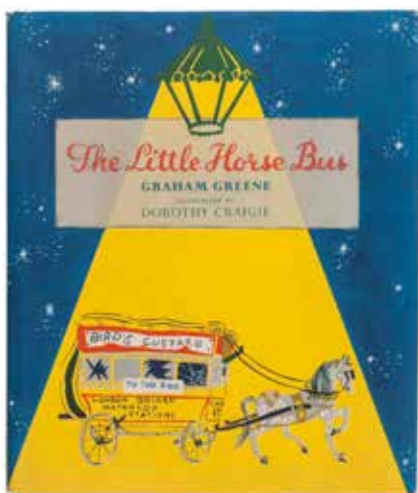
Landscape royal 8vo. Original yellow cloth delightfully and pictorially decorated in colours with a sequence of tiny trains across the upper cover and spine, pictorial vignette to lower board, pictorial map endpapers, top edges yellow, preserved in an unclipped marbled dustwrapper (7/6) with a similar train pattern; pp. [ii] + 42 + [iii]; illustrated on every page in attractive, gentle colours; an extremely fresh and attractive copy with only very mild rubbing to boards, internally equally clean and sound, without inscription, protected by a near fine, unclipped dustwrapper (7/6) with only light dusting, and one tiny nick, to bottom edge.

First edition, second issue. For fear of jeopardising his reputation as a serious novelist this book was published anonymously while the author was still a director at Eyre & Spottiswoode. It is Graham Greene's first book for children. The first issue of the first edition appeared in plain boards and was protected by an undecorated buff dustwrapper. This second issue has a dustwrapper containing reviews on the

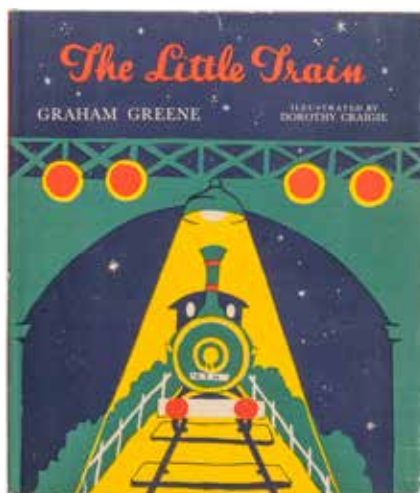


inner flap. This is the first of a series of four transport books produced by this partnership of author and illustrator. In 1938 Greene had begun an affair with Craigie, who was then a theatre designer known as Dorothy Glover. She assumed her pen name when she began to write children's books. Their liaison lasted until the late 1940s.





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115. GREENE, Graham (author). Dorothy CRAIGIE (illustrator). *The Little Horse Bus.* London, Max Parrish. 1952. **£450**

Small slim 4to. Original red linson boards gilt, coloured pictorial endpapers, preserved in pictorial **dustwrapper**; pp. [iii], 4-35; bold colour-printed plates throughout (including several double-page spreads) together with drawings in inky blue; a wonderful copy, both externally and internally, without inscription, protected by a near fine, unclipped dustwrapper (8/6) with only one tiny closed tear (7mm) to head of spine and tiny abrasions to forecorners.

First edition of a scarce work. One of a series of four books, all illustrated by Craigie, which Greene wrote for the children's market.

116. GREENE, Graham (author). Dorothy CRAIGIE (illustrator). *The Little Train.* New York, Lothrop, Lee & Shepard Co., Inc. 1958. **£298**

Small slim 4to. Original grey cloth pictorially blocked in red, preserved in pictorial **dustwrapper**; pp. [iii], 4-36; with lithographed illustrations alternately printed in three colours and monochrome blue; both externally and internally a fine copy protected by fresh, and only lightly rubbed, price-clipped dustwrapper with one tiny surface scuff to bottom forecorner of upper panel and a couple of tiny closed edge tears (10mm); **quite elusive.**

First U.S. edition, printed in Great Britain by Wood, Rozelaar and Wilkes Ltd. One of four titles in this series for children by the partnership of Greene and Craigie, who were involved in a relationship at the time. It originally appeared anonymously in England in 1946. The train finds life boring in Little Snoreing, runs away, and endures all sorts of perils until realising the truth of the maxim that 'the grass is not always greener....'.

117. GUGU [Countess RASPONI] (author and illustrator). *Mother Duck's Garden.* London; William Heinemann. 1900 [1899]. **£148**

4to. Original cream pictorial boards stamped in colours, double-page pictorial endpapers; pp. [i], 2-48; with delicate chromolithographed illustrations of children throughout in sepia and nursery colours with text in rust; a very good copy of a vulnerable book with rubbing and light surface wear to spine and a tiny, and insignificant, split to lower joint (10mm); light toning and marking to covers; one small scuff to upper board, and small exposure of boards at forecorners; **scarce.**

First edition: issued simultaneously in the United States by Robert H. Russell. A pretty volume of Victorian verse depicting a child's world from birth, through school and play, in a style borrowed from Kate Greenaway and Randolph Caldecott. It was critically well-received at the time and praised as "agreeable nonsense" with "excellent illustrations" which would be "much appreciated in many a nursery" by the *Morning Herald* in 1899.

Augusta Rasponi del Sale (1864-1942), born in Ravenna, at the Rasponi palace, was an Italian aristocrat and the only daughter of Count Lucio Rasponi del Sale and Amelia Campana. Shy and uncomfortable in glamorous society she was given the nickname "goose" by a friend because of her innate awkwardness, and geese appear widely in her work. She had two loves in her life, drawing and children, and combined the two by producing books for the young. In her forties she became a committed humanitarian, contributing to the rescue of orphans after the Messina earthquake of 1908, and going on to care for the sick in military hospitals in World War I in her capacity of head nurse working for the Italian Red Cross. After the death of her parents she sold many family assets and moved to a more modest residence, donating many of the proceeds to charities supporting and caring for children.

Just 5 copies listed on Copac (BL; Nat. Lib. of Scotland; V & A; Oxford and Cambridge) with an additional 2 appearing on WorldCat (Toronto Pub. Lib. and Princeton).

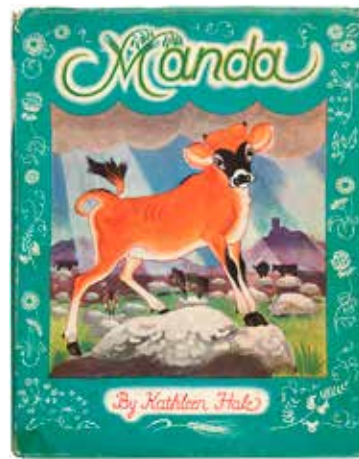


117

118. HALE, Kathleen (author and illustrator). *Manda the Jersey Calf.* London, John Murray. 1952. **£98**

8vo. Original publisher's decorated boards, complete with the original **dustwrapper**; pp. [ii] + 29; illustrated alternately in colour and black and white; a very nice copy with minimal internal signs of handling; the unclipped dustwrapper with a little dusting and creasing to lower panel, small tape residue to base of spine, and short closed tears to head and tail.

First edition. Hale's husband Douglas had recently emerged from treatment for tuberculosis when the family took a holiday in County Kerry, Ireland. The complete story of the Jersey calf was written on the boat home in a "dream-like trance" according to the artist's memoirs. The subsequent watercolour illustrations reflect the fertile dampness of the landscape, which she described as "like a tropical jungle".



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119. [HANDCOLOURED CHAPBOOKS]. [A bound volume of Regency chapbooks].

£950

Small square 8vo.; bound in contemporary half russet sheep over marbled boards, flat spine ruled in gilt and unlettered, red speckled edges; a very pretty copy with a gentle patina and some minor wear including rubbing to joints and spine ends, light wear to edges of boards and corners, and dust-soiling and rubbing to sides; with a contemporary ink inscription in calligraphy, "Mast. Wm. Robinson, Duffield, 1842" to front blank and a pretty yellow printed paper label "W. Robinson" to pastedown; one book slightly proud, and one slightly short, at fore-edge.

A fascinating collection of chapbooks which belonged to Master William Robinson. The majority are charmingly handcoloured and each is scarce, with one or two being quite **rare**:

[ANON]. *The Scripture Alphabet By A Parent For His Children.* London; William Darton And Sons, Holborn Hill, circa 1830.

Pp. [iv], 5-57, [58]-64 (publisher's catalogue); with 17 attractive full-page wood-engraved plates, including frontis.; with some light marking and a marginal circular stain (7mm diameter) to bottom edge of 3 leaves; the 7-page Darton catalogue is an invaluable research tool.

Early edition: first published in 1813. A collection of illustrations and scripture references for each letter of the alphabet from A for Adam to Z for Zoar. The engraving for 'Obadiah' is signed 'W' in the plate. About 1830 William Darton's son, John Maw Darton, joined the firm and from 1836 to 1847 his brother-in-law, Samuel Clark, became a partner, indicating that this volume was published between 1830 and '36.

[BISHOP, J.(ames)]. *Robin Hood: Being A Complete History Of All The Notable And Merry Exploits, Performed by Him and His Men.* London; William Darton, 58, Holborn Hill &c. [1821].

Pp. [ii], 3-30; with 8 wood-engraved plates with original **handcolouring** dated 1821 in the plate; fore-edges closely trimmed throughout, but not encroaching on type; internally lightly dusted and mildly browned but attractive, with lively colouring.

Early (possibly third) edition: issued at 6d. plain or 1s. handcoloured. The first edition was published in 1818 (*H1321, L. Darton. The Dartons*).

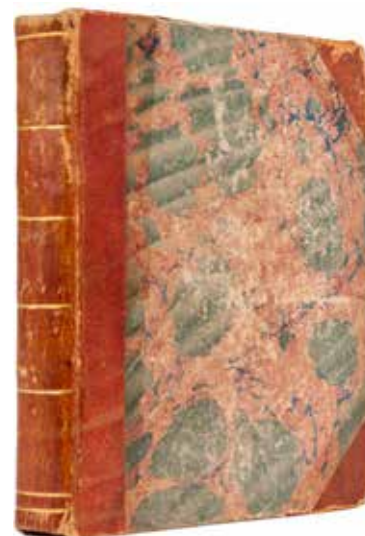
[ANON]. *The Months, And The Seasons; Or, A Picture of the Year.* London: Published by Dean And Munday, Threadneedle St., circa 1835.

Pp. [v], 6-30 + [ii] (including original yellow printed wrappers at front and rear, including a list of Dean and Munday 6d. toy books) + 32 (with integral blanks); with 8 half-page engraved illustrations with original **handcolouring**; internally lightly dusted with the suggestion of a weak vertical crease to frontispiece.

Early edition, issued at 6d. coloured: first published in 1820. A pretty spin through the months of the year.



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[MULREADY, William]. Peter Prim's Pride, Or Proverbs, That will Suit the Young Or the Old. *London; J. Harris.* Dec. 26 1810.

Ff. [1] + 15, printed on one side of paper only; engraved title-page and 15 etched images with original **handcolouring**, captioned in the plate; with some dust-soiling throughout; 2 leaves with small brown mark to lower margin (12mm); the final page bound slightly tight at gutter, with text uncompromised, with a touch of incipient splitting towards bottom edge, faint pencil inscription to title, "Wm. Robinson".

First edition.

[POETRY]. Songs For The Nursery Collected From Works Of The Most Renowned Poets And Adapted To Favourite National Melodies. *Printed for and by W. Darton Jun. 58, Holborn Hill.* 1818.

Pp. [ii], [3]-59 + [i]; unillustrated; with some old ink-staining to title-page and its verso, some foxing, dusting and marking throughout, a little crumpling to first couple of leaves at fore-edge, slim loss to lower corner of one leaf, a neat and short scissor cut (30mm) to another, and one smudged brown stain to a further leaf (35mm).

First edition by this publisher: priced 6d. without prints, One Shilling and Sixpence with Prints, or Half a Crown with the Prints coloured (H1475. *L. Darton. The Dartons*). An important collection of nursery rhymes, first published by Tabart and Co. in 1805.

120. HASSALL, John (illustrator). Our Diary or Teddy and Me. *London; Thomas Nelson And Sons.* [1905]. **£148**

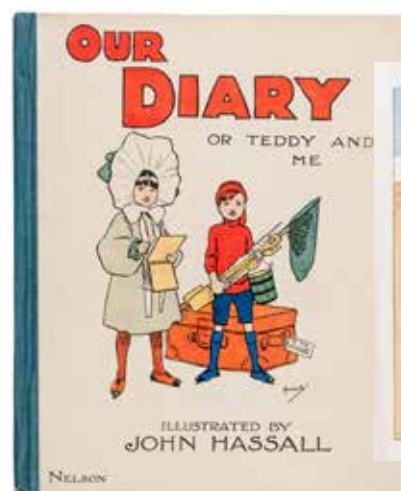
4to. Original blue cloth-backed glazed pictorial white boards printed in colours, plain edges; pp. [62]; with a total of 30 fine coloured plates; a remarkably clean and pretty copy with small wear to forecorners, minor bruising to spine ends, and slight dust-soiling and marking to lower board, internally very fresh throughout with offset browning to free endpapers and a neat contemporary ink inscription to front free endpaper, dated 1907.

First edition. A charming picture book in the form of a nine-year-old girl's summer diary describing her daily adventures with her younger brother Teddy, who is eight. *Only 2 copies listed on Copac (Oxford and Cambridge University Libraries); 4 on WorldCat (Cambridge; Nat. Lib. of Scotland; Univ. of Essex and Dartmouth Coll..)*

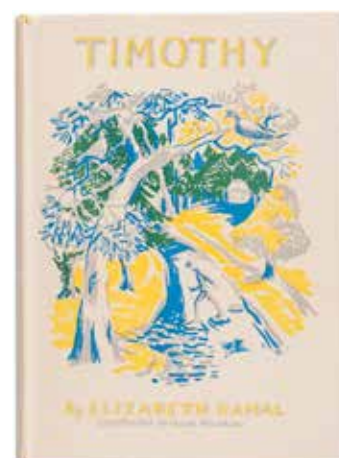
121. HAWKINS, Irene (illustrator). Elizabeth RAMAL (author). Timothy. *London; Faber And Faber, Limited.* 1943. **£78**

Large 8vo. Original yellow cloth with a vignette of a monkey in green to upper cover, double-page pictorial endpapers (different at front and rear), preserved in white pictorial **dustwrapper**; pp. [iv], 5-47 + [i]; with coloured lithograph plates and full-, and half-page illustrations after engravings throughout; a fine copy, without inscription, protected by an unusually good, unclipped dustwrapper (6s.) with nicking to spine ends and a short, closed tear (20mm) to heel.

First edition. A day in the life of a young boy who makes friends with an old sailor and accompanies him on imaginary wild adventures. It is tempting to speculate that the story was inspired by Edward Ardizzone's earlier tale of *Little Tim and the Brave Captain* which was published by Oxford University Press in 1936.



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122. HAWTHORNE, Nathaniel (author). Walter CRANE (binding designer). [The Works.] London; Walter Scott Limited. [1894]. **£350**

8vo.; 12 vols.; strikingly bound in publisher's olive green pictorial cloth blocked with an *Art Nouveau* design in silver and rust to spines and upper boards by Walter Crane, top edges gilt, others uncut; with frontispieces throughout in photogravure including an unsigned portrait, 4 by James Torrance and 7 by T. Eyre Macklin; an uncommonly fine, and complete, set in sparkling condition throughout, without inscriptions.

Early printings in this edition presented in the superior, and handsome, Walter Crane binding. As listed in the advertisement to the rear of each volume, the set comprises: *The Scarlet Letter*; *The House of the Seven Gables*; *The Blithedale Romance*; *A Wonder Book For Girls And Boys*; *Mosses From An Old Manse*; *Our Old Home*; *Tanglewood Tales*; *True Stories From History and Biography*; *Twice Told Tales*; *The New Adam And Eve*; *Legends of the Province House*, and *The Snow Image*.

Interestingly Nathaniel Hawthorne was a descendent of John Hathorne, one of the judges who presided over the witch trials in Salem at the end of the seventeenth century; the 'w' in his name was added somewhere along the way. One hundred and fifty years later Hawthorne penned the novel *The House of the Seven Gables* which deals, in part, with a cruel man who had brought witches to execution and who died with the memory heavy on his heart.

123. HERGÉ [Georges REMI] (author and illustrator). *The Adventures of Tintin: The Crab With The Golden Claws.* London; Methuen & Co. Ltd. 1958. **£248**

Small folio. Original red cloth-backed glazed pictorial boards, light blue pictorial endpapers; pp. [ii] + 62; illustrated throughout in colour in cartoon strip format, including 4 full-page coloured plates; a very good copy with some external dust-soiling, and light marking.; small wear to forecorners exposing a little board, and one short scratch (15mm) to bottom edge of lower cover; internally very clean with only the occasional fox-spot to lower margin; light marking to blank endpapers; and a neat gift inscription, dated 1964, to half-title; an **elusive** volume.

First U.K. edition of one of the earliest Tintin titles issued in this country.

124. HERGÉ [Georges REMI] (author and illustrator). *The Adventures of Tintin: The Crab With The Golden Claws.* London; Methuen & Co. Ltd. 1964. **£58**

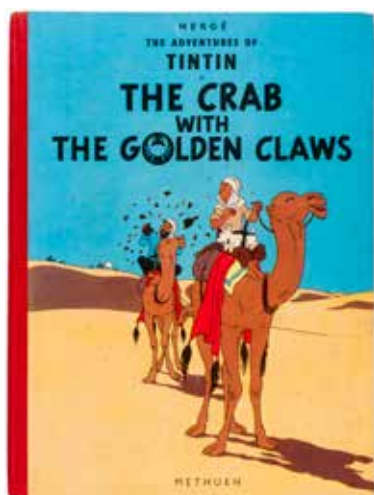
Small folio. Original red cloth-backed glazed pictorial boards, light blue pictorial endpapers; pp. [ii] + 62; with illustrations throughout in colour in cartoon strip format; a lovely copy, priced 8s 6d to lower cover, externally very fresh with light edge rubbing, small wear to corners, and a slightly scuffed dint to top edge of upper board.

Early English edition: first published in the U.K. in 1958 (see above).

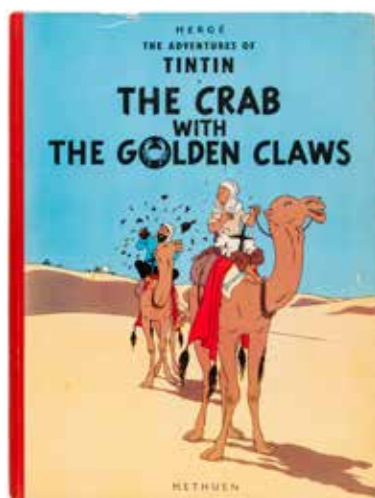
125. HERGÉ [Georges REMI] (author and illustrator). *The Adventures of Tintin: The Calculus Affair.* London; Methuen & Co. Ltd. 1965. **£68**

Small folio. Original red cloth-backed pictorial boards, pictorial light blue endpapers; pp. [ii] + 62; illustrated throughout in cartoon strip format, in colours; a very fresh copy with minimal external dusting and rubbing, internally fresh, and uninscribed, with the usual unavoidable toning to stock.

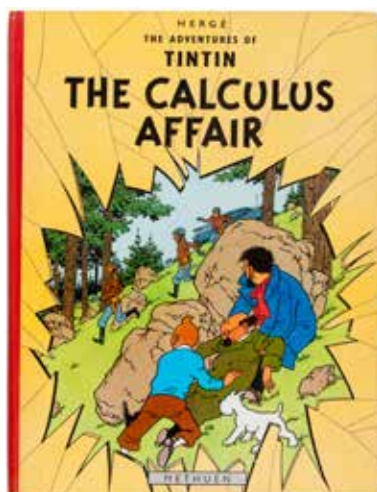
Early U.K. edition: first published thus in 1960.



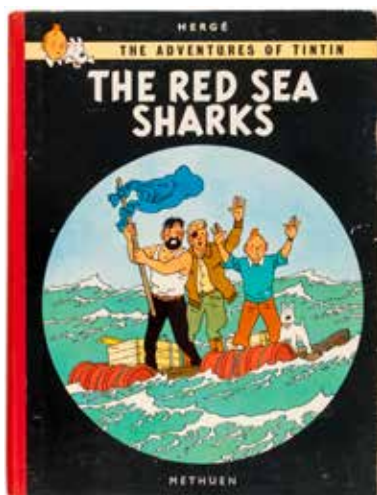
123



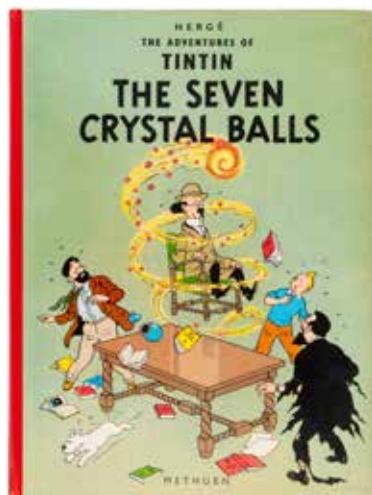
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126. HERGÉ [Georges REMI] (author and illustrator). *The Adventures of Tintin: The Red Sea Sharks.* London; Methuen & Co. Ltd. 1965. **£58**

Small folio. Original red cloth-backed glazed pictorial boards, pictorial light blue endpapers; pp. [ii] + 62; with coloured illustrations throughout in cartoon strip format; a very good copy, priced 9s. 6d. to lower board, with overall rubbing and dusting, small abrasions to cloth at spine ends, and light wear to edges of boards and corners.

Early U.K. edition: first published thus in 1960.

