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Literature, Illustrated, Art and Children’s Books and Other Beautiful Things

Buddenbrooks
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WINTER'S GIFTS
Catalogue Number 161

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Desiderata Invited...Out-of-print Searches...Appraisals

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A Christmas Carol - First Edition of Charles Dickens' Classic
The Most Famous of All Holiday Novels - First Issue - 1843

Dickens, Charles. A CHRISTMAS CAROL. In Prose. Being a Ghost Story of Christmas (London: Chapman and Hall, 1843) First edition, with “Stave I” in A CHRISTMAS CAROL, earliest state of the binding, and first issue points including green endpapers and title in red and blue. With four color illustrations and four woodcuts by John Leech. Small 8vo, in handsome full brown calf with red morocco spine brightly decorated in gilt in a holly motif, with the original cloth covers and green endpapers bound in the rear. 166, 2 ads pp. A very nice and clean copy of Dicken’s most beloved Christmas tale, quite attractive. $9500

THE MOST FAMOUS CHRISTMAS STORY OF ALL TIME. Dickens’ captured the popular imagination as no other novelist had done, he was held in high critical esteem by contemporaries as varied as Queen Victoria and Dostoevsky. He called his extremely popular A CHRISTMAS CAROL a “whimsical sort of masque intended to awaken loving and forbearing thoughts.” The lasting appeal of this novel has proven it to be much more. It had been dramatized on the London stage within a month of its publication and has been made into no less then 17 motion pictures.

The Cricket on the Hearth - First Edition - 1846 Charles Dickens’ Classic Christmas Tale


A DICKENS “CHRISTMAS BOOK,” THE CRICKET ON THE HEARTH was third in Dickens’ Christmas Book Series. The title grew out of Dickens’ idea to begin a weekly periodical named “The Cricket” with an added motto, “A cheerful creature that chirrups on the hearth.” Dickens relinquished that idea to instead concentrate on the venture that resulted in the founding of the “The Daily News.” The original periodical idea manifested itself in his “Household Words.”

THE CRICKET was extremely popular when issued. Within one year there had been twenty two editions, while concurrently THE CAROL” had enjoyed only ten and THE CHIMES twelve. It is said to rank second in importance in the “Christmas Books”.

Charles Dickens’ Timeless Annual Favorite
A Christmas Carol - Illustrated by Arthur Rackham
Delightfully Illustrated Throughout in His Best Fashion

[Rackham, illus.] Dickens, Charles. A CHRISTMAS CAROL (London and Philadelphia: William Heinemann and J. B. Lippincott Co., [1915]) First edition, the English issue. With 12 haunting colour plates, illustrated endpapers, 18 black and white illustrations and line drawings by Arthur Rackham. 8vo, publisher’s original grey-blue cloth lettered and pictorially decorated in gilt on the upper cover. xi, 147 pp. A nice copy, very well preserved, with a touch of expected mellowing to the spine. $950.

SCARCE FIRST EDITION IN PLEASING CONDITION. A shining example of what you get when a true masterpiece of literature is complemented by one of the world’s greatest book illustrators. An inspiring combination. The artist successfully incorporated the ‘Phiz’ and Cruikshank styles into his own to create striking renditions of Victorian London with ample room to uniquely evoke ghostly fantasy images as well. Some examples of Rackham’s emerging special talent for silhouette are also included.
James Joyce - Ulysses
The Most Beautiful Printing - Signed by Joyce
First English Edition - Bound in Full Vellum - Eric Gill Design

Joyce, James. ULYSSES (London: John Lane, The Bodley Head, 1936) First authorized English edition; one of 100 copies signed by Joyce (of a total edition of 1000) printed on mould-made paper bound in vellum. 8vo, luxuriously bound in a beautiful designed binding by Eric Gill of full vellum with his gilt decorations of a bow on the upper cover, and a gilt titled spine, t.e.g. Housed in the original publishers patterned boards slipcase. 766 pp. A very fine copy. One of the most handsome we have seen. $52,500

VERY IMPORTANT LITERARY FIRST. SIGNED BY THE AUTHOR. This an extremely impressive copy of the first authorized English edition, signed by Joyce. IT IS ALSO THE FIRST EDITION of ULYSSES PRINTED IN GREAT BRITAIN. The superb binding executed in full vellum has been especially designed for this great book. DESIGNS FOR THE BINDING, EXECUTED IN GILT WERE DESIGNED BY ERIC GILL.

The typeface is extremely attractive and very readable, the printing on fine paper makes the book unusually handsome and presents what is perhaps the most beautiful printing of ULYSSES ever accomplished.

Along with the text, there are a series of appendices attached including copies of the International Protest against the unauthorized and mutilated printings of ULYSSES done especially in the United States; a copy of the injunction issued to prevent Samuel Roth from continuing his piracies of ULYSSES; a copy of Joyce’s letter to Bennet Cerf concerning the promotion, legal fight and publication of ULYSSES on the author’s behalf; a copy of the decision of the US District Court which was rendered on December 6, 1933 which lifted the ban on ULYSSES and a copy of the subsequent decision of the US Court of Appeals rendered in August of the following year which upheld the original decision; a copy of the forward to the first American edition and a bibliography of the works of James Joyce.

ULYSSES can be viewed as the pinnacle of the Modernist movement, and its impact on all subsequent western literature is unmistakable. Such writers as Virginia Woolf, John Dos Passos, William Faulkner, Samuel Beckett, Malcolm Lowry, and Anthony Burgess have all paid tribute, consciously or unconsciously, to Joyce’s influence. Burgess as well pronounced it the greatest single work in the English literature of this century, and he is not alone in that opinion.

First Edition - James Joyce - Finnegans Wake
One of 425 Copies Only - Signed by Joyce

Joyce, James. FINNEGANS WAKE (London: Faber and Faber, 1939) First Edition, First Issue, Signed by James Joyce and limited to 425 copies only, of which this is number 341. 8vo, publisher’s original red buckram lettered in gilt on spine, t.e.g., other edges untrimmed. Yellow cloth slipcase expertly re-created as the original. 628. A fine copy, very handsome, bright and clean, very well preserved and without wear. The slipcase in beautiful condition. $18,500.

IMPORTANT FIRST EDITION SIGNED BY JAMES JOYCE. A very desirable copy of this, the best and scarcest issue of the first editions. No book has ever been more ambitiously conceived than Joyce’s FINNEGANS WAKE. If ULYSSES represents the pinnacle of the Modernist movement, FINNEGANS WAKE is a step beyond; it stands in the same relation to ULYSSES as ULYSSES does to A PORTRAIT OF THE ARTIST— an extension which is also a completely new conception. Joyce envisioned the book as nothing less than a “history of the world.” Seventeen years in the writing, and composed in a sort of meta-language—“an Esperanto for the art of fiction”—it stands as a unique monument to language and literature and the modern age.
Jack London's Masterpiece - *The Call of the Wild*
A Stunning Copy - As Pristine - Very Rare Thus
The True First Edition - First Issue - 1903

London, Jack. *THE CALL OF THE WILD* (New York: The Macmillan Company, 1903) Scarce First edition, First issue of this American classic. Illustrated with plates in colour by Philip R. Goodwin and Charles Livingston Bull, decorated by Charles E. Hooper. 8vo, publisher’s original pictorially decorated green cloth lettered in gilt and with illustrations of dog sledding on the upper cover in white, red and black, similarly gilt lettered and pictorially decorated on the spine, pictorial endpapers. Now protected by a fine and handsome morocco backed slipcase with chemise, the back rounded with raised bands and gilt decorations and lettering. 231, 2 ads pp. An absolutely beautiful copy, as nice as we have ever seen, bright, fine, pristine and quite stunning with the painted cover still near as mint. $3250.

A STUNNING COPY OF THE SCARCE FIRST EDITION, FIRST ISSUE OF AN AMERICAN MASTERPIECE AND ONE OF THE “PERFECT” BOOKS.

London’s classic tale of a St. Bernard—Buck— who becomes the leader of a pack of wolves in the Klondike after the death of his master. One of the greatest “boys’” books and a vivid memory for countless readers the world over. Like Dickens’ “Christmas Carol” and Hemingway’s “Old Man and The Sea”, THE CALL OF THE WILD is one of the really great reads in world literature, constructed with perfection, it has never grown old or passé.

Jack London was born in San Francisco, and was the son of an itinerant astrologer and a spiritualist mother. He grew up in poverty and had a number of interesting experiences, including a stint as a sailor on a sealing expedition to Japan. Later, he traveled throughout the United States and Canada and attempted to strike gold in the gold rush of 1897. He was largely self-taught, although he did attend college for one semester. As London became a successful writer, he continued to travel and write fiction and political accounts.

These experiences resonate in London’s writing, which evokes struggle, adventure, travel, close ties to the land, and a revolutionary consciousness with regard to economic class. London was remembered by his friend, Upton Sinclair as “‘one of the great revolutionary figures’” of US history. [Ox Compan to Eng Lit]

Twain’s Masterpiece of American Literature
*Huckleberry Finn* - First Edition in the Original Cloth
An Unusually Nice Copy - Very Early Issue Points

Twain, Mark. *THE ADVENTURES OF HUCKLEBERRY FINN* (New York: Charles L. Webster and Company, 1885) FIRST AMERICAN EDITION, FIRST PRINTING with BAL’s first state frontispiece with the cloth visible, and very early issue points: “was” for “saw” on p.57; and the Illustrations list p.[13] shows “Him and another Man” plate as appearing on p.88; p. 155 with the final “5” dropped With 174 black and white illustrations by E.W. Kemble. Square 8vo, publisher’s original green cloth elaborately decorated in gilt and black on the covers and spine. 366 pp. A very handsome copy, bright and appealing. This copy is clean and tight and very pleasing internally, the paper fresh. The cloth is quite bright and the gilt is in really pleasing condition. Some very expert care to the cloth, spine tips strengthened or consolidated expertly and unobtrusively. Hinges firm and strong.

A VERY HANDSOME AND WELL PRESERVED COPY OF THE FIRST EDITION OF ONE OF THE MOST IMPORTANT AND GREATEST BOOKS IN AMERICAN LITERATURE.

Along with TOM SAWYER, HUCKLEBERRY FINN is considered the stepping stone to modern American literature. And along with Tom Sawyer, for the first time, the hero of the novel was a boy. These books are landmarks and Hemingway often offered his opinion that the modern novel would have been impossible without them. With Whitman’s LEAVES OF GRASS and Melville’s MOBY DICK, they provide us with a view of America transcending its past and beginning its future.
Milne, A. A. [The Four Pooh Books, Comprised of:] WHEN WE WERE VERY YOUNG [and] WINNIE-THE-POOH [and] NOW WE ARE SIX [and] THE HOUSE AT POOH CORNER (London: Methuen and co., 1924, 1926, 1927 1928) First Edition of each volume. Illustrated by E.H. Shepard throughout each volume. 8vo, beautifully bound by Bayntun-Riviere in fine full gilt decorated morocco. Each volume is bound in a colour to match the original cloth covers. The spines are richly gilt, the covers are pictorially decorated in gilt with images of Pooh and his friends. The original covers and spine panels are bound into the rear of each book. All volumes are housed together in a cloth covered slipcase. An elegant production. x,100; xi,158; x,103; xi,178 pp. All copies are very fine and beautifully preserved. $17,500.

VERY FINE COPIES OF THE FIRST EDITIONS OF EACH OF THE FOUR POOH BOOKS, BEAUTIFULLY BOUND. These charming children’s classics contain delicately detailed illustrations and some of the most beloved stories of all time. From the first poem or story to the last drawing, the reader is transported to another world of imagination and youthful play.

“When We Were Very Young” was the first of the “Pooh” books and was extremely successful in both America and England. Ironically, when A.A. Milne was first presented with the possibility of Ernest Shepard being the illustrator for this first Pooh book, he was less than pleased, having never been particularly drawn to Shepard’s style. But the illustrator won out in the end and the rest is legend.

The second book in the series is WINNIE THE POOH and the one included here is a beautiful copy of the most famous of the four Pooh books. Milne’s classic story, all about Christopher Robin, Winnie-The-Pooh, and their friends Eeyore, Piglet, Rabbit, Owl, Kanga, and Baby Roo. Milne and Shepard truly ascended to harmonious heights with the cast of characters in WINNIE-THE-POOH based on the stuffed animal collection of Milne’s own son, Christopher Robin, who also became immortalized as one of the main characters in the Pooh series.

The third book in the quartet written by Milne, inspired by his young son Christopher, and illustrated by Shepard was an instant success. Like WHEN WE WERE YOUNG, NOW WE ARE SIX is a joyful combination of verse and pictures designed to captivate young readers. Christopher Milne wrote of his father’s stories: “It is difficult to be sure which came first. Did I do something and did my father then write a story about it? Or was it the other way about, and did the story come first? Certainly my father was on the look-out for ideas; but so too was I. He wanted ideas for his stories, I wanted them for my games, and each looked towards the other for inspiration. But in the end it was all the same: the stories became part of our lives; we lived them, thought them, spoke them.”—Enchanted Places. Most likely it was this unique collaboration between father and son which makes these little stories and poems so intimate and personal.

THE HOUSE AT POOH CORNER is the last of the four beloved Pooh books. In this charming offering Eeyore’s friends employ “Brains first and then Hard Work” to build him a house. There are also big happenings for Tigger in this volume and Rabbit has a very busy day.

Dense with wonderful poems and illustrations, these books started the public off on a love affair with some of the most memorable characters in all of children’s literature. This complete set of first editions is a rare treasure for those of us who love Winnie, Christopher Robin, Piglet and the rest of the citizens of the “100 Aker Wood.”

E.H. Shepard’s illustrations to A.A. Milne’s POOH stories form without doubt one of the great classics of children’s book illustration. Shepard’s genius lay surely in being able to match exactly the mood of Milne’s texts which have a similar and complementary rambling quality. A less whimsical artist would have upset the balance.
Shakespeare, William. THE WORKS OF SHAKSPERE. Edited by Charles Knight (New York: Virtue and Yorston., n.d., circa 1870) 2 volumes. The Imperial Edition, the best edition of the publisher and editor. Profusely illustrated throughout with very fine full-page steel engravings by select artist, vignette half-title and portrait frontispiece. Large Folio, (15” x 11”), in the publisher’s very deluxe and impressive binding of full dark brown morocco handsomely decorated with wide ornate panels in blind featuring round portrait corner piece portraits of Shakespearian characters in bright gilt, all surrounding a full gilt panel featuring a bust of Shakespeare, urn and shield and rich ornate lettering. The spines are decorated in similar style with tall gilt stippled raised bands, panels in blind, bright gilt lettering and gilt tools in the center of each compartment, board edges and turn-ins gilt decorated, fine marbled end-papers and a.e.g. An extremely fine and unusually attractive set. The books are near as pristine with fresh white paper, the bindings bright and exceptionally well preserved. 

AN ABSOLUTELY SUPERB SET OF THIS IMPORTANT EDITION IN ITS VERY BEST FORMAT. Truly an edition, printing and binding well suited for the greatest writer of the language. It is also vivid proof that an American publisher could produce a Shakespeare as handsome and fitting as any of their British counterparts. “The text given by Mr. Knight... is founded upon the most careful collations; and a reason is assigned in those editions for every deviation from the received text of the modern copies. To print the Text of the Words of Shakespeare, such as we may judge that it proceeded from his pen, so as to make his real words accessible to all, is the object…”

A Very Handsome and Early Set of the Works
William Shakespeare - The Poems and Plays- 16 Volumes
A Highly Important Edition with Notes of Malone and Others

Shakespeare, William. THE POEMS AND PLAYS OF WILLIAM SHAKESPEARE... Collated Verbatim with the Most Authentick Copies and Revised; with the Corrections and Illustrations of Various Commentators; To Which are Added, An Essay on the Chronological Order of His Plays; An Essay Relative to Shakespeare and Jonson... and Notes by Edmund Malone... To Which are Added, The Prefaces of Rowe, Pope, and Johnson, With Engraved Portraits and Superior Illustrations, Engraved on Steel, By C. Heath, C. Rolls, F. Bacon, &c, From Designs by Smirke, Westall, Corbould, Stephanoff, and Weight. (Dublin: Printed for John Exshaw, 1794) 16 volumes. First of the Edition. Illustrated with finely engraved portraits, frontispieces, facsimiles of handwriting and a profusion of other fine engravings throughout. 8vo, contemporary full polished, mottled calf, the spines handsomely decorated with gilt bands separating the compartments, two compartments with contrasting red and black morocco lettering labels gilt decorated and lettered, others with central gilt ornamental device. A very handsome and unusually well preserved set, the calf in very nice condition, the gilt bright, the text blocks clean, sound, crisp and tight, the plates all in good order, a fresh set and a set in contemporary and exemplary condition.

FINE AND EARLY SET OF SHAKESPEARE’S WORK. Includes a Life of Shakespeare, the author’s will, Appendices noting the plays and editions, commendatory verses on Shakespeare, Johnson’s, Rowe’s and Pope’s famed prefaces. This version derives as well as from Rowe and those who followed him, from Malone’s text, which is renowned for its accuracy and consistency. In fact, it “has time and again been called the foundation of modern Shakespeare scholarship.” [Shakespeare Domesticated] For each play, significant notes by Malone, Steevens, Warburton and others are affixed. The index and illustrations add to the collection’s interest. This collection is of value not only because it is attractive and well preserved but also because it contains documents and editing considered highly significant in Shakespearean scholarship and editing.

(617) 536-4433 - 5 - Fax (617) 267-1118
Arthur Rackham’s 1909 *Grimms’ Fairy Tales*
The Best and Finest Edition
One of Rackham’s Most Elusive and Most Important Titles

[Rackham, illus.] The Brothers Grimm. *GRIMM’S FAIRY TALES* (London: Constable and Company Ltd., 1909) First edition, first printing. 40 color plates by Rackham with additional black and white illustrations throughout. Thick, Royal 8vo, publisher’s original red cloth lettered in gilt and with elaborate gilt pictorial decorations on spine and upper cover. xv, 325 pp.. An especially nice copy, very well preserved, bright and clean, endleaves with antique restoration. $3150.

VERY SCARCE. A considerably altered edition from Constable and Co.’s 1900 selection of Grimms’ Fairy Tales that had 100 of Rackham’s black and white illustrations. For this edition, Rackham reworked the drawings, “generally overhauling them as a set, supplementing and omitting, with a view to the present edition.” The present edition contains 40 beautifully coloured plates and 55 black and white drawings. One of Rackham’s most elusive and most important titles.

In the early 19th century Jacob and Wilhelm Grimm brought together a collection of ancient folk tales that had been passed from generation to generation throughout northern Europe. There are 60 in this edition – ‘Rapunzel’, ‘Red Riding Hood’, ‘Hansel and Gretel’ among them – which features the exquisite illustrations of Arthur Rackham.

**Dulac’s Poe - *The Bells and Other Poems***
In Original Cloth with Handsome Gilt Decorations
First Edition - Published by Hodder and Stoughton

[Dulac, illus.] Poe, Edgar Allan. *THE BELLS* and Other Poems. (London: Hodder and Stoughton, [1912]) First edition. Illustrated with 28 superb colour plates by Edmund Dulac. 4to, publisher’s original olive cloth very generously decorated in gilt and blind in pictorial and figurative designs over the entire spine and upper cover, with gilt decorated endleaves. A pleasing, bright, clean and handsome copy with only light age mellowing. The plates are especially bright with all captioned tissue guards present. $950.

SCARCE AND BEAUTIFUL FIRST EDITION. “The Outlook” and “The Bookman” both commented that “the book thinking people will say with grace... sometimes Dulac’s pictures are deep-coloured and intense, sometimes dim and ghost-like. But one and all are sensitized to record impressions of unearthly beauty or horror. Only Poe could have written the poems. Only Dulac could have illustrated them.” Indeed, Dulac brings Poe’s genius to life with his worlds of swirling furies, forlorn moonlit maidens, and eerie fairy castles that seem to stumble away from reality into the edge of dream—or nightmare. One of Dulac’s most evocative creations.
The Very Fine Ashendene Press Spenser - The Minor Poems
Large Folio - Bound in Vellum and Calf - Subiaco Type
A Copy with Pleasing Provenance - A Hornby Family Copy
Printed in Colours on Specially Watermarked Paper


A REMARKABLE COPY. THIS IS THE FIRST EDITION OF THE ASHENDENE PRESS PRINTING, A BEAUTIFUL BOOK SET IN THE MOST SPLENDID OF THE ASHENDENE TYPES. SUBIACO TYPE WAS FIRST USED IN THE ASHENDENE DANTE AND IS CONSIDERED ONE OF THE MOST BEAUTIFUL DESIGNED TYPES OF THE ENGLISH FINE PRESS MOVEMENT.

The “Minor Poems” is a companion volume to the “Faerie Queene”, and printed on the same paper in double column. There is a larger use of blue than in any of the other books. Parts of “The Shepheardes Calender”, as well as many of the large initials are printed in this colour. The Edward Clark Library Catalogue notes of this book that: “The goodness of the inks is a reminder of their part in fine printing”.

A splendid example of a great book in the English Fine Press oeuvre.

