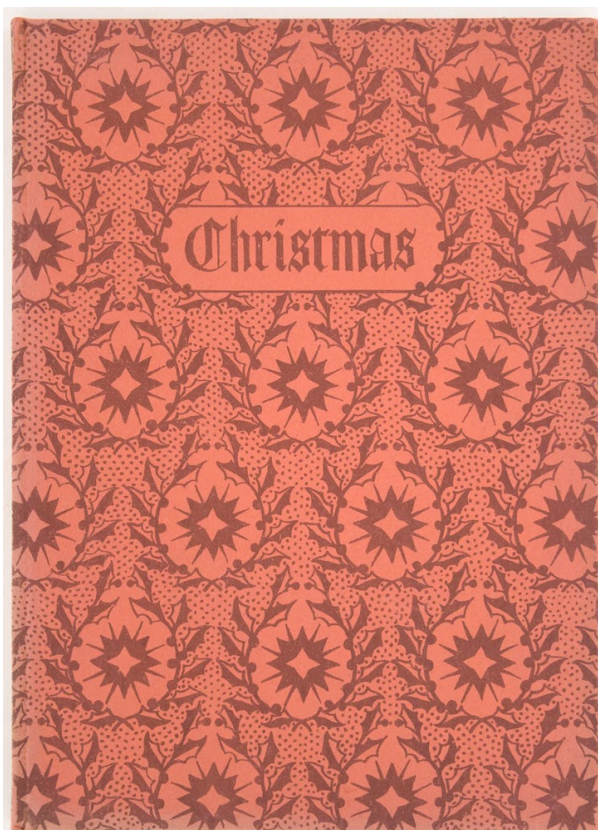


CHRISTMAS, 2022



Spinks and ouzels sing sublimely,
'We too have a Saviour born',
Whiter blossoms burst untimely
On the blest Mosaic thorn.

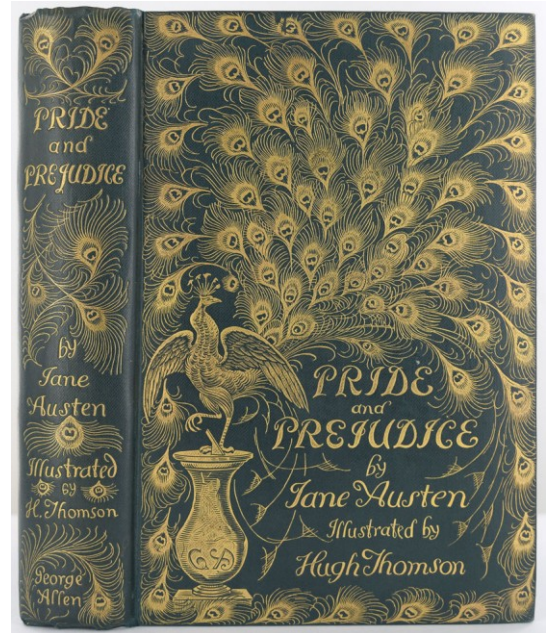
Items 5 & 13

BLACKWELL'S RARE BOOKS

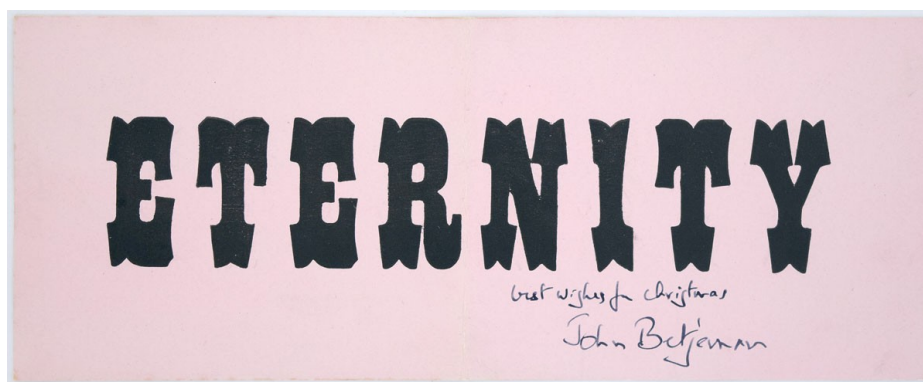
48-51 Broad Street, Oxford, OX1 3BQ, UK
Tel.: +44 (0)1865 333555 Fax: +44 (0)1865 794143
Email: rarebooks@blackwell.co.uk Twitter: [@blackwellrare](https://twitter.com/blackwellrare)
blackwell.co.uk/rarebooks

1. Aldin (Cecil) *An Artist's Models.* H.F. & G. Witherby, [1930,] FIRST EDITION, 110/250 COPIES (from an edition of 310 copies) signed by Aldin, frontispiece and 19 plates of drawings by Aldin (a small amount of printing in colour to each), each with captioned tissue-guard, some gentle foxing (largely restricted to borders) on and adjacent to plates, pp. 80, folio, original full vellum, lettered in gilt to upper board and backstrip, t.e.g., others untrimmed, a few small spots and marks overall, contemporary Christmas Greetings bookmark laid in at front, very good **£250**
Aldin's account of his dog-portraiture.

2. Austen (Jane) *Pride and Prejudice.* With a Preface by George Saintsbury and Illustrations by Hugh Thomson. George Allen, [1894,] FIRST THOMSON TRADE EDITION, tissue-guarded frontispiece and line-drawings throughout by Hugh Thomson, with his decorated initials and headpieces to each chapter, spotting to half-title and light spotting through prelims, a few to page-heads at either end of text, pp. xxvii, 476, crown 8vo, original dark blue-green cloth with an elaborate Thomson design to backstrip and upper board stamped in gilt, bottom corners knocked, lean to spine, and a couple of small waterspots to lower board, a.e.g., black endpapers with bookseller's blind-stamp to top corner of flyleaf, very good **£2,500**
Thomson's 'Peacock' edition of Austen's text is a sumptuous production, this an excellent copy.



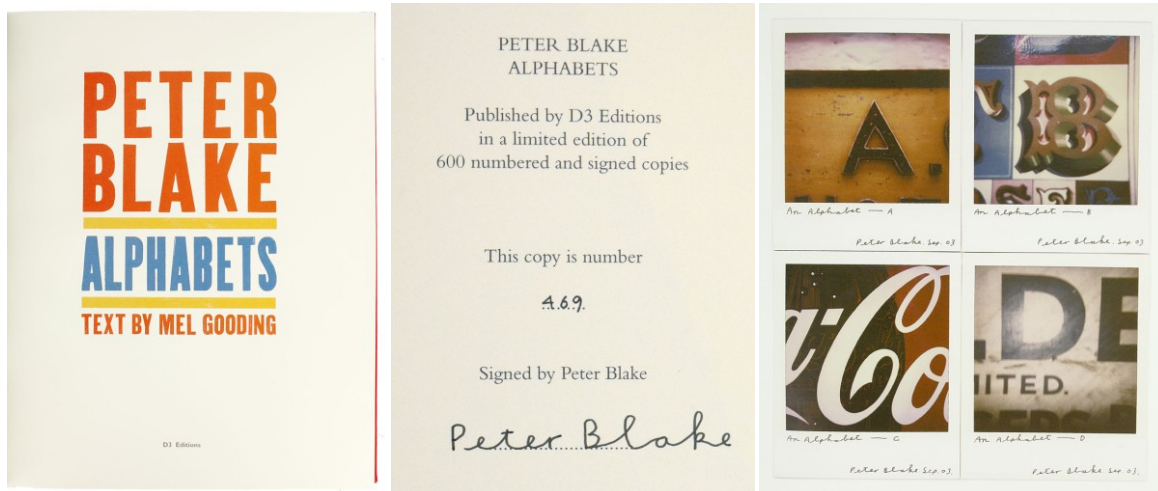
3. Bannister (Roger) *The First Four Minutes.* Stroud: Sutton Publishing 2004, FIFTIETH ANNIVERSARY EDITION, 86/239 COPIES signed by the author on a bookplate laid down to the half-title, pp. x, [1], 244, crown 8vo, original blue boards, backstrip lettered in gilt, dustjacket, fine **£100**
This new edition of Bannister's memoir adds a new Introduction, and a Chapter to summarise his subsequent career as a neurologist, Chairman of the Sports Council, and Master of Pembroke College, Oxford (he had earlier attended Exeter College).



