



Bertram Rota Ltd

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Catalogue 306



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HOURS OF BUSINESS. We are open from 10.30 am to 6.00pm from Monday to Friday. Appointment recommended.

Unless otherwise described, all the books in this catalogue are published in London, in the original cloth or board bindings, octavo or crown octavo in size.



... or dust-wrappers as we tend to call them (avoided elsewhere because of potential confusion with the term “wrappers”)...

It scarcely seems believable today that dust-wrappers were largely ignored by bibliographers and not especially prized by collectors (some claimed to despise them) as recently as is the case. Laurence Whistler, despairing of the time his brother Rex spent designing them, referred to them as “mayflies”. Even now we feel that the history and beauty of the dust-wrapper remain undervalued in spite of the huge increase in commercial value we have seen.

This catalogue is an attempt to address this. It falls into three sections, beginning with books listed in alphabetical order of their dust-wrapper artists and designers, an arrangement we do not think we have seen before. Where possible we have added short details which we hope will place the artist in context and give a little information about his or her other achievements. The second section deals with publishers and series, the third section lists books more conventionally by author and date.

We have tried to show examples of many kinds of dust-wrapper: the early and plain, the elegantly typographical, the highly ornate, the purely textual, the promotional and the lurid. Many however are included for no other reason than that we like them.

Dust-wrappers, like the first editions they adorn, tell us, of course, so much about the time when their books first appeared, as they progressed from the merely protective to the marketing tool. We see authors illustrating their own books, illustrations which are additional to those within a book, and works which may be deemed original to some considerable extent by artists that are simply not available in any other form. There is an example or two of the phenomenon of the fragile wraparound band, one of the few physical innovations in dust-wrapper history, but more importantly we believe we are illustrating a history of graphic design. Our understanding of the history of advertising, printing processes, graphic techniques, pricing and so on is deepened, not to mention bibliographical significance (although this has been largely ignored for the purposes of this catalogue). We note also the deliberate “family resemblance” of dust-wrappers of works by a certain author or in a particular publishing house series so as to make them immediately recognisable for what they are.

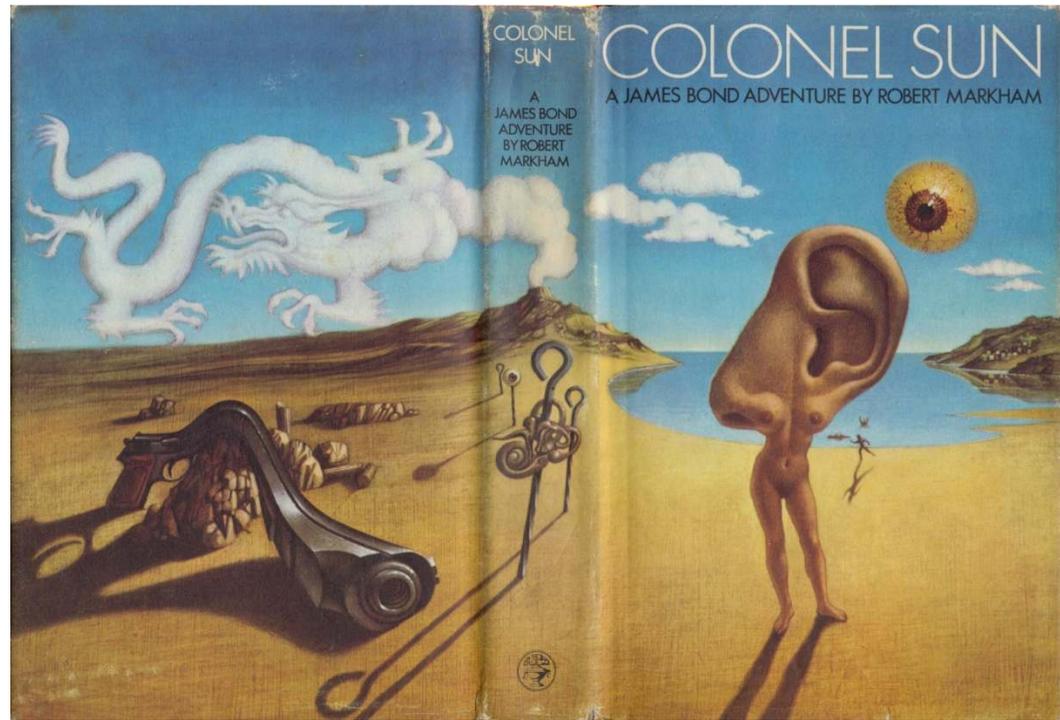
A high proportion of the artists represented were not only illustrators but also painters in oil, watercolourists, portraitists and landscape painters, sculptors, interior designers, decorators, typographers, type designers, calligraphers, cartoonists, etchers, photographers, muralists; designers of stained glass and frescoes, posters (especially for transport, film and theatre), wallpaper, wine labels, postage stamps and advertisements, costume, stages for theatre and ballet, monuments and memorials, textiles, carpets and tapestries, not forgetting the novelists, poets and playwrights – their work is or was all around us.

As far as we are aware there is no properly organised collection of books with their dust-wrappers as such (institutional libraries, even the deposit libraries, often store dust-wrappers separately and chaotically or not at all). Jan Tschichold, the typographer and book designer, once said that dust-wrappers should be thrown away as “mere publicity”. We hope this catalogue will go some way to proving him wrong.

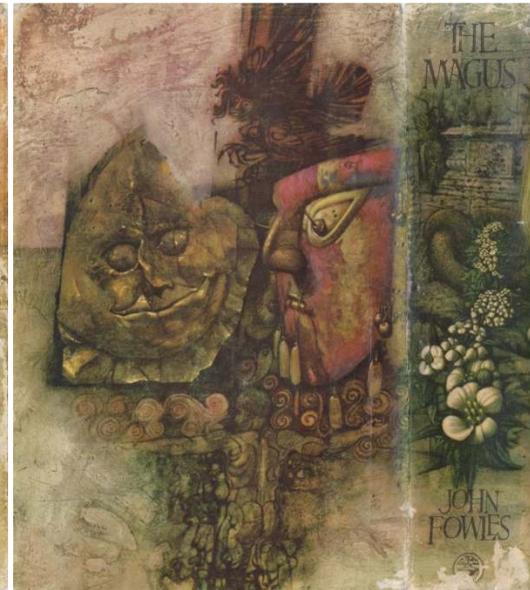
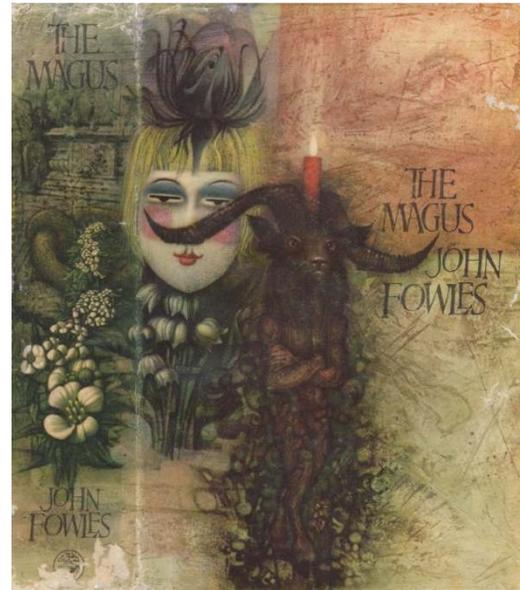
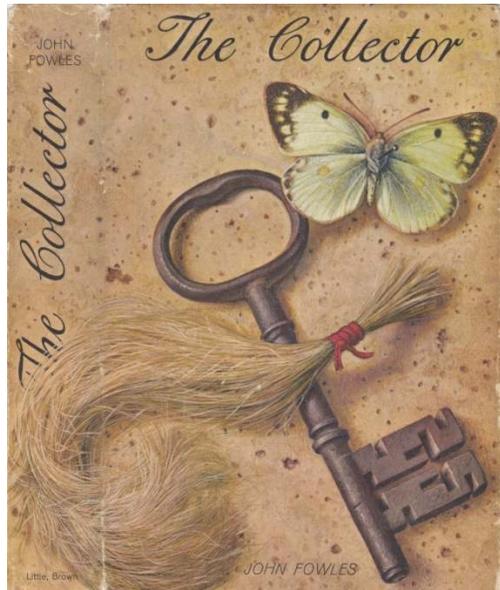


Tom Adams

An award-winning painter and designer (including designs for film special effects and rock music posters), who created many dust-wrappers for Agatha Christie and Raymond Chandler, made his name with *The Collector*. He illustrated for *Eagle* and opened The Fulham Gallery in 1967 and The Calvert Gallery in 1980.



1. **Amis (Kingsley)**. *Colonel Sun; A James Bond Adventure*. By Robert Markham. Jonathan Cape, 1968. First Edition. Very nice copy in slightly worn dust-wrappers with a few small tears at the foot of the spine panel. £75

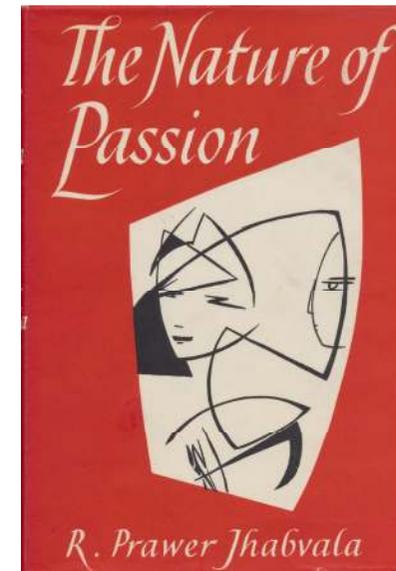
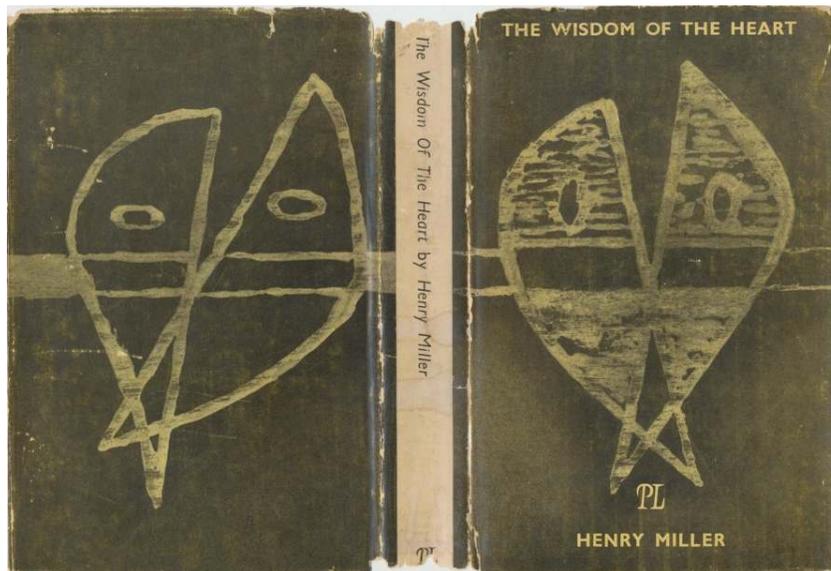


2. **Fowles (John).** *The Collector*. Little, Brown and Company, Boston and Toronto, 1963. First American Edition. Small stains at fore-edge, otherwise a very nice copy in dust-wrapper which has some soiling and browning and is rubbed with a few short tears at the extremities; loosely inserted is Stephen King's leaflet, *A New Introduction* to the book. £80

3. **Fowles (John).** *The Magus*. Jonathan Cape, 1966. First English Edition. Cloth a little soiled and slight creasing to first few leaves, but a nice copy in somewhat rubbed and chipped dust-wrapper. £120

Jankel Adler; Amina Ahmed

Jankel Adler, 1895-1949, friend of Paul Klee, was a Polish still-life and figure painter who also designed murals and frescoes, one for the Düsseldorf Planetarium.

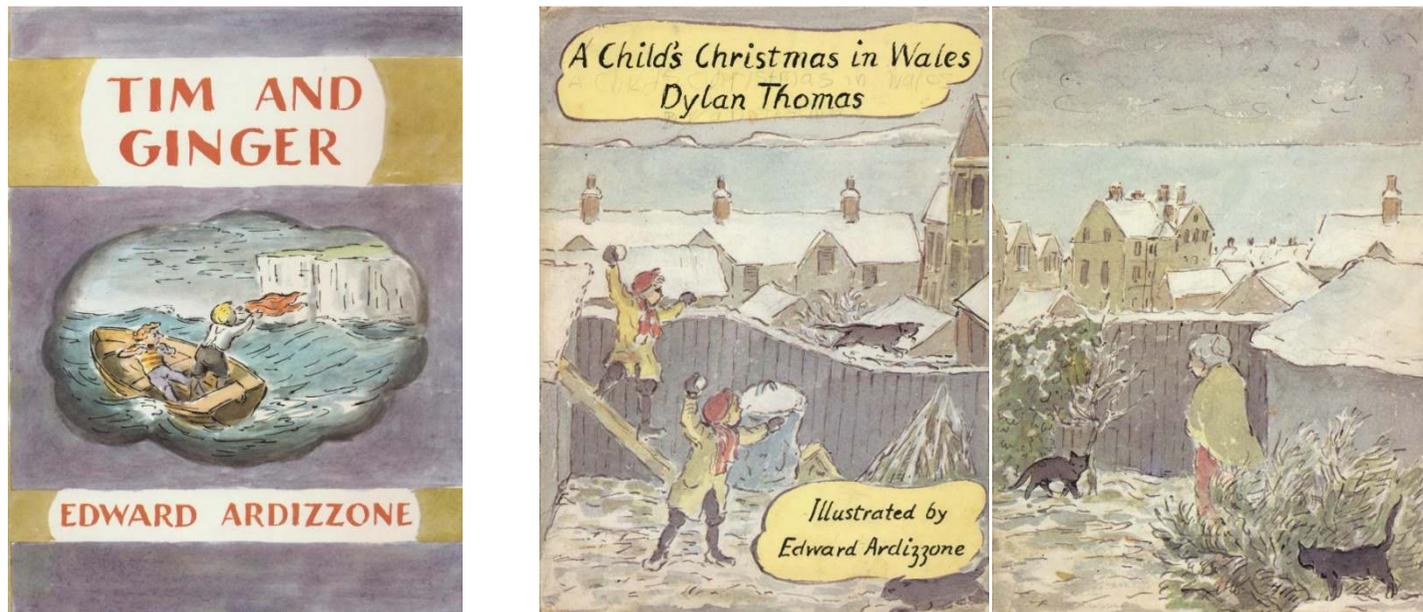


4. **Miller (Henry)**. *The Wisdom of the Heart*. Poetry London, 1947. First English Edition. Severely darkened throughout as usual, but a very nice copy in frayed and repaired dust-wrapper that bears an over-stamped dollar price. £85

5. **Jhabvala (Ruth Praver)**. *The Nature of Passion*. George Allen and Unwin Ltd, 1956. First Edition. Fine copy in slightly soiled and somewhat crudely price-clipped dust-wrapper; bookplate. £100

Edward Ardizzone

1900-1979, prolific, hugely popular and much collected, Ardizzone was an Official War Artist and was awarded the Kate Greenaway, Carnegie and Hans Christian Andersen Medals. He developed "a freely drawn and unmistakable style". His brother-in-law Gabriel White considered that "perhaps no artist since Randolph Caldecott has captured so easily the qualities essential in successful illustration for a child... bold and clear and tell[ing] the tale in the simplest lines and colours." (DBBI). Ardizzone was also responsible for many posters, menus, wine labels and lists.

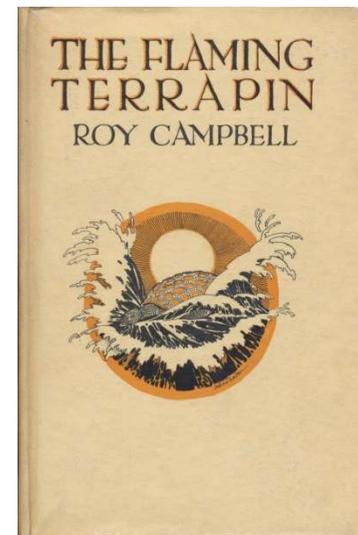
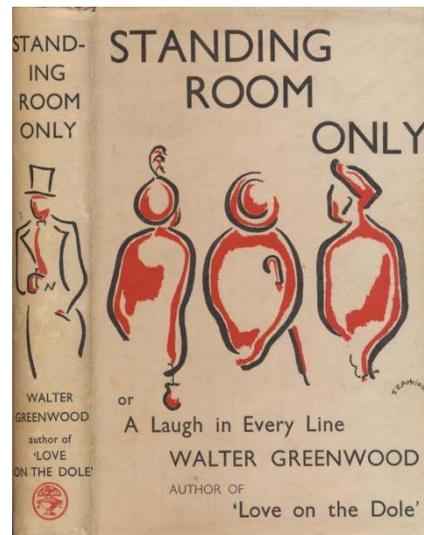


6. **Ardizzone (Edward).** *Tim and Ginger.* Boards, dust-wrapper and illustrations throughout in colour and black-and-white by Ardizzone. Oxford University Press, 1965. First Edition. 4to. Original pictorial boards. Fine copy in dust-wrapper. £150
A flawless copy.

7. **Thomas (Dylan).** *A Child's Christmas in Wales.* Boards, dust-wrapper design and colour and black-and-white illustrations by Edward Ardizzone. Dent, 1978. First Edition with these illustrations. Original pictorial boards. Fine copy in dust-wrapper that shows very faint signs of an erased pencil inscription on the upper panel. £65

J.Z. Atkinson; John Austen

Atkinson designed posters for London Transport in 1933 and specialised in dust-wrappers for crime fiction including those for the Collins Crime Club series. 1886-1948, Austen's early work owed much to Aubrey Beardsley modified by the Art Deco idiom, *The Studio* praising his "astonishing fertility in design combined with a power of imaginative penetration of no common order". His later work (after the 1920s) "began to lose its stylish effervescence as his images increasingly consisted of mannered, though still elegant, full-length figures in close-up, set in a very shallow picture space ... He often took an active part in designing many of the books he illustrated." (DBBI). He and John Banting (q.v.) both studied under Bernard Meninsky.

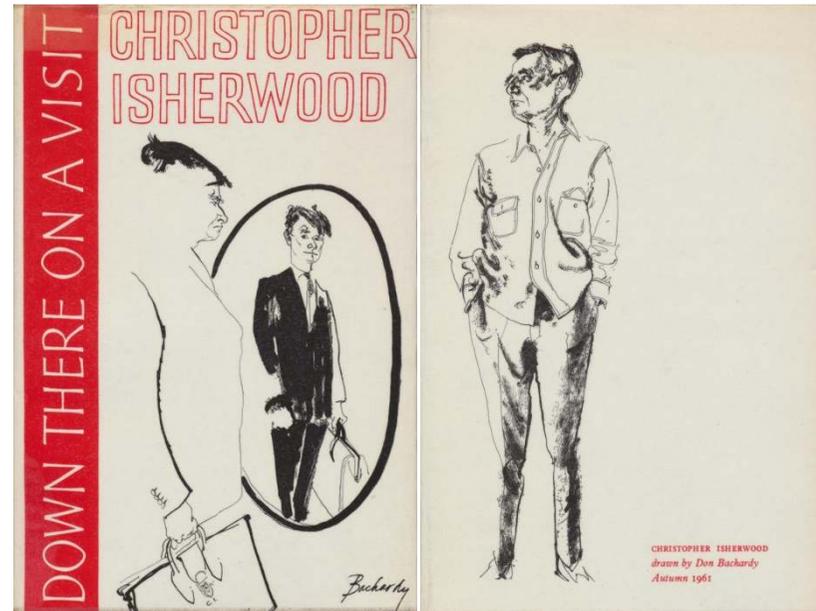
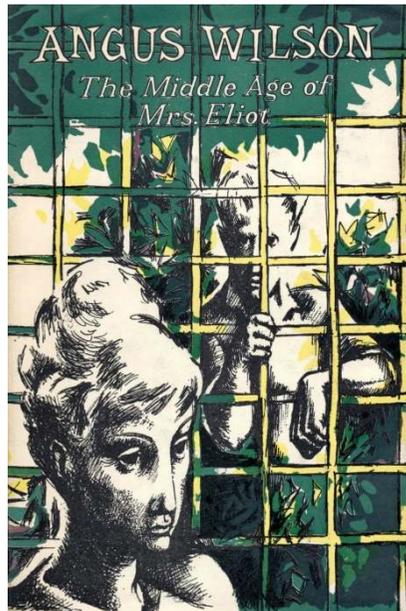


8. **Greenwood (Walter).** *Standing Room Only: Or 'A Laugh in Every Line'*. Jonathan Cape, 1936. First Edition. Top corners of covers and some leaves a little bruised, slight foxing of preliminaries, otherwise a nice copy in slightly soiled and chipped, price-clipped dust-wrapper; bookplate. £55
By the author of *Love on the Dole*.

9. **Campbell (Roy).** *The Flaming Terrapin; a poem*. Jonathan Cape Ltd, 1924. First Edition. Original quarter light brown cloth, plain orange paper-covered boards, orange paper lettering label to spine. Covers slightly discoloured by the action of paste, otherwise a very nice copy in somewhat darkened and worn dust-wrapper with "Second Impression" printed on spine panel and at the foot of the upper panel; pencil notes on lower panel. £80
The author's first book.

Michael Ayrton; Don Bachardy

Michael Ayrton, 1921-1975, painter, printmaker, writer, sculptor, critic, broadcaster and novelist, also designed stage sets and costumes. He designed and illustrated books for Wyndham Lewis and William Golding amongst others and at one point shared a studio with John Minton. He succeeded John Piper (q.v.) as art critic for *The Spectator*. The portraitist and painter Don Bachardy was introduced to Isherwood in 1953. He moved into Isherwood's home in Santa Monica, where they lived together as partners until Isherwood's death in 1986.



10. **Wilson (Angus).** *The Middle Age of Mrs. Eliot.* Secker & Warburg, 1958. First Edition. Fine copy in dust-wrapper.

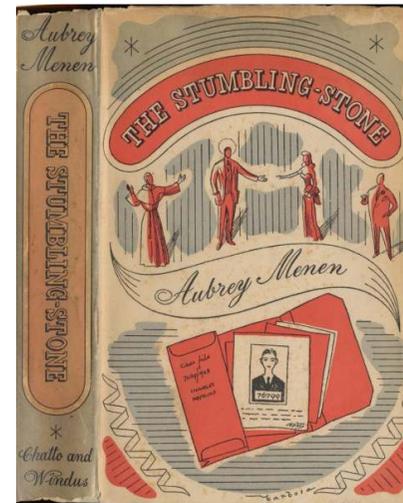
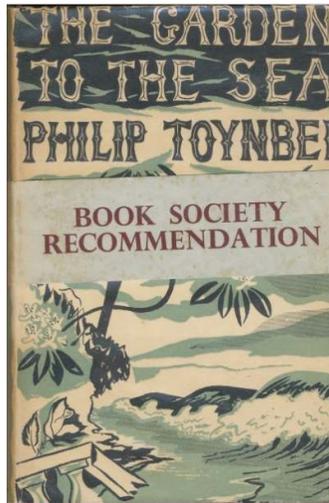
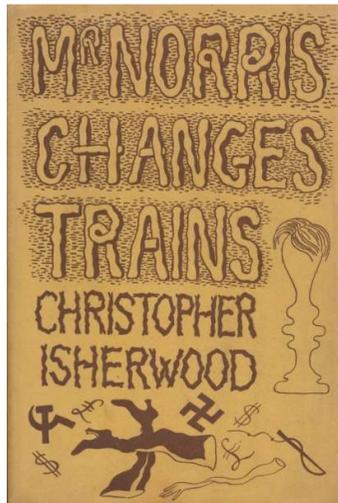
£75

11. **Isherwood (Christopher).** *Down There on a Visit.* Methuen, 1962. First English Edition. Fine copy in dust-wrapper.

£45

John Banting (2); Barbosa

John Banting (1902-1972), initially much influenced by the Vorticists and later drawn to Surrealism (regularly contributing to important exhibitions), was associated with the Bloomsbury Group, designing for the Hogarth Press. He loathed racism and contributed to Nancy Cunard's *Negro* anthology, and attempted to join the International Brigade during a visit to Spain with her during the Spanish Civil War. He produced commercial and decorative designs and also worked as an art director for the Ministry of Information's Strand Films with Dylan Thomas during the Second World War. Arthur Barbosa illustrated dust-wrappers for a number of crime fiction titles.



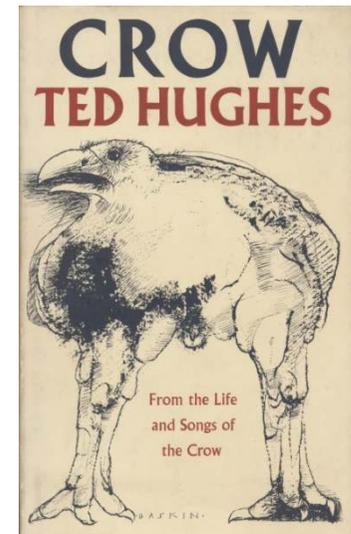
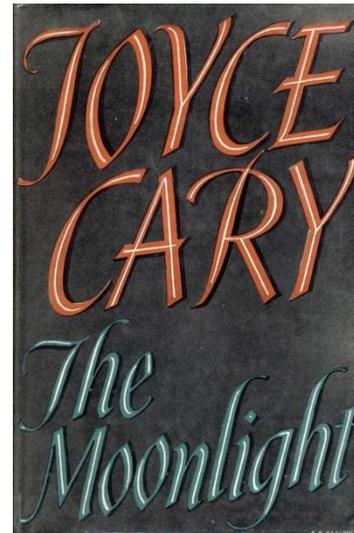
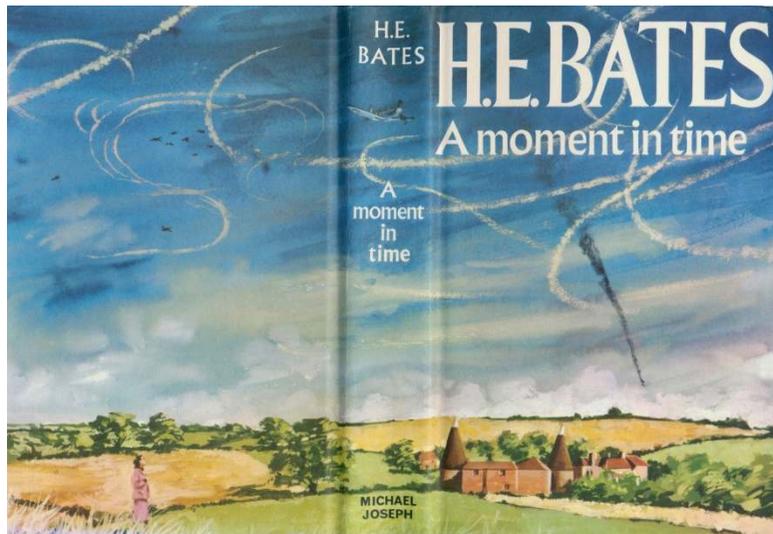
12. **Isherwood (Christopher).** *Mr. Norris Changes Trains.* Hogarth Press, 1935. First Edition. Very slight foxing of preliminaries and end-leaves and covers just a little bowed, otherwise a very nice copy in dust-wrapper. Neatly tipped-in on the half-title page is a slip bearing the author's autograph signature. Preserved in a substantial full dark brown morocco, velvet lined, book-form folding box with red and green morocco spine panels lettered in gilt; upper cover slightly marked. £3,750

13. **Toynbee (Philip).** *The Garden to the Sea.* MacGibbon & Kee, 1953. First Edition. Fore-edges and first and last leaves spotted, browning to end-papers but a very good copy in slightly worn dust-wrapper (which has offset onto the upper cover) complete with 'Book Society Recommendation' wraparound band which is a little spotted. £100

14. **Menen (Aubrey).** *The Stumbling-Stone.* Chatto & Windus, 1949. First English Edition. Fine copy in somewhat soiled and torn dust-wrapper. £45 The dust-wrapper bears an appreciative comment by Evelyn Waugh.

A.E. Barlow; Richard Barton; Leonard Baskin

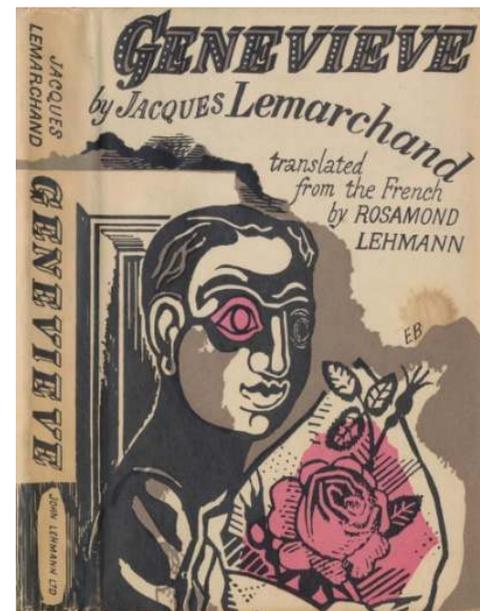
Richard Barton's rural and equestrian paintings are especially popular in America. He has always lived in rural Kent and has illustrated and designed for the BBC, Macmillan, Glaxo SmithKline and other major companies. Baskin (1922-2000) is of course a renowned and prolific artist, sculptor, printmaker and book designer and founder of the Gehenna Press. He and Hughes were great friends and collaborated very closely.



15. **Bates (H.E.).** *A Moment in Time*. Michael Joseph, 1964. First Edition. Fine copy in price-clipped dust-wrapper. £65
16. **Cary (Joyce).** *The Moonlight*. Michael Joseph Ltd, 1946. First Edition. Very nice copy in dust-wrapper, the lower panel of which is slightly creased. £45
17. **Hughes (Ted).** *Crow: From the Life and Songs of the Crow*. Faber and Faber, 1970. First Edition. Fine copy in slightly soiled dust-wrapper, name on front free end-paper. £90
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Lewis Baumer; Edward Bawden

Baumer (1870-1963) contributed to *Punch* and other periodicals, worked in a variety of media and was an accomplished etcher, later concentrating on portraiture. Bawden (1903-1989) worked under Paul Nash at the Royal College of Art and was a close friend of Eric Ravilious. He worked regularly for the Curwen Press, was an Official War Artist, and is widely admired for his originality, wit and economy. Also employing a wide variety of techniques and media, his landscape watercolours are similarly acclaimed. He also painted murals, designed ceramics tiles and wallpaper and posters for London Transport and others, and produced work for Fortnum and Mason, Imperial Airways and Midland Bank.

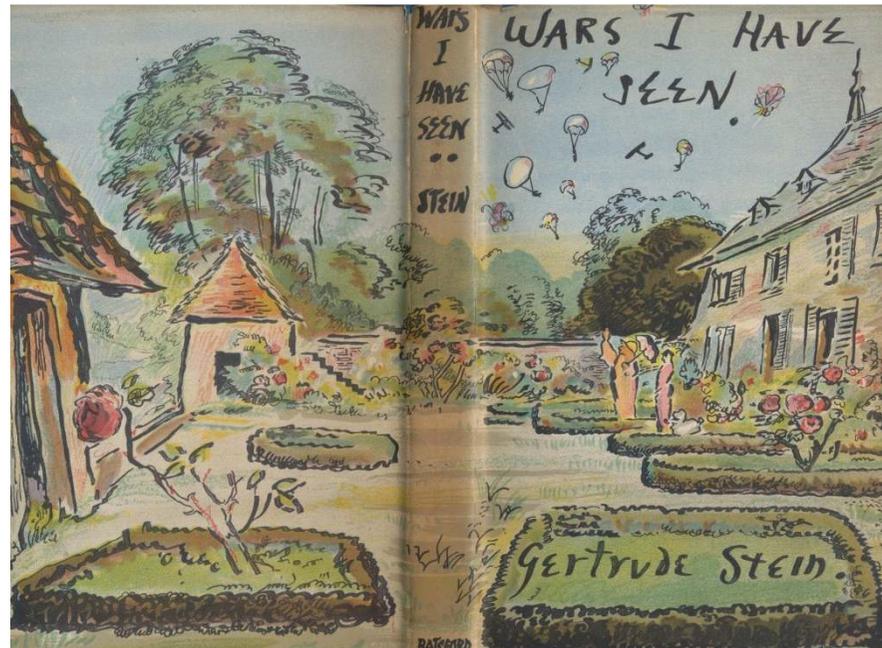


18. **Herbert (A.P.)**. *Topsy, M.P.*. Ernest Benn, 1929. First Edition. Very nice copy in pictorial dust-wrapper that is somewhat chipped, frayed and marked and is price-clipped. £50

19. **Lehmann (Rosamond)**. Lemarchand (Jacques). *Genevieve*. Translated by Rosamond Lehmann. John Lehmann, [1947]. First English Edition. Small mark to spine and slight spotting at fore-edge and outer margin, otherwise a very nice copy in slightly soiled dust-wrapper, which has one short tear, a few small chips and a small stain on the upper panel. £90

Cecil Beaton

The celebrated photographer and stage designer, 1904-1980, produced numerous dust-wrappers of which these are particularly pleasing examples.

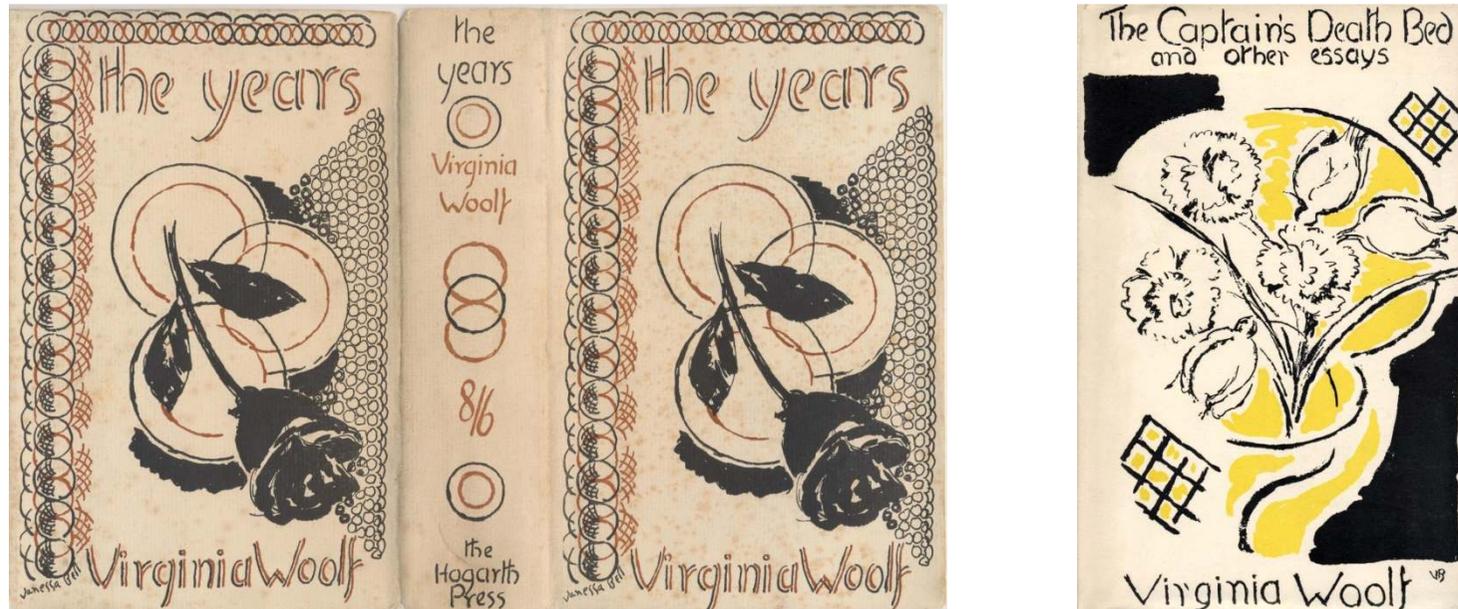


20. **Bagnold (Enid)**. *The Loved and Envied*. William Heinemann Ltd, 1951. First Edition, with the errata-slip. Very good copy only in very slightly spotted and nicked dust-wrapper. £65

21. **Stein (Gertrude)**. *Wars I Have Seen*. Portrait frontispiece, photographs and dust-wrapper design by Cecil Beaton. B.T. Batsford Ltd, 1945. First English Edition and First Illustrated Edition. Fine copy in dust-wrapper. Wilson & Uphill A38b. £95
Includes as an Appendix, "The Winner Loses", which does not appear in the American edition.

Vanessa Bell

Vanessa Bell (1879-1961) perhaps exhibits her finest decorative work in the dust-wrappers she designed for her sister's books. As part of the Bloomsbury Group, Roger Fry was highly influential in the simplification of her style. She and Duncan Grant, with whom she formed a lasting relationship, were closely involved in the early days of the Omega Workshop.

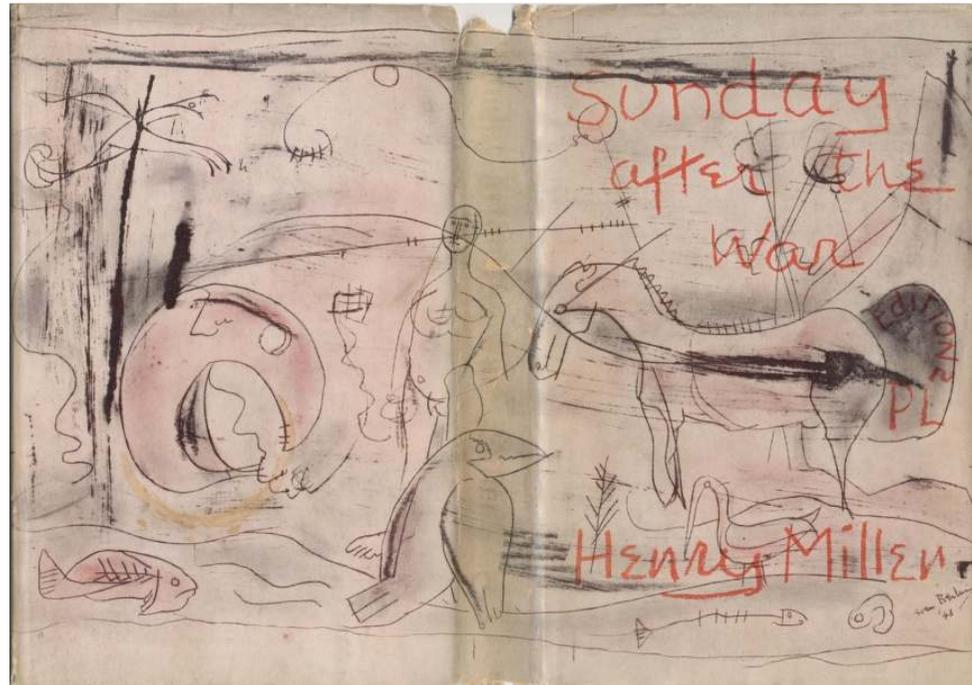
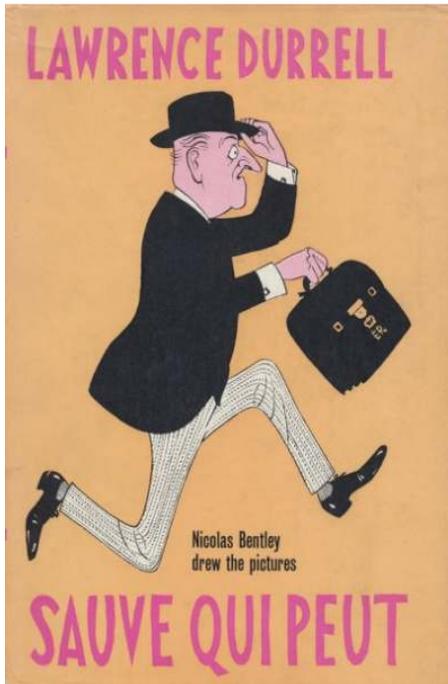


22. **Woolf (Virginia).** *The Years*. Leonard and Virginia Woolf at The Hogarth Press, 1937. First Edition. Spine just a little marked and end-papers a little spotted and browned, but a very nice copy in dust-wrapper which is just a little nicked and somewhat spotted, but entirely intact. Kirkpatrick A22a. £1,500

23. **Woolf (Virginia).** *The Captain's Death Bed and other essays*. Hogarth Press, 1950. First Edition. Fine copy in dust-wrapper; small label removed from front pastedown. Kirkpatrick A30a. £275

Nicolas Bentley; Sven Berlin

Bentley (1907-1978), son of E.C. Bentley, inventor of the clerihew, is remembered for his cartoons and journalism as well as his witty and economical drawing style. His reputation was established with his illustrations for Hilaire Belloc's *New Cautionary Tales*. His famous by-line, "Nicolas Bentley drew the pictures" is seen here. Sven Berlin (1911-1999) was the son of a Swedish paper merchant and leading member of the St Ives Artists Circle.

