

HOW TO DO IT 65

A STUDIO PUBLICATION

*The Art
of the*
**BOOK
JACKET**



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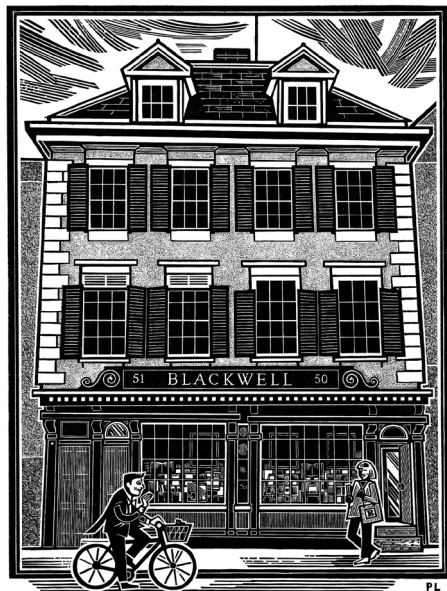
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M. [MABEL] ALLEYNE

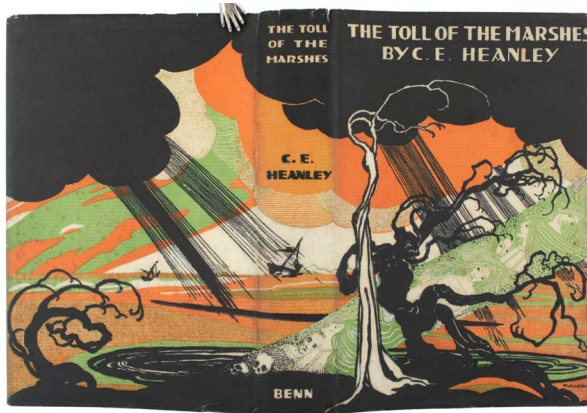
1. Heanley (C.E. [Charlotte Elizabeth]) *The Toll of the Marshes*.

Ernest Benn, 1929, FIRST EDITION, a few faint spots at fore-margin of prelims, receding into text, recurrent at rear, pp. 287, crown 8vo, original salmon-pink cloth, backstrip lettered in black and slightly pushed at ends, a few faint spots to fore-edge, gentle toning to inner-margin of free endpapers, the dustjacket an excellent design by 'M. Alleyne' (see below), a couple of miniscule nicks, very good £400

A scarce book, four interlinked tales of the Lincolnshire Marshes - 'a place of stunted and distorted growth, of cancer of body and soul' (blurb).

The dustjacket is a superbly atmospheric design, wrapping around, by Mabel Alleyne, who studied

wood-engraving under R. John Beedham at the LCC School and exhibited with the Society of Wood Engravers; the present work is not in that medium, but perhaps draws on aspects of composition learnt at the block. Of her dustjackets, *The Way the World is Going* by H.G. Wells is that for which she is best-known – but the present example is comfortably the most striking.



EDWARD ARDIZZONE

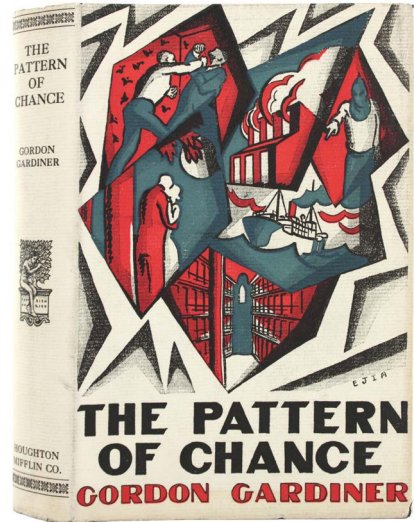
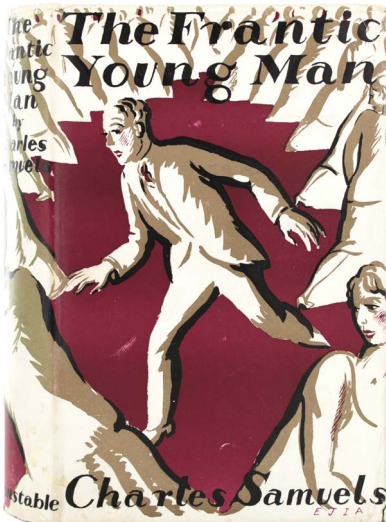
2. Samuels (Charles) *The Frantic Young Man*. With drawings by Margaret Freeman.

Constable, 1929, FIRST ENGLISH EDITION, pp. [viii], 289, crown 8vo, original green cloth, backstrip and upper board lettered in blue, the latter with small bump to bottom corner and a small faint stain towards foot, backstrip faintly spotted, Australian bookseller ticket to front pastedown, the dustjacket with a striking design signed 'EJIA' (i.e., Edward Ardizzone),

a couple of tiny nicks at extremities but a very clean example, very good
£500

The debut novel of a young New Yorker; a tale of anxious young adulthood. The author was later a biographer of Hollywood actors including Buster Keaton and Clark Gable.

The English edition is principally of note for the dustjacket-design, not present on its US counterpart, by the young Edward Ardizzone - signed with his full initials and without some of the characteristic features of his developed style.



3. Gardiner (Gordon) *The Pattern of Chance*.

Boston and New York: Houghton Mifflin, 1930, FIRST AMERICAN EDITION, pp. [viii], 300, crown 8vo, original black cloth, backstrip lettered in gilt, publisher device in blind to upper board, top edge orange, dustjacket with a design by Edward Ardizzone (signed 'EJIA'), very shallow chipping at bottom corners, near fine
£275

A wonderful copy, approaching fine, of an anomalous entry in the list of early Edward Ardizzone dustjackets: his commissions in this medium in the late 1920s and early 1930s otherwise seem exclusively to have been for the UK publisher Constable. The domestic edition of the present work was published by Sampson, Low, Marston & Co, but with a non-pictorial dustjacket - Ardizzone's work only features on the US edition.

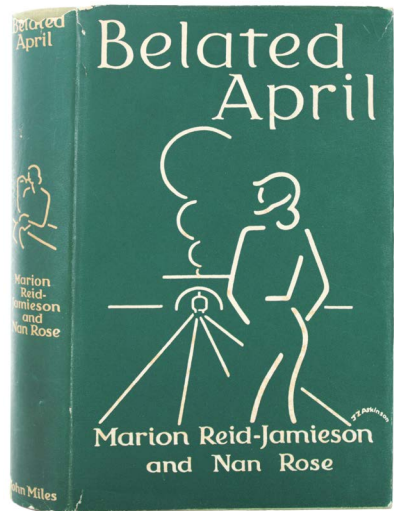
The author was a Major in the 3rd Battalion, Border Regiment; during the Great War he served as Chief Intelligence Officer in Scotland, having earlier served in the Kimberley Town Guard during the Boer War siege; educated at Eton and Harvard - at the latter he went on to give, the brief biography to the dustjacket's rear flap informs us, 'the first lecture in America [...] on his friend Joseph Conrad', with an itinerant career to rival that eminent author (or, per the blurb, 'to make the voyaging of Ulysses seem like a week-end holiday'). This novel reflects some of his travels, being the story of a young Englishman in South Africa - 'plunged into an adventure of love and mystery', whose incidents are depicted in vivid fashion by Ardizzone's montage-style design.

J.Z. ATKINSON

4. Reid-Jamieson (Marion) & Nan Rose. *Belated April*.

John Miles, 1934, FIRST EDITION, pp. 271, crown 8vo, original light green cloth, lettered in white to upper board and backstrip, the latter gently faded, top edge green, a few small spots to other edges, dustjacket by J.Z. Atkinson, a little chipped at ends of backstrip panel, the white lettering to the latter faintly browned, some very faint spotting to rear panel, nick at head of front flap-fold, very good £200

Scarce.



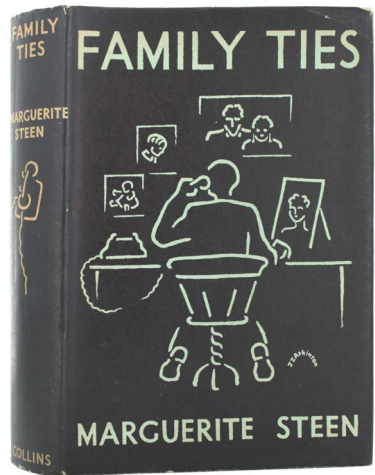
A debut novel, in epistolary form - the letters narrating the lives of two friends whom circumstances (illness, local goings-on, love) conspire to largely keep apart; the pair of authors followed it with *Swing Door*, also with Miles, in the same year - and Reid-Jamieson had previously published a few short plays.

The dustjacket artist, J.Z. Atkinson, designed posters for London Transport (*This Week in London*), and later dustjackets for Collins Crime Club - including Agatha Christie (*Towards Zero*) and E.C.R. Lorac (*Fell Murder* and *Checkmate to Murder*) - but their identity remains elusive beyond their work, which has a distinctive use of simple, bold lines.

5. Steen (Marguerite) **Family Ties.**

Collins, [1939,] *FIRST EDITION*, faint spots to prelims, recurrent at rear, pp. 384, crown 8vo, original turquoise cloth, backstrip lettered in white, dink to tail edge of upper board, some faint spots to cloth, top edge dusty, tail edge roughtrimmed, endpapers spotted, dustjacket with an attractive drawing to front panel by J.Z. Atkinson, backstrip panel gently sunned, rear panel spotted to borders, a couple of small nicks at extremities, very good £200

A novel concerning a family publishing firm.



Steen published more than thirty novels, as well as plays and biographies, in a long career; at the time of the present work, she was in a relationship with the artist William Nicholson, which continued to the end of his life. The rear panel carries a puff from her friend, Hugh Walpole.

EDWARD BAWDEN

6. Sieveking (L. de Giberne) **The Ultimate Island. A Strange Adventure.**

New York: International Publishers, 1925, *FIRST AMERICAN EDITION*, frontispiece map by Edward Bawden, tiniest of nicks to leading edge of first few leaves, pp. 340, crown 8vo, original orange cloth, lettered in black to backstrip and upper board, edges roughtrimmed, ownership inscription to flyleaf, dustjacket with designs to front and backstrip panels by Edward Bawden, a couple of tiny nicks around head, the backstrip panel gently browned, very good £800

Early work by Edward Bawden, in the year of his graduation from the Royal College of Art; a wonderful design. Bawden is considered, alongside his friend Ravilious, as 'one of the key illustrator-designers of the twentieth-century' (Salisbury, *The Illustrated Dustjacket*), with his work in the field of book-design a large factor in that status.

The present work is a complex story (a contemporary review in *The Spectator* considered it rather overcrowded with ideas) of the near-future,



where the availability of commercial transatlantic flight (fascination with air travel was a legacy of Sieveking's War service) leads to the discovery of the lost Atlantis in a group of islands within a gigantic whirlpool.

For the UK edition, the frontispiece map was used on the endpapers. Sieveking seems to have been well-served by a uniquely talented generation of artists - other of his work carried designs by Paul and John Nash.

7. **Level (Mrs. C.F.) *The Magic of Herbs. A Modern Book of Secrets.***

Jonathan Cape, 1926, FIRST EDITION, tissue-guarded frontispiece, pp. 320, 8vo, original green cloth, backstrip lettered in gilt, publisher device in blind to lower board, backstrip faded with mottled fading to boards, edges untrimmed and faintly toned with very faint partial browning to free endpapers, slight mustiness, dustjacket by Edward Bawden in excellent shape, backstrip panel a little browned, a couple of miniscule nicks, very good £975

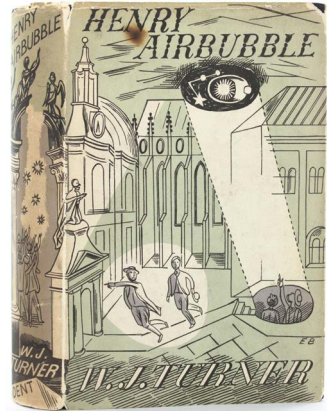
Bawden's dustjacket design is striking, with a conspicuous form of his signature - it incorporates occult motifs and symbols, including the swastika, as well as botanical illustration.

The author, a renowned expert on herbalism, who revived the wisdom and insight of Nicholas Culpeper and his predecessors for the twentieth-century consumer, must have either been well connected or fortunate with the choice of illustrators for her work, as a number of titles in her *Lure of*

Cookery series with Routledge featured designs from the young Kathleen Hale. The present work, which includes an extensive bibliography at the rear, considers herbs from both a magical and a medicinal point of view.

8. **Turner (W.J.)** *Henry Airbubble, In Search of a Circumference to His Breath. Being the Second Hemisphere of the History of Henry Airbubble.*

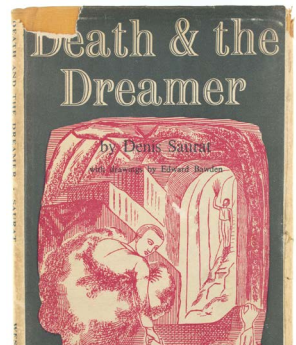
J.M. Dent, 1936, *FIRST EDITION*, pp. 303, 8 [Publisher's list], crown 8vo, original black cloth, backstrip lettered in white, the lettering at head a touch rubbed and very slight lean to spine, top edge black, slightly later (1939) ownership inscription to flyleaf, the superb Edward Bawden dustjacket a little chipped and rubbed at extremities with some light handling and the backstrip panel a shade sunned, small scorch mark at head of front panel, the front flap with original price over-stamped to designate it the 'First Cheap Edition' [i.e., by lowering price to 3s 6d], very good £125



The second of Turner's autobiographical humorous fantasy novels, this recounting 'the extraordinary things that happened to Henry Airbubble during and after the Great War' (p. 303) and sporting - like its predecessor - a marvellous Edward Bawden dustjacket; at its close, a third volume is suggested, but never materialised - the fact of both of its initial instalments lapsing into 'cheap editions', their prices lowered presumably on account of poor sales, presumably extinguished that possibility.

9. **Saurat (Denis)** *Death and the Dreamer. With drawings by Edward Bawden.*

Westhouse, 1946, *FIRST EDITION*, frontispiece and 10 full-page drawings by Bawden, pp. 150, crown 8vo, original mustard yellow cloth with an abstract design by Bawden stamped in black to upper board, backstrip lettered in black, sprinkling of tiny spots at foot of upper board, dustjacket with Bawden design to front, this rather tatty with a little loss, good £100



Edward Bawden

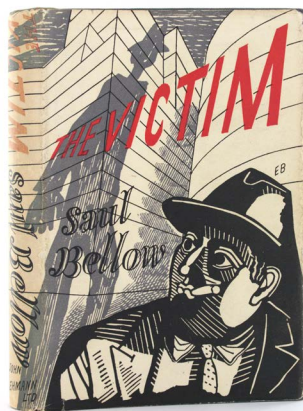
The illustrator's own copy, with his signature on the flyleaf.

An imaginative work, rooted in dream-experience, but using the prism of the Second World War to bring various events from history and the author's own experience into interrelation. Bawden's drawings, his characters wearing blank expressions, offer an excellent accompaniment.

10. **Bellow (Saul) *The Victim*.**

John Lehmann, 1948, FIRST ENGLISH EDITION, pp. 256, crown 8vo, original blue cloth, backstrip lettered in gilt, the lettering a little rubbed and dulled and the cloth here slightly sunned through the jacket, gentle bump to top corner of upper board, dustjacket with a design by Edward Bawden, faintly dustsoiled along flap-folds, slightly nicked and chipped at extremities, the backstrip panel gently sunned, very good

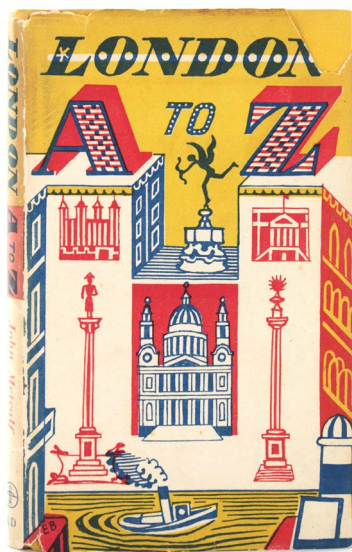
£150



The author's second novel, with anti-semitism among its themes; the UK edition carries a striking dustjacket design by Edward Bawden - one of a few that he provided for Lehmann.

11. **Metcalf (John) *London A to Z*.
Decorated by Edward Bawden.**

Andre Deutsch, 1953, FIRST EDITION, title-page design by Edward Bawden with decorations by him throughout, and his design to Shell advert at rear also, the paper slightly toned throughout with some very faint spots to half-title, pp. 142, [2], foolscap 8vo, original yellow boards, backstrip lettered in red with spine slightly cocked, partial browning to free endpapers, the front pastedown with Australian bookseller ticket at foot, the dustjacket with an Edward Bawden design to front panel, slightly chipped,

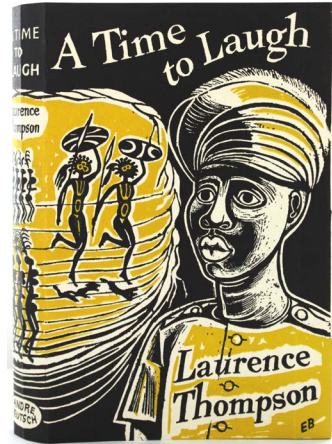


nicked and rubbed to extremities, with a larger (1cm) chip to top-right corner of front panel, good £325

The hardback issue of this alphabetical guide to the Capital is scarce, particularly where it retains - as here - the superb Bawden dustjacket.

12. Thompson (Laurence) **A Time to Laugh.**

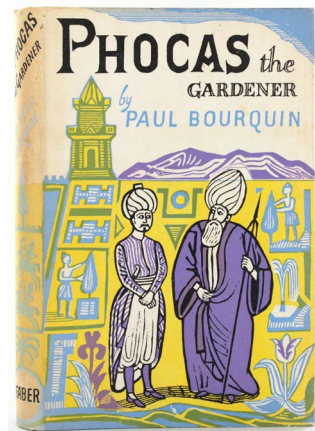
Andre Deutsch, 1953, FIRST EDITION, final pair of leaves roughly opened, pp. 191, crown 8vo, original black boards, backstrip lettered in gilt and slightly pushed at ends, edges faintly spotted, faint partial browning to free endpapers with a couple of spots there also, dustjacket by Edward Bawden, his designs to front and backstrip panels, this supplied and a very bright example, with some vertical creases from storage, very good £200



The author's debut novel, with an African wartime setting - finding comic potential in the interaction of African troops and English officers, although the blurb to the dustjacket assures us of its 'compassion' (also taking care to disassociate it from the personal experience of the author, who had served with the Sudan Service Corps).

13. Bourquin (Paul) **Phocas the Gardener.**

Faber and Faber, 1969, FIRST EDITION, pp. 219, crown 8vo, original green cloth, backstrip gilt-lettered, unclipped dustjacket with Edward Bawden design on front panel and backstrip, backstrip and rear panel faintly toned, very good £60



The author 'tells his story of treachery and cruelty, enlightenment and courage, with a sure, laconic touch...' (flap blurb); the dustjacket design, featuring two troubled eleventh-century Turks, in typical Bawden contrasting colours (yellow, blue, purple and green).

