

Sotheran's
EST. LONDON 1761



Arthur Rackham

Children's & Illustrated Books

Sotheran's

EST. LONDON 1761

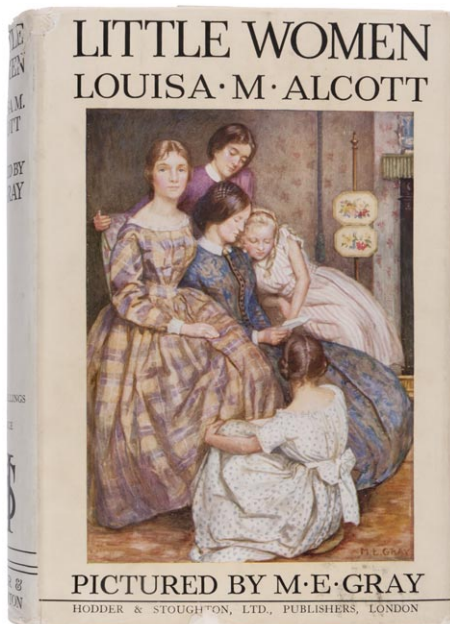
HENRY SOTHERAN LTD
2 Sackville Street
Piccadilly

London W1S 3DP
tel: 020 7439 6151

email: rh@sotherans.co.uk

web: sotherans.co.uk

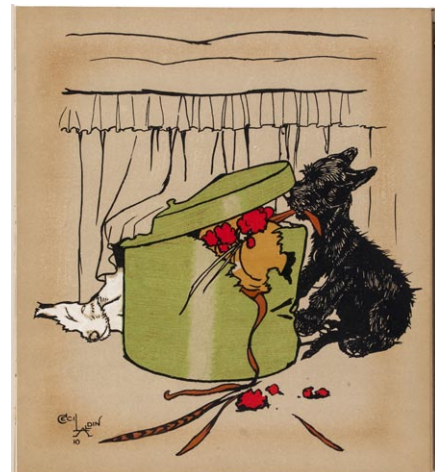
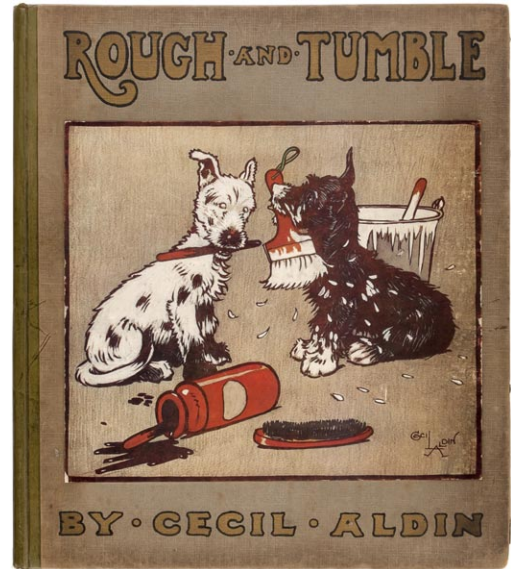




1. ALCOTT, Louisa M. (author). M.E. GRAY (illustrator). *Little Women*. London, Hodder And Stoughton Ltd., circa 1923. £298

Royal 8vo. Original orange cloth pictorially decorated in red and black, pictorial grey and red endpapers, top edges ochre, preserved in pictorial dustwrapper; pp. [vi], vii-ix + [i] + 307; with a total of 12 beautiful coloured plates tipped in on cream stock and captioned beneath; both externally and internally a pristine, sharp, copy, with a small and neat ink inscription to front blank, a tiny ink bookseller's stamp to title-page, below the imprint, and with fine plates throughout, protected by the very elusive dustwrapper with a colour plate to upper panel (repeated internally), the jacket in uncommonly clean condition with a little gentle toning to upper panel, a few short closed tears to spine ends with two small chips and neat strengthening to the reverse, very small loss to forecorners, and a single minor triangular chip (12 x 7mm) to bottom edge of upper panel.

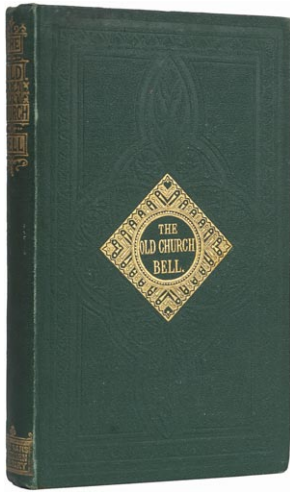
Very early edition illustrated by Gray and one of the most popular interpretations of this classic. A volume in the *New Golden Series of Colour Books*. This copy is dated from the advertisements which list the new title for 1923 to the rear panel.



2. ALDIN, Cecil (author and illustrator). *Rough And Tumble*. London: Henry Frowde and Hodder & Stoughton, [1910]. £498

4to. Original olive green cloth-backed boards with onlaid pictorial plate to upper cover, block letters in gilt to upper board, pictorial endpapers; pp. [98]; colour-illustrated title-page and 24 striking lithographed plates in wonderful chalk colours; a very nice copy with external soiling and rubbing and 3 short lightly scored pen marks to upper joint, internally unusually crisp with a panel of toning to a couple of plates and light foxing to rear few leaves.

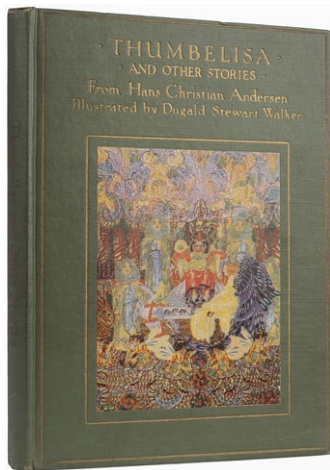
First edition of one of Aldin's most attractive books, illustrating the antics of a couple of terrier puppies.



3. ANDERSEN, H.C. (author). H.W. DULCKEN (translator). *The Old Church Bell And Other Stories*. London: George Routledge & Sons. [1876]. £68

Crown 8vo. Original dark green cloth panelled in blind to both boards, lettered and decorated in gilt to spine, with gilt-lettered panel to upper cover; pp. [iv], [1]-156 + [4], publisher's list; with frontispiece in woodblock colours and wood-engraved illustrations throughout; a bright copy with small rubbing to joints, internally crisp with some pink staining to front endpapers along top edge, browning to reverse of frontispiece and some sporadic foxing and marking to margins.

First edition thus, issued in the *Andersen Library*, whereby each book is complete unto itself. A collection of four of Andersen's fairy stories: *The Old Church Bell*; *A Story from the Sand-Dunes*; *The Last Dream of the Old Oak Tree* and *In Sweden*.



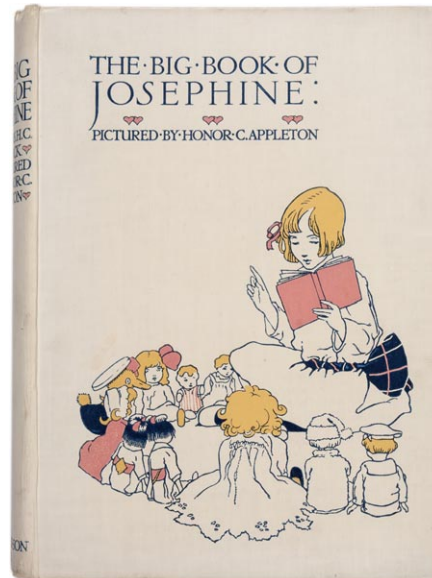
4. ANDERSEN, Hans Christian (author). Dugald Stewart WALKER (illustrator). *Thumbelisa And Other Stories*. London; William Heinemann Ltd. 1923. £88

Royal 8vo. Original dark green cloth panelled and lettered in gilt with onlaid pictorial label to upper board; pp. [94]; with 3 coloured plates, 6 full-page bold black-and-white plates, and chapter-headings and tailpieces throughout; a clean and attractive copy with dulling to spine gilt and light external dusting; internally fresh, with a neat ownership name to front free endpaper.

First collected edition illustrated by Dugald Stewart Walker. The highly patterned coloured plates are reminiscent of Harry Clarke's work and the black-and-whites resemble the style of William Heath Robinson.



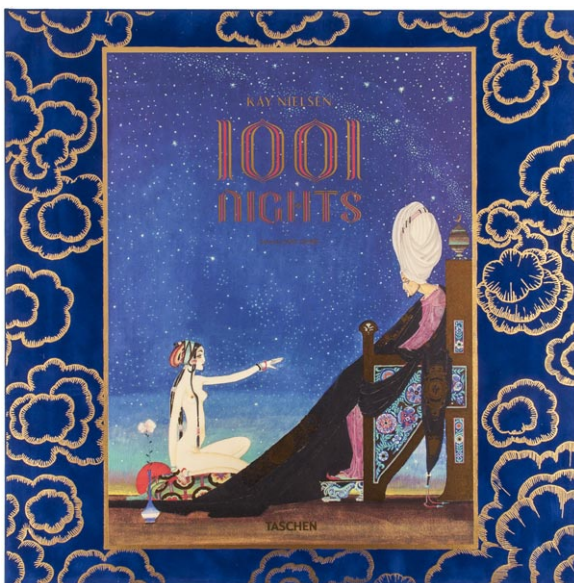
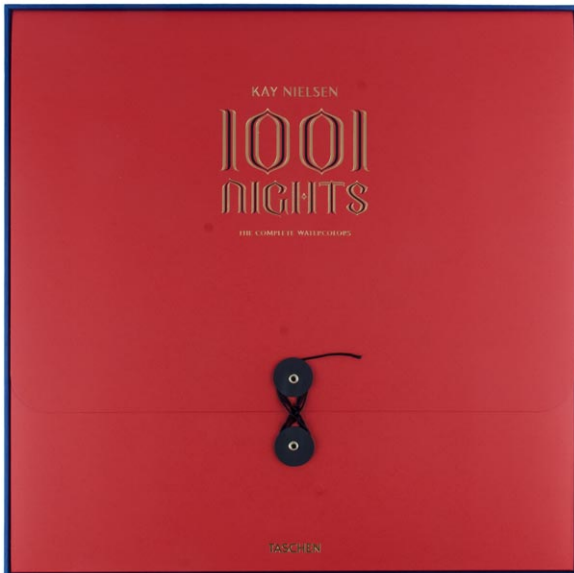
"Oh, I wish you could have seen the party!"



5. APPLETON, Honor C. (illustrator). Mrs. H.C. CRADOCK (author). *The Big Book of Josephine*. London; Blackie And Son Limited. [1919]. £168

Royal 8vo. Original white pictorial cloth blocked in orange, pink and dark blue to spine and upper board, grey endpapers; pp. [viii], 9-63; with 24 charming coloured plates; externally a remarkably fresh copy with a minor vertical shadow to fore-edge of lower cover, internally very good with just a little sporadic foxing and a neat contemporary inscription, dated 1921, to front free endpaper.

First edition thus. The combined edition of *Josephine and her Dolls*, *Josephine's Happy Family* and *Josephine is Busy*.



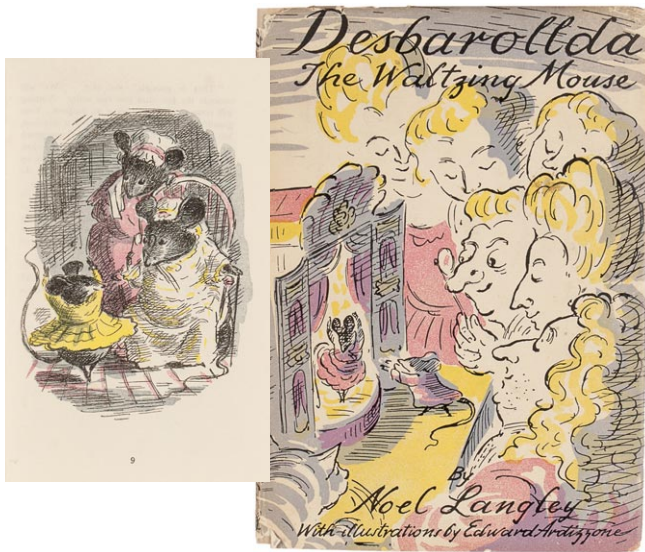
6. [ARABIAN NIGHTS]. NIELSEN, Kay (illustrator). Noel DANIEL (editor). Andy DISL (designer). Margaret SIRONVAL (plate descriptions by). Kay Nielsen's 1001 Nights. The Complete Watercolours. Taschen, 2018. £250

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

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

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

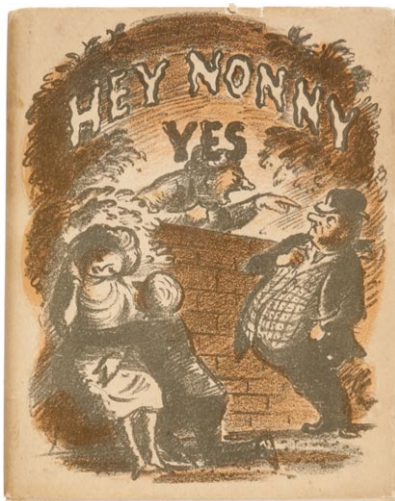
The images here are accompanied by fulsome descriptions by Margaret Sironval, who also contributes an illustrated essay on the history of the Tales. There are additional contributions by Cynthia Burlingham ('East Meets West: A New Style Emerges For A Rising Art Star') and Colin White ('Nielsen's *Nights*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



7. ARDIZZONE, Edward (illustrator). Noel LANGLEY (author). *Desbarollda, The Waltzing Mouse*. London, Lindsay Drummond. 1947. £138

8vo. Original red cloth-backed grey flecked boards with neat historiated initial "D" printed in black to upper cover, preserved in pictorial dustwrapper; pp. [viii] + 63 + [i]; with 31 illustrations printed in 3 colours, including full-page plates; externally and internally fine bar some slight marking and spotting to free endpapers and a contemporary presentation inscription, dated 1951, protected by a very pleasing, unclipped, dustwrapper (8/6) with nicking to corners, slight chipping to spine ends, and one associated closed tear to head (15mm).

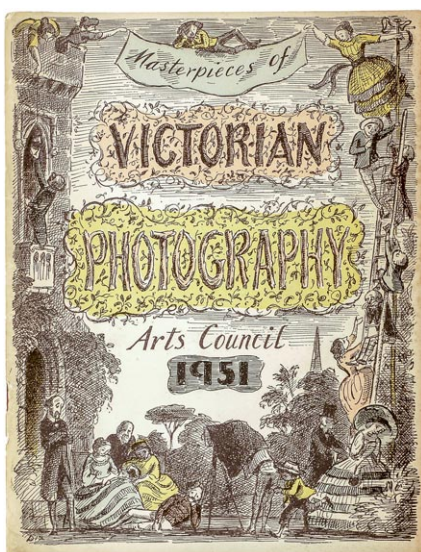
First edition. A classic children's title by the author of *The Tale of the Land of Green Ginger* (1937).



8. ARDIZZONE, Edward (illustrator). Hallam FORDHAM (compiler). *Hey Nonny Yes; Passions and Conceits from Shakespeare*. Produced by S. John Woods for The Saturn Press. 1947. £88

Small 8vo. Original publisher's pictorial boards, with the repeat dustwrapper; pp. 71; with 16 full-page colour-lithographed illustrations by Edward Ardizzone; a very fresh copy, both externally and internally, protected by an equally good, unclipped dustwrapper (5/-) with light overall toning.

First edition; a presentation copy inscribed by the editor Hallam Fordham to Christopher Fry, in ink, to front pastedown.



9. [ARDIZZONE] *Masterpieces of Victorian Photography, 1840-1900*. From the Gernsheim Collection. Published by the Arts Council of Great Britain on the Occasion of the Festival of Britain. 1951. £38

8vo. Original decorated wrappers, blocked in 3 colours, designed by Ardizzone, stapled; pp. 3-35 + [i]; with mounted frontispiece and 16 other photographic plates; with mild rubbing and dusting and some foxing to lower panel.

Sole edition.



ORIGINAL PEN-AND-INK

10. ARDIZZONE, Edward (artist). Horse Show. An original pen-and-ink illustration. 1955. £1,500

A fine original pen-and-ink drawing (15.5 x 15.5cm), unsigned, floated in an ivory acid-free mount, and presented in a gilt frame; just a touch dusted but in very good condition; the frame a little chipped.

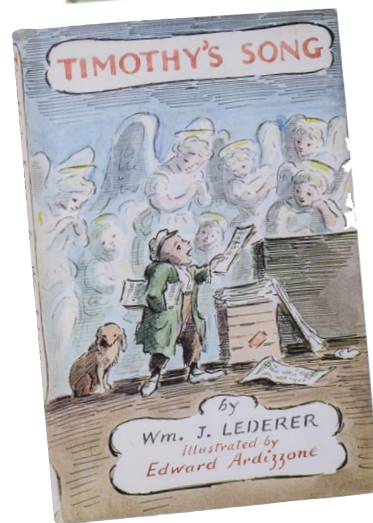
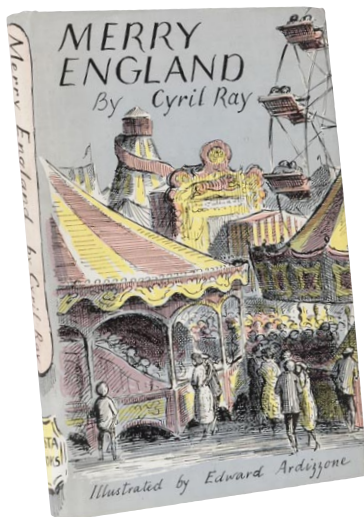
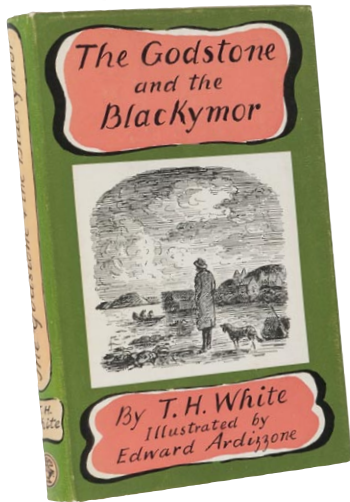
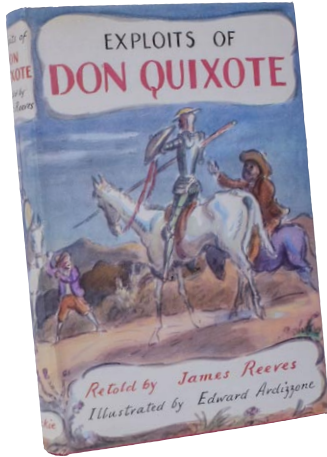
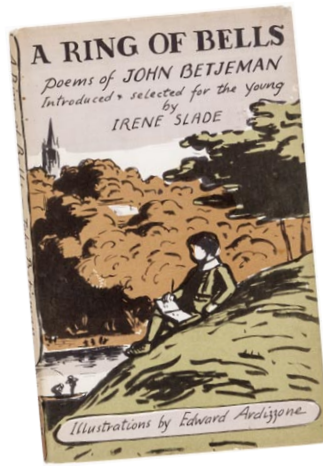
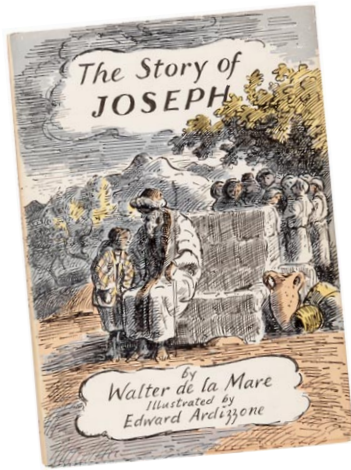
This image is reproduced as an elaborate chapter-heading in *Pictures on the Pavement* (Michael Joseph, 1955). Its subject is a cockney couple aloft on a horse-drawn cart.



11. ARDIZZONE, Edward (artist). Away! Away! An original pen-and-ink illustration. 1955. £2,500

A large, and impressive, original pen-and-ink drawing (17.5 x 33.5cm), signed 'Diz' with pale printer's rules in pencil to the margins, floated in an ivory acid-free mount, and presented in a plain oak frame; just a touch dusted but in excellent condition.

This image, which first appeared in *Punch* (hence the signature 'Diz'), is reproduced as an elaborate chapter-heading in *Pictures on the Pavement* (Michael Joseph, 1955). It depicts the hustle and bustle of a railway station, with steam locomotives in the background.



12. **ARDIZZONE, Edward (illustrator). Walter DE LA MARE (author).** *The Story of Joseph.* London, Faber and Faber. 1958. £58

Large 8vo. Original pictorial boards preserved in repeat dustwrapper; pp. [vi], 7-83; illustrated throughout in line by Ardizzone; a fine copy, both internally and externally, with an attractive bookplate to inner upper board announcing this copy as a memorial gift to the University of Nevada Library, protected by a fine, price-clipped dustwrapper.

First edition.

13. **ARDIZZONE, Edward (illustrator). James REEVES (author).** *The Exploits of Don Quixote.* London, Blackie. 1959. £88

8vo. Original red cloth lettered and decorated in gilt to spine, top edges lilac, coloured pictorial endpapers, in pictorial dustwrapper with wrap-around design, laminated as issued; pp. [xvi], 17-219; with 12 coloured plates and line drawings throughout; internally near fine, and unscribed, with small evidence of bookplate removal to front blank, protected by an equally fine, price-clipped, dustwrapper.

First edition illustrated by Ardizzone.

14. **ARDIZZONE, Edward (illustrator). T.H. WHITE (author).** *The Godstone and the Blackymor.* London, Jonathan Cape. 1959. £68

8vo. Original publisher's decorated grey boards, with gilt title on dark grey panel to spine and vignette in grey to upper board, top edge stained coral, with the original pictorial dustwrapper; pp. 224; illustrated throughout in line by Edward Ardizzone; a very good bright copy, both externally and internally, with a few fox-spots to endpapers and fore-edge of book block, protected by a clean and attractive, unclipped dustwrapper (18s) with toning to spine, abrasions to forecorner tips, and rubbing to spine ends and fore-edges.

First edition.

15. **ARDIZZONE, Edward (illustrator). Cyril RAY (author).** *Merry England.* London, Vista Books. 1960. £78

Large 8vo. Original dove grey cloth, lettered in gilt to spine, preserved in original pictorial dustwrapper; pp. [viii], 8-208; illustrated throughout with full-page plates by Ardizzone tinted in a range of colours; a very good copy with bruising to top forecorners of both boards, internally very clean throughout, protected by an attractive, unclipped, dustwrapper (25s) with some dusting, and a small area of faint creasing, to top edge of upper panel.

First edition. "A shrewd, unsentimental, often extremely funny survey of the manners, customs, and recreations of the English in [the] mid-twentieth century" (flap blurb).

16. **ARDIZZONE, Edward (illustrator). John BETJEMAN (author).** *A Ring of Bells.* Poems by John Betjeman. Introduced and Selected by Irene Slade. London, John Murray. 1962. £88

8vo. Original decorated publisher's boards with wrap-around design by Ardizzone, protected by repeat dustwrapper; pp. v + 129; illustrated throughout in line by Edward Ardizzone; externally very good and clean with a tiny bruise to top forecorner of upper board, internally fresh with one small yellow spot (10mm) to front free endpaper, protected by a clean and attractive dustwrapper with light toning to spine, mild rubbing to top edge, a couple of short closed tears to head (longest 7mm), and another to top edge (13mm).

First edition illustrated by Ardizzone. John Betjeman's engaging verse is selected for children from his anthology *Summoned By Bells*.

17. **ARDIZZONE, Edward (illustrator). Christianna BRAND (author).** *Nurse Matilda.* London, Brockhampton Press. 1964. £128

Small 8vo. Original green publisher's boards elaborately gilt, red endpapers, red edges, with original red ribbon marker, preserved in pictorial dustwrapper, pp. [iv], 5-127 + [i]; with line drawings throughout in profusion; a fine copy with a tiny, and neat, ownership name in ink to half-title, protected by a fresh and sharp, unclipped dustwrapper (12/6) with a trace of toning and foxing to spine and rubbing to forecorners.

First edition. The first of the three classic *Nurse Matilda* titles, which provided the material for the film *Nanny McPhee* (Universal Pictures, 2005).

18. **ARDIZZONE, Edward (author and illustrator).** *Sarah and Simon and No Red Paint.* London, Constable Young Books Ltd. Longmans Canada Ltd. 1965. £88

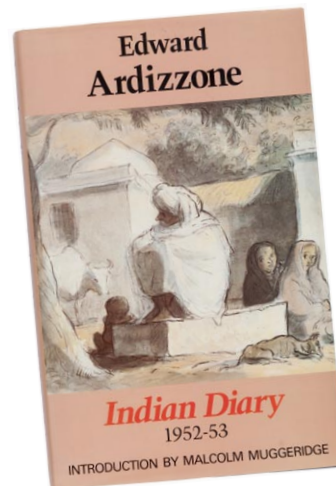
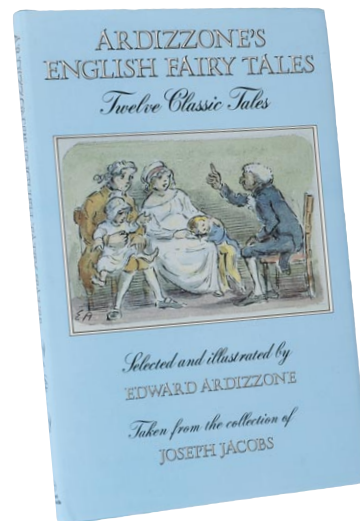
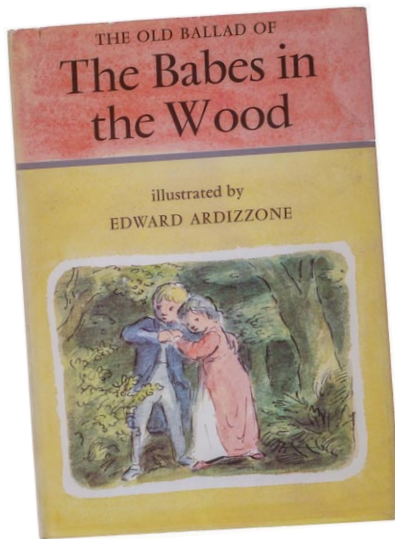
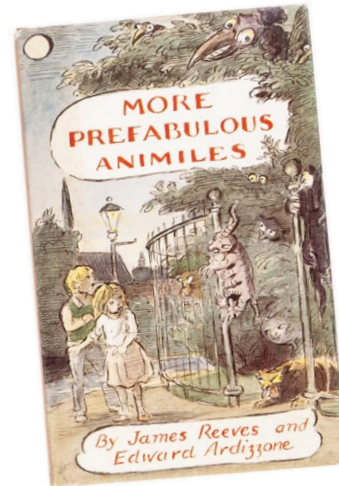
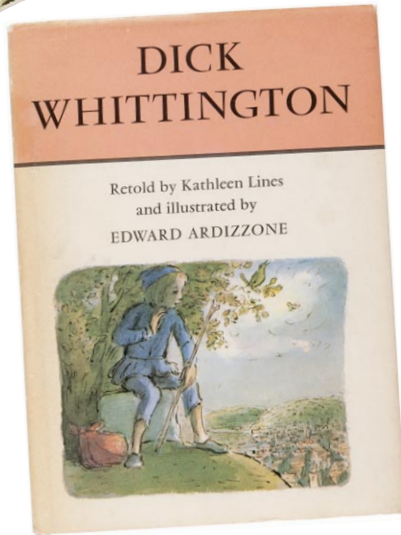
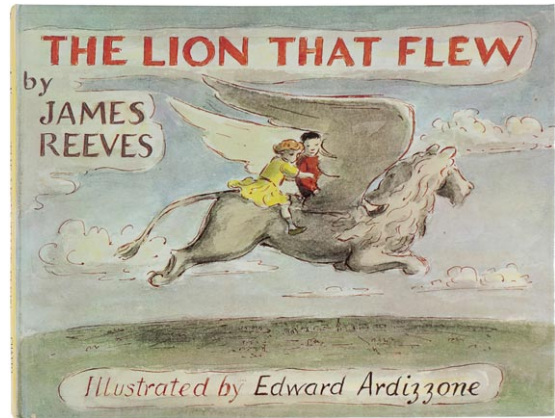
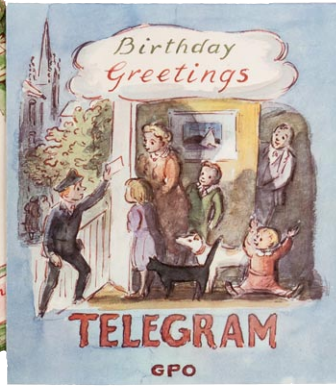
Small 4to. Original pictorial publisher's boards; pp. 48; illustrated throughout by Edward Ardizzone with lively drawings printed alternately in brown and green; a very fresh copy, both externally and internally.

First edition, issued without a dustwrapper. With printed paper label tipped-in to upper inner hinge, "40p net 8/- net".

19. **ARDIZZONE, Edward (illustrator). Wm. J. LEDERER (author).** *Timothy's Song.* London, Lutterworth Press. 1966. £78

8vo. Original light blue linson boards, titled in silver to spine and upper cover, preserved in pictorial dustwrapper; pp. [vi], 7-39; illustrated throughout by Edward Ardizzone; a very good copy indeed, both externally and internally, protected by an uncommonly clean example of the price-clipped dustwrapper with minimal external dusting and a light vertical crease adjacent to upper joint; an elusive title.

First edition. A heart-rending Christmas story of disability and rejection. The young hunchbacked newspaper vendor, Timothy, who lives life on the streets, is rejected by his peers when he tries to join the local church choir and emits the rasping voice of a bullfrog. When he sickens and dies he is welcomed into the heavenly choir by angels and blessed with the voice he always dreamed of.



20. **ARDIZZONE, Edward (illustrator).** Birthday Greetings Telegram. *G.P.O.* [1967]. £98

Original folded pictorial card greetings telegram, 181 x 212mm, illustrated in full colour, both internally and externally, by Ardizzone, protected by original pictorial envelope with similar designs printed in red and green by the artist, neatly addressed by hand in black ink; the telegram fine with a handwritten birthday greeting in black ink and a neat franking stamp to the verso, dated 21 April 1967, the mailing sleeve with light wear to a couple of corners but with flap intact; an unusual survival in the original decorative complementary envelope.

21. **ARDIZZONE, Edward (illustrator).** **Kathleen LINES** (retold by). Dick Whittington. *London; The Bodley Head.* 1970. £68

Royal 8vo. Original pictorial boards, with repeat dustwrapper; pp. [iv], 5-42 + [vi]; illustrated alternately in full colour and sepia by Ardizzone; a fine, uninscribed, copy preserved in an attractive, unclipped dustwrapper (90p) with light overall toning, and mild rubbing, to edges and joints; internally fine.

First edition illustrated by Ardizzone.

22. **ARDIZZONE, Edward (illustrator).** The Old Ballad of the Babes in the Wood. *London; The Bodley Head.* 1972. £48

Royal 8vo. Original pictorial boards, preserved in repeat dustwrapper; pp. [iv], 5-28 + [iii]; illustrated throughout in alternate colour and line; a fine, uninscribed copy in a fresh unclipped dustwrapper (£1.10) with 3 tiny closed tears (longest 5mm) to top edge and a touch of associated creasing.

First edition. The traditional fairy tale conveyed in rhyme, with Ardizzone's charming illustrations.

23. **ARDIZZONE, Edward (illustrator).** **James REEVES (author).** The James Reeves Complete Poems for Children. *London; Heinemann.* 1973. £48

8vo. Original dove grey textured boards, lettered gilt to spine, preserved in pictorial dustwrapper; pp. [xii] + 193 + [ii]; illustrated throughout in line by Ardizzone; a fine copy in a fine, and exceptional, partially-clipped dustwrapper with publisher's adhesive label (£2.90) to flap.

First edition thus. An anthology of all the poems James Reeves penned for the young drawn from titles such as *The Blackbird in the Lilac*, *The Wandering Moon*, and *Ragged Robin*.

24. **ARDIZZONE, Edward (illustrator).** **James REEVES (author).** The Lion That Flew. *London, Chatto & Windus.* 1974. £78

Landscape large 8vo. Original decorated publisher's boards; illustrated throughout by Edward Ardizzone in alternate colour and line; externally near fine with tiny bruising to spine ends and the original publisher's adhesive price label (£1.70) to lower cover, internally fresh with occasional mild and diffuse foxing.

First edition; issued without a dustwrapper.

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

8vo. Original olive green linson boards lettered in gilt to spine, preserved in the pictorial dustwrapper; pp. [viii] + 51 + [v]; illustrated throughout in line to every page; a fine, uninscribed copy protected by a very fresh and attractive, unclipped dustwrapper (£1.90) with slim surface wear to head (5mm), some associated fading, and 2 very short, closed tears to top edge of lower panel (8mm).

First edition.

26. **ARDIZZONE, Edward (compiler and illustrator).** Ardizzone's English Fairy Tales. Selected and illustrated by Edward Ardizzone. Taken from the Selection of Joseph Jacobs. *London; André Deutsch.* 1980. £45

Large 8vo. Original bright blue linson boards lettered in silver to spine, preserved in pictorial dustwrapper; pp. [viii], 9-78; with line-drawings throughout; a fine copy preserved in an equally fine, unclipped dustwrapper with adhesive label priced (£3.95).

First edition illustrated by Ardizzone.

27. **ARDIZZONE, Edward (author and illustrator).** Indian Diary, 1952-53. *London; The Bodley Head.* 1984. £68

8vo. Original grey linson boards lettered in gilt to spine, preserved in the pictorial dustwrapper; pp. [vi], 7-159; profusely illustrated with sketches and drawings in half-tones and line; a near fine copy with small area of browning to half-title, presented in a near fine, unclipped dustwrapper (£15.00) with a little foxing and the untacky vestiges of a removed price-sticker to flaps.

First edition. The only surviving account, here presented in illustrated diary, and letter, form of a UNESCO-funded visit Ardizzone made to Delhi and Bombay over six months in 1952-3.



28. [ART DECO]. NERMAN, Einar (illustrator). Hans [Christian] ANDERSEN (author). [The Swineherd.] Berlin; I.P. Ladyzhnikov. [1924]. £148

Slim 4to. Original cream pictorial boards in colours, striking *Art Deco* decorative endpapers in sunshine yellow; pp. [22]; with 10 gloriously linear and coloured *Art Deco* plates within double-line black borders; a nice copy with some wear to spine involving flaking and soiling with small wear to tail, overall dusting and edge wear, internally very nice, and sound, with only minor marginal marking.

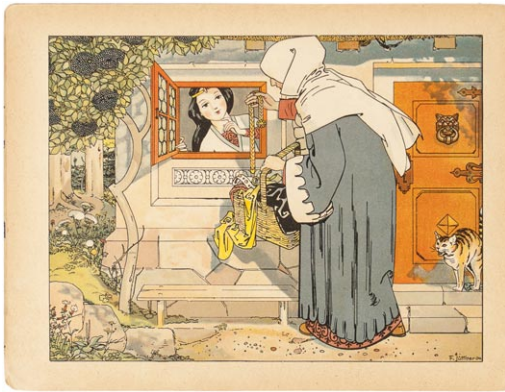
First edition in Russian cyrillic, published in Berlin. Also issued in English, Danish, Swedish and German. Einar Nerman (1888-1983) was a Swedish draftsman, caricaturist, illustrator and painter who studied with Matisse at the Académie Matisse between 1909 and 1910. He is best known as an illustrator of books by the Swedish author Selma Lagerlöf, who was the first female winner of the Nobel Prize for Literature.