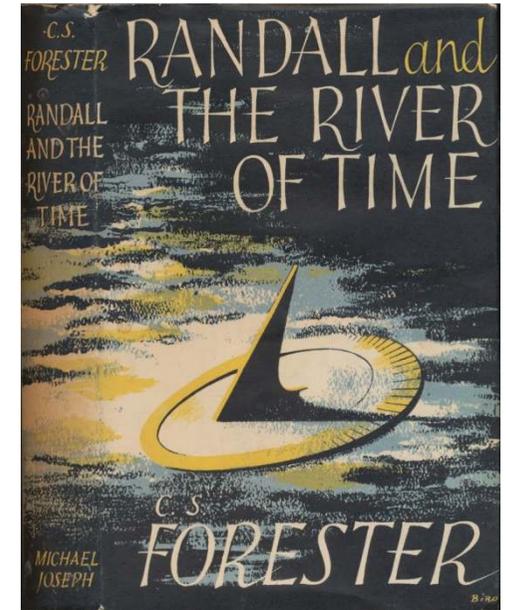
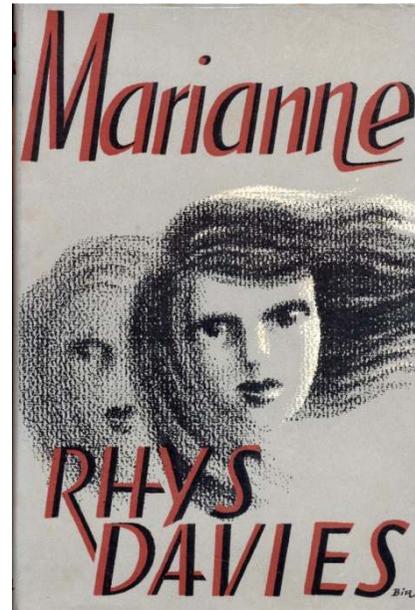
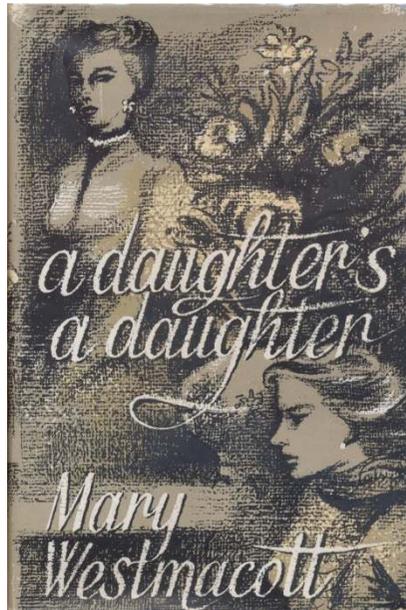
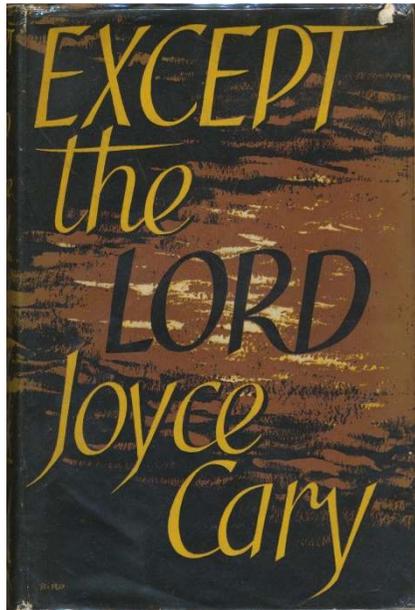


24. **Durrell (Lawrence)**. *Sauve Qui Peut; stories*. Illustrations by Nicolas Bentley. Faber and Faber, 1966. First Edition. Fine copy in dust-wrapper. £45
A third collection of Antrobus stories.

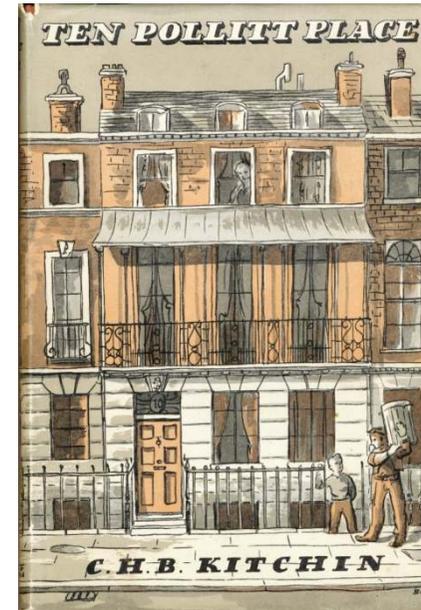
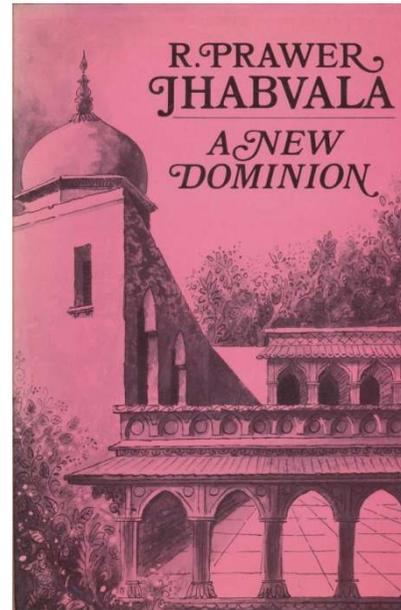
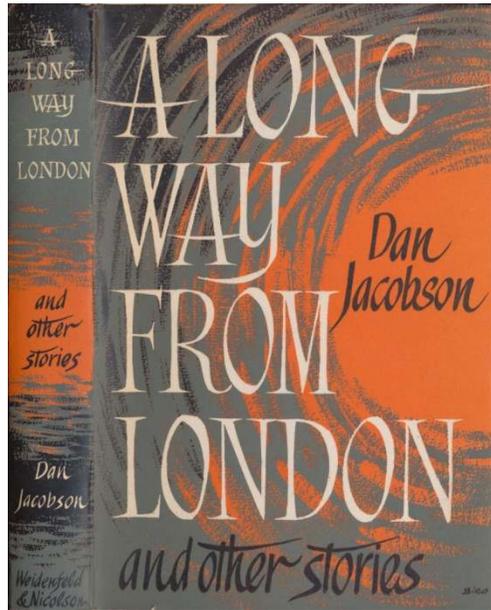
25. **Miller (Henry)**. *Sunday After the War*. Poetry London, 1945 [i.e.1946]. First English Edition. Covers a little marked and head of spine slightly bruised and frayed, otherwise a nice copy in frayed dust-wrapper. £85

Biro

Balint Stephen Biro ("Val Biro") was born in Hungary in 1921 and illustrated nearly 400 books on a wide variety of subjects. His *Gumdrop* children's books are much loved, he has worked for advertising companies and designed medallions, and is also known as a watercolourist of architecture in landscape.



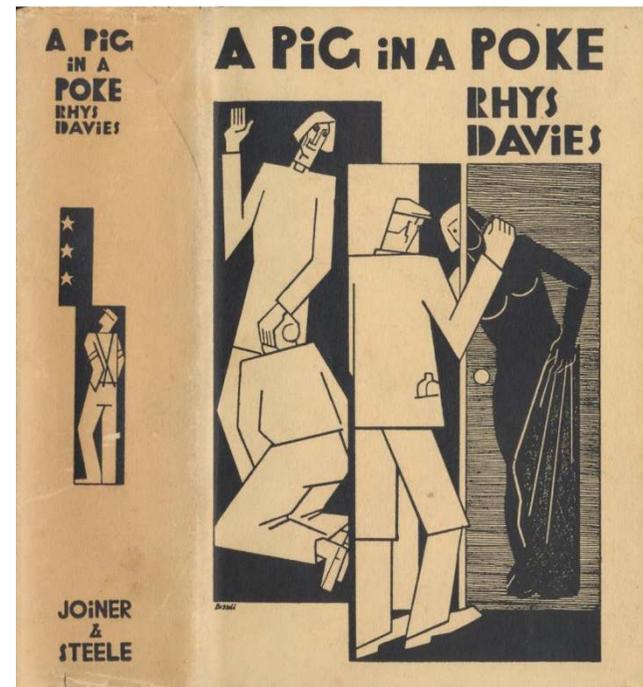
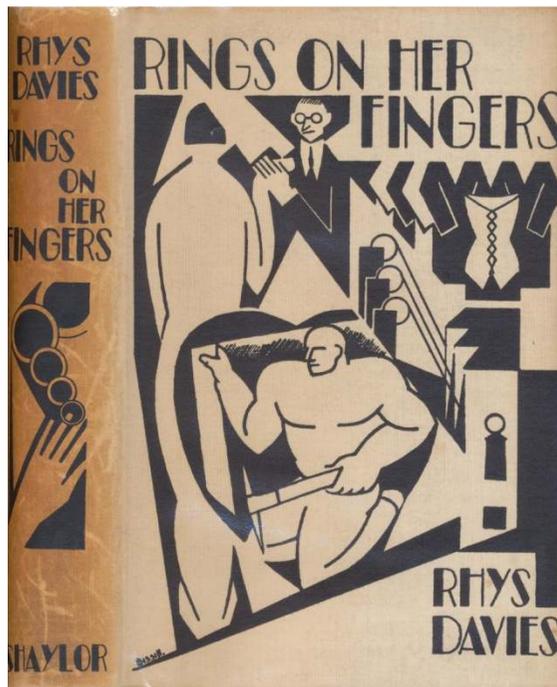
26. **Cary (Joyce).** *Except the Lord*. Michael Joseph, 1953. First Edition. End-papers a little darkened, otherwise a very nice copy in dust-wrapper. £35
27. **Christie (Agatha).** *A Daughter's a Daughter*. By Mary Westmacott. William Heinemann Ltd, 1952. First Edition. A little spotting, otherwise a very nice copy in slightly rubbed and soiled dust-wrapper. £125
The author used this other name here because she was writing something other than a detective story.
28. **Davies (Rhys).** *Marianne*. William Heinemann Ltd, 1951. First Edition. Very nice copy in lightly foxed dust-wrapper. £40
29. **Forester (C.S.).** *Randall and the River of Time*. Michael Joseph, 1951. First English Edition. Very nice copy in slightly soiled, nicked and price-clipped dust-wrapper. £60



30. **Jacobson (Dan)**. *A Long Way from London [short stories]*. Weidenfeld and Nicolson, 1958. First Edition. Fine copy in dust-wrapper. £50
31. **Jhabvala (Ruth Praver)**. *A New Dominion*. John Murray, [1972]. First Edition. Binding and dust-wrapper slightly affected by damp at edges, otherwise a nice copy in dust-wrapper; bookplate. £35
32. **Kitchin (C.H.B.)**. *Ten Pollitt Place*. Secker & Warburg, 1957. First Edition. Fore-edge spotted, otherwise a very nice copy in attractive, slightly marked dust-jacket which has a little wear and tear at the extremities. £65
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George Bissill

Bissill (1896-1973) followed his father as a coalminer at an early age, but was unable to continue having been gassed in the First World War. He arrived in London from Nottingham in 1922 and worked as a pavement artist outside Bush House, but it was not long before he had the first of a number of solo exhibitions and was given poster commissions by the London & North Eastern Railway, the Post Office and Shell.

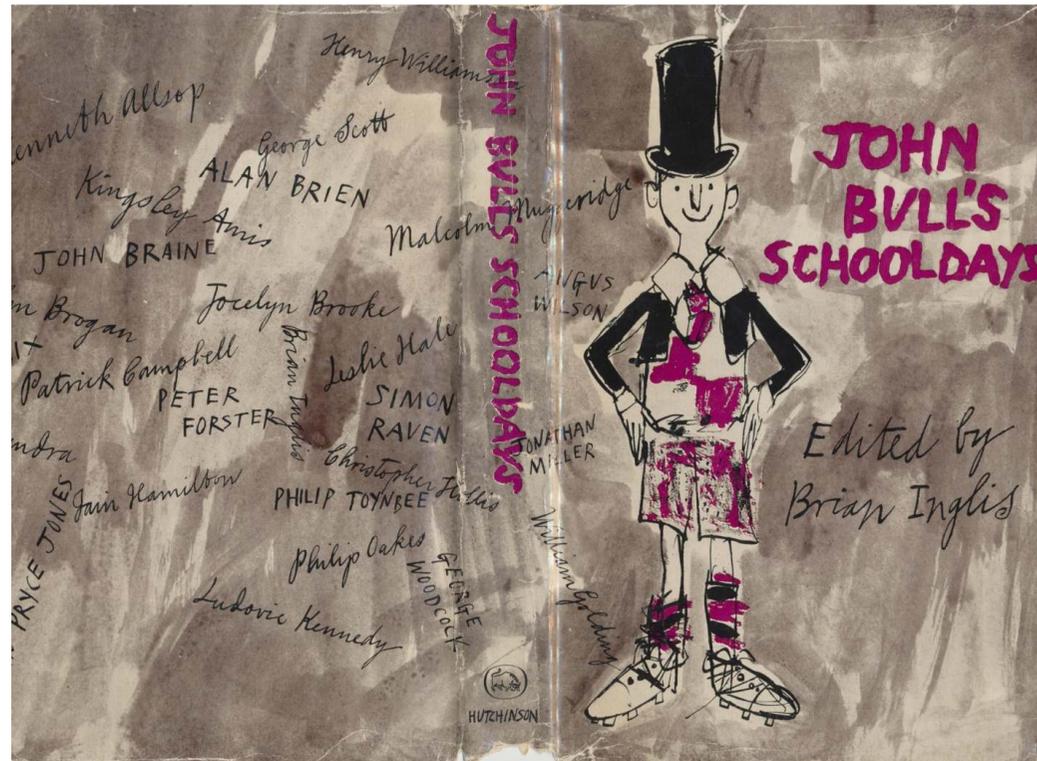


33. **Davies (Rhys).** *Rings on her Fingers*. Harold Shaylor, 1930. First Edition. Slight nick at head of spine and slight offset from dust-wrapper design on spine and upper cover, otherwise a very nice copy in dust-wrapper that is darkened at spine panel. Inscribed on the front free end-paper: "Alan Steele, with all regards Rhys Davies June 1930". £80

34. **Davies (Rhys).** *A Pig in a Poke; stories*. Joiner and Steele, 1931. First Edition. One of 1,000 numbered copies. Binding faded and spotting to end-papers, preliminaries and fore-edge, otherwise a nice copy in very slightly soiled dust-wrapper which has a few short tears; bookplate. £150

Quentin Blake

Quentin Blake is something of a national institution and was the first ever Children's Laureate (a post recently taken up by Julia Donaldson of *Gruffalo* fame). He has of course created much-loved characters of his own and won countless awards but his instantly recognisable style is perhaps best represented in his illustrations for the works of Roald Dahl. Melanie McDonagh wrote in the *Daily Telegraph* that she had never met a child who did not love Quentin Blake.

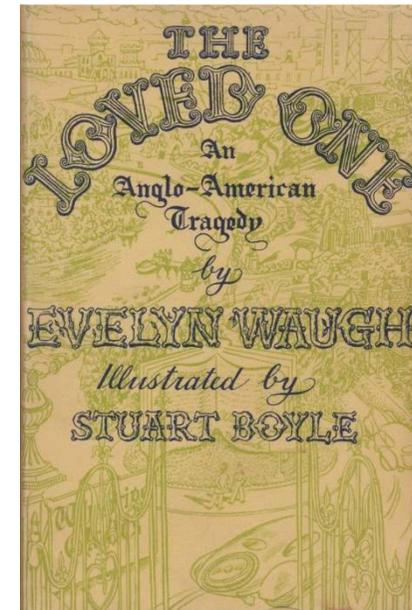
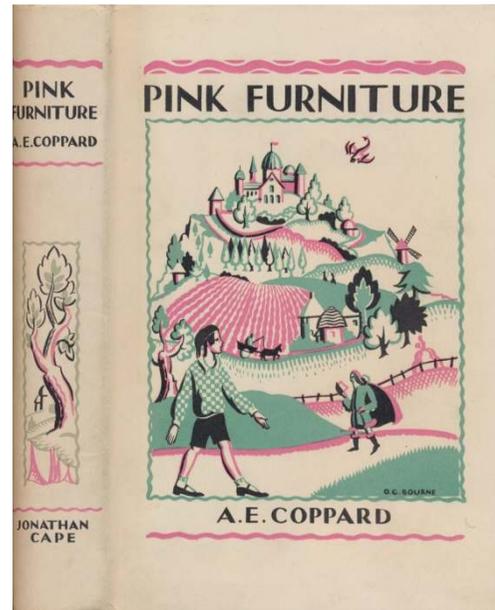
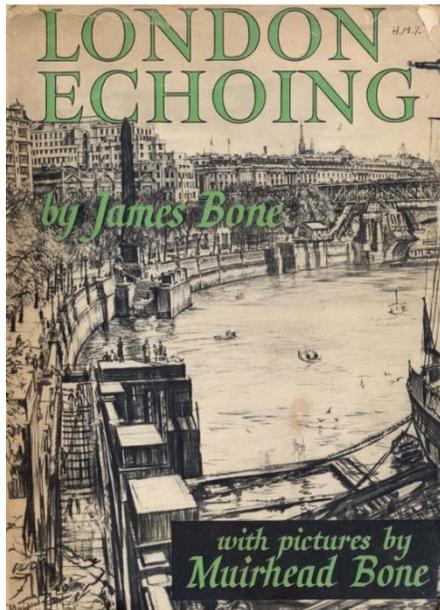


35. **Anthology.** *John Bull's Schooldays*. Edited, with an introduction, by Brian Inglis. Hutchinson, 1961. First Edition. Covers slightly bowed, otherwise a very nice copy in frayed and price-clipped dust-wrapper. £65

Contributors include Amis, Braine, Jocelyn Brooke, William Golding, Malcolm Muggeridge, Alan Pryce-Jones, and Simon Raven.

Muirhead Bone; O.G. Bourne; Stuart Boyle

Bone (1876-1953) was the first artist ever to be made an Official War Artist (in fact he served in that role in both world wars). Having studied as an architect, a painter and draughtsman and a self-taught etcher, he is best known for panoramic architectural and landscape views.



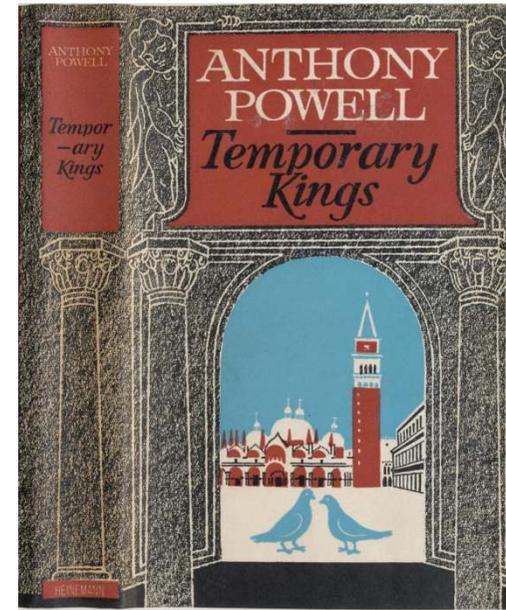
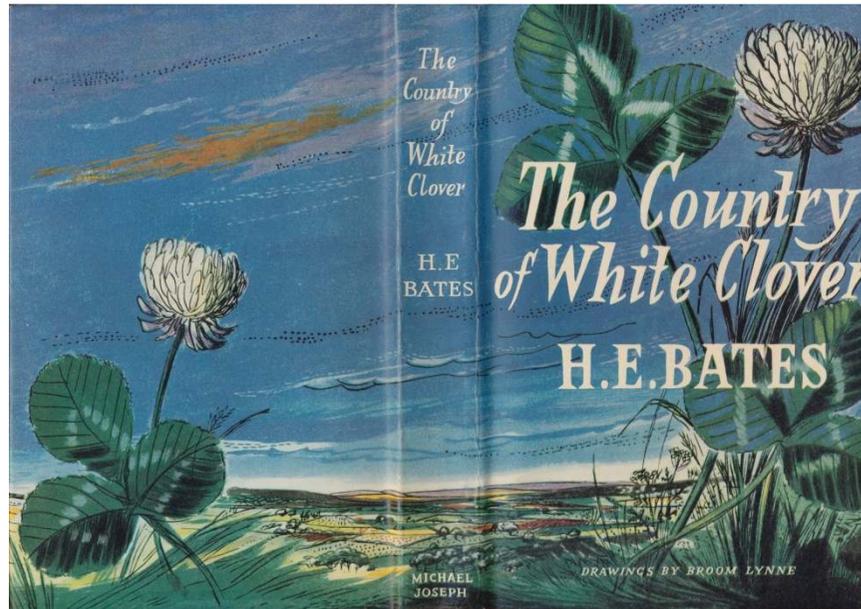
36. **Bone (James).** *London Echoing.* Frontispiece and plates by Muirhead Bone. Jonathan Cape, 1948. First Edition. 4to. Very nice copy in partly defective dust-wrapper. Inscribed and signed by the author and with H.M. Tomlinson's autograph initials on the dust-wrapper. £40

37. **Coppard (A.E.).** *Pink Furniture; a tale for lovely children with noble natures.* Illustrations by Nancy Bankart Gurney. Jonathan Cape, 1930. First Edition. Upper cover and end-papers a little spotted, otherwise a very nice, bright copy in particularly clean and fresh dust-wrapper. £80

38. **Waugh (Evelyn).** *The Loved One.* Chapman & Hall, [1948]. First English Trade Edition. Fine copy in dust-wrapper, ownership inscription on half-title page. £85

James Broom-Lynne

Broom-Lynne (1916-1995) was a poet and novelist as well as a graphic artist specialising in book design, responsible for many of the best H.E. Bates dust-wrappers as well as the entire *Dance to the Music of Time*.

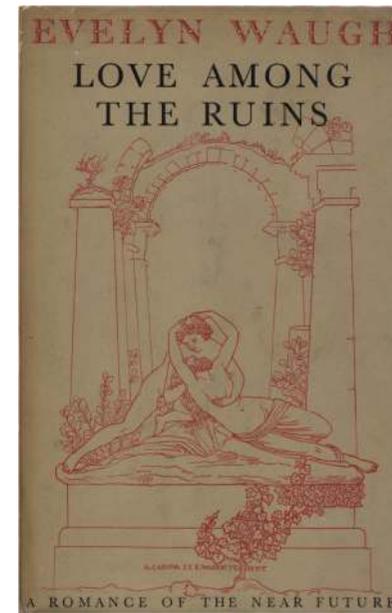
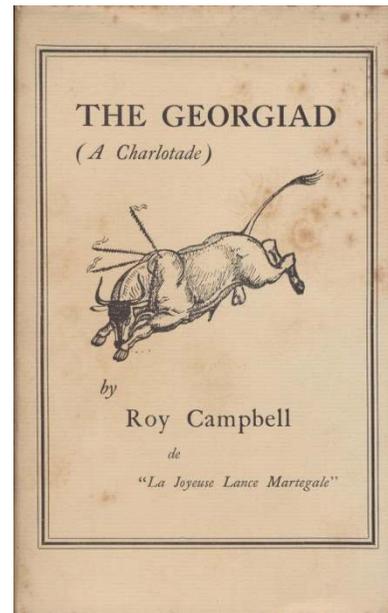


39. **Bates (H.E.)**. *The Country of White Clover*. Illustrations and dust-wrapper design by Broom Lynne. Michael Joseph, 1952. First Edition. Fine copy in dust-wrapper. With the author's autograph signature on the half-title page. £65

40. **Powell (Anthony)**. *Temporary Kings*. Heinemann, 1973. First Edition. Fine copy in dust-wrapper. £45

René Bull; Roy Campbell; Canova and Evelyn Waugh

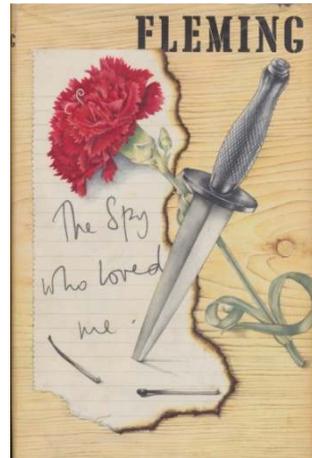
Bull (c.1870-1942), founder member of the London Sketch Club, served on various illustrated magazines, reporting from the Greco-Turkish War, Kitchener's Sudan campaign and the Boer War (escaping from Ladysmith on the last train before the siege). Campbell and Waugh provide examples of authors illustrating their own books. Waugh's drawing is based on the sculpture *Cupid Awakening Psyche* (Paris, Musée du Louvre) by Antonio Canova.



41. **Herbert (A.P.)**. *Mr. Pewter; being the text of the Broadcast series of Talks entitled 'Mr. Pewter Works It Out'*. Methuen, 1934. First Edition. Fine copy in pictorial dust-wrapper that is a little soiled and has short, closed tear in upper panel. £35
42. **Campbell (Roy)**. *The Georgiad; a satirical fantasy in verse*. Boriswood Limited, 1931. First Edition. Nice copy in rather spotted dust-wrapper. £40
43. **Waugh (Evelyn)**. *Love Among the Ruins: A Romance of the Near Future*. Decorations by the author and others. Chapman & Hall, 1953. First Trade Edition. Very nice copy in soiled dust-wrapper which is slightly chipped and worn at upper and lower edges. £40
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Richard Chopping

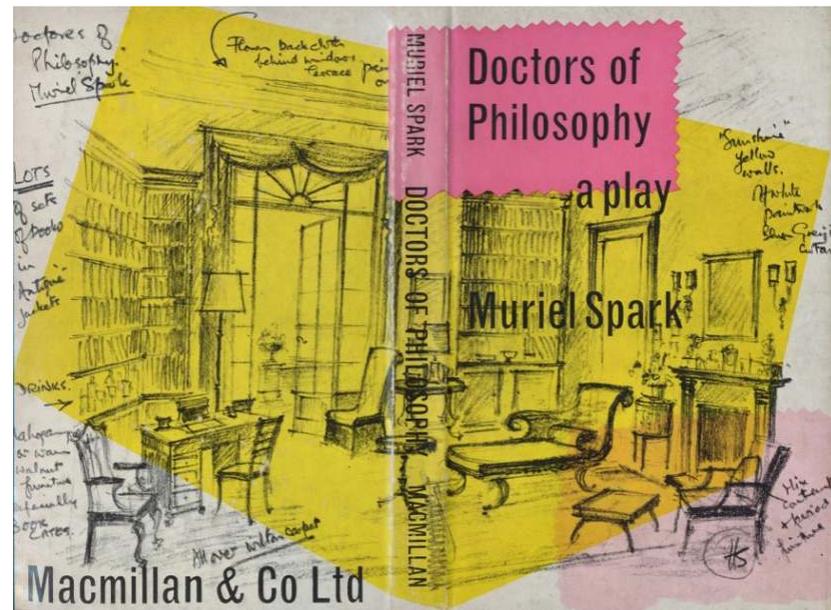
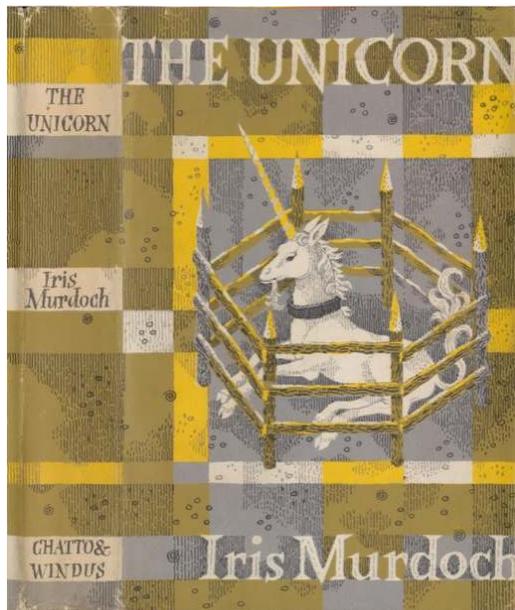
Chopping illustrated children's and natural history books but his iconic trompe l'oeil paintings for the 007 books are his best known. His style is immediately recognisable in the dust-wrappers for his own books, *The Ring* and *The Fly*. See also under Jan Pienkowski in this section of the catalogue.



44. **Fleming (Ian).** *Thunderball*. Jonathan Cape, 1961. First Edition. Just a little spotting, mostly at fore-edge, otherwise a very nice copy in dust-wrapper, the spine panel of which is just a little browned. £350
45. **Fleming (Ian).** *The Spy Who Loved Me*. Jonathan Cape, 1962. First Edition. Fine copy in very slightly spotted dust-wrapper, the spine panel of which is just a little browned. £450
46. **Fleming (Ian).** *On Her Majesty's Secret Service*. Jonathan Cape, 1963. First Edition. Just a little spotting and lower corners bumped, otherwise a very nice copy in nicked and slightly soiled dust-wrapper. £250
47. **Fleming (Ian).** *You Only Live Twice*. Jonathan Cape, 1964. First Edition. Edges of leaves and little foxed and spotted, otherwise a very nice copy in dust-wrapper. £125
48. **Fleming (Ian).** *The Man with the Golden Gun*. Jonathan Cape, [1965]. First Edition. Fine copy in price-clipped and slightly creased and rubbed dust-wrapper. £60
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Christopher Cornford; H. Cowdell

1917-1993, Christopher Cornford's mother was Charles Darwin's grand-daughter. He joined the British Communist Party in the 1930 and marched against Oswald Moseley's blackshirts. The courses he conceived and directed at the Royal College of Art were of far broader educational significance and Iris Murdoch was one of the authors he invited to take part.



49. **Murdoch (Iris).** *The Unicorn*. Chatto & Windus, 1963. First Edition. Fine copy in dust-wrapper.

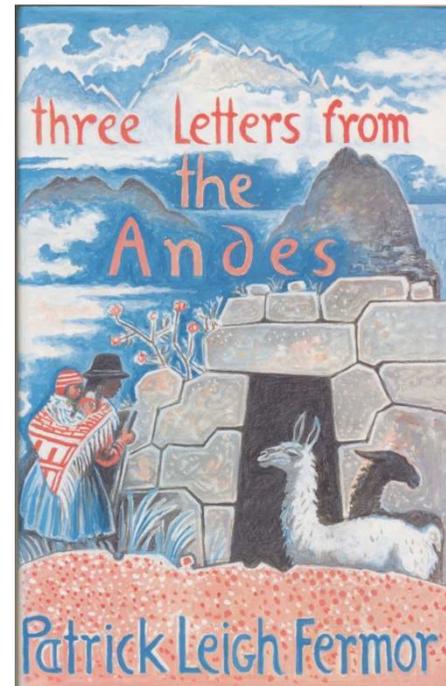
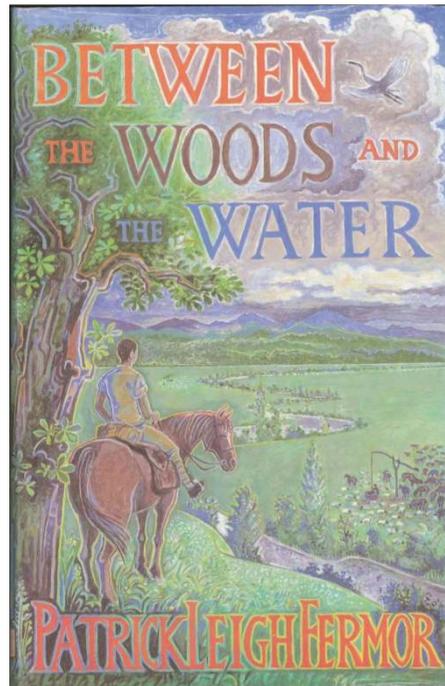
£45

50. **Spark (Muriel).** *Doctors of Philosophy; a play*. Macmillan & Co Ltd, 1963. First Edition. Very nice copy in slightly rubbed dust-wrapper; bookplate.

£60

John Craxton

Craxton (1922-2009), a leading light of the 1940s neo-Romantic movement (see especially his work for Geoffrey Grigson's anthology *The Poet's Eye*), shared lodgings with Lucian Freud at the age of nineteen, the beginning of a long friendship. Graham Sutherland was also a friend and an influence.

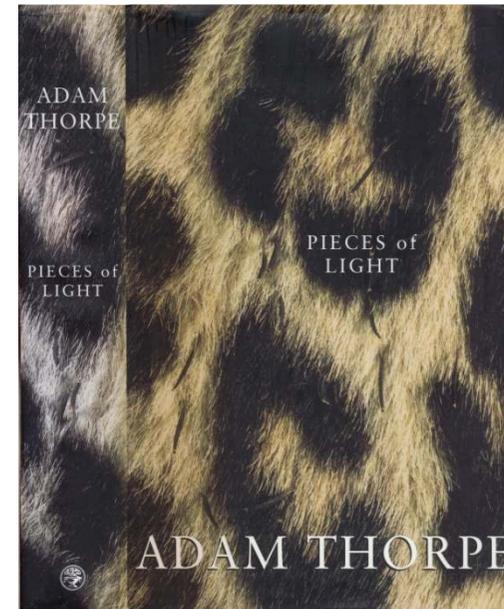
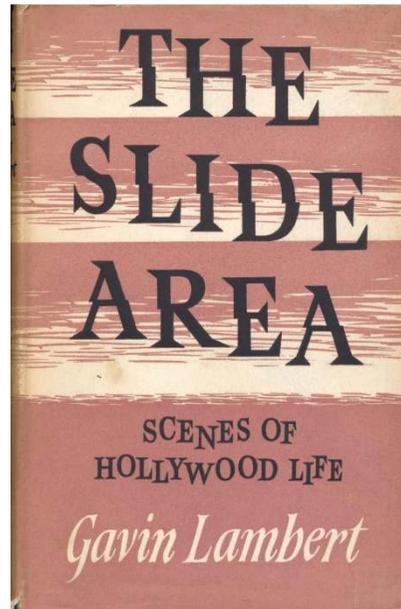
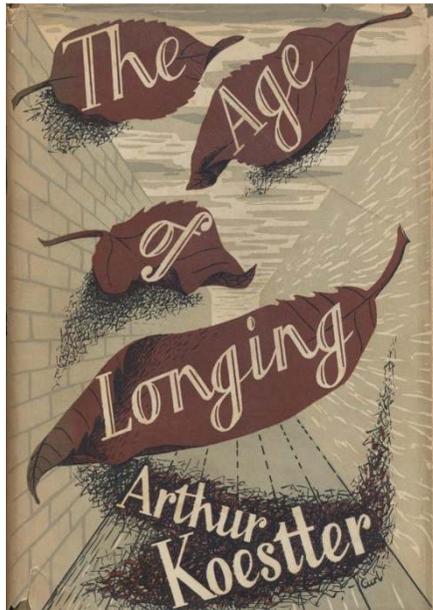


51. **Leigh Fermor (Patrick)**. *Between the Woods and the Water; on foot to Constantinople to the Hook of Holland: the Middle Danube to the Iron Gates*. Double-page map. John Murray, 1986. First Edition. Fine copy in dust-wrapper. £60

52. **Leigh Fermor (Patrick)**. *Three Letters from the Andes*. Illustrations. John Murray, 1991. First Edition. Fine copy in dust-wrapper. Signed by the author on the front free end-paper and with, loosely inserted, an autograph letter signed by the publisher presenting the book. £75

Peter Curl; Patricia Davey; Bruce Davidson

Studio Publications published Curl's *Designing a Book Jacket* in 1956. The important American photographer Davidson famously documented the American Civil Rights movement and there have been many exhibitions of his photographs of New York and its underworld.



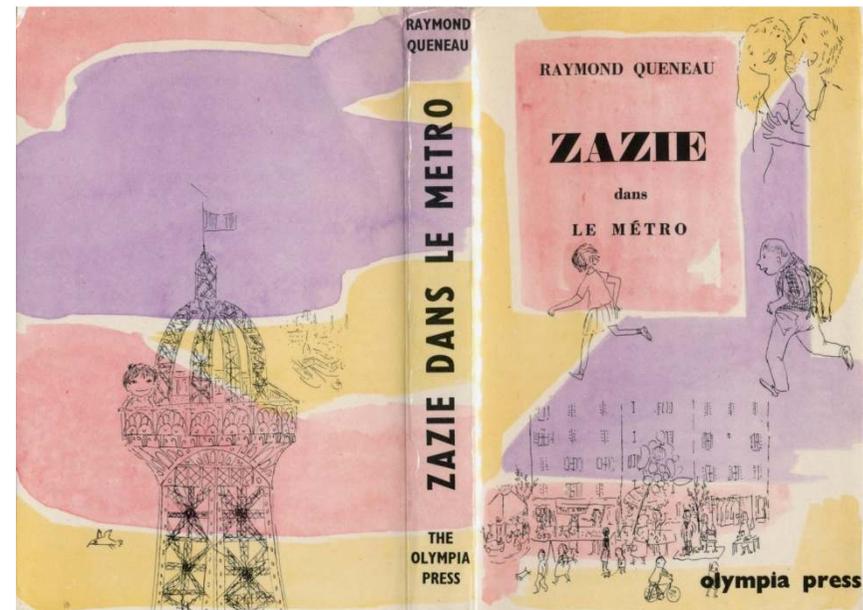
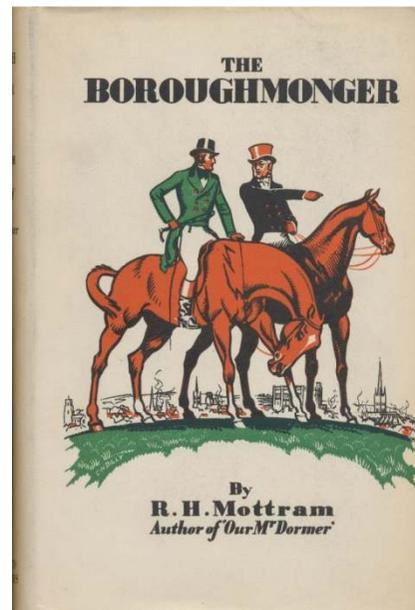
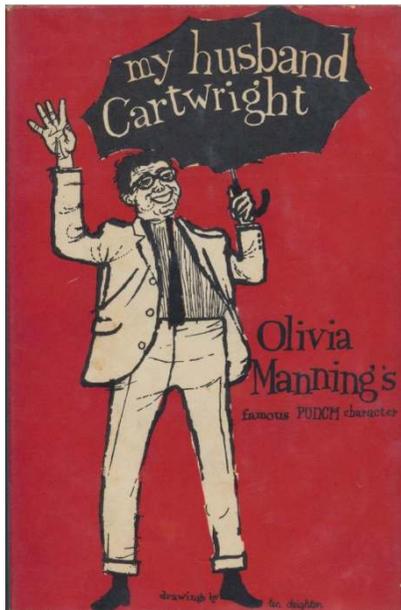
53. **Koestler (Arthur).** *The Age of Longing.* Collins, 1951. First Edition. Spine and edges of covers faded and preliminaries and end leaves foxed, but a nice copy in torn and slightly defective dust-wrapper. £90

54. **Lambert (Gavin).** *The Slide Area.* Hamish Hamilton, 1959. First Edition. Upper cover and preliminaries very slightly creased and top edge of leaves a little foxed, otherwise a very good copy in slightly marked and soiled dust-wrapper. £80
Stories of life in Hollywood with an enthusiastic "blurb" on the front fold-in of the dust-wrapper by Christopher Isherwood.

55. **Thorpe (Adam).** *Pieces of Light.* Jonathan Cape, 1998. First Edition. Fine copy in dust-wrapper. Signed by the author on the title-page and dated in the year of publication. £30

Len Deighton; C.N. Dilly; Jacqueline Duhème

Deighton was originally an artist and trained graphic designer, but see also under Raymond Hawkey in this section of the catalogue. Duhème started out as assistant to Matisse; her work has been the subject of numerous exhibitions and she has won many awards.



