

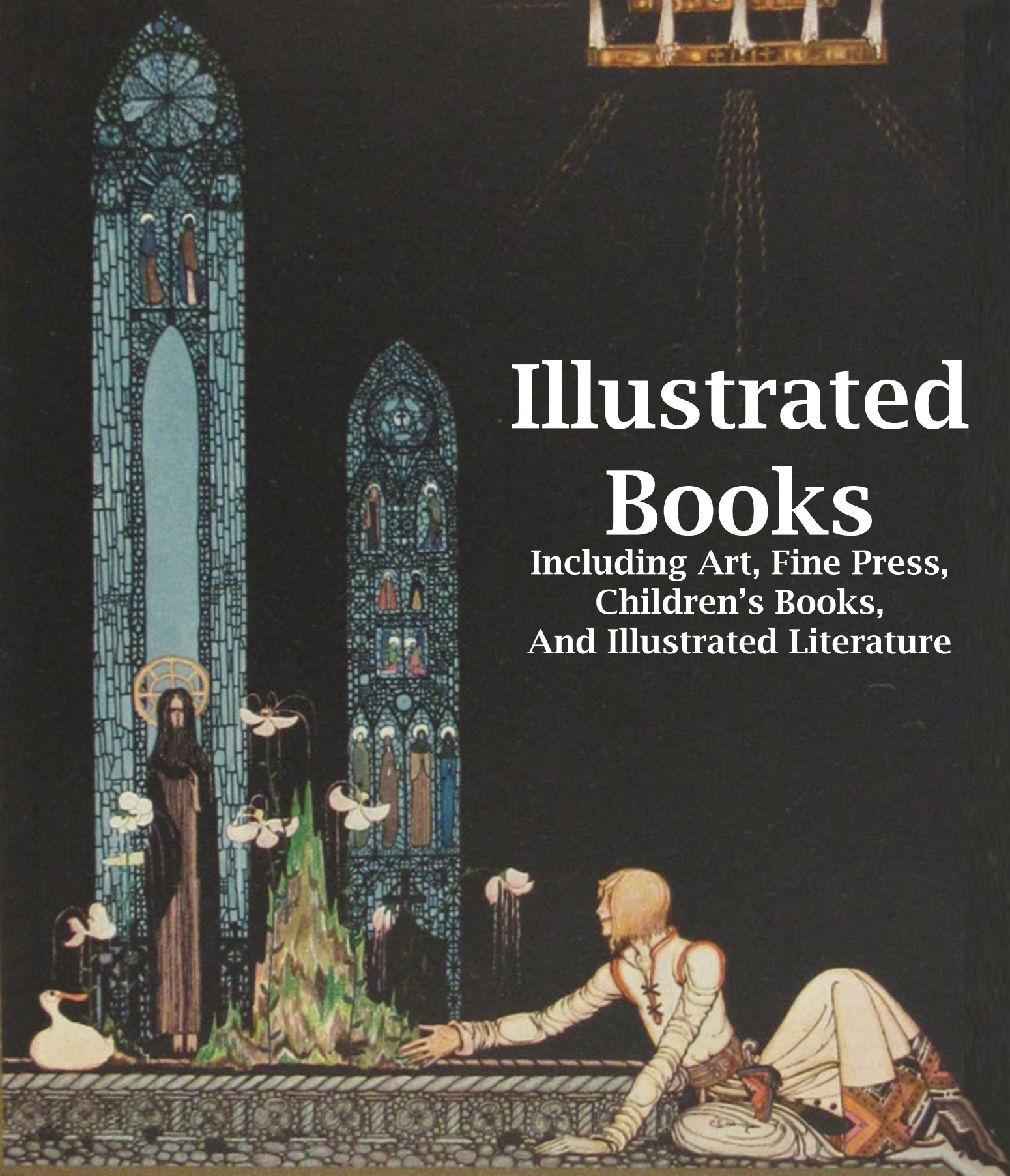
# BUDDENBROOKS

Newburyport - Boston - Mount Desert Island



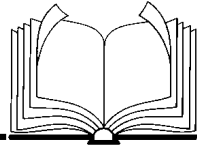
## Illustrated Books

Including Art, Fine Press,  
Children's Books,  
And Illustrated Literature



# Illustrated Books

Art, Fine Press, Literature, and Children's Books - Summer 2023



**BUDDENBROOKS**

Newburyport, Boston and Mount Desert Island  
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**America's Award Winning Bookseller**

## TERMS

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

We are always interested in purchasing fine books, either single volumes or libraries.

**Front cover image is adapted from a plate in item 38**



**A Rare and Early Chapbook - Circa 1825**  
**A,B,C Book. With Pictures of Birds**  
**Very Scarce in the Original Decorated Paper Wrappers**

1 [ABC Picture Books] Phelps, A[nsel]. A,B,C BOOK. With Pictures of Birds. (Greenfield, Massachusetts: A. Phelps, circa 1815) First edition. With 16 woodcut illustrations. 12 mo, very scarce publisher's original paper wraps with illustrated covers lettered and decorated in blue. 18 pp Very attractive little book, nicely illustrated.

*NEARLY UNHEARD OF IN SUCH NICE CONDITION.* This children's book is called a chapbook, a more modern term that derives from the chapmen. Chapmen were pedlars who hawked their goods in towns and villages, and at country fairs. In 1553, Edward VI proclaimed that chapmen must be licensed and Chettle, in *Kind Hart's Dreame* (1592) wrote that "Chapmen are able to spread more pamphlets...then all the booksellers in town." Although they sold other wares, too, they always had cheap booklets, sometimes ballad sheets which eventually assumed the familiar form of a miniature booklet, with a paper cover that usually had a picture. Even Shakespeare, in *Henry IV*, mentioned the chapmen as did Urquhart's *Rabelais* in 1653. With the growth of small printers, miniature editions of old favourites could be printed. While chapbooks were ostensibly designed to help children learn how to read, they often broached adult subjects and were the source of entertainment in families and villages.

This booklet goes through the alphabet at the tops of the pages and has a drawing and description of different types of birds for the remaining 2/3 of each page. Upper and lower covers nicely illustrated.  
\$500.

**Edward Detmold's Fables of Aesop**  
**The Large Paper First Edition, Signed and Limited**  
**Beautifully Bound in Full White Polished Buckram Gilt**



2 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 SPECIALLY 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.

**Louisa May Alcott - *Little Men***  
**First Edition - First Issue - Original Cloth - 1871**

3 Alcott, Louisa May. *LITTLE MEN: Life at Plumfield With Jo's Boys* (Boston: Roberts Brothers, 1871) First Edition and the First Issue with ads stating Pink and White Tyranny "Nearly Ready". With a frontispiece portrait of Jo's Boys and three additional plates. 8vo, publisher's original bright green cloth lettered in gilt on the spine and front cover within a gilt oval frame. [4] ads, [iv], 376 pp. A well preserved copy of a book rarely found in nice condition, the green cloth is bright and fresh though a little rubbed at the extremities, inner rear hinge with separation starting at join of free-fly and paste-down, the text is clean and fresh with no foxing, the final leaf with a closed tear with no loss.

*THE VERY ELUSIVE FIRST EDITION, FIRST ISSUE, and a nice copy of the very successful sequel to LITTLE WOMEN and is the second book in the unofficial LITTLE WOMEN trilogy that ended with JO'S BOYS. The novel reprises characters from LITTLE WOMEN. The novel centers on a diverse and challenging group of students at Plumfield, mostly orphaned boys. BAL 167.*

\$550.

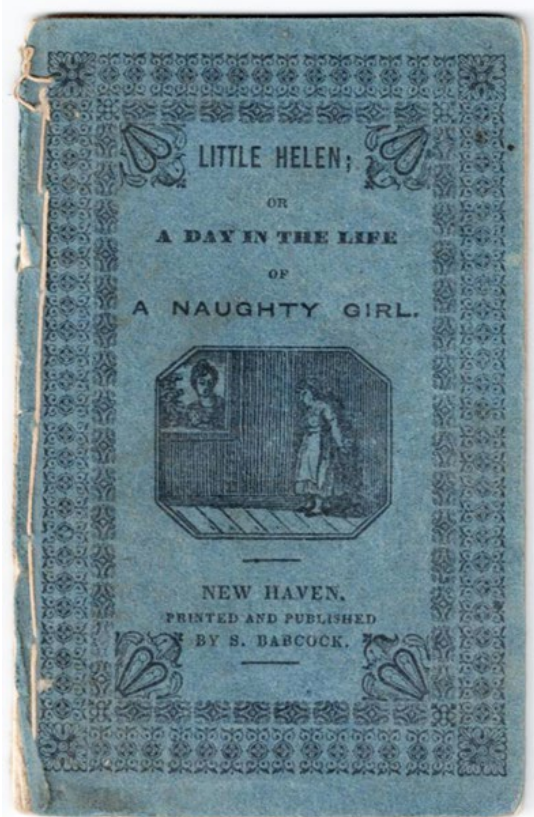
***Little Helen - Circa 1825 - For Children***  
**A "Moral, Instructive and Entertaining" Chapbook**

4 [Anonymous, Chap Book]. *LITTLE HELEN; OR A DAY IN THE LIFE OF A NAUGHTY GIRL* (New Haven: S. Babcock, n.d., circa 1825) First edition. RARE. 7 engravings "for the mind and the eye" and decorative borders on each page 12mo, in original paper with blue wrappers, very nicely designed border on upper and lower covers, illustrations on upper cover and inside lower cover; advertisement on lower cover. 16 pp. A very good copy with attractive designs on covers and pages.

*This children's book is called a chapbook, a more modern term that derives from the chapmen. Chapmen were pedlars who hawked their goods in towns and villages, and at country fairs. In 1553, Edward VI proclaimed that chapmen must be licensed and Chettle, in *Kind Hart's Dreame* (1592) wrote that "Chapmen are able to spread more pamphlets...then all the booksellers in town." Although they sold other wares, too, they always had cheap booklets, sometimes ballad sheets which eventually assumed the familiar form of a miniature booklet, with a paper cover that usually had a picture. Even Shakespeare, in *Henry IV*, mentioned the chapmen as did Urquhart's *Rabelais* in 1653. With the growth of small printers, miniature editions of old favourites could be printed. While chapbooks were ostensibly designed to help children learn how to read, they often broached adult subjects and were the source of entertainment in families and villages.*

*This book is one of the series of "moral, instructive and entertaining toy books" put out by Babcock's.*

\$500.



***The Story of Little Black Sambo***  
**Helen Bannerman's Classic Children's Story**

5 Bannerman, Helen. *THE STORY OF LITTLE BLACK SAMBO* (London: Chatto and Windus, 1932) An early printing of this classic. Illustrated in colour throughout with all chromolithographs on separate leaves and text on separate pages, endleaves also illustrated with chromolithographs. 12mo, bound in the publisher's original blue boards printed in black, with a pictorial paste-down on the upper cover. 113 pp. An especially well preserved copy showing very little evidence of age or use, a well cared for copy of a book seldom seen in such pleasing condition.

*AN EARLY PRINTING AND A RARELY SEEN ISSUE OF THIS CLASSIC. Bannerman wrote her stories to entertain*



her own children. *LITTLE BLACK SAMBO* was their favorite. The author never intended the book for publication, but through the encouragement of her children and friends the manuscript was shown to E.V. Lucas who agreed to publish it as the fourth title in his series of 'The Dumpy Books for Children'" (Schiller, p. 381)

Together with Beatrix Potter, Helen Bannerman established the genre of children's books that gave pictures and text equal importance. Very few copies of the original printing have survived, and of the copies known, most have been badly worn because the small book was unable to withstand the constant handling of children. "Should a census eventually be attempted, there would probably be fewer copies located than of the notoriously rare and suppressed 1865 *Alice*" (Schiller, p. 386)  
\$395.

**In the Rare Original Dustjacket  
A Superb Copy of Aubrey Beardsley's *Uncollected Works*  
First Edition - 1925 - Publisher's Beautiful Decorated Cloth**



6 Beardsley, Aubrey. *THE UNCOLLECTED WORK OF AUBREY BEARDSLEY*. With an Introduction by C. Lewis Hind (London: The Bodley Head, 1925) First edition. With 162 plates, 155 reproducing drawings and artwork by Aubrey Beardsley, a number are in colour, and with plates are portraits and photos of Beardsley. 4to, publisher's original aqua-blue cloth with black lettering and pictorial designs on the upper cover and spine, in the rare dustjacket which reproduces the binding design in blue on gray paper. xxvi, 162 plates each preceded by numbered and captioned title sheets. A very fine and handsome copy, the cloth very fine and fresh, the textblock extremely clean, the jacket in extraordinary shape, in all quite superb with no noticeable faults. About as good a copy as one could ever hope to see.

*FIRST EDITION IN THE RARE DUSTJACKET. A companion volume to THE EARLY WORK and THE LATER WORK which reproduces many early drawings from various books, drawings done for "Past and Present" (the magazine of the Brighton Grammar School), letters which include sketches, and other such drawings. Includes a portrait by Blanche, two by Sickert, three youthful photos, and a caricature by Max Beerbohm.*  
\$595.

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

7 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 EXPERIENCE, 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.

\$995.

### *The Arabian Nights*

**Beautifully Illustrated by Rene Bull**

**The Very Uncommon 1917 Printing by Constable**

8 [Bull, Rene, Illustrator]. THE ARABIAN NIGHTS (London: Constable & Co., 1917) The first reprint of the publisher's second edition. With tipped-in colour frontispiece and six tipped-in colour plates by Rene Bull, and a profusion of black & white illustrations all throughout the text. Tall 8vo, publisher's original green cloth, decorated and lettered in black on the upper cover and spine, the upper cover also featuring a colour pastedown by Bull. x, 299 pp. A handsome copy, especially so for this war time issued work. The green cloth bright and unfaded, just a little mellowing, the hinges firm, the colourplates all very fine, the text clean.

AN ELUSIVE AND RARELY SEEN PRINTING OF THIS BEAUTIFULLY ILLUSTRATED CLASSIC. With the wonderful illustrations of Rene Bull. Among all the early printings this is one of the most difficult of Bull's books to obtain. Bull's ARABIAN NIGHTS provides us with a timeless classic married to exquisite illustrations in both colour and black and white. Many of the fine black and white illustrations are very large and nearly full-page.

BMC

\$295.



### *The Lark, A Children's Journal* **Containing "The Purple Cow" by Gelett Burgess** **And a Work by Robert Louis Stevenson**

9 Burgess, Gelette; Doxey, William [Editor]. THE PURPLE COW [as appearing in:] THE LARK (San Francisco: William Doxey, 1895-1897) Complete run of 25 volumes in two books, [Book 1, No's 1-12; Book 2, No's 13-24 + The Epilark issue] First edition of the books, First edition, second issue of THE PURPLE COW after a 1st Edition print run of only 15-24 copies as noted by BAL and others. Illustrated throughout. Especially notable: Gelett Burgess' "The Purple Cow," in Book 1, No. 1 and his lines in the penultimate issue: "Yes I wrote the Purple Cow, I'm sorry now I wrote it, but I can tell you anyhow, I'll kill you if you quote it." Many other beautiful illustrations including many by Florence Lundberg and others. 8vo, publisher's original tan cloth decorated with wonderful color pictorial illustrations on the upper covers (Book 1--the Piping Faun, by Gelett Burgess, the other cover by Florence Lundborg), the spines lettered in brown, text block printed on both sides of China paper. A very nice copy indeed, very well preserved.

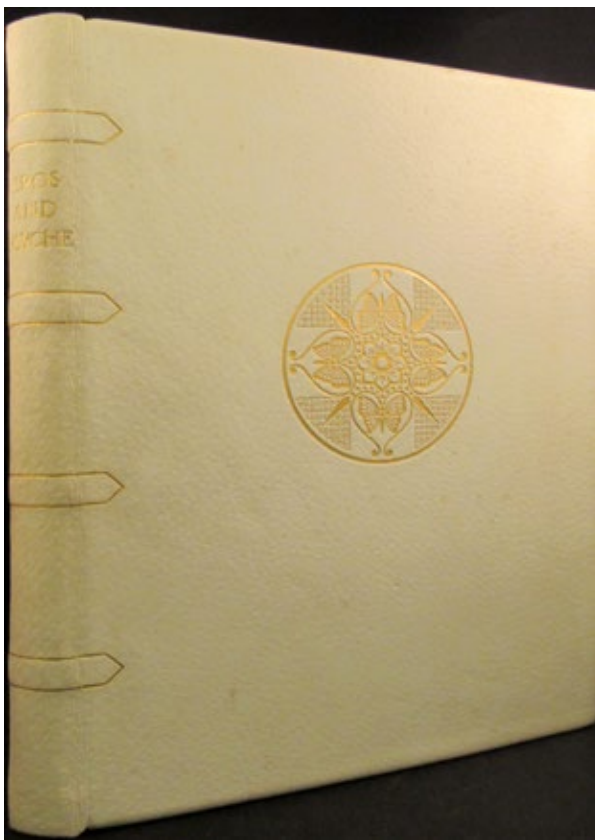


RARE FIRST EDITION INCLUDING THE ELUSIVE "PURPLE COW". "Sunk in a leafy well I lie and dreaming gaze into the sky far up above the tree tops there a lark swims through the vacant air."

