

Sotheran's
EST LONDON 1761



item 2

Sotheran's

EST. LONDON 1761

HENRY SOTHERAN LTD

2 Sackville Street
Piccadilly

London W1S 3DP

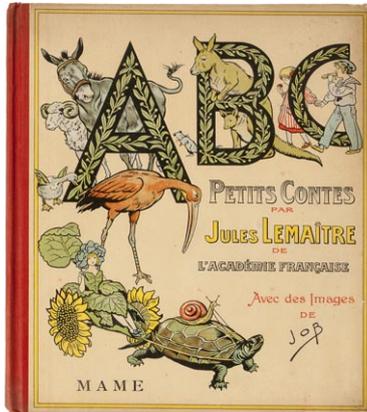
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FASCIST-ERA PRINTING



1. [ABC]. **JOB** (illustrator). **Jules LE MAITRE** (author). ABC, *Petits Contes*. *Tours, Maison Mame*. [1933]. £168

4to. Original red cloth-backed pictorial boards brightly printed in colours; pp. [viii], 9-54; chromolithograph illustrations throughout shadowing and decorating the text; small, and neat, printed book label to inner upper board, light abrasions to edges and corners, and a little mild toning and rubbing, but an excellent copy, internally crisp and clean throughout.

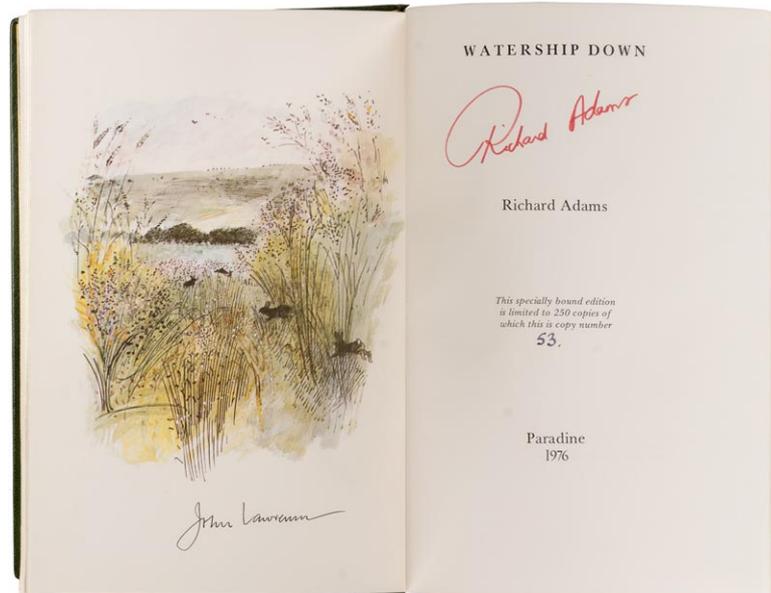
Early edition of a beautiful alphabet with text in French. Each letter is represented by a word, followed by a short tale incorporating the noun. Job's delicately and finely printed colour illustrations, which often form a background to the printed text, are delightful.



2. [ABC]. An Italian educational wall alphabet. Circa 1942-1945. £1,950

A total of 31 educational classroom wall plaques, each 246 x 345mm, on thick card, with rounded corners, forming a complete pictorial Italian alphabet (J, K, W, X and Y are not used in the Italian alphabet, and H here is unillustrated) alongside 10 further plaques featuring trigraphs (Ch, Gh, Gn, Gr, Sc, Sc, St, Tr) and duplicate examples for G - gatto and C - cane); some overall marking, foxing, and dusting, with pin holes, and associated staining, to the corners; occasional edge and corner wear and old glue marks to the versos; 3 with a couple of manuscript letters in pen to the margins in a child's hand; 2 with heavier browning; Sc - sciatore - with some surface damage to the skier's hat, Tr - treno - with the small "fascio littorio" symbol on the front of the locomotive partially hidden by over-colouring; B - bandiera (featuring the Italian flag) displaying vestiges of glued paper to cover the ensign of the Royal House of Savoy, which was sympathetic to the fascist dictatorship which was defeated in the institutional referendum of 2 June 1946 when the Italian Republic was established; rare.

A fascinating survival from the propaganda period, in Italy, during the fascist dictatorship of World War II. This educational tool was retrieved from a private house in Verona, which was one of the last Italian cities in Mussolini's Italian Socialist Republic to be liberated by American troops, on 26th April 1945 (Milan was liberated a day earlier; a date which marks Italy's Liberation Day), before the ceasefire and conclusion of the war on 2nd May 1945. Most fascinatingly the alphabet includes a rare F for fascio, illustrating a Fascio Littorio, the symbol for the fascist regime. The plaque presumably only survived destruction because the image was overlaid and hidden at the fall of the dictatorship when most printed material from this period was obliterated. The speculative date for the alphabet has been arrived at by considering the design of the bomber plane representing A - aereo - which resembles the German Dornier Do 217. The Italian Royal Air Force acquired 12 such aircraft between 1942 and 1943. The example here has 3 very small symbols of the 'fascio littorio' below one of its wings.

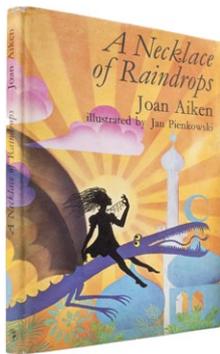


3. ADAMS, Richard (author). John LAWRENCE (illustrator). *Watership Down*. London; Penguin Books/Kestrel Books. 1976. £3,950

8vo. Original fine full green morocco, spine with raised bands lettered in gilt, with gilt centres of rabbits and corn in compartments, upper cover stamped in gilt with a design of rabbits after John Lawrence, inner gilt dentelles, marbled endpapers, all edges gilt, by Sangorski and Sutcliffe, preserved in the original marbled board slipcase; pp. [xii], [xiii]-[xiv], [17]-550; profusely illustrated with marginal vignettes, full-, and half-page line drawings, tinted illustrations, and coloured plates after watercolours, all by John Lawrence, with a large fold-out coloured map at rear; a fine copy, both externally and internally, of a beautifully produced book.

First illustrated edition, *de luxe*, limited to only 250 numbered copies, **double-signed** by the both author and the illustrator; with a stunning half-page **original watercolour** by John Lawrence in gentle hues depicting two rabbits in the undergrowth, nibbling clover, signed with initials.

This is a pristine example of the best edition of this children's classic. Although 250 numbered copies of the limited edition were produced, only a fraction have the original watercolour by Lawrence. The majority of the remainder of the run was acquired by a London bookseller who added fore-edge paintings, by another artist, to each copy.



4. AIKEN, Joan (author). Jan PIENKOWSKI (illustrator). *A Necklace of Raindrops*. London; Jonathan Cape. 1968. £88

8vo. Original turquoise blue linson boards pictorially blocked in silhouette and lettered in black, silhouette endpapers, preserved in pictorial dustwrapper; pp. [viii], 8-107; delightfully illustrated with crisp silhouettes throughout and 8

bright full colour plates; a lovely clean copy, without inscription, protected by a very attractive, unclipped dustwrapper (21s.) with rubbing to corners and bruising, with shallow wear, to head of spine.

First edition. An original, and enchanting, series of fairy tales by Joan Aiken including stories of a necklace of raindrops that keeps its owner dry in the heaviest of rain-storms; a huge floating apple-pie with a piece of the sky baked into it, and a baker's cat who expands to the size of a whale when his mistress feeds him yeast. This is Pienkowski's first book and begins a collaboration with Joan Aiken which matured in 1972 with *The Kingdom Under The Sea*, which won the Kate Greenaway medal. He won this prize again in 1980 with his innovative pop-up book *The Haunted House*.

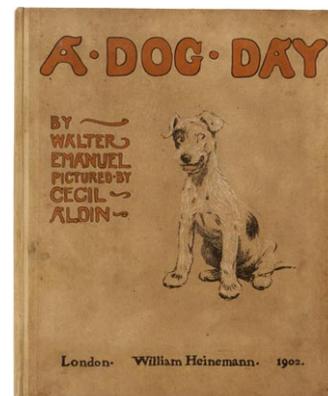
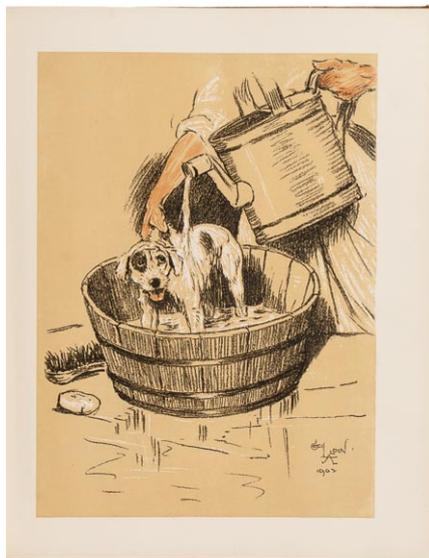


5. AIKEN, Joan (author). *Whispering Mountain*. London; Jonathan Cape. 1968. £88

8vo. Original turquoise boards lettered in gilt to spine, pictorial map endpapers in colours, preserved in pictorial dustwrapper with wrap-around design in black and white; pp. [viii], 9-240; with title-page engraving but otherwise unillustrated; both externally and internally fine, and uninscribed, protected by an equally fine, unclipped dustwrapper (21s.).

First edition. An historical fantasy, set in the time of James III, in the fictional Welsh town of Pennygaff. An ancient prophecy is realised on the discovery of the legendary golden Harp of Teirtu in a ruined monastery. A chain of events ensues involving treachery, greed, kidnapping, flood, and avalanche as the young Owen Hughes, and his female friend Arabis, set off in pursuit of the hired thieves Bilk and Prigman right to the heart of the Whispering Mountain.

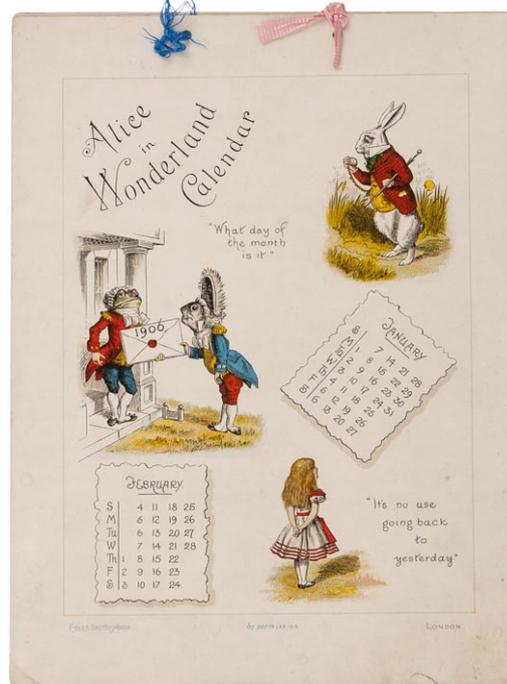
This volume is the prequel to Aiken's "Wolves Chronicles", a series of a dozen works set in her own historical world. In it she introduces her invented royal family of Stuart kings including Davie Jamie Charlie Neddie Georgie Harry Dick Tudor-Stuart (pew!), who becomes King of England in her later book *The Cuckoo Tree*.



6. ALDIN, Cecil (illustrator). Walter EMMANUEL (author). *A Dog Day*. London, William Heinemann. 1902. £298

4to. Original cream cloth-backed buff pictorial boards; pp. [60]; with 28 delightful coloured plates depicting a white mongrel puppy, printed in chalky lithography after pastels by the artist; an attractive copy with dust-soiling to boards, a few minor marks, and light wear to edges and corner tips; internally crisp and clean with fresh plates, the usual offset browning to free endpapers at front and rear, and a neat contemporary gift inscription, dated Dec. 1902, to a prelim page.

First edition of Aldin's celebrated first dog book.



7. [ALICE]. [CARROLL, Lewis]. John TENNIEL (illustrator). *Alice in Wonderland Calendar*, 1906. London: Eyre & Spottiswoode. 1906. £850

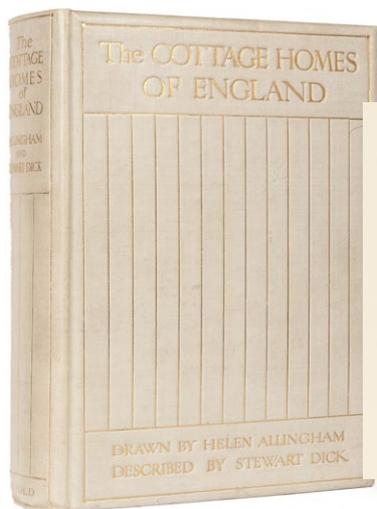
A 6-leaf pictorial calendar printed on glazed white card with a total of 16 chromolithographed images after Tenniel's original engravings, with two monthly calendar layouts per page and original puncture holes at the upper margin held by replaced silk ribbon ties; a rare ephemeral, and early, survival with only a little light dusting and marking, one tiny lower corner excision, and a couple of very short corner creases.

8. [ALICE IMITATION]. TURNBULL, A. (author). Dr. J.C. SMITH (illustrator). René CLOKE (illustrator). *Mr. Never-Lost. A Story for children between the ages of eight and eighty.* London, W. & R. Chambers, Limited. 1936. £78

8vo. Original light blue linson boards lettered and ruled in dark blue, preserved in pictorial dustwrapper; pp. [iv], 5-239; with mounted coloured frontispiece and black-and-white drawings throughout by René Cloke; a very good copy with dusting and speckling to edges of book block, protected by the attractive, unclipped dustwrapper (3/6) with light dusting, fraying to spine ends, chipping to corners and one, nearly closed, tear to upper joint (40mm) now neatly repaired to the reverse with archival tissue.

Second edition, published three years after the first. A 'modern' fantasy adventure, and an "outstanding work in the tide of children's books" (*The Scotsman* review), about a young girl, Rosie, who travels through the drawing-room wallpaper to Fairyland. The narrative is constructed along the lines of Carroll's *Alice* adventures and "sparkl[es] with humorous word-play" (*Manchester City News* review).





9. ALLINGHAM, Helen (illustrator). Stewart DICK (author). *The Cottage Homes of England*. London, Edward Arnold. 1909. £498

4to. Original white cloth decorated in gilt to spine and upper cover, top edge gilt, others uncut, unopened; pp. xvi + 287; 64 fine mounted coloured plates after watercolours by Helen Allingham set behind tissue-guards, largely depicting picturesque thatched cottages in Victorian rural scenes; a fine copy in exceptional condition, both externally and internally, with a contemporary inscription to front free endpaper.

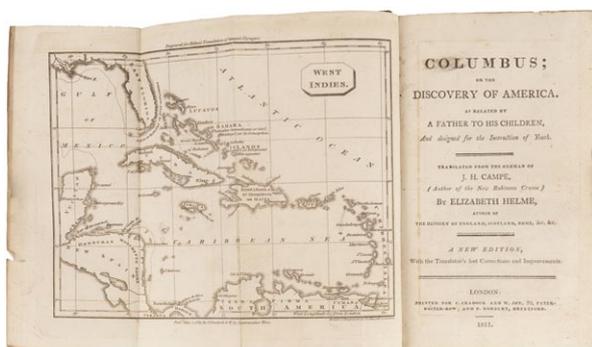
First edition *de luxe*, limited to only 500 numbered copies signed by Allingham. The scope of this artist lay in cottage and rural life although, interestingly, an early success came with a commission to provide twelve illustrations for the serialised first edition of Thomas Hardy's fourth novel *Far From The Madding Crowd* in *The Cornhill Magazine*, 1874.

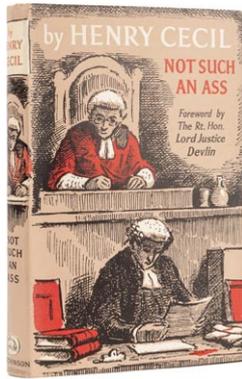


10. [AMERICA]. HELME, Elizabeth (translator). J.[oachim] H.[einrich] CAMPE, (Author of the *New Robinson Crusoe*). *Columbus; Or The Discovery of America As Related By A Father To His Children, etc.* London: Printed For C. Cradock And W. Joy, 32, Paternoster-Row; And P. Norbury, Brentford. 1811. £138

12mo., bound in nineteenth century polished tan calf, spine with 5 raised bands ruled in gilt with olive green label lettered in gilt, single gilt filet to boards, sprinkled edges; pp. [viii] + 271 + [i]; with folding engraved map frontispiece (dated May, 1811) but otherwise unillustrated; externally rubbed with wear to edges and corners; browning to upper board; light abrasion to joints; a nick to tail, and a small, and early, cream paper shelf-label to base of spine; internally very clean with a little offsetting from frontispiece to title, one narrow sliver of loss to lower margin of one leaf (maximum depth of 5mm, and far from text) and a closed fore-edge tear to another (25mm) with small marginal loss below (16 x 3mm).

Early reprint of a book first published in 1799, being 'A New Edition, with the Translator's last Corrections and Improvements'. A series of instructive dialogues between father and son on the discovery of the Americas.

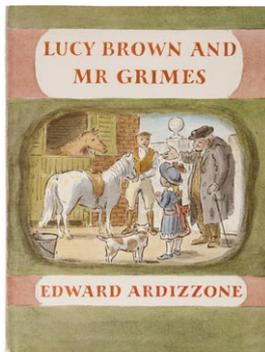




11. **ARDIZZONE, Edward (dustwrapper illustrator). Henry CECIL (author).** *Not Such an Ass*. With a Foreword by The Rt. Hon. Lord Justice Devlin. London, Hutchinson. 1961. £88

8vo. Original black cloth lettered in gilt to spine with vignettes printed in red, red pictorial endpapers, preserved in the pictorial dustwrapper; pp. 208; unillustrated; a fine copy preserved in a very fresh, unclipped, dustwrapper (15s) with only light dusting to lower panel.

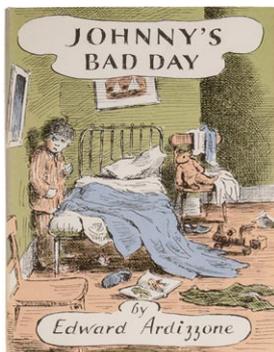
First edition, with dustwrapper and endpapers designed by Edward Ardizzone. This copy is inscribed by the author in red pen to the title. A witty introduction to the legal world: "Should, for example, the reader be detained for questioning, he will send first for this book (under the counter at every police station) and then for his lawyer."



12. **ARDIZZONE, Edward (author and illustrator).** *Lucy Brown and Mr. Grimes*. London; The Bodley Head. 1970. £78

Royal 8vo. Original pictorial boards, preserved in pictorial dustwrapper; pp. 48; illustrated in colour and black and white by Edward Ardizzone; a fine copy protected by a fine, price-clipped dustwrapper.

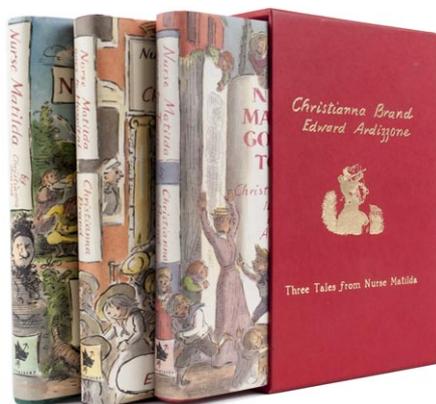
First edition thus, in the smaller format; originally published in 1937 but here revised and redrawn by the artist.



13. **ARDIZZONE, Edward (author and illustrator).** *Johnny's Bad Day*. London, The Bodley Head. 1970. £78

8vo. Original publisher's pictorial boards, with the repeat dustwrapper; pp. [32]; illustrated throughout by Edward Ardizzone in tinted colours of green and pink with text-free drawings on every page; a fine, unscribed, copy preserved in an equally fine, price-clipped dustwrapper.

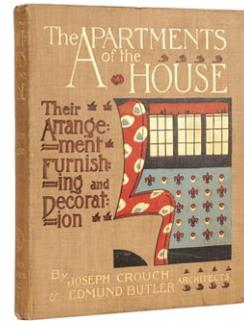
First edition. A novel in pictures, and one of Ardizzone's more elusive titles.



14. **ARDIZZONE, Edward (illustrator). Christianna BRAND (author).** *Nurse Matilda; Nurse Matilda Goes To Town; Nurse Matilda Goes To Hospital*. London; Bloomsbury Children's Books. 2005. £48

8vo.; 3 volumes in original publisher's slipcase; original coloured boards in green, purple and red, respectively, each elaborately and pictorially blocked in gilt and preserved in coloured pictorial dustwrappers, each with a ribbon marker; pp. [ii], 3-126 + [i]; [ii], 3-124; [ii], 3-122; with delightful line drawings decorating the text throughout, all by Edward Ardizzone; a fine set.

Recent reprints of the original editions, produced in facsimile pictorial cloth bindings and illustrated dustwrappers and thus retaining their period charm. These three works were adapted to create the screenplay for the motion picture *Nanny McPhee* (Universal Pictures 2005) starring Emma Thompson and Colin Firth and its sequel *Nanny McPhee and the Big Bang* (2010).



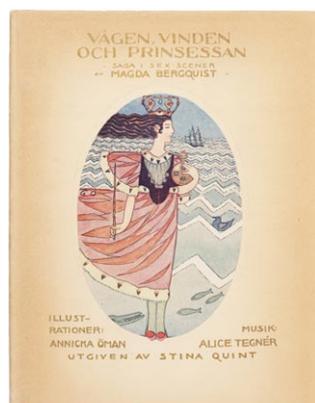
15. [ART DECO]. GRIMM, The Brothers (authors). Joyce MERCER (illustrator). Grimm's Fairy Tales. London; Hutchinson & Co. (Publishers) Ltd. [1935]. £288 4to. Original pictorial boards with wrap-around design in colours by Joyce Mercer; pp. [viii], 9-190; with a total of 8 coloured plates and numerous line drawings throughout; a pretty copy with very light dusting, rubbing to joints, edges, and corners, and a superficial scuff to head of spine (7mm x 5mm) exposing webbing, internally very good and sound with scattered light foxing, slim loss to bottom edge of one text leaf (29mm wide x 10mm deep), and a neat contemporary gift inscription, dated 1941, to front free endpaper; a scarce edition.

Apparently the first edition illustrated by Mercer: another undated copy in the V. & A. in green cloth-backed boards, with the speculative date of 1935, records only 5 coloured plates. A striking series of plates in *Art Deco* style which is very reminiscent of the work of Harry Clarke. Only 4 copies listed on Copac (Nat. Lib. of Scotland, Oxford, B.L., and V. & A.) with no additional copies on WorldCat.

16. [ARTS AND CRAFTS]. CROUCH, Joseph & Edmund BUTLER, Architects. Apartments of the House, Their Arrangement, Furnishing And Decoration. London; At the Sign of the Unicorn. 1900. £158

Large square 8vo. Publisher's light brown cloth boldly and pictorially blocked in *Arts and Crafts* style in red, blue, black and gilt to upper board, a publisher's roundel in colours to lower cover and spine lettered gilt, top edges gilt, others untrimmed; pp. [iv], v-xii + 197 + [v]; with decorative title-page, contents pages titled in red, one sepia plate in photogravure, 26 photographic plates in half-tones, 8 photolithographed plates in sepia on cream card, 4 black-and-white plates after engravings, some full-page plans and diagrams, 7 photographic plates printed in greenish-grey, including 1 double-page, one 3-panel, and folding, silhouette frieze printed on green card and vignettes, chapter-headings and other decorations throughout, printed in monochrome; a very striking copy with light external dusting; bruising to spine extremities; very light soiling, and tiny knocking to lower forecorners of boards; internally clean throughout, and fresh, with some abrasion to folds of triptych plate (but no splitting) and just a couple of minor fore-edge tears to uncut edges.

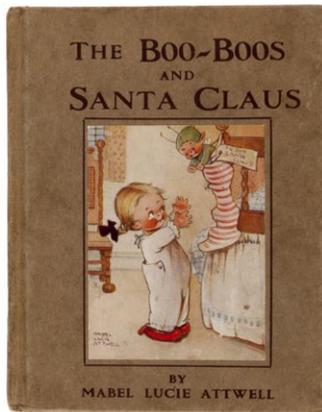
First edition. An informative stroll through the rooms of the Arts-and-Crafts house with chapters on The Hall; The Dining-Room; The Drawing-Room; The Bed-Room; Furniture and Accessories, and Arts And Crafts Applied To The Decoration of the Room.



17. [ARTS AND CRAFTS]. BERGQUIST, Magda (author). Annicka ÖMAN (illustrator). Alice TEGNÉR (music by). Vågen, Vinden och Prinsessan Saga [Fairy Tale of Wave, Wind and a Princess]. Stockholm; Folkskolans Barntidnings Förlag. 1919. £78

Royal 8vo. Original cream boards lettered in gilt with large onlaid oval pictorial label to upper cover, decorated and lettered in gilt to lower board, priced 4:50; pp. [v], 6-32; with 7 full-page coloured plates and other decorations throughout in line by Annicka Öman in later *Art Nouveau* style; a lovely copy with mild toning to boards.

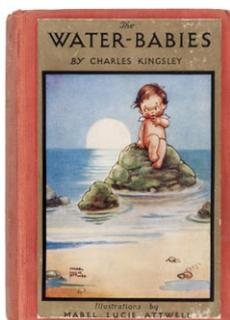
First edition. An ethereal fairy story with echoes of *Glasgow School* styling.



18. ATTWELL, Mabel Lucie (illustrator and author). *The Boo-Boos And Santa Claus*. London, Valentine & Sons, Ltd. [1921]. £348

Small 8vo. Original buff boards lettered in brown with onlaid pictorial label to upper board, pictorial endpapers; pp. [25]; 8 coloured plates and 11 other sketches printed in green; an excellent copy with a little light external rubbing and a couple of tiny, and insignificant, marks to paper label, internally equally fresh throughout, with the usual offset toning to endpapers at front and rear; very scarce.

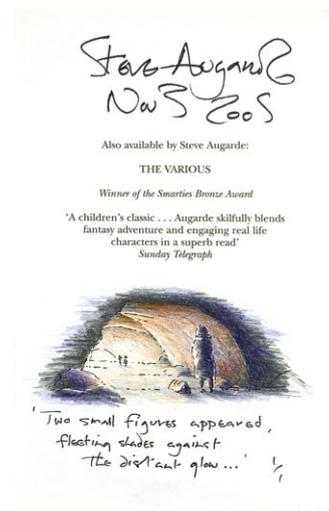
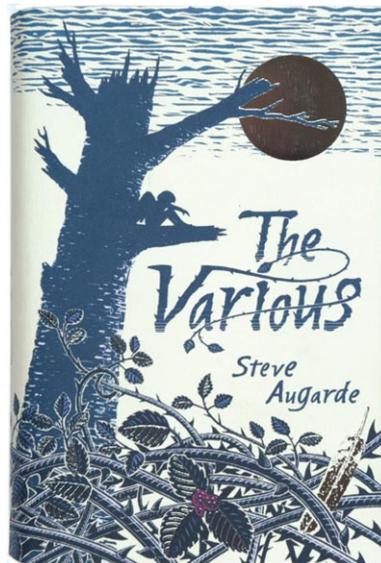
First edition. Six little volumes featuring the Boo-Boos appeared between 1920 and 1921. All copies in this series are extremely elusive, as they are usually read to destruction.



19. ATTWELL, Mabel Lucie (illustrator). Charles KINGSLEY (author). *The Water-Babies*. London; Raphael Tuck & Sons, Ltd. [1930]. £78

8vo. Original red cloth lettered in gilt to spine, with onlaid pictorial label to upper board; pp. [iv], 5-279 + [i] + [8], publisher's catalogue; with 6 beautiful coloured plates and line drawings throughout; an attractive copy with some light overall rubbing, tiny bruising to forecorners, fading and small marking to spine, and mild crushing to spine ends, internally clean and sound.

Early, abridged, edition illustrated by Attwell, with a reduced number of plates.



20. AUGARDE, Steve (author). *The Various*. London; David Fickling Books. 2003. £498

8vo. Original blue boards lettered in silver to spine, preserved in pictorial dustwrapper; pp. [iv] + 447 + [i]; with chapter-headings and a few other engraved vignettes; a fine copy in dustwrapper.

First edition.

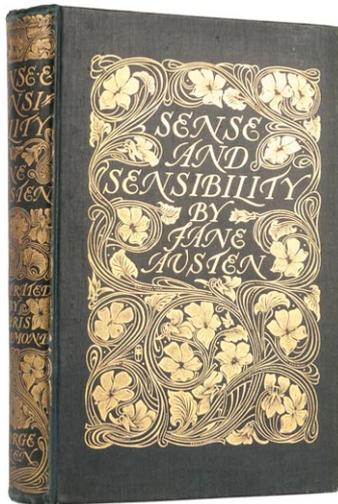
sold together with:

Celandine. London; David Fickling Books. 2005.

8vo. Original dark blue boards lettered in silver to spine, preserved in pictorial dustwrapper; pp. [vi] + 486; with chapter-headings and other engraved vignettes; a fine copy in dustwrapper.

First edition. Interestingly this copy contains a detailed original drawing by the author in pen, ink, and watercolour crayon accompanied by a caption quotation from the text in ink, in the author's hand: "Two small figures appeared, fleeting shades against the distant glow ...". The author has added the limitation cypher 1/1, designating this as a unique copy, and has signed and dated it 'Nov 3 2005'.

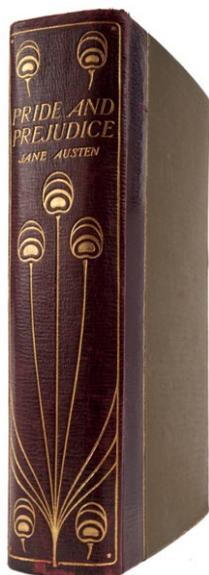
Celandine is the second volume in Augarde's thrilling and well-received fantasy trilogy introduced by *The Various* in 2003.



21. AUSTEN, Jane (author). Chris HAMMOND (illustrator). *Sense and Sensibility*. London; George Allen. 1899. £698

8vo. Original dark green cloth elaborately blocked in gilt to spine and upper board, all edges gilt, matt dark green endpapers; pp. [vi], vii-xxviii + 389; with fine illustrations throughout after engravings; an uncommonly fresh copy in bright condition with light overall rubbing and just a suggestion of dulling to spine gilt; tiny surface wear to cloth at bottom forecorner (with no exposure of board); minor flecked loss of finish along lower margin of upper board, and a very small (6mm) bruise to bottom forecorner of lower cover, internally spotless, without inscription; remarkably scarce in this condition.

First edition illustrated thus and possibly the prettiest illustrated edition of this classic.



22. AUSTEN, Jane (author). Chris HAMMOND (illustrator). *Pride and Prejudice*. London: Gresham Publishing Co., [1900]. £450

8vo. Original straight-grained burgundy leather-backed brown cloth boards, single line vertical rule to sides in gilt, strikingly decorated and lettered with an *Art Nouveau* design in gilt to flat spine, grey endpapers; pp. xxi + [iii] + 392; with title in red and black, a frontispiece, and 5 other plates after engravings by Hammond on coated paper; a very handsome copy with just minor abrasions to spine extremities, and joints, and slight dulling to spine gilt, internally crisp and clean throughout, without inscription, and with only a few small fox-marks to the fore-edge margins; rather scarce in this binding.

First edition illustrated by Hammond, presented in the superior *de luxe* publisher's leather with very pleasing *Art Nouveau* detailing; issued simultaneously in decorated dark blue cloth. Many of the casings of Hammond's books were designed by A.A. Turbayne and Talwin Morris (leading designers of their day) and this binding might be one of that number. A most handsome edition, presented in a publisher's binding, of the UK's favourite novel.

Christiana Mary Demain Hammond (1860-1900) was one of the most productive book illustrators of the 1890s. She was born in Camberwell, London, to lower-middle-class parents, however quite remarkably she and her two siblings all went on to distinguish themselves as successful artists. She trained at Lambeth School of Art and exhibited at the Royal Academy and the Royal Institute of Painters in Watercolours, both in 1866. Supporting herself as a jobbing artist and illustrator she never married, finding regular and lucrative work illustrating for various magazines of the day including *Pall Mall Magazine*, *Quiver*, and *The Idler*.

Hammond was unusual by dint of being a woman illustrator in a predominantly male-dominated industry. She followed the contemporary trend by embracing the popular 'Regency' or 'Cranford' style alongside Hugh Thomson and the prolific brothers Charles and Henry Brock, although she had no contact with them. This idiom dictated that period details were closely preserved with regard to dress, interiors, and manners, however this did not preclude sharp and confident characterisation of the protagonists. Hammond's main focus is on small nuances of facial expression and gesture, as she varies posture and expression to highlight the individuality of the characters. All of this made her the perfect illustrator for Austen. Indeed she is probably best known for her versions of *Sense and Sensibility* and *Emma*, which were both published in 1898, and her edition of Thackeray's *Vanity Fair* (also 1898), which is considered her finest work. Tragically she died suddenly, and unexpectedly, in her studio in 1900, when only 40 years of age, in the same year this book was published.



23. [AVIATION]. Imperial Airways Jig-Saw Puzzle: Air Liner, Passengers Embarking At Croydon. *Sevenoaks, England; J. Salmon, Fine Art Publisher in Conjunction with Imperial Airways Ltd.*, circa 1935. £128

A wooden jigsaw puzzle, priced 3/6, composed of 150 intricately shaped, and interlocking, pieces printed in colours, assembled and loosely laid on board, (completed size 375 x 250mm), printed after a signed watercolour image (signature indecipherable), depicting passengers, dressed in 1930s fashions, boarding an Imperial Airways bi-plane at Croydon airport; the box (250 x 210 x 50mm) with oval pictorial label to lid (with a child's tentatively penned name) and an image of the jigsaw in half-tones to the side; the jigsaw in very good, complete, and attractive condition with a tiny chip to a single piece, the box with wear to edges and a surface scuff (120 x 20mm) to one side, but sound and complete.

The company of J. Salmon Ltd, based in Sevenoaks, Kent, and founded in 1880, sadly ceased trading in December 2018 and was widely recognised as the oldest-established postcard and calendar publisher in Britain before its demise. Imperial Airways (1924-1939) was Britain's first long-range airline and was incorporated into the British Overseas Airways Corporation (BOAC) in 1939. Croydon Airport was the UK's major international hub during the interwar period.

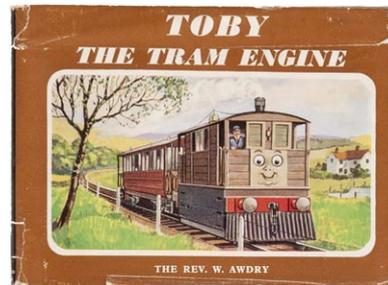


24. AWDRY, The Rev. W. (author). C. Reginald DALBY (illustrator). *Troublesome Engines*. *Leicester; Edmund Ward*. 1950. £368

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; a scarce, early, title.

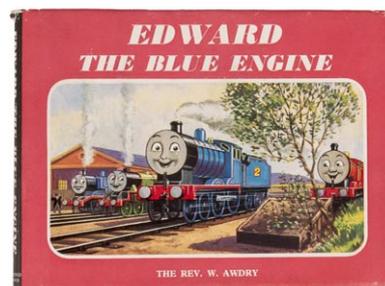
First edition of No. 5 in Reverend Awdry's Railway Series.



25. AWDRY, The Rev. W. (author). C. Reginald DALBY (illustrator). *Toby The Tram Engine*. *Leicester; Edmund Ward (Publishers) Ltd*. 1952. £148

Landscape small 8vo. Original pale greenish-grey linson boards decorated and lettered in red, preserved in pictorial dustwrapper; pp. [ii], 3-62 + [ii]; with coloured plates throughout; a near fine copy, both externally and internally, with just a touch of rucking to upper joint, without inscription, protected by a pleasing, unclipped example of the scarce dustwrapper (4/6) with dust-soiling and rubbing, nicking to extremities, some lateral creasing to upper panel, one small hole to upper fore-edge fold, and 4 closed edge tears (longest 40mm), now expertly repaired to the reverse with archival tissue; a scarce title.

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



26. 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 cover, preserved in original red pictorial dustwrapper; pp. [ii], 3-62 + [ii]; with coloured plates throughout; a very bright, and near fine, copy with a small and neat contemporary ink inscription, dated Xmas 1954, to front free endpaper; protected by an attractive, partially-clipped dustwrapper (4/6) with dust-soiling to lower panel, rubbing to spine and corners, and 4 very short, and closed, edge tears (longest 7mm).

