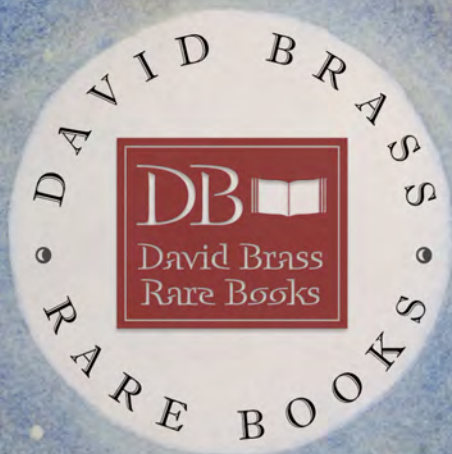
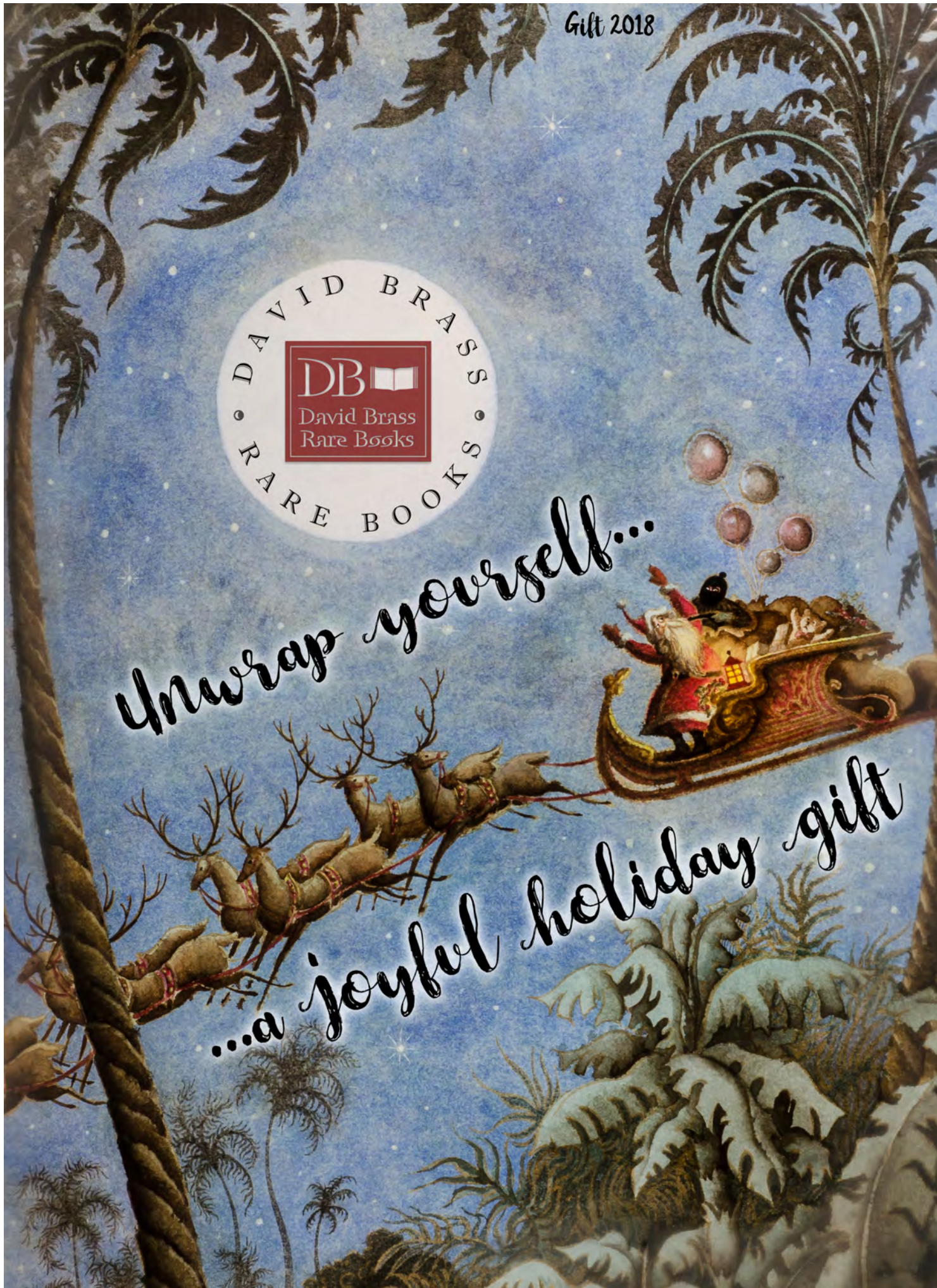


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This catalogue was lovingly prepared by:

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

**Parisian and Country Tribulations**  
**The Humorous Side of Distress, Trouble, Misery, Anguish, Agony, Grief and Wretchedness...**

ADAM, Albert, illustrator. *Tribulations Parisiennes et Campagnardes*. Par Albert Adam. Paris: Hauteceur Frères, [ca. 1840].

First edition. Folio. Lithographed pictorial title-page and Thirty-two plates hand-colored lithograph plates heightened with gum arabic, on sixteen sheets. Several of the plates have more than one image depicted. Tiny piece of lower corner of title-page and plate 10 torn away, small piece of lower inner margin of plate 16 torn away - nothing affecting any images. Some light marginal soiling and toning otherwise an excellent copy of this extremely scarce title.

Bound to contemporary style in full dark green straight-grain morocco. Covers elaborately decorated in gilt and blind, spine with five raised bands decoratively tooled and lettered in gilt in compartments, decorative gilt turn-ins, gold marbled end-papers. This is the first time in over fifty years that I have seen this very amusing title which depicts the humorous side of distress, trouble, misery, anguish, agony, grief and wretchedness... especially plate 12 (the top image) "Arrcheur de Dents sans douleur" (pain-free teeth remover).

Very scarce: According to OCLC there are just five copies located in libraries and institutions worldwide (Morgan Library, NY; UCLA, CA; Library of Congress, DC; Clark Art Institute, MA, and Harvard Univ. Houghton Library, MA).

Albert ADAM (1833-1900) was the son of Caricaturist and lithographer Jean Victor Adam (1801-1867) whom he often assisted with his commissions.

DB 04229.

\$4,500





### A Fine Arts and Crafts Style Inlaid Binding by Alfred De Sauty

ADLINGTON, William, translator. [DE SAUTY, Alfred, binder]. *The Most Pleasant and Delectable Tale Of the Marriage of Cupid and Psyche...* With a Discourse on the Fable By Andrew Lang... London: David Nutt, 1887. Limited to five hundred and fifty copies. Octavo. Original front wrapper bound in at end. Bound ca. 1910 by Alfred De Sauty in an Arts and Crafts style binding of full dark green morocco. Front cover with floral clusters decoratively gilt. Front cover lettered in gilt "Cupid and Psyche". Rear cover with double gilt ruled border surrounding four similar 'corner-piece' floral clusters with maroon morocco inlaid bouquets. Central rectangular panel surrounded by a double gilt border enclosing four small gilt decorated inlaid red morocco circles. Spine decoratively paneled and lettered in gilt. Spine ends expertly and almost invisibly repaired. A superb and understated example of the genius of Alfred De Sauty.

Alfred de Sauty (1870-1949) was a bookbinder who produced tooled bindings of exceptional delicacy. De Sauty was active in London from approximately 1898 to 1923 and in Chicago from 1923 to 1935. His finest work is thought to be have been accomplished between 1905 and 1914. Many aspects of his life are poorly documented. For instance, scholars are unsure whether, when in London, de Sauty worked independently, for the firm of Rivière & Sons, or both. While in London, he may also have been a designer for the Hampstead Bindery and a teacher at the Central School of Arts and Crafts. When he lived in Chicago, de Sauty worked for the hand bindery of R. R. Donnelley & Sons. He signed his work at the foot of the front doublure, if present, and at the center of the bottom turn-in of the front upper board, if not. Works he produced in London are signed "de S" or "De Sauty." Works he produced in Chicago are signed with his employer's name, 'R. R. Donnelly'" (Bound in Intrigue, Harvard Botany Libraries Online Exhibit)

DB 04037.

\$4,500





**Fables, Classic Rackham**  
**Bound by Sangorski & Sutcliffe for E. Joseph**

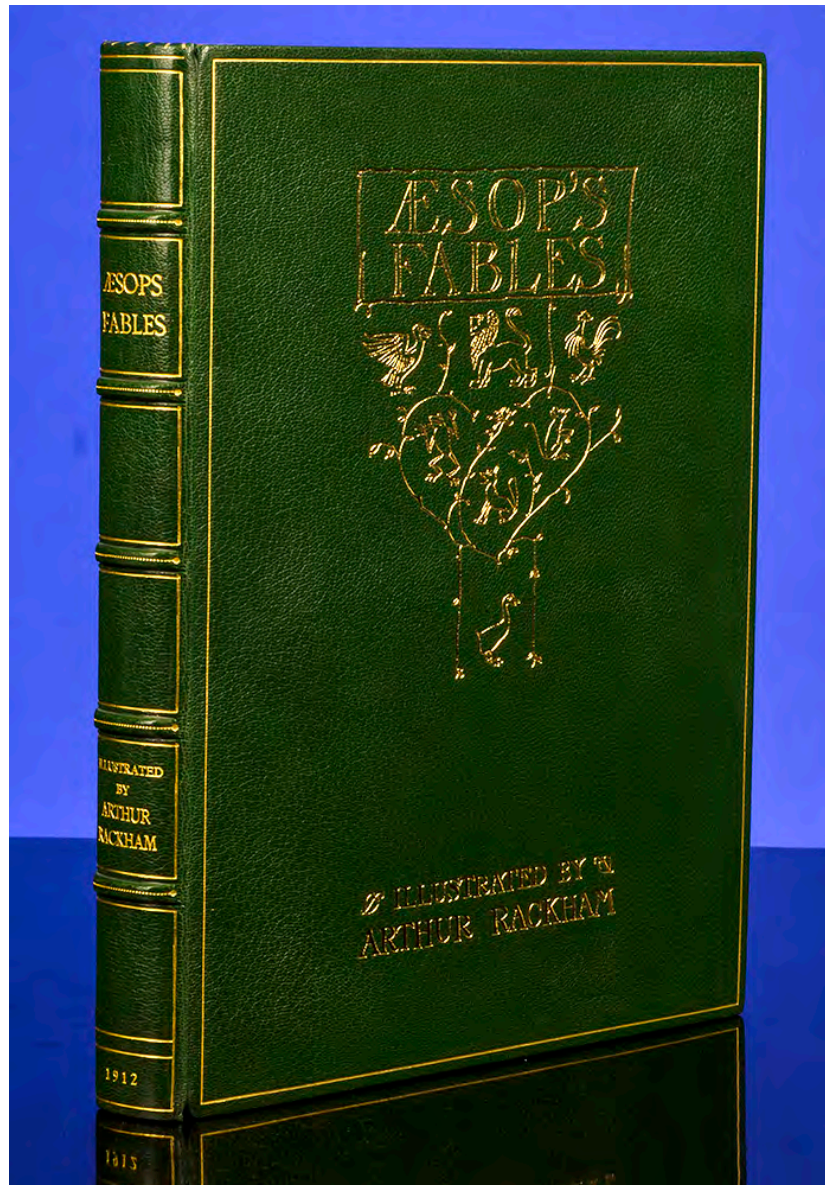
AESOP. [RACKHAM, Arthur, illustrator]. [SANGORSKI & SUTCLIFFE]. *Aesop's Fables*... London: William Heinemann, 1912. Limited to 1,450 numbered copies signed by Arthur Rackham. Large quarto. Thirteen color plates mounted on heavy brown paper with captioned tissue guards, and fifty-three black and white text drawings, nineteen of which are full-page. Limitation leaf very slightly browned, mounted color plate facing p. 56 with slight crease to lower left corner, otherwise fine. Bound ca. 1993 by Sangorski & Sutcliffe for E. Joseph in full dark green crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1912 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, marbled endpapers. A fine copy.

Aesop's Fables or the Aesopica is a collection of fables credited to Aesop, a slave and story-teller believed to have lived in ancient Greece between 620 and 560 BC.

The 1st century AD philosopher, Apollonius of Tyana, is recorded as having said about Aesop: "... like those who dine well off the plainest dishes, he made use of humble incidents to teach great truths, and after serving up a story he adds to it the advice to do a thing or not to do it. Then, too, he was really more attached to truth than the poets are; for the latter do violence to their own stories in order to make them probable; but he by announcing a story which everyone knows not to be true, told the truth by the very fact that he did not claim to be relating real events" (Philostratus, *Life of Apollonius of Tyana*, Book V:14). Lattimore and Haskell, pp. 38-9. Riall, p. 111.

DB 04232.

\$2,250





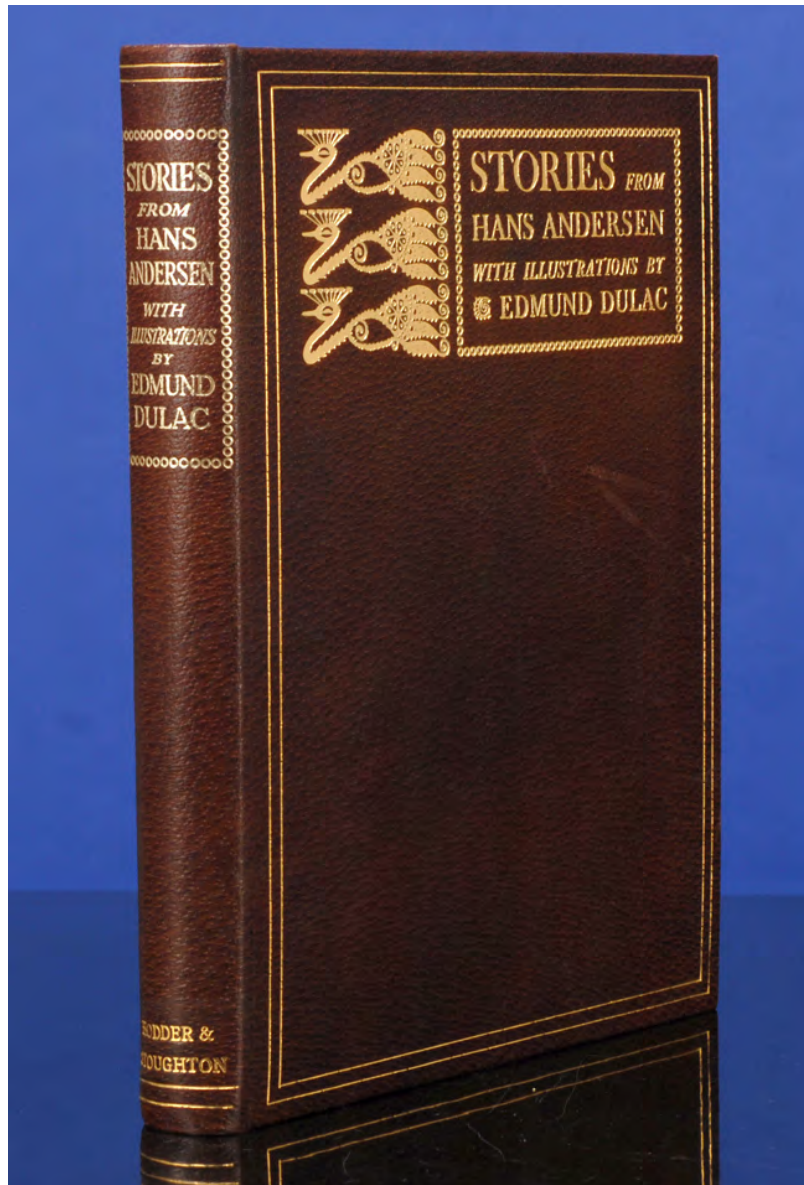
**One of 100 Copies Signed by Edmund Dulac**  
**A Unique Copy - An Unrecorded Variant Binding**

ANDERSEN, Hans [Christian]. [DULAC, Edmund, *illustrator*]. *Stories from Hans Andersen*. With Illustrations by Edmund Dulac. London: Hodder & Stoughton, [1911]. Edition de Luxe, limited to 100 numbered copies printed on Japanese Vellum and signed by the artist. Large quarto. Mounted color frontispiece, with descriptive tissue guard printed in black, and twenty-seven mounted color plates. Plates framed with thick pale green line border and accompanied by guard leaves printed in pale green with stylized pineapples on the recto and border of snowflakes above descriptive caption on the verso. Text pages with pale green snowflake borders at top and bottom. All leaves framed with double pale green lines. Original dark chocolate brown pigskin pictorially stamped with three-peacock design and lettered in gilt on front cover and spine, with Hodder & Stoughton gilt-stamped at spine foot. Top edge gilt, others uncut. Endpapers printed in pale green with repeated design of stylized peacocks. A stunning copy, unique, and arguably the finest copy of the De Luxe Edition.

The binding and endpapers do not conform to Hughey's description, and appear to be unique to this handsome copy. As she notes, the pigskin binding, ("brandy colour," not dark chocolate-brown, as here), should only have two thin gilt rules as frame, gilt lettering, date 1911 on spine, and white endpapers, not illustrated as here and in the trade edition.

DB 01776.

\$3,800





Signed Limited Edition of Rackham's Andersen Illustrations  
Bound by Sangorski & Sutcliffe for E. Joseph

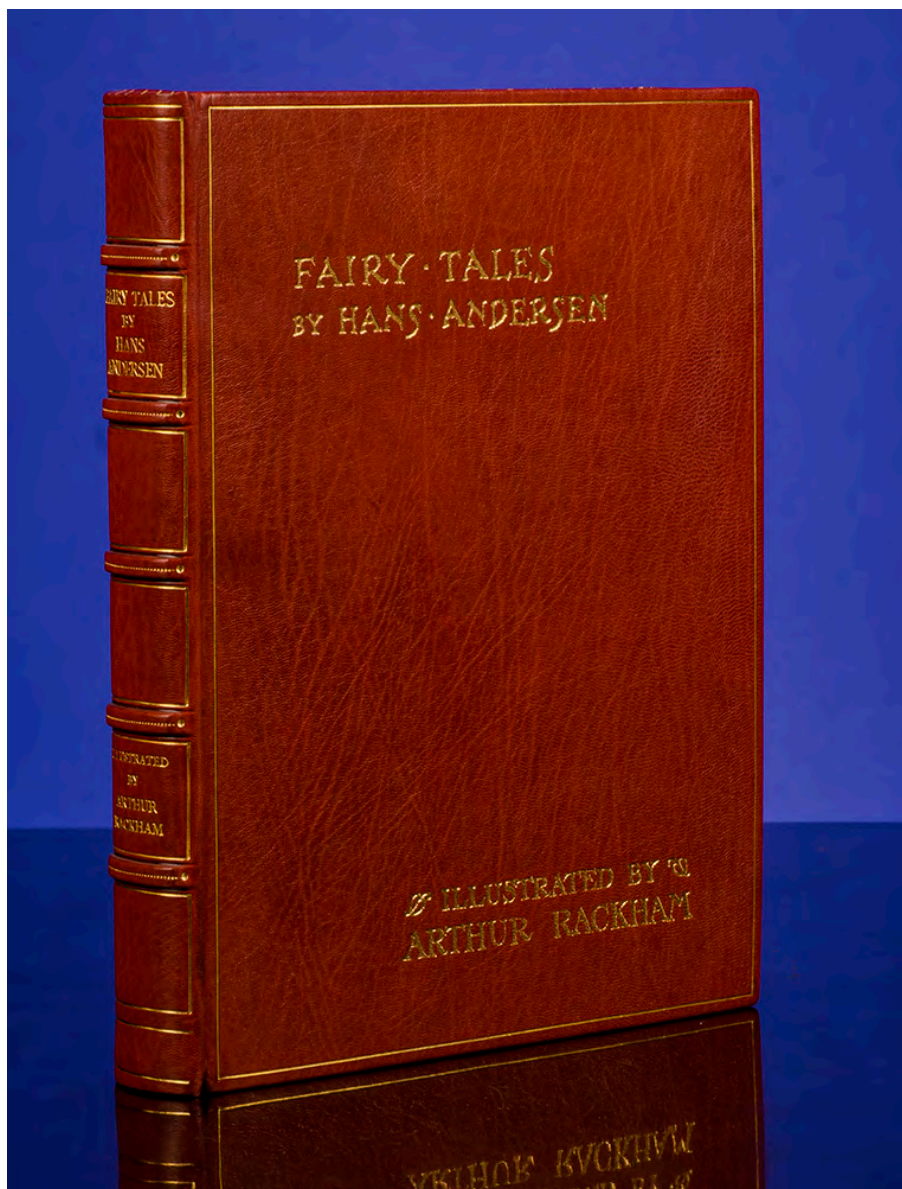
ANDERSEN, Hans [Christian]. [RACKHAM, Arthur, illustrator]. [SANGORSKI & SUTCLIFFE, binders]. *Fairy Tales by Hans Andersen*. Illustrated by Arthur Rackham. London: George G. Harrap & Co., [1932]. Deluxe edition. Limited to 525 numbered copies signed by the artist. Quarto. Twelve color plates, with descriptive tissue guards, and fifty-nine drawings in black and white. Title printed in reddish brown and black. Bound ca. 1991 by Sangorski & Sutcliffe for E. Joseph (stamp-signed in gilt on front turn-in) in full russet crushed levant morocco. Covers ruled in gilt, front cover stamped and lettered in gilt to match the original 1932 cover design, spine paneled and lettered in gilt in compartments, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, marbled endpapers. Fine.

"While in Copenhagen on a recent visit I had the good fortune to meet a lady who in her childhood --- her very early childhood it must have been --- had listened, unsuspected by the author, to Andersen himself reading for the first time some of his own newly written stories. While he read she sat on the floor under the table, silent as a mouse, hidden from Andersen's view by the tablecloth --- a little scene illustrating his well-known reluctance to be treated chiefly as a writer for children, but also providing a subject in which, had he known it, he would have found just such another incident as he had so often turned to account for one more of his immortal children's stories." (Introduction by Arthur Rackham).

"The Observer invited Hugh Walpole to choose the best picture-book of 1932. 'I give the prize without hesitation to Rackham's *Hans Andersen*,' Walpole replied. 'He has risen nobly to his subject. He has acquired a new tenderness and grace. His fantasy is stronger than ever.'...(Derek Hudson, *Arthur Rackham His Life and Work*. pp. 133, 134).

DB 04238.

\$2,500





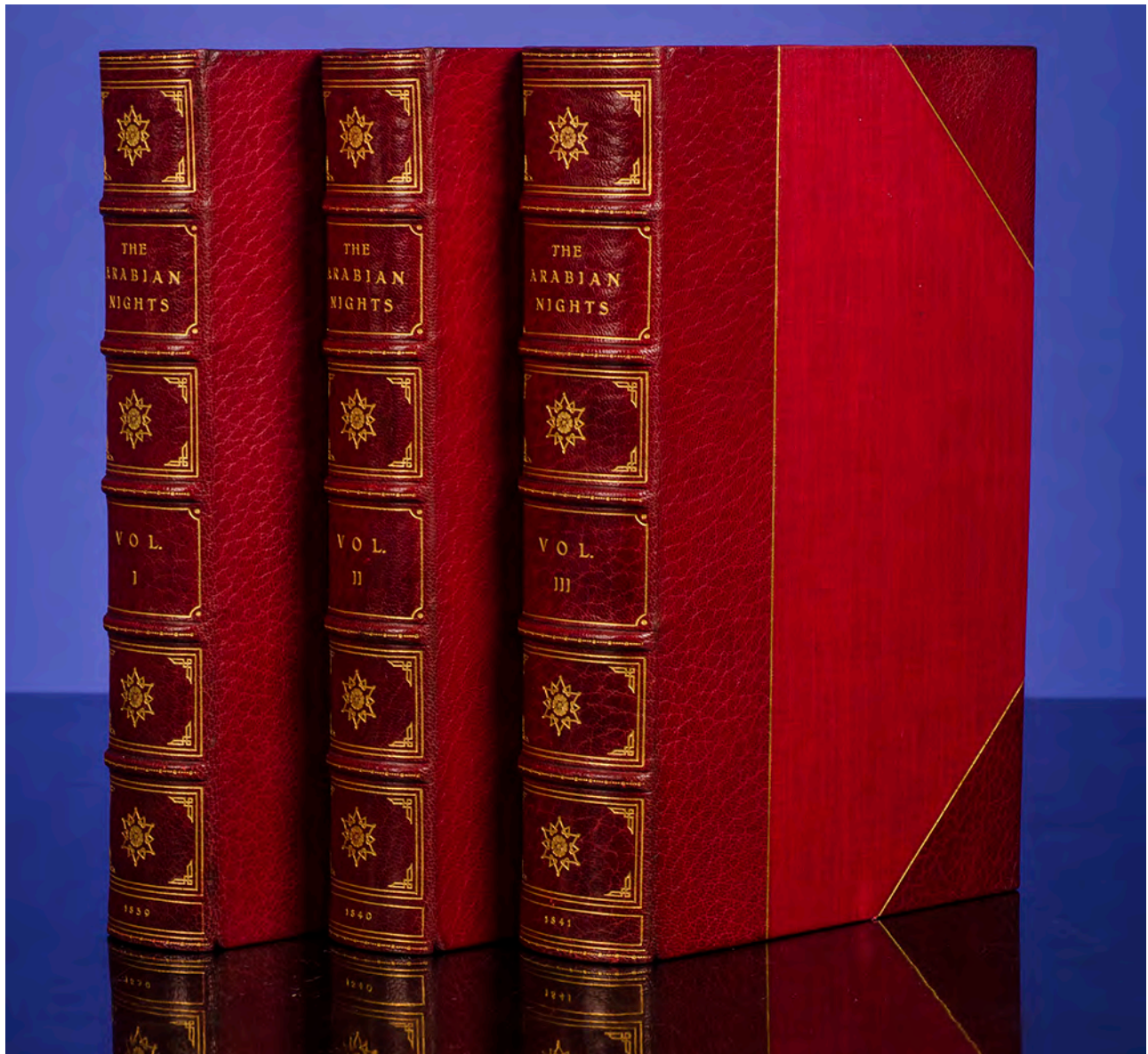
### The First Lane Translation

[ARABIAN NIGHTS]. *The Thousand and One Nights, Commonly Called, in England, The Arabian Nights' Entertainments...* In three volumes. London: Charles Knight and Co., 1839-1841. First edition translated by Edward William Lane. Three large octavo volumes (9 3/4 x 6 1/4 inches; 247 x 157 mm.). Numerous wood-engraved text illustrations throughout. Volume I complete with the translator's "Advertisement" giving the spelling and pronunciation of various Arabic words. Bound ca. 1920 in three-quarter red morocco over red cloth boards ruled in gilt, spines with five raised bands, decoratively tooled and lettered in gilt in compartments, marbled end-papers, top edge gilt. With the engraved bookplate of William John Watson on each front paste-down. A fine set.

Originally issued from 1838-41 in thirty-two parts and with copious notes, this is the original appearance in book form of what is generally acknowledged to be the first accurate translation into English of the classic story of Scheherazade. The Arabian Nights' Entertainments is "a collection of ancient Persian-Indian-Arabian tales, originally in Arabic, arranged in its present form about 1450, probably in Cairo. The collection is also known as A Thousand and One Nights. Although the stories are discrete in plot, they are unified by Scheherazade, the supposed teller; she postpones her execution by telling her husband Schahriah, a story night after night, without revealing the climax until the following session. The first European translation, into French, was Antoine Galland's twelve-volume (1704-17) free rendering of the oldest known manuscript, that of 1548. In 1840 E.W. Lane published a new scholarly English translation (3 vols); John Payne's translation appeared in nine volumes, 1882-84; and Sir Richard Burton's monumental version (10 vols) was issued only to subscribers by the Kamashastra Society of Benares in 1885-86. Among the more recent editions is a four-volume edition by Powys Mathers, completed in 1937" (Benét's Reader's Encyclopedia). The most popular stories include "Aladdin," "Ali Baba and the Forty Thieves," and "Sinbad the Sailor."

DB 03819.

\$1,750





**A Spectacular Late Nineteenth Century 'Pointille' Binding  
In an Oriental Design by Rivière & Son**

ARNOLD, Sir Edwin. [RIVIÈRE & SON, binders]. *The Light of Asia or The Great Renunciation...* London: Kegan Paul, Trench & Trubner & Co., Ltd., 1890. Large Paper Edition limited to fifty numbered copies of which this is No. 13, signed by the publisher Charles Whittingham. Octavo. Inserted portrait frontispiece with original tissue-guard. Bound ca. 1890 by Rivière & Son in full Royal blue morocco, covers elaborately decorated in gilt and pointille to an Oriental design, spine with five raised bands, also elaborately decorated in gilt and pointille and lettered in gilt in compartments, gilt-ruled board-edges, and wide, richly gilt turn-ins, maroon liners and end-papers, top edge gilt, others uncut. Small bookplate removed from front paste-down. Chemised in the original? quarter brown morocco slipcase, spine lettered in gilt. Fine.

A quite spectacular 'Pointille' binding in an Oriental design.

Sir Edwin Arnold K.C.I.E., C.S.I. (10 June 1832 - 24 March 1904) was an English poet and journalist, who is most known for his work *The Light of Asia*. *The Light of Asia*, subtitled *The Great Renunciation*, is a book by Sir Edwin Arnold. The first edition of the book was published in London in July 1879. In the form of a narrative poem, the book endeavors to describe the life and time of Prince Gautama Siddhartha, who after attaining enlightenment became The Buddha, The Awakened One. The book presents his life, character, and philosophy, in a series of verses. It is a free adaptation of the Lalitavistara. A few decades before the book's publication, very little was known outside Asia about the Buddha and Buddhism, the religion which he founded, and which had existed for about twenty-five centuries. Arnold's book was one of the first successful attempts to popularize Buddhism for a Western readership.

DB 04303.

\$5,500





**The Extremely Scarce 1912 Deluxe Edition  
In the Publisher's Pictorially Stamped Full Vellum**

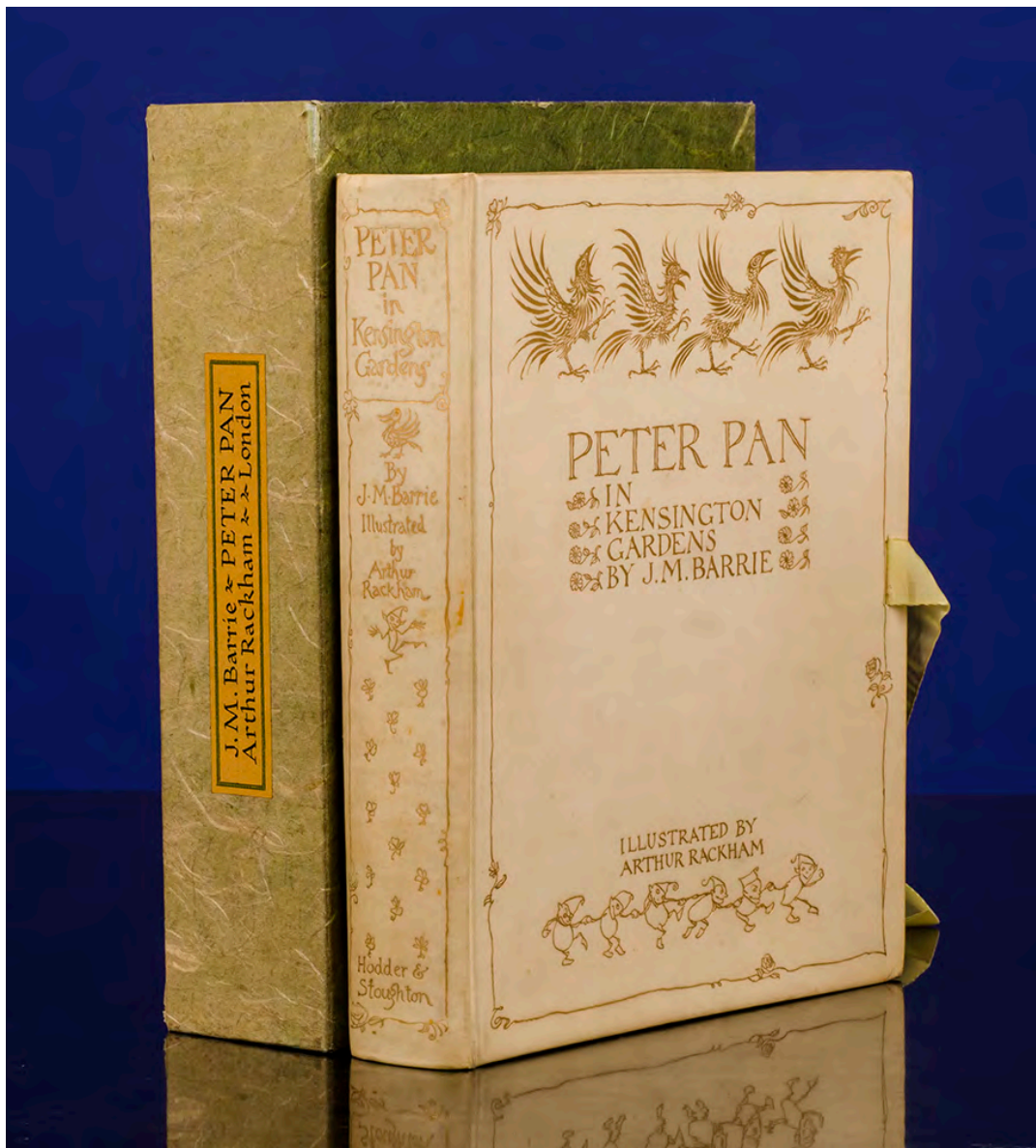
**BARRIE, J.M. [RACKHAM, Arthur, illustrator].** *Peter Pan in Kensington Gardens*. From *The Little White Bird* by J.M. Barrie. A New Edition. Illustrated by Arthur Rackham. London: Hodder & Stoughton, [n.d., 1912]. Deluxe edition, one of fifty (?) copies. Large quarto. Fifty tipped-in color plates mounted onto cream card with descriptive tissue guards, seven full-page black and white plates and twelve black and white drawings in the text. Publisher's full vellum, front cover and spine pictorially stamped and lettered in gilt, top edge gilt, others uncut, pictorial end-papers. Later yellow silk ties, minimal darkening to free end-papers from paste-downs, some very minor foxing on a few of the preliminary leaves and the last leaf of text. A near fine copy housed in a custom-made, mottled green cardboard clamshell case with a printed paper label on the spine.

A reprint of the 1906 edition with a new color frontispiece and an additional seven full-page black and white drawings.

The additional black and white drawings add a new depth to Rackham's already esteemed portrayal of Barrie's classic tale. These new drawings include, "Kensington Gardens," "One of the Paths that have Made Themselves," "The birds on the island never got used to him. His oddities tickled them every day," "They are so cunning," "A fairy ring," "There was a good deal going on in the Baby Walk," "She escorted them up the Baby Walk and back again." The new frontispiece is of Peter Pan, as a little boy in a nightgown, on the Baby Walk in Kensington Gardens with two fairies fleeing from him while the Elderberry and Elm trees and the other fairies look on. The frontispiece replaced the "Fairies of the Serpentine," which was the eighth color plate in the 1906 edition. Latimore and Haskell, p. 40. Riall, p. 114.

DB 04339.

