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40 Books for the Holidays

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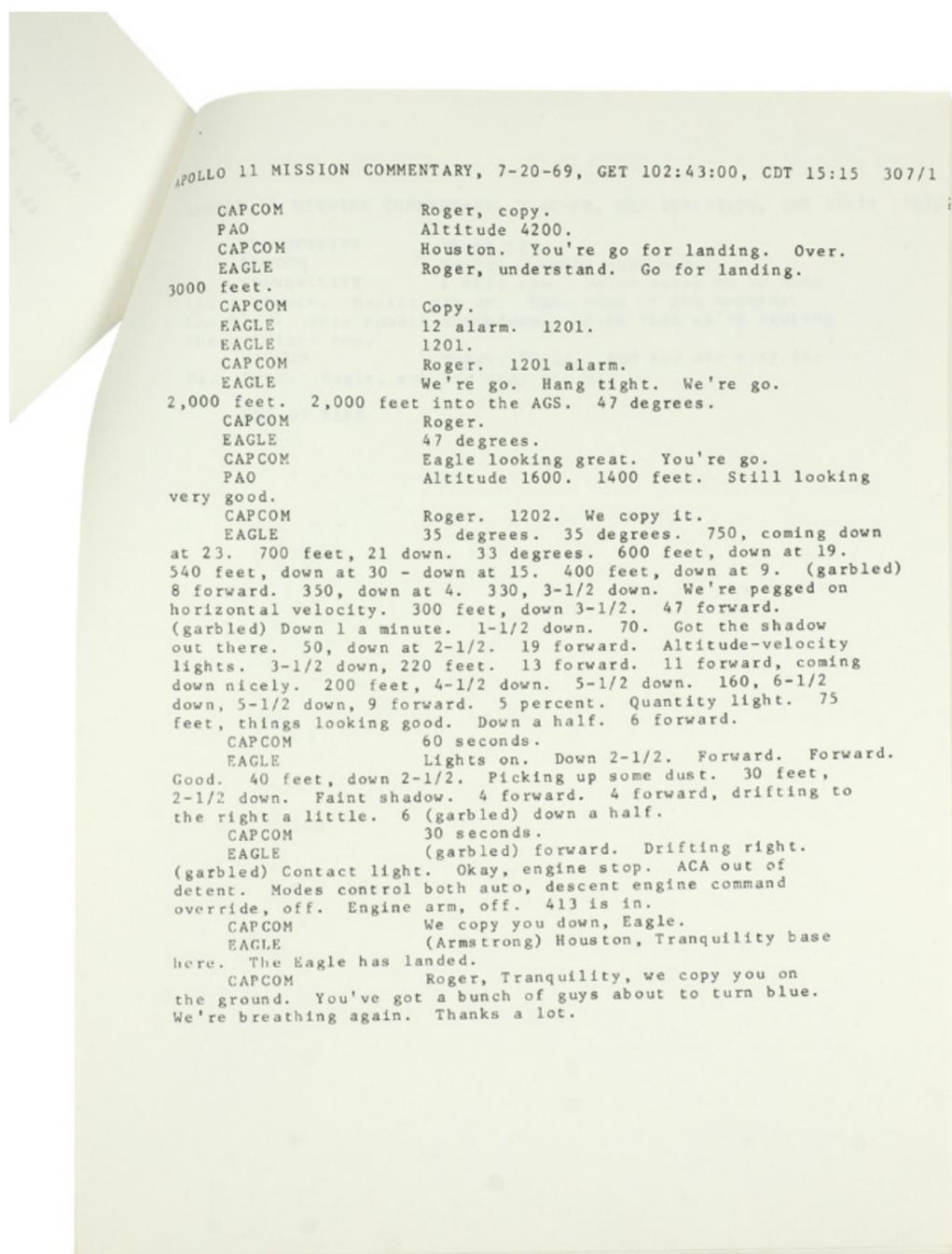
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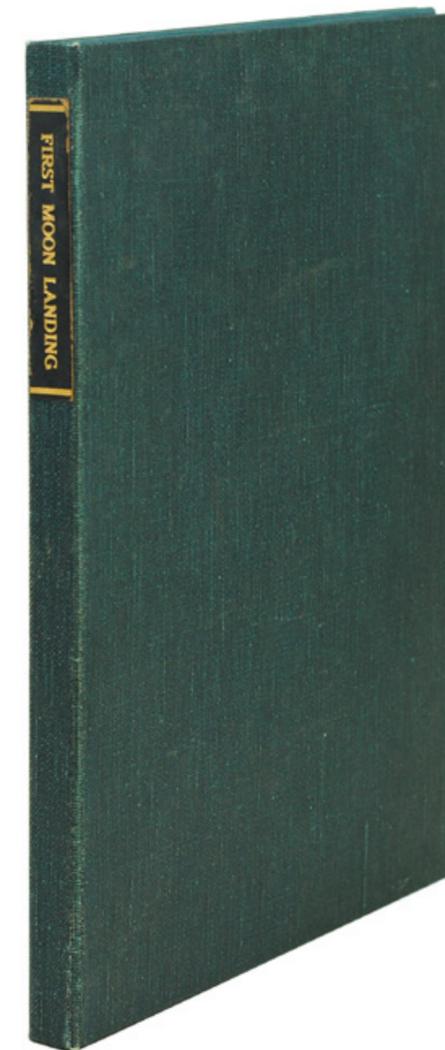
“The Eagle has landed.”

1. [APOLLO 11 MOON LANDING]. *Apollo 11 Mission Control Commentary of the First Lunar Landing. Original typescript headed - Apollo Mission Commentary 7/20/69 CDT 12:59 GET 100:27 295/2.* [Houston: Control Center, 20 July 1969].



27 leaves, 280 mm x 210 mm, stapled in the top left hand corner, and preserved in a custom made fold over case, blue-green cloth with gilt spine label. Fine.

§ First issue of a press release handed out in Houston at the time of the landing, comprising transcripts prepared by NASA from the Mission tapes. Obviously, these were produced in some significant quantity but they are and always have been very scarce on the market. Anecdotally, the bookseller John Jenkins went to Houston and collected as many of these as he could, for which he then had matching boxes made. Since 1971, we have seen three sets, all in identical boxes, and as far as is known they have not been reproduced since. The content is, of course, the stuff of legends: “Houston, Tranquility Base here. The Eagle has landed”—material to recall one of the greatest moments in human achievement. (124191) \$6750



A beautiful California printing of the first Greek bestiary

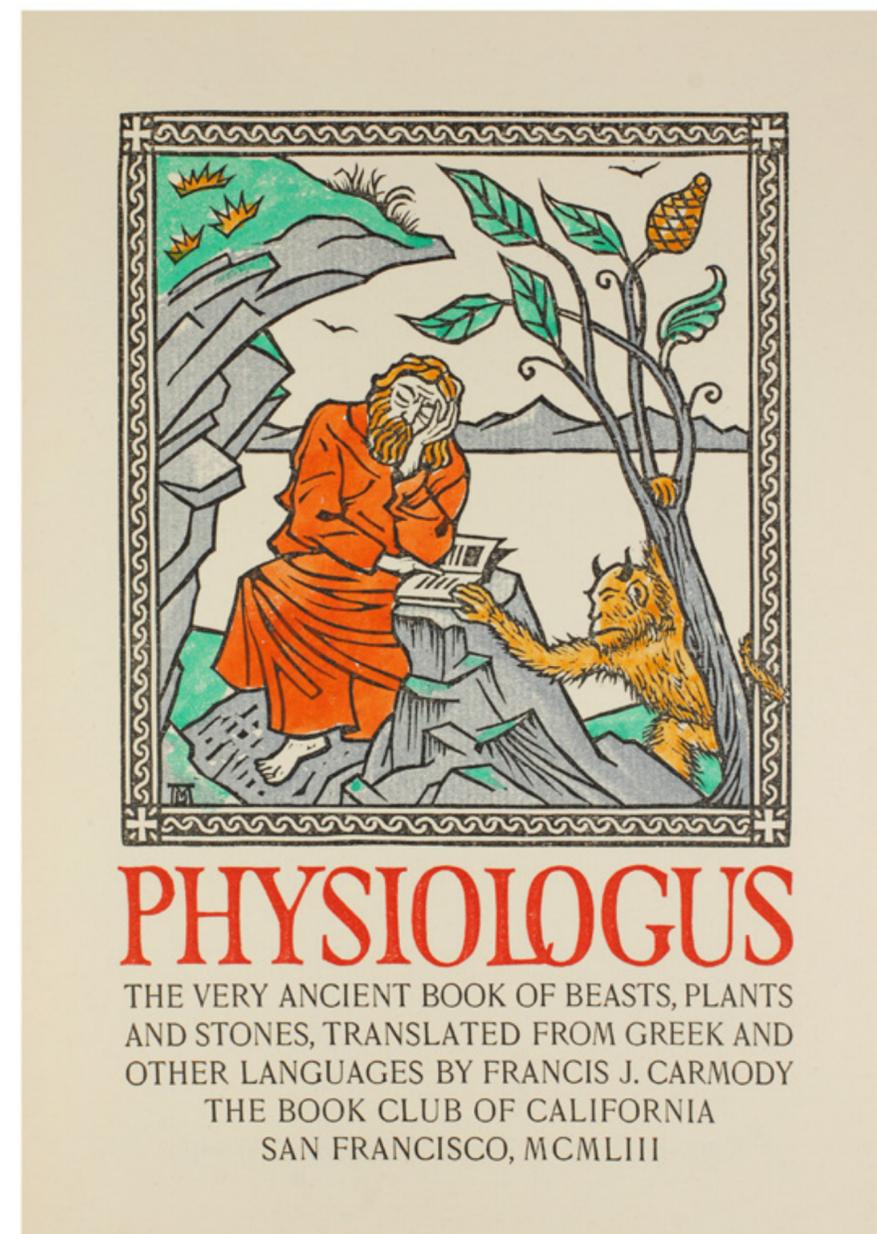


2. [BESTIARY]. PHYSIOLOGUS. CARMODY, FRANCIS J. (TRANSLATOR). DEAN, MALLETTE (ILLUSTRATOR). *Physiologus: The Very Ancient Book of Beasts, Plants and Stones, Translated from The Greek and Other Languages by Frank J Carmody*. San Francisco: The Book Club of California, 1953.

Roy. 8vo, [75 pp.]. 54 hand-colored linoleum block illustrations. Light wash pattern on cover boards, backstrip titled in red. Covers lightly stained from publisher's glue (as always), backstrip

darkened. Original prospectus laid in (creased). A very good copy, internally fine.

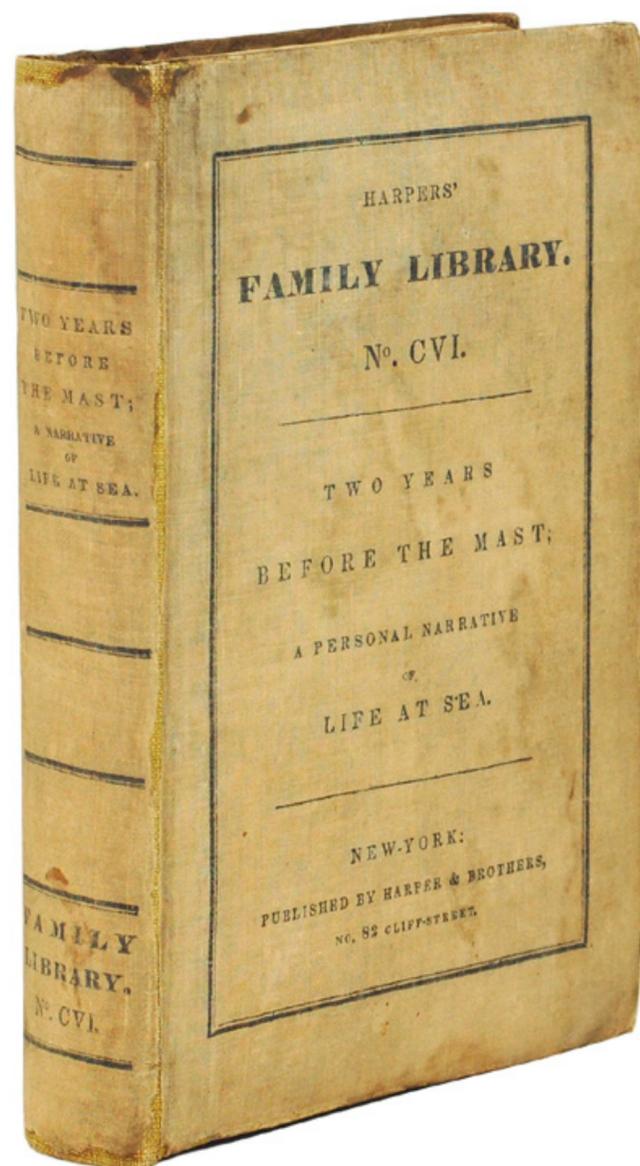
§ One of 325 copies printed by Vivien and Mallette Dean. A beautiful edition of the first Greek bestiary, profusely illustrated with hand-colored linoleum blocks and initial letters by Mallette Dean. "This colorful and uncommonly handsome volume... is a work of genuine historical and literary value, for in selecting the text Professor Carmody, of the University of California, has gone back to the earliest existing sources and, stripping off the emendations made by a host of later writers, reconstructed the legends of animals, plants, and stones, assembled by The Physiologus, the second-century Christian monk who compiled the first Greek bestiary (from the Prospectus). (109911) \$150



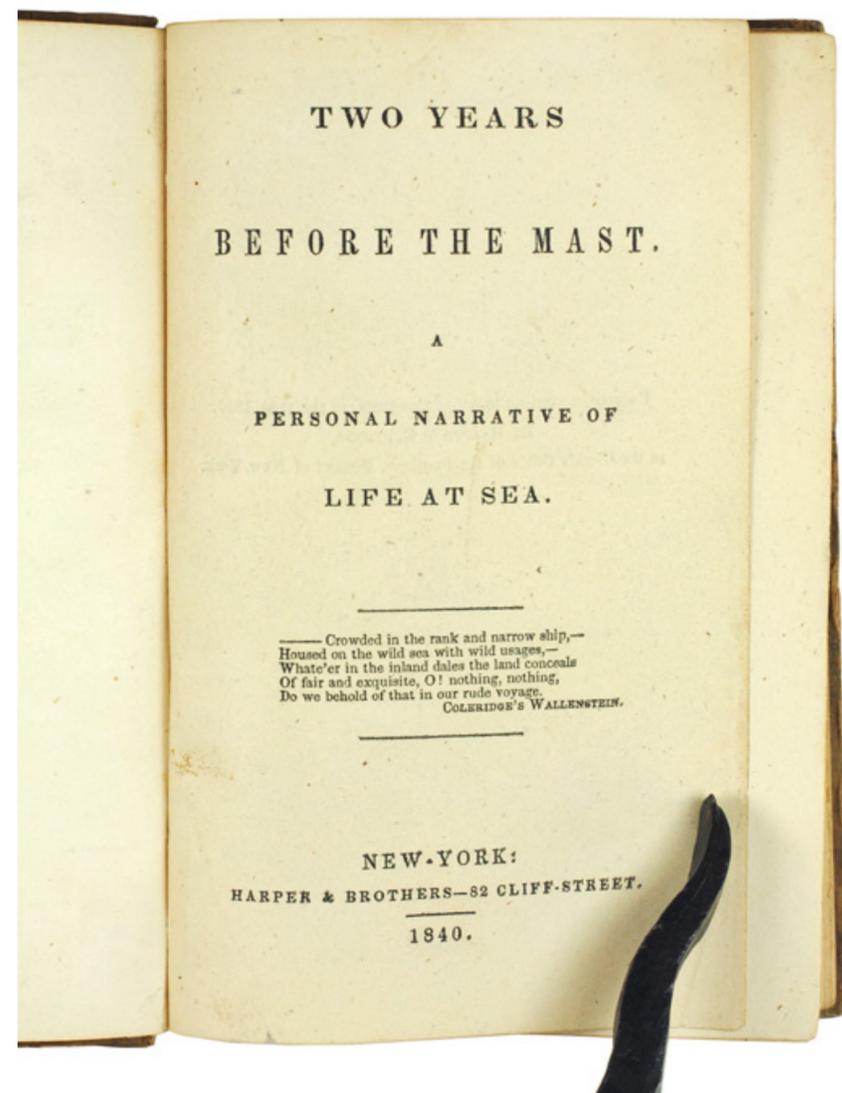
First edition, first issue

3. [DANA, RICHARD HENRY]. *Two Years Before the Mast: A Personal Narrative of Life at Sea*. New York: Harper Brothers, 1840.

12mo, (6 1/4 x 4 1/4 ins.), 483 pp. Original beige muslin printed in black, rebacked retaining the original spine and endpapers. Preserved in a half brown morocco slipcase lettered in gilt. Generally a very good and well-preserved copy inside and out. Light very early pencil signature at the front of J.P. Adams.



§ First edition, first issue, with dot over the “i” in the word “in” on copyright page, and the unbroken running head on page 9. First state of BAL’s binding type ‘B’ with list of titles in the Harper’s Family Library ending at number 105 (later states end at 121 and 129). “If not the most widely read book on California, certainly this ranks extremely high on such a list. The author sailed up and down the California coast, trading for hides, from January 1835, until May 1836. He possessed not only extraordinarily keen powers of observation but a fine facility for expressing his ideas in writing, which makes this volume an excellent and very readable record of his experiences.” (Zamorano 80). BAL 4434. Cowan p.156. Graff 998. Howes D49; Zamorano 80 #26. Note: this copy is comparable to but considerably better than the recent copy sold at auction for \$6600. (124566) \$6500



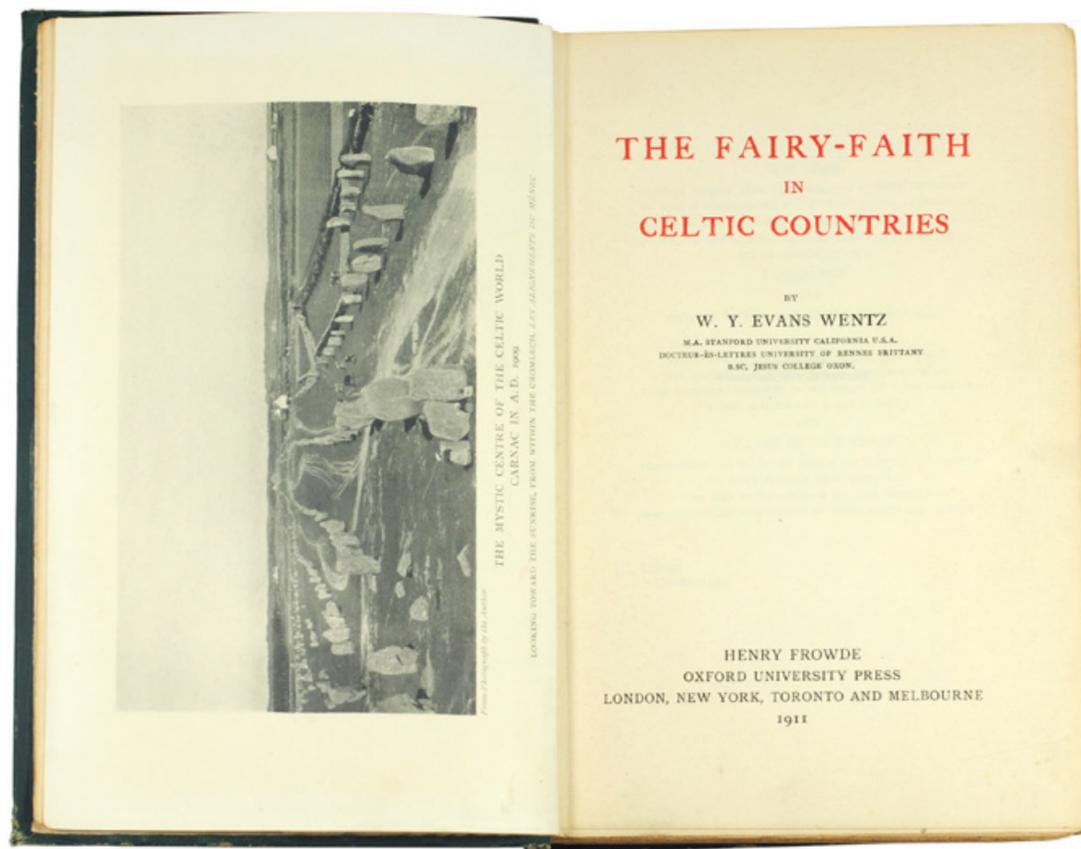
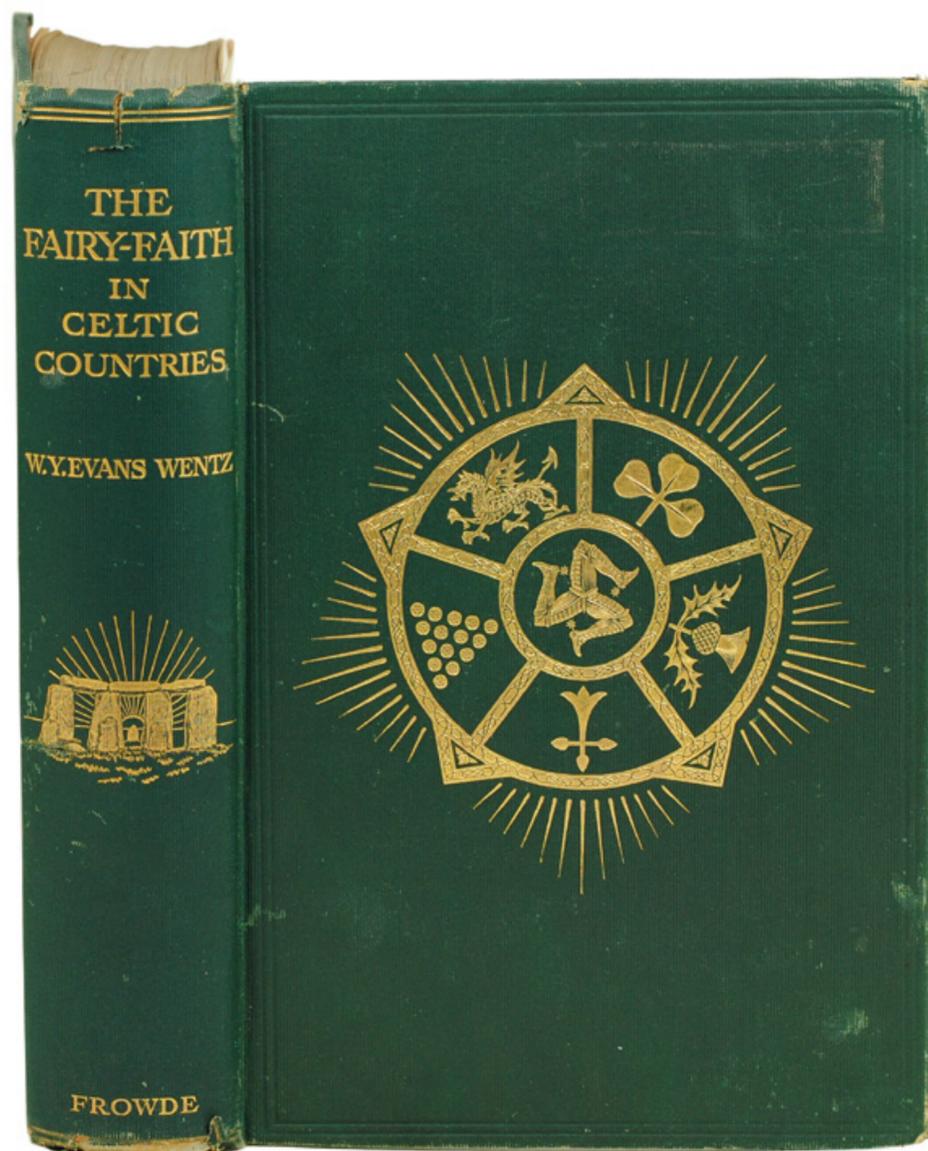
Folklore of Ireland, Britain, and France

4. EVANS-WENTZ, W[ALTER] Y. *The Fairy-Faith in Celtic Countries*. London: Henry Frowde, Oxford University Press, 1911.

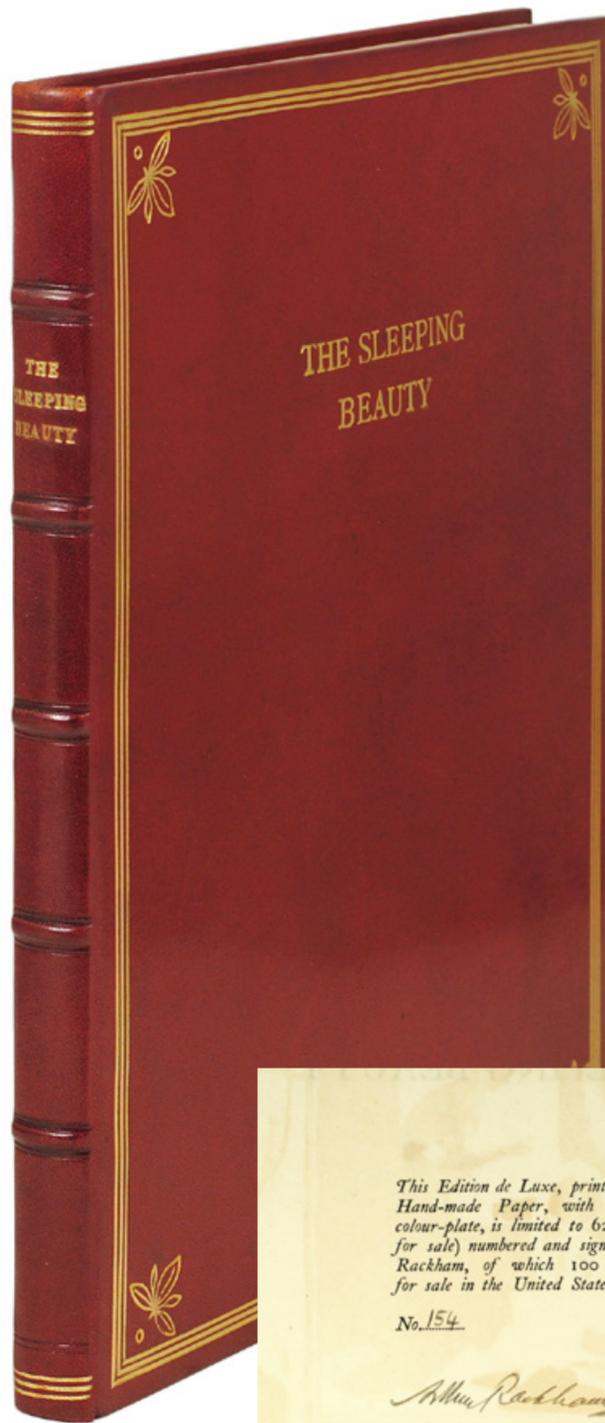
Lg. 8vo, xxviii, 524 pp., frontis. Full publisher's green cloth stamped in gilt, top edge gilt. Slight wear to spine ends and corners, very good. Former owner's ink inscriptions on fly-leaf, one dated April 14, 1914.

§ First edition of this classic work on tales and legends from Ireland, Britain and France. It is dedicated to William Butler Yeats and was written as Evans-Wentz's degree thesis at Oxford. Walter Yeeling Evans-Wentz (1878 –1965) was an American anthropologist and writer specializing folklore and metaphysics, especially Tibetan Buddhism. He joined the Theosophical Society in 1901 and lived for a time in San Diego to be near the society's center at Point Loma. His papers are housed at Stanford University.

(124284) \$995

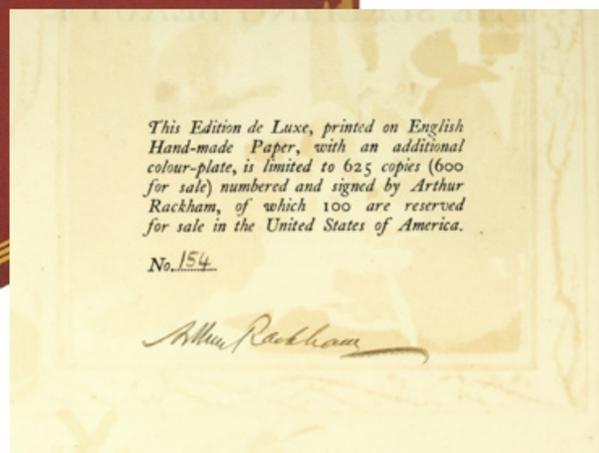


“And the cream was not sour for all that a hundred years had passed, nor was the butter rank.”