4. Betjeman (John) [Christmas card:] 'Eternity'. n.d., 'Eternity' printed in large letters on pink card and signed at foot with a Christmas message from John Betjeman, 10 x 25 cm, with central crease between the middle letters (presumably folded for sending), a couple of notes to verso in another hand, good condition **£175**
'Best wishes for Christmas, John Betjeman' - a typographically striking design, the date uncertain but probably 1960s or 1970s; it certainly, on the evidence of the author's hand, precedes the ill-health of his later years.

5. **(Birmingham School of Printing.) IRVING (Washington.) Christmas.** From the Sketchbook of Geoffrey Crayon, Gentleman. Birmingham: City of Birmingham School of Printing, College of Arts and Crafts, 1948, printed in red and black with a vignette to the title-page by R. Cashnella, pp. 77, crown 8vo, red boards with a patterned design printed in brown, a little fading around the spine, very good **£20**

6. **Blackwell (Basil) The Book World, a Panorama.** The first of the J.M. Dent Memorial Lectures at Stationers' Hall, Ludgate Hill, Thursday, First October, M CM XXXI. The London School of Printing, [1932,] portrait of J.M. Dent as frontispiece, pp. [ii], 27, 4to, original sewn buff wrappers, a little creased to overhanging edges, good **£20**



7. **Blake (Peter) Alphabets.** Text by Mel Gooding. Nottingham: D3 Editions, 2010, FIRST EDITION, 469/500 COPIES (from an edition of 600 copies) signed by the artist, over 200 pages of colour reproductions of photographs of the Blake's work and including 2 folding leaves, pp. [ii], 224, 4to, original crimson cloth, backstrip lettered in gilt, upper board with printed label within a gilt frame, cotton-marker, gentle knock at foot of lower joint, matching board slipcase and label, near fine **£350**

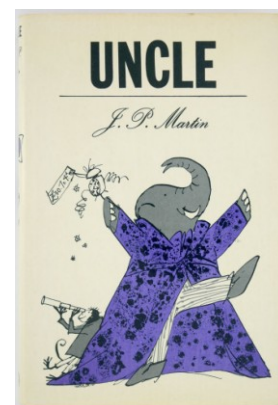
Depicting 18 unique alphabets, some of them previously unpublished, this volume captures Peter Blake's love of letter-forms and his enthusiasm for collecting.

SIGNED BY QUENTIN BLAKE

8. **(Blake.) MARTIN (J.P.) Uncle.** Illustrated by Quentin Blake. Jonathan Cape, 1964, FIRST EDITION, Blake illustrations throughout, pp. 160, crown 8vo, original pink boards, backstrip lettered in gilt, a few spots to edges, Blake illustrations to endpapers, dustjacket with his designs also, this price-clipped but otherwise in good shape, very good **£200**

Signed by the illustrator, Quentin Blake, on the title-page.

The first book in the popular series, all of which illustrated by Blake.



9. **Briggs (Raymond) Fungus the Bogeyman.** Hamish Hamilton, 1977, FIRST EDITION, colourprinted illustrations throughout by Raymond Briggs, pp. [41], 4to, original boards with Briggs illustrations, very slight lean to spine, faint spotting to edges, very good **£80**

10. **(Brockway.) MARVELL (Andrew) The Garden, and Other Poems.** Engravings by Harry Brockway. The Folio Society, 1993, FIRST EDITION WITH THESE ILLUSTRATIONS,

wood-engraved Brockway illustrations throughout, 24mo, original green silk, black silk label inset to upper board and lettered in gilt, backstrip lettered in gilt, cloth faded to purple around the backstrip, slipcase, very good **£15**

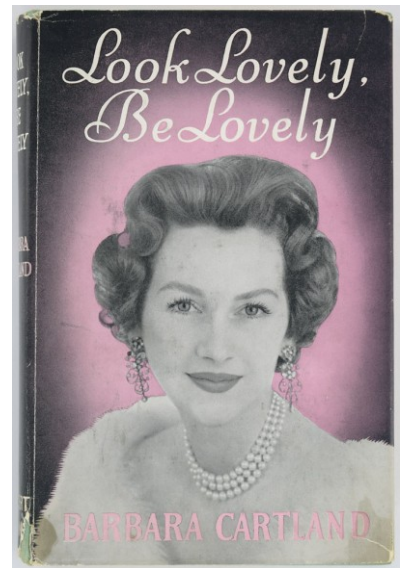
11. Carroll (Ludovici [i.e., Lewis, C. L. Dodgson]) *Alicia in Terra Mirabili* [Alice's Adventures in Wonderland.] Latine redditus ab eius fautore veter gratoque Clive Harcourt Carruthers. Macmillan, 1966, FIRST LATIN EDITION, Tenniel illustrations, pp. [viii], 116, [1], crown 8vo, original red cloth, backstrip lettered in gilt, Tenniel vignette of White Rabbit to upper board stamped in gilt, dink to tail edges, endpaper maps using Tenniel designs printed in red, dustjacket with Tenniel illustrations, the backstrip panel a shade faded, the rear panel lightly spotted, chipped at extremities, good **£55**

A first Latin translation of Carroll's much-loved work - 'try it as Julius Caesar might have read it, if he had been lucky enough'.

12. Cartland (Barbara) *Look Lovely, Be Lovely*. Herbert Jenkins, 1958, FIRST EDITION, pp. 224, crown 8vo, original blue boards, backstrip lettered in gilt, dustjacket with a photograph of the author's daughter (see below) by Lord Snowdon, price-clipped, and slightly chipped and rubbed at extremities, very good **£250**

After its manner, a thoroughgoing treatise, framed by an emphasis on internal loveliness ('Your Inner Radiance' is the first chapter, whilst the book concludes with 'How to Be Beautiful Through Faith') but with plenty of skin-deep contemplation between, which provides a number of striking passages: in her consideration of hairstyles, for example, in 'The Crown of Glory', she forthrightly proclaims short hair to be an outgrowth of the 'desire for the nebulous benefits of sex equality', which as a gesture in the fight for Suffrage only made participants 'even more unfeminine than they intended to be' – Cartland considering 'the bob, the shingle and the Eton crop [...] the very nadir of deliberate destruction to femininity', wrought both by wartime practicalities but also 'post-war neuroses'.