29. [ART NOUVEAU]. CHASSANG, Maurice (author). Lucien MÉTIVET (illustrator). *Le Merle Au Blanc Plumage* [The White-Feathered Blackbird]. Paris; Félix Juven Éditeur. [1902]. £128

4to. Publisher's cream pictorial cloth over bevelled boards, elaborately blocked to spine and upper cover to an *Art Nouveau* design in dark green, light green, red, white, and gilt; all edges gilt; matt blue endpapers; pp. [11]-126 + [i], on fine coated stock; with decorative title-page and decoration, vignettes, 9 full-, and many half-page, plates and chapter-headings throughout, all printed in line and in colours; a very good copy with some dusting and marking to boards, rubbing and light wear to upper joint, and bruising to forecorners; internally generally clean with occasional foxing, marginal marking, and thumbing.

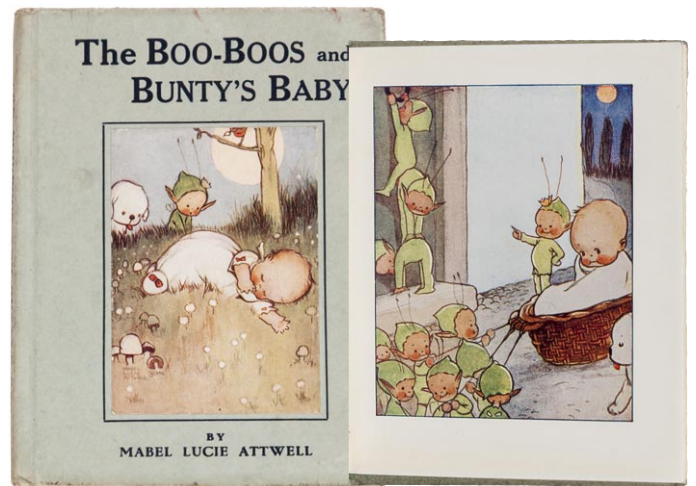
First edition. An elaborate *Art Nouveau* production consisting of three fairy tales entitled 'L'Auberge du Capricorne', 'Le Castel Enchanté' and 'La Ville de Printemps'.



30. [ART NOUVEAU]. [The Brothers GRIMM]. Franz JUTTNER (illustrator). *Sneewittchen* [Snow White]. *Das deutsche Bilderbuch*, Serie A: *Marchen*, No. 6. Mainz; *verlag von Jos. Scholz*. [1905]. £268

Landscape imperial 8vo., 297 x 228mm, original mid green cloth-backed decorative cream glazed boards, stapled to spine and blocked in *Art Nouveau* style in lime green, dark green, black, blue, and tan to both covers, rounded corners (as issued), with *Art Nouveau* pastedowns; pp. [16]; with fine pictorial title-page in colours, decorative publisher's advertisement to rear, text and vignettes throughout in sepia, and a total of 8 fine chromolithographed plates in intense colours with outlines in black; a lovely copy of a scarce and fragile book, externally uncommonly good with only light dust-soiling and marking to boards, internally a touch shaken, although sound on staples, and clean throughout, with the usual mild and uniform toning to stock.

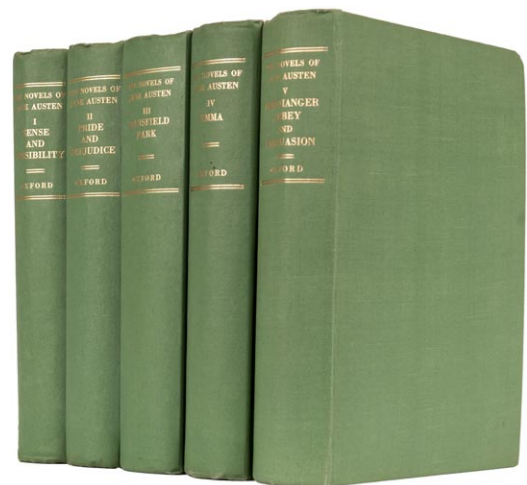
First edition illustrated thus, published in Scholz's famous picture book series of fairy tales. Reprints of this work are more frequently found but the first, in these distinctive *Art Nouveau* boards, is elusive. The illustrator Franz Juttner (1865-1925) was a German artist, illustrator, and caricaturist who lived in both Berlin and Wolfenbüttel.



31. ATTWELL, Mabel Lucie (author and illustrator). *The Boo-Boos and Bunty's Baby*. London; *Valentine & Sons Ltd.* circa 1921. £168

Small 8vo. Original pale blue boards lettered and panelled in darker blue, with onlaid pictorial label to upper cover, pictorial dark green endpapers; pp. [25]; with text and pictorial title-page printed in green, 8 coloured plates, and 9 other sketches in line; an attractive copy with light external dusting, rubbing and marking, internally clean and fresh throughout with "Book Belongs To ..." not completed; all the titles in this series are now scarce.

Early edition, originally issued in brown boards in the same format, with 14 coloured plates. Six little volumes appeared between 1920 and 1921.



32. AUSTEN, Jane (author). R.W. CHAPMAN (editor). *The Novels of Jane Austen*. Oxford *At The Clarendon Press*. 1946. £168

8vo.; 5 volumes; publisher's mid green cloth, spines ruled and lettered in gilt; pp. 429; 415; 567; 521; 311; frontispieces throughout in half-tones and a few other photographic plates; some foxing and dusting to top, and fore-edges, of book block but otherwise a lovely bright set; internally generally very fresh with occasional pale foxing.

Third edition, third impression. Textually among the most authoritative editions of the novels. R.W. Chapman's notes and indices are comprehensive and fascinating.

WITH AUTOGRAPHS OF JACK HOBBS,
ELLEN TERRY, WILLIAM GLADSTONE,
H.G. WELLS AND SIR ERNEST SHACKLETON



33. [AVIATION]. Autograph album signed by a series of pioneering aviators, English cricketers, and other celebrity figures. 1912. £2,500

Landscape 12mo. Original padded pebble-grained brown calf, rounded corners, lettered in gilt, gilt edges, gilt dentelles, gilt floral endleaves; pp. [106] on variously coloured leaves; with autographs throughout and a couple of watercolours, a pencil drawing, and a pen-and-ink sketch, alongside pasted-in real photographic postcards and other photographic clippings of aviators, signed, and clipped signatures and autographs of English and French aviators of the day with accompanying biographical notes in ink by the collector; externally very good and sound with rubbing to edges, internally shaken and cracked with marks and signs of handling, lacking front free endpaper.

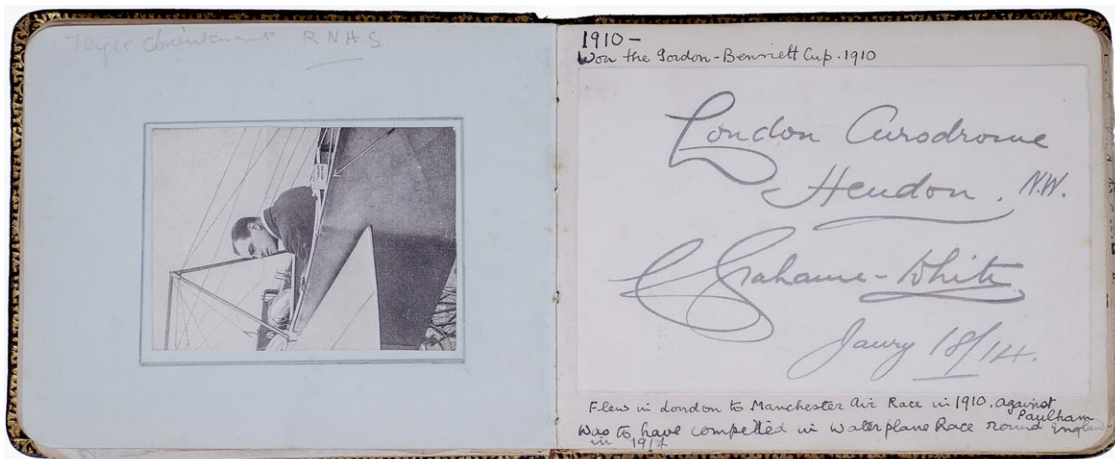
The autograph album of 13-year-old H.G. Barwell, 26 George Rd., Edgbaston, Birmingham, dated Xmas 1912, of West House School, Edgbaston, and later of Sidney House, Oundle School. With wax seal to first page.

A fascinating collection of genuine signatures and autographs of pilots flying in the pioneering days of aviation (many of whom died young) including:

Claude Grahame-White (1879-1959), one of the most important flyers of his day, who won the Gordon Bennett Cup in 1910; Gustav W. Hamel (1889-1914), who won the Aerial Derby in 1912 and 1913 and was lost in the North Sea while flying the Channel about May 16th, 1914; Louis Noël, French aviator, born 1872, who 'looped the loop' and flew upside down; Richard Gates, the first manager of London Aerodrome, launched in 1912 by Grahame-White; Pierre Verrier, French aviator; Sir Thomas Sopwith (1888-1989); Bentfield Charles Hucks 1884-1918, innovating aviator who was the first Briton to form a loop in an aircraft; Ernest Thompson Willows (1886-1926), pioneering Welsh aviator and airship builder; George Lee Temple (1892-1914), who died at Hendon in a Blériot monoplane and is known for being the first British airman to fly upside down in this country and also the youngest to fly from Paris to London, and Edwin T. Prosser, born 1895, who is reputed to have flown a Blériot at the age of 16.

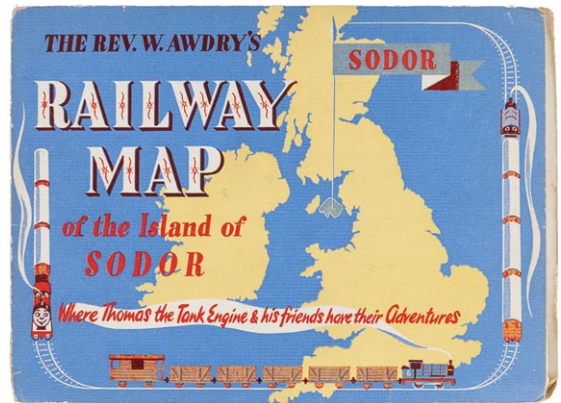
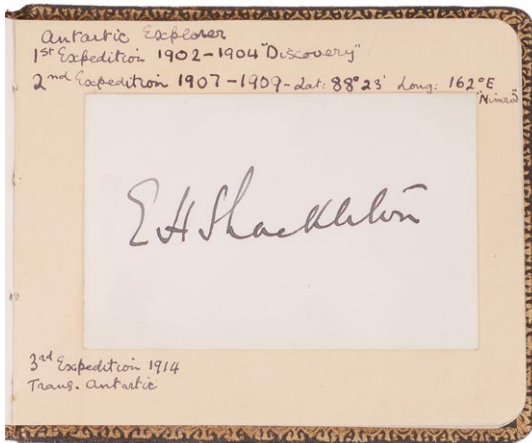
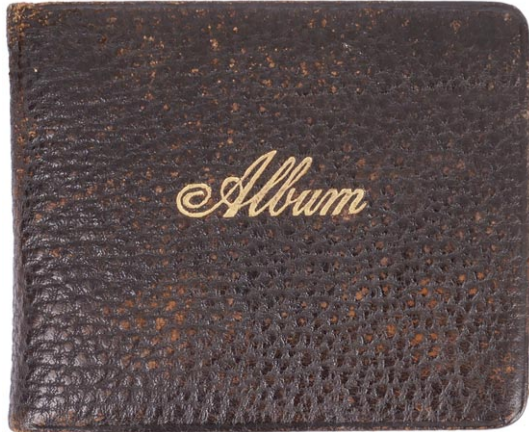
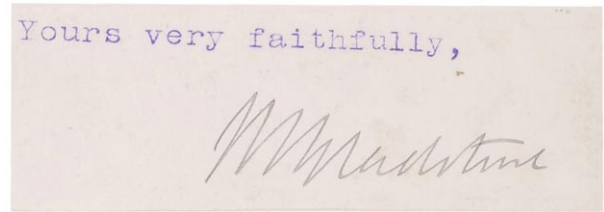
Also with several affixed photographic postcards in the *Hendon Series* of early aviators featuring Grahame-White; A.V. Roe; Gustav Hamel etc., with printed autographs.

The album also includes 9 signatures of English cricketers who took part in the M.C.C. Australian Tour 1911-12 including Jack Hobbs (Surrey); Wilfred Rhodes (Yorks); Plum Warner, Captain (Middlesex); Herbert Strudwick (Surrey); Septimus Kenneir (Warwickshire); Ernest James "Tiger" Smith (Warwickshire); Frank Rowbotham Foster (Warwickshire); J.W. Hearne (Middlesex) and Schofield Haigh (Yorkshire).



Alongside several autographs of celebrities from the stage including Ellen Terry (actress); Ellaline Terriss (actress); Cecilia M. Hutchinson (singer); Sir Harry Lauder (Scottish singer and comedian) and Wilkie Bard, comedian.

Also with the clipped signatures of William Gladstone, British Prime Minister; H.G. Wells, author; Sir Ernest Henry Shackleton, Antarctic explorer; Sir William Howard Russell, journalist, who covered the Crimean War and was considered one of the first modern war correspondents, and, loosely inserted, Sir Frederick Albert Bosanquet (1837-1923), judge of the Central Criminal Court.

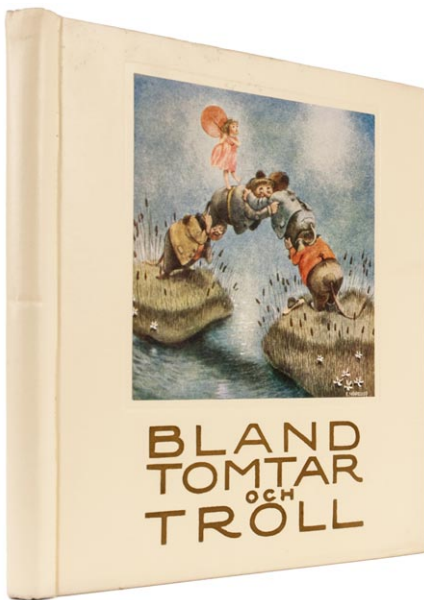


34. AWDRY, The Rev. W. (author). *Railway Map of the Island of Sodor: Where Thomas The Tank Engine and his friends have their Adventures.* London; Edmund Ward (Publishers), Ltd. 1958. £228

Large folding map (557 x 291mm), laid down on linen as issued, and contained within a pictorial card cover; illustrated in full and delightful auto-lithographic colour with pictorial border depicting the various train characters; a remarkably fresh copy, both externally and internally, with the printed price of 2s 6d to inner upper cover.

First edition. The Reverend Awdry created an imaginary island called Sodor on which to locate his famous railway system. It lies between the Isle of Man and the North West Coast of England, with connections to the mainland. The map contains an elaborate set of references to precisely situate the adventures he describes in his books.





35. BAUER, John and Einar NORELIUS (illustrators). Elly STRÖGREN (editor). *Bland Tomtar och Troll En Samling Sagor*. 3l. [Among Gnomes and Trolls, A collection of fairy tales and stories.] *Stockholm; Åhlén & Åkerlunds Förlags A.-B.* 1938. £298

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

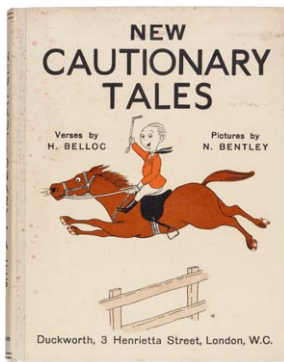
First edition. This is the thirty-first annual in this famous Scandinavian series of folk tales.



36. BELLOC, Hilaire (author). B.G.T. [Lord Ian B.G.T. Blackwood] (illustrator). *More Beasts for Worse Children*. London; Published by Edward Arnold. [1897]. £198

Landscape 4to. Original white cloth-backed pictorial boards; pp. [iv], 5-48; with line illustrations to every page; an uncommonly attractive copy of a vulnerable book, externally with some overall dust-soiling, marking to boards, and rubbing to edges and corners, internally very clean and sound throughout, without inscription, and with a neat oval ink stamp "With the publishers' compliments" to the front free endpaper.

First edition, published by Edward Arnold rather than Duckworth and with the advertisement for *The Bad Child's Book of Beasts*, published by Alden & Co. on the verso of the title-page. A collection of nonsense rhymes with an animal theme including The Python; The Welsh Mutton; The Crocodile; The Vulture; The Llama and The Frozen Mammoth.

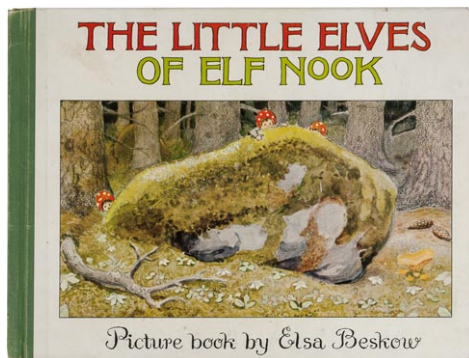


37. **BELLOC, Hilaire (author). N. BENTLEY (illustrator).** *New Cautionary Tales.* London; Duckworth. 1930. £88

Small 4to. Original white cloth-backed pictorial boards; pp. [vi], 7-79; illustrated throughout in black and white; generally a very good crisp copy with a spray of pale pink marks to inner edge of upper board, internally very fresh, without inscription, and with the impressive full-size armorial bookplate of James R. Darling to front pastedown, without repeat dustwrapper.

First edition, including the verses "Maria, Who made Faces and a Deplorable Marriage" and "About John, Who lost a Fortune by Throwing Stones".

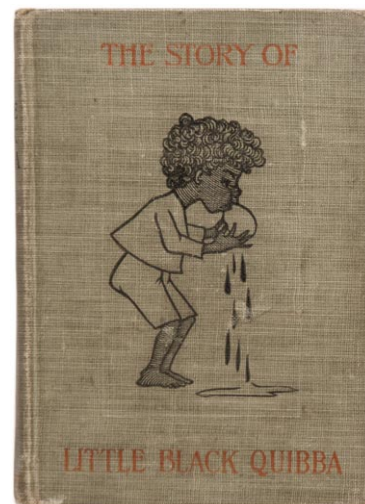
Sir James R. Darling (1899-1995) featured on a 1988 list of the 200 greatest Australians; one of only 22 who were still alive at the time. He is known as a great educator having been appointed Headmaster of Geelong Grammar School in 1930; being founder of the Australian College of Educators; and the creator of Timbertops, the famous Outward Bound project which attracted Charles, Prince of Wales, to its camp. Later in life Darling became Chairman of the Australian Broadcasting Commission.



38. **BESKOW, Elsa (author and illustrator).** *The Little Elves of Elf Nook.* Sweden [Stockholm]; Albert Bonniers Förlag. 1966. £68

Landscape folio. Original dark green cloth-backed pictorial white boards; pp. [32]; with pictorial title and 15 coloured plates with adjacent half-page drawings in line; externally unusually clean with rubbing to spine ends, wear to corners, and a partially-removed bookseller's label to lower cover; internally generally clean but with an area of blue ink scribble (10cm diameter) to front free endpaper, and faint signs of page-turning along lower margin of some leaves.

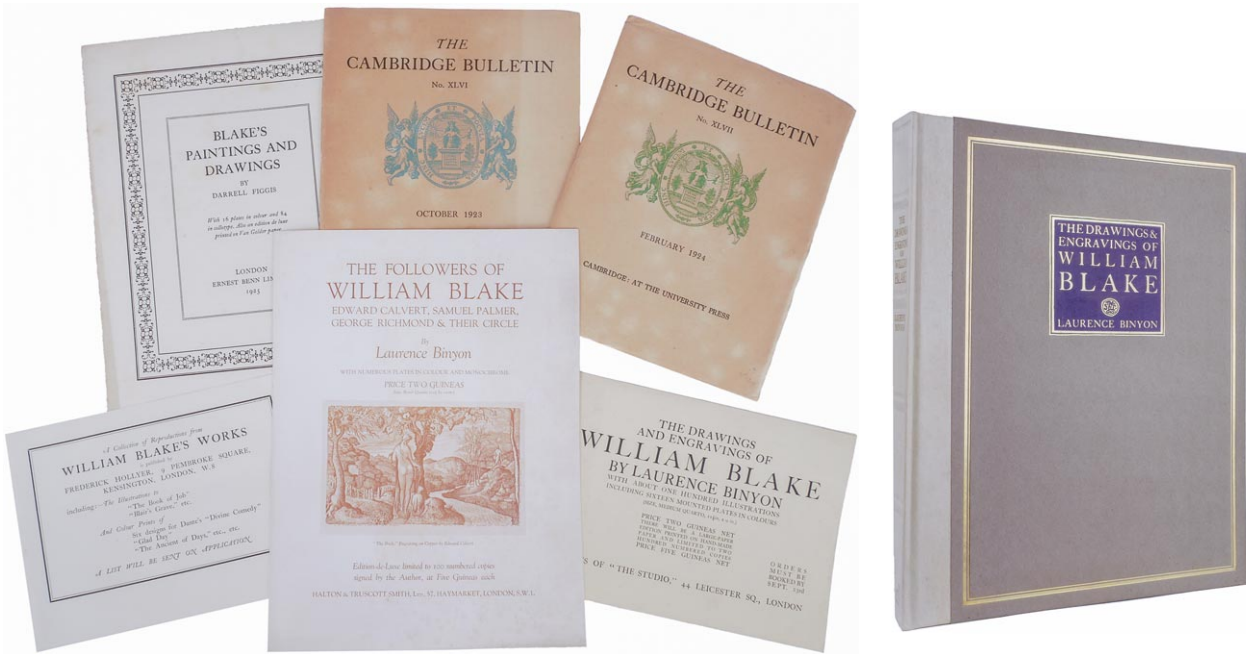
First English edition.



39. **[BLACK INTEREST]. BANNERMAN, Helen (author and illustrator).** *The Story of Little Black Quibba.* London, James Nisbet & Co., Limited. [1902]. £198

16mo. Original mid-green cloth pictorially stamped in black within recessed panel to upper cover, lettered in red; pp. [v], 6-143, printed on one side of paper only throughout; illustrated with a total of 36 charming coloured plates; an unusually attractive copy, externally and internally, with endpapers sometime carefully replaced and some cracking to inner hinges.

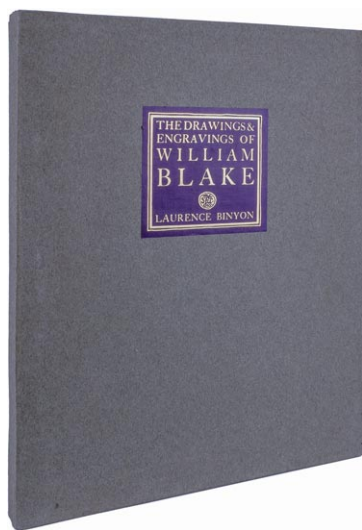
First edition. Helen Bannerman's third book following the success of *The Story of Little Black Sambo* (1899) and *The Story of Little Black Mingo* (1901). Quibba has an adventure with a snake and an elephant while trying to collect mangoes, to make his mother well. A lively and alternately threatening and reassuring story which doesn't end well for either the snake or the elephant but just fine for Quibba and his mother.

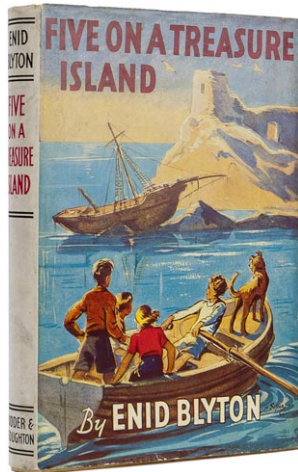


40. [BLAKE]. BINYON, Laurence (Introduction by). *The Drawings And Engravings Of William Blake*. London; Offices of "The Studio", 44 Leicester Sq. 1922. £598

4to. Original ivory parchment-backed grey boards with 4 raised bands, sharply lettered in gilt in compartments, top edges gilt, others untrimmed; upper cover panelled in gilt with onlaid purple cloth label lettered in gilt, preserved in the original glassine dustwrapper, grey presentation card box with repeat purple label lettered gilt to lid, and the publisher's mailing box; pp. [iv], v-ix + 29 (on laid paper) + circa 100 plates with captioned tissues, including 16 in colours mounted-at-large on Japanese vellum; a fine and exceptional copy in virtually as new condition in a similarly fine, and smart, box.

First edition. A handsome and seminal work offering "in fuller form than ever before" a means of evaluating Blake's work as a draughtsman, painter and engraver. Most of the plates are drawn from private collections and were previously unpublished. The foremost contemporary authority on Blake, Laurence Binyon, contributes a 29-page Introduction. Loosely laid in is the original 4-page illustrated order form for this publication from "The Studio", together with the 6-page publisher's prospectus for "Blake's Paintings and Drawings" by Darrell Figgis (*Ernest Benn*, 1925) which includes a tissue-guarded trial plate in full colours; a 4-page publisher's illustrated prospectus in sepia for "The Followers of William Blake, Edward Calvert, Samuel Palmer, George Richmond & Their Circle" by Laurence Binyon, published by *Halton & Truscott Smith Ltd.*; another contemporary advertising flyer; newspaper articles on Blake from 1925, and 2 copies of *The Cambridge Bulletin*, from October 1923 and February 1924.





41. BLYTON, Enid (author). Eileen A. SOPER (illustrator). *Five On A Treasure Island*. London; Hodder & Stoughton Limited. 1948. £88

8vo. Original cream boards lettered in black, in pictorial dustwrapper; pp. [vi], 7-191; with pictorial title and black-and-white illustrations by Eileen Soper; externally bright and clean with mild dusting to lower board edges and light speckling to edges of book block, internally fresh, protected by a very clean, unclipped dustwrapper (6/-) with overall light dusting, some edge rubbing, and a tiny closed nick to lower joint at top edge.

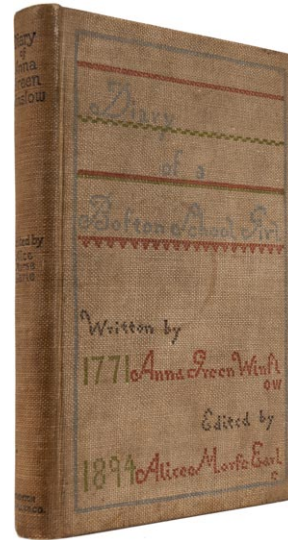
Early edition of this legendary scarcity, which was first published in 1942. It has the distinction of being the first in the series of Famous Five books.



42. BLYTON, Enid (author). Eileen SOPER (illustrator). *Five Go To Billycock Hill*. London; Hodder & Stoughton. 1957. £128

8vo. Original red cloth lettered in black, pictorial blue endpapers, preserved in pictorial dustwrapper; pp. [x], 11-182 + [ii]; illustrated throughout in line and tints by Soper; both externally bright and fresh, with the usual strip of offset toning to free endpapers, protected by an uncommonly attractive, and clean, example of the unclipped dustwrapper (7s 6d) with only minor edge rubbing.

First edition of the sixteenth volume in the Famous Five series. Here the children visit a butterfly farm, discover an airfield where secret planes are tested, explore the Billycock Caves, and avert a tragedy.



43. [BOSTON, MASSACHUSETTS]. EARLE, Alice Morse (editor). *Diary of Anna Green Winslow. A Boston School Girl of 1771*. Boston and New York; Houghton, Mifflin And Company. The Riverside Press, Cambridge. 1894. £148

8vo. Original oatmeal buckram lettered in black to spine with sampler design in blue, green and red to upper board, top edges olivine, others untrimmed; pp. [iii], iv-xx + [iv] + 121; with photographic portrait frontispiece and 5 other photographic plates together with one page of facsimile manuscript from the diary; a very good, sound copy with overall dust-soiling and uniform darkening to spine, with a faint cup ring to upper cover; internally fine and unscribed.

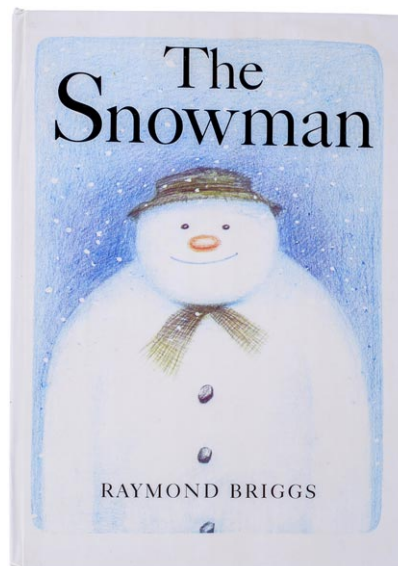
First edition. This 72-page diary records the activities of 10-year-old Anna Green Winslow, who was sent by her family from her home in Nova Scotia to be "finished" within the Boston school system. It represents a glimpse into the society of that time and is a "sprightly record" of the prim and narrow round of New England domestic life. Her interests revolve around fashion as she carefully details her dress and toilette while offering witty accounts of modish hairstyling. At the same time her strict Puritan upbringing is reflected by her attentions to her religion. She is an attentive learner who applies herself to her lessons and her household labours and accomplishments. The volume contains a fully-researched Foreword, giving history and context, and also a 45-page section of notes, which are of considerable historical interest.



44. [BOXED SET OF EARLY FRENCH JUVENILES]. MALO, M. Charles. *Les Capitales De L'Europe. Promenades Pittoresques: Vienne; Constantinople; Paris; St. Petersbourg; Madrid; Londres; Berlin; Rome. Paris; Marcilly Fils, Ainé. Rue S.-Jacques, No. 21. [1829].* £2,250

12mo.; 8 vols (each 98 x 154mm); each volume charmingly bound in publisher's blind-stamped glazed paper boards and presented in a range of sugared almond colours with oval panel to each upper cover lettered in black, all housed within the scarce, original, and handsome, publisher's presentation box (223 x 178 x 30mm) which is decorated and edged with richly embossed gilt foil with a large, and handcoloured, oval pictorial label (with gilded border in relief) onlaid to lid; the box lined in pink glazed paper throughout base and lid with two internal compartments, as usual lacking the silk ribbons to lift the books from the box; each volume 36pp.; each with an engraved and exquisitely handcoloured frontispiece in the form of a city scene; the books externally fine with only a trace of very light dust-soiling, internally also very attractive with some light foxing throughout (heavier in Paris and Rome); the box remarkably entirely complete with no replaced edges and with mild overall soiling and rubbing, with corner wear and splitting to edges of lid (now neatly repaired); rare complete, with the box, in this pretty condition.

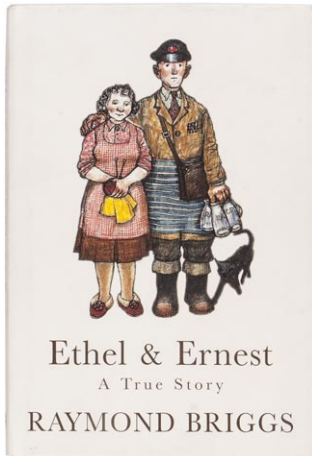
First editions. A delightful, and impressive, set of early nineteenth century French works describing, and depicting, the cities of Europe, elegantly housed for presentation.



45. BRIGGS, Raymond (illustrator). *The Snowman. London; Hamish Hamilton. 1978.* £225

Folio. Original laminated white pictorial boards; pp. [32]; with atmospheric illustrations in storyboard format throughout, in colour; a very nearly fine copy with small bruising to spine ends, internally fresh throughout with almost unavoidable toning to inner gutter of upper cover and a neat contemporary inscription to front free endpaper, with publisher's adhesive price label (£3.95) covering original price on lower cover.

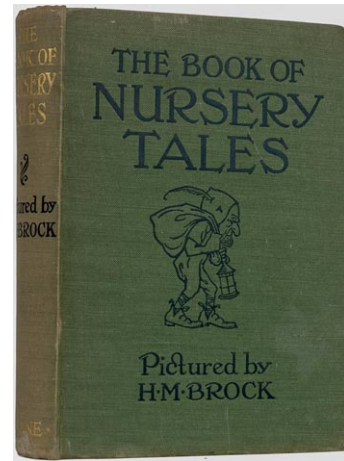
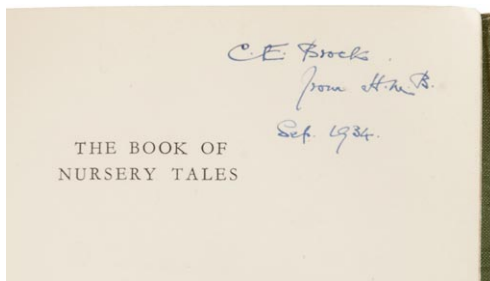
First edition.



46. BRIGGS, Raymond (author and illustrator). *Ethel & Ernest*. London; Jonathan Cape. 1998. £68

8vo. Original brown linen-textured boards, preserved in fine white pictorial dustwrapper; pp. [ii], 3-103 + [i]; attractively illustrated throughout in full colour in storyboard format; a fine copy preserved in a notoriously vulnerable near fine, unclipped dustwrapper (£14.99) with just a faint trace of dusting and rubbing
First edition.

PRESENTATION COPY
FROM H.M. TO C.E. BROCK



47. BROCK, H.M. (illustrator). Compton MACKENZIE (author). *The Book of Nursery Tales*. London; Frederick Warne And Co. Ltd. [1934]. £188

8vo. Original dark green cloth decorated and lettered in black to spine and upper board, top edges olivine, pictorial green endpapers; pp. [v], vi-xx + 268; with 8 coloured plates and black-and-white illustrations throughout, in profusion; generally a pleasing copy with overall rubbing, some fading to spine (more pronounced at head and heel), and an area of pale marking to top edge of lower board (20mm across); internally very good indeed bar some thumbing to bottom margin of one plate.

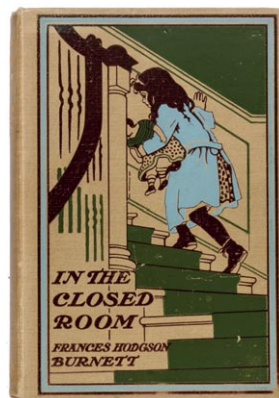
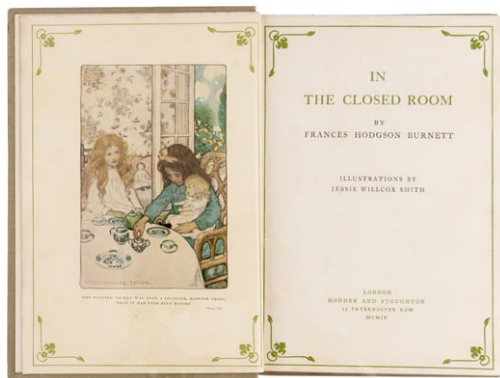
First edition. An important presentation copy, inscribed and dated (Sept. 1934) in ink by the illustrator Henry Matthew Brock to his equally well-known brother, the illustrator Charles Edmund Brock, on publication.



48. BRONTË, Charlotte, Emily and Anne (authors). [The Works.] *Jane Eyre*; *Wuthering Heights*; *Villette*; *The Professor*, *Tales From Angria*, *Emma: A Fragment*, *A Selection of Poems*; *The Tenant of Wildfell Hall*, *Agnes Grey* [and] *Shirley*. London; Collins. 1953-1961. £138

8vo.; 6 vols.; uniformly bound in publisher's limp pebble-grained navy blue cloth covers, top edges blue, in original decorated card slipcase; pp. 509; 350; 480; 480; 510; 508; with portrait frontispieces; a near fine, and uninscribed, set with fading to blue top edges of *Jane Eyre* and a splash mark to top edges of *The Professor*; the slipcase very good, and sound, with some rubbing and surface wear to sides, but no splitting.

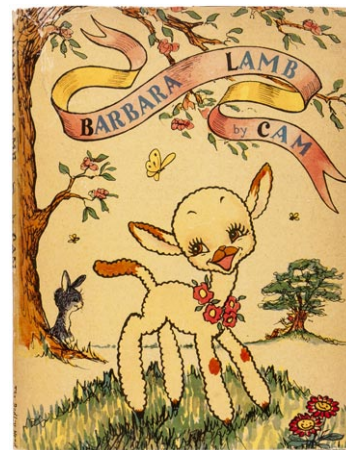
A scholarly little edition with the addition of a biography of the Brontës by Phyllis Bentley; memoirs of Anne and of Emily Jane Brontë, by Charlotte; the juvenile writings; a selection of the sisters' poetry, and a useful bibliography.



