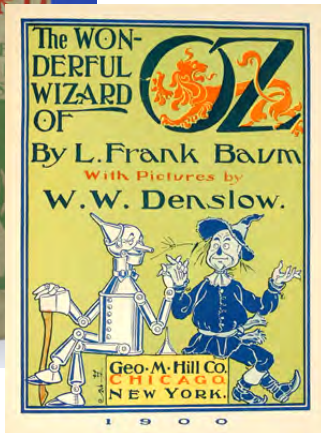


# Chapter One

## Children's Literature



“There are perhaps no days of our childhood we lived so fully as those we spent with a favorite book.”  
Marcel Proust



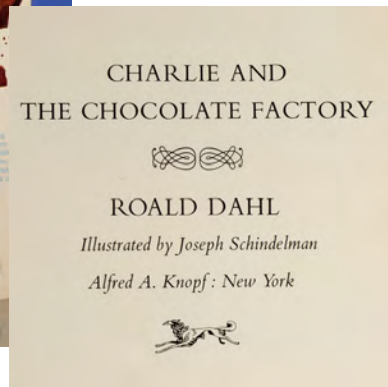
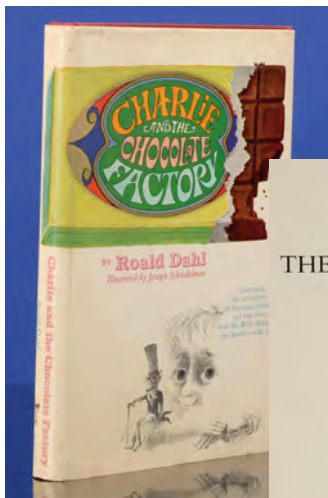
**A Spectacular First Edition of the "Wizard of Oz"**

**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**



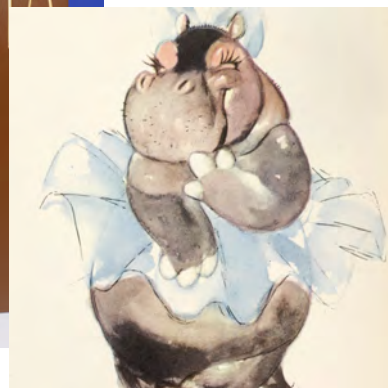
**"Mr. Willy Wonka and His Famous Candy Plant"**

**DAHL, Roald.** *Charlie and the Chocolate Factory.* Illustrated by Joseph Schindelman. New York: Alfred A. Knopf, [1964]. **The true first edition (preceding the English edition by three years). first issue**, with six lines of printing information (instead of five) in the colophon on the final page. Octavo. Black and white text illustrations. Original red cloth. A fine copy. **In the original first issue color pictorial dust jacket.** The jacket is mildly soiled and has a few light creases and tiny closed tears, but overall, is in excellent condition.

"Concerning the adventures of four nasty children and Our Hero with Mr. Willy Wonka and his famous candy plant" (front panel of dust jacket).

DB 01597.

**\$6,500**

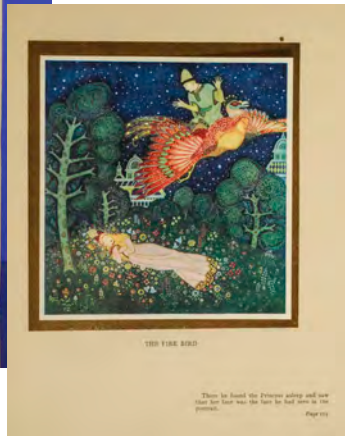


**A Finely Bound First Edition of  
Walt Disney's "Fantasia"**

**[DISNEY, Walt]. TAYLOR, Deems.** *Walt Disney's Fantasia.* By Deems Taylor. With a Foreword by Leopold Stokowski. New York: Simon and Schuster, 1940. First edition. Folio. Profusely illustrated in color and black and white (including sixteen tipped-in color illustrations). Title-page printed in red, black, and blue. **Bound ca. 1977 by Zaehnsdorf for E. Joseph (stamp-signed in gilt on the front turn-in) in full brown crushed levant morocco.** Front cover and smooth spine lettered in gilt after the original binding lettering. Board edges ruled in gilt, turn-ins decoratively tooled in gilt, pale gray watered silk doublures and liners, all edges gilt. A very fine copy.

DB 00420.

**\$1,800**



**The Edition de Luxe of  
"Edmund Dulac's Fairy-Book"**

**[DULAC, Edmund, illustrator].** *Edmund Dulac's Fairy-Book*. Fairy Tales of the Allied Nations. London: Hodder & Stoughton, [n.d., 1916]. Limited to 350 numbered copies, signed by the artist. Large quarto. Fifteen color plates, mounted on Japanese vellum. Original white cloth pictorially stamped. Minimal browning to endpapers. **A fine copy.**

"Dulac was able to employ the full scope of his versatility in creating a national mood in each illustration. During this period of his work, Dulac had immersed himself in the artistic traditions of folklore. He was partly stimulated by his friendship with Yeats and partly awakened to ethnic themes by his 1913 cruise through the eastern Mediterranean. He was influenced by his encounters with Léon Bakst and Bakst's stage work for Diaghilev's Ballets Russes" (Hughey).

DB 02168.

**\$2,250**

**First Trade Edition  
Elegantly Bound to Please By Baytun-Rivière**

**[DULAC, Edmund, illustrator]. FITZGERALD, Edward, translator.** *The Rubaiyat of Omar Khayyam*. London: Hodder and Stoughton, n .d. [1909]. First trade edition. Large quarto. Twenty color plates mounted on buff vellum-like paper with gilt over tan decorative borders. With descriptive tissue guards. Text printed on rectos only within a brown decorative border. **Bound in full red calf by Bayntun-Rivière c. 1960. A gorgeous copy.** Housed in a red cloth slipcase.

"In point of excellence of art, popularity, distinction and profit the crowning achievement... was the publication of the Fitzgerald version of the *Rubáiyát of Omar Khayyám* illustrated by Edmund Dulac. The book was a joy and a treasure. Its public acceptance was immediate and great." Hughey 21.

DB 01778.

**\$1,100**



**One of 750 Copies Signed by the Artist  
One of a Few Specially Bound Copies**

**[DULAC, Edmund, illustrator]. POE, Edgar Allan.** *The Bells and Other Poems*. With Illustrations by Edmund Dulac. London: Hodder and Stoughton, [n.d., 1912]. Edition de Luxe. Limited to 750 copies numbered and signed by the artist. Large quarto. Twenty-eight mounted color plates, ten black ink head-pieces and portrait of Poe on the title-page. **One of a very few copies 'bound for special customers'** in publisher's dark green morocco. A near fine copy.

"Bound for special customers with same gilt design as on publisher's vellum, without ties...Dulac's pictures for *The Bells*...are overstreaked with gilt in some cases, crayon in others, to produce rich haunting effects...One and all are sensitized to record impressions of unearthly beauty or horror. Only Poe could have written the poems. Only Dulac could have illustrated them." (Hughey).

DB 02158.

**\$3,000**





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

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

In the incredibly scarce dust jacket and with vellum unusually clean and bright this copy is, without question, the finest copy we have ever seen and the only one in the original printed dust jacket.

Manney Sale, Sotheby's October 11, 1991, lot 150.

DB 02166.

**\$3,500**



**Scarce Variant**  
**With Original Ribbon, In Original Glassine**

**GREENAWAY, Kate.** *Almanack For 1887.* London: George Routledge & Sons, [1886]. **First edition, scarce variant, Schuster and Engen 7.5f.** Twenty-fourmo. Publisher's hand-painted cream parchment-card. Original yellow ribbon tie. Original glassine dust jacket. Scalloped edges to wrappers. Some ink offsetting onto (blank) lower cover, otherwise fine.

Why is this binding variant so rare? Simply stated, the stab-stitched with ribbon binding required more hand-work than the standard bindings used, and, as a result, few were bound in this manner.

"...1883 had seen the publication of Kate Greenaway's first Almanack...It achieved an enormous success, some 90,000 copies being sold... It was succeeded by an almanack every year...until 1897" (Spielmann and Layard (1905), p. 122).

DB 02171.

**\$750**



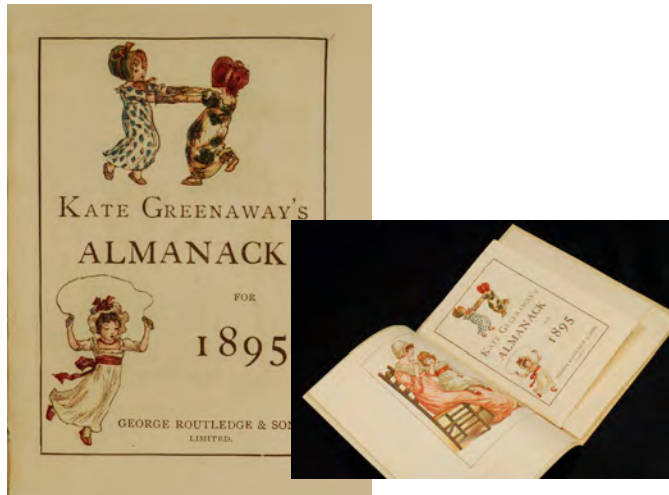
**A Complete Set**  
**Including a Presentation Copy**

**GREENAWAY, Kate.** *Almanack for 1883-[1895].* London: George Routledge and Sons, [1882-1894]. [With:] *Kate Greenaway's Almanack & Diary for 1897.* London: J.M Dent & Co., [1896]. A complete set of first edition *Almanacks*, including a presentation copy of *Kate Greenaway's Almanack & Diary for 1897*, inscribed by KG. Together fifteen volumes, including a duplicate of the *Almanack for 1884*: thirteen 24mo volumes and two 12mo volumes. No *Almanack for 1896* was published. All in various original bindings.

The duplicate copy of the *Almanack for 1884* is in a variant binding of brown glazed pictorial wrappers. The *Almanack for 1892* is in the original printed mailing wrapper and the *Almanack for 1895* is in the original glassine. **Amazingly, the 1897 Diary has not been filled in.** An excellent set housed together in a full dark green morocco clamshell case.

DB 02025.

**\$5,500**



**Publisher's Proofs For  
1895 Almanack**

**GREENAWAY, Kate.** *Kate Greenaway's Almanack for 1895*, Publisher's Proofs. London: George Routledge & Sons, [1894]. Publisher's proofs, untrimmed. Twentyfourmo with leaves of varying size. With Rewards of Merit set of tiny cards (4) by Emma Hardy in the style of Greenaway. In publisher's salmon endleaves as wrappers. **Very fine.** Housed in a quarter morocco clamshell box.

Greenaway almanacks in proof state are exceedingly scarce. The last to appear at auction was in 1974, the 1885 almanack with proof sheets inserted.

"...There are various little conceits about these charming productions which are calculated to appeal to the 'licquorish chapman of such wares'; complete sets of them already fetch respectable sums from the collectors of beautiful books.." (Spielmann and Layard (1905), p. 122).

DB 02170.

**\$1,500**



**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**



**"One of Her Daintiest Productions"  
In The Scarce Binding A**

**GREENAWAY, Kate.** *Mother Goose or the Old Nursery Rhymes*. Engraved and Printed by Edmund Evans. London and New York: George Routledge and Sons, [1881]. First edition, first issue, binding A, the rarest of all. Octavo. Forty-eight color illustrations, including frontispiece. Original pictorial wrappers of glazed yellow paper with vignette of girl in pink dress holding umbrella and bouquet of roses surrounded by a green garland of ivy and fine black line with red shading, the whole duplicated on rear wrapper. Paper spine expertly and invisibly strengthened. A fine copy. Housed in a felt-lined half green morocco clamshell case.

**The rarest of all bindings of Greenaway's Mother Goose; we've never seen a copy in over forty years.** The second issue, the Lattice Edition, is by far much more common.

DB 02172.

**\$1,850**



**"Oh, I'll stay in the Country,  
and make a Daisy Chain  
And never go back to London again"  
Kate Greenaway's "Marigold Garden,"  
Together with one of the Original Wood Printing  
Blocks**

**GREENAWAY, Kate.** *Marigold Garden*...London: George Routledge and Sons, [n.d., 1885]. First edition, first issue. Quarto. Over fifty colored illustrations, many of which are full-page. Original green glazed pictorial boards with brown cloth backstrip. Corners very slightly rubbed, otherwise fine. The Estelle Doheny copy.

Together with **the original woodblock for the illustration on p. 54** ("Miss Molly and the Little Fishes"). Both items housed together in a custom quarter tan calf over marbled boards clamshell case. This book contains forty-two favorite rhymes, each one illustrated in colors.

DB 02024.

**\$3,250**



**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**



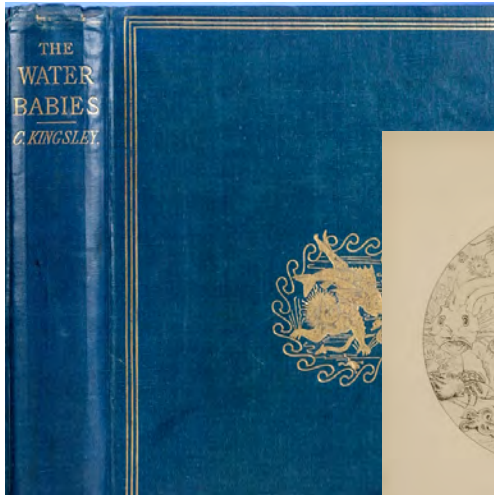
**One of the Books That Relieved John Ruskin's  
Depression  
Rare in Dust Jacket**

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

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

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

DB 01480.

**\$5,500**



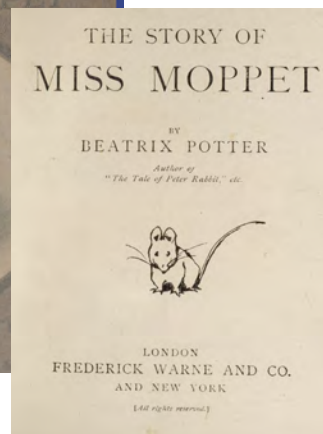
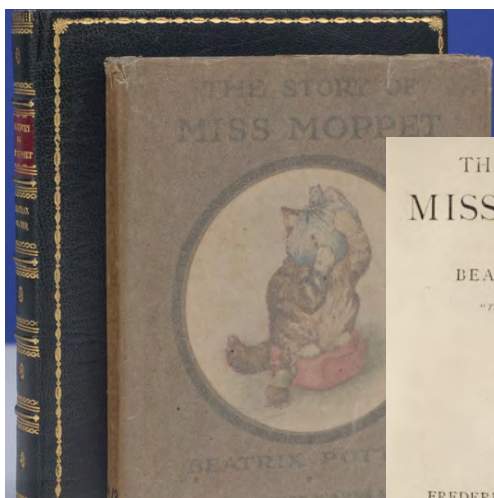
**First Edition in the Original  
Printed Glassine Dust Jacket  
Enjoy With Cakes and Ale**

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

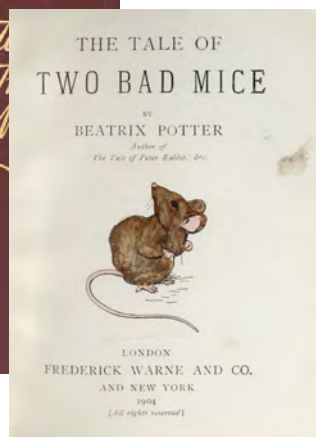
**POTTER, Beatrix.** *The Tale of Benjamin Bunny.* London: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates (included in pagination). Black and white vignette on title-page. Original deluxe binding of tan fine diagonally-ribbed cloth. Front cover 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**

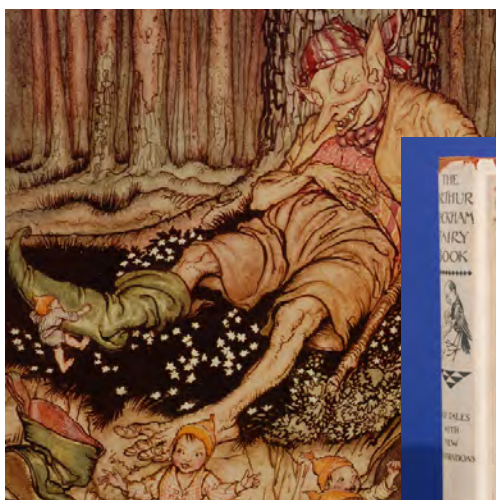


**Of Mice and Misdemeanors  
First Edition in the Original Deluxe Cloth  
Binding and Plain Glassine Dust Jacket**

**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**



**First Trade Edition  
Rare in Fine Condition**

**RACKHAM, Arthur.** *The Arthur Rackham Fairy Book.* A Book of Old Favorites. With New Illustrations. London: George G. Harrap & Co. Ltd., 1933. First trade edition. Octavo. Eight full-page color plates and sixty drawings in black and white. Pictorial endpapers printed in green. Publisher's original brick-red cloth pictorially stamped. Original color pictorial dust jacket (jacket a little chipped at spine extremities but with no lettering loss). A bright, fine copy in an excellent dust jacket.

Amongst these favorites are: Dick Wittington; Jack and the Beanstalk; Beauty and the Beast; The Ugly Duckling; The Princess and the Pea; Aladdin; Sleeping Beauty; Cinderella; Puss in Boots; The Emperor's New Clothes; Little Red Riding-Hood and Hansel and Gretel.

DB 01806.

**\$750**





**First American Trade Edition  
Scarce in the Original Dust Jacket and Box**

[RACKHAM, Arthur, illustrator]. **ANDERSEN, Hans Christian.** *Fairy Tales by Hans Andersen...* Philadelphia: David McKay Co., 1932. First American trade edition. Large octavo. Twelve full-page color illustrations and fifty-nine black and white drawings. Publisher's rose red cloth. Original color pictorial dust jacket. **In publisher's box. A fine copy in a very near to mint dust jacket.**

"The undertaking that meant most to him in the early '30s was his edition of Hans Andersen's *Fairy Tales*. Rackham visited Denmark in 1931, sketched busily visiting farms and local museums. "At one farm he went into the pigsty. 'But an indoor pigsty. No good for Andersen's Swineherd. And that's a mercy. For the stench was so appalling that I thought I should be sick.'" (Hudson, *Arthur Rackham*, pp.131-132).

DB 01894.

**\$1,150**



**Extremely Scarce 1912 Deluxe Edition  
One of Only Fifty Copies**

[RACKHAM, Arthur, illustrator]. **BARRIE, J.M.** *Peter Pan in Kensington Gardens.* From *The Little White Bird* by J.M. Barrie... London: Hodder & Stoughton, [n.d., 1912]. Deluxe edition, one of fifty (?) copies. Large quarto. Fifty mounted color plates. **Finely bound by Zaehnsdorf in full red morocco pictorially stamped and lettered in gilt to match the original 1906 cover stamping.** An excellent copy.

A reprint of the 1906 edition with a new color frontispiece and an additional seven full-page black and white drawings. The additional drawings add a new depth to Rackham's already esteemed portrayal of Barrie's classic tale. The new frontispiece of Peter Pan, as a little boy in a nightgown, replaced the "Fairies of the Serpentine," the eighth color plate in the 1906 edition.

DB 00581.

**\$3,800**



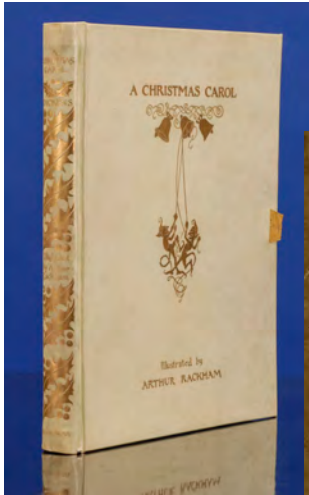
**SWFD Seeks LTR w/SWMD  
The Rackham-Illustrated Edition  
"A Difficult Title To Find in Good Condition"**

[RACKHAM, Arthur, illustrator]. **BROWN, Abbie Farwell.** *The Lonesomest Doll.* Illustrated by Arthur Rackham. New York: Houghton Mifflin, 1928. First edition illustrated by Rackham, published only in America. Octavo. Title page, frontispiece and two full page illustrations in rose and greenish-blue, twenty-six black and white drawings. Original tan, pictorially stamped, cloth. **A remarkably fresh, clean, and exceptionally fine copy.**

"The text is printed on a poor and brittle paper, so it is a difficult title to find in good condition" (Riall).

DB 01580.

**\$1,450**



**Edition de Luxe, Signed by Arthur Rackham**

**[RACKHAM, Arthur, illustrator]. DICKENS, Charles.** *A Christmas Carol...* London: William Heinemann, [1915]. Limited to 525 numbered copies, signed by the artist. Large quarto. Twelve color plates and twenty black and white drawings. Original vellum over boards pictorially stamped and lettered in gilt. Original yellow silk ties. Gray and white pictorial endpapers. A very bright and near fine copy.

"He [Rackham] is not usually remembered as an illustrator of Dickens, but *A Christmas Carol* (1915) was decidedly successful, for he contrived to adapt the tradition of 'Phiz' and Cruikshank to his own characteristic style in the pictures of Victorian London and at the same time found scope for his fantasy in the ghost scenes. We also find him here developing his special talent for silhouette, rare among illustrators..." (Derek Hudson. *Arthur Rackham*, p. 106).

DB 02096.

**\$3,850**

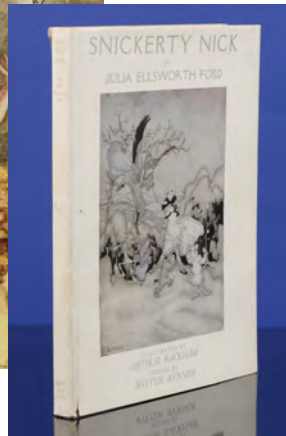
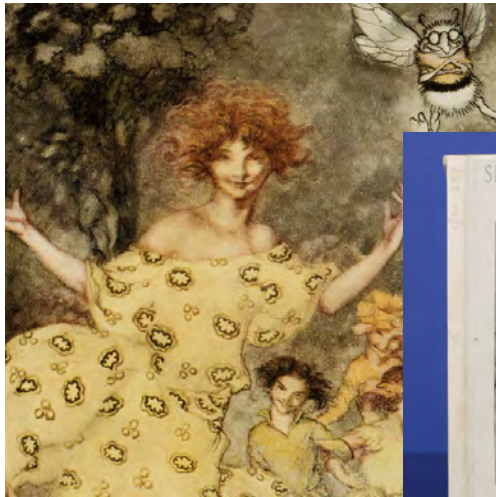
**One of the Rarest of all the Books Illustrated by Arthur Rackham**

**[RACKHAM, Arthur, illustrator].** *Snickerty Nick.* By Julia Ellsworth Ford. Rhymes by Witter Bynner. New York: Moffat, Yard & Co., 1919. First edition. Quarto. Three full-page color plates and ten full-page black and white drawings. Original light blue cloth. Original pictorial dustwrapper with a few small closed tears otherwise a fine copy.

