

RARE BOOKS BERLIN

INTERNATIONALE MESSE
FÜR BÜCHER UND GRAPHIK



HARRY HOYLE
1934.



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BOOKS

Cover Illustration:
Harry Hoyle, *Three Blue Dragoon*
Pigeon Portraits, Item 11.



70 Micklegate, York, YO1 6LF,
United Kingdom

+44 (0)1904 640111
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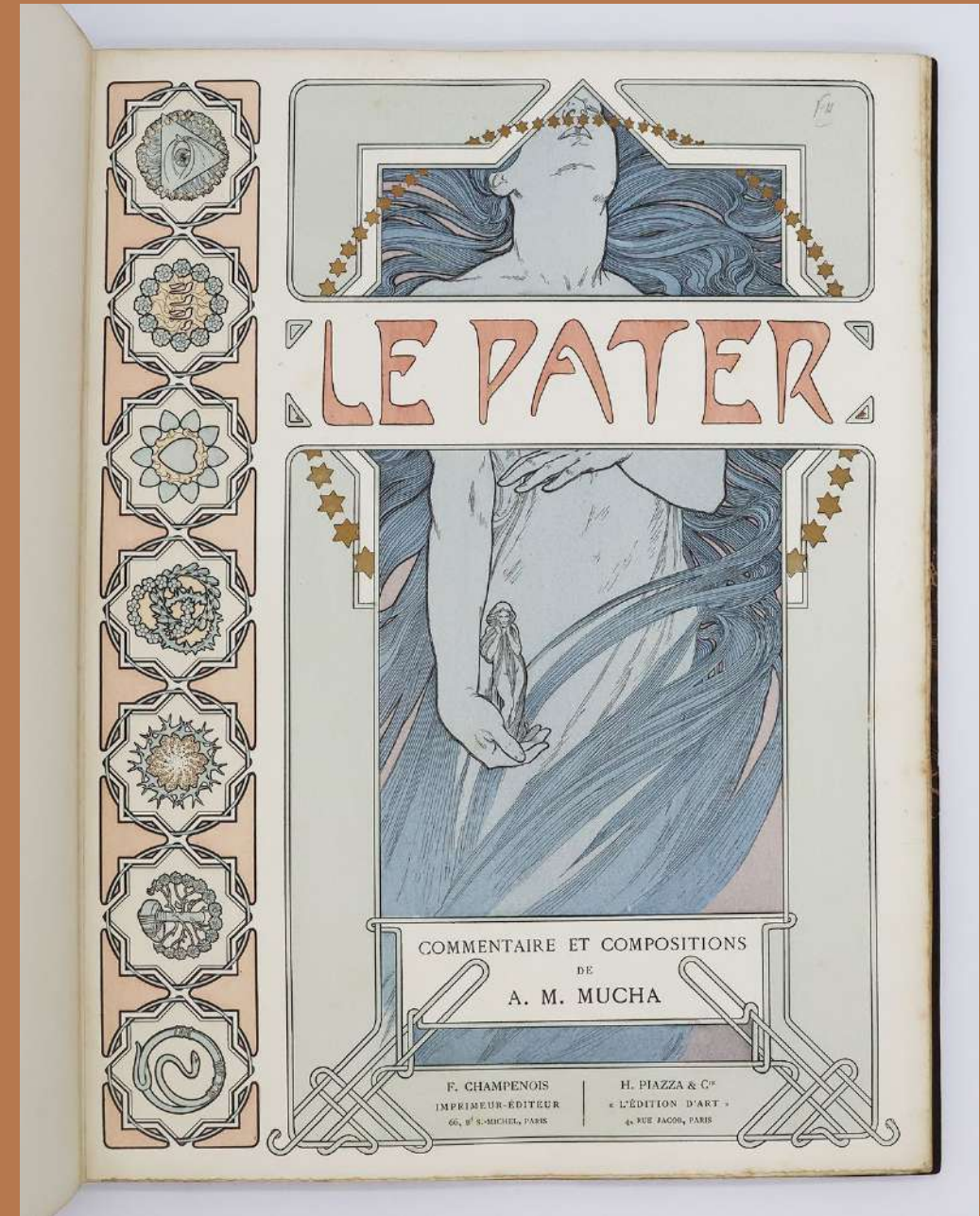
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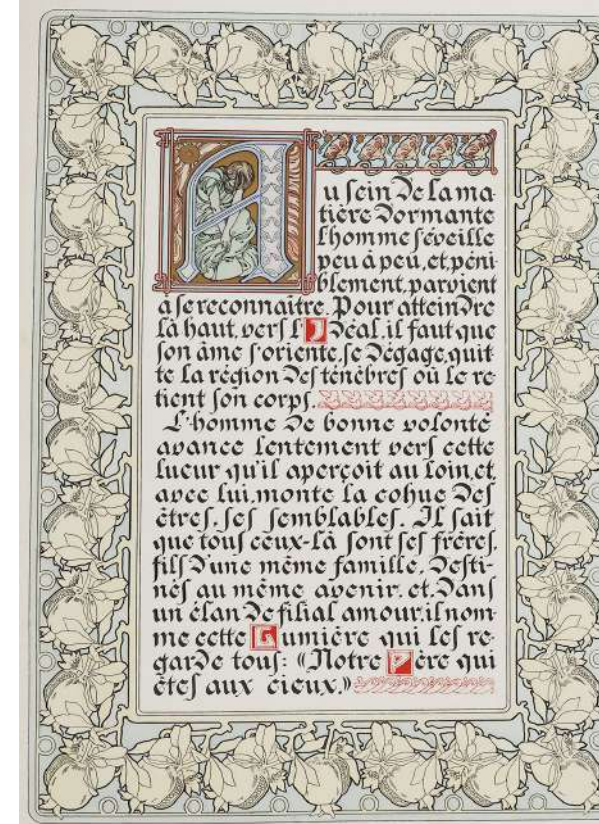
MUCHA, Alphonse: LE PATER
Paris: H. Piazza and Cie. 1899

First edition, first printing. Limited edition. Folio.
 Contemporary half brown morocco by Paul Affolter with gilt titles and beautiful floral gilt and tinted leather inlay decorations to the spine, the marbled boards ruled in gilt. Top edge gilt. Marbled endpapers. Printed rectos only. Upper and lower wrappers retained and bound in at the front and rear. Half title. Lavishly illustrated by Alphonse Mucha throughout in colour, gilt and black and white. A very good or better copy, the binding square and firm with some rubbing at the corners, spine tips and hinges, with a few light abrasions to the upper and lower boards, the gilt bright and fresh. The contents, with a discrete heraldic book label to the front pastedown, some spotting to the early and late pages, and to the margins, are otherwise clean throughout. An excellent example of a scarce, spectacular Mucha publication.

£13,500 [30454]

Issued in an edition of 400 copies on laid paper, from which this example is numbered 247. There was also an edition of 110 copies on Japanese paper. Published in December 1899, Le Pater is among the most visually and intellectually ambitious works of Alphonse Mucha, the defining artist of the Art Nouveau movement. Conceived as a spiritual manifesto for the dawning twentieth century, it marked a decisive departure from the commercial commissions that had brought Mucha international fame but, in his own words, little “true satisfaction”. Having achieved immense success designing posters and advertisements for clients such as JOB cigarette papers and Moët & Chandon, Mucha sought a project of greater artistic, philosophical, and spiritual significance, one that would, as he hoped, “shine a light” into humanity’s darkest corners. He found that inspiration in the Lord’s Prayer, bringing to it not only his Catholic upbringing but also his deep interest in spiritualism and Freemasonry. Mucha regarded Le Pater as one of his greatest achievements, describing it as “the thing I have put my soul into”. Charles Masson, the influential critic, reviewed Mucha’s book in ‘Art et Decoration’, as “an opus of remarkable unity of ideas and execution”.





