

MANUSCRIPTS



ALDISS, BRIAN - THE CANOPY OF TIME / GALAXIES LIKE GRAINS OF SAND.

ORIGINAL TYPESCRIPTS. [7163]

Oxford, n.d. [c1959]. Manuscript. Unbound. A collection of 13 Brian Aldiss typescripts, roughly representing the stories (one absent) within *The Canopy of Time* (UK) and *Galaxies Like Grains of Sand* (US). Very good throughout. A proof of *Canopy* from Faber is included in the collection, as are the first and second printings of *Galaxies*. The first printing of *Galaxies* is additionally inscribed by the author.

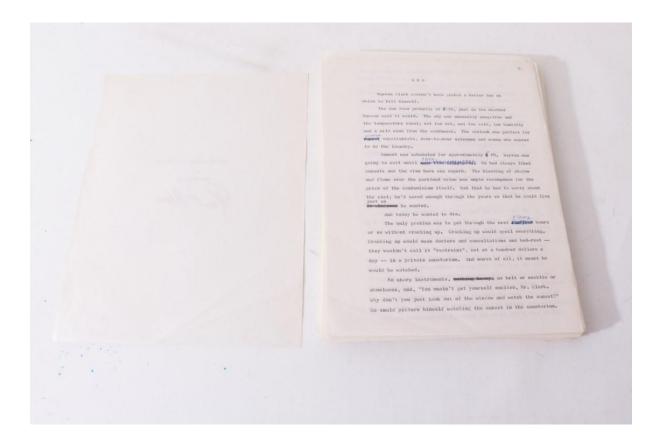
Comprising:

- (1) *Out of Reach.* 16 typed leaves, recto only plus the title page. Heavily annotated by the author throughout in pen. First published in book form in Galaxies Like Grains of Sand.
- (2) *Have Your Hatreds Back.* 22 typed leaves, recto only plus the title page. Annotated by the author throughout in pen. First published in book form in Galaxies Like Grains of Sand / Canopy of Time under the title of Secret of a Mighty City.

- (3) *Original Sinner*. 16 typed leaves, recto only plus the title page. Annotated throughout by the author in pen. Published in 1960 in Science Fiction Adventures #15 (and never since?). Alternate title The Day of the Tribe crossed out.
- (4) *Journey to the Interior*. 26 typed leaves, recto only plus the title page. Annotated throughout by the author. Alternate title of Gene Hive crossed out, but also used for its first publication. Published in book form both Galaxies Like Grains of Sand and The Canopy of Time.
- (5) What Triumphs. Two stapled manuscripts. 43pp total plus the title page, typed recto only. Annotated mostly sentences struck through. First published in book form in Galaxies Like Grains of Sand and The Canopy of Time as Visiting Amoeba.
- (6) *They Shall Inherit.* 15 typed leaves, recto only plus the title page. Annotated by the author throughout in pen. Numerous annotations to the verso in Aldiss's hand. First published in book form in The Canopy of Time.
- (7) Who Can Replace a Man? 14 typed leaves, recto only plus the title page. Published in book form in The Canopy of Time.
- (8) *There's a Cloud.* 13 typed leaves, recto only plus the title page. Annotations, possibly by an editor. Initially titled 'The Unbeaten Track' and also published under this name. First published in book form in The Canopy of Time.
- (9) *Incentive*. 20 typed leaves, recto only plus the title page. Annotated by the author in pen. First published in book form in Galaxies Like Grains of Sand / The Canopy of Time.
- (10) *Oh Ishrail!* 17 typed leaves, recto only plus the title page. Heavily annotated by the author throughout in pen. First published in book form in Galaxies Like Grains of Sand / The Canopy of Time.
- (11) *There's a Cloud* (a second typescript). 14 typed leaves, recto only plus the title page. First published in book form in The Canopy of Time. Different formatting to the first copy.
- (12) *Blighted Profile.* 14 typed leaves, recto only plus the title page. Annotated by the author throughout in pen. First published in book form in Galaxies Like Grains of Sand / The Canopy of Time.
- (13) *Judas Danced*. 20 typed leaves, recto only plus the title page. Annotated by the author throughout in pen. First published in book form in The Canopy of Time.

The only typescript absent from the 1960 Signed edition of Galaxies Like Grains of Sand is All the World's Tears. Similarly, The Canopy of Time prints All the World's Tears. The other ten stories in Canopy are represented within this collection.

BUT THE SERPENT WAS CUNNING by Robert Bloch
Robert Block



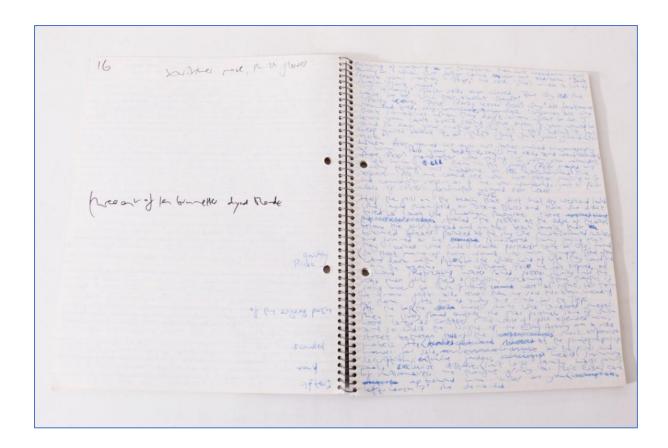
BLOCH, ROBERT - BUT THE SERPENT WAS COMING
[7162]

n.d. [c1978]. Manuscript. Unbound. Near fine. The author's working typescript. Top copy. Signed by the author to first leaf. 198pp, typed recto only. Numerous revisions in pen and strike-throughs (strikes-through?). Evidently a fairly early draft, showing many interesting alterations. Much like his most famous work Psycho, *But the Serpent was Coming* is a horror novel lacking the supernatural elements most commonly associated with Bloch's work. The book was published first as *There's a Serpent in Eden*, and then *The Cunning*.