127. HERGÉ [Georges REMI] (author and illustrator). *The Adventures of Tintin: The Seven Crystal Balls.* London; Methuen & Co. Ltd. 1965. **£58**

Small folio. Original red cloth-backed pictorial boards, pictorial blue endpapers; pp. [ii] + 61 + [i]; with striking coloured illustrations throughout in cartoon strip format; a very good copy with light dusting, rubbing to edges, and small wear to corners, internally fresh with the usual toning to stock.

Early English edition: first published thus in 1962.

128. HERGÉ [Georges REMI] (author and illustrator). *The Adventures of Tintin and the Picaros.* London; Methuen Children's Books. 1976. **£128**

Small folio. Original laminated pictorial boards, pictorially patterned endpapers in blue; pp. [ii] + 62; illustrated throughout in colour in strip cartoon format; externally fine, internally very good and clean, without inscription.

First U.K. edition.

129. [HISTORY]. DOYLE, Richard (author and illustrator). *Scenes From English History.* London; "Pall Mall Gazette" Office. 1886. **£148**

Landscape large 8vo. Original mustard pictorial cloth blocked in black and lettered in gilt to spine and upper cover, matt black endpapers, orange edges; pp. [46]; decorated title, portrait frontispiece, and 12 fine chromolithographed plates by the young artist depicting 'burlesque' scenes from English history to accompany a comic narrative printed in cursive script; a very bright copy with light rubbing to upper board and lower edges, internally equally good with some pale, and diffuse, foxing to first and final leaves but otherwise fine.

First edition. These comic histories were devised by Richard Doyle as a boy of sixteen and were originally created to amuse and impress his father John Doyle. The episodes were selected by his brother James, who also provided the handwritten text.

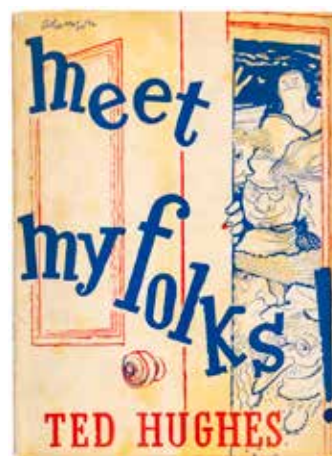
130. HUGHES, Ted (author). George ADAMSON (illustrator). *Meet My Folks!* London; Faber And Faber. 1961. **£148**

Large square 8vo. Original pictorial boards, preserved in repeat pictorial **dustwrapper**; pp. [x], 11- 42; illustrated throughout in line; a fine, uninscribed, copy protected by a very good, unclipped dustwrapper (10s 6d) with tiny nicks to spine ends and corners, two very short closed edge tears (longest 6mm), dust-soiling to lower panel and joints, and some minor rubbing to spine.

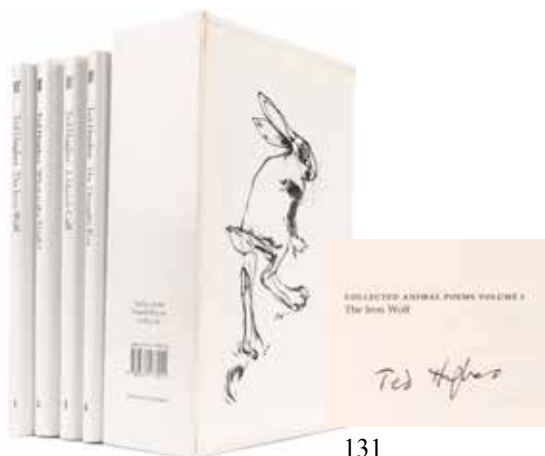
First edition of Ted Hughes' first book for children.



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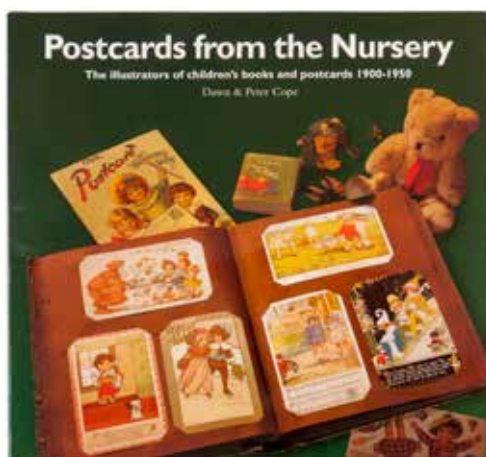


131

131. HUGHES, Ted (author). Chris RIDDELL and Lisa FLATHER (illustrators). Collected Animal Poems: The Iron Wolf; What is the Truth?; A March Calf; The Thought-Fox. London; faber and faber. 1995. **£268**

8vo.; 4 vols.; original black linson boards, lettered in cream to spines, preserved in pictorial white **dustwrappers** and original pictorial **slipcase**; pp. [xii] + 93; [viii] + 119; [x] + 125; [viii] + 72; volume one illustrated in black and white by Chris Riddell, volume two by Lisa Flather, the others unillustrated; very fine copies in equally fine dustwrappers and slipcase.

First editions thus, **signed** in ink by Ted Hughes on the title-page of *The Iron Wolf*.



132

132. [ILLUSTRATION]. COPE, Dawn and Peter (authors). Postcards From The Nursery; The Illustrators of Children's Books and Postcards 1900-1950. London, New Cavendish Books. 2000. **£35**

Landscape 4to. Original dark green boards, preserved in pictorial laminated dustwrapper, pictorial endpapers; pp. 288; illustrated throughout on almost every page in full and glorious colour; a new copy.

First edition. A beautifully presented illustrated dictionary of eighty-one of the finest children's illustrators working in the 20th century with a focus on the development of women working in this burgeoning field. The introductory chapters cover the main themes of children's illustration including the areas of nursery rhyme and fairy tale. There are also sections on nineteen of the major publishing houses dealing with this material. Artists covered include many who have been overlooked in other reference books including Anne Andersen; Hilda Cowham; Charles Folkard; Ida Outhwaite; Susan Pearse, and Margaret Tarrant alongside more celebrated figures such as Cecil Aldin; Jessie M. King; Walt Disney; and Louis Wain.

133. [INTERACTIVE BOOK]. KING, Dorothy N. (illustrator). Fix The Toys. U.S.A., copyright Dorothy K. Werblow. 1950. **£148**

Landscape 8vo. Original pictorial boards with wire spiral binding, preserved in original buff card case illustrated in green; pp. [28], on folded leaves, as issued; illustrated throughout in colour; one page with an affixed paper pocket fashioned as a wooden crate, with lift-up lid, housing **8 coloured die-cut heads** on thick card, with integral tabs, designed to slide into slots throughout the book and complete the wooden toys; a very good copy indeed, both externally and internally; the case with some rubbing, marking and light wear, complete with all parts; **very scarce in the case**.

Early edition; first published in the United States by William Morrow in 1944. A wonderful, and unusual, interactive book.



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134. [JEWISH INTEREST]. MANDELBOM, Hayim (author). Kalonimos ROTHSCCHILD (illustrator). Sefer Orah ve-simhah le-reshit ha-keriah [Book of Light and the Joy of Learning to Read]. Basel, Volksdruckerei, Abteilung: Hebräische Literatur. 1944. **£268**

Slim small 4to. Original black cloth-backed red boards, pictorially blocked in black to upper cover; pp. [ii] + 46, with two game card sheets (15 x 15cm) featuring pictorial icons and vocabulary in Hebrew designed to be cut into sections, together with a puzzle template with excised windows, both housed in a pocket affixed to upper pastedown; with text in Hebrew and illustrations in black and white; a near fine copy with a minor crack to bottom forecorner of upper cover and a touch of marginal fading, internally immaculate; rather scarce.

First Basel edition, originally published in Hamburg 1926/27. This primer is in Hebrew except for the instruction leaf in German. It is designed as a teaching aid which is enlivened by the addition of puzzle sheets which cleverly reveal connections between words and images when positioned on certain pages in the book. One has 36 illustrations laid out in a grid of six rows of six and the other has six cut-out windows, identical in format to Seidmann-Freud's grid of fairy tale illustrations for *Das Zauberboot*.

As a result of its stance of armed neutrality in both World War I and II, Switzerland became a safe haven for Jewish refugees fleeing Nazi persecution. From 1933 to 1944 asylum was available there solely to those who were under direct threat due to political activities. Switzerland only granted asylum to 644 individuals between 1933 and 1945; all other refugees were admitted by individual cantons, being given a "tolerance permit" which did not permit work. Over the period of the war the country interned 300,000 refugees; 60,000 were civilians escaping persecution, 26,000 to 27,000 of those were Jews. At the beginning of the war the Jewish population numbered some 18,000 to 28,000 but at the end there were 115,000 seeking refugee status.

135. JOHNS, Capt. W.E. (author). Gimlet's Oriental Quest. Leicester; The Brockhampton Press, Ltd. 1948. **£78**

8vo. Original grass green linson boards boldly lettered in black to spine and upper cover, preserved in pictorial **dustwrapper**; pp. [viii], 9-191 + [i]; with a coloured frontispiece and other illustrations in line; a fine, un-inscribed copy protected by a very clean and attractive, unclipped dustwrapper (6/-) with just light rubbing to extremities and one very short closed tear (10mm) to head of spine with a little associated scuffing.

First edition.

136. JOHNS, Captain W.E. (author). STEAD (illustrator). Biggles Hunts Big Game. London, Hodder & Stoughton Limited. 1948. **£88**

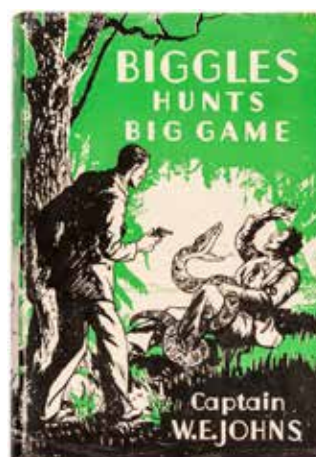
8vo. Original red linson boards printed in black with a vignette of a crocodile to upper cover, protected by pictorial **dustwrapper**; pp. [iv], 5-210 + [ii]; illustrated with tinted double-page drawings by Stead; externally very fresh with dusting and speckling to edges of book block, protected by a clean, unclipped, dustwrapper (6/-) with mild rubbing to folds; light dusting to lower panel; a short and angled closed tear (11mm) to top edge; and closed nicking, and rubbing, to the head of spine with another short closed tear (12mm).

First edition. Biggles and the gang track down a group of international counterfeiters in French Equatorial Africa.

137. JOHNS, Capt. W.E. (author). Leslie STEAD (illustrator). Gimlet Lends A Hand. A "King of the Commandos" Adventure. Leicester; The Brockhampton Press, Ltd. 1949. **£78**

8vo. Original mid blue cloth lettered in black to spine and upper board, preserved in pictorial **dustwrapper**; pp. [viii], 9-189 + [ii]; with 4 black-and-white plates by Stead and text drawings in line; a very fresh copy with cream flecking to cloth at joints and to bottom edge, and some light speckling to edges of book block, internally clean, protected by an attractive example of the unclipped dustwrapper (6/-) with slight scuffing and bruising to spine ends and rubbing to top edge.

First edition of this "Brock-Book for older boys" presented in the first issue dustwrapper with an image of a collection of Brock Books to lower panel and no mention of *Gimlet Bores In* (published the following year) to lower flap.



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137



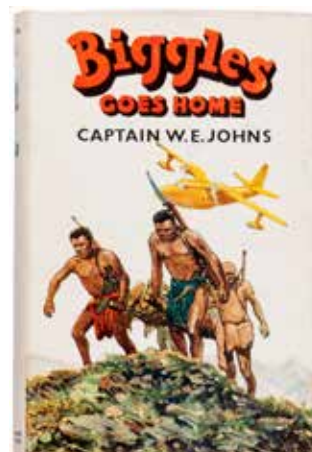
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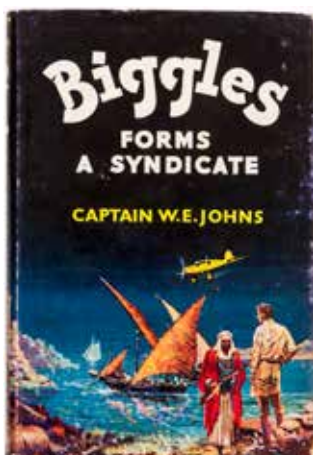
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138. JOHNS, Captain W.E. (author). STEAD (illustrator). Biggles Gets His Men. London, Hodder & Stoughton Limited. 1950. **£128**

8vo. Original blue boards illustrated and lettered in darker blue, preserved in pictorial **dustwrapper**; pp. [vi], 7-188 + [i]; both externally and internally a fresh, bright copy which is just a touch sprung, protected by a very clean unclipped, dustwrapper (6/-) with light chafing to spine ends and corners and minor rubbing to edges.

First edition. An adventure among the Mongols in Eastern Asia.

139. JOHNS, Captain W.E. (author). LESLIE STEAD (illustrator). Biggles Works It Out. London, Hodder & Stoughton. 1951. **£98**

8vo. Original red boards illustrated and lettered in black, preserved in original pictorial **dustwrapper**; pp. [viii], 9-191; illustrated with full-page plates in green and yellow tints alongside line drawings, all by Leslie Stead; externally near fine with a slight lean, internally very clean indeed, and unscripted, with only one fox mark to fore-edge of book block intruding slightly into margin of a few leaves, protected by an attractive and unclipped dustwrapper with light dusting, and marking, to lower panel, closed nicking to spine head with 2 further tiny closed nicks to top edge, rubbing to forecorner tips, and one minor marginal crease to lower edge of upper panel; sold complete with the scarce original advertising summary slip for the Gimlet title, "A Man You Should Know".

First edition. Detective Air Inspector Biggles is seen here on the trail of some gold nuggets, stolen from an Australian mining-town.

140. JOHNS, Captain W.E. (author). STEAD (illustrator). Biggles Makes Ends Meet. London; Hodder And Stoughton. 1957. **£148**

8vo. Original dark red linson boards pictorially blocked and lettered in black to upper cover and spine, preserved in pictorial **dustwrapper**; pp. [vi], 7-192; with frontispiece and 5 other full colour plates; a fine and crisp copy, both internally and externally, and unscripted, protected by a near fine, unclipped, dustwrapper (8s 6d) with faint dusting to lower panel and minor rubbing to extremities; one of the more elusive titles.

First edition. Biggles and his friends Algy, Ginger and Bertie are called on to investigate "robbery on the high seas", but piracy is only one of the many challenges they face.

141. JOHNS, Captain W.E. (author). [Leslie] STEAD (illustrator). Biggles Goes Home. London, Hodder And Stoughton. 1960. **£128**

8vo. Original red linson boards illustrated and lettered in black, preserved in white pictorial **dustwrapper**; pp. [vi], 7-160; illustrated with coloured frontispiece and other drawings by Leslie Stead; a fine, fresh copy without inscription, protected by an equally fine and attractive, unclipped, dustwrapper (8s 6d) with only very faint dusting to lower panel.

First edition. Biggles and friends get involved in an operation to rescue a wealthy Chinese fugitive from the Communists.

142. JOHNS, Captain W.E. (author). [Leslie] STEAD (illustrator). Biggles Forms A Syndicate. London, Hodder & Stoughton. 1961. **£98**

8vo. Original red boards illustrated and lettered in black, preserved in pictorial **dustwrapper**; pp. [iv], v-vii, [vii-x], 11-160; coloured frontispiece and other line drawings by Leslie Stead; both externally and internally a fine, fresh copy protected by an attractive, unclipped, dustwrapper (8s 6d) with dusting to lower panel, slim surface abrasion to head of spine and light rubbing to joints and fore-edges.

First edition in book form. Biggles gets involved in a highly unconventional operation in Arabia where he collaborates with a syndicate of treasure-hunters who discover booty in the ancient city of Ophir.

143. JOHNS, Captain W.E. (author). LESLIE STEAD (illustrator). Orchids For Biggles: An Adventure of Biggles of the Air Police. Leicester, Brockhampton Press. 1962. **£88**

8vo. Original mid green linson boards lettered and ruled in cream to spine, preserved in pictorial **dustwrapper**; pp. [vi], 7-168 + [i]; coloured frontispiece and other illustrations by Leslie Stead; a fresh copy, both externally and internally, with a neat ownership inscription to front blank, protected by a particularly bright and attractive, unclipped dustwrapper (8/6) with small rubbing to forecorner tips.

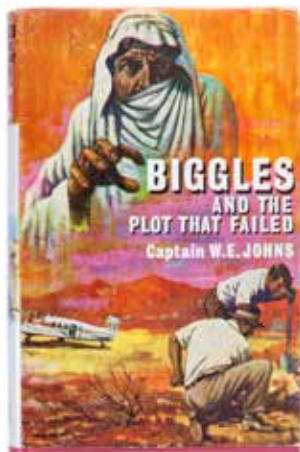
First edition. An adventure set in the Peruvian jungle: top secret documents go missing, along with a nuclear scientist.



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144. JOHNS, Captain W.E. (author). STEAD (illustrator). *Biggles Takes A Hand.* London; Hodder And Stoughton. 1963. **£128**

8vo. Original red linson boards lettered in black, preserved in pictorial **dustwrapper**; pp. [vi], 7-160; line drawings by Leslie Stead; both externally and internally crisp and clean, without inscription, protected by an uncommonly bright, unclipped dustwrapper (8s 6d) with light rubbing to joints, dusting to lower panel, and some fading to spine.

First edition. On receipt of an anonymous tip-off Biggles ends up investigating three murders, getting drawn into an exciting tale of espionage in West Berlin.

145. JOHNS, Captain W.E. (author). LESLIE STEAD (illustrator). *Biggles Takes It Rough.* Leicester; Brockhampton Press. 1963. **£98**

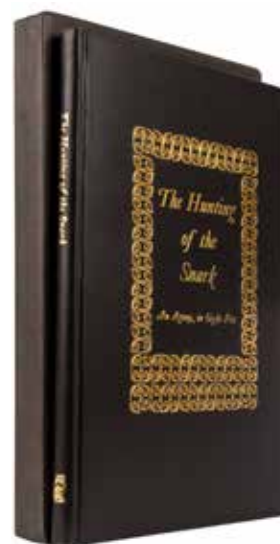
8vo. Original red linson boards ruled and lettered in gilt to spine, pictorial map front endpapers, preserved in pictorial **dustwrapper**; pp. [vi], 7-184; illustrated with a coloured frontispiece by Stead; externally and internally a very fresh copy, without inscription, protected by a clean and attractive, price-clipped dustwrapper with small rubbing, and mild chafing, to spine ends and forecorners.

First edition, in the primary red binding blocked in gilt. Biggles is faced with an inscrutable enemy: "Was Tola's island castle uninhabited? Who was playing for such high stakes that they were prepared to scuttle Rod Macaster's cabin-cruiser?" (preface).

146. JOHNS, Captain W.E. (author). STEAD (illustrator). *Biggles And The Plot That Failed.* Leicester; Brockhampton Press. 1965. **£298**

8vo. Original pink linson boards ruled and lettered in gilt, preserved in pictorial **dustwrapper**; pp. [vi], 7-184; externally fine, internally equally clean, crisp and without inscription, protected by an excellent, unclipped, dustwrapper (8/6) with only light rubbing to spine ends and forecorners and two pale pink marks to the reverse; a **scarce** Biggles title.

First edition. Biggles is on the trail of a missing archaeologist in the Sahara desert.



147. JONES, Harold (illustrator). LEWIS CARROLL (author). *The Hunting of the Snark, An Agony in Eight Fits.* [Andoversford, Gloucestershire] The Whittington Press. 1975. **£798**

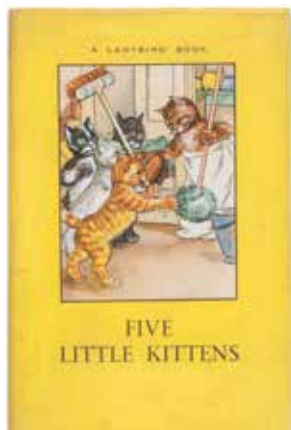
Tall 4to. Original black cloth prettily panelled and lettered in gilt, top edge gilt, others uncut, marbled yellow endpapers, preserved in publisher's black **slipcase**; pp. vi + [vii-x] + 43 + [v], printed on fine mould-made paper; with decorated title in black and gilt, frontispiece, and 14 full-page plates after engravings; a near fine copy, both externally and internally, bar a small yellow smudge to bottom margin of front blank protected by a near fine slipcase.

First edition illustrated thus: a private press edition of only 750 numbered copies, hand-set in Caslon type and printed on a Columbian Press by John and Rosalind Randle at Whittington Court, **signed** by Harold Jones.

Sold together with:

An original pen-and-ink illustration from the book **signed** in ink by Harold Jones and reproduced in the book at page 27, *Fit the Fifth, Beaver's Lesson*, image size 178 x 253mm, in buff mount and fine gilded frame; fine.

148. [LADYBIRD BOOK]. MACGREGOR, A.J. (author and illustrator). W. PERRING (verses by). Five Little Kittens. A story in verse for children with illustrations in colour. *Loughborough; Wills & Hepworth Ltd.* 1953. **£78**



8vo. Original pale grey boards panelled in black, with onlaid pictorial label to upper board, double-page illustration featuring the kittens to endpapers (different at front and rear), preserved in pictorial **dustwrapper**; pp. [52] + [i]; with a feast of 24 delightful coloured plates, vignettes in line, and text in verse; a near fine copy, without inscription, protected by a very good, unclipped dustwrapper (2/6) with overall light dusting but no tears.

First edition. Reprinted numerous times over the years, this first edition with pictorial endpapers and seventeen Ladybird titles to lower flap of the dustwrapper is scarce.