The Lark was published from 1895 to 1897 by Les Jeunes, "a San Francisco group of literary aesthetes led by Gelett Burgess, who contributed drawings of 'Goops' and nonsense verses, including his 'Purple Cow,' first pastured there. Although influenced by The Chap Book and English fin de siecle magazines, it had 'no more serious intention than to be gay,' and was stopped because Burgess 'wanted it to die young and in its full freshness.'" Contains work by Gelett Burgess, Bruce Porter, Robert Louis Stevenson, Ernest Peixotto, Willis Polk, Florence Lundborg. Not only is the "Purple Cow" illustration included in the first book, but in a later number, there is an "epilogue" illustration that shows the author of the work, with a skeleton in his hand, the purple cow illustration repeated in the background and the words written above and below: "Ah, yes, I wrote the 'Purple Cow'--I'm Sorry, now, I wrote it; Bu I can tell you Anyhow I'll Kill you if you Quote it!"

\$1500.

### **The Gregynog Press *Eros and Psyche* The Magnificent Woodcuts of Sir Edward Burne-Jones**



10 Burne-Jones, Edward: Bridges, Robert. EROS AND PSYCHE. A Poem in XII Measures (Newtown, Montgomeryshire: The Gregynog Press, 1935) First Printing of the Gregynog Press Edition, LIMITED TO ONLY 300 COPIES. With 24 beautiful woodcut engravings from designs by Edward Burne-Jones and initials in three colors all throughout designed by Graily Hewitt. And with Hewitt's designed typeface, which was used only for this one Gregynog volume. Folio, in the original gilt stamped cream pigskin featuring a large circular central gilt device on the upper cover, the spine with gilt trimmed flat bands and gilt lettering, now with an attractive clamshell box. 141pp. The very fine and attractive soft pigskin with a few spots of age as is normal on an otherwise pristine and perfect copy.

ONE OF THE GREGYNOG PRESS' MOST BEAUTIFUL PRODUCTIONS. The woodcuts were made from Burne-Jones' pencil drawings and were cut at the Ruskin Drawing School of Oxford. Burne-Jones was a highly respected painter and stained glass artist, who studied under the tutelage of Dante Gabriel Rossetti. His illustrations also grace the greatest landmark of the Private Press Movement; the Kelmscott Press Chaucer. The illustrations for this work were all previously unpublished drawings found within some papers at the Ruskin School and then cut by Loyd Habberly and R.J. Beedham.

The drawings had been originally made for William Morris' narrative poem, Cupid, but had not been used in that earlier publication. For this work Poet Laureate Robert Bridges' narrative poem with strong romantic and tragic themes is used instead. Bridges' *Eros and Psyche* retells the Cupid and Psyche myth first recorded by Lucius Apuleius in his book *The Golden Ass*. He received great critical acclaim for it; Coventry Patmore was of the opinion that Bridge's version would become the standard form of the Apuleius myth. Of this he was largely correct until the publication of Robert Graves' version appeared in 1951.

\$2450.

### **The True First Edition of "Alice In Wonderland" In Contemporary Binding- The Earliest Obtainable Printing 1865 Sheets Issued With the Appleton Title-Page**

11 Carroll, Lewis. ALICE'S ADVENTURES IN WONDERLAND (New York: D. Appleton & Co., 1866) First Edition, the first published edition of "Alice" comprising the original first issue sheets of the suppressed 1865 printing of Alice done in London. The sheets were sold to Appleton in New York and printed with the title-

page dated 1866 and showing New York as the place of publication. With 42 illustrations by John Tenniel. 8vo, bound in contemporary three-quarter red morocco over marbled paper covered boards, marbled endleaves, now housed in a fine morocco backed foldover case, the spine panel with raised bands, the compartments lettered in gilt. [x], 192 pp. With the half-title as called for. A very good and handsome copy, the text-block clean, the binding with bit of restoration very skillfully accomplished.

FIRST EDITION, FIRST PRINTING, FIRST PUBLISHED EDITION. THE EARLIEST OBTAINABLE EDITION OF "ALICE". This is the true first printing of "Alice in Wonderland" comprising the sheets of the first edition still unbound when Lewis Carroll and Tenniel decided in July 1865 to recall the edition printed by Macmillan in London. Some of those sheets were then authorized to be sold to Appleton in New York and thus the first available copies of this iconic work bore an American title page imprint over the original English sheets.



ALICE'S ADVENTURES IN WONDERLAND has proven itself to be one of the most enduring classics of literature--for children or otherwise. It has been reprinted in innumerable formats, and its characters have been borrowed by, imitated by, and adapted for almost every media imaginable, from board games to postage stamps, from print to stage and film, and one would not be surprised to find a web page on the Internet devoted to Alice. Its importance might be gauged by the fact that it is one of only three books written for children (five, if one includes Aesop's Fables and Froebel's "Mutter- und Kose-Leider") included in the "Printing and the Mind of Man" exhibition.

ALICE'S ADVENTURES IN WONDERLAND and its sequel, THROUGH THE LOOKING-GLASS, are "unique among 'juveniles' in appealing equally if not more strongly to adults. Written by an Oxford don, a clergyman, and a professional mathematician, they abound in characters--the White Knight, the Red Queen, the Mad Hatter, Humpty Dumpty--who are a part of everybody's mental furniture. And the philosophic profundity of scores, if not hundreds, of these characters' observations, long household words wherever English is spoken, gains mightily from the delicious fantasy of their setting" (PMM 354). PMM 354. \$10500.

### **The Idle Girl - Circa 1825 - Northampton - Rare An Early Chapbook**

12 [Chap Book] Phelps, A[nsel]. THE IDLE GIRL (Northampton, Massachusetts: E. Turner, circa 1815) First edition. 9 illustrations. 12 mo, original illustrated wraps, as issued. 18 pp. A very well preserved copy.

RARE. This is a cautionary tale for children to do their schoolwork and mind their elders.

This children's book is called a chapbook, a more modern term that derives from the chapmen. Chapmen were peddlars who hawked their goods in towns and villages, and at country fairs. In 1553, Edward VI proclaimed that champmen must be licensed and Chettle, in Kind Hart's Dreame (1592) wrote that "'Chapmen are able to spred more pamphlets...then all the booksellers in town.'" Although they sold other wares, too, they always had cheap booklets, sometimes ballad sheets which eventually assumed the familiar form of a miniature booklet, with a paper cover that usually had a picture. Even Shakespeare, in Henry IV, mentioned the chapmen as did Urquhart's Rabelais in 1653. With the growth of small printers, miniature editions of old favourites could be printed. While chapbooks were ostensibly designed to help children learn how to read, they often broached adult subjects and were the source of entertainment in families and villages.

\$500.



**Tales and Legends of the Arthurian Troubadour Days**  
*Clair de Lune and Other Troubadour Romances*  
**Beautifully Illustrated in Colours Throughout - Fine Printing**

13 [Clair de Lune; Troubadour Romances]; West, Michael. CLAIRDELUNE AND OTHER TROUBADOUR ROMANCES. Pictured by Evelyn Paul. Music by Alfred Mereer (New York: Cheylesmore Presse, Coventry for Brentano's, [1913]) Scarce First Edition. Illustrated by Evelyn Paul with 8 full-page colour plates, 8 smaller colour plates within the text, elaborate initials and title-pages throughout, beautifully decorated half-title and title-pages in red, gold, silver, green, blue and white, elaborate medieval style artwork throughout, lavishly illustrated on virtually every page, beautifully printed, decorative endleaves. Quarto, publisher's original brown cloth, the upper cover elaborately and pictorially lettered and decorated in gilt, the spine panel designed with gilt lettering, patterned endleaves, top edge gilt. [iv], 139, colophon pp. A very fine copy, beautifully preserved, essentially as pristine.

SCARCE FIRST EDITION OF THIS BEAUTIFULLY ILLUSTRATED BOOK. *Tales from the medieval period and especially of the Arthurian legends including, Lady Linette, Clair de Lune, Sir Hugh, The Quest of the Saint Graal, Lilith, Belle Alise and others. Tales of Dukes and Knights and love. Printed in colours throughout.*  
\$395.



**Goethe's Faust - The Limited Edition**  
**Lavishly Illustrated and Signed by Harry Clarke**

14 [Clarke, illus.] Goethe, Johann. FAUST, translated from the German by John Anster (New York: Dingwall-Rock Ltd, 1925) 355 of 1000 copies for America SIGNED by Harry Clarke. With 21 full page plates in colour and black and white as well as a great profusion of black and white drawings in the text by all by Harry Clarke. 4to, publisher's original half vellum and boards lettered in gilt, t.e.g. In the original extremely scarce dustjacket. 255 pp. A fine copy, internally clean and beautifully preserved, very light evidence of shelving at the tips.

SCARCE FIRST EDITION, LIMITED AND SIGNED BY THE ARTIST. A BEAUTIFUL COPY. *Harry Clarke has taken the grotesquerie of Aubrey Beardsley a few steps further--magnificent illustrations in a style perfect for this tale. The numerous head and tail pieces are rich with stylized figures and symbolic designs while Clarke's full-page images hypnotize us with their eerie and occult atmosphere and surreal creatures. The riveting tension between Goethe's concept of good and evil and the mythic proportions of his Mephistopheles, Faust, Margaret, and Martha, are all marvelously conjured in these outstanding illustrations.*

\$1350.

**15 Handcoloured Lantern Slides**  
**A Delightful Set-Handsomely Boxed**

15 [Coloured Lantern Slides]. FIFTEEN HAND-COLOURED LANTERN SLIDES, ANIMALS, BIRDS, CLOWNS. (circa 1890) 15 hand coloured paintings on glass in lantern slide format. 15 glass slides in wooden frames. Housed in a wooden box with sliding top, of late decorated with Greenaway figures in coloured format. A set in excellent condition.

AN ESPECIALLY APPEALING SET OF BRIGHT HAND-PAINTED MAGIC LANTERN SLIDES. *The images are cute and charming illustrations of animals, birds, or clowns. Three such images appear on each of the wooden-framed glass slides. These lantern slides, typically presented on a painted wall by an early type of image projector, helped to bring hours*

of entertainment into the home prior to the invention of computers or television. *Lanterna Magica* were in wide use from the 18th century until the mid-20th century when it was superseded by a compact version that could hold many 35mm photographic slides: the modern slide projector.

The images are vivid and extremely decorative. Black paint was used as a background to block superfluous light, so the figures can be projected without distracting borders or frames. The magic lantern and lantern slides are still popular with collectors and can be found in many museums.

\$475.

**One of 250 Copies Only - Beautifully Bound and Autographed  
Alistair Cooke - *Alistair Cooke's America***

16 Cooke, Alistair. ALISTAIR COOKE'S AMERICA (London and New York: Paradine in Association with the British Broadcasting Corporation and Alfred A. Knopf, 1973, 1976) First Edition to Celebrate the American Bicentennial, One of 250 copies only, Signed by Alistair Cooke and Specially Bound for Presentation Profusely Illustrated throughout in both colours and black and white. 4to, beautifully and specially bound, most probably by Sangorski and Sutcliffe in fine full red crushed morocco, the spine with raised bands gilt tooled, the compartments with central gilt ornamental devices, the upper cover gilt decorated, turnovers richly gilt, marbled endleaves, all edges gilt, with the original slipcase of marbled paper over cloth covered boards. 400 pp. A very fine copy, essentially as pristine.

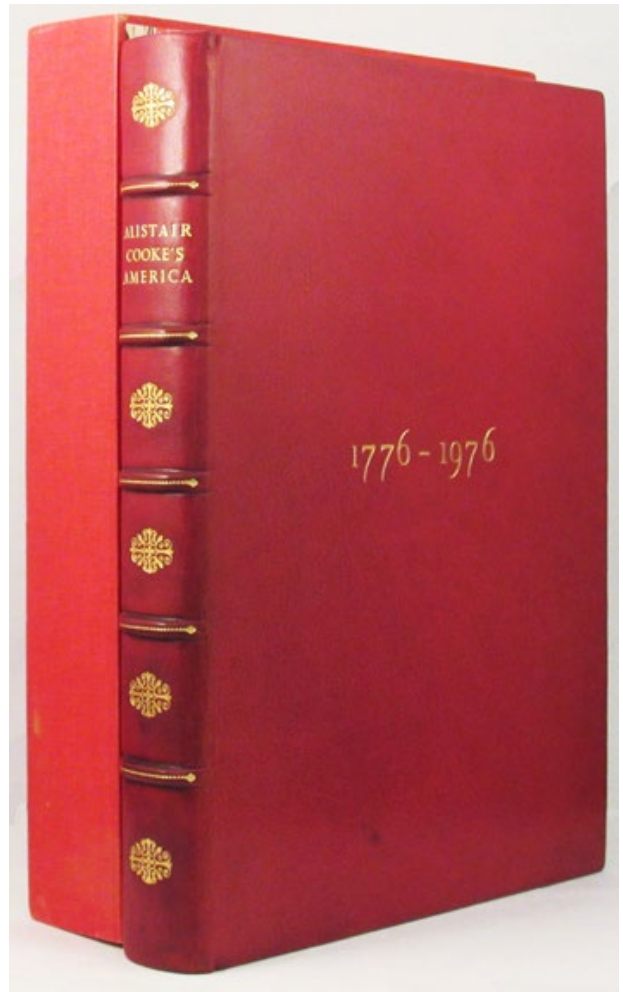
A BEAUTIFUL COPY OF THIS FINE BUT ELUSIVE BOOK. COPIES APPEAR IN COMMERCE VERY RARELY. 'Alistair Cooke was a British-American writer whose work as a journalist, television personality and radio broadcaster was done primarily in the United States. Outside his journalistic output, which included *Letter from America* and *America: A Personal History of the United States*, he was well known in the United States as the host of PBS *Masterpiece Theatre* from 1971 to 1992. After holding the job for 22 years, and having worked in television for 42 years, Cooke retired in 1992, although he continued to present *Letter from America* until shortly before his death.

In 1971, he became the host of the new *Masterpiece Theatre*, PBS's showcase of quality British television. He remained its host for 22 years, before retiring from the role in 1992. He achieved his greatest popularity in the United States in this role.

*America: A Personal History of the United States* (1972), a 13-part television series about the United States and its history, was first broadcast in both the United Kingdom and the United States in 1973, and was followed by a book of the same title. It was a great success in both countries, and resulted in Cooke's being invited to address the joint Houses of the United States Congress as part of Congress's bicentenary celebrations. After the series was broadcast in Ireland, Cooke won a Jacob's Award, one of the few occasions when this award was made to the maker of an imported programme.'

Beloved as a broadcaster whose writings and gleanings on America were followed with great vigour, this book, *Alistair Cooke's America* was the culmination of all of the author's many presentations on his adopted homeland. Copies signed by the author, specially bound for presentation during the Bicentennial are rare in the marketplace.

\$450.





**First Edition in the Limited Format - One of 87 Copies Only**  
***Shipping & Craft in Silhouette* - Charles Davis - 1929**  
**One of the Marine Research Society Books - Now Elusive**

17 Davis, Charles G. SHIPPING & CRAFT IN SILHOUETTE (Salem: Marine Research Society, 1929) First Edition. The Limited Edition printed on American vellum, one of 87 copies only for sale. Specially bound. Illustrated throughout from drawings by Charles G. Davis. 4to, publisher's original black cloth over black and silver designed paper over boards, the spine lettered in silver. In the original black slipcase. upaginated. A fine copy with very little evidence of use or age, only light mellowing as would be expected.

*FIRST EDITION, LIMITED TO ONLY 87 COPIES FOR SALE OF 97 PRINTED AND SPECIALLY BOUND. The collection of silhouettes of shipping and craft preserves a very attractive record of types. Included are frigates, caravals, galleon, tall ships and clipper ships, barks and barkantines, ketches, brigs, schooners, sloops, the boats of Asia and Africa and many, many more. Beautiful silhouette drawings which the author and artist say should be framed for pleasure.*  
\$350.

**A Very Nice Copy of Detmold's Best Work**  
***The Fables of Aesop* - Published London - 1909**  
**Beautifully Illustrated with Tipped-In Colourplates**

18 [Detmold illus.] Aesop. THE FABLES OF AESOP (London: Hodder and Stoughton, [1909]) First edition. Illustrated with 23 tipped-in color plates by Edward J. Detmold. 4to, publisher's original tan cloth, the upper cover with an elaborate pictorial decoration of a falcon in red with lettering in green, the spine gilt lettered with decorative tool in red. xvi, 152 pp. A very nice copy, free of the inevitable browning to the endpapers. The binding attractive and sound, hinges fine and firm, the plates bright and pleasing.

