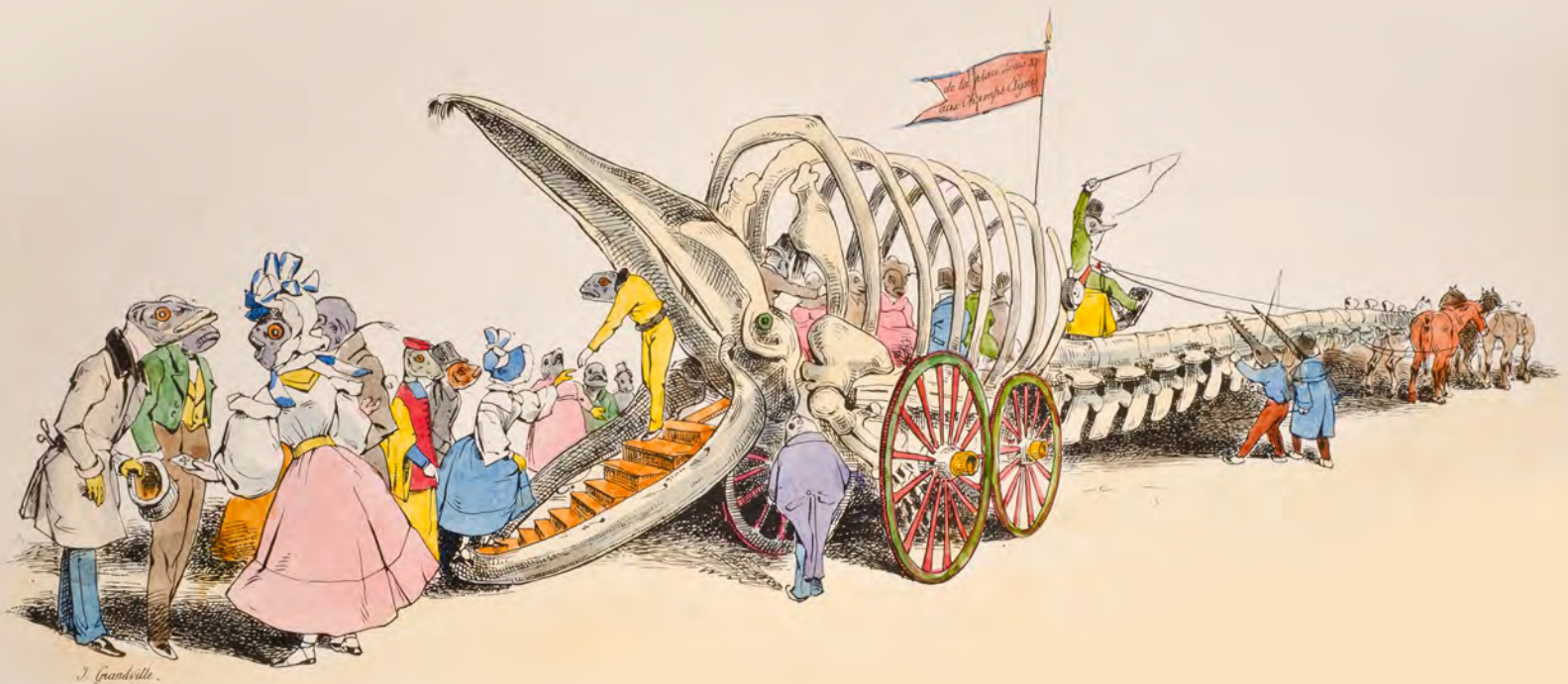
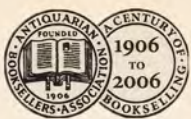


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This catalogue was prepared by:

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

Front Cover:

GRANDVILLE, J.J. (Illustrator). *Les Metamorphoses du jour*. Paris: Chez Bulla, 1829. First edition. Oblong folio. One leaf of letterpress with the Preface by Achille Comte, and seventy-three hand-colored lithographed plates. Handsomely bound by DeVauchell in half straight grain crimson morocco over patterned boards. A few of the plates with some light marginal foxing, a few plates with heavier foxing. A handsomely bound and fine copy. Scarce in this, the first edition and exceptionally rare with the suppressed plates. DB 02600. \$16,500



The Extremely Scarce Second Series

[ACKERMANN, Rudolph]. *A Series Containing Forty-Four Engravings In Colours of Fashionable Furniture.* London: R. Ackermann, 1823. First edition. Small quarto. Forty-four hand-colored line, stipple or aquatint engraved plates, watermarked 1821-22, each printed with caption-title, imprinted "Ackermann's Repository of Arts" and dated to a month in 1822. Publisher's quarter crimson roan over drab boards. Roan and boards a little worn at extremities, internally clean. A remarkable copy of a very rare Ackermann title. Housed in an early twentieth-century red cloth clamshell case.

No copies have appeared at auction since ABPC began indexing results in 1923. OCLC records only six copies in institutional holdings worldwide. Cf. Abbey, Life, 1. Not in Tooley, Hardie, or Prideaux.

DB 02271.

\$4,800



First Edition, First Issue of "Little Women" and "Little Men" in the Original Cloth

ALCOTT, Louisa M[ay]. *Little Women...* Boston: Roberts Brothers, 1868. First edition, first printing. Twelvemo. Original green sand-grain cloth. [with:] *Little Women...* Boston: Roberts Brothers, 1869. First edition. Twelvemo. Original green sand-grain cloth. The original cloth bindings on both volumes of *Little Women* have been expertly and almost invisibly rebacked by master book restorer Bruce Levy with the original spines laid down. [with:] *Little Men...* Boston: Roberts Brothers, 1871. First American edition. Small octavo. Original terra-cotta sand-grain cloth.

This is an excellent all first edition, first issue set in the original cloth of what has become a notoriously rare book to find in its original state. BAL 158, 159, and 167. Peter Parley to Penrod 30. Grolier 100. American, 74.

DB 02506.

\$27,500



**First (Best) Edition, Early Issue
The Mishaps of a Maladroit Equestrian On The Hunt And Coaches Out of Control
"Have You Any Idea Which Way The Hounds Went?"**

ALKEN, Henry. *Ideas, Accidental and Incidental To Hunting and Other Sports.; Caught in Leicestershire, &C.* London: Thomas M'Lean, n.d. [1826-1830]. **First edition, early issue**, with plates dated 1826-1830 and watermarked 1831-32. Upright folio. Letterpress title and forty-two hand colored soft-ground etchings with protective interleaves. Full forest green crushed morocco for Hatchards of London by either Riviere or Sangorski and Sutcliffe (ca. 1940), both of whom were Hatchards preferred binders. Occasional mild spots to margins not affecting imagery. A neat professional repair to closed margin tear on plate #6. Otherwise, a beautiful copy of the most desirable issue.

"No copies in British Museum" (Schwerdt).

DB 02149.

\$16,500



**The Rarest Alken In Color
The Comic Story of Men On Steeds
At Unsafe Speeds**

ALKEN, Henry. *Sporting Notions*. London: T. McLean, 1831-33. First edition. Oblong quarto. Thirty-six hand-colored soft-ground etchings and aquatints with tissue guards, as issued without title page, watermarked 1831-1833. Contemporary half black morocco over pebbled paper boards with gilt-stamped vignette to upper board signed "Knight Sc." (Charles Parsons Knight). Some bubbling to cloth. Two plates with small margin tears professionally closed. Occasional very light smudges to margins. **A really fine copy of one of the finest and rarest Alken color plate books.**

Only one colored copy has come to auction within the last thirty-six years - the Jeanson copy sold at Christie's in 1987... and sold again at Christie's in 2012.

DB 02047.

\$27,500



**This Copy is No Ugly Duckling
The Original Stories that Catapulted
Andersen to Fame**

ANDERSEN, Hans Christian. *Nye Eventyr*. Kjøbenhavn: C.A. Reitzel, 1845-1848. **First edition, complete, two volumes bound together, of Anderson's second series of fairy tales.** The first issue of Collection Two, the second issue of Collection One. Small octavo. Contemporary quarter calf. A very nice copy. Housed in a quarter morocco clamshell case.

A work of extreme rarity (OCLC/KVK recording only a handful of copies worldwide), and with possibly only the Klein copy (1980), coming to auction within the last 39 years. For his second collection, Andersen wrote some of his most important and famous stories, moving away from traditional folk material towards creating tales that came from his imagination.

DB 01243.

\$8,500



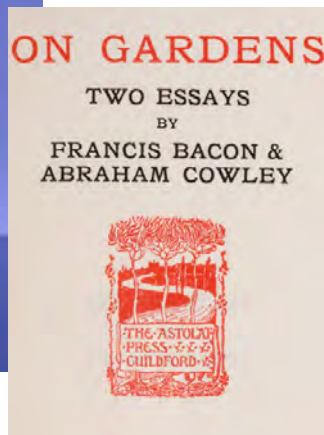
**Key Companion To Malory's Morte d'Arthur
With Hand-Colored Engravings
Bound by Charles Murton**

[ARTHURIANA]. BOURCHIER, John Lord Berners (trans.). *The History of the Valiant Knight Arthur...* London: Printed for White, Cochrane, and Co., 1814. A new edition. Quarto. Twenty-five hand-colored plates engraved by Charles Heath, one woodcut. Bound by Charles Murton of London in contemporary full maroon straight-grained morocco. A wonderful copy of a very scarce book. Housed in a tan cloth slipcase.

"John Bouchier Lord Berners (1467-1553) is best known for his English translations of various European worlds of history and literature, especially the fourteenth century Chronicles of Jean Froissart... Berner's translations influenced the work of later Elizabethan writers and chroniclers" (Wagner, Encyclopedia of Tudor England, p. 157). Cf. Esdaile, p. 13 (1st & 2d Redborne editions).

DB 02823.

\$9,500



"God Almighty First Planted A Garden: And Indeed It Is The Purest Of Human Pleasures" (Bacon)

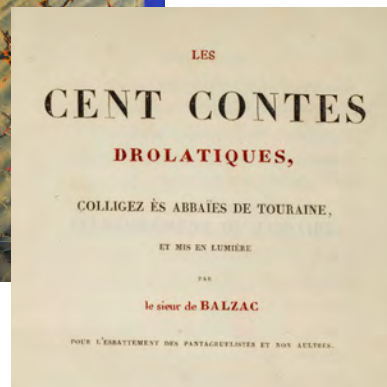
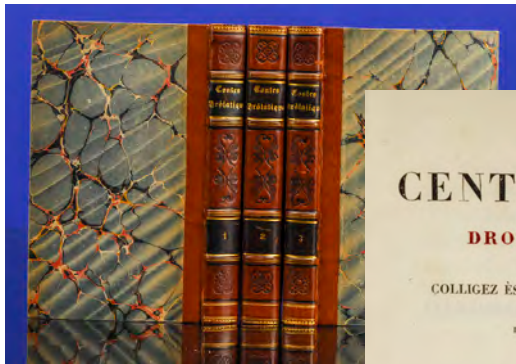
BACON, Francis & Abraham Cowley. *On Gardens.* Two Essays. Guildford: A.C. Curtis, 1903. First Astolat Press edition. Small octavo. Rubricated initials, tailpieces. Bound in contemporary full black morocco with double fillet borders and gilt floral decorations. Gilt ornaments to spine. Turn-in with gilt cornerpieces. All edges gilt. Neat contemporary gift inscription to front paste-down endpaper dated 1907. **A fine copy in a very handsome, yet unsigned binding.**

From the Oakleaf series of Astolat Press, established in 1903 by A.C. Curtis. Attractively printed and bound reprints of the seventeenth century's two most celebrated poems about gardening, Bacon's *Of Gardens*, from *The Essayes or Counsels, Civill and Morall*, of Francis Lo. Verulam, Viscount St. Albans (1625), and Cowley's *The Garden* (1668).

DB 02412.

\$1,750

Scarce First Edition of All Three Volumes "The Lustiest, Most Uproarious Tales Ever Told... An Orgy in the Writer's Playroom"



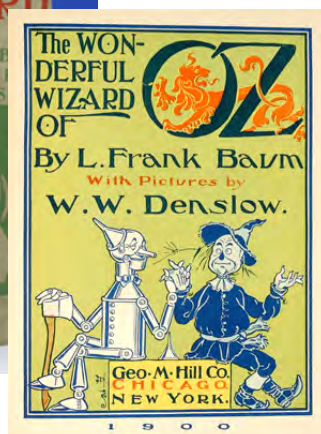
BALZAC, Honoré de. *Les Cent contes drolatiques...* Paris: Charles Gosselin et Ed. Werdet, 1832, 1833, and 1837. First edition of all three volumes. Three octavo volumes. Later quarter tan calf over marbled boards. An excellent copy. From the library of the DUC D'ORLÉANS Louis Philippe (King of the French) with the armorial stamp of the "Bibliothèque de S.A.R. Mgr. Le Duc D'Orléans" on the half-title of volume two. **Extremely scarce.**

Extremely scarce, not only because a large portion of the edition was destroyed by a fire in the rue du Pot-de-Fer in 1835 (it is thought that only 500 copies of the third volume survived), but because of the five year interval between the publication of the second and third volumes.

DB 00914.

\$5,500

A Spectacular First Edition of the "Wizard of Oz"



BAUM, L. Frank. *The Wonderful Wizard of Oz.* With pictures by W.W. Denslow. Chicago: Geo. M. Hill Co., 1900. First edition, second state of the text and second state of the plates. Quarto. Twenty-four color plates. Original light green cloth pictorially stamped and lettered in red and a darker green (variant C). Inscribed "To my dear Lyman with a merry Christmas greeting from Aunt Maud, 1901." The second state of the text was issued in 1900 and remained until 1903. Here, then, is one of the earliest examples of the second state text.

A truly remarkable copy, in near pristine condition, by far the finest example we have ever seen. Housed in a velvet lined, green cloth clamshell case.

DB 00967.

\$29,500



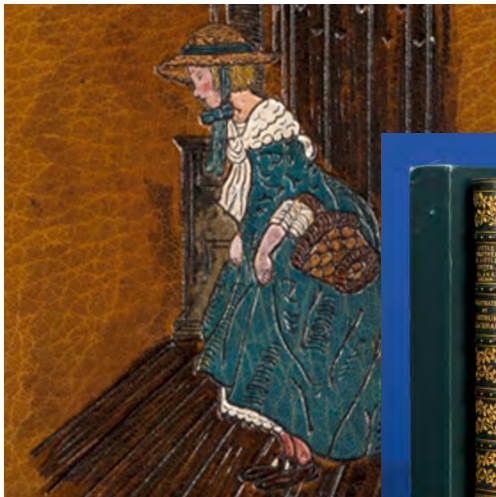
**One of 100 Copies on Japanese Vellum
Signed by Edmund Dulac
Bound by Bayntun-Riviere and Finished by Chris
Lewis**

[BAYNTUN-RIVIÉRE, binders]. ANDERSEN, Hans Christian. DULAC, Edmund, illustrator. *Stories from Hans Andersen.* London: Hodder and Stoughton, [1911]. **Japanese Vellum Edition de Luxe.** Limited to 100 copies printed on Japanese Vellum (of which this is number 50) signed by Edmund Dulac. Quarto. Twenty-eight mounted color guards, frontispiece with captioned tissue guards, others with decorated guard sheets. Bound ca. 1960 by Bayntun-Riviere in full navy morocco and finished by Chris Lewis. A very fine copy. Housed in a light blue cloth clamshell case.

One of the 'special' 100 copies printed on Japanese Vellum, specially bound by Chris Lewis with one of his 'sunken-panel' inlays - a true delight.

DB 02125.

\$6,500



**"Exquisite Pitch of Execution"
One of 525 Copies Signed by the Artist,
Magnificently Bound by Bayntun-Riviere**

[BAYNTUN-RIVIERE, binders]. [RACKHAM, Arthur, illustrator]. GRIMM, Jakob and Wilhelm. *Little Brother & Little Sister...* London: Constable & Co., Ltd., 1917. Limited to 525 copies signed by the artist. Quarto. Thirteen tipped-in color plates, forty-three black and white text illustrations. Bound by Bayntun-Riviere c. 1965 in full midnight green morocco with inlaid pictorial central panel reproducing the color-plate "She Begged Quite Prettily to be Allowed to Spend the Night There" (opposite p. 206). **A magnificent copy.**

"...it was during these years that he illustrated a new Brothers Grimm title, *Little Brother and Little Sister* which is in effect **one of his crowning achievements.**" (Gettings. Arthur Rackham, pp. 116 -117).

DB 01966.

\$4,800



**"We Didn't Need Dialogue. We Had Faces!"
1810 Physiognomy Color Plates Predate
Norma Desmond**

BOBBIN, Timothy (pseudonym of John Collier, 1708-1786). *The Passions, Humourously Delineated.* Containing Twenty-Five Plates, With His Portrait, Title Plate, and Poetical Descriptions. London: Printed for Edward Orme by J. Hayes, 1810. Second, revised edition (the first with color plates), later issue. Quarto. Twenty-five hand-colored stipple- and line-engraved plates, one plain stipple- and line-engraved portrait as frontispiece. Plates watermarked "J. Whatman 1825." Contemporary full straight-grained morocco, gilt. **A fine copy.**

Originally published in 1773 with twenty-six plates as *Human Passions Delineated in Above 120 Figures: Droll, Satyrical, and Humorous: Designed in the Hogarthian Style, Very Useful for Young Practitioners in Drawing* (Manchester: J. Heywood).