The volume presents a graphic and literary allegorical interpretation of the prayer that consists of seven sections, each of which contains three pages: a heavily decorated title page that gives a line of The Lord's Prayer in Latin and French; a longer, narrative interpretation (in French) of the line, decorated in the style of an illuminated manuscript; finally a black and white illustration provides a visual expression of Mucha's interpretation. The title and narrative pages are printed in colour with gilt accents and are rich with Christian, Masonic, floral and folkloric symbolism. They are executed in Mucha's instantly recognisable, primarily flat style that utilises thick outlines and intricate detail, commonly seen in his poster designs. The black and white illustrations, in contrast, employ a soft-edged, painterly technique and create a strong sense of depth and dimension through a dramatic use of light and shadow. The wide array of techniques displayed in one volume beautifully exemplify Mucha's impressive breadth of skill as both a graphic and a fine artist, the latter being an aspect of his oeuvre that has perhaps been neglected by history.



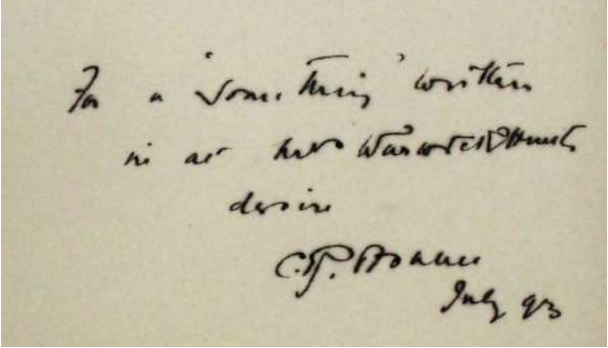
Mucha's interpretation of the Lord's Prayer is both unconventional and profoundly imaginative. Humanity appears as a vast multitude traversing surreal mountainous landscapes beneath immense, luminous manifestations of the divine, figures that are frequently female or androgynous in form. In the illustration accompanying "Give us this day our daily bread", a colossal figure with three breasts pours forth rivers of milk, while a smaller floating figure bears a radiant heart, symbolising the physical and spiritual nourishment upon which humanity depends. In the meditation on "Thy kingdom come", the assembled multitude advances in reverence toward a radiant figure marked by a glowing heart upon its chest, expressing Mucha's conviction that love, the central pillar of human existence, is itself the embodiment of God's kingdom. This fusion of mystical imagery, philosophical reflection, and visual symbolism invites comparison with the visionary imagination of William Blake, whose works likewise sought to unite poetry, art, and spiritual revelation into a single, transformative whole.

ASHBEE, Charles Robert: TRANSACTIONS OF THE GUILD & SCHOOL OF HANDICRAFT. VOL I. *London: Published by The Guild & School of Handicraft, Essex House, Mile End, E. [Essex House Press]. 1890*

First edition. Inscribed presentation copy. In an outstanding Guild of Handicraft Arts and Crafts movement binding. Full tan sheep with extensive tooled decoration to the upper board displaying the favoured emblems of the Guild including the ‘Craft of the Guild’ galleon under sail beneath a rising sun and a border of stylised pink carnations (with traces of colour remaining). The sun, the fruits within the foliage beneath the galleon, and the titles in two-toned gilt. Red onlays in the shape of shields at the foot with the names of different crafts lettered in white. The spine with five raised bands, titles hand-painted in red, and with a painted carnation to the bottom compartment. Top edge gilt, the others untrimmed. Blue card endpapers. Original card upper cover bound in at the front. Half title, title page, dedication and contents printed in black and red. Illustrated with a black and white frontispiece and profusely throughout with black and white vignettes and decorations by C. R. Ashbee, J. Eadie Reid, T. Stirling Lee, E. P. Warren and others. A fine copy, the binding square and tight with only minor rubbing to the extremities. The contents with a little minor spotting to the endpapers are otherwise clean and bright throughout.

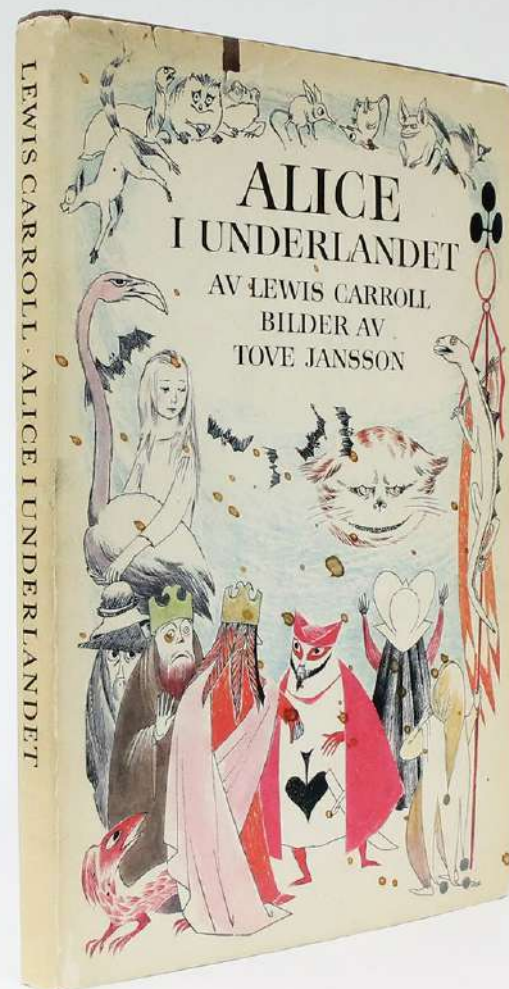
£6,750 [18616]

*A beautiful and important binding executed at the Guild of Handicraft/Essex House Press after a design by C.R. Ashbee. Inscribed by Ashbee in black ink to the front endpaper: “For a ‘something’ written / in at Mr ***** ‘s / desire / C. R. Ashbee / July ‘93”, followed by an excerpt from Rudyard Kipling’s poem ‘The Conundrum of the Workshops’: “They builded a tower to shiver / the sky & wrench the stars apart - / Till the Devil grunted behind the / bricks: ‘It’s striking, but is it Art?’ / The stone was dropped at the / quarry-side & the idle derrick swung, / While each man talked of the / aims of Art, & each in an / alien tongue”. Established in London in 1888 by the designer,*



architect and social reformer C.R. Ashbee (1863-1942), the Guild and School of Handicraft became one of the foremost workshops of the Arts and Crafts movement. Modelled on the medieval guilds, it took the form of a craft co-operative, intending to give working people satisfaction in their craftsmanship, to produce beautiful, functional hand-crafted goods, and to serve as a centre for educating apprentices in traditional artistic crafts, increasingly under threat from a machine-driven industrial consumer capitalism. Working on the principles of John Ruskin and William Morris, many members of the Guild were active socialists, and in 1902 the Guild moved to Chipping Camden, in the Cotswolds, to establish a co-operative community of artists and craftspeople. In the present work, the activities of the Guild in its earlier period are recorded, in addition to essays by Ashbee, George Frederick Watts, William Holman Hunt, Lawrence Alma Tadema and Henry Holiday amongst others. A listing of the Guild’s upcoming courses reveals the range of leading figures involved in its activities, with classes taught by individuals including William Morris, Walter Crane and Thomas Cobden-Sanderson. It is unknown as to who precisely at the Guild of Handicraft/the Essex House Press created the present binding, however, similar examples of decorative leatherwork designed by Ashbee are held in the Victoria and Albert Museum as well as the Cheltenham Art Gallery’s renowned Arts and Crafts collection and it was doubtless executed to his design. An exceptional example of a Guild binding.