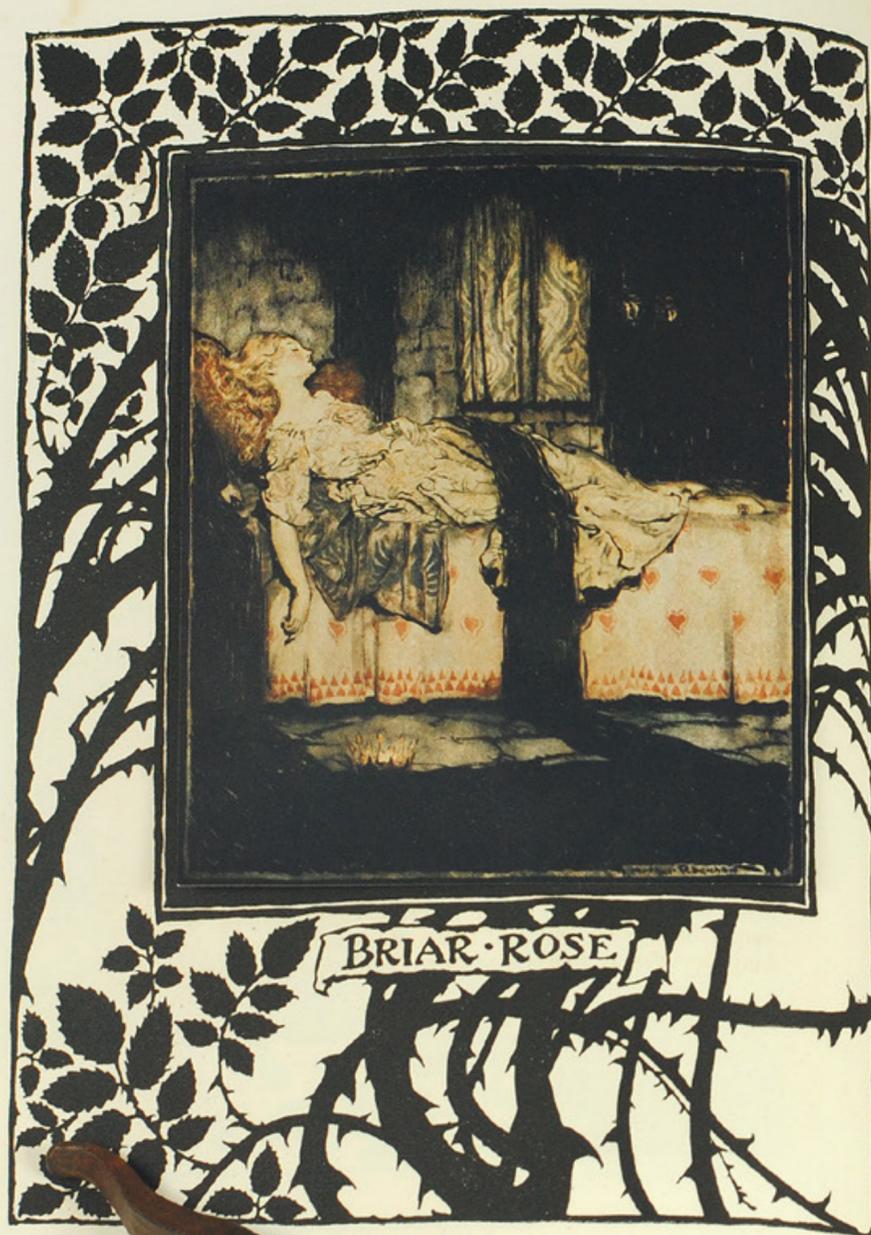
5. EVANS, C.S.; RACKHAM, ARTHUR (ILLUSTRATOR). *The Sleeping Beauty*. London: William Heineman, Philadelphia: J.B. Lippincott Co., 1920.

4to, 110 pp. Mounted color frontispiece with color pictorial border and tissue guard. Color silhouette vignette title page, color frontispiece plate mounted within a black-and-white pictorial border, 3 double page and 2 single-page silhouette drawings with color, and 6 double-page and 8 single-page silhouette drawings in black and white; 41 black and white silhouette drawings in the text. Finely rebound by Giulio Giannini-Firenze in full red morocco, ruled and lettered in gilt. Offsetting and a little spotting throughout, small worm hole in top of inside margin until p. 20.



§ Limited to 625 copies, numbered and signed by Rackham; this is number 154. Edition de luxe, with an additional color plate not in the trade edition. A very handsome gift book. (124067) \$1500





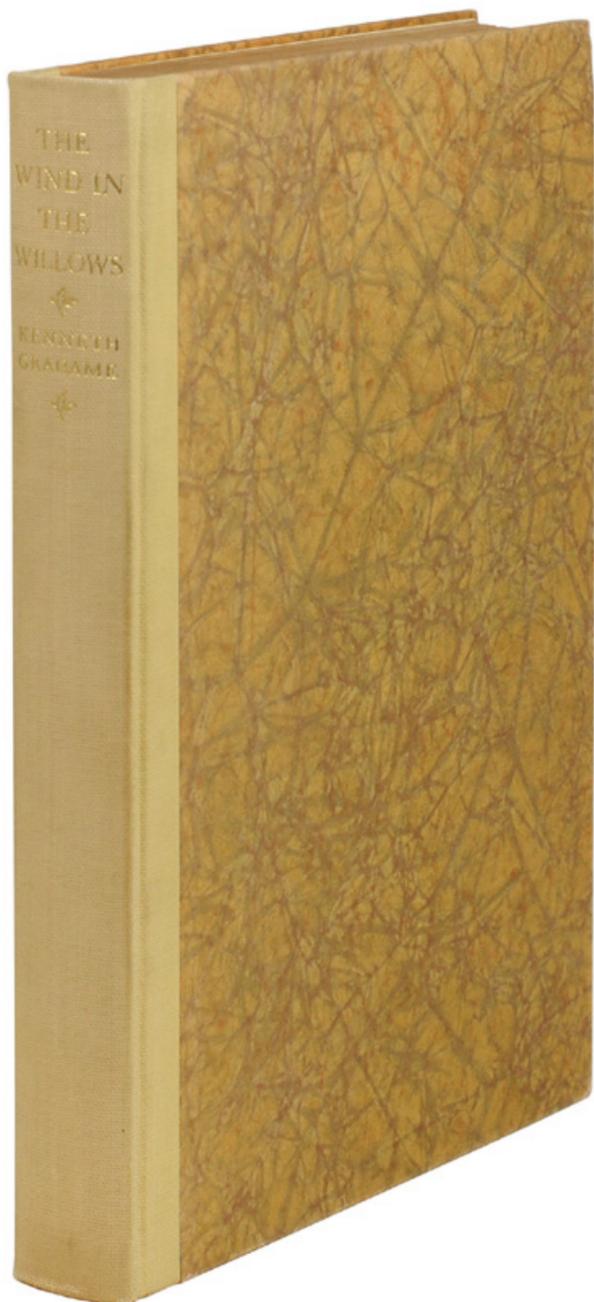
THE SLEEPING BEAUTY

CHAPTER I

ONCE upon a time there were a King and a Queen who were very unhappy because they had no children. Everything else that the heart could wish for was theirs. They were rich; they lived in a wonderful palace full of the costliest treasures; their kingdom was at peace, and their people were prosperous.

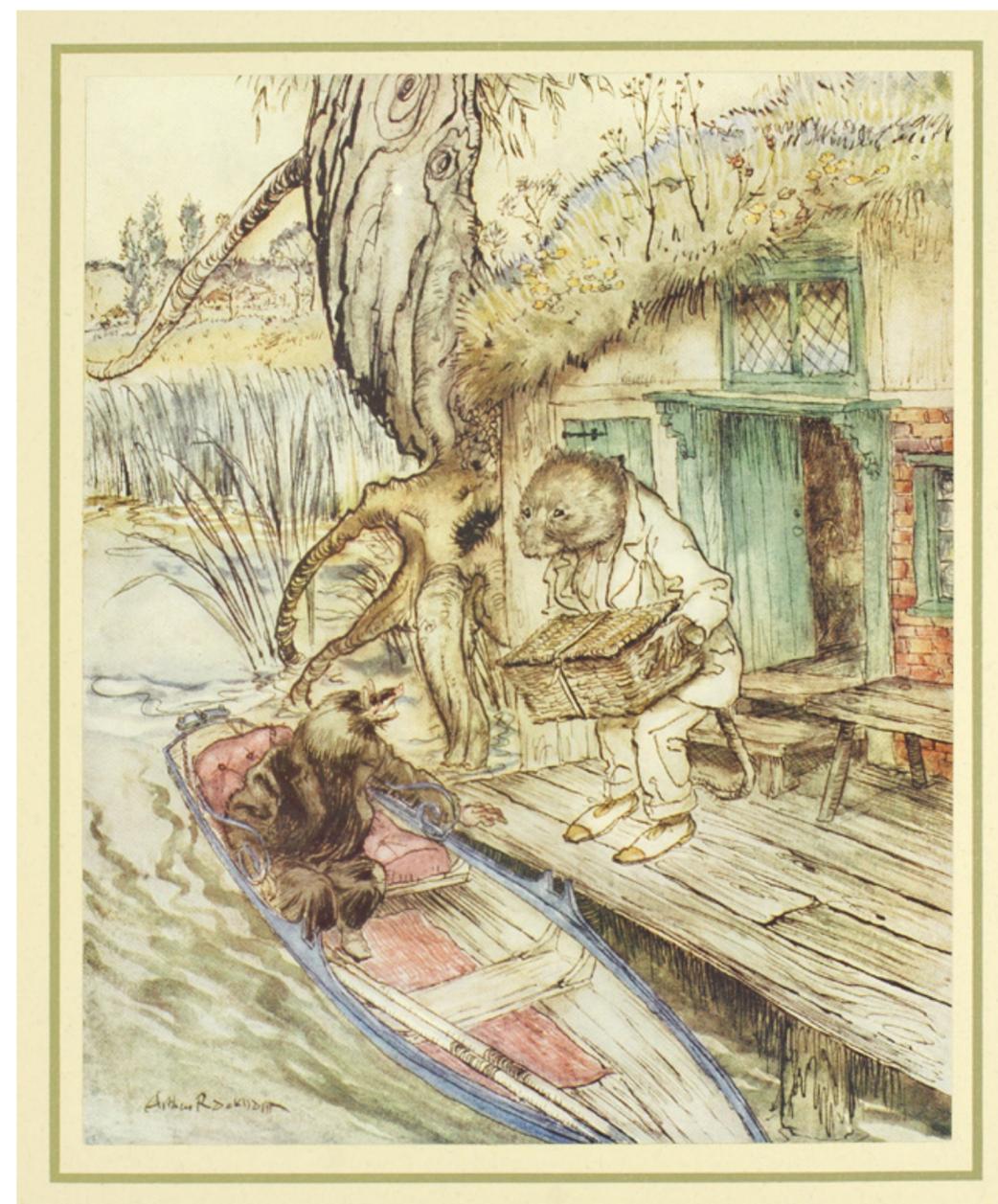
Designed by Bruce Rogers, Arthur Rackham's last book

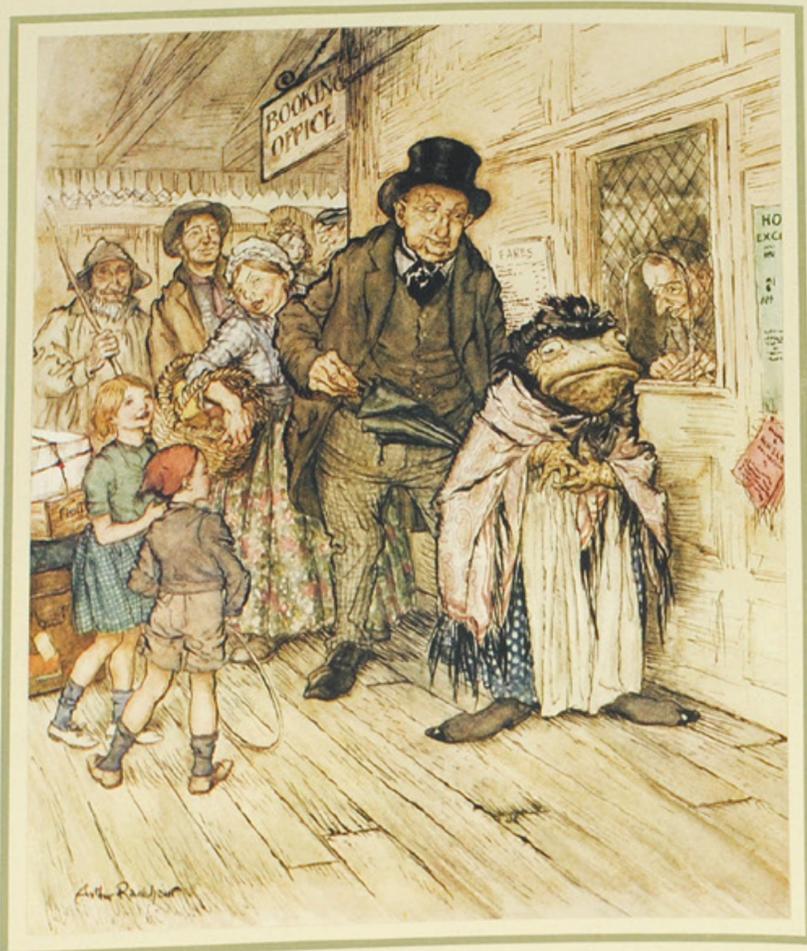
6. GRAHAME, KENNETH; RACKHAM, ARTHUR (ILLUSTRATOR). *The Wind in the Willows*. New York: Limited Editions Club, 1940.



Sm. folio, 245, [246, colophon] pp. Sixteen color plates mounted within dark green borders, with captions, on heavy paper. Original patterned boards backed in gilt lettered beige buckram, top edge gilt others uncut; one corner bumped otherwise a fine, clean, unopened copy in the original, slightly worn slipcase.

§ Limited to 2020 copies beautifully designed and signed by Bruce Rogers; this copy is 845. This was Arthur Rackham's final project, and he died before the book's publication. (124051)
\$1000





THE WIND IN THE WILLOWS

BY
KENNETH GRAHAME



*With an Introduction by A. A. Milne
& Illustrations by Arthur Rackham*

NEW YORK · THE LIMITED EDITIONS CLUB · 1940

*'Stand away from the window, please, madam;
you're obstructing the other passengers!'*

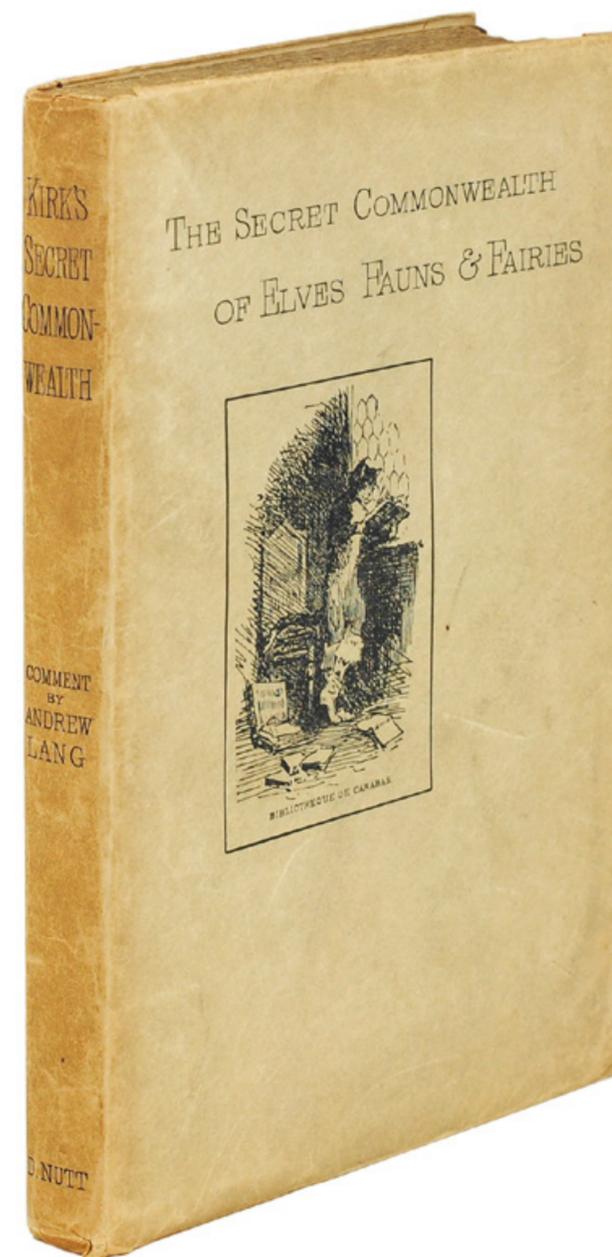
Science, religion, and the supernatural in the Scottish Highlands

7. KIRK, ROBERT. LANE, ANDREW. *The Secret Commonwealth of Elves, Fauns, & Fairies. A Study in Folk-Lore & Psychological Research. The Text by Robert Kirk. The Comment by Andrew Lane.* London: David Nutt, 1893.

12mo, lxxv, 92 [2, ads] pp. Engraved frontispiece. Publisher's printed cream-colored stiff wrappers. Backstrip tanned, a few foxing flecks here and there but overall a fine copy of a fragile book.



§ First edition, one of 550 copies. In the late 17th century, Robert Kirk, a Scottish minister, went looking for supernatural creatures of “a middle nature betwixt man and angel.” Roaming the Highlands, he spoke to his parishioners and other country folk about their encounters with fairies, wraiths, elves, doppelgangers, and other agents of the spirit world. Supposedly left in manuscript form upon the author's death in 1692, the text was first published in 1815 at the behest of Sir Walter Scott. Lang's introduction to Kirk's extraordinary blend of science, religion, and superstition first appears in this edition. (124281) \$550



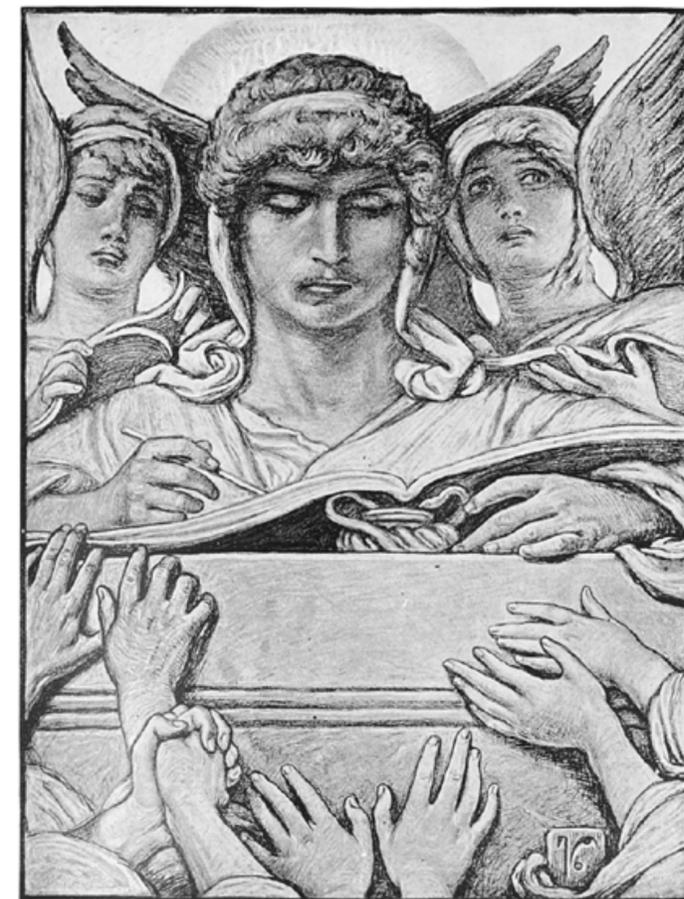
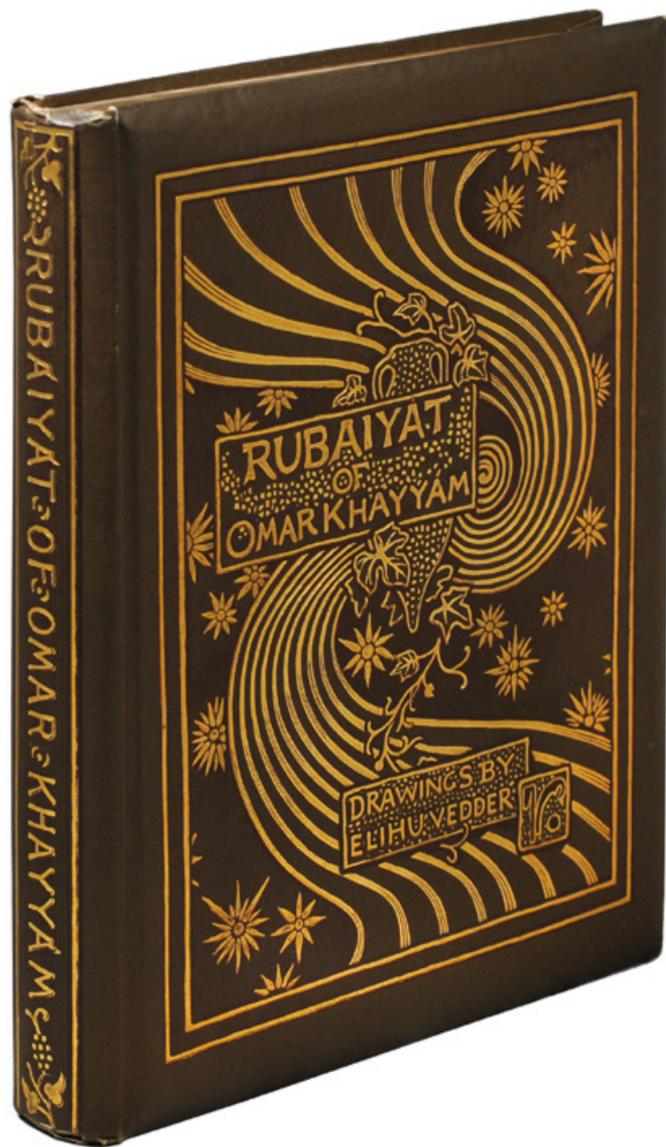
The Art Nouveau Rubáiyát

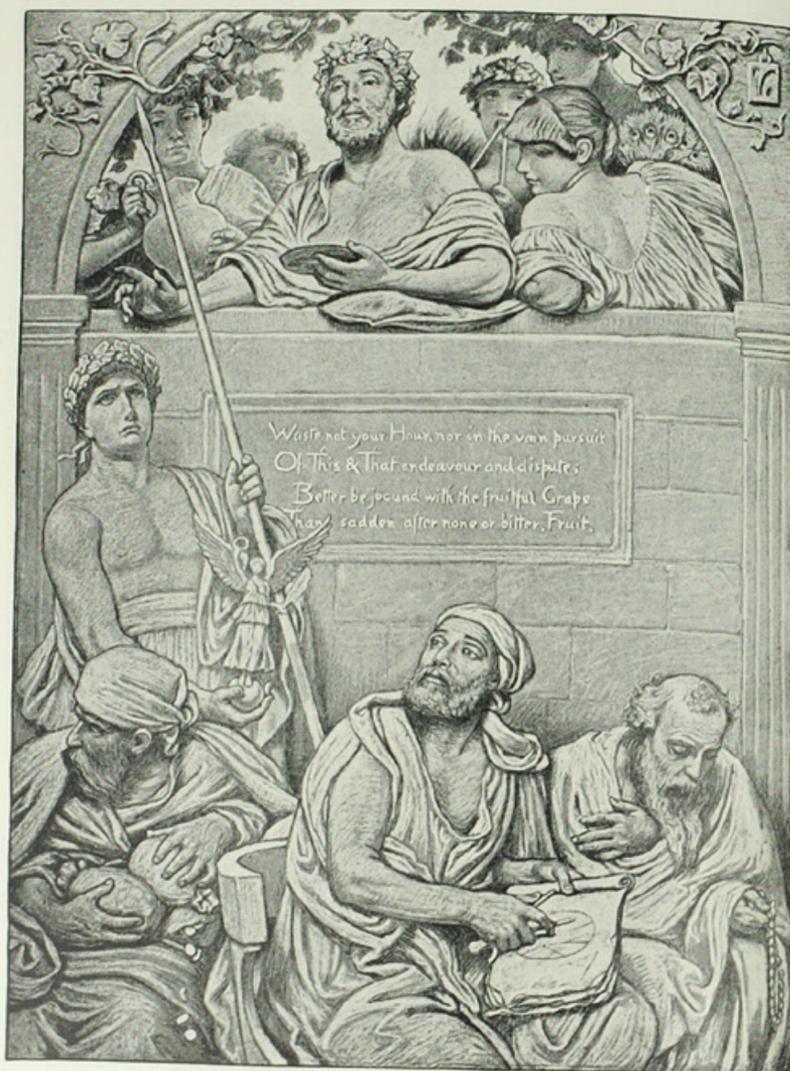
8. KHAYYAM, OMAR. *Rubáiyát of Omar Khayyám, the Astronomer Poet of Persia. Rendered into English Verse by Edward Fitzgerald. With an accompaniment of drawings by Elihu Vedder.* Boston: Houghton Mifflin at the Riverside Press, 1894.

8vo, French fold pages with [59] black and white photo-lithographed plates (including frontis, title, dedication plates, and the illustrated poem), followed by 61 pp. of text (the poem repeated). Elaborately gilt-stamped brown cloth, gilt title to backstrip, floral endpapers also by Vedder, top-edge gilt. Board tips and lower edges lightly worn, internally bright; very good. Gift inscription in ink on recto of frontis, "To Father from George, Annie and Florence. Christmas 1902." Sweet poem written in contemporary manuscript hand by John W. Chadwick slipped in.

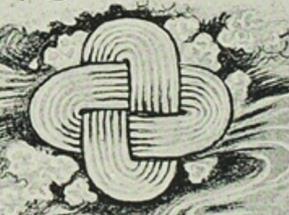
§ One of the most famous editions of Fitzgerald's poem. This is the quarto edition of 1894, which followed the first edition of 1884 (a folio limited to 100 copies signed by Vedder), and trade edition in quarto in 1886.