**\$3,750**



**First Trade Edition of Arthur Rackham's "Peter Pan in Kensington Gardens"  
In a Superb Early Inlaid Binding by Bayntun Rivière**

BARRIE, J.M. [RACKHAM, Arthur, illustrator]. [BAYNTUN-RIVIÈRE, binders]. *Peter Pan in Kensington Gardens* (From "The Little White Bird"). With Drawings by Arthur Rackham. London: Hodder & Stoughton, 1906. First trade edition. Quarto. Color frontispiece and forty-nine color plates. Four black and white drawings. Superbly bound by Bayntun (Rivière) of Bath in full red crushed levant morocco. Front cover elaborately decorated with a remarkable inlaid and onlaid design in multi-colored, textured morocco of the front cover and title-page design of Peter Pan riding on a Goat. Lower cover with identical wide green morocco border with inlaid ochre flowers with intertwining gilt stems, surrounding an inlaid multi-colored rectangular panel in a superb mosaic design. Housed in a fleece-lined half red morocco clamshell case.

An absolutely stunning example of Bayntun Rivière at their very best.

J.M. Barrie's novel *The Little White Bird* (1902) "contains the first sketches for *Peter Pan*. The narrator is 'a gentle, whimsical, lonely old bachelor', an author by profession, whose ambition is to have a son. He meets a penniless young couple whose own son David becomes a substitute in his affections. He explains to David that 'all children in our part of London were once birds in the Kensington Gardens.'" (*The Oxford Companion to Children's Literature*). Latimore and Haskell, p. 27. Riall, p. 74.

DB 04360.

\$14,500





**"The Greatest Biography Written in English"**  
**With all Twenty of the Engraved Plates Colored by Hand**  
**Extra-Illustrated with an Additional Nineteen Hand-Colored Engraved Plates**  
**Superbly Bound ca. 1920 by Bayntun of Bath**

**BOSWELL, James.** [BAYNTUN of Bath, binders]. *The Life of Samuel Johnson, LL.D. Including a Journal of His Tour to the Hebrides...* To which are added, Anecdotes by Hawkins, Piozzi, Murphy, Tyers, Reynolds, Steevens, &c. And notes by various hands. London: John Murray, 1835. First Illustrated Edition, Croker's Second Edition. Ten small octavo volumes (6 3/8 x 4 inches; 163 x 101 mm.), including two volumes of Johnsoniana. Each volume with a hand-colored engraved frontispiece and an additional hand-colored vignette title, all engraved by Edward Francis Finden (1791-1857). In addition there are nineteen hand-colored plates, (portraits and views), a folding map of "The Tour through Scotland and the Hebrides... in 1773" (volume IV), a folding facsimile "Round Robin" (volume VI), and six folding facsimile letters. Bound ca. 1920 by Bayntun of Bath. Full purple morocco, covers elaborately tooled in gilt in a geometric pattern. Spines with five raised bands, elaborately tooled in gilt in compartments, decorative gilt board edges and turn-ins, marbled endpapers all edges gilt. A superb set.

"This was the first illustrated edition. Each volume has at the beginning two excellent steel engravings (a frontispiece and an extra [vignette] title-page). The first volume also has another [double-page hand-colored] engraving [Remarkable Characters who were at Tunbridge Wells...] at p.218." (Pottle). The additional hand-colored portraits include: Edward Cave; Henry Thrale; James Oglethorpe; Samuel Johnson; Flora McDonald; Michael Johnson; Revd. Owen Cambridge; Thomas Warton; Warren Hastings; Topham Beauclerk.

DB 04385.

\$5,500



## Santa Being Hijacked

**BRICUSSE, Leslie. LE CAIN, Errol, illustrator.** An original watercolor painting from "Christmas 1993 or Santa's Last Ride." (Faber, 1987). [Santa being hijacked]. Image size: 16 3/8 x 11 1/2 inches. [Page 22]. "It was as though, in some strange way, / I saw in one extraordinary day / A miniature kaleidoscope / Of human lunacy and hope - / A well-matched pair, like man and wife, / Who stick together all through life. / "In Africa, a dreadful drought / Cut all our drinking water out. / In Mexico, it was so hot / Three reindeer fainted on the spot. / In Russia, were stiff with ice. / In Cuba, we were hijacked twice." Matted, framed and glazed.

**Leslie Bricusse** (born 29 January 1931) is an English composer, lyricist, and playwright, most prominently working in musicals and also film theme songs. Bricusse was educated at University College School in London and Gonville and Caius College, Cambridge. While at Cambridge University, he was Secretary of Footlights between 1952 and 1953 and Footlights President during the following year.

In 1986 Leslie Bricusse showed David Brass a poem that he had written entitled Christmas 1993 or Santa's Last Ride. It described how difficult Santa's job of delivering gifts around the world had become in these modern times. David, who had known Leslie for many years, had the idea to create a book from the poem and introduced Errol Le Cain to Leslie Bricusse. The book was published in 1987 - unfortunately Errol Le Cain died just before the publication date. It was his last work.

**Errol John Le Cain** (5 March 1941 – 3 January 1989) was a British animator and children's book illustrator. He won the 1984 Kate Greenaway Medal for *Hiawatha's Childhood* (Faber & Faber), recognizing the year's best children's book illustration by a British subject.

DB 04152.

\$6,000





**An Unused/Unpublished Original Pen, Ink and Monotone Drawing From  
"Christmas 1993 or Santa's Last Ride."**

**BRICUSSE, Leslie. LE CAIN, Errol, illustrator.** An unused/unpublished original pen, ink and monotone drawing from "Christmas 1993 or Santa's Last Ride." Image size: 5 1/2 x 11 3/4 inches. Santa on his sleigh, full of gifts, being pulled along by six reindeer. Matted, framed and glazed.

In the 1960s and 1970s, Leslie Bricusse enjoyed a fruitful partnership with Anthony Newley. They wrote the musical *Stop the World - I Want to Get Off* (1961) which was successful in London and on Broadway, and was made into a film version in 1966. Also in collaboration with Newley, Bricusse wrote *The Roar of the Greasepaint—the Smell of the Crowd* (1965) and *Willy Wonka & the Chocolate Factory* (1971), based on the children's book by Roald Dahl, and for which they received an Academy Award nomination for Best Original Song Score.

**Errol John Le Cain** (5 March 1941 – 3 January 1989) was a British animator and children's book illustrator. He won the 1984 Kate Greenaway Medal for *Hiawatha's Childhood* (Faber & Faber), recognizing the year's best children's book illustration by a British subject.

DB 04156.

**\$1,250**



## Santa's Shampoo

**BRICUSSE, Leslie. LE CAIN, Errol, illustrator.** An original pen, ink and monotone drawing from "Christmas 1993 or Santa's Last Ride." "Santa's Shampoo". Image size: 6 1/2 x 11 1/2 inches. [Page 26]. "They asked me if I'd go on TV?/And would I vote for GOP?/And would I use this new shampoo?/(They'd pay me lots of money to)." Matted, framed and glazed.

**Leslie Bricusse** (born 29 January 1931) is an English composer, lyricist, and playwright, most prominently working in musicals and also film theme songs. Bricusse was educated at University College School in London and Gonville and Caius College, Cambridge. While at Cambridge University, he was Secretary of Footlights between 1952 and 1953 and Footlights President during the following year.

Working solely as a lyricist, Bricusse collaborated with composer Cyril Ornadel on *Pickwick* (1963), based on Charles Dickens' *The Pickwick Papers*, a successful vehicle for Harry Secombe. Later collaborators included Henry Mancini (*Victor Victoria* in 1982) and John Williams (*Hook* in 1991). As composer and lyricist he scored the successful film *Doctor Dolittle* (1967), for which he received an Academy Award for Best Original Song ("Talk to the Animals"), and the less-successful *Goodbye, Mr. Chips* (1969). He currently lives in the United States, and is married to actress Yvonne Romain.

DB 04154.

\$1,250





## Santa's Home

**BRICUSSE, Leslie. LE CAIN, Errol, illustrator.** An original pen, ink and monotone drawing from "Christmas 1993 or Santa's Last Ride." [Santa's Home]. Image size: 7 3/4 x 10 inches. [Page 4]. "Our story starts on January One./A Brand New Year has just begun./Another Christmas has been kept./For one full week, the elves have slept,/Recovering from the Yule before,/And gathering strength for one Yule more." Matted, framed and glazed.

Le Cain turned freelance in 1969, working on sets for BBC television productions, continuing with animation projects, and beginning his career as a children's book illustrator.

Le Cain's first children's illustrations were published by Faber and Faber in a story he'd originally storyboarded for film, *King Arthur's Sword* (1968), which began a long association with Faber that continued to his death. His first book "made me aware of the scope and possibilities of children's book illustration, and now I am convinced this is the medium for me". Le Cain wrote 3 and illustrated 48 children's books during his lifetime, recognized for their richly decorative watercolours and masterful command of design and colour. His self-authored works were *King Arthur's Sword* (1968), *The Cabbage Princess* (1969) and *The White Cat* (1973). He was commended for the 1969, 1975, and 1978 Greenaway awards before winning the 1984 Medal and was commended again for 1987. The four commended books were *The Cabbage Princess*; *Thorn Rose, or the Sleeping Beauty* based on the version related by the Brothers Grimm; *The Twelve Dancing Princesses*, retold from the Brothers Grimm; and *The Enchanter's Daughter* by Antonia Barber.

DB 04153.

\$1,250



### The Poor Old Reindeer Did their Best

**BRICUSSE, Leslie. LE CAIN, Errol, illustrator.** An original black and white silhouette drawing from "Christmas 1993 or Santa's Last Ride." Image size: 5 x 11 3/4 inches. [Page 8]. "The poor old reindeer did their best,/But one got sick in Budapest/And very nearly wrecked the run/Of Christmas, 1881./But Santa stuck him in the sleigh,/And somehow coped with seven that day." Matted, framed and glazed.

Descended from a French-Canadian great-grandfather, Le Cain was born in Singapore but evacuated to Agra, India with his mother and other relations the following year to escape the Japanese invasion. His father was captured and interned in Changi Prison. Returning to Singapore after the war, he attended St. Patrick's Catholic school. With no formal art education, his talent was nevertheless evident from an early age, Le Cain was fascinated by cinema and made his first animated film, *The Enchanted Mouse*, with a friend's 8-mm camera at age 11. His next work, *The Little Goatherd*, was created with a 16-mm camera at age 15. This came to the attention of agents for British film distributor Pearl & Dean, who offered to pay his passage to London that year (1956) to pursue a career in animation for film and television.

In 1965, Le Cain joined Richard Williams's animation studio and worked on a wide range of animation projects, including film titles for *A Funny Thing Happened on the Way to the Forum*, *Casino Royale*, and *The Charge of the Light Brigade*. His most important work with Richard Williams was for the unfinished (1964 to 1992) animated film *The Thief and the Cobbler*.

DB 04155.

\$1,250





### The Shakespeare Head Brontë Novels

BRONTË, [Charlotte, Emily, and Anne]. [SHAKESPEARE HEAD PRESS]. *The Shakespeare Head Brontë*. Oxford: Newly Printed at the Shakespeare Head Press and Published for the Press by Basil Blackwell, 1931. Limited to 1,000 copies, this being no. 47, a Large Paper Copy. Eleven large octavo volumes. Frontispieces in two states, color (with tissue guards) and black and white. In the publisher's deluxe binding, stamp signed Bound at the Riverside Press. Elegantly and uniformly bound at The Riverside Press in three-quarter forest green morocco. Gilt-ruled compartments with gilt decoration. Spines uniformly sunned to a lovely chocolate brown. A near fine set.

The Novels: *Wuthering Heights*; *Agnes Grey*; *The Tenant of Wildfell Hall*; *Jane Eyre*; *Shirley*; *Villette*; *The Professor*. This is the finest edition of the novels of Emily, Anne and Charlotte Brontë.

Although all of the novels were published in the first eleven volumes - a further eight volumes were subsequently published between 1932 and 1938... these were: *The Brontës: Their Lives, Friendships and Correspondence*. In Four Volumes (1932); *The Poems of Charlotte Brontë & Patrick Branwell Brontë* (1934); *The Poems of Emily Jane Brontë and Anne Brontë* (1934); *The Miscellaneous and Unpublished Writings of Charlotte and Patrick Branwell Brontë*. In Two Volumes (1938).

Franklin, *The Private Presses*, p. 236. Ransom, *Selective Check Lists*, p. 18, no. 73.

DB 03199.

\$3,850





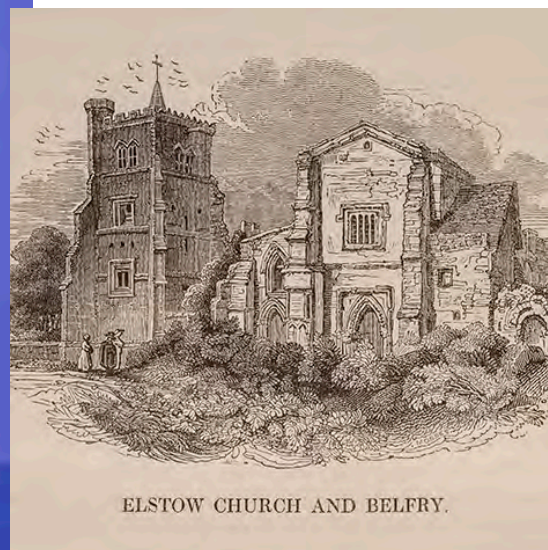
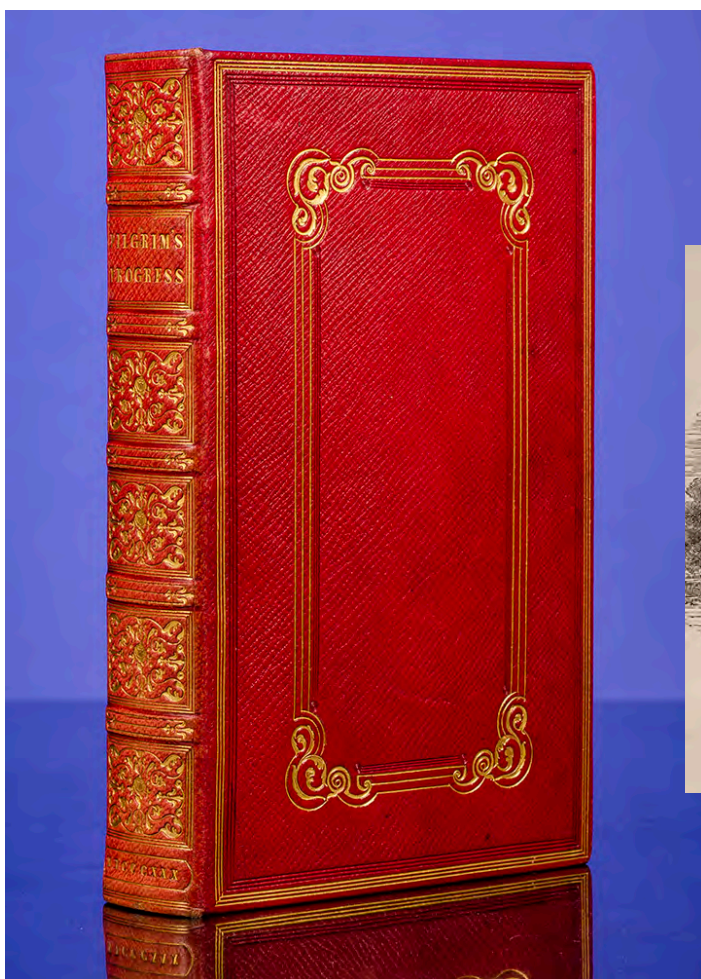
**The First Appearance of Southey's Life of Bunyan**  
**A Fine Extra-Illustrated Example in a Wonderful Contemporary Gauffered Edge Binding**

**BUNYAN, John.** *The Pilgrim's Progress*. With a life of John Bunyan by Robert Southey, Esq... London: John Murray, [&] John Major, 1830. First 'John Major' edition. Extra-illustrated with an additional fifteen engraved plates including two by John Martin. Octavo. Engraved portrait of John Bunyan, two engraved plates by John Martin and thirty illustrations in the text by Charles Nesbit, John Jackson, and others. Finely bound in contemporary crimson morocco, gilt. Spine with five shallow raised bands decoratively tooled and lettered in gilt in compartments, gilt ruled board edges, elaborate wide gilt turn-ins light blue watered silk liners and end-leaves decorated in gilt, all edges gilt and elaborately gauffered. Small rectangular red leather bookplate "Miss Percy" on front liner. Minimal fading to spine, still a very fine example of an early-to-mid nineteenth century 'Gauffered' binding.

This is a very substantial edition of John Bunyan's monumental work, offered here with fifteen extra-illustrations and in an extremely attractive contemporary binding. This edition is the first (and only) to be issued by the prominent publisher and bookseller John Major, whose edition of Izaak Walton's *Compleat Angler* is so famous. It also contains the first appearance of Southey's life of John Bunyan. Gauffered edges are first gilded and then further decorated by impressing finishing tools into the textblock edge surface. The technique has been used for expensive bindings over many centuries. Almost all gauffering was done with pointillé tools, or, as in many examples, the designs were built up with repeated impressions of a large dot. Pointillé tools, as well as those cut in outline, produce delicate effects and are more easily impressed on a hard paper surface than are solid tools. The term comes from the French word for honeycomb, and also applies to the practice of crimping or fluting cloth with heated gauffering irons.

DB 04271.

\$2,250





**"Should old acquaintance be forgot And never brought to mind  
Should old acquaintance be forgot And days of auld lang syne"  
First Edinburgh Edition, First Issue of Robert Burns "Poems, Chiefly in the Scottish Dialect"  
A Stunning Cosway-Style Jeweled Binding by Sangorski & Sutcliffe**

**BURNS, Robert. [COSWAY-STYLE JEWELLED BINDING]. SANGORSKI & SUTCLIFFE, binders.** *Poems, Chiefly in the Scottish Dialect.* Edinburgh: Printed for the Author, and sold by William Creech, 1787. Second (first Edinburgh) edition (first published in Kilmarnock in 1786). First issue. Octavo. Complete with half-title and engraved frontispiece. Bound in a Cosway-Style binding by Sangorski & Sutcliffe ca. 1925. Full purple crushed levant morocco over beveled boards, both covers triple-ruled in gilt and elaborately tooled in gilt with flower and leaf tools, the twenty-four larger flowers with cream and yellow morocco onlays. Large circular devices in the center of each cover with, on the front, Burns's monogram surrounded by the Poet's quote "Wee, Modest, Crimson Tipped Flow'r, 'Thou's Met Me In An Evil Hour", and on the rear cover a cluster of thistles with green and mauve morocco onlays, surrounded by the Poet's quote "He Rules 'Mid Winter Snows & When, Bees Fill Their Hives". Spine with five raised bands, elaborately decorated and lettered in gilt in compartments. Five of the compartments further decorated with large leaf sprays, each with nine onlaid light violet flowers. Double-ruled gilt board edges, elaborate gilt turn-ins with another two quotes from the Poet. The inside front cover in full brown crushed levant morocco with a very fine recessed oval hand-painted portrait miniature under glass, surrounded by a highly intricate double leaf design in gilt set with four Amethyst and two Opal gemstones. The rear inside cover in full brown crushed levant morocco, purple silk endleaves, all edges gilt. A stunning, fine and exceptionally beautiful Jewelled Cosway-Style Binding by Sangorski & Sutcliffe at their very best. Housed in the original cream watered silk lined dark red morocco clamshell case. Case expertly repaired and a little rubbed. A spectacular, near fine crisp and wide-margined Cosway-Style binding.

DB 04474.

**\$18,500**





**Considered to be One of the Finest Works of the Nineteenth Century**  
**A Superb Binding by Rivière & Son**

**CARLYLE, Thomas.** [RIVIÈRE & SON, binders]. *Sartor Resartus*: The Life and Opinions of Herr Teufelsdröckh. London: Kegan Paul, Trench & Co., 1889. Sixteenmo. Portrait frontispiece with tissue guard. Bound ca. 1920 by Rivière & Son in full antelope crushed levant morocco, covers decoratively ruled in gilt surrounding a very elaborate floral design in pointillé, spine with five raised bands, similarly decorated and lettered in gilt in compartments, gilt-ruled board edges, full dark blue morocco liners elaborately decorated in gilt, blue watered silk end-leaves, top edge gilt. A wonderful example of the art of 'pointillé'.

**Thomas Carlyle (1795-1881)** was a Scottish philosopher, satirical writer, essayist, historian and teacher. Considered one of the most important social commentators of his time, he presented many lectures during his lifetime with certain acclaim in the Victorian era. One of those conferences resulted in his famous work *On Heroes and Hero Worship and The Heroic in History* where he explains that the key role in history lies in the actions of the "Great Man", claiming that "History is nothing but the biography of the Great Man". A respected historian, his 1837 book *The French Revolution: A History* was the inspiration for Dickens' 1859 novel *A Tale of Two Cities*, and remains popular today. Carlyle's 1836 *Sartor Resartus* is considered one of the finest works of the nineteenth century. *Sartor Resartus* (meaning "The tailor re-tailored") is an 1836 novel by Thomas Carlyle, first published as a serial in 1833-34 in Fraser's Magazine. The novel purports to be a commentary on the thought and early life of a German philosopher called Diogenes Teufelsdröckh (which translates as 'god-born devil-dung'), author of a tome entitled "Clothes: Their Origin and Influence", but was actually a poioumenon. The work is, in part, a parody of Hegel, and of German Idealism more generally. However, Teufelsdröckh is also a literary device with which Carlyle can express difficult truths.

DB 03825.

**\$3,500**





**The First Published Edition of "Alice's Adventures in Wonderland,"  
Finely Bound by Bayntun (Rivière)**

CARROLL, Lewis. [BAYNTUN-RIVIÈRE, binders]. *Alice's Adventures in Wonderland...* London: Macmillan and Co., 1866 [i.e., November 1865]. Second (first published) edition. Small octavo. Wood engraved frontispiece with original tissue-guard, numerous wood-engraved text illustrations. A few very light marginal smudges, otherwise fine. Handsomely bound ca. 1960, in full red morocco by Bayntun (Rivière). Covers with single gilt line border, front cover with gilt stamped 'Mad Hatter', spine with five raised bands decoratively tooled and lettered in gilt in compartments, gilt ruled board edges, marbled end-papers, all edges gilt. Original gilt decorated cloth covers and spine bound in at end. A fine copy.

"The first edition, familiarly known to book-collectors as 'the 1865 *Alice*', was printed at the Oxford University Press. This edition was at the last moment cancelled by the author..., because of what was considered the poor printing of Sir John Tenniel's almost equally famous illustrations. The few early copies sent out were recalled; seemingly with fair success, since less than a score are known to survive today. The book was then reprinted, by Clay, with the title-page re-dated 1866, and this constitutes the first regularly published edition. Dodgson thriftily sold 500 copies of the suppressed 1865 printing for publication, with suitably altered title-page, by Appletons of New York in 1866" (*Printing and the Mind of Man*). "Though dated 1866, this edition was actually published in time for Christmas 1865" (Lovett and Lovett) and therefore preceded the publication of Appleton's New York edition by six months. Lovett and Lovett 3. *Printing and the Mind of Man* 354 (the 1865 first issue). Williams, Madan, and Green 46.

DB 04365.

\$9,500



**A Charming, Finely Wrought Pictorial Binding  
by the Great Firm of Rivière & Son**

CARROLL, Lewis. [RIVIÈRE & SON, binders]. *Alice's Adventures in Wonderland*. With Forty-Two Illustrations by John Tenniel. [Bound together with]: *Through the Looking-Glass And What Alice Found There*. With Fifty Illustrations by John Tenniel. London: Macmillan and Co., Limited, 1932-33. Later editions. Two volumes bound in one. Bound c. 1933 by Rivière & Son in full dark red crushed morocco with multi-colored pictorial onlay of Alice with the Dodo bird, the vignette framed by a gilt strapwork border with gilt garlands; multi-colored onlaid vignette to rear cover depicting Alice and the Red Queen, each with blind-tooled highlights. Gilt ruled board-edges and elaborate gilt turn-ins, red marbled end-papers, all edges gilt. A fine example.

Robert Rivière (1808–1882), bookbinder, was born in London in 1808. On leaving school, 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 him 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 Rivière, 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.

DB 04159.

\$5,500





**"Seldom did Personal Characteristics Play a Greater Part than in the Elizabethan Age"**

**Finely Bound by Roger de Coverly  
Thomas James Cobden-Sanderson's Teacher**

CREIGHTON, The Right Rev. Mandell. (Lord Bishop of Peterborough). [DE COVERLY, Roger, binder]. *Queen Elizabeth*. London, Paris & Edinburgh: Boussod, Valadon & Cie., 1896. Folio. Frontispiece (printed in gold and colors) and thirty-nine illustrations of which twenty-three are full-page inserted plates, including one double-page and one facsimile letter printed on both sides. Original printed wrappers bound in. Some light scattered marginal foxing, otherwise fine. Finely bound by Roger De Coverly ca. 1896 in full maroon straight-grain morocco, covers ruled in gilt with elaborately decorated gilt 'pointille' floral corner-pieces. Spine with five raised bands, elaborately tooled and lettered in gilt in compartments, gilt ruled board edges, gilt ruled turn-ins with elaborate gilt corner decoration, marbled end-papers, all edges gilt. A little very light rubbing to spine, otherwise fine. A superb example of the binders art.

"The chief merit of this volume... lies in the attempt to bring together the most remarkable portraits of Elizabeth and her contemporaries, and to put before the readers careful reproductions of artistic sources of information which have hitherto been little known. It is hoped that such an attempt will give increased reality to the history of the time and will appeal to that power of imaginative reproduction of persons and events without which the study of history is cold and abstract. We cannot afford to overlook the personal element in human affairs; no changes in mechanism of government can eliminate it; and seldom did personal characteristics play a greater part than in the Elizabethan age." (Preface).

DB 03859.

**\$1,750**



**Brainsmiles By Cruikshank  
Twenty Hand-Colored Plates**

[CRUIKSHANK, George, illustrator]. [BAYNTUN of Bath, binders]. *Points of Humour Illustrated*, by the Designs of George Cruikshank. Two Parts in One. London: J. Robins, 1824. First edition in book form. Two parts in octavo volume (8 3/4 x 5 1/4 in; 223 x 133 mm). Twenty hand-colored engraved plates, twenty text woodcuts. Bound by Bayntun of Bath ca. 1925 in full crimson crushed morocco with blindstamped border enclosed by double fillets, gilt-ruled compartments, gilt-dotted raised bands. Gilt-rolled board edges. Broad turn-ins with gilt corner pieces. All edges gilt. With the bookplate of Donald S. Tuttle. A beautiful copy inside and out.

A collection of humorous anecdotes, true or apocryphal, each illustrated with a hand-colored etching by Cruikshank. Reissued by Robins in 1835. Curiously, Cohn, who notes the original issue in two separate parts in wrappers, does not record this first edition in book format, the last copy of which to come to auction in 2006. Cf. Cohn 176.

DB 02571.

\$1,250





### The Scarce Colored Issue

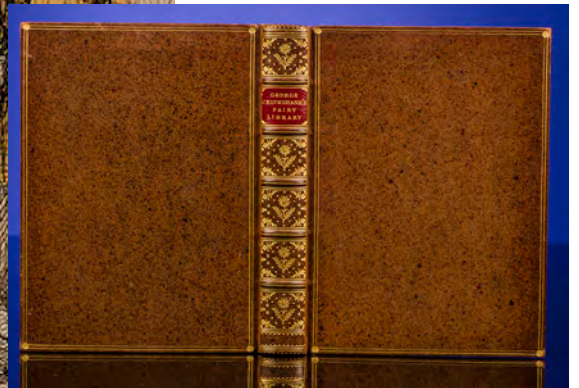
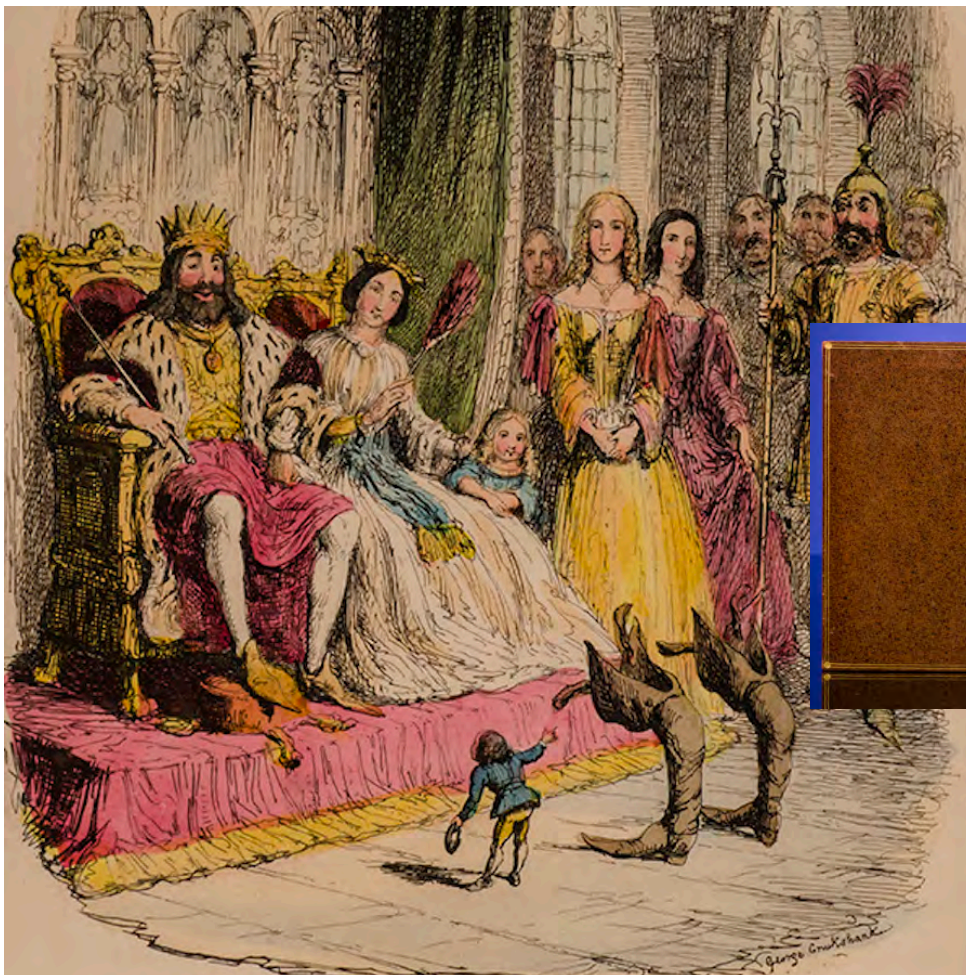
**CRUIKSHANK, George, illustrator. [R. WALLIS, binder].** *George Cruikshank's Fairy Library*. London: Routledge and Sons... and F. Arnold, [1865]. First edition, hand-colored issue of the four titles published together. Small quarto (7 x 5 1/4 inches; 178 x 133 mm.). Twenty-four hand-colored etched plates with thirty-seven humorous scenes. Bound by R. Wallis ca. 1900 in full speckled calf. Covers with double-gilt borders and circular corner-pieces, spine with five raised bands, decoratively tooled in gilt in compartments, red morocco spine label lettered in gilt, decorative gilt edges and turn-ins, marbled end-papers, all edges gilt. Original cloth front cover and spine bound in at end. A near fine example. "In the 1840s Cruikshank became an avid teetotaler and advocated for the Temperance Movement. This interest impacted his work and inspired him to write his own fireside tales detailing the perils of drinking. In 1854 Cruikshank produced a work called *The Fairy Library* in which he altered popular fairy tales to offer temperance lessons..." (Howard Tilton memorial Library).

Although the book did not sell well, the effort by the artist to provide lessons to his readers is not without precedent. Many tales have sought to teach amiable qualities and warn against unpleasant traits. Today his etchings continue to be placed among the work of the masters such as Ruskin." (Howard Tilton memorial Library).

**George Cruikshank (1792-1878)** was a popular English caricaturist who later became notable for his book illustrations. Some of his illustrated works include Charles Dickens' *Oliver Twist* (1838) and the first English translation of the Brothers Grimm's *Fairy Tales*. Displaying remarkable craftsmanship and skill as an etcher, Cruikshank became a household name due to his humorous portrayals of the royal family, the church, the government, the humors of the low people, and the foibles of the great. This notoriety led to a successful period of book illustration. Widener, p. 159.

DB 04121.

\$2,250





**"Oh! Just, Subtle, And Mighty Opium!"**  
**A Fine and Elaborate Early Twentieth Century Binding by Bayntun of Bath**

[DE QUINCEY, Thomas]. [BAYNTUN-RIVIÈRE, binder]. *Confessions of an English Opium Eater*. London: Printed for Taylor and Hessey, 1822. First edition in book form. Large twelvemo. Bound c. 1920 by "Bayntun. Binder. Bath. Eng.". Full crimson crushed Levant morocco, gilt ruled borders enclosing an elaborate floral design in gilt and also lettered in gilt. A fine and attractive example.

*Confessions of an English Opium-Eater* (1821) is the classic autobiographical narrative written by Thomas De Quincey (1785-1859) concerning his laudanum (tincture of opium) addiction and its effect on his life. The *Confessions* was "the first major work De Quincey published and the one which won him fame almost overnight..." First published anonymously in September and October 1821 in the *London Magazine*, the *Confessions* was released in book form in 1822, and again in 1856, in an edition revised by De Quincey.

"De Quincey's study of his own opium addiction and its psychological effects traces how childhood and youthful experiences are transformed, under the influence of opium, into symbolical and revealing dreams. The central experience for subsequent dream-formations was his childhood loss of his sister, duplicated by the disappearance of the 15-year-old prostitute Ann, who befriended him during his months of homeless near-starvation in London. The euphoric reveries of the early stages of his addiction and the appalling nightmares of the later stages are described in sonorous and haunting prose, and the work, first appearing in the *London Magazine* in 1821, conferred instant literary fame on De Quincey, whose first book it was. In 1856 he greatly extended the *Confessions* for a collected edition of his works, but thereby blunted its effect" (*The Oxford Companion to English Literature*).

DB 04209.