49. BURNETT, Frances Hodgson (author). Jessie WILLCOX SMITH (illustrator). *In The Closed Room*. London, Hodder And Stoughton. MCMIV [1904]. £128

8vo. Original fawn pictorial cloth blocked in blue, green, and black, lettered gilt to spine, decorated endpapers, fore-edge untrimmed; pp. [iii], 3-129 + [i]; each text page very prettily decorated with *Art Nouveau* panels in green and 8 full-page delicately coloured plates by Jessie Willcox Smith; an uncommonly fresh copy, both externally and internally, with none of the usual discoloration to spine; internally pristine.

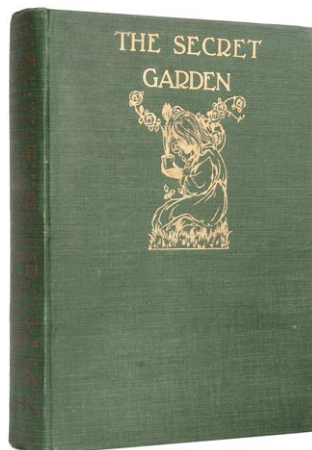
First edition illustrated thus.



51. CAM (pseud.) [Barbara Mary CAMPBELL] (author and illustrator). *Barbara Lamb*. London; John Lane, The Bodley Head Limited. 1946. £138

Royal 8vo. Original glazed pictorial paper-covered boards, preserved in pictorial dustwrapper; pp. [32]; strikingly illustrated with pictorial title and full-bleed coloured plates on every page with text in calligraphic font; a very attractive copy; externally near fine with some compression to head of spine and rubbing to forecorner tips; internally very fresh throughout with slight foxing to endpapers and a neat contemporary ink inscription to front free endpaper; protected by a clean and attractive, unclipped dustwrapper (3rd Impression, 5s.) with a small triangle of loss to top edge of upper joint fold (15mm), now cleverly made good, with an associated, and unobtrusive, closed tear (45mm) now expertly repaired to the reverse with archival tissue.

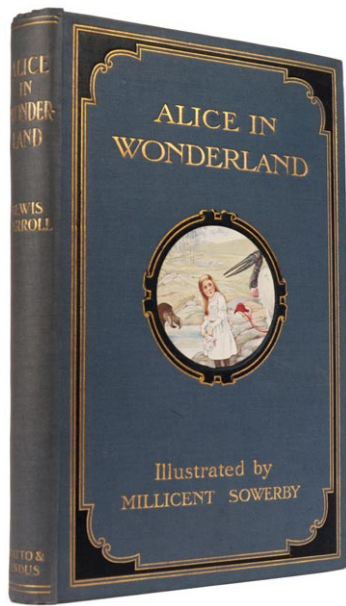
Third edition of the first book by Barbara Mary Campbell ("Cam"), which was originally issued in this format two years earlier,



50. BURNETT, Frances Hodgson (author). Charles ROBINSON (illustrator). *The Secret Garden*. London; William Heinemann. 1914. £298

Large 8vo. Original forest green cloth, lettered and decorated in gilt to spine and upper board, top edges green, pictorial green endpapers; pp. [iv], v-vii + 306 + [6], publisher's catalogue; with pictorial title-page in red and black, coloured frontispiece, and 7 other coloured plates guarded by captioned tissues; a very clean and attractive copy with dulling to spine gilt, internally fresh, without inscription, and with only minor speckling to endpapers; very elusive.

Very early edition, being a "New Impression" dated July 1914. First published in 1911, in the same format.



52. CARROLL, Lewis (author). Millicent SOWERBY (illustrator). *Alice in Wonderland*. London; Chatto And Windus. 1907. £450

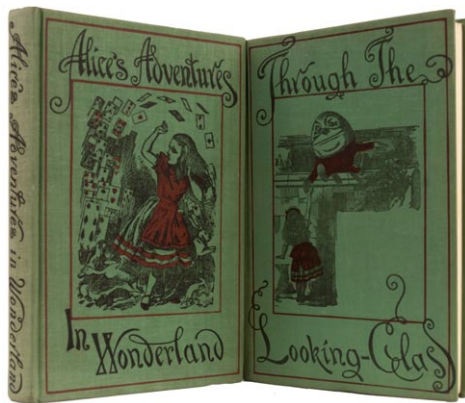
8vo. Original mid blue cloth with a decorative panel in darker blue and gilt to upper cover surrounding an onlaid pictorial roundel with blue and gilt border, top edges gilt, double-page pictorial gilt endpapers; pp. [xvi] + 166 + [x], including publisher's catalogue; illustrated with 12 charmingly stylised full colour plates by Millicent Sowerby, chapter-headings in line, and a dramatic black and white title-page; an exceptionally fresh copy, externally fine with none of the usual fading or rubbing to spine and with only minor speckling to fore-edge of book block, internally also very clean with light foxing to front blank, a neat calligraphed and contemporary ink inscription, dated 1910, to the same, light offsetting from previous insertion to two blanks at rear, and occasional tiny marginal marks; scarce, especially in this condition.

First edition illustrated thus, and one of the earliest non-Tenniel interpretations to be offered to the public. Copyright expired on Carroll's classic in 1907 and a clutch of illustrated editions came to the market in that year.

53. CARROLL, Lewis (author). Sidney SAGE (illustrator). *Stand Ups. Adventures of Alice in Wonderland*. Akron, Ohio; The Saalfeld Publishing Co. 1934. £398

Large slim 4to. Original pictorial card covers, stapled to spine; pp. [16]; gloriously printed with 5 vividly coloured plates, including 1 double-page spread, each incorporating several die-cut stand-up figures, by Sidney Sage, which are designed to be punched out and assembled into a scene; a wonderful copy and an exceptional survival, externally fine with only tiny rubbing to tips and internally complete with all figures which are unpunched and holding (although some are working a touch loose); scarce.

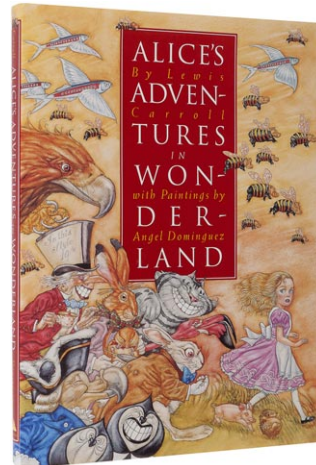
First edition. An unusual interactive Alice book.



54. CARROLL, Lewis (author). John TENNIEL (illustrator). *Alice's Adventures in Wonderland [and] Through The Looking-Glass*. London; Macmillan & Co. Ltd. 1959 and 1962. £138

8vo.; 2 vols.; publisher's green cloth pictorially blocked in black and red to all covers, lettered in black to spines; pp. [xii] + 177 + [ii]; [xii] + 208 + [iii]; illustrated throughout after Tenniel's wood-engravings; near fine copies, with a little light rubbing.

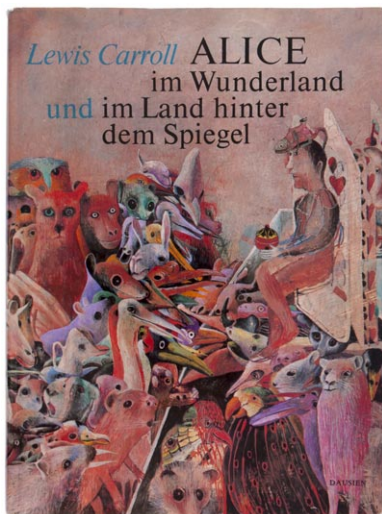
An attractive vintage set in lovely condition.



56. CARROLL, Lewis (author). Angel DOMINGUEZ (illustrator). *Alice's Adventures In Wonderland*. New York; Artisan. 1996. £168

Tall 4to. Original ochre linen-textured linson boards panelled and lettered in blind to upper cover and in red to spine, preserved in pictorial dustwrapper; pp. [ix], 10-150 + [ii]; profusely illustrated with coloured plates and illustrations throughout including several double-page; externally and internally fine, protected by a fine, unclipped dustwrapper (\$25.00); scarce fine and signed.

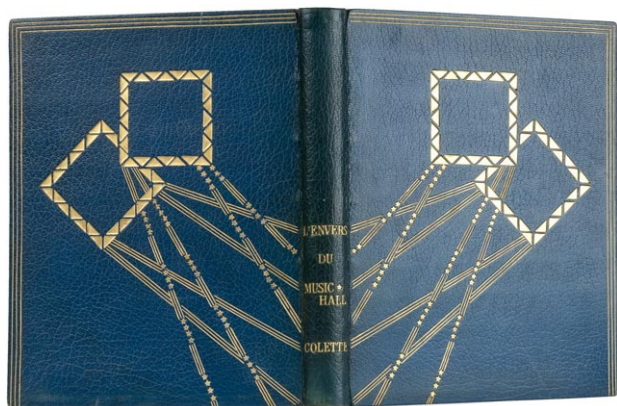
First edition illustrated thus. This copy with a tipped-in A4 leaf of fine ivory stock signed in ink by the illustrator. One of the most accomplished and successful Alices of recent years. The physiognomy of a couple of characters is clearly inspired by members of our current royal family.



55. CARROLL, Lewis (author). Dusan KÁLLAY (illustrator). *Alice im Wunderland und im Land hinter dem Spiegel*. Hanau/Main; Verlag Werner Dausien. 1984. £58

4to. Original ivory cloth decoratively blocked in gilt and red to both covers, lettered in gilt to spine, pictorial endpapers, preserved in pictorial dustwrapper; pp. [viii], 9-233 + [iii]; with coloured illustrations throughout by Dusan Kállay including full-, and double-page, plates; a near fine copy with an inscription, in ink, to half-title and a small surface abrasion to top corner of front free endpaper (to erase a price), protected by a fine, unclipped, dustwrapper.

First edition in German illustrated thus.

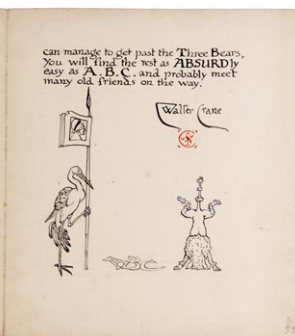
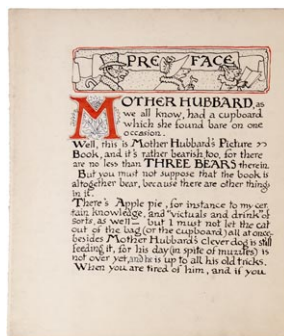


57. COLETTE (author). J.-E. LABOUREUR (illustrator). L'Envers Du Music-Hall [The other side of the Music Hall]. Argenteuil [Paris]; R. Coulouma. 1926.

£1,200

4to. Finely bound in contemporary mid blue morocco with triple line fillet to upper, and fore-edges, of boards surrounding a striking *Art Deco* geometric design involving rays of light and stars to both covers, rounded spine boldly lettered in gilt, top edges gilt, others uncut, gilt turn-ins and rich purple marbled endpapers seamed in gold, with original grey card covers bound in to front and rear; pp. [vi], 3-170 + [i], on *vergé de Rives* paper; strikingly illustrated with a total of 32 etched images in *Art Deco* style including 6 full-page plates, 19 pictorial chapter-headings, and 7 pictorial tailpieces; externally near fine with minor discoloration to spine, internally equally fresh with just occasional very pale foxing.

First edition illustrated thus, limited to only 350 numbered copies printed on *vergé de Rives* from a total limitation of 440, including 20 collaborators' copies, all signed by the editor. The unsigned binding is probably by Kieffer. A series of tableaux offering a glimpse inside the ostentatiously showy world of the Music Hall at the beginning of the twentieth century. Colette describes, with great sensitivity and affection, the sad human stories which play out beneath the glamour.

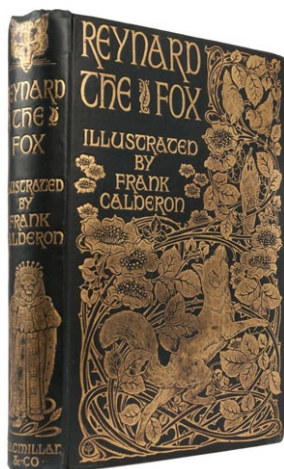


58. CRANE, Walter (artist). Mother Hubbard's Picture Book [original artwork].

£2,250

4to., original grey paper wrappers with cover design and lettering in white by Crane, the covers containing 3 loose quires, with integral blanks, comprising 4 examples of original text and artwork (one double-page) and including a pictorial title-page in red and back with *Art Nouveau* lettering, a pictorial initial, and a pictorial border by Crane; a double-page pictorial "Preface", again in black and red, consisting of a pictorial border heading, decorative initial, and 2 pictorial vignettes, signed by Crane in calligraphic style with accompanying monogram; and 2 full-page illustrations for Mother Hubbard in black line with integral hand-written text by Crane; in very good condition indeed with some small ink spots to fore-edge of upper wrapper, neat red chalked crosses on blank leaves, and some light foxing and marking.

Examples of Crane's original artwork for a reissue of his compilation toy book *Mother Hubbard's Picture Book*, Walter Crane's Picture Books Vol II. The published production which evolved from this artwork assembles three toy books in one volume: 'Mother Hubbard'; 'The Three Bears', and 'The Absurd A.B.C.'. It was first issued thus in 1896.



59. [CRANFORD SERIES]. CALDERON, Frank (illustrator). Joseph JACOBS (editor). *The Most Delectable History of Reynard The Fox*. London; Macmillan And Co. 1895. £98

8vo. Original dark green cloth elaborately and beautifully blocked with a striking *Arts-and-Crafts* design in gilt to spine and upper cover, all edges gilt; pp. [xxxvii] + 260 + [4] adverts.; illustrated throughout in line; a clean, bright and attractive copy with some rubbing to gilt and bruising to spine ends; internally crisp with immaculate hinges but with foxing beneath the gilded edges, to the frontispiece tissue, which has offset, and sporadically throughout.

First edition by this artist. One of the scarcer titles in the popular *Cranford Series*.



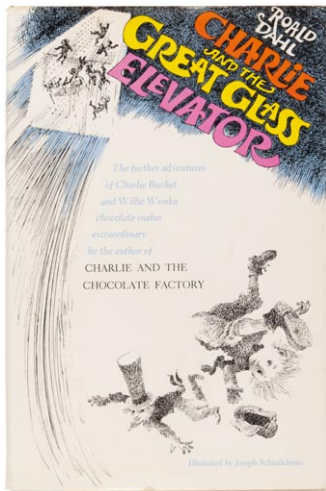
60. [CZECH]. FISCHEROVÁ-KVECHOVÁ, Marie (illustrator). Raf. D. SZALATNAY (translator). Dorothy COOPER (arranged by). *Folk Songs of Bohemia*. Czechoslovakia, Prague; Koppe-Bellmann. 1925.

£398

Landscape 4to. Original red cloth-backed pictorial boards, floral coloured endpapers, preserved in original glassine dustwrapper; pp. 24 + [i]; each leaf with edge blocking in green and with decorations and bold outline drawings in colour and black-and-white alongside 10 full-page plates in folk art style in Slavonic colours; a fine and pristine copy in the protective glassine, which is also fine, with a very pretty, loosely inserted, colour-illustrated advertisement for Mates' *The Cook And The Hen*, published 1925.

First edition, boldly signed in ink by the illustrator to a prelim page.

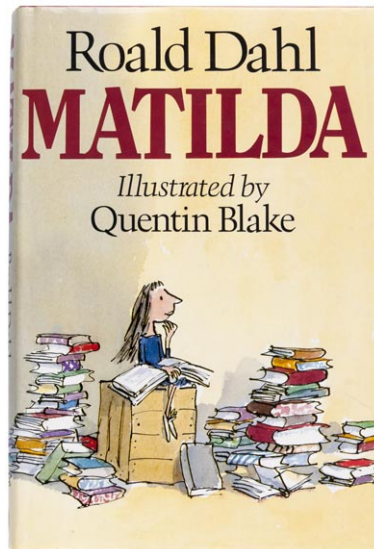




61. DAHL, Roald (author). Joseph SCHINDELMAN (illustrator). *Charlie and the Great Glass Elevator*. The further adventures of Charlie Bucket and Willy Wonka chocolate-maker extraordinary. *New York: Alfred A. Knopf*. 1972. £188

8vo. Original light blue cloth-backed grey boards illustrated in cornflower blue to upper cover, spine lettered in pink, in pictorial dustwrapper; pp. [xii] + 161 + [iii]; wonderfully illustrated throughout in line with text drawings and full-page plates; a very good copy with very slight marking to upper cover, internally clean and fresh; protected by an attractive price-clipped dustwrapper with some creasing to spine ends, small bruising, and 2 vertical creases to upper flap.

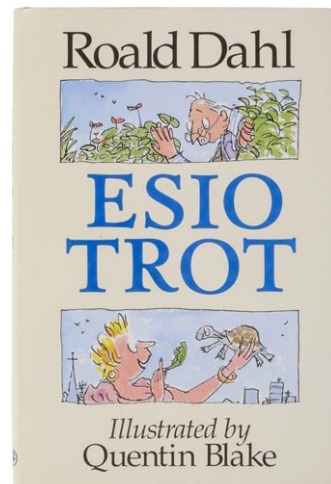
First edition, as stated. The UK edition appeared the following year with illustrations by Faith Jacques.



62. DAHL, Roald (author). Quentin BLAKE (illustrator). *Matilda*. *London; Jonathan Cape*. 1988. £298

Large 8vo. Original red linson boards, boldly lettered in gilt to spine, preserved in pictorial dustwrapper; pp. [vi], 7-240; illustrated throughout in monochrome; a bright copy with mild compression to spine ends and very small rubbing to forecorners, internally clean and crisp with a tiny ownership inscription to front free endpaper, protected by a clean and attractive, unclipped dustwrapper, with some signs of handling including mild pushing to spine ends, light creases to flaps, and faint scoring.

First edition, without the price to the dustwrapper flap and without the barcode and ISBN number to the rear panel. Precedence is undetermined, however the majority of copies on the market do have these two attributes. An acknowledged modern children's classic and increasingly scarce in collectable condition as the book is frequently read to rags.

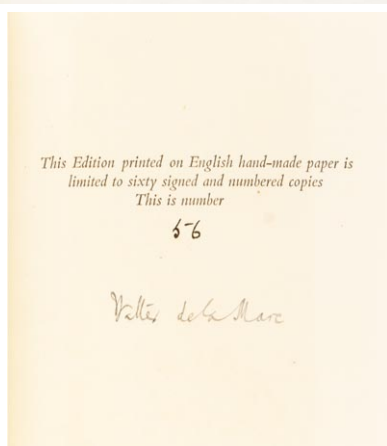
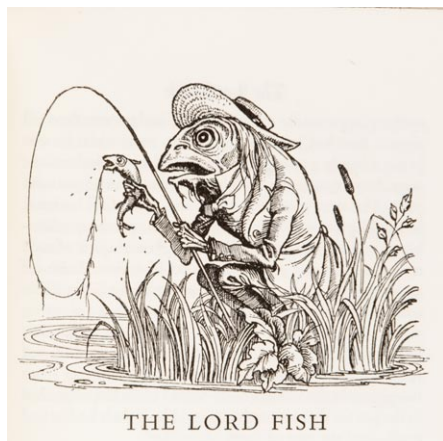


63. DAHL, Roald (author). Quentin BLAKE (illustrator). *Esio Trot*. *London; Jonathan Cape*. 1990. £78

8vo. Original blue linson boards gilt, lettered gilt to spine, preserved in pictorial dustwrapper; pp. [iv], 5-62 + [ii]; illustrated throughout by Quentin Blake in monochrome; a fine, unscribed copy protected by a very clean, unclipped dustwrapper (£6.95) with mild creasing to upper panel.

First edition. An love story describing how Mr. Hoppy, a retired bachelor, manoeuvres to capture the affections of his love interest Mrs. Silver and win over his love rival in the shape of Alfie, her pet tortoise.

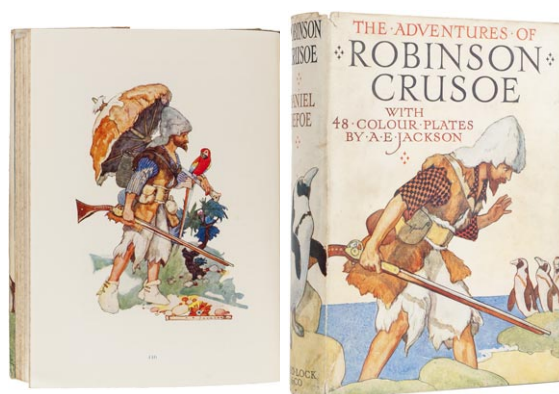
ONE OF ONLY 60 COPIES



64. DE LA MARE, Walter (author). Rex WHISTLER (illustrator). *The Lord Fish*. London; Faber & Faber. [1933]. £598

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

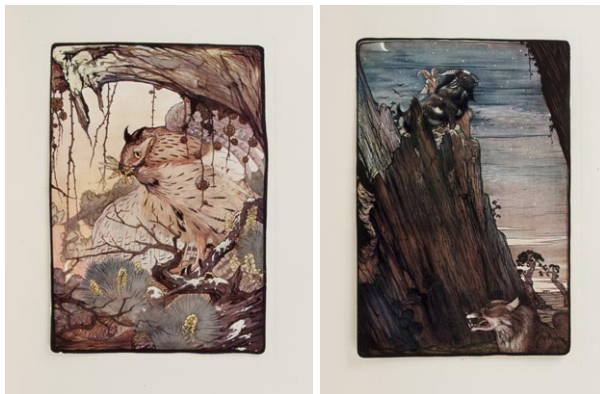
First edition *de luxe* of this collection of seven short stories, limited to only 60 numbered copies which are signed by the author. Four of the tales, previously published in *Joy Street*, are here revisited and revised.



65. DEFOE, Daniel (author). A.E. JACKSON (illustrator). *The Adventures of Robinson Crusoe*. London; Ward, Lock & Co. Limited. Circa 1930. £98

Thick 8vo. Original beige cloth elaborately panelled and lettered in black to spine and upper board surrounding an onlaid oval pictorial label, double-page pictorial endpapers (different at front and rear), preserved in pictorial dustwrapper with wrap-around design; pp. [vi], vi-ix, 13-340 + [4], publisher’s list; complete with 44 fine coloured plates (confusingly totalling 48, as called for, with the inclusion of the endpapers); a fine copy, both externally and internally, bar speckling and dusting to edges of book block; the attractive dustwrapper with some dusting and spotting to spine and edges, rubbing to joints, minor lateral creasing to bottom edge of lower panel, fraying to spine ends with old strengthening paper to reverse at head of spine, and a 30mm closed tear to upper joint, now repaired; elusive in the dustwrapper.

Early edition illustrated thus.

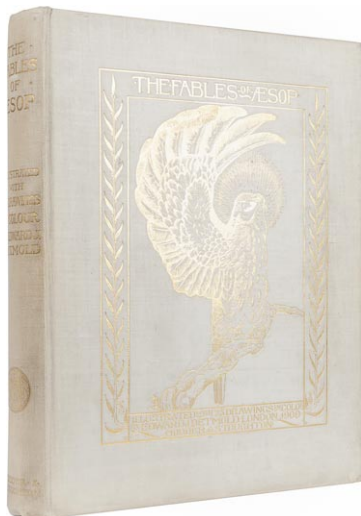


67. DICKENS, Charles (author). Hugh THOMSON (illustrator). *The Chimes*. London, Hodder and Stoughton. [1913]. £138

8vo. Original royal blue ribbed cloth elaborately, and very prettily, blocked in gilt to upper board and spine, decorated endpapers; pp. [v] + 137; illustrated title-page in red and black and 7 fine mounted coloured plates set on heavier stock; a very attractive copy with slight darkening to spine, bruising to head and heel with small abrasions, rubbing to forecorners, and light spotting to edges of book block; internally also very good with occasional pale and diffuse foxing, and light indentation to front free endpaper from erased pencilled name, all plates fine.

First edition illustrated in colour by Thomson.

BOXED SET



66. DETMOLD, Edward J. (illustrator). *The Fables of Aesop*. London, Hodder & Stoughton. 1909. £1,500

4to. Original white cloth beautifully decorated with a pictorial gilt panel on upper cover, top edges gilt, others uncut; pp. [206] on fine mould-made paper; illustrated with 25 stunning coloured plates mounted-at-large; a beautiful copy with just a little of the unavoidable offset browning of free endpapers but otherwise fine, both internally and externally, with all plates in clean, crisp state.

First edition illustrated thus, the edition *de luxe*, limited to only 750 numbered copies signed by the artist, and including two plates not present in the trade edition.



68. DICKENS, Charles (author). Nelson's Christmas Box: *Little Dorrit*; *Barnaby Rudge*; *Martin Chuzzlewit*; *Dombey and Son*; *Hard Times*; *Our Mutual Friend*. London; Thomas Nelson And Sons Ltd. Circa 1950. £188

Crown 8vo. 6 volumes; bound in publisher's ivory paper-covered boards, flat spines decorated in gilt with crimson lettering labels, top edges crimson, in original acetate jackets (some with printed prices to flap), contained in original publisher's presentation Christmas box (164 x 115 x 167mm) decorated with a holly design, with lift-up lid and drop flap; pp. 892; 668; 899; 933; 284; 915; a fine set, one acetate split; the decorative box also in lovely condition with some external edge rubbing.

A selection of Dickens' classics for Christmas, printed on India paper.





69. [DIORAMAS]. 'Arthur Holmes' Box of Delights' [Twelve hand-painted wooden dioramas depicting hunting, shooting and fishing scenes]. 1920. £6,950

A collection, complete in all its parts, of 12 individual hand-crafted, and numbered, three-dimensional landscaped scenes, or dioramas (all bases 163 x 95 x 10mm; the tallest insert 220mm), which are hand-painted throughout on all visible surfaces (including the oval bases, and sides) and composed of multi-layered scenery and characters which slot into the base together with exquisite detachable fishing rods with twine, floats and bait, landing birds, and even an angler's satchel with leather strap; the whole fashioned in wood and featuring a series of figures (adults and children) engaged in traditional rural pursuits of hunting, shooting and fishing; each signed on the base, in ink, by the maker Arthur Holmes, numbered, and dated 1920 throughout; all contained within a carefully constructed custom-made wooden slatted and lidded box with metal clasp (no longer functioning) and including internal compartments and trays with leather lifting tabs configured with outlines to indicate the storage plan.

This lovingly, and painstakingly, hand-crafted personal artefact is testament to the great skill and patience of the creator and is a beautiful production that would not look out of place in a museum. Unfortunately we have no provenance to offer beyond the maker's (Arthur Holmes) signature throughout, as it originated from a provincial fair, with no associated history. It is tempting to speculate that the project was conceived as a diversional occupation undertaken by a First World War veteran. Such occupational therapies in arts and crafts were championed by specialists and had a notably beneficial effect on recovery, "many soldiers, especially those originating from urban industrial areas engaged in diversional occupations that they were unacquainted with and that had little to do with their interests" (*Diversional Occupational Therapy in World War I* by Jennifer A. Bloom Hoover).

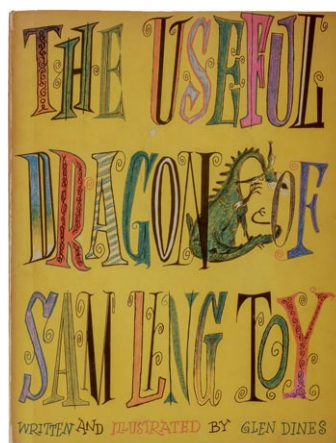
SNOW WHITE “PINBALL” GAME.



70. **DISNEY, Walt.** Snow White And The Seven Dwarfs Bagatelle. Harborne; The Chad Valley Co., Ltd. [1949]. £148

An original red card box (385 x 170 x 20mm) with coloured pictorial lid depicting Snow-White and the dwarfs playing this game, adapted from Disney artwork, with Instructions on paper label to the reverse; internally fashioned with a pinball layout above Disney cartoons of the characters on a yellow ground with a fully-functioning firing mechanism in wood, original metal cups, and the original 6 wooden balls painted in pairs of yellow, blue and red; a bright and clean example with only minor and professional restoration to box.

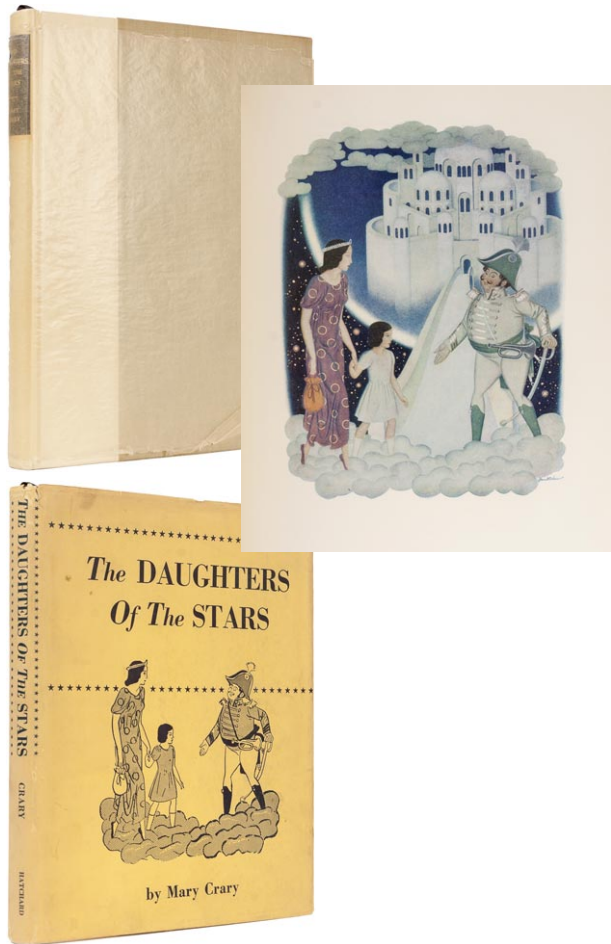
A scarce, early, and fun Disney game in working condition. Dated from the manufacturer's code 10cs/8/49.



71. **[DRAGONS]. DINES, Glen (author and illustrator).** The Useful Dragon of Sam Ling Toy. New York, The Macmillan Company 1956. £88

Tall 4to. Original ochre yellow cloth pictorially blocked and lettered in dark green to spine and upper cover, preserved in pictorial dustwrapper; pp. [40]; with charming illustrations throughout in alternate colour and duotone; a near fine, unscribed copy with a small area of mild creasing to top edge of front free endpaper, protected by a very clean and attractive, partially-clipped, dustwrapper (\$2.75) with fading to spine, light overall dusting, rubbing to joints, and a couple of tiny closed edge tears, now neatly repaired with archival tissue.

First US edition, first printing, as stated. Set in Chinatown, San Francisco, this is the story of a Chinese laundry worker who builds a vast menagerie of rescued animals in his workshop, including a lizard who grows into a dragon.



72. DULAC, Edmund (illustrator). Mary CRAY (author). *The Daughters of the Stars*. London; Hatchard & Co. 1939. £298

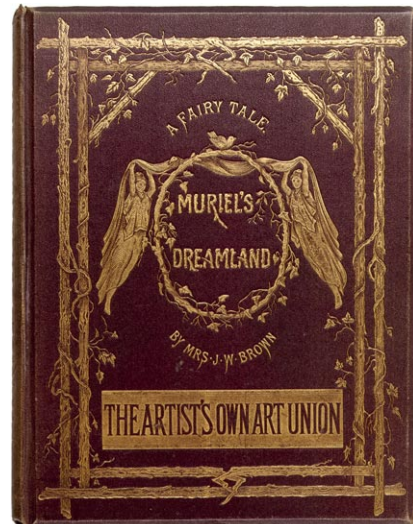
4to. Original cream vellum-backed grey cloth boards, leather spine label lettered gilt, untrimmed at fore- and lower edges, dark blue ribbon marker, preserved in original yellow pictorial dustwrapper with the original unprinted glassine; pp. [x] + 189; illustrated with 2 fine coloured plates by Dulac, decorative scrolls throughout, sun and moon designs to limitation leaf, all by Dulac; a fine copy, both internally and externally, protected by a fine original glassine and yellow pictorial jacket with overall dust-soiling and light marking, chipping to head of spine with an associated short closed tear (20mm), nicking to corners, and small loss to top fore-corner of upper panel (20 x 10mm).

First edition *de luxe*, limited to only 500 numbered copies (of which this is 155), signed by both Dulac and the author. This publication has an interesting history. It was almost swallowed up by the outbreak of the Second World War and had to be rushed into print even though Dulac had only completed two paintings. It was also distributed in the United States and sold at Brentano's. Copies marketed this way were stamped, on the verso of the title, "Made and Printed in Great Britain/At the Surrey Fine Art Press" as is the case with this example. Copies of the book which remained unsold were later wrapped, over the glassine, by a yellow jacket priced at \$4.00 (as here).

The fairy tale was well promoted at the time with Hatchards devoting an entire window display to its presentation. It was also reviewed in the US as "... full of grace, beauty, wit, humor and charm" with Dulac's typically mystical blue and silver paintings generally acknowledged as adding to its appeal. The author's own mother was one of the book's most fiercest promoters, comparing her

daughter's writing genius with that of Dickens. (*Hughey: Edmund Dulac, His Book Illustrations*. 91).

WITH TIPPED-IN PHOTOGRAPHS



73. [EARLY PHOTOGRAPHY]. BROWN, Mrs. J.W. (author and illustrator). Alberta BROWN (co-illustrator). *Muriel's Dreamland: A Fairy Tale*. London; Griffith And Farran. 1871. £298

4to. Original purple cloth elaborately and decoratively blocked in gilt to upper cover, spine lettered gilt, bevelled boards, all edges gilt, matt brown endpapers; pp. [viii] + 85 + [i] + vi (reviews); with a total of 7 fine photographic albumen prints mounted-at-large on cream card and captioned below the image; an attractive copy with light fading and rubbing to spine, small (and superficial) wear to top and tail, and one or two threads pulled from upper joint; internally fresh and crisp with no wear to the vulnerable endpapers and only very slight, and trivial, internal marking; with the discreet book label of Camfield and Deirdre Wells to front pastedown.

First edition thus, being the superior Large Quarto Edition, which was first published as an octavo in the same year. An interesting nineteenth-century juvenile with photographic illustrations by Robert Hayward after original artwork by the author and her daughter. This is a full-blown Victorian Christmas fantasy in which Muriel falls asleep and, in her dreams, is transported by fairies to their world where she embarks on a charity mission to help the poor and destitute children of the world.

Camfield 'Harry' Wills was born and raised in Birmingham and was one of the earliest collectors of photographs and photographic equipment in Britain. He was a founder member of the Royal Photographic Society's Historical Group in 1972 and part of the first

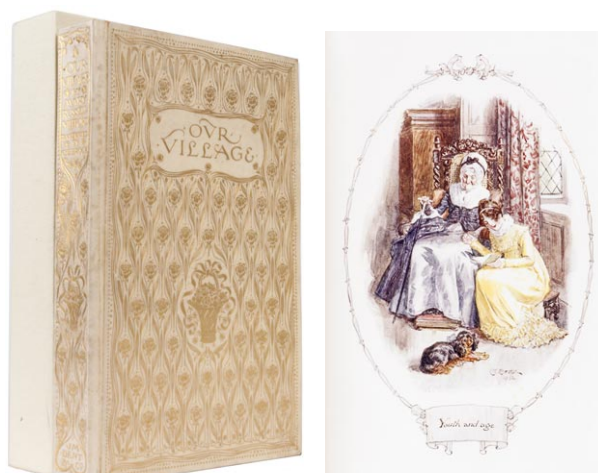
generation of British collectors and photographic historians. He had a large collection of related material which was auctioned by Bonhams in 2012.