The illustrations by the American symbolist artist Elihu Vedder (1836-1923) are some of the earliest examples of Art Nouveau in America. Critics hailed the book as a masterwork of American art and as a new high water mark in American artist-designed books. Vedder met a number of Pre-Raphaelite painters while visiting London in 1876, and attended an exhibition of William Blake's work at the Burlington Club. Blake's influence can be seen in Vedder's idealized human forms. (See Stillman, and ANB). (108105) \$300



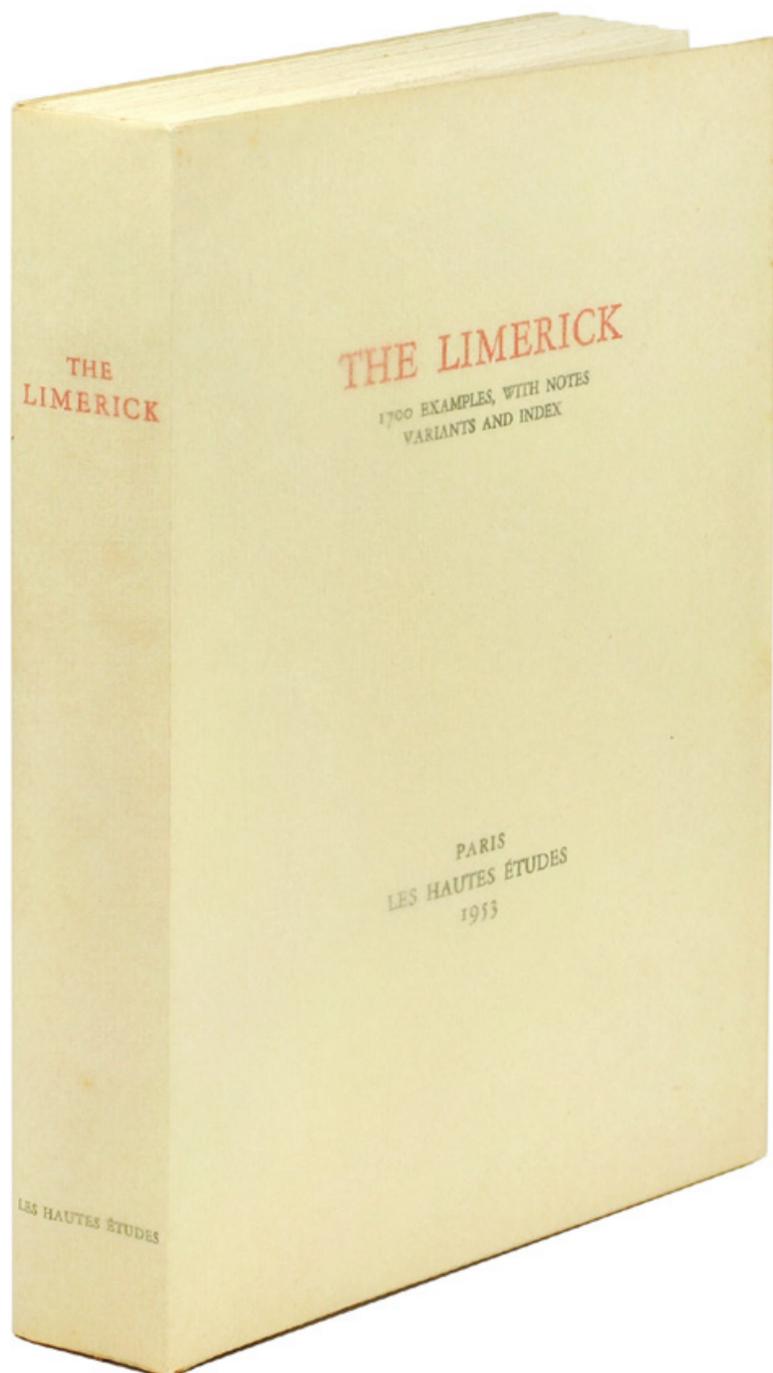


RUBAIYAT
OF
OMAR KHAYYAM
THE ASTRONOMER-POET OF PERSIA
RENDERED INTO ENGLISH VERSE BY
EDWARD FITZGERALD
WITH
AN ACCOMPANIMENT
OF
DRAWINGS
BY
ELIHU VEDDER



HOUGHTON MIFFLIN AND COMPANY
BOSTON
COPYRIGHTED BY HOUGHTON, MIFFLIN & CO. 1894

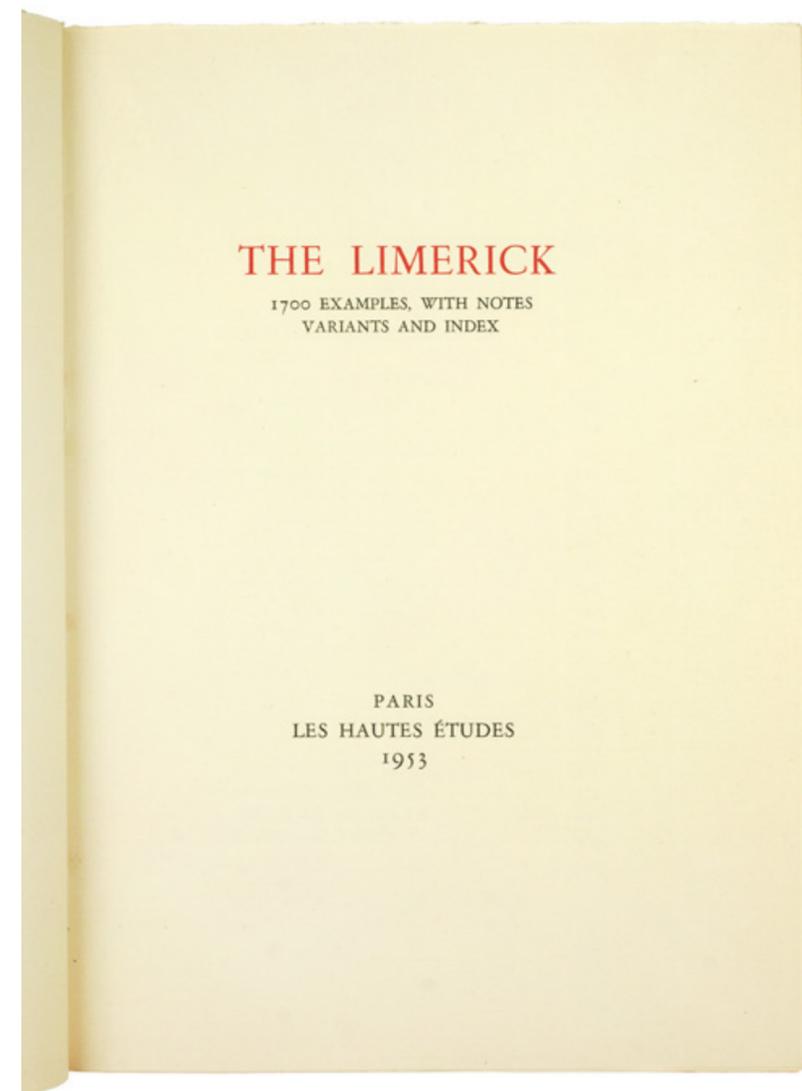
The largest collection of limericks ever published



9. [LEGMAN, GERSHON]. *The Limerick. 1700 Examples, with Notes, Variants and Index*. Paris: Les Hautes Études, 1953.

4to, xiii, [3], 517, [3]pp. Original cream wrappers printed in red and black, in the original glassine; light foxing to the untrimmed edges of the text block, glassine very slightly browned, otherwise a fine unopened copy.

§ Only edition of Legman's meticulous collection of limericks, mostly obscene and unrepeatable. "The largest collection of limericks ever published, erotic or otherwise. Less than two thirds of these seventeen hundred examples had ever before appeared in print, as they were gathered from oral sources. Gershon Legman, the anonymous editor, provides variant lines, couplets and conclusions, with variants cited for geographical and personal names, and a full index of names and rhymes. Gershon's notes are scholarly, as opposed to Norman Douglas's mock-scholarly one, but the latter are quoted." (Norman). (123929) \$75.



The legends of King Arthur illustrated by Rackham

10. RACKHAM, ARTHUR (ILLUSTRATOR). MALORY, SIR THOMAS.
The Romance of King Arthur and His Knights of the Round Table Abridged from Malory's Morte D'Arthur by Alfred Pollard.

New York: The MacMillan Company, 1917.

Large 4to, xxiv, 517 pp. With 16 color plates with descriptive tissue guards, and numerous illustrations in black and white throughout. Original white kid stamped in gilt, decoration to upper board and backstrip. Some discoloration to vellum, upper hinge strengthened, contents bright and clean, a very attractive copy.

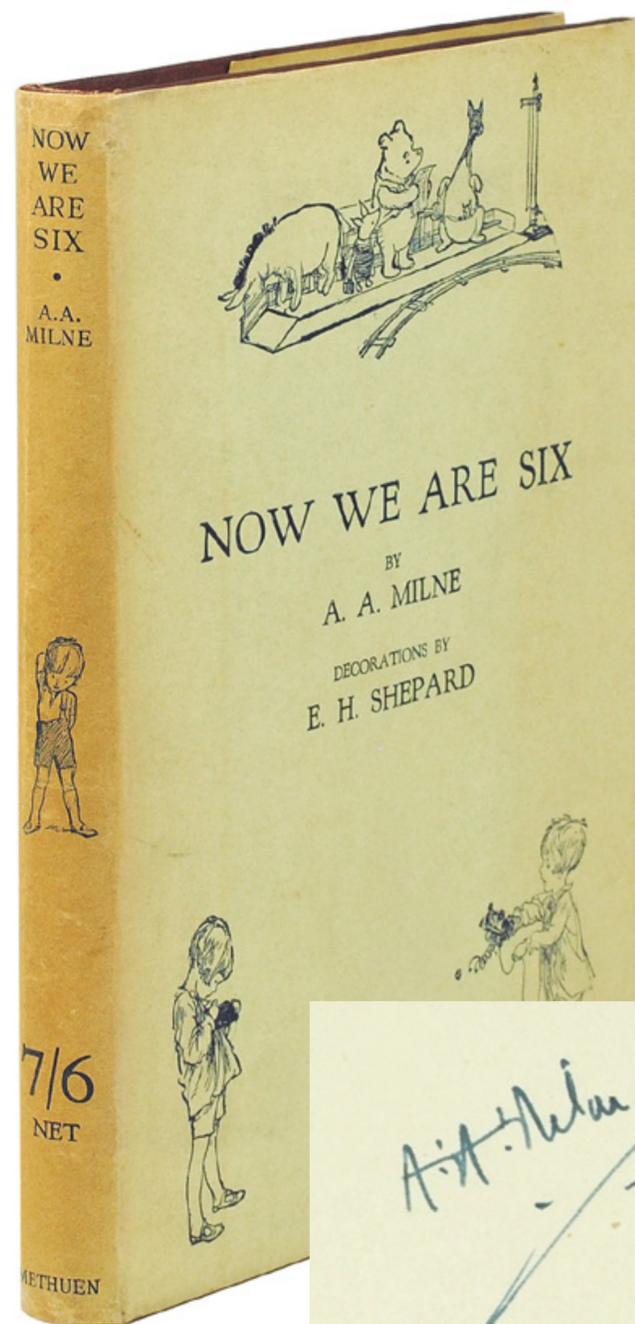


§ American large paper edition of 250 numbered copies; this is number 180. One of Rackham's most successful books, published during wartime when the country's need for stirring, patriotic stories was acute. The text was abridged from Malory's Morte d'Arthur by Alfred W. Pollard. Latimore & Haskell p. 47. Riall p. 130. (124052) \$2500

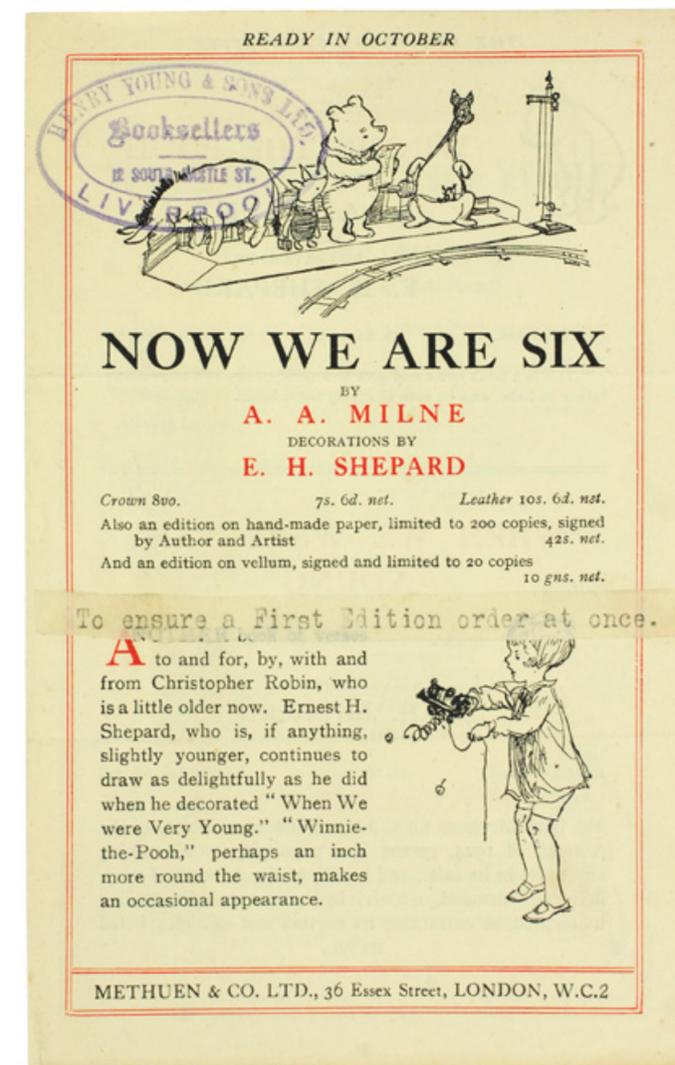
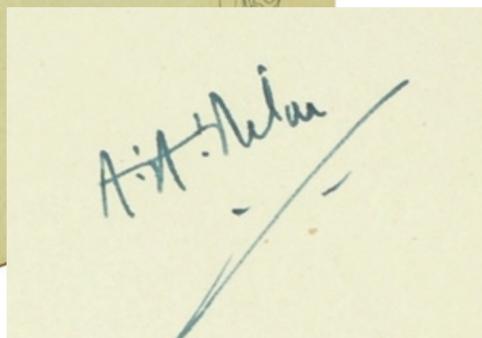
First edition, signed on the title page

11. MILNE, A. A. [SHEPARD, E.H. ILLUS.]. *Now We Are Six*. London: Methuen & Co., 1927.

8vo, x, (2), 103 pp. with frontispiece and illustrations throughout by Shepard. Original red cloth, boards stamped and panelled in gilt, backstrip gilt lettered, top edge gilt, in the original illustrated dust jacket. Cloth bright, upper tip of lower board bumped, endpapers clean, lightly-penciled bookseller notes on the verso of the front free endpaper, dust jacket a little toned with very light professional restoration, overall a near fine copy.

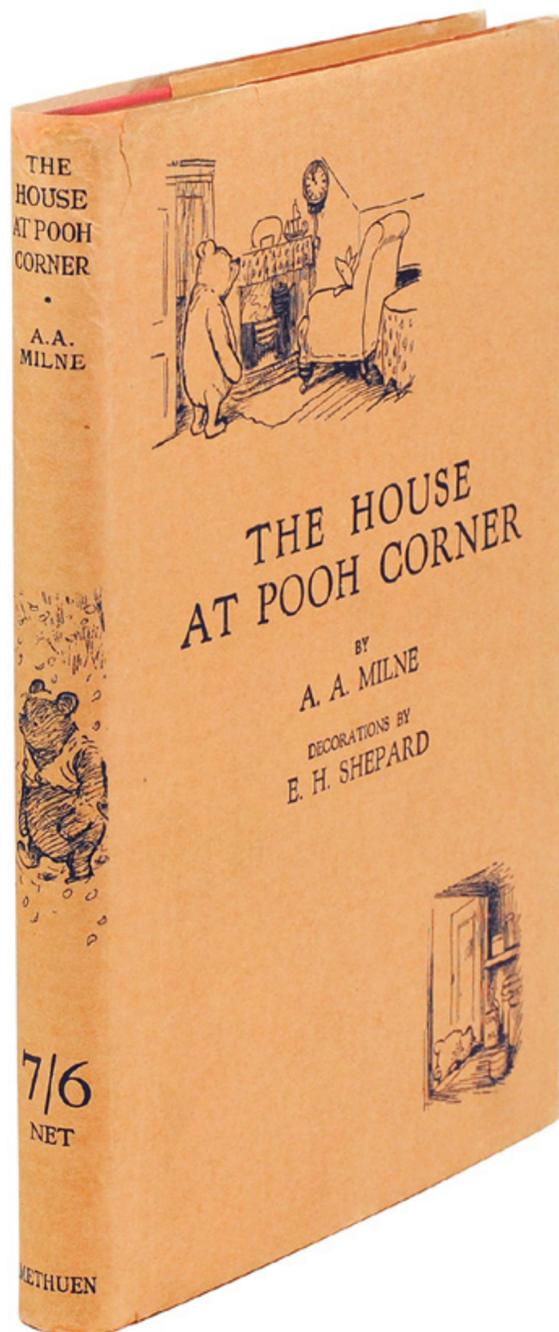


§ First edition, signed on the title page by A. A. Milne. Laid in is the rare four-page illustrated publisher's order form, printed in red and black, with the stamp of Henry Young & Sons Booksellers of Liverpool on front and back. *Now We Are Six* is listed on the cover as ready in October. The third of Milne's books about Christopher Robin and his friends and the second volume of poetry, including the priceless "Sneezles," "Binker," and "Us Two," ("Wherever I am, there's always Pooh, / There's always Pooh and Me..."). It followed closely on the heels of *When We Were Very Young* and *Winnie-the-Pooh* and exceeded the sales of both. Pooh features in several poems and Shepard's illustrations are notable for including many illustrations of Pooh, Piglet, and friends, even surrounding poems on other subjects. (122758) \$6500



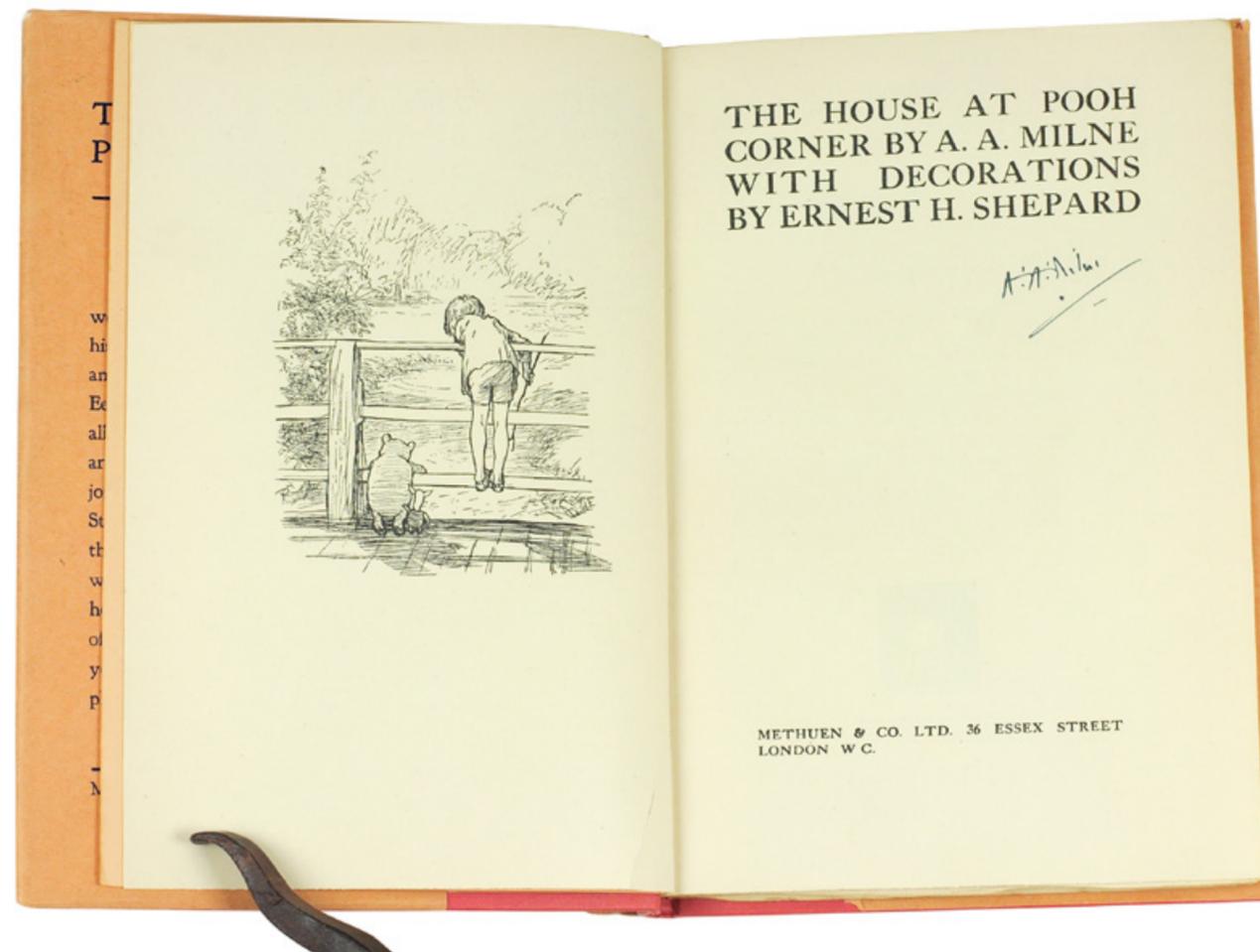
First edition, signed on the title page

12. MILNE, A. A. [SHEPARD, E.H. ILLUS.]. *The House at Pooh Corner*. London: Methuen & Co., 1928.



8vo, xi, 178 pp. Original rose cloth, boards stamped and panelled in gilt, backstrip gilt lettered, top edge gilt, in the original illustrated dust jacket. A near fine copy with bright and clean boards, subtle professional restoration to two faint patches of abrasion on the front free endpaper; dust jacket very clean and unfaded with light professional restoration. Bookplate tipped to verso of front free endpaper.

§ First edition, signed on the title-page by Milne. A handsome copy of the fourth book about Winnie-the-Pooh, Christopher Robin and friends, the first to introduce the irrepressible Tigger. Illustrated with E.H. Shepard's line drawings. (122759) \$5750

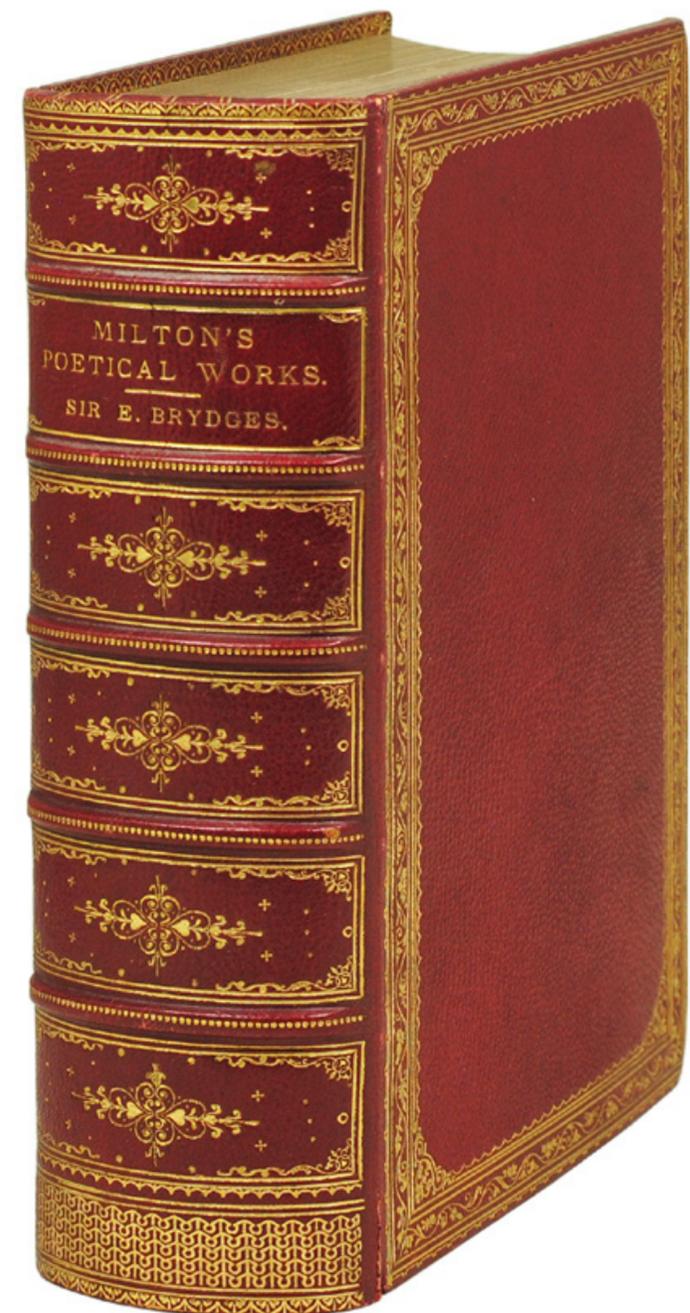
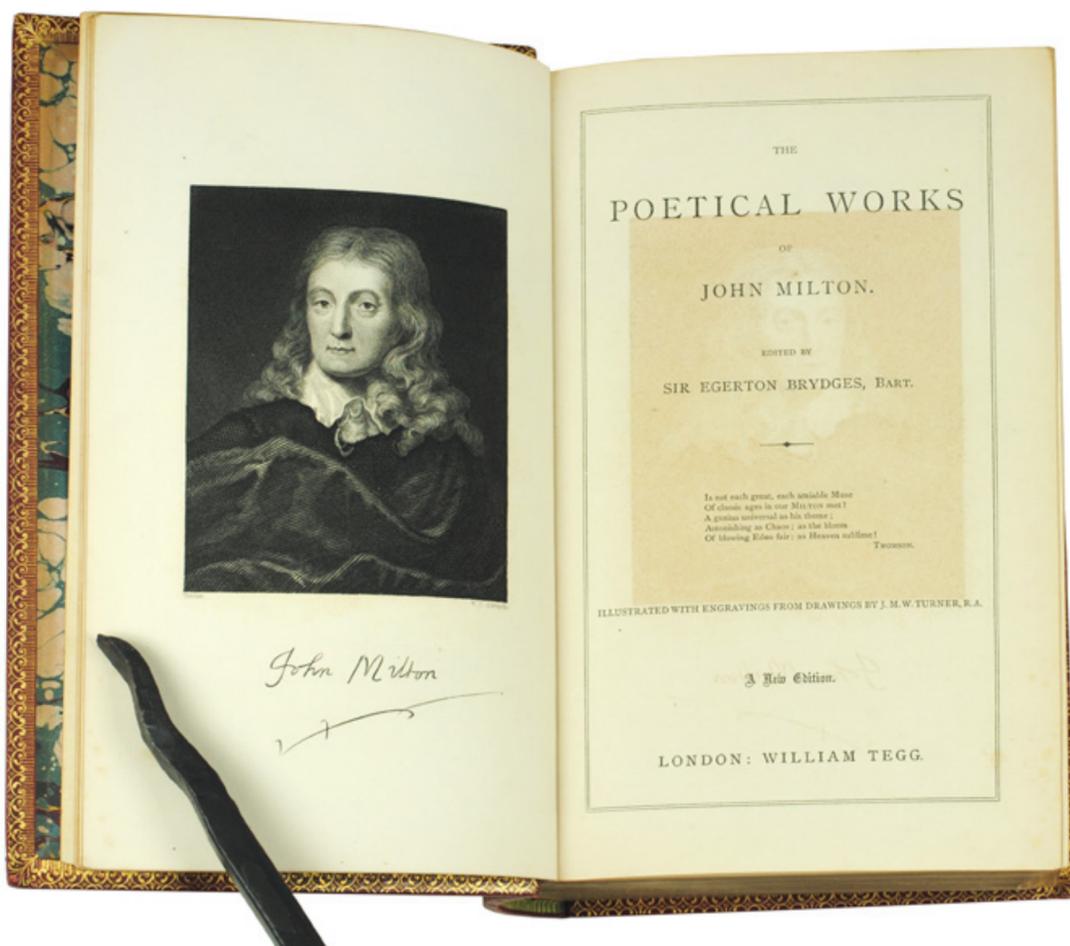


A Victorian gift book at its best

13. MILTON, JOHN. *The Poetical Works... edited by Sir Egerton Brydges, Bart. Illustrated with Engravings from drawings by J.M.W. Turner, R.A.* London: William Tegg, n.d. [c. 1865].

Thick royal 8vo, civ, 767 pp. With a frontispiece and 7 full-page plates on stiff paper. De luxe binding of full red hardgrain morocco extra, gilt-panelled backstrip, gilt edges, a very superior de luxe binding in fine condition.