\$4,850





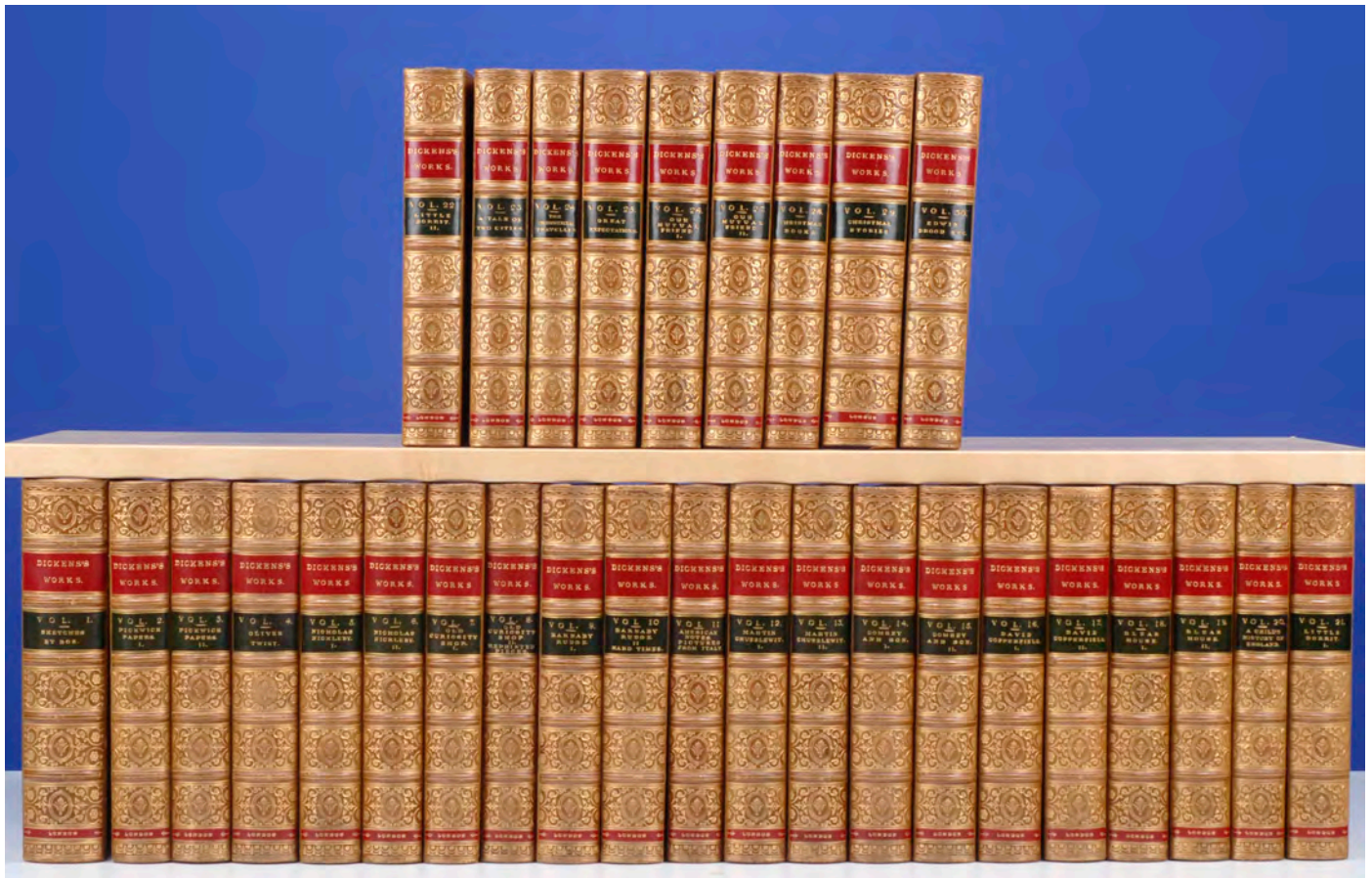
Chapman and Hall's Illustrated Library Edition Finely Bound by Tout

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" (Hablot Knight Browne), George Cruikshank, Frederick Walker, Edwin Landseer, Daniel Maclise, John Leech, Marcus Stone, George Cattermole, and Luke Fildes. Late nineteenth-century full tan polished calf by Tout. Covers with gilt triple fillet border with gilt corner ornaments, spines elaborately tooled in gilt in compartments with five gilt-dotted raised bands and red and green morocco gilt lettering labels, board edges with gilt-dotted rule, turn-ins decoratively tooled in gilt, top edge gilt, others uncut, marbled endpapers. 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*).

"The Library Edition came about largely because of the suggestion of Forster that while Dickens's works were available in volumes in the Cheap Edition and in reprints of the serial parts, there was no high-quality edition that would appeal to the wealthy. Dickens eventually came round to the idea that an elegant edition could raise the stature of his writings. He faced a complication, in that the rights to the works were divided between Chapman and Hall and Bradbury and Evans. Consequently, the volumes contained the imprints of both publishers." (*Oxford Reader's Companion to Dickens*, pp. 205-206). See Gimbel D72.

DB 00785.

\$17,500



### Choo Choo Train in the Snow

[DISNEY, Walt]. WALT DISNEY STUDIOS. Original hand-painted artwork depicting Christmas gifts being carried by Choo Choo Train in the snow. Ca. 1970. Gouache on artist board. Image size: 6 x 10 3/4 inches. In fine condition. Matted, framed and glazed.

For over 90 years, The Walt Disney Studios has been the foundation on which The Walt Disney Company was built. Today, the Studio brings quality movies, music and stage plays to consumers throughout the world.

Gouache is one type of watermedia, paint consisting of natural pigment, water, a binding agent (usually gum arabic or dextrin), and sometimes additional inert material. Gouache is designed to be used with opaque methods of painting. The term, derived from the Italian guazzo, also refers to paintings using this opaque method.

Gouache has a considerable history going back over 600 years. It is similar to watercolor in that it can be re-wetted, it dries to a matte finish, and the paint can become infused with its paper support. It is similar to acrylic or oil paints in that it is normally used in an opaque painting style and it can form a superficial layer. Many manufacturers of watercolor paints also produce gouache and the two can easily be used together.

DB 04146.

\$850





Inscribed by the Author, Deems Taylor  
A Spectacular Copy in a Spectacular Dust Jacket

[DISNEY, Walt]. TAYLOR, Deems. *Walt Disney's Fantasia...* New York: Simon and Schuster, 1940. First edition. Inscribed on the front free end-paper by Deems Taylor "For Dusty and Jean, with love...". Folio. Profusely illustrated including sixteen color plates. Publishers gray cloth. Almost imperceptible staining on covers. Original color pictorial dust-jacket near fine and complete with original price: \$3.75. A near fine copy of *Fantasia* with a very personal inscription. The finest *Fantasia* dust jacket that we have ever seen.

"Joseph Deems Taylor (1885–1966), American composer, music critic, and promoter of classical music, appeared in Walt Disney's 1940 film *Fantasia* as the film's Master of Ceremonies, and was instrumental in selecting the musical pieces that were used in the film, including the then-controversial *Sacre du Printemps*. Nat Benchley, co-editor of *The Lost Algonquin Roundtable*, referred to him as "the dean of American music." Taylor's journalism career included posts as music critic for the *New York World* beginning in 1921, and editor of *Musical America* from 1927 to 1929. Taylor also worked extensively in broadcasting, and as intermission commentator for the New York Philharmonic. In the long-unseen roadshow version of *Fantasia*, issued on DVD in 2000, and re-released on the 2010 *Fantasia/Fantasia 2000* Blu-ray release, all of Taylor's voice-over work was re-dubbed by veteran voice artist Corey Burton. The complete film was originally 124 minutes long, due almost entirely to the fact that Taylor's commentaries were more detailed in the roadshow version, but the original audio elements for these longer commentaries had deteriorated to the point that they could no longer be used, so Corey Burton was selected to re-record all of the dialogue for consistency. The general release version of *Fantasia*, running 115 minutes, is the version most audiences are familiar with. In that version, Taylor's commentaries were severely abridged." (Wikipedia).

DB 03808.

\$4,850

For Dusty and Jean, with love  
— a collector's item for a  
couple of old collectors.

Deems



**"Acting is the Perfect Idiot's Profession" (Katherine Hepburn).**  
**"The Art of Acting Consists in Keeping People from Coughing" (Benjamin Franklin).**

EGAN, Pierce. LANE, Theodore, *illustrator*. *The Life of an Actor...* London: Printed for C.S. Arnold, 1825. First edition. Royal octavo (9 3/4 x 6 1/8 in; 247 x 158 mm.). Hand-colored aquatint frontispiece, woodcut vignette title-page, twenty-six fine hand-colored aquatint plates and eight woodcuts in the text. Bound ca. 1920 by Mercier Sr. de Cuzin in three-quarter red morocco over marbled boards, gilt. Spine elaborately tooled and lettered in gilt marbled endpapers, top edge gilt, others uncut. A spectacularly clean and large copy with the original printed paper covers and spine bound in. Originally published in nine parts, the work follows the vicissitudes of actor Peregrine Proteus, who quits his apprenticeship with a printer in a quest for thespian greatness. He achieves a modicum of success, falls prey to 'excesses and dissipation' and ends up in prison. Suitably chastened by adversity, he eventually rises, through his own character and talent - not to mention a fortunate matrimonial match and subsequent inheritance, to a position of eminence and prosperity in the theatrical community. Tooley 195. Abbey, *Life* 414. Prideaux. p. 308.

The popular reception of Pierce Egan's *Boxiana* led to the serial publication of his famous *Life in London*, the success of which is described in the Dictionary of National Biography as "instantaneous and unprecedented", and the *Life of an Actor* is a derivative work no doubt meant to capitalize on the popularity of its predecessors. It is the chief work of Theodore Lane (1800-1828), who subsequently produced illustrations for other books by Egan.

DB 03780.

\$3,250





### A Finely Bound Rubaiyat Illustrated by Willy Pogany

FITZGERALD, Edward. POGANY, Willy, illustrator. [MAURIN, binder]. *Rubaiyat of Omar Khayyam in English Verse by Edward Fitzgerald*. Illustrations by Willy Pogany. Philadelphia: David McKay Co., [1942]. Small folio. Sixteen full-page and four smaller black & white drawings, all with decorative borders. Bound ca. 1942 by Maurin. Full orange-brown morocco, covers ruled in gilt with a central 'arabesque' design surrounded by four richly gilt decorated corner pieces. Spine with four raised bands, decoratively tooled and lettered in gilt, gilt-ruled board edges, elaborate gilt turn-ins, marbled end-papers, top edge gilt. Very slight crack (but perfectly sound) at top of front joint, otherwise near fine.

First published in 1859, Edward Fitzgerald's version of Omar Khayyam's quatrains was widely read only after it was taken up by the Pre-Raphaelites in 1861. The height of the poem's popularity corresponded with the heyday of the illustrated book, and the drive to illustrate the Rubáiyat was given extra impetus first by the development from the 1860s onwards of wood-engraved colour illustrations and later, around the end of the century, by the coming of color halftone printing. The lushly exotic and sentimental colored illustrations, enabled by Victorian print technology, matched the melancholy hedonism of Fitzgerald's version of the Rubaiyat. Apart from the vast number of illustrated Rubáiyats, the proliferation of Omar Khayyam clubs was another manifestation of the cult. Their meetings furnished excuses for rumbustious drinking and the composition of appalling doggerel. The membership of London's Omar Khayyam Club included an impressive number of convivial bookmen including Andrew Lang, Arthur Pinero, Arthur Conan Doyle and Edmund Gosse. Justin McCarthy, the politician and prolific hack novelist, presided.

DB 03820.

\$950



**Rubáiyát of Omar Khayyam**  
**In a Fine Inlaid Binding by Morrell**

**FITZGERALD, Edward.** [MORRELL, binder]. *Rubáiyát of Omar Khayyám*. The Astronomer-Poet of Persia. Rendered into English Verse. London: Macmillan and Co., 1895. Fifth edition, later printing. Octavo. Bound by Morrell ca. 1895. Fifth edition, later printing. Octavo. Bound by Morrell ca. 1895. Full dark green morocco, covers double-ruled in gilt. Front cover with a very decorative wide border enclosing gilt flowers and grapes surrounding an elaborately gilt 'paisley' design inlaid in red and tan morocco. Spine with five raised bands with gilt dots, decoratively paneled, lettered and tooled in gilt in compartments, gilt board edges and decorative turn-ins, gray paste-downs and end-leaves, top edge gilt, others uncut. minimal darkening to spine otherwise a very fine example of an inlaid binding by Morell.

The London bindery of W. T. Morrell was established about 1861 as successor to the firm begun by Francis Bedford, who, in turn, had taken over the famous bindery of Charles Lewis. Prideaux in her "Modern Bookbindings" published in 1906, says that Morrell at that time had a very large business that supplied "all the booksellers with bindings designed by his men," bindings that were "remarkable for their variety and merit."

Edward FitzGerald's version of Omar Khayyam's quatrains was widely read only after it was taken up by the Pre-Raphaelites in 1861. The doubts and fears of the twelfth-century Persian philosopher were shared by many of his English and American readers. In the *Rubáiyat*, as the day wears on, its mostly agnostic protagonist becomes increasingly preoccupied by thoughts of mortality and judgment in a possible afterlife, and this too perfectly matched the Victorian preoccupation with death. Deathbed scenes were a popular staple of fiction and the cowed figure stalked through quite a few novels.

DB 04200.

\$3,500





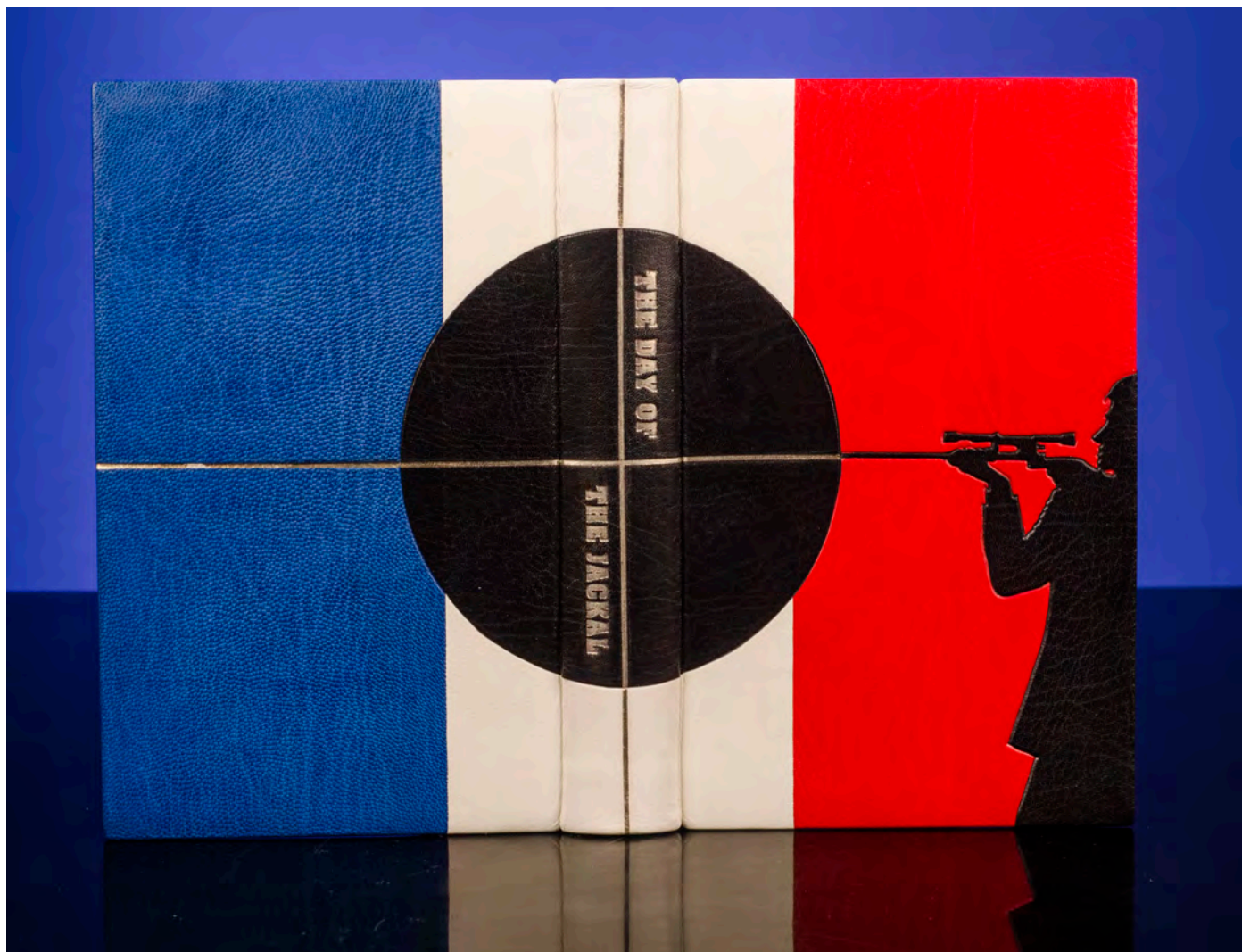
**Inscribed First Edition of Frederick Forsyth's  
'The Day of the Jackal'  
Bound by Sangorski & Sutcliffe In a Unique Pictorial Binding**

**FORSYTH, Frederick.** [SANGORSKI & SUTCLIFFE, binders]. *The Day of the Jackal*. London: Hutchinson, 1971. First edition. Presentation copy inscribed by John Forsyth on the verso of the half-title "To/Sir Dudley/with warmest regards/Freddie Forsyth/15.11.71." Octavo. Pictorially bound by Sangorski & Sutcliffe ca. 1980 in full red, blue, black and white oasis morocco, front cover with black morocco onlays and silver rule depicting a marksman and crosshairs, smooth spine lettered in silver, all edges silver, red, blue and white head- and tail bands, patterned red and black end-papers, original dust-jacket preserved at end. Housed in the original full black morocco slipcase. A fine signed copy.

Although the binding is unsigned it was specially commissioned by a collector who always used S & S. As a young journalist posted in Paris in the early 1960s, Forsyth had reported first hand from the scene of a genuine attempt by extreme right wing forces to assassinate President Charles de Gaulle on the Avenue de la Libération. It was this experience which inspired his 1971 novel, centered on an unnamed assassin, codenamed the "Jackal," who ingeniously plots a further threat to de Gaulle's life... Winner of the Edgar Allan Poe Award for Best Novel, Forsyth's first thriller won immediate acclaim as "a strikingly successful thriller... Drawing on events such as a 1962 assassination attempt on De Gaulle, made by Alain de Bougrenet de la Tocnaye, Forsyth returned from years as a war correspondent in Africa to write his novel "in just 35 days, a feat he describes as something 'not quite so crazy when you think of twelve pages a day, times that by thirty-five and there you go, there's your novel'" (BBC).

DB 04058.

\$7,500



### In a Fine 'Textured' Inlaid Binding by Bayntun (Rivière)

GASKELL, Mrs. [Elizabeth]. THOMSON, Hugh, *illustrator*. [BAYNTUN (RIVIÈRE), binders]. *Cranford*. With a preface by Anne Thackeray Ritchie and illustrations by Hugh Thomson. London: Macmillan and Co., 1935. Later Hugh Thomson illustrated edition. Octavo. With 110 black and white illustrations in the text. Bound by Bayntun (Rivière), Bath ca. 1935 in full dark blue crushed levant morocco, covers decoratively bordered in gilt, front cover with a beautifully 'contoured' inlaid design in red, tan, green and brown morocco reproduced from the illustration on page 240, spine with five raised bands, decoratively tooled and lettered in gilt, gilt board edges and turn-ins, marbled endpapers, all edges gilt. A very fine example. The front cover illustration is taken from the text illustration on page 240 and depicts Mary Smith (the narrator) posting a letter to Miss Matty "I dropped it in the post on my way home, and then for a minute I stood looking at the wooden pane with a gaping slit which divided me from the letter..."

*Cranford*, which originally appeared as a serial in Charles Dickens' magazine, *Household Words*, 1851-53, and saw its first publication in book form in 1853, is "a series of linked sketches of life among the ladies of a quiet country village in the 1830s...The greatest charm of *Cranford*, which has kept it unfailingly popular, is its amused but loving portrait of the old-fashioned customs and 'elegant economy' of a delicately observed group of middle-aged figures in a landscape" (Oxford Companion to English Literature).

"Critical awareness of Gaskell as a social historian is now more balanced by awareness of her innovativeness and artistic development as a novelist. While scholars continue to debate the precise nature of her talent, they also reaffirm the singular attractiveness of her best works" (ibid) of which *Cranford* is one.

DB 03147.

\$2,750





### A Masterful Pair of Inlaid Bindings by Bayntun-Riviere

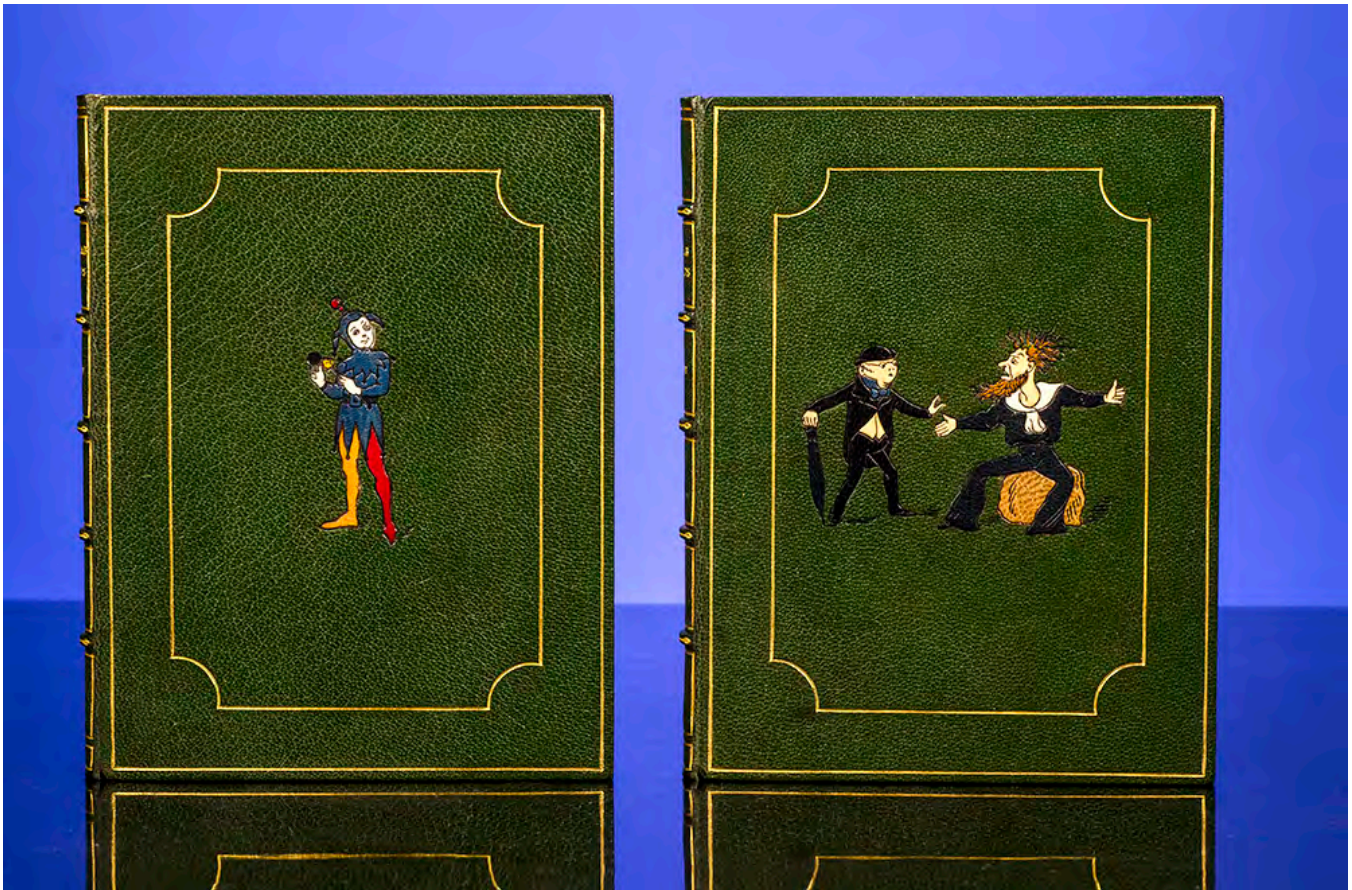
GILBERT, W.S. [BAYNTUN (RIVIÈRE), binders]. *The "Bab" Ballads*. [together with:] *More "Bab" Ballads...* London: John Camden Hotten [and] George Routledge and Sons, 1869 [and] 1872. First editions. Two octavo volumes. Black and white frontispieces, black and white text illustrations by the author throughout. Bound c. 1960 by Bayntun-Rivière & Son in full emerald green crushed levant morocco, gilt, front covers with characters from the books inlaid in various colored morocco. Spines with five raised bands decoratively ruled and paneled and lettered in gilt in compartments, green cockerell end-papers, all edges gilt. Original gilt decorated green cloth front covers bound in at end of each volume. A fine set housed in a green cloth slipcase.

By 1868, Gilbert's poems had won sufficient popularity to justify a collected edition. He selected forty-four of the poems (thirty-four of them illustrated) for an edition of *The "Bab" Ballads – Much Sound and Little Sense*. A second collected edition, *More "Bab" Ballads*, including thirty-five ballads (all illustrated), appeared in 1872.

"Originally published in the columns of *FUN*, a monthly magazine, *The Bab Ballads* are light verse by W. S. Gilbert, illustrated with his own comic drawings. Gilbert wrote the *Ballads* before he became famous for his comic opera librettos with Arthur Sullivan. In writing *The Bab Ballads* Gilbert developed his unique 'topsy-turvy' style, where the humor was derived by setting up a ridiculous premise and working out its logical consequences, however absurd. The *Ballads* also reveal Gilbert's cynical and satirical approach to humor. They became famous on their own, as well as being a source for plot elements, characters and songs that Gilbert would recycle in the Gilbert and Sullivan operas. The *Bab Ballads* take their name from Gilbert's childhood nickname, and he later began to sign his illustrations 'Bab'" (Wikipedia).

DB 04192.

\$2,500





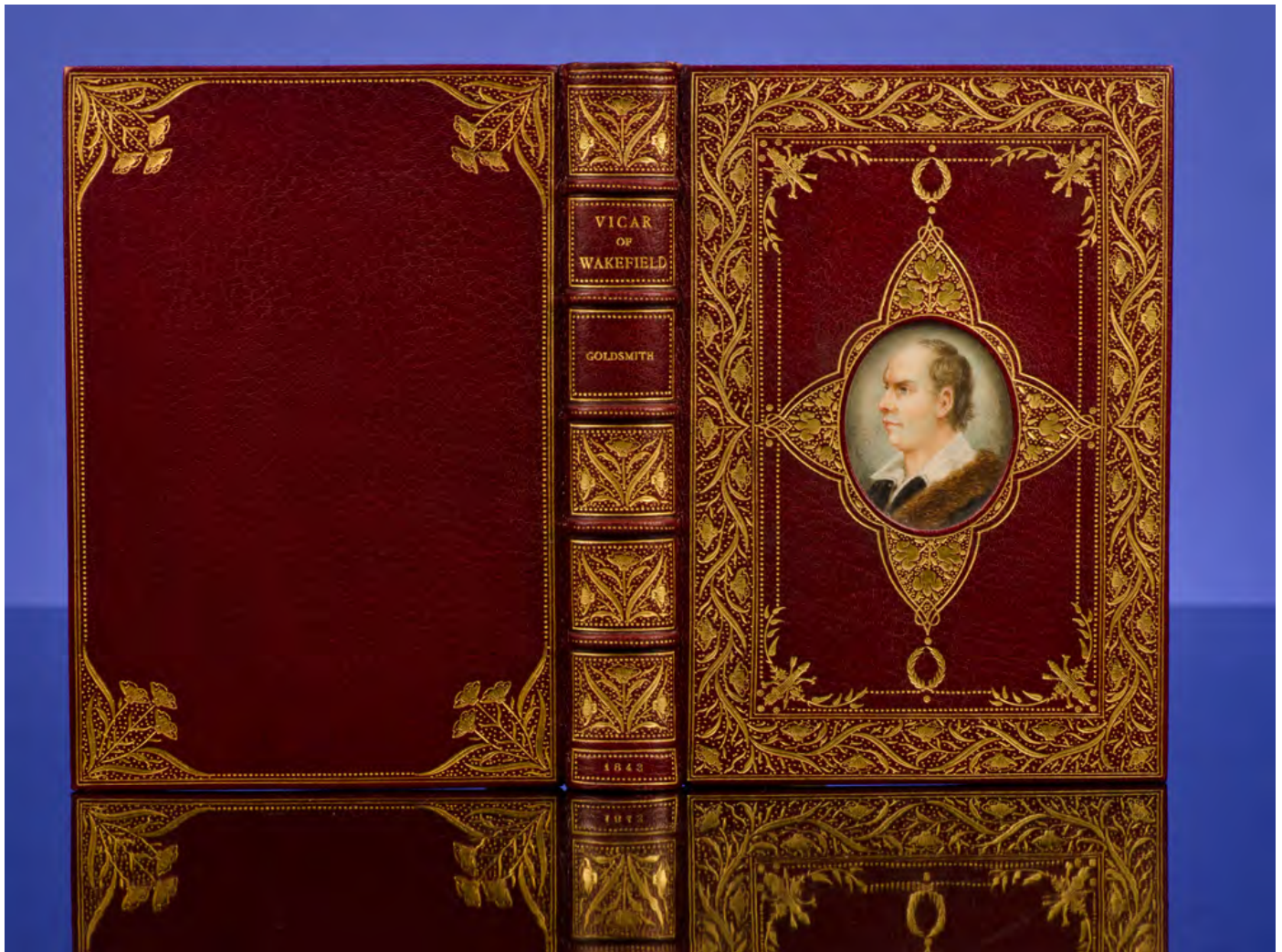
**Goldsmith Goes Cosway-Style  
The Vicar Bound By Rivière & Son**

**GOLDSMITH, Oliver. [COSWAY-STYLE BINDING].** *The Vicar of Wakefield*. With thirty-two illustrations, by William Mulready, R.A. London: John Van Voorst, 1843. First Mulready-illustrated edition. Octavo. Thirty-two black and white drawings as headpieces. Beautifully bound ca. 1930 by Rivière & Son in full dark red crushed morocco, spine gilt in compartments. Upper board with wide gilt-tooled frame enclosing a central gilt-decorated oval with an original miniature portrait of Goldsmith in watercolor under glass. Rear board with gilt rolled borders and corner piece. Engraved (unidentified) armorial bookplate pasted onto front doublure. Bookplate of L.B. Rossbach to front free-endpaper verso. Gilt decorated turn-ins. Green moiré silk endleaves. All edges gilt. A fine example housed in the original faux lizard, leather edged slipcase.

Oliver Goldsmith (1730-1774) was an Anglo-Irish novelist, playwright and poet, who is best known for his novel *The Vicar of Wakefield* (1766), his pastoral poem *The Deserted Village* (1770), and his plays *The Good-Natur'd Man* (1768) and *She Stoops to Conquer* (1771, first performed in 1773). He also wrote *An History of the Earth* and *Animated Nature*. He is thought to have written the classic children's tale *The History of Little Goody Two-Shoes*, the source of the phrase "goody two-shoes." *The Vicar of Wakefield* was written 1761-1762, and published in 1766. It was one of the most popular and widely read 18th-century novels during the Victorian era, referred to in George Eliot's *Middlemarch*, Jane Austen's *Emma*, Charles Dickens' *A Tale of Two Cities* and *David Copperfield*, Mary Shelley's *Frankenstein*, Sarah Grand's *The Heavenly Twins*, Charlotte Brontë's *The Professor* and *Villette*, Louisa May Alcott's *Little Women* and in Johann Wolfgang von Goethe's *The Sorrows of Young Werther*.

DB 02704.

\$6,500





### The Turk's Head Edition

**GOLDSMITH, Oliver.** *The Works of Oliver Goldsmith.* Edited by Peter Cunningham, F.S.A. With a Biographical and Critical Introduction by Horatio Sheafe Krans, Ph.D. With Eighty Photogravures from Original Designs by Frederick Simpson Coburn. New York: G.P. Putnam's Sons (The Knickerbocker Press), [1908]. The Turk's Head Edition. Limited to 1,000 numbered sets, signed by the publisher. Ten octavo volumes. Photogravure frontispieces, vignette titles, and plates. Descriptive tissue guards. Contemporary full green crushed levant morocco. Covers decoratively panelled in gilt, with cream morocco floral onlays, spines lettered and tooled in gilt in compartments with cream morocco floral onlays, turn-ins decoratively tooled in gilt, blue morocco doublures decoratively bordered in gilt, blue watered silk liners, top edge gilt, others uncut. Spines very lightly and uniformly sunned. A superb set.

"The Turk's Head - A London tavern, was a favorite haunt and a kind of social headquarters of the men of letters in Goldsmith's day. It was at this place of entertainment, too, that the Literary Club, the most famous organisation of its kind in the history of English letters, held its meetings... The illustrations are from designs by Mr. Frederick Simpson Coburn, who has so well earned the enviable reputation as an illustrator which is now his." (Publisher's note).

DB 02879.

\$3,850



**Limited to 600 Copies Signed and Numbered by the Artist  
In a Wonderful Multi-Colored Inlaid Binding by The Chelsea Bindery**

GRIMM, Jacob and Wilhelm. NIELSEN, Kay, illustrator. [THE CHELSEA BINDERY]. *Hansel and Gretel and Other Stories* by the Brothers Grimm. New York: George H. Doran Company, [1925]. American signed limited edition, comprised of 600 copies numbered and signed by the artist. Large quarto. Twelve mounted color plates, with descriptive tissue guards. Ten black and white plates (included in pagination). Title and initials letters printed in red and black. Handsomely bound by The Chelsea Bindery in full black crushed levant morocco, covers ruled in gilt, spine with five raised bands, bordered and lettered in gilt in compartments, gilt board edges, decorative gilt turn-ins, plum end-papers (original decorative end-papers preserved), top edge gilt, others uncut. The front cover with a superb multi-colored morocco design replicating the color plate facing page eight "They saw that the cottage was made of bread and cakes." illustrating the story of Hansel Gretel. A very fine copy.

"In an attempt to reinvigorate the market for gift books after the war, Hodder & Stoughton resumed the publishing of Kay Nielsen's books, though on a more modest scale. In 1924 they published a work that Nielsen had begun in 1912, *Hans Andersen's Fairy Tales*, including sixteen stories illustrated with twelve watercolors. Nielsen returned to London, and in 1925 his final book for Hodder & Stoughton, *Hansel and Gretel*, appeared with twelve color plates" (Susan E. Meyer, *A Treasury of the Great Children's Book Illustrators*, p. 206). Larkin, p. 13.

DB 04045.

\$7,500





**"Any book is a good book if you get good out of it"**  
**'The Choice of Books' Handsomely Bound by W. Root & Son**

**HARRISON, Frederick.** [ROOT & SON, binders]. *The Choice of Books and other Literary Pieces*. London: MacMillan & Co., Limited, 1925. Octavo. Early neat ink inscription on front blank dated 1932, some neat marginal pencil annotations throughout, otherwise fine. Bound by Root & Son ca. 1932 in elaborate paneled full brown speckled calf. Covers with double gilt rules surrounding a wide panel of decoratively tooled orange calf, decoratively bordered in gilt, spine with five raised bands elaborately tooled in compartments, two green morocco gilt lettered labels, gilt board edges, decorative gilt turn-ins, marbled end-papers, all edges gilt. A fine example housed in the original red cloth slip-case.

*The Choice of Books, and other Literary Pieces*, by Frederic Harrison (1831-1923) was first published in 1886. The title essay of this volume is a discourse on Reading, its benefits and its perils. In the first section, 'How to Read,' an eloquent plea is made for the right of rejection; for the avoidance of books that one "comes across," and even of the habit of one-sided reading. The essayist pleads that the choice of books "is really a choice of education, of a moral and intellectual ideal, of the whole duty of man." He warns readers that pleasure in the reading of great books is a faculty to be acquired, not a natural gift,—at least not to those who are spoiled by our current education and habits of life. And he offers as a touchstone of taste and energy of mind, the names of certain immortal books, which if one have no stomach for, he should fall on his knees and pray for a cleaner and quieter spirit. The second division is given to the 'Poets of the Old World,' the third to the 'Poets of the Modern World,' and the last to the 'Misuse of Books.' Fourteen other essays, partly critical, partly historical, partly æsthetic, fill the volume; the ablest and one of the most delightful among them being perhaps the famous paper, 'A Few Words about the Eighteenth Century.'

DB 04464.