ELINOR BELLINGHAM-SMITH

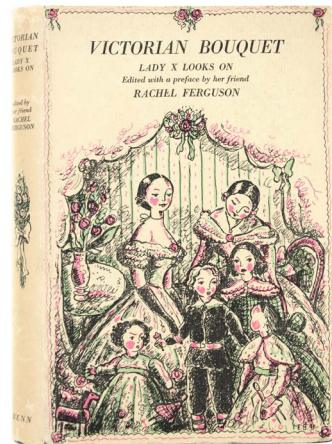
14. Bellingham-Smith (Elinor, Artist)
 [Original dustjacket design for:]
 'Victorian Bouquet' by 'Lady X' [i.e.,
 Rachel Ferguson].

*n.d. [circa 1931?], ink and watercolour
 on art-paper, a couple of small dabs of
 green straying from border, 22.5 x 14 cm,
 fine condition* £750

An attractive alternate design by the artist for the 1931 book by Rachel Ferguson, not dissimilar to the composition used for published work, though more varied in colour (and more luridly so). The book was published in the year of the artist's graduation from the Slade – where she met fellow-student, Rodrigo Moynihan, whom she married the same year.

[With:] [Ferguson (Rachel)] 'Lady X'
 Victorian Bouquet. Lady X Looks On.
 Edited with a Preface by her Friend
 Rachel Ferguson.

*Ernest Benn, [1931,] FIRST EDITION,
 pp. vii, 159, crown 8vo, original black
 cloth, backstrip lettered in gilt, top edge
 pink, a couple of small spots to edges,
 dustjacket with an attractive design by
 Elinor Bellingham Smith to front panel,
 gentle sunning to backstrip panel, a
 couple of very shallow nicks and chips at
 extremities, very good*



A scarce book. The author, on the verge of turning forty, writes in the guise of a septuagenarian in order to make the present speak a little further to the recent past. Her comments turn much on the world on the theatre (she was as the title-page mentions, "Rachel" of *Punch*), but also refer to the Bright Young People ('all cry and no wool') and the fight for suffrage in which she had been involved (which 'I see now, was our Eton and Oxford, our regiment, our ship, our cricket-match').

VAL BIRO

15. Timperley (Rosemary) *The Washers-Up*.

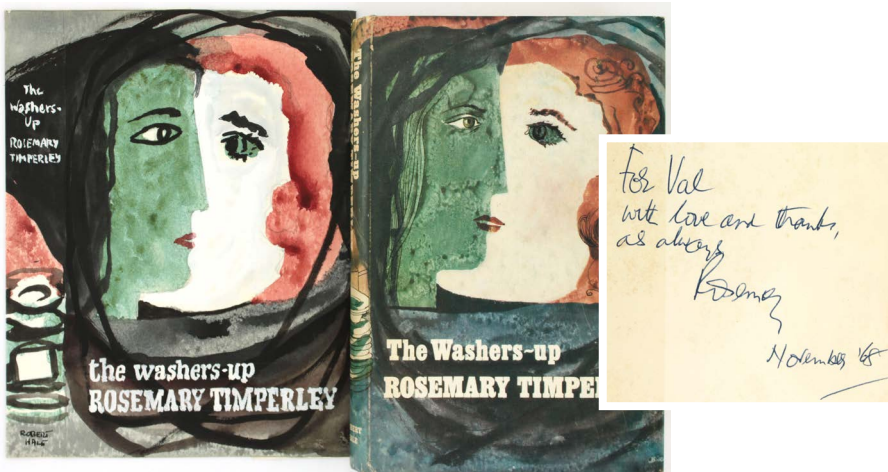
Robert Hale, 1968, FIRST EDITION, pp. 192, crown 8vo, original green boards, backstrip lettered in gilt, dustjacket with a design by Val Biro from front and backstrip panels, the latter very gently faded with a touch of rubbing at tips, faintest of spotting to front flap, very good £600

Inscribed by the author on the flyleaf: 'For Val, with love and thanks as always, Rosemary, November '68'.

The recipient was Val Biro - the prolific dustjacket illustrator, who designed the cover for this novel (and numerous others by Timperley). A superb copy of a scarce book, with an excellent association.

Timperley wrote more than sixty novels in the course of three decades, but most of her work, which embraces dark and often supernatural themes, is scarce - including the present novel, which distinguishes itself from much of her oeuvre in its engagement with contemporary popular culture. It begins with the narrator, Rose Denby, musing on her likeness to the 'Nowhere Man' of The Beatles, and references to that band, and The Kinks (their 'Dead End Street' the basis of a comparison on p. 45), recur throughout the text. The story concerns pot-washers at a hospital, where 'blackmail, murder, madness, love and death colour the apparent tedium of life in the ward kitchens' (blurb).

[With:] A draft of the original dustjacket artwork by Val Biro, water-colour and gouache with some pencil sketching visible



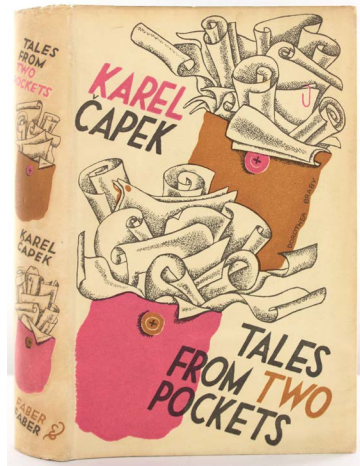
DOROTHEA BRABY

16. Čapek (Karel) *Tales from Two Pockets*. Translated from the Czech by Paul Selver.

Faber and Faber, 1932, FIRST ENGLISH EDITION, occasional faint spots to early leaves, pp. 287, crown 8vo, original pink cloth, backstrip lettered in gilt and slightly darkened, gently rubbed at extremities, top edge green, others with a few faint spots, Foyle's ticket to front pastedown, dustjacket by Dorothea Braby, price-clipped with just a hint of toning and a couple of miniscule nicks, very good £350

A selection from the author's cycle of short detective stories, 'unusual' - as the publisher's blurb emphasises - in both the manner of crime and detection. Dorothea Braby's dustjacket design, rather literal, is very pleasing.

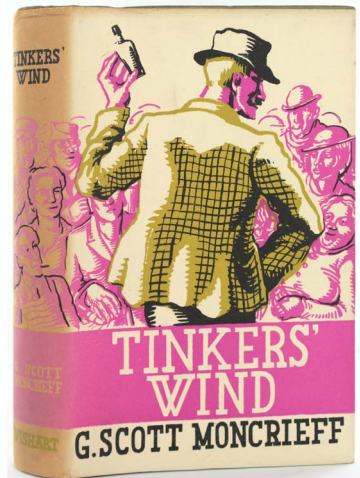
The dustjacket carries accomplished early work by Braby, who had recently graduated from the Central School of Arts and Crafts; she enjoyed a long career as an illustrator, with her 1948 edition of *The Mabinogion* for the Golden Cockerel Press probably her masterpiece.



17. Scott Moncrieff (George) *Tinkers' Wind*. *The Saga of a Cheapjack*.

Wishart, 1934, FIRST EDITION, a few spots at head of last few leaves, pp. 282, [3, ads], crown 8vo, original green cloth, backstrip lettered in black and sunned through the jacket, light dink to top edge, textblock edges a little spotted, dustjacket by Dorothea Braby in excellent shape with browned backstrip panel, very good £200

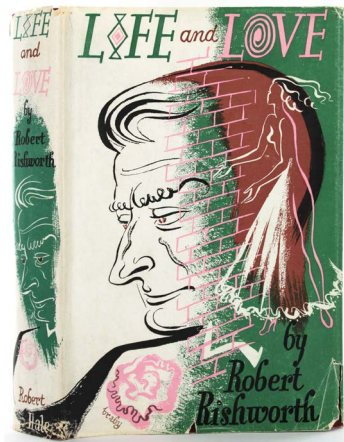
The author was the son of Colin Scott-Moncrieff, whose brother was Charles, the translator of Proust, et al.



This is his second novel, following *Café Bar* with the same publisher; it tells of Mac, who tires of hawking his wares around London and heads up to Edinburgh and the Highlands.

18. **Rishworth (Robert) *Life and Love*.**

Robert Hale, 1952, *FIRST EDITION*, pp. 256, crown 8vo, original maroon cloth, backstrip lettered in gilt, a few small patches of blotchy faint fading to boards, a couple of tiny spots to textblock edges and a few to endpapers, dustjacket by Dorothea Braby, chipped, nicked and with some light rubbing to extremities, short closed tear at foot of front flap-fold, a few spots to front flap, very good £180

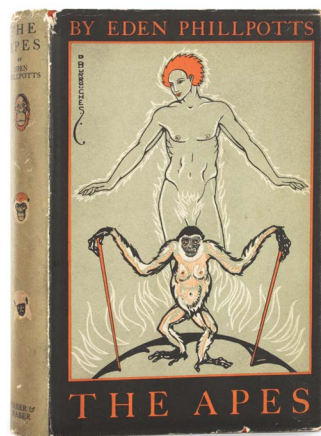


One of a handful of novels by an otherwise obscure author, all of them published by Hale. It is the portrait of a dilettante and bachelor, Maurice Piers. The dustjacket carries elegant designs to the front and backstrip panels by Dorothea Braby.

DOROTHY BURROUGHS

19. **Phillpotts (Eden) *The Apes*.**

Faber and Faber, 1929, *FIRST EDITION*, pp. 182, crown 8vo, original orange cloth, the upper board with lettering and border blind-stamped, backstrip lettered in gilt, a touch of dustiness to borders of cloth, top edge black, a couple of tiny spots to other edges, clipped obituary of the author laid in, dustjacket with a wonderful design by Dorothy Burroughes, a little chipped at head of backstrip panel and with shallow chipping at corners, touch rubbed at extremities, very good £75



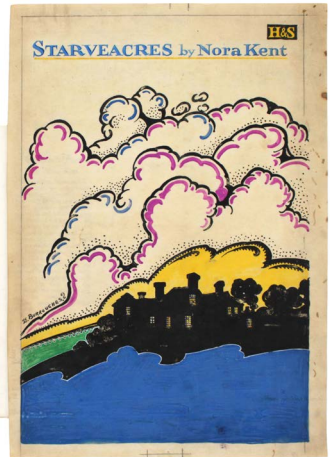
A satirical evolutionary allegory, depicting a primeval society of man-like apes.

Phillpotts was a Devonian author whose long career, spanning more than sixty years, included poetry and drama as well as novels.

Dorothy Burroughes, the dustjacket artist, studied at the Slade and worked largely in the media of poster-design and book-illustration (including of her own writing for children) – often with animals as their theme, making the present work a suitable subject for her talents.

20. **Burroughes (Dorothy, Artist)** [Original artwork for dustjacket design:] ‘Starveacres’ by Nora Kent.

[circa 1930,] gouache on vellum, signed by the artist in ink to left-margin, 28 x 19 cm approx., [With:] a proof of the finished dustjacket, differing a little from Burroughes’ original artwork (omitting the green swathe to the left of the houses in silhouette, and lightening the blue and purple) £200



A striking design, the massed clouds above the silhouetted skyline tinged with indigo and purple.

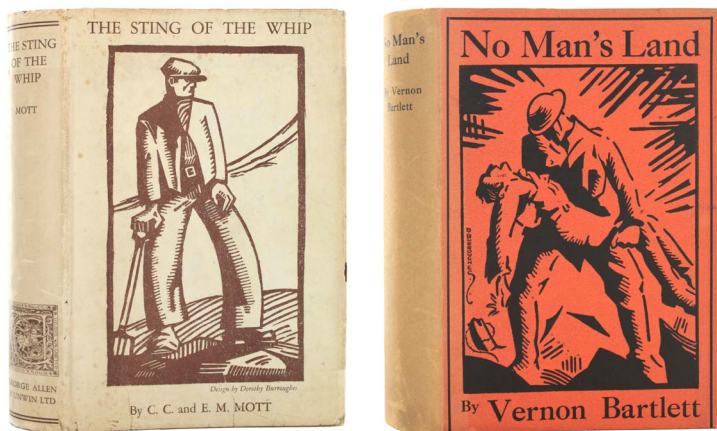
Burroughes completed a number of superb dustjacket designs during the 1930s - the present example for a 1930 novel published by Hodder & Stoughton, the book itself scarce.

21. **Mott (C.C. & E.M.)** *The Sting of the Whip.*

George Allen & Unwin, 1930, FIRST EDITION, a couple of very faint spots to half-title, pp. 309, crown 8vo, original maroon cloth, lettered in black to upper board and backstrip, rubbing to extremities, a dink to tail edge of lower board, Dorothy Burroughes dustjacket, price-clipped with some very light soiling overall and a few faint spots visible around head, slightly nicked with a few short closed tears, these repaired by internal strips of brown paper, good £200

Scarce. A novel of Welsh rural life; the *Spectator* review called it 'a slow, careful study of class-hatred'. The authors were the married couple of Charles Cheape and Elizabeth Marion Mott (she née Gammell).

Dorothy Burroughes' designs were executed in a variety of media, here evincing her talent for lino-cutting.



22. Bartlett (Vernon) *No Man's Land*.

George Allen & Unwin, 1930, *FIRST EDITION*, pp. 329, [1], [5, ads], crown 8vo, original black cloth, backstrip lettered in gilt, the upper board in blind, a few faint spots to edges and free endpapers, dustjacket with a striking design by Dorothy Burroughes to its front panel, backstrip panel gently sunned, very good £450

Written whilst Bartlett was the director of the London office of the League of Nations, and published in the same year as his collaboration with R.C. Sherriff on the novelization of *Journey's End*, his novel is the account of 'a wounded man lying in a shell-hole in No Man's Land between dawn and dusk', following his hero from boyhood to his present predicament.

An excellent copy of a scarce book, the energetic lino-cut to the dustjacket by Dorothy Burroughes.

23. Campbell (Reginald) *Death in Tiger Valley. A Novel of the Jungle*.

Hodder and Stoughton, [1931,] *FIRST EDITION*, a few faint spots to margin of final leaf, pp. 312, crown 8vo, original blue cloth, lettered in black to upper board and backstrip, the latter gently faded with slight

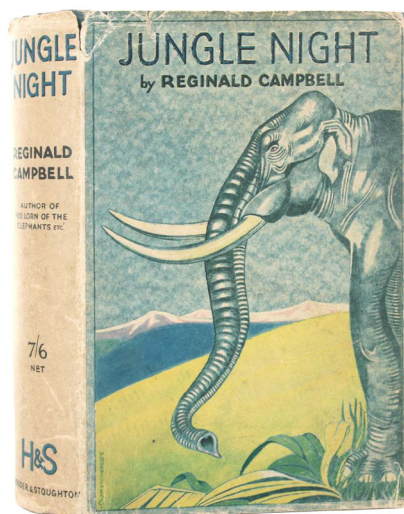
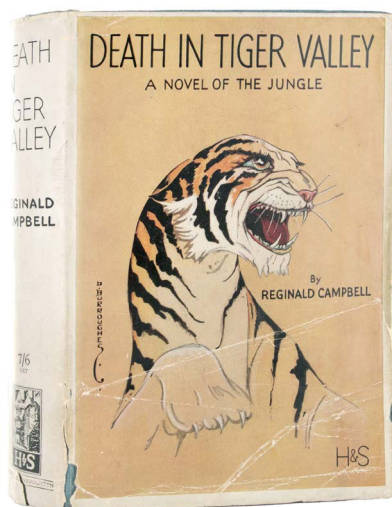
lean to spine, a touch of rubbing at extremities, top edge a trifle dusty, very faint partial browning to free endpapers, contemporary gift inscription to flyleaf, dustjacket with a wonderful design by Dorothy Burroughes, a little chipped and nicked, the front panel with tears to folds causing creasing to lower third, good £950

All of Campbell's novels of jungle life, based on his experiences as a teak-wallah in what was then Siam, are scarce - but this one, his second (following *Poo Lorn of the Elephants*), seems particularly so.

It was made into the 1936 film, *The Girl from Mandalay*; its plot concerns a bet between two men to kill a tiger - a crime novel, listed by Hubin.

24. **Campbell (Reginald) *Jungle Night*. A Novel.**

Hodder and Stoughton, 1933, FIRST EDITION, pp. 319, crown 8vo, original blue cloth, lettered in black to backstrip and upper board, a little rubbed at extremities, a few faint spots to edges, the dustjacket with an excellent design by Dorothy Burroughes, a little nicked, chipped and rubbed to extremities, some light soiling and a faint waterstain at head of rear panel, very good



£950

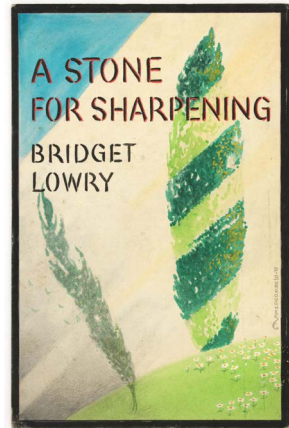
A scarce first edition. Campbell's novels – this work preceded by *Poo Lorn of the Elephants*, *Death in Tiger Valley*, and *Fear in the Forest* – are based on his own experiences as a 'teak wallah' in the teak forests of what was then Siam, with plots centred on the animals and their keepers.

This is a crime novel, listed by Hubin, though unusual in the fact that the crimes take place among elephants – one of whom is killing other members of the herd – with the detective role undertaken by Jim Dales, a catcher whose fondness for a certain bull blinds him to the killer's identity. It climaxes with a great clash between Dales' herd and a wild herd being driven towards them by the trader Sung Toh, a battle in which the hero's favourite, 'Poo Taw', is fatally wounded.

25. **Burroughes (Dorothy, Artist)** [Original artwork for dustjacket design:] 'A Stone for Sharpening' by Bridget Lowry.

[circa 1934,] gouache on board with some pencil shading, the author's signature in pencil (running longitudinally) to right margin, 26.5 x 17 cm approx., [With:] a proof of the finished dustjacket, conforming to this version of Burroughes design **£150**

An elegant landscape design; two poplar trees, one affected by wind and shade, the other standing tall and in shafts of light.



The 1934 novel by Lowry, published by Hodder & Stoughton, is scarce.

J.L. CARSTAIRS

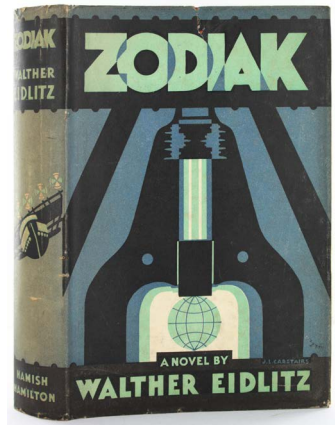
26. **Eidlitz (Walther) Zodiak.** Translated from the German by Eric Sutton.