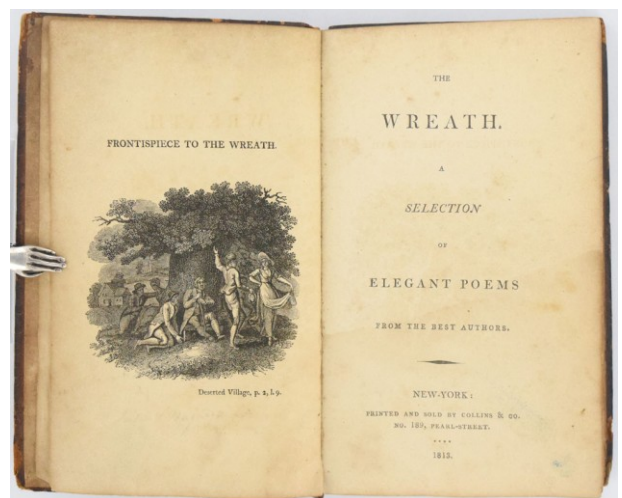
The author's ideal of beauty, as portrayed on the dustjacket, is naturally enough her own daughter, Raine - née McCorquodale, and at this point Viscountess Lewisham. She subsequently married Earl Spencer, father of Lady Diana Spencer, whose dislike of her stepmother precipitated the nickname 'Acid Raine'.



13. [Caulkins (Frances Manwaring, association)] *The Wreath*. A Selection of Elegant Poems from the Best Authors. New York: Collins & Co., 1813, FIRST EDITION, lower half of textblock with a running damp stain, one leaf with marginal tear extending into text, but no loss. pp. [viii], 168, [1] leaf of plates (frontis.), 12mo, contemporary tree calf, some loss of leather at the spine and corners, front joint weak but holding **£750**

First edition of this compendium of English verse, printed in New York, with a dedication inscription by the American genealogist and historian Frances Manwaring Caulkins (1795-1869).

The engraved frontispiece depicts a scene from Goldsmith's 'Deserted Village', which is the first poem in the collection, and which gives a flavour of its general contents. The featured authors, who include Burns, Cowper, Gray, Pope and Thomson, make this obvious school-prize material, and indeed this volume was awarded to one



Julia Hazard 'for proficiency in her studies and uniform propriety of behaviour' by France M. Caulkins in September 1813.

*Caulkins was a teacher and historian. Born in New London, Connecticut, she taught at various institutions there and in Norwich. During six years in which she was resident in New York City, she became acquainted with the secretaries of the American Tract Society who would go on to publish several of her works intended for a juvenile audience, including *The Children of the Bible: As Examples and as Warnings* (1842). She was published widely in journals and newspapers, and produced several other books, including *Colporteur Songs: Written for the American Messenger* (New London, 1859) and various histories of the cities of Norwich and New London. Caulkins was a keen genealogist, an interest which was evidently sparked by her own interesting ancestors. Through her mother she was descended from an ancient Chester family; Sir Ranulphus de Manwaring was Justice of that town in 1189, and a later antecedent was killed in October 1644 during the town's six-month-long siege by Cromwellian forces. On her paternal side she was descended from Hugh Caulkins, a first minister of Plymouth, the first permanent English colony in New England. Early American history was a passion, and her histories remained in print after her death. In 1849, Caulkins became the first female member of the Massachusetts Historical Society, the oldest historical society in the United States.*

14. (Celtic Cross Press.) SMART (Christopher) [Christmas card:] 'Spinks and ouzels sing sublimely...' Walsingham: The Celtic Cross Press, 2008, folded sheet of stiff paper with Rosemary Roberts drawing printed in brown to front, printed greetings message internally, foolscap 8vo, fine condition **£30**

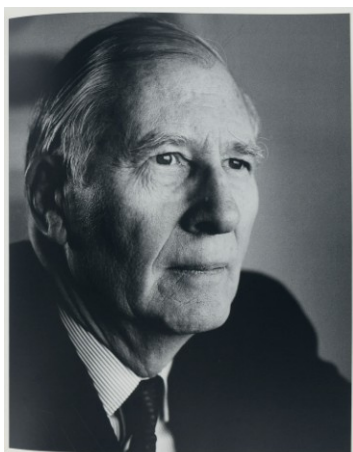
15. (Children's literature.) ECCLESHARE (Julia) Beatrix Potter to Harry Potter. Portraits of children's writers. Foreword by Anne Fine. National Portrait Gallery (NPG), [2002,] FIRST EDITION, portraits of the various authors discussed, predominantly photographic and many colour-printed, further illustrations, pp. 136, small 4to, original quarter blue cloth with illustrated white boards, fine **£350**

Published to accompany the Gallery's exhibition, this copy carries the signatures of numerous authors next to their respective portraits, beginning with Michael Bond ('with all good wishes'), then Diana Pullein-Thompson, Michael Rosen (who offers a 'hello'), Anne Fine, Shirley Hughes, John Agard, Jacqueline Wilson ('xxx'), Philip Pullman, and finally Jamila Gavin.



16. Cope (Wendy) [Christmas card:] 'Another Christmas Poem'. Faber and Faber, [1991,] folded card printed in green and black to outer panels, p. [1], crown 8vo, fine condition **£40**

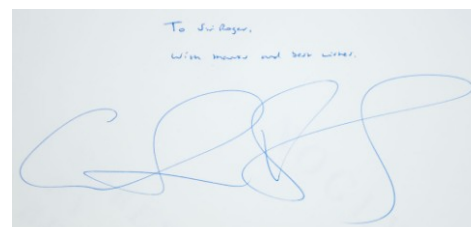
Signed by the author at the foot of the 4-line poem, which implores men to 'do the washing-up'; issued by Faber as a Christmas greeting, and subsequently collected in 'Serious Concerns' the following year [see end of list].



INSCRIBED TO 'SIR ROGER [BANNISTER]'

17. Djanogly (Carolyn, photographer) Centurions. A Photographic Tribute to 100 Men & Women Who Have Changed the Face of 20th Century Britain. With a Foreword by Asa Briggs. Andre Deutsch, 1999, FIRST EDITION, 100 monochrome portraits to rectos, the facing verso with biographical summary accompanied by an earlier photograph of each sitter, pp. 211, [4], 4to, original black boards, backstrip lettered in white, dustjacket with a selection of the photographs, a tiny nick to upper joint-fold, very good **£100**

Inscribed by the photographer to the half-title: 'To Sir Roger, with thanks and best wishes,



Carolyn Djanogly - the recipient being Roger Bannister, one of her sitters, whose portrait features on p. 146, accompanied by an array of other British cultural figures of the latter half of the twentieth-century.



18. (Enitharmon Press.) THOMAS (Dylan) & Peter Blake (Illustrator) *Under Milk Wood*. A Play for Voices. Queen Anne Press & Enitharmon Editions, 2013, 86/100 COPIES signed by the artist on the title-page and with a signed and numbered original print by the same, colour-printed illustrations throughout, text printed in black and red, pp. 173, 4to, original green cloth with Blake illustration inlaid to upper board, backstrip and lower board lettered in gilt, folder containing print, together in blue cloth solander box with Blake portrait of the author to lid, new **£950**

A handsome edition, designed by Michael Mitchell of the Libanus Press.