\$1,250



### The Rare First Edition

**HEATH, William.** [RIVIÈRE & SON, binders]. *Studies From the Stage*, or the Vicissitudes of Life. London: W. Sams, 1823. First edition. Oblong folio. Engraved title (plain) and over 100 hand-colored illustrations on twenty etched plates, watermarked 1822, with interleaves. Plates 4, 10, 11, 14 and 18 signed, "Drawn & etched by W. Heath"; imprint, "Published by W. Sams Royal Library 1 St. James's St"; dated variously from May through July 1823. Bound by Rivière & Son in half midnight blue morocco over blue cloth. Gilt-ruled and lettered title label. Gilt lettering to spine with gilt ornaments at head and tail. Top edge gilt. Occasional mild spotting and soiling. Upper joint near invisibly restored. A fine copy. Abbey, Life 415.

This lavishly engraved, hand-colored book of caricature by William Heath shows a wide variety of contemporary English "types" depicted with great humor, including: "Grub Street Opera"; "Actress of all Work"; "All for Love"; "Maid of the Mill"; "The Devil to Pay"; "Three Weeks after Marriage"; etc. Only eight copies in institutional holdings worldwide. Rarely seen in commerce.

Watercolourist and caricaturist William Heath (1795-1840)...worked mostly under the pseudonym of Paul Pry. He called himself 'Portrait and Military painter' and was reputed to be an 'ex-captain of dragoons' but is not recorded in the Army List. Heath began life as a draughtsman and his main claim to fame rests on his having produced the first caricature magazine in Europe, *The Glasgow* later *Northern Looking-Glass*, 1825-1826. Although this was a provincial work and without much text, it does pre-date Charles Philipon's similar publication. The height of his popularity fell between the years 1809-34, after which his humour was displaced by that of Robert Seymour and John Doyle" (Houfe, p. 338). Abbey, Life 415.

DB 02606.

\$4,250





**"The Eye of Italy"**  
**Superbly Bound by W. Root & Son**

**HEWLETT, Maurice.** [ROOT & SON, binders]. *Earthwork out of Tuscany*; being Impressions and Translations of Maurice Hewlett. London: MacMillan and Co., 1901. Third edition revised. Octavo. Small ink inscription on front blank dated Nov. 14, 1936. Bound ca. 1936 by Root & Son. Full dark red crushed levant morocco, covers with double gilt border surrounding a panel of blind-stamped flowers with elaborate gilt floral corner-pieces. Spine with five raised bands, elaborately stamped and lettered in gilt and blind in compartments. Double gilt-ruled board edges, wide elaborate gilt and blind stamped turn-ins, green watered silk liners and end-leaves, all edges gilt. A spectacular and very fine example housed in the original fleece-lined red cloth slipcase.

"Polite reader, you who have travelled *Italy*, it will not be unknown to you that the humbler sort in that country have ever believed certain spots and recesses of their land - as wells, mountain-paths, farmsteads, groves of ilex or olive, quiet pine-woods, creeks or bays of the sea, and such like hidden ways - to be the chosen resort of familiar spirits, baleful or beneficent, fate-ridden or amenable to prayer, half divine, wholly out of rule or ordering; which rustic deities and *genii locorum*, if it was not needful to propitiate, it was fascination to observe. It is believed of them in the hill-country round about *Perugia* and in the quieter parts of *Tuscany*, that they are still present, tolerated of God by reason of their origin (which is, indeed that of the very soil whose effluence they are), chastened, circumscribed and, as it were, combed or pared of evil desire and import..." (Advertisement to the first edition).

DB 04465.

\$3,500



**The Finest Rackham Edition  
In a Stunning Binding By Christopher Lewis**

INGOLDSBY, Thomas (pseudonym of Richard Harris Barham). [RACKHAM, Arthur, illustrator]. [LEWIS, Christopher, binder]. *The Ingoldsby Legends or Mirth & Marvels...* London: J.M. Dent & Co., 1907. Large paper edition. Limited to 560 numbered copies, signed by Arthur Rackham. This copy is No. 241 of the English edition. Large quarto. Twenty-four color plates, twelve plates tinted, and sixty-six drawings in black and white in the text. Bound c. early 1970s by Chris Lewis in full red morocco. Central pictorial inlay of multi-colored morocco reproducing the plate, *If Anyone Lied, or If Any One Swore*. Gilt-ruled compartments with gilt avian ornaments. Gilt rolled edges. Heavily gilt dentelles. All edges gilt. A fresh, crisp and very fine copy. Housed in a later custom drop-back clamshell box.

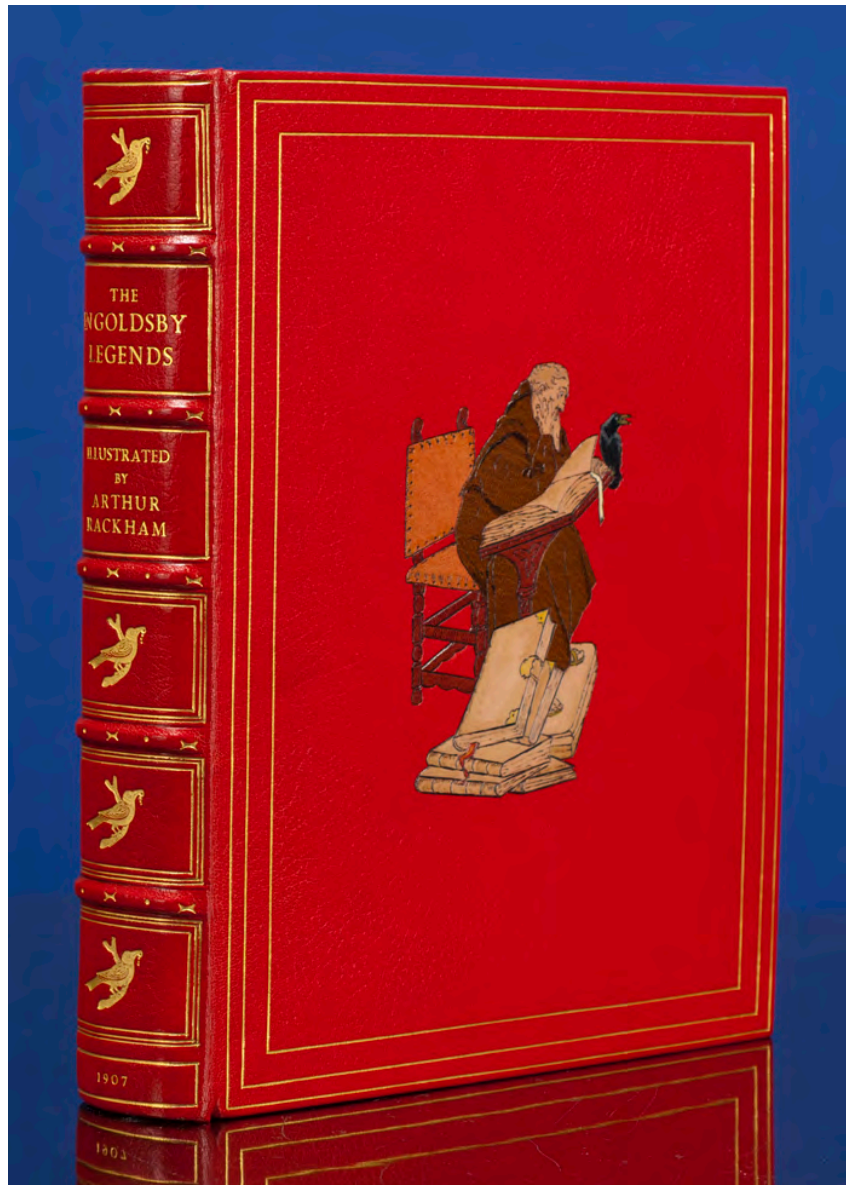
*The Ingoldsby Legends* were first printed during 1837 as a regular series of Richard Bentley's magazine, Bentley's Miscellany, and later in New Monthly Magazine. The legends were illustrated by John Leech and George Cruikshank. They proved immensely popular and were compiled into books published during 1840, 1842 and 1847 by Richard Bentley. They remained popular during the 19th century.

The great 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.

This is the finest Rackham-illustrated edition of *The Ingoldsby Legends* with additional color illustrations, improved color illustrations, large-paper format, and reworked pen and ink drawings not found in the edition of 1898. Latimore and Haskell, pp. 30-31. Riall, p. 83.

DB 01952.

\$3,250





**“The First Book Illustrated Illustrated by Arthur Rackham  
To be Issued in a Limited Edition” (Riall).  
Bound by Sangorski & Sutcliffe for E. Joseph**

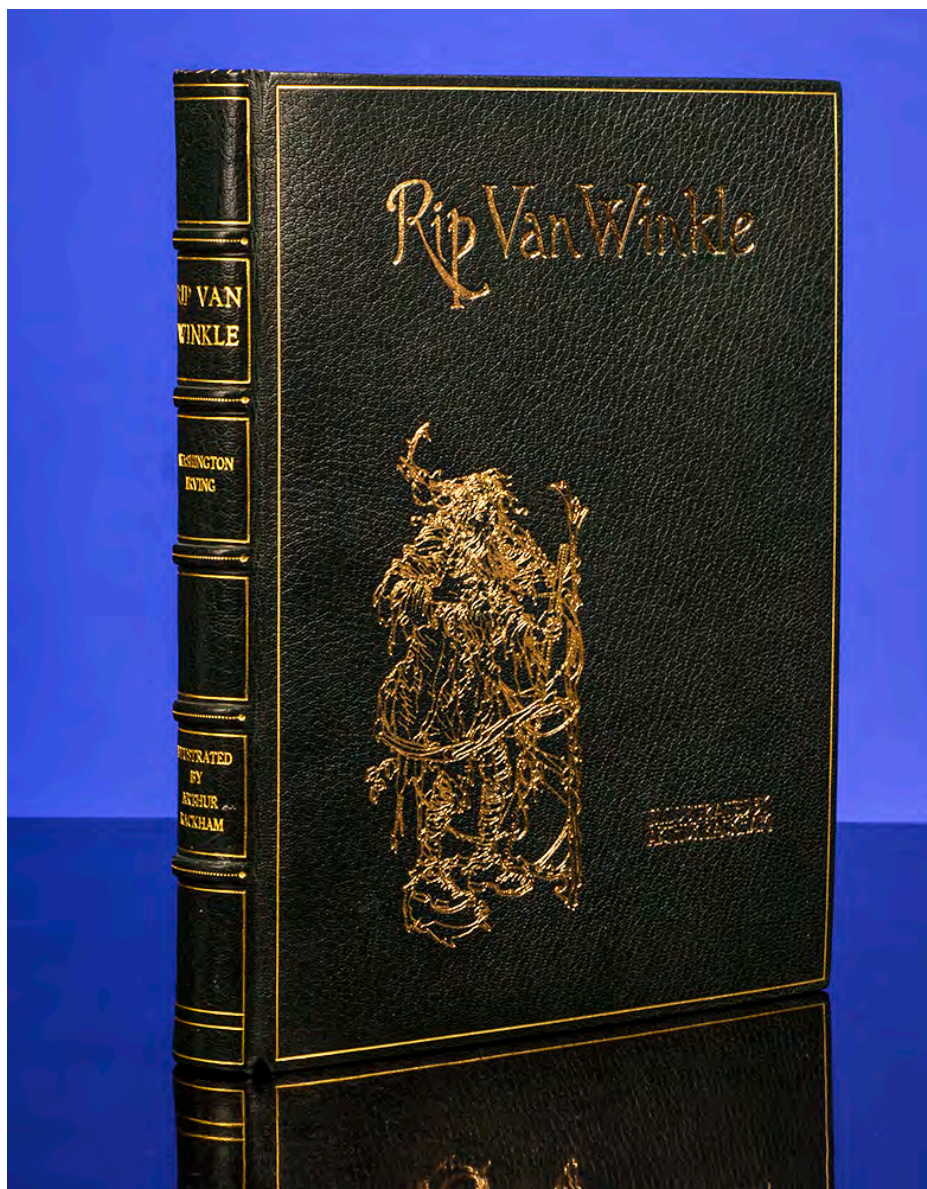
IRVING, Washington. [RACKHAM, Arthur, illustrator]. [SANGORSKI & SUTCLIFFE, binders]. *Rip Van Winkle*. London: William Heinemann, 1905. Deluxe Edition, one of 250 numbered copies signed by Arthur Rackham. Quarto. Title-page printed in black and green. Color frontispiece and fifty color plates mounted on heavy brown paper with lettered tissue guards, collected at end of text. Slight foxing to first and last blank leaves only. Bound ca. 1991 by Sangorski & Sutcliffe for E. Joseph in full dark green crushed levant morocco. Front cover pictorially stamped in gilt to match the original 1905 cover design, gilt spine, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, marbled endpapers. A fine copy.

Around the middle of 1904... Ernest Brown & Phillips commissioned 50 color illustrations to *Rip Van Winkle*, and purchased the originals and all rights for 300 guineas. The publishing rights were then resold in a complicated deal to Heinemann, before the illustrations were exhibited at Brown and Phillips' Leicester Galleries... Most of the Rip drawings were sold at the exhibition, and by October they had all found purchasers.

"Brown and Phillips' investment, made secure by the keenness of Rackham's purchasers, was not let down by the reviews his work received. Latimore and Haskell p. 26. Riall p. 69. Gettings p. 176. Hamilton pp. 68. Hudson pp. 57, 167. Hudson, p. 180 (Rackham bookplate).

DB 04248.

\$5,000



### A Very Fine Cedric Chivers Morocco, Vellucent and Mother-of-Pearl Binding

IRVING, Washington. SULLIVAN, Edmund J., illustrator. [CHIVERS, Cedric, binder]. [*Rip Van Winkle*]. *The Sketch Book by Washington Irving* with illustrations by Edmund J. Sullivan. London: George Newnes Limited, 1902. First edition with the Edmund J. Sullivan illustrations. Limited to 30 copies printed on Japanese vellum, signed by Edmund J. Sullivan, of which 25 are for sale, this being #24. Octavo. Two volumes bound in one. Title-pages printed in red and black. Pagination includes two separate limitation statements, each signed by Edmund J. Sullivan in black ink and both with the number "24" in red ink. Ten full-page plates with original tissue-guards. Some very light water-staining to the top margins of some of the plates and tissue guards, otherwise a very fine copy. Bound ca. 1902 by Cedric Chivers. Full dark brown levant morocco over beveled boards, front cover triple-ruled in gilt surrounding a large rectangular panel measuring 5 7/8 x 3 1/8 inches containing a magnificent hand-painted vellucent and mother-of-pearl image of Rip Van Winkle within an elaborate window frame of inlaid brown morocco. Lower cover ruled in gilt, smooth spine with ornate gilt border and lettering. Gilt-ruled turn-ins, pink marbled end-papers, top edge gilt, others uncut. With the engraved bookplate of Agnes Dorothea Agar on front paste-down. A fine example of a Chivers morocco, vellucent and mother-of-pearl binding.

Cedric Chivers, established his business in 1878 in the premises formerly occupied by Robert Rivière in Union Street, Bath. They subsequently moved to a double fronted shop at 39 Gay Street and then, as the business expanded, to a large house at Portway in Combe Park where they operated until 1990. In its prime the company experimented and specialized in highly skilled and beautiful bindings; this example designed and executed by Una Sweet, being one of them. What is interesting is that the designer and artist Una Sweet was apparently unknown to Marianne Tidcombe - and we can find no information on her other than the description in the original 1903 Chivers catalog.

DB 04485.

\$5,500





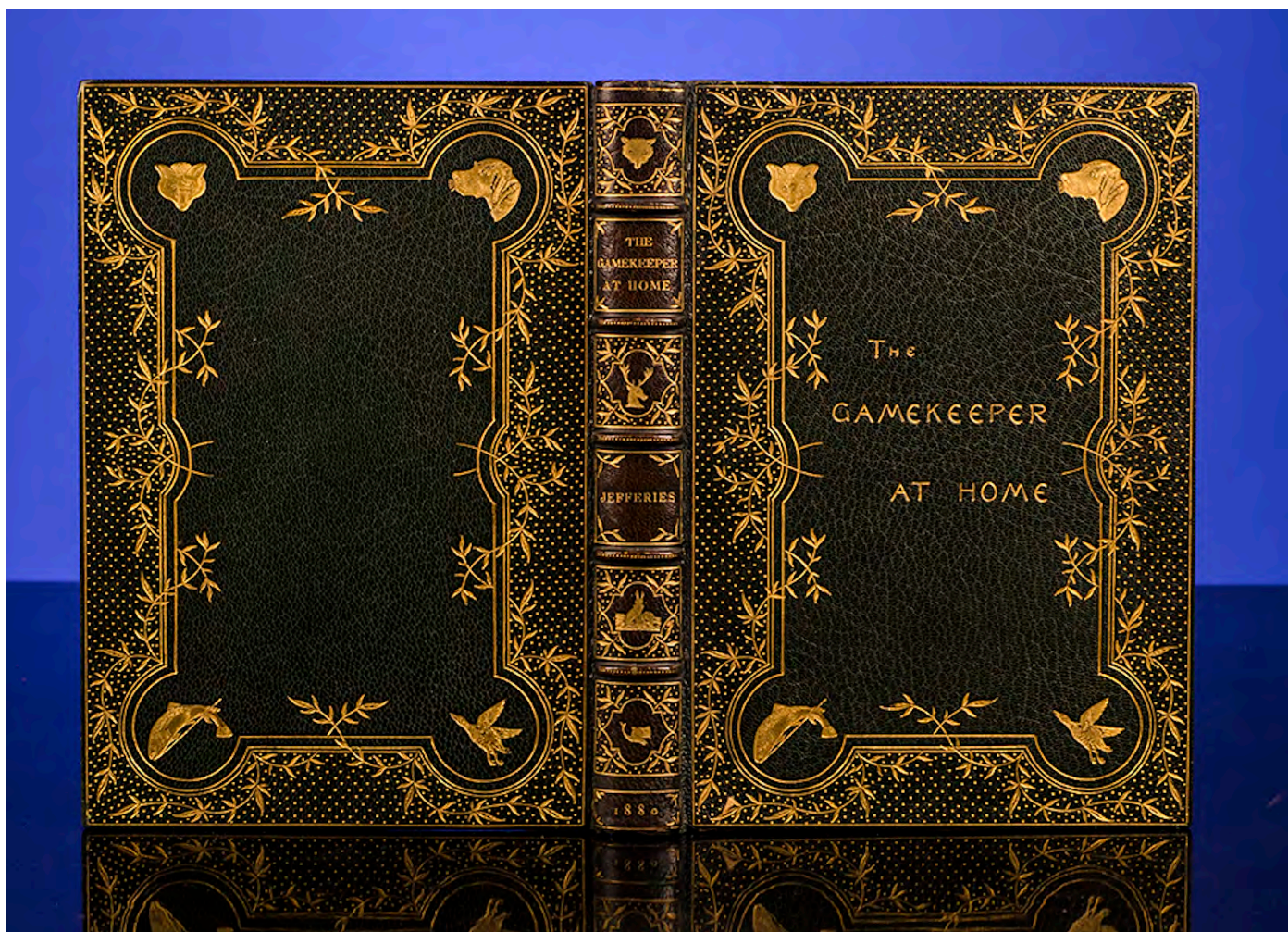
**Richard Jefferies 'The Gamekeeper at Home'  
In a Fine Exhibition Binding by Zaehnsdorf**

[JEFFERIES, Richard]. [ZAEHNSDORF, binders]. *The Gamekeeper at Home: Sketches of Natural History and Rural Life*. With illustrations by Charles Whymper. London: Smith, Elder, & Co., 1880. First illustrated edition. Octavo. With forty-one line illustrations in the text. Bound ca. 1900 in a fine 'Exhibition' binding by Zaehnsdorf. Full dark green morocco, covers with elaborate gilt pointille decoration surrounding a fox, a dog, a trout and a partridge in the corners, spine with five raised bands, elaborately tooled in gilt with sporting devices and lettered in gilt in compartments, gilt ruled board edges and elaborate gilt turn-ins, pale green silk liners and end-leaves, all edged gilt. The rear liner with the Zaehnsdorf 'Exhibition' stamp in black. Upper and lower extremities of front joint expertly and almost invisibly repaired, otherwise very fine. Small booksellers label of Philip C. Duschnes on rear liner. With the bookplate of the ornithologist Frank S. Hatch on front blank. Housed in a later fleece-lined green cloth slipcase. *The Gamekeeper at Home* was first published without illustrations two years earlier, in 1878.

**John Richard Jefferies (1848-1887)** was an English nature writer, noted for his depiction of English rural life in essays, books of natural history, and novels. His childhood on a small Wiltshire farm had a great influence on him and provides the background to all his major works of fiction. *The Gamekeeper At Home* is probably his best known work, truly reflecting those by-gone days when the Gamekeeper was a vital part of rural activities. He discusses the man himself and how he fits into the community and examines his relations with his family. His area of activity is covered - the fields, the woods, the meadows and the ponds and streams. The world around him needs protection from the predators that kill the game and disturb the balance of nature. There is contact with his dogs and other animals such as rabbits and deer as well as the traditional enemies such as the fox.

DB 04122.

\$1,850





**With Eighteen Etchings in Black, White, and Gold by Mimmo Paladino  
Bound in Full Turquoise-Blue Morocco From a Design by Jeff Clements**

JOYCE, James. *Ulysses* by James Joyce. Preface by Stephen James Joyce. Introduction by Jacques Aubert. With etchings by Mimmo Paladino. London: The Folio Society, 1998 [2004]. "This edition of *Ulysses* has been published by The Folio Society on 16 June 2004 to mark the centenary of the day on which the action of the book is set. It is limited to 1760 copies, of which 1750 are for sale, bound in full goatskin leather blocked with a design by Jeff Clements. Small quarto. Eighteen etchings in black, white, and gold by Mimo Paladino. Full turquoise-blue goatskin, covers and spine decorated in gilt and black from a design by Jeff Clements, smooth spine decorated in black and lettered in gilt, gold end-papers, top edge gilt. A mint copy housed in the original, gold lined, dark blue buckram clamshell case blocked with James Joyce's signature on the front and lettered "Ulysses" in gilt on spine. Mint as issued together with the original prospectus and photographs in the original shipping carton.

The text used is the one as issued in the 1998 Folio Society edition (which takes the text of the 1926 second edition) set in Old Style with Pastonchi display. Paladino's etchings were first published in a limited edition of eighteen copies.

One of the most important works of Modernist literature, it has been called "a demonstration and summation of the entire movement" (Maurice Beebe, *Ulysses and the Age of Modernism*. James Joyce Quarterly Vol. 10, no. 1). "Before Joyce, no writer of fiction had so fore-grounded the process of thinking" (Declan Kiberd, *Ulysses, Modernism's Most Sociable Masterpiece*).

DB 04289.

\$650





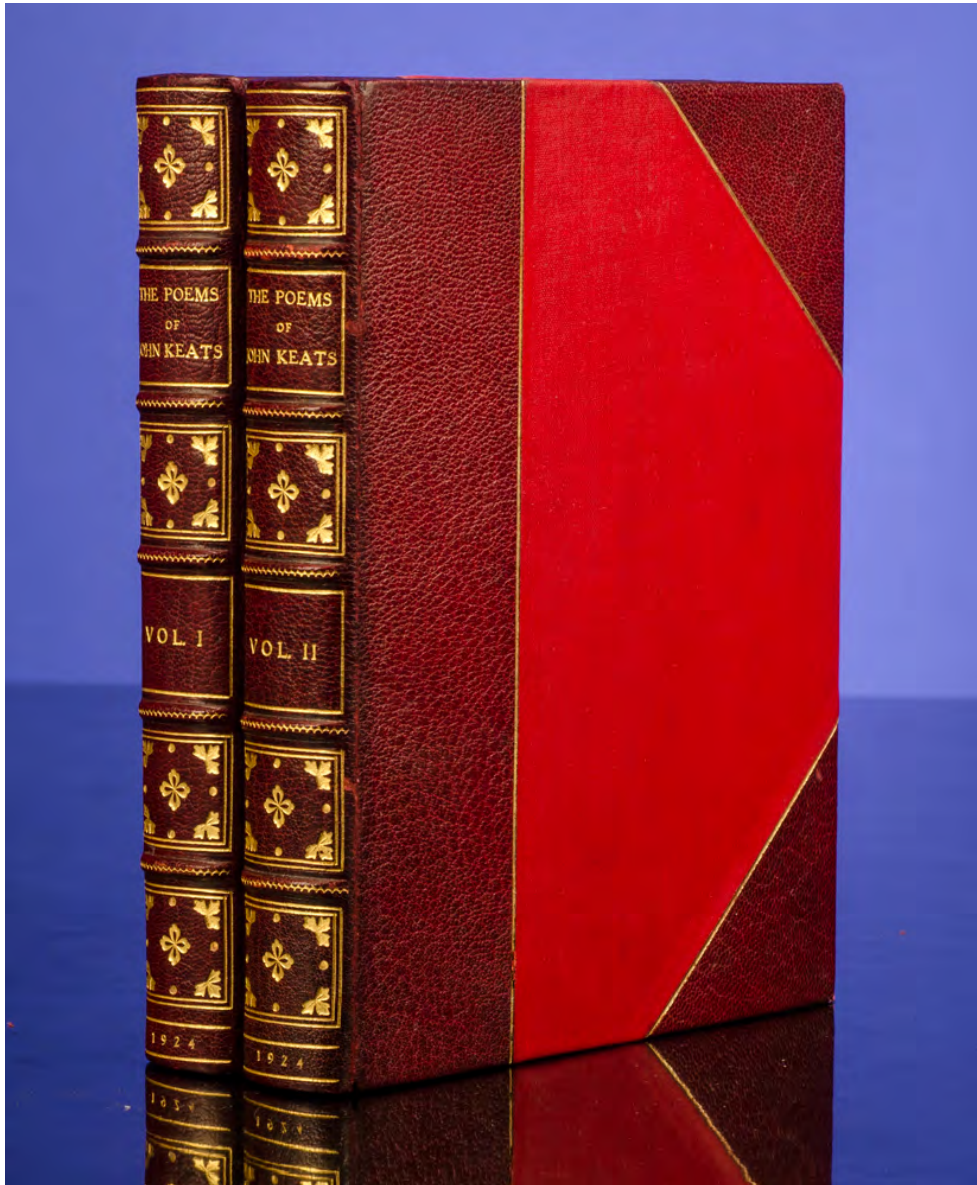
**"A Thing of Beauty is a Joy Forever"**

KEATS, John. *The Poems of John Keats*. Arranged in chronological order with a preface by Sidney Colvin. New York: Brentano's, [1924]. (Reprinted from the Florence Press edition of 1915). Two octavo volumes. Bound for Brentano's ca. 1925 in three quarter dark red crushed levant morocco over blue cloth boards ruled in gilt. Spines with five raised bands decoratively tooled and lettered in gilt, top edge gilt, other uncut, pink marbled endpapers. A fine set.

"The present edition of Keat's complete Poems has a twofold object: first to present the poems in a perfect typographical form, and secondly to arrange them as nearly as may be in the order in which they were written." (Sidney Colvin).

DB 03296.

\$850



**"A Thing of Beauty is a Joy Forever"**  
**Beautifully Bound by Root & Son**

**KEATS, John.** [ROOT & SON, binders]. *The Poetical Works of John Keats*. With a Memoir, by Richard Monckton Milnes. A New Edition. London: Edward Moxon & Co., 1863. Small octavo. Engraved portrait frontispiece. Beautifully bound by Root & Son ca. 1930, stamp-signed in gilt on front turn-in. Full purple crushed levant morocco, covers with double gilt borders enclosing decorative gilt dots. Within the gilt frame elaborately tooled in gilt in a multi-floral and vine design with a double gilt frame in the center. Spine with five raised bands, elaborately tooled in gilt in a floral design and lettered in gilt in compartments. Gilt ruled board edges, and elaborately ruled and decorated gilt turn-ins, blue marbled paper liners and end-leaves, top edge gilt. Bookplate of Ellor Carlisle Ripley on front liner. A spectacular example in its original purple cloth chemise, housed in its original purple cloth slipcase. Very fine. The London bindery of W. Root & Son consistently turned-out excellent work, both on fine bindings as here, and on trade bindings and sets from 1899-1942.

This little volume contains a thirty-eight page Memoir of John Keats by Richard Monckton Milnes (1809-1885) fellow poet, patron of literature and politician. Milnes was a persistent suitor of Florence Nightingale (who finally refused to marry him), and one of her staunchest supporters along with the statesman Sidney Herbert.

The London bindery of W. Root & Son consistently turned-out excellent work, both on fine bindings as here, and on trade bindings and sets. Packer lists the firm in business in Red Lion Square in 1899-1901, and the December 1942 issue of *The Rotarian* notes with regret that W. Root had been bombed out (uprooted?) of their premises on Paternoster Row during the 1941 Blitz.

DB 04347.

\$4,500





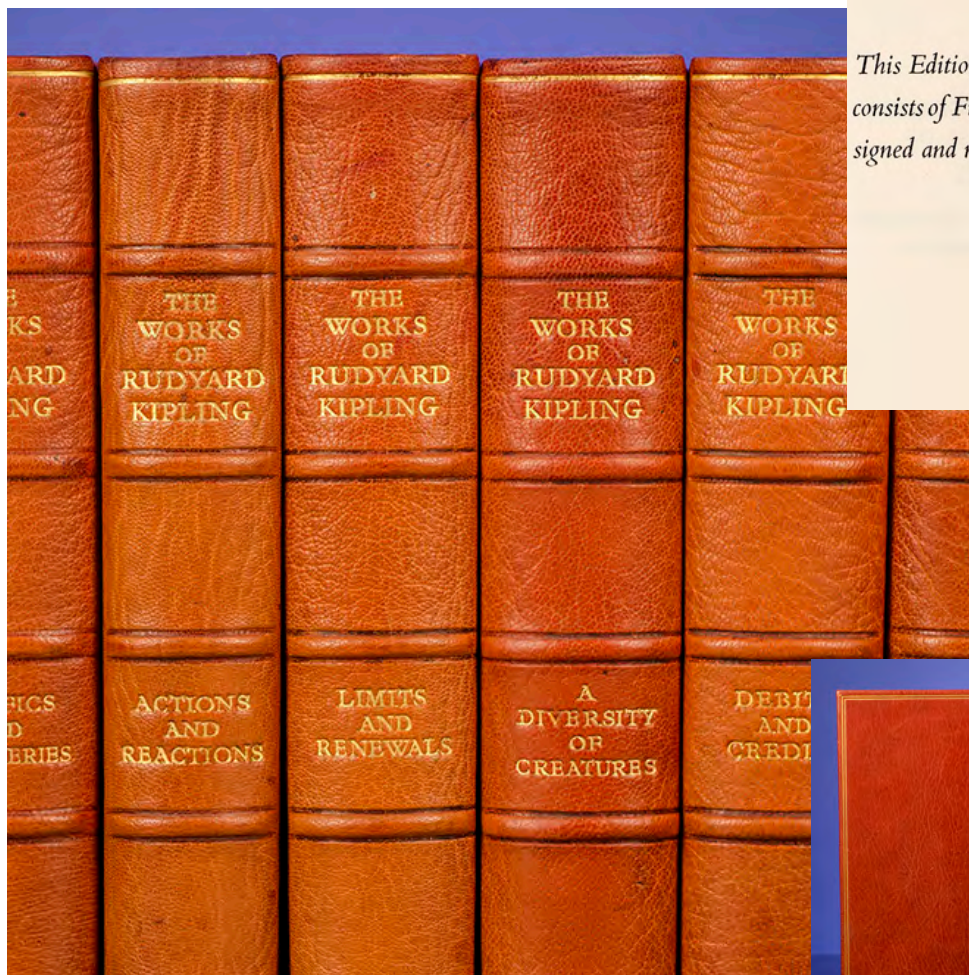
**The Best and Rarest Edition of the Works of Rudyard Kipling**  
**One of the Signed Sets that Escaped the Blitz of London**

**KIPLING, Rudyard.** *The Sussex Edition of the Complete Works in Prose and Verse of Rudyard Kipling.* London: Published by Macmillan and Company, 1937-1939. One of 500 sets signed by Rudyard Kipling and printed on hand-made paper. Complete in thirty-five royal octavo volumes. Half-titles printed in rust. The first sheet of each signature bears Kipling's familiar Ganesha watermark. Publisher's full niger morocco, covers double-ruled in gilt, spine lettered in gilt in compartments, five raised bands, gilt turn-ins, marbled endpapers, top edge gilt on the rough, all others uncut. Minimal and uniform fading to spines, otherwise a very fine set.

"During the last years of his life, Kipling was engaged in a complete revision of his works, and the text of the Sussex edition represents his final revised text. Two volumes of uncollected prose and much verse are here collected for the first time. This de luxe, signed edition was published after the author's death by Macmillan & Co. and is limited to 525 sets of which 500 are for sale. Unfortunately, a substantial portion of the edition was destroyed in unbound sheets during the bombing of London in 1941." (Stewart. *Rudyard Kipling a Bibliographical Catalogue*, Toronto, 1959, p. 577.) The Sussex Edition was envisioned by his long-time publisher Macmillan as a monument to Kipling. Joseph Rudyard Kipling (1865-1936) was an English short-story writer, poet, and novelist. He wrote tales and poems of British soldiers in India and stories for children. He was born in Bombay, in the Bombay Presidency of British India, and was taken by his family to England when he was five years old. Kipling's works of fiction include *The Jungle Book* (1894), *Kim* (1901), and many short stories, including "The Man Who Would Be King" (1888). His poems include "Mandalay" (1890), "Gunga Din" (1890), "The Gods of the Copybook Headings" (1919), "The White Man's Burden" (1899), and "If—" (1910). He is regarded as a major innovator in the art of the short story; his children's books are classics of children's literature; and one critic described his work as exhibiting "a versatile and luminous narrative gift".

DB 03405.

**\$17,250**



*This Edition of the Works of Rudyard Kipling  
consists of Five Hundred and Twenty-five copies,  
signed and numbered, of which 500 are for sale.*

*No. 24  
Rudyard Kipling.*



**Lusty Stories**  
**With Eighty-Five Hand-Colored Engravings From the Original Plates By Eisen**

LA FONTAINE, [Jean de]. [BAYNTUN of BATH, binders]. *Tales and Novels in Verse of J. De La Fontaine...* Paris: J. Lemmonnyer, 1884. Third edition in English thus, all rare, originally issued in 1877. Large Paper Copy. Two octavo volumes. Eighty-five hand-colored stipple and line engravings. Printed by Charles Hérissé, Evreux. Bound by Bayntun of Bath for Brentano's of New York in early twentieth century full midnight blue crushed morocco, gilt. A fine copy.

Jean de La Fontaine (1621-1695) was the most famous French fabulist and one of the most widely read French poets of the 17th century. He is known above all for his Fables, which provided a model for subsequent fabulists across Europe and numerous alternative versions in France, and in French regional language.

A fine reprint of the first edition in English of Charles-Dominique-Joseph Eisen's (1720–1778) richly illustrated edition of La Fontaine's *Contes et nouvelles en vers* (1762).

"It is as a designer of illustrations and vignettes for books that [Eisen] is best known. The most remarkable of these are the designs for the Fermiers généraux edition of the Contes de La Fontaine, published at Amsterdam [i.e. Paris: Barbou] in 1762; Ovid's *Metamorphoses*, 1767-71; the *Henriade* of Voltaire, 1770; the *Baisers* of Dorat, 1770; and the *Vies des Peintres hollandais et flamands* of Descamps, published in 1751-63" (Wiki).

DB 02840.