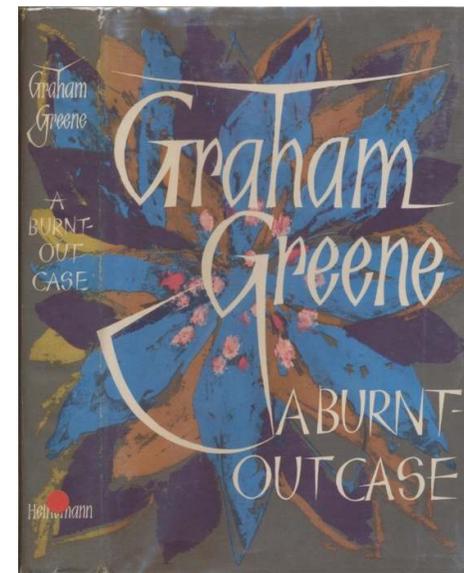
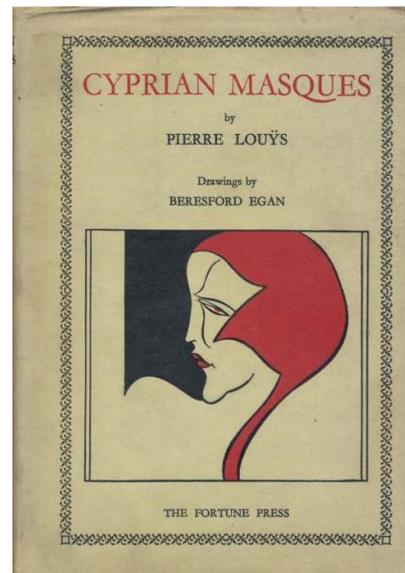
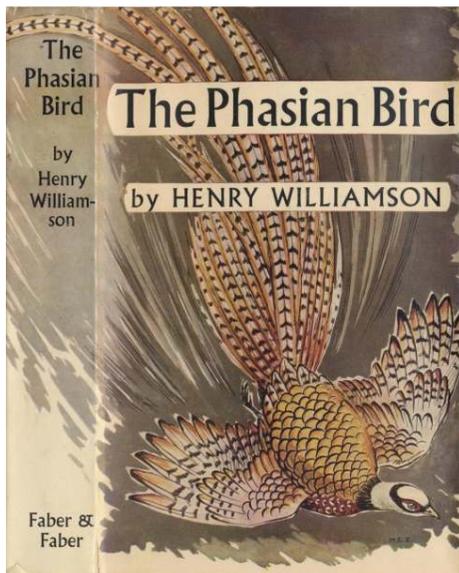
56. **Manning (Olivia).** *My Husband Cartwright*. Illustrations and dust-wrapper design by Len Deighton. Heinemann, 1956. First Edition. Very nice copy in slightly marked and frayed dust-wrapper. £40

57. **Mottram (R.H.).** *The Boroughmonger*. Chatto & Windus, 1929. First Edition. Fine copy in dust-wrapper. £40

58. **Queneau (Raymond).** *Zazie dans le Métro*. Translated from the French by Akbar del Piombo [i.e. Norman Rubington] and Eric Kahane. Textual illustrations by Jacqueline Duhème. Olympia Press, Traveller's Companion Series, Paris, 1959. First Edition in English. Original wrappers. Fine copy in dust-wrapper. Kearney (2007) 5.74.1. £60

M.E.E.; Beresford Egan; Lacey Everett

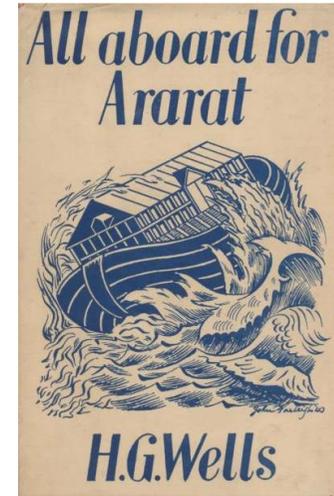
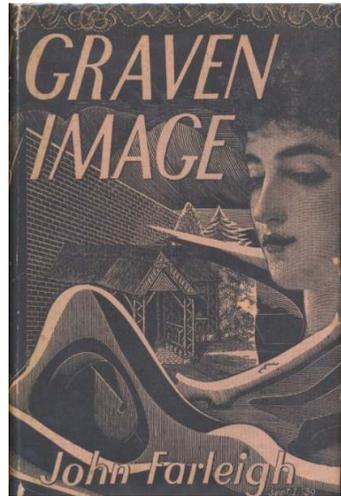
Egan (1905-1984), painter, novelist and playwright, shows an obvious influence of Aubrey Beardsley with similar concentration on the fantastic and the erotic. Everett was a popular Heinemann artist in the 1960s.



59. **Williamson (Henry).** *The Phasian Bird*. Faber and Faber, 1948. First Edition. First Binding. End-papers and margins of some leaves foxed, otherwise a very nice copy in dust-wrapper. £50
60. **Fortune Press.** Lucan. *Cyprian Masques*. By Pierre Louÿs. Translated by Ruby Melvill [from the French version of Pierre Louÿs]. Drawings by Beresford Egan. Fortune Press, [1929]. First English Edition of this version. Of 1,275 numbered copies, this is one of 1,200 on Kelmscott hand-made paper. Fine copy in very slightly worn and soiled dust-wrapper incorporating a drawing by Egan. £180
61. **Greene (Graham).** *A Burnt-Out Case*. Heinemann, 1961. First Edition. Slight spotting to end-papers, but a very nice copy in slightly rubbed and chipped dust-wrapper. £50
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John Farleigh

Farleigh (1900-1965) worked for the Golden Cockerel and Shakespeare Head Presses and directed the Sylvan Press in the 1940s but was one of the first engravers to work for general publishers. Wood-engraving was his favourite medium but he was equally at home with pen and ink. He first made his name with the superb illustrations for Shaw's *Adventures of the Black Girl in her Search for God*. He also painted landscapes, figure studies and murals, designed postage stamps and posters (for London Transport), and undertook a good deal of textile design.



62. **Farleigh (John).** *Graven Image; an autobiographical textbook.* All-over cover design and numerous illustrations by the author. Macmillan & Co Ltd, 1940. First Edition. Slight foxing of preliminaries and end leaves, otherwise a very nice copy in somewhat foxed, price-clipped dust-wrapper (repeating the cover design) that has a closed tear at the foot of the spine panel. Loosely inserted is the publisher's publicity leaflet (incorporating an order form), in good state but with an ink sketch on p. [i]. Scarce, especially so in the dust-wrapper. £120

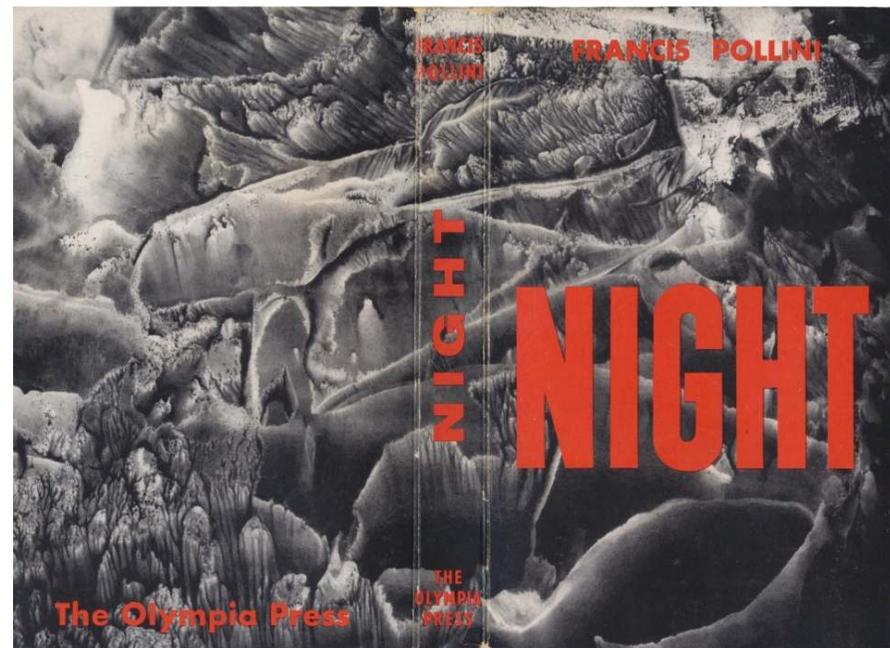
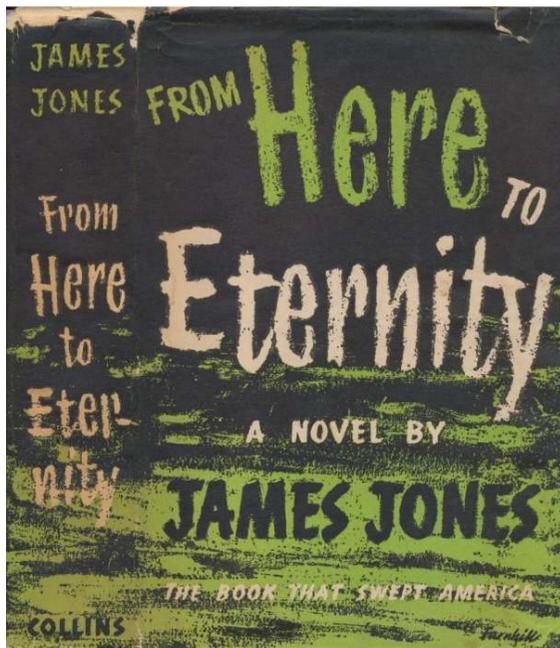
Includes a long chapter on Shaw's *The Adventures of a Black girl in her Search for God* (1932) which Farleigh illustrated. Many letters from Shaw are here printed, with twenty drawings and sketches by him.

63. **Sitwell (Osbert).** *Penny Foolish: a Book of Tirades & Panegyrics.* Macmillan & Company Ltd, 1935. First Edition. Preliminaries and end leaves foxed, but a very nice copy in slightly worn dust-wrapper. £35

64. **Wells (H.G.).** *All Aboard for Ararat.* Dust-wrapper design and title-page device by John Farleigh. Secker & Warburg, 1940. First Edition. Slight foxing of end-papers, otherwise a very nice copy in slightly worn and soiled dust-wrapper. £35

Farnhill; J.M. Favarger

Farnhill designed the dust-wrapper for *One Flew Over the Cuckoo's Nest*, other titles by Jones and many other authors including Agatha Christie, James Clavell, John Wyndham and Isaac Asimov.

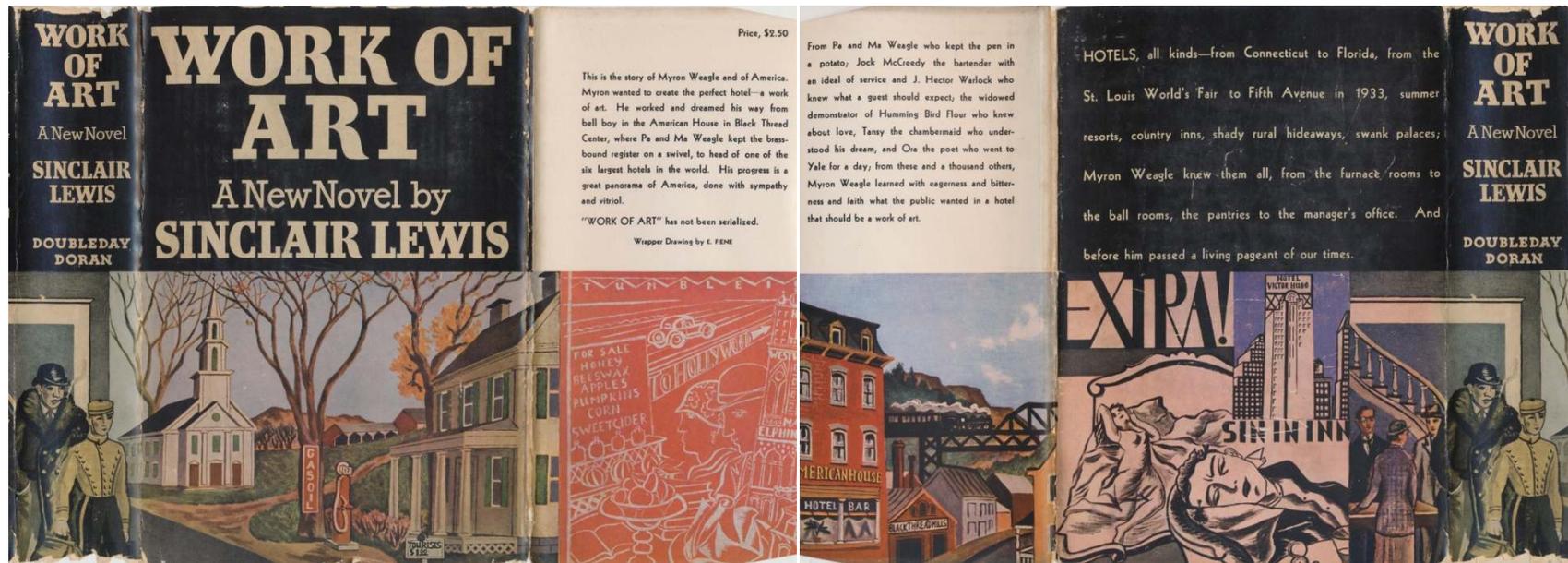


65. **Jones (James).** *From Here to Eternity.* Collins, 1952. First English Edition. One corner bruised, otherwise a nice copy in frayed and worn dust-wrapper; front end-paper bubbled. £75

66. **Pollini (Frances).** *Night.* Olympia Press, Traveller's Companion Series, Paris, 1960. First Edition. Original wrappers. Fine copy in dust-wrapper. Kearney (2007) 5.81.1. £65
Precedes the English and American editions.

E. Fiene

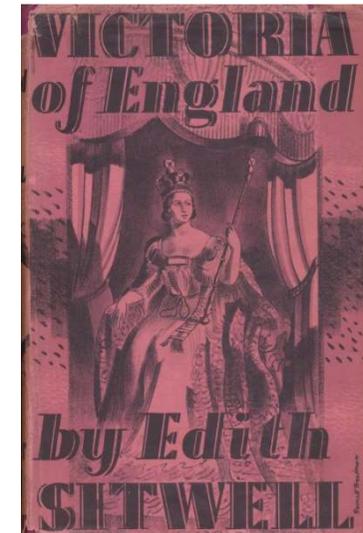
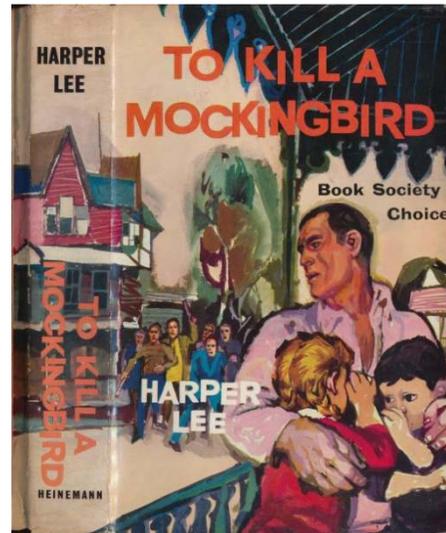
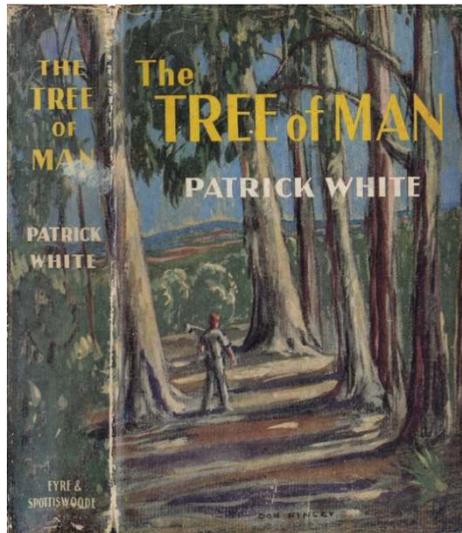
Ernest Fiene is well-known for his paintings of American scenes and is another artist accomplished in many media.



67. Lewis (Sinclair). *Work of Art*. Doubleday, Doran & Company, New York, 1934. First Edition. Spine and edges of covers very slightly faded, otherwise an exceptionally nice copy in slightly chipped and worn dust-wrapper. £100

Don Finley; Fratini; Barnett Freedman

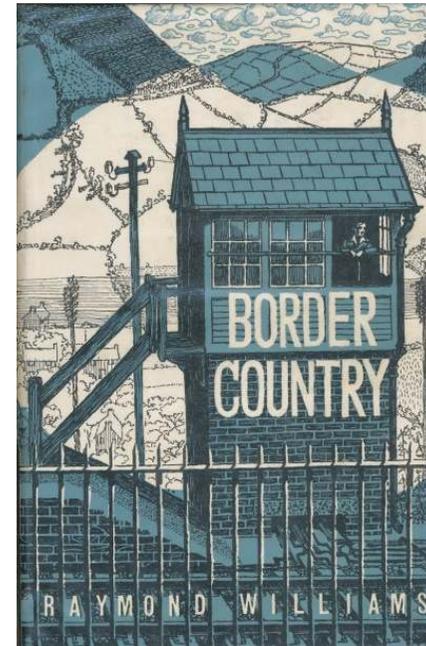
Patrick White did not at all like the design for *The Tree of Man*, describing it as “a filthy jacket”. Renato Fratini, responsible for countless iconic film posters, produced a particularly powerful image here. Freedman (1901-1958) worked mainly for Faber but also the Curwen Press, London Transport and Shell (for whom he designed posters). An Official War Artist, now remembered mainly as a lithographer and illustrator, he remains much collected.



68. **White (Patrick)**. *The Tree of Man*. Eyre & Spottiswoode, 1956. First English Edition. Very nice copy in slightly rubbed and worn dust-wrapper. £60
69. **Lee (Harper)**. *To Kill a Mockingbird*. Heinemann, 1960. First English Edition. Very nice copy in dust-wrapper which has just a little wear to the extremities and a short tear without loss at the foot of the spine panel; ownership signature on front free end-paper. £750
70. **Sitwell (Edith)**. *Victoria of England*. Illustrations. Faber and Faber Limited, 1936. First Edition. Preliminaries, end leaves and edges of leaves foxed and front end-paper removed, but a nice copy in partially defective dust-wrapper. £40
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R.G.; G.J. Galsworthy

Galsworthy worked for a firm of commercial illustrators and illustrated a wide range of books for many publishers.

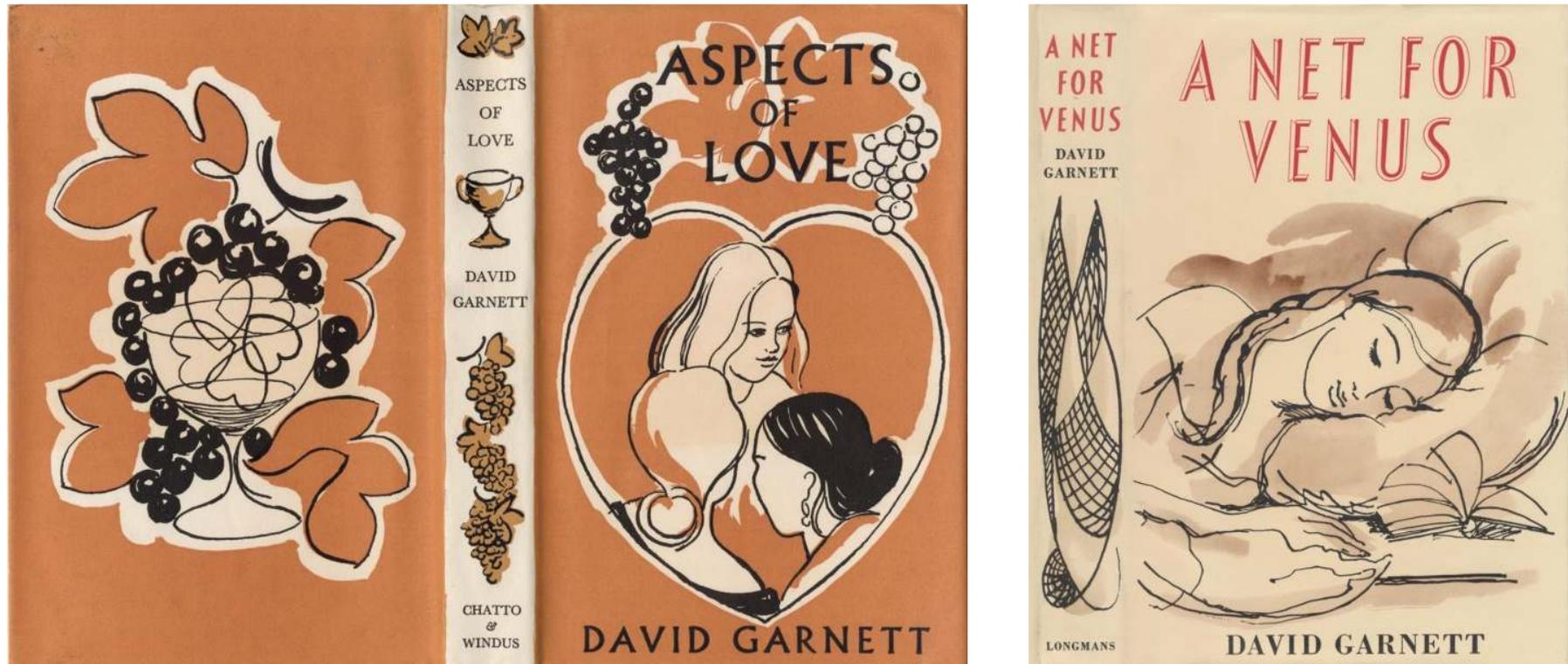


71. **Merezhkovsky (Dmitri)**. *December the Fourteenth*. Translated by Nathalie A. Duddington. Jonathan Cape, 1923. First English Edition, abridged. Covers faded and mottled, otherwise a very good copy in torn and repaired dust-wrapper; name stamp on front free end-paper. With "Colonial Edition" stamps on half-title and front flap of dust-wrapper. £35
Inspired by *War and Peace*.

72. **Williams (Raymond)**. *Border Country*. Chatto and Windus, 1960. First Edition. Some spotting, otherwise a very nice copy in attractive dust-wrapper. £200
The author's first novel and a Welsh classic.

Angelica Garnett

The artist married David Garnett in 1942. She was the daughter of Vanessa Bell (q.v.) and Duncan Grant although she grew up believing that Clive Bell, her mother's husband, was her father. David Garnett had also been her father's lover. See her memoir, *Deceived by Kindness*, 1984.



73. Garnett (David). *Aspects of Love*. Chatto & Windus, 1955. First Edition. Fine copy in dust-wrapper.

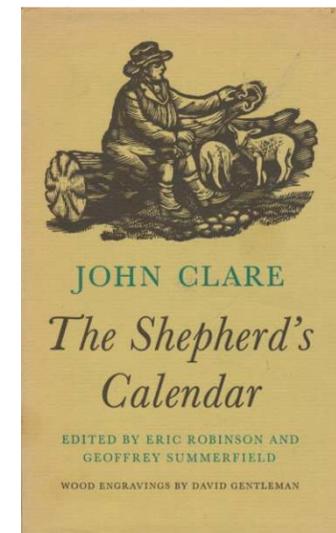
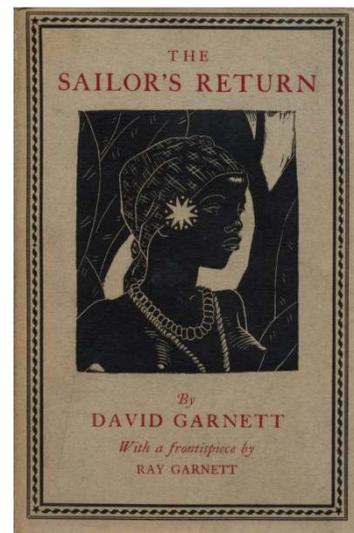
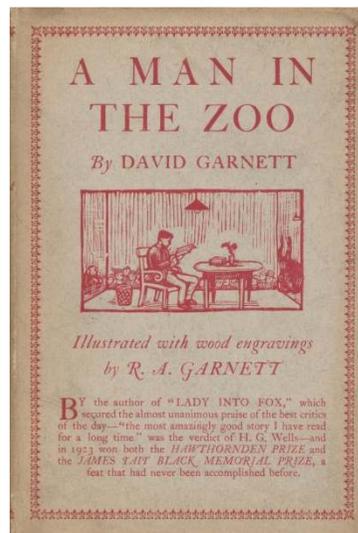
£75

74. Garnett (David). *A Net for Venus*. Longmans, 1959. First Edition. End-papers slightly darkened, otherwise an exceptionally nice copy in dust-wrapper.

£45

Ray A. Garnett (2); David Gentleman

Rachel "Ray" Marshall (1891–1940), was David Garnett's first wife. David Gentleman is known for landscape drawings, watercolours and lithographs, murals, posters, textiles, wallpapers, stamps and much else as well as dust-wrappers. "His work is always immaculately presented; his wood engravings reveal a master of pastiche, convincingly and often humorously adopting the style and iconography of his subject's period." (DBBI).



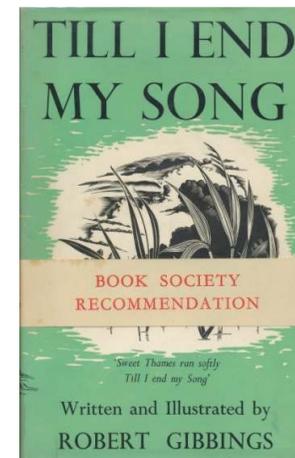
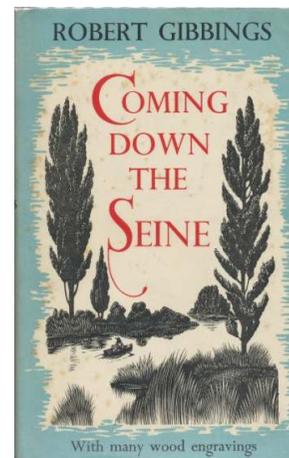
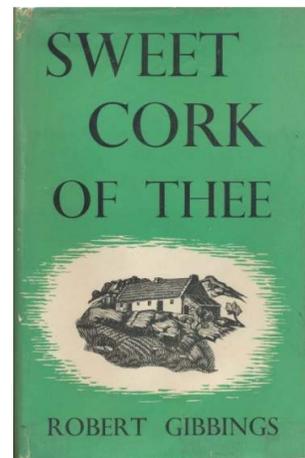
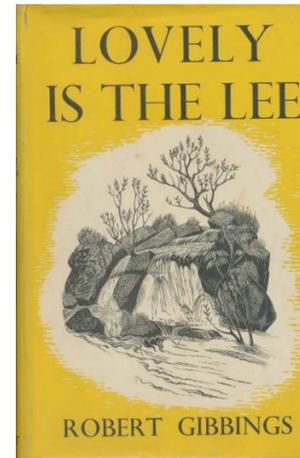
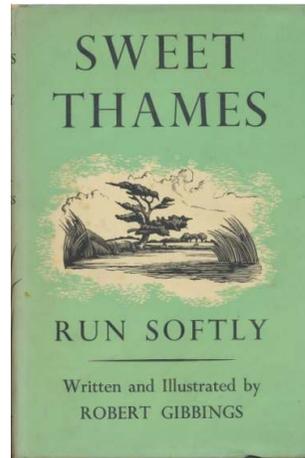
75. **Garnett (David).** *A Man in the Zoo*. Wood-engravings by R.A. Garnett. Chatto & Windus, 1924. First Edition. End-papers a little darkened, otherwise a very nice copy in dust-wrapper. £30

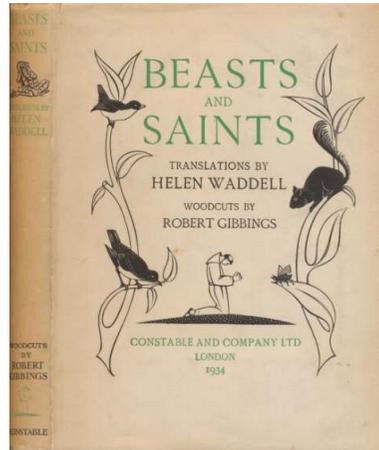
76. **Garnett (David).** *The Sailor's Return*. Frontispiece by Ray Garnett. Chatto & Windus, 1925. First Edition. End-papers and edges of some leaves a little foxed, otherwise a very nice copy in dust-wrapper. £25

77. **Clare (John).** *The Shepherd's Calendar*. Edited by Eric Robinson and Geoffrey Summerfield. Wood-engravings by David Gentleman. Oxford University Press, 1964. First Edition thus. Fine copy in slightly marked dust-wrapper, the spine panel of which is a little discoloured; inscription on front free end-paper. £35

Robert Gibbings

Gibbings (1889-1958) founded the Society of Wood Engravers in 1919, bought the Golden Cockerel Press in 1924 and often worked closely with Eric Gill. He was “exceptionally sensitive to the relationship between illustration and the printed page. He regarded wood engravings primarily as ornaments that should harmonise with the refinement and finish of the typeface. His own engravings were characterised by exceptional economy and precision.” (DBBI), as perfectly exemplified in his gorgeous river books below.

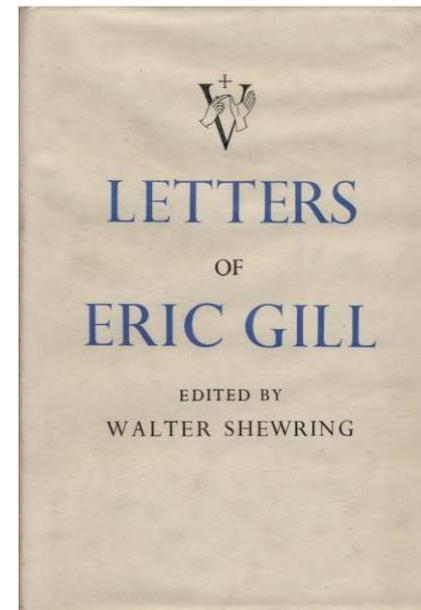
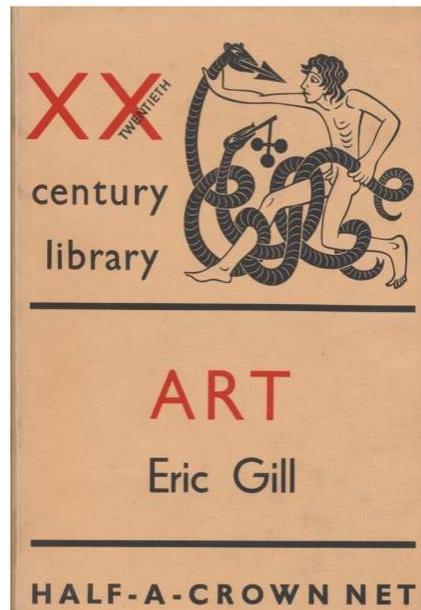




78. **Gibbings (Robert)**. *Beasts and Saints*. Translations by Helen Waddell. Wood-engraved frontispiece and illustrations by Gibbings. Constable, 1934. First Edition. End-papers a little darkened, otherwise a very nice copy in slightly darkened and soiled dust-wrapper. Bearing the bookplate of Sybil Waller, possibly designed by Pickford Waller. £60
79. **Gibbings (Robert)**. *Sweet Thames Run Softly*. Wood-engravings by the author. J.M. Dent & Sons Ltd, 1940. First Edition. Slight spotting to fore-edge and browning to end-papers, label removed from front free end-papers, otherwise a very nice copy in price-clipped dust-wrapper which is a little sunned at the spine panel; ownership signature on front free end-paper. £80
80. **Gibbings (Robert)**. *Lovely is the Lee*. Wood-engravings by the author. J.M. Dent & Sons Ltd, 1945. First Edition. Spine with some discoloration and sides a little marked, slight spotting to end-papers, otherwise a nice copy in slightly nicked dust-wrapper. £60
81. **Gibbings (Robert)**. *Sweet Cork of Thee*. Wood-engravings by the author. J.M. Dent & Sons Ltd, 1951. First Edition. Fine copy in price-clipped and internally tape-repaired dust-wrapper. £30
82. **Gibbings (Robert)**. *Coming Down the Seine*. Wood-engravings by the author. J.M. Dent & Sons Ltd, 1953. First Edition. One corner slightly bruised, otherwise a very nice copy in slightly foxed dust-wrapper. Relevant press cutting loosely inserted. £35
83. **Gibbings (Robert)**. *Till I End My Song*. Wood-engravings by the author. J.M. Dent & Sons Ltd, 1957. First Edition. Margins of some leaves just a little foxed, otherwise an exceptionally nice copy in dust-wrapper with "Book Society Recommendation" wraparound band. £30
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Eric Gill

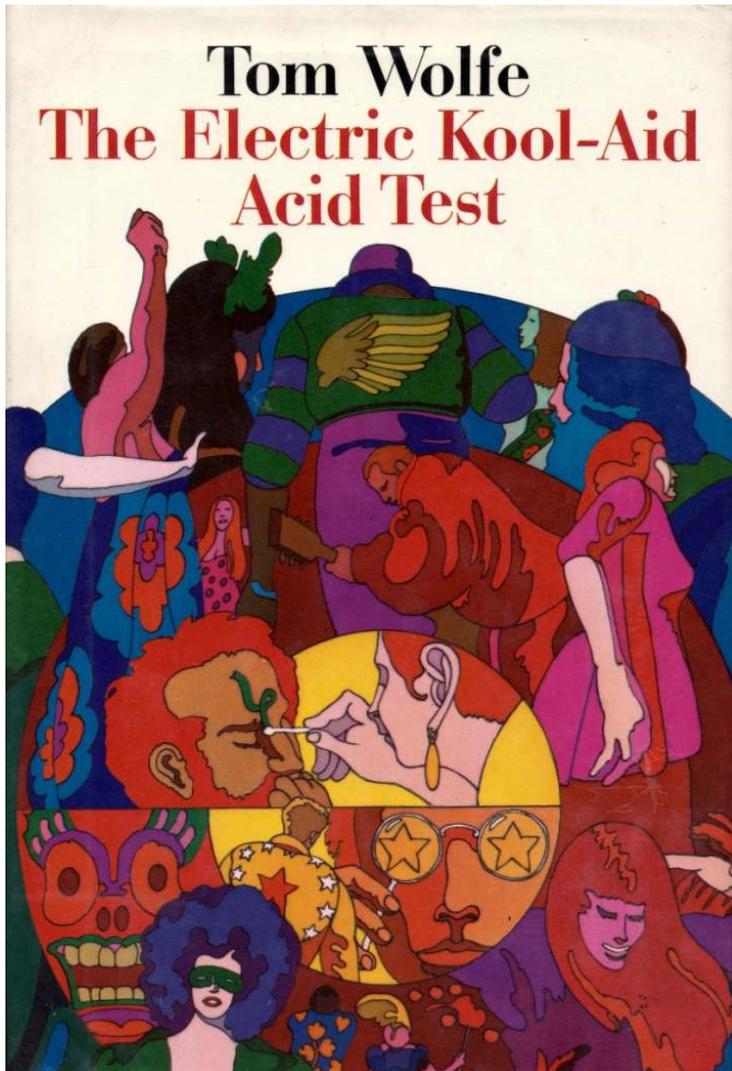
It seems futile to attempt to summarise the importance and influence all around of us of so many aspects of Gill's work, especially in his typefaces, sculptures, wood-engravings and stone-carvings (Westminster Cathedral and Broadcasting House to give just two examples of the last). A pioneer whose significance it seems impossible to overstate.



84. **Gill (Eric)**. *Art and a changing civilisation*. John Lane The Bodley Head Ltd, 1934. First Edition. Spine and covers severely faded as usual and end-papers a little darkened, otherwise a very nice copy in dust-wrapper. Evan Gill 29. £75

85. **Gill (Eric)**. *Letters of Eric Gill*. Edited, with a preface, by Walter Shewring. Illustrations. Jonathan Cape, 1947. First Edition. Very slight occasional foxing, otherwise an exceptionally nice copy in dust-wrapper with closed tear at head of spine panel. Evan Gill 54. £125

Milton Glaser

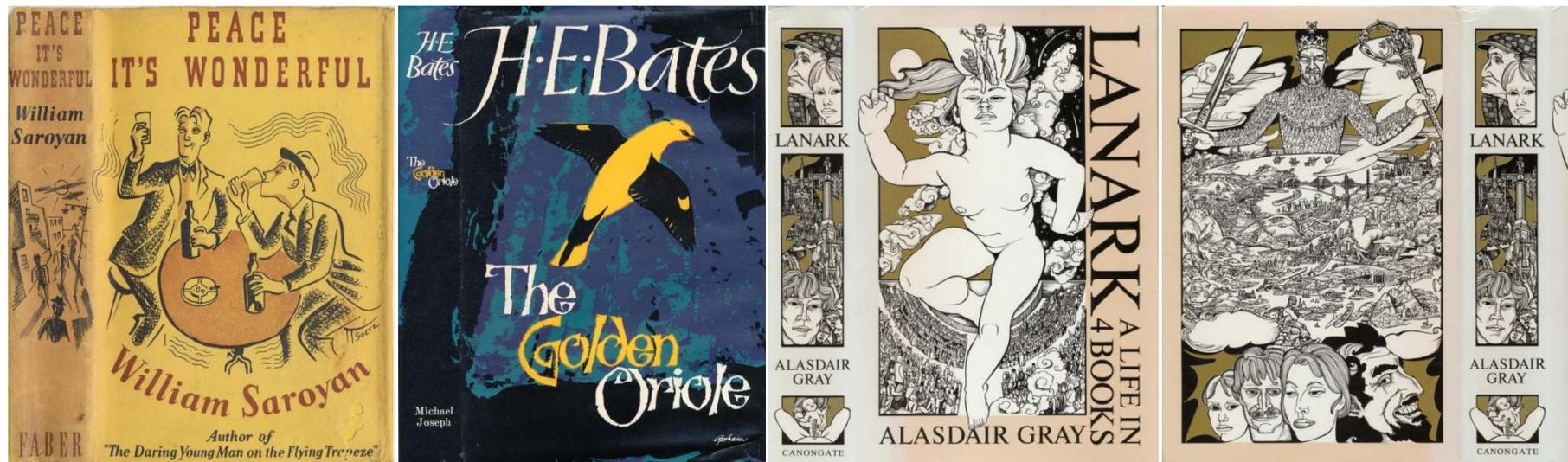


The American designer originally aimed to become a comic-strip artist. In 1954 he founded Push Pin studios in New York introducing “eclectic, narrative style full of historical references that amalgamated illustration with vintage typography. He designed posters, record-sleeves, book illustrations, magazine covers and small advertisements in a witty, inventive style characterized by miscellaneous juxtapositions and revivalist frivolity ... From the 1960s and to the mid-1970s Push Pin graphics dominated advertising and the print media, and Glaser’s work became something of a fashionable cult ... By the late 1960s his forms had become flatter and more brightly coloured, inspired by Pop and Op art ... and he restyled a number of American and European journals in this more contemporary manner. Between 1968 and 1976 he was art director of *New York Magazine*, which he helped to introduce. In 1970 the Musée des Arts Décoratifs, Paris, held a major retrospective of Push Pin Studio graphics. By the mid-1970s, however, Glaser had left Push Pin to follow his new interests in furniture, consumer-product and interior design, as well as to widen his involvement in print. From 1975 to 1977 he was a vice-president and design director of the *Village Voice* newspaper, New York. Among the numerous sign systems he produced was that for the newly refurbished Rainbow Room, Rockefeller Center, New York, in 1987.” (Oxford Art online).

86. **Wolfe (Tom).** *The Electric Kool-Aid Acid Test.* Farrar, Straus & Giroux, New York, 1968. First Edition. White boards only very slightly darkened at edges, extremities slightly bumped, metallic multi-coloured lettering on spine bright, small mark at fore-edge, otherwise, a very nice copy in psychedelic pictorial dust-wrapper with one small closed tear. £375

Goetz; Charles Gorham; Alasdair Gray

Walter Goetz (1911-1995) designed posters for London Transport, 1936-1939. Cartoon strips in the Daily Mail show his amusing perspective on the English and Anglo-French relations. Gray is better-known as a novelist, but also as a muralist, playwright and illustrator, and here he provides another example of an author illustrating his own work reflected in his interest in that tradition by others such as Blake and Kipling.