149. LANG, Andrew (author). H.J. FORD and Lancelot SPEED (illustrators). The Blue Poetry Book. *London; Longmans, Green And Co.* 1891. **£188**

8vo. Original royal blue cloth lavishly and pictorially blocked in gilt to spine and upper board, all edges gilt, matt black endpapers; pp. [i-vii], viii-xiii, [xiv-xv], xvi-xx, [1]-351 (including index); with a host of illustrations after engravings by H.J. Ford and Lancelot Speed; externally fine with gilt glittering and only small pushing to spine ends, internally crisp and clean throughout, without inscription.

First edition. A broad anthology of verse, largely drawn from the nineteenth century, by a range of poets including Keats, Scott, Blake, Mrs. Browning, Byron, Burns, Shelley, Shakespeare and Milton.

150. LANG, Andrew (editor). H.J. FORD (illustrator). The Red True Story Book. *London, Longmans, Green And Co.* 1895. **£98**

8vo. Original red cloth elaborately and pictorially blocked and lettered in gilt to spine and upper board, all edges gilt, matt black endpapers; pp. [vii], viii, [ix-x], xi-xii + 419; with illustrations after engravings throughout in profusion by H.J. Ford; an attractive copy with light overall dusting and rubbing and a cloth crease to top forecorner of lower board, internally very good, tight, and clean, although lacking half-title which is invisibly absent.

First edition. A collection of fascinating and true tales from international history including "A Relation of three years' Suffering of Robert Everard upon the Island of Assada, near Madagascar, in a Voyage to India, in the year 1686"; "The Pitcairn Islanders"; "The Life and Death of Joan the Maid" and "The Crowning of Ines de Castro".

151. LANG, Andrew (author). The Book of Dreams And Ghosts. *London; Longmans, Green, And Co.* 1897. **£248**

8vo. Original mid blue cloth pictorially decorated in bold *Art Nouveau* style in dove grey and dark blue to upper board and spine, with title in gilt, top edge gilt; pp. [v], vi-xviii + 301 + [i] + 32, publisher's catalogue; decorated title-page and one internal diagram, a very attractive copy with only a little light dusting and rubbing, a couple of tiny spots to lower board (2mm), and speckled foxing to fore-, and lower edges of book block; internally good and sound with cracking to upper hinge (though firm), tanning and foxing to endpapers, and light foxing to prelims; rather **scarce**.

First edition. A collection of accounts of supernatural occurrences

involving ghosts and dreams including waking dreams; veracious dreams; hallucinations; crystal gazing and crystal visions; astral bodies; appearances of the dead; ghosts and hauntings; modern hauntings; old ghosts; Icelandic ghosts, and 'mixed bogies'.

152. LANG, Andrew. (author). H.J. FORD (illustrator). Arabian Nights Entertainments. *London, Longmans, Green And Co.* 1898. **£398**

8vo. Original dark blue cloth elaborately and attractively gilt, all edges gilt, preserved in the original pictorial **dustwrapper**; pp. [xvi], + 424; illustrated throughout in line by Ford; a very bright and clean copy with an unobtrusive semi-circular area of skilful retouching of colour (75 x 35mm) to bottom edge of lower board, internally very clean, and unscribed, with only occasional very minor fox-spotting, protected by the jacket with tanning and some soiling to spine; rubbing and abrasion to joints and edges; a long open split to upper flap fold; and a little chipping, with irregular loss, to head of spine to a maximum depth of 20mm, with archival tissue repairs to the reverse; **rare** with the dustwrapper.

First edition.

153. LANG, Mrs. (author). H.J. FORD (illustrator). The Book of Princes and Princesses. *London; Longmans, Green And Co.* 1908. **£398**

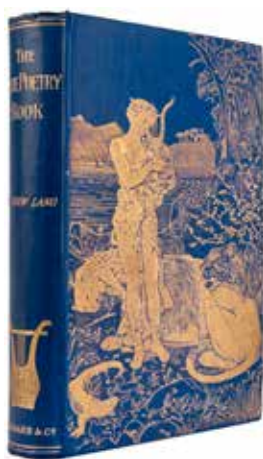
8vo. Original deep blue pictorial cloth lavishly blocked in gilt to spine and upper board, all edges gilt, preserved in drab pictorial **dustwrapper** repeating the binding design in blue; pp. [vii], viii-xiii, [xiv-xvii], xviii-xix + [i] + 361 + [6] (publisher's catalogue); with 8 fine coloured plates and line illustrations after engravings throughout; externally near fine with some yellowing to white cloud panel to upper board and one tiny nick to cloth on upper board (2mm); internally equally fine and fresh, without inscription, and with a light vertical crease at extreme fore-edge of a few leaves and 3 with additional tiny closed tears and a sliver of fore-edge chipping; protected by the **very scarce** dustwrapper with overall dusting and rubbing, tanning to spine, a few small marks to lower panel, narrow flaking to spine tail and joints, chipping to head (to a maximum depth of 7mm), and considerable archival tissue and tape repair, and reinforcement, to the reverse to protect longer tears which are largely invisible from above.

First edition, first issue, presented in original binding blocked in gilt to both spine and upper board, and with all edges of the book block gilded rather than just the top edge. The dustwrapper lists this title as the final one in a list of 20 titles from Lang's Fairy Book Series.

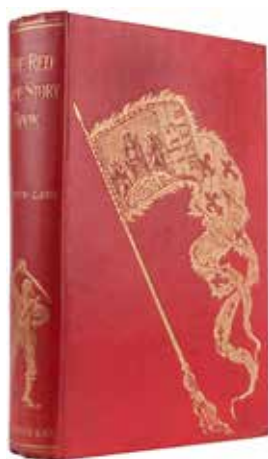
154. LANG, Mrs. (author). A. Wallis MILLS (illustrator). Andrew LANG (editor). The Red Book of Heroes. *London; Longmans, Green And Co.* 1909. **£398**

8vo. Original rich red cloth elaborately and pictorially gilt to spine and upper cover, all edges gilt, red pictorial endpapers, preserved in original drab pictorial **dustwrapper** repeating the binding design in red; pp. [v], vi-x, [xi-xiii], xiv, [1]-368; illustrated with 8 beautiful coloured plates and numerous black-and-white illustrations by Mills; a near fine and exceptional copy with gilt sparkling and only slight bruising to tail; minute wear to upper forecorners; and two minor, and shallow, dints to top edge, internally extremely clean and crisp with a neat contemporary gift inscription, dated 1909, to half-title; protected by a very good example of the remarkably scarce dustwrapper with overall soiling and rubbing, tanning to spine, chipping and fraying to head and heel, thumbnail loss to corners, some edge loss, and a few short (largely closed) tears (longest 32mm); **scarce in the jacket**.

First edition. Twelve true stories of heroic figures (male and female) whose courage and sense of honour stand them apart including the stories of Florence Nightingale, Hannibal, and General Gordon.



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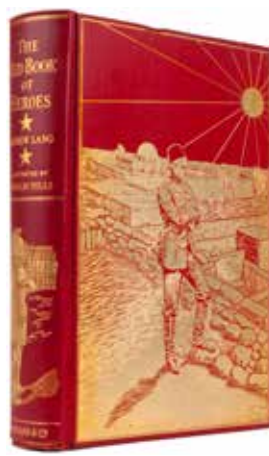
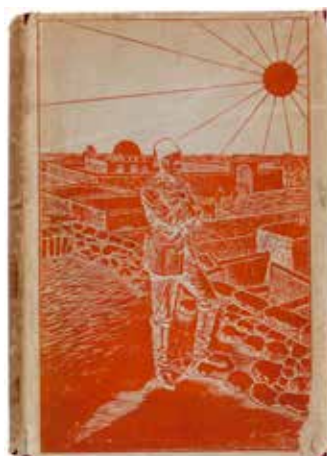
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155. LANG, Mrs. (author). Andrew LANG (editor). H.J. FORD (illustrator). *The All Sorts of Stories Book.* London; Longmans, Green And Co. 1911. **£598**

8vo. Original crimson cloth elaborately and stunningly blocked in gilt to spine and upper board, all edges gilt, preserved in white printed dustwrapper with coloured illustration to upper panel; pp. [v], vi-xi, [xii-xv], xvi + [1]-377; with a frontispiece and 4 other fine coloured plates together with a host of engraved illustrations throughout; **an exceptional copy** preserved in immaculate condition, both externally and internally, with a calligraphed ink inscription, dated Xmas 1911, to front free endpaper; protected by the **very scarce** and remarkably attractive pictorial jacket, priced 6/- to spine and upper panel, with some dust-soiling and rubbing, nicking to corners and tail of spine, and fraying to spine head, with neat tape reinforcement to the reverse.

First edition. The rare dustwrapper advertises Lang's Fairy Book Series to the lower panel, listing 23 titles with *The All Sorts of Stories Book* as the final one and not including *The Book of Saints and Heroes*, published in 1912. A lively series of tales including true stories, fairy tales, historical and adventure narratives, and mythology from Ancient Greece.



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156. LANG, Mrs. (author). Andrew LANG (editor). H.J. FORD (illustrator). *All Sorts of Stories Book.* London; Longmans, Green And Co. 1911. **£225**

8vo. Original deep red cloth elaborately and strikingly blocked in gilt to spine and upper board, all edges gilt; pp. [v], vi-xi, [xii-xv], xvi + [1]-377; with a frontispiece and 4 other fine coloured plates together with a host of engraved illustrations throughout; a near fine and handsome copy with a hint of fading to spine and bruising to head, internally fine with a neat engraved bookplate to upper pastedown and some toning to endpapers.

First edition. An exciting collection for the young including true yarns, fairy stories, historical and adventure narratives, and tales from Ancient Greece.

157. LE CAIN, Errol (illustrator). Anthea DAVIES (author). *Sir Orfeo.* London; Faber And Faber. 1970. **£58**

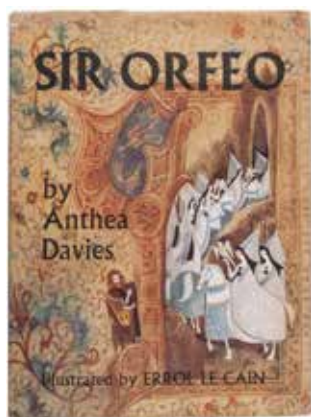
Royal 8vo. Original pictorial boards, preserved in pictorial **dustwrapper**; pp. [32]; illustrated throughout in full colour; a very clean copy with minor rubbing to spine ends, internally fine, without inscription; protected by a very attractive, unclipped dustwrapper (£1.00) with a couple of short edge tears (longest 9mm), nicking to corners, small marking to the reverse, and a little fraying to head of spine.

First edition of Errol Le Cain's third book.

158. LE CAIN, Errol (illustrator). Walter PATER (author). *Cupid and Psyche.* London; Faber And Faber. 1977. **£138**

Small folio. Original glazed pictorial boards; pp. [48]; with 23 beautiful and stylised full-page monochrome plates by Le Cain; a near fine copy with faint and pale speckling to endpapers, with the printed price of £3.95 to lower board.

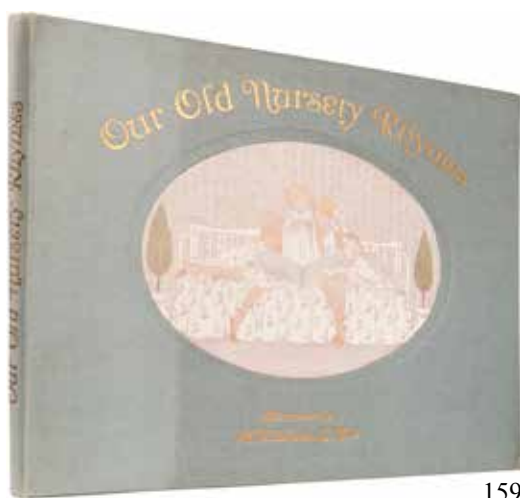
First edition, issued without a dustwrapper. An attractive adaptation of Walter Pater's story of Cupid and Psyche, taken from *Marius the Epicurean*.



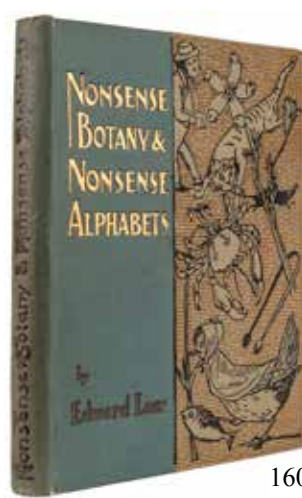
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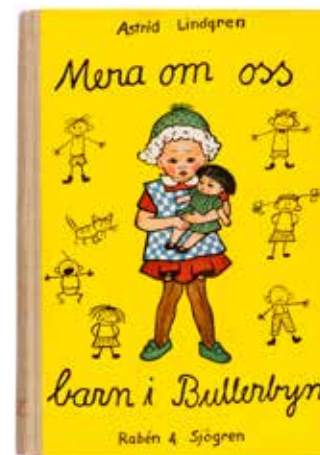
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159. LE MAIR, H. Willebeek (illustrator). R.H. ELKIN (editor). *Our Old Nursery Rhymes.* London; A. & C. Black, Augener Ltd. 1911. **£128**

Landscape 4to. Original light blue cloth gilt with oval pictorial label to upper board; pp. [iv], [5]-63 + [i]; illustrated throughout in delicate colours by le Mair; externally clean and fresh with a wide vertical strip of ghosting to upper board adjacent to spine and slight bruising to bottom forecorner of upper cover; internally very good indeed with a barely noticeable closed tear (16mm) to top edge of one leaf.

Early edition, as printed by Augener: the first printings are by Edmund Evans. This is the first of le Mair's illustrated music books and contains the popular nursery rhymes Mary Had A Little Lamb, Sing a Song of Sixpence, Baa, Baa Black Sheep, Humpty Dumpty and Jack and Jill, among others.

160. LEAR, Edward (author and illustrator). *Nonsense Botany & Nonsense Alphabets Etc. to which is added A Nonsense Alphabet.* London; Frederick Warne And Co. Ltd. 1927. **£128**

Small 4to. Original teal blue cloth-backed pale olive green cloth boards, blocked pictorially in black and orange, with spine lettered in brown and black and upper cover titled in gilt and brown; pp. [iv] + [164]; profusely illustrated in black and white on almost every page; some light rubbing to spine and small bruising to ends but otherwise near fine, both externally and internally.

First edition thus, with the addition of a 'newly discovered' nonsense alphabet bound at the rear. A very entertaining book of witty verse and amusing illustrations including six nonsense alphabets, nonsense cookery and nonsense botany.

161. LEWITT [Jan] and [George] HIM (illustrators). [Julian] TUWIM (author). *Locomotive; The Turnip; The Birds' Broadcast.* London; Minerva Publishing Co. Ltd. [1948]. **£398**

Landscape royal 8vo. Original white cloth-backed pictorial boards, preserved in repeat **dustwrapper**, double-page pictorial endpapers; pp. [46]; with illustrations and plates throughout in colours, including 2 double-page; a lovely copy, externally very clean with only minimal soiling to edges, internally near fine with only the very occasional fox spot, protected by a very attractive example of the elusive, unclipped dustwrapper (7s 6d) with overall dust-soiling and marking, small loss to head of spine (12 x 9mm), two short vertical closed splits to tail (10mm), 3 closed edge tears (longest 35mm), and a couple of small nicks.

First English edition of this Modernist classic by the Polish design partnership of Jan Lewitt (Le Vitt) and Georges Him, which is widely recognised as one of the most successful picture books

for the young from this period. The English edition is printed in Poland. It was first published in Warsaw in 1937 and is a fresh collection of three musical poems by Julian Tuwim.

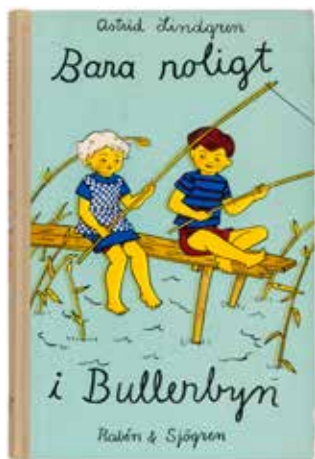
162. LINDGREN, Astrid (author). Ingrid Vang NYMAN (illustrator). *Mera Om Oss Barn I Bullerbyn* [More About Our Children in Bullerbyn]. [Stockholm] Rabén & Sjögren. 1949. **£128**

8vo. Original beige buckram-backed yellow pictorial boards lettered in red to spine; pp. [vi], 7-135; with vignettes and full- and double-page line drawings by Ingrid Vang Nyman; a very fresh copy, both externally and internally.

First edition, with text in Swedish, priced [kr.] 3:75 to lower board.



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163. LINDGREN, Astrid (author). Ingrid Vang NYMAN (illustrator). Bara noliqt i Bullerbyn [Happy Times in Noisy Bullerbyn]. [Stockholm] Rabén & Sjögren. 1952. **£98**

8vo. Original beige buckram-backed pictorial boards, lettered in red to spine; pp. [v], 6-127 + [i] with printed rear pastedown; with illustrations in line throughout including full-, and double-page plates by Ingrid Vang Nyman; a lovely copy with only very minor edge and corner rubbing.

First edition, with text in Swedish, priced [kr.]5:75 to lower board.

164. LUSSON, Fred. (author and illustrator). 3 Contes. Les mémoires d'un lapin bleu; Mico l'écureuil et Verdo la grenouille; La punition de Timothée. Paris; Les Éditions de la Seine. 1947. **£225**

Imperial 8vo. Original pictorial paper-covered card wrappers, decorative rabbit endpapers; pp. [iv], 3-32 + [i], untrimmed at fore-, and lower edges; with coloured illustrations throughout including 8 full-page; an attractive copy with light external dust-soiling and toning, internally generally very clean with shadowed dusting and speckling to the edges of the book block, which extends beyond the covers; **scarce**.

First edition, a **presentation copy** from the author. A collection of three tales for children which translate as *Memories of a blue rabbit*, *Mico the squirrel* and *Verdo the frog*, and *Timothy's punishment*.

Of this edition 40 copies were printed on Charente paper, numbered 1 to 40, and 35 additional *exemplaires d'auteur*,

published *hors commerce*, and printed on Laroche-Joubert. This unnumbered copy is inscribed extensively by the author/illustrator to the limitation page in ink: "(Exemplaire d'auteur du 1er Mille) F.L., 'Pour Odile de La Varende, Affectueusement, ce petit livre d'animaux de la part du fermier!'" [For Odile de La Varende, affectionately, this little book of animals from the hand of the farmer] and signed "Fred. Lusson, La Hérissière, Noël '47".

Only 4 copies listed on WorldCat (Lib. of Congress; Univ. of Oklahoma, and 2 copies at Bib. Nationale de France).

165. MACDONALD, George (author). Jessie Willcox SMITH (illustrator). At The Back Of The North Wind. Philadelphia; David McKay. 1919. **£148**

Imperial 8vo. Original beige cloth panelled in gilt and lettered in dark blue to upper cover surrounding onlaid pictorial label, spine lettered and decorated in gilt, top edge gilt, double-page pictorial endpapers; pp. [viii], 9-342; with pictorial title and 8 fine coloured plates; a very pleasing copy with some surface abrasion, and tiny chipping, to edges of cover plate, a weak wave to spine, and light dusting and rubbing to gilt, internally fine throughout.

First edition illustrated thus, presented in the first issue binding with gilt blocking to upper board and top edges.

166. MASEFIELD, John (author). The Midnight Folk. A Novel. London: William Heinemann Ltd. 1927. **£298**

8vo. Original mid blue cloth gilt, top edge blue, lower edge uncut, preserved in pictorial lithographed **dustwrapper**; pp. [vi], [7]-327; a fine and exceptional copy, both externally and internally, without inscription, protected by a similarly fine, unclipped dustwrapper (7s. 6d.).

First edition. *The Midnight Folk* is John Masefield's lasting contribution to children's literature. It, along with its sequel *The Box of Delights* (1935), contains an extravagant mix of talking animals, witches, highwaymen, grotesquely wicked governesses, villains, and archetypal and legendary characters, all delivered at breakneck speed. The books reflect an adult desire to re-enter the secret world of childhood. We are reminded how Alice's diminished size in Carroll's *Wonderland*, although leaving her vulnerable to humiliation by a caterpillar and a puppy, does allow her entry to the magic rose garden.

167. MILLER, Hilda (illustrator). Alice M. RAIKER (author). *The Story of Dulcibella And The Fairies.* *Liverpool, Manchester, Birmingham; Lewis's Ltd.,* circa 1924. **£298**

4to. Original grey cloth-backed grey paper-covered boards lettered and decorated in brown incorporating a large onlaid fairy plate to upper cover; pp. [iv], 3-54 + [ii]; with pictorial title-page, frontispiece, and 12 delightful coloured fairy plates by Hilda Miller on glazed white paper surrounded by delicate grey pictorial borders and opposing caption leaves; a very nice copy with general rubbing, marking, and some patchy fading to lower cover, rubbing to spine ends, and a couple of small spots to spine cloth, internally fresh with one plate neatly reinserted at gutter.