\$2,250





**Eighty-Six Full Page Plates by Gustave Doré  
A Fine Copy in the Publisher's Deluxe Morocco**

LA FONTAINE, Jean de. [DORÉ, Gustave, illustrator]. *The Fables of La Fontaine*. Translated into English Verse by Walter Thornbury. London and New York: Cassell, Petter, and Galpin, [ca. 1870]. Early Doré Edition in English. Large quarto (12 1/8 x 9 3/8 inches; 308 x 238 mm.). Engraved portrait frontispiece, two inserted full-page plates, 84 full page plates in the pagination, and hundreds of text illustrations. Publishers 'Deluxe Morocco' binding. Full dark brown hard-grain morocco, front cover richly decorated in gilt and blind, rear cover similarly decorated in blind, spine with five raised bands, decoratively tooled and lettered in gilt and blind in compartments, decorative gilt board-edges and turn-ins, yellow coated endpapers, all edges gilt. Front cover has the name "B.F. Andrews" in gilt. A near fine and very clean example.

"...Some vivid examples of this photographic memory appear in the animals and birds of his *La Fontaine*. There are horses and dogs, birds and sheep and insects, all so lively that they give the illusion of having been studied from life. The little vignettes, bursting out of their nutshell format, are specially convincing." (Nigel Gosling, *Gustave Doré*, pp. 86-87).

DB 04395.

\$1,500



**The Fables of La Fontaine - One of 250 Numbered Copies Illustrated by Auguste Delierre  
Finely Bound and Extra Illustrated With Over Two Hundred Additional Engravings**

LA FONTAINE, Jean de. *The Fables of La Fontaine*. Translated from the French. With twenty-five original etchings by A. Delierre. Boston: Roberts Brothers, 1884. Edition De Luxe. One of 250 numbered copies. Extra-illustrated and extended from one volume into two. Two large octavo volumes. Title-page printed in red and black. With twenty-five full page etchings by Auguste Delierre (1829-1890). Complete with the small printed slip preceding the half-title, signed and numbered in black ink by Roberts Bros. Extra-illustrated with 202 additional engravings related to the fables being presented (a few in color) including many by J.B. Oudry and other artists. Full listing of the additional engravings list supplied upon request. Handsomely bound ca. 1940 in full crushed dark green morocco with multi-layered elaborate gilt borders, spines richly tooled and lettered in gilt in compartments, gilt ruled board edges, ornate gilt turn-ins, marbled endpapers, top edges gilt, others uncut. Armorial bookplate of Verney on front paste-downs. An exceptionally fine, profusely extra-illustrated example of the Fables of La Fontaine in a handsome binding.

The frontispiece in volume one is an original watercolor by Sears Gallagher showing a barnyard scene with a fox in Franciscan robes holding a bible and rosary listening to a learned rooster reading from a broadside. Sears Gallagher, Master Etcher and Watercolorist (1869-1955), studied under Samuel P.R. Triscott and Thomas Juglaris in Boston. He later traveled to Paris and studied at the Academie Julian under Jean Paul Laurens and Benjamin Constant. His works were exhibited by major galleries in New York and Boston.

DB 04501.

\$5,500





### A Fine Cedric Chivers Vellucent Binding

LAMB, Charles. BROCK, Charles E., illustrator. [CHIVERS, Cedric, binder]. *The Essays of Elia*. [and] *The Last Essays of Elia*. With an Introduction by Augustine Birrell and Illustrations by Charles E. Brock. London: J.M. Dent & Co., 1900. Two volumes bound in one. Small octavo. Two engraved frontispieces and one hundred and sixty-two black & white illustrations, including decorative head and tailpieces, all by Charles E. Brock. Bound ca. 1906 in a fine pastel "vellucent" binding by Cedric Chivers with a delicately hand-painted 'Art Nouveau' floral design. The front cover with three red flowers and a green vine design enclosing the title "The Essays And The Last Essays of Elia. Charles Lamb". Lower cover with a similar design but with just one red flower. Smooth spine similarly decorated and lettered in watercolor and gilt, gilt ruled turn-ins, mottled pale-green liners and end-papers, all edges gilt. Neat ink inscription dated "Xmas 1906" on front blank. A very fine example housed in the original fleece-lined, green cloth slipcase (missing the movable spine panel).

This binding is No. LXXXV on page 34 of the Cedric Chivers catalog "Books in Beautiful Bindings". According to Bernard Middleton, the first vellucent binding dates to 1903. In these bindings the painting is on paper under the vellum. "In his large bindery at Portway, Bath, Chivers employed about forty women for folding, sewing, mending, and collating work, and in addition, five more women worked in a separate department, to design, illuminate, and colour vellum for book decoration, and to work on embossed leather. These five were Dorothy Carleton Smyth, Alice Shepherd, Miss J.D. Dunn, Muriel Taylor, and Agatha Gales. Most Vellucent bindings were designed by H. Granville Fell, but the woman most frequently employed for this kind of work was probably Dorothy Carleton Smyth" (Marianne Tidcombe, *Women Bookbinders 1880-1920*, p. 86).

DB 04448.

\$3,500



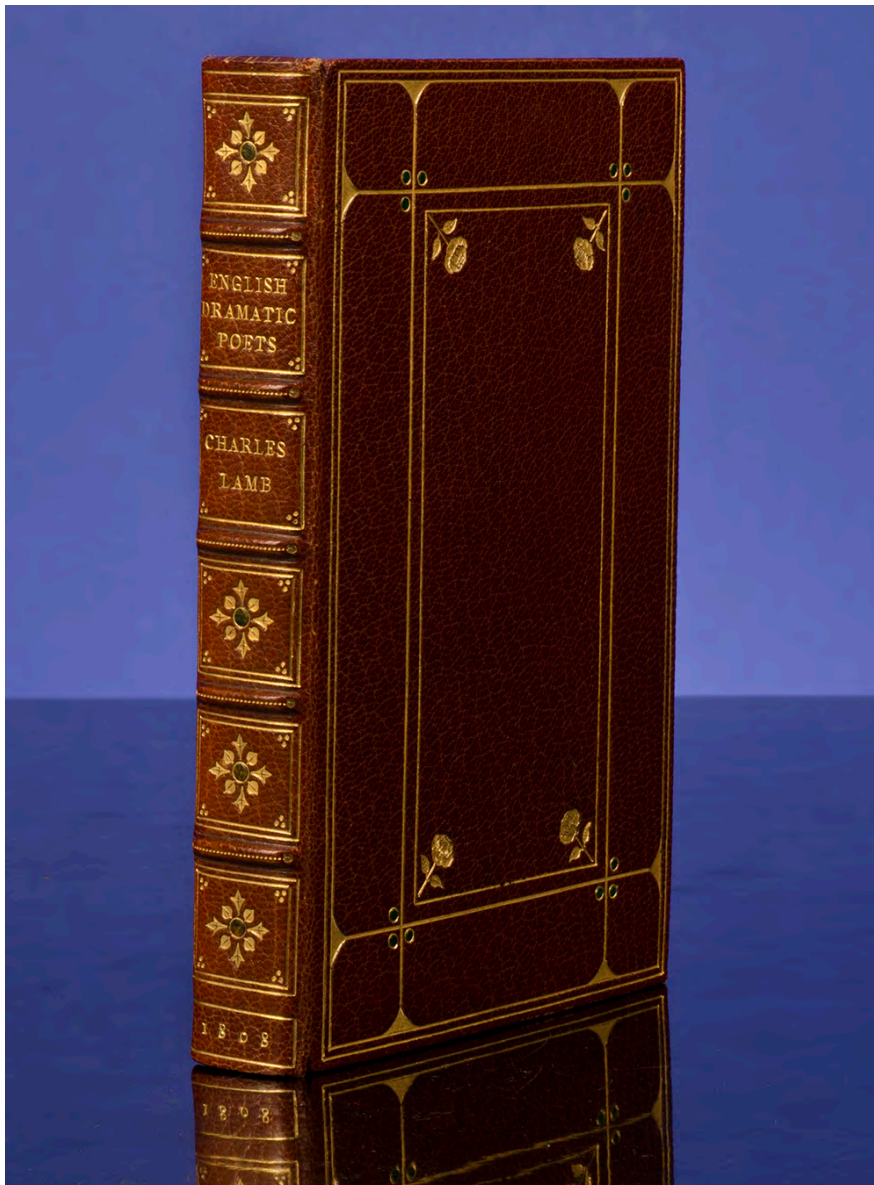
**A Handsome Root & Son Binding  
Celebrating the Beauty of Elizabethan Poetry**

**LAMB, Charles.** [ROOT & SON, binders]. *Specimens of English Dramatic Poets Who Lived About the Time of Shakespeare.* With Notes. London: Longman, Hurst, Rees, and Orme, 1808. First edition. Octavo. Designed and bound c. 1920 by Root & Son in full brown crushed morocco with double fillet and a secondary gilt-rolled frame with gilt corner-pieces and inlaid dots in green. Gilt decorated compartments. Top edge gilt. A fine copy. Elizabethan poets whose work is represented here include Thomas Sackville; Thomas Kyd; Christopher Marlowe; Thomas Decker; Ben Jonson; William Rowley; John Fletcher; Francis Beaumont; etc.

Charles Lamb was born in London in 1775. He studied at Christ's Hospital where he formed a lifelong friendship with Samuel Taylor Coleridge. When Lamb was twenty years old he suffered a period of insanity and was confined to a psychiatric hospital. His sister, Mary Ann Lamb, had similar issues and in 1796 murdered her mother in a fit of madness. Mary was confined to an asylum but was eventually released into the care of her brother. Lamb became friends in London with a group of young writers who favored political reform including Percy Bysshe Shelley, William Hazlitt, Henry Brougham, Lord Byron, Thomas Barnes and Leigh Hunt. In 1796 Lamb contributed four sonnets to Coleridge's *Poems on Various Subjects* (1796). This was followed by *Blank Verse* (1798) and *Pride's Cure* (1802). Lamb worked for the East India Company in London but managed to contribute articles to several journals and newspapers including *London Magazine*, *The Morning Chronicle*, *Morning Post* and the *The Quarterly Review*. He is best known for his pseudonymous essays for *London Magazine*, collected and published as *Essays of Elia* (1823), and for the popular evergreen *Tales From Shakespeare* (1807), his collaboration with his sister. The volume under notice went a long way to popularizing Shakespeare's contemporaries. He died in 1834.

DB 02654.

**\$1,950**





**Pierre Louÿs Aphrodite**  
**"The best selling work by any living French author in his time"**  
**A Superb Art Nouveau Style Binding by Charles Louis Lucien Lanoé**

LOÛYS, Pierre. [LANOÉ, Charles Louis Lucien, binder]. *Aphrodite. Mœurs Antiques*. Illustrations de A[ntoine]. Calbet. Collections de Edouard Guillaume "Nymphée". Paris: Librairie Borel, 1896. Tall octavo. Illustrated throughout with monotone illustrations, a few full-page. Elaborately bound 'Art Nouveau' style in dark green morocco (ca. 1920) by Charles Louis Lucien Lanoé, the covers decorated in gilt and with fourteen flowers and stems inlaid in green, red, brown and cream morocco's. Spine with four raised bands, elaborately inlaid with floral designs in various colored morocco's and lettered in gilt. Minimal darkening to spine, otherwise absolutely fine. Housed in the original leather edged marbled-paper slipcase. During 1896, Louÿs published his first novel, *Aphrodite - Mœurs Antiques* (Aphrodite - Ancient Manners), a description of courtesan life in Alexandria. It is considered a mixture of both literary excess and refinement, and, numbering at 350,000 copies, was the best selling work by any living French author in his time.

Charles Louis Lucien LANOÉ (1881-1959) was a bookbinder. Born in Nice (Alpes-Maritimes) - died in Paris. Upon leaving the École Estienne he worked in the workshops of Ch. Meunier and Quesnel. He joined Petrus Ruban's studio in 1903 and succeeded him in 1910. He stopped working as a bookbinder in 1956. He married August 20, 1903 Georgine Charlotte Santin at the town hall of the 5th district. He also practiced wood engraving, painting and music. He was an officer of the Academy in 1913 and a Knight of the Legion of Honor in 1936. He was a member of the Historical Society of the 6th arrondissement of Paris from 1932-1938.

DB 04344.

\$2,750





**The Sonnets of over eighty Sonneteers...**  
**Handsomely bound by Root & Son of London**

**MAIN, David M. editor. [ROOT & SON, binders].** *Three Hundred English Sonnets.* Chosen and Edited with a few notes by David M. Main. New Edition. Edinburgh and London: William Blackwood and Sons, 1886. Small octavo. Neat ink inscription on front blank dated 1929, some pencil notations on blank leaf at end, two pages with newspaper clippings loosely inserted leaving a slight stain, otherwise fine. Bound by Root & Son ca. 1929. Full dark blue crushed levant morocco, covers decoratively quad-ruled in gilt with large elaborate gilt fan design corner pieces. Spine with five raised bands decoratively tooled to a similar fan design and lettered in gilt in compartments. Double-ruled gilt board edges, and decorative turn-ins w, also with the gilt fan design in the corners, orange silk paste-downs and end-leaves, top edge gilt, others uncut. Minimal fading to spine, light rubbing to joints, otherwise near fine. Housed in the original fleece-lined blue cloth slipcase.

The London bindery of W. Root & Son consistently turned-out excellent work, both on fine bindings as here, and on trade bindings and sets. Packer lists the firm in business in Red Lion Square in 1899-1901, and the December 1942 issue of *The Rotarian* notes with regret that W. Root had been bombed out (uprooted?) of their premises on Paternaster Row during the 1941 Blitz.

The index of authors represent everyone from Henry Alford to Sir Thomas Wyatt and include just about every Sonneteer that we have ever heard of... there is also an index of first lines.

DB 04466.

\$1,100





**Le Morte D'Arthur Illustrated by William Russell Flint  
In a Superb Full Red Morocco Binding with Floral Inlays**

**MALORY, Sir Thomas. FLINT, William Russell, illustrator.** *Le Morte D'Arthur*. The History of King Arthur and of his Noble Knights of the Round Table by Sir Thomas Malory, Knt. Boston & London: The Medici Society, [1929]. Thin Paper One-Volume Edition. Octavo. Twenty-four full page color plates. Handsomely bound ca. 1930 in full red morocco, covers decoratively bordered with flower corner pieces surrounding a central floral design with a central flower inlaid in blue and green morocco. Spine with five raised bands elaborately tooled and lettered in gilt in compartments, gilt board edges and turn-ins, top edge gilt, others uncut. A very fine example.

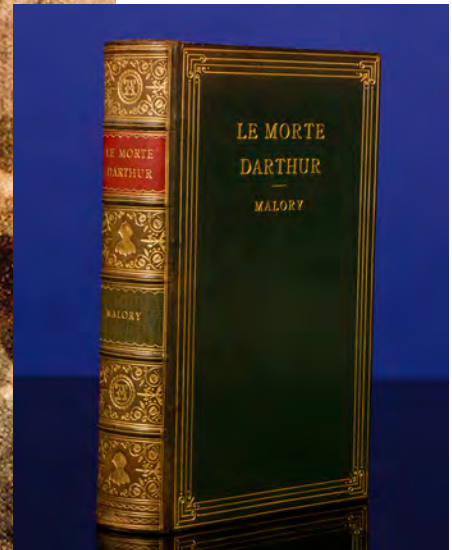
Although the binding is not signed it was most certainly executed by one of the great American binderies of the time.

Imprinted after the text of William Caxton as modernized, under the editorship of Alfred W. Pollard for the Medici Society in London.

Influenced by the Pre-Raphaelite movement and by the stylized neoclassical art of the Renaissance, W[illiam]. Russell Flint (1880-1969) was educated at the Royal Institute of Art, Edinburgh. He began his career on the staff of Illustrated London News 1903-1907 but "from this period onwards...turned increasingly to watercolour, particularly for the illustration of colour books. He was strongly influenced by the illustrations of Rip Van Winkle by Arthur Rackham and between 1905 and 1924 produced a whole series of brilliant luxury editions for the Riccardi Press of the Medici Society. His figures are finely modeled and contain elements of a Burne-Jones influence by way of Byam Shaw" (Houfe). His illustrations for the Medici Society/Riccardi Press editions of *The Greek Heroes*, Chaucer's *Canterbury Tales* and the volume under notice are considered to be his best and most beautiful work.

DB 04445.

**\$1,500**





**A Fine Example of an American Binding  
Specially Bound by Robert Carrington  
and Presented to Charles E. Lauriat on his 64th Birthday**

**MARSHALL, Herbert M. [CARRINGTON, Robert, binder].** *The Scenery of London*. Painted by Herbert M. Marshall R.W.S. Described by G.E. Mitton. London: Adam & Charles Black, 1905. Bound in 1905 by Robert Carrington. Octavo. Seventy-five colored plates with descriptive tissue-guards. Specially bound in 1905/1906 by Robert Carrington in full black hard-grain morocco over beveled boards. Covers elaborately decorated with a geometric and floral design, spine with five raised bands, decoratively tooled and lettered in gilt in compartments, decorative gilt board-edges and wide turn-ins. Red watered silk liners and end-leaves, gold marbled end-papers, all edges gilt. Very slight crack to upper joint - but still quite sound, otherwise near fine.

On the front marbled end-paper is a rectangular blue morocco label, decoratively bordered and lettered in gilt "Presented/to/Charles E. Lauriat/on his 64th birthday, January 12, 1906/by/Robert Harrington/(Born Oct. 31, 1841)/as a specimen of his binding/at the age of 64".

**Robert Carrington (1841-?).** There is a record of a Robert Carrington, bookbinder in an 1892 publication Public Documents of Massachusetts: Annual Reports of various Public Officers and Institutions for the year 1891 (page 443).

**Charles E. Lauriat (1842-1920)** was a leading bookseller and publisher in Boston.

DB 04272.

**\$1,500**





**George Meredith's Poetical Works**  
**In an Amazing 'Jansenist Style' Binding by Root & Son**

MEREDITH, George. [ROOT & SON, binders]. *The Poetical Works of George Meredith*. With some notes by G.M. Trevelyan. New York: Charles Scribner's Sons, 1928. Octavo. Inserted frontispiece portrait. Affixed to a front blank are two newspaper clippings dated 1929 and 1931. The verso of the portrait also has two newspaper clippings affixed and is inscribed in blue ink by the literary scholar Carl Emery Malugin (the blue ink has 'bled' through and shows on the portrait. Many leaves have his marginal notes in pencil (p. 133 has a small marginal note in black ink). The binder has added ten blank leaves which have various relevant newspaper clippings affixed. Beautifully bound ca. 1931 by Root & Son in the Jansenist style. Full red crushed levant morocco. Covers with double gilt borders and heart-tooled corner-pieces. Each cover with six inlaid blue morocco dots surrounded by a gilt circle. Spine with five raised bands, elaborately tooled and lettered in gilt in compartments to a floral design and with five gilt circles containing inlaid light blue morocco dots. Double-ruled gilt board edges AND the most wonderful, elaborate and intricate full red and inlaid dark green morocco doublures (front and back) decorated in gilt in a floral and mosaic design with a large central lozenge incredibly decorated in gilt and with sixteen inlaid red morocco dots surrounded by twelve inlaid pale blue morocco dots. Blue watered silk end-leaves, all edges gilt. Original green cloth front cover and spine bound in at end. An absolutely stunning and fine example of the art of Root & Son, housed in the original fleece-lined red cloth slipcase.

The 'Jansenist Style' was popular in the late seventeenth and early eighteenth centuries, characterized by a plain exterior and elaborately tooled doublures.

DB 04467.

\$8,500



Written While the Insane Author  
Was Living in a Gravel Pit

MITFORD, John. [WILLIAMS, Charles, illustrator]. [SAMUEL TOUT, binder]. *The Adventures of Johnny Newcome in the Navy...* London: Published for the Author and sold by Sherwood, Neely and Jones [et al], 1823. Third edition in book form, originally issued 1819 in eight monthly parts. Quarto. Twenty hand-colored aquatint engravings. Handsomely bound (ca. 1895) by Samuel Tout of London in full deep crimson morocco with gilt-tooled corner-pieces and rolls. Gilt-rolled board edges. Gilt-ruled raised bands, gilt decorated and ornamented compartments. Broad turn-ins with gilt-tooled corner-pieces. Top edge gilt, others uncut. Original paper backstrip with printed label preserved at rear. With the nautical bookplate of James Stewart Geikie, M.D. A fine and very tall copy.

John Mitford (1782-1831) "was a member of the elder branch of the family of Mitford of Mitford Castle in Northumberland...In April 1795... he entered the navy as midshipman of the *Victory*, in which he went out to the Mediterranean, and was present in the battle off Toulon on 13 July 1795. In the following year he was moved into the *Zealous* with Captain (afterwards Sir Samuel) Hood, and in her was present in the disastrous attack on Santa Cruz in July 1797, and at the battle of the Nile 1-2 Aug. 1798...According to his own account, after drinking freely on Christmas day 1800, he insulted his captain and left the service, that is to say, deserted; but as he was with Hood in 1801 in the *Venerable* the desertion may have been only imagined..." (D.N.B.).

This edition with the Williams plates appears far less frequently than the Rowlandson illustrated edition of 1818. "Johnny Newcome" was British slang for a raw recruit, Army or Navy. Abbey, Life 340. Tooley 332. Prideaux, p. 304. Hardie, p. 173.

DB 02609.

\$1,750





**Twenty-One Hand-Colored Lithographed Plates by Henry Monnier**  
**Exceptionally Rare Suite Including the Hand Colored Frontispiece**

**MONNIER, Henry.** [RENÉ KIEFFER, binder]. *Paris Vivant*. [Paris]: Bernard et Delarue, [n.d., ca. 1825]. First edition. Oblong quarto (8 3/8 x 10 3/4 inches; 216 x 272 mm.). Twenty-one hand-colored lithographed plates including untitled frontispiece, all mounted on stubs. Plates lithographed by J. Bernard. Some light spotting or browning to a few plates, otherwise fine. Bound ca. 1925 [by René Kieffer] in half maroon straight-grain morocco over marbled boards. Spine decoratively tooled and lettered in gilt, marbled end-papers. A near fine copy of this amusing view of life in Paris in the early nineteenth century.

According to OCLC there are just two copies in libraries and institutions worldwide: Herzogin Anna Amalia Bibliothek Klassik (Germany) - giving the date as 1830; the Michael Sadleir/Gordon Ray copy at The Morgan Library & Museum (NY, USA) - giving the date as 1840 - but with only twenty plates. It would appear that neither of these copies have the plates hand-colored. We have only seen this book once before in over fifty years - that example was in the original wrappers and with just the twenty hand-colored plates (no frontispiece).

"Between 1825 and 1827 Monnier passed much of his time in London, where he collaborated with Lami in what was to become the *Voyage en Angleterre*. On his return to Paris he embarked on a series of albums in which he recorded the manners and humors of the city with unprecedented profusion. Between 1826 and 1830 he satisfied the insatiable demand for his designs with almost 500 lithographs, nearly all of which were drawn with a pen and colored by hand. For each design he himself colored a master print and carefully supervised its subsequent preparation..." (Ray, *The Art of the French Illustrated Book*, p. 199).

DB 04496.

**\$5,500**





**Henry Monnier's Parody on Thomas Rowlandson's Miseries of Human Life  
"From Childhood to Old Age"**

**MONNIER, Henry.** [RENÉ KIEFFER, binder]. *Les Petites Félicités et Les Petites Misères Humaines*. Paris: Delpech, 1829. Oblong quarto (10 x 13 1/8 inches; 253 x 332 mm.). Ten fine and amusing hand colored lithograph plates (all mounted on stubs). Bound ca. 1925 by René Kieffer (with his binders label on verso of front end-paper) in half dark blue straight-grain morocco over marbled boards. Spine decoratively tooled and lettered in gilt, marbled end-papers. Fine. The amusing images cover life in France from L'Enfance to La Vieillesse (from Childhood to Old Age).

Exceptionally rare with only one copy in libraries and institutions worldwide: The Gordon N. Ray copy (dated as 1840) at the Morgan Library & Museum (NY, USA).

"When Henry Monnier was barely old enough to trot off to school in his first pair of buttoned trousers and Charles Dickens was not yet born, Rowlandson was publishing the *Comforts of Bath*, and *Miseries of Human Life*. These humorous sketches of contemporary society suggest in their general plan and point of view Monnier's *Esquisses Parisiennes* (1827), *Vues de Paris* (1829), and various other works containing groups of scenes connected by a central theme, particularly the *Petites Misères Humaines*, for which Monnier may have borrowed Rowlandson's title and its companion work, *Les Petites Félicités Humaines* (1829). (Edith Melcher. *The Life and Times of Henry Monnier*, p.37). Marie, 427-431 & 432-436; Melcher, p.37. Not mentioned in Gordon Ray. *The Art of the French Illustrated Book*. Assumedly Gordon Ray must have acquired his copy after his book was published.

DB 04492.

**\$6,500**





**Arthur Rackham's Christmas Books**  
**A Complete Set of the First American Trade Editions**

MOORE, Clement C. [RACKHAM, Arthur, illustrator]. *The Night before Christmas...* Philadelphia: J.B. Lippincott Co., [1931]. First American trade edition. Octavo. With four color plates and seventeen drawings in black and white. Publisher's green cloth with colored pictorial label of Santa Claus on front cover, pictorial end-papers printed in red. Original colored pictorial dust jacket. Minimal wear to extremities of dust jacket, otherwise near fine. [Together with:] RUSKIN, John. [RACKHAM, Arthur, illustrator]. *The King of the Golden River...* Philadelphia: J.B. Lippincott Co., [1932]. First American trade edition. Octavo. With four color plates and fifteen drawings in black and white. Publisher's orange cloth with colored pictorial label of The King and a spray of foliage on front cover, pictorial end-papers printed in green. Original colored pictorial dust jacket. A fine copy. [And:] ROSSETTI, Christina. [RACKHAM, Arthur, illustrator]. *Goblin Market...* Philadelphia: J.B. Lippincott Co., [1933]. First American trade edition. Octavo. With four color plates and nineteen drawings in black and white. Publisher's red cloth with pictorial panel pasted to the cover with the same design as used on the first UK edition, pictorial end-papers printed in green. Original colored pictorial dust jacket. Engraved bookplate on front paste-down, small ink signature on top of front free end-paper, some light foxing mainly to preliminary leaves, dust jacket spine darkened and chipped at extremities. [And:] BROWNING, Robert. [RACKHAM, Arthur, illustrator]. *The Pied Piper of Hamelin...* Philadelphia: J.B. Lippincott Co., [1934]. First American trade edition. Octavo. With four color plates and fourteen drawings in black and white. Publisher's red cloth with pictorial panel pasted to the cover with the same design as used on the first UK edition, pictorial end-papers printed in tan. Original colored pictorial dust jacket. Small postage stamp and neat ink presentation at top right hand corner of half-title. A near fine copy, dust jacket very lightly chipped at extremities. An excellent set of the first American trade editions, all with their original color pictorial dust jackets. Riall, pp. 174, 176, 179, and 186.

DB 03807.

\$1,250



## The Definitive Edition of the Works of William Morris

**MORRIS, William.** *The Collected Works of William Morris*... London: Longmans Green and Company, 1910-1915. Limited to 1,050 numbered copies. Twenty-four octavo volumes. Photogravure frontispieces and plates, facsimiles and examples of Kelmscott type and borders, maps. Bound ca. 1915, in full brown morocco. Covers decoratively bordered in gilt, spines decoratively tooled and lettered in gilt in compartments, gilt ruled turn-ins, full dark blue morocco doublures decoratively ruled in gilt, purple watered silk end-leaves, top edge gilt, others uncut. Although the binding is not signed it is most probably the work of Stikeman & Co. of New York. Minimal rubbing to extremities otherwise a very fine set of the definitive edition of Morris's works.

**William Morris (1834-1896)**, "English designer, poet, and early socialist, whose designs for furniture, wallpaper, and other decorative products generated the Arts and Crafts Movement. Through his friendship with the poet Dante Gabriel Rossetti, Morris was associated with the Pre-Raphaelite Brotherhood, whose interest in medieval subjects was reflected in Morris' poetry as well as his designs... As a poet, he first achieved fame and success with the romantic narrative *The Life and Death of Jason* (1867). Other works of this period were *The Earthly Paradise* (1868-70); the exquisitely illuminated *Book of Verse* (1870); and his principal poetic achievement, the epic *Story of Sigurd the Volsung and the Fall of the Niblungs* (1876)... [Morris] became an active socialist; he formed the Socialist League, with its own publication, *The Commonweal*. There his two finest romances—*A Dream of John Ball* (1888) and *News from Nowhere* (1890), an idyllic vision of a rural socialist utopia—appeared. Subsequently, he founded the Hammersmith Socialist Society. Morris founded the Kelmscott Press in 1891, and between that year and 1898 it produced 53 titles in 66 volumes. He designed three typesets for his press, including Geoffrey Chaucer type, in which *The Works of Geoffrey Chaucer* was printed during the last years of Morris' life." (Merriam-Webster's Encyclopedia of Literature).

DB 04202.

\$8,500





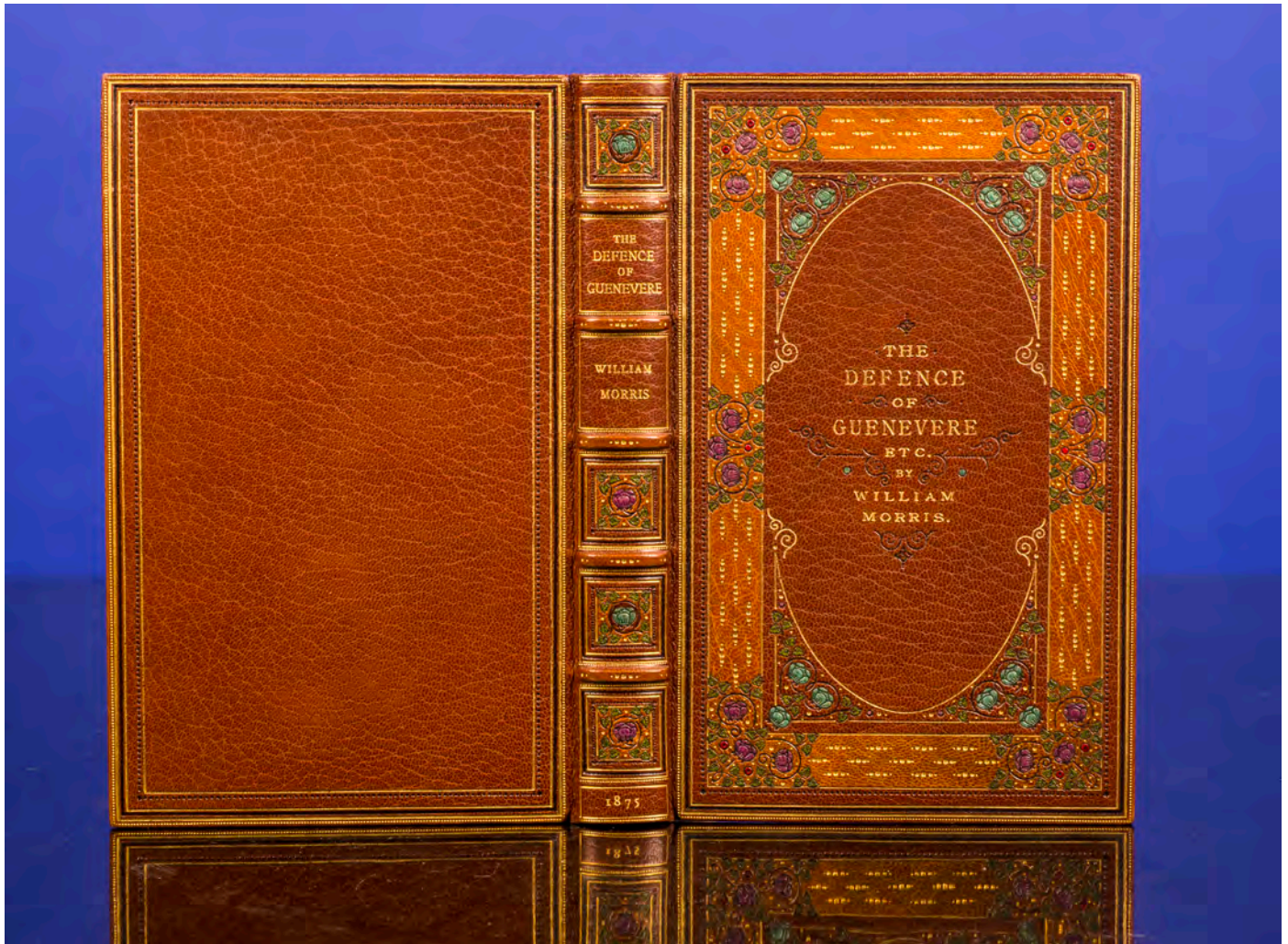
**But, knowing now that they would have her speak,  
She threw her wet hair backward from her brow,  
Her hand close to her mouth touching her cheek... (William Morris)  
The Defence of Guenevere in a Superb 1920s Inlaid Binding by Henry T. Wood**

**MORRIS, William.** [WOOD, Henry T., binder]. *The Defence of Guenevere, and Other Poems.* (Reprinted without alteration from the edition of 1858.) London: Ellis & White, 1875. Octavo. Bound ca. 1920 by Wood of London. Full brown crushed levant morocco, front cover decoratively bordered in gilt surrounding a wide inlaid frame of tan morocco elaborately inlaid with red, blue and green flowers and decorated in gilt and blind. Rear cover with similar black and gilt border. Spine with five raised bands, decoratively tooled and inlaid in the same style as the front cover. Lettered in gilt in compartments, gilt ruled board-edges, wide turn-ins with similar inlaid floral designs, cream watered silk liners and end-leaves, top edge gilt. A superb example in absolutely fine condition, with the original printed paper label bound in at end. Housed in the original? half brown morocco pull-off case. Spine with five raised bands, lettered in gilt in compartments.

This 1875 edition was directly reprinted from the first edition of 1858 published by Bell & Daldy. "First edition of one of Morris's earliest books, printed at the Chiswick Press..." (John J. Walsdorf. *William Morris in Private Press and Limited Editions.* p. 450). The bookbinding firm of Henry T. Wood of London was established in 1875 and although not as well known as Sangorski & Sutcliffe or Zaehnsdorf, they executed a number of spectacular bindings. In the twentieth century, Thomas Harrison and W. Topping were partners in the firm, and under their stewardship Wood of London apparently executed more progressive designs than other major firms from this time; Thomas Harrison (1877-1955) was a bookbinders' bookbinder. In 1939 the company merged with Sangorski & Sutcliffe.

DB 04407.

\$7,500





Designed and Finished by Rivière's Leonard Mounteney for Cuneo of Chicago

MOUNTENEY, Leonard, designer & finisher. DOVES PRESS. SHAKESPEARE, William. [CUNEO, binders]. *The Rape of Lucrece*. Hammersmith: Printed by T.J. Cobden-Sanderson at The Doves Press, 1915. One of 175 copies printed on paper. Printed in red and black. Small quarto. Designed and finished by Leonard Mounteney for Cuneo of Chicago ca. 1930. Full red crushed levant morocco, both covers with elaborate gilt borders and large decorative gilt corner-pieces with flowers and leaves inlaid in orange and green morocco. The front cover with a superb gilt center piece of a vase with flowers and leaves, all inlaid in various colored morocco. Spine with four raised bands decoratively tooled and lettered in gilt in compartments. The top and lower compartments also elaborately inlaid in a floral style in various colored morocco. Wide decoratively gilt tooled turn-ins, pale green watered silk liners and end-leaves, all edges gilt. An immaculate example of one of the greatest designer book-binders of the first half of the twentieth century.



"Leonard MOUNTENEY was born in Nottingham, England, in 1881, and died in Chicago in 1971. He was an extra finisher at Rivière in London until 1924, when he emigrated to America to work under De Sauty at Donnelley's in Chicago. Two years later he set up a fine bindery for John Cuneo, the rival Chicago printers, where he continued until he was succeeded by his assistant George Baer, I believe about 1960.