§ A splendid copy of the collected poetical works of Milton. Tegg printed numerous editions of Milton in large quantities so they are not scarce but this is a very fine and well preserved example of a Victorian gift book at its best. (123292) \$500

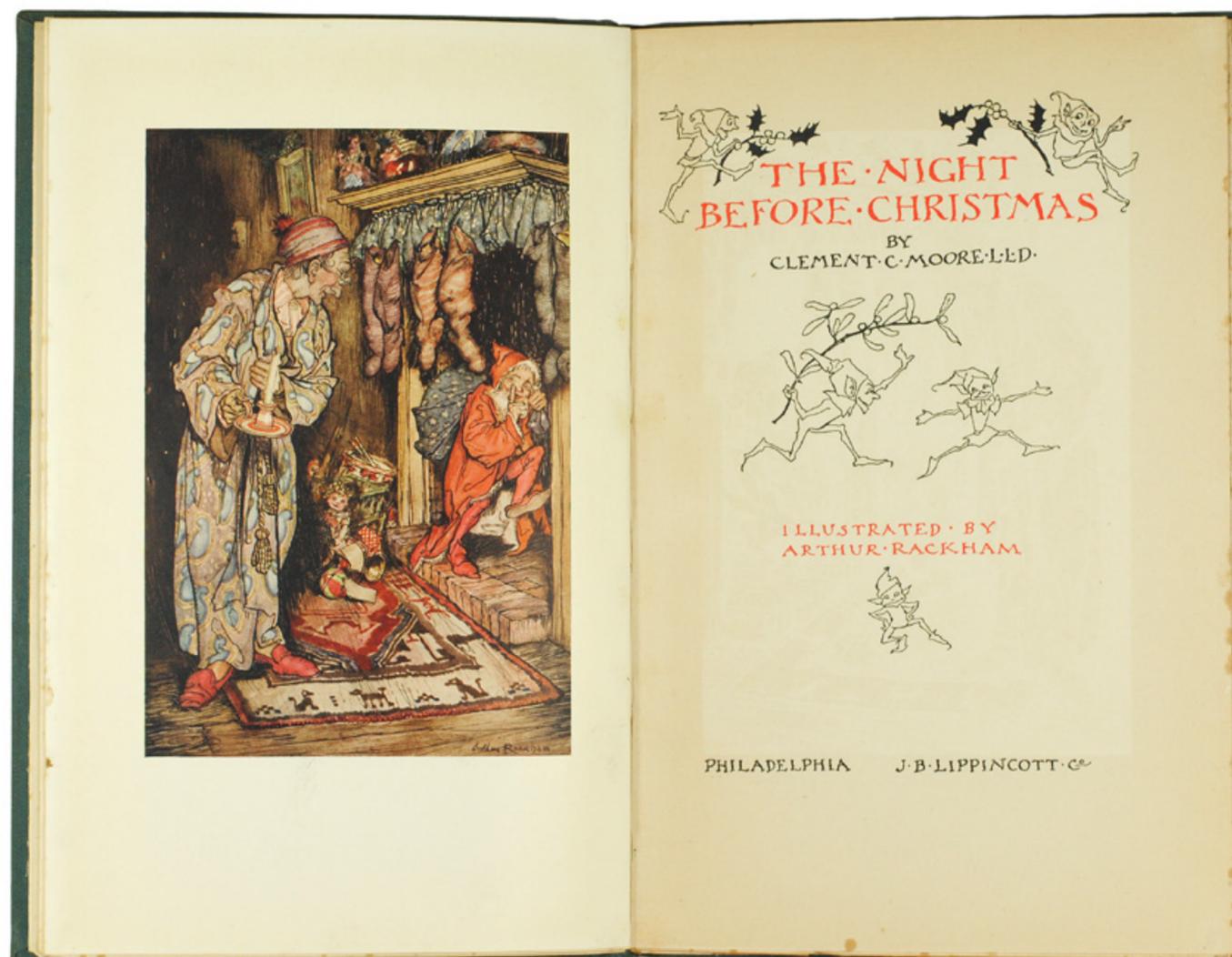
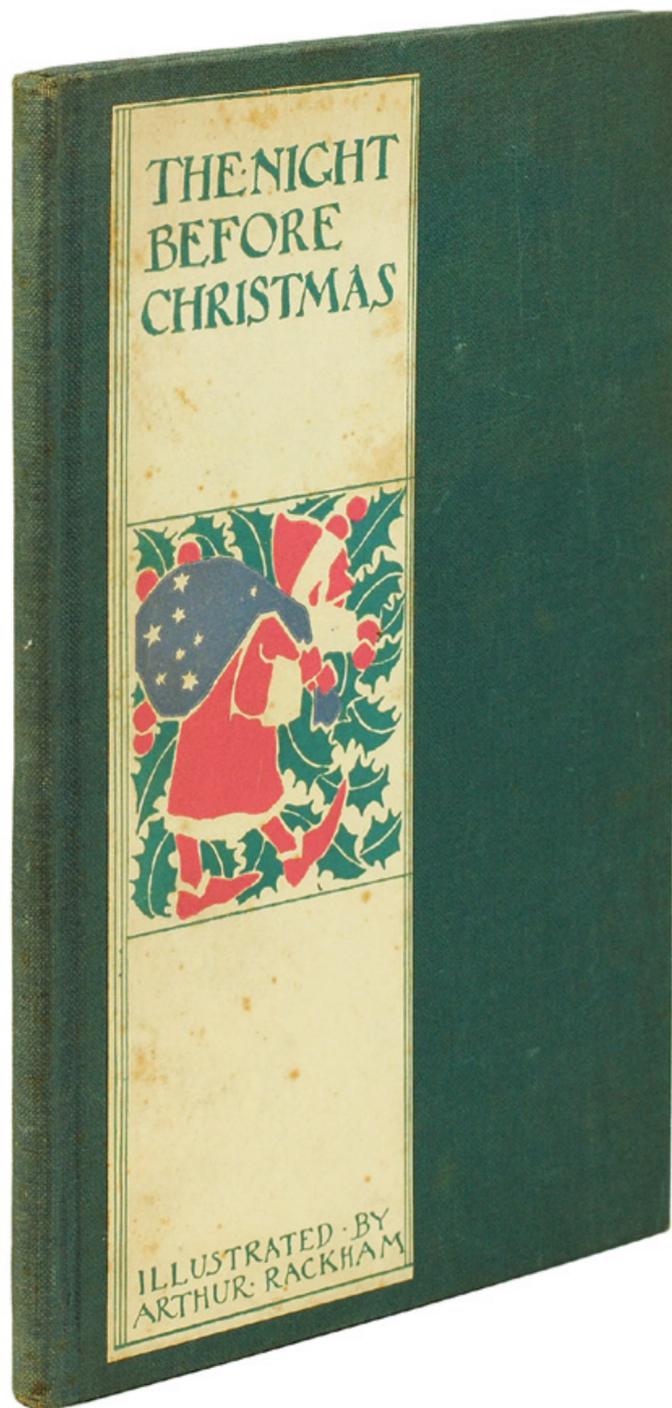


A holiday classic, with illustrations by Rackham

14. MOORE, CLEMENT; RACKHAM, ARTHUR (ILLUSTRATOR). *The Night Before Christmas*. Philadelphia: J.B. Lippincott Co., [1931].

Slim 8vo, [2, blank], 35, [2], [1, blank] pp. Four color plates and 17 drawings in black and white. Printed in red and black. Pictorial endpapers in red and white. Green cloth with illustrated label to upper cover, boards a little scuffed, scattered foxing to the label and occasionally the pages, but still a pleasant copy.

§ The holiday classic, with entirely suitable illustrations by Arthur Rackham. (124097)
\$250

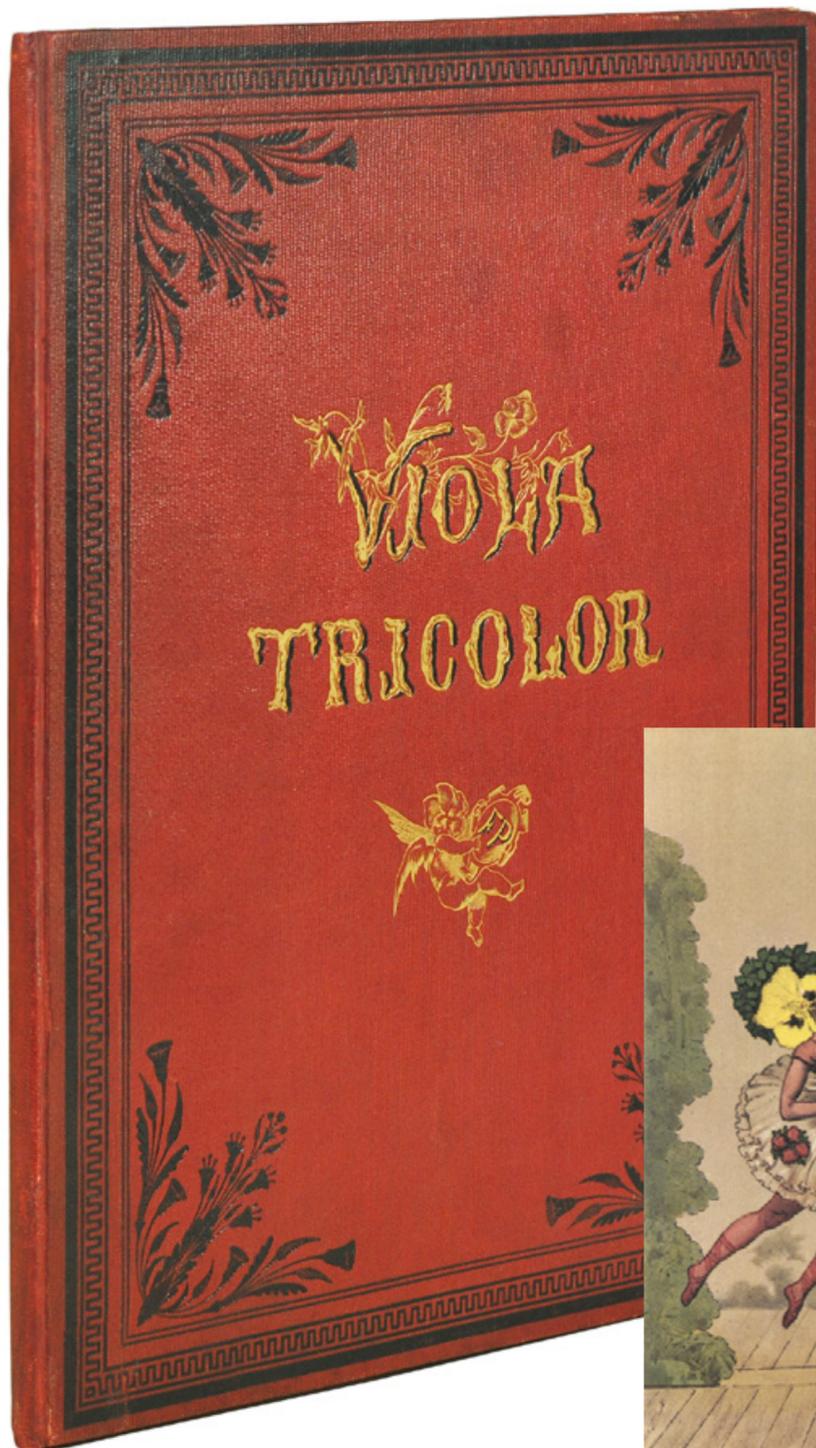


Pansy people to delight and confound

15. POCCHI, FRANZ GRAF VON. *Viola Tricolor in Picture and Rhyme*. New York: Stroefel & Kirchner, 1876.

Folio (355 x 266 mm.), 34 pp. 8 chromolithographic illustrations by Lemercier. Original red publisher's cloth, embossed and gilt, a remarkably fine copy of a very rare and fragile book.

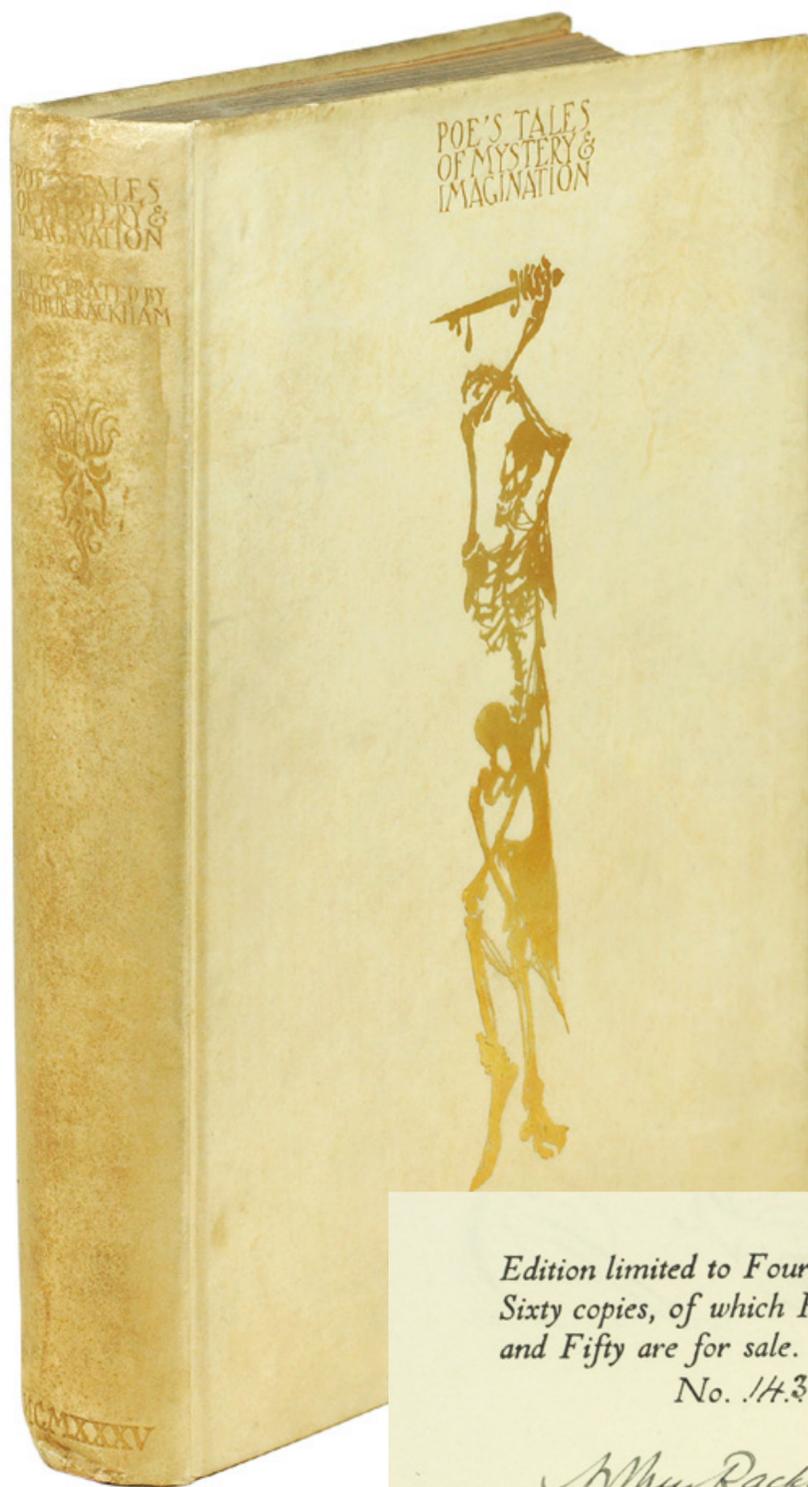
§ First American edition of the *Viola Tricolor*, certainly one of the most unusual artistic renderings of pansies. These humorous, nonsense poems are exquisitely illustrated with eight bizarre chromolithographs, brilliantly printed



by Lemercier of Paris, all of which offer sensational curiosities, including: the Artist at his canvas; the Pas de deux; Don Quixote and Sancho Panza; the University Faculty; the Marriage proposal; the Concert d'amateurs; the Brocken (the gathering place for witches in the Walpurgis Night), and the Argonauts. All the faces have been replaced by variously colored pansies, with positively surreal results. The *Viola Tricolor* is hard to find in acceptable condition, and although there is some slight wear to the edge of the binding, it is otherwise in fine, bright state, with the interior immaculate. (124192) \$3250



Edition de luxe, limited to 460 copies, signed by Rackham



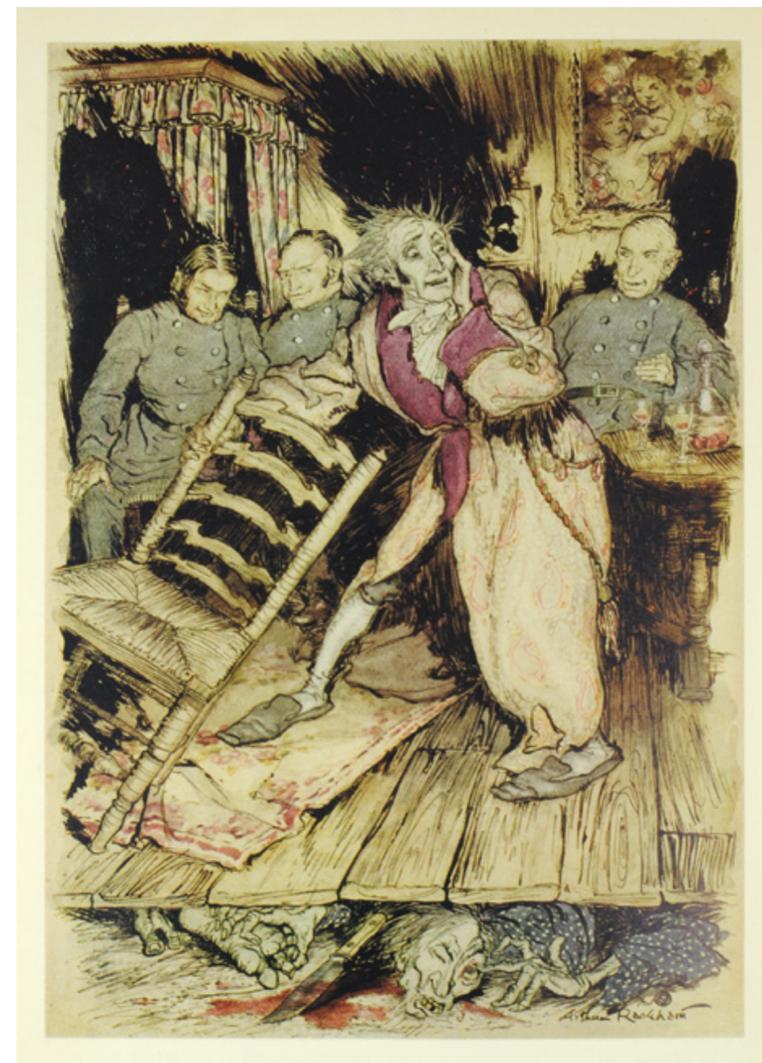
Edition limited to Four Hundred and Sixty copies, of which Four Hundred and Fifty are for sale. This copy is No. 143.
Arthur Rackham

16. POE, EDGAR ALLEN; RACKHAM, ARTHUR (ILLUSTRATOR). *Tales of Mystery and Imagination. Illustrated by Arthur Rackham.* London: George G. Harrap & Co. Ltd., 1935.

4to, 318 pp. With 12 tipped-in color illustrations and text illustrations in black and white. Original publisher's gilt pictorial vellum, top edge gilt; bookplate on verso of front free endpaper. Backstrip discolored and a few plates slightly separating, but otherwise a very good copy with pages clean and unfoxed.

§ Edition de luxe, limited to 460 copies, signed by Rackham, this is copy number 143. Surely the best illustrated edition of Poe's masterpiece ever published. Unusually dark subject matter for Rackham, he confessed to his model Marita Ross

“that his pictures were now so horrible that he was beginning to frighten himself!” Though a far cry from his more familiar, whimsical works the illustrations are, as Hudson notes, “a revelation of the concealed power hinted at in Comus.” Hudson, *Arthur Rackham*, p. 140. Latimore & Haskell p.72. (124046) \$2000



Limited to 750 copies

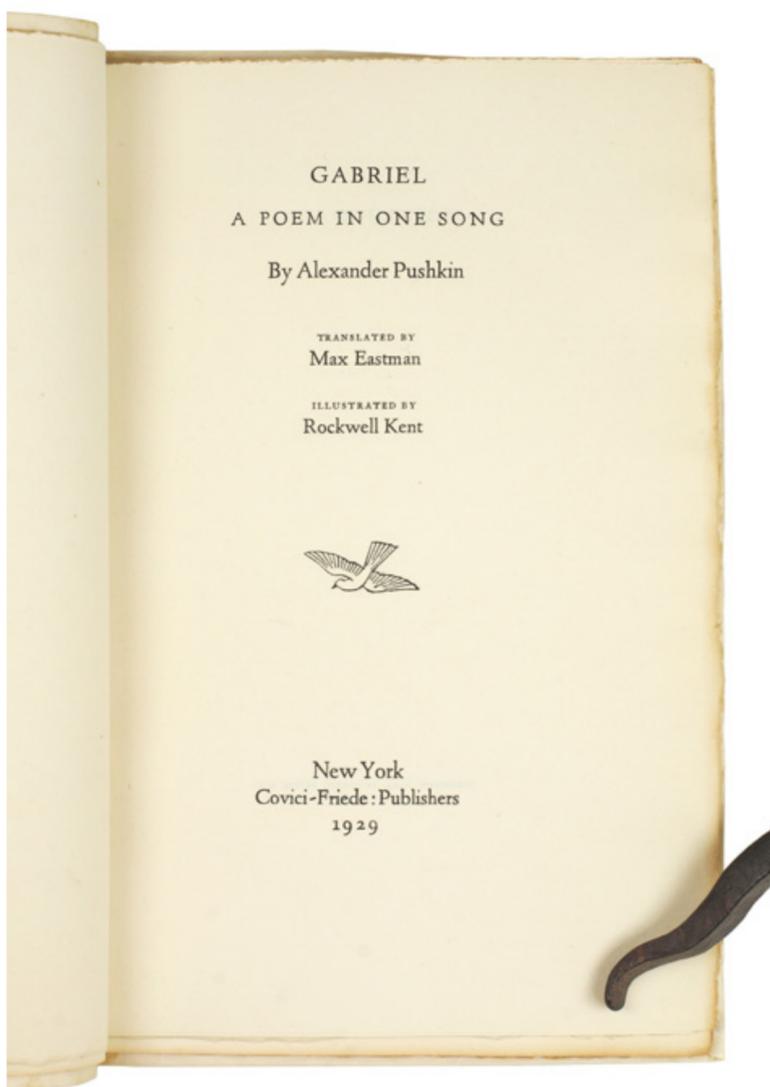
17. PUSHKIN, ALEXANDER. KENT, ROCKWELL (ILLUSTRATOR). *Gabriel, A Poem in One Song*. New York: Covici-Friede, 1929.

8vo, 33, [1]pp. title vignette and four illustrations by Rockwell Kent. Uncut in original limp parchment wrappers, lightly ruffled, near fine.

§ Limited to 750 copies on English handmade



paper. Pushkin's exceedingly sacrilegious, erotic retelling of the Annunciation, translated by Max Eastman, and with illustrations by Rockwell Kent. Text set in hand in Deepdene type designed by Frederic W. Goudy. Typography by S. A. Jacobs at the Composing Room of the Stratford Press and bound in Pergamus Sheepskin Parchment at the American Book Bindery, New York. A bold choice of holiday gift. (124171) \$125



Inscribed with a self-portrait by Rackham

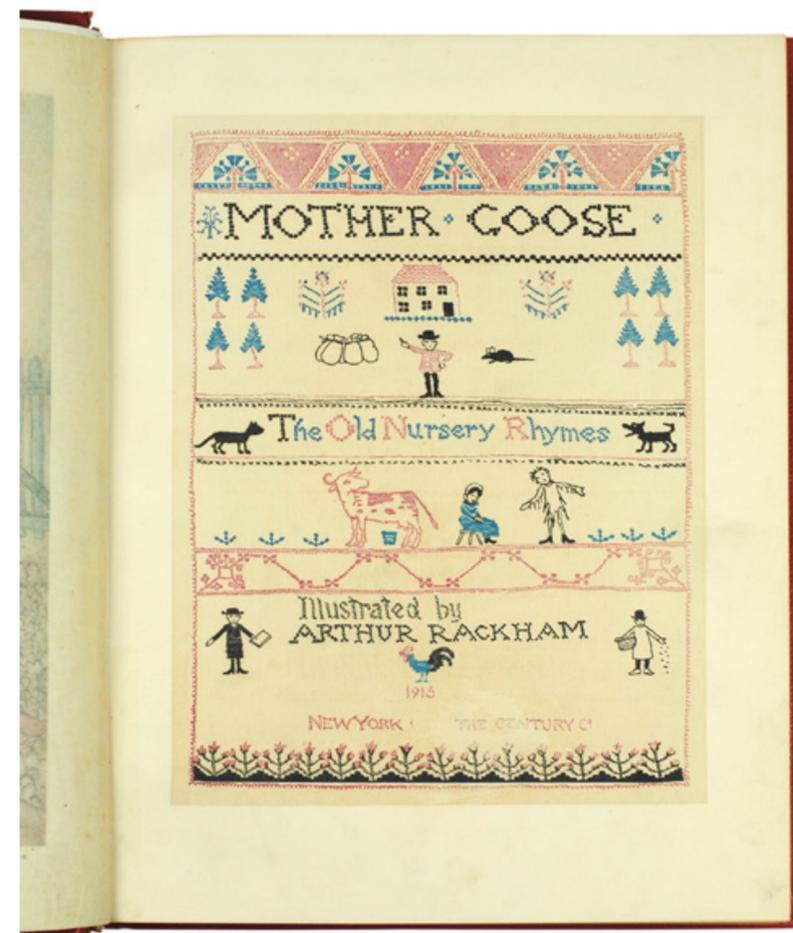
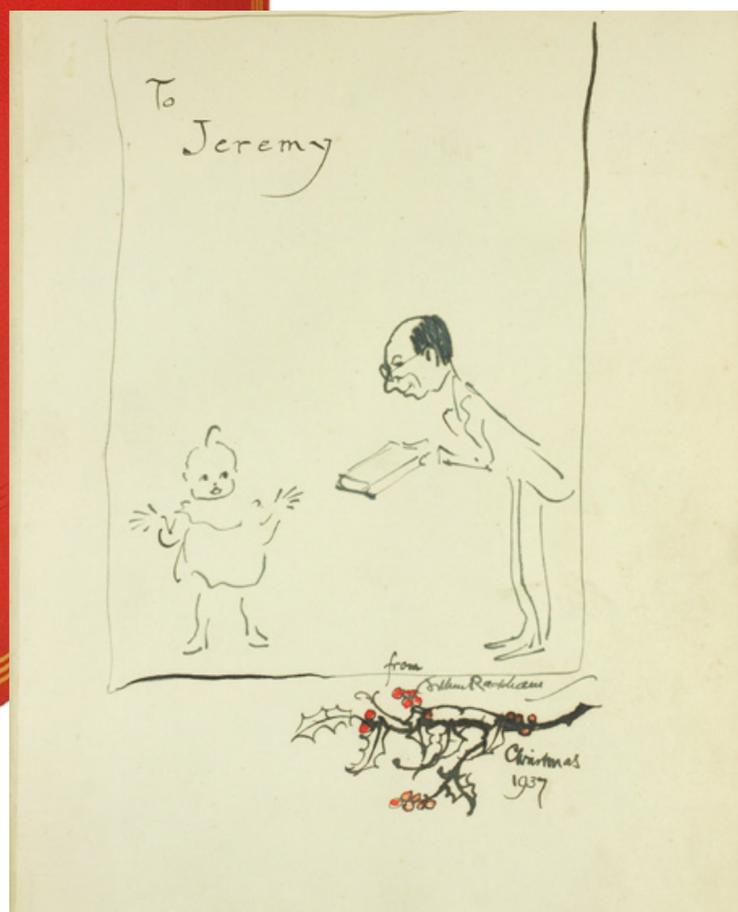
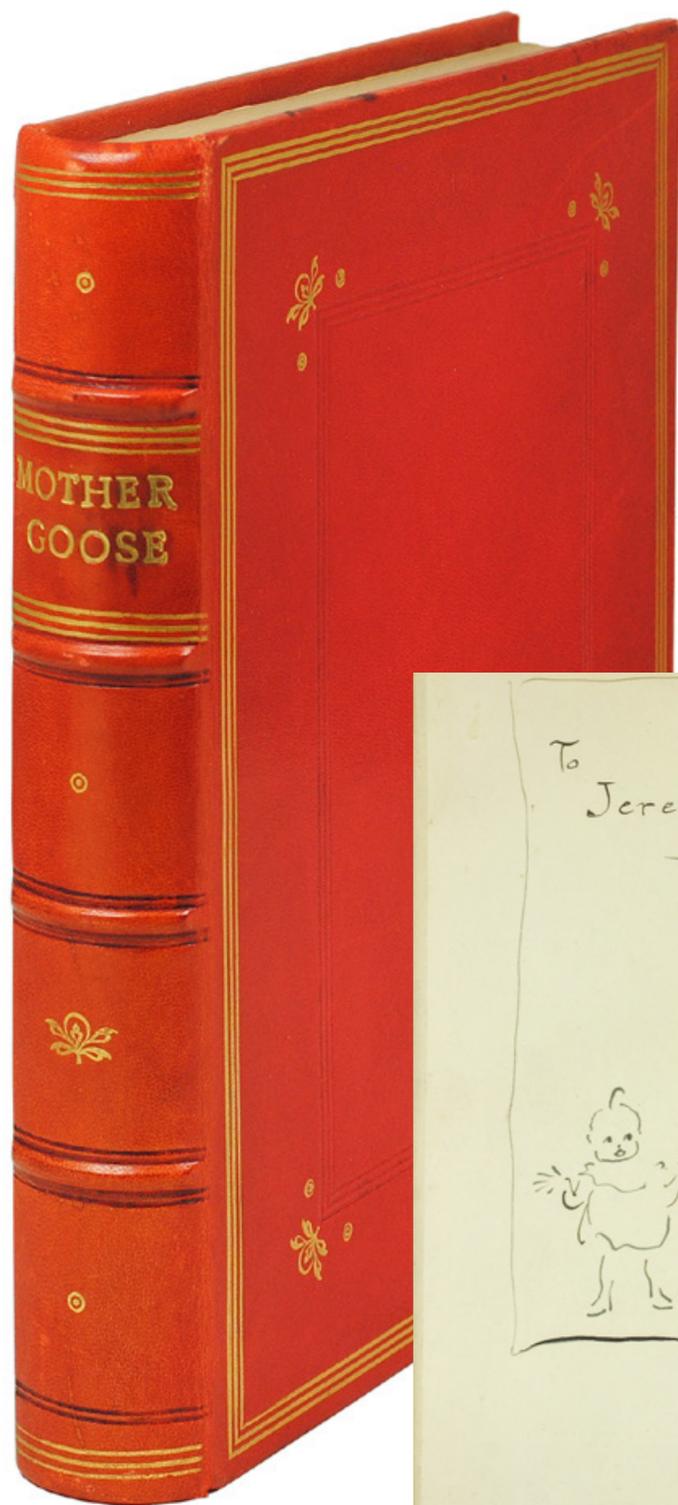
18. RACKHAM, ARTHUR (ILLUSTRATOR). *Mother Goose, The Old Nursery Rhymes*. New York: Century Co., 1913.