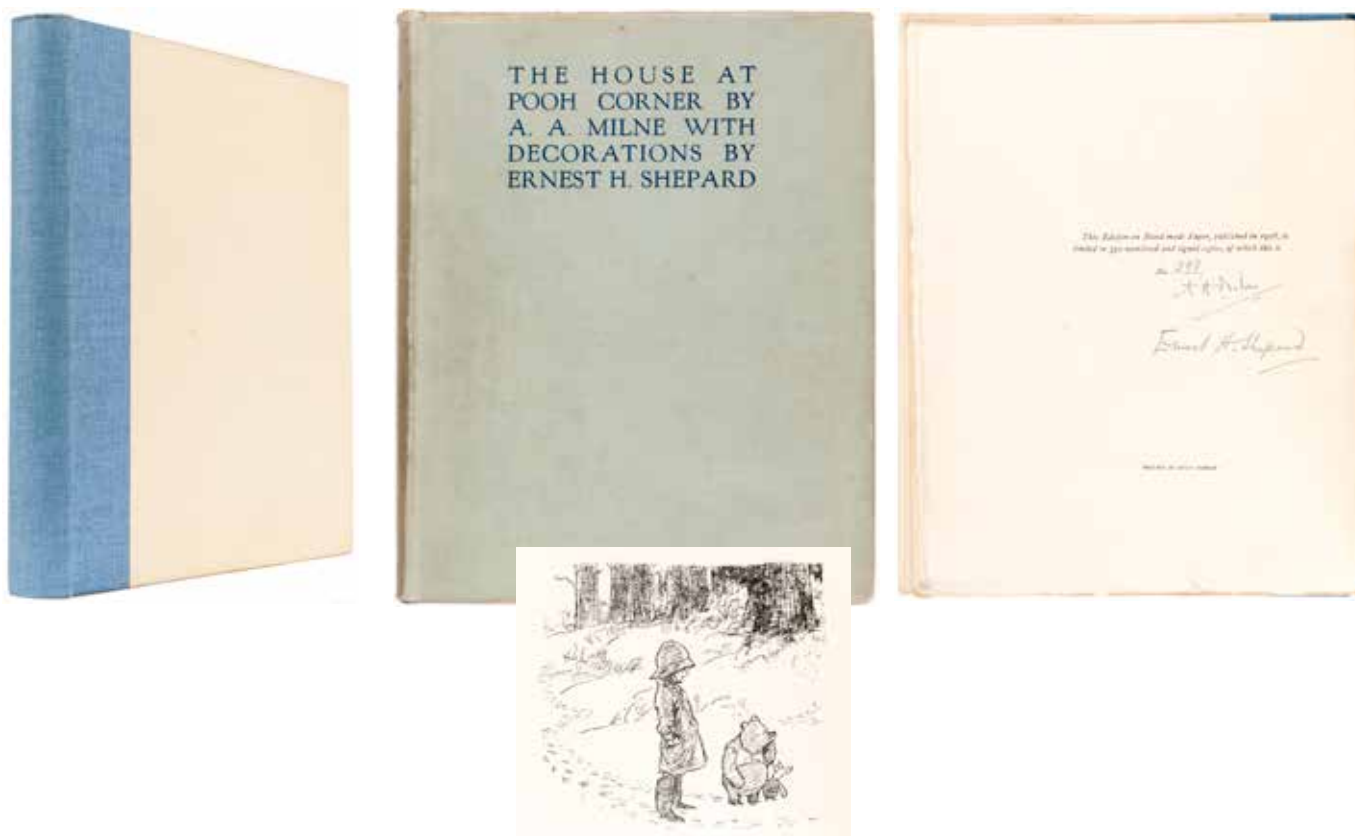
Early edition, issued as a publishing collaboration with Lewis's departments stores: first published in 1919 by C.W. Faulkner & Co., in the same format. The Lewis chain of shops, founded in 1856 in Liverpool by entrepreneur David Lewis, had a long association with fairies as, in 1879, the Liverpool flagship store launched one of the world's first ever 'Christmas grottoes' which they named 'Christmas Fairyland'. In 1924 the owners Harold & Rex Cohen took the company public and in 1929 a Glasgow store was added to the portfolio, so this publication must have been issued sometime within this window.

The seven-year old Dulcibella, who passionately believes in fairies, is invited by a group of them on a trip to Fairyland, but first she has to answer three challenging questions: "Why does a witch wear a pointed hat?"; "Why do goblins have long feet?" and "Where do the bright blue roses grow?"



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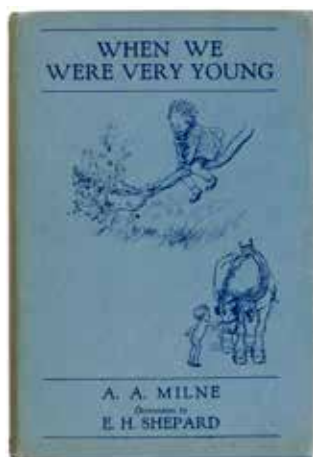
ONE OF 350 COPIES



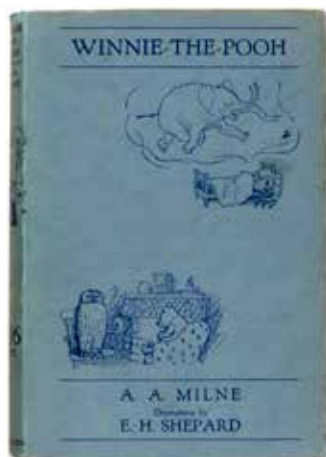
168. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *The House At Pooh Corner.* *London, Methuen & Co. Ltd.* 1928. **£6,500**

Large square 8vo. Original blue buckram-backed cream boards, with onlaid paper lettering label to upper cover, top edges rough, others uncut and unopened, preserved in original letterpress **dustwrapper**; pp. [vi]- xi + 178, printed on fine handmade paper; with illustrations throughout in line by Shepard including some full-page; both externally and internally fine bar slight foxing and dusting to top edges, without inscription, and unread; protected by an attractive example of the dustwrapper with some overall dusting and rubbing, mild soiling to spine and fore-edges, nicking and a short, almost closed, tear to head of spine (20mm), and another (12mm) to bottom edge of upper panel; remarkably scarce by virtue of the tiny limitation alone.

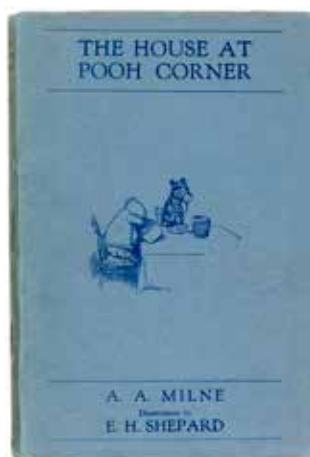
First edition *de luxe*, printed as a large paper copy on the finest stock, limited to **only 350 numbered copies** and **signed** in ink by both A.A. Milne and E.H. Shepard. A rare, and superior, edition of this perennial children's favourite. Tigger makes his first appearance in this book, which is the sequel to *Winnie-The-Pooh*, published two years earlier.



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169. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *When We Were Very Young.* London, Methuen & Co. Ltd. 1934. **£88**

8vo. Original mid blue cloth decorated and lettered in black, preserved in pictorial **dustwrapper**; pp. [vi], vii - x + [ii] + 99 + [i]; with line illustrations by Shepard; a very good, and uninscribed, copy with a touch of fading to spine ends, protected by an attractive, unclipped dustwrapper (2/6) with discoloration, and rubbing, to spine.

Early edition: first published in 1924.

170. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *Winnie-The-Pooh.* London, Methuen & Co. Ltd. 1934. **£88**

8vo. Original mid blue cloth decorated and lettered in black, preserved in pictorial **dustwrapper**; pp. [viii], ix-xi + [v] + 158 + [ii]; with line illustrations by Shepard; a very good, and uninscribed, copy with a touch of fading to head of spine, protected by an attractive, unclipped dustwrapper (2/6) with discoloration to spine, rubbing to joints, nicking to head, and small marking to lower panel.

Early edition: first published in 1926.

171. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *The House At Pooh Corner.* London, Methuen & Co. Ltd. 1934. **£88**

8vo. Original mid blue cloth decorated and lettered in black, preserved in pictorial **dustwrapper**; pp. [vi], vii, [viii], ix-xi + 178 + [ii]; with line illustrations by Shepard; a very good, and uninscribed, copy with a touch of fading to spine ends and speckling to edges of book block, protected by an attractive, unclipped dustwrapper (2/6) with the price overprinted, discoloration to spine, rubbing to joints, nicking to ends, and a small patch of pinkish marking to bottom forecorner of lower panel.

Early edition: first published in 1928.

172. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *Winnie-The-Pooh [and] The House At Pooh Corner.* London; Methuen Children's Books. 1973 & 1974. **£298**

Large 8vo.; 2 vols.; bound in original dark blue and coral buckram respectively, pictorially blocked and lettered in gilt, coloured pictorial map endpapers, preserved in pictorial **dustwrappers**; pp. [xiv] + 144 + [ii]; [xiv] + 174 + [iii]; with coloured illustrations throughout in profusion; bright and attractive copies with some shelf-rubbing to lower edges of boards, internally fine throughout bar a small adhesive ownership label in each volume to front blank, protected by near fine, unclipped dustwrappers (£1.95 and £2.50) with some light and uniform toning and very mild creasing to spine ends.

First editions thus, with illustrations newly coloured with "freshness and vigour" by the original illustrator of the books.

173. [MINIATURE BOOK]. GASC, F.[erdinand] E.A. (editor). The smallest French-English dictionary in the world: containing more than 5,000 modern and current words, senses and idiomatic phrases and renderings not found in any other dictionary of the two languages (including the largest) and the corrections for the first time of hundreds of vulgar errors which occur in all other French and English dictionaries. Glasgow; David Bryce & Son. [1890]. **£248**

32mo., (27 x 19mm); bound in publisher's red leather, with an advert. for Pears' soap to lower board, gilt lettered to both covers and spine, yellow edges, coated yellow endpapers, housed in original decorated silver metal **case** with clasp and glass magnifying window to lid; pp. 647 + [i]; half-title apparently wanting, printed on India paper and typeset in triple column (!); a wonderful example with some external rubbing and dust-soiling and the impression of the window surround to upper cover (as usual), edges of book block soiled, a few minute corner turns, and a tiny contemporary pencil inscription to front free endpaper but remarkably good, clean, and sound; the case with functioning clasp and some insignificant rubbing; **scarce**, especially with the functional case.

First edition. A fascinating example of a truly tiny, but comprehensive, typeset dictionary in two parts: French-English and English-French. The neat, and dual-use, carrying case is indispensable because the type is indecipherable to the naked eye.



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174. [MODEL HOUSE]. BARNES, Catherine (designer). Fold-Away Doll House and Play Book of Cut-Out Furniture. *New York; Garden City Publishing Co., Inc.* 1949. **£298**

Small 4to. (190 x 210 x 15mm); original sturdy pictorial boards opening to left and right as a triptych to form a 3-room house (bedroom, dining-room and kitchen) printed on all surfaces in colours, with folding room dividers operating with a tab and slot mechanism for assembly and incorporating die-cut windows and doors which open; complete with the loosely-inserted 16pp. Play Book of die-cut and press out furniture (designed by Bruce Marchin) printed throughout in pink and blue with instructions to the reverse; a near fine copy, very unusual with the unused booklet of model parts.

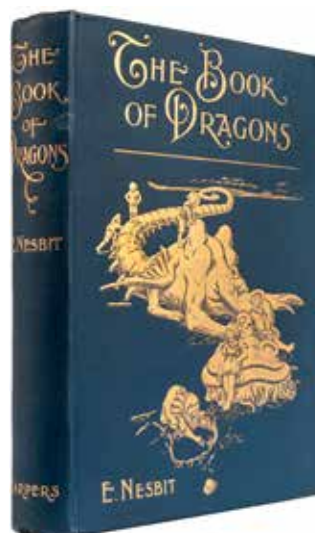
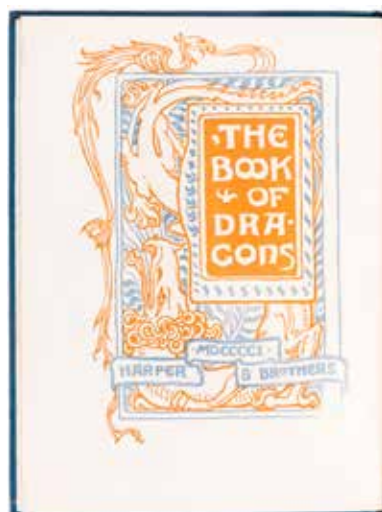
First edition. An attractive example of a fold-away model dolls' house involving no cutting, no pasting, and no glueing.



175. NESBIT, E. (author). Gordon BROWNE and Lewis BAUMER (illustrators). The Story of The Treasure Seekers: Being The Adventures Of The Bastable Children In Search Of A Fortune. *London; T. Fisher Unwin.* 1899. **£798**

8vo. Original dark green finely ribbed cloth attractively blocked and lettered in gilt to spine and upper cover with a vignette showing the five Bastable children leaning over a balustrade, all edges gilt; pp. [viii], ix-xii + [ii], 3-296 + [ii] + [10], publisher's catalogue; illustrated with a frontispiece and 16 other illustrations after engravings; a very good, clean copy with a bruise, and some creasing, to top forecorner of upper board, rubbing to spine ends and tips, and a little light dusting, internally exceptionally clean with a small bump to top forecorner of first few leaves, the usual offset browning to endpapers, and a tiny inscription to front free endpaper, a **scarce** Nesbit title in this condition.

First edition. The first in a series of adventure stories concerning the Bastable children.



176. NESBIT, Edith (author). H.R. MILLAR and H. GRANVILLE FELL (illustrators). The Book of Dragons. *London and New York, Harper And Brothers.* 1901. **£1,800**

8vo. Original French blue cloth pictorially blocked and lettered in gilt to spine and upper board, top edge gilt, others uncut; pp. x + [ii], [3]-290 + [i]; with xylographic frontispiece and title-page spread in burnt orange and blue together with 8 further full-page plates in the same medium and colours as chapter introductions by H. Granville Fell, with 16 additional plates after engravings, all featuring dragons, by H.R. Millar; a remarkably fresh, and beautiful, copy with minimal dusting and rubbing to joints, spine ends, and forecorner tips, with small bruising to heel of spine, a small area of blistering to cloth at lower board, and a tiny ink spot to the same (5mm); internally without inscription and fine throughout bar the crisp, and marginal, excision of the lower forecorner of a single leaf; **rare** in this condition.

First edition: published simultaneously in London and New York. Nesbit introduces the reader to "eight dreadful dragons" in separate stories including: "The Ice Dragon, or do as you are told"; "The Dragon Tamer", and "The Fiery Dragon, or the heart of stone and the heart of gold". In our experience this is the scarcest Nesbit title in first edition, even exceeding in trickiness her great classic *The Railway Children* (1906).



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177. NESBIT, Edith (author). H.R. MILLAR (illustrator). *The House of Arden. A Story for Children. London, T. Fisher Unwin. 1908.* **£450**

8vo. Original red ribbed cloth illustrated and lettered in gilt to spine and upper cover, top edge gilt; pp. [vi], 7-349 + [iii]; illustrated throughout in line by Millar; a near fine copy preserved in uncommonly bright condition with gilt sparkling and just one small bruise to top forecorner of upper cover and light pushing to spine ends, internally near fine, bar some foxing to endpapers.

First edition. A classic children's adventure story involving time travel, a search for ancestral treasure, and a magical talking mole.



178. NIELSEN, Kay (illustrator). [P.C. ASBJØRNSEN] (author). *East of the Sun and West of the Moon; Old Tales from the North. London; Hodder & Stoughton. [1914].* **£1,800**

Tall 4to. Original dark blue cloth elaborately gilt to spine and upper cover, top edge plain, others uncut, decorated endpapers in black and gilt; pp. [viii], 9-206 + [i]; illustrated with 25 beautiful mounted coloured plates set within gilt and black borders and protected by captioned tissue-guards alongside other illustrations and decorations in black and white; an attractive copy with small abrasions to spine ends and corner tips including a very short (5mm) split to upper surface of cloth at lower joint, small marking to lower board, 2 barely noticeable, and short, cuts to cloth on shelf edge of lower board (15mm and 8mm) and spotting to untrimmed fore-edges; internally very good with faint, scattered foxing and some rather more insistent spotting, and diffuse browning, confined to the inner gutter of a few leaves, with all plates fine.

First edition of Nielsen's master work. This book is widely considered to be one of the finest illustrated fairy tale books of the twentieth century as well as a candidate for the most beautiful plate book published during the Golden Age of children's book illustration.



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179. NIELSEN, Kay (illustrator). Noel DANIEL (editor). Andy DISL (designer). Margaret SIRONVAL (plate descriptions by). *Kay Nielsen's 1001 Nights. The Complete Watercolours. Taschen. 2018.* **£250**

Large 4to. Original sumptuous pictorial boards illuminated in gilt with full-size illustrations to both covers, spine lettered gilt, gilded endpapers decorated in silhouette, complete with the full suite of **20 fine coloured plates**, heightened in gilt and printed on card (415 x 415mm), contained within a portfolio case in orange, printed in black and gilt, with cord tie, both items presented in the **original box** with recessed casing and ribbon-pull, with an elaborate midnight blue velveteen-covered lid elaborately and extravagantly decorated with a full-size coloured plate and floral gilt blocking to the surround, housed in the publisher's printed card box; pp. [vi], 7-137 + [vi], printed throughout on gilt paper and beautifully illustrated, largely in full colour, with 54 full-, and

double-page, plates, including details of the watercolours, together with numerous other smaller illustrations in colour; fine and new.

First edition; **limited to only 5,000 numbered sets**. In 1917, as World War I raged on the continent of Europe, the established Danish theatre designer and illustrator Kay Nielsen began work on a glorious commission, to illustrate the classic 1001 nights and its exotic tales of love, sex and power. He had already received praise for his earlier *Art Deco* artwork to depict the Norwegian folk tale *East of the Sun, West of the Moon* (1914) and the French fairy tales *In Powder and Crinoline* (1917).

Despite the unquestionable quality of Nielsen's work for this Middle Eastern classic, however, the publisher's were forced to abort the project for financial reasons and, unaccountably, it was never revived. Nielsen worked on further titles and eventually, in the 1930s, moved to Los Angeles where he took up illustration work at the Disney Studios, however he found it hard to adapt to this set-up and not long after parted company with his employers. After a series of failed business ventures he eventually died penniless and overlooked, in 1957, at the age of 71, a year after the death of his wife. In 1958 a large wooden box, sealed and fastened with clasps, was discovered at his home; the only complete series of his watercolours to have survived, and in perfect condition. As the book was unpublished, the individual watercolours had survived as a collection rather than having been distributed to the four winds in a gallery sale. Regrettably a rather ignominious house clearance followed and the majority of the fine watercolours for this work were donated to the Los Angeles County Museum of Art. From there they moved to the UCLA Grunwald Centre for the Graphic Arts.

The images here are accompanied by fulsome descriptions by Margaret Sironval, who also contributes an illustrated essay on the history of the Tales. There are additional contributions by Cynthia Burlingham ('East Meets West: A New Style Emerges For A Rising Art Star') and Colin White ('Nielsen's *Nights* Illustrations Through The Lens of His Life and Work').



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ANTI-COMMUNIST PROPAGANDA IN CREOLE

180. [ORWELL, George]. ORWELL, Zorze. Rafik GULBUL (translator). Repiblik zanimo. Dictature Napoleon Cosson. [Mauritius], O.N.E., 15 Rue Bourbon, Port Louis. [1974]. **£288**

Royal 8vo. Original pictorial olive green card covers, stapled; pp. [30]; illustrated in black and white throughout in cartoon strip format; an attractive copy with light external dusting, abrasion to spine fold, minor marking to lower panel, and mild crumpling to lower hinge.

First edition in book form. This graphic translation of George Orwell's *Animal Farm* into Mauritian creole is by an unknown artist and features more than ninety 4-framed comic strips. It first appeared between November 1974 and April 1975 in the Mauritian daily newspaper *Libération*, which was an organ of the UDM (Union Démocratique Mauricienne). At least 5,000 copies were printed in book form, of which only 1,000 were sold, and the remainder given away at political meetings. The UDM used the work as propaganda in its fight against the Marxist oriented party, Mouvement Militant Mauricien (MMM). *1 copy on Copac (BL) and 3 additional copies on WorldCat (Stanford Univ.; John Hopkins Univ.; Nat. Lib. of Australia).*

ARABIAN NIGHTS

181. [PANORAMA]. Sindbad or Seven Strange Voyages, An Eastern Story. Marcus Ward's Japanese Picture Stories. London; Marcus Ward & Co. 1874. **£398**

Royal 8vo. Original glazed pictorial card wrappers in colours with different designs to upper and lower covers and original cloth ties to fore-edge, the story printed to both inner covers, opening to reveal a six-page leporello, or panorama, in colours throughout, including one double-page spread, with captions beneath in stylised Oriental font, printed on one side only; a lovely example of a **very scarce** survival with light external dusting, a tiny and exquisite retailer's paper label to upper cover (W. Hibbert, carver and gilder, Sheffield) and pink cloth ties faded to near white.

First edition, issued at 1 shilling on card, as here, and 2 shillings mounted on linen. Marcus Ward's new version of Sindbad the Sailor, as published in their Japanese Picture Stories series. *Only 1 copy located on Copac (Cambridge Univ.) and an additional copy on WorldCat (San Francisco).*



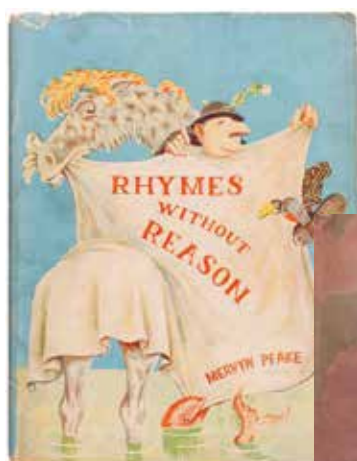
182. PARAIN, Nathalie (illustrator). *Je Fais Mes Masques.* Paris; Flammarion Éditeur. 1931.