"To Arthur Rackham I tender my most sincere thanks whose magic touch, as in *Peter Pan*, *Grimm's Faery Tales* and *Undine*, making real all faeries and gnomes, endears all child life to grown-ups as well as to children." (Forward by Julia Ellsworth Ford).

DB 01502.

**\$1,250**



**In the Very Scarce Original Dust Jacket**

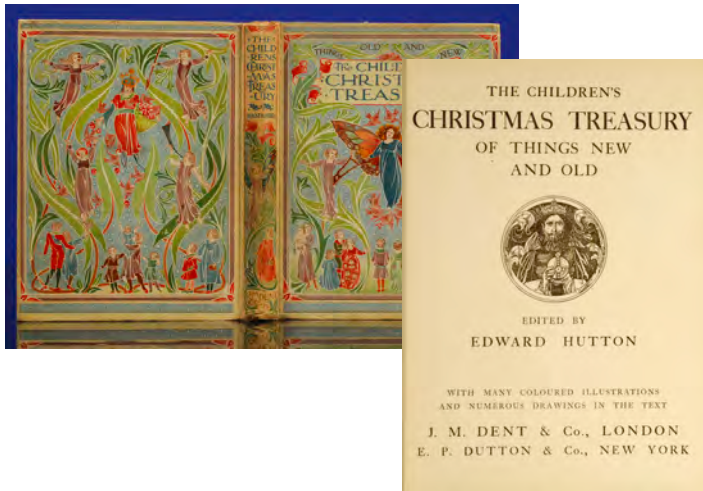
**[RACKHAM, Arthur, illustrator]. GRIMM, [Jakob and Wilhelm].** *Hansel & Grethel & Other Tales* by the Brothers Grimm. Illustrated by Arthur Rackham. London: Constable & Co., [1920]. First separate edition (originally published in *The Fairy Tales of the Brothers Grimm* Illustrated by Arthur Rackham (London: 1909)). Quarto. Twenty mounted color plates and twenty-eight black and white drawings in the text. Title within pictorial border. Original dark blue cloth pictorially stamped and lettered in gilt on front cover and spine. Top edge stained blue. Free endpapers slightly browned from pastedown glue. Tiny bookseller's label on front pastedown. A fine copy. **In the very scarce original tan paper dust jacket** printed in dark blue, the front panel matching the gilt stamping on the front cover of the book and the back panel with publisher's advertisements (jacket spine very slightly darkened).

DB 02093.

**\$1,250**



**Unknown to Gettings; Hamilton; Hudson, or  
Latimore & Haskell**



**[RACKHAM, Arthur, illustrator].** *The Children's Christmas Treasury of Things New and Old.* Edited by Edward Hutton...London: J. M. Dent & Co., [1905]. Quarto. Fifteen full-color plates and fifteen full-page and one text illustration in red and black. Fifteen drawings in black and white by various artists. Original white cloth with full-color pictorial design by Reginald Knowles (dated 1905). **A near fine copy of a very scarce book.**

The Arthur Rackham contributions are "They can't find the ring!" and "If anyone lied, -or if any one swore." in full-page red and black, and one additional black and white text illustration. These illustrations appeared in a different and smaller format in the 1898 Ingoldsby Legends. Not in Gettings; Hamilton; Hudson or Latimore & Haskell.

DB 02161.

**\$1,250**

**First American Trade Edition  
"Frightening...Grandeur and Vision"**



**[RACKHAM, Arthur, illustrator]. POE, Edgar Allan.** *Tales of Mystery and Imagination* by Edgar Allan Poe...Philadelphia: J.B. Lippincott Co., [1935]. First American trade edition. Large octavo. Twelve color plates with descriptive tissue guards. Seventeen full page black and white illustrations. Publisher's red linen. Lettered and pictorially stamped in gilt. Pictorial endpapers. **An excellent copy in a fine dust jacket.**

"According to Rackham, the illustrations he provided for Poe's *Tales of Mystery and Imagination*, in 1935, frightened even him, and whilst this might only be expected when a fine illustrator meets a fine and frightening text... The best plates are... indicative of a grandeur and vision one might not so far have perceived in Rackham... Perhaps not a book or set of illustrations for a night's reading in bed, alone" (Gettings, *Arthur Rackham*, pp. 163-164).

DB 01891.

**\$480**

**Amongst Gettings' Survey of  
Rackham's Best Book Illustrations  
A Fine Copy, in the Original Dust Jacket**

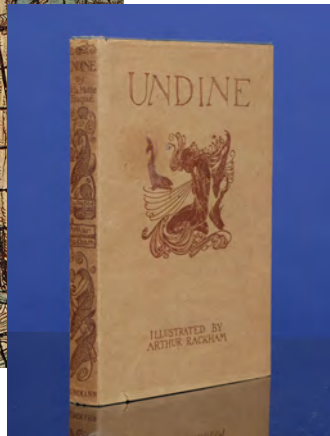


**[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William.** *The Tempest.* London: William Heinemann Ltd. [and] New York: Doubleday, Page & Company, [1926]. First trade edition. Quarto. Twenty mounted color plates and twenty-five drawings in black and white. Original black cloth over boards. Minimal spotting to text. Otherwise an exceptionally fine copy. In the original cream-colored pictorial dust jacket printed in red and listing sixteen other books illustrated by Rackham. Neat ink name and date (Dec 24th 1926) on front free-endpaper. **One of the best copies that we have ever seen.**

*The Tempest* is among Gettings' survey of Rackham's Best Book Illustrations.

DB 01619.

**\$1,500**



**Scarce in Dust Jacket**  
**A Love Story With A Twist**

**[RACKHAM, Arthur, illustrator]. FOUQUE, De La Motte.** *Undine*. Adapted from the German by W.L. Courtney...London / New York: William Heinemann / Doubleday, Page & Co., 1909. First U.K. trade edition. Tall octavo. Fifteen full-page color mounted illustrations, thirty black and white text illustrations. Publisher's blue cloth. Original light brown dust jacket. With Heinemann post card, in mint condition, laid in. Light foxing and offsets to end-papers. A near fine copy in the very scarce, near fine original dust jacket.

"Although the waves and eddies of Undine bear the mark of Art Nouveau, the work was still another step forward for Rackham, the unity of conception in the line drawings and the colour plates, the assertion of contrast in the moods of the heroine, rendering it a masterpiece of sympathetic understanding" (Hudson, p. 80).

DB 01886.

**\$780**

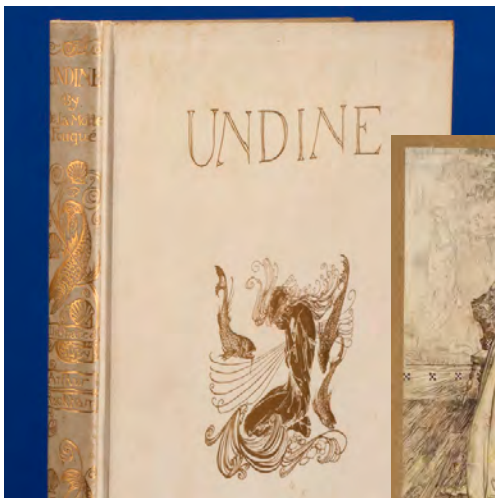
**"A Masterpiece of Sympathetic Understanding"**  
**Edition de Luxe Signed by the Artist**

**[RACKHAM, Arthur, illustrator]. FOUQUE, De La Motte.** *Undine*. Adapted from the German by W.L. Courtney...London / New York: William Heinemann / Doubleday, Page & Co., 1909. Edition de Luxe, limited to 1000 large-paper copies signed by the artist. Quarto. Fifteen color plates. Original full vellum. Original ribbons ties. Bookplate. Minimal dusting to boards, otherwise a fine and bright copy.

"...Rackham found an opportunity to revive and develop his earlier art nouveau linear decorative drawing, especially in the need to incorporate waves and water currents in his pictures. He was thus able to connect a felicitous quality of decoration into his plates, as well as a new feeling for flat pattern which harks back to *fin de siècle* without being too openly mannered" (Gettings, Arthur Rackham, p. 123).

DB 01983.

**\$2,500**



**Rackham on Swift**

**First American Trade Edition - Rare in Dust Jacket**

**[RACKHAM, Arthur, illustrator]. SWIFT, Jonathan.** *Gulliver's Travels* Into Several Remote Nations of the World. New York: E.P. Dutton & Co., 1909. First American trade edition. Octavo. Twelve full color plates, including frontispiece. Two black and white full-page illustrations. Tailpieces. Publisher's maroon cloth, pictorially gilt-stamped. Original light gray dust jacket pictorially decorated and lettered in black on front cover and spine. **A bright, fine copy in a near fine, price-clipped dust jacket.**

"It is a tribute to Swift's style, and to the tradition of graphic reportage which generations of illustrators had built around the book, that Rackham did not depart more rigorously into a quaint, fantastic Rackhamerie... [and lose] the mordant force of the original Swift" (Gettings, Arthur Rackham, p. 91).

DB 01889.

**\$550**





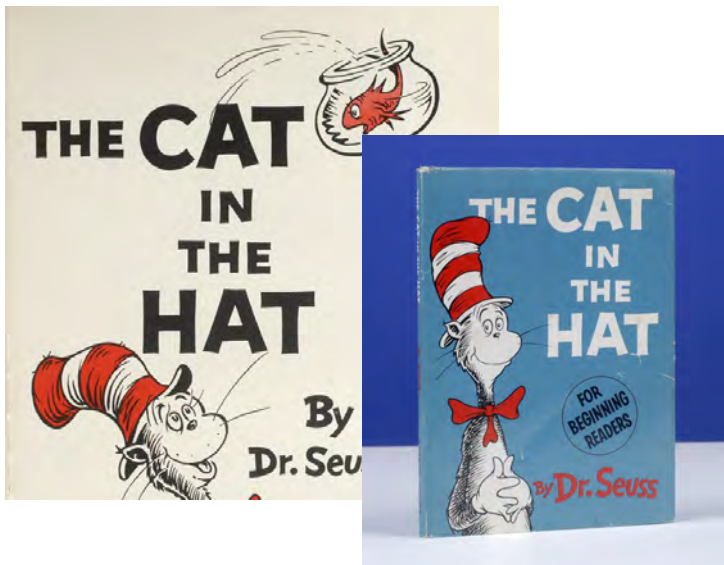
**One of 150 Large Paper Copies on Japon Vellum**

[ROBINSON, Charles, illustrator]. STEVENSON, Robert Louis. *A Child's Garden of Verses...* London: John Lane, The Bodley Head, 1896. **One of 150 large-paper copies printed on Japon vellum paper.** Octavo. Over 150 line drawings. Publisher's original dark red cloth as issued with the green cloth covers of the trade edition as doublures. With an ALS, dated Oct. 8, 1896, from London bookseller P. Appleby Robson of Robson & Co. to a client offering this very fine copy.

At age 25 Charles Robinson illustrated his first full book, *A Child's Garden of Verses*. These illustrations for Stevenson's most endearing and popular book bear the influence of the Art Nouveau style, of his brother, W. Heath Robinson, Aubrey Beardsley, and, particularly, Walter Crane.

DB 01507.

**\$1,850**



**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**



**A Very Fine Ernest Nister Transformation Book**

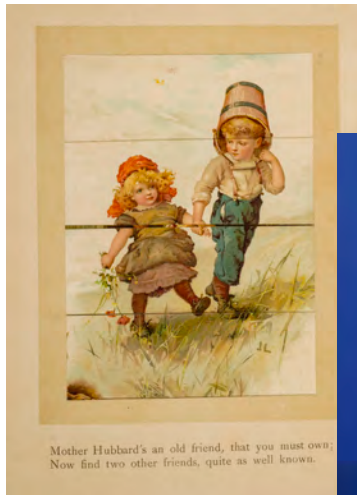
[TRANSFORMATION BOOK] [WEATHERLY, Fred E.]. *Our Darlings' Surprise Pictures*. [A Novel Panorama Picture Book]. London: Ernest Nister [n.d, ca. 1895]. Eight color transformation pictures with verses by Fred E. Weatherly. Black and white illustrations throughout. Small folio. Original color glazed pictorial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

**The Caldecutt Award Winner in its First Edition**

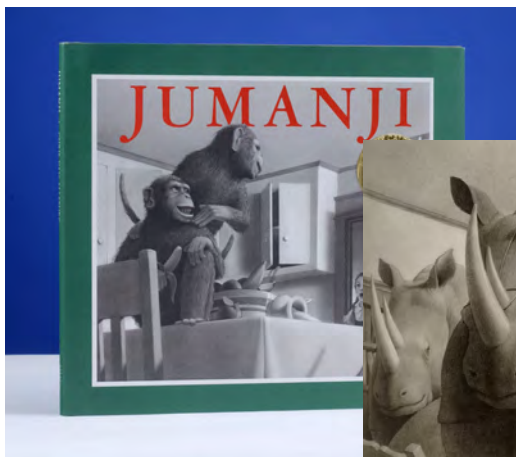
**VAN ALLSBURG, Chris**. *Jumanji*. Written and Illustrated by Chris Van Allsburg. Boston: Houghton Mifflin Company, 1981. First edition of Van Allsburg's second book. Oblong quarto. Original green linen-grain cloth over boards with copper-gold lettering on front cover and spine. Tan endpapers. **A fine 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**



**Scarce, Unrecorded Second Edition With Significant Variations from the First Edition**

**WAIN, Louis. BLACK, Dorothy. FLOYD, Grace C.. GALE, Norman**. *Merry Times with Louis Wain*. Father Tuck's "Golden Gift" Series. London: Raphael Tuck & Sons, Ltd., n.d. [c. 1939]. Unrecorded [Second] edition, and notably different than the first edition of 1916. Quarto. Full-color frontispiece, black & white and two-color text illustrations throughout, title page illustration. Quarter red cloth over pictorial boards. Rear board illustrated in full color. Neat gift and ownership signature dated 1939 to front free endpaper. Mild edgewear and some minor soiling to boards. Internally crisp and clean. A wonderful copy.

**No copies have come to auction within the last thirty-six years. No copies recorded by OCLC/KVK. Cf. Wood 145.**

DB 01788.

**\$750**



# Chapter Two

## Color-Plate Books



“The World is a book, and those who do not travel read only a page.”

Saint Augustine



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

**ACKERMANN, Rudolph.** *A History of the University of Oxford. Its Colleges, Halls, and Public Buildings.* In Two Volumes. London: R. Ackermann, 1814. First edition, early state of plates. Two large quarto volumes. 114 plates all hand-colored aquatints or stipple-engravings. Bound without half-titles and Arrangement of Plates leaf. All plates watermarked no later than 1814. Contemporary three-quarter maroon morocco. A very nice copy in an extremely attractive contemporary binding.

"These books are among the finest ever executed. The drawings are worthy even of the splendid architectural monuments they commemorate, while the engraving was carried out by masters of aquatint as J. Bluck, J.C. Stadler, F.C. Lewis, D. Havell and others. The result was the production of plates of unequaled merit in their particular line" (Prideaux, pp. 125-6).

DB 01868.

**\$6,500**

**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**



**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?"**

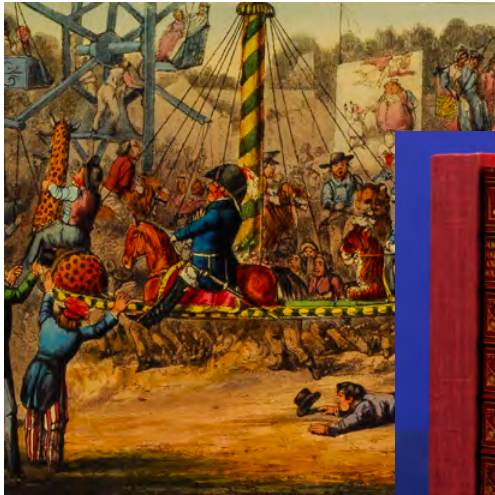
**ALKEN, Henry.** *Ideas, Accidental and Incidental To Hunting and Other Sports.; Caught in Leicestershire, &C.* London: Thomas M'Lean, n.d. [1826-1830]. First edition, early issue, with plates dated 1826-1830 and watermarked 1831-32. Upright folio. Letterpress title and forty-two hand colored etchings. Full forest green crushed morocco 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 edition.

No copies in British Museum" (Schwerdt).

DB 02149.

**\$16,500**





**First Alken-Illustrated Edition  
With 14 Hand-Colored Aquatints**

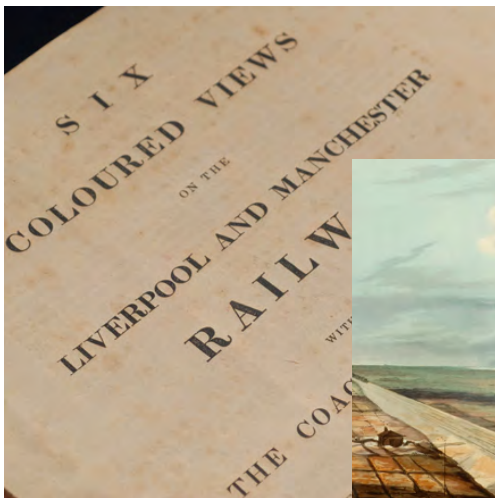
**[ALKEN, Henry, illustrator] [SURTEES, Robert Smith, text].** *Jorrocks's Jaunts and Jollities*;...London: Rudolph Ackermann, Eclipse Sporting Gallery, 1843. Second edition. Octavo. Hand-colored engraved vignette title and fourteen hand-colored aquatint plates. Plates watermarked 1832. Handsomely bound by Wood of London ca. 1920 in full red crushed levant morocco. Original cloth covers and spine bound in at end. Housed in a red cloth slip-case.

*Jorrocks's Jaunts and Jollities* first appeared in Volumes I-VII of *New Sporting Magazine* and then in book form in 1838 with twelve plates by Phiz, and again in 1839.

The firm Henry T. Wood of London, est. 1875, executed a number of spectacular bindings. Mellon/Podeschi 173. Schwerdt II, p. 236. Tooley 471.

DB 02169.

**\$1,500**



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

**BURY, T[homas] T[albot].** *Six Coloured Views on the Liverpool and Manchester Railway, with a plate of the Coaches, Machines, &c.* London: Published by R. Ackermann, and Sold by R. Ackermann, Jun., 1831. First edition. Large quarto. Seven hand-colored aquatint plates by H. Pyall after T.T. Bury. First blank leaf watermarked: "1827". Plate seven watermarked 1831. All of the plates are dated "Feby. 1831." Original quarter calf backed printed drab wrappers with printed advertisements on the inside front and inside and outside back. **An exceptional copy, slightly larger than Abbey's.** Housed in a custom-made half brown morocco clamshell case.

First published with six plates in 1831. This classic record of the beginnings of the railway age was also one of the last books illustrated with aquatints.

DB 01695.

**\$4,500**



**"The Rarest Item in a Cruikshank  
Collection" (Cohn)  
One of the Rarest Items in a Rowlandson  
Collection**

**CRUIKSHANK, George, & Thomas ROWLANDSON (illustrators).** *The Wits Magazine And Attic Miscellany.* London: Thomas Tegg, [1818]. **First and only edition,** twenty original parts in two volumes. Two small octavo volumes. Forty hand-colored etchings, sixteen by George Cruikshank and twenty-four by Thomas Rowlandson. Elegantly bound ca. 1900 by Rivère & Son in full blue crushed levant morocco. Upper joint of volume one very slightly cracked but still sound. An exceptionally fine and clean copy.

**"This is one of the rarest books illustrated by Cruikshank"** (Douglas, *Works of George Cruikshank Classified and Arranged*). **Only one copy at auction since 1923.** Incomplete copies came to auction in 1897 (Bruton copy) and 1903 (at Phillips).

DB 02094.

**\$11,500**



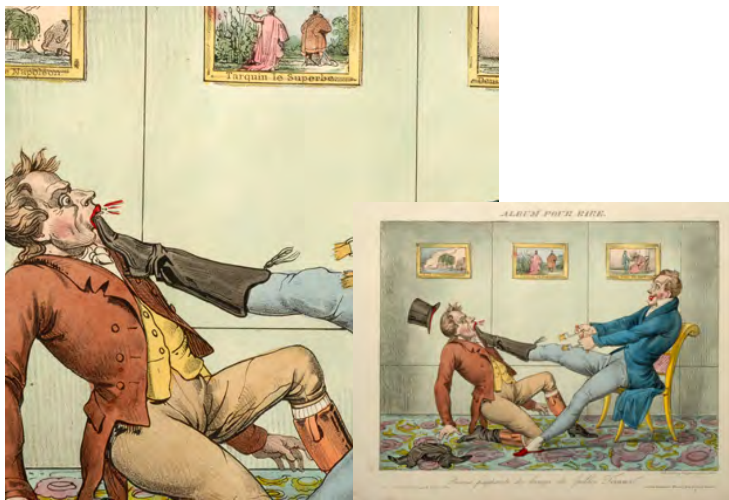
**The Superior Issue**  
**With Colored Plates In Large Format**

**[HOLY LAND, The].** *Thirty Prints of Places Mentioned in The Holy Scriptures Illustrative of the Fulfilment of Prophecy.* London: The Society for Promoting Christian Knowledge, Printed by R. Clay, n.d. [c. 1860]. First edition in large format. Folio. Title leaf and thirty hand-colored copperplate line engravings. Publisher's original cloth. **The superior issue with the plates colored** and the imprint on each plate "Price 3/4d. Plain; 2d. Coloured."

