

# David Brass Rare Books

*A Picture Is Worth A Thousand Words*



Original Art  
2021



"There are perhaps no days of our childhood we lived so fully as those we spent with a favorite book" - Marcel Proust

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**A Sweet, Original Illustration by Joan Walsh Anglund  
Featuring a Well-Known Nursery Rhyme**

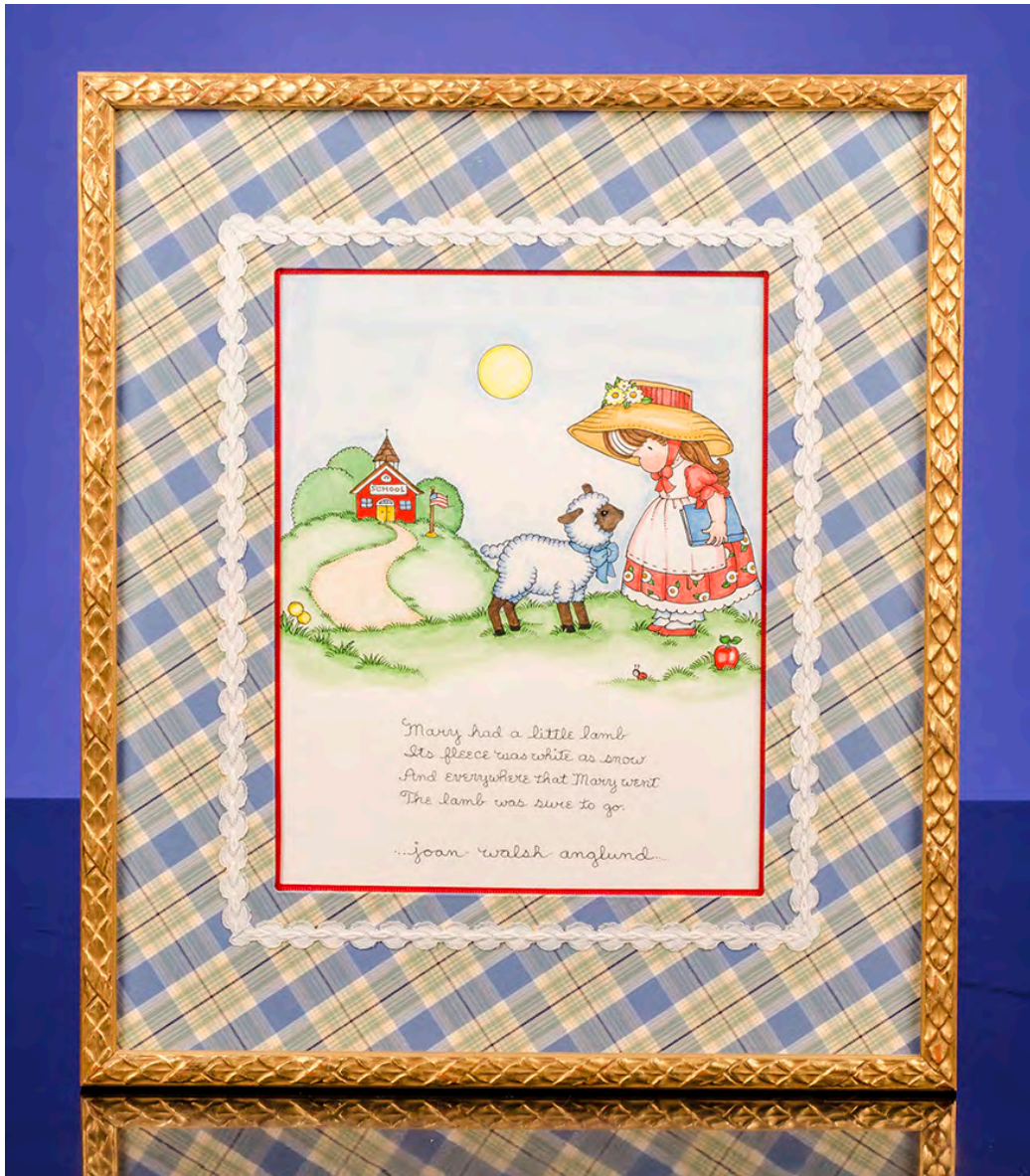
**ANGLUND, Joan Walsh, artist.** "Mary had a little lamb". [n.p., n.d.]. Original pen, ink and watercolor illustration, signed "Joan Walsh Anglund" along lower edge. Image size: 9 3/8 x 7 3/8 inches; 238 x 186 mm. Beautifully matted, framed and glazed. (Frame size: 15 3/8 x 13 3/8 inches; 390 x 337 mm.). A lovely illustration of Mary and her little lamb with a verse of the well-known nursery rhyme hand written below. Beautifully framed with a blue checkered mat with a red ribbon border and decorated with a white ribbon embellishment.

Joan Walsh Anglund is an American poet and children's book author, beloved by readers of all ages for more than forty years. Her classics include *A Friend Is Someone Who Likes You*, which was a New York Times Book Review Best Illustrated Book of the Year. She had sold over 45 million books worldwide.

In 2015 a United States Postal Service stamp was issued commemorating the American author and poet Maya Angelou with the Joan Walsh Anglund quote "A bird doesn't sing because it has an answer, it sings because it has a song", though the stamp apparently attributes the quote to Angelou. The quote is from Anglund's book of poems, *A Cup of Sun* (1967). President Obama also wrongly attributed the sentence to Angelou during the presentation of the 2013 National Medal of Arts and National Humanities Medal.

DB 03999.

\$2,500



## The Mad Hatter Singing

**BLACK, Francine.** *The Mad Hatter Singing.* [N.p.], 1993. Image size: 6 3/8 inches x 4 7/8 inches; 160 mm x 124 mm. Frame size: 14 1/2 inches x 12 1/4 inches; 370 mm x 312 mm. Matted, framed and glazed. A charming watercolor drawing in the style of Harry Theaker after John Tenniel of The Mad Hatter singing. A large mouse is just behind him and he's sitting at a table with two cups and saucers and a plate.

Sir John Tenniel's wonderful drawings have, on the whole, remained uncolored in black and white except for sixteen illustrations which were colored by Harry Theaker in 1911. Those sixteen illustrations, still in copyright with MacMillan Publishers, were the basis for a successful licensed merchandising program. As the merchandising program progressed, it was decided that manufacturers would request a greater choice of colored copyright images and in 1993 Macmillan Publishers commissioned Francine Black to paint, in the style of Harry Theaker, the seventy-two drawings by Tenniel hitherto uncolored. To date thirty-three drawings from 'Alice in Wonderland' have been painted and fifteen of these have been used by manufacturers on their various products. However, a change of management at MacMillan Publishers in 1993 resulted in a change in direction for the merchandising program and Francine's original watercolors are now available for sale with the permission of MacMillan Publishers. These are the only color illustrations from Tenniel's blocks to become available for sale. They predate those published in the recent reprint of 'Alice' by some two years; the original for the latter will remain in the MacMillan archives. MacMillan took imprints for these paintings directly from the original woodblocks engraved by the Dalziel Brothers from Tenniel's drawings for the first edition of the books published by MacMillan and which are kept in the British Museum. These watercolors are an important part of the history of 'Alice in Wonderland' and this is a rare opportunity to acquire genuine related artwork. MacMillan Publishers hold the copyright of these watercolors and they can only be reproduced with MacMillan's express permission.

DB 05239.

\$950



**Emperor Nero's Golden Palace  
The Domus Aureus**

**CARLONI, Marco** (1742-1796) after **SMUGLIEWICZ, Franciszek** (1745-1807) and **BRENNA, Vincenzo** (1745-1820). Detail of a fresco in the 'Domus Aureus'. Rome: Ludovico Mirri, [1776-1778]. Plate # 9. Original engraving with later hand coloring. Fine in a stunning gilt frame. Framed size: (31 1/2 x 21 inches; 800 x 533 mm.). Plate mark: (22 7/8 x 12 1/4 inches; 581 x 311 mm.).

A fine plate from 'Vestigia delle terme di Tito e loro interne pitture' of an ancient fresco from the 'Domus Aureus', Nero's sumptuous imperial complex in Rome. The image depicts two male figures draped in blue/green robes admiring the frescoes and statues.

The Domus Aurea (Latin, "Golden House") was a vast landscaped palace built by the Emperor Nero in the heart of ancient Rome after the great fire in 64 AD had destroyed a large part of the city and the aristocratic villas on the Palatine and Esquiline Hills. It replaced and extended his Domus Transitoria that he had built as his first palace complex on the site.

Designed by architects Severus and Celer. The magnitude and decadent extravagance of the impressive gold-covered, jewel bedecked palace was intended to glorify the Emperor's reign. Its rooms were filled with lavish furniture and its walls and ceilings covered with decorative late-Hellenistic murals by the renowned ancient artist Fabullus. Nero, who died in 68 AD before the Domus was totally completed.

DB 05027.

**\$1,250**



**Emperor Nero's Golden Palace  
The Domus Aureus**

**CARLONI, Marco** (1742-1796) after **SMUGLIEWICZ, Franciszek** (1745-1807) and **BRENNA, Vincenzo** (1745-1820). Detail of a fresco in the 'Domus Aureus'. Rome: Ludovico Mirri, [1776-1778]. Plate # 41. Original engraving with later hand coloring. Fine in a stunning gilt frame. Framed size: (32 x 21 inches; 813 x 533 mm.). Plate mark: (23 1/2 x 12 1/2 inches; 597 x 317 mm.).

A fine plate from 'Vestigia delle terme di Tito e loro interne pitture' of an ancient fresco from the 'Domus Aureus', Nero's sumptuous imperial complex in Rome. The image depicts several fine frescoes and statues.

In 1480, practically forgotten, the Domus was excavated, and its subterranean passages and rooms thereafter became known as 'le grotte' (cave). Many of its original frescoes survived, and their motifs and ancient style of ornamentation, called 'grotteschi' (grotesque) after 'grotte', became extremely popular during the Renaissance, influencing many prominent artists such as Raphael, Michelangelo, Ghirlandio, and Pinturicchio. Published in 1776-1778, 'Vestigia delle terme di Tito e loro interne pitture' is an elaborate album of engravings depicting the stunning 'al fresco' and 'al stucco' murals of Nero's Domus Aureus. Carloni's beautifully rendered plates faithfully capture the ancient Roman grotesque style, which became a hallmark of Renaissance Art.

DB 05028.

\$1,250



**Emperor Nero's Golden Palace**  
**The Domus Aureus**

**CARLONI, Marco** (1742-1796) after **SMUGLIEWICZ, Franciszek** (1745-1807) and **BRENNA, Vincenzo** (1745-1820). Detail of a fresco in the 'Domus Aureus'. Rome: Ludovico Mirri, [1776-1778].

Plate # 16. Original engraving with later hand coloring. Fine in a stunning gilt frame. Framed size: (27 1/4 x 23 1/2 inches; 692 x 597 mm.). Plate mark: (18 x 14 inches; 457 x 356 mm.).

A spectacular plate from 'Vestigia delle terme di Tito e loro interne pitture' of an ancient fresco from the 'Domus Aureus', Nero's sumptuous imperial complex in Rome. The image depicts three women and one naked man. The women are dressed in red, gold and blue/green robes, two of them holding infants in their arms. The image is surrounded by a wonderful decorative border.

Carloni's beautifully rendered plates faithfully capture the grotesque style of the ancient frescoes, which was characterized by decorative borders filled with whimsical, often comical animals and foliage taken from both nature and the artist's imagination. The ornamental borders also served the practical functions of framing the central mythological, religious, or historical subject portrayed and separating the various murals in a single decorative scheme.

DB 05029.

