

# Chapter Seven

## Original Art



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



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

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

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

DB 01526.

**\$2,800**



**"Frogs and Snakes"**

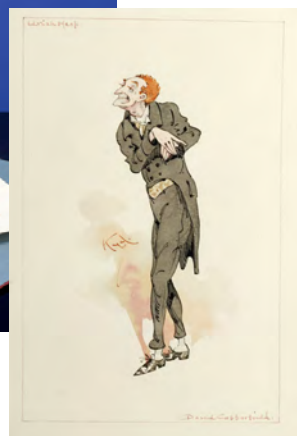
**GREENAWAY, Kate (1846 - 1901).** *Frogs and Snakes.* Original pen, ink and watercolor drawing illustrating "Diamonds and Toads" from *Aunt Louisa's London Toy Book*, London: 1870. Image size: 9 x 8 inches; 229 x 203 mm. Matted, framed and glazed.

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

DB 01341.

**\$5,500**

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



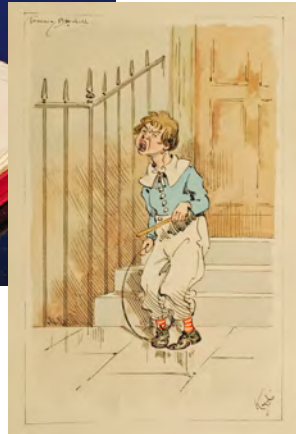
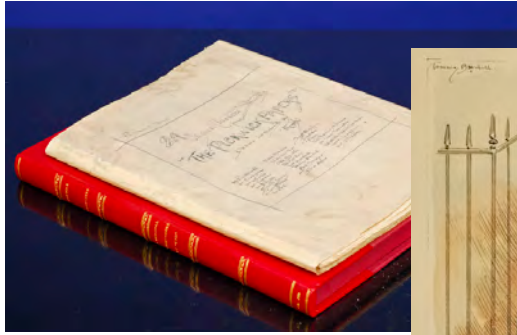
**KYD, (pseudonym of Joseph Clayton Clarke) artist. [DICKENS, Charles].** *Representatives of the Law.* (Ranging from the Bench to the Broker's man)... London: ca. 1920. Calligraphic title page and forty-eight original watercolors by Kyd. All loose sheets, with the paintings (signed by Kyd) measuring 7 x 4 1/2". Each is a painting of a legal character from one of Dickens many works. Chemised and housed in a full red morocco pull-off case. A singular collection and fine.

"Take nothing on its looks; take everything on evidence. There's no better rule" (*Great Expectations*). The indictment: **A unique, superb and singular collection of Dickensiana.** The verdict: Guilty as charged. Collection to be remanded into custody for years of enjoyment.

DB 01192.

**\$9,500**

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



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

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

DB 02115.

**\$4,500**

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



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

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

DB 00626.

**\$58,000**

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



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

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

DB 01938.

**\$4,500**



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

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

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

DB 01904.

**\$13,500**



**Original Louis Wain Watercolor Drawing**

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

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

DB 00270.

**\$9,500**



**Felonies Against Felines Afoot?**

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

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

DB 01144.