£3,950

Folio. Original lithographed yellow card with bold graphic designs to both covers in colours, punched holes and 2 cord ties to spine (as issued); ff.18, on card; with decorated title-page in red and black and colour-lithographed mask sections throughout, printed on one side of stock only; a very good copy indeed of a **remarkably scarce** book with light overall dusting and rubbing to spine ends, joints, edges, and corners, with a slim strip of foxing to fore-edge of upper cover and one tiny associated closed tear (5mm) and another adjacent to one tie; internally near fine, and unused, complete with original loosely inserted publisher's flier advertising the 'Albums du Père Castor'.

First edition. A glorious confluence of artistic and creative skills came together in post-war Modernist Paris in the 1920s and '30s involving migratory workers, uprooted after World War I, and Russian émigrés escaping Lenin's Five Year Plan, such as Alexandra Exter, Nathan Altman, and Féodor Rojankovsky. When this pool of talent was teamed with the ambition of free-thinking experimentalists such as the bookseller Paul Faucher, and expert printers such as Mourlot Frères, the perfect seeding ground for a new style of picture book for the young was laid. Faucher was an advocate for the 'New Education' movement and had no doubt also attended the exhibition 'Le Livre d'Enfant en U.R.S.S.' in 1928, which had caused uproar. Enthused by everything Russian he invited the artist Nathalie Parain (née Tchelpanova), who was married to the French cultural ambassador and poet Brice Parain, to join him in a project to produce a new style of French picture book. The Père Castor series was designed to serve up sophisticated designs of the highest order, printed in lithography, which would reflect the Constructivist experimentation of the Bauhaus alongside Cubist techniques to imply volume.

This toy book "Je Fais Mes Masques" was the first Père Castor title and includes 8 full-size lithographic masks in colours which are intended to be cut out and used. As the book was designed as disposable it is now probably the most prized title in the series and also the rarest. The message of the book is an enlightened one, despite it being published in the same year as the "Exhibition Coloniale Internationale" was staged in Paris: an event which was heavily criticised by some factions for its colonialist propaganda. The message here is that different cultures are to be respected and admired, with children encouraged to transform themselves into a range of characters including a Hindu; Arab; Russian peasant; North American Indian; Eskimo, etc.



183. PEAKE, Mervyn, (author and illustrator). *Rhymes Without Reason.* London, Eyre & Spottiswoode. 1944. £248

8vo. Original cream cloth, lettered in turquoise to spine and upper cover, preserved in pictorial **dustwrapper**; pp. [vii], 8-38 + [ii], printed on good satin stock; with 16 vivid, and full-bleed, coloured plates by Mervyn Peake; a fine copy, both externally and internally, without inscription, protected by pleasing, and all but whole, example of the **scarce** and fragile, unclipped dustwrapper (7s 6d) with overall dusting and rubbing; abrasions to the fore-edge; chipping to spine ends; one larger triangular chip from top forecorner of lower panel (20 x 10mm); one long closed edge tear to lower panel (105mm), now carefully repaired to the reverse with archival tissue; and some fraying to top edge with occasional short closed tears.

First edition. A characteristically idiosyncratic, but truly charming, collection of nonsense verse, apparently inspired by forerunners such as Lewis Carroll and Edward Lear: "A crocodile in ecstasy, Sat on the sofa next to me, As I poured out the Indian tea....".

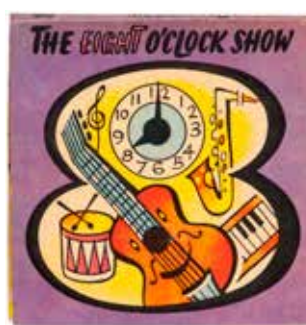
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184. PERRAULT, Charles (author). Andrew LANG (editor). Perrault's Popular Tales, Edited from the Original Editions &c. Oxford At The Clarendon Press. 1888. **£168**

Small 4to. Original cream vellum-backed red cloth sides, flat spine ruled and lettered direct in gilt, top edge gilt, others uncut; pp. [v], vi-cxv + [i] + [iv], 5-72, [73-77], 78-153, printed on handmade paper; with 2 portraits of Perrault in photogravure; a very good and sound copy with toning and some dusting to spine, internally very good indeed with gentle age-toning to a couple of leaves and mild dusting to uncut edges, as usual.

First edition thus, large paper copy. With this collection of prose and verse tales, drawn direct from original sources, the scholar of folk and fairy mythology Andrew Lang presents a forensically detailed introduction to Perrault's *Popular Tales*. The text of the original prose is collated here with that of the rare first edition of 1697 by M. Alfred Bauer, reproducing the original title-page of *Histoires ou Contes du Temps Passé* and that of the verse tales. Half of the work, in English, includes a sketch of the author, and background information to the composition of the stories, with each prose story accompanied by targeted comparative research.

185. PIENKOWSKI, Jan (illustrator). ["Welcome To London", An original carrier bag.] Circa 1969. **£45**

An original paper carrier bag with red plastic handles, with silhouette illustrations on all sides in red and black, designed to form a free-standing London bus.

186. POGANY, Willy (illustrator). [Daniel DEFOE]. Robinson Crusoe. London; George G. Harrap & Company. [1914]. **£298**

Square 16mo. Original pictorial boards opening to reveal a 16-page concertina-folded panorama illustrated in muted colours throughout with summarising text panels, in verse, in the plate and the expanded story printed on the reverse; a very good, sound copy with light edge wear to boards and some dusting to covers, internally very clean and undamaged throughout with the contemporary embossed book label of bookseller F.C. Koens, Den Haag, to front pastedown; scarce by virtue of the fragile format.

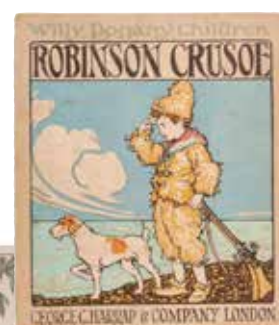
First edition thus. A version of Defoe's classic for the very young featuring Robinson Crusoe as a child castaway who saves Man Friday from the cooking pot.

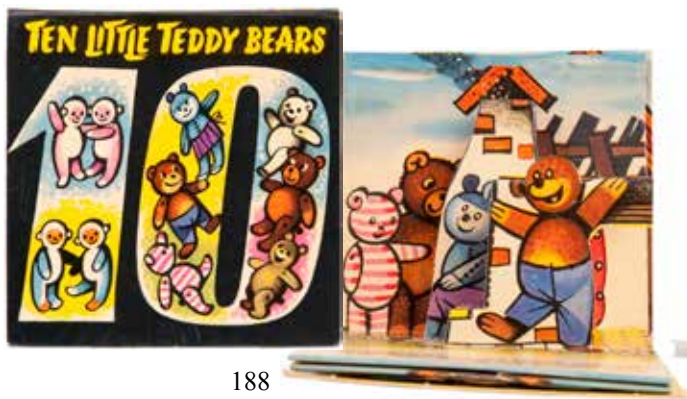
187. [POP-UP]. KUBASTA V. The Eight O' Clock Show. London; Bancroft & Co. (Publishers) Ltd. 1964. **£98**

16mo., (112 x 112mm); original pictorial card covers; pp. [12], including wrappers; with 6 double-page pop-up plates in colours; a very good copy throughout with mild fading and rubbing to spine; **scarce**.

First edition. Number 8 in a series of twelve pop-up counting books by Kubasta beginning with *There Was Once a Daisy*. A brief story about the anthropomorphic instruments in Happy Melodies Music Shop.

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188. [POP-UP]. KUBASTA, V. *Ten Little Teddy Bears.* London; Bancroft & Co. (Publishers) Ltd. 1965. **£98**

16mo., (112 x 112mm); original pictorial card covers; pp. [12], including wrappers; with 6 double-page pop-up plates in colours; a very good copy throughout with mild fading and rubbing to spine and only a couple of tiny, and incidental, interior creases; **scarce**.

First edition. Number 10 in a series of twelve counting books by Kubasta. A typically clever pop-up by the Czech artist who was one of the finest exponents of the craft of the pop-up book. Bobby Bear is joined by his friends and relations in his efforts to build a house.

189. [POP-UP]. KUBASTA, V. *The Kitten Eleven.* London; Bancroft & Co. (Publishers) Ltd. 1965. **£98**

16mo., (112 x 112mm); original pictorial card covers; pp. [12], including wrappers; with 6 double-page pop-up plates in colours; a very good copy throughout with mild fading and rubbing to spine; **scarce**.

First edition. Number 11 in a series of twelve pop-up counting books by Kubasta. This is the story of a feline football team, Miaow-Miaow United, who are drawn against the celebrated puppy team of Barking Wanderers.

190. [POP-UP]. KUBASTA, V. *The Twelve Months.* London; Bancroft & Co. (Publishers) Ltd. 1965. **£98**

16mo., (112 x 112mm); original pictorial card covers; pp. [12], including wrappers; with 6 double-page pop-up plates in colours; a very good copy throughout with mild fading and rubbing to spine; **scarce**.

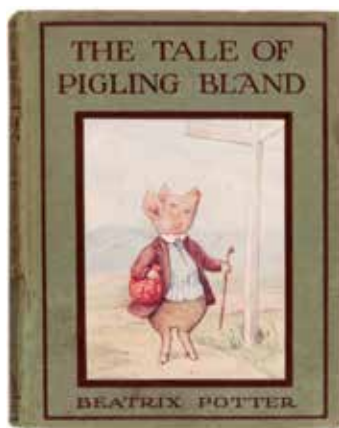
First edition. The final title in a series of twelve pop-up counting books by Kubasta. This book takes a spin through the calendar and concludes with an attractive pop-up of Father Christmas.



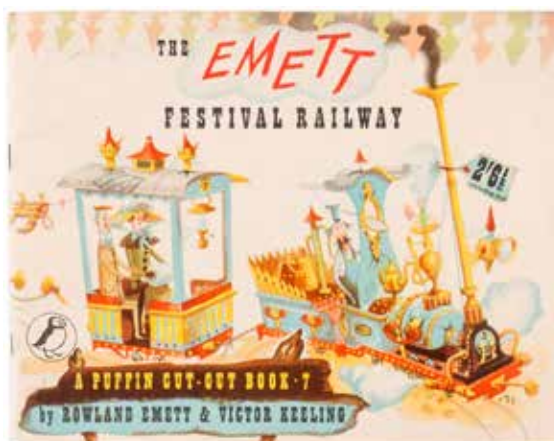
191. POTTER, Beatrix (author and illustrator). *The Tale of Squirrel Nutkin.* London; Frederick Warne And Co. 1903. **£1,650**

12mo. Original slate grey boards lettered in white with onlaid pictorial roundel to upper cover, pictorial endpapers, protected by original printed **glassine dustwrapper**; pp. [vii], 8-84 + [ii], including integral blanks; illustrated throughout with coloured plates after watercolours; externally fine, internally near fine with slight speckling to fore-edge of book block, light dusting to endpapers, and a neat contemporary ink inscription to half-title, dated Xmas 1903, protected by the **scarce** glassine wrapper, priced 1/-, with some toning, small nicking to base of spine, two chips to the same (maximum 10 x 10mm) and a larger triangular area of loss to top edge of upper panel (40 x 30mm maximum).

First edition: the second or third issue with the addition of 'Author of The Tale of Peter Rabbit' after Beatrix Potter's name on the title-page. The printed wrapper lists *The Tale of Peter Rabbit* (1902), *The Tale of Squirrel Nutkin* (1903), and *The Tailor of Gloucester* (1903) as titles in print and *The Tale of Benjamin Bunny* and *The Tale of Two Bad Mice* as being in preparation for 1904.



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192. POTTER, Beatrix (author and illustrator). *The Tale of Pigling Bland.* London, *Frederick Warne And Co.* 1913. **£468**

8vo. Original light green paper-covered boards printed in rust, with onlaid pictorial label to upper cover, pictorial endpapers; pp. [vi], 7-93; 15 coloured plates and line drawings throughout; an attractive copy with some tanning to spine, light external dusting, and a barely noticeable tide-mark to bottom corner of lower cover, internally clean bar spotting to fore-edge of book block, and some light mottled marking to endpapers with one small associated adhesion to upper inner hinge.

First edition.

193. [PUFFIN MODEL BOOK]. EMMETT, Roland (illustrator). Victor KEELING (author). *The Emmett Festival Railway.* London; *Penguin Books Ltd.* [1951]. **£88**

Landscape royal 8vo. Original pictorial wrappers; pp. 30; illustrated throughout in colour; a very good clean copy with a little crumpling to spine and a narrow horizontal crease to top edge of lower panel.

First edition. Puffin Cut-Out Book number 7.

194. PULLEIN-THOMPSON, Christine (author). Sheila ROSE (illustrator). *Stolen Ponies.* London; *Collins.* 1957. **£78**

8vo. Original olive green linson boards lettered in silver to spine, preserved in pictorial **dustwrapper**; pp. [vi], 7-192; with line drawings; a fine copy with a neat and tiny ownership inscription protected by a very nearly fine, unclipped dustwrapper (10s. 6d.) with very light rubbing, and one tiny closed tear to head of spine (4mm).

First edition. An adventure involving two families of young horse enthusiasts who come together to defeat a band of pony rustlers on the moor.

195. RACKHAM, Arthur (illustrator). Jonathan SWIFT (author). *Gulliver's Travels Into Several Remote Nations of the World.* London; *J.M. Dent & Co.* 1909. **£268**

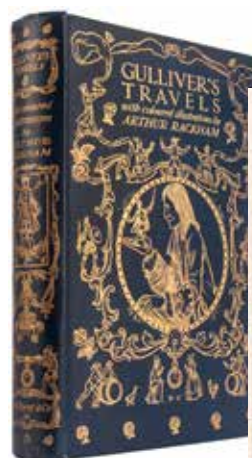
Large 8vo. Original navy blue finely ribbed cloth decoratively and pictorially stamped in gilt to spine and upper cover, top edge gilt, pictorial endpapers; pp. [vi], vii-xiii, [xiv], xv-[xvi], [1]-291; 12 coloured plates, 2 full-page black-and-white illustrations, chapter-headings, and vignettes in line throughout; externally near fine with small rubbing to spine ends and light blistering along lower joint, internally very clean with evidence of an erasure to "Book belongs to" box on pastedown and signs of pencil outlining to illustration on front free endpaper.

First edition thus, with coloured plates throughout by Rackham.

196. RACKHAM, Arthur (illustrator). DE LA MOTTE FOUQUÉ (author). *Undine.* London; *William Heinemann.* 1911. **£398**

4to. Original dark blue cloth lavishly and beautifully blocked in gilt to spine and upper board, top edge blue, others untrimmed, pictorial green endpapers, preserved in original pictorial buff **dustwrapper**; pp. viii + [ii], [3]-136; with a total of 15 fine tipped-in coloured plates alongside chapter-headings, vignettes, decorations, and tailpieces in line; externally fine and sparkling bar spotting to fore-, and lower edges of book block; internally generally very good indeed though with heavy foxing confined to half-title, some browning to endpapers, and an occasional interior spot, with all plates and captioned guards in fine state; the unclipped dustwrapper (7/6) with light rubbing to spine and edges and small nicking to spine ends, with neat tape repairs to the reverse; increasingly **scarce** in the dustwrapper.

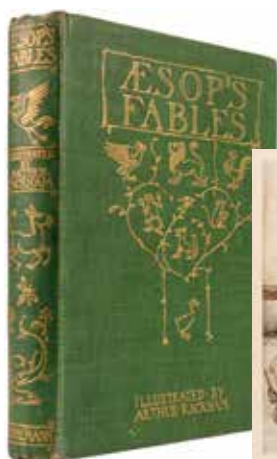
First edition illustrated by Rackham.



195



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197. RACKHAM, Arthur (illustrator). AESOP. Aesop's Fables. London; William Heinemann. 1912. **£198**

Small 4to. Original mid green cloth elaborately stamped in gilt to spine and upper board, top edge green, pictorial endpapers; pp. xxix + 223; illustrated with 13 fine coloured plates guarded by captioned tissues (one slightly proud) and line illustrations throughout; a nice neat copy with rubbing to joints, edges, and ends, with bruising to extremities of spine; small wear to bottom forecorners exposing board; dusting to fore-, and lower edges of book block; and rubbing to top edges; internally generally very good with cracking to upper hinge; light speckling to endpapers, and occasional light marking.

First edition illustrated by Rackham. A comprehensive collection of 284 fables, with an introduction by G.K. Chesterton.

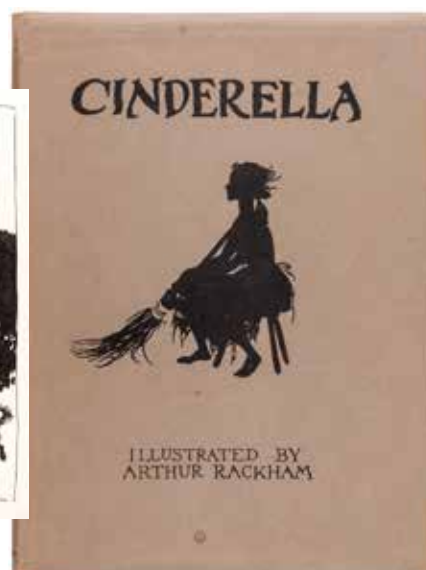
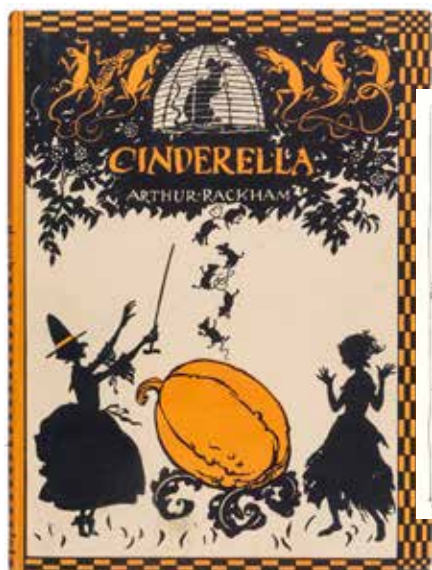


198

198. RACKHAM, Arthur (illustrator). Edmund GOSSE (introduction by). The Allies' Fairy Book. London, William Heinemann. [1916]. **£188**

Large square 8vo.; sometime pleasingly bound in half blue calf over dark blue cloth boards, spine with 5 raised bands ruled and lettered in gilt with gilt centres, top edge gilt; pp. xxii + 121; with 12 coloured plates guarded by captioned tissues and other decorations and line drawings; a near fine copy, without inscription, with light external rubbing and very light foxing to half-title.

First edition. A collection of fairy tales to represent the Allied Nations in World War I including Portugal, Japan, Serbia, Belgium, France, Wales and Ireland.



199. RACKHAM, Arthur (illustrator). C.S. EVANS (retold by). Cinderella. London: William Heinemann. 1919. **£650**

4to. Original orange cloth-backed pictorial boards illustrated in orange and black, decorated and lettered in black to spine, green endpapers with silhouettes in white by Rackham, fore-, and lower edges untrimmed, preserved in drab pictorial **dustwrapper** pictorially printed in black; pp. [vi], [9]-110; with pictorial title-page in black, olive green, and rose; a full colour, tipped-in, frontispiece with a silhouette pictorial border in colours, and a tissue-guard, 3 double-page silhouette illustrations in the same three colours and lively silhouette illustrations throughout in black, many full-page; externally near fine with only slight abrasions to corners, internally uncommonly fresh and unmarked with a neat and contemporary gift inscription, to half-title and some offsetting to free endpapers, protected by a remarkably good example of the **scarce** dustwrapper, priced 7/6 at spine (neatly crossed through), with light overall dusting, one small spot to lower margin of upper panel (6mm), small nicking to corners, and 4 short tears to top edge (longest 31mm), now neatly and archivally repaired to the reverse, and unobtrusive; an **elusive** book, particularly in the dustwrapper.

First Rackham edition. The relative scarcity of this title is probably due to restrictive production practices at the end of World War I. For some unaccountable reason it is much more difficult to find than its sister book, *The Sleeping Beauty* (1920).



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200. RACKHAM, Arthur (illustrator). William SHAKESPEARE (author). *A Midsummer Night's Dream.* London; William Heinemann. 1925. **£298**

4to. Original light blue cloth brightly and decoratively panelled in gilt to upper cover, lettered in gilt to spine, top edge plain; pp. [viii] + 134; with 40 fine coloured plates by Rackham mounted on cream stock behind captioned tissue-guards alongside black-and-white text drawings; a bright, crisp copy with one unobtrusive indentation to centre of upper cover (17mm x 2mm) and another small mark to the same (8mm), spotting and speckling to edges of book block, and occasional marginal foxing intruding to lower edge, a small and unremarkable adhesion (7mm) to one plate and a diagonal crease to one card mount (possibly a production flaw because the plate itself is undamaged).

Early edition illustrated thus, first published in 1908 with Rackham's artwork.

201. RACKHAM, Arthur (illustrator). Izaak WALTON (author). *The Compleat Angler.* London, George G. Harrap Ltd. 1931. **£298**

4to. Publisher's straight-grain dark blue leather, panelled in blind to upper cover and ruled and lettered in gilt, top edge gilt, others untrimmed, two-tone silhouette endpapers; pp. [iv], 5-223 + [i]; with title-page decorated in green, frontispiece, 11 other coloured plates with captioned tissue guards, and 25 drawings in line; a handsome copy with some light dusting and rubbing to spine ends and forecorners; internally very good and clean with mild toning to untrimmed edges, 2 heraldic bookplates (Lionel John Ray and Richard John Marr Ray) to front pastedown, a neat gift inscription to front free endpaper, dated Sept. 1945, and a tiny and barely noticeable chip to bottom edge of lower board (5mm).

First edition illustrated by Rackham presented in the *de luxe* binding of publisher's leather.