Originally issued in an octavo volume in 1849 and 1856 with 128 pages of text. The greatest and most important society within the Church of England, the Society for Promoting Christian Knowledge, founded March, 8, 1698, is the third oldest English publishing house still operating today, after the University presses of Oxford and Cambridge.

DB 02078.

**\$1,250**



**Scarce Pre-Political Philipon Devastates**  
**The French Upper Class With Scathing Satire**

**PHILIPON, Charles. TRAVIES, C.J., etc.** *Album Pour Rire.* Paris: Chez Ostervald, n.d. [c. 1828-29]. First issue. Oblong folio. Twelve hand-colored lithographs, ten numbered, two unnumbered. One suite (unidentified) in the ongoing series, *Albums Pour Rire*, by Philipon. The numbered plates contain three to six captioned vignettes each. Bound to contemporary style in full dark green morocco. Gilt ruled borders. Gilt panel. Gilt lettering and ornaments to spine. Some foxing to margins not affecting text, otherwise an attractive copy of a scarce suite.

It appears that the *Album pour Rire* suites were never collected into separate volumes; **there are no records in OCLC/KVK, nor auction records in ABPC.**

DB 01881.

**\$3,250**



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

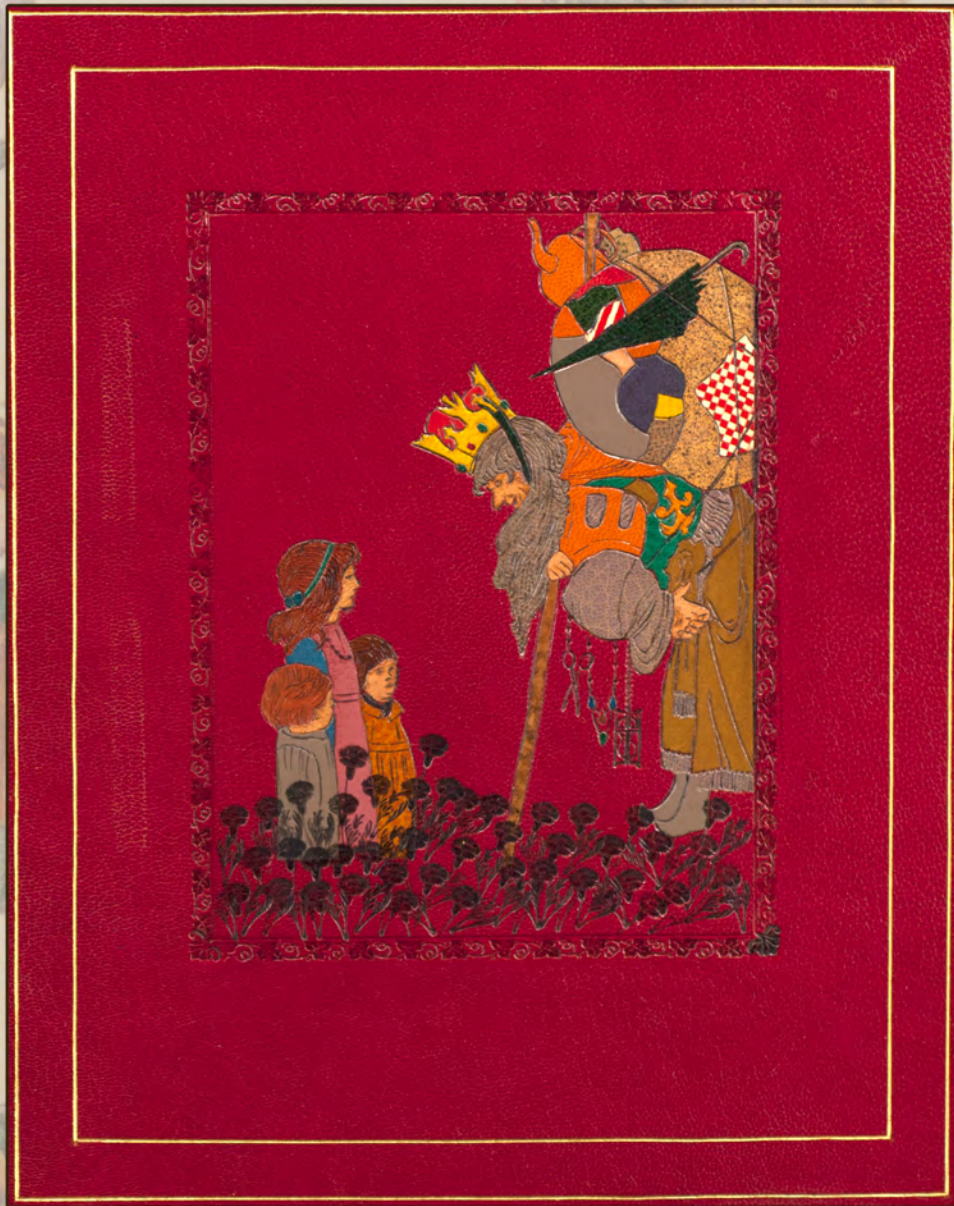
**WESTALL (William) and Samuel OWEN.** *Picturesque Tour of the Thames.* Illustrated by Twenty-Four Coloured Views, a Map, and Vignettes, from Original Drawings Taken on the Spot by William Westall and Samuel Owen. London: R. Ackermann, 1828. **Large Paper Copy. First edition, first issue plates** (with 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.

**\$12,500**

# Chapter Three Fine Bindings



“Book love... is your pass to the greatest,  
the purest, and the most perfect pleasure  
that God has prepared for His creatures.”  
Anthony Trollope

### **Bayntun-Riviere**

George Bayntun (4 August 1873 - September 1940) was an English bookseller, bookbinder, and collector. Born and living in Bath, Somerset, England, George Bayntun started his own bookbinding business in 1894. In 1920 he bought the business of George Gregory, and in 1939 Bayntun and Riviere binderies were incorporated into a new set of premises on Manvers Street (Bath), in which the business still exists today. George Bayntun was described by Wilmarth Lewis in *Collector's Progress*: "He wore a smock in the shop and after selling a certain number of books took snuff. The sneeze released fresh energies". He adhered to traditional book binding techniques and his response to an enquiry as to why is quoted "We work in the old way. Machine binding? Ah yes....but not for us."

George Bayntun died at the age of 67 in 1940, having built a world famous business. His last years were crowned by the frequent patronage of Queen Mary, who spent the war years near Bath. She granted the firm the appointment of Bookseller to Her Majesty in 1950. George Bayntun is now owned by Hylton's son, Edward Bayntun-Coward. ([http://en.wikipedia.org/wiki/George\\_Bayntun](http://en.wikipedia.org/wiki/George_Bayntun)).

### **Birdsall of Northampton**

The roots of Birdsall of Northampton "stretch back to the early eighteenth century but it was in 1792 that John Lacy's Northampton bindery was acquired by William Birdsall, continuing in his family until 1961...In Birdsall's heyday, Gerring (*Notes on Bookbinding*, 1899) reported a staff of 250 engaged in making ladies handbags, fancy boxes, and stationary; as well as all types of bookbinding. In the 1840's Anthony, a great-nephew of the founder William, bought the business and his son Richard entered the business in 1857. Anthony died in 1893 and Richard continued the business under the name of Birdsall & Son. The firm seemed always ready to experiment and careful records and samples were kept by Richard Birdsall until he died in 1909.

"Birdsall's is notable for the high quality of their leathers and finishings, as well as for the inventive style of their 'inlaid pictorial bindings'" (Chevalier Collection, Christie's November 9, 1990). The Birdsall Collection of Bookbinders' Tools was acquired by the Rare Books Department at the University of Toronto in 1968. (<http://www.trentu.ca/admin/library/archives/86-1001.htm>). (Maggs, *Bookbinding in the British Isles II*, #262, and #321).

### **Cosway Bindings and Cosway-Style Bindings**

J.H. Stonehouse, a director of the bookselling firm of Henry Sotheran, introduced Cosway bindings in ca. 1904, in collaboration with binders Riviere & Son and artist "Miss Currie" and named after eighteenth century miniaturist Richard Cosway. Richard Cosway (5 November 1742 – 4 July 1821) was a leading English portrait painter of the Regency era, noted for his miniatures.

Before Sotheran's 1911 catalogue, in which they identified the miniature artist as Miss Currie, the miniatures were attributable only by their recognizable style. By 1913, the bindings were distinguished by a limitation statement on a colophon leaf, which provides the number of the Cosway binding with facsimile signatures of Stonehouse and Miss Currie. The customary gilt-stamped signature on the turn-in is generally lettered: "Bound by Riviere & Son from Designs by J. H. Stonehouse" and "Miniatures by C. B. Currie."

Competitors began copying the bindings soon after their initial introduction. Perhaps the most prolific follower has been the existing English firm of George Bayntun, who acquired the Riviere stock of binding tools in 1939. Examples by other firms are known as "Cosway-style" bindings. (From "Know Your Antiques, Cosway Bindings Bibi Mohamed, Imperial Fine Books, Inc., NYC). (<http://www.antiquesandfineart.com/articles/article.cfm?request=237>)

### Hayday

James Hayday, (1796–1872), bookbinder, was born in London. He was apprenticed to Charles Marchant, vellum binder in London, and then for some time worked as a journeyman commencing business in a very humble way. In 1833 he rented premises at 31 Little Queen Street, Lincoln's Inn Fields, where he continued until his retirement in 1861. Constant opening of traditionally bound books disfigured the grain of the leather, and to obviate this Hayday introduced the cross or pin-headed grain known as Turkey morocco. In his own bindings he sewed the books fully along every sheet, a technique that caused extra thickness that Hayday remedied by sewing with silk, rather than thread. Also, in order to equalize the thickness he rounded the fore edges more than was customary. To make the back tight he dispensed with the ordinary backing of paper, and fastened the leather cover down to the back.

"Works bound by Hayday became famous and increased in monetary value. Edward Gardner of the Oxford Warehouse, 7 Paternoster Row, London, secured Hayday's services for the Oxford University Press. William Pickering, bookseller, of 57 Chancery Lane, also introduced him to many wealthy patrons...A number of his bindings are in the National Art Library, Victoria and Albert Museum, London" (Oxford Online Dictionary of National Biography).

### Kelliegram/Kellie & Sons

[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. William Henry Kelly significantly developed the company in the first half of the nineteenth century, followed by William Henry, Jr., Henry, and Hubert Kelly, who took control in 1892, taking the firm into the twentieth century...The development [during the 1880s] that came to be known as Kelliegram was one of the bindery's most notable, and the popularity continues today as demonstrated by the prices Kelliegram bindings command at auction and in the rare book trade" (Dooley, Kelliegram Bindings, Brynmawr Library).

### Christopher Lewis

Christopher Lewis began his career at the internationally renowned Bayntun-Riviere Bindery of Bath, England, during the early 1960s as a finisher. In the 1970s, he established his own bindery and further developed his masterful inlay and gilt work, incorporating innovative painted highlights for heightened dramatic visual effect. He designed and finished many unique inlaid bindings during his time at Bayntun-Riviere.

Pictorially inlaid bindings were once quite popular. Chris Lewis caught the last wave, or, rather, swam against the current. They fell out of fashion with the development of modernism and the integration of abstraction into binding designs by the mid-20th century. As a result, the art and craft is getting lost as the demand has ebbed and the skills declined. While pictorially inlaid bindings belong to another era and are, for some, a bit too representational with a precious, diabetic quality that may cloy, they possess a traditional charm and craftsmanship that for many overrides modern taste: not too sweet at all, they're "just right." Ultimately, master craftsmanship never goes out of style.

Chris Lewis was one of Bayntun-Riviere's most talented 'finishers' - the craftsperson who, after the book has been bound, executes the design. He designed and finished many unique inlaid bindings during his time at Bayntun-Riviere in the 1960s, established his own bindery in the 1970s, and returned to Bayntun prior to his death in the late eighties. (<http://www.booktryst.com/2012/02/beautiful-inlaid-pictorial-bindings-of.html>).

### Riviere

Robert Riviere (1808–1882), bookbinder, was born in London in 1808. In 1824 he apprenticed with Messrs. Allman, the booksellers, of Princes Street, Hanover Square. In 1829 he 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.

The excellent workmanship and good taste displayed in his bindings gradually won for them the appreciation of connoisseurs, and he was largely employed by the Duke of Devonshire, Mr. Christie-Miller, Captain Brooke, and other great collectors. He also bound for the Queen and the royal family. In the Great Exhibition of 1851 he exhibited several examples of his skill, and he obtained a medal.

The bindings of Riviere, in the quality of the materials, the forwarding, and in the finish and delicacy of the tooling are deserving of almost unqualified commendation. His bindings are wonderful specimens of artistic taste, skill, and perseverance. Riviere bequeathed his business to his son-in-law in 1880, and the name of the firm was changed to Riviere & Son. Bayntun of Bath acquired Riviere c. 1930. ([http://en.wikipedia.org/wiki/Robert\\_Riviere](http://en.wikipedia.org/wiki/Robert_Riviere)).

### Henry Stikeman

One of the great and most prominent American bookbinders, "Henry Stikeman's career virtually paralleled the heyday of art bookbinding in America: beginning toward the end of the 19th century, into the beginning of the 20th. A Stikeman binding from the 1880s through, say, 1918/1919, represents the best work of the firm...During its prime, Stikeman & Co. was capable of turning out a stunningly large volume of high quality work. They did the large majority of the special publisher 'sets' of the period (for Scribners, Harcourt, Riverside Press, etc.), likely looking upon that type of work as their bread-and-butter...What's apparent in this American (specifically, New York) work... is that the binders were a small group, sharing ideas, working together, and intent on creating an American Style. Stikeman and Macdonald both worked at Matthews, Stikeman eventually taking the firm over, MacDonalld leaving before then and starting his own firm around 1880" (Jeff Stikeman).

### Zaehnsdorf

Joseph Zaehnsdorf (27 February 1816–1886), was the son of Gottlieb Zaehnsdorf, of Pesth in Austria-Hungary, where he was born and educated. At the age of fifteen he was apprenticed to Herr Knipe, a bookbinder of Stuttgart, with whom he remained five years, afterwards proceeding to Vienna, where he worked in the shop of Herr Stephan, a bookbinder. He left Vienna about 1836, and in 1837 he came to London, and obtained employment at Messrs. Wesley & Co., Friar Street, Doctors' Commons, for whom he worked three years. He afterwards worked for Mr. Mackenzie, a binder of considerable eminence, and there he remained until 1844, when he commenced business on his own. Zaehnsdorf became a naturalised British subject in 1855, and died on 7 December 1886.

He exhibited at the London International Exhibition of 1862, where he received honourable mention. He also obtained medals at the Anglo-French Working Class Exhibition, held at the Crystal Palace in 1865, at the Dublin International Exhibition of 1865, at the Exposition Universelle (1867), at Vienna in 1873, and at Victoria and Albert Museum in 1874. "There are few firms of craft bookbinders that can claim an existence of longer than one hundred years. One which can is Zaehnsdorf Limited. It remained under the direct control of three successive generations of the Zaehnsdorf family...Bindings produced by the firm of Zaehnsdorf are still admired today the excellence of craftsmanship which they display" (Broomhead, *The Zaehnsdorfs (1842-1947): Craft Bookbinders*, p. 11).

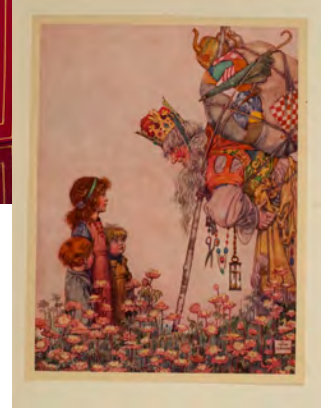
**He Doesn't Mind This Outstanding Binding Designed By Chris Lewis**

**[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, and 117 black and white illustrations. 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. In the process they meet some very droll characters. These are the substance of some of Heath Robinson's wittiest drawings" (Lewis, p. 102).

DB 01911.

**\$4,800**



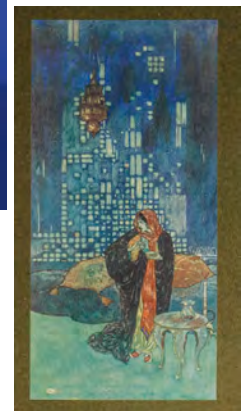
**Edition De Luxe of Dulac's Most Important Work  
In a Beautiful Inlaid Binding by Chris Lewis**

**[BAYNTUN-RIVIERE, binders]. DULAC, Edmund, illustrator.** *Stories from The Arabian Nights*. Retold by Laurence Housman. London: Hodder and Stoughton, [1907]. Edition de Luxe, limited to three hundred and fifty copies signed by Edmund Dulac. Quarto. Fifty tipped-in color plates. Bound ca. 1960 by Bayntun-Riviere in full crimson crushed levant morocco and finished by Chris Lewis with pictorial inlay. A very fine and flawless copy. Housed in the original fleece-lined red cloth slipcase.

"*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..." (Hughey).

DB 02123.

**\$4,800**



**Jaunts and Jollities**  
**In a Beautiful Inlaid Binding Designed By Chris Lewis**

**[BAYNTUN-RIVIERE, binders]. ALKEN, Henry, illustrator. [SURTEES, Robert Smith].** *Jorrock's Jaunts and Jollities...* With Sixteen Illustrations by Henry Alken. Printed in Colours. New Edition. London: George Routledge, [1893]. Tall octavo. Sixteen full color plates including frontispiece and engraved title. Bound by Bayntun-Riviere, c. 1985 in full crimson morocco and finished by Chris Lewis with a large rectangular pictorial inlay of multi-colored morocco depicting a country scene of foxhounds and huntsmen on horseback. A very fine copy.

Henry Thomas Alken (12 October 1785 – 7 April 1851) was an English painter and engraver chiefly known as a caricaturist and illustrator of sporting subjects and coaching scenes.

DB 01962.

**\$3,750**



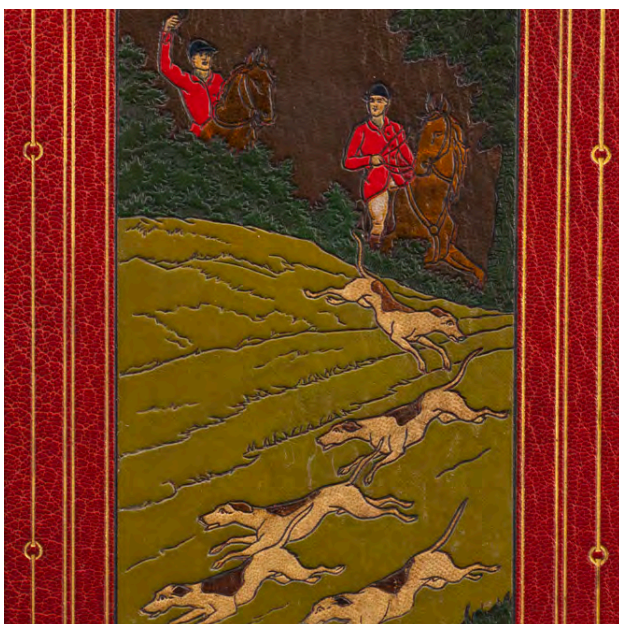
**The Hunt Ends Here For A Fine Inlaid Binding**

**[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 (17 May 1805 – 16 March 1864) was an 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**





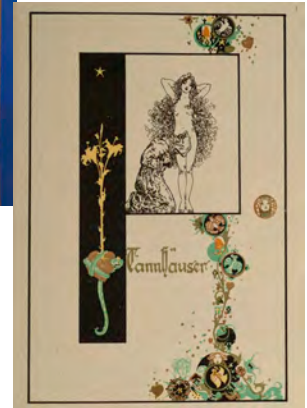
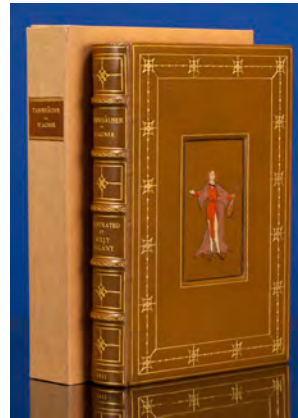
**Themes of Medieval Chivalry, Erotic Love and Moral Tests, Superbly Bound Together**

[BAYNTUN-RIVIERE, binders]. [POGANY, Willy, illustrator]. WAGNER, Richard. *Tannhauser*. A Dramatic Poem by Richard Wagner... London: G.G. Harrap, n.d. [1911]. Limited to 525 copies signed and numbered by the artist. Quarto. Sixteen color tipped-in plates. Bound c. 1960 by Bayntun-Riviere in full tan morocco and finished by Chris Lewis with a multi-colored morocco pictorial onlay. **A flawless copy.** Housed in a later plush-lined drop-back clamshell box.

William Andrew Pogany (1882–1955) was a prolific Hungarian illustrator of children's and other books. His best known works consist of illustrations of classic myths and legends done in the Art Nouveau style. He also worked as an art director on several Hollywood films, including *Fashions of 1934* and *Dames*.

DB 01961.

**\$3,750**



**"Exquisite Pitch of Execution"**

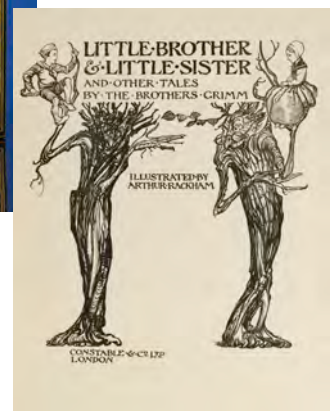
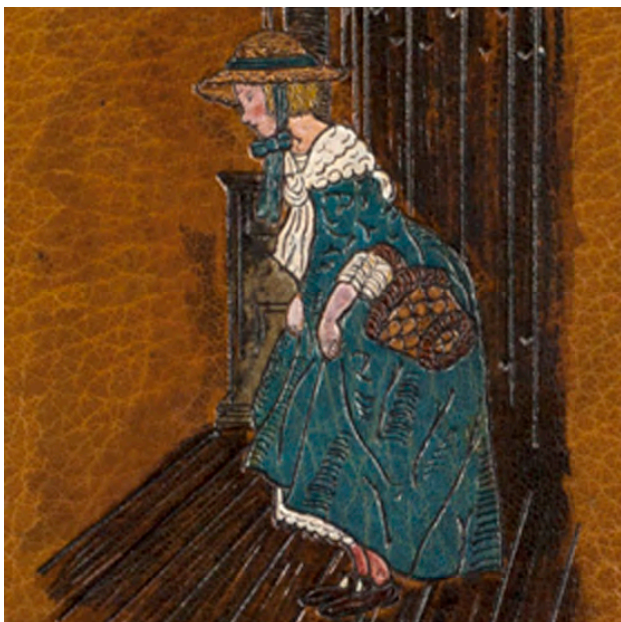
**One of 525 Copies Signed by the Artist, Magnificently Bound by Bayntun-Riviere**

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

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

DB 01966.