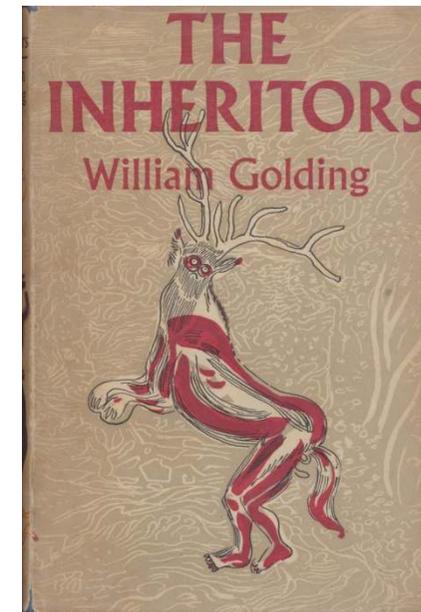
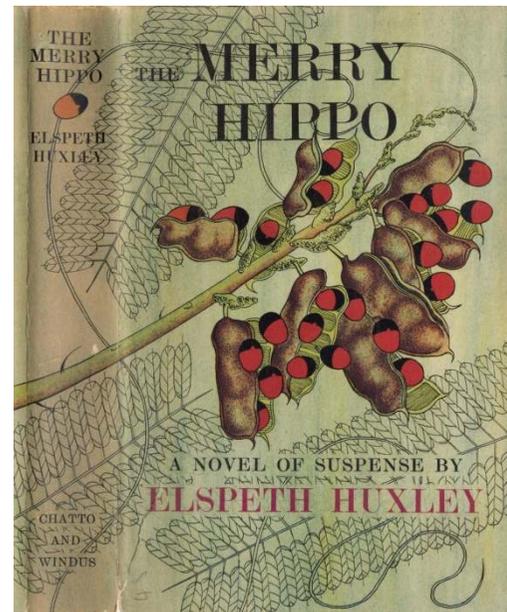
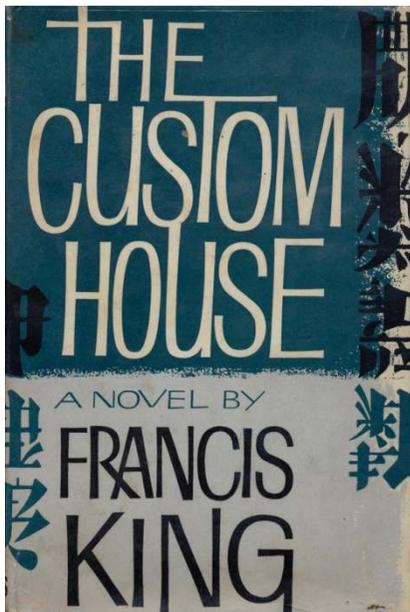
87. **Saroyan (William).** *Peace, It's Wonderful; stories.* Faber and Faber, 1940. First English Edition. Fine copy in dust-wrapper, the lower panel of which is stained and the upper panel has some small holes caused by insect damage. £60

88. **Bates (H.E.).** *The Golden Oriole; five novellas.* Michael Joseph, 1962. First Edition. Fine copy in dust-wrapper. £35

89. **Gray (Alasdair).** *Lanark; a life in four books.* Canongate Publishing, Edinburgh, 1985. First Edition thus. Slight spotting at fore-edge, otherwise a very nice copy in slightly browned dust-wrapper. Inscribed by the author on the front free end-paper "843/1000 Alasdair Gray 1985". £95

Donald Green; Rosemary Grimble; Anthony Gross

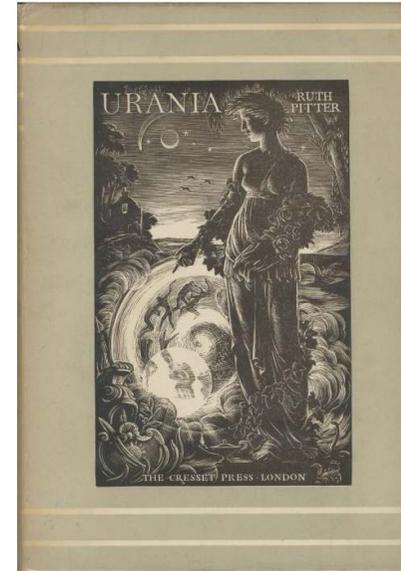
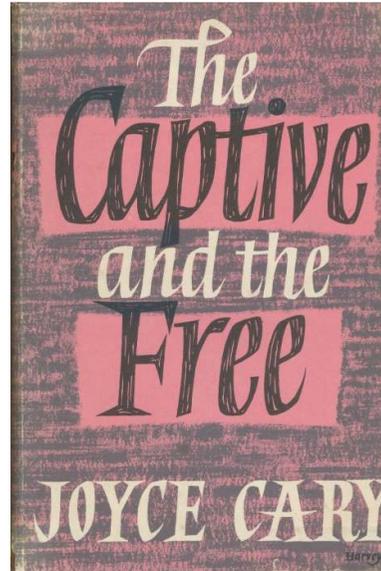
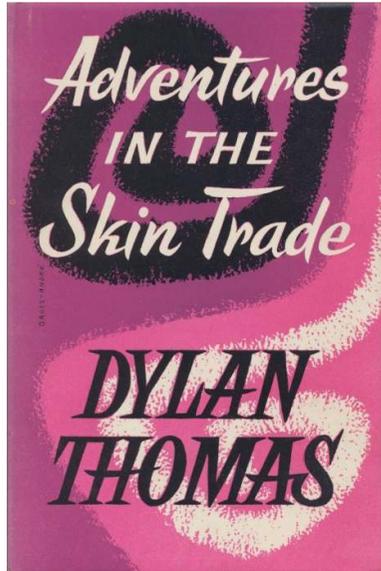
Rosemary Grimble, a writer and broadcaster on travel, paints in oil and watercolour and is also a photographer and designer and illustrator of books, magazines and newspapers. Anthony Gross “created a number of animated films between 1931 and 1939 [in France]; in 1936 the first of many books illustrated by him was published, an edition of Jean Cocteau’s *Les Enfants terribles*. His oil paintings of this period are largely affectionate depictions of French and English life and leisure ... Gross served as an Official War Artist, covering campaigns in El Alamein, India, Burma, Iran and Normandy.” (Oxford Art online). “Gross’s graphic work is characterised by its versatile and vigorous quality of line ... Of *The Forsyte Saga* John Lewis writes ‘It will stand as an example of what can be done when a graphically minded painter turns his hand to illustration’.” (DBBI).



90. **King (Francis)**. *The Custom House*. Longmans, 1961. First Edition. Very nice copy in slightly rubbed and soiled dust-wrapper; bookplate. £35
91. **Huxley (Elspeth)**. *The Merry Hippo*. Chatto and Windus, 1963. First Edition. Very nice copy in dust-wrapper. £45
92. **Golding (William)**. *The Inheritors*. Faber and Faber Ltd, 1955. First Edition. Slight damage at foot of spine and fore-edge a little spotted, but a nice copy in slightly chipped dust-wrapper which has tears at the folds and is spotted on the verso; bookplate. Scarce. £200
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Gross-Andre; Michael Harvey; Joan Hassall

The work of Michael Harvey, the lettering artist, teacher and writer on typography, calligraphy, type design and letter carving, can be seen on the National Gallery and in many English cathedrals. Joan Hassall, sister of the poet Christopher Hassall, is described in *DBBI* as working in “a meticulous style influenced by Thomas Bewick ... also a painter in oils and designer of book plates and of pamphlets for British Rail, British Waterways [and others].” She designed the invitation for the coronation of Queen Elizabeth II.



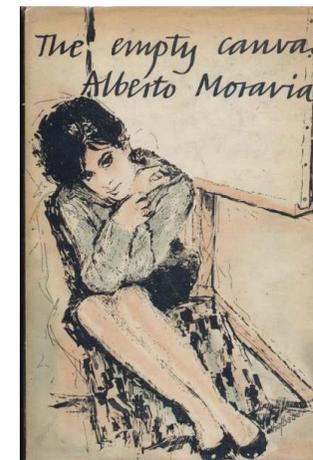
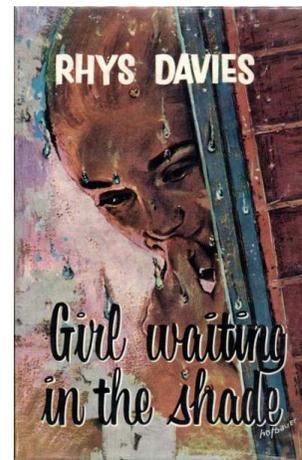
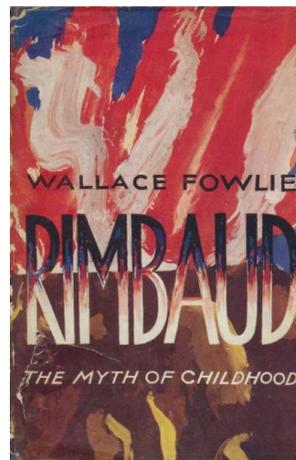
93. **Thomas (Dylan).** *Adventures in the Skin Trade*. Foreword by Vernon Watkins. Putnam, 1955. First Separate Edition. Covers just a little marked and free end-papers slightly browned, otherwise a very nice copy in slightly soiled dust-wrapper which is a trifle sunned at the spine panel but is otherwise exceptionally clean and bright. £250

94. **Cary (Joyce).** *The Captive and the Free*. Michael Joseph, 1959. First Edition. Fore-edges spotted and a little spotting elsewhere, otherwise a nice copy in slightly faded, soiled, chipped and repaired dust-wrapper; booksellers' small label on front pastedown. £35

95. **Pitter (Ruth).** *Urania; poems selected from A Trophy of Arms, The Spirit Watches and The Bridge*. Pictorial title-page designed by Joan Hassall. The Cresset Press, 1950. First Edition. Fine copy in very slightly rubbed dust-wrapper. £30

Raymond Hawkey; John Heartfield; Imre Hofbauer (2)

Hawkey's dust-wrappers for Deighton were a response to and criticism of Richard Chopping's for the James Bond books, these, like the texts being far grittier and more real – the publishers were appalled when they saw his design for *The Ipress File*. The recent obituary in *The Guardian* explains his importance: “[He] was one of the most innovative, influential and imitated graphic designers of the second half of the 20th century. As design director at the Daily Express in its prime in the late 1950s and early 60s, and later at the Observer until the mid-70s, with his introduction of banner headlines, using a simple photographic line technique and sans serif fonts, he not only revolutionised the look of newspapers but also changed the course of the visual culture in Britain.” Heartfield (1891-1968) was a German photomontage artist of considerable renown, under Brecht's influence developing the form into a means of artistic and political expression. Hofbauer (1905-1989) was a cartoonist for several Czech newspapers but he had to flee Nazi persecution having satirised Hitler's regime and subsequently hardly ever left England.



96. **Deighton (Len)**. *Funeral in Berlin*. Jonathan Cape, 1964. First Edition. Fine copy in very slightly worn dust-wrapper. £80
97. **Rimbaud (Arthur)**. Fowlie (Wallace). *Rimbaud: The Myth of Childhood*. Dennis Dobson, 1946. First English Edition. Very nice copy in somewhat chipped and worn dust-wrapper. £35
98. **Davies (Rhys)**. *Girl Waiting in the Shade*. Heinemann, 1960. First Edition. Very nice copy in slightly soiled dust-wrapper. £40
99. **Moravia (Alberto)**. *The Empty Canvas*. Secker & Warburg, 1961. First English Edition. Spine a little bruised and end-papers and edges of leaves a little foxed, otherwise a nice copy in somewhat spotted and rubbed dust-wrapper which is darkened at upper edge. £45

Paul Hogarth; Ionicus

Hogarth, an architectural historian, wrote and illustrated a series of guidebooks on American cities and worked for the US National Trust, the National Geographic Society Book Service and the Smithsonian Publishing Task Force and considers his work “within the peculiarly English tradition of topographical drawing or watercolour blended with caricature”, acknowledging the influence of his close friend Ronald Searle. He was staff illustrator and graphic designer for Shell International, 1946-1948. “Ionicus”, Joshua Charles Armitage (1913-1998), book illustrator and painter in oil and watercolour, contributed to *Punch* and designed wrappers for Penguin from 1968. He is best known for his Wodehousian interpretations.

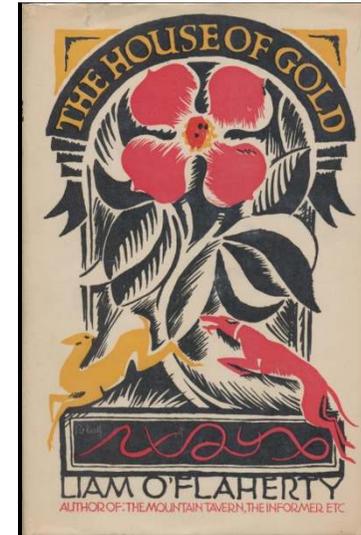
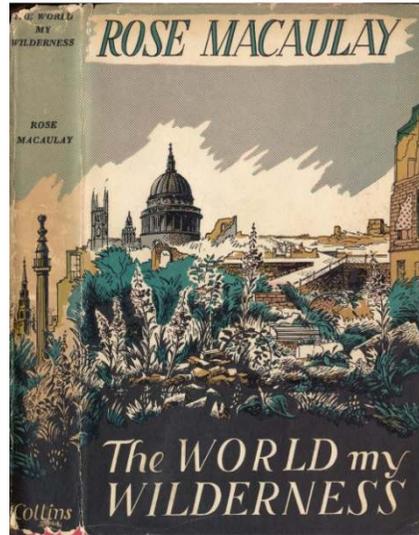
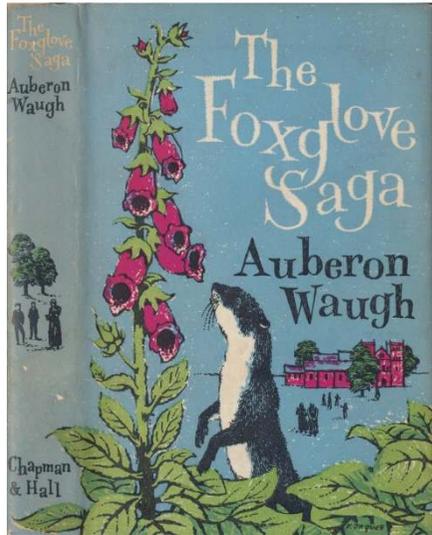


100. **Trevor (William).** *Nights at the Alexandra*. Plates by Paul Hogarth. Hutchinson, 1987. First Edition. Fine copy in slightly soiled dust-wrapper. £30

101. **Wodehouse (P.G.).** *Sunset at Blandings*. Notes and appendices by Richard Usborne. Illustrations by Ionicus. Chatto & Windus, 1977. First Edition. Fine copy in dust-wrapper. £100

Faith Jaques; Barbara Jones; Pat Keely

Faith Jaques worked for various publishers as an illustrator of children's books and designed three commemorative British stamps, working mainly in pen and ink. Barbara Jones, the important writer and illustrator of books on design history, landscape painter, muralist and mosaic designer "had a remarkable sensitivity to qualities of atmosphere and the individual characteristics of places and things." (DBBI).



102. **Waugh (Auberon).** *The Foxglove Saga*. Chapman & Hall Ltd, 1960. First Edition. Very nice copy in slightly soiled and very slightly rubbed dust-wraper; bookplates. £60

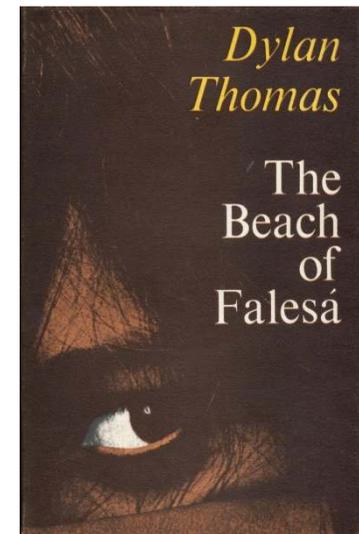
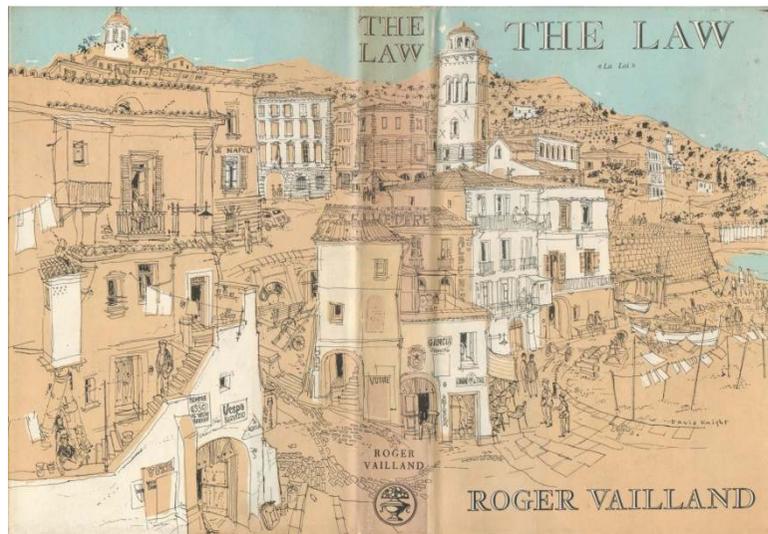
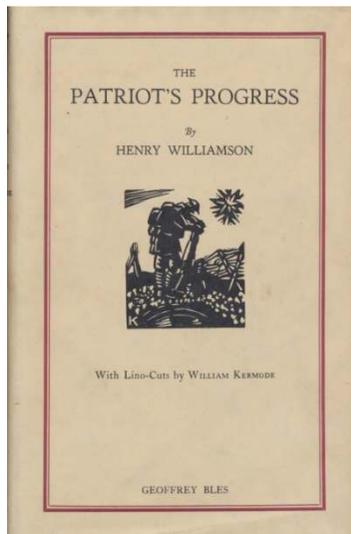
The author's first novel.

103. **Macaulay (Rose).** *The World My Wilderness*. Collins, 1950. First Edition. Spine slightly marked, otherwise a very nice copy in somewhat chipped and worn dust-wraper, £40

104. **O'Flaherty (Liam).** *The House of Gold*. Jonathan Cape, 1929. First Edition. Fine copy in bright dust-wraper which has two short tears. £200
A picture of Irish country life.

William Kermode; David Knight; Jim Kronen

William Kermode employed a “deliberately crude and archaic manner ... possibly influenced by the woodcuts of the German Die Brücke group (1905-1915) ... particularly effective in [the work below] ... of which F.J. Harvey Darton wrote ‘the woodcuts convey strength, endurance, monotony, the grim and bloody soil of the trenches...’ (DBBI). David Knight (1923-1982) was an architectural draughtsman and illustrator of books, magazines and advertisements.



105. **Williamson (Henry)**. *The Patriot's Progress*. Lino-cuts by William Kermode. Geoffrey Bles, 1930. First Edition. Spine and edges of covers just a little faded and slight foxing of preliminaries, end-leaves and edges of some leaves, otherwise an exceptionally nice copy in clean, bright and fresh dust-wrapper. £60

106. **Vailland (Roger)**. *The Law*. Translated by Peter Wiles. Jonathan Cape, 1958. First English Edition. Fine copy in very slightly soiled dust-wrapper. £30

107. **Thomas (Dylan)**. *The Beach at Falesa*. Jonathan Cape, 1964. First English Edition. Fine copy in price-clipped dust-wrapper. £30
A screenplay based on a short story by Robert Louis Stevenson.

Lynton Lamb (2); Osbert Lancaster

Lamb (1907-1977) was another student of Bernard Meninsky (see Banting and Austen) who redesigned the Bible and prayer book bindings for the Oxford University Press. He studied bookbinding under Douglas Cockerell and worked as a painter, lithographer and illustrator, designing advertisements, postage stamps and book bindings, including that for the Bible used at Queen Elizabeth II's coronation. He worked for the Shakespeare Head and Golden Cockerel Presses, often drawing directly on to paper or plate without preliminary sketches. Lancaster (1908-1986) established his reputation with his own "witty and authoritative books on architecture and design" but is most remembered for his cartoons and work as a painter, theatrical designer and book illustrator. Edward Lucie-Smith considered him "the most accurate recorder of English life" (*DBBI*).



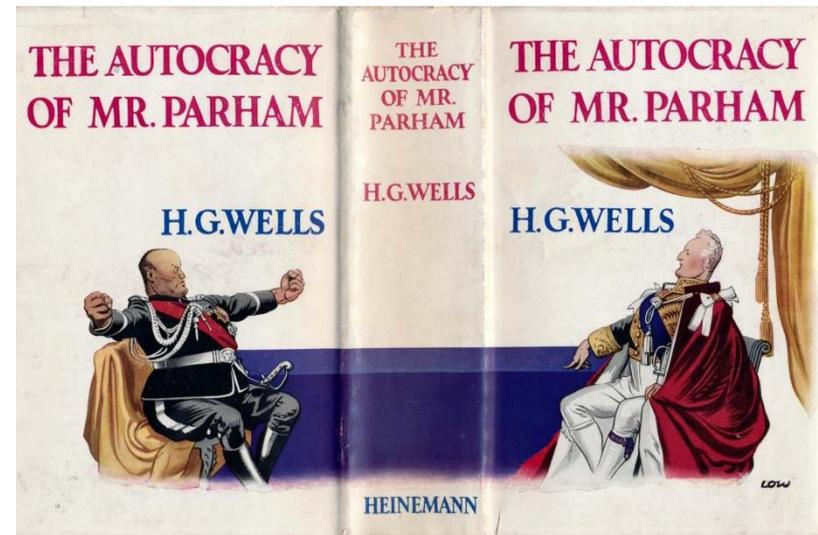
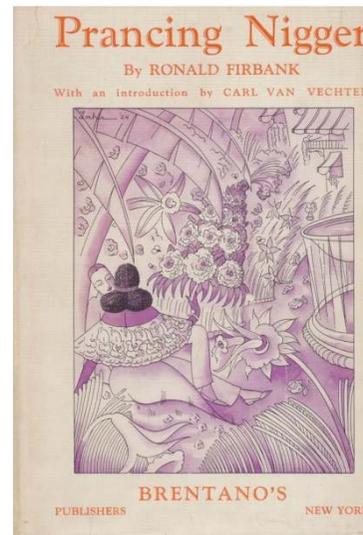
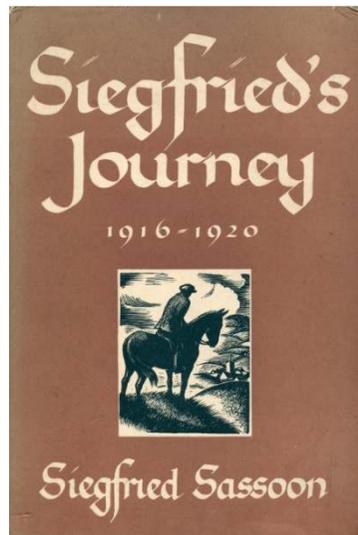
108. **Isherwood (Christopher)**. *The World in the Evening*. Methuen. 1954. First English Edition. Spine and lower cover faded, otherwise a very nice copy in dust-wrapper that is slightly defective at head of spine panel. Inscribed by the author on the title-page: "for Thomas M. McCoog with all my good wishes for 1981 Christopher Isherwood". £60

109. **Manning (Olivia)**. *The Doves of Venus*. William Heinemann Ltd, 1955. First Edition. Spine a little rubbed and faded, otherwise a very nice copy in slightly creased and soiled dust-wrapper which is a little faded at the spine panel and has a few minor tears; bookplate. £45

110. **Lancaster (Osbert)**. *Classical Landscape*. Colour plates and black-and-white illustrations by Lancaster. John Murray, 1947. First Edition. Very nice copy in price-clipped and slightly chipped dust-wrapper by Lancaster. £75

Claire Leighton; Robert Locher; David Low

Claire Leighton, 1899-1989, a wood-engraver of considerable merit and reputation, with a preference for rural figure subjects, worked mainly for commercial presses. She also designed stained glass windows, glassware, posters and mosaics. Locher was a noted interior decorator, costume and set designer. 1891-1963, David Low's reign as our most egregious political cartoonist (Colonel Blimp springs especially to mind) spanned four decades.



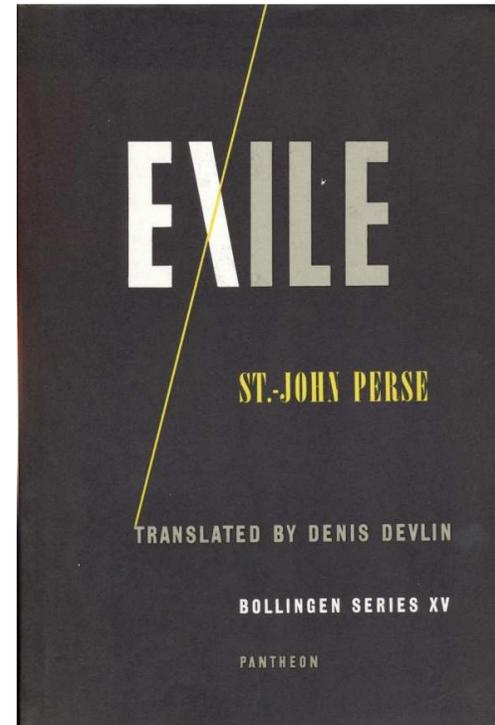
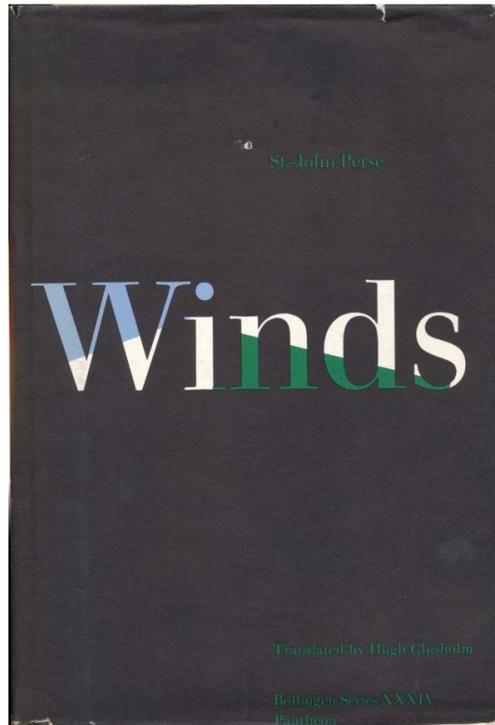
111. **Sassoon (Siegfried).** *Siegfried's Journey 1916-1920*. Title-page vignette from a wood engraving by Clare Leighton. Viking Press, New York, 1946. First American Edition. Very nice copy in slightly worn dust-wrapper that is just a little faded at spine panel. £30

112. **Firbank (Ronald).** *Prancing Nigger*. Introduction by Carl Van Vechten. Brentano's Publishers, New York, 1924. First Edition. [One of 300 copies]. Endpapers severely darkened and lettering on spine dull to the point of invisibility, otherwise a nice copy in chipped and worn dust-wrapper that is split and internally repaired along the spine panel. £100

113. **Wells (H.G.).** *The Autocracy of Mr. Parham; his remarkable adventures in this changing world*. Plates and dust-wrapper by David Low. William Heinemann Ltd, 1930. First Edition. Slight spotting at edges, but a very nice, bright copy in dust-wrapper which has one or two minor tears and is a little soiled at the folds. £150

Edward McKnight Kauffer

McKnight Kauffer (1890-1954) designed London Underground posters for 25 years, worked for Shell and others, and produced theatre and exhibition designs, mural and interior decoration, designs for costumes, carpets and textiles. He was commissioned by various publishers but mostly the Curwen Press where the pochoir colouring method was being developed. "His style ... reflected contemporary movements ... [the] cubo-vorticist [and the] surrealist-inspired ... always entirely assimilated into his own very individual visual language." (DBBI).

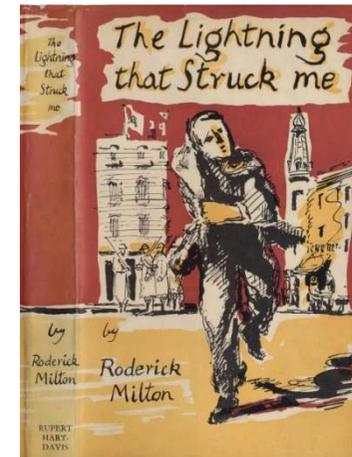
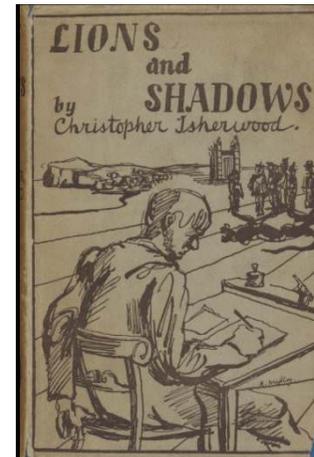
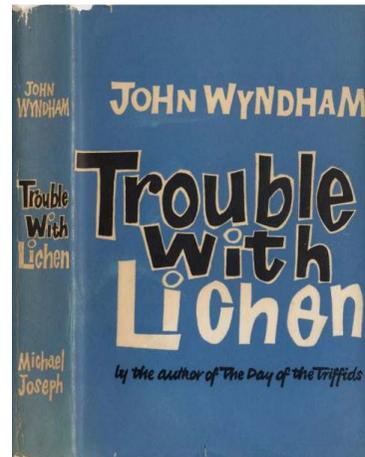
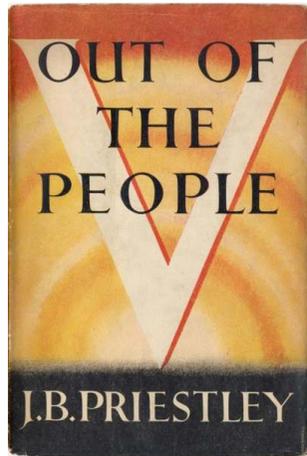


114. **Perse (St.-John).** *Winds; a poem.* Translated by Hugh Chisholm. Pantheon Books, New York, 1961. Second Edition. Fine copy in price-clipped and slightly worn dust-wrapper. £125

115. **Perse (St.-John).** *Exile and other poems.* Translated by Denis Devlin. Pantheon Books, New York, 1962. Second Edition, second printing, with new bibliographical note. Fine copy in price-clipped dust-wrapper. £125

George Mansell; Hugh Marshall; Robert Medley (2)

Robert Medley (1905-1994) designed masks, costumes and sets for works by Eliot, Auden and Isherwood and was a founder-member of the anti-fascist Artists International Association. "In his paintings he explored social and humanist themes, depicting the daily life of ordinary people, and also experimented with Surrealism." (Grove Art Online).



116. **Priestley (J.B.)**. *Out of the People*. Collins in association with William Heinemann Limited, 1941. First Edition. Very nice copy in slightly worn dust-wraper that is a slightly stained on the lower panel, name on front free end-paper. £50

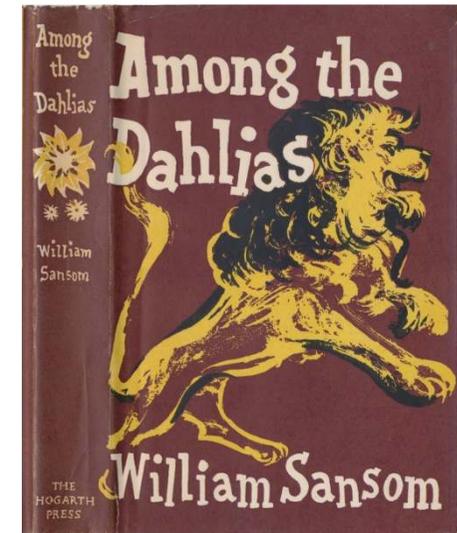
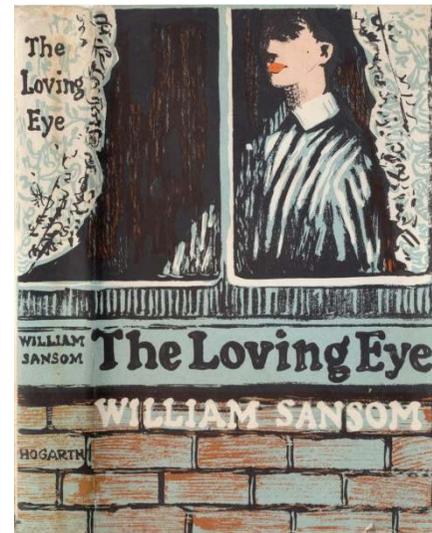
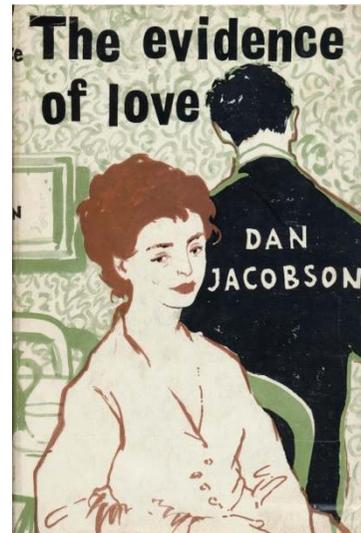
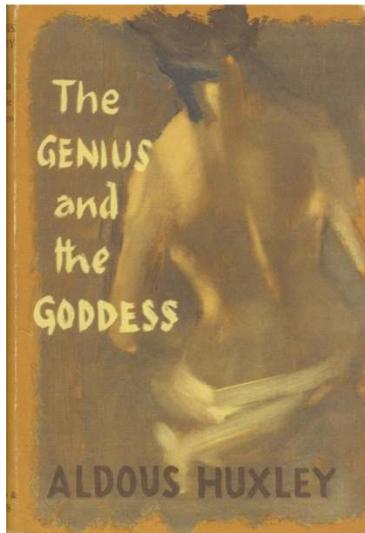
117. **Wyndham (John)**. *Trouble with Lichen*. Michael Joseph, 1960. First Edition. End-papers just a little browned, otherwise a nice copy in frayed, price-clipped dust-wraper. £45

118. **Isherwood (Christopher)**. *Lions and Shadows: An Education in the Thirties*. Leonard and Virginia Woolf at The Hogarth Press, 1938. First Edition, First Binding. Very nice copy in slightly soiled and chipped dust-wraper which has very slight loss at bottom right-hand corner of upper panel, barely affecting design. From the library of Ruthven Todd, with his pencilled autograph signature on the fly-leaf. Scarce in the dust-wraper. £350

119. **Milton (Roderick)**. *The Lightning That Struck Me*. Rupert Hart-Davis, 1951. First Edition. Fine copy in slightly nicked dust-wraper. £40
The story of a man desperate to escape from behind the Iron Curtain.

Charles Mozley

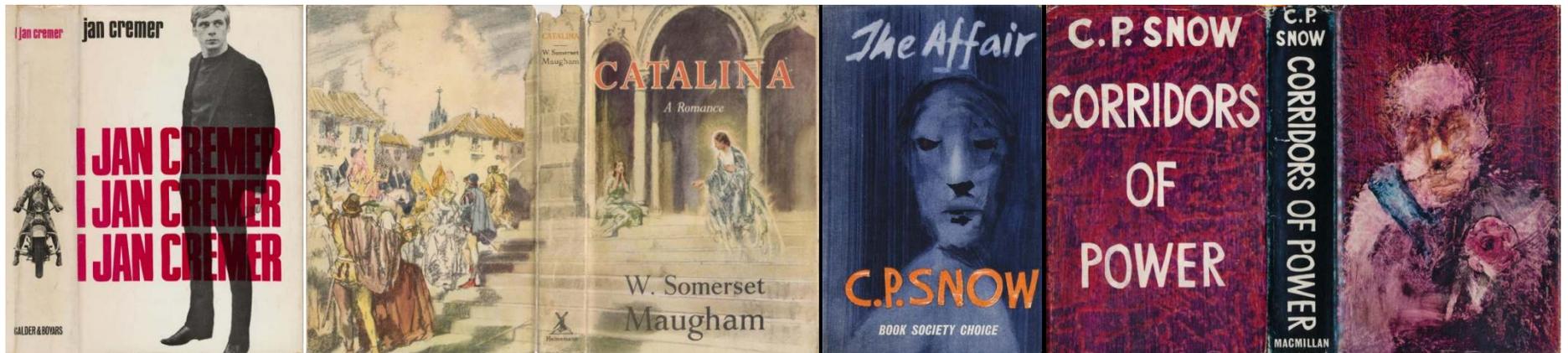
Mozley, a prolific illustrator of books, also designed theatre and film posters and advertisements and several murals for the 1951 Festival of Britain.



120. **Huxley (Aldous)**. *The Genius and the Goddess*. Chatto & Windus, 1955. First Edition. Edges of leaves a little foxed and end-papers slightly darkened, otherwise a very nice copy in dust-wrapper; neat ownership stamp on front free end-paper. £65
121. **Jacobson (Dan)**. *The Evidence of Love*. Weidenfeld and Nicolson, 1960. First Edition. Fine copy in dust-wrapper. £35
122. **Sansom (William)**. *The Loving Eye*. Hogarth Press, 1956. First Edition. Upper cover slightly marked, end-papers a little browned and fore-edge slightly spotted, otherwise a very nice copy in slightly soiled dust-wrapper. £55
123. **Sansom (William)**. *Among the Dahlias*. Hogarth Press, 1957. First Edition. End-papers a little browned, otherwise a very nice copy in very slightly rubbed and marked dust-wrapper. £55
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Guy Nicholls; Gordon Nicoll; Sidney Nolan (2)

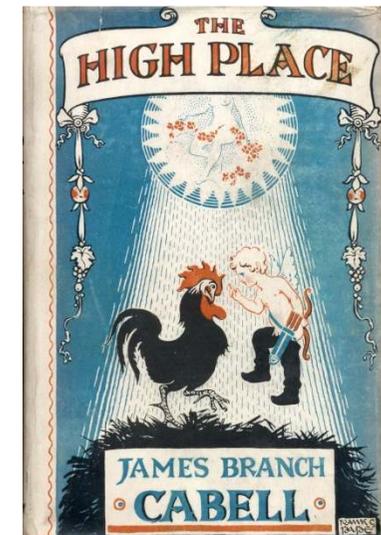
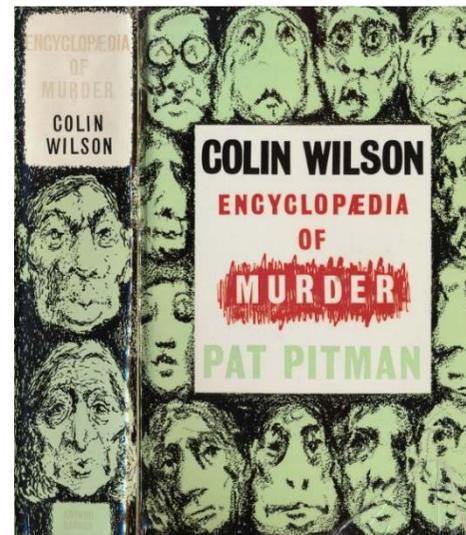
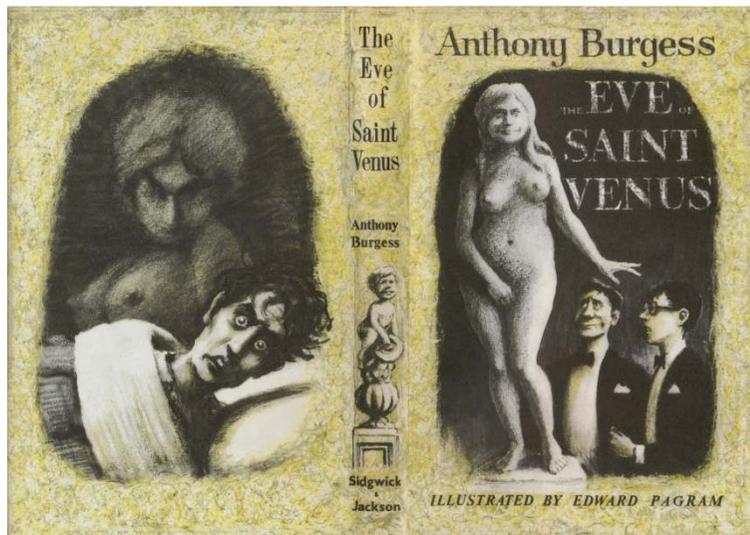
Gordon Nicoll was another of the many transport poster designers represented here. Nolan (1917-1992): "Australian painter, draughtsman, printmaker and stage designer. Australia's most honoured and internationally acclaimed modern painter, and one of the most travelled artists of his generation, he worked prolifically in a variety of media on themes that often related closely to the story of his own life. He remained a controversial figure, considered by Kenneth Clark to be one of the major artists of the 20th century..." (Oxford Art online).



124. **Trocchi (Alexander).** Cremer (Jan). *I Jan Cremer*. Translated by R.E. Wyngaard and Alexander Trocchi. Calder and Boyars, 1965. First English Edition. Fine copy in very slightly marked dust-wrapper. £40
125. **Maugham (W. Somerset).** *Catalina*. William Heinemann Ltd, 1948. Fine copy in dust-wrapper that is a little chipped at head of spine panel. £40
126. **Snow (C.P.).** *The Affair*. Macmillan & Co Ltd, 1960. First Edition. Very slight tape-stains to end-papers, otherwise a very nice copy in dust-wrapper. £45
127. **Snow (C.P.).** *Corridors of Power*. Macmillan & Co Ltd, 1964. First Edition. Fine copy in dust-wrapper. £45
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Edward Pagram (2); Frank C. Papé

Pagram, an Australian artist working in London in the first half of the 1960s, worked closely with Burgess – by no means to universal approval. *DBBI* is somewhat disparaging about Papé (1878-1972) but notes his frequent use of the partial framing device, that his illustrations for books by James Branch Cabell inspired something of a cult and acknowledges “a redeeming sense of humour that manifested itself ... as grotesque characterisation, and in the pendants to his larger drawings.”



128. **Burgess (Anthony).** *The Eve of Saint Venus*. Illustrations by Edward Pagram. Sidgwick and Jackson, 1964. First Edition. Fine copy in dust-wrapper. £60

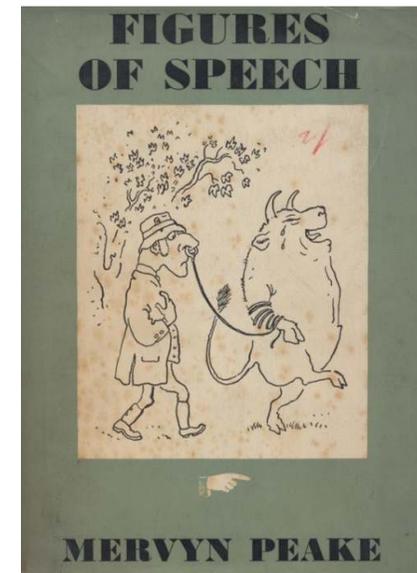
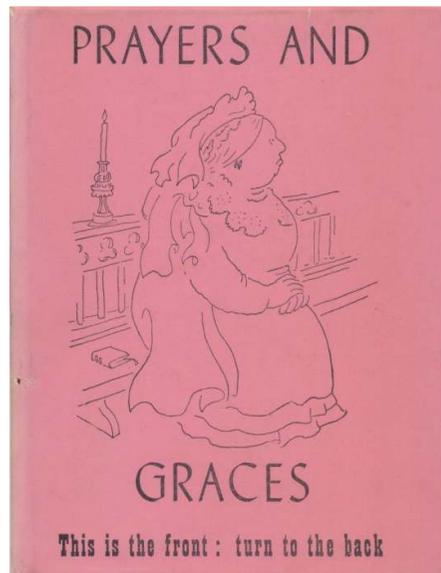
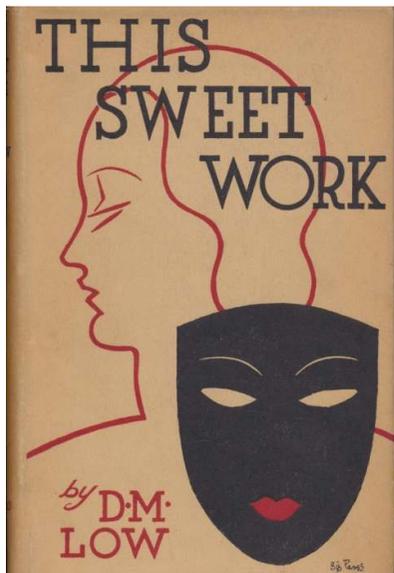
129. **Wilson (Colin).** *Encyclopaedia of Murder*. By Colin Wilson and Patricia Pitman. Photographs. Arthur Barker Limited, 1961. First Edition. Fine copy in slightly torn and neatly repaired dust-wrapper. Scarce. £100

Remains the most comprehensive survey of its subject, ranging “wider than any other over murders of all periods and countries”.