Small 4to, xxiii, 262 pp. With a frontispiece and 12 color plates, and numerous black-and-white illustrations. With an original drawing by Rackham. Signed by Rackham under the drawing. Finely bound by Giulio Giannini-Firenze in full red polished calf, panelled in gilt and blind rules, backstrip gilt. A few scuffs and marks to the leather

and text block edges, light scattered foxing and toning within but still a handsome book.

§ First trade edition, finely bound, and with an original pen-and-ink illustration

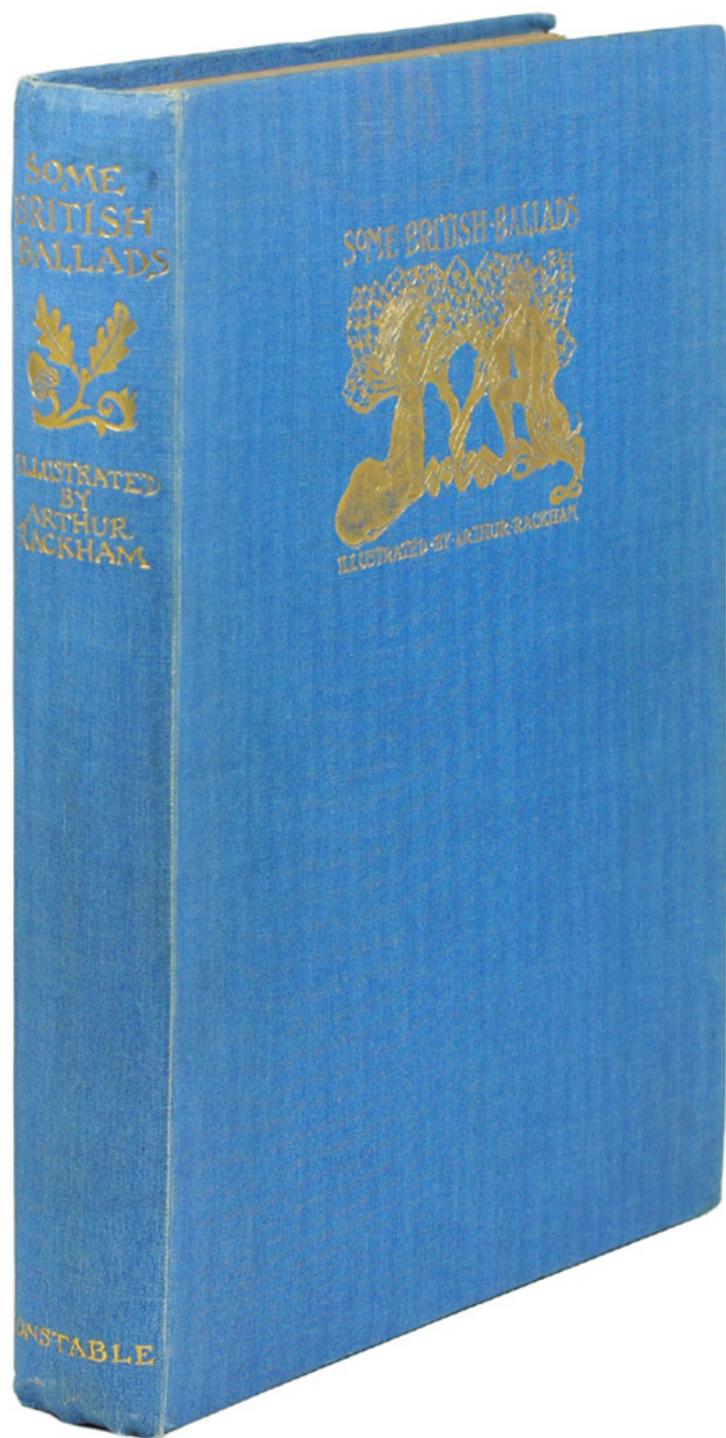
by Rackham on the front free endpaper inscribed "To Jeremy / from Arthur Rackham / Christmas 1937." Rackham has drawn himself giving a book to a child over a sketch of a holly branch with red berries. (124078) \$2250



Traditional songs of Great Britain

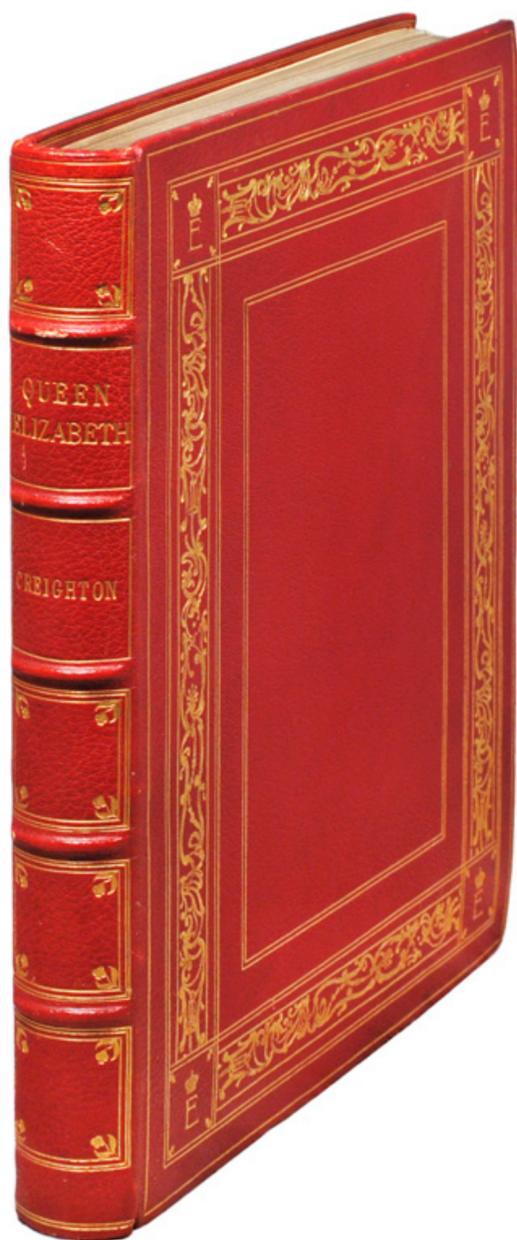
19. RACKHAM, ARTHUR (ILLUSTRATOR). *Some British Ballads*. London: Constable, 1919.

4to, 170pp. color frontispiece and 15 color plates mounted on stiff gray paper with tissue guards; additional text illustrations & pictorial endpapers by Arthur Rackham. Original gilt-decorated blue cloth. Binding soft, front hinge cracked, offsetting from the tissue guards, but in general a clean copy.



§ First trade edition. A lovely book containing some of Rackham's finest and most under-appreciated illustrations, published just a year after the end of World War One. (124075) \$395

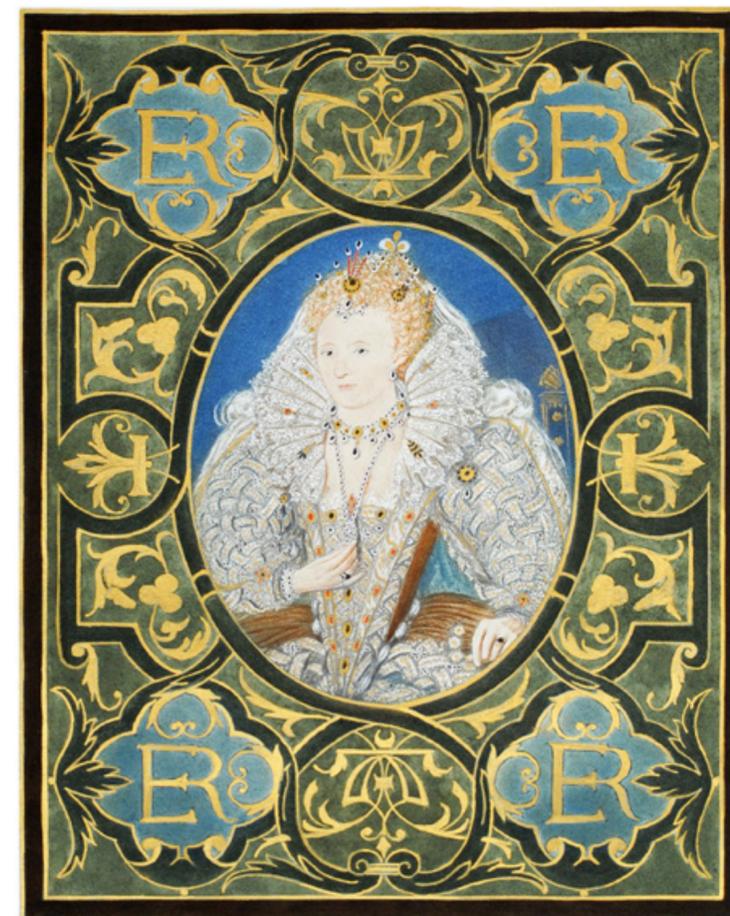
An elegantly-bound history of Queen Elizabeth I



20. [ROYALTY]. CREIGHTON, MANDELL. *Queen Elizabeth*. London, Paris and Edinburgh: Boussod, Valadon & Co., 1896.

Folio, [i], 202, [1, colophon] pp., color facsimile frontispiece heightened in gold, 39 photogravure plates of which 23 are full-page inserted plates, including one double-page spread and one facsimile letter printed on both sides, all with original captioned tissue guards, ornamental initials at the start of each chapter, and title page printed in black and red. Full red morocco with roll-tooled borders in gilt, gilt rules, and ornamental gilt-stamped “E” cornerpieces. Backstrip with five raised bands, gilt-tooled and lettered in compartments, top-edge gilt, gilt dentelles, and red marbled endpapers heightened in gold. Some stress to hinges and minor scuff marks pp. 1-5, another minor scuff mark to p. 85, lacks half-title, edges lightly foxed; very good.

§ First edition of this sumptuously bound, finely illustrated history of the reign of Queen Elizabeth. Covers her youth, the problems early in her reign, her relationship with Mary Stuart, her excommunication, the Alençon marriage, the “crisis” and execution of Mary, the new England, and her final years. With photogravure reproductions of art, dwelling places, and treasures belonging to the Queen, and portraits from throughout her life, as well as portraits of Henry VIII, Princess Mary, Sir Walter Raleigh and his son, and Sir Phillip Sidney. Also included are reproductions of her cradle, her horse, her library, and her silk stockings and summer hat. Rev. Mandell Creighton (1843-1901) was a bishop of London and a respected academic historian most renowned for his *History of the Papacy* (1882-1894). (108268) \$875

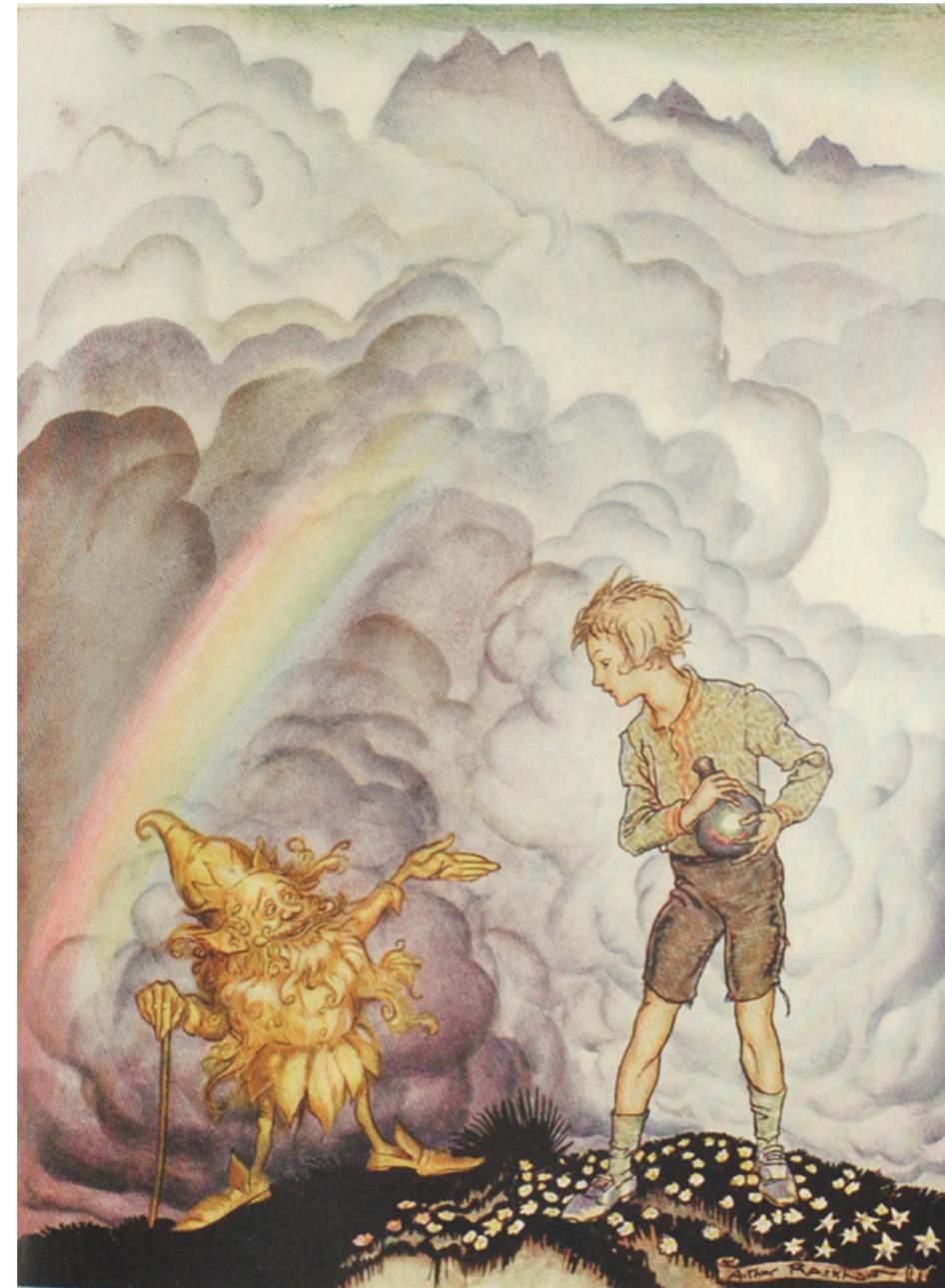
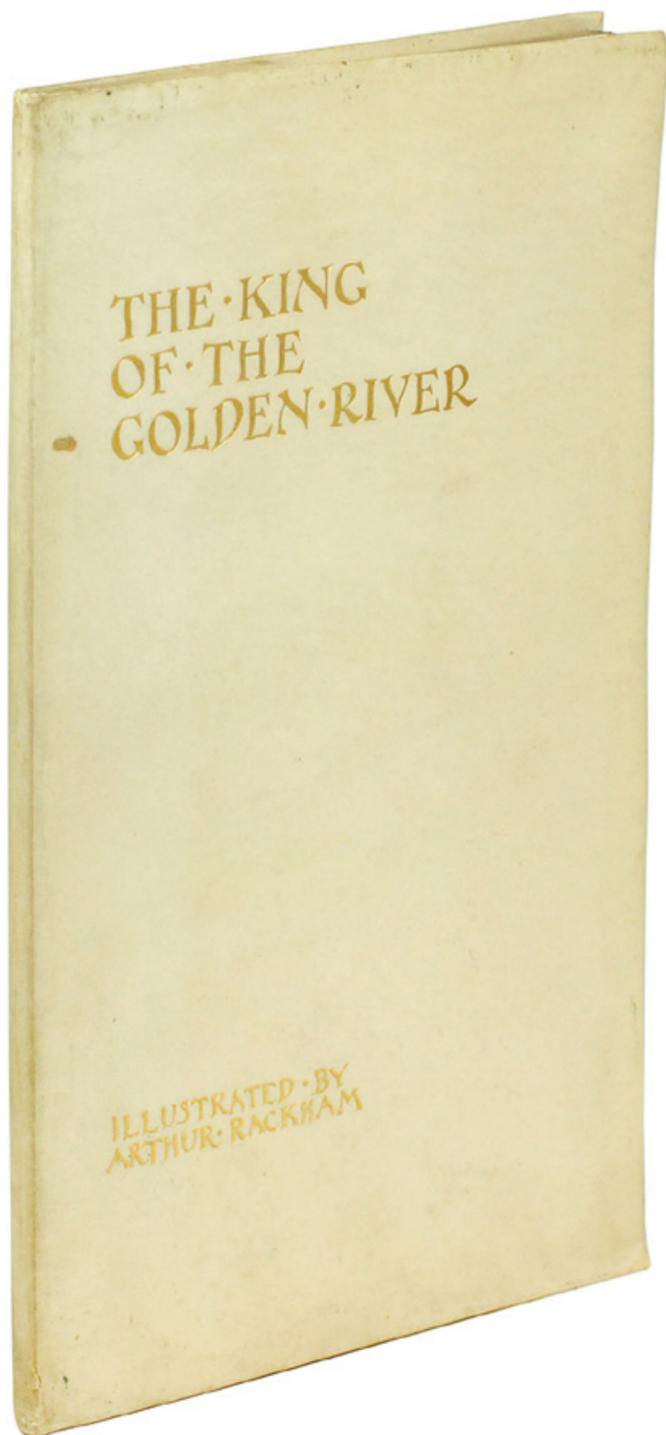


Three fortune-seeking brothers and a golden dwarf

21. RUSKIN, JOHN; RACKHAM, ARTHUR (ILLUSTRATOR). *The King of the Golden River*. London: George Harrap and Co. Ltd., 1932.

8vo, 48 pp. With 4 color plates and 15 black and white illustrations. Original full limp vellum, titles and decoration to upper board gilt, top edge gilt. Half title and title page lightly foxed, slight discoloration to vellum as usual, small repaired hole on the upper cover. A very good copy without slipcase.

§ Deluxe limited edition of 570 copies signed by Rackham, this copy is number 534. The fable of three fortune-seeking brothers and a golden dwarf was written by Ruskin in 1841 for his future wife, the then twelve year old Effie Gray. Ninety years later it proved the perfect subject matter for Rackham's fantastical illustration. Latimore & Haskell p. 67. (124039) \$1250

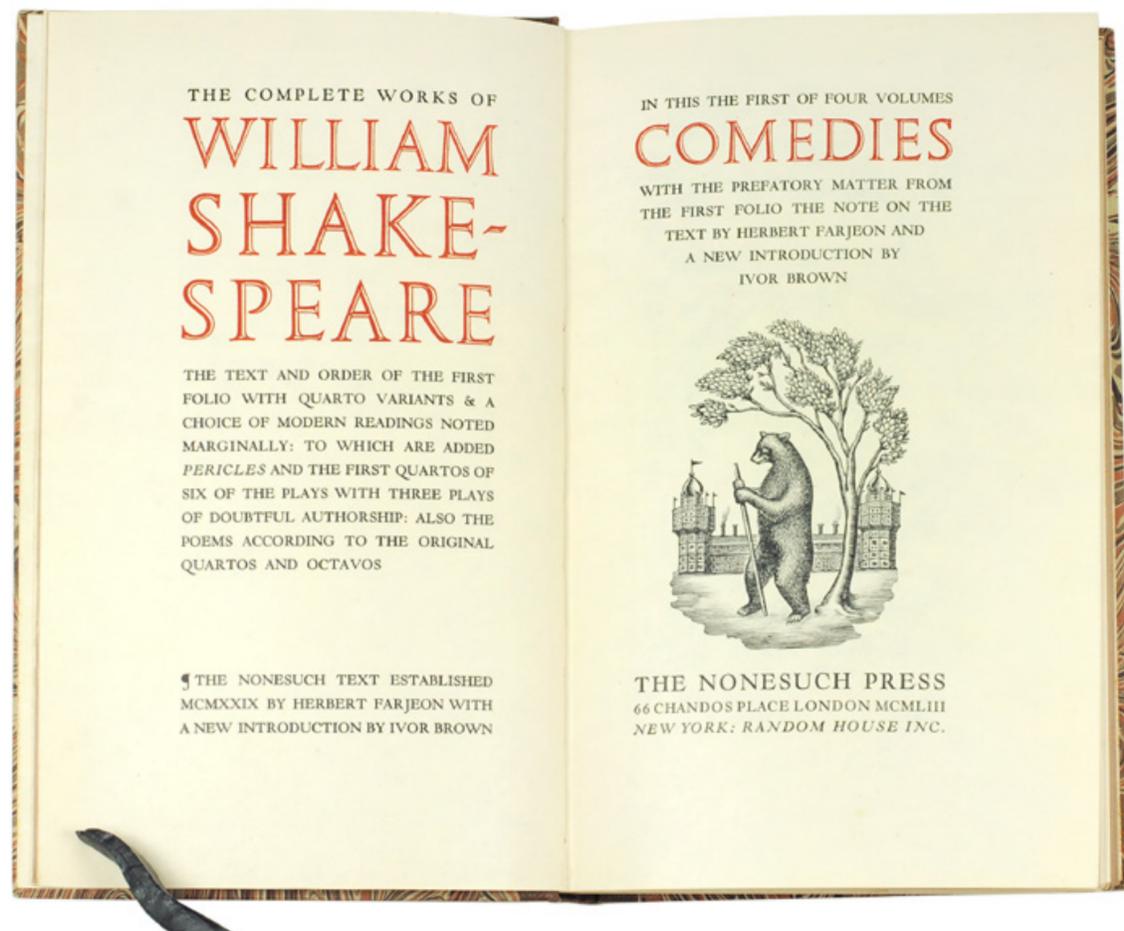
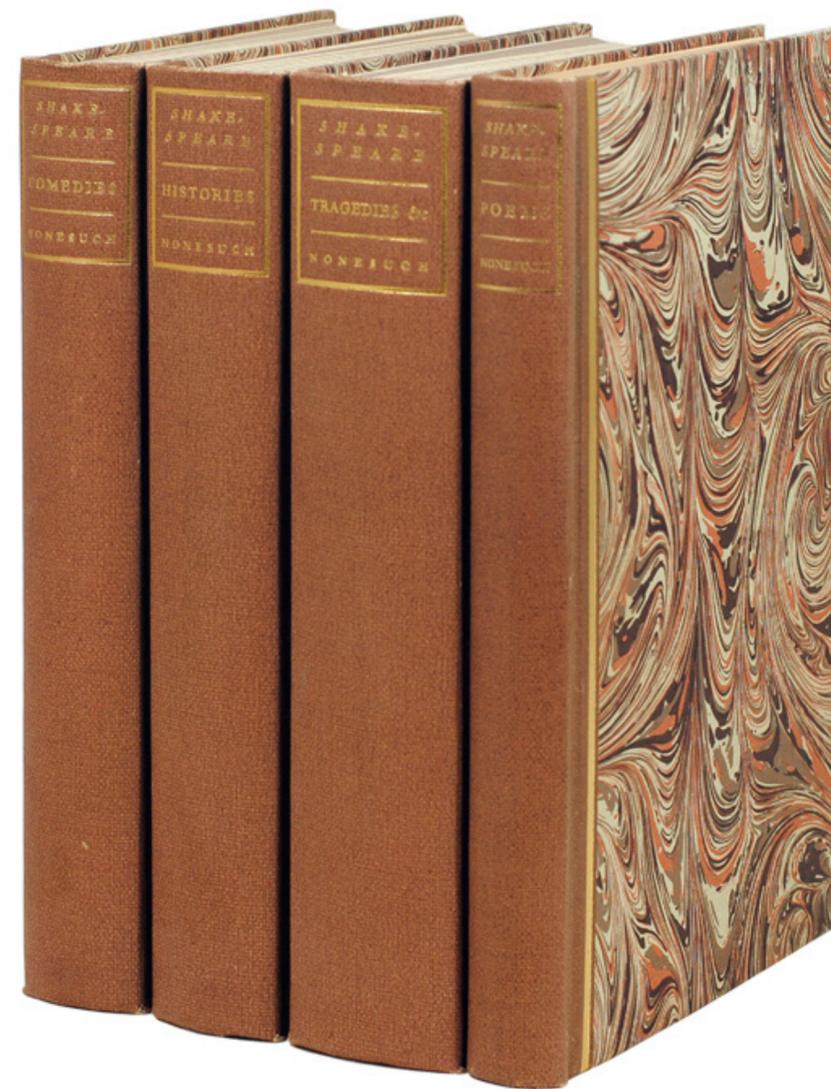


The New Nonesuch Shakespeare

22. SHAKESPEARE. *The Complete Works of William Shakespeare*. London: The Nonesuch Press, 1953.

4 vol., 8vo. Printed on India paper and on Japon vellum with headpieces and dedication to Queen Elizabeth II engraved in wood by Reynolds Stone. Original brown cloth with marbled-effect sides, backstrips titled in gilt, plain endpapers clean without notes or inscriptions, occasional faint toning in the margins; a near fine set without the original slipcase.

§ An attractive copy of the new Nonesuch Shakespeare, published, with decorations by Reynolds Stone, to celebrate the coronation of Elizabeth II



(the coming of the second Elizabethan Age). In four volumes: Comedies, Histories, Tragedies, and Poems. “The text and order of the First Folio with Quarto variants and a choice of modern readings noted marginally: to which are added Pericles and the First Quartos of six of the plays with three plays of doubtful authorship: also the Poems according to the original Quartos and Octavos.” The perfect gift edition. (124569) \$125

Limited to 400 copies, signed by Stoppard and Matthews

23. STOPPARD, TOM. ARION PRESS. *Arcadia by Tom Stoppard with a foreword by the Playwright an Introduction by Diana Ketcham and Four Views of Sidley Park by William Matthews*. San Francisco: Arion Press, 2001.

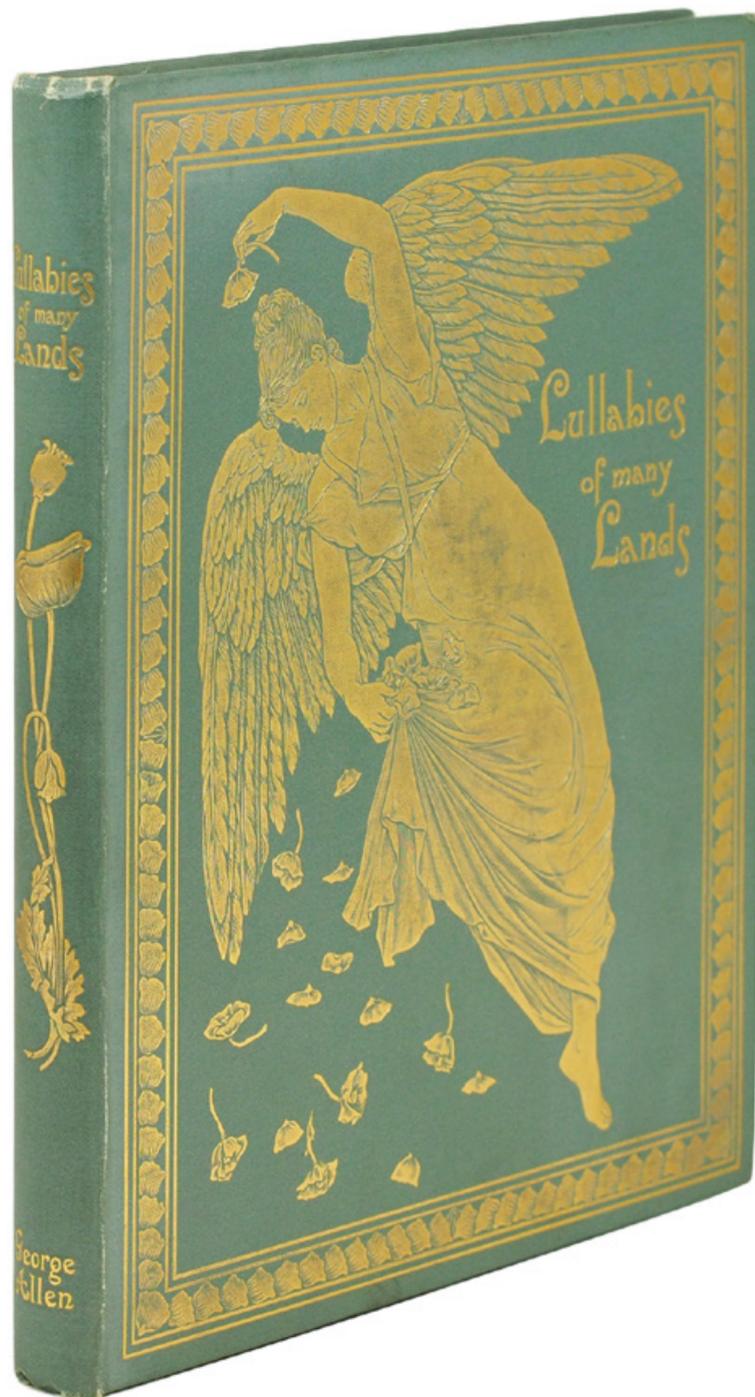
Oblong folio, xvi, 114, (1, colophon)pp. plus text at each end about opening the folding plates. Original green silk, printed paper label on upper cover and backstrip, slipcase, as new with the four folding watercolors at front and back.