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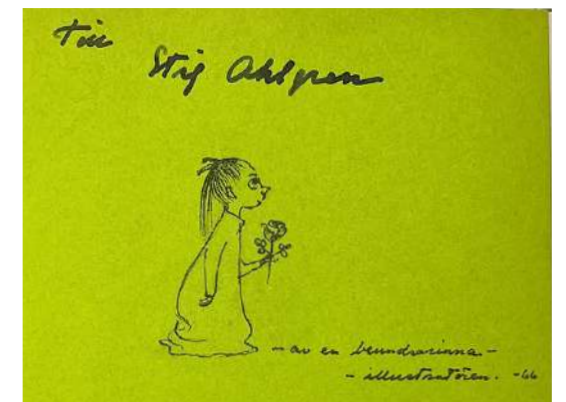
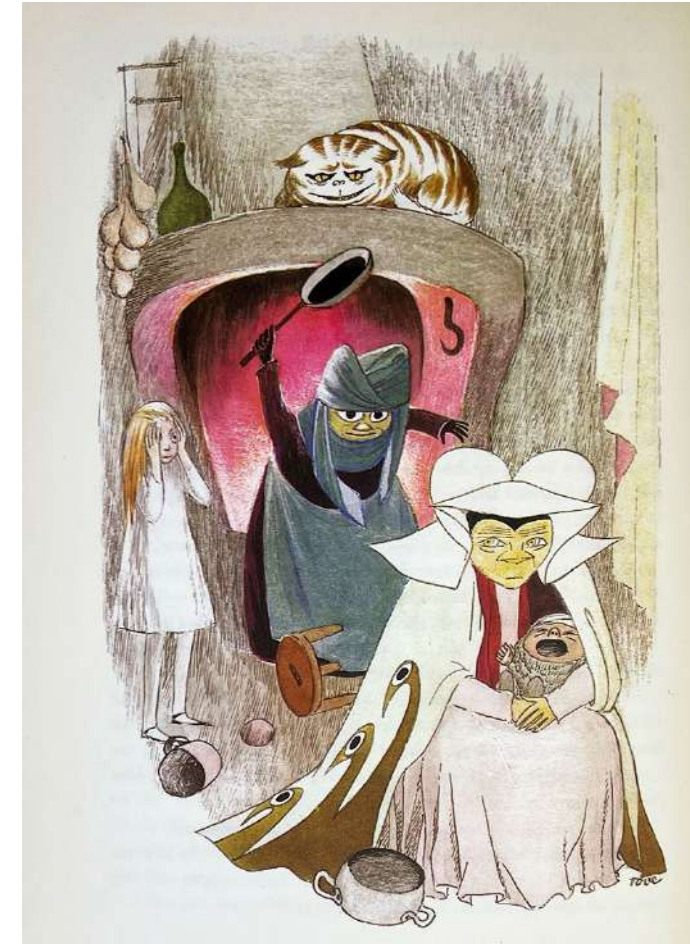
JANSSON, Tove (illustrates); CARROLL, Lewis: ALICE I UNDERLANDET [Alice in Wonderland] Stockholm: Albert Bonniers. 1966

First edition with these illustrations. Inscribed by Tove Jansson, who adds an original drawing for the highly influential Swedish author and critic Stig Ahlgren. Publisher's original brown cloth with gilt titles to the spine and a gilt design to the upper board, in dustwrapper. Illustrated throughout by Tove Jansson with colour and black and white in-text illustrations. Text in Swedish. An excellent near fine copy, the binding square and firm, the cloth and gilt bright and fresh. The contents are clean throughout and without previous owner's inscriptions or stamps. Complete with the very good, rubbed, nicked and marked dustwrapper that has several short closed tears at the edges and a small chip at the middle of the upper panel.

£6,500 [20621]

Inscribed by Tove Jansson in black ink on the front endpaper with a fine original drawing of Alice holding a flower "Till Stig Ahlgren / av en beundrarinna - illustratören -66" [to Stig Ahlgren / by an admirer - the illustrator - [19]66]. A fine and rare presentation copy of Moomin creator Tove Jansson's exquisitely illustrated Alice In Wonderland.

Provenance: Presented by Tove Jansson to Stig Johan Axel Blommert-Ahlgren (1910-1996), Swedish author, editor, translator and critic; collection of Tor Morisse (1947-2017), Norwegian children's book author and illustrator who lived in Sweden for most of his life.



4/

**RUSCHA, Ed; BENGSTON, Billy Al;
[GERNREICH, Rudi]: BUSINESS CARDS
Los Angeles: Self published. 1968**

First [and only] edition. Signed by the author. Association copy. Hand bound by the authors in faux wood-grain card covers, tied with a knotted leather cord. Black and white photograph mounted to front cover. With 21 photographic illustrations (by Ken Price and Larry Bell). Two cards stapled to final leaf, as issued. A very near fine copy, the binding firm, bright and fresh, the contents clean throughout. Issued in an edition of 1000 copies.

£2,500 [28035]

Signed by both Ruscha and Bengston in blue ink on the upper cover, above which Ruscha adds the name 'Rudi!'. The recipient Rudi Gernreich (1922-1985) was one of the most original, prophetic and controversial American fashion designers of the 1950s, 60s and 70s.

"I met Rudi in the late 1960s through Léon Bing, a model for many of his daringly original fashion statements. I would occasionally spot him driving his white Bentley (very slowly) to his shop on Santa Monica Boulevard near La Cienega. He would wear his own distinctly self-designed clothing. He could be stately and aloof, but at the same time remain a rather ordinary citizen. I cast him in a short movie I did with Larry Bell. Rudi played a roguish flophouse doorman who sneers and says, 'At'll be two dollars.' Here was an elegant man in real life playing a lowdown character who cleans his dirty fingernails with a screwdriver" - Ed Ruscha (System Magazine Issue 13).

"We would have met around 1958 or 1960, through Pat Faure. She was probably the most sophisticated person in California at that time; she was a blender. She brought me to Rudi. He was an unusual cat, a handsome little fella when most of the designers weren't very attractive. He dressed in black, which was unusual for California at that time. Very individual, sort of like a European existentialist" - Billy Al Bengston (System Magazine Issue 13).





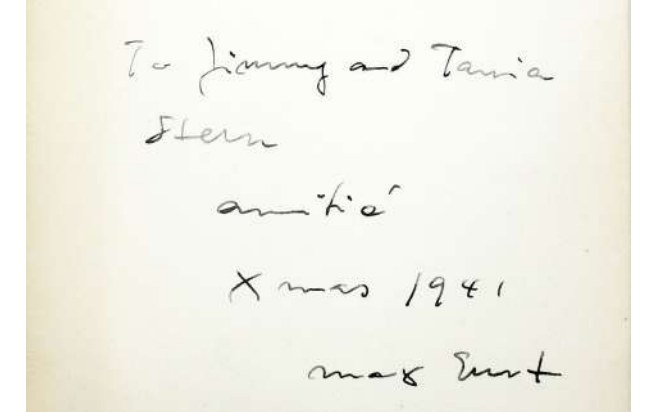
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ERNST, Max; CREVEL, Rene; [STERN, James]; translated by BOYLE, Kay: MR. KNIFE, MISS FORK Paris: The Black Sun Press. 1931

First edition. A rare, inscribed presentation copy from Max Ernst to James Stern. Publisher's black buckram, decorated in gilt to a design by Max Ernst. Illustrated with 19 original photograms by Max Ernst, each with a glassine guard, with the title printed in red. Black endpapers. Housed in a bespoke quarter morocco solander case. A very good copy, the binding square and firm with rubbing and fraying at the spine tips and corners. The contents are entirely complete, clean throughout and without inscriptions or stamps. This work is a fragment from Crevel's novel Babylone. The 19 photograms of Ernst's frottages were completed with the collaboration of Man Ray in his studio after days of trials, with Ernst's rubbings on transparent paper serving as the negative. Ernst had developed his frottage technique as a visual counterpart to the Surrealist ideal of "automatic writing," and the dark visions he produces here perfectly capture the darkness of Crevel's own vision, here translated by Kay Boyle. A fine and strikingly original production.

