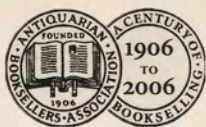


David Brass Rare Books

47th California International Antiquarian Book Fair



EGERTON, Michael, Illustrator. HUNT, George. Airy Nothings. London: 1825. DB 02596



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This catalogue was prepared by:

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



Ackermann's Colleges

[ACKERMANN, Rudolph, publisher]. *The History of the Colleges of Winchester, Eton, and Westminster...* London: Printed for and Published by R. Ackermann, 1816. First edition. Large quarto. With forty-eight hand-colored plates. Text watermarked 1812, plates watermarked 1812 and 1816. Bound ca. 1950 [by Sangorski & Sutcliffe] for C.J. Sawyer in full red crushed levant morocco, decoratively tooled in gilt. Occasional very light offsetting from the plates to the text. "Eton College" with a small light stain to the inner margin of the recto of leaf G1 (p. 41) and very slight browning to the recto of leaf K1 (p. 65). **This is an excellent copy, with early watermarks, in a very attractive mid-twentieth-century binding.**

... its decoration, the highest praise for which is that it equals, if not surpasses, that of *Oxford* and *Cambridge*.

DB 00331.

\$4,500



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* or, Meg, Jo, Beth and Amy... Boston: Roberts Brothers, 1868. First edition, first printing. Twelvemo. Frontispiece and three wood-engraved plates. Original green sand-grain cloth. [with:] *Little Women*; or, Meg, Jo, Beth and Amy. Part Second... Boston: Roberts Brothers, 1869. First edition. Twelvemo. Frontispiece and three wood-engraved plates. 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: Life at Plumfield with Jo's Boys*. Boston: Roberts Brothers, 1871. First American edition (published about two weeks after the London edition). Small octavo. Frontispiece and three wood-engraved plates. Original terra-cotta sand-grain cloth.

In summary, 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



When Cats and Dogs Cuddle

ALDIN, Cecil. *Sleeping Partners.* A Series of Episodes. London: Eyre and Spottwoode, n.d. [1929]. First edition. Folio. Twenty recto-only mounted colored plates of cats and dogs together. Bound by Sangorski and Sutcliffe in contemporary half calf, gilt. Original illustrated front wrapper preserved at rear. Light rubbing to spine tail, otherwise a fine copy. Housed in a matching marbled paper-covered slipcase.

A charming series of twenty colored sketches of the artist's two dogs (an Irish Wolfhound and a Bull Terrier) asleep and cuddling on Alden's sofa. Cecil Aldin (1870-1935). *The Times* asserted that "there never yet has been a painter of dogs fit to hold a candle to him...Cecil Aldin can justly be described as one of the leading spirits in the renaissance of British sporting art" (Alan Horne, *The Dictionary of 20th Century British Book Illustrators*, p. 67).

DB 02534.

\$650



The Cheese Tycoon At Home in the Cheddar Bank Original Art From "The Butterfly Ball"

ALDRIDGE, Alan. *Sir Maximus Mouse.* Original Art, Plate No. 19 from *The Butterfly Ball and the Grasshopper's Feast*. N.p., 1973. 25 x 19 1/4 inches (64 x 49 cm) matted and glassed in frame; oval image 18 x 12 1/2 inches (46 x 31.5 cm). An original airbrushed acrylic painting illustrating a character from artist Alan Aldridge's modern children's classic, *The Butterfly Ball and The Grasshopper's Feast*, with verses by William Plomer and nature notes by Richard Fitter, originally published in London by Jonathan Cape, 1973. It is one of twenty-eight illustrations created for the book. Accompanied by a first edition copy of the book.

*"Knock, knock," says the grandfather clock,
"Money's not all, money's not all -
He has quite forgotten the Butterfly Ball!"*

DB 02535.

\$14,500



DB 02149.

**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).

\$16,500



DB 01689.

**Alken's Rare Satire Successfully Transplants
Horse's Ass to Rider's Seat
With Eighteen Fine Hand Colored Engraved Plates**

ALKEN, Henry. *Specimens of Riding Near London.* Drawn from Life. London: Thomas M'Lean. Repository of Wit and Humour, No. 26, Haymarket, 1823. Second edition. Oblong folio. Printed title and eighteen hand-colored engraved plates. Late nineteenth century half red roan over red cloth boards. Some very minor marginal spotting or soiling to the margins but still a near fine copy.

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

\$7,500



DB 02047.

**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.

\$27,500



DB 01691.

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

[ALKEN, Henry]. *Qualified Horses and Unqualified Riders... Indispensable Accomplishments...* London: S. & J. Fuller, 1st Sept, 1815. First edition. Oblong folio. Engraved title and seven hand-colored engraved plates. uncut. Late nineteenth century crushed crimson morocco over marbled boards. Original printed gray wrappers bound-in. An excellent copy of Alken's first published work.

Only six copies in libraries worldwide. Alken's satiric reposte to Frankland's *Indispensable Accomplishments*, taking the Frankland ("Billesdon Coplow") scenes and captions and turning them on their ear, specifically on the rider's behind as he's tossed hither and yon by a horse clearly more in control of things than the rider, who is finally carried off the field of comic disaster by his friends.

\$6,000



DB 02701.

Scarce Misery in the Army

[ALKEN, Henry] TALLY-HO, Ben. *Military Discoveries* or, The Miseries of campaigning in a series of seven plates being Hints to Young Officers. London: S & J Fuller, March 24, 1819. Oblong quarto. Seven uncolored aquatint plates loose in modern cloth portfolio with silk ribbon tie. Without titlepage as issued.

OCLC/KVK record only three copies in institutional holdings worldwide, at University of London, Brown University, and University of Michigan. The last copy to come to auction was fifty-three years ago, in 1961. Not part the Le Vivier Library catalogue, the most renowned collection of Alken. Not in Tooley. Not in Abbey. Bobbins 340 (colored). Army Museums Ogilby Trust Index to British Military Costume Prints, 1500-1914, no. 44. Sterling Library IV, 24.

\$1,950



Limited to 200 Copies

[ARION PRESS]. SHAKESPEARE, William. *Shakespeare's Sonnets.* Introduced and Edited by Helen Vendler. San Francisco: Arion Press, 1997. Limited to 200 numbered copies for sale, this being copy number 133. Quarto. Quarter morocco over patterned silk boards. In the publisher's slipcase. As new.

"Shakespeare's 154 sonnets, which appeared in 1609, give us our last and best sight of him as a non-dramatic poet. In their original quarto version, printed on ordinary paper, two sonnets to a page, the poems appear fugitive and perishable. In fact, only a few copies of the quarto have survived. In this edition, each of these memorable poems is given its due - a page of its own. Here each sonnet can shine bright."

DB 01643.

\$1,250



**Jane Austen's Rarest Novel
In Contemporary Calf With All Half Titles Present**

[AUSTEN, Jane]. *Pride and Prejudice...* London: Printed for T. Egerton, Military Library, Whitehall, 1813. **First edition, complete with all half titles present.** Three twelvemo volumes. Contemporary speckled calf. Expertly rebacked with the original spines laid down. Later green morocco gilt lettering labels on spines. Edges to a few leaves professionally and near invisibly repaired. **An excellent and complete copy in its original and contemporary binding.** Housed in a half red morocco clamshell case.

Regency binders routinely removed the half titles; **copies with all half titles present are rare;** Sadleir, Keynes, and Chapman's copies lacked them, as do the copies at the Bodleian and Cambridge University libraries.

DB 01651.

\$75,000



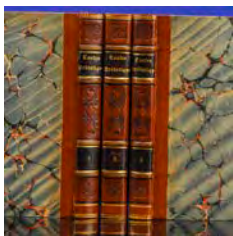
"God Almighty First Planted A Garden: And Indeed It Is The Purest Of Human Pleasures" (Bacon)

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



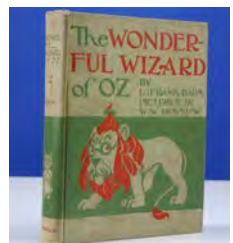
**Scarce First Edition of All Three Volumes
"The Lustiest, Most Uproarious Tales Ever Told... An Orgy in the Writer's Playroom"**

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



"Miss Pinkerton's Academy for Young Ladies"

BAUMER, Lewis, Illustrator. THACKERAY, Henry Makepeace. *Vanity Fair*. Illustrated in Colour by Lewis Baumer. [London] Hodder & Stoughton, [1913]. Large quarto. Twenty mounted color plates with titled tissue-guards. Publishers gray cloth, front cover decoratively tooled in gilt with oval color illustration. Spine decoratively lettered in gilt. Color pictorial end-papers. **A very fine copy housed in the original pictorial dark green cardboard box.**

Vanity Fair was first published in 1847-48, satirizing society in early 19th-century Britain. The book's title comes from John Bunyan's allegorical story *The Pilgrim's Progress*, first published in 1678 and still widely read at the time of Thackeray's novel. The novel is now considered a classic, and has inspired several film adaptations. Lewis Christopher Edward Baumer (August 8, 1870 - October 25, 1963)[1] was an English caricaturist who worked for more than fifty years for the British magazine *Punch*. He illustrated or contributed illustrations to more than forty books between 1897 and 1936.

DB 02721.

\$650



Three Volumes, Each in an Elegant, Beautifully Wrought Pictorially Inlaid Binding

[BAYNTUN OF BATH, binders]. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham). *The Ingoldsby Legends...* The Three Series. London: Richard Bentley, 1855. Tenth edition. Three octavo volumes. Twenty engraved plates by George Cruikshank and John Leech. Uniformly bound c. 1925 by Bayntun of Bath in full crushed blue morocco with a multi-colored pictorial inlay vignette to each upper cover. A fine set. The exquisite inlays on the front cover of each volume depict as follows: **First Series:** The Great Lord Cardinal. **Second Series:** Shylock. **Third Series:** Sir Christopher Hatton.

George Bayntun [1873-1940] started his own bookbinding business in 1894. He adhered to traditional book binding techniques: 'We work in the old way. Machine binding? Ah yes....but not for us.'

DB 01997.

\$5,500



**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 plates, frontispiece with captioned tissue guards, others with decorated guard sheets. Bound ca. 1960 by Bayntun-Riviére in full navy morocco and finished by Chris Lewis. A very fine copy. Housed in a light blue cloth clamshell case.

This is one of the 'special' 100 copies printed on Japanese Vellum and it was specially bound by Chris Lewis with one of his amazing 'sunken-panel' inlays - a true delight.

DB 02125.

\$6,500



**Gaze Upon the Chimes of Rackham
Flashing In a Binding That is Dashing**

[BAYNTUN-RIVIERE, binders]. [RACKHAM, Arthur, Illustrator]. DICKENS, Charles. *The Chimes...* Printed in London by George W. Jones..., 1931. Limited to 1,500 copies signed by Rackham. Quarto. Six full-page black and white illustrations. Bound by Bayntun-Riviere and finished by Chris Lewis, c. 1960-65, in full dark red morocco with a pictorial onlay of multi-colored morocco that reproduces the frontispiece. **A fine copy.** Housed in a red cloth clamshell box with onlay of the pictorial vignette from the original buckram binding.

Chris Lewis established his own bindery in the 1970s and further developed his masterful inlay and gilt work, integrating innovative highlights with paint into his pictorial inlays.

DB 01955.

\$2,800



He Doesn't Mind This Outstanding Binding

[BAYNTUN-RIVIERE, binders]. ROBINSON, W. Heath. *Bill the Minder*. London: Constable, 1912. Limited to 380 copies signed by the artist. Quarto. Sixteen tipped-in color plates, including frontispiece. An exceptional and unique inlaid binding, c. 1982, by Bayntun-Riviere in full red crushed morocco and finished by Chris Lewis with pictorial inlay. **A very fine copy.** Original red cloth slipcase.

"In *Bill the Minder* Heath Robinson really found himself. The story is a series of tales about the wanderings of the King of Troy and a boot-cleaner called Bill, who became the Minder to the bad-tempered family of a bad-tempered mushroom-gatherer named Crispin. With Bill's assistance, the children set out on a journey, and through a series of adventures they restore this unworldly old gentleman to his throne. These are the substance of some of Heath Robinson's wittiest drawings" (Lewis, p. 102).

DB 01911.

\$4,800



The Hunt Ends Here For A Fine Inlaid Binding

[BAYNTUN-RIVIERE, binders]. ALKEN, Henry, illustrator. [SURTEES, Robert Smith]. *The Analysis of the Hunting Field...* A New Edition With the Original Illustrations by H. Alken. London: Edward Arnold & Co., 1923. Tall octavo. Six full-color plates, including frontispiece and extra-illustrated title page, forty-three black and white text woodcuts. A reprint of the 1846 first edition, here bound by Bayntun-Riviere c. 1962, in full crimson morocco and finished by Chris Lewis with a large rectangular pictorial inlay. **A very fine copy.**

Robert Smith Surtees (1805–1864) English editor, novelist and sporting writer. As a creator of comic personalities, Surtees is still very readable today. Thackeray envied him his powers of observation, while William Morris considered him 'a master of life' and ranked him with Dickens. The novels are engaging and vigorous, and abound with sharp social observation, with a keener eye than Dickens for the natural world.

DB 01994.

\$3,250



Magnificently Bound Munificently Extra-Illustrated

[BAYNTUN OF BATH, binders]. CHALMERS, George. *The Life of Mary, Queen of Scots...* In Two Volumes. London: Printed for John Murray, 1818. First edition, extra-illustrated. Two quarto volumes. Ten plates as issued, plus extra-illustrated with seventy fine engraved plates of which thirteen are hand-colored. Bound by Bayntun of Bath c. 1915 in full wine crushed morocco. All edges gilt. **A very fine set.** Each volume housed in a specially made contemporary half crimson calf slipcase.

George Chalmers (1742-1825) was a Scottish antiquarian and political writer. In August 1786, Chalmers, a Royalist, was appointed chief clerk to the committee of Privy Council on matters relating to trade, an office which he held until his death in 1825.

DB 02440.

\$4,000



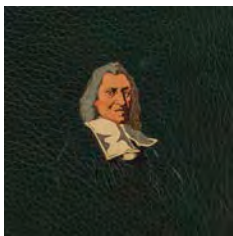
A Superb Inlaid Binding by Birdsall of Northampton

[BIRDSALL of Northampton, bindery]. [THOMSON, Hugh, illustrator]. BARRIE, J.M. *Quality Street.* A Comedy in Four Acts. Illustrated by Hugh Thomson. London: n.d. [1913]. Limited to 1,000 copies signed by Thomson. Large quarto. Frontispiece and twenty-one mounted color plates. A wonderful contemporary binding by Birdsall of Northampton. On the front cover inlaid in multi-color morocco is 'The Sergeant' from the frontispiece. Housed in a cloth chemise and slipcase. **A superb copy.**

One of 1000 copies signed by the author.

DB 01935.

\$3,800



Bound By Birdsall "I Envy No Body But Him, and Him Only, That Catches More Fish Than I Do"

[BIRDSALL of Northampton, bindery]. RACKHAM, Arthur, illustrator. Walton, Izaak. *The Compleat Angler...* London: George G. Harrap & Co., (1931). First trade edition. Octavo. Twelve color plates, and twenty-five black and white illustrations. Bound c. 1935 by Birdsall of Northampton for Charles Scribner's Sons in full forest green morocco with pictorial inlay. Original endpapers preserved. **A fine copy.** In binder's open cloth dust jacket.

"In 1792 John Lacy's Northampton bindery was acquired by William Birdsall...Careful records and samples were kept by Richard Birdsall, great-great-nephew of the founder, until he died in 1909...The firm's collection of over 3,000 finishing tools passed to the University of Toronto" (Maggs, *Bookbinding in the British Isles II*, #262, and #321).

DB 02178.

\$2,500



First Edition of "Lorna Doone," with an Autograph Letter Signed

BLACKMORE, R.D. *Lorna Doone: A Romance of Exmoor...* London: Sampson Low, Son, & Marston, 1869. First edition. One of only 500 copies printed. Three small octavo volumes. Bound ca. 1960 by Bayntun-Rivière in full red morocco. A few minor tears and some occasional minor foxing or soiling. **Laid in is an ALS (one small octavo page on a folded sheet) from R.D. Blackmore to James Payn, Teddington, Decr. 3rd. 1877, thanking him for his assistance in the publishing of his works. An excellent copy.**

The Lorna Doone shortbread cookie was introduced by Nabisco in 1912. R.D. Blackmore's lead character, Lorna Doone was of Scottish heritage, and shortbread was considered Scottish. Hence, a shortbread cookie named Lorna Doone.

DB 00726.

\$6,500

Learn By Color-Plates



BOHNY, Nicholas. *The New Picture Book...* Edinburgh: Edmonston and Douglas, 1858. First edition. Oblong quarto. Letterpress title, one page of text as Preface, and thirty-six hand-colored lithographed plates. Publisher's quarter red cloth (neatly rebacked) over hand-colored pictorially lithographed boards. Some edge wear and light soiling to boards, otherwise an internally clean, bright and fine copy.

A charming and excellent children's tutorial highlighted by over 100 hand-colored illustrations that depict animals, plants, games, activities, farm life, objects found in and out of the home, kinds of work, etc., with captions that pose questions for children to answer. Reprinted in 1860, 1863, 1866, 1867, 1869, 1873, 1880, in German in 1885 and 1960, and Japanese in 1980 and 1982. It was a very popular book, now difficult to find in collectible condition in its first edition.

DB 02696.

\$1,750

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

Art For Art's Sake, Love For Love's Sake In an Art Binding For Its Own Sake



[BROCA, Lucien, binder]. [WALPOLE PRESS]. GAUTIER, Théophile. *Mademoiselle de Maupin.* London: "The Walpole Press," Printed for Subscribers Only, 1899. Grand Edition De Luxe, limited to 1,000 numbered copies. Two octavo volumes. Nineteen etchings in two states each including frontispieces. Contemporary Art Nouveau binding by Lucien Broca in full teal crushed morocco. Housed in full straight-grained navy blue morocco fleece-lined slipcases. This beautiful edition of *Mademoiselle de Maupin*, originally published in 1835, has been completely translated by I.G. Burnham. The etchings are by Francois-Xavier Le Sueur and drawings by Édouard Toudouze.

Master binder Lucien Broca was a Frenchman. He was recognized as a superb trade finisher, and Marianne Tidcombe has confirmed that he actually executed most of Sarah Prideaux's bindings from the mid-1890s.

DB 02235.

\$3,250

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 phenomenally 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



**Scarce Copy
With Earliest Watermarks
Complete With Half-Title**

CARELESS, John [pseud]. *The Old English Squire.* "A Jovial Gay Fox-Hunter, Bold, Frank, and Free." A Poem in Ten Cantos. Illustrated with Plates, by One of the Family. London: Printed for Thomas McLean, 1821. **First edition, earliest issue, a Large Paper copy complete with half-title; scarce.** Tall octavo. Twenty-four hand-colored aquatint plates, including frontispiece, watermarked "Whatman 1821"; the plates in Abbey's copy watermarked "Whatman 1823." Bound by Riviere & Son in full green crushed morocco. Spine sunned to warm brown. Bookplate of Graham M. Ade. **A fine copy.**

"The half-title is frequently missing" (Tooley).
The story of the life of a somewhat debauched squire from birth until his bridle at marriage.