Most of the work done at Cuneo's hand bindery was more modest, but one occasionally sees elaborate bindings signed Cuneo and Mounteney. It's difficult to say when the *Lucrece* was bound. My guess is earlier rather than later. Thank you for all the photos. It is a remarkably pretty binding – very unusual on a Doves Press book – and for such a serious poem!" (Many thanks to Marianne Tidcombe for this information).

DB 04471.

\$7,500



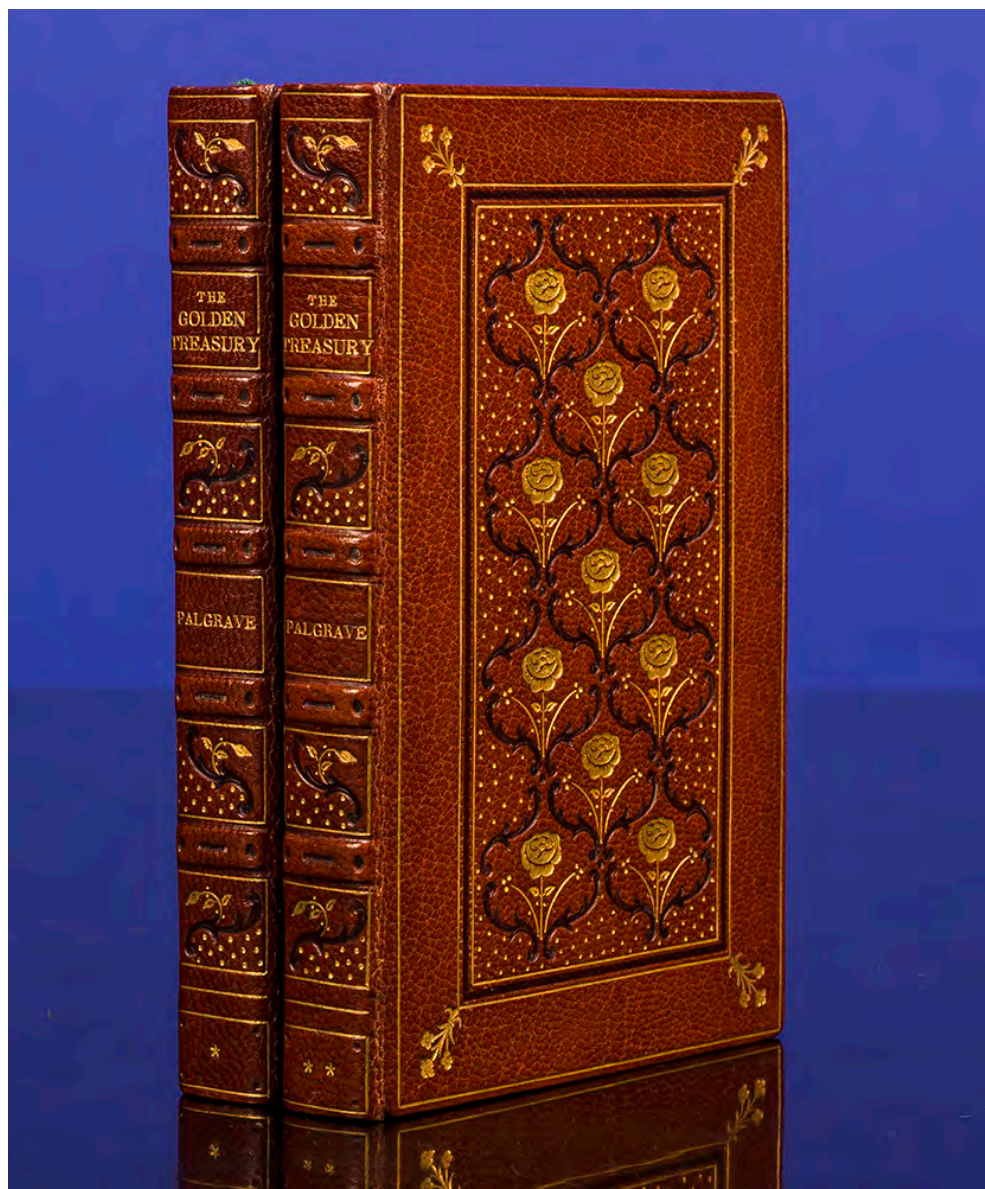
**"Not Just a Book - But a Monument"**  
**Palgrave's Golden Treasury - First & Second Series**  
**Superbly Bound by Zaehnsdorf**

**PALGRAVE, Francis T. [ZAEHNSDORF, binders].** *The Golden Treasury*. Selected from the best songs and lyrical poems in the English language and arranged with notes... revised and enlarged. [First and Second Series]. London: Macmillan and Co., Limited, 1902 & 1900. Golden Treasury Series. Two small octavo volumes. Small neat tape repair to front blank leaf in volume one. Finely bound by Zaehnsdorf ca. 1902. Full brown levant morocco, covers bordered in gilt and blind with gilt floral corner-pieces, enclosing a panel of eleven gilt flowers and stems with gilt pointillé and decorative blind stamping. Spines with five raised bands, decoratively tooled an gilt and blind and lettered in gilt in compartments, double gilt-ruled board edges, gilt ruled and decorated turn-ins, marbled end-papers, all edges gilt. A beautiful set with the rather uncommon *Second Series* which was first published in 1897.

"Palgrave's Golden Treasury, as it came to be known, was as influential as any anthology ever published. It not only decided which poems the literate Briton should know; it embodied a whole conception of poetry that is still a large part of what we mean by 'poetic.' Palgrave poetry is sincere, direct, and beautiful; it approximates song rather than speech; it deals with the most sweeping subjects—in particular, love, death, and nature—rather than the merely personal and local. Palgrave poetry is almost never urban, ironic, obscure, or verbally ambiguous" (Adam Kirsh, *Palgrave's Revenge*. Slate, Nov. 2, 2002).

DB 04423.

\$3,750



**Edition Des Amis Des Arts Finely Bound  
Each Illustration in Three States**

POE, Edgar Allan. *The Tales and Poems of Edgar Allan Poe*. With a biographical essay by John D. Ingram and twenty original etchings, five photogravures and a new etched portrait. Philadelphia: George Barrie & Son, 1894. Édition Des Amis Des Arts, limited to 100 copies, this being copy no. 82 "especially printed and bound for Mr. M.H. Dingee." Six small quarto volumes. Twenty original etchings, five photogravures and a new etched portrait by F. Chiffart, each in three states, the third state of each frontispiece being full color; a total of 78 plates, six of which are in full color. Each with tissue guard and signed on the plate by Herpin, Ferat, Vogel, Meyer, et al. Contemporary three-quarter crushed light gray morocco over marbled boards. Raised bands. Gilt lettered compartments. Top edge gilt, others untrimmed. Spines slightly faded to brown, still a fine set.

The complete works, including Tales of Imagination; Tales of Humor; Miscellaneous Tales; The Narrative of Arthur Gordon Pym; Prose Poems; Poems of Later Life; Poems of Manhood; Poems Written in Youth.

Issued during the golden age of finely bound sets, when publishers offered complete authors' works at various price points, from simple cloth to elaborate bindings, at the high end providing personalized copies bound to client specifications. This copy produced for Mr. M.H. Dingee of Lynchburgh, Virginia, the founder of M.H. Dingee & Co., manufacturers of the Royal Brand of lubricants, America's most respected (and extremely successful) maker and purveyor of special oils and greases from various sources for specific industrial needs.

DB 02838.

\$3,850





**The First Appearance of Edgar Allan Poe's Eleonora  
A Spectacular Early 1840s American 'Gift' Binding**

[POE, Edgar Allan, contributor]. [MOORE, S, binder]. *The Gift: A Christmas and New Year's Present for 1842*. Philadelphia: Carey & Hart, [early September, 1841]. First edition with the first appearance of Edgar Allan Poe's short story *Eleonora. A Fable* (pp. 154-162), together with poems by Lydia Sigourney, Park Benjamin and Hannah Foster Gould and stories by Catherine Beecher and William Gilmore Simms, et al. Octavo. Inserted engraved frontispiece, engraved title-page and six full page engraved plates. Publisher's full orange-red calf, covers and spine ornately stamped in gilt with an arabesque design, all edges gilt, yellow coated endpapers. Neat early ink signature on front free endpaper and front blank. A spectacular example of an early 1840s American Embossed 'Gift' binding, the elaborate gilt stamping bright and fresh. There is an almost identical example (in cream-colored calf with the identical stamping) shown in Michael Papantonio's *Early American Book-Bindings* (#58, p.21 and plate 58).

Poe contributed his tale *Eleonora* to this volume, pp. 154-162; which is the *first printing*. (Heartman & Canny).

*Eleonora. A Fable* is a short story that was first published in Philadelphia (early September 1841) in the literary annual *The Gift*. It is often regarded as somewhat autobiographical and has a relatively happy ending. The story follows an unnamed narrator who lives with his cousin and aunt in 'The Valley of the Many-Colored Grass', an idyllic paradise full of fragrant flowers, fantastic trees, and a 'River of Silence'. It remains untrodden by the footsteps of strangers and so they live isolated but happy. After living like this for fifteen years, 'Love entered' the hearts of the narrator and his cousin Eleonora. The valley reflected the beauty of their young love:

DB 03454.

\$1,750



**"Deep Into That Darkness Peering, Long I Stood There,  
Wondering, Fearing, Doubting, Dreaming Dreams No Mortal Ever Dared To Dream Before"**

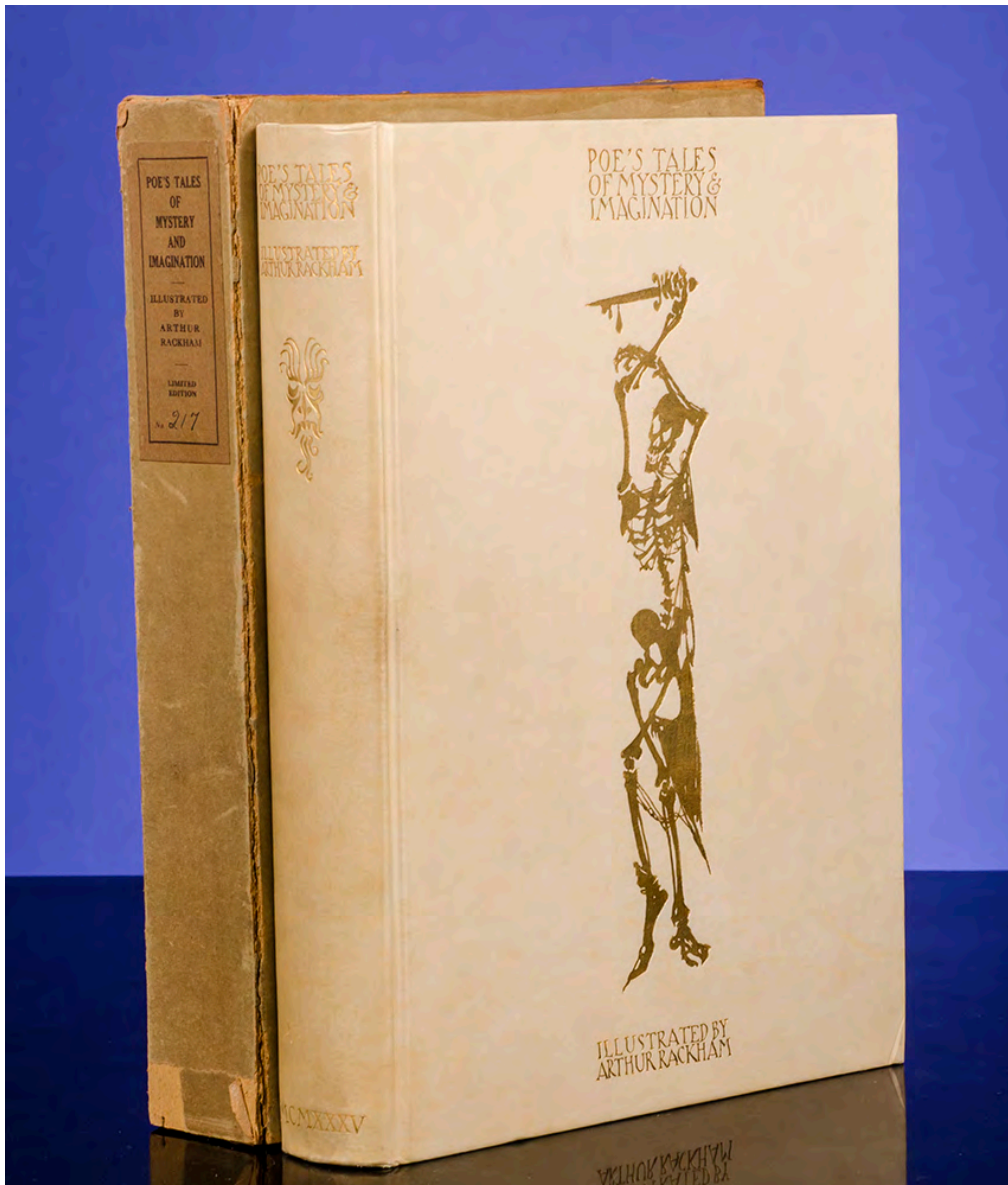
POE, Edgar Allan. [RACKHAM, Arthur, illustrator]. *Tales of Mystery and Imagination*. London: George G. Harrap & Co., [1935]. Limited to 460 copies signed by Arthur Rackham. Quarto. Twelve mounted color plates, seventeen full page black and white plates, and eleven line drawings in the text. Publisher's original vellum over boards, front cover pictorially decorated in gilt. Spine lettered and ornamented in gilt, pictorial end-papers, top edge gilt, others uncut, partially unopened. One lower corner very slightly bumped, otherwise a near fine copy in the original slightly worn slip case with matching limitation number. The tales include: The Tell-Tale Heart, The Premature Burial, The Pit and the Pendulum, The Masque of the Red Death, The Fall of the House of Usher, Ms. found in a Bottle, The Facts in the Case of M. Valdemar, The Murders in the Rue Morgue, and many others.

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).

The tales include: The Tell-Tale Heart, The Premature Burial, The Pit and the Pendulum, The Masque of the Red Death, The Fall of the House of Usher, Ms. found in a Bottle, The Facts in the Case of M. Valdemar, The Murders in the Rue Morgue, and many others. Latimore and Haskell, pp. 72-73. Riall, p. 189.

DB 03904.

**\$2,850**





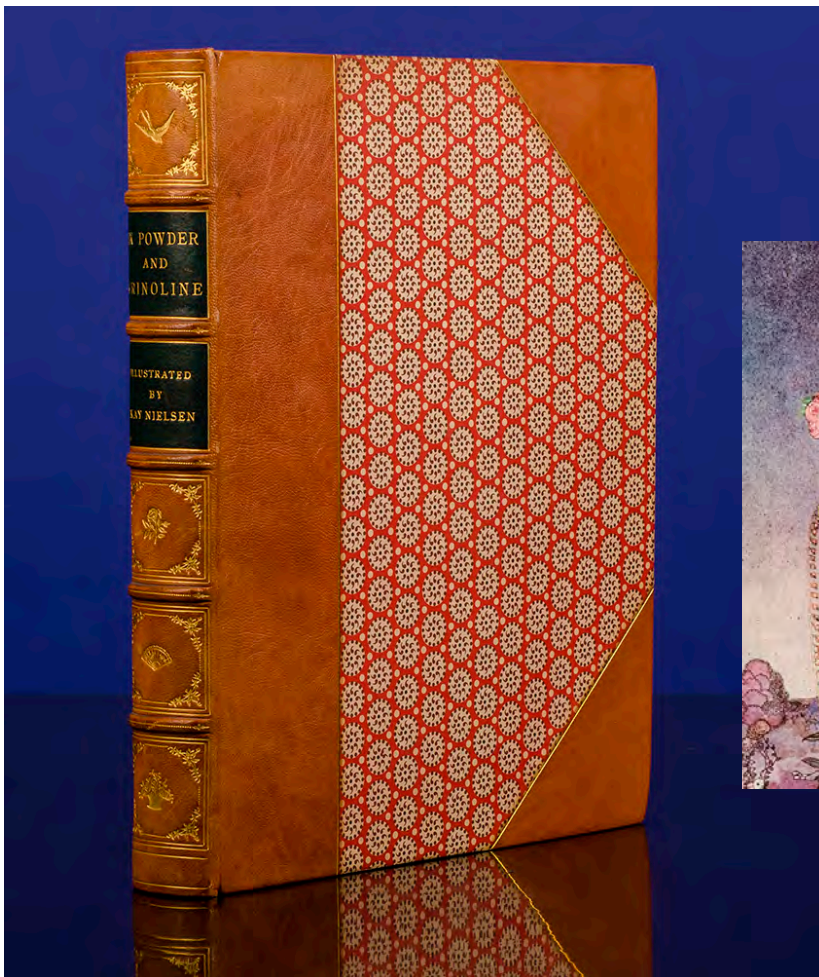
One of 500 Copies Signed by Kay Nielsen  
Specially Bound by Sangorski & Sutcliffe

QUILLER-COUCH, Sir Arthur. [NIELSEN, Kay, illustrator]. [SANGORSKI & SUTCLIFFE, binders]. *In Powder & Crinoline...* London: Hodder & Stoughton, [n.d., 1913]. Edition de Luxe. Limited to 500 copies, numbered and signed by the artist. Large quarto. Inserted title and twenty-six mounted color plates on gray paper with descriptive tissue-guards. Fifteen black & white text illustrations, decorative top margins to text leaves. Fifteen black & white text illustrations, decorative top margins to text leaves. Bound ca. 1925 by Sangorski & Sutcliffe, stamp signed on verso of front free-endpaper. Three-quarter crushed brown morocco over patterned boards ruled in gilt. Spine with five raised bands decoratively paneled and tooled in gilt in compartments. Two blue morocco labels lettered in gilt. Matching patterned endpapers, top edge gilt. A fine example of a mid 1920s binding by Sangorski & Sutcliffe, very similar to the bindings used for *The Golden Cockerel Press Troilus and Criseyde* (1927) and *The Canterbury Tales* (1929-31).

Danish illustrator and designer Kay Nielsen (1886-1957) “was drawn early on to fairy tales and illustrated many volumes for Hodder & Stoughton: *In Powder and Crinoline* (1913), *East of the Sun, West of the Moon* (1914), Hans Andersen’s *Fairy Tales* (drawings completed in 1912, but first published in 1924), *Hansel and Gretel* (1925), and *Red Magic* (Jonathan Cape, 1930), a collections of fairy tales from around the world. Nielsen’s designs unite strong linearity with delicate colouring...Characterized by a sense of two-dimensional flatness, Nielsen’s objects and people are highly stylized: foxglove blossoms hang in measured asymmetry; princes and princesses stand on improbably long legs; and their garments billow in gravity-defying parabolas. The power of his illustrations lies in his uncanny ability to retrieve a story’s emotional effect on its reader and to recreate it visually in two dimensions” (*The Oxford Companion to Fairy Tales*).

DB 04288.

\$3,850



**He Doesn't Mind This Outstanding Binding**  
**By Christopher Lewis of Bayntun-Rivière**

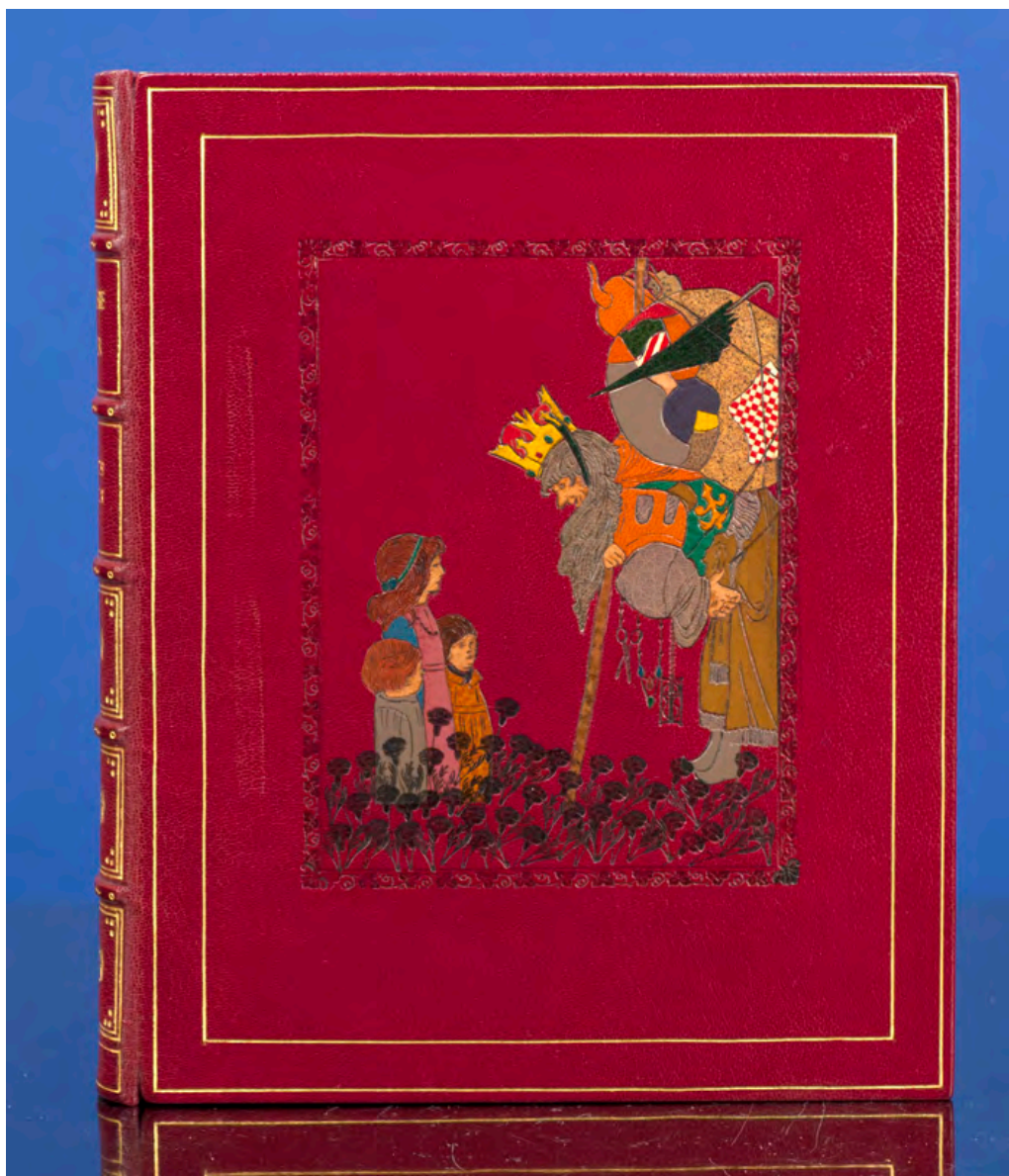
ROBINSON, W. Heath. [LEWIS, Christopher, finisher]. [BAYNTUN-RIVIÈRE, binder]. *Bill the Minder*. London: Constable, 1912. Limited to 380 copies signed by the artist. Quarto. Sixteen color plates, 117 black and white illustrations. Bound c. 1982, by Bayntun-Rivière (designed and finished by Christopher Lewis) in full red crushed morocco with pictorial inlays of varicolored morocco. A very fine copy. Original red cloth slipcase.

In *Bill the Minder* Heath Robinson really found himself. The story is a simple series of tales about the wanderings of the King of Troy and a boot-cleaner called Bill who became the Minder (a baby-sitter) to the bad-tempered family of a bad-tempered mushroom-gatherer named Crispin. Soon his fame as a Minder spread and he found himself minding a large flock of children. One day they were out in the fields, being minded by Bill, they found an eccentric old man in a haystack. It was the King of Troy, who had been banished from his country. 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).

Chris Lewis was one of Bayntun-Rivière's most talented 'finishers'. He designed and finished many unique inlaid bindings during his time at Bayntun-Rivière in the sixties and then again prior to his death in the late eighties.

DB 01911.

\$4,800





**The Poems of Christina Rossetti**  
**Bound by Rivière & Son in the Art-Deco Style**

**ROSSETTI, Christina.** [RIVIÈRE & SON, binders]. *Poems of...* chosen and edited by William M. Rossetti. London: Macmillan and Co., Limited, 1923. Golden Treasury Series. Small octavo. Engraved frontispiece portrait of Christina Rossetti. Finely bound by Rivière and Son ca. 1923 in contemporary full dark brown calf. Front cover with a fine art-deco design inlaid in colors and "C.G. Rossetti" inlaid in olive green. Spine with a single raised band, lettered in gilt and with an inlaid design, rear cover with a small design inlaid in colors. All edges gilt, marbled end-papers. Slight rubbing to joints otherwise a fine example. Neat ink inscription on front blank dated 1929.

A rather unusual Rivière binding from the Art-Deco period.

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

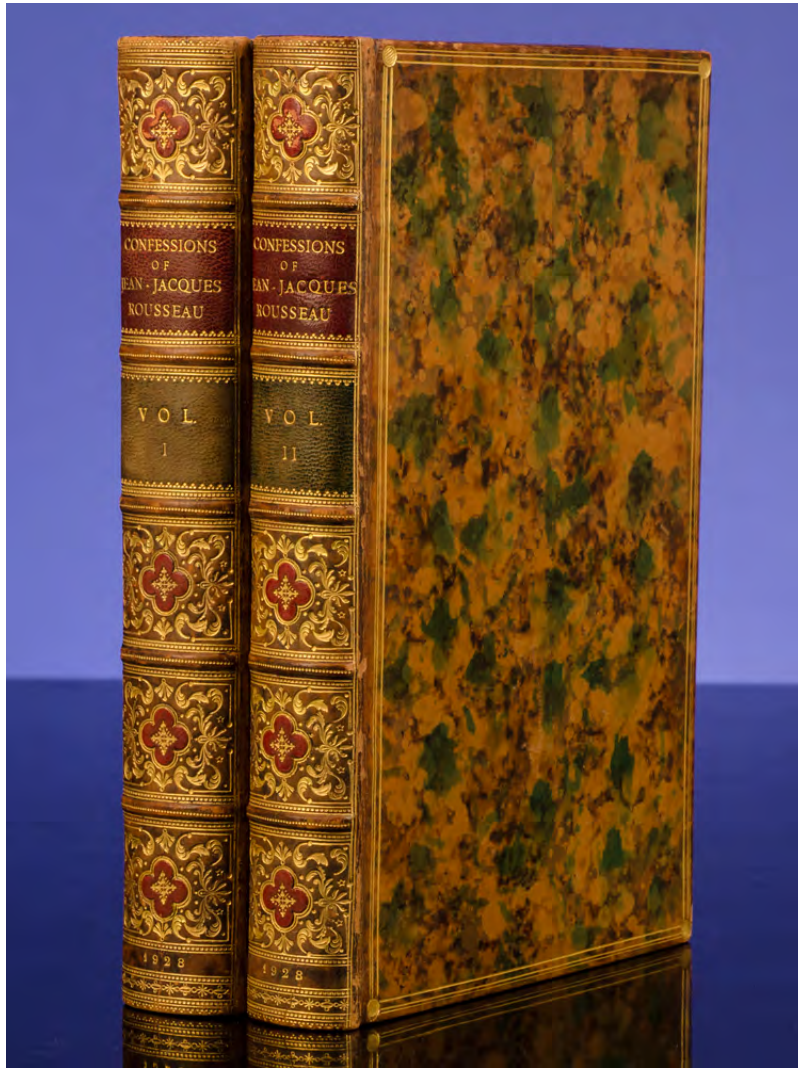
DB 04424.

\$1,850



**“It is too difficult to think nobly  
when one thinks only of earning a living”**

ROUSSEAU, Jean-Jacques. [RIVIÈRE & SON, binders]. *The Confessions of Jean-Jacques Rousseau*. Translated from the French by W. Conyngham Mallory & ornamented with thirteen original engravings from the Jouaust Edition of 1881 by Edmond Hédouin. New York: Brentano's, 1928. First edition thus. Two octavo volumes. Title-pages printed in red and black. Thirteen engraved plates. Handsomely bound by Rivière & Son in contemporary full mottled calf, covers triple-ruled in gilt, spines richly gilt decorated in gilt with red morocco floral onlays in compartments, red and green morocco labels lettered in gilt, gilt board edges, gilt turn-ins, marbled end-papers, all edges gilt. A near fine set.



Jean-Jacques Rousseau (1712 - 1778) was one of the most influential thinkers during the Enlightenment in eighteenth century Europe. *The Confessions* is an autobiographical book by Jean-Jacques Rousseau. In modern times, it is often published with the title *The Confessions of Jean-Jacques Rousseau* in order to distinguish it from Saint Augustine's *Confessions*. Covering the first fifty-three years of Rousseau's life, up to 1765, it was completed in 1769, but was not published until 1782, four years after Rousseau's death, even though Rousseau did read excerpts of his manuscript publicly at various salons and other meeting places.

DB 03054.

**\$750**



## A Finely Bound Set of Shakespeare

SHAKESPEARE, William. WRIGHT, William Aldis (editor). [The Cambridge Shakespeare]. [BAYNTUN of BATH, binders]. *The Works of Shakespeare*. London and New York: Macmillan and Co., 1891. Third edition (revised) of the Cambridge Shakespeare. Nine octavo volumes. Handsomely bound by Bayntun of Bath ca. 1950, in three-quarter dark-green crushed levant morocco ruled in gilt, over green cloth boards. Spines panelled and lettered in gilt with four different gilt center tools, top edge gilt, marbled endpapers. A fine and immaculate set.

"*The Works of William Shakespeare* (1863-6), edited by William George Clark, with at first W. Aldis Wright and later John Glover as collaborators, was published in nine volumes by Macmillan, but printed at the University Press, so that it became known as the Cambridge Shakespeare. This important edition was based on a 'thorough collation of the four Folios and of all the Quarto editions of the separate plays, and of subsequent editions and commentaries' (preface), so that in textual matters it constitutes a virtual variorum. Prefaces provide accounts of the early textual history of each of the works, and the volumes include the texts of first quartos of *Hamlet* and *Romeo and Juliet*, as well as the quartos relating to *Henry V*, *The First Part of the Contention* (2 *Henry VI*), and *Richard Duke of York* (3 *Henry VI*). Clark and Wright used the Cambridge edition as the basis for the influential one-volume Globe Shakespeare. Both the Cambridge and the Globe editions were revised in 1891" (*The Oxford Companion to Shakespeare*).

DB 01720.

\$3,850



**Early Twentieth Century American Designer Bookbinding at its Very Best**  
**Shakespeare's Sonnets Bound by Henry Blackwell of New York**

SHAKESPEARE, William. [BLACKWELL, Henry, binder]. *The Sonnets of Shakespeare* now newly imprinted from the first edition of 1609, by Clarke Conwell at the Elston Press. New Rochelle, New York: The Elston Press, [1901]. Large octavo. One of two hundred and ten copies. Superbly bound ca. 1901 by Henry Blackwell. Full teal crushed levant morocco, covers with triple-ruled borders surrounding an inlaid border of maroon morocco, in turn surrounding a highly elaborate gilt and inlaid morocco design featuring 'Cobden-Sanderson' style gilt leaves and inlaid red morocco flowers. Each cover with four circles of inlaid maroon morocco. Spine with five raised bands, decoratively tooled and inlaid in the same style, lettered in gilt in the second compartment. Gilt ruled board edges and highly elaborate gilt decorated wide turn-ins. Doublures of orange morocco with a very intricate and pleasing geometric design. Lilac, purple and cream decorated silk end-papers, all edges gilt. A truly amazing example. Early twentieth century designer bookbinding at its very best.

Henry Blackwell (1851-1928), bookbinder and bookseller, bibliographer and biographer, was the son of bookbinder Richard Blackwell of Liverpool whose bindery appeared in the Liverpool & Birkenhead Trades Directory in 1870. Henry emigrated to New York in 1877 where he supervised a large bindery. In 1892 he established his own shop in New York City. Blackwell played a prominent part in the Welsh-American life of his adopted country. He was a scholar of Welsh literature as well as binding, his 1899 essay, *Notes on Bookbinding*, was a memorable contribution. He had the largest Welsh Collection of books on this side of the Atlantic, and wrote articles, books and bibliographies about Welsh-American books. In 1893, he commissioned H.T. Sears to engrave a Welsh bookplate for his Welsh books. Herbert H. Johnson. *Notes on The Elston Press* #7; Will Ransom. *Private Presses and Their Books*, p. 260, #6.

DB 04421.

\$12,500





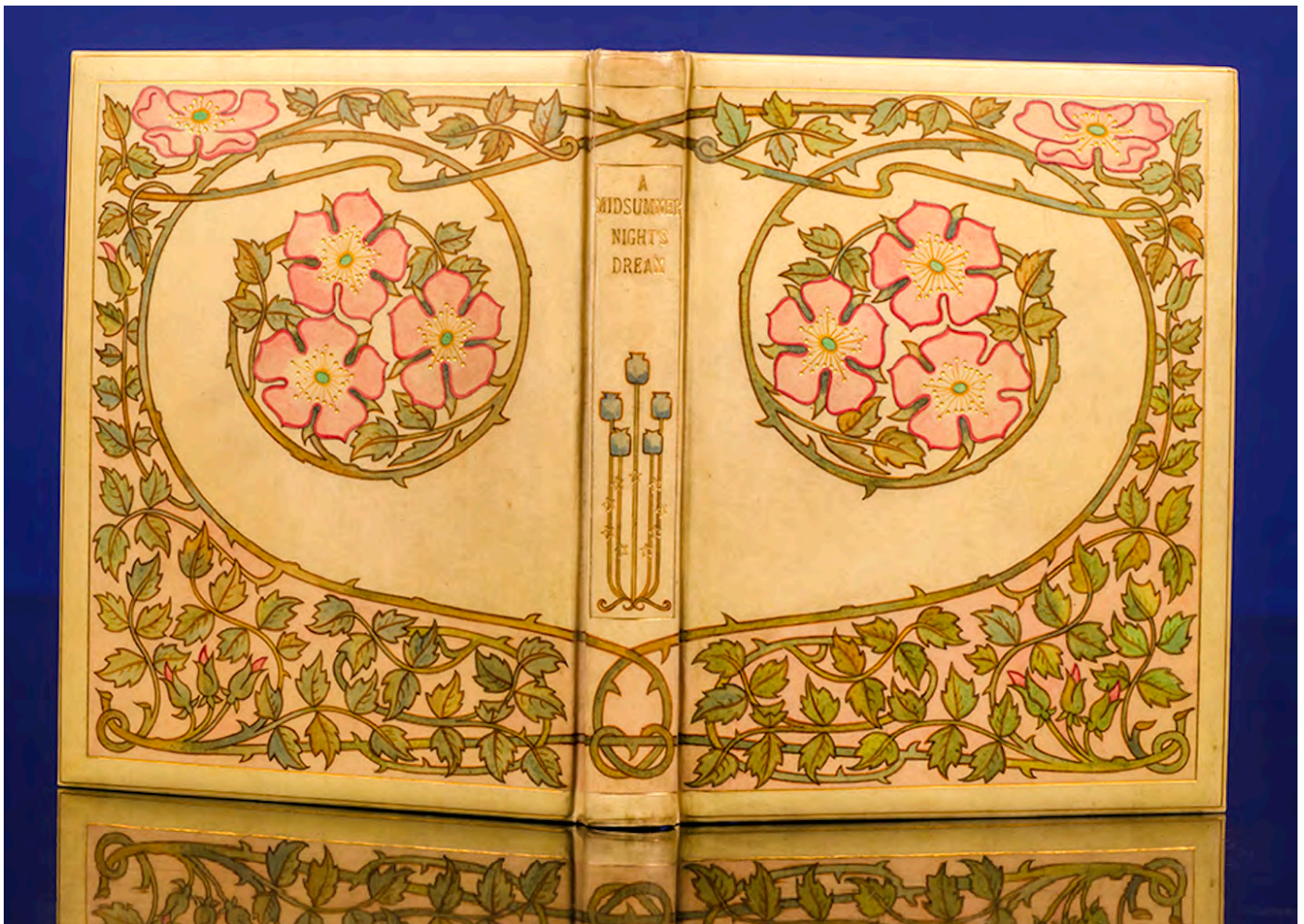
**An Outstanding Cedric Chivers 'Vellucent' Binding**  
**Designed and Executed by Alice Shepherd with Great Dexterity and Neatness**

SHAKESPEARE, William. BELL, Robert Anning, illustrator. [CHIVERS, Cedric, binder]. *A Midsummer Night's Dream* Illustrated by Robert Anning Bell. Edited with an introduction by Israel Gollancz. London: J.M. Dent & Co., 1895. First edition with the Robert Anning Bell illustrations. Small quarto. Title-page and Act Headings printed in red and black. Profusely illustrated throughout the text including seventeen full-page. Full vellucent binding over beveled boards by Cedric Chivers, designed and executed by Alice Shepherd ca. 1903. Front and back covers double ruled in gilt enclosing, a wonderfully intricate, yet very delicately hand-painted 'swirling' continuous design of pink roses with green leaves on stems, some with pink buds. The four large roses on each cover highlighted with delicate gilt pointille surrounding the green center of each flower. Smooth spine with the continuous design from the front and back covers and five blue flowers on olive green stems in the center, ruled and lettered in gilt. Gilt ruled turn-ins and pale pink and yellow vellum liners and matching paper end-leaves, top edge gilt, others untrimmed. A beautiful and very fine example housed in the original fleece-lined green cloth slipcase.

