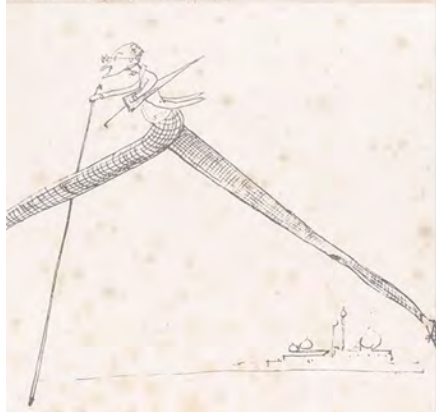


David Brass Rare Books

A Selection of Fine and Rare Books

There was an old Derry down Derry,
Who loved to see little folks merry;
So he made them a Book,
And with laughter they shook,
At the fun of that Derry down Derry!



THERE WAS AN OLD MAN OF COBLENZ, THE LENGTH OF WHOSE LEGS WAS IMMENSE;
HE WENT WITH ONE PRANCE, FROM TURKEY TO FRANCE,
THAT SURPRISING OLD MAN OF COBLENZ.



There was an old Derry down Derry,
Who loved to see little folks merry;
So he made them a Book,
And with laughter they shook,
At the fun of that Derry down Derry!

THERE WAS AN OLD MAN OF COBLENZ, THE LENGTH OF WHOSE LEGS WAS IMMENSE;
HE WENT WITH ONE PRANCE, FROM TURKEY TO FRANCE,
THAT SURPRISING OLD MAN OF COBLENZ.



THERE WAS AN OLD MAN OF COLUMBIA, WHO WAS THIRSTY, AND CALLED OUT
HE BROUGHT IT QUITE HOT, IN A SMALL COPPER POT,
WHICH DISGUSTED THAT MAN OF COLUMBIA.



THERE WAS AN OLD MAN OF PERU, WHO WATCHED HIS WIFE MAKING A STEW;
BY MISTAKE, IN A STOVE SHE DID BAKE,
THAT UNFORTUNATE MAN OF PERU.



THERE WAS AN OLD MAN OF COBLENZ, THE LENGTH OF WHOSE LEGS WAS IMMENSE;
HE WENT WITH ONE PRANCE, FROM TURKEY TO FRANCE,
THAT SURPRISING OLD MAN OF COBLENZ.



THERE WAS AN OLD MAN OF BERLIN, WHOSE FORM WAS UNCOMMON
HE ONCE BY MISTAKE, WAS MIXED UP IN A CAKE,
SO THEY BAKED THAT OLD MAN OF BERLIN.



THERE WAS AN OLD MAN OF THE HAGUE, WHOSE LEGS WERE EXCESSIVELY LONG;
ONCE HE EXAMINE THE MIRROR,
THAT BELONGED OLD MAN OF THE HAGUE.



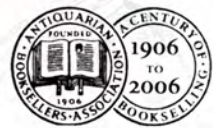
THERE WAS AN OLD MAN OF PERU, WHO WATCHED HIS WIFE MAKING A STEW;
BUT ONCE BY MISTAKE, IN A STOVE SHE DID BAKE,
THAT UNFORTUNATE MAN OF PERU.



THERE WAS AN OLD PERSON OF TARTARY, WHO DIVIDED HIS JUGULAR,
HE SCREECHED TO HIS WIFE, AND SHE SAID, "OH MY LIFE!
YOUR DEATH WILL BE FELT BY ALL TARTARY!"



THERE WAS AN OLD PERSON OF TARTARY, WHO DIVIDED HIS JUGULAR,
HE SCREECHED TO HIS WIFE, AND SHE SAID, "OH MY LIFE!
YOUR DEATH WILL BE FELT BY ALL TARTARY!"



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Therefore, while our days on earth are numbered, the books within this catalogue are not.

"There is no safety in numbers, or in anything else" (James Thurber).

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you may reference the inventory code found at the end of each description.

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P.O. Box 9029, Calabasas, California, 91372, USA

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This catalogue was prepared by:

Caroline H. Brass, David J. Brass
Dustin S. Jack and Debra Brass

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LEAR, Edward. *A Book of Nonsense by Derry Down Derry.* London: Thos. McLean, 1846. First edition. Two volumes bound in one. Small quarto. Two title-pages and seventy-two lithographed plates drawn by Edward Lear. An amazing copy of this cornerstone of children's literature.

DB 03897

\$75,000

Foreword

Here we are at the end of 2016 – now fifty-two years from when I started in the rare book business with my grandfather Jack and great uncle Sam at 48a Charing Cross Road.

I am truly indebted to the many great booksellers from all over the world whom I have known since I started as a youngster in the trade in 1964 and who imparted to me so much of their knowledge and experience.

Two years ago for our 50 Illustrators Catalog, which marked my 50th anniversary in the book trade I mused where have all those years gone? They say “time flies when you are enjoying yourself” – well I am happy to say that I am still having fun in the wonderful world of rare books.

Caroline, Debra and Dustin (together with a little help from me) have put together this, our latest catalog of mainly new acquisitions, which is divided into seven sections of books and artwork with a few “miscellaneous wonders” thrown in.

I only buy items that attract and interest me and I hope that you, the reader will appreciate that.

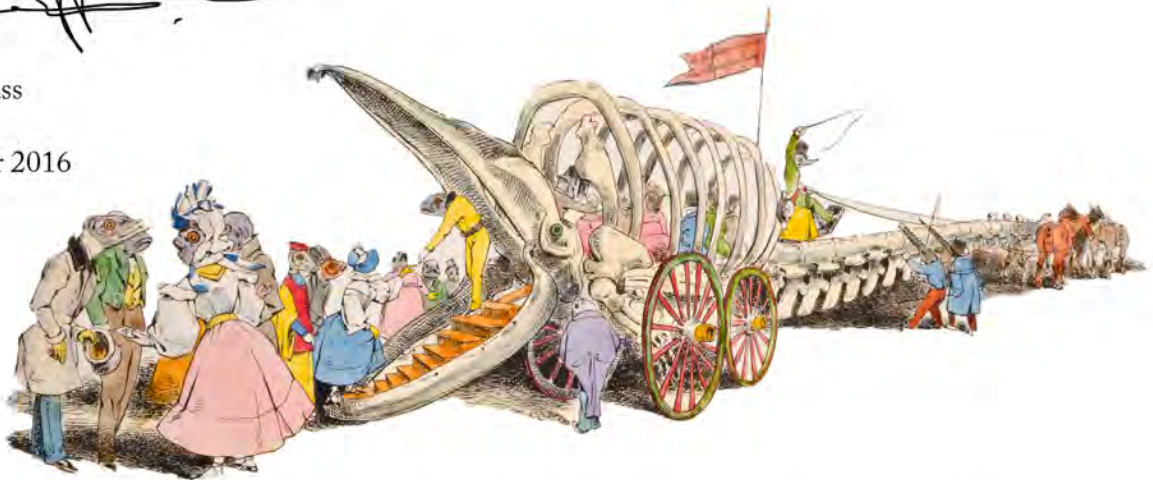
To all our clients, old and new, I sincerely hope that you will enjoy perusing these many pages – I have certainly enjoyed cataloging all of these books and watercolors.

Sincerely



David Brass

November 2016



P.S. Our next catalog to be published early in 2017 will be entirely devoted to the work of Arthur Rackham – there will be in excess of two hundred items – all containing the fantastic art of one of my favorite illustrators.



SUBJECT SECTIONS



CHILDRENS' AND ILLUSTRATED BOOKS

COLORPLATE AND CARICATURE

FINE BINDINGS

LIBRARY SETS

LITERATURE

MISCELLANEOUS WONDERS

ORIGINAL ART

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*"The moment you doubt whether you can fly,
you cease forever to be able to do it."*

J.M. Barrie



CHILDREN'S
and
ILLUSTRATED
BOOKS

David Brass Rare Books, Inc.
P.O. Box 9029, Calabasas, California, 91372, USA

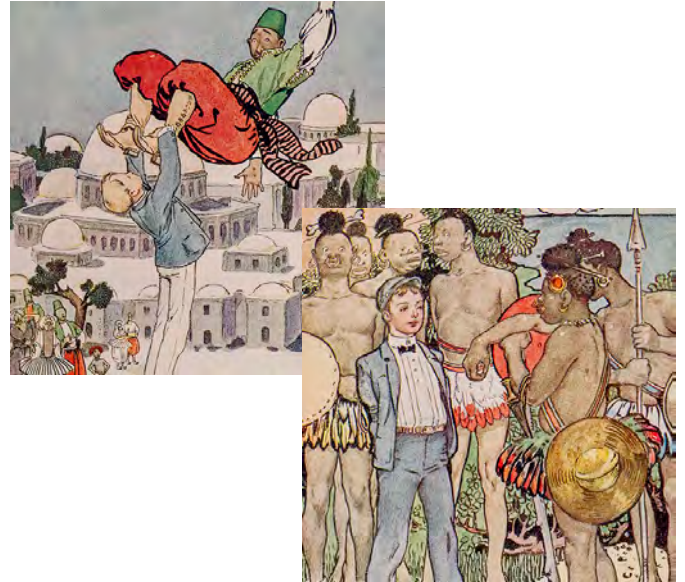
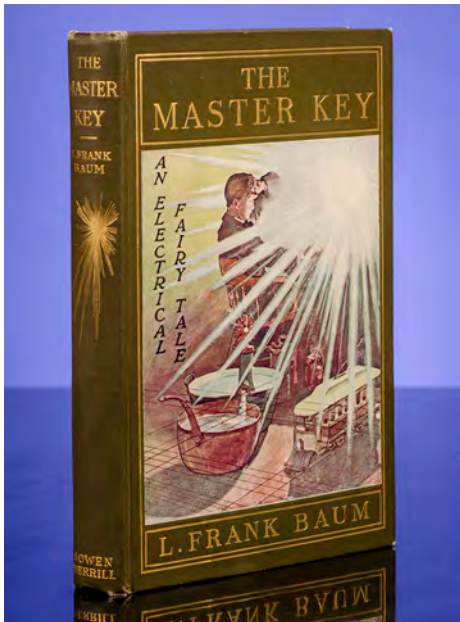
An 'Electrical' Fairy Tale

BAUM, L. Frank. *The Master Key.* An electrical fairy tale. Founded upon the mysteries of electricity and the optimism of its devotees. It was written for boys, but others may read it. Illustrations by F.Y. Cory. Indianapolis: The Bowen-Merrill Company Publishers, [1901]. First edition, third state. Small octavo. Twelve color plates, numerous black and white text illustrations. Original olive green cloth stamped in gilt on front cover and spine. Color pictorial label on front cover. Armorial bookplate of Clayton Smith on front paste-down and ink inscription dated 1905 on free end-paper. A bright and near fine copy.

This "electrical fairy tale" expresses Baum's lifelong fascination with scientific discovery. *The Baum Bugle*, Autumn 1968, p. 19. Schiller 77.

DB 03847.

\$550



**Alexander William Kinglake's 'Gripping Story Illustrated by Frank Brangwyn
One of 100 Copies Signed by the Artist**

[BRANGWYN, Sir Frank, illustrator]. KINGLAKE, A. W. *Eöthen: or traces of travel brought home from the East by A.W. Kinglake...* London: Sampson Low, Marston & Co. Ltd., 1913. Edition de Luxe. One of 100 numbered copies signed by Brangwyn. Large quarto. Twelve mounted color plates, full-page black and white frontispiece, and thirty-one quarter-page black and white chapter headings. Publisher's quarter vellum over green buckram boards. A near fine copy. Alexander William Kinglake's epic journey through the Ottoman Empire to Cairo, and his residence there as the plague tore through the city was undertaken by him in 1835.

DB 03559.

\$850



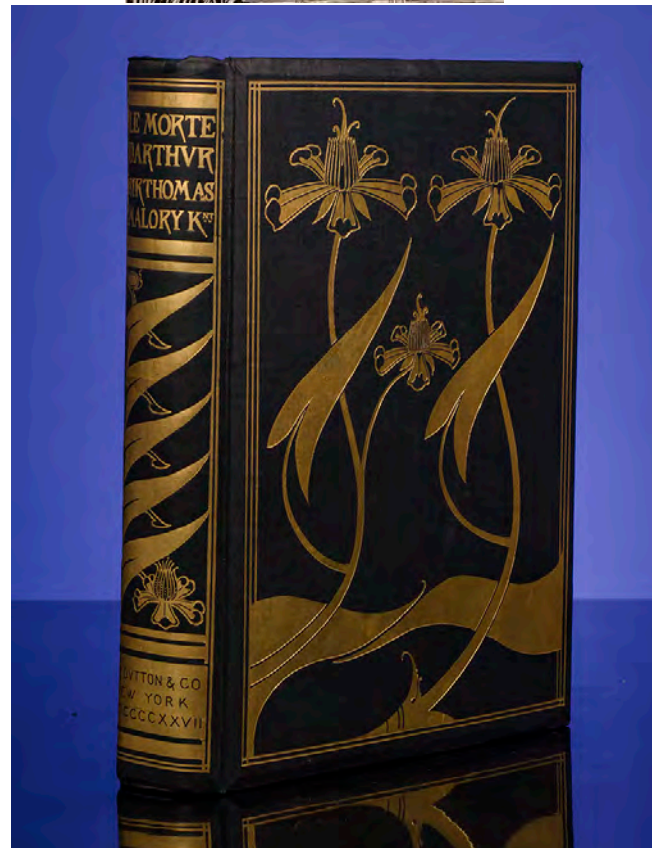
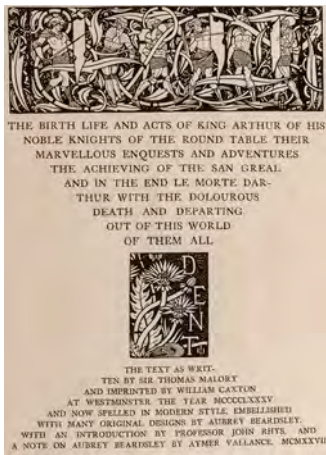
With Eleven Previously Unpublished Designs

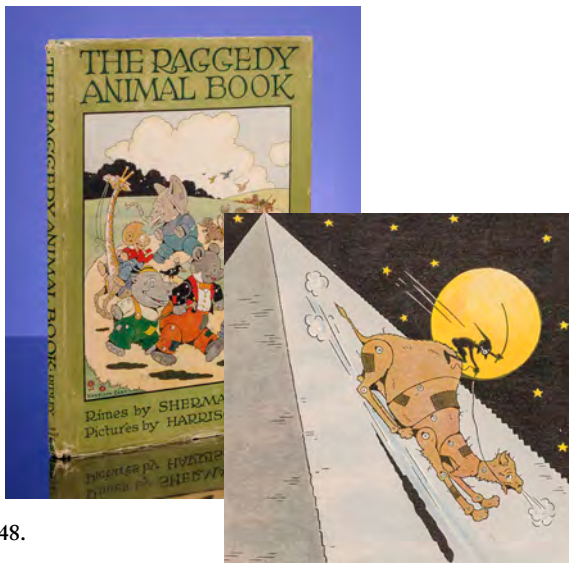
[BEARDSLEY, Aubrey, illustrator]. MALORY, Sir Thomas. *The Birth, Life and Acts of King Arthur, of His Noble Knights of the Round Table...* With an introduction by Professor John Rhys. And a note on Aubrey Beardsley by Aymer Vallance. [London]: Dent, 1927. Third edition. Limited to 1,600 copies. Large quarto. With 365 designs by Beardsley, including twenty-one plates (two photogravure, five double-page), decorative borders, initials, and chapter headings (the chapter heading on p. 368 previously unpublished). Original black cloth over beveled boards stamped in gilt on front cover and spine in a design by Beardsley. Top edge gilt, others uncut. A very fine copy.

This was the first edition to include eleven designs which were omitted from the first edition. Lasner, 22c; Ray, *The Illustrator and the Book in England*, 314 (describing the first edition)

DB 03707.

\$1,450





DB 03848.

Fantastic and Realistic Animal Illustrations

CADY, Harrison, illustrator. *The Raggedy Animal Book*. By Sherman Ripley. Chicago [&] New York: Rand McNally & Company, [1928]. First edition. Quarto. Eight full-page color illustrations (including illustration on front cover) and four half-page color illustrations, with numerous black & white illustrations. Publisher's green cloth, with the eighth color illustration pasted onto the front panel, pictorial endpapers printed in green and black. Original pictorial dust jacket with the same color illustration as on front panel of book. Minimal rubbing to extremities of dust jacket, otherwise near fine.

Walter Harrison Cady (1877-1970) was an American illustrator and author, best known for his Peter Rabbit comic strip which he wrote and drew for twenty-eight years. He had a long career as a newspaper and magazine illustrator, as well as illustrating numerous children's books. Some of his most delightful drawings were in *The Raggedy Animal Book* which featured both fantastic and realistic animal illustrations.

\$550



DB 03855.

With Thirty Fine Watercolors by French Caricaturist Arsène Henri Saint-Alary Handsomely bound by Henri Joseph Pierson

CLARETIE, Jules. SAINT-ALARY, Arsène Henri, artist. *Le Drapeau*. [The Flag] Ouvrage couronné par L'Académie Française. Paris: Calman Lévy, Éditeur, 1886. One of twenty-five copies printed on Papier du Japon. This copy beautifully illustrated in the margins of the text by thirty very fine original drawings by French caricaturist Arsène Henri Saint-Alary, thirteen in full color, seventeen in blue or brown sepia, all signed "H. de Sta." Small quarto. Bound ca. 1890 by Henri Joseph Pierson in three quarter red morocco over marbled boards ruled in gilt. A very fine example.

Jules Arsène Arnaud Claretie (1840-1913) was a French literary figure and director of the Théâtre Français. He was born at Limoges. After studying at the lycée Bonaparte in Paris, he became a journalist, achieving great success as dramatic critic to *Le Figaro* and to the *Opinion Nationale*.

\$1,450



DB 03696.

Pinocchio Illustrated by Maria Louise Kirk De Luxe Edition With Fourteen Tipped-In Color Plates An Absolutely Fine Copy in the Publisher's Box

COLLODI, C[arlo]. KIRK, Maria L[ouise], illustrator. *Pinocchio*. *The Story of a Puppet* by "C. Collodi" (Carlo Lorenzini)... Philadelphia and London: J.B. Lippincott Company, [1920]. De Luxe Edition. Small quarto. Fourteen tipped-in color plates by Maria L. Kirk. Publisher's quarter tan cloth over green cloth boards, decoratively stamped and lettered in gilt. An absolutely fine copy in the original 'spider-web' glassine dust jacket and the original pictorial box.

Carlo Lorenzini, better known by his pen name Carlo Collodi (1826-1890) born in Tuscany, was a children's writer who wrote the world-renowned fairy tale *The Adventures of Pinocchio*. Lovingly crafted by a woodcarver named Gepetto in a small Italian village near Florence, Pinocchio was created as a wooden puppet - but he dreamed of becoming a real boy.

\$850

The Definitive Book on Walter Crane

[CRANE, Walter]. KONODY, P.G. *The Art of Walter Crane*. London: George Bell & Sons, 1902. First edition. Large folio. Eight photogravure plates, twenty-four color plates, sixty-six monochrome plates, two facsimile leaves, and numerous illustrations in the text. Title printed in red and black. Publisher's light blue cloth, covers and spine pictorially stamped and lettered in gilt, decorative endpapers printed in green, top edge gilt, others uncut. A near fine copy of the greatest study and anthology of Walter Crane's graphic work.

DB 03849.

\$850



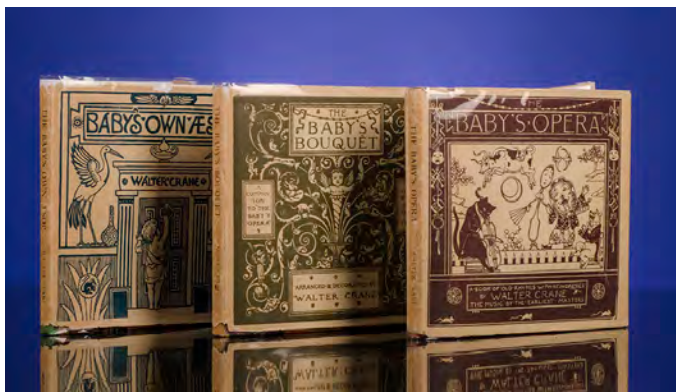
"Triplets"

The Baby's 'Opera', 'Bouquet' and 'Aesop' in their Original Dust Jackets

CRANE, Walter, *illustrator*. *The Baby's Opera*. A book of old rhymes with new dresses by Walter Crane, engraved & printed in colours by Edmund Evans. The music by the earliest masters. [and] *The Baby's Bouquet*. A fresh bunch of old rhymes & tunes arranged & decorated by Walter Crane. Cut & printed in colours by Edmund Evans. [and] *The Baby's Own Aesop*. Being the fables condensed in rhyme with portable morals pictorially pointed by Walter Crane. Engraved & printed in colours by Edmund Evans. London: Frederick Warne & Co., Ltd. [ca. 1900]. Together three square octavo volumes. A fine collection of early reprints of the Walter Crane 'Baby' books. A very fine set, each in their scarce original dust jacket. Engen, pp. 98 & 100 (describing the first Routledge editions).