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



27. **BARKER, Cicely Mary (author and illustrator).** Flower Fairies of the Summer. *London and Glasgow, Blackie & Son Limited.* [1930]. £88

Small 8vo. Original brown checked boards with onlaid pictorial label to upper cover, pictorial blue endpapers, preserved in pictorial dustwrapper; pp. [28]; illustrated with 24 fine coloured fairy plates; both externally and internally a bright, sharp copy with a little toning, slight internal foxing, and the loosely inserted flyer for another Cicely Mary Barker title, the enlarged 5s. edition of *Old Rhymes For All Times*, protected by an equally clean, unclipped dustwrapper (1/6).

Very early edition. A pretty collection of fairy illustrations including the Traveller's Joy Fairy; the Forget-Me-Not Fairy and the Herb Robert Fairy.



28. **BARKER, Cicely Mary (author and illustrator).** Flower Fairies of the Autumn. With the Nuts and Berries they bring. *London And Glasgow; Blackie & Son Limited,* circa 1934. £88

Small 8vo. Original brown checked boards with onlaid pictorial label to upper cover, pictorial blue endpapers, preserved in pictorial dustwrapper; pp. [28]; illustrated with 24 fine coloured fairy plates; externally near fine, internally very good with toning and some foxing to text stock only and occasional minor cracking, protected by an unclipped dustwrapper (1/6) with overall dust-soiling and rubbing, tiny nicking to spine ends, and slim and expertly laid paper strip edge-strengthening to the reverse.

Very early edition, with a loosely inserted publisher's flyer advertising Miss. Barker's Flower Fairy Song Books. The selection of autumn fairies includes the Wayfaring Tree Fairy; the Elderberry Fairy; the Sloe Fairy, and the Holly Fairy.



29. **BARKER, Cicely Mary (author and illustrator).** Flower Fairies of the Spring. *London and Glasgow; Blackie & Son Limited,* circa 1934. £88

Small 8vo. Original brown checked boards with onlaid pictorial label to upper cover, pictorial blue endpapers, preserved in pictorial dustwrapper; pp. [28]; illustrated with 24 fine coloured fairy plates; a fine and unscribed copy with the unavoidable toning to text stock, with a loosely inserted flyer listing other Cicely Mary Barker publications up to *A Flower Fairy Alphabet*, protected by an unclipped dustwrapper (1/6) with dusting to lower panel.

Very early edition. One of the prettiest collections of this artist's fairy illustrations including the Snowdrop Fairy; the Windflower Fairy, and the Daisy Fairy.



30. **BARKER, Cicely Mary (author and illustrator).** A Flower Fairy Alphabet. *London, Blackie And Son Limited.* circa 1938. £98

Small 8vo. Original sepia checked boards with onlaid pictorial label to upper cover, pictorial blue endpapers, preserved in pictorial dustwrapper; pp. [28]; with 24 glorious coloured plates; a near fine copy with only slight edge rubbing, protected by a pleasing, unclipped dustwrapper (1/6) with dusting and light spotting.

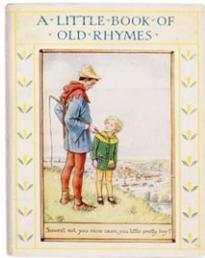
Early edition; first published in 1934.



31. **BARKER, Cicely Mary (author and illustrator).** Fairies of the Trees. *London; Blackie & Son Limited,* [1949]. £78

Small 8vo. Original brown patterned boards with onlaid pictorial label to upper cover, pictorial blue endpapers, preserved in pictorial dustwrapper; pp. [76]; with 24 fine coloured fairy plates; a fine copy protected by a very pleasing, unclipped, dustwrapper (2/6) with only slight dusting.

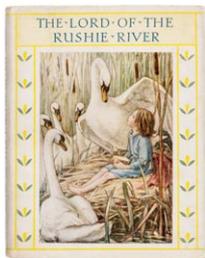
Early edition of this popular plate book including the Christmas Tree Fairy, the Sycamore Fairy, and the Pear Blossom Fairy.



32. **BARKER, Cecily Mary** (editor and illustrator). *A Little Book of Old Rhymes*. London, Blackie & Son Limited, circa 1949. £78

Small 8vo. Original brown checked boards with onlaid pictorial label to upper cover, pictorial endpapers, preserved in pictorial dustwrapper; pp. 48; with 12 charming coloured plates, and line drawings and vignettes decorating the text throughout; externally, and internally, fine protected by an attractive, unclipped, dustwrapper (2/6) with some light dusting, nicking to spine ends, a few closed edge ticks and one short closed tear (15mm).

Early edition. A collection of lullabies, children's verse, and nursery rhymes.



33. **BARKER, Cecily Mary** (author and illustrator). *The Lord of the Rushie River*. London, Blackie And Son Limited. [1949]. £68

Small 8vo. Original sepia checked boards with pictorial label to upper cover, pictorial blue endpapers, preserved in pictorial dustwrapper; pp. [iv], 5-48; with 12 pretty coloured plates and drawings in line; externally fine, internally also very clean with a child's inscription, in ink, to dedication leaf; protected by a very pleasing, unclipped dustwrapper (2/6) with light overall dusting and nicking to spine ends.

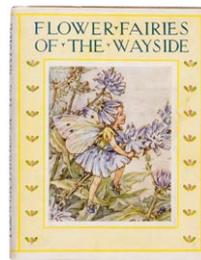
Early edition, first published in 1938.



34. **BARKER, Cecily Mary** (author and illustrator). *Flower Fairies of the Garden*. London, Blackie & Son Limited. [1949]. £88

Small 8vo. Original sepia checked boards with onlaid pictorial label to upper cover, pictorial blue endpapers, protected by pictorial dustwrapper; pp. [76], including 12 exquisite coloured fairy plates and other illustrations in line; a fine copy, both externally and internally, with a neat inscription to preface, protected by a very pleasing, unclipped dustwrapper (2/6) with light dusting and nicking to spine ends.

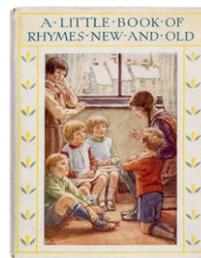
Early edition.



35. **BARKER, Cecily Mary** (author and illustrator). *Flower Fairies of the Wayside*. London, Blackie & Son Limited. [1949]. £88

Small 8vo. Original patterned boards with an onlaid pictorial label to upper cover, blue fairy endpapers, preserved in pictorial dustwrapper; pp. [76]; with a total of 24 fine fairy plates; a fine copy protected by a near fine, unclipped dustwrapper (2/6) with a little light dust-soiling.

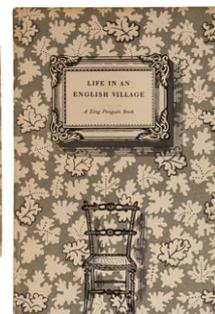
Early edition.



36. **BARKER, Cecily Mary** (editor and illustrator). *A Little Book of Rhymes New And Old*. London, Blackie & Son Limited. [1949]. £78

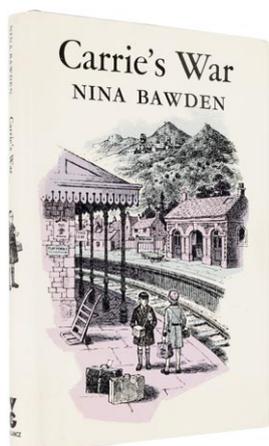
Small 8vo. Original brown checked boards with onlaid pictorial label to upper cover, decorative endpapers in pale grey, preserved in pictorial dustwrapper; pp. 96; illustrated with 12 fine coloured plates and line drawings throughout; a fine, un-inscribed copy protected by a similarly fine, unclipped, dustwrapper (2/6) which is lightly soiled with small chipping to spine ends.

A collection of children's verse by authors such as Christina Rossetti, Edward Lear, Robert Louis Stevenson, Lewis Carroll and Walter de la Mare.



37. **BAWDEN, Edward**, (illustrator). *Life in An English Village*. Harmondsworth; Penguin, 1949. £128

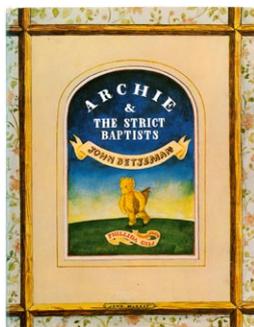
Small 8vo. Publisher's decorated boards; pp. [v], 6-30 + [ii] + 16 colour lithographed plates by Bawden; a lovely, bright copy, both externally and internally, without inscription; rather elusive in this condition. First edition; number 51 in the distinguished King Penguin series. With an introductory essay by Noel Carrington.



38. BAWDEN, Nina (author). Faith JAQUES (illustrator). *Carrie's War*. London; Victor Gollancz Ltd. 1973. £398

8vo. Original magenta linson boards lettered in gilt to spine, preserved in white pictorial dustwrapper; pp. [viii], [9]-159; with engraved chapter-headings throughout by Faith Jaques; a near fine copy with just a tiny bruise to top forecorner of upper board, internally pristine and uninscribed, protected by a fine, and unclipped, dustwrapper (£1.40).

First edition.

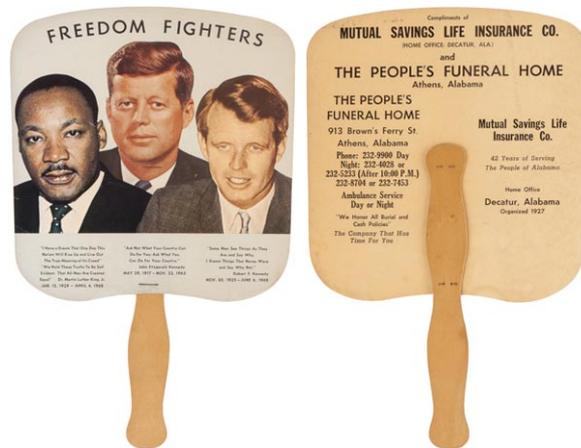


39. BETJEMAN, John (author). Phillida GILI (illustrator). *Archie and the Strict Baptists*. London; John Murray. 1977. £78

8vo. Original canary yellow cloth, decorated and lettered in gilt, preserved in pictorial dustwrapper; illustrated throughout in colour by Phillida Gili; a fine copy in a

similarly fine, unclipped, dustwrapper (£2.50).

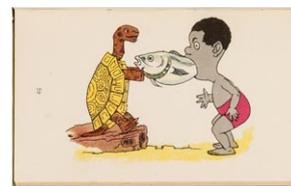
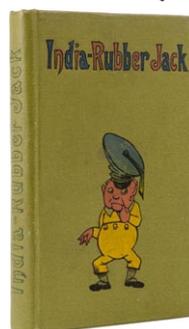
First edition. A children's story about a teddy bear, illustrated by the daughter of the wood-engraver Reynolds Stone.



40. [BLACK ACTIVISM]. 'Freedom Fighters' Fan. Compliments of Mutual Savings Life Insurance Co. and The People's Funeral Home, Athens, Alabama, 1968/9. £168

An original fan (190 x 300mm) with shaped wooden handle, pictorially printed after photographs, on card, in colour, celebrating three key figures in the Black Civil Rights movement in the 1960s, and depicting Dr. Martin Luther King, Jr. (Jan. 15, 1929-April 4, 1968); John Fitzgerald Kennedy (May 29, 1917 - Nov. 22, 1963) and Robert Kennedy (Nov. 20, 1925 - June 6, 1968) above quotes from their most famous speeches including "I have a dream ..."; "Ask not what your country can do for you ..." and "Some men see things as they are ..."; preserved in wonderful condition; an ephemeral piece of advertising presented with the compliments of Mutual Savings Life Insurance Co., and The People's Funeral Home, Athens, Alabama.

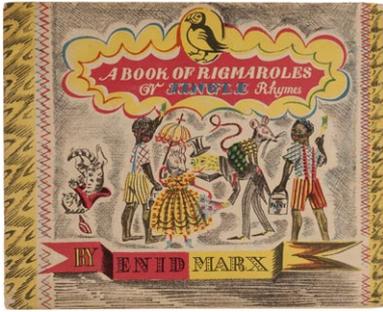
The Mutual Savings Life Insurance Company was founded in 1927 in Decatur, Alabama. The reference on the back of the fan to the celebration of its 42 years of serving the people of Alabama dates this artefact to 1969. The People's Funeral Home of 913 Brown's Ferry Street, Athens, Alabama was established in May, 1965.



41. [BLACK INTEREST]. RICHARDSON, W.C.F. (author). Gerard SICHEL (illustrator). *India-Rubber Jack*. London; Swan Sonnenschein & Co., Ltd. [1902]. £148

16mo. Original grass-green pictorial cloth blocked in colours to upper board and lettered in outline, in blue, to spine; pp. [iv], [1]-123 + [iii], with integral blanks; a fine copy in immaculate external condition, internally very clean and crisp with mild offset toning to free endpapers.

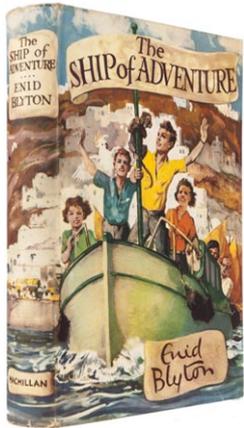
First edition.



42. [BLACK INTEREST]. MARX, Enid (author). *A Book of Rigmables, or Jingle Rhymes*. Harmondsworth; Penguin Books Limited. [1945]. £38

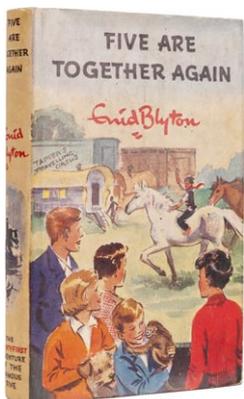
Landscape 8vo. Original pictorial wrappers; pp. [32]; illustrated with offset lithography in colour and black and white; a pleasing copy with slight rusting to staples, overall minor dusting, a little splitting to spine ends, bruising to forecorners. and light corner creasing to upper panel.

First edition, listing titles up to 34. *Brer Rabbit*. A book of children's verses including the classic children's counting rhyme "Ten Little Nigger Boys". One of the more elusive titles in the series.



43. BLYTON, Enid (author). Stuart TRESILIAN (illustrator). *The Ship of Adventure*. London; Macmillan and Co. Ltd. 1950. £198

8vo. Original maize yellow cloth pictorially blocked in light blue and brown to spine and upper board, preserved in pictorial dustwrapper with wrap-around design; pp. [iv], v-viii + 327 + [i]; with line drawings throughout; a fine copy, both externally and internally, apart from very mild dusting to edges of book block and the almost unavoidable offset browning to free endpapers, protected by a near fine, unclipped dustwrapper (8s. 6d.) with nicking to spine ends and corners, and a little pale foxing to reverse. First edition of the sixth title in Blyton's 'Adventure Series'.



44. BLYTON, Enid (author). Eileen SOPER (illustrator). *Five Are Together Again*. London, Hodder & Stoughton. 1963. £98

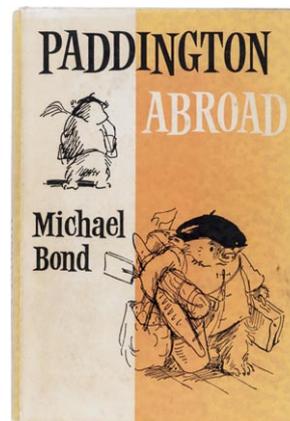
8vo. Original red boards lettered in black, pictorial endpapers, preserved in pictorial dustwrapper; pp. [viii], 9-182 + [ii]; illustrated in line by Eileen Soper; a fine, unscribed copy with just the faintest speckling to edges of book block, protected by a near fine, unclipped dustwrapper (7s. 6d.) with only a little rubbing. First edition. Volume twenty-one in the series of adventures featuring the Famous Five.



45. BLYTON, Enid (author). Burgess SHARROCKS (illustrator). *Fun For The Secret Seven*. Leicester; Brockhampton Press. 1963. £78

8vo. Original blue patterned cloth, pictorial decorative endpapers, preserved in pictorial dustwrapper; pp. [viii], 9-120; illustrated throughout in line; a fine copy with printed book label neatly completed, protected by an attractive, price-clipped dustwrapper with small marking to lower panel, nicking to spine head and forecorners, and a little lateral creasing to bottom edge of upper panel.

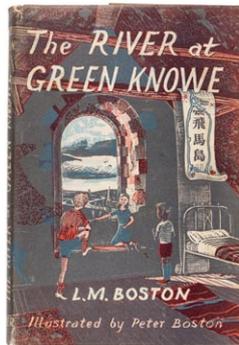
First edition. The fifteenth, and final, title in the series, and rather elusive. This title was reissued in America in 1972 as *The Secret Seven and The Case of the Old Horse*.



46. BOND, Michael (author). Peggy FORTNUM (illustrator). *Paddington Abroad*. London; Collins. 1961. £138

8vo. Original mid blue cloth lettered in silver, preserved in pictorial dustwrapper; pp. [vi], 7-125 + [i]; charmingly illustrated throughout in line; a clean copy with some fading to spine and edges beneath dustwrapper, internally remarkably fresh with only a little light speckling to endpapers, protected by an attractive, partially clipped (9s. 6d.) with some overall dusting and toning, browning to lower panel, mild fading to edges and spine, and a short (10mm) closed tear to tail with a small associated crease; increasingly scarce.

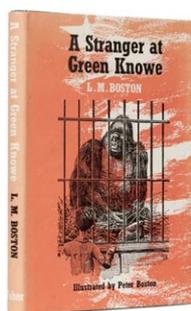
First edition. The fourth Paddington title.



47. BOSTON, L.M. (author). Peter BOSTON (illustrator). *The River at Green Knowe*. London; Faber and Faber. 1959. £148

8vo. Original mid blue cloth lettered in white to spine, preserved in pictorial dustwrapper; pp. [viii], 9-144; with wonderful black-and-white plates throughout after engravings by Boston; a lovely clean copy with only slight fading to spine extremities, internally near fine with just a few speckles and no inscription, protected by an attractive, unclipped dustwrapper (13s. 6d.) with a little dusting, mild rubbing, small abrasions to spine ends and corners, a little marking to lower panel, nicking to spine ends, and corners, and a couple of very short closed edge tears (longest 10mm), now archivally repaired to the reverse; unaccountably scarce.

First edition. This is the third volume in the six-volume series of children's novels about the manor house, Green Knowe (based on Boston's own home in Huntingdonshire) and the people who lived there. The saga begins with *The Children of Green Knowe* in 1954 and ends, in 1976, with *The Stones of Green Knowe*. All the titles are successfully illustrated by Lucy Boston's son, Peter.



48. BOSTON, L.M. (author). Peter BOSTON (illustrator). *A Stranger at Green Knowe*. London; Faber And Faber. 1961. £88

8vo. Original turquoise cloth lettered in gilt to spine, preserved in pictorial dustwrapper; pp. [viii], 11-158; with black and white plates by Peter Boston; both externally and internally fine bar the faintest speckling to edges of book block, protected by a fine, unclipped dustwrapper (13s 6d) with just a suggestion of sun-lightening to spine.

First edition. This title won the Carnegie Medal in 1961 and is the fifth Green Knowe title. The story concerns a Chinese boy, Ping, who is saddened to come across a magnificent African gorilla in the zoo. However Hanno escapes and footprints are sighted in the vicinity of Green Knowe, where Ping is spending his holiday.



49. [BOXED SET]. EDGEWORTH, Maria; S.C. HALL; Leitch RITCHIE; Mrs. ROWAN and others (contributing authors). *Chambers's Library For Young People*. London; William and Robert Chambers. 1872-4. £498

8vo.; 10 volumes; bound in variously coloured cloth (tan, coral, blue, green, crimson), with spines and upper covers panelled and decorated in black and gilt, plain edges, coated yellow endpapers, housed in the original publisher's presentation box with lift-up lid, panelled in black and lettered in gilt, with Chambers' paper label, listing titles, within, and replaced ribbon pulls; with wood-engraved frontispieces throughout, guarded by tissues; a near fine and sparkling set, with only minor signs of handling, scarce complete with the box which has rubbing, soiling, and some expert repairs.

First editions thus, presented in the *Chambers's Library for Young People* comprising Alfred in India; Clever Boys and Other Stories; Duty and Affection; History of England; Fireside Amusements; History of France; Grandmamma's Pockets; Little Robinson, And Other Tales; Moral Courage, And Other Tales, and Orlandino: A Tale.



50. [BOXED SET]. SHAKESPEARE, William. *The Bijou Shakespeare. The Complete Works of William Shakespeare. Illustrated.* London; William Collins, Sons, & Co., Ltd. [1930]. £398

16mo.; 6 volumes (120 x 72mm); handsomely bound in publisher's polished burgundy skiver leather over limp boards, rounded corners, flat spines elaborately and florally blocked and lettered direct in gilt, gilt titles to upper covers, all edges gilt over red, original deep red ribbon markers, housed in original, and uniform, publisher's burgundy leather-covered box (145 x 120 x 90mm), gilded to lid; pp. 700; 659; 783; 692; 680; 663; printed on fine India paper throughout; with photographic theatrical portraits in half-tones throughout; an exceptional set protected by the original, and handsome, case with minor loss of colour to small area of lid (30 x 25mm).

A beautiful, and readable, pocket edition of Shakespeare's works, including the sonnets, poems and minor works.



51. BRAZIL, Angela (author). Francis E. HILEY (illustrator). *The School at The Turrets.* London; Blackie & Son Limited. [1935]. £98

8vo. Original grey cloth panelled in cream and lettered and decorated in blue and cream to spine, preserved in pictorial dustwrapper; pp. [viii], 9-255; with monochrome plates in half-tones; a fine, fresh copy without inscription, protected by a near fine, unclipped dustwrapper (3/6) with dust-soiling to lower panel.

First edition, not including this title, or *Jean's New Term* (1934), in the list to the prelim page, and only detailing titles predating this one to the lower flap of the dustwrapper.



52. BRAZIL, Angela (author). H. COLLER (illustrator). *The School on the Moor.* London; Blackie & Son Limited. [1939]. £98

8vo. Original beige cloth panelled and lettered in purple, top edges purple, preserved in pictorial dustwrapper; pp. [viii], 9-256; with 4 plates printed in half-tones; a remarkably fresh copy, both externally and internally, with a tiny neat inscription dated Aug. 1939, protected by a very attractive, unclipped dustwrapper (3/6) with some dust-soiling to lower panel, nicking to spine head, rubbing to corners, and three short closed edge tears (longest 16mm), now expertly repaired to the reverse with archival tissue. First edition, listing this title as the most recent one to lower flap.



53. BRAZIL, Angela (author). Frank WILES (illustrator). *St. Catherine's College.* London; Blackie & Son Limited, circa 1946. £58

8vo. Original amber cloth lettered in dark brown, top edges yellow, preserved in pictorial dustwrapper; pp. [iv], 5-320; with 4 plates in half-tones; a fine copy, both externally and internally, protected by a near fine, unclipped dustwrapper (6/-) with a little light dusting and slight bruising to spine ends.

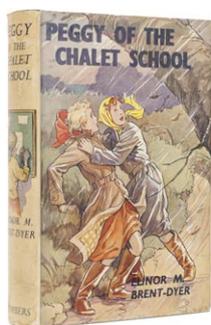
Early edition; first published in 1929. A wonderful copy in the period dustwrapper.



54. BRENT-DYER, Elinor M. (author). *Jo To The Rescue*. London; W. & R. Chambers, Ltd. 1945. £138

8vo. Original mid blue cloth lettered and ruled in darker blue to spine, preserved in pictorial dustwrapper; pp. [vi], 7-245; with frontispiece in black and white; externally sharp and clean with only one tiny pale mark to centre of spine, internally fine and without inscription, protected by an uncommonly good, unclipped, dustwrapper (5/-) with light dust-soiling to lower panel and one short closed tear to top edge (12mm), one tiny split to centre of spine (5mm) with a little light, and localised, staining to reverse, and a few tiny nicks to spine ends with minor abrasion.

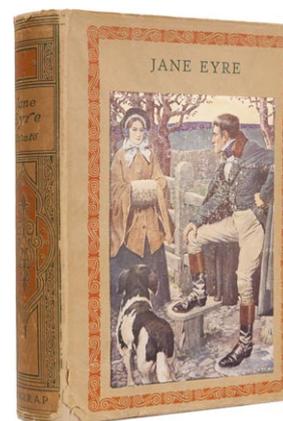
First edition with *Gay From China At The Chalet School* listed last in the series of Chalet School titles on the lower advertisement panel. In view of strict war-economy standards in operation at the end of the war, this title was issued in a smaller format than most previous titles. Its dustwrapper is also reused, with photographic illustrations on the reverse from another publication. The story revolves around Jo, and several other Chalet School favourites, who have adventures and escapades on the north country moors.



55. BRENT-DYER, Elinor M. (author). *Peggy Of The Chalet School*. London; W. & R. Chambers Limited. 1950. £128

8vo. Original sage green linson boards, lettered in black to spine, preserved in pictorial dustwrapper; pp. [vi], 7-256; with black and white frontispiece; externally near fine with mild uniform fading to spine, internally pristine and unread, protected by a very attractive, unclipped, dustwrapper (6/-) with some toning and mottling to spine, tiny nicking to ends, one neat closed tear (15mm) now expertly repaired to the reverse with archival tissue, and a small stain to top edge of lower flap.

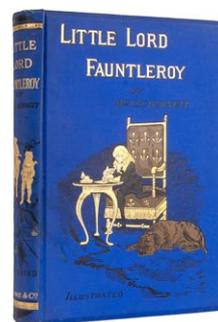
First edition.



56. BRONTE, Charlotte (author). **Monro S. ORR** (illustrator). *Jane Eyre*. London; George G. Harrap & Co. Ltd. 1927. £168

Large 8vo. Original crimson cloth panelled and lettered in gilt to spine and upper board, preserved in pictorial dustwrapper; pp. [xii] + 473 + [i]; with 16 fine coloured plates by Monro S. Orr; externally near fine, and internally very good indeed, with only a little occasional light foxing, protected by an attractive example of the scarce dustwrapper, with some overall rubbing and dusting, chipping to head and corners, nicking to tail, and one angled, and closed (42mm) tear to heel with archival tissue repair to the reverse and small triangular loss; **scarce**.

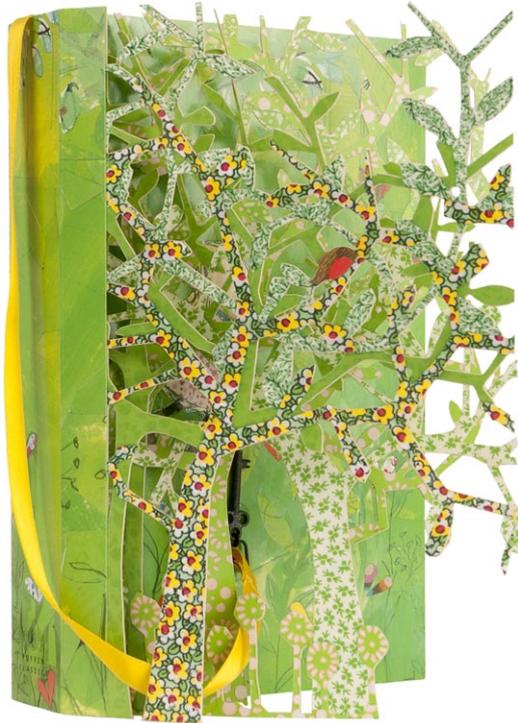
Second edition illustrated thus; first issued with these plates in 1921. One of the best vintage illustrated editions of this perennial favourite.



57. BURNETT, Frances Hodgson (author). **Reginald W. BIRCH** (illustrator). *Little Lord Fauntleroy*. London; Frederick Warne And Co. [1889]. £98

8vo. Original rich royal blue cloth exquisitely blocked in gilt, brown and black to spine and upper board, lower cover ruled in blind, plain edges, decorative endpapers; pp. xi + 269 + [i] + [6], publisher's list; with full-page illustrations and vignettes throughout, after engravings, a fine and glistening copy with only a little dusting and speckling to edges of book block.

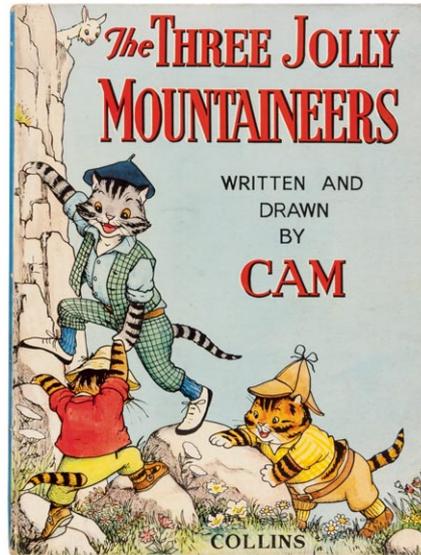
Early (seventeenth) edition, issued 3 years after the first, in the same format.



58. BURNETT, Frances Hodgson (author). Lauren CHILD (designer). *The Secret Garden*. London; Puffin Classics. 2010. £498

8vo. Original highly decorative pictorial card covers with a die-cut design of a woodland scene in three layers forming a three-dimensional scene on upper board, with original yellow satin ribbon marker and affixed metal key and double-page scene, printed on card, to form lower cover, preserved in publisher's perspex slipcase printed with limitation details; pp. [viii] + 335 + [i], printed throughout on lime green stock; a fine example of a sought-after collectable.

First edition thus, limited to only 1,000 numbered copies, designed by the prominent children's author and illustrator Lauren Child to celebrate the seventieth anniversary of Puffin Books. This production was an immediate success, sold out quickly on publication, and is now a scarce collectable.



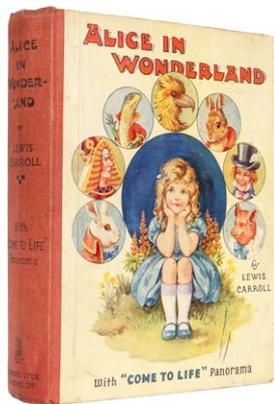
59. CAM [Barbara Mary CAMPBELL (illustrator and author)]. *The Three Jolly Mountaineers*, sold with an accompanying original watercolour and gouache illustration for the book. [1954]. £850

Royal 8vo. Original glazed pictorial boards; pp. [32]; strikingly illustrated throughout with double-page, and full-bleed, coloured plates with running text below; a near fine copy with very small wear to spine ends and corners, internally excellent with light browning to blank free endpaper, and a couple of pale fox marks to lower margins.

First edition.

sold with:

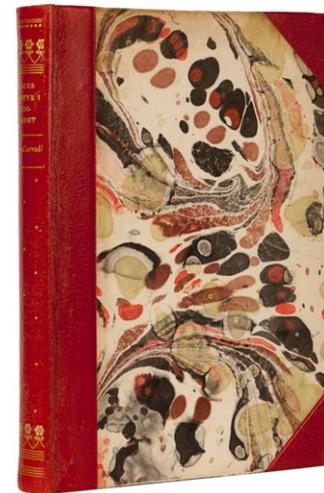
An original, and unsigned, preliminary sketch by Barbara Mary Campbell for one of the double-page plates in the book executed in pen, ink, watercolour, and gouache and displayed in a plain cream mount, image size 360 x 200mm, with marginal pencilled notes (beneath the mount) and traces of revision to the image itself, in pencil. The artwork features the three cats of the title (the 'Jolly Mountaineers') in a rural alpine setting. The printed version of the plate displays substantial changes to this source image with the addition of much fine detail.



60. CARROLL, Lewis (author). A.L. BOWLEY (illustrator). *Alice In Wonderland with "Come To Life" Panorama.* London; Raphael Tuck & Sons Ltd. [1932]. £188

4to. Original red cloth-backed glazed pictorial boards, spine lettered in black; pp. [iv], v-[viii], 9-152 + [8], publisher's catalogue; with coloured frontispiece, black-and-white illustrations throughout by A.L. Bowley including numerous full-page plates, and a beautiful double-spread 3-dimensional pop-up scene in colours, in 3 layers, to the centre; an uncommonly good copy of a scarce book with the panorama, unusually, intact; externally with some dust-soiling; light marking to spine; a couple of blue marks to upper cover, some wear to edges and corners, and spotting and light staining to lower board; internally generally very good indeed with a few light and small splash marks to a couple of text leaves, with the "panorama" in excellent condition and the rear blank free endpaper carefully replaced; an elusive book in this condition.

First edition.

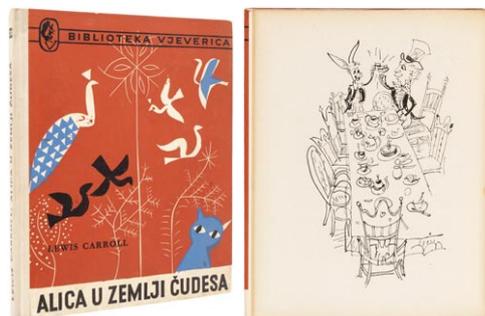


61. CARROLL, Lewis (author). Robert HÖGFELDT (illustrator). *Alices Äventyr I Sagolandet Och Bakom Spegeln [Alice's Adventures in Wonderland and Through the Looking-Glass].* Stockholm; Jan Förlag. 1945. £425

8vo. Original publisher's half terracotta leather over marbled boards with flat spine ruled, lettered, and decorated in gilt, top edges gilt, pale marbled endpapers; pp. [x], 11-218 + [i]; with 10 coloured plates on cream stock and numerous delicate line drawings, many full-page; a remarkably fresh copy with light rubbing to joints and boards, internally fresh throughout with slight discoloration to endpapers.

First edition of this popular, and charming, interpretation of Carroll's classic illustrated by Högfeltd presented in the scarce *de luxe* publisher's leather binding, which we cannot trace elsewhere. The text is in Swedish. This edition is not included, in either the standard or this rare publisher's leather, in *Lovett*, the exhaustive bibliography devoted to Carroll's 'Alice', which lists over 2,000 different editions of the works. An edition, however, in English (*Lovett*, 304) bound in red cloth with the dustwrapper, and 'Stockholm 1945' to the verso of the title-page, is listed.

FIRST EDITION OF *ALICE* IN SERBO-CROAT



62. CARROLL, Lewis (author). Raul GOLDONI (illustrator). Mira JURKIC-SUNJIC (translator). *Alica U Zemlji Čudesa*. [Alice's Adventures In Wonderland]. Zagreb; Izdavačko Knjižarsko Poduzeće, Mladost. 1959. £198

Large square 8vo. Original white cloth-backed pictorial boards, pp. [iv], 5-13 + [iii]; with 11 line illustrations, including one repeated on the title-page, by Raul Goldoni; a very attractive copy with some dust-soiling to spine, internally fresh with a circular small brown mark to inner gutter of 6 pages (maximum diameter 11mm) and a neat contemporary inscription, dated 1961, to front free endpaper; scarce.

First Croatian edition of Alice, and the first edition in Serbo-Croat, published as number 30 in the Biblioteka Vjeeverica series (*Lovett* 610), with text translated by Mira Jurkic Knjižarsko and an essay by her on Carroll. The poetry translated by Mirko Jurkic.

At the time of cataloguing only a modern edition of this book appears in commerce. Only 2 copies of the first edition listed on WorldCat (Southington Pub. Lib. and Univ. Texas, Austin, Henry Ransom), and none on Copac.



RUSSIAN ILLUSTRATION

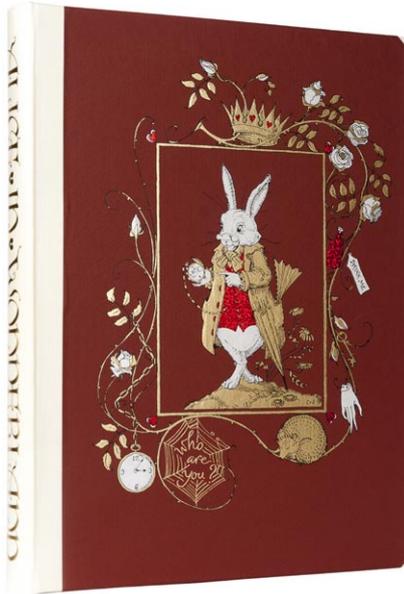


63. [CARROLL]. Ella PARRY-DAVIES (foreword by). *Russian Alices*. Illustrated Editions of Alice in Wonderland from the USSR and the Post-Soviet Era. *The Foundry, Church Hanborough, Oxford; Artists' Choice Editions*. 2016. £540

Small folio. Publisher's fine quarter red morocco-backed pictorial boards, pictorial endpapers (different at front and rear) designed by Gennady Kalinovsky and Vladimir Erko, together with a separate folder fashioned from patterned card (with an illustration of Alice to upper cover) containing 4 original aquatint engravings from editions of Alice by different artists, each numbered and signed in pencil, both items contained within the publisher's handsome black cloth fall-down-back solander case with onlaid patterned papers, and a different image of Alice, to upper board; pp. [viii], 9-171 + [v]; profusely illustrated, largely in colour, featuring artwork by a total of 80 different Russian artists printed as half-, full-, and double-page plates; fine.