DB 02777.

\$8,500



Including The Seven Deadly Sins

BOILLY, Louis-Leopold. *Recueil de Grimaces.* Including Les Sept péchés capitaux. Paris: chez Delpech, 1824-1827. First edition. Twenty-four hand-colored lithographed plates. Bound c. 1839 by Lenègre in full black goatskin, gilt. Expertly rebacked to style, later black silk ties. **An excellent copy.**

OCLC records only one copy worldwide of *Recueil de Grimaces*, prints 1-8 w/title leaf, at the Getty Research Institute in Los Angeles. According to OCLC, the BNF has the only other copy of *Recueil...* in the world, one with ninety-three prints (of a total ninety-six). Individual prints, however, are found in the collections of major institutions in the United States and Europe.

According to ABPC, the last copy of *Recueil de Grimaces* to come to auction - a complete set - was in 1949, and the seven "grimaces" issued as Les Sept péchés capitaux have never seen an auction room.

DB 02381. **\$24,500**

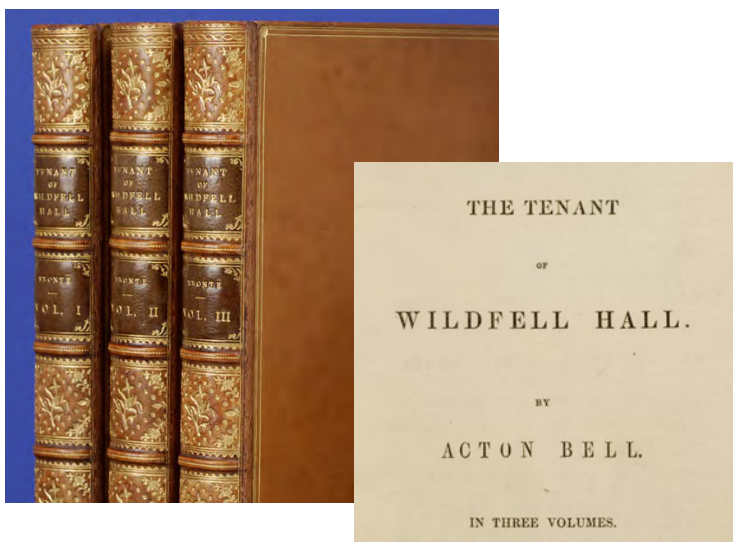


Scarce First British Appearance of Boilly's Grimaces

BOILLY, Louis-Léopold. *Boilly's Humorous Designs...* London: E. & C. M'Lean, 1823. First UK publication of a selection of Boilly's initial plates from his *Recueil de Grimaces* (1823). Folio. Seven hand-colored lithographed plates after Boilly. Original printed buff wrappers. **An excellent copy.** Housed in a later black cloth portfolio.

Exceedingly scarce, with only one copy in institutional holdings worldwide, at Harvard's Houghton Library. Boilly is best known for his lithographs. Although credited with having drawn the first lithograph in France in 1802, he did not return to the medium until 1822, when he more or less abandoned oil painting. His most popular series of lithographs, *Recueil de Grimaces*, was published between 1823 and 1828.

DB 02545. **\$6,500**



No. 1 on Sadleir's list of "Comparative Scarcities" "A Portrait of Debauchery That Is Remarkable"

[BRONTË, Anne]. *The Tenant of Wildfell Hall.* By Acton Bell. In Three Volumes. London: T.C. Newby, 1848. First edition, first issue, of Anne Brontë's second novel, with all of the flaws noted by Smith. Three twelvemo volumes. Complete with the excessively rare half-title in Volume I, but without the final leaf of advertisements in Volume I. No half-titles called for in Volumes II and III. Bound ca. 1900 by Rivière & Son in full tan polished calf. With the armorial bookplate of Herbert S. Leon on front pastedown of each volume.

An exceptional copy of what Sadleir calls the rarest Brontë title in first edition, in any state whatsoever. *The Tenant* is virtually unobtainable in an original publisher's binding and is notoriously rare in any binding, in any condition.

DB 00031. **\$42,500**



**First Canadian Edition - The Rarest Tarzan of All
A Near Fine Copy**

BURROUGHS, Edgar Rice. *Tarzan of the Apes.* Toronto: McClelland, Goodchild & Stewart, 1914. True first Canadian edition, first printing in the first state binding, and the rarest of all editions. Octavo. Title page illustration by Fred J. Arting. Publisher's original dark red cloth. Housed in a custom box. **An astonishing, completely untouched, tight, bright and fine copy of a rare edition of the utmost scarcity with cancel title page and in first state binding.**

OCLC/KVK locate only five copies worldwide. It is, however, unknown whether all five of these copies possess the canceled title page and are in the first state binding. ABPC reports no copies at auction within the last thirty-five years.

DB 01179.

\$8,500



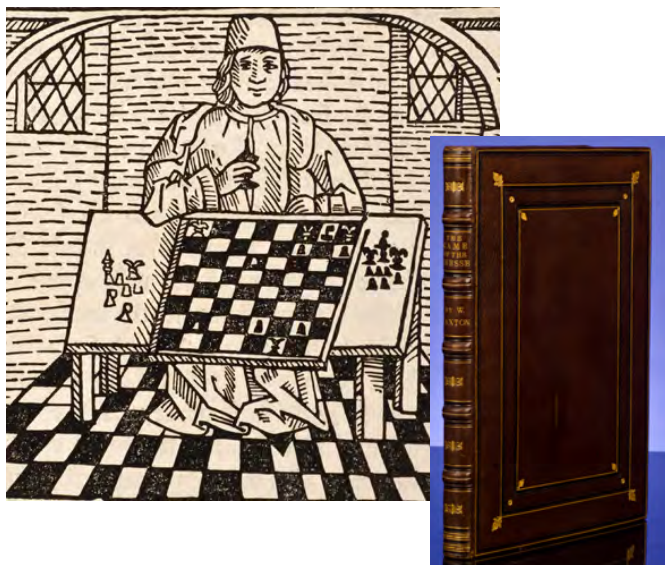
**The First 'Obtainable'
Alice's Adventures in Wonderland**

CARROLL, Lewis. *Alice's Adventures in Wonderland...* New York: D. Appleton, 1866. First American edition, first issue, from the sheets of the true first English (suppressed) edition of 1865 and preceding the 1866 (second) English edition; to wit: the second issue of the first edition-first printing, and the first obtainable edition. Small quarto. Original red cloth. Expertly and almost invisibly rebaked with the original spine laid down. Chemised within a purple morocco case. An excellent copy.

The 'second' issue of the first American edition consisted of the remaining 952 [unbound] copies, which were shipped in sheets to New York and bound up there with a new title-page [and half-title] printed in America. Lovett and Lovett 2. *Printing and the Mind of Man* 354 (the 1865 first issue). Williams 9.

DB 02022.

\$14,500



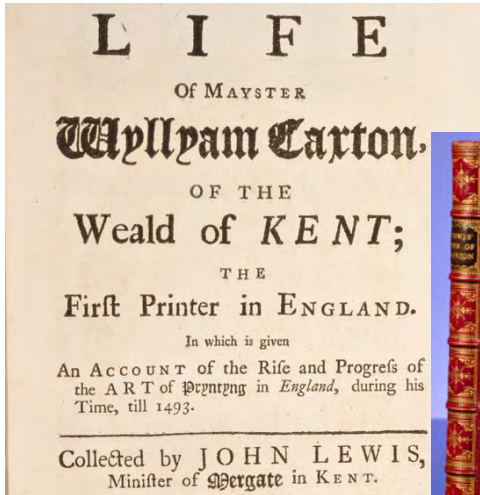
**The Game of Chess As Political Allegory
The Figgins Facsimile of Caxton's Original**

[CHESS]. [CAXTON, William]. FIGGINS, Vincent. *The Game of the Chesse...* London: John Russell Smith, [1855]. First edition of Figgins's facsimile edition of the 1482 Westminster Caxton edition. Small folio. Twenty-four half-page woodcuts. Bound by Francis Bedford in contemporary full brown hard-grained morocco. A fine copy.

William Caxton (c. 1415~1422 - c. 1492) was an English merchant, diplomat, writer and printer. He is thought to be the first English person to work as a printer and the first to introduce a printing press into England. He was also the first English retailer of printed books (his London contemporaries in the same trade were all Flemish, German or French). In 2002 he was named among the 100 Greatest Britons in a BBC poll.

DB 02773.

\$1,500



**First Book Length Biography of Caxton
One of Only 150 Copies Printed**

[CAXTON, William]. LEWIS, John. *The Life of Mayster Wylliam Caxton...* London: N.p., 1737. First edition, one of only 150 copies printed, of the first extensive biography of William Caxton. Octavo. Engraved portrait frontispiece and two plates of Caxton's watermarks. Bound by F. Bedford in late nineteenth century full crimson hard-grained morocco. A crisp and fine copy.

Scarce in commerce, with only three copies at auction within the last thirty-seven years, the most recent fourteen years ago in 2000.

John Lewis (1675–1747), was interested in the history of the English Bible and in the antiquities of Kent, which he combined in the collections that he made for *The Life of Wylliam Caxton* (1737). Lowndes p.1353. Brunet III , 1039. Graesse IV, 191. ESTC T40961.

DB 02819.

\$3,850



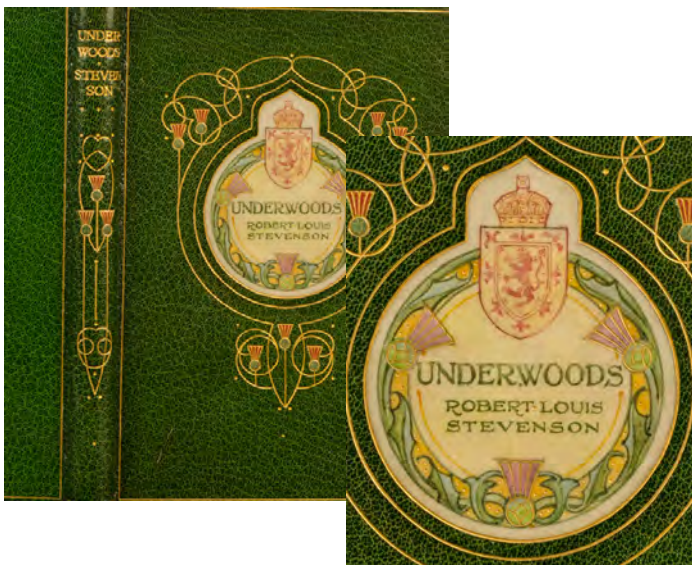
**A Tall Copy and Rare
With the Lithographic Title-Page**

[CHALON, John James, illustrator]. *Twenty Four Subjects Exhibiting the Costume of Paris...* London: Published by Rodwell and Martin, 1822. First edition. A Large Paper copy bound from the original four parts. Large folio. Lithographed title and twenty-four hand-colored lithographed plates. Plates printed by C. Hullmandel. The text is watermarked 1821 and the plates are watermarked J. Whatman 1821. Contemporary quarter tan roan over marbled boards. Joints a little rubbed. **A very attractive, remarkably clean copy with vivid hand-coloring.**

Only four copies with the lithographed title-page have come to auction within last 31 years. Five copies only located in KVK/OCLC but the presence of the title page is not noted. Quite rare. Abbey, Travel, 108. Colas 588. Hiler, p. 156. Lipperheide 1185. Ray, *The Art of the French Illustrated Book*, 124.

DB 02555.

\$14,500



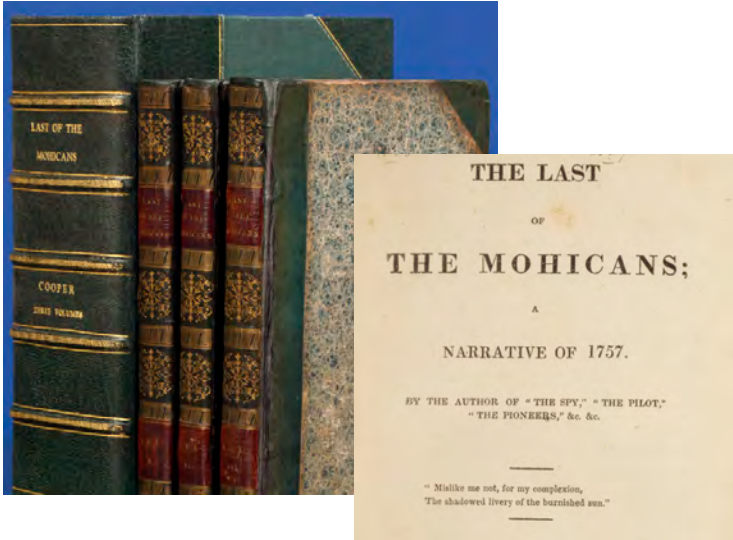
**Bound by Chivers of Bath
With Vellucent Panel Designed
by H. Granville Fell**

[CHIVERS, Cedric, binder]. STEVENSON, Robert Louis. *Underwoods.* London: Chatto and Windus, 1887. First edition. Octavo. Bound ca. 1900 by Chivers of Bath in full forest green crushed morocco with central hand-colored vellucent panel designed by H. Granville Fell, the tooling designed by Alice Shepherd. **A very fine copy.**

Underwoods is a collection of fifty-four poems by Stevenson. "A representative of Neo-romanticism during the Modernist period of English literature, Stevenson was an incredibly popular and successful writer. Though many leading critics dismissed his work entirely, he was admired by many authors, including Jorge Luis Borges, Ernest Hemingway, Rudyard Kipling, Vladimir Nabokov, and J. M. Barrie." (Poets Organization).

DB 02351.

\$2,750



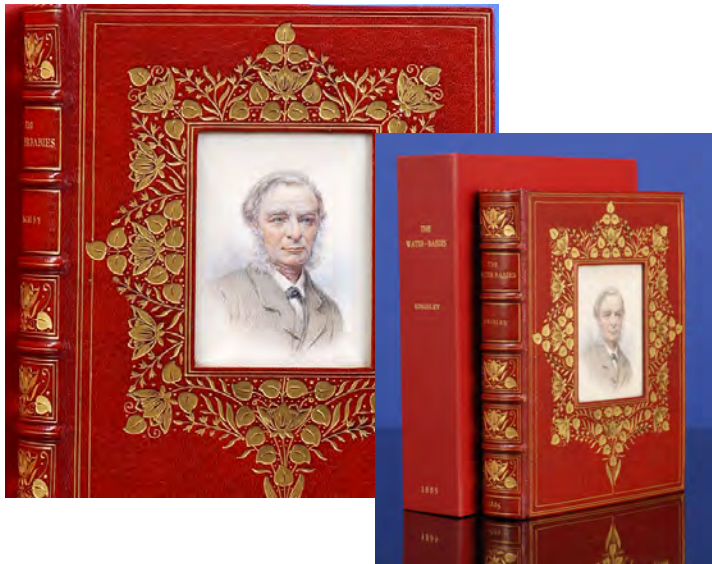
**First English Edition
With Half-Titles Present**

[COOPER, James Fenimore]. *The Last of the Mohicans*; A Narrative of 1757... London: John Miller, 1826. First English edition, complete with half-titles in volumes 2 and 3, as issued. Three octavo volumes. Contemporary half dark green calf, over marbled boards. Housed in a custom-made half green morocco, fleece lined clamshell case. **An excellent copy.**

"This is the... most famous of the Leatherstocking Tales, and the first in which the scout Natty Bumppo was made the symbol of all that was wise, heroic and romantic in the lives and characters of the white men who made the American wilderness their home... This novel glorified for many generations of readers, in England, France, Russia, and at home, some aspects of American life that were unique to our cultural history" (Grolier 100 Influential American Books, 34).

DB 02130.

\$4,500



**A Fine Cosway Binding
Portrait Miniature on Ivory by Miss C.B. Currie**

[COSWAY BINDING]. KINGSLEY, Charles. *The Water-Babies*... London: Macmillan and Co., 1885. First edition illustrated by Linley Sambourne. Small quarto. In a fine Cosway Binding by Rivière & Son of full red crushed levant morocco. Front cover set with a fine rectangular miniature portrait on ivory under beveled glass of Charles Kingsley by Miss C.B. Currie. Stamped in gilt on the rear doublure. Additionally stamped in gilt on the fore-edges of the front and rear boards by J.H. Stonehouse. An inserted certificate leaf signed by both Stonehouse and Currie and numbered in ink identifies the present copy as being "No. 951 of the Cosway Bindings invented by J.H. Stonehouse, with Miniatures on Ivory by Miss Currie." Signed: J.H. Stonehouse, Inventor and C.B. Currie, Artist. Original front and rear blue cloth covers bound in at end. Housed in a velvet-lined red cloth clamshell case.

A superb example.

DB 00892.

\$9,500



**First Edition, First Issue, First Class
in a Handsome Cosway-Style Binding**

[COSWAY-STYLE BINDING]. DICKENS, Charles. *The Posthumous Papers of the Pickwick Club*... London: Chapman and Hall, 1837. First edition in book form. Octavo. Forty-three inserted engraved plates by Phiz and Seymour. Mid-twentieth-century dark green crushed levant morocco by Sangorski & Sutcliffe for Chas. J. Sawyer Ltd. Covers decoratively paneled in gilt with central lozenges enclosing vignette portraits of Pickwick on the front and Sam Weller on the back. Front doublure set with a Cosway-style oval miniature portrait of Dickens, under glass, within a decorative gilt frame. Some very minimal finger-soiling and faint uniform browning to text.