**\$1,500**



**Emperor Nero's Golden Palace  
The Domus Aureus**

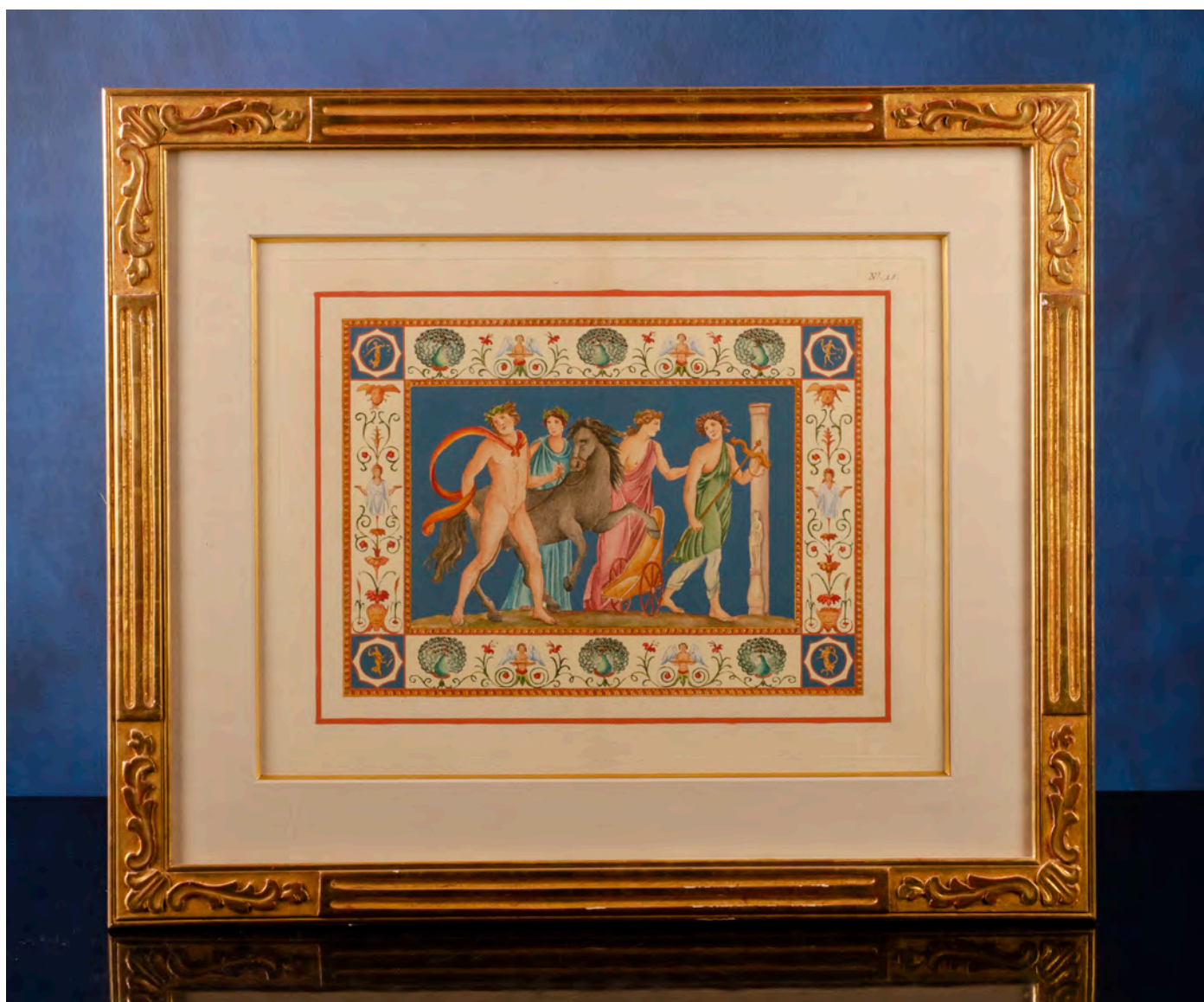
**CARLONI, Marco** (1742-1796) after **SMUGLIEWICZ, Franciszek** (1745-1807) and **BRENNA, Vincenzo** (1745-1820). Detail of a fresco in the 'Domus Aureus'. Rome: Ludovico Mirri, [1776-1778].

Plate # 16. Original engraving with later hand coloring. Fine in a stunning gilt frame. Framed size: (28 x 23 3/4 inches; 711 x 603 mm.). Plate mark: (18 1/4 x 14 1/8 inches; 463 x 359 mm.). A fine plate from 'Vestigia delle terme di Tito e loro interne pitture' of an ancient fresco from the 'Domus Aureus', Nero's sumptuous imperial complex in Rome.

A spectacular plate from 'Vestigia delle terme di Tito e loro interne pitture' of an ancient fresco from the 'Domus Aureus', Nero's sumptuous imperial complex in Rome. The image depicts three women, a naked man and a prancing horse. The women are dressed in blue, red and green robes, one of them standing by a child's chariot. The image is surrounded by a wonderful decorative border.

DB 05030.

**\$1,750**





### Four Charming Faux-Cruikshank Watercolors

[CRUIKSHANKIANA]. *Four Original Watercolor Caricatures in the Manner of George Cruikshank*. N.p.: n.p., n.d. Two images at 5 5/8 x 3 5/8 in. (143 x 91 mm); two at 5 1/4 x 3 5/8 in. (134 x 90 mm). On card stock (9 x 7 1/2 in.) with mounted "book cover" overlay with title: "Locke on the Human Understanding;" "Pleasing Reflections;" and (2) "Cruikshank Comicalities." "Locke on Human Understanding" has been excised from its card background.

The two "Cruikshank Comicalities" open to reveal "The Man Wut Won The Fight," and "The Hackney Dragsman," each with captions. "Locke on the Human Understanding" opens to reveal a man "locke'd" in penal stocks; "Pleasing Reflections" opens to reveal an unattractive man lovingly gazing at himself in a mirror; each without caption. None of the four images as titled are found in Cohn. They appear to be fine examples of non-Cruikshank Cruikshankiana by one clearly enamored with the famed caricaturist. A delightful and fine set.

These are not the work of an amateur; they are the product of a consummately skilled draughtsman and colorist identified only by the initials "H.C." found on two of the caricatures. A delightful and fine set.

DB 02338.

\$1,250



**A Sweet Watercolor Illustration  
Beautifully Framed**

**DYER, Jane, artist.** "Goodnight Sheep". From *Good Night, Good Night Sleepyhead*. [N.p., ca. 1993]. Original pen, ink and watercolor illustration. Image size: 10 1/8 x 12 inches; 257 x 305 mm.) Beautifully matted, framed and glazed. (Frame size: 17 7/8 x 19 7/8 inches; 454 x 505 mm.).

A sweet illustration of a baby embracing a sheep stuffed animal. Beautifully framed with a cream silk mat, bordered with metallic gold and blue ribbons, and further decorated with light blue ribbon embellishment.

Jane Dyer is a beloved American illustrator of more than fifty books, including Amy Krouse Rosenthal's *Cookies* series and Jeanne Birdsall's *Lucky and Squash*. Dyer grew up in New Jersey and Pennsylvania. She used to teach, write, and illustrate textbooks before she began illustrating children's books full-time. Most of Dyer's work in children books illustrates family or home scenes. Dyer has received multiple awards throughout her career, including two Parent's Choice Honor Books for Illustration awards. In 2015, Dyer spoke at the Eric Carle Museum of Picture Book Art in Amherst, Massachusetts and read *Lucky and Squash* aloud as part of her talk on the art-making process for picture books.

DB 04005.

**\$1,650**



**A Lovely Dual Watercolor Lullaby  
Framed Together with a Stunning Custom Mat**

**GILBERT, Anne Yvonne, artist.** "Little Son, Hush-a-Bye". From *Baby's Book of Lullabies & Cradle Songs*. [N.p.], 1991. Two original pen, ink and watercolor illustrations. Image sizes: 7 1/2 x 7 1/2 inches; 191 x 191 mm. Beautifully matted, framed and glazed together. (Frame size: 15 7/8 x 27 inches; 403 x 686 mm.).

This lovely illustrated spread was inspired by the illustrator's son. One side features handwritten lyrics to the lullaby, "Little Son, Hush-a-Bye" and the other depicts a mother cradling her son. Beautifully framed with a pink-cream silk mat bordered with decorative cream and pink ribbons.

Anne Yvonne Gilbert is a British artist and book illustrator. Her controversial cover design of Frankie Goes To Hollywood's 1983 single "Relax" became "one of the most famous record sleeves of all time". While much of her career since then has focused on illustrating the covers and interiors of popular books, Gilbert has also designed series of stamps produced by the Royal Mail depicting Christmas themes and Arthurian mythology. She illustrated several of the books in the popular Ologies series, among other children's books. In 1991, Gilbert compiled sixteen traditional lullabies into her book, *Baby's Book of Lullabies & Cradle Songs*, which she illustrated using watercolors. The selections included songs in English, French, and Norwegian, among other languages. She illustrated Rebecca Hickox's children's book *Per and the Dala Horse* in 1997, and M.C. Helldorfer's *Night of the White Stag* in 1999. Gilbert has provided artwork for many other children's books, including *A Visit from St. Nicholas* and Vivien French's *A Christmas Star Called Hannah*, both published in 2000.

DB 04004.

**\$1,250**



**Napoleon's Abandonment of General Duga in Egypt**  
**James Gillray's Satirical Representation of an Event Which Changed the Face of Events in France and Europe**

**GILLRAY, James.** *Buonaparté Leaving Egypt.* For an Illustration of the above, see Intercepted Letters from the Republican General Kleber, to the French Directory respecting the Courage, Honor, & Patriotic-Views, of "the Deserter of the Army of Egypt". Published March 8th 1800 - by H. Humphrey. No. 27. St. James's Street, London. Hand colored etching (14 1/8 x 10 1/16 inches; 358 x 250 mm.). A few small fox marks at top, otherwise near fine. Matted.

A satirical representation of an event which changed the face of events in France and throughout Europe. The designation of "The Deserter of the Army of Egypt," here applied to the hero of Egypt was echoed by many of his countrymen.

**Caricaturist and engraver James Gillray (1757-1815)** "was apprenticed to a letter engraver and worked under classical engravers such as Ryland and Bartolozzi in stipple. He trained at the R.A. Schools and did some book illustrations for Macklin's *Tom Jones* before turning to caricature in about 1780. His earlier works were published by the printseller Robert Wilkinson of Cornhill, forsaking him for Fores in about 1787. Gillray finally came to rest as chief caricaturist to Mrs. Humphrey at New and Old Bond Street, where he lodged till his death. Gillray was the first professional caricaturist in this country, he simplified the art of the amateurs by replacing archaic symbols with forceful design and his art training enabled him to work on a more heroic scale than his predecessors. His work hit very hard and as the artist was something of a political maverick, he was assiduously courted by all parties. His frequent satires on Royal extravagance such as 'A Voluptuary under the horrors of Digestion' 1792 and the caricatures of Napoleon and Charles James Fox, created in their realism and savagery a whole new field for the caricaturist. Although much of his work dates from before 1800, a group of marvellous caricatures appeared in the early 1800s including 'Tiddy-Doll, the great French-Gingerbread Baker', 1806, 'Uncorking Old Sherry', 1805, 'The Plum-pudding in danger', 1805 and most famous of all 'The King of Brobdingnag and Gulliver', 1803. Gillray's last work was engraved in 1811 shortly before he became insane; his position was taken by the young George Cruikshank" (Houfe). Wright & Evans, James Gillray, #254

DB 03500.

\$750



## "Frogs and Snakes"

**GREENAWAY, Kate (1846 – 1901).** *Frogs and Snakes*. Original pen, ink and watercolor drawing illustrating "Diamonds and Toads" from Aunt Louisas 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.

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!

"She had no sooner reached the fountain, than a lady most magnificently dressed came out of the woodland path, and asked Fanny to give her some water. This was the same Fairy who had before appeared as a poor old woman; and she came for the same purpose, that was, to try whether the young girl was kind and obliging; but lest she should only pretend goodness in order to gain the precious gift, the Fairy appeared in a different form. "I did not come here to draw water for strangers," said Fanny, scornfully; "I suppose you think the best silver tankard was brought on purpose for your ladyship! However you may drink out of it if you have a fancy."

DB 01341.

\$5,500



**A Superb Pair of Drawings  
In the Early Style of Kate Greenaway**

[GREENAWAY, Kate], (In the style of). "Happiness" and "Dismay". Two ink drawings, initialed and dated 1875. A pair of two original pen and ink drawings. Image sizes: 6 1/2 x 6 3/8 inches: 165 x 162 mm. Beautifully matted, framed and glazed separately with a cream mat and gray border. (Each frame size: 16 1/2 x 13 1/2 inches; 419 x 343 mm.).

This pair of very sweet drawings that are full of emotion are most certainly in the early style of Kate Greenaway. One depicts a young girl and boy in a garden by a water pump and large urn. The boy is holding an apple and the girl is offering him a bite of a pie. The other drawing shows the same girl and boy crying as the large urn has shattered into pieces at their feet.

We have been unable to identify the initials but we believe that they were done by a very accomplished mid-Victorian artist.

DB 03989.

**\$1,800**



### Calendar of The Seasons 1881

**GREENAWAY, Kate.** *Calendar of the Seasons 1881.* Four cards depicting the four seasons, Spring, Summer, Autumn and Winter. Each card measuring 4 1/8 inches x 2 11/16 inches; 105 mm x 68 mm. Frame size: 12 7/8 inches x 15 1/4 inches; 328 mm x 385 mm. Matted, framed and glazed.