Campbell, Ramsey - For the Rest of Their Lives Autograph Manuscript [7159]

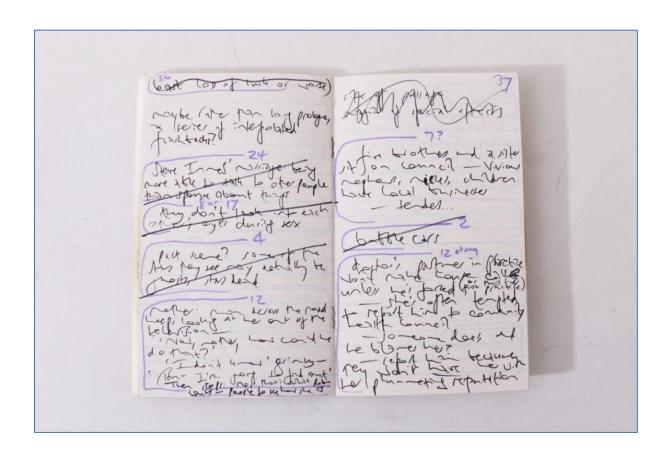
Liverpool, n.d. [c1983]. Manuscript. Unbound. The original, autograph manuscript of Ramsey Campbell's Obsession (provisionally titled For the Rest of Their Lives). 11 notebooks entirely in the author's hand. Campbell's process is to write by hand and then, with his patient wife, type the manuscript up. The notebooks comprise of the novel (in five spiral-bound notebooks) and notes thereof (six smaller notebooks), they are hand-paginated and complete. Very closely written, in Campbell's somewhat difficult hand (I'm a fine one to talk). Obsession is the story of a group of children, each wanting for something and finding their wishes fulfilled with horrible consequences. Campbell's first note on the story reads 'Several children – each with a pressure in the family... decide or are persuaded to try magic or visit someone who can help'. Campbell deposited his manuscripts, typescripts and correspondence with the Science Fiction Foundation Collection at the University of Liverpool. The present manuscript, along with the other that we are offering (stock code 7160) are the only copies we know of currently in private hands. No copies recorded at auction. Liverpool hold typescripts and galleys of the present title. An important piece and a rare opportunity to own a manuscript by the author referred to in the Oxford Companion to English Literature as 'Britain's most respected living horror writer'.



Physical description: 11 notebooks. Five A4 spiral-bound notebooks comprising the main body of the novel. One A5 school exercise book containing notes, chapter outlines, cross-references and five memo books containing preliminary and progression notes.

- (1) Spiral Bound Notebook. Dimensions: 251mm x 200mm x 6mm, titled 'For the rest of their lives', and inscribed by Campbell thus 'For Stuart Schiff / the only copy that / isn't called Obsession! / All the best from / Ramsey Campbell'. Remaining 49 leaves filled recto only, in the author's hand. The verso is reserved for note-taking.
- (2) titled 'For the rest of their lives 2', recto and verso as above.
- (3) as two, but titled '3',
- (4) as two, but titled '4'.
- (5) as two, but titled '5' and comprising just 25 pages. All five written in blue ink, with notes in blue and black. Roughly 48 lines per page.
- (6) Exercise book. Dimensions: 202mm x 64mm x 4mm. 50 leaves, 34 populated in the author's hand, mostly to rectos, with some notes to the versos. Numerous page cross-references, some crossed out, others not.
- (7) Memo Book. Dimensions: 65mm x 10mm x 3mm. 48 leaves, filled verso and recto in the author's hand. These are mostly early notes and notes made during writing, many with page references.

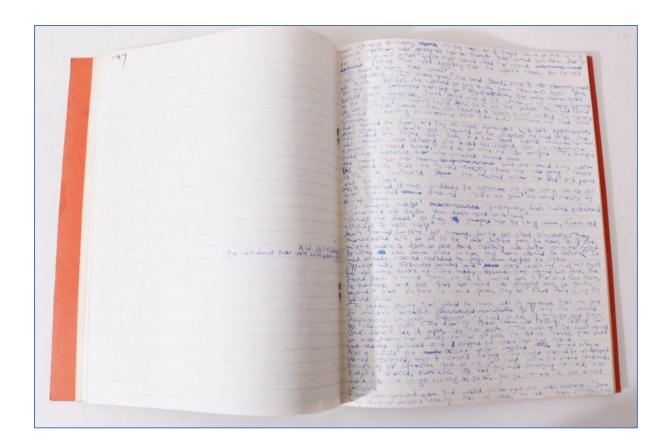
- (8) As seven.
- (9) As seven.
- (10) As seven.
- (11) As seven, but only 25 leaves filled. The notes get progressively more detailed, showing preliminary ideas and a good outline of the story. Approximately 500 pages in total. Numerous amendments and strike-throughs throughout.