DB 02297.

\$2,250



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

CARROLL, Lewis. *Alice's Adventures in Wonderland...* New York: D. Appleton, 1866. First New York edition, 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. Small crack on front joint expertly and almost invisibly closed, minimal wear to spine extremities. Overall one of the best copies that we have seen. Housed in a chemise within a red morocco slip case.

The first edition, known as 'the 1865 *Alice*', was canceled by the author because of the poor printing of Tenniel's illustrations. Dodgson thriftily sold 500 copies of the suppressed 1865 printing with suitably altered title-page, to Appleton's of New York in 1866.

DB 02022.

\$14,500



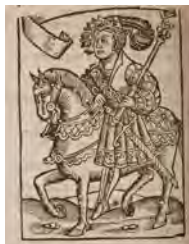
**A Tall Copy and Rare
With the Lithographic Title-Page**

[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. The text and plates are watermarked 1821. Contemporary quarter tan roan over marbled boards. Armorial bookplate (unidentified) on front paste-down. A very attractive, remarkably clean copy with vivid hand-coloring.

This copy is unusually tall. 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



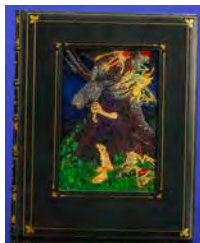
**Fourth Edition, Petit Imprint
Breathtakingly Rare
"No More Than Nine Copies In Any State"**

CHAUCER, Geoffrey. *The Workes of Geffray Chaucer...* London: ... Thomas Petit dwellyng in Paules churche yarde at the sygne of the Maydens heed, n.d. [c. 1545-1551]. **Fourth collected edition, Petit colophon, and breathtakingly rare.** Folio, in sixes. Two woodcuts in *Canterbury Tales*: the Knight, and the Squire. Lacks final blank. Contemporary full blindstamped calf, rebounded. Sides exhibit crackling. Occasional contemporary underlinings and marginalia. A few leaves expertly and near invisibly repaired by Bruce Levy. New endpapers, relic'd ,with the armorial bookplate of Walter Bagot re-attached. An excellent copy.

The last copy to come to auction was at Butterfield's in 2001. STC (2d ed.) 5073. Grolier 41. Hetherington, p. 14. Pforzheimer 174.

DB 02665.

\$55,000



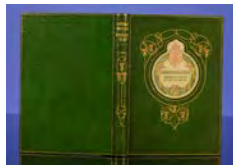
**Spectacular Copy of the Signed Limited Edition De Luxe
With a Significant Rackham Autograph Letter
Together with the Original Copper Printing Plate for One of the Illustrations
In a Magnificent Pictorial Onlaid Binding by The Chelsea Bindery**

[CHELSEA BINDERY]. [RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. *A Midsummer-Night's Dream...* London: William Heinemann, 1908. Edition De Luxe, limited to 1,000 number copies signed by the artist. Quarto. Forty mounted color plates. 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. Mild offsetting to pages in contact with mounting paper. Housed in a magnificent dark-green morocco clamshell box with copper plate mounted within. **An outstanding copy.**

DB 02194.

\$9,500

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



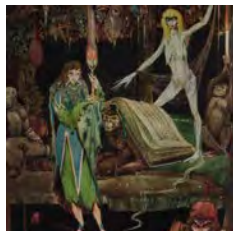
[CHIVERS, Cedric, binder]. STEVENSON, Robert Louis. *Underwoods*. London: Chatto and Windus, 1887. First edition. Octavo. Bound ca. 1900 by Chivers of Bath in full forest green crushed morocco with central hand-colored vellucent panel designed by H. Granville Fell surrounded by gilt borders and line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

Underwoods is a collection of fifty-four poems by Stevenson, eleven of which originally appeared in contemporary British magazines. "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

"Such As It Is It Is Terribly, Terribly Sincere And Is I Think My Best Book" (Harry Clarke)



[CLARKE, Harry, illustrator]. GOETHE, [Johann Wolfgang von]. *Faust*. From the German by John Anster. Illustrated by Harry Clarke. New York: Dingwall Rock Limited, n.d. [1925]. First American edition, limited to 1,000 copies for the United States and signed by the artist. Quarto. Eight color plates, fourteen black and white plates, and sixty-three line drawings in the text. Pictorial endpapers. Original quarter vellum over gray boards. Original printed dust jacket. Minima dust soiling to vellum, very slight rubbing to corners, otherwise **a fine copy in a very good dust jacket**, slightly chipped at head and tail of spine. **Housed in the publisher's (rather worn) cardboard slipcase.**

From Dorothy Richardson's review in the *Irish Times* (quoted in Bowe, pp. 81-82): "There is from first to last in these pictures no sunlight, but rather light filtered, coming as through a glass darkly. And it is this quality of filtered light, helping to make him so interesting a commentator on Goethe's tale that is one of the distinctive charms of Mr. Clarke's work." Bowe, p. 150, no. 10.

DB 02677.

\$1,500

**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**

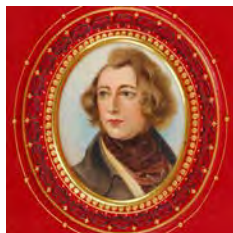


[COSWAY BINDING]. KINGSLEY, Charles. *The Water-Babies...* London: Macmillan and Co., 1885. First edition illustrated by Linley Sambourne. Small quarto. In a fine Cosway Binding by Rivière & Son (stamp-signed in gilt on the front turn-in) of full red crushed levant morocco. Front cover set with a fine rectangular miniature portrait on ivory under bevelled glass of Charles Kingsley by Miss C.B. Currie. Stamped in gilt on the rear doublure: "Miniatures by C.B. Currie." Additionally stamped in gilt on the fore-edges of the front and rear boards: "Cosway Binding" and "Invented 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. **A superb example.** Housed in a velvet-lined red cloth clamshell case.

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.* With Forty-Three Illustrations, by R. Seymour and Phiz. 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 very fine copy and a lovely example of a Cosway-style binding.**

A simply superlative copy of the first edition in an exceedingly attractive binding. Smith, *Dickens*, I, 3.

DB 02270.

\$6,500



A Spectacular Cosway-Style Binding with Ten Miniatures

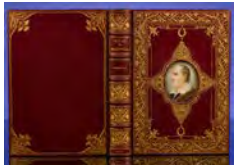
[COSWAY-STYLE BINDING]. RIVIÉRE & SON, binders. MANSON, James A. *Sir Edwin Landseer, R. A...* London: The Walter Scott Publishing Co., Ltd.; New York: Charles Scribner's Sons, 1902. First edition, from *The Makers of British Art* Series edited by Manson. Octavo. Full dark green levant morocco Cosway-style binding by Riviére & Son 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, quite beautiful 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 Riviére & Son**



[COSWAY-STYLE BINDING]. GOLDSMITH, Oliver. *The Vicar of Wakefield.* With thirty-two illustrations, by William Mulready, R.A. London: John Van Voorst, 1843. First Mulready-illustrated edition. Octavo. Thirty-two black and white drawings as headpieces. Beautifully bound ca. 1930 by Riviére & 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. Rear board with gilt rolled borders and corner piece. 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 Under Glass
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) was an Anglo-Irish novelist, playwright and poet, who is best known for his novel *The Vicar of Wakefield* (1766), and *She Stoops to Conquer* (1771, first performed in 1773). He is thought to have written the classic children's tale *The History of Little Goody Two-Shoes*, the source of the phrase "goody two-shoes".

DB 02705.

\$14,500

**Most Definitely One Of The Finest Surviving Sets
Boldly Signed By Cruikshank
And With Two Original Pencil Sketches**



CRUIKSHANK, George. *The Fairy Library.* A Complete Set: Hop O My Thumb and The Seven League Boots; The History of Jack & The Beanstalk; Cinderella and the Glass Slipper; Puss in Boots. London: D. Bogue / Routledge, Warne & Routledge, [1853], [1854], [1854], [1864]. First edition, first issues of all four; together with an additional copy of *Puss in Boots* (second issue). Five octavo volumes. Fifty-one black and white etchings on thirty plates. In the original blue pictorial wrappers. The mildest of wear and soiling. **An astonishing set.** Each volume chemised and all housed in a full crimson morocco pull-off case.

"Puss In Boots'... is extremely rare" (Cohn). This is, without a doubt, one of the finest sets of *The Fairy Library* extant. Cohn 196-199.

DB 02581.

\$9,500

**Cruikshank's Last Major Book Illustrations
In The Original Parts**



[CRUIKSHANK, George, illustrator]. BROUGH, Robert B. *The Life of Sir John Falstaff.* Illustrated by George Cruikshank. With a Biography of the Knight, From Authentic Sources, by Robert B. Brough, Esq. London: Longman, Brown, Green, Longmans, and Roberts, 1857-58. First edition. Ten octavo parts. Twenty etched plates, and woodcut to wrapper. Parts I, IV, V, VII, and X have variant ads to rear wrappers unrecorded by Cohn. Original printed wrappers. An occasional repair to leaf fore-edge, otherwise an excellent set. Chemised and housed in a cloth slipcase.

While copies in the subsequent book issue are not uncommon, copies in the original parts are rare and rarer still in such condition as found here. The few copies in original parts that have come to auction since 1977 have had condition issues including detached wrappers, chips, heavy soiling, etc. This is the finest copy in the original parts to come to market in decades. Cohn 96.

DB 02583.

\$1,650



**The Sweet Creature of Bombast in Book Form
With An Original Painting By George Cruikshank**

[CRUIKSHANK, George, illustrator]. BROUGH, Robert B. *The Life of Sir John Falstaff...* London: Longman, Brown, Green, Longmans, and Roberts, 1857-58. First edition in book form. Octavo. Twenty etched plates in two states, plain and hand-colored; a total of forty plates. With an original signed watercolor painting by George Cruikshank, mounted and inserted into slipcase sleeve. Bound c. 1910 by Root & Son in full crimson morocco, gilt. Some discoloration to boards, otherwise an internally clean, fresh and fine copy. Housed in a blue cloth slipcase.

The London bindery of W. Root & Son consistently turned-out excellent work, both on fine bindings as here, and on trade bindings and sets. Cohn 96.

DB 02584.

\$3,500



**With 24 Hand-Colored Plates by Cruikshank
In The Original Cloth Binding**

[CRUIKSHANK, George, illustrator]. [COLLIER, J[ohn], P[ayne], text]. *Punch and Judy.* Accompanied by the Dialogue of the Puppt-Show, an Account of It's Origin, and of Puppet-Plays in England. London: Printed for S. Prowett, 1828. First edition. Octavo. Twenty-four hand-colored etched plates including frontispiece, watermarked 1827. Bound without the small slip advertising the third edition of "More Mornings at Bow Street." Publishers original green cloth with printed label to spine. Spine sunned, corners bumped, a few spots, otherwise an excellent copy, scarce in any binding; a miracle in the original. Housed in a quarter green morocco clamshell case.

Not a single copy of this, the first edition in book form complete with text, has been seen at auction since ABPC began indexing results in 1923. Cohn 150. Osborne (2d ed) 872.

DB 02576.

\$2,850



**Good Help Is Hard To Find
In the Original Parts**

[CRUIKSHANK, George, illustrator]. [MAYHEW, Henry and Augustus]. *The Greatest Plague of Life: or The Adventures of a Lady in Search of a Good Servant...* London: David Bogue, n.d. [February 1 to July 1, 1847]. First edition in original parts. Six octavo volumes. Twelve etched plates by George Cruikshank. With all the advertisements, but some at variance with Cohn's copy. Publisher's original pictorial pale yellow wrappers. **An excellent set.** Housed in a full black morocco pull-off box by Riviere and Son with Cruikshank facsimile signature in gilt.

"He [Cruikshank] and the Mayhews evidently had a good time making fun of anxious housewives to whom cleanliness and show were preferable to old-fashioned kindness and consideration. They could register bourgeois efforts to emulate the gentry without endorsing them" (Patten II, p. 266). Cohn 544.

DB 02582.

\$2,250



**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] Phillipon, editors]. *Le Musée pour rire...* Paris: Chez Aubert, Editeur des Cent-et-Un Robert-Macaire, 1839-1840. Three quarto volumes. With 150 numbered hand-colored lithographs, with tissue guards, heightened with gum arabic by Honoré Daumier, Gavarni, Frédéric Bouchot, Victor Adam, Plattier, Benjamin, Bourdet, Pruche, Platel, Grandville, Edme-Jean Pigal, Alophe Menut, Charles Vernier, Charles-Joseph Traviès, and others. Publisher's original pictorial light blue boards, printed in black. The mildest of rubbing to spine ends and corners.

An absolutely miraculous copy - certainly the finest extant.

DB 01855.

\$28,500



**Love These Children!
But the Joys and Sweets of Fatherhood
are Extremely Scarce**

[DAUMIER, Honoré. Henri-Daniel Plattel. Jules Platier]. *Ces Amours d'enfants.* Joies et Douceurs de la Paternité. Paris: Aubert & Cie, [n.d., ca. 1850]. Oblong octavo. Hand-colored lithographed title by Auguste Belin, and sixteen hand-colored lithographed plates heightened with gum arabic, eight by Daumier, the remaining by Plattel or Platier. [16 pp. at rear as Aubert catalog]. Publishers blind-stamped leather-grain red cloth over boards. **A very clean bright, and fine copy.**

Reversed restrikes from the Aubert series, *Croquis D'Expressions*. The hand-coloring is far more bright and vivid than the original issue prints that we have seen. There are no copies of this later issue by Aubert collected under this new title in institutional holdings worldwide, nor auction records.

DB 02254.

\$4,500



"Oh! Just, Subtle, And Mighty Opium!"

[DE QUINCEY, Thomas]. *Confessions of an English Opium Eater.* London: Taylor and Hessey, 1822. First edition in book form. Large twelvemo. Bound c. 1920 by Riviere & Son in full teal crushed Levant morocco. **A very attractive copy.** Housed in a cloth pull-off box with leather title label.

Confessions of an English Opium-Eater (1821) is the classic autobiographical narrative written by Thomas De Quincey concerning his laudanum (tincture of opium) addiction and its effect on his life. The *Confessions* was "the first major work De Quincey published and the one which won him fame almost overnight..." First published anonymously in September and October 1821 in the *London Magazine*, the *Confessions* was released in book form in 1822, and again in 1856, in an edition revised by De Quincey. "This is the first edition of the first part of the book; the complete text first appeared in Boston in 1850 and in London in 1856" (Tinker). Ashley Library II, p. 37. Sterling 229. Tinker 817.

DB 01614.

\$2,500



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 delicately gilt tooled with two large and six small diamond patterns with floral and foliate ornaments and red calf dot onlays. 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



The Art of Japanese Hair Combs

[DECORATIVE ARTS]. [In Japanese]. *Setsu Kushi Hinagata* [Patterns of Miniature Combs]. [Tokyo: Japan Art Society, 37th Year of the Meiji (1905)]. Octavo. A unique scrapbook of over 500 charcoal rubbings of Japanese miniature comb and hairpin (koagi) patterns tipped-in to the pages of three issues of Japanese Art Society Reports bound together. Publisher's original string-bound wrappers. Early auction clipping for this item ("Kushi Hinagata") mounted to the inside of the rear (Japanese front) cover. Housed in a green silk drop-back box with traditional Japanese clasps with paper label on spine, lettered in Japanese.

A valuable historical, cultural, and artistic record as well as an object that, as much as its subject, renders the commonplace extraordinary, and takes its place along side of Hokusai's classic *Imayo Kushi Hinagata* (1823) as a key reference.

DB 01948.

\$5,500



A Complete Set of the Original Parts

DICKENS, Charles. *Little Dorrit.* With Illustrations by H.K. Browne. London: 1857 [i.e., December 1855-June 1857]. First edition, in the original monthly parts: twenty numbers bound in nineteen; first issue, following all points in Hatton & Cleaver. Octavo. Forty inserted plates by "Phiz." Original blue printed wrappers. Expert restoration to tips of a few backstrips, a few plates with varying degrees of foxing or toning. But still an excellent set. Housed in a red cloth clamshell case.

Collates complete with all wrappers correct, all "Advertisers," all back ads, and all slips with only five exceptions. First state text in XV with "Rigaud" for "Blandois."

DB 01513.

\$2,250



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 with title-page still dated 1859 but with corrected pagination on page 213 and no signature "b" on the list of plates. Octavo. Sixteen inserted plates, including frontispiece and vignette title, by Browne ["Phiz"]. 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 superlative condition really does justify it's addition to any fine Dickens collection. Smith I, 13.

DB 00734.

\$18,500



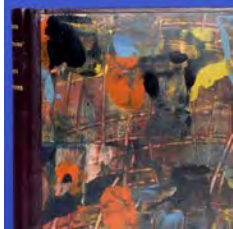
**The Kenyon Starling / William Self Copy
Extremely Scarce in the Original Cloth Binding**

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



**A Spectacular Copy in a Stunning Binding
Signed by the Author with an ALs by the Artist**

[DUHAYON, Henri, binder]. [BOFA, Gus, illustrator]. ROMAINS, Jules. *Les Coupains...* N.p. [Paris]: Le Rayon d'Or, [1952]. First edition illustrated by Bofa, limited to 3,500 numbered copies. Octavo. Twelve aquarelle plates, one inscribed by the artist. Stunning contemporary binding by Duhayon. Signed by Romains, tipped in ALs by Bofa, inscription by Georges Duhamel, and TLs by the owner, Jean Francesche. **A flawless copy in binder's leather edged slipcase.**

Bofa was a costume and set designer, a celebrated poster artist, and illustrator. Romains was a French novelist, poet, dramatist, and essayist. Georges Duhamel is perhaps best remembered for his timeless epigram: "It is always brave to say what everyone thinks".

DB 01079.

\$3,250



**"Nothing More Original in Conception
Has Appeared for a Long Time"**

DULAC, Edmund. *Lyrics Pathetic & Humorous from A to Z.* London: Frederick Warne & Co., 1908. First edition. Slim quarto. Unpaginated Twenty-four full color plates on glossy paper, with limerick verses, to rectos only. Title page vignette. Illustrated endpapers. Publisher's original quarter straw cloth over pictorial paper boards. Beveled edges. **A stunning, fine copy.**

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

DB 02530.