Hamish Hamilton, 1931, FIRST ENGLISH EDITION, tipped in at final page: the publisher's slip exhorting the reader to recommend this book to their friends, pp. 319, crown 8vo, original orange cloth, lettered in gilt to backstrip and upper board, the latter with corners gently knocked and a small dink to top edge, top edge of textblock a trifle dusty, very faint partial browning to free endpapers, dustjacket with a design by J.L. Carstairs, a couple of nicks around head, the larger one to front panel accompanied by a little creasing, hint of sunning to backstrip panel, rear panel a little dustsoiled, very good **£400**

Published in Vienna the year before, this is the first of the Austrian author's novels to appear in England - the rear flap carries the praise of Thomas Mann, Sigrid Undset, and Arthur Schnitzler. It is the tale of an 'Anatolian peasant [...]' awakened to the power of machinery by a friendship with two

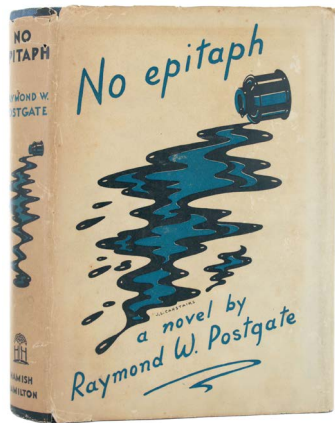
German engineers' (blurb), which opens up a new world of exploration - the work's title referring to a 'vast Soviet propaganda plane' (blurb), in which he travels to New York in the work's denouement, and meets disaster.

The dustjacket carries excellent designs to its front and backstrip panels by J.L. Carstairs, an artist about whom very little can be traced – they exhibited at the Glasgow Institute of Fine Arts in 1926, and provided a lively design for a London Transport poster in 1927; in the 1930s, their most active decade, the artist contributed idiosyncratic caricatures of political and other figures to *Punch* magazine.



27. **Postgate (Raymond W.) No Epitaph. A Novel.**

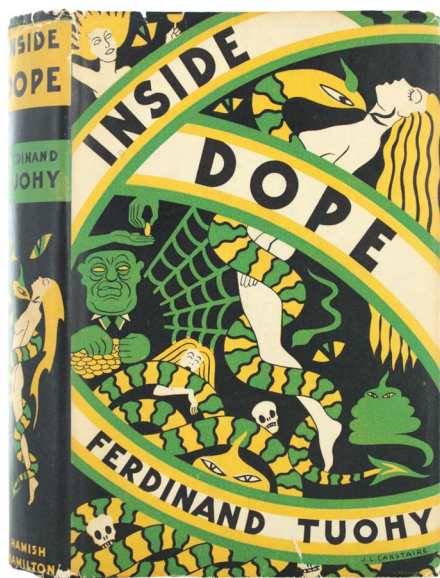
Hamish Hamilton, [1932,] FIRST EDITION, pp. 320, crown 8vo, original blue cloth, backstrip lettered in white, lean to spine, extremities of cloth a little rubbed, edges spotted, a few spots to gutters of endpapers also, dustjacket by J.L. Carstairs, a little browned, chipped and nicked, very good £550



His debut novel, set in the world of Fleet Street familiar to Postgate from his early journalistic career; a scarce book - the author is, the blurb tells us 'an epicure, who takes a proper interest in food and drink and is aware of the more recondite sensory pleasures', interests reflected in the novel and foreshadowing his later eminence as a food writer.

28. **Tuohy (Ferdinand) Inside Dope. An Exposure of the Dope Traffic.**

Hamish Hamilton, 1934, FIRST EDITION, the specious note 'Printed in Canada' added in manuscript to title-page (the printed statement to verso clarifies in fact printed in Guernsey), pp. 256, crown 8vo, original green cloth, lettered in red to upper board and backstrip, the latter a little faded at tips, bookseller ticket to front pastedown, dustjacket by J.L.



Carstairs, slightly chipped and nicked to extremities with a touch of browning to borders of flaps, discreetly price-clipped, very good £3,000

A scarce book by a British journalist, for many years the foreign correspondent of the Sphere, documenting the international traffic of narcotics in recent times. Not without sensational elements - the author notes the alarming military usages developed during the Great War (during which he had been an intelligence officer) and refers to the 'ample evidence' of their growing place in sport - Tuohy's is a serious account, though far from dry, and sprinkled with contemporary slang.

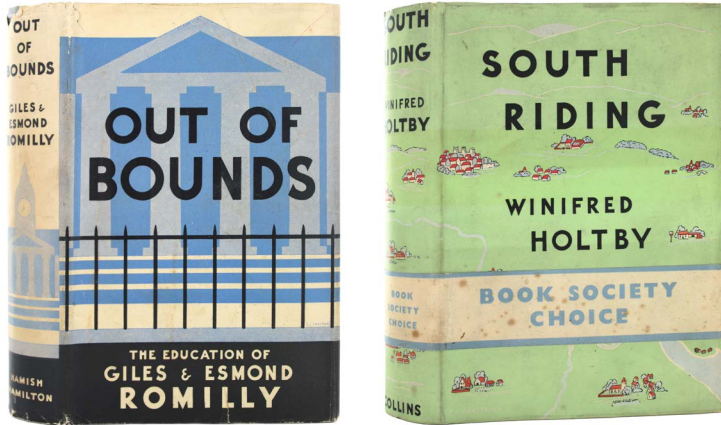
The dustjacket, by J.L. Carstairs, is glorious.

29. Romilly (Giles and Esmond) *Out of Bounds. The Education of...*

Hamish Hamilton, 1935, FIRST EDITION, frontispiece photograph of the authors, some light foxing, pp. 310, crown 8vo, original blue cloth, backstrip lettered in silver and lightly sunned through the jacket, lean to spine, spots to edges, dustjacket with cancel flaps (as issued), design to front and backstrip panels by J.L. Carstairs, a little chipped and nicked at extremities with some light soiling and a few spots to rear panel, very good £500

An account of a firebrand adolescence, written whilst both authors were still in their teens, detailing their battle with the public school system - as represented in their case by Wellington College, 'where they became allies in a rebellion against the militaristic and conservative values' (ODNB). Experiencing an awakening to left-wing politics quite at odds with the upbringing and education, they set about a programme of activism that included inserting pacifist leaflets inside the hymn-books at the school's Armistice Day service, and launching a magazine with the same title as the present account - the furore provoked by which (the *Daily Mail* alerted its readers to the 'Red Menace in Public Schools') led to Esmond absconding, before a brief return to the education system at the co-educational Bedales, following which they launched their literary careers with this 'precocious and unexpectedly even-tempered' work (ODNB).

Both brothers continued their communist activity by joining the International Brigades to fight against Franco in the Spanish Civil War, with Esmond there marrying Jessica Mitford - a cause for further controversy. During the Second World War, Giles, working as a war correspondent in Scandinavia, was imprisoned at Colditz; Esmond, meanwhile, had also worked as a journalist, in the US, but returned to England and disappeared whilst on service as a navigator on a flight destined for a raid on Hamburg.



30. Holtby (Winifred) *South Riding. An English Landscape.*

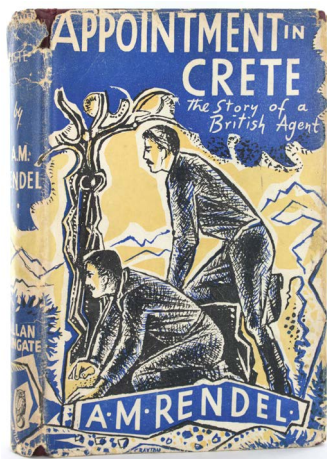
Collins, 1936, FIRST EDITION, pp. xvii, 589, crown 8vo, original green cloth, backstrip lettered in purple and a little faded at tips, top edge green, tail edge roughtrimmed, a few spots to edges, faint partial browning to inner margin of free endpapers, dustjacket by J.L. Carstairs with a few faint spots, wraparound band ('Book Society Choice') lightly spotted also, very good £400

Winner of the James Tait Black Memorial Prize for fiction; scarce in the wraparound band - and a superb copy overall, of a novel praised on publication by Collins as 'unquestionably the greatest novel we have been privileged to publish' (blurb).

JOHN CRAXTON

31. Rendel (A.M.) *Appointment in Crete. The Story of a British Agent.*

Allan Wingate, 1953, FIRST EDITION, pp. 240, crown 8vo, original maroon cloth, backstrip lettered in gilt and slightly pushed at ends,



bottom corners likewise, a faint scuff at foot of upper board, a few faint spots to edges, free endpapers browned, map to verso of flyleaf, dustjacket with an excellent design by John Craxton, a little nicked, chipped, rubbed and creased at extremities, rear panel lightly spotted, good £800

The author, educated at Rugby School and Corpus Christi College, Oxford, was an S.O.E. agent in Crete during the Second World War - where he served alongside Patrick Leigh Fermor and W. Stanley Moss, both of whom are mentioned recurrently in his account.

BARNETT FREEDMAN

32. Freedman (Barnett) A selection of 18 proof dustjackets, for the following books:

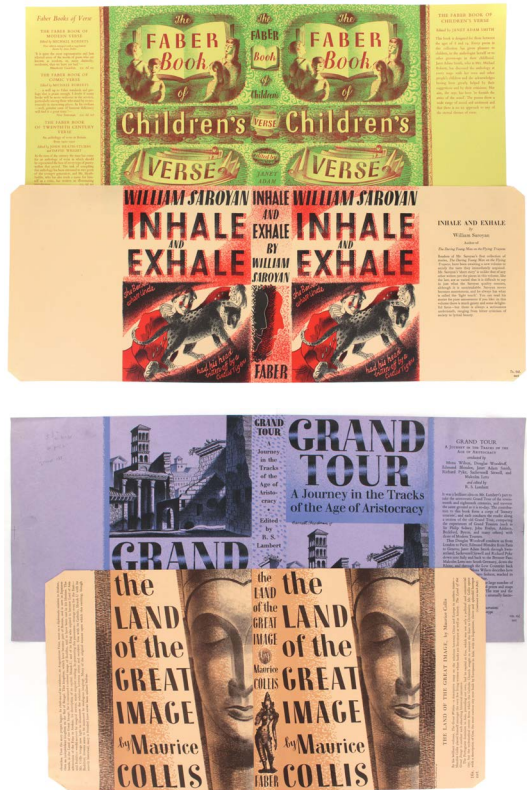
- **Early One Morning** by Walter de la Mare (*Faber and Faber, 1935*)
- **Grand Tour** by R.S. Lambert (*Faber and Faber, 1935*)
- **Inhale and Exhale** by William Saroyan (*Faber and Faber, 1936*)
- **Affairs of a Painter** by J.F. Joni (*Faber and Faber, 1936*)
- **Sicily** by Francis Guercio (*Faber and Faber, 1938*)
- **Behold, This Dreamer!** by Walter de la Mare (*Faber and Faber, 1939*)
- **The Great Within** by Maurice Collis (*Faber and Faber, 1941*)
- **Palmyra of the North** by Christopher Marsden (*Faber and Faber, 1942*)
- **The Land of the Great Image** by Maurice Collis (*Faber and Faber, 1943*)
- **The Complete Nonsense of Edward Lear** by Holbrook Jackson (*Faber and Faber, 1947*)
- **The Grand Peregrination** by Maurice Collis (*Faber and Faber, 1949*)
- **The Wall** by John Hersey (*Hamish Hamilton, 1950*)
- **John Barran's of Leeds** by David Ryott (*John Barran and Sons, 1951*)

- **Whistler** by James Laver (*Faber and Faber, 1951*)
- **The Palm-Wine Drinkard** by Amos Tutuola (*Faber and Faber, 1952*)
- **The Faber Book of Children's Verse** by Janet Adam Smith (*Faber and Faber, 1953*)
- **The Devil Rides Outside** by John Howard Griffin (*Collins, 1953*)
- **Readings from Dickens** by Emlyn Williams (*Folio Society, 1953*)

Faber and Faber (and various), 1935-1953, lithographed designs by Barnett Freedman, a couple of examples with a touch of creasing at corners, various sizes and formats, the dustjackets stored flat in a custom black cloth portfolio lined with paste-paper, near fine condition £1,350

A group of unused dustjackets from the artist's own collection, the record of almost two decades work, demonstrating Freedman's status as one of the foremost practitioners in this medium - all stored flat and never folded, a couple are yet to be trimmed to size, whilst others bear minor annotations to the flaps, one in respect of sizing (in pencil, to the rear flap of *Grand Tour*), whilst *The Complete Nonsense of Edward Lear* stipulates (presumably in Freedman's own hand), that the credit to the front flap 'Can be cut' (all of the lithographs are signed in the image).

In many cases, the books themselves are scarce or collectable (those by Joni and Tutuola perhaps foremost in the latter category), or uncommon in the dustjacket.



Freedman, born to Russian Jews in the East End of London at the beginning of the century, began a long association with Faber with illustrations for Laurence Binyon's *Wonder Night* in the *Ariel Poems* series shortly after his graduation from the Royal College of Art, which he attended under the agency of its Principal, William Rothenstein. There followed a steady flow of work in both the literary and wider commercial field, all of it with his characteristic style and predominantly in the medium of auto-lithography.

33. **de la Mare (Walter, Compiler) Behold this Dreamer. Of Reverie, Night, Sleep, Dream, Love-Dreams, Nightmare, Death, the Unconscious, the Imagination, Divination, the Artist, and Kindred Subjects.**

Faber and Faber, 1939, FIRST EDITION, title-vignette and colour-printed lithographic frontispiece by Barnett Freedman, half-title browned, pp. viii, 702, 8vo, original blue cloth, backstrip lettered and with a Barnett Freedman vignette stamped in gilt, backstrip darkened, cloth a little soiled with some faint grazing to lower board, corners gently knocked with light rubbing to extremities, top edge pink, others untrimmed, edges a little browned and spotted, endpapers spotted, the flyleaf with the ownership inscription of print historian and publisher Iain Bain, dustjacket to a lithographed design by Barnett Freedman, backstrip panel slightly sunned with a faint vertical crease, slightly rubbed to extremities with a couple of very small chips, the rear flap with a nick and a small section excised at top corner, very good (NBL Exhibition Catalogue 110b)
£50

Walter de la Mare edits and provides a long introduction to this anthology of prose and poetry on the subject of dreaming.

This copy formerly belonged to Iain Bain, whose long and eminent career as a historian of printing and a publisher came after an equally illustrious youthful background in hammer-throwing.

34. **(de la Mare.) STOPES (Marie C., Contributes, her copy) Tribute to Walter de la Mare, on his Seventy-fifth Birthday.**

Faber and Faber, 1948, FIRST EDITION, coloured lithographic frontispiece by Barnett Freedman (repeated on the dustjacket), portraits of de la Mare by William Rothenstein, Herbert Lambert and Colin de la Mare, reproduction of a cartoon by Max Beerbohm and a one-page facsimile of manuscript, pp. 195, 8vo, original blue buckram with de la Mare's monogram in blind to upper board, backstrip lettered in gilt partly on a pink ground with slight lean to spine, t.e.g., Barnett Freedman dustjacket



with gentle fading to backstrip panel, some chipping and rubbing to extremities, good (Clark p.55/17) £125

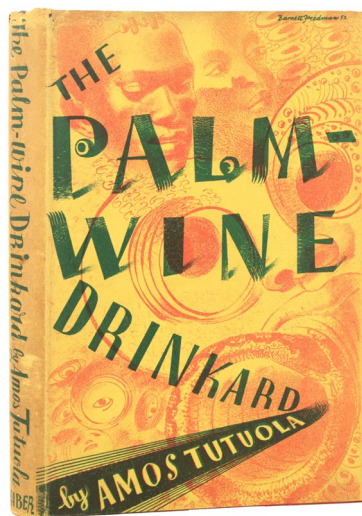
The copy of Marie Carmichael Stopes, poet and birth control advocate, who makes a contribution in the former capacity on p. 123.

She has signed her contribution and made a manuscript correction, also signing the flyleaf with the note 'Presented by Faber & Faber'.

35. **Tutuola (Amos) *The Palm-Wine Drinkard, and his Dead Palm-Wine Tapster in the Deads' Town.***

Faber and Faber, 1952, FIRST EDITION, pp. 125, crown 8vo, original red cloth, backstrip lettered in black and red (against a black ground), Barnett Freedman dustjacket, backstrip panel with shallowest of chipping at head and slightly nicked thereto, very good £950

An important book, one of the first novels by an African writer writing in English. The Nigerian author's most successful work, it was published under the recommendation of T.S. Eliot, and subsequently praised by Dylan Thomas, Kingsley Amis, V.S. Pritchett, et al; Tutuola blends a Yoruba folk-tale sensibility with a contemporary realism.

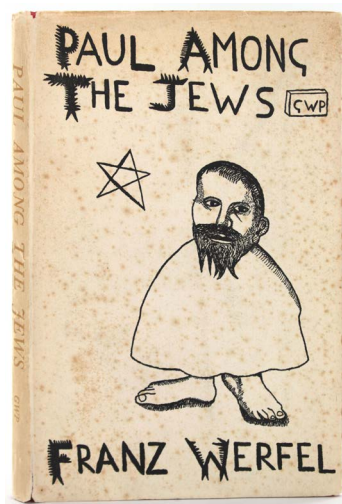


LUCIAN FREUD

36. Werfel (Franz) **Paul Among the Jews** [Paulus unter den Juden]. Translated by Paul Levertoff.

Grey Walls Press, 1943, *FIRST TRADE EDITION IN ENGLISH*, pp. 80, crown 8vo, original red cloth, backstrip lettered in gilt, strip of gentle fading at head of upper board, a few faint spots to top edge, dustjacket by Lucian Freud, backstrip panel slightly sunned, lightly spotted overall, slightly chipped at ends of joint-folds with a tiny nick at head of front panel, very good

£1,750



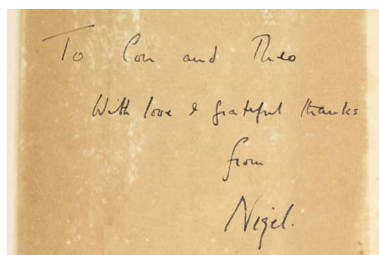
This authorised translation of the Austrian playwright's 1926 work, by Jewish apostate and theologian Paul Philip Levertoff (the father of poet Denise Levertov), was originally printed in 1928 in a private limited edition to accompany its performance at The Stage Society in London in 1928.

It is significant for the presence of the first book-illustration work by Lucian Freud, then in his early twenties; it is a striking design, though deprecated by the publisher, Wrey Gardiner, who commissioned it, reflecting shortly after on the 'odd squat figure with the two right feet because the girl he was using for the drawing was too cold to take the stocking off her left one. It was unsuitable...' (*The Dark Thorn*, p. 35).

37. Dennis (Nigel) **Cards of Identity.**

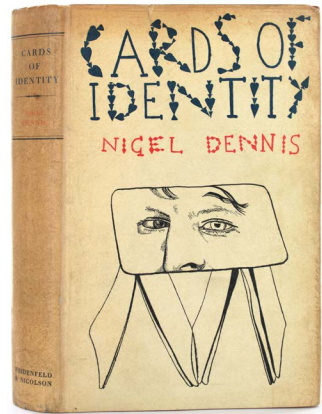
Weidenfeld and Nicolson, 1955, *FIRST EDITION*, a few faint spots to prelims, recurrent at final leaf, pp. [iv], 370, crown 8vo, original red cloth, backstrip lettered in gilt and darkened, touch of rubbing to extremities of cloth, free endpapers browned, dustjacket with Lucian (here spelt 'Lucien') Freud design to front panel, gentle browning to backstrip panel and borders, a couple of light marks to rear panel and a few little nicks, very good

£425



Inscribed by the author on the flyleaf: 'To Con and Theo, With love & grateful thanks from Nigel'. Presentation copies of Dennis' work are scarce.