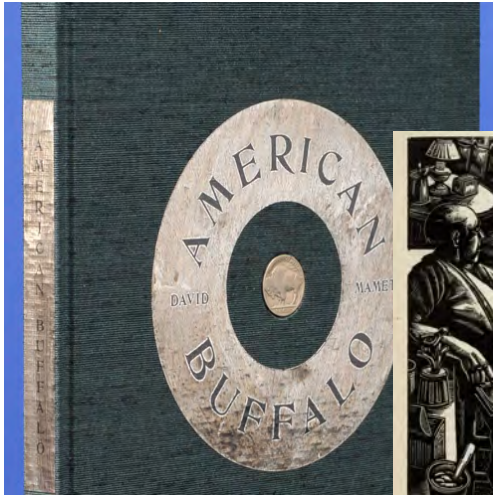
**\$1,650**

# Chapter Eight

## Private Press Books



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



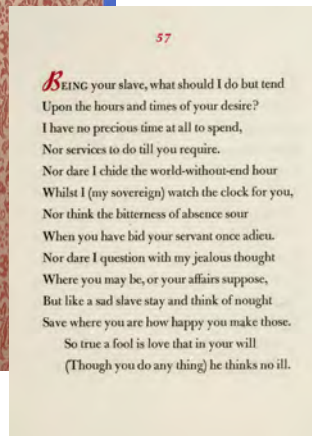
**Mamet's Masterpiece**  
**Signed by the Author and the Artist**  
**A Perfect Gift for the Coin Collector**

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

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

DB 01639.

**\$375**



**Limited to 200 Copies**

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

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

DB 01643.

**\$1,250**



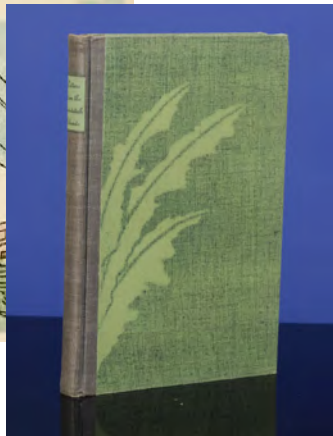
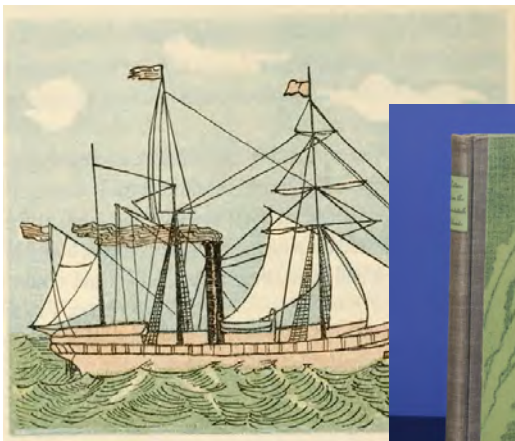
**Nelson's Letters**

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

A near fine copy.

DB 00619.

**\$700**



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

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

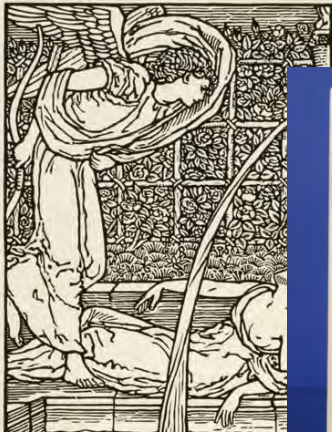
First appearance of these letters in book form. One of 1937's Fifty Books of the Year.

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

DB 01051.

**\$300**

**EROS AND PSYCHE**



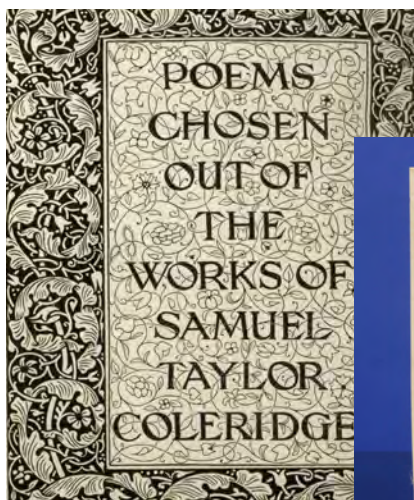
**With Woodcut Illustrations Designed by Edward Burne-Jones**  
**"A Notable Book"**

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

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

DB 01431.

**\$1,100**



**Coleridge's Poems**

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

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

DB 01309.