$3950.

A Rare Early American Pictorial Bible
Only 12 Copies Listed in Institutional Holdings - 1843
Two Volumes Bound in Full Morocco - Illustrated Fully

2 [Bible, KJV]. THE PICTORIAL BIBLE, Being the Old and New Testaments, According to the Authorized Version (New York: J.S. Redfield - Clinton Hall, et al, 1843, 1844) 2 volumes. Presumed first edition, no earlier entries recorded. Illustrated with more than one thousand engravings from the best sources. Also with architectural decorative titlepages for both the Old and New Testaments printed in sepia and red, a large folding map of Palestine and engraved (and unused) vignette pages for family registry of events. 4to, original and likely publisher’s bindings of full black morocco, the boards with ruled frame in gilt, the spines with gilt ruled bands and gilt lettering, endpapers marbled. 1102, [xi], 348, [8] pp. A handsome and very well preserved set of this rather rare Bible, unusually fresh for an American book of the period. The paper with some tonging and spotting as expected but not excessive, the map with a closed tear is complete.

A VERY EARLY AMERICAN ILLUSTRATED BIBLE, SURPRISINGLY SCARCE, OCLC LIST ONLY 12 COPIES IN INSTITUTIONAL HOLDINGS.

This two volume Bible is illustrated with well over a thousand engravings. They represent, “the historical events, after celebrated pictures; the landscape scenes from original drawings or from authentic engravings; and the subjects of natural history, costume, and antiquities, from the best sources.”

$850.

William Blake - An Island in the Moon - One of Only 25 Copies
The Finely Produced Facsimile of the Manuscript

3 Blake, William. AN ISLAND IN THE MOON A Facsimile of the Manuscript Introduced, Transcribed, and Annotated by Michael Phillips With A Preface by Haven O'More (Cambridge: Cambridge University Press in Association with the Institute of Traditional Science, 1987) 2 volumes. First edition, SPECIAL LIMITED ISSUE IN DELUXE BINDING OF ONLY 25 COPIES NUMBERED IN ROMAN of a total printing of only 775 copies. With the 20 page facsimile reproduced with special colours by offset, additionally illustrated throughout the accompanying text, the text finely produced by Stamperia Valdonega in Verona, Italy. The text Monotype Garamond printed in letterpress.
on fine Italian paper. 4to, The facsimile in a portfolio style special binding of full russet textured calf, the text volume in matching binding but with the spine lettered in blind and t.e.g., the two volumes are together in the publisher’s original slipcase of boards covered by ribbed Fabriano paper. viii, 110; [20] pp. Pristine and perfect, a copy completely as new copy and still with the publisher’s original shipping wrapper included, a copy entirely unused of this very scarce limited issue.

VERY RARE. THE BEAUTIFULLY PRODUCED LIMITED DELUXE FIRST EDITION BY THE STAMPERIA VALDONEGO FOR THE CAMBRIDGE UNIVERSITY PRESS AND INSTITUTE OF TRADITIONAL SCIENCE, PRODUCED FROM BLAKE’S MANUSCRIPT AT THE FITZWILLIAM MUSEUM. This is one of only 25 specially numbered and bound deluxe copies. In the issue of 750 copies the facsimile was in a pocket in the rear of the text volume, which was bound in cloth. This is by far the more appealing and appropriate presentation.

AN ISLAND IN THE MOON is a dramatic satire critical for our understanding of William Blake at a formative stage of his development both as poet and producer of his “Illuminated Printing”. “Here we have Blake’s most playful expression as a satirist, and the beginnings of the SONGS OF INNOCENCE AND OF EXPRESSION, including three of the Songs in the draft” - dustjacket.

Michael Phillips, of Edinburgh University has publications on William Blake which include “Interpreting Blake” and “William Blake Essays in Honour of Sir Geoffrey Keynes.

Haven O’More was Director of the Institute of Traditional Science and was Associate Trustee of the William Blake Trust until the death of Sir Keynes. He is also famous for assembling one of the greatest private libraries of the 20th Century, the famed “Garden” collection of books and manuscripts. $950.

**Sir Richard Francis Burton - The Arabian Nights**

*A Very Handsome Limited Set Bound in Red Morocco*

BURTON CLUB EDITIONS OF THE ARABIAN NIGHTS. This set bound handsomely and issued in limited number. The set includes a vast number of illustrations including those of the original illustrators to the Nights as well as extra illustrations which had not appeared in the English editions. While Burton Club editions are plentiful in cloth binding and later issue, these early printings issued in limited number and fine bindings are not at all prevalent on the market. This is a very handsome and well preserved set of one of the great classics of literary translation. $4850.

**Richard Burton’s Great Translation**

*The Book of the Thousand Nights and a Night*

ONE OF THE BEST OF ALL THE BURTON CLUB EDITIONS OF THE ARABIAN NIGHTS. This set bound handsomely and issued in limited number. The set includes a vast number of illustrations including those of the original illustrators to the Nights as well as extra illustrations which had not appeared in the English editions. While Burton Club editions are plentiful in cloth binding and later issue, these early printings issued in limited number and fine bindings are not at all prevalent on the market. This is a very handsome and well preserved set of one of the great classics of literary translation. $4850.

5 Burton, Richard F., translator. THE BOOK OF THE THOUSAND NIGHTS AND A NIGHT: A Plain and Literal Translation of The Arabian Nights’ Entertainments, With Introduction Explanatory Notes On The Manners And Customs Of Moslem Men And A Terminal Essay Upon The History Of The Nights. (Denver: Privately printed for the Burton Society, ) 16 volumes, 6 of which are entitled SUPPLEMENTAL NIGHTS. First edition thus, limited to sets for private circulation among the members of the Burton Society. Frontispiece decoration in each volume, black & white illustrations scattered throughout. 8vo, publisher’s original black cloth decorated and lettered in gold or silver. A fine set, beautifully preserved, with only minor wear caused by shelving at the tips of Volume I.

ONE OF THE GREAT TRANSLATION EFFORTS OF ALL TIME, AND TO THIS DAY, UNRIVALLED BY ANY SUBSEQUENT LINGUISTIC FEAT. A very handsome edition, which, while issued during the middle of the 20th century, still retains the look of the original though with a later textured cloth and paper.

Richard Burton was one of the foremost linguists of his time, an explorer, poet, translator, ethnologist, and archaeologist, among other things. ‘The Thousand Nights and a Night’ is probably the most famous of all his many works. This translation reflected his encyclopedic knowledge of Arabic language, sexual practices and life: “it reveals a profound acquaintance with the vocabulary and customs of the Muslims, with their classical idiom,” [Ency Briti] as well as colloquialisms, philosophy, modes of thought and intimate details. In contrast to Victorian mores, Burton was driven to explore
what would now be called by literary critics the uncanny/Unheimliche or the unresolvable tensions of human beings. Accordingly, he recorded details of daily life and practices that were considered vulgar at the time.

Burton’s intellectual influence is far-reaching. His amazing grasp of languages and culture anticipates the globalism of the future. His geographical discoveries not only make him an interesting historical figure but also allowed for future exploration. The detail with which he wrote and his willingness to examine intimate aspects of daily life were precursors to modern ethnography. And his understanding and willingness to immerse himself in cultures that are still little understood by those in Western nation-states is enlightening on many levels.

$650.

Wilkie Collins - The Woman in White - With Autograph
His Best Work - First American Edition Preceeding the English
A Foundational Work of the Mystery Genre

6 Collins, Wilkie. THE WOMAN IN WHITE. A Novel. (New York: Harper & Brothers, 1860) First American Edition with Wilkie Collins autograph tipped-in. State b of the ads. Illustrated throughout with steel-engravings. 8vo, publisher’s original brown boards decorated and with Harper’s logo in blind on both covers, sometime rebacked in brown calf with blind ruled flat bands and gilt lettering, endleaves renewed. 260, [4 ads.] pp. A very well preserved copy with only the most normal of age mellowing, the boards with minor wear to the extremities, the restored back in good order.

FIRST EDITION WITH AUTOGRAPH OF THE AUTHOR. THE WOMAN IN WHITE survives as one of the twin peaks of Wilkie Collins’ achievement. It is “drenched in atmosphere,” and on that atmosphere he relies for the “thrills and chills” that other writers of his school get through violent action. Outlined in early 1859, Collins began to write the novel around the middle of May. By August 15 he had completed the first installment of what has since been described as the “finest plot novel in the English language.” The story began its remarkable career in “All the Year Round”, the literary journal edited by the author’s friend Charles Dickens.

$1250.

Dante’s Divine Comedy - The Illustrations of Traquair
With Chronology of the Life, A Bibliography and Exposition
A Very Scarce First Edition Published Edinburgh

8 Dante Alighieri. ILLUSTRATIONS AND NOTES. [The Full Complement of Illustrations to the Divine Comedy by Traquair and the Chronology of Dante’s Life, A Short Bibliography of the Divine Comedy, and an Exposition of Dante’s Library.] (Edinburgh: T. & A. Constable, 1890) 2 volumes bound into one. First edition. Profusely illustrated with a full complement of the plates of Phoebe Anna Traquair in black and white in addition to an engraved frontispiece. Tall 8vo, in contemporary three-quarter green morocco, over marbled boards with matching end-leaves. Gilt lettering to the spine with gilt decorations to the raised bands of the spine, e.g. xcv + 84 pp. A well preserved copy with some light age evidence.

A SCARCE FIRST EDITION. Phoebe Anna Traquair (1852-1936) was the leading artist the Arts and Crafts movement in Edinburgh. From the 1880s to the 1920s she worked in a wide range of media including easel painting, embroidery, manuscript illumination, book cover tooling, enameling and mural decoration. She exhibited in Chicago, London, Turin and St. Louis in the 1890s and 1900s. The decoration of the Mansfield Place Church helped to confirm her international recognition.

$695.

The First Trade Published Edition - Large Paper Copy
And the First ‘Modern’ Translation Into English - 1819
Dante’s Divine Comedy - The Great Cary Translation

9 Dante Alighieri, (1265-1321). THE VISION; OR HELL, PURGATORY AND PARADISE OF DANTE ALIGHIERI. Translated by the Rev. Henry Francis Cary, A.M. (London: Printed for Taylor and Hessey, Fleet Street, 1819) 3 volumes. A LARGE PAPER COPY of the FIRST TRADE EDITION of the FIRST MODERN TRANSLATION of Dante into English in its complete form including all the parts of the trilogy. Preceded only by the privately printed edition issued by the author. Additionally, for this edition is affixed a Life of Dante, Notes and an Index. Tall 8vo, very handsomely and beautifully bound in three-quarter burnt-red morocco by Bayntun early in the last century, the covers with fine French marbled paper over boards and morocco at the corners, the spines decorated with raised bands ruled in blind, gilt lettered and numbered in two compartments of each volume, marbled end-leaves, t.e.g. lii, 303; xi, 309; 297, (28) index pp., with all three half-titles as called for. A fine and very handsome set in excellent condition, essentially as pristine. The bindings and text-blocks are in wonderful condition, very finely preserved.

RARE FIRST EDITION AND COMPLETE SET IN A VERY handsome EARY BAYNTUN BINDING. ONE OF THE GREAT BOOKS OF ALL TIME.

Cary’s famous translation has long been considered the first modern rendering of Dante’s timeless epic into English. While previous English translations prior to Cary’s had been accomplished in the 18th century, none were able to transfer into the English language, the beauty and richness of language for which Dante has forever been revered.

It took Cary many years to make the complete translation. Indeed, the parts of the COMEDY were released over a number of years from 1805 on. Cary was influenced greatly by the Romantics and by Coleridge in particular. Though the text was finished in mid-1812, Cary was unable to secure
a publisher and was, after some years, obliged even with his very modest means to publish the work at
his own expense. It at first excited little attention, but it came under great notice primarily because of
the applause of Coleridge whom Cary had met while pacing the beach reading Homer to his son. "Sir,"
said Coleridge, attracted by the sound of the Greek, "yours is a face I should know. I am Samuel Taylor
Coleridge."

"During the rest of the day, the wondrous stranger discoursed on Homer making young Cary 'feel as one
from whose eyes the scales were just removed,' and in the evening carried home the translation of Dante, of which he had never even heard. The next day he was able to repeat whole pages, and his winter course of lectures gave it celebrity.

The new and first edition published by a general publisher was secured in 1819, and ever since,...it
has remained the translation which, on Dante's name being mentioned, occurs first to the mind." Cary's
translation allowed the rediscovery of Dante's masterpiece by the British of the Romantic Era and it was
praised not only by Coleridge, but by Shelley, Byron and Wordsworth as well.

Copies of this, the first generally published edition of the book in its original three-decker format are
extremely scarce. This is a still more scarce large paper copy. As to Dante himself, "Dante's theme, the
greatest yet attempted in poetry, was to explain and justify the Christian cosmos through the allegory of a
pilgrimage. To him comes Virgil, the symbol of philosophy, to guide him through the two lower realms of
the next world, which are divided according to the classifications of the 'Ethics' of Aristotle. Hell is seen as
an inverted cone with its point where lies Lucifer fixed in ice at the centre of the world, and the pilgrimage
from it a climb to the foot of the Purgatorial Mountain. Along the way Dante passes Popes, Kings and
Emperors, poets, warriors and citizens of Florence, expiating the sins of their life on earth. On the summit
is the Earthly Paradise where Beatrice meets them and Virgil departs. Dante is now led through the various
spheres of heaven, and the poem ends with a vision of the Deity. The audacity of his theme, the success of its
treatment, the beauty and majesty of his verse, have ensured that his poem never lost its reputation. The picture of divine justice is entirely unclouded by Dante's own political prejudices, and his language never falls short of what he describes.” PMM

$2450.

A Charles Dickens' Christmas Classic

The Battle of Life - First Edition

12 Dickens, Charles. THE BATTLE OF LIFE. A Love Story (London: Bradbury and Evans, 1846) First edition, with the vignette title page in the Todd E 1 and Eckel 4 state. Engraved frontispiece and vignette title pages. Illustrations by Richard Doyle, John Leech, and others. Small 8vo, publisher's original red cloth with lovely blind-stamped boarders on both covers, the upper cover also with a gilt vignette as a centerpiece, the spine lettered and decorated in gilt. 175, [2] ads. A very pleasing copy, quite fresh with some light mellowing at the spine panel. A book increasingly more difficult to find in original cloth.

FIRST EDITION IN THE ORIGINAL CLOTH. One of Charles Dickens' five ever-popular stories for Christmas time. It was almost not written as Dickens wanted to devote his time to "Dombey and Son" but he managed to find the time to complete the manuscript and in December of 1846 the book was released, selling 23,000 copies in the first 24 hours.

It has become of special interest to bibliophiles and collectors due to the four variations of the vignette title on the first, and only, edition.

$1250.

A Christmas Carol - First Edition of Charles Dickens' Classic

The Most Famous of All Holiday Novels - First Issue - 1843


THE MOST FAMOUS CHRISTMAS STORY OF ALL TIME. Dickens' captured the popular imagination as no other novelist had done, he was held in high critical esteem by contemporaries as varied as Queen Victoria and Dostoevsky. He called his extremely popular A CHRISTMAS CAROL a "whimsical sort of masque intended to awaken loving and forbearing thoughts." The lasting appeal of this novel has proven it to be much more. It had been dramatized on the London stage within a month of its publication and has been made into no less than 17 motion pictures.

$950.

The Cricket on the Hearth - First Edition - 1846

Charles Dickens' Classic Christmas Tale


A DICKENS "CHRISTMAS BOOK," THE CRICKET ON THE HEARTH was third in Dickens' Christmas Book Series. The title grew out of Dickens' idea to begin a weekly periodical named "The Cricket" with an added motto, "A cheerful creature that chirrups on the hearth." Dickens
relinquished that idea to instead concentrate on the venture that resulted in the founding of the “The Daily News.” The original periodical idea manifested itself in his “Household Words.”

THE CRICKET was extremely popular when issued. Within one year there had been twenty two editions, while concurrently THE CAROL” had enjoyed only ten and THE CHIMES twelve. It is said to rank second in importance in the “Christmas Books”.

$1050.

Charles Dickens - The Haunted Man - 1848
First Edition in a Beautiful Binding by Riviere

11 Dickens, Charles. THE HAUNTED MAN AND THE GHOST’S BARGAIN. A FANCY FOR CHRISTMAS-TIME. (London: Bradbury and Evans, 1848 ) First edition. With 16 engraved illustrations including a fine title-page and frontispiece. Small 8vo, in a fine full red morocco binding by Riviere with gilt fillet border at the cover edges surrounding a double fillet frame in gilt, corner pieces tooled in gilt, border tooling in gilt within the framework, the spines with elaborate gilt decorated panels within compartments separated by raised bands gilt stopped, gilt ruled and gilt lettered, gilt turn-ins, marbled endpapers, all edges gilt. (10),188, (2) advertisements. A fine, well preserved copy only lightly aged.

FINE FIRST EDITION IN A VERY HANDSOME AND APPEALING BINDING BY RIVIERE. THE HAUNTED MAN was Dickens’ fifth and final Christmas book. It, like the others proved very popular and went into re-print many times after its original introduction in 1848.

$1850.

The Gadshill Edition of Dickens’ Works - 36 Volumes
Handsomely Bound in Period Blue Morocco

14 Dickens, Charles. THE WORKS OF CHARLES DICKENS IN THIRTY-FOUR VOLUMES. With Introduction, General Essay, and Notes by Andrew Lang. With the Two Volume Set of John Forster’s THE LIFE OF CHARLES DICKENS. (London: Chapman and Hall, 1899) 36 volumes, including the original 34 and the additional 2 volumes of the LIFE. The Gadshill Edition. With illustrations after the originals, as well as additional material such as manuscript facsimiles, portraits, etc. 8vo, bound in three-quarter blue morocco, gilt lettered and handsomely gilt tooled in the compartments of the spines, gilt ruled on the covers, t.e.g. A very pleasing and handsome set, the spines as might be typical, have mellowed to a honey brown, the gilt is fresh and well-intact, interiors in excellent condition. Some occasional light aging or rubbing to the extremities.

ONE OF THE VERY BEST COLLECTED SETS OF DICKENS. It “contains all the original illustrations, with many additional ones by Charles Green, Henry Furniss, Maurice Grieffenhagen et al”.

$6500.

Doré’s Magnificent Bible - Super Folio - Edition De Luxe
Two Volumes In the Superb Original Bindings Gilt Extra
With Spectacular Illustrations - Rare in this State

15 [Doré, Gustav. Illus]. THE HOLY BIBLE containing the Old and New Testaments, according to the Authorised Version. With illustrations by Gustav Doré. (London: Cassell and Company, Limited, [c. 1875]) 2 volumes. The Edition De Luxe. The best edition in the best bindings. This was a special issue of only 485 hand-numbered copies. With 220 full page engravings by Gustave Doré. Super Folio, publisher’s best bindings of full rich dark brown-black morocco gilt, covers with ornate blind tooled and gilt rolled borders and elaborate gilt designs in arabesque patterns across the entirety of both covers, spines with raised bands and gilt lettering in two compartments, elaborate gilt tooled decorations in the other compartments, turn-ins gilt tooled, marbled endleaves, a.e.g. [12], 968; iv, 969-1116, 188, 318. A beautiful and outstanding set of this great Doré creation in its most exemplary format. The volumes are clean and bright in the very best binding. The binding extremely handsome with just a touch of nearly invisible and highly expert restoration along the hinges as is often the case due to the massive text blocks.

RARE LIMITED EDITION AND THE SUPER FOLIO PRINTING IN THE MOST DELUXE BINDING ISSUED. One of the most magnificent of the Doré illustrated books. A huge testament to Doré’s talent and most impressive set in size and scope. These books are not commonly found in such condition due to the stress caused by the bulk of the text, but this copy is nearly as mint, and pristine, bright and solid as the day it was made and surely as beautiful a copy as one can possibly hope to find.

$4500.
Jeremy Taylor - Selections - One of Only 320 Copies Printed

From the Golden Cockerel Press - 1923
as coming from the private library of Haven O'More. With occasional headlines and large engraved initials printed throughout in red. 4to, publisher’s original blue boards backed in buckram, with a printed paper label on the spine. 132 pp. A very nice copy, well preserved and handsome, internally very fine and with very little evidence of use or age.

FIRST EDITION LIMITED and a handsome printing from the Golden Cockerel Press. This copy is from the personal library of Haven O'More, who conceived and formed the 'Garden Collection', one of the greatest book collections of the 20th century. It has his printed library catalogue label laid in. $225.

First Edition - James Joyce - Finnegans Wake
One of 425 Copies Only - Signed by Joyce

18 Joyce, James. FINNEGANS WAKE (London: Faber and Faber, 1939) First Edition, First Issue, Signed by James Joyce and limited to 425 copies only, of which this is number 341. 8vo, publisher’s original red buckram lettered in gilt on spine, t.e.g., other edges untrimmed. Yellow cloth slipcase expertly re-created as the original. 628. A fine copy, very handsome, bright and clean, very well preserved and without wear. The slipcase in beautiful condition.