**\$4,800**



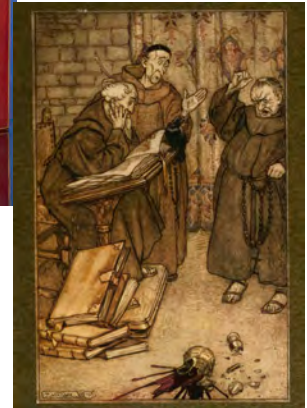
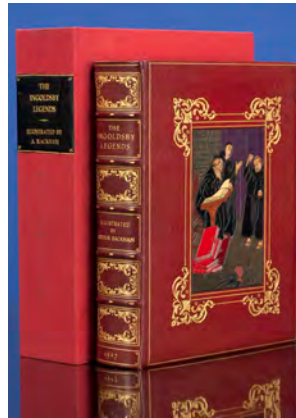
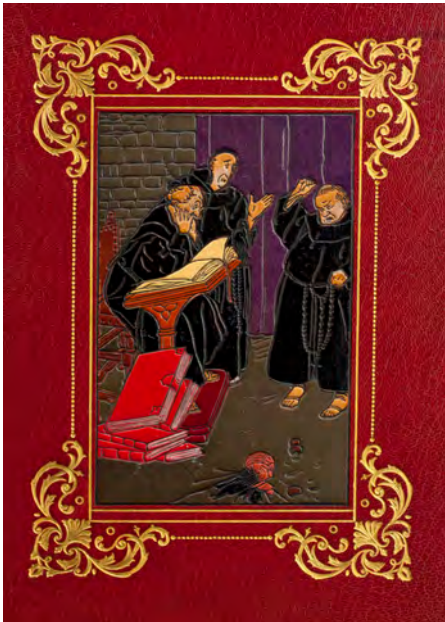
In a Beautiful Inlaid Binding By Chris Lewis

[BAYNTUN-RIVIERE, binders]. [RACKHAM, Arthur, illustrator]. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham). *The Ingoldsby Legends...* London / New York: J.M. Dent / E.P. Dutton, 1907. Second trade edition, and the best. Tall octavo. Twenty-four full color tipped-in plates. Bound by Bayntun-Riviere, c. 1960 in full dark red morocco and finished by Chris Lewis with a pictorial inlay of multi-colored morocco reproducing the plate "If Anyone Lied, or If Any One Swore". A 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 01953.

**\$3,800**



**"Mr. Rackham Breaks New Ground in the Illustration of Irish Literature..."**  
**One of 520 Signed Copies Bound by Bayntun-Riviere, Finished by Christopher Lewis**

[BAYNTUN-RIVIERE, binders]. [RACKHAM, Arthur, illustrator]. STEPHENS, James. *Irish Fairy Tales...* London: Macmillan & Co., 1920. Deluxe Edition. Limited to 520 copies, signed by the artist. Large quarto. Sixteen color plates. Bound by Bayntun-Riviere c.1960s in full emerald green morocco and finished by Chris Lewis with a pictorial onlay. Small portion of upper hinge expertly and almost invisibly repaired, otherwise a near fine copy. Housed in the original fleece-lined green cloth slipcase.

"Rackham's books for the English market in the early post-war years included his friend James Stephen's collection of *Irish Fairy Tales...* Rackham broke new ground in the illustration of Irish literature... Some of Mr. Rackham's pictures are pure poems - they set you dreaming." (Hamilton, p. 128).

DB 02175.

**\$4,250**



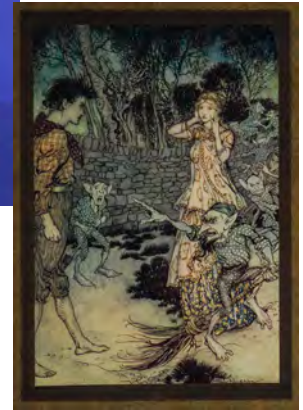
**The Deluxe Edition  
"How Beautiful I Think Your Illustrations"**

**[BAYNTUN-RIVIERE, binders]. RACKHAM, Arthur.** *The Allies' Fairy Book.* With an Introduction by Edmond Gosse C.B...London and Philadelphia: William Heinemann and J.B. Lippincott Co., n.d. [1916]. Deluxe edition, limited to 525 copies signed by Rackham. Tall octavo. Twelve color plates and twenty-four black and white drawings as head- tailpieces. Bound c. 1960s by Bayntun-Riviere in full royal blue morocco and finished by Chris Lewis with a pictorial inlay. Spine sunned to warm green. A fine copy. Housed in a cloth slipcase.

"When *The Allies' Fairy Book* was published, [Edmund] Gosse wrote to Rackham (6th November 1916): 'Will you think me impertinent if I tell you how beautiful I think your illustrations... their variety, and ingenuity, and the delicacy of your fancy, and the romantic ardour of your mind, were never so humble a degree - in a work so charming'" (Hudson, p. 104).

DB 02176.

**\$2,850**



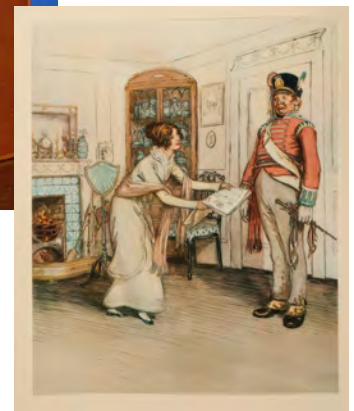
**A Superb Inlaid Binding by Birdsall of Northampton**

**[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**



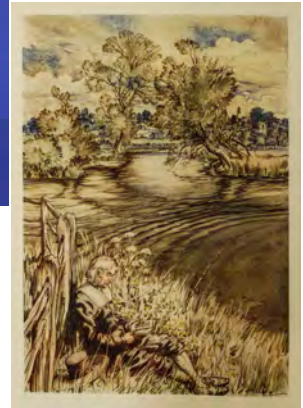
**Bound By Birdsall**  
**"I Envy No Body But Him, and Him Only, That Catches More Fish Than I Do"**

**[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 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**

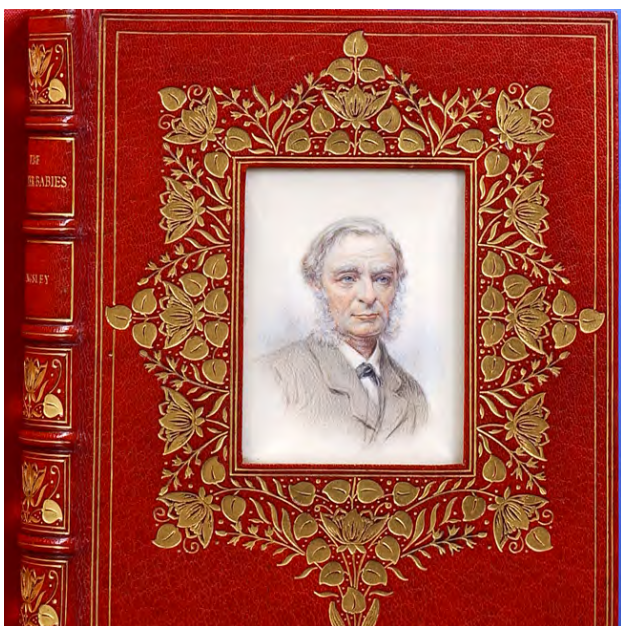


**A Fine Cosway Binding**  
**Portrait Miniature on Ivory by Miss C.B. Currie**

**[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**



*This is No. 951  
of the Cosway Bindings  
invented by J. H. Stonehouse,  
with Miniatures on Ivory  
by Miss Currie.*

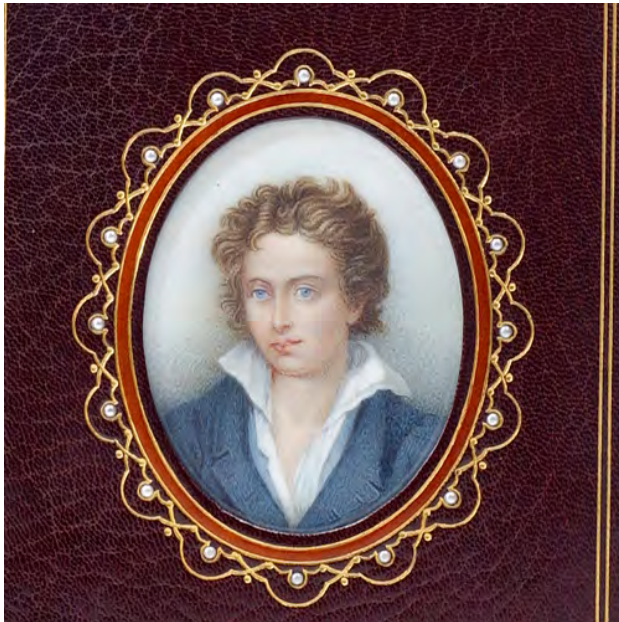
*Signed J.H. Stonehouse Inventor.  
C.B. Currie, Artist.*

**The Best Edition of the  
Poetical and Prose Works of Shelley,  
in a Superb Cosway-Style Binding by Bayntun (Rivière)**

**[COSWAY-STYLE binding]. SHELLEY, Percy Bysshe.** *The Poetical Works of Percy Bysshe Shelley...* London: Reeves and Turner, 1876-1877. [Together with:] **SHELLEY, Percy Bysshe.** *The Prose Works of Percy Bysshe Shelley...* London: Reeves and Turner, 1880. First edition edited by H. Buxton Forman. Together eight octavo volumes. Frontispieces and plates. Uniformly bound by Bayntun (Rivière) of Bath in mid twentieth-century dark brown crushed levant morocco. A spectacular set. Volume I of *The Poetical Works* is set with a fine oval portrait miniature on ivory under glass of Shelley, which is set with sixteen semi-precious stones. A superb example.

From the library of William A. Foyle, with his bookplate on front pastedown.  
DB 00891.

**\$19,500**



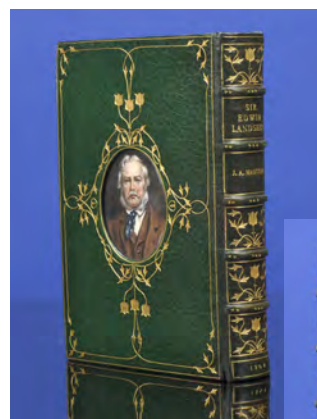
**A Spectacular Cosway-Style Binding with Ten Miniatures**

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

**An outstanding, quite beautiful example,** both for the quality and quantity of the miniatures. The upper cover includes nine insets based upon one of Landseer's favorite themes, the stag hunt.

DB 01191.

**\$19,500**



### In A Beautiful Uncommon Binding

**[HAYDAY, bindery]. [CHURCH OF ENGLAND].** *The Book of Common Prayer, And Administration of the Sacraments...* Oxford: Printed at the University Press by Samuel Collingwood and Co., 1840. Small octavo. Unpaginated. Bound by Hayday of London in full brown mottled calf over beveled boards, c. 1853. All edges gilt and gauffered. Neat gift inscription dated 1853. An absolutely stunning binding.

"Works bound by Hayday became famous and increased in monetary value. Edward Gardner of the Oxford Warehouse, 7 Paternoster Row, London, secured Hayday's services for the Oxford University Press. William Pickering, bookseller, of 57 Chancery Lane, also introduced him to many wealthy patrons...A number of his bindings are in the National Art Library, Victoria and Albert Museum, London" (Oxford Online Dictionary of National Biography).

DB 02153.

**\$2,950**



### Alice Bound By Kelliegram

**[KELLIEGRAM binding]. CARROLL, Lewis.** *Through the Looking-Glass And What Alice Found There.* With Fifty Illustrations by John Tenniel. Sixty-Eighth Thousand. London: Macmillan and Co., 1927. Later printing. Octavo. Frontispiece, forty-nine black and white text illustrations. A spectacular Kelliegram pictorial binding of ca. 1927, stamp-signed "Kelliegram Binding London" of full dark green crushed morocco. Covers decoratively panelled in gilt, with many characters from the story depicted in multi-colored morocco inlays on each cover. Spine richly gilt in compartments with dots and pictorial devices. Five raised bands with gilt dots. Turn-ins with gilt corner devices. Amber silk endpapers. All edges gilt. A very fine copy. Housed in the original green cloth drop-back clamshell case.

The beautifully inlaid and colorful Kelliegram bindings were one of many innovations of the English commercial binding firm of Kelly & Sons.

DB 02072.

**\$8,500**



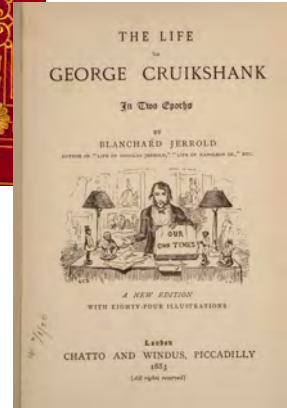
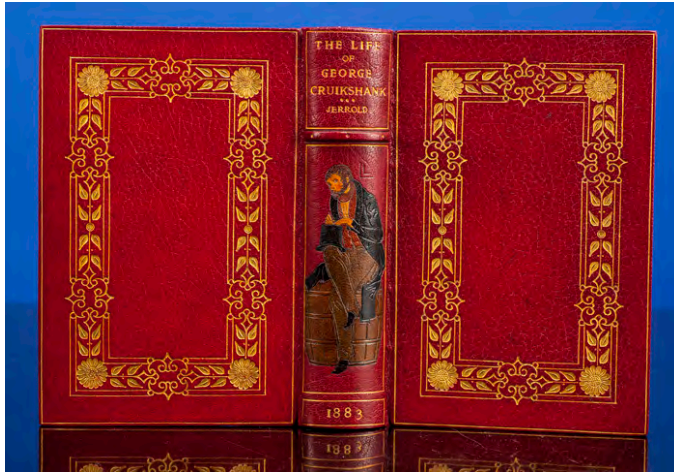
**In a Beautiful and Unusual Kelliegram Binding  
From the Library of Jakob Raskob - Builder of The Empire State Building**

**[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.

DB 02141.

**\$4,000**



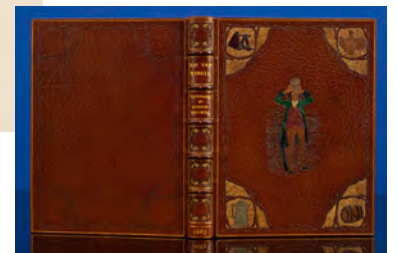
**Rip Van Kelliegram**

**[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).

DB 02005.

**\$7,500**



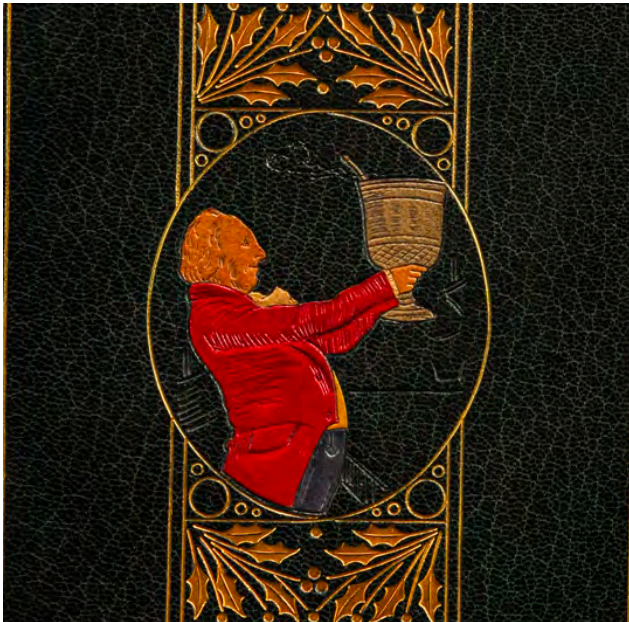
**Great Irving, Great Caldecott  
In A Delightful Kelliegram Binding**

**[KELLIEGRAM binding]. IRVING, Washington.** *Old Christmas.* From the Sketch Book of Washington Irving. Illustrated by R. Caldecott. London: Macmillan, 1882. Later Caldecott-illustrated edition. Octavo. 120 black and white illustrations, some full-page including titlepage and frontispiece. In a signed Kelliegram binding, c. 1900, of full green crushed levant morocco. A fine example in a green cloth slipcase.

Washington Irving's *Old Christmas* originally appeared in *The Sketch Book*, which appeared in England in 1820 after serialization in the United States 1819-20. The sketches, based upon Irving's visit to England, included "Christmas," "The Stage Coach," "Christmas Eve," "Christmas Day," and "The Christmas Dinner," each of these later extracted for separate publication together in 1875 with illustrations by the great Randolph Caldecott.

DB 02142.

**\$5,500**



**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 illustrations for this volume proved a turning point in Rackham's life. "In 1898, Dent invited him to produce one hundred black and white illustrations for R.H. Barham's quaintly medievalizing poems and stories *The Ingoldsby Legends of Mirth and Marvels*. [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**





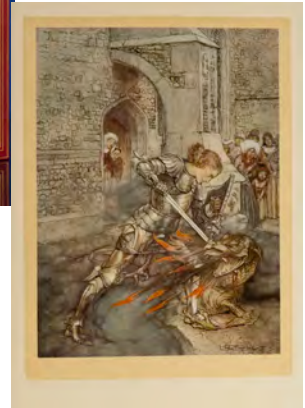
**One of 500 Copies Signed by Arthur Rackham In a Majestic Inlaid Binding by Chris Lewis**

[LEWIS, Christopher, binder]. RACKHAM, Arthur, illustrator. *The Romance of King Arthur and His Knights of the Round Table...* London: Macmillan and Co., Ltd., 1917. Limited to 500 copies signed and numbered by the artist. Quarto. Sixteen tipped-in color plates, with captioned tissue guards, seventy black and white drawings. Bound c. early 1970s by Chris Lewis in full crimson morocco with pictorial inlay. A fresh, crisp, and very fine copy. Housed in a later custom drop-back clamshell box.

"*The Romance of King Arthur* (1917) was another wartime book, commissioned to reflect - and cash in upon - the nations' mood of patriotism, and martial endeavour. In preparing for the commission, Rackham turned to his own copy of Beardsley's *Morte D'Arthur*, following the pattern of the Beardsley version. As in Beardsley, these have a stark black and white appearance, though Rackham cannot resist the occasional wryly humorous touch such as a barking dog or a jester's head." (James Hamilton. *Arthur Rackham. A Biography*. pp.111-112).

DB 01950.

**\$4,800**



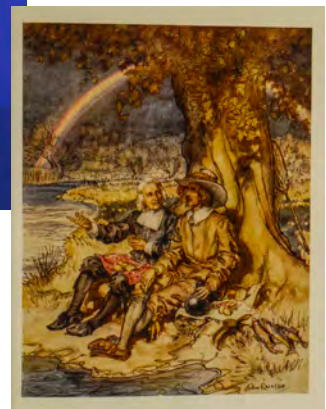
**Edition de Luxe, Signed by Arthur Rackham  
In A Beautiful Onlaid Binding By Chris Lewis**

[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**



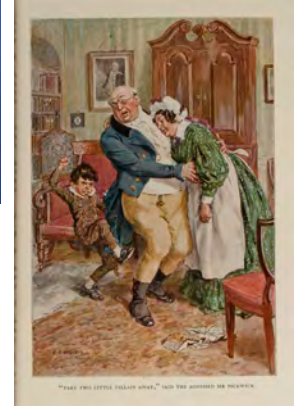
**The First Brock Illustrated Edition of Dickens' First Book  
In a Charming 1930s Pictorial Binding by Rivière & Son**

**[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 Rivière & 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**



**In A Graceful Art Nouveau Binding  
By Rivière & 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](http://en.wikipedia.org/wiki/Dante_Gabriel_Rossetti)).

DB 02002.

**\$1,250**



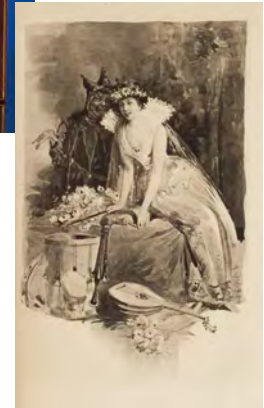
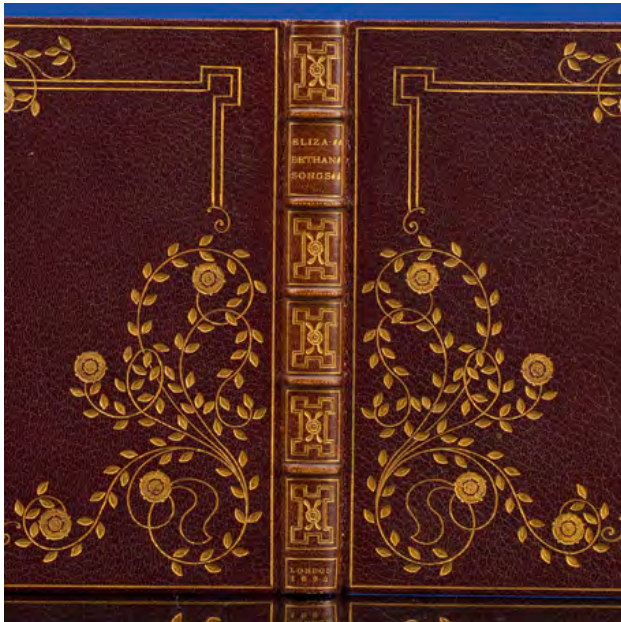
**In An Exquisite Stikeman Binding**

**[STIKEMAN, binder]. GARRETT, Edmund H.** *Elizabethan Songs in Honour of Love and Beautie*. Collected and illustrated by Edmund H. Garrett with an introduction by Andrew Lang. London: James R. Osgood, 1893. First edition. Octavo. Seven black and white illustrated plates with tissue guards, miscellaneous head- tailpieces, vignettes. Full contemporary brown morocco by Henry Stikeman with double-fillet central panel with floral and foliate gilt arabesques at upper right and lower left corners. A fine copy.