Calendar of the seasons, showing the seasons of the year, each card with colored and floral borders. The card for Spring with the title: "Calendar of the Seasons/1881" and depicting three young girls in winter attire. The card for Summer with a young girl standing next to a rose bush, dressed in a bonnet and carrying a basket of flowers. The card for Autumn with a young girl holding a parasol, wearing a large frilly bonnet. The card for Winter showing three young girls with their backs to us, dressed in winter clothes.

DB 05238.

\$950



**"Come and Play in the Garden"**  
**A Fine Original Pen, Ink and Watercolor for**  
**"Little Ann"**

**GREENAWAY, Kate, artist.** "Come and Play in the Garden". Original pen, ink and watercolor drawing for "Little Ann". Signed with initials at lower left. No date, no place [Hampstead, London, ca. 1883]. Landscape (9 1/4 x 8 3/4 inches; 236 x 222 mm.). Image size: 4 7/8 x 4 1/2 inches; 124 x 115 mm. This fine watercolor appears on page 51 of Little Anne. London, 1883.

"Little sister, come away,  
And let us in the garden play,  
For it is a pleasant day.

"Little sister, come away,  
And let us in the garden play,  
For it is a pleasant day.

On the grass-plat let us sit,  
Or, if you please, we'll play a bit,  
And run about all over it..."

DB 04184.

**\$9,500**





**"Dirty Jim"**  
**A Fine Original Pen, Ink and Watercolor for**  
**"Little Ann"**

**GREENAWAY, Kate, artist.** "Dirty Jim". Original pen, ink and watercolor drawing for "Little Ann". Signed with initials at lower left. No date, no place [Hampstead, London, 1883]. Landscape (10 x 8 3/8 inches; 254 x 213 mm.). Image size: 4 3/8 x 3 1/2 inches; 111 x 89 mm.

This fine watercolor appears on page 24 of *Little Anne*. London, 1883.

"There was one little Jim,  
'Tis reported of him,  
And must be to his lasting disgrace,  
That he never was seen  
With hands at all clean,  
Nor yet ever clean was his face..."

DB 04185.

**\$7,500**



## Calendar for 1884

**GREENAWAY, Kate.** *Calendar For 1884 By Kate Greenaway.* London & New York: George Routledge & Sons, [1884]. Image size: 6 9/16 inches x 9 3/16 inches; 168 x 234 mm. Framed size: 13 1/8 inches x 15 1/8 inches; 332 mm x 390 mm Matted, framed and glazed.

The calendar for 1884, showing all the months of the year with colored and floral decorations and containing four groups of costumed figures in color. In the center is a banner "Calendar For 1884 By Kate Greenaway". To the left of the banner are two young ladies, one wearing a bonnet and the other carrying a basket of flowers. Above the banner are three little children - two girls and one boy - the two girls are holding hands and the middle child has her arm around the little boy. To the right of the banner are two young ladies, one holding a baby and the other with a small child leaning into her, dressed to match her mother. Below the banner are three women wearing bonnets. The woman on the left has a fur muff and is holding an umbrella, the woman in the middle is holding onto the women either side of her and the woman on the right is elderly with a walking stick.

DB 05237.

\$950



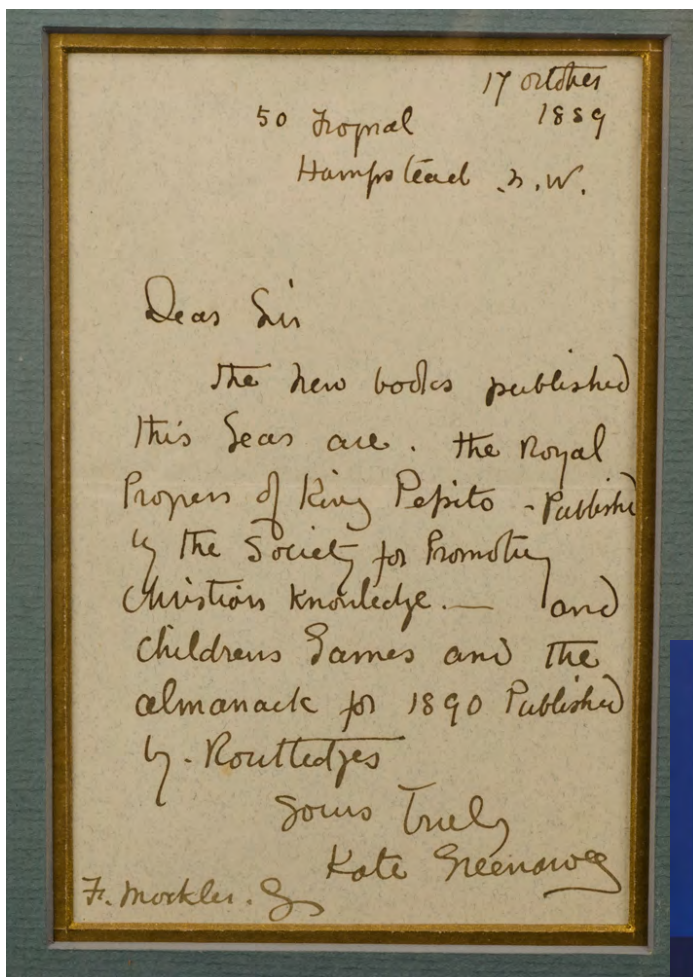
"My Books for 1889"

**GREENAWAY, Kate.** Autograph Letter Signed. 50 Frognal, Hampstead. N.W. October 17, 1889. One page, 5 7/8 x 3 7/8 inches (150 x 98 mm). Matted in tandem with black and white portrait photograph and framed. Frame size: 15 x 12 1/4 inches (383 x 310 mm.).

The interesting letter regarding her publications for 1889 reads: "Dear Sir / The new books published / this year are The Royal / Progress of King Pepito - published / by the Society for Promoting / Christian Knowledge -- and / Childrens Games and the / almanack for 1890 Published / by Routledges / Yours truly / Kate Greenaway / F. Mockler. Esq."

DB 02893.

\$950



## The Bear, The Bull Dog and The Monkey

**HEATH, William, (after).** *The Bear the Bull Dog and the Monkey.* Pen and ink with watercolor on wove paper, (16 3/8 x 11 1/2 inches; 415 x 291 mm.). Original artwork after the published etching from August of 1812. The first image of the Russian campaign which commenced in late June, Napoleon as half-ape, gripped by the Russian bear and savaged by the bulldog, named on its collar as Wellington, manuscript verse below.

"Dame Mischief may say "spare my Monkey good Sirs  
But I'll tell you what's best to be done  
The Villain delights in such mischievous stirs  
That 'tis wisest to stop all his fun

So Bruin & Growler each play your part  
And worry this troublesome Blade,  
Then Peace shall again delight evr'y Heart  
And the Rogue will be robbed of his Trade"

[c.f. BM Satires 11896], c.1812.

DB 03416.

\$750



**A Stunning Original Watercolor  
"Mau-Mau on Paisley"**

**IVORY, Lesley Anne, artist.** "Mau-Mau on Paisley". [n.p., n.d., ca. 1990]. Original pen, ink and watercolor, signed and inscribed with title on reverse. Image size: 4 1/2 x 4 1/2 inches; 115 x 115 mm. Beautifully matted, framed and glazed.

A gorgeous illustration of "Mau-Mau", a grey cat, with a stunning paisley background. Beautifully framed with a cream quilted mat and metallic gold and white decorative ribbon border.

Lesley Anne Ivory has gained her reputation as the world's most popular painter of cats by sustaining a superlative level of invention and craftsmanship. She studied at the art schools of St Albans, Watford and Luton, and, having gained the National Diploma in Design, taught at a school in Bedfordshire. Over a decade, she exhibited wood-engravings of wildlife at the Royal Academy, while creating an increasing demand for her card designs. Now married to the artist Evan Ivory and living in Hertfordshire, she works as a freelance designer and illustrator. As an illustrator, she has published many books, including *Cats Know Best* (1988), *Meet My Cats* (1989), *Cats in the Sun* (1991), *Cats Among the Toys* (1993) and *Star Cats* (1998). Never complacent, despite her secure position, she continues to test and stretch herself, both technically and conceptually, advancing by way of a balance between the observing eye and the designing hand. Though she is patiently fascinated by the appearance and behavior of cats, and studies their individuality with constant and precise attention, she is never content with providing a loosely delineated backdrop or with creating hastily sketched verisimilitude. She always thinks in terms of a complete pictorial design, drawing on her impressive knowledge of the history of design in order to extend her own visual language.

DB 03990.

**\$1,850**



**A Charming Original Watercolor  
A Children's Gardening Lesson**

**JOHNSON, Jane, artist.** "The Seasons". Unused cover design for *Our Garden Year*. London: Orchard Books, 1990. Original pen, ink and watercolor illustration. Image size: 11 x 8 7/8 inches; 280 x 226 mm. Beautifully matted, framed and glazed. (Frame size: 18 x 15 3/4 inches; 457 x 400 mm.).

A charming illustration depicting five children doing various garden activities throughout the year. Beautifully framed with a textured silk cream mat layered over a flower patterned fabric mat with a light pink ribbon border.

Jane Johnson was born in London, and studied French at the University of East Anglia, graduating in 1973. She then worked as a designer of children's books, first for Hodder & Stoughton (1974-76), and subsequently for Jonathan Cape Ltd (1976-81). In her spare time, she developed her talents as a writer and illustrator, producing lithographs for The Folio Society's edition of Serghei Aksakov's *A Russian Gentleman* (1976). Her own first book, *Sybil and the Blue Rabbit* (1980), won the Owl Prize in Japan and runner-up for the Mother Goose Award. The success of the following, *Bertie on the Beach* (1981), encouraged her to become a full-time illustrator. While living in Washington DC between 1989 and 1995, she produced *The Princess and the Painter* (1994), set in the time of Velásquez, and *My Dear Noel: The Story of a Letter from Beatrix Potter* (1999). From the mid 1990s, Johnson concentrated on a contemporary style of books for very young children with a focus on strong, accessible images. More recent projects have seen Johnson move successfully from illustrating to writing, in providing texts for Gaby Hansen's illustrations in *Are You Ready for Bed?* (2002) and *Little Bunny's Bathtime!* (2005). She is currently enjoying a life of semi-retirement in London.

DB 04001.

**\$850**



### King Arthur with Excaliber

**LE CAIN, Errol, artist.** [Young King Arthur with Excaliber]. [N.p., ca. 1968]. Original circular watercolor depicting a young King Arthur holding Excaliber above his head. Signed Errol Le Cain on right side border. Image size: 7 5/8 inches; 195 mm. Framed size: 15 inches x 15 inches; 380 mm x 380 mm. Mounted, framed and glazed.

DB 05031.

\$950



## Santa Being Hijacked

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

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

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

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

DB 04152.