IMPORTANT FIRST EDITION SIGNED BY JAMES JOYCE. A very desirable copy of this, the best and scarcest issue of the first editions. No book has ever been more ambitiously conceived than Joyce’s FINNEGANS WAKE. If ULYSSES represents the pinnacle of the Modernist movement, FINNEGANS WAKE is a step beyond; it stands in the same relation to ULYSSES as ULYSSES does to A PORTRAIT OF THE ARTIST—-an extension which is also a completely new conception. Joyce envisioned the book as nothing less than a “history of the world.” Seventeen years in the writing, and composed in a sort of meta-language—“an Esperanto for the art of fiction”—it stands as a unique monument to language and literature and the modern age. Slocum and Calhoun A49; Bradbury, The Modern World, 157-176.

$18,500.

Pomes Penyeach - The Poetry of James Joyce
First Edition - Very Pleasing Copy in Original Paper Boards

19 Joyce, James. POMES PENYEACH (Paris: Shakespeare and Co., 1927) First edition. 16mo, original pale green paper-covered boards printed in dark green on both the upper and lower covers. [24] pp. A very nice copy indeed, a bit of mellowing to the spine as usual, spine panel solid and intact and unrestored, with the errata as called for.

A VERY PLEASING COPY OF THE FIRST EDITION, RARE IN THIS CONDITION, UNRESTORED AND WITH THE BACKSTRIP IN GOOD ORDER. This is Joyce's second collection of poems. It was printed in a very small run by printer Herbert Clarke, whose name is given on the back cover. It is believed that Herbert Clarke was actually a pseudonym for American poet Harry Crosby. POMES PENYEACH contains 13 poems, below each of which is given the place and the year in which the poem was originally composed. Such fine copies are extremely difficult to come by.

$1250.

Ulysses - Shakespeare & Co. - 1922
A Beautiful Facsimile of the Rare First Edition
Limited to 120 Copies Only - Specially Bound in Full Morocco

20 Joyce, James. ULYSSES ([Paris], Tokyo: [Shakespeare and Company ], Yushodo/Inkpen Press, [1922], 2004) A very finely produced facsimile of the first edition of Ulysses, LIMITED to 120 copies. The facsimile is printed on fine paper by the Inkpen Press. Large thick 8vo [195 x 235 mm], beautifully hand-bound in full crushed blue morocco, the spine handsomely lettered in gilt, housed in a blue moire cloth slipcase. (10), 732, (2) pp. A mint, pristine and superb copy.

A BEAUTIFULLY PRODUCED FACSIMILE OF THE FIRST EDITION OF JAMES JOYCE’S ULYSSES, the most important novel of the twentieth century. The true first edition of this book is now beyond the range of all but a very small handful of collectors, this facsimile provides the opportunity to own this important and handsome work in a format, and with the feel, of the first edition. ULYSSES can be viewed as the pinnacle of the Modernist movement, and its impact on all subsequent western literature is unmistakable. Such writers as Virginia Woolf, John Dos Passos, William Faulkner, Samuel Beckett, Malcolm Lowry, and Anthony Burgess have all paid tribute, consciously or unconsciously, to Joyce’s influence. Burgess as well pronounced it the greatest single work in the English literature of this century, and he is not alone in that opinion.

According to James Spoerri, “This fortunate combination of printer and publisher resulted in the appearance of ULYSSES as a book whose physical aspect is particularly suited to its content. It is a fat and inviting volume, the blue and white of its covers subtly evocative of the Greece whose epic it so closely parallels” (quoted in the catalogue for the Garden Sale, Sotheby’s 1989). While this facsimile is of course not the true first edition, the physical attributes are the same.

$1950.
James Joyce - *Ulysses* - The First Printing to be Reset
Shakespeare and Company - 1926 - Scarce and Important

22 Joyce, James. *ULYSSES* (Paris: Shakespeare and Company, 1926) The first printing of *Ulysses* to have the type entirely reset, work accomplished with Joyce’s participation, the 8th printing overall and one of the key Shakespeare and Company printings, very early and desirable. Small 4to, in a handsome contemporary binding of three-quarter dark-blue morocco over blue cloth boards, the spine divided by bands ruled in gilt, one compartment lettered in gilt. The original blue wrappers, printed in white as issued by Shakespeare and Company in Paris, are bound in at the front and back. (6), 735 pp. A very desirable copy in contemporary binding, the paper still quite fresh and all very sturdy and sound. A handsome book with only light evidence of age.

ONE OF THE KEY PRINTINGS BY SYLVIA BEACH’S SHAKESPEARE AND COMPANY OF THIS LANDMARK OF 20th CENTURY LITERATURE. It is the first reprinting of the work to use entirely reset type. The work was accomplished with Joyce’s participation. The copy is bound as is often found on printings of the period in a simple style designed to draw little attention to itself due the controversy of the text within. In all a highly collectable copy.

*Ulysses* can be viewed as the pinnacle of the Modernist movement, and its impact on all subsequent western literature is unmistakable. Such writers as Virginia Woolf, John Dos Passos, William Faulkner, Samuel Beckett, Malcolm Lowry, and Anthony Burgess have all paid tribute, consciously or unconsciously, to Joyce’s influence. Burgess as well pronounced it the greatest single work in the English literature of the century, and he was not alone in that opinion. At the beginning of the present century the Modern Library placed *ULYSSES* in the number one spot on their 100 best books of the 20th century list.

$1950.

James Joyce - *Ulysses*
The Most Beautiful Printing - Signed by Joyce
First English Edition - Bound in Full Vellum - Gill Design

21 Joyce, James. *ULYSSES* (London: John Lane, The Bodley Head, 1936) First authorized English edition; one of 100 copies signed by Joyce (of a total edition of 1000) printed on mould-made paper bound in vellum. 8vo, luxuriously bound in a beautiful designed binding by Eric Gill of full vellum with his gilt decorations of a bow on the upper cover, and a gilt titled spine, t.e.g. Housed in the original publishers patterned boards slipcase and now protected in a fine morocco backed clamshell box with gilt decoration and lettering. 766 pp. A very fine copy. One of the most handsome we have seen.

VERY IMPORTANT LITERARY FIRST. SIGNED BY THE AUTHOR. This an extremely impressive copy of the first authorized English edition, signed by Joyce. IT IS ALSO THE FIRST EDITION of *ULYSSES* PRINTED IN GREAT BRITAIN. The superb binding executed In full vellum has been especially designed for this great book. DESIGNS FOR THE BINDING, EXECUTED IN GILT WERE DESIGNED BY ERIC GILL.

The typeface is extremely attractive and very readable, the printing on fine paper makes the book unusually handsome and presents what is perhaps the most beautiful printing of *ULYSSES* ever accomplished.

Along with the text, there are a series of appendices attached including copies of the International Protest against the unauthorized and mutilated printings of *ULYSSES* done especially in the United States; a copy of the injunction issued to prevent Samuel Roth from continuing his piracies of *ULYSSES*; a copy of Joyce’s letter to Bennet Cerf concerning the promotion, legal fight and publication of *ULYSSES* on the author’s behalf; a copy of the decision of the US District Court which was rendered on December 6, 1933 which lifted the ban on *ULYSSES* and a copy of the subsequent decision of the US Court of Appeals rendered in August of the following year which upheld the original decision; a copy of the forward to the first American edition and a bibliography of the works of James Joyce.

*Ulysses* can be viewed as the pinnacle of the Modernist movement, and its impact on all subsequent western literature is unmistakable. Such writers as Virginia Woolf, John Dos Passos, William Faulkner, Samuel Beckett, Malcolm Lowry, and Anthony Burgess have all paid tribute, consciously or unconsciously, to Joyce’s influence. Burgess as well pronounced it the greatest single work in the English literature of this century, and he is not alone in that opinion. Slocum & Cahoon A23.

$52,500.
23 Keats, John. THE POETICAL WORKS OF JOHN KEATS. Given From His Own Editions and Other Authentic Sources and Collated With Many Manuscripts. Edited with Notes and Appendices by H. Buxton Forman. (London: Reeves and Turner, 1902) An early and illustrated edition of the Forman edited Keats. With an engraved portrait frontispiece of Keats, with facsimile autograph, six other portraits and 10 other illustrations all on plates. 8vo, in a handsonely presented and fine binding by Macmillan and Bowes of three-quarter crushed morocco over delicately marbled tan paper covered boards, lettered in gilt on the spine and with thick raised bands beautifully gilt decorated. Gilt ruling on the covers, marbled endpapers, e.g. xxxi, 597 pp. A fine copy in every way, internally pristine and the binding in excellent condition.

A VERY HANDSOME AND FINELY BOUND COPY of Buxton Forman’s highly important collection of Keats. The ten illustrations are lovely pre-Raphaelite plates and the seven portraits nicely round out the volume. A very pretty book, well suited to the content.

A BEAUTIFUL COPY OF THIS FINE BOOK. Buxton Forman’s highly important collection of Keats. With his scholarly notes and appendices. ‘In this reissue of Keats’s Writings no change has been made in the general arrangement, and only two words have been altered in the text of the poems...’ “The whole of Keats’s known works in verse are included in this volume; and the foot-notes contain a large selection of variorm readings. Sixteen lines of THE EVE OF ST. MARK, found by the Editor in a Keats scrap-book lent to him by Mr. Frank Sabin, and given in the Introduction, have not been printed in any other edition.”

$850.

24 Kipling, Rudyard. ‘CAPTAINS COURAGEOUS’ (London: Macmillan, 1897) First edition. With 22 fine black & white illustrations on plates by I.W. Taber. 8vo, publisher’s original navy blue cloth elaborately lettered and pictorially decorated in gilt on both the spine and the upper cover in a maritime motif, a.e.g. viii, 245, 2 pp. ads. A very nice copy of this beloved story, the blue cloth bright and unfaded, the gilt on the front cover perfect, that on the spine only very slightly mellowed, the text block with very little and very occasional of the normally encountered spotting.

A PLEASING FIRST EDITION OF THIS CLASSIC WORK. Kipling’s tale of a spoiled youth who becomes a man at sea is one of his best loved stories. Its themes are universal and timeless. It is also an excellent portrayal of life in the Gloucester fishing fleet of Massachusetts, written while the Kiplings were living in the United States. Though Kipling lived in Vermont for several years and was married to an American this is his only novel with entirely American settings, themes and major characters.

$795.

25 Kipling, Rudyard. THE JUNGLE BOOK and THE SECOND JUNGLE BOOK (London: Macmillan and Co., 1894, 1895) Together 2 volumes. First editions. These with fine provenance, being from the Doheny Collection with both Doheny plates added to each volume. With illustrations by J. Lockwood Kipling, W. H. Drake and P. Frenzeny. 8vo, publisher’s original polished navy blue cloth lettered and elaborately decorated in gilt on each volume, a.e.g. 212; 238, ads pp. A very pleasing, and handsome set, nice copies. The Jungle Book as usual, a bit less brightl than The Second Jungle Book. Hinges are clean and unbroken, the giltwork to the bindings in good order, bright and only lightly worn on the first volume. An important set.

IMPORTANT FIRST EDITIONS, FIRST ISSUES OF THIS CLASSIC WORK. The stories of Mowgli, a human child lost in the jungles of India and raised by wild animals, struck a cord with readers who somehow found him and his animal friends easy to relate to despite the bizarre circumstances. Arguably the best loved of Kipling’s many delightful works for children and a true classic of its genre.

$5750.

26 London, Jack. THE CALL OF THE WILD (New York: The Macmillan Company, 1903) Scarce First edition, First issue of this American classic. Illustrated with plates in colour by Philip R. Goodwin and Charles Livingston Bull, decorated by Charles E. Hooper. 8vo, publisher’s original pictorially decorated green cloth lettered in gilt and with illustrations of dog sledding on the upper cover in white, red and black, similarly gilt lettered and pictorially decorated on the spine, pictorial endpapers. Now protected by a fine and handsome morocco backed slipcase with chemise, the back rounded with raised bands and gilt decorations and lettering. 231, 2 ads pp. An absolutely beautiful copy, as nice as we have ever seen, bright, fine, pristine and quite stunning with the painted cover still near as mint.

A STUNNING COPY OF THE SCARCE FIRST EDITION, FIRST ISSUE OF AN AMERICAN MASTERPIECE AND ONE OF THE
London's classic tale of a St. Bernard--Buck--who becomes the leader of a pack of wolves in the Klondike after the death of his master. One of the greatest "boys" books and a vivid memory for countless readers the world over. Like Dickens' "Christmas Carol" and Hemingway's "Old Man and The Sea", THE CALL OF THE WILD is one of the really great reads in world literature, constructed with perfection, it has never grown old or passé.

Jack London was born in San Francisco, and was the son of an itinerant astrologer and a spiritualist mother. He grew up in poverty and had a number of interesting experiences, including a stint as a sailor on a sealing expedition to Japan. Later, he traveled throughout the United States and Canada and attempted to strike gold in the gold rush of 1897. He was largely self-taught, although he did attend college for one semester. As London became a successful writer, he continued to travel and write fiction and political accounts.

These experiences resonate in London's writing, which evokes struggle, adventure, travel, close ties to the land, and a revolutionary consciousness with regard to economic class. London was remembered by his friend, Upton Sinclair as "one of the great revolutionary figures" of US history.

The Finest of the Editions of Edgar Allan Poe
Limited to 100 Specially Bound Numbered Copies
With the Engravings and Gravures in Three States

William Shakespeare - The Comedies Histories and Tragedies
A Beautifully Bound Impression - With Fine Provenance
poems, including “Tu Quoque,” “A Gentleman of the Old School,” “A Dialogue from Plato,” and “Une Marquise.” Many of his poems in their original form were illustrated—some, indeed, were written to support illustrations.

By the autumn of 1873 Dobson had produced enough verse for a volume, and published Vignettes in Rhyme, which quickly went through three editions. During the period of their appearance in the magazine the poems had received unusual attention, George Eliot, among others, encouraging the anonymous author. The little book immediately introduced him to a larger public. The period was an interesting one for a first appearance, since the air was full of metrical experiment. Steinburne’s bold excursions into classical metre had broken new ground; it was hopeless to attempt to compete, and the poets of the day were looking for fresh forms and variations. Early in 1876, a small body of English poets discovered the French forms of Théodore de Banville, Clement Marot and François Villon, and determined to introduce them into English verse.

Austin Dobson, who had already made successful use of the triplet, was at the head of this movement, and in May 1876 he published in The Prodigals the first original ballade written in English. This he followed by English versions of the rondel, rondeau and villanelle. An article in the Cornhill Magazine by Edmund Gosse, “A Plea for Certain Exotic Forms of Verse,” appearing in July 1877, simultaneously with Dobson’s second volume, Proverbs in Porcelain, drew the general eye to the possibilities and achievements of the movement. The experiment was deemed a success. In 1883 Dobson published Old-World Idylls, which contained some of his most characteristic work. At this time his taste was gradually settling on the period with which it has since become almost exclusively associated; and the spirit of the 18th century was revived in “The Ballad of Beau Brocade” and in “The Story of Rosina”, as nowhere else in modern English poetry. In “Beau Brocade”, the pictorial quality of his work is at its very best. He has been compared with Randolph Caldecott, with which it has much in common; but Dobson’s humour was not so “rollicking” and his portraiture not so broad as that of the illustrator of John Gilpin. His appeal was more intellectual.

After 1885 Dobson was engaged mainly in critical and biographical prose, by which he added considerably to the general knowledge of his favourite 18th century. His biographies of Henry Fielding (1883), Thomas Bewick (1884), Richard Steele (1886), Oliver Goldsmith (1888), Horace Walpole (1890) and William Hogarth (1879-1891-1897-1902-1907) are studies marked alike by assiduous research, sympathetic presentation and sound criticism. In Four Frenchwomen (1890), in the three series of Eighteenth-Century Vignettes (1892-1894-1896), and in The Paladin of Philanthropy (1899), which contain unquestionably his most delicate prose work, the accurate detail of each story is relieved by a charm of expression which could only be attained by a poet. In 1901 he collected his hitherto unpublished poems in a volume entitled Carmina Votiva.'

$1750.

31 Shakespeare, William. THE DRAMATIC WORKS OF WILLIAM SHAKESPEARE, WITH A GLOSSARY. (Chiswick: C. Whittingham, 1823) First edition thus. Additional woodcut title, vignette on printed title, and cul-de-lampe. 8vo, a beautiful edition in contemporary straight-grained maroon morocco; richly gilt with blind stamped flower borders on upper and lower covers; gilt floral designs between raised, gilt stamped bands on spine and gilt lettering; edges beautifully gilt and gauffered; soft purple endpapers. 2 ff, 666 pp. A fine, elegant edition in excellent condition.

A FINE COPY OF SHAKESPEARE’S WORKS. Charles Whittingham was the “uncle”, printer and founder of the Chiswick Press.” However, even before setting up this press, Whittingham had set precedents in printing, typography, types of paper used and for being the “first printer to develop fully the overlapping of wood engravings for book illustration,” and was the first to print woodcuts perfectly.” [Dict of Nat’l Bio] Whittingham also distinguished himself for producing compact editions of authors put out by rival booksellers for less money. Thus, he made it possible for more people to read contemporary authors.

A very beautiful and complete edition. This binding is in the style of the best London binders of the period. Jaggard, Shakespeare, p. 514

$1050.

29 Shakespeare, William. THE DRAMATICK WRITINGS OF WILL. SHAKSPERE. [Bell’s Edition of Shakespeare]. Printed Complete from the TEXT of SAM. JOHNSON and GEO. STEEVENS, And Revised from the Last Editions. [with,] A PROLEGOMENA TO THE DRAMATICK WRITINGS OF WILL. SHAKSPERE (London: Printed for and Under the Direction of John Bell, 1793) 20 volumes. The important Bell’s Shakespeare, with the Prefaces by Pope, Theobald, Hamner Warburton and Johnson, and with both Rowe’s and Malone’s Life of Shakespeare, and with many other important essays, notes and emendations. Engraved frontispiece portraits of Shakespeare and of the Prince of Wales, of Pope, Warburton, Hamner and Johnson as well as others, of Shakespeare’s house and with a profusion of finely engraved plates throughout the volumes 12mo, beautifully bound in full red Regency straight-grain morocco with handsome gilt ruling
The index and illustrations add to the collection's interest. This collection is of value not only because it is attractive and well preserved but also because modern Shakespeare scholarship. For each play, significant notes by Malone, Steevens, Warburton and others are affixed. Followed him, from Malone's text, which is renowned for its accuracy and consistency. In fact, it "has time and again been called the foundation of editions, commendatory verses on Shakespeare, Johnson's, Rowe's and Pope's famed prefaces. This version derives as well as from Rowe and those who...to the borders of the upper and lower covers, the spine with compartments separated by gilt bands, gilt tooled Regency decorative motifs and lettering in gilt within the compartments, gilt tooled edges and gilt rolled turnovers, marbled end-leaves, all edges gilt. An excellent and important set, very handsome, beautifully preserved, fresh and clean.

A Very Handsome and Early Set of the Works
William Shakespeare - The Poems and Plays- 16 Volumes
A Highly Important Edition with Notes of Malone and Others

32 Shakespeare, William. THE POEMS AND PLAYS OF WILLIAM SHAKESPEARE, In Sixteen Volumes. Collated Verbatim with the Most Authentick Copies and revised; with the Corrections and Illustrations of Various Commentators; To Which are Added, An Essay on the Chronological Order of His Plays; An Essay Relative to Shakespeare and Jonson; A Dissertation on the Three Parts of King Henry VI. An Historical Account of the English Stage, and Notes by Edmund Malone. [With a Life of the Author, and A Selection of Notes, Critical, Historical, Explanatory, and Glossarial; Selected From the Editions of Rowe, Pope, Johnson, and Steevens, Malone and other Eminent Commentators: To Which are Added, The Prefaces of Rowe, Pope, and Johnson, With Engraved Portraits and Superior Illustrations, Engraved on Steel, By C. Heath, C. Rolls, F. Bacon, &c, From Designs by Smirke, Westall, Corbould, Stepheanoff, and Weight.] [Dublin: Printed for John Exshaw, 1794] 16 volumes. First of the Edition. Illustrated with finely engraved portraits, frontispieces, facsimiles of handwriting and a profusion of other fine engravings throughout. 8vo, contemporary full polished, mottled calf, the spines handsomely decorated with gilt bands separating the compartments, two compartments with contrasting red and black morocco lettering labels gilt decorated and lettered, others with central gilt ornamental device. A very handsome and unusually well preserved set, the calf in very nice condition, the gilt bright, the text blocks clean, sound, crisp and tight, the plates all in good order, a fresh set and a set in contemporary and exemplary condition.