DB 03706.

\$1,650



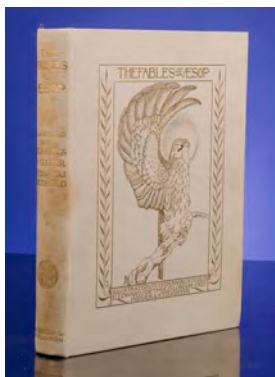


DB 01597. **\$6,500**

"Mr. Willy Wonka and His Famous Candy Plant"

DAHL, Roald. *Charlie and the Chocolate Factory*. Illustrated by Joseph Schindelman. New York: Alfred A. Knopf, [1964]. The true first edition (preceding the English edition by three years). first issue, with six lines of printing information (instead of five) in the colophon on the final page. Octavo. Black and white text illustrations. Original red cloth. A fine copy. In the original first issue color pictorial dust jacket. The jacket is mildly soiled and has a few light creases and tiny closed tears, but overall, is in excellent condition.

"Concerning the adventures of four nasty children and Our Hero with Mr. Willy Wonka and his famous candy plant" (front panel of dust jacket).

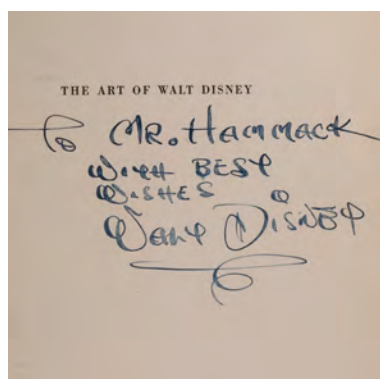


DB 03586. **\$2,850**

One of 750 Copies Signed by the Artist Aesop's Fables Illustrated by Edward J. Detmold with Twenty-Five Magnificent Color Plates

[DETMOLD, Edward J., illustrator]. AESOP. *The Fables of Aesop...* London: Hodder & Stoughton, 1909. One of 750 copies signed by Edward J. Detmold. Large quarto. Twenty-five magnificent mounted color plates, some with slightly irregular shapes. Publisher's white buckram, front cover pictorially stamped in gilt, spine lettered in gilt, publishers gilt emblem on back cover, top edge gilt, others uncut, plain end-papers except for small publishers' emblem printed in gray. Neat ink name on front free end-paper, spine slightly darkened and 'mottled' otherwise a very fine copy. Housed in the publishers white cardboard slip-case (repaired).

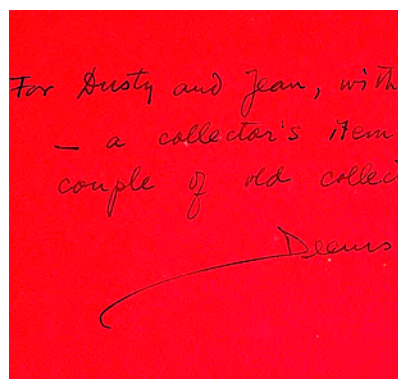
An interesting feature of this book is the sometime slightly irregular shapes of the mounted color plates.



DB 03124. **\$5,500**

"It's A Small World..." Inscribed by Walt Disney to Bobby Hammack

[DISNEY, Walt]. FIELD, Robert D. *The Art of Walt Disney*. New York: The Macmillan Company, 1942. First edition. Inscribed by Walt Disney on the half-title to Bobby Hammack. Large quarto. Monotone frontispiece portrait, eleven color plates and forty-eight monotone plates. Publisher's fawn linen over boards. A near fine copy with the pictorial bookplate of Edwin S. Hammack on front paste-down. Original cream dust jacket printed in red and black. On the song 'It's a Small World', conductor and arranger Bobby Hammack worked hard to find ways harmonically and orchestrally to distinctly identify a country or region.



DB 03808. **\$4,850**

Inscribed by the Author, Deems Taylor - A Spectacular Copy in a Spectacular Dust Jacket

[DISNEY, Walt]. TAYLOR, Deems. *Walt Disney's Fantasia...* New York: Simon and Schuster, 1940. First edition. Inscribed on the front free end-paper by Deems Taylor "For Dusty and Jean, with love/-- a collector's item for a/couple of old collectors./Deems". Folio. Profusely illustrated including sixteen color plates. Publishers pale gray cloth. Minimal and almost imperceptible light staining on covers. Original color pictorial dust-jacket near fine and complete with original price: \$3.75. A near fine copy of *Fantasia* with a very personal inscription. The finest *Fantasia* dust jacket that we have ever seen.

Joseph Deems Taylor (1885–1966), American composer, music critic, and promoter of classical music, appeared in Walt Disney's 1940 film *Fantasia* as the film's Master of Ceremonies, and was instrumental in selecting the musical pieces that were used in the film, including the then-controversial *Sacre du Printemps*.

Gustave Dorés Spain

DORÉ, Gustave, illustrator. DAVILLIER, Baron Ch. *Spain...* Translated by J. Thomson. New York: Scribner, Welford and Armstrong, 1876. First US edition in English. Folio. Engraved frontispiece, six full page engraved plates and 228 other illustrations, many of which are full-page. Publishers red cloth, front cover and spine pictorially stamped in gilt and black, pale yellow coated end-papers, all edges gilt, inner hinges expertly and almost invisibly repaired. A near fine copy.

"Although this book came out in 1874 [first French edition], the illustrations for it began to be published in 1862. It was a serial that ran for 12 years! When Doré went to Spain in 1862 to do the *Don Quixote* illustrations, he was fascinated with the people and culture of Spain. So in 1862, *Tour du Monde* began a serial on Spain with Doré's engravings and text by Baron Charles Davillier. Altogether Doré did 164 full-page plates and 160 vignettes for *Spain*, completing it in 1873. When Hachette published it in a 10 1/2 x 14 [inches] book form in 1974, it contained 306 of the 324 magazine engravings, and two of those were new. While there are only about a dozen editions with the original Davillier text, there are about 70 editions with some of Doré's *Spain* engravings used with about 30 different texts, including those by Alexandre Dumas, Theophile Gautier, Edmondo de Amicis, William Prescott and Ernest Hemingway...

The first English book edition of *Spain* finally came out in 1876. It contained 235 of the 306 engravings in the French book edition. There were only three English book editions; 1876 S. Low, 1876 Scribner, and 1881 Bickers. But English readers had been seeing those illustrations long before the official book version came out. In fact, in the 20 years from 1869-1888, there were at least 15 different titles containing some Doré *Spain* engravings." (Malan, *Gustave Doré - Adrift on dreams of splendor*. pp. 131-133). Malan, p.269

DB 03257.

\$1,750



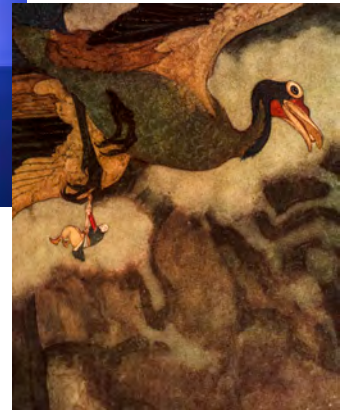
First Trade Edition

DULAC, Edmund. *Sindbad the Sailor & Other Stories from the Arabian Nights*. London: Hodder & Stoughton, n.d. (1914). First trade edition. Quarto. Twenty-three color plates mounted on cream stock with decorative border, captioned tissue guards. Publisher's tan cloth, front cover and spine pictorially stamped in blue and gilt, tan and blue decorated end-papers. Minimal foxing to half-title otherwise a near fine copy.

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

DB 03577.

\$950

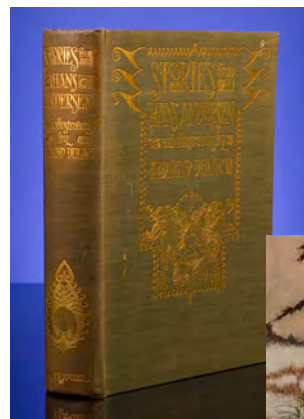
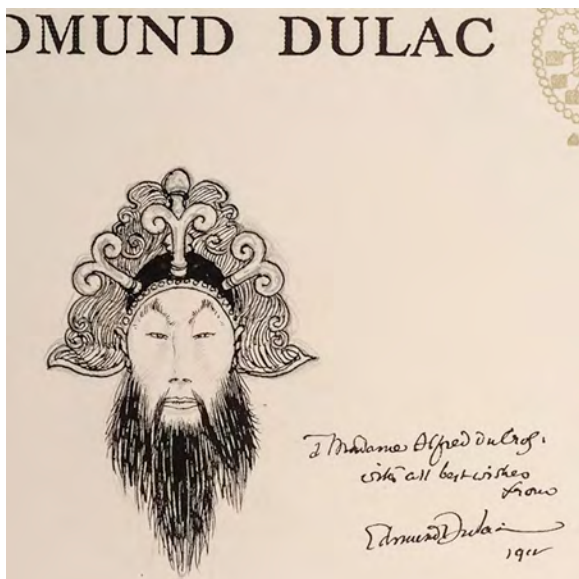


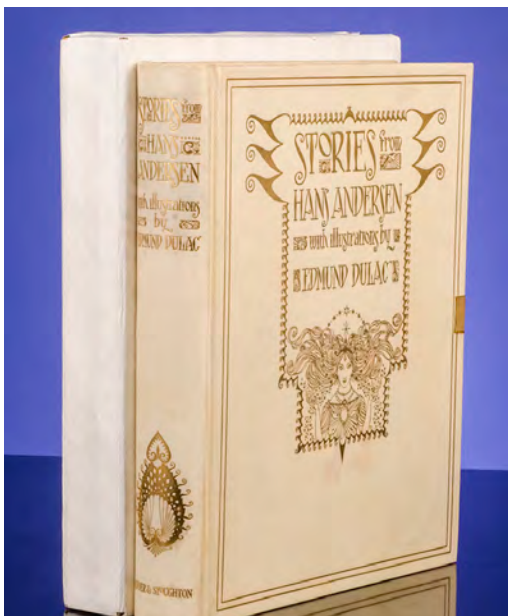
Presentation Copy With an Original Pen and Ink Drawing by Edmund Dulac

[DULAC, Edmund, illustrator]. ANDERSEN, Hans [Christian]. *Stories from Hans Andersen...* London: Hodder & Stoughton, [1911]. First trade edition. Presentation copy with a fine pen, ink and Chinese white drawing of the Chinese Emperor (from the story *The Nightingale*) on the title-page. Inscribed by Dulac and dated 1912. Large quarto. Mounted color frontispiece, and twenty-seven mounted color plates. Original pale olive green cloth pictorially stamped and lettered in gilt on front cover and spine. End-papers printed in pale green with repeated design of stylized peacocks. Minor browning to end-papers. Minimal fading to spine. A near fine and unique copy. With the original Leicester Galleries Exhibition announcement loosely laid-in. Presentation copies with original artwork by Edmund Dulac are very rare. During his lifetime, Hans Christian Andersen, whose every fairy tale has become a classic, was second only to Charles Dickens as the most popular author in the Western world. Hughey 27b.

DB 03565.

\$2,250



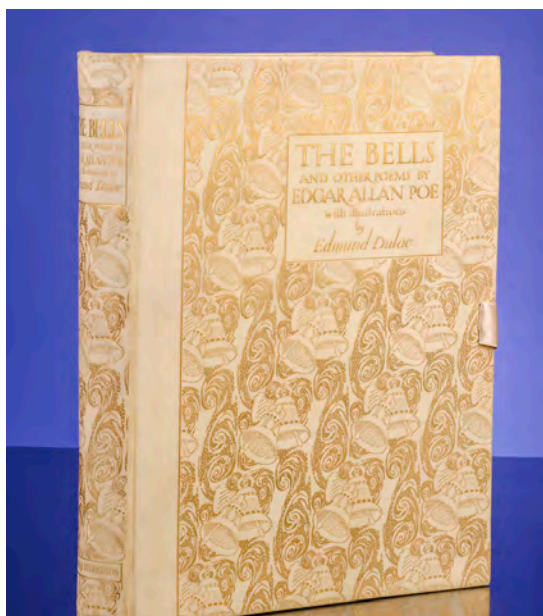


One of 750 Copies Signed by Edmund Dulac

[DULAC, Edmund, illustrator]. ANDERSEN, Hans [Christian]. *Stories from Hans Andersen...* London: Hodder & Stoughton, [1911]. Edition de Luxe. Limited to 750 numbered copies signed by the artist. Large quarto. Mounted color frontispiece, with descriptive tissue guard printed in black, and twenty-seven mounted color plates. Plates framed with thick pale green line border and accompanied by guard leaves printed in pale green with stylized pineapples on the recto and border of snowflakes above descriptive caption on the verso. Text pages with pale green snowflake borders at top and bottom. All leaves framed with double pale green lines. Original vellum over boards pictorially stamped and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Endpapers printed in pale green with repeated design of stylized peacocks. Original silk ties. With the original Leicester Galleries exhibition announcement loosely laid-in. A very fine copy in the publishers white cardboard slipcase (repaired). Hughey 27a.

DB 03584. **\$3,500**

One of 750 Copies Signed by the Artist



[DULAC, Edmund, illustrator]. POE, Edgar Allan. *The Bells and Other Poems...* London: Hodder and Stoughton, [n.d., 1912]. Edition de Luxe. Limited to 750 copies numbered and signed by the artist. Large quarto. Twenty-eight mounted color plates, with descriptive tissue guards. Ten black ink head-pieces on tan backgrounds and portrait of Poe on the title-page, also in black ink on tan background. Original vellum over boards. Front cover and spine lettered and pictorially stamped in gilt with an all over Dulac design of clusters of bells. Top edge gilt, other uncut. With the original Leicester Galleries exhibition announcement loosely laid-in. Later silk ties. A fine copy.

"Dulac's pictures for *The Bells* were more uniform in mood and style than groupings for almost any other book of his to this time. Although water colours, they are overstreaked with gilt in some cases, crayon in others, to produce rich haunting effects. Deep shades of blue and a special deep pink-rust predominate throughout... But one and all are sensitized to record impressions of unearthly beauty or horror. Only Poe could have written the poems. Only Dulac could have illustrated them...." (Hughey). Hughey 29.

DB 03585. **\$2,500**

With Nine Colored Plates by Edmund Dulac



DULAC, Edmund, illustrator. WILLIAMSON, Hugh Ross. *Gods and Mortals in Love*. London: Country Life Limited, [1935]. First edition. Large quarto. Nine full-page color plates. Publisher's cream tweed cloth flecked with royal blue. Front cover and spine decoratively lettered in blue. A near fine copy.

The plates depict various relationships between mythical deities and humans, most of which end tragically...

"The illustrations in this book have already appeared as front pages in the American weekly. A book with coloured pictures and an illustrated book are not quite the same thing. One may say that each has its own function and its own appeal. This is presented as a book with coloured pictures." (Edmund Dulac, 1935 on verso of title-page). Hughey, 84; White, 39.

DB 03759. **\$550**

**The Publisher's Copy, No. 1. Inscribed by Dulac
And With an Original Watercolor**

[DULAC, Edmund, illustrator]. ANDERSEN, Hans [Christian]. *Stories from Hans Andersen...* London: Hodder and Stoughton, [1911]. Edition de Luxe. Limited to 750 numbered copies, the preeminent copy, **Number One, the publisher's copy with an original watercolor on the title page and inscribed by Dulac.** Large quarto. Mounted color frontispiece with descriptive tissue guard, and twenty-seven mounted color plates. Original vellum over boards, pictorially stamped and lettered in gilt. Top edge gilt. Silk ties lacking. Pale offsetting to free-endpapers. Notice for the Leicester Galleries November 1911 exhibition of the original watercolors loosely inserted. Housed in a quarter black morocco slipcase. A spectacular copy, the most desirable and very fine.

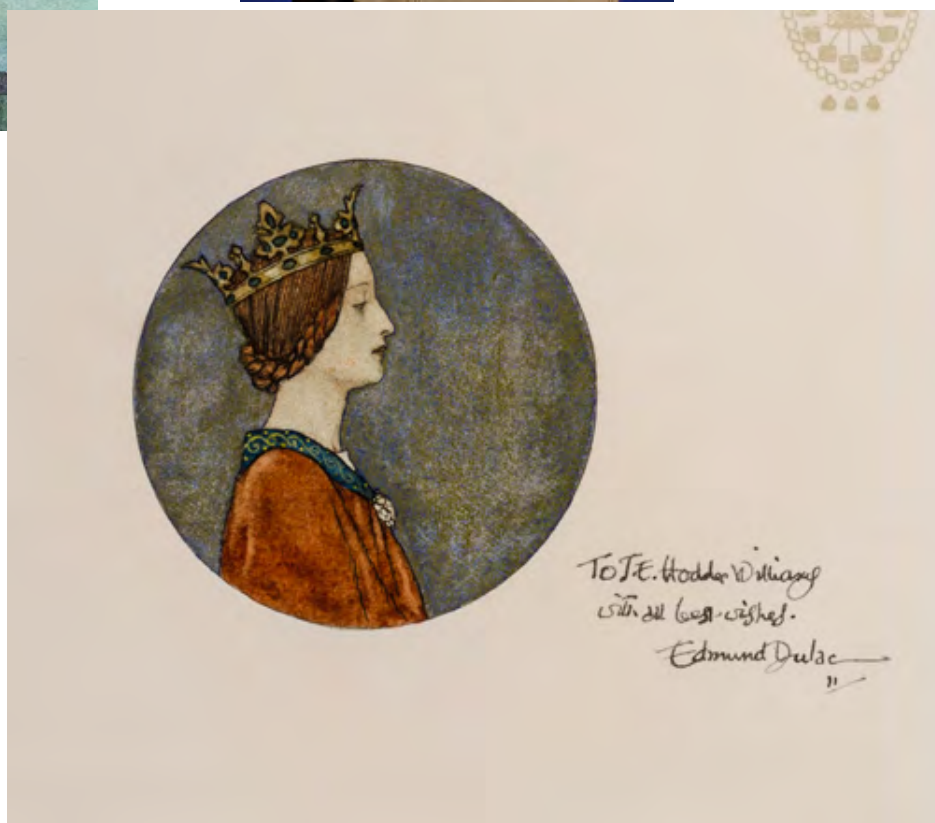
The preeminent copy, inscribed by the artist, "To J.E. Hodder-Williams / With all best wishes - / Edmund Dulac '11." The watercolor, a brilliant circular miniature of a comely Renaissance princess in profile from mid-torso, is a wonder of precision detail, with face, hair, braids, and decorated collar finely delineated. The color is strong yet at the same time delicate and nuanced. It remains unknown whose face graces the portrait but we suspect that it is of Hodder-Williams' wife, Ethel.

When the watercolors were exhibited the reviews were mixed but the opinion of *The Studio* (December 1911) has proven to have the last word, finding that Dulac combined line and color to perfection and in a way greatly superior even to the work of the highly praised Arthur Rackham. "*Stories From Hans Christian Andersen* was a splendid achievement which included some of Dulac's most famous illustrations... In an ecstatic review, *The Connoisseur* acclaimed the Andersen drawings as the best the author had ever received, and praised the originality of conception, the draughtmanship, and the uncanny sense of involvement Dulac seemed to have with the time and place of the stories" (White).

DB 02384.



SOLD



With Forty-Eight Colored Plates by William Russell Flint

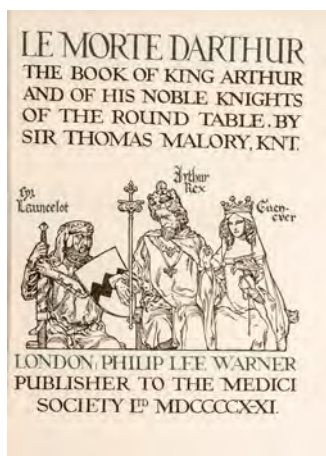
FLINT, W. Russell, illustrator. MALORY, Thomas. *Le Morte Darthur. The Book of King Arthur and of His Noble Knights of the Round Table.* London: The Riccardi Press. Philip Lee Warner Publisher to the Medici Society, 1910-11. Limited to 500 copies. Four quarto volumes. Mounted color frontispieces and forty-four mounted color plates, all with captioned tissue guards. Title page engraving after the design of M. Engall. Handsomely bound by Bayntun (Rivière), ca. 1930 in full royal blue crushed levant morocco, covers with double gilt rule, spines with five raised bands, lettered in gilt and decoratively tooled with Arthurian crowns, all edges gilt, decorative gilt turn-ins, cockerel endpapers. Spines faded otherwise a near fine set. Housed in a blue cloth slipcase.