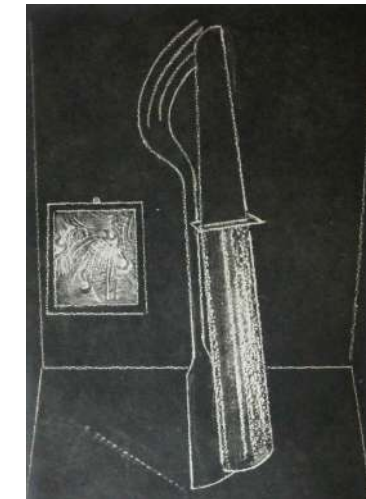
£11,500 [17717]

Inscribed by the artist in black ink on the front blank "To Jimmy and Tania / Stern / amitié / Xmas 1941 / Max Ernst". One of 200 copies printed on 'finest Bristol Paper'; there was also an edition of 50 on Hollande paper signed by both the author and the artist; and five special copies, each containing four of the original artworks. Whilst the signed edition appears sporadically in commerce, presentation copies by Ernst are genuinely rare (rarebookhub traces not a single example in the last 50 years). Anglo-Irish writer James Stern's friendship with Max Ernst began in Paris during the 1930s, but at the time of this inscription they were both living in New York. Ernst had arrived in the city with his patron, and soon to be wife, Peggy Guggenheim, after she had helped him to escape from Nazi-occupied France. In New York, they formed part of a growing community of exiled European artists and writers, including friends such as Marcel Duchamp and Marc Chagall. Stern had also moved to the city in 1939, becoming a fixture



of such artistic and literary circles; as Malcolm Cowley once remarked to him, "My God, you've known everybody, his wife, his boyfriend, and his natural issue!" This position was reflected through Stern's extensive correspondence with a multitude of leading cultural figures of the period (now largely held in the James Stern Archive at the British Library). Notably, Arthur Miller dedicated 'A View from the Bridge' to Stern, and, when Peggy Guggenheim came to write her memoir, 'Out of this Century: Confessions of an Art Addict' (in which she painted a harsh portrait of Ernst, her then ex-husband), Stern was one of the trusted friends to whom she turned for advice.

(Minkoff, George: A Bibliography of The Black Sun Press A41; Roth, Andrew: The Book of 101 Books. Seminal Photographic Books of the Twentieth Century, 2001, p.66).





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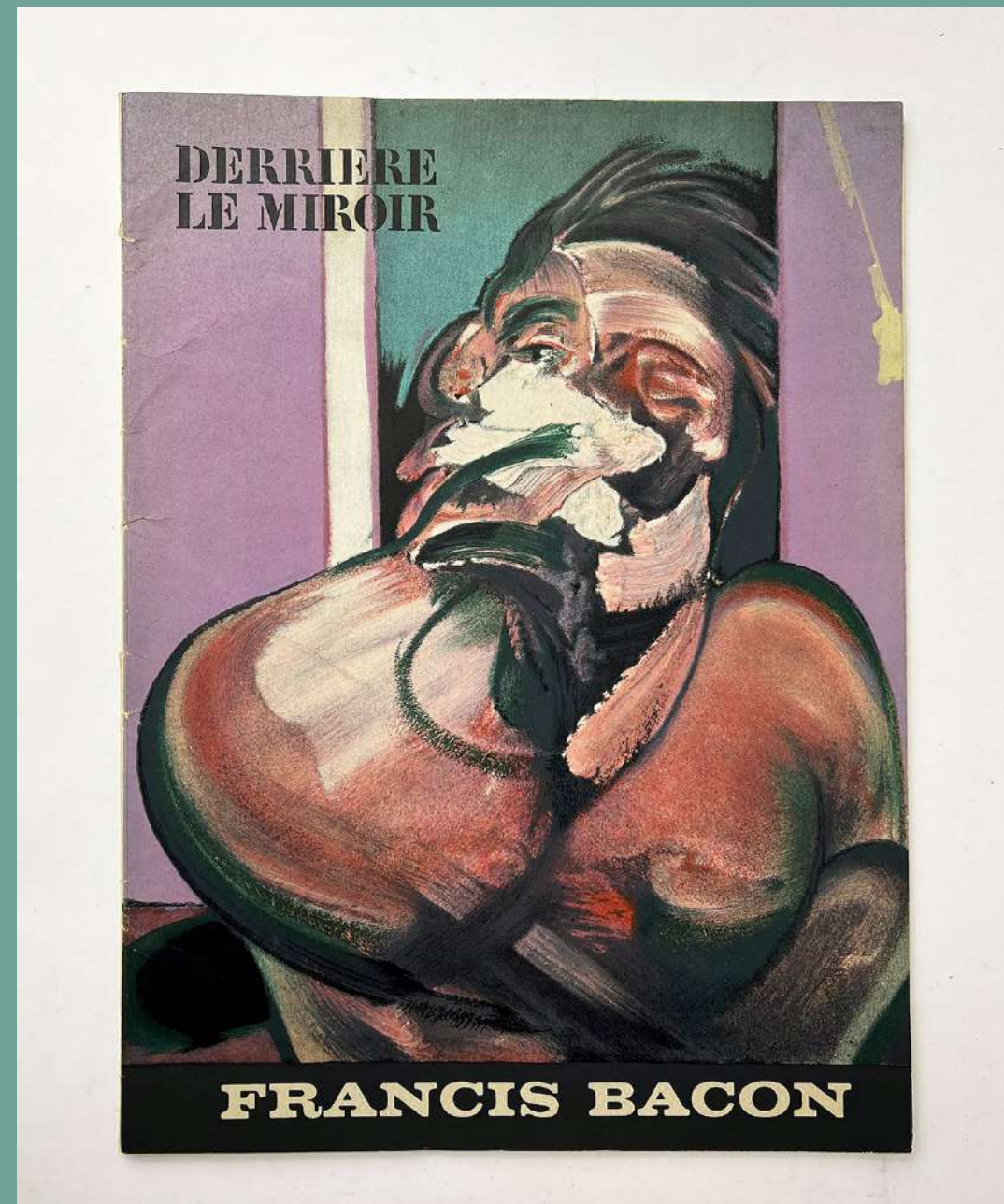
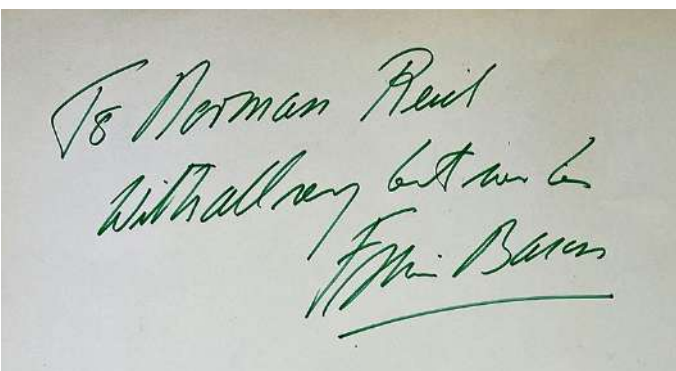
BACON, Francis: DERRIERE LE MIROIR
Paris: Maeght Editeur. 1966

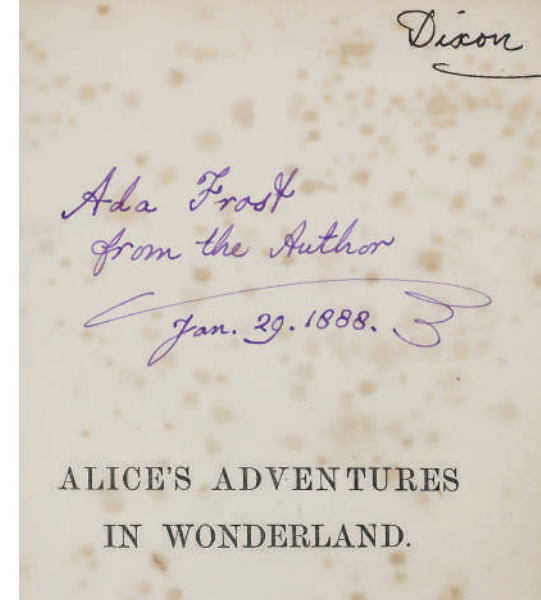
First edition. Inscribed by Francis Bacon to the director of the Tate Gallery. Publisher's original colour lithograph card covers. The contents with five single sheet colour lithographs and one folding triptych colour lithograph, loose as issued. Further illustrations throughout. The text by Michel Leiris and an interview with Bacon by David Sylvester is in French. An excellent near fine copy, the covers without tears or creasing, the contents bright throughout. A very attractive, complete example of the Francis Bacon issue of Derriere Le Miroir.

