



ONCE UPON A TIME

A magical exhibition of fairy tales and story-making

29 November - 5 January

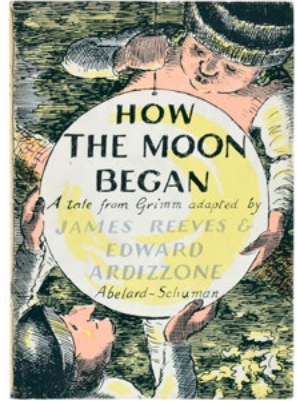




1. Blackwell's Rare Books and the Zuleika Gallery are delighted to present the catalogue for our exhibition 'Once Upon a Time...' in association with The North Wall Gallery and St. Edward's School.
2. Gathering together the fairy-tale themed art work and rare editions has been a real pleasure, particularly in observing artists' and authors' very different interpretations of the same story in such proximity. Sleeping Beauty, for example, represented here by an atmospheric coloured ink original work by Michael Foreman, a 1961 vibrant pop-up, a 1923 limited edition of Léon Bakst's extraordinary designs for the ballet, a poem by Edith Sitwell, and an original manuscript, strewn with amendments and corrections, for a 1956 pantomime featuring Peter O'Toole; or Little Red Riding Hood illustrated by four original water colours by Jonathan Langley, a delightful Eragny Press edition, and an intriguing accordion-bound diagrammatic book by Wazja Lavater, in which the characters are represented by coloured dots.
3. It's the first time we have collaborated on an exhibition such as this, and though the pairing of rare books and original illustrative work seems a natural combination, exhibitions of this kind appear to be uncommon. Let us hope it is the first of many...

1. Ardizzone (Edward) and James Reeves. *How the Moon Began*. A Folk Tale from Grimm Adapted by James Reeves and Edward Ardizzone. Abelard-Schuman, New York, 1971, *FIRST AMERICAN EDITION*, line-drawings by Ardizzone on each page, all either tinted in grey or colourprinted, pp. [42], 8vo, original boards illustrated overall by Ardizzone, backstrip and front cover lettered in black and grey, illustrated endpapers, price-clipped dustjacket with the cover design repeated, near fine £135

Signed by Edward Ardizzone and by James Reeves at the head of the initial text page.



2. G.P. Wells's copy, ex dono Philip Guedalla Bakst (Léon) *The Designs* [...] for 'The Sleeping Princess.' A Ballet in Five Acts after Perrault. Music by Tchaikovsky. Preface by André Levinson. Benn Brothers, 1923, 59/1,000 COPIES, frontispiece portrait of Bakst by Picasso, title-page vignette and 54 plates colour-printed, captioned tissue-guards (some a little creased), one or two spots to plate borders, pp. 18, [1] + Plates, folio, original quarter vellum with blue cloth sides, backstrip lettered in gilt, a little soiled overall with one or two light marks, a small amount of fraying to cloth along joints, the lower board carrying a scratch and a small patch of abrasion, t.e.g, others untrimmed and toned, a few spots to endpapers, good £1,450

With a pencil note to the front pastedown, in the hand of the recipient: 'Property of G.P. Wells (A gift from Mr & Mrs Philip Guedalla)'. Guedella was a friend of the recipient's father, H.G. Wells.



3. (Balfour.) SHAKESPEARE (William) *En Skaersommernatsdrom* [A Midsummer Night's Dream.] Med Tedninger af Ludmilla Balfour. [Copenhagen:] Selskabet Bogvennerne, n.d., but circa 1973, *FIRST BALFOUR EDITION*, full-page illustrations throughout with some smaller illustrations to the text, all from drawings by Ludmilla Balfour, pp. 101, 4to, original wrappers with Balfour design incorporating title to front, vignette to rear, a couple of faint stains to front, edges untrimmed and uncut, very good £175

Inscribed by the artist on the flyleaf: 'Kaye Webb, with love from Ludmilla'.



[With:] A 2pp. ALs from Balfour to the same, signed 'Ludmilla (Balfour) Bo!' and explaining that her professional name derives from her Scottish mother, Doreen Balfour Anderson - not wanting to be confused with her father, the Danish engraver Lars Bo. She confirms that she is still living on the rue de l'Odéon in Paris and professes enthusiasm at the possibility of doing some work for Puffin Books. Webb, the wife of Ronald Searle, was editor at the latter at this time.

[And:] A folded card with a signed etching of a leaping cat by Balfour.

4. Barker (Cicely M.) *The Book of the Flower Fairies. Poems and Pictures.* Blackie & Son, n.d. but circa 1935, 72 colour-printed plates with further drawings to the text, a couple of small spots to prelims and one or two to borders further in, faintly visible scribbling in blue and red pencil to title-page, pp. 92, 8vo, original green cloth, lettered in gilt to backstrip and upper board, the latter with Barker vignette stamped in gilt, a few faint spots and backstrip gently faded, a few spots to edges, ownership inscription dated 1935 to flyleaf, good £200

A nice copy of the 1930s edition of this much-loved work; it was later reissued in a thinner format on lower quality paper.

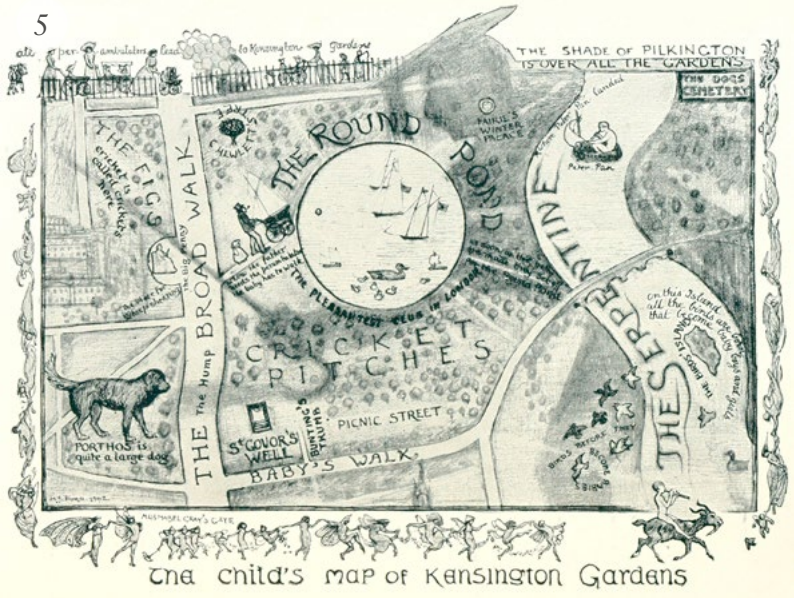
- The first appearance of Peter Pan
5. Barrie (J. M.) *The Little White Bird.* Hodder and Stoughton, 1902, FIRST EDITION, frontispiece map of Kensington Gardens, pp. viii, 312, 8vo, original navy buckram, backstrip lettered in gilt with gentlest of fading also showing at head of upper board, trifling spots of wear to a couple of corners and faint spotting to fore-edge, t.e.g., faint partial browning to free endpapers, very good (Garland 32) £250
 6. (Bartholomew Press.) *THE WIZARD AND HIS PUPIL. A Polish Fairy Tale, Translated by Marek Laczynski. Designed and Illustrated by Brenda Barnard. Exeter College of Art, 1972, FIRST EDITION, 6 illustrations reproduced from the original etchings, pp. [15], folio, original claret boards lettered in scarlet to upper board, a few faint handling marks, small bookseller's sticker at foot of free endpapers, near fine* £30
 7. (Baynes.) *KRUTCH (Joseph Wood) The Most Wonderful Animals that Never Were.* Illustrated by Pauline Baynes. Boston: Houghton Mifflin, 1969, FIRST EDITION, title-page design with further headpiece and full-page illustration to each of the ten chapters, pp. 187, [1], 8vo, original blue cloth, Pauline Baynes decoration stamped in gilt to upper board, backstrip lettered in gilt, a few tiny spots to top edge, dustjacket with colour illustration by Pauline Baynes, very good £200

Signed by the illustrator to the title-page.

8. Baynes (Pauline) [Original drawing:] 'Unicorn', for 'The Most Wonderful Animals that Never Were' by Joseph Wood Krutch. Circa 1969, black ink with some heightening in white, some pencil marks visible, 16 x 10.5 cm approx (image size, framed size 44 x 34.5 cm), mounted and framed in English oak under museum glass using high-grade acid-free materials, very good condition £2,000

Signed by the artist in pencil and with her note as to the book and section for which it was intended. A striking image, showing the unicorn taking comfort in the company

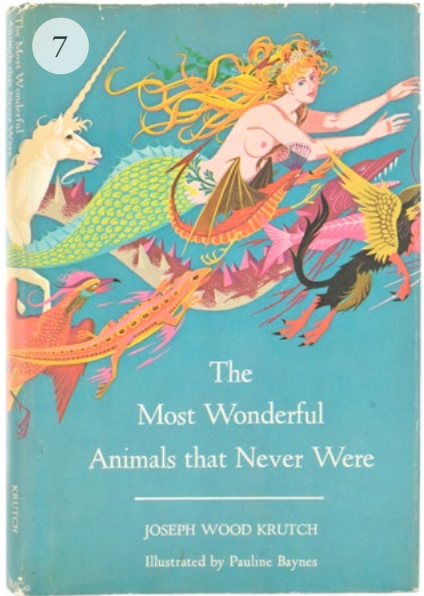
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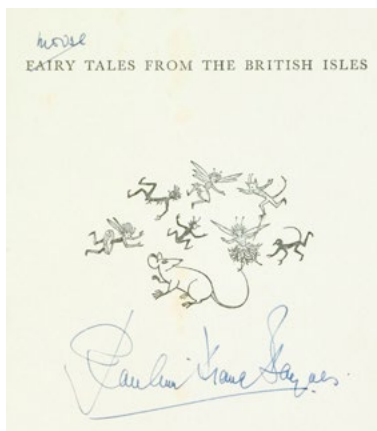
of flower-bearing maidens whilst a hunter with dagger drawn lurks behind a tree. Baynes's later work demonstrates a growing repertoire of technique; here the mottled effect that softens the borders of the image works in the service of her established ability in composition - a quality reflected in the printed version, but considerably clearer in this original.