**\$6,000**





## Santa's Home

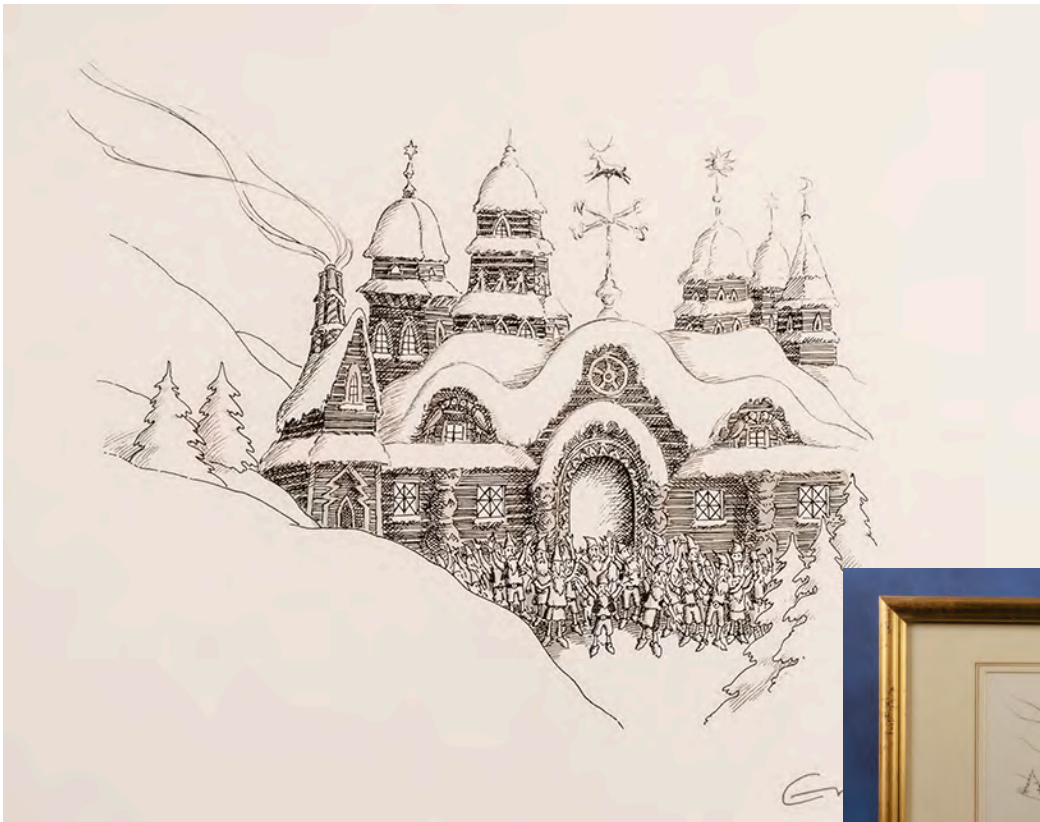
**LE CAIN, Errol, illustrator. BRICUSSE, Leslie.** An original pen, ink and monotone drawing from "Christmas 1993 or Santa's Last Ride." (Faber, 1987). [Santa's Home]. Image size: 7 3/4 x 10 inches. [Page 4]. "Our story starts on January One./A Brand New Year has just begun./Another Christmas has been kept./For one full week, the elves have slept,/Recovering from the Yule before,/And gathering strength for one Yule more." Matted, framed and glazed.

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

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

DB 04153.

\$1,250



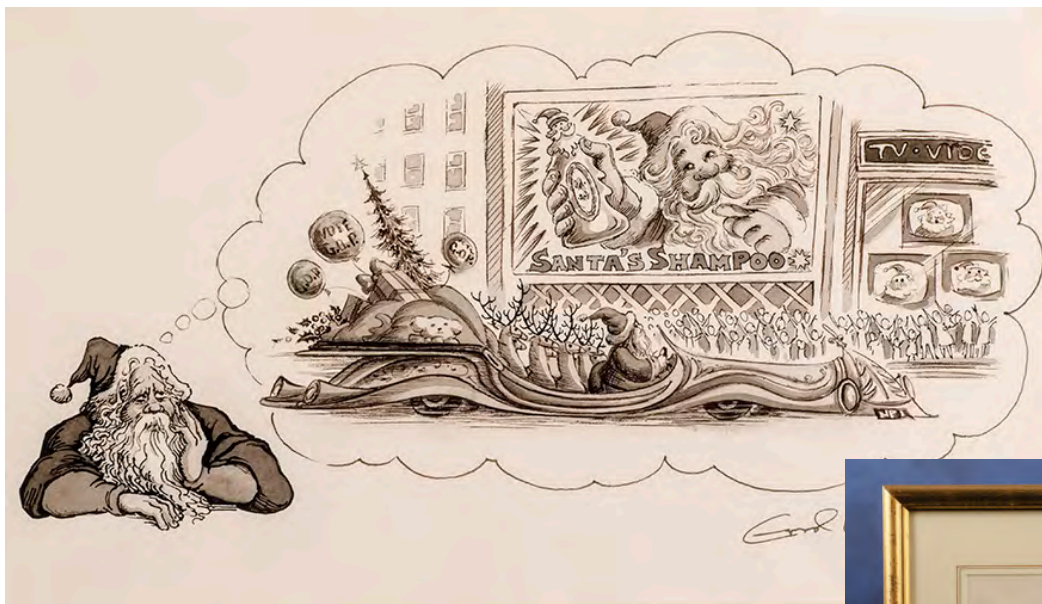
## Santa's Shampoo

**LE CAIN, Errol, illustrator. BRICUSSE, Leslie.** An original pen, ink and monotone drawing from "Christmas 1993 or Santa's Last Ride." (Faber, 1987). "Santa's Shampoo". Image size: 6 1/2 x 11 1/2 inches. [Page 26]. "They asked me if I'd go on TV?/And would I vote for GOP?/And would I use this new shampoo?/(They'd pay me lots of money to)." Matted, framed and glazed.

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

DB 04154.

\$1,250



### The Poor Old Reindeer Did their Best

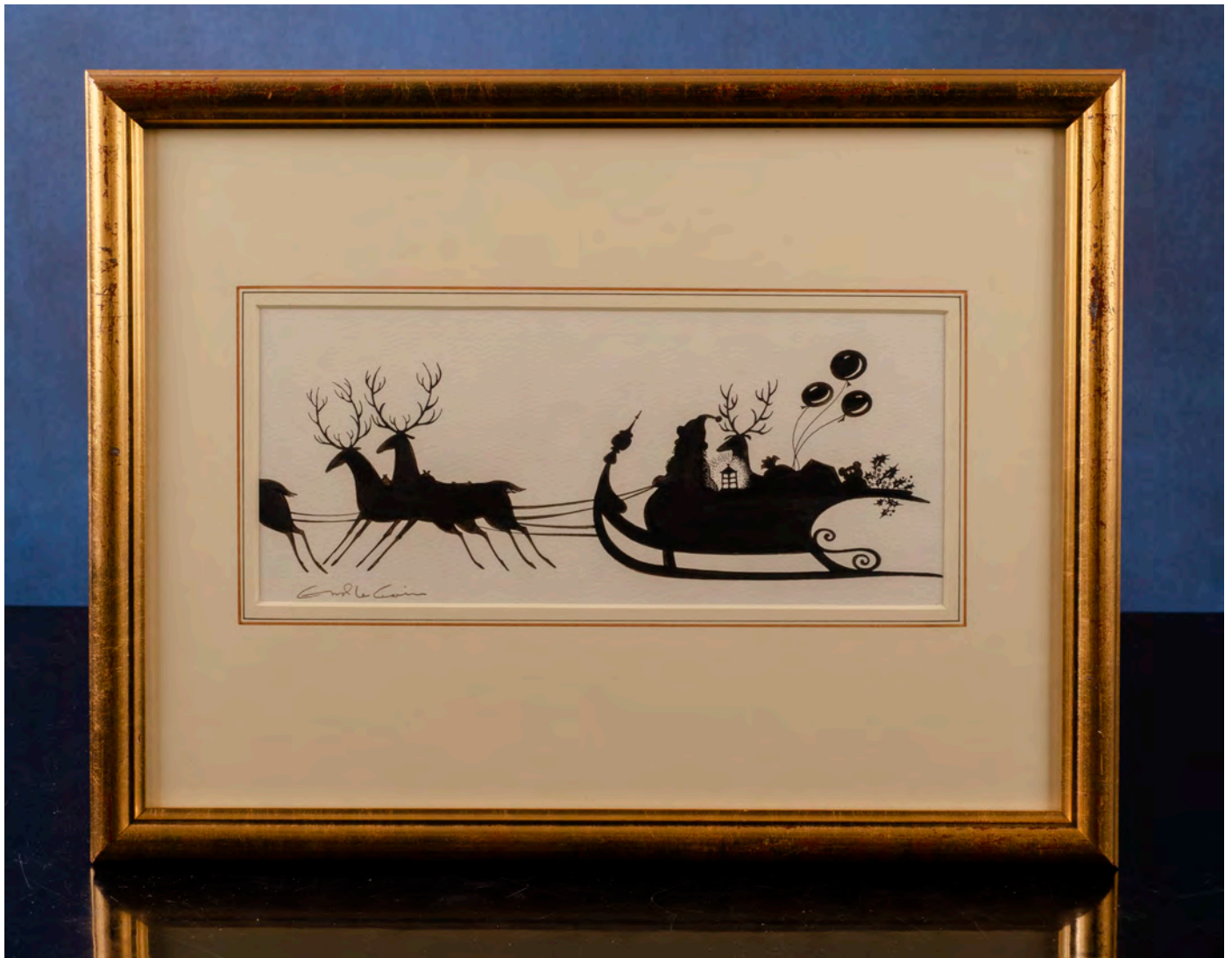
**LE CAIN, Errol, illustrator. BRICUSSE, Leslie.** An original black and white silhouette drawing from "Christmas 1993 or Santa's Last Ride." (Faber, 1987). Image size: 5 x 11 3/4 inches. [Page 8]. "The poor old reindeer did their best,/But one got sick in Budapest/And very nearly wrecked the run/Of Christmas, 1881./But Santa stuck him in the sleigh,/And somehow coped with seven that day." Matted, framed and glazed.

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

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

DB 04155.

\$1,250



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

**LE CAIN, Errol, illustrator. BRICUSSE, Leslie.** An unused/unpublished original pen, ink and monotone drawing from "Christmas 1993 or Santa's Last Ride." (Faber, 1987). Image size: 5 1/2 x 11 3/4 inches. Santa on his sleigh, full of gifts, being pulled along by six reindeer. Matted, framed and glazed.

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

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DB 04156.

\$1,250



## Santa's Job Back Then Was Fun

**LE CAIN, Errol, illustrator. BRICUSSE, Leslie.** An original pen, ink and monotone drawing from "Christmas 1993 or Santa's Last Ride." (Faber, 1987). Image size: 4 1/2 x 11 3/4 inches. [title-page vignette and page 5]. "The world has changed, there is no doubt,/Since Santa's reindeer first set out,/In crystal skies and sparkling snow,/So many thousand moons ago./And Santa's job back then was fun./The year, let's not forget, was One". Matted, framed and glazed.

In 1965, Le Cain joined Richard Williams's animation studio and worked on a wide range of animation projects, including film titles for *A Funny Thing Happened on the Way to the Forum*, *Casino Royale*, and *The Charge of the Light Brigade*. His most important work with Richard Williams was for the unfinished (1964 to 1992) animated film *The Thief and the Cobbler*. Le Cain turned freelance in 1969, working on sets for BBC television productions, continuing with animation projects, and beginning his career as a children's book illustrator. Le Cain's first children's illustrations were published by Faber and Faber in a story he'd originally storyboarded for the film, *King Arthur's Sword* (1968), which began a long association with Faber that continued to his death. His first book "made me aware of the scope and possibilities of children's book illustration, and now I am convinced this is the medium for me". Le Cain wrote 3 and illustrated 48 children's books during his lifetime, recognized for their richly decorative watercolours and masterful command of design and colour. His self-authored works were *King Arthur's Sword* (1968), *The Cabbage Princess* (1969) and *The White Cat* (1973). He was commended for the 1969, 1975, and 1978 Greenaway awards before winning the 1984 Medal and was commended again for 1987.

DB 04157.

\$950



**The Poor Old Reindeer Did their Best**

**LE CAIN, Errol, illustrator. BRICUSSE, Leslie.** An original black and white silhouette drawing from "Christmas 1993 or Santa's Last Ride." (Faber, 1987). Image size: 5 x 11 3/4 inches. [Page 8]. "The poor old reindeer did their best,/But one got sick in Budapest/And very nearly wrecked the run/Of Christmas, 1881./But Santa stuck him in the sleigh,/And somehow coped with seven that day." Matted, framed and glazed.

DB 04908.

\$950



**A Lovely Original Watercolor  
From *Leave Your Sleep*  
Adapted to Music by Natalie Merchant**

**McCLINTOCK, Barbara, artist.** "If No One Ever Marries Me". From *Leave Your Sleep* by Natalie Merchant. [N.p.], 2012. Original pen, ink and watercolor illustration. Signed "Barbara McClintock" on lower left-hand corner. Image size: 9 5/8 x 7 7/8 inches; 244 x 200 mm. Matted. (Mat size: 18 x 14 inches; 457 x 356 mm.).

A lovely illustration from the collection of classic children's poetry in *Leave Your Sleep*. This book was adapted to music by Natalie Merchant, and opens the door to a wondrous world filled with witches and fearless girls, blind men and elephants, giants and sailors and dancing bears. It features a daring and delightful selection, ranging from the beloved to the undiscovered. Natalie Merchant's brilliant musical renderings, selected from her highly praised album, share the stage with Barbara McClintock's richly imagined art to create a memorable reading, looking, and listening experience.

Award-winning children's book author and illustrator Barbara McClintock draws like a dream; her "beautifully restrained use of color may evoke a long-ago time, but her compositions are so dynamic that there's always something for contemporary children to discover." [Michael Cart, Booklist] Full of humor and wit and strong characterizations, her books are timeless charmers. McClintock's books have won five New York Times Best Books awards, a New York Times Notable Book citation, a Boston Globe/Horn Book Honor award, and numerous other awards, recommended/best book lists, and starred reviews.

