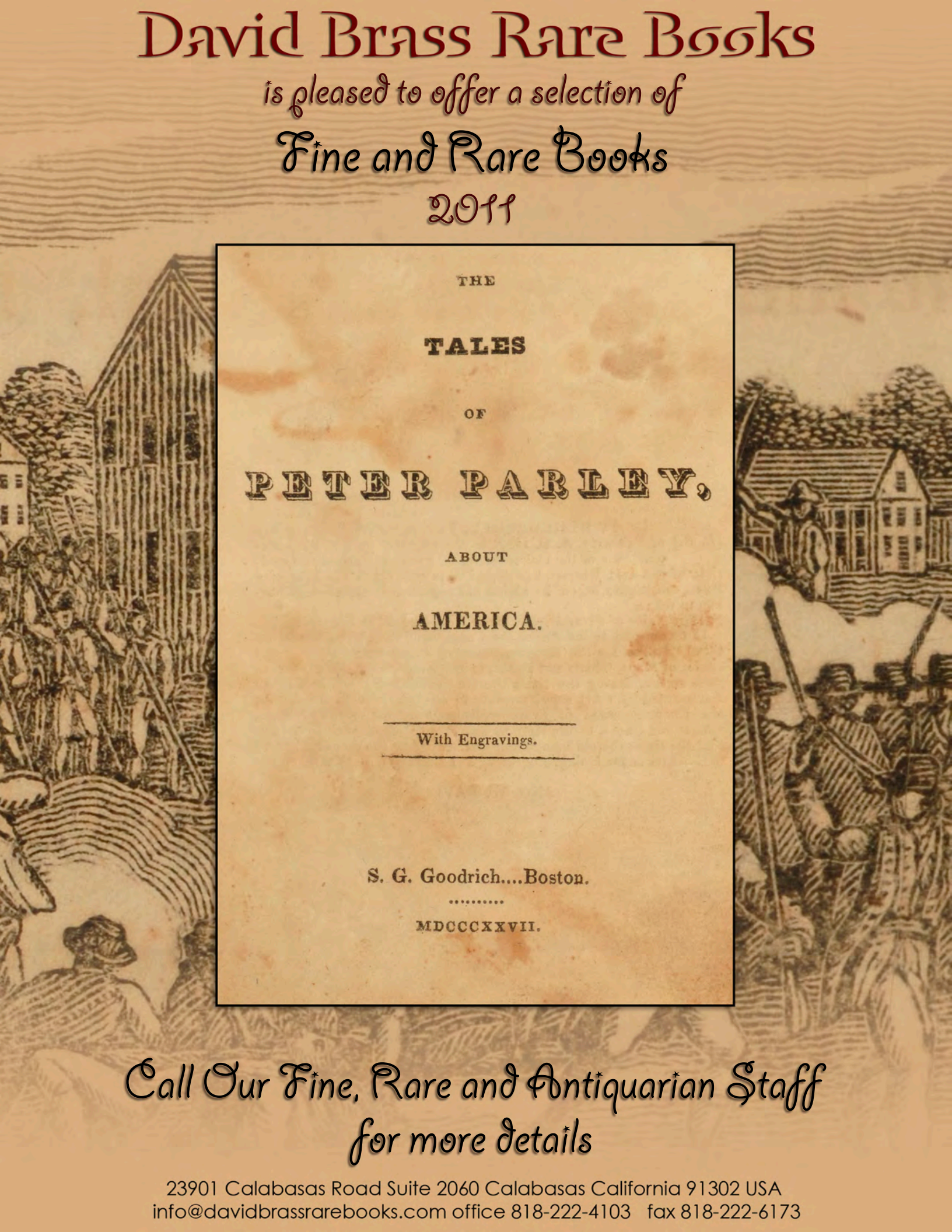


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London Book Fair 2012

This catalogue was prepared by:

Caroline H. Brass, David J. Brass,  
Stephen J. Gertz and Dustin S. Jack



DB 01868.



**"Plates of Unequaled Merit"  
Includes the Founders Plates**

**ACKERMANN, Rudolph.** *A History of the University of Oxford. Its Colleges, Halls, and Public Buildings.* In Two Volumes. London: R. Ackermann, 1814.

First edition, early state of plates. Two large quarto volumes. 114 plates all hand-colored aquatints or stipple-engravings. Bound without the half-titles and Arrangement of Plates leaf. All plates watermarked no later than 1814. Contemporary three-quarter hard-grain maroon morocco over pebbled cloth boards, ruled in gilt. A very nice copy in an extremely attractive contemporary binding.

"These two books [Ackermann's *History of Oxford* and *History of Cambridge*] are among the finest ever executed. A. Pugin, F. Nach, F. Mackenzie, and W. Westall were associated in the drawings, which are worthy even of the splendid architectural monuments they commemorate, while the engraving was carried out by such masters of aquatint as J. Bluck, J.C. Stadler, F.C. Lewis, D. Havell and others of like reputation. The result was the production of plates of unequalled merit in their particular line" (Prideaux, pp. 125-6).

**\$6,500**



DB 01869.



**Complete with the Portraits of the Founders**

**ACKERMANN, R[udolph].** *A History of the University of Cambridge, Its Colleges, Halls, and Public Buildings.* London: Printed for R. Ackermann, by L. Harrison and J.C. Leigh, 1815.

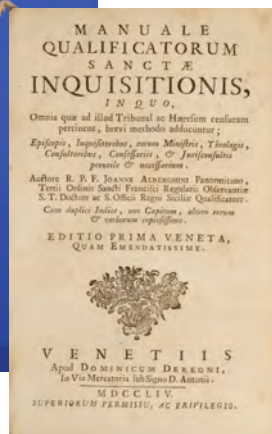
First edition, complete with the engraved portraits of the Founders. Two large quarto volumes. Engraved portraits watermarked 1812. Late 19th century half black morocco over brown cloth boards. An excellent copy with early watermarks.

"The fine aquatints, with their somewhat old-world flavour, are well suited to reproduce the spirit and to recall the antique associations of the old quads and courts..."

**\$7,500**



DB 01784.



**The Venice Edition**

**Best Handbook on Censorship and Heresy  
Inquisitors May Inquire Within - All Others Self-Flagellate**  
**ALBERGHINI, Joannes.** *Manuale qualificatorum sanctae inquisitionis: ...* Venice: Apud Dominicum Derengni, 1754.

First Venice edition. Octavo. Publisher's catalogue on p. 239-40. Contemporary limp vellum with remains of original leather ties. Manuscript title to spine. A remarkable copy in its original eighteenth century Venetian binding.

This handbook listing all the offenses which the Inquisition was qualified to judge is an extremely rare book in the marketplace, with no copies of any edition at auction within the last thirty-six years. Only eleven copies are found in institutional collections worldwide. Giovanni Alberghini was a Franciscan doctor of theology, and censor of the Sicilian Inquisition (under the aegis of the General Spanish Inquisition) and his book strove to summarize in pithy fashion all the various crimes for which the advice of censors was sought...it offered the standard views of the various problems under review along with the author's own interpretations.

**\$3,500**



DB 01689.

**Alken's Rare Satire**

**Successfully Transplants Horse's Ass to Rider's Seat**

**ALKEN, Henry.** *Specimens of Riding Near London.* Drawn from Life. London: Thomas M'Lean. Repository of Wit and Humour, No. 26, Haymarket, 1823.

Second edition. Oblong folio. Printed title and eighteen hand-colored engraved plates. Late nineteenth century half red roan over red cloth boards. Some very minor marginal spotting or soiling to the margins but still a near fine copy.

A work of great scarcity with only one copy of the first edition (1821) and only three copies of this, the second edition, coming to auction within the last thirty-five years. The last copy appeared over eleven years ago.

\$7,500



DB 01816.

**Scarce English Grammar Tutorial  
Satirically Illustrated With Examples from Life  
for E-Z Learning**

**ALKEN, Henry.** *Tutors Assistant,* containing a Variety of Amusing Scenes. London: Thos. McLean, 1823.

First edition. Oblong folio. Six hand-colored soft-ground etchings all with multiple images. Plates watermarked 1822. Image size: 8 3/8 x 10 5/8 in; 211 x 270 mm. Late twentieth century half red morocco decoratively ruled in blind over marbled boards. Tan leather label to spine. Light soiling to margins and very occasional spotting.

Scarce; only two copies have come to auction within the last thirty-six years. OCLC/KVK record only five copies in library holdings worldwide.

\$1,500



DB 01691.

**Alken's First Published Work  
The Comic Foibles of Amateur Horsemen**

**[ALKEN, Henry].** *Qualified Horses and Unqualified Riders... Indispensable Accomplishments...* London: S. & J. Fuller, 1st Sept, 1815.

First edition. Oblong folio. Engraved title and seven hand-colored engraved plates. uncut. Late nineteenth century crushed crimson morocco over marbled boards. Original printed gray wrappers bound-in. An excellent copy of Alken's first published work. The issue under notice is found in only six libraries worldwide.

Alken's satiric reposte to Frankland's *Indispensable Accomplishments*, taking the Frankland scenes and captions and turning them on their ear, specifically on the rider's behind as he's tossed hither and yon by a horse clearly more in control of things than the rider.

\$6,000



DB 01835.



**Valley of the Children's Dolls**  
**Scarce in Dust Jacket**

**APPLETON, Honor C. [Illustrator]. CRADOCK, Mrs. H.C.** *Josephine's Happy Family*. Related by Mrs. H.C. Craddock. Pictured by Honor C. Appleton. London: Blackie and Son, Limited, n.d. [1917].

First edition. Tall octavo. With eight full-page color illustrations, including frontispiece, and thirteen text drawings in black and white. Publisher's quarter cream cloth over tan paper boards with onlaid color illustration. Original color printed pictorial dust jacket. Light offsetting and foxing to endpapers. Slight crease to rear board. An excellent copy of a book rarely seen in the original pictorial dust jacket.

Although she was an illustrator for the "Blackies Annual", British illustrator Honor Charlotte Appleton (1879-1951) is probably best remembered by the fans of the "Josephine" books for the wonderful illustrations that brought to life the stories written by the author Mrs H C Craddock.

\$350

**And They Call it Puppy Love**  
**Warm in Scarce Dust Jacket**

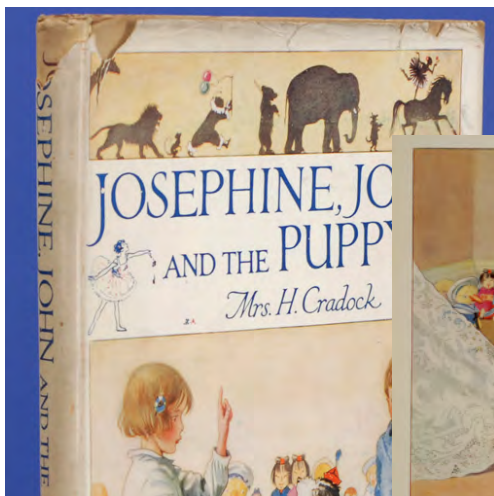
**[APPLETON, Honor C., Illustrator]. CRADOCK, Mrs. H.C.** *Josephine, John and the Puppy*. London: Blackie and Son Limited, n.d. [c.1920].

First edition. Octavo. Eight full-page color plates, black and white drawings throughout. Publisher's original quarter cream cloth over tan paper boards with onlaid color illustration, pictorial endpapers. Original color printed pictorial dust jacket, lightly chipped at extremities. An excellent copy, very scarce in the original pictorial dust jacket.

Josephine, her friend, John, and the dolls adjust to Rough, the newest member of the household, a sweet, if mischievous puppy.

Although she was an illustrator for the "Blackies Annual", British illustrator Honor Charlotte Appleton (1879-1951) is probably best remembered by the fans of the "Josephine" books for the wonderful illustrations that brought to life the stories written by the author, Mrs H C Craddock.

\$250



DB 01837.



**Limited to 425 Copies Signed by the Photographer**  
**With 38 Duo-Tone Photos That Dramatize the Text**

**[ARION PRESS]. CHANDLER, Raymond. STOUEN, Lou (photographer). POWELL, Lawrence Clark (intro.).** *The Big Sleep*. San Francisco: Arion Press, 1986.

Limited to 425 copies, signed by the photographer. Octavo. Forty blue/black duo-tone photo-lithographs. Printed laminate vinyl over buckram boards. As new.

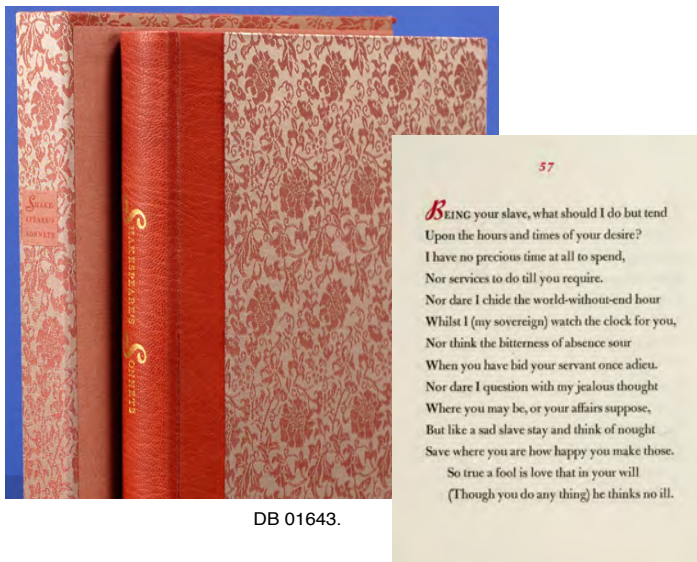
Founded in San Francisco in 1974 by printer-publisher Andrew Hoyem, the texts of the more than eighty Arion Press publications are characterized by their diversity and intellectual depth, with titles that range from ancient literature to modern classics. Editions are strictly limited and are designed and produced, mainly by hand.

\$1,150



DB 01644.



**Limited to 200 Copies For Sale**

**[ARION PRESS]. SHAKESPEARE, William.** *Shakespeare's Sonnets.* Introduced and Edited by Helen Vendler. San Francisco: Arion Press, 1997.

Limited to 200 numbered copies for sale, this being copy number 133. Quarto. Quarter morocco over patterned silk boards. In the publisher's slipcase. As new.

Founded in San Francisco in 1974 by printer-publisher Andrew Hoyem, the texts of the more than eighty Arion Press publications are characterized by their diversity and intellectual depth, with titles that range from ancient literature to modern classics. Editions are strictly limited and are designed and produced, mainly by hand

**\$1,250****Scarce Life of St. Augustine**

**[AUGUSTINE of HIPPO, Saint]. ANGELIS, Ludovico de.** *De Vita, et Laudibus S.P.N. AVR. Augustini.* Hipponensis Episcopi, et ecclesia Doctoris eximij. Libri Six. Recogniti secunda editione, & in compendium, à suo auctore R.P.F. Ludovico de Angelis, Portuensi, Lusitano, Ordinis Eremit. alumno & chronista generali, Doctori Theologo, & publico, in Collegio S. Aug. Olisippouensi, S. Pagina quondam interprete. Paris: Apud Jacob Bessin, 1614.

Second edition, originally published in 1612. Octavo. Head-tailpieces, initials. Contemporary limp vellum. Manuscript title to spine. Worming to upper corner of first few leaves, not affecting text, otherwise an excellent copy in its original seventeenth century vellum binding..

Scarce; OCLC notes only two copies in libraries worldwide, and no copies at all of the first edition of 1612. No copies of either edition have come to auction within the last thirty-six years.

Of the author, Rev. Father Friar Luis dos Angelis, little is known.

**\$1,500****One of Seventeen Scarce Copies on Vellum**

**AURELIUS, Marcus. FLINT, W. Russell (illustrator).** *The Thoughts of Marcus Aurelius Antoninus.* London: Philip Lee Warner, Publisher to the Medici Society, 1909.

One of seventeen scarce copies on vellum (of a total edition of 517), this being copy Eleven. Quarto. Twelve mounted color plates at rear of volume, with an extra suite of plates separately chemised. Full limp vellum, ribbon ties. A fine copy. Housed in a half morocco pull off box.

No copies on vellum have appeared at auction within the last thirty-six years.

Sir Russell Flint, the master water color artist, was born in 1880 in Edinburgh as the first son of Wighton Flint, a watercolorist and designer by profession. His first formal education in art was received at the age of 14 from the Royal Institute School of Art which he attended while working as an apprentice for a firm of printers.

**\$7,500**



DB 01764.

**An Extremely Scarce Brontë Reference**

[BRONTE, Anne, Charlotte, and Emily]. HOLROYD, Abraham. *Currer Bell and Her Sisters*. Keighley Series of Poems, Tales, and Sketches No. 4. (Reprinted from the *Bradford Advertiser*, of the year 1855.). Keighley: C.W. Craven, 1887.

First separate edition. Octavo. Stapled printed wrappers. A very nice copy of a scarce reference on the Brontës.

OCLC and KVK note only one copy in library holdings, at the British Library. Yablon and Turner 277.

\$250

**Two Great Brontës Bound Together****First American Editions**

BRONTE, Emily and Anne. *Wuthering Heights* [bound with] *The Tenant of Wildfell Hall*. New York: 1848.

First American editions, first printings. Octavo. Four volumes in one, bound from their two volume issues in wrappers, all dividing blanks present. Contemporary forest green three-quarter morocco over marbled boards. A very good copy.

The first American edition of *Wuthering Heights* was published simultaneously in one cloth volume and in two parts with paper wrappers.

The first American edition of *The Tenant of Wildfell Hall* was published simultaneously in cloth and in paper covers on July 28, 1848, just one month after the first English edition. In its original binding the first English edition is a notoriously rare book, as is this first American edition in the original cloth.

\$13,500



DB 01724.