*A VERY PLEASING COPY AND QUITE SCARCE IN THIS CONDITION. These illustrations represent, in our opinion, Detmold's very best work. Their grace and sensitivity 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.*  
\$1250.



**Dickens - Richly Illustrated by Frank Reynolds**  
**A Handsome Copy of 'The Pickwick Papers'**

19 Dickens, Charles. THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB (London: Westminster Press, N.D., circa 1912) First edition thus, the Westminster imprint by arrangement with Hodder & Stoughton. Illustrated with 20 remarkable tipped-in colour plates by Frank Reynolds with opaque lettered tissue guards, and with a colour vignette title page and colour illustrated endpapers. Thick 4to, publisher's original bright crimson cloth lettered in gilt on the spine and upper cover, and with the fine gilt and black pictorial vignette on the upper cover, in the elusive original printed dustjacket. viii, 534 pp. A bright, handsome and fresh copy with only very minor evidence of age, the dustjacket also very well preserved with just a bit of edgewear at the tips.

*ONE OF OUR FAVORITE ILLUSTRATED BOOKS AND THIS A BRIGHT COPY. This fine gift edition of THE PICKWICK PAPERS, is handsomely illustrated with Frank Reynolds' magnificent illustrations. On these colourful and energetic pages, the exploits and antics of Pickwick, Tupman, Winkle, and Snodgrass come to life. For Dickens lovers, PICKWICK is often the favorite, filled as it is with delightful humor and adventure.*

*And surely, this illustrated edition will provide endless visual delight to its readers as they encounter the four members of the Corresponding Society of the Pickwick Club in their many amusing escapades.*  
\$350.

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

20 [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 stippled 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. lxiv, 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.

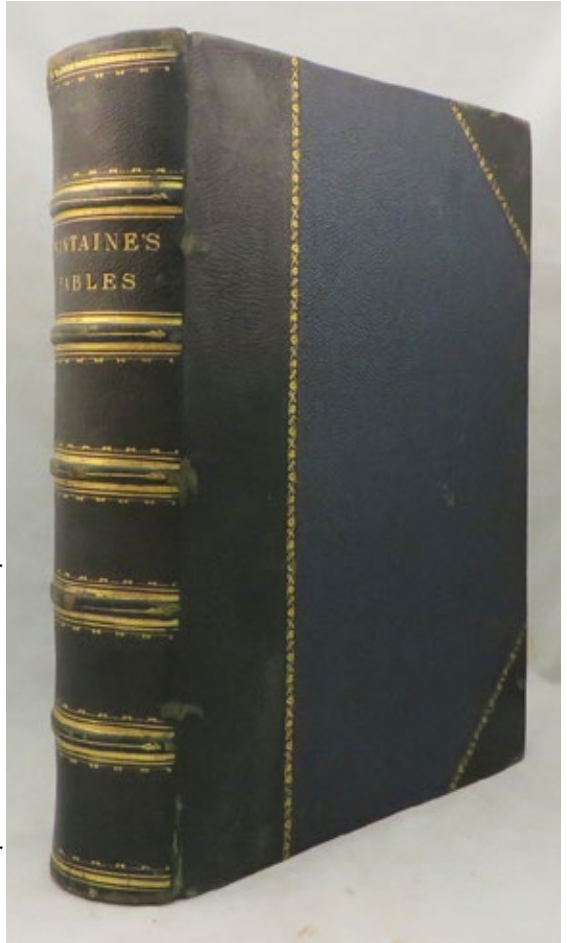
*A BEAUTIFULLY BOUND AND WELL PRESERVED COPY OF THIS MASTERPIECE BY GUSTAVE DORÉ. An impressive tome of some of the best loved fables, including 'The Grasshopper and the Ant', 'The hen with the golden eggs' and well over 150 more. With his full-page engravings Gustave Doré does his best work with great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

*Many of the fables were in the main adapted from the classical fabulists Aesop, Babrius and Phaedrus. In these, La Fontaine adhered to the path of his predecessors with some closeness; but in others he allowed himself far more liberty and there is a wider range of sources. The Indian Bidpai is drawn upon for oriental fables that had come to the French through translations from Persian. So, while the subject of each of the Fables is often common property of many ages and races, what gives La Fontaine's Fables their rare distinction is the freshness in narration, the deftness of touch, the unconstrained suppleness of metrical structure, and the unfailing humor. Keen insight into the foibles of human nature is also found throughout.*

\$1650.

**Cervantes' Classic '*Don Quixote*'  
With the Heroic Illustrations of Gustave Doré  
In a Very Handsome Morocco Binding - Gilt Decorated**

21 [Doré, illus.]; Cervantes Saavedra, Miguel. THE HISTORY OF DON QUIXOTE. The Text Edited by J. W. Clark and A Biographical Notice of Cervantes, by T. Teignmouth Shore (London: Cassell, Petter, and Galpin, [c. 1870]) A very early issue of this wonderfully illustrated Cervantes. With 118 spectacular illustrations by Gustave Doré. Folio (30 x 24 cm), very handsomely bound in three-quarter dark green morocco over green cloth covered boards, the spine with raised bands gilt ruled, compartments of the spine fully gilt with elaborately decorated panels in an all-over design incorporating fine border tooling and central ornaments gilt, a red morocco lettering piece gilt ruled and lettered all edges marbled, fine marbled endleaves of green, tan, black, and red. xxviii, 737 pp. A very handsome and sturdy copy, as fine and fresh and bright, the binding is very strong and well preserved, beautiful and of fine craftsmanship, some light spotting to the initial and end blanks as is typical, internally fresh and clean.

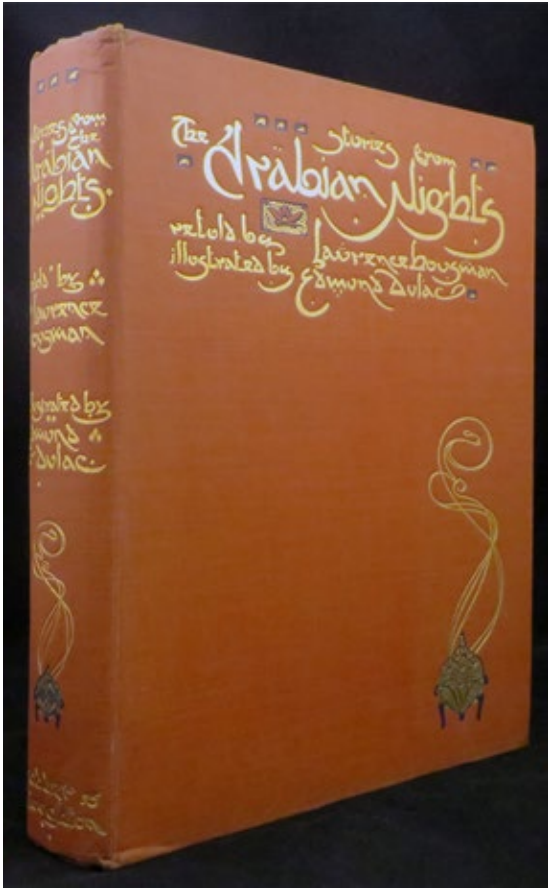




AN UNUSUALLY HANDSOME COPY. VERY SCARCE IN SUCH WELL PRESERVED CONDITION. *Gustave Doré* was one of the greatest illustrators of his day. He was born in Strassburg in 1832. In 1848, he moved to Paris where "his facility as a draughtsman was extraordinary." He was a prolific worker and his subjects were usually religious or historical. He died in January of 1883.

His grand and magnificent style is a perfect complement for *Cervantes* heroic tale. This great tome presents one of our favorite printings of the Spanish classic and, because of the weight of the text block, is usually found broken and loose. This copy is as sturdy as one could hope for and is especially handsome as well.  
\$1650.

**Marvelous Stories from the Arabian Nights**  
**Illustrated by Edmund Dulac - 50 Colour Plates - Very Fine**



22 [Dulac Illus.] Housman, Laurence. STORIES FROM THE ARABIAN NIGHTS, Retold by Laurence Housman (London: Hodder and Stoughton, N.D. ca. 1907) First Edition of the Large Paper Issue with the plates interspersed throughout the text. With the full complement of all 50 tipped-in color plates by Edmund Dulac. Large 4to, in the publisher's original rust-colored cloth lettered and pictorially decorated in beautiful Arabian style in gilt and dark blue on the spine and upper cover. With the original dustjacket upper cover tipped inside. xvi, 133 pp. A beautiful copy, unusually well preserved and fine, the plates pristine and perfect, the text fresh, the cloth bright, a bit of breakage at the join of the free-fly and pastedown.

BEAUTIFULLY ILLUSTRATED BY EDMUND DULAC. Here we find a collection of stories from the ARABIAN NIGHTS superbly illustrated by Edmund Dulac. Dulac's illustrations conjure the mysterious atmosphere of the oriental text and transport the reader to a lyrical world of grace and beauty. Dulac's affinity for oriental design becomes apparent in the exquisite, almost jewel-like images; there is the profound influence of oriental art and especially Persian miniatures in this group of exotic paintings. Intricate colors and patterns are juxtaposed to create lyrical scenes as in, *Supposing Me Asleep* and *Aladdin in the Cave*. Stark simplicity is felt in the interstices between graceful lines and brilliant colors as in *The Lady Bedr-el-Budur* and *Princess Badoura*. The artist achieved intense effects in shading and atmosphere in his nocturne scenes such as *The Lady Advanced to Meet Him*. As we turn the pages, we feel drawn into a mysterious world of exotic moods and mysterious encounters.

"The Arabian Nights gave Dulac an opportunity to indulge in his nocturnes; 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 to be chosen jointly between them and in consultation with Hodder & Stoughton."-Susan Meyer.

Dulac treated each picture with a seriousness that brought him great praise, showing that he, like any fine easel painter could accomplish great art, even for use in the book arts. The book sealed his reputation and set him permanently on the long course of success he would enjoy throughout his career.

This lovely edition of STORIES FROM THE ARABIAN NIGHTS, liltily illustrated by Dulac, will be a cherished addition to any library.  
\$1250.

**A Great Classic Illustrated by Edmund Dulac**  
***The Rubaiyat of Omar Khayyam - First Edition***

23 [Dulac, Illus.] Khayyam, Omar. THE RUBAIYAT OF OMAR KHAYYAM. Rendered into English verse by Edward Fitzgerald With Illustrations by Edmund Dulac. (London: Hodder and Stoughton, [ca.1909]) First edition thus, from the second Quaritch un-illustrated edition (with the additional quatrains). 20 beautiful full page color plates by Edmund Dulac. 4to, publisher's original full red cloth lettered and elaborately decorated in pictorial designs in gilt on the spine and upper cover. A very bright, clean and handsome copy with exceptional color plates.

*FIRST EDITION IN THE BRIGHT RED CLOTH. Announced in June 1909, Edward Fitzgerald's translation of the 12th century Persian RUBAIYAT OF OMAR KHAYYAM, newly illustrated by Edmund Dulac, became the Gift Book of the year. Each page of verses or quatrains was printed on heavy paper surrounded by delicate borders and was frequently interspersed with Dulac's evocative paintings. After the RUBAIYAT'S publication in America, its US publisher wrote of the book. "In point of excellence of art, popularity, distinction and profit the crowning achievement...was the publication of the Fitzgerald version of the Rubaiyat of Omar Khayyam illustrated by Edmund Dulac. The book was a joy and a treasure, Its public acceptance was immediate and great."*

*-A.Hughey. One can see why the book received such immediate and unalloyed admiration. For on these twenty exquisitely detailed pages, one finds unsurpassed artistic expression. The viewer is irresistibly drawn into the Persian poetical world of starry nights, labyrinthine bazaars, dusty streets, flower perfumed bowers, and sultry royal palaces. We can almost smell the pungent incense and feel the hot air move as the fan stirs a tiny breeze. We are palpably drawn into Dulac's hypnotic images of Middle Eastern sensation and emotion.*

*The artist used intense but subtle tones of color to create a rich tapestry of visual contrasts, page after page. Pale flesh is swathed in delicate patterned silks and set to pose on hillsides of velvet grass. Figures emerge from opalescent nights and drink thirstily from silver goblets. Dulac vividly captures the temptations of the senses as Omar himself succumbed to them.*

*The RUBAIYAT OF OMAR KHAYYAM illustrations portray a humanity, poignant and complex, as perhaps nowhere else in Dulac's repertoire. The modern reader can partake of Fitzgerald's spell-binding translation of one of the finest poems ever written, while sipping the spiced wine of Dulac's sensuous illustrations.*

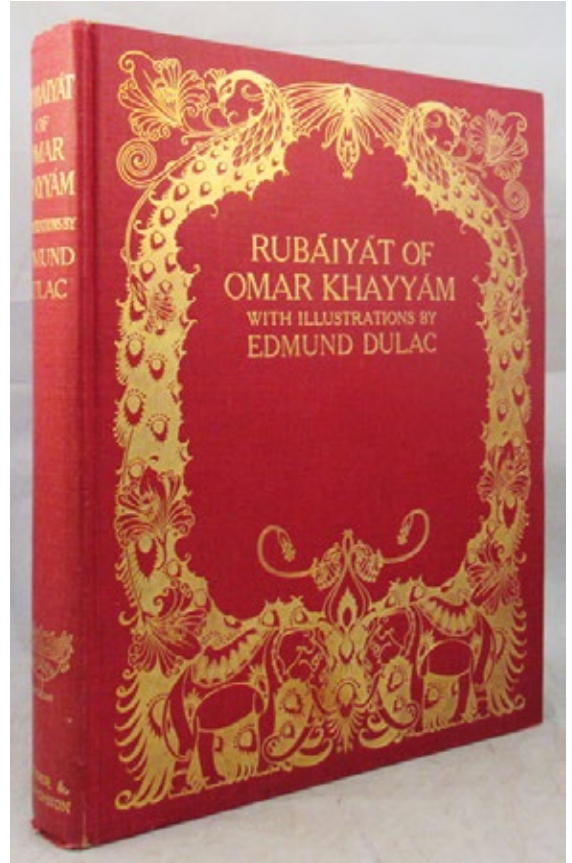
\$695.

**Poe -The Bells and Other Poems - With Dulac's Illustrations**  
**In Original Cloth with Beautiful Colourplates Throughout**  
**First Edition - Publisher's Presentation Copy**

24 [Dulac, illus.] Poe, Edgar Allan. THE BELLS and Other Poems. (London: Hodder and Stoughton, [1912]) First Edition. Publisher's Presentation Copy. Illustrated with 28 superb colour plates and a number of head-pieces throughout, all 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, clean and handsome copy with only light age mellowing. The plates are especially bright with all captioned tissue guards present.

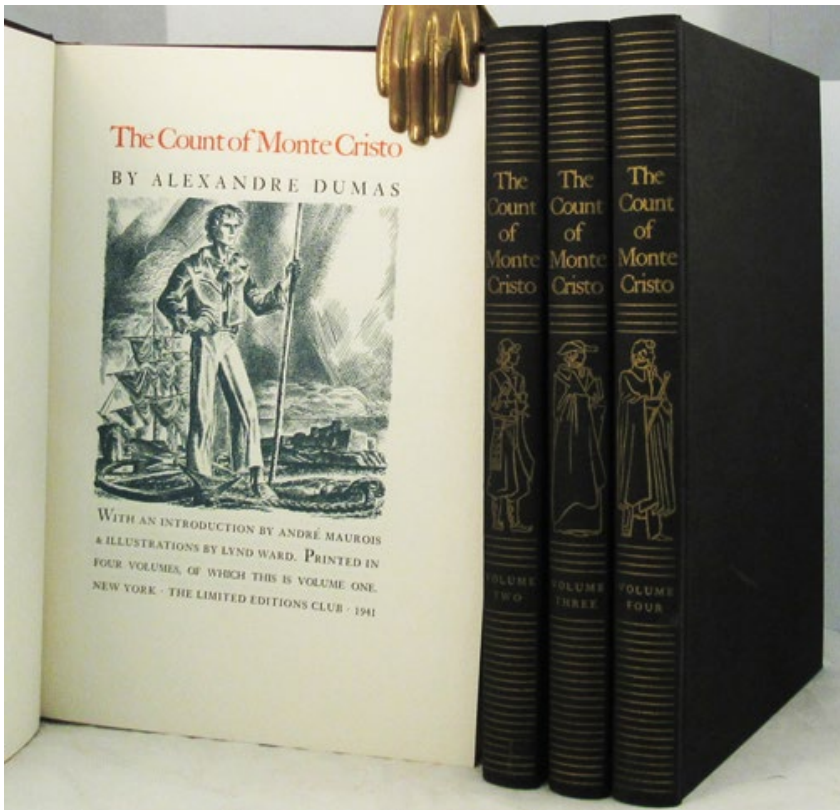
*A SCARCE AND HANDSOME FIRST EDITION. "The Outlook" and "The Bookman" both commented that "the book thinking people will say with grace...sometimes Dulac's pictures are deep-coloured and intense, sometimes dim and ghost-like. But one and all are sensitized to record impressions of unearthly beauty or 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.*

\$650.