Campbell, Ramsey - The Claw Autograph Manuscript [7160]

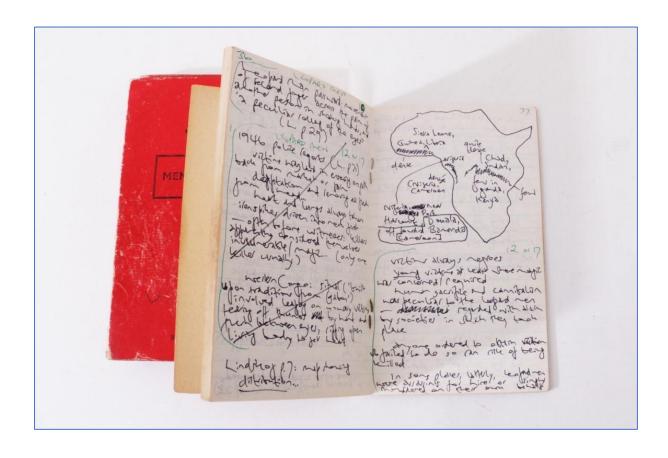
Liverpool, None, n.d. [c1981]. Manuscript. Unbound. The original, autograph manuscript of Jay Ramsay's *The Claw*, Jay Ramsay being a pseudonym of Ramsey Campbell. 12 notebooks entirely in the author's hand. Campbell's process is to write by hand and then, with his wife, type the manuscript up. The notebooks comprise of the novel (seven notebooks) and notes thereof (five smaller notebooks), they are hand-paginated and complete. Very closely written, in Campbell's somewhat difficult hand (I'm a fine one to talk). *The Claw* tells of a magical artefact from Africa that turns parents into violent monsters. Campbell deposited his manuscripts, typescripts and correspondence with the Science Fiction Foundation Collection at the University of Liverpool. The present manuscript, along with the other that we are offering (stock code 7159) are the only copies we know of currently in private hands. No copies recorded at auction. Liverpool hold typescripts and galleys of the present title. An important piece and a rare opportunity to own a manuscript by the author referred to in the Oxford Companion to English Literature as 'Britain's most respected living horror writer'.



Physical description: 12 notebooks. Six A4 spiral-bound notebooks and one staple-bound notebook comprising the main body of the novel. One A5 spiral-bound notebook containing notes, chapter outlines, cross-references and four memo books containing preliminary and progression notes.

- (1) Spiral Bound Notebook. Dimensions: 254mm x 202mm x 6mm, titled 'The Claw', and inscribed by Campbell thus 'For Stuart Schiff / the only extant / work of Jay Ramsay / (in all its metamorphoses / All the best from / Ramsey Campbell'. Remaining 49 leaves filled recto only, in the author's hand. The verso is reserved for note-taking. Approximately 55 lines per page.
- (2) titled 'The claw 2', recto and verso as above.
- (3) as two, but titled 'The claw 3',
- (4) as two, but titled 'the claw 4'.
- (5) Dimensions: 254mm x 200mm x 9mm, titled 'The claw & rewrites'. 50 pages, mostly filled to the rectos. Approximately 25 pages of rewrites, and 25 pages continuation of the novel.
- (6) Dimensions: 254mm x 200mm x 6mm, titled 'The claw (rewrites)'. Appears to be mostly full chapters (40pp) with some rewrites to the rear (8pp). Filled mainly to rectos.
- (7) Exercise book, dimensions: 204mm x 165mm x 3mm. Nine hand-written pages, all recto. Essentially just the final chapter.

- (8) Dimensions: 200mm x 160mm x 8mm. Chapter outlines, page references, general notes and a couple of sketches. 46pp, rectos. A few pages of notes on the flipside, seemingly unrelated to the present novel.
- (9) Dimensions: 159mm x 96mm x 5mm, preliminary notes, mostly with page references, 72pp filled verso and recto. Occasional sketch.
- (10) As 9.
- (11) As 9.
- (12) As 9, only with 44pp filled.
- (13) A letter from The Carol Smith Literary Agency, with Campbell's note to rear. The letter is dated 11 June 1981 and congratulates Campbell on the novel. Approximately 600 pages in total. Numerous amendments and strike-throughs throughout.



Catskill, NY, Charnel House, 2010. Limited Edition. Hardback. 82/100 Copies. A fine copy, in the slipcase as issued. The present book is an outline/portion of an unpublished book that Powers sent to Lester del Rey in 1979. Signed by the author on the publisher's limitation sheet. Accompanying the book, as with all of this run, is a sheet of Powers's original manuscript. One sheet, autograph manuscript, single-sided.