19. (Fleece Press.) CHURCHYARD (Thomas) *The Whole Benefits that Paper Brings*. Written in 1588. With Engravings by Anthony Christmas. Huddersfield: The Fleece Press, 2002, 2002, ONE OF 185 COPIES (from an edition of 285 copies), printed in black (with title-page in black and red) on Queen Anne handmade paper, 9 full-page wood-engravings by Anthony Christmas, pp.[66], 45 x 77mm, original lime-green boards with design of a jester in light and mid-green overall, roughtrimmed, fine **£60**



20. Fleming (Ian) *Chitty Chitty Bang Bang*. The Magical Car. Illustrated by John Burningham. [3 vols.] Queen Anne Press, 2014, 45/50 COPIES (from an edition of 150 copies), numerous striking monochrome and colour illustrations, some for this edition re-worked by the artist, each pp. 48, 8vo, original green cloth, lettered in gilt and red to backstrip and upper board, the 2 prints for this deluxe edition in matching cloth portfolio, together in cloth slipcase, new **£600**
This facsimile, in this deluxe edition accompanied by two signed and numbered prints, offers a chance to appreciate the sheer beauty and variety of Burningham's illustrations in what was only his second commission.

21. Forster (Peter, Illustrator) *Fifty Folio Epigrams*. The Folio Society, 1996, FIRST EDITION, wood-engraved Forster illustrations throughout, some printing in yellow, 24mo, original mustard-yellow silk, black silk label inset to upper board and lettered in gilt, backstrip lettered in gilt, slipcase, fine **£20**

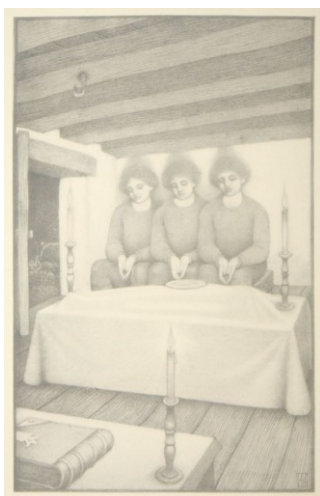
SIGNED BY CURATOR, ARTIST, AND MODEL

22. Gibson (Robin) [Exhibition catalogue:] *The Portrait Now*. National Portrait Gallery (NPG), [1993,] FIRST EDITION, numerous colourprinted reproductions of work by various artists, pp. 127, foolscap 8vo, original stiff wrappers with French flaps, the front cover illustrated with a photograph of Glenys Barton's sculpture of Jean Muir (see below), near fine **£150**

Signed on the title-page by the show's eminent curator, Robin Gibson, along with featured sculptor Glenys Barton, and fashion designer Jean Muir - the subject of Barton's ceramic portrait within the exhibition (also used on the cover).

An important exhibition, covering a decade of portraiture - principally in painting and sculpture, but also including video - artists featured include Michael Andrews, Frank Auerbach, Francis Bacon, Peter Blake, Chuck Close, Jim Dine, Lucian Freud, Maggi Hambling, Richard Hamilton, Howard Hodgkin, David Hockney, R.B. Kitaj, Jeff Koons, Leon Kossoff, Nam June Paik, Eduardo Paolozzi, Tom Phillips, Julian Schnabel, and Andy Warhol.

23. Gorey (Edward) *The Prune People*. New York: Albondocani Press, 1983, FIRST EDITION, 6/400 COPIES (from an edition of 426 copies) signed by Gorey, 14 illustrations by him to rectos, printed on Mohawk Superfine paper, pp. [32], oblong 12mo, original sewn wrappers with design by Gorey to front and rear, prospectus laid in, fine (Toledano A88a) **£300**

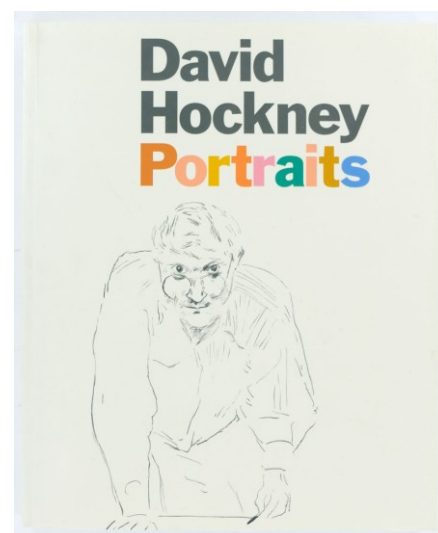


‘NOT LIMITED TO THE ACTUAL THINGS OF LIFE’

24. Hill (Vernon, Illustrator) *Ballads, Weird and Wonderful*. With 25 Drawings. [Edited by R.P. Chope.] John Lane, the Bodley Head, 1912, FIRST EDITION, ONE OF 500 COPIES, frontispiece and 24 further plates by Hill with bound-in tissue guards, pp. xii, 103, 4to, original light grey cloth, lettering to backstrip and upper board in gilt, the latter with striking design by Hill stamped in gilt, the backstrip sunned and boards a little spotted, a couple of light knocks, t.e.g., others untrimmed and spotted, Hill design to pastedowns printed in blue, very good **£300**

The greater part of Vernon Hill's work was as a sculptor, but in his early career he accomplished some striking book illustrations; the majority of Chope's Preface is given over to discussion of this aspect of the volume, where he observes a 'grotesque, inverted melancholy', with an 'inner life [...] of a strange, occult devising'.

25. Hockney (David) *David Hockney Portraits*. [Text by] Sarah Howgate & Barbara Stern Shapiro. With essays by Mark Glazebrook, Marco Livingstone and Edmund White. National Portrait Gallery (NPG), [2006,] FIRST EDITION, colour-printed illustrations throughout, pp. 256, 4to, original wrappers, fine **£250**



David Hockney Portraits
Sarah Howgate
Barbara Stern Shapiro
With essays by Mark Glazebrook,
Marco Livingstone and Edmund White

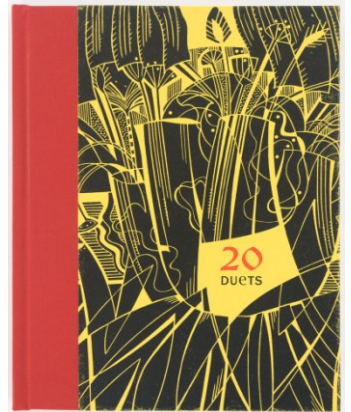
Signed by David Hockney on the title-page. Laid in is a card with Hockney's portrait of Tony Harrison on one side and a Harrison poem about sitting for the artist printed to the verso, as well as a printed Thank You card signed by Sandy Nairne as Director of the NPG, and Christopher Bailey of Burberry (who sponsored the exhibition).

FRIENDS LIKE ANDY WARHOL

26. Jones (Robert M.) *Just for Friends*. Drawings from a Private Collection. Stamford, CT: Robert M. Jones at the Glad Hands Press, 1988, ONE OF 60 COPIES, title-page engraving and engraved vignette above colophon by Jones, 21 illustrations within by the author, as well as John

DePol, Andy Warhol, Jane Flora, Pete Hawley, Joseph Low, et al., pp. [30], crown 8vo, original brown wrappers with vignette to front, slight kink to textblock at leading edge, very good **£60**
Jones was a graphic designer, art director for Columbia Records from 1945 to 1953, then for RCA Victor - Jones commissioned early work in this field from Andy Warhol, who is among the friends featured here. The introductory text is in the form of an apology for 'my inept efforts'.