First, and "Special" edition, being one of only 48 numbered copies bound in the superior leather binding and slipcase and including the complementary suite of 4 signed engravings by Yyulya Protsyshyn, Sergiy Hrapov, Sergiy Ivanov and Konstantin Antiokhin.

This is a complete version of the text of *Alice's Adventures in Wonderland* enlivened by an impressive range of Russian illustration and is the very first exploration of the various Russian and Ukrainian illustrated editions of this classic. The volume is set in Galliard type, by Charles Hall, printed on Stow White paper, and bound by Ludlow Bookbinders. The book benefits from a valuable checklist at the rear, compiled by Olia Harris, listing 53 Russian illustrators who have interpreted Carroll's Alice in its entirety (most of whom are represented in the book) and 45 additional artists who have produced paintings or illustrations inspired by the books but, as far as can be established, have not completed a book.



64. 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 publisher's 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 mailing 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.



65. [CHINA]. WIESE, Kurt (illustrator). Claire Huchet BISHOP (author). *Cinq Frères Chinois*. London; *The Bodley Head*. 1965. £78

Landscape 8vo. Original white pictorial boards, pictorial endpapers, preserved in repeat dustwrapper; pp. [54]; with illustrations in 2 colours throughout, including numerous double-page spreads; a near fine copy, without inscription, internally clean bar a minor pen mark to bottom edge of one page, protected by a similarly clean, unclipped dustwrapper (11s. 6d.) with a short closed tear to bottom edge of upper panel (15mm).

First UK edition in French; originally published in Paris in 1946. An amusing tale about identical Chinese brothers, each with a special gift, who come to the aid of the eldest, when he runs into difficulties. Weighted with the racial stereotyping characteristic of the time.



66. CHRISTIAN, Catherine (author). R.H. BROCK (illustrator). *The Marigolds Make Good*. London; *Blackie & Son Limited*. [1937]. £68

8vo. Original taupe cloth lettered in black to upper board and decorated and lettered in blue and black to spine, top edges tan, preserved in pictorial dustwrapper; pp. [iv], 5-208; with 4 plates printed in half-tones; externally and internally fine with a neat inscription to front free endpaper dated Feb. 1939, protected by a very pleasing unclipped dustwrapper (overpriced 4/-) with overall dusting and one ink stain to lower panel.

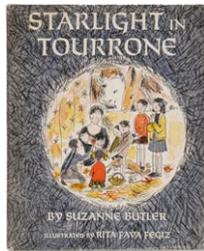
First edition, with only earlier titles listed on prelim page and this title appearing third in a list to dustwrapper, following earlier titles. A period school story involving good deeds and gypsies.



67. [CHRISTMAS]. BLYTON, Enid (author). Fritz WEGNER (illustrator). *Enid Blyton's Christmas Story*. London; *Hamish Hamilton Ltd*. [1953]. £128

Slim 4to. Original pictorial card covers; pp. [3], including covers; with an onlaid pictorial plate by Fritz Wegner to the inner lower cover depicting a fairytale woodland scene, sprinkled with glitter, and incorporating variously shaped 'advent' windows, designed to be held to a light, concealing thumbnail Christmas pictures; a lovely clean copy with windows throughout uncreased.

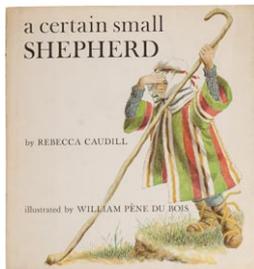
First edition.



68. [CHRISTMAS]. BUTLER, Suzanne (author). Rita Fava FEGIZ (illustrator). *Starlight In Touronne*. Boston; Little Brown, and Company. 1965. £98

Large square 8vo. Original powder blue cloth pictorially blocked and lettered in darker blue; pp. [vi], 3-107 + [i]; with illustrations throughout in monochrome by Fegiz; a near fine copy with a small dint to top edge of upper panel, internally fine and unscribed, protected by a near fine, unclipped dustwrapper (\$3.25) with light abrasions to spine ends and corners and a tiny small closed tear (10mm) to top edge, now archivally repaired to the reverse with Japanese tissue.

First edition, as stated on verso of title. A children's story about the traditional Christmas March in Touronne, Southern France.



69. [CHRISTMAS]. PÈNE DU BOIS, William (illustrator). Rebecca CAUDILL (author). *a certain small Shepherd*. New York; Holt, Rinehart And Winston. 1965. £128

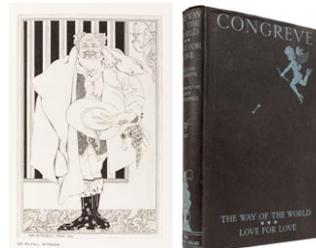
Small 4to. Original blue cloth-backed patterned paper boards, lettered gilt to spine, red endpapers, preserved in pictorial dustwrapper; pp. [vi], 7-48; with full-, and half-page plates throughout in colour; a near fine copy, without inscription, protected by a very attractive, partially-clipped dustwrapper (\$3.50) with a little toning to spine; mild dusting to panels; and a short, and barely noticeable, closed tear to top edge (22mm), now archivally repaired to the reverse.

First edition, as stated; published in Edinburgh by Oliver & Boyd the following year. The touching story of a mute child's Christmas morning in Appalachia.



70. [CIRCUS]. [Victorian chromolithographed circus scraps]. Circa 1890. £138

A variety of gaily coloured die-cut chromolithographed circus horses printed on card (largest 160 x 160mm; smallest 100 x 100mm) totalling 11 in number and including 2 free-standing examples each involving a pair of horses with standing riders, complete with original red thread reins, and 2 with acrobatic riders attached by wire to hover over the animal; one with repair to a single hoof, a couple with 2 small paper tabs to surface indicating a previous attachment, one missing a hoof, and another with a small abrasion.



71. CONGREVE, William (playwright). John KETTELWELL (illustrator). *The Way of the World and Love For Love*. Two Comedies. London: John Lane The Bodley Head Ltd. 1929. £98

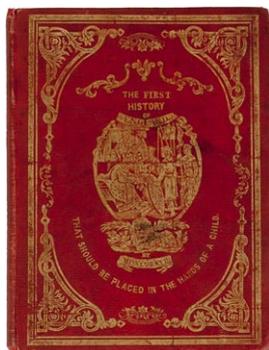
Large 8vo. Original black cloth pictorially gilt, top edges green, others uncut, pictorial front endpapers, preserved in repeat dustwrapper; pp. [iv], v-[viii], [1]-220 + [iii]; with 12 striking monochrome plates, in the aesthetic style, and chapter-headings and tailpieces throughout by Kettelwell; a near fine copy with a tiny bruise to top forecorner of upper cover, internally remarkably clean with none of the usual dusting to untrimmed edges; very mild, and uniform, toning to endleaves; and a neat forecorner snipped from bottom edge of title-page.

First edition illustrated thus. The illustrator John Kettelwell (fl. 1916-30) worked in a linear style which is reminiscent of the work of Harry Clarke and John Austen. Influenced, no doubt, by the bawdier tone of Restoration Comedy his artwork here has an additional scent of Aubrey Beardsley.

72. [COOKERY]. DE BETHEL, David (author and illustrator). *Bouquet Garni. Good Dishes from La Belle France*. The Medici Society. 1939. £58

8vo.; publisher's red cloth-backed glazed, and decorated, boards; pp. [iv], 5-55 + [i]; with 6 full-page plates after engravings and similar vignettes and decorations throughout; a near fine copy with small wear to forecorners of boards.

First edition. A title in the *Medici Cookery Books* series.



73. CORNER, Miss [Julia] (author). *The First History of England That Should Be Placed In The Hands Of A Child*. London; Thomas Dean & Son, 31, Ludgate Hill, Three Doors West of Old Bailey. [1856]. £368

Square 8vo. Original red grained cloth elaborately blocked in gilt to upper board and in blind to lower cover, spine lettered gilt, all edges gilt, original coated yellow endpapers; pp. [iv] + [128] + 12, *Dean and Son's List of Educational and School Books*; with engraved title-page and frontispiece, both attractively coloured by hand, wood-engraved pictorial chapter-headings throughout, and a total of 24 high-quality tipped-in tinted lithographed plates, each featuring several interlinked scenes; a very pleasing copy with some surface wear to spine ends, some overall soiling and rubbing, small marking to lower board and turning to forecorners; internally generally very clean with some offsetting from plates to text, cracking to gutter at title, and light foxing to prelims, but otherwise with only minimal signs of handling.

Fourth edition thus, with publisher's catalogue dated 1856 and the addition of this title ('3rd Edition') in the publisher's list. Miss Julia Corner's *History of England* for youth was first published in 1843 and went through several transformations, and rewritings, before its metamorphosis here, as a 'First History' for younger children, 'printed in large type' (catalogue). The inclusion of an engraving of the Great Exhibition building in the frontispiece design (erected 1851) suggests that the first edition of this book dates from that year, or the following. We have been unable to trace any examples in institutional libraries. Earliest versions of the text, published simply as *History of England*, or *Every Child's History of England*, were either unillustrated or had only 4 plates and a map. This profusely illustrated adaptation is, aesthetically speaking, far superior, and rather scarce, with *no examples listed in commerce at the time of cataloguing, and only 4 on Copac (B.L.; Leicester Univ.; Oxford; Nat. Lib. of Scotland)*.



74. CRANE, Walter (illustrator). *Triplets Comprising The Baby's Opera; The Baby's Bouquet; And The Baby's Own Aesop*. London: George Routledge & Sons Limited. 1899. £398

Landscape 4to.; recently finely bound in half dark blue morocco over dark blue moiré cloth, spine with 5 raised bands handsomely ruled and lettered direct in gilt with gilt centres and decorated bands, top edges gilt, others uncut, handmarbled endpapers; pp. [ix], 10-192; with woodblock colour plates throughout, with wide margins, alongside musical scores pictorially decorated in colours together with text, and other decorations, in terracotta; externally fine and striking, internally very good, sound, and attractive throughout, with some diffuse foxing largely confined to prelims and endleaves; 2 leaves reinserted prior to binding with minor edge-dusting, and slight edge fraying to one, and stub-strengthening to the gutter of the other; the residue of 2 or 3 small, and old, stamp-hinge marks to upper margin of a couple leaves, and offsetting from an old insert to gutter of 2 adjacent pages.

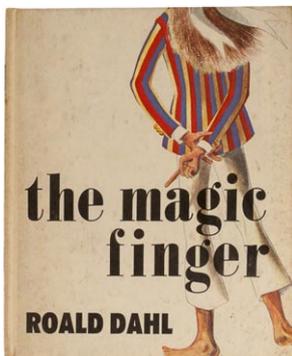
First combined edition *de luxe*, printed by Edmund Evans, and assembling Crane's three popular Baby's Books in one impressive large-format volume; limited to only 500 copies distributed in the United Kingdom and 250 in America. A beautiful edition for the nursery. The original cover designs and patterned endpapers throughout are printed in xylographic, or woodblock, colours and bound in at the appropriate sites. A comprehensive range of traditional nursery rhymes are represented in *Baby's Opera* and *Baby's Bouquet* including Three Blind Mice; Dickory Dock; Baa! Baa! Black Sheep; Oranges and Lemons; Lucy Locket and Looby Loo. *Baby's Own Aesop* contains condensed fables, in rhyme, with "portable morals".



75. CRANE, Walter (illustrator). ELIA (pseud.) [Charles LAMB]. *The Masque of Days*, From the Last Essays of Elia. Newly Dressed & Decorated by ... London, Cassell & Company Limited. 1901. £148

Tall 4to. Original yellow cloth-backed pictorial boards designed by Crane, decorated blue cloud endpapers; pp. [44] on French-folded leaves; with coloured illustrations on every page surrounding text printed in calligraphic script; externally very pleasing with some soiling to cloth spine, general light rubbing, mild abrasion to lower edge of boards and corners, and one tiny knock to top forecorner of upper cover; internally fine, without inscription, and with only mild offset toning to title.

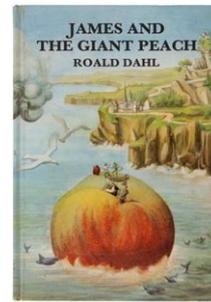
First edition. A fantasy costume ball, depicted in *Art Nouveau* style, with guests dressed to symbolise important dates in the calendar.



76. DAHL, Roald (author). William PÈNE DU BOIS (illustrator). *The Magic Finger*. London; George Allen and Unwin Ltd. 1968. £298

Large square 8vo. Original pictorial boards, blue patterned endpapers; pp. [vi] + 40 + [ii]; with wonderfully atmospheric illustrations throughout in monochrome by Pène du Bois including full-, and double-page, plates; a near fine copy, preserved in unusually fresh state with some dust-soiling to boards, internally fine, without inscription.

First English edition, issued without a dustwrapper; published two years earlier in the United States. The story of an eight-year-old girl with the power to cast spells on all who annoy her. Every weekend the neighbours go out shooting animals and birds, but fortunately our young protagonist has the power at her disposal to disrupt their activities, which she does with relish!



77. DAHL, Roald (author). Michel SIMEON (illustrator). *James And The Giant Peach*. London; George Allen & Unwin Ltd. 1971. £88

Larg 8vo. Original laminated pictorial boards with glorious wrap-around design; pp. [vi], 7-110 + [ii]; with striking black-and-white illustrations throughout printed as full-page plates and vignettes; externally near fine, with none of the usual blistering or peeling of laminate; internally very fresh, with only a tiny corner crease to front free endpaper.

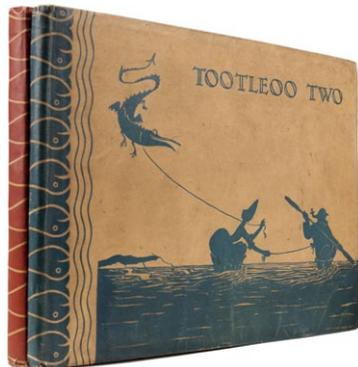
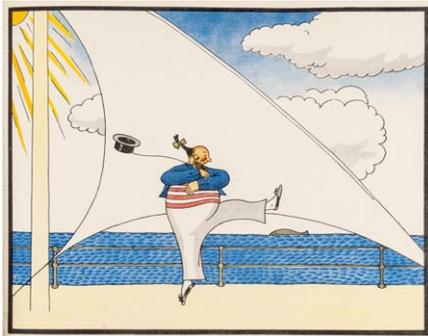
First edition, second impression (as stated), issued four years after the first UK edition. The American edition, which preceded by the English by six years, was issued in a different format, and was illustrated by Nancy Ekholm Burkert.



78. DAHL, Roald (author). Antony GORMLEY (designer). *James and the Giant Peach*. London; Puffin Classics. 2010. £138

8vo. Original peach coloured boards with title satin-blocked behind a vignette in black by Gormley, metallic gilt endpapers, integral cloth bookmark, housed in the original perspex slipcase printed with limitation details; pp. [vi] + 143 + [i]; with letterpress in peach throughout; a fine copy.

First edition thus, designed by Gormley: one of only 1,000 numbered copies published to celebrate the 70th anniversary of Puffin Books.



79. DARWIN, Bernard (author). Eleanor DARWIN, (illustrator). *The Tale of Mr. Tootleoo and Mr. Tootleoo Two*. London: *The Nonesuch Press*. [1925 & 1927]. £368

Landscape royal 8vo.; 2 volumes; bound in original waxed buff paper-covered limp boards decorated in terracotta and in blue respectively; the first with a raised seal blocked in relief, to upper cover; pp. [90]; [82]; with pictorial title-pages and a total of 42 beautiful coloured plates; very good, sound, and attractive copies with some external dusting and soiling, particularly to volume two, both internally fine, without inscription and with the neat, and attractive, ownership labels of F.R. Furber to pastedowns.

First editions, illustrated by Bernard Darwin's wife Elinor.



80. DETMOLD, Edward Julius (artist). An original watercolour painting of a "Bambi"-style deer surrounded by forest animals. 1920. £1,450

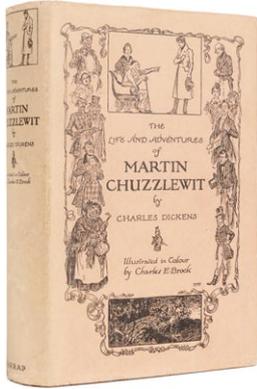
An original, finely detailed, and painstakingly executed, watercolour roundel depicting a fawn with forest animals painted on artist's board with handpainted border; signed, characteristically, with the initials "EJD" and dated 1920; with triple-layered mount in taupe and cream and an early, and handsome, gilded frame; preserved in lovely condition with only a couple of tiny, and scarcely noticeable, fox-marks to the background and another very small (7mm) watercolour splash to the foliage.

A beautiful, lovingly-worked, and harmonious painting demonstrating the exquisite skill of this watercolour artist. This image was reproduced as an onlaid plate on the cover of "Baby Birds and Beasts" (*Oxford University Press*, 1920), which constitutes the combined edition of *The Book of Baby Beasts* and *The Book of Baby Birds*.

81. DICKENS, Charles (author). C.E. BROCK (illustrator). *The Battle of Life*. London; *J.M. Dent & Co.* 1907. £88

8vo. Original cream cloth prettily blocked in grey and gilt to spine and upper cover, top edges gilt, others untrimmed; pp. [iv], v-viii + 165 + [ii]; 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, light rubbing to extremities, dust-soiling to lower board, a lateral wrinkle to cloth on lower cover, and a bruise to bottom corner of the same, internally fine throughout, without inscription.

First edition illustrated thus, presented in a pretty festive binding.



82. **DICKENS, Charles (author). Charles E. BROCK (illustrator).** *The Life and Adventures of Martin Chuzzlewit.* London; *George G. Harrap & Co. Ltd.* 1932. £138

Thick large 8vo. Original brick-red cloth with onlaid black cloth label lettered in gilt, top edges gilt, preserved in brick-red pictorial dustwrapper; pp. [iv], 5-752; with 16 fine coloured plates by Charles Brock; an excellent copy, both externally and internally, with small bruising to lower forecorners, protected by a clean and attractive, price-clipped dustwrapper with a few tiny edge tears and a little fading to spine; scarce in this condition.

First edition illustrated thus. A handsome and substantial tome, and one of the liveliest, and most successful, illustrated editions of this classic.



83. **[DICKENS]. GRAY, Guido (artist).** Original watercolour for *The Chimes*. 1935. £225

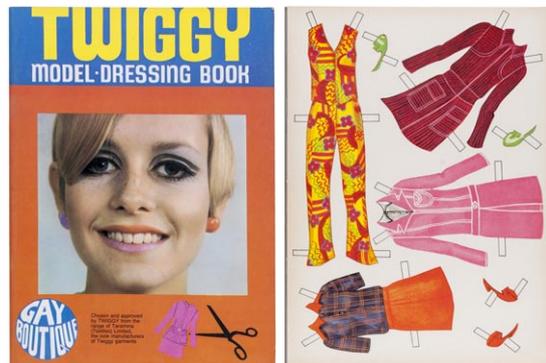
An original pen, ink, and watercolour painting illustrating a scene from Dickens' *The Chimes* displayed in a acid-free cream mount with hand-ruled border in grey, image size 30.5 x 23cm, signed "Guido Gray" and dated 18:12:35; originally with a Midland Bank Art Club label to the reverse; in very good condition with a trace of light foxing.



84. **[DOGS]. DAWNAY, Ruth (illustrator).** *Things Hounds Do.* Drawn for *The Field.* London; *The Field.* [1932]. £88

Landscape 4to. Original cream pictorial card covers printed in colours; pp. [24]; with 11 coloured plates; externally dust-soiled and somewhat spotted to both covers with a little light staining, spine abraded with slight splitting to ends, internally generally clean with occasional foxing to margins, gutters, and final leaf; rather elusive.

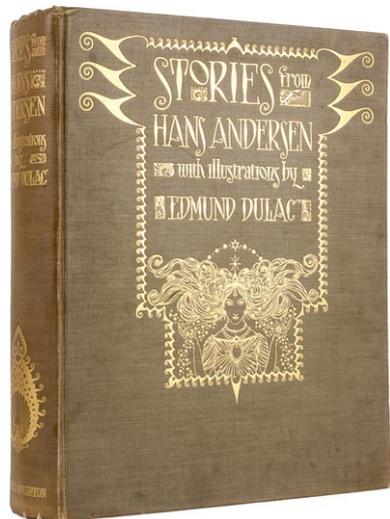
First edition. A humorous series of plates to accompany single-stanza verses, showing dogs engaged in human pursuits such as tucking into Christmas dinner, going to school, to the races, and playing in the nursery. *Only 4 copies on Copac (B.L.; Nat. Lib. of Scotland; London Lib.; Oxford) and none located in commerce at the time of cataloguing.*



85. **[DRESS-UP DOLL BOOK]. Twiggy Model Dressing Book.** London; *Purnell.* 1967. £128

Folio. Original pictorial card covers, stapled, with Twiggy doll to lower panel (designed to be excised); pp. [20]; with 4 leaves of clothes, printed in colours, with tabs, and illustrations in black and white throughout; a fine, and unused, copy, scarce.

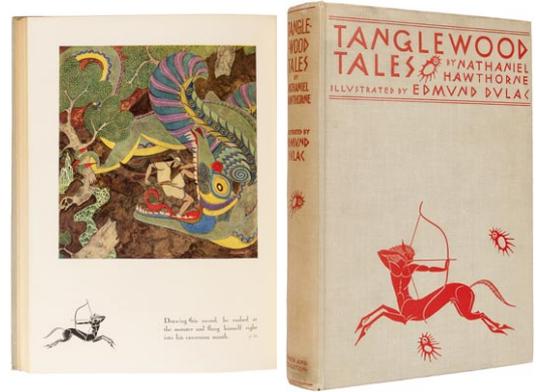
Apparently the first and sole edition thus. The clothing here was chosen by Twiggy from the range of Taramina (Textiles) Limited, the exclusive manufacturers of the model's garments.



86. DULAC, Edmund (illustrator). Hans [Christian] ANDERSEN (author). *Stories From Hans Andersen*. London, Hodder & Stoughton. 1911. £498

4to. Original greenish-grey cloth decoratively blocked and lettered in gilt to spine and upper board, plain edges, decorative grey endpapers; pp. [iv], v-viii + 250 + [iii]; with 28 fine coloured plates mounted-at-large within pale green panels and guarded by captioned tissues; the text throughout also set within greenish-grey panels decorated with decorated running-headings; a lovely bright copy with a touch of fading to spine, bruising to head and heel with a couple of tiny superficial splits to cloth at tail (longest 3mm), and small abrasions to forecorners; internally fine with all plates pristine.

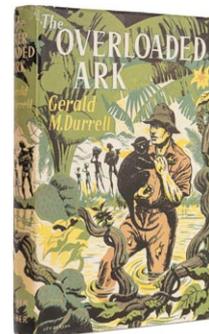
First Dulac edition with, loosely slipped-in at the front, the original advertising notice from The Leicester Galleries, printed in red, announcing the sale of the original watercolours for the book. The tales featured comprise: The Snow Queen; The Nightingale; The Real Princess; The Garden of Paradise; The Mermaid; The Emperor's New Clothes, and The Wind's Tale.



87. DULAC, Edmund (illustrator). Nathaniel HAWTHORNE (author). *Tanglewood Tales*. London, Hodder And Stoughton. 1938. £128

Large 8vo. Original dove grey cloth attractively, and pictorially, blocked in scarlet to spine and upper board, pictorial endpapers; pp. [vi], 7-222; with 12 fine coloured plates by Dulac; a near fine copy, without inscription, with only mild uniform toning to spine.

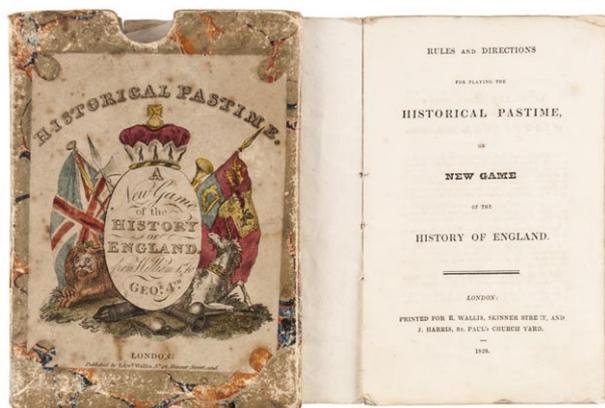
Early Dulac edition; first published in 1918 with 14 coloured plates. (*Hughey, 51d*).



88. DURRELL, Gerald (author). Sabine BAUR (illustrator). *The Overloaded Ark*. London; Faber & Faber Limited. 1953. £168

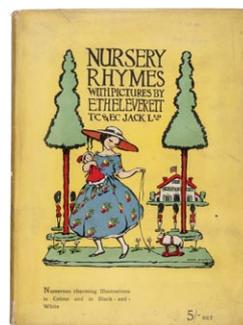
8vo. Original light green cloth lettered in blue to spine, preserved in attractive pictorial dustwrapper by Ley Kenyon; pp. [viii], 9-238; with line illustrations throughout by Baur and a map; a very good copy with none of the usual ghosting, through dustwrapper, to spine, internally clean with a little offset-tanning to endpapers, and dusting and light speckling to edges of book block, protected by an unusually fresh, and unclipped, dustwrapper (15s) with some yellowing to spine and 2 short, and unobtrusive, closed tears to head (longest 8mm).

First edition, first issue, of Gerald Durrell's first book, being an account of an animal-collecting expedition to the British Cameroons, West Africa.



89. [EARLY CHASE GAME]. Historical Pastime. A New Game of the History of England from William 1st to Geo. 4th. London; E. Wallis, No. 42 Skinner Street, and J. Harris & Son, St. Paul's Church Yard. 1828, £698

An original engraved, linen-backed, and handcoloured, sectional sheet game measuring 480 x 480mm contained within the original marbled card sleeve with onlaid handcoloured label featuring an armorial cartouche and complete with the original 24-page booklet of rules with original unprinted buff wrappers, also dated 1828; the engraved game surface features a spiral of pictorial medallions, variously handcoloured in pink, green, blue, and yellow, depicting famous historical events and characters, all surrounding the central engraved portrait of George IV; in very good condition throughout with none of the expected splitting, or wear to folds, and just light overall dusting and faint marking, with slight browning to folds on the reverse; the wallet with some surface abrasions, soiling, and marking, but no structural wear; the booklet in uncommonly fresh state with insignificant creasing to covers.



90. EVERETT, Ethel (illustrator). Old Nursery Rhymes. London; T.C. & E.C. Jack Ltd. Circa 1940. £128

Royal 8vo. Original pictorial yellow boards boldly blocked in outlined colours, pictorial endpapers (different at front and rear), preserved in repeat dustwrapper; pp. [44], including endpapers; with half-page illustrations throughout in alternate colour and line; externally fine, internally equally fresh, with some offsetting to free endpapers, protected by a very good dustwrapper with overall dust-soiling and rubbing, chipping to spine ends and corners, and a couple of short closed edge tears (longest 15mm); seemingly scarce in any form.

Early edition; first published in 1927. This is the publisher's archival copy with a neat, and small, ink stamp 'Please Return' to title-page, a tiny onlaid paper label "Reviewed 1942" and a pencilled number. Only 3 copies listed on Copac (B.L.; Nat. Lib. of Scotland; Oxford).



91. EVERETT, Ethel (illustrator). Old Fairy Tales. London; T.C. & E.C. Jack Ltd. Circa 1945. £128

Royal 8vo. Original pictorial yellow boards boldly blocked in outlined colours, pictorial endpapers (different at front and rear), preserved in repeat dustwrapper; pp. [52], including endpapers; with half-page illustrations throughout in alternate colour and line; externally fine, internally equally fresh, with some offsetting to free endpapers, protected by a very good dustwrapper with overall dust-soiling and rubbing with a couple of tiny edge chips.

Early edition, with the 5/- printed price to the dustwrapper overprinted 3/6; first published in 1927. This is the publisher's archival copy, with two pencilled alternations to the frontispiece, and title-page spread, to revise the publisher's imprint.

ORIGINAL
WATERCOLOUR PAINTING



92. [FAIRIES]. GRAY, Guido (artist). "Once In A Blue Moon". Circa 1935. £298

An original pen, ink, and watercolour painting, "Once In A Blue Moon", displayed in an acid-free cream mount with hand-ruled border in grey, image size 33.5 x 24cm, signed "Guido Gray"; originally with a Midland Bank Art Club label to the reverse of the frame (retained); in very good, fresh, condition with any foxing and marking confined to the margins below the mount.

This mystical woodland scene, which is Symbolist in atmosphere, features the character of Pan, with his reed pipes, who stands on a stone pedestal, bathed by a moonlit sky, and wreathed by a ring of thirteen naked, and disporting, female fairies.

93. [FAIRY TALES]. VOLTAIRE, (pseud.) [François-Marie AROUET], Mdme. Sarah BERNHARDT and Wilhelm HAUF (contributing authors). H.R. MILLAR (illustrator). *The Silver Fairy Book*. London; Hutchinson & Co., circa 1896. £148

8vo. Original navy blue cloth, strikingly and pictorially blocked in silver and brown to spine and upper board, all edges silver, decorative endpapers; pp. [vii], viii + [ix-x], [3]-312; with pictorial title and illustrations after engravings throughout; externally remarkably fresh and attractive with small bruising, and rubbing, to spine ends and slight turning to forecorners; internally very good with a little Japanese tissue strengthening to inner hinges, a neat contemporary gift inscription, dated 1896, to front free endpaper, and some sporadic light foxing and marking.

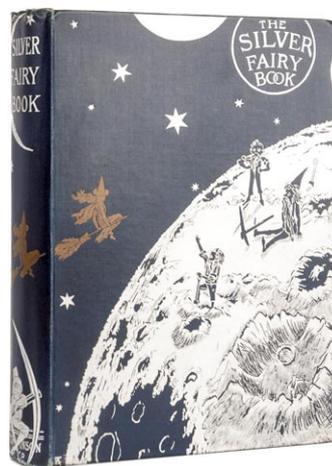
Second edition, as stated, published the year after the first. A collection of fairy tales gathered from various European nations including Spain, France, Germany, Scandinavia, and Serbia, all presented in one of the most eye-catching bindings of the period.

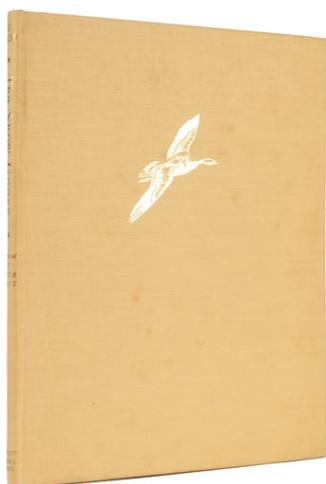


94. [FOOTBALL]. *Catalogo de Propaganda de Futbol 1944-45*. Valencia: Ortega. 1944. £398

Landscape royal 8vo. Original pictorial card covers with rounded corners; pp. [18]; with 2 leaves giving product details printed in blue; 4 colour-lithographed football images on two leaves, and 16 individual prototype tickets, divided into different 'classes', as exemplars, each 225 x 90mm, printed in a range of colours on variously coloured papers, tipped-in at the fore-edge on 4 leaves, with serrations; a wonderful survival with some overall light external dusting and rubbing and some foxing to covers, largely confined to extreme edges; internally near fine with tickets in fresh condition throughout.

A rare football-related trade catalogue produced by a specialist printer.

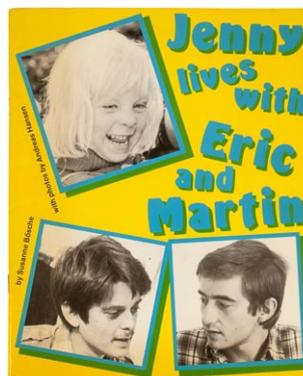




95. GALLICO, Paul (author). Peter SCOTT (illustrator). *The Snow Goose*. London, Michael Joseph. 1946. £450

Slim 4to. Original cream buckram with gilt vignette of the goose to the upper board, top edges gilt, others uncut, preserved in original unprinted dustwrapper; pp. [64]; printed on fine hand-made paper and illustrated with 4 mounted coloured plates and other drawings printed in black and grey; externally exceptionally fresh with only a couple of pale fox spots, internally equally clean, and partially unopened, with all plates fine, protected by a wonderful example of the rare unlettered dustwrapper with a trace of light dusting and pale speckling.

First illustrated edition *de luxe*, limited to only 750 numbered copies, signed by both author and artist.



96. [GAY PARENTING]. BÖSCHE, Susanne (author). Andreas HANSEN (photographs by). *Jenny lives with Eric and Martin*. London; *The Gay Men's Press*. 1987. £298

Slim 4to. Original laminated card covers in acid yellow, blue, and green, illustrated after photographs in black and white; pp. [64]; with text in green and photographic illustrations to every page; a near fine copy with a little puckering to spine, internally fresh throughout; remarkably scarce.

First English edition, second impression, of a groundbreaking book, published four years after the first. This book was first published in Denmark in 1981. It is almost certainly the first children's book in the English language to take a homosexual parenting partnership as its theme. It was described as 'homosexual propaganda' by the UK tabloid press when controversy erupted surrounding its inclusion in a school library; something which was condemned by the then Education Secretary, Kenneth Baker. The debate which ensued culminated in the addition of infamous 'Section 28' to the Local Government Act of 1988.



97. GENTLEMAN, David (author and illustrator). *Fenella In Spain* [together with] *Fennella In Ireland*; *Fenella In Greece* [and] *Fenella In France*. London; *Jonathan Cape*. 1967. £298

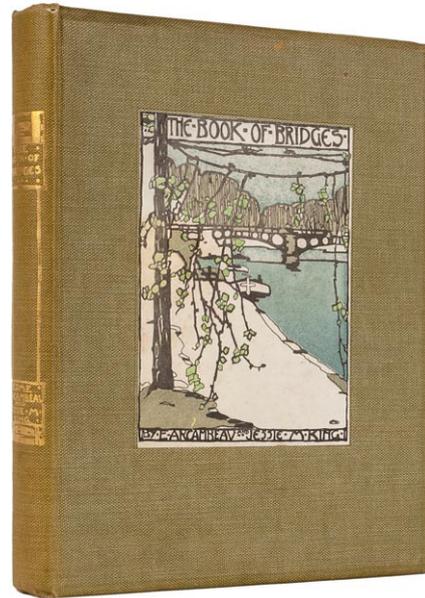
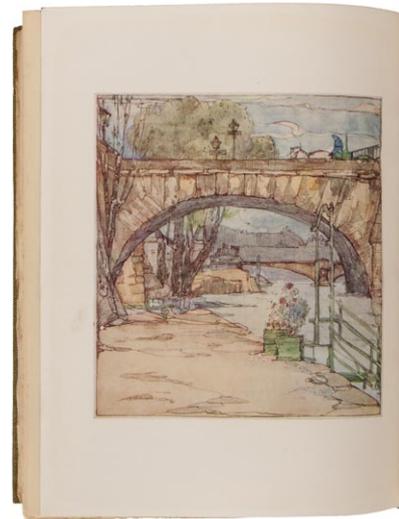
Small square 8vo.; 4 vols.; each bound in original pictorial boards and repeat dustwrapper; each volume pp. [16]; illustrated throughout in colour; very fresh copies throughout, without inscriptions, and with only light rubbing to extremities, protected by attractive, unclipped dustwrappers (7s. 6d.), 2 with onlaid publisher's paper labels to upper panels stating "Advance copy for subscription purposes. Publication date June 22nd, 1967. Price: 7s. 6d. net". First editions; two being advance copies issued pre-publication. These volumes form the complete set of children's books by Gentleman evoking family holidays and featuring his daughter Fenella. Fenella Gentleman went on to become an author herself and had a daughter, Lucy, who is also a children's book illustrator.



98. [GHOSTS]. DAY, James Wentworth (author). A Ghost Hunters Game Book. London; Frederick Muller Ltd. 1958. £58

8vo. Original black linson boards, lettered in gilt to spine, preserved in decorative dustwrapper; pp. [iv], v-viii + 222; externally near fine with foxing to edges of book block, protected by a very attractive, unclipped dustwrapper (16/-) with a short closed tear to head of spine (7mm); a little associated flaking; rubbing to joints; and some browning, and marking, to lower panel.