SMITH, CLARK ASHTON - SELECTED POEMS
THE ORIGINAL MANUSCRIPT [7174]

Sauk City, WI, Arkham House, c.1945-1949. Manuscript. Unbound. Smith's original typescript for the 1971 Arkham House publication. Annotated and amended throughout by Smith. Smith prepared this manuscript for Wandrei between the years 1944 and 1949 [Joshi, Sixty Years, p113]. It was finally published some eight years after his Smith's death. The MSS comprises 393 hand-numbered sheets of poems and a further 17 sheets of indexing. Accompanying the typescript are two letters to Donald Wandrei from CAS describing, in part, the production of the typescript, including a note (replying to Wandrei) allowing Wandrei to include poems that Smith hadn't included. It appears Wandrei includes two poems absent from Smith's typescript (Foggy Night and No Stranger Dream).

Physical Description: 215mm x 279mm, 411 unbound, typed sheets, in custom solander. Two letters laid in, with envelopes. Loose label laid in declaring the item from the library of Donald Wandrei. Condition is pretty good throughout, a couple of sheets have edge wear and are oxidised, but generally in fine condition. Many of the poems here gathered were subsequently gathered in *The Dark Chateau* and *Spells and Philtres* (those volume of course preceded *Selected Poems*, but not the present item). Smith was the leading, and still likely is, poet of the weird. Remembered now more for his poems than his prose, this manuscript is of great importance to the history of the genre. Along with H.P. Lovecraft, Smith's work is one of the most important contributions Arkham House made to the genre and it's rare to have an opportunity to purchase such a wonderful artefact. Also included is a copy of the final publication for reference.

251

my ultimate slumber, take care, 0 unkindest, approach not the cypress, flee from its mkinne shadow which is my soul.

Flee from the bird,
whatever its plumage.
flee from the wind,
whatever its rune.
Aht... vain is thy flight,
wheresover thou goest
there follows the shadow
cast by the cypress.

FROM CLERICO HERRERO "THAT MOTTEY DRAMA"

O meaningless and sterile wars!
O menueless virtue; stupid sin;
Our peurile drama will not win
The hoots or plaudits of the sters.

o world, with vulture beaks a-gape; what god will care to curse or bless

Nature, the erouching leopardess,

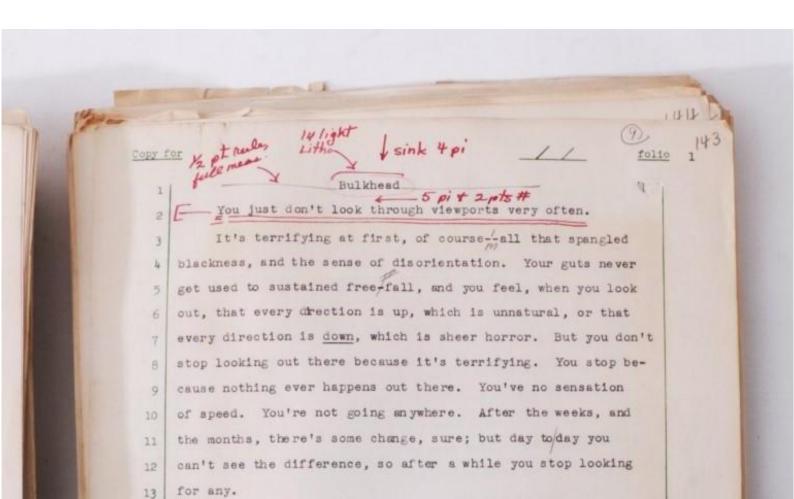


STURGEON, THEODORE - A WAY HOME GALLEYS AND TYPESCRIPTS [7172]

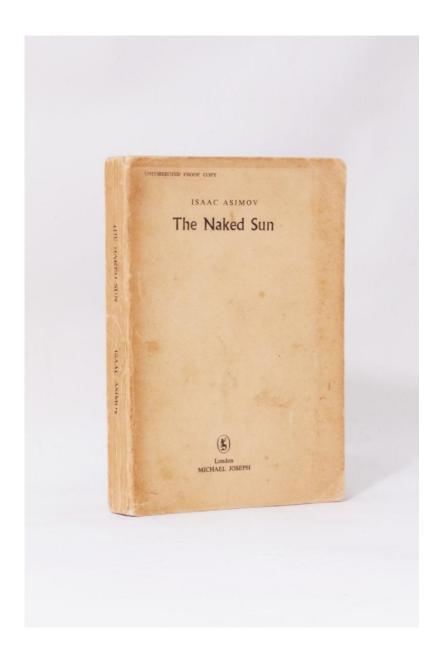
New York, Funk & Wagnalls, 1955. Unbound. Three pieces being: A first edition of the book, marked up typescripts and magazine publications for setting and a set of long galleys.

- (1) First edition book. Signs of age, some wear to the jacket corners. One lengthy tear to the jacket rear. Some rubbing to the boards.
- (2) Approx. 220 sheets (some effectively double-sided). Mostly taped magazine leaves, some taped to both sides, some using tape as hinges to allow access to both pages
 - (a) First 19 sheets cut from Astounding and marked up by Sturgeon and the publisher/editor (*Unite and Conquer*).
 - (b) Next 8 sheets comprise *Special Aptitude* (previously *Last Laugh*) and again marked up by Sturgeon and the publisher, sheets extracted from *Other Worlds*.
 - (c) Next 16 sheets comprise *Mewhu's Jet*, probably pages from *Astounding* Nov 1946. Marked up by both.
 - (d) Next 43 sheets are a typescript for *Hurricane Trio*, which was first published in *A Way Home*. The typescript is typed on Funk & Wagnalls paper, so perhaps an office copy. Corrections and amendments throughout.