\$1,100



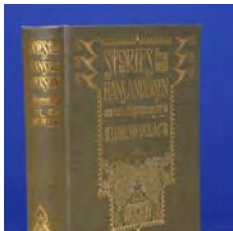
**Superb Original Watercolor of Cinderella
on Her Way to the Ball**

DULAC, Edmund (1882-1953). *She was driven away, beside herself with joy.* Original pen-and-ink and watercolor drawing for *The Sleeping Beauty and Other Fairy Tales from the Old French Retold by Sir Arthur Quiller-Couch* (London: [1910]). Signed and dated at lower left. Image size: 12 1/2 x 10 1/4 inches (318 x 260 mm). Matted, framed, and glazed.

A superb example. In his painting, Edmund Dulac was ever the experimenter, ever the innovator... From his first to his last picture, Dulac displayed sensational colors, great design impact, orientalism and humor. From among the illustrators of his period, he is known as the outstanding colorist. His special shade of blue was called, with double entendre, bleu du lac. Not only his blue, but his very French talent for unusual combinations of colors, produced stunning effects.

DB 00608.

\$58,000



In the Original Publisher's Box

[DULAC, Edmund, illustrator]. ANDERSEN, Hans [Christian]. *Stories from Hans Andersen.* With Illustrations by Edmund Dulac. London: Hodder & Stoughton, [1911]. First trade edition. Large quarto. Mounted color frontispiece, and twenty-seven mounted color plates. Plates framed with thick pale green line border and accompanied by guard leaves printed in pale green with stylized pineapples on the recto and a border of snowflakes above descriptive caption on the verso. Original pale olive green cloth pictorially stamped and lettered in gilt on front cover and spine. Endpapers printed in pale green with repeated design of stylized peacocks. Minor foxing to edges, endpapers, and first and last few leaves. Otherwise a fine copy. **In the original publisher's green cardboard box stamped in dark green with the design from the front cover of the book** (some foxing and slight wear to box).

DB 00517.

\$1,750

**The Publisher's Copy, No. I. 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.

The preeminent copy, 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

One of 750 Copies, Signed by the Artist



[DULAC, Edmund, Illustrator]. OMAR KHAYYÁM. *Rubáiyát of Omar Khayyám.* Rendered into English Verse by Edward Fitzgerald. With Illustrations by Edmund Dulac. London: Hodder and Stoughton, [n.d., 1909]. Limited to 750 copies, numbered and signed by the artist. Large quarto. Twenty color plates mounted on buff vellum-like paper with gilt over tan decorative borders. With descriptive tissue guards. Text printed on rectos only within a brown decorative border. Original vellum over boards pictorially stamped and lettered in gilt on front cover and spine. Later yellow silk ties. Top edge gilt, others uncut. Tan endpapers stamped in light olive green with a repeated peacock feather design. Six of the 'tipped-in' color plates with very slight crease in lower corner, otherwise a near fine copy.

Hughey 21.

DB 02527.

\$2,500

**Only Poe Could Have Written The Poems
Only Dulac Could Have Illustrated Them**



[DULAC, Edmund, Illustrator]. POE, Edgar Allan. *The Bells and Other Poems.* With Illustrations by Edmund Dulac. New York and London: Hodder and Stoughton, [n.d., 1912]. First American trade edition. Large quarto. Twenty-eight mounted color plates, with descriptive tissue guards. Ten black ink head-pieces on tan backgrounds and portrait of Poe on the title-page, also in black ink on tan background. Original light tan buckram, blind stamped on front cover with design (by Frank Hazen). **A near fine copy in the publisher's original cream cardboard box lettered in gray.** Box slightly soiled but still near fine.

"Dulac's pictures for The Bells were more uniform in mood and style than groupings for almost any other book of his to this time. Although water colours, they are overstreaked with gilt in some cases, crayon in others, to produce rich haunting effects" (Hughey). "Only Poe could have written the poems. Only Dulac could have illustrated them" (The Outlook). Hughey 29c.

DB 02712.

\$1,250

**Dulac's Best Work
First Trade Edition in the Original Printed Dust Jacket and Pictorial Box**



[DULAC, Edmund, Illustrator]. QUILLER COUCH, Sir Arthur. *The Sleeping Beauty and Other Fairy Tales* From the Old French. Retold by Sir Arthur Quiller Couch. Illustrated by Edmund Dulac. London: Hodder & Stoughton, [1910]. First U.K. trade edition. Quarto. Thirty color plates with tissue guards. Publisher's reddish brown faux-leather cloth elaborately gilt decorated. **A fine copy in the original color pictorial dust jacket, glassine, and pictorial box. The best we have ever seen.** Laid in are four pages of advertisements for Hodder and Stoughton and also the original Leicester Galleries exhibition slip.

[Dulac's] best work... is to be found in *The Sleeping Beauty...* His designs for the title story and 'Cinderella' have ornate eighteenth century settings" (Ray, *The Illustrator and the Book in England 1790-1914*, p. 209). "The most beautiful book ever published at a popular price" (Advert., 1910). "It is all that could be desired" (Illustrated London News, December 3, 1910).

DB 02714.

\$1,950

**First Trade Edition
"Dulac's Most Important Book"**



[DULAC, Edmund, Illustrator]. HOUSMAN, Laurence. *Stories From the Arabian Nights.* Retold by Laurence Houseman. With Drawing by Edmund Dulac. London: Hodder and Stoughton, [1907]. First trade edition. Octavo. Fifty color plates, including frontispiece mounted on gray stock. Publisher's original russet cloth pictorially stamped in gilt and blue. **A fine copy.**

"*Stories from the Arabian Nights* is Dulac's most important book... The first printing in England of *The Arabian Nights* in October was so sought after that a second printing had to be run in November to provide books to sell at the Leicester Galleries' November-December showing of Dulac's work... This exhibit started Dulac's lengthy relationship with the Leicester Galleries and also with Hodder and Stoughton who henceforth published each year a book with his pictures, thereby solidifying his reputation as an illustrator" (Hughey). Hughey 16b.

DB 02706.

\$950

Shakespeare Bound to be Great



[DUSEL, Phillip, binder]. SHAKESPEARE, William. *Poems Written By Shakespeare.* London: J. Bell & C. Etherington, 1774. Octavo. Bound c. 1990 by Philip Dusel in eighteenth century Harleian style in full bright red relic'd goatskin with gilt-rolled and tooled border with elongated central lozenge. Gilt ornamented compartments, green spine label. Gilt-rolled edges.

An extraordinary reproduction of a venerable 18th century style of English binding, and wholly appropriate to the book it encloses, a fine eighteenth century edition of Shakespeare's poetry.

Philip Dusel is a gifted and highly respected contemporary binder and restorer based in Davis, California who was binder-in-residence at the University of Alabama's Institute of Book Arts.

DB 02362.

\$1,850



Roamin' in the Gloamin', Etc. A Comic Jaunt Through Great Britain In Twenty-Three Hand-Colored Aquatints

[EGERTON], M. *Airy Nothings or, Scraps and Naughts, and Odd-cum-Shorts in a Circumbendibus Hop, Step, and Jump,* by Olio Rigmoroll... London: Published by Pyall and Hunt, 1825. First edition. Quarto. Twenty-three hand-colored aquatint plates with tissue guards by George Hunt after drawings by Michael Egerton. Plates watermarked, "J. Whatman Turkey Mill 1824." Bound by Rivière and Son in later half wine crushed morocco over cloth boards. A very good copy.

Rare, with OCLC recording only six copies in institutional holdings worldwide. Abbey, Life, 290. Tooley 206. Colas 938.

DB 02596.

\$3,850



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



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

FIELDING, T[hodore]. Henry]. *Cumberland, Westmoreland, and Lancashire Illustrated...* London: Printed for Thomas M'Lean, 1822. First edition, large paper copy with proof impressions. Folio. Forty-four hand-colored aquatint plates. Frontispiece and a few other plates lightly foxed or soiled, trimmed. Original glazed black and gold paper, upper wrapper with label laid down and bound in at rear, slightly creased. Mid-to-late twentieth century dark green morocco, gilt by Bayntun Rivière. **An outstanding copy.** Housed in a green cloth slipcase.

Unrecorded issue; not found in Tooley, Abbey, or Prideaux. "T.H. Fielding... during a long life, did some of the most attractive work ever produced in aquatint" (Prideaux, p. 11).

DB 01820.

\$5,500



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



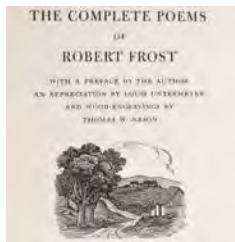
[FORE-EDGE PAINTING]. [CHURCH OF ENGLAND]. *The Book of Common Prayer ...* Together with the Psalter or Psalms of David... Oxford: Printed at the Clarendon Press by J. Cooke and S. Collingwood, 1820. [Bound with]: **BRADY, Nicholas and Nahum Tate.** *A New Version of the Psalms of David...* Oxford: Printed at the Clarendon Press by Samuel Collinwood, 1822. Octavo. Contemporary full crimson straight-grain morocco. 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.**

Folly Bridge is a stone bridge over the River Thames carrying the Abingdon Road, south from the center of Oxford, England. The bridge is in two parts separated by an island. The origin of the name is uncertain, although it has been suggested that it originated about 1650 after a tenant of Bacon's study.

DB 02226.

\$2,500

Complete Poems by Frost, Finely Printed

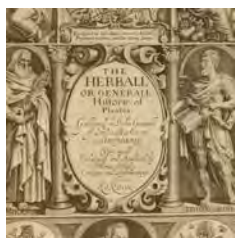


[LIMITED EDITIONS CLUB]. FROST, Robert. [NASON, Thomas W., illustrator]. [ROGERS, Bruce, designer]. *The Complete Poems*. New York: Limited Editions Club, 1950. Limited to 1,500 copies signed by the author, illustrator, and designer, this being copy no. 48. Two quarto volumes. Publisher's dark blue cloth with black leather spine labels. Partially unopened. **A very fine copy.** Housed in the publisher's slipcase.

DB 02396.

\$3,000

Second Edition of the Most Famous English Herbal



GERARD, John. *The Herball or Generall Historie of Plantes*. Gathered by John Gerarde of London, Master in Chirurgie, Very much Enlarged and Amended by Thomas Johnson, Citizen and Apothecarye of London. London: Printed for Adam Islip, Joice Norton, and Richard Whitakers, 1636. Third edition of Gerard's *Herball* and the second edition edited by Thomas Johnson. Large folio. Bound without the initial and final blank leaves, as usual. Engraved allegorical title by John Payne and 2,766 woodcut illustrations of plants in the text. Mid-nineteenth-century sprinkled calf, expertly rebacked, with original spine laid down. Spine decoratively tooled in gilt in compartments with five raised bands and tan morocco gilt lettering label. Board edges decoratively tooled in gilt. Marbled endpapers.

The second edition of Gerarde to be edited by Thomas Johnson. It is a reprint of the 1633 edition, with the errata corrected, and in place of the list of errata on the verso of the last leaf there is "An Advertisement to the Readers."

DB 00641.

\$8,500

**One of the Great 19th-Century
Color-Plate Books
The Finest Copy We Have Ever Seen**



GERNING, J.J. [Johann Isaac] von. *A Picturesque Tour along the Rhine, from Mentz to Cologne...* London: Published by R. Ackermann, 1820. First edition in English, first issue (plates unnumbered without later dates per Tooley), one of fifty Large Paper copies. Elephant quarto. Complete with the list of subscribers. Large folding engraved map with color highlights and twenty-four hand-colored aquatint plates. Mid-nineteenth century half calf over marbled boards, rebacked and re-cornered. **A fine tall copy, quite spectacular and the finest we have ever seen and with the earliest possible watermarks.** Considered to be one of the 'key' color-plate books of any collection. *Abbey, Travel*, 217. Martin Hardie, pp. 107-108 and 312. *Prideaux*, pp. 337 and 375. Tooley 234.

DB 02414.

\$13,500



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**

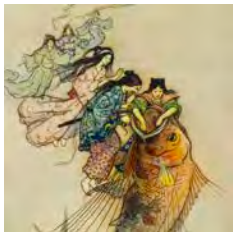
[GILLRAY, James]. *Habits of New French Legislators and other Public Functionaries.* London: H. Humphrey, 1798. First edition, complete; both series. Folio. Twelve hand-colored engravings. Mounted on large blue stock. Contemporary plain blue wrappers. A fine copy. Chemised and housed in a quarter morocco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



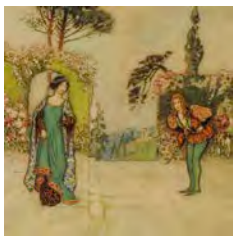
Edition de Luxe Limited to Five Hundred Copies

[GOBLE, Warwick, illustrator]. JAMES, Grace. *Green Willow and Other Japanese Fairy Tales.* London: Macmillan & Co., 1910. Edition de Luxe, limited to 500 copies. Quarto. Forty color plates tipped-in onto heavy brown stock, with captioned tissue guards. Original vellum over boards, front cover lettered and pictorially stamped in gilt, spine lettered in gilt. Original yellow silk ties. Lower edge of spine very lightly creased but still **an exceptionally fine copy.** Housed in a blue cloth slip-case.

Warwick Goble "was best known for his watercolour illustrations for gift books such as *Green Willow, and Other Japanese Fairy Tales*" (Peppin & Micklethwait).

DB 02165.

\$2,750



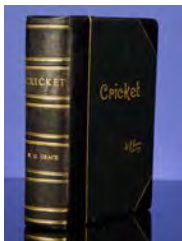
**Edition de Luxe
Limited to One Hundred and Fifty Copies
The Richard Manney Copy in the Extremely Scarce Dust Jacket
The Best Copy We Have Ever Seen...**

[GOBLE, Warwick, illustrator]. BASILE, Giambatista. *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



**Amazing Grace
Cricket's First Superstar
Edition De Luxe**

GRACE, W.G. *Cricket.* Bristol / London: J.W. Arrowsmith / Simpkin, Marshall, Hamilton, Kent & Co., 1891. Crown Quarto Edition de Luxe, limited to 652 copies (plus ten Presentation copies), each signed by the author. Quarto. Forty-five full page black and white illustrations. Publisher's original half black roan over black cloth. Professionally rebaked to original design, as usual; the inexpensive leather used by the publisher has not worn well on most of the surviving De Luxe copies. A clean and attractive copy.

Grace dominated the sport, and his technical innovations and enormous influence left a lasting legacy. He excelled at all the essential skills but his batting won him the most renown; he is considered to have invented modern batsmanship. His level of cricket expertise was unparalleled.

DB 02273.

\$1,250



Exceptionally Scarce, Attractive Imitation of Grandville's Metamorphoses Du Jour

[GRANDVILLE, J.J., Imitation of]. [GARNERIEY, Hippolyte Jean-Baptiste, artist]. *La Métempsycose réalisée.* Brussels: Chez Daems / Paris: Chez Méant, 1828. First edition. Oblong folio. Twenty hand-colored stub-mounted lithographed plates in the style of Granville's Les Métamorphoses du jour. Lithography by Gobert et Cie. Later half red cloth over marbled boards. Mild foxing. Paper flaw at bottom edge of plate no. 8. An excellent copy.

Exceptionally scarce, with no copies recorded by OCLC/KVK in institutional holdings worldwide and none at auction, according to ABPC, since at least 1928. It would appear that most copies were broken up for the plates at an early date. Vicaire V, col. 788.

DB 02448.

\$8,500

**The Book John Ruskin Hated
In the Scarcest Binding Variant**



GREENAWAY, Kate. *A Apple Pie.* London: George Routledge and Sons, [1886]. First edition. Oblong quarto. Twenty color illustrations. Publisher's original blue pictorial cloth with title lettering in gilt. Mild wear to extremities otherwise a bright, clean, and excellent copy.

In this, the rarest, scarcely seen binding variant, the pictorial boards are blue, not green, possess board illustrations different than those of Schuster & Engen 1a, and have each page backed with linen paper.

"Ruskin... considered the project to be a personal affront, an insult to their friendship. He wrote a series of outraged letters: 'I am considerably vexed about Apple Pie...' '... All your faults are gaining on you...'" (Engen, p. 141).

DB 02228.

\$950

**First Edition
In the Incredibly Scarce Dust Jacket**

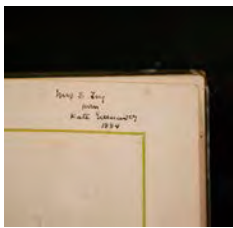


GREENAWAY, Kate. *Kate Greenaway's Birthday Book For Children.* 382 Illustrations by Kate Greenaway, Printed by Edmund Evans, Verses by Mrs. Sale Barker. London & New York: George Routledge and Sons, n.d. [1880]. First edition. Thirty-twomo. Twelve color plates, 370 small black and white interleaved text illustrations. Original beige pictorial cloth. Beveled edges. **In the publisher's scarce, unprinted blue dust jacket.** Dust jacket chipped, and in two pieces. A bit of soiling to cloth, otherwise an internally clean (with no pencilings) copy.

DB 01755.

\$650

Kate Greenaway's "Language of Flowers"



GREENAWAY, Kate. *Language of Flowers.* Illustrated by Kate Greenaway. Printed in Colours by Edmund Evans. London: George Routledge and Sons, [n.d., 1884]. First edition. Twelvemo. Color-printed wood-engraved text illustrations. Original imitation white morocco boards. Front cover pictorially stamped and lettered in gilt within a triple rule border, back cover stamped in blind with a triple rule border. All edges gilt. Light green endpapers. A bit of wear to upper joint. A fine copy.

"Although this book was published in an edition of 19,500 copies, John Ruskin complained: 'There is no joy and very, very little interest in any of these Flower book subjects, and they look as if you had nothing to paint them with but starch and camomile tea.'"

DB 02340.

\$2,500

**First Edition of Kate Greenaway's "Mother Goose"
in the Extremely Rare Dust Jacket**



[GREENAWAY, Kate, illustrator]. *Mother Goose or the Old Nursery Rhymes.* Illustrated by Kate Greenaway. Engraved and printed by Edmund Evans. London: George Routledge and Sons, [n.d., 1881]. First edition, second issue (Lattice Edition). Small octavo. With full-page color illustrations in the text. Original white cloth with pink cloth spine. Covers with "Mother Goose" printed in brown ("G" upside down) surrounded by olive green latticework design. Edges stained pink. Olive green endpapers. Some light foxing to the preliminary leaves.

An excellent copy. In the very scarce original salmon-colored dust printed in red. Jacket with some very minor closed tears with no loss.

DB 01235.

\$1,350



**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



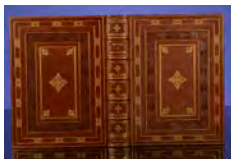
**One of the Books That Relieved John Ruskin's Depression
Rare in Dust Jacket**

[GREENAWAY, Kate, illustrator]. FOSTER, Myles B. *A Day in a Child's Life.* Music by Myles B. Foster. Engraved and Printed by Edmund Evans. London: [n.d., 1881]. First edition. Quarto. Color-printed wood-engraved text illustrations, most accompanied with musical notations. Original light green glazed pictorial boards with green cloth backstrip. Beveled edges. Original printed dust jacket. **An exceptionally clean and near fine copy.**

"...By Christmas, Ruskin had recovered and was ready to advise her. Although he was still depressed by his uncontrollable health... his depression was somewhat relieved by Kate's latest books, which rekindled his interest in her ability to depict children and reminded him of his departed beloved [little Rose La Touche]". (Engen p.81).