9. (Baynes.) SPENSER (Edmund) Saint George and the Dragon, being The Legend of the Red Cross Knight from The Faerie Queene. Adapted by Sandol Stoddard Warburg. *Boston and Cambridge: Houghton Mifflin and The Riverside Press, 1963, FIRST EDITION THUS, printed in black and red with illustrations by Baynes throughout, some full-page, pp. [x], 134, 8vo, original grey cloth, illustration and lettering to upper board and backstrip stamped in black against a red ground, dustjacket with overall Baynes design, a little rubbed with some splitting to front flap-fold, very good* £200

Signed by the illustrator on the title-page.

10. Signed by Baynes with an amusing correction by her (Baynes.) WILLIAMS-ELLIS (Amabel) Fairy Tales from the British Isles. Retold by Amabel Williams-Ellis. Illustrated by Pauline Diana Baynes. *London & Glasgow: Blackie, 1960, FIRST EDITION, colour frontispiece and 7 further colour-printed plates, title-page with vignette printed in red and black, further illustrations by Baynes throughout text with initial headpiece printed in red and black, one or two faint spots to half-title, pp. 344, 8vo, original red cloth with Baynes design stamped in gilt to upper board, backstrip lettered in gilt, top edge red with a few faint spots to this and to fore-edge, colour-printed endpapers with Baynes illustration, Baynes dustjacket lightly toned in places, laminate lifting a little along joint-folds, very good* £600

Signed to the half-title by the illustrator Pauline Baynes. Amusingly, on the half-title, Baynes has, above her vignette featuring a mouse, crossed through the word 'Fairy' and replaced with 'Mouse' - whimsically re-titling the book.



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11. (Binding.) HICKS (Chris, Binder) *The Butterfly Lovers*. A Chinese Fairy Tale. Honiton, *Leaning Chimney Publications*, 2018, printed in a single copy for the 'Once upon a Time...' Exhibition (North Wall Gallery, 2018), illustrated throughout with pasted-on butterfly shapes cut from a variety of marbled papers, pp. [iv], [24], [iv], folio, garnet morocco binding by Chris Hicks, with a cloud of onlaid marbled-paper butterfly shapes, the overall design crossing the spine to the back board, blue endpapers, untrimmed, solander box, fine £750
12. (Binding.) JAMES (Angela, binder) (Golden Cockerel Press) *Folk Tales and Fairy Stories from India* by Sudhin N. Ghose. With illustrations by Shrimati E. Carlile. 1961, 421/400 COPIES (from an overall edition of 500 copies) printed on Millbourn mouldmade paper, title-vignette, endpaper emblems and 6 plates designed by Shrimati Carlile and printed in black and brown, pp. 147, folio, mandarin goatskin binding by Angela James, vibrant intersecting ruled lines, with hand-drawn graph and paisley onlays tooled with gold, pink and blue dots on upper board, and hand-ruled rose pink and tangerine onlays on lower board, hand-ruled gradated peach flyleaves, silk headbands worked, air-brushed cobalt blue calf doublures with back-pared gold-leaf onlays featuring drawn elephants, rose pink suede-lined drop-back box with gilt-lettered goatskin label, fine £3,500
- 'The design is based on traditional Indian textiles as a metaphor of the way folk tales are woven into the fabric of life and passed on through generations.' (Angela James)
13. Chichester Clark (Emma) *Elf Hill*. 1999, signed with initials, watercolour ink, 32.4 x 23.5 cm £1,450

Exhibitions: 'A Book By Its Cover', Nunnington Hall, Feb-Mar 2017, No. 45; 'The Illustrators. The British Art of Illustration 1880-2017', Chris Beetles Gallery, London, Nov 2017-Jan 2018, No 44



Illustrated: Naomi Lewis, *Tales from Hans Christian Andersen*, London: Frances Lincoln, 1999, front cover

14. Chichester Clark (Emma) Hansel & Gretel. 'All four set off towards the forest.' 2002, signed with initials, watercolour with pencil and coloured pencil, 9.5 x 40.6 cm £850

Exhibitions: 'Quentin Blake and Friends', Nunnington Hall, Jul-Sep 2008; 'Alive! Contemporary British Illustration', Myles Meehan Gallery, Darlington Arts Centre, Sep - Nov 2010; 'A Very Grimm Christmas', Hertford Theatre, Nov 2010 - Jan 2011

Illustrated: Saviour Pirota, *The Sleeping Princess and Other Fairy Tales from Grimm*, London: Orchard Books, 2002, Pg 20-21, 'The Magic Gingerbread House'

15. Chichester Clark (Emma) Rapunzel. 'In a fit of rage, she seized a pair of scissors and viciously lopped off Rapunzel's hair.' 2002, signed with initials, watercolour with pencil and coloured pencil, 21.6 x 15.9 cm £650

Exhibitions: 'A Very Grimm Christmas', Hertford Theatre, Nov 2010 - Jan 2011

Illustrated: Saviour Pirota, *The Sleeping Princess and Other Fairy Tales from Grimm*, London: Orchard Books, 2002, Pg 55, 'The Golden-haired Girl in the Tower'

16. Chichester Clark (Emma) Rapunzel. 'The witch grabbed him by the arm.' 2002, signed with initials, watercolour with pencil and coloured pencil, 10.2 x 16.5 cm £450.

Exhibitions: 'A Very Grimm Christmas', Hertford Theatre, Nov 2010 - Jan 2011

Illustrated: Saviour Pirota, *The Sleeping Princess and Other Fairy Tales from Grimm*, London: Orchard Books, 2002, Pg 48, 'The Golden-haired Girl in the Tower'

17. Chichester Clark (Emma) Rose White and Rose Red. 'The bear came in and sat by the fire.' 2002, signed with initials, watercolour with pencil and coloured pencil, 7 x 39.4 cm £850

Exhibitions: 'Quentin Blake and Friends', Nunnington Hall, Jul-Sep 2008; 'Alive! Contemporary British Illustration', Myles Meehan Gallery, Darlington Arts Centre, Sep - Nov 2010; 'A Very Grimm Christmas', Hertford Theatre, Nov 2010 - Jan 2011

Illustrated: Saviour Pirota, *The Sleeping Princess and other fairy tales from Grimm*, London: Orchard Books, 2002, Pg 36-37, 'The Magic Bear and the Handsome Prince'

18. Chichester Clark (Emma) Rumpelstiltskin. 'One night, the door to her chamber flew open and there stood the little man once more, grinning slyly from ear to ear.' 2002, signed with initials, watercolour with pencil and coloured pencil, 27.9 x 50.8 cm £2,250

Exhibitions: 'A Very Grimm Christmas', Hertford Theatre, Nov 2010 - Jan 2011

Illustrated: Saviour Pirota, *The Sleeping Princess and Other Fairy Tales from Grimm*, London: Orchard Books, 2002, Pg 112-113, 'The Girl Who Spun Straw Into Gold'



19. Chichester Clark (Emma) Snow White and the Seven Dwarves. 'Surely you can have one of my delicious, juicy apples?' 2002, *signed with initials, watercolour with pencil and coloured pencil, 5.7 x 15.9 cm* £550
- Exhibitions: A Very Grimm Christmas', Hertford Theatre, Nov 2010 - Jan 2011
- Illustrated: Saviour Pirotta, *The Sleeping Princess and Other Fairy Tales from Grimm*, London: Orchard Books, 2002, Pg 78, 'The Princess and the Seven Dwarves'
20. Chichester Clark (Emma) The Emperor's New Clothes. 'The whole court paraded out of the palace.' 2010, *signed with initials, watercolour and coloured pencil, 17.8 x 48.3 cm* £1,450
- Exhibitions: 'The Illustrators. The British Art of Illustration 1837 - 2011', Chris Beetles Gallery, London, Nov 2011 - Jan 2012, No 499
- Illustrated: Martin Waddell, *The Orchard Book of Hans Christian Andersen's Fairy Tales*, London: Orchard Books, 2010, Pg 66 & 67, 'The Golden Pantaloons. The Emperor's New Clothes'.
21. Chichester Clark (Emma) The Emperor's New Clothes. 'They helped him put on his new clothes, buttoning invisible buttons and smoothing invisible sleeves.' 2010, *signed with initials, watercolour and coloured pencil, 20.3 x 17.8 cm* £850
- Exhibitions: 'The Illustrators. The British Art of Illustration 1837-2011', Chris Beetles Gallery, London, Nov 2011-Jan 2012, No 498
- Illustrated: Martin Waddell, *The Orchard Book of Hans Christian Andersen's Fairy Tales*, London: Orchard Books, 2010, Pg 65, 'The Golden Pantaloons. The Emperor's New Clothes'.
22. Chichester Clark (Emma) The Emperor's New Clothes. 'Of all the clothes he owned, the clothes he loved best were his gold pantaloons.' 2010, *signed with initials, watercolour and coloured pencil, 7.6 x 16.5 cm* £450
- Illustrated: Martin Waddell, *The Orchard Book of Hans Christian Andersen's Fairy Tales*, London: Orchard Books, 2010, Pg 56, 'The Golden Pantaloons. The Emperor's New Clothes'.
23. Chichester Clark (Emma) The Tinder Box. 'He couldn't resist stealing just one kiss, though he took care not to wake her, before the dog carried her back.' 2010, *signed with initials, watercolour and coloured pencils, 8.9 x 24.8 cm* £550
- Illustrated: Martin Waddell, *The Orchard Book of Hans Christian Andersen's Fairy Tales*, London: Orchard Books, 2010, Pg 43, 'A Three-Dog Tale. The Tinderbox'
24. Chichester Clark (Emma) The Tinder Box. 'The three dogs were honoured at the royal wedding feast.' 2010, *signed with initials, watercolour and coloured pencil, 27.3 x 24.1 cm* £950
- Exhibitions: 'The Illustrators. The British Art of Illustration 1837 2011', Chris Beetles Gallery, London Nov 2011 - Jan 2012, No 495; 'William Heath Robinson and The