Imprinted after the text of William Caxton as modernized, under the editorship of Alfred W. Pollard, by the Riccardi Press.

Influenced by the Pre-Raphaelite movement and by the stylized neoclassical art of the Renaissance, W[illiam]. Russell Flint (1880-1969) was educated at the Royal Institute of Art, Edinburgh. He began his career on the staff of Illustrated London News 1903-1907 but "from this period onwards...turned increasingly to watercolour, particularly for the illustration of colour books. He was strongly influenced by the illustrations of Rip Van Winkle by Arthur Rackham and between 1905 and 1924 produced a whole series of brilliant luxury editions for the Riccardi Press of the Medici Society. His figures are finely modeled and contain elements of a Burne-Jones influence by way of Byam Shaw" (Houfe). His illustrations for the Medici Society/Riccardi Press editions of *The Greek Heroes*, Chaucer's *Canterbury Tales* and the volume under notice are considered to be his best and most beautiful work. Ransom, *Private Presses*, p. 395, no. 3. Tomkinson, p. 149, no. 3. Houfe, *Dictionary of British Book Illustrators and Caricaturists*, p. 306.

DB 03068.

\$3,750





DB 03841.



**Charles Folkard's Aesop's Fables
Edition DeLuxe
Twelve Superb Color Plates**

FOLKARD, Charles, *illustrator*. *Aesop's Fables*. London: Adam & Charles Black, [1912]. Edition de Luxe. Limited to 250 numbered copies, signed by the publisher. Quarto. Twelve full-page tipped-in color plates. Numerous black and white illustrations throughout the text. Publisher's white cloth, front cover and spine pictorially decorated in color and lettered in gilt. Minimal soiling to covers, some light foxing to end-papers, otherwise a near fine copy.

Charles James Folkard (1878-1963) was an English illustrator. He worked for a period of time as a conjuror after attending a show at the Egyptian Hall in London. His artistic talent became evident when he began designing his own programmes for his magic shows. He contributed humorous drawings to *Little Folks* and the *Tatler*, and received his breakthrough in 1910 when he entered the gift book market with *The Swiss Family Robinson*.

\$1,450

A Fine and Very Unusual Set of Kate Greenaway Cards



DB 03046.

GREENAWAY, Kate. [*Coachman Set*]. London: Marcus Ward & Co, [ca. 1880]. Three cards (complete) each measuring 5 7/8 x 4 3/16 inches (150 x 107 mm). Card 1. Coachman with crop in hand, single figure in oval signed "K.G.", scroll caption upper left "Greeting" and "Marcus Ward & Co" printed on lower margin. (Schuster & Engen, 251. 1d); Card 2. Girl in blue dress blowing kiss, single figure in oval signed "K.G.", scroll caption upper left "Greeting" and "Marcus Ward & Co" printed on lower margin. (Schuster & Engen, 251. 2a); Card 3. Boy in pink coat and tricorn hat, single figure in oval signed "K.G.", scroll caption upper left "Greeting" and "Marcus Ward & Co" printed on lower margin. (Schuster & Engen, 251. 3a). These cards have been mounted onto a sheet of cream silk with an all-round fringe and two tied tassels. A fine example of Victoriana. This variant presentation not noted by Schuster & Engen and obviously rare in this very interesting state.

\$550



DB 03785.

**First Edition of Kate Greenaway's "Mother Goose"
in the Extremely Rare Dust Jacket
"One of the Prettiest, Quaintest,
Most Engaging Little Books Imaginable"**

[GREENAWAY, Kate, *illustrator*]. *Mother Goose or the Old Nursery Rhymes...* London: George Routledge and Sons, [n.d., 1881]. First edition, second issue (Lattice Edition). Small octavo. With many full-page color illustrations in the text. Original white cloth with pink cloth spine. Covers with "Mother Goose" printed in brown ("G" upside down) surrounded by olive green latticework design. Edges stained pink. Olive green end-papers. Some light offsetting to the preliminary leaves. Original salmon-colored dust jacket printed in red. Minimal short tears to jacket extremities and a few small ink stains to front panel. Small neat ink inscription dated "Xmas '81" on front free end-paper. A near fine copy in a near fine dust jacket. Schuster & Engen 140 (1b). Thomson 138c.

\$1,350



GREENAWAY, Kate. *Almanack for 1888*. Printed by Edmund Evans. London: George Routledge and Sons, [1888]. First edition.

Presentation copy to Lady Dorothy Nevill with a fine original head and shoulders portrait watercolor of a young girl, on half-title, signed with initials at lower left, measuring 3/4 x 3/4 inch; 19 x 19 mm. Inscribed "Lady Dorothy Nevill / from Kate Greenaway / Dec 1888".

Twentyfourmo. Color pictorial title-page, full-page color frontispiece, half-page color illustration, and twelve superb half-page color illustrations (one for each month), four full-page color illustrations for each of the seasons and the last three leaves containing an additional one full-page, and two half-page color illustrations.

Publishers tan cloth over boards pictorially stamped in gilt and blue, all edges gilt, coated green endpapers. Some light staining and darkening to cloth otherwise a fine copy. Housed in a custom made quarter blue morocco over blue cloth boards clamshell case with watered blue silk lining. With the bookplate of Robert S. Pirie on inside of case.

#03709. \$3,500

GREENAWAY, Kate. *Kate Greenaway's Almanack for 1892*. Printed by Edmund Evans. London: George Routledge and Sons, [1891]. First edition.

Presentation copy to Lady Dorothy Nevill with a very fine and detailed original watercolor of a young girl, on half-title, measuring 1 1/4 x 13/16 inch; 32 x 21 mm. inscribed "Lady Dorothy Nevill / from / Kate Greenaway / 1891".



Twentyfourmo. Color pictorial title-page, full-page color frontispiece, full-page color illustration, and twelve superb half-page color illustrations (one for each month), seven full page color illustrations at end including four for each of the seasons.

Publishers cream imitation morocco over boards pictorially stamped in gilt and green, all edges gilt, coated green endpapers. A near fine copy, housed in a custom made quarter dark green morocco over light green cloth boards clamshell case with watered pale orange silk lining. With the bookplate of Robert S. Pirie on inside of case.

#03712. \$4,500

GREENAWAY, Kate. *Kate Greenaway's Almanack for 1893*. London: George Routledge & Sons, [1892]. First edition.

Presentation copy to Lady Dorothy Nevill with a very fine and detailed original watercolor of a young girl, measuring 1 1/4 x 13/16 inch; 32 x 21 mm. on half-title inscribed "Lady Dorothy Nevill / From Kate Greenaway / 1892".

Twentyfourmo. Color pictorial title-page, full-page color frontispiece, full-page color illustration, and twelve superb full-page color illustrations (one for each month), four full page color illustrations at end including for each of the seasons.

Publishers green silk over boards stamped in gilt, all edges stained green, coated green endpapers.



Small waterstain affecting lower half of binding and consequently causing the original green coated endpapers to partially adhere to each other. The text block and illustrations not affected. An excellent copy, housed in a custom made quarter tan morocco over green cloth boards clamshell case with watered green silk lining. With the bookplate of Robert S. Pirie on inside of case.

#03713. \$3,500

GREENAWAY, Kate. *Kate Greenaway's Almanack for 1895*. London: George Routledge & Sons, [1894]. First edition.

Presentation copy to Lady Dorothy Nevill with a very fine and detailed original portrait watercolor of a young girl, measuring 1 x 1 inch; 25 x 25 mm. on half-title inscribed "Lady Dorothy Nevill / From Kate Greenaway / 1894".

Twentyfourmo. Color pictorial title-page, full-page color frontispiece, twelve superb full-page color illustrations (one for each month), and four full page color illustrations at the end for each of the seasons.

Publishers cream imitation morocco over boards stamped in gilt and green, all edges gilt, coated green endpapers. A near fine copy, housed in a custom made quarter red morocco over red cloth boards clamshell case with watered pale orange silk lining. With the bookplate of Robert S. Pirie on inside of case.

Lady Dorothy Nevill (1826-1913) was a close friend and confidante of Greenaway. Almost twenty years her senior, Dorothy Nevill seemed to understand Kate completely. The daughter of Horace Walpole, she, like Kate, she was saddened by the demise of the Victorian ideals of respectability and beauty.

#03714. \$3,500



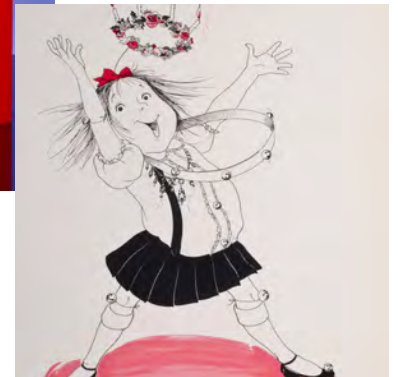
Signed by the Artist
Eloise Takes Christmas by Storm

KNIGHT, Hilary, illustrator. THOMPSON, Kay. *Eloise at Christmastime*. New York: Random House, 1958. First printing, signed by Hilary Knight on the preliminary leaf. Quarto. Exuberantly illustrated throughout. Publisher's red glazed pictorial boards. Minimal wear at spine extremities otherwise a fine copy in the original (price-clipped) first issue color pictorial dust jacket coded 9-58 (Sept. 1958). Housed in a scarlet linen slipcase.

Kay Thompson (1909-1998) is best known today as the creator of the Eloise children's books but she began her career as a composer, musician, actress, singer, and vocal coach.

DB 02674.

\$1,750



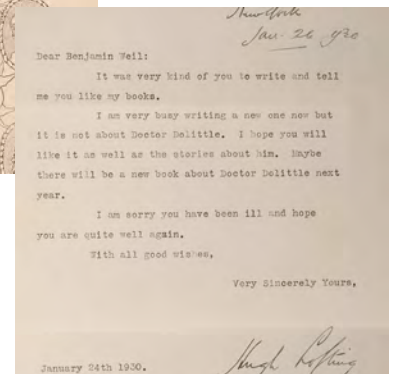
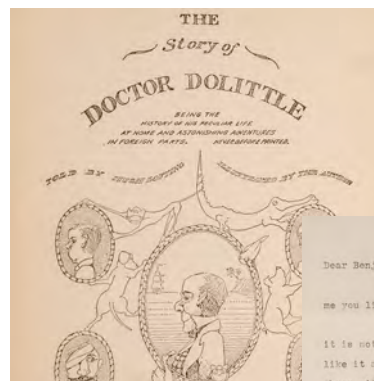
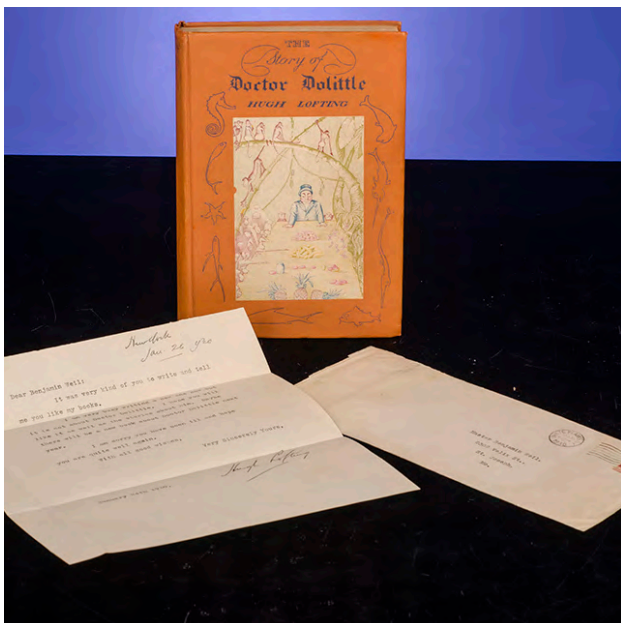
First Edition of Doctor Dolittle
Together with a Signed Letter from Hugh Lofting

LOFTING, Hugh. *The Story of Doctor Dolittle...* New York: Frederick A. Stokes Company, 1920. First edition of the First Doctor Dolittle Book. Octavo. Inserted color frontispiece with original tissue-guard (torn in gutter) on inserted black and white plate, and numerous line illustrations, many full-page, all by Hugh Lofting. Publisher's orange cloth, front cover with a duplicate of the color frontispiece laid on. Lettering on spine a little dull, minimal rubbing to corners and spine extremities. Early ink presentation on front free end-paper dated "Nov. 1, 1922." An excellent copy.

Together with a loosely inserted one-page typed letter, signed by Lofting, talking about his Doctor Dolittle books. Peter Parley to Penrod, p. 138.

DB 03758.

\$2,750



"There was an old Derry down Derry,
 Who loved to see little folks merry:
 So he made them a Book,
 And with laughter they shook,
 At the fun of that Derry down Derry!"

LEAR, Edward. *A Book of Nonsense* by Derry Down Derry. London: Thos. McLean, 1846. First edition. Two volumes bound in one. Small quarto. Two title-pages and seventy-two lithographed plates drawn by Edward Lear. First title-leaf very slightly worn at edges but with imprint complete. Mild to moderate foxing and staining throughout but far less than is usually seen. Overall an amazing copy of this cornerstone of children's literature. Contemporary half red hard-grain morocco over marbled boards ruled in gilt. Expertly re-backed with the original spine laid-down. Housed in a custom made, full maroon straight-grain morocco clamshell case, decoratively tooled in gilt. Armorial bookplate of Thomas William Tatton of Wythenshawe Hall, near Northenden, Cheshire, on front paste-down.

Exceptionally rare first edition of this high-spot in Children's Literature of which very rarely do copies appear on the market for sale. This copy was unknown when surviving first editions were recorded for *Nonsensus* (1988) which sites just eleven complete copies and twelve incomplete, more than half preserved in institutional libraries. In the original first edition of *A Book of Nonsense*, Lear has hand-drawn all of the illustrations and lettered each verse caption on lithographic stone, only the two title-page vignettes (type-set) and three others (Wreken, Cadiz and Kildaire) are written out in the familiar five-line format and set in capitals; all the others are captioned in three elongated lines (they became five lines in the 1855 second edition). This contains the three limericks which were later suppressed: Compton, Kildaire, and New York. (Justin Schiller. *Edward Lear*. Catalogue 48 (1996)).

DB 03897.

\$75,000

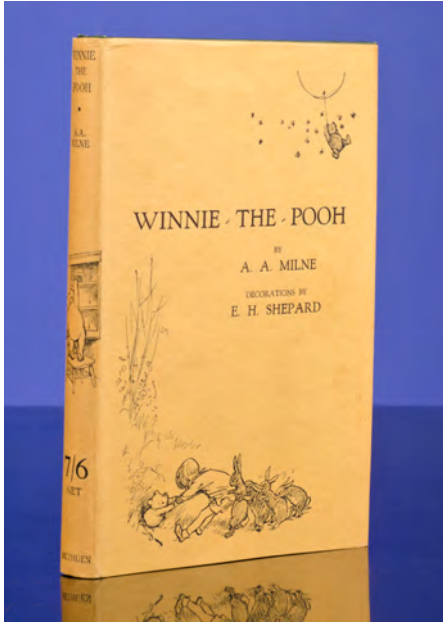


The First Appearance of Winnie-The-Pooh

MILNE, A[lan] A[lexander]. *Winnie-the-Pooh*. With Decorations by Ernest H. Shepard. London: Methuen & Co., [1926]. First edition. Small octavo. Text illustrations. Original dark green cloth. Original pale yellow pictorial endpapers. Very slight browning from dust-jacket to endpapers. A near fine copy. In the original first issue golden yellow pictorial dust jacket printed in dark blue, minimal darkening to spine, otherwise fine. The first issue dust jacket has "117th Thousand" of *When We Were Very Young* on the rear flap. A fine first edition of Milne's classic, featuring for the first time, Eeyore, Piglet, Kanga, Roo, Owl and of course Pooh and Christopher Robin. This little volume includes some of Milne's best known tales. This is the second, and most well-known of the four 'Pooh' books and was published two years after the very successful *When We Were Very Young*.

DB 03228.

\$6,500



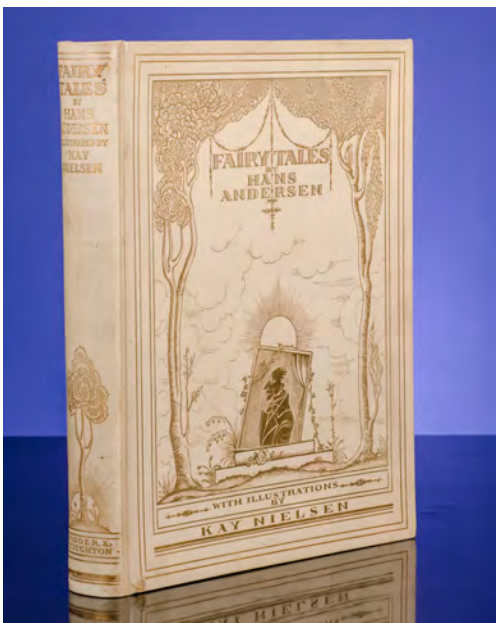
Edition Deluxe - 1/500 Copies Signed by Kay Nielsen

NIELSEN, Kay, illustrator. ANDERSEN, Hans Christian. *Fairy Tales by Hans Andersen...* London: Hodder and Stoughton, [1924]. Limited to 500 copies numbered and signed by the artist. Large quarto. Twelve mounted color plates and numerous black and white text illustrations including seventeen full-page. Publisher's vellum, gilt. A fine copy complete with the publisher's blue cloth dust jacket, and the original plain cream paper dust jacket (slightly worn at extremities).

"Characterized by a sense of two-dimensional flatness, Nielsen's objects and people are highly stylized... The power of his illustrations lies in his uncanny ability to retrieve a story's emotional effect on its reader and to recreate it visually in two dimensions" (*The Oxford Companion to Fairy Tales*).

DB 03687.

\$4,250



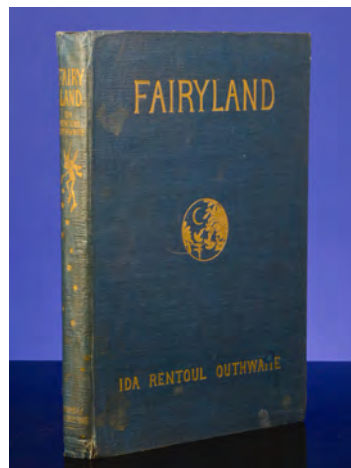
One of 1,000 Copies Signed by Ida Rentoul Outhwaite

[OUTHWAITE, Ida Rentoul, illustrator]. *Fairyland of Ida Rentoul Outhwaite*. Verses by Annie R. Rentoul. Stories by Grenbry Outhwaite and Annie R. Rentoul. Melbourne: Ramsay Publishing, 1926. Edition-de-Luxe. Limited to 1,000 numbered copies, signed by the artist. Large folio. Nineteen mounted color plates and thirty-two mounted black and white plates. Original blue cloth decoratively stamped and lettered in gilt on front cover and spine. Top edge gilt, others serrated. Pictorial endpapers. Some of the black and white line drawings have been neatly hand colored. The mounted black and white plate on p. 111 has also been neatly heightened in color. There is some wear at the top and the bottom of the spine which has been neatly strengthened. There is a small stain on the front cover affecting the "I" and the "T" of Outhwaite. This is a very good copy of an extremely scarce book. Ida Rentoul Outhwaite, born in 1888 is Australia's most famous children's book illustrator.

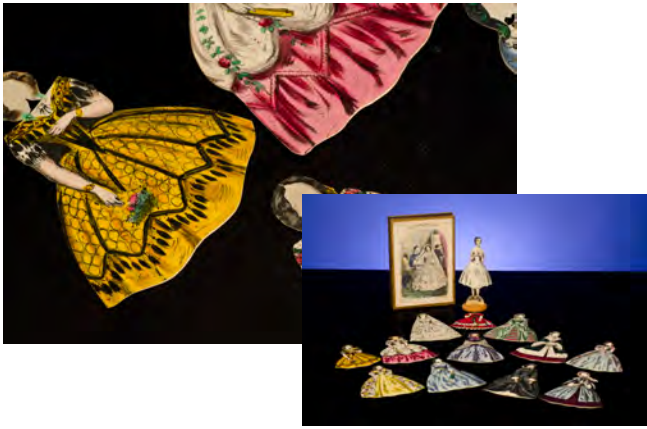
In 1923, after a trip to Europe, Outhwaite returned to Australia to work on the long-awaited sequel to *Elves and Fairies*, *Fairyland*. Unfortunately, *Fairyland* did not sell as well as hoped, partly because it was more expensive. This was also Outhwaite's fifth colored book and her public already knew what to expect. In short, it was competing with her other books. She credits Hans Christian Anderson for introducing her to *Fairyland* but, in truth, it was her bush land countryside that caught her imagination. There is also an undeniable influence by Palmer Cox's *Brownies*. Other artists that she admired were Phil May, Aubrey Beardsley, Daniel Vierge and Gordon Browne citing her passion for black and white art. "It was when I was eleven that someone gave me a bottle of Indian ink and Gillot nibs and I discovered the bliss of working in black and white, which always has been and always will be my favourite medium. There is something magical in seeing what you can do, what texture and tone and colour you can produce merely with a pen point and a bottle of ink; to find out that wind can be suggested with a few long sweeping lines, and a quiet moony sky by a few straight ones round the outline of a halfpenny." Marcie Muir & Robert Holden. *The Fairy World of Ida Rentoul Outhwaite*, p. 162; Marcie Muir. *A Bibliography of Australian Children's Books*. p. 644.