DB 01404.

\$1,100

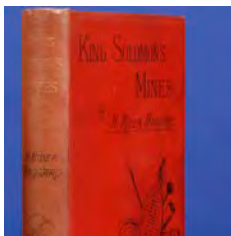


**The Classic Courtesy Book
Newly Translated
Bound by Gruel**

[GRUEL, Léon, binder]. CASTIGLIONE, Count Baldesar. *The Book of the Courtier (1528).* Translated From the Italian and Annotated by Leonard Eckstein Opdycke. With Seventy-One Portraits and Fifteen Autographs Reproduced by Edward Bierstadt. New York: Charles Scribner's Sons, 1901. First edition of the new English translation, limited to 500 copies, this being copy no. 199. Quarto. Seventy-one portraits and fifteen autograph reproductions with captioned tissue guards. Bound by Léon Gruel in full contemporary crushed antelope brown morocco with decoratively gilt borders, and a central panel enclosed by an elaborately blindstamped frame. Black crushed morocco doublures with wide dentelles and gilt cornerpieces. Navy blue ribbed linen endleaves. All edges gilt. **A superlative copy.**

DB 02332.

\$3,500



The First English Adventure Story Set in Africa

HAGGARD, H. Rider. *King Solomon's Mines...* London, Paris, New York & Melbourne: Cassell & Company, Limited, 1885. First edition, first printing. Second state of advertisements. Octavo. Folding frontispiece, in color, a map to King Solomon's Mines. Publisher's original red cloth. Spine very slightly faded, inner hinges expertly and almost invisibly repaired, spine head and tail strengthened, neat early repair to small tear on frontispiece. **Overall an excellent copy of a very rare book.**

King Solomon's Mines began as a five-shilling bet, Haggard wagering his brother that he could write a novel as captivating as R.L. Stevenson's *Treasure Island* (1883). Haggard wrote the novel in somewhere between 6 and 16 weeks. The book was rejected by every publisher that Haggard submitted it to, save one; it was too much of a novelty. It was the first English adventure novel set in Africa.

DB 02048.

\$5,500



**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. Hand-painted decorations to title-page, preliminaries, and first page of text. 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. 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 over green cloth boards. **A superb copy of this very rare title.**

"The setting, his reasons for going to Cornwall, and even his embarrassment about his class origins: all these echo the circumstances of Hardy's courtship of Emma Gifford only shortly before he began writing the novel. The portrait of Elfride herself is perhaps the most interesting of Hardy's several attempts to capture the charm he found in Emma at their first meeting" (The Cambridge Guide to Literature in English).

DB 01306.

\$8,500



A Sea of Social and Character Satire

HEATH, Henry. *Nautical Dictionary.* London: Charles Tilt, 1829-34. First issue. Forty-seven satirical sketches on six hand-colored plates watermarked 1829 and 1832. Bound without the engraved title-page. Bound ca. 1920 in drab card boards. Closed tears to lower edge of plates 1-3 repaired with tape to verso. Otherwise, an excellent copy of this very scarce title.

Scarce, with only six copies in institutional holdings worldwide. ABPC records the last copy seen at auction in 1938. Later published in 1840 as part of the artist's *The Caricaturists Scrap Book*. Not in Tooley or Abbey.

Forty-seven common nautical terms defined as social and character satires having nothing to do with the sea.

DB 02356.

\$1,750



The Exceptionally Rare First Issue with Twenty Hand-Colored Lithograph Plates Mounted on Card

HERING, G[eorge]. E[dwards]. *The Mountains and the Lakes. Sketches in Switzerland, the Tyrol and Italy.* London: Messrs. Ackermann & Co., [1845]. **The true first edition.** Large folio. Hand-colored lithographed Title and Dedication, and eighteen hand-colored lithographed plates, all trimmed and mounted on card stock, loose as issued. Publisher's black cloth chemised portfolio, black silk ties. Expertly rebacked and re-cornered. With an unidentified armorial bookplate and that of Dayton Art Institute. **A very fine copy.**

The true first edition, noted by Abbey but not seen by him, and very scarce, with only five copies in institutional holdings worldwide (only two of which are in the United States) and a mere two copies at auction within the last thirty-six years. Tooley 260. Abbey, Travel 63. Cf. Bobins, 1042.

DB 02415.

\$9,500



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. Head- and tailpieces, historiated initials. Elegantly bound [stamp-signed 1957] by an anonymous artisan (stamped "Ω" Omega) in contemporary full black pigskin, diced in blind with central gilt star and blind dots within each diamond. Gilt lettered spine with massed gilt stars to head and tail. All edges gilt. **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



Scarce With Hand-Colored Aquatints

IRELAND, Samuel. *Picturesque Views on the Upper, or Warwickshire Avon*, from its source at Naseby to its junction with the Severn at Tewkesbury; With observations on public buildings and other works of art in its vicinity. London: R. Faulder and J. Egerton, 1795. First edition, the scarce hand-colored issue. Octavo. Extra engraved hand-colored title-page and black and white map, thirty-one hand-colored aquatint plates, miscellaneous black and white text illustrations. Bound by Root & Son in full brown morocco, gilt. **A fine, clean and tight copy of a book generally found with plates in sepi.**

The success of his first book, *A Picturesque Tour through Holland...* (1790) encouraged him and in 1793 and 1793 appeared *Picturesque Views on the River Thames and Medway*, and later again on the *Avon* (1795) and *Wye* (1797) and (posthumously) the *Severn* (1824). Abbey, Scenery 427. Prideaux, p. 341.

DB 02663.

\$1,500



DB 02504.

**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. Title page printed in blue, save for author's name. 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. Priestley, *Clarion*, April 28, 1934).

\$25,000



DB 01226.

**"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.

\$25,000



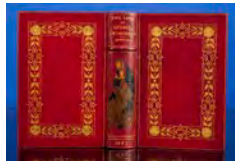
DB 02119.

An Elegant, Very Early Kelliegram Binding

[KELLIEGRAM binding]. *Reynard The Fox*, A Poem in Twelve Cantos. Translated from the German by E.W. Holloway. With thirty-seven engravings on steel, after designs by H. Leutemann. 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>).

\$5,500



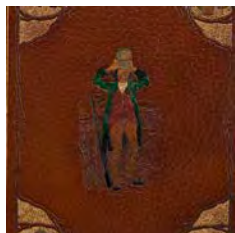
DB 02141.

**In a Beautiful and Unusual Kelliegram Binding
From the Library of Jakob Raskob - Builder of The Empire State Building**

[KELLIEGRAM binding]. [CRUIKSHANK, George]. JERROLD, Blanchard. *The Life of George Cruikshank*. In Two Epochs. A New Edition. With Eighty-Four Illustrations. London: Chatto and Windus, 1883. New edition. Octavo. Nineteen black and white plates, sixty-five black and white text illustrations. Bound by Kelly & Sons ca. 1900 in an unusual Kelliegram binding of full crimson crushed morocco with multi-colored morocco inlaid portrait to spine. Original red cloth covers and spine bound in at rear. With the bookplate of John J. Raskob.

George Cruikshank was and remains the most celebrated caricaturist and book illustrator of the 19th century. The previous owner, the noted book collector John Jakob Raskob, was a financial executive and businessman for DuPont and General Motors, and the builder of the Empire State Building.

\$4,000



DB 02005.

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.

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

\$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



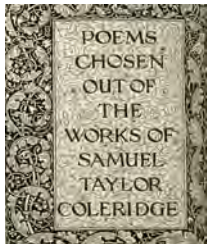
Cockerell on Woodcuts

[KELMSCOTT PRESS]. [COCKERELL, Sydney C., editor]. *Some German Woodcuts of the Fifteenth Century.* [Hammersmith: Sold by the Trustees of the late William Morris at the Kelmscott Press, 1897]. One of 225 paper copies, out of a total edition of 233 copies. Large quarto. Thirty-five reproductions of woodcuts printed on twenty-three leaves. One six-line woodcut initial. Printed in red and black in Golden type. Original holland-backed blue paper boards. Tips very lightly bumped, otherwise a fine copy in a gray cloth slipcase.

Thirty-five reproductions of German woodcuts from books that were in the library of William Morris. Twenty-nine of these woodcuts were chosen by William Morris to illustrate a catalogue of his library, which was to have been annotated by him and printed at the Kelmscott Press.

DB 01457.

\$5,500



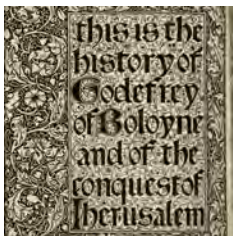
Coleridge's Poems

[KELMSCOTT PRESS]. COLERIDGE, Samuel Taylor. *Poems Chosen out of the Works of Samuel Taylor Coleridge.* [Hammersmith: Sold by William Morris at the Kelmscott Press, 1896]. Printed in red and black in Golden type. Decorative borders and initials. Edited by F.S. Ellis. Original full limp vellum with blue silk ties. Spine lettered in gilt. **A fine copy.** Housed in a gray cloth slipcase.

One of 300 paper copies, out of a total edition of 308 copies.

DB 01309.

\$5,500



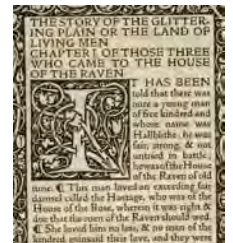
The First Book Published and Sold at the Kelmscott Press

[KELMSCOTT PRESS]. [GUILLELMUS, Archbishop of Tyre]. *The History of Godefrey of Boloyne and of the Conquest of Iherusalem.* [Hammersmith: Sold by William Morris, at the Kelmscott Press, 1893]. One of 300 paper copies, out of a total edition of 306 copies. Large quarto. Reprinted from Caxton's edition of 1481. Original full limp vellum with yapp edges. Original brown silk ties. A couple of very small areas of rubbing on the edges, minimal foxing to the edges only, otherwise a near fine copy with the gilt on the spine bright and fresh. Housed in a quarter black morocco clamshell case.

"This book must from a literary point of view be considered one of Caxton's most important works...a very serious piece of history, the original of which is William of Tyre's *Historia Rerum in partibus transmarinis Gestarum*" (William Morris, Peterson).

DB 01472.

\$7,500



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 Romance Written by Morris"



[KELMSCOTT PRESS]. MORRIS, William. *The Sundering Flood*. [Hammersmith: Sold by the Trustees of the late William Morris at the Kelmscott Press, 1897]. One of 300 copies on paper, out of a total edition of 310 copies. Octavo. Printed in red and black in Chaucer type. Decorative woodcut borders and initials. Original quarter holland over blue paper boards. Printed paper label on spine. Front cover printed in black. Minimal rubbing to corners, but still a near fine copy. Housed in a gray cloth slip-case.

"This was the last romance written by Morris. He began writing it on December 21, 1895, and dictated the final words on September 8, 1896, directly to Sydney Cockerell, as Morris was too weak to finish writing out the whole of the story in his hand. Morris died less than a month after completion of this work" (Walsdorf).

DB 01314.

\$3,500

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. Decorative woodcut borders, initials, printer's device. Full yapp-edged limp vellum, lettered in gilt on spine. Original pale green silk ties. Engraved bookplate on front free end-paper. 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, Sul Khan-Saba]. *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*. Par Chales Diehl, Charge de Cours a la Faculté des Lettres de L'University de Paris. Illustrations de Manuel Orazi. Paris: L'Édition 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'Evvoi' 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'Envvoi*. 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



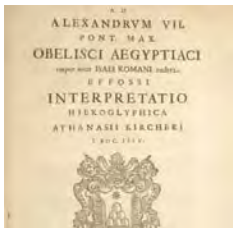
**One of 525 Sets - Signed By the Author
In the Publisher's DeLuxe Full Morocco Binding**

KIPLING, Rudyard. *Poems 1886-1929.* London: Macmillan & Co., 1929. First edition, limited to 525 copies signed by the author. **Three tall octavo volumes.** Frontispiece portrait to Volume I. Publisher's original deluxe binding of full crimson polished morocco. Original printed dust jackets over glassine wrappers. In the publisher's original box. **A very fine set.** Housed in a custom-made quarter morocco solander case.

Kipling was born in Bombay, India, to a British family. When he was five, he went to England but returned to India at the age of 17 and published his first collection of verse, *Departmental Ditties*... In 1892 he published the two *Jungle Books* and began work on *Kim*. In 1902 The Kipling family moved to Sussex, and he devoted the rest of his life to writing poetry and short stories.

DB 01827.

\$4,250



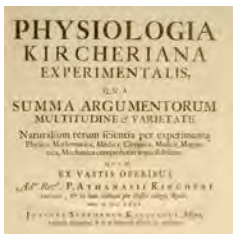
**Further Study of Hieroglyphics
by the Great Kircher**

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 rebacked and recornered 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



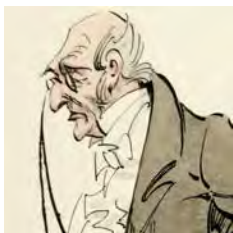
**A Superlative Copy
The Codification of Kircher's Observations and Experiments**

[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



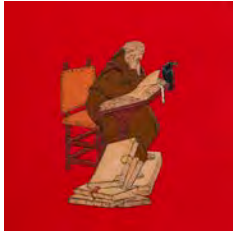
**A Unique Volume of Original Dickens Artwork
By The Artful "Kyd"**

KYD (pseudonym of Joseph Clayton Clarke), artist. [DICKENS, Charles]. *24 Original Character Studies from "The Pickwick Papers."* Drawn in colors by 'Kyd' "Portsmouth" Series. [N.p.: n.d., ca. 1910]. Manuscript title and twenty-four original pen, ink and watercolor drawings (each 11 1/4 x 8 3/4 inches; 286 x 223 mm.), each on fine laid paper with full backgrounds, ink ruled borders, and signed by the artist. Chemised in a quarter morocco clamshell case.

"The vast majority of 'Kyd's' works offered for sale today are single character studies. Some of these are mistakenly taken for hand-colored lithographs...As a general rule, the lithographs are on inferior paper and do not possess ink ruled borders. Far more rare are character studies with backgrounds..." (Ibid., p. 8). **A superb, singular and most desirable collection of Dickensiana. Unique and scarce.**

DB 02115.

\$4,500



The Finest Rackham Edition In a Beautiful Inlaid Binding By Chris Lewis

[LEWIS, Christopher, binder]. RACKHAM, Arthur, illustrator. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham). *The Ingoldsby Legends...* London / New York: J.M. Dent / E.P. Dutton, 1907. Limited to 500 copies signed and numbered by Rackham. Quarto. Twenty-four full color tipped-in plates, twelve full-page tinted plates and sixty-six black and white drawings. Bound c. early 1970s by Chris Lewis in full red morocco with pictorial inlay. **A fresh, crisp and very fine copy.** Housed in a later custom drop-back clamshell box.

"[The] episodic nature and superficial, rollicking humour [of the tales] were well suited to Rackham's talents, presenting him with endless opportunities to exercise his talent for the macabre and the inventive, the fantastic and the knockabout comic" (Hamilton, *Arthur Rackham. A Biography*, p. 49).

DB 01952.

\$3,250



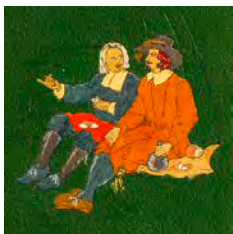
**Limited to 750 Copies Signed by the Artist
Beautifully Bound by Chris Lewis**

[LEWIS, Christopher, binder]. [RACKHAM, Arthur, illustrator]. SWINBURNE, Algernon Charles. *The Springtide of Life...* London: William Heinemann, (1918). Limited to 765 copies signed and numbered by the artist. Large quarto. Nine full color tipped-in plates with captioned tissue guards, fifty-two black and white drawings. Bound c. early 1970s by Chris Lewis in full emerald morocco. Pictorial onlay of multi-colored morocco with painted highlights that reproduces the frontispiece. A fresh, crisp, fine copy. Housed in a later custom drop-back clamshell box.

The signed limited edition **contains one extra colored plate that is not found in the trade edition** - the frontispiece.

DB 01951.

\$3,800



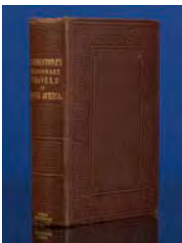
**Edition de Luxe, Signed by Arthur Rackham
In A Beautiful Onlaid Binding By Chris Lewis**

[LEWIS, Christopher, binder]. RACKHAM, Arthur, illustrator. WALTON, Izaak. *The Compleat Angler or The Contemplative Man's Recreation...* London: George G. Harrap & Co., [1931]. One of 775 signed copies. Quarto. Twelve color plates and twenty-five drawings in black and white. Bound c. early 1970s by Chris Lewis in full emerald morocco with pictorial onlay. **A very fine copy.** Housed in a cloth drop-back clamshell box.

"*The Compleat Angler* (1653), is a classic guide to the joys of fishing. It combines practical information about angling with folklore. The story of three friends, traveling through the English countryside, is enlivened by occasional songs, ballads, quotations from several writers, and glimpses of an idyllic and now lost rural life..." Latimore & Haskell, pp. 66-67. Riall, p. 175.

DB 02174.

\$3,500



**The Missionary Position in Africa
An Insider's Report**

LIVINGSTONE, David. *Missionary Travels and Researches in South Africa;*... London: John Murray, 1857. First edition, third state. Octavo. Folding frontispiece, engraved portrait of Livingstone, twenty-one plates, folding printed table, two folding lithographed maps and numerous wood-engraved illustrations in the text. Original light brown morocco-grain cloth. Original brown coated endpapers. Minimal foxing to first and last few leaves, inner hinges expertly and almost invisibly repaired. **An excellent copy.**

David Livingstone (1813-1873) became a missionary and was sent to South Africa by the London Missionary Society in 1840. His contributions to European knowledge of African geography and ethnography remain virtually unequaled.

DB 01905.

\$2,250

A Pristine Copy



LONGFELLOW, Henry Wadsworth. [METEYARD, Sidney N., Illustrator]. *The Golden Legend.* With Illustrations by Sidney N. Meteyard. New York: Hodder & Stoughton / George H. Doran Co., n.d. [1910]. First American trade edition. Quarto. Twenty-five tipped-in color plates with captioned tissue guards. Publisher's gilt- and blind-stamped cloth. **An astonishing copy, very fine in the original glassine dust jacket (a bit of edgewear) and publisher's original box (archivally repaired at joints).**

British painter and art teacher Sidney Harold Meteyard (1808-1947) worked in stained glass, enamels and tempera, as a book illustrator and designer in the Pre-Raphaelite style of the Birmingham Group, and was further influenced by Edward Burne-Jones and the Arts and Crafts Movement.

DB 02720.