Best of Contemporary Illustration', The West House and Heath Robinson Museum Trust, Pinner, 5-25 Mar 2012, No 33

Illustrated: Martin Waddell, *The Orchard Book of Hans Christian Andersen's Fairy Tales*, London: Orchard Books, 2010, Pg 49, 'A Three-Dog Tale. The Tinderbox.'

25. Chichester Clark (Emma) *The Twelve Dancing Princesses*. 'Every princess got into a boat.' 2002, *signed with initials, watercolour with pencil and coloured pencil*, 27.9 x 50.8 cm £3,500

Exhibitions: 'A Very Grimm Christmas', Hertford Theatre, Nov 2010 - Jan 2011; 'William Heath Robinson and the Best of Contemporary Illustration', The West House & Heath Robinson Museum Trust, Pinner, 5-25 Mar 2012, No 26

Illustrated: Saviour Pirotta, *The Sleeping Princess and Other Fairy Tales from Grimm*, London: Orchard Books, 2002, Pg 124-125, 'The Twelve Dancing Princesses'

26. Chichester Clark (Emma) *The Ugly Duckling*. 'Never mind, dear,' the mother duck told the odd duckling. 'We'll show them all when you grow bigger.' 2010, *signed with initials, watercolour and coloured pencil*, 15.2 x 11.4 cm £550

Illustrated: Martin Waddell, *The Orchard Book of Hans Christian Andersen's Fairy Tales*, London: Orchard Books, 2010, Pg 18, 'An Eggs-traordinary Egg. The Ugly Duckling'

27. Chichester Clark (Emma) *The Ugly Duckling*. 'There once was a duck...' 2010, *signed with initials, watercolour and coloured pencil*, 7.6 x 15.2 cm £375

Illustrated: Martin Waddell, *The Orchard Book of Hans Christian Andersen's Fairy Tales*, London: Orchard Books, 2010, Pg 16, 'An Eggs-traordinary Egg. The Ugly Duckling'



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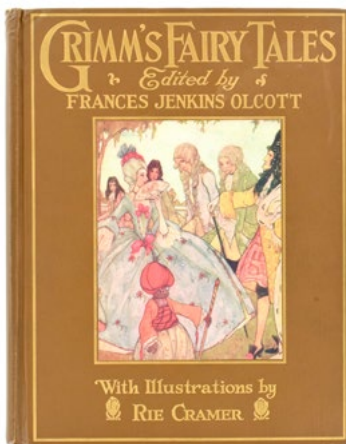
28. Clare (Claudia) Continental Brexit. 35cms high £2,800
29. Clare (Claudia) Little Red Riding Hood. 35cms high £2,800
30. Clare (Claudia) The Six Swans. 35cms high £2,800

Contact us for more information on these ceramic pieces.

31. Clinton-Baddeley (V.C.) *Sleeping Beauty. A Pantomime in 3 Acts. [3 vols] [1956], manuscript in blue ink, with numerous crossed-through corrections, footnotes, large-scale amendments with re-written speeches and inserted dialogue, neat sellotape inner margin repair in first notebook, pp. [56]; [52], [34], largely recto only, foolscap, blue wrappers with manuscript title in ink on each notebook, approximate scene timings and cast list inscribed on inside covers, first act notebook wrapper with tear at foot of spine, edges slightly toned, press cuttings laid in, one featuring a photograph of O'Toole as Baron Parsnip, good* £750

A working copy, with stage directions and music cues, of the pantomime adapted by Victor Vaughan Reynolds Geraint Clinton Clinton-Baddeley (1900-1970), actor, composer, author and playwright. The premiere was performed by the Bristol Old Vic Company in 1956 at the Theatre Royal, Bristol, with music by Julian Leigh. The original cast included Phyllida Law, whose performance was singled out for praise in the Bristol Evening Post, Eric Thompson, and Peter O'Toole who injected a 'topical' flavour, according to the Western Daily Press, through 'the rhythmic contortions of 'Rock 'n Roll,' danced with great gusto... when rock cakes and sausage rolls were pulled out of the picnic hamper.'

32. (Cramer.) OLCOTT (Frances Jenkins, Editor) *Grimm's Fairy Tales. Illustrated by Rie Cramer. Philadelphia, PA: The Penn Publishing Company, 1922, FIRST EDITION, frontispiece and 22 further colour-printed plates, headpiece to each chapter, pp. 367, 4to, original brown cloth, lettered in gilt to backstrip and upper board, illustration onlaid to upper board with gilt-stamped border, top of backstrip a little knocked with minor rubbing to extremities, bookseller sticker to rear pastedown, very good* £250





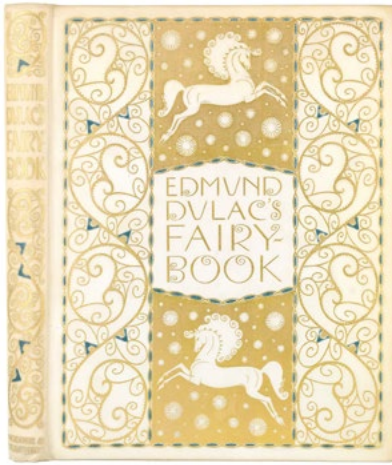
33. Doyle (Richard) *A Midsummer Night's Dream*. 'Titania attended by her fairies.' 1870, pen ink and watercolour with bodycolour and pencil, 19.1 x 33 cm £7,500

Provenance: John Doyle, the father of the artist

Exhibitions: 'The Illustrators. The British Art of Illustration 1800-2013', Chris Beetles Gallery, London, Nov 2013 – Jan 2014, No 118

34. (Dulac.) ANDERSEN (Hans Christian) *Märchen [Fairy Tales.] Bilder und Burschmuck* von Edmond Dulac. Munich: Georg W Dietrich, [1913,] FIRST GERMAN EDITION, 61/75 COPIES on special paper, colour frontispiece and 27 other plates by Edmund Dulac tipped in with attractive patterned tissue guards, further decorations by Dulac including head and tail-pieces to text pages, pp. [vi], 156, 4to, original deluxe binding of Japanese purple silk, lettering and vignette to backstrip and upper board stamped in gilt, the backstrip gently faded with a touch of wear at foot, page-marker, t.e.g., original numbered slipcase, very good (White p.200) £600
35. Dulac (Edmund, Illustrator) *Edmund Dulac's Fairy Book*. Fairy Tales of The Allied Nations. Hodder and Stoughton, [1916,] FIRST EDITION, 275/350 COPIES signed by the artist, frontispiece and 14 further tipped-in plates by Dulac, all captioned and within a gilt border, pp. [x], 170, 4to, original white cloth with elaborate design to upper board and backstrip stamped in blue and gilt, just a hint of browning around the edges, untrimmed edges and endpapers a little browned, bookplate of Kathleen Vaughan Craddock to front pastedown with near-contemporary gift inscription to facing flyleaf, very good £1,650
36. (Dulac.) HOUSMAN (Laurence) *Princess Badoura*. A Tale from the Arabian Nights. Retold by Laurence Housman. Illustrated by Edmund Dulac. Hodder and Stoughton, [1913,] FIRST DULAC EDITION, 10 mounted colour plates (each with a captioned guard), the title-page printed, and the plates mounted, on vellum, pp.