**Did Charlotte Brontë's Father Influence Jane Eyre?**

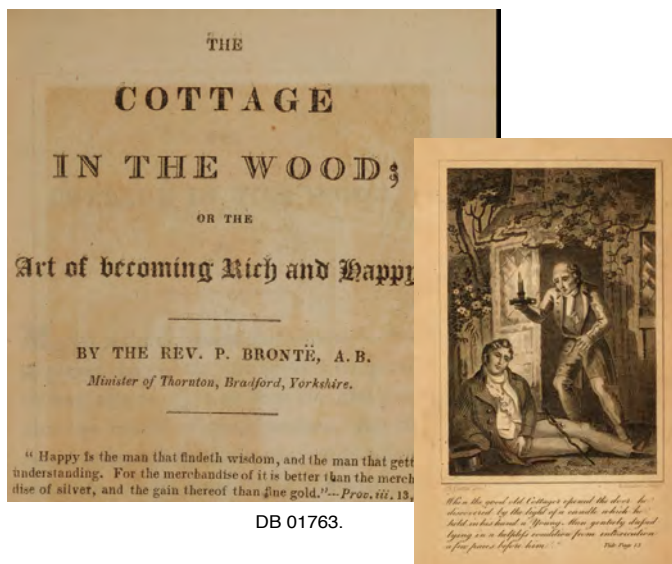
BRONTE, Patrick, Rev. *The Cottage in the Wood...* Bradford: T. Inkersley, 1818.

Second edition. Twelvemo in sixes. Engraved frontispiece. Original quarter green roan over drab board. Front joint expertly and almost invisibly repaired, one preliminary blank leaf torn with loss. An excellent copy.

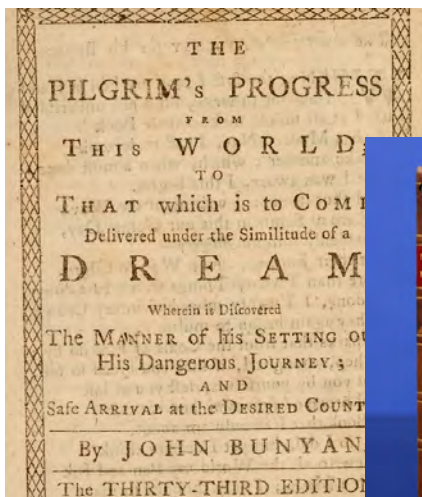
An extremely rare book with OCLC/KVK locating only eight copies in library holdings worldwide of this edition and only three of the first edition (1815).

*Cottage* is a religious novel—a spiritual 'Pamela', in which the reprobate pursuer of an innocent girl ultimately converts and marries her, while with *Cottage*, the points of likeness [with *Jane Eyre*] are striking. Those who read *Jane Eyre* as a secular tale of feminist rebellion and nothing more may well have to think again. The structure of *Jane Eyre* shows how, in a great and original novel, Charlotte Brontë incorporated many of her father's values, offering some support that she intended *Eyre* to be read as a religious novel.

\$2,250



DB 01763.



DB 01783.



**Scarce Eighteenth-Century Editions  
Parts One, Two, and Three Bound Together**

**BUNYAN, John.** *The Pilgrim's Progress From This World; To That which is to Come...* London: Printed for E. Johnston, 1776. [bound with] The Second Part, London: Printed by E. Johnson, 1775 [bound with] The Third Part,...to which is added the Life and Death of John Bunyan. London: Printed for S. Crowder, 1778.

Thirty-third edition (first published in 1678), twenty-seventh edition of Part Two, twenty third edition of Part Three. Twelvemo. Woodcut frontispieces and eighteen full-page woodcut illustrations. Contemporary sheep, neatly rebacked to style. Otherwise a very attractive copy of this mid-to-late eighteenth century example which was published around 100 years after the first edition.

*The Pilgrim's Progress from This World to That Which Is to Come* is a Christian allegory written by John Bunyan and published in February, 1678. It is regarded as one of the most significant works of religious English literature, has been translated into more than 200 languages, and has never been out of print.

\$850

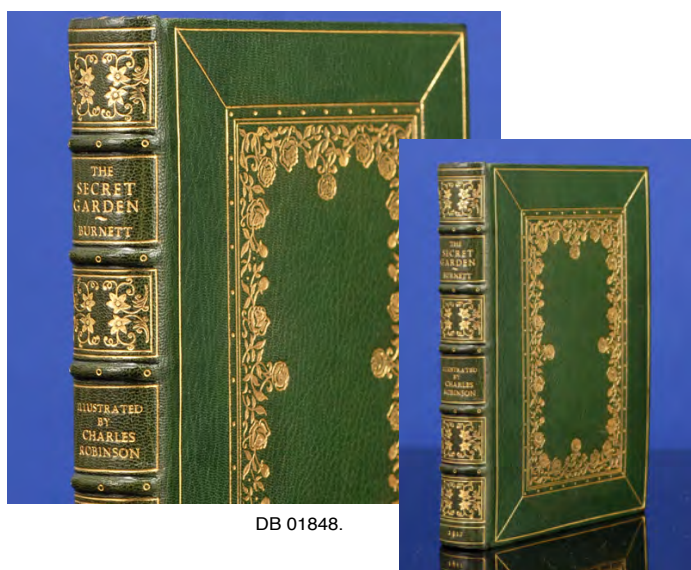
**A Fine and Splendid *Secret Garden*  
Bound by Bayntun-Riviere**

**BURNETT, Frances Hodgson.** *The Secret Garden.* Illustrated by Charles Robinson. London: William Heinemann, 1911.

First edition in book form, issued simultaneously in the U.S. but with illustrations by Maria Kirk. Octavo. Eight full-color plates. Bound by Bayntun-Riviere for Asprey of London in full emerald crushed morocco. Original cloth preserved at rear. A fine, splendid copy.

*The Secret Garden* first appeared as a serial in *The American Magazine*, a publication aimed at adults, beginning in Autumn 1910. Its working title was *Mistress Mary*, in reference to the English nursery rhyme *Mary, Mary, Quite Contrary*. It is now one of Burnett's most popular novels, and is considered to be a classic of children's literature.

\$1,750



DB 01848.

**With Seven Fine Hand-Colored Aquatint Plates  
In The Original Printed Wrappers**

**BURY, T[homas] T[albot].** *Six Coloured Views on the Liverpool and Manchester Railway, with a plate of the Coaches, Machines, &c.* London: Published by R. Ackermann, and Sold by R. Ackermann, Jun., 1831.

First edition. Large quarto. Seven hand-colored aquatint plates by H. Pyall after T.T. Bury. First blank leaf watermarked: "1827" Plate seven watermarked 1831. All of the plates are dated "Feby. 1831." Original quarter calf backed printed drab wrappers with printed advertisements on the inside front and inside and outside back. An exceptional copy, slightly larger than Abbey's. Housed in a custom-made half brown morocco clamshell case.

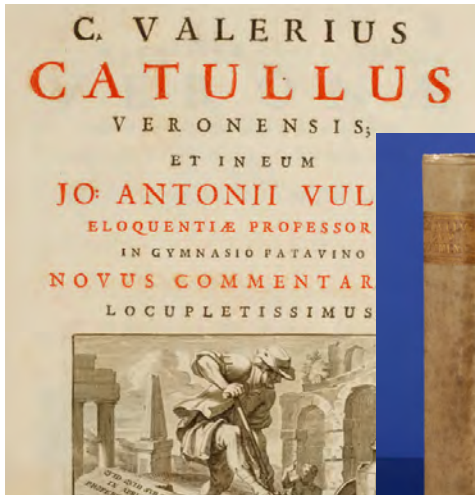
This book was first published with six plates in 1831. It proved popular, and other editions followed...This classic record of the beginnings of the railway age was also one of the last significant books illustrated with aquatints. Lithography was already sweeping the field for pictorial records of this kind.

\$4,500



DB 01695.





DB 01821.



**"The Best Edition of Catullus Yet Published"**  
**The Rare Veronese Gold Medal Winner**

**CATULLUS, C. Valerius. VOLPI, Gian Antonio (editor).** *C. Valerius Catullus Veronensis et in eum Jo...*[Padua]: Josephus Cominus, 1737.

First separate Volpi edition, originally issued collectively with Albius Tibullus E.R., and Sex. Aurelius Propertius (1710), here with material not found in that earlier edition. Quarto. Includes Vopi's essay, *De Metris Catulli*, commentary, bibliographical references and index. Contemporary full vellum. Calf spine label. A remarkable copy of a scarce book, here in its fine original eighteenth century vellum binding with decorated edges.

No copies have come to auction within the last thirty-six years.

"This is in every respect the best edition of Catullus yet published; the text is exhibited in a more correct manner, and the notes of Vulpius are very valuable.' According to Ernesti and Harles, the notes of Vulpius are not so much in emendation of the text, as in illustration of the poet by selecting parallel passages from ancient and modern writers" (Dibdin I, p. 245).

**\$4,000**



DB 01707.



**Thirty Hand-Colored Lithographed Plates**  
**Depicting Scenes of the Austro-Italian War of 1859**

**[CHAM, illustrator].** *Les Zouaves.* Album par Cham. [Paris]: En vente au Bureau du Charivari, [n.d., ca. 1859].

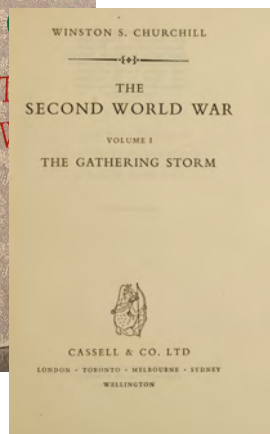
Folio. Hand-colored lithographed title-page and thirty hand-colored numbered lithographed plates. Thirteen plates are captioned at head: "Zouaves et Croates." Plates lithographed by Destouches. Original dark brown pebble-grain cloth. An excellent copy.

"It is to be regretted that space will not serve to represent the caricaturists and depicors of manners who followed in the wake of Daumier and Gavarni. Among the most attractive of the former is Amédée de Noé, known as Cham (that is, Ham, the son of Noah) of whom it was said that he had 'an idea a day' for *Le charivari*. A good proportion of his thousands of lithographs were gathered into albums. His contributions to the *Album du siège*, in which Daumier was his collaborator, are typical of his work" (Ray, *The Art of the French Illustrated Book*, pp. 155-156).

**\$4,500**



DB 01756.



**Complete, in Dust Jackets**

**CHURCHILL, [Sir] Winston S.** *The Second World War.* London: Cassell & Co., [1948-1954].

First English edition, complete with dust jackets. Six octavo volumes. Comprising: Volume I: *The Gathering Storm*; Volume II: *Their Finest Hour*; Volume III: *The Grand Alliance*; Volume IV: *The Hinge of Fate*; Volume V: *Closing the Ring*; and Volume VI: *Triumph and Tragedy*. x. With the "Author's Note" slip tipped in facing p. viii and the errata slip tipped in facing p. 610 in Volume I. Illustrated with maps (some folding, some with color), diagrams, and facsimiles (some folding).

Publisher's original black cloth. Decorative endpapers ("printed grey in reverse with a pattern of alternated initials WSC and *lion regardant en passant*"). Dust jackets price-clipped and with some edgewear, occasional chips. Otherwise a fine set. Each volume housed in custom-made quarter black morocco clamshell case.

**\$650**



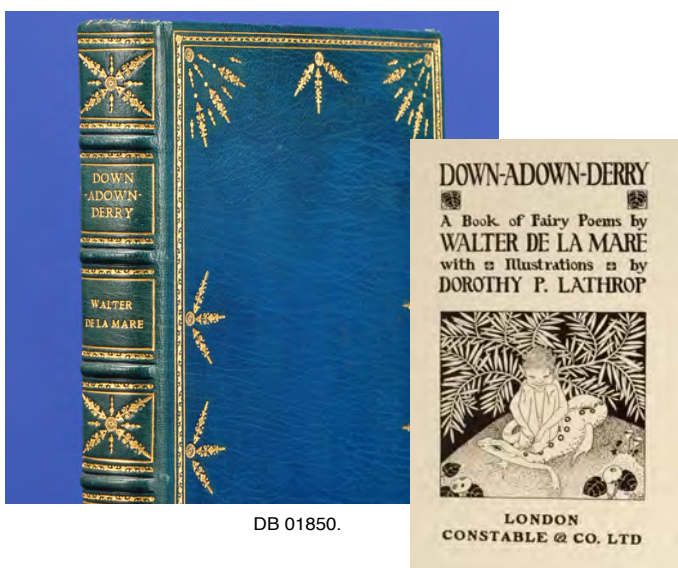
DB 01855.

**Welcome to the Museum for Laughs**  
**Displaying 150 Hand-Colored Comic Lithographs,**  
**Including Forty-Five by Honoré Daumier and Forty-Two by Gavarni**  
**[DAUMIER, Honoré, Gavarni, and others, illustrators]. [ALHOY, Maurice, Louis Huart, and Ch[arles] Phillon, editors].** *Le Musée pour rire...* Paris: Chez Aubert, Editeur des Cent-et-Un Robert-Macaire, 1839-1840.

Three quarto volumes. With 150 numbered hand-colored lithographs, with tissue guards, heightened with gum arabic by Honoré Daumier, Gavarni, Frédéric Bouchot, Victor Adam, Plattier, Benjamin, Bourdet, Pruche, Platel, Grandville, Edme-Jean Pigal, Alophe Menut, Charles Vernier, Charles-Joseph Traviès, and others. Publisher's original pictorial light blue boards, printed in black. The mildest of rubbing to spine ends and corners. An absolutely miraculous copy - certainly the finest extant.

"Le musée pour rire is among the freshest and most attractive of romantic illustrated books" (Ray, *The Art of the French Illustrated Book*).

**\$28,500**

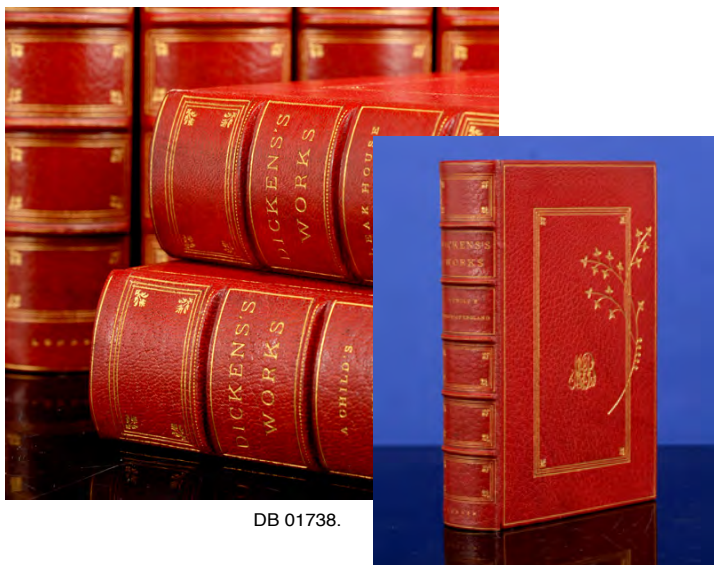


DB 01850.

**One of 325 Large Paper Copies Signed by Walter De La Mare**  
**Beautifully Illustrated by Dorothy Lathrop**  
**DE LA MARE, Walter.** *Down-ADown-Derry.* A Book of Fairy Poems by Walter De La Mare with illustrations by Dorothy P. Lathrop. London: Constable & Co., Ltd., 1922. First edition thus, one of 325 large paper copies signed by the author, this being copy no. 130. Tall octavo. Three full-page color plates, including frontispiece, and numerous black and white drawings, many full-page. Handsomely bound by [Bayntun-Riviere] for Asprey of London in full blue crushed levant morocco. A very fine copy.

Dorothy Pulis Lathrop (1891–1980) was an American author and illustrator of children's books. The prolific popularity of her talent was one of a steady production, primarily between the years of 1919 to 1962. In 1919, Lathrop's first published "suite" of expressive illustrations appeared in Walter De la Mare's book for children, *The Three Mulla-Mulgars*. Lathrop developed a friendship with author Walter De la Mare, and thereafter, illustrated five of his books published for children, including illustrations for De la Mare's *Down-ADown-Derry* (1922), *Crossings* (1923), *Mr. Bumps* (1942), and *Bells and Grass* (1942).

**\$1,250**



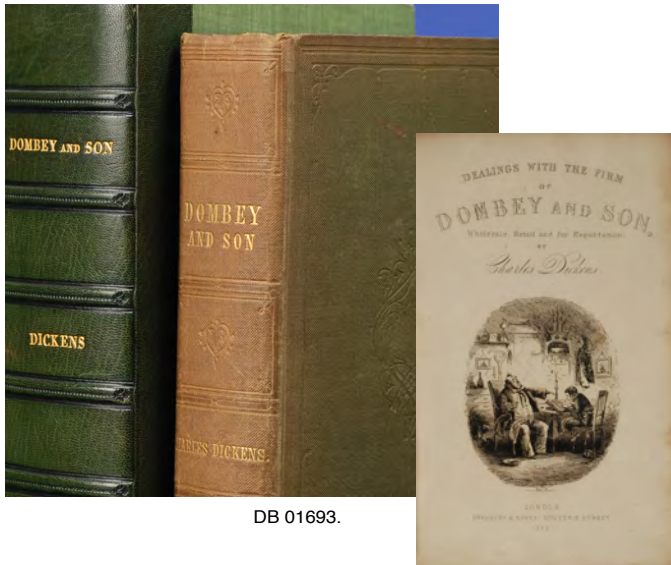
DB 01738.

**The Manuscript Edition**  
**Very Finely Bound**  
**Limited to 100 Elaborately Illustrated Copies**  
**DICKENS, Charles.** *Works of Charles Dickens.* With more than One Thousand Illustrations including all the usual & very many unusual plates. Edited by Richard Garnett. London: Merrill & Baker, [1900].

Manuscript Edition. Limited to 100 numbered and registered copies, this being copy No. 36. Thirty-two octavo volumes. Elaborately illustrated with hand colored frontispieces or original watercolors to most volumes from the original illustrations by Frederick Barnard, Hablot K. Browne ("Phiz"), George Cattermole, George Cruikshank, Dalziel, F.O.C. Darley, Luke Fildes, John Gilbert, Edwin Landseer, John Leech, and others. All illustrations with titled tissue guards.

Finely bound in contemporary full crimson Levant morocco (unsigned; by Henry W. Stikeman of NYC?). Gilt ruled borders, gilt ruled central panel with corner ornaments, initials, and foliate decoration. Raised bands. six gilt ruled compartments with corner ornaments. Wide, elaborately gilt decorated dentelles. Blue silk doublures. Blue silk endpapers. Top edge gilt. A fine set.

**\$17,500**



DB 01693.