FINE AND EARLY SET OF SHAKESPEARE’S WORK. Includes a Life of Shakespeare , the author’s will, Appendices noting the plays and editions, commentary verses on Shakespeare, Johnson’s, Rowe’s and Pope’s famed prefaces. This version derives as well as from Rowe and those who followed him, from Malone’s text, which is renowned for its accuracy and consistency. In fact, it "has time and again been called the foundation of modern Shakespeare scholarship." [Shakespeare Domesticated] For each play, significant notes by Malone, Steevens, Warburton and others are affixed. The index and illustrations add to the collection’s interest. This collection is of value not only because it is attractive and well preserved but also because...
Shakespeare’s Sonnets - Beautifully Printed - 1923
One of Only 170 Copies - With Special Decorated Binding


A UNUSUALLY PLEASING AND HANDSOME COPY OF THIS BEAUTIFULLY BOUND, PRINTED AND DECORATED EDITION OF SHAKESPEARE’S SONNETS, OFFERED HERE ON HANDMADE PAPER. Little need be said of Shakespeare’s Poems. The Sonnets are still regarded as the greatest poems ever written in the language and this fine edition allows the reader the simple pleasure of enjoying them in this lovely limited illustrated edition. The text is large and all pages are embellished with head pieces. A perfect gift for a loved one or oneself.

“Full many a glorious morning have I seen, Flatter the mountain tops with sovereign eye, Kissing with golden face the meadows green, Gilding pale streams with heavenly alchemy...”

$7500.

A Fine and Very Handsome Set in Contemporary Calf
The Works of Shakespeare - Charles Knight’s Edition - 1881

33. Shakespeare, William. THE STRATFORD SHAKSPERE [Histories, Comedies, Tragedies of William Shakespeare] Edited by Charles Knight (New York: D. Appleton and Company, 1881) 6 volumes. A handsome early set of Knight’s important edition. With an engraved plate for each play. 8vo, handsomely bound in contemporary three-quarter calf over marbled boards, the spines richly gilt decorated in compartments between gilt stippled bands, two compartments with contrasting dark brown and dark green morocco labels lettered and decorated in gilt, endleaves and all edges marbled. An fine and handsome set, internally fresh and clean with no foxing or spotting whatsoever, text firm and appearing unread, the binding sturdy and very attractive with fine hinges and only the most minor of evidence of shelving at the tips and edges, uncommonly fresh and well preserved.

A FINE EARLY SET OF KNIGHT’S IMPORTANT EDITION. It contains Knight’s excellent “Life of Shakspere”, notes on various readings and glossary. The vignette style engravings for each play are a delightful addition as well.

“The text given by Mr. Knight... is founded upon the most careful collations; and a reason is assigned in those editions for every deviation from the received text of the modern copies. To print the Text of the Words of Shakespeare, such as we may judge that it proceeded from his pen, so as to make his real words accessible to all, is the object...”

$950.

A Brilliant Copy of an Important Edition
The Works of Shakespeare - The Imperial Edition
Charles Knight’s Editorial and a Design Masterpiece

34. Shakespeare, William. THE WORKS OF SHAKSPERE. Edited by Charles Knight (New York: Virtue and Yorston, n.d., circa 1870) 2 volumes. The Imperial Edition, the best edition of the publisher and editor. Profusely illustrated throughout with very fine full-page steel engravings by select artist, vignette half-title and portrait frontispiece. Large Folio, (15” x 11”), in the publisher’s very deluxe and impressive binding of full dark brown morocco handsomely decorated with wide ornate panels in blind featuring round portrait corner piece portraits of Shakespearian characters in bright gilt, all surrounding a full gilt panel featuring a bust of Shakespeare, urn and shield and rich ornate lettering. The spines are decorated in similar style with tall gilt stippled raised bands, panels in blind, bright gilt lettering and gilt tools in the center of each compartment, board edges and turn-ins gilt decorated, fine marbled end-papers and a.e.g. An extremely fine and unusually attractive set. The books are near as pristine with fresh white paper, the bindings bright and exceptionally well preserved.

AN ABSOLUTELY SUPERB SET OF THIS IMPORTANT EDITION IN ITS VERY BEST FORMAT. Truly an edition, printing and binding well suited for the greatest writer of the language. It is also vivid proof that an American publisher could produce a Shakespeare as handsome and fitting as any of their British counterparts.

“The text given by Mr. Knight... is founded upon the most careful collations; and a reason is assigned in those editions for every deviation from the received text of the modern copies. To print the Text of the Words of Shakespeare, such as we may judge that it proceeded from his pen, so as to make his real words accessible to all, is the object...”

$3250.
The Adventures of Gil Blas of Santillane
Smollett's Classic Translation - London - 1819
A Fine Colourplate Set in Three Volumes in Polished Calf

35  [Smollett]  Le Sage, [Alain Rene].  THE ADVENTURES OF GIL BLAS DE SANTILLANE, Translated From the French of Le Sage by Tobias Smollett  (London: for Thomas McLean, 1819)  3 volumes.  First edition thus.  With the famous fifteen fine and charming hand-colored plates.  8vo, in fine antique full red calf by Root & Son, the boards with triple-ruled gilt frames with small floral cornerpieces, the spines handsomely gilt tooled in compartments between gilt ruled bands, two compartments with black morocco lables lettered and decorated in gilt, board edges gilt stippled, turn-ins gilt decorated, marble endpapers and t.e.g.  xii, 384; 378; 392 pp.  A very fine set, internally fresh and clean, the plates bright, the bindings sturdy and sound, the calf with minor and pleasing evidence of age.  A lovely set.

A FINE AND BEAUTIFUL SET IN ANTIQUE CALF BY ROOT AND SONS, handsome and well preserved.  Le Sage's 18th century classic, offered here in the best translation by Mr. Smollett who was also renown for his translation of DON QUIXOTE and for his own masterful works of literature and travel.  The fine hand-colored engravings are very much after the style of Thomas Rowlandson (though they are not by his hand) and are rich in both colour and expression.

$1450.

“Gulliver's Travels”- 1726-27 Edition in 2 Volumes
The Coleridge Family Copy - Inscribed by 3 Descendants
A Rare Early Issue - One of the Great Works in Literature

36  [Swift, Johnathan].  TRAVELS INTO SEVERAL REMOTE NATIONS OF THE WORLD.  In Four Parts.  By Lemuel Gulliver, First a Surgeon, and then a Captain of several Ships.  To which are prefix'd, Several Copies of Verses Explanatory and Commendatory; never before printed  (London: For Benj. Motte, 1727, 1726)  2 volumes.  A very interesting set with fine provenance.  The Coleridge family copy.  First edition, Teerink's B issue of Vol. II dated 1726 and the Second edition of Vol. I, formatted, sized and in presentation as the firsts and published within just a few months of the first editions and set from the first issue of the first edition (the A edition).  This is the first edition to include the "Verses," which had been separately printed in March of 1727.  They were compressed into twenty pages and inserted here by the publisher after the title and before the text.  This is also one of the earliest issues of the second edition, with the portrait found in the first editions and in only some copies of the second.  Portrait frontispiece, 6 maps and plates.  8vo, full calf in contemporary style, lettered in gilt and elaborately tooled in gilt on the spines with panel designs incorporated within raised bands gilt ruled and stopped, the covers with 3 gilt ruled panels incorporating corner tools surrounding a central panel gilt.  i-ii, [xx], iii-xii, 148, [x],164; [1] ads, [vi],[155, [viii],199.  An especially attractive copy of this increasingly scarce title.

The calf remains in bright and excellent condition, the textblocks and engravings, sound, clean, crisp and unpressed.

RARE EARLY ISSUE OF ONE OF THE GREAT WORKS IN THE HISTORY OF WORLD LITERATURE.  THE COLERIDGE FAMILY COPY.  INSCRIBED BY THE GREAT POET’S NEPHEW AND SON-IN-LAW HENRY N. COLERIDGE, BY F.G. COLERIDGE AND ALSO BY HIS GRANDDAUGHTER EDITH COLERIDGE.  A SPECIAL COPY WITH WONDERFUL PROVENANCE.

Copies with fine provenance are regrettably uncommon, and this copy remains a fine example of the book in its original aspect and with bindings in proper contemporary style.  This edition was the first to include the five Verses (1. To Quinbus Flestrim.  2. The Lamentation.  3. To Mr. Lemuel Gulliver.  4. Mary Gulliver To Capt. Lemuel Gulliver.  5. The Words of the King of Brobdingnag.) which did not appear in the first impressions of late 1726 ).

“Gulliver’s Travels” is a biting political satire ingeniously styled after the many narratives of travel and exploration popular at the time and which Swift had read in the library of his employer, Sir William Temple.  And though most satire, especially political satire, is quickly rendered unintelligible or uninteresting with the passage of time, Swift endowed his story with so much imagination that it has never passed out of the canon of classics in English literature.

$9500.
Vanity Fair - William Makepeace Thackeray
In a Beautiful Full Decorated Binding By Bayntun-Riviere

37 Thackeray, William Makepeace. VANITY FAIR (London: Bradbury & Evans, 1849) A very early issuance. With the author’s 40 illustrations in steel or wood engraving, 8vo, in a Bayntun-Riviere binding of full crushed black morocco, with beautiful intricate blind stamped decorations on the covers surrounded by a gilt border, and with gilt lettering and botanical tooled designs along a paneled spine between gilt-stippled raised bands, gilt inner dentelles andbotanic borders on turn-ins and board edges gilt tooled, a.e.g., and with the original cloth covers and spine bound in at end. xvi, 624 + [1] illus. at end. A very fine copy in an extremely attractive fresh and attractive binding.

An especially attractive copy of this important work of 19th century literature. Thackeray used the novel’s Napoleonic era and its setting within a worldly society to mirror the society of his own with great success. Though prior being well published as both a writer and illustrator, largely in Punch, this was Thackeray’s first novel of significance. It cemented his position within the canon of 19th century writers and still remains his most famous and popular.

$1500.

Thucydides - Eight Bookes of the Peloponnesian Warre
Two Volumes - Very Handsomely Bound in Full Tree Calf Gilt
Fine Copies - Jowett’s Important Translation

38 [Thucydides] Jowett, B[enjamin], (Translator). THUCYDIDES, [EIGHT BOOKES OF THE PELOPONNESIAN WARRE. Written by Thucydides the sonne of Olorus]. Translated into English [With an Introduction, Marginal Analysis, Notes and Indices] To Which is Prefixed AN ESSAY ON INSCRIPTIONS AND A NOTE ON THE GEOGRAPHY OF THUCYDIDES by Benjamin Jowett (Oxford: At the Clarendon Press, 1900) 2 volumes. First revised edition of Jowett’s translation. 8vo, very handsomely bound in fine contemporary bindings of full polished tree calf gilt, the spines with fine contrasting morocco labels ruled, decorated and lettered in gilt, the upper covers emblazoned with gilt crest, fine marbled endpapers, all edges marbled. cxii, 267; 514 including a very extensive index pp. A very fine set in an appealing binding, internally near pristine, the bindings with just a bit of age as would be expected.

JOWETT’S GREAT TRANSLATION OF THIS CLASSIC TEXT AND ONE OF THE GREATEST WORKS OF HISTORICAL WRITING, BEAUTIFULLY PRESENTED AND BOUND. Thucydides classic account of the Peloponesian war in the best modern translation. Jowett was Master of Balliol College and Regius professor of Greek at Oxford University. His translation of Plato remains the classic and this translation of Thucydides is the most accurate and scholarly to date. Although perhaps less lyrical then the translations of Hobbes and Smith, Jowett’s extensive essays, notes and commentaries add greatly to his thorough text.

$695.

Twain’s Masterpiece of American Literature
Huckleberry Finn - First Edition in the Original Cloth
An Unusually Nice Copy - Very Early Issue Points

40 Twain, Mark. THE ADVENTURES OF HUCKLEBERRY FINN (New York: Charles L. Webster and Company, 1885) FIRST AMERICAN EDITION, FIRST PRINTING with BAL’s first state frontispiece with the cloth visible, and very early issue points: “was” for “saw” on p.57; and the Illustrations list p.[13] shows “Him and another Man” plate as appearing on p.88; p. 155 with the final “5” dropped With 174 black and white illustrations by E.W. Kemble. Square 8vo, publisher’s original green cloth elaborately decorated in gilt and black on the covers and spine. 366 pp. A very handsome copy, bright and appealing. This copy is clean and tight and very pleasing internally, the paper fresh. The cloth is quite bright and the gilt is in really pleasing condition. Some very expert care to the cloth, spine tips strengthened or consolidated expertly and unobtrusively. Hinges firm and strong.

A VERY HANDSOME AND WELL PRESERVED COPY OF THE FIRST EDITION OF ONE OF THE MOST IMPORTANT AND GREATEST BOOKS IN AMERICAN LITERATURE.

Along with TOM SAWYER, HUCKLEBERRY FINN is considered the stepping stone to modern American literature. And along with Tom Sawyer, for the first time, the hero of the novel was a boy. These books are landmarks and Hemingway often offered his opinion that the modern novel would have been impossible without them. With Whitman’s LEAVES OF GRASS and Melville’s MOBY DICK, they provide us with a view of America transcending its past and beginning its future. BAL 3415; Grolier American 87; Johnson, pp. 43-50; Peter Parley to Penrod, pp. 75-6

$9500.
Mark Twain’s *The Prince and the Pauper*
*The First Edition, First Issue in Original Cloth*

39 Twain, Mark. *THE PRINCE AND THE PAUPER.* A Tale for Young People of All Ages (Boston: J. R. Osgood and Co, 1882) First edition, first issue, with the “Franklin Press” imprint on the copyright page and the first state of the binding with rosette at 1/8” below the horizontal. With 192 illustrations. 8vo, publisher’s original dark green cloth, with pictorial decoration in gilt and black on upper board, stamped and lettered in gilt and black on the spine. 411. A very good and pleasing copy, internally solid and quite clean with only a bit of the expected age evidence here and there. The binding still very attractive and well preserved with some typical evidence of shelving to the extremities and shoulders.

THE RARE FIRST ISSUE. Twain’s timeless tale of two little boys who switch places to see how the other half lives. Very scarce in unsophisticated original cloth.

THE PRINCE AND THE PAUPER was quite unlike anything Twain had done up till that time. It is a fine adventure with a delicate vein of “Twainian” humor running throughout. Twain took up a short domicile in Montreal in an attempt to establish residency there so that he could register the copyright in Canada, England and the United States. His past encounters with piracy led him to make this attempt. BAL 3402.

$2500.

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Oscar Wilde’s Last and Most Poignant Work

39 [Wilde, Oscar]. *THE BALLAD OF READING GAOL.* By C.3.3. (London: Leonard Smithers, 1898) First edition, one of 800 copies printed on handmade paper. 8vo, publisher’s original quarter buff cloth over mustard coloured cloth covered boards, the spine lettered in gilt [8] pp. plus 31 numbered leaves, printed and paginated on the recto only. A fine copy, only a hint of mellowing to the buff cloth.

THE FIRST EDITION, LIMITED TO 800 COPIES ON FINE, HANDMADE PAPER. Inspired by his experiences while in prison and written while in exile in France, THE BALLAD OF READING GAOL was Wilde’s last artistic gasp. Because of his sobering position at the time, the poem is free from a great deal of the affectation that colored his earlier work. “Had [it] been written a hundred years ago, it would have been printed as a broadside and sold in the streets by the balladmongers; it is so common as that, and so great as that” (Jackson, The Eighteen-Nineties, p. 99).

$2950.

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A Handsome Poems of William Wordsworth
In a Rich Contemporary Binding by Hayday

41 Wordsworth, William. *THE POEMS OF WILLIAM WORDSWORTH.* A New Edition (London: Edward Moxon, 1858) An early collected edition of Wordsworth’s poetry. With a handsome engraved portrait and engraved vignette titlepage [dated 1847] of Rydal Mount. Thick 8vo, finely bound in full contemporary pebbled maroon morocco by Hayday with rich and elaborate gilt panel decorations in the compartments of the spine between raised bands, one compartment lettered in gilt, both covers richly gilt paneled with a wide pattern with large corner-pieces and multiple rules and elaborate roll tooling all in gilt, gilt decorated edges and turn-ins, a.e.g. xxiv, 704. A very fine copy, beautifully bound and extremely well preserved.

SUPERBLY BOUND BY HAYDAY. A beautiful and very handsome edition of Wordsworth’s great poetical works choicely bound by Hayday to exquisite taste. Printed double column and ruled, with appendices, prefaces to earlier editions, notes and an index to first lines. A fitting publication and binding for the great master of English Romantic Poetry.

$895.

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Item ##, page xx
Edward Detmold’s Fables of Aesop
The Large Paper First Edition, Signed and Limited
Beautifully Bound in Full White Polished Buckram Gilt

42 Aesop; [Detmold, Edward J., Illus.]. THE FABLES OF AESOP (London: Hodder & Stoughton, 1909) Limited first edition of 750 copies, numbered and signed by the artist. Illustrated with 25 beautiful plates in color by Edward J. Detmold, including two extra plates not found in the trade edition. Thick folio, publisher’s original full white polished buckram, the upper cover artfully decorated with the original gilt pictorial designs surrounded by a frame ruled in gilt and filled with intertwined vines, the spine handsomely gilt lettered and decorated with gilt device and gilt rules, t.e.g., housed and protected in the original slipcase. A fine copy with just very light age mellowing at the spine panel, the corners fine and sharp, the plates all in excellent condition, the text-block clean and white, essentially a near as pristine copy in a protective slipcase. The slipcase with some wear as would be expected. The book profiting by the presence of the slipcase, with the white cloth remaining clean and the giltwork very bright.

FIRST EDITION, LIMITED, SIGNED, NUMBERED AND SPECIALY BOUND. This title represents, in our opinion, Detmold’s very best work. The grace and sensitivity of the illustrations reflect a certain Eastern sensibility. The artist’s powers in the delicate communication of nature’s spirit are exemplified by these wonderful paintings, rich with the wide variety of the colours in the spectrum.

This is a very fine copy of the best printing of the work, numbered and signed by Detmold.

$3250.

“Black Beauty”
Black Beauty with Cecil Aldin’s Colourplates
A Truly Beautiful Presentation of a Wonderful Story

43 [Aldin, Cecil illus.] Sewell, Anna. BLACK BEAUTY. The Autobiography of a Horse (London: Jarrolds Publishers, [1912]) The First Edition in this format and First Cecil Aldin illustrated edition. With 18 very beautiful tipped-in color plates by Cecil Aldin. 4to, publisher’s original deep green cloth with fully gilt decorated pictorial upper cover featuring an all over image of a young horse with its mother in an ideal country setting, lettered and ruled in gilt on spine and cover. With the scarce pictorially illustrated dustjacket. viii, 291 pp. An unusually fine, very bright copy, virtually free of any of the foxing associated with the paper stock used for printing this work. The dustjacket also well preserved with only light edgewear primarily from shelving or minimal use. An especially pleasing and beautiful copy.

FIRST EDITION OF THIS SCARCE BEAUTIFULY ILLUSTRATED PRINTING. One of the finest and most beautiful editions of Black Beauty that we know of. Aldin’s colour plates are vivid and expressive, yet very natural. The binding is lovely and the presentation large and rich. The first edition of the book with Cecil Aldin’s illustrations was issued by Jarrolds in 1912.

BLACK BEAUTY is the only book Anna Sewell ever wrote. It is a timeless story which relates events in the life of a horse which suffers great cruelty and despair but for whom there is the ultimate eventuality of a happy home. This novel became an immediate success and in its day caused the altering of human behaviour towards and treatment of domesticated animals. Unfortunately Anna Sewell would never realize her dream of experiencing the changes she wrote and fought for as she died only a few months after the book’s publication having never received more then £20 for her literary efforts. The novel struck home in an immediate and especially meaningful way for animal lovers and for animal rights activists in their struggles for the humane treatment of animals. In the intervening years since its publication it has become a revered classic of the highest order. It has become known as “the Uncle Tom’s Cabin of the horse”

$750.

Peter Pan and Wendy
A Beautifully Illustrated Edition - In the Scarce Dustjacket

A FINE AND VERY WELL PRESERVED COPY. A charming edition of the Peter Pan story. The illustrations are in style somewhat typical of English style during the first decades of the 1900’s. In addition to the color plates, many illustrations are scattered throughout the text, sometimes whimsically so.

This is an exceptional copy in that it retains the pictorial dustjacket, something that rarely happens with a children’s book as decorative as this. $495.

First Edition with Baumer’s Illustrations

Vanity Fair - Beautifully Presented with Colour Plates

45 [Baumer, Illus.] Thackeray, William Makepeace. V ANITY FAIR (London: Hodder and Stoughton, [1913]) First edition thus. Illustrated with twenty tipped-in color plates by Lewis Baumer, each with a captioned tissue-guard and with decorated endpapers and titlepage. 4to, publisher’s original olive-gray cloth, the spine calligraphically lettered in gilt, the cover featuring similar gilt lettering and a gilt oval frame surrounding a color pastedown picture of Becky Sharp by Lewis Baumer. xviii, 483 pp. An especially fresh and bright copy of this very beautiful book, quite superior, the plates and tissue-guards all very fine, the text clean and bright, the gray cloth as pristine with virtually no evidence of age or use, some light spotting to the edges as is typical with the paper.

VERY HANDSOME AND PLEASING FIRST EDITION. An uncommonly nice copy of this edition of V ANITY FAIR. Baumer’s illustrations are perfectly spirited to Thackeray’s story. The novel, first published in 1848 is an important work of 19th century literature. Thackeray used the novel’s Napoleonic era and it’s setting within a worldly society to mirror the society of his own with great success. Though prior being well published, largely in Punch, this was Thackeray’s first novel of significance. It cemented his position within the canon of 19th century writers and still remains his most famous and popular. One would be hard pressed to find a more attractive rendering of it. $450.