DB 03100.

\$6,500



**An Elegant 19th Century Paper Doll
With Multiple Gowns**



[PAPER DOLLS]. *La Coquette*. Paris: H. Rousseau, n.d. [1856]. Hand-colored, double-sided lithographed French paper doll with twelve hand-colored lithographed gowns with matching hats including a magnificent wedding ensemble. Lithography by H. Jannin. Housed in a remarkable facsimile of the original presentation box. Complete with a later slotted wooden disc to display the doll in its finery.

An item of great scarcity, an ephemeral work not meant to last, but of lasting charm. We have located only one other recorded example, which came to auction at Theriaults Antique Doll Auctions, November 12, 2006, and sold for €1,900 (\$2,590).

DB 02698.

\$4,500

One of 100 Deluxe Copies with the Plates in Two States



[PARRISH, Maxfield, illustrator]. IRVING, Washington. *A History of New York from the Beginning of the World to the End of the Dutch Dynasty...* New York: R.H. Russell, 1900. Printed by D.B. Updike, The Merrymount Press, Boston. Edition DeLuxe, one of 100 copies signed by the publisher. Folio. Eight black and white plates in two states, with the proofs before letterpress printed on Japon Vellum. Publisher's DeLuxe presentation binding of full dark green morocco, gilt. Affixed to the front paste-down is the Publishers label "This edition is limited to / one hundred signed copies, / of which this is No. "26 / R. H. Russell". Spine slightly faded, slight offsetting from turn-ins onto endpapers. A near fine copy.

DB 02940.

\$4,500

**One of Pogany's Masterpieces
Limited to 525 Copies Signed by the Artist**

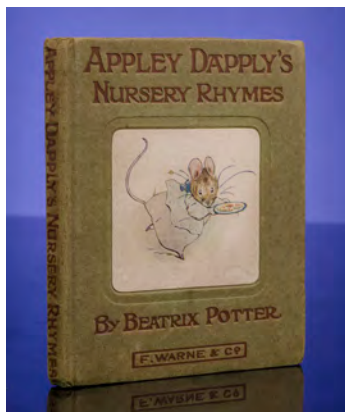


POGANY, Willy, illustrator. ROLLESTON, T.W. WAGNER, Richard. *The Tale of Lohengrin...* London: G.G. Harrap, n .d. [1913]. Limited to 525 copies signed by the artist, this being copy no. 90. Quarto. Eight tipped-in color plates, numerous full page color illustrations. Full vellum, pictorially gilt-stamped. A fine copy. Housed in a blue cloth slipcase.

The publication of Pogány's *Lohengrin* was the final act in his trilogy of masterworks focused on Wagner's Germanic tales, and one of the quintet that is considered his finest work. That commitment to ongoing innovation resulted in an incredible suite of illustrations, including color lithographs, monotone and marginal illustrations and the delightful tipped-in color plates included in *Lohengrin*.

DB 03377.

\$1,850



POTTER, Beatrix. *Appley Dapply's Nursery Rhymes.* London: Frederick Warne and Co., [n.d., 1917]. First edition (printed in either October or November 1917).

Twelvemo. Color frontispiece and fourteen color plates (included in pagination). Black and white vignette on title-page.

Original light green boards ruled and lettered in dark red on front cover and lettered in dark red on spine. Color pictorial label on front cover within a blind rectangular panel with rounded corners, outlined in blind. With the correct color pictorial endpapers (Quinby Plates XII and XIV). Some minimal marginal foxing to a few leaves but still an excellent copy.

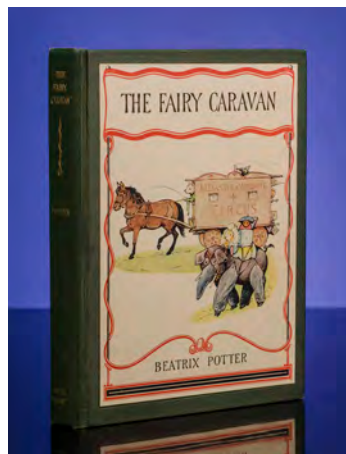
Potter had a lifelong fascination with rhymes, and proposed a book of short verses called Appley Dapply to Warne following the release of *The Tale of Peter Rabbit* in 1902. Warne preferred Potter's original fantasies to her derivative work, and gave Appley Dapply little encouragement. The book was set aside in favour of other projects.

#03865

\$750

POTTER, Beatrix. *The Fairy Caravan.* Philadelphia: David McKay Company, [1929]. First edition.

Small quarto. Color frontispiece and five color plates, twenty full-page illustrations in black and white, and forty-two vignette illustrations in black and white.



Original dark green cloth with a large rectangular color pictorial label on front cover, spine lettered in gilt. Long ink inscription dated "April 1930" on front free end-paper. Two neat tape repairs, front inner hinge cracked but firm, minimal rubbing to corners. Aside from the aforementioned a nice copy.

"It was intended that this book should be printed *only* in America, and would contain some of the writings about [Beatrix Potter's] farm animals in a fairy caravan setting... It is about a travelling circus known as Alexander and William's Circus, which was invisible to humans... " (Linder, pp. 292-294). Linder, p. 431. Quinby 29A. V & A 1713.

#03873.

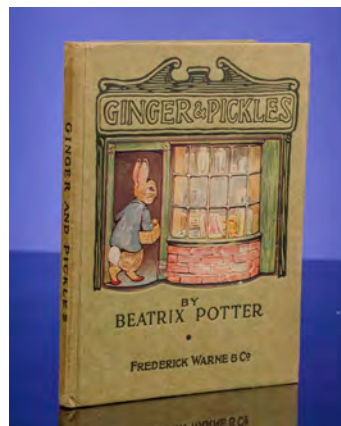
\$450

POTTER, Beatrix. *Ginger & Pickles.* New York: Frederick Warne & Co., [1909]. First American edition.

Small quarto. Color frontispiece (included in pagination) and nine full-page color illustrations. Black and white vignette on title-page and nineteen black and white vignettes in text.

Original pale green boards stamped in darker green on front cover and spine. Color pictorial label on front cover within a rectangular blind panel with scalloped bottom edge. Color pictorial endpapers. Minimal darkening to spine, still a near fine copy.

The book tells of two shopkeepers who extend unlimited credit to their customers and, as a result, are forced to go out of business.



It was originally published in a large format which permitted Potter the opportunity to lavish great detail on the illustrations and also allowed her to include black-and-white vignettes. Potter filled the tale with characters from her previous books. The book was eventually republished in the standard small format of the Peter Rabbit series and was adapted to drama in 1931. Quinby 17a.

#03874.

\$550

POTTER, Beatrix. *The Roly-Poly Pudding.* London: Frederick Warne & Co., [n.d., after 1920]. First American edition, third printing.

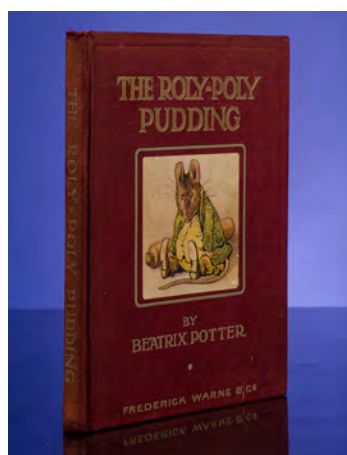
Small quarto. Color frontispiece, pictorial title, and seventeen full-page color illustrations. Thirty-eight black and white vignettes in the text.

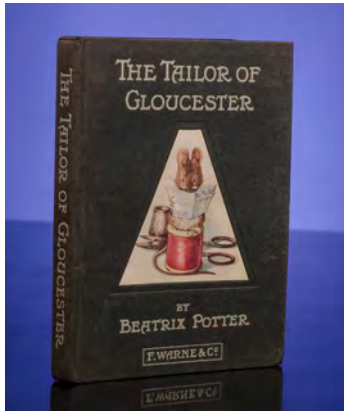
Original red cloth over boards with front cover stamped in green and lettered in gilt and green and spine lettered in green. Color pictorial paper label on front cover. Color pictorial endpapers (Quinby Plates V & VI). Occasional very minor foxing or soiling. Spine extremities and corners very slightly rubbed. An excellent copy.

"In *The Roly-Poly Pudding* Beatrix Potter expresses her love of the quaint old farmhouse at Hill Top, Sawrey, which she has taken as the setting for the story. Although the book was not published until the autumn of 1908, the story was actually written in 1906... In 1926 to bring it into line with the other books in the series, it was printed in the ordinary small format, which pleased Beatrix Potter, and the title was changed to *The Tale of Samuel Whiskers*" (Linder, p. 191-194). Linder, p. 427. Quinby 15a.

#03875

\$350





POTTER, Beatrix. *The Tailor of Gloucester.* London: Frederick Warne and Co., 1903. First published edition, first issue (printed October 1903), with a single-page endpaper occurring four times.

Twelvemo. Color frontispiece and twenty-six color plates (included in pagination). Seventeen illustrations are entirely new for this edition; eleven of the illustrations are repeated from the December 1902 privately printed edition.

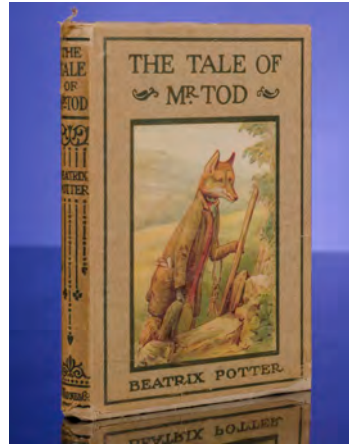
Original dark green boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial label on front cover within a blind panel in the shape of a truncated pyramid outlined in blind. Color pictorial endpapers (Quinby Plate I, a single-page endpaper occurring four times). Minimal fading to spine. Small split (1 7/8 inch) to lower inner hinge, but still a near fine copy.

"The year 1903 appears on the front of the title-page of the first two printings. The first printing has a single-page endpaper occurring four times, and the second printing [December 1903], a double-page endpaper occurring twice." (Linder, p. 423). Linder, p. 423. Quinby 4. V & A 1576.

#03871. \$1,250

POTTER, Beatrix. *The Tale of Mr. Tod.* New York: Frederick Warne & Co., [1912]. First American edition.

Twelvemo. Color frontispiece and fourteen color plates (included in pagination). Black and white vignette on title-page and forty-one black and white vignettes in the text.



Original gray boards decoratively stamped and lettered in dark green on front cover within a brown single rule border and decoratively stamped and lettered in brown on spine. Large color pictorial label on front cover within a blind rectangular panel surrounded by a broad brown single rule border. Color pictorial endpapers (Quinby Plate XI).

A very fine copy in the original (very slightly chipped) glassine wrapper. Quinby 21a. Linder, p. 429 (UK edition).

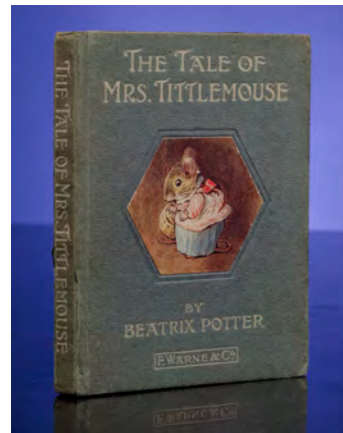
#03877. \$950

POTTER, Beatrix. *The Tale of Mrs. Tittlemouse.* London: Frederick Warne and Co., 1910. First edition.

Twelvemo. Color frontispiece and twenty-six color plates (included in pagination). Black and white vignette on title-page.

Original blue boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial label on front cover within a hexagonal blind panel with a border in blind. Color pictorial endpapers (Quinby Plate X). Some light rubbing to lower joint, spine extremities and corners. An excellent copy.

The character of Mrs. Tittlemouse debuted in 1909 in a small but crucial role in *The Tale of The Flopsy Bunnies*, and Potter decided to give her a tale of her own the following year.



Her meticulous illustrations of the insects may have been drawn for their own sake, or to provoke horror and disgust in her juvenile readers. 25,000 copies of the tale were initially released in July 1910 and another 15,000 between November 1910 and November 1911 in Potter's typical small book format. Linder, p. 429. Quinby 18. V & A 1619.

#03870. \$850

POTTER, Beatrix. *The Tale of Two Bad Mice.* London: Frederick Warne and Co., 1904. First edition.

Twelvemo. Color frontispiece and twenty-six color plates (included in pagination). Black and white vignette on title-page.

Red boards, white lettered, with pictorial label in color. Short closed tear to outer margin of frontispiece. Small area of light abrasion on lower right-hand corner of front board and some very slight rubbing to board extremities.

In the original glazed paper glassine dust jacket printed in black with vertical lines at the top and bottom of the spine indicating where the fold should be for the front panel, with an advertisement on the rear panel for "The Peter Rabbit Books" listing five titles, and with advertisements on both flaps. Small piece missing at top left hand edge of jacket and small chip at top of jacket spine.

Overall an excellent to near fine copy of this very rare title in a near fine dust jacket. Housed in a quarter red morocco clamshell case with felt lining. Linder, p. 424. Quinby 7. V & A 1668.

#02899. \$7,500



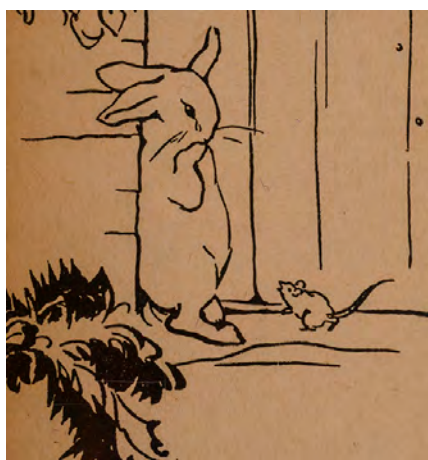
"Pop-Up" Peter Rabbit

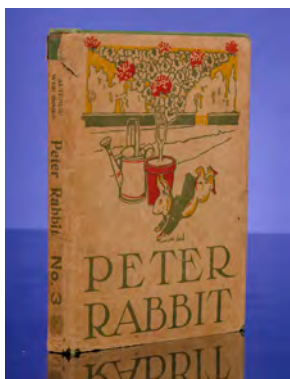
[POTTER, BEATRIX]. *The Tale of Peter Rabbit with "Pop-Up" Picture by C. Carey Cloud*. New York: Blue Ribbon Press, [1934]. First edition thus. Sixteenmo. 60 pp. One double-page color pop-up and twenty-six full-page black and white illustrations. Light staining or soiling to some leaves. Publisher's color pictorial boards, a little rubbed and stained. A very good example of this scarce Peter Rabbit "Pop-Up"

"*The Tale of Peter Rabbit* is a British children's book written and illustrated by Beatrix Potter that follows mischievous and disobedient young Peter Rabbit as he is chased about the garden of Mr. McGregor. He escapes and returns home to his mother who puts him to bed after dosing him with camomile tea. The tale was written for five-year-old Noel Moore, son of Potter's former governess Annie Carter Moore, in 1893. It was revised and privately printed by Potter in 1901 after several publishers' rejections but was printed in a trade edition by Frederick Warne & Co. in 1902. The book was a success, and multiple reprints were issued in the years immediately following its debut. It has been translated into 36 languages and with 45 million copies sold it is one of the best-selling books of all time." (https://en.wikipedia.org/wiki/The_Tale_of_Peter_Rabbit).

DB 03882.

\$450





DB 03862. \$950

American Printing of 'Peter Rabbit' In the Original Dust Jacket

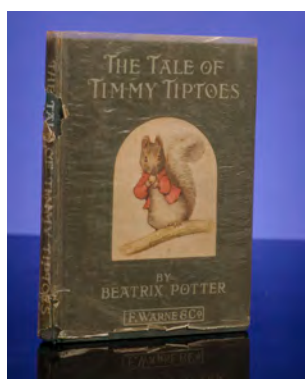
POTTER, Beatrix. *The Tale of Peter Rabbit*. Altemus' Wee Books for Wee Folks... Philadelphia: Henry Altemus Company, 1904. First Edition Printed in America, second format (printed ca. 1905). Sixteenmo. Thirty-one color plates after the designs by Potter, and Peter Rabbit vignette on half-title. Publisher's medium green cloth. Pictorial end-papers printed in orange, not of Potter's design. Original beige dust jacket, printed in green, red and yellow. Jacket very slightly chipped at spine extremities, with minimal loss. With a Christmas, 1907 ink inscription on blank verso of frontispiece. A wonderful copy of this juvenile classic in the rare pictorial dust jacket. We presume our copy to have been published in 1905 as the last title listed on the rear panel of the dust jacket is "Who Killed Cock Robin" which was published in 1905. Quinby 2c; Linder, p. 109; V&A 1640 (Beatrix Potter's own copy).



DB 03876. \$850

First American Edition of The Tale of Pigling Bland In the Original Glassine Wrapper

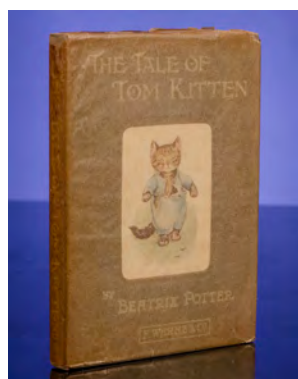
POTTER, Beatrix. *The Tale of Pigling Bland*. New York: Frederick Warne & Co., [1913]. First American edition. Twelvemo. Color frontispiece and fourteen color plates (included in pagination). Black and white vignette on title-page and thirty-seven black and white vignettes in the text. Quinby Plate XIII endpapers as called for. Original light gray boards stamped in brown. Color pictorial label on front cover. A very fine copy in the original (chipped) glassine wrapper. Quinby 22a. Linder, p. 429 (UK edition).



DB 03880. \$850

First American Edition of The Tale of Timmy Tiptoes In the Original Glassine Wrapper

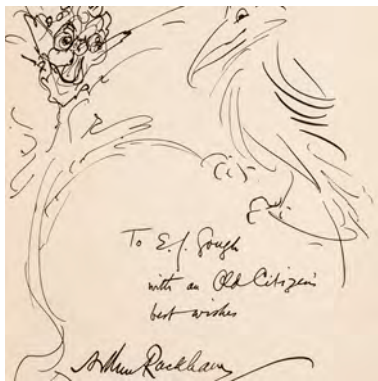
POTTER, Beatrix. *The Tale of Timmy Tiptoes*. New York: Frederick Warne & Co., [1911]. First American edition. Twelvemo. Color frontispiece and twenty-six color plates (included in pagination). Black and white vignette on title-page. Original dark green boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial label (measuring 2 5/8 x 2 1/4 inches; 67 x 57 mm.) on front cover within a blind arch-shaped panel outlined in blind. Color pictorial endpapers (Quinby Plate X). Minimal rubbing to lower corners and spine extremities. A near fine copy in the original (slightly chipped) glassine wrapper. Quinby 20a. Linder, p. 429 (UK edition).



DB 03879. \$950

First American Edition of The Tale of Tom Kitten In the Original Glassine Wrapper

POTTER, Beatrix. *The Tale of Tom Kitten*. London and New York: Frederick Warne and Co., 1907. First American edition. Twelvemo. Color frontispiece and twenty-six color plates. Quinby Plate III endpapers as called for. Original greenish brown boards lettered in white with color pictorial paper label on front cover. Neat ink inscription on half-title dated "February 1908". A very fine copy in the original (very slightly chipped) glassine wrapper. Quinby 13a. Linder, p. 427 (UK edition).



DB 01806.

\$3,850

**First Trade Edition in the Original Pictorial DustJacket
With a Fine Original Pen & Ink Drawing
by Arthur Rackham**

[RACKHAM, Arthur, illustrator]. *The Arthur Rackham Fairy Book...* London: George G. Harrap & Co. Ltd., 1933. First trade edition with a full-page original pen and ink sketch on the half-title, signed and dated. Octavo. Eight full-page color plates, sixty black and white drawings. Publisher's original brick-red cloth. Inner hinges expertly repaired. Original color pictorial dust jacket (a little chipped at spine extremities). A bright, near fine copy in an excellent dust jacket. Housed in a brown leather edged tan cloth slipcase. Latimore and Haskell, p. 69. Derek Hudson, *Arthur Rackham*, p. 134. Riall, p. 182.