**Alexandre Dumas - *The Count of Monte Cristo*  
A Handsome Four-Decker Format - Illustrated by Lynd Ward**



25 Dumas, Alexandre. THE COUNT OF MONTE CRISTO. With an Introduction by André Maurois & Illustrations by Lynd Ward (New York: The Limited Editions Club, 1941) 4 volumes. First LEC Edition, First Edition with the illustrations by Lynd Ward and a handsome illustrated edition in English. With a great profusion of illustrations printed in blue, maroon throughout the volumes, all by Lynd Ward. 4to, in the publisher's original attractive bindings of black cloth, the spines gilt lettered and ruled and decorated with pictorial vignettes of various characters of the novel, with the original slipcase lettered in gilt on the spine panel. vii, [5], 288; 314; vi, [1], 295; 340, [1]pp. A very fine set of this world classic, near as pristine, the black cloth is fresh and dark with vivid gilt, hinges all vert firm and tight, internally clean and fresh, the slipcase with a bit of wear at the extremities.

*A VERY APPEALING ENGLISH PRINTING WITH THE FAMOUS ILLUSTRATIONS OF LIND WARD OF ONE OF THE MOST*

*ELUSIVE TITLES TO SECURE OF ALL THE GREAT BOOKS OF LITERATURE. The four-volume format gives a nice sensibility to the printing and presents the long novel in a very user-friendly manner.*

*'The Count of Monte Cristo' ranks with 'The Three Musketeers' as the best of Dumas pere's historical novels-- a series in which the author proposed to reconstruct the entire course of French history. Originally published in French in 1844, the book was co-authored by Dumas' frequent collaborator, Auguste Maquet. One of the greatest adventure novels of all time, it is one that qualifies for being read over and over again.*

*This set is surprisingly pleasing and well preserved.*  
\$750.

**Very Rare American Children's Book Printed in 1793  
OCLC Shows No Copies in Any Collection  
Original Wraps - First Edition of the Printing  
*The Hermit of the Forest* with Engraved Illustrations**

26 [Early Children's]; Johnson, R. (attribution by Welch). THE HERMIT OF THE FOREST, and the Wandering Infants, A Rural Fragment. (New York: William Durrell at his Book Store & Printing Office, [1791]) First edition, this printing and the earliest shown by OCLC for any printing of the book. Date suggested by Welch. Engraved frontispiece and seven additional engravings throughout the book 32mo (4x2.5 inches), original paper wrappers. 29 + [3] pp. [first and last leaf pasted to wrappers as is correct according to OCLC. A very good copy in absolutely original state though the title page has been torn across and below the title and this section is now lacking. This is a rare book with only a few copies recorded of any of the editions. Covers detached.

*VERY RARE ILLUSTRATED CHILDREN'S BOOK FROM 1791. An early American imprint with fine engraved illustrations. OCLC shows only ONE copy in any institutional collection. Few copies are recorded and of this issue our copy may be one of only two extant. AN EXTREMELY RARE CHILDREN'S BOOK THAT WAS POPULAR AND REPRINTED FOR MANY YEARS INTO THE FOLLOWING CENTURY. ALL PRINTINGS ARE VERY RARE. Bristol; B8377; Shipton & Mooney; 49527; Welch, d'A.A. Amer. Children's Books, 673.2.*  
\$850.

**Birket Foster - With an Original Etching, Colourplates & More**  
**The Scarce Edition De Luxe Limited to 500 Copies**

27 [Foster] Cundall, H. M., I.S.O., F.S.A. BIRKET FOSTER (London: Adam and Charles Black, 1906) LIMITED DE LUXE FIRST EDITION, one of only 500 hand-numbered copies SIGNED by publishers A. & C. Black. With an original etching by Birket Foster produced from the original plate in the author's possession, 73 fine colourplates reproduced from Foster's paintings in various collections, 20 black and white plates from sketches, drawings and photographs and 58 illustrations throughout the text, most of which from pencil drawings in Foster's sketchbooks, the colourplates with captioned tissue guards. 4to, in the publisher's original ivory cloth decorated on the upper cover and spine with leaves and flowers in pink, green and gilt within a geometric framework in red, gilt lettering to both cover and spine, beveled edges, t.e.g. xx, 215 pp. A beautiful copy, the cloth with only the mildest age mellowing. The white cloth still beautifully preserved, internally very fresh and bright, a fine copy indeed with only the plates and text-block as pristine.

*DE LUXE LIMITED EDITION OF THIS BEAUTIFULLY PRODUCED ARTIST BIOGRAPHY. Foster was one of the most popular artists of the Victorian period, he excelled as an illustrator, painter and engraver. The trade edition did not include the original etching. The artist traveled widely and painted in Scotland, the Rhine Valley, Venice and other areas in Italy and Switzerland. He was best loved however for his sentimental views of English country life. His obituary in The Times referred to him as "certainly the most popular water-colour artist of our time".*

*This extensively illustrated work contains not only Cundall's finely crafted biography but also a list of the principal books containing illustrations by Foster, a list of water-colour paintings exhibited at the Royal Society of Painters, a list of oil paintings exhibited at the Royal Academy and an extensive index.*

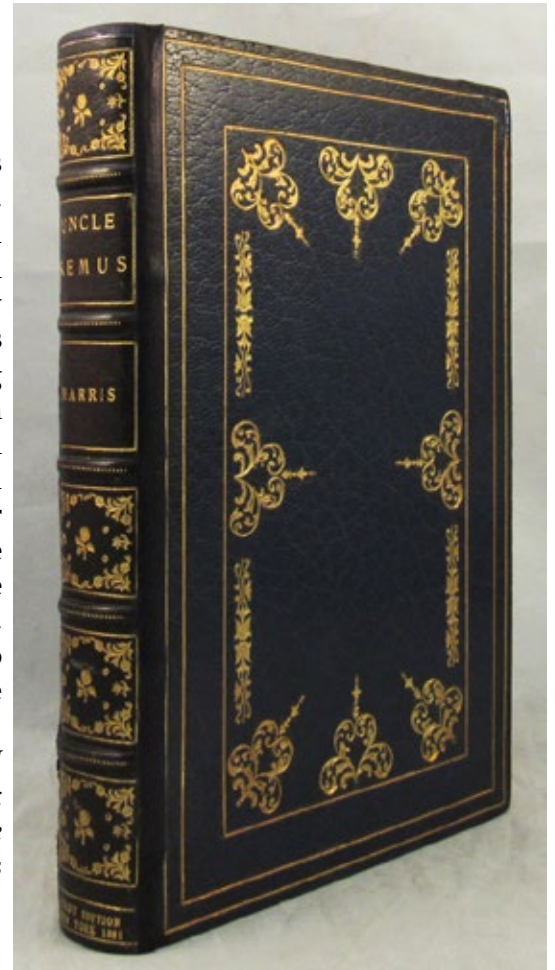
*The trade issue does not include the etching printed from Foster's original plate.*  
\$450.

**A Very Beautifully Bound and Handsome Copy**  
**First Edition - 1881 - *Uncle Remus, His Songs and Sayings***

28 Harris, Joel Chandler. UNCLE REMUS, His Songs and Sayings (New York: D. Appleton and Co, 1881) First edition, early state, formatted and decorated as the first issue, "presumptive" corrected on p. 9. With numerous illustrations throughout, including many full page, by Frederick S. Church and James H. Moser. 8vo, handsomely bound by Bennett in full blue morocco, the spine with raised bands gilt stopped, the compartments with fully gilt panels incorporating floral corner tools and central floral devices gilt, the covers with double gilt fillet borders enclosing a central panel gilt ruled and with elaborate gilt tooling filling the whole, gilt ruled and gilt decorated turnovers, the original blue cloth covers included as the front and rear paste-downs, very skillfully accomplished, original blue cloth spine panel tipped onto the front free-fly, all edges gilt, a very handsome copy. 231 pp. A well preserved copy in a very handsome binding, beautifully preserved with some light bumping and sophistication to the upper corners of the binding, and with a very small chip to the upper corner of the first free-fly.

*FIRST EDITION OF THIS CLASSIC WORK OF AMERICAN LITERATURE. The adventures of Brer Rabbit, the Tar Baby, Brer Fox etc. On the Grolier Club List of "100 Influential American Books," on the Newton List of "100 Good Novels," and one of Merle Johnson's "High Spots of American Literature."*

\$1750.





**Hogarth Illustrated - 1791**  
**Featuring Ninety-Two Plates of the Artist's Works**



29 Ireland, John. HOGARTH ILLUSTRATED. (London, : [J.& J. Boydell], 1791) 2 volumes. First Edition. Collates complete with 92 plates by Hogarth, and with anecdotal descriptions of his pictures by Ireland. 8vo, recent calf back marble boards. Some intermittent spotting and stains, but a very nice copy in attractive binding.

*AN EXCELLENT WORK ON WILLIAM HOGARTH, FEATURING MANY PLATES. William Hogarth's popular engravings are here provided with "a moral and analytical description," with a "description of what I conceive the comic and moral tendencies of each."*

*The most considerable English figure in book illustration of the early eighteenth century, Hogarth (1697-1764) was trained as a silversmith's engraver, but found his niche as a maker of prints aimed at the common man. His series of engravings, such as "The Harlot's Progress," "Marriage a la Mode," and "The Analysis of Beauty," were immensely popular in his lifetime and immediately inspired numerous plays and novels, and they continued to be reprinted for many years. As Lamb said of him, "Other pictures we look at--his prints we read."*

\$450

**Jessie Willcox Smith's Sweet Illustrations - First Edition**  
***The Seven Ages of Childhood - Timeless Verses - 1909***

30 [Jessie Willcox Smith, Illus.] Wells, Carolyn. THE SEVEN AGES OF CHILDHOOD (New York: Moffat, Yard and Company, 1909) First Edition. With 9 full page colour plates, illustrated title-page, drawings in sepia throughout the text, and with illustrated endpapers by Jessie Willcox Smith. 4to, publisher's original buff-gray cloth lettered in gilt on the spine and with lettering in gilt and a central colour pictorial paste-down by Jessie Willcox Smith on the upper cover. 56 pp. A handsome copy of this scarce title, with some overall age mellowing to the binding but with the gilt and illustration on the spine and cover still well preserved. Internally, the pages are in good order with some very occasional offsetting as is usual, the illustrations clean, though one has edgewear, text-block with separation in the middle of the book, also as typical with the binding.

*SCARCE FIRST EDITION WITH DELIGHTFUL ILLUSTRATIONS OF SWEET CHILDHOOD BY JESSIE WILLCOX SMITH. A collection of charming verses and illustrations for children.*

\$350.

**With Original Drawing and Signed Inscription**  
**José Luis Cuevas' Surrealist Art in Kafka's *Metamorphosis***  
**The Limited Hand-Numbered Edition of 1984**

31 Kafka, Franz, [Cuevas, José Luis, Illus.]. METAMORPHOSIS Written By Franz Kafka. Translated by Willa and Edwin Muir. Introduced by Robert Coles (New York: At the Wild Carrot Letterpress for the Limited Editions Club, [1984]) Unique Inscribed copy of this Limited Edition of 1500 hand-numbered copies signed by the artist, José Luis Cuevas. THIS COPY WITH ADDITIONAL INSCRIPTION AND ORIGINAL PEN AND INK DRAWING BY THE ARTIST. With etchings on tissue-guarded plates and drawings by José Luis Cuevas created specifically for this publication. Large 8vo, hand-cased at the Gray Parrot bindery in quarter gray-brown calf over textured paper-covered boards, the spine lettered in gilt within a blank embossed frame, in the original slipcase. xii, 61, [1]. Internally a pristine copy, the binding also fine but for a light touch of sun and one small

abrasion to the calf of the spine, the slipcase still very nice with only minor age evidence.

**UNIQUE INSCRIBED COPY WITH AN ORIGINAL DRAWING BY JOSÉ LUIS CUEVAS.** *The famous Mexican Surrealist has inscribed this copy "La Vida de un hobre... with a bold signature and a very large pen and ink drawing filling much of the front blank page. The book itself is a fine production, printed on mold-made paper specially produced for this edition by Cartiere Enrico Magnani. It was designed by Ben Shiff, set in American Monotype and the etchings were printed at the Water Street Press. In all Kafka's surreal fable is given a very contemporary and highly artistic twist, making this one of the most original and striking productions for the club for quite some time.*  
\$3500.

**Very Beautifully Illustrated Throughout with Colourplates  
Poet's Country - Andrew Lang, Editor - Edinburgh Printed  
First Edition - Handsomely Bound in Blue Morocco Gilt**

32 Lang, Andrew, editor. POET'S COUNTRY. [With contributions by Andrew Lang, E. Hartley Coleridge and others, and] With Fifty Illustrations in Colour by Francis S. Walker (Edinburgh and Philadelphia: T.C. & E.C. Jack and J.B. Lippincott Company, 1907) First Edition, printed in Edinburgh by Clark. With 50 lovely reproductions of watercolor paintings by Francis Walker. Thick, royal 8vo, very handsomely bound by Blackwell in stately blue morocco over marbled paper covered boards, the spine with raised bands gilt stopped, the compartments of the spine decorated with full gilt fillet bordered panels enclosing a large central gilt ornament, the inner corners with gilt tooling, two compartments lettered in gilt, marbled end-leaves to match, top edge gilt. xiv, 363 pp. A handsome copy of a very pleasing book, the binding strong and very well preserved, the tips and edges all in good order, the text-block and plates all clean. A very pleasant copy.

*FIRST EDITION, VERY HANDSOMELY BOUND, of a very charming volume whose purpose "is to trace the relations of poets with the aspects of 'their ain countrie,' or with the scenes where they built their homes, or pitched their transient camps." The work includes "geographical biographies" (one might say) of Shakespeare, Wordsworth, Byron, Coleridge, Scott, Shelley, Milton, and a generous handful of others. The colourplates add greatly, are very expertly accomplished in vivid colours and include beautiful landscapes, country and village scenes, and iconic buildings and homes.*

*A very pleasing book in many respects.*

\$395.

**Annie Leibovitz - Photographs  
First Edition - Autographed  
Some of Her Best Photographs - Iconic Images**

33 Leibovitz, Annie. PHOTOGRAPHS. [Introduction by Tom Wolfe] (New York: Pantheon/Rolling Stone Press, 1983) First Edition, First Issue, AUTOGRAPHED BY ANNIE LEIBOVITZ. With a great profusion of photographs, nearly all in colour, some extending from one page to the next, some double-page, and all, at least full-page. 4to, publisher's original olive-gray linen over boards, the spine lettered in white, with the original colour illustrated dustjacket. Unpaginated. A pristine copy, both the book and dustjacket essentially as mint.

*AFINE ANNIELEIBOVITZ FIRST EDITION, AUTOGRAPHED BY HER. The first published collection of her photography. Tom Wolfe wrote in his Introduction that "...in these pages we see glamour succumbing to that great passion of the Sixites, nostalgie de la boue, nostalgia for the mud. Quite aside from how they changed music itself, Elvis Presley and the Beatles removed the tuxedos, fox-trots, and Mid-Atlantic accents from show business stardom. They talked Down Home, they acted Low Rent, and they made it glamorous for stars to look like raw vital proles....The true inheritors and emperors of the mud were the Rolling Stones. One of Annie Leibovitz's most successful portraits is of the Rolling Stones after a 2 1/2 hour concert*





in Los Angeles, in 1975. In that picture you have it all...late-Twentieth-Century glamour in a glowing porcine coat of sweat. But some of the poses in these pages can only be accounted for by the Leibovitz influence. I can't imagine what, other than that, induced Lauren Hutton to pose nude in a mud bath...or Calvin Kline to pose like Sabu gone coy...and I don't even want to conjecture about Robert Penn Warren....Annie Leibovitz transcends the business at hand--namely, the celebrity photograph--and gives us a stiff whiff of the whole gorgeously nutty era of...Dylan, Mick Jagger, Bruce Springsteen [and many more]....[All through] the antic eye of their portraitist."

\$500.