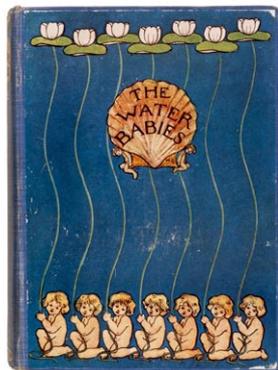
First edition. A collection of first-hand tales of "old and whispered" happenings designed to chill the spine, including reported stories of the black dog of Devon, a Stone Age man on horseback, and a Roman centurion fighting a bloody dual on the Essex marshes.



100. [GLASGOW SCHOOL]. KING, Jessie M. (illustrator). Edme ARCAMBEAU (author). The Book of Bridges. London, Gowans and Gray, Ltd. 1911. £498

4to. Original light green cloth over bevelled boards, spine decorated in gilt in Art Nouveau style, with pictorial plate recessed to upper board, top edges gilt, others uncut; pp. [ix], 12-149; with a total of 18 charming coloured plates by Jessie M. King, protected by captioned guards; an unusually fresh copy with a little uniform fading to cloth, light rubbing and barely noticeable marking to cover plate, one tiny (2mm) hole to cloth at upper joint, a couple of minor dents to lower cover, one or two cover flecks, and mild bruising to spine ends; internally exceptionally clean with none of the usual foxing and only the unavoidable offset browning to free endpapers, all plates fine with one short scuffed tear (30mm) to a protective guard.

First edition, limited to only 1,000 copies, as stated, with the printed note that the volume "will not be reprinted". A personal response by King to the bridges of Paris, giving the background story to each. In 1911 the artist accompanied her husband to live in Paris. He had secured a job as a teacher in a private art school there. This commission from Gowans & Gray was secured before she departed.



99. [GLASGOW SCHOOL]. CAMERON, Katharine (illustrator). Charles KINGSLEY (author). The Water-Babies. A Fairy Tale for a Land-Baby. London: T.C. & E.C. Jack. [1910]. £248

Large 8vo. Publisher's light blue cloth, decorated in green and gilt to spine, lettered in darker blue, with full-size onlaid pictorial plate in Art Nouveau style to upper board, top edges gilt, others uncut; pp. [viii] + 246; with pictorial title and a total of 8 coloured plates tipped-in on grey sugar stock; a pretty copy of a scarce book in first edition, with some uniform fading to spine, bruising to head, and minor rubbing to edges, and corners, of onlaid label; internally very crisp with only light foxing to endpapers and a neat, pencilled, inscription to front free endpaper, dated 1911; scarce.

First edition illustrated by Cameron.



101. [GLASGOW SCHOOL]. KING, Jessie M. (illustrator). "Seven Happy Days" from *The Studio*, Volume Sixty. London; Offices of *The Studio*. 1913. £598

Imperial 8vo. Sometime bound in half dark blue calf over marbled boards, spine lettered longitudinally in gilt; pp. [16]; a series of 16 pretty plates by Jessie M. King, including 7 intricate full-page illustrations in ethereal pastel shades heightened in silver foil with quotations from John Davidson and others; a fine copy.

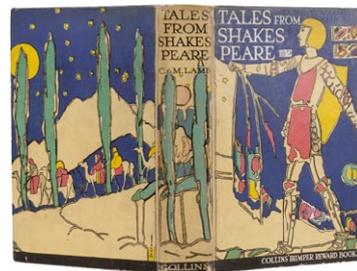
First edition. This work was issued as the Christmas Supplement to *Studio Magazine* in 1913, from which it was sometime extracted and separately bound. Jessie M. King's plates are captioned: The Woodlands; Butterflies All Blue; The Sea Voices; The Lambs Play Always; Love's Golden Dream; I Pray You Hear My Song Of A Nest and The Garden. This volume contains some of Jessie M. King's finest illustrations and is quite beautiful.



102. [GLASGOW SCHOOL]. KING, Jessie M. (author and illustrator). Kirkcudbright. A Royal Burgh. London and Glasgow: Gowans and Gray. 1934. £268

8vo. Original pictorially printed glassine over wrappers printed in blue, grey, and orange; pp. [40] on coated stock; illustrated title-page and 18 black-and-white drawings alongside brief descriptions; a fine and immaculate copy, both externally and internally.

First edition. With this volume King built on her body of work featuring the city landscapes of Glasgow and Edinburgh: "Again, she tried to capture not only the anatomy of the buildings but the atmosphere of the scene so that, for example, she deliberately foreshortened the drawing of Greengate Close and made the walls of the cottages slope inwards to emphasise their protective character ... The drawings for the Kirkcudbright book were in black and white but, like many of the ones Jessie was doing at the time, they seemed to have been conceived in terms of colour." (Colin White, *The Enchanted World of Jessie M. King*, pp.124-6). According to Dorothy L. Sayers, in her introduction to *Five Red Herrings* (1931) "In Kirkcudbright one either fishes or paints....". She was, herself, a frequent visitor to the town in the 1920s, where a thriving artistic community flourished including talents such as Jessie M. King, her husband E.A. Taylor, Charles Oppenheimer and the Scottish colourist Robert Burns who, as Head of Edinburgh School of Art, famously declared that no student's training was complete without a stay with the Taylors in Kirkcudbright.



103. [GLASGOW SCHOOL]. KING, Jessie M. (binding designed by). C.[harles] & M.[ary] LAMB (authors). Tales From Shakespeare. London & Glasgow; Collins Clear-Type Press. [1936]. £98

8vo. Original pictorial boards in colours with a signed wrap-around binding design by Jessie M. King; pp. [ii], 3-368; with coloured frontispiece and pictorial title-page, otherwise unillustrated; an uncommonly attractive copy with a fragile binding showing some fading to spine, rubbing to edges, toning to white ground, and surface abrasions to spine ends and joints; with a neat pencil inscription, in pencil, to front pastedown, dated 1935.

First edition in this striking Jessie M. King binding, issued in *Collins' Bumper Reward Books* series.



104. GOBLE, Warwick (illustrator). Grace JAMES (author). *Green Willow and Other Japanese Fairy Tales*. London; Macmillan & Co., Limited. 1923. £98

8vo. Original dark red cloth with gilt vignette of a kimono-clad lady carrying a child to upper cover, top edges gilt; pp. [viii] + 231 + [i]; illustrated with 16 beautiful coloured plates in delicate colours; a very bright copy with a little bruising to head of spine and a couple of small marks, internally fresh and crisp with an ownership stamp and neat inscription, dated 1927, to front free endpaper.

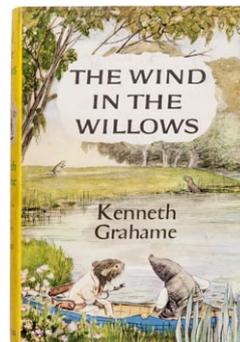
Early reprint of a volume which was originally published in 1910 in a larger format, with a greater number of plates. A soul-stirring collection of Far Eastern fairy tales.



105. GRAHAME, Kenneth (author). *The Wind In The Willows*. London; Methuen & Co. Ltd. 1926. £128

8vo. Original dark blue cloth, panelled, and pictorially blocked, in blind to upper cover, spine strikingly gilt, top edges gilt, others uncut; pp. [x] + 302 + [ii] + 8, publisher's catalogue; with black-and-white frontispiece by Graham Robertson; externally near fine, with a tiny bruise to lower forecorner of upper cover, internally equally clean with some careless opening resulting in occasional marginal raggedness to untrimmed edges.

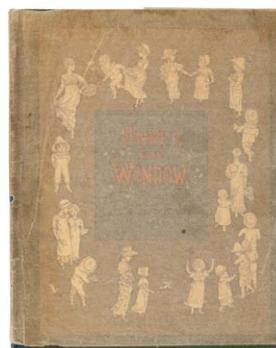
Early (19th) edition, issued in the same format as the first but with the cover illustration blocked in blind rather than gilt.



106. GRAHAME, Kenneth (author). E.H. SHEPARD (illustrator). *The Wind In The Willows*. London; Methuen & Co. Ltd. 1966. £138

8vo. Original sage green linson boards lettered and decorated in gilt to spine, pictorial map endpapers, preserved in pictorial dustwrapper; pp. [iv], 5-284 + [i]; with 8 exquisite, full bleed, coloured plates printed in vivid matt colours alongside drawings in line; externally near fine, with only minor fading to spine, internally excellent, without inscription, protected by a very attractive, unclipped dustwrapper (25s) with just light foxing to spine.

Early edition to include Shepard's coloured plates, which were drawn to accompany the host of iconic line drawings which are so integral to the popularity of this work. First published in this format in 1959.



107. GREENAWAY, Kate (illustrator). *Under The Window*. London: George Routledge & Sons. [1878]. £198

Royal 8vo. Original dark green cloth-backed glazed pictorial boards, printed with a design in colours to both covers, yellow edges, dark green endpapers, glassine wrapper; pp. [vi], 7-64; every page decorated and illustrated in Victorian style with woodblock colour printing; a bright, fresh copy with only minor edge-rubbing and none of the usual scratching to boards, internally with only a little uniform toning and otherwise crisp with no inscription; the glassine appears original and shows a little creasing with short splits to spine.

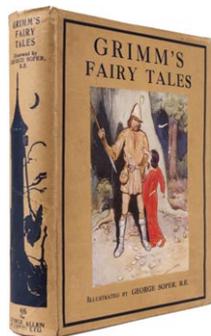
First edition, later issue, (*Schuster & Engen 201, 1b*), with the figure of the boy in evidence on page 6 and printer's ornaments to either side of the printer's (Edmund Evans) name on the title-page, however retaining the images on pages 21, 35 and 63 which were deemed too frightening for children and which were dropped from later editions.



110. [HAND-COLOURED MILITARY GAME]. *Prise de Sébastopol. Strasbourg, G. Silbermann, imprimeur-libraire. Paris; Blanchard librairie, rue de Richelieu, 73. Circa 1855. £1,950*

A rare boxed juvenile historical paper toy, being a military model game about the Siege of Sebastopol during the Crimean War, consisting of a total of 60 individual, and handcoloured, free-standing model pieces on card, all mounted on wooden stands, including 3 sets of soldiers: with 19 paper figures depicting the French camp headquarters with tents and war equipment including barrels of explosive, trolleys, and stacks of cannon-shot; a series of 21 French paper soldiers (130mm tall), dressed in blue jackets, light blue trousers, including an officer brandishing a sword, and another bearing a French flag decorated by a golden eagle and an "N", designating Napoleon III) and 2 trumpeteers; a group of 10 French soldiers clad in blue jackets with red trousers, including one officer carrying a similar French flag and a soldier with a drum; and 10 French soldiers in dark blue jackets decorated in red, with blue trousers and high black boots, alongside paper figures depicting the French camp headquarters including 3 substantial and impressive striped tents for the officer class, mounted by flags (including one designated "Quartier Général" measuring 260 x 170mm); two tents for the use of military commanders (180 x 135mm), 6 further tents for the soldiers (105 x 150mm); and a large slatted wooden hut ("Salle de Police - ici on ne fume pas"), all 60 handcoloured pieces contained within the original pictorial board box (283 x 230 x 48mm) with an onlaid engraved illustration depicting the battle by Ed. Coppin, printed by Gustave Silbermann in Strasbourg; in very nice condition throughout with one series of soldiers fine and a couple of small equipment pieces with only small losses; the box itself expertly, sympathetically, and conservatively restored by one of the leading French restorers of paper toys.

A rare, and remarkable, historical paper toy and unlocated elsewhere either on the market, or in libraries or collections.



108. [GRIMM, The Bros.] (authors). **George SOPER** (illustrator). **Ernest BEESON** (translator). *Grimm's Fairy Tales. London: George Allen & Unwin Ltd., circa 1940. £138*

Small 4to. Original dark red cloth pictorially blocked in dark blue silhouette to spine and upper cover, pictorial red endpapers, preserved in buff dustwrapper with onlaid pictorial plate; pp. viii + 278 + [i]; with pictorial title, 6 charming plates in full colour, and drawings throughout in line, including full-, and double-page images; externally remarkably fine bar specking to edges of book block and a neat gift inscription, dated 1941, to front free endpaper; internally also very good with sporadic light foxing, protected by the dustwrapper with chipping to spine ends, and corners, and closed tears to folds, now neatly repaired to the reverse with Japanese tissue.

First edition thus, second impression, as stamped on the jacket flap.

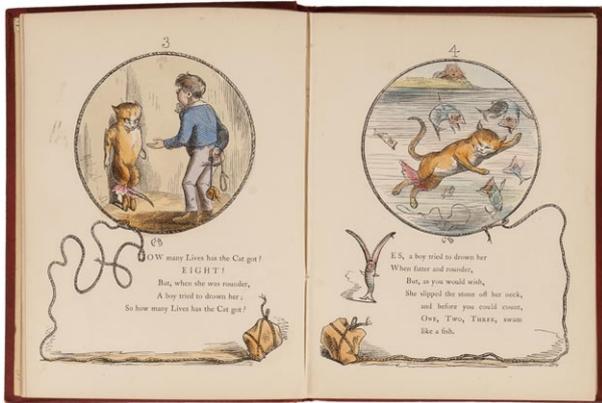
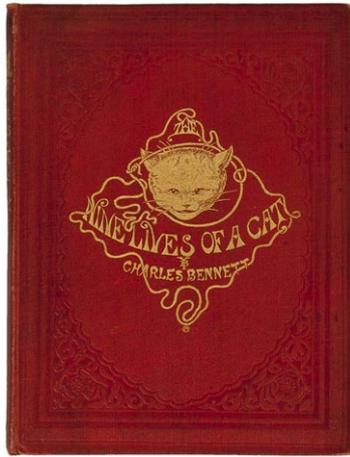


109. [GUINNESS]. **EMMETT, Rowland** (illustrator). *Hobby Horses, with riders by Guinness. Ipswich; W.S. Cowell Ltd. [1958]. £88*

8vo. Original pictorial card covers, stapled; pp. [16]; extravagantly illustrated in muted shades to every page; a very good, clean copy with a small cluster of fox-spots to top

forecorner of lower cover.

First edition. One of the highly collectable series of annual Guinness pamphlets which were distributed to doctors' surgeries to promote the health-giving qualities of the beer.



111. [HANDCOLOURING]. BENNETT, Charles (illustrator and author). *The Nine Lives of a Cat. A Tale of Wonder*. London, Griffith and Farran, Corner of St. Paul's Churchyard. 1860. £798

8vo. Original red pebble-grained cloth decoratively panelled in blind to both covers with a pictorial lettering piece in gilt to upper board, spine lettered and decorated in gilt, all edges gilt, pp. [48] + 32, publisher's catalogue, with integral blanks; with handcoloured pictorial title-page and a total of 25 further handcoloured plates, mostly full-page; a very pretty copy; recently expertly, and barely perceptibly, resewn and recased, with no disturbance to the original matt peach endpapers; and with slight bruising and rubbing to spine ends, internally fresh throughout with only a couple of very minor marks; scarce in the handcoloured version.

First edition. Bennett has recorded, here, a favourite family fairy story in the form of a diminishing number rhyme about a cat and its nine lives. The beautiful handcoloured engraved plates feature a roundel within which Bennett depicts the cat. This circle, embedded within a larger image, is used to represent a component of the story, for example a ball of string, or a watering-can, and the child is invited to identify the objects and to solve the puzzles.



112. [HANDCOLOURING]. LIÈVRE, Édouard (illustrator). *Les Douze Mois, etc.* Paris; Vigniet, rue de Lanery 39. [1865]. £850

Landscape 4to. Original green cloth-backed darker green pebble-grained publisher's cloth with a rococo panel and title lettering in gilt; ff. [13], interleaved with blank guards; with a title-page printed in black, gilt, and russet and 12 fine and glorious handcoloured lithographs, each 100 x 75mm, with wide margins, and titled in the plate; a very good example of a scarce item with abrasion, and some shelf-wear, to board edges, rubbing to corners, and cracking to upper hinge but otherwise internally near fine with just mild offsetting to endpapers; very scarce.

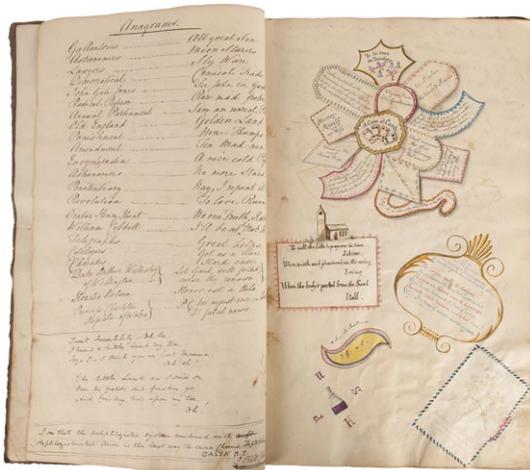
First edition. A finely produced plate book composed of a series of beautifully and delicately handcoloured lithographs featuring children engaged in various adult activities representing the twelve months of the year. The artwork, printed on fine paper, is handsomely displayed. The young are depicted as artists, peasants, jockeys, train travellers, huntsmen and even staggering drunk from a beer festival. *Only 2 copies located online, both on WorldCat (Indiana State and New York Public Library); no additional copies listed on KVK, or appearing on the commercial market at the time of cataloguing.*



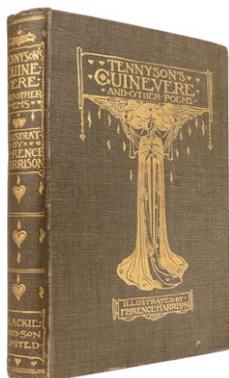


113. [HANDPAINTED REGENCY SCRAPBOOK].
 Circa 1815-1820. £3,500

Folio.; sometime bound in old greyish-mauve laid paper wrappers with old stab marks to spine and onlaid pictorial paper label to upper cover with original handcoloured illustration above a verse in manuscript; pp. [62], with some blank versos; a finely and exquisitely completed scrapbook over 37 completed pages incorporating, among much else: onlaid engraved vignettes, cartouches, portraits, and scenes (Richmond and Purbeck), many beautifully handcoloured by the compiler(s); a Genealogy of George the Fourth in copperplate; anagrams, epigrams, wordplays, puzzles, charades, and limericks; a Lovers' Ladder; quotations; a Parody of a Cambridge Examination Paper; epitaphs; an entertaining Fashionable Glossary ("Buying - Ordering goods without purpose of paying; At home - The domestic amusement of receiving 300 visitors"); extracts from amusing letters; love poetry; a "French account of the state of matrimony in England in 1818"; a page of onlaid silhouette scenes hand-cut from black paper; the "Recipe for a Country Ball"; fencing stick figures; an "Eastern Language of Flowers"; "The Language of the Hands", and an onlaid engraved marriage certificate from Springfield, near Gretna Green, dated 1815; the volume decorated throughout, direct to the page, with over 45 original drawings, sketches, and caricatures, the vast majority in watercolour, alongside beautifully executed manuscript calligraphy throughout, in different coloured inks, with over 60 fine handcoloured decorative borders; generally in very good and clean condition with some wrinkling to stock beneath onlaid additions, occasional marking and offsetting, light browning to inner gutters, a few short edge tears, one excision from the lower edge (sometime replaced with a tissue window), and a few old tab repairs.



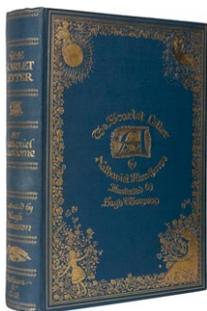
A glorious example of an early nineteenth century manuscript commonplace, or scrapbook, which appears to contain contributions from a range of anonymous individuals: possibly a family. Only one is signed, "J. Patten", below a watercolour of a sailing ship in grisaille. An engraved portrait of George IV "Born August 12, 1762" introduces the whole. The majority of the finest artwork is completed direct to the page, in manuscript. Four entries are dated: 1815; 1818; 1818 and 1826.



114. HARRISON, Florence (illustrator) Alfred, Lord TENNYSON (poet). *Guinevere and Other Poems*. London: Blackie & Son Ltd. 1912. £298

Royal 8vo. Original taupe wide-weave cloth pictorially gilt to spine and upper cover, top edges gilt, others uncut, pictorial endpapers; pp. [xiv], 2-156 + [i]; illustrated with 24 fine mounted coloured plates on heavier green stock, head and tail pieces, and full-page illustrations by Harrison; a lovely clean copy with spine and cover gilt bright and fresh; a few minor white flecks to lower margin of both boards; forecorner tips turned with some abrasion, but not bruised, and slight shelf rubbing to bottom edges of boards, internally crisp, with all plates and tissue-guards fine bar one tiny, and barely noticeable, inner corner crease (6mm) to final plate; without inscription and with just one small bookplate to verso of front free endpaper.

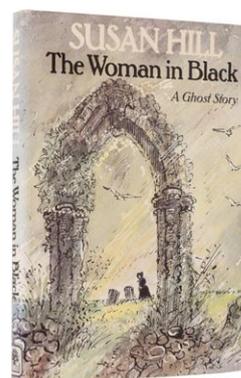
First edition illustrated thus.



115. HAWTHORNE, Nathaniel (author). Hugh THOMSON (illustrator). *The Scarlet Letter*. London, Methuen & Company Limited. [1920]. £188

4to. Original mid blue cloth elaborately gilt to spine and upper cover, top edges gilt, others uncut; pp. xii + 296; illustrated with 31 mounted coloured plates by Thomson protected by tissue-guards; externally bright, internally clean with all plates in fine state and mild offset browning to half-title, a little light and sporadic foxing, and some toning and speckling to uncut fore-, and lower, edges.

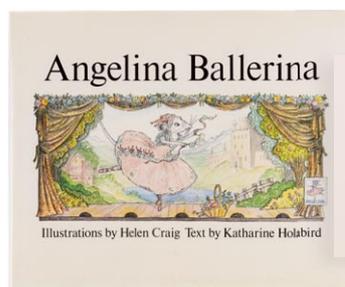
First edition illustrated by this artist and one of his more elusive titles.



116. HILL, Susan (author) John LAWRENCE (illustrator). *The Woman in Black; A Ghost Story*. London; Hamish Hamilton. 1983. £298

8vo. Original olive green linson boards lettered in gilt to spine, preserved in pictorial dustwrapper with wrap-around design by Lawrence; pp. [x], [1]-160; with illustrations in monochrome by Lawrence; a very fresh copy with the usual ghosting to covers, internally immaculate, protected by a fine, unclipped dustwrapper (£7.95); elusive in this condition.

First edition. Hill's neo-Gothic horror concerns the mysterious spectre of a woman who haunts an abandoned house on the north east coast of England. In 1988 it first appeared as a play by Stephen Mallatratt, and is now the second-longest-running production in the West End, behind Agatha Christie's *The Mousetrap*. In 2012 the novel was adapted into a very successful feature-length feature film starring Daniel Radcliffe.



Helen Craig
S'Magic - Oxford.
24 June 1984.

117. HOLABIRD, Katharine (author). Helen CRAIG (illustrator). *Angelina Ballerina*. London; Aurum Press. 1983. £148

Landscape 4to. Original white laminated pictorial boards, lilac endpapers, preserved in repeat dustwrapper; pp. [24]; illustrated throughout in colour; externally and internally fine, protected by a near fine, unclipped dustwrapper (£3.95) with a suggestion of toning to edges and slight lateral creasing to top edge of upper panel; rather elusive in the dustwrapper.

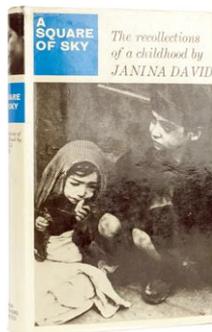
First edition, as stated. The first title in the long series of books about the remarkable mouse, Angelina, who longed to dance. This copy is inscribed in ink by the illustrator Helen Craig: "S'Magic - Oxford. 24. June 1984".



118. HOLDEN, Edith B. (author and illustrator). *The Country Diary of an Edwardian Lady*. London; Michael Joseph. 1979. £168

Small 4to. Sometime finely bound in half dark green morocco over green cloth boards, spine with 5 raised bands, lettered direct in gilt with 4 striking gilt centres, all edges gilt, marbled endpapers, preserved in custom-made marbled paper-covered slipcase; pp. [v] + 176 + [x]; calligraphic text throughout printed in sepia, with illustrations after watercolours adorning the manuscript throughout, all printed in soft and subtle colours; spine mellowed and faded to brown, an uncommonly handsome copy.

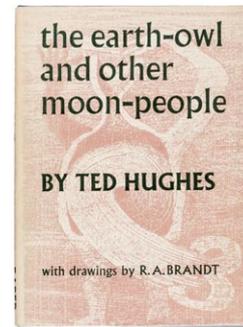
First edition, 12th impression, published two years after the first, which appeared in June 1977.



119. [HOLOCAUST]. DAVID [DAWIDOWICZ], Janina (author). *A Square of Sky*. The recollections of a childhood. London; Hutchinson. 1964. £148

8vo. Original black linson boards, lettered and decorated in white and blue to spine, preserved in photographic dustwrapper; pp. [vi], 7-221 + [iii]; with photographic frontispiece in half-tones and title-page panelled in taupe; a fine, unscrubbed, copy protected by a fresh, unclipped dustwrapper (25s) with slight nicking to spine head with one very short closed tear (8mm) and a little bruising along top edge.

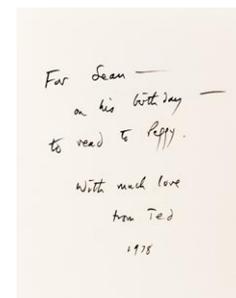
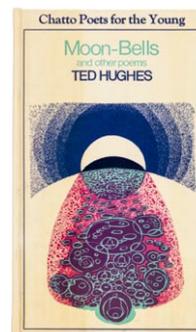
First edition. A holocaust memoir which begins in 1939, when the author was nine years old and living in Western Poland. Janina Dawidowicz came from a wealthy Jewish family who had their property confiscated by the Nazis and moved to the ghetto in Warsaw. Her survival story is related under 'the appalling pressure of war and the imminence of death' being "hounded and herded" by the authorities as they move from place to place while her friends "die, disappear". The account is distinguished by its dispassion and starkness which makes it all the more powerful.



120. HUGHES, Ted (author). R.A. BRANDT (illustrator). *The Earth-Owl and other moon-people*. London; Faber and Faber. 1963. £138

8vo. Original dark blue cloth lettered gilt to spine, preserved in pictorial dustwrapper; pp. [vi], 7-46; with full-page plates in monochrome by R.A. Brandt; a fine, unscrubbed copy protected by an equally fresh, price-clipped dustwrapper with a trace of light dusting.

First edition. A collection of rather dark verses in which Hughes indulges his taste for the frightening and the macabre.



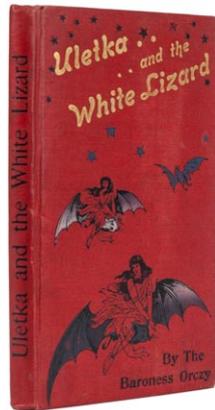
121. HUGHES, Ted. *Moon-Bells and Other Poems*. London; Chatto & Windus. 1978. £225

8vo. Original glazed cream boards printed in colours; pp. [vi], 7-32; with the usual toning to covers but otherwise fresh and clean, with the publisher's adhesive paper sticker to lower board, £1.95.

First edition, issued in *Chatto Poets for the Young* series. A presentation copy, inscribed by the author on the front free end-paper in the year of publication, in black ink: "For Sean - on his birthday - to read to Peggy, with much love from Ted 1978".

Sean Rafferty was a lyric poet who had plays performed in London in the 1930s and '40s in the Players' Theatre. He and his wife, Peggy, kept the Duke of York Public House, Iddesleigh, when they were persuaded by Michael Morpurgo, and his wife Clare, who had spent much of her childhood with the couple, to retire to Burrow Cottage, on the Nethercott estate, and assist them in their great endeavour to set up a kids' farm for inner city children. Morpurgo describes in his essay *Once Upon a Life* how he and Clare, his wife, also met Ted Hughes, who was a near neighbour, one summer evening, when the latter was fishing on the River Torridge, to discover that the poet was already a good friend of Sean and Peggy. Hughes went on to become President of their charitable project.

BRITISH INDIA



122. [HUNGARIAN FAIRY TALES]. ORCZY, The Baroness (author and illustrator). Montagu BARSTOW (co-illustrator). *Uletka and the White Lizard*. London: Dean & Son, Limited. [1895]. £348

Small slim 8vo. bound in 4s; original red pictorial cloth blocked with a design in black, grey, and white to upper board depicting fairies riding on the wings of bats, spine lettered black, upper cover lettered gilt, duck-egg blue coated endpapers decorated in gilt, all edges gilt; pp. [vii], 8-64, printed on thick coated paper; with illustrations and vignettes throughout printed in half-tones; a very pretty copy of a scarce book with only light external dusting and rubbing, internally also very good with a very attractive, and unannotated, contemporary chromolithographed greetings card tied with cord neatly affixed to front free endpaper "Double Dutch Greetings in Simple English", a little occasional mild cracking to gutter and one or two small marginal marks.

First edition, as published in the "Queen Mab" series. A collection of three Hungarian fairy stories: the title story; Mr. Cuttlefish's Love Story; and The Twin Hunchbacks.

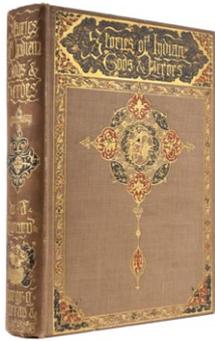
Emma Magdolna Rozália Mária Jozefa Borbála Orczy de Orci was born in 1865 in Tamaöro, Hungary, of aristocratic lineage. Her family left their estate for Budapest when she was three years old and went on to live in Brussels, Paris, and later, London. In our city she studied art and there met a young illustrator Montague MacLean Barstow, whom she married. He is her co-illustrator on this book. Baroness Orczy is best known though for her series of novels relating the adventures of the aristocrat Sir Percy Blakeney, better known as the Scarlet Pimpernel, who rescued French aristocrats from the terrors of the French Revolution. *6 copies listed on Copac: Cambridge; Oxford; BL; BL Reference; Nat. Lib. of Scotland and Exeter. 2 further copies on WorldCat: New York Univ. and Univ. of New Brunswick.*



123. [INDIA]. "E.H." *A Few Nursery Rhymes To Suit The Times, etc.* ?Circa 1890. £298

An 8-page booklet (112 x 180mm), hand-numbered No. 17, and hand-stitched, on flecked grey paper, titled to the upper wrapper "A Few Nursery Rhymes - To Suit The Times - especially manufactured for Indian use and warranted to keep in the warmest climates" above a pen-and-ink cartoon sketch of an Indian native struggling to carry a young white child in the throws of a tantrum, captioned "Oh! What a blessing 'tis to be/the father of a familiee - Shakespeare"; internally with 6 accomplished half-page original cartoon sketches in the same vein alongside humorous verses in manuscript, apparently by the illustrator, caricaturing life in British India, all signed with the initials "E.H."; wrapper cleanly split at fold and the whole showing a weak horizontal crease to centre; together with a larger sheet (177 x 252mm) "Sketches of Native Dress (and Undress)", by No. 17. again initialled "E.H." depicting a total of 21 individual pen-and-ink cartoon sketches of Indian natives and one "sahib" sketching in the lower corner (presumably the creator); on the reverse of this are several appreciative comments, in copperplate, and a tally of votes; together with another similarly-sized leaf with an unrelated watercolour in monochrome tints above a clever parody of Lewis Carroll's "Father William" verse, conceived with a degree of playful sexual innuendo, depicting a Dickensian-looking clerk, presumably by the same amateur artist; all three pieces contained in a handsome cloth-covered flapcase with onlaid leather label lettered in gilt and satin ribbon tie.

This slight archive of artwork apparently derives from British India in the days of the Raj. The artist, who was presumably amateur, but keenly observant and gifted in technique, remains, regrettably, unidentified. It would appear that these drawings were submitted to a competition organised by a local art club for British expatriates. As is to be expected the tone is patronisingly racist throughout.



124. [INDIA]. MONRO, W.D. (author). Evelyn PAUL (illustrator). *Stories of Indian Gods & Heroes*. London; George G. Harrap & Company. 1912. £88

8vo. Original beige cloth elaborately and decoratively blocked in gilt in red, blue, and gilt to spine and upper board, top edges gilt, others uncut; pp. [iv], 5-253, including index; with 16 pretty plates after watercolours by Paul; a very clean copy with some tanning to spine and mild rubbing to cover gilt, internally fresh.

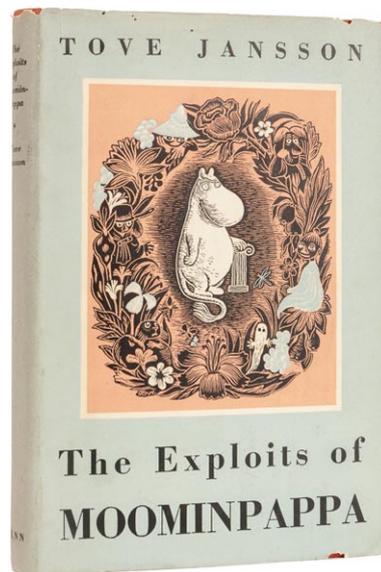
First edition illustrated thus. A collection of traditional Indian tales derived from the Sanskrit including prose retellings of the Ramayana and the Mahabharata.



125. [INTERACTIVE BOOK]. *Souvenir Book of Coronation Pageantry*. London; Raphael Tuck & Sons Ltd. [1953]. £88

Small slim 4to. Original pictorial card covers, stapled, printed inner covers; pp. 12, bound with 4 unused sheets of die-cut figures, chromolithographed and printed in relief, depicting the people, things, and places connected with the Queen's coronation, designed to be removed and pasted into the text as directed.

A fine and attractive Coronation souvenir.



126. JANSSON, Tove (author and illustrator). Thomas WARBURTON (translator). *The Exploits of Moominpappa*; Described by himself. London; Ernest Benn Limited. 1952. £498

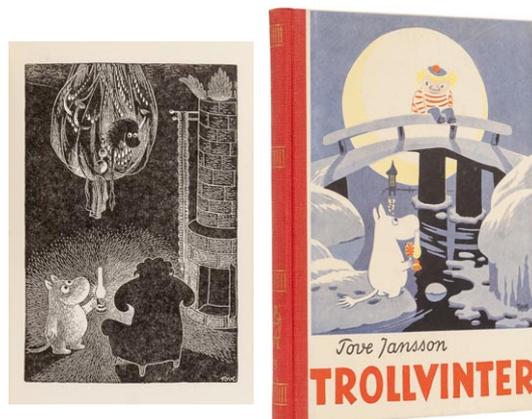
8vo. Original linen-textured orange cloth, lettered and decorated in gilt to spine and upper board; pp. [x], 11-156 + [iv]; with wonderful black-and-white illustrations throughout in profusion including full-page plates; externally and internally fine bar a tiny bruise to bottom forecorner of upper cover, without inscription, protected by a fresh, unclipped, dustwrapper (8/6) with slim chipping to head of spine (to a maximum depth of 3mm) and corners; another tiny chip to bottom edge of upper panel (4 x 2mm); a nick to heel of spine; and a couple of very short, nearly closed, edge tears (longest 8mm); increasingly scarce.

First edition in English, first issue, with lettering and vignette in gilt to covers, rather than royal blue. This is the third Moomin title in English following *Finn Family Moomintroll* (1950) and *Comet in Moominland* (1951).

127. JANSSON, Tove (author and illustrator). *Trollvinter* [Moominland Midwinter]. *Helsingfors; Gebers*. 1957. £268

8vo. Original red cloth-backed pictorial boards, spine ruled and lettered in gilt; pp. [vi], 7-145 + [iii]; with black-and-white illustrations featuring the Moomins throughout in profusion printed as full-, and half-page, plates and vignettes; a lovely bright copy in near fine state with only light external dusting, priced kr. 7:50 to lower board, internally pristine.

First edition published in Sweden and printed in Helsinki; issued in Finland by Schildts in the same year. The sixth title in the series.



128. JANSSON, Tove (author and illustrator). *Mumintrollet 2*. [Sweden]; *Almqvist & Wiksell/Gebers Förlag*. 1957. £298

Landscape large 8vo. Original mid blue cloth-backed pictorial boards, spine lettered gilt; pp. [iv], 5-135; profusely illustrated throughout in black and white, in strip-cartoon format; a near fine copy, priced 7:75 to lower board, with light dust-soiling to lower cover, and minor shelf-rubbing to bottom edges and corners, internally fine, without inscription.