A superlative copy of the first edition in an attractive Cosway-style binding. Smith, *Dickens*, 1, 3.

DB 02270.

\$6,500



**A Special Extra-Illustrated Copy
in a Fine Early Cosway-Style Binding by
Bayntun of Bath**

[COSWAY-STYLE BINDING]. [SÉVIGNÉ, Marie de Rabutin-Chantal, marquise de]. PULIGA, Henrietta Consuelo de, Comtesse. *Madame de Sévigné, Her Correspondents and Contemporaries...* London: Tinsley Brothers, 1873. First edition. Two octavo volumes. Extra-illustrated with sixty-six plates (twenty-two hand-colored). An early Cosway-style binding of full dark blue morocco by Bayntun of Bath (ca. 1920). The front doublures set with oval portrait miniatures of Madame de Sévigné and her daughter, respectively. **Superb examples of Cosway-style bindings.**

The correspondence of Madame de Sévigné, covering almost fifty years of a rich and turbulent period in French history and culture has been the favorite reading of great writers from Voltaire to Virginia Woolf.

DB 00883.

\$6,500



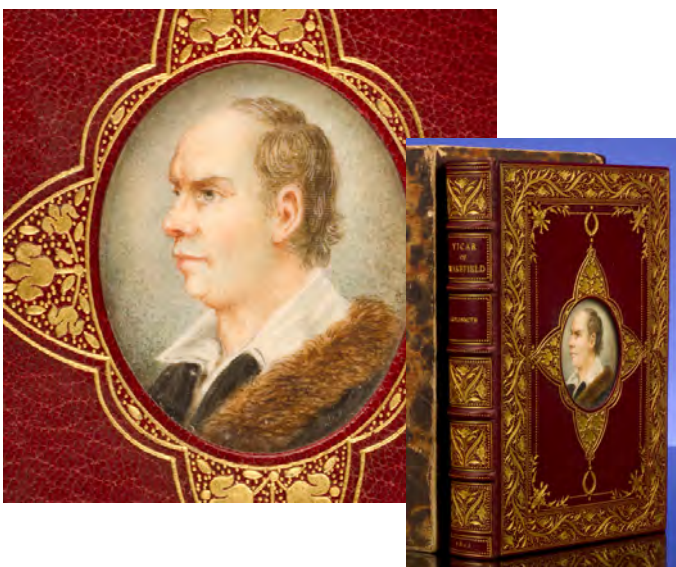
**A Spectacular Cosway-Style Binding
with Ten Miniatures**

[COSWAY-STYLE BINDING]. RIVIÉRE & SON, binders. MANSON, James A. *Sir Edwin Landseer, R. A...* London: The Walter Scott Publishing Co., Ltd.; New York: Charles Scribner's Sons, 1902. First edition, from *The Makers of British Art Series* edited by Manson. Octavo. Full dark green levant morocco Cosway-style binding by Rivière & Sons for Sotheran & Co. The front and back covers are decoratively tooled in gilt with ten oval/round miniature paintings under glass. Nine miniatures on the front cover depict eight hunting dogs around a stag and the miniature on the back cover is a portrait of Sir Edwin Landseer. Joints expertly and totally invisibly repaired. A fine copy. Housed in the original burgundy roan slipcase.

An outstanding example. The upper cover includes nine insets based upon one of Landseer's favorite themes, the stag hunt.

DB 01191.

\$19,500



**Goldsmith Goes Cosway-Style
The Vicar Bound By Rivière & Son**

[COSWAY-STYLE BINDING]. GOLDSMITH, Oliver. *The Vicar of Wakefield...* London: John Van Voorst, 1843. First Mulready-illustrated edition. Octavo. Beautifully bound ca. 1930 by Rivière & Son in full dark red crushed morocco, gilt. Upper board with a central gilt-decorated oval with an original miniature portrait of Goldsmith in watercolor under glass. A fine example housed in the original faux lizard, leather edged slipcase.

The Vicar of Wakefield was written 1761-1762, and published in 1766. It was one of the most popular and widely read 18th-century novels during the Victorian era, referred to in George Eliot's *Middlemarch*, Jane Austen's *Emma*, Charles Dickens' *A Tale of Two Cities* and *David Copperfield*, Mary Shelley's *Frankenstein*, Charlotte Brontë's *The Professor* and *Villette*, and others.

DB 02704.

\$6,500



**With Three Watercolor Portrait Miniatures
And Sumptuously Extra-Illustrated**

[COSWAY-STYLE BINDING]. SANGORSKI & SUTCLIFFE, binders. FORSTER, John. *The Life and Adventures of Oliver Goldsmith...* London: Bradbury and Evans/Chapman & Hall, 1848. First edition, sumptuously extra-illustrated. Three octavo volumes. With over seventy-five extra engraved portraits and views. Bound c. 1930 by Sangorski and Sutcliffe for Brentano's in full crushed teal blue morocco. Gilt-tooled beige morocco doublures featuring watercolor portraits under glass of Oliver Goldsmith, Samuel Johnson, and David Garrick respectively. **A fine set.** Housed in the original slipcase with blue morocco edges.

Oliver Goldsmith (1730-1774) is best known for his novel *The Vicar of Wakefield* (1766), and *She Stoops to Conquer* (1771).

DB 02705. **\$14,500**



**Unbelievably Rare In The Original Twelve Parts
With Four Artist's Proofs**

[CRUIKSHANK, George and Robert, illustrators]. EGAN, Pierce. *Life In London...* London: Printed for Sherwood, Neely, and Jones, 1821. First edition, first issue, in the original parts, with three artists' proofs and an additional proof all loosely laid in. Twelve tall octavo parts. Thirty-six hand-colored aquatint engravings including frontispiece. Original salmon printed wrappers, completely untouched. A bit soiled and stained, upper wrapper to part 2 present but detached, spines in varying states of distress. Otherwise an excellent copy. Housed within a later quarter morocco slipcase.

"By finding the right men for his work [Egan] made *Life In London* the great success of the day..." (Prideaux). Cohn 262. Abbey, *Life* 281. Prideaux p. 307, 310, 335. Tooley 196.

DB 02587. **\$5,500**

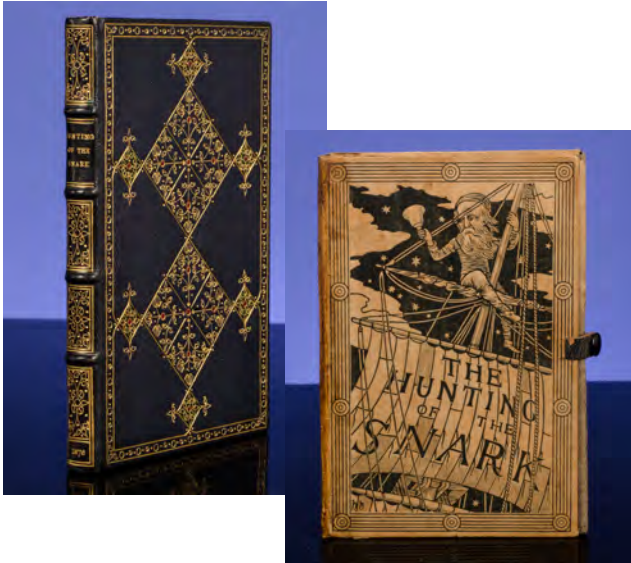


**Welcome to the Museum for Laughs
Displaying 150 Hand-Colored Comic Lithographs,
Including Forty-Five by Honoré Daumier and
Forty-Two by Gavarni**

[DAUMIER, Honoré, Gavarni, and others, illustrators]. [ALHOY, Maurice, Louis Huart, and Ch[arles] Philipon, 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.

A miraculous copy - certainly the finest extant.

DB 01855. **\$28,500**



Snark Splendidly Bound by De Sauty

[DE SAUTY, Alfred, binder]. CARROLL, Lewis. *The Hunting of the Snark.* London: Macmillan and Co., 1876. First edition. Small octavo. Nine full-page wood-engraved illustrations by Joseph Swain after Henry Holiday. Bound c. 1905 by Alfred De Sauty in full midnight blue crushed morocco. Small expert and almost invisible repair to lower portion of lower joint, still a very fine copy. Housed in a clamshell case with integral chemise and original leather snap-clasp, built from the book's original cloth pictorial boards.

Alfred de Sauty (1870-1949) was a bookbinder who produced tooled bindings of exceptional delicacy. De Sauty was active in London from approximately 1898 to 1923 and in Chicago from 1923 to 1935. His finest work is thought to be have been accomplished between 1905 and 1914.

DB 02352.

\$5,500



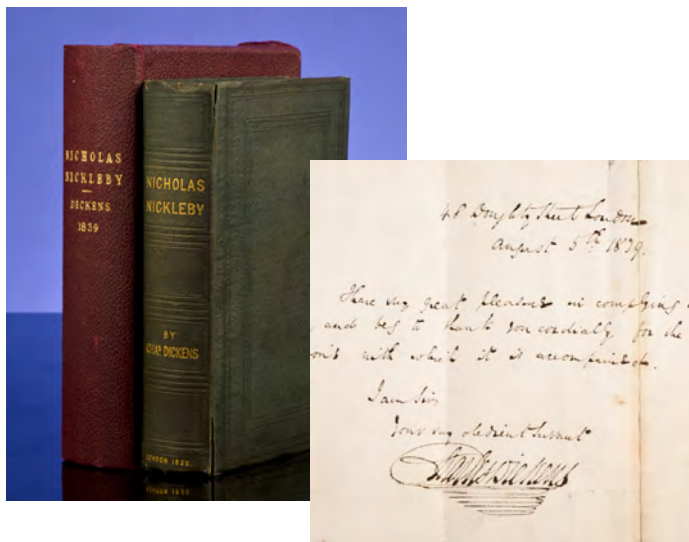
**Edition Deluxe
Of Detmold's Rarest Book
With A Signed Original Drawing**

[DETMOLD, Edward J., illustrator]. *The Arabian Nights...* London: Hodder and Stoughton, n.d. [1924]. Edition Deluxe, limited to 100 copies only, signed by E. J. Detmold. Quarto. Twelve tipped-in color plates. Publisher's full pictorially gilt vellum. Some light foxing to endpapers, but still a near fine copy, with the gilt bright and fresh. With a signed original pen and ink drawing on onion skin of an exotic fish by Detmold tipped-on to recto of limitation leaf with an accompanying autograph inscription above it, "Very kindest wishes from Ted" (in England Ted is a common byname for Edward). Original drawings by Detmold are quite scarce.

Detmold illustrated "a number of books of fantasy drawing... which show a vivid imagination, fine drawing and warm coloring" (Houfe, 115)

DB 02762.

\$5,500



**First Edition - Unusually Bright
A Very Early Issue Bound From The Original Parts**

DICKENS, Charles. *The Life And Adventures Of Nicholas Nickleby...* London: Chapman and Hall, 1839. First edition, a very early issue bound from the original parts. Octavo. Publishers primary binding in dark olive-green fine-diaper grain cloth. With the bookplate of the Earl of Aylesford. An unusually bright copy with just the lightest of wear and without any fading to cloth whatsoever. Some foxing to plates as usual. Two neat three-quarter inch closed splits to upper joint at head and tail and one short closed split to lower joint at head. With an ALs (with original autograph envelope) by Dickens to one Thomas Ellis Bramale, Esq. dated August 5, 1839. Housed in a full plum pigskin drop-front clamshell box.

The nicest copy we have ever seen, unsophisticated and near fine. Smith, Part I, 5. Eckel p.64. Hatton and Cleaver, pp. 131-160.

DB 02749.

\$12,500



A Spectacular Copy in the Original Green Cloth with the 1859 Title-Page

DICKENS, Charles. *A Tale of Two Cities...* London: Chapman and Hall, 1859. First edition, second state. Octavo. Publisher's secondary binding of moderate olive green fine-diaper cloth. Boards remarkably fresh. Text and plates very clean and bright with just a minimal scattering of unobtrusive foxing. Just a tiny amount of wear to the top and bottom of the spine, inner hinges very expertly and almost invisibly strengthened. A wonderful copy of this late novel, now extremely scarce in either of the original cloth bindings. Chemised in a full green morocco slip case.

This is by far the finest copy in original 'green' cloth of *A Tale of Two Cities* that we have ever seen, and although it is the 'secondary binding', it's condition really does justify it's addition to any fine Dickens collection. Smith I, 13.

DB 00734.

\$18,500



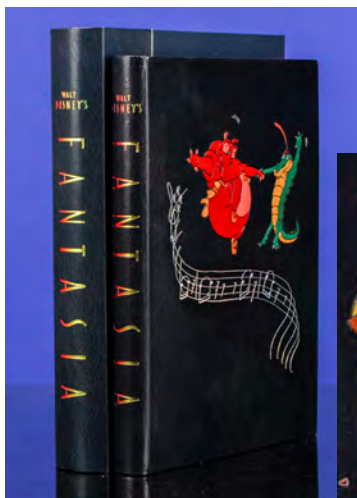
The Kenyon Starling / William Self Copy Extremely Scarce in the Original Cloth Binding

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 as 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.

DB 01693.

\$11,500



In a Delightful and Distinctive Onlaid Binding From The Chelsea Bindery of London

[DISNEY, Walt]. TAYLOR, Deems. [CHELSEA BINDERY]. *Walt Disney's Fantasia...* New York: Simon and Schuster, 1940. First edition. Folio. Profusely illustrated in color and black and white, including sixteen tipped-in color plates. Bound ca. 2000 by the Chelsea Bindery in full dark blue morocco with multi-colored onlays on both covers. **A very fine copy.** Housed in a quarter dark blue morocco clamshell case lined with blue suede.

Fantasia is the classic 1940 American animated film produced by Walt Disney. "It is stupendous. It is colossal. It is an overwhelmingly ambitious orgy of color, sound, and imagination" (Chicago Tribune). The Chelsea Bindery was established in London in 2000, recruiting for employment many of the fine craftsman and artists of the great, historic bindery, Sangorski & Sutcliffe.

DB 02193.

\$8,500



**The Publisher's Copy, No. 1. Inscribed By Dulac
And with an Original Watercolor**

[DULAC, Edmund, illustrator]. ANDERSEN, Hans [Christian]. *Stories from Hans Andersen...* London: Hodder and Stoughton, [1911]. Edition de Luxe. Limited to 750 numbered copies, **the preeminent copy, Number One, the publisher's copy with an original watercolor on the title page and inscribed by Dulac.** Large quarto. Mounted color frontispiece, with descriptive tissue guard printed in black, and twenty-seven mounted color plates. Original vellum over boards. Silk ties lacking. Housed in a quarter black morocco slipcase. A spectacular copy, the most desirable and very fine.

Inscribed by the artist to J.E. Hodder-Williams. The watercolor, a brilliant circular miniature of a comely Renaissance princess in profile. It remains unknown whose face graces the portrait but we suspect that it is of Hodder-Williams' wife, Ethel.

DB 02384.

\$16,500



**Numbered and Signed by the Artist
In The Publishers Deluxe Morocco by Durvand
A Variant Not Noted by Hughey**

[DULAC, Edmund, illustrator]. *La Belle Au Bois Dormant* [The Sleeping Beauty]... Paris: L'Edition d'Art H. Piazza & Cie, (1910). First edition in French, limited to 400 copies signed by the artist. Quarto. With thirty color plates but with grey-green borders, captions in French, and guard sheets as tissue. With an additional four extra head- and tailpieces, four decorated initials and border designs for text and chapter pages, and two small medallions, all printed in grey-green, not found in the first English limited edition. In the publisher's original full crushed brown morocco deluxe binding by Durvand, wrappers bound in. Spine very slightly sunned. A fine copy.

A variant not noted by Hughey. "It is all that could be desired" (Illustrated London News, Dec. 3, 1919). Hughey 23x, 23z, aa.

DB 02808.

\$2,250



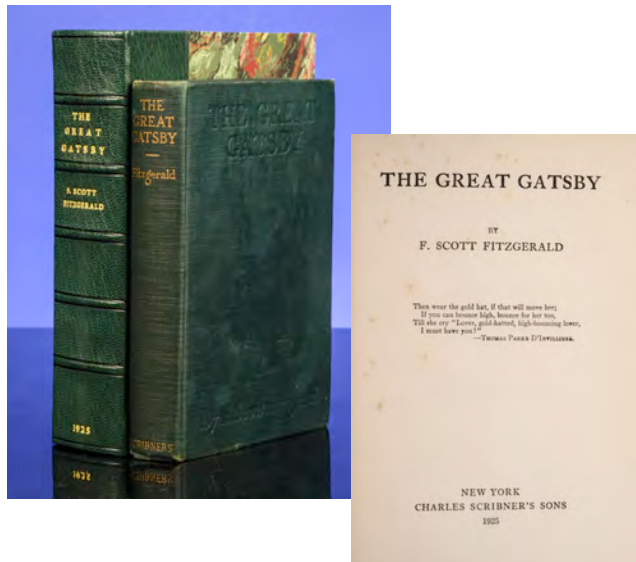
**A Most Pleasant Utopia
Viscount Strathallan's Copy
In an Exquisite Binding by Fazakerley**

[FAZAKERLEY, binder]. MORE, Sir Thomas. *A most pleasant, fruitful, and witty work, of the best state of a public weal, and of the new isle called Utopia...* London: Printed by William Bulmer, at the Shakespeare Press, for William Miller, 1808. The First Dibdin Edition. Two octavo volumes. Extra-illustrated with fifteen portraits of More, two of the More family, one of Erasmus. Sumptuously bound by Fazakerley of Liverpool, c. 1890, in full crimson straight-grain morocco. **A fine copy.** Housed in a red cloth, fleece-lined clamshell case.