\$650



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



In the Original Printed Boards

MALORY, Sir Thomas. *The History of the Renowned Prince Arthur, King of Britain...* London: Printed for Walker and Edwards..., 1816. Seventh edition, preceded only by the editions of 1485, 1498, 1529, 1557, 1578, and 1634, all but the last virtually unobtainable. Two twentyfourmo volumes. Complete with half-titles. Publisher's tan printed paper over boards, uncut and largely unopened. Hinges cracked but firm, front joint of Volume I neatly strengthened at an early date. Otherwise this is a wonderful copy in a remarkably preserved fragile binding.

Copies of this edition in the original printed boards are truly rare. These unassuming little volumes were the first publication of the works of Sir Thomas Malory in the nineteenth century, and their importance cannot be overestimated.

DB 00616.

\$4,500



Finely Printed by the Riccardi Press

[MEDICI SOCIETY]. [FLINT, W. Russell, Illustrator]. *The Idyls of Theocritus* [and] *The Idyls of Bion & Moschus.* Rendered into English Prose by Andrew Lang. Illustrated after Drawings by W. Russell Flint. London: The Medici Society, 1922. One of 500 copies out of a total edition of 512 copies. Two quarto volumes. Twenty mounted color plates after watercolor drawings by W. Russell Flint. Second Series: Scriptorum Classicorum Bibliotheca Riccardiana. Original quarter natural linen over pale blue boards. Original gray printed dust jackets, mildly sunned to spines. **A very fine set and scarce thus.** Housed in a fleece-lined quarter blue morocco clamshell case.

Theocritus, Hellenistic Greek poet, the originator of pastoral or bucolic poetry. Bion of Smyrna is generally linked with the pastoral poet Moschus who flourished c.150 BC. Ransom, *Private Presses*, p. 395, no. 8. Tomkinson, p. 149, no. 8.

DB 02413.

\$1,350



Into Africa Beautifully Bound - The Winged and Furred Creatures of the Wild

MILLAIS, John Guille. *A Breath from the Veldt.* With Illustrations by the Author, and Frontispiece by Sir J.E. Millais, R.A. London: Henry Sotheran, 1895. First trade edition. Folio. Thirteen uncolored electro-engravings including frontispiece, twelve full-page black and white plates, 125 black and white text illustrations. Bound c. 1949 in half crimson morocco. Engravings exhibit light spotting to margins. A very small rub spot to lower board. Otherwise a fine copy. Housed in a cloth slipcase.

John Guille Millais (1865-1931) was an English artist, naturalist, gardener and travel writer. He traveled extensively around the world in the late Victorian period detailing wildlife often for the first time. *A Breath...*, based upon his trip to South Africa, was his second of seventeen books on his travels.

DB 01960.

\$1,250



Now We Are First (Edition, That Is)

MILNE, A[lan] A[lexander]. *Now We Are Six.* With Decorations by Ernest H. Shepard. London: Methuen & Co., [1927]. First edition, first impression. Small octavo. Black and white text illustrations. Original red cloth pictorially stamped in gilt within a single gilt rule on front cover and ruled and lettered in gilt on spine. Top edge gilt. Original peach pictorial endpapers printed in black. Bookmark offset to half-title. Neat signature to front free-endpaper. **A fine copy.** In the original pale blue pictorial dust jacket printed in black. The jacket has two small closed tears at the top of the spine folds, otherwise fine.

"Another book of verses to and for, by, with and from, Christopher Robin, who is a little older now. Ernest H. Shepard, who is, if anything, slightly younger, continues to draw as delightfully as he did when he decorated "When We Were Very Young." Winnie-the-Pooh, perhaps an inch more round the waist, makes an occasional appearance." (Jacket flap). The third book in the Pooh quartet.

DB 02703.

\$1,750



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



"A Handsome Volume" In Scarce Earliest Issue, a Scarce Tall Copy

ORME, Edward. *Historic, Military, and Naval Anecdotes...* London: Edited and Published by, and engraved under the direction of Edward Orme, 1819. First edition, earliest issue and complete, with plates watermarked "Whatman 1812" and "Whatman 1816," a scarce tall copy, lacking rules to title-page and with "1819" at title-page foot. Folio. Forty hand-colored aquatint plates, chiefly by Dubourg after Atkinson, Manskirch, Clark, W. Heath, etc. Contemporary full straight-grained dark green morocco. Expertly rebacked with original spine laid-down. **A fine, clean copy.**

While well-represented at auction, this appears to be the only copy to come to market within the last thirty-six years to possess the earliest recorded watermarks and in tall format.

DB 02231.

\$4,500



Dutch Students on the March

[PANORAMA]. *[Masquerade Leyden] Gecostumeerde Optogt...* Leiden: Firma Jacobs. Hazenberg Corns. Zoon, 1865. Oblong folio panorama opening to 480 x 28 cm. Lithographed double-spread title-plate, and 211 hand-colored illustrations on plates designed and lithographed by JDCC Baron de Constant Rebecque. 8 pp text loosely inserted. Publisher's original pale brown pebbled cloth portfolio. Original ribbon ties renewed. Strengthening of a few folds. Otherwise a bright, internally fine copy.

OLCL/KVK record only four copies on institutional holdings worldwide. No copies at auction within the last thirty-six years. A vivid procession in panorama format of Leyden students (Leidsch Studenten Corps), depicting the State-entry of the Dutch into Zierikzee city (Zealand) in 1304 under the command of Willem van Oostervant Grave, and published upon the 290th anniversary of Leiden University in 1865.

DB 02227.

\$2,500



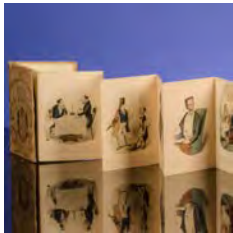
**Scarce Dance of the Tarantula
Step By Hand-Colored Panorama Step**

[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



**A Panorama of Extreme Scarcity
By Cruikshank's Only Pupil**

[PANORAMA]. PHILLIPS, Watts. *An Accommodation Bill*. Drawn by Watts Phillips which he trusts will be Accepted by the Public. Price 1 - plain 2/6 Coloured. [London]: D. Bogue, n.d. [c. 1850]. First (only) edition. Sixteenmo. Eighteen hand-colored engraved plates in continuous strip, 5 3/16 x 67 1/2 in. Publisher's original pictorial front board. Corners reinforced and rear board possibly replaced at an early date. Prices have been rubbed from front board. Otherwise an excellent copy of the nearly impossible to find 'colored issue'.

Of the fourteen copies recorded by OCLC in institutional holdings worldwide only one is noted as the colored issue. The last copy to appear at auction was in 1929 but with no indication whether plain or colored issue. Abbey, Life 580.

DB 02382.

\$1,500



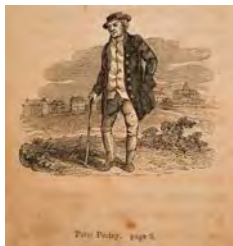
**A Comic Preview of the Great Exhibition in Panorama
Scarce Sala Not In Abbey**

[PANORAMA]. [SALA, George Augustus.]. SECUNDUS, Vates. *The Great Exhibition "Wot is to Be"* or Probable Results of the Industry of All Nations in the Year '51... London: The Committee of the Society for Keeping Things in their Places [R. Ackermann], 1850. First edition, only issue. Oblong octavo. Accordion format, unfolding to 228 inches (288 centimeters). Printed and illustrated title and twenty-four linen-backed, engraved hand-colored panels, the last of which has been mounted to the lower board. Bound in later full maroon straight-grained morocco, rebacked with original spine laid down. **A really attractive and clean example of an extremely scarce work.**

ABPC notes that the last copy to come to auction was forty-five years ago, in 1967. Not in Abbey.

DB 02638.

\$3,500



**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 rebacked with original spine laid down.

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

DB 01741.

\$21,000



Maxfield Parrish Illustrates "The Knave of Hearts"

[PARRISH, Maxfield, Illustrator]. SAUNDERS, Louise. *The Knave of Hearts*. With Pictures by Maxfield Parrish. New York: Charles Scribner's Sons, 1925. First edition. Large quarto. Color frontispiece (included in pagination), with tissue guard, thirteen full-page color illustrations, nine colored text illustrations and small circular Scribners logo /tailpiece at end, all printed on heavy stock paper. Original black cloth with color pictorial label on front cover. Two small tape residue marks and two thin scratches on front cover. Otherwise a very good copy.

"Not until 1920 did [Parrish] agree to illustrate what was to become one of the most valuable children's books ever published, Louise Saunders's *Knave of Hearts*... Parrish relished working three years on the twenty-six paintings for *Knave of Hearts*... *Knave of Hearts*, published in October 1925, was printed in rich colors on heavy coated paper. The illustrations were the highest quality reproductions that could be printed" (Alma Gilbert, *Maxfield Parrish: The Masterworks*, pp. 49-52).

DB 02750.

\$2,750



**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



**The Rubaiyat Of Willy Pogany
One of 750 Signed Copies And With an Original Signed Etching**

POGANY, Willy, illustrator]. FITZGERALD, Edward. *Rubaiyat of Omar Khayyam*. The First and Fourth Renderings in English Verse by Edward Fitzgerald. Illustrations by Willy Pogany. London: George F. Harrap & Co., Ltd, 1930. Limited to 750 copies signed by the artist. Quarto. Twelve tipped-in color plates, including frontispiece. With a black and white etching signed by Pogany in pencil opposite the title page. Publisher's full teal crushed morocco with gilt-stamped device with red and pale calf floral onlay. Neat ink presentation on front free-endpaper. **A fine copy in the publishers original gray cardboard box with matching limitation number.**

Willy Pogany had previously illustrated the Rubaiyat in 1909, but these later illustrations are quite a different interpretation, more westernized and modernized than the earlier ones.

DB 02707.

\$2,250



**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. Extra-illustrated with engravings, including copperplates, woodcuts, and aquatints: eighty in volume one, and sixty-one in volume II after Hogarth, Holbein, Turner, Van Der Werff, etc. A total of 141 extra illustrations, fifty-four in color. 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



**First Edition in the Original
Printed Glassine Dust Jacket
Enjoy With Cakes and Ale**

POTTER, Beatrix. *Ginger & Pickles*. London: Frederick Warne and Co., 1909. First edition. Small quarto. Color frontispiece and nine full-page color illustrations. Original greenish-tan boards. Color pictorial endpapers. Previous owner's ink presentation inscription on half-title. **A near fine copy.** In an original slightly later (ca. 1911) glazed paper glassine dust jacket with an advertisement for "The Peter Rabbit Books" on the rear panel listing *The Tale of Timmy Tiptoes* (which was published in 1911) and *The Tale of Mr. Tod* (which was published in 1912).

Jacket with small closed tear to front panel and another closed tear to back panel, not affecting text.

DB 00685.

\$3,800



**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 "Benjamin Bunny,"
In the Original Printed Glassine Dust Jacket**

POTTER, Beatrix. *The Tale of Benjamin Bunny.* London: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Original tan boards. Color pictorial label on front cover. Correct color pictorial endpapers (Quinby Plate II). Minimal darkening to board edges. Otherwise a near fine copy.

In the original glazed paper glassine dust jacket with an advertisement on the rear panel for "The Peter Rabbit Books" listing five titles, including *The Tale of Benjamin Bunny* and *The Tale of Two Bad Mice* under "New Books for 1904." The top (3/8 inch) and bottom (7/8 inch) of the jacket spine (including the price) are missing, as well as a small piece missing on the back panel. Linder, p. 424. Quinby 6. V & A 1581.

DB 00667.

\$7,500



**First Edition of "Benjamin Bunny,"
In the Original Deluxe Cloth Binding**

POTTER, Beatrix. *The Tale of Benjamin Bunny.* London: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates (included in pagination). Black and white vignette on title-page. Original deluxe binding of tan fine diagonally-ribbed cloth. Front cover decoratively stamped and lettered in gilt. Spine lettered in gilt. All edges gilt. Color pictorial endpapers. The bare minimum of rubbing to corners and spine extremities. Otherwise a superb and near fine copy.

""Peter," said little Benjamin, in a whisper, 'who has got your clothes?'" (PETA, we presume).

Quinby 6.

DB 00733.

\$9,500



**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 clear 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



**First Edition of "Timmy Tiptoes,"
In the Original Printed Glassine Dust Jacket**

POTTER, Beatrix. *The Tale of Timmy Tiptoes.* London: Frederick Warne and Co., 1911. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Original dark green boards. Color pictorial endpapers (Quinby Plate X). In the original glazed paper glassine dust jacket. **A near mint copy and remarkable and complete jacket,** with only a tiny bit of chipping at the top and bottom of the spine and a closed tear at the bottom of the spine. Linder, p. 429. Quinby 20. V & A 1664.

DB 00687.

\$5,800



**Of Mice and Misdemeanors
First Edition in the Original Deluxe Cloth
Binding and Plain Glassine Dust Jacket**

POTTER, Beatrix. *The Tale of Two Bad Mice.* London: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page (expertly hand-colored in this copy). Original deluxe binding of maroon cloth. Color pictorial label on front cover. Color pictorial endpapers (Quinby Plate II). All edges gilt. Minimal rubbing to spine extremities and corners. There is a very small watercolor stain in the margin of the title-page and in the lower margin of the frontispiece. Inscribed on the front free endpaper: "Little Jackie/February 21st. 1906./Johannesburg." Otherwise an excellent copy. **In the original plain glazed paper glassine dust jacket.** Linder, p. 424. Quinby 7. V & A 1668.

DB 00668.

\$5,800



With Ten Delicate Hand-Colored Aquatints

RABELAIS, The Younger, Robert (pseud.). *A Nineteenth Century, and Familiar History of the Lives, Loves, & Misfortunes of Abellard and Heloise...* London: Printed for J. Bumpus, 1819. First edition. Octavo. Ten hand-colored aquatints designed by John Thurston, etched by Thomas Landseer, and aquatinted by G. Lewis. Bound c. 1910 by Sangorski and Sutcliffe in full forest green crushed morocco, gilt. With the bookplate of John P. Kane. **A fine copy.**

A retelling in doggerel verse of the classic 12th century love story, a true tale of lust, Christianity, and thwarted passion.

John Thurston (1774-1822) was an English engraver and illustrator. Thomas Landseer (1793 or 1794-1880) was an artist best known for his engravings and etchings. The true identity of Robert Rabelais the Younger has yet to be discovered.

DB 02739.

\$1,250



A Superb Original Arthur Rackham Watercolor Drawing for Hans Andersen's "Fairy Tales"

RACKHAM, Arthur (1867-1939). *Just as the swineherd was taking the eighty-sixth kiss.* [N.p.: n.d., ca. 1932]. Original pen-and-ink and watercolor drawing for the color plate facing p. 84, illustrating the fairy tale "The Swineherd" in Arthur Rackham's *Fairy Tales by Hans Andersen* (London: [1932]). Signed at lower left. Image size: 11 13/16 x 9 1/16 inches; 300 x 231 mm. Matted, framed, and glazed.

This highly detailed pen-and-ink and watercolor drawing depicts the swineherd, "that is to say, the Prince (but, of course, they did not know that he was not a real swineherd)," and the Princess sitting just outside the pigsty, kissing, with three pigs in the pigsty at lower left, five maids of honor standing around them at right counting the kisses, and the Emperor watching them from behind a brick fence.

DB 00026.

\$38,500



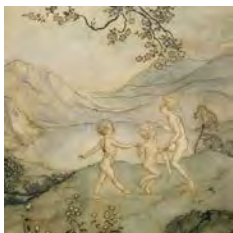
**"Far More Desirable" Than the English Edition
With An Original Drawing and ALs by the Artist
For His Godson 'Jimmy'**

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 with the book-plate of J. Jell, Broome Park, Kent on front endpaper.

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



**A Superb Original Arthur Rackham Watercolor Drawing
for Nathaniel Hawthorne's "A Wonder Book"**

RACKHAM, Arthur (1867-1939). *The Paradise of Children.* London: 1922. Original pen-and-ink and watercolor drawing for the tinted line drawing illustrating "The Paradise of Children" ("Pandora's Box") in Nathaniel Hawthorne's *A Wonder Book* (London: [n. d., 1922]). Signed and dated at lower right. Image size: 15 x 11 inches; 381 x 279 mm. Matted, framed, and glazed.

This charming watercolor drawing depicts life as it was before Pandora opened the "great ugly box"— a wonderfully gentle pastoral scene, with a group of three naked children dancing merrily, without a care in the world, with "the expanding blossoms of that night's supper" hanging heavily on the tree above their heads and "the tender bud of tomorrow's breakfast" growing on the plants in the foreground.

DB 00625.

\$34,500

"Never did Old Poems Appear so Gayly Bedecked than *Some British Ballads...*"



RACKHAM, Arthur, illustrator. *Some British Ballads.* Illustrated by Arthur Rackham. London: Constable & Co. Ltd, n.d. [1919]. Limited to 575 numbered and signed copies by the artist. Quarto. Sixteen full color tipped-in plates and twenty-four black and white drawings. Original vellum backed parchment boards, front and back cover pictorially stamped in gilt, spine lettered in gilt. **A very fine copy.** Housed in a tan cloth slipcase.

"Few of Mr Rackham's work have been more consistently impressed with charm and beauty... he pictures a succession of fascinating heroines habited in quaint and picturesque costumes... one must feel grateful to Mr Rackham for giving us the prettiest picture book of the season" (The Connoisseur, Vol. LVI, 1920). "Never did old poems appear so gayly bedecked than *Some British Ballads*, which Arthur Rackham has gorgeously illustrated with 16 paintings... It is hard to decide which the more attractive feature of this book—Mr. Rackham's paintings or the ballads themselves" (New York Times).

DB 02730.

\$2,250

**The First of Arthur Rackham's Two Great Silhouette Books
Edition de Luxe, in the Original Dust Jacket**



[RACKHAM, Arthur, illustrator]. *Cinderella...* London: William Heinemann, [1919]. Edition de Luxe. Limited to 850 copies, numbered and signed by the illustrator. Large quarto. Mounted color frontispiece. Silhouette drawings throughout with one single-page silhouette drawing with color (not included in the trade edition). Original quarter tan buckram over green boards. A near fine copy with just the mildest of offsetting from some of the illustrations to the text. **In the original green dust jacket printed in black to match the boards** (jacket slightly chipped/torn at extremities and flap-folds).

Cinderella and *The Sleeping Beauty* differed from Rackham's preceding books in relying almost wholly for their effect on silhouette. It is immediately clear that Rackham is a master of the medium. Latimore and Haskell, pp. 49-50. Riall, pp. 134-135. Hamilton, p. 189

DB 02729.