**\$5,500**



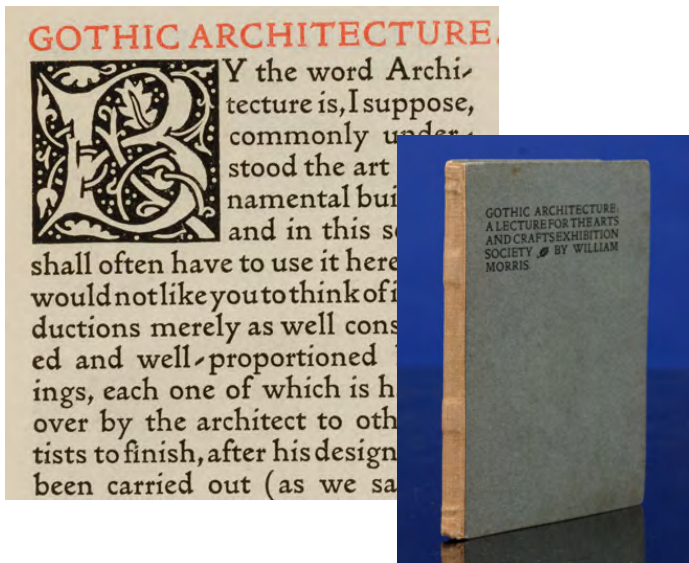
**The First Book Published and Sold at the Kelmscott Press**

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

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

DB 01472.

**\$7,500**



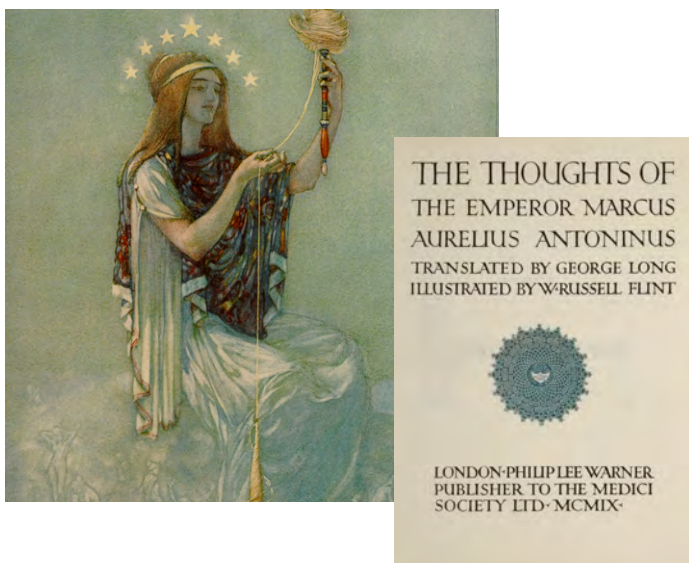
**The First Kelmscott Press Book Printed in Sixteenmo**

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

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

DB 01703.

**\$750**



**One of Seventeen Copies Printed on Vellum**

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

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

DB 01771.

**\$6,500**



# Final Chapter Addendum



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

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

**The Rarest Alken In Color**  
**The Comic Story of Men On Steeds At Unsafe**  
**Speeds**



**ALKEN, Henry.** *Sporting Notions*. London: T. McLean, 1831-33. First edition. Oblong quarto. Thirty-six hand-colored soft-ground etchings and aquatints with tissue guards, as issued without title page, watermarked 1831-1833. Contemporary half black morocco over pebbled paper boards with gilt-stamped vignette to upper board signed "Knight Sc." (Charles Parsons Knight). Some bubbling to cloth. Two plates with small margin tears professionally closed. Occasional mild smudges to margins otherwise a fine copy of an exceptionally rare Alken title in color.

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

DB 02047.