Thomas Fazakerley established his celebrated bindery in Liverpool in 1835. His son, John, followed into the trade, running the business from the time of his father's retirement in 1877 until the onset of World War One.

DB 02298.

\$9,500



**A Gatsby in Great Condition
First Edition, First Printing**

FITZGERALD, F. Scott. *The Great Gatsby*. New York: Charles Scribner's Sons, 1925. First edition, first printing, first state text following all points as per Brucoli. Octavo. Publisher's original dark green cloth, gilt lettered spine. A few flecks of foxing to fore edge, otherwise a tight copy, the gilt bright and fresh. Housed in a quarter green morocco clamshell box

With all first printing points: "chatter" on p. 60, line 16; "northern" on p. 119, line 22; "it's" on p. 165, line 16; "away" on p. 165, line 2; "sick in tired" on p. 205, lines 9-10; and "Union Street station" on p. 211, lines 7-8. Brucoli & Pittsburgh A11.1.a.

DB 02416.

\$6,500



**One of Only Ten Copies
With an Original Watercolor
and a Fore-Edge Painting**

[FORE-EDGE PAINTING] ADAMS, Richard. LAWRENCE, John, artist. NOBLE, Don, fore-edge painter. *Watership Down*. Illustrated by John Lawrence. London: Penguin Books/Kestrel Books, 1976. First edition with illustrations by John Lawrence. Octavo. **Specially bound edition limited to 250 copies, (this being one of only ten copies with a fine fore-edge painting) and with a fine two-page watercolor by John Lawrence.** This copy is signed by John Lawrence and Richard Adams. Full green morocco. A fine copy housed in the original matching marbled board slipcase.

This fore-edge painting was one of 10 specially commissioned for Chas. J. Sawyer in 1976 by Don Noble - a contemporary of Martin Frost, the most prolific fore-edge painter of modern times.

DB 02088.

\$8,500



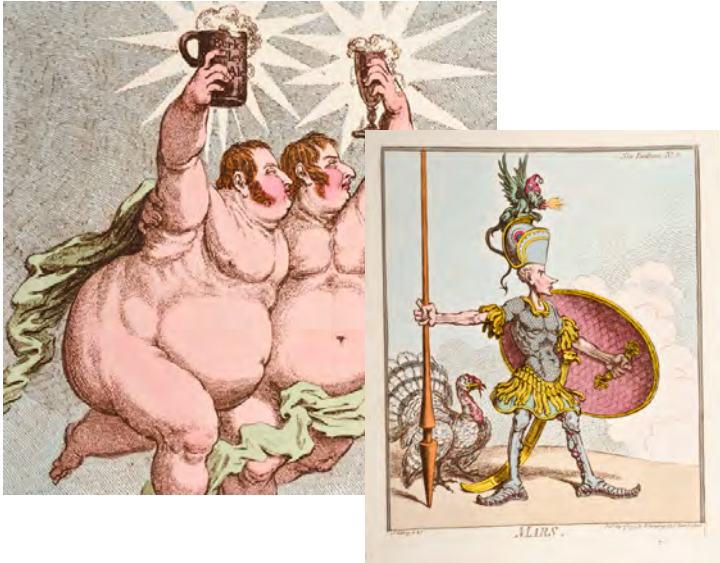
With A Fore-Edge Scene of Oxford

[FORE-EDGE PAINTING]. [CHURCH OF ENGLAND]. *The Book of Common Prayer...* Oxford: Printed at the Clarendon Press by J. Cooke and S. Collingwood, 1820. [Bound with]: **BRADY, Nicholas and Nahum Tate.** *A New Version of the Psalms of David...* Oxford: Printed at the Clarendon Press by Samuel Collinwood, 1822. Octavo. Calendar and tables. Contemporary full crimson straight-grain morocco with central masonic sunburst emblem in gilt with dove and Tetragrammaton to both covers. Heavily gilt tooled compartments and spine head and tail. With the crimson morocco bookplate of Christ's Church - Middlesex dated 1825. Housed in an early twentieth century red cloth slipcase.

With a splendid early twentieth century fore-edge painting by an unknown hand depicting Folly Bridge and Bacon's Tower at Oxford.

DB 02226.

\$2,500



First Copy in Ninety-One Years

GILLRAY, James. *New Pantheon of Democratic Mythology.* London: H[annah]. Humphrey, May 7, 1799. Folio. Hand-colored title and six hand-colored copperplate engravings. A fine set. Housed loose in a blue cloth portfolio with gilt-lettered crimson morocco spine label.

OCLC records only one complete set in institutional holdings worldwide, at the Morgan Library. ABPC records only one copy at auction since 1923: this one. Wright and Evans 230-236.

DB 02604.

\$10,500



Gillray Punctures Parliament Complete and Exceedingly Scarce

[GILLRAY, James]. *Habits of New French Legislators and other Public Functionaries.* London: H. Humphrey, 1798. First edition, complete; both series. Folio. Twelve hand-colored engravings. Mounted on large blue stock. Contemporary plain blue wrappers. A fine copy. Chemised and housed in a quarter morocco clamshell case.

Not in Abbey, Tooley, or Ray. The copy in the British Museum Satires collection is incomplete. OCLC records only one complete copy, at the BNF.

Only two complete copies at auction within the last ninety years, in 1926 and 1956. Cf. BM Satires 9197-9201, 9208-13.

DB 02603.

\$14,500



Edition de Luxe Limited to One Hundred and Fifty Copies The Richard Manney Copy in the Extremely Scarce Dust Jacket The Best Copy We Have Ever Seen...

[GOBLE, Warwick, illustrator]. BASILE, Giambattista. *Stories From the Pentamerone...* London: Macmillan and Co., 1911. Edition de Luxe, limited to 150 copies. Quarto. Thirty-two tipped-in color plates. Original vellum over boards. Later yellow silk ties. Original blue paper dust jacket. Chemised and housed in a full blue morocco slipcase. **A very fine copy.**

In the incredibly scarce dust jacket and with vellum unusually clean and bright this copy is, without question, the finest copy we have ever seen and the only one in the original printed dust jacket. Manney Sale, Sotheby's October 11, 1991, lot 150.

DB 02166.

\$3,500



**Exceedingly Scarce
Complete With the Two Suppressed Plates**

GRANDVILLE, J.J. (illustrator). *Les Metamorphoses du jour*. Paris: Chez Bulla, 1829. First edition. Oblong folio. One leaf of letterpress with the Preface by Achille Comte, and seventy-three hand-colored lithographed plates. Handsomely bound by DeVauchell in half straight grain crimson morocco over patterned boards. A few of the plates with some light marginal foxing, a few plates with heavier foxing. A handsomely bound and fine copy. Scarce in this, the first edition and exceptionally rare with the suppressed plates.

"...Lust, gluttony, anger, and the other deadly sins are stigmatized, now with the blow of a hammer, now with the thrust of a stiletto; while the foibles and humors of mankind also receive due attention. Throughout the series Grandville's choice of beast-heads is inspired..." (Ray). *Vicaire V*, 775-780. Ray, *The Art of the French Illustrated Book*, 132. Backer 762.

DB 02600.

\$16,500



"Frogs and Snakes"

GREENAWAY, Kate (1846 - 1901). *Frogs and Snakes*. Original pen, ink and watercolor drawing illustrating "Diamonds and Toads" from *Aunt Louisa's London Toy Book*, London: 1870. Image size: 9 x 8 inches; 229 x 203 mm. Matted, framed and glazed.

This fantastically vivid and full watercolor drawing, from the artist very early on in her career, depicts a young woman holding in her right hand a large silver tankard and looking somewhat horrified as two huge frogs and two snakes jump and slither out of her mouth. An old woman who is facing her, is in fact a fairy who has cast a spell on the girl. She had put the girl to a test to see if she would be kind and obliging, but unfortunately the girl failed the test miserably and the outcome, as we can see, resulted in toads and vipers falling from her lips every time she speaks. Therein, surely lies a lesson to be learnt!

DB 01341.

\$5,500



**Inscribed By Kate Greenaway
at the
Time of Publication**

GREENAWAY, Kate. *Language of Flowers...* London: George Routledge and Sons, [n.d., 1884]. First edition. Twelvemo. Color-printed wood-engraved text illustrations. Original green glazed pictorial boards. Housed in a red cloth chemise within a quarter crimson morocco slipcase. Light wear to extremities, otherwise an excellent copy. Inscribed by Kate Greenaway (in 1884) at upper corner of the half-title: "Mrs. S. Fry / From / Kate Greenaway / 1884." Who Mrs. S. Fry was remains a mystery, but a year later, in 1885, Greenaway inscribed a copy of her *Marigold Garden* to the same woman (Detroit Public Library 83a).

(Osborne Collection). Osborne Collection I, p. 201. Schuster & Engen 107 (1a). Thomson 79d and 79e.

DB 02340.

\$2,500



**A Presentation Copy
In the Excessively Scarce Dust Jacket**

GREENAWAY, Kate, illustrator. HARTE, Bret. *The Queen of the Pirate Isle*. London: Chatto and Windus, 1886. First edition, Binding 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 tan cloth, covers pictorially decorated in colors (the front cover with the illustration from page 13, the lower cover with the illustration from page 16), all edges gilt. Cloth a little bit soiled, lower corner of rear board with small loss of cloth. In the incredibly rare original gray paper pictorial dust jacket, printed in brown. The jacket has been miraculously and almost invisibly backed by the master book restorer, Bruce Levy.

A spectacular presentation copy, as rare as can be in the original dust jacket.

DB 01728.

\$3,500

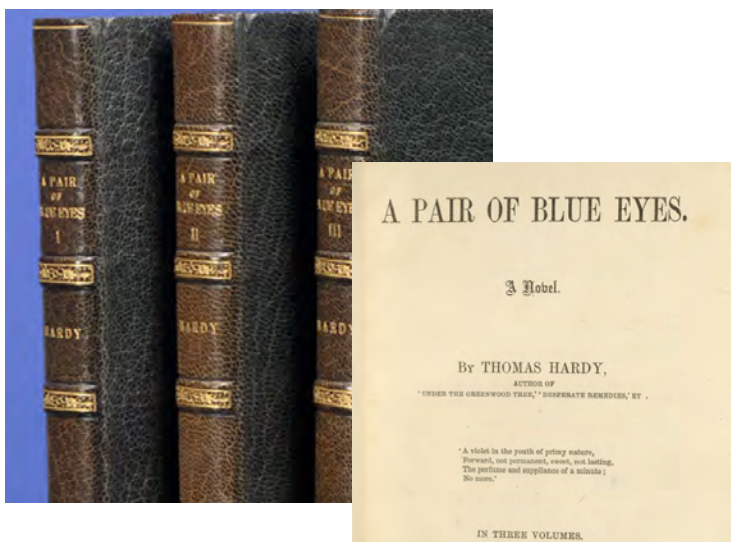


**A Ruby of a Rubaiyat
Magnificently Bound and Illustrated With
Fine Art Photographs**

[HARCOURT BINDERY]. *The Rubaiyat of Omar Khayyam*. Translated into English Verse by Edward Fitzgerald; With Illustrations Photographed from Life Studies by Adelaide Hanscom and Blanche Cumming. New York: Dodge Publishing Co., [1912]. Quarto. Twenty-six colored halftone mounted plates with tissue guards. Bound by the Harcourt Bindery of Boston (ca. 1912) in contemporary deep blue crushed morocco. Extravagantly gilt decorated antelope brown and deep blue crush morocco doublures with onlaid red calf grapes and large central colored halftone illustrations bordered in gilt, a kneeling nude woman to inside front cover, a robed Middle Eastern figure to rear. Moiré silk endpapers. Plain oilcloth dust jacket. **A beautiful and fine copy of a magnificently produced volume.** Housed in the publisher's worn but intact blue cloth slipcase.

DB 02738.

\$5,500



Thomas Hardy on Frank Sinatra

HARDY, Thomas. *A Pair of Blue Eyes*. A Novel. In Three Volumes. London: Tinsley Brothers, 1873. First edition in book form (first published in Tinsleys' Magazine from September 1872 to July 1873). One of presumably 500 copies printed. Three small octavo volumes. Complete with half-titles. Bound ca. 1910 by Zaehnsdorf in three quarter green crushed morocco gilt over green cloth boards. A superb copy of this very rare title.

"Hardy's third published novel, *A Pair of Blue Eyes*... remains notable, not merely for showing the full emergence of those ironies of plot which characterize his later and better-known work but also for its autobiographical qualities..." (The Cambridge Guide to Literature in English). Purdy, pp. 8-13. Sadleir 1112. Webb, pp. 6-7. Wolff 2986.

DB 01306.

\$8,500



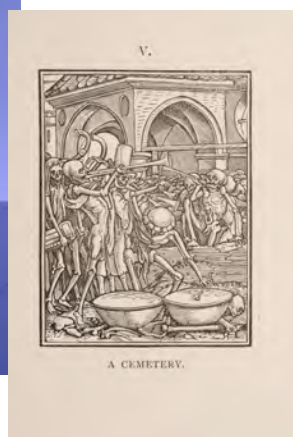
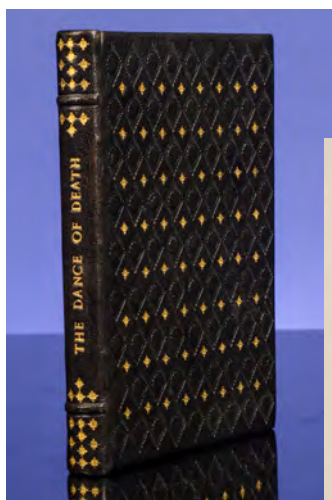
**The Invisible Woman
Reports on Her Social Espionage**

[HAYWOOD, Eliza]. *The Invisible Spy* by Exploralibus. London: Printed for T. Gardener at Cowley's Head..., 1755. First edition. Four twelvemo volumes. Contemporary speckled calf. An excellent copy of this true rarity in woman's literature.

OCLC/KVK note only thirteen copies in institutional holdings worldwide and of those, only one copy in the The British Library. **Only one copy has come to auction within the last 35 years.** *The Invisible Spy* was one of Haywood's last novels, appearing one year before her death in 1756. She dominated the contemporary British market for amorous fiction and published over seventy works during her lifetime. Haywood is a significant figure of the 18th century as one of the important founders of the novel in English. Today she is studied primarily as a novelist.

DB 01613.

\$6,500



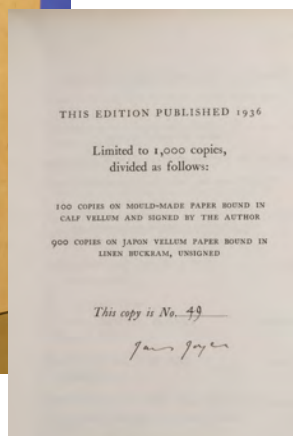
Death in a Fine Binding

HOLBEIN, Hans. *The Dance of Death.* With an introductory note by Austin Dobson. London: George Bell, 1892. Limited to 500 copies. Imperial sixteenmo. Title page lettered in red and black with red and black publisher's device. Forty-nine reproduced black and white woodcut engravings. Elegantly bound [stamp-signed 1957] by an anonymous artisan (stamped "Ω" Omega) in contemporary full black pigskin. **A very fine copy.**

The Dance of Death, originally published 1523–26, refashions the late-medieval allegory of the Danse Macabre as a reformist satire. Holbein's series of woodcuts shows the figure of Death in many disguises, confronting individuals from all walks of life, none of whom escape Death's clutches, even the pious. It is one of the most celebrated series of woodcuts to have ever been published.

DB 02423.

\$1,750



**One of 100 Copies Signed By James Joyce
Binding Designed by Eric Gill
The Most Beautiful Edition Yet Published
A Must for Joyce collectors**

JOYCE, James. *Ulysses.* London: John Lane The Bodley Head, [1936]. **First edition printed in England, one of 100 copies on mould-made paper bound in calf vellum and numbered and signed by the author, this being copy no. 49, of a total edition of 1,000.** Tall octavo. Publisher's cream vellum designed by Eric Gill with gilt Homeric bow to boards. Publisher's prospectus laid-in. Minimal soiling to vellum, otherwise a fine copy. Housed in a later morocco-edged cloth slipcase.

"As a literary feat, an example of virtuosity in narration and language, it is an astounding creation. Nobody who knows anything about writing can read the book and deny its author, not merely talent, but sheer genius" (J.B. Preistley, Clarion, April 28, 1934).

DB 02504.

\$25,000



**"There is Nothing in it Which is Not...
a Masterpiece"
Scarce in Original Boards with Spine Label and
Half-Title**

KEATS, John. *Lamia, Isabella, The Eve of St. Agnes, and Other Poems.* London: Printed for Taylor and Hessey, 1820. First edition of the author's third and final book. Large duodecimo. Complete with half-title and publisher's advertisement. Publisher's original drab pale brown boards, expertly and near invisibly rebaked with the original spine. Original printed spine label. A few pages with light spots of foxing, otherwise **an exceptional, fresh and fine copy.** Housed within a full green morocco pull-off case.