\$1,750

Arthur Rackham's "Wind in the Willows"



[RACKHAM, Arthur, illustrator]. GRAHAME, Kenneth. *The Wind in the Willows.* With an Introduction by A.A. Milne... New York: The Limited Editions Club, 1940. Limited to 2,020 numbered copies, signed by the designer, Bruce Rogers. Quarto. Sixteen mounted color plates. "Printed at the Walpole Printing Office...The edition was designed by and printed under the supervision of Bruce Rogers" (Colophon). Original quarter pale yellow buckram over patterned paper boards. **A very fine, partially uncut copy. In the original publisher's olive green cardboard slipcase.**

Several of the plates are delightful - the most interesting picture is the frontispiece, which depicts the egocentric Toad. It is a typical piece of Rackhamerie that we should see two children laughing at the glum toad, not because he is a toad, but because he is obviously pretending to be something else. "This was the final book Arthur Rackham illustrated before his death in 1939" (Riall, pp. 197-198).

DB 02735.

\$1,500

"In the Troll scenes, or in Peer's Moorland Encounter with the Threadballs, Rackhamerie abounds"



[RACKHAM, Arthur, illustrator]. IBSEN, Henrik. *Peer Gynt.* London: George G. Harrap & Co. Ltd., 1936. Limited to 460 numbered copies (this copy being No. 286), signed by Arthur Rackham. Quarto. Twelve color plates with captioned tissue guards and numerous black and white text drawings as head- and tailpieces, and devices. Publisher's vellum boards gilt lettered and ornamented, with gilt vignette. Top edge gilt, others untrimmed. A very fine copy, partially uncut. Housed in the original publishers cardboard slipcase with matching limitation number.

"In the troll scenes, or in Peer's moorland encounter with the threadballs, Rackhamerie abounds...". (Gettings, Arthur Rackham. P. 165).

DB 02734.

\$2,500

**Ichabod Crane and the Headless Horseman
Brought to Life by Arthur Rackham**



[RACKHAM, Arthur, illustrator]. IRVING, Washington. *The Legend of Sleepy Hollow...* London: George G. Harrap & Co., [1928]. Limited to 250 numbered copies for England and 125 copies for the US, signed by Arthur Rackham. Quarto. Eight color plates and thirty drawings in black and white. Publisher's vellum boards. **A very fine copy, partially uncut.** Housed in the original publishers cardboard box with matching limitation number.

By 1928, the traditional Rackham book - freely and lavishly illustrated, and lushly produced - was, culturally no longer in fashion nor financially feasible. Rackham's work was being overshadowed by a younger generation. Publisher George Harrap stepped in, took up the challenge, and, through production economies, published a new kind of Rackham book. But if the volumes were not as spectacular as in the past, the artwork was no less impressive. Latimore and Haskell, pp. 63-64. Riall, pp. 164-165.

DB 02733.

\$3,500



**De Luxe Edition In French
This Copy Specially Signed By Rackham**

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Rip Van Winkle*. Illustré par Arthur Rackham. Paris: Hachette et Cie., 1906. French Edition De Luxe, limited to 200 unsigned letterpress-numbered copies on 'Papier Whatman', this being copy no. 199, specially signed by Rackham. Quarto. Frontispiece and fifty color plates with captioned tissue guards mounted on heavy brown stock. Publisher's full gilt-stamped vellum with original yellow ribbon ties. Small marginal wormhole affecting just the front free endpaper and the limitation leaf. **An excellent copy, the binding fresh and clean.** Housed in a plain chemised box.

In 1906 Hachette et Cie, Paris, published two Edition DeLuxe versions of this title. There were 200 unsigned copies on 'Papier Whatman' and in addition another 20 copies that were signed by Rackham and printed on 'Papier du Japon.' Riall, p. 70. Latimore and Haskell, p. 26.

DB 02512.

\$2,500



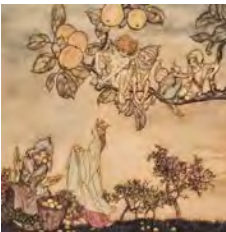
Rackham Rings Dickens' Chimes

[RACKHAM, Arthur], DICKENS, Charles. *The Chimes*. London: Printed by George W. Jones for Members of the Limited Editions Club, 1931. Limited to 1,500 copies signed by the artist. Small folio. Six full page illustrations and fourteen drawings in black and white. Publisher's original pictorial buckram. **A very fine copy.** Housed in the publisher's illustrated slipcase with matching limitation number.

Introduction writer Edward Wagenknecht (1900-2004) was the last surviving great scholar bookman to be born at the end of the Victorian era. His first major biography [was] *The Man Charles Dickens: A Victorian Portrait* (1929). Two years later Wagenknecht successfully persuaded Arthur Rackham to illustrate Dickens's Christmas tale *The Chimes* for the Limited Editions Club.

DB 02675.

\$950



Amongst "Rackham's Best Book Illustrations"

(RACKHAM, Arthur). PHILLPOTTS, Eden. *A Dish of Apples*. With Illustrations by Arthur Rackham. London & New York: Hodder & Stoughton, [1921]. Edition de Luxe. Limited to 520 copies, numbered and signed by the artist. Small quarto. Illustrated with three full-page mounted illustrations in color with tissue guards and twenty-three drawings in black and white. Publisher's cream cloth pictorially stamped in gilt. **A fine copy housed in blue cloth clamshell case.**

"The appearance of Eden Phillpotts' *A Dish of Apples* brought a characteristically appreciative letter from its author to the artist: 'I am immensely pleased at the charm & originality of your most attractive drawings. The humor of them especially drew me.' Rackham was achieving a new harmony of colour, his drawings for *A Dish of Apples*, to quote an American admirer Martin Birnbaum, being 'light and sparkling with a passionate rose, glowing greens and primrose yellow' (Hudson, *Arthur Rackham His Life and Work*, pp. 118-119. Latimore and Haskell, p. 54. Riall, p. 144. Gettings, p. 179. Hudson, p. 170.

DB 02731.

\$1,500



Arthur Rackham's Ring Cycle - A Matching Pair

[RACKHAM, Arthur, illustrator]. WAGNER, Richard. *The Rhinegold & The Valkyrie...* London: William Heinemann, 1910. [Together with:] *Siegfried & The Twilight of the Gods...* London: William Heinemann, 1911. Edition de luxe limited to 1,150 copies. Both copies are no. 273. Two large quarto volumes. A total of sixty-four mounted color plates and 23 black and white drawings in the text. Original white vellum, decoratively tooled and lettered in gilt. Later silk ties. The covers of the *Rhinegold...* very slightly soiled, some light foxing to end-papers. Still a really fine set, with matching limitation numbers, in the original white cardboard slip-cases.

The Rhinegold & The Valkyrie and *Siegfried & The Twilight of the Gods* are based upon the four operas comprising Richard Wagner's Ring of the Niblung cycle, the most celebrated series of operas in Western music.

DB 02726.

\$3,500



**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 two young sisters, 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. Read on for the ending...Riall, p. 179. Latimore and Haskell, p. 69.

DB 02510.

\$2,750

With An Original Pen & Ink Drawing By Rackham



[RACKHAM, Arthur, Illustrator]. RUSKIN, John. *The King of the Golden River.* London: [1932]. One of 570 copies signed by Arthur Rackham, this being an out of sequence Presentation Copy (so inked by Rackham, who has crossed-out the original copy number) **with a contemporary signed and dated (1932) original pen and ink drawing by Arthur Rackham** on the limitation page. Octavo. Four color plates. Original limp vellum. **A near fine, partially unopened copy.** Housed in the publisher's original slipcase (lightly soiled) with copy number effaced by Rackham.

The drawing depicts The King of the Golden River smiling at Gluck who is holding a fishing net. Latimore and Haskell, p. 67. Riall, p. 176.

DB 02500.

\$3,500

A Fine Copy, in the Original Dust Jacket



[RACKHAM, Arthur, Illustrator]. SHAKESPEARE, William. *The Tempest.* Illustrated by Arthur Rackham. 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 (different from the trade edition dust jacket) printed in red. 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.* Illustrated by Arthur Rackham. London: J.M. Dent & Co., 1909. Large Paper Edition. Limited to 750 numbered copies, signed by Arthur Rackham, this being copy no. 566. Large quarto. Thirteen mounted and captioned color plates. Two full-page black and white illustrations. Publisher's cream buckram decoratively stamped in gilt on front cover and spine. Top edge gilt, others untrimmed. 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 (the 1900 edition contained a color frontispiece and eleven full-page black and white illustrations). 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

"I Envy No Body But Him, And Him Only, That Catches More Fish Than I Do"



[RACKHAM, Arthur, Illustrator]. WALTON, Izaak. *The Compleat Angler or The Contemplative Man's Recreation.* Being a Discourse of Rivers, Fishponds, Fish and Fishing not unworthy the Perusal of most Anglers. Illustrated by Arthur Rackham. London: George G. Harrap & Co., [1931]. Limited to 775 numbered copies, signed by the artist. Quarto. Twelve color plates, with descriptive tissue guards, and twenty-five drawings in black and white. Title printed in green and black. Original full vellum over boards. In the original publisher's? white cardboard box. Spine very slightly creased otherwise a fine copy.

"No fewer than six plates have landscape backgrounds, plates which should remind us of Rackham's very serious reputation as a landscape painter, with a fine vision of natural forms" (Gettings, Arthur Rackham, p. 159). Latimore & Haskell, pp. 66-67. Riall, p. 175.

DB 02761.

\$1,750

In the Scarce Dust Jacket and Box



[RACKHAM, Arthur, Illustrator]. GRIMM, Jakob and Wilhelm. *The Fairy Tales of the Brothers Grimm...* New York: Doubleday, Page & Co., 1909. First American and best trade edition. Octavo. Forty tipped-in color plates with captioned tissue guards, forty-five drawings in black and white. Quarter suede over cork-patterned boards. Miniscule rubbing to the lower corners. Original owner's neat inscription to front free endpaper. In the exceptionally scarce publisher's original plain dust jacket (complete but with neat tape repair on lower spine fold) and the original white cardboard box (also with a few small neat tape repairs). **A remarkably fine copy - the first we have ever seen in the original dust jacket and box.**

This is a vastly superior, enlarged and expanded reprint of the edition of 1900, with added color illustrations and larger page size. The 1900 edition possessed only a color frontispiece and colored title page along with ninety-nine black and white drawings. Riall, p. 97. Latimore and Haskell, p. 34.

DB 02678.

\$2,850



**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

"Self-Love Is The Greatest Of All Flatterers"



[RAMAGE, John, binder]. LA ROCHEFOUCAULD, Francois de. *Maxims.* London: Arthur Humphreys, 1911. Small octavo. Seven mounted engravings as head- tailpieces. Extra engraved title-page. Title in red and black. Bound by Ramage ca. 1911 in full brown levant morocco. An occasional faint spot of foxing to margins, otherwise a fine copy of this precious and finely bound edition of one of the Western world's most celebrated works, with truths as fresh today as when originally written.

François VI, Duc de La Rochefoucauld, Prince de Marcillac (1613-1680) was a noted French author of maxims and memoirs. John Ramage, born in London in 1836, and served an apprenticeship with John Wright, then went to Paris, where he worked with the distinguished Marcellin Lortic (1822-1892). In 1860 Ramage purchased the binding business of Alexander Banks, Jr., in Edinburgh, then returned three years later to London, where he was in business into the 20th century. Though the range of their designs is broad, Ramage bindings are celebrated for their remarkably delicate, careful, and elaborate gilt work.

DB 02719.

\$1,750

"Fools, Absurdities, Witticisms"



RANDON, Gilbert. *Betes, Betises, Boutades.* Suite de Quarante-Huit Dessins Comiques Colories Composés par Randon. Pont-a-Mousson: Haguenthal, n.d. [ca. 1860]. First (only) edition. Oblong quarto. Forty-eight hand-colored illustrations heightened by gum arabic on twenty-four lithographed plates. Original hand-colored lithographed boards. The mildest of rubbing to edges and joints, otherwise a fine copy.

Only one copy in institutional holdings worldwide, at University of Queensland. This book has, evidently, never seen the inside of an auction room; the ABPC Index has no records for it at all.

"Beasts, Nonsense, and Jokes" is an extremely scarce suite of anthropomorphic illustrations depicting animals in human situations, in the mode of J.J. Grandville's *Metamorphoses du Jour*.

DB 02613.

\$1,750

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



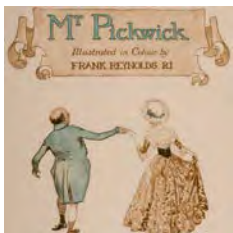
[REYNARD THE FOX]. *The Most Delectable History of Reynard the Fox...* [And:] *The Most Pleasant and Delightful History of Reynard the Fox.* The Second Part. [And:] *The Shifts of Reynardine The Son of Reynard the Fox...* London:... for Edward Brewster, 1701, 1681, 1684. Three parts in one small quarto 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

One of 350 Copies Signed by Frank Reynolds



[REYNOLDS, Frank, illustrator]. DICKENS, Charles. *Mr. Pickwick.* Illustrated in Colour by Frank Reynolds. London: Hodder & Stoughton, [n.d., 1910]. First edition thus. Limited to 350 numbered copies, signed by the artist. Large quarto. Illustrated title-page. Twenty-five mounted color plates (including frontispiece), with descriptive tissue guards. Original full vellum over boards lettered in gilt on front cover and spine. Front cover with gilt and black vignette. Silk ties renewed. Top edge gilt, others uncut. Previous owner's ink presentation inscription, dated "Christmas 1910," on recto of limitation leaf. Typical light soiling to vellum, mild soiling to endpapers, light blistering to pastedowns. Otherwise a tight, bright, fine copy.

DB 02517.

\$650



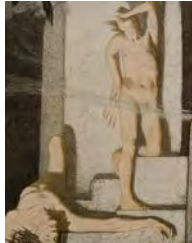
**Charles Dickens' David Copperfield Illustrated by Frank Reynolds
The Doheny Copy**

[REYNOLDS, Frank, illustrator]. DICKENS, Charles. *The Personal History of David Copperfield*. London: Hodder & Stoughton, [n.d., 1911]. Edition de Luxe, one of 350 copies signed by the artist, this being copy no. 111. Large quarto. Twenty-one mounted color plates. Original vellum over boards. With the bookplates of Edward Laurence Doheny and Estelle Doheny. Original silk ties. Save for one tiny bump on the upper corner, **this is a stunning, near immaculate copy**. Chemised and housed in a quarter brown morocco slipcase by Sangorski & Sutcliffe for J.W. Robinson Company.

Frank Reynolds (1876-1953) studied at Heatherley's School of Art and upon graduation began working for the Illustrated London News. He also produced cartoons for several other journals. He began contributing to *Punch* in 1906. Gimbel B191.

DB 02519.

\$650



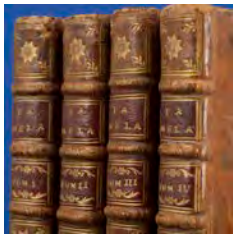
**Genesis In A Dust Jacket
Limited to 500 Copies**

[RICCARDI PRESS]. ROBINSON, F. Cayley. *The Book of Genesis*. Now printed in the authorised version and illustrated after drawings by F. Cayley Robinson. London: Philip Lee Warner publisher to the Medici Society, 1914. Limited to 500 copies. Quarto. Ten mounted color plates, including frontispiece, with captioned tissue guards. Engraved titlepage printed in blue and black with central ornament. Publisher's full limp vellum, gilt lettered. Original green ribbon ties. Original ribbon bookmark. Printed dust jacket with just some very slight repair at top and bottom of spine. **A fine copy in the rare (near fine) dust jacket.**

"The look of Cayley Robinson's paintings, so distinctive, so clear, turns out to be much more than a synthesis of past art. It is precisely what allows subversion to hide in plain sight" (Review of National Gallery exhibition, *The Guardian*, July 24, 2010). Ransom, p. 395, no. 7.

DB 02531.

\$750



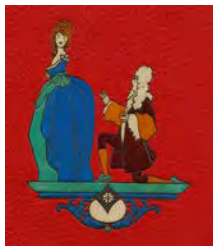
**First Complete Edition in French
Of the First English Novel**

[RICHARDSON, Samuel]. *Paméla, ou la vertu recompensée*. Traduit de l'anglais. Londres [Paris]: Chez Jean Osborne [Didot], 1742. First complete edition, first printing in French. Four twelvemo volumes. Full contemporary French mottled calf. Original French marbled endpapers. Small oval stain to upper board of volume four, otherwise an absolutely stunning copy, tight, bright and clean inside and out.

First complete edition in French of what is considered to be the first novel in English by the Father of the English novel, Samuel Richardson, the translation traditionally attributed to Abbé Prevost but later scholarship has shown it to be the work of François-Alexandre Aubert de la Chesnaye des Bois, a defrocked Capuchin monk...

DB 01915.

\$3,500



Austen's Beardsley-Influenced Illustrations in a Charming Riviere & Son Onlaid Binding

[RIVIÈRE and Son, binders]. AUSTEN, John. *"Rogues in Porcelain."*... London: Chapman & Hall Ltd, 1921. First edition. Octavo. Color frontispiece and fourteen full-page color illustration. Contemporaneously bound by Riviere & Son in full crimson crushed morocco with vari-colored morocco onlays. Lower portion of front joint expertly and almost invisibly repaired. **A charming and delightful collection of 18th century English love poetry.**

John Austen (1886-1948) was one of the many young illustrators over whom Aubrey Beardsley's etiolated shadow fell from 1900 onwards. After 1922, Austen changed his style as the Beardsley look became increasingly unfashionable. While artists such as George Barbier took Beardsley's innovations in a new Art Deco direction, Austen followed a different trend of stylisation that was very popular among illustrators of the 1930s.

DB 02240.

\$2,250



**First Brock Illustrated Edition of Dickens' First Book
Charming '30s Pictorial Binding by Riviere & Son**

[RIVIÈRE & SON, binders]. DICKENS, Charles. *The Posthumous Papers of the Pickwick Club*. Illustrated in Color by C.E. Brock. London: George G. Harrap, [1930]. First Brock illustrated edition. Large octavo. Sixteen full-page color plates, including frontispiece. Bound ca. 1930 by Riviere & Son in full navy blue morocco with gilt-ruled border and large, central gilt-ruled pictorial panel of multicolored morocco inlays reproducing "Take this little villain away!" the plate facing page 134. **A splendid copy.**

C[harles]. E[dmund]. Brock (1870-1938) was a widely published English line artist and book illustrator who earned his first book commission at age twenty. He became a very successful illustrator, best known for his line work, initially in the tradition of Hugh Thomson, but he was also a skilled colorist. Kelly, p. 164.

DB 02100.

\$4,500



Pepys for the Masses
Illustrated by a Maestro - Bound by a Master

[RIVIERE and Son, binders]. PEPYS, Samuel. *Everybody's Pepys.* The Diary of Samuel Pepys 1660-1669... With 60 Illustrations by Ernest H. Shepard. London: G. Bell and Sons, 1935. First Shepard-illustrated edition. Octavo. Sixty full page black and white illustrations. Bound by Riviere and Son in contemporary full blue crushed morocco enclosing an eight-color onlaid morocco centerpiece reproducing Shepard's illustration at p. 400, "And so to bed." Gilt-rolled turn-ins. Marbled endpapers. All edges gilt. **A fine and very attractive copy.**

In 1829 Robert Riviere (1808-1882), established himself at Bath as a bookseller, and subsequently as a bookbinder in a small way, employing only one man. But not finding sufficient scope for his talents in that city, he came in 1840 to London, where he commenced business as a bookbinder.