**\$27,500**

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



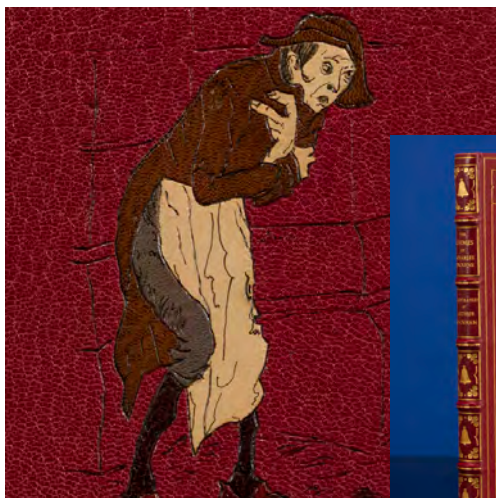
**[BAYNTUN-RIVIÉRE, binder]. ANDERSEN, Hans Christian. DULAC, Edmund, illustrator.** *Stories from Hans Andersen*. London: Hodder and Stoughton, [1911]. **Japanese Vellum Edition de Luxe.** Limited to 100 copies printed on Japanese Vellum (of which this is number 50) signed by Edmund Dulac. Quarto. Twenty-eight mounted color plates, frontispiece with captioned tissue guards, others with decorated guard sheets. Bound ca. 1960 by Bayntun-Rivière in full navy morocco and finished by Chris Lewis. A very fine copy. Housed in a light blue cloth clamshell case.

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

DB 02125.

**\$6,500**

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



**[BAYNTUN-RIVIERE, binder]. [RACKHAM, Arthur, illustrator]. DICKENS, Charles.** *The Chimes...* Printed in London by George W. Jones..., 1931. Limited to 1500 copies signed by Rackham. Quarto. Six full-page black and white illustrations. Bound by Bayntun-Rivière and finished by Chris Lewis, c. 1960-65, in full dark red morocco with a pictorial onlay of multi-colored morocco that reproduces the frontispiece. A fine copy. Housed in a red cloth clamshell box with onlay of the pictorial vignette from the original buckram binding.

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

DB 01955.

**\$2,800**



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

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

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

DB 02146.

**\$1,850**

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

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

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

DB 02120.

**\$4,500**



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

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

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

DB 02006.

**\$4,500**



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



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

DB 02162.

**\$2,000**

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



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

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

DB 02163.

**\$1,750**

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



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

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

DB 02122.

**\$1,500**



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

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

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

DB 02183.

**\$2,000**

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



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

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

DB 02186.

**\$2,250**

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

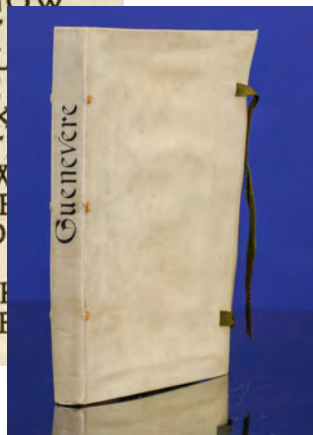
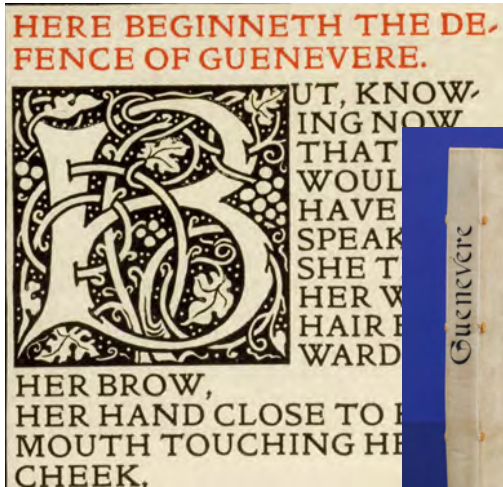


[GOBLE, Warwick, illustrator]. **JAMES, Grace.** *Green Willow and Other Japanese Fairy Tales.* London: Macmillan & Co., 1910. Edition de Luxe, limited to 500 copies. Quarto. Forty color plates tipped-in onto heavy brown stock, with captioned tissue guards. Original vellum over boards, front cover lettered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

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

DB 02165.

**\$2,750**



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

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

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

DB 02157.

**\$6,500**



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

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

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

DB 01951.