74. [EDMUND EVANS]. RADFORD, Dollie (author). Gertrude M. BRADLEY (illustrator). *Songs for Somebody*. London; David Nutt. [1893]. £128

Large 8vo. Original olive green cloth-backed matt pictorial boards, matt olive green endpapers; pp. [xii] + 28 + [iv], printed on rectos; with pictorial title in green, text pages in green throughout within pictorial panels, and a total of 6 fine full-page coloured plates printed in woodblock colours; a very good copy with rubbing to spine ends, and some shelf wear to edges and corners with some associated flaking of paper, internally very good and crisp throughout with a small triangular chip from fore-edge of front free endpaper (6 x 12mm) and the handsome engraved bookplate of W. MacDonald MacKay to front pastedown.

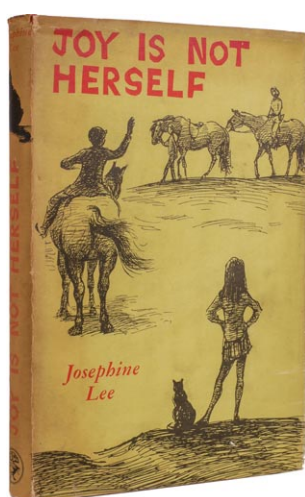
First edition. A pretty Victorian volume of rhymes from the nursery with *Art Nouveau* styling, printed by Edmund Evans.



75. [ENGLISH IDYLLS SERIES]. Miss MITFORD (author). C.E. BROCK (illustrator). *Our Village*. London: J.M. Dent & Co. 1904. £148

8vo. Publisher's cream vellum elaborately blocked in gilt to spine and upper board, decorated green endpapers, top edges gilt, others uncut, with original red ribbon marker, preserved in fine custom-made ivory cloth-covered slipcase with satin ribbon; pp. xv + [i] + 309 + [i]; prettily illustrated with pictorial title-page, frontispiece guarded by a tissue, and 23 additional delicate coloured plates by Charles Brock; a fine and exceptional copy with only insignificant mottling to upper joint.

First edition illustrated thus, published in Dent's *English Idylls Series*. This is the edition *de luxe* published in the extravagant, and superior, gift binding.



76. [EXORCISM]. LEE, Josephine (author). Pat MARRIOTT (illustrator). *Joy Is Not Herself*. London: Jonathan Cape. 1962. £148

8vo. Original brown linen-textured linson boards, lettered cream to spine, double-page map endpapers, preserved in pictorial dustwrapper; pp. [x], 11-159 + [i]; with wonderful full-, and half-page line illustrations by Pat Marriott; a fine copy bar speckling to book block, protected by an attractive, unclipped dustwrapper (12s. 6d.) with tanning to spine, toning to lower panel, and nicking (with some associated lateral creasing) to head; unsurprisingly very scarce indeed.

First edition. One of the most unlikely subjects ever for a children's book; a young girl, Melisande, is recognised as a witch. Her mother considers it a passing phase, her father that she's a 'late developer'. As the situation intensifies and Melisande begins to demonstrate her worst, her siblings realise that it is up to them to exorcise her and deliver back their little sister.

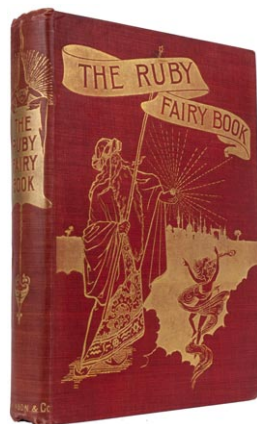
Only 2 copies of the first edition on Copac (BL and Trinity, Dublin) together with a Knight Reader of 1974 and 2 copies of later edition (possibly also the Knight Reader, complete with ISBN number, which was introduced in 1967); no copies listed on WorldCat, and none listed commercially, in any edition, at the time of cataloguing.



77. [FAIRIES]. MEAD, Stella (author). Helen JACOBS (illustrator). *Princes and Fairies*. London; Nisbet And Co., Ltd. 1930. £128

Royal 8vo. Original cream cloth-backed gold and bronze embossed paper-covered boards with onlaid pictorial fairy plate to upper cover, spine lettered in green; pp. [v], 6-191 + [i]; with full-page, and smaller, line drawings throughout by a range of artists including A.H. Watson, Helen Jacobs and Florence Mary Anderson together with 9 tipped-in coloured plates, 7 of which are by Helen Jacobs; a clean and attractive copy with rubbing to edges of boards, some wear to corners, and dusting to edges of book block; internally sound with one plate carefully and neatly reinserted, 2 leaves with a short and sharp excision to upper corner, and 4 leaves with a small and marginal semi-circular brown stain to top edge, but otherwise clean and unfoxed throughout.

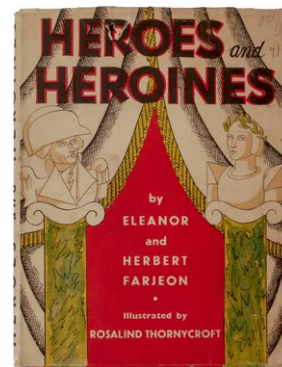
First edition of this collection of fairy tales inspired by children of the author's acquaintance.



78. [FAIRY TALES]. LE MAITRE, Jules and J. WENZIG; Flora SCHMALS; F.C. YOUNGER; Luigi CAPUANI; John C. WINDER; Canning WILLIAMS and Daniel RICHE (contributing authors). H.R. MILLAR (illustrator). *The Ruby Fairy Book*. London: Hutchinson & Co. [1900]. £138

8vo. Original red cloth elaborately and pictorially blocked in gilt to spine and upper cover, all edges gilt; pp. [vi], vii-viii + 281 + [7], publisher's catalogue; with a total of 78 line drawings by H.R. Millar; a bright and clean copy with bruising to spine ends and tiny knocking, with minor wear, to forecorner tips, internally near fine with immaculate hinges and none of the usual shaking to the book block.

First edition. A pretty collection of little-known fairy tales largely drawn from the Russian and German including 'Natalia and the Imp' and 'The Cotton-Wool Princess'.

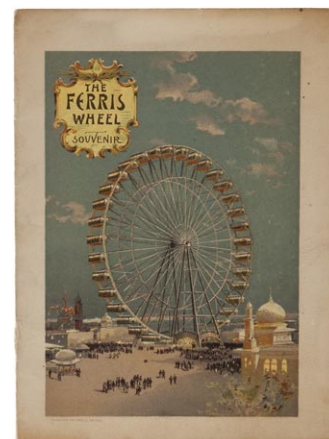


79. FARJEON, Eleanor and Herbert (authors). Rosalind THORNYCROFT (illustrator). *Heroes and Heroines*. London; Victor Gollancz Ltd. 1933. £98

Royal 8vo. Original glazed pictorial boards, preserved in repeat dustwrapper; pp. [iv], 5-79; with pictorial title and 38 colour-lithographed plates by Thornycroft; a very clean copy with gentle mellowing to boards and a short closed split (neatly repaired) to upper joint at tail of spine, internally fine and fresh with a couple of small ink inscriptions to front endpapers, protected by an attractive example of the dustwrapper with overall dusting, a triangular tear to top edge of upper panel with 10mm loss, other short edge nicks, chipping to spine ends, and minor splits to flaps.

First edition. A popular volume of verses celebrating the lives of the greats in humorous and entertaining rhyme. The eclectic range of historical and legendary figures includes Napoleon; Sir Francis Drake; Florence Nightingale; Emmeline Pankhurst; Robin Hood; George Washington and Buffalo Bill.

1893 CHICAGO WORLD'S FAIR



80. [FERRIS WHEEL]. A Brief History of the Invention and Construction of The Ferris Wheel together with a Short Biography of George W.G. Ferris, esq. Chicago; The Winters Art Litho. Co. [1893]. £148

Large 12mo. Original cream glazed, and grained, chromolithographed card covers with plates to both panels, stapled; pp. [12] including wrappers; with central double-page chromolithograph depicting a birds-eye view of the exposition buildings from the summit of the Ferris Wheel at Jackson Park, Chicago; a very attractive copy with mild external rubbing and dusting, a couple of minor marks to lower cover, and tiny splitting to spine ends; a scarce, and ephemeral, survival.

First edition.



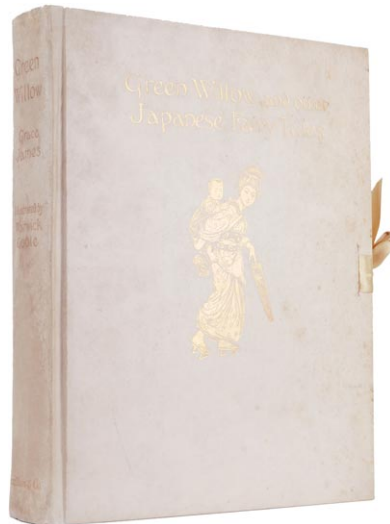
Lawrence
from
Louey Chisholm

Christmas 1925.

81. [GLASGOW SCHOOL]. CAMERON, Katharine (illustrator). Louis CHISHOLM (author). *The Enchanted Land; Tales Told Again*. London: T.C. & E.C. Jack. 1906. £348

Royal 8vo. Original mid brown cloth elaborately and decoratively panelled and lettered in gilt with an *Art Nouveau* design to both covers and spine surrounding a pictorial label to upper board, top edges gilt, others uncut, antique gold endpapers; pp. [vi], vii-xv + [i] + 211; illustrated with 30 fine coloured plates printed on coated stock; both externally and internally uncommonly bright and fresh copy with minor rubbing to cover plate and slight bruising to spine ends; internally very nearly fine with light speckling to half-title.

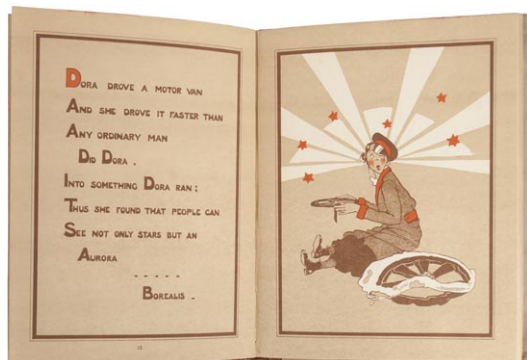
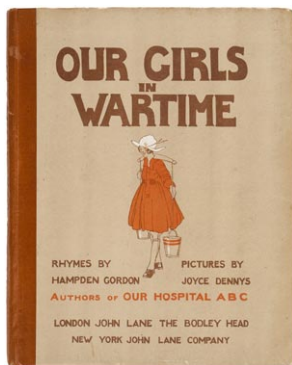
First edition, presented in the first issue binding, also issued in dark green decorated cloth. A presentation copy inscribed in ink to half-title from the author, "Lawrence from Louey Chisholm, Christmas 1925". A charming collection of sixteen favourite fairy tales including *The Snow Queen*; *The Frog Prince*; *The Four White Swans* and *The Christmas Rose*. Katharine Cameron studied at the *Glasgow School of Art* intermittently between 1889 and 1901 and was one of the small group of female students who called themselves "The Immortals", sharing membership with the sisters Margaret and Frances Macdonald, the former of whom married the architect Charles Rennie Mackintosh. Her illustrative work is characteristic of this local style.



82. GOBLE, Warwick (illustrator). Grace JAMES (author). *Green Willow and other Japanese Fairy Tales*. London, Macmillan And Co., Limited. 1910. £898

4to. Original full white parchment pictorially decorated in gilt with a design of a Japanese kimono-clad woman carrying an infant on her back, top edges gilt, others uncut, new antique gold satin ties; pp. xii + 280, printed on handmade paper; 40 beautiful mounted coloured plates in fresh, glowing colours, set on brown stock behind captioned guards; an unusually attractive, and uncommonly clean, example with fore-edge ties replaced, externally with some light dusting, soiling, spotting, and mild scuffing to spine, internally remarkably good with none of the frequently found foxing and all plates fine bar one very short, and insignificant, crease to inner corner of a single plate, and wear to both blank pastedown endpapers along a vertical strip at the fore-edge, to facilitate insertion of new ties.

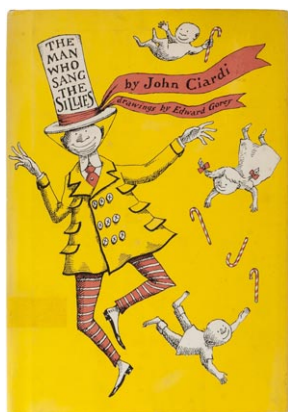
First edition, the edition *de luxe*, one of only 500 copies. An impressive volume of traditional Japanese fairy tales with delicate and ethereal plates after watercolours, in the traditional style, by one of the finest illustrators of the Golden Age of children's gift book production.



83. GORDON, Hampden (author). Joyce DENNYS (illustrator). *Our Girls in Wartime*. London; John Lane The Bodley Head. [1917]. £148

Royal 8vo. Original brown cloth-backed buff pictorial boards, silhouette endpapers; pp. [56]; with a frontispiece and 25 other striking lithographed plates printed in brown, russet and white; externally lightly dusted and rubbed with some shelf-rubbing and very small wear to corner tips, spine gilt dulled as usual, internally very good throughout with free endpapers toned.

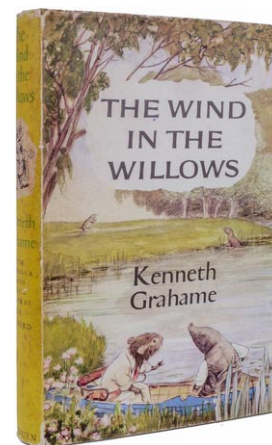
First edition. An interesting look at women's work in WWI with verses and stylised plates describing the roles they undertook as van drivers, flag sellers, bus conductors, nurses etc.



84. GOREY, Edward (illustrator). John CIARDI (author). *The Man Who Sang The Sillies*. Philadelphia; J.B. Lippincott Company. 1966. £128

Royal 8vo. Original sun yellow leather-grained boards decorated and lettered in red, preserved in pictorial dustwrapper; pp. [vii], 9-623 + [i]; with superb line-drawings throughout; a very good copy with some light marking to boards, protected by a very good, unpriced, dustwrapper with a trade ISBN to lower panel, library tab shadowing to spine with no residue, and light overall dusting.

First edition. A collection of 24 nonsense rhymes for children.



85. GRAHAME, Kenneth (author). E.H. SHEPARD (illustrator). *The Wind In The Willows*. London; Methuen & Co. Ltd. 1967. £128

8vo. Original sage green linson boards lettered and decorated in gilt to spine, pictorial map endpapers, top edges yellow, 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 and internally very good and clean, without inscription, protected by an attractive, unclipped dustwrapper (25s) with corner crease to flap; some overall dusting and rubbing; nicking, small tears and mild abrasion to spine ends; light foxing to spine, and small staining to reverse.

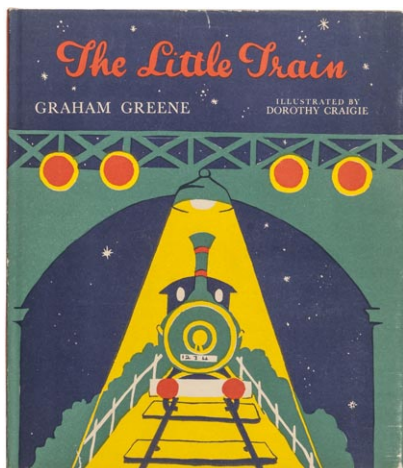
Early edition to include Shepard's coloured plates which were drawn to accompany the host of iconic line drawings which are so integral to the popularity of this work. The book first appeared in this format in 1959.



86. GRAMATKY, Hardie (author and illustrator). *Hercules. The Story of an Old-Fashioned Fire Engine*. Kingswood, Surrey; The World's Work (1913) Ltd. 1960. £88

Royal 8vo. Original navy blue cloth-backed pictorial boards, pictorial endpapers, preserved in repeat dustwrapper; pp. [72]; energetically illustrated throughout in colours and tints, including 3 double-page coloured plates; a fine and exceptional copy protected by an equally fine, and unclipped, dustwrapper (12/6).

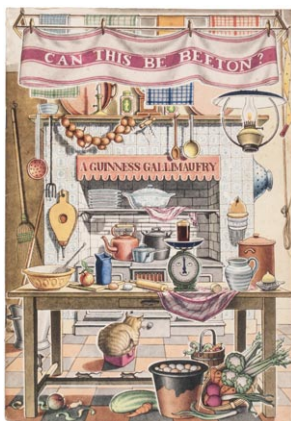
First UK edition; originally published in the United States in 1940.



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

Small slim 4to. Original grey cloth pictorially blocked in red, preserved in pictorial dustwrapper; pp. [iii], 4-36; with lithographed illustrations alternately printed in 3 colours and monochrome blue; both externally and internally a fine copy protected by fresh, lightly rubbed, and price-clipped dustwrapper with one tiny surface scuff to bottom forecorner of upper panel and a couple of tiny closed edge tears (10mm); quite elusive.

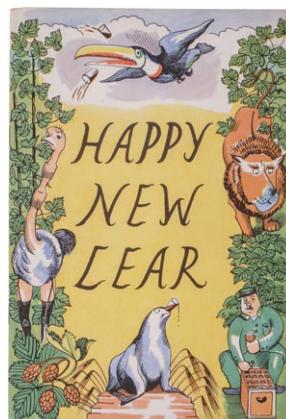
First US edition, printed in Great Britain by Wood, Rozelaar and Wilkes Ltd. One of four titles in this series for children by the partnership of Greene and Craigie, who were involved in a relationship at the time. It originally appeared anonymously in England in 1946, partly for this reason. The train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



88. [GUINNESS]. GROVES-RAINES, Antony (illustrator). *Can This Be Beeton? A Guinness Gallimaufry*. Designed for Guinness by S.H. Benson Ltd. 1956. £78

Tall 8vo. Original pictorial card covers printed in colour with designs on both panels, stapled; pp. [16]; prettily illustrated throughout in colours; a bright and attractive copy with some light dusting and marking; internally fresh throughout, without inscription.

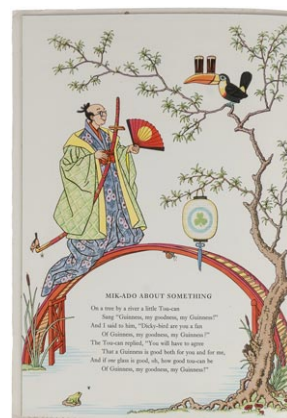
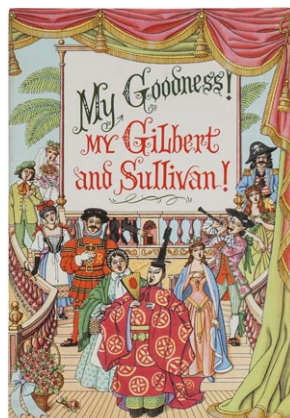
First edition. An amusing series of verses inspired by the Victorian doyenne of the cookery school, Mrs. Beeton, all designed to highlight the efficacy of Guinness beer as a health tonic. The pamphlets were sent to medical practices across the country. All are entertaining, highly collectable, and illustrated by the finest exponents of the day. This is a clever parody of the nonsense verses of Edward Lear, incorporating the product throughout.



89. [GUINNESS ADVERTISING BOOKLET]. NASH, John (illustrator). *Happy New Lear*. Ipswich, W.S. Cowell Ltd. 1957. £88

Tall 8vo. Original pictorial card covers, stapled; pp. [16], including wrappers; printed throughout in colours by John Nash; a very fresh, crisp, copy with a couple of small brown splash marks to lower cover.

First edition. One of Guinness's doctors' books, which were marketed to advertise the health benefits of Guinness beer.



90. [GUINNESS]. GROVES-RAINES, Antony (illustrator). Stanley PENN (verses by). *My Goodness! My Gilbert and Sullivan!* Designed for Guinness by S.H. Benson Ltd. [1961]. £78

Tall 8vo. Original pictorial card covers with designs on both wrappers, stapled; pp. [16]; illustrated throughout in colours by Antony Groves-Raines; a very fresh copy with mild external dusting, rubbing to forecorners, a few tiny indentations to bottom edges of covers, and some rusting to staples.

First and sole edition. One of Guinness's popular doctors' books, being a lively parody of operettas by Gilbert and Sullivan.

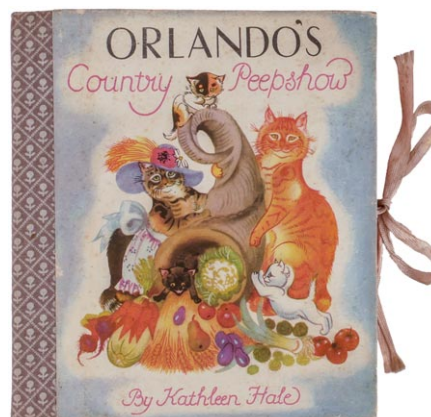


91. HALE, Kathleen (author and illustrator). Orlando The Marmalade Cat; A Trip Abroad. London; Country Life Ltd. 1939. £548

Folio. Original pictorial boards, blue cat's paw endpapers, preserved in pictorial dustwrapper; [ii], 3-32; exquisitely illustrated throughout in full colour to every page, printed throughout in offset lithography; both externally and internally a very nearly fine, and exquisite, copy with only mild rubbing to lower edges and minute tear to corner tips; internally pristine, without inscription, protected by a remarkably clean and attractive, unclipped dustwrapper (6/-) with chipping to spine ends and corners, semi-circular loss (55 x 20mm) to bottom edge of lower forecorner, 2 neat closed tears (75mm and 30mm) to bottom edge (now archivally repaired to the reverse), a couple of other negligible short scarf edge tears, and a bit of lateral creasing to bottom margin of lower panel.

First edition of the scarce second title in the Orlando series, presented in the first issue dustwrapper with a single review of the preceding title *Orlando, A Camping Holiday* to lower flap.

SCARCE CAROUSEL



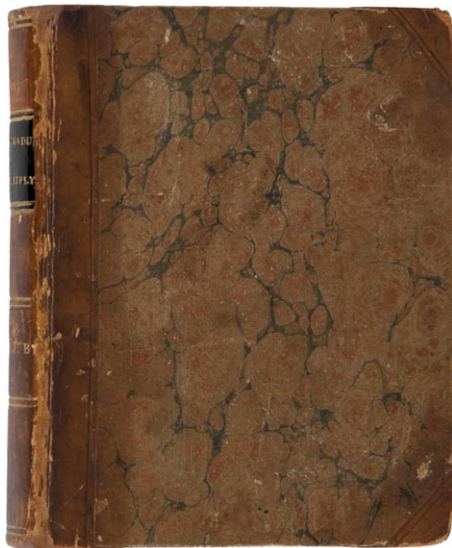
92. HALE, Kathleen (author and illustrator). Orlando's Country Peepshow. London; Folding Books Limited, printed by Jarrold and Sons. [1950]. £298

Small square 8vo. Original patterned cloth-backed pictorial boards with original pale pink ties, opening to reveal 4 fine 3-dimensional scenes by Kathleen Hale featuring Orlando the Marmalade Cat, each representing one of the seasons of the year; a very good, sound and attractive copy with light overall dusting and rubbing, the usual rusting to staples at fore-edges, speckling to edges of book block, and some marking to lower cover, including vestiges of a small circular price label (sometime removed); internally crisp and clean; scarce.

First edition. A lantern book, or carousel, which can be tied at the fore-edge in its open state to form a free-standing nursery peepshow. The book is composed of 4 panoramic scenes in 3-dimensions, depicting Orlando and his family engaged in various seasonal activities.



93. [HANDCOLOURED EARLY JUVENILE].
 [Marmaduke Multiply's Merry Method of Making Minor
 Mathematicians, or the Multiplication Table.] London.
 John Harris. [1818]. £750



Small 8vo. Contemporary half polished tan calf over marbled boards, flat spine ruled in gilt with onlaid black leather lettering-label lettered gilt and the initials "M.J.B" in one compartment, in gilt; ff. 16 (Part 1st); 17-33 (Part 2d.); 34-49 (Part 3d.); 50-69 [Part 4th], printed on one side of the paper; with a total of 69 fine stipple-engraved plates, as called for, all with neat and attractive original **handcolouring**; a remarkably good, sound, and attractive copy with rubbing to joints, but no splitting, and abrasions to edges and corners, internally equally pleasing with occasional toning, slight marking, and a weak, and insignificant, corner crease to first three leaves, without printed title-page which was probably discarded in the binding process and which was apparently never present.

Very early issues of the full complement of the four parts of this charming and popular educational classic from the nineteenth century with the publishing dates of the first editions - 1816 (Parts I and II) and 1817 (Parts III and IV) - engraved in the plate and with a watermark of 1818 in each of the four individual works, suggesting that this constitutes the first collected edition. The rhyming captions beneath are both amusing, puzzlingly random, and occasionally mildly subversive and, illuminated by the witty illustrations, make for a very entertaining read. It was reprinted throughout the publishing years of the firm and consolidated its position as one of John Harris's best-known and most popular productions.

John Harris's Books For Youth, 1801-1843, 520 (2), by Moon, describes a copy of the 4 parts bound together, with watermark 1818, also lacking title-page, and without original covers, held at University of California.





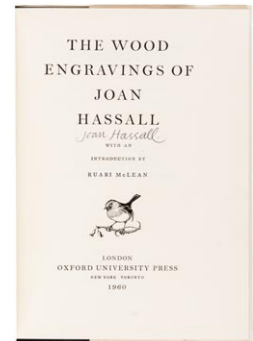
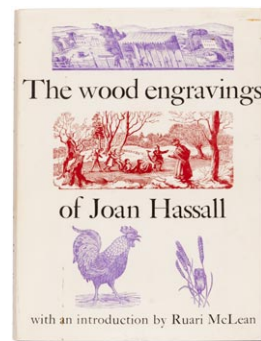
94. HARBOUR, Jennie (illustrator). 'The Confidants', Hand-Printed Facsimile Print, signed. London; Raphael Tuck & Sons Ltd. Circa 1925. £178

An elegant vintage *Art Deco* lithograph, image size 220 x 180mm, hand-printed in facsimile on cream artist's board in a recent acid-free cream mount, signed in the margin in pencil by the artist Jennie Harbour and also captioned in pencil in Harbour's hand; with some light surface dusting, minor marginal marking, and with blind-stamped publisher's device to board.



95. HARBOUR, Jennie (illustrator). 'Secrets', Hand-Printed Facsimile Print, signed. London; Raphael Tuck & Sons Ltd. Circa 1925. £178

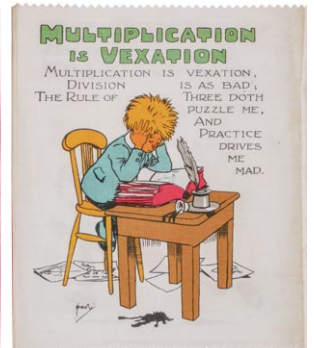
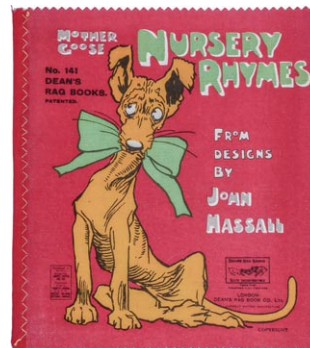
An elegant vintage *Art Deco* lithograph, image size 220 x 180mm, hand-printed in facsimile on cream artist's board in a recent acid-free cream mount, signed in the margin in pencil by the artist Jennie Harbour and also captioned in pencil in Harbour's hand; with some light surface dusting, minor marginal marking, and with blind-stamped publisher's device to board.



96. HASSALL, Joan (illustrator). Ruari McLEAN (editor). *The Wood Engravings of Joan Hassall*. London; Oxford University Press. 1960. £98

Small 8vo. Original polished black cloth lettered and decorated in gilt to spine and upper cover, preserved in wood-engraved pictorial dustwrapper in colours; pp. [vi], 7-38 + [82]; with hundreds of exquisite wood-engraved plates and vignettes by Hassall; a fine copy protected by an equally fine, price-clipped dustwrapper.

First edition, signed by Joan Hassall in ink to the title-page.



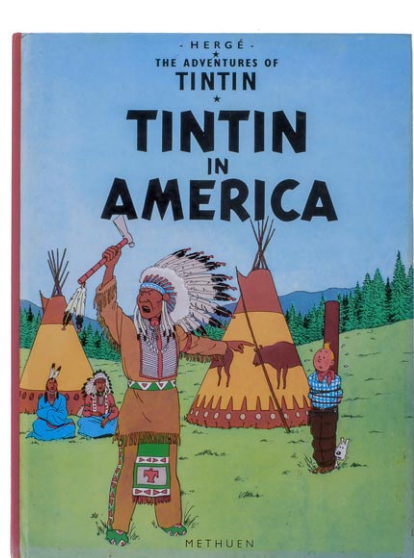
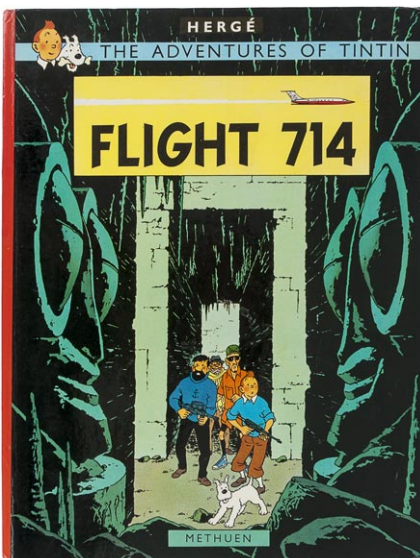
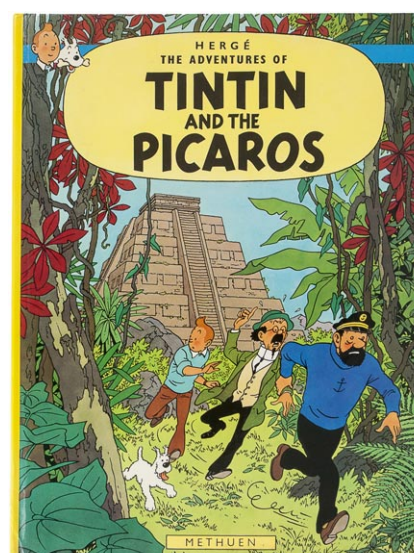
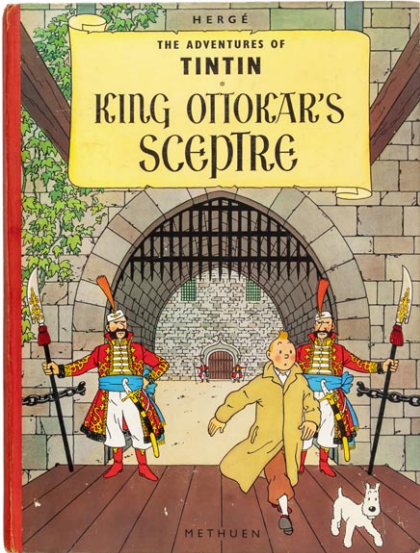
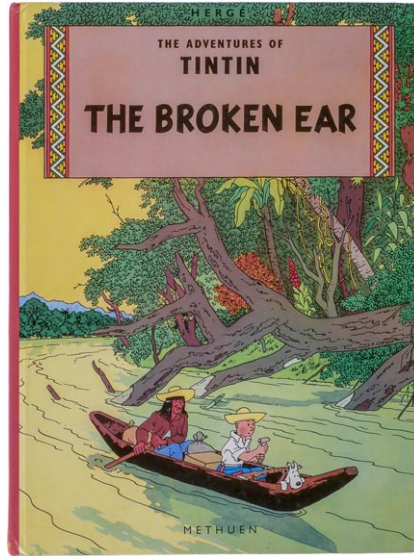
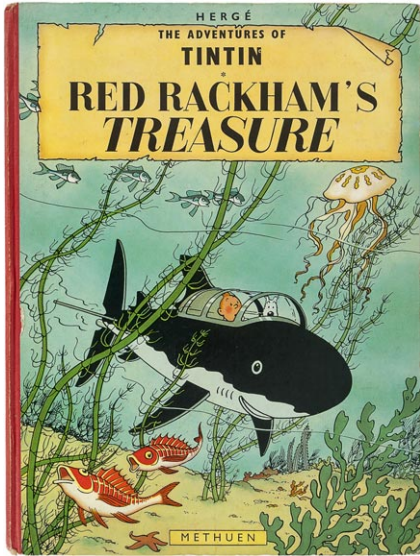
97. HASSALL, John (illustrator). *Mother Goose Nursery Rhymes*. London: Dean's Rag Book Co., Ltd. 1912. £298

Slim 4to. Original limp pictorial linen covers pictorially blocked in grey, black, green, and orange with different designs to both covers, with original zig-zag orange stitching to spine and pinked edges; pp. [18] on folded linen leaves; with bold coloured illustrations throughout in full colour by Hassall incorporating the accompanying rhymes; a fine and exceptional copy in pristine, and unused, condition, complete with the original publisher's printed advertisement slip listing all the available 6d., 9d., 1/6, 2/6, 3/-, 4/6 and 6/- Patent Rag Books in their catalogue.

First edition; number 141 in Dean's Rag Book series.

-sold with:

Accompanying baby's china bowl, (166 x 166mm), circa 1912, "Made in England", with 5 nursery rhyme vignettes by Hassall printed in colours, replicating illustrations from this book; in very good condition with rubbing to silver edges and overall light craquelure; scarce.



98. HERGÉ [Georges REMI] (author and illustrator). Red Rackham's Treasure. The Adventures of Tintin. London; Methuen & Co. Ltd. 1959. £188

Small folio. Original red cloth-backed pictorial boards, pictorial blue endpapers; pp. [iii] + 62; illustrated throughout in bold comic strip format in full colour; a clean and attractive copy with mild overall dusting, some surface scuffing to spine, rubbing to joints, abrasions to spine ends, and light shelf-wear to edges and corners, internally very good and clean throughout with a small, neat, previous owner's name to front free endpaper.

First UK edition, priced 8s 6d to lower cover. First serialised in *Le Soir*, Belgium's foremost francophone newspaper at the time, between February and September 1943 during the German occupation of the country during World War II, it first appeared in book form in French, published by *Casterman*, in the following year. It completes the arc of a story first begun in *The Secret of the Unicorn* and is important in its own right for introducing the figure of Professor Calculus, who was to become a core character throughout the remainder of the series.

99. HERGÉ [Georges REMI] (author and illustrator). King Ottakar's Sceptre. The Adventures of Tintin. London; Methuen & Co. Ltd. 1964. £78

Small folio. Original red cloth-backed glazed pictorial boards, light blue pictorial endpapers; pp. [ii] + 62; illustrated throughout in colour in comic strip format; an unusually good copy, priced 8s. 6d. to lower board, with light external dusting, some rubbing and scuffing to spine, and to small area of lower board, small bruising to head and heel, light shelf-wear to edges, and abrasion to corners; internally fresh throughout.

Early UK edition; first published here in 1958. One of the scarcer titles in English.

100. HERGÉ [Georges REMI] (author and illustrator). Flight 714. The Adventures of Tintin. London; Methuen & Co. Ltd. 1968. £148

Small folio. Original laminated pictorial black boards, light blue pictorial endpapers; pp. [ii] + 62; illustrated throughout in colour in comic strip format; an uncommonly fresh copy of a vulnerable book with no peeling to spine laminate and only one small bruise to lower forecorner of upper board; priced 10s 6d to lower cover; internally fine, without inscription; an elusive title.

First UK edition. This, the twenty-second title in the series of adventures of Tintin, is unusual in that it has more science fiction overtones than most of the books and deals with the paranormal. It was first serialised in *Le Journal de Tintin* from September 1966 and published in book form by *Casterman* two years later when an event organised to celebrate its issue coincided with large-scale student unrest in the city. The UK edition appeared in this same year with some interesting changes including the relocation of Kröllspell's medical clinic from New Delhi to Cairo.