202. RACKHAM, Arthur (illustrator). *The Arthur Rackham Fairy Book, A Book of Old Favourites.* London, George G. Harrap & Co. Ltd. 1933. **£298**

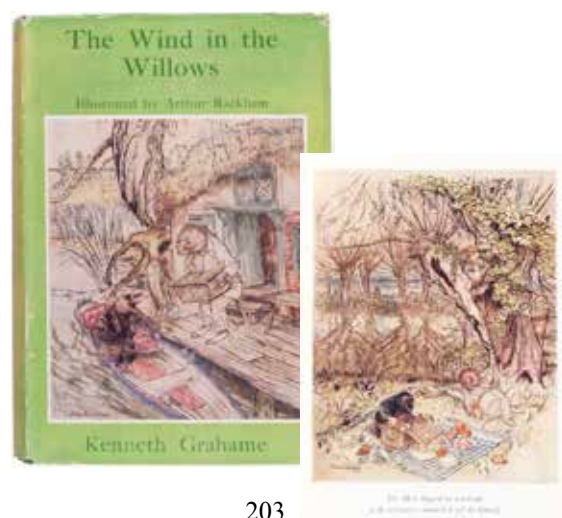
8vo. Original terracotta cloth pictorially stamped in beige and black to spine and upper board with an impressed design of a witch, owl, and cat, pictorial endpapers; pp. [vi], 7-286 + [i]; with 8 coloured plates and a total of 60 drawings in line and silhouette including full-, and double-page, plates; a very nice copy indeed with light dusting and rubbing; a slight lean; mild fading to spine; dusting to top edge of book block; and faint speckling to fore-, and lower edges; internally very good with splitting to endpaper at rear hinge (now neatly made good); some browning to free endpapers, and a tiny mark to lower margin of one plate.

First edition illustrated by Rackham. Contains 23 of our most popular fairy tales including Dick Whittington, Jack and the Beanstalk, Aladdin, The Princess and the Pea, Puss In Boots, Cinderella, Sleeping Beauty, Hansel and Grethel, The Emperor's New Clothes and, most importantly, Robert Southey's "Story of the Bears" which seldom appears in collections of fairy tales.

203. RACKHAM, Arthur (illustrator). Kenneth GRAHAME (author). *The Wind in the Willows.* London; Methuen & Co. Ltd. 1951. **£198**

8vo. Original forest green cloth lettered gilt to spine, top edge green, preserved in pictorial **dustwrapper**; pp. [iv], v-xii + [xiii-xiv], 3-178; with 12 fine coloured plates and 15 drawings in line; externally near fine, internally very good indeed without inscription and with very pale, and diffuse, foxing to title-page and some margins, with slight speckling to prelims and edges of book block; the attractive, unclipped dustwrapper (22s. 6d.) irregularly faded to lime with overall rubbing and dusting, mild abrasions to joints, small wear to corners, fraying to spine ends, and pale foxing to flaps.

Early Rackham trade edition, published a year after the first: originally issued in the U.S. in 1940 by the Limited Editions Club of New York in an edition of 2,020 copies signed by the book designer Bruce Rogers.



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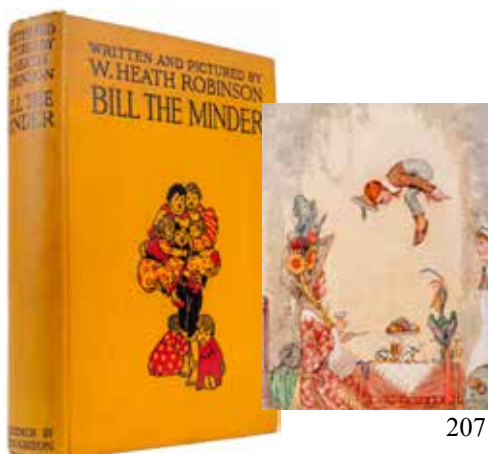
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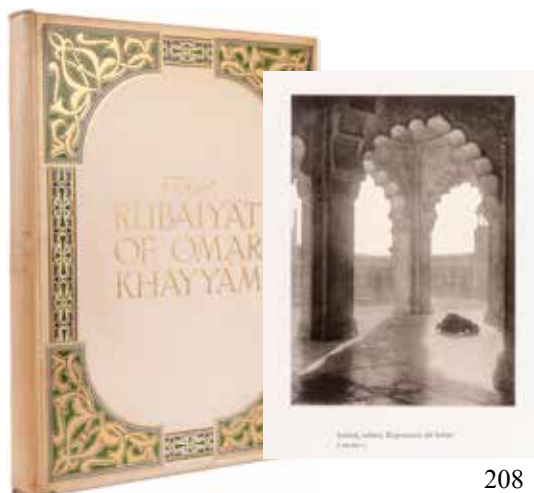
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204. [RAG BOOK]. C.A.T. Spells Cat. *London; Dean's Rag Book Co., Ltd., circa 1920.* **£88**

8vo. Original folded linen pictorial covers, stitched to spine and 'pinked' to upper and lower edges; pp. 10, including wrappers, printed throughout on folded linen; illustrated throughout in colours; a fine, exceptional, and unused, copy complete with the original publisher's slip ("The only Rag Books in the world are Dean's") listing the other titles in the series.

First edition. An infant's spelling book.

205. [RAG BOOK]. CHIDLEY, A. (illustrator). *Going Ta-Ta.* *London; Dean's Rag Book Co., Ltd., circa 1920.* **£88**

8vo. Original folded linen pictorial covers, stitched to spine and 'pinked' to upper and lower edges; pp. 10, including wrappers, printed on folded linen; illustrated throughout in colours; a fine, exceptional, and unused copy complete with the original publisher's slip ("The only Rag Books in the world are Dean's") listing the other titles in the series.

First edition.

206. ROBINSON, Charles (illustrator). *Jennie DUNBAR.* *Young Hopeful.* *London, Herbert Jenkins Limited. 1932.* **£88**

8vo. Original violet cloth pictorially decorated in black, preserved in repeat **dustwrapper**, pictorial endpapers; pp. [x], 11-78; illustrated throughout with vignettes in line; a near fine, uninscribed copy with only a trace of fading to spine, protected by an attractive dustwrapper with overall dust-soiling, particularly to spine, light rubbing and marking, and a large contemporary bookseller's price label (1/-) to upper panel.

First edition. A collection of profusely illustrated children's rhymes presented in the style of Milne's famous verse books.

207. ROBINSON, William Heath (author and illustrator). *Bill The Minder.* *London, Hodder & Stoughton, circa 1920.* **£198**

Large 8vo. Original orange cloth pictorially stamped in red and black; pp. [xiv] + 254 + [ii]; 16 fine mounted coloured plates and numerous wonderful black-and-white illustrations, many of which are full-page and which represent some of Heath Robinson's best work in line; a near fine copy with only very light dusting, rubbing, and speckling to edges of book block, internally equally fine, without inscription, all plates crisp and fresh.

Early edition of this classic fantasy tale, containing the full complement of plates from the first edition of 1912. The story revolves around a professional child-minder who discovers the King of Troy in a haystack and sets out, with the help of his child charges, to restore him to his rightful throne.

208. [RUBÁIYÁT]. FITZGERALD, Edward (translator). *Mabel EARDLEY-WILMOT (photographer).* *W.G. JOHNSON (designer).* *The Rubáiyát of Omar Khayyám.* *London; Kegan Paul. Trench, Trübner. 1912.* **£178**

4to. Original white cloth decoratively blocked in green, black, and gilt to an Islamic design on upper cover, spine lettered gilt, top edge gilt, others uncut, photographic grape endpapers, original emerald green ribbon marker; pp. [vi], vii-xix + [124], printed on handmade paper; decorated throughout with initials, headings, and tailpieces in green together with a total of 38 photogravure plates mounted-at-large; an attractive copy with light soiling, and some rubbing, to spine and lower cover and a tiny bump to top forecorner of lower board; internally clean throughout with all photographic plates in fine condition; **rather scarce**.

First edition illustrated thus, including a 13-page introduction by Edward Fitzgerald. All the photographs here were taken in the East specifically for this publication by Mrs. Eardley-Wilmot.



209. [RUSSIAN GRAPHIC DESIGN]. CreART or IZO Bretatel. [Album of Images of Graphic Design.] Moscow; Kontakt-Kultura. 2005. **£298**

Landscape 4to. Original decorative boards in black, red, white, and grey, typographical endpapers in red and black; pp. 333 + [iii], on coated paper; illustrated throughout in colour to every page bar prelims and endleaves with hundreds of images (usually three to a page); a very fresh copy with very mild abrasion to corner tips at spine ends and a trace of light dusting; internally fine, without inscription, and the barely noticeable trace of two adhesive labels (now expertly removed, leaving no stickiness) to top margin of title-page; **scarce**.

First edition. A wonderful source book of Russian graphic design from all periods from the traditional through Art Nouveau and Art Deco but concentrating on modernist lithographic printing including poster and propaganda art.

210. [SCOTLAND]. WILLIAMS, M. Meredith (illustrator). R.L. MACKIE (author). The Story of King Robert The Bruce. London; George G. Harrap & Company. 1913. **£88**

8vo. Original mid grey cloth strikingly and pictorially blocked in black, pink, silver and gilt to spine and upper board, top edge gilt, others uncut; pp. [iv], 5-255; with frontispiece, 15 further fine wood-engraved plates by M. Meredith Williams, and a map; a remarkably bright copy preserved in fine condition, both externally and internally, with a small and neat contemporary ink inscription, dated 1916, to front free endpaper.

First edition. The King of the Scots Robert Bruce (1274-1329) is celebrated as a national hero across the border. He was a fearless warrior who led his people in the First War of Scottish Independence and successfully secured Scotland's place as an independent country.

211. SEARLE, Ronald (illustrator). Timothy SHY and Ronald SEARLE (authors). The Terror of St. Trinian's; or, Angela's Prince Charming. London; Max Parrish. 1952. **£98**

8vo. Original black cloth with small gilt device to upper board, spine lettered gilt, **preserved in pictorial dustwrapper**; pp. [iv], 5-128; wonderfully illustrated throughout in line; a very fresh copy with only a few light speckles to edges of book block, protected by an attractive, unclipped dustwrapper (8s 6d) with light overall dusting and rubbing, minute nicking to spine ends and corner tips, slight soiling to spine, and a few light marks to panels.

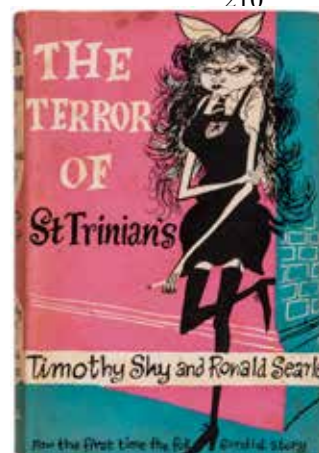
First edition: "For the first time the full sordid story" (dustwrapper blurb).



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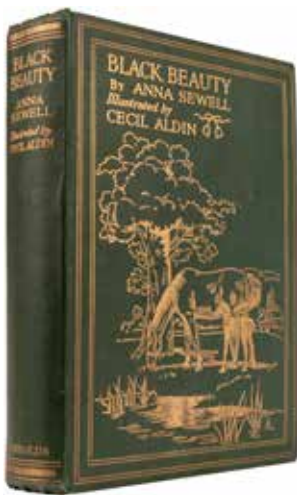
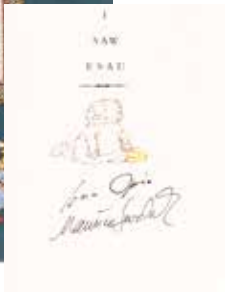
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212. SEARLE, Ronald (illustrator). *The St. Trinian's Story; The whole ghastly dossier compiled by Kaye Webb.* London; Perpetua Books. 1959. **£78**

Imperial 8vo. Original black cloth lettered and pictorially decorated in gilt, newspaper endpapers, preserved in pictorial **dustwrapper**; [ix], 10-117 + [i]; with over 125 drawings in monochrome and black and white, including many full-page; a fine, and uninscribed, copy protected by a very good, unclipped dustwrapper (21s) with short fraying to head of spine with some associated creasing and nicking to corners.

First edition of this compendium of St. Trinian artwork including a 60-page album of the finest of the cartoons.

213. SÉGUR, Adrienne (author and illustrator). *Aventures de Cotonnet.* Paris; Firmin-Didot Et Cie. 1930. **£128**

Small 4to. Original red cloth-backed red paper-covered boards with full-size onlaid pictorial plate to upper cover which is not repeated within, pinkish-red decorative endpapers; pp. [vii], 8-49 + [ii]; with vignettes throughout in red and 5 delightful coloured plates mounted-at-large on thick cream stock; a lovely copy, and scarce, with minor pulling of a few threads to spine cloth, some light overall rubbing and abrasion to upper forecorners with slight exposure of boards, internally fresh throughout with the ownership panel uncompleted and all plates in pristine condition.

First edition of the first book in this series about Cotonnet the rabbit, with advance notice of the subsequent title *Nouvelles Aventures de Cotonnet* to final leaf.

214. SENDAK, Maurice (illustrator). Iona & Peter OPIE (editors). *I Saw Esau.* The Schoolchild's Pocket Book. London; Walker Books. 1992. **£128**

8vo. Original forest green boards lettered and ruled in gilt to spine, preserved in pictorial **dustwrapper**; pp. [xvii], 18-160; with illustrations throughout by Sendak, largely in colour, some in sepia, and many full-page; a fine copy protected by an equally fine, unclipped dustwrapper (£9.99).

First edition. This copy is **signed** in ink to the title-page by both the editor Iona Opie and the illustrator Maurice Sendak. The book contains over 170 children's rhymes "of insult and retaliation, of teasing and repartee, rhymes for skipping and counting out", all drawn from the humour of the playground.

215. SEWELL, Anna (author). Cecil ALDIN (illustrator). *Black Beauty.* London; Jarrold Publishers (London) Limited. [1922]. **£138**

4to. Original olive green cloth pictorially gilt, top edge green; pp. [iv], v-viii + 291; with 18 coloured plates by Aldin; an attractive copy with some dusting and rubbing, weakening to cloth at head and heel, one short nick to tail, and dusting and spotting to fore-, and lower edges of book block, internally very good with occasional marginal spotting and light foxing to prelims.

Early Aldin edition: first published with these plates in 1912. One of the best-loved illustrated editions of the book.

216. SHAKESPEARE, WILLIAM (author). Roger FURSE (designer). *Hamlet.* London; Benjamin Pollock Limited. 1948. **£58**

Landscape large 8vo. Original pictorial wrappers, stapled as issued; pp. 28, printed inner covers; illustrations of scenery and characters printed in colours and black and white; a near fine, and unused, copy with slight rust bleed to staples.

First edition. Introduced by Laurence Olivier and dedicated to his son. Scenes from the *Two Cities* film, 1948, produced and directed by Laurence Olivier, with set and costume designs by Roger Furse to be mounted and displayed in Pollock's Model Theatre.



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217. [SHAPE BOOK]. NOAKES, C.G. (illustrator). *Wedding Bells. [Bavaria]; Hildesheimer & Faulkner, circa 1900. £88*

Shaped book (160 x 80mm) in the form of a wedding slipper, both upper and lower covers lithographed in colours with the original baby pink silk ribbon tie to heel and lettering in silver; ff. [8]; with text in sepia and 5 floral lithographed plates; a fine and exceptional survival.

A marriage keepsake comprising five individual wedding verses, by named poets, penned in characteristically sentimental style.

218. [SHAPE BOOK]. MOREAU-VAUTHIER, Ch. (author). G.G. WIEDERSEIM (illustrator). *Fido. Paris; Librairie Hachette Et Cie., circa 1910. £128*

Shape book (380 x 200mm); original black cloth-backed pictorial boards displaying the front and rear aspect of Fido the dog, inner covers printed in red; pp. [16]; printed in sepia with illustrations throughout in line and 4 coloured illustrations on 2 leaves; a very good copy with surface loss of paper at heel of spine and some edge wear, internally clean; **scarce**.

First edition. *Only one copy on WorldCat (Bib. Nat. de Paris).*

219. [SHAPE BOOK]. FRY, W. Arthur (author and illustrator). *The Story of the Frog. Birmingham; Allday Ltd., circa 1915. £78*

Tall 12mo., shaped card covers (140 x 275mm) printed in colours in the form of a frog; [12]; with illustrations in line; a very striking copy with dusting and light marking to lower cover and a little abrasion to spine; internally clean, with small rust-bleed from staples; **rare**.

A shaped book in the *Noah's Ark Cut-Out Series*. The cover design is by the author. *Unlocated in institutional libraries worldwide: not on Copac, WorldCat, or KVK.*

220. SHEPARD, E.H. (illustrator). Susan COLLING (author). *Frogmorton. London, St. James's Place. 1955. £68*

8vo. Original pale blue cloth lettered and decorated in red to spine and upper board, preserved in original **dustwrapper**; pp. [vi], 7-157 + [ii]; illustrated with 34 line drawings by Shepard; externally and internally near fine with the merest suggestion of sun-fading to spine; the unclipped dustwrapper also in very attractive condition with some general dusting, a few tiny nicks along top edge, and one short (20mm) closed tear to upper edge of lower panel.

First edition. A gentle tale of old Timothy Tortoise and his loyal friend Frederick Fitzherbert Frog; both elderly gentlemen enjoying the twilight of their lives. This adventure begins at Christmastime and culminates in a meeting with Santa Claus himself.

221. [SILHOUETTES]. CHATELAIN, Mme. de (translator). *Karl Fröhlich's Frolicks. London: Joseph, Myers & Co. 1860. £188*

Royal 8vo. Recently handsomely bound in half black calf over black cloth boards, spine lettered longitudinally in gilt between two raised bands; pp. [viii] + 25; illustrated after 30 fine half-page silhouettes masterfully cut from black paper and reproduced in dense and crisply printed black ink; a fine copy, both internally and externally.

First edition thus. A marvellous example of the "black art" of the scissor-cut silhouette by one of the finest exponents of the craft. Born in Pomerania, the son of a shoemaker, Fröhlick learned his craft from his aunt and devoted himself to the perfection of intricate scissor-cut scenes in which, for example, "the fisherman no bigger than your little finger carries a net with meshes as fine as those of Mecklin lace".



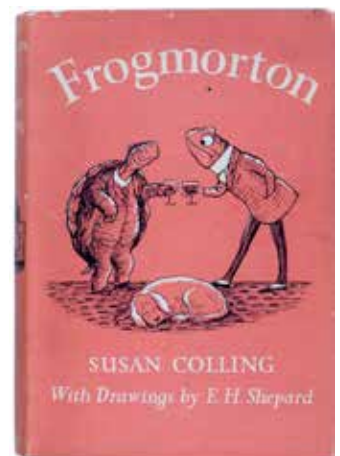
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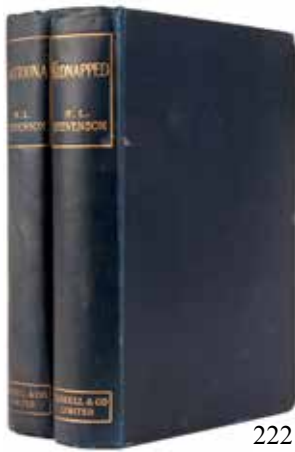
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222. STEVENSON, Robert Louis (author). *Kidnapped, Being The Adventures of David Balfour.* London; Cassell And Company, Limited. 1895. **£268**

8vo. Publisher's navy blue cloth, panelled and lettered in gilt to spine, top edge rough, others uncut; pp. vi + [ii], [1]-319 + [16], Cassell's catalogue, dated 5-95; with large folding map in colours and 16 monochrome plates by W.B. Hole; a very good copy with light rubbing, faint marking, bruising to forecorners, and a slight lean; internally generally very good with mild dusting to edges, occasional small marking and cracking, and a partial split (65mm) to fold of map (now expertly repaired with archival tissue to the reverse).

Early illustrated edition (forty-fifth thousand). Stevenson's classic was first published in 1886, without illustrations. Hole's illustrated edition first appeared in 1888.

together with:

Catriona, A Sequel to 'Kidnapped' Being Memoirs of the Further Adventures of David Balfour at Home and Abroad. Cassell and Company. 1893.

8vo. Publisher's uniform dark blue cloth, gilt, top edge rough, others uncut, brown floral endpapers; pp. ix + [i], [1]-371 + [18], publisher's catalogue, dated 8-93 (unopened); a very good, if faintly shaken, copy with light dusting; bruising, and tiny wear, to forecorners and light soiling to top edges; internally very good with cracking to hinges (exposing sound webbing), light spotting to prelims, and occasional foxing to inner gutters and margins.

First edition.