**The Renowned Kenyon Starling - William Self Copy  
Extremely Scarce in the Original Cloth Binding**

**DICKENS, Charles.** *Dombey and Son.* With Illustrations by H.K. Browne. London: Bradbury & Evans, 1848.

First edition in book form, first state following all points in Smith. The Kenyon Starling-William Self copy. Octavo. Publisher's 'variant' binding of moderate green fine-diaper grain cloth. Original pale-yellow coated endpapers. Spine very slightly faded, corners very slightly bumped with just a tiny amount of board show through. Otherwise the binding is a fresh as one could possibly wish for. Chemised in a half green morocco slipcase with the bookplate of William Self on the chemise.

The Kenyon Starling Library of Charles Dickens is among the finest in private hands, both in terms of its depth, breadth and quality.

**\$13,500**



DB 01692.

**The Renowned Kenyon Starling - William Self Copy  
A Wonderful Copy in the Original Primary Cloth Binding**

**DICKENS, Charles.** *The Personal History of David Copperfield.* With Illustrations by H.K. Browne. London: Bradbury & Evans, 1850.

First edition in book form, first state (following all but one of the twenty points listed in Smith), in the primary binding. Octavo. Publisher's 'primary' binding of moderate green fine-diaper grain cloth. Original pale-yellow coated endpapers.

The Kenyon Starling - William Self copy, amongst the most distinguished in the world. Original owner's dated signature: and with commemorative centenary testimonial Dickens label to front paste down endpaper. Chemised in a half green morocco slipcase with the bookplates of Kenyon Starling and William Self on the chemise.

**\$14,500**



DB 01874.

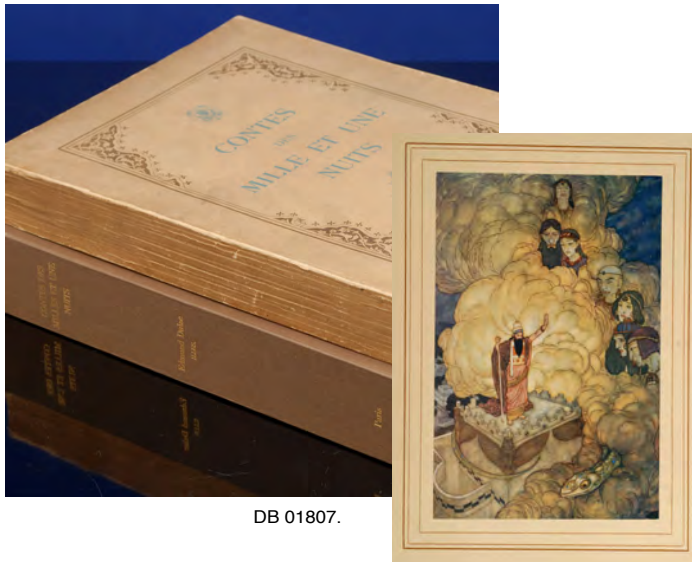
**Heaven Elf Us  
A Fine First Edition In Fairyland**

**[DOYLE, Richard, illustrator]. ALLINGHAM, William.** *In Fairyland. Pictures from the Elf-World.* London: Longmans, Green, Reader, & Dyer, 1870.

First edition, published Christmas 1869 yet post-dated 1870. Folio. Frontispiece and fifteen wood-engraved plates printed in color by Edmund Evans, many plates with three-four vignette images each. Original green morocco-grained cloth pictorially stamped and lettered in gilt. Very small closed-tear to margin of frontispiece and two other plates. Inner hinges neatly strengthened. Otherwise a bright and fine copy of an book rarely seen in better condition.

This is Doyle's most sought-after book. A masterpiece of book illustration and an outstanding example of the colour printing of the equally well-known Edmund Evans (1826-1905). *In Fairyland* is one of the finest books ever produced for children, and from the collector's point of view a most desirable item to add to any library of juvenile works, especially in the original green, morocco-grained, full-cloth binding, pictorially blocked in gold on the front cover.

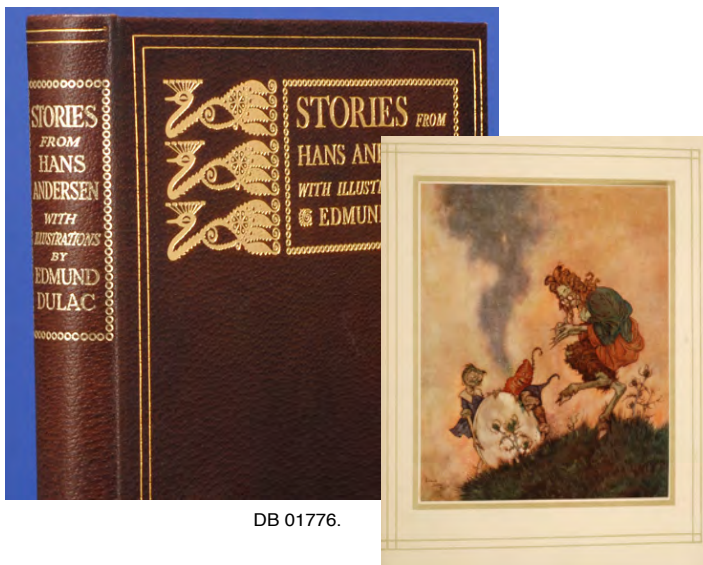
**\$3,850**



DB 01807.



DB 01873.



DB 01776.

**"Dulac's Most Important Work"**

**DULAC, Edmond.** *Contes des Mille et Une Nuits.* Paris: L'Edition d'art H. Piazza, n.d. [1912].

Reissue of the first edition in French (1908). Quarto. Fifty full-color plates with captioned tissue guards, mounted on cream-colored stock. Publisher's original cream wrappers. Wrappers and endpapers slightly toned. Otherwise a near fine copy. Housed in a brown cloth, felt lined clamshell case.

Originally published as *Stories From the Arabian Nights* (1907). Here translated into French from the original Arabic by Hadji-Mazem.

"The Leicester Galleries commissioned from Dulac the fifty water colours, retaining the copyrights, and, with Hodder and Stoughton, brought out the book. It was an overnight sensation that unequivocally established Dulac's reputation. At the time, Edmond Dulac was only twenty-five years old. The *London Times*...: 'Mr. Dulac's distinction is that he is as good on the poetical side as on the grotesque...he has a truly exquisite sense of colour, and of noble design...'"

**\$1,500**

**"Nothing More Original in Conception and Effective Colour Printing Has Perhaps Appeared for a Long Time"**

**DULAC, Edmond.** *Lyrics Pathetic & Humorous from A to Z.* London: Frederick Warne & Co., 1908.

First edition. Slim quarto. Unpaginated Twenty-four full color plates on glossy paper, with limerick verses, to rectos only. Title page vignette. Illustrated endpapers. Publisher's original quarter straw cloth over pictorial paper boards. Beveled edges. A stunning, fine copy.

"The rollicking figures that illustrate Dulac's alphabet book are, with those of *Arabian Nights*, among the most delightful of his book pictures. His work here shows his most individual style, his own way of doing things when unhampered by the limitations of a story or of a publisher...seldom did Dulac fail to tuck some whimsy into his book pictures, but the comic style which he launched...achieved sure triumph in the *Lyrics*..." (Hughey).

**\$1,250**

**One of 100 Copies Printed on Japanese Vellum****Signed by Edmund Dulac****A Unique Copy****In a Handsome, Unrecorded Variant Binding**

**[DULAC, Edmund, illustrator]. ANDERSEN, Hans [Christian].** *Stories from Hans Andersen.* With Illustrations by Edmund Dulac. London: Hodder & Stoughton, [1911].

Edition de Luxe, limited to 100 numbered copies printed on Japanese Vellum and signed by the artist, this copy being no. 20. Large quarto. Mounted color frontispiece, and twenty-seven mounted color plates. Original dark chocolate brown pigskin pictorially stamped with three-peacock design. A stunning copy, unique, and arguably the finest copy of the De Luxe Edition.

The binding and endpapers do not conform to Hughey's description, and appear to be unique to this handsome copy. We contacted Ms. Hughey who notes that it is possible that someone or firm had this done for our copy #20. "Someone may not have liked the plain cover..." If that's the case, we'd like to thank them. This special copy is the better for it.

**\$4,500**



DB 01778.

**First Trade Edition****Elegantly Bound to Please By Bayton-Riviere of Bath**

**DULAC, Edmund (illust).** FITZGERALD, Edward (trans.). *The Rubaiyat of Omar Khayyam*. London: Hodder and Stoughton, n .d. [1909].

First trade edition. Large quarto. Twenty color plates mounted on buff vellum-like paper with gilt over tan decorative borders. With descriptive tissue guards. Text printed on rectos only within a brown decorative border. Bound in full red calf by Baynton-Riviere c. 1960. A gorgeous copy. Housed in a red cloth slipcase

"In point of excellence of art, popularity, distinction and profit the crowning achievement... was the publication of the Fitzgerald version of the *Rubaiyat of Omar Khayyam* illustrated by Edmund Dulac. The book was a joy and a treasure. Its public acceptance was immediate and great."

**\$1,250**

DB 01777.

**One of 750 Copies Signed by the Artist**

**[DULAC, Edmund, illustrator]. POE, Edgar Allan.** *The Bells and Other Poems*. With Illustrations by Edmund Dulac. London: Hodder and Stoughton, [n.d., 1912].

Edition de Luxe. Limited to 750 copies, numbered and signed by the artist, this copy being no. 741. Large quarto. Twenty-eight mounted color plates. Ten black ink head-pieces. Original vellum over boards. Front cover and spine lettered and pictorially stamped in gilt with an all over Dulac design of clusters of bells. Lacks silk tie. An excellent copy.

Dulac's pictures for *The Bells* were overstreaked with gilt in some cases, crayon in others, to produce rich haunting effects. Deep shades of blue and a special deep pink-rust predominate throughout. Sometimes Dulac's pictures are deep-coloured and intense, sometimes dim and ghost-like. But one and all are sensitized to record impressions of unearthly beauty or horror. Only Poe could have written the poems. Only Dulac could have illustrated them.

**\$2,750**

DB 01817.

**A Fine Copy  
Of the "Finest Edition"**

**EGAN, Pierce.** *Sporting Anecdotes*, Original and Selected; Including Numerous Characteristic Portraits of Persons in Every Walk of Life, Who have acquired Notoriety from their Achievements on The Turf, At the Table, and in the Diversions of the Field, with sketches of various Animals of the Chase: To which is added, an Account of noted Pedestrians, Trotting Matches, Cricketers, &c. The whole forming a complete deliniation of the Sporting World... London: Printed for Sherwood, Jones, and Co., 1825.

New edition, enlarged and improved; originally published, anonymously by "an amateur sportsman," in 1804. Octavo. Engraved frontispiece, three portraits, and three hand-colored aquatint or stipple-engraved plates (one folding,). Early twentieth century three-quarter red morocco over red cloth boards. A fine, internally crisp and clean copy.

"Second and finest edition. The book deals with every manner of sport and contains memoirs of many celebrated sportsmen" (Schwerdt).

**\$550**



DB 01715.

**Tally Ha!****The Rein of Terror: The Count Can't Cantor, Leaps to Contusions, Falls to the Rear****The Comic Misadventures of a Man Maladjusted to a Horse**

**FERNELEY, J.** *Count Sandor's Exploits in Leicestershire*. London: R. Ackermann, Jr. 1833.

First edition. Folio. Ten mounted hand-colored aquatints by E. Duncan after J. Ferneley. Mid-to-late twentieth century quarter straight grain crimson morocco. Plate I with neat closed tear near upper border of image, just affecting a couple of letters, otherwise fine.

A title of extraordinary scarceness, with OCLC/KVK noting only one copy in library holdings worldwide. The BM has no records in its online database for individual prints from this series, nor of Ferneley's original paintings upon which these aquatint engravings were based. This is the first copy to come to market in 18 years of this classic, desirable, and priceless visual narrative of a woefully inept equestrian with a marvelous self-deprecating sense of humor.

**\$16,750**

**Scarce, Unrecorded 'Proof' Large Paper Copy**  
**With All the Aquatints in Proof State**  
**Magnificently Bound By Bayntun-Riviere**

**FIELDING, T[heodore]. Henry.** *Cumberland, Westmoreland, and Lancashire Illustrated...* London: Printed for Thomas M'Lean, 1822.

First edition, large paper copy with proof impressions. Folio. Forty-four hand-colored aquatint plates. Frontispiece and a few other plates lightly foxed or soiled, trimmed. Original glazed black and gold paper, upper wrapper with label laid down and bound in at rear, slightly creased. Mid-to-late twentieth century dark green morocco, gilt by Bayntun Rivière. An outstanding copy. Housed in a green cloth slipcase.

Unrecorded issue; not found in Tooley, Abbey, or Prideaux.

"T.H. Fielding... during a long life, did some of the most attractive work ever produced in aquatint" (Prideaux, p. 11)

**\$5,500**

**"The Standard Edition"****Numbered and Initialed by George Meredith**

**GEORGE, Meredith.** *The Works...* Westminster: Archibald Constable and Co., 1896-1911.

[The Memorial edition], limited to 1025 copies, this being copy no. 527, numbered and initialed by Meredith. Thirty-six octavo volumes. Contemporary three-quarter crimson morocco over red cloth boards ruled in gilt by Birdsall of Northampton. Original cloth covers preserved at end. The mildest of wear. Occasional mild, scattered foxing. A handsome set.

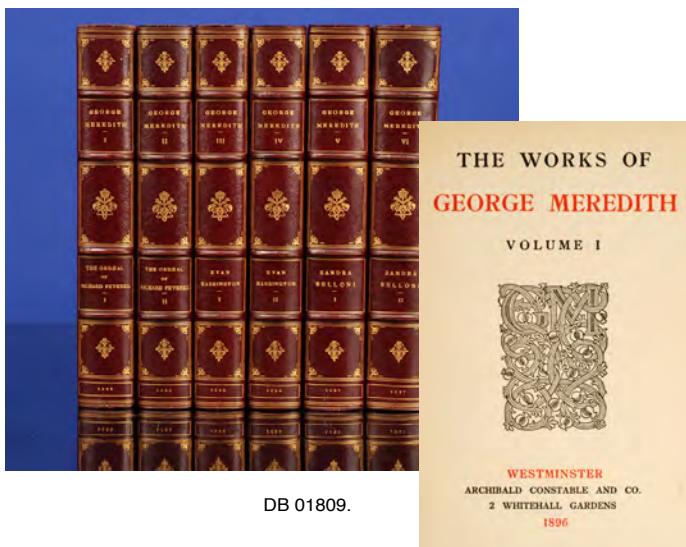
"Ah, Meredith! Who can define him? His style is chaos illumined by flashes of lightning" (Oscar Wilde). His signature is extremely rare; lightning strikes this initialed set.

"The Memorial Edition of the Works of George Meredith... is the standard edition" (Encyclopedia Britannica). Victorian novelist George Meredith's (1828-1909) writing was characterized by a fascination with imagery and indirect references.

**\$2,500**



DB 01820.



DB 01809.



DB 01722.

**A Superb Collection of James Gillray Caricatures**

**GILLRAY, James.** [*Collection of Sixty-Eight Caricatures*]. [London: Published by John Miller, n.d., 1818?].

Oblong quarto. Sixty-eight hand-colored engraved plates on sixty-four leaves (one folding). Contemporary half dark green roan. Overall, an excellent copy of this superb collection.

Caricaturist and engraver James Gillray (1757-1815) was apprenticed to a letter engraver and worked under classical engravers such as Ryland and Bartolozzi in stipple. He trained at the R.A. Schools and did some book illustrations for Macklin's Tom Jones before turning to caricature in about 1780. Gillray finally came to rest as chief caricaturist to Mrs. Humphrey at New and Old Bond Street, where he lodged till his death. His frequent satires on Royal extravagance such as 'A Voluptuary under the horrors of Digestion' 1792 and the caricatures of Napoleon and Charles James Fox, created in their realism and savagery a whole new field for the caricaturist. Gillray's last work was engraved in 1811 shortly before he became insane; his position was taken by the young George Cruikshank.

**\$9,000**

**In an Enchanting Binding by Robert Porter**

**With Illustrations by Warwick Goble:**

**"As Pretty and Dainty Things of the Kind That We Have Ever Seen"**

**[GOBLE, Warwick, illust.]. [PORTER, Robert, Binder]. [CRAIK, Dinah Maria, text].** *The Fairy Book*. The Best Popular Fairy Stories Selected and Rendered Anew. By the author of 'John Halifax, Gentleman'. With 32 illustrations in colour by Warwick Goble. London: Macmillan and Co., 1913.

First Goble-illustrated edition. Tall octavo. Thirty-two full-color plates with captioned tissue guards. Specially bound c. 1990 by Robert Porter in full, polished blue, levant morocco with gilt rules emanating from a gilt sun and three belts of tiny gilt stars and geometric forms in loose orbit, the design reiterated on rear board and spine in blind. Cockerell endpapers. Original cloth preserved at rear. Top edge gilt. A spectacular, very fine copy. Housed in a blue cloth slipcase with pull-ribbon.

Warwick Goble [1862-1943] was one of the busiest and most versatile British illustrators of the Golden Age, at home with any subject that came his way, from a battle scene to a tea party.

**\$1,750**



DB 01847.



**First Edition**

**In the Incredibly Scarce Dust jacket**

**GREENAWAY, Kate.** *Kate Greenaway's Birthday Book For Children*. 382 Illustrations by Kate Greenaway, Printed by Edmund Evans, Verses by Mrs. Sale Barker. London & New York: George Routledge and Sons, n.d. [1880].

First edition. Thirty-two mo. Twelve color plates, 370 small black and white interleaved text illustrations.

Original beige pictorial cloth. Beveled edges. In the publisher's scarce, blue, unprinted dust jacket. Some wear to binding, a few note leaves with penciling or ink. Dust jacket chipped, and in two pieces. A bit of soiling to cloth, otherwise an internally clean (with no penciling) copy.

**\$750**



DB 01755.