A satirical novel, admired by Auden, with psychology its primary target. It describes the activities of the Identity Club, who prey upon the insecurities of modern man to advance and enact their theories. The narrative draws on a number of literary forms in order to bring down its prey - including a Shakespearean drama, and detective fiction at its denouement when a policeman appears to bring down the Club.



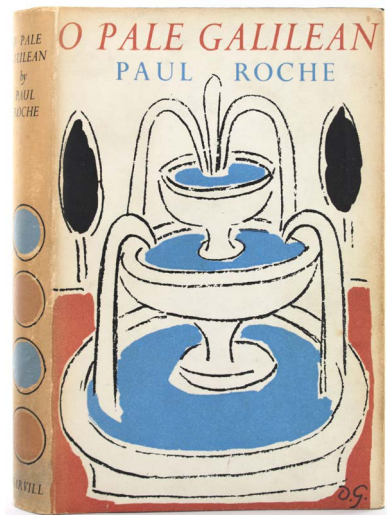
Given that the work is built around psychological case-studies, the choice of Lucian Freud - grandson of the Father of Psychoanalysis - for the dustjacket artwork allows its narrative game to extend beyond the usual textual parameters; his design, a single-storey house of cards atop which a pair of circumspect eyes, would seem to refer to the instability of identity as a theme of the novel.

DUNCAN GRANT

38. Roche (Paul) *O Pale Galilean*. Decorations by Duncan Grant.

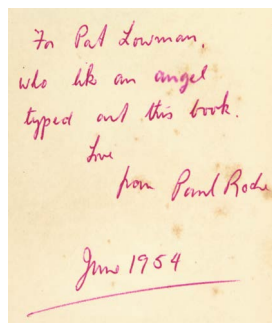
The Harvill Press, 1954, FIRST EDITION, title-vignette and headpieces by Grant, pp. [iv], 228, crown 8vo, original dark blue boards, backstrip lettered in gilt, edges toned and with a few faint spots, free endpapers likewise, Duncan Grant dustjacket, backstrip panel browned, very short closed tear at head of rear panel, very good £700

Inscribed by the author on the flyleaf: 'For Pat Lowman, who like an angel typed out this book, love from Paul Roche, June 1954'. The recipient



(later, Mueller) subsequently worked as a book-designer for Thames & Hudson - here, evidently, with a more junior role earlier in her publishing career.

Roche's relationship with Duncan Grant, the illustrator here, began in 1946, and continued in the midst of their longstanding relationships with female partners - though with differing degrees of tolerance from Vanessa Bell and Christine Tanner (Roche's wife).

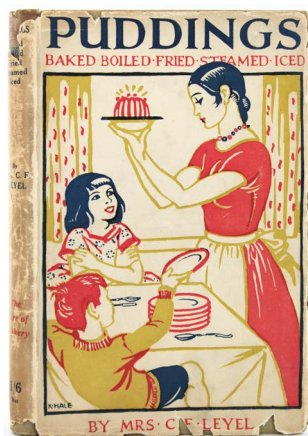


It was with Grant's encouragement that Roche began to write. This is his first novel, drawing not only on his Catholic background (he had been ordained in 1943, but abandoned his calling), but also his conviction of his own satirical nature - the latter more compatible with his and Grant's relationship, though he twice modelled as Christ for the artist.

KATHLEEN HALE

39. Leyel (Mrs. C.F. [i.e. Hilda W.W.]) **Puddings. Baked, Boiled, Fried, Steamed, and Iced.** [The Lure of Cookery series.]

George Routledge, n.d. [but 1927,] *FIRST EDITION*, one leaf with crease at top corner, pp. vii, 85, foolscap 8vo, original green boards, the backstrip and upper board lettered in blue, the latter with a border stamped in same, backstrip browned at head, dustjacket by Kathleen Hale, chipped, more so at ends of browned backstrip panel, good £175



Hilda Leyel was a cookery author and herbalist, responsible in large part for reviving in the twentieth-century the tradition of which Culpeper was the apogee. In the year of this book, her star was on the rise - she had founded the Society of Herbalists and opened her shop, Culpeper House, in Baker Street.

Although it is in the field of herbalism that her legacy largely resides, as a cookery writer she was an acknowledged influence on Elizabeth David, among others, and the present book is a good example of her style - unfussy and unreserved, with an equal knowledge of traditions and the

contemporary domestic environment. The *Lure of Cookery* series was aimed at the inexperienced, young housewife - as the cover image by Kathleen Hale depicts - offering, to use David's word for Leyel's essence, 'stimulus' rather than a rote manual

A large part of Kathleen Hale's early career consisted of dustjacket-design work, including other titles in this series – characterised by their bold and playful use of colour (as she would later evince in her *Orlando* books).

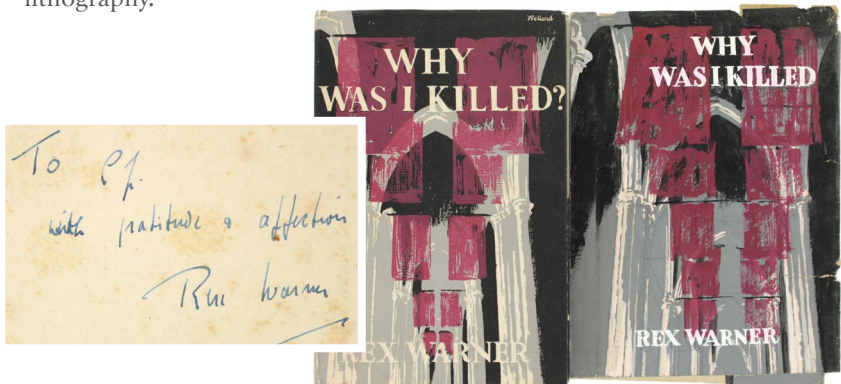
JAMES HOLLAND

40. Warner (Rex) *Why Was I Killed? A dramatic dialogue.*

John Lane The Bodley Head, 1943, FIRST EDITION, very faint spotting to half-title recurrent at rear, pp. 191, crown 8vo, original light blue cloth, backstrip lettered in red and a little faded, edges and endpapers a little spotted, issued without flyleaf, dustjacket by James Holland, just slightly nicked and rubbed at extremities, flaps spotted, very good £300

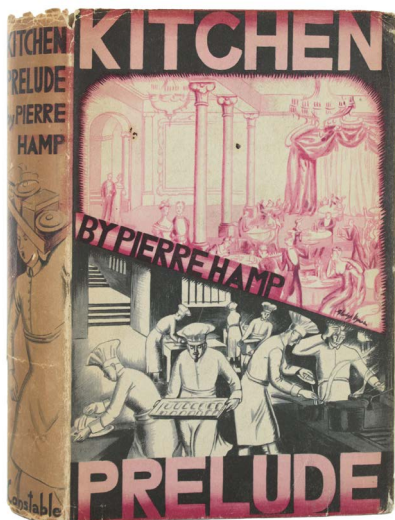
Inscribed by the author on the front pastedown: 'To C.J., with gratitude and affection, Rex Warner'. The recipient was C.J. Greenwood, then at The Bodley Head, having earlier been a founding director at Boriswood (where he published Warner's *The Wild Goose Chase*, along with other of his work). The present work is a wartime parable, wherein the spirit of a dead soldier asks the titular question of various different people, and garners diverse answers.

[With:] A rough for the original painted dustjacket artwork by James Holland – one of the 'Three James', alongside James Boswell, with whom he studied at the Royal College of Art, and James Fitton, who taught them both lithography.



GLADYS HYNES

41. **Hamp (Pierre, pseud. for Henri Bourrillon) Kitchen Prelude (Mes Métiers).** Translated from the French by Dorothy Bolton.



Constable, 1932 FIRST EDITION IN ENGLISH, a couple of pages with light handling marks, pp. [iv], 309, crown 8vo, original light blue cloth, backstrip lettered in dark blue and a little faded, knock to top corner of upper board, top edge green with a few tiny spots, dustjacket with an attractive design by Gladys Hynes, a little chipped at ends of browned backstrip panel, very good £1,350

Scarce; the English edition of the author's memoirs of his early years as an apprentice pâtissier in Paris, and as a chef at the Restaurant Marguery in Paris, at the Savoy and Berkeley Hotels in London, then at the Metropole in Brighton.

An excellent insight, from a man with a clear literary sensibility, into the sometimes brutal internal workings behind such elegant façades. Hamp went on to be, among other things, a stationmaster at a French seaport and a factory inspector, all of which informed his literary realism - a contemporary reviewer called him 'the poet of jobs'.

The dustjacket, by Gladys Hynes, is one of the artist's few forays into this medium - all for Constable. Hynes studied at the London School of Art with Nina Hamnett, with whom she enjoyed an enduring friendship; she worked at Roger Fry's Omega Workshops and lived with John Rodker and Mary Butts for a time - Rodker commissioned her illustrations for Ezra Pound's *Cantos*, which the poet admired.

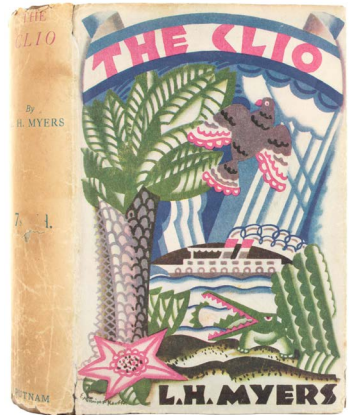
EDWARD MCKNIGHT KAUFFER

42. **Myers (L.H.) The Clio.**

Putnam, 1925, FIRST EDITION, light spotting at either end of textblock, pp. 257, [4, ads], crown 8vo, original grey cloth, lettered in black to upper board and backstrip, the latter sunned at tips, lean to spine, textblock

edges a little spotted with very faint partial browning to free endpapers, excellent McKnight Kauffer dustjacket, chipped at extremities, the backstrip panel a little browned with a horizontal crack at centre, good £250

The second novel from an author, educated at Eton College and Trinity College, Cambridge, with a superb colourful dustjacket design by Edward McKnight Kauffer – the American artist already well-established in London, his style influential, in the fields of book and poster-design



The *Clio* is the yacht travelling up the Amazon on which the narrative takes place.

RALPH KEENE

43. Lloyd (J.A.T.) “Good - Better - Best”.

Robert Holden, 1926, FIRST EDITION, one leaf creased at top corner, a few small spots to page-heads of early leaves, pp. 320, crown 8vo, original beige cloth, backstrip lettered in black, top edge faintly dusty with a few tiny spots, dustjacket with a vivid design by Ralph Keene, a couple of little nicks, tiny chip at foot of lower joint-fold and a very short closed tear at foot of rear panel, very good £150

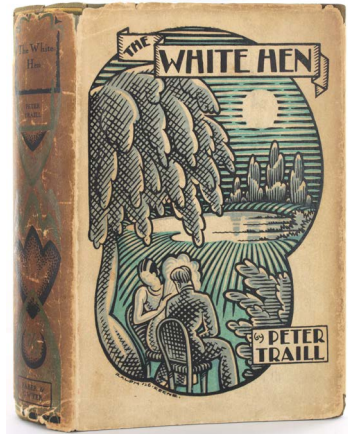
A complex ‘study of modern life’, whose protagonist, Laurence Briscoe, has his life ‘destroyed by salted almonds’ - given that its themes are murder and the ‘concealment of sin’, with a femme fatale at its centre who embodies ‘protective colouration theory’ in a ‘Chameleon-like’ fashion, one can gather that the author’s modus operandi is to treat dark subjects with a light touch. Ralph Keene’s striking dustjacket design is, the blurb proposes, ‘the keynote of its action’, showing Laurence Briscoe being blindly fed the lethal foodstuff by his wife (afore-described).



Keene executed a handful of dustjacket-designs for Faber and other publishers in the latter half of the 1920s; his work is distinctive and uniformly excellent

44. **Trail (Peter, pseud. for Guy Mainwaring Morton) *The White Hen*.**

Faber & Gwyer, 1927, FIRST EDITION, a couple of faint spots to margins of prelims, receding into text and recurrent at rear, pp. 348, [2, ads], crown 8vo, original light green cloth, backstrip lettered in gilt and slightly nicked at head, darkened to backstrip and borders with a couple of faint spots to cloth, top edge green, the others slightly toned and spotted, free endpapers with faint partial browning, Ralph Keene dustjacket, a little browned overall, particularly to the backstrip panel, chipped and nicked, good



£245

A scarce work, the author's fourth book - two of his earlier novels had been published by Faber. After attending Rugby School, the author went up to University College, Oxford; he served in the Great War and was mentioned in despatches. The present work tackles 'the problems of the modern inheritance' from a female point of view, presenting through three generations 'the woman of to-day, the woman of to-morrow, and the woman of yesterday'. It is recommended by the publisher as 'a book every woman should read'.

45. **Ervine (St. John) *The Wayward Man*.**

Collins, 1927, FIRST EDITION, a few light spots at either end of text, pp. [vi, 375, [2, ads], crown 8vo, original blue cloth, lettered in red to upper board and backstrip, light spotting to edges, free endpapers faintly browned, dustjacket by Ralph Keene (his designs to front and backstrip panels), lightly browned with some faint spots, slightly nicked and chipped at extremities, very good

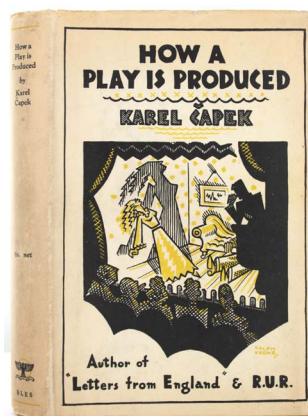
£125



A novel by the popular dramatist that begins in the author's native Ulster and tells of its hero's wanderings by sea, before returning to his despided Belfast (the author remarked that he had 'never met anyone who was not depressed' by the city).

46. Čapek (Karel) **How a Play is Produced.**
Illustrated by Joseph Čapek. Translated by P.
Beaumont Wadsworth.

Geoffrey Bles, 1928, *FIRST ENGLISH EDITION*, pp. 170, crown 8vo, original yellow cloth, lettered in black to backstrip and upper board, the latter slightly dust-spotted around head and sunned through the jacket, a few faint spots to edges, dustjacket with a design by Ralph Keene, a few miniscule nicks and a touch of sunning to the backstrip panel, very good £375

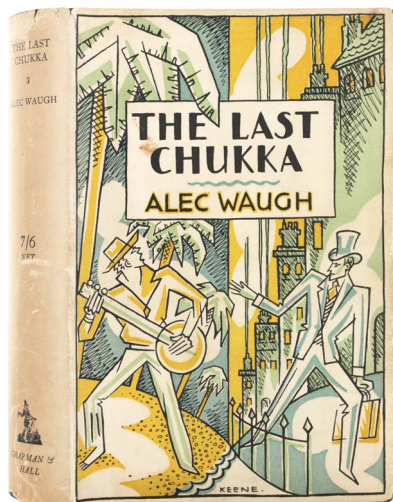


A humorous work on the theatre, by the Czech playwright who had gained eminence in the field through his 1920 work *R.U.R.*; the text illustrated by his brother, Josef - the English edition carrying a dustjacket with a superb design, in a not dissimilar style, by Ralph Keene.

An excellent copy.

47. Waugh (Alec) **The Last Chukka.**
Stories of East & West.

Chapman & Hall, 1928, *FIRST EDITION*, very faint spot art head of prelims, pp. vii, 279, crown 8vo, original black cloth, backstrip lettered in gilt, slight lean to spine, upper board with publisher device stamped in blind, some faint discolouration to cloth, a few small spots to fore-edge, the dustjacket with a superb design by Ralph Keene to front panel, this with a couple of small spots not touching the image, the backstrip panel a little browned,



chipped at foot and slightly nicked and creased at head, chipped to extremities with a few small nicks, small scrape to margin of rear panel, this a little dustsoiled with a few faint spots, very good £1,000

With the author's signature on a piece of stationery headed to the Royal York Hotel, Sidmouth, this inscribed by Waugh with the perfunctory message: 'Here is my autograph'.

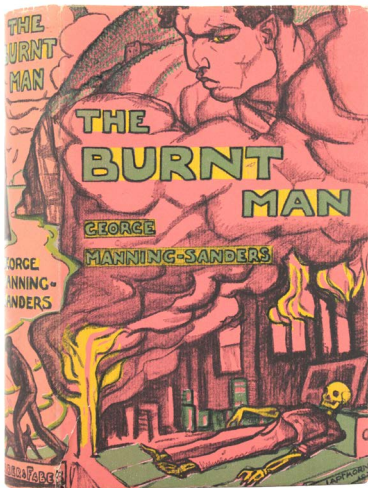
Stories harvested from a few years travelling: its three sections are 'London', 'Mediterranean', and 'East of Suez'.

The dustjacket by Ralph Keene, the illustrator similarly well-travelled, depicts the poles of the book's journeying - in one half a young banjo-player beneath a palm tree on the beach, which undulates across a divide to a businessman with a briefcase.

[MABEL] LAPHORN

48. Manning-Sanders (George) *The Burnt Man*.

Faber and Faber, 1930, FIRST EDITION, pp. 367, crown 8vo, original maroon cloth, backstrip lettered in gilt, the upper board in blind, top edge maroon, bookseller ticket to front pastedown, a bright example of the scarce dustjacket, designed by Laphorn (see below), small arcing closed tear at foot of lower joint fold, just a touch of rubbing to extremities and a couple of miniscule nicks, very good £500



The author's second novel; he had earlier established himself as an artist, and was the husband of poet and folklorist Ruth Manning-Sanders. *Burnt Man* is the tale of Humphrey Daine, who addresses his ennui regarding his domestic life and debts by faking his own death in a fire, and starting anew in the west of England.

The author's own death came after he was, a short notice in *The Guardian* recorded, 'thrown from his electric wheelchair' in Penzance.

The vivid dustjacket is the work of Mabel Dickinson Laphorn, a London-based artist whose work in the medium, for Faber and

Jonathan Cape (she also provided designs for Sigrid Unset titles from the list of J.M. Meulenhoff in Amsterdam), is consistently striking.

49. **Loos (Cécile Ines) Matka Boska (Mother of God). Translated from the German by Margaret Goldsmith.**

Jonathan Cape, 1930, *FIRST ENGLISH EDITION*, pp. 317, crown 8vo, original violet-speckled cloth, backstrip lettered in blue, publisher's device blind-stamped to lower board, a couple of tiny specks to fore-edge, publisher's subscription slip and leaflet for novels by Eric Linklater loosely inserted, dustjacket by [Mabel] Laphorn, near fine **£175**

The debut novel of this Swiss author, published the year before in Stuttgart and - following its success - this English edition quickly following; the story concerns a Polish peasant girl, who is the avatar for Loos' 'philosophy of the suppressed'.