223. THOMSON, Hugh (illustrator). *Jack The Giant Killer.* London, Macmillan & Co. Limited. 1898. **£268**

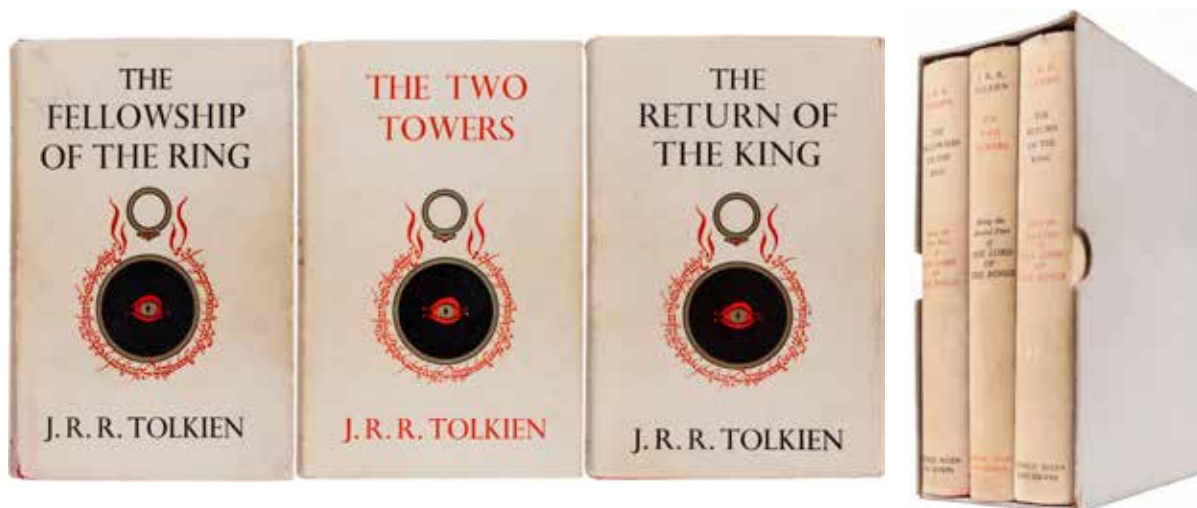
Large square 8vo. Original elaborate pictorial covers with wrap-around design in lively colours; pp. [32]; with 16 full-page coloured plates and pictorial border decorations to the margins throughout; an attractive, and clean, copy of a vulnerable book, with one longish, though very weak, and unobtrusive, upper corner crease to top cover with some overall light dusting, scuffing, rubbing, and faint scoring, and two tiny closed edge tears (longest 10mm), internally crisp and clean with only two small brown spots to text pages.

First edition of a very elusive toy book. This work was intended as the first in a series of fairy tales by this illustrator, with much optimism surrounding the project. Frederick Macmillan wrote to Hugh Thomson at the time: "I am glad to know that you are disposed to go on with the Fairy Picture Books we arranged for with you just four years ago. It will be very appropriate to issue some colour work during the year of your election to the Institute and I feel sure that if the little books come out in good time they will prove a great success. My idea is that there should be two; and if you have no feeling against Jack the Giant Killer and The Sleeping Beauty I would propose that they should be the two. If they do as well as I hope and expect, I should like to issue two fresh stories every Christmas until the public get tired of them. There has been nothing of the kind since Walter Crane and Caldecott some years ago, and there is plenty of room for a fresh 'boom' in illustrated Fairy Stories." Regrettably, however, the project was abandoned on commercial grounds after Thomson's artwork, which was probably just the sort to appeal to the young, was eschewed by protective parents who considered it too gory and terrifying.

224. THOMSON, Hugh (illustrator). SHAKESPEARE. *As You Like It.* London, Hodder & Stoughton. [1909]. **£268**

4to. Original olive green cloth pictorially blocked and decorated in gilt to upper cover, spine lettered gilt, plain edges; pp. [iv], v-xxxv + 142 + [i]; with pictorial title and illustrated headings in line together with a total of 40 fine mounted coloured plates with captioned tissue guards; an excellent, bright copy with minor rubbing to joints, a faint suggestion of fading to spine, and a couple of small marks to lower board, internally fine bar slight offsetting and speckling to endpapers and a minute hole (3mm) to tissue-guard protecting frontispiece.

First edition illustrated by Hugh Thomson.



BOXED SET

225. TOLKIEN, J.R.R. (author and illustrator). ['Lord of the Rings' trilogy] *The Fellowship of the Ring; The Two Towers; The Return of the King.* London: George Allen & Unwin Ltd. 1960; 1961; 1961. **£698**

8vo. 3 vols.; bound in original red cloth, spines lettered in gilt, top edges red, preserved in original decorated **dustwrappers** printed in red and black and the publisher's card box with full-size lettering label in red to one side; pp. [vii], 8-423 + [i]; [viii], 9-352; [x], 11-416, with large folding pictorial **maps** by Tolkien, printed in red and black, tipped in at the end of each book; both externally and internally fresh, clean, and attractive with fine maps throughout, without inscriptions and with minor dulling to spine gilt, the dustwrappers unusually good with overall dusting, mild soiling to spines and fore-edges, rubbing to joints, three short closed edge tears (longest 10mm), some light marking, and short nicking to heads and forecorners; the reverse of the dustwrapper of Part One with red bleed (30mm) to upper joint at lower edge (visible as a pinkish bloom from above); the elusive **case** with rubbing and some wear to edges with localised staining to one side.

First editions, eighth impressions. A pleasing vintage collection of the first, second, and third parts of the *The Lord of the Rings* trilogy, presented in the elusive original box.

226. TOWNEND, Jack (illustrator). *The Clothes We Wear.* Harmondsworth, Middx, Penguin Books Ltd. 1947. **£68**

Landscape 8vo. Original pictorial paper wrappers; pp. [32], including covers; with lithographs throughout in colour and monochrome including a fine double-page coloured plate of a cloth-manufacturing town; a near fine copy with only minor external rubbing.

First edition. A memorably illustrated *Picture Puffin* title, with bold hand-lettering to the cover and atmospheric drawings by Townend.

227. TUNNICLIFFE, C.F. (illustrator). H.E. BATES (author). *The Seasons & the Gardener; A Book for Children.* Cambridge: At The University Press. 1940. **£78**

Small 4to. Original black cloth-backed green boards with full-size engraved illustration to upper cover, preserved in original pictorial **dustwrapper**; pp. vii + 68 + [i]; with bold engraved vignettes and illustrations throughout, in profusion; a fine, uninscribed copy with the usual offsetting to free endpapers, protected by a clean, and very attractive, price-clipped dustwrapper with light overall dusting, mild rubbing, nicking to spine ends, slight soiling to fore-edges, and a short and unobtrusive closed tear to top edge of upper panel (15mm).

First edition. By the author of the popular *Darling Buds of May* series and *Love for Lydia*. Bates writes of his own garden in Ashford, Kent, to try to inspire children to get involved in the hobby: "methods, botany, tools, creatures all get their share of attention" (blurb).



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228. VAN SANDWYK, Charles (author and illustrator). The Gnome King's Treasure Song. *North Vancouver, B.C.; The Fairy Press. A division of Charles van Sandwyk Fine Arts.* 2000. **£138**

Small squarish 8vo. Original forest green card wrappers over red card covers, prettily and pictorially panelled to the upper panel in gilt surrounding an onlaid pictorial label, double-page pictorial endpapers in green and gilt on brown stock, hand sewn; pp. [20], with coloured pictorial title and coloured illustrations throughout, including one fine double-page spread; a fine copy.

First edition, **signed** by the artist in ink.

229. VAN SANDWYK, Charles (author and illustrator). Mr. Rabbit's Symphony of Nature. *North Vancouver; The Fairy Press.* 2008. **£128**

8vo. Original card covers with elaborate and striking pictorial card wrapper lavishly and florally panelled, and lettered, in black and gilt enclosing an onlaid pictorial label to upper cover; pp. [24], printed throughout on variously coloured card; with illustrations throughout in black heightened in gilt and 11 coloured plates mounted-at-large within pretty black and gilt borders; calligraphic text printed in sepia; a fine copy.

First edition, **signed** in ink by the artist. The book is accompanied by the original pictorial card bookmark, illustrated by the artist, with a design of dancing toads and newts.

230. VAN SANDWYK, Charles (author and illustrator). Animal Wisdom. *N. Vancouver; Charles van Sandwyk Fine Arts.* 2010. **£98**

Landscape royal 8vo. Original plum coloured card wrappers over card, upper cover strikingly, and decoratively, stamped in metallic copper surrounding a large onlaid pictorial card label, hand sewn; pp. [28], printed on fine cream and fawn stock; with coloured pictorial half-title and frontispiece, pictorial title in sepia, and 15 beautiful coloured plates alongside decorated and calligraphed text in sepia; a fine copy.

Fourth edition: first printed in July 1999, **signed** in ink by van Sandwyk to the title-page. A rich volume of life-affirming philosophy inspired by the animal kingdom.

231. VAN SANDWYK, Charles (author and illustrator). Full Moon Eyes; An Ode to the Wisdom and Forbearance of Owls. *[Vancouver]; Charles Van Sandwyk Fine Arts.* 2012. **£138**

Large 8vo. Original maroon card covers folded over burgundy card, beautifully decorated in sparkling gilt surrounding an onlaid pictorial label featuring an owl, hand-sewn at spine; pp. [22], printed throughout on fine handmade paper and variously coloured card; with pictorial title illuminated in gilt, 9 charming onlaid pictorial plates printed on card (including one impressive folding triptych), each surrounded by border designs and

illustrations in printed gilt and line, 2 other full-page illustrations in illuminated gilt, and vignettes and decorations throughout; a fine, and beautiful, copy.

First edition. This copy **signed** in ink by van Sandwyk to the title-page.

232. VAN SANDWYK, Charles (author and illustrator). Long Ago In Bangalore. Six Bookplates, Four Book-Marks & One Lovely Poem. *North Vancouver; Charles Van Sandwyk Fine Arts.* 2014. **£88**

8vo. Original antique gold card covers with large onlaid pictorial paper label, hand-stitched to spine; pp. [4]; an original poem printed after the artist's calligraphy and decorated with two substantial coloured illustrations featuring a dragon; with a neat gold card pocket to inner cover containing **6 pictorial bookplates** on card (95 x 152mm), each with a different design by van Sandwyk (featuring the cover design, the two internal illustrations, and three additional images) together with **5 exquisite pictorial bookmarks** by the artist (the four bookplates called for, and one additional one by the artist); a fine copy.

First edition thus, **signed** in ink by van Sandwyk to the title-page. This original poem celebrating the joy of books, and reading, was first printed in a limited edition by the Black Stone Press for the Alcuin Society's General Meeting on June 9th, 2014. This is the first appearance in book form.

233. VAN SANDWYK, Charles (author and illustrator). Tree Whispers. *North Vancouver; Savuti Press.* 2015. **£98**

8vo. Original maroon card covers with linen-textured and decorated brown card wrap-around jacket with onlaid pictorial panel and border designs in black and gilt, hand-stitched to spine; pp. [20], with interleaves; with printed calligraphy and illumination by the author alongside illustrations after pen-and-ink drawings, all printed on varied, and irregularly-sized, stock (with half-leaves) including some on tinted semi-opaque paper, together with 5 full-page illustrations in exquisitely printed colours; a fine copy.

First edition. This copy is **signed** in ink by van Sandwyk. An exquisitely produced work by this highly collected and refined imprint, renowned for its attention to every detail of production. A soulful homage to the mystery of trees, written in verse.



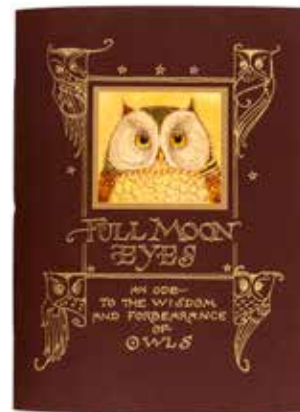
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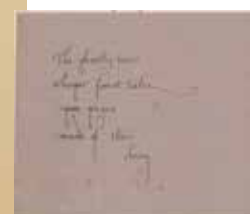
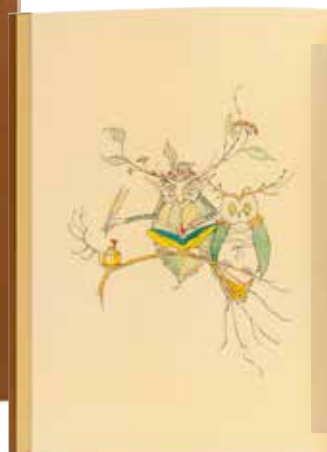
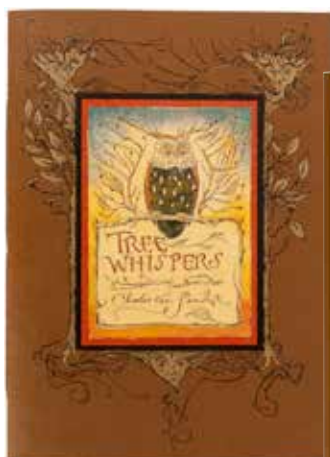
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234. VAN SANDWYK, Charles (author and illustrator). Letters from Fairyland. [*British Columbia, Canada; Savuti Press.*] 2016. **£148**

8vo. Original pale sage green linen-textured pictorial card covers with prettily decorated turn-ins; pp. [12] on cream linen-textured stock; with delicate illustrations and decorations throughout in colours and sepia; the front and rear covers both affixed with marbled card pockets containing, in the upper one, a neatly folded 'letter' (with delightful facsimile stamps and postmark) purportedly from Emma Gladstone to the artist and printed in van Sandwyk's characteristic calligraphic sepia; the rear pocket containing an accordion-folded 6-leaf panorama of 'Little People Common to the Natural Forest' by van Sandwyk printed throughout in colour to both sides; also included are 4 other loose inserts in pockets including a letter; illustrated fairy bank notes; a Royal Summons from the King of the Woodland Gnomes; and a note written on a folded paper leaf, all finely calligraphed by the artist with his exquisitely detailed decorations.

First edition of a beautiful hand-crafted production by van Sandwyk's cottage industry. This copy is **signed** in ink to the final leaf by the artist. A glorious production which was inspired by a letter to the artist from a 9-year-old English girl who asked for advice on attracting fairies to her garden. Van Sandwyk's artistic touch is as light and delicate as the fairy dust he disseminates in his books.

235. VAN SANDWYK, Charles (illustrator). Fairies In Fijiland. *Vancouver; The Fairy Press.* 2017. **£225**

8vo. Original hand-marbled card covers heightened with gilt, with onlaid decorated paper label, individually hand-sewn with bronze metallic inner covers; pp. [12], printed on fine apricot and cream card with additional bound-in pictorial tabs, a 4-page transformational scene of a landscape, pictorial title in colours, a coloured frontispiece mounted-at-large, 2 finely etched fairyland plates in sepia on hand-made paper with untrimmed edges and protective cobweb tissues, pictorial tabs, and fine calligraphy throughout, all by van Sandwyk; fine and new, and sold with accompanying bookmark printed with an owl in olive green and hand-numbered with the limitation details.

First, and limited edition. One of only 100 numbered copies **signed** by the artist: "The first fifty copies are reserved for the patrons of the High Branch Society". A tiny glimpse into the lives of the most diminutive race in the Enchanted Isles of Fiji, afforded by two original copperplate engravings "hand-needed more than twenty years past and recently unearthed".

236. VAN SANDWYK, Charles (illustrator). Random Thoughts. [*North Vancouver; Charles Van Sandwyk Fine Arts.*] 2017. **£58**

A folded letter, in wallet form, on fine cream card (95 x 100mm), on four panels, printed after the artist's calligraphy in red and black, with 5 pictorial vignettes in line, held closed by a sliding decorative fabric ribbon with the artist's wax seal; fine.

First edition, **signed** by the artist in ink. One of a limited edition of **125 copies** of which 25 were handcoloured by the artist. A reflection on the meanderings of an illustrator's pen: "The journey depends on the steadiness of your hand and the resolve of your Spirit".

237. VAN SANDWYK, Charles (author and illustrator). A Northern View of the Great Solar Eclipse of 2017 witnessed at the Sovereign State of Brandywine Cottage, Deep Cover, British Columbia. [*North Vancouver; Charles Van Sandwyk Fine Arts.*] 2017. **£138**

12mo. Original hand-marbled card covers seamed with gilt with onlaid pictorial roundel of the moon, in colours; pp. [12], assembled from marbled blue and cream card with title in red and black and a vignette in colours; illustrations of the transit of the moon after pen-and-ink drawings; one of Brandywine Cottage; one coloured vignette of the sun; another tiny coloured pictorial label; and a full-page image of an owl at the rear, in colours; also with, bound at the centre, two pictorial roundels on coloured card recreating the eclipse and, loosely attached to the rear cover, a folding 3-panel illustrated diagram showing the travel path of the eclipse from Brandywine Cottage to Fiji (taking in Owyhee and Christmas Island); fine.

First edition: number 61 of a **limited edition** of only 150 copies, **signed** in ink by van Sandwyk.

238. VAN SANDWYK, Charles (illustrator). Here Follows a Collection of Little People Common to the Natural Forest. *Vancouver, B.C., Charles van Sandwyk Fine Arts.* [2018]. **£58**

8vo. Original marbled covers over brown card with a metallic copper finish, with onlaid pictorial label to upper panel, hand-stitched to spine; pp. [4]; 3 exquisite illustrations (2 in colours and one series in sepia) together with a 6-leaf accordion-folded panorama of 11 fairy folk in full colour within a tipped-in marbled card pocket affixed to one page, with calligraphy throughout by the author; fine and new.

First edition thus, **signed** by the illustrator to the introductory page. The panoramic chapbook first appeared van Sandwyk's earlier publication "Letters From Fairyland".

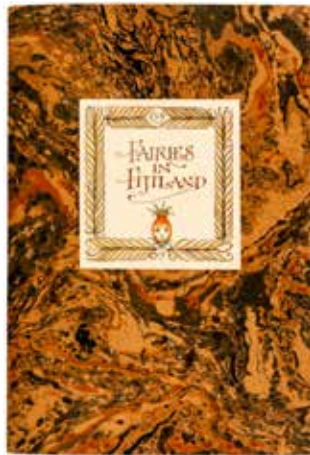
239. VAN SANDWYK, Charles (illustrator). Life Is Art; Art Is Life. *Vancouver, B.C., Charles van Sandwyk Fine Arts.* [2018]. **£58**

8vo. Original metallic copper card covers with large full-colour pictorial plate, on card, to upper panel, hand-stitched to spine; with folding internal triptych on brown card in the form of 3 onlaid pictorial panels, on card, on an ornithological theme, with an intricate pictorial border in black and gilt and banner text declaring "Life Is Art"; "Art is Life" and "From the Roots of Wisdom Grow the Trees of Knowledge"; fine and new.

First edition, **signed**, in ink, to the first page by van Sandwyk.



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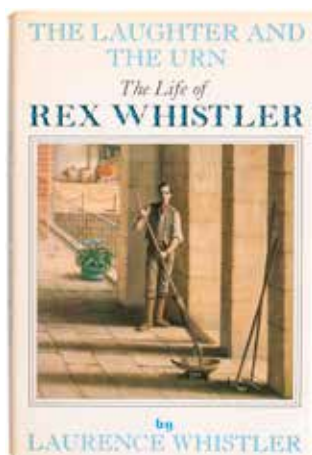


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240. [VINTAGE PENCILS]. The “Britannia” Box of Slate Pencils. *Made In Germany*, circa 1900. **£58**

A vintage set of 5 slate pencils, each with its original decorative paper wrapper printed in turquoise, blue, darker blue, pink or purple, and neatly housed in the original decorated sliding card box (140 x 32 x 8mm) with full-size pictorial paper label to lid.

A rare survival of an educational aid: clearly unused, with original pencils neatly sharpened.

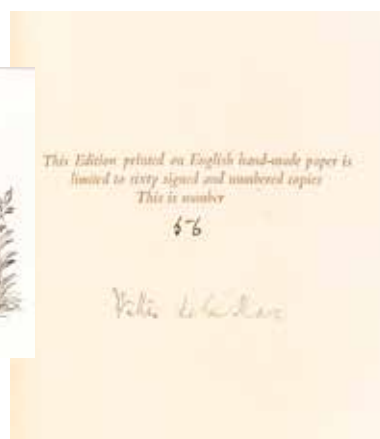


241

241. WHISTLER, Laurence (author). The Laughter And The Urn. The Life of Rex Whistler. *London; Weidenfeld & Nicolson*. 1985. **£48**

8vo. Original turquoise boards, lettered in silver to spine, pictorial endpapers, preserved in pictorial **dustwrapper**; pp. [viii], ix-xiii, 1-321; with photographic illustrations in black and white and colour; externally and internally very good with white marking to upper forecorner of lower board and one small internal yellowish mark affecting two adjacent text leaves, protected by a fresh, unclipped dustwrapper (£14.95) with a small stain to top forecorner of lower panel.

First edition. A sensitive portrayal of a popular and generous, yet enigmatic and elusive, figure by the person best placed to shed light on his contradictions: his brother.

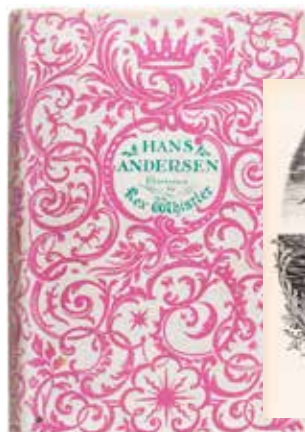
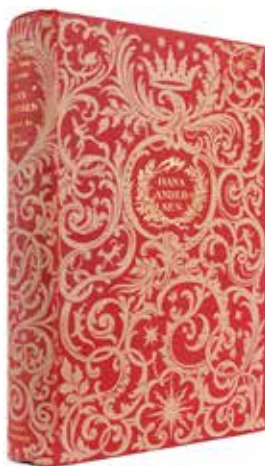


ONE OF ONLY 60 COPIES

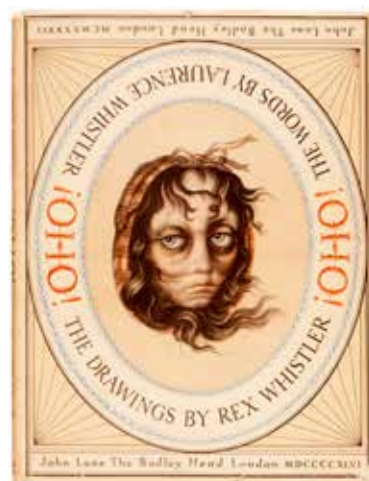
242. WHISTLER, Rex (illustrator). Walter DE LA MARE (author). The Lord Fish. *London; Faber & Faber*. [1933]. **£898**

8vo. Original lilac vellum over limp boards, “cased” at the fore-edge, as issued, top edges gilded on the rough, others uncut, original decorated endpapers, preserved in pictorial **dustwrapper** with original cellophane wrap-round and **slipcase**; pp. [viii], 7-289 + [ii], printed on fine English hand-made paper; with lithographed decorative title-page in yellow and black, 4 further lithographed illustrations with yellow ground, and 7 engraved, and pictorial, chapter-headings; externally very nearly fine with only one small grey mark to upper joint, internally crisp, and virtually immaculate, bar one short and insignificant lower corner excision (probably a production flaw), without inscription; protected by a fine example of the dustwrapper and scarce cellophane band, which is unavoidably yellowed and very slightly chipped; housed in the original card slipcase which is dusted and rubbed; **scarce** by virtue of the tiny limitation alone.