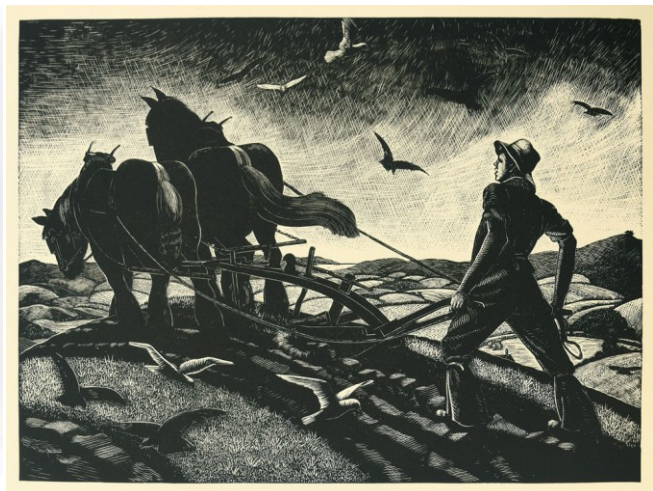
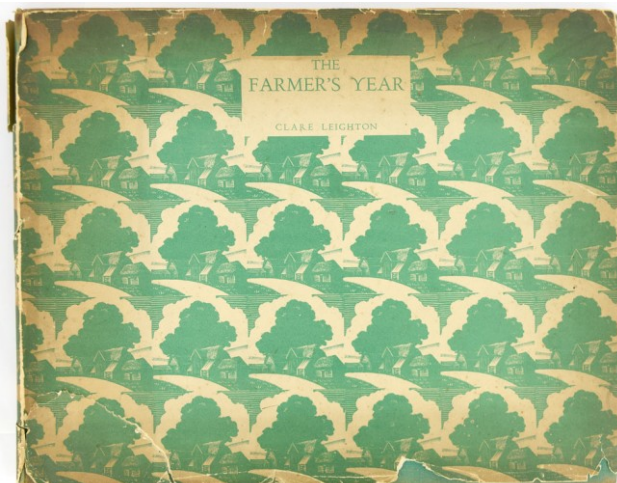
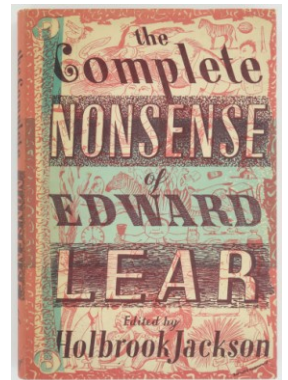
27. Lawrence (Peter) & Paul Dunmall. 20 Duets. Collaboration & Improvisation. Oxford: (Printed by Paul L. Kershaw for) Duet Books, 2021, 26/40 COPIES (from an edition of 50 copies) signed by Lawrence and Dunmall, printed from the original blocks and polymer plates on Zerkall paper, some printing in red, photograph frontispiece and 2 colour photographs to introductory material, this also with an example of each engraver's previous work, the 'twenty duets' represented by both the finished engraving (to recto) and the 'handover' image in progress on a fold-out leaf, pp. 31 + Plates, 4to, original quarter red cloth, the sides with enlarged sections of two of the duets printed on yellow paper, new **£175**



A collaboration essaying the challenging proposition of using Jazz improvisation as a model for wood-engraving - a medium seemingly resistant to such a mode of creation. The format of the book provides a suitably exploratory feel, and the results are hugely impressive - a testament to the ability of the respective engravers, the spirit in which the project was undertaken, and their understanding of the tradition and rigours that underlie the 'freedom' of improvisation.

BARNETT FREEDMAN COVERS

28. Lear (Edward) The Complete Nonsense. Edited and Introduced by Holbrook Jackson. Faber and Faber, 1947, FIRST EDITION, illustrations by the author throughout, a few leaves with gentle crease at top corner, pp. xxix, 288, 8vo, original cloth with an overall pictorial design by Barnett Freedman, light spotting to edges and endpapers, dustjacket repeating cloth design with a nick at head of front panel, very good **£50**



29. Leighton (Clare) The Farmer's Year. Collins, 1933, FIRST EDITION, title-page vignette and 18 wood-engraved illustrations with 12 full-page, 12 historiated initials, pp. [vi], 54, oblong 4to, original green cloth with Leighton design stamped in gilt to upper board, backstrip and upper board lettered in gilt, board edges and backstrip ends browned, light foxing to cloth, a few faint spots to edges, contemporary Christmas gift inscription to initial blank, endpapers repeating

a Leighton design in green, faintly spotted, the dustjacket with the same design, darkened and a little spotted, chipped and tatty to edges with a small section at foot of front panel just hanging on, good **£800**

A classic of modern wood engraving.

30. Lewis (C.S.) *The Lion, the Witch and the Wardrobe*. A Story for children. Illustrated by Pauline Baynes. Puffin Books (Penguin), 1959, FIRST PUFFIN EDITION, Baynes illustrations throughout, the paper a little browned, pp. 171, [4], foolscap 8vo, original wrappers with Baynes illustration wrapping round, the backstrip faintly toned, a touch of creasing at corners and a trifle rubbed at extremities, very good **£65**

An attractive little edition, also the first paperback edition, with a wonderful new cover design by the work's illustrator Pauline Baynes.

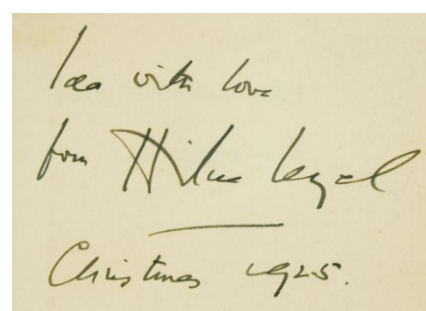


INSCRIBED BY HILDA LEYEL

31. Leyel (Mrs. C.F. [Hilda W.W.] & Miss Olga Hartley.

The Gentle Art of Cookery. With 750 Recipes. Chatto & Windus, 1925, FIRST EDITION, pp. viii, 451, crown 8vo, original yellow cloth, lettering & border stamped in blue to backstrip and upper board, backstrip a shade faded, cloth lightly spotted, top edge blue, others toned, tail edge roughtrimmed, good **£300**

Inscribed by the author on the flyleaf: 'Ida, with love from Hilda Leyel, Christmas 1925'.



A scarce first edition. 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. A couple of years after the publication of this book, she 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. In this book, she does not entirely eschew the traditional reliance on French recipes, but counterbalances these with 'American and cosmopolitan dishes'. The work's Introduction outlines the work's progressive nature, enumerating seven respects in which it 'differs from all others': these include a chapter on cooking for children, a 'unique collection of flower recipes' (including 'the newest information about Chinese scented teas'), and a chapter outlining a 'whole Arabian Nights dinner [...] with the real recipes for actual dishes mentioned in the stories'.