130. **Cabell (James Branch).** *The High Place; a comedy of disenchantment*. John Lane The Bodley Head Limited, 1923. First English Edition. Free end-papers darkened and margins a little foxed, otherwise a nice copy in slightly worn and soiled dust-wrapper. £50

Bip Pares; Mervyn Peake (2)

Ethel Pares illustrated a plethora of science and crime fiction titles and designed posters for London Transport and others, often with a strong Art Deco sensibility. She wrote *Himalayan Honeymoon*, published by Hodder and Stoughton in 1940. Mervyn Peake, as an illustrator, "was at his best interpreting fantasy ... and was one of the few successful illustrators of Lewis Carroll since Tenniel ... [with] a strong instinct for the macabre and the grotesque." (*DBBI*). Michael Meyer wrote of his friend in his memoirs, *Not Prince Hamlet*, Secker & Warburg, 1989: "... he was a quiet and modest man of great charm ... Almost every white surface in his house except the ceilings bore one or more of his drawings, executed directly onto the paint ... He did these at extraordinary speed."

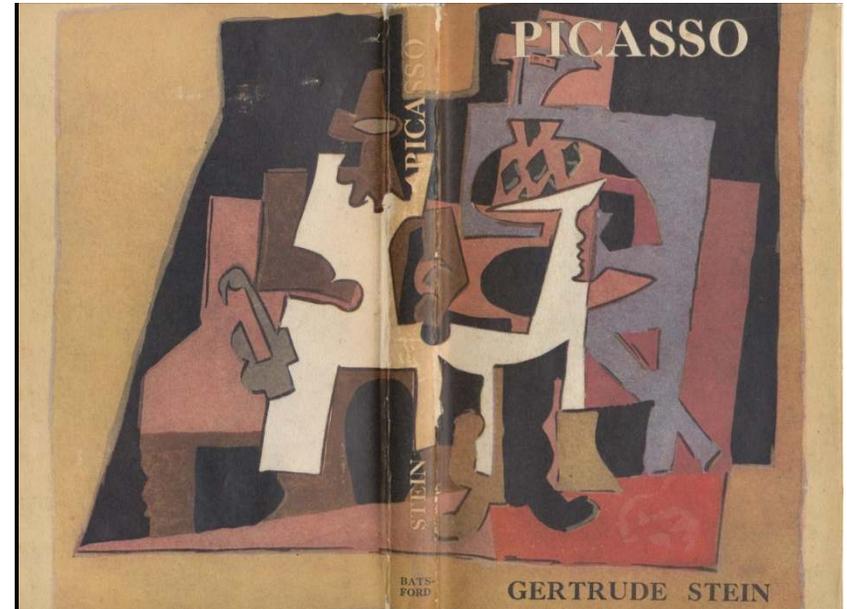
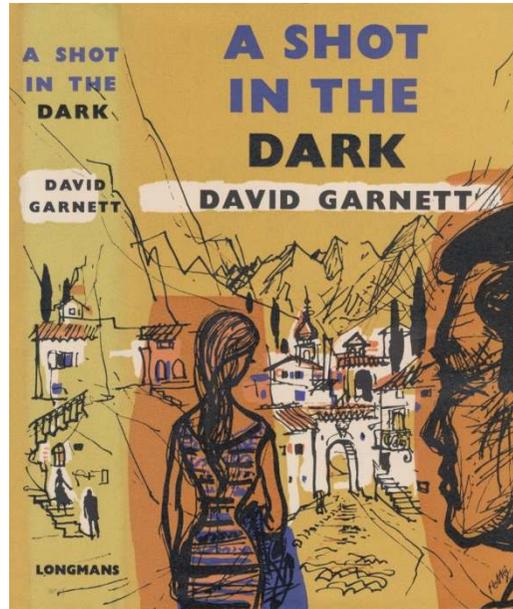
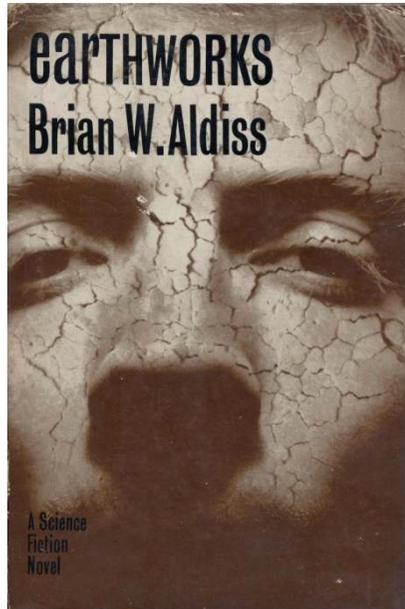


131. **Low (D.M.).** *This Sweet Work*. Chatto & Windus, 1935. First Edition. Fine copy in dust-wrapper. With the author's signed autograph presentation inscription. £40

132. **Peake (Mervyn).** *Prayers and Graces; a little book of extraordinary piety*. Collected by A.M. Laing. Drawings by Mervyn Peake. Victor Gollancz Limited, 1944. First Edition. Fine copy in dust-wrapper. £80

133. **Peake (Mervyn).** *Figures of Speech; drawings*. Victor Gollancz Limited, 1954. First Edition. Some foxing throughout, otherwise a nice copy in dust-wrapper which is somewhat foxed and rubbed; red crayon price on fly-leaf and upper-panel of dust-wrapper. £50

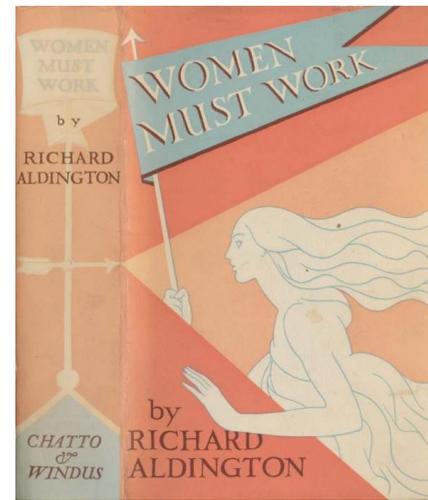
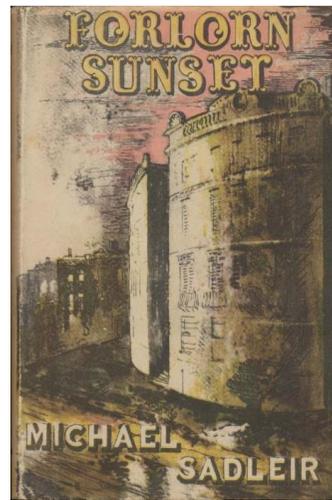
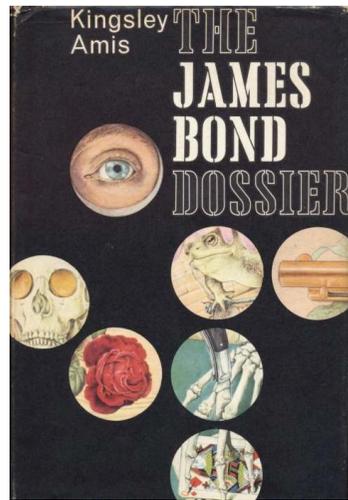
Margaret Peall & Trevor Heath; Petty; Picasso



134. **Aldiss (Brian W.)**. *Earthworks*. Faber and Faber, 1965. First Edition. Very nice copy in slightly rubbed and marked dust-wrapper. £35
135. **Garnett (David)**. *A Shot in the Dark*. Longmans, Green and Co, 1958. First Edition. Fine copy in dust-wrapper. £30
136. **Stein (Gertrude)**. *Picasso*. B.T. Batsford, Ltd, London, 1946. New Edition, with additional illustrations. Fine copy in very slightly worn dust-wrapper. £50
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Jan Pieńkowski (Richard Chopping); John Piper; George Plank

Pieńkowski, twice winner of the Kate Greenaway Medal, designer for advertising, television and stage, is best known for his children's books, in particular the Meg and Mog series. The book illustrations of John Piper, Official War Artist, "painter, printmaker, designer of stained glass and textiles and for the theatre, writer on the arts, photographer and one of the leading neo-romantic landscape painters of the post-war era ... share with his paintings preoccupation with decorative and picturesque effects, achieved with dramatic lighting and bold, varied texture." (DBBI). Plank (1883-1965), the American illustrator and designer was hired by Vogue in 1911 and continued to supply illustrations and cover designs for the magazine until 1936. He moved to England in 1914 and his talents were in great demand, including painting posters for the Red Cross during the First World War.



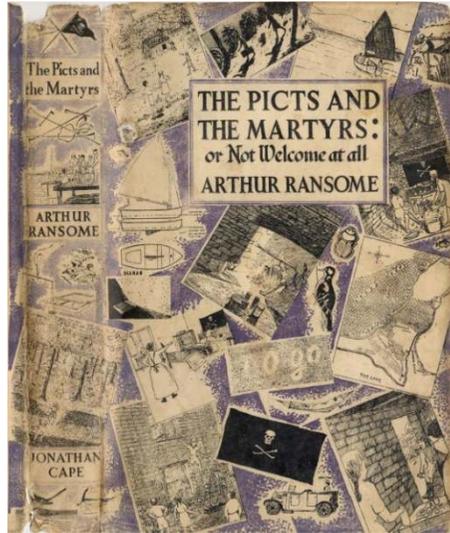
137. **Amis (Kingsley).** *The James Bond Dossier.* Jonathan Cape, 1965. First Edition. Fine copy in price-clipped and slightly chipped dust-wrapper; bookplate. £70

138. **Sadleir (Michael).** *Forlorn Sunset.* Frontispiece and dust-wrapper design by John Piper. Constable, 1947. First English Edition. Very nice copy in slightly worn and frayed dust-wrapper. £45

139. **Aldington (Richard).** *Women Must Work.* Chatto & Windus, 1934. First Edition, First Binding. Free end-papers just a little darkened, otherwise a very nice copy in dust-wrapper. £65

Arthur Ransome; Rees

Ransome, of *Swallows and Amazons* fame, provided illustrations for his own books described in *DBBI* as “clear, unpretentious and obviously amateur” – and not without charm.

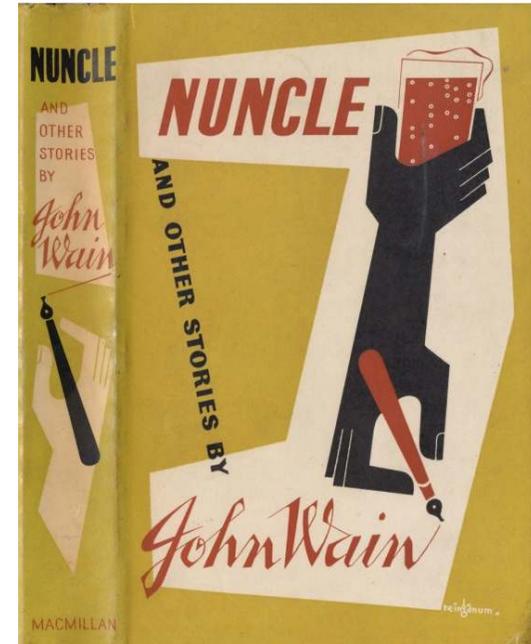
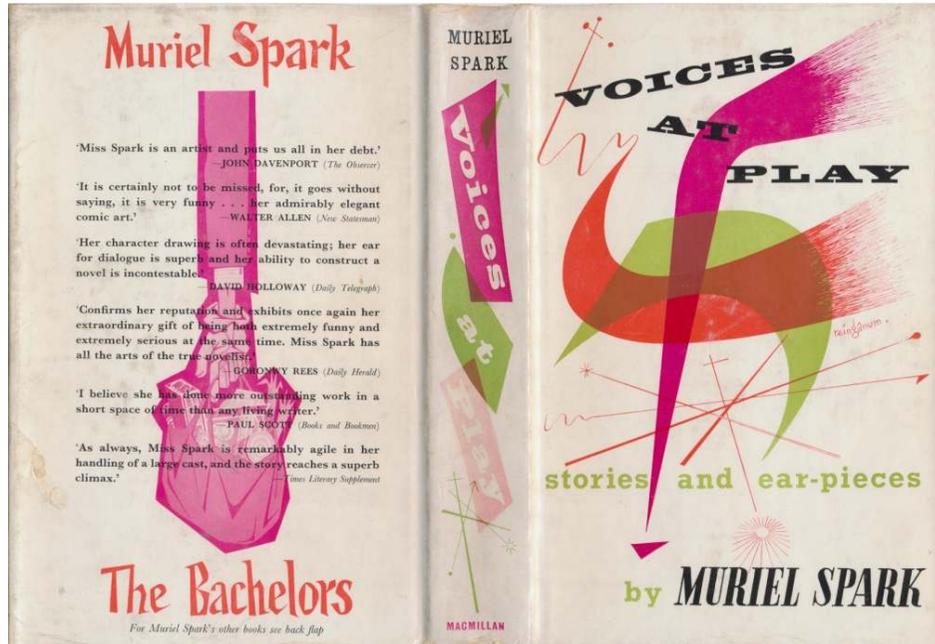


140. **Ransome (Arthur).** *The Picts and The Martyrs; or, No Welcome at All.* Black-and-white illustrations, coloured map end-papers and dust-wrapper design by the author. Jonathan Cape, 1944. Second Impression. Spine slightly rolled, otherwise a very nice copy in slightly marked and soiled dust-wrapper that is a little chipped at head and foot of spine panel. The dust-wrapper provides an excellent example of economy during the strict wartime paper controls being printed on the reverse side of the dust-wrapper of J.Y.T. Greig's "David Hume" published by Cape in 1934 and for which there was clearly an over-supply of unused dust-wrappers ten years later. From the Library of George Sassoon, son of Siegfried Sassoon, with his minute autograph signature on the front free end-paper. £65

141. **Shiel (M.P.).** *The Late Tenant.* By Louis Tracy. Jarrolds, [1932]. New Edition, revised, "5th Thousand". Very nice copy in slight worn pictorial dust-wrapper. £40
Originally published in 1906 under the "Gordon Holmes" pseudonym employed by Shiel and Louis Tracy in writing a number of mystery and detective novels.

Victor Reinganum

Reinganum (1907-1995), was responsible for the style of the *Radio Times* in the 1930s and 1940s, formed the Pandemonium Group in 1926 with Nicolas Bentley, and worked for Shell and London Transport, the BBC, the Ministry of Works, the Post Office, British Rail and the Science Museum.

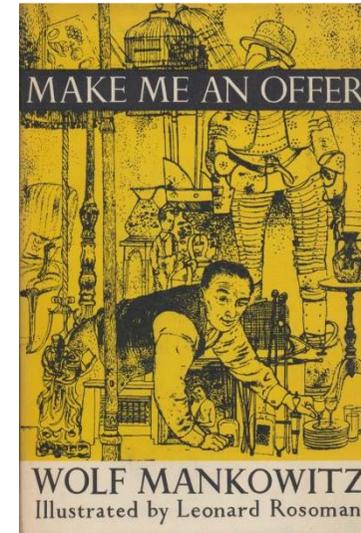
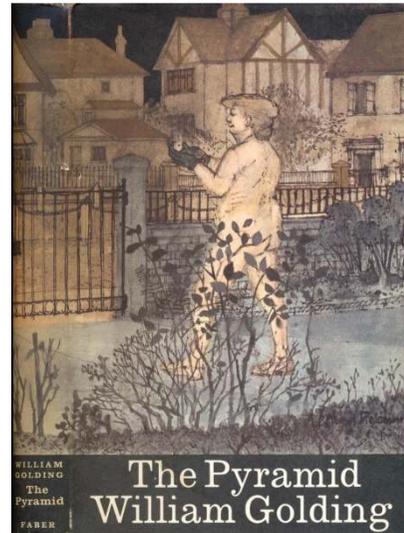
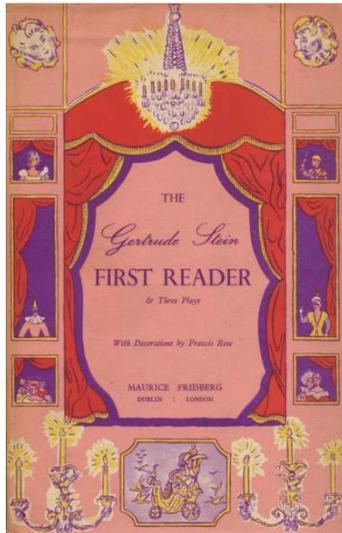


142. **Spark (Muriel).** *Voices at Play; stories and ear-pieces.* Macmillan, 1961. First Edition. Fine copy in dust-wrapper. £50

143. **Wain (John).** *Nuncle and other stories.* Macmillan & Co Ltd, 1960. First Edition. End-papers a little darkened, otherwise a very nice copy in slightly marked dust-wrapper; neat ink price on front free end-paper. £40

Francis Rose; Leonard Rosoman (2)

Francis Rose (1909-1979), a painter, designer for ballets and of wallpaper and artistic consultant to various textile firms, “moved in colourful international circles” and was a friend to Gertrude Stein and Cocteau. Rosoman, another Official War Artist, “regards his illustrative work as inseparable from his activity as a painter”. (DBBI). He worked for the theatre and ballet and produced murals for the Festival of Britain, in Edinburgh and elsewhere.



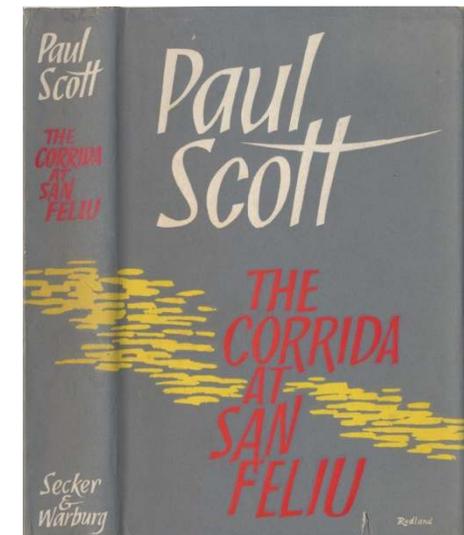
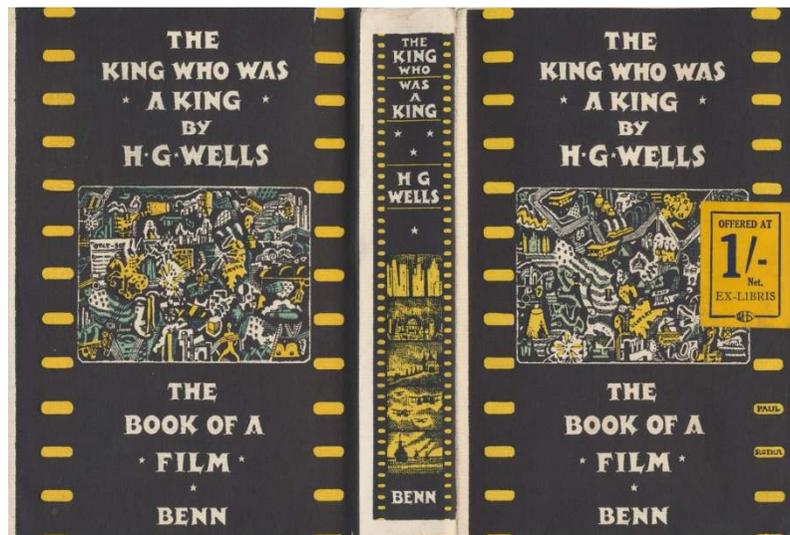
144. **Stein (Gertrude).** *The Gertrude Stein First Reader & Three Plays.* Illustrations and dust-wrapper design by Sir Francis Rose. Maurice Fridberg, Dublin & London, 1946. First English (expanded) and First Illustrated Edition. Very nice copy in slightly soiled and worn dust-wrapper. Wilson & Uphill A37c. £40
Unrecorded variant binding with white linen spine.

145. **Golding (William).** *The Pyramid.* Faber and Faber, 1967. First Edition. Fine copy in dust-wrapper. With the author's autograph signature on a loosely inserted slip of paper. £70

146. **Mankowitz (Wolf).** *Make Me an Offer.* Illustrations by Leonard Rosoman. Andre Deutsch, 1952. First Edition. Spine a little sunned, otherwise a very nice copy in dust-wrapper. £50

J. Ross; Paul Rotha; Peter Rudland

We note what we assume is an intriguing coincidence: that Jean Ross was the person on whom Isherwood based the character of Sally Bowles. Paul Rotha (1907-1984), the film-maker, historian and critic, paid his fees at Slade with commercial work, including book illustrations, posters and menu cards. Paul Rudland, author of *From Scribble to Script*, George Allen & Unwin, 1955, is noted for his brilliant use of lettering.



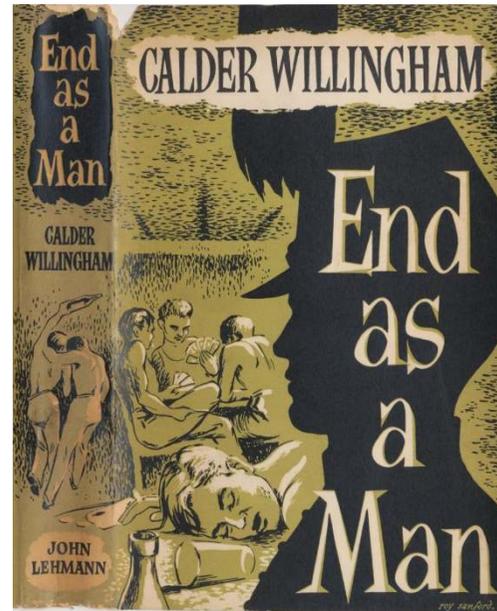
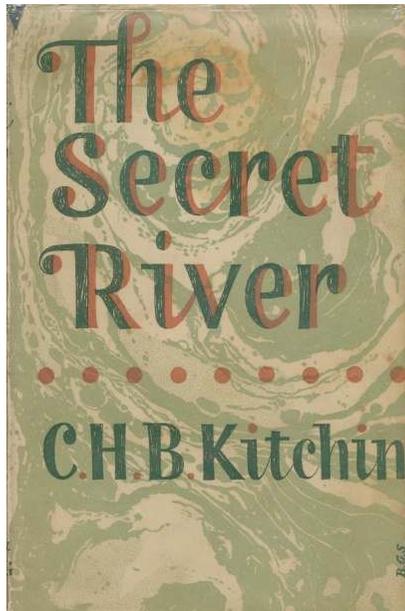
147. **Isherwood (Christopher)**. *Prater Violet*. Methuen, 1946. First English Edition. Extreme head of spine faded, otherwise a very nice copy in somewhat darkened and chipped dust-wrapper. £60

148. **Wells (H.G.)**. *The King Who Was a King; the book of a film*. Ernest Benn Limited, 1929. First Edition. Some foxing of preliminaries, end leaves and edges of leaves, otherwise a very nice copy in dust-wrapper; W.H. Smith reduced price sticker on upper panel of dust-wrapper. £60

149. **Scott (Paul)**. *The Corrida at San Feliu*. Secker & Warburg, 1964. First Edition. Edges of some leaves just a little foxed, otherwise a very nice copy in dust-wrapper; ink price on front free end-paper. £30

B.G.S.; Roy Sanford

We have been unable to find information about B.G.S. but find the use of marbling attractive. Sanford designed many extraordinary and striking dust-wrappers for Ray Bradbury, William Styron and others.

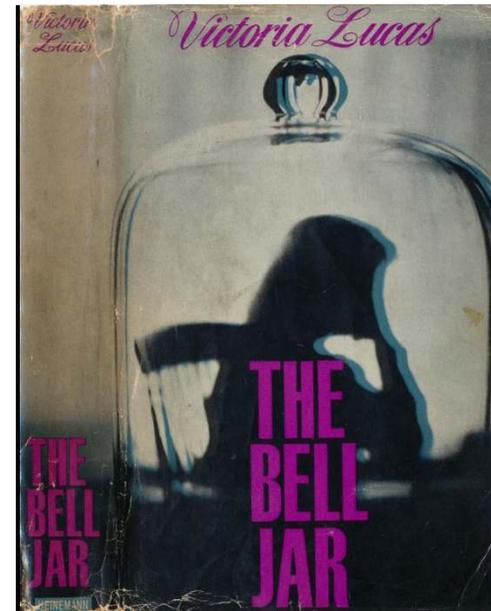
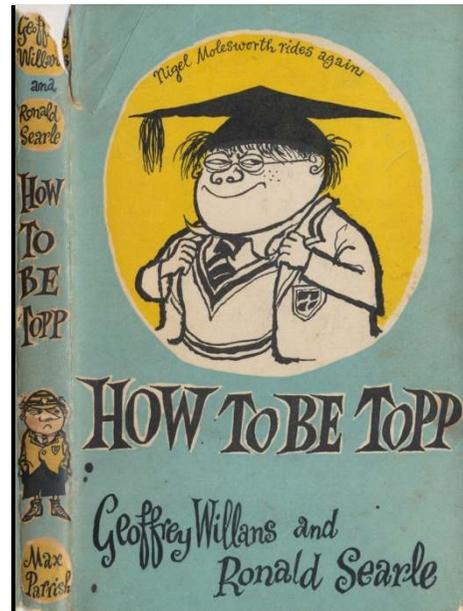


150. **Kitchin (C.H.B.)**. *The Secret River*. Secker & Warburg, 1956. First Edition. Fore-edge spotted, otherwise a very nice copy in attractive, though price-clipped dust-jacket which has a few short tears and some soiling to the lower panel. £35

151. **Willingham (Calder)**. *End as a Man*. Lehmann, 1952. First English Edition. Very nice copy in slightly darkened and chipped dust-wrapper. £50
The author's first book.

Ronald Searle; Thomas Simmons

Searle is a household name. Simmons was art editor at Heinemann.

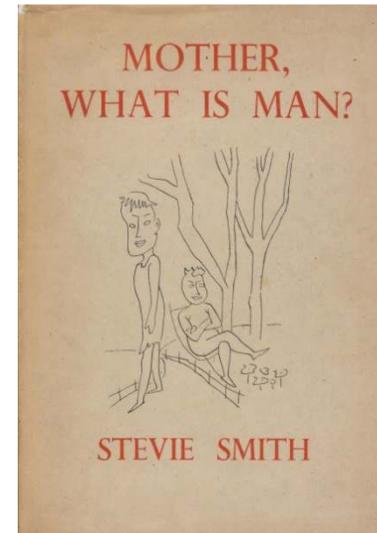
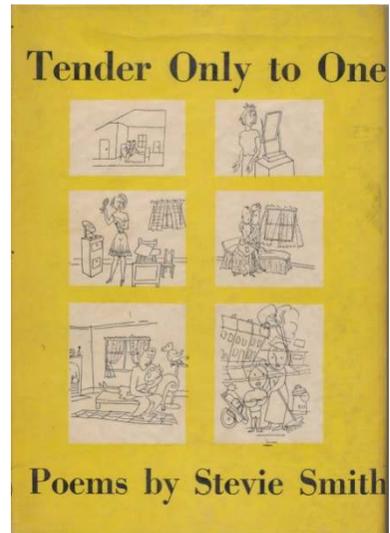
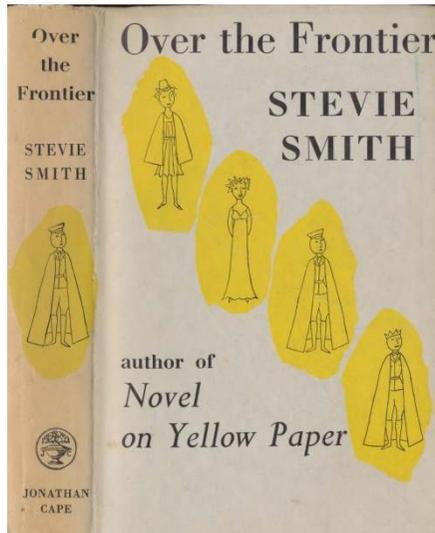


152. **Searle (Ronald)**. Willans (Geoffrey). *How to Be Topp; a guide to success for tiny pupils including all there is to know about space*. Illustrations, end-papers and dust-wrapper by Searle. Max Parrish, 1954. First Edition. Very nice copy in chipped and slightly soiled dust-wrapper. £70

153. **Plath (Sylvia)**. *The Bell Jar*. Heinemann, 1963. First Edition. Very nice copy in slightly soiled, creased and frayed dust-wrapper. £2,000
Published under the author's pseudonym Victoria Lucas, this copy belonged to Eric Walter White, close friend of Ted Hughes and poet, editor, translator and composer, bearing his pencilled autograph signature on the front free end-paper and notes on the lower inner panel of the dust-wrapper.

Stevie Smith

Another self-illustrator, neatly matching quirkiness of text and illustration.



154. **Smith (Stevie).** *Over the Frontier*. Jonathan Cape, 1938. First Edition. Slight spotting to fore-edge and preliminaries, otherwise a very nice, bright copy in slightly nicked dust-wrapper, the spine panel of which is a little darkened. £225

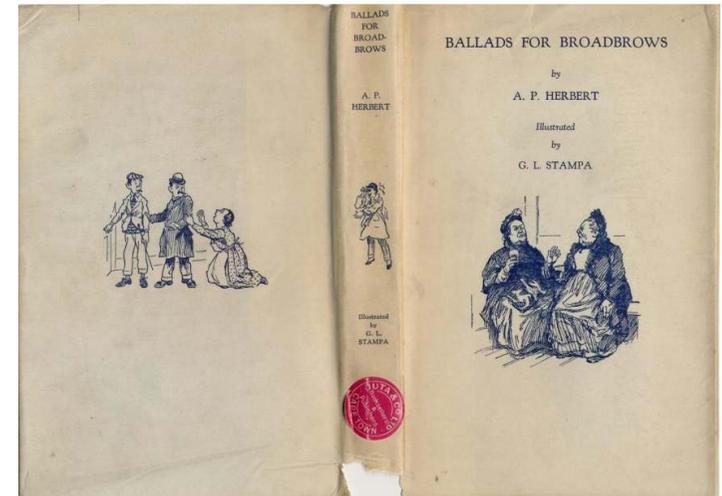
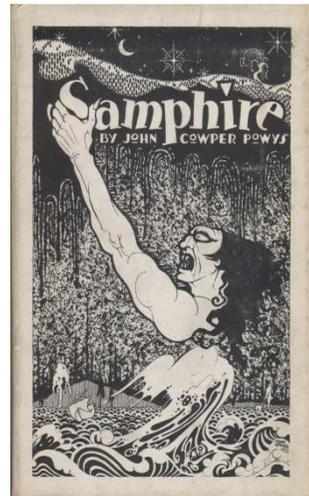
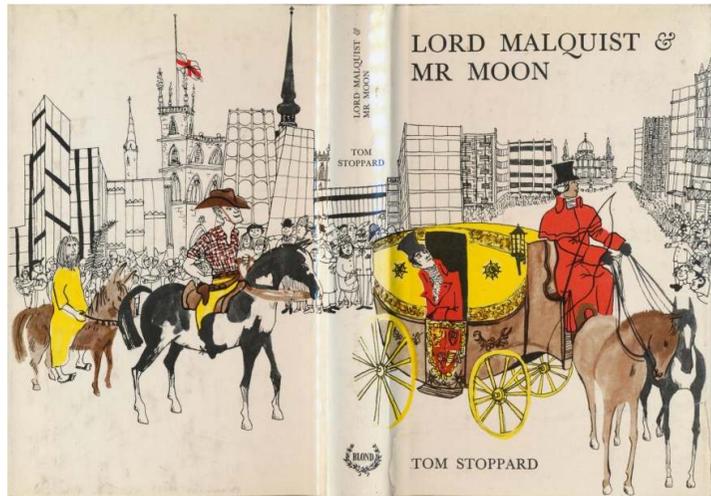
155. **Smith (Stevie).** *Tender Only to One; poems and drawings*. Jonathan Cape, 1938. First Edition. Corners slightly bruised, otherwise a very nice copy in slightly worn dust-wrapper. With the author's autograph signature on the front free end-paper. £180

156. **Smith (Stevie).** *Mother, What Is Man?; poems and drawings*. Jonathan Cape, 1942. First Edition. Fine copy in slightly darkened and worn du-wrapper. £70

157. **Smith (Stevie).** *The Holiday*. Chapman & Hall, 1949. First Edition. Text slightly spotted, preliminaries a little more so, otherwise a very nice copy in somewhat worn and chipped dust-wrapper. £70

Colin Spencer; Frank Spicker; G.L. Stampa

Colin Spencer, the extremely prolific artist and writer of novels, short stories, non-fiction, cookery books and plays, produced a series of drawings of writers for *The Times Literary Supplement* in 1959, whilst an oil portrait of E.M. Forster hung for many years in Forster's rooms at King's College Cambridge. Stampa (1875-1951) studied with Heath Robinson and Lewis Baumer (q.v.), painted in oil and watercolour, contributed to *Punch* for decades and seems to have been something of a roué and bohemian.



158. **Stoppard (Tom).** *Lord Malquist & Mr. Moon.* Anthony Blond, 1966. First Edition. Very nice copy in slightly creased and internally tape-repaired dust-wrapper. £75

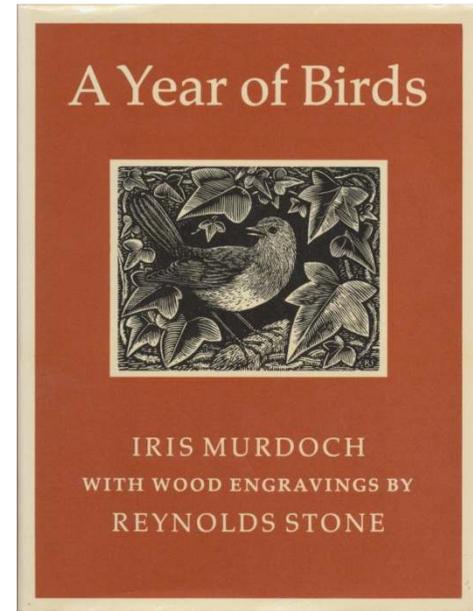
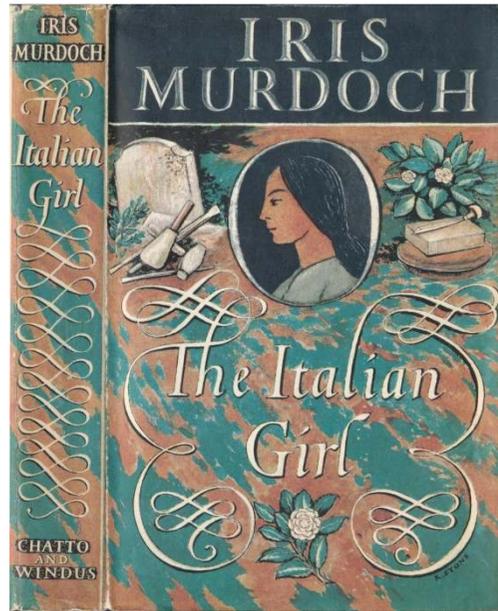
The author's first book and his only novel to date.

159. **Powys (John Cowper).** *Samphire; poems.* Thomas Seltzer, New York, 1922. First Edition, First Issue, black paper boards decorated in gilt. Especially fine copy in slightly soiled dust-wrapper. Rare thus. £175

160. **Herbert (A.P.).** *Ballads for Broadbrows [verses].* Illustrations by G.L. Stampa. Ernest Benn Limited, 1930. First Edition, First Binding. Blue cloth, stamped in gilt. End-papers just a little darkened, otherwise an exceptionally nice copy in slightly creased and torn dust-wrapper that is slightly defective at the foot of the spine panel. £30

Reynolds Stone

Like Eric Gill (q.v.) whom he admired and visited, Stone's influence is everywhere, having designed postage stamps, a banknote, heraldic devices (including the Royal Arms for HMSO) and executed a number of monuments and memorial inscriptions. His bookplates are always immediately recognisable.

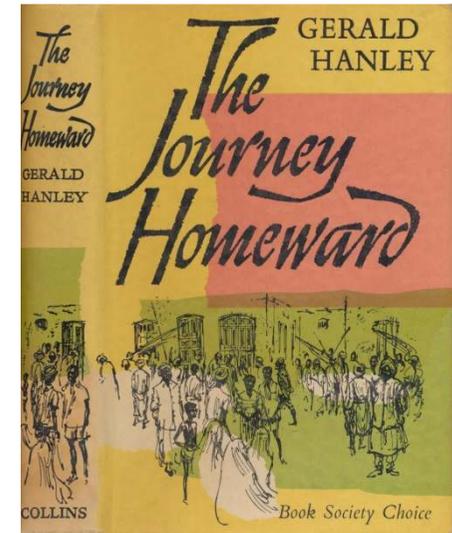
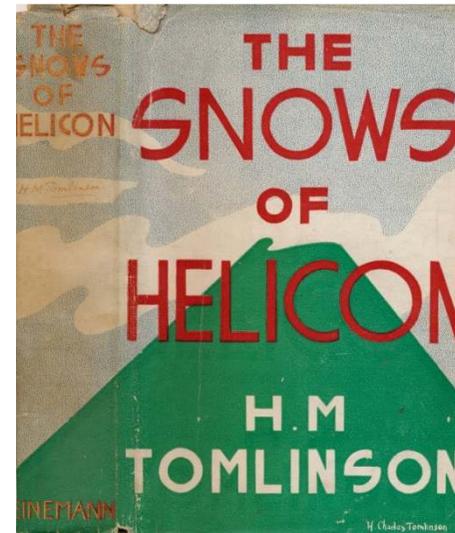
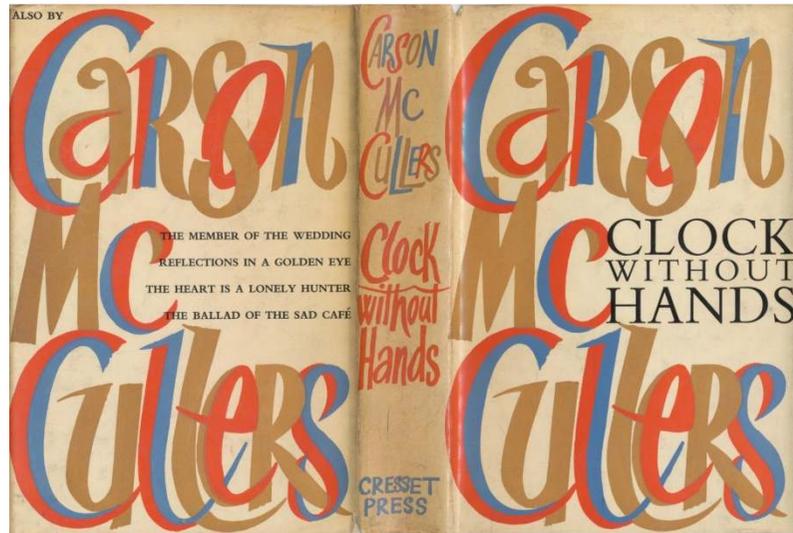


161. **Murdoch (Iris).** *The Italian Girl*. Chatto & Windus, 1964. First English Edition. Very nice copy in slightly soiled and creased, price-clipped dust-wrapper; unobtrusive bookplate. £40

162. **Murdoch (Iris).** *A Year of Birds; poems*. Wood-engravings by Reynolds Stone. Chatto & Windus, The Hogarth Press, 1984. Second Edition. Fine copy in dust-wrapper. £30

Hans Tisdall; Charles H. Tomlinson; Harry Toothill

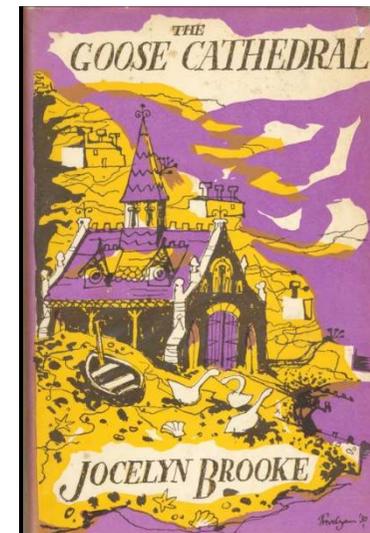
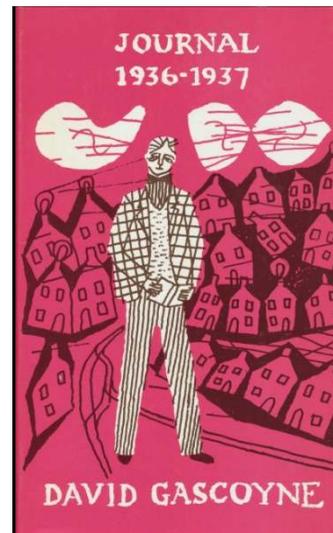
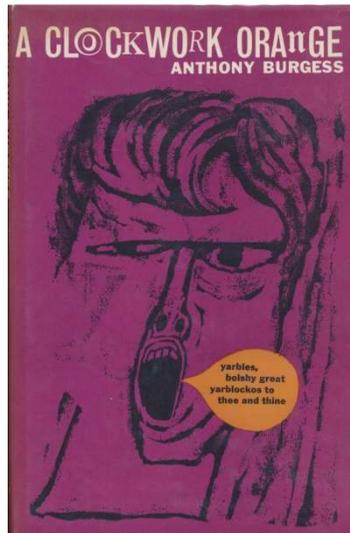
The work of Tisdall, lecturer, painter and designer of murals, textiles and tapestries, “was decorative, decisive and always up-to-date” (DBBI). Toothill was in particular an illustrator of fairy tales.