DB 04002.

**\$2,500**



**A Bright, Sunny Original Watercolor Beautifully Framed and Matted**

**PRICEMAN, Marjorie, artist.** [Figures on a Boat]. From *How to Make an Apple Pie and see the World*. [n.p.], 1994. Original watercolor, signed "MP" on lower right-hand corner. Image size: 9 3/4 x 10 3/4 inches; 248 x 273 mm. Beautifully matted, framed and glazed. (Frame size: 15 1/4 x 16 1/4 inches; 387 x 412 mm.).

A fun and energetic illustration depicting a scene on a boat, from the book, *How to Make an Apple Pie and see the World*. Beautifully framed with a blue and white striped fabric mat and light pink ribbon border. This illustration has been cropped down from the original two page spread - the cropped area has been attached to the back of the frame.

Marjorie A. Priceman is an American writer and illustrator of more than thirty children's picture books including two Caldecott Honor Books (runners-up for the Caldecott Medal). Her first book, *Friend or Frog*, was published in 1989, soon after her graduation from the Rhode Island School of Design. Priceman's books are known for their bright watercolors, free-flowing lines and whimsical spirit. One of her most popular books is *Zin! Zin! Zin! A Violin!*, a recipient of the Honor. Priceman's 1994 work, *How to Make an Apple Pie and See the World*, introduces a young girl who wants to make an apple pie but does not have what she needs at home. Though the stores are closed, the young baker refuses to give up; instead, she travels around the world to gather the necessary ingredients. She journeys to Italy to find wheat for the flour, to France to get a chicken's eggs, to Sri Lanka for cinnamon from the bark of a tree, to England for the milk of a cow, to Jamaica for sugar cane, and to Vermont for tart, ripe apples. The book includes a recipe, enabling ambitious readers to make a pie along with the story's protagonist. This book is still in print and has sold over 350,000 copies. It has received a variety of awards and is used frequently in schools.

DB 04000.

**\$2,250**





**Original Arthur Rackham Pencil Sketch**

**RACKHAM, Arthur, artist.** "Woman Running" [n.d., n.p., ca. 1890]. Original pencil drawing. Image size: 5 x 5 inches; 127 x 127 mm. Matted, framed and glazed (frame size: 14 1/2 x 11 3/8 inches; 368 x 288 mm.).

This pencil drawing depicts a woman running. She is wearing a hat and a jacket and long skirt.

Provenance: from the artist's family. Exhibited at 'The British Art of Illustration' 26th November - 20th December, 1991 (no. 222).

DB 03837.

**\$650**



### An Original Arthur Rackham Pencil Drawing

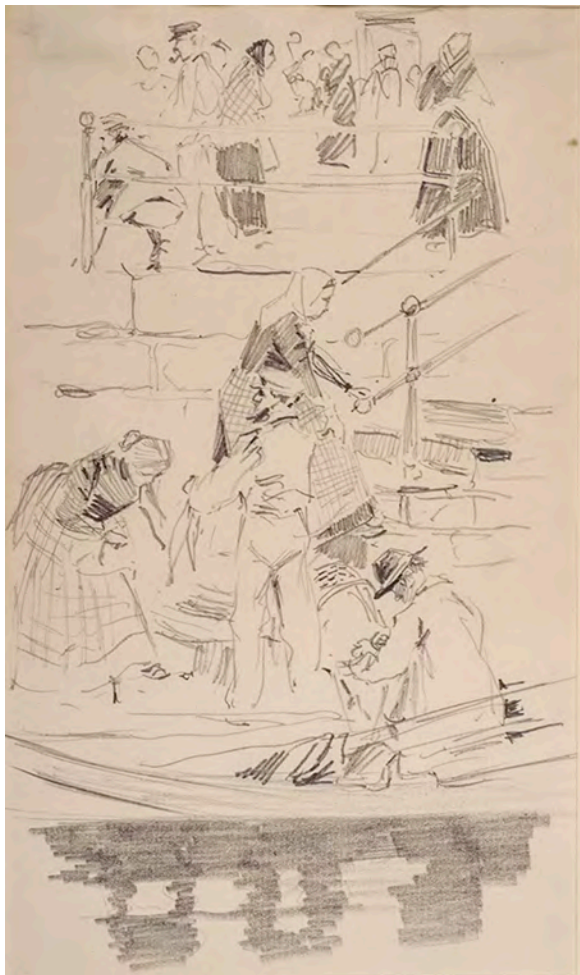
**RACKHAM, Arthur, artist.** "Arriving by Boat" [n.d., n.p., ca. 1890]. Original pencil drawing. Image size: 8 1/2 x 5 inches; 215 x 127 mm. Matted, framed and glazed (frame size: 16 3/8 x 12 3/4 inches; 423 x 323 mm.).

In the foreground is a small row boat docked by some steps. One man with a hat and coat on is sitting in the boat and there is a man on the dock holding what might be some fish. One woman is bending down to look at the fish and another woman is climbing the steps. In the background, sketched, are a group of people up on the quayside.

Provenance: from the artist's family. Exhibited at 'The British Art of Illustration' 26th November - 20th December, 1991 (no. 223).

DB 03838.

**\$1,750**



### Arthur Rackham's Fünverein - His 'Five Club'

**RACKHAM, Arthur, artist.** "Saas Fee" [n.d., n.p., ca. 1890]. Original pencil and red crayon drawing, signed "A Rackham/Saas Fee/-- 99" on lower right-hand corner. Image size: 6 1/4 x 3 3/4 inches; 159 x 95 mm. Matted, framed and glazed. (frame size: 14 5/8 x 11 3/4 inches; 371 x 298 mm.).

A pencil and red crayon drawing depicting five women in Swiss costume, three of them standing up straight and two of them leaning forward.

"The 1890s was the period in which Rackham travelled in England, Europe and Scandinavia whenever opportunities allowed. His circle of friends had widened by this time to include Frank Keen, Sam Hamer, and the two Andrewes brothers, Herbert and Percy... The five formed themselves into a kind of jolly walking club, which they called the *Fünfverein* (Five Club). Their English holidays took them to Dartmoor from a base at Kelly College, Tavistock, and European holidays to France, Austria, Switzerland and Germany." (James Hamilton. *Arthur Rackham. A Biography.* p.41).

Saas-Fee is the main village in the Saastal, or the Saas Valley, and is a municipality in the district of Visp in the canton of Valais in Switzerland. The villages in its neighborhood are Saas-Almagell, Saas-Grund and Saas-Balen.

DB 03839.

\$1,500



## Witches and Warlocks, Ghosts, Goblins and Ghouls

**RACKHAM, Arthur, artist.** *"The Lay of St. Aloys" or, Witches and Warlocks, Ghosts Goblins and Ghouls.* London, [1907]. A fine, pen ink and watercolor (9 x 6 inches; 228 x 15 mm.) depicting Witches and Warlocks, Ghosts, Goblins and Ghouls with a cat and other characters, with a mountain view in the background. Signed in the lower right-hand corner "A. Rackham". Matted, framed and glazed.

First published as a black and white drawing, in the 1898 edition of *The Ingoldsby Legends*, page 465. Now reworked and colored and used as one of the 24 color plates in the 1907 edition. The tale of *The Lay of St Aloys. A Legend of Blois* appeared on pages 391-401 of the 1907 second and best edition of *The Ingoldsby Legends or, Mirth & Marvels*. Rackham had recently developed his gift for drawing witches, gnomes, fairies, and anthropomorphized trees and brought them to a pitch of vivid characterization, sometimes with an unsettling frisson of horror clearly visible in this pen, ink and watercolor. *The Ingoldsby Legends*, of 1907, from which Rackham refurbished, re-colored and partly reworked many of the drawings originally in the 1898 edition of the same work, makes a fascinating comparison with *Peter Pan in Kensington Gardens* and *Alice's Adventures in Wonderland* which were published in 1906 and 1907 respectively. Here Rackham draws a very different picture with a cloaked witch complete with her hair flowing from under her steeple hat and holding her broomstick menacingly with both hands... and in the foreground - several Warlocks, Ghosts, Goblins and Ghouls.

So do Witches and Warlocks, Ghosts, Goblins, and Ghouls,  
Who come from the playhouses, "flash-kens," and "hells,"  
To pull off people's knockers, and ring people's bells.

DB 05203.

\$25,000



**The Largest Rackham Plates Ever Printed  
"Put his strange case before old Solomon Caw"**

[RACKHAM, Arthur]. BARRIE, J.M. *"Put his strange case before old Solomon Caw"*. A single plate from *The Peter Pan Portfolio*, by Arthur Rackham, from "Peter Pan in Kensington Gardens," by J.M. Barrie. London: Hodder & Stoughton, [n.d., 1912]. Image size 11 1/8 x 7 inches; 282 x 178 mm. Frame size 21 x 17 1/4 inches; 535 x 438 mm. Handsomely framed and glazed in the original mount.

The *Peter Pan Portfolio* was limited to 600 copies published in 1912, and contained 12 of Rackham's favorite drawings from his 1906 edition of *Peter Pan in Kensington Gardens*, which had 50 color plates. Latimore and Haskell, p. 39; Riall, p. 113.

DB 05052.

\$500



**The Largest Rackham Plates Ever Printed**  
**"Peter screamed out, 'Do it again!'"**

[RACKHAM, Arthur]. BARRIE, J.M. *"Peter screamed out, 'Do it again!' and with great good-nature they did it several times"*. A single plate from The Peter Pan Portfolio, by Arthur Rackham, from "Peter Pan in Kensington Gardens," by J.M. Barrie. London: Hodder & Stoughton, [n.d., 1912]. Image size 10 1/2 x 7 3/8 inches; 267 x 188 mm. Frame size 21 x 17 1/4 inches; 535 x 438 mm. Handsomely framed and glazed in the original mount. Small crack in the glass at lower right corner.

The Portfolio plates are approximately 60% larger than their 1906 counterparts. Latimore and Haskell, p. 39. Riall, p. 113.

DB 05053.

\$500



**The Largest Rackham Plates Ever Printed**  
**"The fairies sit around on mushrooms"**

[RACKHAM, Arthur]. BARRIE, J.M. *"The fairies sit round on mushrooms, and at first they are well behaved"*. A single plate from The Peter Pan Portfolio, by Arthur Rackham, from "Peter Pan in Kensington Gardens," by J.M. Barrie. London: Hodder & Stoughton, [n.d., 1912]. Image size 12 5/8 x 9 inches; 321 x 229 mm. Frame size 21 x 17 1/4 inches; 535 x 438 mm. Handsomely framed and glazed in the original mount.

Greatly enlarged from their earlier appearance, these plates are considered to be Rackham's personal favorites from the fifty that appeared in his 1906 illustrated trade edition of *Peter Pan in Kensington Gardens*. Latimore and Haskell, p. 39. Riall, p. 113.

DB 05056.

\$650

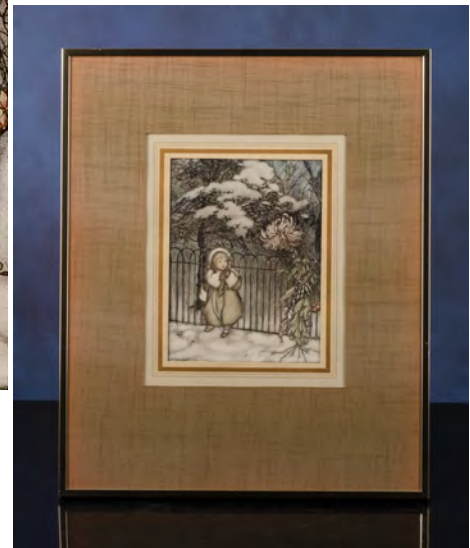


**The Largest Rackham Plates Ever Printed**  
**"A chrysanthemum heard her"**

[RACKHAM, Arthur]. BARRIE, J.M. *"A chrysanthemum heard her, and said pointedly, 'Hoity-tioty, what is this?'"*. A single plate from The Peter Pan Portfolio, by Arthur Rackham, from "Peter Pan in Kensington Gardens," by J.M. Barrie. London: Hodder & Stoughton, [n.d., 1912]. Image size 9 1/2 x 7 1/8 inches; 241 x 181 mm. Frame size 21 x 17 1/4 inches; 535 x 438 mm. Handsomely framed and glazed in the original mount.

DB 05057.