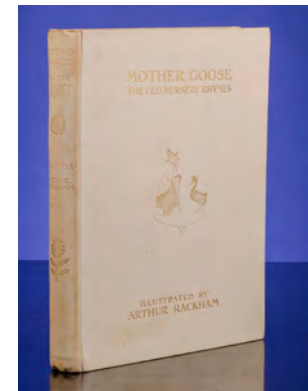


DB 03547.

\$3,500

Hey! Diddle Diddle, The Cat and the Fiddle...

[RACKHAM, Arthur, illustrator]. *Mother Goose. The Old Nursery Rhymes...* London: William Heinemann, [1913]. Edition de Luxe. Limited to 1,130 numbered copies, signed by the artist. Large quarto. Thirteen color plates mounted on brown paper, with descriptive tissue guards, and eighty-five drawings in black and white (one mounted on brown paper, with descriptive tissue guard). Original white buckram pictorially stamped and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Minimal darkening to spine otherwise a near fine copy. Latimore and Haskell, pp. 40-41. Riall, p. 115.



DB 03763.

\$3,250

**Signed Limited Edition of
Rackham's Andersen Illustrations**

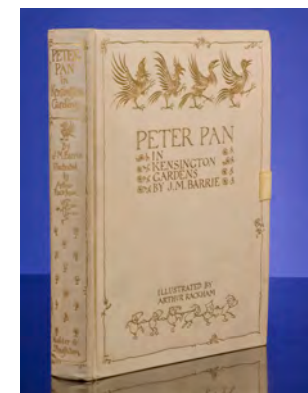
[RACKHAM, Arthur, illustrator]. ANDERSEN, Hans [Christian]. *Fairy Tales by Hans Andersen...* London: George G. Harrap & Co., [1932]. Deluxe edition. Limited to 525 numbered copies signed by the artist. Quarto. Twelve color plates, with descriptive tissue guards, and fifty-nine drawings in black and white. Original vellum over boards, ruled and lettered in gilt. Top edge gilt, others uncut. Peach and white pictorial endpapers. Some very slight rubbing to top and bottom of spine, vellum very slightly toned otherwise a near fine copy. In the original drab olive cardboard slipcase with printed paper label on top panel (with matching limitation number). Latimore and Haskell, p. 68. Riall, p. 177.



DB 03610.

**The Extremely Scarce 1912 Deluxe Edition
In the Publisher's Pictorially Stamped Full Vellum**

[RACKHAM, Arthur, illustrator]. BARRIE, J.M. *Peter Pan in Kensington Gardens...* London: Hodder & Stoughton, [n.d., 1912]. Deluxe edition, one of fifty (?) copies. Large quarto. Fifty tipped-in color plates mounted onto cream card with descriptive tissue guards, seven full-page black and white plates and twelve black and white drawings in the text. Publisher's full vellum, front cover and spine pictorially stamped and lettered in gilt, top edge gilt, others uncut, pictorial end-papers. Later yellow silk ties, minimal darkening to free end-papers from paste-downs, otherwise a very fine copy. Latimore and Haskell, p. 40. Riall, p. 114.



SOLD

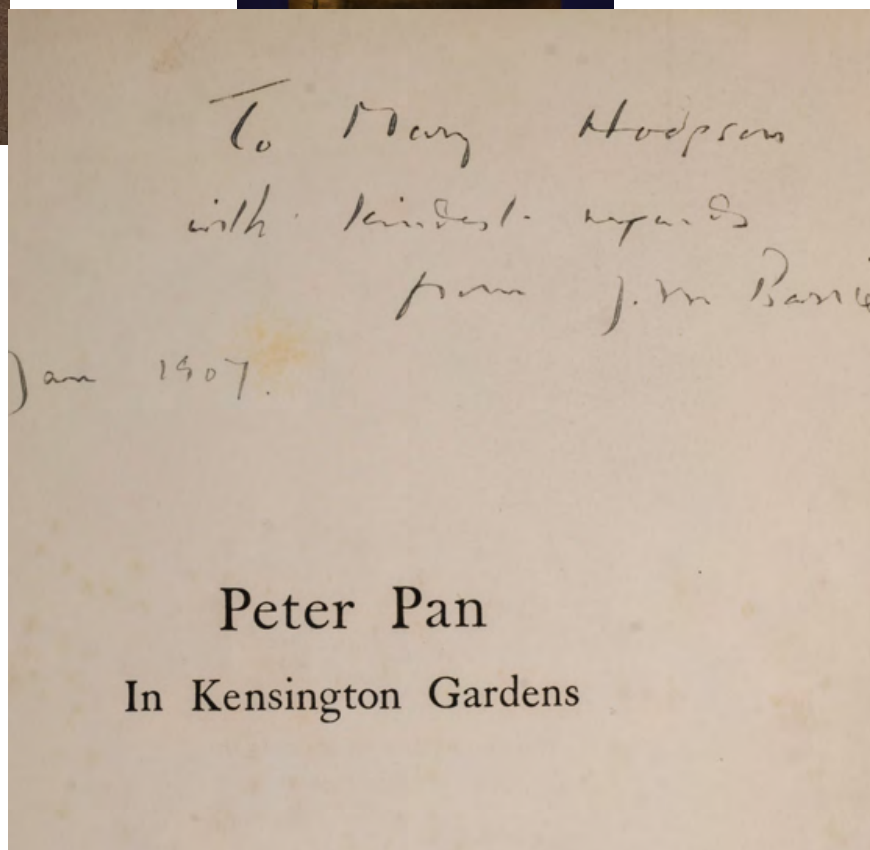
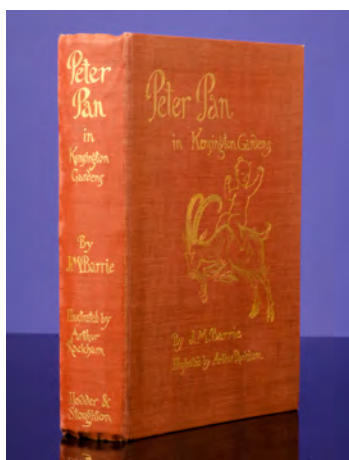
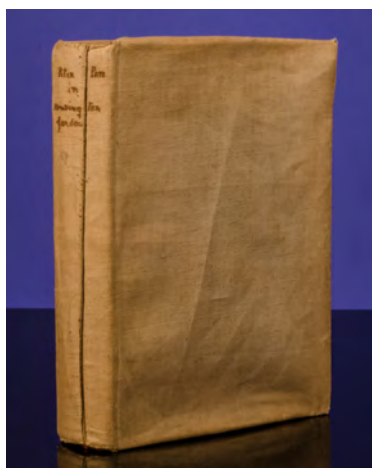
The Most Significant Copy of Peter Pan
Inscribed by J.M. Barrie to 'Peters' Nurse, Mary Hodgson

RACKHAM, Arthur, illustrator. BARRIE, J.M. *Peter Pan in Kensington Gardens*. London: Hodder & Stoughton, 1906. First edition, first impression. A remarkable presentation copy inscribed on the half-title to Mary Hodgson from J.M. Barrie. Quarto. Tipped-in color frontispiece and forty-nine tipped-in color plates. Publisher's russet cloth. An unusually bright and fine copy with just a little light damp-staining to rear board. Protected by a pale blue cloth wrapper, spine lettered in manuscript, presumably made by Mary Hodgson. Housed in a fleece-lined quarter dark brown morocco clamshell case. This is an astonishing presentation copy of the first edition of "Peter Pan in Kensington Gardens," inscribed by author J.M. Barrie to one of the principals in the "Peter Pan" creation story.

After three years of marriage, the Barrie's were still childless. Mary desperately wanted to have children, yet was left with little alternative but to direct her maternal instincts towards Porthos (their St. Bernard). For Barrie, however, there was a real alternative - other people's children. To his close circle of child friends he now added the writer Maurice Hewlett's two children, Cecco and Pia. The Hewletts lived near Kensington Gardens, and the four-year-old Cecco often accompanied him on his walks with Porthos. Presently two other boys made Barrie's acquaintance: a spectacularly attractive five-year-old named George and his four-year-old brother Jack. The pair wore blue blouses and bright red tam-o'-shanters, and took regular walks in Kensington Gardens in the company of their nurse, Mary [Hodgson], and their baby brother Peter - still in his perambulator. George was a remarkably forthright individual, and he made it his business to cultivate Barrie's friendship. To him he was not J.M. Barrie the celebrated writer, but a small man with a cough who could wiggle his ears and perform magic feats with his eyebrows. Moreover he seemed to be singularly well-informed on the subject of cricket, fairies, murders, pirates, hangings, desert islands, and verbs that take the dative. George had never met anyone quite like him; he was old, but he was not grown up. He was one of them.

DB 03204.

\$30,000





DB 01093.



The Rarest of the Limited Edition Rackham Books

[RACKHAM, Arthur, illustrator]. BIANCO, Margery Williams. *Poor Cecco*... New York: George H. Doran Company, [1925]. First edition, deluxe large paper issue. One of 105 numbered copies signed by Bianco. Quarto. Seven full-page color illustrations. Original parchment-backed light blue paper boards. Upper hinge invisibly restored, very slight (closed) split to top one inch of parchment spine on lower joint not affecting joint integrity, short marginal tear to last blank. Otherwise, a fine copy. Written by Margery Williams Bianco, author of the childrens classic, *The Velveteen Rabbit*, *Poor Cecco* tells the subtle and funny story of a wooden dog Cecco, a natural leader, and Jensina, a highly independent and spirited wooden doll.

The text, with the same illustrations by Rackham, also appeared in *Good Housekeeping* beginning in May 1925. No limited English edition was issued, and this title/edition is the rarest of Rackham illustrated books, and extremely scarce. Latimore and Haskell, p. 59.

\$6,500



DB 03909.



Alice's Adventures in Wonderland Illustrated by Arthur Rackham

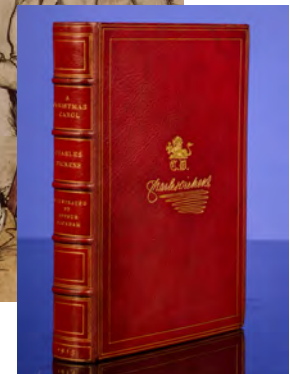
[RACKHAM, Arthur, illustrator]. CARROLL, Lewis. *Alice's Adventures in Wonderland*. London: William Heinemann, [n.d., 1907]. First English Edition DeLuxe. Limited to 1,130 numbered copies. Large quarto. Thirteen tipped-in full-page color plates and fourteen black and white drawings. Publisher's white buckram over boards, front cover and spine pictorially stamped and lettered in gilt, pictorial end papers, top edge gilt, others uncut. Spine very slightly darkened, some offsetting from paste-downs to free end-papers as usual, small neat ink inscription on half-title. A near fine copy.

"Mr. Rackham's inexhaustible imagination, working over and embroidering the ground-work of Tenniel's types, has added a really wonderful wealth of uncanny, dreamlike mystery to the story... [and] extraordinary feeling into the drawing of the hands" (*Daily Telegraph*). Latimore & Haskell, p. 29. Riall, p.77.

\$3,250



DB 03250.



The First Trade Edition Bound Contemporaneously by Sangorski & Sutcliffe

[RACKHAM, Arthur, illustrator]. DICKENS, Charles. SANGORSKI & SUTCLIFFE, binders. *A Christmas Carol*. Illustrated by Arthur Rackham. London: William Heinemann, 1915. First trade edition. Small quarto. Twelve color plates and twenty drawings in black and white. Bound ca. 1915 by Sangorski & Sutcliffe in full red crushed levant morocco, gilt rules surrounding a gilt stamped facsimile of Charles Dickens' signature and family crest. Original pictorial end-papers bound in at end. A fine copy.

"He [Rackham] is not usually remembered as an illustrator of Dickens, but *A Christmas Carol* (1915) was decidedly successful, for he contrived to adapt the tradition of 'Phiz' and Cruikshank to his own characteristic style and at the same time found scope for his fantasy in the ghost scenes..." (Derek Hudson. *Arthur Rackham*, p. 106). Latimore and Haskell pp. 44-45. Riall pp. 124-125.

\$1,850

**The First of Arthur Rackham's
Two Great Silhouette Books
Edition de Luxe, Signed by Arthur Rackham**



DB 03884.



[RACKHAM, Arthur, illustrator]. *Cinderella*. Retold by C.S. Evans... London: William Heinemann, [1919]. Edition de Luxe. Limited to 850 copies, numbered and signed by the illustrator. Large quarto. Mounted color frontispiece with color pictorial border and tissue guard. Three double-page silhouette drawings with color, one single-page silhouette drawing with color (not included in the trade edition), thirteen single-page silhouette drawings without color, and thirty-six silhouette drawings in the text. Title with color pictorial border. Original quarter tan buckram over green boards pictorially stamped and lettered in black on front cover and spine. Top edge gilt, others uncut. Pictorial end-papers in green and white. Board edges a little rubbed otherwise a near fine copy. Latimore and Haskell, pp. 49-50. Riall, pp. 134-135. Hamilton, p. 189.

\$1,750

"The First Good Rackham"



DB 03799.

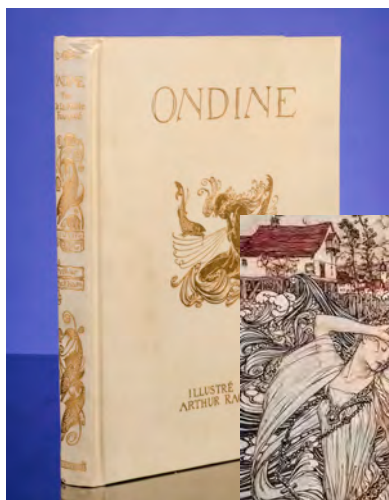


[RACKHAM, Arthur, illustrator]. FITZGERALD, S.J. Adair. *The Zankiwank & the Bletcherwitch*... London: J.M. Dent & Co., 1896. First edition. Small octavo. Seventeen full-page and twenty-four black and white text illustrations. Original dark green cloth pictorially stamped and lettered in gilt. Engraved bookplate on front paste-down (which has caused light offsetting to the facing endpaper). Neat ink presentation and small "Merry Christmas" postage stamp on front free endpaper. Some very light rubbing to extremities, some light foxing or toning throughout but still an excellent copy of Rackham's first book featuring "fantastic" creatures.

"Here, in the imaginative silhouettes of the attenuated, weirdly double-jointed ostrich-like figure of the Zankiwank, Arthur is finding a commercial, even a career outlet, for the 'fantastic and the imaginative' which had preoccupied him from an early age" (Hamilton, p. 40). Latimore and Haskell, p. 8. Riall, p. 15. Hudson, p. 166. Gettings, p. 173.

\$1,750

**De Luxe Edition in French
One of Forty Copies on 'Papier du Japon'
Signed By Rackham**



DB 03850.



[RACKHAM, Arthur, illustrator]. FOUQUÉ, De La Motte. *Ondine*. Illustré par Arthur Rackham. Paris: Hachette et Cie., 1912. French Edition De Luxe, limited to 40 numbered copies on 'Papier Impérial du Japon', signed by Arthur Rackham (out of a total edition of 390 copies). Large quarto. Title-page printed in green and black. Frontispiece and fourteen color plates with captioned tissue guards mounted on heavy brown stock, and thirty-six black and white head and tail-pieces. Publisher's full gilt-stamped vellum with later silk ties. A very fine copy.

In 1912 Hachette et Cie, Paris, published two Edition DeLuxe versions of this title. There were 350 unsigned copies on 'Papier Whatman' and in addition another 40 copies that were signed by Rackham and printed on 'Papier du Japon.' Riall, p. 94

\$2,500

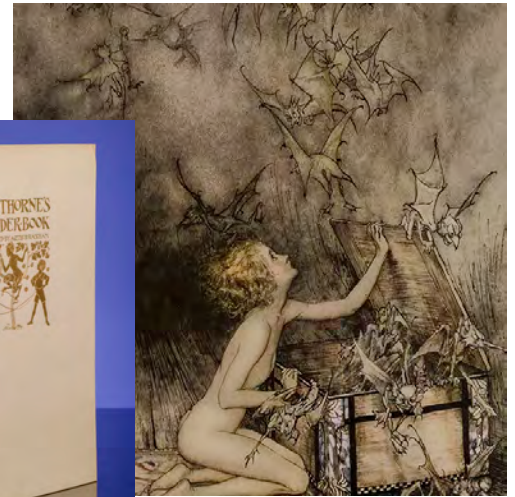
**One of Six Hundred Copies
Signed by Arthur Rackham**

[RACKHAM, Arthur, illustrator]. HAWTHORNE, Nathaniel. *A Wonder Book...* London: Hodder & Stoughton, 1922. Deluxe Edition, limited to 600 copies, signed by the artist. Large quarto. Twenty-four color plates and twenty drawings in black and white. Publisher's cream cloth over boards, front cover pictorially stamped and lettered in gilt. Two top corners slightly bumped, otherwise a near fine copy.

"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 1922, 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." (Gettings, *Arthur Rackham*, p. 121). Lattimore and Haskell p. 55. Riall p. 146. Gettings p. 179.

DB 03901.

\$2,850



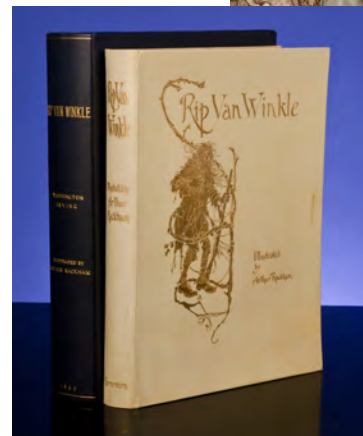
**"The First Book Illustrated Wholly by Rackham To be
Issued in a Limited Edition" (Riall)**

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Rip Van Winkle*. London: William Heinemann, 1905. Deluxe Edition, one of 250 numbered copies signed by Arthur Rackham. Quarto. Color frontispiece and fifty color plates, collected at end of text. Original gilt pictorial vellum. Top edge gilt, others untrimmed. With the Rackham-designed bookplate of Rackham collector C.L. Lazarus. Silk ties replaced, otherwise a very fine copy. Chemised and housed within a blue cloth slipcase.

"Around the middle of 1904... Ernest Brown & Phillips commissioned 50 color illustrations for *Rip Van Winkle*, and purchased the originals and all rights for 300 guineas. The publishing rights were then resold to Heinemann..." Latimore and Haskell p. 26. Riall p. 69. Gettings p. 176. Hamilton pp. 68. Hudson pp. 57, 167. Hudson, p. 180 (Rackham bookplate).

DB 02842.

\$7,500



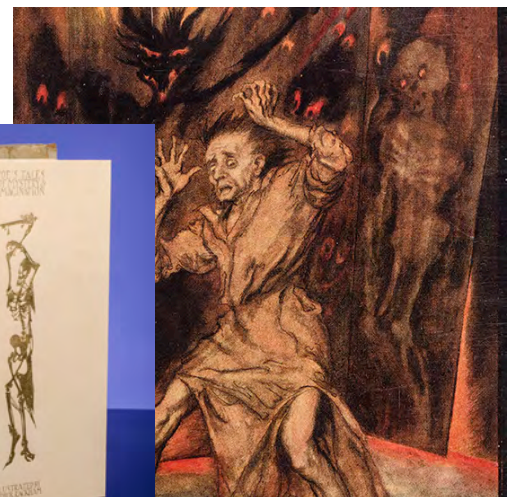
**"Deep Into That Darkness Peering, Long I Stood There,
Wondering, Fearing, Doubting, Dreaming Dreams No
Mortal Ever Dared To Dream Before"**

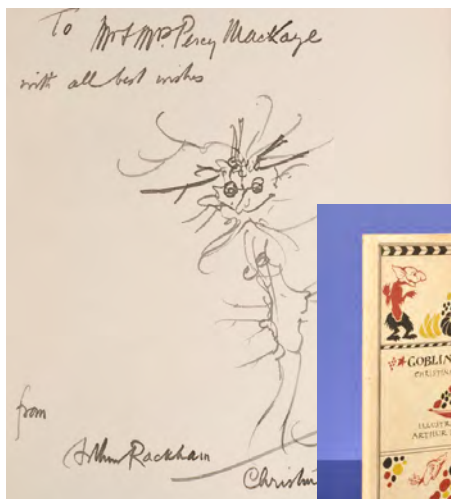
[RACKHAM, Arthur, illustrator]. POE, Edgar Allan. *Tales of Mystery and Imagination*. London: George G. Harrap & Co., [1935]. Limited to 460 copies signed by the artist. Quarto. Twelve mounted color plates, seventeen full page black and white plates, and eleven line drawings in the text. Publisher's vellum over boards, gilt. A very fine copy in the original slightly worn slip case with matching limitation number.