Le Morte D’Arthur - A Brilliant Masterpiece

The Best Edition With Aubrey Beardsley’s Illustrations

46 [Beardsley, illus.] Malory, Thomas. LE MORTE D’ARTHUR...Introduction by Prof. Rhys and a note on Aubrey Beardsley by Aymer Vallance (London: J. M. Dent and Sons, Aldine House, 1927) Third and most complete edition, limited to 1600 copies, with 10 extra illustrations not included in the two first printings. 22 full page and double-page illustrations by Aubrey Beardsley including the fine frontispiece, the Merlin drawing and the design for the original cover, also with numerous designs and illustrations throughout the text, as well as a profusion of decorated initials and chapter headings. Thick, large 4to, publisher’s original black cloth with spine and covers beautifully and fully decorated in gilt after designs by Beardsley. Iv, 538 pp. A very handsome, fine and proper copy, a bit of very minor spotting to the first few and last few leaves, a touch of offsetting to the flies, the cloth is rich, fresh and quite bright, hinges with some expert, very skillful and virtually unnoticeable re-freshening.

AN IMPORTANT PRINTING OF THIS VERY BEAUTIFUL BOOK, and this a very desirable and strong copy. The third edition contains an extra 10 illustrations added in the text, the first edition to do so, as well as the original binding design (which was never used) and a full size facsimile of the Merlin drawing, previously used on a smaller scale. The text is that of Caxton’s printed for the first time in 1485 at Westminster in London.

This book represents Aubrey Beardsley’s first commissioned work, undertaken when he was not yet twenty. While working at an insurance office in London, Beardsley frequently visited the Jones and Evans bookshop in Cheapside, where he got to know Frederick Evans. Mr. Evans allowed the artist to trade drawings for books on occasion, and it was Evans who suggested to J. M. Dent that Beardsley should be the artist for Mr. Dent’s new edition of the Arthurian tales. A suggestion well made and one to which 20th century printing owes much.

The commission, which came in 1892 was to “design and illustrate an ambitious edition of Malory’s ‘Le Morte d’Arthur’ which was intended to rival the Kelmscott Press books on their own ground...(E)lements beside the pale remnants of Pre-Raphaelitism were at work fertilizing (Beardsley’s) developing talent, and what was seen by its devisers as an emulation of Morris and Burne-Jones turned out in the execution more like a parody of them—a parody which annoyed Morris to the point at which he contemplated legal action. It may well not have been a deliberate parody: it is simply that already, willy-nilly, the ‘strong medieval decorative feeling’ of Morris was mixed, as Walter Crane noted, ‘with a curious weird Japanese-like spirit of diablerie and grotesque, as of an opium dream’.”

Beardsley’s life was short, he died of tuberculosis at the age of 26. In those few years he managed however to leave a great and lasting artistic legacy and a fascinating personal history as well. $2650.
Signed - Limited Deluxe Copy - One of Only 170 Printed
Harry Clarke's Illustrated Tales of Mystery and Imagination
A Stunning Interpretation of Poe's Classic Writing
The True and Most Rare of the First Editions Offered

47  [Clarke, illus.] Poe, Edgar Allan. TALES OF MYSTERY AND IMAGINATION (London: George G. Harrap & Co. Limited, 1919) Very scarce, first edition DELUXE ISS UE ON FINE HANDMADE PAPER. Limited issue of only 170 copies SIGNED AND NUMBERED BY HARRY CLARKE. With 24 stunning full page black and white plates by Harry Clarke and with a profusion of very fine Clarke designed head and tail-pieces throughout. Large, thick 4to, in the publisher’s best deluxe binding of full vellum, the upper board decorated in gilt from designs by Harry Clarke, the spine gilt lettered, top edge gilt, others untrimmed. 383 pp. A very fine and beautiful copy, still partially unopened, the text bright and the vellum unusually fresh and clean.

THE RARE DELUXE EDITION OF ONLY 170 SIGNED AND NUMBERED COPIES. Perhaps the most perfect edition of Edgar Allen Poe’s TALES OF MYSTERY AND IMAGINATION. Clarke’s stunning black and white plates utilize dramatic wide areas of black with intricate areas of white appearing nearly scratched out. The effect at once conveys both the beauty and horror unique to Poe’s writing and evokes the dense spiritual qualities of the exquisite text. A wonderful marriage of artist and writer and “probably the ideal interpreter of Edgar Allan Poe.” (Bowe, 53)

There are twenty-nine tales including “The Pit and the Pendulum”, “The Murders in the Rue Morgue”, “The Fall of the House of Usher”, and “The Descent into the Maelstrom.”

$7750.

Adventures of a Brownie - 1872
Fine Victorian Tales for Children - Lovingly Illustrated

48  [Craik, Dinah Maria (Mulock)]. THE ADVENTURES OF A BROWNIE. As Told to My Child. By the Author of “John Halifax, Gentleman.” (New York: Harper and Brothers, 1872) First American Edition, first issue with “just ready” in the advertisements. Lovingly illustrated with six engraved plates and numerous smaller wood engravings throughout the text by Helen Paterson (aka Mrs. Allingham) 12mo, publisher’s original brick coloured cloth attractively lettered in gilt on the upper cover and spine, the covers with additional black bands ruled in gilt, lower cover with Harper Brothers’ device in black, original brown endpapers. 2 ads, 139, 4 ads. A fine copy, especially well preserved for a juvenile book of this period. The binding with just a bit of bumping, insignificant edgewear or other extremely minor evidence of age.

A sweet an attractively illustrated Victorian children’s book written by the author for her adopted daughter. These are the memorable tales of a foot-high, wingless, “stay-at-home household elf” who lives in the coal cellar; a representative of that largely unnoticed and unseen race of fairies called “Brownies”. Time has not tarnished the glow of this fine little book, as appealing today as it was well over a century ago. Later reprints would credit the author as ‘Miss Mulock’, who also was known as Mrs. Dinah Maria Craik. The 1872 first edition, whether the American or U.K imprint, has become very hard to find.

$750.

In a Superb Beautifully Full Gilt Binding of the Period
The Grand Paradise Lost of John Milton and Gustave Doré
One of the Greatest Illustrated Editions of the Title
A Masterpiece of Literature and the Engraving Arts

49  [Doré, illus.] Milton, John. PARADISE LOST. Illustrated by Gustave Doré. Edited, with Notes and a Life of Milton, by Robert Vaughan, D.D. (London: Cassell, Petter and Galpin, no date [c.1866]) One of the earliest issues with both England and America in the imprint and a particularly large copy. With 50 magnificent plates after engravings by Gustave Doré. Large, tall folio, in a beautiful contemporary and deluxe binding by one of the important London binders for Hatchard and Co. of full brown morocco, the boards paneled in gilt and blind in an elaborate design befitting the period and grandeur of Milton’s epic poetry, and featuring a huge gilt central design within wide elaborate gilt frames further enhanced with toolwork in blind, the spine with elaborate decorations in blind around large gilt thistle and flower motif gilt tooling the center of 5 multi-gilt ruled compartments separated by wide and tall raised double-bands, lettering in one additional compartment and also at the foot, the boards are thick with beveled edges and gilt ruled turn-ins, fine marbled endpapers and a.e.g. lxii, 329 pp. A fine copy, internally extremely fresh and clean with only the lightest hint of the usually present spotting, and even this just occasionally and primarily confined to prelims, the text-block extremely firm and solid, the binding tight, strong and extremely handsome.

A VERY REGAL COPY, FRESH AND CLEAN AND IN AN ESPECIALLY IMPRESSIVE AND BEAUTIFULLY EXECUTED DELUXE BINDING FOR HATCHARD BEFITTING THIS MAGNIFICENT EDITION OF ONE OF THE GREATEST WORKS OF THE ENGLISH LANGUAGE.

$7750.
John Milton’s PARADISE LOST is most appropriately met by the magnificent steel engravings of Gustave Doré. The powerful and mood-inspiring images make this one of the greatest issues of a true classic yet produced. The poem has remained one of the greatest classics of modern English vernacular, indeed some say, that it constitutes the beginning of modern English poetry and literature. This edition retains the classic marriage of illustration and verse and is particularly attractive in its pressing and design. Add to this the extremely fine binding work done for Hatchard and the complete presentation can only be called extraordinary.

$2500.

The Classically Important Fables of La Fontaine
Illustrated Magnificently By Gustave Doré
Handsomey Bound in Fine Green Morocco Gilt

50 [Doré, Illus.] La Fontaine, [Jean de]. THE FABLES OF LA FONTAINE. Translated into English Verse by Walter Thornbury (London: Cassell, Petter and Galpin, N.D., circa 1870) A very early printing. With 86 magnificent full page illustrations, many smaller illustrations and a portrait frontispiece all by Gustave Doré. Royal 4to (12.25 by 9.5 inches), in a very handsome deluxe binding of three-quarter green morocco over matching pebbled cloth covered boards, the spine with finely gilt stipped raised bands ruled in blind and with multiple rules in gilt, the head and tail additionally gilt decorated, two compartments boldly gilt lettered, with fine marbled endleaves and page edges. ixiv, 839 pp. A very fine and handsome copy, very handsomely bound, solid and fresh and clean with no sign of the typical foxing associated with these printings. Only very light evidence of age to the binding. A very well preserved and quite excellent copy.

A BEAUTIFULLY BOUND AND WELL PRESERVED COPY OF THIS MASTERPIECE BY GUSTAVE DORÉ. An impressive tome of some of the best loved fables, including ‘The Grasshopper and the Ant’, ‘The hen with the golden eggs’ and well over 150 more. With his full-page engravings Gustave Doré does his best work with great dramatic flare. The countless smaller illustrations round out the book and make it a truly outstanding publishing endeavor.

$1650.

Doré’s Magnificent Bible - Super Folio - Edition De Luxe
Two Volumes In the Superb Original Bindings Gilt Extra
With Spectacular Illustrations - Rare in this State

15 [Doré, Gustav. Illus]. THE HOLY BIBLE containing the Old and New Testaments, according to the Authorised Version. With illustrations by Gustav Doré. (London: Cassell and Company, Limited, [c. 1875]) 2 volumes. The Edition De Luxe. The best edition in the best bindings. This was a special issue of only 485 hand-numbered copies. With 220 full page engravings by Gustave Doré. Super Folio, publisher’s best bindings of full rich dark brown-black morocco gilt, covers with ornate blind tooled and gilt rolled borders and elaborate gilt designs in arabesque patterns across the entirety of both covers, spines with raised bands and gilt lettering in two compartments, elaborate gilt tooled decorations in the other compartments, turn-ins gilt tooled, marbled endleaves, a.e.g. [12], 968; iv, 969-1116, 188, 318. A beautiful and outstanding set of this great Doré creation in its most exemplary format. The volumes are clean and bright in the very best binding. The binding extremely handsome with just a touch of nearly invisible and highly expert restoration along the hinges as is often the case due to the massive text blocks.

RARE LIMITED EDITION AND THE SUPER FOLIO PRINTING IN THE MOST DELUXE BINDING ISSUED. One of the most magnificent of the Doré illustrated books. A huge testament to Doré’s talent and a most impressive set in size and scope. These books are not commonly found in such condition due to the stress caused by the bulk of the text, but this copy is nearly as mint, and pristine, bright and solid as the day it was made and surely as beautiful a copy as one can possibly hope to find.

$4500.

The Doré Gallery - In a Binding of Dark Green Morocco Gilt
With Gustave Doré’s Collected Illustrations

51 [Doré, Illus.] Ollier, Edmund. CASSELL’S DORÉ GALLERY: Containing Two Hundred and Fifty Beautiful Engravings, Selected from The Doré Bible, Milton, Dante’s Inferno, Dante’s Purgatorio and Paradiso, Atala, Fontaine, Fairy Realm, Don Quixote, Baron Munchausen, Croquemitaine, &c. &c. With Memoir of Doré, Critical Essay and Descriptive Letterpress by Edmund Ollier (London: Cassell, Petter, Galpin and Co., n.d. ca. 1870) With 250 fine full-page engravings. Thick 4to, contemporary 3/4 dark-green morocco over dark-green cloth boards, the covers with gilt rolled borders to the morocco; the spine with gilt central devices within elaborate gilt panel designs within compartments between raised bands decorated in gilt, a.e.g. xlvi, 152 pp. + 250 plates. A fine copy, very handsome indeed, the text block with occasional and only minor spotting, the covers quite well preserved, very clean and very fresh in appearance.

A BEAUTIFULLY ILLUSTRATED COMPENDIUM OF THE VERY BEST OF DORÉ’S FINE ARTISTIC RENDERINGS and a showcase for the illustrative talents of Doré.
Edmund Dulac's Picture-Book - Rare in Dustjacket
An Expression of International Brotherhood
The Very Best “By Far” of the WW I Gift Books

Dulac wearing his ‘habit’ and a large ‘Left Bank’ bow tie, with, in a facsimile of his exquisite handwriting, an appeal on behalf of the fund.

The Red Cross printing of the ‘Picture Book’ contains an extra colourplate not in the issue released after the war, which also lacks the portrait photograph.

$695.

Marvelous Tales from the Arabian Nights
Illustrated by Edmund Dulac - A Pristine Copy - Very Fine

“Arabian Nights gave Dulac an opportunity to indulge in his nocturnes; the the softness of the gleam of moonlight on stone, or on shadowy figures, and his use of ultramarine, indigo and Prussian blue, mingled with purples and violets, brought to the illustrations the calm and mystery of Eastern nights.”-Colin White

STORIES FROM THE ARABIAN NIGHTS is especially important in understanding Dulac’s creative growth as it is believed that here, for the first time, he imposed an inner order and self-discipline. The success of the work was astonishing for its time and overshadowed other publication events for some time thereafter. “Leicester Galleries displayed the Dulac watercolors for THE ARABIAN NIGHTS in the autumn of 1907, at the same time the book was (originally) released. With unanimous praise the book was received by the critics and every picture sold even before the exhibition was opened to the general public. In light of this overwhelming success, Leicester Galleries promptly signed a contract with Dulac for one book a year, the subject
Dulac's Poe - *The Bells and Other Poems*

In Original Cloth with Handsome Gilt Decorations

First Edition - Published by Hodder and Stoughton

$450.

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54  [Dulac, illus.] Poe, Edgar Allan. *THE BELLS and Other Poems.* (London: Hodder and Stoughton, [1912]) First edition. Illustrated with 28 superb colour plates by Edmund Dulac. 4to, publisher’s original olive cloth very generously decorated in gilt and blind in pictorial and figurative designs over the entire spine and upper cover, with gilt decorated endleaves. A pleasing, bright, clean and handsome copy with only light age mellowing. The plates are especially bright with all captioned tissue guards present.

SCARCE AND BEAUTIFUL FIRST EDITION. “The Outlook” and “The Bookman” both commented that “the book thinking people will say with grace...sometimes Dulac’s pictures are deep-coloured and intense, sometimes dim and ghost-like. But one and all are sensitized to record impressions of unearthly beauty or horror. Only Poe could have written the poems. Only Dulac could have illustrated them.” Indeed, Dulac brings Poe’s genius to life with his worlds of swirling furies, forlorn moonlit maidens, and eerie fairy castles that seem to stumble away from reality into the edge of dream—or nightmare. One of Dulac’s most evocative creations.

$950.

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The Scarlet Letter - In Beautiful French Designed Binding

Illustrations Coloured by Hand and in Black and White

One of the Literary Masterpieces of America

$3500.

55  Hawthorne, Nathaniel. *THE SCARLET LETTER* (New York: Privately Printed, 1904) First edition with the illustrations by A. Robaudi and C. Graham. With 30 beautiful plates. 15 of the plates are presented in black and white and a second set of 15 are hand-coloured. Thick royal 8vo, presented in a unique binding executed and signed J.K.H, Paris 1908. The binding is of full chocolate morocco, the covers with beautiful gilt tooling in surround design, incorporating elaborate borders of interlocking vines and flowers inlaid with contrasting adobe coloured moroccos, gilt rules stopped and bordered with gilt circular tools inlaid with contrasting adobe coloured moroccos. The spine with raised bands, gilt lettered in two compartments, the others with fine wide floral sprays incorporating gilt and contrasting inlaid adobe moroccos. The doublures with triple gilt lines and floral corner tools, patterned silk end-leaves, a second set of endleaves of French marbled paper, all edges gilt. A beautiful binding. Original wrappers and spine panel bound in. Protected in a leather tipped slipcase. [8], 333 pp. A very handsome, bright and clean copy, the gilt and cloth in nice condition, the textblock and illustrations tight and in good order. SCARCE FIRST EDITION IN A UNIQUE BINDING, OF THIS BEAUTIFULLY ILLUSTRATED PRINTING. A literary masterpiece and surely one of the most important works in the oeuvre of colonial America. More than any other work of literature, Hawthorne’s SCARLET LETTER set the stage for an understanding of the puritan mind and beginnings of the American system. This is an extraordinary edition of Hawthorne’s masterpiece, a book that is celebrated for its design and illustration as well as for its especially attractive period binding executed in the best of the French designer styled bindings of the day.

$3500.

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Gwynedd Hudson's - *Alice in Wonderland*

With Lovely Colourplates and in the Original Dustjacket

$475.

57  [Hudson, G., Illustrator] Carroll, Lewis. *ALICE’S ADVENTURES IN WONDERLAND* (Nottingham: Hodder and Stoughton Limited, for Boots Pure Drug Co., Ltd., [1932]) First edition with Hudson’s illustrations and the Centenary edition of Carroll’s birth. 12 tipped in full color plates, also numerous black & orange illustrations throughout the text by Gwynned Hudson. 4to, publisher’s full red cloth with full gilt pictorial designs and lettering on the upper cover and spine, in the scarce dustjacket with pastedown colour plate on the upper cover. 180. A fine copy with only mild mellowing to the spine of the dustjacket. QUITE SCARCE IN THIS CONDITION AND ESPECIALLY IN THE DUSTJACKET. This book is a visual feast of color and decoration. Hudson’s illustrations evoke a magical world of fancy for Carroll’s classic work Though Hudson did not stray far from the original vision of John Tenniel’s drawings, she perhaps instilled her work with a more lively spirit. Her use of color reminds one of Rene Bull or Edward Detmold. A copy of this book with the dustjacket is a very nice find. A very pleasing edition of what is perhaps the most fantastic children’s story of all time.

$475.
58 Milne, A. A. NOW WE ARE SIX (London: Methuen & Co. Ltd., 1927) First edition, SIGNED BY THE AUTHOR, A. A. MILNE. With illustrations by Ernest H. Shepard. Small 8vo, publisher’s original red cloth pictorially decorated in gilt on both covers and gilt lettered on the spine, t.e.g., with the pink illustrated endpapers and in the scarce dustjacket. x, 103 pp. SIGNED BY THE AUTHOR. A very nice, bright and clean copy, fresh and fine, the scarce jacket with just a minor bit of mellowing at the spine tips.

FIRST EDITION, SIGNED BY THE AUTHOR, RARE THIS, AND SCARCE IN DUSTJACKET. This third book in the quartet written by Milne, inspired by his young son Christopher, and illustrated by Shepard was an instant success. Like WHEN WE WERE YOUNG, NOW WE ARE SIX is a joyful combination of verse and pictures designed to captivate young readers. Christopher Milne wrote of his father’s stories: “It is difficult to be sure which came first. Did I do something and did my father then write a story about it? Or was it the other way about, and did the story come first? Certainly my father was on the look-out for ideas; but so too was I. He wanted ideas for his stories, I wanted them for my games, and each looked towards the other for inspiration. But in the end it was all the same: the stories became part of our lives; we lived them, thought them, spoke them.”-Enchanted Places. Most likely it was this unique collaboration between father and son which makes these little stories and poems so intimate and personal.

Milne had bought a country house in Sussex, and it was there that many of his poems were set. Amid fields, under cherry trees, in rustic barnyards, and down by the pond, these poetic yarns lead young minds to a refreshing holiday in nature. And, as always, Shepard’s drawings capture our hearts with their endearing images of a boy and his roly-poly teddy bear, their endless adventures, and much much more. These buoyant illustrations are sure to bring a smile to the innate child buried somewhere within each of us. And who can resist the charm of Milne’s writing when in a P.S. to his introduction he notes: “Pooh wants us to say that he thought it was a different book; and he hopes you won’t mind, but he walked through it one day, looking for his friend Piglet, and sat down on some of the pages by mistake.” Sibley, ed., Evening Standard. $6500.