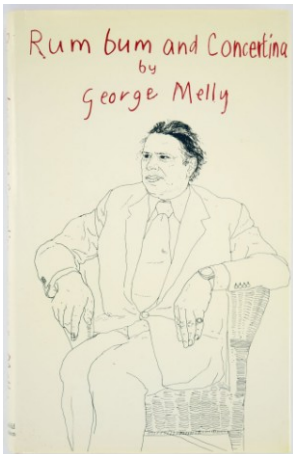
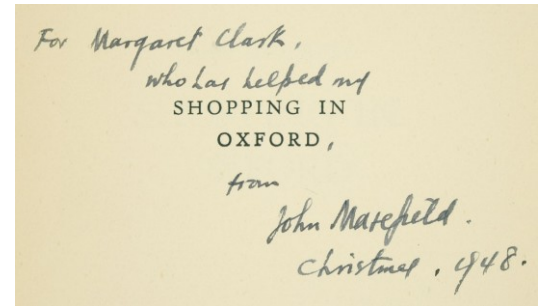
32. Mantel (Hilary) *The Thomas Cromwell trilogy: Wolf Hall; Bring Up the Bodies; The Mirror & the Light*. [Complete in 3 volumes.] Fourth (4th) Estate, 2009- 2020, FIRST EDITIONS, genealogical tables, pp. xvii, 653; xiii, [4], 411; xiv, [3], 883, 8vo, original black or blue boards, backstrips lettered in gilt, the textblock edges to first and last volumes faintly toned (as usual), illustrated endpapers, dustjackets, near fine **£425**

The author's lauded account of the life of Thomas Cromwell; the first two books winning the Booker Prize in their respective years.

33. Masefield (John) Shopping in Oxford. [Privately printed for the author,] n.d., [but 1948,] SECOND EDITION, authorial correction to a typo on second page of text ('daintinessses'), pp. [21], crown 8vo, original sewn beige wrappers, printed in red to front, touch of creasing at extremities, very good (Errington A134(b)) **£75**

Inscribed by the author on the half-title: 'For Margaret Clark, who has helped my [Shopping in Oxford], from John Masefield. Christmas, 1948'. Printed for the author's own distribution, with permission from the poem's original publisher, Heinemann; a scarce little edition, with Masefield's revisions (beginning with the opening line).

'Happy the morning giving time to stop/ An hour at once in Basil Blackwell's shop,/ There, in the Broad, within whose booky house/ Half England's scholars nibble books or browse.'



INSCRIBED, HOCKNEY DUSTJACKET

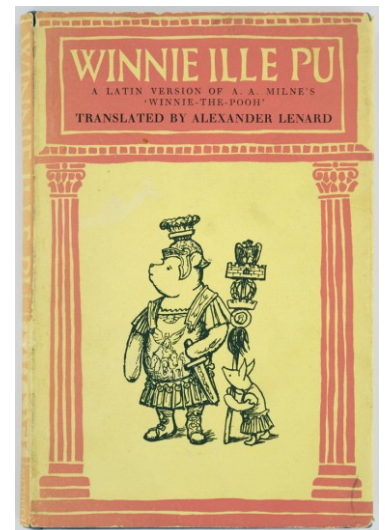
34. Melly (George) Rum, Bum and Concertina. Weidenfeld & Nicolson, [1977,] FIRST EDITION, pp. [vi], 183, crown 8vo, original fuchsia boards, backstrip lettered in gilt, faint spot to top edge, dustjacket with a portrait of the author by David Hockney, near fine **£80**

Inscribed by the author on the flyleaf: 'For David, Yours ever, George Melly'. A pencil note identifies the recipient as David Cousins, an artist – even if one might wish it were David Hockney, the artist.

Melly's memoir of his time at sea – in part a sexual voyage (it recounts, the blurb mentions, 'the causes and practice of his homosexuality and the beginning of its erosion'), it also touches on the development of jazz, surrealism and anarchism as aspects of his life.

35. Milne (A.A.) Winnie ille pu. Liber celeberrimus omnibus fere pueris puellisque notus nunc primum de anglico sermone in Latinum conversus auctore Alexandro Lenardo. Methuen, 1960, FIRST LATIN TRADE EDITION, drawings by E.H. Shepard throughout, the title-page vignette (a bust of Pooh with laurel wreath) updated to reflect this version, contemporary ownership inscription to verso of half-title, pp. 121, crown 8vo, original blue boards with bust of Pooh illustration from title-page stamped in gilt to upper board, backstrip lettered in gilt, slight lean to spine, top edge with a few tiny spots, endpaper maps with place-names in Latin, dustjacket with faded backstrip panel, a little chipped at corners and with a small section missing at head of rear panel, very good **£85**

Alexander Lenard was a Hungarian, who had escaped from Austria to Italy following the Anschluss - it was there, in the Vatican library that he developed his proficiency in Latin, emigrating to Sao Paolo where he published this translation in 1958 for his private distribution. It led to a trend for Latin translations of popular children's works, and remains in print.





36. Peake (Mervyn, Illustrator) His designs used for a series of Christmas Cards sent by Maeve Peake (née Gilmore): 17 cards, 1965-81, with printed and manuscript messages (from Maeve Gilmore to Paul Chown) internally, many with the title-page border designs from Peake's 'Alice' and 'The Hunting of the Snark', each with Peake drawing printed to front – both unpublished and published (from 'Ride a Cock-Horse', Wilde's 'Poems', 'Alice', 'Poems and Drawings', 'Treasure Island', and 'Grimm's Household Tales'); all but one in original envelope, addressed in Gilmore's hand

[With:] Three invitations: to a party thrown by Maeve Peake [1972]; to a Commemorative Exhibition in his old school [Eltham College, London] [1979]; to a Service In Memoriam, Maeve Peake née Gilmore [1983] – the first and third with Peake drawings to front, all in original envelopes addressed to Paul Chown

[20 pieces in total]. 1965-1983 **£400**

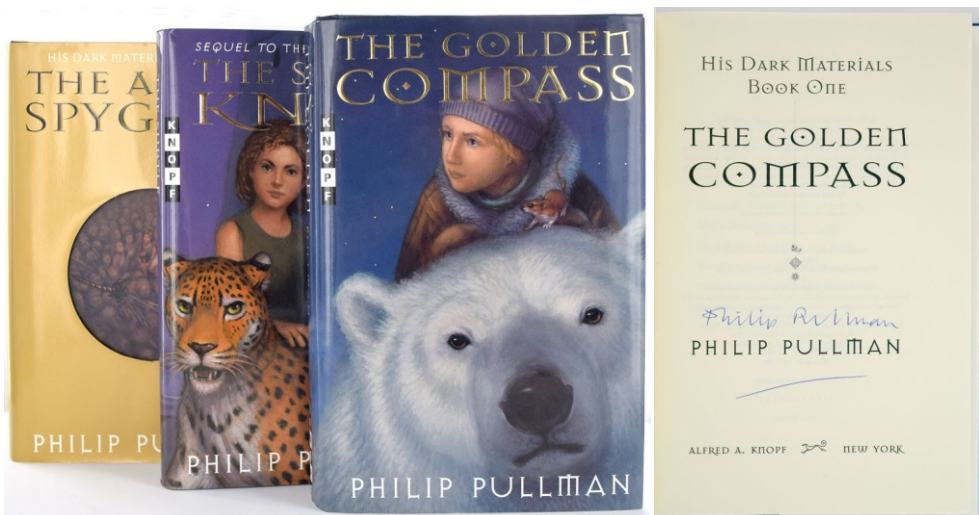
An excellent run of Christmas cards, beginning in Mervyn Peake's lifetime – but during his absence from home through the illness of his latter years – and continuing for many years after his death. They were sent by his wife, the artist Maeve Gilmore, to librarian, Paul Chown, who was himself a Peake collector and had curated an exhibition of his work at City of Westminster Public Library early in 1968 (the year of Peake's death). Gilmore died in 1983, and among a few other ephemeral pieces included here is an invitation for Chown to attend her memorial service.