According to Rackham, the illustrations he provided for Poe's *Tales of Mystery and Imagination*, in 1935, frightened even him, and "whilst this might only be expected when a fine illustrator meets a fine and frightening text... The best plates are... indicative of a grandeur and vision one might not so far have perceived in Rackham... Perhaps not a book or set of illustrations for a night's reading in bed, alone" (Gettings, *Arthur Rackham*, pp. 163-164).

DB 03747.

\$3,750





DB 02510.



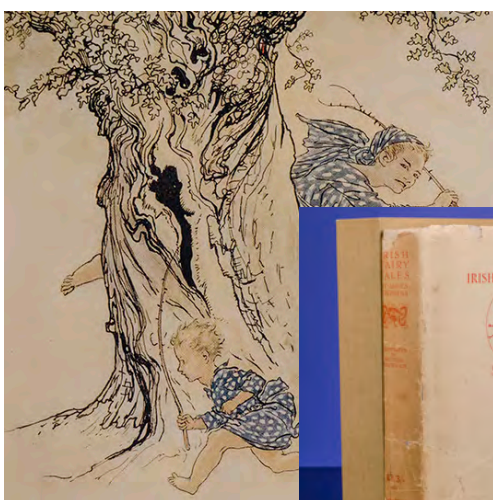
**The Copy of Poet Percy MacKaye
With an Original Drawing by Rackham**

[RACKHAM, Arthur, illustrator]. ROSSETTI, Christina. *Goblin Market*. London: George G. Harrap & Co., Ltd. [1933]. First trade edition. Octavo. Four color plates. Original stiff-card wrappers, dust jacket. With a fine original pen & ink drawing by Rackham inscribed to Mr. & Mrs. Percy MacKaye and dated Christmas 1937. A near fine copy.

American dramatist and poet Percy MacKaye (1875-1956), whose poetry collection, *The Far Familiar* (1938) was graced with a frontispiece by Arthur Rackham, was the first champion of civic theater and is considered to be the first poet of the Atomic Era because of his sonnet "The Atomic Law," which was published in the Christmas 1945 issue of *The Churchman*.

Goblin Market (composed in April 1859 and published in 1862) is a narrative poem by Christina Rossetti. Riall, p. 179. Latimore and Haskell, p. 69.

\$2,750



DB 03894.



**"Mr. Rackham Breaks New Ground
in the Illustration of Irish Literature..."**

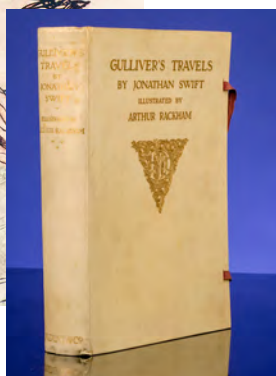
[RACKHAM, Arthur, illustrator]. STEPHENS, James. *Irish Fairy Tales...* London: Macmillan & Co., 1920. Deluxe Edition. Limited to 520 copies, signed by the artist. Large quarto. Sixteen color plates mounted on cream paper, and twenty-one drawings in black and white. Publisher's quarter vellum over parchment boards. A little light offsetting to end-papers. A couple of small areas of very light insect damage on upper cover and on the upper and lower-edge turn-ins. In the original cream dust jacket, torn and repaired. Housed in a fleece-lined, tan cloth slip-case. An excellent copy of one of Mr. Rackham's best titles.

"Beyond the softness of style and inventiveness, the most striking thing about the colour plates for *Irish Fairy Tales* is the felicitous and appropriate use of celtic borders" (Gettings, p. 143). Latimore and Haskell, p. 52. Riall, p. 138. Gettings, p.179. Hamilton, p. 185.

\$2,500



DB 02919.



**Signed Limited Rackham Gulliver
Possibly the Only Copy in the Publisher's Vellum**

[RACKHAM, Arthur, illustrator]. SWIFT, Jonathan. *Gulliver's Travels into Several Remote Nations of the World*. London: J.M. Dent & Co., 1909. Large Paper Edition. Limited to 750 numbered copies, signed by Arthur Rackham. Large quarto. Thirteen mounted color plates. Publisher's white vellum, gilt. Original rose colored silk ties. A very fine copy.

Second and best edition, this deluxe edition contains an additional color plate not included in the trade edition, "The Lilliputian Tailors Measure Gulliver for a New Suit of Clothes," facing p. 48. This is the only copy in the publisher's white vellum that we have ever seen. We actually purchased this copy at Swann Galleries in New York in November 1993. It was sold immediately to a private client and this is the first time that it has been offered in over twenty years. Latimore and Haskell, pp. 32-33, Riall, p. 91

\$3,500

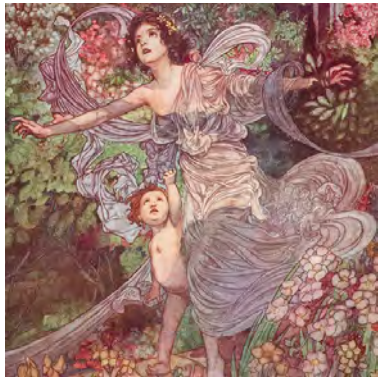


DB 03817.

\$1,250

**One of Twenty Specially Bound Copies
Signed by Philip Reed and With a Signed Original
Wood Engraving from His Original Edition**

REED, Philip, designer and illustrator. *Mother Goose and Nursery Rhymes...* South Bend, Indiana: Regnery/Gateway, Inc., 1979. Deluxe 'Limited Leather Edition'. One of twenty specially bound copies signed by Philip Reed. Together with a colored 'proof' wood engraving from the original edition of 1963, of Simple Simon and the Pieman signed by Philip Reed, loosely laid-in. Small folio. Seventy wonderful colored wood engravings. Bound by Monastery Hill-Chicago in full black morocco, gilt. Housed in the original matching black leatherette slipcase. A very fine copy.



DB 03853.

\$1,450

**"One of the Most Sumptuous
Gift Volumes of the Year"**

[ROBINSON, Charles]. SHELLEY, Percy Bysshe. *The Sensitive Plant...* London / Philadelphia: William Heinemann / J.B. Lippincott Co., [1911]. First U.K. Robinson-illustrated Deluxe edition, a Heinemann "Xmas Art Book" that originally sold for 15 shillings. Quarto. Eighteen full color tipped-in plates. Publisher's 'Deluxe' binding of full vellum over boards, elaborately gilt. In the scarce original pictorial dust jacket with just some very minor rubbing at extremities. Small, neat and inoffensive ink stamped signature on half-title and title-page. Housed in the original green cardboard slipcase with the color illustration from page 61 on front panel. A tight, bright, and fine copy of this generously produced volume.

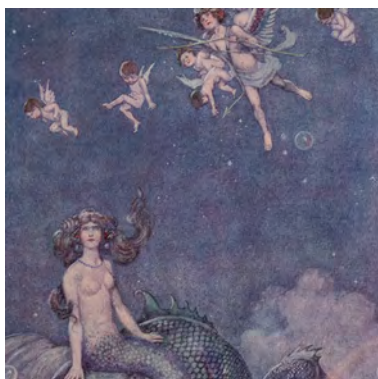
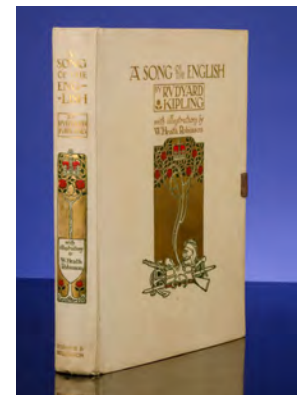


DB 02926.

\$1,850

One of 500 Copies, Signed by W. Heath Robinson

[ROBINSON, W. Heath, illustrator]. KIPLING, Rudyard. *A Song of the English...* London: Hodder & Stoughton, [n.d., 1909]. Edition DeLuxe. Limited to 500 copies numbered and signed by the artist. Large quarto. Thirty color plates mounted on leaves with color border decorations. Descriptive tissue guards, each with a miniature line illustration. Pictorial title and fifty-nine black and white line illustrations in the text. Title printed in red and black. Original vellum over boards pictorially stamped in colors and gilt. Later brown silk ties. A fine copy. Beare 61b. Lewis, p. 215. Livingston 321. Martindell 133 (giving the date of publication as 1913). Stewart 151.

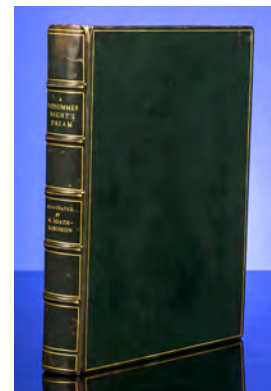


DB 03562.

\$2,850

**"The Most Complete and Beautiful Specimen...
of an Illustrated Book as a Single Work of Art"
(The Times Literary Supplement)**

[ROBINSON, W. Heath, illustrator]. SHAKESPEARE, [William]. *Shakespeare's Comedy of A Midsummer-Night's Dream...* London: Constable & Co., 1914. Edition DeLuxe. 1/250 copies signed by W. Heath Robinson. Large quarto. Twelve mounted color plates. Forty-seven full-page and nineteen smaller black and white drawings in the text. Handsomely rebound ca. 1970 in full dark green calf. A very nice example of this very scarce Heath Robinson signed limited edition. Geoffrey Beare, *The Illustrations of W. Heath Robinson*, p. 127; John Lewis, *Heath Robinson*, p. 216; Langston Day, *The Life and Art of W. Heath Robinson*, p. 269.



**A Remarkable Survival...
Including One Extra Plate That Was Not Published**

ROBINSON, W. Heath, illustrator. [The Art of Papermaking. As explained by W. Heath Robinson]. Original glass printers slides for the Thomas & Green Ltd., Paper Makers Calendar for 1922. London: G. Heath Robinson and J. Birch Ltd., 1922. A complete set of ten 3 3/16 x 3 3/16 inches: 82 x 82 mm. glass printer's slides, each one depicting a humorous image of the art of paper making. Each one printed in black on the inside of two sheets of glass secured together with a thin black tape border.

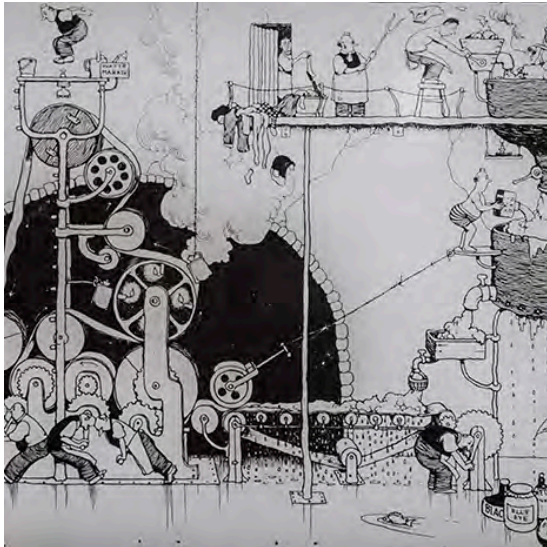
The first nine of these drawings were issued, printed in color, on a single board calendar for the paper making firm of Thomas & Green Ltd., Wooburn Green, Buckinghamshire with a 'tear-off' tablet at lower center.

The calendar appears in Geoffrey Beare's book *Heath Robinson Advertising* (Belew Publishing London, 1992) as Beare 119 (with a full-page image on p. 177). The description reads: "119. *The Art of Papermaking* as Explained / by W. Heath Robinson, a calendar / for 1922. Thomas & Green Ltd, / Wooburn Green, Bucks, 1921. / A single board covered in handmade / paper. / 530 x 390 mm / Nine small drawings in full colour / plus mounted tear-off date tablet. / Produced by G. Heath Robinson & / J. Birch Ltd, 17 & 18 Took's Court, / London EC4. / Also published as a press / advertisement in *The British Printer*, / vol. 34, no. 203, Jan.-Feb. 1922, / facing p. 228."

A copy of Geoffrey Beare's book is included with the slides. Beare 119.

DB 03786.

\$2,250

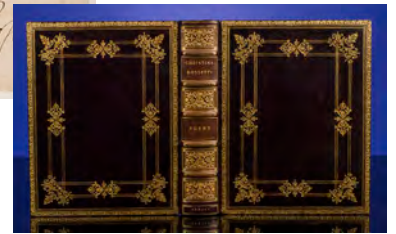


Limited to 350 Copies, Signed and Numbered by the Artist
With a Presentation Note from Christina Rossetti
Full Contemporary Maroon Morocco, Gilt Extra

ROSSETTI, Christina. HARRISON, [Emma] Florence (illustrator). *Poems by Christina Rossetti*. Introduction by Alice Meynell. London, Glasgow & Bombay: Blackie and Son Ltd., 1910. Limited to 350 copies numbered and signed by the artist. Affixed to the limitation leaf, below Florence Harrison's signature is a small sheet inscribed in black ink "Very sincerely yours / Christina G. Rossetti". Large quarto. Thirty-six mounted color plates on heavy stock. Thirty-four mounted black and white plates. Bound ca. 1910 in full dark maroon morocco, gilt. Spine very slightly sunned, otherwise a very fine example. Although this elaborate binding is not signed it is most certainly the work of an American bindery, possibly Stikeman & Co. of New York.

DB 03914.

\$2,750



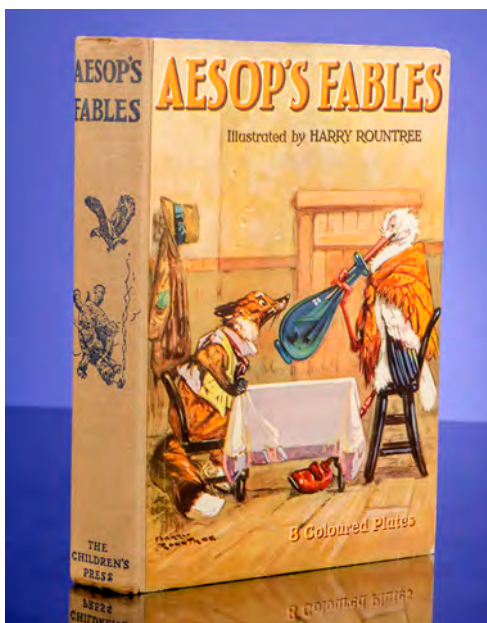
Harry Rountree Illustrates Aesops Fables
Scarce in the Original Color Pictorial Dust Jacket

[ROUNTREE, Harry, illustrator]. AESOP. *Aesop's Fables*. Illustrated by Harry Rountree. London and Glasgow: The Children's Press [n.d., ca. 1920]. Early edition. 160 unnumbered pages. Eight color plates and numerous black & white drawings including many full-page. Publisher's quarter tan cloth over color pictorial boards, spine pictorially decorated and lettered in black. Original color pictorial dust jacket with minimal rubbing at extremities. Ink inscription dated 1939 on front free end-paper. A near fine copy, rare in the the pictorial dust jacket.

Harry Rountree (1878-1950) was a prolific illustrator working in England around the turn of the twentieth century.

DB 03845.

\$450

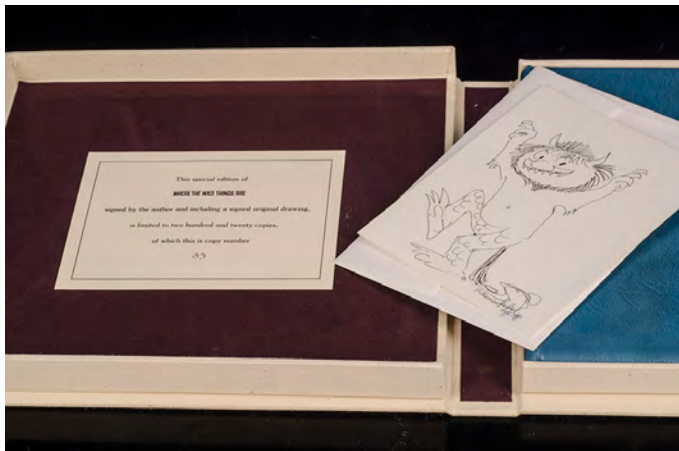


One of 220 Copies Specially Bound and Signed by Maurice Sendak
With an Original 'Wild Thing' Pen & Ink Drawing

SEDAK, Maurice. *Where the Wild Things Are...* New York: Harper and Row, 1988. Twenty-Fifth Anniversary Edition. Limited to 220 copies signed by the author. Oblong quarto. With an original pen & ink drawing of a 'Wild Thing' signed and dated Oct. 1988. Publisher's full blue morocco. Housed in the original cream buckram clamshell case with color plate on front panel, and rectangular limitation label with "85" written in black ink on inside. A very fine copy. Sendak won the annual Caldecott Medal from the children's librarians in 1964, recognizing *Wild Things* as the previous year's "most distinguished American picture book for children".

DB 03815.

\$7,500



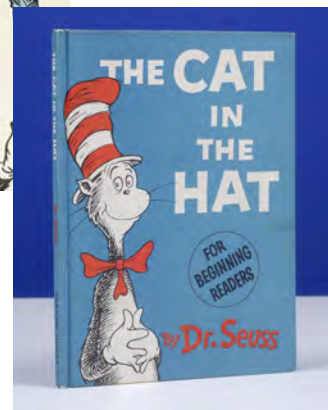
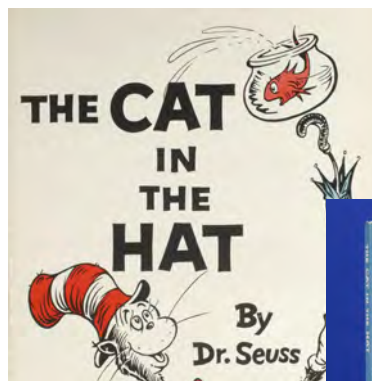
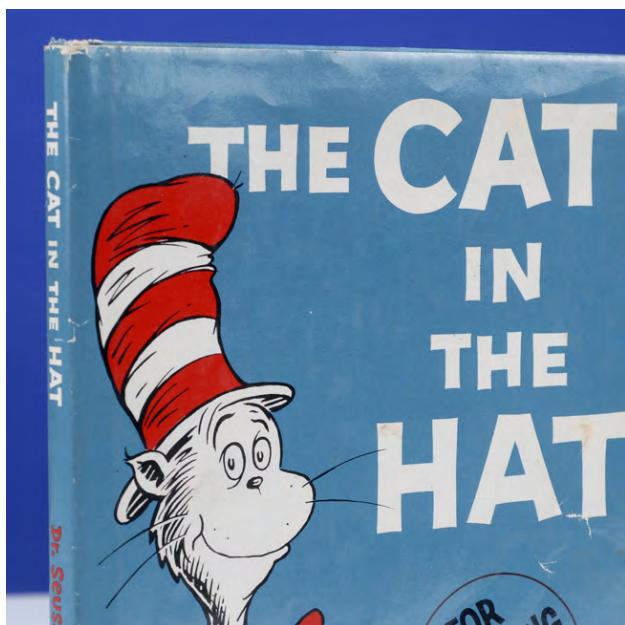
First Edition, in the Rare First Issue Dust Jacket

SEUSS, Dr. (pseudonym of Theodor Seuss Geisel). *The Cat in the Hat*. [New York]: Random House, [1957]. First edition, first issue. Octavo. Color illustrations throughout. Original color pictorial boards. Color pictorial endpapers. A near fine copy, far better than is usually seen. In the rare original first issue color pictorial dust jacket, with "200/200" on the front flap and with no mention of the "Beginner Books" series on the rear panel. Jacket with the bare minimum of rubbing at folds.

Dr Seuss's best-known picturebook epitomises the concept of instruction through delight. *The Cat...* was composed as a controlled vocabulary book with only 223 different words. Seuss found the limited vocabulary a challenge and simply chose the first two words that rhymed - 'cat' and 'hat'...

DB 00381.

\$4,500



**With an Original Pen and Ink Drawing
of Pooh and Piglet in Characteristic Pose**

SHEPARD, Ernest H. *Betsy and Joe*. Written and illustrated by Ernest H. Shepard. London: Methuen & Co. Ltd., 1966. First edition. Presentation copy, inscribed on the title-page, "To Betty Hardiman, Nov - 1966. Ernest H. Shepard" with an original black ink drawing of Winnie-the-Pooh holding Piglet's hand beneath the signature. Octavo. Publisher's gray textured paper over boards, spine lettered in silver and metallic red. Original pictorial dust jacket (price-clipped). A fine copy.