50. **Spencer (Claire) Gallows' Orchard. A Novel.**

Jonathan Cape, 1930, *FIRST ENGLISH EDITION*, pp. 288, crown 8vo, original green cloth, backstrip lettered in gilt, lean to spine, dustjacket by Laphorn, a few miniscule nicks, very good **£200**

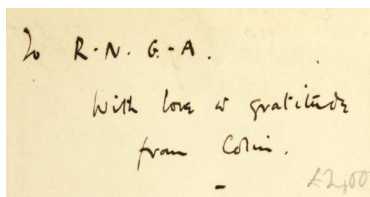
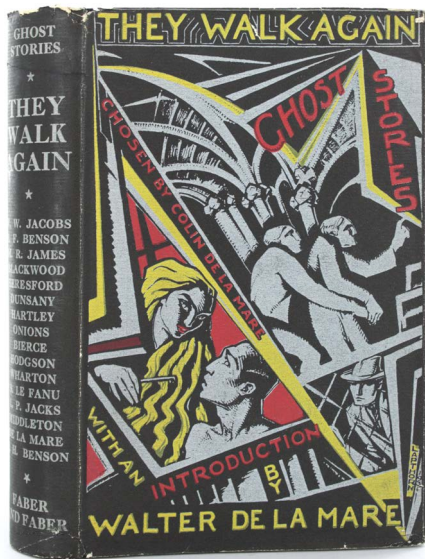
A 'romantic tragedy' set in a Scottish village, whose folk are antagonised by the 'crystal fearlessness' of the novel's heroine, Effie Gallows.

The author's first novel - Scottish-born, she was the wife of John Ganson Evans and thereby the daughter-in-law of Mabel Dodge Luhan; Una Jeffers, wife of the poet Robinson Jeffers, called her 'the strangest woman I've ever met & one of the most interesting'.

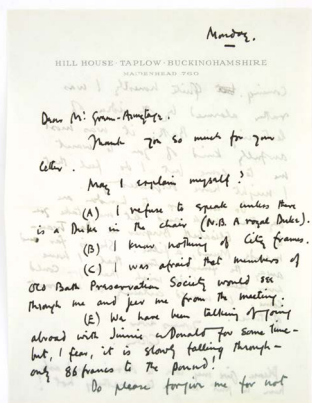
The dustjacket by Mabel Laphorn, like the same artist's work on Celia Ines Loos' novel *Matka Boska* (for Cape, also 1930), is striking in its use of the glower.

51. (Ghost stories.) DE LA MARE
(Colin, Editor) *They Walk
Again*. With an introduction by
Walter de la Mare.

*Faber and Faber, 1931, FIRST
EDITION*, pp. 469, crown 8vo,
original black cloth, backstrip
lettering ghostly white, top
edge sanguine, dustjacket a
little nicked, some internal
paper repair, principally to
a horizontal tear at head of
backstrip panel, the glorious
design to the front panel by
Mabel Laphorn (see below)
in excellent shape, very good
£2,000



A scarce book, this copy inscribed by the editor on the flyleaf: 'To R.N.G.-A., With love and gratitude from Colin, May 4th 1931'. The recipient was Robert North Green-Armytage, a barrister and book-collector from Bath - whose collecting interests included Walter de la Mare, and who had cultivated a friendship with the family. The choice of poems in Faber's 1954 *Selected Poems of Walter de la Mare* was made by Green-Armytage, whose other literary connections included being the uncle of Vivien Greene.



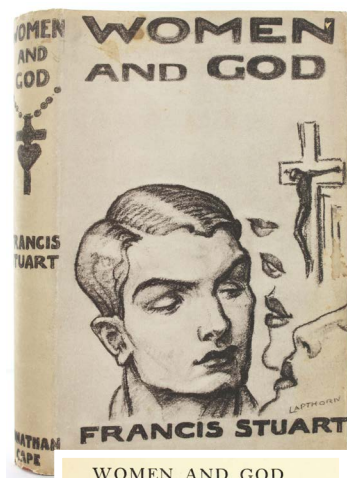
Laid in, within its original envelope, is a 2pp. autograph letter from Colin de la Mare to the same, on the headed paper of his parents' home at Hill House in Taplow, thanking Green-Armytage for the invitation to speak at the Bath Preservation Society - joking (presumably) that he will only commit to such engagements if

‘there is a Duke in the chair’, and admitting that the idea caused him alarm, and ‘I might have disgraced you’. He closes by inviting Green-Armytage to come to London to see Elisabeth Bergner in the film *Der Traumende Mund*, calling her ‘the finest actress that I have ever seen’, and with a post-scriptum in reference to the recipient’s son, Adrian (‘ask him to put me on to something “hot”!’) - the latter a Merton friend of Louis MacNeice, and the author of a couple of books on religious themes.

Colin de la Mare was Walter de la Mare’s youngest son, aged only 25 when he edited this highly-regarded anthology - his relative youth may in part explain his reluctance towards public speaking. It is his only published literary work, to which he contributes a slender prefatory note, largely in acknowledgement, followed by his father’s more substantial 23pp. exposition on its theme. Walter de la Mare also provides the contribution ‘All Hallows’; other contributors include M.R. James, Lord Dunsany, Algernon Blackwood, William Hope Hodgson, Sheridan Le Fanu, Edith Wharton, E.F. Benson, Richard Middleton, J.D. Beresford, Oliver Onions, et al. The editor’s elder brother Richard was for many years principal director at the book’s publisher.

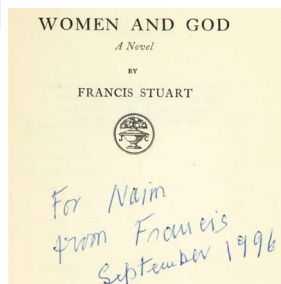
52. **Stuart (Francis) *Women and God*. A Novel.**

Jonathan Cape, 1931, FIRST EDITION, pp. 251, crown 8vo, original orange cloth, backstrip lettered in green, publisher’s device in blind to lower board, a couple of small spots to fore-edge, tail edge roughtrimmed, dustjacket with a design by Mabel Laphorn (see below), a couple of faint drinkspots to margin of front, slightly chipped at foot of backstrip panel with a couple of little nicks elsewhere, a few small spots along rear flap-fold, very good £550



Inscribed by the author on the title-page, late in his life: ‘For Naim, from Francis, September 1996’.

The Irish author’s first novel, scarce; its printed dedication is to Thomas McGreevy.



Stuart was born in Australia, and partly educated in England (at Rugby School) - where 'he read poetry widely, greeted the Russian Revolution with delight' (ODNB) - before returning to Dublin; there he began a relationship with Iseult Gonne, the daughter of Maud Gonne, which resulted, once Stuart had converted from Protestantism to Roman Catholicism, in a tempestuous marriage that, in his view, 'suffered from the constant interference of Iseult's mother and her admirer W. B. Yeats' (ODNB). Yeats had also proposed to Iseult.

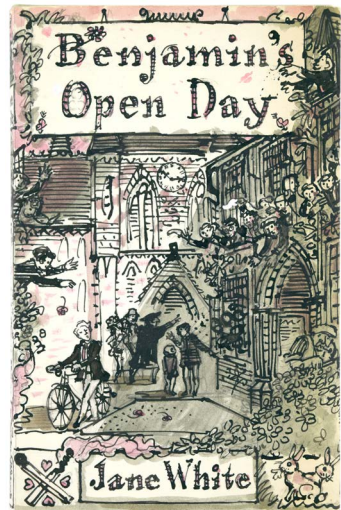
A combustible figure, Stuart was 'imprisoned for republican activities during the civil war' (ODNB) in 1922, and shortly after his release published his debut collection of poetry, *We Have Kept the Faith*, which won the Irish Royal Academy Prize - but the present work was not a success. Subsequent years brought both accolades, including being elected, in the year of this inscription, Saoi of Aosdána ('the highest Irish award for writers, which had also been given to Stuart's friend Samuel Beckett', ODNB), as well as inevitable controversy - the Second World War saw him accepting an invitation from the German foreign office to broadcast virulently anti-British messages on the radio, which led to a further period of imprisonment.

JOHN LAWRENCE

53. Lawrence (John, Illustrator) **Dustjacket design for 'Benjamin's Open Day' by Jane White.**

[1979,] ink and watercolour on paper with some pencil sketching visible, a couple of small uses of white for correction, but the palette (as outlined in a couple of dabs on the rear panel) grey and pink, folded around the book to form a dummy of the dustjacket, crown 8vo, very good condition **£500**

Though largely forgotten, Jane White published a handful of novels - many of which were concerned with, and written for, adolescents with, as the blurb on the printed dustjacket puts it 'an element of horror [...] running through them'.



[With:] A copy of the Hamish Hamilton first edition of White's book, 1979, near fine in dustjacket - this protecting the original design by Lawrence beneath.

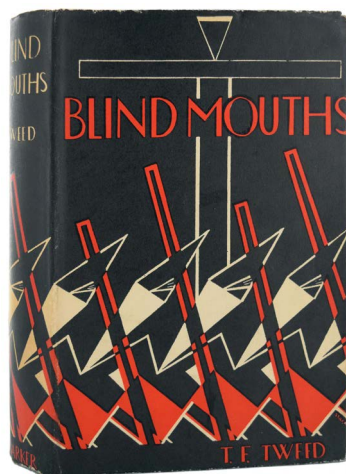
An attractive design by John Lawrence, his original sketch broadly similar to the printed version, but with some differences in the detail that confirm it as an early version. Lawrence is one of the foremost British illustrators of the last fifty years; his work includes illustrations for Philip Pullman, Susan Hill's *The Woman in Black*, books for The Whittington Press and The Fleece Press, and *Watership Down*, as well as his own *Rabbit and Pork* (there are also two small rabbits in the corner of the present design, should we be searching for recurrent themes).

MARGARET MACADAM

54. Tweed (Thomas F.) *Blind Mouths*. A Novel.

Arthur Barker, 1934, FIRST EDITION, a few faint spots to half-title and final page of text, pp. [vi], 386, crown 8vo, original blue cloth, backstrip lettered in gilt, a little discolouration around the foot of backstrip and at bottom corner of upper board (possibly from contact with water?), a few faint spots to edges, endpaper maps with very faint partial browning to free endpapers, dustjacket with a design by Margaret Macadam, very good

£325



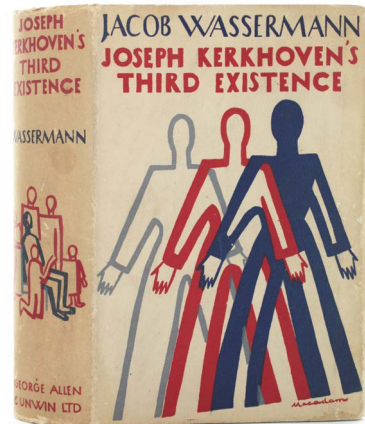
Scarce in the attractive dustjacket.

Tweed was political advisor to David Lloyd George, and the present work - with its depiction of Central Europe under a pernicious dictatorship - offers a portrait of contemporary political tensions. Its narrative concerns the emergence of a messianic 'Healer', Johann Zimri, who suffers a tragic fate - the parallels with the story of Christ are declared by the author in a letter to his publisher printed on the rear panel of the dustjacket.

Margaret Macadam completed a handful of dustjacket-designs in the 1930s, the best-known of which being *Giant's Bread*, the first of Agatha Christie's non-detective novels under the 'Mary Westmacott' name.

55. **Wassermann (Jacob)** *Joseph Kerkhoven's Third Existence* [Joseph Kerkhovens dritte Existenz]. A Novel. Translated from the German by Eden and Cedar Paul.

George Allen & Unwin, 1934, *FIRST EDITION IN ENGLISH*, pp. 639, [1], [2, ads], crown 8vo, original blue cloth, backstrip lettered in black, textblock edges lightly spotted, slightly later ownership inscription to flyleaf, above which some light insect-nibbling (restricted to that location), dustjacket with an excellent design by Margaret Macadam (to front and backstrip panels), slightly toned overall and gently rubbed at extremities, a tiny faint mark at foot of front panel (not touching image), very good £200



Scarce. The attractive dustjacket is the work of Margaret Macadam, who undertook a handful of designs in the decade for different publishers - her work managing to be at once distinctive and varied, with the use of repeated pattern, as here, a recurrent device.

The German author had died shortly after this psychological novel, the final part of a trilogy, was completed; a 'Postface' by his widow, the writer Marta Wassermann-Karlweis, explains that the author had intended to provide an explicatory note to explain the novel's relation to the distressing circumstances surrounding him (one can assume this, in large part, refers to the political situation in Germany) but had not been able to do so before his fatal heart-attack.

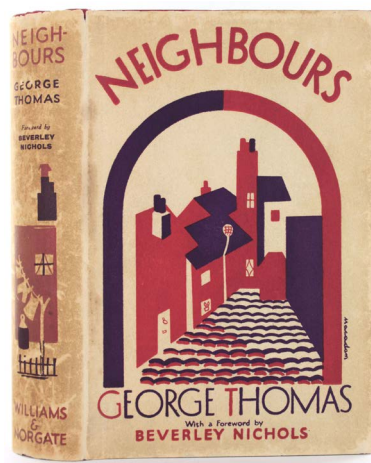
56. **Thomas (George)** *Neighbours*. Foreword by Beverley Nichols.

Williams & Norgate, 1935, *FIRST EDITION*, pp. xii, 320, crown 8vo, original fuchsia cloth, backstrip lettered in gilt with very slight lean to spine, top edge pink, very faint partial browning to inner margin of free endpapers, dustjacket with designs by Margaret Macadam to the front and backstrip panels, faintly browned overall with the backstrip panel slightly more so, a couple of little nicks, a sliver of surface abrasion at head of rear panel, very good £500

The author's first novel, following the publication of his journal, *A Tenement in Soho* - an account of a life afflicted by both progressive muscular atrophy and penury.

This book is also a portrait of poverty - in respect of which, Beverley Nichols might seem an odd choice of individual to testify to its verisimilitude, but his Foreword describes his own, more touristic, residence in a tenement, in order to understand (and write about) 'the life of the poorest'. Scarce.

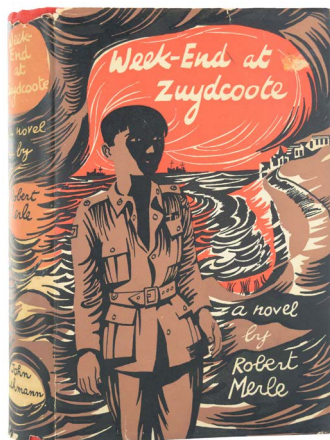
The dustjacket is a striking design by Margaret Macadam, evincing the influence of E. McKnight Kauffer.



FRANK BATESON MASON

57. **Merle (Robert)** *Week-End at Zuydcoote*.
Translated from the French by K.
Rebillion-Lambley.

John Lehmann, 1950, FIRST EDITION IN ENGLISH, a couple of faint spots to opening leaves and a few at rear, pp. 255, crown 8vo, original red cloth, backstrip lettered in gilt, boards bowing very slightly, a few spots to edges, small bookseller ticket at foot of front pastedown, dustjacket with an attractive design by Bateson Mason, a little chipped and nicked with a small patch of abrasion to top corner of front panel and the red of backstrip panel a shade faded, very good



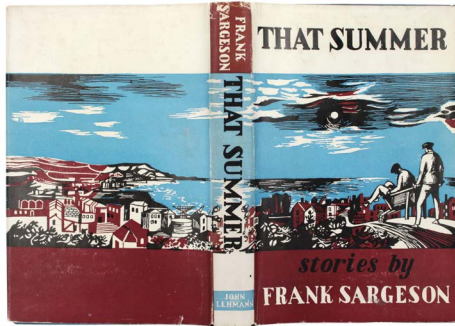
£325

The novel, following publication in France the year before, had been awarded the Prix Goncourt; it is based on the author's own experiences as a prisoner of the German troops and depicts 'the nightmare existence of human beings in the storms of modern war' (blurb).

The dustjacket is one of few examples in this medium by Bradford artist Frank Bateson Mason, who attended the Royal College of Art and who belongs with the Neo-Romantic school of better-known artists such as Keith Vaughan and John Minton.

JOHN MINTON

58. Sargeson (Frank) *That Summer, and Other Stories.*

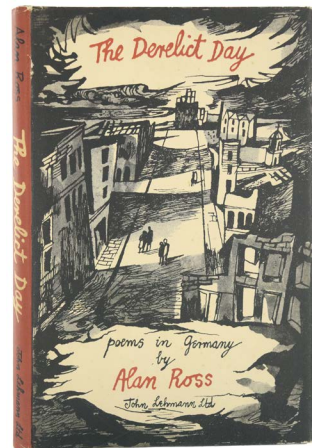


John Lehmann, 1946, *FIRST EDITION*, pp. 192, crown 8vo, original blue cloth, backstrip lettered in gilt and slightly sunned through the jacket, a couple of tiny spots to edges, dustjacket with a design by John Minton, very slightly rubbed to extremities, a tiny nick at foot of rear panel, and very shallow chipping at foot of backstrip panel, very good £125

The New Zealander's first collection of stories to be published in the UK, some having earlier appeared in Lehmann's periodicals – principally of note for the work of John Minton, whose relationship with Lehmann produced some of the finest dustjacket-designs of the era.

59. Ross (Alan) *The Derelict Day. Poems in Germany.*

John Lehmann, 1947, *FIRST EDITION*, pp. [vi], 74, crown 8vo, original blue cloth, backstrip lettered in gilt largely against a black ground, tail edge roughtrimmed, a few tiny spots to edges and endpapers, dustjacket by John Minton in excellent shape, a short closed tear at foot of rear panel, a hint of rubbing at extremities and a couple of pinprick spots to pale areas of design, very good £475

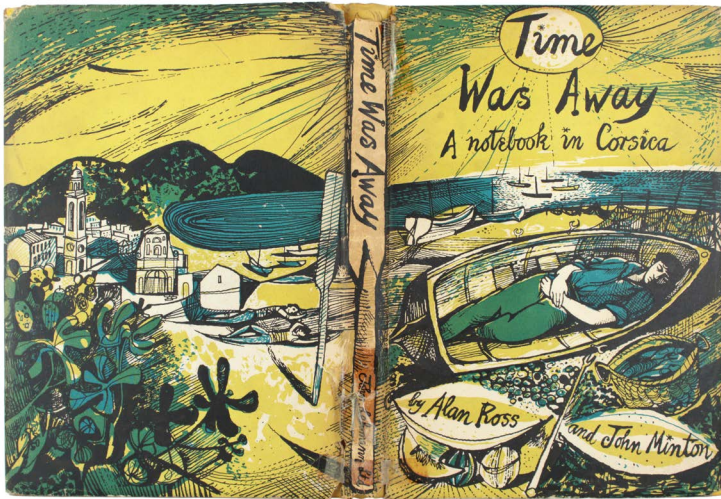


The author's first book, poems based on the author's experience as a Naval Officer during the War.

Ross had earlier attended St John's College, Oxford, but he did not resume his studies following the War; his association with John Minton continued into his next book for Lehmann, *Time Was Away* the following year.

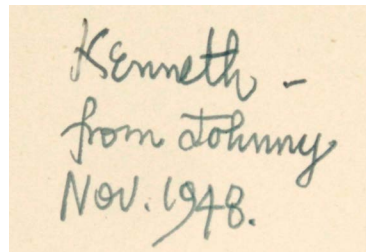
60. (Minton.) ROSS (Alan) and John Minton (Illustrator) *Time was away. A notebook in Corsica.*

John Lehmann, 1948, FIRST EDITION, frontispiece, title-page design and drawings throughout by John Minton (many full-page and some colour-printed), title-page printed in green and black, pp. 189, royal 8vo, original canary yellow cloth, backstrip lettered in gilt against a green ground with decorations in gilt at either end, the lettering a little rubbed, corners at head gently knocked, very faint mark to upper board, very faint tape shadows to free endpapers, the dustjacket with an overall design by John Minton, a little chipped at corners and ends of backstrip panel, the latter a little tatty at foot with some external tape repair to tears, the same at head of upper joint-fold, very good £3,750



Inscribed by John Minton on the flyleaf, in his distinctive hand: 'Kenneth - from Johnny, Nov. 1948'.