163. **McCullers (Carson).** *Clock Without Hands.* The Cresset Press, 1961. First English Edition. Fine copy in slightly darkened and marked dust-wrapper. £25
164. **Tomlinson (H.M.).** *The Snows of Helicon.* William Heinemann Ltd, 1933. First Edition. Fine copy in dust-wrapper which is somewhat soiled and has several pieces missing. £25
165. **Hanley (Gerald).** *The Journey Homeward.* Collins, 1961. First Edition. End-papers slightly browned, otherwise a very nice copy in slightly soiled and creased dust-wrapper. £35
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Barry Trengrove; Julian Trevelyan (2)

Julian Trevelyan (1910-1988), artist and poet, who worked alongside Ernst, Kokoschka, Miró and Picasso, also followed a long teaching career and influenced David Hockney.



166. **Burgess (Anthony)**. *A Clockwork Orange*. Heinemann, 1962. First Edition, First Binding. Black cloth lettered in gilt. Fine copy in dust-wrapper that is very, very slightly faded at spine panel. The publisher's price sticker increasing the price from 16 shillings to 18 shillings has become detached and is loosely inserted, leaving a small area of discolouration over the original price on the front fold-in of the dust-wrapper. £3,500

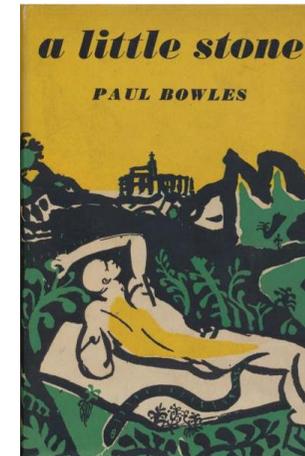
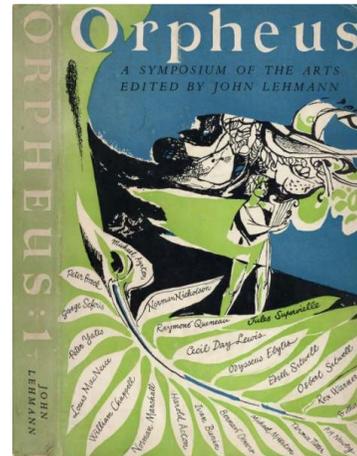
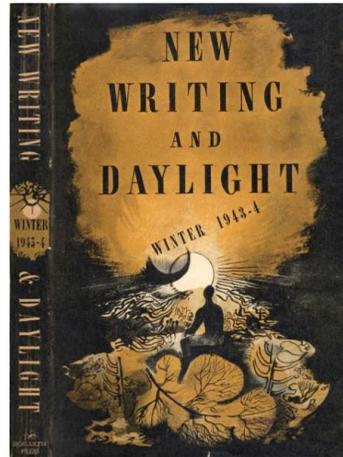
Rare in the First Binding in such outstanding condition. The Second Binding was in blue cloth and the dust-wrapper was price-clipped.

167. **Gascoyne (David)**. *Journal 1936-37; Death of an Explorer [and] Léon Chestov*. The Enitharmon Press, 1980. First Edition. Fine copy in dust-wrapper. £30

168. **Brooke (Jocelyn)**. *The Goose Cathedral*. The Bodley Head, 1950. First Edition. Slight spotting to end-papers, otherwise a very nice copy in dust-wrapper which is just a little marked and chipped and lightly sunned at the spine panel. £60

Keith Vaughan

Vaughan first came to attention through his drawings of army life. He shared a studio with John Minton and his neo-romanticism shows influences of Sutherland, Moore and Blake, Cézanne and Matisse. "His remarkable journal ... inspired by André Gide, reveals the tension in his life and work between intellectual puritanism and unrepressed sensuality." (Oxford Art online).



169. **Anthology.** *New Writing and Daylight*. [Edited by John Lehmann]. The Hogarth Press, Winter, 1943-44. First Edition. Very nice copy in price-clipped dust-wrapper, bookplate. £40

Contributors include Roy Fuller, Edith Sitwell, Spender and Toynbee.

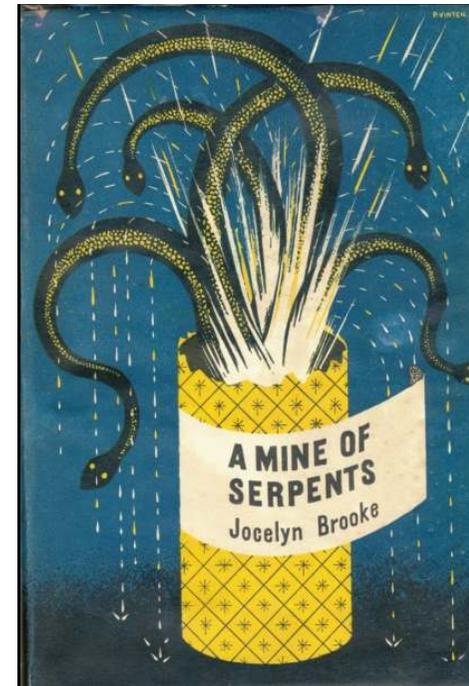
170. **Anthology.** *Orpheus: A Symposium of the Arts*. Edited by John Lehmann. Vol. I. Illustrations. John Lehmann, 1948. First Edition. Cloth of upper cover a little bubbled otherwise a very nice copy in slightly worn and torn dust-wrapper designed by Keith Vaughan. From the library of L.A.G. Strong, bearing an inscription to him from a friend. £35

Contributors include Acton, Ayrton, Jocelyn Brooke, Day Lewis, MacNeice, Newby, Edith Sitwell, Osbert Sitwell, Tiller, Warner, and the editor.

171. **Bowles (Paul).** *A Little Stone; stories*. John Lehmann, 1950. First Edition. Very slight fading at foot of spine, otherwise a very nice copy in dust-wrapper which is just a little rubbed at extremities and has some dust-soiling to the lower panel. £250

John Verney; P. Vinten

Often recalling the work of Edward Ardizzone (q.v.), Verney painted in oil, gouache and watercolour and later undertook furniture decoration.

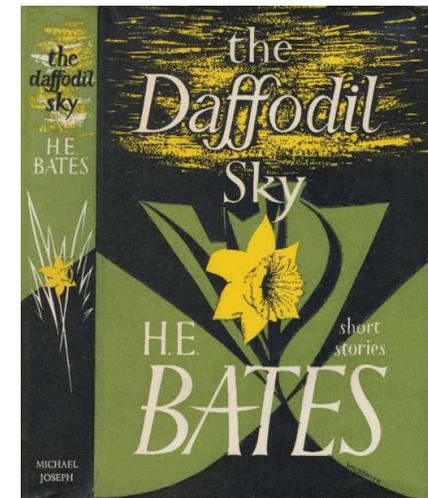
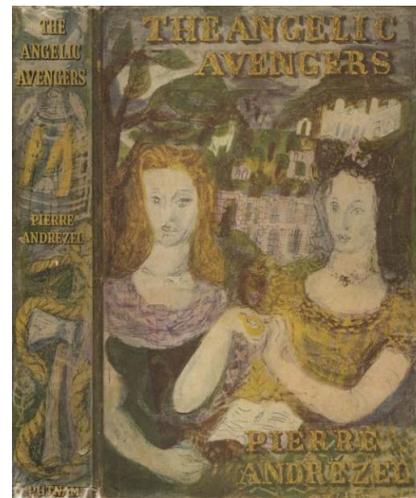
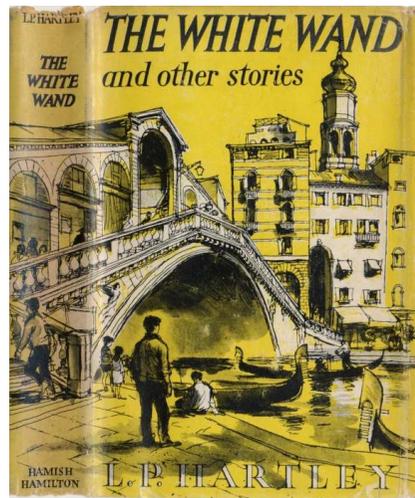
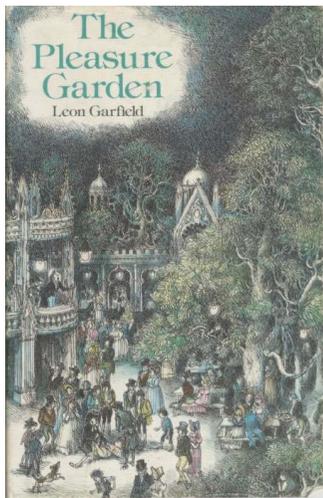


172. **Bermant (Chaim)**. *Diary of an Old Man*. Illustrations and dust-wrapper design by John Verney. Chapman & Hall, 1966. First Edition. Advance Proof Copy. Wrappers. Proof paper somewhat darkened throughout, otherwise a very nice copy in proof dust-wrapper. £45

173. **Brooke (Jocelyn)**. *A Mine of Serpents*. Frontispiece, plates and illustrations. The Bodley Head, 1949. First Edition. Slight browning to end-papers, but a nice copy in slightly worn and soiled dust-wrapper. £90

Fritz Wegner (2); Michael Wickham; Wildsmith

Fritz Wegner, born in Vienna, 1924, arrived in Britain as a refugee in 1938. He studied at St. Martins School of Art from 1939 to 1942, where he later became a guest lecturer. His extensive and long career has encompassed stamp design and advertising. Characteristic of his style are fine and detailed pen and ink drawings with handwritten captions or text and he produced, amongst many others, Maurois's *Fattypuffs and Thinifers*, 1971. Fritz Wegner is widely regarded as one of the great illustrators of the modern era whose drawings and illustrations command great respect amongst his peers (excerpts from illustrationcupboard.com). Brian Wildsmith won the Kate Greenaway medal in 1962 and the striking effects of his texture and surface decoration were very influential in the 1960s.



174. **Garfield (Leon).** *The Pleasure Garden*. Illustrations by Fritz Wegner. Kestrel Books, Harmondsworth, 1976. First Edition. Very nice copy in slightly frayed dust-wrapper; prize label on front free end-paper. £35

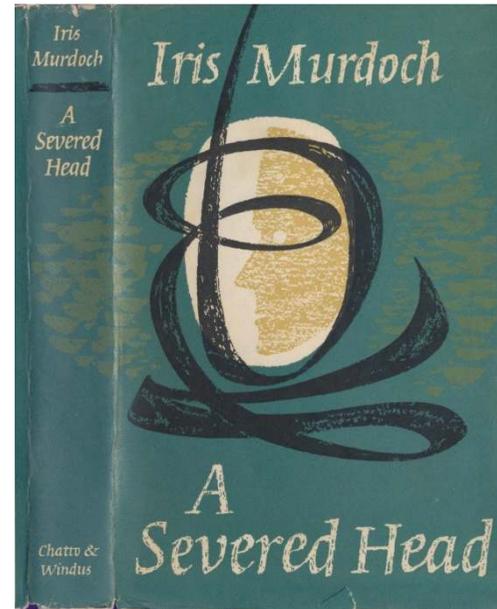
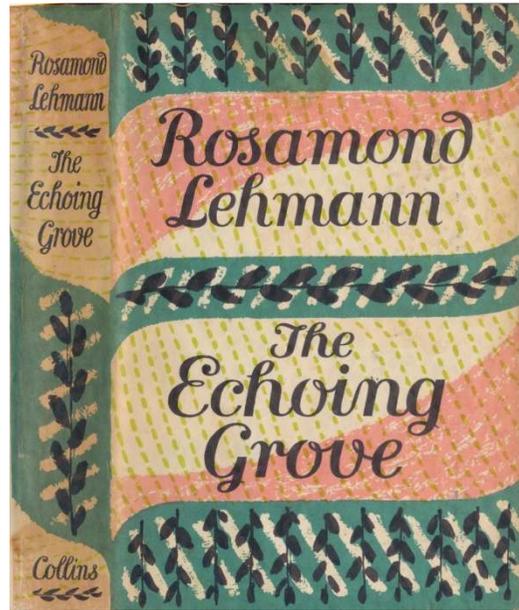
175. **Hartley (L.P.).** *The White Wand and other stories*. Hamish Hamilton, 1954. First Edition. Very nice copy in slightly soiled, price-clipped dust-wrapper which is chipped at the head of the spine panel and the corners of the upper panel. £50

176. **Dinesen (Isak) "Karen Blixen".** *The Angelic Avengers*. By Pierre Andrézel (pseudonym). Putnam & Co Ltd, 1946. First Edition in English (preceding the American edition). Nice copy in somewhat soiled and slightly chipped dust-wrapper. £50

177. **Bates (H.E.).** *The Daffodil Sky*. Michael Joseph, 1955. First Edition. Fine copy in dust-wrapper. £40

Gerald Wilkinson; John Woodcock

John Woodcock was also responsible for the iconic cover of *Brave New World* and, like so many others whose work we have shown, he seems to us worthy of collecting in his own right.

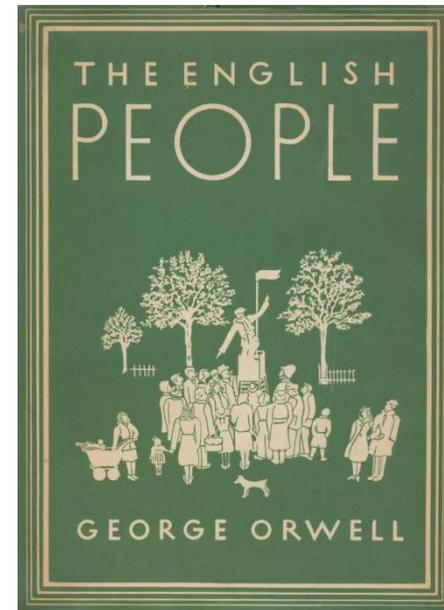
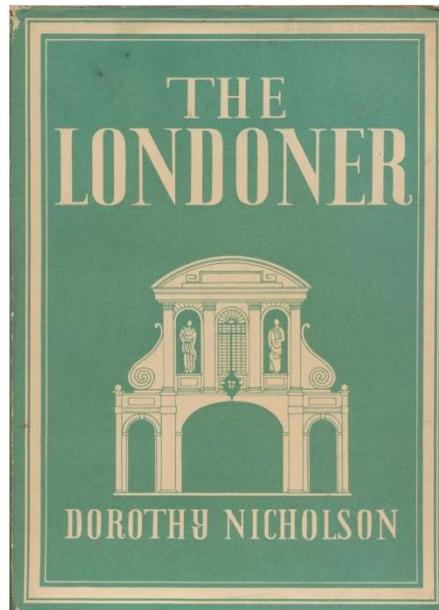


178. **Lehmann (Rosamond)**. *The Echoing Grove*. Collins, 1953. First Edition. Slight spotting and browning to end-papers and fore-edge slightly spotted, but a nice copy in slightly soiled and browned dust-wrapper. £45

179. **Murdoch (Iris)**. *A Severed Head*. Chatto & Windus, 1961. First English Edition. Very nice copy in slightly nicked and soiled dust-wrapper; bookplate. £60

Publides

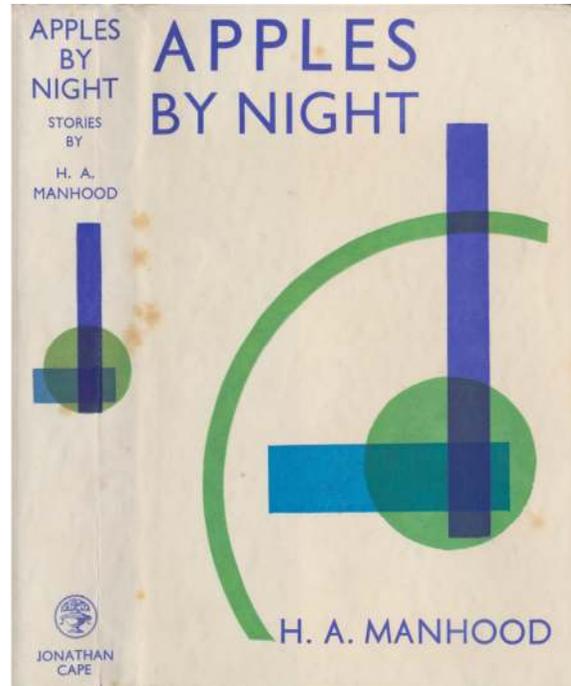
Britain in Pictures Series



180. **Nicholson (Lady Dorothy).** *The Londoner*. Illustrations in colour and black-and-white. Collins, 1944. First Edition. Covers slightly bowed, otherwise a very nice copy in dust-wrapper; name on fly-leaf. £30

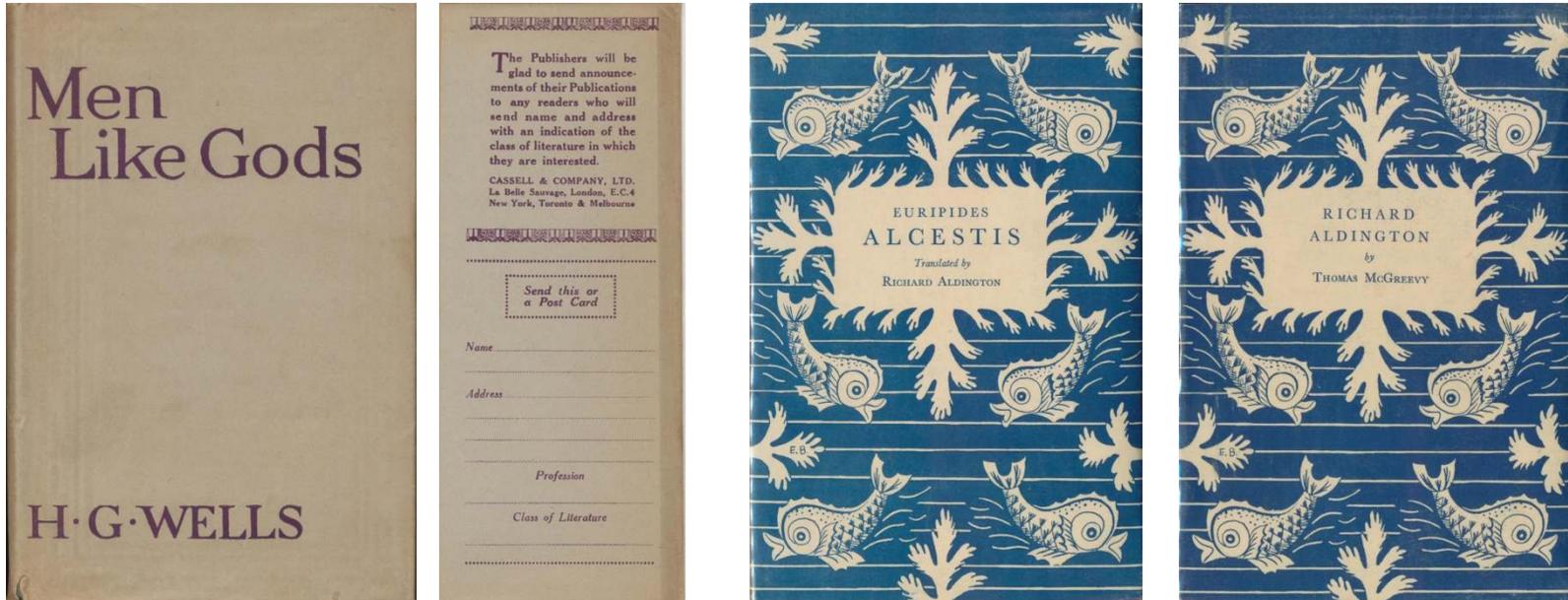
181. **Orwell (George).** *The English People*. Illustrations in colour and black-and-white. Collins, 1947. First Edition. Some browning to end-papers, otherwise a very nice copy in dust-wrapper which is just a little worn at the edges. £80

Jonathan Cape



182. **Manhood (H.A.)**. *Apples by Night; stories*. 1932. First Edition. Edges of leaves foxed, otherwise a very nice copy in slightly foxed and creased dust-wraper. £75

Cassell and Co.; Chatto & Windus Dolphin Books (2)

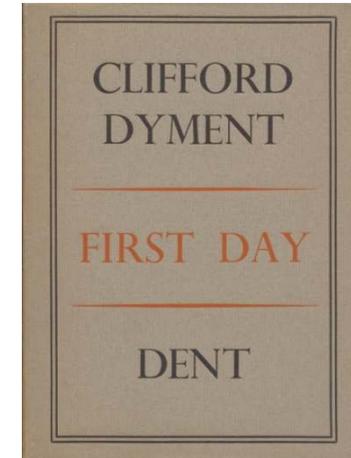
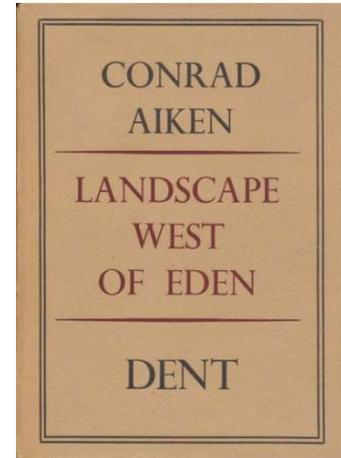
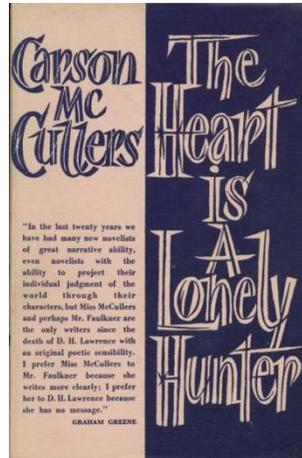
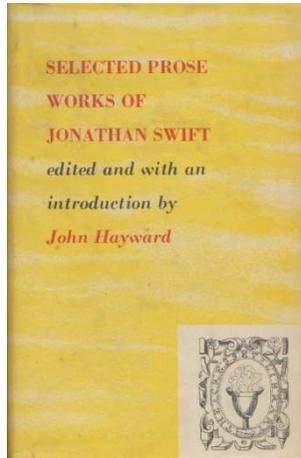


183. **Wells (H.G.)**. *Men Like Gods*. 1923. First Edition. Head and foot of spine lightly bumped and slight browning to end-papers, but a very nice, bright copy in slightly creased and nicked dust-wrapper. £165
 Second binding with publisher's name in blind at the foot of the spine.

184. **Aldington (Richard)**. Euripides. *Alcestis*. Translated by Richard Aldington. 1930. First Edition of this translation. End-papers just a little darkened and foxed, otherwise a very nice copy in dust-wrapper. £25

185. **Aldington (Richard)**. McGreevy (Thomas). *Richard Aldington: An Englishman*. 1931. First Edition. Lettering on spine faded, otherwise a very nice copy in dust-wrapper. £25

Cresset Library; Cresset Press; Dent (2)



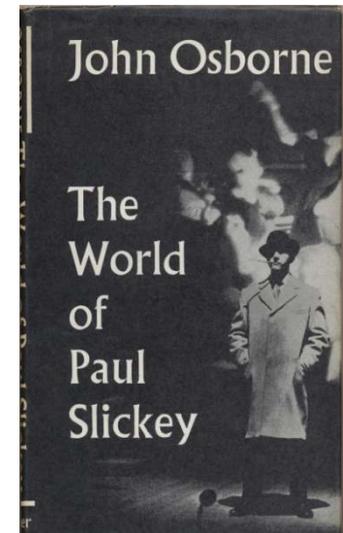
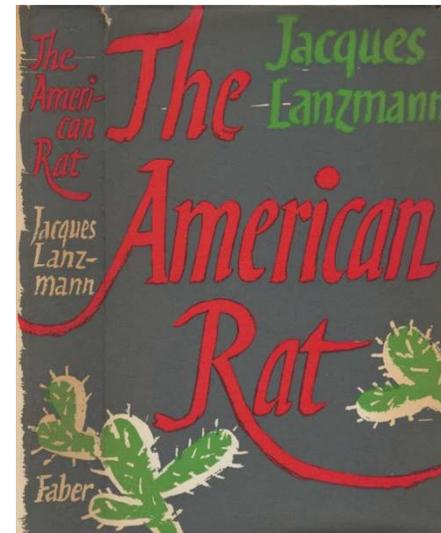
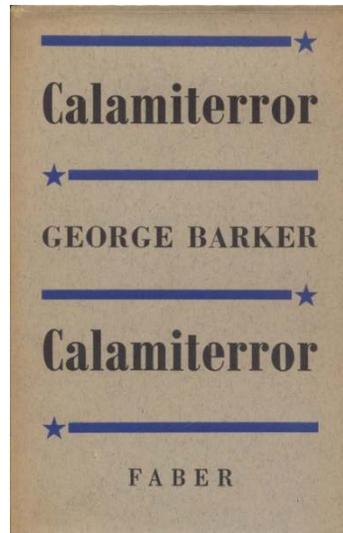
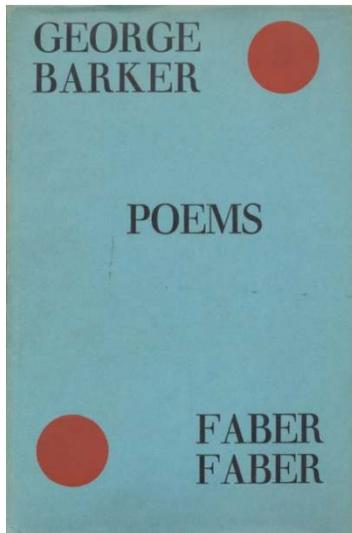
186. **Hayward (John)**. Swift (Jonathan). *Selected Prose Works of Jonathan Swift*. Edited, with an introduction, by John Hayward. 1949. First Edition of this selection. Covers just a little marked, otherwise a very nice copy in slightly foxed and soiled dust-wrapper. £35
A volume in the Cresset Library issued under the General Editorship of John Hayward.

187. **McCullers (Carson)**. *The Heart is a Lonely Hunter*. 1953. First English Edition, Second Printing. Some foxing to preliminaries, end leaves and edges of leaves, otherwise a very nice copy in dust-wrapper. £40
The first printing was in January 1943.

188. **Aiken (Conrad)**. *Landscape West of Eden; a poem*. 1934. First Edition. End-papers a little browned, otherwise a very nice copy in very slightly chipped dust-wrapper. £35
Precedes the American Edition. Bonnell A28a.

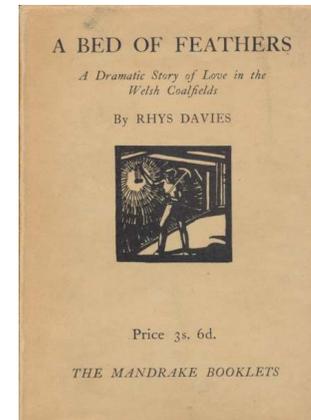
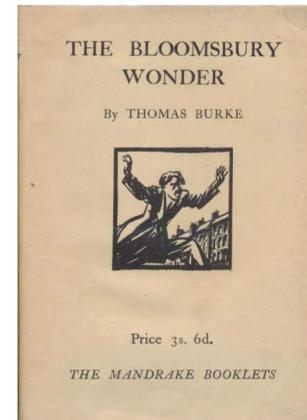
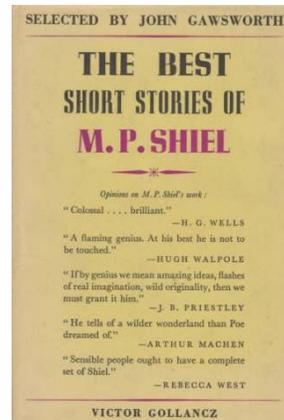
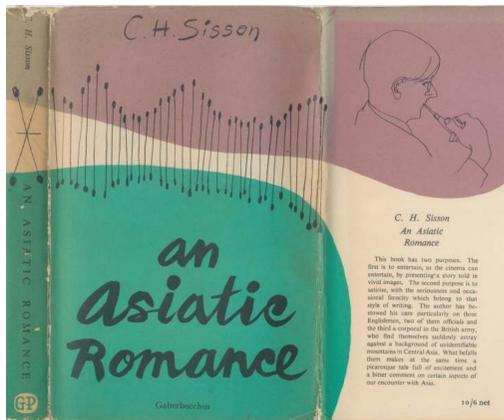
189. **Dyment (Clifford)**. *First Day; poems*. 1935. First Edition. Fine copy in dust-wrapper. £30
The author's first book.

Faber and Faber



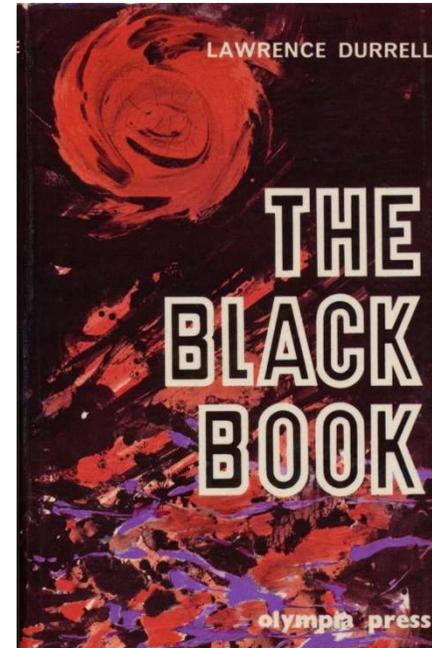
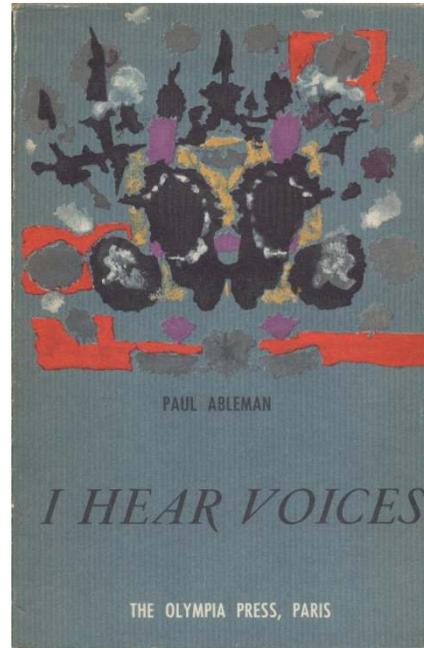
190. **Barker (George)**. *Poems*. 1935. First Edition. Fine copy in dust-wrapper. With the author's signed autograph presentation inscription. £60
191. **Barker (George)**. *Calamiterror; poems*. 1937. First Edition. Very nice copy in dust-wrapper; name on front free end-paper. £35
192. **Lanzman (Jacques)**. *The American Rat*. Translated from the French by R.E. Montgomery. 1959. First English Edition. Fine copy in slightly darkened dust-wrapper that has a short closed tear at the head of the spine panel. £35
193. **Osborne (John)**. *The World of Paul Slickey; a comedy of manners and music*. Faber and Faber, 1959. First Edition. Fine copy in dust-wrapper. £40
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Gabberbochus; Victor Gollancz; Mandrake Booklets (2)



194. **Sisson (C.H.).** *An Asiatic Romance*. 1953. First Edition. Extremities a little rubbed and bumped, but a nice copy in slightly frayed dust-wrapper; bookplate.
The author's first book. £40
195. **Shiel (M.P.).** *The Best Short Stories of M.P. Shiel*. Selected, with a foreword, by John Galsworth. 1948. First Edition. Fine copy in dust-wrapper which is a little faded and worn at spine panel. £65
196. **Burke (Thomas).** *The Bloomsbury Wonder*. Mandrake Press, 1929. First Edition. 12mo. Original cloth-backed boards with gold snakeskin design, printed paper label on spine. Very nice copy in dust-wrapper which is just a little marked and browned at the spine panel. £130
Burke's short novel of murder in London, perhaps his best and best-known.
197. **Davies (Rhys).** *A Bed of Feathers*. Frontispiece wood-engraving by Lionel Ellis. Mandrake Press, [1929]. First Edition. 12mo. Very nice copy in slightly darkened and worn dust-wrapper. Inscribed by the author on the front free end-paper: "Alan Steele with sincerest regards Rhys Davies. July 1929". £40

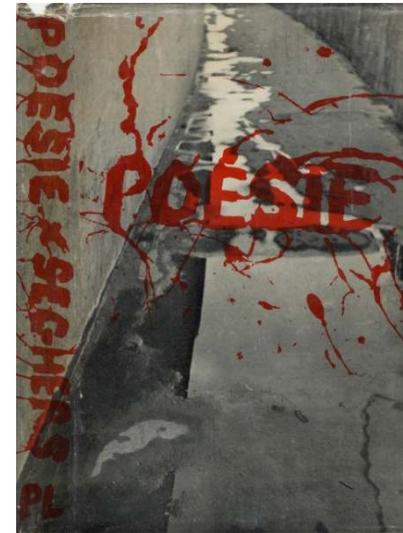
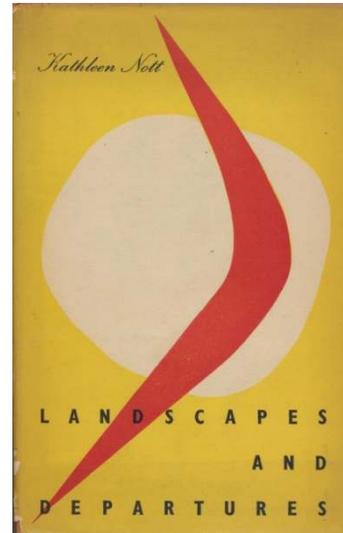
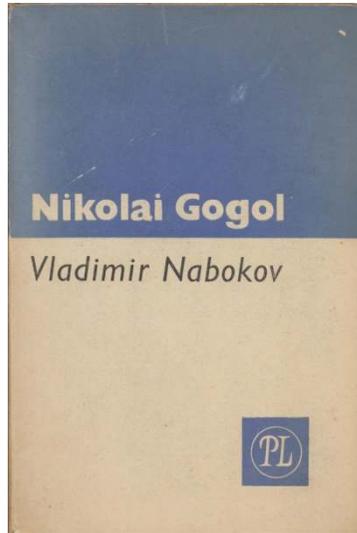
Olympia Press



198. **Ableman (Paul)**. *I Hear Voices*. Olympia Press, Traveller's Companion Series, Paris, 1957. First Edition. Original green cloth boards. Spine and edges of covers a little darkened, otherwise a very nice copy in very slightly worn dust-wrapper. Kearney (2007) 5.60.1. £25

199. **Durrell (Lawrence)**. *The Black Book*. New preface by the author. Olympia Press, Traveller's Companion Series, Paris, 1959. First Olympia Press Edition and First Edition with this preface. Original green wrappers. Fine copy in very slightly rubbed dust-wrapper. Kearney (2007) 5.77.1. £45
This copy bears the printed price "Francs: 1.500" at the foot of the lower wrapper and this has not been over stamped or changed in any way.

Poetry London

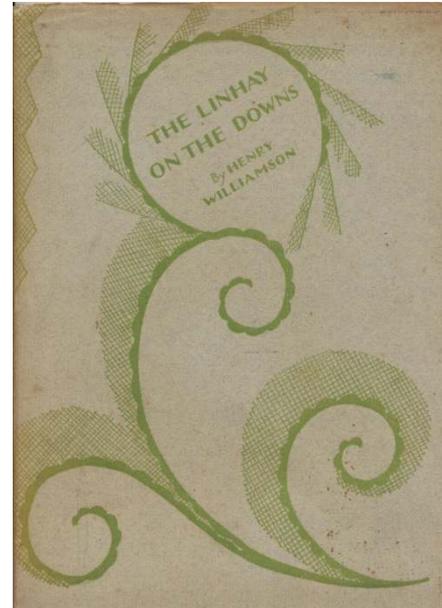
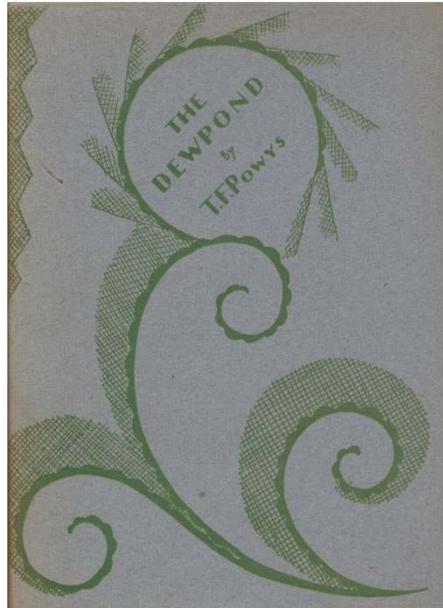


200. **Nabokov (Vladimir)**. *Nikolai Gogol*. 1947. First English Edition. Text severely browned throughout as usual, otherwise a very nice copy in slightly worn and soiled dust-wrapper. £45

201. **Nott (Kathleen)**. *Landscapes and Departures; poems*. [1947]. First Edition. Spine and edges of covers slightly faded, otherwise a very nice copy in slightly soiled and worn dust-wrapper. Inscribed by the author: "To Roland from Kathleen Nott May 1947 (See other volume)". £45

202. **Seghers**. *Poésie 39-45; an anthology*. Edited, with an introduction, by Seghers. Poetry London, 1947. First Edition. End-papers a little browned but a nice copy in chipped dust-wrapper. £65
Includes poems by Louis Aragon, Gide and Queneau.