A.A. Milne’s Four “Pooh” Books - Illustrated by Shepard
A Very Fine Set of the First Editions Beautifully Bound
Great Classics and Cornerstone Works - 1924 - 1928 - London

59 Milne, A. A.. [The Four Pooh Books, Comprised of:] WHEN WE WERE VERY YOUNG [and] WINNIE-THE-POOH [and] NOW WE ARE SIX [and] THE HOUSE AT POOH CORNER (London: Methuen and co., 1924, 1926, 1927 1928) First Edition of each volume. Illustrated by E.H. Shepard throughout each volume. 8vo, beautifully bound by Bayntun-Riviere in fine full gilt decorated morocco. Each volume is bound in a colour to match the original cloth covers. The spines are richly gilt, the covers are pictorially decorated in gilt with images of Pooh and his friends. The original covers and spine panels are bound into the rear of each book. All volumes are housed together in a cloth covered slipcase. An elegant production. x,100; xi,158; x,103; xi,178 pp. All copies are very fine and beautifully preserved.

THEY ARE CURRENTLY ON EXHIBITION AT ENCHANTED PLACES. The first two books and the second two book of the quartet are being displayed together in our annual exhibition celebrating the legacy of these four volumes. A very fine, clean, and fresh copy, the scarce jacket with just a minor bit of mellowing at the spine tips.

FIRST EDITION, SIGNED BY THE AUTHOR, RARE THIS, AND SCARCE IN DUSTJACKET. This second book in the quartet written by Milne, inspired by his young son Christopher, and illustrated by Shepard was an instant success. Like WHEN WE WERE YOUNG, NOW WE ARE SIX is a joyful combination of verse and pictures designed to captivate young readers. Christopher Milne wrote of his father’s stories: “It is difficult to be sure which came first. Did I do something and did my father then write a story about it? Or was it the other way about, and did the story come first? Certainly my father was on the look-out for ideas; but so too was I. He wanted ideas for his stories, I wanted them for my games, and each looked towards the other for inspiration. But in the end it was all the same: the stories became part of our lives; we lived them, thought them, spoke them.”-Enchanted Places. Most likely it was this unique collaboration between father and son which makes these little stories and poems so intimate and personal.

Milne had bought a country house in Sussex, and it was there that many of his poems were set. Amid fields, under cherry trees, in rustic barnyards, and down by the pond, these poetic yarns lead young minds to a refreshing holiday in nature. And, as always, Shepard’s drawings capture our hearts with their endearing images of a boy and his roly-poly teddy bear, their endless adventures, and much much more. These buoyant illustrations are sure to bring a smile to the innate child buried somewhere within each of us. And who can resist the charm of Milne’s writing when in a P.S. to his introduction he notes: “Pooh wants us to say that he thought it was a different book; and he hopes you won’t mind, but he walked through it one day, looking for his friend Piglet, and sat down on some of the pages by mistake.” Sibley, ed., Evening Standard. $6500.
"E.H. Shepard's illustrations to A.A. Milne's POOH stories form without doubt one of the great classics of children's book illustration. It is important to understand, however, how remarkable that is for Shepard's success as an illustrator was not based on the technical power of draughtsmanship we see in the work of artists such as Rackham. We do not go with him for a prolonged journey of the eye as we do with the great masters of drawing. His illustrations are classics for a wholly different reason. Our approach must be through the eyes of childhood, for Shepard's Pooh, Piglet, Eyore, and Tigger cast their compulsive spell because the artist only ever makes them but very slightly removed from the stuffed toys on the nursery shelf. Whereas Beatrix Potter's animals are almost transformed into furry occupants of the same domain, in the case of Shepard the journey is made in precisely the opposite direction... There is a slowness in them, a delightful, rapid, throw-off quality... Shepard's genius lay surely in being able to match exactly the mood of Milne's texts which have a similar and complementary rambling quality. A less whimsical artist would have upset the balance. As it is, writer and illustrator were perfectly allied in an curiously English way, achieving thereby one of the great classics of childhood literature" (THE POOH SKETCH BOOK, Sibley.)

The third book in the quartet written by Milne, inspired by his young son Christopher, and illustrated by Shepard was an instant success. Like WHEN WE WERE YOUNG, NOW WE ARE SIX is a joyful combination of verse and pictures designed to captivate young readers. Christopher Milne wrote of his father's stories: "It is difficult to be sure which came first. Did I do something and did my father then write a story about it? Or was it the other way about, and did the story come first? Certainly my father was on the look-out for ideas; but so too was I. He wanted ideas for his stories, I wanted them for my games, and each looked towards the other for inspiration. But in the end it was all the same: the stories became part of our lives; we lived them, thought them, spoke them."-Enchanted Places. Most likely it was this unique collaboration between father and son which makes these little stories and poems so intimate and personal.

THE HOUSE AT POOH CORNER is the last of the four beloved Pooh books. In this charming offering Eeyore's friends employ "Brains first and then Hard Work" to build him a house. There are also big happenings for Tigger in this volume and Rabbit has a very busy day.

Milne had bought a country house in Sussex, and it was there that many of his poems were set. Amid fields, under cherry trees, in rustic barnyards, and down by the pond, these poetic yarns lead young minds to a refreshing holiday in nature. And, as always, Shepard's drawings capture our hearts with their endearing images of a boy and his roly-poly teddy bear, their endless adventures, and much much more. These buoyant illustrations are sure to bring a smile to the innate child buried somewhere within each of us. And who can resist the charm of Milne's writing when in a P.S. to his introduction he notes: "Pooh wants us to say that he thought it was a different book; and he hopes you won't mind, but he walked through it one day, looking for his friend Piglet, and sat down on some of the pages by mistake."Dense with wonderful poems and illustrations, these books started the trend of making reading a pleasure for young minds and adults alike. Whether you are a parent, teacher, or simply a lover of a great story, you will find much to enjoy in these volumes.

Norwegian Fairy Tales

East of the Sun and West of the Moon
Norwegian Fairy Tales Illustrated by Kay Nielsen
A Bright and Fresh Copy in the Original Cloth

61 [Nielsen, Kay, illus.]. EAST OF THE SUN AND WEST OF THE MOON: Old Tales From the North (New York: George H. Doran, nd [1914]). First U.S. edition. Illustrated with 25 beautiful tipped-in colour plates, numerous black and white illustrations, and elaborate decorative endpapers by Kay Nielsen. 4to, publisher's original yellow cloth lettered in red on the spine and on the upper cover. 205. An especially nice copy indeed, the original cloth bright with fresh lettering, the spine panel unusually well preserved, internally about as clean and fine as we ever see the book.

FIRST OF THE EDITION. THE FINE AMERICAN ISSUE OF NIELSEN'S BEST BOOK. Fifteen old Norwegian folk-tales from Asbjornsen and Moe's 'Norske Folkeeventyr', have been selected and magnificently portrayed by Nielsen. Only his second book commission, this collection of paintings earned him enormous public recognition and equal standing with Dulac and Rackham as a leading children's book illustrator. Here, in its larger format, we are offered the luxury of viewing all 25 illustrations with utter clarity. "In these elegant paintings, he combined qualities of Oriental design with those unique features of his native Scandinavia: The melancholic mystery of a bleak Nordic twilight seemed to cast a magical spell on the images themselves. If it were not for the outbreak of war that year, there is no doubt that Nielsen would have continued to produce many more of these remarkable paintings for children, to establish him as a great master of the Northern fairy tale." -Susan Meyer.

These captivating old tales at once exotic and somehow familiar, of princes and princesses, giants and mythic goats, all combine to give us a glimpse into the Norwegian imagination. And we cannot help but agree that: "The quaintness, the tenderness, the grotesque yet realistic intermingling of actuality with supernaturalism, by with the original Norske folkeeventyr are characterized, will make an appeal to all, as represented in the pictures of Kay Nielsen. And these imperishable traditions, whose bases are among the very roots of all antiquity, are here reincarnated in line and colour, to the delight of all who ever knew or now shall know them." -Preface.

$1500.
Kay Nielsen’s Fairy Tales of Hans Andersen
Superb in the Deluxe Vellum - Signed by the Illustrator

60 [Nielsen, illus.] Andersen, Hans. FAIRY TALES OF HANS ANDERSEN (London: Hodder and Stoughton, [1924]) The beautiful Edition de Luxe, limited and numbered 225 of 500 copies. Signed by the illustrator, Kay Nielsen. With 12 tipped-in color plates and numerous black & white illustrations as frontispieces to each tale all by Kay Nielsen. 4to, the publisher’s original deluxe vellum binding with elaborate gilt pictorial designs on the upper cover and spine. This copy retains the original glassine wrapper, still largely intact and is housed in a folding velvet-lined chemise and morocco backed slipcase designed with attractive raised bands and handsome gilt lettering. 197. An extraordinary copy, pristine and perfect.

LIMITED TO 500 COPIES AND SIGNED BY THE ARTIST KAY NIELSEN.

This collection of sixteen tales was initiated by Nielsen in 1912, though it was not published until 1924. Hodder & Stoughton, in an effort to promote sales after the war, began publishing gift books again with beautiful illustrations and bindings. This is one of there very best and in the scarcest and most desirable de Luxe format.

Nielsen is regarded along with Rackham and Dulac as one of the triumvirate of masters of the illustrated gift book. This is no small achievement considering he only produced four such books in comparison to the dozens of titles produced by the other two gentlemen. Had he more time to enlarge his reputation he may well be considered the greatest master of the genre today. Although frequently compared to Rackham and Dulac his style is very different and altogether unique. Danish born and Parisian trained he was far more influenced by the Art Nouveau. His greatest influences as a student were the Japanese woodcuts of Hokusai and Utamaro and the black and white decorative line work of Aubrey Beardsley.

Nielsen was among the most highly regarded illustrators of his day but produced only five books in total. He was lured away from the profession by Walt Disney, for whom he became an animator. These five books are more than enough however to secure his reputation for generations to come. Of the lasting appeal of Hans Andersen’s ‘Tales’ nothing more needs to be said.

$10,000.

The Knave of Hearts - An Exceptionally Bright and Fine Copy
Maxfield Parrish’s Spectacular Masterpiece - 1925
With Brilliant Colour Illustrations Throughout

62 [Parrish, Maxfield, Illus.] Saunders, Louise. THE KNAVE OF HEARTS. With Pictures by Maxfield Parrish (New York: Charles Scribner’s Sons, 1925) First edition and the best issue bound in cloth and oversized. Decorated with a beautiful colourplate pictorial cover, stunning pictorial endleaves and a profusion of very fine colour illustrations throughout by Maxfield Parrish. 4to, (350 x 295 mm), publisher’s original black cloth with the full size pictorial colour pastedown on the upper cover, and colour illustrated endpapers. (47) pp. A very beautiful copy of this lavish book, the best we have ever offered, especially fine and essentially pristine and near mint.

A SUPERIOR COPY OF THE FIRST EDITION OF THIS BRILLIANT ILLUSTRATED BOOK. THIS IS THE BEST COPY OF THE BOOK THAT WE HAVE EVER BEEN ABLE TO OFFER. Perhaps Parrish’s best work, and certainly a very scarce book in nice condition. As Parrish himself said, “The reason I wanted to illustrate THE KNAVE OF HEARTS was on account of the bully opportunity it gives for a very good time making the pictures. Imagination could run riot, bound down by no period, just good fun and all sorts of things.” Quoted in Ludwig, p. 48.

For sixty-five years Parrish worked in widely varied fields---book illustration, magazine illustration, posters and advertisements, paintings and murals---rendering realm of the imagination with sharp-focus realism. So well known and popular was his work F. Scott Fitzgerald, for example, described the reflection in a restaurant window as being the color of ‘Maxfield Parrish moonlight.’

$4850.

Tannhauser with Pogany’s Illustrations
A Very Fine Copy of the First Edition in Original Cloth

63 [Pogany, illus.] Wagner, Richard. TANNHAUSER: A Dramatic Poem, Freely Translated in Poetic Narrative Form by T.W. Rolleston (New York: Thomas Crowell, 1911) First edition. With 15 mounted color plates, numerous full page illustrations printed in black and red and other decorations by Willy Pogany. 4to, original grey cloth girt lettered and elaborately decorated in pictorial designs in gilt, blue, and black on the spine and upper cover, t.e.g. A very fine copy, especially fresh, clean and well-preserved.

SCARCE FIRST EDITION WITH POGANY’S ILLUSTRATIONS. A sumptuous turn-of-the-century piece, typical of the deluxe editions that were so popular at the time.

$875.
Pogany's Rubaiyat of Omar Khayyam
With 16 Colour Plates and Dazzling Decorations

64 [Pogany, W. illus.; Fitzgerald, Edward]. THE RUBAIYAT OF OMAR KHAYYAM Presented by Willy Pogany (London: George Harrap & Co. Ltd., n.d.) First edition thus. Beautifully illustrated with 16 full color tipped-in plates, exquisite decorative borders and incidental illustrations by all by Willy Pogany. 8vo, publisher's original bright honey-brown cloth elaborately decorated on the upper cover and spine with an arabesque designs and stylized lettering all in gilt, t.e.g. A pristine copy, very pleasing, very well preserved, bright and clean, textblock and illustrations all in very nice condition.

A VERY HANDSOME ISSUE OF THE POGANY ILLUSTRATED RUBAIYAT. An exquisite volume in beautiful publisher's cloth. Based on Fitzgerald's translation, Pogany has filled each page with decorative Islamic style borders and decorations, accompanied by 16 full page tipped-in color plates. A fine example of Pogany's work, a beauty by any definition.

$295.

Cinderella - Signed and Illustrated by Arthur Rackham
The Scarce Limited and Numbered Edition - 1919

73 [Rackham, illus.]. CINDERELLA, Retold by C. S. Evans (London: William Heinemann, 1919) First edition, LIMITED EDITION DELUXE, one of 525 numbered copies SIGNED BY ARTHUR RACKHAM and printed on English handmade paper. With a tipped-in color frontispiece, a colour plate which was not included in the trade edition, a number of other coloured double-page illustrations, and numerous silhouettes throughout by Arthur Rackham. 4to, publisher’s original decorated paper-covered boards backed in tan buckram, the spine lettered and decorated in black, with green endpapers decorated in white by Rackham. 110 pp. An unusually nice copy of this elusive title in the limited format, internally quite fine with only very mild hints of the spotting and offsetting of which the handmade paper was unfortunately prone, the binding handsome with minor toning and a bit of rubbing to the corners.

LIMITED FIRST EDITION AND ONE OF THE MORE ELUSIVE TITLES IN RACKHAM'S OEUVRE, SIGNED AND NUMBERED BY THE ARTIST AND WITH A COLOUR ILLUSTRATION WHICH WAS NOT INCLUDED IN THE TRADE ISSUE.

The classic tale of Cinderella is here retold with fascinating detail and elaboration by Arthur Rackham artwork. For this title Rackham employees delightful silhouette pictures that are quite a departure from the colourplate style of his more familiar works such as PETER PAN or RIP VAN WINKLE. CINDERELLA is especially difficult to find in nice condition, and this copy is especially well-preserved.

$1450.

Arthur Rackham’s ‘Some British Ballads’
A Lovely Bright Copy in the Original Blue Cloth

74 [Rackham, illus.]. SOME BRITISH BALLADS (London: Constable and Co, nd) First edition. 16 tipped-in color plates, line drawing head and tail pieces by Arthur Rackham. Tissue Guards throughout. 8vo, publisher’s original light-blue cloth lettered and pictorially decorated in gilt with pictorial blind-stamping to lower cover. Rackham illustrated endpapers. 170. A lovely copy with gilt bright and shining and only the slightest evidence of aging.

FINE FIRST EDITION IN THE ORIGINAL CLOTH GILT. A collection of early English ballads, perhaps inspired by wartime patriotism, with the usual charming illustrations by Rackham. Here we find a generous sampling of Rackham’s famous styles, subjects and atmospheres. We encounter mythic gnomes and lithe damsels, brooding dark birds perched over-looking stark plains, slender maidens greeting their princes, and sinister scenes lit by dim starlight. The graceful line drawings introducing each ballad conjure fanciful creatures and lively human encounters. The color plates vividly depict the subject of the ballads and act to translate the now archaic verse into the timeless language of Rackham's articulate illustration. We find Rackham's eloquent brush again and again creating irresistible sentiment and emotional texture. This sentimental rendering of traditional English Ballads is sure to be a treasured addition to any serious Arthur Rackham collection.

$695.

Rackham’s Elusive 1909 Grimms’ Fairy Tales
The Best and Finest Edition

72 [Rackham, illus.] The Brothers Grimm. GRIMM'S FAIRY TALES (London: Constable and Company Ltd., 1909) First edition, first printing. 40 color plates by Rackham with additional black and white illustrations throughout. Thick, Royal 8vo, publisher’s original red cloth lettered in gilt and with elaborate gilt pictorial decorations on spine and upper cover. xv, 325 pp. An especially nice copy, very
well preserved, bright and clean, endleaves with antique restoration.

VERY SCARCE. A considerably altered edition from Constable and Co.’s 1900 selection of Grimms’ Fairy Tales that had 100 of Rackham’s black and white illustrations. For this edition, Rackham reworked the drawings, “generally overhauling them as a set, supplementing and omitting, with a view to the present edition.” The present edition contains 40 beautifully coloured plates and 55 black and white drawings. One of Rackham’s most elusive and most important titles.

In the early 19th century Jacob and Wilhelm Grimm brought together a collection of ancient folk tales that had been passed from generation to generation throughout northern Europe. There are 60 in this edition—‘Rapunzel’, ‘Red Riding Hood’, ‘Hansel and Gretel’ among them—which features the exquisite illustrations of Arthur Rackham.

$3150.

With Fine Autograph Addition and Exhibition Notice
First Edition - Arthur Rackham - Rhinegold and the Valkyrie
Representing Some of the Artist’s Most Dramatic Work

65 [Rackham, Arthur Illus.] Wagner, Richard. THE RHINEGOLD AND THE VALKYRIE. Translated by Margaret Armour (London: William Heinemann, 1910) First edition, this copy with tipped-in card SIGNED BY ARTHUR RACKHAM, and with the one page printed announcement for the 1910 Arthur Rackham Exhibition at the Leicester Galleries in London which featured many of the original paintings for the Rhinegold and other subjects, plus an engraved four page (single leaf folded) prospectus from Heinemann for gift books of 1910. With 34 very impressive colour-plates by Arthur Rackham, representing some of his best and most adult work, the plates are tipped in onto stiff paper and feature captioned tissue guards. 4to, publisher's original light brown buckram lettered and decorated in gilt on the upper cover and the spine. ix, 161 pp. + plates. A beautiful copy, the plates all pristine and perfect, the text fresh and clean and solid, the binding bright and fresh with just a hint of mellowing to the spine. A very pleasing copy.

A VERY HANDSOME AND BRIGHT COPY OF THIS BEAUTIFUL WORK, WITH A TIPPED IN SIGNATURE CARD FROM ILLUSTRATOR ARTHUR RACKHAM AND WITH ADDITIONAL INTERESTING AND RELATED EPHEMERA.

It is obvious at first glance that Rackham was deeply and personally inspired by Wagner’s great mythic theme. His illustrations emerge from each page with dramatic force and stirring emotion. The Rhinegold illustrations were a grand achievement in the continuing evolution of the artist’s style. Unlike many of his other books, his Wagnerian illustrations were not geared to a child audience. He wrote to a twelve year old fan, “I am very glad you like my illustrations. I am rather afraid that the books of mine that are coming out this year and next, which illustrate Wagner’s great Music-stories, the ‘Ring of the Nibelungs’, are not very well suited for those lucky people who haven’t yet finished the delightful adventure of growing up, but soon, perhaps, you will know and be fond of Wagner’s music and writings, and then you may like these drawings of mine as well as the others.” -from Derek Hudson.

$1750.

The Fairy Tales of Hans Andersen
The First Edition With Arthur Rackham's Illustrations
Classic Tales - A Fine Copy in Publisher’s Best Binding

66 [Rackham, illus.] Andersen, Hans. FAIRY TALES BY HANS ANDERSEN (London: George G. Harrap, 1932) First edition with Rackham’s illustrations, in an especially scarce special binding. With 12 color plates and 59 black and white illustrations in the text by Arthur Rackham. 4to, bound in the very scarce publisher’s best binding of dark green morocco, often used for presentation, lettered and pictorially decorated in gilt on the spine and upper cover, with the fine pictorial endpapers created by Rackham, t.e.g. 288. A fine, fresh copy. The binding exceedingly fresh, the gilt shining.

ELUSIVE ARTHUR RACKHAM FIRST EDITION IN AN ESPECIALLY HANDSOME BINDING, THE PUBLISHER’S BEST, AND OFTEN USED FOR PRESENTATION. A beautiful collaboration of one of the world’s greatest story tellers with one of the 20th century’s finest illustrators. Here we find a wide assortment of Hans Christian Andersen’s well-loved tales beautifully illustrated by Arthur Rackham. Included in the collection are old favorites such as Thumbelina, The Princess and the Pea, The Emperor’s New Clothes, and The Little Match Girl, all affectionately illustrated by the artist.

As his career developed, Rackham worked closely with his publisher to find works of literature which were likely to appeal to seasonal book buyers but which also lent themselves to his artistic proclivities. Hans Anderson’s Fairy Tales offered him this ideal combination. Harrap, excited by the prospect of Rackham’s new endeavor, sponsored a trip for him to Denmark to sketch and imbibe the landscape and architecture.