101. HERGÉ [Georges REMI] (author and illustrator). The Broken Ear. The Adventures of Tintin. London; Methuen Children's Books. 1975. £138

Folio. Original laminated pictorial boards, pictorial blue endpapers; pp. [ii] + 62; illustrated throughout in colour in comic strip format; a very bright, fresh copy with bruising to spine ends and small pale spotting to heel; internally spotless, without inscription.

First UK edition. This title was first published in colour by *Casterman* in French in 1943 although its original iteration, in black and white, appeared weekly over two years in *Le Petit Vingtième* from December 1935 to February 1937. Notably it was the first story to introduce fictional countries.

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

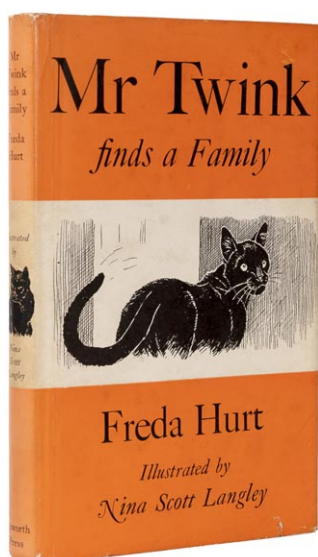
Small folio. Original laminated pictorial boards, blue pictorial endpapers; pp. [ii] + 62; illustrated throughout in colour in comic strip format; a fine, un-inscribed copy with only one tiny bruise to top forecorner of lower cover.

First UK edition. This title was first serialised, in French, in the magazine *Tintin* between September 1975 and April 1976 and then collected in book form by *Casterman* later that year. Its theme reflects Hergé's interest at the time in South American revolutionaries, especially those in Cuba, as Tintin and Snowy travel to the fictional South American country of San Theodorus to rescue their old friend Bianca Castafiore. In the process they hook up with their previous collaborator General Alcazar. Bianca is imprisoned by the strong-arm government of General Tapioca and our heroes engage in rebel politics to set her free.

103. HERGÉ [Georges REMI] (author and illustrator). Tintin in America. The Adventures of Tintin. London; Methuen Children's Books. 1978. £148

Small folio. Original laminated pictorial boards, blue pictorial endpapers; pp. [ii] + 62; illustrated throughout in colour in comic strip format; a very clean with small bruising to spine ends and a very slim, and barely noticeable, strip of fading along bottom and fore-edges of upper board, internally fine, and un-inscribed.

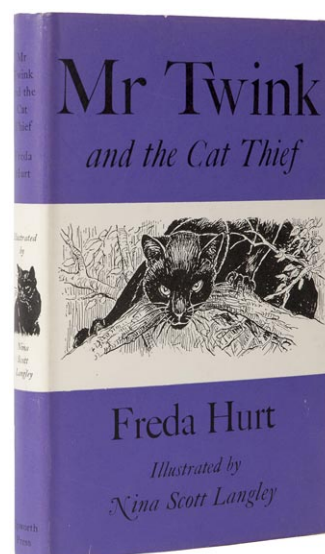
First UK edition, with publisher's adhesive price label (£1.95) to lower cover. Tintin and Snowy travel to the US to defeat a Chicago organised-crime syndicate and, in the process, encounter a tribe of Blackfoot Native American Indians.



106. HURT, Freda (author). Nina Scott LANGLEY (illustrator). *Mr. Twink Finds a Family*. London; The Epworth Press. 1961. £198

8vo. Original tangerine linson boards with a small vignette of Twink the cat in black to upper board, spine lettered in black, preserved in tangerine pictorial dustwrapper; pp. [vi], 7-123; illustrated throughout in black and white; an uncommonly good copy of a scarce book; externally and internally fresh with some dusting to edges of book block, protected by an attractive, unclipped, dustwrapper (7s. 6d.) with dusting to lower panel, small nicks to spine ends and corner tips, faint toning to spine, and one very short closed tear to bottom edge of upper panel (7mm) with an almost invisible associated crease.

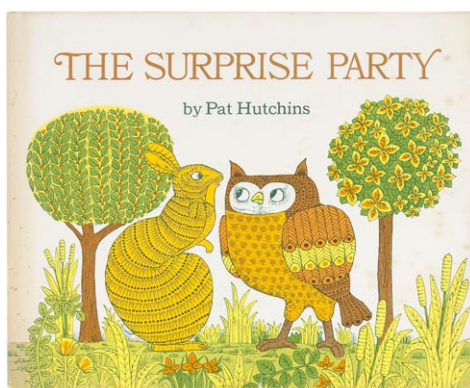
First edition. The eighth volume in the series about the cat Mr. Twink.



107. HURT, Freda (author). Nina Scott LANGLEY (illustrator). *Mr. Twink and the Cat Thief*. London; The Epworth Press. 1962. £198

8vo. Original lemon yellow linson boards with a small vignette of Twink the cat in black to upper board, spine lettered in black, preserved in purple pictorial dustwrapper; pp. [vi], 7-121; illustrated throughout in black and white; a fine and exceptional copy, both externally and internally immaculate, protected by a near pristine, unclipped, dustwrapper (8s. 6d.) with very faint dusting to lower panel, a pencilled correction to the flap price, and a tiny (5mm) closed tear to top fore-corner of upper panel.

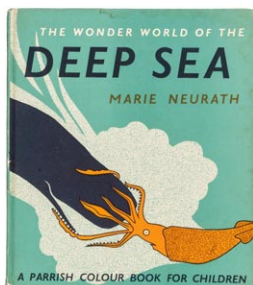
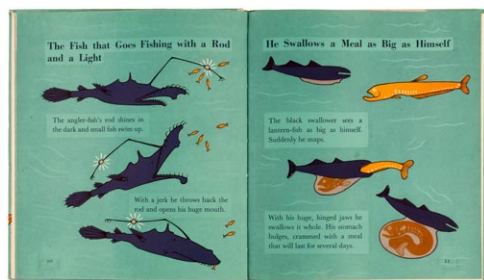
First edition. The ninth volume in the popular series about the cat Mr. Twink.



108. HUTCHINS, Pat (author and illustrator). *The Surprise Party*. London; The Bodley Head. 1970. £68

Landscape 4to. Original pictorial white boards, protected by repeat dustwrapper with wrap-around design; pp. [32]; brightly illustrated throughout in colours; a fine copy protected by an uncommonly fresh, unclipped dustwrapper (90p) with some light spotting, and pale toning, to spine and to areas of lower panel; elusive in this condition.

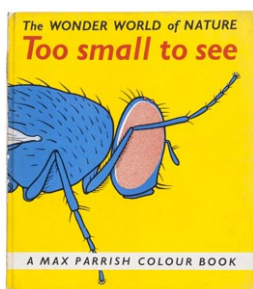
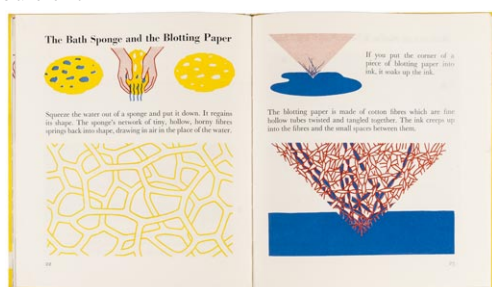
First UK edition, published in New York the previous year. An inventive and infectious picture book, by the author of the classic *Rosie's Walk*, which invites the child reader to join in the fun as the simple message "Rabbit is having a party tomorrow. It's a surprise" is passed between woodland creatures with incremental distortions. The copy of the British literary critic Margery Fisher (1913-1992) with her ink ownership inscription to the front free endpaper. Fisher was the recipient of the Eleanor Farjeon Award and is internationally recognised for her work promoting excellent literature for children.



109. [ISOTYPE]. NEURATH, Marie (illustrator). *The Wonder World of the Deep Sea*. London; Max Parrish. 1955. £188

Slim small 4to. Original turquoise blue pictorial boards blocked in colours with wrap-around design by Neurath; pp. 36; with lithographed diagrammatic illustrations throughout in a range of colours; a very bright copy with unobtrusive marking to top edge of upper cover; light shelf-rubbing to edges; small abrasions to forecorners and fore-edge of covers, and a little bruising, with small wear, to heel of spine; internally very fresh with browning to blank endpapers; without repeat dustwrapper; now scarce, with or without the jacket.

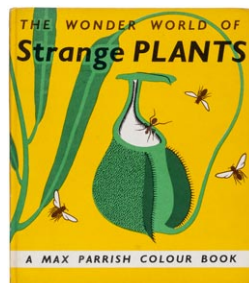
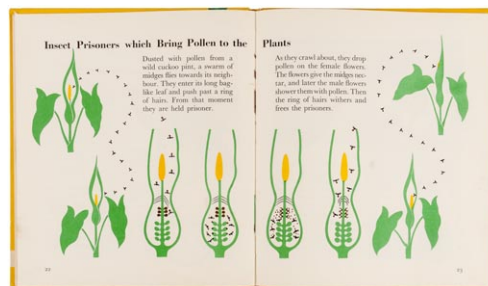
First edition.



110. [ISOTYPE]. NEURATH, Marie (illustrator). *The Wonder World of Nature. Too small to see*. London; Max Parrish. 1956. £168

Slim small 4to. Original sunshine yellow pictorial boards blocked in colours with wrap-around design by Neurath; pp. 36; with lithographed diagrammatic illustrations throughout in a range of colours; a very bright copy with rubbing, and some surface wear, to lower joint (now expertly and invisibly repaired) and to spine ends, with slight flaking to lower forecorner of upper cover; internally very fresh with only light speckling and browning to blank endpapers; without repeat dustwrapper; now scarce, with or without the jacket.

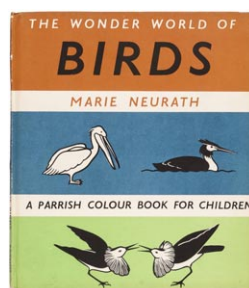
First edition.



111. [ISOTYPE]. NEURATH, Marie (illustrator). *The Wonder World of Strange Plants*. London; Max Parrish. 1956. £198

Slim small 4to. Original ochre pictorial boards blocked in colours with wrap-around design by Neurath; pp. 36; with lithographed diagrammatic illustrations throughout in a range of colours; a very bright, and near fine, copy with tiny wear to forecorner tips and a couple of very small, and superficial, scuffs to spine ends; internally fine, without repeat dustwrapper; now scarce, with or without the jacket.

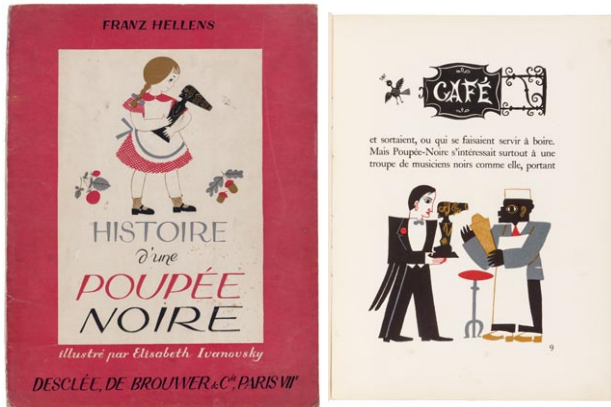
First edition.



112. [ISOTYPE]. NEURATH, Marie (illustrator). *The Wonder World of Birds*. London; Max Parrish. 1953. £188

Slim small 4to. Original pictorial boards blocked in colours with wrap-around design by Neurath; pp. 36; with lithographed diagrammatic illustrations throughout in a range of colours; an uncommonly bright copy with shelf-rubbing to edges, small wear to corners, and a couple of nicks with surface abrasion to spine extremities; internally very fresh with offset browning to blank free endpapers; without repeat dustwrapper; now scarce, with or without the jacket.

First edition.



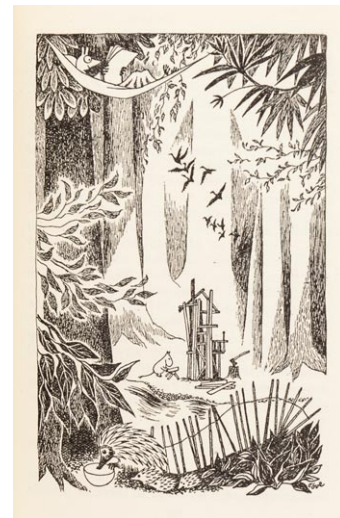
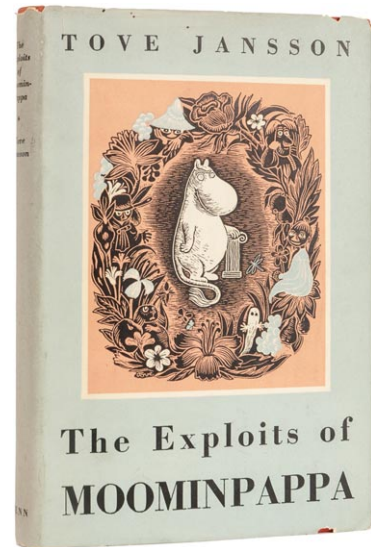
113. IVANOVSKY, Elizabeth (illustrator). Franz HELLENS (author). *Histoire d'une Poupée Noire*. Bruges, Belgique; Desclée De Brouwer & Cie. [1942]. £328

Royal 8vo. Original pictorial card covers with flaps; pp. 27 + [ii]; with pictorial title-page and 36 lithographed text illustrations including 27 in graphic style printed in red, grey, tan and black, and 2 full-page coloured plates; an attractive copy with external dusting, rubbing, toning and light marking, some flaking to spine paper with occasional small splitting, internally very good and sound with some sporadic thumbing; scarce.

First thus, reworked from Ivanovsky's larger 1936 book *Bass-Bassina-Boulou* which was one of the émigrée artist's earliest commissions in Belgium, a country she arrived in after leaving her homeland of present-day Moravia when artistic freedoms in the Russian Empire were restricted after the Revolution. Her earlier work became two distinct, and self-contained, volumes, *Bamboula, le petit homme noir* and *Histoire d'une Poupée Noir*. In Brussels Ivanovsky studied at *La Chambre School of Art* which was founded by the architect Van de Velde and which worked on the Bauhaus model.

This is the story of a little ebony figurine, retrieved by French aviators from the side of the road in Congo, and brought to Paris. A series of misadventures ensue until the statue is finally returned to its rightful home. The illustrations throughout are beautiful, bold, and Constructivist in style.

No copies located on Copac or WorldCat, or on the commercial market at the time of cataloguing.



114. 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).



115. [JAPANESE CREPE PAPER BOOK]. *The Old Man And The Devils*, Japanese Fairy Tale Series, No. 7. *Tokyo*; Printed by the *Kobunsha*, 2 *Minami Saegicho*. Circa 1900. £88

8vo. Original woodblock colour-printed pictorial wrappers, with silk thread knots to spine; pp. [22], including covers, on folded leaves; charmingly illustrated throughout in woodblock colours; text in English; a lovely copy with only minor rubbing and marking to covers.

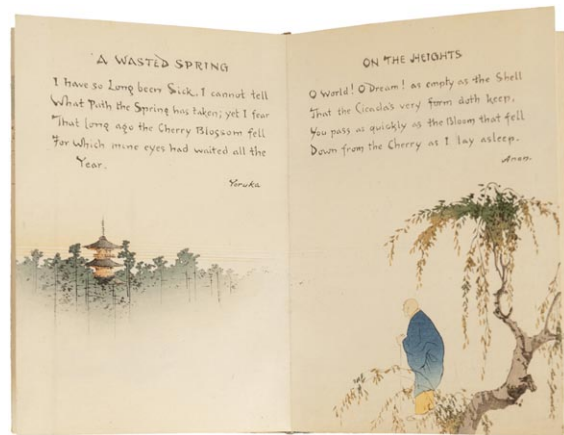
Early edition.



116. [JAPANESE CREPE PAPER BOOK]. B.H. CHAMBERLAIN (translator). *My Lord Bag-O'-Rice*, Japanese Fairy Tale Series, No. 15. *Tokyo*; Printed by the *Kobunsha*. Circa 1900. £88

8vo. Original woodblock colour-printed pictorial wrappers, with silk thread knots to spine; pp. [22], including covers, on folded leaves; charmingly illustrated throughout in woodblock colours; text in English; a lovely copy with only minor rubbing and marking to covers.

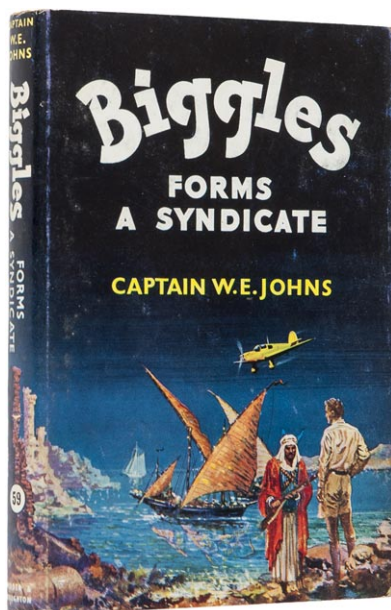
Early edition. Printed throughout on Hosho paper, produced from the inner bark of the Mulberry tree.



117. [JAPANESE CRÊPE BOOKS.] KIMURA, Shotaro and Charlotte PEAKE (translators). *Sword & Blossom Poems*. *Tokyo*; Hasegawa, 17 *Kami Negishi*. Circa 1911. £450

8vo.; 3 vols.; original individually patterned woodblock colour-printed, and padded, crêped paper covers with wrap-around designs, housed within the original blue cloth-covered folding case with horn clasps and white lettering to spine; pp. [33]; [33]; [51], printed throughout on folded leaves on Hosho paper (from the inner bark of the Mulberry tree); with delicate coloured woodblock illustrations throughout, many double-page; a fine and exceptional set complete with an excellent case.

Second editions, originally issued between 1908 and 1910. The short 'Tanka' or 'Blossom Songs' in volumes I & II are drawn from the *Kokinshiu*, which is a famous anthology of Japanese verse compiled in 906 A.D. The 'Sword Songs', constructed in the Chinese style in Japanese, are much later. In volume III a group of Love Songs sit alongside Flower Songs and Poems of War.



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

8vo. Original red boards illustrated and lettered in black, preserved in pictorial dustwrapper; pp. [iv], v-vii, [viii-x], 11-160; coloured frontispiece and other line drawings by Leslie Stead; a nice bright copy with speckling and dusting to edges of book block, internally clean with 2 early ink inscriptions to front pastedown and some browning to title, protected by an attractive, unclipped dustwrapper (8s 6d) with a little rubbing to spine ends and dust-soiling to lower panel.

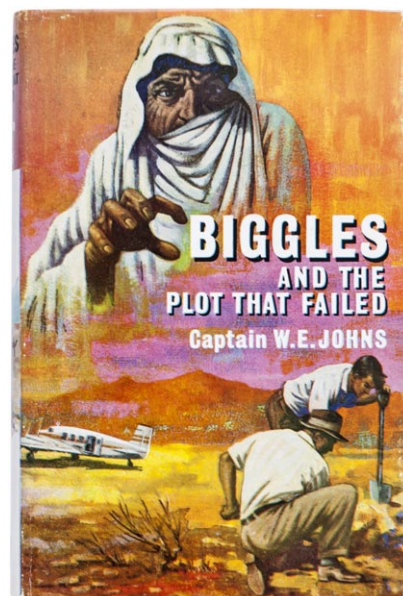
First edition in book form. Biggles gets involved in a highly unconventional operation in Arabia where he collaborates with a syndicate of treasure-hunters who discover booty in the ancient city of Ophir.



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

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

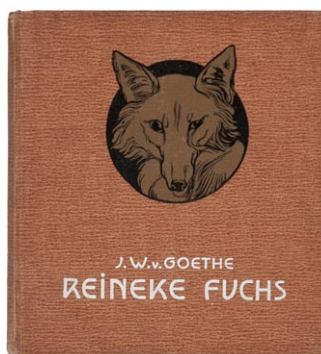
First edition. On receipt of an anonymous tip-off Biggles ends up investigating three murders, getting drawn into an exciting tale of espionage in West Berlin.



120. JOHNS, Captain W.E. (author). *Biggles And The Plot That Failed*. Leicester, Brockhampton Press. 1965. £268

8vo. Original rose pink linson boards ruled and lettered in gilt, preserved in pictorial dustwrapper; pp. [vi], 7-184; externally fine, internally equally clean, crisp, and without inscription, protected by an excellent, price-clipped, dustwrapper (8/6) with only light rubbing, minor creasing to head of spine, tiny rubbing to bottom forecorner of upper panel, 2 small circular brown marks to lower edge of the same (only visible on the reverse), and 2 small, pale, and narrow abraded marks to bottom edge of lower panel (16mm and 8mm wide); a scarce title.

First edition. Biggles is on the hunt for a lost archaeologist in the Sahara.



121. [JUGENDSTIL]. GOETHE, J.W. (author). Hans FRAUNGRUBER (editor). Karl FAHRINGER (illustrator). *Reineke Fuchs*. [Reynard the Fox.] *Wien und Leipzig*; Martin Gerlach & Co. [1902]. £128

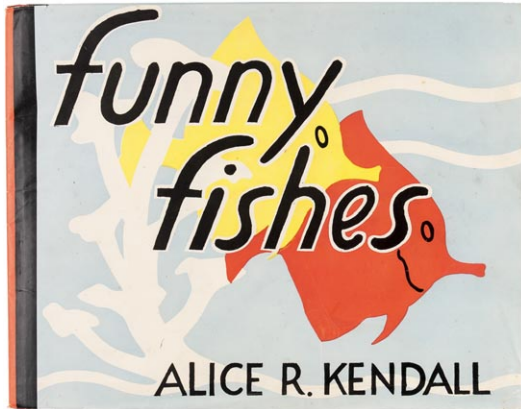
Small square 8vo. Original grained mid brown cloth with pictorial roundel in black and tan, and lettering in white, to upper board, spine lettered and numbered (8-9) in black, tan edges, pretty *Art Nouveau* endpapers in coral and green; pp. [ii] + 189; with decorated title, slim black and white decorative borders throughout, and lithographed illustrations in sepia, in profusion, including 25 full-page plates heightened in white; a very fresh copy, both externally and internally, with a delightful calligraphed ownership inscription in black ink to title.

First edition, published in *Gerlach's* series of *Jugendbücherei*. In 1794 Goethe turned to Johann Christoph Gottsched's prose version of the mediaeval legend of Reynard the Fox and transformed it into an epic poem and an exercise in political satire. It is often treated as a critique of courtly life. The publisher Martin Peter Gerlach was born in Hanau, near Frankfurt, in 1846. He trained as an artist and engraver at the Royal Academy drawing school there and in 1872 used his skills to set up a publishing house in Berlin, which he later moved to Vienna. His technical brilliance led to collaborations with some of the finest artists of the period including Heinrich Lefler, Carl Otto Czeschka, and Ernst & Gustav Klimt. He is probably now best known for his 34 volume children's book series which is distinguished by its fine *Art Nouveau* artwork.

122. [JUGENDSTIL]. STAEGER, Ferdinand (illustrator). Hans FRAUNGRUBER (text illustrations). *Deutsche Gedichte mit Schattenbildern*. *Wien und Leipzig*, Verlag von Gerlach & Wiedling. [1908]. £198

Small square 8vo. Original dove grey cloth strikingly blocked and lettered to upper board in black within a decorative panel in ochre and lettered in black to spine, *Art Nouveau* endpapers in silhouette, orange edges; pp. [ii] + 102; boldly and beautifully illustrated on almost every page with silhouette illustrations and plates in rich black with accents in ochre; externally and internally nearly fine with slight fading and speckling to spine and mild rubbing to ends, internally fresh with a couple of tiny marks, without inscription.

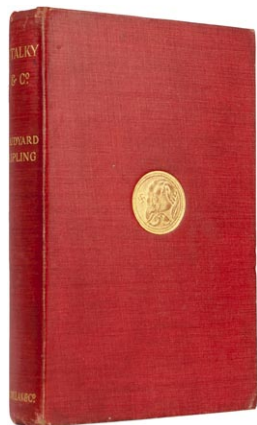
First edition. This title is number 14 in the famous series of children's books produced as *Gerlach's Jugendbücherei* by the publisher Martin Gerlach.



123. KENDALL, Alice R. (author and illustrator). *Funny Fishes*. London; Art & Educational Publishers Ltd. [1946]. £225

Landscape 4to. Original red cloth-backed pictorial boards, decorative pastedowns, in repeat dustwrapper; pp. [28]; with pictorial title-page in 2 colours, marginal decorative friezes in colours, text in various hues, and 12 striking colour-lithographed plates; a fine copy protected by an equally fine, unclipped dustwrapper (5s.) with only a little external dusting; very scarce.

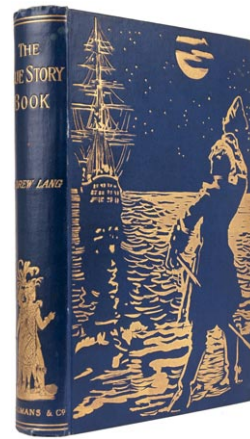
First edition. Alice R. Kendall was a Scottish artist about whom little is known. *Only 3 copies on Copac (BL; Trinity, Dublin, and Oxford Univ.)*



124. KIPLING, Rudyard (author). *Stalky & Co.* London; Macmillan & Co., Limited. 1899. £138

8vo. Original red cloth lettered in gilt to spine with elephant's head medallion in relief to upper board, top edges gilt; pp. [vi], vii-ix + 272 + [ii]; a pleasing copy with some overall rubbing and dusting, spine ends bruised, and a small knock to bottom forecorner of upper cover, internally clean with slight splitting to inner upper hinge, one light and almost unnoticeable short corner crease, and a few pages with very small edge nicks.

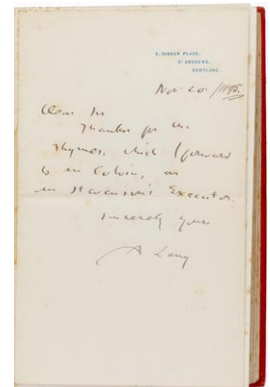
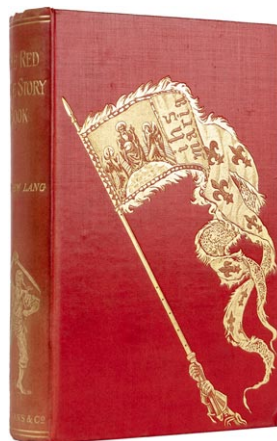
First edition.



125. LANG, Andrew (editor). *The True Story Book*. London; Longmans, Green, And Co. 1893. £148

8vo. Original royal blue pictorial cloth elaborately and strikingly blocked in gilt to spine and upper board, all edges gilt, matt black endpapers; pp. [vii], viii-xiv + [ii] + 337 + [ii]; with engraved illustrations throughout by H.J. Ford and a map; a bright and attractive copy with bruising and rubbing to spine ends, a couple of small pale spots to spine, and light rubbing to upper joint; internally very good with a small and oblong brown mark to first 2 leaves (10mm) and occasional light and diffuse foxing.

First edition. A collection of thrilling and inspirational tales from history including 'Casanova's Escape'; 'Captain Snelgrave and the Pirates'; 'The Conquest of Montezuma's Empire'; and 'The Story of Grace Darling'.

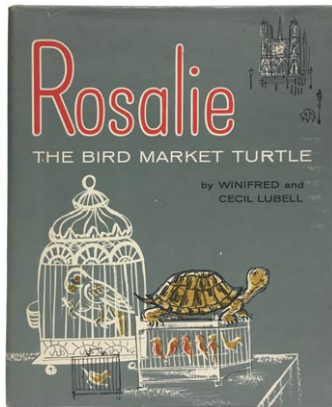
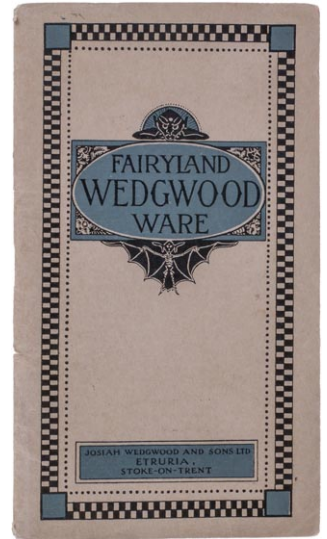


126. LANG, Andrew (editor). H.J. FORD (illustrator). *The Red True Story Book*. London; Longmans, Green And Co. 1895. £248

8vo. Original red polished cloth, elaborately and pictorially blocked and lettered in gilt to spine and upper board, all edges gilt, matt black endpapers; pp. [vii], viii, [ix-x], xi-xii + 419; with engravings throughout in profusion by H.J. Ford; a bright copy with some fading to spine, small bruise to lower forecorners of boards, and a tiny surface nick to head of spine (2mm), internally generally very good, and sound, with spotting beneath the gilt edges, and quite heavily to prelims and endleaves.

First edition, with an autograph note in ink, signed by Andrew Lang, on the author's stationary with embossed letter-heading from 8, Gibson Place, St. Andrews, Scotland, dated Nov. 1895, mentioning some rhymes which he was forwarding to Stevenson's executor. A collection of fascinating and true, tales from international history including 'A Relation of three years' Suffering of Robert Everard upon the Island of Assada, near Madagascar, in a Voyage to India, in the year 1686'; 'The Pitcairn Islanders'; 'The Life and Death of Joan the Maid' and 'The Crowning of Ines de Castro'.

WEDGWOOD LUSTREWARE



131. LUBELL, Winifred and Cecil (author and illustrator). *Rosalie The Bird Market Turtle*. London; Dennis Dobson. 1966. £58

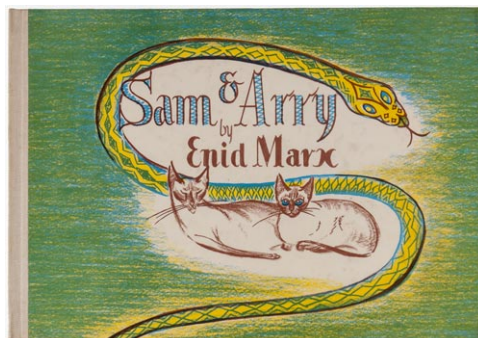
Royal 8vo. Original pictorial boards, pictorial endpapers, preserved in repeat dustwrapper with wrap-around design; pp. [60], including endpapers; illustrated throughout in colours; a near fine copy bar rubbing to corners and a few tiny blue ink spots scattered throughout in printing, protected by a near fine price-clipped dustwrapper with rubbing to forecorners and spine ends and a tiny closed tear to bottom edge of lower panel (8mm), with a little associated lateral creasing.

First edition. A picture story set in the bird market in Paris.

132. MAKEIG-JONES, M. (illustrator). *Some Glimpses of Fairyland*. Etruria, Stoke-On-Trent; Josiah Wedgwood And Sons Ltd. 1921. £450

12mo., 217 x 125mm, original grey card covers panelled and decorated in both Wedgwood, and navy, blue, with original orange cord tie, pictorially printed inner covers; pp. 48; with decorative title-page, striking border designs throughout, full-page plates and vignettes, and a series of illustrations in bold black and white, with classic late *Art Nouveau* styling, alongside 10 exquisitely gilded, and richly coloured chromolithographed plates; a lovely copy with nicking to spine fold at ends, fading to cord, 2 short corner creases, and 4 small green dots to text; rare.

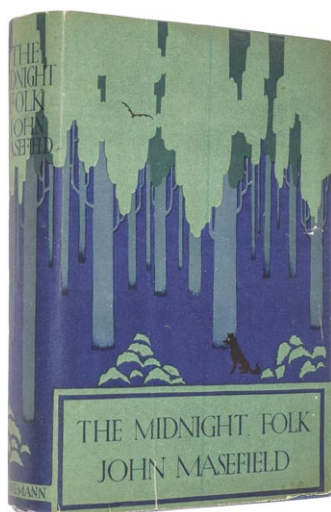
First edition. This is the original sales catalogue for Wedgwood's rare, and enthusiastically collected, Fairyland lustreware collection which was inspired by fairy tales discussed in Chamberlain's *Guide to the Japanese Prints in the British Museum*; Hadland Davis' *Myths and Legends of Japan*, and Keighley's *Fairy Mythology, and Squires' Mythology of the British Islands*. Each of the featured pieces is accompanied by the fairy story which inspired it. *Only one copy listed on Copac (BL); 4 more on WorldCat (Frick Museum; The Henry Ford Library; National Gallery, Victoria; State Library of New South Wales)*. No examples of the original edition on the market at the time of cataloguing, only the 1970s' facsimile reprint.



133. MARX, Enid (author and illustrator). *Sam & Arry, or thereby hang two tails*. London; Chatto & Windus. 1972. £128

Landscape 8vo. Original ivory buckram-backed laminated pictorial boards, double-page pictorial endpapers; pp. [26]; illustrated after pastel drawings, printed in duotones; both externally and internally near fine with original adhesive price label (£1.05) to lower board; rather scarce.

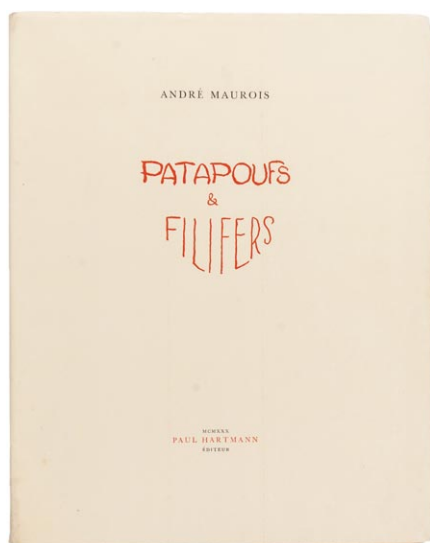
First edition, issued without a dustwrapper. The adventures of two Siamese kittens.



134. MASEFIELD, John (author). *The Midnight Folk*. A Novel. London: William Heinemann Ltd. 1927. £248

8vo. Original mid blue cloth gilt, top edges blue, lower edge uncut, preserved in pictorial lithographed dustwrapper; pp. [vi], [7]-327; externally near fine with an almost unnoticeable circular impression in blind to upper board and faint dusting to edges, internally equally fresh and crisp throughout, protected by an unusually attractive, unclipped dustwrapper (7s. 6d.) with toning and spotting to lower advertisement panel, a vertical crease to upper panel (barely noticeable from above), a short closed scarf tear to bottom edge of the same (19mm), now expertly repaired to the reverse, and rubbing to extremities with a little tiny nicking.

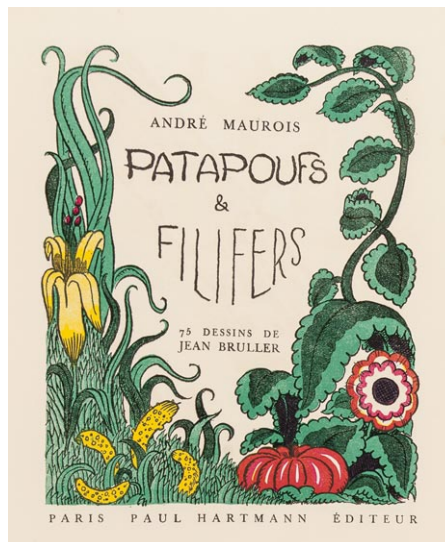
First edition. *The Midnight Folk* is John Masefield's lasting contribution to children's literature. It, along with its sequel *The Box of Delights* (1935), contains an extravagant mix of talking animals, witches, highwaymen, grotesquely wicked governesses, villains, and archetypal and legendary characters, all introduced 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 win her entry into the magic rose garden.