\$500





## "Stealing the Lunch"

[RACKHAM, ARTHUR], (In the style of) G. Guggenheim. *"Stealing the lunch"*. Original pen, ink and watercolor. Signed on the lower left corner "G. Guggenheim 1921" and on the right lower corner "Arthur Rackham 09". Image size: 10 1/2" x 14 7/8"; 267 x 368 mm. Matted framed and glazed. Frame size: 20 1/4" x 24 1/4"; 515 x 616 mm.

This lovely watercolor depicts a vivid pastoral picnic scene. There are five elves/goblins, a baby, a large mouse and a squirrel (?) together with a large white bird, who is the culprit... stealing the lunch. The bird has a striped bundle in his beak and is in full flight - one of the elves/goblins who tried to catch the bird has two white feathers in his grasp and is lying on his stomach on the ground. Another goblin wearing a tall, round hat with a shocked look on his face is in pursuit. A third goblin wearing a tall pointed hat and with a white beard is kneeling on one knee. Another goblin is pointing to the bird with one hand and the other is on the head of a seated goblin. The baby is about to eat - he has what looks like half a bagel in one hand and a mug of drink in the other. The large rat is sitting on a rock watching the scene with bulging eyes and the squirrel (?) with a fluffy tail is on an overhanging branch, hanging on with his back legs and reaching down to try to get to some food and drink which is sitting on a rock behind all the other figures. This is a scene in full motion, with all the characters fully involved in the panic of losing their food to the cunning bird.

DB 05235.

\$1,000



**A Superb Original Arthur Rackham Watercolor Drawing  
for Nathaniel Hawthorne's "A Wonder Book"**

**RACKHAM, Arthur, artist. (1867-1939).** *The Paradise of Children*. London: 1922. Original pen-and-ink and watercolor drawing for the tinted line drawing illustrating "The Paradise of Children" ("Pandora's Box") in Nathaniel Hawthorne's *A Wonder Book* (London: [n.d., 1922]). Signed and dated at lower right. Image size: 15 x 11 inches; 381 x 279 mm. Matted, framed, and glazed.

"Long, long ago, when this old world was in its tender infancy, there was a child, who never had either a father or a mother; and, that he might not be lonely, another child, fatherless and motherless like himself, was sent from a far country, to live with him, and be his playfellow and helpmate. Her name was Pandora."

This charming watercolor drawing depicts life as it was before Pandora opened the "great ugly box"— a wonderfully gentle pastoral scene, with a group of three naked children dancing merrily, without a care in the world, with "the expanding blossoms of that night's supper" hanging heavily on the tree above their heads and "the tender bud of tomorrow's breakfast" growing on the plants in the foreground. "The moment one opens Hawthorne's *Wonder Book* one becomes aware of the rounding and softening of form in Rackham's work. The modern Pandora of Hawthorne opens her box for the world in 1921, and she is a very living young girl, with breasts just beginning to swell, indicating that Rackham was aware of the undertones of this story which is being retold with every lifetime. In 'The Paradise of Children' from the same text the children are drawn in line, but the washes of colour give them a rotundity of form and a very human life. The point which Rackham is making, surely, is that these are real children, a real Pandora, and not some dream from fairy land" (Fred Gettings, *Arthur Rackham*, p. 141).

DB 00625.

**\$38,500**



**Ariel, Iris, Ceres & Juno**  
**The Original Watercolor Title-Page Design for Arthur Rackham's**  
**Illustrated Version of William Shakespeare's Play "The Tempest"**

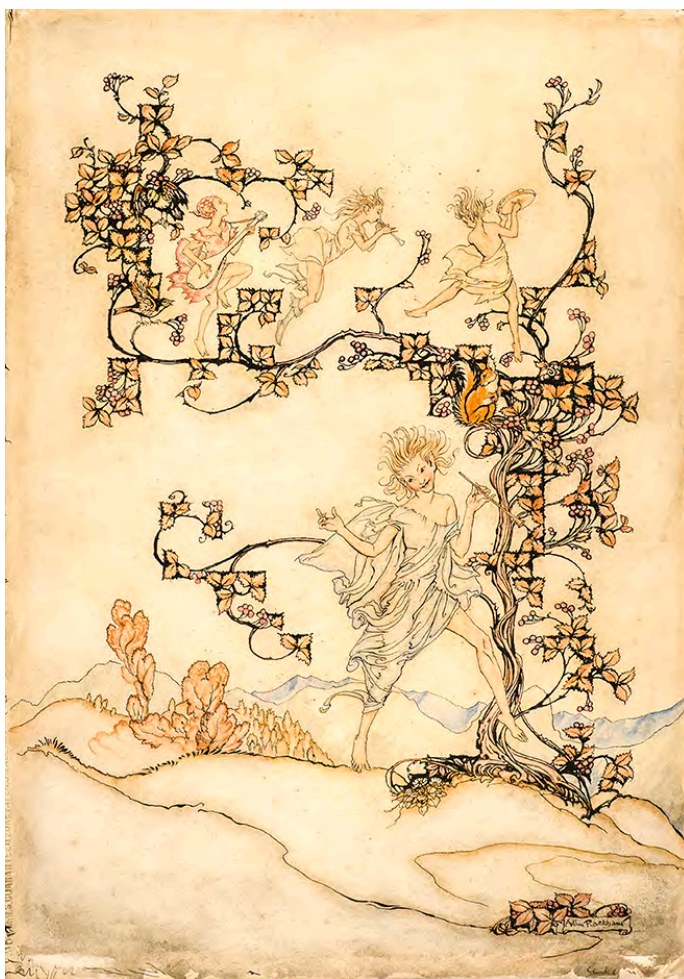
**RACKHAM, Arthur, artist. (1867-1939).** "Ariel, Iris, Ceres & Juno" [London, 1926]. Original pen-and-ink and watercolor drawing, signed "Arthur Rackham" on lower right-hand corner. The design for the title-page in the Rackham-illustrated edition of *The Tempest*. London: William Heinemann, Ltd. [1926]. Image and board size: 15 1/8 x 10 7/8 inches; 384 x 276 mm. Matted, framed and glazed (frame size: 25 3/4 x 20 3/4 inches; 654 x 526 mm.). The title-page drawing appeared in the book uncolored. As was often the case, Arthur Rackham has added background and full watercolor to the image in order to enhance its salability.

This exquisite ethereal watercolor from Shakespeare's *Tempest*, depicts a pastoral scene with the airy spirit Ariel in a pale blue smock looking like it is spun from melody and fragrance. He is dancing by the side of a wispy, highly detailed tree and is holding a flute-like instrument in his left hand. He looks so happy as if he's just been freed by Prospero. In the background there are some distant trees and hills - a very peaceful scene. The tree in the foreground is somewhat different to Rackham's usual trees as it doesn't have his signature faces and arms within it. It is delicate and light hearted with leaves and berries growing within its trunk and branches. There is a squirrel sitting just above Ariel's head and birds can be seen in the overhanging branch. In the top half of the watercolor, Iris, Ceres, and Juno are dancing above the long branch, each of them playing an instrument - a lute, a shawm or flute and a tambourine.

Arthur Rackham manages with the strokes of his pen and brush to capture all that has ever been and all that ever will be, one beautiful thought, one moment depicted exquisitely.

DB 03831.

**\$29,500**



**A Superb Original Arthur Rackham Watercolor Drawing for  
Hans Andersen's "Fairy Tales"**

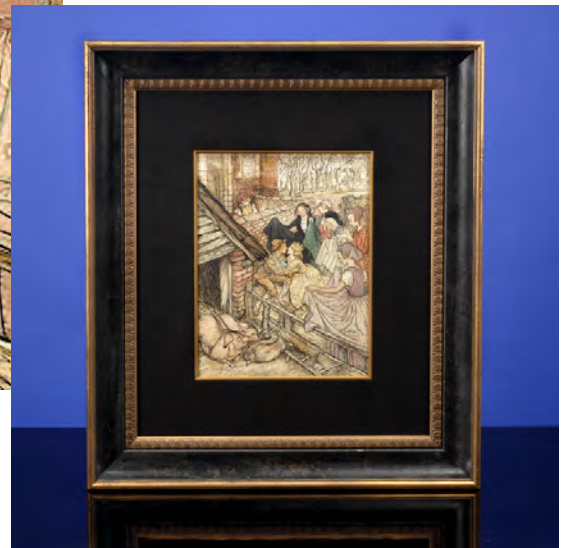
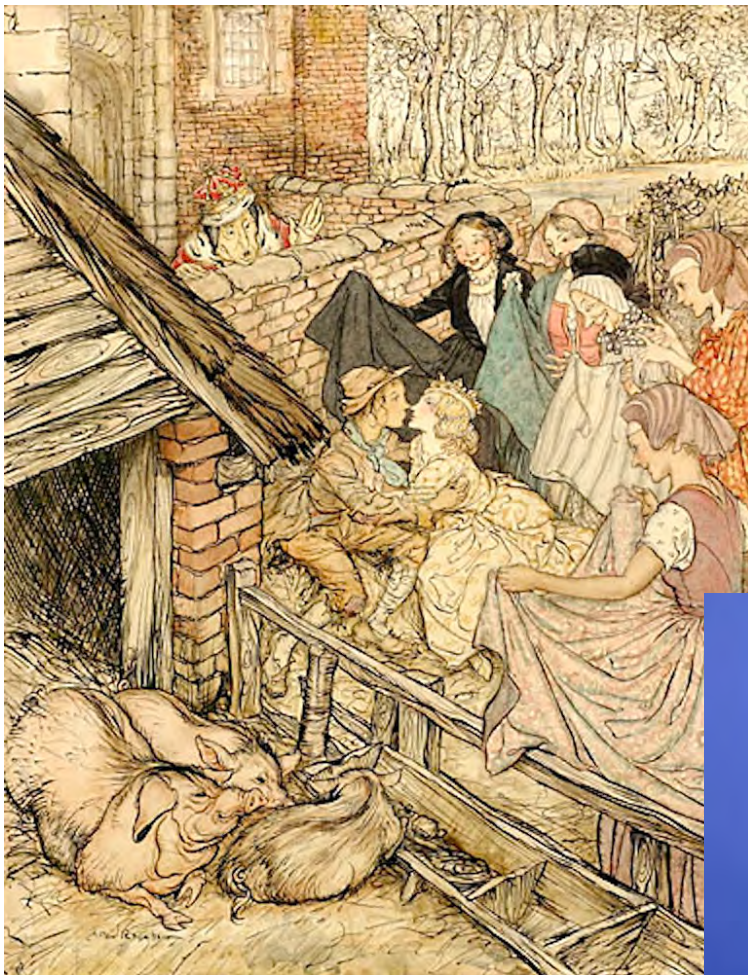
**RACKHAM, Arthur (1867-1939).** "Just as the swineherd was taking the eighty-sixth kiss." [N.p.: n.d., ca. 1932]. Original pen-and-ink and watercolor drawing for the color plate facing p. 84, illustrating the fairy tale "The Swineherd" in Arthur Rackham's *Fairy Tales by Hans Andersen* (London: [1932]). Signed at lower left. Image size: 11 13/16 x 9 1/16 inches; 300 x 231 mm. Matted, framed, and glazed.

This highly detailed pen-and-ink and watercolor drawing depicts the swineherd, "that is to say, the Prince (but, of course, they did not know that he was not a real swineherd)," and the Princess sitting just outside the pigsty, kissing, with three pigs in the pigsty at lower left, five maids of honor standing around them at right counting the kisses, and the Emperor watching them from behind a brick fence.

"Now well into his sixties, Rackham was gradually moving away from the vitalized energetic gothic vision of the world, and an imaginative richness, one might even say a lyrical tone was entering his work. With the distinct mellowing and spiritualization of vision which comes with age, there was an urge to find an eternal mellowing of style. Yet it appears from some of the drawings and paintings of the early thirties that Rackham was aware of the public's reluctance to accept this change; they wanted the old Rackham, the one who would give them fairies, monsters, dragons, gnomes and living trees..." (Gettings, *Arthur Rackham*, p. 154). "The Observer invited Hugh Walpole to chose the best picture-book of 1932. 'I give the prize without hesitation to Rackham's Hans Andersen,' Walpole replied. 'He has risen nobly to his subject. He has acquired a new tenderness and grace. His fantasy is stronger than ever.' Twenty-five years after its publication, the Hans Andersen had become one of the most difficult of Rackham's books to buy second-hand" (Hudson, *Arthur Rackham His Life and Work*, p. 133-34).

DB 00026.