DB 02333.

\$3,250



Rackham Meets Rivière
In a Masterful Onlaid Binding

[RIVIÈRE and SON, binders]. [RACKHAM, Arthur, illustrator]. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham). *The Ingoldsby Legends Or Mirth & Marvels.* Illustrated by Arthur Rackham. London: J.M. Dent & Sons Ltd., 1930. Later edition, originally published in 1898. Octavo. Twelve color plates including frontispiece, ninety drawings in black and white. Contemporary full wine crushed morocco by Rivière and Son. Upper joint expertly and almost invisibly repaired.

"In 1898... Dent invited him to produce one hundred black and white illustrations for Barham's quaintly medievalizing poems and stories *The Ingoldsby Legends*... [The] episodic nature and superficial, rollicking humour were well suited to Rackham's talents, presenting him with endless opportunities to exercise his talent for the macabre and the inventive, the fantastic and the knockabout comic" (Hamilton, *Arthur Rackham. A Biography*, p. 49). Cf. Riall, p. 26. Cf. Latimore and Haskell, p. 11.

DB 02520.

\$2,750



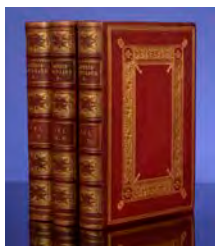
In A Graceful Art Nouveau Binding By Riviere & Son

[RIVIÈRE & SON, binders]. ROSSETTI, Dante Gabriel. *The Poetical Works...* London: Ellis and Elvey, 1898. A new edition. Octavo. Bound c. 1900 by Riviere & Son in an Art Nouveau-inspired design of full crimson morocco with green morocco grape leaf inlays and gilt grapes at corners with fine gilt curlicues and gilt stamped ornaments along the inner double fillet border. All edges gilt. **A fine copy.**

Dante Gabriel Rossetti (12 May 1828 – 9 April 1882) was an English poet, illustrator, painter and translator. He founded the Pre-Raphaelite Brotherhood in 1848 with William Holman Hunt and John Everett Millais, and was later to be the main inspiration for a second generation of artists and writers influenced by the movement, most notably William Morris and Edward Burne-Jones. His work also influenced the European Symbolists and was a major precursor of the Aesthetic movement. (http://en.wikipedia.org/wiki/Dante_Gabriel_Rossetti).

DB 02002.

\$1,250



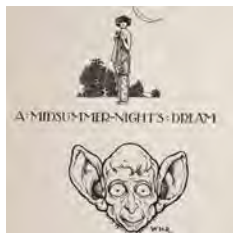
The First Quarto Edition
The Most Ambitious Work Ever Published in England with Lithographed Plates

ROBERTS, David. *The Holy Land, Syria, Idumea, Arabia, Egypt, & Nubia...* London: Lithographed, Printed and Published by Day & Son, 1855-1856. First quarto edition. **Six volumes bound in three quarto volumes.** Complete with 250 tinted lithograph plates. Contemporary full red hard-grain morocco. **A wonderful set.**

This is the quarto edition of one of the most important and elaborate ventures of nineteenth century publishing, considered to be the most ambitious work ever published in England with lithographed plates, and a book like no other: bigger, more beautifully bound, more lavishly illustrated. The plates were reduced to the necessary size for this edition by means of photography but retain all the vibrancy of the folio plates.

DB 02305.

\$12,500



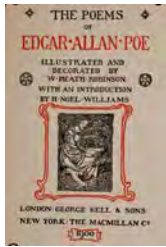
With an Original Pen and Ink Drawing
Bound by Sangorski & Sutcliffe/Zaehnsdorf

[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



**Rare Robinson
Exquisite Poe**

[ROBINSON, W. Heath, illustrator]. POE, Edgar Allan. *The Poems of Edgar Allan Poe.* Illustrated and decorated by W. Heath Robinson. With an introduction by Noel Williams. London: George Bell & Sons, 1900. First Robinson-illustrated edition. Octavo. Twenty-seven full-page and seventy-six smaller line drawings as head- tailpieces and decorative devices. Publisher's original green pictorial cloth in gilt and black designed by Robinson. Pictorial endpapers. Neat gift inscription. **A near fine copy of an extremely rare W. Heath Robinson title.**

A Robinson title rarely seen in commerce. "Mr. Heath Robinson's numerous decorations and illustrations display much charm and delicacy of execution, and they proclaim him a most worthy disciple of the modern school of penmen" (The Strand, reviewing The Poems of Edgar Allan Poe). Beare 17a. Lewis, p. 213. W. Heath Robinson, My Line of Life, pp. 119-120.

DB 02668.

\$1,250



**A Handsome Root & Son Binding
Celebrating the Beauty of Elizabethan Poetry**

[ROOT & SON, binders]. LAMB, Charles. *Specimens of English Dramatic Poets Who Lived About the Time of Shakespeare.* With Notes. London: Longman, Hurst, Rees, and Orme, 1808. First edition. Octavo. Designed and bound c. 1920 by Root & Son in full brown crushed morocco. **A fine copy**

Elizabethan poets whose work is represented here include Thomas Sackville; Thomas Kyd; Christopher Marlowe; Thomas Decker; Ben Jonson; William Rowley; John Fletcher; Francis Beaumont; etc. Charles Lamb was born in London in 1775. He studied at Christ's Hospital where he formed a lifelong friendship with Samuel Taylor Coleridge. He is best known for his pseudonymous essays for London Magazine, collected and published as *Essays of Elia* (1823), and for the popular evergreen *Tales From Shakespeare* (1807). The volume under notice went a long way to popularizing Shakespeare's contemporaries. He died in 1834.

DB 02654.

\$2,500



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

[ROWLANDSON, T[homas]. *Hungarian & Highland Broad Sword...* designed and etched by T. Rowlandson, under the Direction of Messrs. H. Angelo and Son, Fencing Masters to the Light Horse Volunteers of London and Westminster... 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. Sotheran 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



**Extremely Rare Series of Eighteen Hand-Colored Aquatint Plates
Depicting Views of the West of England**

[ROWLANDSON, Thomas]. *Rowlandson's Sketches From Nature.* London: N.p., [1822]. First and only edition, with no printer, publisher or date on title-page. Quarto. Title and eighteen hand-colored plates with interleaves, drawn and etched by Rowlandson, fourteen of which are aquatints, and seven watermarked 1818. Later quarter red morocco over original marbled boards with original engraved paper label. Some light smudging and spots to plate margins not affecting image. Still an excellent copy.

Most views are of the Isles of Wight, Cornwall and the West Country but also includes a view of Strawberry Hill. Abbey, Scenery 33. Falk, pp. 221-222, Grego II, p. 373 (citing seventeen plates). Tooley 426. Not in Martin Hardie or Prideaux.

DB 02693.

\$5,500



The Three Tours of Doctor Syntax

[ROWLANDSON, Thomas, illustrator]. [COMBE, William]. *The Tour of Doctor Syntax, in Search of the Picturesque...* [Together with:] *The Second Tour of Doctor Syntax, in Search of Consolation...* [And:] *The Third Tour of Doctor Syntax, in Search of a Wife...* London: Published at R. Ackermann's Repository of Arts, 1811; 1820; [1821]. First edition, mixed issue; First edition, second issue; First edition. Three octavo volumes. Uniformly bound ca. 1920 by Rivière & Son in dark red morocco. **A really nice set with bright impressions of the color plates.**

Combe's first Dr. Syntax book and its successors, satirize the many 18th- and early 19th-century writers whose 'Tours,' 'Travels,' and 'Journeys' were vehicles for sententious moralizing, uninspired raptures, and sentimental accounts of amorous adventures. Abbey, *Life*, 266 and 267. Tooley 427, 428, and 429.

DB 02763.

\$3,500



"Day-Tripper"

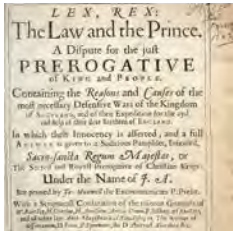
ROWLANDSON, Thomas and Henry Wigstead. *An Excursion To Brighthelmstone...* London: G.G.J. and J. Robinson, 1790. First edition. Oblong folio. Eight fine sepia aquatints, each signed, "Drawn by Rowlandson. Tinted by Alken," and dated "June 1, 1790." Later quarter mottled calf over contemporary marbled boards. **A remarkably fine, totally uncut copy**, housed in an early brown cloth slipcase.

Only five copies have come to auction within the last thirty-eight years.

"The various Scenes which are introduced are slightly represented, and intended merely to impress the Mind with the general Effects of Nature. - It is, in short, a Conversation Narrative, illustrated occasionally with Sketches of those Scenes and Incidents which seemed most worthy of Notice." (Introduction). Abbey, Scenery 54. Prideaux, p. 356.

DB 02616.

\$4,500



**"The King Is Law!"
"No. The Law Is King"
"Then Burn That Book!" Said His Majesty**

RUTHERFORD, Samuel. *Lex, Rex: The Law and the Prince...* London: Printed for John Field, and to be sold at his house upon Addle-hill, near Baynards-Castle, Octob. 7. 1644. First edition, complete. Quarto. Full late eighteenth century calf. Sprinkled edges. Margins trimmed to side notes with mild intrusion at a few leaves. Joints neatly, near invisibly repaired. Headcap restored. A very good copy of a book rarely found in collectable condition, if found at all.

An excessively scarce, enormously important treatise on limited government and constitutionalism, with only two complete copies falling under the hammer within the last thirty-five years.

DB 01539.

\$8,500



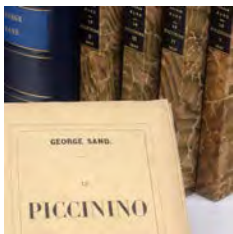
In the Original Boards

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



**"Piracy, Banditry and Disorder"
Uncut, in the Original Printed Wrappers**

SAND, George. *Le Piccinino.* Paris: Desessart, Éditeur, 1847. First edition. Five octavo volumes. Uncut, in the original yellow printed wrappers. Advertisements on rear wrappers. Spines chipped in places and a little darkened. An excellent copy. Each volume housed in a marbled board slipcase and the five volumes housed together in two quarter blue morocco clamshell cases.

Astonishingly, only one copy of this novel featuring "piracy, banditry and disorder" (Jacinta White) has come to auction within the last thirty-five years.

Le Piccinino is the tale of a bewitching Sicilian princess whose beauty inflames the desires of everyone she encounters, whether artist, noble, commoner, or bandit.

DB 00303.

\$3,500



**A Very Early Binding by Sangorski & Sutcliffe
In the Style of T. Cobden Sanderson**

[SANGORSKI & SUTCLIFFE, binders]. MALORY, Sir Thomas. *The Story of Elayne.* The Fair Maid of Astolat. Guildford: The Astolat Press/A. C. Curtis, 1903. First Astolat edition. Octavo. Title page in black and red, with publisher's vignette in red. Rubricated initials. Acorn tailpieces. Contemporary binding by Sangorski & Sutcliffe for Boston bookseller C.E. Lauriat Co. in full antelope calf with double fillets and rectangular gilt panel with large floral and foliate gilt cornerpieces. Gilt lettering and ornaments to spine. Gilt-ruled turn-ins. **An excellent copy.**

From the Oakleaf series of Astolat Press, established in 1903 by A.C. Curtis, The Story of Elayne is excerpted from Malory's Mort D'Artur. Another unusual binding by Sangorski & Sutcliffe.

DB 02230.

\$750



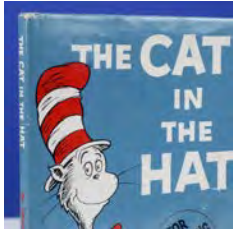
Exceedingly Scarce Familiar Scenes of Parisian Society - Caught in the Wry

[SCHEFFER, Jean-Gabriel]. J.S -, PIGAL, &c, &c. *Recueil des Scènes Familiales, et de Société de Paris.* Paris: n.p. [Chez Martinet], 1824. First (only) issue, complete in three parts in one original printed wrapper containing a total of twenty-one hand-colored lithographed plates signed: Chez Martinet, Lith. de Villain; numbered and captioned, with original tissue guards, and watermarked "J Whatman 1823." The complete suite of twenty-one plates are all bound into the original printed wrappers of part 2. Housed in a quarter black morocco clamshell case.

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

DB 02302.

\$12,500



First Edition, in the Rare First Issue Dust Jacket

SEUSS, Dr. (pseudonym of Theodor Seuss Geisel). *The Cat in the Hat.* [New York]: Random House, [1957]. First edition, first issue. Octavo. Color illustrations throughout. Original color pictorial boards. Color pictorial endpapers. **A near fine copy, far better than is usually seen.** In the rare original first issue color pictorial dust jacket, with "200/200" on the front flap and with no mention of the "Beginner Books" series on the rear panel. Jacket with the bare minimum of rubbing at folds.

Dr Seuss's best-known picturebook epitomises the concept of instruction through delight. *The Cat...* was composed as a controlled vocabulary book with only 223 different words. Seuss found the limited vocabulary a challenge and simply chose the first two words that rhymed - 'cat' and 'hat'...

DB 00381.

\$5,500



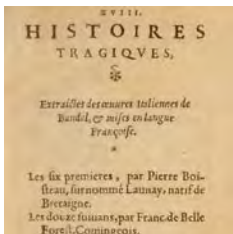
"Romeo, Oh, Romeo! Where for Art Thou? "Here, Dear Juliet, Here"

[SHAKESPEARE SOURCE]. BANDELLO, Matteo, and BELLEFOREST, François de, and BOISTEAU, Pierre. *XVIII Histoires Tragiques...* Paris: Laurens Chancelier, 1564. Third collected edition containing the source material for Shakespeare's Romeo and Juliet. Small octavo. Seventeenth-century full speckled calf, expertly rebounded to style. **A wonderful copy of an extremely rare book.**

OCLC/KVK record only one copy in libraries worldwide. No copies have been at auction during the last thirty-six years. Only two known copies of this 1564 edition. Bandello's Romeo and Juliet is found in Book III, p. 73. This then, is much ado about something, something very special, a rare and rich opportunity to possess the original source for arguably the most famous and celebrated tragic drama in the English language.

DB 01840.

\$7,500



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. **This volume is the earliest available edition in a contemporary binding.**

DB 01780.

\$9,500



With Six Spectacularly Dramatic Chromolithographs

SHAKESPEARE, William. [HOEPPNER, Julius, illustrator]. *A Midsummer Night's Dream.* New York: E.P. Dutton & Company, n.d. [1888]. First American edition, produced and printed by Ernest Nister at Nuremberg. Folio. Six chromolithographed plates with tissue guards, and twenty-eight text illustrations in sepia. Contemporary full crimson pebble-grained morocco.

Simultaneously published in London by Nister, who also produced and printed the original in German, *Ein Sommernachtstraum*, published in Nuremberg by Theo. Ströfer in 1888. Little is known about oil painter, watercolorist, and illustrator Julius Hoepfner (1839-1893) beyond that he studied at the Dresden Academy. What we do know is that his illustrations for this edition of *Midsummer Night's Dream* are spectacular and highly dramatic compositions lushly reproduced by Ernest Nister's breathtaking chromolithography. This is one of the few books produced and printed by Nister that was not intended for a juvenile readership.

DB 02518.

\$1,250

**"The Ideal Child is the Legacy Left Us By This Remarkable Artist"
First Issue, In the Scarce First Issue Box**



[SMITH, Jessie Willcox, illustrator]. *The Jessie Willcox Smith Mother Goose. A Careful and Full Selection of the Rhymes.* With Numerous Illustrations In full color and black and white by... New York: Dodd, Mead & Company, [1914]. First edition, first issue. Oblong quarto. Twelve full-page color plates, five full-page monotone plates, and numerous line drawings throughout the text. Original black cloth. **A very fine copy in the original first-issue pictorial box** (with "Net \$2.50") with the original glassine (fragmented) wrapper. **This is the first time that we have seen a first issue in the original pictorial box (neatly repaired at corners); it has become a vanishingly scarce occasion when both are found together.**

"The ideal child is the legacy left us by this remarkable artist" (Michael S. Schnessel, *Jessie Wilcox Smith*). Nudelman, pp, 38- 39

DB 02757.

\$2,500

When Kids and Christmas Meet



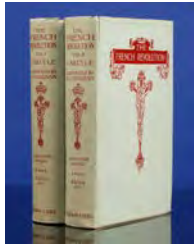
[SMITH, JESSIE WILLCOX, Ilustrator]. UNDERWOOD, Priscilla. *When Christmas Comes Around.* Sketches of Children. Pictures in Color by Jessie Willcox Smith. New York: Duffield & Company, 1915. First edition. Quarto. Six full-page color plates, line drawings of small figures in orange as text borders. Publisher's quarter cloth over color pictorial boards. Illustrated endpapers. Bookplate of Monterey County Library with faint stamps to boards. Glue ghosts to front endpapers. Light corner-wear, otherwise an excellent copy.

Jessie Willcox Smith (1863-1935), one of America's premier illustrators, captured the home life of the late-Victorian era. During the forty-four year span of her professional career she illustrated over sixty books, 250 periodicals and almost 200 covers for Good Housekeeping as well as many posters, calendars and prints. Having trained with the great Howard Pyle, she became America's premier female illustrator. Nudelman, p. 67.

DB 02718.

\$1,500

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



[SULLIVAN, Edmund J., Illustrator]. CARLYLE, Thomas. *The French Revolution. A History...* London: Chapman and Hall, 1910. One of 150 numbered copies, signed by the artist. Two quarto volumes. Thirty-three black and white plates and one hundred and twenty-four portraits in the text. Original quarter vellum over natural linen boards. Spines very slightly soiled, still a near fine set.

Edmund J. Sullivan, born in 1869 was a contemporary of Sidney S. Sime, Arthur Rackham, Frank Barnghwyn, Charles Robinson and Maxfield Parrish. His first book illustration was for *A London Garland* in 1895, which also contains illustrations by Arthur Rackham. *The French Revolution* is perhaps his greatest work... and the only one that we know of that was signed by him.

DB 01799.

\$950

From the Man Who Drew Disney's Snow White, Pinocchio, and Bambi



[TENGGREN, Gustaf, illustrator]. WOODRUFF, Elizabeth. *Stories from a Magic World.* Illustrated by Gustaf Tenggren. Springfield, Mass: McLoughlin Bros., 1938. Second edition. Tall quarto. Six full color and twelve black and white plates including color frontispiece. Publisher's full imperial purple cloth with full color pictorial label reproducing the frontispiece laid on. Mild fading to spine, mild wear along cover label fore-edge. Otherwise a clean and excellent copy.