The recipient was Kenneth Lawrence, with whom Minton had been at Reading School in the 1930s - hence, perhaps,

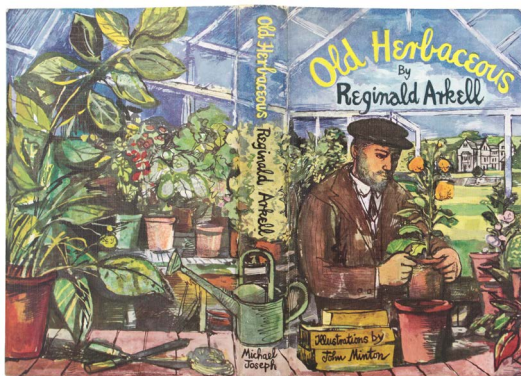


the use of a familiar form of his name, not generally used in his adult life. The pair remained close, with Lawrence receiving numerous letters and artworks from Minton before the latter's early death in 1957.

Ross' travel narrative and poetry combine with Minton's wonderful illustrations to achieve an elegant and highly distinctive work, one of the most admired works of illustration in its era; presentation copies are uncommon.

61. **Arkell (Reginald) *Old Herbaceous.***

Michael Joseph, 1950, FIRST EDITION, illustrated title-page (also reproduced on the front cover), frontispiece, 20 chapter head-pieces and 13 illustrations within the text (6 full-page) printed in green, all from drawings by John Minton, pp. 155, crown 8vo, original green cloth, the upper



board repeating the title-vignette (blocked in red), backstrip lettered in red and sunned faintly through the dustjacket, slight lean to spine, top edge green, flyleaf with the contemporary ownership inscription of Edgar Waters (see below), the John Minton dustjacket in excellent shape with a tiny amount of rubbing to extremities and a miniscule nick at foot of lower joint-fold, very good

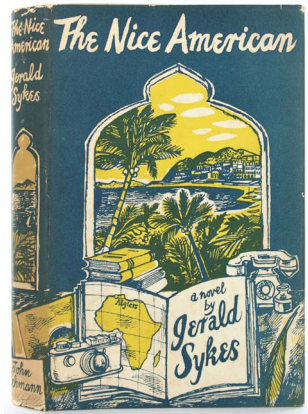
£200

A letter from the author, dated to November in the year of publication, is tipped to the flyleaf, the recipient Edgar Waters, whose ownership inscription is above: here Arkell professes to having 'tried to capture, before it is too late, the old, happy relationship between master & man', recalling 'a mutual respect & sense of responsibility which are not encouraged today' and thanking Waters profusely for his kindness, appreciation and 'friendship for Old Herbaceous, & his author'.

Arkell's character is 'a countryman of an older and more peaceful generation' (blurb), evoking a pre-War bucolic idyll - his world of country gardens and village shows beautifully depicted in Minton's busy illustrations.

62. Sykes (Gerald) *The Nice American*.

John Lehmann, 1951, *FIRST ENGLISH EDITION*, pp. 304, crown 8vo, original green cloth, backstrip lettered and with a small decoration in gilt, this slightly sunned through the dustjacket and with a tiny amount of fraying at head, light spotting to edges and endpapers, dustjacket with designs to front and backstrip panels by John Minton, the backstrip panel slightly sunned, rear panel foxed, a couple of incredibly faint spots visible to white areas elsewhere, very shallow chipping at extremities, small and faint stain at foot of front flap, very good



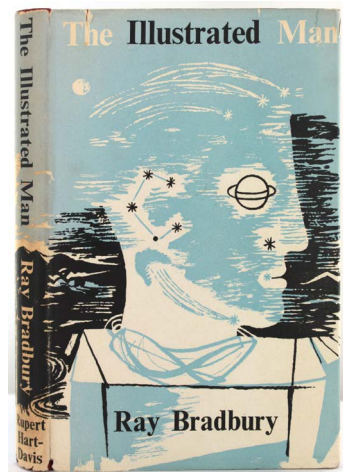
£175

The author's debut novel, positively reviewed by Christopher Isherwood when published in the US - comparing it to *A Passage to India* as a 'brilliant [...] and deeply moving novel of interracial relationships'. It is set in North Africa, in Algiers - where the titular protagonist, Harlan Childress, an American colonel, has been stationed. It is, the blurb suggests, 'one of the first works of fiction to deal with what is for America an entirely new problem, that has come upon her with lightning suddenness: her responsibilities as the arbiter of world power in the post-war age'.

The dustjacket carries a marvellous design by John Minton, of which this a nice example.

63. Bradbury (Ray) *The Illustrated Man*.

Rupert Hart-Davis, 1952, *FIRST ENGLISH EDITION*, pp. 192, crown 8vo, original red boards, backstrip lettered in silver, Foyle's ticket to front pastedown, very faint partial browning to inner margin of endpapers, dustjacket by John Minton, backstrip panel faintly sunned, slightly chipped and nicked at extremities, very good £300



The contents of this edition differs from that of the Doubleday edition, but it is in its external aspect, the Minton dustjacket, that its primary appeal rests.

64. **Salter (Cedric) *Introducing Spain.***

Methuen, 1953, FIRST EDITION, frontispiece and 15 other monochrome photographic plates, a few faint spots to margins offset from these, pp. xii, 258, crown 8vo, original terracotta cloth, backstrip lettered in gilt, very faint adhesive residue at top and tail of lower board, edges faintly spotted, endpaper maps drawn by W.H. Bromage, rear pastedown faintly spotted, the flyleaf with bookplate and a few small crosses at top in red crayon, dustjacket with designs by John Minton to front and backstrip panels, the latter with a little chipping at ends, this and rear panel with some very faint sunning, very good £70

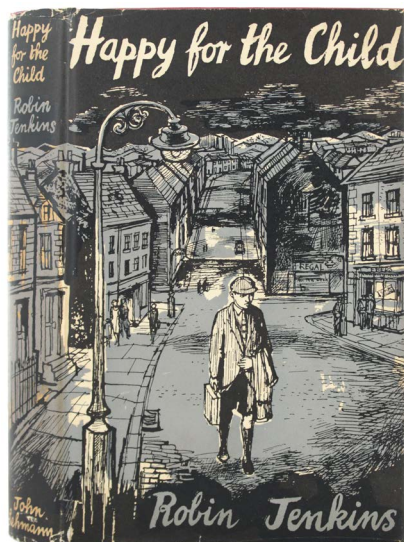
The author, born in Oxford and educated there, was the son of architect Stephen Salter. His career as a foreign correspondent took a dramatic turn during the Second World War, where he was (the blurb tells us) 'condemned to death by the pro-Nazi Iron Guard', but had returned to a more leisurely mode by the time of this work, which describes Franco's Spain in glowing terms for the prospective British tourist.

The John Minton dustjacket design shows a landscape of rooftops and mountains, with the characteristic detail of a recumbent male figure foregrounded.

65. **Jenkins (Robin) *Happy for the Child.***

John Lehmann, 1953, FIRST EDITION, a couple of small spots to prelims and opening leaves, pp. 286, crown 8vo, original red boards, backstrip lettered in silver, lean to spine with gentle knock at head of upper joint, edges spotted, the endpapers more faintly so, dustjacket by John Minton, neatly price-clipped, slightly nicked and chipped at extremities, touch of sunning to the backstrip panel, rear panel and flaps faintly spotted, very good £900

One of the less common Minton dustjackets. The Scottish author's second novel, based on his own





experiences of the disparity between his working-class home-life and that of the prestigious school (Jenkins attended Hamilton Academy) to which a scholarship has propelled him.

66. **Rein (Harold) *Few Were Left. A Novel.***

Methuen, 1955, *FIRST ENGLISH EDITION*, pp. 219, crown 8vo, original black boards, backstrip lettered in gilt with gentle knock at head of lower joint, John Minton dustjacket with just a touch of sunning to backstrip panel and rear panel, the latter faintly dustsoiled, very good £90

A post-Holocaust novel set in the New York subway system, with an outlook described by the online *Encyclopedia of Science Fiction* as 'extremely grim' - its claustrophobic clamour superbly rendered in Minton's jacket-design.

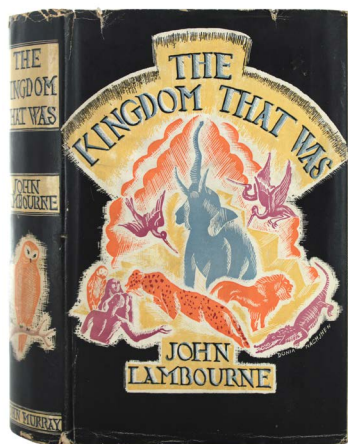
67. **Glanville (Brian) *Along the Arno. A Novel.***

Secker & Warburg, 1956, *FIRST EDITION*, pp. [iv], 300, crown 8vo, original mid-blue boards, backstrip lettered in white with slight lean to spine, dustjacket with a design by John Minton to front and backstrip panels, a little browned to backstrip panel and borders, very faint soiling at head of rear panel, slightly rubbed and chipped at extremities, very good £85

A novel set in Florence, the dustjacket with a superb design by John Minton - depicting one of its three protagonists looking out over the cityscape.

The author's fourth book - two of his previous novels concerned with football, the sport which, as a journalist, came to define Glanville's career.

DONIA NACHSHEN

68. Lambourne (John) *The Kingdom That Was.*

John Murray, 1931, *FIRST EDITION*, light spotting to opening leaves, pp. vii, 302, [10, ads], crown 8vo, original red cloth, backstrip and upper board lettered in gilt, the backstrip darkened with lettering dulled, edges lightly spotted, dustjacket with an excellent design by Donia Nachshen, slightly nicked, chipped and rubbed at extremities, price-clipped, very good £325

A fantasy of ancient Africa, ruled by animals. The author had spent time in Rhodesia during the Great War. The book's printed dedication to 'My sister, Ray' - that is, Richmal Crompton (the family name was Crompton Lamburn).

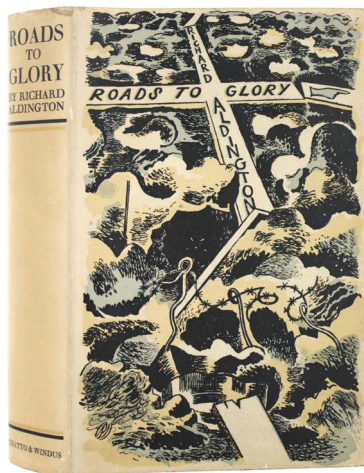
The dustjacket is the work of the Ukrainian-born artist Donia Nachshen, best known for her wartime posters but also a prolific book-illustrator.

PAUL NASH

69. Aldington (Richard) *Roads to Glory.*

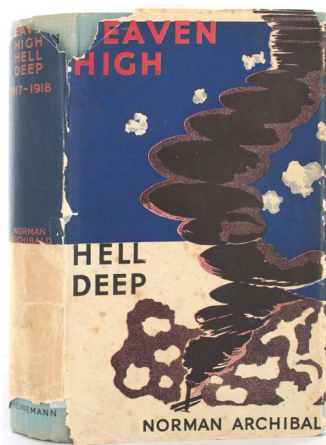
Chatto & Windus, 1930, *FIRST EDITION*, pp. [viii], 278, [4], crown 8vo, original brown cloth, backstrip lettered in gilt, top edge brown, tail edge roughtrimmed, dustjacket by Paul Nash, backstrip panel gently toned and slightly nicked at head, very good £350

Wartime stories, in a striking dustjacket by Paul Nash, who had provided the design for Aldington's *Death of a Hero* with the same publisher the previous year - and earlier, the illustrations for his poetry collection *Images of War*.



70. **Archibald (Norman) Heaven High, Hell Deep. 1917-1918.**

William Heinemann, 1935, FIRST EDITION, a few small spots to prelims, pp. [vi], 352, 8vo, original blue cloth, backstrip lettered in black (probably second issue, also seen stamped in silver), publisher's device to lower board stamped in black, the backstrip with patches of fading at ends, slight lean to spine, light spotting to edges, the flyleaf with a section torn off at head, dustjacket designed by Paul Nash, faint pink stain at head of rear panel, spotting to white areas, chipped at extremities with sections of loss at ends of backstrip panel (that at head encroaching to front panel and removing first letter of title), some internal tape repair to folds, the flaps spotted, fair condition £200



A scarce Paul Nash dustjacket - though here not an especially good example.

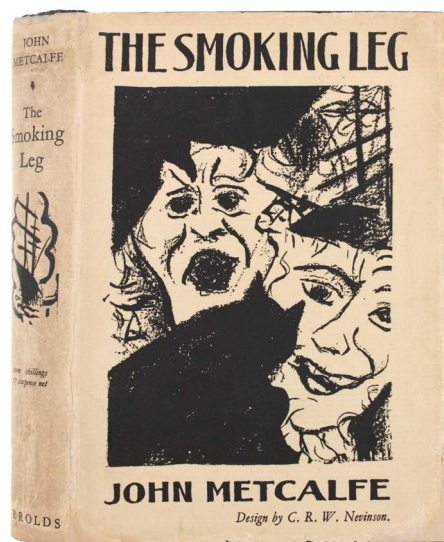
The American pilot's account of his wartime exploits - including his capture, shot down behind German lines and imprisoned (fulfilling the latter part of the title).

C.R.W. NEVINSON

71. **Metcalfe (John) The Smoking Leg, and other Stories. [The Jay Library series.]**

Jarrolds, 1925, FIRST EDITION, pp. 348, crown 8vo, original black cloth, vertical rule blind-stamped to upper board, backstrip lettered in gilt, top edge black now a little faded, other edges roughtrimmed and a little toned, the front pastedown with the bookplate of Guy F. Bush, the scarce dustjacket with a design by C.R.W. Nevinson to front panel, small amount of internal tape-repair at head of backstrip panel, professional restoration to folds, very good £2,000

A scarce book, the author's debut and, as the publisher's blurb to the front flap describes, 'the first volume of short stories that has so far been



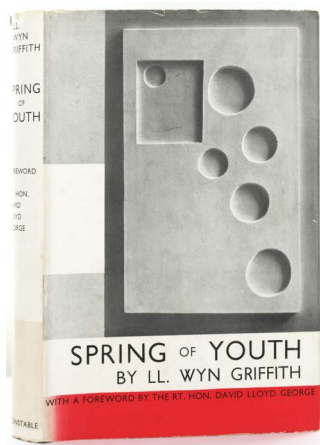
admitted into the Jay Library' - a series in part distinguished by the quality of its dustjacket designs (others from the same period had work by Paul Nash and Doris Zinkeisen), here provided by the abrasive C.R.W. Nevinson, best known as a war artist.

Metcalfe's work places its accent on the supernatural and macabre, as the contemporary praise of Mary Butts ('rather good stories on the usual tricks', she records in her journal) and H.P. Lovecraft (his 1927 essay on 'Supernatural Horror in Literature' identifying in it 'a rare pitch of potency' with 'graduations of horror that strongly savour of genius') - both singling out *The Bad Lands* for particular praise.

BEN NICHOLSON

72. Griffith (Ll. Wyn) *Spring of Youth*. With a Foreword by the Rt. Hon. David Lloyd George, M.P.

Constable, 1935, FIRST EDITION, one small marginal note in pencil (querying a detail in the text), a couple of pages with faint spots to borders, pp. viii, [1], 134, crown 8vo, original blue cloth, backstrip lettered in orange and a shade faded, top edge blue, a few spots to other edges, to the flyleaf the contemporary ownership inscription of 'R. Cecil Hughes, Abertawe', dustjacket designed by Ben Nicholson, the red at foot of backstrip panel faded, a few little nicks, very good



£125

The novelist's memoir of childhood in a Welsh village; one of a small number of dustjacket designs undertaken by Ben Nicholson, and this the only one to adopt the 'relief' technique that he was developing.

BIP PARES

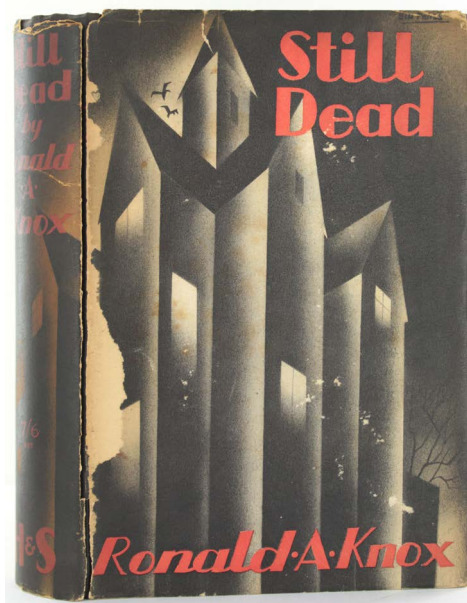
73. Knox (Ronald A.) *Still Dead*.

Hodder & Stoughton, 1934, FIRST EDITION, Bip Pares vignette to title-page, pp. 320, crown 8vo, original black cloth, lettered in red to upper board and backstrip, textblock edges slightly toned, maps to front endpapers by Bip Pares, her design to the dustjacket also with related press-clipping tipped to front flap (see below), the dustjacket a little chipped with sunned backstrip panel, splitting to front flap-fold, separated along upper joint-fold, darkened to backstrip panel and border of rear panel, the latter with a few spots, some surface abrasion to left-margin of front panel, press clipping of Daily Herald review tipped to front flap, very good £1,000

Knox's detective novel is scarce, with this copy particularly notable for the encomium attached to the front flap, which reserves particular praise for the work of Bip Pares - the reviewer wanting to 'congratulate the artist and the publishers on the dust-cover', commending it as 'a masterpiece', and explaining how it affected his reading of the novel, giving it a paratextual status beyond mere cover-design.

Ethel 'Bip' Pares was a prolific illustrator and cartographer, the best of whose work in respect of the former is in the first rank of her period - much of her work was for Hodder, with whom she published her travel memoir *Himalayan Honeymoon*.

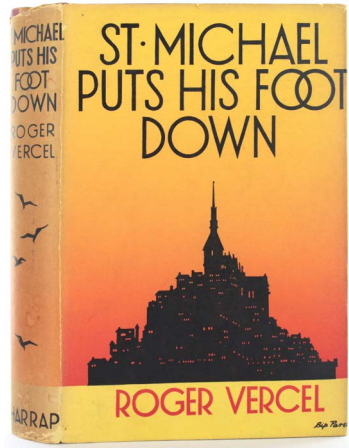
After his first, *The Viaduct Murder*, all of Knox's crime fiction (this the fourth of five further) employed as detective Miles Bredon; the author attended Balliol College, Oxford before being elected a fellow of neighbouring Trinity, where he became a chaplain. He subsequently converted to Catholicism.



74. **Vercel (Roger)** *St Michael Puts His Foot Down*. Translated from the French by Warre Bradley Wells.