$2500.
First Edition With Arthur Rackham’s Illustrations

The Fairy Tales of Hans Andersen

67 [Rackham, illus.] Andersen, Hans. FAIRY TALES BY HANS ANDERSEN (Philadelphia: David McKay Company, [1932]) First edition, American issue using the English sheets with a title-page printed in the UK for American use. With 12 wonderful colour plates, and 59 black and white illustrations within the text by Arthur Rackham. 4to, original peach cloth lettered and pictorially decorated in gilt, with the fine pictorial endpapers created by Rackham, t.e.g. 288 pp. A fine bright copy, internally as clean and fresh as one could find, plates bright and lovely, the cloth with a bit of mild mellowing to the spine and top edges but in all very handsome and fresh.

ELUSIVE ARTHUR RACKHAM FIRST EDITION. A beautiful collaboration of one of the world’s greatest story tellers with one of the 20th century’s finest illustrators. Here we find a wide assortment of Hans Christian Andersen’s well-loved tales beautifully illustrated by Arthur Rackham. Included in the collection are old favorites such as Thumbelina, The Princess and the Pea, The Emperor’s New Clothes, and The Little Match Girl, all affectionately illustrated by the artist.

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$650.

With Arthur Rackham’s Superb Illustrations

Peter Pan in Kensington Gardens
A Superb Copy of His Most Famous Book

69 [Rackham, illus.] Barrie, J. M. PETER PAN IN KENSINGTON GARDENS (New York: Charles Scribner’s Sons, 1908) A very early U.S. issue, retaining the exact format and look of the first issue and made from the English sheets. 50 tipped-in color plates bound in rear as issued, and with several line drawings by Arthur Rackham. 4to, publisher’s original green cloth lettered and decorated pictorially in gilt on the upper cover and spine. 126. A pristine copy, among the best we’ve seen, without any flaws. An absolutely superb copy and extremely unusual as such.

A SUPERB AND EXTREMELY WELL PRESERVED COPY OF RACKHAM’S MOST FAMOUS BOOK. Within, we find many of the artist’s best loved and most easily recognized paintings, masterfully reproduced and bound in the rear and as identical to the first British issue of 1906.

This story was originally part of an earlier work, The Little White Bird by J.M. Barrie. The Peter Pan chapters were extracted and published as a separate work in 1906. The color plates to Peter Pan in Kensington Gardens by Arthur Rackham made the book immediately popular, and drew attention to Rackham, who was not well-known before then. He is now widely regarded as one of the leading illustrators from the ‘Golden Age’ of British book illustration.

Perhaps the Pall Mall Gazette summed it best when they said, “Mr. Rackham seems to have dropped out of some cloud in Mr. Barrie’s fairyland, sent by a special providence to make pictures in tune with his whimsical genius.”

All of the early issues in the original format of this title are becoming hard to find, this copy is noteworthy for its fine state of preservation.

$1250.

Charles Dickens’ Timeless Annual Favorite

A Christmas Carol - Illustrated by Arthur Rackham
A Fine Copy - 1915 - First Edition
Delightfully Illustrated Throughout in His Best Fashion

70 [Rackham, illus.] Dickens, Charles. A CHRISTMAS CAROL (London and Philadelphia: William Heinemann and J. B. Lippincott Co., [1915]) First edition, the English issue. With 12 haunting colour plates, illustrated endpapers, 18 black and white illustrations and line drawings by Arthur Rackham. 8vo, publisher’s original olive green cloth lettered and pictorially decorated in colour on the upper cover and spine panel. xi, 147 pp. A very nice copy indeed, very well preserved, with little evidence of age or use, a fine copy very clean and very crisp.

SCARCE FIRST EDITION IN PLEASING CONDITION. A shining example of what you get when a true masterpiece of literature is complemented by one of the world’s greatest book illustrators. An inspiring combination.

Dickens writes of A Christmas Carol in his preface: “I have endeavoured in this Ghostly little book to raise the Ghost of an Idea which shall not put my readers out of humour with themselves, with each other, with the season, or with me. May it haunt their house pleasantly, and no one wish to lay it.” Surely, the author would be pleased with the perennial delight his little Christmas tale has stirred in the hearts and imaginations of generations of
readers. Originally, Rackham’s illustrated edition of Dickens’ classic was published during the war years (1915) and was quite well received. The artist successfully incorporated the ‘Phiz’ and Cruikshank styles into his own to create striking renditions of Victorian London with ample room to uniquely evoke ghostly fantasy images as well. His almost characterized depiction of Scrooge, features chiseled and grotesque, are as bone-chilling as his fantastic entourages of moaning ghouls. The muted, shadowed atmospheric tones so characteristically Rackham, support Dickens’ eerie tale wonderfully. Some examples of Rackham’s emerging special talent for silhouette are also included.

Shakespeare’s Most Delightful Comedy
Illustrated With 40 Colour-Plates By Arthur Rackham

Shakespeare, William. A MIDSUMMER NIGHT’S DREAM
(London: William Heinemann, 1912) First edition, early impression. 40 tipped-in color plates by Arthur Rackham as well as black and white drawings throughout. Large 8vo, original cream cloth lettered in gilt on spine and decorated in gilt on upper cover. 134 pp. A very fine copy internally, the cream cloth bright and quite handsome with the gilt and binding in excellent order with only very minor evidence of age.

IMPORTANT AND BEAUTIFUL FIRST EDITION, EARLY IMPRESSION, WITH FINE ILLUSTRATIONS. Shakespeare’s brilliant and delightful comedy was a wonderful exercise and ambitious undertaking for Arthur Rackham. This book ranks with PETER PAN as one of the finest expressions of his “fantasy” style of illustration. This particular title in the Rackham oeuvre is among the scarcest and is in constant demand.

William de Morgan wrote to Rackham that he considered his Midsummer Night’s Dream “the most splendid illustrated work of the century so far.” At its publication, the book was widely acclaimed and hugely successful as Rackham continued to be extremely popular with the general public.

“Rackham cast his spell over the play; his drawings superseded the work of all his predecessors from Gilbert to Abbey, and (for fifty years) have enriched the imagination; his conception of Puck and Bottom, Titania and Oberon, Helena and Hermia, his gnarled trees and droves of fairies, have represented the visual reality of the Dream for thousands of readers. Here he excelled especially in landscape, and in reconciling dream and reality, giving himself to the luxury of rich detail with a rare generosity.” -Derek Hudson

What could be more irresistible than to read Shakespeare’s most enchanting play accompanied by Arthur Rackham’s misty, fairy-laden dream-like images? Opening this book is to transport oneself to the surreal world that Shakespeare wrought to make one query, “Are you sure That we are awake? It seems to me That yet we sleep, we dream...”

$1050.

Rackham’s ‘Pied Piper of Hamelin’
In the Original Wrappers

Browning, Robert. THE PIED PIPER OF HAMELIN
(London: George G. Harrap Co., Ltd., 1939) First of the edition. With a colour plate, a number of black and white plates and black and white line drawings by Arthur Rackham. 8vo, pictorial wrappers designed and executed by Arthur Rackham. 37 pp a very bright, clean copy with only minor wear at the bottom edges of the wrappers.

Robert Browning’s classic tale of what happens to people who don’t live up to their end of a bargain. A delicate entry in the Arthur Rackham portfolio.

$295.

Drums - James Boyd - 1928
The First Edition Illustrated by N.C. Wyeth
A PLEASING COPY FROM THE ILLUSTRATED CLASSICS SERIES

Boyd, James. DRUMS
(New York: Charles Scribner’s Sons, 1928) Scarce First Edition and an early offering in the Scribner’s Illustrated Classics series. With 14 colour plates, endpapers, and cover, as well as numerous line drawings all by N.C. Wyeth 8vo, publisher’s original black cloth lettered in gilt on spine, color pictorial paste-down with illustration by Wyeth to the upper cover. 409. 1 ad pp. An attractive copy with the gilt bright, the cloth clean and internally fresh and well preserved.

FIRST EDITION AND QUITE UNCOMMON AND RARELY ENCOUNTERED. Boyd’s tale of the American revolution and one man’s struggle to find his place, brought to life by the master illustrator N.C. Wyeth. These 14 colour plates and numerous black and white drawings take us back to revolutionary days in America.

$450.
ART BOOKS, FINE PRINTS & BINDINGS

In a Fine Zaehnsdorf Full Morocco Binding - Gilt Extra
Joseph W. Zaehnsdorf on The Art of Bookbinding

77 [Binding]; Zaehnsdorf, Joseph W. Technological Handbooks. THE ART OF BOOKBINDING. A Practical Treatise (London: G. Bell and Sons, 1920) The Ninth Edition. With 8 plates of bindings printed in green or brown and many additional illustrations and diagrams throughout the text. 8vo, in a beautiful, and appropriate, signed Zaehnsdorf binding of full red crushed morocco. The boards with triple gilt fillet ruled borders with gilt corner embellishments, inner border rolled in blind scallop motif, the spine elegantly gilt tooled in compartments between gilt stippled bands, lettered in gilt in two compartments and with additional gilt lettering at the tail, gilt ruled board edges and gilt tooled turn-ins over fine marbled endpapers, top edges gilt xix, 190 pp. A fine copy, both the text and binding in excellent state of preservation.

IN A FINE SIGNED Zaehnsdorf BINDING. A major work on bookbinding by one of the great masters of the craft. The well illustrated chapters cover all aspects of the craft and the plates display many styles and artistic periods. The author was the second generation of Zaehnsdorf master binders. His father Joseph Zaehnsdorf, a native of Budapest, became one of Europe's most famous fine custom binders. Founded in London in 1842, his firm created a wide variety of traditional and less-traditional leather bindings. Joseph W. took the reigns after his father's death and brought even more fame to the company, which survives today as SSZ, a combination of the Zaehnsdorf and Sangorski & Sutcliffe firms.

$750.

Very Handsomely Bound Set of Picturesque Europe
With Beautiful Steel Plate Engravings Throughout

78 [Bonney, T. G., and others]. PICTURESQUE EUROPE (London: Cassell Petter and Galpin, nd) 5 volumes. First edition. With a profusion of very fine full-page steel-engraved plates and wood-engraved illustrations throughout the text. Large 4to, contemporary three-quarter red calf over moire cloth boards very richly decorated in gilt in panel designs within compartments of the spines, raised bands decorated with gilt rolls, black morocco lettering labels gilt decorated. A fine set with a bit of light shelf wear to the extremities, internally quite, fresh, crisp and clean, with a touch of foxing to a few of the prelims and occasionally to tissue guards. Volume 5 mellowed on the spine.

Scarce long set with 5 volumes including two on the British Isles replete with very fine steel plate engravings and three volumes on Continental Europe with many fine engravings on wood within the text and a profusion of fine steel engraved plates.

$1750.

Shakespeareís Sonnets - In a Truly Beautiful Binding
A Very Fine Cosway Style Binding of Red Morocco Gilt
The Greatest Body of Poetry in the Language
The Finely Decorated Medici Printing on Riccardi Paper

7 [Cosway Style Binding; Riccardi Press; Medici Society] Shakespeare, William. THE SONNETS OF WILLIAM SHAKESPEARE (London: Philip Lee Warner for the Medici Society, 1913) One of only 1000 hand-numbered copies on handmade Riccardi paper, specially bound and presented. With an engraved decorated title-page featuring a large and wide border frame in Arts & Crafts and William Morris style incorporating designs of intertwining vines, leaves and flowers. 8vo, IN A VERY FINE COSWAY STYLE BINDING, of crushed red morocco, the upper cover with an inlaid oval portrait of Shakespeare beautifully set into the cover and framed with gilt toothing, the covers with fine gilt bordering of triple gilt fillet lines and with a fourth inner gilt tooled line decorated with corner and central gilt tooled devices, central gilt floral tooing to the rear cover, the spine with raised bands separating the six compartments which are gilt tooled in panels and decorated with elaborate borders and with central gilt floral devices between gilt stippled bands, one compartment gilt lettered, gilt stippled board edges, wide turn-overs gilt tooled with floral corner pieces and gilt fillet lines designed in a frame pattern and with fine red moire silk end-leaves completing this beautiful binding, a.e.g. [iv], 78, [4]. Extremely fine, pristine and perfect.

A superb AND BEAUTIFUL Cosway-style binding ON A HIGHLY IMPORTANT TEXT FINELY PRINTED AND DESIGNED. This beautiful printing of Shakespeareís SONNETS is set in the Riccardi type by C.T. Jacobi and decorated with a beautifully designed and printed title-page. The presswork has been accomplished on fine Riccardi handmade paper. The text is that of the Oxford Edition, edited by W.J. Craig.

The quality of this production, including both the beautiful Cosway styled binding and the fine press work, pays great tribute to what is arguably, the greatest body of poetry ever written in the English language.

$7500.
The Rarely Encountered First Edition - 1820-1825
Lavishly Illustrated Throughout - Super Folio - Three Volumes

Voyages Pittoresques et Romantiques dans L'Ancienne France

RARE FIRST EDITION OF WHAT IS STILL CONSIDERED TO BE THE MOST IMPORTANT AND MOST LAVISHLY ILLUSTRATED WORK ON NORMANDY AND ONE OF THE GREAT ILLUSTRATED FRENCH BOOKS OF THE 19TH CENTURY.

'John Rushout, 2nd Baron Northwick (16 February 1770-20 January 1859) was an English peer, landowner and collector of art works. He was born at St James', Westminster, London and was educated at Neuchâtel in Switzerland. In 1790 he visited Italy and while touring the continent became friends with many eminent men including Edward Gibbon, Horatio Nelson, Sir William Hamilton and his wife Emma Hamilton, Richard Payne Knight, and the Italian artists Antonio Canova, and Vicenzo Camuccini. While he was living at the Bay of Palermo the HMS Vanguard was stranded there, and as a result he was the first man in Europe to receive the news of the victory of the Battle of the Nile, hearing it from Nelson himself. He was also party to a less glorious incident of Nelson's career, as he was at Nelson's table in the flagship when a gun announced the execution of Caraccioli.

Rushout developed a love of antique art from Sir William Hamilton and with Hamilton and Payne Knight purchased several collections of coins and other works of art. His art collection was to include paintings by contemporary artists as well as Old Masters, miniatures, enamels prints, coins and other collectable items. He returned from Italy in 1800 when, on the death of his father, he succeeded to the titles of 6th Baronet Rushout, of Milnst and 2nd Baron Northwick. He became a Fellow of the Society of Antiquaries (F.S.A.) in 1800. In 1832 he built a gallery for his collection at Northwick Park, near Moreton-in-Marsh, Gloucestershire, but this became too small. Northwick was a landowner behind many property developments in Cheltenham and purchased Thirlestane House there to allow access to any art lovers who wanted to admire his collection. He also had a gallery at Connaught Place in London, which he sold with its contents in 1838.

A Fine Decorated Ethiopian Manuscript Scroll
Painted in Red and Black with Extensive Calligraphy

AN ETHIOPIAN MAGIC SCROLL, OR TALISMAN, HAND WRITTEN, DECORATED AND ILLUSTRATED in Black and Purple on handmade Parchment, most likely goatskin, in the classical Ethiopian language of Ge’ez (Ethiopia: Manuscript, Circa early 20th century) The Ge’ez text in black and red is extensively decorated in traditional Ethiopian style, most prominently with a number of very large human figures being roughly 6 - 8 inches tall. Additional decoration abounds. Approximately 53 inches by 4.5 inches, made in three roughly equal segments of parchment stitched together with rawhide leather cording, rolled. Extremely well preserved, the writing and decoration very bright and vivid, only a bit of expected aging to the animal parchment at the outermost end of the roll.

An especially heavily decorated scroll. One of the more fascinating traditions still surviving today in Ethiopia but abandoned centuries ago in the West is the use of Talismanic art. Talismans, such as this Magic Scroll, are items not considered to be the products of the human artist that made them. They are Holy works, part of the great mystery only reproduced by the human craftsman through revelation. They represent the connections between men and spirits, animals, demons, stars, Saints and sicknesses all translated into pictures and language. They are considered to be able to influence the spirits due to their intrinsic holy nature combined with the dreams and desires of their owners. This scroll is a magnificent example being well over 4 feet long and produced in the ancient traditional methods.

$1350.
In a Fine Art-Deco Binding by Paul Bonet - Paris
Les Oeuvres de François Villon - 1926

81 [Fine Binding; Bonet, Paul]; Villon, François. LES OEUVRES DE FRANÇOIS VILLON Publiees Avec Une Notice Par Auguste Longnon (Paris: L'Eneigne de la Cite des Livres, 1926). Limited edition of 1000 numbered copies on Arches paper of a total printing of 1100 copies. Printed throughout in red and black featuring fine engraved-style initials and headlines. 8vo, in a fine signed binding by Paul Bonet. The binding is quarter dark blue morocco with red fantasy marbled boards highlighted with gilt and dark blue morocco fore-edges. The spine impressively decorated in Art-Deco fashion featuring 3 squares of gilt tile with five onlay squares of crimson morocco, additional gilt work and fine modernist gilt lettering, endpapers of matching red marbled paper, t.e.g. xii, 208, [2] pp. A most attractive binding very representational of Bonet’s work with only a bit of minor rubbing to the tip and extremities, the text with very minor age toning only, in all quite lovely.

A HANDSOME BONET BINDING ON THIS ELUSIVE WORK. This is a very lovely example of an Art Deco custom binding design by Paul Bonet. Bonet first rose to prominence at the auction of the library of a renowned Parisian book collector in 1930. The sale included 52 bindings of the relatively unknown designer Bonet. Book connoisseurs realized that a new genius had arisen.

Bonet and his patrons were very particular about the books they chose to bind. This limited edition of Villon’s poetry includes a life of the author, ‘Les Lais’, ‘Le Testament’, and the ‘Poesies Diverses’. The literary collection makes a very attractively couple with Bonet’s binding workmanship.

82 [Fine Binding]; [Rodin, Auguste]. RODIN [Text by Sommerville Story] (London: Phaidon Press LTD, 1956) First edition. With the engraved bookplate of J.R. Abbey, whose book collection was one of the largest and one of the most remarkable of his generation. He is perhaps best known for his collection of fine bindings and travel books. Two Arts Council exhibitions of bindings from his collection show that he was attracted by the strong geometric pattern designs and vibrant colour use of contemporary English and French binders. With 92 black and white plates of sculptures by Rodin plus two portraits of the artist and a drawing by him. 4to, in a very fine signed modernist binding by master binder Arthur Johnson, dated 1958. The binding is of full black morocco, each board with two large and deeply recessed concave shaped areas boldly dashed in a mirrored design of gilt lines and curves, the spine with simple yet bold gilt lettering, gilt triple-ruled turn-ins and blue endpapers. e.g., housed in a navy blue slipcase with a felt lined, cloth covered chamise. 13, plates, [2] pp. Very fine, the binding pristine and as new.

A SUPERB COPY, IN A VERY IMPRESSIVE AND EARLY SIGNED BINDING BY ARTHUR JOHNSON, AND FROM A HIGHLY NOTED COLLECTION OF FINE BINDINGS OWNED BY J.R. ABBEY. Arthur Johnson was a leading designer bookbinder and teacher. Johnson’s own designs were bold, with a keen sense of colour and contrast. While he studied at colleges of art in Hornsey, Hammersmith and Camberwell, Johnson had begun to teach bookbinding at Hammersmith. Most instructors in bookbinding, he saw, were journeymen from the best trade workshops. While he recognised and admired their achievements in forwarding and finishing, he thought their design work deplorable - “their covers were reminiscent of carpets and chocolate boxes”.

Feeling the need to exchange ideas with like-minded people, in 1950, the year Johnson gained his Art Teacher’s Diploma, he became a founder member of the Hampstead Guild of Scribes and Bookbinders. Bernard Middleton was another member and is still active in the field, as were Sally Lou Smith, Elizabeth Greenhill, Edgar Mansfield, Trevor Jones, Ivor Robinson and Philip Smith. The name of the group was changed first, to The Guild of Contemporary Bookbinders, and then to Designer Bookbinders.


$4500.

With A Rare Double Fore-Edge Painting - Circa 1820
Likely the Work of Thomas and William Edwards
Elegant Extracts - The British Poets - Handsomely Bound

83 [Fore-Edge Painting; Binding]; British Poets, Poetry. ELEGANT EXTRACTS; Being a Copious Selection of Instructive, Moral, and Entertaining Passages, From the Most Eminent British Poets. (London: For John Sharpe, [Circa 1820]) 2 volumes in one. WITH A FINE CONTEMPORARY DOUBLE FORE-EDGE PAINTING, most likely by the firm of Thomas and William Edwards. 12mo, in contemporary fine binding, likely by Edwards, of full plum crushed morocco, the boards beautifully decorated with a wide gilt floral border, the spine with elegant gilt tooled compartments between raised gilt ruled bands, board edges gilt tooled, gilt turn-ins. Two edges gilt, the other with fine double Fore-edge paintings. One we believe to be of Gillingham, Kent, the other of Cumberland. [vil], 284 pp. Beautifully preserved,
the binding with only minor expected mellowing of age, the fore-edge paintings fresh and bright.