§ Limited to 400 copies signed by Stoppard and Matthews. The views follow the chronology of the play, depicting Sidley Park in 1730, 1809, 1812, and 1993. The book is designed to be displayed with all four illustrations on view at once as well as pages from the dialogue. William Matthews is an American artist working mainly in watercolor. A brilliantly creative book and a delight to read. (105215) \$875.

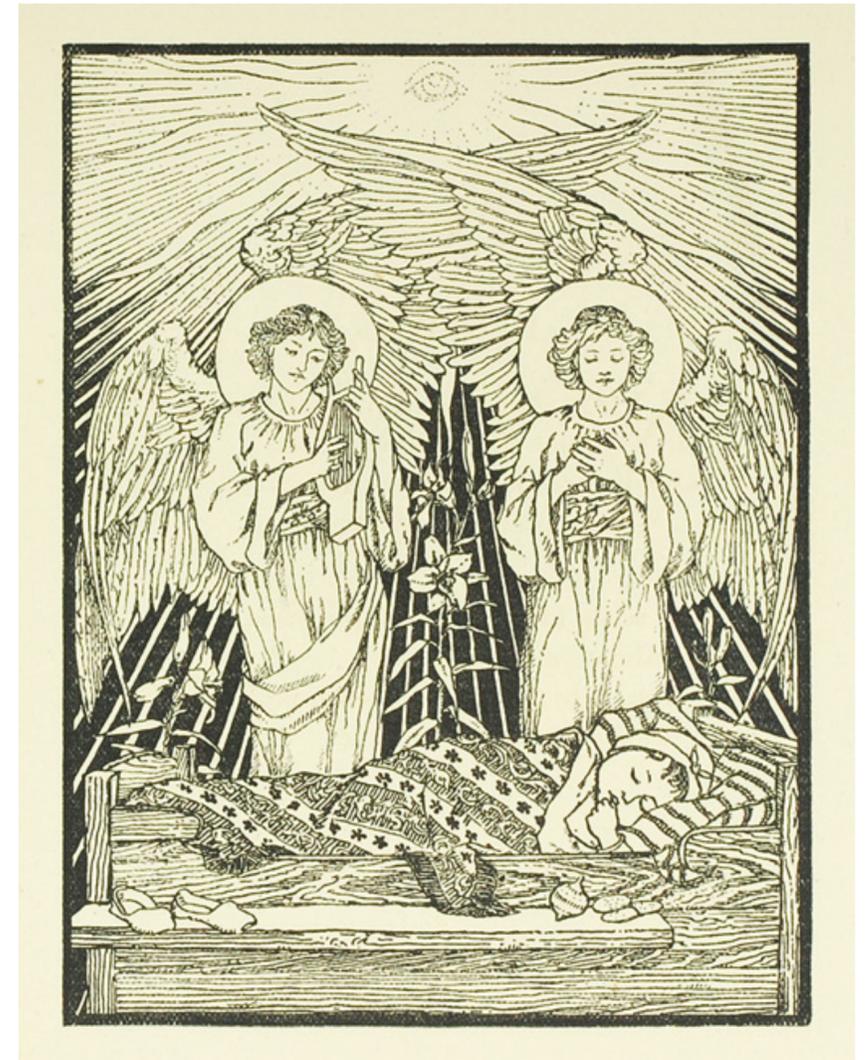
First edition, with lovely Art Nouveau illustrations

24. STRETTELL, ALMA. *Lullabies of Many Lands...With Seventy-Seven Illustrations by Emily J. Harding*. London: George Allen, 1894.

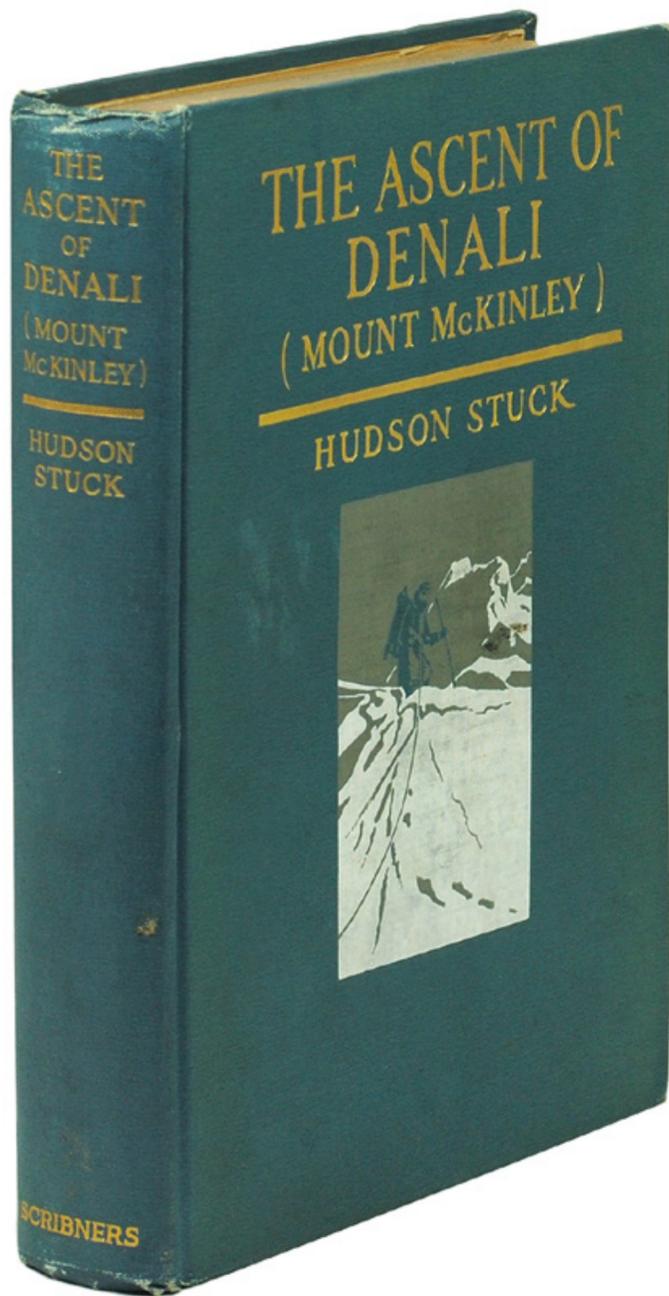


Square 8vo, 127 [1]pp, full page illustrations and vignettes throughout. Pictorial robin's egg blue cloth with gilt design of an angel scattering poppies. Edges untrimmed, fine copy. .

§ First edition of this unusually beautiful Art Nouveau children's book. Alma Gertrude Vansittart Strettell (1853–1939), was a British translator and poet known for her translations of folk songs, folk tales, and poems from Greek, Romanian, French, Provençal, German, Norwegian, and other languages. Emily Jane Harding Andrews (1850–1940) was a British artist, illustrator and suffragette; she was a member of the Artists' Suffrage League. She illustrated children's books and designed posters in the 1880s and 90s and exhibited portrait miniatures at the Royal Academy in 1877, 1897 and 1898. "The aim of this little volume is to present in as attractive a form as possible, a few typical examples of the cradle-songs of Europe." (Introduction). (124283) \$595



An early American mountaineering classic

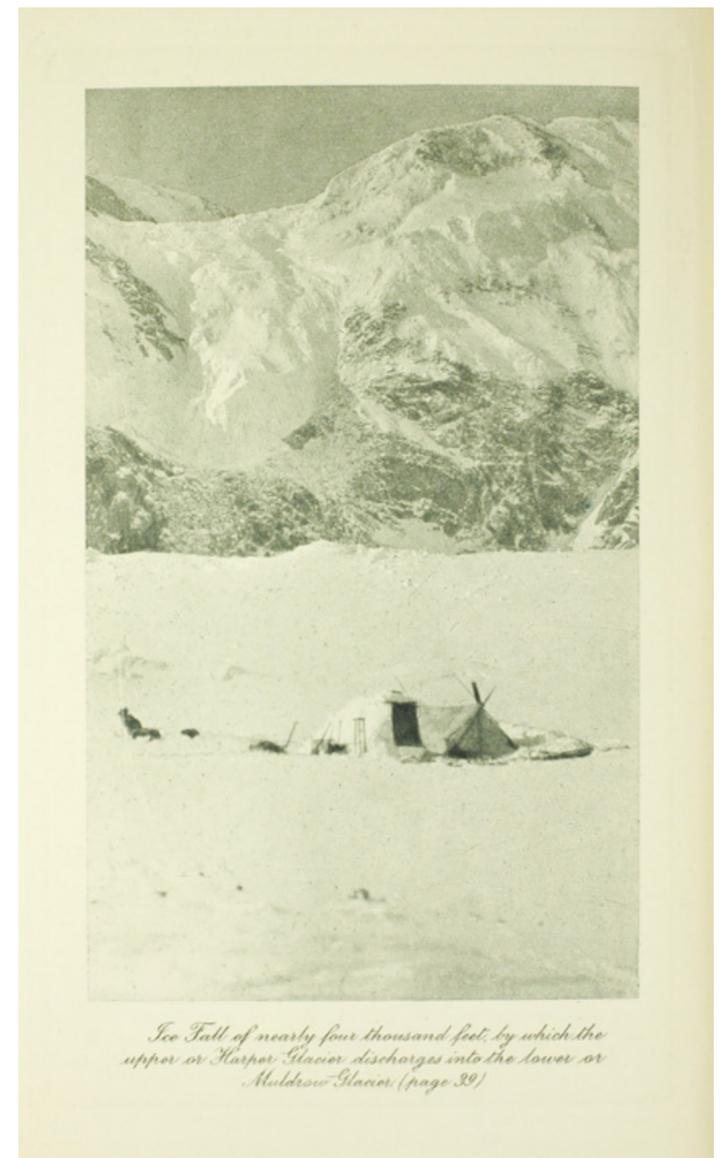


25. STUCK, HUDSON. *The Ascent of Denali (Mount McKinley): A Narrative of the First Complete Ascent of the Highest Peak in North America*. New York: Charles Scribner's Sons, 1915.

8vo, xx, 188 pp. Photographic frontispiece and 33 other plates, plus folding map. Original blue cloth, upper cover decorated and lettered in gilt, lower hinge split but quite sound, a few faint markings to the boards. A very good copy.

§ Later printing of the first edition (1914) of an early American mountaineering classic, which begins with the author's impassioned plea that the Alaskan mountain known as Mount McKinley should again be known officially as Denali, the name given to it by local indigenous people. (One hundred years later, in 2015, the U.S. Secretary for the Interior, Sally Jewell, finally issued the official name change order.) Stuck emigrated from London to Texas in 1885 to seek adventure as a cowboy. He later became an Episcopal priest and a vocal campaigner against child labor and racism in the South. In 1904 he became Archdeacon of the Yukon, traveling widely by dogsled to reach his churches and missions. He co-led

the first expedition to ascend Mount Denali, reaching the summit on June 7, 1913. Neate, *Mountaineering Literature*, S176. Cox, *Classics in the Literature of Mountaineering*, 77. (123326) \$200



First American edition

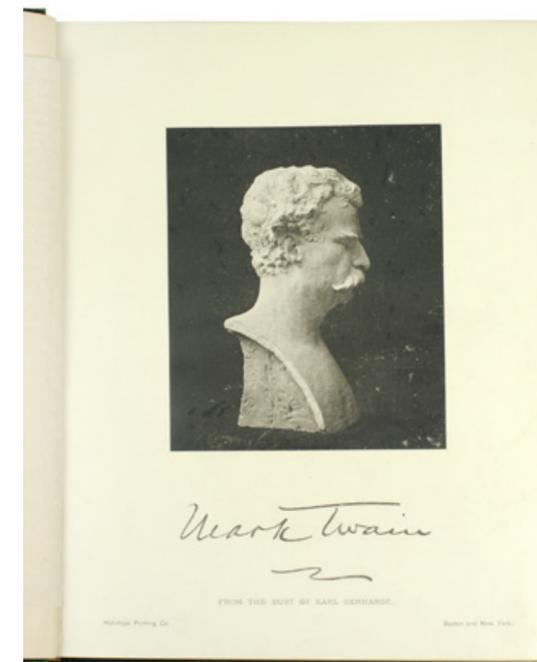
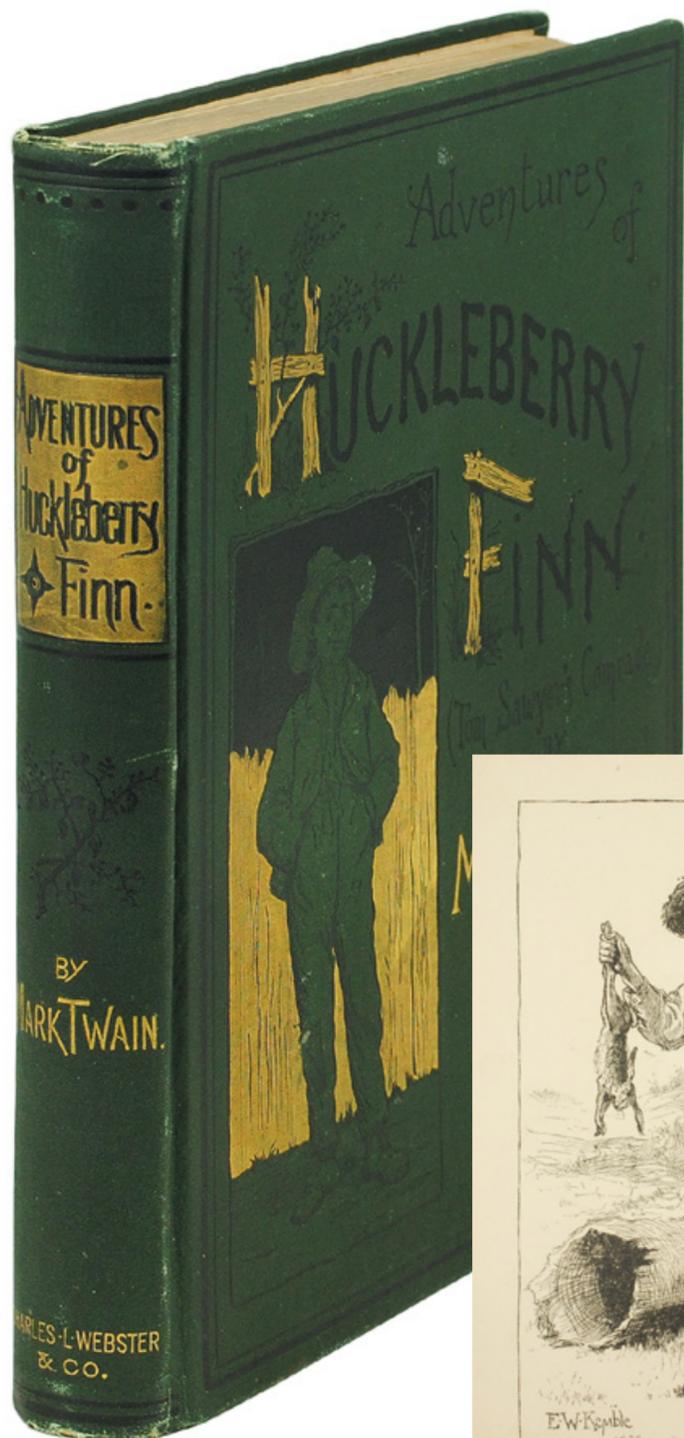
26. TWAIN, MARK. [CLEMENS, SAMUEL L.]. *The Adventures of Huckleberry Finn (Tom Sawyer's Comrade)...by Mark Twain. With One Hundred and Seventy-Four Illustrations.* New York: Charles L. Webster and Company, 1885.

Small 4to, 366 pp. with 174 black and white illustrations including frontispiece, portrait frontispiece with tissue guard. Original green pictorial cloth with gilt decoration to spine and upper cover, binding lightly rubbed, board tips and backstrips a touch worn, endpapers renewed(?), overall a very handsome copy in a custom morocco box.

§ First American edition of Twain's classic. With all the first state points (save the one point present in publisher's

binding only): title leaf a cancel, with copyright notice dated 1884; illustration captioned "Him and another Man" listed as at p. 88; eleventh line from the bottom of p. 57 reading "with the was";

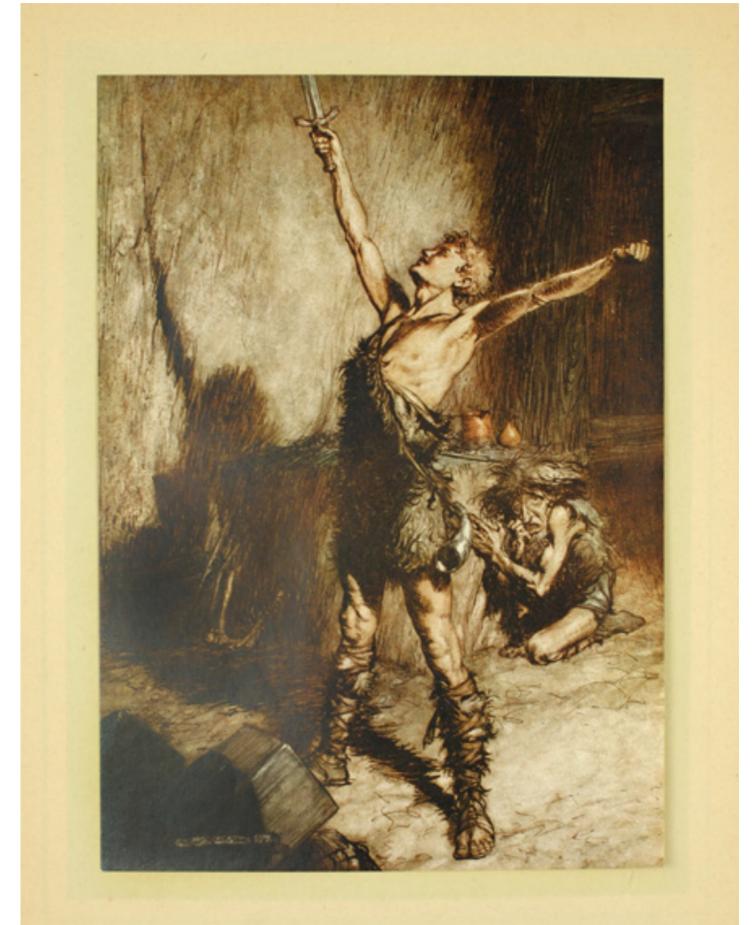
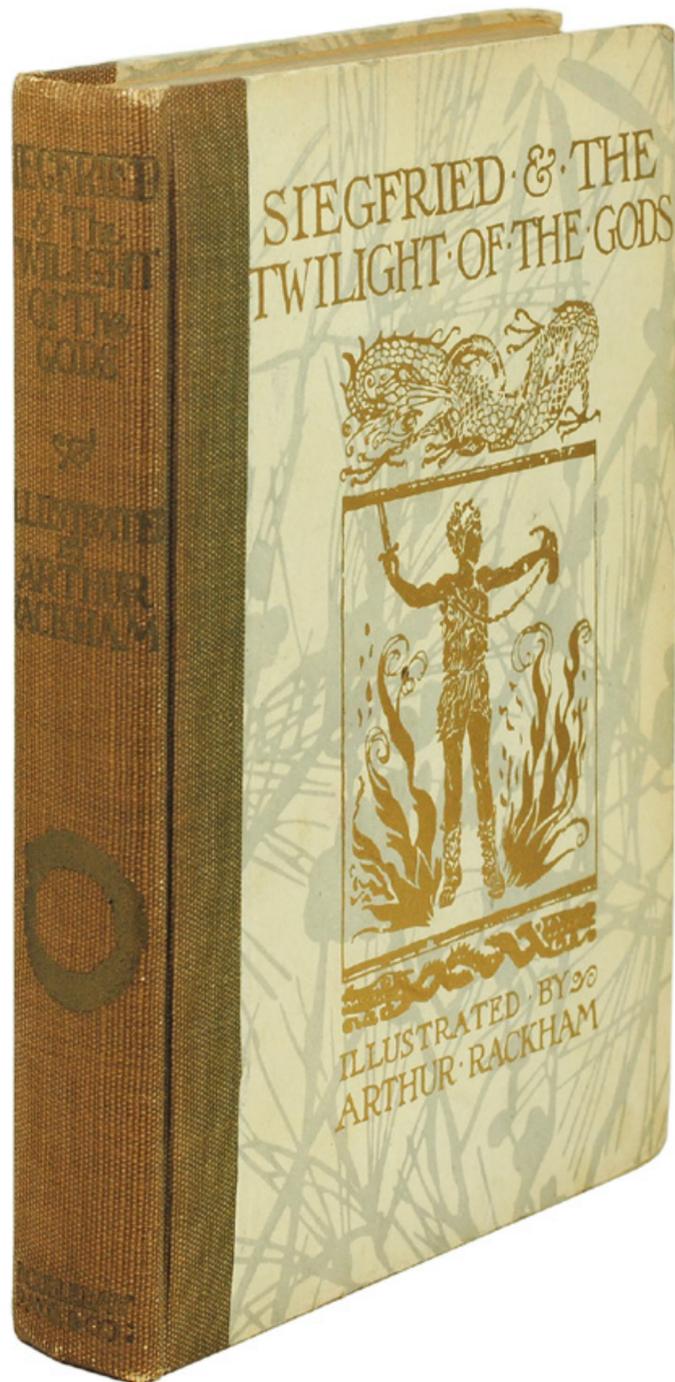
p. 283 a cancel, with the fly a straight vertical line (the curved fly has been found only in prospectuses and leatherbound copies, and no copy has been found with the defaced plate); p. 155 missing the final 5; no signature mark on p. 161. BAL 3415. "This great picaresque tale, the sequel to Tom Sawyer, is purer gold mined from the same vein as its predecessor..." (Grolier 100 American Books, 87). A very desirable copy, with virtually all first state points, bright and fresh in original cloth. (122743) \$6500



Norse mythology, illustrated by Rackham

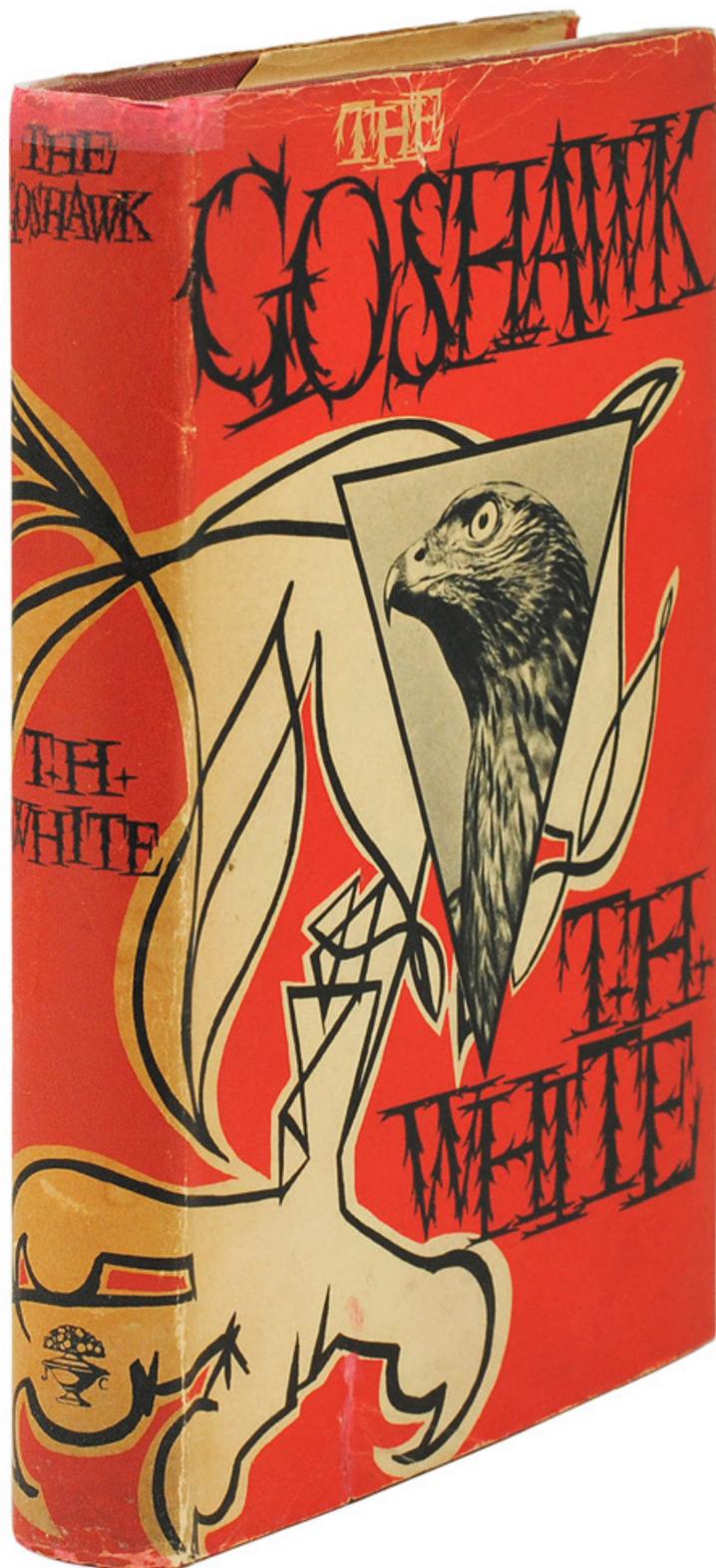
27. WAGNER, RICHARD; ARMOUR, MARGARET (TRANSLATOR); RACKHAM, ARTHUR (ILLUSTRATOR). *The Ring of the Niblung: Siegfried and The Twilight of the Gods*. London: William Heinemann. New York: Doubleday, Page & Co., 1911.

4to, ix, 182 pages + 30 tipped-in color plates. Quarter buckram, patterned paper boards with gilt illustrations and lettering to upper cover and backstrip. Tips slightly worn, short closed tear in one page, very good.