This binding is No. LVI (b) on page 22 of the Cedric Chivers catalog "Books in Beautiful Bindings". Also in vellucent, pink roses and green leaves on a yellow ground. No. LVI (a) shows another copy of the same book, but "Bound in embossed leather, designed and executed by Alice Shepherd. The design, a free treatment of roses, occupies the back and two sides of the vol. and is modelled with great dexterity and neatness."

DB 04435.

\$9,500





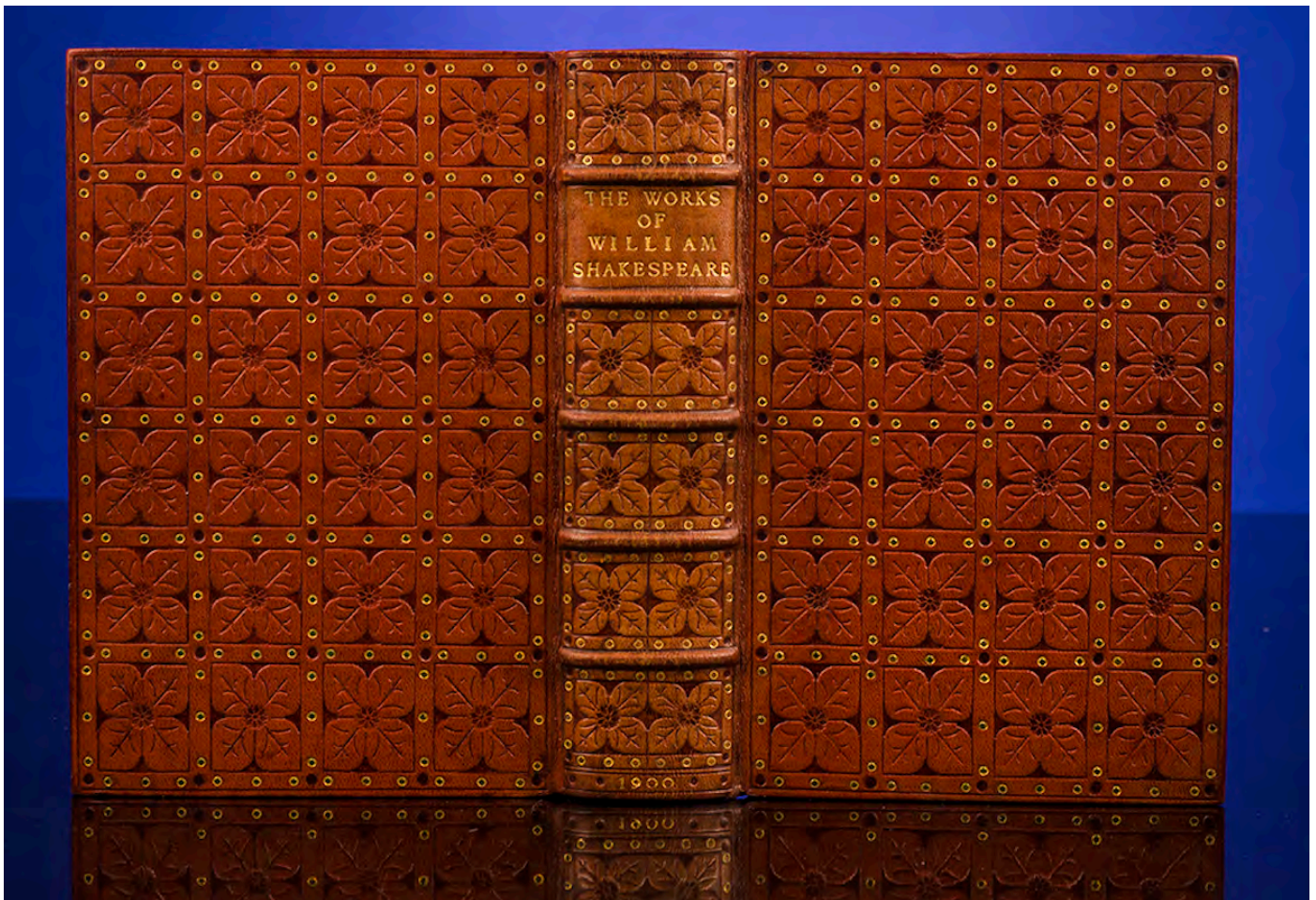
**An Elaborate Arts and Crafts Style Binding From The School of Douglas Cockerell  
With Two Hundred and Ninety-Two Onlaid Green Morocco Circles**

**SHAKESPEARE, William.** *The Works of William Shakespeare.* Edited by William George Clark and William Aldis Wright. London: Macmillan and Co., 1900. The Globe Edition. Octavo. Bound ca. 1900, most probably by a student of Douglas Cockerell, in full brown morocco in the style of the Arts and Crafts Movement. Both covers bordered in blind enclosing an elaborately decorated blind stamped lattice design, each with twenty-four blind-tooled squares enclosing a four leaf and central flower design. The twenty-four squares framed by one hundred and seventy four gilt circles with green morocco onlays and in addition thirty-five blind-stamped circles. Spine with five raised bands similarly decorated and lettered in gilt in compartments. There are ten 'squares' surrounded by ninety gilt circles and twenty-four blind corner circles. The spine is lettered in gilt in the second compartment and dated "1900" at the foot. Turn-ins ruled in blind and decorated with three-leaf blind-tooled corners and seventy-two gilt circles with green morocco onlays, green paper liners and double matching end-papers, top edge gilt, others untrimmed.

Although unsigned this is a remarkable hand-tooled Arts and Crafts Style binding somewhat reminiscent of some of the earlier work of Douglas Cockerell - most probably executed by one of his students. **Douglas Cockerell (1870-1945).** In 1893 Douglas Cockerell was apprenticed to Cobden-Sanderson's Doves Bindery and set up his own bindery in 1897. He became an influential voice in the development of bookbinding and conservation standards through his teaching at the Central School of Arts and Crafts and his book *Bookbinding and the Care of Books* which was first published in 1901 and has become a standard work on bookbinding.

DB 04161.

\$2,750





**"An Almost Perfect Setting for Rackham's Devic Imagination"**

**Edition de Luxe Signed by Arthur Rackham**

**Bound by Sangorski & Sutcliffe for E. Joseph**

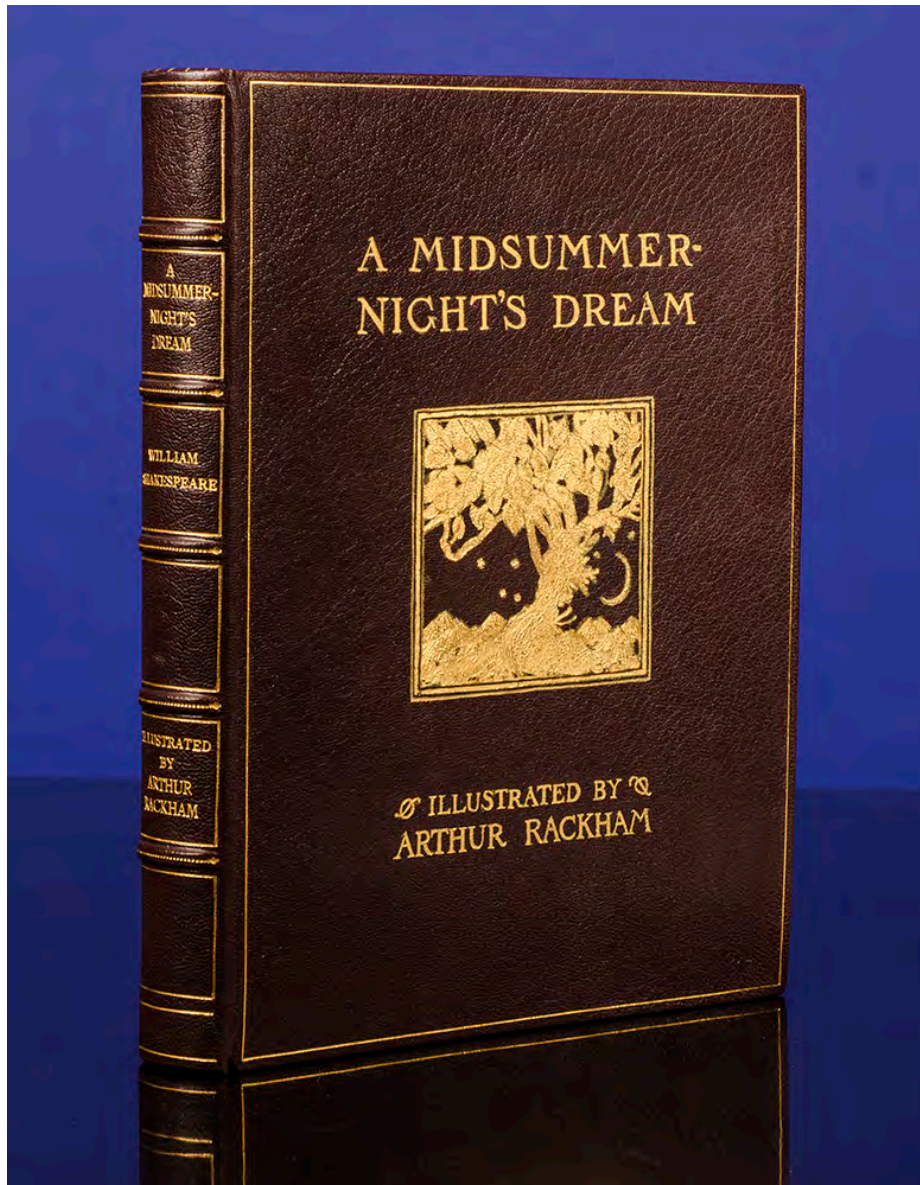
SHAKESPEARE, William. [RACKHAM, Arthur, illustrator]. [SANGORSKI & SUTCLIFFE, binders]. *A Midsummer-Night's Dream*. London: William Heinemann, 1908. Edition de Luxe, limited to 1,000 numbered copies signed by the artist. Large quarto. Forty color plates mounted on brown art paper, with descriptive tissue guards. A few text pages lightly browned, some light foxing to descriptive tissues. Bound ca. 1991 by Sangorski & Sutcliffe for E. Joseph in full dark brown crushed levant morocco. Covers ruled in gilt, front cover pictorially stamped and lettered in gilt to match the original 1908 cover design, spine paneled and lettered in gilt in compartments, gilt-ruled board edges and turn-ins, top edge gilt, others uncut, marbled endpapers. A near fine copy.

"Within twelve months appeared Shakespeare's *A Midsummer-Night's Dream*, De la Motte Fouqué's *Undine*, and the Grimm brothers' *Fairy Tales*, all very different in quality and feeling, as demanded by the texts, but all of extremely high quality. Latimore and Haskell, p. 32. Gettings, p. 177. Riall, p. 87.

"Within twelve months appeared Shakespeare's *A Midsummer-Night's Dream*, De la Motte Fouqué's *Undine*, and the Grimm brothers' *Fairy Tales*, all very different in quality and feeling, as demanded by the texts, but all of extremely high quality.

DB 04231.

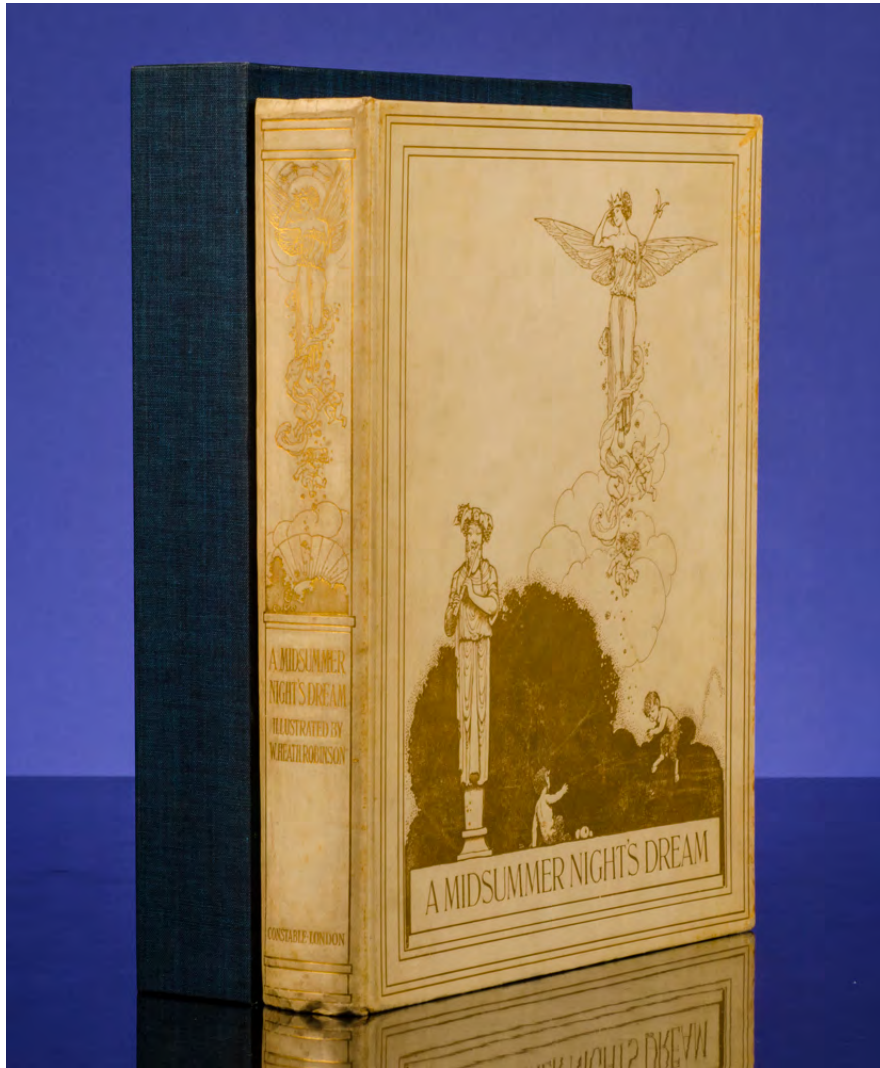
**\$2,750**



**"The Most Complete and Beautiful Specimen...  
of an Illustrated Book as a Single Work of Art"  
(The Times Literary Supplement)**

**SHAKESPEARE, [William]. [ROBINSON, W. Heath, illustrator].** *Shakespeare's Comedy of A Midsummer-Night's Dream.* With Illustrations by W. Heath Robinson. London: Constable & Co., 1914. Edition DeLuxe. 1/250 copies signed by W. Heath Robinson. Quarto. Twelve mounted color plates, each with a titled tissue-guard, forty-six full-page and seventeen smaller black and white drawings. Publishers primary binding of full white vellum over boards. Front cover and spine pictorially stamped in gilt, top edge gilt, others uncut. Vellum very slightly dust soiled, light offsetting onto paste-downs, otherwise a spectacular copy of this very rare book. Housed in a blue cloth slipcase.

Not all of the 250 copies were bound in the primary white vellum.



"The streams of fairies and goblins floating across the woodland scenes in Heath Robinson's illustrations to *A Midsummer Night's Dream* are very much like Dicky Doyle's little figures on the cover of *Punch*, yet these illustrations are among the most personal and most successful that Heath Robinson ever drew." (Lewis).

"There are several very pretty coloured plates, including one of a tree-lined river bank, with Heath Robinson's inevitable foxgloves in the foreground, a Greek temple across the river and the reclining figures of Hermia and Helena 'Emptying our bosoms of their counsel sweet', but the black-and-white drawings are the illustrations that add such distinction to this edition of *A Midsummer Night's Dream*, of which he was so justly proud." (Lewis). Geoffrey Beare, *The Illustrations of W. Heath Robinson*, p. 127; John Lewis, *Heath Robinson*, p. 216; Langston Day, *The Life and Art of W. Heath Robinson*, p. 269

DB 03022.

**\$5,000**



**"In This Hope I Live"**  
**A Superb Binding by Sangorski & Sutcliffe with Thirty-Eight Onlaid Tudor Roses**

SHAKESPEARE, William. SHAW, Byam, illustrator. [SANGORSKI & SUTCLIFFE, binders]. *Pericles* [and] *Poems*. London: George Bell & Sons, 1902. [Limited to two hundred copies printed on Japanese Vellum]. Two small octavo volumes bound in one. With illustrations by Byam Shaw engraved plates by H. Corbould. Bound ca. 1920 by Sangorski & Sutcliffe in full red morocco, front cover elaborately tooled in gilt in a floral design with three white onlaid Tudor roses and flowers in each corner surrounding a central wreath of onlaid Tudor roses and flowers. With a gilt stamped quotation from *Pericles* "In hac spe vivo" (In this hope I live). Rear cover similarly decorated but with a central gilt-decorated heart containing an elaborate floral design. A spectacular example in absolutely fine condition.

**John Byam Liston Shaw** (13 November 1872 – 26 January 1919), commonly known as Byam Shaw, was a British painter, illustrator, designer and teacher. In 1899 Byam Shaw married the artist Evelyn Caroline Eunice Pyke-Nott, later known as Evelyn CE Shaw (1870–1959). Evelyn's sister was Isabel Codrington, another early twentieth century artist. Throughout his career Byam Shaw worked competently in a wide variety of media including oils, watercolor, pastels, pen and ink and deployed techniques such as dyeing and gilding. He was influenced by the Pre-Raphaelites and took many of his subjects from the poems of Rossetti. He exhibited frequently at Dowdeswell and Dowdeswell's gallery in New Bond Street, where he had at least five solo exhibitions between 1896 and 1916. Later in his life his popularity as an artist waned, and he turned to teaching for his living. He taught at the Women's Department of King's College London from 1904 and in 1910, with Rex Vicat Cole, he founded the Byam Shaw and Vicat Cole School of Art later renamed simply the "Byam Shaw School of Art". Shaw had had a long association with the artist and illustrator Eleanor Fortescue-Brickdale, who taught at the new school.

DB 04034.

\$4,850



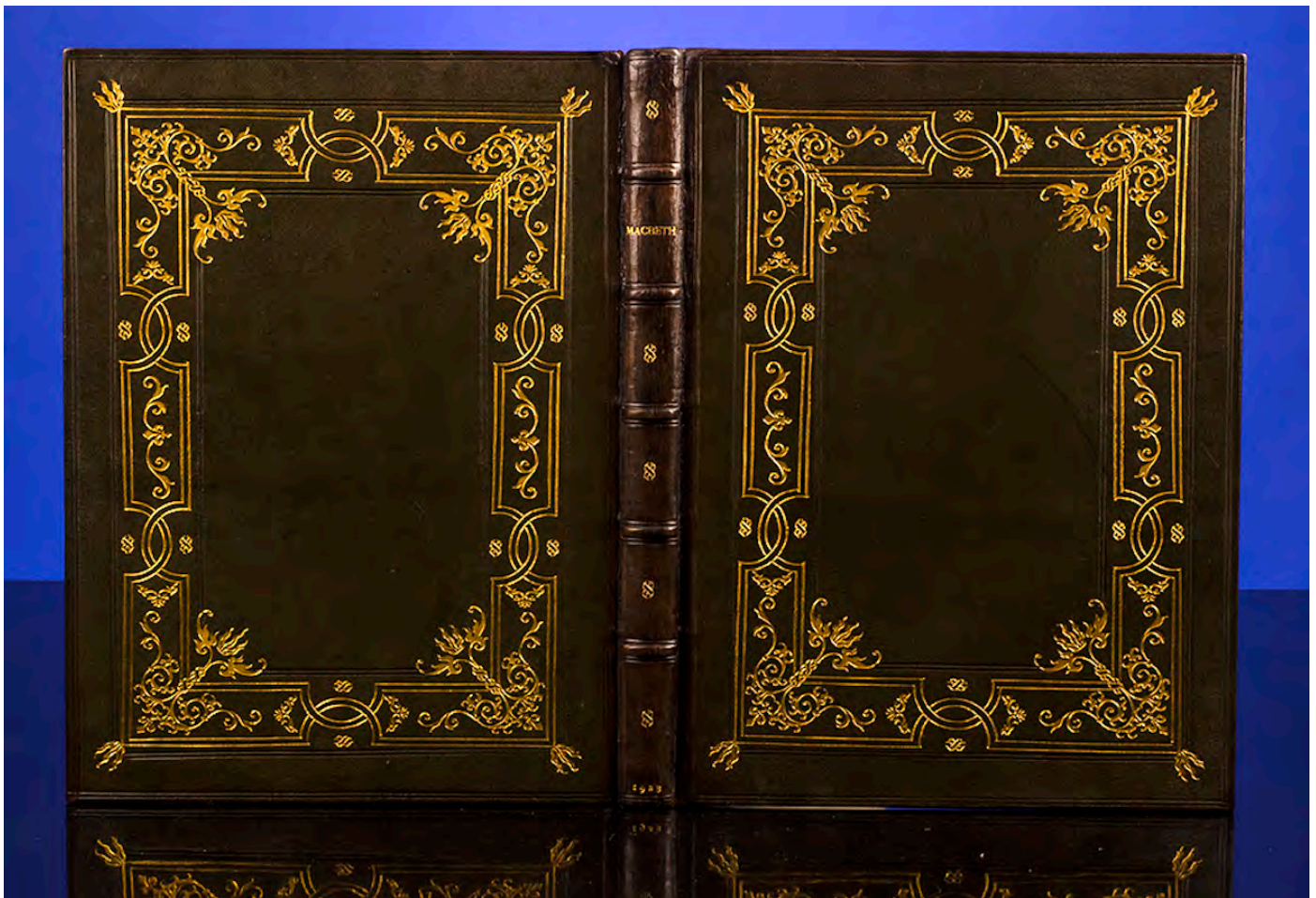
**The Charles Ricketts' Players Shakespeare Edition of Macbeth  
In the Original Deluxe Binding by Zaehnsdorf**

SHAKESPEARE, William. SHAKESPEARE HEAD PRESS. [ZAEHNSDORF, binders]. *Shakespeare's The Tragedie of Macbeth*. Printed from the Folio of 1623. London: Ernest Benn Limited, 1923. Limited to 106 copies printed on Batchelor's Kelmscott hand made paper and signed by the author of the introduction Harley Granville-Barker, the art-editor Albert Rutherston, and the artist Charles Ricketts. Large quarto. Illustrated with twelve color plates by Charles Ricketts, reproduced in collotype. Title printed in red and black. One of the "Player's Shakespeare" Editions by The Shakespeare Head Press. Publisher's full dark green oasis morocco, ruled in blind and decoratively tooled in gilt, by Zaehnsdorf with the Zaehnsdorf gilt 'exhibition' stamp on rear paste-down. Spine with five raised bands, decoratively tooled and lettered in gilt in compartments, blind-ruled turn-ins, top edge gilt, others uncut. Small area at top of front joint expertly and invisibly repaired. A fine example.

Charles de Soussy Ricketts RA (1866-1931) was a versatile English artist, illustrator, author and printer, and is best known for his work as book designer and typographer from 1896 to 1904 with the Vale Press, and his work in the theatre as a set and costume designer. Ricketts was born in Geneva to a French mother and an English father. He grew up mainly in France and Italy. He began his studies in art at the City and Guilds Technical Art School in Lambeth, in 1882, after both his parents had died. At the Art School he met Charles Shannon (1863-1937), painter and lithographer, who would be his lifelong partner in both his artistic and personal life. On the advice of Pierre Puvis de Chavannes, they settled in England rather than abroad. Ricketts became a celebrated and sought-after designer for the stage.

DB 04096.

\$1,950





**The Sonnets and Songs of William Shakespeare  
Beautifully Printed, Handsomely Bound**

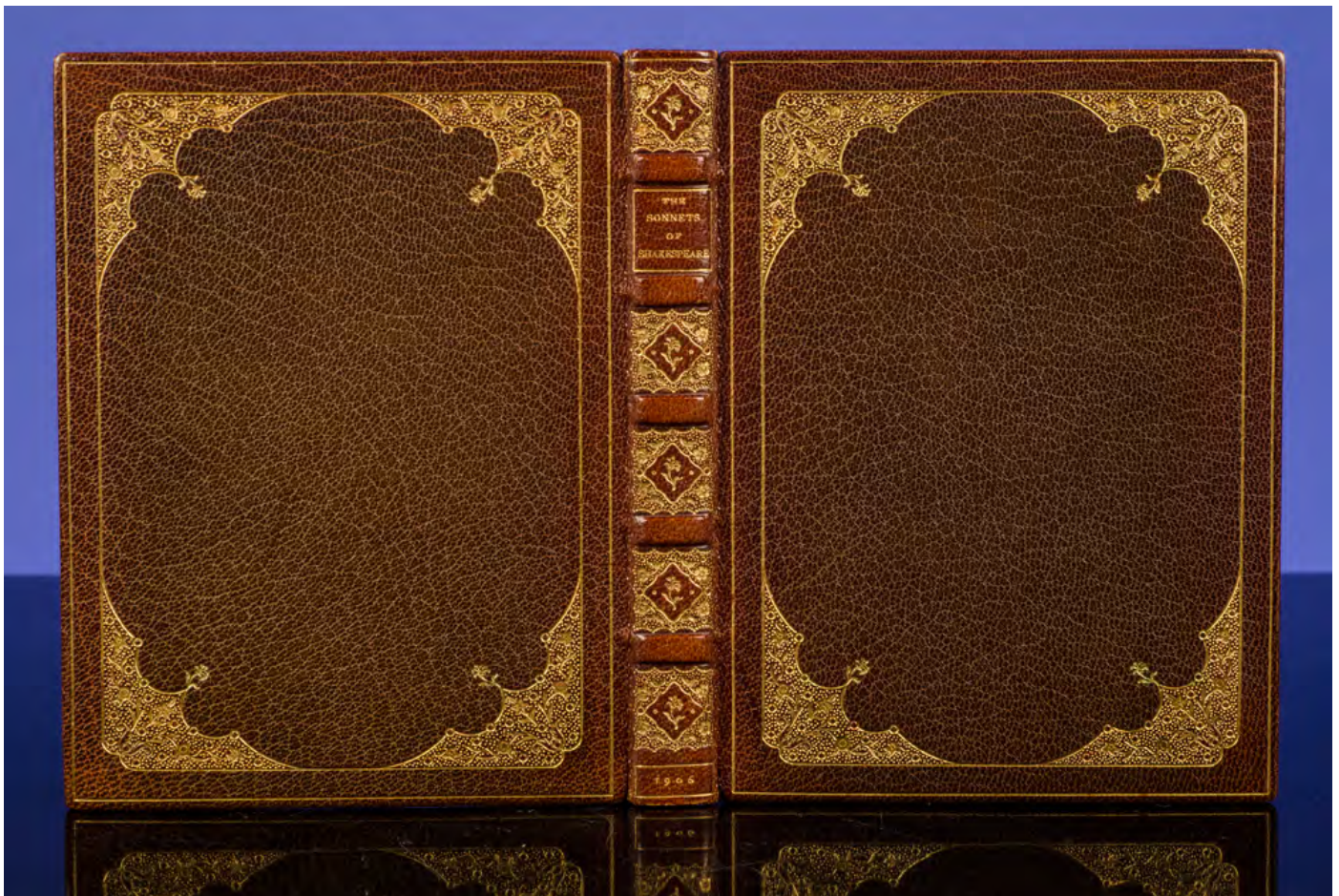
**SHAKESPEARE, William.** [ZAEHNSDORF, binders]. *The Sonnets*. London: Arthur L. Humphreys, 1906. From Humphreys Royal Library, Belles Lettres series. Octavo. Rubricated initials. Bound in contemporary full brown crushed morocco by Zaehnsdorf (stamp-signed 1907) with gilt-ruled border and central panel with four gilt-tooled pointillé cornerpieces with floral and foliate tools. Richly gilt compartments. Gilt-rolled edges. Gilt dentelles. Top edge gilt. A splendid, very fine copy.

The Sonnets and Songs of Wm. Shakespeare.

This book's binding by the great Zaehnsdorf is a modern delight, especially the very fine pointillé tooling on the spine. "There are few firms of craft bookbinders that can claim an existence of longer than one hundred years. One which can is Zaehnsdorf Limited, founded in 1842 by Joseph Zaehnsdorf. 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).

DB 02345.

\$2,250





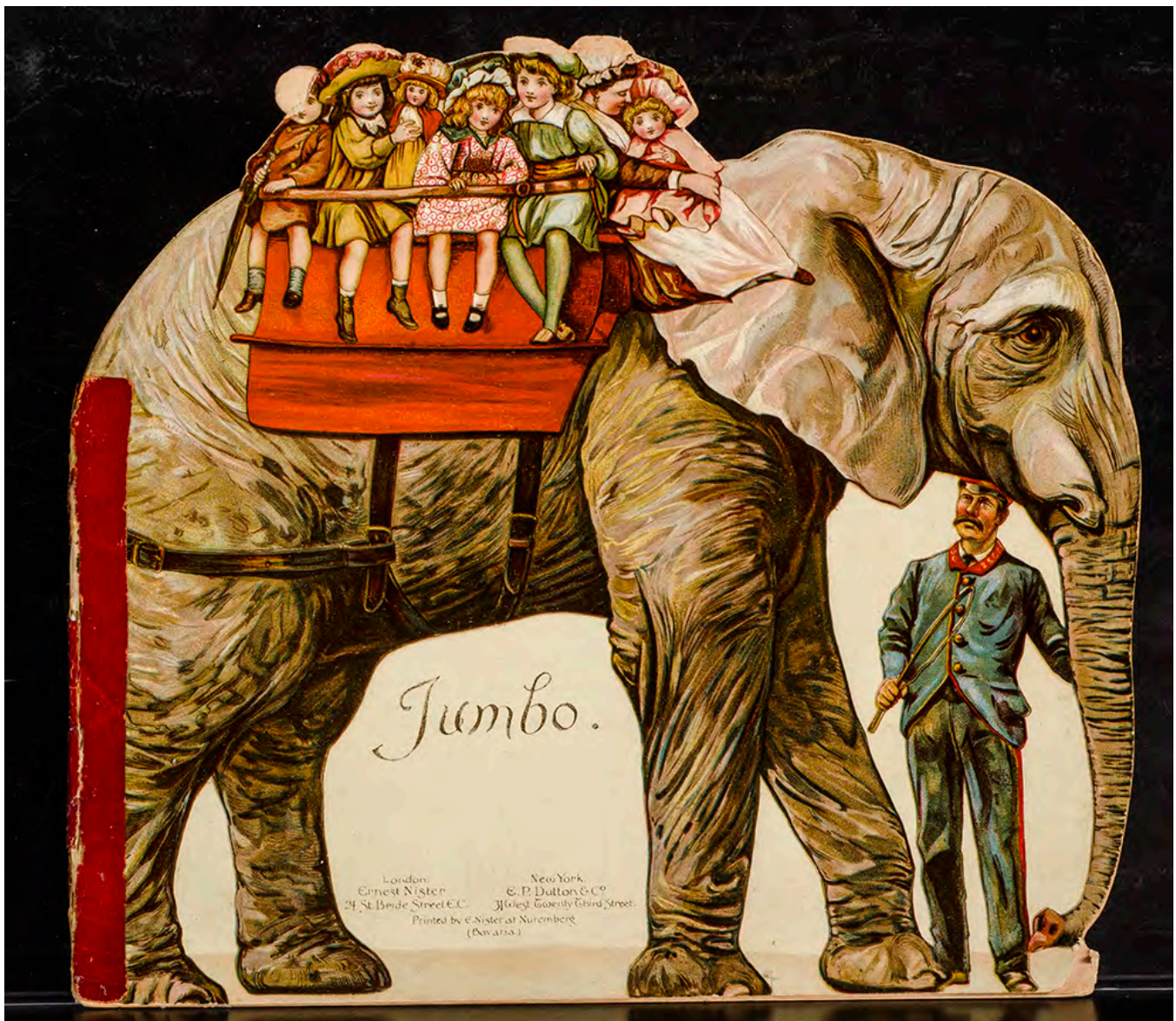
"Jumbo's come, so take a ride  
On his back, both broad and wide..."

**SHAPE-BOOK.** *Jumbo.* London [and] New York: Ernest Nister [and] E.P. Dutton & Co. n.d., ca. 1895. Quarto. Sixteen unnumbered pages including covers. Eight pages with color chromolithograph illustrations, six pages with black & white illustrations. Publishers red roan backstrip over color chromolithograph stiff card wrappers, front cover with 'Jumbo' the Elephant with five children on his back, being led by the elephant trainer. Backstrip and top extremity of covers a fraction worn, otherwise a fine and remarkable survival of this child's playbook. Neat early ink inscription on first page.

A 'Shape-Book' is a product of a form of die-cutting, in which a book is cut into a specific shape - rather than your typical rectangle or even square, these books can be shaped into whatever figure the designer fancies - a fire engine, an artist's palette, or even an elephant. Imagination is the only limit. Still common in children's books today, shape books came into fashion in the 19th and early 20th centuries. One of the first publishers to put out shape books was the London firm of Ernest Nister. The Victorian-era shape books such as the present title, have become highly sought-after by collectors and are generally quite scarce.

DB 04487.

\$350





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

**SHELLEY, Percy Bysshe.** [COSWAY-STYLE BINDING]. *The Poetical Works of Percy Bysshe Shelley*. Edited by Harry Buxton Forman. In Four Volumes. London: Reeves and Turner, 1876-1877. [Together with:] **SHELLEY, Percy Bysshe.** *The Prose Works of Percy Bysshe Shelley*. Edited by Harry Buxton Forman. In Four Volumes. 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. Covers with gilt triple fillet border, spines decoratively ruled and lettered in gilt in compartments with five raised bands, board edges with gilt-dotted rule, gilt inner dentelles, marbled endpapers, all edges gilt. A spectacular set.