Edmund Henry Garrett (1853–1929) was an American illustrator, bookplate-maker, and author, renowned for his illustrations of the legends of King Arthur. During his lifetime, Garrett was a prolific illustrator of many books and publications, including various books of poetry by Tennyson, Keats, and Schiller; the Legends of King Arthur; Austen's *Pride & Prejudice*; stories by Alexandre Dumas; various books of Elizabethan and Victorian songs; and other books by Longfellow, Sir Walter Scott, Shelley, Wordsworth, and Hawthorne, among others.

DB 02003.

**\$1,850**



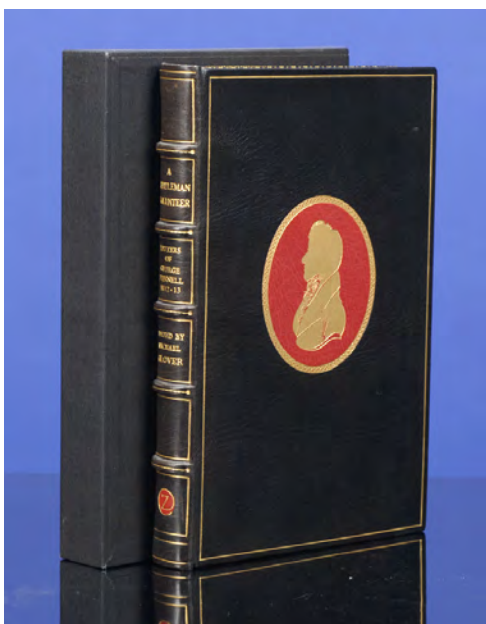
**One of Twenty-Five Specially Signed Copies  
Specially Bound by Zaehnsdorf**

**[ZAEHNSDORF, binder]. [GLOVER, Michael, editor]. HENNELL, George.** *A Gentleman Volunteer...* London: Heinemann, [1979]. First edition. Large octavo. Six double-sided photographic plates and several maps and plans in the text. One of twenty-five copies signed by Michael Glover and Sir Antony Read and specially bound by Zaehnsdorf in full black morocco. Original pictorial dust jacket bound in at end. A fine copy. Housed in the original fleece-lined black cloth slipcase.

"Of this edition 25 copies have been reserved by arrangement with the Publisher's for fine binding by Zaehnsdorf. This is copy number 9 which has been specially bound for David Brass".

DB 00860.

**\$1,750**



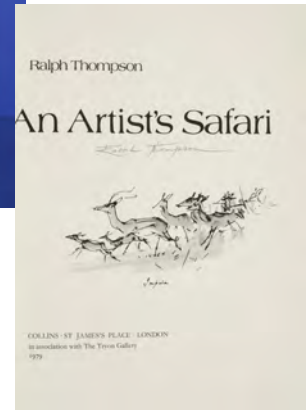
**One of Twenty Copies Signed by Ralph Thompson**  
**Specially Bound by Zaehnsdorf**

[ZAEHNSDORF, binder]. THOMPSON, Ralph. *An Artist's Safari*. London: Collins in Association with The Tryon Gallery, 1979. Small folio. Profusely illustrated throughout, including eleven full-page color illustrations, some of which are double-page. One of twenty copies signed by Ralph Thompson and specially bound by Zaehnsdorf in quarter brown morocco. A fine copy. Housed in the original tan cloth slipcase.

"Of this edition 20 copies have been reserved by arrangement with the Publishers for fine binding by Zaehnsdorf. This is copy number 9 which has been specially bound for David Brass".

DB 00859.

**\$1,500**



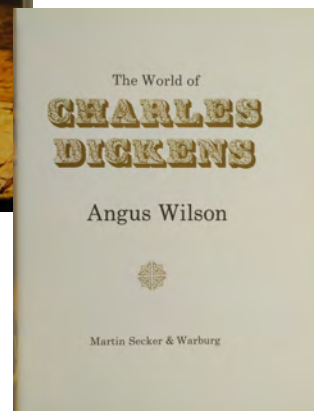
**The Great Boz Meets The Great Binder**  
**And The Resulting Book Is Beautiful**

[ZAEHNSDORF, bindery]. [DICKENS, Charles]. WILSON, Angus. *The World of Charles Dickens...* London: The Arcadia Press, 1971. Limited to 250 copies for sale signed by Angus Wilson, this being copy no. 9 of twenty-five specially bound copies. Quarto. Illustrated throughout in color and black and white, often full-page. Bound by Zaehnsdorf in 1971 in full crushed emerald morocco with central geometric pictorial onlay. A fine copy housed in the original fleecy-lined gray cloth drop-back case with black leather label on spine.

This book's binding by the great Zaehnsdorf is a modern wonder to behold. "...Bindings produced by the firm of Zaehnsdorf are still admired today for the excellence of craftsmanship which they display" (Broomhead, *The Zaehnsdorfs (1842-1947): Craft Bookbinders*, p. 11).

DB 02151.

**\$1,500**



# Chapter Four Fine Library Sets



“An original idea... That can't be too hard.  
The library must be full of them.”  
Stephen Fry

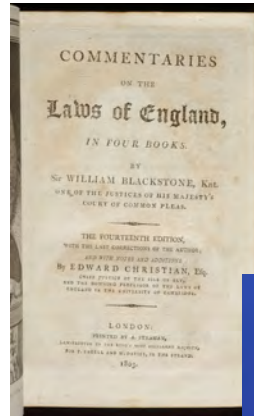
**A Fine Early Nineteenth-Century Blackstone**

**BLACKSTONE, William.** *Commentaries on the Laws of England*...London: Printed by A. Strahan...for T. Cadell and W. Davies, 1803. Fourteenth edition (first published at Oxford 1765-1769), the sixth edition published after Blackstone's death. Four octavo volumes. Engraved frontispiece portrait, engraved "Table of Consanguinity" and folding engraved "Table of Descents". Contemporary calf. A spectacular set.

Until the *Commentaries*, the ordinary Englishman had viewed the law as a vast, unintelligible and unfriendly machine; nothing but trouble, even danger, was to be expected from contact with it. This work was enormously successful with eight editions appearing in the author's lifetime, and "for sixty years after his death editions continued to follow one another almost as quickly" (D.N.B.).

DB 00639.

**\$2,500**



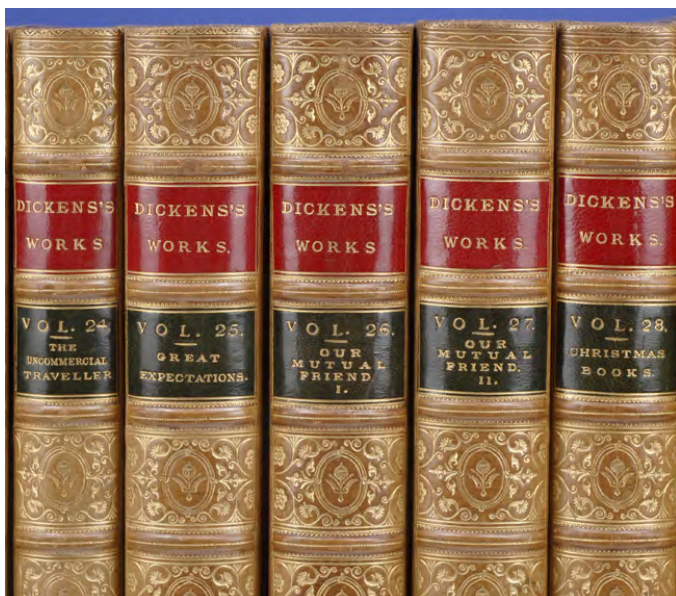
**Chapman and Hall's Illustrated Library Edition**

**DICKENS, Charles.** [*Works of Charles Dickens*]. London: Chapman & Hall, [n.d., 1874]-[1891]. Reprint of the Illustrated Library Edition. Thirty octavo volumes. Illustrated with plates after the originals by "Phiz" (H. K. Browne), George Cruikshank, Edwin Landseer, John Leech, George Cattermole, and others. Late nineteenth-century full tan polished calf by Tout. Minor rubbing to extremities, headcaps on Volumes IX, X, and XXI expertly repaired. Small bookseller's ticket on rear pastedown of each volume. A near fine set. Partially unopened.

"This the best edition of my books is, of right, inscribed to my dear friend John Forster, biographer of Oliver Goldsmith, in affectionate acknowledgment of his counsel, sympathy, and faithful friendship during my whole literary life" (dedication leaf in Volume I of *The Posthumous Papers of the Pickwick Club*).

DB 00785.

**\$18,500**



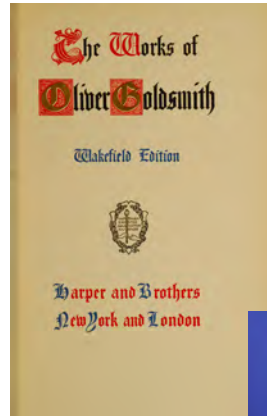
**The Library Edition of the Works of  
Oliver Goldsmith**

**GOLDSMITH, Oliver.** *The Works of Oliver Goldsmith...* New York: Harper & Brothers, 1900. Library Edition. Twelve large octavo volumes including *The Life and Times of Oliver Goldsmith*, by John Forster. Photogravure frontispieces and plates from photographs, drawings and paintings. With an introduction by Austin Dobson. Publisher's three-quarter dark green morocco. Spines uniformly sunned to brown. A near fine set.

Oliver Goldsmith (1731-1774). Irish-born English poet, playwright, and novelist. A beloved member of Johnson's circle, he was noted for his comic verbal *faux-pas*, though it seems that Goldsmith buffooned purposely on occasion without his friends ever suspecting it. At the end of his life he retorted to their raillery in a series of brilliant caricatures, *The Retaliation* (1774.)

DB 02152.

**\$3,500**



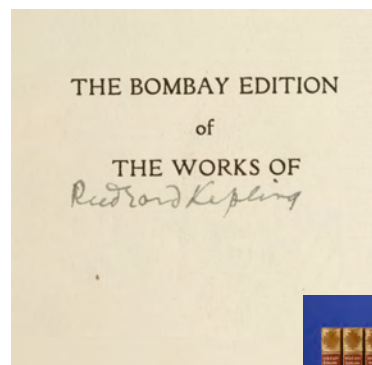
**1 of 500 Sets Signed by Kipling**

**KIPLING, Rudyard.** *Works...* London: Macmillan and Co., Limited, 1913-1938. The Bombay Edition, limited to 500 complete sets signed by Kipling on the half-title to volume one. Thirty-one large octavo volumes. Printed by R. & R. Clark, Edinburgh from Florentine Press type on hand-made paper watermarked RK on each second leaf. Three quarter tan calf over cloth boards. Red and green morocco spine labels lettered in gilt. Gilt decorated compartments. Top edge gilt, others uncut. A fine set, beautifully bound.

"Volume I is signed by Kipling; 1,050 copies of volumes I-XX were printed; 500 copies printed of each remaining volume" (Stewart).

DB 01076.

**\$11,500**



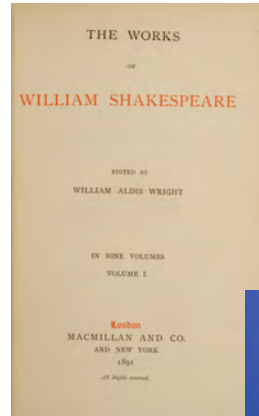
**A Finely Bound Set of Shakespeare**

**SHAKESPEARE, William. WRIGHT, William Aldis (editor).** [The Cambridge Shakespeare]. *The Works of Shakespeare*. London and New York: Macmillan and Co., 1891. Third edition (revised) of the Cambridge Shakespeare. Nine octavo volumes. Handsomely bound by Bayntun of Bath, ca. 1950, in three-quarter dark-green crushed levant morocco. A fine and immaculate set.

This important edition was based on a collation of the four Folios and of all the Quarto editions of the separate plays, and of subsequent editions and commentaries, so that in textual matters it constitutes a virtual variorum. Prefaces provide accounts of the early textual history of each of the works, and the volumes include the texts of first quartos of *Hamlet* and *Romeo and Juliet*, as well as the quartos relating to *Henry V*, and *Henry VI*.

DB 01720.

**\$4,500**



**The Vailima Edition**  
**Rare in the Original Printed Dust Jackets**

**STEVENSON, Robert Louis.** *The Works of Robert Louis Stevenson*. London: William Heinemann... 1922-23. Vailima Edition. One of 1,060 numbered sets for the United Kingdom. Twenty-six octavo volumes. "Moral Emblems & Other Poems" (Volume XXV) illustrated with woodcuts by Robert Louis Stevenson. Original dark blue buckram over bevelled boards. Original pale blue dust jackets printed in dark blue. A bright, fine set.

Robert Louis Stevenson (1850-1894). Scottish essayist, poet, and author of fiction and travel books, known especially for his novels of adventure. His major works include *Treasure Island* (1883), *A Child's Garden of Verses* (1885), *Kidnapped* (1886), *Dr. Jekyll and Mr. Hyde* (1886), and *The Black Arrow* (1888).

DB 01408.

**\$2,750**





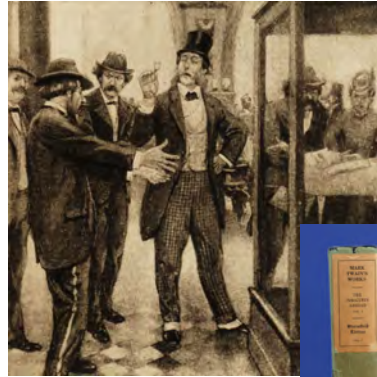
### The Complete Works of Mark Twain

**TWAIN, Mark.** *The Writings of Mark Twain.* New York: Harper & Brothers, 1929. Stormfield Edition. Limited to 1,024 numbered sets. Thirty-seven octavo volumes. Photogravure frontispieces and plates (including portraits) after drawings, paintings, etc. by E.W. Kemble, Howard Pyle, Dan Beard, W.H.W. Bicknell, P. Newell, J.Allen St. John, A.B. Frost, and others. Original dark blue fine-bead cloth, with the gilt stencil signature of Mark Twain on the front cover. A fine set in the original pale blue dust jackets with printed paper labels on the spine.

The Stormfield edition of the Writings of Mark Twain, published in 1929, is identical in every way (with the exception of Twain's signature) to the Definitive Edition which had been published by Gabriel Wells in 1922. Even the limitation of these two sets were the same, both being limited to 1,024 numbered copies.

DB 01682.

**\$5,500**



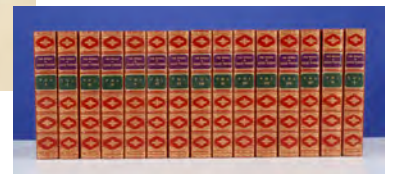
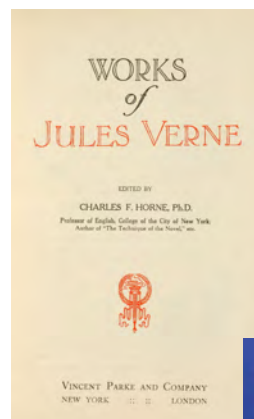
### A Finely Bound Set of The Edition d'Amiens of Jules Verne

**VERNE, Jules.** *Works of Jules Verne...* New York: Vincent Parke and Company, [1911]. Edition d'Amiens. Limited to 600 numbered copies, signed by R.G. Lancaster, Registrar. Fifteen large octavo volumes. Hand-colored frontispieces, signed by the colorist, and numerous tinted plates. Hand-illuminated limitation leaf. Bound by Frost of Bath ca. 1960 in full crimson polished calf. A very fine set.

Jules Verne (1828-1905). French writer whose writings shaped the development of modern science fiction...In 1863 Verne published the first of his *Voyages extraordinaires—Cinq semaines en ballon* (1863; *Five Weeks in a Balloon*). The great success of the tale encouraged him to produce others in the same vein of romantic adventure, with increasingly deft depictions of fantastic but nonetheless carefully conceived imaginary scientific wonders.

DB 00911.

**\$18,500**



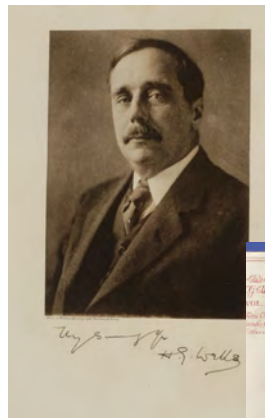
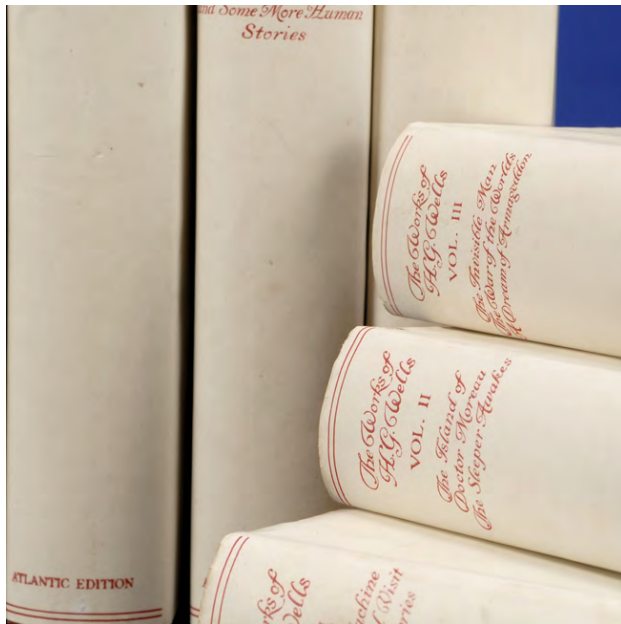
**The Best and Most Desirable Edition**  
**Signed by H.G. Wells**  
**Very Scarce In the Original Printed Dust Jackets**

**WELLS, H.G.** *The Works of H.G. Wells.* Atlantic Edition. London: T. Fisher Unwin, Ltd., 1924-27. One of 620 hand-numbered copies for the U.K., and signed by the author. Twenty-eight octavo volumes. Photogravure frontispieces with tissue guards. Printed on pure rag paper watermarked "HGW." Publisher's original dark red buckram. A very fine set in the original cream dust jackets printed in red.

The best and most desirable edition of Wells's works, with the author's revisions to the texts, special preface to each volume, and general introduction to the set. Extremely scarce in the original printed dust jackets in fine condition.

DB 01407.

**\$7,750**



**The Paumanok Edition in the Publisher's Three-Quarter Morocco Binding**

**WHITMAN, Walt.** *The Complete Writings of Walt Whitman...* New York, The Knickerbocker Press: G.P. Putnam's Sons, 1902. The Paumanok Edition. Limited to 300 numbered sets printed on Ruisdael hand-made paper, signed by the publisher. Ten large octavo volumes. Etched and photogravure frontispieces and plates. Publisher's three-quarter dark green morocco over marbled boards ruled in gilt. A fine set.

Walt Whitman (1819-1892). American journalist, essayist, and poet whose style of writing in such works as *Leaves of Grass* revolutionized American literature.

DB 00912.

**\$12,500**



# Chapter Five Literature



**“The things I want to know are in books;  
My best friend is the man who’ll get  
me a book I ain’t read.”  
Abraham Lincoln**

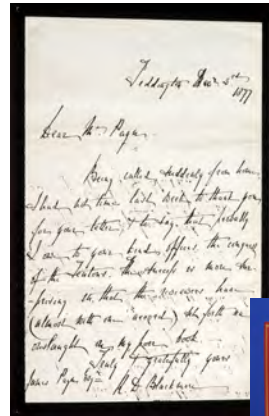
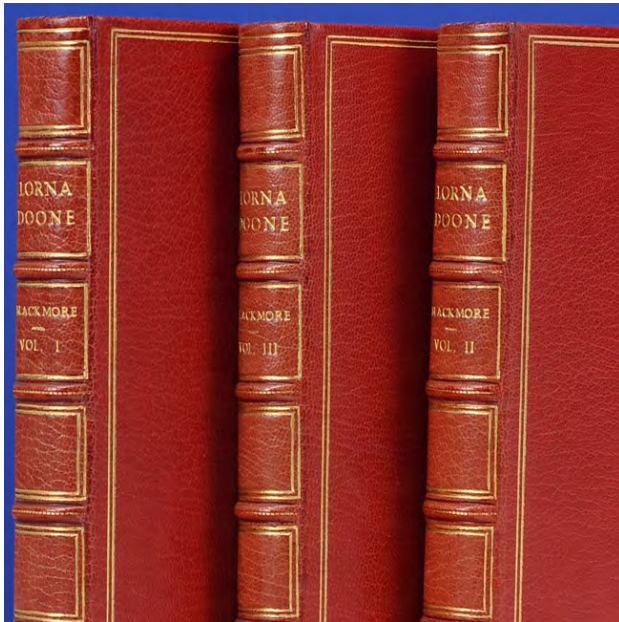
**First Edition of "Lorna Doone,"  
with an Autograph Letter Signed**

**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**



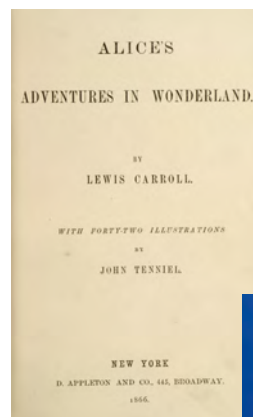
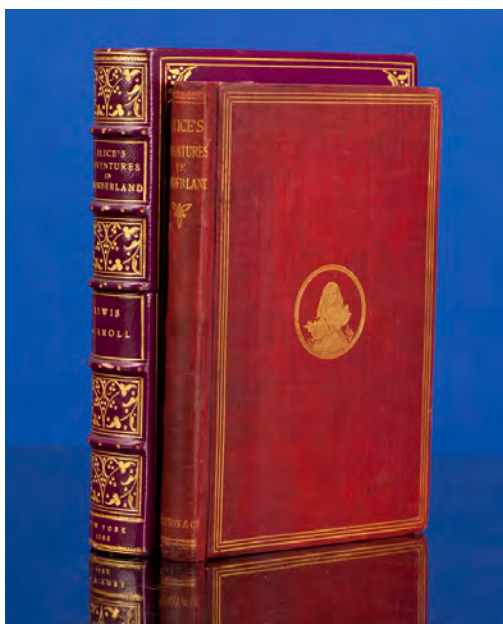
**The First 'Obtainable' Alice's Adventures in Wonderland**

**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 thrifflily 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**



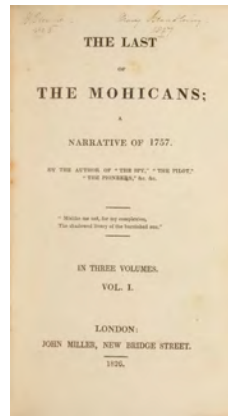
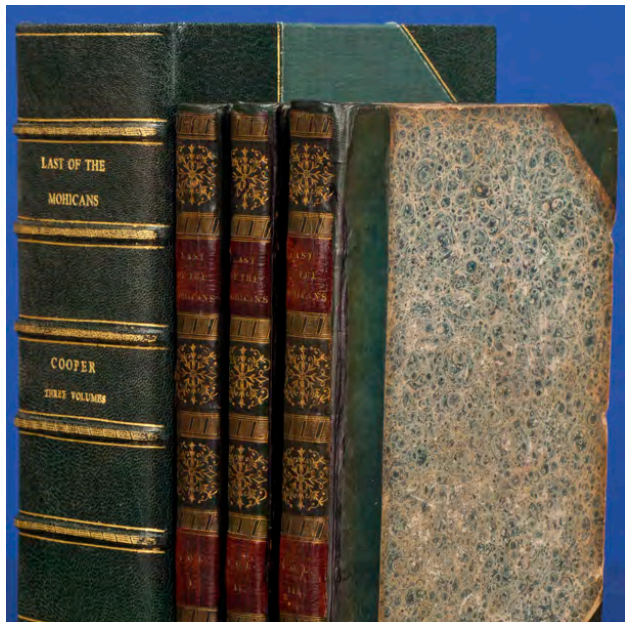
**First English Edition  
With Half-Titles Present**

**[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. An excellent copy. Housed in a custom-made half green morocco, fleece lined clamshell case.