First edition, in Swedish as issued.



129. JANSSON, Tove (author and illustrator). *Mumintrollet 4*. [Sweden]; *Almqvist & Wiksell/Gebers Förlag*. 1958. £298

Landscape large 8vo. Original crimson cloth-backed pictorial boards, spine lettered gilt; pp. [iv], 5-119; profusely illustrated throughout in black and white, in strip-cartoon format; a near fine copy, priced 7:75 to lower cover, with dust-soiling to lower board and small abrasions to corner tips; internally fine, without inscription.

First edition, in Swedish as issued.

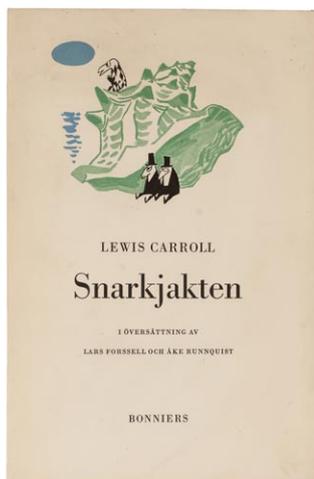
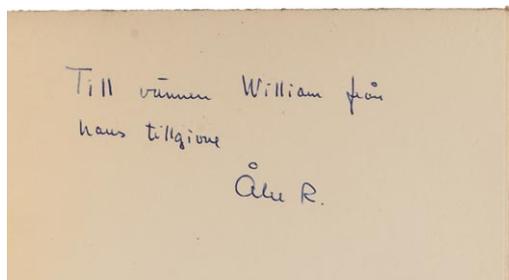


130. JANSSON, Tove (author and illustrator). *Mumintrollet 3*. [Sweden]; *Almqvist & Wiksell/Gebers Förlag*. 1958. £298

Landscape large 8vo. Original bright blue cloth-backed pictorial boards, spine lettered gilt; pp. [iv], 5-135; profusely illustrated throughout in black and white, in strip-cartoon format; a near fine copy, priced 7:75 to lower cover, with light dust-soiling to lower board; internally fine, without inscription.

First edition, in Swedish as issued.





131. JANSSON, Tove (illustrator). Lewis CARROLL (author). *Snarkjakten* [The Hunting of the Snark]. Stockholm; Albert Bonniers Forlag. 1959. £498

8vo. Original ivory card wrappers pictorially decorated in blue, black, and green to upper cover and in black to lower one, edges uncut; pp. [viii], 9-51 + [iv]; with title-page vignette, 8 bold and dramatic full-page black-and-white plates, and 8 other drawings and decorations, all by Jansson; a very clean copy with the usual light dusting and mild toning, to covers, and a weak crease to top forecorner of lower cover alongside an associated short, closed, edge tear (15mm), now carefully repaired; internally fine, without inscription, and priced 9:75 to lower cover; an elusive Jansson title.

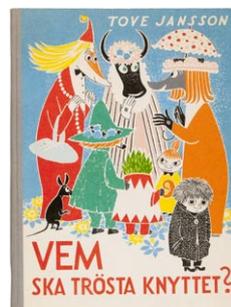
First edition of Tove Jansson's personal, and enigmatic, interpretation of Carroll's famous nonsense poem, with text in Swedish. This copy is inscribed and signed in ink to the front free endpaper by the translator Åke Runnquist. *Only 4 copies listed on WorldCat (Malmo; Univ. of Texas; Nat. Lib. of Sweden and Princeton).*



132. JANSSON, Tove and Lars JANSSON (author and co-illustrators). *Mumintrollet 5*. [Sweden]; Almqvist & Wiksell/Gebbers Förlag. 1960. £298

Landscape large 8vo. Original pale blue cloth-backed pictorial boards, spine lettered gilt; pp. [iv], 5-107; profusely illustrated throughout in black and white, in strip-cartoon format; a very attractive copy, priced 7:75 to lower board, some fading to spine, light dust-soiling to lower cover, shelf-rubbing to bottom edges of boards, and small abrasions to forecorners; internally near fine with a neat contemporary gift inscription, dated 1962.

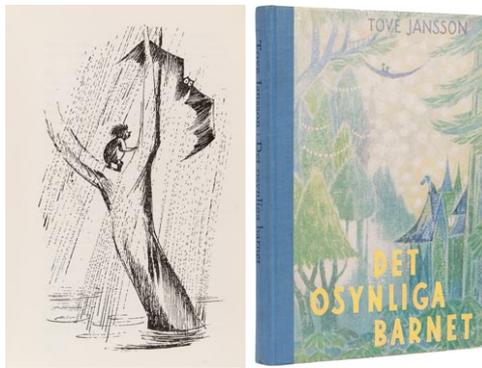
First edition, in Swedish as issued.



133. JANSSON, Tove (author and illustrator). *Vem Ska Trösta Knyttet?* [Who Will Comfort Creep?]. [Helsinki]; Gebbers. 1960. £298

Royal 8vo. Original grey cloth-backed pictorial boards, printed pastedowns; pp. [28]; illustrated throughout in extravagant and bold colour to every page; a near fine, and exceptional, copy, both internally and externally, without inscription and with only one slim abrasion (12mm wide x 2mm deep) to top edge of lower cover; priced 7:75 to lower board.

First Swedish edition, printed in Finland; issued without a dustwrapper. A delightful and sentimental tale about a small creature, or *Toffle*, who lives alone in a large house. Fear of loneliness encourages him to venture out into the unknown where he comes across several amazing characters but is too shy to become acquainted. Eventually he discovers a figure even lonelier and more isolated than himself and sets out to rescue her.



134. JANSOON, Tove (author and illustrator). *Det Osynliga Barnet, och andra berättelser* [Tales From Moominvalley]. [Helsingfors]; *Holger Schildts Förlag*. [1962]. £268

8vo. Original powder blue cloth-backed pictorial boards, lettered blue to spine; pp. [vi], 7-166 + [ii]; with a total of 93 delightful line drawings, including many full-page, depicting Moomins in their world; a very fresh copy indeed, both externally and internally, with a wrinkle to paper on lower board, internally remarkably fresh, without inscription.

First edition, issued in Swedish, in Finland, and produced without a dustwrapper. This title was published in the same year in Swedish by Gebers in Stockholm and Schildts, in Helsinki. The title translates literally as “The Invisible Child and Other Stories” and is the seventh, and longest, book in the Moomin series, being assembled from nine short stories: *Vårvisan* (The Spring Tune); *En hemsk historia* (A Tale of Horror); *Filifjonkan som trodde på katastrofer* (The Fillyjonk Who Believed in Disasters); *Historien om den sista draken i världen* (The Last Dragon in the World); *Hemulen som älskade tystnad* (The Hemulen Who Loved Silence); *Berättelsen om det osynliga barnet* (The Invisible Child); *Hatfnattarnas hemlighet* (The Secret of the Hattifatteners); *Cedric* (Cedric), and *Granen* (The Fir Tree). It was published in English as *Tales From Moominvalley* (1963).



135. JANSOON, Tove and Lars JANSOON (author and co-illustrators). *Mumintrollet 7*. [Sweden]; *Almqvist & Wiksell/Gebers Förlag*. 1963. £298

Landscape large 8vo. Original burnt orange cloth-backed pictorial boards, spine lettered gilt; pp. [iv], 5-99; profusely illustrated throughout in black and white, in strip-cartoon format; a near fine copy, priced 7:75 to lower board, with slight rubbing and fading to spine, insignificant toning to lower board, and mild shelf-rubbing to bottom edges of boards.

First edition, in Swedish as issued.



136. JANSOON, Lars (author and illustrator). *Mumintrollet 10*. [Sweden]; *Almqvist & Wiksell/Gebers Förlag*. 1965. £248

Landscape large 8vo. Original royal blue cloth-backed pictorial boards, spine lettered gilt; pp. [iv], 5-83; profusely illustrated throughout in black and white, in strip-cartoon format; a fresh and attractive copy, priced 7:75 to lower board, with some shelf-rubbing to bottom edges of boards and small wear to lower forecorners, internally equally good and sound, without inscription, with a small cluster of pale brown marks to lower margin of first four pages, but otherwise very fresh indeed.

First edition, in Swedish as issued.



137. JANSOON, Tove (author and illustrator). *Pappan och Havet* [Moominpappa at Sea]. *Helsingfors; Gebers*. 1965. £168

8vo. Original pictorial boards; pp. [viii], 9-1276 + [iii]; with line illustrations of the Moomins throughout, by Jansson, including several full-page plates; a very clean copy with bruising to spine extremities and light rubbing to joints, internally near fine bar a slim horizontal strip (8mm deep) very neatly, and inoffensively, excised from top edge of front blank, without inscription, priced kr.12:50 to lower board.

First edition published in Sweden, issued without a dustwrapper; also published in Finland, by Schildts, in the same year.

138-155. JAPANESE FAIRY TALE SERIES

8vo.; original processed silk crêpe paper, including wrappers, printed throughout in woodblock colours on Japanese-folded leaves with original silk stitching to spine. Pagination includes wrappers.

Published by T. Hasegawa, *The Kobunsha*, 10 Hiyoshicho, Tokyo.

The *Japanese Fairy Tale Series*, consisting of 23 separate volumes, was published by Takejiro Hasegawa (1853-1936) from 1885. These volumes are widely regarded as the first examples of “chirimen”

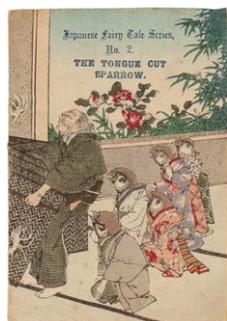
books. “Chirimen-bon” is a book made of chirimen paper (crêpe paper), usually illustrated with multi-coloured woodblocks printed and bound in Japanese style. Many of them were produced from the Meiji to the early Showa era (the latter half of the 19th century to the first half of the 20th century). Chirimen paper itself had been produced since the late Edo period and was used for hair accessories for women and to print nishiki-e. These prettily designed works were produced as souvenirs for early European tourists and helped to introduce the Japanese fairy tale to a wider audience.



138. [THOMPSON, David (translator). Sensei EITAKU (illustrator)]. Momotaro: Japanese Fairy Tale Series, No. 1. Tokyo, 10 Hiyoshicho; T. Hasegawa, circa 1890. £138

Pp. [22]; some external browning and light rubbing, internally clean.

Early edition.



139. [THOMPSON, David (translator). Sensei EITAKU (illustrator)]. The Tongue Cut Sparrow: Japanese Fairy Tale Series, No. 2. Tokyo; T. Hasegawa, circa 1890. £148

Pp. [22]; a lovely copy with mild external rubbing, internally very fresh.

Early edition.



140. [THOMPSON, David (translator) Sensei EITAKU (illustrator)]. Battle Of the Monkey And The Crab : Japanese Fairy Tale Series, No. 3. Tokyo; T. Hasegawa, circa 1890. £138

Pp. [18]; an attractive copy with a little browning to top corner, and slight rucking to bottom edge, of upper wrapper, and an arc of

tanning to forecorner of lower cover; internally very good throughout.

Second edition, thus stated.



141. [THOMPSON, David (translator). Sensei EITAKU (illustrator)]. The Old Man Who Made The Dead Trees Blossom: Japanese Fairy Tale Series, No. 4. Tokyo; T. Hasegawa, No. 10, Hiyoshicho circa 1890. £138

Pp. [18]; a very pleasing copy with mild external toning; small creasing to top forecorner of upper wrapper with a short

(10mm) split to fore-edge fold; and dusting, and light indentation, to lower cover.

Early edition.



142. [THOMPSON, David (translator). Sensei EITAKU (artist)]. Kachi-Kachi Mountain: Japanese Fairy Tale Series, No. 5. Tokyo, 10 Hiyoshicho; T. Hasegawa, circa 1890. £148

Pp. [22]; a lovely copy with a little external dusting and a couple of tiny marks.

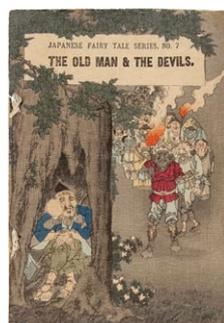
Early edition.



143. [THOMPSON, David (translator). Sensei EITAKU (illustrator)]. The Mouse's Wedding: Japanese Fairy Tale Series, No. 6. [Tokyo; T. Hasegawa], circa 1890. £148

Pp. [22]; a very pretty copy with only light external dusting and very faint spotting to lower panel.

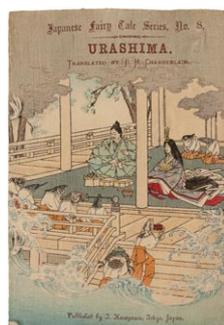
Early edition.



144. [HEPBURN, James Curtis (translator). Sensei EITAKU (artist)]. The Old Man & The Devils: Japanese Fairy Tale Series, No. 7. [Tokyo; T. Hasegawa], circa 1890. £148

Pp. [22]; a lovely copy with a little external dusting.

Early edition: first printed in 1886.



145. CHAMBERLAIN, B.H. (transalator). [Sensei EITAKU (illustrator)]. Urashima: Japanese Fairy Tale Series, No. 8. Tokyo; T. Hasegawa, circa 1890. £148

8vo. ; pp. [30]; a lovely, bright copy with only minor external rubbing and a small corner crease to one leaf.



146. CHAMBERLAIN, B.H. (translator). [Sensei EITAKU (illustrator)]. The Serpent With Eight Heads: Japanese Fairy Tale Series, No. 9. *Tokyo; T. Hasegawa*, circa 1890. £148

Pp. [28]; a lovely copy with light external dusting and weak creases to lower wrapper, internally fresh.

Early edition.



147. JAMES, Mrs. T.H. (translator). [Sensei MATAKU (illustrator)]. The Matsuyama Mirror: Japanese Fairy Tale Series, No. 10. *Tokyo; T. Hasegawa*, circa 1890. £148

Pp. [22]; a lovely copy with just a little light dusting and a couple of insignificant dents to lower wrapper.

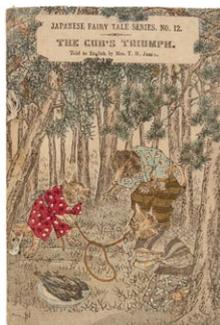
Early edition.



148. JAMES, Mrs. T.H. (translator). [Sensei EITAKU (illustrator)]. The Hare of Inaba: Japanese Fairy Tale Series, No. 11. *Tokyo; T. Hasegawa*, circa 1890. £148

Pp. [18]; a clean attractive copy with a circular impression, in blind, to lower wrapper.

Early edition.



149. JAMES, Mrs. T.H. (translator). [Sensei EITAKU (illustrator)]. The Cub's Triumph: Japanese Fairy Tale Series, No. 12. [*Tokyo; T. Hasegawa*], circa 1890. £148

Pp. [26]; a very attractive copy with only light external dusting.

Early edition.



150. JAMES, Mrs. T.H. (translator). Princes Fire-Flash & Fire-Fade: Japanese Fairy Tale Series, No. 14. *Tokyo; T. Hasegawa*, circa 1890. £148

Pp. [28]; an uncommonly fresh copy, both externally and internally, with just one small fox mark to top edge of upper wrapper.

Early edition.



151. CHAMBERLAIN, Mrs. B.H. (translator). [Suzuki KASON (illustrator)]. My Lord Bag-O'-Rice: Japanese Fairy Tale Series, No. 15. Circa 1898. £148

Pp. [22]; a lovely copy with a little external dusting and a minor and slim corner crease to lower cover.

Early edition.



152. JAMES, Mrs. T.H. (translator). The Wonderful Tea Kettle: Japanese Fairy Tale Series, No. 16. *Tokyo; T. Hasegawa*, 10 Hiyoshicho, circa 1890. £138

Pp. [28]; an attractive copy with light browning to upper wrapper and some overall rubbing, internally nice with one short tear (12mm) to a lower margin, and a few light marks.

Early edition.



153. JAMES, Mrs. T.H. (translator). [Suzuki KASON (illustrator)]. Schippeitaro: Japanese Fairy Tale Series, No. 17. *Tokyo; T. Hasegawa*, circa 1890. £138

Pp. [26]; an attractive copy with some spotting and dusting to covers, with a couple of indentations to upper wrapper; internally clean throughout.

Early edition of this fairy tale involving phantom cats.



154. Mrs. T.H. JAMES (translator). The Ogre's Arm: Japanese Fairy Tale Series, No. 18. *Tokyo; T. Hasegawa*, 10 Hiyoshicho, circa 1890. £148

Pp. [28]; a lovely copy in extremely fresh condition, both externally and internally.

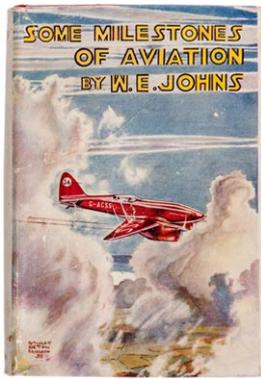
Early edition.



155. Mrs. T.H. JAMES (translator). The Enchanted Waterfall: Japanese Fairy Tale Series, No. 20. *Tokyo; T. Hasegawa*, circa 1895. £148

Pp. [22]; a fresh and attractive copy with only a little light external soiling and mild creasing to lower wrapper, internally clean.

Early edition.



156. **JOHNS, Capt. W.E. (author).** *Some Milestones of Aviation.* London; John Hamilton Ltd. [1935]. £298

8vo. Original polished scarlet cloth lettered black to spine, top edge plain, others untrimmed, preserved in pictorial dustwrapper; pp. [iv], 5-232; with a total of 30 photographic plates printed in half-tones on coated paper; a very nearly fine copy, both externally and internally, with inscription dated 1942, protected by an attractive, unclipped dustwrapper (6/- crossed through with 1/- in pencil) with overall rubbing, chipping to spine ends, a long winding closed tear to upper panel, now expertly repaired with archival tissue to the reverse and very unobtrusive, and red bleed from the cloth to the reverse.

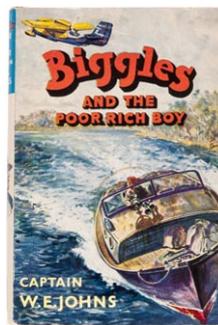
First edition, later issue, in red cloth rather than blue but retaining the sundial motif to heel; with all advertised titles to the rear flap of the dustwrapper, and listed at the prelims, predating 1935, and with no publisher's catalogue to the rear which, according to authoritative sources should be absent from the first edition.



157. **JOHNS, Captain W.E. (author).** *Gimlet Goes Again.* London, University of London Press. 1944. £128

8vo. Original turquoise boards lettered and pictorially decorated in *Art Deco* style in black, preserved in pictorial dustwrapper; pp. [iv], 5-185; with coloured frontispiece and black-and-white plates by Stead; externally and internally fine, and uninscribed, protected by a clean and attractive, unclipped, dustwrapper (5/-) with some creasing and rubbing to head of spine, light abrasion to tail and corner tips, and minor dusting to lower panel.

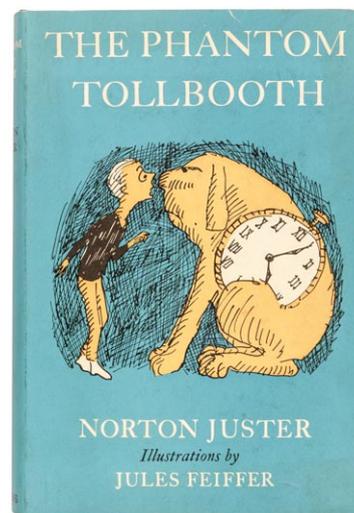
First edition of the second book in Johns' series retelling the adventures of Captain 'Gimlet' King. In this story our hero, who was first introduced the previous year in *King of the Commandos*, enters Paris on the night train, under the watchful eyes of the Gestapo, to go to the aid of the French "Underground".



158. **JOHNS, Captain W.E. (author).** Leslie **STEAD** (illustrator). *Biggles and the Poor Rich Boy; Another case from the records of Biggles and the Special Air Police.* Leicester; Brockhampton Press. 1961. £88

8vo. Original tan linson boards lettered in dark green, preserved in bright pictorial dustwrapper; pp. [vi], 7-182 + [ii]; with coloured frontispiece and line drawings by Stead; a fine, clean copy protected by a very nearly fine, unclipped dustwrapper (8/6) with just a touch of rubbing to extremities.

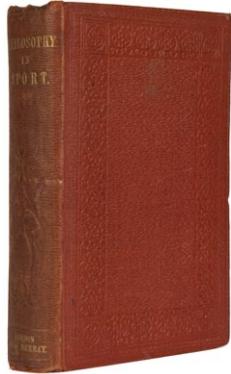
First edition. Biggles is on the hunt for the kidnapper of a twelve-year-old boy.



159. **JUSTER, Norton (author).** Jules **FEIFFER** (illustrator). *The Phantom Tollbooth.* London; Collins. 1962. £650

8vo. Original navy blue linson boards, lettered in silver to spine, pictorial map endpapers, preserved in pictorial dustwrapper; pp. [viii] + 255; illustrated throughout in line with half-, full-, and double-page drawings; externally and internally fine and unmarked bar a small adhesion to final text leaf, without inscription, protected by an equally fine, unclipped dustwrapper (15s) with only a little light dusting to lower panel; increasingly scarce in this condition.

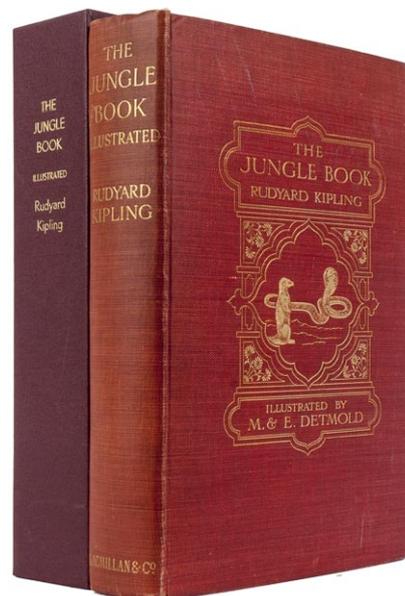
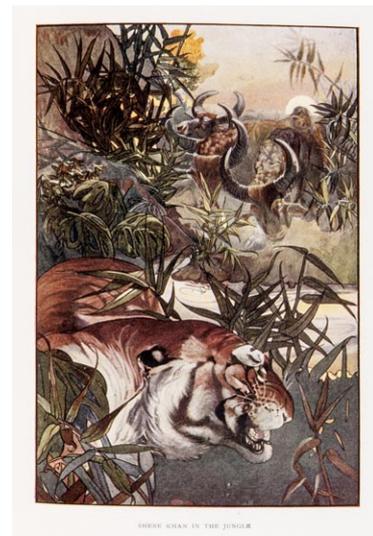
First UK edition, first printing. Published by *Epstein & Carroll*, New York, the previous year. This modern children's classic has been described by the prominent book critic Naomi Lewis as 'the finest modern book in the Carroll line'. It shares something in common with *Alice* in that it describes a child's search for truth in an adult world. Frustrated by the systems in schools Juster was inspired to write this story of a young boy, Milo, who is left cold by traditional teaching. When a magic tollbooth turns up at his home, wrapped in purple, he drives through it in his toy car to discover a fascinating world beyond, full of unexpected people and places who help him reconnect with his love of learning.



160. [JUVENILE SCIENCE]. [PARIS, Dr. J.A. (author)]. *Philosophy In Sport Made Science In Earnest: being an attempt to implant in the young mind the first principles of natural philosophy by the aid of the popular toys and sports of youth.* London; John Murray. 1857. £148

8vo. Original terracotta cloth with decorative blind-stamped panels to sides, lettered in gilt to spine, top edge rough, others uncut; pp. [ix], x-xvii + [i], [1]-532 + 32 (publisher's catalogue); with engraved title, frontispiece, and diagrams throughout; a very nice copy with a little soiling to spine and a couple of tiny closed splits to head; internally fresh and crisp throughout.

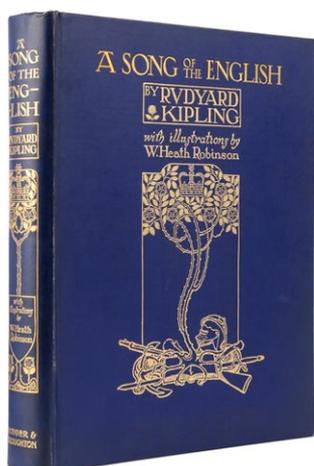
Eighth edition: "revised and considerably enlarged, with several additional chapters, and a copious index", dedicated to the author's friend Michael Faraday. The first edition of this work appeared in 1827. A truly fascinating window on the world of science for children, presented as narrative fiction, with sections on gravity, weight, motion science and force, compound forces, rotatory motion, the workings of a modern pump, kite construction, the shuttlecock, the weather, ancient and modern music, poetry, apparitions and fairies, the speaking trumpet, and so much more. The book includes an 84-page section of Notes addressed "to parents and preceptors and those advanced in science" which presents an eclectic range of information in more detail, including explanations of "How to poise an egg on its end" and accounts of the Jew's harp, the electrical telegraph and "flying by artificial wings".



161. KIPLING, Rudyard (author). Maurice and Edward DETMOLD (illustrators). *The Jungle Book.* London, Macmillan And Co., Limited. 1908. £498

8vo. Original red cloth pictorially gilt, top edges gilt, preserved in custom-made red cloth-covered slipcase lettered direct in gilt; pp. [xiv], 3-314 + [ii]; illustrated with 16 fine, and glorious, coloured plates by Detmold; a wonderful, and uncommonly sharp, copy with light external rubbing, internally clean throughout, without inscription, with blank endpapers expertly, and almost imperceptibly, replaced at front and rear, the bookplate of John and Maggie Phillips to front pastedown, and slight cracking before the frontispiece; increasingly scarce, especially this fresh.

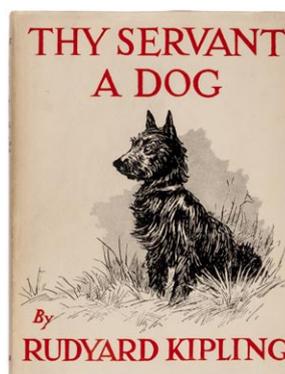
First edition illustrated by the Detmold twins and probably the most popular version of this classic.



162. KIPLING, Rudyard (author). William Heath ROBINSON (illustrator). *A Song of the English*. London, Hodder & Stoughton. [1909]. £348

4to. Original midnight blue cloth attractively and pictorially blocked in gilt to spine and upper cover; pp. [128]; with pictorial title in red and black and a total of 30 variously shaped, and mounted, beautiful coloured plates guarded by tissues and set within striking decorative borders designed in *Arts-and-Crafts* style, all printed in colours; a very near fine copy with only minor wear to spine tips and compression to spine ends; internally extremely clean with all plates, and guards, fine and a small, neat, and early, inscription to front free endpaper.

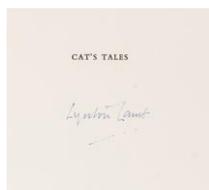
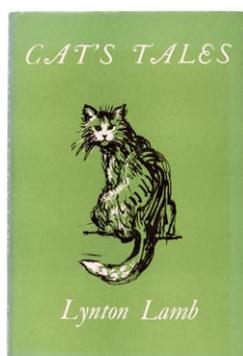
First edition with the full complement of plates, which are reduced in number in later editions.



163. KIPLING, Rudyard (author). G.S. STAMPA (illustrator). *Thy Servant A Dog, told by Boots*. London, Macmillan & Co., Ltd. 1930. £138

Square 8vo. Original red cloth stamped pictorially in black, preserved in pictorial dustwrapper in black and red; pp. [viii], 3-92 + [iii]; delightful and comical black-and-white illustrations by Stampa; both externally and internally fine, without inscription, protected by an uncommonly fresh, unclipped dustwrapper (5/-) with minute nicking to head of spine, one short closed corner tear (7mm), and one longer, but very unobtrusive, closed tear to base of spine (35mm) with a neat tape repair to the reverse.

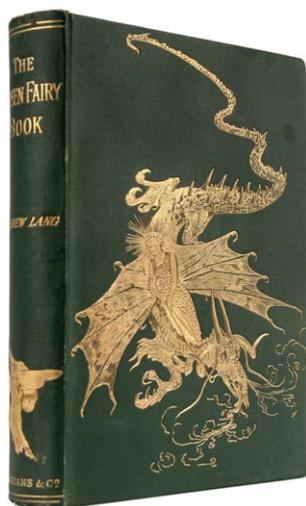
First edition in book form and first combined with *The Great Play Hunt* and *Toby Dog*; rather elusive in the wrapper. Originally published in *Liberty* on 7 June, 1930 and then in *Cassell's Magazine*, August 1930. Loosely inserted at the front is a two-page typed account, by K.M. Wilson, "Seeing it clear": Kipling, Lord Bathurst, and "Thy Servant a Dog" giving background to the printing of this tale. Because of its subject-matter, no doubt, this work was enormously popular and went through eleven separate editions in its first twelve months.



164. LAMB, Lynton (author and illustrator). *Cat's Tales*. London; Faber and Faber. 1959. £68

8vo. Original red cloth lettered in gilt to spine, with black vignette of a cat to upper cover, preserved in pictorial dustwrapper; pp. [x], 11-70 + [i]; with line drawings throughout by Lamb; a fine, unscripted copy protected by a near fine, unclipped dustwrapper (9s 6d) with a little fading to spine.

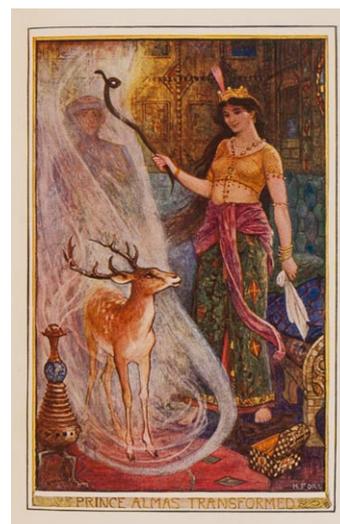
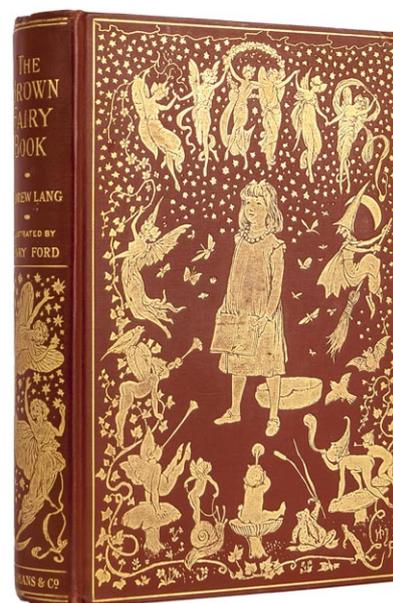
First edition, signed, in ink, by Lamb to the half-title.



165. LANG, Andrew (author). H.J. FORD (illustrator). *The Green Fairy Book*. London, Longmans, Green And Co. 1893. £248

8vo. Original dark green cloth elaborately and pictorially gilt to spine and upper cover, all edges gilt, grey endpapers; pp. [xi] + [iii] + 366 + [ii], adverts.; copiously illustrated after engravings by Ford; an exceptionally fresh copy with gilt glittering to spine and upper board, a couple of very small and insignificant marks with loss of surface sheen to upper cover (only visible in a certain light), and slight bruising to tail; internally clean throughout with a little speckling beneath the gilding to the book block and a little very pale and very occasional foxing.

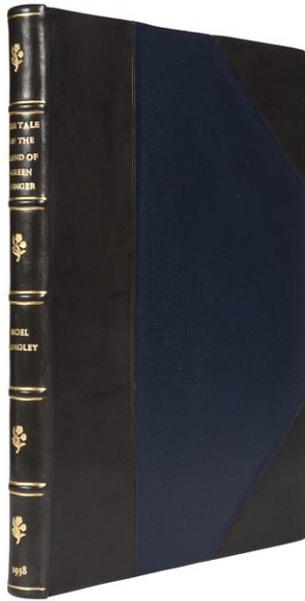
Second edition of the scarce third title in the coloured fairy series by Lang, following the Blue and Red Fairy Books and published in the following year. The book is presented in identical format to the first edition, with a dramatic gilt-blocked binding depicting a woman restraining a fire-breathing dragon.



166. LANG, Andrew (author). H.J. FORD (illustrator). *The Brown Fairy Book*. London, Longmans, Green and Co. 1904. £698

8vo. Original brown pictorial cloth elaborately gilt, all edges gilt, pictorial brown endpapers illustrated in silver; pp. [xiii], [1]-350; with 8 beautiful plates in jewel colours and line illustrations throughout; a fine and beautiful copy, both internally and externally, with only slight rubbing to cover gilt and minor bruising to spine ends.

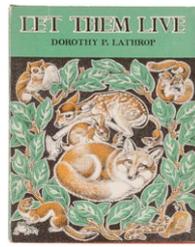
First edition.



167. LANGLEY, Noel (author and illustrator). *The Tale of the Land of Green Ginger*. New York; William Morrow & Co. 1938. £598

4to. Recently handsomely bound in half dark blue calf over dark blue cloth sides, spine with 5 raised bands ruled and lettered in gilt with gilt floral centres, top edges gilt; pp. [viii], 9-143; with wonderful coloured illustrations throughout by the author; a fine copy, both externally and internally.

First US edition; issued in the same format in the UK the previous year. This fantasy tale has become a modern children's classic and continues the story of Aladdin, describing how Aladdin's son goes on a quest to release a magician from a spell. Interestingly Beatrix Potter referred to the Land of Green Ginger as the setting for her story *The Fairy Caravan* (1929). Noel Langley was a South African-born playwright and novelist who wrote the screenplay for *The Wizard of Oz*.



168. LATHROP, Dorothy P. (author and illustrator). *Let Them Live*. New York; The Macmillan Company. 1951. £78

Large square 8vo. Original orange pictorial cloth blocked and lettered in ivory, preserved in pictorial dustwrapper; pp. [vi], 7-80; with 19 striking full-page monochrome plates, and many smaller vignettes, of wildlife; a fine, unscrubbed, copy protected by a similarly fine, partially-clipped dustwrapper (\$2.00).

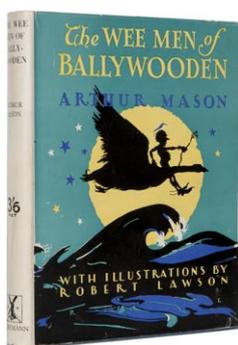
First edition, as stated. This popular American illustrator displays a wonderfully sympathetic understanding of the lives and habitats of some of the world's threatened animals and their place in nature's plan. There are chapters on pumas, black bears, red squirrels, beavers, snowy egrets, yellow-billed cuckoos and barn owls, among others.



169. LAWRENCE, John (artist). Susan HILL. *The Four Seasons*. Four wood engravings made in 1982 to illustrate *The Magic Apple Tree*, by Susan Hill, etc. *The Fleece Press*. 1997. £188

A series of 4 separate, and striking, wood-engravings depicting the seasons of the year, printed on fine mould-made paper throughout, each image size circa 145 x 200mm, contained within the original greyish-blue card folder titled in umber and blue; each numbered 93/120 and captioned, signed, and dated, by John Lawrence, in pencil; a fine and complete set.

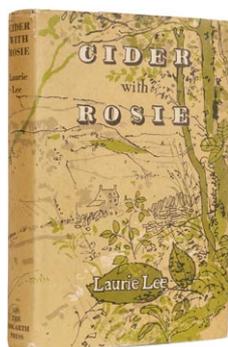
The wood-engraver John Lawrence was commissioned to illustrate Susan Hill's book *The Magic Apple Tree* (1982) which is a work of non fiction about the author's move, along with husband and young daughter, to Moon Cottage, in a small Oxfordshire hamlet, from where she recorded the "sights, smells, the people, gardens, animals, births, festivals, and deaths" which punctuated the cycle of months. This limited collection of 4 engravings, depicting the seasons, issued from that project.



170. LAWSON, Robert (illustrator). Arthur MASON (author). *The Wee Men of Ballywooden*. London; William Heinemann Ltd. 1931. £98

Small 4to. Original French blue cloth, decorated and lettered in white to spine and upper cover, preserved in pictorial dustwrapper; pp. [xiv], 3-266 + [i]; with pictorial title, frontispiece, and 3 other fine black-and-white plates together with chapter-headings and vignettes throughout; a fine copy protected by a near fine price-clipped dustwrapper, priced 3/6 to spine, with small thumbnail loss to bottom edge of lower panel but otherwise extraordinarily bright and crisp; rather scarce in dustwrapper.