**\$45,000**



## "The Snow Man"

**RACKHAM, Arthur.** "Hans Andersen's Fairy Tales." Original watercolor drawing for a dust jacket design for Hans Andersen's Fairy Tales (London: 1932). [N.p.: n.d., ca. 1932]. Depicts a group of four children, with a dog, dancing around a snowman, with a green picket fence in the background and a full moon against a dark blue sky. The snowman, with a rake representing his mouth, is holding a broom in his left hand and is wearing a red glove on his right hand and a green top hat with a red band. Lettered in blue at the top: "Hans Andersen's Fairy Tales," and at the bottom: "With a Number of Illustrations by Arthur Rackham." With green holly leaves and red berries on either side at the top and green holly leaves on either side at the bottom. Image size: 9 x 7 1/2 inches; 228 x 190 mm. Matted and framed. From the estate of Mrs. Barbara Edwards (the artist's daughter).

A black and white drawing with a snowman and a dog appears on p. 259 of Hans Andersen's Fairy Tales, illustrating the story "The Snow Man" (pp. 256-261).

"The ideal—even the classic—late Rackham commission was Hans Andersen's Fairy Tales. Harrap sent him to Denmark for a week in November 1931 to collect Danish atmosphere for the book. [His daughter] Barbara accompanied him, and together they explored Copenhagen, Elsinor, a farm in Zeeland, and visited museums, the cinema...and the theatre...Rackham's Danish sketchbook contains all the 'notes & notes' he took for dear life, studies of cottages, architectural details, courtyards, farm machinery, interiors and so on. The studies appear, as fully dressed drawings, in illustrations such as 'We went hand in hand up the round tower,' from The Elder Tree Mother, and 'Kay and Gerda in the garden high up on the roof,' from The Snow Queen" (James Hamilton, *Arthur Rackham: A Life with Illustration*, pp. 144-145).

DB 05204.

\$12,500



**"Hop-O-'My Thumb"**  
**A Very Fine Original Watercolor Drawing From The Arthur Rackham Fairy Book**

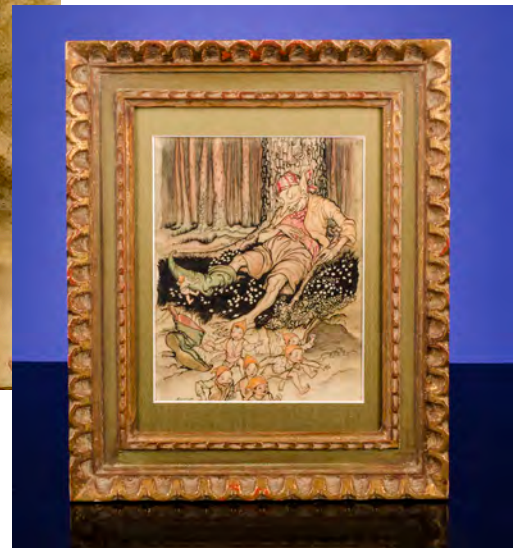
**RACKHAM, Arthur, artist. (1867-1939).** "Hop-o'-my-thumb went up to the Ogre softly and pulled off his seven-league boots" [Sussex]. 1933. Original pen-and-ink and watercolor drawing, signed "A Rackham" on lower left-hand corner, for the color plate facing page 28 in the The Arthur Rackham Fairy Book. London: George G. Harrap & Co., Ltd. [1933]. Also used on the front panel of the dust jacket on the first trade edition. Image size: 9 1/2 x 6 3/4 inches; 241 x 172 mm. Matted, framed and glazed.

"Seven-league boots are very tiresome to the person who wears them; so the Ogre now began to think of resting, and happened to sit down on the very rock where the poor children were hid. As he was so tired, and it was a very hot day, he fell asleep, and soon began to snore so loudly that the little fellows were terrified. When Hop-o'-my-thumb saw this he said to his brothers, "Courage, my lads! Never fear! You have nothing to do but to steal away and get home while the Ogre is fast asleep, and leave me to shift for myself.""

An exceptional watercolor encapsulating everything that Rackham is known for. The Ogre, with pointed ears, a very long pointed nose and sharp teeth is sleeping, totally oblivious as to what tiny Hop-o'-my-thumb is doing. One of his Seven-league boots is already off his left foot, lying on the ground and Hop-o'-my-thumb is trying to pull the enormous right boot off the Ogre. The Ogre is lying between the roots of a giant tree within a forest of trees and little white flowers on the ground around him. Six pixie-like children are running away from the Ogre, just as Hop-o'-my-thumb told them to do. A truly masterful watercolor, with Rackham using his creative skill to bring a moment in time to life.

DB 03832.

**\$39,500**



**"Who'er has travell'd life's dull round, Through all its various paths hath been,  
Must oft have wondered to have found His warmest welcome at an inn!"**

**ROWLANDSON, Thomas. MALTON, James.** *Inn Yard on Fire*. Drawn & Etchd. by T. Rowlandson. Aquatinta by T. Malton. [London, 1791]. A Magnificent hand-colored aquatint (image size 20 1/2 x 15 3/4 inches; 397 x 518 mm.). Etched by Rowlandson, aquatinted by Malton. Matted, framed and glazed. (Frame size: 29 1/2 x 24 3/4 inches; 747 x 630 mm.).

"The ardent house-warming prepared for the passengers at the *Inn Yard on Fire* barely justifies the rapture of the rhymers... The strangers are rudely disturbed, while the flames are lapping the old building and serpentineing their way round the inflammable wooden balconies, as the suddenly awakened inmates take to flight with such solitary articles as come first to hand..." (Joseph Grego, *Rowlandson the Caricaturist*).

The entire population of the building has fled into the coach yard - men and women in various (and amusing) states of dress and undress abound - wild horses - piglets and their mama sow stampede - fire roars from the windows at upper left. A sufferer from gout is being conveyed in a wheel barrow out of the imminent danger of being roasted alive...an antiquated husband is holding a ladder for the escape of his pretty wife; the curmudgeon is furious that the personal attractions of his better half should be thus displayed to the less privileged males around, who are assisting her delicate descent. The dangers of the fire are increased by the reckless impulse characteristic of similar casualties, in which blazing objects are hurled out of the window, spreading the flames to places which have hitherto escaped ignition. Mirrors and tablets, sheets and other objects, are sent flying from the upper galleries on to the heads of the scared travellers below..." (Joseph Grego, *Rowlandson the Caricaturist*).

DB 02894.

**\$2,000**



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

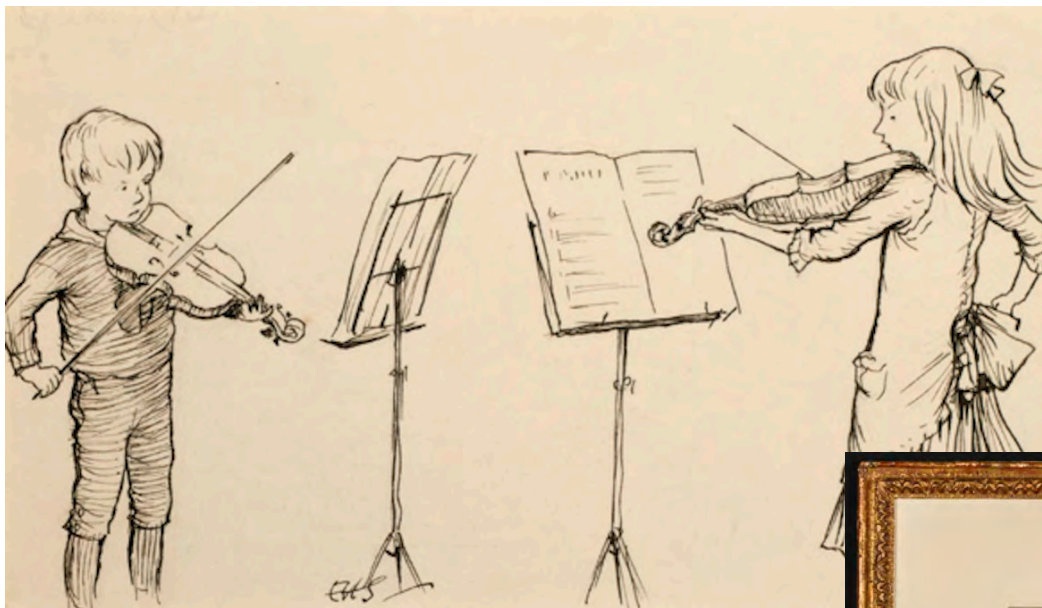
**SHEPARD, E[rnest] H.** *Boccherini's Minuet and the Caliph of Baghdad* [N.p.: n.d., ca. 1950]. Original pen-and-ink drawing by renowned illustrator Ernest H. Shepard of himself at age seven, with his sister Ethel, a few years older, depicting them in practice during a screeching violin lesson. Image size: 3 3/4 x 6 7/16 inches; 95 x 164 mm. 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." "Once a week we all three of us [siblings] had a music lesson. We had violins of different sizes and were taught by Mr. Cruft... It was dreadfully tedious having to play scales and my fingers never seemed to be in the right places, but it was better when I was promoted to Boccherini's Minuet. By that time Ethel could rattle along with *The Caliph of Baghdad*" (*Drawn from Memory*, p. 33).

Ernest Howard Shepard (1879-1976), "was born only a five-minute walk from the birthplace of A.A. Milne, but it would be many years before their first meeting when their names would be linked for all time to one of the most loved of all bears... He was perhaps the most-loved illustrator of 'children's' books, best remembered for *When We Were Very Young*, *Winnie-the-Pooh*, *Now We Are Six* and *The House At Pooh Corner*, Kenneth Grahame's classics *The Wind In The Willows*, *Dream Days* and *The Golden Age* and a book which later became the favourite reading of Christopher Robin Milne, *Bevis, the Story of a Boy* by Richard Jefferies.

DB 01938.

**\$4,500**





**Original Louis Wain Watercolor  
Wain Cats Fly Kite**

**WAIN, Louis, artist. (1860-1939).** *Flying A Kite.* An original watercolor and gouache drawing. [N.p.: n.d., ca. 1900-1905]. Signed at lower right. Approximate image measurement: 14 1/2 x 19 1/2 inches; 370 x 505 mm. Framed: 25 1/2 x 29 3/4 inches; 660 x 755 mm. A colorful, charming and amusing depiction of a "father" cat flying a kite with the help of his three kittens. Matted, framed and glazed.

A wonderful early example of a Louis Wain original watercolor drawing.

At the end of the nineteenth 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).

"From 1883, Wain began to draw cats as they had never been drawn before, cats in humorous guises, in human situations, but always beautifully handled...[a]lthough he was sometimes forced to draw dogs before he became well-known!" (Houfe, *The Dictionary of British Book Illustrators and Caricaturists 1800-1914*).

DB 02319.

**\$8,500**



**Original Louis Wain Watercolor  
Cats Playing Leap-Frog**

**WAIN, Louis, artist. (1860-1939).** *Leap-frog.* [N.p.: n.d., ca. 1915]. Original pen, ink, and watercolor drawing depicting two cats, a brown tabby cat dressed as a policeman and a black cat dressed as a jester and leaning on a cane, playing leap-frog. Signed at lower right. Image size: 13 3/8 x 10 1/2 inches; 340 x 265 mm. Matted, framed, and glazed.

A wonderful example of a Louis Wain original watercolor drawing, depicting two cats, a brown tabby cat dressed as a policeman and a black cat with white markings on his face and white paws dressed as a jester and leaning on a cane, playing leap-frog on a sidewalk in front of a barber's shop, the door reading "Combs./Tonsorial/Artist/Hair Cut. 6d./Shaving. 6d./Wigs." There are three signs in the window behind them: "Mouse/Hair/Wash," "Keep Your/Fur Clean/and Your/Nose Cold," "Never Sit/on your Tail/it Spoils the/Fur." A highly colorful and playful example.

DB 01145.

**\$11,500**



## Choo Choo Train in the Snow

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

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

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

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

DB 04146.

\$850



## Chip and Dale

**WALT DISNEY STUDIOS.** Original hand-painted artwork depicting Chip and Dale. Ca. 1970. Gouache on artist board. Image size: 4 5/8 x 4 1/4 inches. In fine condition. Matted, framed and glazed.

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DB 04151.

\$650



### Thomas O'Malley and Uncle Waldo

**DISNEY STUDIOS.** Original Walt Disney Production celluloid with background featuring Thomas O'Malley and Uncle Waldo from *The Aristocats*. Walt Disney: [USA, 1970]. Image size: 9 3/4 inches x 7 3/4 inches; 250 mm x 20 mm. Framed size: 14 5/8 inches x 12 3/4 inches; 370 mm x 325 mm. Matted, framed and glazed.