£3,500 [20341]

Inscribed by the artist in green pen on the inside cover "To Norman Reid / with all my best wishes / Francis Bacon". A fabulous association copy.

The recipient, Sir Norman Reid served as the Director of the Tate Gallery from 1964 to 1980. During his 16 years as Director, through major acquisitions and ground-breaking exhibitions, he transformed an English institution into an internationally acclaimed museum recognised as one of the leading museums of modern art in the world. A trained painter himself, Reid formed strong relationships with several major artists that led to important works being donated to the Gallery. Mark Rothko's Seagram murals and work by Barbara Hepworth, Ben Nicholson, Naum Gabo and Henry Moore were all gifted to the Tate largely as a result of the personal respect the artists had for its Director. Notably, the year of this publication and presumably Bacon's presentation inscription coincides with the Tate's first purchase of a Francis Bacon painting (Portrait of Isabel Rawsthorne, 1966).



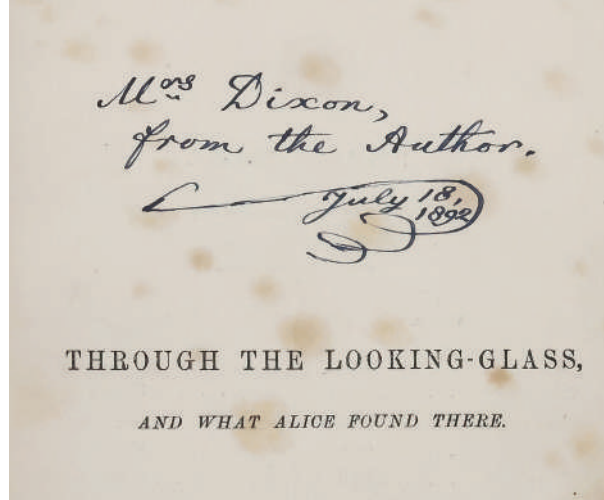


7/

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

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

£45,000 [28825]

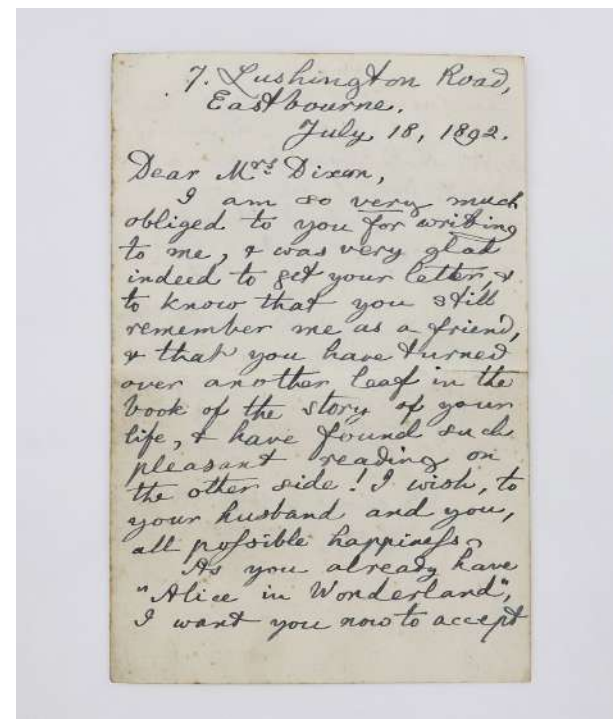


‘Alice’s Adventures in Wonderland’ is inscribed in purple ink on the half-title “Ada Frost / from the author / Jan. 29. 1888.”; ‘Through the Looking Glass’ is inscribed in black ink on the half-title “Mrs Dixon, / from the author. / July 18, / 1892”. The recipient Ada Dixon, (née Frost, 1874-1964), was a professional child model who sat for sketches made by Dodgson in Mrs Shute’s studio in 1888 (Letters 2: 692-93), where presumably this copy of ‘Alice’s Adventures in Wonderland’ was presented. ‘Through the Looking Glass’, inscribed some four years later was presented in celebration of Ada Frost’s, (now Dixon) marriage, the accompanying letter, dated the same day as the author’s inscription in the book, reads “Dear Mrs Dixon, I am so very much obliged to you for writing to me, and was very glad indeed to get your letter and to know that you still remember me as a friend, and that you have turned over another leaf in the book of the story of your life, and have found such pleasant reading on the other side! I wish, to your husband and you, all possible happiness. As you already have “Alice in Wonderland” I want you now to accept the sequel “Through the Looking Glass”, which I will send you by parcel-post, bound in “bridal white”, which I think is more appropriate, this time, than scarlet. If ever I find myself near enough to Chalk Farm, I will give myself the pleasure of calling. With very kind regards to your husband, I am sincerely yours, C. L. Dodgson”.

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

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

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





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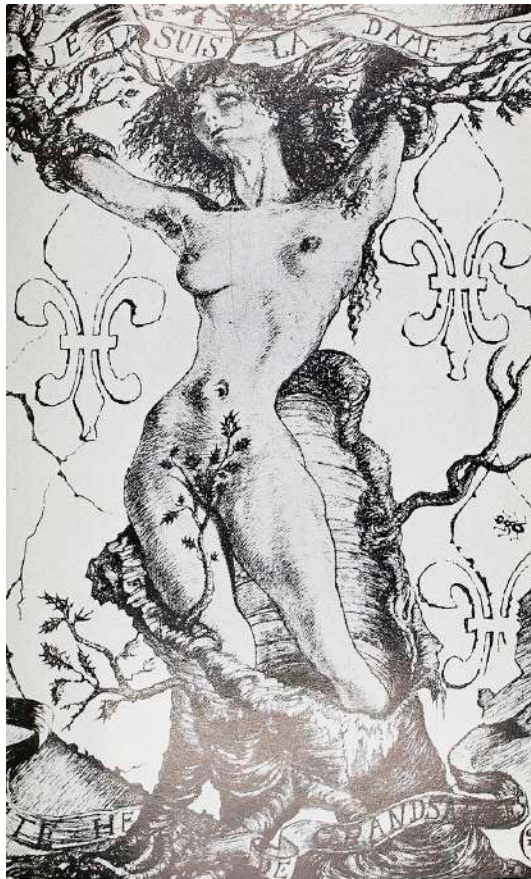
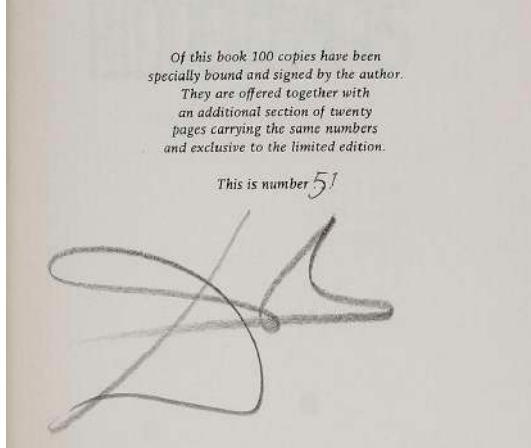
TOLKIEN, J. R. R.; illustrated by OBERDIECK, Bernhard: BILD LEPORELLO ZU J. R. R. TOLKIEN "DER HERR DER RINGE". [Picture Leporello for J.R.R. Tolkien's "Lord of the Rings"]. Stuttgart: Ernst Klett. 1975

First edition, first printing. Accordion fold bound booklet comprising eight sheets of heavy paper, each printed to one side with a captioned and coloured pencil drawing by Bernhard Oberdieck illustrating J. R. R. Tolkien's The Lord of the Rings. 13.5 x 21.5cm. A very near fine copy, ever so lightly rubbed to the extremities, otherwise sound, bright and fresh. Rare.