"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**



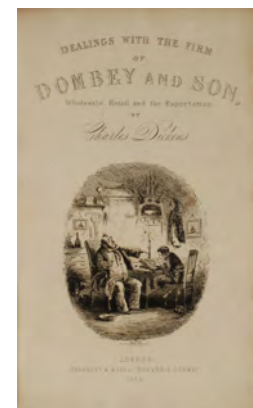
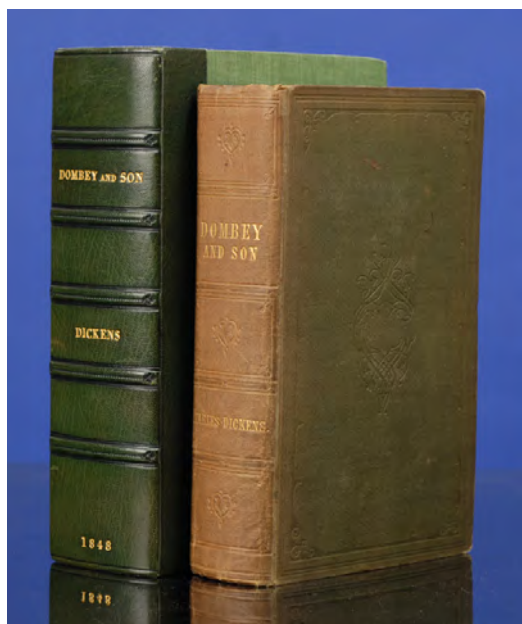
**The Kenyon Starling / William Self Copy  
Extremely Scarce in the Original Cloth Binding**

**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**



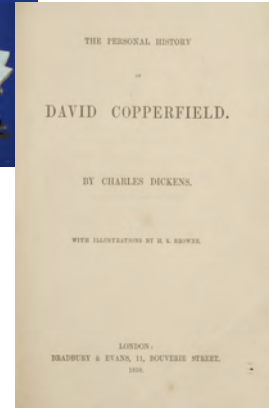
**A Near Fine and Complete Set in the Original Parts**  
**With The Rare Lett's Diary in Part VIII**

**DICKENS, Charles.** *The Personal History of David Copperfield...* London: Bradbury and Evans, 1850 [May 1849-November 1850]. First edition in the original monthly parts, twenty numbers bound in nineteen; first issue, following all points in Hatton & Cleaver. Octavo. Complete, with all called for advertisements, including the rare Lett's Diary fold-out ad with all samples present, and all slips. Part II possesses an unrecorded extra two page catalogue of miscellaneous books from Dalton. Original blue printed pictorial wrappers. Expert restoration to some backstrips. A near fine set rarely seen in this condition. Chemised in a green half straight grain morocco slipcase.

One of the rarer Dickens titles in the original first issue parts.

DB 01244.

**\$12,500**



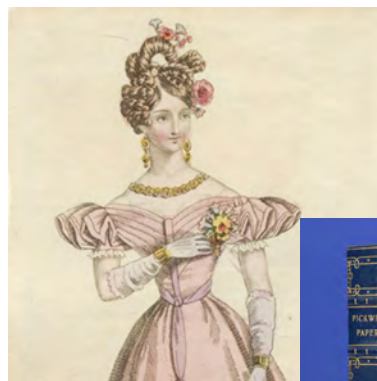
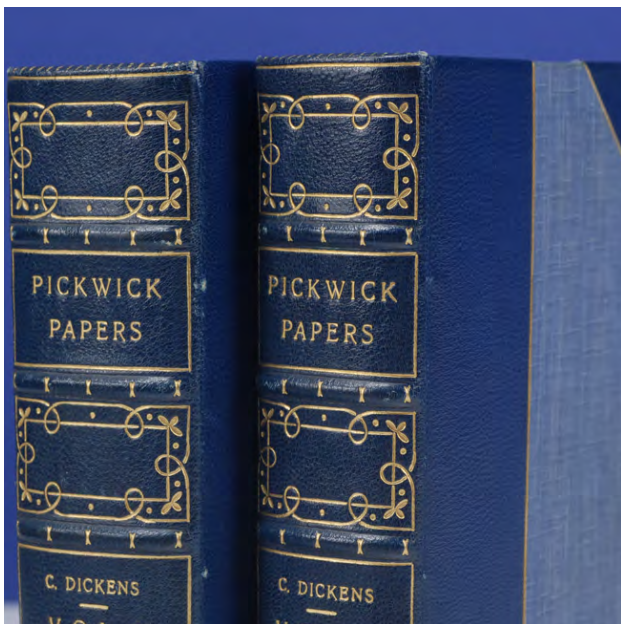
**Extra-Illustrated with Ninety-Four Plates**

**DICKENS, Charles.** *The Posthumous Papers of the Pickwick Club.* With Notes and Numerous Illustrations. Edited by Charles Dickens the Younger. In Two Vols. London: Macmillan and Co., 1886. Jubilee Edition (published on the fiftieth anniversary of the appearance of *The Pickwick Papers*). Two octavo volumes. Extra-illustrated with ninety-four plates, including illustrations by Phiz and Seymour as well as illustrations by C.E. Brock. Stamped on rear flyleaves of each volume: "Extra illustrated by A.W. Waters." Bound ca. 1925 by Bayntun of Bath in three-quarter blue morocco. A fine copy.

"'Pickwick' was written and published in 1836-7. Therefore this Annotated Edition, which appears fifty years afterwards, is called the Jubilee Edition."

DB 00561.

**\$1,800**



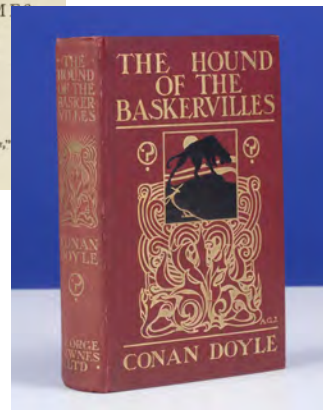
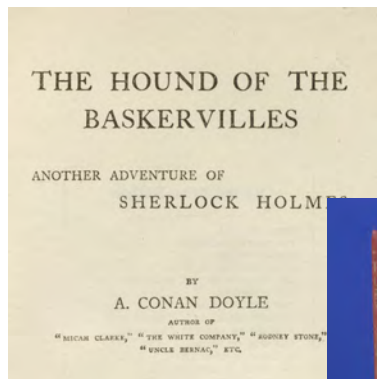
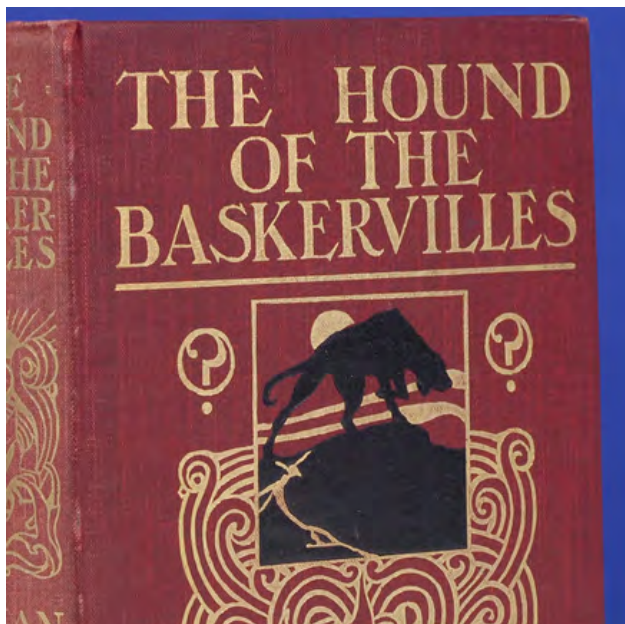
**"As You Value Your Life or Your Reason  
Keep Away From the Moor"**

**DOYLE, A[rthur] Conan.** *The Hound of the Baskervilles.* Another Adventure of Sherlock Holmes. London: George Newnes, 1902. First edition in book form. Small octavo. Sixteen plates by Sidney Paget. Original scarlet cloth. Spine slightly faded, otherwise an excellent copy, the gilt bright and fresh. Housed in a full morocco clamshell box.

*The Hound ...* was based on an idea given to Doyle by Bertram Fletcher Robinson, (correspondent for the *Daily Express* during the Boer War) in March 1901, and it was Robinson who mentioned the legend (possibly of the Black Hound of Hergest associated with the Vaughan family of Hergest Court in Herefordshire). "...there stood a foul thing, a great, black beast, shaped like a hound, yet larger than any hound that ever mortal eye has rested upon."

DB 00348.

**\$5,500**



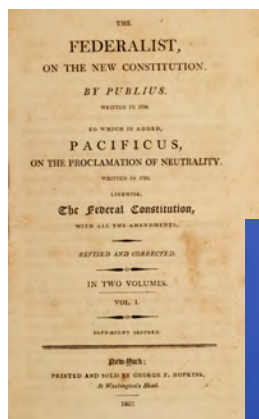
**"The Most Famous and Influential American Political Work"  
In a Contemporary Binding**

**[HAMILTON, Alexander. MADISON, James. JAY, John].** *The Federalist...* New-York: Printed and Sold by George F. Hopkins, 1802. The rare Second Edition, the most complete and the last with revisions, corrections, and additions by Alexander Hamilton. Two octavo volumes. Printing of the Constitution and Bill of Rights on pages 335-351. Contemporary tree calf. Professional, near invisible restoration to head and tail of spines. Corners a little worn but still a very handsome set, individually chemised in a half brown morocco clamshell case. Exceptionally rare in a contemporary binding.

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

DB 01694.

**\$24,500**



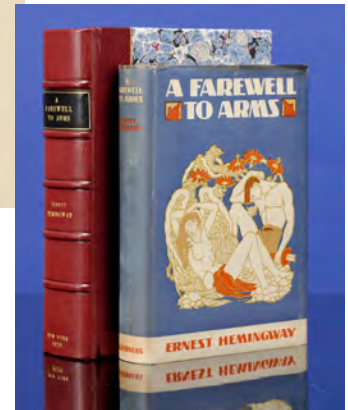
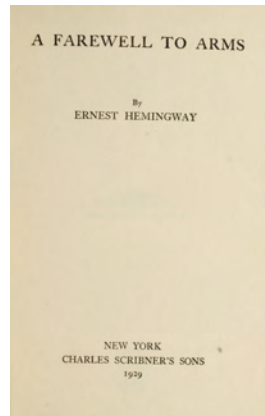
**A Near Fine Copy in the Original Dust Jacket**

**HEMINGWAY, Ernest.** *A Farewell to Arms.* New York: Charles Scribner's Sons, 1929. First trade edition, first issue, with publisher's seal on copyright page and no legal disclaimer on p. [x]. Octavo. Original black cloth with gold paper labels on front cover and spine. Lower corners very slightly bumped. Faint scratch to spine label. Otherwise *as attractive a copy as can be found.* In the original first issue color pictorial dust jacket (the flap corners neatly trimmed). Housed in a quarter morocco clamshell box.

[Hemingway's] first full-length novel and probably his best, closely rivaled by *To Have and Have Not.* Its success was so enormous that it may be said to have ended Hemingway's influence as a writer. After it one could no more imitate that musical crystal-clear style; blown like glass from the white-heat of violence.

DB 01410.

**\$5,500**



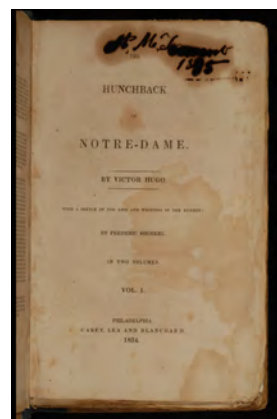
**First American Hunchback Rings Bell In Original Boards**  
**Only One Copy At Auction Since 1923**

**HUGO, Victor.** *The Hunchback of Notre Dame.* With a Sketch of the Life and Writings of the Author by Frederic Shoberl. In Two Volumes. Philadelphia: Carey, Lea and Blanchard, 1834. First American edition, one of only 1000 copies printed. Two octavo volumes. Publisher's original quarter blue cloth over drab boards. Untrimmed. Light toning and foxing throughout as expected. Heavy crease to lower corner of front board of volume one, some other minor edgewear. Remnants of printed paper labels on untouched cloth spines. Original owner's dated (1835) signature to title pages. A very good copy rarely found in original binding. Chemised and housed within an elegantly handsome modern full blue goatskin, gilt decorated, two-spine slipcase by René Patron.

Only one copy in the original boards has come to auction since ABPC began to index sales records in 1923.

DB 02091.

**\$3,850**





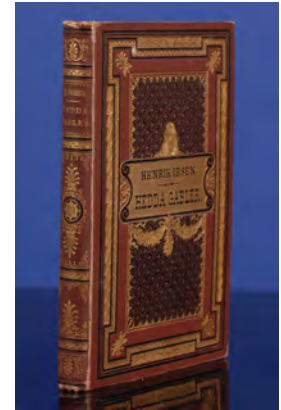
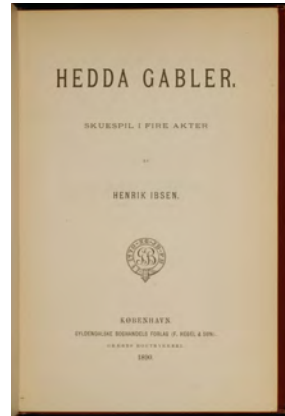
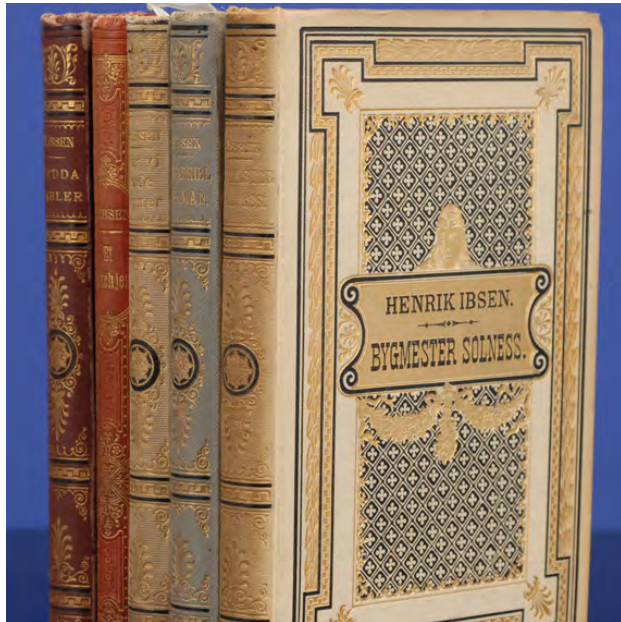
**The Father of Modern Drama**  
**First Editions of Printing and the Mind of Man Volumes**

**IBSEN, Henrik.** [Five first editions in original cloth]: Hedda Gabler; Et Dukkehjem (A Doll's House); Nar Vi Dode Vagner (When We Dead Awaken); Bygmester Solness (The Master Builder); John Gabriel Borkman. Kobenhavn: Gyldendalske Boghandels Forlag, 1879-1899. First editions, in the original Danish. Five small octavo volumes. Each in the publisher's original and splendid cloth trade binding (with publisher's blindstamp to lower board as called-for), all, with the exception of Et Dukkehjem, of uniform design with color variations. Bookplate of Hans Thorsen to Hedda Gabler. A near fine collection.

Hedda Gabler (1890); Et Dukkehjem (A Doll's House, 1879); Nar Vi Dode Vagner (When We Dead Awaken, 1899); Bygmester Solness (The Master Builder, 1896); John Gabriel Borkman (1892).

DB 02083.

**\$4,800**



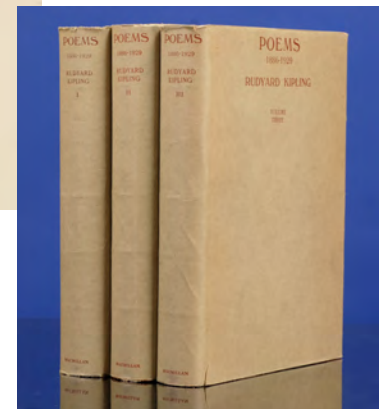
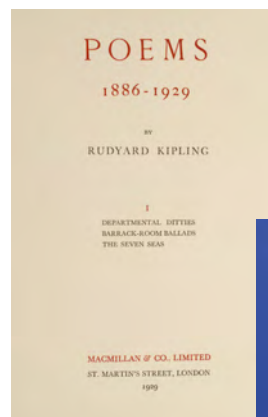
**One of 525 Sets - Signed By the Author**  
**In the Publisher's DeLuxe Full Morocco Binding**

**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**



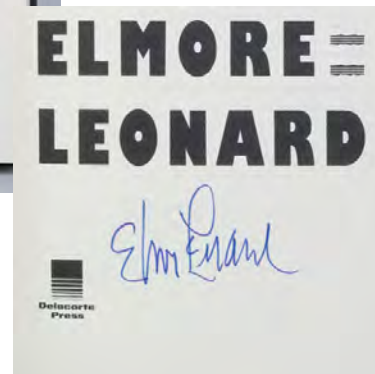
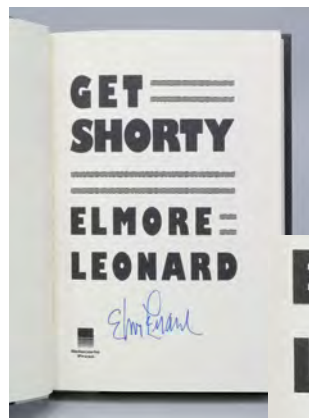
**Signed by Elmore Leonard**

**LEONARD, Elmore.** *Get Shorty*. [New York]: Delacorte Press, [1990]. First edition. Signed by the author on the title-page in blue ink. Octavo. Original quarter white linen over black boards. Front cover stamped in blind with a palm tree. Spine lettered in green. A fine copy. In the original color pictorial dust jacket.

"The best American writer of crime fiction alive' (*Newsweek*) outdoes himself in GET SHORTY, a novel that proves the successful crook has all the job skills required to make it in Hollywood. GET SHORTY features the real-life characters, scams, surprises, gunplay, and read-aloud dialogue you expect from Elmore Leonard, and something more: the benefit of his twenty years' experience in the film industry" (blurb on front flap of jacket).

DB 00354.

**\$100**



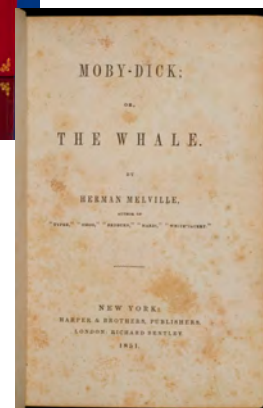
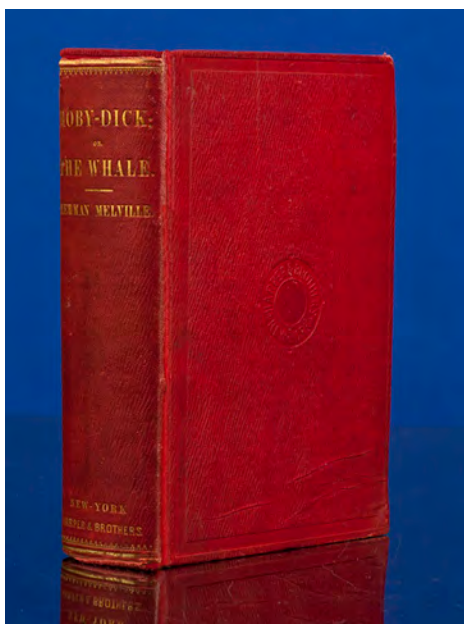
**First American Edition in the Original Red Cloth**

**MELVILLE, Herman.** *Moby-Dick; or, The Whale*. New York: Harper & Brothers, 1851. First American edition. Twelvemo. BAL first binding of publisher's red "A" cloth. Original brown-orange coated endpapers. Double flyleaves at front and back. Headcap and small areas of front and rear joint expertly and almost invisibly restored by master restorer Bruce Levy. Inner hinges untouched. **A spectacular copy in the rarest original binding.**

"[Melville's] great book, *Moby Dick*, was a complete practical failure, misunderstood by the critics and ignored by the public; and in 1853 the Harpers' fire destroyed the plates of all of his books and most of the copies remaining in stock [only about sixty copies survived the fire]... Melville's permanent fame must always rest on the great prose epic of *Moby Dick*, a book that has no equal in American literature for variety and splendor of style and for depth of feeling" (D.A.B. XII, pp. 522-526).