George G. Harrap, 1939, *FIRST ENGLISH EDITION*, faint partial browning to half-title and a few small spots to opening leaves, pp. 285, crown 8vo, original pink cloth, backstrip lettered in gilt with a tiny errant thread to cloth at foot, slight lean to spine, edges slightly toned and spotted, contemporary ownership inscription to flyleaf, dustjacket by Bip Pares, the backstrip panel slightly sunned with a touch of shallow chipping at head, a couple of miniscule nicks, the rear panel with a couple of faint marks, very good

£375



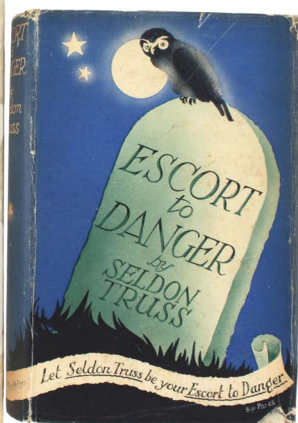
Published in France as *Sous le pied de l'archange* in 1937, the English edition of this novel set on Mont-Saint-Michel ('austere symbol of the strength and goodness of life', blurb) is principally of note for the excellent dustjacket design by Bip Pares - depicting the Mount in silhouette, it advertises on its rear panel Patrick White's debut *Happy Valley*, puffed by quotes from Graham Greene and Herbert Read.

75. **Pares (Bip [Ethel], Illustrator)** [*Original, unused dustjacket artwork for: 'Escort to Danger' by Seldon Truss.*]

[circa 1935,] gouache on art-card with printing instruction in pencil at head, 26 x 20 cm approx., the sheet with protective glassine covering (this supplementing the author's name parenthetically with 'the incredible!', a little frayed but keeping the artwork fresh), very good condition £600

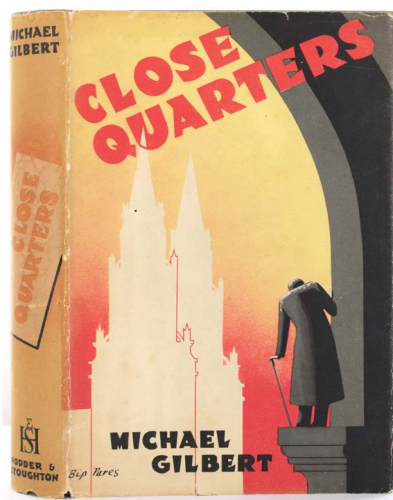
[With:] A copy of the first edition of the novel, published Hodder & Stoughton, 1935, very good condition, with a different Pares design to the dustjacket (her title-vignette and endpaper map also).

Pares provided the publisher with designs for the dustjackets of numerous titles by Seldon Truss; the present novel has a split location - whereas her original foregrounded Barry Lisburne, on the salvage ship *Porpoise* seeking to raise sunken bullion, this was eschewed for the more atmospheric image of a gravestone in moonlight, in the churchyard at a tiny West Coast hamlet which is its other site of intrigue.



76. Gilbert (Michael) *Close Quarters*.

Hodder and Stoughton, 1947, *FIRST EDITION*, frontispiece Cathedral floor plan, variant of which repeated to the text, to which a crossword grid furnishes a further illustration, the half-title and final page faintly browned to inner margin, pp. 252, crown 8vo, original grey cloth, lettered in red to upper board and backstrip, the free endpapers faintly browned to inner margin, superb Bip Pares dustjacket, backstrip panel a little browned, a touch of nicking and rubbing to extremities, very good £700



The author's first book, in a glorious dustjacket by Bip Pares.

77. Pares (Bip [Ethel], Illustrator) [Original, unused dustjacket artwork for:] 'Let the Tiger Die' by Manning Coles.

[circa 1947,] gouache on pencil on art-card, signed by the artist in white to border of image, 27 x 19 cm approx., a few spots and imperfections, very good condition £550



[With:] A copy of the first edition of the novel, published Hodder & Stoughton, 1948, very good condition, with a different Pares design to the dustjacket.

The unused design here differs radically from the published version (only the lettering is retained) - the latter focusing more on the Swedish-setting of the novel, with Nordic pines against a mountainous landscape, whereas her original version focuses on the Nazi-hunting aspect of this post-War thriller, replacing the eyes of the protagonist with Swastikas against the background of an inferno. It seems likely that the latter was considered somewhat provocative.

The novel, per its copyright page, has a publication date of January 1948, so the artwork seems likely to have been completed in the latter half of the preceding year.

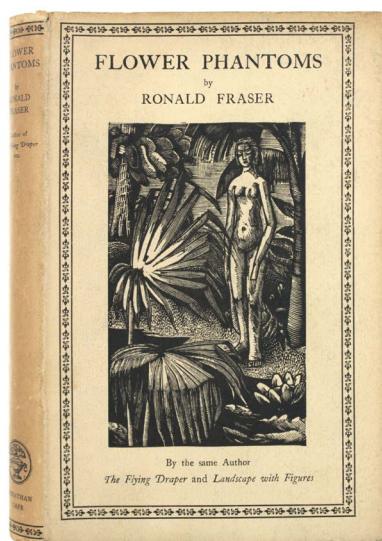
ERIC RAVILIOUS

78. Fraser (Ronald) **Flower Phantoms.**

Jonathan Cape, 1926, FIRST EDITION, pp. 158, crown 8vo, original green cloth, backstrip lettered in gilt with heavy mottled discolouration, a touch of this around head of boards, tail edge roughtrimmed, very faint partial browning to inner margin of free endpapers, dustjacket with browned backstrip panel and slightly nicked, very good £800

Signed by the author on the half-title; the story of a female 'botanical student at Kew Gardens [...] whose strange imaginative insight opens gradually for her the secret world of the plants', through which 'queer transferences take place' between human and plant states that allow the protagonist, Judy, to obtain a 'mysterious satisfaction' (blurb) - of a type eluding her via human intercourse.

A scarce book, principally of note for the dustjacket - early work by Eric Ravilious, in a similar style to that for *Desert* by Martin Armstrong for the same publisher in the same year.



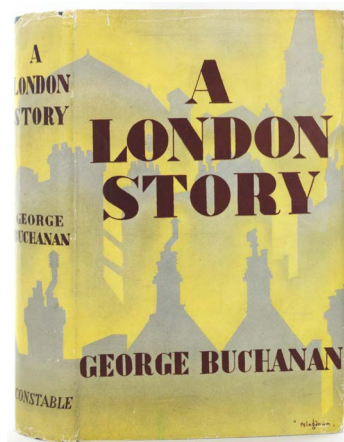
VICTOR REINGANUM

79. Buchanan (George) *A London Story*.

Constable, 1935, FIRST EDITION, an illustration to the text, faint spots to prelims, recurrent at rear, pp. [iv], 314, crown 8vo, original blue cloth, backstrip lettered in gilt, top edge blue now faded, a few faint spots to edges, free endpapers very faintly browned, dustjacket designed by Victor Reinganum, slightly chipped and nicked at extremities, very good £375

George Henry Perrott Buchanan was born in County Antrim in 1904; following education in Belfast (QUB), he moved to London to pursue a career in journalism, becoming a sub-editor on *The Times* and a reviewer for the *TLS*. This is his first novel, the tale of two brothers with contrasting outlooks in the City; further novels, as well as volumes of poetry and essays, followed his distinguished War service.

The book is notable for sporting an early dustjacket design by Victor

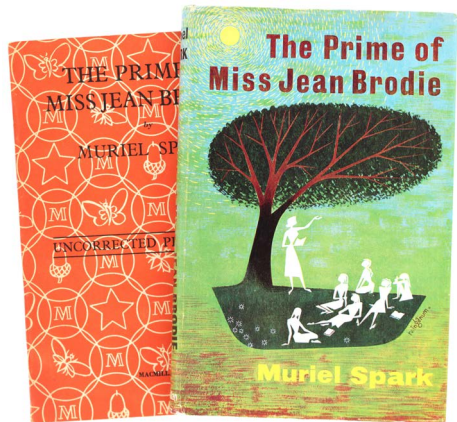


Reinganum, fresh from his training in London and Paris, including as a student of Fernand Léger - here he provides a striking cityscape of the Capital in a smoggy combination of yellow and grey.

80. **Spark (Muriel) *The Prime of Miss Jean Brodie*.**

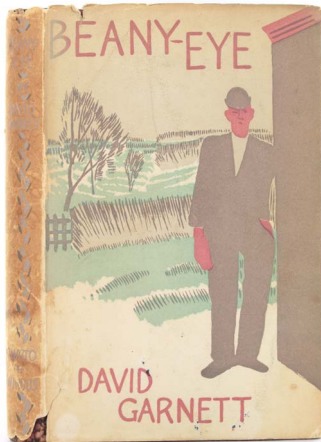
Macmillan, 1961, FIRST EDITION, pp. [iv], 171, crown 8vo, original green cloth, backstrip lettered in gilt, a touch of rubbing at extremities of both cloth (but less than often found) and dustjacket, the latter a design by Victor Reinganum, very good £650

[With:] UNCORRECTED PROOF COPY of the same, an excellent copy in proof wrappers.



TREKKIE RITCHIE

81. **Garnett (David) *Beany-Eye*.**



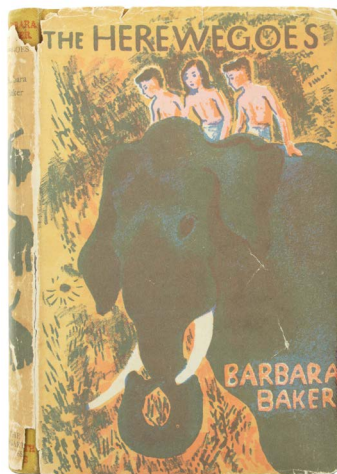
Chatto & Windus, 1935, FIRST EDITION, light foxing, pp. [viii], 119, crown 8vo, original patterned pink and black cloth, backstrip lettered in gilt, lean to spine, light creasing to boards, top edge pink and a little dusty, dustjacket by Trekkie Ritchie, backstrip panel browned, a little chipped and lightly soiled, a few nicks, good £85

With the contemporary ownership inscription of Barbara Bagenal (née Hiles): she an artist, friend of Carrington from the Slade, and on the fringes of the Bloomsbury Group - including as the sometime-lover of David Garnett and John Maynard Keynes, as well as, more enduringly, the partner of Clive Bell and Saxon Sydney Turner.

The dustjacket-artist, Trekkie Ritchie, who by this time was married to Ian Parsons, a junior partner at this work's publisher, also studied at the Slade - she began a long relationship with Leonard Woolf following Virginia's death, and all of her dustjacket-designs and book-illustrations were for either Chatto & Windus or The Hogarth Press.

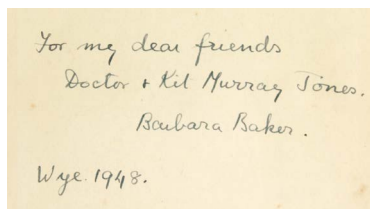
82. **Baker (Barbara)** *The Herewegoes*. Illustrated by T. Ritchie.

The Hogarth Press, 1948, FIRST EDITION, title-page vignette and full page drawings to the text by Trekkie Ritchie, a couple of faint spots to prelims and to closing leaves, pp. 168, crown 8vo, original pale yellow cloth backstrip lettered in red with spine leaning slightly, a few light marks to cloth, edges faintly spotted, the scarce dustjacket with a design by Trekkie Ritchie, price-clipped, a little chipped at corners, more so at ends of backstrip panel, lightly rubbed and nicked and with some internal tape repair to splitting of upper joint-fold, very good £500



Inscribed by the author on the flyleaf: 'For my dear friends, Doctor & Kit Murray Jones, Barbara Baker, Wye 1948'.

An adventure story concerning English children in Malaya, delightfully illustrated by Trekkie Ritchie, the partner of Leonard Woolf following Virginia's death. Baker and Ritchie had earlier collaborated on *The Three Rings*.



83. **Robins (Elizabeth)** *Raymond and I*. With a Foreword by Leonard Woolf.

The Hogarth Press, 1956, FIRST EDITION, frontispiece photographic portrait of Raymond Robins, pp. 344, 8vo, original black cloth, backstrip lettered in gilt (now oxidised), cloth bubbling slightly around foot, tiny spot of wear to tail, top edge slightly dusty, bookplate of Herbert Livesey (Priest, academic and theologian at St Edmund Hall, Oxford) to front pastedown, dustjacket by Trekkie Ritchie a little chipped and nicked and internally reinforced with brown paper around head, some light overall



soiling and a little rubbed to extremities, good

£50

The actor and suffragist's memoir of her brother, his quest for gold on the Yukon and involvement in the community there.

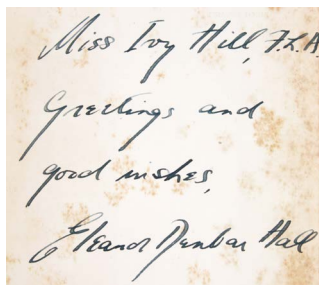
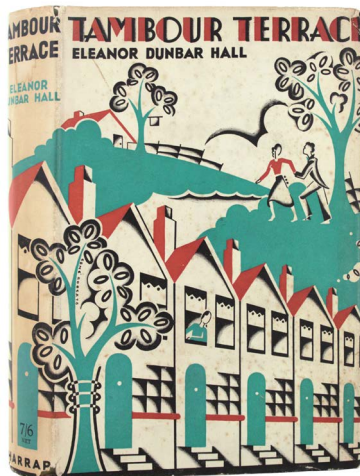
Leonard Woolf's Foreword recounts the original intention of he and Virginia to publish this work during their tenure at the Hogarth Press - prevented however by the subject's insistence that it not be published in his lifetime.

ESMÉ ROBERTS

84. Hall (Eleanor Dunbar) **Tambour Terrace.**

George G. Harrap, 1936, **FIRST EDITION**, spotting to prelims, receding into text but recurrent at rear, pp. 307, crown 8vo, original turquoise cloth, backstrip lettered in gilt and sunned through the dustjacket, edges spotted, compliments slip laid in (a manuscript note that 'Miss Hall is a Bury lady'), dustjacket with a stunning design by Esmé Roberts, slightly chipped at corners with some faint spots and the backstrip panel faintly browned, very good

£550



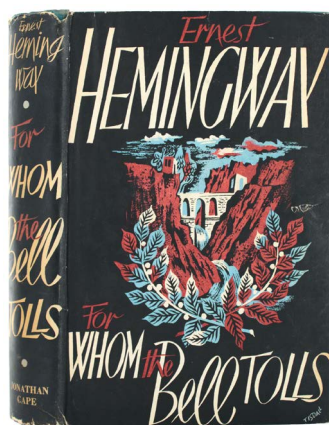
Inscribed by the author on the half-title: 'Miss Ivy Hill, F.L.A., Greetings and good wishes, Eleanor Dunbar Hall, 31/7/36'. Scarce, a novel of life on a street in a 'North Country industrial town' (blurb).

The dustjacket artist, Robina Esmé Roberts, had trained in Vienna and Munich; her highest-profile work came in 1934, the artist in her early twenties, when the Port of London Authority commissioned poster-designs of the docks.

HANS TISDALL

85. Hemingway (Ernest) *For Whom the Bell Tolls*.

Jonathan Cape, 1941, FIRST ENGLISH EDITION, pp. 462, crown 8vo, original mid blue cloth, backstrip gilt lettered, lean to spine, edges a little toned, free endpapers slightly browned and spotted, flyleaf with contemporary ownership inscription, dustjacket by Hans Tisdall, slightly chipped and rubbed at extremities, a small scrape to border of front panel (not affecting image), very good (Hanneman 42A) £350



Early work by Tisdall, né Aufseeser, in the same year that he married textile-designer Isabel Tisdall – taking her name in the anti-German climate of wartime.

86. Hemingway (Ernest) *Across the River and into the Trees*.

Jonathan Cape, 1950, FIRST EDITION, pp. 256, crown 8vo, original pale green cloth with design blocked in red to upper board, backstrip lettered in silver against a red ground, tail edge roughtrimmed, free endpapers very faintly spotted, publisher's subscription slip and leaflet relating to their Travellers' Library loosely inserted, dustjacket by Hans Tisdall, in excellent shape, slightly rubbed and creased at extremities, touch of sunning to backstrip panel, very good (Hanneman 44A) £200

Published prior to the American edition, and more attractive in its design thanks to the superb work of Hans Tisdall.

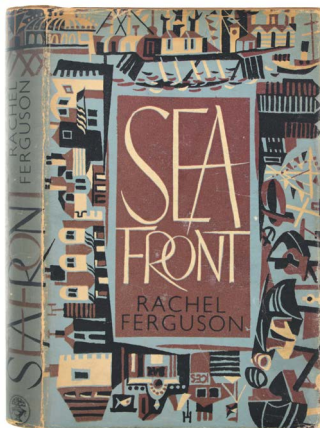
87. Armstrong (Martin) *Selected Stories*.

Jonathan Cape, 1951, FIRST EDITION, a couple of small spots at inner margin of foot of prelims, pp. 262, crown 8vo, original red boards, lettered in silver to upper board and backstrip, slight lean to spine, slight ghosting to boards through the jacket, edges and endpapers lightly spotted, dustjacket by Hans Tisdall with a little rubbing, touch of faint spotting to flaps, very good £125



A selection of stories, the eight most recent collected for the first time here, designed to show the variety of the author's work and 'the almost infinite range of Mr. Armstrong's imagination' (blurb). Hans Tisdall's dustjacket illustration is a wraparound montage-design in correlation with the diversity of the author's text, evincing his usual talent for combining lettering and image in an elegant style.

88. **Ferguson (Rachel) *Sea Front*.**



Jonathan Cape, 1954, FIRST EDITION, pp. 319, crown 8vo, original tan boards, lettered in blue to upper board and backstrip, top edge slightly dust-darkened, near-contemporary ownership inscription to flyleaf, dustjacket a superb border design to front panel (by Hans Tisdall?), a little rubbed, darkened to backstrip panel and borders, very good £80

The author's final novel, set in the coastal town of Whitecliff, in part during the Second World War.

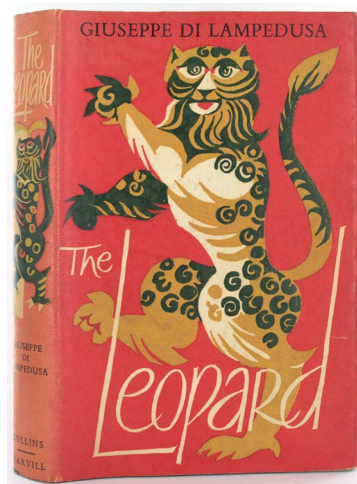
The dustjacket is unsigned, but the combination of publisher and style - both image and lettering - allow one to be close to certain of it being the work of Hans Tisdall.

89. **Di Lampedusa (Giuseppe) *The Leopard*. Translated from the Italian by Archibald Colquhoun.**

Collins and Harvill Press, 1960, FIRST EDITION IN ENGLISH, a few faint spots to prelims, pp. 255, crown 8vo, original mid green cloth, backstrip

gilt lettered, a few spots to gently toned textblock edges, one or two faint spots to free endpapers, pencilled date (time of publication) and initials to flyleaf, dustjacket with a design by Hans Tisdall, hint of fading to the backstrip panel, very short closed tear at head of rear panel, very good £250

A novel of long gestation, published posthumously, depicting the author's own social milieu of the Sicilian aristocracy; its legacy, both domestically and internationally, has been enduring - with Luchino Visconti's 1963 film the most notable adaptation, recently joined by a television series.