35



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[vi], 113, 4to, original white cloth, backstrip and front cover blocked and lettered in turquoise and gold to a design by the artist, decorated endpapers, pastedowns with a few faint spots and some faint browning to flyleaf, near fine £600

37. (Eragny Press.) PERRAULT (C[harles]) La belle au bois dormant & Le petit chaperon rouge. Deux contes de ma mere loye. ONE OF 224 COPIES printed on Arnold's handmade paper, title page with circular geese illustration, highly decorative double-page first tale title with green highlights and metallic gold ground, second tale full-page illustration, press device on final limitation page and numerous decorated initials, all designed by Lucien Pissarro and wood-engraved by Lucien and Esther Pissarro, pp. [vi], 39, [i], 8vo, original quarter pale blue boards, with palm-tree patterned paper covers, front cover lettered in gilt, backstrip with two gilt ornaments, endpapers faintly toned as usual, untrimmed, armorial bookplate of Henry John and Minnie Caroline Bell, very good £1,800



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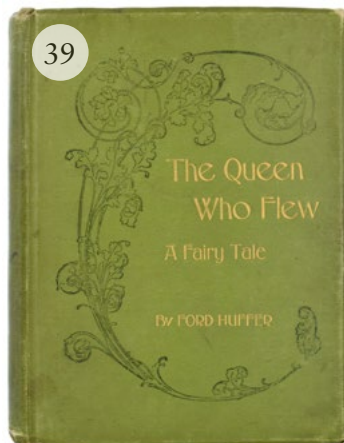


38. Folkard (Charles James) *The Two Brothers*. 1949, pen and ink with bodycolour, 16.5 x 20.3 cm £850

Exhibitions: 'A Very Grimm Christmas', Hertford Theatre, Nov 2010 - Jan 2011

Illustrated: Grimm's Fairy Tales, London: J M Dent & Sons, 1949

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39. (Ford.) HUFFER [sic] (Ford [Madox]) *The Queen Who Flew*. A Fairy Tale. With a Frontispiece by Sir E. Burne Jones and Border Design by C.R.B. Barrett. Bliss, Sands & Foster, 1894, FIRST EDITION, the half-title, title and dedication page printed in black and red, the frontispiece printed in sepia, a couple of faint spots to borders and the odd light handling mark, pp. [vi], 118, [1], [1, ad], crown 8vo, original variant binding of bevel-edged green cloth with a foliate border design stamped in black to upper board, lettering to same in gilt (the backstrip unlettered), light rubbing and soiling, edges and endpapers browned, crease to rear free endpaper, rear hinge dry in the gutter and cracking a little but entirely firm, good (Harvey A5(unrecorded variant): Osborne p.987) £1,800

A variant binding of this scarce early Ford book. All variants noted by Harvey have the misspelling of the author's name on the title-page, but here it is also misspelt on the upper board (suggesting, perhaps, that it precedes those where it is correctly spelt). Rota's ninetieth anniversary catalogue in 2013 had a version of the present design in red cloth

40. (Foreman.) JAFFREY (Madhur) *Seasons of Splendour*. Tales, Myths & Legends of India. Pavilion, 1985, FIRST EDITION, with colourprinted illustrations throughout by Michael Foreman, a number full-page, pp. 128, small folio, original crimson cloth, backstrip gilt lettered, dustjacket, fine £60
41. Foreman (Michael) *Beauty and the Beast*. 'A storm of snow came on, with such a furious wind that, twice, he was blown from his horse.' 1982, signed, pen and coloured inks with bodycolour, 10.2 x 17.8 cm £550

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Exhibitions: 'Michael Foreman: Telling Tales', Chris Beetles Gallery, London, April 2017, No 46

Illustrated: Angela Carter (translator), *Sleeping Beauty & Other Favourite Fairy Tales*, London: Victor Gollancz, 1982, Pg 47, 'Beauty and the Beast'

42. Foreman (Michael) *Beauty and the Beast. 'At the point of death.'* 1982, signed and inscribed with story title and 'World of Fairy Tales' below mount, pen and ink, 33 x 22.9 cm £3,250

Exhibitions: 'Michael Foreman: Telling Tales', Chris Beetles Gallery, London, April 2017, No 48

Illustrated: Angela Carter (translator), *Sleeping Beauty & Other Favourite Fairy Tales*, London: Victor Gollancz, 1982, Pg 59, 'Beauty and the Beast'; Michael Foreman (selected), *Michael Foreman's World of Fairy Tales*, London: Pavilion Books, 1990, Pg 78, 'Beauty and the Beast' by Madame LePrince de Beaumont (France)

43. Foreman (Michael) *Beauty and the Beast. 'The Shadow of the Beast.'* 1982, signed, pen and ink, 12.7 x 15.2 cm £350

Exhibitions: Exhibited: 'Michael Foreman: Telling Tales', Chris Beetles Gallery, London, April 2017, No 43

Illustrated: Angela Carter (translator), *Sleeping Beauty & Other Favourite Fairy Tales*, London: Victor Gollancz, 1982, Pg 45, 'Beauty and the Beast'

44. Foreman (Michael) *Cinderella At Her Ironing.* 1982, pen ink and watercolour, 10.2 x 12.7 cm £650

Exhibitions: 'The Illustrators, The British Art of Illustration 1780-1993', Chris Beetles Gallery, London, Nov 1993-Jan 1994, No707

Illustrated: Angela Carter (translator), *Sleeping Beauty & Other Favourite Fairy Tales*, London: Victor Gollancz, 1982, Pg 104, 'Cinderella'

45. Foreman (Michael) *Godfather Death. 'Death agrees to stand Godfather.'* 1978, signed, inscribed with story title and dated 1977 below mount, coloured inks with pencil on paper laid on board, 25.4 x 17.1 cm £1,750

Exhibitions: 'Michael Foreman: Telling Tales', Chris Beetles Gallery, London, April 2017, No 12

Illustrated: The Brothers Grimm (translated by Brian Alderson), *Popular Folk Tales*, London: Victor Gollancz, 1978, Pg 98, 'Godfather Death'

46. Foreman (Michael) *Jack and the Beanstalk. 'Oh no! It's my old man, home already,' said the giantess. 'Quick, hide, hide in here.'* 2005, signed and inscribed with story title, watercolour with pencil, 28.6 x 23.5 cm £1,250

Exhibitions: 'Michael Foreman: Telling Tales', Chris Beetles Gallery, London April 2017, No 212

Illustrated: Michael Foreman (reteller), *Classic Fairy Tales*, London: Chrysalis Children's Books, 2005, Pg 25, 'Jack and the Beanstalk'

47. Foreman (Michael) Rumpelstiltskin. 'Rumpelstiltskin at the spinning wheel.' 1978, signed, inscribed with story title and dated 1977 below mount, coloured inks with pencil on paper laid on board, 25.4 x 17.1 cm (£2,450

Exhibitions: 'Michael Foreman: Telling Tales', Chris Beetles Gallery, London, Apr 2017, No 17

Illustrated: The Brothers Grimm (translated by Brian Alderson), *Popular Folk Tales*, London: Victor Gollancz, 1978, Pg 148, 'Rumpelstiltskin'

48. Foreman (Michael) Sleeping Beauty. 'The Prince Approaches Her Trembling.' 1982, signed, inscribed 'Sleeping Beauty' and 'French Fairy Tales' and dated '82 (below mount), coloured inks with pencil, 33.7 x 25.4 cm £1,750

Exhibitions: 'Michael Foreman: Telling Tales', Chris Beetles Gallery, London, April 2017, No 39

Illustrated: Angela Carter (translator), *Sleeping Beauty and Other Favourite Fairy Tales*, London: Victor Gollancz, 1982, Pg 15, 'The Sleeping Beauty In the Wood'; Michael Foreman (selected), *Michael Foreman's World of Fairy Tales*, London: Pavilion Books, 1990, Pg 126, 'Briar-Rose' or, The Sleeping Beauty (Germany)

49. Foreman (Michael) Snow White and the Seven Dwarves. 'They all held up their seven candles and let the light fall on Snow White.' 2005, signed, inscribed with story title below mount, watercolour with pen and ink and pencil, 29.2 x 22.2 cm £2,750



Exhibitions: 'The Golden Age of Children's Book's Illustration', Nunnington Hall, Jul-Sep 2006; 'A Very Grimm Christmas', Hertford Theatre, Nov 2010-Jan 2011; 'Michael Foreman: Telling Tales', Chris Beetles Gallery, London April 2017, No 215

Illustrated: Michael Foreman (reteller), *Classic Fairy Tales*, London: Chrysalis Children's Books, 2005, Pg 77, 'Snow White'

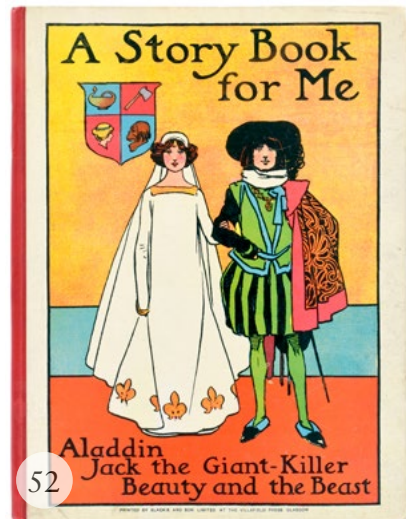
50. Foreman (Michael) *Thumbelina. 'They Came To The Warm Countries.'* 1990, signed, inscribed with book title below mount, coloured inks with pencil, 30.5 x 44.5 cm £3,500

Exhibitions: 'Michael Foreman: Telling Tales', Chris Beetles Gallery, London April 2017, No 132

Illustrated: Michael Foreman (selected), *Michael Foreman's World of Fairy Tales*, London: Pavilion Books, 1990, Pg 138-139, 'Inchelina' by Hans Christian Andersen (Denmark)

51. Gracey (Rachel, A.R.E) January. 2018, edition of 15, lithograph and relief print, 20.5 x 15 cm £220+VAT unframed or £280+VAT framed