§ According to Haskell's definitive biography, the illustrations for Wagner's epic represented an important achievement for Rackham. "Although the heroic did not really suit his talent, his gods and Rhine-maidens were realized on a high plane of imagination, probably because Wagner had deeply stirred him personally" (pp. 92-94, also p.169). Latimore & Haskell p.37. (124083) \$175

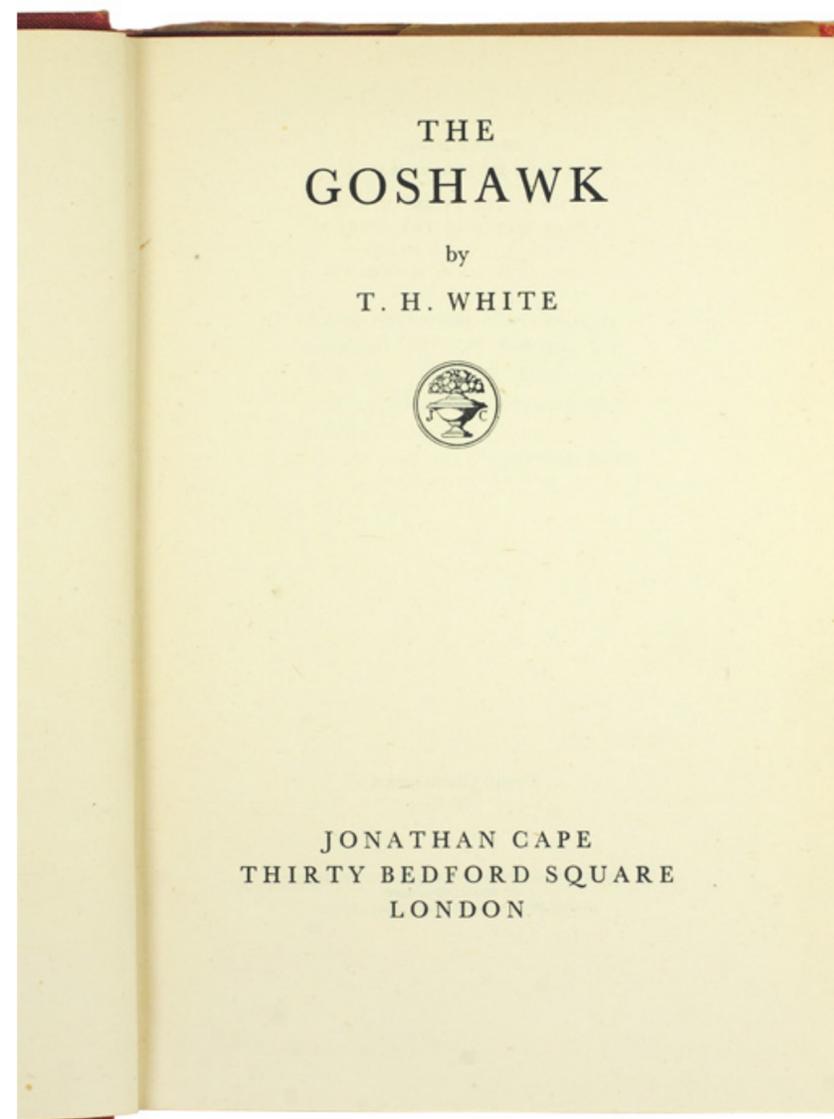
First edition



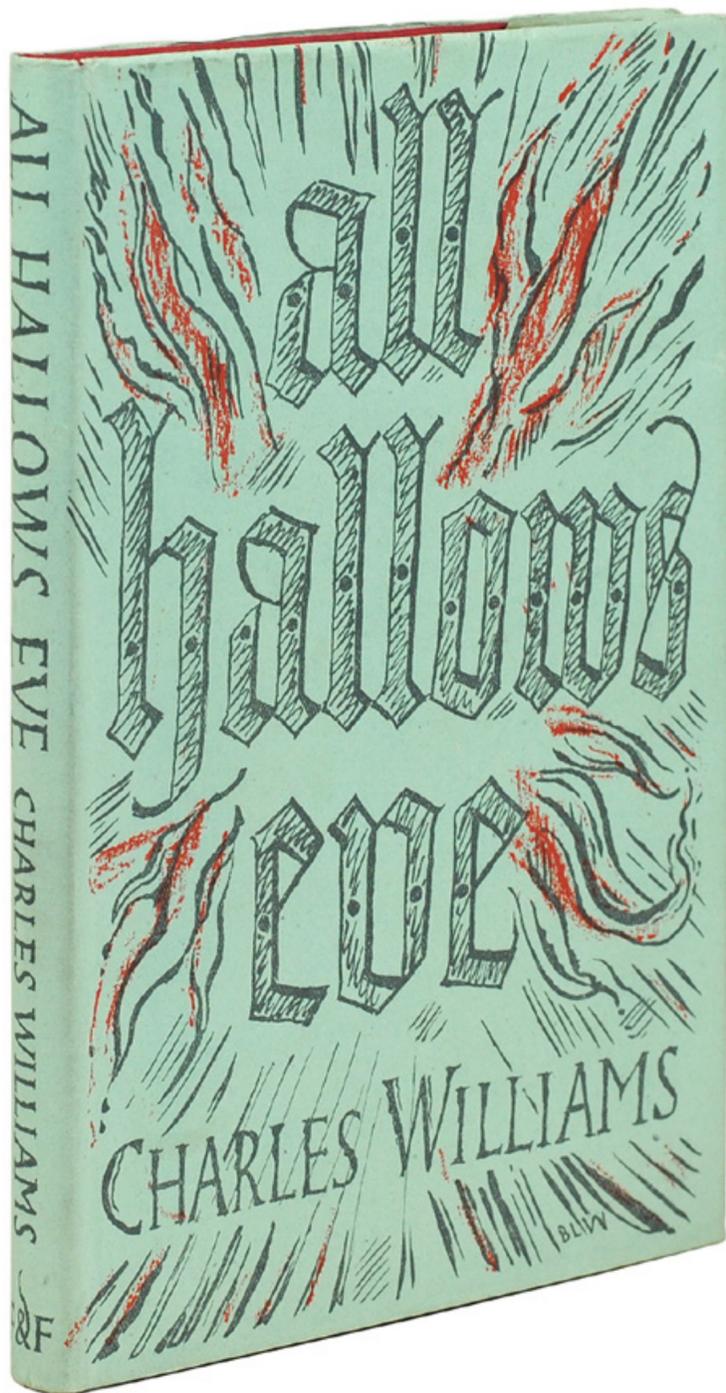
28. WHITE, T.H., *The Goshawk*. London: Jonathan Cape, 1951.

8vo, 215 pp. Original red cloth, blind-stamped hawk's foot motif to upper board, backstrip lettered in silver, red topstain, near fine with faint traces of an erased inscription on the front free endpaper; original unclipped pictorial dustjacket, a little darkened and with some tape repairs to the inner side. Very good overall.

§ First edition of White's remarkable, autobiographical account of his attempt to train a hawk, a battle of wills as much between White and himself as between White and his hawk. White was already well-known for his Arthurian cycle beginning with *The Sword in the Stone* when this book was published to the consternation of his admirers. (122860) \$150



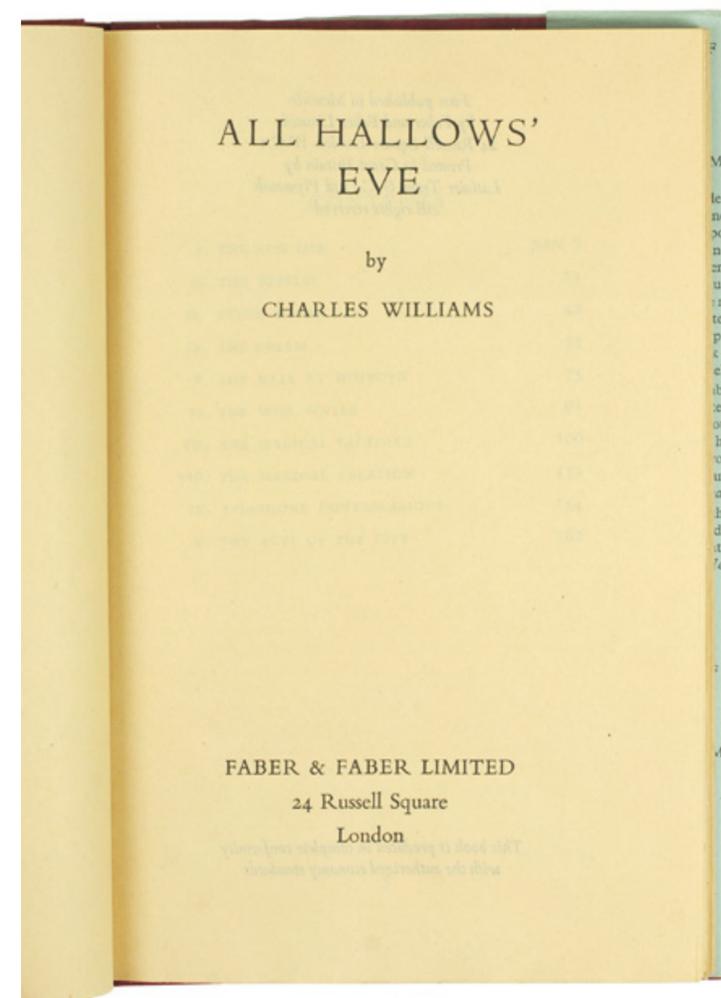
A landmark in fantasy literature, the finest imaginable copy

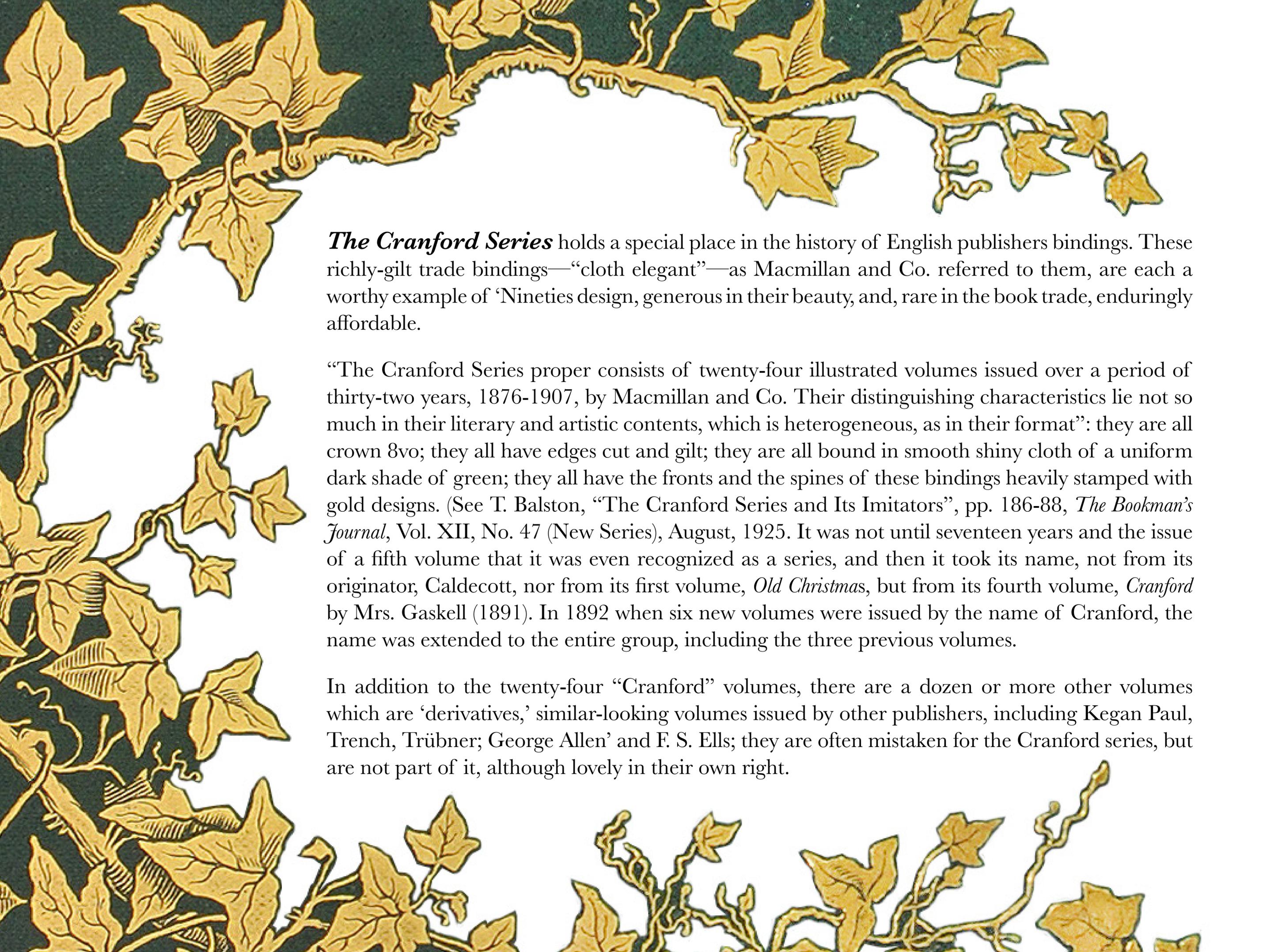


29. WILLIAMS, CHARLES. *All Hallows' Eve*. London: Faber and Faber, 1945. Small slim 8vo, 206pp. Original red cloth lettered in gilt, dust-jacket. Enclosed in a red cloth slipcase with red morocco labels. Pristine, essentially as new.

§ First edition of this landmark work in spiritual and fantasy literature, sometimes characterized as science-fiction (but not by Wessells). The finest imaginable copy, and demonstrably never read as the final two gatherings are unopened. Charles Walter Stansby Williams (1886-1945), a companion of Lewis and Tolkien, an Inklings and a lecturer at Oxford, was a prolific writer, remembered today for his fantasy novels which usually have strong Christian elements. “A ghost story unlike any other, *All Hallows' Eve* is the final novel by the remarkable Charles Williams, whose brilliant literary excursions into the spiritual and supernatural realms remain unsurpassed more than six decades after his death. Williams was arguably the most creatively daring and ambitious of Oxford’s famed Inklings, the literary society that included such notables as C. S. Lewis, J. R. R. Tolkien, and Owen Barfield, and his chilling, breathtaking, and deeply felt fiction remains the gold standard for provocative and intelligent contemporary fantasy.” (Open Road Media) Clute and

Grant, pp. 1015-1016; Currey, p. 540; Leeming and Drowne, p. 13. (124388) \$3950





The Cranford Series holds a special place in the history of English publishers bindings. These richly-gilt trade bindings—“cloth elegant”—as Macmillan and Co. referred to them, are each a worthy example of ‘Nineties design, generous in their beauty, and, rare in the book trade, enduringly affordable.

“The Cranford Series proper consists of twenty-four illustrated volumes issued over a period of thirty-two years, 1876-1907, by Macmillan and Co. Their distinguishing characteristics lie not so much in their literary and artistic contents, which is heterogeneous, as in their format”: they are all crown 8vo; they all have edges cut and gilt; they are all bound in smooth shiny cloth of a uniform dark shade of green; they all have the fronts and the spines of these bindings heavily stamped with gold designs. (See T. Balston, “The Cranford Series and Its Imitators”, pp. 186-88, *The Bookman’s Journal*, Vol. XII, No. 47 (New Series), August, 1925. It was not until seventeen years and the issue of a fifth volume that it was even recognized as a series, and then it took its name, not from its originator, Caldecott, nor from its first volume, *Old Christmas*, but from its fourth volume, *Cranford* by Mrs. Gaskell (1891). In 1892 when six new volumes were issued by the name of Cranford, the name was extended to the entire group, including the three previous volumes.

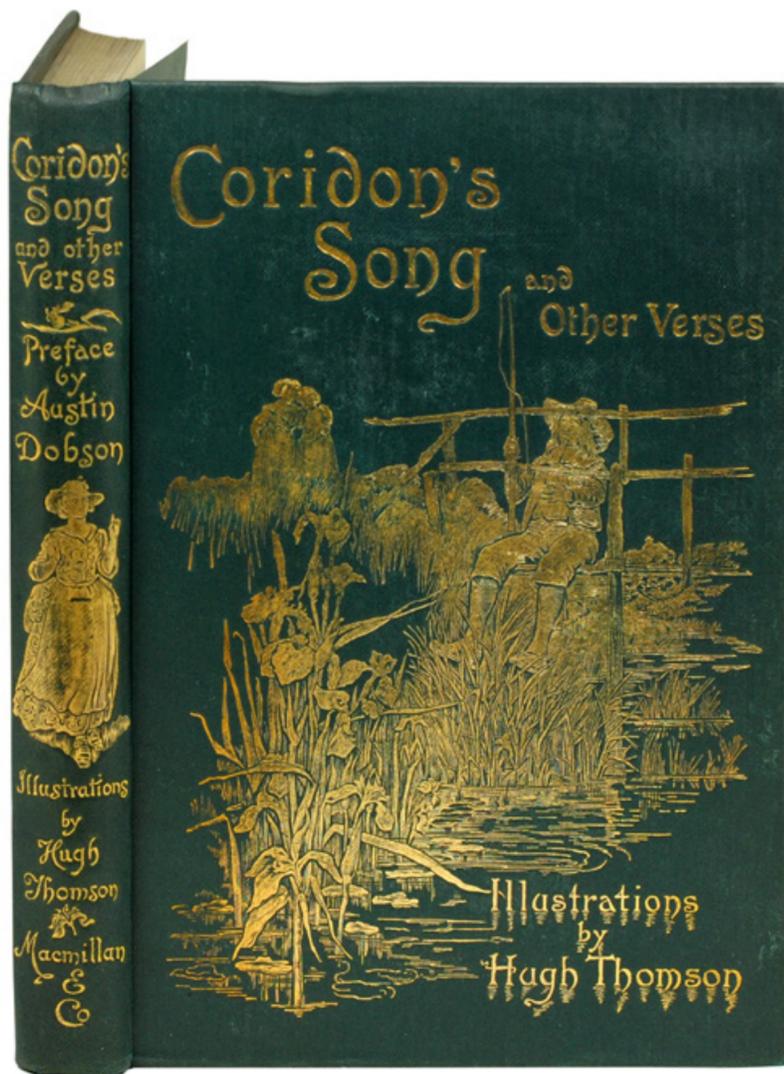
In addition to the twenty-four “Cranford” volumes, there are a dozen or more other volumes which are ‘derivatives,’ similar-looking volumes issued by other publishers, including Kegan Paul, Trench, Trübner; George Allen’ and F. S. Ells; they are often mistaken for the Cranford series, but are not part of it, although lovely in their own right.

Cranford Series

30. ADDISON, JOSEPH. *Days with Sir Roger de Coverley... A Reprint From "The Spectator." With Illustrations by Hugh Thomson.* Thomson. London: Macmillan and Co., 1892.

8vo, ix, [i], 110, [2] pp. Illustrated throughout. Original dark green cloth, dark green endpapers, a.e.g., with pictorial decorations in gilt. A fine copy.

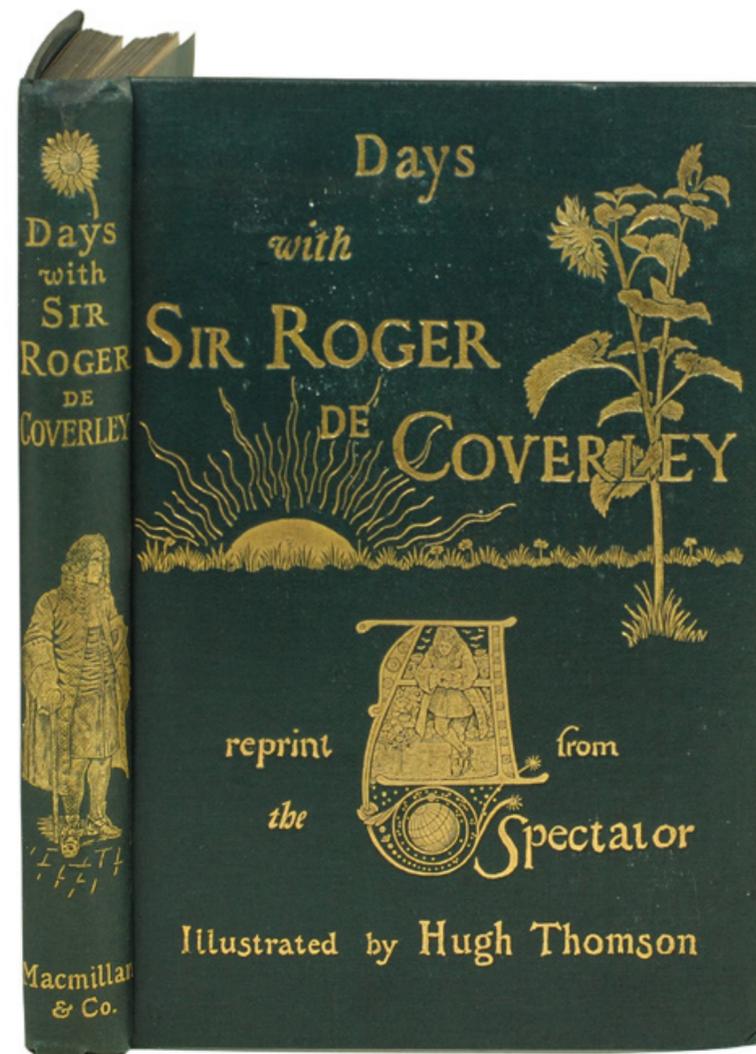
§ Third edition, first thus as one of the Cranford series. An illustrated anthology of the Spectator's series on the arch-country gentleman, Roger de Coverley. (124271) \$250.

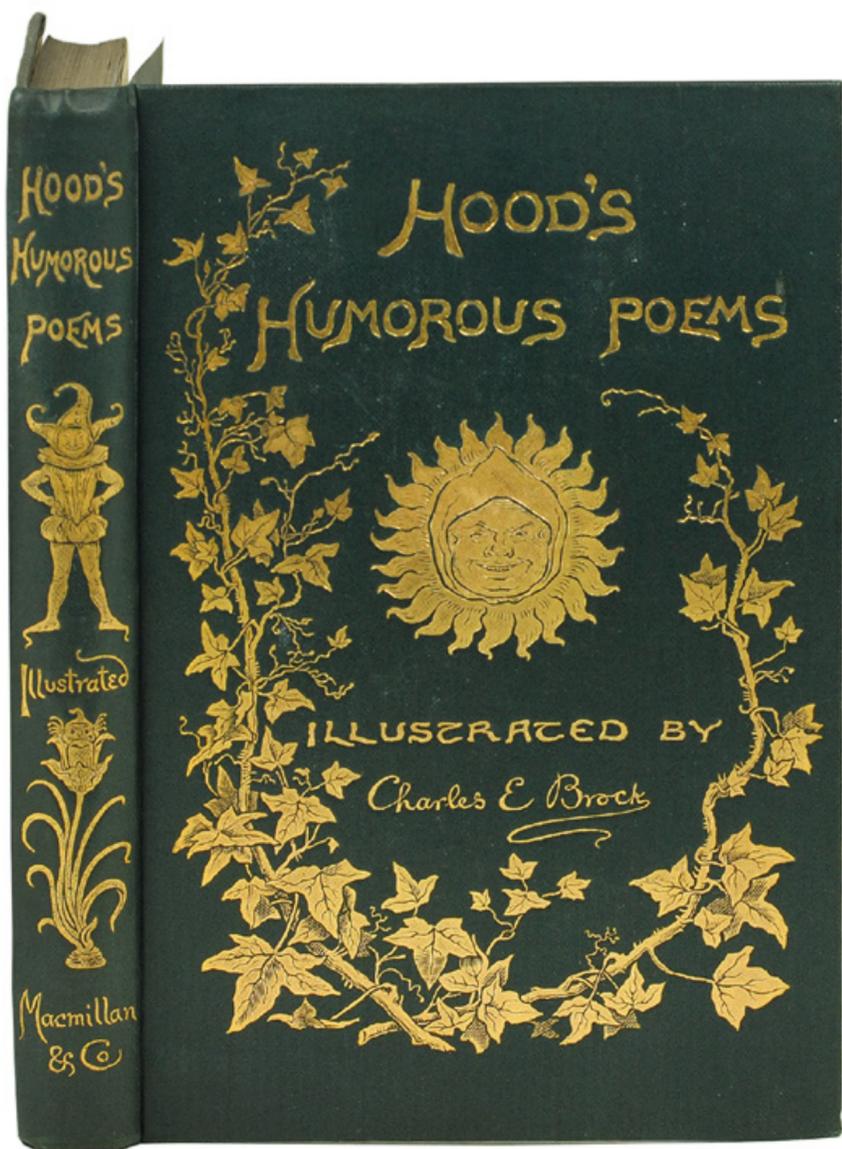


31. DOBSON, AUSTIN (INTRO). *Coridon's Song and Other Verses from Various Sources. Introduction by Austen Dobson, illus. By Hugh Thomson.* London: Macmillan and Co., 1894.

8vo, (xxxii), 163 pp. Original dark green cloth, dark green endpapers, a.e.g., with pictorial decorations in gilt. Very lightly rubbed, scattered foxing within, a very good copy.

§ Ten traditional songs and verses selected and introduced by Austin Dobson: Coridon's Song, Morning in London, A hunting we will go!, et al. Illustrated by Hugh Thomson, whose illustrations for Mrs Gaskell's *Cranford*, inspired the recognition of the Cranford series of books, of which this is a charming example. (124272) \$100



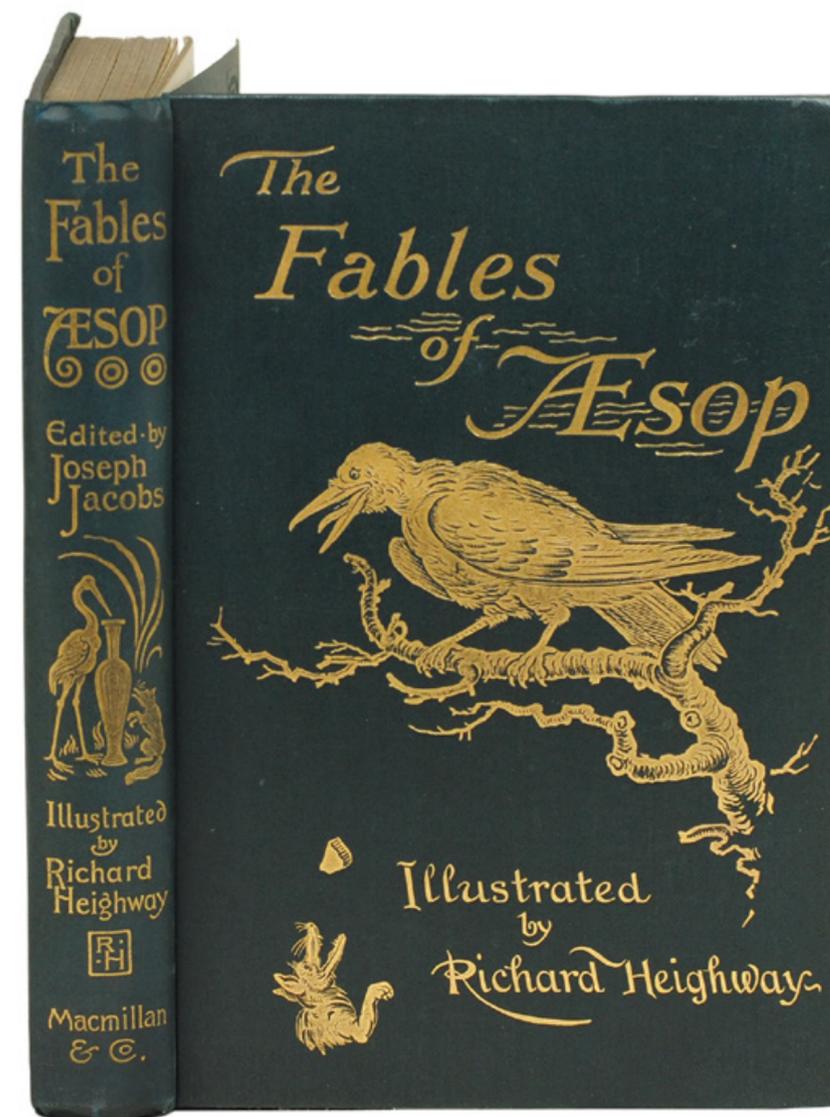


32. HOOD, THOMAS. BROCK, CHARLES E. (ILLUSTRATOR). *Humorous Poems*. London: Macmillan and Co., 1893.

8vo, xxxi, 236 pp. With 130 illustrations by Brock. Original dark green cloth, dark green endpapers, a.e.g., with pictorial decorations in gilt. A fine copy.

§ A fine Cranford volume with binding design and illustrations by a young Charles E. Brock. The work was assessed by Joseph Pennell in his *Pen Drawing and Pen Draughtmanship* (1894): “Mr. Brock has come out with “Hood’s Humorous Poems”. His drawing can scarce be called original, — there are many reminiscences in it, — but his humour. dramatic action. and his arrangement are quite his own.” (124273)

\$100



33. JACOBS, JOSEPH (EDITOR). *The Fables of Aesop. Done into Pictures by Richard Heighway*. London: Macmillan and Co., 1894.