WITH A RARE DOUBLE-PAINTED FORE-EDGE, FINELY BOUND. This is a fine example of the rare art of double fore-edge painting in which two images are produced on one fore-edge in a manner in which neither painting obscures the other. The images appear independently depending on which direction the pages are fanned. The technique used is notably different, and far more sophisticated than that used in “Split” fore-edge painting.

Though unsigned we believe this is likely a binding and fore-edge painting by the firm of Thomas and William Edwards. Carl Weber, in his bibliography of Fore-Edge paintings in American collections, notes that less than 7% of the thousand books he catalogued had double paintings and he believed the vast majority, if not all of them, where the work of the Edwards firm. The binding also matches in style descriptions of those known to be produced by the Edwards. So far double paintings have ever been found on books printed after the death of the Edwards that Weber describes the double fore-edge painting as, “a lost art.” Weber, Thousand and One Fore-Edge Paintings pp 60-70.

$1950.

First Edition of an Eric Gill Rarity

Id Quod Visum Placet - A Practical Test of the Beautiful
One of 150 Copies Only - Signed by Gill

84 Gill, Eric. ID QUOD VISUM PLACET. A Practical Test of the Beautiful (Walsham St. Lawrence: Privately printed for the Author by Robert Gibbings at the Golden Cockerel Press, 17 September, 1926) SCARCE LIMITED EDITION of only 150 copies hand-numbered and signed by Eric Gill at Capel-Y-Ffin, this copy being number 18. With a wood engraved title and two fine copper-engraved plates by the author, Eric Gill. 8vo, printer’s original buff boards backed in buckram, upper board with paper lettering label printed in black, edges untrimmed. [vi], 20pp. Internally quite fine, and a well preserved copy with light mellowing to the paper and the spine. A very presentable and quite handsome copy.

QUITE SCARCE, ONE OF ONLY 150 COPIES PRINTED FOR THE AUTHOR AND SIGNED AND NUMBERED BY HIM.

The title of Gill’s essay is the definition of beauty as given by St. Thomas Aquinas, “that which pleases by being seen”. Gill writes in the form of a philosophical argument, also much in the style of Aquinas. It was written while in Wales, when Gill was a member of the Order of St. Dominic. Gill 11.

$650.

A Beautiful Colourplate From the Famed Aves Hawaienses

Himantopus Knudseni - The Black-Necked Stilt

85 [Hawaiiana; Bird Plate]; Frowhawk, F. W. [Wilson, Scott Barchard (and) Evans]. A Single Hand-Colored Plate, the HIMANTOPUS KNUDSENI From AVES HAWAIENSES: The Birds of the Sandwich Islands (London: Taylor & Francis for R. H. Porter, Newman West Imprinter, 1899) From the first edition. A beautifully produced hand coloured Lithograph by Frederick William Frowhawk of a Himantopus Knudseni, the Black-Necked Stilt, in a grassy wetlands setting. Newman West was the Imprinter. Folio [325 x 260 mm], the lithograph is printed on heavy cream stock. Beautifully preserved, the colours are bright and vivid, the paper clean and fresh.

A SCARCE HAND-COLOURED LITHOGRAPH FROM ONE OF THE TWO GREATEST ORNITHOLOGICAL WORKS ON HAWAII. A beautiful publication, the plates for this work were produced over nearly a decade, containing magnificent hand-coloured lithographs of Hawaiian birds. The plates were drawn and lithographed by Frederick W. Frohawk, one of the leading English zoological artist and lepidopterist of his time. For backgrounds Frohawk drew upon the plates in Isabella Sicair's 1885 work, Indigenous Flowers of the Hawaiian Islands. The exact print run is unknown, but is believed to be roughly only 250 copies.

In 1887, with the support and encouragement of Alfred Newton (Professor of Zoology at Magdalene College in Cambridge), British ornithologist and explorer, Scott Barchard Wilson went to Hawaii to study and collect information on the local birds. Although scientific knowledge of some species have been obtained in 1778 by Captain James Cook, no serious ornithological exploration of the Islands has been taken place in over a century. On his return, Wilson, with the assistance of Arthur H. Evans, wrote Aves Hawaiienses. (Evans was a colleague of Professor Newton at Cambridge). The work became an instant success mainly due to the exquisite stunningly hand-colored plates, which were executed in fine detail. The plates show magnificent species such as the Hawaiian Honeycreeper, Palila, Alala, Mamo, Hawaiian Goose, Apapane, Amakini, Moloka‘i and Maui Creeper, Akialoa, Maui & Kaua‘i Nukupu‘u, Kona Finch, Noio, Hawaiian Noddy, Moho, and many others. Hand-colored plates of the original edition were drawn and lithographed by renowned English zoological artist and lepidopterist, Frederick William Frohawk. Illustrations captioned with scientific names of each species. In the ensuing century, unfortunately half of the 64 species depicted in the work have become extinct or endangered.

This plate shows a Himantopus Knudseni, or black-necked stilt, a black and white member of the family Recurvirostridae.

$1000.
50 Hand-Tinted Photographs by Kazumasa Ogawa
A Scarce & Beautiful Japanese View Book - Circa 1910

86 [Japan Views; Photography]; Ogawa, Kazumasa. SIGHTS AND SCENES IN FAIR JAPAN (Tokyo: [Imperial Government Railways], N.D., circa 1910) With 2 maps and 50 fine color-tinted collotype photographic plates of Japanese scenes and attractions by Japan’s leading contemporary photographer, they are printed on one side only of heavy stock plates. Each with descriptive captions below in English. Oblong, 270 x 370 mm., bound in modified Japanese-style in silk-covered board pictorially decorated by embroidery in colours on both covers, the upper featuring Mt. Fuji, bound together with purple ribbon at the spine, fine decorated silk-backed endpapers. A lovely copy with only occasional mild spotting or mellowing.

A beautiful early Japanese tourism book produced for English speaking visitors. Ogawa (1860-1929) was a leading photographer of the period, as well as printer and publisher. He was a pioneer in photomechanical printing and photography in the Meiji era. In 1882, he moved to Boston where he took courses in portrait photography and the dry plate process. He also studied collotype printing in Albert Type Company. Returning to Japan in 1882, he opened the first photography studio in Tokyo.

The work was reprinted throughout much of the 1910s in the more common formats with either all or most of the plates in black and white and in more traditionally Western styles of bindings. This is a scarce and beautiful collection.

$5950.

A Beautiful Original Handcoloured Folio Plate
History of the Indian Tribes of North America
From the McKenney and Hall Work on Native Americans

87 [Native American]; McKenney, Thomas L. and James Hall. [Plate] PO-CA-HON-TAS. [From HISTORY OF THE INDIAN TRIBES OF NORTH AMERICA] ([Philadelphia: Daniel Rice and James G. Clark, 1842]) Printed and coloured at the Lithographic and Print Colouring Establishment. A beautifully lithographed colour plate reproduced from the original painting by Robert Sully based on an earlier painting by an unidentified early 17th century artist in England. Folio, image size roughly 12.5 by 8 inches, with captions beneath, printed on a folio sheet of rag paper measuring 18.5 by 13.5 inches.

AN ORIGINAL HANDCOLOURED PLATE FROM ‘ONE OF THE MOST COSTLY AND IMPORTANT WORKS EVER PUBLISHED ON THE AMERICAN INDIANS’ - Field. The lithographs from McKenney and Hall’s HISTORY OF THE INDIAN TRIBES OF NORTH AMERICA are not only amongst the greatest hand-coloured American illustrated plates of the 19th century, but are also an American cultural treasure providing an historical record of the portraits of the chiefs, warriors and women of the various tribes. The lithographs are faithfully produced from original oil paintings either by Charles Bird King painted from life in his studio in Washington or reproduced by King from the watercolours of the famous frontier artist James Otto Lewis as well as a few other artists.s.

$3500.

Other plates from the series are also avialable, please inquire.

From the Aboriginal Portfolio
The Most Celebrated Chiefs of the North American Indians
From the James O. Lewis Work on Native Americans - 1835
An Impressive Single Plate - Others Also Available


AN ORIGINAL HANDCOLOURED PLATE FROM ONE OF THE RAREST OF ALL AMERICAN COLOURPLATE BOOKS. The work from which this plate originated was among the earliest grand colour printing projects taken up in the United States and was the first illustrated book on the native American Indians.

$1650.

Other plates from the series are also avialable, please inquire.
A Rare Plate From Letchford’s Illustrated Arabian Nights
From Alaeddin - The Most Famous of the Arabian Stories

89 [Letchford, Albert; Burton, Sir Richard F.]. A Single Plate, from ALAEDDIN; OR THE WODERFUL LAMP, From Albert Letchford’s Series of Original Illustrations to Capt. Sir F. Burton’s ARABIAN NIGHTS, Reproduced from the Original Picture in Oil Specially Painted by Albert Letchford ([London: H. S. Nichols Ltd., December 1897]) From the Choice Edition Deluxe, printed on plate paper, proofs before letters, limited to 250 numbered sets for sale and 30 un-numbered sets. A large engraved illustration by Albert Letchford for the story of Alaeddin, perhaps the most famous of all the tales of the Arabian Nights. This was originally plate No. 63 in the series. Elephant folio. Paper size approximately 22 x17.5 inches; illustration size approximately 11x8.25 inches, included with the original accompanying text leaf for the plate, unbound as originally issued. Together two leaves. A fine and very well preserved plate, fresh and clean.

RARE, A SINGLE PLATE FROM THE BEAUTIFUL ELEPHANT FOLIO, LIMITED CHOICE DELUXE PRINTING OF LETCHFORD’S EXTRAORDINARY ILLUSTRATIONS FOR THE ARABIAN NIGHTS.

A EXCELLENT PLATE, BEING FROM ALAEDDIN, perhaps the most famous tale of the Arabian Nights. This is the plate in which the sorcerer tricks Alaeddin’s wife into giving him the lamp by disguising himself as a merchant willing to “exchange old lamps for new.”

Burton and Letchford met while Letchford was in Florence during the beginning of his art education at the age of 18, which eventually led to his degree from Paris’ Beaux Arts, and the opportunity to study under numerous art masters such as Hebert, Jerome. Burton found Letchford to be “above the level of the general run of men, for, besides being an artist to his finger tips, he was very well read, and, his modesty once laid aside, proved a most interesting companion and the best of friends.” ‘Burton’s suggestion of illustrating the “Nights” had appealed greatly to Letchford on account of the unlimited scope such a subject would give to an artist who loved the East and had a boundless imagination.’ Only one of the illustrations was painted in Burton’s lifetime.

This unbound, engraved illustration, was beautifully reproduced from the original oils. A wonderful addition to any Burton collection or collection of fine art plates.

$150.

Other plates from the series are also available, please inquire.

Henri Matisse - Catalogue Raisonné des Oeuvre Illustres
Beautifully Produced by Duthuit in Paris - Only 2000 Copies

90 [Matisse, Henri]; Duthuit, Claude. HENRI MATISSE. CATALOGUE RAISONNÉ DES OEUVRÉS ILLUSTRÉS ÉTABLI AVEC LA COLLABORATION DE FRANÇOISE GARNAUD. Introduction de Jean Guichard-Meili (Paris: Claude Duthuit, 1988) First Edition and Limited to 2000 copies. With 26 reproductions in colour and hundreds throughout in black and white. 4to, publisher’s original finely woven tan linen, the cover with a reproduction of one of Matisse’s works and with lettering in black, the spines lettered in black, in the original dustjacket. xxvii, 509 pp. A very fine copy of this hard to find publication in a well preserved dustjacket showing just a bit of light toning and a short closed tear without loss, to the rear lower corner.

FIRST EDITION AND LIMITED PRINTING OF THIS FINELY PRODUCED CATALOGUE RAISONNÉ. A beautiful copy of this monumental work, the reproductions are of exquisite quality.

$495.

With Three Original Woodcuts By the Artist
Joan Miró Engraver - Limited and Beautifully Produced

91 [Miró, Joan] Dupin, Jacques. MIRÓ ENGRAVER I. 1928-1960 (Paris: Daniel Lelong, 1984) First and limited edition, one of 2700 numbered copies printed in English and including the three original woodcuts by Joan Miró. With three original full-colour woodcuts especially executed by Miró for this edition printed Joan Barbàr’s Atelier in Barcelona and with 290 photogravure reproductions of Miró’s works printed by Jean-Paul Vibert and with several other black and white illustrations from photographs. Folio, publisher’s original blue cloth lettered in white on the upper cover and spine and in the original dust-jacket printed by Joan Barbàr and cut from wood by Joan Miró. 184, [6] pp. A fine copy, the book essentially as new and pristine, the jacket in excellent, as pristine condition.

BEAUTIFULLY PRODUCED Catalogue Raisonné OF THE EARLY WORKS OF THE GREAT SPANISH SURREALIST, JOAN MIRÓ. WITH THREE ORIGINAL full-colour WOODBLOCK PRINTS MADE ESPECIALLY FOR THIS EDITION.
Earning international acclaim, Miró’s work has been interpreted as Surrealism, a sandbox for the subconscious mind, a re-creation of the childlike, and a manifestation of Catalan pride. In numerous interviews dating from the 1930s onwards, Miró expressed contempt for conventional painting methods as a way of supporting bourgeois society, and famously declared an “assassination of painting” in favour of upsetting the visual elements of established painting. This catalogue features works from 1928 to 1960.

$495.

With Original Native American Art - Signed
One of 45 Copies Only - Includes the Rare Phonograph Record
Rare Native American Stories Beautifully Printed

92 [Native American Philosophy; Native American Art; Fine Press]; K’ehgosone, Talamantez, Ines; Bräm, Thüring; Mengershausen, Cornelia. K’EHGOSONE [Texts of the American Indian Translated From the Original Languages by Ines Talamantez] (Del Mar, CA.: Ettan Press, 1975)
Original art portfolio of prints laid in and including the rare phonograph record of music by Thuring Bram: “Flexagon” and “Children Songs of the American Indian.” RARE LIMITED EDITION, ONE OF ONLY 45 HAND-NUMBERED COPIES OF A TOTAL PRINTING OF 51. With fine provenance, being from the private library of Haven O’more. With eight beautiful color etchings by Cornelia v. Mengershausen, each one is numbered and signed by the artist. Folio sheets and record, original thick portfolio, enclosed in a folding box of white suede with Indian weaving, slipcase is fitted with a stiff protective pocket for the 33.3 RPM phonographic disk and all are housed in the original protective case. 56pp. A pristine, as mint set, the white suede with slight evidence of having been touched.

RARE FIRST EDITION, COMPLETE AND VERY SCARCE, one of only 45 copies such of a total print run of only 51. The phonograph record is of music by Thüring Bram: ‘Flexagon’, and ‘Children Songs of the American Indian.’ We know of no other complete copy that is available with the record intact. The work was handset and printed in Spectrum by Wesley Tanner, Berkeley, California, on paper made especially for this book by Twinrocker, Brookston, Indiana. The etchings were pulled from the presses of Ettan Press by Eugene Schiller and Rom Lingren. The phonograph record was struck for this book by Custom Fidelity, Los Angeles, California. Bookbinding was executed by H. Halbach, Konigstein i.T., West Germany.

$5850.

First Edition of A Significant Ornithological Work
Charles Stonham - The Birds of the British Islands
Handsomely Bound by Bumpus in Green Morocco

93 Stonham, Charles. THE BIRDS OF THE BRITISH ISLANDS. Illustrated by Lillian M. Medland (London: E. Grant Richards, 1906-1911) 5 volumes. First editions. With 318 superb engraved plates by Lillian M. Medland with captioned tissue-guards, 2 full-page anatomical woodcuts printed in red and black, and 2 coloured folding engraved maps. Large 4to, bound by Bumpus in contemporary three-quarter green morocco over green cloth covered boards, the spines pleasantly toned to honey-brown, spines with tall raised bands ruled in blind, lettered in gilt in two compartments, t.e.g. A handsome set, there is some extremely minor toning or spotting almost entirely confined to the prelims and occasionally on the very outer edges of the margins but otherwise the books are internally fresh and clean, the fine Bumpus bindings with some general age rubbing mainly to the corner-pieces, the books are solid and firm and still very attractive.

FIRST EDITION AND AN IMPORTANT WORK. A SCARCE COMPLETE SET, INCLUDING THE SUBSCRIBER’S LIST AT THE END OF VOLUME V. The work was originally published in 20 monthly parts, this set must have been bound by Bumpus almost immediately after the publication of the final part.

Lillian M. Medland was a leading British Ornithological artist and, although also being well know for her extensive work on Australian Birds, BIRDS OF THE BRITISH ISLANDS is her masterpiece. She was married to distinguished ornithologist Tom Iredale and also worked with G.M. Mathews. Though best known for Ms. Medland’s plates, the book is also well organized, authoritative and full of useful information.

$2500.

The Highly Influential System of Architectural Ornament
Louis Sullivan's Final and Most Philosophical Work
Rare - “Little Masterpieces of Poetic Imagination”

94 Sullivan, Louis H. A SYSTEM OF ARCHITECTURAL ORNAMENT According with a Philosophy of Man’s Powers (New York: Press
With 19 (of 20) of the impressive plates from line drawings by Sullivan, plate 9 not bound in.
Title-page printed in red and black. Folio, printer’s original blue paper-covered boards lettered in gilt on the upper cover, backed in linen, the spine with manuscript lettering in black.
12, 8 plates, [1], 11 plates pp. The text with some of the spotting and toning normally associated with the title, the plates much less so as they are on different quality paper, the blue boards and endleaves with some staining and wear, but still a very presentable copy.

RARE FIRST EDITION. WE KNOW OF NO OTHER COPY CURRENTLY ON THE MARKET. Sullivan’s final work, the series of drawings was commissioned by the Burnham Library of the Art Institute of Chicago and includes and illustrates Sullivan’s philosophy of ornament.

“In these little masterpieces of poetic imagination,” said Frank Lloyd Wright in 1949 of Louis Sullivan’s ornamental drawings, “the poet in him shines forth on the record as a free, independent spirit characteristic of the free of all time.”

Sullivan is famous for designing lavish architectural ornament that combined organic forms interwoven with an underlying geometric structure. Sullivan had a reverence for nature that first developed when, as a child, he spent his summers studying plants on the farm of his grandparents in Massachusetts. Later, this love of natural forms took shape in the leafy patterns on the facades of his buildings such as the Carson, Pirie, Scott & Co. store and in interiors such as his Chicago Stock Trading Room. He summarized his philosophy of architectural ornament in these influential 1922-1924 drawings. Published the year of his death, the book stands as one of the great treatises on architectural ornament. Charnley-Persky House Museum; Art Institute of Chicago; Phillips, Giles; Twombley.

$1500.

An Artist in Italy - A Bright and Beautiful Book
Illustrated in Colours by Walter Tyndale - 1913

Tyndale, Walter. AN ARTIST IN ITALY (London: Hodder & Stoughton, (circa 1913)) First edition. Illustrated throughout with beautiful tipped in coloured plates. 4to, publisher’s original blue cloth, the best of the bindings, with elaborate over all pictorial designs and border decorations in gilt on the spine and upper cover. 307 pp., plus 26 coloured plates with tissue guards. A very nice copy of one of our favorite books, the plates are all pristine, the blue cloth dark and rich, some very typical evidence of shelving or age evidence along the extremities.

FIRST EDITION OF THIS EXCEPTIONALLY BEAUTIFUL BOOK. AN ARTIST IN ITALY is one of the finest examples of the decorative travel gift books of the period. Tall and handsome with extensive text and reminiscences it is none the less best loved for the absolutely marvelous colour plates. They portray not only natural and man-made beauties but also capture the spirit, the “feel”, of this timeless sea-bound peninsula.

Tyndale’s work is to do chiefly with Venice and the hill towns of Tuscany, high among the most beautiful areas in all of Italy, or for that matter, in all of Europe. The paintings, reproduced so competently in this large volume, are a record of those places and of the treasures they contain in the way of architecture, art and environment.

$395.

An Artist in The Riviera – One of Tyndale’s Scarcer Titles
With 30 of His Most Beautiful Colourplates

Tyndale, Walter. AN ARTIST IN THE RIVIERA (London: Hutchinson and Co., N.D. (circa 1915)) First edition, the preferred UK issue. Illustrated with 30 beautiful tipped in colour plates with captioned tissue guards. 4to, publisher’s original deep blue cloth, with elaborate designs and border decorations in gilt on the spine and upper cover, decorated endpapers. 272 pp. A superlative copy of this truly beautiful book, the plates are all pristine, bright and vivid, the text fresh and bright and clean, the blue cloth dark and rich, the gilt bright and exceptionally well preserved.

FIRST EDITION OF THIS EXCEPTIONALLY BEAUTIFUL ARTIST’S BOOK. AN ARTIST IN THE RIVIERA is the least commonly found of Tyndale’s series, and unquestionably one of the loveliest. His “Artist in...” books are the finest examples of the decorative travel gift books of the period. Tall and handsome with extensive text and reminiscences, they are none the less best loved for the absolutely marvelous colour plates. This title not only portrays the natural and man-made beauties of the Riviera, but also captures the spirit, the “feel”, of these timeless seaside communities.

Tyndale’s work is divided into two main sections; La Riviera di Levante and La Riviera di Ponente.

$325.
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