52. Hassall (John, Illustrator) *A Story-Book for Me.* [Aladdin; Jack the Giant-Killer; Beauty and the Beast.] Blackie and Son, n.d. [but circa 1907,] colour-printed illustrations including 8 full-page and 2 double-spread, a few small spots to borders, pp. [34], 4to, original quarter red cloth with vivid illustrated cover of medieval bride and groom with armorial shield representing the 3 stories and monochrome lion on rear board advertising 'The Animal Book', board edges faintly marked, flyleaf with presentation City of Birmingham bookplate to Edward Sley for attendance at the Stratford Rd Infants, 1907, good £75





53. Jacobs (Helen) *The Wild Swans*. 'Eleven Princes Walking to School.' 1910, signed, pen and ink with pencil £650

Exhibitions: 'The Illustrators. The British Art of Illustration 1837-2015', Chris Beetles Gallery, London, Nov 2015 – Jan 2016, No 303

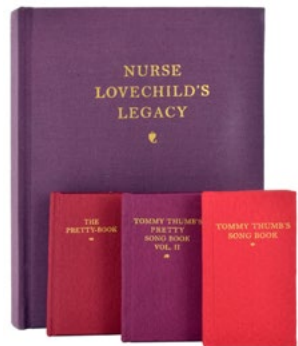
Drawn for and probably illustrated in Constance M Martin, *The Wild Swans and Other Stories*, ('The Golden Readers' Series), 'The Wild Swans'

54. Jacobs (Helen) *The Wild Swans*. 'They Flew Out of the Window.' 1910, signed, pen and ink with pencil, 27.9 x 20.3 cm £850

Exhibitions: 'The Illustrators. The British Art of Illustration 1837-2015', Chris Beetles Gallery, London, Nov 2015 – Jan 2016, No 304; 'The Turn of Women Artists 1837 - 2018', Chris Beetles Gallery, London, 27 Mar - 14 Apr 2018, No 115

Drawn for and probably illustrated in Constance M Martin, *The Wild Swans and Other Stories*, ('The Golden Readers' Series), 'The Wild Swans'

55. (Juvenile.) IMMEL (Andrea) & Brian Alderson. *Tommy Thumb's Pretty Song-Book. The First Collection of English Nursery Rhymes, A Facsimile Edition with a History and Annotations* [4 vols.] Los Angeles, Cotsen Occasional Press, 2013, ONE OF 500 COPIES, illustrations throughout including one folding plate to commentary, pp. xv, 121; [ii], 59, [5]; [ii], 64; [ii], 64, 4to & 12mo, original cloth lettered in gilt to upper board, together in dropdown box with compartments, near fine £100



A commentary along with three facsimiles of the diminutive originals, which were engraved by George Bickham and constitute the earliest printed collections of English nursery rhymes.

56. (Juvenile.) THE HISTORY OF TOM THUMB. *Otley: Printed and Published by William Walker... and sold by every respectable Bookseller, [c. 1840], with a frontispiece (inside front wrapper), vignette on title, and 6 illustrations in the text, all hand-coloured, 1 a little smudged, pp. 31 (including front wrapper), [1], 12mo, original printed wrappers, borders and vignette in green, lettered in red, good* £300

The wrappers give the series title of 'Uncle Buncle's Painted Exhibition', Tom Thumb of the upper, Jack the Giant Killer on the lower cover. There are of course numerous little editions of this perennially popular tale: although others printed in Otley are recorded, this particular one is not in COPAC (cf. Osborne p. 45).

57. Konieczna (Julia) 'Granny's story.' 2016, pen and ink, signed and titled in ink, 21cm x 14.5cm £300

Illustrations from 'I Heard the Bulbul Sing' by Jonathan Webster.



58. Konieczna (Julia) 'Overhearing worrying news.' 2016, pen and ink, signed and titled in ink, 21cm x 14.5cm £300

59. (Kubasta.) SLEEPING BEAUTY. *Bancroft, 1961, with 8 superb colour double-page concertina pop-ups printed on thick card paper, 2 incorporating movable elements, the illustrations by Kubasta, including the endpapers, pp.[16], oblong 8vo, original quarter lime-green unlettered cloth, colourprinted boards illustrated overall, the front cover also with one movable tab, fine* £130



60. Lang (Andrew, Editor.) A Complete Collection of the 12 Fairy Books, as below:

i. The Blue Fairy Book. Edited by Andrew Lang. Longmans, Green, 1889, *FIRST EDITION*, illustrations (including 8 full-page) by H.J. Ford and G.P. Jacomb Hood, contemporary gift inscription on frontispiece recto, a little fine foxing to a couple of pages, pp. viii, 390, 16 [ads dated August 1889], crown 8vo, original blue cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, slight lean to spine and gentle rubbing to extremities, a.e.g.

ii. The Red Fairy Book. Edited by Andrew Lang. Longmans, Green, 1890, *FIRST EDITION*, illustrations (including 4 plates) by H.J. Ford and Lancelot Speed, contemporary gift inscription to half-title, pp. [i]367, 16 [ads], crown 8vo, original red cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, backstrip gently faded with slight lean to spine and a touch of wear at head, a.e.g.

iii. The Green Fairy Book. Edited by Andrew Lang. Longmans, Green, 1892, *FIRST EDITION*, illustrations (including 13 full-page) by H.J. Ford, contemporary ownership inscription in pencil to half-title, a few spots to prelims with the odd one further in, pp. xii, 366, 2 [ads], crown 8vo, original green cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, slight lean to spine, a.e.g.

iv. The Yellow Fairy Book. Edited by Andrew Lang. Longmans, Green, 1894, *FIRST EDITION*, illustrations (including 22 plates) by H.J. Ford, tissue-guard present, a couple of handling marks to Contents page, pp. xvi, 321, [2, ads], crown 8vo, good in original yellow cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, a hint of light dustsoiling and very minor rubbing to extremities, a.e.g.

v. The Pink Fairy Book. Edited by Andrew Lang. Longmans, Green, 1897, *FIRST EDITION*, illustrations (including 33 full-page) by H.J. Ford, frontispiece tissue-guarded, the odd faint spot or handling mark, contemporary gift inscription to initial blank, pp. ix, 360, crown 8vo, original pink cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, the backstrip a little faded as usual with slight lean to spine, crease to bottom corner of flyleaf, a.e.g.

vi. The Grey Fairy Book. Edited by Andrew Lang. Longmans, Green, 1900, *FIRST EDITION*, illustrations (including 32 full-page) by H.J. Ford, frontispiece tissue-guarded, the odd faint spot, pp. xii, 387, crown 8vo, original grey cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, lean to spine, minor rubbing to extremities and a light knock at foot of lower board, a.e.g.

vii. The Violet Fairy Book. Edited by Andrew Lang. Longmans, Green, 1901, *FIRST EDITION*, illustrations (including 8 colourplates and 25 full-page illustrations) by H.J. Ford, tissue-guard present, owner's name on half-title, pp. xii, 388, crown 8vo, original violet cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, foot of backstrip slightly pushed, a.e.g.

viii. The Crimson Fairy Book. Edited by Andrew Lang. Longmans, Green, 1903, *FIRST EDITION*, illustrations (including 35 full-page, and 8 colourplates) by H.J. Ford, tissue-guard present, pp. xi, 371, crown 8vo, original crimson cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, minor rubbing to extremities, rear hinge a little cracked with nick towards head of front hinge, small bookseller ticket at foot of front pastedown, a.e.g

ix. The Brown Fairy Book. Edited by Andrew Lang. Longmans, Green, 1904, *FIRST EDITION*, illustrations (including 30 plates, 8 in colour) by H.J.Ford, tissue-guard to frontispiece present, pp. xiii, 350, crown 8vo, original brown cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, a.e.g.

x. The Orange Fairy Book. Edited by Andrew Lang. Longmans, Green, 1906, *FIRST EDITION*, illustrations (including 8 colourplates and 17 full-page) by H.J.Ford, tissue-guard present, pp. xiii, 358, crown 8vo, original orange cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, a.e.g.

xi. The Olive Fairy Book. Edited by Andrew Lang. Longmans, Green, 1907, *FIRST EDITION*, illustrations (including 8 colourplates and 22 full-page) by H.J.Ford, tissue-guard present, near contemporary gift inscription to half-title, pp.xv, 336, crown 8vo, original olive cloth, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, slight lean to spine, a.e.g.

xii. The Lilac Fairy Book. Edited by Andrew Lang. Longmans, Green, 1910, *FIRST EDITION*, illustrations (including 6 colourplates and 20 full-page) by H.J.Ford, tissue-guard present, pp. xv, 369, crown 8vo, original lilac cloth faded as usual but retaining some of its colour on the boards, lettering on backstrip and overall design to backstrip and upper board blocked in gilt, a.e.g., adhesive browning to endpapers with small tear to flyleaf carrying through to half-title £12,000

An excellent set, with particularly good copies of the Blue, Violet, Crimson, and Brown - but the overall condition superior to what is commonly met with.