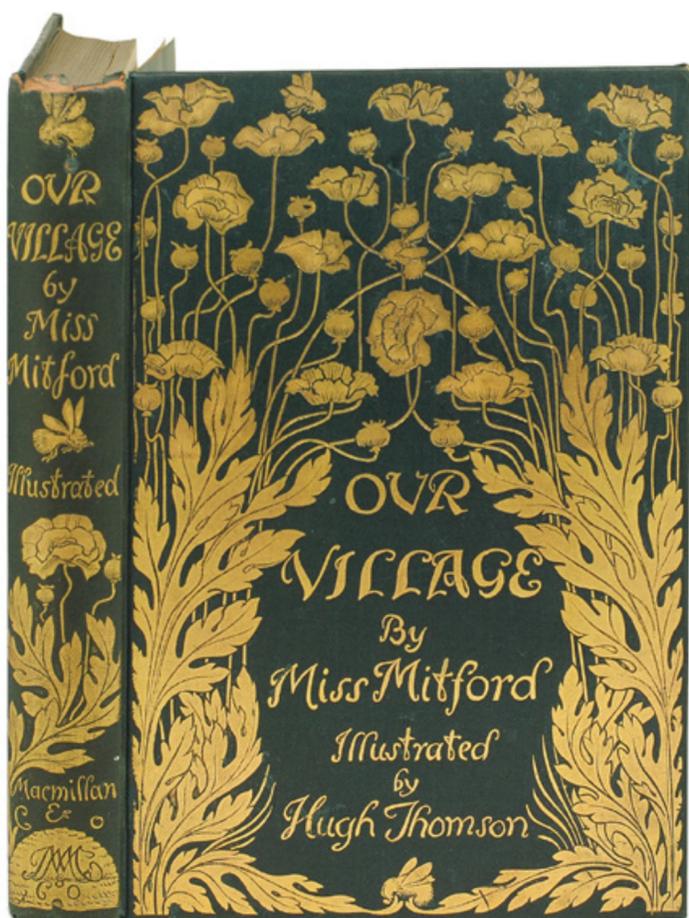
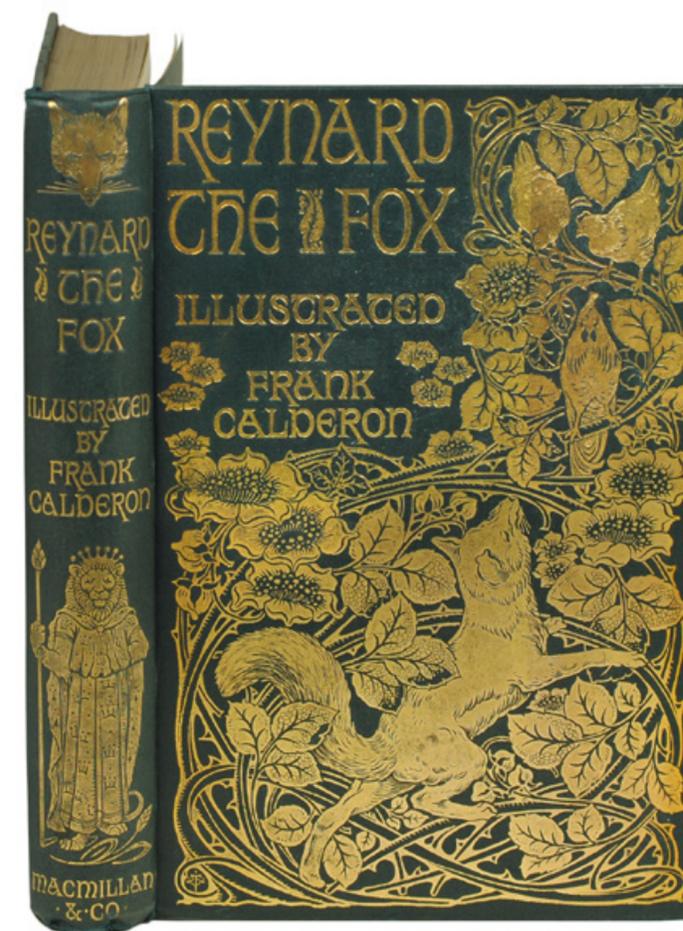
8vo, 222, [6, ads]pp. With c. 300 illustrations by Heighway. Presentation ink inscription dated Sept. 15, 1897. Original dark green cloth, dark green endpapers, a.e.g., with pictorial decorations in gilt. Hinges with slight splits, a fine, bright and unfoxed copy.

§ A lovely edition of Aesop, extensively decorated inside and out by Richard Heighway. (124274) \$200

34. JACOBS, JOSEPH (EDITOR). *The Most Delectable History of Reynard The Fox. Edited With Introduction And Notes By... Done Into Pictures by W. Frank Calderon.* London: Macmillan and Co., 1895.

8vo, xxxvii, 260, (4)pp. ads. Presentation ink inscription dated Sept. 15, 1897. Original dark green cloth, dark green endpapers, a.e.g., with pictorial decorations in gilt. Binding by A. A. Turbayne with his stamp. (See McLean p. 155). A bright, near fine copy without foxing.

§ First of this edition, one of Turbayne's most famous binding designs. "Turbayne is perhaps at his most striking, though, when he focuses on a sort of elegant asymmetry. His most characteristic designs are tangled interlaces, usually figured as naturalistic vines, tendrils or briars, that seem perpetually on the point of overbalancing. In the cover for *Reynard the Fox* he offers a key image from the text – with the fox reaching uneasily for the chickens – but casts it in the form of a swirling briar of dog-roses." For more on Turbayne see <http://www.victorianweb.org/art/design/books/cooke7.html>. (124275) \$275



35. MITFORD, MARY RUSSELL. THOMSON, HUGH (ILLUSTRATOR). *Our Village. With an introduction by Anne Thackeray Ritchie and one hundred illustrations by Hugh Thomson.* London: Macmillan and Co., 1893.

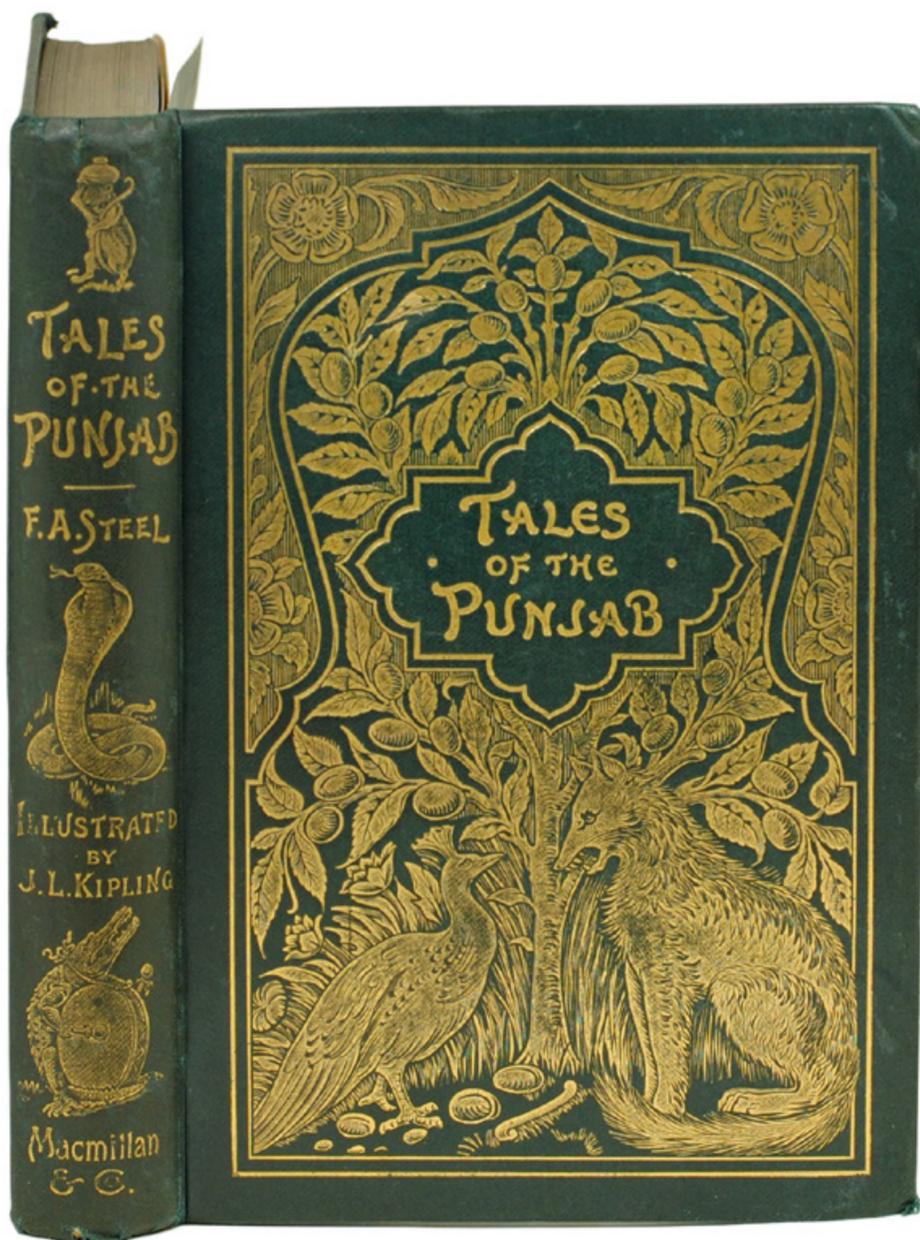
8vo, lx, 236 pp. Original dark green cloth, dark green endpapers, a.e.g., with pictorial decorations in gilt. Trivial rubbing to the lower board, headcap slightly worn, tissue guard offset on title page, else bright and clean throughout; a near fine copy.

§ Mary Mitford's classic study of rural customs, characters and scenery, originally published in the 1820s, here presented with especial charm thanks to Thomson's illustrations and binding design. A fine example of a Cranford book. (124276) \$150

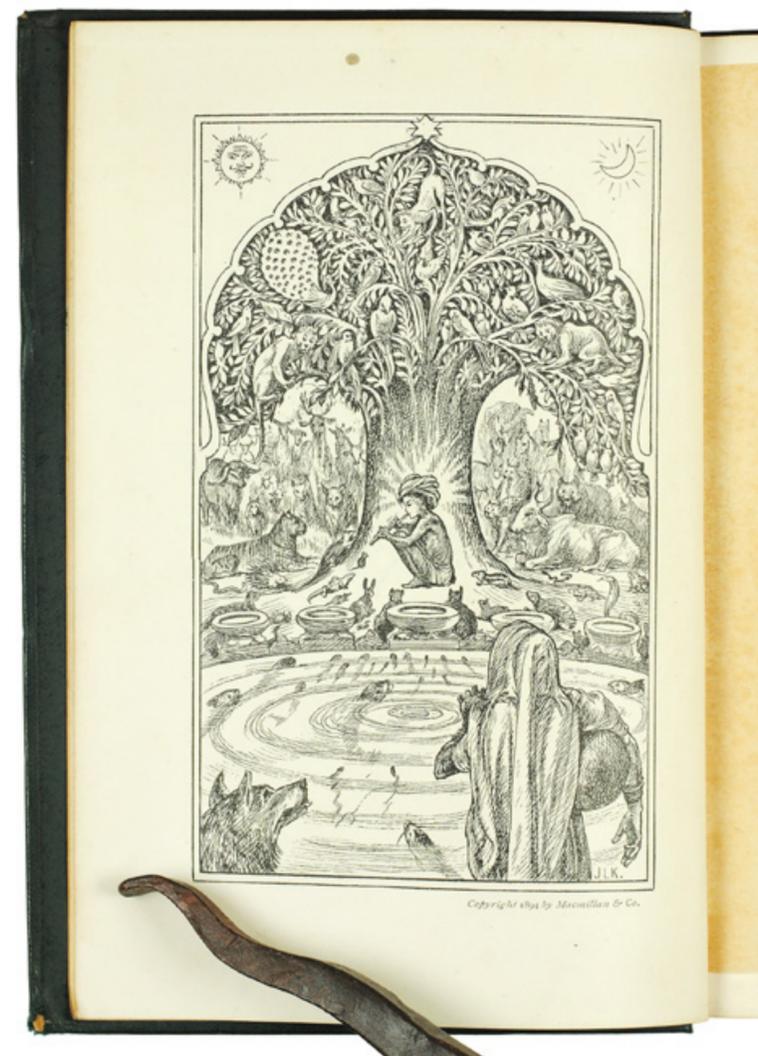


36. STEELE, FLORA ANNIE. *Tales of the Punjab Told by the People. With Illustrations by J. Lockwood Kipling and Notes by R. C. Temple.* London: Macmillan and Co., 1894.

8vo, xvi, 395 pp., frontispiece, 4 plates, vignettes throughout. Discreet title page blindstamp stating "Presentation copy" lower right corner. Original dark green cloth, dark green endpapers, a.e.g., with pictorial decorations in gilt. Joints cracked, otherwise a very good, bright copy.

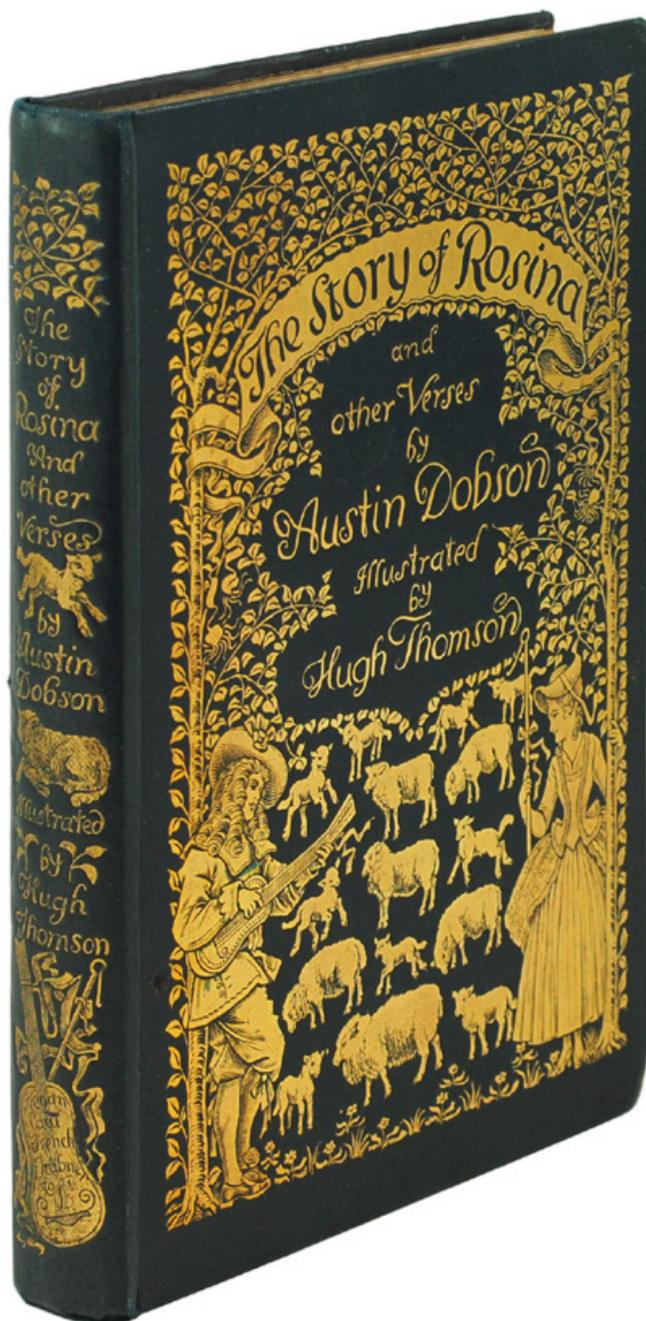


§ First edition thus of this scarce title; a previous collection of stories appeared in 1884 under the title *Wide-Awake Stories*. A notable collection, and one of the earliest in English of 43 Punjabi tales recounted by Steele (1847-1929), an indefatigable Englishwoman who spent 22 years in India. Many of the stories she collected had never before appeared in English. The beautiful illustrations are by John Lockwood Kipling, father of Rudyard, and Temple's notes provide helpful historical and cultural information. One of the rarest of the Cranford series. (124277) \$695



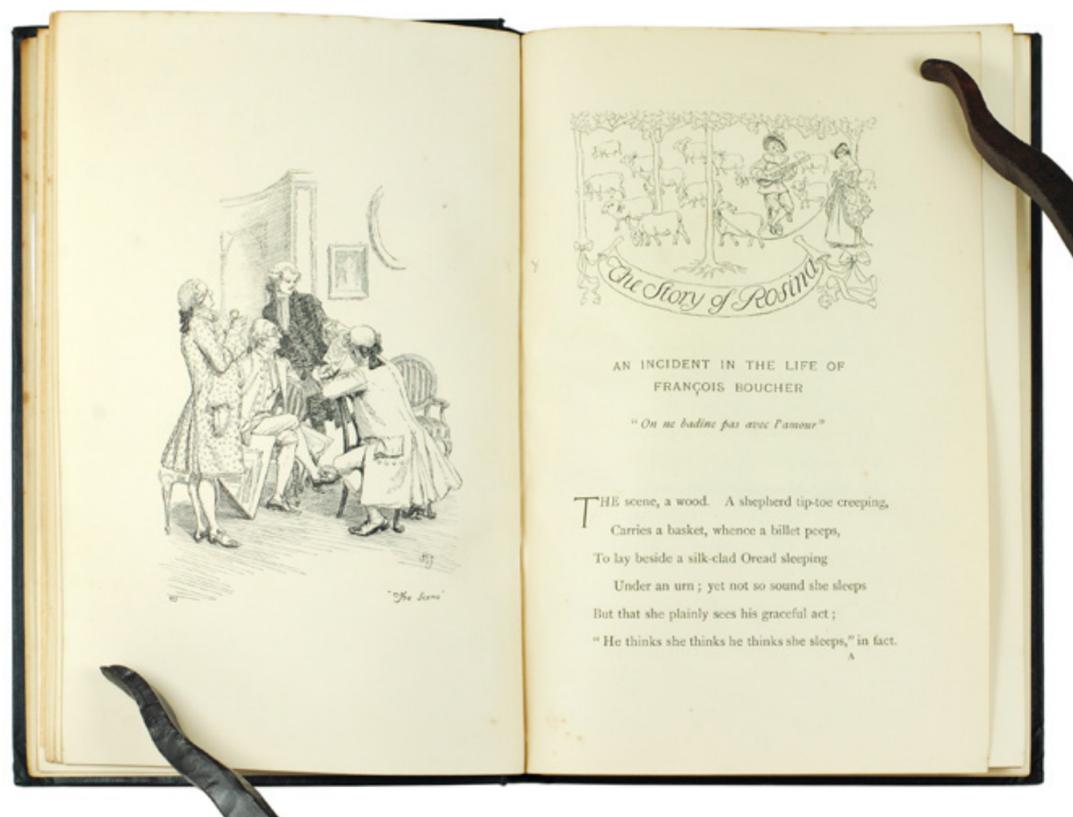
Cranford Style Bindings

37. DOBSON, AUSTIN. *The Story of Rosina and Other Verses*. Illustrated by Hugh Thomson. London: Kegan Paul, Trench, Trubner, & Co., 1895.



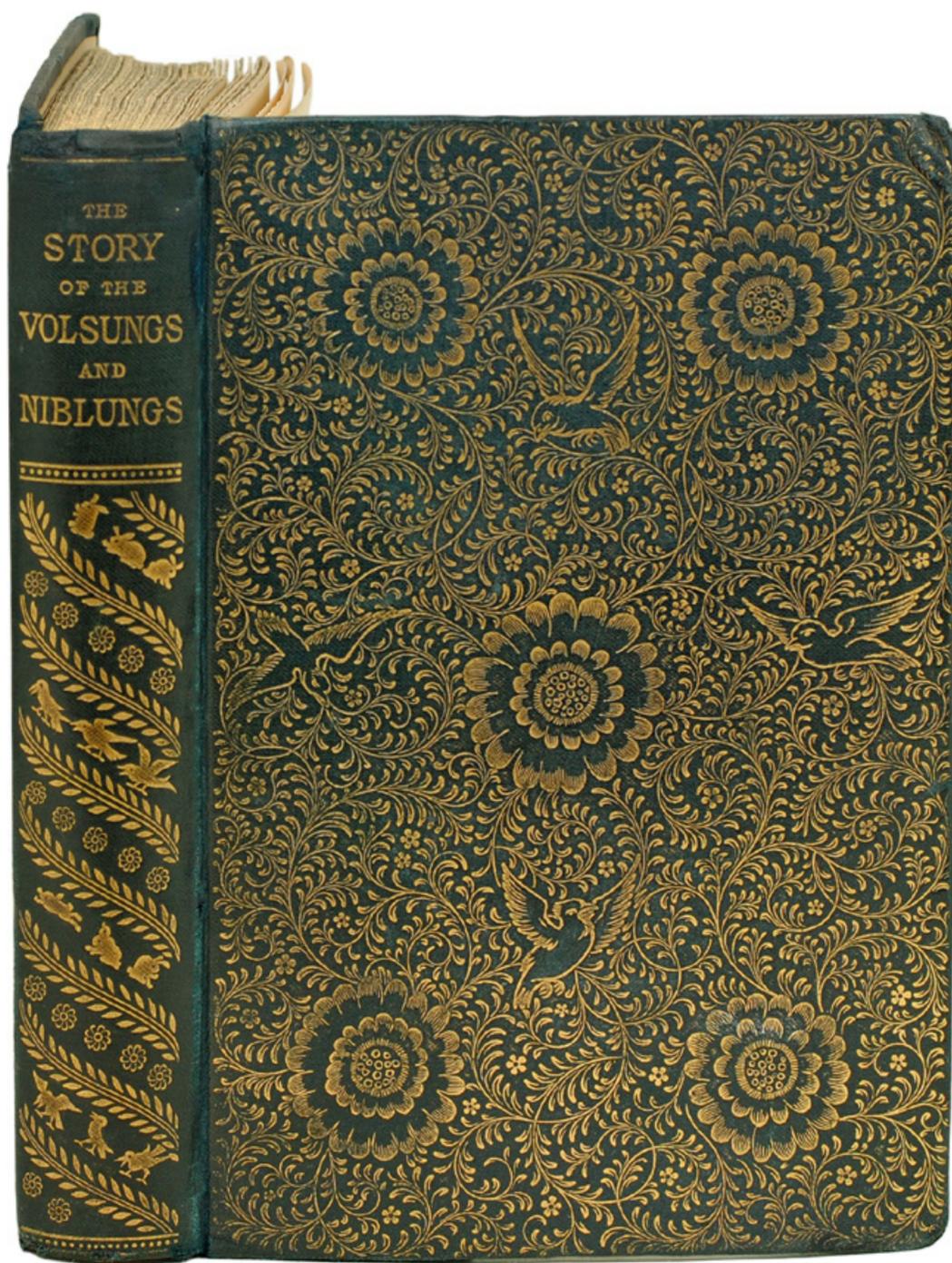
8vo, xiii; 120 pp. 32 full-page, tipped-in illustrations, including frontispiece, plus 17 smaller illustrations within text. Original dark green cloth, dark green endpapers, a.e.g., with pictorial decorations in gilt. A near fine copy. Ink signature at front "Maude Palmer Xmas 1895".

§ First edition, first printing. A lovely Cranford style binding decorated with designs by Hugh Thomson. "Influenced by Randolph Caldecott and the novels of Thackeray, Thomson (1860-1920) created an idyllic



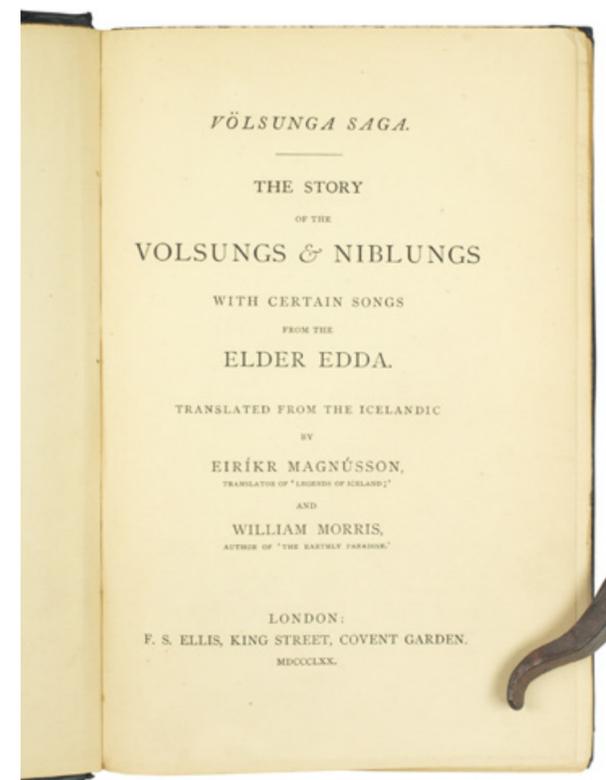
world of stage coaches, sedan chars, feasts and port wine... From the late 1880s he was continually in demand for the novels of Jane Austen, Fanny Burney, Mrs. Gaskell, Charles Reade and others as well as for contemporaries like J.M. Barrie and Austin Dobson" (Houfe, p. 479). (9094) \$150.

38. MORRIS, WILLIAM AND EIRIKR MAGNUSSON (TRANSLATORS). *Völsunga Saga: The Story of the Volsungs & Niblungs with Certain Songs from the Elder Edda. Translated from the Icelandic by Eiríkr Magnússon and William Morris.* London: F. S. Ellis, 1870.



8vo, xx, 275, [4, ads]pp. Full dark green cloth heavily decorated in gilt, by Philip Webb (see below), one corner slightly bumped, a very good copy with a small contemporary bookplate.

§ First edition, limited to 750 copies. A prose and verse translation of the story of the Volsungs by the Icelandic scholar Eiríkr Magnússon and William Morris. Morris' retelling of the saga as epic poem, *The Story of Sigurd the Volsung and the Fall of the Niblungs*, appeared six years later. In the British Library binding database it is noted: "See: Haslam, Malcolm. *Arts and Crafts Book Covers*. Shepton Beauchamp, Richard Dennis, 2012, no. 65. The design is by Philip Webb. Both covers are blocked identically in gold, with a symmetrical pattern of 'five flowers', four birds in flight – all joined by a mass of curling stems and leaves, on the upper cover, bottom left, the words: "De Lacy" [the die cutter] are blocked in gold in small letters." This binding can be seen as a precursor of and influence on the Cranford series, predating it by two plus decades. Its lavish cover design is remarkable. (124278) \$695





39. READE, CHARLES. *Peg Woffington with an Introduction by Austin Dobson and Illustrations by Hugh Thomson*. London: George Allen, 1899.

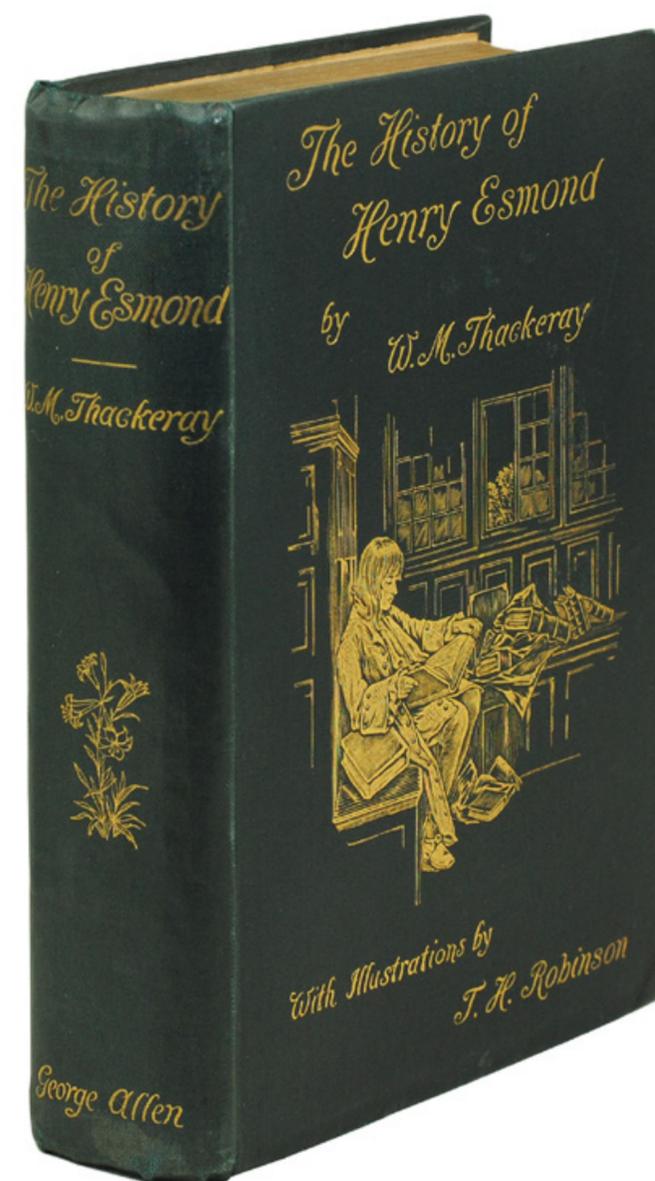
8vo, (lii), (298)pp. Original dark green cloth, dark green endpapers, a.e.g., with pictorial decorations in gilt. Slightly cocked as often, fine copy.

§ First edition thus. One of the many Hugh Thomson vastly under-rated and under-priced decorative bindings of the fin-de-siecle, here adorning Charles Reade's fictionalized biography of the Irish actress Peg Woffington (1720-1760). (124279) \$50

40. THACKERAY, W.M. *The History of Henry Esmond. With Illustrations by T. H. Robinson*. London: George Allen, 1896.

8vo, xxxv; 513pp. 72 illustrations by T.H. Robinson, including frontispiece. Original green cloth illustrated and lettered in gilt. All edges gilt. Light spotting to title page and front hinge splitting. Gift inscription to recto of frontispiece. A good copy.

§ First edition thus. The illustrator, Thomas Heath Robinson (1869-1954) came from a family of successful illustrators: his father was the engraver Thomas Robinson, and his brothers were W. Heath Robinson and Charles Robinson. (9097) \$100



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With best wishes from John, Chris, Rachel and Annika

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