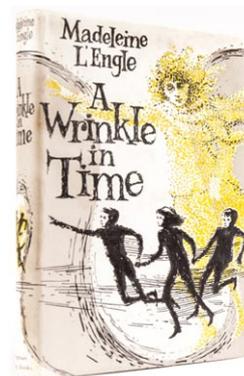
First UK edition; first published in the US the previous year. The book includes two separate adventures about the Wee Men: in the first they are hit by the Big Wind and blown out of Ballywooden; and in the second they sail out in pursuit of the Wee Fairy Bagpipes, stolen from them by the rascally jackdaw.



171. LEE, Laurie (author). John WARD (illustrator). *Cider With Rosie*. London; The Hogarth Press. 1959. £248

8vo. Original mid green linson boards lettered, and decorated, in gilt to spine, preserved in pictorial dustwrapper; pp. [xii], 9-280 + [i]; with full-page illustrations in line; a pleasing copy with small bruising to spine ends, a tiny knock to top forecorner of upper cover, a shallow dent to fore-edge of lower board, and a little overall rubbing, internally generally very clean with two small names neatly crossed through on front free endpaper, a little blistering to lower pastedown, and 2 tiny brown spots to lower margin of one page; the attractive unclipped dustwrapper (18s) with light overall dusting, 1 very unobtrusive (55mm) closed tear to bottom edge of upper panel with a little associated creasing (now invisibly repaired to the reverse), light rubbing to extremities, and nicking to spine ends and corners.

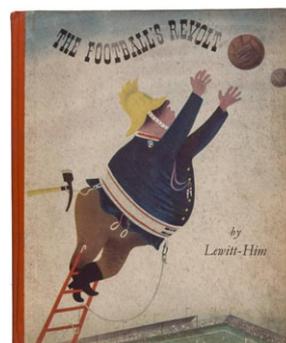
First edition, first issue, including the reference, on p. 272, to the fire at the local piano factory, which became the subject of threatened legal action: "There was a fire at the piano-works almost every year, it seemed to be a way of balancing the books".



172. L'ENGLE, Madeleine (author). *A Wrinkle in Time*. London; Longman Young Books. 1972. £298

8vo. Original dark red linson boards flecked with blue, lettered gilt to spine, preserved in pictorial dustwrapper; pp. [viii], 9-182; a near fine copy, without inscription, protected by a clean and pleasing, unclipped dustwrapper (£1.40) with a little light dusting and marking and one short, and faintly open, tear to lower joint at base of spine (7mm); remarkably scarce in first, or early, edition.

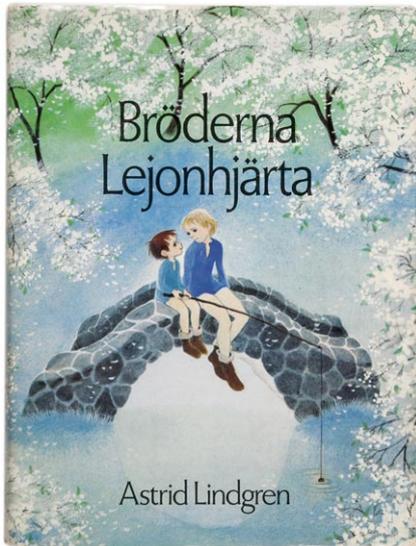
First edition, fifth impression, issued nine years after the first printing, and in identical format.



173. LEWITT, [Jan] and [George] HIM (co-illustrators). *The Football's Revolt*. London; Sylvan Press. Nicholson & Watson. 1944. £138

Slim 4to. Original red cloth-backed pictorial boards, pictorial green endpapers; pp. [iv], 5-26 + [ii]; beautifully lithographed throughout with 10 full-page plates in full colour, several other half-page colour illustrations, and further drawings in monochrome; a very nice copy with considerable dust-soiling to boards; rubbing, and minor wear, to edges; and a wrinkle to paper on lower cover; internally fine and clean, without inscription.

First edition. Jan Lewitt (1907-1991) and George Him (1900-1981) were two Polish artists who teamed up in 1933 to form a design partnership. They were at the forefront of a new, and experimental, graphic style of art influenced by Modernist painters like Paul Klee. In 1937 they moved to London where they began to design war posters for the government during World War II, before progressing to commercial advertising and, eventually, book illustration.



174. LINDGREN, Astrid (author). Ilon WIKLAND (illustrator). *Bröderna Lejonhjärta* [The Brothers Lionheart]. [Stockholm]; Rabén & Sjögren. 1973. £498

Large square 8vo. Original pictorial boards with wrap-around design, protected by repeat dustwrapper; pp. [ii], 3-227 + [i]; with beautifully detailed black-and-white illustrations throughout including numerous glorious double-page spreads; a fine and exceptional copy protected by a similarly pristine dustwrapper; scarce signed.

First edition, in Swedish, as issued. This copy is neatly inscribed in ink by Astrid Lindgren to the title-page. A dark and compelling fantasy novel for children by the author of *Pippi Longstocking*. Despite, some would assert, the challenging nature of its content which includes death, disease, and betrayal, these subjects are deftly balanced by lighter topics such as platonic love, loyalty and hope. The book was an international bestseller which was translated into a total of 46 languages. It was also made into a feature film, in 1977, and later, a stage musical.

The Swedish author and playwright Astrid Lindgren (1907-2002) is best known, of course, for her series of books about the eponymous nine-year-old freckled, and red-headed, hell-raiser Pippi Longstocking. These titles are firmly established among the most popular children's books worldwide, having been published in more than sixty languages. In fact, in 2017, according to Unesco's statistics, Lindgren was the fourth most translated children's author behind Grimm, Andersen, and Enid Blyton. *The Brothers Lionheart* is regarded as one of her most important contributions to the canon of children's literature alongside her *Pippi* books.



175. [LITHOGRAPHY]. WENGER, Lisa (illustrator). *Hüt isch wider Fasnacht, wo-n-is a'Muetter Chüechli bacht*. Bern; Verlag von A. Francke. 1949. £98

Long slim landscape 16mo. (106 x 302mm); original green cloth-backed pictorial boards with rounded forecorners, plain lower cover; ff. 16; with 15 fine, and striking, colour-lithographed plates with rhyming text below; a fine copy.



Early edition, printed by Kummerly & Frey; first published in 1910. A distinctively designed, and boldly illustrated, children's rhyme in Swiss-German describing the traditional feast of Fasnacht (or Shrovetide).



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

£248

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.

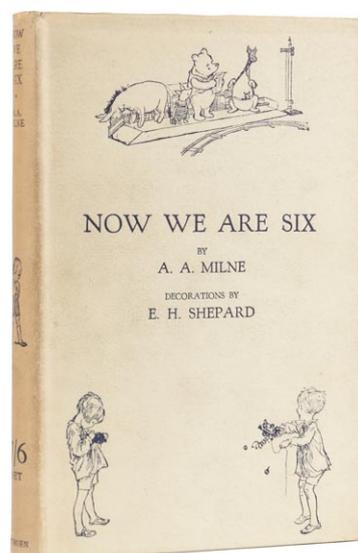


177. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *Winnie-The-Pooh*. London, Methuen & Co. Ltd. 1926.

£598

8vo. Original dark green pictorial cloth gilt, with gilt vignette of Christopher Robin and Pooh to upper cover, top edges gilt, pictorial map endpapers; pp. [viii], ix-xi + [v] + 158 + [ii]; illustrated throughout in line by Shepard; a very good, clean, sound copy without inscription, with light rubbing to spine gilt, small bruising to head and heel, and tiny abrasions to forecorner tips; internally crisp, and generally very clean, with the usual offset toning to free endpapers, one slight brown mark (10mm x 5mm) affecting fore-edge margin of one leaf, with mild offsetting to the following one, and a couple of other small spots.

First edition.



178. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *Now We Are Six*. London; Methuen & Co. Ltd. 1927.

£850

8vo. Original crimson publisher's cloth with title in gilt to spine and gilt ruled border to upper cover enclosing a gilt vignette of Christopher Robin, pictorial endpapers, top edges gilt, others untrimmed; preserved in the original pictorial dustwrapper; pp. [vi], vii-x + [ii] + 103 + [i]; delightfully illustrated throughout by Shepard; externally near fine with only very slight bruising to spine ends, internally uncommonly clean with the usual offset toning to endpapers, one very small light brown mark (5mm) to title, and 4 similar small marks to prelims, but otherwise fresh throughout, protected by a remarkably good, and unworn, dustwrapper with some tanning to spine, tiny nicking to head, and one short closed tear (10mm) to upper forecorner.

First edition, presented in a first edition, second issue, dustwrapper with the advertisement for the 139th Thousand (rather than 129th Thousand) printing of *When We Were Very Young* to the lower flap.



179. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *The House At Pooh Corner*. London; Methuen & Co. Ltd. 1928. £225

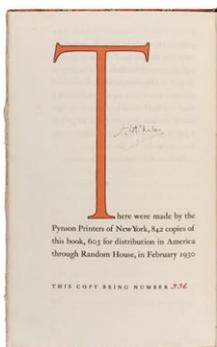
8vo. Original salmon pink cloth lettered in gilt to spine, gilt pictorial vignette to upper board, pictorial silhouette endpapers, top edges gilt, other edges untrimmed; pp. [vi], vii-xi + 178 + [ii]; illustrated throughout in line and silhouette by Shepard; a good clean copy with general toning to spine with dulling, and rubbing, to spine gilt and cover vignette and some dusting to untrimmed edges; internally fresh with a neat inscription, dated 1928, to half-title and the usual offset toning to free endpapers at front and rear.

First edition. The final volume in Milne's Pooh quartet, including the first appearance, in story form, of Tigger.



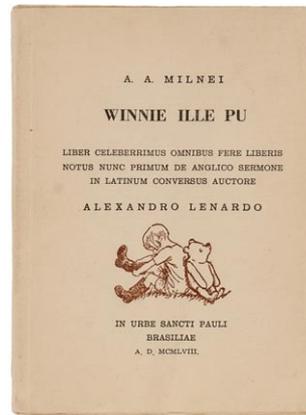
180. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *When I Was Very Young*. New York, The Fountain Press. 1930. £348

8vo. Original coral pink nursery cloth patterned with a design of giraffes and ducks, fore-, and lower edges uncut, housed in custom-made, unlettered, oatmeal cloth-covered slipcase; pp. [iv], 5-26 + [ii], printed throughout on fine laid paper; with decorative running-title and highlights in coral pink together with 6 fine line illustrations by Shepard; a lovely, unscribed, copy with only slight external dusting, internally equally clean with insignificant speckling to endpapers, and a short (12mm) split to lower inner hinge at top edge.



First edition of this scarce autobiographical fragment which is limited to only 842 numbered copies signed in ink by A.A. Milne. The book relates episodes from Milne's early life which he shared with his two brothers. Only published in the US, this fine edition is enhanced by charming drawings by Milne's usual collaborator E.H. Shepard.

A MILNE RARITY: ONE OF ONLY 100 COPIES



181. [MILNE]. MILNEI, A.A. (author). Alexandro LEONARDO [Alexander LEONARD] (translator). *Winnie Ille Pu. Brasiliae, In Urbe Sancti Pauli [Brasil, Sao Paulo]*. 1958. £498

Small 8vo. Original cream card covers lettered in black, with small vignette of Christopher Robin and Pooh in sepia to upper panel; pp. [ii], 3-100; vestiges of a light vertical crease to upper cover, slight surface dusting and minor rubbing; a very nice copy of a scarce and vulnerable item with light external dusting and rubbing, and cracking to upper hinge (with evidence of neat reglueing); scarce in commerce.

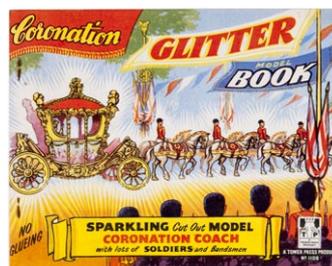
First Latin edition of this classic, surprisingly published in Brasil in a tiny edition of only 100 copies. The standard edition, published in England, followed two years later. *Just 10 copies listed on WorldCat (Univ. Minnesota; Univ. Texas, Arlington; Univ. Texas, Harry Ransom; Univ. Washington; Univ. Oxford; B.L.; B.L. ref; Danish Union Cat.; Royal Danish Lib., and Univ. Goettingen).*



182. [MINIATURE BOOK]. WILDE, Oscar (author). *The Happy Prince*. Wigtown, Wigtownshire, Scotland; The Gleniffer Press. 2005. £45

64mo. Original red skiver leather lettered in gilt; pp. [x] + 33; a fine copy with the printed details of the edition, housed in the original plastic sleeve.

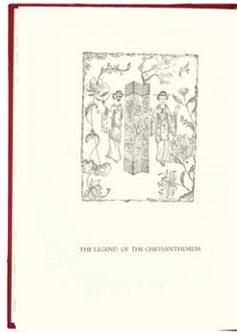
First edition thus, numbered 95 of an edition of 260. Printed in 2-point Times typeface, and only legible with a magnifying glass.



183. [MODEL BOOK]. Coronation Glitter Model Book. [London]; A Tower Press Product. [1953]. £48

Landscape 8vo. Original pictorial card covers, stapled, printed inner covers; pp. [12], including self-wraps and 2 card leaves of cut-out model parts of the Coronation Coach and retinue, printed in colours with additional glitter; a fine and unused copy.

A scarce model book, to be assembled without glue.



184. MORTON, A.M. (author). Delfa BRUNIALTI (illustrator). Ferruccio PASQUI (designer). *The Flower Fairy Princess And Other Tales*. Printed by Corradino Mori of Florence. 1954. £198

8vo. Original publisher's half dark red calf-backed red cloth boards, decorative endpapers, flat spine lettered longitudinally with decorative gilt lettering, all edges rough; pp. [x], 11-76 + [vi], printed throughout on fine Italian Fabriano hand-made paper; with black-and-white illustrations and tailpieces throughout; a near fine copy with small rubbing to spine extremities and corner tips.

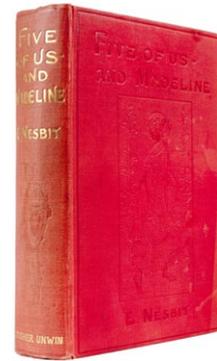
First edition, *de luxe*, signed by both author and artist; one of only 80 such copies. This volume was printed in a total limitation of 500 copies of which 20 "Specials" were printed on Kozu Japanese Paper, 80 (as here) on Italian hand-made paper, and the remainder on other fine quality stock. All were numbered. The work was designed by Ferruccio Pasqui and printed in Florence by Corradino Mori. The delicate line drawings, regrettably, are rather weakly produced on the heavy and rather resistant hand-made stock.



185. NEEDHAM, Violet (author). Richard KENNEDY (illustrator). *The Red Rose of Ruvina*. London; Collins. 1957. £168

8vo. Original mid blue linen-textured linson boards lettered in silver to spine, preserved in pictorial dustwrapper; pp. [viii], 9-192; with line drawings by Richard Kennedy; a fine and immaculate copy protected by a near fine, unclipped dustwrapper (10s 6d) with some dust-soiling to lower panel; rather scarce.

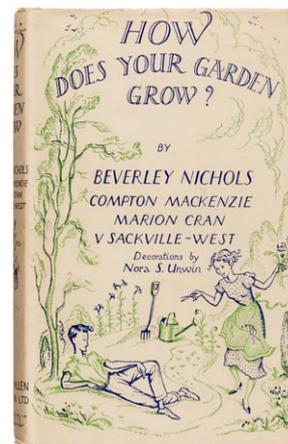
First edition. An exciting fantasy, set in the Duchy of Ornowitza, which includes characters from earlier books. Rose Ruvina and her friend Tony alight on a secret society that is making sinister plans near their home and using her own name as their tag.



186. NESBIT, Edith (author). Nora S. UNWIN (illustrator). *Five of Us and Madeline*. London: T. Fisher Unwin Ltd. 1925. £128

8vo. Original red cloth, pictorially blocked and panelled in blind, lettered gilt to spine, top edges gilt; pp. [vi], 7-310; illustrated with full colour frontispiece and illustrations after engravings on coated paper; a very good, sharp copy with mild fading to cloth and fore-edge margin of upper board, and pale foxing to edges of book block, internally crisp with occasional pale, and diffuse, spotting.

First edition of an uncommon title.



187. NICHOLS, Beverley and Compton MACKENZIE, Marion CRAN and V. SACKVILLE-WEST (authors). Nora S. UNWIN (illustrator). *How Does Your Garden Grow?* London; George Allen & Unwin Ltd. 1935. £398

8vo. Original cream cloth with full-size illustration to upper cover, vignette to lower cover, and lettering to spine, all in dark green, preserved in pictorial dustwrapper with illustrations to both panels in indigo and green; pp. [vi], 7-127; with decorative title in green alongside chapter-headings and tailpieces in line; a fine copy, both externally and internally with mild and almost unavoidable, toning to cloth and a neat and small inscription, dated 1935, to front free endpaper; genuinely scarce, particularly in this condition.

First edition. A collection of writings by four of the most renowned figures in gardening; Beverley Nichols, Vita Sackville-West, Marion Cran and Compton Mackenzie, who were united in their passion for their cultivated spaces, and for 'creating [of] beauty out of common day things'.



189. [PANORAMA]. EXTER, Alexandra (illustrator). Marie COLMONT (text by). *Panorama de la Côte*. Paris; Albums du Père Castor. 1938. £398

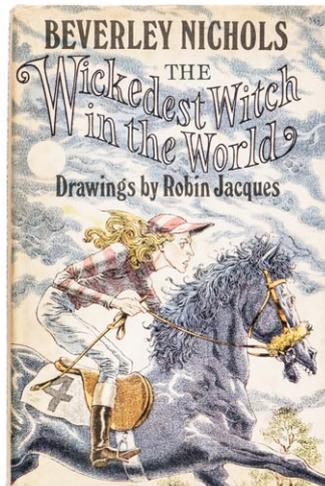
4to. Original pictorial boards, illustrated to both covers, opening to reveal a glorious 10-panel lithographed panorama depicting an unfolding, and dramatic, French coastal scene in vibrant colours which includes a port, marina, beach scene, seascape, agricultural scene, sailing scene and fishing village, with text in French to the reverse enlivened by further lithographs in grey and black; a lovely example of a scarce item with shelf-rubbing to edges and corners, one short (14mm) closed tear with small associated scuff to top edge of second panel, now invisibly repaired to the reverse, and one barely noticeable 40mm closed tear to top edge at a fold, equally skilfully repaired.

First edition. One of the most successful artist-designed graphic works for children of this period. This is one of three such panoramas by Alexandra Exter. The other two are *Panorama du Fleuve* (1937) and *Panorama de la Montagne* (1938), both published by Flammarion. The Russian emigrée artist Alexandra Exter fled the Russian Revolution in 1924 to settle in Paris with her husband. There she became one of the most influential *avant-garde* female artists of her day, becoming friends with creatives like Pablo Picasso, Georges Braques and Gertrude Stein.

188. NICHOLS, Beverley (author). Robin JACQUES (illustrator). *The Wickedest Witch in the World. A Story for Children of All Ages*. London; W.H. Allen. 1971. £398

8vo. Original ivory paper-covered boards, boldly lettered in gilt to spine, preserved in pictorial dustwrapper; pp. [iv], 5-191; with full-page plates throughout in line by Robin Jacques; a near fine copy, without inscription, and with faint speckling to edges of book block with a couple of small fox-marks; protected by the striking, unclipped dustwrapper (£1.30) with gentle toning, an almost unnoticeable neat closed tear (12mm) to top edge at front flap fold, now archivally repaired to the reverse, and some pale browning and marking to lower panel; a lovely copy of a difficult title.

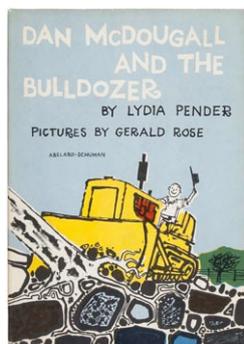
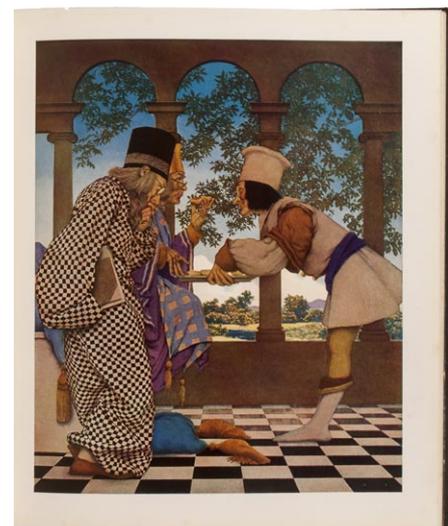
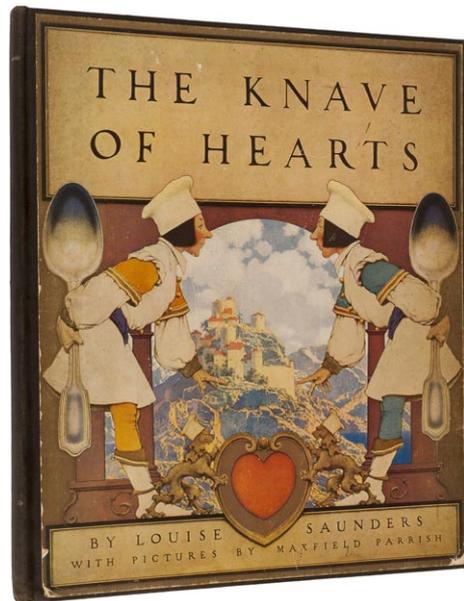
First edition. This work is more commonly found as a Knight Reader, issued at the end of the 1970s. The author, essayist, journalist and playwright John Beverley Nichols was a huge celebrity in his day and became a much loved public figure who was probably best known for his writings about gardening (*see above*), and most specifically about his Tudor cottage 'Allways' at Glatton in Cambridgeshire. The first of these, *Down The Garden Path*, from 1932, is a classic of the genre. As well as mystery novels, works of non-fiction, plays, and newspaper and magazine articles, Nichols wrote four wonderful children's books which are adored by those who know them. This is the last of the four, preceded by *The Tree That Sat Down* (1945); *The Stream That Stood Still* (1948), and *The Mountain of Magic* (1950).



190. PARRISH, Maxfield (illustrator). Louise SAUNDERS (author). *The Knave of Hearts*. New York, Charles Scribner's Sons. 1925. £1,350

Large 4to. Original black pebble-grained cloth with full-size pictorial plate to upper board, beautiful double-spread pictorial endpapers; pp. [xiv], 9-46 + [i], printed on stiff coated paper; with a coloured title-page and 22 fine, and stunning, coloured plates of which 14 are full-page; a very attractive, and sound, copy; externally lightly dusted and rubbed with small abrasions to edges, and lower forecorner, of onlaid cover plate, with light and spidery scratches to lower board, internally very good and clean with light foxing, and marking, confined to half-title (which is also lightly creased to bottom forecorner) and rear endpapers, but otherwise extremely fresh with the printed ownership panel to prelim leaf left uncompleted.

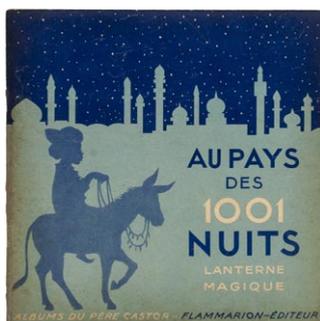
First edition of this iconic Parrish title, which is generally acknowledged to be one of the finest American picture books of the twentieth century.



191. PENDER, Lydia (author). Gerald ROSE (illustrator). *Dan McDougall And The Bulldozer*. New York; Abelard-Schuman. 1963. £88

Royal 8vo. Original red linson boards lettered in black, pictorial endpapers, preserved in wrap-around pictorial dustwrapper; pp. [44]; strikingly illustrated by Gerald Rose with alternate spreads in colour and duotones; a fine copy protected by a near fine, partially price-clipped, dustwrapper (12s 6d) with very small triangular loss to lower panel at bottom edge (15mm) and an associated short closed tear.

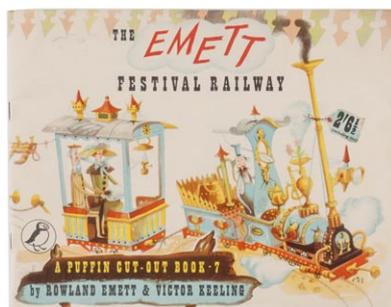
First edition. Gerald Rose (born 1935) won the *Kate Greenaway Award* with his artwork for *Old Winkle and the Seagulls* in 1960.



192. [PÈRE CASTOR]. LALOUVE, (pseud.) [Kate WOLFF] (illustrator). *Au Pays Des 1001 Nuits; Lanterne Magique*. Paris; Flammarion. 1935. £148

Small 4to. Original pictorial card covers, stapled; pp. [28], complete with the original glassine envelope tipped-in at the rear containing a printed sleeve enclosing numerous coloured sheets of cellophane; with a frontispiece and 11 other bold black-and-white Arabic designs constructed as templates for the magic lantern; with some splitting at staples, a little toning to covers, and some abrasion to spine, as usual, but unusually unused; elusive complete.

First edition. This is volume 14 in a series of 18 in the *Images Lumineuses* series. The stencils are designed to be removed from the book, cut out with a craft knife, and backed with variously coloured pieces of cellophane. A projector shone at them would then cast coloured images on a screen, giving the affect of stained glass. *Only one copy located on OCLC (Bibliothèque Nationale de Paris).*



193. POGANY, Willy (illustrator). Richard WAGNER. *Tannhäuser*. London: G.G. Harrap & Co. Limited., [1918]. £198

Tall 4to. Publisher's reversed maroon calf over limp boards, yapp edges, elaborately and decoratively blocked in gilt to flat spine and upper cover, top edges gilt, others uncut, decorated endpapers; pp. [228] including endpapers, printed throughout on thick grey stock; with 16 coloured plates mounted-at-large within decorative borders, and 1 onlaid pictorial label, alongside a feast of other illustration and decoration to every page, including full and half-page drawings in terracotta and black, others in full colour, and the text in calligraphic font; externally very good and, unusually, unfaded, with limp covers sprung and some compression, and consequential small wear to fragile yapp binding at spine ends; a couple of small marks to lower cover, internally near fine with only 2 small inner corner creases to tipped-in plates and a tiny, and neat, ink inscription, dated 1918, to front free endpaper.

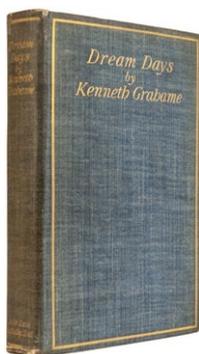
Early edition, presented in the *de luxe* leather binding, of this Wagnerian work with plates by the Czech artist Willy Pogany. It first appeared, undated, in 1911 and was issued in a variety of bindings over the following few years. Our attribution of date here relies on the inscription because all editions are undated and, internally, are indistinguishable.

The legend of the amorous crusading Franconian knight Tannhäuser, with its tension between sacred and profane love, was drawn from mythology and woven into a narrative from a variety of sources by Richard Wagner who began composing the music for his opera when on holiday in Teplitz in 1843. The whole process excited his nerves to the extent that he made himself ill, and the score was not completed until April 1845.

194. [PUFFIN MODEL BOOK]. EMETT, 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; scarce.

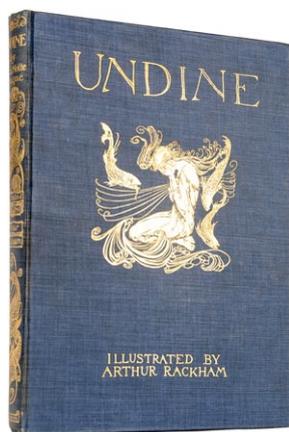
First edition. Puffin Cut-Out Book number 7. These model books are, by their very nature, transient. Most are used and shredded. It is rare to find an assembled model, although we have sold one in the past; the dexterity required far exceeds that of the average child.



195. [RACKHAM]. GRAHAME, Kenneth (author). *Dream Days*. New York and London; John Lane: The Bodley Head. 1899. £88

Small 8vo. Original mid blue cloth with single-line panel in gilt to upper cover, lettered in gilt, top edge gilt, others uncut; pp. [viii] + 275 + [ii]; a very pretty little copy with the pictorial bookplate of the notable collector Alex. Bridge, also with the original pictorial bookplate, to upper pastedown, of G.L. Lazarus, designed by Arthur Rackham, and featuring his characteristic elves and trees.

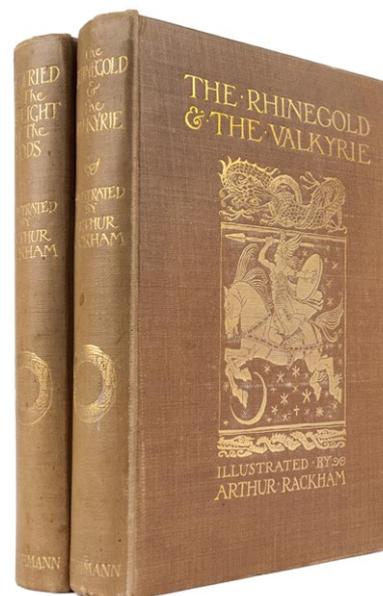
Very early edition of this classic Grahame title; first published the previous year. George L. Lazarus was a significant collector of Rackham material and was one of a very small number for whom the artist designed a bookplate (see *Riall*, p. 240).



196. RACKHAM, Arthur (illustrator). DE LA MOTTE FOUQUÉ (author). W.L. COURTNEY (adapted by). *Undine*. London, William Heinemann. 1909. £368

4to. Original dark blue cloth lavishly and pictorially blocked in gilt to spine and upper board, top edges blue, pictorial green endpapers; pp. viii + [ii], [8]-135; illustrated with 15 tipped-in coloured plates; externally extremely bright, and near fine, with some fading and slight discoloration to fore-edge of lower board, internally equally crisp and clean with mild cracking to upper hinge, the usual offset-toning to free endpapers at front and rear, and all plates, and guards, fine.

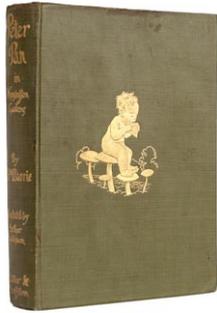
First edition illustrated by Rackham.



197. RACKHAM, Arthur (illustrator). RICHARD WAGNER. *The Rhinegold and the Valkyrie with Siegfried and the Twilight of the Gods*. London, William Heinemann. 1910 and 1911. £750

4to.; 2 volumes; both volumes bound in original brown buckram, elaborately decorated in gilt to upper covers, top edges brown, pictorial endpapers; pp. [ix] + 159; [ix] + 181; illustrated with 64 fine mounted coloured plates set on heavier stock and guarded by captioned tissues, illustrated title-pages and vignettes in line; an unusually bright, near fine, set, both externally and internally, with slight fading and tiny marking to spines, internally remarkably fresh, without inscriptions.

First editions illustrated by Rackham, issued over two years but designed as a pair.



198. RACKHAM, Arthur (illustrator). J.M. BARRIE (author). *Peter Pan in Kensington Gardens*. London; Hodder And Stoughton. [1910]. £188

Small 4to. Original olive green cloth, with a gilt vignette in relief to upper board, lettered gilt to spine, plain edges, green map endpapers; pp. [xii] + 125 + [i]; with a total of 24 fine coloured plates guarded by tissues; an attractive copy with a couple of very small faded spots to upper joint, flecked yellowing to top edge of upper board, and minor dusting to edges of book block, internally clean with a bookplate to front blank, one tissue-guard trimmed short at fore-edge, and all plates fine.

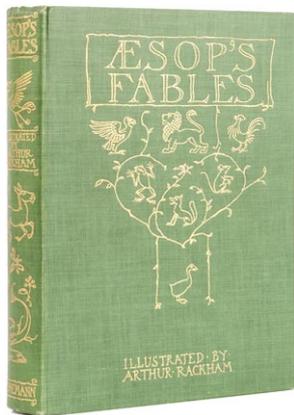
Early edition thus, in abridged format, but retaining a large number of the original images.



200. RACKHAM, Arthur (illustrator). "Peter Pan puts his strange case before old Solomon Caw." [Peter Pan In Kensington Gardens]. London; Hodder & Stoughton. 1912. £298

An exquisite original coloured print (177 x 285mm) by Arthur Rackham from the Portfolio edition of his classic work *Peter Pan In Kensington Gardens* presented within the original cream mount with panelled border printed in pale green, grey, and gilt (mount size over 490 x 530mm) complete with the original captioned guard; a fine example with mild dusting and toning to the mount.

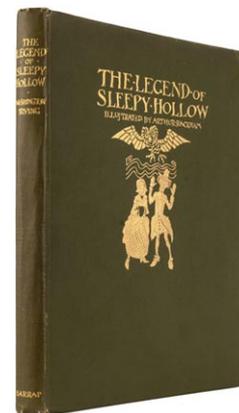
A fine proof-size plate from the Portfolio Edition (see item 184), which is almost double the size of the book version and printed with a greater depth of colour, and clarity.



199. RACKHAM, Arthur (illustrator). AESOP. *Aesop's Fables*. London; William Heinemann. 1912. £298

Small 4to. Original emerald green cloth elaborately blocked in gilt to spine and upper board, top edges green, pictorial endpapers; pp. xxix + 223; illustrated with 13 fine coloured plates, guarded by captioned tissues, and line illustrations throughout; a wonderful copy in uncommonly bright condition with minor bruising to spine ends and pale spotting to fore-, and lower, edges of book block, internally equally clean, and near fine, with some sporadic, and very light, foxing.

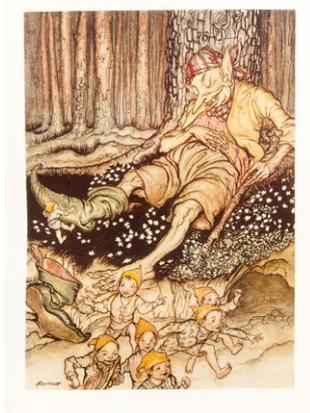
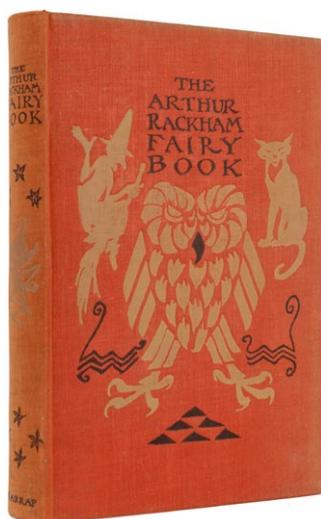
First edition illustrated by Rackham. A comprehensive collection of 284 fables, with an introduction by G.K. Chesterton.



201. RACKHAM, Arthur (illustrator). Washington IRVING (author). *The Legend of Sleepy Hollow*. London; George G. Harrap & Co. Ltd. 1928. £248

4to. Original dark olive green cloth gilt, pictorial coloured endpapers, top edges gilt, others untrimmed; pp. [iv], 5-102 + [i]; with 8 coloured plates and 30 line drawings; an attractive copy with upper cover slightly sprung, bruising to forecorners and spine ends, and just a little dusting to untrimmed edges, internally crisp and clean.

First edition illustrated by Rackham.



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, top edges olivine, 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 lovely copy with light overall dusting and rubbing, and mild fading to spine and extreme fore-edge of boards; internally generally very clean with speckling confined to edges of book block and endpapers.

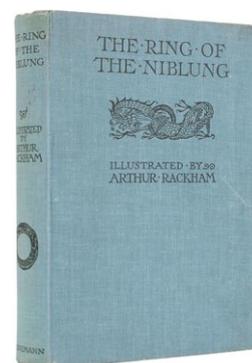
First edition, illustrated by Rackham. Contains 23 of our most popular fairy tales including Dick Whittington; Jack and the Beanstalk; Aladdin; The Princess and the Pea; Puss In Boots; Cinderella; Sleeping Beauty; Hansel and Grethel; The Emperor's New Clothes and, most interestingly, Robert Southey's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



203. RACKHAM, Arthur (illustrator). Robert BROWNING (author). *The Pied Piper of Hamelin.* London, George G. Harrap & Co. Ltd. 1934. £225

8vo. Original cream card covers stamped in colours, decorated endpapers, edges uncut, preserved in original repeat pictorial dustwrapper; pp. [x], 11-44; illustrated title-page, 4 coloured plates, and 14 line drawings and silhouettes, including one double-page; a very fresh copy with some light, and uniform, external toning and a few spots to untrimmed edges of book block, protected by a very attractive, unclipped dustwrapper (5/-) with some dust-soiling, chipping to spine ends, and a few light marks.