***Birthdays Stories* By Miss Eliza Leslie - First Edition  
Very Rare in Both Commerce and Institutional Holdings**

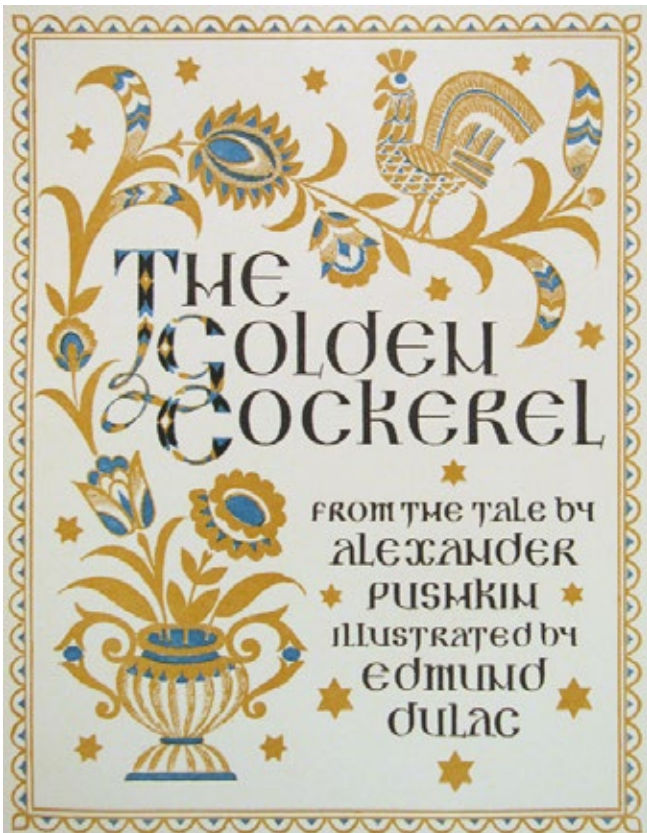
34 Leslie, Miss Eliza. BIRTH DAY STORIES (Philadelphia: Henry F. Anners, [1840]) Very Scarce First Edition. 12mo, in the publisher's original textured green cloth, elaborately blocked in blind in an all-over design, the upper cover with title in gilt, the rear cover with gilt floral vignette, yellow endpapers. 179 pp. A remarkably well preserved copy of this very scarce title, the green cloth in fine shape, sturdy and tight with only a touch of wear to the edges and extremities, the hinges fine, the text very clean and fresh with just a touch of marginal spotting and that only very occasionally occurring, the final leaf of text and three end blanks with a small light stain at the lower margin, highly inoffensive and not effecting any text.

FIRST EDITION, VERY SCARCE, WE KNOW OF NO OTHER COPIES IN THE MARKETPLACE AND WORLDCAT/OCLC SHOWS ONLY 17 COPIES WORLDWIDE. This is a collection of seven stories and one poem for children by Miss Eliza Leslie; a popular and prolific writer who can rightfully be called the Martha Stewart of the early 19th century. She was known for her popular cookbooks, but also wrote household management books, etiquette books, novels, short stories and articles for magazines and newspapers. Leslie's 'Directions for Cookery' sold at least 150,000 copies and stayed in print into the 1890s, making it the most popular cookbook of the 19th century.

This fine little book of children's stories is not on Leslie's bibliography at Project Gutenberg. It is comprised of; The Souvenir, which is a Christmas story; Anthony and Clara or the Elephant of Siam; The Show Girl; The Log Bridge; Frederick Ormsby; The Launch of the Frigate; The Cadet's Sister; and a short poem entitled The Clean Face, which is about a boy who doesn't like taking his bath.

\$450.

***The Golden Cockerel*  
With Illustrations by Edmund Dulac  
Signed by Dulac - Limited Edition - 1947**



35 [Limited Editions Club]; Pushkin, Alexander; Edmund Dulac, Illustrator. THE GOLDEN COCKEREL (New York: At the Fanfare Press in London for the Limited Editions Club, 1950) Number 1258 of 1500 copies signed by Edmund Dulac. This copy with the original prospectus and monthly letter describing the book and its production. With very accomplished and beautiful colour illustrations by Edmund Dulac throughout. Folio, publisher's original maroon cloth lettered in gilt on the spine panel, the book still with the original glassine protective wrap protecting the large brass cockerel, original gilt decorated chemise decorated with golden cockerel motif, housed in the publisher's slipcase. 42 pp. A very fine copy, as pristine, the brass cockerel in pristine condition, the slipcase with a bit of mellowing.

A PRISTINE AND VERY FINE COPY OF THIS ICONIC WORK BY PUSHKIN. With delightful and beautifully accomplished illustrations in colour throughout by Edmund Dulac. Signed by Dulac on the colophon.

\$495.

***The Sailing Ships of New England - Three Volumes***  
**A Rare and Valuable Set - Limited Special Editions**  
**From the Peabody Essex's Marine Research Society - Salem**

36 [Maritime, Sail] Robinson, John and Dow, George Francis. THE SAILING SHIPS OF NEW ENGLAND 1607-1907 [and] THE SAILING SHIPS OF NEW ENGLAND Series Two [and] THE SAILING SHIPS OF NEW ENGLAND Series Three (Salem, MA.: Marine Research Society, 1922; 1924; 1928) Together three volumes. First Editions, LIMITED ISSUES, PRINTED ON SPECIAL LARGE PAPER, the first volume being one of only 60 hand-numbered copies of which only 50 were offered for sale, the second volume being one of only 95 numbered copies of which only 85 were for sale, and the last being one of only 97 numbered copies of which only 87 were for sale. These are Marine Research Society publications numbers 1, 5, and 18. Extensively illustrated, the first volume with a frontispiece in colour, the other two with lithographed frontispieces special



to the issue, as those in the trade copies being reproduced in halftone. Volume one with 308 illustrations of ships reproduced in black and white from contemporary paintings, engravings, etc, on plates and with additional illustrations within the text; volume two with 244 illustrations of ships on plates and with additional illustrations within the text; and volume three with 214 illustrations of ships on plates and with additional illustrations within the text. Large, tall 8vos, in the publisher's original limited issue bindings of blue printer's boards backed in white vellum, the spines lettered in gilt, t.e.g., each in its own original black slipcase. 66pp; 51pp, 45pp, plus all plates. A fine and beautiful set, the vellum bright with vivid gilt, the text-blocks and all the plates pristine and appearing as near mint, a touch of very minor bumping to the board corners of Vol. I only, Vol. III with very small unobtrusive remnants of a removed bookplate, one slipcase with minor wear, the others quite fine.

*FIRST EDITIONS OF THE EXTREMELY HANDSOME VELLUM-BOUND LIMITED EDITION OF THIS IMPORTANT COLLECTION FROM THE MARINE RESEARCH SOCIETY. ANY OF THE THREE ARE EXTREMELY SCARCE, THE FIRST VOLUME IS RARE IN THIS FORMAT. TO FIND ALL THREE TOGETHER IN SUCH FINE CONDITION IS AN EXTREMELY RARE OCCURRENCE. A BEAUTIFUL AND ELUSIVE SET. The first volume of this set was the most limited of any of the Society's special issues, with only 50 copies having been offered for sale. The other two are nearly as exclusive with both have well fewer than 100 copies printed.*

*These volumes, the initial publication of the Society and the two expanding publications, present many ship pictures which had never before reproduced in print and many that are still not available elsewhere. It is the largest and still most authoritative collection of images of the sailing ships built, owned, or commanded by New Englanders. Along with the pictures there are valuable historic summaries of New England shipbuilding and the many, many types of sailing vessels launched from New England's sea ports.*

\$2250.

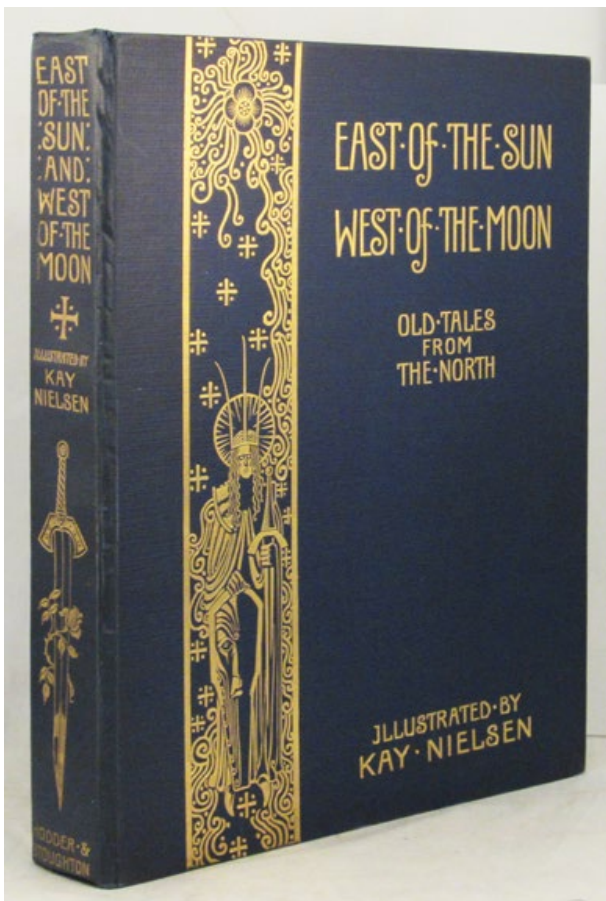


**With an Original Full Size Watercolour Painting Signed  
The Durbar - Signed, Limited Edition of 1000 Copies  
Mortimer & Dorothy Menpes Record a Great Moment of Empire  
With 100 Magnificent Plates in Full Colour**

37 Menpes, Mortimer [illus] and Dorothy [text]. THE DURBAR (London: Adam & Charles Black, 1903) First Edition, LIMITED ISSUE DELUXE OF 1000 COPIES, SIGNED BY THE ARTIST of this beautiful A & C Black title. This copy WITH AN ORIGINAL WATERCOLOUR PAINTING SIGNED by Mortimer Menpes at the front of the book on a full sheet. With 100 wonderful plates in full colour by Mortimer Menpes with captioned tissue guards. 4to, in publisher's deluxe binding of ivory cloth with elaborate decorations in Delhi style in gilt, red and blue on the upper cover and spine, the decoration featuring golden peacocks and a magnificent flowering tree, also lettered in gilt on both cover and spine, t.e.g. xii, 210 pp. A handsome copy, showing some toning and evidence of age to the white cloth, predominately to the spine panel as is the norm, the text-block and plates beautifully preserved, the original watercolour painting also in excellent condition.

FIRST EDITION DELUXE WITH AN ORIGINAL WATERCOLOUR PAINTING ON A FULL SIZE SHEET, OF THIS BEAUTIFULLY ILLUSTRATED WORK OF ONE OF THE GREATEST CEREMONIAL PROCEEDINGS FROM THE AGE OF BRITISH IMPERIAL INDIA. *The Menpes recorded in words and paintings their experiences from Camp Number One during the Coronation Durbar, held in Delhi to celebrate the accession of Edward VII to the British throne and title of Emperor of India. This ceremony was presided over by the Viceroy of India, Lord Curzon. This was the second of the Delhi Durbars, which were great ceremonial gatherings held as demonstrations of loyalty to the crown. The first was held in 1877 for the proclamation of Queen Victoria as the first Empress of India. The second was far more splendid with increased ceremony and grandeur. The two full weeks of festivities were devised in meticulous detail by Lord Curzon. It was a dazzling display of pomp, power and split-second coordination. Neither its predecessor nor the Durbar held in 1911 could match the pageantry of Lord Curzon's 1903 festivities.*

*Mempes' paintings include many portraits, military processions, shows, events, marches and state functions. While very impressive in artist talent and style, they are also historically important artifacts of one of the grandest moments of the British Empire at its pinnacle.*  
\$1950.



**An Excellent Copy of the Best Edition - First Printing  
Kay Nielsen's Best and Most Famous Book - 1914  
*East of the Sun and West of the Moon*  
The Most Handsome of the First Edition Formats**

38 [Nielsen, Kay, illus.]. EAST OF THE SUN AND WEST OF THE MOON: Old Tales From the North (London: Hodder and Stroughton, [1914]) First Edition. The best of the various issues of the first editions. Illustrated with 25 beautiful tipped-in color plates by Kay Nielsen, each with captioned tissue guards, as well as numerous detailed black and white illustrations also by Nielsen throughout the text. 4to, publisher's original navy blue cloth with gilt lettering and elaborate pictorial decorations on the spine and upper cover, and with decorative illustrated endleaves printed in black and gilt. 206 pp. A bright, handsome and clean copy of this rare book, the blue cloth rich and unfaded with vivid gilt, very little evidence of age or use, the colour plates are all very fine and are truly strong impressions, an especially pleasing copy of this brilliant work.

AN IMPORTANT AND SCARCE FIRST EDITION OF NIELSEN'S BEST BOOK. *Fifteen old Norwegian folk-tales from Asbjornsen and Moe's 'Norske Folkeeventyr', have been selected and magnificently portrayed by Nielson. 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 which 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.

[Surely,] these old-wives' fables "are the romances of the childhood of Nations: they are the never-failing springs of sentiment, of sensation, of heroic example, from which primeval peoples drank their fill at will" (- from the Introduction). This is one of only five books that Nielsen illustrated before going to work as an animator for Disney.

The best of the first editions is quite scarce and in a larger and more decorative format than the more common American edition. This copy is handsome and bright and quite a nice copy indeed.  
\$3500.

**The Wonderful Fairy Tales of Hans Andersen  
Made all the More Magical by Artist Kay Nielsen  
A Very Fine Copy of the Beautiful Quarto Printing**

39 [Nielsen, Kay illus.] Andersen, Hans. FAIRY TALES by Hans Andersen (London: Hodder and Stoughton, [1924]) First Edition, with the Rare "Announcement" of the Kay Nielsen Exhibition at The Leicester Galleries included at the front of the volume. With 12 very fine tipped-in color plates, numerous black & white illustrations as frontispieces to each tale and additional decoration throughout all by Kay Nielsen. 4to, in the original black cloth featuring a black, matallic silver, and orange pictorial pastedown on the upper cover, the spine lettered and decorated in silver, with decorative endpapers. 280 pp. A very fine copy, internally as pristine and perfect as new, the cloth very bright and fresh with no fading or wear, the upper pastedown pristine, the silver lettering and decorations on the spine with some flaking as is unfortunately the norm.

FIRST EDITION OF THE QUARTO PRINTING. This collection of sixteen tales was initiated by Nielsen in 1912, though it was not published until 1924. Andersen's beloved tales were an excellent inspiration for Nielsen who produced some of his finest images for this title.

Sixteen of Andersen's tales are included. Interestingly, 'The Little Mermaid' is not included among them. In 1937 Nielsen went to work for Walt Disney. He was renowned at the Disney studio for his concept art, and he contributed artwork for many Disney films. Around 1940 he produced concept paintings for a proposed adaptation of Hans Christian Andersen's 'The Little Mermaid'. The film, however, was not made within Nielsen's lifetime. The paintings however would remain with the studio for over 40 years and did not go unused, they provided much of the look and style of Disney's 1989 film. That film is given credit for breathing life back into the art of animated feature films and remains one of the studios most popular features to date.

\$1650.





**A Very Handsome Coloured Copy of 'Weyhe's Ornament'  
122 Impressive Plates Displaying Thousands of Motifs  
First Edition, First State - Printed in Germany - 1924**

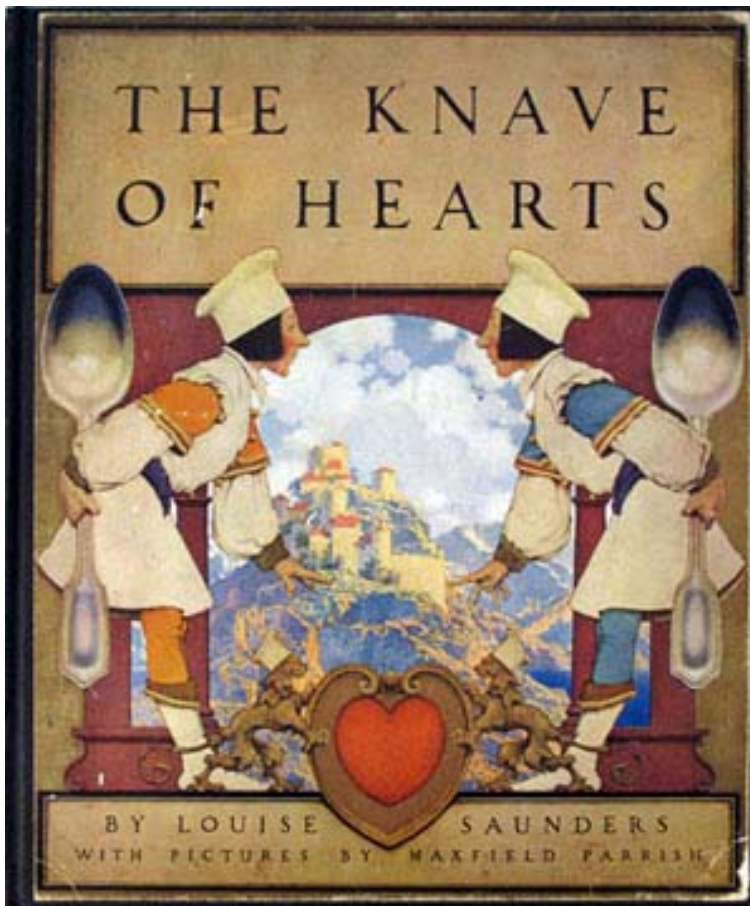
40 [Ornament; Decorative Arts; Applied Arts]; Bossert, H. Th. ORNAMENT IN APPLIED ART [Translated From the German by L. Hamilton] (New York: E. Weyhe, 1924) First American edition, First State with the printing accomplished in Germany. Colour printing by Dr. Selle and Co. Berlin. Letterpress by Otto v. Holten. With 122 very fine full-page colour plates both tipped on and by direct transfer, reproducing over 2000 decorative motives from the arts of Asia, Primitive Europe, North, Central, and South America, Africa, Oceania, and from the peasant arts of Europe. Paintings by Bollacher, Tilke, Dengler, Erigh and Alberts (Berlin, Hamburg, Stuttgart, Potsdam). Photography by Wasmuth. Folio, very attractively bound in polished black cloth over marbled paper covered boards, the spine with a black morocco label gilt lettered and ruled. ix, (iii), 35 pages, 122 colored plates. A fine copy, the binding, the text-block, paper and colourplates all in excellent condition, just a touch of age to the edges.