Volume I of *The Poetical Works* is set with a fine oval portrait miniature (3 3/16 x 2 7/16 inches; 81 x 62 mm.) on ivory under glass of Shelley, surrounded by an inner oval band of onlaid russet morocco within single gilt fillets and an outer decorative intertwining gilt border which is set with sixteen semi-precious stones. A superb example. From the library of William A. Foyle, with his bookplate on front pastedown.

"The first edition [of *The Poetical Works of Percy Bysshe Shelley*] appeared in 1876-7, and in 1880 the Prose Works also were published Mr. Forman. In the same year (1880) the eight volumes were issued under a collective title, *The Works of Percy Bysshe Shelley in Verse and Prose*, etc." (Granniss).

DB 00891.

\$18,500





**"History is a Cyclic Poem - Written by Time Upon the Memories of Man"**  
**A Superb Example of Ramage's Remarkably Delicate, Careful, and Elaborate Gilt Work**

SHELLEY, Percy Bysshe. [RAMAGE, John, binder]. *Poems of Shelley*. Selected and Arranged by Stopford A. Brooke. London: Macmillan and Co., 1926. Golden Treasury Series. Sixteenmo. Title-page with vignette of Field Place - Shelley's birth place. Beautifully bound ca. 1926 by Ramage of London. Full green crushed levant morocco, covers paneled in gilt surrounding a very intricate design in gilt, spine with five raised bands, decoratively stamped and lettered in gilt in compartments, gilt board-edges, wide decorative gilt turn-ins, cream watered silk liners and end-leaves, all edges gilt. Neat early ink presentation (dated 1927) on front blank. A superb example of a later Ramage binding.

Percy Bysshe Shelley (1792-1822) was one of the major English Romantic poets, and is regarded by some as among the finest lyric, as well as epic, poets in the English language. A radical in his poetry as well as in his political and social views, Shelley did not see fame during his lifetime, but recognition for his poetry grew steadily following his death. Shelley was a key member of a close circle of visionary poets and writers that included Lord Byron; Leigh Hunt; Thomas Love Peacock; and his own second wife, Mary Shelley, the author of *Frankenstein*.

Born in London in 1836, John Ramage served an apprenticeship with John Wright, then went to Paris, where he was able to work with the distinguished Marcellin Lortic (1822-1892), who opened his shop on the Rue St. Honoré in 1840. In 1860 Ramage purchased the binding business of Alexander Banks, Jr., in Edinburgh, then returned three years later to London, where he was in business at various locations into the 20th century. Though the range of their designs is broad, Ramage bindings are celebrated for their remarkably delicate, careful, and elaborate gilt work.

DB 03823.

\$1,950





Percy Bysshe Shelley's *The Sensitive Plant*  
Handsomely Bound by Rivière & Son

SHELLEY, Percy Bysshe. [RIVIÈRE & SON, binders]. *The Sensitive Plant*... London: Robt. Rivière & Son, 1910. Square sixteenmo. Title-page and initial letters printed in red and black. Handsomely bound ca. 1910 by Rivière & Son. Full dark blue crushed levant morocco, covers bordered in gilt surrounding an ornate floral design stamped in gilt, each with twelve inlaid red morocco flowers, spine with five raised bands decoratively tooled and lettered in gilt in compartments, gilt board edges and turn-ins, cream paper liners and end-leaves, top edge gilt. Neat ink inscription on front free end-paper and a small gold bookplate. A fine example.

Percy Bysshe Shelley, (1792-1822). In *The Sensitive Plant*, Shelley has separated his poem into three separate parts and a conclusion. In the first part of the poem, Shelley portrays a wondrous, beautiful garden, full of life and luminosity. Shelley uses several realistic depictions of flowers and plants to provide the reader with a detailed insight into the garden. These stanzas are full of details which helps one picture the garden that Shelley so beautifully illustrates through his words. As part one continues, Shelley introduces a contradiction into the garden, *The Sensitive Plant*. Unlike the other flowers, this floweret is not vivid in color or shape, and lacks the beautiful odor flowers are characterized for. Percy Shelley goes on to say in *The Sensitive Plant*...

"For the Sensitive Plant has no bright flower;  
Radiance and odour are not its dower;  
It loves, even like Love, its deep heart is full,  
It desires what it has not, the Beautiful!"

DB 03824.

\$2,250





**English Quotations from Geoffrey Chaucer to Matthew Arnold**  
**Specially Bound by Root & Son in 1934**  
**Together with the Original Binders Letter**

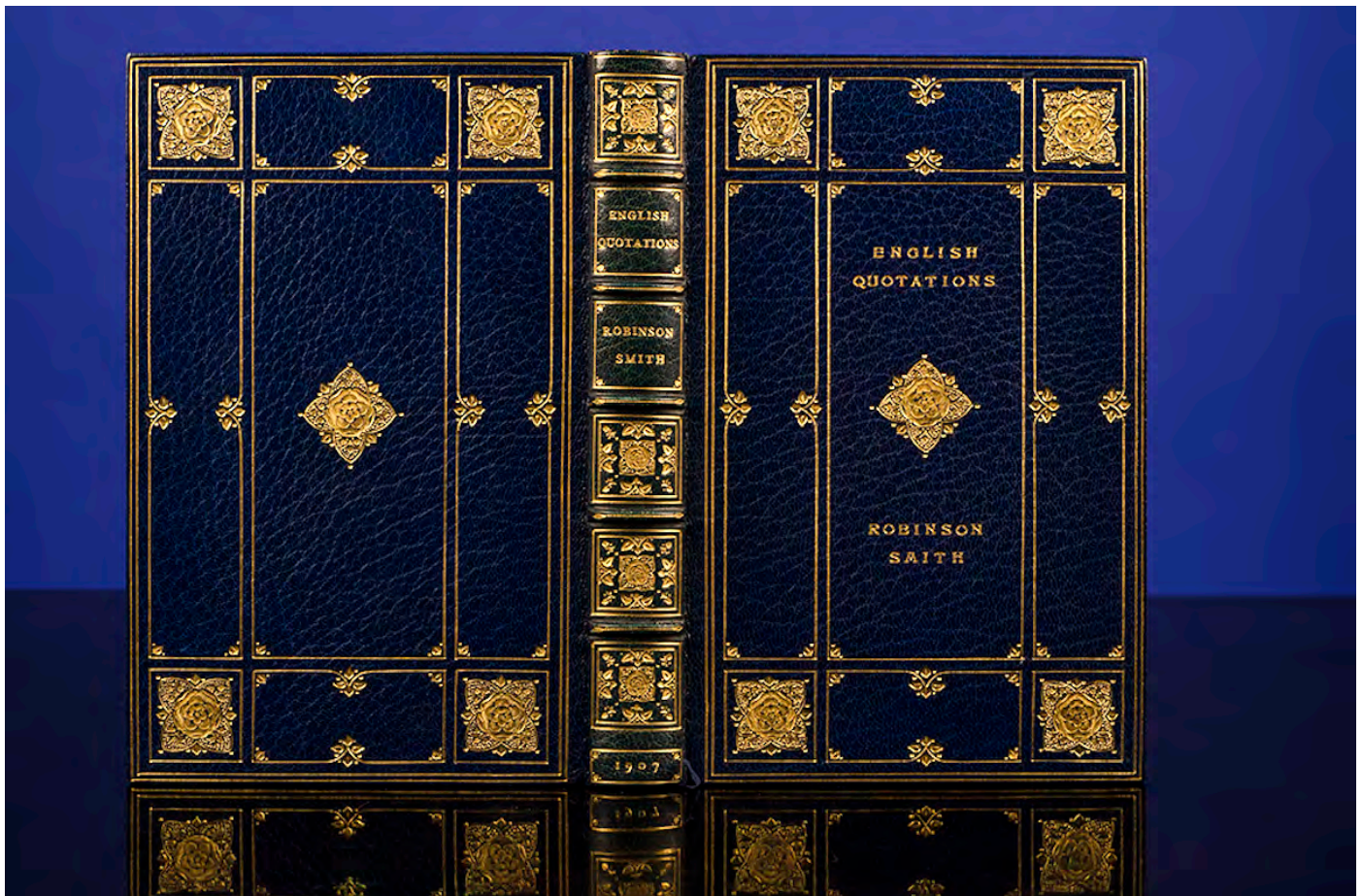
**SMITH, Robinson.** [ROOT & SON, binders]. *English Quotations*. A Collection of the more memorable passages and poems of English literature, arranged according to authors chronologically. With a full index of words. London: George Routledge & Sons, Limited, [1907]. First edition. Octavo. Two small red oriental stamps and neat ink inscription dated 1934 on front blank. Specially bound in 1934 by Root & Son for Carl E. Melugin. Full dark blue crushed levant morocco, covers with double ruled gilt borders surrounding a geometric gilt design with elaborate gilt floral corner-pieces, front cover lettered in gilt. Spine with five raised bands, decoratively tooled in a similar floral design and lettered in gilt in compartments, double gilt ruled board edges, decorative gilt turn-ins, orange silk liners and end-leaves, all edges gilt. A very fine example housed in the original fleece-lined, dark blue cloth slipcase.

Loosely inserted is the original letter from W. Root & Son to Carl E. Melugin, dated Oct. 22, 1934, stating "We have pleasure in informing you that we have at last succeeded in obtaining a fine copy of "English Quotations" by Robinson Smith First Edition (1907). We shall charge you 8/- for the book when we send it out to you. We are now proceeding to Bind it in accordance with instructions in your letter of August 15th. Yours faithfully W.Root & Son"

"This book aims to be 'a composition and pattern of the best and honourablest things' in English literature. It is the result of a special reading of whatever in that literature might be supposed to contribute to this purpose..." (Preface).

DB 04468.

\$3,850





### First Edition of Jekyll and Hyde Bound by Rivière & Son

STEVENSON, Robert Louis. [RIVIÈRE & SON, binders]. *Strange Case of Dr Jekyll and Mr Hyde*. London: Longmans, Green, and Co., 1886. First English edition. Small octavo. Bound ca. 1925 by Rivière & Son. Full tan calf, covers decoratively bordered in gilt, spine decoratively tooled in gilt in compartments. Olive green morocco spine label lettered in gilt, decorative gilt board-edges and turn-ins, marbled end-papers, top edge gilt. A near fine copy.

*Strange Case of Dr Jekyll and Mr Hyde* is a novella by the Scottish author Robert Louis Stevenson (1850-1894) first published in 1886. It is about a London lawyer named Gabriel John Utterson who investigates strange occurrences between his old friend, Dr. Henry Jekyll, and the evil Edward Hyde. The novella's impact is such that it has become a part of the language, with the very phrase "Jekyll and Hyde" coming to mean a person who is vastly different in moral character from one situation to the next.

"Dr. Jekyll and Mr. Hyde may be read for its style alone. Many critics have objected to its brevity... but Henry James called the book 'a masterpiece of concision'... If *Dracula* leaves one with the sensation of having been struck down by a massive, 400-page wall of horror, then *Dr. Jekyll and Mr. Hyde* is like the sudden, mortal jab of an ice pick" (Stephen King).

"Until 1886 [Stevenson] had never earned much... by his pen. But in that year came two successes which greatly increased his reputation, and with it his power to earn. The *Strange Case of Dr. Jekyll*, founded partly on a dream, is a striking apologue of the double life of man. It became instantly popular and the names of its two chief characters have passed into the common stock of proverbial allusion" (DNB).

DB 04267.

\$3,250



**First Edition, First Issue, Early Plates**

[SURTEES, Robert Smith]. [ALKEN, Henry, *illustrator*]. *The Analysis of the Hunting Field*, Being a Series of Sketches of the Principal Characters That Compose One. The Whole Forming a Slight Souvenir of the Season 1845-6. With Numerous Illustrations, by H. Alken. London: Published by Rudolph Ackermann, 1846. First edition, first issue with title and preface dated 1846 and in original green cloth (bound at rear), and with earliest state of three plates (dated Nov. 9th). Quarto. Seven hand-colored aquatint plates, including frontispiece and extra title, forty-three woodcuts. Bound c. 1960 by Bayntun-Rivière in full emerald crushed morocco with double fillets, gilt-rolled board edges, gilt-ruled and ornamented compartments, gilt dentelles. All edges gilt. Original cloth preserved at rear. A fine copy.

"This work first appeared in *Bell's Life* and the first edition in book form...at 31s. 6d...There are two issues. First issue in green cloth with both titles and the preface dated 1846. Second issue in red cloth, with the preface dated occasionally 1846 but usually 1847... There are early states of some of the plates with imprint dated Nov. 9th not Nov. 19th" (Tooley).

"More people are flattered into virtue than were ever bullied out of vice" (Surtees, *Analysis of the Hunting Field*).

Tooley 470; Siltzer, p. 73; Podeschi 177; Schwerdt II p.232.

DB 02822.

**\$1,750**





### A Finely Printed Gulliver's Travels in a Very Attractive Full Morocco Binding by Gray of Cambridge

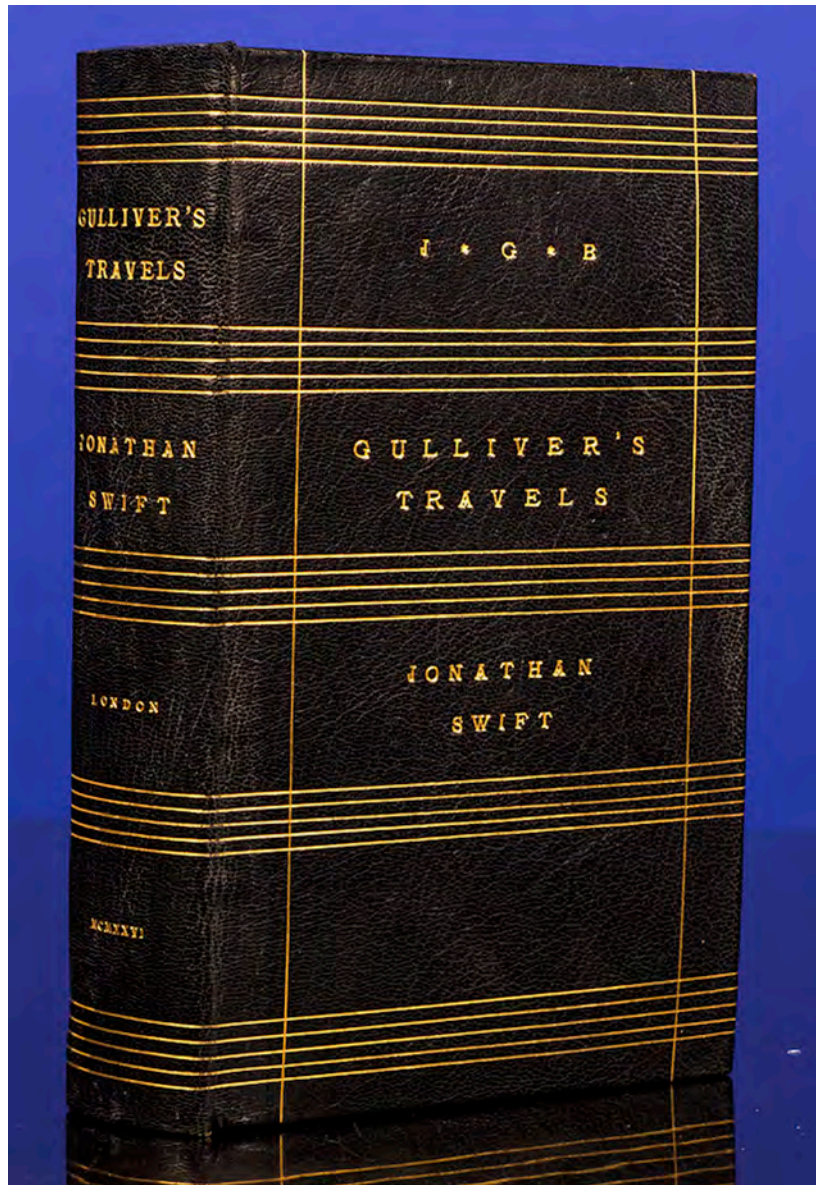
SWIFT, Jonathan. [GRAY of CAMBRIDGE, binder]. *Gulliver's Travels*... The Text of the First Edition Edited, with an Introduction and Notes, by Harold Williams. London: First Edition Club, 1926. [Bicentennial Edition]. Octavo. Bound ca. 1950 by Gray of Cambridge. Full black morocco, covers ruled in gilt in a geometrical pattern, front cover lettered in gilt "J.G.B Gulliver's Travels Jonathan Swift". Smooth spine with geometrical lines and lettering in gilt, gilt turn-ins, all edges gilt. A fine example.

There is an example of Gray of Cambridge in the British Library Database of Bindings (Alphonse DAUDET, *Sappho. Moeurs Parisiennes*). The gilt stamp-signed signature on the rear turn-in suggests that the binding was designed by D.F. Unfortunately we are unable to identify this person.

"The first edition of Gulliver's Travels appeared two hundred years ago, in 1726. There is therefore a fitness in, and perhaps an interest added to, this edition of 1926, which is printed from a copy of the original edition published by Benjamin Motte..." (Preface).

DB 04391.

\$950



### A Rather Unusual Rivière Art-Deco Binding

TENNYSON, Lord Alfred. [RIVIÈRE & SON, binders]. *Works of...* London: Macmillan and Co., 1920. Complete edition. Octavo. Engraved portrait frontispiece. Finely bound by Rivière and Son ca. 1920 in contemporary full dark brown calf. Front cover pictorially inlaid in colors with a knight on horseback with a castle in the background and "Tennyson" inlaid in orange. Spine with "Excalibur" inlaid in colors and lettered in gilt, ear cover with the sword of The Lady in the Lake inlaid in colors. All edges gilt, marbled endpapers. A very fine example housed in a matching full dark brown calf clamshell case.

A rather unusual Rivière binding from the Art-Deco period. Alfred Tennyson, 1st Baron Tennyson, FRS (6 August 1809 – 6 October 1892) was Poet Laureate of Great Britain and Ireland during much of Queen Victoria's reign and remains one of the most popular British poets. Tennyson excelled at penning short lyrics, such as "Break, Break, Break", "The Charge of the Light Brigade".

DB 03005.

\$2,500





**Signed by the Artist**  
**Eloise Takes Christmas by Storm**

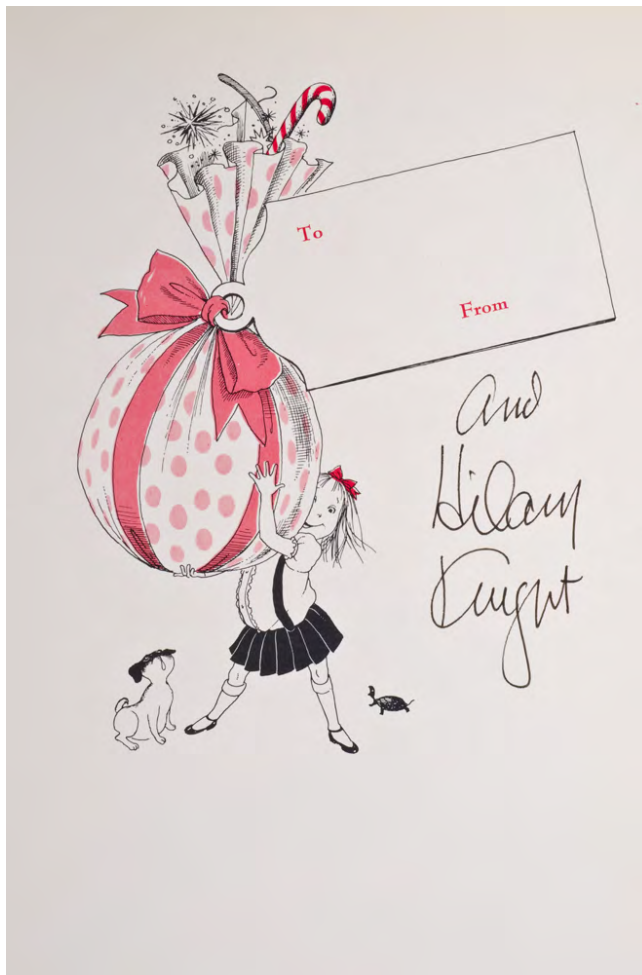
**THOMPSON, Kay. KNIGHT, Hilary, illustrator.** *Eloise at Christmastime*. New York: Random House, 1958. First printing, signed by Hilary Knight on the preliminary leaf. Quarto. Exuberantly illustrated throughout with many double-page spreads. Publisher's red glazed pictorial boards. Illustrated endpapers.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

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

Thompson lived at the Plaza Hotel in New York City - home to Eloise. The books were partly inspired by the antics of her goddaughter, Liza Minnelli, daughter of Judy Garland and film director Vincente Minnelli. But later, when asked if this was true Thompson replied, "I am Eloise." The four books in the series, illustrated by Hilary Knight, are *Eloise* (Simon & Schuster, 1955), *Eloise in Paris* (Simon & Schuster, 1957), *Eloise at Christmastime* (Random House, 1958) and *Eloise in Moscow* (Simon & Schuster, 1959). Each follows the adventures of the precocious six-year-old Eloise. All were bestsellers upon release and have been adapted into television projects. She also composed and performed a Top 40 hit song, "Eloise" (Cadence Records, 1956). Film buffs will recall Thompson as Maggie Prescott, the flamboyant, Diana Vreeland-like editor of the fashion magazine, *Quality*, in *Funny Face* (1957) starring Fred Astaire as a photographer ala Richard Avedon, which opens with Thompson's now famous showpiece number, "Think Pink!"

DB 02674.

**\$1,750**



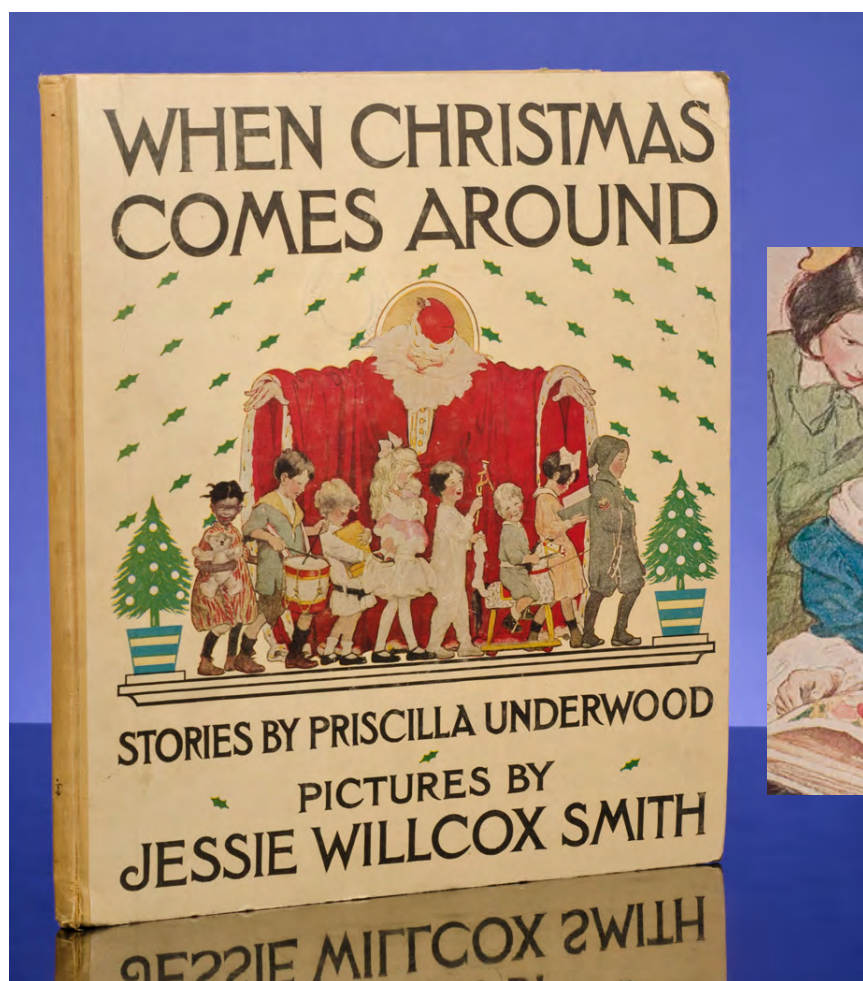
## When Kids and Christmas Meet

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

Jessie Willcox Smith (1863-1935), one of America's premier illustrators, captured the home life of the late-Victorian era. During the forty-four year span of her professional career she illustrated over sixty books, 250 periodicals and almost 200 covers for *Good Housekeeping* as well as many posters, calendars and prints. Having trained with the great Howard Pyle, she became America's premier female illustrator. Nudelman, A41.

DB 02718.

\$1,500





### Rackham's Angler Handsomely Bound by Birdsall

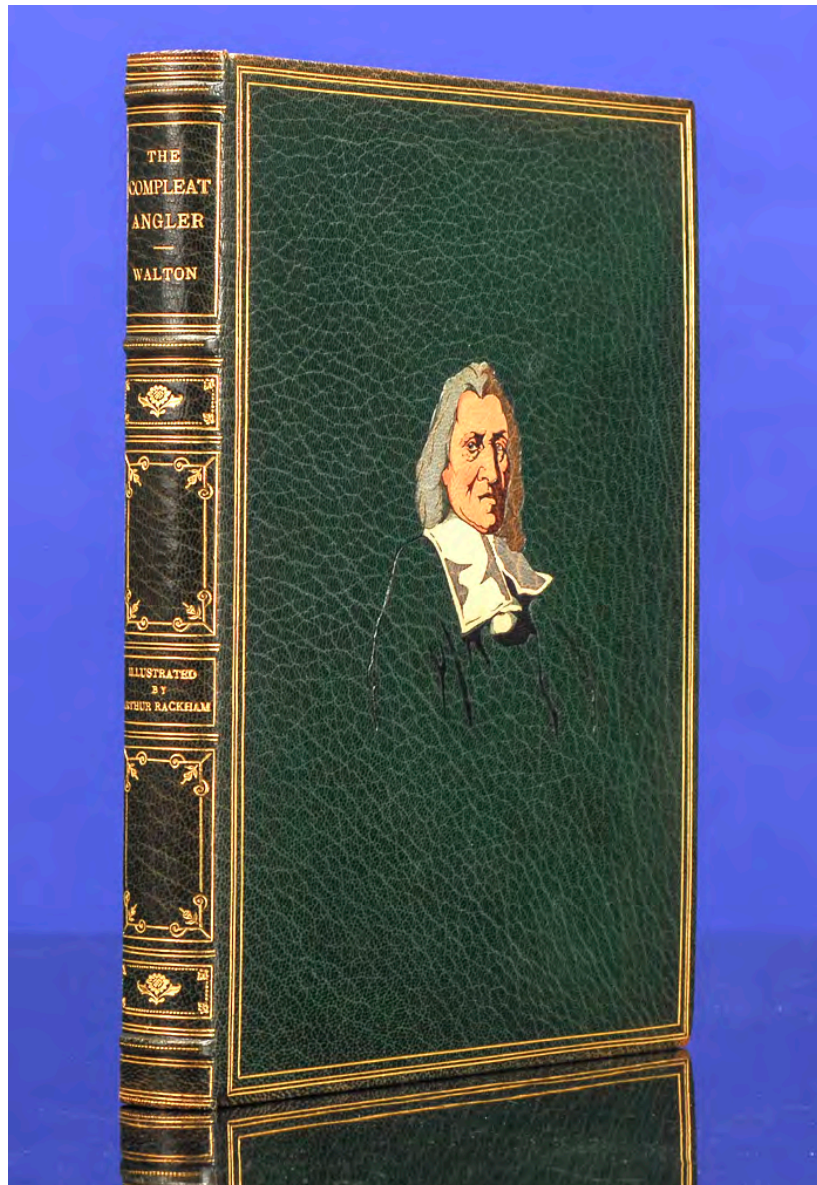
WALTON, Izaak. [RACKHAM, Arthur, illustrator]. [BIRDSALL of Northampton, binders]. *The Compleat Angler...* London: George G. Harrap & Co., (1931). First trade edition. Octavo. Twelve color plates. Bound c. 1931 by Birdsall of Northampton in full green morocco with central varicolored morocco onlays of Izaak Walton. A fine copy. In the binder's green cloth dust jacket.

Izaak Walton (1593-1683), "English biographer, who is best known for *The Compleat Angler* (1653), a classic guide to the joys of fishing with over 300 new printings. 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...*The Compleat Angler* was a combination of manual and meditation. 'Angling may be said to be so like the mathematics that it can never be fully learnt.' (*The Compleat Angler*). Latimore & Haskell, pp. 66-67. Riall, p. 175.

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. The firm seemed always ready to experiment and careful records and samples were kept by Richard Birdsall, great-great-nephew of the founder, until he died in 1909.

DB 02178.

\$2,500



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

**WHITMAN, Walt.** *The Complete Writings of Walt Whitman.* Issued under the editorial supervision of his Literary Executors, Richard Maurice Bucke, Thomas B. Harned, and Horace L. Traubel. With additional bibliographical and critical material prepared by Oscar Lovell Triggs, Ph. D. 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, with descriptive tissue guards. Publisher's three-quarter dark green morocco over marbled boards ruled in gilt. Spines lettered and decoratively tooled in gilt in compartments in a floral design, top edge gilt, others uncut, marbled endpapers. A fine set.

Walt Whitman (1819-1892), "American journalist, essayist, and poet whose style of writing in such works as *Leaves of Grass* (first edition, 1855) revolutionized American literature. Such poems as 'I Sing the Body Electric' and 'Song of Myself' asserted the beauty of the human body, physical health, and sexuality...in 1856...the second edition of *Leaves of Grass* appeared. This collection contained revisions of the poems of the first edition and several new ones...All his later volumes of new poems were to be incorporated into successive editions...When his brother was wounded at Fredericksburg, Whitman went there in 1862 to care for him. For the rest of the Civil War he spent much time...caring for both Union and Confederate soldiers. In May 1865 *Drum-Taps* showed Whitman's readers a new kind of poetry, ranging from his early oratorical excitement to his later awareness of the horrors of the war. The *Sequel to Drum-Taps*, published in the autumn of 1865, contained his great elegy on Lincoln, 'When Lilacs Last in the Dooryard Bloom'd'" (*Merriam-Webster's Encyclopedia of Literature*). Myerson B4.

DB 00912.

\$11,500





**Oscar Wilde's *Salomé* Illustrated by 'The Architect of the Book'**  
**In a Fine Contemporary Inlaid Binding by Trinokvel**

WILDE, Oscar. LA JEUNESSE, Ernest, introduction, JOU, Louis, illustrator. [TRINOKVEL, binder]. *Salomé. Drame en un Acte*. Précède de notes sur l'auteur par Ernest La Jeunesse. Frontispice et illustrations dessinés et gravés sur bois par Louis Jou. Paris: Georges Crès et Cie. Le Theatre D'Art, 1917. One of 1,078 copies (this being No. 510) printed on Papier de Rives. Small quarto. Title-page printed in red and black. Inserted frontispiece in red, black and white, one full-page black and white plate facing page [41], both with protective tissue-guards. Numerous head and tail pieces in the text. Contemporary three-quarter red morocco over marbled boards by Trinokvel. Spine with four raised bands, the center panel with fine inlaid morocco flowers, lettered in gilt in compartments, marbled endpapers, top edge gilt, others uncut. Original printed wrappers bound in. A fine copy in a very nice art nouveau binding.

Luis Felipe-Vincente Jou i Senabre aka Louis Jou (1881-1968) was a Spanish painter, engraver and typographer. In 1906, at the age of sixteen, he emigrated to France where he met Guillaume Apollinaire and Francois Bernouard, the printer and publisher with whom he created the Belle Édition which showed his great talent as a typographer, engraver and composer of beautiful texts. In 1921 he met André Suarès who described Louis Jou as 'the architect of the book'. Among the greatest typographers of the century, the place of Louis Jou is exceptional. He is the only one of his peers to have designed and produced a book entirely by himself.

Ernest La Jeunesse (1874-1917) was a French journalist, caricaturist and literary critic.

DB 04371.

\$1,250



**A Superb Mid-Twenties Cosway-Style Binding by Bayntun of Bath with Two Fine Oval Miniatures  
Extra-Illustrated by the Insertion of Twenty-Five Engraved Plates of which Six are Hand-Colored**

**WILLIAMS, H. Noel.** [COSWAY-STYLE BINDING]. **BAYNTUN, binder.** *Queen Margot Wife of Henry of Navarre.* With sixteen illustrations in photogravure. London and New York: Harper & Brothers, 1907. Quarto. Colored frontispiece and nineteen photogravure plates with tissues printed in red & brown. Extra-illustrated by the insertion of twenty-five engraved plates of which six are hand-colored. Bound ca. 1925 by Bayntun. Full dark blue crushed levant morocco over beveled boards, covers with elaborate gilt frames, spine with five raised bands, elaborately decorated and lettered in gilt in compartments, gilt ruled board edges, wide elaborate gilt turn-ins, all edges gilt. Front doublure of red morocco surrounded by a frame of inlaid maroon morocco. Set into the front doublure are two very fine oval miniature paintings set under beveled glass within a double gilt frame. The upper miniature is of Margaret de Valois, Queen Margot of Navarre. The lower miniature is of her spouse Henry III of Navarre (later Henry IV of France). Both miniatures measure 3 3/16 x 2 1/2 inches; 81 x 63 mm. The rear doublure is of red morocco surrounded by a frame of inlaid maroon morocco. Blue watered silk end-leaves. A very fine example housed in its original felt-lined blue cloth clamshell case.

**Margaret of Valois (1553-1615)** was a French Princess of the Valois dynasty who became Queen Consort of Navarre and later also of France. By her marriage to Henry III of Navarre (later Henry IV of France), she was Queen of Navarre and then France at her husband's 1589 accession to the latter throne. Their marriage was annulled in 1599 by decision of the Pope. She was the daughter of King Henry II of France and Catherine de' Medici and the sister of Kings Francis II, Charles IX and Henry III. Her marriage, which was to celebrate the reconciliation of Catholics and Huguenots, was tarnished by the St. Bartholomew's Day massacre, and the resumption of the religious troubles which ensued.

DB 04479.

**\$11,500**





**"The Manners, Customs, Scenery, and Costume of a Territory,  
Now Intimately Blended with the British Empire" (Preface)  
Forty Magnificent Hand-Colored Aquatint Plates**

**WILLIAMSON, Captain Thomas, [Author, Illustrator], [HOWITT, Samuel, Illustrator].** *Oriental Field Sports...* London: Published by Edward Orme, [1819]. Second edition, later issue with plates watermarked 1828. Folio. Forty magnificent hand-colored aquatint plates with original? loose tissue guards. Some very slight offsetting to text from plates, otherwise a very fine example. On the verso of the title-page is the imprint "W. Lewis, Printer..." Contemporary full dark red straight-grain morocco, covers decoratively gilt. Spine decoratively tooled and lettered in gilt in compartments, all edges gilt. Fine.

The second edition of the finest book ever published on Indian sport and one of the great plate books of the period.

Two cheaper editions published in 1807 and 1808 were both reduced in size. Williamson served in a British regiment in Bengal and was an avid sportsman while there. After being recalled to England, Williamson's knowledge of wild life and Oriental sports come to the notice of Orme, who contracted this present work from 1805-1807. The painter Samuel Howitt was hired to prepare finished watercolors based on Williamson's original sketches during his time in India. The result was "the most beautiful book on Indian sport in existence" (Schwerdt).

Abbey, *Travel*, II, 431; Tooley, 510; Schwerdt II, p. 298; Mellon, *British Sporting and Animal Prints*, p. 203.

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