37. (p's and q's press.) TACQ (Christine, artist & printer) Hatbox: A Storm of Stars. Vol. 1, Loveday, Natalia, Lolly, Emmeline; Vol. 2: Dominica, Christabel, Annie, Sylvia; Vol. 3: The Maid, Vera, Clare, Marina. Thame: p's and q's press, 2012-2013, 25/25 COPIES signed, numbered and described by Tacq on final page of each vol, 3 octagonal concertina vols, each with printed text on one side (11 numbered pages) and colour images relating to hats and hat trimmings on the other, using inkjet printing, drypoint, stamp-printing and collage techniques, concertina books, 8.4 x 8cm, box, 9.4cm diameter, 3 volumes plus concertina bibliography housed in 'camembert' box of poplar wood with typographical colour-printed label on lid, very good **£95**

An ingenious playful edition from Christine Tacq, which explores the lives of her chosen female characters through their millinery relationships; from the Artists' Suffrage League's elaborate white lace hats, 'making a spectacle of themselves' and avoiding the sin of 'unwomanliness', the 'murderous millinery' of plumed hats trimmed with exotic species' feathers, the suffrage scarlet caps of liberty which delighted Sylvia Pankhurst, Emmeline's soft beaver hat, veiled to avoid detection, to Vera Brittain - highly embarrassed by her 'battered straw hat', but enthralled by her 'little black moiré & velvet hat with red roses.' Tacq's complex, layered illustrations, employing typography and found images, animated by her particular use of period colour create a vivid impression of the restless female experience of the early twentieth-century.



38. Pullman (Philip) His Dark Materials: The Golden Compass [Northern Lights]; The Subtle Knife; The Amber Spyglass [3 Vols.] Alfred A. Knopf, 1996- 2000, FIRST AMERICAN EDITIONS, pp. [x], 399, [2]; [xi], 326, [2]; [xvi], 518, [2], crown 8vo, original quarter cloth and boards (the first two volumes) and illustrated boards (the third), dustjackets, that to third volume with aperture exposing board illustration, near fine **£600**
Each volume signed by the author on the title-page.

39. (Redlake Press.) COOKE (Eleanor) December. Wood-engravings by Peter Reddick. Clun: The Redlake Press, 2003, 14/150 COPIES signed by poet and illustrator, printed rectos only on Zerkall mouldmade paper, the text largely printed in grey, 24 small wood-engravings by Reddick, ff. [51], small 4to, original quarter red cloth, silver boards with printed label to front, very slight soiling and a touch of fraying to cloth, very good **£40**

40. Sackville-West (Vita) The Garden. Michael Joseph, 1946, FIRST EDITION, decorative border to each section title and other vignettes by Broom Lynne, pp. 136, crown 8vo, original brick-red cloth, backstrip lettered in silver, top edge red, endpapers with a design by Broom Lynne, dustjacket by Broom Lynne price-clipped, gently faded backstrip panel and slightly rubbed at extremities, very good **£50**

A sequel to 'The Land', structured around the seasons - and beginning its Spring section with the familiar opening lines of 'The Waste Land'.



41. (Society of Wood Engravers.) THE CHRISTMAS BOOKS, comprising:-

- Lagerlöf (Selma) *The Flight into Egypt*, in an English version by Sheila Hönigsberg, with an afterword by Eva Stockhaus and wood engravings by Simon Brett. 1997,
- Timmermans (Felix) *Saint Nicholas in distress*, in an English version by Sheila Hönigsberg, with an afterword by Jeroen Van Duyn, and engravings by John Lawrence. 1998,
- Longo (Giuseppe O.) *In Zenoburg*. Translated by David Mendel. Wood engravings by Peter Forster. 1999,
- Dąbrowska (Maria) *A Polish Christmas*, translated by Dorota Dębska-Daunt, with an afterword by Dr Jerzy Szumski and wood engravings by Chris Daunt. 2001,
- Nesbit (E.) *The Three Mothers*, with wood engravings by Judith Jaidinger, and an afterword by Julia Briggs. 2002,
- Andersen (Hans Christian) *The Most Incredible Thing*, in the translation by R.P. Keigwin, with wood engravings by Jane Lydbury, and an afterword by Jackie Wullschlager. 2003,
- *A Wood Engraving and Its Poem*, comprising thirteen wood engravings [by Yvonne Skargon, Ian Stephens, Abigail Rorer, Simon Brett, Howard Phipps, Miriam Macgregor, et al.] with eleven poems and one piece of prose by Henry David Thoreau, with an afterword by Sheila Hönigsberg. 2005,
- Simpson (N.F.) *Snippets*, with wood engravings by Peter Forster, Raymond Gloeckler, John Lawrence, Miriam Macgregor, Hilary Paynter and Jim Westergard, and an afterword by Simon Brett. 2006 [Complete in 8 volumes.]

Printed at the Libanus Press, Marlborough for the Society of Wood Engravers, 1997- 2006, EACH ONE OF 500 COPIES, printed on Zerkall mould-made paper, title-pages with some colour-printing, pp. [16]; [17]; [16]; [19]; [22]; [17]; [29]; [26], royal 8vo, original sewn wrappers of various colours, each with dustjacket, those to the last three volumes with a small engraving to front panel, third volume slightly faded around the spine, a touch of creasing at extremities, a very good set **£175**

For almost a decade, the Society issued a Christmas book, omitting to in the years 2000 and 2004; they are characterised by an excellent, and varied, choice of texts, accompanied by scholarly afterwords – and, of course, the illustrations are beautiful.

INSCRIBED

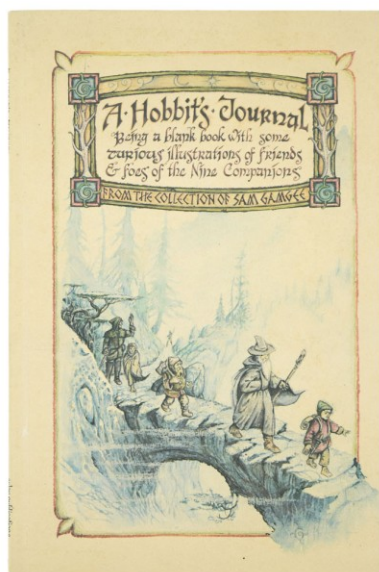
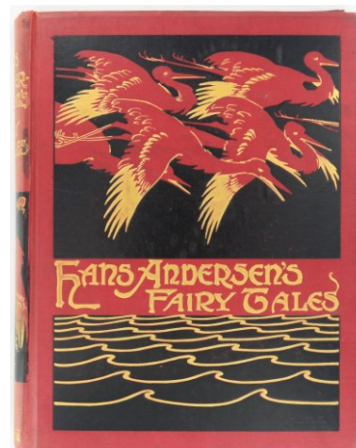
42. Spain (Nancy) *Why I'm Not a Millionaire*. An Autobiography. Hutchinson, 1956, FIRST EDITION, frontispiece and 13 plates with numerous monochrome photographs, pp. 264, 8vo, original blue boards, backstrip lettered in gilt, edges very faintly spotted, dustjacket with a hint of rubbing to extremities and a touch of dustsoiling to rear panel, a couple of little nicks to tail, very good **£200**

Inscribed by the author on the flyleaf: 'For Mr C. Wilson, With all good wishes, Nancy Spain'.