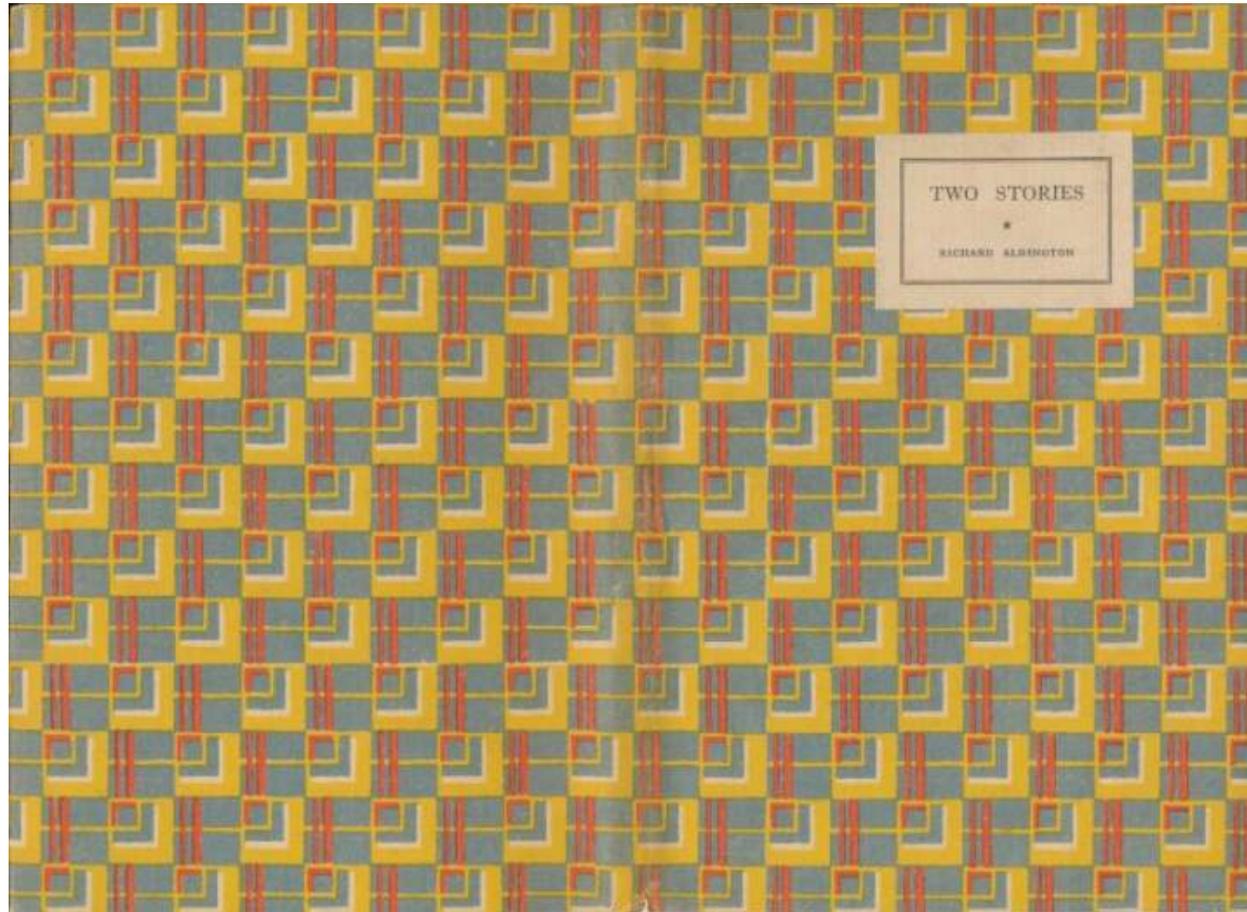
Woburn Books



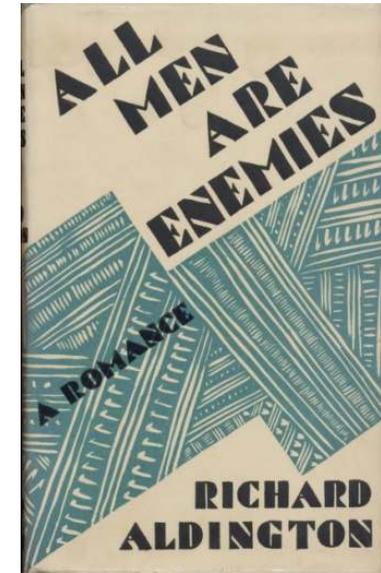
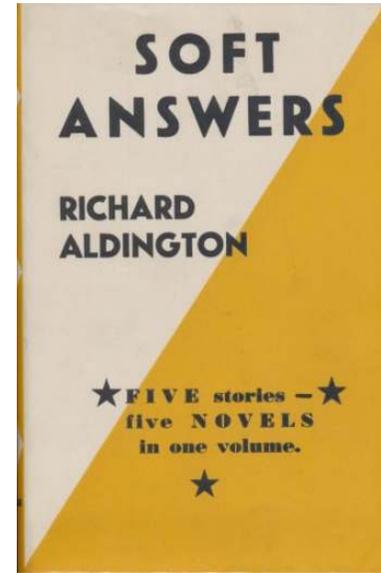
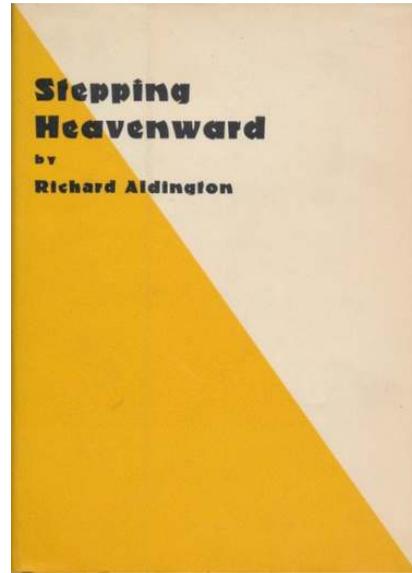
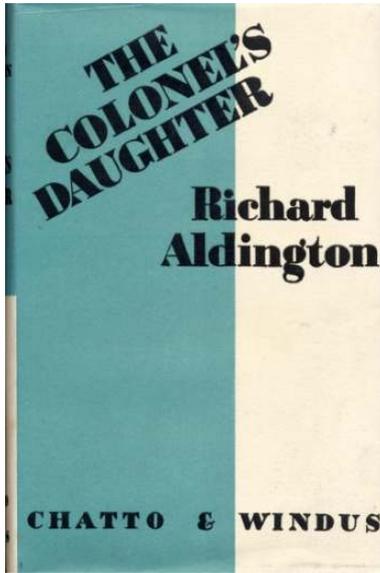
203. **Powys (T.F.)**. *The Dewpond*. 1928. First Edition. One of 530 numbered copies, signed by the author. Fine copy in very slightly faded and marked dust-wraper with one tiny tear. £45

204. **Williamson (Henry)**. *The Linhay on the Downs; two stories*. 1929. First Edition. One of 530 numbered copies, initialled by the author. End-papers somewhat darkened and top edges of leaves just a little foxed, otherwise a very nice copy in dust-wraper that has been strengthened at one point. £55

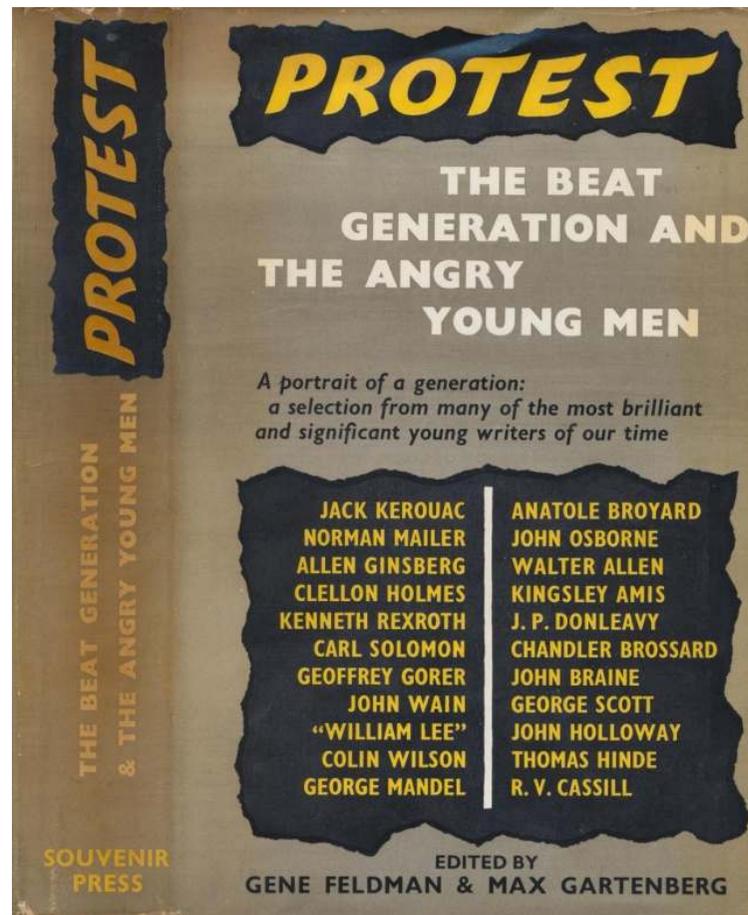
Audios



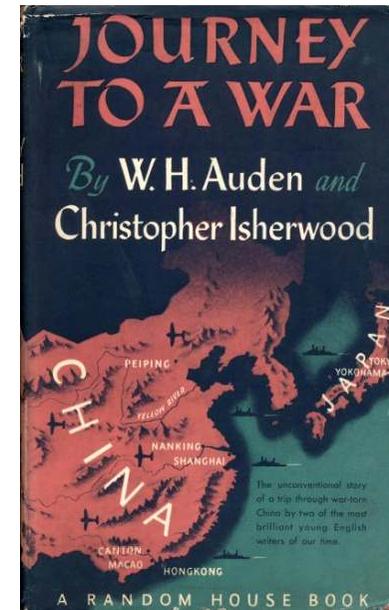
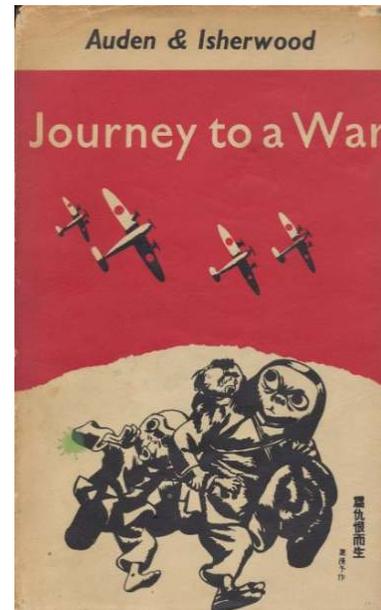
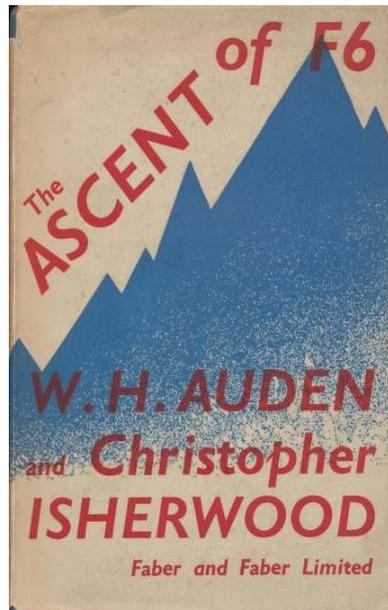
205. **Aldington (Richard)**. *Two Stories*. [Elkin Matthews and Marrot], 1930. First Edition. One of 530 numbered copies, signed by the author. Patterned boards. End-papers somewhat darkened, otherwise an exceptionally nice copy in dust-wrapper. £75



206. **Aldington (Richard)**. *The Colonel's Daughter*. Chatto and Windus, 1931. First Edition, First Binding. Slight foxing at margins, otherwise an exceptionally nice copy in dust-wrapper. £65
207. **Aldington (Richard)**. *Stepping Heavenward; a record*. Orioli, Florence, 1931. First Edition. One of 808 numbered copies on handmade paper, signed by the author. Fine copy in dust-wrapper. £90
208. **Aldington (Richard)**. *Soft Answers; stories*. Chatto & Windus, 1932. First Edition. Spine and covers just a little faded and end-papers darkened, otherwise a very nice copy in dust-wrapper. £65
209. **Aldington (Richard)**. *All Men are Enemies*. Chatto & Windus, 1933. First Edition. Fine copy in dust-wrapper. £65



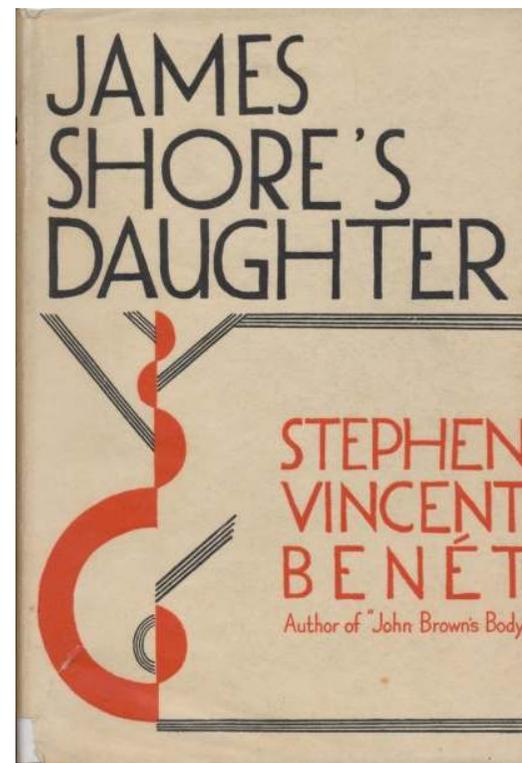
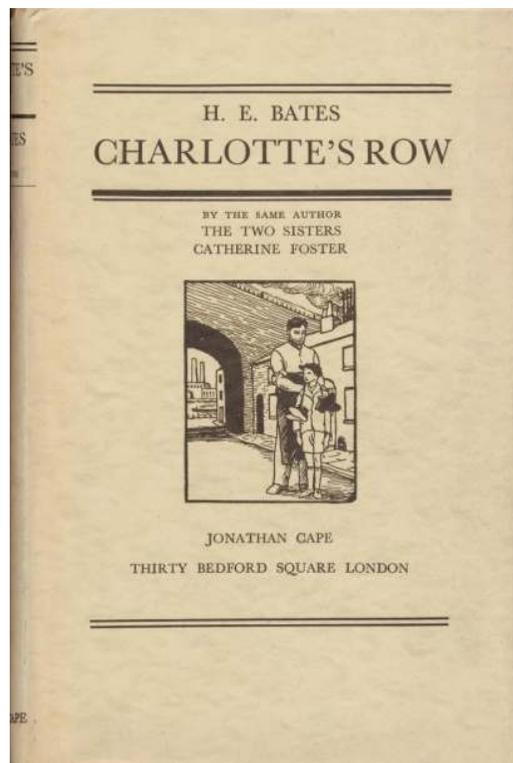
210. **Anthology.** *Protest: the Beat Generation and the Angry Young Men.* An impressive selection of verbal disaffection from English and American writers including Allen Ginsberg, Jack Kerouac, John Osborne, Kingsley Amis, John Braine and John Wain. Criticism by Walter Allen and Norman Mailer among others. Edited by Gene Fieldman and Max Gartenberg. Souvenir Press, 1959. Fine copy in darkened and very slightly worn yet stylish dust-wrapper. £90



211. **Auden (W.H.) and Isherwood (Christopher).** *The Ascent of F6; a tragedy.* Faber & Faber, 1936. First Edition. Front end-papers just a little foxed, otherwise a very nice copy in somewhat soiled and worn dust-wrapper that is a little defective at head of spine panel. £70

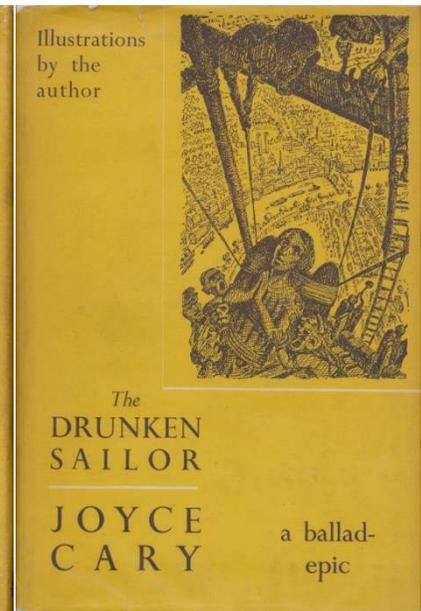
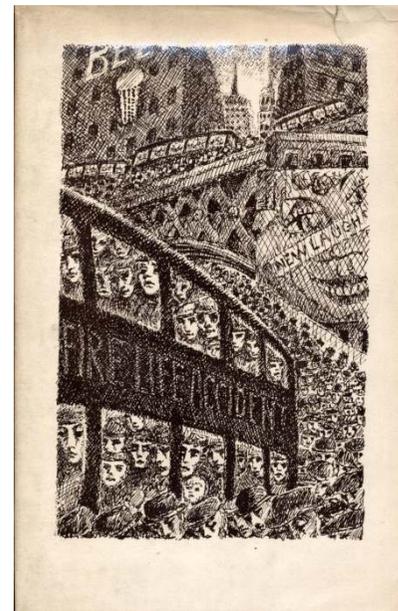
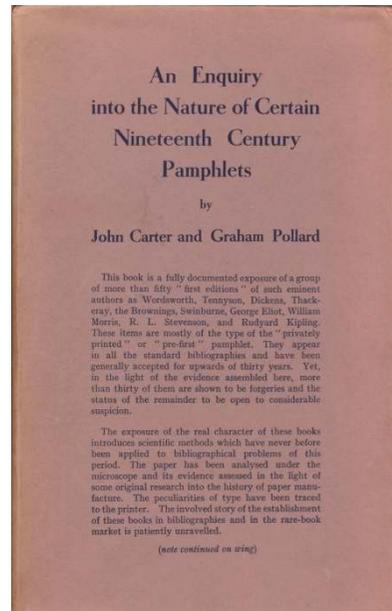
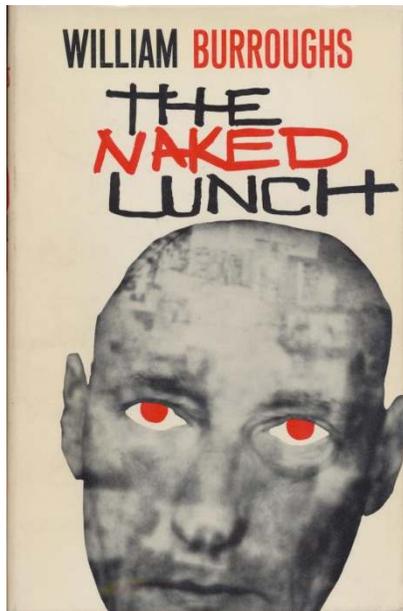
212. **Auden (W. H.) and Isherwood (Christopher).** *Journey to a War.* "Picture-commentary" photographs by W. H. Auden and fold-out map. Faber & Faber, 1939. First Edition. End-papers very slightly foxed, otherwise an exceptionally nice copy in somewhat darkened and worn dust-wrapper that has a small, pale green blot on the upper panel £200
Distinctive dust-wrapper design and frontispiece taken from a cartoon by Yet Chian-yu from the magazine *War-time Cartoons*.

213. **Auden (W.H.) and Isherwood (Christopher).** *Journey to a War.* "Picture-commentary" photographs by W.H. Auden and map end-papers. Random House, New York, 1939. First American Edition. Late binding. Very nice copy in slightly creased, frayed and soiled, price-clipped dust-wrapper that has a partially closed tear in the lower panel. £120



214. **Bates (H.E.)**. *Charlotte's Row*. Jonathan Cape, 1931. First Edition. Head of spine very slightly bruised, otherwise an exceptionally nice copy in dust-wraper. £90

215. **Benét (Stephen Vincent)**. *James Shore's Daughter*. William Heinemann Ltd, 1934. First English Edition. End-papers a little darkened and edges of leaves slightly foxed, otherwise a very nice copy in internally and neatly strengthened dust-wraper that is defective at foot of spine panel. £40

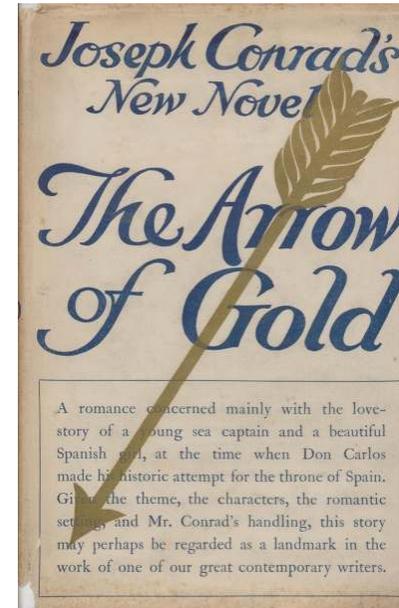
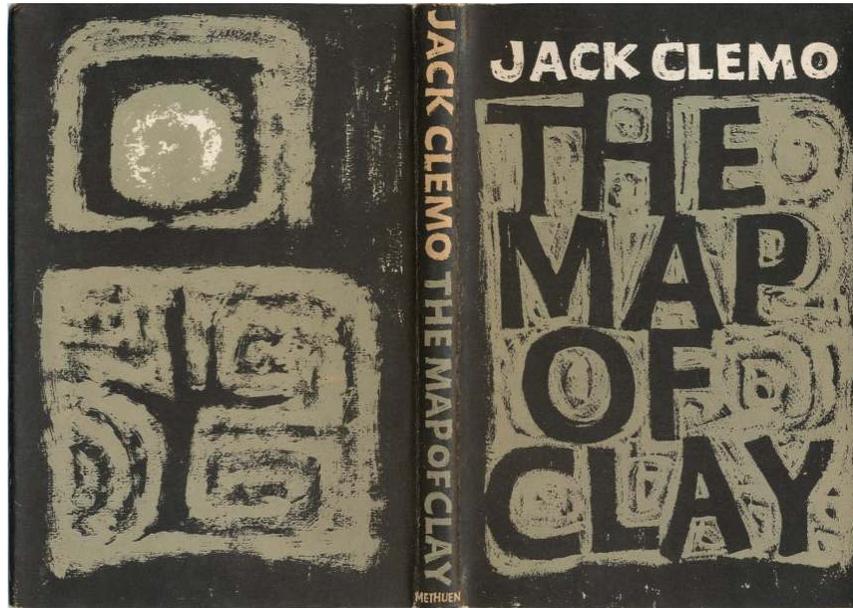


216. **Burroughs (William).** *The Naked Lunch*. John Calder in association with Olympia Press, 1964. First English Edition. Fine copy in very slightly sunned but exceptionally nice dust-wrapper £225

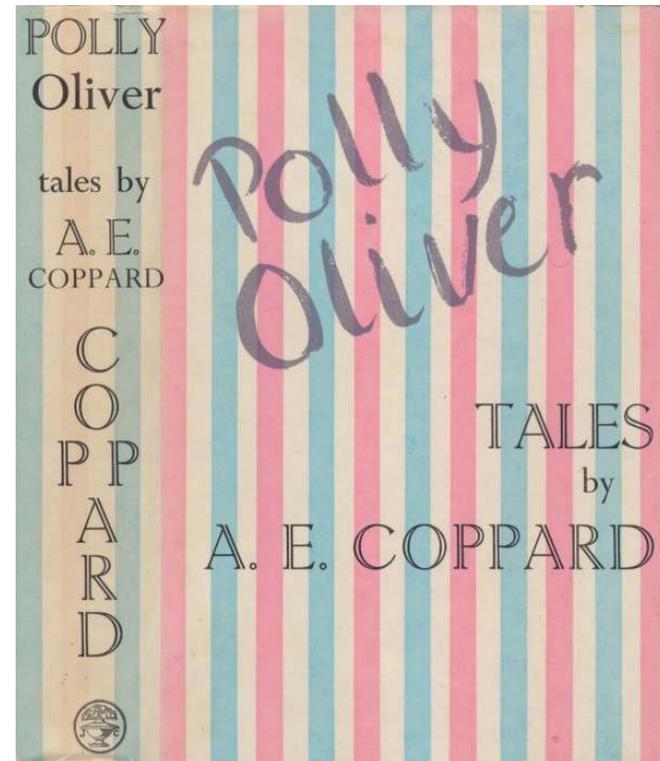
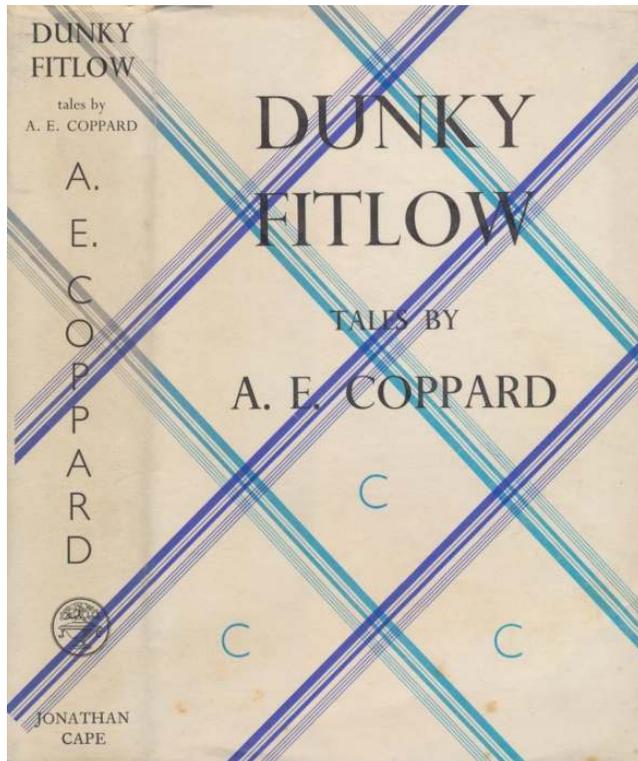
217. **Carter (John) and Graham Pollard.** *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets*. Four plates. Constable & Co Ltd, London; Charles Scribner's Sons, New York, 1934. First Edition. Very nice copy in dust-wrapper which is a little frayed and discoloured at the spine panel; with an obituary of Wise from *The Times* mounted on the front pastedown. £175

Loosely inserted are a number of relevant press cuttings, including a contemporary review by John Hayward, and D.F. Foxon's 1956 article on the previously undetected mutilation of books in the British [Museum] Library in order to enhance those in Wise's Ashley Library. Some of these cuttings bear manuscript dates in a hand very like that of Michael Sadleir.

218. **Cary (Joyce).** *The Drunken Sailor; a poem*. Illustrations by the author. Michael Joseph, 1947. First Edition. Very nice copy in slightly torn dust-wrapper. £25

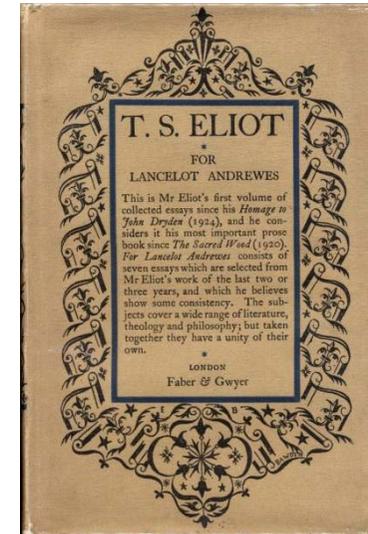
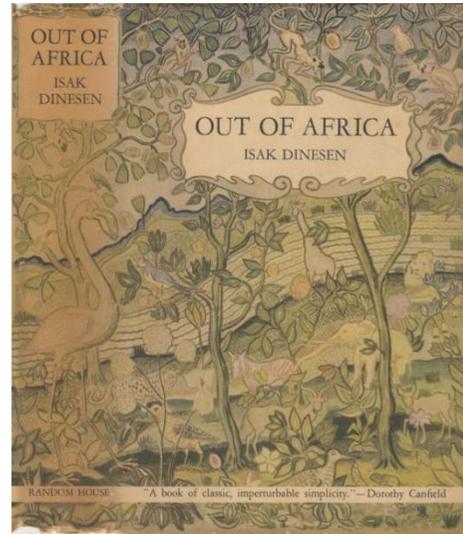
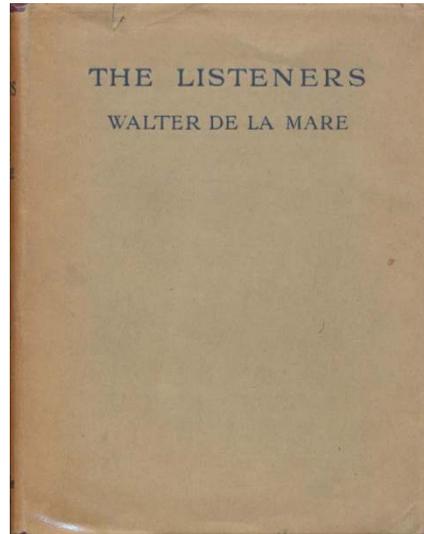


219. **Clemo (Jack)**. *The Map of Clay [poems]*. Introduction by Charles Causley. Methuen, 1961. First Edition. Fine copy in dust-wrapper. £25
220. **Conrad (Joseph)**. *The Arrow of Gold*. T. Fisher Unwin, Ltd, 1919. First English Edition, First Binding. Upper corners slightly bumped and free end-papers slightly browned, but a very nice, bright copy in slightly chipped and soiled dust-wrapper (Cagle b). £400
221. **Coombes (B.L.) [i.e. B.L. Coombes Griffiths]**. *Those Clouded Hills*. Cobbett Publishing Co. Ltd, 1944. First Edition. Spine and edges of covers a little faded, otherwise a very nice copy in slightly chipped and soiled pictorial dust-wrapper. Inscribed by the author or the title-page: "To John Lehmann, the first, and finest, of the many friends that literature has given to me. His New Writing forged a link between us which I hope will endure. Very best wishes, B.L. Coombes". £75
- An account of mining life in the South Wales Coal Field drawn from extensive personal experience and inscribed to the author's major literary mentor.



222. **Coppard (A.E.).** *Dunky Fitlow; tales.* Jonathan Cape, 1933. First Edition. A little foxed throughout and boards very slightly marked, otherwise a very nice copy in dust-wrapper. £120

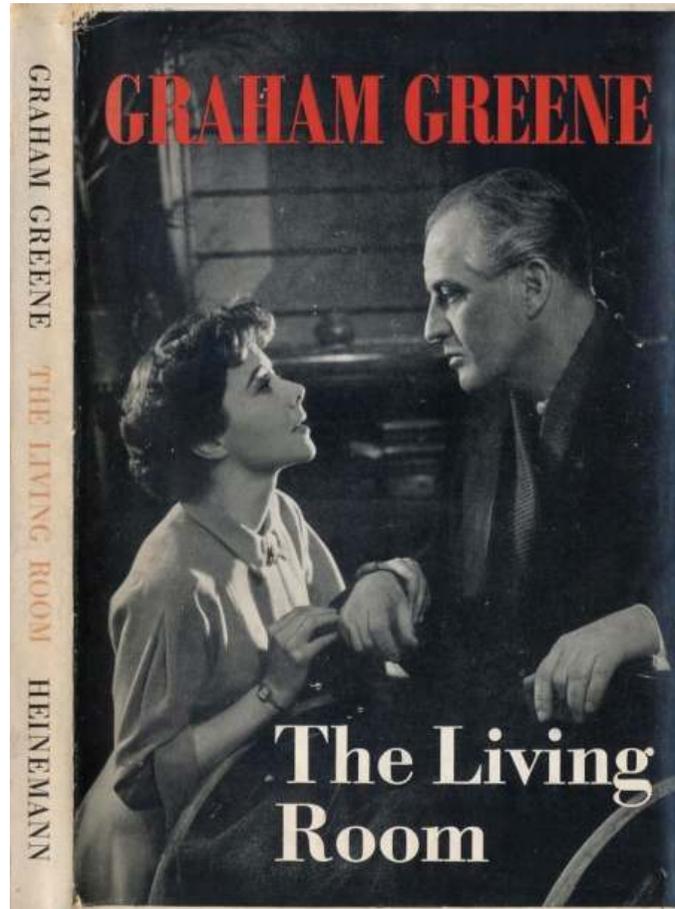
223. **Coppard (A.E.).** *Polly Oliver; tales.* Jonathan Cape, 1935. First Edition. Upper cover slightly spotted and lower cover stained, margins of some leaves foxed, otherwise a nice copy in dust-wrapper. £120



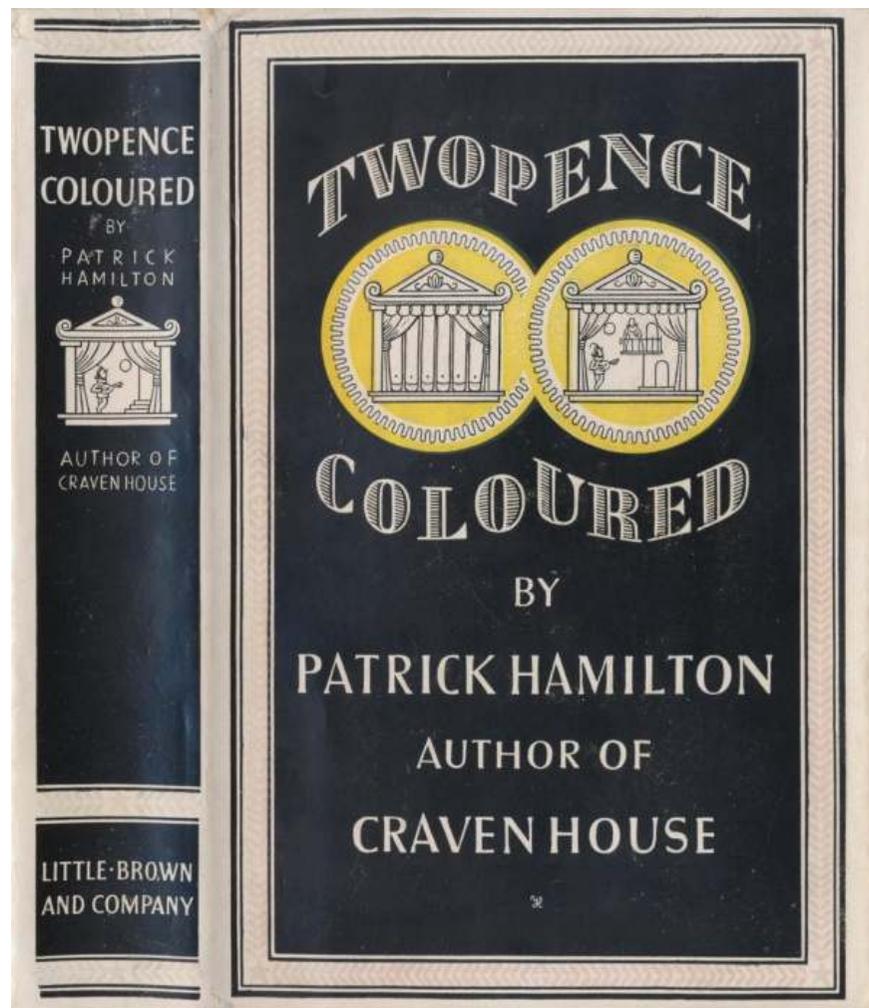
224. **De la Mare (Walter)**. *The Listeners and other poems*. Constable and Company Ltd, 1912. First Edition. 12mo. Maroon cloth, gilt ruled and lettered, top edge gilt. End papers very lightly spotted, dust-wrapper a little faded and chipped with two small closed tears, spine panel darkened, otherwise a very nice copy. From the library of Sir Michael Ernest Sadler, K.C.S.I., bearing his bookplate and shelf mark label. £400
This was the book that brought De la Mare's poetry to a wider audience.

225. **Dinesen (Isak) "Karen Blixen"**. *Out of Africa*. Random House, New York, 1938. First American Edition. End-papers slightly browned and a little offsetting from title-page on preceding page, otherwise a very nice copy in slightly browned and soiled dust-wrapper which has a few trivial tears and slight rubbing at the head and foot of the spine panel ; bookplate partly removed. £200

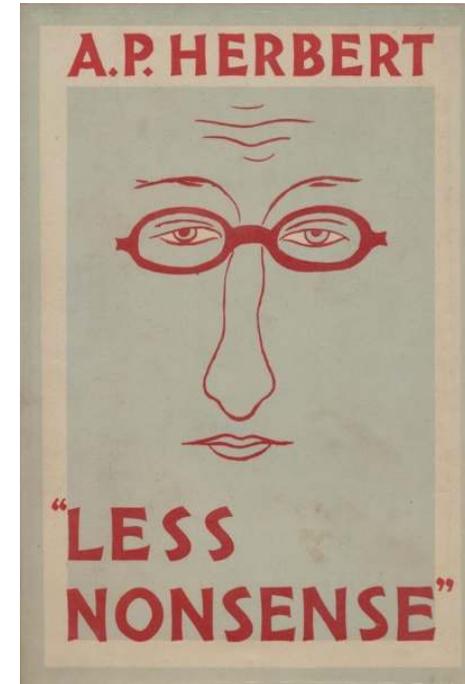
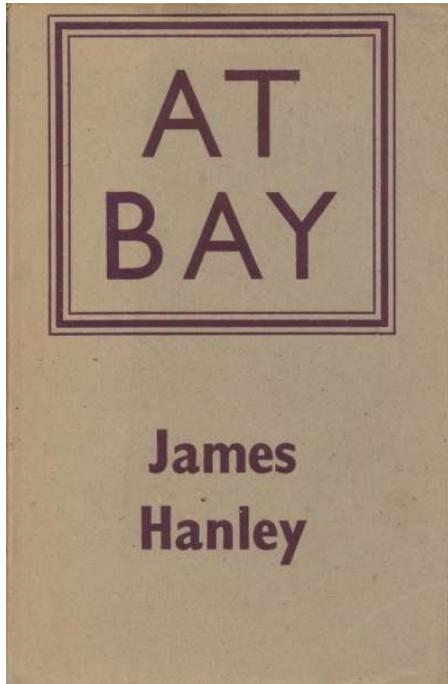
226. **Eliot (T.S.)**. *For Lancelot Andrewes; essays on style and order*. Faber & Gwyer, 1928. First Edition. Head and foot of spine a little faded and slight spotting and browning to end-papers and blank pages, otherwise a very nice copy in slightly chipped dust-wrapper designed by Edward Bawden; bookseller's stamp on front free end-paper, bookplate. £200



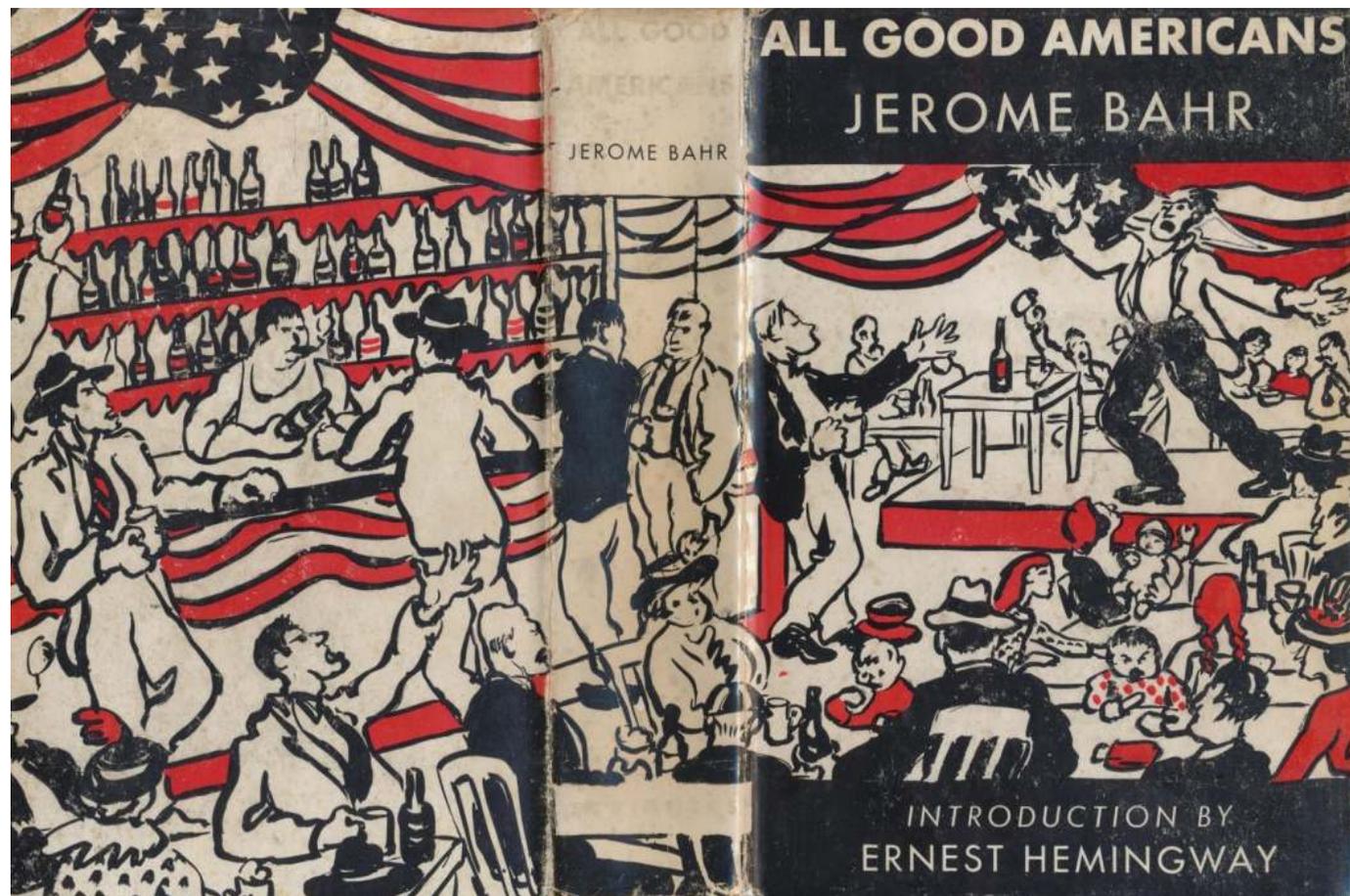
227. **Greene (Graham).** *The Living Room; a play in two acts.* William Heinemann Ltd, 1953. First Edition. End-papers just a little browned, otherwise a very nice copy in slightly soiled dust-wrapper. Loosely inserted is the publisher's review slip announcing publication for 18th May [1953]. £90