£950 [27824]

The first published illustrations by the German artist Bernhard Oberdieck, created as an examination work as a student at Bielefeld Werkkunstschule in 1974. In addition to being the artist's first publication, this also would appear to be one of the very first illustration series for the Lord of the Rings published in book form worldwide. The scarceness of published Lord of the Rings illustrations issued before the author's death in 1973 can be attributed to Tolkien's strong views on illustration of fantasy, especially in the case of his own works. In late 1974, Ballantine Books in the USA published the 'Tolkien Calendar 1975', printed 12 illustrations by Tim Kirk, mainly of characters from The Hobbit and The Lord of the Rings. The publisher here, Ernst Klett was also the publisher of the first German translation of Tolkien's magnum opus in 1969 and 1970.





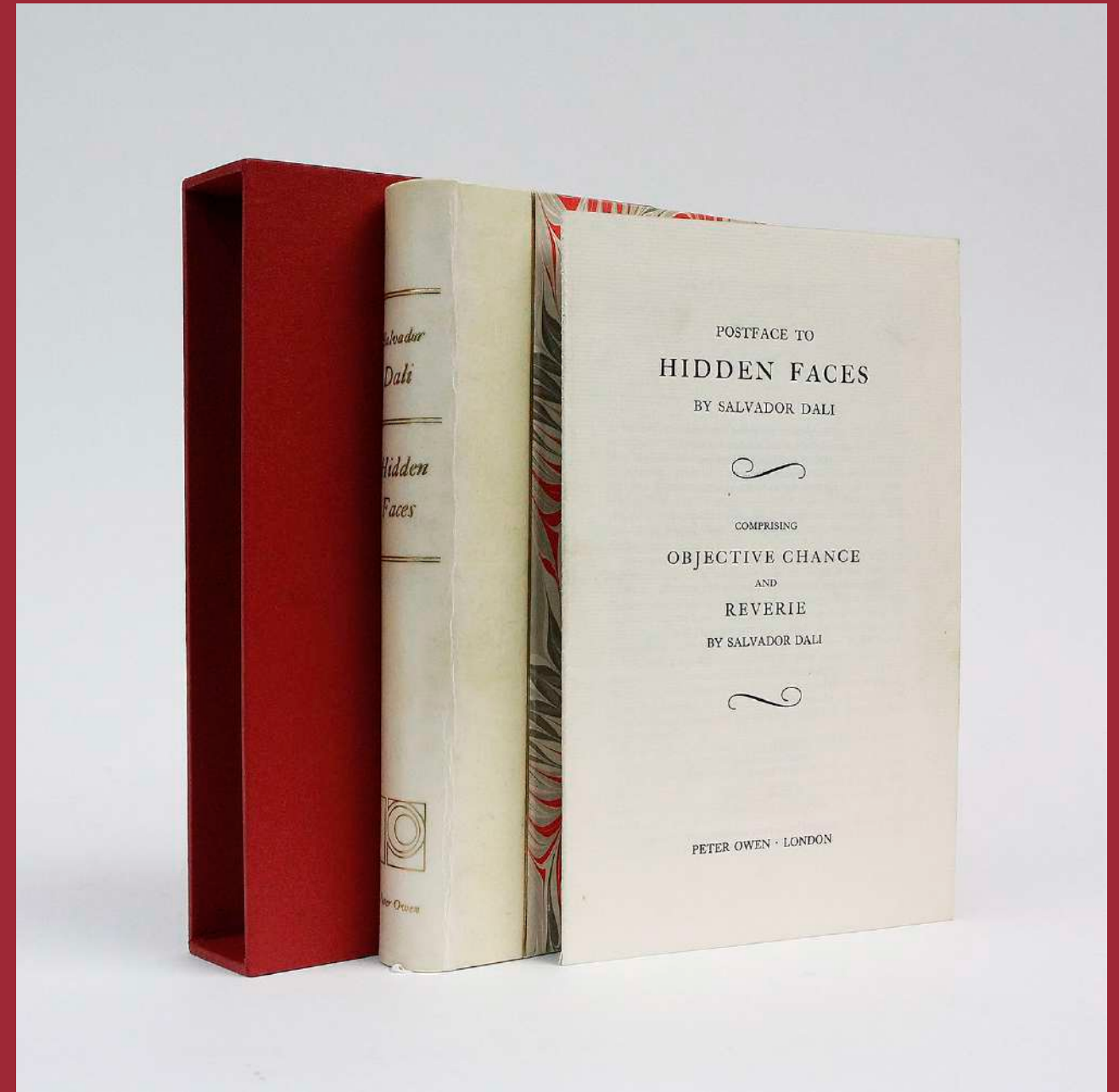
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DALI, Salvador: HIDDEN FACES. With 'Postface to Hidden Faces'. London: Peter Owen. 1973

Signed limited edition. Publisher's quarter vellum over marbled paper covered boards with titles in gilt to the spine. Top edge gilt. White silk ribbon. Illustrated with black and white plates by Salvador Dalí. 'Postface to Hidden Faces' in publisher's white paper covers, printed in black. Housed in a red cloth slipcase. A fine copy, the binding square and tight, the contents clean throughout and without previous owner's marks.

£2,500 [22346]

Limited edition of 100 copies, both the book and 20 page 'Postface' pamphlet hand numbered 51, the book signed by Salvador Dalí on the limitation page, as issued. Translated by Haakon Chevalier, Hidden Faces is Dalí's only novel.





10 /

**HOYLE, Harry: THREE BLUE DRAGOON
PIGEON PORTRAITS** *Original artwork. 1933-1934*

Three original watercolour paintings of prize-winning blue dragoon pigeons on paper, each pigeon accompanied by their hand-lettered exhibition history. Each painting is signed and dated by the artist. The pigeons pictured have the ring numbers “1918-22”, “06-30” and “33-3330”. Each painting is mounted on board and bound with grey textured paper and black faux leather opposite the corresponding exhibition history to form a folding ‘book’ that can be opened and closed. The paintings measure 18.7 x 21.5 cm and the boards measure 20.3 x 23 cm. The paintings are in fine condition, the paint extremely bright, the paper clean. The bindings are lightly rubbed at the extremities, the spine of the ‘book’ containing pigeon “1918-22” has been replaced, the covers are lightly scuffed and the spine tips with slight wear (the painting inside remains fine and bright).

£2,250 [30488]

Three beautiful, exceptionally detailed paintings of blue dragoon pigeons, notable for the painstakingly tiny strokes used to render every feather. Between them, the three pigeons are recorded as receiving multiple gold medals and special prizes at exhibitions in Birmingham, Manchester, Altrincham and Crystal Palace between 1907 and 1933. A unique artistic artefact of early 20th century British pigeon fancying.

DARLOW, Biddy (illustrates): FIFTEEN OLD NURSERY RHYMES. With New Linocuts.

Bristol: The Perpetua Press. 1935

First edition. Limited edition. Presentation copy, signed and inscribed by the artist. Publisher's original quarter beige and red cloth, with titles and borders printed in black on a cream paper label pasted on upper board. Printed on hand-made paper, with deckled edges. Illustrated title page and 15 striking hand-coloured linocuts by Biddy Darlow. A very good copy, the binding square and firm, with a little bumping and rubbing to the extremities, the cloth spine somewhat toned and a little marked. The contents, toned to the text block edges, and with mild offsetting to the colophon from the final coloured linocut (XV), are otherwise clean throughout.