- (e) Next 28 sheets are amended / corrected leaves from *Beyond Fantasy Fiction*. These comprise ... And my Fear is Great.
- (f) Minority Report. Marked up pages from Astounding. 10 sheets. Amended by both.
- (g) The Hurkle is a Happy Beast. Six sheets. Pages probably excised from Magazine of Fantasy. Minor amendments by both.
- (h) Next 11 sheets comprise *Thunder and Roses* and are extracted from *Astounding*. Amended by both.
- (i) Next 45 sheets are the typescript of *Bulkhead*, again, probably an office copy as it's on F&W paper. Amended throughout.
- (j) Next 15 sheets comprise *Tiny and the Monster*. Amended throughout. Excised from *Astounding*.
- (k) Finally, we have *A Way Home*, three sheets and one loose leaf. Pulled from *Amazing Stories* no doubt. Condition of this item is good. Magazine leaves are all toned and brittle, tape is browned edge worn and some tears. To be expected though.
- (3) Long Galleys for the final publication. 113 sheets, printed on one side. Some amendments throughout, signed by Sturgeon to the first sheet. Heavily worn and creased in places, particularly the first sheet which has some loss and crude repairs, and is split horizontally. Still, it's the only one in existence. A lovely collection.



PROOFS



Asimov, Isaac - *The Naked Sun* [7152]

London, Michael Joseph, 1958. Paperback. A very good copy. Scarce. Uncorrected Proof. The second in Asimov's Robot trilogy preceded by *Caves of Steel* and followed by *Robots of Dawn*. Wrappers toned, a touch worn to the corners and some browning to the first few leaves. A decent copy.



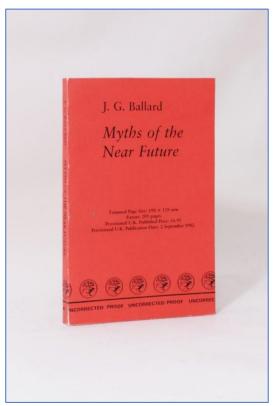
Ballard, J.G. - *Concrete Island* [7150]

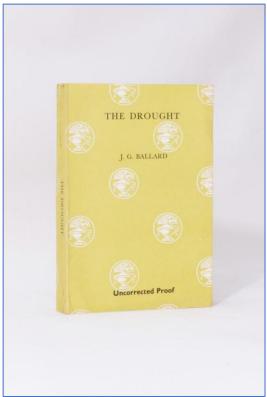
London, Jonathan Cape, 1974. Proof. Paperback. A very good copy. Uncommon. Jacket quite worn where it exceeds the book's dimensions. Otherwise in decent shape overall.

£400

Ballard, J.G. - *High-Rise* [7157]

London, Jonathan Cape, 1975. Proof. Paperback. A very good copy of this uncommon proof. An excellent novel. Adapted in 2015 for the big screen. Some foxing to first and final few leaves, a little to the wraps. Some ink notations to upper wrap. A few paragraphs have been highlighted with a vertical mark in the margin. A decent copy overall.





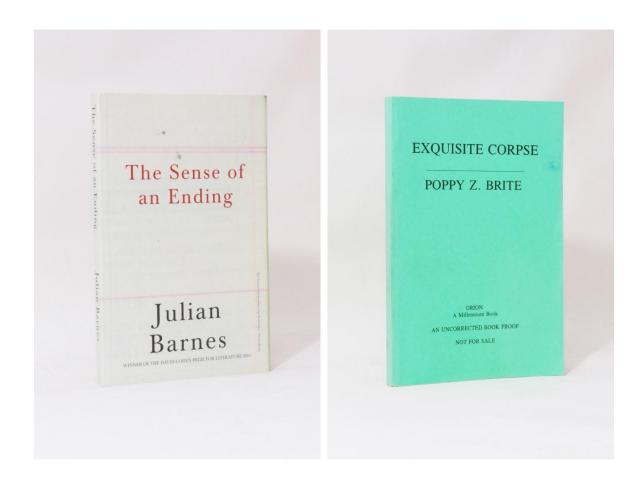
Ballard, J.G. - *Myths of the Near Future* [7149]

London, Jonathan Cape, 1982. Proof. Paperback. A near fine copy. Uncorrected Proof. A touch worn to the spine.

£100

Ballard, J.G. - The Drought [7151]

London, Jonathan Cape, 1965. Proof. Paperback. A near fine copy. Uncorrected Proof. Some edge wear, a little toning. Spine wrinkled, as usual (due to production quality). One of Ballard's finest works. Uncommon in this format.