A memoir of a busy life: 'rich with anecdote, thick with a procession of glorious personalities' (dustjacket blurb). The printed dedication is to Noël Coward, who provides a prefatory letter and is among the many celebrities encountered within – these predominantly literary but including Marlene Dietrich ('with whom she had a brief romance', ODNB), encountered here.

43. (Stratton.) ANDERSEN (Hans Christian) *The Fairy Tales...*

With upwards of Four Hundred Illustrations. With an Introduction by Edward E. Hale. New York: Truslove, Hanson & Comba, 1899, FIRST AMERICAN EDITION WITH THESE ILLUSTRATIONS, illustrations by Helen Stratton throughout, some also (in the image) crediting the engraver Lemercier, pp. xvi, 320, 4to, original bevel-edged red cloth, the designs to backstrip and upper board stamped in black and gilt with the lettering to both in gilt, backstrip a shade faded, a couple of tiny spots of wear at extremities, a.e.g., gift inscription to verso of flyleaf (the ink slightly offset to title-page), very good **£300**



44. (Tolkien.) *A HOBBIT'S JOURNAL*. [Being a blank book with some curious illustrations of friends and foes of the Nine Companions. From the collection of Sam Gamgee.] [Illustrated by Michael Green.] Watford: Exley Publications, 1985, FIRST ENGLISH EDITION, printed in grey with borders in red throughout, numerous blank pages, pp. [96], 8vo, original cream wrappers with colour-printed illustrations by Michael Green, fine condition **£25**

An attractive notebook for fans of Tolkien – in superb, unused condition with original illustrations based on the author's work by American artist Michael Green.

45. (Tragara Press.) BEARDSLEY (Aubrey) *Poems*. Privately printed (at the Tragara Press) for the Eighteen Nineties Society, 1998, 21/25 COPIES (from an edition of 75 copies), printed on Teton paper, the title-page printed in black and green, 4 plates, pp. 46, 8vo, original wrappers with marbled paper dustjacket, printed label to front, edges roughtrimmed, near fine **£95**

46. Van der Post (Laurens) *A Bar of Shadow*. The Hogarth Press, 1954, FIRST EDITION, pp. 59, foolscap 8vo, original quarter blue cloth with boards of patterned paper, backstrip lettered in gilt, dustjacket with backstrip panel gently browned and a tiny nick to front flap-fold, very good **£30**

A novella set in a Japanese prisoner-of-war camp that subsequently formed part of 'The Seed and the Sower', and was adapted for cinema as 'Merry Christmas, Mr Lawrence' (this festive element apparent in this section).



GIVEN TO THE AUTHOR, THEN BY THE AUTHOR

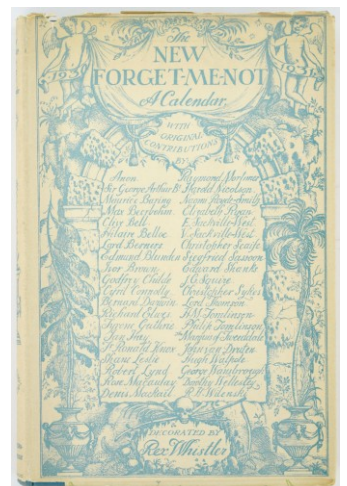
47. Warner (Sylvia Townsend) *The Cat's Cradle-Book*. Illustrations by Bertram Hartman. New York: The Viking Press, 1940, FIRST EDITION, a headpiece by Hartman to each story, occasional faint handling mark, trailing pen-mark to p. 139, possibly the author's (see below) with some erased pencil corrections faintly visible likely also hers, single ink correction (deletion) to p. 25 survives, pp. 180, 8vo, original pink cloth with author's monogram stamped in gilt to upper board, backstrip lettered in gilt, this dulled and the backstrip faded and a little marked, a little fading at head of upper board also with bump to top corner of same, pastedowns a little browned and spotted, the rear free endpaper with sliver of adhesive residue at head, good **£300**
Inscribed on the flyleaf: 'For Sylvia Townsend Warner, with warm Christmas wishes from H.A. Rappaport, Brooklyn, N.Y., who was charmed by this book. Xmas, 1954'. Rappaport was a New York book-dealer and collector, who reports a natural response to this collection of feline fairy-tales.

Beneath this inscription, the author inscribes the book to her friend: 'For Pat Howard, from Sylvia Townsend Warner - who hopes you will be [i.e., charmed] too. March 1969'. The latter recipient was the wife of Michael Howard at Jonathan Cape, with whom Warner had recently published her acclaimed biography of T.H. White (Pat Howard among those acknowledged).

One of the key texts within modernist feline literature - a small category.

48. Whistler (Rex, Illustrator) *The New Forget-Me-Not: A Calendar*.

Decorations by Rex Whistler. Cobden-Sanderson, 1929, FIRST EDITION, presentation-page with Rex Whistler design, this with inscription from the publisher to J.G. Wilson (of Bumpus), 4 colour plates by Whistler and his decorations throughout, pp. xii, 143, [4, 'Memoranda'], crown 8vo, original quarter blue cloth, backstrip lettered in gilt, cream boards patterned with a Whistler design printed in blue and green, slightly darkened around head with a touch of wear to bottom corners, top edge blue, light partial browning to free endpapers, publisher's advertising slip laid in, dustjacket with a Whistler design, a



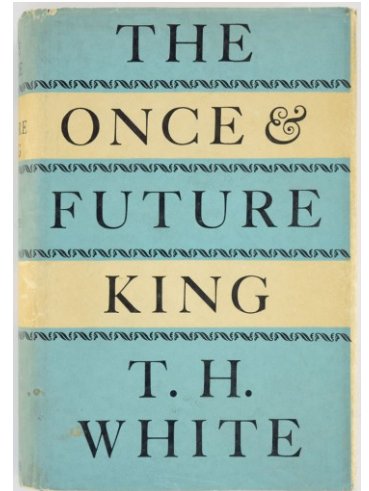
little nicked around head, a few tiny spots to plain rear panel, very good **£100**

The vast list of contributors includes Elizabeth Bowen, Edmund Blunden, Vita Sackville-West, Max Beerbohm, Siegfried Sassoon, Lord Berners, et al. - but the volume is principally of note for Whistler's contribution.

This copy inscribed by Richard Cobden-Sanderson, the publisher, to bookseller J.G. Wilson, of Bumpus Ltd.

49. White (T.H.) *The Once and Future King*. Collins, 1958, FIRST COMPLETE EDITION, pp. [viii], 677, crown 8vo, original blue cloth, backstrip lettered in gilt, gentle knock to one corner, free endpapers faintly browned, Sotheran ticket at foot of front pastedown, dustjacket faintly toned to white areas, slightly nicked and mildly rubbed at extremities, a couple of small waterspots at head of rear panel, very good **£425**

His great Arthurian epic, together in one volume.



50. Wodehouse (P.G.) *Ice in the Bedroom*. Herbert Jenkins, 1961, FIRST ENGLISH EDITION, pp. 223, [1], crown 8vo, original red boards, backstrip lettered in gilt, a little spotting to edges, gift inscription to flyleaf, dustjacket, the backstrip panel a shade faded and extremities a mite rubbed, very good (McIlvaine A84b) **£75**



Item 15