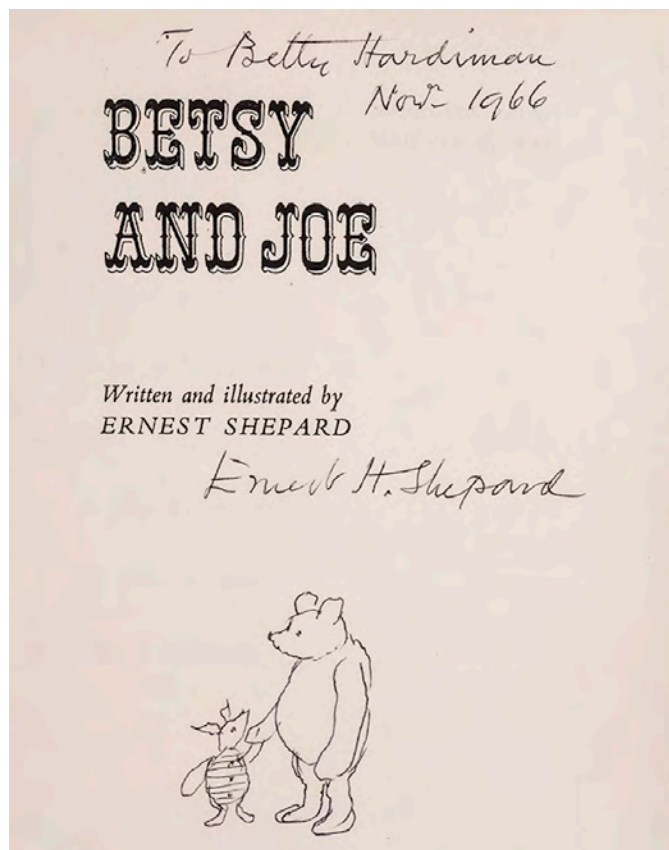
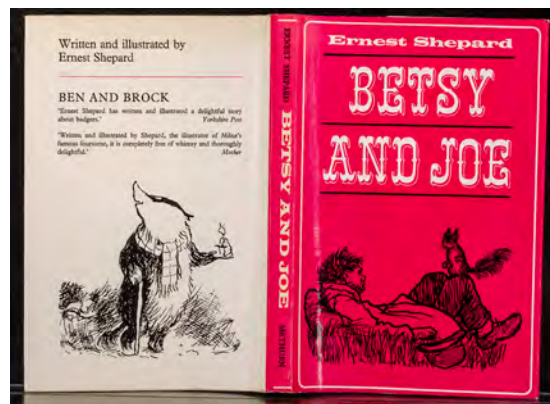
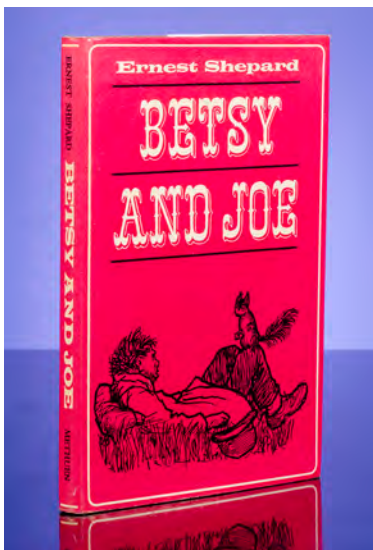
In the mid-sixties the copyright on all the Pooh characters was sold to the Disney Corporation and thus the merchandise which can now be purchased in various forms all over the world bears the Disney copyright as an imprint. "The first of Shepard's 'own' stories, *Ben and Brock*, was published in 1965. This was the story of a young boy, Ben, and his friend, Brock the badger.

In 1966 the second of his own stories *Betsy and Joe* was published. Betsy is a squirrel and Joe is a tramp. This tells how they shared meals and adventures together. The tramp, as recorded in Shepard's book, was a dying breed when the book was written and therefore the pull on the child readers in the mid sixties was less meaningful. The drawings of the countryside and the portrayal of the villages and fields are a historic record of the time." (Arthur Chandler. *The Man Who Drew Pooh*, p. 154).

Betsy and Joe was Shepard's last book (he was eighty-six years old and would live to be ninety-six). It is somewhat unusual, and fortuitous, that Shepard chose to embellish this little book with a charming image of his most famous characters caught in a characteristic pose, rather than a sketch from the book. Unfortunately we have been unable to identify Betty Hardiman, the recipient.

DB 03218.

\$11,500



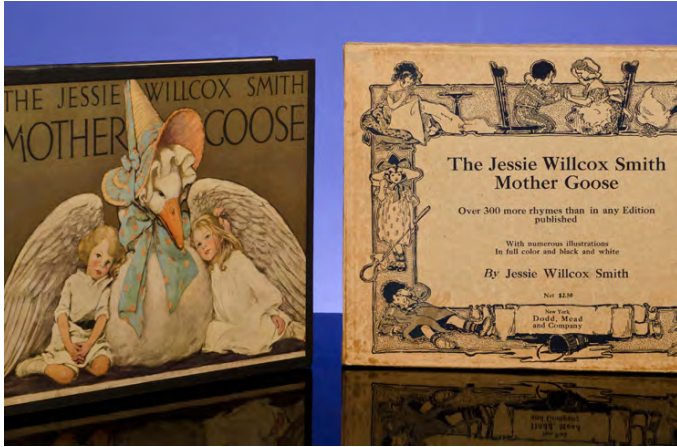
First Issue in the Scarce First Issue Box

[SMITH, Jessie Willcox, illustrator]. *The Jessie Willcox Smith Mother Goose...* New York: Dodd, Mead & Company, [1914]. First edition, first issue. Oblong quarto. Twelve full-page color plates, five monotone plates. Original black cloth, pictorial label on front cover with additional color plate of Mother Goose. A very fine copy in original first-issue pictorial box with original glassine (fragmented) wrapper. This is the first time that we have seen a first issue in the original pictorial box; a vanishingly scarce occasion when both are found together.

"The ideal child is the legacy left us by this remarkable artist" (Michael S. Schnessel, *Jessie Wilcox Smith*). Nudelman, pp, 38- 39.

DB 02757.

\$2,500



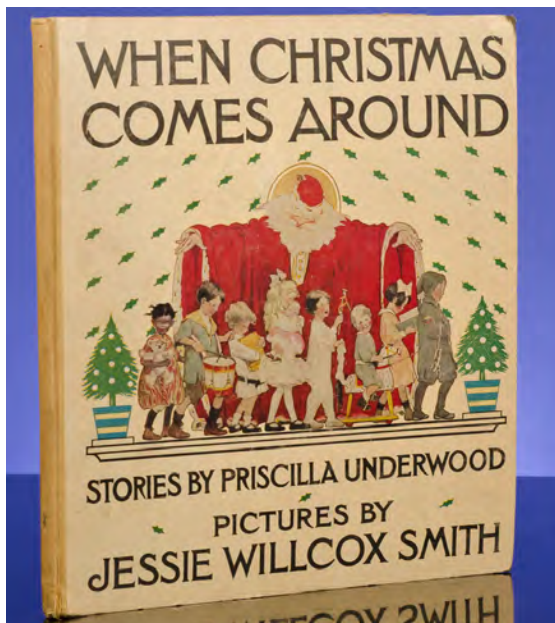
When Kids and Christmas Meet

[SMITH, Jessie Willcox, illustrator]. UNDERWOOD, Priscilla. *When Christmas Comes Around...* New York: Duffield & Company, 1915. First edition. Quarto. Six full-page color plates, line drawings of small figures in orange as text borders. Publisher's quarter cloth over color pictorial boards. Bookplate of Monterey County Library with faint stamps to boards. Glue ghosts to front endpapers. Very light corner and edge-wear, otherwise a near fine copy.

Having trained with the great Howard Pyle, Jessie Willcox Smith (1863-1935) became America's premier female illustrator. Nudelman, A41.

DB 02718.

\$1,500



**Scarce, Near Pristine Meggendorfer
Transformation Pictures From Animal Life
An Astonishing Copy in the Original Printed Dust Jacket**

[TRANSFORMATION BOOK]. MEGGENDORFER, Lothar. *Bilder Aus Dem Tierleben* [Pictures From Animal Life]... Eslingen und München: Verlag von T.F. Schreiber, n.d. [1895-1905]. Fifth edition of Schreiber book #138, scarce in all editions. Quarto. Six full-color transformation plates, a total of twelve color images. Quarter red cloth over full-color pictorial boards. Complete with the unbelievably rare (slightly chipped) brown paper printed dust jacket. An extraordinary copy with all original movable parts in full working order. Housed in a quarter black morocco clamshell case. Only four copies in institutional holdings worldwide.

Meggendorfer created all of the pictorial elements of his books himself in pen and watercolor drawings. He then assembled the book in dummy form and had outline lithographs executed, which he hand-colored to serve as guides for the color printing. "Meggendorfer's reputation today is based almost solely on his ingenious mechanical picture-books for children. These he began to design during the late 1880s, and many of these books went into multiple German editions besides translations into English, French, Italian, Spanish, Bohemian, Hungarian, and Russian. Deservedly, he is considered the creator and chief innovator of moveable toy books, and his printed works are eagerly sought after by collectors of historical children's literature. He produced books with moveable figures, transformation pictures segmented into three parts and thus interchangeable, books with pop-up designs, rotating wheels as well as four-panel slat pictures which change the illustrations through movement, and simply funny picture books for children that would certainly make them laugh and generally contributed to some educational benefit" (Justin G. Schiller's Introduction to *The Publishing Archive of Lothar Meggendorfer*. Original drawings, hand-colored lithographs and production files for his children's book illustrations. Offered for sale by Justin G. Schiller, Ltd. (New York, 1975)).

DB 02109.

\$4,500



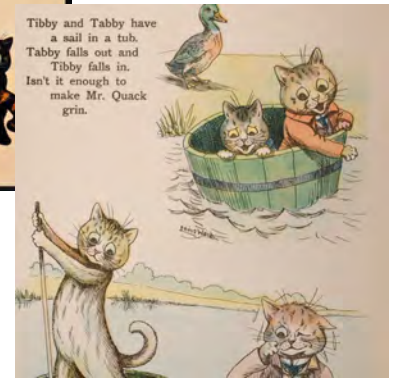
Flying Fur, Caterwauling, and Cats on the Bandstand

WAIN, Louis. *Cats at Play*. London: Blackie and Son Limited, n.d. [1917]. First edition. Folio. Twelve pages each with one or two captioned scenes in color, inner covers illustrated in black and white. Publisher's full color staple-bound pictorial wrappers. Oxidation at staples, light wear at edges and spine head, third gathering loose at two staples (of three). An excellent copy and a remarkable survival of a book that would normally have been destroyed by child.

A particularly difficult Wain title to find in any condition; here, in this condition, a miracle. We have never seen another copy of this book in over 45 years...

DB 02771.

\$2,750



Scarcely Found Complete and Clean

WAIN, Louis. *Father Tuck's Post Card Painting Book*. London- Paris-New York: Raphael Tuck & Sons. Ltd., n.d. [1903]. First edition, Artistic Series No. 2530. Quarto. Sixteen leaves comprised of eight leaves with four full color illustrations each and eight uncolored perforated leaves with matching illustrations to rectos as post cards. Pictorial glossy wrappers in full color. Complete with all post cards present and uncolored; thus scarce. An excellent copy.

Classic Wain cats (and dogs!) at play and suitable for coloring and mailing.

DB 02505.

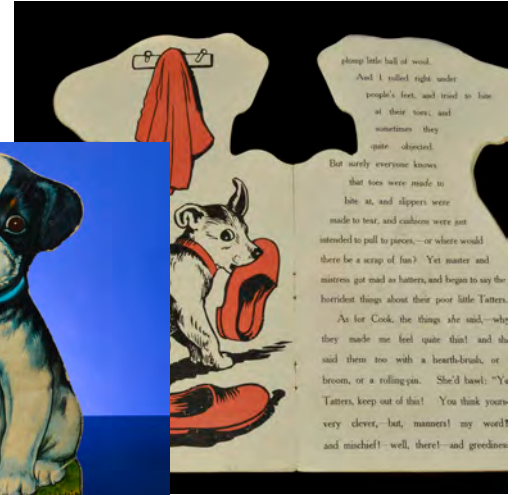
\$1,850



A Remarkable Survival

WAIN, Louis. [SHAPE BOOK]. *Tatters the Puppy*. Designed by Louis Wain. Dundee: London: Montreal: Valentine & Sons Ltd., [1919]. Valentine's Book Toys, B355. First edition. Tall octavo. Seven full-page drawings in black, red and white. Publishers stiff card color pictorial wrappers, die-cut in the form of a black and white, big-eyed puppy with a blue bow round its neck. The back cover shows the back of the puppy. Slight wear to board extremities, otherwise near fine. Dale, 198.

Louis Wain, 'The man who drew cats' also drew dogs - at one point in his life he had hoped to make a living by drawing dog portraits. Here is a nice example of a Louis Wain puppy. Here we can see the adventures of Tatters from hiding in a hamper, biting slippers, pulling the tablecloth down, barking at a cat in a tree, playing with another puppy, rescuing a bunny from a trap, and rescuing a 'dolly' from a pond.



DB 03032.

\$850

Another Remarkable Survival

[WAIN, Louis]. [MOVEABLE BOOK]. [PRIMER]. *Tiny Folks First Spelling Book*. Dundee [&] London: Valentine & Sons, Ltd., [1921]. First and only edition. Oblong quarto. Full-color title-page and 72 text drawings of various animals and objects, many in full-color, the rest in two color. Original color pictorial boards. Front cover with an amazing full-color 'classroom' drawing by Louis Wain of three kittens, two dogs and their feline teacher who is pointing to a large blackboard. The front cover has three rotating wheels on the top edge and a fourth rotating wheel on the lower edge. Board edges and corners with very slight wear. A remarkable survival. We have never seen this book before. The delightful front cover illustration is most likely the only one by Louis Wain. The rest of the pictures are by an unidentified artist.

"Valentines "Something-to-learn" series... B382" (back cover).



DB 03038.

\$950

A Day in the Life of Daddy Cat

WAIN, Louis. *Daddy Cat*. Illustrated by Louis Wain. London: Blackie and Son Limited, [n.d., ca. 1914]. First edition. Quarto. Color pictorial title-page and thirty-four full-page color illustrations. Original quarter red cloth over tan cloth boards, front cover with full-color illustration (taken from the color illustration on page 13) pasted-on, pictorial gray end-papers. A spectacular copy. Very scarce, especially in this condition.

A charming little book which pictorially follows the exciting day of Daddy Cat and his two kittens.



DB 03255.

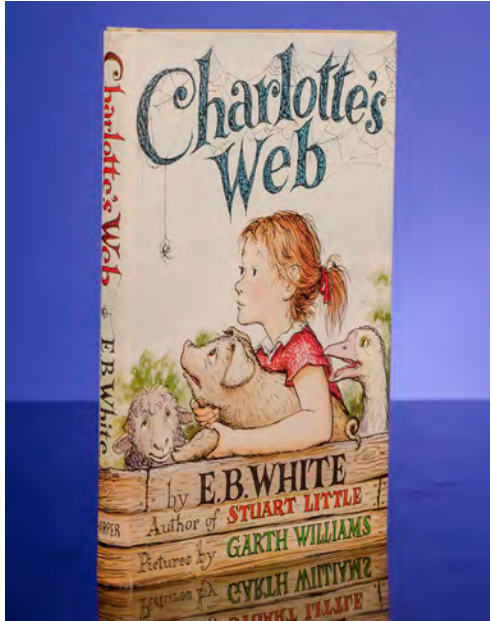
\$2,950

"A Classic of Children's Literature"
The Best Copy That We Have Ever Seen of This Children's Classic

WHITE, E.B. *Charlotte's Web*. Illustrated by Garth Williams. New York: Harper & Brothers, Publishers, [1952]. First edition, first printing with "I-B" on verso of title-page. Octavo. With numerous black and white illustrations throughout. Original gray cloth, front cover and spine decoratively stamped in black and blue, blue decorative endpapers. Two tiny little creases on the top corners of the boards otherwise as new. In the original unclipped first issue color pictorial dust jacket with the price "2.50" on the front flap. A fine copy of the book in its original and very fine dust jacket. *Charlotte's Web* is a children's novel by American author Elwyn Brooks White (1899-1985) and illustrated by Garth Williams (1912-1996); it was published on October 15, 1952, by Harper & Brothers. Grolier 100 Children's Literature #92.

DB 03828.

\$5,500



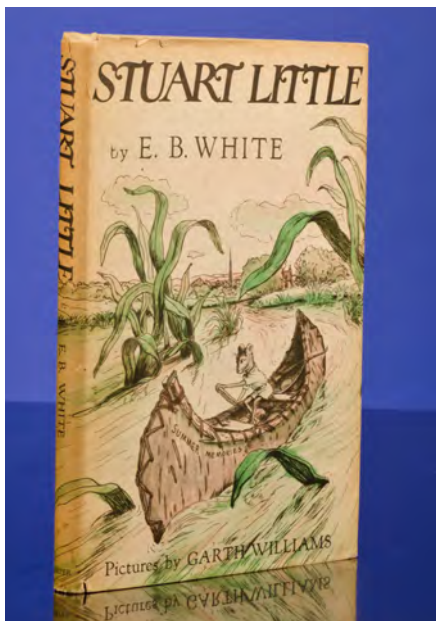
"A Realistic Fantasy About A Talking Mouse"

WHITE, E.B. *Stuart Little*. Pictures by Garth Williams. New York & London: Harper & Brothers, 1945. First edition. Octavo. Five full-page line drawings and numerous line-drawings in the text. Publishers gray linen over boards. A fine copy in the original first issue color pictorial dust jacket (with \$2.00 on front flap). Jacket spine very slightly darkened, minimal wear at top of spine, a few short edge tears, otherwise excellent.

E[lwyn] B[rooks] White (1899-1985) first book for children. *Stuart Little* is a 1945 children's novel widely recognized as a classic in children's literature. *Stuart Little* was illustrated by the subsequently award-winning artist Garth Williams, also his first work for children. It is a realistic fantasy about a talking mouse, Stuart Little, born to human parents in New York City.

DB 03140.

\$950



"You can lead a horse to water, but a pencil must be led"

Stan Laurel



COLORPLATE and CARICATURE

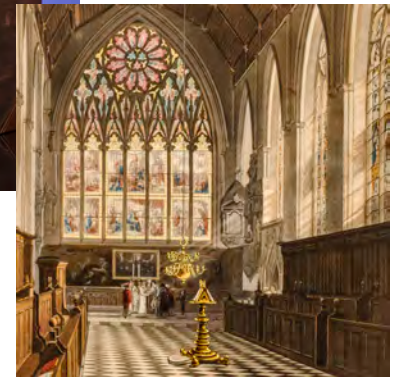
David Brass Rare Books, Inc.
P.O. Box 9029, Calabasas, California, 91372, USA

One of Twenty-Five Large Paper Copies

ACKERMANN, R[udolph]. *A History of the University of Oxford...* London: R. Ackermann, 1814. First edition, earliest state of plates, large paper copy. List of Plates (without the 'Founders'). One of twenty-five (of fifty) large paper copies on thick paper with hand-colored plates. Two elephant quarto volumes (16 1/4 x 13 inches; 417 x 330 mm.). With the list of subscribers, the dedication to Lord Grenville and the uncolored engraved portrait of Lord Grenville mounted on India paper. Eighty-two plates (bound without the thirty-three portraits of Founders as often the case with the earliest issues), all hand-colored aquatints or stipple-engravings by Bluck, Stadler, Hill and others after Pugin, Westall, Mackenzie and others. Complete with the half-titles. Most plates watermarked "J. Whatman 1811." Bound ca. 1840 in three-quarter brown morocco over purple cloth boards. Portrait frontispiece on India paper a little foxed as usual, otherwise a very fine and fresh copy with superior hand-coloring. Abbey, Scenery, 278; Tooley 5; Prideaux pp. 125-6.

DB 03388.

\$13,500



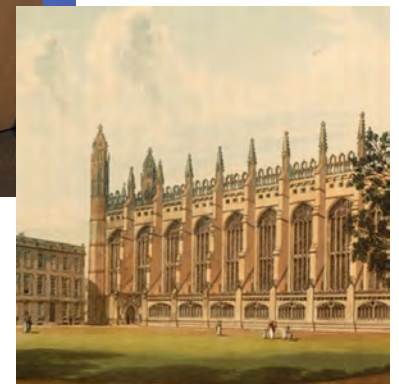
Complete with the Portraits of the Founders

ACKERMANN, R[udolph]. *A History of the University of Cambridge...* London: Printed for R. Ackermann, by L. Harrison and J.C. Leigh, 1815. First edition, complete with the engraved portraits of the Founders. Two large quarto volumes (13 3/16 x 11 1/16 inches; 334 x 281 mm.). Engraved portrait of the Duke of Gloucester and seventy-nine hand-colored plates by Stadler, Havell, Agar, Bluck, Hill, and Reeve after Pugin, Westall, Mackenzie, Uwins, and Pyne. Plates watermarked 1812. Late 19th century half black morocco over brown cloth boards. Some offsetting from plates to text only. An excellent copy with early watermarks. Abbey, *Scenery*, 79-80. Prideaux, pp. 125-126 and 332. Tooley 4.

"These two books [Ackermann's *History of Oxford* and *History of Cambridge*] are among the finest ever executed." (Prideaux, pp. 125-6).

DB 01869.