**\$3,800**



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

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

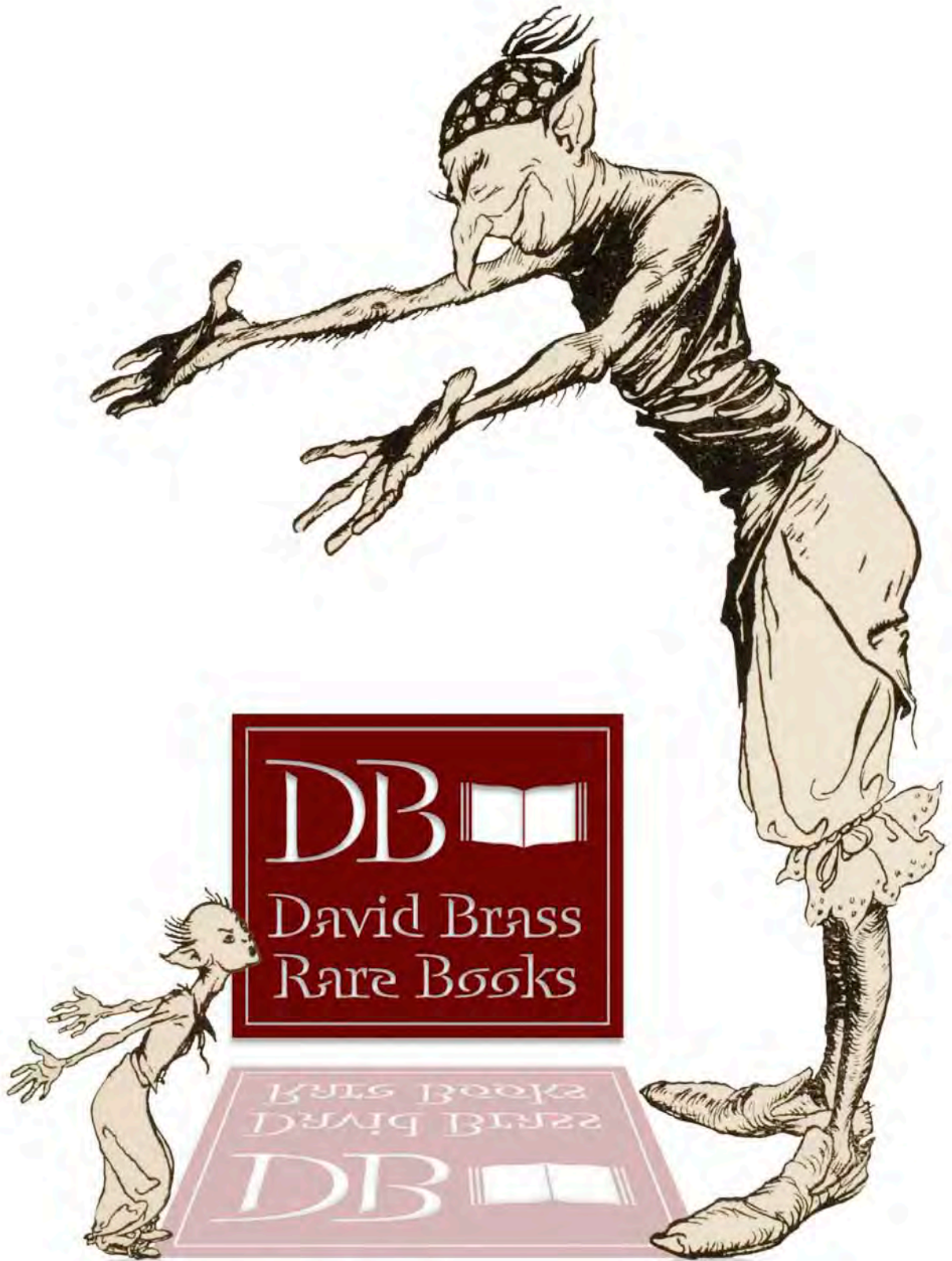
This satire, amongst Moutard's earliest work, enthusiastically depicts all types: high- and low-born, rural and urban, lawyers and peddlers, coaching scenes, misadventures on ice-skates, Oxford dons, gypsies, etc. **Not in Abbey or Tooley.**

DB 02117.

**\$3,250**

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





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