*The Aristocats* is a 1970 American animated romantic musical comedy film produced by Walt Disney Productions and directed by Wolfgang Reitherman. The 20th Disney animated feature film, the film is based on a story by Tom McGowan and Tom Rowe, and revolves around a family of aristocratic cats, and how an alley cat acquaintance helps them after a butler has kidnapped them to gain his mistress's fortune which was intended to go to them. The film features the voices of Phil Harris, Eva Gabor, Hermione Baddeley, Dean Clark, Sterling Holloway, Scatman Crothers, and Roddy Maude-Roxby.

In 1962, *The Aristocats* project began as an original script for a two-part live-action episode for Walt Disney's *Wonderful World of Color*, developed by writers Tom McGowan and Tom Rowe and producer Harry Tytle. Following two years of re-writes, Walt Disney suggested the project would be more suitable for an animated film, and placed the project in turnaround as *The Jungle Book* advanced into production. When *The Jungle Book* was nearly complete, Disney appointed Ken Anderson to develop preliminary work on *The Aristocats*, making it the last film project to be approved by Disney personally before his death in December 1966. Longtime Disney collaborators Robert and Richard Sherman composed multiple songs for the film, though only two made it in the finished product. *The Aristocats* was released on December 24, 1970, to positive reception and was a box office success.

DB 05033.

**\$1,500**



### Thomas O'Malley and Duchess

**DISNEY STUDIOS.** Original Walt Disney Production celluloid with background featuring Thomas O'Malley and Duchess from *The Aristocats*. Walt Disney: [USA, 1970]. Image size: 7 7/8 inches x 9 7/8 inches; 202 mm x 250 mm. Framed size: 12 3/4 inches x 14 1/2 inches; 326 mm x 370 mm. Matted, framed and glazed. Minimal cracking on cell, otherwise fine.

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DB 05236.

\$1,250



### Hiawatha Racing Casey Junior To The Railroad Station

**WALT DISNEY STUDIOS.** Original hand-painted artwork for the double spread cover of Walt Disney's Disneyland comic series No. 47. [January 15th 1972]. Gouache on artist board. Image size: 12 x 26 1/2 inches. In fine condition. Matted, framed and glazed. Together with a fine copy of Walt Disney's Disneyland comic series No. 47.

"Hello, boys and girls. Do you remember the little engine called Casey Junior? He is usually busy pulling the circus train, and here on our cover this week he is taking the train west, into Indian country! Little Hiawatha is very excited at the idea of seeing a circus, and he is trying to race Casey Junior to the railroad station. Some of his animal friends are joining in the fun, too. Here is a riddle for you. Do you know what two letters spell an Indian tent? the answer is T.P. (tepee). And what about this? What four letters frighten a burglar? The answer? O.I.C.U. Hidden in the picture are a top hat, a flag, wooden bucket, clown's hat, ball and a hoop. Can you find them? See you again next week. Your friend, Mickey Mouse." (Disneyland Magazine... for Beginning Readers.)

DB 04138.

\$1,500



**"Bedknobs and Broomsticks"**  
**The True Blues and The Dirty Yellows Playing Silly Soccer**

**WALT DISNEY STUDIOS.** Original hand-painted artwork for the double spread cover of Walt Disney's Disneyland comic series No. 17 [January 1st 1972]. Gouache on artist board. Image size: 12 1/8 x 28 inches. In fine condition. Matted, framed and glazed. Together with a fine copy of Walt Disney's Disneyland comic series No. 17.

The True Blue Team consists of Hippo, Ostrich, Cheetah, Elephant, and Kangaroo based on the Walt Disney film "Bedknobs and Broomsticks". Hippo landed on the Crocodile from the Dirty Yellow Team's tail, which caused his fake teeth to come out and chomp the Kangaroo's tail. After the Rhino from the Dirty Yellow Team dragged his horn into the Hippo's rear, the Hippo yelped in pain and accidentally swallowed the ball, thus forcing the Lion King and the Rhino to kick his belly to let the ball out. After the Crocodile tripped the Hippo with his tail, the Hippo spat out the ball and the game continued. (Disney.Wikia.com). "Hello, boys and girls! Do you recognize all the movie stars on our cover this week? They aren't my old buddies, Donald Duck, Pluto, Goofy, Bambi, Pinocchio or the Seven Dwarfs. These are a new bunch of buddies - the soccer players from "Bedknobs and Broomsticks." Maybe you already know them - if you've seen the movie you'll never forget them. They're playing the game with seven soccer balls, which is more than usual. But when the True Blues and the Dirty Yellows get together, anything can happen. Beginning in this issue, the story of their crazy mixed-up soccer game will be featured, and it will continue all summer." (Disneyland Magazine... for Beginning Readers.)

DB 04139.

**\$1,500**





## The Funny Fold of Disneyland in Playtime Fun

**WALT DISNEY STUDIOS.** Original hand-painted artwork for the double center page spread for the Walt Disney's Disney Time comic #2 February 5th 1977. Gouache on artist board. Image size: 9 5/8 x 16 5/8 inches. In fine condition. Together with a copy of Walt Disney's Disney Time comic #2. Matted, framed and glazed.

"If you go to school, I expect you have a playtime every morning and one every afternoon. Well, so do our cheerful chums, the funny folk of Disneyland. At half-past ten every morning (I wonder if that's the same time as your playtime) they stop whatever they are doing and go prancing out to the play park. Some of them play football; some play blind man's buff; some play leapfrog and some practise skipping. Oh, all sorts of different games they play - and some pretty pickles they get into! They are a lively lot of scamps!

Take Minnie Mouse, for instance. She usually tries to paint a picture... but you can see below the sort of thing that often happens to it! Then there is Goofy. Whenever there's a skipping rope around, it's almost always sure to end up around him!

Still, they all have lots of fun, and that's the main thing about playtimes, isn't it?

This week, our artist has drawn a mixture of hidden objects. See if you can find a boot, a ball, a cap, a hammer, a bell, a candle and a mile bottle"

DB 04143.

\$2,500



## The Funny Folk of Disneyland in Helping To Build a House

**WALT DISNEY STUDIOS.** Original hand-painted artwork for the double center page spread for the Walt Disney's Disney Time comic #4 dated February 19th 1977. Gouache on artist board. Image size: 9 5/8 x 16 3/4 inches. In fine condition. Together with a copy of Walt Disney's Disney Time comic #4. Matted, framed and glazed.

"Some workmen were building a house in Disneyland this week, and when they went for a bite to eat one lunchtime, our funny friends decided it was time they lent a hand with the work.

They were all very willing - but not, alas, very able! As usual, they got up to all sorts of fun and games!

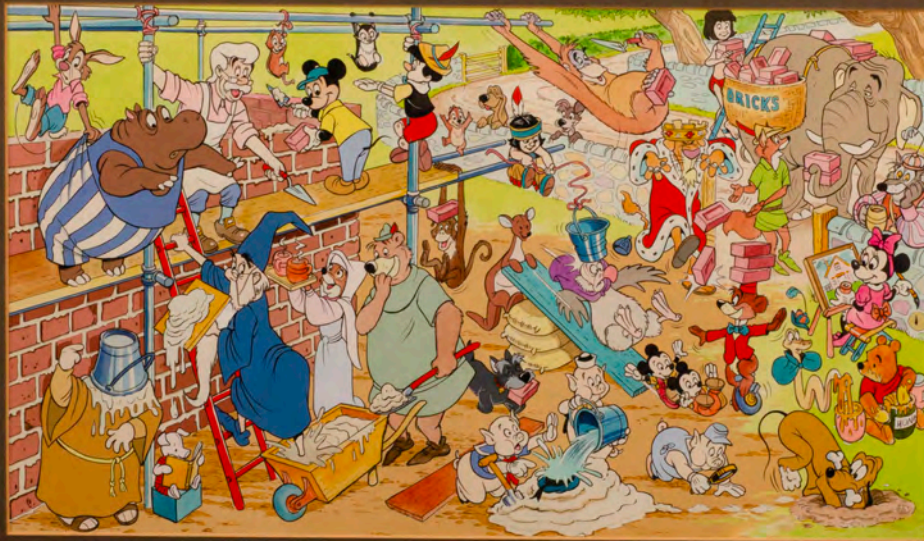
Little John thought it would be helpful to fill a wheel-barrow with cement, but Merlin the Magician - as you can see put his foot in it! And speaking of feet, one of Prince John's feet got in the way of a brick dropped by Robin Hood. (H'mm! I wonder if Robin did that on purpose!) Anyway, it made His Highness hopping mad. In fact his foot was so sore that he's been hopping ever since!

King Louie of the Apes was up to his usual monkey tricks. "The King of the Swingers", he likes to call himself. Well, he certainly does a lot of swinging, doesn't he?

There are seven hidden objects to find this week. They are two hammers, two trowels, two buckets and a spade."

DB 04144.

\$2,500



## The Funny Folk of Disneyland in Watch Out! There Are Painters About!

**WALT DISNEY STUDIOS.** Original hand-painted artwork for the double center page spread for the Walt Disney's Disney Time comic #8 dated March 19th 1977. Gouache on artist board. Image size: 9 1/2 x 16 3/4 inches. In fine condition. Together with a copy of Walt Disney's Disney Time comic #8. Matted, framed and glazed.

"This week our chums decided to help one of their friends by painting his house. So they armed themselves with pots of paint and paint brushes and set to work.

What a-splishing and a-splashing and a-splashing of paint there was. And just look at some of the funny things that happened. Rabbit was cheerful enough when he started to paint the chimney pots, but things began to look black (at least his face began to look black) when he got in the way a could of sooty smoke!

Kaa, the snake from "The Jungle Book", felt a bit flat - but that was because Bongo Bear accidentally ran over him on his one-wheeled cycle! Do you wonder what Morty and Ferdie got up to? Well, those mischievous little lads got up to the top of the roof! Oh, dear! What will they do next? Still, between them the chums managed to finish the work - although it was mainly thanks to Merlin the magician and his marvellous magic paint brushes!

Can you spot this week's hidden objects? They are two burshes, a paint pot, two slippers, two hats and a pipe."

DB 04145.

\$2,500



## Two Gnomes

**WILLIAMS, R. James, illustrator.** [Two Gnomes]. [N.p., ca. 1950]. Original watercolor depicting two gnomes standing under the branch of a tree. On the branch is an owl looking down at them. Signed R. James Williams on lower right corner. Image size: 9 1/8 inches x 11 1/2 inches; 230 mm x 295 mm. Framed size: 15 1/2 inches x 18 3/4 inches; 395 mm x 475 mm. Matted, framed and glazed.

**Richard James Williams (1876-1964)** was a British artist and the headmaster of the Worcester School of Arts and crafts. He was the editor of and major contributor to their periodical, *The Three Pears*. He also illustrated several children's books.

DB 05032.

\$1,750



### Three of George Moutard Woodward's Hand-Colored Prints from "Symptoms of the Shop"

**WOODWARD, George Moutard, artist, SANSOM, Francis, printmaker.** *Symptoms of the Shop*. London: S.W. Fores, 1801. First edition. Quarto (10 1/8 x 8 1/16 inches; 257 x 265 mm.). Three (of twelve) hand colored 'Satirical' stipple engravings on wove paper drawn by Woodward and etched by Sansom (numbers 7, 8, and 10). Each with the plate number at the top right margin and with lithographed text at the top of the image. On each of the lower margins is "Pub. June 1st 1801 by S.W. Fores No.50 Piccadilly Prints and Drawings lent on the plan of a Library Folio's of Caricatur lent out for the Evening." / *Symptoms of the Shop* / "Drawn by G. Woodward Etchd by F. Sansom". Some light marginal soiling, otherwise near fine. Exceptionally rare.

Plate #7. "After all there is nothing like the true old orthodox principles..."

Plate #8. "I have brought your Honor home your new suit..."

Plate #10. "Madam - I was once a Minister and used to negotiations..."

Very rare. According to OCLC there are only two complete set in libraries and institutions worldwide (The Lewis Walpole Library, CT. has a complete colored set, Princeton, NJ also has a complete set but does not mention 'colored'). Yale university has nine of the twelve colored plates (missing numbers 1, 7 & 8). Harvard, MA has one plate. These two artists previously collaborated on *Every Body in Town* (BC-28), *Every Body Out of Town* (BC-29), and *Pigmy Revels: All Alive in Lilliput* (BC-62), all published by Fores. Each plate depicts two persons engaged in humorous wordplay relating to the characteristics of a trade or calling. (William Gordon. *A catalogue of the Books, Drawings, Prints and Periodicals forming the William A. Gordon Library of British Caricature*).

DB 04086.

\$1,500



# David Brass Rare Books