£425 [29260]

Issued in an edition of 150 un-numbered copies, by David Bland and Vivian Ridler at The Perpetua Press (both would go on to have eminent careers in post war publishing, Bland as the illustrations editor for Faber and Faber, and Ridler as Printer to the University of Oxford at Oxford University Press). This example is inscribed by the artist in black ink on the front endpaper "To Jack, with love from Biddy / to wish his mummy happy / returns of to-day. March 24th 1936". Scarce thus. Biddy Darlow (1910-1991) was educated at Hereford High School for girls, and from there at the Royal College of Art. She subsequently taught in various colleges and art schools in the 1930s, 1940s and 1950s, including the Ruskin School of Art in Oxford, and the Bath Academy of Art in Corsham. Her main artistic output was in printmaking: linocuts, woodcuts and lithography, with which she has illustrated a number of books.

This beautifully illustrated collection of beloved children's nursery rhymes includes 'Three Wise Men of Gotham', 'There Was an Old Woman', 'I Had a Little Nut Tree', 'Robin and Richard', 'Hot Cross Buns', 'The Man in the Moon', 'The Man in the Wilderness', 'Simple Simon', 'Cock-A-Doodle-Do', and 'Giant Grim'. It was chosen by the First Edition Club as one of the "50 Best Books of the Year".

To Jack. with love from Biddy
to wish his mummy happy
returns of to-day. March 24th 1936





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

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

£32,500 [28582]

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

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

for Potter’s Hill Top farm in Ambleside. When Potter went to see a new litter of piglets herself she came away with a small black ‘girl-pig’, despite farmer Townley’s insistence that Cannon wouldn’t want it to join the Hill Top herd. Undeterred, Potter raised the piglet herself as a pet, and it became the inspiration for Pig-Wig from ‘The Tale of Piggling Bland’, which is dedicated to the Townley’s children Cecily and Charlie. (Linder). A similar image is published on page 38 of the 1904 first edition published by Frederick Warne.

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

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

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

£32,500 [28583]

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



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HERE BEGINNETH THE DEFENCE OF GUENEVERE.

BUT, KNOWING NOW THAT THEY WOULD HAVE HER SPEAK, SHE THREW HER WET HAIR BACKWARD FROM

HER BROW, HER HAND CLOSE TO HER MOUTH TOUCHING HER CHEEK, AS THOUGH SHE HAD HAD THERE A SHAMEFUL BLOW, AND FEELING IT SHAMEFUL TO FEEL OUGHT BUT SHAME ALL THROUGH HER HEART, YET FELT HER CHEEK BURNED SO, SHE MUST A LITTLE TOUCH IT; LIKE ONE LAME SHE WALKED AWAY FROM GAUWAIN, WITH HER HEAD

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MORRIS, William; [KELMSCOTT PRESS]: THE DEFENCE OF GUENEVERE AND OTHER POEMS
London: Printed by William Morris at The Kelmscott Press. 1892

First edition, first printing. Original limp vellum with green silk ties and titles hand lettered in ink by Herbert Ellis (son of F. S. Ellis, an antiquarian bookseller who was friend and publisher to William Morris) to the spine. Deckled edges. Text printed in black and red. The first page of text features a heavily decorated border and illuminated initial by Morris, with further illuminated initials throughout. An excellent better than very good copy, the binding square and firm, the vellum with a little natural discolouration and a few light marks, the spine faintly toned. The ends of the silk ties have been trimmed or perished. The contents, with a previous owner's bookplate to the front pastedown, slight offsetting to the endpapers and a little faint toning to the margins, are otherwise clean throughout and without stamps or inscriptions. An attractive example of this wonderfully produced volume.

£4,650 [30272]

William Morris' first book of poetry. The collection had originally been published by Bell and Daldy in 1858 in a plain style, quite contrary to Morris' predilections, which were eventually realised in this richly decorated edition, published and printed by Morris at the Kelmscott Press. The poems conjure dreamlike glimpses of a mysterious medieval world inspired by the legends of King Arthur and his court, and informed by Jean Froissart's *Chroniques*, a narrative history of medieval European chivalric culture. The collection was first published when Morris was 24, and many of the poems were written while he was still a student at Oxford, a time when he was first exposed to Pre-Raphaelite art. Morris was



particularly affected by the work of Dante Gabriel Rossetti, and the poems 'The Blue Closet' and 'The Tune of the Seven Towers' each reference a Rossetti watercolour of the same name. 'The Defence of Guenevere' was the first Kelmscott Press publication to be bound in vellum and the only Kelmscott publication with a hand-lettered title. One of 300 copies on paper, there were also 10 copies printed on vellum. (Peterson A5)



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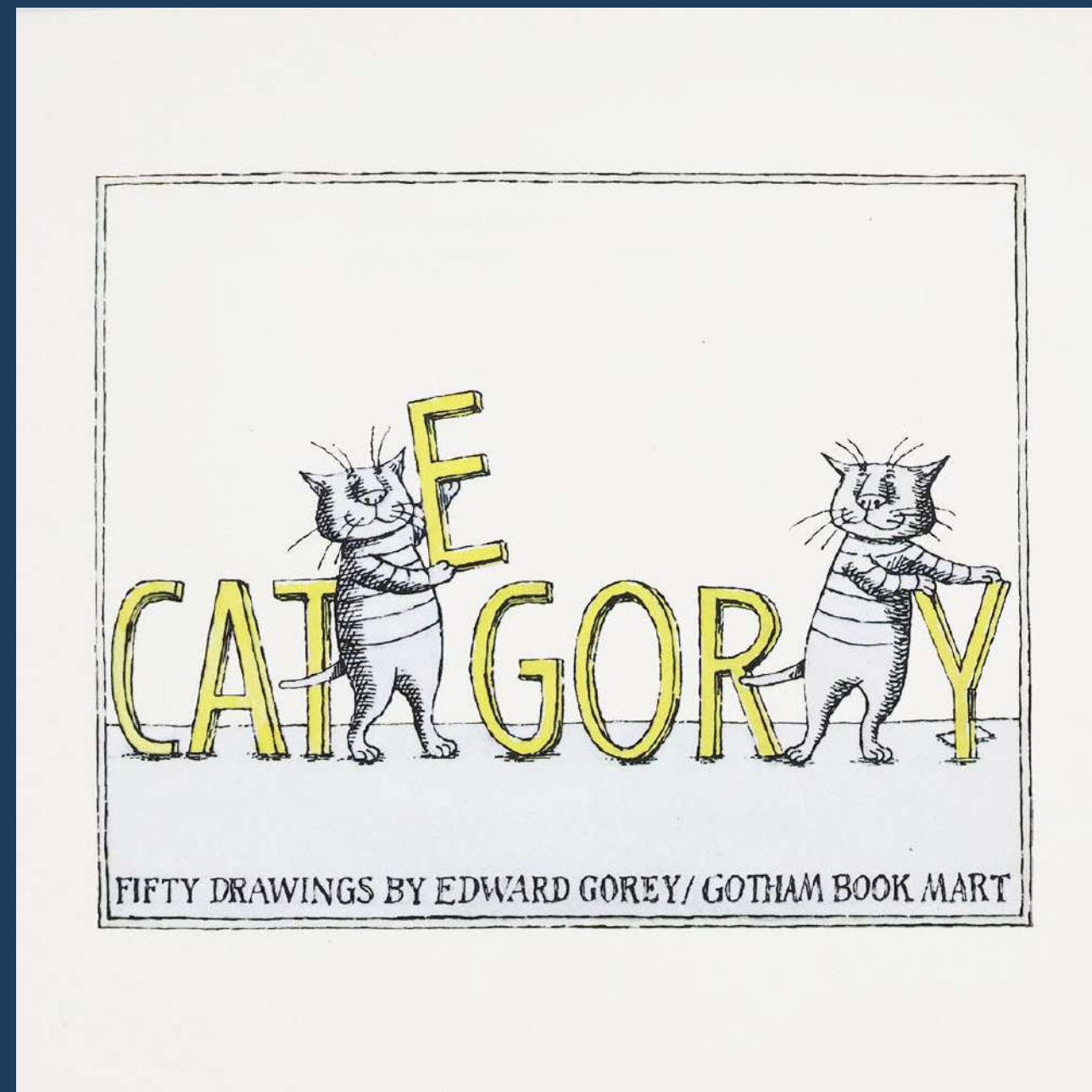
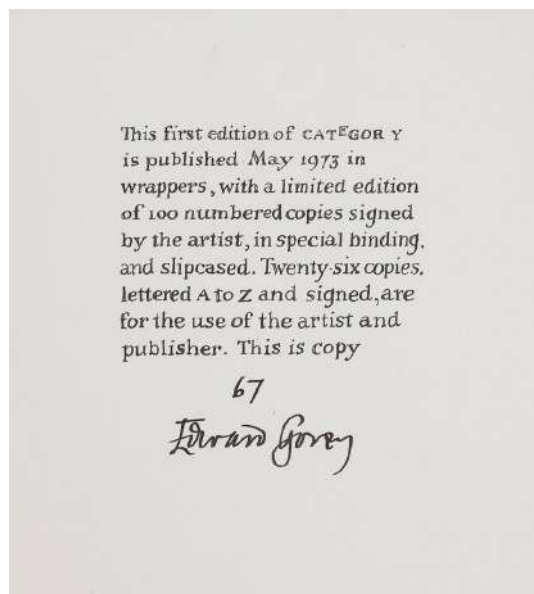
GOREY, Edward: CATEGORY