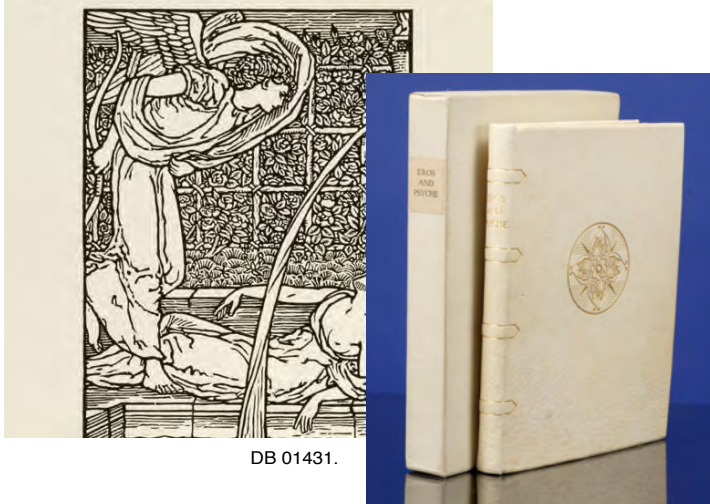
DB 01728.

**A Presentation Copy****In the Excessively Scarce Dust Jacket****The Best Copy to Come to Market in Thirty-Six Years**

**GREENAWAY, Kate (artist). HARTE, Bret.** *The Queen of the Pirate Isle*. London: Chatto and Windus, 1886.

First edition, Binding A, a Presentation Copy from the Author to Lady Alfred Paget signed and dated London December 2d, 1886. Octavo. Color frontispiece and twenty-seven text illustrations in color. Publisher's original pictorial cloth. In the scarce dust jacket, professionally backed. A spectacular copy, as rare as can be in the original dust jacket.

Of the twenty-four copies to come to auction within the last thirty-six years only four were in Binding A, only one possessed the dust jacket, and not a single one was signed. "Mr. Bret Harte has written... "The Queen of the Pirate Isle," which will be illustrated by... Miss Kate Greenaway... The result of this combination of one of the most English of artists with one of the most American of authors will be awaited with unusual interest" (The Nation, August 12, 1886).

**\$4,500****EROS AND PSYCHE**

DB 01431.

**With Woodcut Illustrations Designed by Edward Burne-Jones****"A Notable Book"**

**[GREGYNOG PRESS]. BRIDGES, Robert.** *Eros and Psyche*. A Poem in XII Measures by Robert Bridges: with wood-cuts from designs by Edward Burne-Jones. [Newtown, Mont[gomeryshire], Wales]: Gregynog, 1935.

Limited to 300 copies bound in white pigskin. Quarto. Twenty-four woodcut illustrations after designs by Edward Burne-Jones. Printed in red and black in Gregynog type on Batchelor handmade paper. Initial letters designed by Graily Hewitt and printed in green. Full white pigskin stamped in gilt on front cover and spine. A fine copy of a book generally found with the binding heavily soiled. In the original publisher's cloth box.

"...Another attraction of this book is the woodcuts from drawings by Burne-Jones...This is a notable book".

**\$1,150**

DB 01694.

**"The Most Famous and Influential American Political Work"****"The Last [edition] Issued During Hamilton's Life"****In a Contemporary Binding**

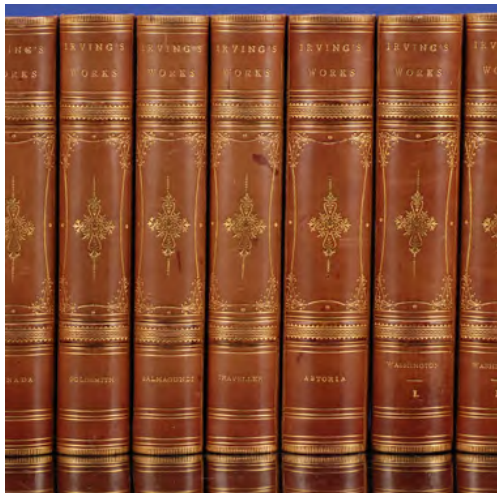
**[HAMILTON, Alexander. MADISON, James. JAY, John].** *The Federalist*... New-York: Printed and Sold by George F. Hopkins, 1802.

The rare Second Edition, the most complete and the last with revisions, corrections, and additions by Alexander Hamilton. Two octavo volumes. Printing of the Constitution and Bill of Rights on pages 335-351. Contemporary tree calf. Professional, near invisible restoration to head and tail of spines. Corners a little worn but still a very handsome set, individually chemised in a half brown morocco clamshell case. Exceptionally rare in a contemporary binding.

"The most famous and influential American political work" (Howes). "A literary and political masterpiece" (Chernow). "The last [edition] issued during Hamilton's life (Sabin).

**\$28,500**





DB 01747.

**The People's Edition**

**IRVING, Washington.** *The Complete Works*. [People's Edition]. New York: G.P. Putnam, 1864.

Twenty-six small octavo volumes. Engraved frontispieces, head-and-tailpieces. Bound ca. 1880 in three-quarter plum calf over marbled boards ruled in blind. Smooth spines with two slightly raised bands, elaborately lettered and decorated in gilt. Spines uniformly and attractively sunned. A fine set.

Washington Irving (1783-1859), American author, wit, and man of society. His highly successful burlesque, *A History of New York from the Beginning of the World to the End of the Dutch Dynasty* (1809), supposedly by Diedrich Knickerbocker, has been called "the first great book of comic literature written by an American" (The Concise Oxford Companion to American Literature). His best-known book, *The Sketch Book of Geoffrey Crayon, Gent.* (1820), contains sketches of English life, essays on American subjects, and American adaptations of German folk-tales (including "Rip Van Winkle" and "The Legend of Sleepy Hollow").

**\$2,750****First Collected Edition**

**JAMES, G.P.R.** *The Works of G.P.R. James*. Revised and Corrected by the Author. With an Introductory Preface. London: Smith, Elder and Co., 1844-1849.

First collected edition. Twenty-one octavo volumes. Separate title pages. Engraved frontispieces. Bound by Bayntun of Bath (ca. 1930) for Lauriat & Co. of Boston in three-quarter crimson morocco over marbled boards, ruled in gilt. Spines with five raised bands decoratively tooled in compartments, top edge gilt, marbled endpapers. Armorial bookplate of Joel Cheney Wells on front pastedowns. A handsome set.

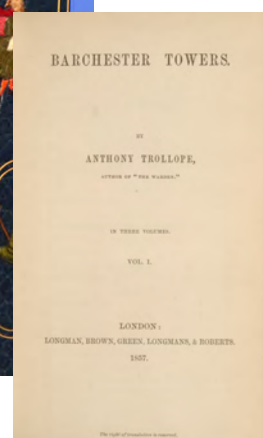
At an early age George Payne Rainsford (1799-1860) aka G.P.R. James, began to write romances. He was encouraged by Walter Scott and Washington Irving, and continued his production with such industry that his output reached one hundred volumes. This excessive production was fatal to his permanent reputation; now considered flimsy and melodramatic his books had considerable immediate popularity. Thackeray cleverly parodied James' grandiloquent style in *Novels by Eminent Hands*.

**\$2,750**

DB 01808.



DB 01769.

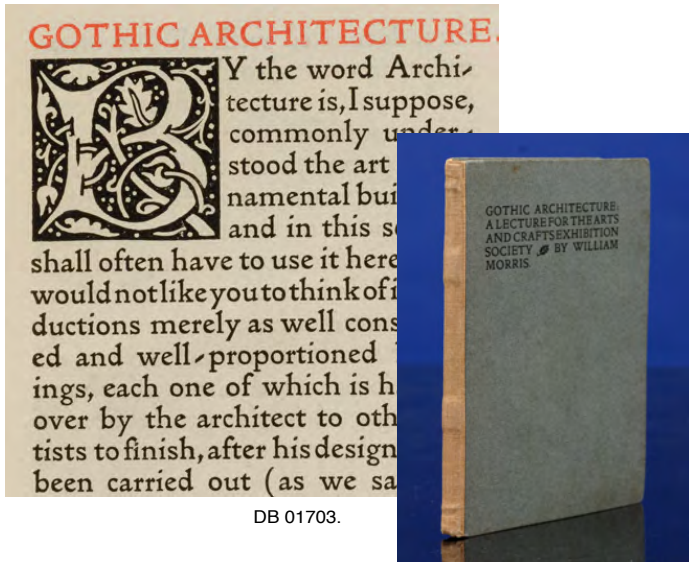
**A Marvelous and Mirthful Kelliegram Binding**

**[KELLOGRAM BINDING]. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham).** *The Ingoldsby Legends*, or Mirth and Marvels. With Sixty Illustrations by George Cruikshank, John Leech, and John Tenniel. London: Richard Bentley, 1864.

Later edition. Octavo. Sixty black and white text illustrations. Marvelously bound by Kelly & Sons in full blue crushed morocco with sixteen multi-color pictorial inlays depicting characters and objects from this nineteenth century classic of fantasy literature. Red silk doublures and endpapers. Gilt decorated turn-ins. All edges gilt. Original cloth spine and upper binding preserved at rear. A fine copy.

"Kelliegram bindings were one of many innovations of the English binding firm of Kelly & Sons, founded in 1770 by John Kellie, as the name was then spelled. The binding firm was carried on by successive members of the family into the 1930s. William Henry Kelly developed the company in the first half of the 19th century, followed by William Henry, Jr., Henry, and Hubert Kelly, who took control in 1892, taking the firm into the twentieth century.

**\$6,500**



DB 01703.

**The First Kelmscott Press Book Printed in Sixteenmo**  
**[KELMSCOTT PRESS]. MORRIS, William.** *Gothic Architecture: A Lecture for the Arts and Crafts Exhibition Society.* Hammersmith: Sold by William Morris, Kelmscott Press, 1893.

One of 1,500 paper copies, out of a total edition of 1,545 copies. Sixteenmo. Printed in red and black in Golden type. Decorative woodcut initials. In this copy "Van Eyck" is correctly spelled on p. 45, line 1 and "guilds" is correctly spelled on p. 41, line 16. Original quarter holland over blue gray boards. Text of title-page printed in black on front cover. A fine copy.

The first Kelmscott Press book printed in sixteenmo.

"This paper, first spoken as a lecture at the New Gallery, for the Arts & Crafts Exhibition Society, in the year 1889, was printed by the Kelmscott Press during the Arts and Crafts Exhibition at the New Gallery, Regent Street, London, 1893" (Colophon).

\$750



DB 01813.

**Hereward the Kingsley**  
**The Westminster Edition**  
**KINGSLEY, Charles.** *The Novels and Poems.* Boston: Little, Brown, and Company, 1899.

The Westminster Edition, limited to 1000 copies, this being copy no. 342. Fourteen octavo volumes. Illustrated throughout with frontispieces and approximately seventy plates. Contemporary three-quarter dark green morocco over marbled boards ruled in gilt. Spines decoratively gilt in compartments. Top edge gilt, others uncut. A handsome set with the Armorial bookplate of Julia Jordan Dumaresq on front paste-downs

Charles Kingsley (1819-1875) was an English priest of the Church of England, university professor, historian and novelist. As a novelist his chief power lay in his descriptive faculties; those of South American scenery in *Westward Ho!*, of the Egyptian desert in *Hypatia*, of the North Devon scenery in *Two Years Ago*, are brilliant, and the American scenery is even more vividly and more truthfully described when he had seen it only by the eye of his imagination than in his work *At Last*, which was written after he had visited the tropics.

\$2,500



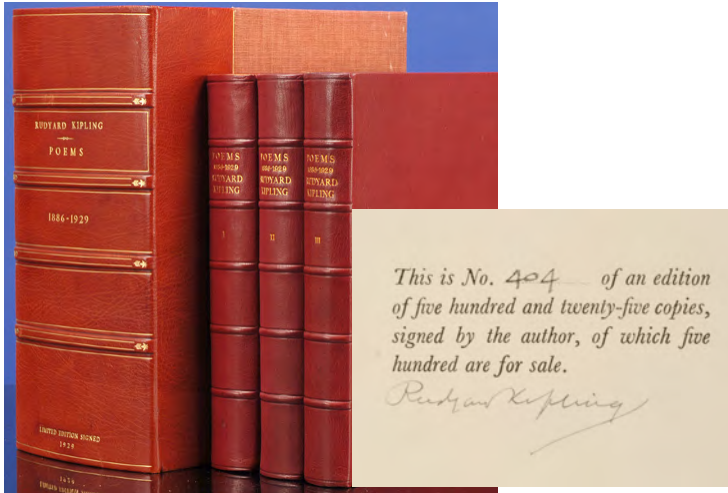
DB 01751.

**In the Deluxe Limp Vellum Binding**  
**KINGSLEY, Charles. FLINT, W. Russell.** *The Heroes, Or Greek Fairy Tales For My Children* by Charles Kingsley. London: Philip Lee Warner Publisher to The Medici Society [Riccardi Press], 1912.

First edition, limited to 500 copies on hand-made Riccardi paper, this being in the deluxe binding limited, apparently, to 100 copies, the remaining 400 in boards. Quarto. Color frontispiece, and eleven mounted color plates. Publisher's limp vellum. Publisher's original dust jacket. With clipped signature and albumen photograph to first preliminary blank. A fine copy, unusual in dust jacket.

"Kingsley's retellings of Greek myths, *The Heroes* (1856), subtitled 'Greek fairy tales for my children'...was written as a corrective to Nathaniel Hawthorne's *Tanglewood Tales* (1853), which he found 'distressingly vulgar', and which undoubtedly falsified the originals. 'No one', wrote Roger Lancelyn Green in *Tellers of Tales* (1946), 'has caught the magic and the music and the wonder of the old Greek legends as Kingsley did'" (*The Oxford Companion to Fairy Tales*). Ransom, *Private Presses*, p. 395, no. 5. Tomkinson, p. 149, no. 5.

\$1,250



DB 01827.

**One of 525 Sets - Signed By the Author**  
**In Publisher's Full Morocco Binding**

**KIPLING, Rudyard.** *Poems 1886-1929*. London: Macmillan & Co., 1929.

First edition, limited to 525 copies signed by the author, this being copy no. 404. Three tall octavo volumes. Frontispiece portrait to Volume I. Publisher's original full crimson polished morocco. Publisher's original printed dust jackets over original glassine wraps. In the publisher's original box with printed title label and set number in autograph. A very fine set. Housed in a quarter morocco solander case.

Kipling was born Dec 30, 1865, in Bombay, India, to a British family. When he was five, he went to England to begin his education, but returned to India at the age of 17 and published his first collection of verse, *Departmental Ditties...* In 1892 he published the two *Jungle Books* and began work on *Kim*. In 1902 The Kipling family moved to Sussex, and he devoted the rest of his life to writing poetry and short stories, including his most famous poem, 'If—'. He died on January 18, 1936; his ashes are buried in Westminster Abbey.

**\$4,250**



DB 01851.

**One of 100 Copies**  
**Each Volume Signed by the Author**

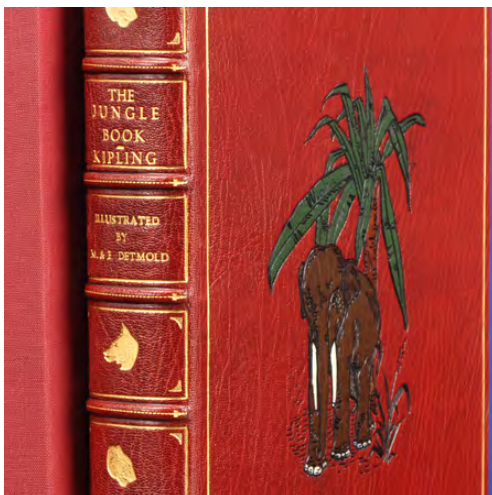
**KIPLING, Rudyard.** *Rudyard Kipling's Verse*. Inclusive Edition 1885-1918. London: Hodder & Stoughton, 1919.

First edition, one of 100 copies bound in vellum, each volume signed and numbered by Rudyard Kipling, this being set no. 90. Three octavo volumes. Publisher's full vellum. Each volume dressed in a blue-cloth, gilt lettered, custom dust jacket. Inner hinges on volume one a little tender, otherwise a very fine set.

Kipling composed many of his poems while living in the United States 1892-1897. His poems became famous for their lively, swinging rhythm. Typical are *Gunga Din* and *Mandalay*. The first tells of the courage of an Indian boy who is shot while carrying water to British soldiers in the thick of battle. *Mandalay* tries to capture the exotic atmosphere of the East. *If* remains as, arguably, the most celebrated expression of Stoic virtues since Seneca; it is certainly the most accessible and entertaining.

Kipling won the Nobel Prize for Literature in 1907.

**\$2,250**



DB 01849.

**First Color-Illustrated Edition**  
**Bound by Bayntun-Riviere**  
**(Assisted by Riki-Tiki-Tavi)**

**KIPLING, Rudyard. DETMOLD, Maurice and Edward (illustrators).** *The Jungle Book*. With Illustrations in Colour by Maurice and Edward Detmold. London: Macmillan and Co., Ltd., 1908.

First color-illustrated edition. Octavo. Sixteen full-color plates. Bound by Bayntun-Riviere for Asprey (ca. 1980) in full burgundy crushed levant morocco. Front cover beautifully decorated with an elephant under a tree, inlaid in green, brown and white morocco. A handsome, very fine copy. Housed in a red cloth slipcase.

Kipling's classic about Mowgli, a child brought up by wolves and taught by Baloo, the bear, and Bagheera, the black panther, the law and business of the jungle. Edward Detmold and his twin brother, Charles, born in 1883, were raised as orphans by an uncle who fostered their artistic talents. From the age of five both boys showed an interest in drawing animals in the zoological gardens and in the British Museum in London. At age twenty-five, they created sixteen magnificent illustrations for Kipling's *The Jungle Book*.

**\$1,500**



DB 01852.

**Scarce Original Art**

**Early Character Studies by "Kyd" Based on Thackeray's *Pendennis KYD* (pseudonym of Joseph Clayton Clarke). 12 Original Character Studies from *Pendennis* by W.M. Thackeray Drawn in Colours by Kyd. [London, n.d. (c. 1900)].**

Twelve loose sheets, (11 x 9 in; 279 x 229 mm), each containing a pen, ink and watercolor drawing with background (6 1/2 x 4 in; 165 x 102 mm), with the original, edge-worn and chipped, holograph title page in ink. Housed in a folding blue cloth portfolio. Fine.

Kyd's character studies from authors other than Dickens are scarce, scarcer still with backgrounds, as here. Houghton Library at Harvard has a series of drawings by Kyd for *Yellowplush Papers* and *A Shabby Genteel Story* but we have been unable to track down any further Kyd drawings based upon Thackeray novels.