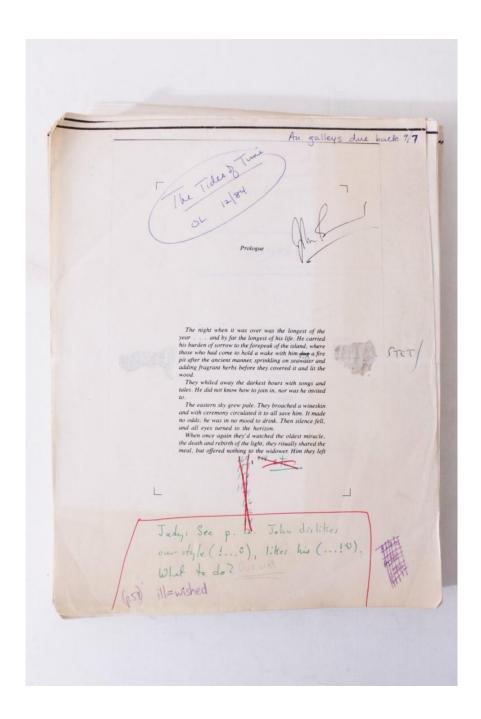
Barnes, Julian - *The Sense of an Ending* [7158]

London, Jonathan Cape, 2011. Proof. Paperback. A fine copy. Uncorrected proof. Winner of the 2011 Man Booker Prize.

£75

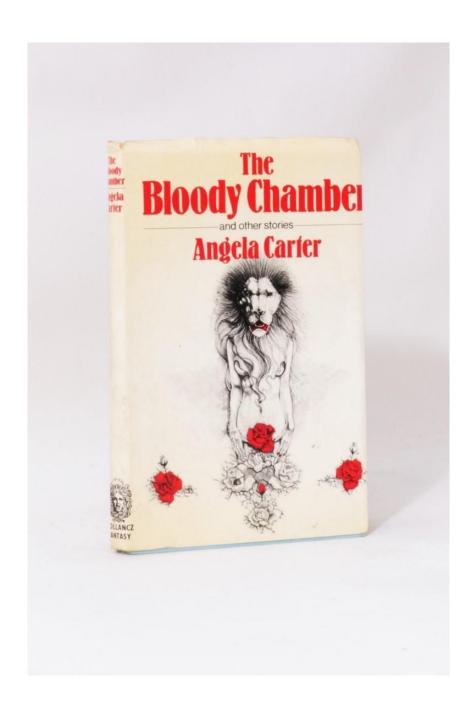
Brite, Poppy Z. - *Exquisite Corpse* [7145]

London, Orion, 1996. Proof. Paperback. A very good copy. *Exquisite Corpse* is the author's third novel, and at the time his most challenging. It was rejected by his then UK publisher Penguin (and the in the US by Delacorte who'd published his first two novels). Orion and Simon & Schuster picked it up. Uncommon in this format.



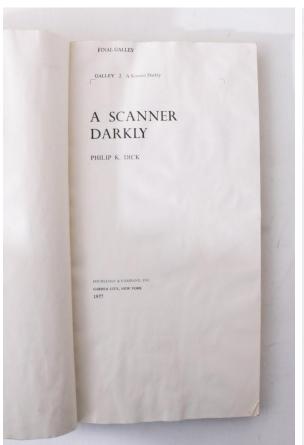
Brunner, John - The Tides of Time Galleys [7175]

New York, Ballantine Books, 1984. Proof. Unbound. Publisher's galleys marked up by Brunner and the publisher. Approx. 220 sheets printed one-side only. First sheet signed by Brunner. Brunner's annotations seem to tail off after the first couple of dozen sheets, but the publisher pursues the editing to the very end. Uncommon in this format. A letter from Brunner accompanies the galleys declaring that he's sold the corrected proofs to Barry Levin. Along with a letter from Ballantine Books (included here) and the copyedited script (not included here). Ballantine Books first published Tides of Time in 1984 in a PBO.



Carter, Angela - The Bloody Chamber and Other Adult Tales [7153]

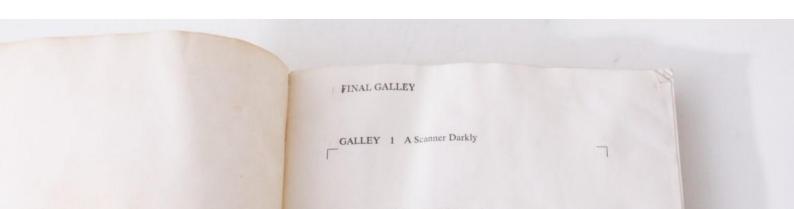
London, Gollancz, 1979. Paperback. A very good copy. Uncommon. Uncorrected Proof in proof jacket. Some wear to the jacket edges, with some creasing where it exceeds the book size. Small split to book at the lower spine tip. Slight lean. Overall, a decent copy.

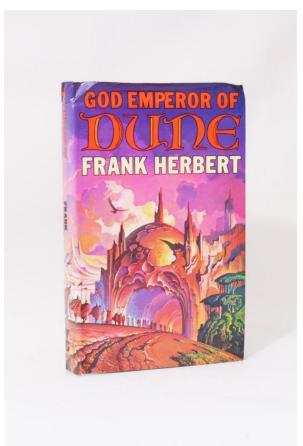




DICK, PHILIP K. - A SCANNER DARKLY [7154]

New York, Doubleday, 1977. Proof. Paperback. A good copy. Publisher's Long Galley. Scarce. Glue remnants, likely from letter removal to upper wrap, water damage to lower half throughout, slight lean, some toning. That said, still very much a difficult proof to find.