FIRST EDITION, FIRST STATE AND A VERY WELL PRESERVED COPY OF WEYHE'S QUITE EXQUISITE "ORNAMENT", a highly important cross-cultural survey of the variety of ornamental motifs and styles artist have employed throughout the centuries on all types of applied arts; pottery, textiles, metal arts, beadwork, baskets, etc. This American issue was printed in Germany from the original plates color printed by Selle & Co. but with the text translated into English.

Helmuth Theodor Bossert was an important German art historian, philologist and archaeologist. He is best-known for his excavations of the Hittite fortress city at Karatepe, Turkey, and the discovery of bilingual inscriptions, which enabled the translation of Hittite hieroglyphs.

\$395.

**The Knave of Hearts - The Preferred Cloth Binding  
Maxfield Parrish's Spectacular Masterpiece  
With Brilliant Colour Illustrations Throughout**



41 [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 handsome copy with the head and tail of the spine in very nice condition, some minor mellowing to the black cloth and pastedown and some bumping to the corners, otherwise very bright and clean and well preserved.

THE FIRST EDITION OF THIS BRILLIANT ILLUSTRATED BOOK. 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.'

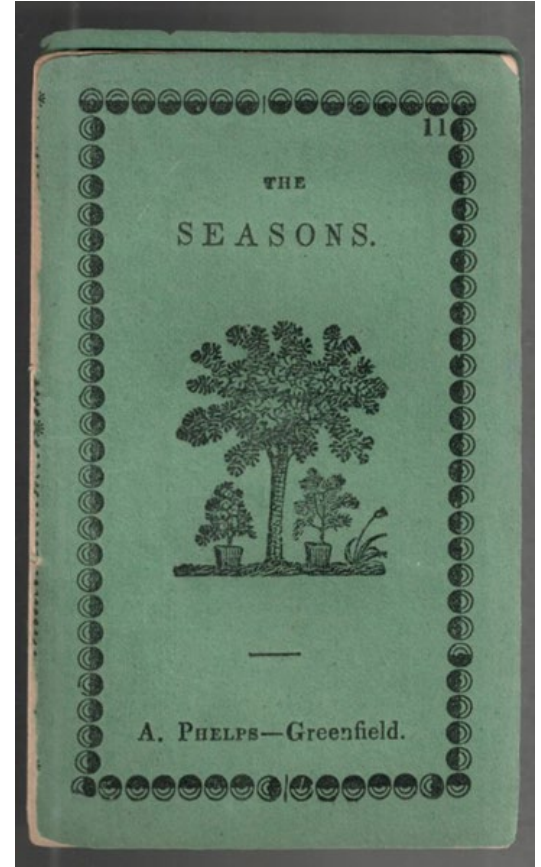
\$2150.

### **The Seasons - An Early American Chapbook - 1845 A Bright Edition of a Chapbook**

42 Phelps, A. THE SEASONS (Greenfield: A. Phelps, 1845) First edition. VERY RARE. 12 illustrations Small 8vo, original illustrated wraps. 8 pp Cover and pages are still bright, pages separated at hinge.

*This children's book is called a chapbook, a more modern term that derives from the chapmen. Chapmen were pedlars who hawked their goods in towns and villages, and at country fairs. In 1553, Edward VI proclaimed that chapmen must be licensed and Chettle, in Kind Hart's Dreame (1592) wrote that "Chapmen are able to spread more pamphlets...then all the booksellers in town." Although they sold other wares, too, they always had cheap booklets, sometimes ballad sheets which eventually assumed the familiar form of a miniature booklet, with a paper cover that usually had a picture. Even Shakespeare, in Henry IV, mentioned the chapmen as did Urquhart's Rabelais in 1653. With the growth of small printers, miniature editions of old favourites could be printed. While chapbooks were ostensibly designed to help children learn how to read, they often broached adult subjects and were the source of entertainment in families and villages.*

\$850.



### **Pogany Illustrations - The Rubaiyat of Omar Khayyam In the Publisher's Better Binding of Rich Soft Calf**

43 [Pogany, Willy illus.]; Fitzgerald, Edward; [The Rubaiyat]. THE RUBAIYAT OF OMAR KHAYYAM (New York [and London]: Printed in Scotland for Thomas Y. Crowell, ND (circa 1910)) First edition thus, the original British sheets with the American issue title-page. Beautifully illustrated with 16 full color tipped-in plates, with wonderful decorative borders and incidental illustrations all by Willy Pogany. 8vo, publisher's original deluxe gift binding of soft brown reverse calf, the upper cover decorated with an Arabesque design and stylized letters in gilt, enclosed in the original box. A fine fresh copy, highly uncommon in this condition, slight and very small split to the paper at the bottom of the front join of the pastedown to the free-fly. The box with light wear only.

*VERY HANDSOME ISSUE OF THE POGANY ILLUSTRATED RUBAIYAT. An exquisite volume in a beautiful publisher's gift binding. 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 true gem is such condition and in this unusual binding.*

\$395.

### **With Willy Pogany's Brilliant Illustrations The Rime of the Ancient Mariner - A Fine Copy Handsomely Presented in the Publisher's Best Binding**

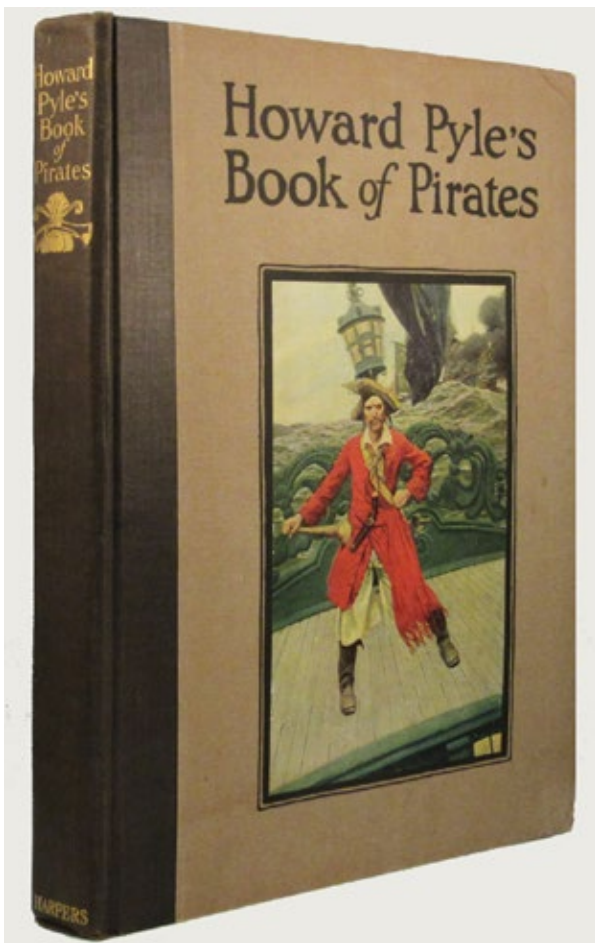
44 [Pogany, Willy illus.] Coleridge, Samuel Taylor. THE RIME OF THE ANCIENT MARINER In Seven Parts, Presented by Willy Pogany (London: George G. Harrap, ca.1915) The first edition in the publisher's best binding. Profusely illustrated throughout by Willy Pogany, including 20 tipped-in color plates. A richly colored title page by Pogany begins this enchanting classic. With exquisitely detailed pages of intricately woven text and illustrations, enclosed in ornate borders. 4to, bound in the original dark-tan calf with finely tooled pictorial



designs in gilt and colours on the upper cover and spine panel, those of the upper cover in white, green, orange, brown and gilt, surrounded by multiple borders, stopped, ruled and elaborately designed and all in gilt, the spine fully gilt. [178] pp. A fine copy of this book in the beautiful presentation binding. The interior is virtually flawless and the binding is very handsome and beautifully preserved with virtually no evidence of use or age.

*A SUPERIOR COPY OF THIS GREAT BOOK. One of the most beautiful and decorative books of the period. The binding is quite attractive, the half-title is elaborately printed in gold, red and green; the title-page is a Morris-esque pastiche printed in gold, grey, red, black, purple, green, and yellow; the text is printed in an elaborate script within various woodcut borders, with various pictorial backgrounds in either light gray or green, sometimes accompanied by a vignette illustration. There are, in addition to the color plates, roughly ten full-page illustrations in black and either green or gray; and the pages that have no text or illustrations are filled with decorative elements in various styles and colors. One is reminded of the illuminated manuscripts of Sangorski and Sutcliffe and the amount of decoration on each page of their creations. This is certainly a tour de force by Pogany.*

\$1650.



### **The Book of Pirates Illustrated by Howard Pyle First Edition and a Bright and Pleasing Copy**

45 Pyle, Howard. HOWARD PYLE'S BOOK OF PIRATES; Fiction, Fact and Fancy concerning the Buccaneers & Marooners of the Spanish Main, compiled by Merle Johnson (New York: Harper & Brothers Publishers, 1921) First Edition. Profusely illustrated throughout by Howard Pyle. Folio, publisher's original quarter black cloth and beige boards, the spine gilt-lettered, the upper cover lettered in black and with the famous pictorial paste-down of the pirate in colours. xviii, 247 pp. A handsome copy, the gilt work on the spine panel still bright, the covers, hinges and text-block all in good order, the plates bright and clean, some minor bumping at the tips.

*FIRST EDITION AND A HANDSOME AND CLEAN COPY OF THIS WONDERFUL BOOK, one of Pyle's best and most popular works.*

*"Why is it that the pirate has, and always has had, a certain lurid glamour of the heroical enveloping him round about? Is there, deep under the accumulated debris of culture, a hidden groundwork of the old-time savage? Is there even in these well-regulated times an unsubdued nature in the respectable mental household of every one of us that still kicks against the pricks of law and order? To make my meaning more clear, would not every boy, for instance—that is, every boy of any account—rather be a pirate captain than a Member of Parliament?" (- from the Introduction).*

\$795.

### **Signed by Arthur Rackham Charles Dickens - *The Chimes* - A Fine Copy Limited Edition of a Beloved Holiday Classic**

46 [Rackham, Arthur, Illus.] Dickens, Charles. THE CHIMES. Introduction by Edward Wagenknecht (London: by George W. Jones for the Limited Editions Club, 1931) First Edition of the Rackham illustrated printing LIMITED EDITION, one of only 1500 numbered copies AND SIGNED BY ARTHUR RACKHAM. With numerous illustrations, both full page and within the text and other decorations in black and white by Arthur Rackham, Rackham decorated titlepage printed in black and gold. 4to, publisher's original tan polished linen, gilt lettered on the spine and with a Rackham designed pictorial decoration in black and gilt on the upper cover, pictorial endpapers printed in gold, in the publisher's original pictorially decorated slipcase printed in red and gold on tan paper, both now housed in a custom made morocco backed slipcase featuring raised bands and fine

gilt lettering and tooling. [xxxv], 130 pp. A very fine copy, the book is pristine. The original slipcase neatly bordered with tan cloth, the spine paper laid onto the cloth as a label. The handsome custom slipcase very fine.

FIRST EDITION AND LIMITED EDITION SIGNED BY ILLUSTRATOR ARTHUR RACKHAM. This was Dickens' second installment in the "Christmas Books" series and his labors in creating THE CHIMES were "very arduous" in order to make it a worthy successor to A CHRISTMAS CAROL. It is also the second Christmas installment to receive Rackham's masterly touch. Rackham has very gracefully adapted his 20th century style to wonderfully compliment that of the 1845 original.

A fine copy of a delightfully illustrated book.  
\$1250.

### Arthur Rackham - Rhinegold, Valkyrie, Siegfried, Twilight A Very Handsome Set of Wagner's Ring of the Nibelung

47 [Rackham, Arthur, Illus.] Wagner, Richard. THE THE RING OF THE NIBELUNG: A Trilogy With a Prelude [being] RHINEGOLD AND THE VALKYRIE [with] SIEGFRIED AND THE TWILIGHT OF THE GODS. Translated by Margaret Armour (London / New York: William Heinemann / Doubleday, Page & Co., 1920; circa 1920) 2 volumes. First Edition, new impression of each volume, illustrated by Arthur Rackham. With a total of 64 tipped-in colour plates and numerous decorations in line, all by Arthur Rackham. 4to, handsomely bound by Bayntun Riviere of Bath in uniform three-quarter navy morocco over blue cloth-covered boards, the corner-pieces and backs trimmed in gilt, the spines with tall raised bands



gilt decorated between compartments attractively framed in gilt, two compartments gilt lettered, marbled endpapers, t.e.g. 160; 182 pp. A very handsome set, the bindings are in excellent condition, strong and sturdy and near as pristine, the text-block clean and completely free of foxing or spotting, the plates are all present and vivid, bright and clean, Vol. II with the Ring of the Nibelung general title and the Siegfried half-title but bound without the 'Siegfried' title-page.

A VERY HANDSOMELY BOUND SET WITH THE IMPORTANT RACKHAM ILLUSTRATIONS TO WAGNER'S RING CYCLE. 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.

The artist invites us intimately into the heroic realm of the Norse Myths with his seemingly inexhaustible creative imagination. We sense a timeless serenity and repose in his, "Freia, the fair one," and are swept into the charged drama as "Fasolt suddenly seizes Freia and drags her to one side with Fafner." We enter the mystical realm of heavenly despair in "The Gods grow wan and aged at the loss of Freia" and cringe at the gnarled suffering we witness in "Mime, howling." And how can we ever forget the haunting portrait of the horde of enslaved "Nibelungs laden with gold and silver treasure"



as with tortured, anguished faces they hoist their bounty? The range of human and heroic emotion conveyed within these 64 extraordinary illustrations, graphically invokes the genius of Wagner's literary masterpiece and demonstrates once again Rackham's preeminence in the realm of illustration.

\$2150.

**Arthur Rackham and Nathaniel Hawthorne**  
***A Wonder Book - A Beautiful Combination of Art and Words***

48 [Rackham, illus.] Hawthorne, Nathaniel. A WONDER BOOK (London: Hodder and Stoughton, [1922]) First Edition. 16 tipped-in colour plates, 9 full page coloured illustrations, line drawing head and tail pieces and pictorially decorated endleaves, all by Arthur Rackham. 4to, publisher's original bright red cloth lettered and decorated in gilt, pictorial endleaves. 207 pp. A bright, clean and handsome copy with only minor evidence of age or use.

*FIRST EDITION OF THIS BEAUTIFULLY ILLUSTRATED WORK. A scarce Rackham title with beautiful colour plates and drawings that are an excellent complement to Hawthorne's fantastic Wonder Book. These are timeless tales - including The Gorgon's Head, The Golden Touch, and The Miraculous Pitcher - all imaginatively illustrated by the Master Rackham. The renderings of Pandora and the joyful innocence of youth are especially moving while the King Midas sequence shines with golden poignancy. The battle between Pegasus and the horrible Chimaera is charged with graceful, ferocious beauty.*

\$475.