DB 02001.

**\$45,000**



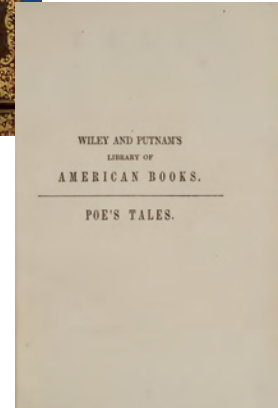
**First Edition of Poe's Tales**  
**Beautifully Bound ca. 1910 by Curtis Walters**

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

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

DB 02101.

**\$9,500**



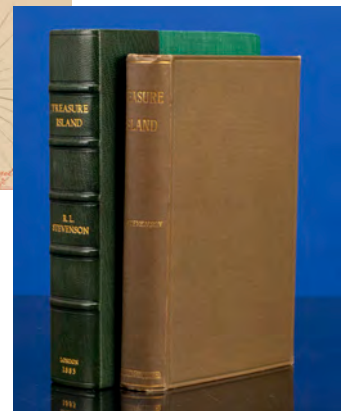
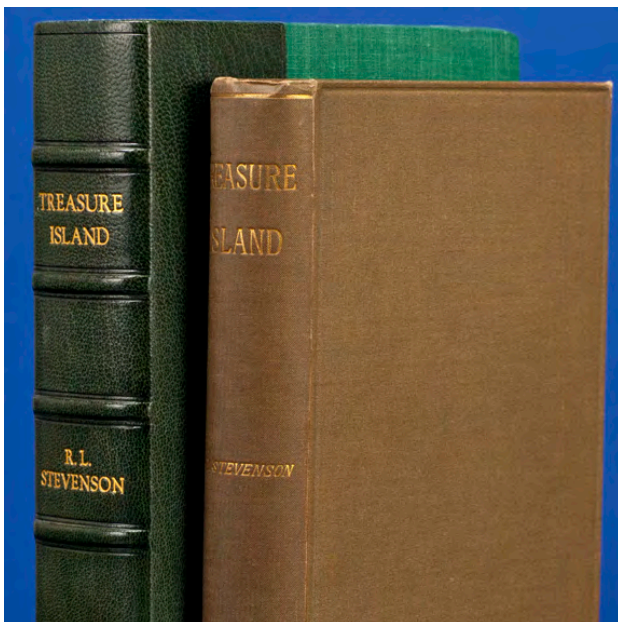
**Yo Ho Ho and a Bottle of Rum!**  
**"The Finest Tale of Maritime Adventure That Has Been Told**  
**Since Defoe" (Prideaux)**

**STEVENSON, Robert Louis.** *Treasure Island*. London: Cassell & Company, 1883. First edition, first issue. Octavo. Original olive green diagonal fine-ribbed cloth. An exceptionally fine copy, with the gilt on the spine bright and fresh. The Bradley Martin copy, with the bookplate of Mildred Greenhill on the front pastedown. Chemised in a quarter green morocco slipcase.

"The finest tale of maritime adventure that has been told since Defoe" (Prideaux). In 1890 W.B. Yeats wrote to tell [Stevenson] that the book was the only one in which his seafaring grandfather had ever taken any pleasure and that he reread it on his deathbed with infinite satisfaction.

DB 00036.

**\$32,500**

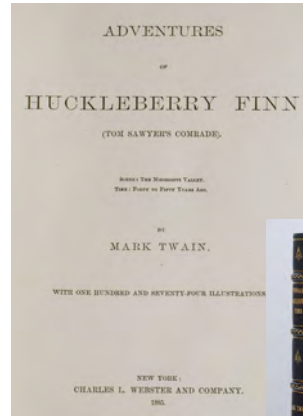
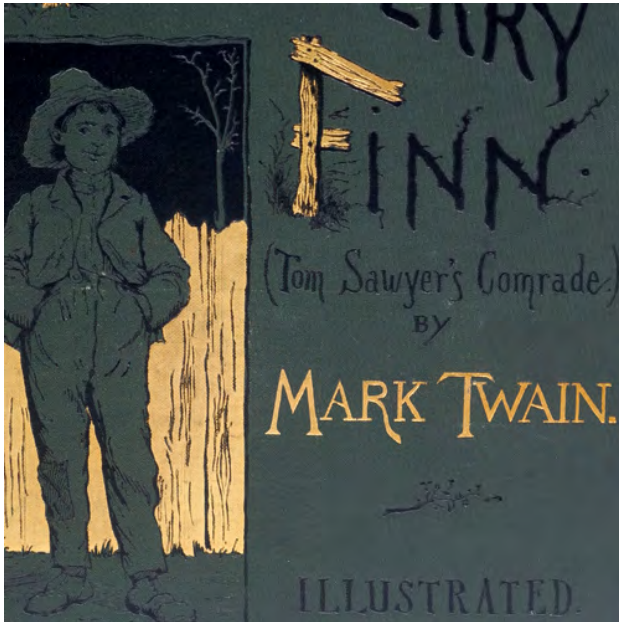


**First American Edition of "Huckleberry Finn,"**  
**A Spectacular Copy**

**TWAIN, Mark (Samuel L. Clemens).** *Adventures of Huckleberry Finn (Tom Sawyer's Comrade)*. With One Hundred and Seventy-Four Illustrations. New York: Charles L. Webster and Company, 1885. First American edition, later issue. Octavo. Inserted frontispiece portrait, with tissue guard, and wood-engraved text illustrations. Original dark green cloth pictorially stamped and lettered in gilt and black. Original pale peach endpapers. At one time there was a slip of paper inserted between the frontispiece and the frontispiece portrait, which has left a faint brown mark in the gutter, affecting the tissue guard for the portrait and the frontispiece. Otherwise **this is as fine a copy as you could wish for, absolutely bright and fresh**. Housed in a quarter green morocco clamshell case.

DB 00568.

**\$9,500**



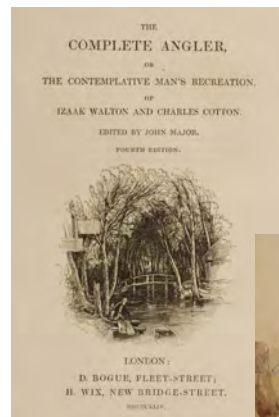
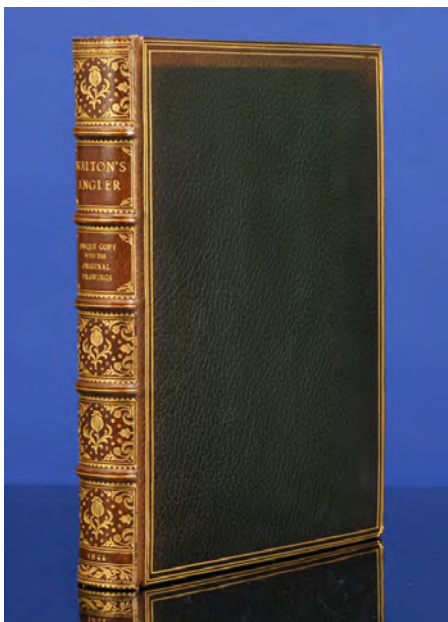
**An Unique Copy With Four Original Signed Watercolor Designs**  
**by John Absolon**  
**Used for the Engravings Within the Book**

**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**



# Chapter Six

## Miscellaneous Items



“You cannot open a book  
without learning something.”  
Confucius

### An Automaton After Meggendorfer

**[AUTOMATON].** [*"The Tailor and His Two Apprentices"*]. [Philadelphia: Schoenhut, n.d. c. 1890-1900]. Boxed automaton. Image size: 11 1/2 x 15 1/2 inches; box size: 13 5/8 x 17 5/8 x 5 1/8 inches. Three cardboard figures in original paper-covered wooden box, in the style of Lothar Meggendorfer's illustrations to his movable books, with glass cover and gold-painted metal frame. A sliding panel on the back of the box reveals cardboard parts moved by clockwork mechanisms, which can be wound up with the original metal key. Paper labels on box a little chipped. The figures are still very bright, and the mechanisms move very smoothly. An excellent example of an automaton from the period. Schoenhut blue trademark label to rear.

DB 02129.

**\$9,500**



### Anyone For A Game of Backgammon, Finely Bound?

**[BACKGAMMON].** [*Folding Backgammon Board in the Form of a Finely Bound Book, The History of England*]. N.p.: n.p., n.d. [c. mid-20th century). Folding box as two folio faux volumes of *The History of England*, richly bound in full blue-green morocco, spines extravagantly gilt, boards onlaid with brown and blue-green morocco in checkerboard pattern with gilt fillets and ornaments. The interior is onlaid with dark blue, tan, and white morocco, with gilt borders, dentelles, and ornaments, to form a backgammon board. The outer edges of the box are marbled. Included is a matching leather cylinder case housing the backgammon counters (15 red, 15 white) and dice (two sets and one doubling die). The cylinder case, when pulled opened, becomes two shakers. Spines mildly sunned. An unusual and beautiful game board in fine condition.

DB 02143.

**\$2,500**



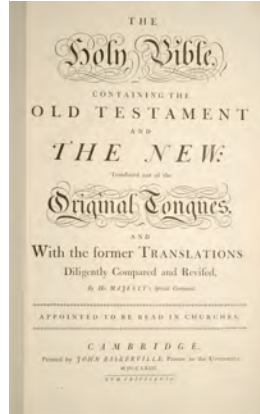
**Baskerville's Magnum Opus  
"The Least Common" Issue  
Magnificently Bound By An Anonymous Master**

**[BIBLE IN ENGLISH].** *The Holy Bible, Containing the Old Testament and the New...* Cambridge: Printed by John Baskerville, Printer to the University, 1763. First edition, second issue of the Subscriber's list, "the least common" (Gaskell), with list ending with Rev. David Yarrow of Hadley. Two large folio volumes. Text in double columns. List of Subscribers bound following Dedication. Magnificently and extravagantly bound in full contemporary black goatskin in classic Cambridge style. Spine compartments ornately gilt. A splendid and very fine copy.

The binding is nearly as fresh as the day it was finished c. 1763. It is indeed somewhat of a miracle that it has survived just one short of two-hundred and fifty years in its original state.

DB 02081.

**\$27,500**



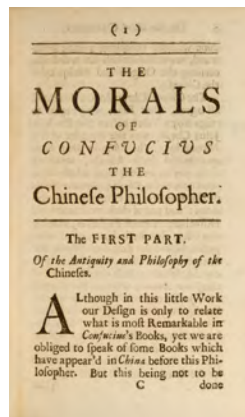
**First Edition of the First Western Translation of  
the Great Chinese Philosopher's Works**

**[CONFUCIUS].** *Confucius Sinarum Philosophus...* Parisiis: Apud Danielelem Horthemels..., 1687. First edition of the first translation into a Western language. Three volumes in one tome. Folio. Folding engraved map. Full-page engraved portrait of Confucius. Contemporary vellum with yapp edges. A near fine copy in a contemporary binding.

Translated and abridged from the 1687 Latin translation of Prospero Intocetta, Philippe Couplet and others or from an intervening French translation attributed to Louis Cousin or Jean de la Brune. Only four copies of this edition have come to auction within the last thirty years, and of those only one can satisfactorily be verified from the available information as the 1691 edition.

DB 01621.

**\$8,750**



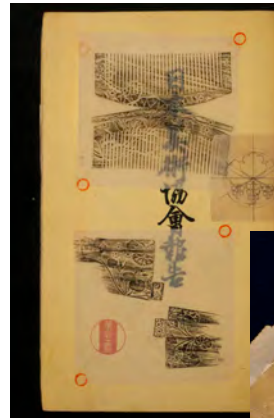
### The Art of Japanese Hair Combs - A Singular Scrapbook

**[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 with losses but the integrity of interior of the book remains complete and intact. 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.

**\$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**





**Handsomely Bound**  
**With a Beautiful and Rare Open "Fan" Fore-Edge Painting by Fazakerley of Liverpool**

**[FORE-EDGE PAINTING]. [FAZAKERLEY of Liverpool, binder]. MARRYAT, Captain.** *The Pirate and The Three Cutters...* London: Longman, Rees, Orme, Brown, Green, and Longman, 1836. First edition. Octavo. Extra steel-engraved title page, twenty steel-engraved plates with tissue guards, including frontispiece. Bound, c. 1910, by Fazakerley of Liverpool in full forest green crushed Levant morocco. A fine copy. Housed in its original brown cloth clamshell case. Featuring a masterly open "fan" fore-edge painting by Fazakerley of three cutters and two longboats at sea.

The example under notice is one of the rare and desirable examples of a Fazakerley open "fan" fore-edge painting.

DB 02092.

**\$3,850**



**"Engelbrecht's Work is Beyond Compare"**

**[PEEP-SHOW BOOK aka Miniature Theater]. ENGELBRECHT, Martin (designer and engraver).** [*Royal Jousting*]. [N.p., Ausburg]: [n.p., Christian and Martin Engelbrecht], [n.d., c. 1730]. Six hand-colored, hand cut-out copperplate engravings mounted on cardboard. An excellent set. No auction records within the last thirty-five years and no recorded library holdings. Housed in a custom miniature theater display box within a elegant protective case.

Artist Martin Engelbrecht (1684-1756) and his brother Christian were printsellers and engravers in Augsburg, Germany during the eighteenth century.

DB 01525.

**\$3,500**



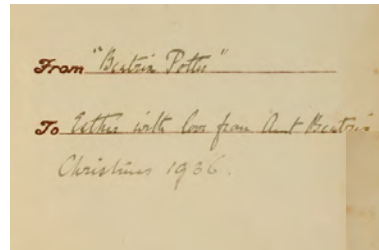
**Christmas Card, for the Year 1936 - Signed by Beatrix Potter**

**POTTER, Beatrix.** Christmas Card, for the Year 1936. Small octavo. Folding cream card with a color printed illustration by Beatrix Potter of two rabbits mounted to the front of the card within a blind border, with the word "Greetings" printed underneath. On the verso of the front is a printed line drawing also by Beatrix Potter of "Tom Kitten's Mother" with a verse beneath it, and a Christmas greeting written opposite; From "Beatrix Potter" To "Esther with love from Aunt Beatrix / Christmas 1936". In very good condition with just a few small spots of foxing to the front.

Esther Nicholson was Willie Heelis's niece, one of the five children of his sister, Grace and her husband James, who was a barrister. In 1915, Beatrix took on the financial responsibility for Esther's education and over the ensuing years encouraged and supported her in her studies.

DB 00952.

**\$3,500**



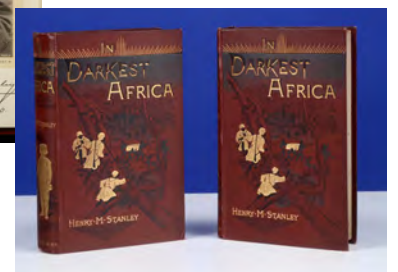
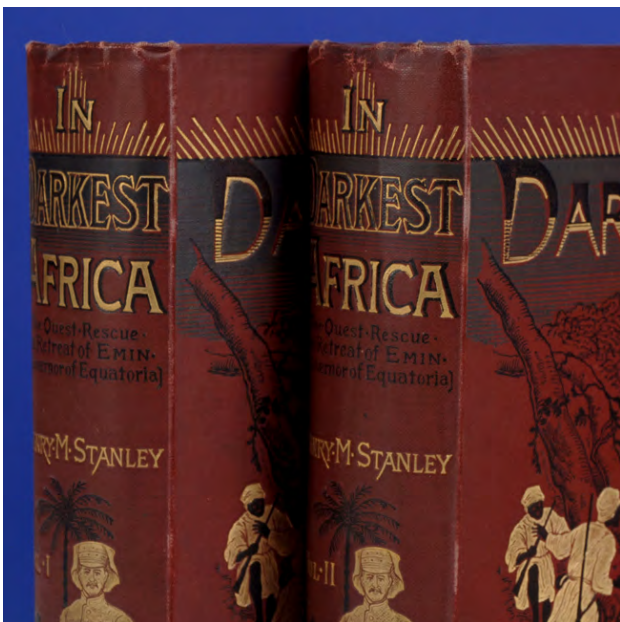
**Stanley's Last African Expedition**

**STANLEY, Henry M[orton].** *In Darkest Africa or The Quest, Rescue, and Retreat of Emin, Governor of Equatoria...* London: Sampson Low, Marston, Searle and Rivington, 1890. **First edition.** Two octavo volumes. Frontispieces, wood-engraved plates, text illustrations, three folding color maps, one color profile sketch, and one folding table. Original reddish brown cloth. Pictorial endpapers. Overall, an excellent and very bright copy.

Stanley's last African expedition began in 1887. After a 3,000 mile journey, he reached Zanzibar in late 1889. "The difference between journalism and literature is, that journalism is unreadable and literature is unread" (Oscar Wilde on *In Darkest Africa*).

DB 00725.

**\$1,350**



# Chapter Seven

## Original Art



“A good painting to me has  
always been like a friend.  
It keeps me company,  
comforts and inspires.”  
Hedy Lamarr



**Original Art From "Another Brownie Book"**

**COX, Palmer.** *The Brownies on the Race-Track.* Original pen and ink drawing, undated, c.1890. Signed at lower left. Image size: 10 1/16 x 9 3/4 inches (256 x 249 mm). With Royal embossed stamp "Reynolds Bristol Board" to upper left corner. Matted, framed and glazed. Depicts eight brownie-jockeys atop a thoroughbred and hanging on for dear life as their steed leaps off the track and over a fence, their brownie friends looking on through the fence, wide-eyed. One of Cox's most delightful and skilled compositions, the position of the horse and the brownies atop and their shading drawing the viewer's eye to the center of this charming and most amusing tableau.

A fine example of one of Palmer Cox's popular "Brownie" drawings.

DB 01526.

**\$2,800**



**"Frogs and Snakes"**

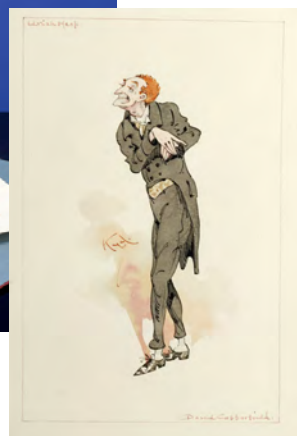
**GREENAWAY, Kate (1846 - 1901).** *Frogs and Snakes.* Original pen, ink and watercolor drawing illustrating "Diamonds and Toads" from *Aunt Louisa's London Toy Book*, London: 1870. Image size: 9 x 8 inches; 229 x 203 mm. Matted, framed and glazed.

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

DB 01341.

**\$5,500**

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



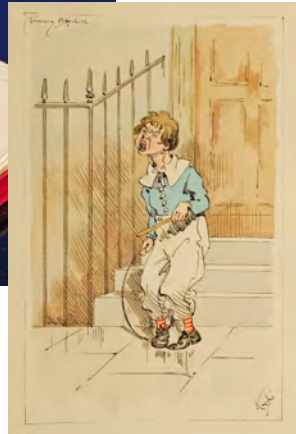
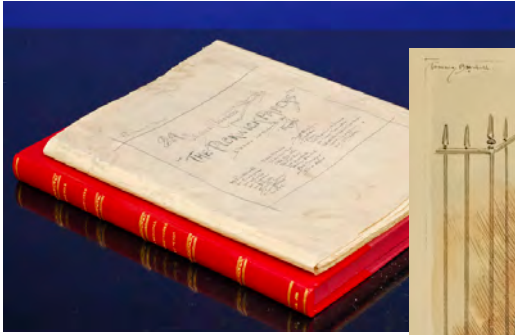
**KYD, (pseudonym of Joseph Clayton Clarke) artist. [DICKENS, Charles].** *Representatives of the Law.* (Ranging from the Bench to the Broker's man)... London: ca. 1920. Calligraphic title page and forty-eight original watercolors by Kyd. All loose sheets, with the paintings (signed by Kyd) measuring 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**

**Peter Rabbit Caught on America's  
Funniest Home Videos in a  
Wonderful Original Watercolor Drawing**



**POTTER, Beatrix (1866-1943), artist.** *Peter Rabbit Sledging.* [N.p.: n.d., ca. 1900]. Early pen-and-ink and watercolor drawing. Depicts two rabbits, wearing blue sweaters, in the snow, with one rabbit pulling a sled which has overturned on the other rabbit. Image size: 3 x 4 inches; 90 x 115 mm. Matted, framed, and glazed.

A superb early example of the wonderful art of Beatrix Potter, depicting two little rabbits playing in the snow, one of them having fallen off his sleigh. Exhibited: The British Art of Illustration 1800-1995. London, 1995.

DB 00626.

**\$58,000**

**A Scarce Original, Autobiographical Drawing  
Not to be Pooh-Pooh'ed**



**SHEPARD, E[rnest] H.** *Boccherini's Minuet and the Caliph of Baghdad* [N.p.: n.d.]. Original pen-and-ink drawing by renowned illustrator Ernest H. Shepard of himself at age seven, with his sister Ethel, a few years older, depicting them in practice during a screeching violin lesson. Signed with initials at lower left. Matted, framed and glazed.

A delightful image of Shepard's childhood, which originally appeared in his autobiography, *Drawn from Memory* (1957), and was later reproduced only once, on page twenty-seven of *The Work of E.H. Shepard* by Rawle Knox (1979). Found on page thirty-three of *Drawn from Memory*, it is captioned, "My little fingers never seemed to be in the right place."

DB 01938.

**\$4,500**



**A Wonderfully Ethereal Watercolor from the Master of Children's Fantasy Illustrators**

**TIMLIN, William M.** *The Fairy Walk*. Original pen, ink and watercolor drawing, titled on lower left hand corner, signed on lower right hand corner and marked with Timlin's owl device. Image size: 20 5/8 x 12 1/2 inches; 525 x 320 mm. Matted, framed and glazed.