One of the monuments of the Romantic Movement, only a small handful of copies in the original boards with spine label and half title have come to auction within the last thirty-five years.

DB 01226.

\$25,000



An Elegant, Very Early Kelliegram Binding

[KELLIEGRAM binding]. *Reynard The Fox...* Dresden, Leipzig & London: Published for the proprietors by A.H. Payne [&] W. French, [1852]. First edition of Holloway's translation of the classic fable. Quarto. Thirty-seven black and white steel engraved plates with tissue guards. Bound c. 1880s by Kelly & Sons in full russet goat. A fine copy with only a few mild spots of foxing to plate margins. Housed in the original fleece-lined, brick-red cloth clamshell case.

The beautifully inlaid and colorful "Kelliegram" bindings were one of many innovations of the English commercial binding firm of Kelly & Sons. The Kelly family had one of the longest connections in the history of the binding trade in London, having been founded in 1770 by John Kellie, as the name was then spelled." (Dooley, Kelliegram Bindings, <http://www.brynmawr.edu/Library/mirabile/mirabile2/kelliegram.html>).

DB 02119.

\$5,500



Rip Van Kelliegram

[KELLIEGRAM binding]. IRVING, Washington. *Rip Van Winkle: A Legend of the Hudson.* Illustrated by Gordon Browne. London: Blackie & Son, 1887. First Browne-illustrated edition. Small quarto. Forty-six full-page black and white illustrations, including frontispiece. A classic Kelliegram binding from Kelly & Son in full antelope brown morocco with central pictorial inlay. **A very fine copy.** Housed in a cloth drop-back clamshell box. The beautifully inlaid and colorful "Kelliegram" bindings were one of many innovations of the English commercial binding firm of Kelly & Sons.

The illustrator, Gordon Frederick Browne was the younger son of notable book illustrator Hablot Knight Browne (who as "Phiz" illustrated books by Charles Dickens).

DB 02005.

\$7,500



**No Foxing
Caxton's Translation**

[KELMSCOTT PRESS]. [CAXTON, William, translator]. *The History of Reynard the Foxe...* [London: Sold by Bernard Quaritch, 1892]. One of 300 paper copies, out of a total edition of 310 copies. Large quarto. Reprinted from the 1481 edition of Caxton. Edited by H. Halliday Sparling. Original full limp vellum with yapp edges. Spine lettered in gilt. Original gold silk ties. **A fine copy.** Housed in a gray cloth slipcase.

Of this book Morris wrote "This translation of Caxton's is one of the very best of his works as to style; and being translated from a kindred tongue is delightful as to mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous Beast Epic".

DB 01312.

\$8,000



The First Book Printed at the Kelmscott Press

[KELMSCOTT PRESS]. MORRIS, William. *The Story of the Glittering Plain.* Which has been also called The Land of Living Men or The Acre of the Undying. Written by William Morris. [London: Sold by Reeves & Turner, 1891]. One of 200 paper copies, out of a total edition of 206 copies. Small quarto. Decorative woodcut border (designed and engraved by W.H. Hooper) and initials. Original stiff vellum with washleather ties. With the engraved bookplate of William Morris Society co-founder and Honorary Treasurer Freeman Bass. **A fine copy, chemised in a green cloth slipcase.**

"The Story of the Glittering Plain is an 1891 fantasy novel by William Morris, perhaps the first modern fantasy writer to unite an imaginary world with the element of the supernatural, and thus the precursor of much of present-day fantasy literature." (Wikipedia).

DB 02268.

\$7,500



**The Last Work Written and Designed
by William Morris**

[KELMSCOTT PRESS]. MORRIS, William. *The Water of the Wondrous Isles.* [Hammersmith: Kelmscott Press, 1897]. One of 250 paper copies of an edition of 256. Large quarto. Embellished with decorative woodcut borders, ornaments, and initials all designed by William Morris, except for two large initial words Whilom & Empty, which were completed from his unfinished designs by R. Catterson-Smith. Full limp vellum. Spine lettered in gilt. Original rose silk ties. Armorial bookplate on front pastedown. **A fine copy.** Housed in a gray cloth slipcase.

"Morris 'began [his] new romance in verse' on 4 February 1895, but on 8 February 'after seeing B [urne]-J[ones] W.M. decided to write the new romance in prose & verse, & began to rewrite it' (Cockerell diary). Eventually Morris wrote it in prose alone... (Peterson).

DB 01485.

\$6,000



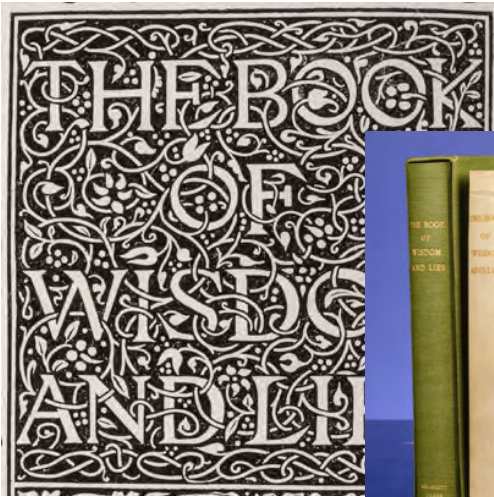
With Four Full-Page Illustrations Designed by Burne-Jones

[KELMSCOTT PRESS]. MORRIS, William. *The Well at the World's End.* [Hammersmith: Kelmscott Press, 1896]. One of 350 paper copies. Large quarto. Printed in red and black in Chaucer type. Four wood-engraved illustrations designed by Burne-Jones. Full yapp-edged limp vellum, lettered in gilt on spine. Original pale green silk ties. A fine copy.

In the spring of 1893 Morris decided to allow Arthur J. Gaskin to illustrate *The Well...* Dissatisfied with Gaskin's illustrations, Morris turned instead to Sir Edward Burne-Jones, whose designs were engraved as usual by W.H. Hooper. The text was set from the Longmans edition, which was being printed from the author's manuscript at the Chiswick Press. (See Peterson.) Clark Library, Kelmscott and Doves, pp. 45-46. Peterson A39. Ransom, Private Presses, p. 329, no. 39. Sparling 39. Tomkinson, p. 117, no. 39.

DB 02687.

\$12,500



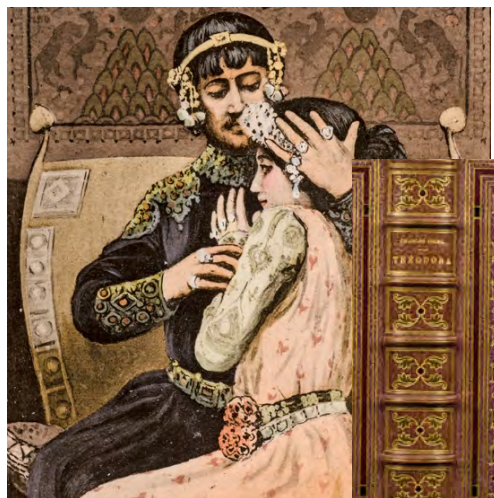
"There is no Book More Popular Among the Georgians than *The Book of Wisdom and Lies*"

[KELMSCOTT PRESS]. [ORBELIANI, Sulkhansaba]. *The Book of Wisdom and Lies.* [London: Sold by Bernard Quaritch, 1894]. Limited to 250 paper copies printed by William Morris. Octavo. Woodcut title within an elaborate woodcut border, first page of text within a similar border, numerous woodcut initials, woodcut printer's device. Printed in red and black in Golden type. Full limp vellum with green silk ties. **A fine copy.** Housed in a gray cloth slipcase.

A collection of traditional Georgian stories. The date when 'The Book of Wisdom & Lies' was finished is not known, but it seems to be subsequent to Orbeliani's travels, since we find in the stories references to Rome, France, Constantinople..." (Introduction).

DB 02430.

\$5,500



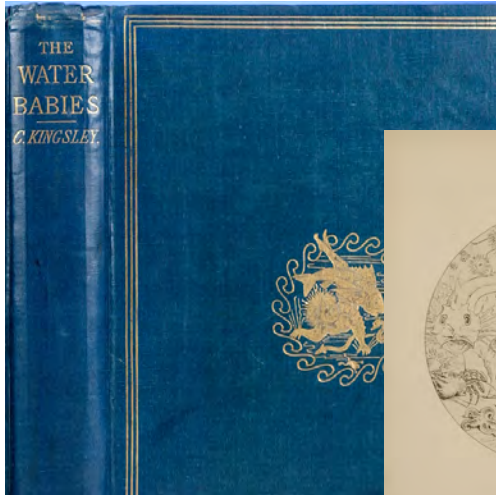
**A Magnificent Production
In a Magnificent Art Nouveau Binding**

[KIEFFER, René, binder]. DIEHL, Charles. *Theodora Imperatrice de Byzance...* Illustrations de Manuel Orazi. Paris: L'Edition D'Art H. Piazza et Cie. First edition, limited to 240 copies on vélin à la cuve. Quarto. Sixty full color and gold lithographed text illustrations. Bound c. 1905 by René Kieffer in full mauve crushed morocco. Original wrappers preserved. **An outstanding copy and very fine.** Housed in the binder's morocco-edged slipcase

René Kieffer (1875-1964) worked for ten years at the famed Chambolle-Duru bindery in Paris, before establishing his own workshop in 1903. By the end of World War I he had emerged as one of Paris's leading binders, his work sought after by collectors, his fine workmanship matched by a wide range of progressive designs.

DB 02371.

\$4,000



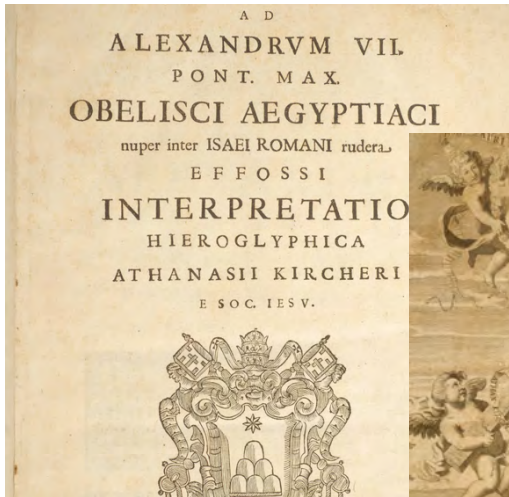
**The Oddest Fairy Tale
That There Has Ever Been...**

KINGSLEY, Charles. *The Water-Babies: A Fairy Tale for a Land-Baby.* With two illustrations by J. Noel Paton, R.S.A. London & Cambridge, 1863. First edition, first issue. Small square octavo. With the 'L'Envoi' leaf inserted after the dedication. Inserted frontispiece and full-page illustration. Original dark green fine-grain cloth. Hinges just starting, top of spine with two very small splits. Otherwise a superlative copy, the gilt bright and fresh, of this very scarce children's classic. Housed in a fleece-lined green cloth clamshell case.

This, *the rare first issue of the first edition*, contains a leaf bearing a poem, *L'Envoi*. Kingsley had second thoughts about this while the book was being printed, and he had the leaf removed, but not before a few hundred copies of the book had already been sold.

DB 01480.

\$4,500



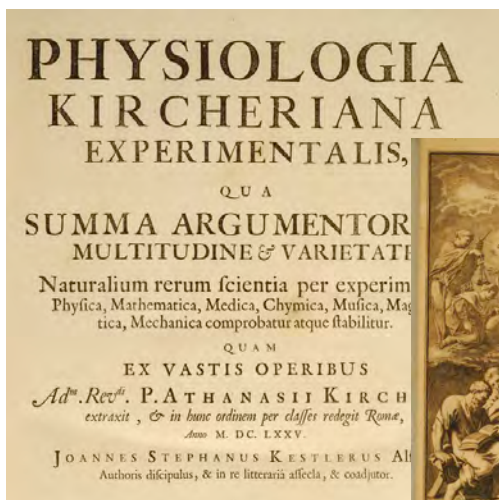
**Further Study of Hieroglyphics
by the Great Kircher**

KIRCHER, Athanasius. *Ad Alexandrum VII Obelisci aegyptiaci nuper inter Isaei romani rudera effossi interpretatio hieroglyphica.* Romæ: ex typographia Varesij, 1666. **First edition.** Tall quarto. Extra engraved title page, vignette title page, ten copper engravings including eight full page. Numerous woodcut illustrations. Contemporary full calf. Expertly rebaked and recorned to style. Engraved title page washed. Internally quite clean. Withal, a fine copy.

"The first attempt to decipher hieroglyphics was made by the German scholar Athanasius Kircher (1602–80) in the mid-1600s [who] began his attempts at decipherment with the Coptic language and with the correct hypothesis that the hieroglyphs recorded an earlier stage of this language. He also believed, again correctly, that the signs recorded phonetic values" (Encyclopaedia Britannica Online).

DB 02292.

\$8,500



**A Superlative Copy
The Codification of Kircher's
Observations and Experiments**

[KIRCHER, Athanasius]. KESTLER, Johannes Stephan. *Physiologia Kircheriana experimentalis...* Amstelodami: Apud Janssonio-Waesbergiana, 1680. First edition. Folio. Extra-engraved titlepage, woodcut and engraved text illustrations throughout. Early eighteenth century full calf. With woodcut bookplate of Dr. Maurice Villaret, esteemed therapeutic hydrologist, climatologist, and collector of medical and scientific texts. **A wonderful copy.**

"This work... is a codification of Kircher's observations and experiments across the entire spectrum of his researches in physics... There are large sections on light and shadow, magnetism, acoustics, and music; but there are also experiments and observations in hydrolics, alchemy, and a myriad of other topics". Merrill 29. Garrison-Morton 580. Caillet II, 365.5796.

DB 02278.

\$15,000



**"The Law is an Ass"
But the Artwork is Sublime**

KYD, (pseudonym of Joseph Clayton Clarke) artist. [DICKENS, Charles]. *Representatives of the Law.* (Ranging from the Bench to the Broker's man)... London: ca. 1920. Calligraphic title page and forty-eight original watercolors by Kyd. All loose sheets, with the paintings (signed by Kyd) measuring 7 x 4 1/2". Each is a painting of a legal character from one of Dickens many works. Chemised and housed in a full red morocco pull-off case. **A singular collection and fine.**

"Take nothing on its looks; take everything on evidence. There's no better rule" (*Great Expectations*). The indictment: **A unique, superb and singular collection of Dickensiana.** The verdict: Guilty as charged. Collection to be remanded into custody for years of enjoyment.

DB 01192.

\$9,500



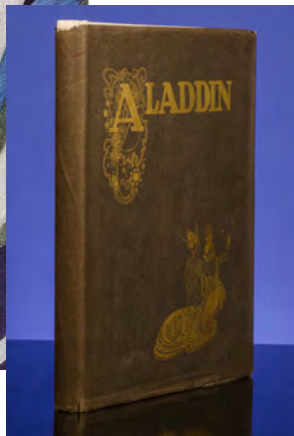
**Scarce Complete Devils Having Diabolical Fun
In Original Wrappers (But Mostly Unclothed)**

LE POITEVIN, [Eugène Modeste Edmond]. *Les Diables de Lithographies.* Paris / London: Chez Aumont / Charles Tilt, n.d. [1832]. First edition, complete. Oblong folio. Eighty illustrations on twelve black and white lithographed plates, with two supplemental plates with thirty-five illustrations; a total of fourteen plates in all. Publisher's original pictorial wrappers, in glassine. A fine copy. Chemised in a twentieth century quarter goatskin portfolio with silk ties. With the engraved pictorial bookplate of 'Un Autre Monde' on the inside of the portfolio

Scarce complete; scarcer still in the publisher's original wrappers. OCLC records only one copy in institutional holdings worldwide. ABPC records only one complete copy at auction since 1923. The album was typically broken up with the prints sold individually. Complete copies have become enormously rare.

DB 02378.

\$14,500



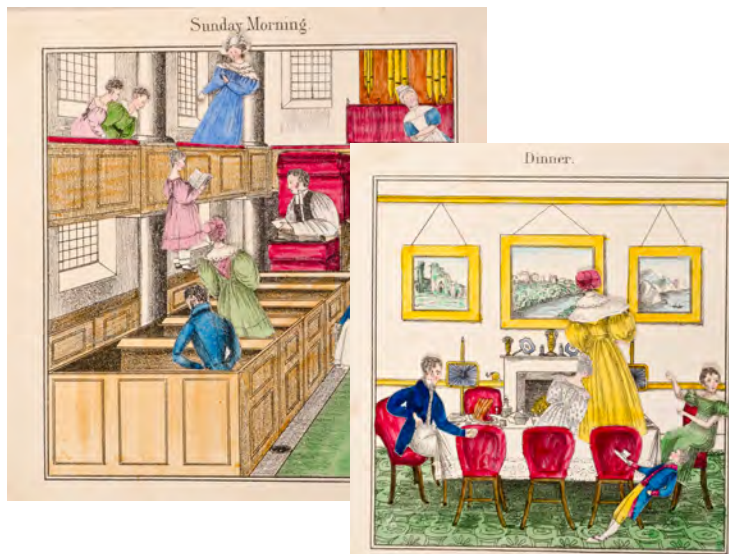
**Signed by the Artist
The Finest Copy We Have Ever Seen
In the Very Scarce Printed Dust Jacket**

[MACKENZIE, Thomas, illustrator]. RANSOME, Arthur. *Aladdin and His Wonderful Lamp...* London: Nisbet & Co., n.d. [1919]. Limited to 250 numbered copies signed by the artist. Large quarto. Twelve full color tipped-in plates. Publisher's full white cloth, pictorially gilt. In the scarce dust jacket. **A fine and magnificent copy, bright, crisp, and clean inside and out.**

The finest copy we have ever seen in over forty-five years and the only copy we've ever seen in the extremely scarce printed dust jacket. We are aware of only one copy in dust jacket coming to auction within the last thirty-seven years and it was heavily chipped. Copies seen at auction without the dust jacket had certain condition issues. We believe this copy to be the standard by which all other copies should be judged.