61



61. Langley (Jonathan) Little Red Riding Hood. 'If he took the short cut through the trees, he thought, he could...he could eat the tasty little girl and her fat old grandmother.' 1992, watercolour with pen and ink, 10.2 x 15.2 cm £650
Exhibitions: A Very Grimm Christmas', Hertford Theatre, Nov 2010 - Jan 2011
Illustrated: Jonathan Langley, Little Red Riding Hood, London: Harper Collins, 1992
62. Langley (Jonathan) Little Red Riding Hood. 'Little Red Riding Hood ran to her mother who hugged her tight.' 1992, watercolour with pen and ink, 15.9 x 16.5 cm £850
Exhibitions: 'Enchanted Worlds: Art of Fairy Stories and Mermaid Tales', Harris Museum & Art Gallery, Preston, Jun - Sep 2009
Illustrated: Jonathan Langley, Little Red Riding Hood, London: Harper Collins, 1992
63. Langley (Jonathan) Little Red Riding Hood. 'Quickly the wolf dressed himself in grandma's clothes and leapt into bed just as he heard Little Red Riding Hood approaching the house.' 1992, watercolour with pen and ink, 17.1 x 15.2 cm £750
Exhibitions: 'A Very Grimm Christmas', Hertford Theatre, Nov 2010 - Jan 2011
Illustrated: Jonathan Langley, Little Red Riding Hood, London: Harper Collins, 1992
64. Langley (Jonathan) Little Red Riding Hood. 'When Little Red Riding Hood was out of sight the tall woolly figure stepped out of the shadows and smiled a big sharp-toothed smile.' 1992, watercolour with pen and ink, 15.9 x 15.2 cm £750
Exhibitions: 'A Very Grimm Christmas', Hertford Theatre, Nov 2010 - Jan 2011
Illustrated: Jonathan Langley, Little Red Riding Hood, London: Harper Collins, 1992

64



63



65. Lavater (Wazja) *Le Petit Chaperon Rouge*. Paris: Adrien Maeght, 1965, narrative told through vivid diagrammatic illustrations, without text, apart from the key on opening leaves in German, English and French, pp. [40], 6cm x 11.5cm, dark red cloth-covered boards with printed paper label on cover, bound in accordion-style, original perspex slipcase, with slight abrasions, very good £200

A highly original telling of the classic fairy-tale from the Swiss artist and illustrator, in which the major props and characters are represented by symbols - the house, a brown rectangle, the wolf, a black dot, grandmother, a blue dot etc. The wolf's demise is a particularly spectacular image.

66. Logue (Christopher) *Puss in Boots*. Cape, 1976, *FIRST LOGUE EDITION*, pop-up book with numerous colour printed illustrations by Nicola Bayley, pp. [14] (including endpapers), small folio, original boards illustrated overall, fine £50
67. Morris (Jackie) *East of the Sun, West of the Moon*. 'At The Door of the Bear's Palace.' 2013, watercolour, 42 x 25 cm £5,500

Illustrated: Jackie Morris, *East of the Sun, West of the Moon*, London: Lincoln Children's Books, 2013



65



68. Morris (Jackie) East of the Sun, West of the Moon. 'Girl and Bear.' 2013, watercolour, 22cm x 27cm £6,000

Illustrated: cover for Jackie Morris, East of the Sun, West of the Moon, London: Lincoln Children's Books, 2013

69. Morris (Jackie) The Wild Swans. 'Eliza Enchanted.' 2015, watercolour, 41 x 26 cm £5,500

Illustrated: Jackie Morris, The Wild Swans, London: Lincoln Children's Books, 2015



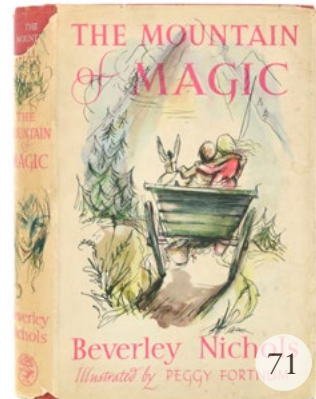
70. Morris (Kenneth) *The Secret Mountain, and other Tales*. With Decorations by K. Romney Towndrow. *Faber and Gwyer, 1926, FIRST EDITION, vignette to title-page and 8 colour-printed illustrations, faint spotting to prelims*, pp. 199, small 4to, *original black cloth with gilt-stamped vignette to upper board, the backstrip lettered in gilt with 'Faber & Gwyer' at foot (denoting first issue), bottom corner of upper board with a couple of light bumps, top edge blue, others roughtrimmed, spotting to free endpapers, dustjacket a little nicked and chipped with a small patch of adhesive residue to front, very good* £250



As a prose stylist, Morris - who was born and died in Wales, but resident for a period in California - was ranked by Ursula Le Guin alongside Tolkien and Eddison as the high-points of the fantasy genre. Equally striking are Towndrow's illustrations. Copies of the first edition in dustjacket are uncommon.

The author was a prominent theosophist.

71. Nichols (Beverly) *The Mountain of Magic. A Romance for Children*. Illustrated from drawings by Peggy Fortnum. *Jonathan Cape, 1950, FIRST EDITION, colour-printed frontispiece and further drawings to the text, including many full-page*, pp. 302, crown 8vo, *original red cloth, backstrip lettered in silver with lean to spine, minor rubbing to extremities, top edge red, dustjacket with section of loss at head of backstrip panel and minor chipping and nicking elsewhere, good* £60



The last in a trilogy begun with 'The Stream that Stood Still' and 'The Tree that Sat Down'.

72. (Nielsen.) *IN POWDER & CRINOLINE. Old Fairy Tales Retold by Sir Arthur Quiller-Couch*. *Hodder & Stoughton, [1913], 80/500 COPIES signed by the artist, with 26 colourprinted plates (2 plates more than those issued with the trade edition) by Kay Nielsen, each tipped to thin pale grey card and with a decorative grey border design by Nielsen, the text and head border to each page all printed in grey, the title-page printed on pale grey card with the Nielsen designed lettering in red and the*

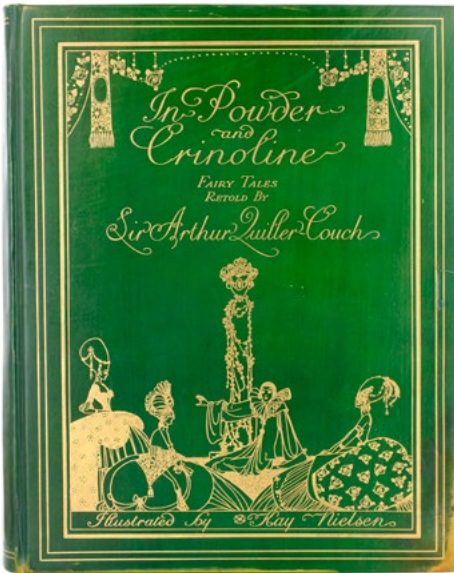


designs in grey, page-heads a little toned with the occasional faint spot, pp. [ii], 164, 4to, original dark green vellum, with a Nielsen design incorporating the lettering to the backstrip and upper board all blocked in gilt, discolouration to vellum at bottom corners, ties lacking, faint free endpaper browning, t.e.g., others untrimmed, endpapers with Nielsen designs in pale grey, free endpapers browned with spotting to margins of pastedowns, the latter lifting slightly at bottom corner, very good £4,250

73. (Nielsen.) GRIMM (the Brothers) Hansel and Gretel, and other stories. New York: George H Doran, [n.d., but 1925,] FIRST AMERICAN NIELSEN EDITION, 32/600 COPIES signed by the illustrator, 12 tipped-in colour plates with captioned tissue-guards and ten full-page monochrome illustrations, designs of title-page printed in red and black and decorated initial letters in red, also by the illustrator, pp. [xii], 276, large 4to, half faux vellum, with orange boards, spine with dark red morocco label lettered in gilt, surface beginning to split at back joint, backstrip slightly toned, highly decorative endpapers with gold antler-stripes and red floral motifs, top edge gilt, original orange slipcase lettered and decorated in red, edges slightly browned, corners rubbed, very good £2,000
74. (Old Stile Press.) SHAKESPEARE (William) Pyramus and Thisbe. Distilled from the pages of 'A Midsummer Night's Dream'. Woodcuts by Chris Nurse. Llandogo, 2003, 46/160 COPIES signed by the artist, monochrome and duochrome woodcuts with many full-page and one double-spread, pp. [64], oblong 4to, original half brown leather with blind-stamped decorations, sides with duochrome woodcut illustrations, backstrip lettered in blind, top edge brown, edges untrimmed, postcard prospectus and order form laid in, fine £250
75. Oliver (Diana) The Fairy Tale. 2005, wooden jointed puppet, hand-painted, with fabric patterned dress with buttons and trim, and knitted striped cardigan, asleep in copy of 'Moments of Truth' by Lorna Sage, open at initial page of 'The Fairy Tale' chapter, with page of enlarged text attached to rear pastedown £195



77



72



73

The chapter highlighted concerns Angela Carter, whom Oliver has cited as a major influence and the work itself was included in the exhibition 'Strange Worlds - the Vision of Angela Carter' at the Royal West of England Academy, Bristol, 2016.