It is quite possible that this drawing is a finished watercolor for *The Building of a Fairy City*. It is beautifully executed and very large, drawn with finesse and detail, indicative of an important work. Even though this drawing is dated 1920, three years before *The Ship that Sailed to Mars* was published, Timlin had been working on drawings for *The Building of a Fairy City* for many years previous to the publication of his first book.

DB 01904.

**\$13,500**



**Original Louis Wain Watercolor Drawing**

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

At the end of the last century, Louis Wain (1860 -1939), the Edwardian cat artist who went mad, became a household name as an illustrator of cats, whom he depicted in all sorts of activities, from skating and playing cricket to driving motor cars, attending dances, and playing musical instruments. "He invented a cat style, a cat society, a whole cat world. English cats that do not look like Louis Wain cats are ashamed of themselves" (H.G. Wells).

DB 00270.

**\$9,500**



**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**

# Chapter Eight

## Private Press Books



“What gunpowder did for war,  
the printing press has done for the mind.”  
Wendell Phillips



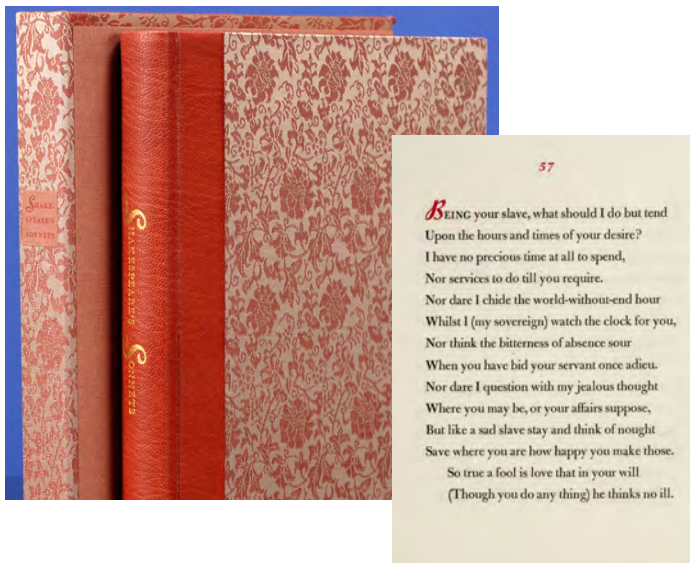
**Mamet's Masterpiece**  
**Signed by the Author and the Artist**  
**A Perfect Gift for the Coin Collector**

**[ARION PRESS]. MAMET, David. McCurdy, Michael (artist).** *American Buffalo*. A Play by David Mamet. With Wood Engravings by Michael McCurdy. Limited to 400 numbered copies for sale signed by the author and artist, this being copy number 268. Quarto. Teal silk with onlaid title label and inlaid buffalo nickel.

*American Buffalo* opened on Broadway in 1977 and was hailed by New York Times critic, Frank Rich as "one of the best American Plays of the last decade." The Play is about a man who in ignorance sells a very rare coin to a wealthy collector. Realizing that he did not receive it's true worth he then conspires to steal the man's entire collection...

DB 01639.

**\$375**



**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**



**Nelson's Letters**

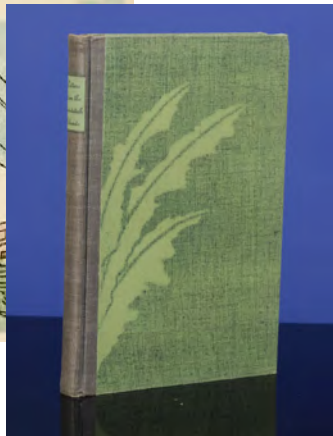
**[GOLDEN COCKEREL PRESS]. [NELSON, Horatio].** *Nelson's Letters from the Leeward Islands and Other Original Documents in the Public Record Office and the British Museum...* [London]: The Golden Cockerel Press, 1953. Limited to 300 numbered copies printed on pure rag paper. Quarto. Wood-engraved frontispiece, title vignette, head-pieces, and map. Printed in Perpetua type. "Christopher Sandford designed, produced and published this book at the Golden Cockerel Press, London" (Colophon). Original red, white, and blue cloth stamped in gilt on covers and lettered in gilt on spine. Small red ink stamp on front free endpaper.

A near fine copy.

DB 00619.

**\$700**





**One of 550 Copies, In The Scarce Dust jacket**

**[GRABHORN PRESS]. TWAIN, Mark.** *Letters From The Sandwich Islands...* San Francisco: The Grabhorn Press, 1937. First edition, limited to 550 copies. Octavo. Title page illustration and twenty-two headpieces in color. Publisher's original oxford gray cloth over printed green paper boards. In the scarce dust jacket, with stain at fore edges. A fine copy.

First appearance of these letters in book form. One of 1937's Fifty Books of the Year.

Those who treat themselves to these blustery, spirited letters will experience a journey in every sense of the word. Though few people other than lovers of Hawaii will likely tune in to these letters, those who do will never see their favorite vacation spot (or home) in quite the same way again.

DB 01051.

**\$300**

**EROS AND PSYCHE**



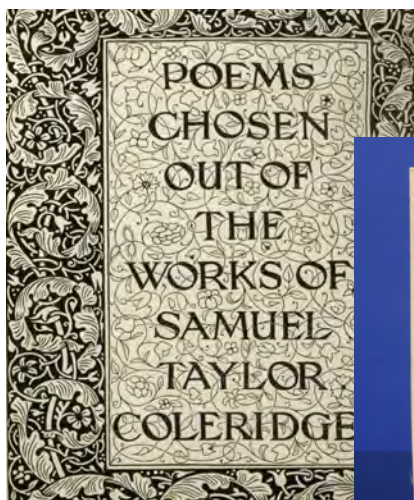
**With Woodcut Illustrations Designed by Edward Burne-Jones**  
**"A Notable Book"**

**[GREGYNOG PRESS]. BRIDGES, Robert.** *Eros and Psyche.* A Poem in XII Measures by Robert Bridges: with wood-cuts from designs by Edward Burne-Jones. [Newtown, Mont[gomeryshire], Wales]: Gregynog, 1935. Limited to 300 copies bound in white pigskin. Quarto. Twenty-four woodcut illustrations after designs by Edward Burne-Jones. Printed in red and black in Gregynog type on Batchelor handmade paper. Initial letters designed by Graily Hewitt and printed in green. Full white pigskin stamped in gilt on front cover and spine. A fine copy of a book generally found with the binding heavily soiled. In the original publisher's cloth box.

"Another attraction of this book is the woodcuts from drawings by Burne-Jones. This is a notable book". (Franklin, Private Presses, p. 127).

DB 01431.

**\$1,100**



**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**



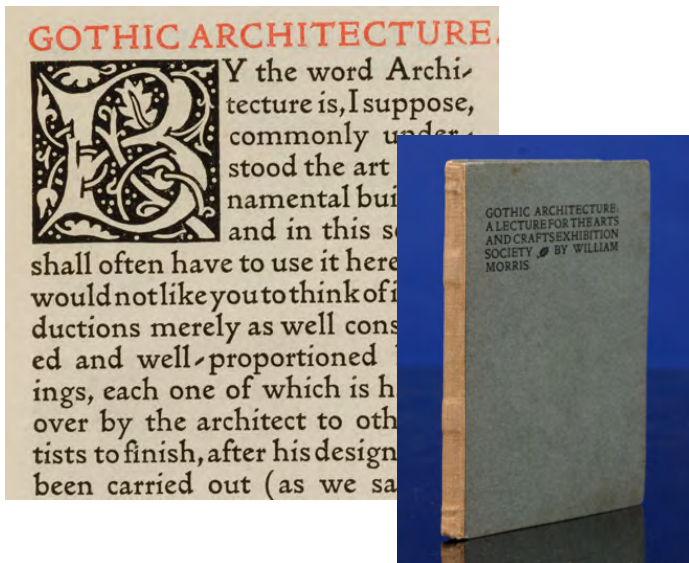
**The First Book Published and Sold at the Kelmscott Press**

**[KELMSCOTT PRESS]. [GUILLELMUS, Archbishop of Tyre].** *The History of Godefrey of Boloyn 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**



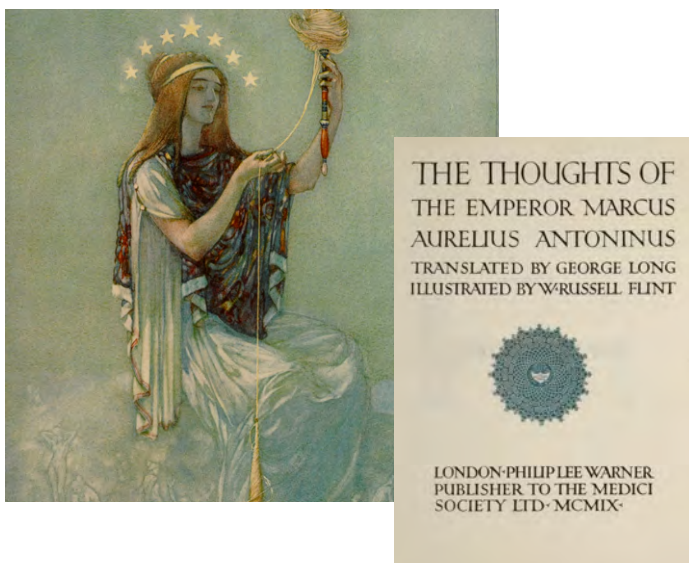
**The First Kelmscott Press Book Printed in Sixteenmo**

**[KELMSCOTT PRESS]. MORRIS, William.** *Gothic Architecture: A Lecture for the Arts and Crafts Exhibition Society.* Hammersmith: Sold by William Morris, Kelmscott Press, 1893. One of 1,500 paper copies, out of a total edition of 1,545 copies. Sixteenmo. Printed in red and black in Golden type. Decorative woodcut initials. In this copy "Van Eyck" is correctly spelled on p. 45, line 1 and "guilds" is correctly spelled on p. 41, line 16. Original quarter holland over blue gray boards. Text of title-page printed in black on front cover. A fine copy.

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

DB 01703.

**\$750**



**One of Seventeen Copies Printed on Vellum**

**[MEDICI SOCIETY]. FLINT, W. Russell (illustrator). AURELIUS, Marcus.** *The Thoughts of Marcus Aurelius Antoninus.* London: Philip Lee Warner, Publisher to the Medici Society, 1909. One of seventeen copies printed on vellum (of a total edition of 517), this being copy Eleven. Quarto. Twelve mounted color plates at rear of volume, with an extra suite of plates separately chemised. Full limp vellum, ribbon ties. A fine copy. Half morocco pull-off box.

**Only one copy printed on vellum has appeared at auction within the last thirty-six years.** Sir Russell Flint, the master water color artist, was born in 1880 in Edinburgh. His first formal education in art was received at the age of 14 from the Royal Institute School of Art which he attended while working as an apprentice for a firm of printers.

DB 01771.

**\$6,500**

# Final Chapter Addendum



**Books we added in at the final hour!**

BAYNTUN-RIVIÈRE (Binder)]. ANDERSEN, Hans Christian. DULAC, Edmund, illustrator.  
Stories from Hans Andersen. London: Hodder and Stoughton, [1911].

**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 mild smudges to margins otherwise a fine copy of an exceptionally rare Alken title in color.

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

DB 02047.

**\$27,500**

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



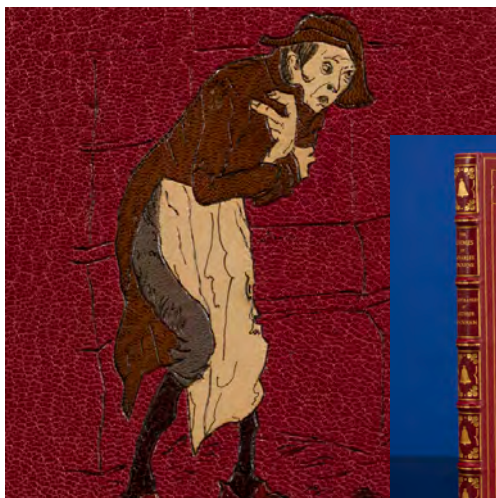
**[BAYNTUN-RIVIÉRE, binder]. ANDERSEN, Hans Christian. DULAC, Edmund, illustrator.** *Stories from Hans Andersen*. London: Hodder and Stoughton, [1911]. **Japanese Vellum Edition de Luxe.** Limited to 100 copies printed on Japanese Vellum (of which this is number 50) signed by Edmund Dulac. Quarto. Twenty-eight mounted color plates, frontispiece with captioned tissue guards, others with decorated guard sheets. Bound ca. 1960 by Bayntun-Rivière 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, binder]. [RACKHAM, Arthur, illustrator]. DICKENS, Charles.** *The Chimes...* Printed in London by George W. Jones..., 1931. Limited to 1500 copies signed by Rackham. Quarto. Six full-page black and white illustrations. Bound by Bayntun-Rivière 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**



**A Lovely Set Of The Best, Most Complete Edition**

**BYRON, Lord.** *The Works of Lord Byron.* A New, Revised and Enlarged Edition, With Illustrations. Edited by Ernest Hartley Coleridge and Rowland E. Prothero. London / New York: John Murray / Charles Scribner's Sons, 1900-04. A New Edition, revised and enlarged. Thirteen octavo volumes. With frontispieces and miscellaneous illustrations, some full-page. Uniformly bound, c. 1904, by William Worsfold in half crushed brown morocco over pale marbled paper boards. Some foxing at margins to title pages and frontispieces, otherwise a very fine set.

Includes seven volumes of Byron's complete poetry edited by Ernest Harley Coleridge, poet and grandson of Samuel Taylor Coleridge, and six volumes of Byron's complete letters and journals edited by Rowland E. Prothero, 1st Baron Ernle, the British agricultural expert, administrator, journalist, author and Conservative politician.

DB 02146.

**\$1,850**

**With a Charming Fore-Edge by Martin Frost**



**[COSWAY-STYLE BINDING]. [FORE-EDGE PAINTING]. [CHELSEA BINDERY]. KINGSLEY, Charles.** *The Water-Babies: A Fairy Tale for a Land-Baby...* London & Cambridge, 1863. First edition, first issue. Small square octavo. With the 'L'Envoi' leaf inserted after the dedication. Bound c. 2000 by the Chelsea Bindery in full crushed navy blue morocco with an elegantly decorated panel in gilt enclosing a brass-framed, under glass ovate center piece with color-illustration of a water-baby, the whole surround by gilt ornaments. A superlative copy, the gilt bright and fresh. Housed in a suede-lined dark-blue cloth clamshell case.

With an enchanting fore-edge painting by Martin Frost of a water-baby being netted. Since 1970, Martin Frost has produced well over 3300 fore-edge and miniature paintings. He is the premier fore-edge painter of his generation, preserving and advancing the art.

DB 02120.

**\$4,500**



**Near Fine and Complete Set in the Original Parts With Almost All of the Required Advertisements Including the Rare Mechi Catalogue in Part XVII**

**DICKENS, Charles.** *Dombey and Son.* London: Bradbury and Evans, 1848 [i.e., October 1846 - April 1848]. First edition in the original monthly parts, twenty numbers bound in nineteen; earliest issue with two-line errata, following all textual points in Hatton & Cleaver except one. Octavo. Complete, with almost all of the required advertisements including the scarce 24 page "Mechi catalogue". Original blue printed pictorial wrappers. A totally untouched set with no restoration whatsoever to the original wrappers or paper spines.

This is certainly one of the best sets that we have ever seen with several of the parts entirely unopened. This set also has the first part of the 'Extra' plates containing eight additional plates in the original wrappers. Chemised in a full brown morocco drop-front case.

DB 02006.

**\$4,500**

**Limited To 400 Copies Signed by the Artist  
With Additional Illustrations Not Found in the  
English Edition**



**DULAC, Edmund.** *La Belle Au Bois Dormant* [The Sleeping Beauty]. Et quelques autres contes de jadis. Préface de Edmund Pilon, Illustrations de Edmund Dulac. Paris: L'Édition d'Art H. Piazza & Cie, (November 5, 1910). First edition in French, limited to 400 copies signed by the artist, this being copy no. 194. Quarto. With thirty tipped-in color plates on Japanese vellum as in the first English limited edition but with grey-green borders, captions in French, and guard sheets as tissue. **With an additional** four extra head- and tailpieces, four decorated initials and border designs for text and chapter pages, and two small medallions, all printed in grey-green, not found in the first English limited edition. Printed by G. Kadar, Paris. Printed wrappers with original glassine dust jacket. Housed in a green cloth drop-back clamshell box. A very fine copy.

DB 02162.

**\$2,000**

**"Preserves To A Marvel the Persian Feeling"  
First Trade Edition**



**DULAC, Edmund.** *Sindbad the Sailor & Other Stories from the Arabian Nights*. London: Hodder & Stoughton, n.d. (1914). First trade edition. Quarto. Twenty-three color plates mounted on cream stock with decorative border, captioned tissue guards. Publisher's original tan and indigo blue cloth with gilt-stamped lettering and ship and castle design. A fine copy.

"In some of the pictures for this book Dulac continues with the Chinese style developed for Princess Badoura the year before. In others, he reduces the scale and adds a richness of detail to create an effect similar to that seen in Perian and Indian miniature art. The pictures are generally serious but Dulac's ever-present humor creeps in...And always there is the Oriental inspiration" (Hughey).

DB 02163.

**\$1,750**

**Dulac At His Best  
In a Jeweled Binding Ornamented With Pearls**



[**DULAC, Edmund, illustrator**]. **ROSENTHAL, Léonard.** *The Kingdom of the Pearl*. London: Nisbet & Co., [n.d., 1920]. Limited to 675 copies, this being copy no. 44. Large quarto. Ten tipped-in color plates. Bound ca. 1960 by Bayntun (Rivière) in full black crushed levant morocco with single gilt fillet border enclosing a frame of rolled gilt dots with corner ornaments within which is a double-fillet panel housing **a royal crown centerpiece in gilt which is set with twenty-six tiny pearls**. Raised bands with gilt rolls. Compartments with gilt-ruled frames enclosing gilt ornaments. A very fine copy. Housed in the original fleece-lined, black cloth clamshell case.

Dulac "at his best...fantastically Persian" (The Times). "His plates, truly genius, do much to bring a fanciful touch to an otherwise stark exposition on pearls" (Hughey).

DB 02122.

**\$1,500**



**Bob & Tom's Excellent Hand-Colored Adventures in London**  
**With Extra Plate**

[EGAN, Pierce, imitation of]. *Real Life in London; or, The Rambles and Adventures of Bob Tallyho, Esq. and His Cousin, the Hon. Tom Dashall, through the Metropolis...* London: Printed for Jones & Co., 1821-22. First edition, third issue text. Mixed issue plates, as usual. Two octavo volumes. A total of thirty-three hand-colored plates, with tissue guards. **Includes the extra plate, Tom & Bob catching a Charley Napping**" (vol I, p. 480), one of two extra plates found in the 1824 fifth issue: "Though the work is complete without them, it is desirable to have them" (Tooley 200). Early twentieth-century full fine-grained red crushed morocco by W. Root & Son of London. A fine set.

[Pierce Egan] wrote nothing so popular as *Life in London*. Indeed, the taste for it amounted to a craze.

DB 02183.

**\$2,000**

**Fielding of Dreams**  
**From the Shakespeare Head Press**

**FIELDING, Henry.** *The Novels of Henry Fielding.* Boston: Houghton Mifflin Company, Printed at the Shakespeare Head Press...by Basil Blackwell, [1926]. Large Paper Edition, limited to 520 sets. Ten large octavo volumes. Frontispieces. Publishers three-quarter red morocco over pale red cloth boards. Gilt decorated compartments. A very fine set.

Contains: Joseph Andrews (2 vols); Jonathan Wild (1 vol); Tom Jones; (4 vols) and Amelia (3 vols).

DB 02186.

**\$2,250**



**Edition de Luxe Limited to Five Hundred Copies**

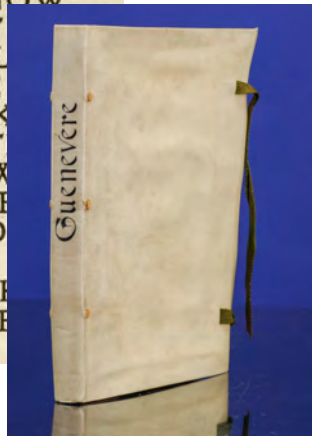
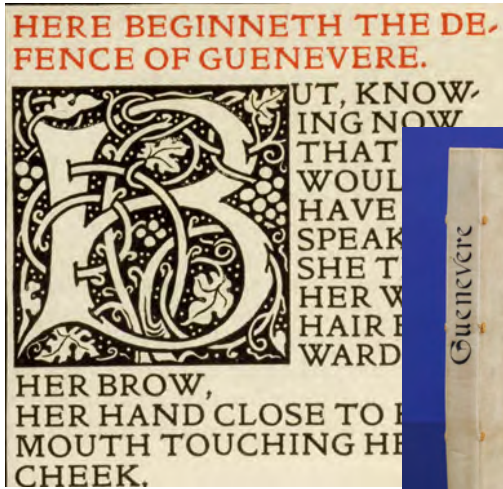
[GOBLE, Warwick, illustrator]. **JAMES, Grace.** *Green Willow and Other Japanese Fairy Tales.* London: Macmillan & Co., 1910. Edition de Luxe, limited to 500 copies. Quarto. Forty color plates tipped-in onto heavy brown stock, with captioned tissue guards. Original vellum over boards, front cover lettered 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**





**The First Kelmscott Press Book to be Bound in Limp Vellum and the Only One Lettered by Hand on the Spine**

[KELMSCOTT PRESS]. MORRIS, William. *The Defence of Guenevere, and Other Poems*. [London: Sold by Reeves & Turner, 1892]. One of 300 paper copies, out of a total edition of 310 copies. Small quarto. Printed in red and black in Golden type. Decorative woodcut borders and initials. Printed by William Morris at the Kelmscott Press. Original full limp vellum with leather thongs and dark green silk ties. A near fine copy. Housed in a cloth slipcase.

The purity of the text of this edition was criticized at length by Mr. H. Buxton Forman in his work, "The Books of William Morris," 1897. This is the first book of the Kelmscott Press to be bound in limp vellum, and the only one lettered by hand on the spine.

DB 02157.

**\$6,500**



**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**



**"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**