DB 02503.

\$7,500



**One of the Rarest Of All Moveable Books
"Could Keep Even The Most Restless Child
Happy For Hours"**

[MOVEABLE BOOK]. *The Paignion...* London: F.C. Westley, n.d. [1830 or 1836]. First edition. Sixteenmo. Twelve hand-colored lithographed scene plates with slots to insert fifty-nine present (of sixty-five issued) moveable paper human figures. Publisher's tan diapered cloth with red ribbon ties. Lacks pink and white case as issued. **A fresh and fine copy with crisp and firm figures, and thus something of a miracle.**

OCLC records only two copies in institutional holdings worldwide, at Princeton and Oxford. The copy at Princeton has only 52 of 65 figures and lacks the ribbon ties. The copy at Oxford is the only complete copy to have survived; the figures are tiny and very delicate things, easily torn or lost.

DB 02697.

\$4,000

**Edition De Luxe in the Original
Green Vellum Binding**



[NIELSEN, Kay, illustrator]. QUILLER-COUCH, Sir Arthur. *In Powder & Crinoline.* Old Fairy Tales Retold by Sir Arthur Quiller-Couch. Illustrated by Kay Nielsen. London: Hodder & Stoughton, [n.d., 1913].

Edition de Luxe. Limited to 500 copies, numbered and signed by the artist. Large quarto. Inserted title and twenty-six mounted color plates on gray paper. Original full green vellum over boards. Front cover and spine pictorially stamped and lettered in gilt. Later green silk ties. Covers very slightly bowed. **A near fine copy of this title, which usually appears with the green vellum badly discolored. The gilt is fresh and bright.**

DB 02327.

\$4,850

**Scarce Dance of the Tarantula
Step By Hand-Colored Panorama Step**



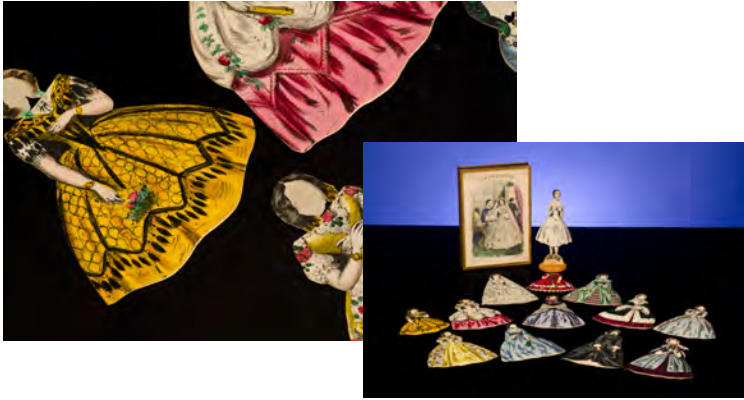
[PANORAMA]. DURA, Gaetano. *Souvenir de la Tarantella Napolitaine* dirigée par Louis Puccinelli Maitre de Danse dessinée par Gaetan Dura. Naples: Gatti et Dura, n.d. [c. 1834]. First edition. Oblong octavo (5 7/16 x 7 1/8 in; 138 x181 mm). Hand-colored frontispiece, engraved title, one plate of music notation, and seventeen hand-colored lithographed plates with captions, in accordion format unfolding to 142 1/2 inches. Contemporary half calf over patterned paper boards. Gilt-rolled spine. Armorial bookplate of Mountgarret. An excellent copy of a scarce work.

ABPC records only one complete copy at auction since 1923; an incomplete copy with only ten plates was sold in 1955. OCLC/KVK note only three institutional copies, at Harvard, NYPL, and Austria State Library.

DB 02010.

\$8,500

An Elegant 19th Century Paper Doll With Multiple Gowns



[PAPER DOLLS]. *La Coquette*. Paris: H. Rousseau, n. d. [1856]. Hand-colored, double-sided lithographed French paper doll with twelve hand-colored lithographed gowns with matching hats including a magnificent wedding ensemble. Lithography by H. Jannin. Housed in a remarkable facsimile of the original presentation box, with the original colored lithographed title laid-on. Complete with a later slotted wooden disc to display the doll in its finery.

An item of great scarcity, an ephemeral work not meant to last but of lasting charm. We have been able to locate only one other recorded example, which came to auction at Theriaults Antique Doll Auctions, November 12, 2006, and sold for €1,900 (\$2,590)

DB 02698.

\$4,500

The First American Book Genuinely for the Enjoyment of Children



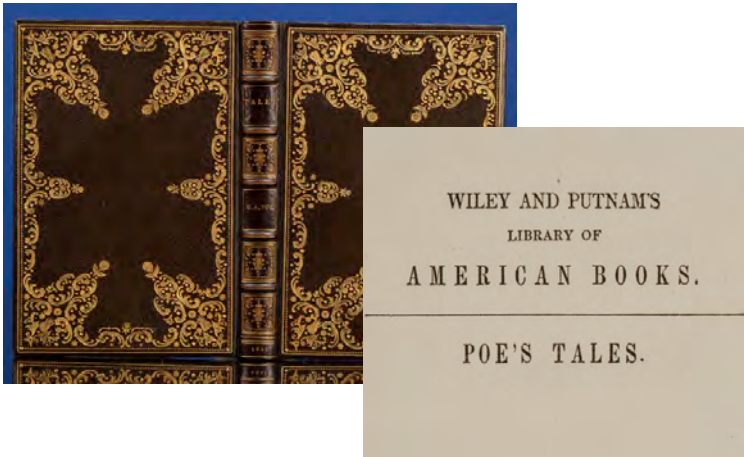
PARLEY, Peter (pseudonym of Samuel Griswold Goodrich). *The Tales of Peter Parley About America*. Boston: S.G. Goodrich, 1827. First edition. Twelvemo. Complete. 36 black and white wood engravings on 32 plates. Publisher's original red leather spine over blue boards. Expertly rebaked with original spine 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.**

DB 01741.

\$21,000

First Edition of Poe's Tales Beautifully Bound ca. 1910 by Curtis Walters



POE, Edgar Allan. *Tales*. New York: Wiley and Putnam, 1845. First edition, third printing. Octavo. With half title, "Wiley and Putnam's Library of American Books / Poe's Tales," present. Bound by Curtis Walters c. 1910-20, in full brown morocco. Original green cloth preserved at rear. Joints expertly and almost invisibly repaired. **A near fine copy, internally fresh and clean.** Housed in the original chamois-lined leather-edged slipcase.

The first printing was bound only in printed wrappers, and only five copies in original wrappers are known of which some are heavily restored. A sixth copy is known with only the spine wrapper preserved. The last copy in wrappers (the Bradley Martin copy - estimated at \$200,000 - \$250,000) was sold at Sotheby's New York on October 20th, 2011 for \$314,500.

DB 02101.

\$9,500



**A Masterpiece
Regally Bound and Majestically Extra-Illustrated**

POLLARD, A.F. *Henry VIII*. London: Goupil & Co., 1902. First edition, limited to 1150 copies on fine paper. Original large quarto expanded into two volumes with extra-illustrations. A total of 141 extra illustrations, fifty-four in color, including copperplates, woodcuts, and aquatints, after Hogarth, Holbein, Turner, Van Der Werff, etc. Bound c. 1950 in full burnt orange crushed morocco. **A very fine copy.**

A regally bound and majestically extra-illustrated copy of the already sumptuously produced and expensive first edition of what is considered to be Pollard's "masterpiece as a biographer" (Elton, *Studies in Tudor and Stuart Politics and Government*, p. 112). There are few books whose extra-illustrations are as carefully chosen and pertinent to the text nor as beautiful as those found here.

DB 02437.

\$4,500



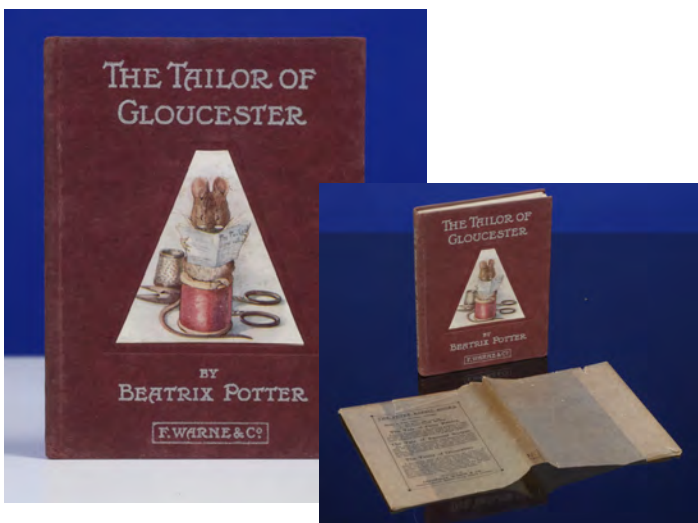
**The First Book Form Edition of
"The Story of Miss Moppet," in the
Original Printed Glassine Dust Jacket**

POTTER, Beatrix. *The Story of Miss Moppet*. London: Frederick Warne and Co., [n.d., after 1913]. First edition in book form (first published in wallet form in 1906). Twelvemo. Color frontispiece and fourteen color plates. Original gray boards. Color pictorial endpapers (Quinby Plates XII and XIII). Very slight foxing to preliminaries. Otherwise a very fine copy. In the original glazed paper glassine dust jacket. Housed in a full dark green morocco gilt clamshell case. **Extremely scarce—we have never seen another copy in the jacket.**

"The 14 illustrations are all repeated from No. 11 (*The Story of Miss Moppet* Wallet Form). The frontispiece and vignette on the title page are new." Quinby 11A.

DB 00675.

\$7,800



**First Published Edition of
"The Tailor of Gloucester"
Rare Original Printed Glassine Dust Jacket**

POTTER, Beatrix. *The Tailor of Gloucester*. London: Frederick Warne and Co., 1903. First published edition, first issue. Twelvemo. Color frontispiece and twenty-six color plates. Eleven of the illustrations are repeated from the December 1902 privately printed edition and seventeen are entirely new for this edition. Original maroon boards. Color pictorial endpapers. Minimal fading to spine. Small circular bookseller's label on rear pastedown. Otherwise **this spectacular copy is in very fine condition. In the rare correct glazed paper glassine dust jacket.**

The jacket is certainly the finest jacket for this title that we have ever seen. Quinby 4.

DB 00665.

\$16,500



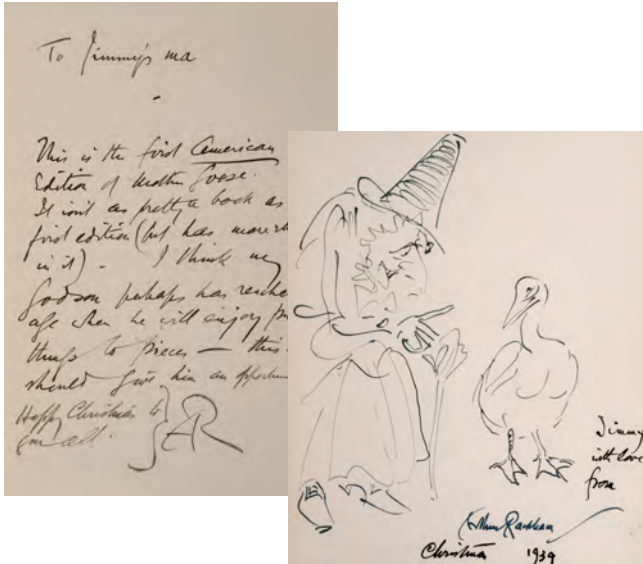
**First Edition of "The Tale of Mr. Tod,"
in the Rare Original Printed Glassine Dust Jacket**

POTTER, Beatrix. *The Tale of Mr. Tod.* London: Frederick Warne and Co., 1912. First edition. Twelvemo. Color frontispiece and fourteen color plates. Black and white vignette on title-page and forty-one black and white vignettes in the text. Original gray boards decoratively stamped and lettered. Large color pictorial label on front cover. Color pictorial endpapers. Top half-inch and lower seven eighths of inch of jacket spine missing. Two-inch clean tear on front panel. An excellent copy in a custom-made, felt-lined quarter green morocco clamshell case. (Quinby Plate XI).

A near fine copy. In the rare original glazed paper glassine dust jacket printed in black. Linder, p. 429. Quinby 21. V & A 1605.

DB 02419.

\$4,500



**"Far More Desirable" Than the English Edition
With An Original Drawing and ALs by the Artist
For His Godson 'Jimmy'**

RACKHAM, Arthur. *Mother Goose...* New York: The Century Co., 1913. First American Trade edition, with a full-page original pen and ink drawing signed and dated by Rackham, and a poignant one-page Rackham ALs referring to this copy. Octavo. Twelve color plates, color title page, sixty-seven black and white drawings. Publisher's full black cloth. Later 1920 dust jacket. A wonderful and highly desirable copy.

The original drawing is inscribed and dated Christmas 1939. The ALs reads: "To Jimmy's ma / This is the first American edition of Mother Goose. It isn't as pretty a book as our first edition (but has more rhymes in it) - I think my Godson perhaps has reached the age when he will enjoy pulling things to pieces - this book should give him an opportunity. Happy Christmas to you all AR."

DB 02508.

\$5,500



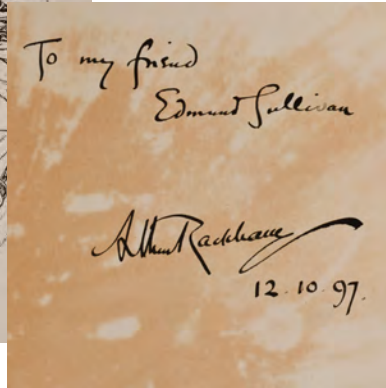
Limited to 105 Copies Signed by the Author

[RACKHAM, Arthur, illustrator]. BIANCO, Margery Williams. *Poor Cecco...* New York: George H. Doran Company, [1925]. First edition, deluxe large paper issue. One of 105 numbered copies signed by Margery Williams Bianco. Quarto. Seven full-page illustrations in color and twenty-four drawings in black and white. Original parchment-backed light blue paper boards. One inch parchment split at top end of bottom joint not affecting joint integrity, short marginal tear to last blank. Upper hinge invisibly restored. Otherwise, a fine copy.

The text, with the same illustrations by Rackham, also appeared in *Good Housekeeping* beginning in May 1925. No limited English edition was issued, and this title/edition is the rarest of Rackham illustrated books, and extremely scarce.

DB 01093.

\$6,500



**"The First Good Rackham"
Inscribed by Arthur Rackham to Fellow Artist
Edmund Sullivan**

[RACKHAM, Arthur, illustrator]. FITZGERALD, S.J. Adair. *The Zankiwank & the Bletherwitch...* London: J. M. Dent & Co., 1896. First edition. **Inscribed on the front free endpaper "To my friend / Edmund Sullivan / Arthur Rackham / 12 10 97."** Small octavo. Seventeen full-page and twenty-four black and white text illustrations. Original dark green cloth. Some minor discoloration to endpapers. A near fine copy of Rackham's first book with "fantastic" creatures.

Rackham and Sullivan were close friends. Rackham lent Sullivan £50 in 1900 and eighteen months later, despite Sullivan only repaying four guineas, Rackham, a member of the Royal Watercolour Society, recommended that Sullivan be elected to the association as well. Latimore and Haskell, p. 8. Riall, p. 15. Hudson, p. 166. Gettings, p. 173.

DB 02528.

\$4,500



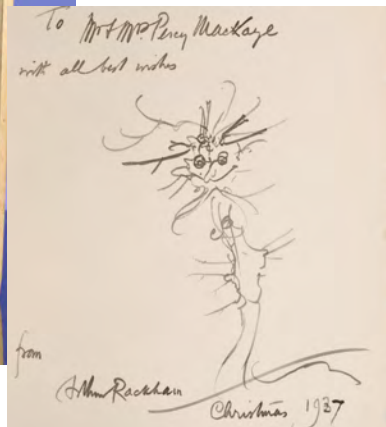
One of 500 Copies, Signed by Arthur Rackham

[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 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. **A fine copy.**

"Rackham turned to his own copy of Beardsley's *Morte D'Arthur* and, following the pattern of the Beardsley version, drew square and rectangular chapter headings up and down the page... though Rackham could not resist the occasional wryly humorous touch such as a barking dog or a jester's head."

DB 01845.