Characters include Arthur Pendennis; Major Pendennis; Bows; George Warrington; Morgan; Fanny; Blanche Amory; Mr. Bungay; Mr. Forest; Sam Huxter; Mr. Smirke; Capt. Costigan.

**\$1,500****Scarce Awkward Clashes! Très Amusant! Très Rare!****Inopportune Social and Personal Events**

**LAMI, Eugène.** *Les Contretems en Caricatures*. Paris: Gide fils, [Dec.] 1823 - [Jan.] 1824.

First edition. Oblong octavo. Twenty-four hand-colored lithographs mounted on stubs. Bound c. 1920 to contemporary style in three-quarter green linen over marbled boards. Fifth plate cut and mounted not affecting image in any manner A fine copy.

An exceptionally scarce album, with no copies coming to auction within the last thirty-six years, and OCLC /KVK recording only three copies worldwide, at the Morgan Library; Princeton; and University of Miami. We know of only one copy in private hands, sold to a client of ours ten years ago.

"This early album of broad caricatures hardly suggests what Lami was to become. Though he took ten of his plates from Rowlandson's *Miseries of Human Life* [London, 1808], he can hardly be accused of plagiarism, since he transposed the English artist's subjects to French settings, in effect making new creations of them.

**\$3,750**

DB 01883.

**From *Le Monde Plaisant*****The Military, Fire Brigade, Etc. Lamponed****At the Beginning of the Third French Republic**

**LAVRATE, Edmond, and LEMAITRE, V.** [*Caricatures Militaires from Le Monde Plaisant*] *Nos Troupiers. Le Garde Nationale*. [Plus Two Additional Untitled Suites]. Paris: Chez A. Boivin, n.d. [c. 1878-85].

Folio. 108 hand-colored lithographs, four at rear, are double-page fold-outs. Bound c. 1950 in three-quarter dark red, hard-grain morocco over marbled boards. An excellent copy of this compilation of caricatures that originally appeared in *Le Monde Plaisant*.

Extremely scarce. These prints were never, apparently, separately published in albums and appear here only through the devotion of a discerning collector.

Edmond Lavrate was a prominent mid 19th century caricaturist of French everyday life whose cartoons appeared weekly in *Le Monde Plaisant*, a popular comic and satirical journal. At one time his illustrations were censored and banned from sale due to their vulgar and devilish nature; anti-clerical themes were a specialty of his.

**\$13,500**

DB 01839.



DB 01744.

**Edition de Luxe**  
**From Harcourt Bindery**

**LONGFELLOW, Henry Wadsworth.** *The Complete Writings of Henry Wadsworth Longfellow...* Boston and New York: Houghton Mifflin and Company, 1904.

Edition de Luxe, limited to 750 copies, this being copy No. 701. Eleven octavo volumes. Portraits, illustrations, and facsimiles. Printed by the Riverside Press. Bound in three-quarter green morocco over marbled cloth by The Harcourt Bindery. A fine set.

Turn of the 20th century Boston, was the heyday of the private press movement. Associations such as the New England Bookbinders Guild and the Club of Odd Volumes were established and interest in fine books ran high. Frederick J. Quinby & Company appeared in the Boston Directory of 1900. Later that year Huegle, Quinby & Co., bookbinders, at 17 Harcourt Street was formed. The binder was Leopold A. Huegle, whose son, John, was also involved. By the 1902 issue of the directory, Huegle-Quinby's advertisement had added the phrase "Proprietors Harcourt Bindery"; 109 years later, the bindery remains in business.

**\$2,500**



DB 01823.



**Paradise in Large Format**

**"The... Illustrations... Are... Unforgettable"**

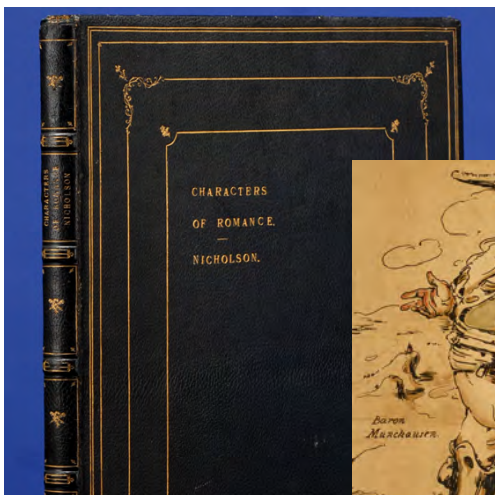
**"One of the Most Significant Series of British Book Illustrations Ever to Have Been Produced"**

**[MARTIN, John]. MILTON, John.** *The Paradise Lost of Milton.* With Illustrations, Designed and Engraved by John Martin. London: Septimus Prowett, 1827.

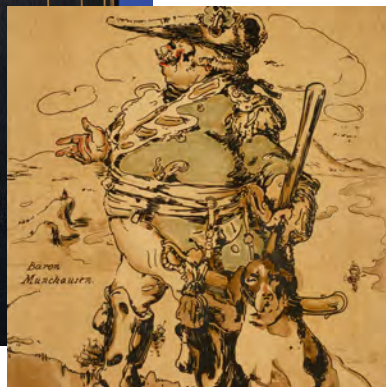
First (Imperial Quarto) edition, large plate issue. Two imperial quarto volumes. Twenty-four fine mezzotint plates. Contemporary full crimson straight-grain morocco. Bookplates of Swedish museologist and author, Erik Hofren. An excellent copy.

This book was one of the great publishing enterprises of the age. It appeared in eight different formats, four with large plates, and four with small. Martin executed the forty-eight mezzotints himself. The apocalyptic romanticism of his conceptions had many sources: the monumental buildings of London, the engravings of Piranesi, published volumes of eastern views, even incandescent gas, coalpit accidents, and Brunel's new Thames Tunnel. The resulting illustrations may be heterogeneous, but they are also unforgettable.

**\$8,500**



DB 01690.



**A Fine Copy of Nicholson's Most Important Work**

**NICHOLSON, William, [artist].** *Characters of Romance...* London: William Heinemann, 1900.

First edition. Folio. Title page with dedication on the verso to William Ernest Henley and sixteen plates (seventeen subjects) in various colors with brown backgrounds. Publishers or contemporary full hard grain navy morocco. Armorial bookplate of the Montefiore family on front pastedown. A near fine copy.

Considered by many to be Nicholson's most important work. The London true first is considerably less common than the American of the same date (OCLC locates 12 of the American but only one of the London, and of the nine copies to come up at auction in the last twenty-five years only one had the London imprint). Both imprints were originally issued loose in portfolios.

Nicholson's woodcuts were reproduced by lithography except for a few portfolios printed directly from the original blocks and hand colored. Each has a heavy border—He was known as 'the man who puts a thick black line round everything'.

**\$1,800**



DB 01735.



**First Trade Edition of Kay Nielsen's "Hansel and Gretel"**  
**[NIELSEN, Kay, illustrator]. GRIMM, [Jacob and Wilhelm].** *Hansel and Gretel and Other Stories by the Brothers Grimm.* New York: George H. Doran Company, [n.d., 1925].

First American trade edition (there was no English trade edition). Large quarto. Twelve mounted color plates. Ten black and white plates. Original red cloth. Front cover with gold label pictorially stamped in black and red. Spine decoratively stamped and lettered in gilt. Red and white decorative endpapers. A near fine copy.

In an attempt to reinvigorate the market for gift books after the war, Hodder & Stoughton resumed the publishing of Kay Nielsen's books. In 1924 they published *Hans Andersen's Fairy Tales*. Nielsen returned to London, and in 1925 *Hansel and Gretel*, appeared with twelve color plates.

\$2,500



DB 01723.



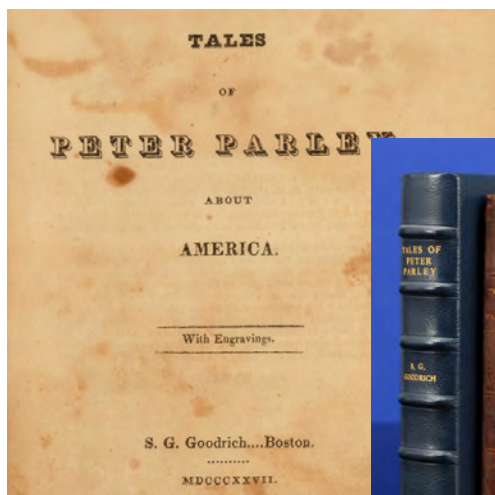
**The Works of George Orwell**  
**ORWELL, George.** *The Works.* London: Secker & Warburg, 1996.

Fourteen octavo volumes. Uniformly bound in blue cloth with gilt lettering to spine. Housed in publisher's slipcase. A very fine set.

This very attractive set includes the six fiction novels: *Burmese Days* (1934); *A Clergyman's Daughter* (1935); *Keep the Aspidochelone Flying* (1936); *Coming Up for Air* (1939); *Animal Farm* (1945); *Nineteen Eighty-Four* (1949), and the three non fiction novels: *Down and Out in Paris and London* (1933); *The Road to Wigan Pier* (1937); *Homage to Catalonia*. Also included: the Collected Essays, Journalism, and Letters in four volumes; and Michael Sheldon's authorized biography.

Volumes 10-14 include essays and related articles.

\$1,750



DB 01741.



**Here I Am. My Name is Peter Parley. I Am An Old Man...**  
**The First American Book Genuinely for the Enjoyment of Children**  
**PARLEY, Peter (pseudonym of Samuel Griswold Goodrich).** *The Tales of Peter Parley About America.* Boston: S.G. Goodrich, 1827.

First edition. Twelvemo. Complete. Thirty-six black and white wood engravings on thirty-two plates. Publisher's original red leather spine over blue boards. Expertly rebacked with original spine laid down.

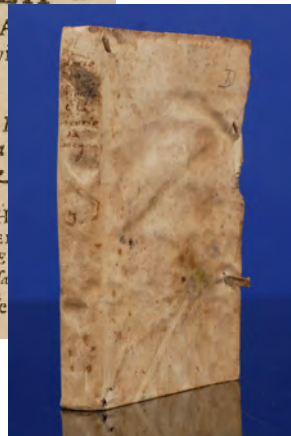
Arguably the most important American children's book, Goodrich wrote it to remedy the sorry state of contemporary juvenile literature. Starting slow, sales soon ran wild, other books were written for the series, many reprinted in England, and many more books issued by unscrupulous publishers who co-opted the Peter Parley franchise that Goodrich had established.

One of the great rarities of children's literature, only seven copies are found in library holdings worldwide, with only four copies appearing at auction within the last thirty years. Blanck 1. Grolier *American* 35. Morgan, *Children's Literature* 49.

\$25,000



DB 01819.

**The Extremely Rare****Glorious Triumph of the Victorious Banner of Christ**

**PASCOLI, Gabriello.** *Il Glorioso trionfo et la vittoriosa insegna...* Ferrara: appresso Giulio Cesare Cagnacini et fratelli, 1587.

First edition. Small octavo. Contemporary limp vellum. Manuscript title to spine. Upper wrap and front free endpaper with chip along fore edge. Expected soiling to vellum. Crucifix doodles to front free endpaper. Remains of original leather ties. Otherwise a remarkably clean and fresh copy in its original sixteenth century vellum binding.

OCLC/KVK note only two copies in libraries worldwide. No copies have come to auction within the last thirty-six years. Not found in the BM - Catalogue of Italian Books 1465-1600.

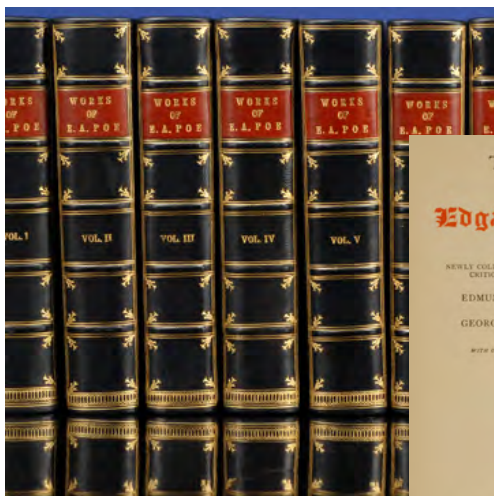
Dedicated to Bianca Capello de' Medici (1548-87), the Venetian noblewoman famed for her beauty and intellect, who became mistress to Francesco de' Medici, the eldest son of Cosimo I, the Grand Duke of Tuscany (1519-74). In suspicious circumstances they both died on the same day in 1587 in their Villa at Poggio a Caiano following a banquet, possibly as a result of poisoning.

**\$1,500****A Finely Bound Set of Edgar Allan Poe**

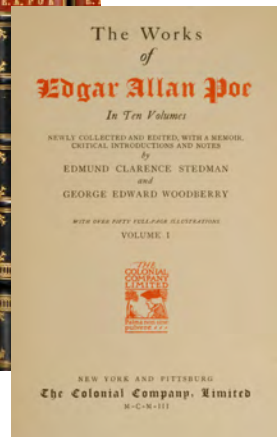
**POE, Edgar Allan.** *The Works of Edgar Allan Poe.* Newly Collected and Edited, with a Memoir, Critical Introductions and Notes by Edmund Clarence Stedman and George Edward Woodberry. With Over Fifty Full-Page Illustrations. New York: The Colonial Company, Limited, 1903.

The Definitive Edition. Limited to 1,000 numbered sets. Ten octavo volumes. Engraved frontispieces and plates throughout. Modern three-quarter dark blue crushed levant morocco over marbled boards. Spines with five raised bands. A fine set.

Edgar Allan Poe (1809-1949) in his short and turbulent life, had a monumental effect on literature and poetry. Although he considered himself to be a poet (his poem *The Raven* is considered to be one of the greatest poems in the English language), he is most famous for his horror stories (including *The Pit and the Pendulum*, and *The Fall of the House of Usher*) and his detective stories featuring his intrepid sleuth, Auguste Dupin (Poe invented the mystery-detective genre of fiction with such stories as *The Murders in the Rue Morgue* and *The Purloined Letter*).

**\$2,750**

DB 01846.

**One of Pogány's Quintet of Masterpieces****Limited to 525 Copies**

**POGANY, Willy (Illustrator).** *Tannhäuser.* A Dramatic Poem by Richard Wagner... London: G.G. Harrap & Co., n.d. [1911].

Limited to 525 copies signed and numbered by the artist, this being copy no. 241. Quarto. Sixteen mounted color plates. Full vellum, pictorially stamped in gilt. A fine copy with only a bit of light staining to spine.

Pogány was a prolific Hungarian illustrator. His best known works consist of illustrations of classic myths and legends done in the Art Nouveau style. He also worked as an art director on several Hollywood films. The publication of Pogány's *Tannhäuser* was the first act in his trilogy of masterworks focused on Wagner's Germanic tales, and one of the quintet that is considered his finest work. Pogány clearly approached the commission to improve and extend techniques that he had developed through his preceding work, particularly *The Rubāiyat of Omar Khayyām*, and *The Rime of the Ancient Mariner*. Along with *Tannhäuser*, *Parsifal*, and *Lohengrin* these five books immortalized his career as an illustrator.

**\$2,250**

DB 01774.





DB 01772.

**One of Pogany's Masterpieces****Limited to 525 Copies Signed by the Artist**

**POGANY, Willy (illustrator). ROLLESTON, T.W. WAGNER, Richard.** *The Tale of Lohengrin...* London: G.G. Harrap, n.d. [1913].

Limited to 525 copies signed by the artist, this being copy no. 90. Quarto. Eight tipped-in color plates, numerous full page color illustrations. Full vellum, pictorially gilt-stamped. A fine copy. Housed in a blue cloth slipcase.

The publication of Pogany's *Lohengrin* was the final act in his trilogy of masterworks focused on Wagner's Germanic tales, and one of the quintet that is considered his finest work. That commitment to ongoing innovation resulted in an incredible suite of illustrations, including color lithographs, monotone and marginal illustrations and the delightful tipped-in color plates (produced with a four-color process) included in *Lohengrin*. Themes of medieval chivalry, erotic love and moral tests are illustrated in a lavish fashion by Pogany with an outstanding use of iconography, form and color.

**\$2,000****An Eye-Popping Pop-Up Book****"Exquisite, Sentimental Beauty"****Completely Untouched**

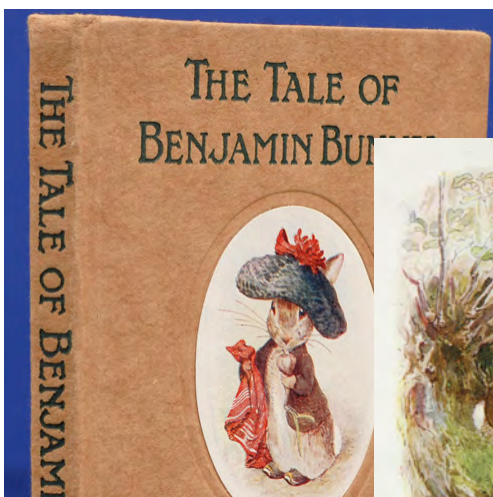
**[POP-UP BOOK]. WEEDON, L.L. HARDY, E. Stuart.** *The Land of Long Ago.* A Visit to Fairyland with Humpty Dumpty. With Pen-and-Ink Illustrations by E. Stuart Hardy. London - New York: Ernest Nister - E. P. Dutton, n.d. [1898].

First edition. Oblong quarto. Six chromolithographed pop-up plates. Black and white text illustrations throughout. Quarter red cloth over full color pictorial boards. A magnificent copy, completely untouched.

Ernest Nister was based in Nuremberg, Germany. In 1888 he established a London office and soon issued pop-up, moveable, and panorama books, as well as standard children's fare, operating until c. 1917. Nister used a wide range of movable techniques to intrigue children. He animated his pages with simple slats, dimensional scenes, and remarkable pinwheel mechanics. With these basic paper tools, he created fantastic transformations.

**\$2,000**

DB 01752.



DB 01757.

**First Edition**

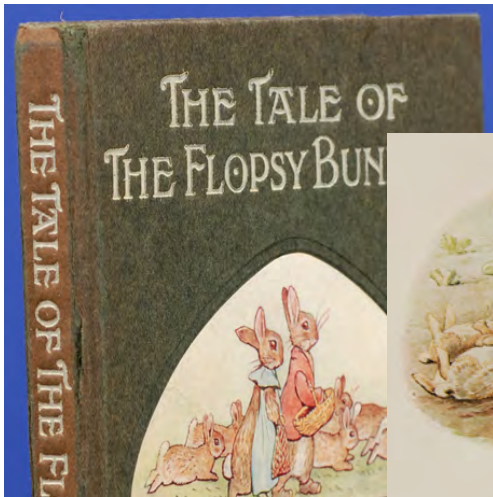
**POTTER, Beatrix.** *The Tale of Benjamin Bunny.* London and New York: Frederick Warne and Co., 1904.