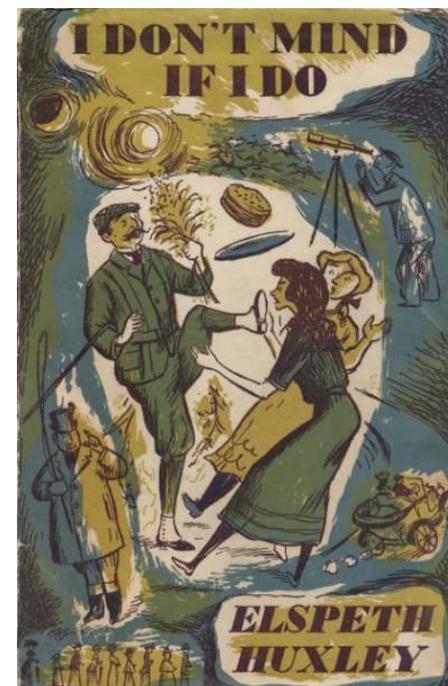
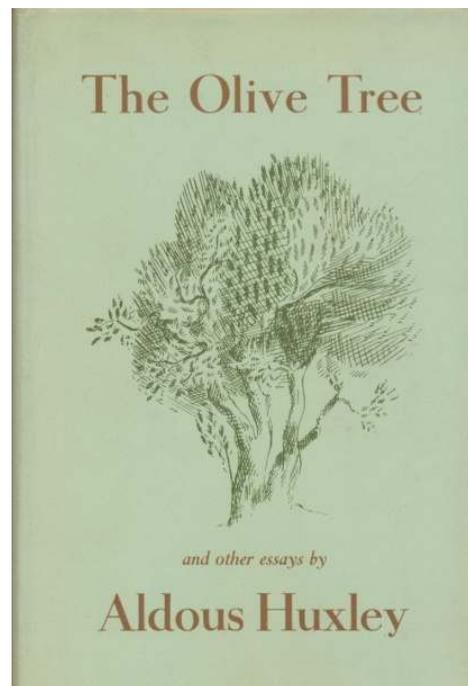
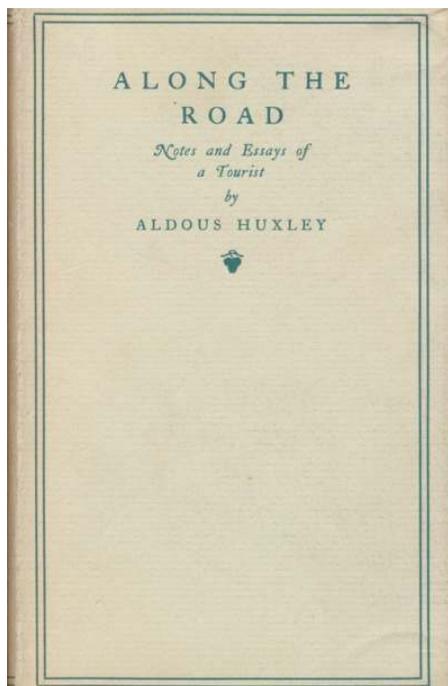
228. Hamilton (Patrick). *Twopence Coloured*. Little, Brown, and Company, Boston, 1928. First American Edition. Fine copy in dust-wrapper. £200



229. **Hanley (James)**. *At Bay; stories*. Faber and Faber, 1944. First Edition of this collection. Spine and edges of covers a little faded as usual, slight production mark in cloth of upper cover, otherwise a very nice copy in dust-wrapper; bookplate. £30
230. **Hartley (L.P.)**. *The Sixth Heaven*. Putnam & Co. Ltd, 1946. First Edition. Covers quite badly marked and fore-edge and end-papers slightly spotted, a very good copy in chipped and somewhat soiled dust-wrapper. £45
231. **Herbert (A.P.)**. *'Less Nonsense!' [poems]*. Methuen & Co. Ltd, 1944. First Edition. Fine copy in dust-wrapper. £30



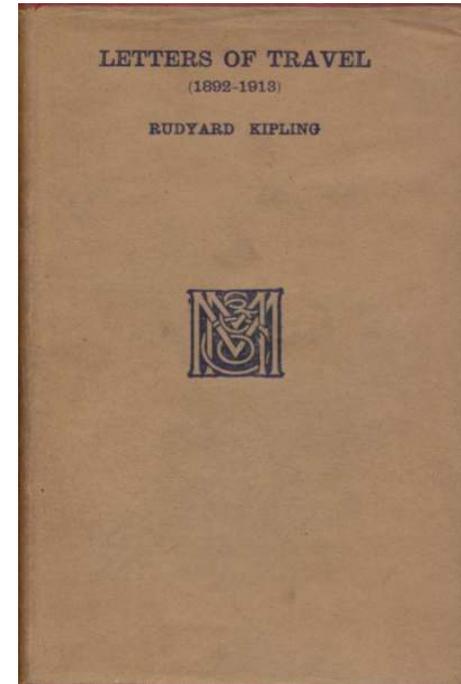
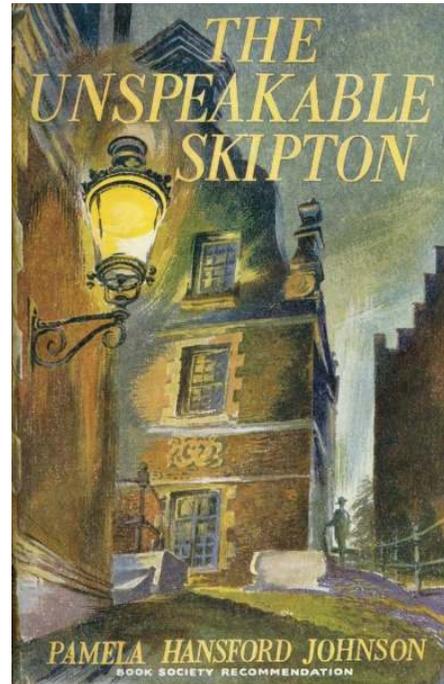
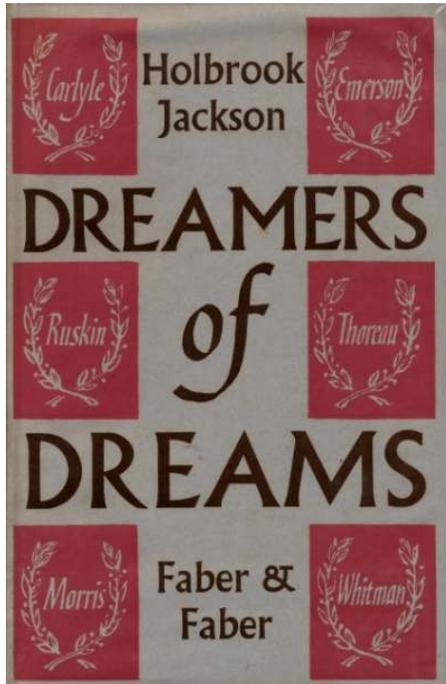
232. Hemingway (Ernest). Bahr (Jerome). *All Good Americans*. Preface by Ernest Hemingway. Charles Scribner's Sons, New York, 1937. First Edition, First Issue. Preliminaries and end leaves a little darkened and foxed, otherwise a very nice copy in slightly rubbed and foxed price-clipped dust-wrapper. Hanneman 823. £90



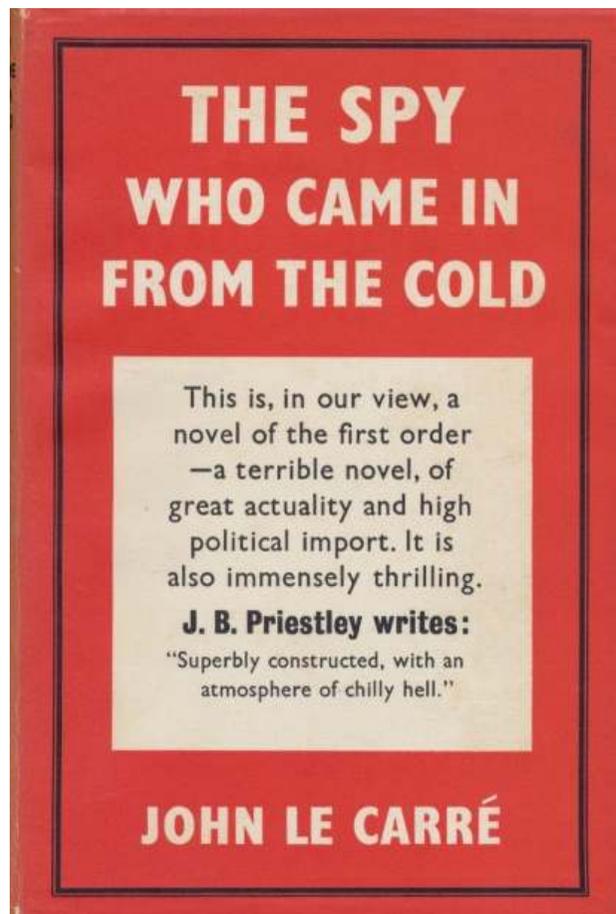
233. **Huxley (Aldous)**. *Along the Road; notes & essays of a tourist*. Chatto & Windus, 1925. First Edition. Spine very slightly sunned and one corner bumped, slight spotting internally, but a very nice copy in dust-wrapper which is slightly browned and a little rubbed at the spine panel; spare lettering label tipped in at end. £150

234. **Huxley (Aldous)**. *The Olive Tree and other essays*. Chatto & Windus, 1936. First Edition. Fine copy in dust-wrapper. £60

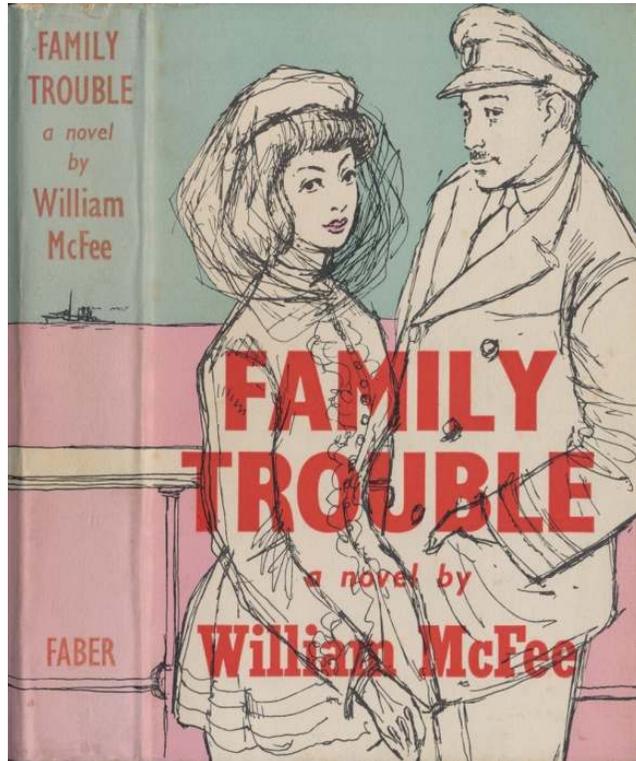
235. **Huxley (Elspeth)**. *I Don't Mind If I Do*. Chatto and Windus, 1950. First Edition. End-papers a little foxed, otherwise a very nice copy in slightly chipped and worn dust-wrapper. £25



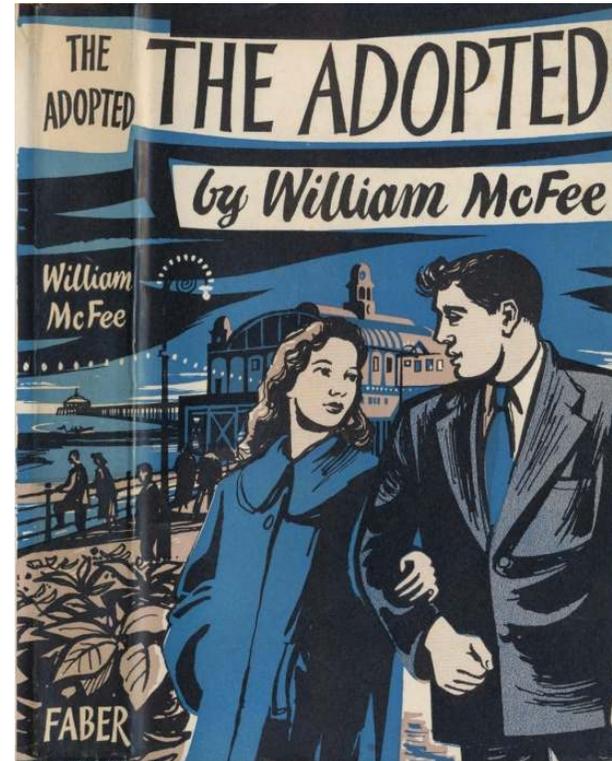
236. **Jackson (Holbrook)**. *Dreamers of Dreams*. Faber and Faber Limited, 1948. First Edition. End-papers slightly browned, otherwise a very nice copy in slightly spotted dust-wrapper which is a little sunned at the spine panel. £35
Essays on Carlyle, Ruskin, Morris, Emerson, Thoreau and Whitman.
237. **Johnson (Pamela Hansford)**. *The Unspeakable Skipton*. Macmillan & Co Ltd, 1959. First Edition. Slight tape-stains to end-papers, otherwise a very nice copy in dust-wrapper. £35
238. **Kipling (Rudyard)**. *Letters of Travel (1892-1913)*. Macmillan and Co., Ltd, 1920. First Edition. Two corners bumped and end-papers a little spotted, otherwise a very nice, bright copy in nicked dust-wrapper which is a little darkened at the spine panel. £120



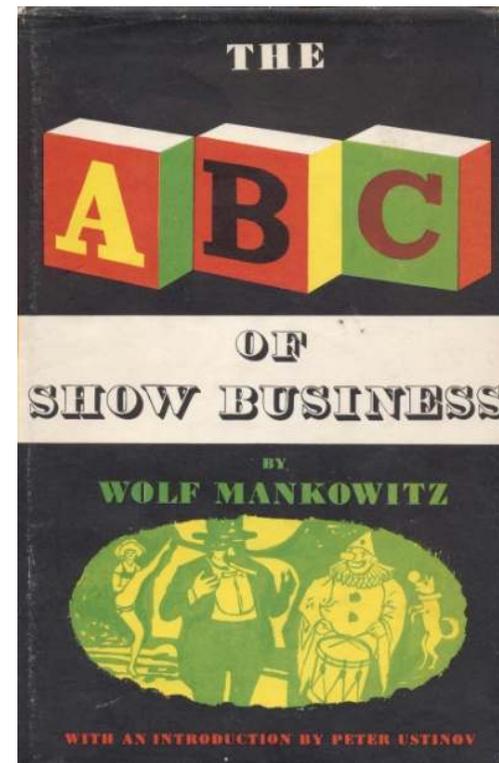
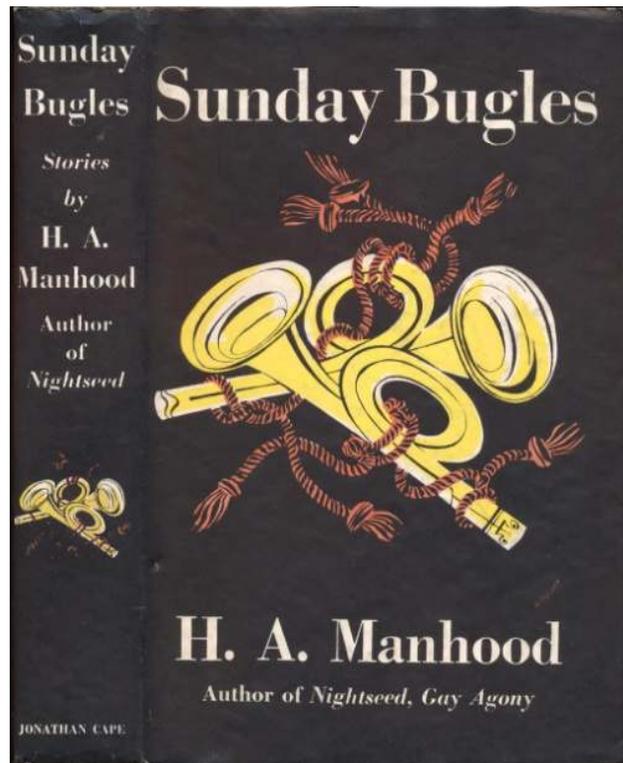
239. **Le Carré (John).** *The Spy Who Came in from the Cold.* Victor Gollancz Ltd, 1963. First Edition. Original blue cloth. Somewhat darkened throughout and spine slightly faded, otherwise a very nice copy in similarly faded dust-wrapper; small ink note on front free end-paper. A cutting of a quotation from Graham Greene ("The best spy story I've ever read"), possibly clipped from a later dust-wrapper, has at some time been taped onto the front free end-paper. The tape has long since oxidised and fallen away, leaving some staining that has bled through onto the half-title. £500



240. **McFee (William)**. *Family Trouble*. Faber and Faber Ltd, 1949. First English Edition. Slight spotting at fore-edge and preliminaries, but a very nice bright copy in very slightly soiled and nicked dust-wrapper. £40

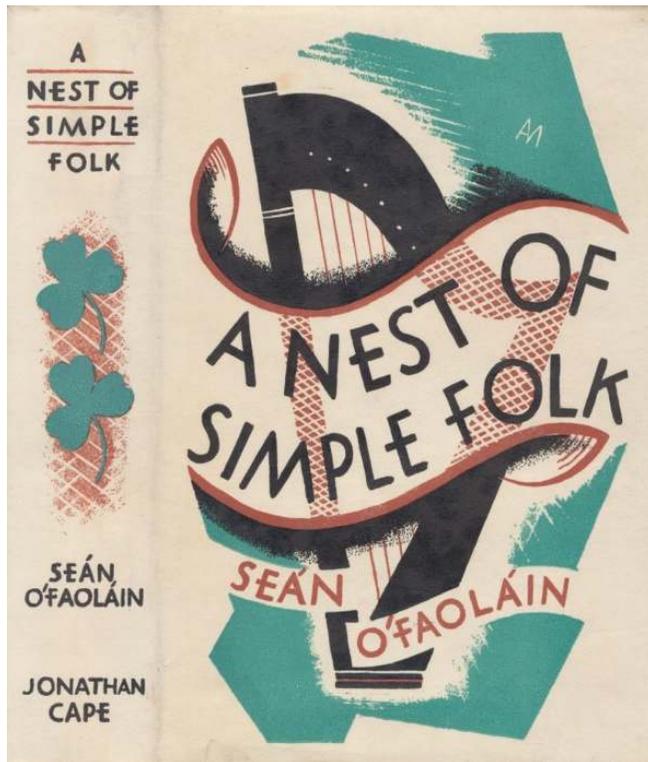


241. **McFee (William)**. *The Adopted*. Faber and Faber Limited, 1952. First English Edition. Just a few spots, but a very nice copy in slightly spotted dust-wrapper. £35



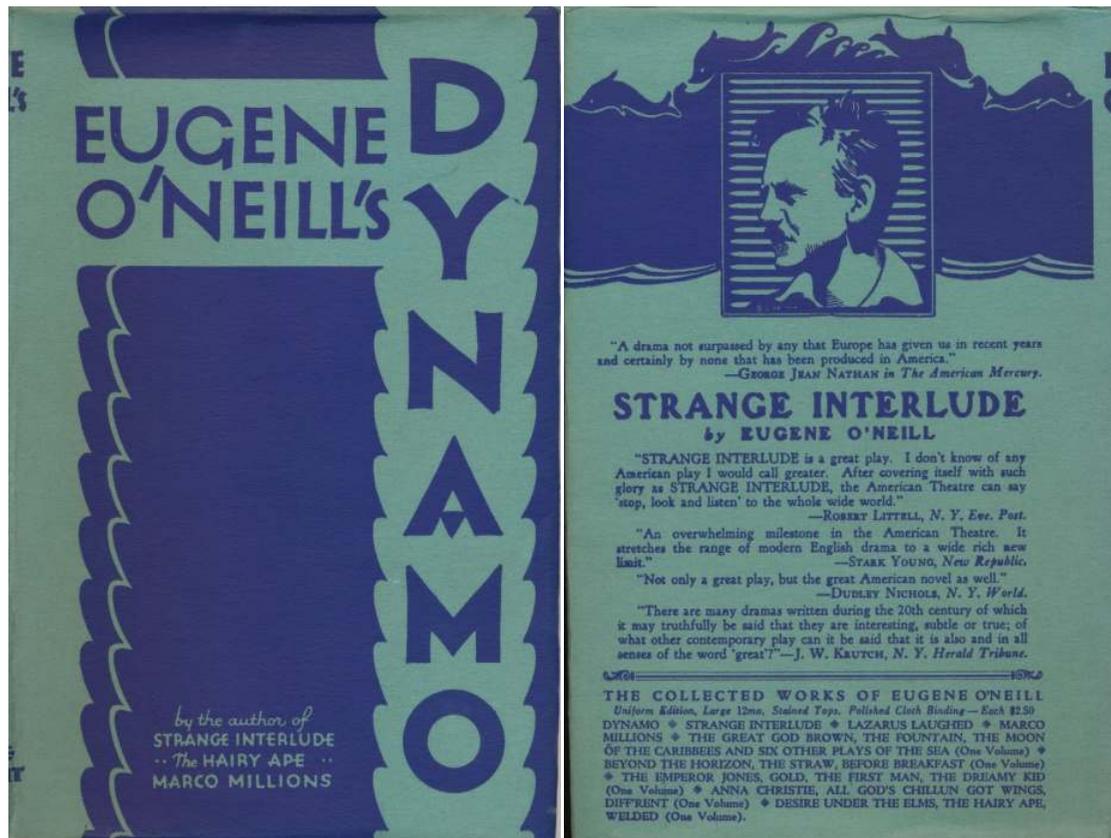
242. **Manhood (H.A.)**. *Sunday Bugles [stories]*. Jonathan Cape, 1939. First Edition. Some foxing throughout, especially of edges of leaves, otherwise a very nice copy in slightly soiled dust-wrapper. £30

243. **Mankowitz (Wolf)**. *ABC of Show Business*. Introduction by Peter Ustinov. Drawings by "Emmwood" and photographs. Oldbourne Press, [1956]. First Edition. Fine copy in slightly worn and soiled dust-wrapper. £50

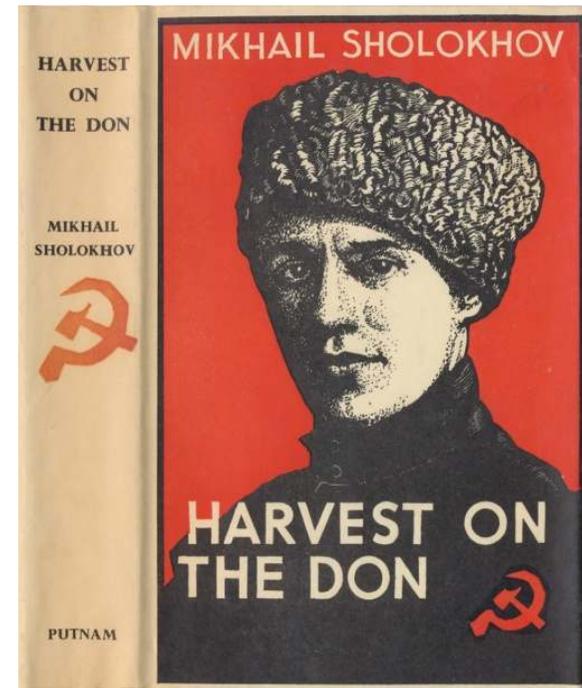
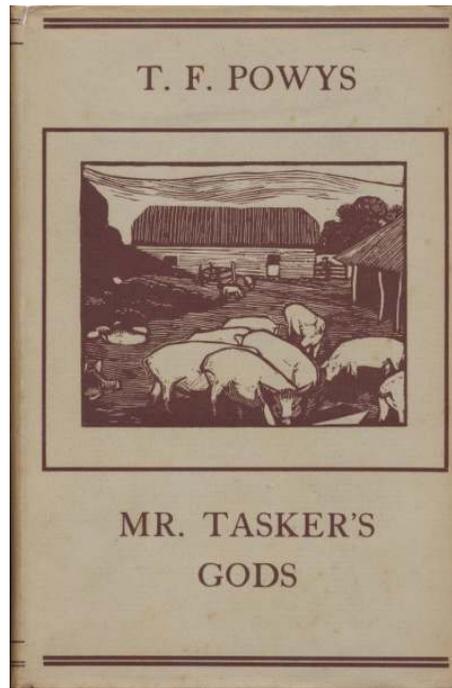
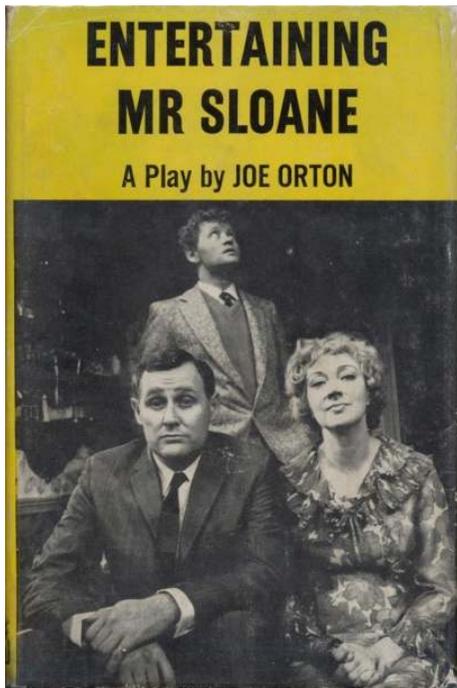


244. O'Faolain (Sean). *A Nest of Simple Folk*. Jonathan Cape, 1933. First Edition. Edges of leaves very slightly foxed, otherwise a very nice copy in dust-wraper. £80

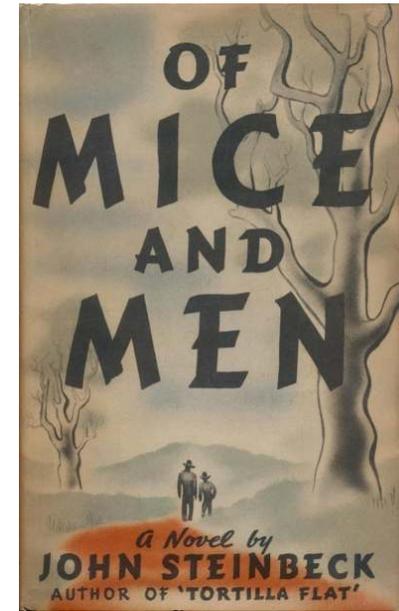
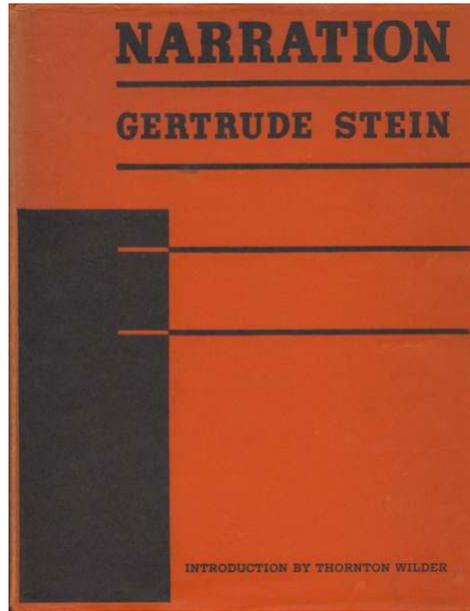
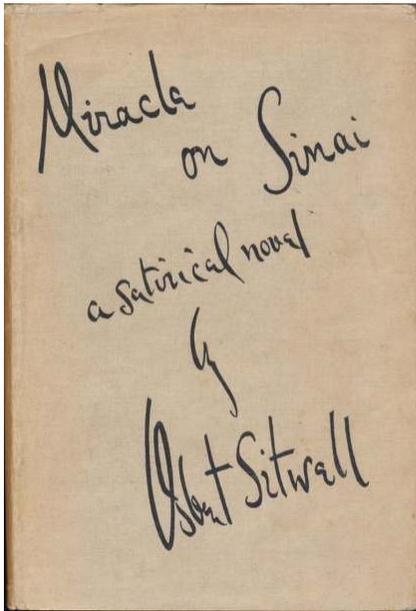
245. O'Faolain (Sean). *Come Back to Erin*. Jonathan Cape, 1940. First Edition. Edges of leaves very slightly foxed, otherwise an exceptionally nice copy in dust-wraper. £75



246. O'Neill (Eugene). *Dynamo* [a play]. Horace Liveright, New York, 1929. First Edition. Green cloth stamped in gilt to spine with blind-tooled publishers device. Upper cover gilt with O'Neill's signature and stamped with wave border, a design which is reflected by the decorative endpapers. Fine copy with small, neat bookseller's label on lower endpaper. £120



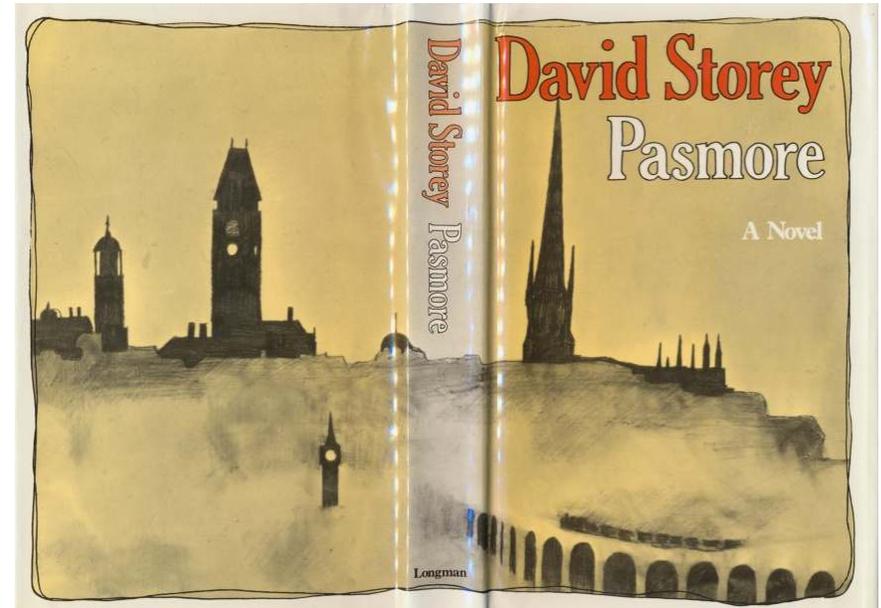
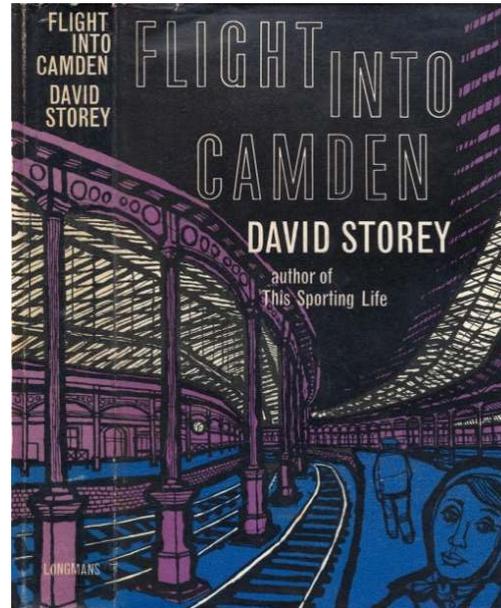
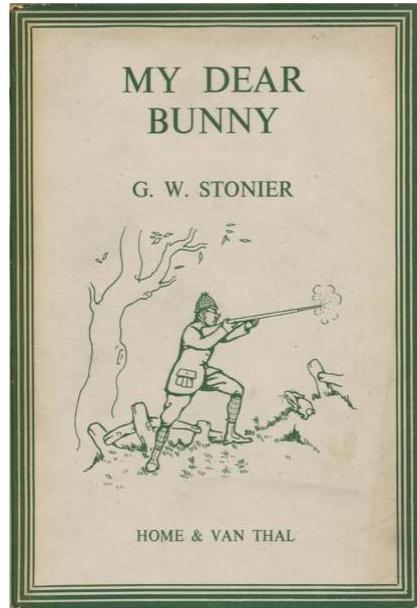
247. **Orton (Joe).** *Entertaining Mr. Sloane.* Hamish Hamilton, 1964. First Edition. Slight browning to end-papers, otherwise a very nice copy in slightly frayed and soiled dust-wrapper; bookplate. £180
248. **Powys (T.F.).** *Mr. Tasker's Gods.* Chatto & Windus, 1925. First Edition. Spine a little faded and some foxing of spine-label and fore-edges, otherwise a nice copy in very slightly frayed and foxed dust-wrapper. With the author's autograph signature and the autograph ownership signature and annotations of Kenneth Hopkins. £70
249. **Sholokhov (Mikhail).** *Harvest on the Don.* Putnam, 1960. First English Edition. Fine copy in price-clipped dust-wrapper. £40



250. **Sitwell (Osbert)**. *Miracle on Sinai*. Duckworth, 1933. First Edition. Spine and covers just a little mottled and slight stain to inside edge of upper cover, otherwise a very nice copy in darkened, slightly worn and neatly strengthened dust-wrapper; slight foxing of preliminaries and edges of some leaves. £50

251. **Stein (Gertrude)**. *Narration: Four Lectures by Gertrude Stein*. Introduction by Thornton Wilder. The University of Chicago Press, Chicago, 1935. First Edition. Small 4to. Slight glue-mark to front free end-paper, otherwise a very nice, bright copy in slightly worn and marked dust-wrapper that has four pin holes in lower panel. Wilson & Uphill A25a. £75

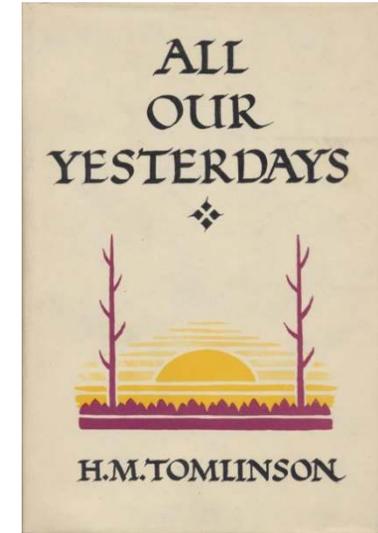
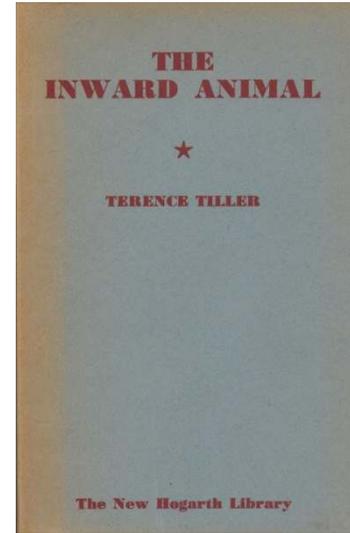
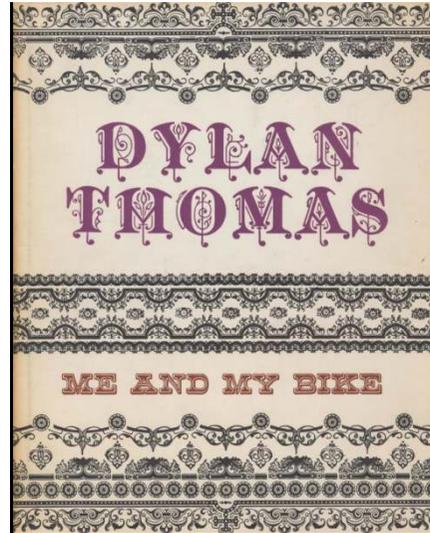
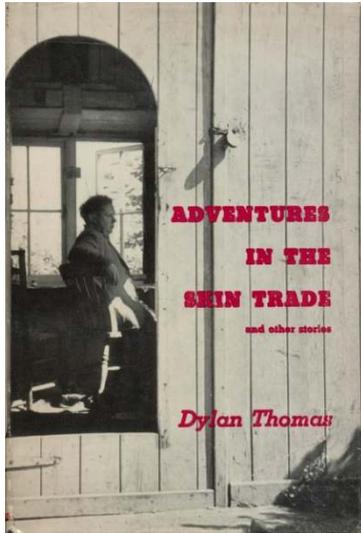
252. **Steinbeck (John)**. *Of Mice and Men*. Covici Friede, New York, 1937. First Edition, First Issue. Two small marks to lower cover and one or two to fore-edge, otherwise a very nice copy indeed in dust-wrapper which is a little sunned at the spine, has one short tear without loss and a few nicks, neatly trimmed at corners of inner panels but not price-clipped, a very desirable copy. £2,250
With all the first issue points: "and only moved because the heavy hands were pendula" on page 9, the bullet between the two 8s on the page 88 and "\$2.00" on dust-wrapper.



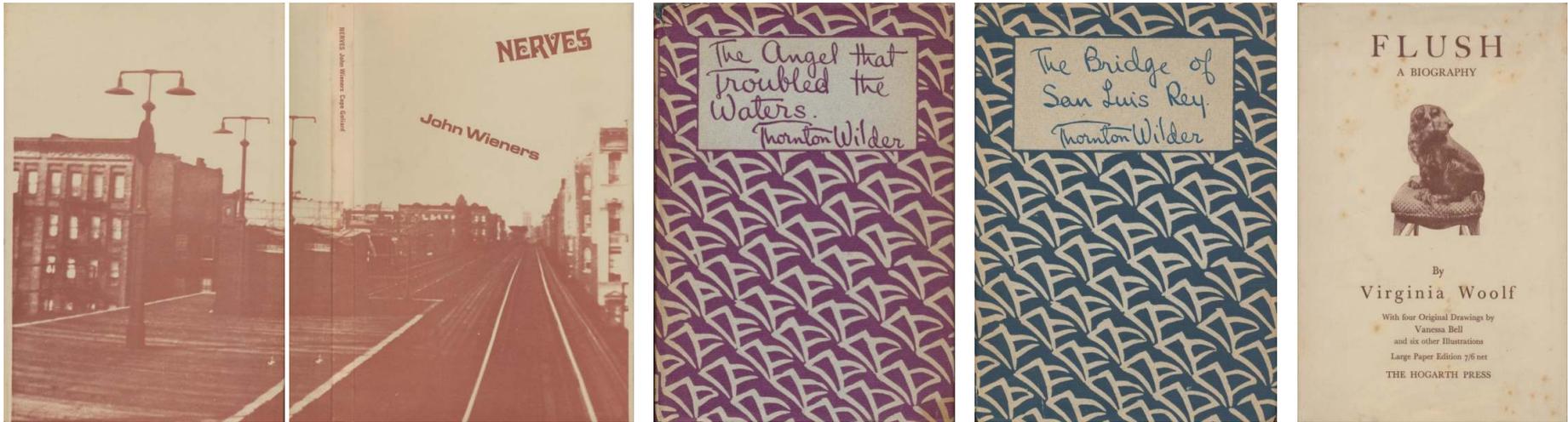
253. **Stonier (G.W.)**. *My Dear Bunny*. Home & van Thal Ltd, 1946. Short tear to title (without loss), otherwise a very nice copy in nicked and somewhat dust-soiled dust-wrapper. Presentation Copy, inscribed by the author: "22/8/46 Dear V.S., here is my 'line' as you call it. I don't know that many braces are let down here. G.". From the Library of V.S. Pritchett ("VSP"). £75

254. **Storey (David)**. *Flight into Camden*. Longmans, 1960. First Edition. Upper corner clipped from renewed front free end-paper which bears a bookseller's stamp, otherwise a very good copy in price-clipped dust-wrapper. £60
The author's scarce second novel.

255. **Storey (David)**. *Pasmore*. Longman, 1972. First Edition. Fine copy in dust-wrapper. £30



256. **Thomas (Dylan).** *Adventures in the Skin Trade and other stories.* New Directions, New York, 1955. First Edition. Fine copy in slightly creased and worn dust-wrapper that has a closed tear in the upper panel. Rolph B.27. £90
257. **Thomas (Dylan).** *Me and My Bike; an unfinished film-script.* Foreword by Sydney Box. Illustrations by Leonora Box. McGraw-Hill Book Company, New York, 1965. First American Trade Edition (from English sheets). 4to. Covers slightly mottled in places, otherwise a very nice copy in dust-wrapper that is darkened at edges and spine panel; name on fly-leaf. £50
258. **Tiller (Terence).** *The Inward Animal; poems.* The Hogarth Press, 1943. First Edition. Very nice copy in dust-wrapper that is faded at spine panel, production fault creases to last two leaves. £25
259. **Tomlinson (H.M.).** *All Our Yesterdays.* William Heinemann Ltd, 1930. First Trade Edition. Margins foxed, otherwise a very nice copy in dust-wrapper. £80



260. **Wieners (John).** *Nerves; poems.* Photographs by Gerard Malanga. Cape Goliard Press, 1970. First Edition. One of 100 numbered copies, signed by the author. Covers somewhat sprung, otherwise a very nice copy in dust-wrapper. Includes the "Asylum Poems" sequence. £40

261. **Wilder (Thornton).** *The Angel That Troubled the Waters.* Longmans, Green and Co., 1928. First English Edition. Slight spotting to end-papers and small stain at one corner of preliminaries, otherwise a very nice, bright copy in dust-wrapper which is slightly sunned at the spine panel and is a little browned and chipped. £40

262. **Wilder (Thornton).** *The Bridge of San Luis Rey.* 1927. First Edition. Extremities a little bumped, some slight spotting and upper hinge with a half-inch crack at the foot, but a very nice copy in dust-wrapper which has just very minor wear and browning. Scarce thus. £400
Precedes (just) the American edition.

263. **Woolf (Virginia).** *Flush; a biography.* Frontispiece and plates, including four by Vanessa Bell. Leonard and Virginia Woolf at The Hogarth Press, 1933. First Edition. Cloth mottled and slight spotting at fore-edge but otherwise internally a very nice copy in dust-wrapper which is a little chipped and somewhat spotted. Kirkpatrick A19a. £350