\$4,500



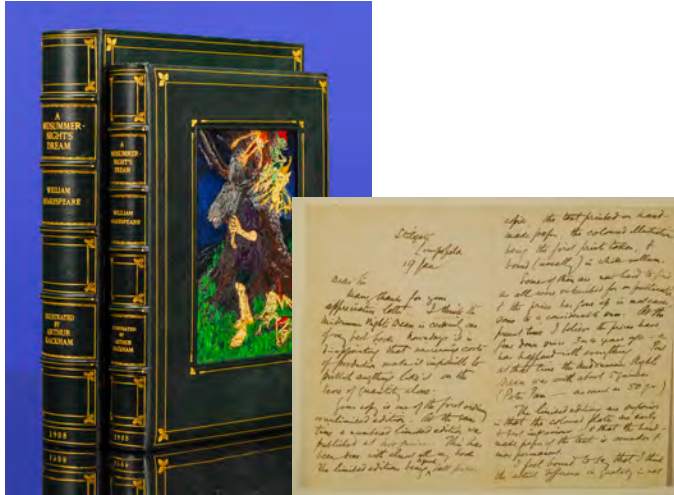
**The Copy of Poet Percy MacKaye
With an Original Drawing by Rackham**

[RACKHAM, Arthur, illustrator]. ROSSETTI, Christina. *Goblin Market...* London: George G. Harrap & Co., Ltd. [1933]. First trade edition, **with a fine, three-quarter page original pen & ink drawing by Rackham** inscribed to Mr. & Mrs. Percy MacKaye and dated Christmas 1927. Octavo. Four color plates. Original stiff-card wrappers in color. Original dust jacket. **A near fine copy.**

Goblin Market is about Laura and Lizzie, who hear the sounds of the goblin fruit market. Laura decides to go out and see what's happening. Lizzie warns her not to, but Laura is too curious. The goblin men offer her their fruit, but as she doesn't have any money, the goblins offer to take a piece of her golden hair instead. So Laura gives up some of her hair, gorges herself on goblin fruit, and heads on home to her sister... Riall, p. 179. Latimore and Haskell, p. 69.

DB 02510.

\$2,750



Spectacular Copy of the Signed Limited Edition De Luxe With a Significant Rackham ALs Together with the Original Copper Printing Plate for One of the Illustrations In a Magnificent Pictorial Onlaid Binding by The Chelsea Bindery

[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. [CHELSEA BINDERY]. *A Midsummer-Night's Dream...* London: William Heinemann, 1908. Edition De Luxe, limited to 1,000 number copies signed by the artist. Quarto. Bound by The Chelsea Bindery ca. 2000, in full forest green morocco with a sunken panel of vividly varicolored morocco onlays. **With a four page ALs from Rackham discussing this book**, and one of the four copper plates used to color-print the illustration opposite page 88. Housed in a magnificent dark-green morocco clamshell box with copper plate mounted within. **An outstanding copy.**

DB 02194.

\$9,500



A Fine Copy, in the Original Dust Jacket

[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. *The Tempest...* London: William Heinemann Ltd. [and] New York: Doubleday, Page & Company, [1926]. Edition de Luxe. Limited to 520 copies, numbered and signed by the artist. Large quarto. Twenty-one mounted color plates and twenty-five drawings in black and white. Original quarter vellum over cream-colored vellum-style boards. **An exceptionally fine copy.** In the original cream-colored pictorial dust jacket. Jacket spine very slightly darkened and with a couple of very light stains. Housed in the original (repaired) cardboard slipcase. Certainly one of the best copies that we have ever seen.

"There is an extra coloured plate in this edition that is not in the trade edition, this is the frontispiece titled 'Sea-nymphs hourly ring his knell: [*Burthen.* Ding-dong. *Ariel.* Hark! now I hear them,—Ding-dong, bell!'" (Riall). Latimore and Haskell, pp. 61-62. Riall, p. 161.

DB 02732.

\$2,850



A Very Fine Copy of the Signed Limited Rackham Gulliver

[RACKHAM, Arthur, illustrator]. SWIFT, Jonathan. *Gulliver's Travels into Several Remote Nations of the World...* London: J.M. Dent & Co., 1909. Large Paper Edition. Limited to 750 numbered copies, signed by Arthur Rackham. Large quarto. Thirteen mounted and captioned color plates. Two full-page black and white illustrations. Publisher's cream buckram. Original rose colored silk ties. Small neat bookplate on verso of front free end-paper. **A very fine copy.**

Second and best edition, being a reprint of the 1900 edition, with added illustrations in color and larger pages. This deluxe edition contains an additional color plate not included in the trade edition, "The Lilliputian Tailors Measure Gulliver for a New Suit of Clothes," facing p. 48. Latimore and Haskell, pp. 32-33, Riall, p. 91

DB 02725.

\$2,750



**The 1912 Rackham Peter Pan
In the Scarce Tan Dust Jacket
With Mounted Plate**

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens*. From *The Little White Bird* by J.M. Barrie. A New Edition. Illustrated by Arthur Rackham. London: n.d. [1912]. First trade edition, first issue, of the 1912 new edition (second Rackham edition) with a new color frontispiece and an additional seven full-page black and white drawings. Large quarto. Fifty mounted color plates. Publisher's original smooth green cloth pictorially stamped on front cover and spine. Original tan dust jacket printed in brown with mounted duplicate color plate (as facing p.102). A near fine copy.

Rackham first illustrated Peter Pan in Kensington Gardens in 1906 with just fifty mounted color plates. Latimore and Haskell, p. 40. Riall, p. 114.

DB 02811.

\$2,500



**Scarcer Than a Battleship in a Bathtub
In the Original Parts
The Genuine Hand-Colored Issue**

RALFE, Mr. J[ames]. *Naval Chronology of Great Britain...* London: Whitmore and Fenn, 1818. First edition, early issue with plates watermarked 1819. Twelve original parts, 1818-1819, in tall octavo. Sixty "genuine" hand-colored aquatint plates including frontispiece, with original tissue guards. Original buff printed wrappers, expertly renewed by master restoration artist, Bruce Levy. A fine set. Housed in a blue cloth drop-back clamshell box.

A book of incredible scarcity in the original parts with only one copy seen at auction within the last fifty-three years, in 1960. This copy was stashed in the 1930s and forgotten in the vault of a bookselling firm until recently. Abbey, Life 342. Tooley 392. Sabin 67602. Howes R21. Cf. Prideaux, p. 348 (book edition).

DB 02379.

\$22,500



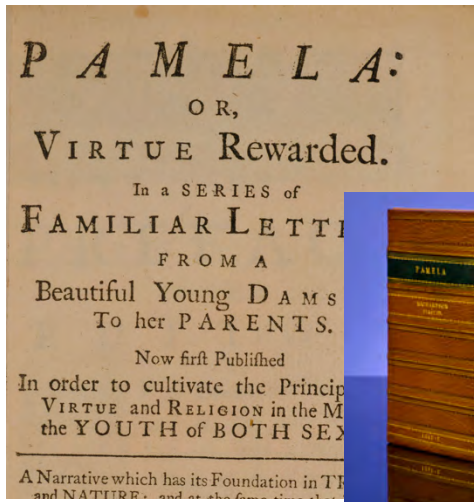
**Tales of the Trickster Fox
Early English Edition of "Fox" Without Foxing**

[REYNARD THE FOX]. *The Most Delectable History of Reynard the Fox...* [And:] *The Most Pleasant and Delightful History of Reynard the Fox*. The Second Part. [And:] *The Shifts of Reynardine The Son of Reynard the Fox...* London:... for Edward Brewster, 1701, 1681, 1684. Three parts in one small quarto volume. Sixty-two woodcuts in the first part, printed from thirty-nine blocks, and fifteen woodcuts in the second part. Contemporary sprinkled sheep. **An excellent copy.** Housed in a quarter morocco clamshell box.

Reynard the Fox, the hero of several medieval European cycles of versified animal tales that satirize contemporary human society. Though sly, amoral, cowardly, and self-seeking, he is still a sympathetic hero - medieval Europe's trickster figure, a nasty but charismatic character who was always in trouble.

DB 00654.

\$17,500



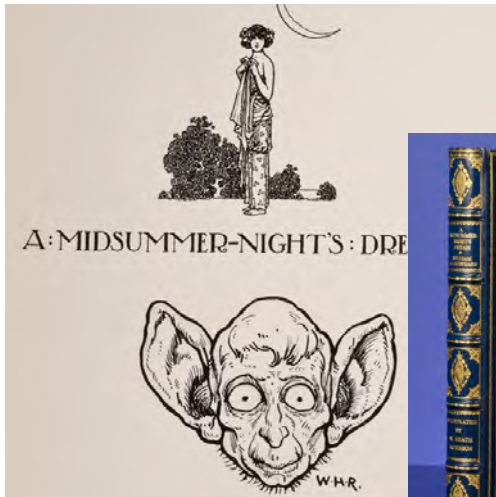
**A Shockingly Rare Book That Shocked
When First Published
A Remarkably Clean and Untouched Copy**

RICHARDSON, Samuel. *Pamela: or, Virtue Rewarded...* London: Printed for C. Rivington... and J. Osborn, 1741-2. First editions, Part I and II, of the first English novel. Four twelvemo volumes. Full contemporary calf. **A remarkably clean and untouched copy without the heavy toning and foxing, soiling, splits, and restorations usually found.** Housed in a red cloth drop-back clamshell box with red leather lettering label on spine.

Scarce in any condition. Of the six first editions that have come to auction within the last thirty-seven years all had similar condition issues, though the copy under notice appears to have been spared the worst extremes, and appears to be the only copy that is without any repair or restoration whatsoever. Wildly popular, the book was avidly read to pieces.

DB 02780.

\$16,500



**With an Original Pen and Ink Drawing
Bound by Sangorski & Sutcliffe/Zaehnsdorf**

[ROBINSON, W. Heath, illustrator]. SHAKESPEARE, William. *Shakespeare's Comedy of A Midsummer-Night's Dream...* London: Constable & Co., 1914. First trade edition. Quarto. Twelve tipped-in color plates, forty-seven full-page and nineteen smaller black and white drawings. **With an original pen and ink drawing on the half-title, signed with initials, of one of the fairies.** Bound c. 1985 by Sangorski & Sutcliffe/Zaehnsdorf in full royal blue morocco. **A magnificent copy.**

"Heath Robinson considered [the] book to be his greatest achievement, and when it was published in October 1914 a reviewer [in the Times, Dec. 10, 1914] described it as: 'The most complete and beautiful specimen before us of an illustrated book as a single work of art'" (W. Heath Robinson The Inventive Comic Genius of Our Age, p. 19). Beare 77d. Lewis, p. 216.

DB 02670.

\$2,850



**The Most Attractive Copy In Years
Complete With Dedication Text
and Subscriber's List**

[ROWLANDSON, Thomas]. *Hungarian & Highland Broad Sword...* designed and etched by T. Rowlandson... London: Published... by H. Angelo, February 12, 1799. First edition. Oblong folio. Hand colored aquatint title-page and twenty-three hand colored aquatint plates. Plates watermarked "J. Whatman, 1794." Bound Rivière & Son for H. Sothoran in full dark red crushed morocco. Original plain drab blue wrappers preserved. **A clean, bright, and fine copy of this rare volume scarcely found in such condition.**

"Valuable as a record of the military life and costume of the time" (Prideaux). Grolier/Rowlandson 10. Tooley 414. Colas, 2587. Hiler, p. 762. Martin Hardie, pp. 164-165 and 315. Falk, p.212. Prideaux, p. 225.

DB 02618.

\$7,500



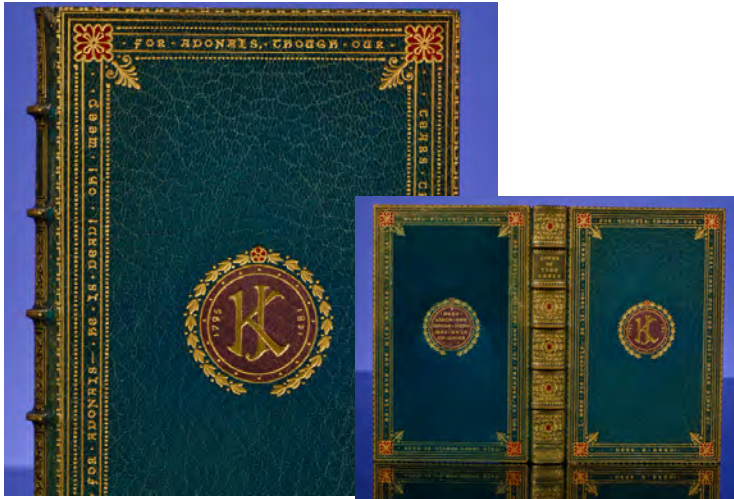
In the Original Boards

SAMS, William. *A Tour Through Paris.* London: William Sams, 1824. First edition. Oblong folio. Hand-colored engraved title-page and twenty-one hand-colored aquatint plates with accompanying unpaginated text to each. Plates watermarked 1824. Original printed boards with vignette reproducing that on title-page but uncolored, red roan spine and corners. Some light smudging and spots to plate margins. Later green cloth dust jacket with gilt lettering. **A wonderful copy.**

Published by printer-bookseller William Sams, of whom little is known, these beautifully designed and aquatinted prints of brilliant hue and warm saturation depict lively and diverse Parisian street scenes and interiors. Abbey, Travel, 113. Colas, 2898. Lipperheide, 1187. Tooley, 443

DB 02639.

\$6,500



The Greatest Poet of the 19th Century Bound by One of the Greatest English Binderies

[SANGORSKI & SUTCLIFFE, binders]. KEATS, John. *The Poetical Works...* London: Edward Moxon, 1851. A New Edition, originally published by Moxon in 1846. Octavo. Richly bound in early 20th century teal blue morocco by Sangorski & Sutcliffe. On the upper board featuring Keats' entwined initials, on the lower board tooled with the lines from Keats' gravestone. There is some very minor rubbing to the joints, otherwise a near fine copy. Housed in a custom made three-quarter blue morocco clamshell case.

"Keats [1795-1821] has always been regarded as one of the principal figures in the Romantic movement, and his stature as a poet has grown steadily through all changes in fashion..." (Oxford Companion to English Literature). Includes Keats's masterpieces, *Endymion, Lamia, Isabella...*, *The Eve of St. Agnes, Ode on a Grecian Urn*, and *Hyperion*. MacGillivray B27.

DB 02525.

\$5,000



The Only Other Complete Copy Extant 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. Folio. Six parts in one volume. Thirty-six hand-colored lithographed plates, watermarked "J Whatman 1823." Contemporary half tan calf, neatly rebaked to style. An excellent copy, the vivid hand-coloring startlingly bright and fresh. We know of only one other copy in a private collection - this copy, apparently, the only other complete copy extant.

Only one institutional copy worldwide, at Yale, but it is incomplete with only three parts. No copies have come to auction within the last thirty-five years. Lipperheide's copy contained only thirty-four plates. Not in Colas, Hiler, OCLC or RLIN. Lipperheide 3684 (with thirty-four plates).

DB 02302.

\$12,500



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 containing the source material for Shakespeare's Romeo and Juliet. Small octavo. Contemporary full vellum. Vellum soiled, as expected. Small half-inch split to upper joint. A wonderful copy housed in a quarter black morocco clamshell case.

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 36 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.

DB 01780.

\$9,500



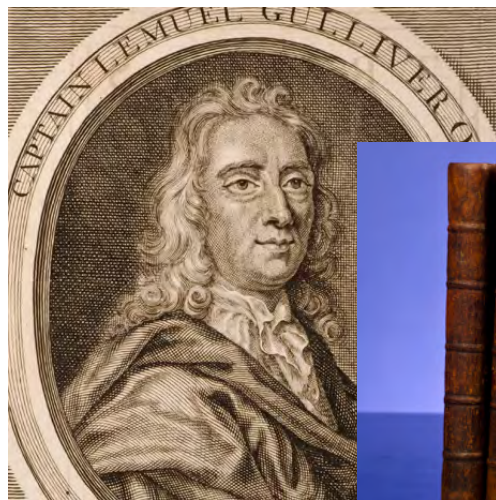
With Hand Colored Plates New To This Edition And An Extra Hand Colored Double-Page Plate

[SUHR, Christoph, illustrator]. *Hamburgische Trachten / Costumes de Hambourg...* [Hamburg: n.d., 1812]. Second edition. Folio. Thirty-six hand-colored plates. With an additional double-page hand-colored engraved plate. Lacking title and text leaf. Bound by Riviere & Son ca, 1900 in full scarlet crushed morocco. A wonderful copy of an extremely scarce volume.

A suite near impossible to find in any early edition: KVK locates only one copy of this edition in all of Europe, with no other editions noted prior to 1838. OCLC locates only one copy of the 1822 edition (NYPL); ABPC auction records note a mere two copies of the 1812 edition, and only one copy of the 1815 edition within the last thirty-five years. Copies with the additional double-page plate at rear are even more difficult to find. Colas 2832n. Vinet 2161n. Cf. Hiler p. 823. Cf. Brunet V, 586. Cf. Graesse IV, 525.

DB 02700.