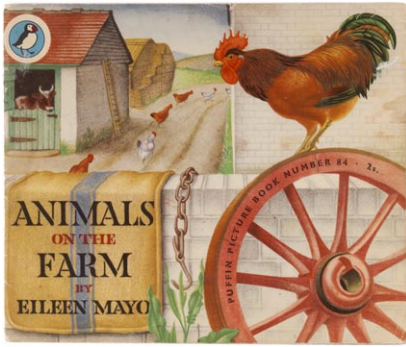


135. MAUROIS, André (author). Jean BRULLER (illustrator). *Patapoufs & Filifers*. Paris; Paul Hartmann. 1930. £798

4to. Original ivory paper-covered card wrappers lettered in red, edges uncut; pp. [viii], [9]-92 + [iv], printed on fine *Vélin de Rives* paper; illustrated throughout in bold and inky lithographed colours and line with a total of 75 drawings by Jean Bruller including a pictorial title, frontispiece, and a host of other colour-lithographed vignettes and half-page illustrations decorating the text, together with a pair of full-page coloured plates showing the armorial shields of the Filifers and the Patapoufs against dense black backgrounds printed at the front and rear of the book; externally near fine, and surprisingly so in view of the vulnerability of the binding, internally very clean with the occasional minor fox-mark.

First edition, published on October 25th, 1930. One of the *de luxe* numbered copies, limited to only 240 examples, printed on fine paper. There were an additional 25 copies printed on Japon Impérial, 50 copies on Hollande Van Gelder, and 10 copies on *Vélin de Rives* reserved for René Ferault.

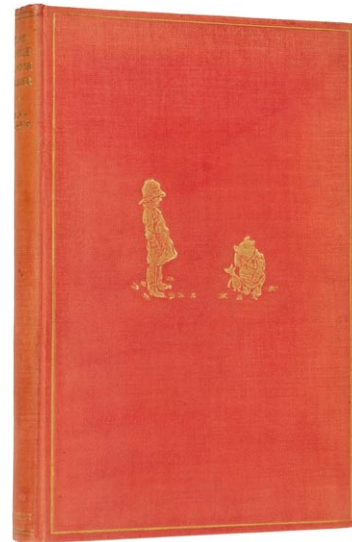




136. MAYO, Eileen (author and illustrator). *Animals On The Farm*. Harmondsworth, Middlesex, Penguin Books Ltd. [1951]. £128

Landscape royal 8vo. Original pictorial card covers with attractive wrap-around design by Mayo, stapled; pp. [32], including self-wraps, illustrated throughout in alternate colour and line; a very attractive copy with light external dusting, rubbing to spine, and a short (10mm) split to tail; internally generally very clean and fresh with a couple of very minor marks and slight rust-bleed from staples; scarce.

First edition. Puffin Picture Book number 84, priced at 2s.

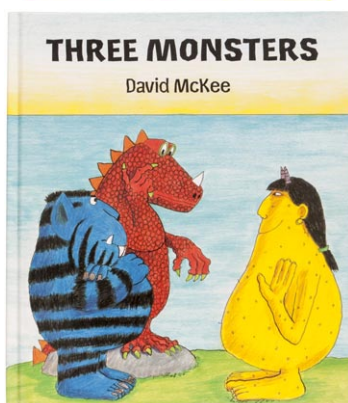
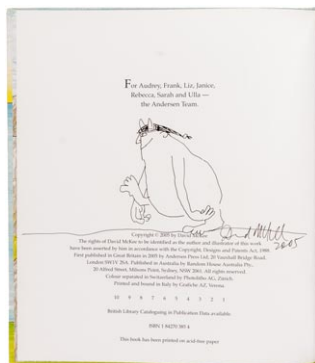


138. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *The House At Pooh Corner*. London; Methuen & Co. Ltd. 1928. £225

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; 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.

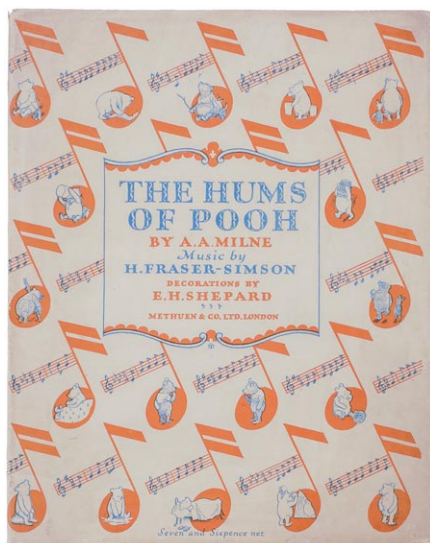
WITH ORIGINAL DRAWING



137. MCKEE, David (author and illustrator). *Three Monsters*. London; Anderson Press. 2005. £98

Small 4to. Original pictorial laminated boards, pictorial endpapers; pp. [28], including free endpapers; illustrated throughout in colour; a fine copy.

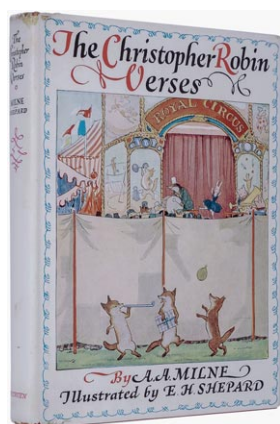
First edition, double-signed in ink to title and copyright page by the author, dated 2005, and with an amusing, and expressive, original ink sketch of the yellow monster by McKee.



139. MILNE, A.A. (author). E.H. SHEPARD (illustrator). H. FRASER-SIMSON (music by). *The Hums of Pooh*. London; Methuen & Co. Ltd. 1929. £398

4to. Original beige cloth-backed cream decorative boards printed in green, preserved in original pictorial dustwrapper in blue and orange with a repeating pattern featuring Pooh and Piglet; pp. [vi], vii-ix + [i] - 67 + [i]; illustrated throughout with 59 vignettes in line by Shepard; an exceptionally fresh copy, externally very nearly fine, internally remarkably clean, and unscribed, with the usual minor offset-browning to free endpapers and a short (15mm) closed tear to bottom edge of one page, now expertly repaired and practically invisible, protected by a near fine dustwrapper (priced Seven and Sixpence to upper panel) with minimal dusting and tiny nicks to spine ends and corner tips.

First edition of the most sought-after of the Pooh music books, enhanced by Shepard's enchanting illustrations. The book gives some background information about the verses and sets them to music. Lyrics are drawn from both *Winnie-The-Pooh* and *The House At Pooh Corner* and hums include "How Sweet To Be A Cloud", "The More it Snows", and "Cottleston Pie".



140. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *The Very Young Calendar 1930*. London; Methuen & Co. Ltd. 1930. £498

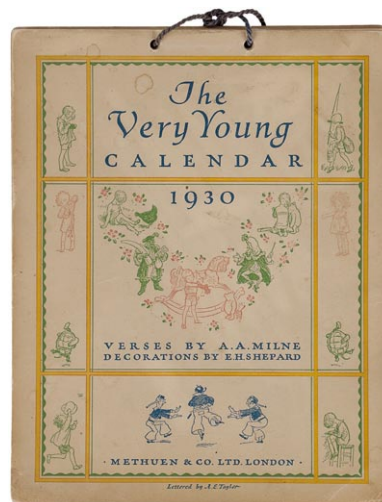
13 separate card sheets (205 x 255mm) with original punched holes at the top edge, tied with lilac cord; each leaf with designs and illustrations by Shepard printed in a variety of colours within decorative borders alongside the calendar for the month, a "Thought for the Month", and a poem from Milne's classic children's verse book *When We Were Very Young* (first published in 1924); a bright example throughout with light dusting to covers, some scattered pale brown staining to lower blank, and a short and barely noticeable split above punched hole to cover leaf.

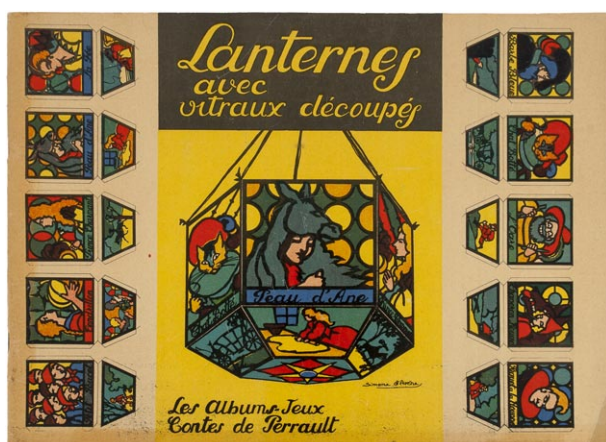
First UK edition; simultaneously issued in the United States.

141. MILNE, A.A. (author). E.H. SHEPARD (illustrator). *The Christopher Robin Verses*. London; Methuen. 1957. £98

8vo. Original tomato red cloth, decorated and lettered in gilt, top edges olivine, preserved in pictorial dustwrapper; pp. [iv], v-xi + [iii], 3-210 + [ii]; with 12 charming coloured plates and line drawings throughout by Shepard; a lovely bright copy with slight bruising to spine ends, internally very clean and crisp, protected by an attractive, unclipped dustwrapper (15s.) with small chipping to spine ends.

Vintage colour-illustrated edition of Milne's two children's verse books *When We Were Very Young* and *Now We Are Six*, assembled here in one volume.

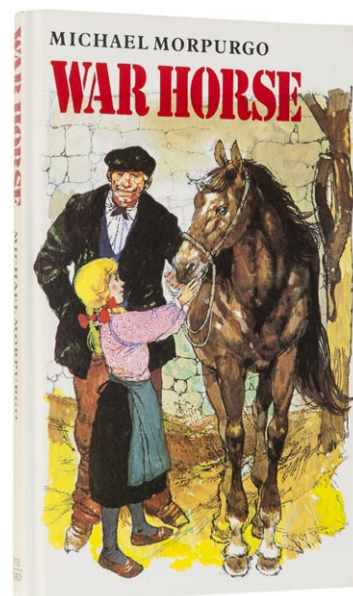




142. [MODEL BOOK]. PERRAULT, Charles (inspired by). Simone D'AVÈNE. *Lanternes avec vitraux découpés*. Liège; Éditions Gordinne. 1935. £148

Landscape folio. Original glazed pictorial card covers, stapled; pp. [12], printed on one side with bold outline lantern shapes, complete with 20 sheets of crystal paper in a variety of colours; a fine example.

First edition. An unused interactive book with instructions and cut-out forms to create two lanterns.

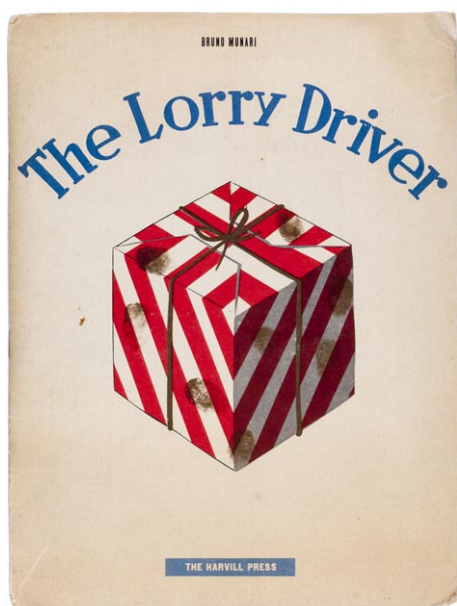
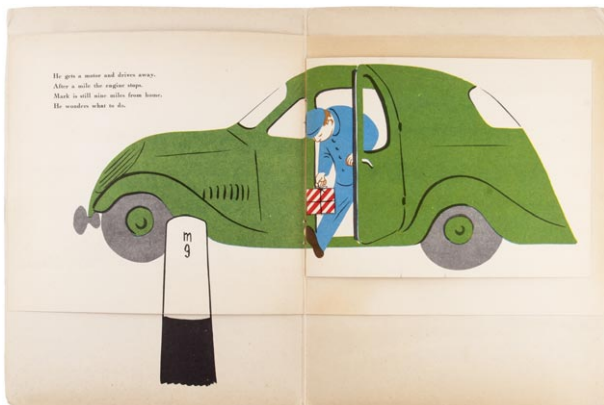


143. MORPURGO, Michael (author). *War Horse*. Kingswood; Kaye & Ward. 1982. £850

8vo. Original laminated white pictorial boards, illustrated on both covers in colour and priced £4.95 net to lower board; pp. [iv], 5-142; a very fresh copy with mild uniform discoloration to spine, small compression to spine ends, and tiny knocking to forecorner tips at upper edge; internally fine throughout with a contemporary, and neat, gift inscription to front free endpaper in blue ink; rather scarce, particularly in bright and collectable condition.

First edition, issued without a dustwrapper. Few copies were printed in hardback and, of these, most were destined for lending libraries. This book is a modern children's classic and is based on real life stories of the sacrifices made by horses in war. At the beginning of World War I, Joey, the beloved horse of a young boy called Albert is sold to the cavalry and transferred to France. After his rider, Captain Nicholls, is killed the horse is swept up in the chaos of the Frontline, witnessing death and disease on both sides of the conflict. But back home Albert cannot forget Joey and, despite being too young to enlist, sets out on a dangerous mission to find the animal and bring him home.

The book was adapted for the stage by Nick Stafford and opened at the *National Theatre* in London in 2007. It enjoyed critical and popular acclaim and transferred to Broadway in 2010. As its fame grew it was announced that Steven Spielberg would direct the film adaptation, to be written by Richard Curtis and Lee Hall. The movie was released in late 2011, starring Jeremy Irvine and Emily Watson, and was nominated in the best film category by the Academy of Motion Picture Arts and Sciences in 2012.



144. MUNARI, Bruno (illustrator). *The Lorry Driver*. London; *The Harvill Press*. [1953]. £398

24mo., bound as folio. Original pictorial card boards, printed inner covers, stapled; pp. [24], including covers, assembled from increasingly smaller-sized card leaves; boldly and graphically illustrated throughout in lithographed colours with a lift-up illustration to lower cover revealing the contents of the birthday parcel; a very good copy with external toning, short splitting to spine fold at ends, small bruising to lower forecorners of covers, and a knock to the upper ones; internally very good with some marginal toning; scarce.

First UK edition; originally published in Italian by Mondadori in Milan, in 1945, later retitled "The Birthday Present". A "Bruno Book", priced 5s., printed and made in Italy. This clever work, printed in diminishing scale, describes the journey of a lorry driver delivering a birthday present to his three-year-old son. As the result of a series of breakdowns the father is forced to transfer from a lorry, to a motor car, to a motorcycle, to a bicycle, to a scooter, and then to roller skates; eventually ending up on foot.

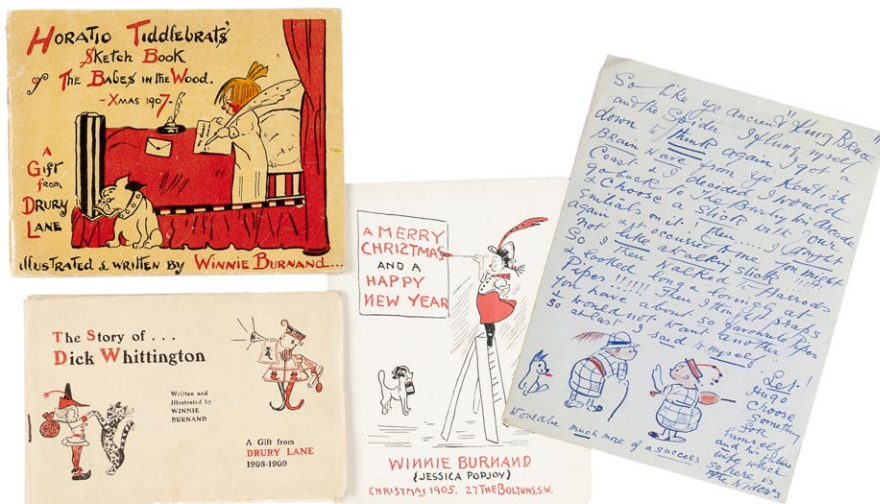


145. NICHOLSON, William (author and illustrator). *The Pirate Twins*. London, *Faber and Faber Ltd.* [1929]

£448

Landscape royal 8vo. Original pictorial boards, pictorial pastedowns; pp. 28; with bold coloured plates throughout and text in calligraphic font below; an unusually nice copy with some overall dust-soiling and rubbing to boards with occasional small marking and spotting; internally very good with the printed ownership panel to front pastedown uncompleted; internally generally very nice indeed with a couple of light marginal marks; scarce.

First edition. Following the success of *Clever Bill*, published three years earlier, Nicholson began work on two more children's books, the sequel to the above, *Lucky Susan*, and this title, which has become his best loved. The idea derived from a pair of the artist's black socks which were made into stocking dolls by his daughter Nancy. These characters are discovered inside a seashell on the beach by Mary (from *Clever Bill*) and cared for and educated by her until they abscond, leaving a carefree note, "Don't Worry, Back Soon". The book was issued in three editions: a limited one of 300 copies and a trade edition; with a much more restricted edition of only 60 copies issued in 1930.



147. [PANTOMIME]. BURNAND, Winnie [Winifred] (author and illustrator). *The Story of Dick Whittington; A Gift from Drury Lane 1908-1909*. J. Miles And Company, Ye Wardour Presse, of London Towne. 1909. £148

Landscape 8vo. Original pictorial self-wraps stapled to spine with 8 individual pictorial postcards by Winnie Burnand, printed on both sides in red and black, housed in a pocket at the rear; pp. [ii] +14 + [ii], printed in red and black; a very fresh and complete example.

A souvenir from a West End production of *Dick Whittington*.

- together with:

BURNAND, Winnie (author and illustrator). *Horatio Tiddlebrat's Sketch Book of The Babes in the Wood*. Xmas 1907. A Gift from Drury Lane.

Landscape 8vo. Original glazed pictorial card covers in red and black; pp. 23; with 6 template illustrations in colour and opposing painting pages in outline, all by Winnie Burnand; slight split at spine staple, 3 of the painting pictures skilfully completed, without the paints, which were presented on a small card.

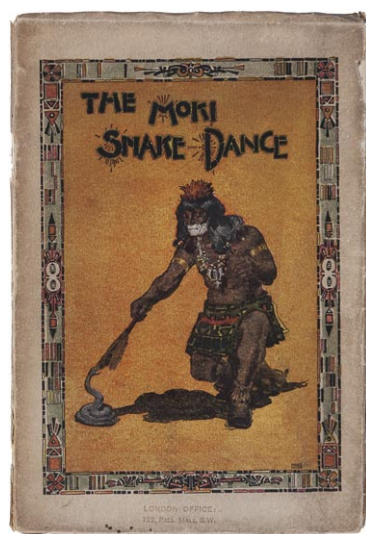
- together with:

A 2-page illustrated ALS, signed E. Winnie Parsons [Burnand] on letter-heading from 7 Alexander Square, S.W.3, dated Aug 13th 1952, to Hugo Dunn-Meynell, expressing congratulations on his forthcoming marriage and explaining her difficulties in selecting an appropriate gift; with 3 accompanying character sketches in blue ink and red crayon.

and with:

A commissioned Christmas card by Winnie Burnand, printed in red and black, with a cartoon sketch above her address of 27 The Boltons S.W. with, on the reverse, an autograph note signed "Winks" and addressed "Dearest Moll", discussing Christmas presents.

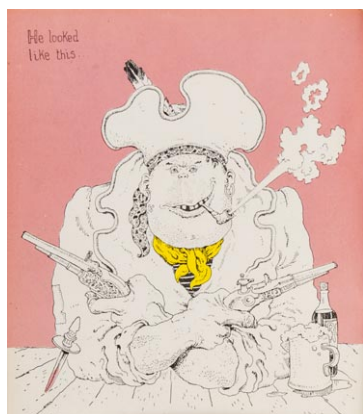
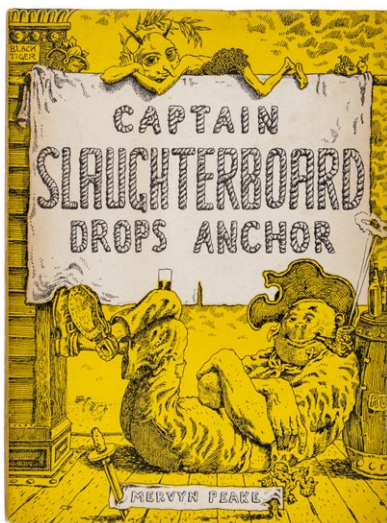
Winifred Burnand was an artist of considerable talent, and daughter of the great "Punch" editor, F.C. Burnand.



146. [NORTH AMERICAN INDIANS]. HOUGH, Walter (author). *The Moki Snake Dance*. A popular account on that unparalleled dramatic pagan ceremony of the Pueblo Indians of Tusayan, Arizona, with incidental mention of their life and customs. *Published by the Passenger Department Santa Fe Route*. 1898. £88

8vo. Original colour-printed pictorial wrappers; pp. [iv], 3-58 + [ii]; printed on coated paper; with photographic illustrations throughout the text in half-tones and 2 maps; a pleasing copy with overall dust-soiling; some splitting to joint ends, but holding, flaking to spine, and slight fraying to fore-edge of upper cover, internally clean with cracking to inner hinges and the neat ink stamp of the *American & Australian Line* to both covers.

First edition. A description of a pagan ceremony conducted by the Pueblo Indians of Tusayan, Arizona, with an account of their life and customs, by the ethnologist and archaeologist Walter Hough who worked at the Smithsonian National Museum of Natural History as an assistant (1886-94), as assistant curator of ethnology (1896-1910), and then as curator from 1910 until his death in 1935. Alongside his academic and cataloguing work there he undertook archaeological fieldwork in the American South West.



148. PEAKE, Mervyn (author and illustrator). *Captain Slaughterboard Drops Anchor*. London, Eyre & Spottiswoode. 1945. £225

Royal 8vo. Original cream cloth lettered in green, preserved in original pictorial dustwrapper; pp. [48]; with spirited line drawings to every page on variously coloured grounds; a very good, clean copy bar the unobtrusive vestiges of a removed bookplate to upper pastedown, internally fine, protected by an unusually good dustwrapper with a square excision of the printed price from upper flap and some overall light soiling and rubbing.

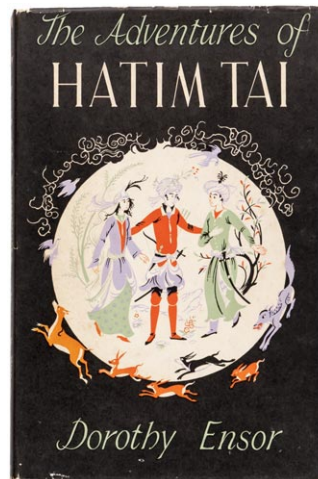
Second edition (revised) as usual and the first printed on coloured papers throughout. The first edition of this book was purportedly almost entirely destroyed in a bombing raid on the publisher's warehouse during World War II. Certainly vanishingly few examples of the first edition survive.



149. [PÈRE CASTOR]. RUDA. *Je Fais mes Jouets avec des Plantes*. Créations des enfants de l'Institut Bakulé, etc. Paris; Flammarion. 1933. £128

4to. Original glazed pictorial card covers, stapled; pp. [28], with yellow printed borders throughout, 12 lithographed colour plates, and some diagrams in black and white; a near fine copy with slight external dusting.

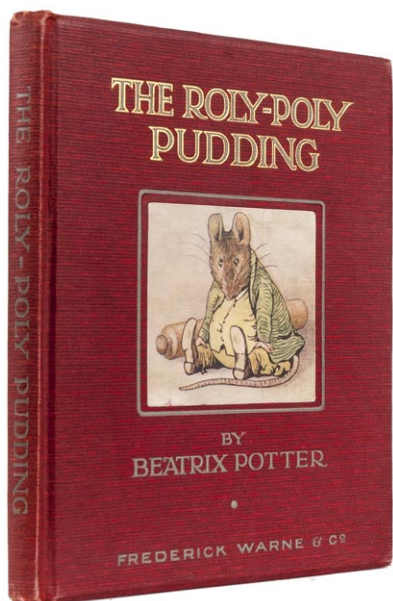
First edition. A workshop book by Père Castor illustrating toys made from organic materials and assembled by children of the Bakulé Institute.



150. [PERSIA]. BAYNES, Pauline (illustrator). Dorothy ENSOR (author). *The Adventures of Hatim Tai*. London; George G. Harrap & Co. Ltd. 1960. £78

8vo. Original dark blue linson boards decorated in gilt to upper board, lettered gilt to spine; pp. [x], [1]-89; with 6 striking coloured plates by Pauline Baynes; a fine copy with light speckling to edges of book block, protected by a very good, unclipped dustwrapper (10/6) with nicking to spine ends and corners and small wear along upper edge.

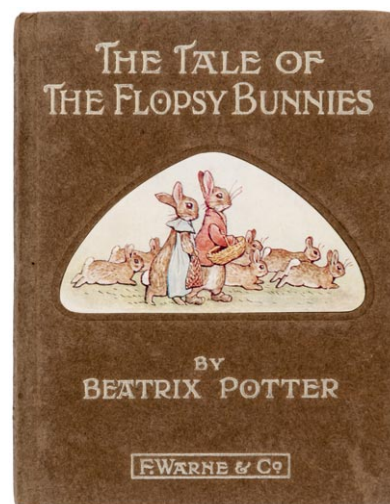
First edition. An "exciting and refreshing breath from the Orient", being the retold legend of the great Persian hero.



151. POTTER, Beatrix (author and illustrator). *The Roly-Poly Pudding*. London, Frederick Warne & Co. 1908. £698

Large 8vo. Original deep red grained cloth lettered in green and gilt with onlaid pictorial label to upper cover within green panel, pictorial endpapers; pp. [viii] + 69 + [i]; with pictorial title and 18 coloured plates on coated stock and line vignettes throughout in sepia, all by Potter; an unusually attractive copy with bruising to spine ends with a little tiny surface wear and rubbing to corners, internally very good with light foxing and occasional marginal pale marking and signs of handling.

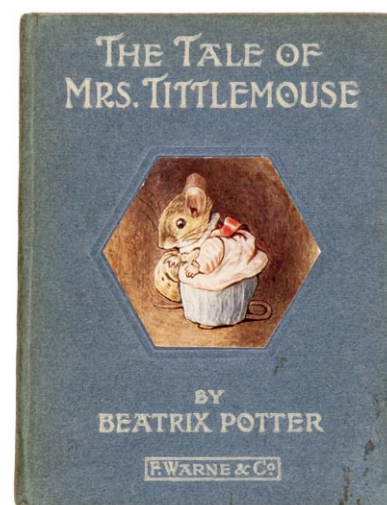
First edition, first issue, with "All Rights Reserved" to the title-page. The book was reissued later in the traditional smaller format in 1926 and was, at that point, retitled *The Tale of Samuel Whiskers*.



152. POTTER, Beatrix (author and illustrator). *The Tale of the Flopsy Bunnies*. London, Frederick Warne And Co. 1909. £698

Small 8vo. Original brownish/grey boards lettered in white with onlaid triangular pictorial label to upper cover, pictorial endpapers; pp. [viii], 9-84 + [ii]; with coloured plates throughout after watercolours by Potter; a very attractive copy with rubbing, and a little fading, to spine and a tiny ink dot to top edge of book block; internally fresh and crisp throughout, without inscription.

First edition.



153. POTTER, Beatrix (author and illustrator). *The Tale of Mrs. Tittlemouse*. London; Frederick Warne And Co. 1910. £398

Small 8vo. Original light blue paper-covered boards lettered in white to spine and upper cover, with onlaid octagonal paper label, pictorial endpapers; pp. [vii], 8-84 + [i], including integral blanks; illustrated throughout with coloured plates; a very good copy with toning to spine, minor surface abrasions to spine ends, light overall rubbing, and a few light pen marks to bottom forecorner of upper board, internally fine with a neat, early, and undated, inscription to front free endpaper.

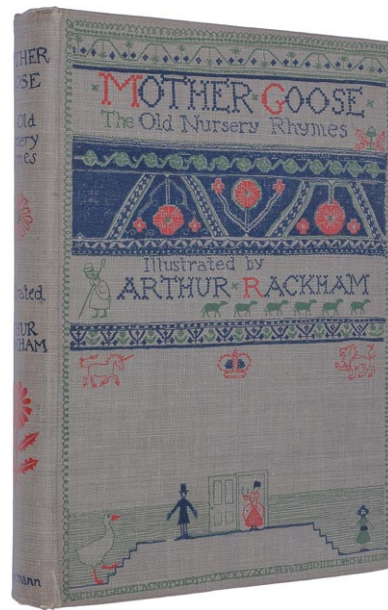
First edition.



154. RACKHAM, Arthur (illustrator). "The birds show Peter Pan how they fly a kite". London; Hodder & Stoughton. 1912. £298

An exquisite original coloured print (185 x 260mm) 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; scarce.

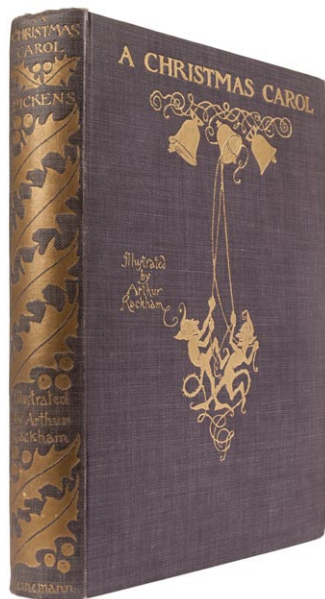
A fine proof-sized plate from the UK 'Portfolio Edition' of Rackham's classic interpretation of Barrie's text, which was limited to only 500 copies for Great Britain and Ireland. Each portfolio contained just 12 plates mounted in mats, designed for framing and hence invariably found individually. These images were much enlarged, and improved, versions of those which appear in the 1906 book-bound edition.



155. RACKHAM, Arthur (illustrator). *Mother Goose, The Old Nursery Rhymes*. London; William Heinemann. [1913]. £450

Original light grey cloth lettered and decorated to spine and upper board to a sampler design in blue, green, and red, top edges blue, pictorial blue endpapers; pp. [iv], v-xi + [iii], 3-159 + [i]; pictorial title-page in silhouette and 13 fine coloured plates with captioned guards together with a host of black-and-white illustrations and vignettes throughout, and one plate in half-tones; a remarkably fresh copy, externally in very nearly fine state with just small bruising to head of spine, internally very nice indeed with some sporadic foxing and light browning throughout, 2 text leaves with a few barely noticeable vertical production wrinkles, and occasional light dusting; scarce.

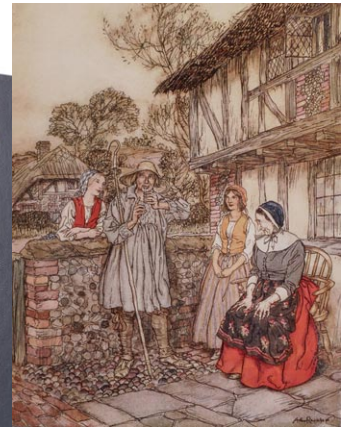
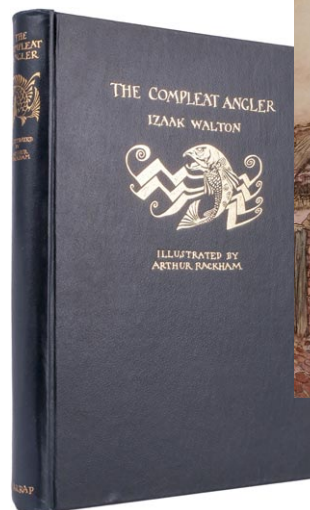
First edition, first issue, complete with the identifying pictorial endpapers. A wonderful and comprehensive collection of nursery rhymes with artwork by Rackham on almost every page.



156. RACKHAM, Arthur (illustrator). Charles DICKENS (author). *A Christmas Carol*. London; William Heinemann. 1915. £698

Large square 8vo. Original deep lilac cloth decorated in gilt to spine and upper board, pictorial endpapers, top edges deep lilac; pp. [xiv], 3-147; 12 coloured plates with captioned guards and drawings in line by Rackham; an excellent copy in uncommonly fresh and attractive condition with sharp corners and little of the usual dulling to spine gilt, minor bruising to spine ends, small rubbing to forecorner tips, and a tiny (5mm) superficial split to heel of spine at lower joint; internally fine with a neat gift inscription, dated Xmas 1916, to front blank.

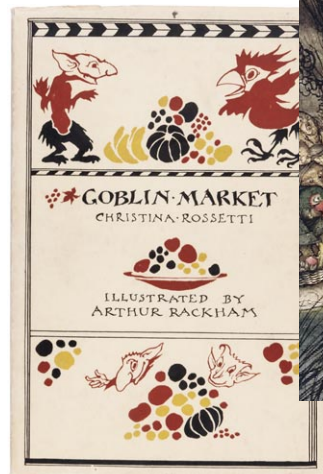
First edition, first issue, of this edition by Rackham, with "Heinemann" to the spine and "London; William Heinemann, 1915" to the verso of the title-page. Now, incontrovertibly, one of the scarcest, and most desirable, trade titles by this artist.



157. RACKHAM, Arthur (illustrator). Izaak WALTON (author). *The Compleat Angler*. London, George G. Harrap Ltd. 1931. £198

4to. Publisher's polished navy blue cloth gilt, top edges plain, two-tone silhouette endpapers; pp. [iv], 5-223 + [i]; with title-page decorated in green, frontispiece, 11 other coloured plates with captioned tissue-guards, and 25 drawings in line; a very handsome copy in near fine condition with very mild rubbing to spine ends and corner tips and a few light spots to fore-edge of book block, internally fine, with the pictorial panel from the upper wrapper of the dust-jacket loosely laid in.

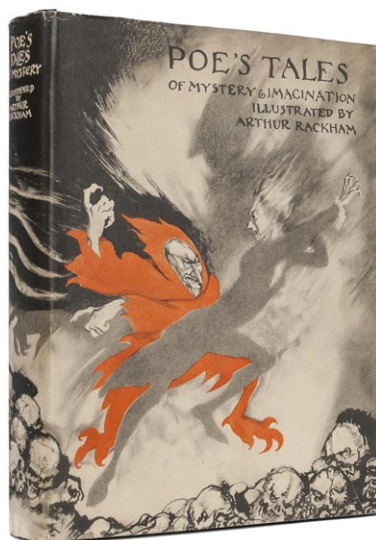
First edition illustrated thus, in a later variant binding.



158. RACKHAM, Arthur (illustrator). Christina ROSSETTI (author). *Goblin Market*. London, George G. Harrap & Co. Ltd. 1933. £298

8vo. Original decorated card wraps, pictorial silhouette endpapers in olive-green, top edge plain, others uncut, protected by repeat dustwrapper; pp. [vi], 7-42; 4 beautiful coloured plates and many line drawings by Rackham; an uncommonly fresh and crisp copy, unscratched, protected by the fine unclipped dustwrapper (5/-) with a little overall dusting and a few tiny closed tears to top edge (longest 5mm); an increasingly scarce book in this condition.

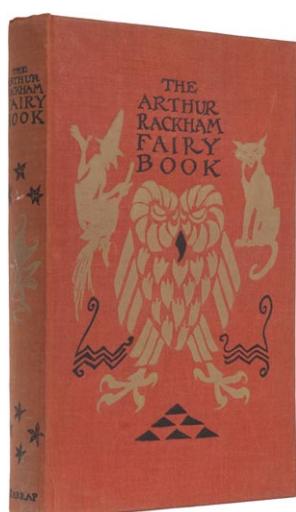
First edition illustrated by Rackham.



160. RACKHAM, Arthur (illustrator). Edgar Allan POE (author). *Poe's Tales of Mystery and Imagination*. London, George G. Harrap & Co. Ltd. 1935. £698

4to. Original pictorial cloth gilt, with device of a skeleton in gilt to upper cover and decorations and lettering in gilt to spine, pictorial silhouette endpapers, top edges grey, others untrimmed, preserved in pictorial dustwrapper with wrap-around design by Rackham; pp. [iv], 5-317 + [i]; with 12 fine coloured plates and 28 line drawings of which 17 are full-page; a fine fresh copy, both externally and internally, without inscription, protected by an equally fresh, very nearly fine, unclipped dustwrapper (21/-) with only mild rubbing to spine ends and forecorners and two or three tiny, closed, edge nicks.