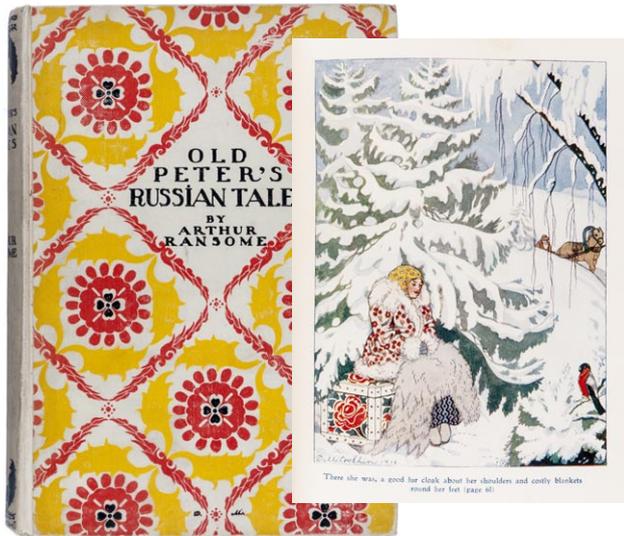
First edition illustrated thus.



204. RACKHAM, Arthur (illustrator). Richard WAGNER (author) Margaret ARMOUR (translator). *The Ring of the Niblung.* London: William Heinemann Ltd. 1939. £268

4to. Original mid blue cloth stamped in darker blue, pictorial endpapers; pp. [ii], 3-159; [x], 3-181 (two volumes bound as one); illustrated with a total of 48 coloured plates by Rackham; an exceptionally fine fresh copy, both externally and internally, with a neat contemporary ink inscription, dated 1940, to front blank.

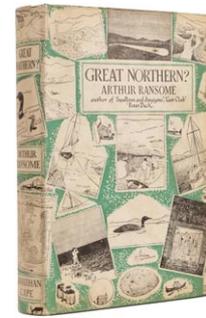
First combined edition illustrated by Rackham comprising both *The Rhinegold and the Valkyrie* and *Siegfried and the Twilight of the Gods* which were first published in 1910 and 1911, respectively, with a total of 64 mounted plates.



205. RANSOME, Arthur (author). Dimitri MITROKHIN (illustrator). *Old Peter's Russian Tales*. London: T.C. & E.C. Jack, Ltd. 1916. £598

8vo. Original decorative white cloth, lettered and blocked in black to spine and in ochre, red and black to upper board, original bold floral endpapers; pp. [i-v], vi, [vii], viii, [ix-x], [11]-334; with frontispiece, 7 other fine coloured plates, other decorations in black-and-white, and cover design all by Mitrokhin; an attractive copy with soiling to spine and lower cover, light overall rubbing, and tiny bruising to forecorners, internally remarkably fresh, crisp, and unfoxed throughout, without inscription; scarce.

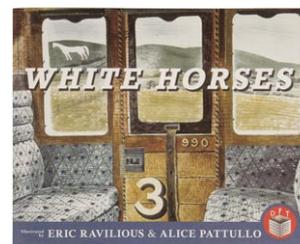
First edition. Arthur Ransome is principally associated with his series of 12 children's books on the theme of sailing, beginning with *Swallows and Amazons* (1929). He did, however, began his writing career considerably earlier with a series of juvenile titles called *Nature Books For Children*, followed by literary biographies and works of criticism. In 1912, on the publication of his biography of Oscar Wilde, he became involved in a well-publicised libel suit with Lord Alfred Douglas, which he went on to win. Another legal battle followed with the publisher of that book, Charles Granville, who reneged on agreements, was subsequently convicted of embezzlement, and who fled the country. These disputes, and the breakdown of his marriage with Constance Walker, which had been contracted in 1909, spurred him to leave the country. He went to Russia in 1913 to study folklore, producing this volume of traditional Russian folk tales on the back of his research. On the outbreak of the First World War he became a Foreign Correspondent, eventually developing sympathies with the Bolshevik cause and becoming personally acquainted with both Vladimir Lenin and Leon Trotsky. His second wife, Evgenia Petrovna Shelepina was, in fact, Trotsky's personal secretary.



206. RANSOME, Arthur (author and illustrator). *Great Northern?* London; Jonathan Cape. 1947. £138

8vo. Original green cloth lettered in gilt to spine and in blind to upper board, coloured map endpapers, preserved in pictorial green dustwrapper; pp. [vi], 7-351 + [i]; with line drawings throughout by the author; both externally and internally a fine fresh copy with a neat gift inscription, dated 1947, to front blank and light speckling to edges of book block, protected by an unusually clean, unclipped dustwrapper (9s.) free from the usual toning, with only very light dusting to lower panel and upper flap, and minute nicking to head of spine.

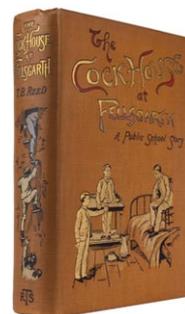
First edition.



207. RAVILIOUS, Eric (illustrator). Alice PATTULLO (contributing artist). Joe PEARSON (text by). Laurence BECK (designer). *White Horses*. London; Published by Design For Today. 2019. £18

Landscape 8vo. Original pictorial wrappers with repeat dustwrapper pictorially printed to the reverse with the full publishing history of this production; pp. 3-28 + [ii]; with 7 coloured plates after watercolours by Ravilious, printed in spot lithography, alongside black-and-white illustrations and endpapers by Alice Pattullo; new.

First edition.



208. REED, Talbot Baines (author). *The Cockhouse At Fellsgarth. A Public School Story*. London; The Religious Tract Society, circa 1910. £45

Thick 8vo. Original caramel pictorial cloth, blocked in white, red, black and grey to spine and upper cover, plain edges; pp. [iv], 5-305 + [i] + [14], publisher's catalogue; with pictorial title, frontispiece and 6 further coloured plates, on coated stock, with one diagram; a near fine copy with slight marking to top edge of lower board and dusting, and speckling, to edges of book block.

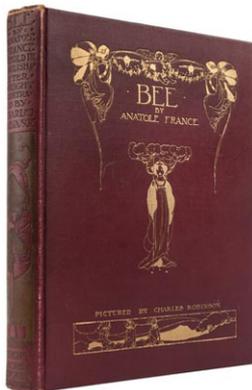
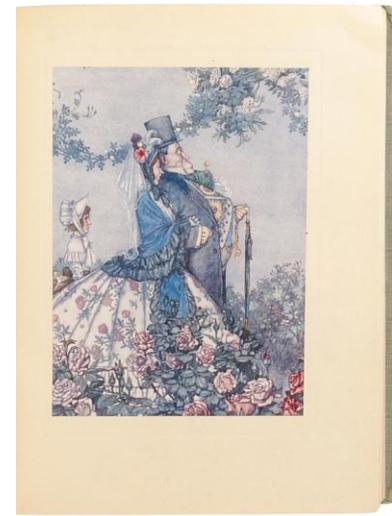
Early edition.



209. RICHARDSON, Agnes (illustrator). [Set of 12 birthday postcards.] Printed in *Gt. Britain*, circa 1930. £198

A complete series of 12 birthday greetings postcards (each 140mm x 90mm) printed in colours, with saccharine captions beneath, all by Agnes Richardson; in fine unused condition with the original paper wrap-around band; a scarce survival as a set.

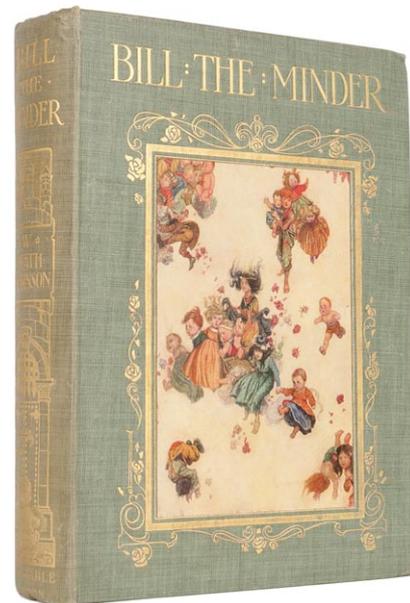
Charming 1930s' kitsch, printed to the reverse side with a template inviting the addition of a 1d stamp 'if communicating 5 words of conventional greeting'.



210. ROBINSON, Charles (illustrator). ANATOLE FRANCE (author). *Bee. The Princess of the Dwarfs.* London: *J.M. Dent & Sons Ltd.* 1922. £138

8vo. Original pale maroon cloth stamped in gilt to spine and upper cover, pictorial gilt endpapers, top edges gilt; pp. [vi], vi-ix + [ii] + 127 + [i]; with pictorial title-page in green and terracotta and 17 fine, and beautiful, tissue-guarded plates mounted-at-large within brown borders on heavier cream stock together with 3 charming mounted pictorial panels, printed in full colour, forming chapter-headings to the stories, decorations in line adorning the margins throughout; a very good, sound copy with dulling to spine gilt, which is still legible, abrasion (though no splitting) to head of spine, and rubbing to corner tips; internally fresh and unmarked, with the usual offset toning to free endpapers and a little minor creasing to one or two tissues.

Second edition illustrated thus; first published in this format in 1912. This charming fairy tale, which is rewritten from the French by Peter Wright, boasts very pretty coloured plates largely depicting dwarves and princesses.



211. ROBINSON, William Heath (author and illustrator). *Bill The Minder.* London, *Constable & Co. Ltd.* 1912. £698

4to. Original green cloth with large onlaid glazed pictorial label to upper board surrounded by rococo flourishes in gilt, top edges green; pp. [xvi] + 254; illustrated with 16 fine mounted coloured, and tissue-guarded, plates and line drawings throughout in profusion; a fine copy in exceptional condition both internally and externally.

First edition of this sought-after and elusive children's classic.



212. ROBINSON, William Heath (illustrator). Walter DE LA MARE (author). Peacock Pie. A Book of Rhymes. London, Constable & Co. Ltd. [1916]. £98

Large square 8vo. Original green cloth lettered in gilt with pictorial vignette in white and gilt to upper cover, plain top edges and endpapers; pp. [iv], v-viii + 178 + [ii]; illustrated with frontispiece in colour and line drawings throughout; a lovely bright copy with small bruising to spine ends, rubbing to corners, and toning and spotting to edges of book block, internally very good and clean with occasional pale, foxing.

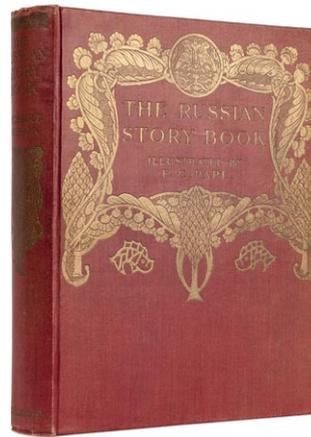
First edition illustrated thus, later issue, with plain rather than pictorial endpapers.



213. ROBINSON, William Heath (illustrator). "The Gadgets" [Six Picture Postcards of Heath Robinson's "Ideal Home"]. London; "Daily Mail" Ideal Home Exhibition. 1934. £398

6 sepia-printed photographs (each 140 x 60mm) housed in the original printed presentation envelope showing a model house, as designed by William Heath Robinson for display at the Ideal Home Exhibition of 1934; the first image is a cross-section of the house and the others depict the Kitchen; the Dining Room; the Nursery; the Bedroom, and the Garden, with each room providing a wealth of inspiration for the inventor's crazy labour-saving gadgetry; very good condition throughout with some early ink notes about the exhibit on the reverse of each card; the envelope with slight wear and small repairs; an elusive, ephemeral item.

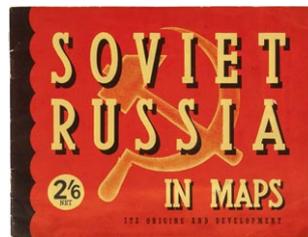
Sole edition. Beare's study *The Illustrations of W. Heath Robinson* (1983) gives more information on the exhibit, lamenting that all that remained of it were a few newspaper reports and commenting that "it is rumoured that a set of postcards depicting *The Gadgets* was sold at the exhibition. It also seems likely that somewhere in a film archive there might be some newsreel footage showing Heath Robinson's creation in action". In his later book, to accompany the exhibition of W. Heath Robinson's work at Dulwich Picture Gallery in 2003, Beare refers to the existence of these postcards as more than just a rumour.



214. [RUSSIA]. PAPÉ, Frank (illustrator). Richard WILSON (author). The Russian Story Book, containing tales from the song-cycles of Kiev and Novgorod and other early sources. London; Macmillan And Co., Limited. 1916. £298

Square 8vo. Original deep red cloth elaborately panelled and lettered in gilt to spine and upper cover, top edges olivine, others untrimmed; pp. [iv], v-x, 11-307; stunningly illustrated with 16 beautiful coloured plates together with chapter-headings and other illustrations in black and white; an attractive copy with speckling to untrimmed edges, some uniform fading to cloth, and dulling, and some rubbing, to spine and cover gilt, with one or two small marks, internally clean bar the usual browning to frontispiece tissue-guard and free endpapers, and a scattering of foxing confined to the versos of the plates.

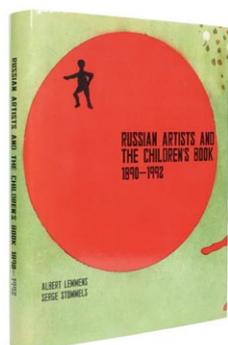
First edition illustrated thus, produced in the *Ingle Nook* series. One of the finest volumes of collected Russian fairy tales and among the most successful illustrated books of the period. Surely one of Frank Papé's greatest works. The plates have a rich, jewel-like, intensity of colour and sharpness of definition which distinguish them from the commonplace.



215. [RUSSIA]. GOODALL, George (editor). Soviet Russia In Maps. Its Origins And Development. London; George Philip & Sons, Ltd. The London Geographical Institute. 1942. £48

Landscape royal 8vo. Original decorative wrappers, stapled; pp. [32]; with coloured maps throughout; an attractive copy priced 2/6 to upper cover with some wear to spine, bleed from staples, and weak lower corner crease, internally clean.

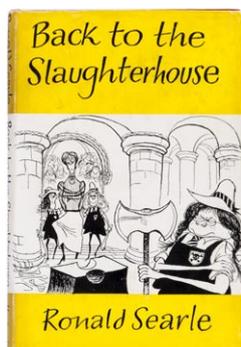
First edition. The purpose of this volume is "to illustrate the present day geography, economic resources and development of the Union of Soviet Socialist Republics" in light of its epic struggle against the armed might of Germany.



216. [RUSSIA]. LEMMENS, Albert and Serge STOMMELS (authors). *Russian Artists And The Children's Book 1890-1992*. [Netherlands]; Nijmegen. 2009. £188

Thick 4to. Original dark red linson boards decorated and lettered in gilt, double-page photographic endpapers, preserved in pictorial dustwrapper; [viii], 9-511 + [i]; beautifully and profusely illustrated throughout in colour to almost every page; a fine copy in a similarly fine dustwrapper.

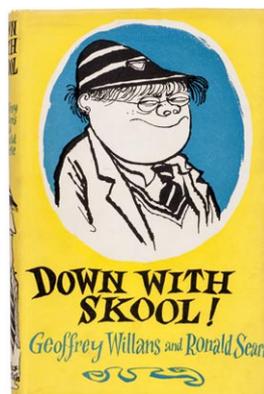
First edition; one of a limited edition of only 525 copies, issued complete with the accompanying original CD of images. A comprehensive survey of Russian illustrative art for the children's picture book market from before the Revolution to Perestroika. This sumptuous book, which is a visual feast, includes chapters on "Building the Soviet Union" and "Artists in Exile" and others given over entirely to specific artists including Nathan Altman; Ivan Bilibin; Aleksandr Deineka; Elisabeth Ivanovsky; Vladimir Lebedev; El Lissitzky, and Natalie Parain.



217. SEARLE, Ronald (illustrator). *Back to the Slaughterhouse and Other Ugly Moments*. A New Collection of Drawings. London; MacDonal. 1951. £98

8vo. Original red linson boards, pictorially decorated in black, preserved in pictorial dustwrapper; pp. [vii], 8-96; a fine copy protected by a near fine, unclipped, dustwrapper (6/-) with just a little dust-soiling to spine and lower panel, mild abrasions to spine ends, and a short closed tear (10mm) to top edge of lower panel.

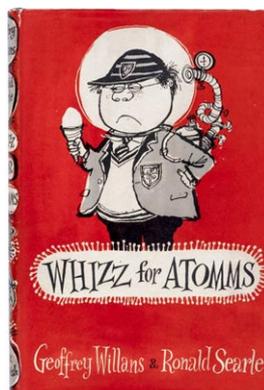
First edition. A compendium of the best of Searle with illustrations to every page.



218. SEARLE, Ronald (author and illustrator). Geoffrey WILLANS (author). *Down With Skool!* London; Max Parrish. 1953. £98

8vo. Original black cloth pictorially gilt, doodle endpapers, preserved in yellow pictorial dustwrapper; pp. [vi], 7-106; illustrated throughout in line; externally and internally fine bar a small and neat inscription to front free endpaper, protected by a near fine, price-clipped dustwrapper with very light overall dusting and minor rubbing to head of spine and forecorner tips.

First edition. The first of a series of four books by Searle and Willans to feature Molesworth of St. Custard's.



219. SEARLE, Ronald (illustrator). Geoffrey WILLANS (author). *Whizz for Atomms*. London, Max Parrish. 1956. £78

8vo. Original black cloth gilt, preserved in pictorial dustwrapper; pp. [iv], 5-104; illustrated throughout in line; a fine copy without inscription, protected by a bright, unclipped, dustwrapper (9/6) with 2 short closed tears (7mm) to top edge.

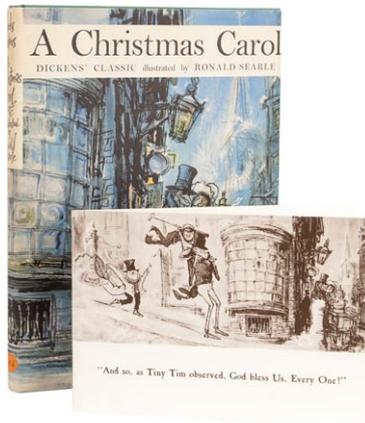
First edition. "A guide to survival in the 20th century for fellow pupils, their dotting maters, pompous paters and any others who are interested" (dustwrapper blurb).



220. SEARLE, Ronald (illustrator). Geoffrey WILLANS (author). *Back in the Jug Agane*. London; Max Parrish. 1959. £98

8vo. Original black linson boards lettered gilt to spine, preserved in pictorial dustwrapper; pp. [vi], 7-99 + [i]; with pictorial title and illustrations throughout in line by Searle; a fine, unscribed copy protected by a similarly fine, unclipped dustwrapper (10/6).

First edition. There is 'no rest for the wicked' as here we have again, 'n. molesworth, goriller of 3B'.



221. SEARLE, Ronald (illustrator). Charles DICKENS (author). *A Christmas Carol*. Cleveland And New York; *The World Publishing Company*. 1961. £138

Royal 8vo. Original turquoise cloth prettily blocked in gilt to upper board with a holly wreath vignette, double-page pictorial endpapers in colours, preserved in pictorial dustwrapper with wrap-around design by Searle; pp. [viii], 9-109 + [i]; with frontispiece, 6 double-page coloured plates, some in black and white, and illustrations in line throughout; a fine copy protected by an equally fine, unclipped dustwrapper (\$4.95).

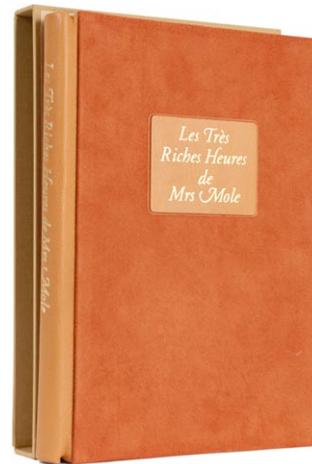
First US edition illustrated thus, as stated, and published alongside the UK first: "In Ronald Searle, this richly stuffed plum-pudding of a story has found its ideal illustrator. With infectious enthusiasm and Dickensian high spirits he captures once and for all the full flavour of this Ghost Story of Christmas" (blurb). This copy is sold with a contemporary Searle-designed Christmas card with an image from the book printed in sepia and a printed inscription "from Lillian and Ben Zevin".



222. SEARLE, Ronald (illustrator). Allen ANDREWS, Jack DAVIES and Ken ANNAKIN (authors). *Monte Carlo or Bust! Those Daring Young Men In Their Jaunty Jalopies*. London; *Dennis Dobson*. 1969. £48

Slim 4to. Original tan linson boards lettered in gilt to spine, preserved in pictorial dustwrapper; pp. [80]; with coloured illustrations throughout; externally fine, internally very fresh with only a little pale foxing to endpapers, protected by a near fine, unclipped dustwrapper (£1.05) with light spotting to reverse, and flaps.

First edition. This book is compiled from Searle's sketches drawn on location during the filming of the Paramount Film of the same name. It is the companion volume to *Those Magnificent Men In Their Flying Machines*.



223. SEARLE, Ronald (illustrator). *Les Très Riches Heures de Mrs. Mole*. London; *Artists' Choice Editions*. 2011. £368

4to. Finely bound in Continental style in half warm beige morocco-backed terracotta-coloured faux-moleskin, flat spine handsomely lettered in gilt with neat onlaid leather lettering label to upper board finely blocked in gilt, pictorial endpapers, preserved in a beige cloth-covered slipcase with paper panels to sides; pp. [viii] + 47 numbered plates + [x]; with full colour frontispiece, pictorial prelims, other vignettes, and a total of 47 fine full colour plates after Searle's original watercolours, printed throughout on rectos; a fine copy; increasingly scarce.

First edition, issued as a "Special" edition, limited to only 156 numbered copies of which this is copy 43. Signed by both Ronald Searle and Monica, his wife. This beautifully produced book is typeset in Garamond by Charles Hall, printed by Adrian Lack at Senecio on Lambeth Cartridge and bound by Ludlow Bookbinders. It features 47 previously unseen watercolours by the popular artist Ronald Searle. These constitute a collection of personal paintings produced over five years as gifts for Searle's wife Monica who was undergoing gruelling treatment for cancer back in the early 1970s. The idyllic scenes showing the character of Mrs. Mole living the perfect life in rural France were presented to her at each stage of the process. The dream would become a reality as she did overcome the disease.

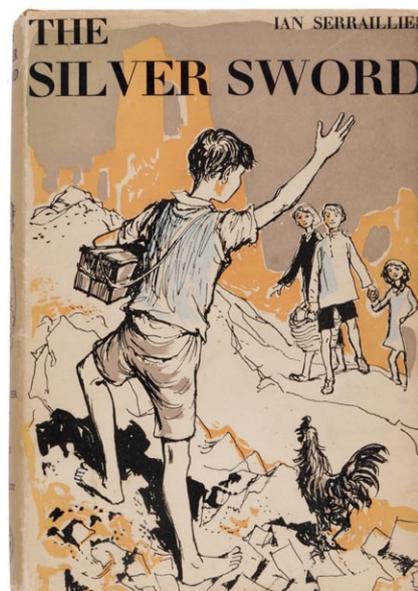


224. SENDAK, Maurice (illustrator). [The Brothers GRIMM (authors)]. *The Juniper Tree And Other Tales From Grimm*. London, *The Bodley Head*. 1974.

£128

Square 8vo.; 2 volumes; original mauvish-grey cloth lettered gilt to spines with gilt vignettes to upper boards, preserved in pictorial dustwrappers and illustrated slipcase; pp. [xiv], 3-168; [x], 169-332 + [iii]; with atmospheric monochrome plates by Sendak; a fine set protected by very good, unclipped dustwrappers (£5.95) with some toning to spines; the slipcase with light dusting and rubbing and a few small abrasions.

First UK edition illustrated by Sendak.



225. SERRAILLIER, Ian (author). C. Walter HODGES (illustrator). *The Silver Sword*. London; *Jonathan Cape*. 1956. £750

8vo. Original tan cloth lettered and decorated in black to spine, preserved in pictorial dustwrapper; pp. [x], 13-187 + [ii]; with frontispiece in three colours and line drawings throughout; a near fine copy, both externally and internally, with only a little light dusting, and a few tiny speckles, to edges of book block, and no inscription; protected by a very good example of the unclipped dustwrapper (10s. 6d.) with some overall toning and dusting, tanning to spine, rubbing to joints and fore-edge folds, nicking to spine ends, and some marking to the reverse.

First edition. Set against the backdrop of 'bombed-out towns, bread lines, soup kitchens, displaced-person camps, and occupying armies' this modern children's classic has become very sought after by collectors because of its power as an adventure story about human deprivation and survival. Set in Europe of the mid-1940s, Joseph, the Nazi-defying father of the family, is sent to a Polish prison camp from which he escapes to find his home destroyed, his wife interned, and his children missing, presumed dead. The talismanic paper knife he gives to a young orphan to help him identify his children, should he ever come across them. Its wonderful illustrator, Cyril Walter Hodges, coincidentally worked on 2 other great children's of the period, *The Little White Horse* by Elizabeth Goodge and *The Eagle of the Ninth* by Rosemary Sutcliff.

226. SEUSS, Dr. [Theodore GEISEL] (author and illustrator). *On Beyond Zebra!* *New York; Random House.* 1955. £398

4to. Original laminated pictorial boards, preserved in repeat dustwrapper, double-page pictorial endpapers; pp. [65]; boldly illustrated throughout in red, blue, pink and black, including numerous double-page plates; a clean and attractive copy with surface wear to heel of spine and light rubbing to lower edges of boards and corner tips; internally fine, without inscription, protected by an unusually pleasing dustwrapper with dust-soiling to spine, nicking and a little associated creasing to head, and with one adjacent, and short, closed tear (25mm) now expertly repaired to the reverse with archival tissue, together with rubbing to joints with some abrasion and toning to flaps.

First edition, first issue, complete with the first issue dustwrapper with the code of 250/250 to front flap which conforms in all respects to the authoritative bibliography *Younger and Hirsch*, 63.

227. SEUSS, Dr. (author and illustrator). *The Sneetches And Other Stories.* *New York; Random House.* 1961. £450

Tall 4to. Original glazed pictorial boards, pictorial endpapers, preserved in repeat dustwrapper; pp. [ii], 3-65; boldly illustrated throughout in full colour; a very good copy indeed with minor shelf-rubbing to lower edges of boards and tiny bruising to bottom forecorners, with light abrasion, internally very good and clean, with a neat contemporary gift inscription, dated 1961, to front free endpaper and just a little offset toning to endpapers at front and rear, protected by an uncommonly attractive, unclipped dustwrapper (coded 295/295) with light browning to the reverse, nicking to spine ends with a touch of associated creasing, small scuffing to forecorners, and two or three small and unobtrusive, closed, edge tears (longest 10mm).

First edition, as issued in the US, conforming to all the required issue points (*Younger and Hirsch*, p. 174-5). This work contains 4 new stories; *The Sneetches*, *Zax*, *Too Many Daves* and *What Was I Scared Of?*

The American author and illustrator Theodor Geisel, better known by his pen name Doctor Seuss, was also a political cartoonist and, as a contributor to the left-leaning *New York City* daily newspaper, held strong anti-fascist views. His collection of 4 separate stories which appear here in book form for the first time, all promote social diversity, tolerance and compassion. The title tale "The Sneetches" has been lauded by

teachers and social commentators for its powerful message. It is said that, in 1998, NATO arranged for a translation into Serbo-Croatian, for distribution in Bosnia Herzegovina, to promote interracial harmony. Sneetches are odd yellow bird-like creatures. Their community is divided into two factions by a freak of nature. Half are born with green stars on their tummies. These discriminate and bully those without, until an entrepreneur called Fix-it-Up Chappie arrives with his 'star-on' stamp machine. The oppressed pay \$3 apiece to raise their status. Then, however, all the original star-bellied Sneetches revolt. How to distinguish themselves from the usurpers? Mr. Fix-it is not short of ideas. Hail his new 'star-off' machine which guarantees to remove the branding for \$10. Chaos ensues as the birds race haphazardly to and fro between the machines as the business man absconds with their money. But it turns out that you can 'teach a Sneetch' and, thankfully, they do learn the error of their ways and to get on with each other in a spirit of love and harmony.

228. SEUSS, Dr. (author and illustrator). *Fox In Socks.* *New York; Beginner Books A Division of Random House, Inc.* 1965. £498

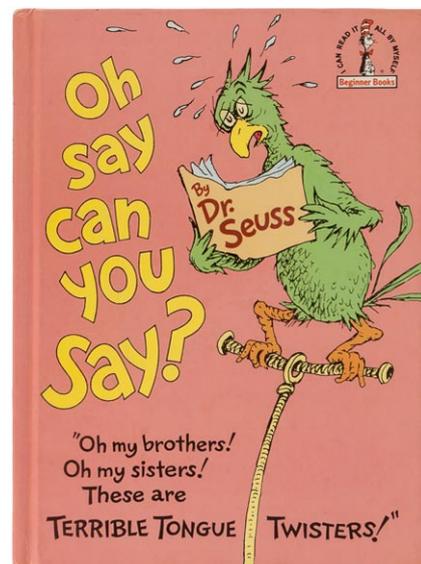
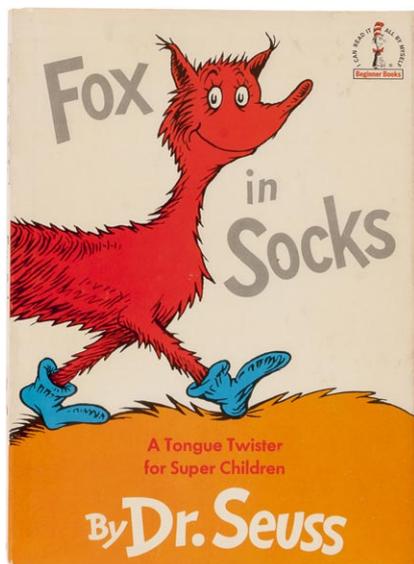
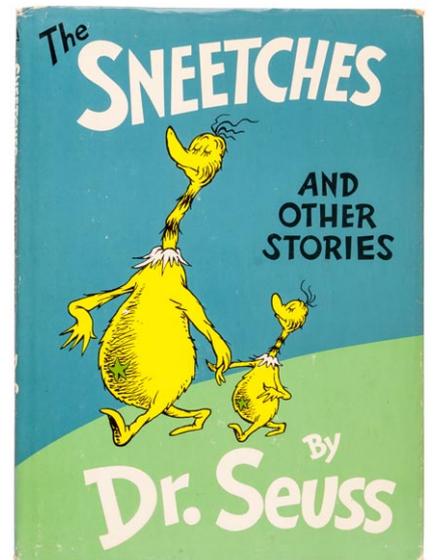
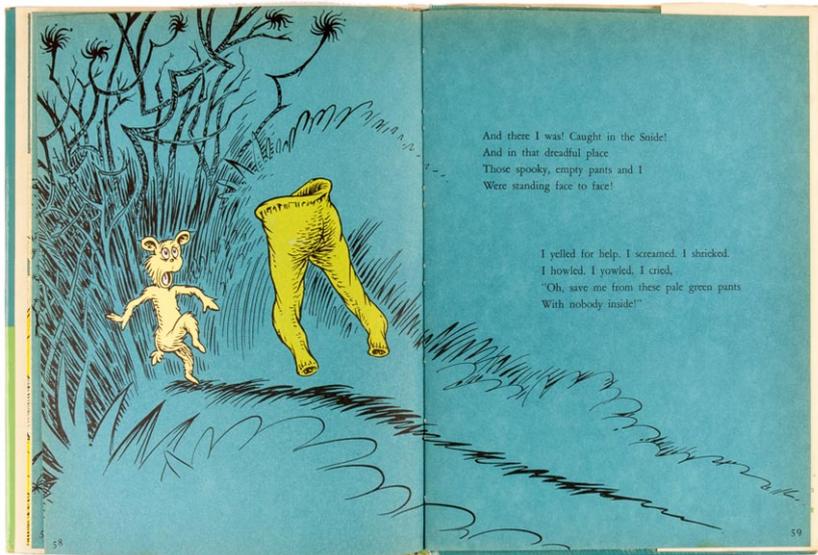
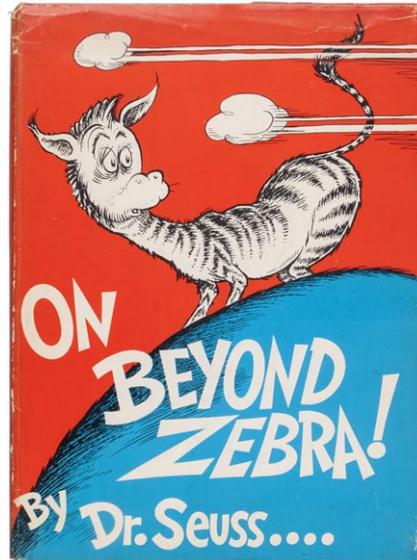
Large 8vo. Original laminated pictorial boards, pictorial yellow endpapers, preserved in repeat dustwrapper; pp. [iv], 3-61 + [i]; boldly illustrated throughout in colour; a fine copy protected by a similarly fine, unclipped dustwrapper (195/195) with only one tiny closed tear to top edge of lower panel (8mm).

First edition, first issue, conforming to all points in *Hirsch & Younger*.

229. SEUSS, Dr. (author and illustrator). *oh say can you say?* *New York; Beginner Books A Division of Random House, Inc.* 1979. £298

Large 8vo. Original pink pictorial laminated boards, decorated endpapers; pp. [40]; illustrated throughout in bold colour; a fine copy bar a small bruise to top forecorner of upper cover, a minute surface chip (3mm) to bottom forecorner of the same, and mild rubbing to heel of spine; internally extremely clean and crisp.

First edition, first printing (*Younger & Hirsch*). An entertaining collection of tongue-twisters for young and old.

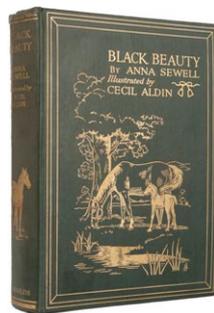




230. [SEVENTEENTH CENTURY SCHOOLBOOK].
CULMAN, Leonardum [Leonard CULMANN]
 (author). *Sententiae Pueriles Pro Primis Latinae
 Linguae tyronibus, ex diversis Scriptoribus collectae.*
Londini: Excudebat J.C. pro Societate Stationariorum. 1680.
 £498

8vo. Early vellum covers, handstitched to spine and edges, over original purple paper wrappers, neatly housed in a twentieth-century beige cloth-covered fall-down-back box handsomely lettered in gilt to spine and lined with fleece; pp. [ii] + 45 + [i]; title-page with woodcut border and two decorative woodcut banners to prelims; externally heavily soiled, buckled, rubbed and worn with contemporary ink scribbles, drawings and manuscript calligraphy to both outer and inner covers, the original purple wrappers faded, soiled, and edge-worn with substantial juvenile ink markings including a manuscript inscription “Thomas Gibson, His own Book, God gave him Grace on it to look” and other manuscript additions, in ink, by both James and Thomas Gibson including a full alphabet and a neat sketch of a turkey alongside “Thomas Gibson’s book 1729”, internally showing considerable signs of use and heavily annotated in various juvenile hands to almost all margins including biblical sayings, an alphabet, sketches, and other marks, including the signature of Thomas Richardson; with ink spotting and blotting throughout, corner creases, and an irregular (almost closed) tear to centre of one leaf with loss of a couple of letters and a marginal chip.

A seventeenth-century edition of this popular Latin schoolbook which was first published on the continent of Europe in 1540. This volume of proverb lore was one of the two most popular Latin text books of its day and was an important source book for Shakespeare who was, apparently, familiar with it from childhood.



231. **SEWELL, Anna** (author). **Cecil ALDIN**
 (illustrator). *Black Beauty.* *London; Jarrold Publishers*
(London) Limited. [1922].
 £188

4to. Original olive green cloth pictorially gilt, top edges green; pp. [iv], v-viii + 291; with 18 coloured plates by Aldin; a clean and attractive copy with a little uniform fading and light dusting and some light spotting to edges of book block, internally very good throughout with only occasional minor speckling.