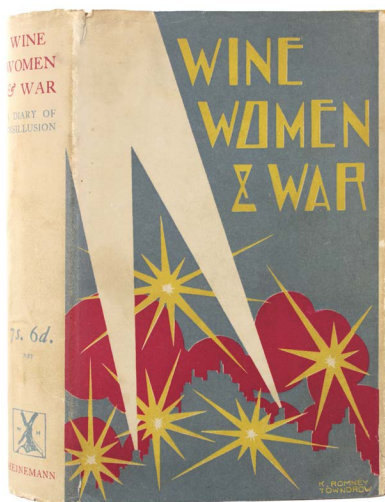
Tisdall's dustjacket design is one of his best-known.

K. [KENNETH] ROMNEY TOWNDROW

90. 'Anonymous' [Howard Vincent O'Brien] *Wine, Women and War. A Diary of Disillusionment.*

William Heinemann, 1927, FIRST ENGLISH EDITION, publisher's small 'Presentation Copy' blind-stamp at head of title-page, pp. xi, 307, crown 8vo, original yellow cloth, backstrip and upper board lettered in red, publisher's device blind-stamped to lower board, slight lean to spine, a few spots to cloth, tail edge roughtrimmed, one or two spots to edges, dustjacket with a superb design by K. Romney Towndrow, slightly browned to backstrip panel with some light handling and a few faint marks to rear panel, a little nicked, very good

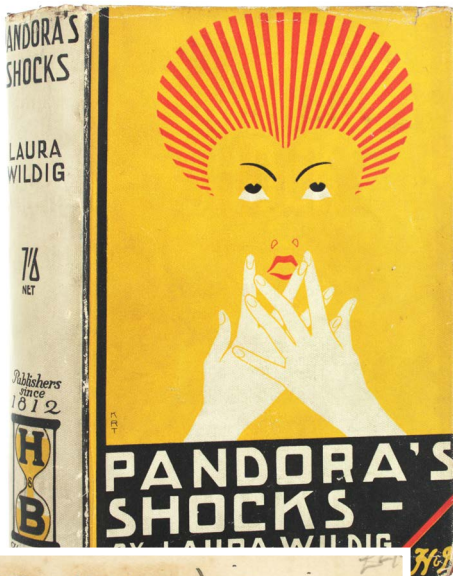
£425



The English edition of this journal of a US soldier, which depicts the 'Back of the front' ('that muddy life bemused by the din of the guns', blurb), is scarce. Its dustjacket is one of a small number of designs in this medium by K. Romney Towndrow, all of them superb - others include work for Henry Green (*Living*), Karel Čapek (*Krakatit*), and Henri Barbusse (*Under Fire*).

91. **Wildig (Laura) Pandora's Shocks. A Humorous Adventure.**

Hurst and Blackett, 1927, FIRST EDITION, light spotting to prelims, recurrent to ads at rear, occasional faint spotting largely restricted to margins, one leaf gently creased to top corner, pp. 288, [12, Publisher's list], crown 8vo, original red cloth, backstrip and upper board lettered in black, the backstrip faded, cloth a little soiled, top edge dusty, others toned and faintly spotted, free endpapers browned, the dustjacket (possibly supplied on basis of superior condition to underlying cloth) with a superb design signed 'KRT', i.e. Kenneth Romney Towndrow, slightly nicked and rubbed at extremities, chip at one corner with the backstrip panel a shade darkened, very good **£2,000**



*To Hos & Lillian
with love from
the author*

Inscribed by the author on the flyleaf: 'To Hos & Lillian with love from the author'.

Scarce. The only novel by an author (the wife of engineer Loughnan Pendred) who had earlier established herself as a playwright, and was part of the London literary circle 'The Launderers' - along with poet Brian Hill, Joanna Elder Giles (with whom Hill wrote detective novels under the name Marcus Magill), novelist Naomi Jacob, the young Antonia White, et al. (including Pendred's children). Their theatrical productions, some performed at The Cave of Harmony in the West End, courted controversy, and that madcap milieu is evident in the present work - wherein Euralie Budd, a pipe-smoking young artist in Bloomsbury, runs into (with

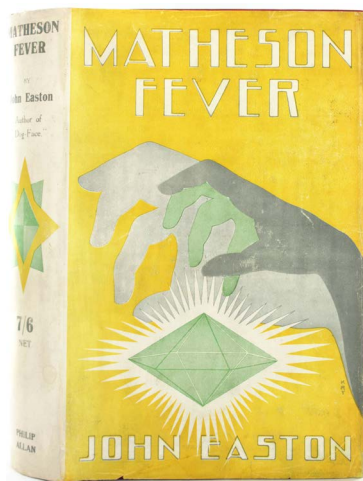
her car) a down-at-heel professor and then takes him in, accepting as rent a personal genie that he has extracted from a living body, with which she proceeds to enjoy a series of crazed adventures. A contemporary review in *The New Age* declared that 'both Freud and the author of "The Brass Bottle" will be under suspicion, if the paternity of this modern Pandora should be brought into question' - the publisher's blurb to the dustjacket stresses the element of 'farce'.

92. Easton (John) **Matheson Fever. The Story of a Curse.**

Philip Allan, 1928, FIRST EDITION, pp. 319, crown 8vo, original red cloth, the border to upper board and lettering to backstrip stamped in black, bottom corners very gently knocked, endpaper maps printed in brown, dustjacket with designs to front and backstrip panels by 'K R T' [i.e., Kenneth Romney Towndrow], minor restoration to address a little chipping to ends of backstrip panel and folds, very good

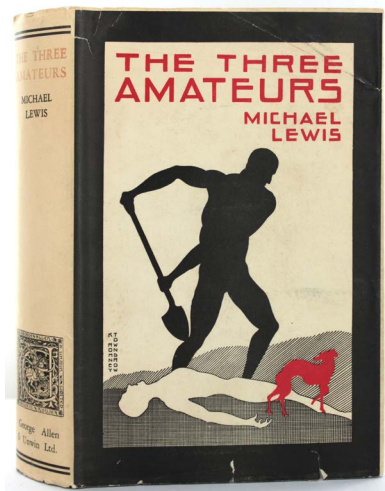
£400

A superb copy of this scarce novel, whose Indian setting (as with his earlier *Dog-Face*) would seem to reflect the author's own travels; in the same year he published *An Unfrequented Highway* with the Scholartis Press, which was the account of a journey 'through Sikkim and Tibet to Chumolaori' - Eric Partridge would also publish, in 1929, his memoir of service in the Great War as part of the volume *Three Personal Records of the War*.



93. Lewis (Michael) **The Three Amateurs.**

George Allen & Unwin, 1929, FIRST EDITION, a couple of very faint spots to prelims, pp. 316, crown 8vo, original purple cloth, backstrip lettered in gilt, this slightly faded and abraded



to a mottled effect, a touch of this to boards also, textblock edges toned and very faintly spotted, ownership inscription to front pastedown, that at rear faintly spotted, dustjacket by K. Romney Towndrow, a few nicks and short closed tears with internal tape repair, some leading to a little creasing, very good £400

A detective novel by an author known as a naval historian; after attending Trinity College, Cambridge, he pursued an academic career at various Royal Naval Colleges.

JULIAN TREVELYAN

94. Trevelyan (Julian, dustjacket designer) 'A Young Person's Guide', complete series, comprising:-



- Julian Trevelyan, *The Artist and His World* (1960)
- Pamela Bright, *The Nurse and Her World* (1961)
- Walter James, *The Teacher and His World* (1962)
- Ewan Mitchell, *The Lawyer and His World* (1962)
- Lionel Salter, *The Musician and His World* (1963)
- Marjory Todd, *The Probation Officer and His World* (1963)
- R.J. Minney, *The Film Maker and His World* (1964)
- J.G. Thwaites, *The Doctor and His World* (1964)

- Dulcie Gray & Michael Denison, *The Actor and His World* (1964)
- Susan Lester, *Dancers and Their World* (1965)
- John Stroud, *Child Care Officers and Their World* (1965)
- Leslie J. Godden, *The Dentist and His World* (1966)
- John Carswell, *The Civil Servant and His World* (1966)
- E.R. Chamberlin, *The Librarian and His World* (1968)

[Complete in 14 Vols.]

Victor Gollancz, 1960-1968, *FIRST EDITIONS*, penultimate volume with library stamp and shelfmark to title-page, a little browning to half-titles of some volumes, crown 8vo, original boards of different colours, backstrips lettered in gilt, edges a little toned or spotted in some cases, the penultimate volume with library labels to front endpapers (borrowed a handful of times), eighth, eleventh and twelfth volumes with ownership inscription to flyleaf, seventh volume with publisher's 'File Copy' stamp across front pastedown and dustjacket flap, the second volume with the stamp of 'Queen's Nurse Magazine' to the flyleaf, dustjackets all with individual designs by Julian Trevelyan wrapping round, in some cases with the backstrip panels a little browned and slightly chipped and nicked at extremities, that to sixth volume with a couple of small round stickers to backstrip panel and a short closed tear at foot of upper joint-fold, the penultimate volume with loss of surface paper at foot of backstrip panel (presumably where library label removed), but in some cases in fine condition, a very good set overall

£600



The complete series of these books offering a guide to various professions to the young, written by eminent figures in their respective fields - in the main defaulting to male pronouns, though making a somewhat predictable exception in the case of *The Nurse & Her World*; *Dancers* and *Child Care Officers* are roles considered, seemingly, sufficiently available to both sexes to be described in terms of *Their World*. The guide to being a Civil Servant, here present as an ex-library copy seems the most uncommon of all - it may be that a low-level of demand was anticipated amongst the young for details on that particular career-path (though the same could equally apply to others in the series).

The dustjacket-designs by Julian Trevelyan, who also writes the first volume in the series, makes the set most visually appealing.

ANDY WARHOL

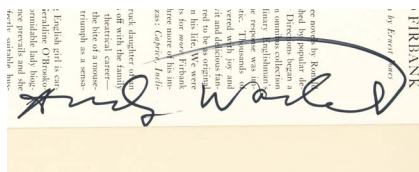
95. Firbank (Ronald) *Three Novels: Vainglory, Inclinations, Caprice.*



Norfolk, CT: New Directions, [1951,
FIRST AMERICAN EDITION, frontispiece
portrait of the author by Charles
Shannon, pp. xx, 429, 8vo, original
blue-green cloth, backstrip lettered
(latitudinally) in gilt with horizontal
rules in same, some very faint browning
to borders of cloth, the dustjacket by
'Andrew [i.e., Andy, see below] Warhol',
this slightly nicked and chipped, with a
touch of internal tape-repair at head of
backstrip panel, very good £1,750

Signed to the flyleaf and longitudinally on
the dustjacket's front-flap by its illustrator,
Andy Warhol.

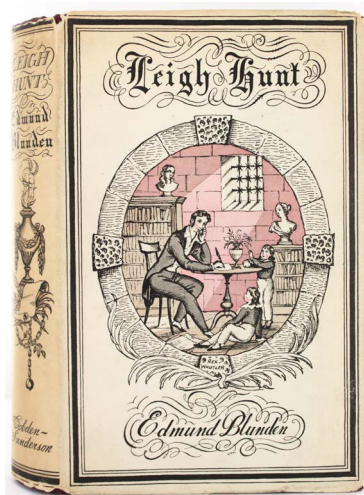
Notable as early work by the artist, who
depicts a mischievous Cupid against
a pink background; Warhol's designs
in this medium are few, a vestige of his
early years after graduating and before
achieving fame - the present example is
probably the best-known.



REX WHISTLER

96. Blunden (Edmund) Leigh Hunt.

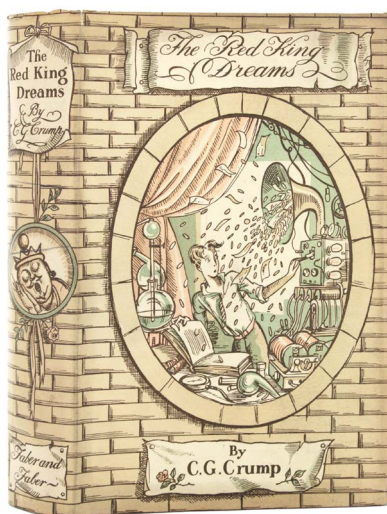
Cobden-Sanderson, 1930, *FIRST EDITION*, frontispiece portrait and 7 further plates, a couple of faint spots to prelims, two leaves with top corner tape-repaired, pp. xiii, 402, 8vo, original claret cloth, backstrip lettered in gilt, top edge red, edges roughtrimmed and a little spotted, the endpapers also, dustjacket with Rex Whistler designs to the front and backstrip panels, the latter a little browned and chipped at ends, a touch of soiling at foot of rear panel, very good £200



Blunden's biography carries a superb dustjacket-design by Rex Whistler, featuring some of his usual motifs – scrolls, urns, feathers, curlicues, &c. surround the frame.

97. Crump (C.G.) *The Red King Dreams*, 1946-1948.

Faber and Faber, 1931, *FIRST EDITION*, pp. 383, crown 8vo, original quarter black cloth with red (upper) and green (lower) cloth sides, backstrip lettered in silver, top edge green and speckled with waterspots, free endpapers with some faint spots, dustjacket with a design by Rex Whistler, a tiny nick at head of lower joint-fold, otherwise in excellent state, very good £675



A university novel set in the near-future, by an author who attended Balliol College, Oxford - though this satire is set at the 'University of Weston Poggs'.

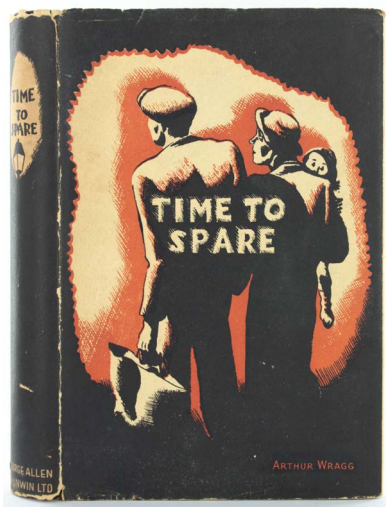
The only novel by archivist and historian Charles George Crump; its cover a lively and intriguing design by Rex Whistler, some of whose 'most delightful work was done in the ephemeral medium of the dustwrapper' (ODNB).

ARTHUR WRAGG

98. (Unemployment.) GREENE (Felix, Editor) *Time to Spare. What Unemployment means, by eleven unemployed. With additional chapters by S.P.B. Mais, George Davies, Rev. Cecil Northcott, Prof. V.H. Mottram, Ronald C. Davison, the Master of Balliol* [Sandie Lindsay].

George Allen & Unwin, 1935, FIRST EDITION, pp. 188, [2], crown 8vo, original black cloth, lettered in white to upper board and backstrip, slight lean to spine, edges and endpapers faintly spotted, pencilled ownership inscription to rear free endpaper, Arthur Wragg dustjacket, a little darkened at folds, shallow chipping and a little rubbing at extremities, very good £200

One of a series of books on the topic issued by the publisher between the wars, here giving a voice to those directly affected - supplemented by commentary from leading figures of the time. The eleven accounts were initially broadcast on the radio.

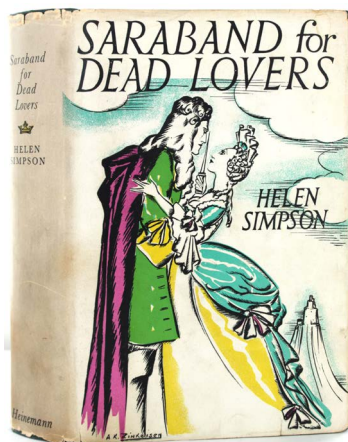


The work of Arthur Wragg (born in Eccles, raised and educated in Yorkshire, before basing himself in London) was frequently informed by his concern for social justice in the aftermath of the Great War and in the midst of the Great Depression; he was instrumental in the work of the Peace Pledge Union, alongside his friend Cannon Sheppard - producing pieces of propaganda that conveyed their cause in stark imagery. Here his design, printed in black and brown against a beige background, the couple and child clearly burdened but looking upwards (and also with the detail of a lamp interrupting the near-total blackout of the backstrip panel), conveys the combination of despair and hope that underlie most of his work.

ANNA ZINKEISEN

99. Simpson (Helen) *Saraband for Dead Lovers.*

William Heinemann, 1935, *FIRST EDITION*, miniscule nick to leading edge of Contents page, faint outbreak of spots at close, pp. [viii], 293, crown 8vo, original green cloth, backstrip lettered in gilt, edges slightly spotted, contemporary Book Society plate to front pastedown, dustjacket by Anna Zinkeisen, slightly chipped to extremities with a couple of faint handling marks, very good £200



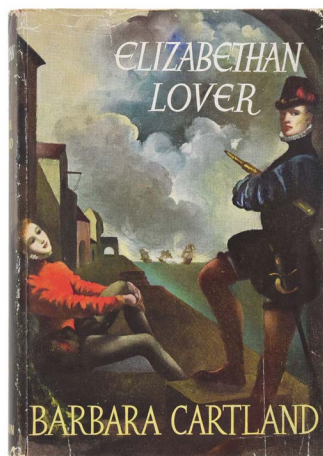
Simpson was an Australian-born author who studied at Oxford, where she was sent down before completing her degree (apparently for breaking rules regarding the separation of the sexes in dramatic pursuits). She was a close friend of Dorothy L. Sayers, and a member of the Detection Club; she collaborated regularly with Clemence Dane – most successfully on the novel, *Enter Sir John*. The present novel, a Hanoverian romance, was made into a film by Basil Dearden in 1948.

The dustjacket carries a striking design by Scottish artist Anna Zinkeisen.

100. Cartland (Barbara) *Elizabethan Lover.*

Hutchinson, 1953, *FIRST EDITION*, pp. 239, crown 8vo, original red boards, backstrip lettered in gilt, edges faintly toned, dustjacket by Anna Zinkeisen, lightly rubbed and creased to extremities with the odd nick, very good £125

A 'story of the courageous, virile, full-blooded days of Elizabethan England'; sufficiently early in her career for the list of the author's works to fit comfortably on a single page, this is her fiftieth novel - and dedicated as such to her mother.



101. **Curl (Peter)** *Designing a Book Jacket.* [How to Do It, number 65.]

Studio Publications, 1956, FIRST EDITION, extensively illustrated with various examples, some with use of colour-printing, pp. 96, 4to, original yellow boards, backstrip lettered in black, top edge faintly dustsoiled, free endpapers faintly browned, dustjacket by the author, slightly nicked at extremities, very good £40

An excellent treatise from an artist whose own work included designs for science fiction titles from Michael Joseph and Faber - his cover for Arthur Koestler's *Age of Longing* (Collins, 1951) is perhaps his finest in the medium, evincing his belief that 'lettering is important'.

Curl avers that, whilst such design-work has attained the 'standing of a serious activity for the graphic artist', it remains generally the preserve of those at the beginning of their career (often their 'first freelance commission') - the level of remuneration in comparison to other work meaning that most will have to cultivate work in other fields, commercial or creative. He emphasises the value of a literary sensibility, and suggests that the best examples show a combination of 'selling factor [...] taste in design and idea [...] with the expression of the spirit of the book' - in which cases they become 'more than an ephemeral aid to selling'.