Herbert, Frank - God Emperor of Dune [7148]

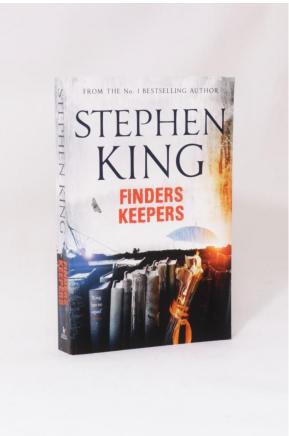
London, Gollancz, 1981. Proof. Paperback. A very good copy. Signed by the author to the title page without inscription. Proof copy with proof jacket. Some creasing to the jacket as it's larger than the book. A little spotting to the top edge. The Fourth *Dune* novel.

£200

ISHERWOOD, CHRISTOPHER - A SINGLE MAN [7161]

London, The Land Press, 1980. Proof. Unbound. Fine condition. 11 unbound gatherings. Obviously out of sequence. Not numbered and signed only by Isherwood. I guess it makes sense that the binder wouldn't sign it.





Kiernan, Caitlin R. - *Beowulf* [7146]

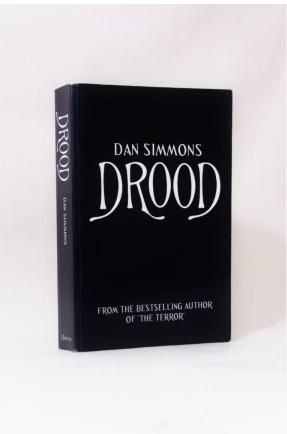
London, Bantam Books, 2007. Proof. Paperback. A near fine copy. Early manuscript proof. Punch bound. Precis serving as upper cover. A5 size. The author's novelisation of the 2007 film, and her seventh novel. Uncommon.

£75

KING, STEPHEN - FINDERS KEEPERS [7147]

London, Hodder & Stoughton, 2015. Proof. Paperback. 270/??? Copies. A fine copy. Just gentle handling wear. Uncommon.





MITCHELL, DAVID - THE THOUSAND AUTUMNS OF JACOB DE ZOET [7155]

London, Sceptre, 2010. Paperback. A near fine copy. Proof. Light edge wear.

£25

Simmons, Dan - *Drood* [7156]

London, Quercus, 2009. Paperback. A near fine copy. Proof. Light edge wear.



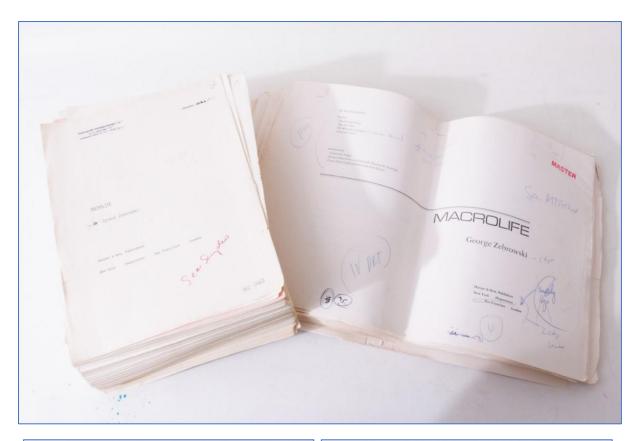
ZEBROWSKI, GEORGE - BRUTE ORBITS [7176]

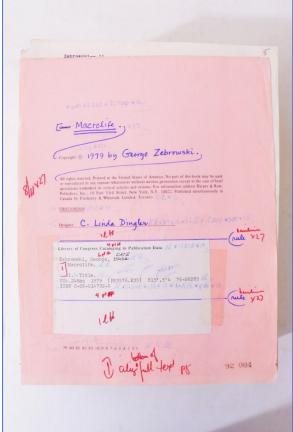
New York, Harper Prism, 1998. Proof. Unbound. Publisher's galleys. Marked as the final galleys. Signed to the first sheet by the author. 328 printed pages, unbound. Winner of the Campbell Award in 1999. Accompanying the galleys is a first edition of the book.

£125

Zebrowski, George - *Macrolife* [7177]

New York, Harper & Row, 1979. Manuscript. Unbound. Typescript, likely an early draft. Annotated throughout by the publisher for the printer, and amended (most probably) by Zebrowski. The typescript has been marked up for the printer. Approx 483 sheets. Also included is a set of galleys, approx. 135 unfolded sheets, containing two pages on one side. The galleys also contain many changes, including a number of typed sheets tipped into the galley. Within are a few sketches, denoted copies, though they appear to be originals. The printed text in the galley differs in a number of places to the typescript, even after the amendments, suggesting that the mss went through a number of revisions. Also included is a typescript introduction, which isn't included in the galleys. Near fine condition throughout some leaves with edge wear, but generally in decent shape.