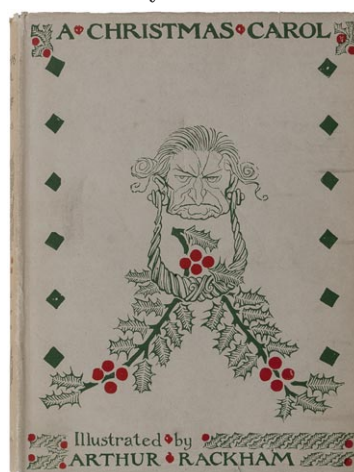
First edition illustrated by Rackham.



159. 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 olive, 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; an uncommonly bright and fresh copy, both externally and internally, with barely any of the usual fading to spine, and without inscription.

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 Gretel; The Emperor's New Clothes and, most interestingly, Robert Southey's Story of the Bears, which infrequently appears in collections of fairy tales.



161. RACKHAM, Arthur (illustrator). Charles DICKENS (author). *A Christmas Carol*. London; William Heinemann Ltd. 1947. £168

Square 8vo. Original turquoise cloth lettered and decorated in silver, silhouette endpapers, preserved in decorative dustwrapper; pp. [vi], vii-xi + [iii] + 147; a bright, and near fine, copy with slight fading to spine cloth, internally fresh throughout, protected by a remarkably good, unclipped dustwrapper (8s 6d) with slight nicking to spine ends.

Vintage edition, first published in 1915 with the same dustwrapper design. Loosely laid in at the front is the original printed receipt from Harrods, Knightsbridge.



162. [RAG BOOK]. MARSH, M.C.G. [Helen Grace C. Marsh LAMBERT and Dorothy Edith BRAHAM (co-illustrators). Ethel TALBOT (author).] Baby's 123 Book. London; Dean's Rag Book Co. Ltd., circa 1915. £88

8vo. Original limp cloth covers pictorially blocked in colours to both panels, stitched at spine, other edges pinked; pp. [10], including covers, printed on folded linen throughout; with lively illustrations throughout in colour; an excellent copy with a touch of external dusting and fading, internally pristine.

Dean's Patented Rag Book no. 195. This title was in print between 1916 and 1930.



163. RANSOME, Arthur (author). A.D. (illustrator). The Imp And The Elf And The Ogre. London; James Nisbet & Co., Limited. 1910. £450

Small square 8vo. Original light green cloth-backed glazed and textured paper-covered boards, spine lettered and decorated in gilt, top edges gilt, others untrimmed; pp. [ii], 3-263; with frontispiece and 3 other accomplished plates after engravings by A.D. (as yet unidentified); a pretty little copy with fading and rubbing to spine cloth and dulling to gilt, abrasions to edges, and small wear to forecorners; internally generally very good and sound with top forecorner neatly excised from blank front free endpaper, speckling and dusting to edges of book block, and occasional marginal thumbing and light foxing; very scarce, especially in this condition.

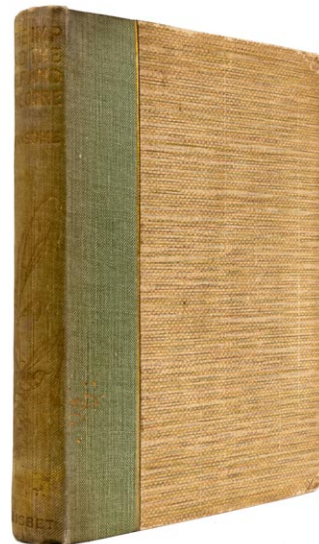
First edition thus, first issue, with the additional conjunction in the title. A collection of three works previously issued separately as *Things in Our Garden* (1906), *The Child's Book of the Seasons* (1906) and *Pond and Stream* (1906), now with new illustrations and partially reset. Ransome published very little before 1910 and these stories represent his first foray into the juvenile market. His best-known work, *Swallows and Amazons* did not appear until 1930.

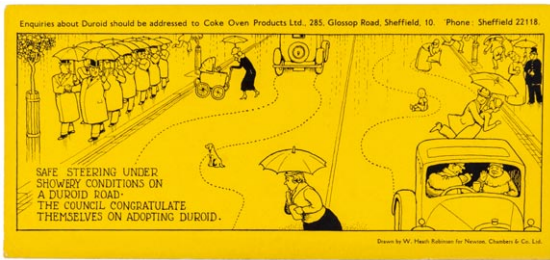
Only 3 copies listed on Copac (B.L.; Oxford and Cambridge) with 5 additional examples appearing on WorldCat (B.L. Ref.; Nat. Lib. of Scotland; Leeds; Georgetown and Bibliothèque Nationale de France).

164. REY, H.A. [Hans Augusto REYERSBACH] (illustrator). Zebrology. London: Chatto & Windus. 1953. £188

Landscape large 8vo. Original glazed cream pictorial boards with red tie to spine and the envelope, pictorially printed in red and priced 2/- net; pp. [8]; with 8 delightful colour-printed plates; an immaculate copy, both externally and internally, complete with the rare pictorial mailing envelope, with just a little shadowed dust-soiling but otherwise very nice indeed.

First edition, fourth impression, of this elusive story without words, printed by W.S. Cowell, Ltd., Ipswich; first published in 1937. A charming and whimsical explanation of how the zebra evolved.





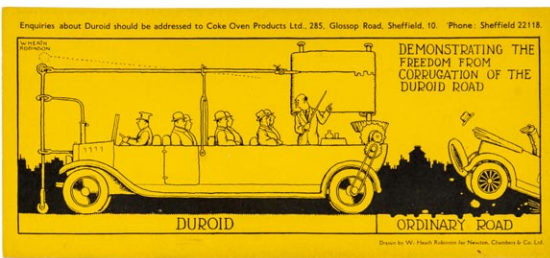
165. ROBINSON, W.H. (illustrator). Scarce publicity flyer for Coke Oven Products Ltd. *Newton, Chambers & Co.Ltd.* [1932]. £78

An original publicity flyer on yellow card, 220 x 102mm, consisting of a Heath Robinson cartoon, 'Safe steering under showery conditions on a Duroid road. The council congratulate themselves on adopting Duroid', depicting a cohort of bowler-hatted and umbrella-wielding councilmen observing the chaotic hustle and bustle of a local highway; customer enquiries are directed to Coke Oven Products Ltd., 285 Glossop Road, Sheffield 10; in near fine condition, and scarce.



166. ROBINSON, W.H. (illustrator). Scarce publicity card for Coke Oven Products Ltd. *Newton, Chambers & Co.Ltd.* [1932]. £78

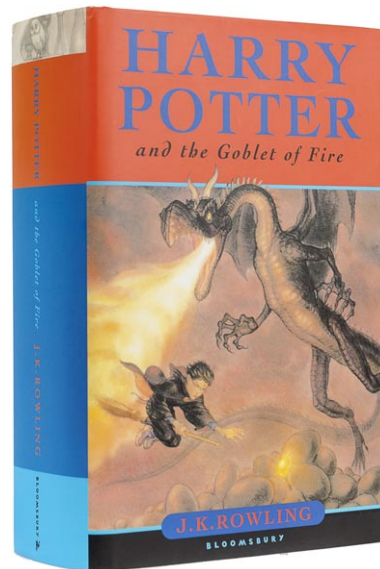
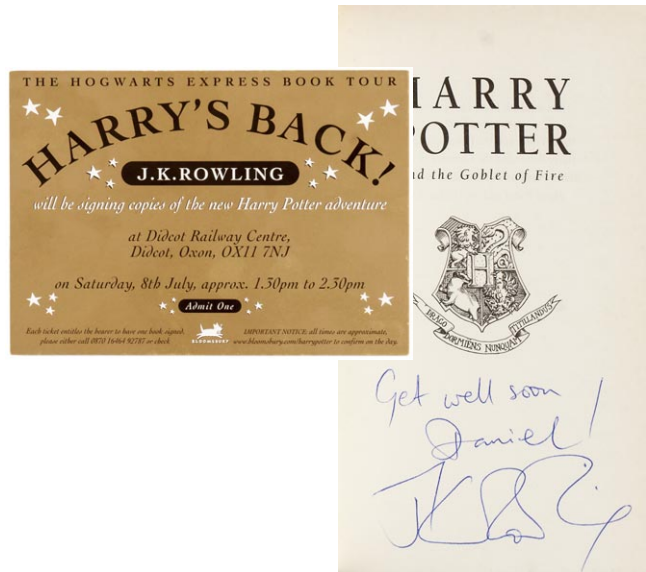
An original publicity flyer on yellow card, 220 x 102mm, consisting of a Heath Robinson cartoon, 'Laying a Duroid carpet coat', depicting a crazily sophisticated steam-driven engine designed to lay Duroid anti-skid road surface; customer enquiries are directed to Coke Oven Products Ltd., 285 Glossop Road, Sheffield 10; in near fine condition, and scarce.



167. ROBINSON, W.H. (illustrator). Scarce publicity card for Coke Oven Products Ltd. *Duroid. Newton, Chambers & Co.Ltd.* [1932]. £78

An original and ephemeral publicity flyer on yellow card, 220 x 102mm, consisting of a Heath Robinson cartoon, 'Demonstrating the freedom from corrugation of the Duroid road', depicting a stretch motor vehicle replete with bowler-hatted passengers, the car linked to a tracer demonstrating the smoothness of the ride; customer enquiries are directed to Coke Oven Products Ltd., 285 Glossop Road, Sheffield 10; in near fine condition, and scarce.

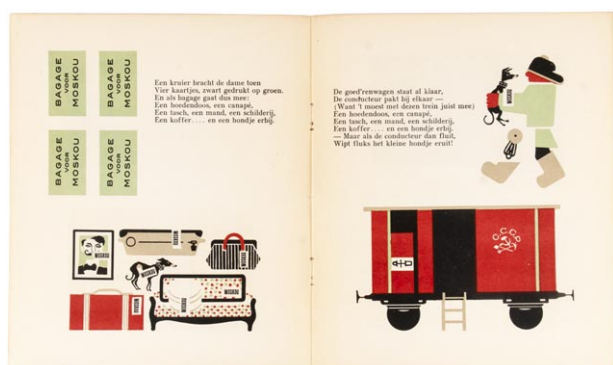
WITH A GOLDEN TICKET



168. ROWLING, J.K. (author). *Harry Potter and the Goblet of Fire. London; Bloomsbury.* 2000. £1,600

Thick 8vo. Original pictorial boards, preserved in repeat dustwrapper; pp. [vii], 8-636; a very nearly fine copy, sharp and fresh, with just a very minor, and short, lateral crease to base of spine, internally pristine, without ownership notations, protected by a near fine, unclipped, dustwrapper with a correspondingly short, and almost unnoticeable, lateral crease to heel.

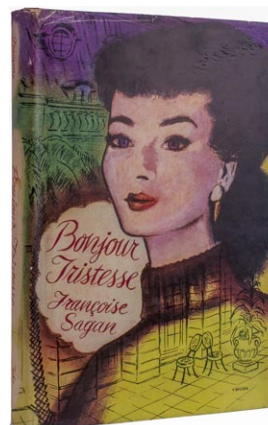
First edition, first issue, with the textual errors on pages 503, 579 and 594, which were corrected in later editions. This copy is inscribed in ink to half-title, "Get well soon, Daniel! J.K. Rowling" in her typically florid hand. Complete with the official golden ticket for a signing event at Didcot Railway Centre, Oxfordshire, on Saturday 8th July.



169. [RUSSIAN]. [LEBEDEV, Vladimir] (illustrator). [Samuil MARSHAK] (author). Ljoeba DWORSON and Eliza HESS-BINGER (translators). *De Reis Door Rusland* [A Journey Through Russia]. *Servire, Den Haag; Uitgegeven door "De Baanbreker"* [1930]. £268

Large square 8vo. Original pictorial card covers, stapled; pp. [12], including covers; with lithographed plates throughout by Lebedev; a very good copy with some external dusting and toning, internally very fresh throughout with renewed staples and a little associated bleed.

First edition thus, translated from the original Russian into Dutch. The first edition was published by Raduga in Moscow in 1926 as "Bagazh" or "Luggage". Lebedev assumed the title 'King of the Children's Book' in the 1920s and became a pioneer in the field of juvenile book illustration largely due to his work with the prominent poet and translator Samuil Marshak with whom he collaborated on titles such as "Ice Cream", "Circus", "Moustached and Striped" and "Tale About A Foolish Mouse". The author Nikolai Punin, who wrote the first monograph on Lebedev, described him as one of the most important illustrators of the era, suggesting that he set a new standard and style in artwork for books for the young. Like many of his contemporary creatives and artists he eventually came up against official state censorship under Stalin. This book, together with "Het Vrolijke Onweer"; "De Gouden Blaren"; "Dieren In Den Winter"; "Ben Ik 'T Nou, Of Ben Ik 'T Niet?" and "Volksrijmpjes" were issued to coincide with a large exhibition in The Hague organised to introduce their work to the Dutch public.



170. SAGAN, Françoise (pseud.) [Françoise QUOIREZ] (author). Irene ASH (translator). *Bonjour Tristesse*. London; John Murray. 1955. £98

Crown 8vo. Original pinkish-red linsion boards lettered and decorated in white, preserved in pictorial dustwrapper; pp. [viii], 5-152; a near fine copy with only a little spotting to edges of book block, protected by a stylish period, unclipped dustwrapper (7s 6d) with light overall dusting, mild spotting to lower panel, small nicking to head with old, and neat, paper-strengthening to the reverse, and a little horizontal creasing to top edge of upper panel.

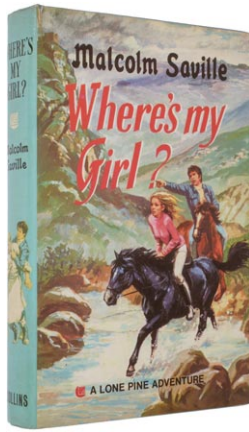
First English edition of a coming-of-age classic, written when the author was only eighteen years old. Originally published in French the previous year; the book became an instant bestseller.



171. SAINT-EXUPÉRY, Antoine de (author and illustrator). *Le Petit Prince*. Paris; Gallimard. 1946. £225

8vo. Publisher's boards elaborately decorated with a Modernist design of radiating concentric circles in gilt punctuated by coloured stars and planets to both covers, blocked in yellow/mint green and pink/blue respectively, preserved in pictorial dustwrapper; pp. [vi] + 93 + [ii] + [iv]; with illustrations in colour throughout; a very fresh copy with a strip of toning to upper and fore-edges of top board, internally fine and unscrubbed, protected by an excellent dustwrapper with light rubbing and dusting and only one very short closed tear (8mm) to bottom edge of upper panel.

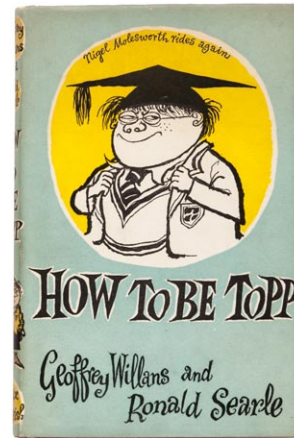
Early edition; first published in French the previous year. This is one of only 3,000 copies with this cover design by Paul Bonet, strangely numbered 18.051 to 21.050, of which this is example 18.898.



172. SAVILLE, Malcolm (author). *Where's My Girl? A Lone Pine Adventure*. London; Collins. 1972. £88

8vo. Original flecked light blue lino boards, lettered gilt to spine, top edges blue, in pictorial dustwrapper; pp. [viii], 9-160; with double-page map; a bright copy with dusting and spotting to edges of book block, protected by a fresh, price-clipped dustwrapper with a little fading to spine and some horizontal creasing to head.

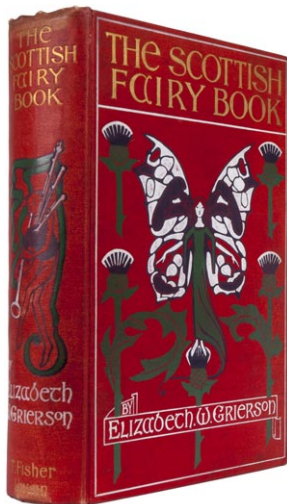
First edition. The 19th title in the famous Lone Pine series, which is set on Dartmoor.



174. SEARLE, Ronald (illustrator) and Geoffrey WILLANS (author). *How to be Topp*. London; Max Parrish. 1954. £78

8vo. Original maroon linen-grained lino boards, lettered and decorated in gilt to spine, pictorial endpapers, preserved in original pictorial dustwrapper; pp. [ix], 10-105 + [i]; with a host of illustrations by Searle; a near fine copy with the usual dulling to spine gilt, internally fresh and unscribed, protected by an uncommonly attractive, price-clipped, dustwrapper with some light overall toning, slim rubbing to spine ends, tiny nicks to corner folds, and 2 barely noticeable closed fold tears (longest 12mm) now expertly repaired to the reverse with archival tissue.

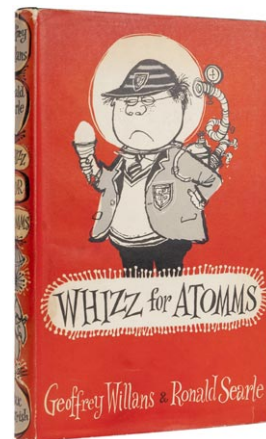
First edition. Searle's masterful follow-up to *Down With Skool!* (Max Parrish, 1953). Molesworth runs riot at St. Custard's and has a wealth of advice for his fellow sufferers on how to "Acquire Culture and Keep the Brane Clean", "How to be Topp in French", and "How to Succeed as a New Bug".



173. [SCOTTISH FAIRY TALES]. GRIERSON, Elizabeth W. (editor). Morris Meredith WILLIAMS (illustrator). *The Scottish Fairy Book*. London; T. Fisher Unwin. [1911]. £198

8vo. Original rich red cloth elaborately and decoratively blocked in green, brown, white and gilt to spine and upper board, top edges olive, grey pictorial endpapers; pp. [xiii] + 382 + [ii]; with pictorial title-page in red and black, a full colour frontispiece, vignettes and full-page plates throughout in line, and a host of headings, historiated initials, and other decorations in red; an uncommonly bright, and clean, copy with small knocking to bottom forecorners, slim lateral fading to head of spine (to a depth of 15mm) and in a small semi-circular area to heel, with light dusting to fore-, and lower, edges of book block, internally fresh with slight cracking to hinges and occasional very mild foxing.

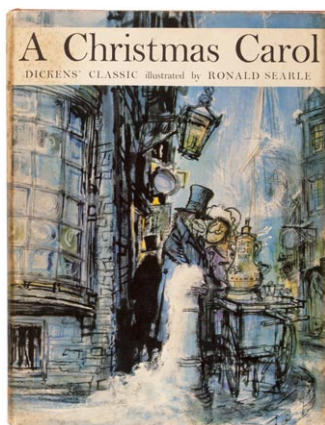
First edition. A collection of forty traditional Scottish tales for young and old.



175. SEARLE, Ronald (illustrator). Geoffrey WILLANS (author). *Whizz for Atomms*. London, Max Parrish. 1956. £58

8vo. Original black cloth gilt, in red pictorial dustwrapper; pp. [iv], 5-104; illustrated throughout in line; externally clean and sharp with oxidation to spine gilt, internally also fine, protected by an attractive unclipped dustwrapper (9/6) with abrasions and small wear to spine ends, and corners, and a short closed edge tear (13mm) to top edge of lower panel.

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

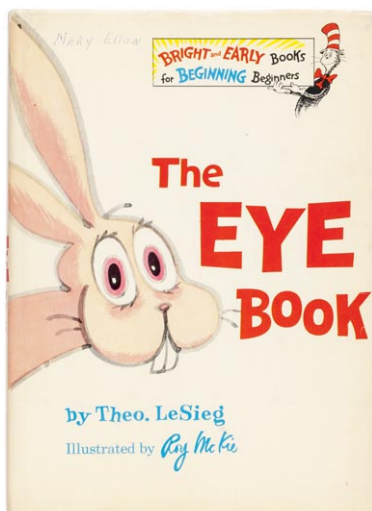


176. SEARLE, Ronald (illustrator). Charles DICKENS (author). *A Christmas Carol*. London; Perpetua Books. 1961. £138

Royal 8vo. Original rose pink cloth prettily blocked in gilt to upper board with a holly wreath vignette, top edges grey, pictorial endpapers in colours, preserved in pictorial dustwrapper with wrap-around design; pp. [viii], 9-109 + [i]; with frontispiece, 6 double-page coloured plates, some in black-and-white, and illustrations in line throughout; externally a near fine copy with slight bruising to spine ends, internally fresh with pale speckling to edges of book block, protected by an attractive, unclipped dustwrapper (2ls.) with dusting and spotting to spine and a few small, closed nicks to spine ends.

First edition by this artist, "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" (flap blurb).

SCARCE DR. SEUSS



177. SEUSS, Dr. as Theo LeSEIG (pseudonyms) [Theodore GEISEL] (author). Roy McKIE (illustrator). *The Eye Book*. New York; Random House. *A Bright & Early Book*. 1968. £498

Large 8vo. Original laminated pictorial boards, pictorial endpapers, preserved in repeat dustwrapper; pp. [32], including endpapers, illustrated throughout in colour to every page; a near fine copy with only very slight edge rubbing, internally crisp and unscribed, protected by a remarkably good, unclipped dustwrapper with minor compression to head of spine and a trace of creasing along upper margin of lower panel, with a pale and neat child's name, in blue, to the same. First edition, first printing, conforming in all respects to *Younger & Hirsch* (21).



178. SHAKESPEARE, William (author). Sir James D. LINTON. (illustrator). *The Merchant of Venice*. London, Hodder & Stoughton. [1909]. £148

4to. Original dark green cloth elaborately blocked in gilt to upper cover, top edges plain, lettered in gilt to spine; pp. [xxxiv] + [iv], 5-143; with 36 fine coloured plates mounted on Japanese vellum behind captioned guards; a clean and attractive copy with one small pale splash mark (15mm) to upper board, a touch shaken but internally sound and uncracked at hinges, or elsewhere, with light foxing and browning to edges of book block and minor bruising to top forecorner of the same, but not to boards; with a neat presentation inscription, dated 1915, to front free endpaper.

First edition, later issue, illustrated thus. Sir James Linton (1812-1897), wood-engraver, polemicist, and poet, was the engraver to whom Walter Crane was apprenticed between 1859 and 1862.



179. SOPER, Eileen (artist). "Feeding Time" [An original soft pencil drawing.] £248

An original graphite drawing, image size 155 x 155mm, of a squirrel perched on a ledge, eating nuts from an outstretched hand, with surrounding birds, in cream mount with hand-ruled grey border and simple black wood frame; in very nice condition with light dusting and two small areas of artist's white-out, to tidy the image for reproduction.

Eileen Soper (1905-1990) was a painter of wildlife, children, and portraits and is best known for being the principal illustrator of Enid Blyton's books.



180. [SOUTH AFRICA] D.[awson] F. (author). Fact & Fancy from the Veld. Stories for the Children. [South Africa]; Cape Town. Johannesburg. Port Elizabeth. East London. Grahamstown and Stellenbosch. J.C. Juta & Co. [1915]. £148

Landscape large 8vo. Original pebble-grained dark green cloth-backed grey boards pictorially blocked and lettered in black, green and orange; pp. [iv] + 71 + [i]; with decorated chapter-headings, 11 engraved plates, and one vignette; a good, sound copy with considerable dust-soiling and rubbing to covers, ripple to boards, and wear to edges; internally generally very clean and crisp with occasional light fingering; rare.

First edition. Tales of life on the South African veld which are dedicated to the wife of the then Prime Minister of the Transvaal, Mrs. Louis Botha. The book includes the stories 'The Piccaninni's Ride' and 'The Little Diamond Diggers'. The illustrations are unattributed, appear amateur, and are probably the work of the author. *Only one copy listed on Copac (BL). WorldCat lists this, one other BL Ref. Library copy, and only one other held at the National Library of South Africa. No copies located on the commercial market at the time of cataloguing.*



181. STEADMAN, Ralph (author and illustrator). Ralph Steadman's Jelly Book. London; Dobson Books Ltd. 1967. £298

Landscape 4to. Original bright orange cloth lettered in black to spine, in white pictorial dustwrapper; pp. [32]; vibrantly illustrated throughout in Steadman's idiosyncratic style; a fine copy protected by an unusually fresh, price-clipped dustwrapper with light general dusting and one closed tear to top edge of lower flap (40mm), now expertly repaired with archival tissue to the reverse.

First edition of the first book which Steadman both wrote and illustrated.



182. [STRUWWELPETER]. [Heinrich HOFFMAN.] Struwwelpeter Advertising Ephemera for Ricena. Hoffmann's Starkefabriken A.G., Bad Salzufflen, circa 1950. £45

6 individual sheets, each 107 x 72mm, printed on both sides throughout with images in colour; text in German; comprising 5 complete stories from the Struwwelpeter archive followed by a moral linked to the merits of the product Ricena (arrowroot); each sheet issued with 2 neat quarter folds; near fine, and complete.

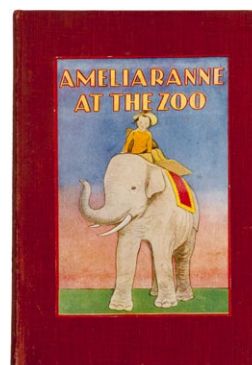
An interesting, and ephemeral, example of Struwwelpeter merchandising.



183. [SUFFRAGETTES]. AINSLIE, Kathleen (author and illustrator). *Votes for Catharine Susan and Me*. London; Castell Brothers Ltd. [1910]. £598

Small square 8vo. Original pictorial cream chromolithographed card covers with fold-over flaps; pp. [24]; with 11 fine and rich chromolithographed plates, including one double-page spread, opposing text in grey calligraphic font; an uncommonly fresh copy of a scarce book with the usual overall toning, some abrasion to spine fold, and a little gentle flaking, internally clean and fresh throughout but some foxing to inner covers.

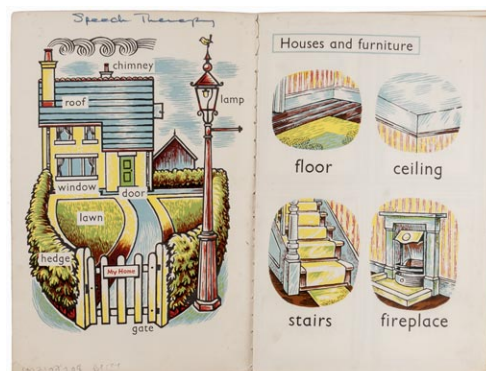
First edition. By far the scarcest and most sought-after of Kathleen Ainslie's Dutch doll books being, purportedly, the first children's book to deal with the issue of women's suffrage. The narrator, and her friend Catharine Susan, stumble upon a women's rights meeting, and as they have nothing better to do, join in: "She said 'All men was cruel and wicked and we must have votes and turn them out - So they drew lots who should go and tell them. Catharine Susan and me got the shortest straws". After tussles and attempted break-ins they end up in prison. Rather disappointingly though when the Home Secretary and the Governor come to see them they are full of contrition, and agree to go quietly.



184. THOMPSON, K.L. (author). S. B. PEARSE (illustrator). *Ameliaranne At The Zoo*. London; George G. Harrap & Co. Ltd. 1936. £68

8vo. Original red cloth with onlaid pictorial plate to upper cover, pictorial endpapers; pp. [60], including endpapers; with pictorial title and 28 charming coloured plates by Susan Beatrice Pearse; a very nice copy with light marking to lower board and rubbing to spine, internally crisp with occasional small marking to lower margins and a child's name in red pen to inner upper cover.

First edition. An early volume in the series about Ameliaranne Stiggins and siblings, famously begun by Constance Heward in 1920 with *Ameliaranne and the Green Umbrella* and illustrated throughout by Pearse, despite the involvement of a range of authors over the years.



185. TOWNEND, Jack (illustrator). *My Home*. Oxford, Basil Blackwood. 1953. £188

8vo. Original red cloth-backed pictorial card covers; pp. [20], including binding; illustrated throughout alternately in line and lithographed colour; an excellent copy with light external dusting, internally fine but a small and neat inscription "Speech therapy" to top margin of inner cover.

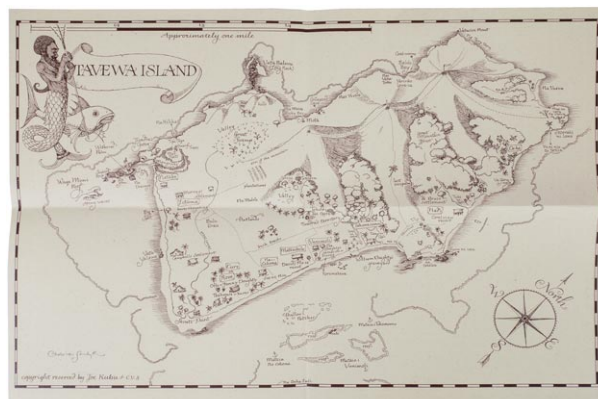
First edition. A striking first reader which introduces the child to a domestic vocabulary. A scarce volume by the highly collected illustrator of 'The Railway ABC'; 'A Story About Ducks'; 'Ben' and 'Jenny the Jeep'. *No copies listed on the commercial market at the time of cataloguing. None located on Copac or WorldCat.*



186. [TOY THEATRE]. TESTONI, Giancarlo (author). MANCA (illustrator). *Il Teatrino Di Lucky-Lucky* [Lucky-Lucky's Little Theatre]; Scenette per voi Bambini e per i vostri Burattini. *Milano; Ceschina*. [1958]. £198

4to. Original pictorial chemise, printed on board, containing 32 individual bifoliate sheets containing 32 loosely inserted coloured plates featuring Lucky-Lucky, the 'famous explorer' Schieppone, and his friends in various guises; a fine example with the contents in immaculate and unused condition and the folder with only minor wear, including rubbing to joints and small nicking to spine ends; complete.

First edition. Lucky-Lucky is a small black boy who gets involved in various adventures. Each of the 32 short plays can be animated by children using the colour-printed figures, which are designed to be excised.



187. VAN SANDWYK, Charles (illustrator). 20 individual pieces of ephemera - all signed - including a large illustrated map, prospectuses, bookmarks, business cards, greetings card and a large coloured reproduction from *Fairy Market*. £498

A substantial collection of illustrated ephemera, direct from the artist's workshop, and not to be repeated, including a large (57 x 35cm) folding pictorial map of the Fijian island of Tavewa (which is van Sandwyk's second home and which shows his house) printed in sepia; a large coloured illustration from *Fairy Market* printed on card as a proof (33 x 24cm); 4 different pictorial business cards, including one folding with an original small etching heightened in blue displayed behind a window; 3 pictorial and gilded cards; 5 pictorial bookmarks; a Christmas card in wrap-around colour depicting "The Open Road" from *The Wind in the Willows*; 4 coloured invitations to gallery events, and a 4-page, finely printed, biography of the artist with sepia portrait after a photograph; all items in fine condition and each fully signed in ink by Charles van Sandwyk.



188. VAN SANDWYK, Charles (artist). [Kenneth GRAHAME.] Mole in a snowstorm. [An original copperplate etching from *The Wind in the Willows*.] Circa 2005. £268

An original copperplate etching in sepia, on fine, and untrimmed, cream artist's card, depicting Mole struggling through a blizzard, in a scene from Kenneth Grahame's *The Wind in the Willows*; image size 126 x 100mm, tinted blue and brown in the plate; signed in pencil alongside "A.P." (Artist's Proof) also in pencil in the artist's hand.



189. VAN SANDWYK, Charles (illustrator). [Kenneth GRAHAME.] Mole and Ratty rowing with picnic. [An original copperplate etching from *The Wind in the Willows*.] Circa 2005. £450

An original copperplate etching in sepia, on fine, and untrimmed, cream artist's card, depicting Mole and Ratty in a rowing boat with picnic, in a scene from Kenneth Grahame's *The Wind in the Willows*; image size 113 x 87mm, prettily handcoloured by the artist; signed in pencil alongside "Artist's Proof", in pencil, also in the artist's hand.



190. VAN SANDWYK, Charles. [Kenneth GRAHAME.] Mole and Ratty rowing by moonlight. Circa 2005. £325

An original copperplate etching in sepia, on fine, and untrimmed, cream artist's card, depicting Mole and Ratty in a rowing boat at sunset, in a scene from Kenneth Grahame's *The Wind in the Willows*; image size 120 x 44mm, prettily handcoloured by the artist; signed in pencil alongside "Artist's Proof" also in pencil in the artist's hand.



191. VAN SANDWYK, Charles (illustrator). [Kenneth GRAHAME.] "Open Road" [An original handcoloured engraving]. Circa 2005. £1,200

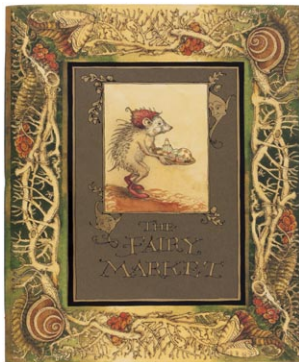
An original, and exquisite, copperplate etching from *The Wind in the Willows* printed in sepia, on fine, and untrimmed, cream artist's stock, image size 350 x 120mm, prettily handcoloured by the artist, depicting Ratty, Toad, and Mole strolling alongside a horse-drawn gypsy caravan against a rural backdrop in a scene from "The Open Road" chapter of Kenneth Grahame's *The Wind in the Willows*; signed in pencil and designated by him "Artist's Proof".



192. VAN SANDWYK, Charles (artist). [Kenneth GRAHAME.] Fireside Chat [An original copperplate etching from *The Wind in the Willows*]. Circa 2005. £298

A delightful original hand-tinted copperplate etching in sepia on fine, and untrimmed, cream artist's card, depicting Ratty and Mole in close conversation before a blazing fire in a scene from Kenneth Grahame's *The Wind in the Willows*; image size 109 x 75mm, titled "Fireside Chat" and signed in pencil "Charles van Sandwyk" alongside "Artist's Proof" in pencil, also in the artist's hand.

This etched image appears, in reproduction, on the upper cover of the trade edition of Van Sandwyk's illustrated edition of the book, first published by the *Folio Society* in 2005.



193. VAN SANDWYK, Charles (author and illustrator). *The Fairy Market*. North Vancouver; *The Fairy Press*. [2009]. £128

Royal 8vo. Original card covers with pictorial wrappers, panelled in gilt; sewn as issued; pp. [16], printed throughout on thick linen-textured stock, with untrimmed edges, on varicoloured card; with 8 glorious coloured plates, including 5 mounted-at-large within sinuously decorated borders, 1 fine double-page spread alongside other drawings in line, 1 mounted plate printed in sepia, and a prettily drawn page, lettered in gilt, dedicated to Arthur Rackham; a fine copy.

First edition. This copy is neatly signed by the artist in black ink. A delightful fairy poem.

194. VAN SANDWYK, Charles (artist). A frog gardening [An original copperplate etching]. Circa 2010. £468

A charming original copperplate etching, beautifully handcoloured by the artist, on fine, and untrimmed, cream artist's card, depicting a frog driving a spade into the ground and bearing, on his back, a red satchel from which outsized thistles grow; image size 93 x 128mm, signed in pencil alongside the limitation details, in pencil, also in the artist's hand; rare.

One of only 35 numbered copies.

195. VAN SANDWYK, Charles (artist). A frog with pocket watch [An original copperplate etching]. Circa 2010. £468

A delightful original copperplate etching, beautifully handcoloured by the artist, on fine, and untrimmed, cream artist's card, depicting a frog perched on a gold pocket watch raising an outsized, and antique, key; image size 93 x 128mm, signed in pencil alongside the limitation details, in pencil, also in the artist's hand; rare.