76. Parry (Edward Abbott, His Hon. Judge) *Butterscotia or, A Cheap Trip to Fairy Land*. Illustrated by Archie Macgregor. *David Nutt, 1896, FIRST EDITION, 16/85 COPIES printed on Japanese Vellum and signed by the publisher, Macgregor's cover designs used as endleaves for this deluxe issue, illustrated title-page, frontispiece (repeated) and 5 plates, tissue guards, folding map preceding text, numerous letterpress illustrations, pp. [viii], 170, 8vo, original blue buckram, the backstrip lettered in gilt and a little faded, rubbed and faded elsewhere, t.e.g., others untrimmed, bookplate of Marion C. Walker to front pastedown, good (Osborne p.377)* £400
77. Paton (Sir Joseph Noel, RSA) *A Midsummer Night's Dream. 1848, pen and ink, Oberon and Puck listening to the 'sea-maid's' music, signed with initials and dated '28th June 1848', inscribed with title and dedicated 'To MP from her "affectionate connection" JNP May 1864' below mount, 10 3/4 in diameter* £4,500

Exhibitions: 'The Long Nineteenth Century: Treasures and Pleasures', Chris Beetles Gallery, London, Mar-Apr 2014, No 103

78. [Paulding (James Kirke)] *A Gift from Fairy Land. Tales and Legends. One Hundred Fanciful Embellishments. Charles Tilt, 1840, FIRST ENGLISH EDITION, illustrated additional title engraved in blue, numerous illustrations and decorations after designs by John G. Chapman, including a full-page ornament engraved in red and an elaborate initial in brown, double-ruled pages throughout, occasional spots on initial and final leaves, pp. [vi], vi, [ii], 174, [ii], 8vo, original Hunter green grained cloth, covers with elaborate blind-blocked corner pieces and gilt-blocked pictorial oval vignettes, spine richly gilt, gilt edges, corners slightly knocked, very good* £450

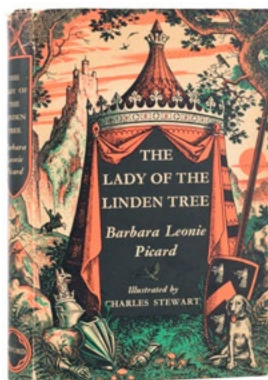
Rare to commerce. Featuring the stories *Fiorella*, *The Philosopher and Fairy Ring*, *The Hunchback and Beauty*, *The Nameless Old Woman* and *The Fairy Experiment* - the moral of which appears to suggest that virtue shouldn't be rewarded by wealth.



78



76



80

79. (Peake.) GRIMM (Jacob and Wilhelm) Household Tales by the Brothers Grimm. Eyre & Spottiswoode, 1946, FIRST PEAKE EDITION, double-page pictorial title and 4 other plates printed in colours, also numerous line drawings (many full-page), all by Mervyn Peake, pp. 303, 4to, original lemon yellow cloth lettered and decorated in dark green to upper board and backstrip, tape shadows to free endpapers with a few spots to top edge, pencil ownership inscription to flyleaf, dustjacket with backstrip panel faded as often and some areas of surface removal along lower joint fold, good £85



82

80. Picard (Barbara Leonie) The Lady of the Linden Tree. Illustrated by Charles Stewart. Oxford University Press, Geoffrey Cumberlege, 1954, FIRST EDITION, frontispiece and title-page vignette with 3 full-page drawings to the text, a couple of tiny spots at border of last couple of leaves, pp. 214, crown 8vo, original green cloth, backstrip lettered in silver, slightly sunned through the jacket, faint partial browning to free endpapers, dustjacket with colour-printed design by Stewart, minor chipping and rubbing to extremities, very good £75



81

81. Portlock (Jenny) Chasing Dreams. 2018, wood engraving, signed, titled and numbered in pencil, an edition of 50 copies, 15cm x 6cm £135 framed or £95 unframed

82. Portlock (Jenny) Snow Queen. 2018, wood engraving, signed, titled and numbered in pencil, an edition of 50 copies, 15cm x 6cm £135 framed or £95 unframed

83. (Pullman.) GRIMM (Jacob & Wilhelm) Grimm Tales for Young and Old. In a New English Version by Philip Pullman. Penguin, 2012, FIRST EDITION, pp. xxv, 405, 8vo, original red boards, backstrip lettered in white, red page-marker, dustjacket, fine £250

Signed by Pullman on the title-page.

84. Pullman (Philip) Puss in Boots: The Adventures of That Most Enterprising Feline, Written by Mr. Philip Pullman and Illustrated by Mr. Ian Beck. Doubleday, 2000, FIRST EDITION, colour illustrations

throughout, pp. [26], 4to, original illustrated boards, backstrip lettered in black and red, illustrated endpapers, dustjacket, fine £110

Signed by the author and illustrator to the title-page.

85. (Rackham) ANDERSEN (Hans) Fairy Tales. Illustrated by Arthur Rackham. Philadelphia, David McKay Co., 1932, FIRST AMERICAN TRADE EDITION, 8 colour-printed plates and 19 black and white drawings, captioned tissue guards, pp. 286, 4to, original red cloth with illustration stamped in gilt to upper board, backstrip and upper board lettered in gilt, top edge gilt, pink and white pictorial endpapers with some minor cracking at front hinge, dustjacket that of the Harrap edition and price-clipped with some minor chipping and a couple of short closed tears, very good (Latimore and Haskell, p. 68; Riall, p. 177) £400
86. (Rackham) BARRIE (J. M.) Peter Pan in Kensington Gardens. 'In the Broad Walk you meet all the people who are worth knowing.' 1906, signed and dated 06, pen ink and watercolour with pencil, 19.1 x 34.3 cm £32,500

Exhibitions: 'The Illustrators. The British Art of Illustration 1837 - 2011', Chris Beetles Gallery, London, Nov 2011 – Jan 2012, No 75; 'The Long Nineteenth Century: Treasures and Pleasures', Chris Beetles Gallery, London, Mar-Apr 2014, No 162; 'The Illustrators. The British Art of Illustration 1800 - 2014', Chris Beetles Gallery, London, Nov 20124 – Jan 2015, No 56

Illustrated: J M Barrie, Peter Pan in Kensington Gardens, London: Hodder & Stoughton, 1906, Plate 4



87. (Rackham) BARRIE (J. M.) Peter Pan in Kensington Gardens. 'Peter Pan.' 1912, signed, pen ink and watercolour, 15.2 x 34.3 cm £27,500

Exhibitions: 'The Illustrators. The British Art of Illustration 1837 - 2015', Chris Beetles Gallery, London, Nov 2015 – Jan 2016, No 85

Illustrated: J M Barrie, Peter Pan in Kensington Gardens, London: Hodder & Stoughton, 1912, Title Page (published in black and white and subsequently coloured by the artist)

88. (Rackham.) BARRIE (J. M.) Peter Pan in Kensington Gardens. With Drawings by Arthur Rackham. Hodder & Stoughton, 1906, FIRST TRADE EDITION, 50 colour plates lightly mounted on to brown card-paper (placed as frontispiece and as a suite after the text), each plate with a captioned tissue guard, foxing to half-title, occasional light foxing elsewhere, one tissue guard loose, pp. xii, 125, [1], crown 4to, original brick-red cloth, Rackham design stamped in gilt to upper board, backstrip lettered in gilt, a little rubbed to extremities, edges brown, small bookseller ticket to front pastedown, very good (Garland 33; Latimore and Haskell p. 27) £1,500

Many of Rackham's illustrations for this book are among his most famous.

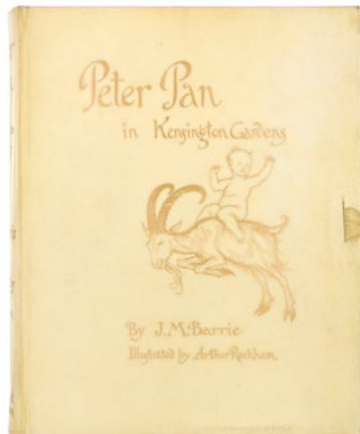
89. (Rackham.) BARRIE (J. M.) Peter Pan in Kensington Gardens. With Drawings by Arthur Rackham. Hodder & Stoughton, 1906, FIRST EDITION, 121/500 COPIES signed by the artist, 50 colour plates lightly mounted on to brown card-paper (placed as frontispiece and as a suite after the text), each plate with a captioned tissue guard, a couple of faint spots to page-heads, pp. xii, 125, 4to, original full vellum, Rackham design blocked in gilt to upper board, original silk ties present, a couple of very small spots to borders, t.e.g., textblock edges untrimmed with a few faint spots, map to flyleaf printed in blue, very good (Garland 33) £6,000

A beautiful copy of the deluxe issue of one of the illustrator's most sought-after works.

90. (Rackham.) CINDERELLA. Retold by C.S. Evans. and Illustrated by Arthur Rackham. Heinemann, 1919, FIRST RACKHAM EDITION, 153/325 COPIES printed on Japanese Vellum and signed by the illustrator (from an edition of 850 copies), tipped-in colour frontispiece with colour-printed silhouette border and tissue-guarded, 3 colour-printed double-page silhouette illustrations, 14 full-page silhouettes with 1 in colour exclusive to this edition, 36 further silhouette drawings to text,



89

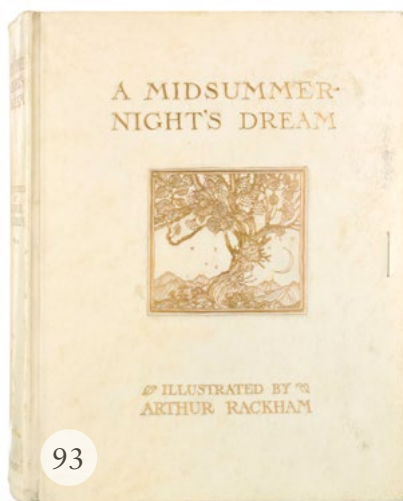
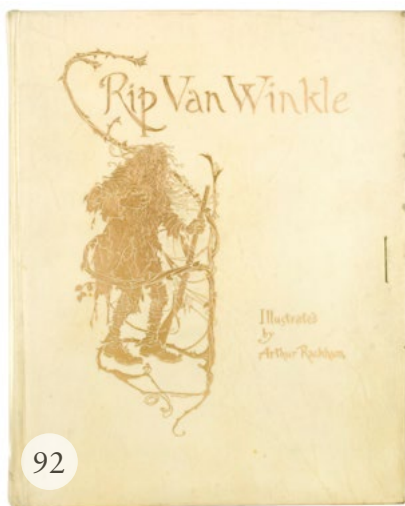


some light surface abrasion to margin of half-title erasing faintly visible pencil ownership inscription, pp. 110, 4to, original quarter vellum with vertical gilt rule, Rackham illustration stamped in gilt to upper board, a hint of rubbing and a light knock to bottom corners, t.e.g., others roughtrimmed, green endpapers with a Rackham design, very good (Riall pp. 134-5) £1,200

Ex-libris George Sayer, biographer and friend of C.S. Lewis - though without mark of ownership, the erased gift inscription is to Sayer's first wife Moira Casey from a relative.