Stories from a Magic World is a magical fantasy containing some of Tenggren's most beautiful illustrations. It is one of Tenggren's rarest and most attractive books. McLoughlin Brothers - the premier publisher of color-illustrated children's books in America - was established in 1828 and was bought by Milton Bradley in 1920, continuing publication for many years afterward.

DB 02516.

\$550

**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



**A Wonderful Nineteenth-Century Jacquard Weaving Manuscript
with 106 Fabric Samples Affixed**

[TEXTILE MANUSCRIPT]. [BERGIER, M.]. *Cours de theorie pour le tissage [Lectures on the Theory of Weaving]*... Fait par M. Bergier. [Lyon]: 1898. Calligraphic manuscript in French with numerous detailed illustrations of weaving patterns and looms and with 106 fabric samples affixed. Large folio. Contemporary quarter green roan. **A wonderful example, exceptionally fine and clean.** Housed in a matching cloth slipcase.

This amazing and highly technical manuscript, which Bergier completed under Berjon, displays an incredible amount of detail and precision. It contains numerous diagrams of looms and of Jacquard punch cards, weaving pattern cards, and written instructions for setting up looms for a variety of patterns.

DB 00645.

\$9,500



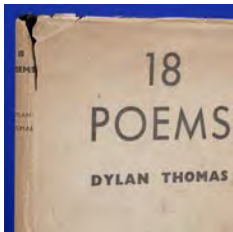
The Stars of Parisian Theater and The Plays They Appeared In

[THEATER]. *Le Théâtre Illustré.* (Album des Théâtres) Paraissant tous les Samedis. [Nos. 1-78] complete. Paris: Imp. Bertauts, n.d. Z [September 1868 - June 1870]. First edition, nos. 1-78 complete in one volume of the weekly newspaper devoted to the theater in Paris. Folio. Two pages of unnumbered text per issue, a total of 156 pp. Seventy-nine lithographed plates by Théo, of which seventy-eight are hand-colored (plate 22 not colored). Contemporary quarter green calf over marbled boards. Light wear to extremities, otherwise a fine copy.

Scarce, with only one copy recorded in institutional holdings worldwide, at the BNF. ABPC records only one previous copy at auction, at Sotheby's in 1993. We have thus far been unable to find any information on Théo, the designer of the plates and co-editor of the newspaper.

DB 02684.

\$5,500



First Edition of the Author's First Book

THOMAS, Dylan. *18 Poems.* London: Published by The Sunday Referee and The Parton Bookshop, [1934]. First edition, second issue, of the author's first book. One of the second 250 copies bound up about a year after the first issue and published on February 21, 1936. Octavo. With an extra Parton Press advertisement leaf tipped in. Printed by The Faval Press. Original black cloth. **A near fine copy. In the original dust jacket.**

The first issue of this book was published in December 1934, when 250 of 500 printed sets of sheets were bound up and sold. The second issue, consisting of the remaining 250 sets of sheets, was not bound up until February of 1936. It is identifiable by its rounded spine, the page tipped-in between the half-title and title page (blank on recto and advertising three books on the verso), and the Dutch gilt on its spine, which is prone to fading.

DB 00301.

\$1,850



**Signed By The Artist
Eloise Takes Christmas By Storm**

THOMPSON, Kay. *Eloise at Christmastime.* Drawings by Hilary Knight. New York: Random House, 1958. **First printing, signed by Hilary Knight on the preliminary leaf.** Quarto. Exuberantly illustrated throughout with many double-page spreads. Publisher's red glazed pictorial boards. Illustrated endpapers. **In first issue dust jacket coded 9-58 (Sept. 1958).** Minimal wear at spine extremities otherwise a fine copy in the original (price-clipped, otherwise fine) color pictorial dust jacket. Housed in a scarlet linen slipcase.

Kay Thompson (1909-1998) is best known today as the creator of the Eloise children's books but she began her career as a composer, musician, actress, singer, and vocal coach to such stars as Judy Garland, Lena Horne, Frank Sinatra, and June Allyson.

DB 02674.

\$1,750



**First Edition, First Printing
Thoreau's First Book**

THOREAU, Henry D[avid]. *A Week on the Concord and Merrimack Rivers.* Boston and Cambridge: James Munroe and Company, 1849. First edition, first printing, first issue. Twelvemo. Original brown cloth (BAL binding variant A, Trade Binding). Some wear to spine extremities. **A spectacular copy, totally untouched.** The gilt on the spine is bright and fresh. Chemised in a full dark green straight-grain morocco pull-off case by Bradstreet.

"*A Week on the Concord and Merrimack Rivers* was made up largely—probably almost entirely—from Thoreau's Journal from the period of his earliest journalizing in 1837 to the time of the completion of the manuscript, which was probably 1847" (Allen, p. 4).

DB 00541.

\$17,500



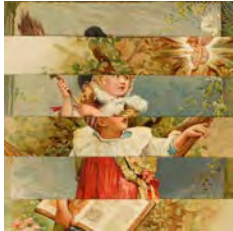
**Scarce, Near Pristine Meggendorfer
Astonishing in the Original Printed Dust Jacket**

[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 Very Fine Ernest Nister Transformation Book

[TRANSFORMATION BOOK] [WEATHERLY, Fred E.]. *Our Darlings' Surprise Pictures.* [A Novel Panorama Picture Book]. London: Ernest Nister [n.d., ca. 1895]. Eight color transformation pictures with verses by Fred E. Weatherly. Black and white illustrations throughout. Small folio. Original color glazed pictorial boards. **A very fine copy.**

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

Ernest Nister's major contribution to the field was a large number of 'dissolving' picture books - developing further the earlier, rather rudimentary items produced by Dean - in which an illustration changed into a completely different scene at the pull of a tab.

DB 01761.

\$1,850



A Stunning Surviving Copy In Full Working Order

[TRANSFORMATION BOOK] [WEATHERLY, Fred E.]. *Touch and Go...* With Verses by Fred. E. Weatherly. London: Ernest Nister / New York: E.P. Dutton, [n.d., ca. 1890]. Small folio. Eight chromolithographed transformation pictures. Original color glazed pictorial boards. Some light soiling to covers, a bit of light edgewear, hinges expertly strengthened. Otherwise **an excellent copy with each movable plate in original working order and scarce thus.**

Before turning to writing Weatherly had been a barrister, but he abandoned the law in favour of composing songs and verse, and during his life produced over thirty books for children." (Peter Haining. *Movable Books - An Illustrated History*, p.45).

DB 02097.

\$1,850



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 Barsestshire 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



**An Exceptionally Bright Copy of
"Pudd'nhead Wilson"**

TWAIN, Mark (Samuel L. Clemens). *The Tragedy of Pudd'nhead Wilson.* And the Comedy Those Extraordinary Twins. With Marginal Illustrations. Hartford: American Publishing Company, 1894. First American edition, BAL first state. Octavo. Portrait (with facsimile autograph 1 7/16 inches wide). Black and white margin illustrations throughout. Title-page printed in red and black. Original brown cloth decoratively stamped in black and lettered in gilt on front cover and spine. Edges sprinkled brown. Original drab gray endpapers. Small stain on lower margin of p. 48, small crease to top corner of pp. 101/102, small stain to top margin of pp. 303-307, ink signature erased from front free endpaper. Otherwise an excellent copy. Chemised in a quarter dark brown morocco slipcase.

DB 01033.

\$1,250



The Caldecott Award Winner in its First Edition

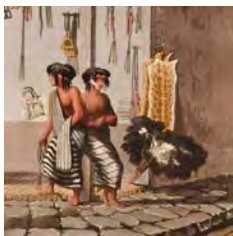
VAN ALLSBURG, Chris. *Jumanji.* Written and Illustrated by Chris Van Allsburg. Boston: Houghton Mifflin Company, 1981. First edition of Van Allsburg's second book. Oblong quarto. Original green linen-grain cloth over boards with copper-gold lettering on front cover and spine. Tan endpapers. **A fine copy. In the original green printed dust jacket.** This copy has the gold Caldecott Medal affixed to the front panel (Chris Van Allsburg was awarded the Caldecott Medal in 1982 for *Jumanji*).

"Mr. Van Allsburg's illustrations have a beautiful simplicity of design, balance, texture, and a subtle intelligence beyond the call of illustration" (*The New York Times Book Review*).

The basis for the 1995 Joe Johnston film starring Robin Williams, Bonnie Hunt, and Kirsten Dunst.

DB 00808.

\$550



**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



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



DB 02723.

**An Outstanding Copy
With An Unrecorded Cat Drawing By Louis Wain**

[WAIN, Louis, illustrator]. The Games Book for Boys and Girls. A Volume of Old and New Pastimes with Original Illustrations. London / New York: Ernest Nister / E.P. Dutton, 1876 (i.e. 1897). First edition (true date of publication taken from Bodleian Library pre-20 catalogue). Octavo. Full color frontispiece, miscellaneous black and white text drawings throughout. **With an unrecorded text drawing of cats playing cards by Louis Wain on page 59.** Publisher's original pictorial binding in red, gilt, black, white and beige. Beveled edges. Gilt on spine very slightly dull, but still a remarkably fine copy.

Only nine copies in institutional holdings worldwide. "From 1883, Wain began to draw cats as they had never been drawn before, cats in humorous guises, in human situations, but always beautifully handled..though he was sometimes forced to draw dogs before he became well-known!" (Houfe, *The Dictionary of British Book Illustrators and Caricaturists 1800-1914*). Not in Dale.

\$850



DB 02473.

Unrecorded Wain Discovered

[WAIN, Louis. COX, Palmer. COGGER, Edward P., artists]. When The Cat's Away The Mice Will Play. New York: McLoughlin Brothers, 1905. First edition, New Chimney Corner series No. 37 1/2. Octavo. Black and white illustrations throughout including ten full-page by Louis Wain (of which two are signed), and a title-page vignette by Palmer Cox. Full color glazed pictorial wrappers. Transparent tape repairs to spine and the fore-edge to a few leaves. A scarce and attractive survivor to children's enthusiastic hands. **Unrecorded by Dale.**

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).

\$950



DB 02471.

**Unrecorded Edition
With an Unrecorded Drawing by Arthur Rackham**

WAIN, Louis. RACKHAM, Arthur. SMITH, H. Officer. GLADWIN, May, et al. Cats At Play. London: John F. Shaw, n.d. [c. 1900-1904]. First edition, **unrecorded and scarce**, with no copies in institutional holdings worldwide, and not noted in the Wain or Rackham bibliographies. Small quarto. Illustrated throughout in black and white and color, with fifteen drawings by Louis Wain, and **an unrecorded text drawing by Arthur Rackham (so Initialed) on page 40** of four chickens in various states of distress. Publisher's quarter decorated cloth over full-color glazed pictorial boards, corners a little worn. A few illustrations hand-colored by a child. Closed tear to bottom edge of page. 17. Otherwise a very good copy. Early ink presentation dated "Christmas 1905" on front paste-down. This title was later issued by Blackie & Son, 1917, and Alexandria Publications, c. 1920, in what appear to be abridged editions; the Blackie & Son edition collates to only twelve pages.

\$1,750



DB 02501.

**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.**

\$1,650



DB 01797.

Rare Cats Meow the Three "R"s

WAIN, Louis. WOODHOUSE, S. C. Cats at School. Illustrated in 21 Coloured Plates by Louis Wain. With Verses by S. C. Woodhouse, M.A. (Oxon). London: George Routledge & Sons, Limited, n.d. [1911]. First edition. Tall octavo. With twenty full-page color plates, including frontispiece. Quarter green cloth over color pictorial, heavy-card stock boards. Some soiling to boards, upper corners creased. Otherwise, an excellent copy.

At the end of the nineteenth 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.

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

\$1,750

Felonies Against Felines Afoot?



WAIN, Louis. *The Good Puss.* [N.d., ca. 1910]. Chromolithograph. Image size: 15 1/2 x 24 inches; 390 x 600 mm. Slight cockling, mounted to the image, title cartouche to lower right, framed and glazed. A delightful Wain chromolithograph depicting a pubescent cat in red bow tie, proudly holding a fork in his right hand with an impaled mouse on it, being walked by his father to "Dame Tibby's School," accompanied by nine adolescent cats of dubious class, character or attitude.

Providing a dark edge to an otherwise playful image is a small sign at the entrance to Mrs. Tibby's which reads: "Cat's Meat Men Please Ring Here," suggesting that the cats enrolled at Mrs. Tibby's entered the front door as students and left through the back door as sausage.

DB 01144.

\$1,650

An Unique Copy With Four Original Signed Watercolor Designs by John Absolon Used for the Engravings Within the Book



WALTON, Sir Isaac. *The Complete Angler.* Or, The Contemplative Man's Recreation, of Izaak Walton and Charles Cotton. Edited by John Major. London: D. Bogue, 1844. Sixth (titled fourth) John Major edition, a unique copy, **with four signed watercolors by John Absolon.** Quarto, each leaf mounted onto large, window-paned sheets to match the size of the original art. Twelve steel engravings, nine of which are after designs by John Absolon and new to this edition. Seventy-four woodcuts by John and Mason Jackson. Early twentieth century binding by Riviere & Son in full forest green levant morocco. **A fine copy.**

From the renowned collection of John T. Spaulding, with his small, distinctive bookplate.

DB 01876.

\$3,850

One of Only "A Few" Large Paper Copies Earliest Issue with the "Twickenham Blotch"



WESTALL (William) and Samuel OWEN. *Picturesque Tour of the Thames.* Illustrated by Twenty-Four Coloured Views, a Map, and Vignettes, from Original Drawings Taken on the Spot by William Westall and Samuel Owen. London: R. Ackermann, 1828. **Large Paper Copy. First edition, first issue plates** (with two spots of discoloration in the sky on the Twickenham plate). Folio. Twenty-four hand-colored aquatint plates, two aquatint vignettes, and double-page engraved map laid down on linen. Elegantly bound by Zaehnsdorf in full crimson crushed morocco. **An internally pristine copy, very scarce in the large paper format.**

ABPC reports only two Large Paper Copies at auction within the last fifty years. When another Large Paper Copy will materialize is anybody's guess.

DB 02070.

\$11,500

Meet Jeeves, A Better Butler Than Rhett



WODEHOUSE, P.G. *Very Good, Jeeves.* London: Herbert Jenkins Limited, 1930. First U.K. edition, first printing. Octavo. Publisher's orange cloth, lettered in black. Mild damp stain to covers, sunned spine, otherwise a very good copy.

The fifth Jeeves book, a collection of eleven short stories that originally appeared in The Strand Magazine: *Jeeves and the Impending Doom*; *The Inferiority Complex of Old Sippy*; *Jeeves and the Yule-tide Spirit*; *Jeeves and the Song of Songs*; *Episode of the Dog McIntosh*; *The Spot of Art*; *Jeeves and the Kid Clementina*; *The Love That Purifies*; *Jeeves and the Old School Chum*; *Indian Summer of an Uncle*; *The Ordeal of Young Tuppy.*

DB 02308.

\$750

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



**"The Inhabitants of the Roundhouse and the Regular Attendants at the Police-Court"
A Journey in Caricature through Early Nineteenth Century England...**

WOODWARD, George Moutard. *Eccentric Excursions*, or, Literary & Pictorial Sketches of Countenance, Character & Country... London: Allen & Co., 1816. First edition, later issue. Quarto. With engraved title, hand-colored frontispiece, and 100 hand-colored engravings designed by Woodward and engraved by Isaac Cruikshank. Full nineteenth century maroon morocco. Neatly rebacked. **A very good copy of this journey in caricature through early nineteenth century England.**

This satire, amongst Moutard's earliest work, enthusiastically depicts all types: high- and low-born, rural and urban, lawyers and peddlers, coaching scenes, misadventures on ice-skates, Oxford dons, gypsies, etc. **Not in Abbey or Tooley.**

DB 02117.

\$3,250



**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

**The Evelina Rothchild Copy
In a Very Elegant Zaehnsdorf Exhibition Binding**



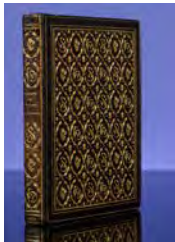
[ZAEHNSDORF, binders]. SHAKESPEARE, William. *Shakespeare's Sonnets*. Cambridge: University Press, 1897. Limited to 750 copies on English handmade paper. Octavo. Woodcut initials and ornamental design by Bertram Grosvenor Goodhue. Contemporary exhibition binding by Zaehnsdorf in full black crushed morocco with repeating pattern of gilt WS initials within laurels. Spine very very slightly faded but still a fine copy. Housed in a black cloth slipcase. With the Armorial bookplate of Evelina Rothchild.

The fourth volume in the publisher's English Love Sonnets series.

DB 02348.

\$4,500

In an Exhibition Binding by Zaehnsdorf



[ZAEHNSDORF, binders]. SHAKESPEARE, William. *The Sonnets of William Shakespeare*. London: George Bell and Sons, 1899. Octavo. Printed by the Chiswick Press. Borders and initials by Christopher Dean. Contemporary exhibition binding by Zaehnsdorf of full black crushed morocco with repeating pattern of gilt WS initials within laurels. Expert and almost invisible restoration to spine tips. A fine copy.

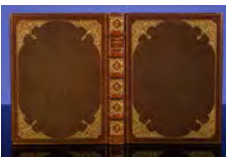
The love sonnets of Shakespeare, finely printed by the Chiswick Press, exceptionally bound by Zaehnsdorf.

There are few firms of craft bookbinders that can claim an existence of longer than one hundred years. Zaehnsdorf Limited, founded in 1842 by Joseph Zaehnsdorf remained under the direct control of three successive generations of the Zaehnsdorf family. Bindings produced by this firm are still admired today.

DB 02347.

\$2,750

**Shakespeare's Sonnets, Beautifully Printed
Handsomely Bound**



[ZAEHNSDORF, binders]. SHAKESPEARE, William. *The Sonnets*. London: Arthur L. Humphreys, 1906. From Humphreys Royal Library, Belles Lettres series. Octavo. Bound in contemporary full brown crushed morocco by Zaehnsdorf. **A splendid, very fine copy.** The Sonnets and Songs of Wm. Shakespeare.

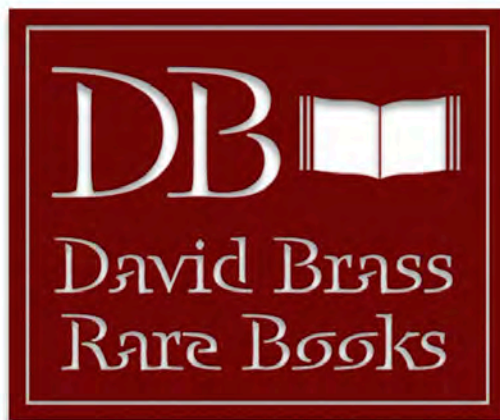
This book's binding by the great Zaehnsdorf is a modern delight.

DB 02345.

\$2,250

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





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