First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Quinby Plate II endpapers as called for. Original tan boards lettered in green with color pictorial label on front cover, ruled and lettered in dark green on front cover and lettered in dark green on spine. Neat signature to half title. A near fine copy.

Quinby 6. Linder, p. 424. V & A 1581.

**\$1,500**





DB 01758.

**First Edition of "The Tale of the Flopsy Bunnies"**

**POTTER, Beatrix.** *The Tale of the Flopsy Bunnies*. London: Frederick Warne and Co., 1909.

First edition, first or second printing, with the Notice Board in the illustration on p. 14. Twelvemo. Color frontispiece and twenty-six color plates (included in pagination). Black and white vignette on title-page. Original gray-green boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial label on front cover within a triangular blind panel (with curved sides and rounded points) outlined in blind. Color pictorial endpapers (Quinby Plate VII). Spine very slightly faded, otherwise a near fine copy.

"The year 1909 appears on the front of the title-page of the first three printings. The Notice Board in the picture on page 14, of the market-garden scene, is believed to have been taken out soon after publication as a 1909 copy has been seen without this Notice Board (probably a third printing)" (Linder).

Linder, p. 427. Quinby 16. V & A 1659.

**\$1,100**

**The Best of all Books on Wales**

**[PUGH, Edward].** *Cambria Depicta: A Tour Through North Wales, Illustrated with Picturesque Views. By a Native Artist*. London: Printed by W. Clowes... for E. Williams, 1816.

First edition, complete. Quarto. Seventy-one hand-colored aquatint plates. Bound without the two advertisement leaves at end. Contemporary full calf, neatly rebacked. Some very minor wear to extremities. Occasional offsetting from plates. Leaf CC2 with three inch closed tear at fore edge. Otherwise an excellent copy. Published posthumously; Pugh died in 1813, the year his Preface is dated.

"The best...of all the books on Wales is the *Cambria Depicta* of Edward Pugh, the drawings for which took ten years to complete. In the preface the author speaks of the multiplication of illustrations of the same scenes owing to the fact that most travellers, being ignorant of the language of the country, never left the frequented routes, and he claims all his drawings are new to the public... 'In my choice of views I have abandoned the common practice of giving portraits of towns, castles, etc., which have been so often repeated that they now fill every portfolio'" (Prideaux).

**\$2,000**



DB 01815.

**As I Was Going to St. Ives - I Saw Mother Goose  
In Her Scarce Dust Jacket**

**RACKHAM, Arthur.** *Mother Goose*. The Old Nursery Rhymes. Illustrated by Arthur Rackham. London: William Heinemann, n.d. [1913].

First trade edition, later issue. Octavo. Thirteen color plates, eighty-five black and white illustrations, many in silhouette. Title page with blue lettering and black illustration. Publisher's original gray cloth. Original color pictorial dust jacket advertising three other 1913 Heinemann publications on back. A bright, fine copy in the scarce dust jacket which is a little chipped at top and bottom of spine (with some loss of lettering).

So far as titles go (but not so far as artwork goes) we move into a different key with *Mother Goose*, a book constructed in 1913 from a series of plates and line drawings which had appeared and would reappear in *St Nicholas* between 1912 and 1914. The poems were chosen by Rackham, presumably in terms of the themes and subjects he wished to illustrate: this would account for the consistently good quality of the many plates and of the numerous line drawings.

**\$850**



DB 01805.





DB 01845.

**One of 500 Copies, Signed by Arthur Rackham**

**[RACKHAM, Arthur, illustrator]. MALORY, [Sir Thomas].** *The Romance of King Arthur and His Knights of the Round Table.* Abridged from Malory's *Morte d'Arthur* by Alfred W. Pollard. Illustrated by Arthur Rackham. London: Macmillan and Co., 1917.

Edition de Luxe. Limited to 500 copies (this being copy No. 429), numbered and signed by the artist. Quarto. Sixteen mounted color plates, with descriptive tissue guards, and seventy drawings in black and white.

Original full vellum over boards pictorially stamped and lettered in gilt on front cover and spine. Top edge gilt, others uncut.

A fine copy.

**\$4,850**



DB 01826.

**Rackham Does Wagner**

**[RACKHAM, Arthur, illustrator]. WAGNER, Richard.** *The Rhinegold & The Valkyrie.* [Together with:] *Siegfried & The Twilight of the Gods...* Translated by Margaret Armour. London: William Heinemann, 1910; 1911.

First trade editions. Two quarto volumes. Together sixty-four color plates. Original light brown buckram with front covers pictorially stamped and lettered in gilt, back covers stamped in blind with publisher's device, and spines decoratively stamped and lettered in gilt. Pictorial endpapers. Minimal rubbing to extremities. Slight browning, primarily to leaves preceding and following plates. Near fine copies.

**\$2,850**



DB 01801.

**First Trade Edition, Unrecorded Variant  
In Publisher's Deluxe Full Suede Binding**

**[RACKHAM, Arthur].** *Aesop's Fables.* A New Translation by V.S. Vernon Jones with an Introduction by G. K. Chesterton and Illustrations by Arthur Rackham. London and New York: William Heineman, 1912.

First trade edition, unrecorded deluxe binding. Octavo. Thirteen color plates, including frontispiece, with captioned tissue guards, fifty-three black and white drawings, nineteen full page. Publisher's original full limp brown suede. Front cover pictorially decorated in blind and lettered in gilt. With the original glassine dust jacket and the publisher's original printed box. A fine copy with the glassine jacket a little wrinkled yet wholly intact (tape repair to read panel), and box very lightly soiled but still near fine.

Binding variant unrecorded by Latimore and Haskell, and Riall. In over forty years of dealing in Rackham material, we have never before seen this book thus bound.

**\$1,750**



DB 01802.



**A Superlative Copy**

**With Illustrations by Arthur Rackham**

**[RACKHAM, Arthur, illustrator].** *Queen Mab's Fairy Realm.* Illustrated by H. Cole, A. Garth Jones, H.R. Millar, A. Rackham & R. Savage. London: George Newnes Ltd., 1901.

First edition. Octavo. Sixty-seven black and white full-page and text illustrations, including five by Arthur Rackham (two full-page). Color frontispiece and title page illustrations by Reginald Savage.

Publisher's original blue cloth pictorially stamped in gilt and green with gilt lettering to upper board and spine. Pictorial endpapers by A. Garth Jones, printed in green, all edges gilt. Small neat bookplate of George Fleming on front pastedown. Spine very slightly cocked. The mildest hint of wear to spine extremities. Otherwise an outstanding, unusually clean, bright, and fine copy.

\$600

**First Trade Edition**

**Rare in Fine Condition**

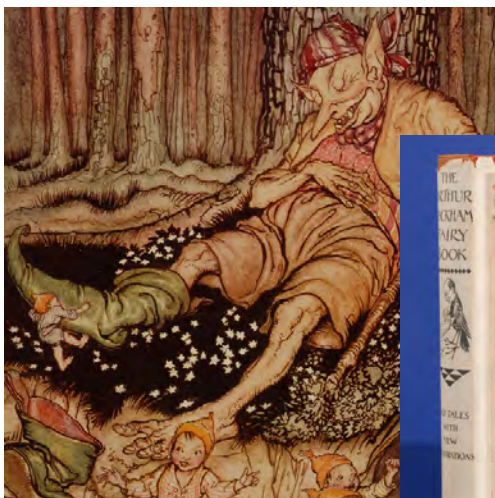
**RACKHAM, Arthur.** *The Arthur Rackham Fairy Book.* A Book of Old Favorites. With New Illustrations. London: George G. Harrap & Co. Ltd., 1933.

First trade edition. Octavo. Eight full-page color plates, sixty black and white drawings. Pictorial endpapers printed in green. Publisher's original brick-red cloth pictorially stamped in black and tan and lettered in black to upper board and spine. Original color pictorial dust jacket (jacket a little chipped at spine extremities but with no lettering loss).

A bright, fine copy in an excellent dust jacket.

"... with the *Hans Andersen* maybe mentioned *The Arthur Rackham Fairy Book*, undertaken in the same propitious mood and published in the following year. The illustrations were all new, though it was not the first time, as Rackham admitted in his preface, that he had illustrated several of these old favourites of the nursery, 'in the thirty years and more that my work has led me through enchanted lands'.

\$950



DB 01806.



**In Unrecorded Binding Variant**

**and Scarce Dust Jacket**

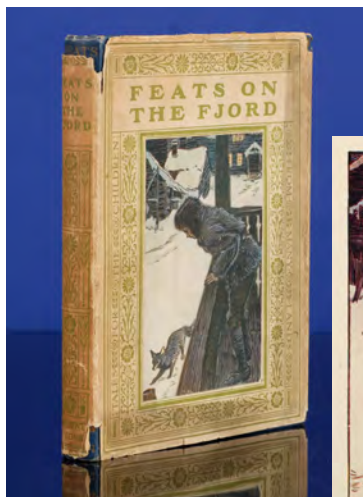
**With All Plates in Color**

**[RACKHAM, Arthur]. MARTINEAU, Harriet.** *Feats on the Fjord.* With Illustrations by Arthur Rackham. Coloured by W. Cubitt Cooke. London : J.M. Dent and New York: E.P. Dutton, n.d. [1914].

Second (and best) edition, with all the plates in color, in an unrecorded binding variant. Octavo. Eight color plates, including frontispiece. Publisher's original blue cloth pictorially and ornamentally stamped in gilt. Original pictorial dust jacket. Neat gift signature to front paste-down. A fine copy in the very scarce dust jacket (jacket slightly chipped at top and bottom of spine).

In the first edition of 1899, the plates, with the exception of the frontispiece, are in black and white, and the title page thus lacks the credit to W. Cubitt Cooke. Both Latimore & Haskell and Riall note binding in red or green cloth but not blue, as here. The half-title reads: Tales for Children from Many Lands Edited by F.C. Tilney.

\$950



DB 01804.





DB 01862.



**"One of the Most Sumptuous Gift Volumes of the Year  
The Cover Design is a Thing of Beauty"**

[ROBINSON, Charles]. **SHELLEY, Percy Bysshe.** *The Sensitive Plant...* London/Philadelphia: William Heineman /J.B. Lippincott Co., 1911.

First U.K. Robinson-illustrated edition, a Heinemann "Xmas Art Book" that originally sold for 15 shillings. Quarto. Eighteen full color tipped-in plates. Publisher's original pictorial green cloth lavishly gilt-stamped. In the scarce original dust jacket with chip at spine head and upper edge of rear panel. A tight, bright, and fine copy of this generously produced volume.

"No more tastefully illustrated book of verse could be desired than the elaborately artistic edition of Shelley's *Sensitive Plant*, illustrated with much richness of coloring and gracefulness of design by Mr. Charles Robinson. The illustrations, large and small, accompanying the slender thread of text, form the conspicuous feature of the book, and make it one of the most sumptuous gift volumes of the year. The cover design is a thing of beauty. "This book... with... supplements in colour in addition to page designs by the artist is sumptuous in effect" (*The International Studio*, January 1912).

**\$1,250**

**Heath Robinson's Great Western Railway Centenary Book**

[ROBINSON, W. Heath]. *Railway Ribaldry.* Being 96 Pages of Railway Humour. [London]: Published by the Great Western Railway...in the Centenary Year of the Company, 1935.

First edition. Quarto. Black and white illustrations. Original stiff color pictorial wrappers. Yapp edges. Neat early ink signature on upper wrapper. Edges slightly rubbed otherwise a near fine copy.

One of his happiest assaults on the solemn edifices of the business world was his centenary booklet for The Great Western Railway. If any vindication was needed for private management as opposed to state ownership, Heath Robinson's Great Western Railway Centenary Book *Railway Ribaldry* provided it. That this great railway company should turn to Heath Robinson for its celebratory panegyric shows a splendid sense of proportion. The paper-covered book contains some very funny drawings, including the frontispiece of 'Mr W. Heath Robinson's Own Private Railway Engine, Not Often Allowed on the G.W.R.', which was hardly surprising for it was a most gimcrack affair with wobbly wooden wheels, yet it still had an air of credibility about it.

**\$350**



DB 01828.



**A Majestic Edition - Limited to 350 Copies**

**Signed and Numbered by the Artist**

**ROSSETTI, Christina. HARRISON, [Emma] Florence (Illustrator).** *Poems.* London-Glagow-Bombay: Blackie and Sons Ltd, 1910.

Limited to 350 copies numbered and signed by the artist, this being copy no. 14. Large quarto. Thirty-six mounted color plates. Thirty-four mounted black and white plates. Publisher's full vellum with pictorially gilt-stamped boards and spine. Original ribbon tie. A fine copy in a canvas dust jacket with spine label.

Emma Florence Harrison (fl. 1887-1914) was figure painter and illustrator who specialized in illustrating poetry and children's books in a later Pre-Raphaelite style that was influenced by William Morris. Indeed, in 1914 she illustrated Morris' *Early Poems*.

Christina Georgina Rossetti (1830-1894) was an English poet who wrote a variety of romantic, devotional, and children's poems. She is best known for her long poem *Goblin Market*, her love poem *Remember*, and for the words of the Christmas carol *In the Bleak Midwinter*.

**\$2,750**



DB 01773.





DB 01767.

**Exceedingly Scarce Familiar Scenes of Parisian Society****Caught in the Wry**

[SCHEFFER, Jean-Gabriel]. J.S. -, PIGAL, &c, &c. *Recueil des Scènes Familiales, et de Société de Paris*. Paris: n.p. [Chez Martinet], 1824.

First (only) issue, complete in three parts in one original printed wrapper containing a total of twenty-one hand-colored lithographed plates signed: Chez Martinet, Lith. de Villain; numbered and captioned, with original tissue guards, and watermarked "J Whatman 1823." The complete suite of twenty-one plates are all bound into the original printed wrappers of part 2. Housed in a quarter black morocco clamshell case.

Only one institutional copy worldwide, at Yale. No copies have come to auction within the last thirty-five years. Not in Colas, Lipperheide, or Hiler. An excellent copy, the vivid hand-coloring startlingly bright and fresh, of an extremely scare collection.

Contemporary manners, customs, and costumes of Parisian society in typical scenes, illustrated with great charm and wry, understated humor by Swiss genre painter and lithographer Scheffer.

**\$7,500**

**"Romeo, Oh, Romeo! Where for Art Thou?"****"Here, Dear Juliet, Here."**

[SHAKESPEARE SOURCE]. BANDELLO, Matteo, and BELLEFOREST, François de, and BOISTEAU, Pierre. *XVIII Histoires Tragiques...* Paris: Laurens Chancelier, 1564.

Third collected edition (originally publ. in Lyon, 1560, and Paris 1563) containing the source material for Shakespeare's Romeo and Juliet. Small octavo. 17th century full speckled calf, expertly rebound to style. From the library of the renowned book collector Adolph Lewisohn. A wonderful copy of an extremely rare book.

OCLC/KVK record only one copy in libraries worldwide; institutionally rarer than the 1560 (3 cc) and 1563 (2 cc) editions. No copies have been at auction during the last thirty-six years. Only two known copies of this 1564 edition.

Bandello's Romeo and Juliet is found in Book III, p. 73. This then, is much ado about something, something very special, a rare and rich opportunity to possess the original source for arguably the most famous and celebrated tragic drama in the English language.

**\$8,500**

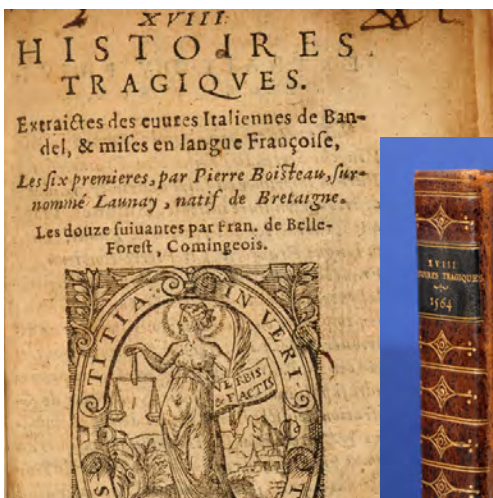
**"Romeo, Oh, Romeo! Where for Art Bill Shakes Found Us?"****The Earliest Obtainable Edition in Contemporary Binding**

[SHAKESPEARE SOURCE]. BANDELLO, Matteo, and BELLEFOREST, François de, and BOISTEAU, Pierre. *XVIII Histoires Tragiques...* Turin: Cesar Farine, 1570.

Fourth collected edition in (originally published in Lyon, 1560, and Paris 1563 and 1564; all scarce) containing the source material for Shakespeare's Romeo and Juliet. Small octavo. Contemporary full vellum. Bookplate of Mandelle Memorial Library (Kalamazoo, Missouri). Vellum soiled, as expected. Small half-inch split to upper joint. A wonderful copy of an extremely rare book.

OCLC/KVK record only one copy in libraries worldwide; institutionally rarer than the 1560 (3 cc) and 1563 (2 cc) editions. Only one copy has come to auction within the last thirty-six years. No copies of the prior editions have been seen at auction during the same period. There are only two known copies of the 1564 edition, one of which has been rebound. The volume under notice is the earliest available edition in a contemporary binding.

**\$17,500**



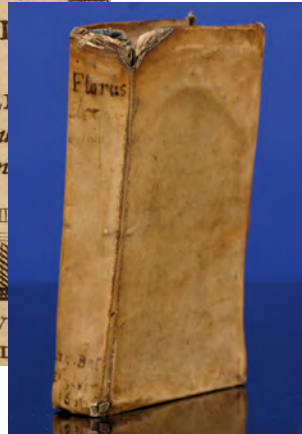
DB 01840.



DB 01780.



DB 01785.



**First Elzevier Edition**

**[SHAKESPEARE SOURCE]. FLORUS, [Lucius] Publius Annaeus.** *L. Annaeus Florus* [Works], CL. Salmasius, addidit Lucium Ampelium. & cod. M.S. nunquam antehac editum. Lugd. Batav. [Leiden]: apud Elzevirios, 1638.