\$12,500



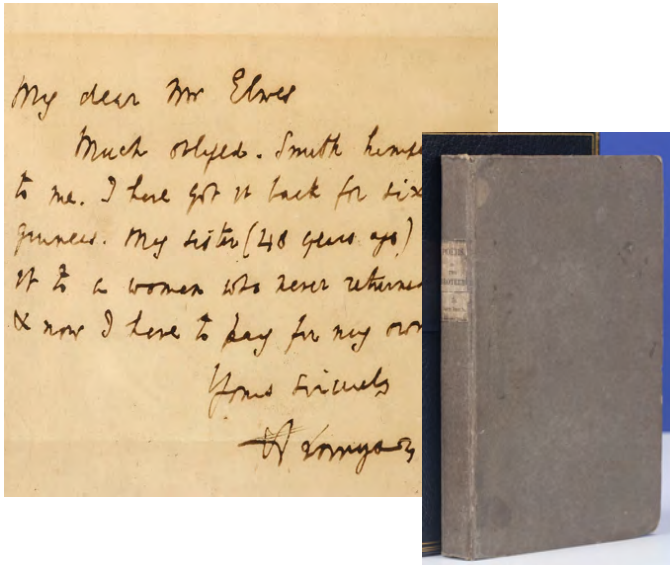
First "AA" Edition - In A-1 Condition

[SWIFT, Jonathan]. *Travels into Several Remote Nations of the World...* London: Printed for Benj. Motte, 1726. First (Teerrick's AA) edition. Four parts in two octavo volumes. Engraved frontispiece portrait of Gulliver in the second state; five engraved maps, and an engraved plate of symbols in Part III. Contemporary calf paneled in blind. Spines expertly and almost invisibly restored. An unusually clean, attractive, and excellent copy.

"*Gulliver's Travels*, to use the popular title, is one of the greatest satires in the English language—or any language, for that matter. It was an immediate success, which accounts in part for its bibliographical complexity, and has been hailed as a book that "would last as long as the language, because it described the vices of man in all nations" (D.N.B.). Teerink 290. Grolier, *100 English* 42. Hubbard, pp. 15-17. *PMM*185. Rothschild 2104.

DB 02800.

\$23,500



**The Jerome Kern Copy
Uncut, in the Original Boards
Together with an ALS by Tennyson**

[TENNYSON, Alfred, Lord, Charles Tennyson, and Frederick Tennyson]. *Poems, by Two Brothers.* London: Printed for W. Simpkin and R. Marshall, Stationers'-Hall-Court; and J. and J. Jackson, Louth, 1827. First edition, first issue. Small octavo. Uncut, in the original drab boards with the original printed paper spine label. Expertly and almost invisibly rebacked. With the leather bookplate of Jerome Kern. **A spectacular copy.** Chemised in a green morocco pull-off case. Laid in is an ALS from Lord Tennyson. With the original stamped envelope addressed in Tennyson's hand.

This copy was Lot 1281 in the Jerome Kern sale at The Anderson Galleries, New York, January 1929, where it brought \$475.

DB 00387.

\$6,500



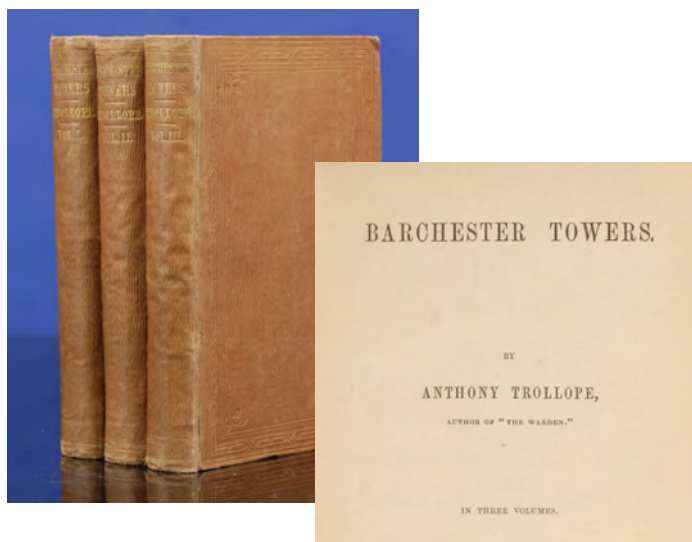
**Scarce, Near Pristine Meggendorfer
Astonishing in the Original Printed Dust Jacket**

[TRANSFORMATION BOOK]. MEGGENDORFER, Lothar. *Bilder Aus Dem Tierleben* [Pictures From Animal Life]... Eklingen und München: Verlag von T.F. Schreiber, n.d. [1895-1905]. Fifth edition of Schreiber book #138, scarce in all editions. Quarto. Six full-color transformation plates, a total of twelve color images. Quarter red cloth over full-color pictorial boards. Publisher's original dust jacket printed in black. **An extraordinary copy with all original movable parts in full working order, in extraordinarily fine condition.** Complete with the unbelievably rare brown paper printed dust jacket with just a few small chips and slight edge loss, but not affecting any text. Housed in a quarter black morocco clamshell case.

The only Meggendorfer in a printed dust jacket that we have ever seen. Only four copies in institutional holdings worldwide.

DB 02109.

\$4,500



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). The spines are very slightly and uniformly faded.

A very good and remarkably nice copy of this early and extremely important Trollope novel. **Rare in the original cloth, particularly so in the first issue binding.**

DB 01762.

\$11,500



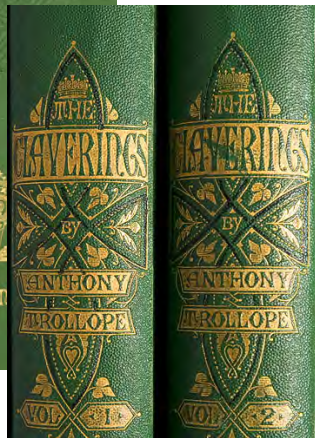
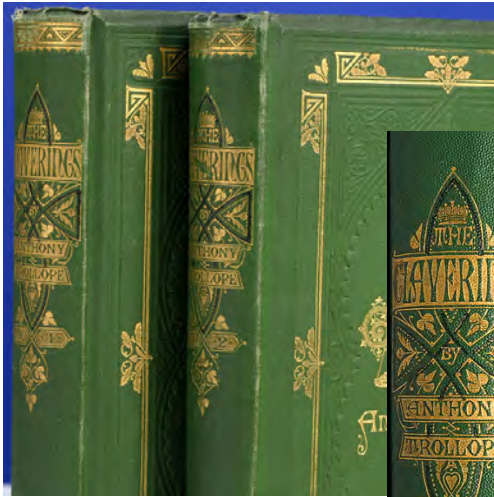
**Often Found "Exceptionally Dirty"
Here, Exceptionally Clean and Bright**

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 was the Bradley Martin copy, which was sold at Sotheby's NY on May 1, 1990, for \$8,800. First appeared in the *Cornhill Magazine* from Sept 1862 to Apr 1864. The fifth book in the Barsetshire series, which follows the romantic entanglements of Lily Dale, who lives in the eponymous "small house" with her widowed mother and her sister, Bell.

DB 01699.

\$8,750



**Clamoring for Claverings?
First Edition of Anthony Trollope's
"The Claverings"**

TROLLOPE, Anthony. *The Claverings.* With Sixteen Illustrations, by M. Ellen Edwards... London: Smith, Elder and Co., 1867. First English edition in book form (preceded by the first American edition). Two octavo volumes. No half-titles called for. Original bright green sand-grain cloth over bevelled boards. **An excellent, bright copy of this rare novel.**

There are two states of the binding for the first edition, both with the same design, one blocked in gilt and blind (as here), the other scarcer, and Sadleir thinks, probably earlier, blocked in gilt and black. 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 \$6,600.

DB 00299.

\$5,500



**Don't Cry For Me Argentina & Uruguay
You Were One of Only Fifty Large Paper Copies**

VIDAL, E[meric] E[ssex]. *Picturesque Illustrations of Buenos Ayres and Monte Video...* London: Published by R. Ackermann..., 1820. First edition. One of fifty large paper copies. Atlas quarto. Twenty-four very fine hand-colored aquatint plates, four are double-page and folding. Text and plates watermarked 1818 and 1820. Publisher's green morocco-grain cloth. Very slight wear to upper joint, inner hinges strengthened. Housed in a green cardboard slipcase. **A wonderful copy.**

"Not an uncommon book, but owing to the importance of its subject and the fact of its being the only notable colour plate book in English dealing with the Argentine, it always commands a high price" (Tooley). The green cloth of this copy is a variant. Abbey, *Travel*, 698. Colas 3000. Hiler, p. 878. Martin Hardie, pp. 107 and 312. Prideaux, pp. 355 and 375. Sabin 99460. Tooley 495.

DB 02645.

\$22,500



Flying Fur, Caterwauling and Cats on the Bandstand

WAIN, Louis. *Cats at Play.* London: Blackie and Son Limited, n.d. [1917]. First edition. Folio. Twelve pages with one to two captioned scenes in color, inner covers illustrated in black and white. Publisher's full color staple-bound pictorial wrappers. Oxidation at staples, light wear at edges and spine head, third gathering loose at two staples (of three). An excellent copy of a book that would normally have been destroyed by child.

A particularly difficult Wain title to find in any condition; here, in this condition, a miracle. We have never seen another copy of this book in over 45 years... Dale 34. Footnote: Not to be confused with another book of the same title [WAIN, Louis. RACKHAM, Arthur. SMITH, H. Officer. GLADWIN, May, et al. *Cats At Play.* London: John F. Shaw, n.d. [c. 1900-1904].

DB 02771.

\$2,750



Scarcely Found Complete and Clean

WAIN, Louis. *Father Tuck's Post Card Painting Book.* London - Paris - New York: Raphael Tuck & Sons. Ltd., n.d. [1903]. First edition, Artistic Series No. 2530. Quarto. Sixteen leaves comprised of eight leaves with four full color, gum arabic-heightened illustrations each and eight uncolored perforated leaves with matching illustrations to rectos as post cards with printed mailing info to versos. Designed at the Tuck Studios in London and printed at the Fine Art Works in Germany. Pictorial glossy wrappers in full color. **Complete with all post cards present and uncolored; thus scarce.** Unusually clean, and with only a wee chip to lower right corner. An excellent copy.

Classic Wain cats (and dogs!) at play and suitable for coloring and mailing. Dale 61.

DB 02505.

\$1,850



A Scarce Cat Book - A Tad Larger Than a Hair Ball

WAIN, Louis. *The Louis Wain Kitten Book.* London: Anthony Treherne & Co., Ltd., 1904. First edition. Square sixteenmo. Text to verso-only leaves, twenty recto color plates, two pp. publisher's advertisements. Original tan cloth decoratively stamped in colors. Top edge blue. A fine copy, truly in remarkable condition.

From Treherne's Little Books For Children series.

OCLC notes four copies of an edition from 1903 but not the edition under notice. Dale records this edition but not an one from 1903. The 1903 edition has, apparently, only thirteen color plates to the present edition's twenty. Both are, evidently, extremely rare, and we can only imagine how scarce it is to find a fine copy such as this one.

Dale 134.

DB 02770.

\$1,250



**With An Early Unrecorded Illustration
By Louis Wain**

[WAIN, Louis, illustrator]. [WEATHERLY, Fred E. and Clifton Bingham, text]. *Picture Pages For Little Folks of All Ages.* London / New York: Ernest Nister / E. P. Dutton, [1894]. First edition. Large quarto. Chromolithograph and black and white illustrations throughout. Printed in Bavaria. Quarter blue cloth over chromolithographed pictorial glazed boards. Neat gift inscription dated 1895. A stunning copy with only the slightest hint of wear at corners. Page 10 contains a chromolithograph ("Mr. Milkman") that while unsigned (see below) is clearly by Louis Wain at an early stage of his career and is thus far unrecorded. While others illustrated cats (and imitated Wain) no one's cats were quite like Wain's cats, who invariably possess an unmistakable, slightly insane gleam in their eyes.

"The Hogarth of cat life" (Punch). **Not in Dale.**

DB 02501.

\$1,650



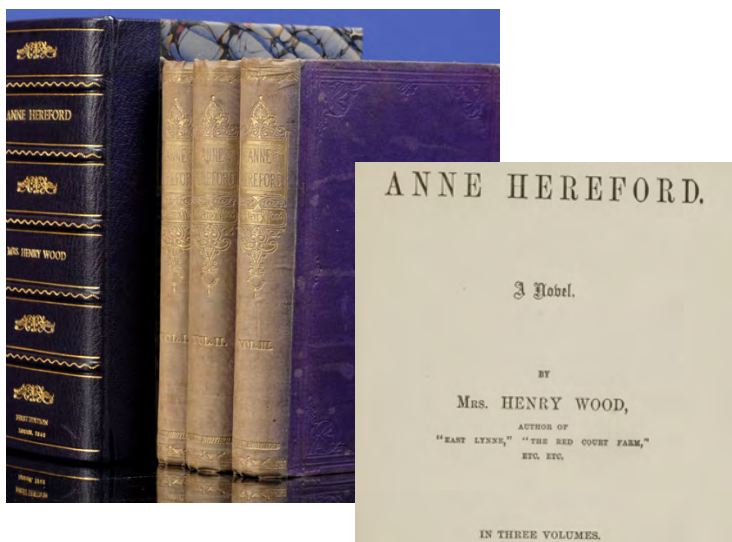
Original Louis Wain Watercolor Drawing

WAIN, Louis (1860-1939). *Puss in Sweets.* [N.p.: n. d., ca. 1890s]. Original watercolor drawing of a kitten sitting in a bag of sweets. Signed at lower left. Image size: 9 7/8 x 7 inches; 250 x 178 mm. Matted, framed, and glazed. Framed size: 22 1/2 x 18 1/2 inches; 570 x 470 mm. **A wonderful early example of a Louis Wain original watercolor drawing.**

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. "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).

DB 00270.

\$9,500



Extremely Rare in the Original Cloth

WOOD, Mrs. Henry. *Anne Hereford...* London: Tinsley Brothers, 1868. First edition. Three octavo volumes. Original violet vertically-ribbed moiré cloth. Spines faded (as was Sadleir's copy). An excellent copy of this extremely scarce title. Housed together in a quarter purple morocco clamshell case.

No. 1 in Sadleir's list of "Comparative Scarcities," with *The Shadow of Ashlydat*, Orville College, and *Within the Maze*, and ahead of *East Lynne*, at No. 2. Only one copy has sold at auction in the last thirty years. *Anne Hereford*, like most of Mrs. Henry Wood's novels, was first published in monthly installments. It appeared throughout 1868 in the magazine *Argosy* which was owned and edited by Mrs. Henry Wood and her son Charles.

DB 01395.

\$8,500



So Scarce It's No Laughing Matter

WOODWARD, George Moutard. *Attempts at Humour...* London: Printed for the Author; Published by B. Crosby and Co., 1803. First edition. Quarto. Eight hand-colored etchings with original tissue guards, designed by Woodward and etched by Percy Roberts. Original printed blue-gray wrappers. Housed in a later leather-edged slipcase.

Exceptionally scarce. Not in Abbey, Tooley, or other standard references. OCLC records only five copies in institutional holdings worldwide.

"Dorothy George described [Woodward] as 'original, prolific, varied, humorous and good-humoured,' and few students of the subject would dispute her conclusion that his death was 'a loss to caricature' (George, *English Political Caricature*, 1.174)" (Oxford DNB). Gordon Library BC-17. Not in Abbey, Tooley.

DB 02805. **\$8,500**



**The Rarest Woodward of All
London Is No Place To Be In The Summer**

WOODWARD, George Moutard (designer). [SANSON, Francis, engraver]. *Every Body Out Of Town [with] Every Body In Town.* London: S.W. Fores, 1800. Second editions, originally published by Woodward himself in 1794/1796. Quarto. Twelve hand-colored engraved plates, two hand-colored engraved title-pages. Bound in contemporary full maroon morocco. Astonishingly bright, clean and very fine. Housed in a half maroon morocco clamshell case.

OCLC records one copy of the 1800 edition of *Every Body Out of Town* and only two copies of the 1800 edition of *Every Body In Town* in institutional holdings worldwide. Not found in the BM's collection of satirical prints. According to ABPC, the last time either title came to auction was in 1942 (*Every Body Out of Town*, 1800) and 1923 (*Every Body In Town*, 1800). Not in Abbey or Tooley. Gordon Library BC28, BC29.

DB 02743. **\$9,500**



**Signed By The Artist
With the Extra Suite of Color Plates**

[WYETH, N.C., illustrator]. [PALMER, George Herbert, translator]. HOMER. *The Odyssey of Homer.* Cambridge: Houghton Mifflin Company, The Riverside Press, 1929. Limited to 550 copies numbered and signed by the artist and translator, complete with the extra suite of sixteen color plates in the original manilla envelope. Tall octavo. Sixteen full color tipped-in plates, one full-page black and white "final sketch," one facsimile letter. Quarter off-white pigskin over teal linen. A bit of foxing to top edge, otherwise a tight, clean and near fine copy.

"Despite his fame as an illustrator, Wyeth yearned to be known as a painter. The distinction between painting and illustration was an important one, with illustration carrying a pejorative connotation that Wyeth felt keenly all his life" (N.C. Wyeth website). Allen & Allen, p. 213.

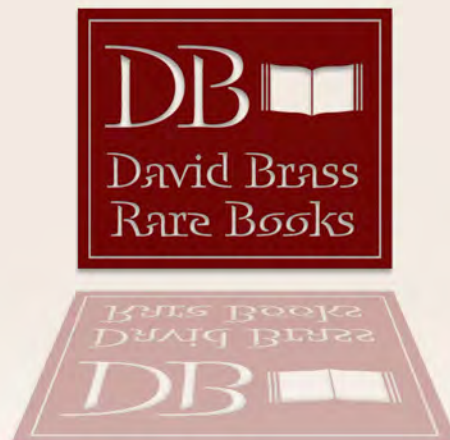
DB 02502. **\$1,950**

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





DB 02600



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