**A Classic Story - *The Legend of Sleepy Hollow***  
**Illustrated by Arthur Rackham - In the Scarce Dustjacket**



49 [Rackham, illus.] Irving, Washington. THE LEGEND OF SLEEPY HOLLOW (London: George G. Harrap, 1928) First Edition, first issue with top edge gilt. With 8 impressive colour plates and numerous drawings in black and white throughout and with coloured illustrated endpapers all by Arthur Rackham 4to, original dark green cloth lettered and pictorially decorated in gilt on the upper cover, lettered in gilt on the spine, with pictorial endpapers by Arthur Rackham, t.e.g. IN THE SCARCE ORIGINAL DUSTJACKET 103. A bright and fine copy, internally completely free of the spotting which so frequently plagues these titles, the cloth bright and fresh, the scarce jacket with only minor edgewear and a bit of mellowing but still showing very well indeed.

*RACKHAM'S MAGICAL, OTHER-WORLDFLY ILLUSTRATIONS ADD A GOTHIC FLAVOR TO THIS CLASSIC TALE. Washington Irving's story of "The Headless Horseman", is one of the true and greatest favorites of American literature. Employing his more adult and almost sinister style it is made all the more wonderful by Arthur Rackham's illustrations. A fine combination of efforts between illustrator and author and probably the best rendering to date of Irving's constantly retold tale.*

\$1050.

***Where the Blue Begins - First Edition***  
**Arthur Rackham Illustrates Christopher Morley**

50 [Rackham, Illus.] Morley, Christopher. WHERE THE BLUE BEGINS (New York and London: Doubleday, Page & Co. and William Heinemann, 1922) First edition, American issue. With 4 color plates and 16 line drawings by Arthur Rackham. 4to, blue cloth lettered and decorated in gilt. x, 227. A very clean, well preserved

and handsome copy, the spine gilt just a touch mellowed.

SCARCE FIRST EDITION. *A wonderfully imaginative tale out of Christopher Morley's oeuvre. Rackham's colour illustrations are quite unusual and marry perfectly to this splendid story.*

*A highly unusual story in which Mr. Gissing, a gentledog of leisure contentedly residing in Canine Estates with Fuji, his butler (a Japanese pug), on an income of 1,000 bones a year, becomes dissatisfied and leaves home to search for where the blue begins (a purpose to life).*

*"Morley admirably creates a canine world through names alone. There are Mike Terrier, the curate Mr. J. Rover Poodle, the upper-class and working-class neighbors Mrs. Airedale and Mrs. Collie, the nursemaid Mrs. Spaniel and little Shaggy, her puppy, Gissing's adopted puppies Groups, Bunks, and Yelpers, haughty Mr. and Mrs. Chow and their "intolerably spotless" little Sandy, the landlady Mrs. Purps, the salesclerk Miss Whippet, the matronly Mrs. Mastiff, the compulsive shopper Mrs. Dachshund, the parishioners Mr. Dobermann-Pinscher, Mrs. Griffon, and Mrs. Retriever. There are the place names like Dalmatian Heights and the little shrine of St. Spitz. These are intermixed with humanless real locales like Paris and Atlantic City, Murray Hill and Fifth Avenue and Broadway and Wall Street, Delmonico's Restaurant and Trinity Church, and real historical personages like the Grimm brothers, Hans Christian Andersen, and Masefield; to make this our real world only inhabited by dogs, rather than some imaginary planet of dogs." - Fred Patten*

\$425.

**Gargantua and Pantagruel - The Best Translation  
The First Navarre Edition in English of Rabelais  
Fully Illustrated by W. Heath Robinson - Two Volumes**

51 [Robinson, W. Heath, Illus.] Rabelais, Francis. THE WORKS OF MR. FRANCIS RABELAIS, Doctor In Physick, Containing Five Books of...Gargantua and Pantagruel, Together with the Pantagrueline Prognostication, the Oracle of the Divine Bacuc, and response of the bottle; Hereunto are annexed the Navigations unto the Sounding Isle and the Isle of Apdests: as likewise the Philosophical cream with a Limousin Epistle. [Translated by Sir Thomas Urquhart of Cromarty] (London: for the Navarre Society, 1921) 2 volumes. First edition thus. With 100 full-page black and white illustrations by W. Heath Robinson, with numerous illustrations in the text. 8vo, publisher's full white polished buckram, the covers ruled and decorated in gilt, the spines fully gilt decorated and lettered. With the original gray dustjackets printed in blue. xvi, 474; xvi, 462 pp. A fine set, the cloth clean and with very little evidence of age, the jackets with a tad edge rubbing, primarily from shelving and a bit of mellowing to their backs.

A PLEASING AND HANDSOME SET OF THIS TIMELESS CLASSIC. *"For most English readers Rabelais has taken the very form and pressure of his eccentric, full-blooded translator, and doubtless would have smiled upon the joyous excess to which Urquhart, with the aid of Cotgrave's lustily Rabelaisian Deictionary (1611) carried his verbal gymnastics" (OHEL).*

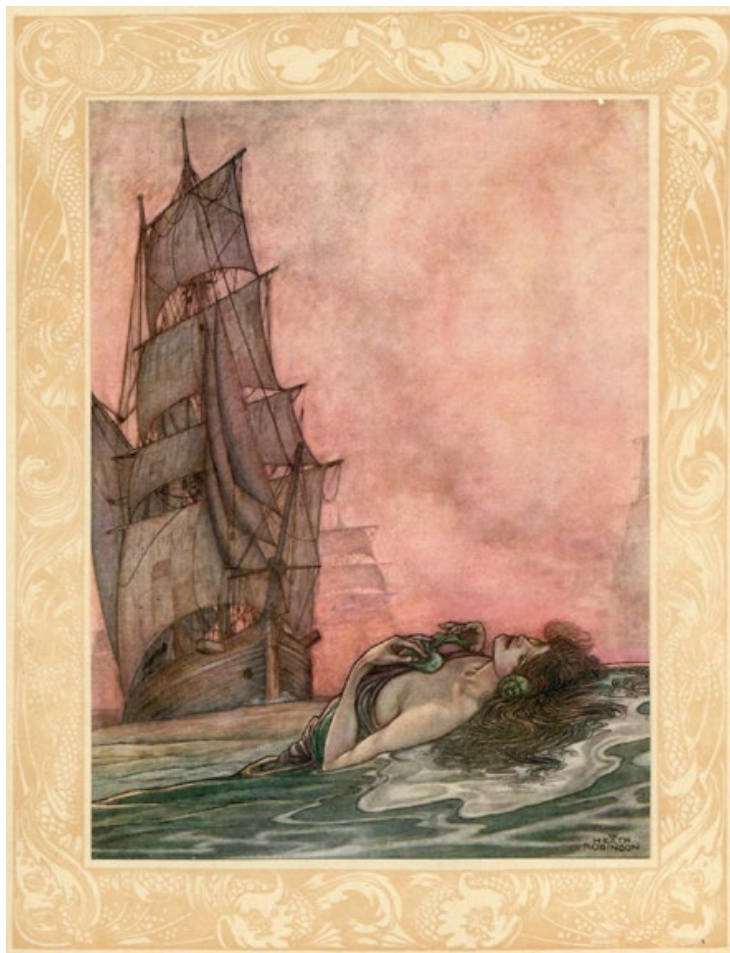
*"One of the most perfect transfusions of an author from one language into another that ever man accomplished. In point of style Urquhart was Rabelais incarnate, and in his enjoyment of the verbal resources, whether of science or pseudo-science or slang, he almost surpassed Rabelais himself" (DNB).*

\$395.





**With the Very Beautiful Illustrations of W. Heath Robinson  
First Edition - Rudyard Kipling - *A Song of the English***



52 [Robinson, W. Heath, illus.]; Kipling, Rudyard. A SONG OF THE ENGLISH (New York: Doubleday, Page & Company, [1909]) First edition. As the English, but bound in olive green cloth rather than the dark blue of the English issue. Sheets and plates all most probably printed in England as this is essentially the same as the English issue but for the colour of the cloth. With 30 color plates tipped-in within ornamental borders, and with black and white drawings on almost every page, all by W. Heath Robinson. Descriptive tissue guards, each with a miniature line illustration. Pictorial title and fifty-nine black and white illustration in the text. Title printed in red and black. Large 4to, original olive green cloth lettered and elaborately decorated in gilt with fine pictorial designs on the upper cover and spine. An unusually nice copy of this lovely book, the binding and text are both very fine and the plates all pristine and as mint, the cloth and gilt quite bright and very well preserved.

FIRST EDITION OF THIS VERY BEAUTIFULLY ILLUSTRATED WORK BY RUDYARD KIPLING. THE W. HEATH ROBINSON ILLUSTRATIONS ARE SUPERB BY ANY MEASURE. *The trade edition of this volume was issued to benefit the "Daily Telegraph" National Bands Fund, and includes the text of a speech given by Kipling on the subject: "From the lowest point of view, a few drums and fifes in a battalion are worth five extra miles on a route march...."* Robinson's highly sensuous illustrations

perfectly complement Kipling's poems of British seafaring around the world. The grand poem, SONG OF THE ENGLISH is followed by six subsidiary poems likely composed while the Kiplings were living in Vermont. The theme underlying much of this collection is that the English are the Chosen under the Lord. This is one of Kipling's earliest verses specifically setting out his vision of the British Empire, and the duties which it imposes on the English people. His definition of 'the English' is wide, certainly embracing the people of the overseas Empire, Australia, New Zealand, Canada, South Africa, but arguably also the Americans among whom he lived in the years working on the collection.

"The next important task I undertook, was the illustration of an edition of Rudyard Kipling's A SONG OF THE ENGLISH to be published...in the year 1908. It became necessary for me to meet the author and discuss the proposed book with him. For this purpose, I traveled down to Burwash where he lived at that time. This was an excursion I shall always remember. I was met at Heathfield and journeyed thence in a motor-car. There were few cars on the road in those days and this in itself was a joyful experience as we drove through the pleasant Sussex lanes. Bateman's, the house at Burwash, where Rudyard Kipling lived, was a fine old building with stone mullioned windows. It was in the midst of wind-blown Sussex country. There was a faint smell of the sea in the air wafting across the few miles of country from the shore where the Coastwise lights of England watch the ships of England go. It was a fitting setting in which to find the author of A SONG OF THE ENGLISH.

He met and entertained me with a quiet affability, which speedily removed the shyness I felt at first in his presence. Before long I was quite at home with him. His own knowledge of illustration gave him an appreciation of the artist's point of view. While making suggestions, he realized that the illustrator must have a free hand as possible. His sympathetic understanding of my part in the undertaking made me feel that I was consulting with a brother artist. I spent a happy and for me a helpful day. It was a great inspiration for the work I had in hand to be in such close association with the author's interesting personality. I am always glad to remember that he was satisfied with my illustrations to his book." (W. Heath Robinson, MY LINE OF LIFE. pp. 126-127) Beare 61b. Lewis, p. 215. Livingston 321. Martindell 133. Steward 152 \$850.

***Harry Potter and the Chamber of Secrets***  
**The Second of the Harry Potter Books**  
**Bloomsbury's Fine Deluxe Issue**

53 Rowling, J.K. HARRY POTTER AND THE CHAMBER OF SECRETS (London: Bloomsbury, 1999) First issue of the deluxe edition. With an illustrated titlepage and with letter reproduction at the end. 8vo, publisher's original blue cloth lettered and with a colour pictorial pastedown on the upper cover, the spine gilt lettered, a.e.g. and with silk bookmark stitched in. This edition was issued without a dustjacket. 251, [4]. An extremely fine copy, as mint.

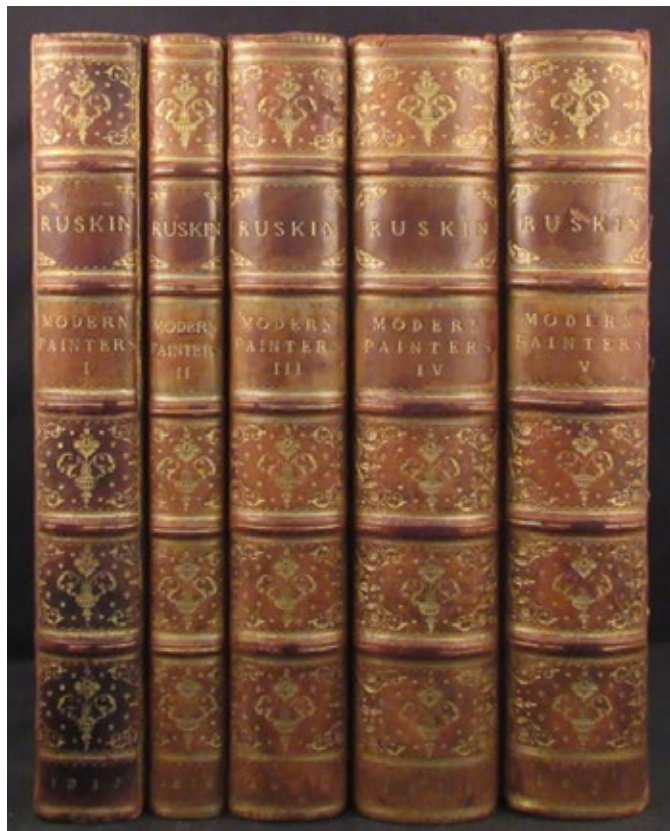
*FIRST DELUXE EDITION OF THE SECOND HARRY POTTER BOOK, in the extremely handsome binding for the edition of full powder blue cloth with a colour pictorial pastedown. The issuance of a deluxe edition so shortly after the initial publication of this, only the second title in the series, clearly shows the impact Ms. Rowling's books have had on the modern book trade. Almost immediately after the publication of the first title, Rowling's "Potter" books gained worldwide attention, won multiple awards, and have to date sold more than 400 million copies.*

*Rowling is nearly as famous for her rags to riches story. She wrote the first of the series on a used manual typewriter while living on welfare in 1995. She was rejected by 12 publishers before finding Bloomsbury, who suggested that she should also find a day job as there was no money to be made in children's books. By 2007 Forbes had named Rowling as the first person to become a U.S.-dollar billionaire by writing books, the second-richest female in an entertainment industry, and the 1,062nd richest person in the world.*

\$650.

**Including First Editions - Profusely Illustrated - 1856-1860**  
**John Ruskin - *Modern Painters* - 5 Volumes Finely Bound**

54 Ruskin, John. MODERN PAINTERS (London: Smith, Elder and Co, 1857; 1856; 1860) 5 volumes. Early Editions of Volumes I and II, First Editions of Volumes III, IV and V, all uniform in size and binding. With 3 frontispiece plates, 84 fine steel-engraved plates and 8 wood-engraved plates, in colours and black and white Royal 8vo, exquisitely bound by Riviere and Son in full contemporary tree calf richly gilt in compartments of the spines incorporating elaborate floral and illustrative tooling, lettered in gilt in two compartments, dated at the foot, double-ruled, gilt borders to the covers surrounding a richly tooled inner border of flowering vines, richly gilt inner dentelles, top edges gilt, marbled endleaves. Vol. I, Containing Parts I and II. 'Of General Principles and of Truth', lxiii, 423; Vol. II containing Part III, Sections I and II, 'Of the Imaginative and Theoretic Faculties', xvi, 224; Vol. III containing Part IV, 'Of Many Things', xix, 348, with plates as called for; Vol. IV containing Part V, 'Of Mountain Beauty', xii, 411, with plates as called for; Vol. V completing the work and containing Parts VI, 'Of Leaf Beauty', VII 'Of Cloud Beauty', VIII 'Of Ideas of Relation ( Of Invention Formal ) IX' Of Ideas of Relation ( Of Invention Spiritual ), xvi, 384 pp. A very handsome set, very well preserved with only some cosmetic evidence of use or age, a bit of light rubbing to some tips, a splendid binding with two volumes starting at the front hinges, tender but the cords in place.