MACROLIFE-17500187 of a fabric; tachyon transfer sometimes produced a sense of unreality, it had been claimed, but the data were too fleeting to Emerging from the complex spatial variability of superspace, the biosphere had become continuous at minety-five per cent of light speed, one light year into the cluster, with velocity dropping to five per cent of light within three months. The protective deflector shield had been turned off after eressing the orbit of the system's tenth planet; deceleration was continuing until the world entered orbit in the equatorial plane of the double star, to match the position of the fifth planet at a distance of one million kilometers on its sunward side. The doors slid open and he stepped into the drum of the vertical shuttle. He touched the control surface and thought of Margaret as the lift rushed toward the world's center. I've put off breaking with her too long, he told himself. It's time to move on. The doors opened, releasing him on the level below the old hollow. He went down the long passage toward the lockers, thinking how unbearable his exemplar had become. I can't stand her looking into me any more. He walked into the equipment room and took his wings down from the wall rack. He put them on over his bare shoulders, fastening the straps. Then he stepped onto the lift surface in the center of the room. As he was carried upward, he wondered how many people his female exemplar had taught during her eighty years, and if any of 92 200



BIRKBECK, PAUL - A COLLECTION OF ORIGINAL PAINTINGS FOR SALMAN RUSHDIE'S HAROUN AND THE SEA OF STORIES [7178]

n.d. c1999. A collection of original art, various sizes. 17 pieces. The largest being ~500mm x ~400mm. The smallest being 170mm x 170mm, some with mounts, some without. A couple have the publisher's overlay taped on. All are signed to the reverse by the illustrator, with page references. Birkbeck illustrated Rushdie's imaginative tale thoroughly, offered here are a portion of the illustrations. Birkbeck paintings are rare to auction and where there are records their individual prices are higher than the pro-rated prices we're offering this collection for. A wonderful opportunity.





Gaughan, Jack - A Collection of Jack Gaughan Original Art [7164]

New York, DAW, c. 1974. A collection of 11 pieces by Jack Gaughan. Each an interior illustration from Alan Burt Akers's (Kenneth Bulmer) Dray Prescott series. The piece are each ink sketches and measure around 200mm x 260mm and are initialled by Gaughan. All have a glassine overlay taped on, with measurements for reduction. They are titled by the publisher and stamped to the reverse. Titles represented: (1) Fliers of Anteres; verso first leaf (2) Bladesman of Antares; p81 (3) Bladesman of Antares, p49 (4) Bladesman of Antares, verso first leaf (5) Fliers of Antares, verso first leaf (6) Bladesman of Antares, p160 (8) Fliers of Antares; p90 (10) Fliers of Antares, p47 (11) Manhounds of Antares, p45.





Gaughan, Jack - Five Pieces of Original Art for Alan Burt Akers's Avengers of Antares [7169]

New York, DAW, c. 1975. Original Artwork measuring approx. 180mm x 240mm (sketch). Five pieces, comprising the complete suite of illustrations for the 10th Dray Prescott book by Alan Burt Akers (Ken Bulmer). Each initialled by Gaughan. A couple have had drips on them with some bleeding. Each stamped by DAW books to the rear.





Gaughan, Jack - Five Pieces of Original Art for Alan Burt Akers's Renegade of Kregen [7171]

New York, DAW, c. 1976. Original Artwork measuring approx. 180mm x 240mm (sketch). Five pieces, comprising the complete suite of interior illustrations for *Renegade of Kregen* by Alan Burt Akers (Ken Bulmer). Each initialled by Gaughan. One has a little smudging. Each stamped by DAW books to the rear.







Gaughan, Jack - Original Artwork. A Study for DAW Books for Arena of Antares. [7165]

New York, DAW, c. 1974. Original Artwork measuring 216mm x 279mm (mount), 105mm x 180mm (painting). An early test for the cover of the seventh Dray Prescott book by Alan Burt Akers (Ken Bulmer). This wasn't ultimately used for the final design, rather it was Gaughan experimenting with the design and shows a progression to the final image.

£225

Gaughan, Jack - Original Artwork. A Study for DAW Books for Avengers of Antares. [7170]

New York, DAW, c. 1975. Original Artwork measuring approx. 90mm x 110mm. A study for the cover of Avengers of Antares by Alan Burt Dakers (Kenneth Bulmer). The 10th in the series. This is not the piece ultimately used on the cover, but a preparatory piece. Signed to the rear by Gaughan.





KIRBY, JOSH - FOUR PIECES OF ORIGINAL ART FOR ALAN BURT AKERS'S GOLDEN SCORPIO [7167]

New York, DAW, c. 1978. 206mm x 292mm (mount), ~120mm x ~195mm (sketch). Comprising the interior art for the 17th Dray Prescot book by Alan Burt Akers (Kenneth Bulmer). Original artwork. Ink sketches with occasional tippexing. Kirby art is uncommon nowadays, due in part no doubt to the popularity of his work for Pratchett's *Discworld* books.



Kirby, Josh - Four Pieces of Original Art for Alan Burt Akers's Secret Scorpio [7168]



New York, DAW, c. 1977. 206mm x 292mm (mount), ~120mm x ~195mm (sketch). Comprising the interior art for the 15th Dray Prescot book by Alan Burt Akers (Kenneth Bulmer). Original artwork. Ink sketches with occasional tippexing. Kirby art is uncommon nowadays, due in part no doubt to the popularity of his work for Pratchett's *Discovorld* books.



Unknown - Original Artwork for 'Alias David Bowie' by Peter and Leni Gillman [7166]

c. 1986. $510 mm \times 730 mm$. Very good condition. Card. Some tape marks to top and rear. We've been unable to identify the artist, the book was published in 1986 by H&S/NEL.

From the library of DONALD WANDREI

St. Paul, Minnesota

Author & Co-Founder of Arkham House—Publishers