First edition *de luxe* of this collection of seven short stories, limited to **only 60 numbered copies** which are **signed** by the author. Four of the tales were previously published in *Joy Street* but have been revisited and revised.



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243. WHISTLER, Rex (illustrator). Hans ANDERSEN (author). *Fairy Tales and Legends by Hans Andersen. London; Published by Cobden-Sandersen Ltd. 1935. £398*

8vo. Original red cloth elaborately, and highly decoratively, stamped in cream with a rococo design across both covers and spine, lettered in gilt to spine and upper board, green rococo endpapers, pink stained edges, preserved in original decorative **dustwrapper**; pp. vii + 470; illustrated profusely throughout with glorious black-and-white illustrations after engravings by Whistler; an uncommonly bright and attractive copy in near fine condition with only the mildest suggestion of fading to spine and sun-lightening to stained top edge of book block, internally fine and crisp, without inscription, protected by a remarkably good example of the scarce, lightly rubbed dustwrapper with the usual fading and toning to spine, nicking to spine ends, some fox spots to the reverse, and a diamond-shaped price excision to front flap; increasingly **scarce** in the jacket in this condition.

First edition illustrated by Rex Whistler. Justifiably one of his most popular titles.

244. WHISTLER, Rex (illustrator). Laurence WHISTLER (author). *Oho! London, John Lane The Bodley Head. 1946. £138*

Slim 4to. Original pictorial boards, pictorial endpapers, preserved in pictorial **dustwrapper**; pp. [32]; illustrated with full-page reversible portraits printed in half-tones, by Rex Whistler together with verses by his brother Lawrence; a very fresh copy, both externally and internally, with a small scuff of paper from one edge (2 x 3mm) and bruising to spine ends; internally very clean throughout, protected by an attractive, unclipped dustwrapper (5s) with small chipping, and nicking, to spine ends and corners and a few other minor edge chips and tears.

First edition of the cleverest of the reversible books. Whistler's fifteen portraits can be viewed either way up and magically transform into quite different images.

245. [WOOD-ENGRAVING]. KAPP, Helen (illustrator). Gerald BULLETT (editor). *Seed of Israel. Tales From The English Bible. London; Gerald Howe. 1927. £148*

8vo. Original full cream vellum with gilt vignette to upper board, lettered gilt to spine, top edge gilt, others uncut and **unopened**; pp. [vi], vii-xii + [ii], 3-161 + [ii], printed on handmade paper; with pictorial title-page, frontispiece, and with striking and bold wood-engravings throughout, including full-page plates; a very good copy with some surface dust-soiling, slightly sprung as usual, internally clean and crisp throughout with uniform toning to stock.

First edition, *de luxe*: one of **only 55 numbered copies**, signed by Helen Kapp, of which only 50 were for sale. A collection of nine stories from the Bible including the tales of Joseph and his brothers, Ruth, Jonah, Samson, Judith, and Jacob.

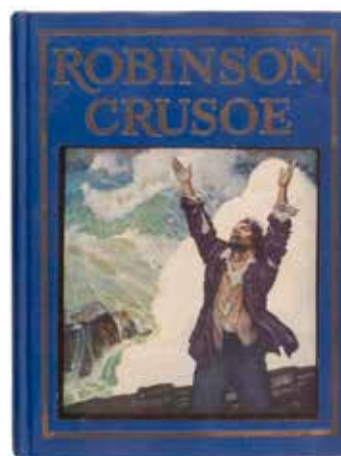
246. WYETH, N.C. (illustrator). Daniel DEFOE (author). *Robinson Crusoe. New York; Cosmopolitan Book Corporation. 1920. £298*

Royal 8vo. Original ribbed royal blue cloth panelled and lettered in gilt to spine and upper cover, with large onlaid pictorial plate to upper board, top edge gilt, pictorial endpapers; pp. [xiv] + 368; with pictorial title-page, frontispiece, and 12 other fine coloured plates by Wyeth on satin stock; an uncommonly fresh copy preserved in striking condition with only one tiny forecorner bruise to lower board at upper edge and mild dusting to edges of book block, internally equally clean and pleasing with plates and tissues fine, with only an occasional, and insignificant, fox spot and a neat contemporary gift inscription, dated 1922, to verso of frontispiece.

First edition, first issue, of the Wyeth edition, with the gilded top edges. One of this illustrator's most popular titles, and increasingly hard to find in first state.

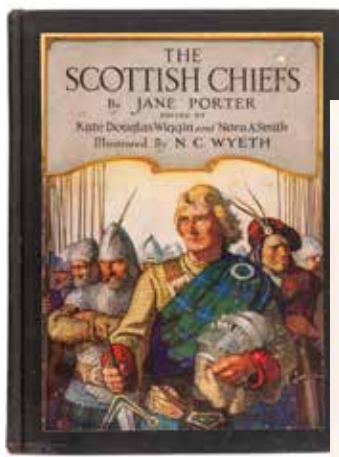


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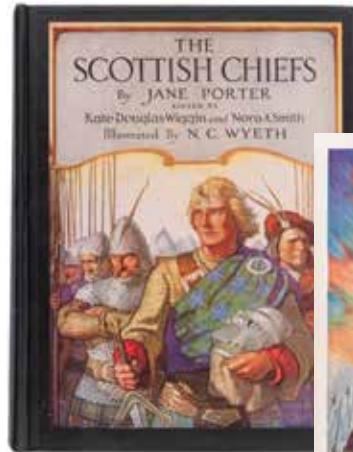




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247. WYETH, N.C. (illustrator). Jane PORTER (author). *The Scottish Chiefs*. New York; Charles Scribner's Sons. 1921.
£198

Royal 8vo. Original black cloth with large onlaid pictorial label to upper cover, pictorial endpapers, top edge plain, others untrimmed; pp. [iv], v-xvi + [ii] + 503; with pictorial title-page and 14 coloured plates after paintings by Wyeth; a clean and attractive copy with slight uniform fading and rubbing to spine, bruising to head and heel, tiny knocks and wear to bottom forecorners, and light chafing to lower edges of boards, internally extremely clean, without inscription.

First Wyeth illustrated edition, with the full complement of coloured plates which were reduced in number to ten, including title, in later editions.

248. WYETH, N.C. (illustrator). Washington IRVING (author). *Rip Van Winkle*. London, George G. Harrap & Co. Ltd., circa 1925.
£148

Royal 8vo. Original brown cloth with large pictorial plate to upper cover illuminated in gold, top edge olivine, double-page pictorial endpapers; pp. [x] + 84; with 8 fine coloured plates and numerous vignettes and decorations throughout in line, all by Wyeth; a very good, clean copy with slight fading to spine and to a horizontal band at upper edge of lower board, with some overall rubbing to cover plate; internally very good and fresh.

First U.K. edition illustrated by Wyeth.

249. WYETH, N.C. (illustrator). Jane PORTER (author). *The Scottish Chiefs*. New York; Charles Scribner's Sons. 1935.
£128

Royal 8vo. Original black cloth lettered in gilt to spine, panelled in blind to upper board enclosing a large onlaid pictorial plate, top edge orange, others untrimmed, pictorial endpapers; pp. xv [xvi-xviii] + 503 + [i]; with pictorial title-page and 9 other coloured plates after paintings by Wyeth; a remarkably fine, fresh copy, both externally and internally, without inscription.

Early Wyeth edition: first published in the United States in 1921 (*see above*).

250. [ANTARCTICA]. SALGARI, Emilio (author). J. FARGEAU (translator). CAZENOVE et FONTANEZ (illustrators). *Au Pôle Sud A Bicyclette. Paris; Librairie Ch. Delagrave. [1900].* **£198**

Royal 8vo. Publisher's teal cloth extravagantly blocked in brown, red, black, white, and gilt to spine and upper board, peacock device in blind to lower cover, bevelled edges, all edges gilt, blue endpapers; pp. [iv] + 240; with engraved illustrations throughout in profusion; an attractive copy with dulling, and some general loss of gilt blocking, to covers and slight bruising, and chafing, to spine ends and corner tips; internally very good indeed with sound hinges, foxing to free endpapers, uniform toning to stock, and occasional scattered foxing (largely confined to one opening and one fore-edge margin).

First French edition: first published in Italian as *Al Pole Australe in Velocipede* (1895). Following a challenge an American and an Englishman set sale from Baltimore to Antarctica with the intention of covering the distance between the base of the Antarctic Peninsula to the South Pole on an eight-wheeled "triplet" bicycle. Interestingly the cover design centres around a polar bear which, as everyone knows, is only to be found at the North Pole.

251. AUSTEN, Jane (author). J.C. SQUIRE (Introduction by). *The Complete Novels of Jane Austen. London; William Heinemann Ltd. 1928.* **£750**

Thick 8vo.; finely bound in contemporary half forest green morocco over green marbled boards, spine with 5 raised bands strikingly ruled in compartments in gilt, and lettered direct in gilt, with date of 1928 at foot, gilt ruled sides, all edges gilt, marbled endpapers, by Bumpus; [iv] v-xiv + [iv], [1]-1421; with title-page printed in red and black; a very handsome copy with some uniform toning to spine to give a patina of age, but otherwise fine, both externally and internally; **scarce**.

First one-volume edition of the works of Austen, beautifully printed by The Windmill Press, Kingswood, Surrey, and strikingly bound by one of the foremost binders of the period. An eminently readable and, importantly, unabridged collection of Jane Austen's five novels.

252. [BROOKE, Rupert]. CASSON, Stanley (author). Phyllis GARDNER (illustrator). *Rupert Brooke And Skyros. London; Elkin Mathews, Cork Street. 1921.* **£298**

Square 8vo. Original greyish-buff boards, lettered in black to spine and upper board, edges untrimmed; pp. [vi], 7-37 + [iii]; with 11 fine woodcuts; a very good, sharp copy with some external toning and browning, internally generally fresh with offset browning to free endpapers and a few fox-spots to margins and inner gutters; with the neat book label of Anthony Frederick Walker to front pastedown and the ownership inscription of Ethel K. Walker, May 1921, to front free endpaper; **scarce** in commerce.

First edition. A "quiet essay" on the passing of his friend by the soldier and archaeologist Stanley Casson, who travelled to the Greek island of Skyros to visit Brooke's tomb and arrange the erection of the marble monument that now stands at the site: "I wonder how many people will visit this remote island to see the grave. It means long and weary journeying, and will be a real pilgrimage". This is an **association copy** owned by the author's sister Ethel Walker (née Casson) and then the family.

The woodcut illustrations are by Phyllis Gardner (1890-1939) after photographs she took on the island in 1920. She had spent much of her childhood in Athens as her father was Director of

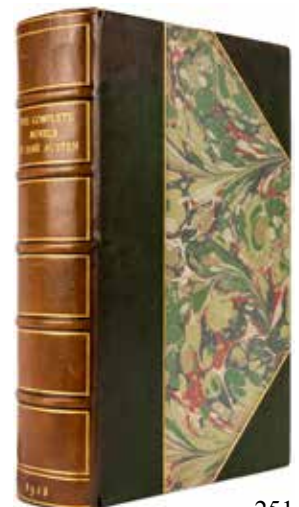
the British School of Archaeology. Her uncle Percy Gardner was also an archaeologist. This might explain her involvement in this project and a link with Stanley Casson.

Gardner studied at the Slade School, and became a suffragette, having returned to England in pursuit of a career in the arts. In 1911 she met the poet Rupert Brooke in a tea-room in King's Cross. She proceeded to draw his portrait during a silent train journey. This led to a "naïve and ecstatic" relationship despite Brooke's repressed homosexuality ("my subconscious is angry with every dreary young woman I meet, if she doesn't fall in love with me, and my conscious is further with her if she does") and his near-reactionary conservatism which denied him any sympathy with the suffrage movement and a repulsion for the idea of equal rights for women. Despite this they enjoyed a strained but passionate relationship of sorts involving naked moonlit frolics, hand-holding, and poetry writing and he penned at least one verse, "Beauty on Beauty", about their closeness.

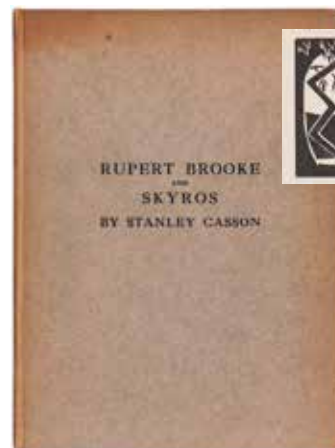
When Brooke died a few years later Gardner was bereft, describing him as "the Alpha and Omega of my life" and threw herself into charity work, writing a memoir about their affair which was deposited with the British Library in 1948 along with correspondence between the two. There these letters lay, closed to access, for 50 years. Now revealed, this correspondence suggests a less acknowledged side to Brooke's rather complex character which, it is claimed, his literary executor Edward Marsh tried to hide, transforming the poet from Edwardian hero into a "neurasthenic prewar nightmare".



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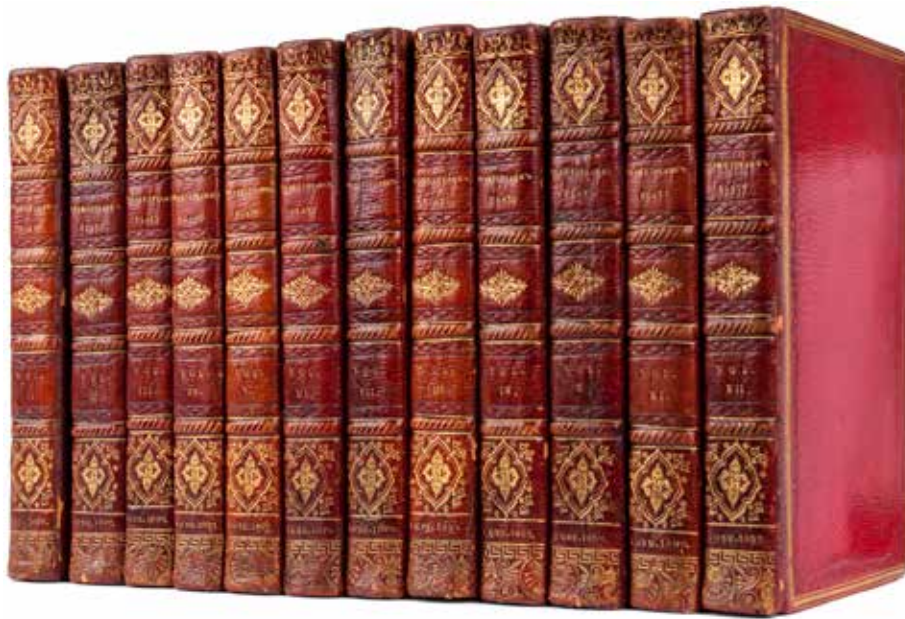


253

253. [LACE]. An original engraved advertisement for Urling's Lace. *London; Geo: Fred: Urling & Co., 392 Strand.* [1818-19]. **£158**

8vo.; a single advertisement leaf, sometime extracted from a larger work with stab marks to the margin, featuring a full-page copperplate engraving of the façade of Urling's emporium and, to the reverse, Urling's engraved Royal Warrant; incorporating a die-cut shop window displaying actual samples of Urling's lace and fine threads ("Free from Fibre") set in juxtaposition with real threads and lace from a rival producer, with onlaid green paper labels and 2 red wax seals; a scarce and fragile survival with some dusting and light marking, faint spotting to lower margin, and one closed edge tear (36mm) which intrudes into the engraving, with an old paper tab repair.

A fascinating, and ephemeral, piece of promotional material.



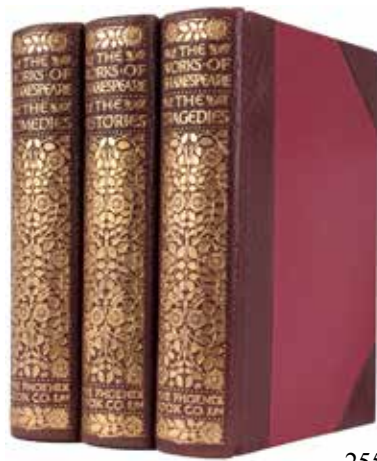
254. SHAKESPEARE, William (playwright). From the edited edition of Isaac REED. The Plays of William Shakespeare, From The Correct Edition of Isaac Reed, Esq. *London; Printed For Vernor, Hood And Sharpe, Poultry; And Taylor And Hessey, Fleet-Street.* 1809. **£1,200**

12mo.; 12 volumes; finely and prettily bound in straight-grained red morocco, with triple-line gilt fillets to boards enclosing a decorative border in blind, spines with 4 broad raised bands; elaborately gilt in compartments, in rococo style; and lettered and numbered direct, all edges gilt, gilt roll to inner boards, marbled endpapers; pp. [iv], + 163; [viii], [9] + 366; [viii], [5] + 293; [viii], [5]-299; [x], 7-302; [viii], [5]-323; [x], [7]-332; [viii], [5]-367 + [i]; [x], [8]-351; [viii], [5]-391; [viii], [5]-342; [xii], [9]-373; with mezzotint portrait frontispiece of Shakespeare to volume 1; a charming, and **complete**, Regency set with a delightful patina, occasional mild fading to spines, some external soiling and rubbing, small superficial scuffs and chips to leather at joints (but no incipient splitting) and small wear to corner tips; internally very good throughout with sporadic light browning, foxing, and marking, one gathering a touch proud (but no internal cracking there), occasional internal fading to type (but legible), and one lower hinge cracked but firm.

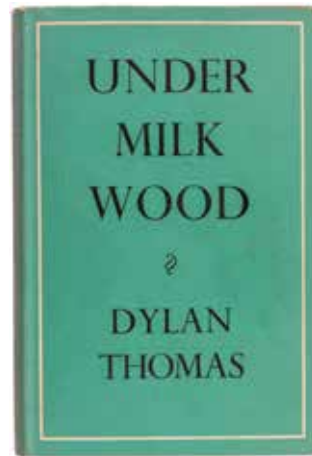
The Stereotype Edition, including 'Some Account of the Life, &c. of William Shakespeare' by Mr. Rowe (24pp.); 'Dr. Johnson's Preface' (63pp.), and 'An essay on the learning of Shakespeare, addressed to Joseph Cradock, Esq.' (63pp.).

Isaac Reed (1742-1807) was a literary editor and book collector who, after an unsatisfactory early career in the law in Staples's Inn turned to his first passion, books, and spent the rest of his life engaged in collecting and research. He became very well connected in the Arts, founding a club called the Unincreasable Club which included writers and artists (such as George Romney) among its members. When Samuel Johnson was compiling his *Lives of the Poets* Reed contributed useful information. He was also a correspondent of Horace Walpole. James Boswell declared Reed's extensive and accurate knowledge of English literature and history to be 'wonderful'.

In 1785 he published a re-edited version of the 'variorum' edition of Shakespeare, in ten volumes. Previously known as Johnson and Steeven's edition, it had originally appeared in 1773. He later collaborated with Steevens on a reprint. When Steevens died and left him his notes Reed produced an extravagant 21 volume edition in 1803. That work formed the basis of the version offered here, which was published after Reed's death.



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255. SHAKESPEARE, William (playwright). E.J. SULLIVAN (illustrator). The Works: The Tragedies; The Comedies; The Histories. *London; The Phoenix Book Company Ltd., circa 1934.* **£368**

Thick 8vo.; 3 volumes; publisher's crimson skiver leather over red cloth boards, spines extravagantly decorated in gilt, all edges gilt, decorated front pastedowns, pp. [xiv], 7-847 + [i]; [viii] + 981 + [i]; [viii] + 887 + [i]; complete with titles in sepia and red and a total of 39 plates by Sullivan in photogravure, with captioned tissue guards; a fine set with neat contemporary gift inscriptions, dated 1934, to all three volumes.

Early edition illustrated by Sullivan: a *de luxe* reprint of the original, published by Dent in 1911. This very readable edition contains, in addition to the usual plays, the following: Venus And Adonis; The Rape of Lucrece; the Sonnets; A Lover's Complaint; The Passionate Pilgrim, and The Phoenix and Turtle, with helpful glossaries at the rear of each volume.

256. THOMAS, Dylan (author). Under Milk Wood; A Play for Voices. *London; J.M. Dent & Sons Ltd. 1954.* **£298**

8vo. Original tan cloth lettered in gilt to spine, preserved in letterpress **dustwrapper**; pp. [iv], v-ix + 101; a near fine copy with a neat contemporary inscription from Corpus Christi College Cambridge to front free endpaper, protected by an attractive, unclipped dustwrapper (8s. 6d.) with a sliver of surface wear across head of spine (to a maximum depth of 1mm), a trace of slight dusting, and a suggestion of fading to spine.

First edition: a play written for radio as an "evocation of a Welsh town-that-never-was from midnight to midnight" which contains "Dylan's finest poetic writing since the publication of his Collected Poems" (blurb).



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