*AN IMPORTANT SET IN VERY PLEASING CONDITION, INCLUDING THREE FIRST EDITION VOLUMES, ALL BOUND AND SIGNED BY RIVIERE AND SON. A difficult set to find so handsomely bound and in such nice and presentable condition. Ruskin began this work in 1843 at the tender age of 24 shortly after leaving Oxford, offering it as a defense of J. M. W. Turner, an accomplished landscape artist. The fifth and final volume was published in 1860, and it represented the last of Ruskin's works on art per se; his attention was subsequently turned more toward industrial problems,*

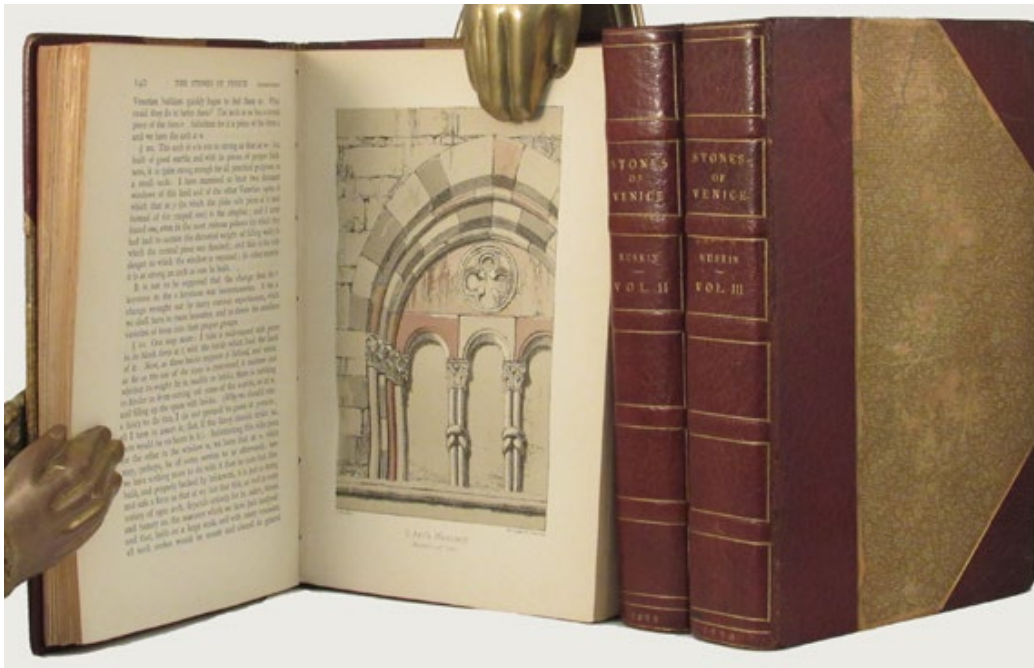


education, morals and religion.

The set contains a vast profusion of magnificent plates from steel and wood engravings and a very fine index to this great work of Ruskin's.

\$2450.

**A John Ruskin Classic - A Very Handsomely Bound Set**  
***The Stones of Venice - 3 Volumes - Illustrated***  
**"The Greatest Description in English of a Place Made Sacred"**



55 Ruskin, John. THE STONES OF VENICE. The Foundations; The Sea-Stories, The Fall. (London: George Allen, Sunnyside, Orpington, 1898) 3 volumes. An early edition retaining the original format but in smaller size and with the prefaces to the first and third editions. With a total of 54 finely engraved plates, several of which are in colour, and several others are in sepia, the remainder in black and white, all of which based on Ruskin's own drawings and sketches, and with further illustrations throughout the text 8vo, handsomely bound

in very tasteful antique three-quarter honey-brown morocco over leaf-patterned textured tan paper-covered boards with matching endpapers, the corner pieces and backs trimmed with gilt rules, the spine with gently raised bands separating the compartments framed in gilt, gilt lettered in two of the compartments and at the tail of the spines, t.e.g. [xvi], 414; xv, 397; vii, 538. A fine set in handsome bindings, the text-blocks are very clean with only a few very light and occasional signs of age, primarily confined to the prelims, the bindings well preserved and attractive, a touch of rubbing to the paper of the boards and minute mellowing to the edges, prize bookplates to the front pastedowns.

A BEAUTIFULLY PRESERVED SET OF THIS CLASSIC WORK IN HANDSOME CONTEMPORARY BINDINGS. PMM stated the this work was "a revolutionary success". *The Stones of Venice* is the three-volume treatise on Venetian art and architecture by the great English art historian John Ruskin.

"*The Stones of Venice* examines Venetian architecture in detail, describing for example over eighty churches. He discusses architecture of Venice's Byzantine, Gothic and Renaissance periods, and provides a general history of the city. As well as an being an art historian, Ruskin was a social reformer. In the chapter "The Nature of Gothic" (Volume 2), Ruskin gives his views on how society should be organised.

Ruskin set out to prove how Venetian architecture exemplified the principles he discussed in his earlier work, *The Seven Lamps of Architecture*. Ruskin had visited Venice before, but he made two visits to Venice with his wife Effie specially to research the book. The first visit was in the winter of 1849-50. The first volume of *The Stones of Venice* appeared in 1851 and Ruskin spent another winter in Venice researching the next two volumes. His research methods included sketching and photography (by 1849 he had acquired his own camera so that he could take daguerrotypes).

It aroused considerable interest in Victorian Britain and beyond. The chapter "The Nature of Gothic" was admired by William Morris, who published it separately in an edition which is in itself an example of Gothic revival. The book inspired Marcel Proust (the narrator of the *Recherche* who visits Venice with his mother in a state of enthusiasm for Ruskin) and in 2010 Roger Scruton wrote that the book was, "the greatest description in English of a place made sacred by buildings."

PMM  
\$595.

***American Clipper Ships 1833 - 1858 - Limited First Edition***  
**The Marine Research Society's Invaluable Reference**  
**A Very Handsome Set - One of 87 - With Original Slipcases**

56 [Ships; Naval; Sea]; Howe, Octavius T. and Matthews, Frederick C. AMERICAN CLIPPER SHIPS 1833-1858 (Salem, MA.: Marine Research Society, 1926) 2 volumes. First Edition, LIMITED ISSUE, ONE OF 97 COPIES ON SPECIAL PAPER OF WHICH ONLY 87 WERE OFFERED FOR SALE, and publication thirteen of the Marine Research Society. Extensively illustrated with well over a hundred illustrations on plates, including two in colour as frontispieces. The illustrations are largely from contemporary paintings but also from photographs, plans and other sources. 4to, publisher's original black cloth ruled and lettered in gilt on the spines, the covers of fine marbled paper over boards, t.e.g., in the scarce original slipcases. xiii, 372, [1]; xiv, 373-780 pp. A very fresh and handsome set of this valuable reference, essentially as pristine and largely unopened, the marbled boards and the text-blocks very fine indeed.

FIRST EDITION, NUMBERED AND LIMITED ISSUE OF THIS HANDSOMELY ILLUSTRATED AND WELL RESEARCHED CATALOGUE OF VIRTUALLY EVERY AMERICAN LARGE CLIPPER SHIP FROM THE FIRST ONE BUILT ON THE LINES. *The clipper ship is universally agreed to be the principle contribution of America to merchant marine history. This work covers the design, the development, the and construction of the Clippers of America and has specific information about each ship, listed alphabetically from the 'Adelaide' to the 'Young Mechanic'.* Howes H726.

\$850.

**A Handsome Edition of Shakespeare's *Hamlet***  
**With Fine Illustrations by W.G. Simmonds in Colour**  
**A Copy Both Beautifully Bound and Presented**

57 (Simmonds, W.G. Illus.) Shakespeare, William. SHAKESPEARE'S TRAGEDY OF HAMLET (London: Hodder & Stoughton, n.d. c. 1910) First edition. With thirty very fine and impressive tipped-in colourplate illustrations by W. G. Simmonds, each with captioned tissue guards, and with a decorated title-page printed in black and red. 4to, very finely bound in full red polished calf, the boards with triple gilt ruled borders, the spine with gilt chained raised bands between beautifully gilt framed compartments contained theatrically appropriate central gilt tools of either a goblet and dagger or crossed swords, two compartments with black morocco labels gilt trimmed and lettered, the board edges and wide turn-ins gilt tooled in a thistle motif, marbled endpapers, t.e.g. xxvii, [1], 165pp. A very good and especially handsome copy, the text is solid and clean but for some neat underlining in the introduction, the plates are all bright and fine, the frontispiece plate with a bit of unobtrusive creasing to a lower corner, all others pristine. The binding is very attractive, the lower hinge just a touch started at the extremities, a few other bits of age evidence but in all a very bright and appealing copy.

A VERY HANDSOME COPY OF ONE OF SHAKESPEARE'S GREATEST PLAYS. *HAMLET is considered the Shakepearian tragedy at the pinnacle of the art. Here in this fine edition Arts and Crafts Movement painter and draftsman William Simmonds renders brilliantly the story and characters of HAMLET through fine illustrations which are rich and warm in colours and masterfully done.*

*This is the only book Simmonds illustrated for Hodder and Stoughton, unfortunate as these thirty plates will leave you wishing for more. As introduction the edition also includes a synopsis of the story as told by Sir Arthur Quiller-Couch.*





***Simple Stories for Children***  
**An Early Children's Chapbook - 1817**



58 [Story Books, Chap Book]. SIMPLE STORIES FOR CHILDREN, Adorned with cuts. (New Haven: Sidney Press, 1817) First edition. 12 illustrations in color and black and white. VERY RARE. Small 8vo, publisher's original decorated wraps. 31 pp. A well preserved copy some with expected wear.

*This children's book is called a chapbook, a more modern term that derives from the chapmen. Chapmen were pedlars who hawked their goods in towns and villages, and at country fairs. In 1553, Edward VI proclaimed that champmen must be licensed and Chettle, in Kind Hart's Dreame (1592) wrote that "Chapmen are able to spread more pamphlets...then all the booksellers in town." Although they sold other wares, too, they always had cheap booklets, sometimes ballad sheets which eventually assumed the familiar form of a miniature booklet, with a paper cover that usually had a picture. Even Shakespeare, in Henry IV, mentioned the*

*chapmen as did Urquhart's Rabelais in 1653. With the growth of small printers, miniature editions of old favourites could be printed. While chapbooks were ostensibly designed to help children learn how to read, they often broached adult subjects and were the source of entertainment in families and villages.*

*This edition contains: "George and Adolphus," "The Little Wanderers. A True Story.," "The Little Prisoners," and "The Illnated Boy."*  
 \$1250.

**One of Only 100 Large Paper Copies - Very Specially Bound**  
***Izaak Walton: His Wallet Book - Signed by the Publisher***  
**Including Songs and Poems From The Compleat Angler**

59 [Walton, Izaak; Fishing and Angling]; Crawhall, Joseph. IZAAK WALTON: HIS WALLET BOOK (London: Field and Tuer, Leadenhall Press, 1885) First Edition and one of only 100 Large-Paper Copies of a total edition of only 600 copies. SIGNED BY THE PUBLISHER AND SPECIALLY BOUND, MOST PROBABLY FOR PRESENTATION. With a profusion of hand-colored woodcut plates after Joseph Crawhall, in chapbook style, and with bound-in cloth pockets labeled in black. 8vo, in very beautiful contemporary full red-orange calf, likely a binding for presentation purposes, the boards are elaborately decorated with a very wide and exquisitely detailed borders of stylized thistles, the spine with central gilt tooling gilt, depicting fish and tackle bags within double-gilt ruled compartments separated by gilt ruled raised bands, two compartments with gilt lettering, board edges and turn-ins gilt tooled in floral motif, page edges untrimmed, green endpapers. 112, [8], pp. A very handsome copy of an especially elusive book, lavishly bound, likely a presentation copy and unique thus, the binding well preserved and sturdy with some light evidence of age or use, some general mellowing, the text retains the original pockets and black leaves, all as pristine. A bit of mild offsetting from the cloth pockets.

*FIRST EDITION OF ONE OF CRAWHALL'S FINEST PRODUCTIONS IN ITS BEST AND MOST LIMITED FORMAT. This abridged edition of THE COMPLEAT ANGLER contains 36 songs and poems taken from the text of the fifth edition. The prospectus promises that this collection will 'rank amongst the quaintest and most covetable,' and we have to agree. The book includes small cloth pockets for the owner's own use. They have whimsical labels such as "Fyshe Tales I believe" (a very small one) and (the much larger) "Fyshe Tales I don't believe". Also for the owner's personal use are 24 blank ruled leaves entitled 'Fyshe Stories' bound in at the rear for the owner to write in his own stories. These leaves are un-used.*

\$2950.

**Andy Warhol's Children's Book - Published Zurich - 1983  
A Pop-Art Take on the Imagery of Childhood - First Edition**

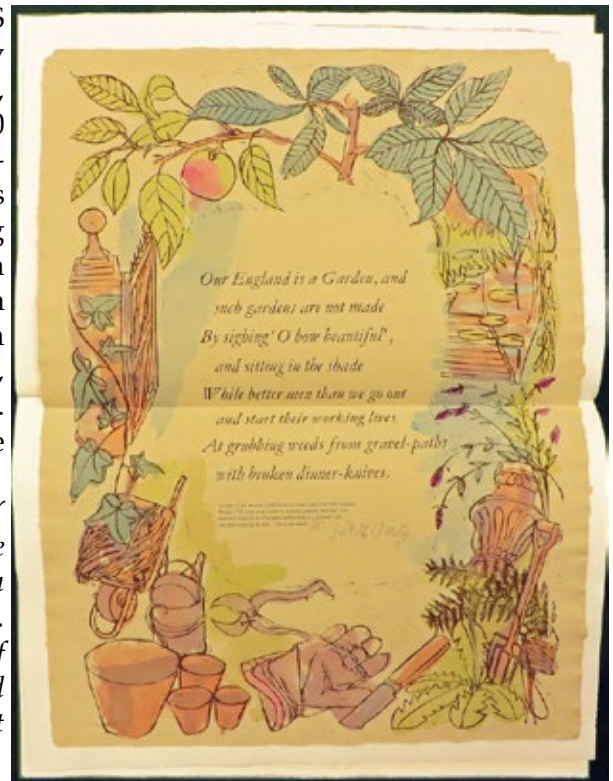
60 Warhol, Andy. ANDY WARHOL'S CHILDREN'S BOOK (Zurich: Galerie Bruno Bischofberger, 1983) First edition. Fully illustrated in colour on silk-screened stiff board pages. Small folio (14 x 18cm), in the original bright and colourful pictorial silk-screened boards backed in red cloth. 12pp., inclusive of covers. Very lightly rubbed at the board edges but otherwise very fine.

*NOW BECOMING QUITE HARD TO FIND AND ONE OF THE ARTIST'S MOST UNUSUAL PRODUCTIONS, is this a children's book presented as an art book, or an art book presented as a children's book? The book was produced in a small print run and was distributed primarily in Switzerland. It is also one of the artist more beautiful creations. It consists of twelve drawing presented as six back-to-back cardboard leaves covered in silk-screen artwork. The images, in Warhol style of hard outlines and bright contrasting colours, include very normal children's book themes; such as an apple, a toy robot, a puppy, and a drum playing panda.*  
\$450.

**A Book of Posters Printed at Whittington  
This Being One of Fifty With 25 Original Posters Included  
Limited to Only 50 Copies in Thus**

61 [Whittington Press] Randle, John. A BOOK OF POSTERS PRINTED AT WHITTINGTON With an Introduction by John Randle (Risbury, Herefordshire: Whittington Press, 1996) 2 volumes. First Edition, LIMITED TO ONLY 50 HANDNUMBERED COPIES, the "B" collection numbered 51-100 and containing 25 tipped in posters. With wood engravings on the half-title and colophon by Hellmuth Weissenborn along with the 20 tipped-in posters on various papers, many of which printed in colours, many are large and fold out. Super folio, in the original binding by the Fine Book Bindery of half buckram over paper covered boards with woodblock on upper cover, coloured endpapers, contained in the original matching slipcase. 6, [1] + posters preceded by captioned leaves pp. A very fine copy, pristine and perfect. As mint.

*FIRST EDITION. A BEAUTIFUL PRODUCTION AND VERY SCARCE DUE TO VERY LIMITED NUMBER PRODUCED. The Whittington Press produces posters mostly as a form of distraction from their more complex projects and typically in very small numbers. Over time these have become an important tool for spreading word of the Press' activities and goals. This collection includes posters printed between 1979 and 1995, and has been selected to display the great variety of typefaces and papers used by the press.*  
\$950.



**Posters From Whittington Press - 1996 - 2013  
One of Sixty Copies Only With 30 Posters Included  
A Fine Press Gem of a Collection**

62 [Whittington Press] Randle, John and Patrick, Compilers. POSTERS FROM WHITTINGTON 1996 - 2013 With an Introduction by John and Patrick Randle (Risbury, Herefordshire: Whittington Press, 2013) First Edition, ONE OF ONLY 60 COPIES WITH 30 POSTERS INCLUDED. Including the normal copies, only 140 HANDNUMBERED COPIES were issued. Included with this copy is also the publisher's large illustrated prospectus with tipped-in specimen sheet. With wood engravings on the half-title and colophon by Hellmuth Weissenborn along with the 30 tipped-in posters on various papers, many of which printed in colours, many



are large and fold out. Super folio, in the original binding by the Fine Book Bindery of half buckram over paper boards with woodblock on upper cover, coloured endpapers, the book is contained in a folding chemise-style case with silk ties. 2 + posters preceded by captioned leaves pp. A very fine copy, pristine and as from the press.

*A BEAUTIFUL PRODUCTION AND VERY SCARCE DUE TO THE VERY LIMITED NUMBER PRODUCED. The Whittington Press produces posters mostly as a form of distraction from their more complex projects and typically in very small numbers. Over time these have become an important tool for spreading word of the Press' activities and goals. In the eighteen years of printing and design represented in this collection the Press produced approximately 150 posters, but selected the 30 with the greatest variety of typefaces and papers to be collected here.*

\$1150.

Front cover is adapted from a plate in item 38

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