91. (Rackham.) GRIMM ([Jacob and Wilhelm]) *The Fairy Tales of the Brothers Grimm*. Illustrated by Arthur Rackham. Translated by Mrs. Edgar Lucas. *New York: Doubleday, Page, 1909, FIRST AMERICAN EDITION, with 40 colour-printed plates each tipped to white card, captioned tissue-guards, 55 illustrations in the text, title-page printed in black and red, occasional faint spots at upper margin, two tissue-guards with slight creases, one with a short tear at gutter margin, several toned, pp. xv, 325, 4to, quarter russet suede with textured flecked paper boards, cover titled in gilt with black vignette, title lettered in gilt with stamped brown bird devices, fore-edge with a few spots, edges rubbed, faint abrasion on rear board and small stain on suede of upper board, good* (Riall p.97) £700
92. (Rackham.) IRVING (Washington) *Rip Van Winkle*. Heinemann, 1905, *FIRST RACKHAM EDITION, 79/250 COPIES signed by the illustrator, 51 colourprinted plates, each tipped to brown card and with a captioned tissue-guard, a title-vignette and 3 text illustrations, all by Arthur Rackham, title printed in black and green, pp. viii, 60, (plates), 4to, original full vellum, the gilt blocked lettering and the front cover design all by Rackham, yellow silk-ties lacking, t.e.g., others untrimmed, endpapers spotted with front pastedown beginning to lift at top corner, very good* (Riall p.69) £6,000

The first of Rackham's works to be issued in limited edition form, and in a much smaller number than the subsequent limited issues.





93. (Rackham.) SHAKESPEARE (William) *A Midsummer-Night's Dream*. With Illustrations by Arthur Rackham. Heinemann, 1908, FIRST EDITION, 259/1,000 COPIES signed by Rackham, 40 tipped-in colourprinted plates, captioned tissue-guards, 29 drawings (6 full-page) and a decorated pictorial title-page, light foxing to tissue guards, pp. [viii], 136, 4to, original vellum with illustration stamped in gilt to upper board, backstrip and upper board lettered in gilt, top edges gilt, others trimmed, some minor marking to vellum and lacking ties, very good (Latimore & Haskell p.32) £1,400



94. Robinson (William Heath) *Elfin Mount*. 'The Elfin King's House Keeper.' 1913, inscribed 'Elfin Mount' below mount, pen and ink, 36.2 x 27.3 cm £2,750

Exhibitions: 'The Illustrators, The British Art of Illustration 1800-1997', Chris Beetles Gallery, London, Nov 1997-Jan 1998, No 291; 'The Illustrators, The British Art of Illustration 1870-2010', Chris Beetles Gallery, London, Nov 2010-Jan 2011; 'The Long Nineteenth Century: Treasures and Pleasures', Chris Beetles Gallery, London, Mar-Apr 2014, No 166

Illustrated: Hans Andersen's *Fairy Tales*, London: Constable & Co, 1913, Page 120, 'Elfin Mount'

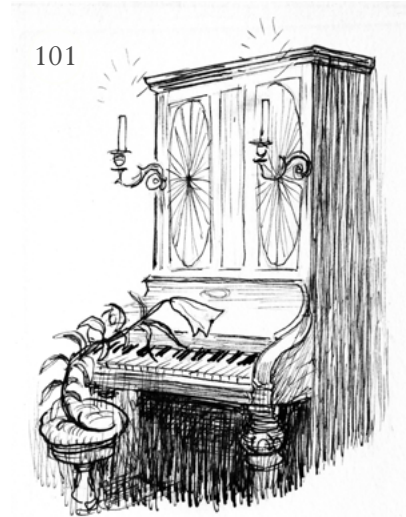
95. Rutter (Owen) *The Dragon of Kinabalu*. With Eight Illustrations in Colour by Mary Penrose-Thackwell. Clement Ingleby, n.d. [but 1923,] FIRST EDITION, tipped-in illustrations, faint foxing to half-title and occasional light foxing to borders, pp. xv, 124, 4to, original quarter green cloth with marbled boards, backstrip lettered in gilt, slight bowing to boards and a little wear to corners, edges untrimmed, free endpapers a little spotted, dustjacket with chipping to corners and backstrip ends and a few nicks, good £250



A collection of eight fairy stories, set in Borneo - scarce in the dustjacket. Inscribed by the author to the flyleaf: 'For Ridley Roberts, With greetings from the author & in remembrance of Dresden China and a happy stay at Chale[?], 7-11 December 1933'. Rutter has also signed his name to the title-page.

96. Salmon (Chris, RE) Hound Head. 2010, etching, 61 x 45 cm
£325 framed or £275 unframed
97. Salmon (Chris, RE) Three Goats. 2013, etching, 48 x 62 cm
£325 framed or £275 unframed
98. Salmon (Chris, RE) In a Box. 2013, etching, 48 x 62 cm
£325 framed or £275 unframed
99. Salmon (Chris, RE) Black Dog. 2010, etching, 60 x 44 cm
£325 framed or £275 unframed
100. (Sendak.) SEGAL (Lore) and Maurice SENDAK, Editors. The Juniper Tree and Other Tales from Grimm. Translated by Lore Segal. With Four Tales translated by Randell Jarrell. Pictures by Maurice Sendak. 2 Vols. Farrar, Straus and Giroux, New York, 1974, FIRST EDITION, 27 full-page illustrations, pp. [xii], 168, [4]; [xii], 169-332, foolscap 8vo, original brown cloth, lightly faded backstrips gilt lettered, dustjackets, board slipcase with onlaid illustration, a near fine set £135
101. Shepard (Ernest Howard) Little Ida's Flowers. 'And over the piano sat a large yellow lily.' 1961, pen and ink, 8.9 x 7.6 cm £750

Exhibitions: 'The Illustrators. The British Art of Illustration 1800 - 1999', Chris Beetles Gallery, London, Nov 1999 - Jan 2000, No 344; 'The Illustrators. The British Art of Illustration 1837 - 2012', Chris Beetles Gallery, London, Nov 2012 - Jan 2013, No 242



Illustrated: Hans Andersen's Fairy Tales, London: Oxford University Press, 1961, Pg 37, 'Little Ida's Flowers'

102. Shepard (Ernest Howard) Little Ida's Flowers. 'The Councillor Had to Dance With It.' 1961, pen and ink, 10.2 x 11.4 cm £750

Exhibitions: 'The Illustrators. The British Art of Illustration 1800-1999', Chris Beetles Gallery, London, Nov 1999 – Jan 2000, No 344; 'The Illustrators. The British Art of Illustration 1837-2012', Chris Beetles Gallery, London, Nov 2012 – Jan 2013, No 242

Illustrated: Hans Andersen's Fairy Tales, London: Oxford University Press, 1961, Pg 38, 'Little Ida's Flowers'

W.J. Turner's endorsed copy

103. Sitwell (Edith) The Sleeping Beauty. Duckworth, 1924, FIRST EDITION, pp. 96, crown 8vo, original black cloth, backstrip and upper board lettered in red, top edge dusty, partial browning to free endpapers, dustjacket with minor soiling, good (Fifoot EA8a) £85

With the inscription of poet and critic W.J. Turner on the flyleaf, dated April 1924, and a note by him - four months later - beneath: 'This I consider to be the most remarkable poem that has been written by any of my contemporaries. I am sure that it will live'. A generous assessment, particularly given that a small feud between the Sitwells and Turner had developed since Osbert's caricature of him in 'The Jolly Old Squire' for his association with J.C. Squire - Turner's retaliation, 'Smaragda's Lover', published in the same year as this inscription. A useful reminder that these public spats sometimes mask private admiration.

104. Sorel (Edward) Jack and the Beanstalk. 'At last the ogre's head began to nod and he fell asleep.' 1991, pen ink and watercolour, 35.6 x 43.2 cm £2,250

Exhibitions: 'The Illustrators. The British Art of Illustration 1900-2016', Chris Beetles Gallery, London, Nov 2016 – Jan 2017, No 132

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Drawn for but not illustrated in Eric Metaxas, *Jack and the Beanstalk*, Westport CT: Rabbit Ears Books, 1991

105. Sorel (Edward) *Jack and the Beanstalk*. 'The ogre woke up just in time to see Jack running off with the harp.' 1991, signed, pen ink and watercolour, 22.9 x 29.8 cm
£1,750

Exhibitions: 'The Illustrators. The British Art of Illustration 1900-2016', Chris Beetles Gallery, London, Nov 2016 – Jan 2017, No 130

Eric Metaxas, *Jack and the Beanstalk*, Westport CT: Rabbit Ears Books, 1991 [unpaginated]



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