First Elzevier edition, second issue, with pp. 200 and 336 misnumbered as 220 and 536 respectively. Twelvemo (4 15/15 x 2 3/4 in; 126 x 70 mm). [8], 536 [i.e. 336], [16, index] pp. Engraved illustrated title-page, headpieces, tailpieces, initials.

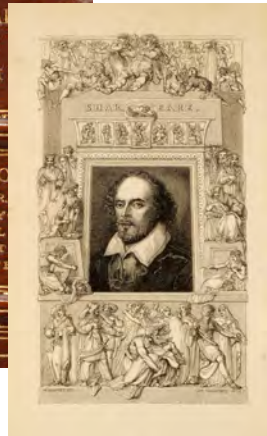
Contemporary vellum. Yapp edges. Manuscript title to spine. Bookplate of Henry Scott Boys, late Bengal Civil Service, Allahabad. Neat ownership signatures to endpapers and title-page. Quarter inch wormhole to [ii-vii, 2]. Occasional early and neat underlinings. Small loss to spine head/upper board at joint. Otherwise an excellent copy in its original seventeenth century vellum binding.

Scarce in the marketplace; no copies have come to auction within the last thirty-six years.

**\$2,500**



DB 01745.



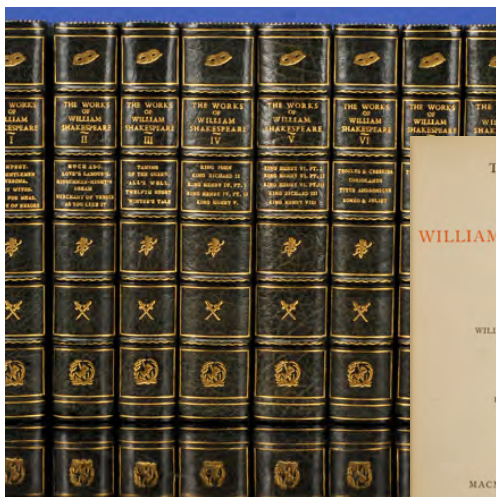
**First Chiswick Edition**

**SHAKESPEARE, William.** *The Dramatic Works of William Shakespeare.* With Notes, Original and Selected, by Samuel Weller Singer, F.S.A. and A Life of the Poet, by Charles Symmons, D.D. Chiswick: Charles Whittingham, 1826.

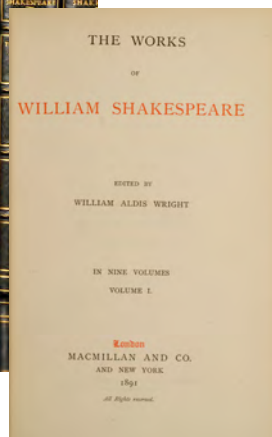
First Chiswick edition. Ten small octavo volumes. With sixty engravings on wood by John Thompson from drawings by Stothard, Corbould, Harvey, etc. Bound by Tout and Sons in three quarter crushed morocco over marbled boards.

A fine set.

**\$1,850**



DB 01720.



**A Finely Bound Set of Shakespeare**

**SHAKESPEARE, William. WRIGHT, William Aldis (editor).** [The Cambridge Shakespeare]. *The Works of Shakespeare.* London and New York: Macmillan and Co., 1891.

Third edition (revised) of the Cambridge Shakespeare. Nine octavo volumes. Handsomely bound by Bayntun of Bath, ca. 1950, in three-quarter dark-green crushed levant morocco ruled in gilt, over green cloth boards. A fine and immaculate set.

This important edition was based on a 'thorough collation of the four Folios and of all the Quarto editions of the separate plays, and of subsequent editions and commentaries' (preface), so that in textual matters it constitutes a virtual variorum. Prefaces provide accounts of the early textual history of each of the works, and the volumes include the texts of first quartos of *Hamlet* and *Romeo and Juliet*, as well as the quartos relating to *Henry V*, *The First Part of the Contention* (*2 Henry VI*), and *Richard Duke of York* (*3 Henry VI*). Both the Cambridge and the Globe editions were revised in 1891" (*The Oxford Companion to Shakespeare*).

**\$4,500**



DB 01871.



**Among the Most Loved and Admired Works**  
**[SMITH, Jessie Willcox, illustrator]. KINGSLEY, Charles.** *The Water-Babies*. London: Hodder and Stoughton, n.p. [1916].

First U.K. Smith-illustrated edition. Quarto. Twelve color plates, with caption guards, including frontispiece. Publisher's original blue cloth, pictorially stamped in gilt. Dust jacket. Inscribed gift card dated 20th Dec. 1921 laid-in. Mild wear to extremities, spine faintly sunned. Leaf 9/10 with neat, professionally repaired tear. Offsets to endpapers. Otherwise an attractive copy in the rare dust jacket.

"The large, lavish drawings Jessie Willcox Smith produced as color plates for *The Water-Babies* in 1916 are among her most loved and admired works. She apparently thought highly of them as well because upon her death in 1935 she bequeathed all twelve to the Cabinet of American Illustration, a special collection of almost four thousand original drawings by the nation's most influential illustrators, preserved within the Prints and Photographs Division [of the Library]" (Library of Congress, Swan Gallery Exhibition).

**\$1,250**

DB 01834.

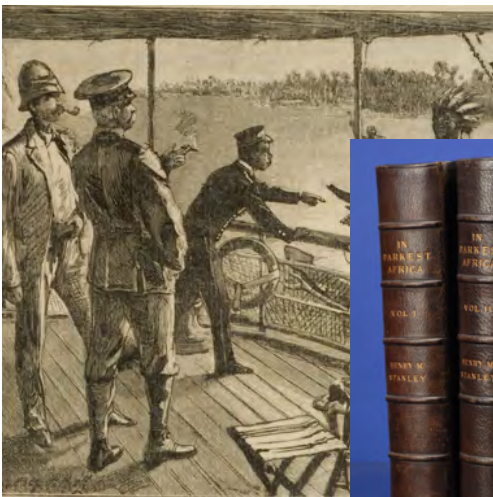


**Scarce in Dust Jacket**  
**SMYTHE, Gladys. PATRICCHIO, Catherina (illus.).** *The Fairy Scales*. London: T.C. & E.C. Jack, Ltd., n.d. [1917].

First edition. Quarto. Ten full-page color plates, including frontispiece. Illustrated endpapers.

Publisher's cream cloth, front cover decoratively bordered and lettered in green and with color plate (the same as opposite p.76) pasted onto front cover. Spine lettered in green. Pictorial endpapers printed in green. Original tan dust jacket, similarly bordered and lettered in green and with same color plate pasted onto front. Lower corners slightly bumped, dust jacket very slightly worn at extremities.

A near fine copy, very scarce in the original dust jacket.

**\$950**

DB 01688.



**Edition De Luxe**  
**One of Only 250 Copies Signed by Henry M. Stanley**  
**STANLEY, Henry M.** *In Darkest Africa...* London: Sampson Low, Marson, Searle and Rivington, 1890.

Edition De Luxe, limited to 250 copies, signed and hand-numbered by Henry M. Stanley. Two large quarto volumes. Two photogravures, six signed etchings, thirty-seven woodcut plates, 113 woodcuts, three fold-out color maps. Publisher's three-quarter dark green crushed morocco. Minor soiling to vellum sides and some foxing to plate margins. A very good set, far better than is usually seen.

Stanley's last African expedition began in 1887 as a relief mission to aid Emin Pasha, the governor of southern Sudan's Equatoria province. After a 3,000 mile journey, Stanley and the survivors of his expedition, along with Emin Pasha reached Zanzibar in late 1889'.

**\$8,500**



DB 01799.



**"Teeming with Colourful Scenes of Dramatic Events  
and Imaginative Portraits of the Leading Revolutionaries"**

[SULLIVAN, Edmund J., **illustrator**]. CARLYLE, Thomas. *The French Revolution. A History...* London: Chapman and Hall, 1910.

One of 150 numbered copies, signed by the artist. Two quarto volumes. Thirty-three black and white plates. Original quarter vellum over natural linen boards. Spines very slightly soiled, corners lightly bumped. Otherwise a near fine set.

"Not a work of scholarship but a prose epic, teeming with colourful scenes of dramatic events and imaginative portraits of the leading revolutionaries. The book at once captured the English-speaking world, and has, outside France, moulded popular conceptions of the French Revolution down to the present day" (*Printing and the Mind of Man* 304, describing the 1837 first edition).

\$1,250

**As Opposed to Songs Without Music**

**First Edition with Tarrant Illustrations, Scarce in Dust Jacket**

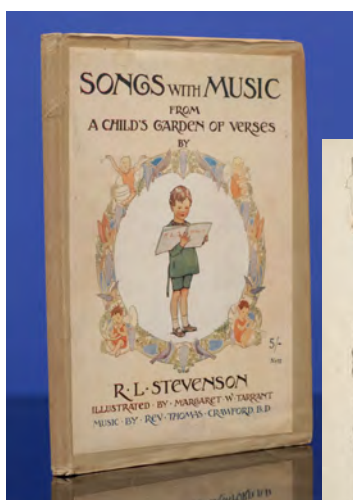
TARRANT, Margaret W., **illustrator**. STEVENSON, R.L. *Songs With Music* From 'A Child's Garden of Verses' by ... Illustrated by Margaret W. Tarrant. Music by Rev. Thomas Crawford, B.D.. London: T.C. & E.C. Jack, Ltd., n.d. [c. 1915].

First edition. Quarto. Color frontispiece, color headpieces, black and white text illustrations.

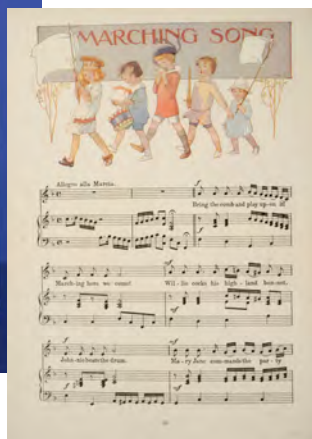
Publisher's quarter cream cloth over paper boards with laid-on color illustration. Original gray paper dust-jacket with pasted-on color illustration (same as on the cover). Slight offsets to endpapers from dust jacket. Dust jacket very slightly soiled, with closed tear at top edge of rear panel.

Withal, a wonderful, internally clean copy of a book rarely seen in dust jacket.

\$350



DB 01831.



**A Very Fine Ernest Nister Transformation Book  
In Its Original Printed Dust Jacket**

[TRANSFORMATION BOOK] [WEATHERLY, Fred E.]. *Our Darlings' Surprise Pictures*. [A Novel Panorama Picture Book]. London: Ernest Nister [n.d, ca. 1895].

Eight color transformation pictures with verses by Fred E. Weatherly. Black and white illustrations throughout. Small folio. Original color glazed pictorial boards. A very fine copy with the corners of the unmarked glazed boards nearly as sharp as on the day of publication.

Over the past forty-five years I have handled many, many Transformation books but I have never had a copy of this title -DJB.

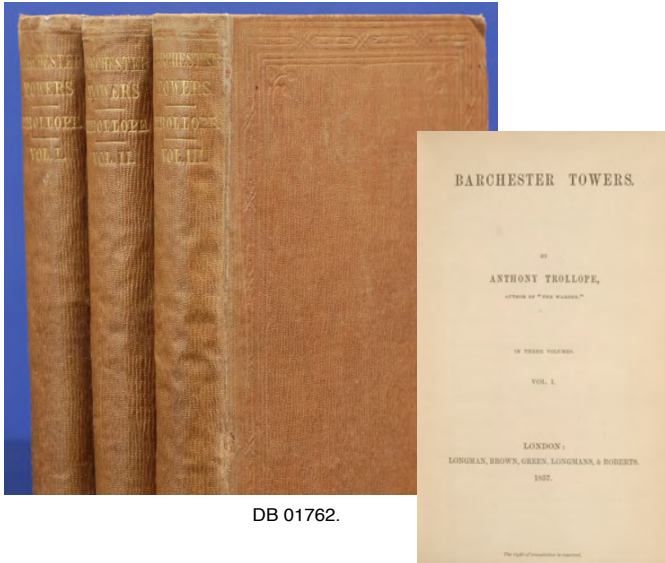
Ernest Nister's major contribution to the field was a large number of 'dissolving' picture books - developing further the earlier, rather rudimentary items produced by Dean - in which an illustration changed into a completely different scene at the pull of a tab. The effect was achieved through the pictures being printed on slats which slid over each other.

\$2,250



DB 01761.





DB 01762.

**A Remarkably Nice Copy In The Original Cloth**

**TROLLOPE, Anthony.** *Barchester Towers*. In Three Volumes. Vol. I. [II. III.] London: Longman, Brown, Green, Longmans, & Roberts, 1857.

First edition, first issue (with "tattooed" for "tabooed" on page 269, line 24 in the second volume).

Three octavo volumes. No half-titles called for in Vols. II and III. Three leaves of publisher's ads in vol. 1; One leaf of publisher's advertisements in vol. 3; half-title in vol. 1 only, as called for. Publishers first issue binding of original light brown cloth. The inner hinges on all three volumes have been expertly repaired and the spine ends strengthened (not repaired). A few corners lightly bumped, some with the board just showing through. The spines are very slightly and uniformly faded.

Overall, a near fine and remarkably nice copy of this very early and extremely important Trollope novel, the second of the Barchester novels, the series which established and defined his early career. Rare in the original cloth, particularly so in the first issue binding.

**\$13,500****Often Found "Exceptionally Dirty"****Here, Exceptionally Clean and Bright**

**TROLLOPE, Anthony.** *The Small House at Allington*. London: Smith, Elder and Co., 1864.

First edition in book form, with first printing points in Volume I. No half-titles, as published. Eighteen wood-engraved plates by Dalziel after J.E. Millais. Original dark green wave-grain cloth. An excellent and very bright copy of a title often found "exceptionally dirty" (Sadleir). Housed in a green silk covered slipcase.

The last comparable copy to appear on the market was the Bradley Martin copy, which was sold at Sotheby's New York on May 1, 1990, for \$8,800.

First appeared in the *Cornhill Magazine* from September 1862 to April 1864. The fifth book in the Barchester series, which follows the romantic entanglements of one of Trollope's most popular heroines, Lily Dale, who lives in the eponymous "small house" with her widowed mother and her sister, Bell.

**\$8,750**

DB 01699.

**The Rare ABC Book of Catology****For Toms, Tabbys, Kitties, and Kids of All Ages**

**WAIN, Louis.** *A Cat Alphabet and Picture-Book for Little Folk*. London: Blackie and Son Limited, n.d. [1913].

First edition. Tall octavo. Thirty-one full page color illustrations, including frontispiece, full color title page vignette. Illustrated endpapers. Full cloth with laid-on color plate. Contemporary gift inscription to front free endpaper. Light, scattered foxing, corners very lightly rubbed. Still an excellent copy of a very scarce title.

Only two copies have come to auction within the last thirty-six years. No copies recorded by OCLC/KVK.



DB 01789.

**\$1,500**



DB 01829.

**An Eye-Popping Cat Pop-Up Book**

**WAIN, Louis.** *Days in Catland.* Father Tuck's Panorama No. 8595. London: Raphael Tuck & Sons, Ltd, n.d. [c.1912].

First edition. Oblong quarto. Four full-color panoramas with fourteen slot-in figures.

Full-color upper wrapper card; outer lower wrapper as flapped pouch to store figures. With original tissue guards between panels.

An extraordinary copy that appears to have never been played with.

At the end of the last century, Louis Wain (1860-1939), the Edwardian cat artist who went mad, became a household name as an illustrator of cats, whom he depicted in all sorts of activities, from skating and playing cricket to driving motor cars, attending dances, and playing musical instruments.

**\$2,850**

DB 01786.

**Scarce Cat With Ants in His Pants**

**WAIN, Louis.** [GALE, Norman, text]. *Father Tuck's Fidgety Phil and Other Tales.* Father Tuck's "Little Pets" Series No. 9832. London: Raphael Tuck & Sons, Ltd., n.d. [c. 1910].

First edition. Octavo. Four full-page color illustrations, with two-color text illustrations throughout. Color pictorial wrappers on card stock. Some wear to extremities, soiling to wrappers, else an attractive copy of a scarce book.

No copies recorded by OCLC/KVK, and no copies have come to auction within the last thirty-six years.

"He invented a cat style, a cat society, a whole cat world. English cats that do not look like Louis Wain cats are ashamed of themselves" (H. G. Wells).

From 1883, Wain began to draw cats as they had never been drawn before, cats in humorous guises, in human situations, but always beautifully handled – although he was sometimes forced to draw dogs before he became well-known!

**\$1,750**

DB 01750.

**The Man With Cats in the Belfry Takes Asylum in Nursery Land**

**WAIN, Louis.** *To Nursery Land with Louis Wain.* Edited by Edric Vrendenburg...London-Paris-Berlin-New York-Montreal: Raphael Tuck & Sons, n.d. [1909].

First edition. Quarto. Illustrated throughout in color and black & white. Publisher's pictorial cloth. A bit of minor rubbing to extremities, otherwise a fantastic copy. "Father Tuck's Golden Gift Series No. 805."

At the end of the last century, Louis Wain (1860-1939), the Edwardian cat artist who went mad, became a household name as an illustrator of cats, whom he depicted in all sorts of activities, from skating and playing cricket to driving motor cars, attending dances, and playing musical instruments.

**\$1,250**



DB 01798.

**Merry Times with the Wild Cat-Man**

**WAIN, Louis. BLACK, Dorothy. FLOYD, Grace C.. GALE, Norman.** *Merry Times with Louis Wain.* Father Tuck's "Golden Gift" Series No. 839. London: Raphael Tuck & Sons, Ltd., n.d. [1916].

First edition. Quarto. Full-color frontispiece (His Mother's Present), black & white and two-color text illustrations throughout, title page illustration (in orange). Quarter red cloth over pictorial boards. Illustrated advertisement for Father Tuck's Golden Gift Series (six books) to rear board. Neat gift and ownership signatures to front free endpaper.

Only one copy has come to auction within the last thirty-six years. No copies recorded by OCLC/KVK.