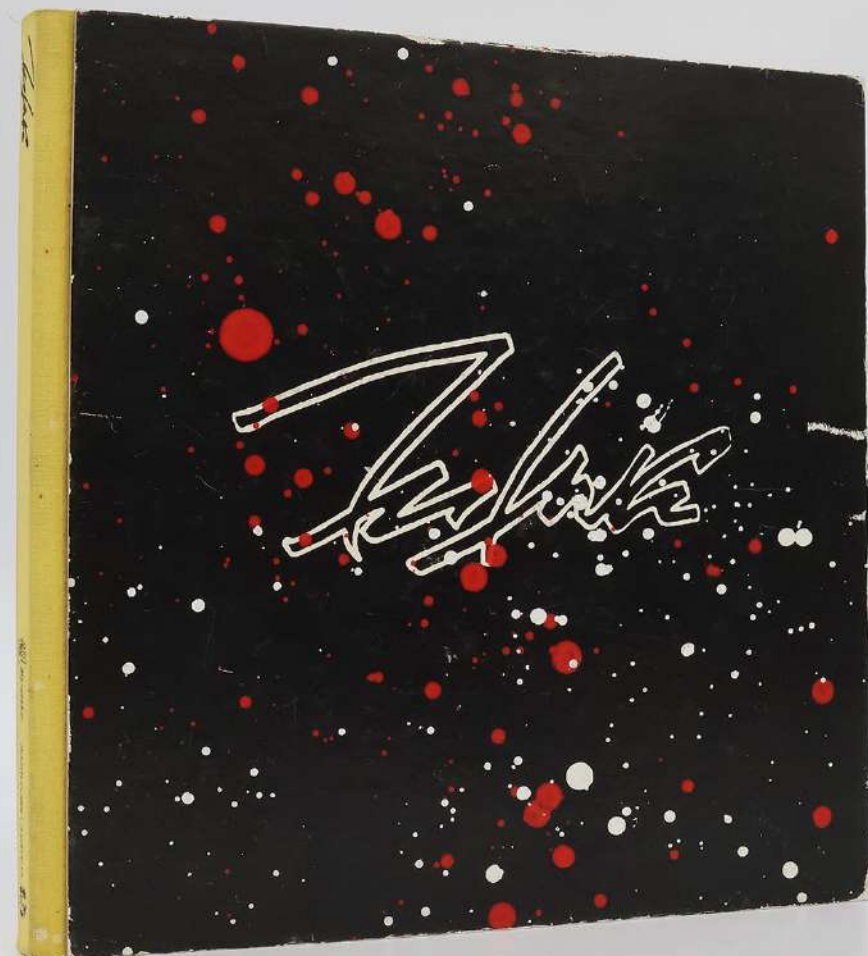
New York: Gotham Book Mart and Gallery. 1973

First edition, first printing. Signed by the author. Limited edition. Original blue cloth with black titles on white labels to the spine and upper board. Housed in a light blue card slipcase. With a frontispiece and 50 further illustrations throughout in colour by Edward Gorey. A near fine copy, the binding square and tight, the cloth clean, the spine faded. The contents are clean throughout and without previous owners' inscriptions or stamps. Complete with the sound original slipcase that is lightly toned at the extremities. Scarce in this form.

£500 [30307]

Issued in a limited edition of 100 cloth-bound and slipcased copies, this example is numbered 67 and signed by Edward Gorey in black ink on the colophon. A trade edition in softcover was also issued. A collection of 50 wordless illustrations featuring cats alongside a variety of mysterious, repeating motifs by Edward Gorey, beautifully displaying the artist's characteristically eerie, lightly comic charm. The images were originally created to accompany the limited edition of Gorey's 'Amphigorey' anthology, published in 1972.





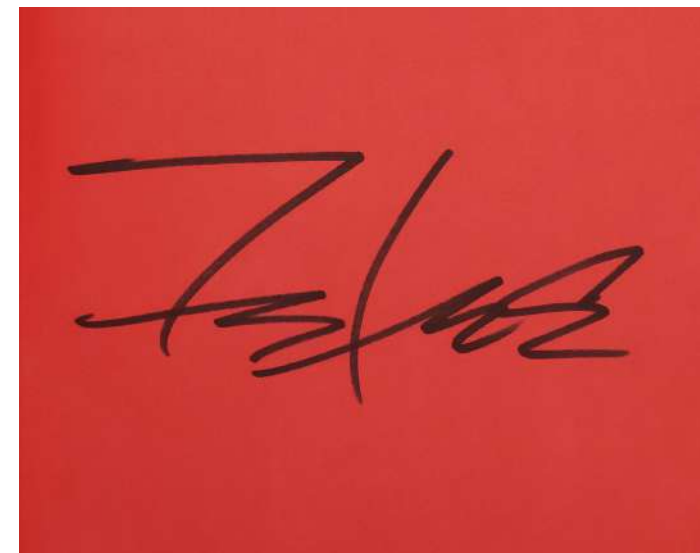
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MCGURR, Leonard [FUTURA 2000]; DRURY, Ben; FARRELLY, Liz; HOLMES, Andrew:
FUTURA London: Booth-Clibborn Editions in association with MoWax. 2001

Second printing. Signed by the author. Original heavy card boards and yellow cloth spine with titles in white to the upper board and in black to the spine. Illustrated in colour throughout. A very good copy, the binding rubbed and scuffed to the boards but firm and without loss or tears. The contents are clean throughout and without previous owner's marks. Scarce in signed state.

£500 [30056]

Signed by Futura in black marker pen on the red front endpaper. The artist's first book, blending sketchbook, confessional, photo album and archive. Futura 2000 started writing in the early 1970's and was known for his abstract interpretation and futuristic style of Graffiti, he was prolific on the New York Subway trains and one of the earliest artists to crossover into the Gallery and music scene, exhibiting alongside Keith Haring, Jean-Michel Basquiat, Richard Hambleton and Kenny Scharf and famously painting backdrops live on-stage during The Clash's European tour. For nearly five decades he has been bringing the visual language of hip-hop and the street to a worldwide audience. Futura was cover artist for award-winning label MoWax and has designed clothes for GFS, Agnes B., Project Dragon and The Bathing Ape.





**LUCIUS
BOOKS**

70 Micklegate, York, YO1 6LF,
United Kingdom

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

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