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

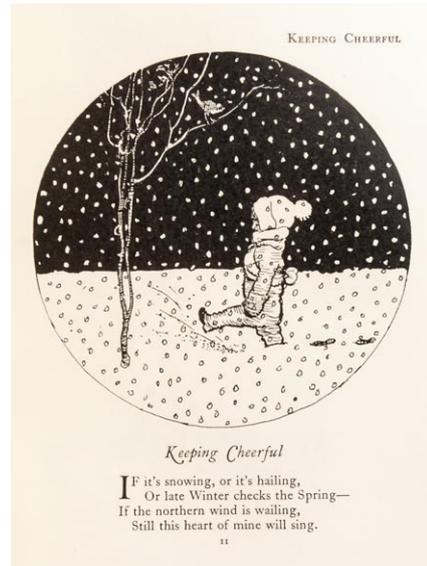


232. SHAKESPEARE, William. [Miniature set in original wooden bookshelf.] *London: Allied Newspapers Ltd., circa 1940.* £398

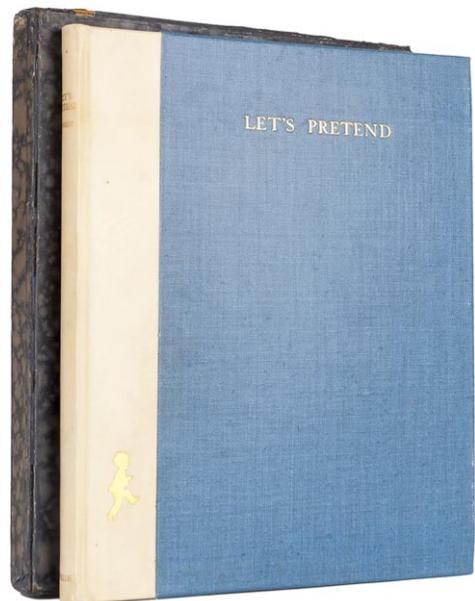
16mo; 40 miniature volumes (36 x 52mm); bound in black leather-grained cloth, rounded corners, flat spines ruled and lettered in gilt (now oxidised), grey marbled endpapers seamed with gilt, presented on the original 3-tier wooden bookshelf; a lovely set in apparently unread condition with the usual slightly irregular discoloration to the spine decoration, but titles legible throughout.

A charming, and complete, collection of the works with legible type, including *Venus And Adonis* and *The Rape of Lucrece*; *Sonnets And Poems*, and a *Glossary and Biography*. Printed in Scotland and published by Allied Newspapers to commemorate the opening of The Royal Shakespeare Theatre in Stratford-upon-Avon on the 23rd April at the site adjacent to the original Shakespeare Memorial Theatre, which had been destroyed by fire on 6th March, 1926.

ONE OF ONLY 150 COPIES



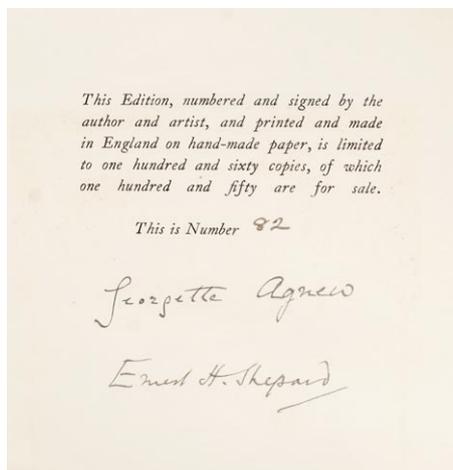
Keeping Cheerful
If it's snowing, or it's hailing,
 Or late Winter checks the Spring—
 If the northern wind is wailing,
 Still this heart of mine will sing.
 11



233. SHEPARD, E.H. (illustrator). Georgette AGNEW (author). *Let's Pretend.* *London, J. Saville & Co. Ltd. 1927.* £598

4to. Original cream vellum-backed blue cloth boards lettered in gilt, top edges gilt, others uncut, preserved in original card slipcase with paper label to upper cover citing limitation number; pp. [viii], 9-70, printed throughout on fine hand-made paper; wonderfully illustrated in line on almost every pages, including full-page plates, by Shepard; a fine and exceptional copy, protected by the slipcase which has some edge wear and repairs.

First edition *de luxe*, limited to only 160 numbered copies signed by E.H. Shepard and Georgette Agnew, of which only 150 copies were for sale. This splendid collection of children's verse was obviously influenced by Milne's *When We Were Very Young* (1924) and is in very much the same style, with images by the same artist.





234. SITWELL, Sacheverell (author). John FARLEIGH (illustrator). *Old Fashioned Flowers*. London; *Country Life Limited*. 1948. £78

4to. Original plum cloth lettered in cream, preserved in pictorial dustwrapper; pp. [x] + 193; with pictorial title-page and 11 glorious lithographed plates in colours; a fine copy with a neat and early inscription, protected by a very nearly fine, unclipped dustwrapper (30s.) with a trace of light dusting, tiny nicking to head of spine, and a mild spring to upper cover.

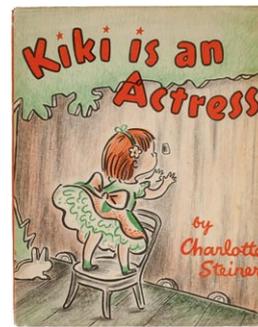
Early edition, first published in 1939; "one of the most ambitious experiments of lithography since the great days of floral prints in the earlier part of the nineteenth century" (flap blurb). A survey of old-fashioned flowers such as tulips, pinks, primroses, and dahlias with growing notes by horticultural experts. The plates are supplied by John Farleigh who is best known as the illustrator for Bernard Shaw.



235. SNICKET, Lemony (author). *A Series of Unfortunate Events: Books 1-13*. London; *Egmont*. 2001-2006. £150

8vo.; 13 volumes; each volume bound in original brightly coloured pictorial boards; illustrated throughout in black and white; volumes 5, 6 and 7 with their original wrap-around advertising bands (as issued) and volume 8 complete with the reversible dustwrapper (being the sole volume issued in a dustwrapper); a fine, and complete, set.

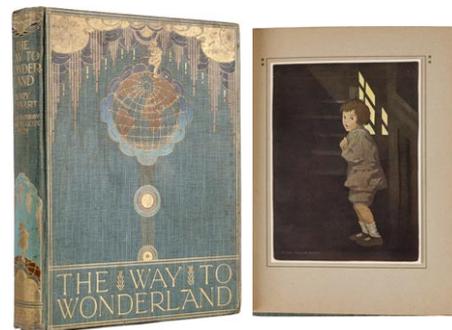
First English editions of this extraordinary epic which was first issued in the US by HarperCollins. The titles in this series are: *The Bad Beginning*; *The Reptile Room*; *The Wide Window*; *The Miserable Mill*; *The Austere Academy*; *The Ersatz Elevator*; *The Vile Village*; *The Hostile Hospital*; *The Carnivorous Carnival*; *The Slippery Slope*; *The Grim Grotto*; *The Penultimate Peril* and *The End*.



236. STEINER, Charlotte (author and illustrator). *Kiki is an Actress*. Kingswood, Surrey; *The World's Work (1913) Ltd*. 1962. £128

Small 4to. Original pictorial boards, peach endpapers, preserved in repeat dustwrapper; pp. [32]; illustrated throughout in lithographed colours of orange and green; a very good, clean copy protected by an attractive, unclipped dustwrapper (9/6) with a couple of very short, closed edge tears (now expertly repaired with archival tissue to the reverse), nicking to spine ends, and small triangular loss to top edge of lower panel (35 x 7mm).

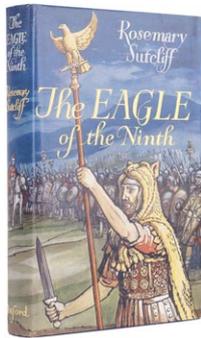
First UK edition; originally published in the US in 1958. A delightful kindergarten tale of a young boy and girl, Kiki and Karl, who prepare for their stage debut in a school performance of *Snow White*.



237. SMITH, Jessie Willcox (illustrator). Helen M. BARTON (decorations by). Mary STEWART (author). *The Way To Wonderland*. London; *Hodder And Stoughton*. [1918]. £138

4to. Original pictorial cloth prettily blocked in 3 colours of blue, pink, tan and gilt to spine and upper cover, top edges plain, others untrimmed, pictorial endpapers; pp. [viii], 3-146 + [i]; with a total of 6 mounted coloured plates by Smith, with captioned tissues, and black-and-white illustrations by Helen M. Barton; a nice copy with external marking, dusting, rubbing, and bruising to extremities, internally clean with some spotting, largely confined to endleaves, all plates fine, a closed edge tear (13mm) to lower margin of a text leaf, and a neat contemporary gift inscription, dated 1921, to front free endpaper; all plates fine.

First UK edition. A children's fantasy involving fairies and dragons and two young children, Billy and Polly.



238. SUTCLIFF, Rosemary (author). C. Walter HODGES (illustrator). *The Eagle of the Ninth*. London; Oxford University Press. 1961. £88

8vo. Original publisher's royal blue cloth, black spine label lettered gilt; pp. [viii] + 255 + [i]; portrait frontispiece, map, and illustrations in line by Walter Hodges; both externally and internally near fine, with a neat contemporary inscription, dated 1961, to front free endpaper, protected by a fine, unclipped dustwrapper (10s 6d); a scarce title in first or early edition.

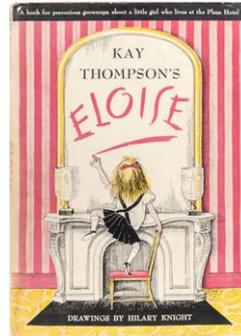
Early edition; first published in 1954. This minor children's classic is set in Roman Britain in the 2nd century, following the construction of Hadrian's Wall, and is an historical adventure novel. A young Roman officer, Marcus Flavius Aquila, endeavours to discover the fate of his father who was dispatched to northern Britain as a member of the Ninth Legion, which was subsequently annihilated by rampaging native tribes.



239. TERRÉ, Héléne (author and illustrator). *Cocou La Goutte Plays Her Part in the War*. London; Chatto & Windus. 1942. £58

8vo. Original glazed cream pictorial wrappers over cream card; pp. [viii] + 54; with a coloured title, 18 lithographed coloured plates in *Art Deco* style and others in monochrome; some slightly irregular yellowing to covers, a surface chip to heel of spine (12mm), and tiny wear to outer forecorner, but otherwise very good and clean.

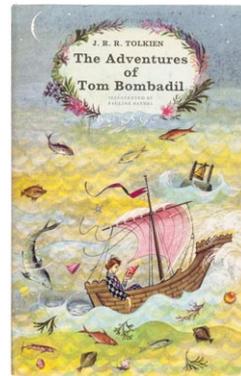
First edition, printed at the *Chiswick Press* to conform with war-economy standards. Captain Héléne Marguerite Marie Terré (1903-1933) was Commandant of the *Volontaires Françaises* of the Free French Forces in Britain during World War Two. The book describes the adventures of a young black French girl who joins the Free French and undertakes a perilous mission which "brings glory to her and success to her cause". The book is dual-language, in French and English.



240. THOMPSON, Kay (author). Hilary KNIGHT (illustrator). *Eloise; A Book For Precocious Grown-Ups*. London; Max Reinhardt. 1957. £188

4to. Original dark red linson boards lettered in black, pinkish-red pictorial endpapers, preserved in pictorial dustwrapper; pp. [ii], 7-65; illustrated on every page in line; heightened in pink throughout; with a folding, double-page plate (opening vertically) depicting the Plaza Hotel elevator; externally and internally fine; without inscription; protected by an uncommonly good example of the unclipped dustwrapper (12s 6d) which shows some dusting and rubbing; a couple of small marks to spine; slight nicking; and mild abrasions to corners and head of spine.

First UK edition of the initial *Eloise* title, issued in the same year as the American.



241. TOLKIEN, J.R.R. (author). Pauline BAYNES (illustrator). *The Adventures of Tom Bombadil, and other verses from The Red Book*. London, George Allen & Unwin Ltd. 1962. £298

Tall 8vo. Original pictorial boards with wrap-around design, preserved in repeat dustwrapper; pp. [vi], 7-63 + [i]; with drawings throughout by Pauline Baynes printed in black and white and duotones; externally very nearly fine with only tiny rubbing to extremities, internally very good bar some marking, and the neat erasure of a name (through careful bleaching) to front free endpaper, protected by a very fresh, price-clipped, dustwrapper with only very slight rubbing to extremities.

First edition. An important addition to the *Hobbit* saga. A collection of poems including the title verse about Bombadil, which was originally published in slighter form in *The Oxford Magazine*, in 1934. This nature-spirit, as Tolkien conceived him, first appeared in *The Fellowship of the Ring* when Frodo Baggins came across him in the Old Forest. He is also referred to at the tail-end of *The Return of the King*, when Gandalf pays him a long visit. Bombadil calls himself 'The Master' or 'The Eldest' and there is some suggestion that he is the oldest being in Middle-Earth: he tells Frodo that he was an inhabitant when the Elves first came West.

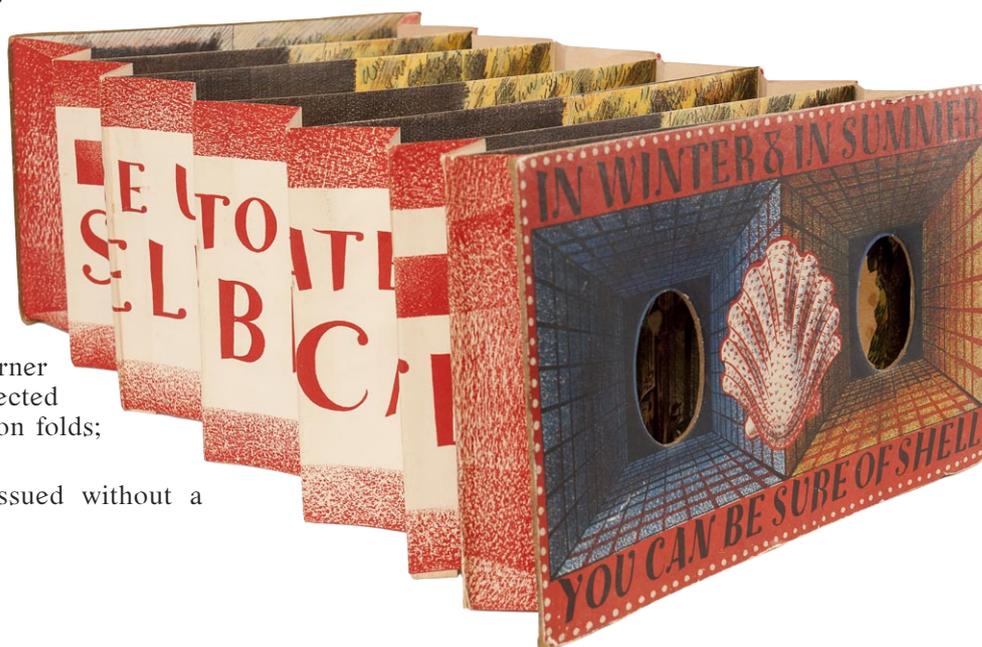
RARE DOUBLE-VIEW TUNNEL BOOK

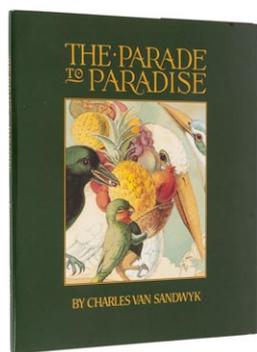


242. [TUNNEL BOOK]. FREEDMAN, Barnett (illustrator). In *Winter & In Summer, You Can Be Sure of Shell*. London; Vincent Brooks, Dry and Son, Ltd. [1935]. £2,950

Original colour-lithographed boards (235 x 145mm), designed and drawn on stone by Barnett Freedman, forming an eight-layer coloured lithographed diorama, or tunnel book, with bold advertising panels to the sides ('Be up-to-date Shellubricate') printed in russet; the cover with two adjacent oval viewing windows giving on to a pair of remarkable three-dimensional scenes: one a busy urban scene after dark, featuring a gas-lit street of shoppers with buses and taxis; the other a summer view along an avenue of trees; in wonderful condition throughout, with light cover rubbing, mild abrasions to edges, and small wear to corner tips, and none of the expected tears or repairs to accordion folds; very scarce indeed.

First, and sole, edition; issued without a slipcase.





243. VAN SANDWYK, Charles (illustrator). *A Parade To Paradise: An Illustrated Fable*. Vancouver; Summer Wild Productions. 1992. £88

4to. Original burgundy boards lettered in black with onlaid pictorial label, marbled endpapers, preserved in pictorial dustwrapper; pp. [48]; with a pictorial title-page, 18 fine coloured plates (including one double-page), and other decorations in colours; a fine copy.

First trade edition, signed by Van Sandwyk, and issued alongside a limited edition of 250 casebound copies with an original etching. This 'instructive fable' is dedicated to the Fijian islanders with whom the artist spends much of his time. The exotic birds of the story set out on a quest to find Paradise only to discover they already enjoy it: "It is not where we travel, or what we achieve - In our hearts we'll find happiness, if we believe, That in kindness and love, and above all, compassion, We have found Paradise, in our own Bird-like fashion!"



244. VAN SANDWYK, Charles (author and illustrator). *The Fairies' Christmas*. Vancouver, B.C.; Published by The Fairy Press. 2001. £148

8vo. Original red card covers with dark green pictorial card wrapper prettily decorated in gilt and green surrounding an onlaid pictorial paper label to upper cover; pp. [8]; with elaborately decorated pictorial title-page and 2 other fine plates featuring small etched drawings printed in monochrome surrounded by extravagant floral borders in green and gilt; the text printed on laid, and folded, paper with 3 other illustrations printed in black; a fine copy.

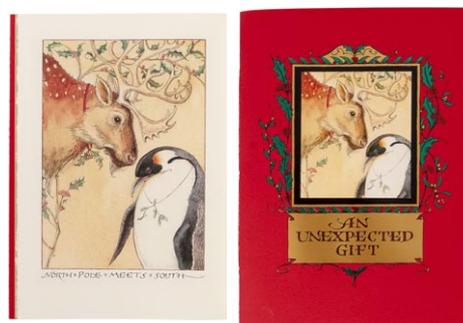
First edition, as stated, signed in ink by van Sandwyk to the title-page. A delightful fairy tale in which a little boy, and his grandfather, are visited by a host of fairy folk for Christmas.



245. VAN SANDWYK, Charles (author and illustrator). *After Glow*. North Vancouver; The Fairy Press. 2008. £98

Slim square 8vo. Original pictorial handmade card covers embellished in gilt with printed flaps and a fold-out upper cover which forms a wonderful, 3-panel, coloured fairy panorama; the book prettily tied at the spine with hand-dyed silk ribbon; pp. [8], or 2 folded leaves; illustrated with 3 further coloured fairy illustrations; a fine copy complete with the original, loosely inserted, Dream Tag with pretty silk ribbon tie.

First edition. This copy is signed by the artist Charles van Sandwyk. The loosely inserted Dream Tag is finely printed in sparkling gilt, in calligraphic font, and reads: "If visions of Fairyland dance in your head, then tie this old tag to a post on your bed. Your dreams will be rich and your heart will feel light as you wake up refreshed from the cool autumn night".



246. VAN SANDWYK, Charles (author and illustrator). *An Unexpected Gift*. [Vancouver; Charles van Sandwyk Fine Arts.] 2013. £98

8vo. Original cherry red wrap-around card covers exquisitely embellished in green and red foil with border and lettering panel in burnished gilt and an onlaid pictorial card label to upper cover depicting a reindeer and a penguin; pp. [44], including matt gilt endpapers with a repeating design of holly sprigs in colours; with text pages printed in green on taupe, and decorations in red, and 7 fine full colour plates (including 1 double-page spread), some printed on untrimmed handmade paper, together with other plates and vignettes in sepia and red; as new.

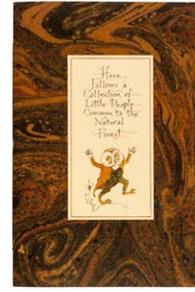
First edition. A gentle, and traditional, tale of Bartholomew the Green, cousin of Father Christmas, who leaves Antarctica on a mission to restore an old-fashioned Christmas to a wayward and needy world. This copy signed in ink below one illustration by the artist.



247. 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.



248. 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]. £68

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. This panoramic chapbook first appeared van Sandwyk's earlier publication "Letters From Fairyland".



249. VAN SANDWYK, Charles (illustrator). *A Conversation with old St. Nick at the North Pole*. [Vancouver], *Brandywine Cottage, Deep Cove*. Christmas 2018. £88

Small 4to. (155 x 230mm); original textured light green card covers prettily decorated to both panels with a mistletoe design in green and white, with decorative paper lettering label in colours, hand-stitched with red thread to spine; pp. [8], printed on ivory card with irregularly cut leaves and one folding plate; calligraphed throughout and decorated by van Sandwyk with 2 illustrations, in colours, of Father Christmas, a marbled card pocket containing Santa Claus' calling card (seamed with magic polar dust which is revealed by bright light), and a triptych in line, heightened in red, featuring St. Nicholas's home at the North Pole; fine.

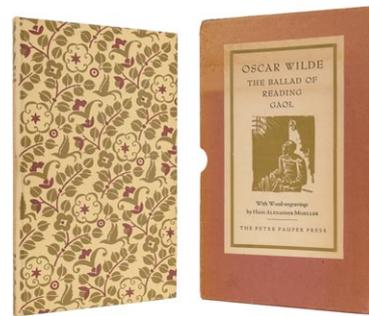
First edition, signed in ink by Charles van Sandwyk.



250. [WILDE]. [Lord Alfred DOUGAS] “Belgian Hare” (author). E.T. REED (illustrator). *Tails With A Twist*. London: Edward Arnold. [1898]. £188

Landscape 4to. Original white cloth-backed white pictorial boards illustrated in blue and red to upper cover; pp. v + [72]; with 20 full-page plates after engravings heightened in colours of green, blue, red, honey and tan; an unusually fresh copy with mild dust-soiling, and a slim dent, to spine; abrasions to board edges; a couple of slight scratches, and small wear to forecorners; internally clean and sound with cracking to inner hinges and some attendant neat glueing and browning to endpapers, but otherwise clean throughout with only a couple of small, and insignificant, marks.

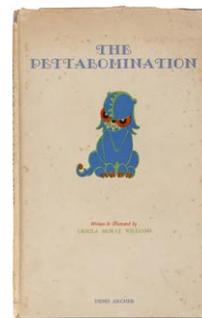
First edition. A series of ridiculous nonsense verses on the subject of animals. This book was, reportedly, a model for Hilaire Belloc’s *Bad Child’s Book of Beasts*. Lord Alfred Douglas (1870-1945), or “Bosie” as he became known, was an author and poet who is principally remembered for his relationship with Oscar Wilde. Their liaison gave rise to intense scandal in the 1890s leading to world famous trials in 1895. Wilde was incarcerated for sodomy in that year, sentenced to 2 years hard labour in Pentonville gaol, and then, famously, in Reading Gaol, where he penned the long and critical letter to Douglas “*De Profundis*”, which was published some years later. The two had met in 1891 and embarked on a relationship despite Wilde being married with two children. In 1895 Douglas’s father, the Marquess of Queensbury, against his son’s wishes, attempted to protect the family reputation by accusing Wilde of being a predatory sodomite. Against all advice Wilde decided to prosecute him for libel. The first trial resulted in a hung jury but the judge settled on a retrial in which Queensbury provided witnesses to prostitution which resulted in the collapse of Wilde’s case and leaving him to cover the defendant’s costs. Wilde was then found guilty of homosexual acts, which resulted in imprisonment. Douglas and Wilde met again in Rouen in 1897, following the latter’s release, but societal pressures on the pair led to eventual separation. Wilde died not long afterwards.



251. WILDE, Oscar (author). Hans Alexander MUELLER (illustrator). *The Ballad of Reading Gaol & Other Poems*. London; The Peter Pauper Press. [1947]. £78

8vo. Original cream boards prettily blocked in olive green and purple to both covers, top edge purple, preserved in original slipcase with onlaid pictorial label; pp. [iv], 3-93 + [i]; with wood-engraved vignettes in sepia; a near fine copy with toning to spine, protected by a pleasing dustwrapper with some fading, wear to edges and splitting, now neatly and professionally repaired.

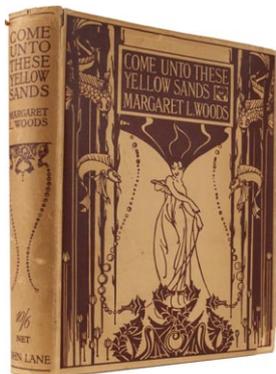
First edition illustrated thus, printed on paper specially made for the press.



252. WILLIAMS, Ursula Moray (author and illustrator). *The Pettabomination*. London; Denis Archer. 1933. £138

Tall 8vo. Original bluish-green cloth gilt, preserved in cream pictorial dustwrapper printed in colours, edges untrimmed; pp. [viii] + 77 + [iii]; with a profusion of line drawings by the author to the margins throughout; a pleasing copy with the apparently unavoidable mottled discoloration to boards due to the unstable nature of the dye used, internally fine and clean; protected by a pleasing example of the scarce dustwrapper with some overall dusting, marginal spotting and browning, and fraying to top edge with thumbnail loss to head of spine.

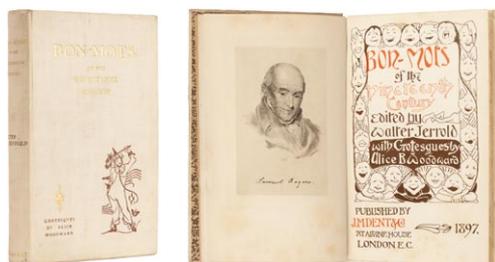
First edition. A series of fairy tales about a royal family forced to relocate to the suburbs with its domestic pet, or Pettabomination (a baby dragon) in tow. A very early work by this well-loved author, being only her fourth book. The remarkable Ursula Moray Williams (1911-2006) wrote over seventy books during her long and illustrious career and achieved the status of being the longest-published author of books for children of her generation. Her *Adventures of the Little Wooden Horse* (1939) was in print throughout her lifetime and *Gobolino*, *The Witch’s Cat* (1942) has become a classic which is genuinely rare in first edition.



253. WOODS, Margaret L. (author). J. HANCOCK (illustrator). "Come Unto These Yellow Sands". London: John Lane The Bodley Head. 1915. £198

4to. Original tan cloth-backed cream boards pictorially decorated, in *Art Nouveau* style, to upper cover, lettered and decorated in brown to spine, pictorial endpapers, top edges plain, preserved in repeat pictorial dustwrapper; pp. [vi], vii-xiii + [iii], 3-234 + [ii]; with 16 delightful fantasy illustrations in full colour together with chapter-headings in line; externally fine bar slight bruising to forecorners and speckling to edges of book block, internally generally clean with cracking to upper hinge and old splitting to lower hinge (now expertly repaired), considerable offset toning to free endpapers, and occasional light foxing, protected by the scarce dustwrapper with fraying to head of spine, triangular loss to bottom forecorner of upper panel (30mm x 20mm), and a few short and slightly open, edge tears.

First edition (with dated title-page) in later issue binding. A beautifully written tale about a little boy called Darwin, the only child of Lord and Lady Craistor who, despite his strict and unromantic upbringing, and his parents' determination that he should not indulge in frivolous fancies, has a series of fairy adventures. An interesting conflict between the scientific and the fantastic, being full of fairy references and illustrations.

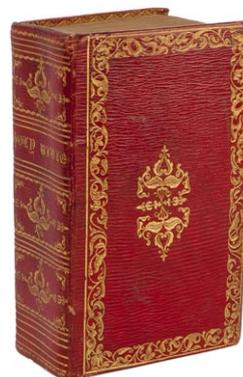


254. WOODWARD, Alice B. (illustrator). WALTER JERROLD (editor). *Bon-Mots of the Nineteenth Century*. London, J.M. Dent. 1897. £88

16mo. Publisher's white cloth, blocked in gilt and brown, front cover ornament by Aubrey Beardsley, floral patterned endpapers, top edges gilt, others uncut; pp. 190; title-page and numerous "grotesque" designs by Alice B. Woodward, some full-page; light external dusting with slight rubbing to spine, lower cover a trifle marked, a little internal browning, but a very good copy.

First edition. Alice B. Woodward also illustrated *Bon-Mots of the Eighteenth Century* for this series.

AND A SHORT MISCELLANY...



255. [BINDING]. The Holy Bible, Containing The Old And New Testaments, etc. Oxford: Printed At the Clarendon Press, by Samuel Collingwood And Co. 1827. £298

Thick 12mo. Original full straight-grained and polished red morocco, flat spine gilt in compartments with attractive Regency scrolls, rolls, and corners alongside bold gilt rules, both boards strikingly panelled with decorative gilt leaf tools surrounding elaborate centrepieces, decorative gilt edges to boards, all edges gilt, gilt dentelles, marbled endpapers, pp. [iv], 5-251 + [i], printed in double column; a very pretty copy with light external rubbing, internally extremely fresh, crisp, and sound, with a neat calligraphic ink inscription to front free endpaper, "Miss E. Underhill, the Gift of her Father, Jany. 30th 1828", and again on the final endpaper, with a florid calligraphic hand, "Miss E. Underhill, Jany. 30th 1828".

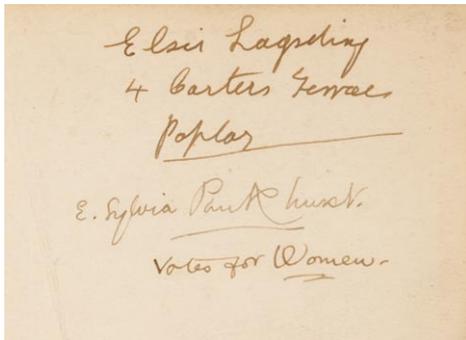
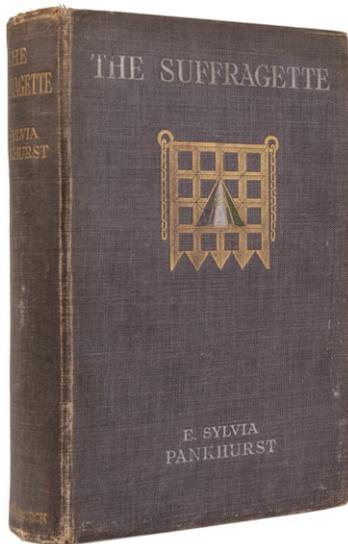


256. [FINGER PRAYER BOOK]. Finger Book of Common Prayer, And Administration of the Holy Communion, According to the Use of the Church of England. Oxford; Printed at the University Press, circa 1930. £88

16mo., presented as a finger miniature (30 x 90mm), bound in original full brown calf, blocked in darker brown, all edges gilt over red, with gilt dentelles and original ribbon marker, preserved in original card box; pp. [iii], 76-599, printed on fine India paper; a fine and, apparently, unused copy.

A novelty miniature prayer book containing the Communion and Psalms.

SIGNED BY SYLVIA PANKHURST

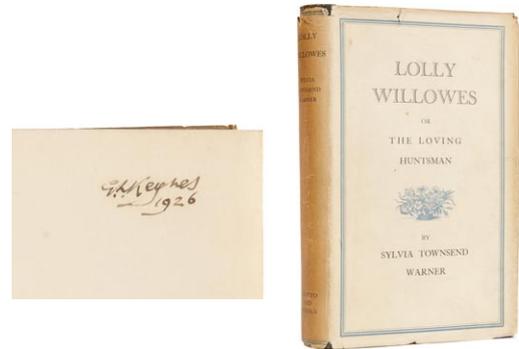


257. PANKHURST, E Sylvia (author). *The Suffragette. The History of the Women's Militant Suffrage Movement 1905-1910.* London: Gay & Hancock Limited, 1911. £1,200

8vo. Original lilac-grey cloth lettered gilt to spine with device to upper board in gilt, white, and green, with lettering in white, preserved in dark blue cloth-covered fall-down-back box with onlaid black leather lettering label to cover; pp. [xvi], 3-517; with frontispiece and 31 other photographic plates; a good, sound copy with a lean and overall dust-soiling; considerable rubbing to joints, edges, and spine ends with wear to head and heel; bruising to extremities, and wear to lower forecorner; internally sound with only a little occasional cracking; toning to text stock (as usual); ghosting from the important ink inscriptions on front free endpaper; rucking to upper forecorner of final 50 pages, and mild foxing to frontispiece tissue.

Second edition, published just one month after the first (in June). An important association copy bearing the ownership inscription of Elsie Lagsding, 4 Carter Terrace, Poplar, to front free endpaper, followed by the signature of the author, Sylvia Pankhurst ("E. Sylvia Pankhurst") and the tag "Votes for Women" in Pankhurst's hand.

A history of the "Women's Suffrage agitation" written before the outcome of the battle was known, but in a spirit of optimism that would cause later generations to "wonder at the blindness that led the Government of the day to obstinately resist so simple and obvious a measure of justice". Elsie Lagsding was a member of the East London Federation of Suffragettes, an association founded by Pankhurst.



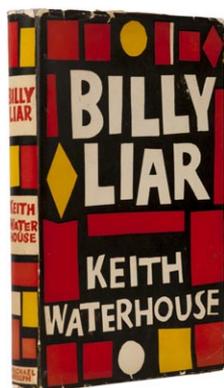
258. WARNER, Sylvia Townsend (author). *Lolly Willowes Or The Loving Hunstman.* London; Chatto & Windus. 1926. £250

8vo. Original dark blue linsom boards veined in black with onlaid paper lettering label to spine, fore-, and lower edges untrimmed, preserved in letterpress dustwrapper; pp. [vi] + 246 + [ii], with spare paper spine label tipped in at rear; a very good copy with slim fading to head and heel of spine, minor bruising there, and slight loss of surface sheen to a very small area of upper board (15mm), internally fresh throughout with the small ownership inscription, in ink, of Geoffrey Keynes, dated 1926, to front free endpaper, the unclipped dustwrapper (7s.) with overall toning and tanning to spine and fore-edges, chipping to corners and spine ends, triangular loss to head (to a maximum depth of 9mm), and a few very short closed edge tears.

First edition of this twentieth-century literary classic which is included in Robert McCrum's thought-provoking list of the top 100 novels printed in English, as published by *The Guardian* newspaper in 2014. This satire and comedy of manners is considered an early feminist classic. The middle-aged spinster character, Laura Willowes, takes agency over her life by escaping stifling family obligations for a life in the country. There, in the Chiltern Hills, she reaching an epiphany after an encounter with the devil. The copy of Geoffrey Keynes (1887-1982), pioneering surgeon, notable publishing scholar and bibliographer of both English literature and English medical history. He was a noted authority on several English literary, and artistic, greats including William Blake, Jane Austen, John Donne and Siegfried Sassoon.

THE AUTHOR ELIZABETH
TAYLOR'S COPY

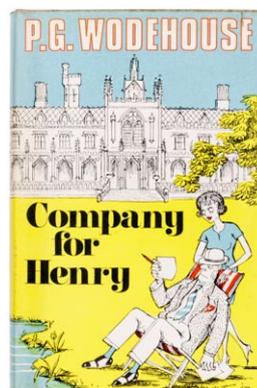
Peggy,
with love from
Liz



259. WATERHOUSE, Keith (author). *Billy Liar*.
London; Michael Joseph. 1959. £148

8vo. Original crimson linson boards lettered in gilt to spine, preserved in decorative letterpress dustwrapper; pp. [iv], 5-190 + [i]; a very bright, clean copy, both externally and internally, with just a 3mm strip of fading to lower edge, protected by an attractive dustwrapper with very light overall dust-soiling, a little spotting to lower advertisement panel, very small chipping to spine extremities and corners and nicking to edges.

First edition, second impression, issued in the same year as the first and only two months later. This copy is inscribed in ink to the front free endpaper by the author Elizabeth Taylor, "Peggy, with love from Liz".



260. WODEHOUSE, P.G. (author). *Company For Henry*. London; Herbert Jenkins. 1967. £78

8vo. Original terracotta linson boards lettered white to spine, preserved in pictorial dustwrapper; pp. [vi], 7-221 + [i]; a fine copy protected by a similarly fine, price-clipped dustwrapper designed by Osbert Lancaster, with the publisher's adhesive price label (£1.50) to upper flap.

First edition.



261. WODEHOUSE, P.G. (author). *Bachelors Anonymous*. London; Barrie & Jenkins. 1973. £78

8vo. Original dark green linson boards lettered in gilt to spine, preserved in pictorial dustwrapper by Osbert Lancaster, with full-size photograph of Wodehouse to lower panel; pp. [vi], 7-190 + [i]; both externally and internally a fine and exceptional copy, unscribed, protected by an equally fine, unclipped dustwrapper (£1.95).

First edition.