**\$750**

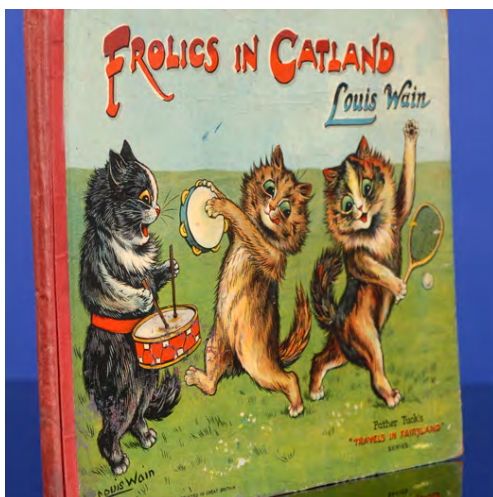
DB 01792.

**These Scarce Jigsaw Puzzles Are the Cat's Meow**

**WAIN, Louis.** *Father Tuck's Fairyland Picture-Building.* Containing A Feast in Fairyland, A Frolic in Fairyland, Fun in Fairyland. Each Model can be taken to pieces & rebuilt. London: Raphael Tuck & Sons, Ltd, n.d. [1909].

First edition. Quarto. Set of three jigsaw puzzles. Housed in the original pictorial box. Box very slightly worn around edges. The puzzles are immaculate and appear to have been never played with.

No copies have come to auction within the last thirty-six years. No copies recorded by OCLC/KVK.

**\$3,250**

DB 01795.

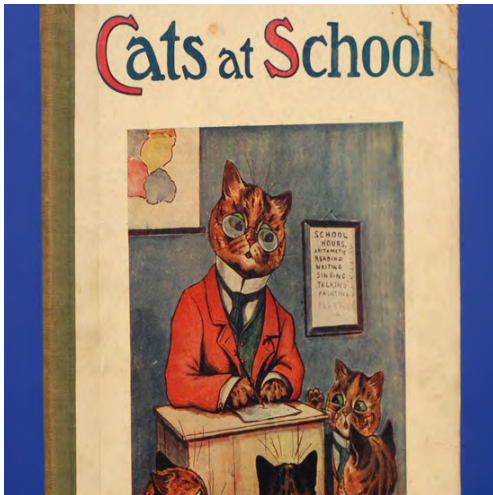
**Onward, For Kitten and Country  
Furry Fun For All**

**WAIN, Louis.** *Frolics in Catland.* Father Tuck's "Travels in Fairyland" No. 9071. London: Raphael Tuck & Sons, Ltd., n.d. [c. 1905?].

First edition. Oblong quarto. With eight full-page and numerous color text illustrations. Verses by Norman Gale. Quarter red cloth over pictorial paper boards. Illustrated endpapers. Child's neat signature to ownership page. Fore-edge of first leaf neatly strengthened with tissue. Some edge and corner wear, slight toning to endpapers, still an excellent copy.

Not in Dale. Unrecorded by Wood.

**\$1,750**



DB 01797.

**Rare Cats Meow the Three "R"s**

**WAIN, Louis. WOODHOUSE, S. C.** *Cats at School*. Illustrated in 21 Coloured Plates by Louis Wain. With Verses by S. C. Woodhouse, M. A. (Oxon). London: George Routledge & Sons, Limited, n.d. [1911].

First edition. Tall octavo. With twenty full-page color plates, including frontispiece. Quarter green cloth over color pictorial, heavy-card stock boards. Some soiling to boards, upper corners creased. Otherwise, an excellent copy.

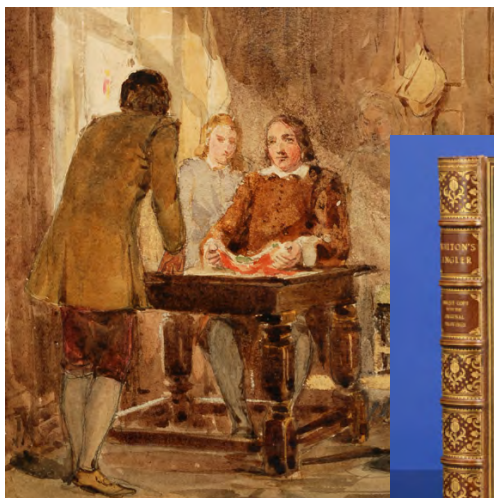
No copies have come to auction within the last thirty-six years. OCLC/KVK record only three copies in library holdings worldwide.

**\$1,950****An Unique Copy****With Four Original Signed Watercolor Designs by John Absolon Used for the Engravings Within the Book**

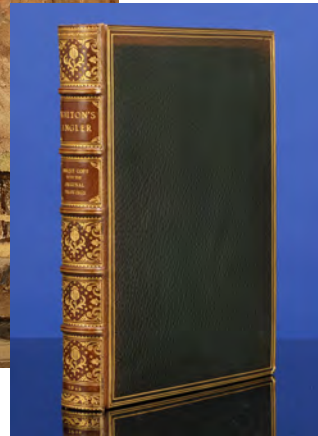
**WALTON, Sir Isaac.** *The Complete Angler*. Or, The Contemplative Man's Recreation, of Izaak Walton and Charles Cotton. Edited by John Major. London: D. Bogue, 1844.

Sixth (titled fourth) John Major edition, a unique copy, with four signed watercolors by John Absolon. Quarto, each leaf mounted onto large, window-paned sheets to match the size of the original art. Twelve steel engravings, nine of which are after designs by John Absolon and new to this edition. Seventy-four woodcuts by John and Mason Jackson. Early twentieth century binding by Riviere & Son in full forest green levant morocco. From the renowned collection of John T. Spaulding, with his small, distinctive bookplate. A fine copy.

John Absolon (1815-95) was a painter of landscape, seascape in both oil and watercolor, and a book illustrator. He began his career as a painter of theatrical scenery at Covent Garden. His first exhibition was at the Royal Society of British Artists in 1832 at the age of 17. He exhibited mainly at the National Watercolour Society.

**\$4,500**

DB 01876.



DB 01706.

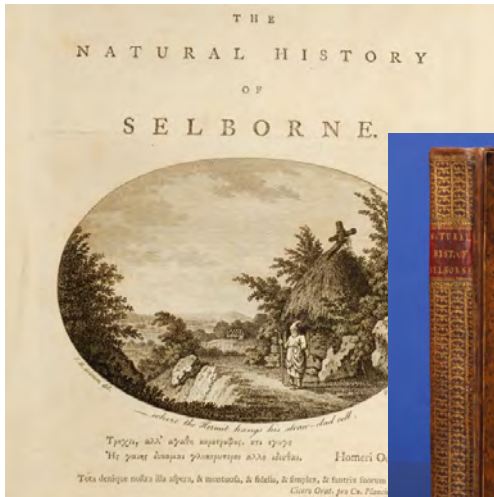
**With Fifteen Charming Hand-Colored Lithographed Plates [WATTIER, Émile].** *Le Progres de Seduction*. En Quinze Planches. Á Paris: [Engelmann], 1833.

Large quarto. Wrapper title. Fifteen hand-colored lithographed plates by Villain (the first nine) and G. Engelmann (the last six) after Wattier. (Plates watermarked "J. Whatman / 1824 & 1825"). Late nineteenth century maroon morocco over marbled boards. Original printed wrappers bound in. Wrappers a little dust-soiled otherwise a fine copy. Exceptionally rare.

The fifteen plates by Émile Wattier (1800-1868) depict a young girl meeting and falling in love with a handsome young man, her liaison with him, and subsequent pregnancy, her receiving a letter saying that he has gone away, and finally her arranged marriage to a much older man. Wattier's lithographs are very seldom seen.

We locate no other copies with this title, but the suite is listed in Paul Dreyfus-Bing's *Index Bibliographique* (an index of auction records) for 1894-1895 (Vol. 3: 1216, price 35fr.)

**\$6,500**



DB 01700.



**A Growing Pleasure in the Outdoor Life**

**WHITE, Gilbert.** *The Natural History and Antiquities of Selborne...* London: Printed by T. Bensley for B. White and Son, 1789.

First edition, complete with errata leaf. Quarto. Folding engraved frontispiece, engraved title vignette, and six engraved plates (one folding). Contemporary full tree calf. A beautiful copy. Housed in a cloth slipcase.

Gilbert White 1720–1793), naturalist, was born on 18 July 1720 at the vicarage, Selborne, Hampshire. Extensive as [his] learning was, White retained a growing pleasure in the outdoor life and during his schooldays he began the exploration of southern and central England that in later life was to earn him the sobriquet the Hussar Parson...If it was a delight in literature that gave White his literary clothes, it was to his second pursuit, hunting, that can be traced to his sense of the natural world as an encounter full of mystery and beauty, waiting to be observed and recorded....

**\$3,750**

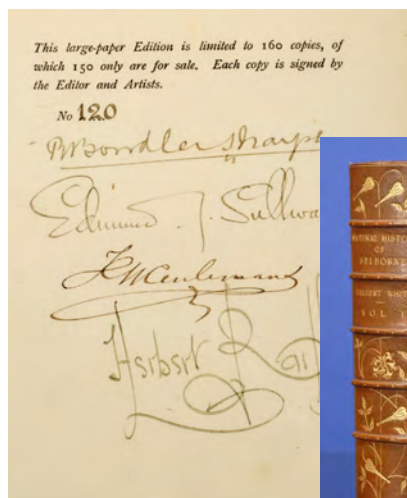
**One of 160 Copies Signed by the Editor and the Illustrators**

**WHITE, Gilbert.** *The Natural History & Antiquities of Selborne & A Garden Calendar...* London: Published by S.T. Freemantle in Piccadilly, 1900.

Large-paper edition. One of 160 numbered copies, signed by the editor and the three artists. Two quarto volumes. Frontispiece portrait in each volume, two folding facsimiles, numerous plates and illustrations, many mounted on India paper. With descriptive tissue guards, some heavily browned, and in a few cases causing various degrees of discoloration to the facing plate, especially the ones by J. G. Keulemans. Beautifully bound by Bickers & Son (ca. 1900) in full green morocco. Gilt double fillet border on covers, front covers stamped in gilt in an Art Nouveau design with twining vines and flowers, gilt spines, tooled in compartments in a similar design, gilt board edges and turn-ins, top edge gilt, others uncut, marbled endpapers. Spines uniformly and attractively faded to olive green.

A fine set in a remarkable Art Nouveau binding.

**\$1,850**



DB 01844.



**First Philadelphia Edition**

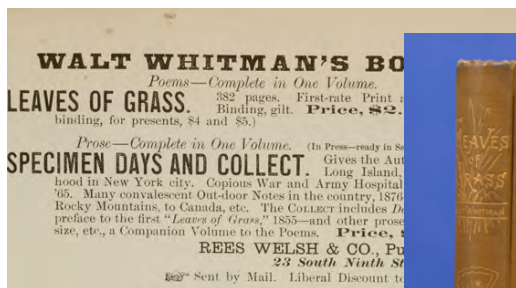
**With Scarce Advertisement at Front**

**WHITMAN, Walt.** *Leaves of Grass.* Philadelphia: Rees Welsh & Co., 1882.

First Philadelphia edition, following all points, with scarce Rees Welch & Co. advertisement for Walt Whitman's Books (Leaves of Grass and Specimen Days) tipped-in to front pastedown endpaper. Octavo. Engraved portrait with tissue guard after p. 28. Publisher's original olive cloth, with Whitman signature in gilt to upper board, pictorial spine in gilt. Mild wear to extremities, spine slightly darkened. Upper hinge starting yet firm. Otherwise an excellent copy.

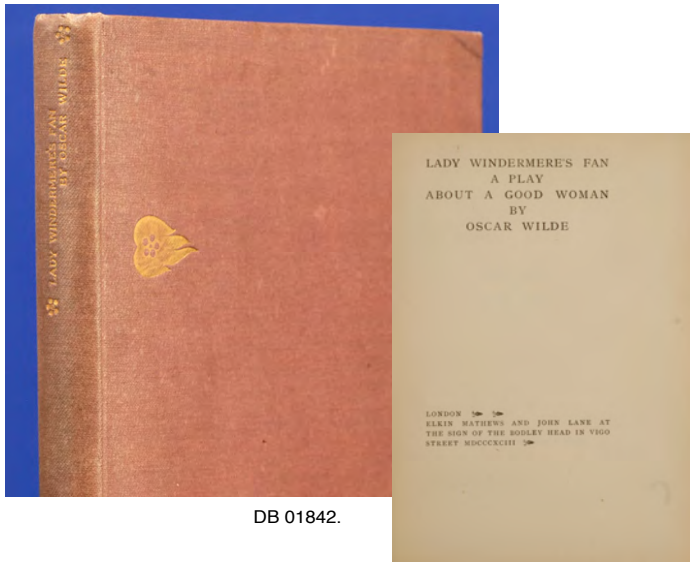
A reprint of the Boston: Osgood, 1881-82 edition (Osgood, under pressure from the Massachusetts Attorney General, ceased to issue the book ), but incorporating sixteen minor text corrections. Rees Welsh & Co. issued four printings of this edition prior to David McKay taking over the firm, each printing indistinguishable from the others. BAL 21419.

**\$500**



DB 01739.





DB 01842.

**"I Can Resist Anything But Temptation"**  
**First Edition, Limited to 500 Copies**

**WILDE, Oscar.** *Lady Windermere's Fan*. A Play About a Good Woman. London: Elkin Mathews and John Lane at the Sign of the Bodley Head, 1893.

First edition, limited to 500 copies. Small quarto. [16 as publisher's catalogue dated September 1893] pp. Original mauve cloth, with board and spine decorations by Charles Shannon. Unopened. Top edge trimmed, others uncut. Spine very faintly sunned, otherwise a fine copy.

"Epigrammatic brilliance and shrewd social observation brought [Wilde] theatrical success with *Lady Windermere's Fan*" (OCEL).

"The man or woman who does not chuckle with delight at the good things which abound in *Lady Windermere's Fan* should consult a physician at once; a delay would be dangerous" (A.B. Walkley, reviewing the first performance in *Speaker*).

"I can resist anything but temptation" (Act I).

**\$3,250**

**Portrait, Portrait on the Wall,  
Who's the Most Corrupt of All?**

**WILDE, Oscar.** *The Picture of Dorian Gray*. London-New York-Melbourne: Ward Lock and Co., 1891.

Edition De Luxe, limited to 250 copies signed and numbered by the author on large, handmade Van Gelder paper, this being copy no. 128. Small quarto. Quarter art parchment over rough gray beveled boards. Very slight toning to spine, with short split at top of upper joint. Spine extremes bumped with tiny chip at foot. A near fine copy of a very fragile book rarely found in better condition. Housed in a half green morocco drop-down clamshell box.

"The book, with its unique and piquant binding and lettering, its characteristic title-page and yet more characteristic preface, is a delight to eye and hand" (Glasgow Herald). *The Picture of Dorian Gray*, the only published novel by Oscar Wilde, originally appeared as the feature story in Lippincott's Monthly Magazine in the July 1890 issue. Wilde later revised this edition, making several alterations, and adding six new chapters for this, the first edition in book form.

**\$34,500**



DB 01843.

**"Only Dull People are Brilliant at Breakfast."**  
**A Brilliant First Edition Copy**  
**One of Only 1000 Printed**

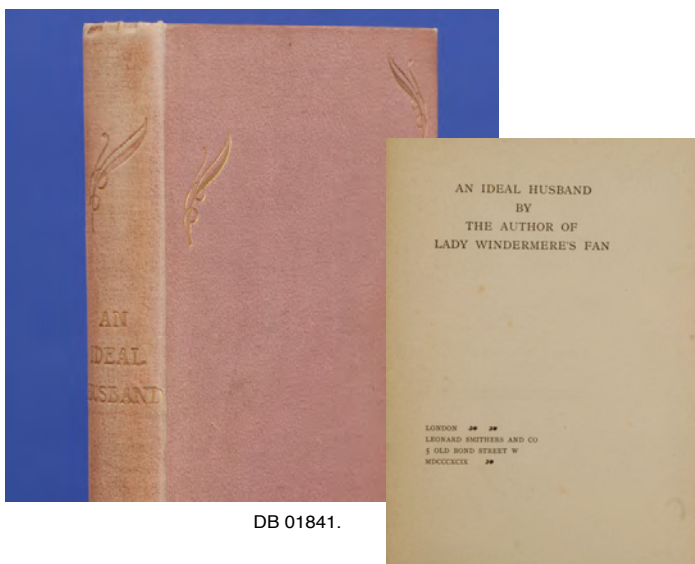
**[WILDE, Oscar].** *An Ideal Husband*. by the Author of Lady Windermere's Fan. London: Leonard Smithers and Co., 1899.

First edition, limited to 1,000 copies. Small quarto. Original mauve cloth, with board and spine decorations by Charles Shannon. Unopened. Spine very faintly sunned and gilt lettering a little dull, otherwise a fine copy.

Blackmail, corruption, public versus private honor are the themes to Wilde's comedy, *An Ideal Husband*, which debuted in 1895. In the summer of 1893, Wilde began writing *An Ideal Husband*, completing it that winter. He was, by this point, accustomed to success, and in writing *An Ideal Husband* he wanted to ensure his fame. He initially sent the completed play to the Garrick Theatre, where the manager rejected it, but it was soon accepted by the Haymarket Theatre.

"I always pass on good advice. It is the only thing to do with it. It is never of any use to oneself ( *An Ideal Husband*).

**\$3,250**

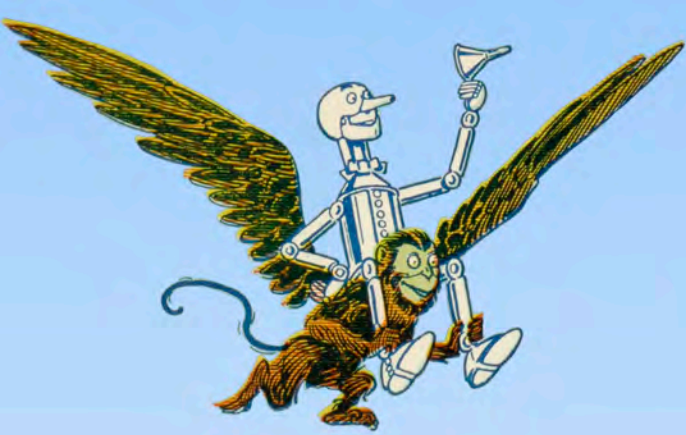



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“Outside of a dog, a book is a man’s best friend.  
Inside of a dog it’s too dark to read..”

- Groucho Marx





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