One of only 35 numbered copies.

196. VAN SANDWYK, Charles (artist). An owl with lantern [An original copperplate etching]. Circa 2010. £298

A delightful original copperplate etching, handcoloured in the plate, on fine, and untrimmed, cream artist's card, depicting a perched owl dangling a lantern emblazoned "Hope"; image size 52 x 75mm, signed in pencil alongside the limitation details, in pencil, also in the artist's hand; rare.

One of only 50 numbered copies.

197. VAN SANDWYK, Charles (artist). An owl with magnifying glass [An original copperplate etching]. Circa 2010. £298

A delightful original copperplate etching, handcoloured in the plate, on fine, and untrimmed, cream artist's card, depicting a perched owl with magnifying glass beside a suspended sextant; image size 52 x 75mm, signed in pencil alongside the limitation details, in pencil, also in the artist's hand; rare.

One of only 50 numbered copies.

198. VAN SANDWYK, Charles (artist). Camouflage hat gnome [An original copperplate etching]. Circa 2010. £268

A delightful original copperplate, and hand-tinted, etching in sepia and pale green, on fine, and untrimmed, cream artist's card, depicting a fairyland creature, or gnome, with extravagant tall hat (a habitat for toadstools and mushrooms); image size 114 x 76mm, signed in pencil alongside "Artist's Proof" in pencil, also in the artist's hand.



194



195



196



197



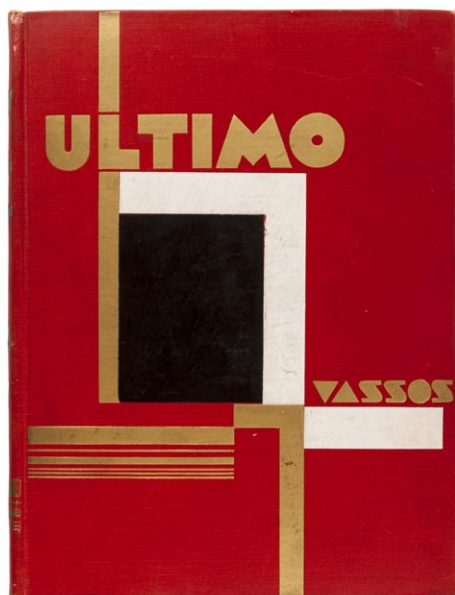
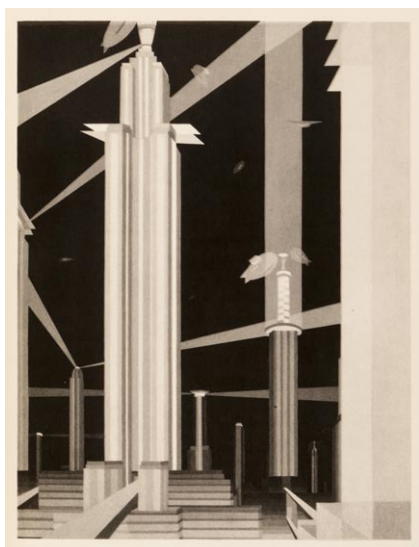
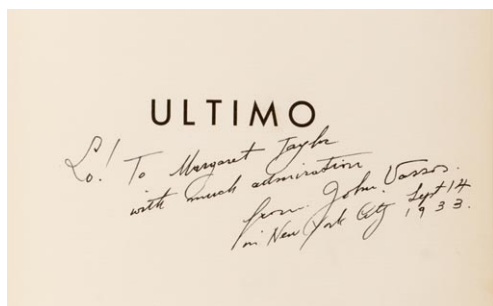
198



199. VAN SANDWYK, Charles (illustrator). Set of Alice in Wonderland greetings cards. North Vancouver; Charles Van Sandwyk Fine Arts. 2019. £148

A complete series of 6 individual greetings cards featuring characters from *Alice's Adventures in Wonderland*; each with full-size pictorial plate laid on variously coloured card, each 126 x 178mm, each with old gold coloured mailing envelope, all cards featuring an internal bifoliate leaf on fine ribbed ivory stock (with fore-edge untrimmed) embellished with line illustrations by van Sandwyk.

Each card is signed in ink by the artist. This collection of cards, with images reproduced from Charles van Sandwyk's version of Lewis Carroll's *Alice's Adventures in Wonderland* are reproduced from the *Folio Society* edition, published as a limited Anniversary Edition of the classic in 2016. The cards are hand-assembled in the artist's studio.



200. VASSOS, John (illustrator). Ruth VASSOS (author). *Ultimo*, an imaginative narration of life under the earth with projections... *New York, E.P. Dutton & Company, Inc., 1930.* £398

Crown 4to. Publisher's red cloth blocked and lettered in black, white, and gilt to upper board, spine lettered gilt, top edges plain, others untrimmed; pp. [52], title-page in black and 22 black-and-white plates, including frontispiece, in Modernist style; a very good, bright copy with bruising to spine ends and rubbing to corner tips; internally fresh throughout.

First edition, in primary binding, with loosely inserted sheet in bold letterpress advertising this title; a presentation copy inscribed and signed in ink to the half-title by John Vassos, "Lo! To Margaret Taylor, with much admiration ..." and dated New York City, Sept 14 1933.

The text by Ruth Vassos (which has strong resonances to today's political climate, but rather in reverse) considers the fate of mankind as overdeveloped technologies, and a dying sun, induce an ice-age that forces humans to bore down into the earth and construct an ecosystem fuelled by heat from the core of the planet. The volume is cited in bibliographies of female science-fiction and also in the catalogue of subterranean utopias. These visions of an in-earth civilisation are realised in John Vassos's "remarkable drawings...so peculiarly adapted to the projection of the human mind into these limitless realms" (blurb). John Vassos left Greece at a young age after his political cartoons made him an enemy of the government. Although remembered largely for his design work, which included televisions and turnstiles, Vassos maintained his early interest in illustration and worked on a select number of books including titles by Oscar Wilde and others in collaboration with his wife Ruth. The tone of these productions echoes the politics of the artist's early cartoons and the mixed public response to their condemnation of social and economic structures was predicted by their relatively short, and limited, print runs.



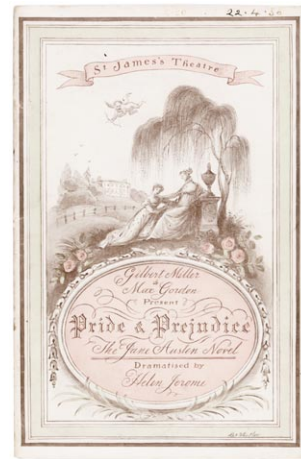
201. WATKINS, Frank (illustrator). "These make our girls their sluttery rue, By pinching them both black and blue" [An original watercolour painting]. Circa 1910.

£225

A beautifully painted, delightfully detailed, and signed, original watercolour by Frank Watkins on white artist's card mounted on brown board, with hand-ruled border and cream mount, image size 150 x 200mm, depicting a young serving girl in period dress washing dishes while besieged by a group of frenzied winged imps, with neat caption in pencil beneath, presumably in the artist's hand, in fine condition.

Frank Watkins (fl. 1910) is best known for his illustrations for "The Man From The Moon" by Philip Carmichael, published by *Grant Richards*, in 1909, which is a scarce and sought-after children's fantasy of the Edwardian period. We have so far been unable to trace the book in which this illustration appears although we do have an accompanying handwritten note from the family in ink, on board: "This original watercolour is by Frank Watkins who married Maud Willson (A[unty] Mo) elder sister (by 18 yrs & b[orn] in Dublin) of Boo & my Mama Eileen Mary Willson He had apparently asked Maud to marry him "every year" for many years - & she was often the 'model' for his fairies/princesses etc. in his wonderful children's books - of which this painting is a characteristic & fine example, J.B.", with further information provided about the family line and the artist's residence in Bedford Park, Chiswick, where he acted in the Amateur Dramatic Society.

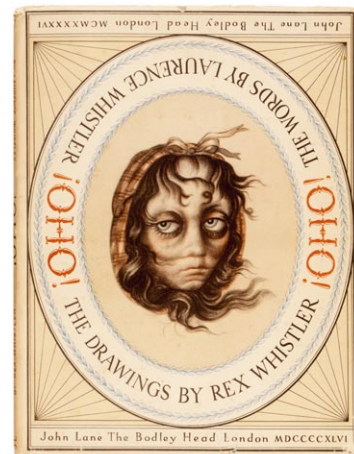
The caption quote to this watercolour is from the text of *Nymphidia: The Court of Fairy* (1627) by the Elizabethan poet Michael Drayton, a verse which has been referred to as "the finest of all seventeenth-century fantasies."



202. WHISTLER, Rex (illustrator and designer). [AUSTEN]. Theatre Programme. *Pride & Prejudice*. The Jane Austen Novel. Dramatised by Helen Jerome. London, Printed by Henry Good & Son Ltd. [1936]. £88

8vo. Original pictorial wrappers on coated stock, by Rex Whistler, stapled; pp. [28], printed inner covers; with photographic illustrations and pictorial advertisements; rusting to staples, light external rubbing, original 3d. fore-edge price tab still present (now opened) and a neat date in ink "22.4.36" to top margin of cover.

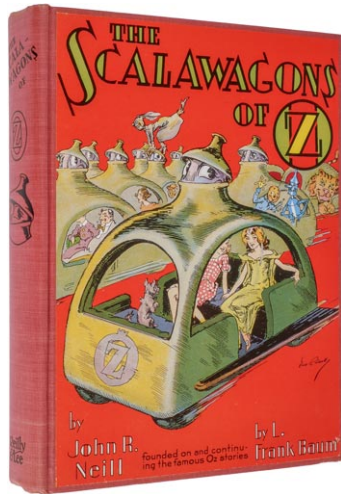
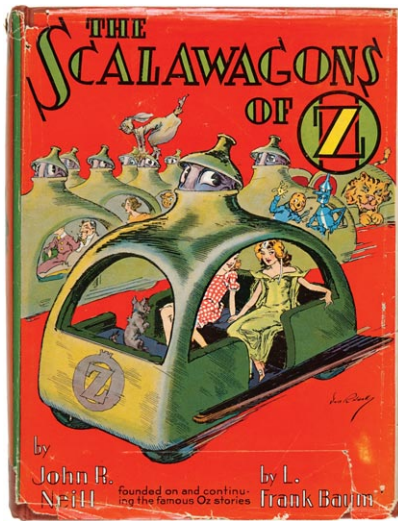
Jane Austen's novel was dramatised here by Helen Jerome and the cast list for this production at St. James's Theatre, designed by the artist Rex Whistler, includes Celia Johnson as Elisabeth Bennet. The programme is dated April 20, 1936.



203. WHISTLER, Rex (illustrator). Laurence WHISTLER (author). *Oho!* London, John Lane The Bodley Head. 1946. £128

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

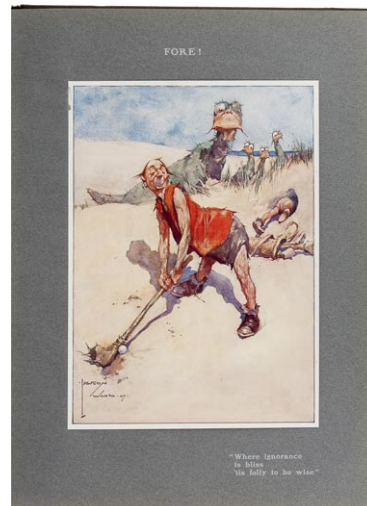
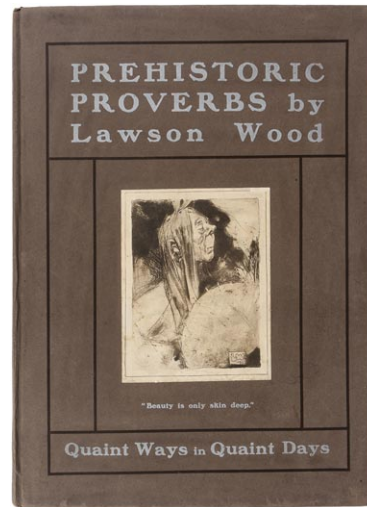
First edition of the cleverest of the reversible books. Whistler's fifteen portraits can be viewed either way up and magically transform into quite different characters.



204. [WIZARD OF OZ]. NEILL, John R. (author and illustrator). *The Scalawagons of Oz*. Chicago; Reilly & Lee. 1941. £188

4to. Original brick red cloth with full-size pictorial plate onlaid to upper cover, spine printed and decorated in black, pictorial endpapers, preserved in pictorial dustwrapper; pp. [xvi], 17-309; with black-and-white illustrations throughout in profusion; externally and internally near fine with the ownership panel uncompleted, a tiny and almost unnoticeable splash mark to one leaf of text, and some earlier cracking (now carefully repaired) to upper hinge; the original, unclipped dustwrapper (\$1.50) very largely whole but with some wear including a trace of light rubbing, narrow fraying along lower edge of both panels, chipping to corners, loss to foot of spine (60mm long x 23mm deep), and 3 areas of thumbnail loss to head.

First edition, first issue (Greene, Hanff, Martin, etc. *Bibliographia Oziana*, xxv). The dustwrapper also in first state bearing the correct price of \$1.50; with the hyphenated spine in red; listing titles up to, and including, this one; and with *Scallywagons of Oz* misspelt to the wrapper flap.



205. WOOD, Lawson (illustrator). *Prehistoric Proverbs*. A series of 12 water-colour drawings by Lawson Wood. London; Collier & Co. [1907]. £198

Folio. Publisher's steel-grey paper-covered boards, lettered in white and panelled in brown to upper board surrounding an onlaid pictorial paper label after an etching; pp. [26], on blue sugar stock; with 12 extravagant coloured plates mounted-at-large with titles and captions direct to the page in white; a wonderful copy in exceptional condition for such an oversized book, with no creasing to the plates and only minor rubbing to spine ends, light scuffing to bottom edge of upper cover, and small wear to forecorner tips.

First edition. A very funny series of absurd interpretations of common proverbs with the prehistoric era as the linking theme. Includes a golfing image entitled 'Fore!' involving a caveman and a dinosaur egg.

ORIGINAL ARTWORK



206. WOOD, Leslie (illustrator). A rough sketch for a panel. An original watercolour. Circa 1944. £498

An original watercolour sketch of a female soldier in World War II driving an armoured vehicle, image size 205 x 330mm, with “Leslie Wood” alongside “Rough sketch for a panel” in pencil to lower margin, with paint splashes and pencil notes to the margins and tank tread-like serrations across the wheel of the truck (whose purpose is known) with one small die-cut square (3 x 4mm) now lost.



207. WOOD, Leslie (illustrator). “Travel By Rail”. An original book illustration in watercolour and gouache for the unpublished book *Honky*. Circa 1944. £898

A characterful, and charming, original watercolour and gouache illustration on paper with some pencil under-drawing, heightened with gum arabic or varnish, image size 36cm x 27cm, signed with initials “A.L.W.” in ink, depicting two motor vehicles on a railway station forecourt below the sign “Travel by Rail”, one vehicle a split-screen 1940s’ Coupé, the other a veteran car functioning as a taxi cab, with two associated chauffeurs in appropriate dress; in lovely condition.

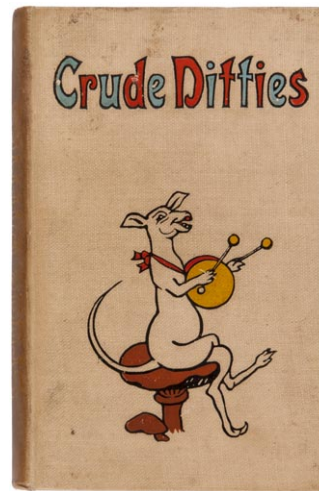
Leslie Wood (1920-1994) was an artist and illustrator, born in Stockport, who studied at the Manchester College of Art and Design and secured a travelling scholarship. The war intervened and he was prevented from voyaging abroad, so he settled in London. In 1943 he won his first major book commission from *Faber and Faber* when he was given the job of illustrating the second book in Diana Ross’s *Little Red Engine* books. The first, *The Little Red Engine gets a Name* (1942), has artwork by the renowned Polish design partnership of Jan Lewitt and Georges Him. In style and flavour this image appears of this period, the mid-1940s. It certainly appears to be intended as a book illustration. Other artwork by Leslie Wood, recently traced, and depicting the same vintage car, ties the work to a book called “Honky” featuring an old-fashioned and outdated vintage taxi who saves the day. We have, as yet, found no record of the published book. Wood was a versatile and hardworking illustrator whose style was very fluid and adapted seamlessly to the commission and time. This image is very typically mid-century and is reminiscent of the work of Eric Ravilious and the brothers John and Paul Nash. Throughout the majority of his career Wood signed his artwork “Leslie Wood” when he did sign it all. Most book illustrations were unsigned. The initials here appear to refer to his full name of Arthur Leslie Wood which, according to letter-heading held in the archive of Wood’s work held at Manchester Metropolitan University Library, was being used by the artist in 1944. The cars depicted here are an American Hudson of about 1940 and a UNIC taxi, manufactured about 1912.



208. [WOODBLOCK COLOUR PRINTING]. KONSTAM, G.A., E. CASELLA and N. CASELLA (illustrators). *The Maypole*. London; Thos. de la Rue & Co. [1884]. £48

Slim 4to. Original glazed pictorial card covers; pp. [24], printed inner wrappers; with pictorial title and other illustrations in sepia line together with 8 full-page woodblock plates in colours; some external marking and dusting but generally a very good copy.

First edition. An adaptation of the old English ballad 'Come Lasses and Lads', including the musical score.

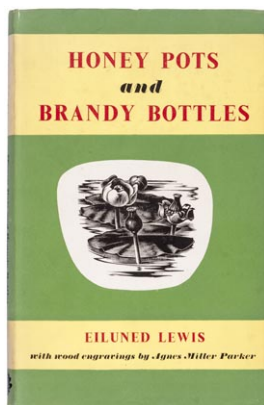


210. WOODHOUSE, S.[idney] C.[hawner] (author). Augustine J. MACGREGOR (illustrator). *Crude Ditties*. A Selection of Limericks. London; Swan Sonnenschein & Co. Ltd. 1903. £188

Small 8vo. Original cream pictorially blocked and lettered in colours, spine lettered in yellow; pp. [ix], 10-103, with integral blanks, on coated stock; including 24 delightful coloured plates; a very good, neat copy with some overall dusting and dust-soiling to spine, internally clean and sound throughout with a small gift inscription, dated 1903, to front free endpaper; scarce.

First edition. An idiosyncratic collection of nonsense verses in limerick form: There was a young Lady of Booking/Who'd a *penchant* for amateur cooking/So she boiled some cigars/In an ormolu vase/When she thought her mamma wasn't looking", &c.

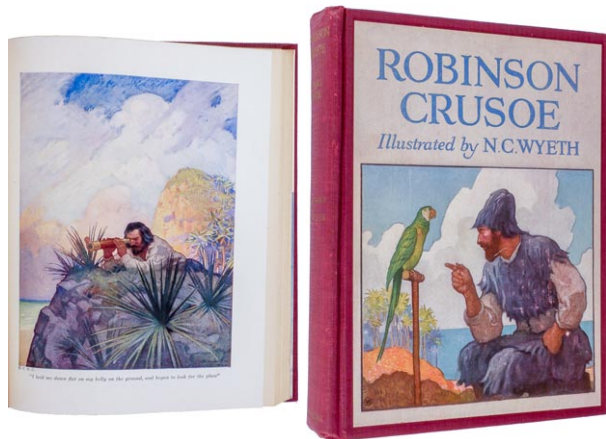
3 copies on Copac (BL; Oxford; Cambridge) and 2 additional examples on Worldcat (Princeton; West Chester). No examples listed on the commercial market at the time of cataloguing.



209. [WOOD-ENGRAVING]. PARKER, Agnes Miller (illustrator). Eiluned LEWIS (author). *Honey Pots and Brandy Bottles*. London; *Country Life*. 1954. £58

8vo. Original yellow linson boards lettered in silver to spine, with decorated dustwrapper; pp. [iv], 5-96; with title-page vignette and 4 startling full-page wood-engravings by Agnes Miller Parker depicting the seasons; a very nearly fine copy with one crisp and small lower corner excision to front free endpaper, without inscription, protected by a fine, unclipped dustwrapper (10s 6d).

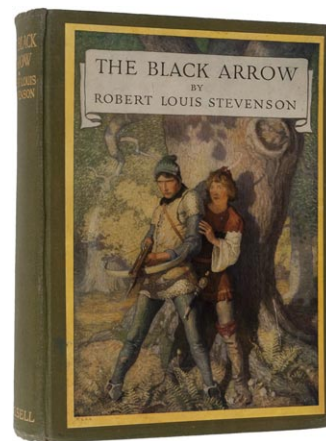
First edition.



211. WYETH, N.C. (illustrator). Daniel DEFOE (author). *Robinson Crusoe*. New York; *Cosmopolitan Book Corporation*. 1920. £188

Royal 8vo. Original crimson cloth lettered in gilt to spine with full-size onlaid pictorial plate to upper cover, top edges yellow, double-page pictorial endpapers; pp. [xvii] + 368 + [i]; with a pictorial title-page, frontispiece, and 12 other fine coloured plates by Wyeth on coated stock; a near fine copy with minor rubbing to cover plate, internally pristine, without inscription.

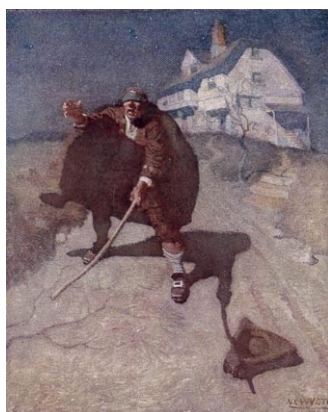
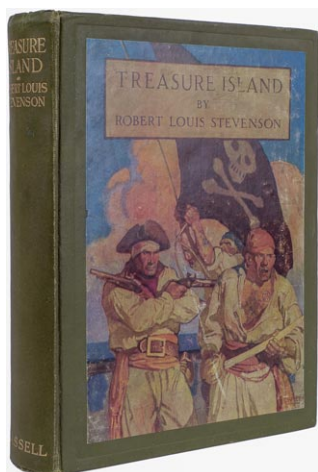
First edition, later issue, dated 1920 to the title-page but with top edges yellow rather than gilt and upper panel, surrounding plate, in blind rather than gilt. One of Wyeth's most popular titles.



212. WYETH, N.C. (illustrator). R.L. STEVENSON (author). *The Black Arrow. A Tale of the Two Roses*. London; *Cassell & Co. Limited*. [1923]. £148

Royal 8vo. Original olive green cloth lettered in gilt to spine, with full-size onlaid pictorial plate to upper board, pictorial endpapers, top edges olivine; pp. [vi], vii-x + [ii], 3-295 + [i]; with coloured pictorial title-page and 14 fine coloured plates by Wyeth; a very clean, fresh, and unscribed, copy which is just a touch shaken, with bruising to spine ends, light rubbing to joints and corners, and pale speckling to edges of book block, internally clean, and unscribed, with browning and light rubbing to free endpapers.

Early UK edition illustrated by Wyeth; originally published in the United States in 1916. Dated from the printer's code of 50.723 to endleaf.



213. WYETH, N.C. (illustrator). R.L. STEVENSON (author). *Treasure Island*. London; *Cassell & Co. Limited*. [1923]. £168

Royal 8vo. Original olive green cloth lettered in gilt to spine with a large onlaid pictorial plate to upper cover, top edges olivine, double-page pictorial endpapers; pp. [xiv], [i]-273 + [i]; with coloured pictorial title-page, map in red and black, and 14 stirring coloured plates; a very good, clean copy with light rubbing to joints and pictorial label, one camouflaged scratch to cover plate, and bruising to spine extremities; internally very fresh with one plate neatly reinserted and showing minor, and marginal, vertical creasing to the fore-edge.

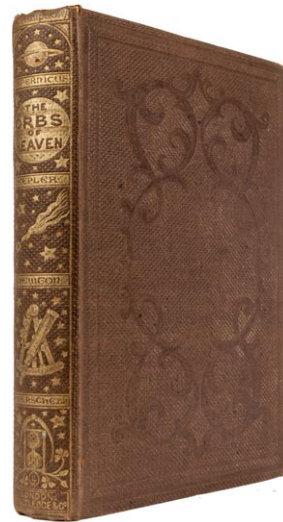
First UK edition of this famous edition by Wyeth, originally publisher by *Scribner & Sons* in the US in 1911. Dated here from the publisher's code in the colophon, 50.723.



214. [1930s' FURNITURE CATALOGUE.] Good Furniture. *Wolfe & Hollander Ltd., 251/256 Tottenham Court Rd., London 1936.* £78

Landscape 8vo. Original pale green lizard-skin-grained card covers boldly lettered in darker green; pp. 176; printed in sepia and illustrated throughout after photographs; a fine copy bar some fading to spine.

A fascinating trade catalogue showing the full range of Wolfe and Hollander's domestic and commercial furniture range together with other products including home accessories, carpets, and flooring. The firm was founded in 1903 and ceased trading in the 1980s.

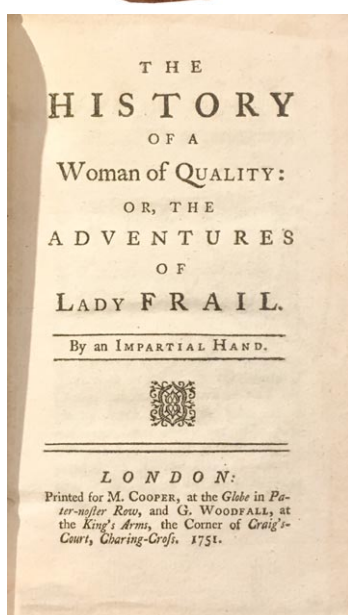
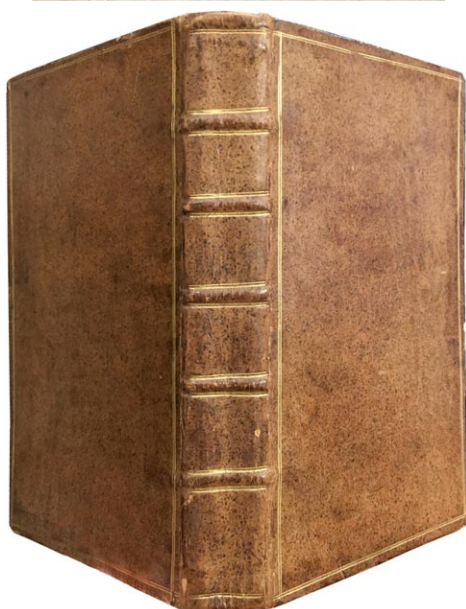


215. [ASTRONOMY]. MITCHELL, O.M. (author). *The Orbs of Heaven or the Planetary and Stellar Worlds.* A popular exposition of the great discoveries and theories of modern astronomy. *London; Routledge, Warne, And Routledge. 1859.* £98

8vo. Original light brown pebble-grained cloth, panelled in blind to both covers and elaborately gilt to spine; pp. [viii] + 304 + 8, publisher's catalogue; with engraved title-page, frontispiece, full-page plates, historiated initials and vignettes throughout together with a total of 15 diagrammatical plates of planets and nebulae printed on blue ground; externally pretty, with minor rubbing to extremities; internally with a couple of gatherings slightly proud although no cracking, occasional slight spotting and marking, lacking the frontispiece tissue-guard.

Early "new" edition of a book first published in 1851 with just 6 plates. The volume includes appendices on the telescope, observatories, Copernicus, Galileo, and Newton.

ADULTERY AND SCANDAL
IN EIGHTEENTH CENTURY SOCIETY



216. [EROTICA]. [HILL, John.] By An Impartial Hand. The History of a Woman of Quality: or the Adventures of Lady Frail. By an Impartial Hand. London; Printed for M. Cooper, at the Globe in Pater-noster Row, and G. Woodfall, at the King's Arms, the Corner of Craig's-Court, Charing-Cross. 1751. £1,950

12mo. Contemporary sprinkled tan calf, unlettered spine with 5 raised bands ruled in gilt, double-line gilt fillets to boards, red sprinkled edges; pp. xii + 227 + [i]; a very handsome copy with minimal rubbing to edges and corners; internally equally fine and clean throughout with the early, and probably contemporary, fine engraved armorial bookplate of Bartholomew Richard Barneby, Esq. to inner upper board; scarce.

First edition. A thinly-veiled account of the adulterous undertakings of the notorious Anne, Viscountess Vane, who scandalised eighteenth century society with her behaviour. Published with reference to, and in anticipation of, the indecent supposed autobiography *The Memoirs of a Lady of Quality* in volume 3 of Tobias Smollett's *The Adventures of Peregrine Pickle*, also issued in 1751, which was reportedly by Frances Anne, Viscountess Vane. The title would seem to hail from Shakespeare's Hamlet, "Frailty, thy name is woman", which has become an adverbial phrase.

John Hill, M.D. (1716?-1775) was somewhat of a self-promoter, entrepreneur, and polymath who conducted a varied and chequered career over the course of his life, over several disciplines. He was apprenticed to an apothecary in his youth and moved to the study of botany to advance himself, being employed by both the Duke of Richmond and Lord Petre to manage their gardens and hunt out rare plants. He then, surprisingly, turned to the stage, and worked at the Haymarket and at Covent Garden. Having submitted a libretto of "Orpheus, an English Opera", and had it rejected, the launch of a production of Theobald's "Orpheus and Eurydice" the following year led to prolonged controversy with the theatre director Rich. This was the first of many public disputes Hill engaged in throughout his life. Back in his role as apothecary he was introduced to various men of letters by Martin Folkes and Henry Baker, both members of the Royal Society, and began work as a translator, and then editor, of the *British Magazine* to which he contributed, over two years, a scandalous daily letter called "The Inspector". He subsequently picked up a diploma of medicine from the University of St. Andrews and this work then took him to various places of fashionable amusement and brought him into contact with all sorts of scandalous goings-on which he exploited for his column. When he was turned down for membership by the Royal Society he became vituperative, in pamphlet form, and his scurrilous writings drew him into public squabbles including paper warfare with Henry Fielding who had attacked him in the *Covent Garden Journal*.

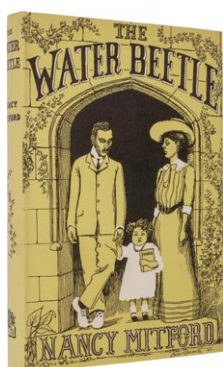
The impressive armorial bookplate appears to be that of Bartholomew Lutley (aka Barnaby) (1713-1783) who was born to Philip Lutley and Penelope, née Barneby, of Brockhampton, Hertfordshire. In 1735 he changed his name by deed poll, pursuant to the will of John Barneby, presumably to inherit the estate of Brockhampton, which is now a National Trust Property. In 1756, aged 43, he married Elizabeth (née Freeman) and together they went on to have ten children. Among the National Trust collections hangs an oil portrait purporting to depict Bartholomew Richard Barneby, however it is now considered more likely that the subject is his father Philip. ESTC lists only 5 copies (2 in the BL; Glasgow; National Library of Scotland, and Oxford).



217. MITFORD, Nancy (author). *Don't Tell Alfred*. London; Hamish Hamilton. 1960. £58

8vo., original turquoise linson boards lettered in gilt, preserved in pictorial dustwrapper; pp. [vi], 7-248; a very good copy with a slight lean and light speckling to top edges, internally equally good with pictorial bookplate to front free endpaper, protected by an unusually bright and pleasing, unclipped, dustwrapper (15s) with some light score marks, pale foxing to lower panel, some creasing and surface abrasion to head of spine with old paper-strengthening to reverse, and nicking to corners.

First edition. A clever, light, and entertaining novel set in the English Embassy in Paris, with many of the same characters who appeared in her earlier books, *The Pursuit of Love* and *Love in a Cold Climate*.

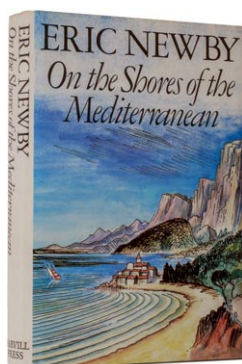
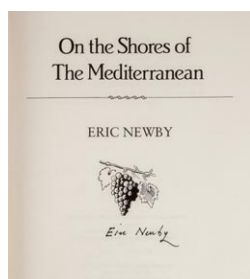


218. MITFORD, Nancy (author). Osbert LANCASTER (illustrator). *The Water Beetle*. London; Hamish Hamilton. 1962. £58

8vo. Original red and blue flecked cloth, in pictorial dustwrapper; pp. [x], 3-144; with 6 full-page plates on donkey brown stock, by Osbert Lancaster; a very clean copy with a pictorial bookplate, and faint vestiges of inscription, to front free endpaper, protected by a fine, fresh, price-clipped dustwrapper with

only a trace of light toning to lower panel and a tiny (4mm) closed edge tear to the same.

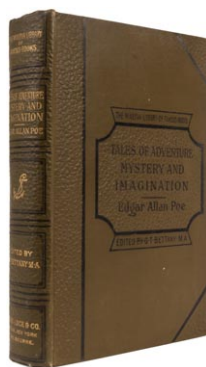
First edition of this collection. An entertaining collection of essays on subjects as diverse as: French country life; tourist hordes on the Italian city of Torcello; recollections on life with the Mitford children's nanny; and her own experiences of Russia, an account which was previously unpublished.



219. NEWBY, Eric (author). Jonathan NEWBY (illustrator). *On the Shores of the Mediterranean*. London; Harvill Press. 1984. £88

8vo. Original forest green boards, lettered and decorated in gilt, in pictorial dustwrapper; pp. [xiv], 15-448, with pictorial chapter-headings and tailpieces and a double-page map; a near fine, unscribed copy with light speckling to top edge of book block, protected by a fine, price-clipped dustwrapper.

First edition, signed by Eric Newby to the title-page in black ink.



220. POE, Edgar Allan (author). *Tales of Adventure, Mystery And Imagination*. London; Ward, Lock And Co. 1891. £78

8vo. Publisher's khaki cloth, pebble-grained at spine and corners and blocked in black, tan floral endpapers; pp. [viii] + 557 + [8], publisher's catalogue; with portrait frontispiece and 2 wood-engravings, 1 full-page; a bright, clean and attractive copy, both externally and internally.

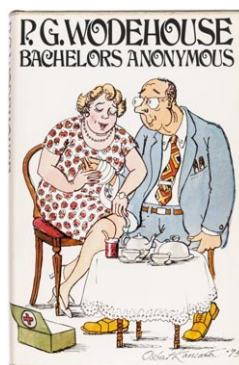
Third edition thus, issued in the *Minerva Library*, with a critical introduction by G.T. Bettany, M.A. First published the previous year. A handsome nineteenth century edition of Poe's tales of horror and suspense which includes 'Narrative of A. Gordon Pym', 'The Murders in the Rue Morgue' and 'A Descent into the Maelström'. These latter two were not included in the first collection issued in 1839; the only collection issued in Poe's lifetime.



221. WODEHOUSE, P.G. (author). *Company For Henry*. London; Herbert Jenkins. 1967. £68

8vo. Original terracotta linson boards lettered in white to spine, preserved in pictorial dustwrapper; pp. [vi], 7-221 + [i]; a near fine, unscribed copy with a short pen mark (7mm) to fore-edge of book block, protected by a clean, unclipped dustwrapper (21s) with some blistering to laminate at upper joint, but no splitting, and light creasing to bottom edge of lower panel.

First edition.



222. WODEHOUSE, P.G. (author). *Bachelors Anonymous*. London; Barrie & Jenkins. 1973. £68

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]; externally and internally fine bar one short pen mark to fore-edge of book block, protected by a near fine, unclipped, dustwrapper (£1.95) with minor rubbing to extremities.

First edition.