\$7,500



**A Presentation Run of Ackermann's "Repository of Arts"
With 747 Plates including 45 Plates with Fabric Samples Affixed**

[ACKERMANN, Rudolph, publisher]. *The Repository of Arts...* Series 1, Vols I-XIV (Jan, 1809-Dec, 1815) and Series 2, Vols I-VI (Jan, 1816-Dec, 1818). London: R. Ackermann, 1809-1818. Series I, Vol. I is a presentation copy from Rudolph Ackermann to his good friend Joshua Watson. First editions. Twenty octavo volumes bound in ten (9 1/4 x 5 5/8 inches; 236 x 144 mm.). Series One (vols I-XIV) with 406 colored plates. In addition there are 45 (of 62) "Allegorical Woodcut" plates, with 152 (of 175) fabric samples affixed. Series Two (vols I-VI) with 172 colored and 45 uncolored plates. Contemporary half red straight-grain morocco over marbled boards. An excellent run of this historically important periodical with the first fourteen volumes with a very high proportion of the 'fabric samples' present. Abbey, *Life*, 212. Colas 2541. Hiler, p. 745. Lipperheide 4598. Tooley 8.

DB 03336.

\$7,500



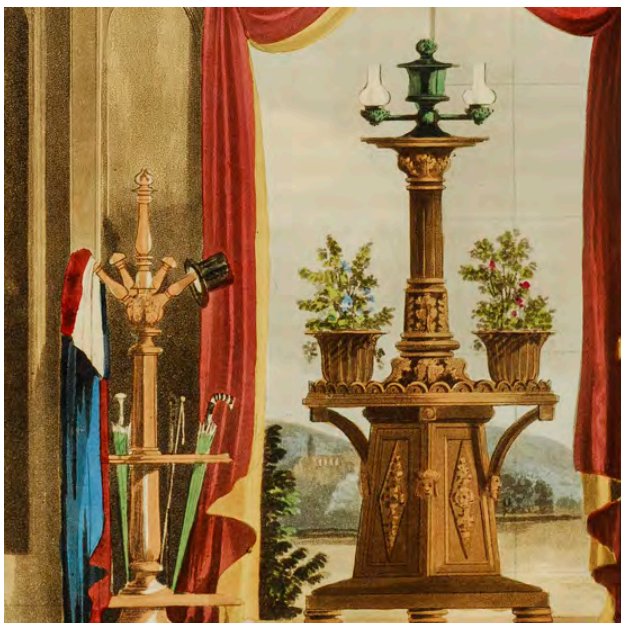
The Extremely Scarce Second Series

[ACKERMANN, Rudolph]. *A Series Containing Forty-Four Engravings In Colours of Fashionable Furniture*. London: R. Ackermann, 1823. First edition. Small quarto. Forty-four hand-colored line, stipple or aquatint engraved plates, watermarked 1821-22, each printed with caption-title, imprinted "Ackermann's Repository of Arts" and dated to a month in 1822. Publisher's quarter crimson roan over drab boards, original printed pale green paper title label ("Upholsterer's and Cabinet-Maker's Repository"). Roan and boards a little worn at extremities, internally clean. A remarkable copy of a very rare Ackermann title. Housed in an early twentieth-century red cloth clamshell case. Cf. Abbey, *Life*, 1. Not in Tooley, Hardie, or Prideaux.

No complete copies have appeared at auction since ABPC began indexing results in 1923. OCLC records six copies in institutional holdings worldwide.

DB 02271.

\$4,800



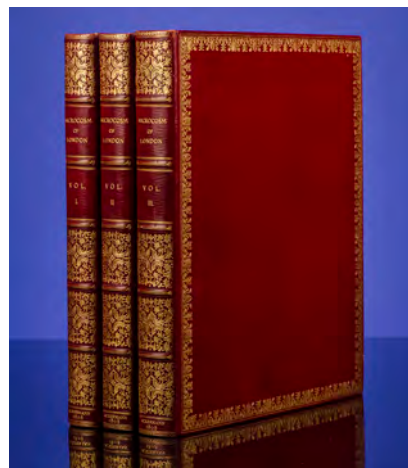
**With Nine of Abbey's Twelve Key Plates in Their First "Luminous" State
An Extraordinary Copy**

ACKERMANN, R[udolph]. [*The Microcosm of London; or, London in Miniature*]. London: R. Ackermann's Repository of Arts, [1808-1810]. First edition, early issue, bound from the original parts, with nine of Abbey's twelve key plates in their first state. Text watermarked J. Whatman 1806 and 1807; plates watermarked J. Whatman 1806, 1807 and 1808. "Contents" leaf in volume one in first state. With all of the errata uncorrected, except for that reading "coustom" for "custom" on p. 218 of Volume I (see Abbey, *Scenery*, p. 138). Three large quarto volumes (13 x 10 7/8 inches; 330 x 277 mm.). Bound from the original parts without the half-titles, as was quite often the case. Woodcut title and engraved dedication leaf in each volume. With 104 hand-colored aquatint plates, including fifty-four by J. Bluck, twenty-nine by J.C. Stadler, ten by T. Sutherland, ten by J. Hill, and one by Harraden, after Rowlandson and Pugin. First state of Abbey's key plates 1, 3, 4, 5, 6, 7, 8, 9, and 10. Plates 3 and 39 in second state as usual, plate 91 in third state. The plates all with tissue guards loosely inserted, all bright and fresh and without the offsetting from the plates to the text that is normally seen. Apart from some minor foxing to the preliminary leaves of each volume, this is the cleanest and certainly the finest copy of the *Microcosm* that we have ever seen. Contemporary full red scored calf, gilt. Each volume in a red calf chemise, each in a red board slipcase. All volumes with a small (unidentified) German Library label on front free-endpaper. Abbey, *Scenery*, 212. Adams, *London Illustrated*, 99. Martin Hardie, pp. 100-103. Prideaux, pp. 121-124 and 348. Tooley 7.

"The 'Microcosm of London' is one of the great colour-plate books, and a carefully selected copy should form the corner stone of any collection of books on this subject. The plates by Rowlandson and Pugin present an unrivaled picture of London in early 19th century, of historic value, as many of the buildings no longer exist" (Tooley). Early impressions are particularly prized: "original impressions of these splendid plates have a luminous quality entirely absent from later printings" (Abbey).

DB 03484.

\$16,500

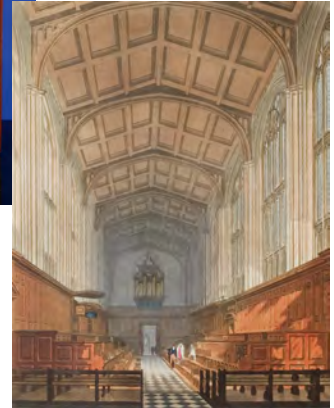


"Highest Praise" For Ackermann's Colleges "Equals, If Not Surpasses, That of Oxford and Cambridge"

ACKERMANN, R[udolph]. *The History of the Colleges of Winchester, Eton, and Westminster...* London: Printed for and Published by R. Ackermann, 1816. First edition. Large quarto (13 3/8 x 11 inches; 340 x 280 mm.). With forty-eight hand-colored plates by Havell, Stadler, Bluck, and others, after Westall, Mackenzie, Pugin, and others. Second state of Plate 6 ("Winchester College, from the Meadow"); first issue, second state of Plate 23 ("Westminster School Room"); first issue, second state of Plate 26 ("Charter House"). Text watermarked 1812, plates watermarked 1812 and 1816. Bound ca. 1950 [by Sangorski & Sutcliffe] for C.J. Sawyer in full red crushed levant morocco, decoratively tooled in gilt. Bookplate removed from front pastedown. Occasional very light offsetting from the plates to the text and very slight browning to the recto of leaf K1 (p. 65). An excellent copy. Abbey, *Scenery*, 440. Adams, *London Illustrated*, 116. Martin Hardie, pp. 106-107. Prideaux, pp. 126 and 332. Tooley 3.

DB 00331.

\$4,500



Ackermann's Repository of Arts In a Beautiful 'Regency' Binding

[ACKERMANN, Rudolph, publisher]. [A collection of two hundred and thirty plates from Ackermann's Repository of Arts]. London: R. Ackermann and Co., [1809-1826]. Royal octavo (9 x 5 7/8 inches; 230 x 150 mm.). Containing 98 hand colored aquatint plates of the Views of the Country Seats of the Royal Family, Nobility and Gentry of England, plus 55 duplicate plates. In addition there are 75 hand colored and 2 plain aquatint 'furniture' plates including curtains, flower stands, tables, chairs, book cases, library tables and chairs, sideboards, etc. and two plain plates, making a grand total of 230 plates, one plate detached. Contemporary full 'Late Regency' red straight-grain morocco, covers elaborately gilt. Joints and corners a little rubbed, binding at some time restored by the Abrams Bindery, Wellington, Somerset with their small ticket on rear paste-down. We have been unable to identify the binder but this is a very flamboyant and beautiful binding by one of the very best finishers of the early nineteenth century.

DB 03256.

\$6,500

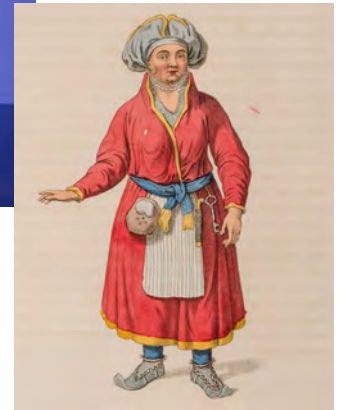


**Seventy-Three Fine Hand-Colored Stipple Engravings of The Russian Empire
With Descriptions Derived From Authentic Sources**

[ALEXANDER, William]. *The Costume of the Russian Empire*, illustrated by a series of seventy-three engravings. With descriptions in English and French. London: Printed for W. Miller, 1803. **First edition, later issue.** Folio (13 13/16 x 10 1/8 inches; 350 x 257 mm.). Text printed in English and French. Seventy-three hand colored stipple-engravings. Plates watermarked J. Whatman 1817, text watermarked 1811. A few plates with minor marginal discoloration and light offsetting onto facing text leaves. Full contemporary red straight-grain morocco. Covers decoratively tooled in gilt and blind, spine decoratively tooled and lettered in gilt, decorative gilt board-edges and turn-ins, all edges gilt. With the armorial bookplate of Holcombe Ingleby on front paste-down. Minor rubbing to lower joint. An excellent copy. Abbey, Travel, 244.

DB 03460.

\$3,500



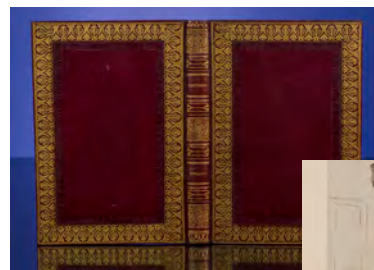
With Fifty Hand Colored Aquatint Plates Depicting a Huge Range of Social Types

ALEXANDER, William. *Picturesque Representations of the Dress and Manners of the English*. Illustrated in fifty coloured engravings, with descriptions. London: Printed for John Murray... by W. Bulmer and Co., 1814. Small quarto (8 15/16 x 6 1/8 inches; 227 x 156 mm.). Fifty hand colored aquatint plates, each with an accompanying leaf of text. Plates watermarked "J. Whatman Turkey Mills ---9" which we would estimate to be 1819. Contemporary full maroon straight-grain morocco, covers elaborately bordered in gilt and blind, spine with four raised bands, decoratively tooled and lettered in gilt in compartments, gilt boards edges and turn-ins, all edges gilt.

A fine, albeit slightly later copy of this fascinating work. Colas II, 2357; Lipperheide Gca 21; Tooley 374.

DB 03779.

\$1,250





DB 03003.

\$6,500

**"Hunting Accomplishments"
Six Magnificent Hand Colored Aquatint Plates**

ALKEN, Henry. *Fores's Hunting Accomplishments...* London: Messrs. Fores, 1850. First edition. Oblong folio (12 3/4 x 19 3/16 inches; 325 x 488 mm). Specially printed title-page with listing of the plates. Six hand colored aquatint plates in thick card mounts, each image size approx 8 1/8 x 11 1/8". All mounted on stubs. The fourth plate with an expertly repaired four inch tear at the top, plates one, two and six with expertly repaired short marginal tears. Finely bound by Aquarius of London ca. 1990 in full red morocco over boards, gilt. This is a near fine and very clean copy in an attractive binding. Not in Schwerdt; Siltzer, p. 64;

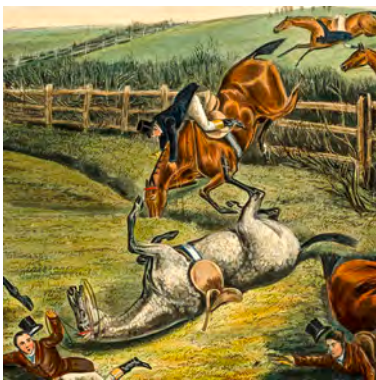


DB 03351.

\$6,000

Four Magnificent Hand Colored Aquatint Plates

ALKEN, Henry. *Fox Hunting.* London: Thomas McLean, 1823. First edition. Oblong folio (13 5/8 x 17 7/8 inches; 347 x 454 mm.). Untitled series of four superb plates etched by Henry Alken and aquatinted by G. Hunt. The plates printed in color and finished by hand, all heightened with gum arabic. Average plate image size 10 7/8 x 16 1/16 inches; 277 x 408 mm. All with the imprint "London. Published by Thomas McLean. 26 Haymarket, 1823." Margins very slightly browned but still a magnificent series with outstanding coloring. Bound into an album (for the Lakeside Press Chicago) ca. 1930 in half orange morocco over gray paper boards. Very rare. We can find no other record of this set of four. No copy in the Fitz Eugene Dixon sale (Anderson Galleries, NY 1937).



DB 03278.

\$6,500

**The Grand Leicestershire Steeple Chase
A Fine Complete Set
Exceptionally Fine and Bright Original Hand Coloring**

ALKEN, Henry. *Grand Leicestershire Steeple Chase. On the 12th. of March, 1829.* London: R. Ackermann, Junr. Sporting Gallery, Jan[uar]y. 1st, 1830. First edition. Oblong folio (19 x 21 5/8 inches; 485 x 550 mm.). Eight superb hand colored aquatint plates by C. Bentley after Henry Alken. Image size 10 1/4 x 14 1/4 inches; 260 x 361 mm. Plates mounted on card and window framed in white card mounts. Housed in a quarter dark brown morocco over brown cloth board clamshell case. A fine complete set of these rare prints with exceptionally fine and bright original hand coloring. Siltzer, p.61

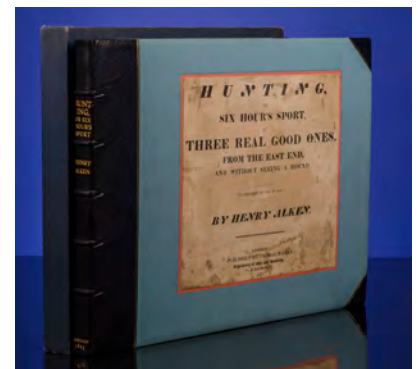


DB 03350.

\$5,500

**"A Rare Set of Plates, Well Drawn and Colored,
Representing Cockney Londoners in Various
Difficulties" (Schwerdt)**

ALKEN, Henry. *Hunting, or Six Hour's Sport...* London: Published by Thomas M'Lean, Repository of Wit & Humour, 1823. First edition. Large oblong folio (12 1/16 x 15 5/8 inches; 306 x 396 mm.). Six magnificent large hand-colored lithographed plates, all heightened with gum arabic. Bound ca. 1940 in half black morocco over blue paper boards. Front cover with original title leaf pasted-on. Housed in a fleeced-lined blue buckram slipcase. A very fine copy, the plates bright and fresh with superlative hand-coloring. Schwerdt I, p. 16. Siltzer, p. 71. Mellon/Snelgrove, p. 13, no. 17. Tooley 32.



First (Best) Edition, Early Issue
The Mishaps of a Maladroit Equestrian On The Hunt And Coaches Out of Control
"Have You Any Idea Which Way The Hounds Went?"

ALKEN, Henry. *Ideas, Accidental and Incidental To Hunting and Other Sports.; Caught in Leicestershire, &C.* London: Thomas M'Lean, n.d. [1826-1830]. First edition, early issue, with plates dated 1826-1830 and watermarked 1831-32. Upright folio (14 1/4 x 10 in; 366 x 253 mm). Letterpress title and forty-two hand colored soft-ground etchings with protective interleaves. Full forest green crushed morocco for Hatchards of London by either Rivière or Sangorski and Sutcliffe (ca. 1940), both of whom were Hatchards preferred binders. Occasional mild spots to margins not affecting images. A neat professional marginal repair to plate #6. Otherwise, a beautiful copy of the most desirable edition.

"This book was published in 1830. The humorous text is etched on the plates, which were originally issued serially in seven wrappers parts from 1827 [1826] through 1830. The letterpress title-page and publisher's issue binding make a 'book' out of what would otherwise be an assembly of prints" (Mellon/Podeschi).

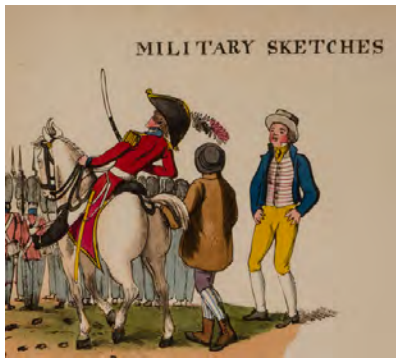
"First issued in upright folio [as here]. A fire consumed part of the stock, and the plates were reissued in oblong folio. These latter are inferior" (Tooley).

"The draftmanship is good, the colouring vivid, and the inscriptions on the plates are humourous. No copies in British Museum" (Schwerdt). Mellon/Podeschi 136. Tooley 36. Schwerdt I, pp. 17-18. Siltzer, p. 72.

DB 02149.

\$16,500



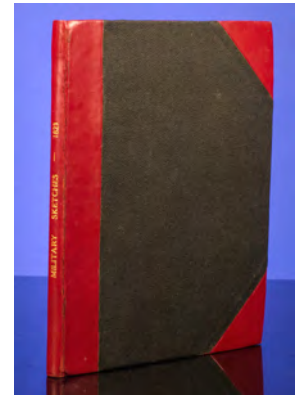


DB 02702.

\$3,500

**With Hand Colored Lithographs
Humorously Depicting Military Life**

[ALKEN, Henry]. *Military Sketches*. Characteristic Traits of Old Stagers, Big Wigs, Staff, Martinets, Humbugs, Deep Files, Duty Officers, Skulks, Good Fellows, Paymasters, Doctors, et Multis Aliis. London: Pub.d by T. McLean, Repository of Wit & Humour, 1823. First (only?) edition. Tall quarto (11 5/8 x 9 1/4 in; 296 x 236 mm). Hand-colored lithographed title and fourteen interleaved hand-colored lithograph plates. Plates dated and watermarked 1822. Later half red calf over black pebbled boards, spine lettered in gilt. Hand-colored lithographed title-page strengthened in blank fore-margin. Ogilby Trust. *Index to British Military Costume Prints, 1500-1914*, nos. 45 and 46.



DB 03364.

\$4,000

Miniature Sporting Prints

ALKEN, Henry. *Miniature Sporting Prints*. [London: ca. 1827]. Small octavo. A group of eight exceptionally fine hand-colored etched plates (3 1/8 x 5 3/8 inches; 80 x 135 mm.). Preserved in a green buckram chemise and matching quarter green morocco clamshell case by the Lakeside Press, Chicago. A fine group of eight highly unusual miniature scale sporting prints. Two show coaching scenes, one a horse fair, one fox hunters, another a man out shooting, two showing baiting sports watched by top-hatted men who all look slightly disreputable. The final print has a very small (5/8 inch) clean marginal tear. The title above is taken from the spine of the clamshell case which reads: 'Miniature Sporting Prints by Henry Alken (circa 1827).' From the library of Joel Spitz.



DB 03265.

\$2,750

**"There Is A Pleasure in Being Mad
Which None But Madmen Know"**

ALKEN, Henry. *Moments of Fancy and Whim... We rather fancy, than Know*. London: Published by Thomas M'Lean, 1823. First edition. Oblong folio (10 3/4 x 16 1/2 inches; 272 x 419 mm.). Part one only (of two) Seven hand colored engraved plates. Late nineteenth century half maroon morocco over maroon cloth boards. Original printed wrappers bound in. With the Armorial book-plate of Sir Savile Brinton Crossley Bart. on front paste-down. **An excellent copy of this extremely rare and highly amusing suite of plates.** Originally issued in two parts. Tooley, 40; Siltzer, p.71; Mellon/Snelgrove, 97.



DB 03363.

\$7,500

**"He could draw Hunting and write about it because he
hunted himself, as Ferneley did, or Herring"**

ALKEN, Henry. *The National Sports of Great Britain...* London: Printed for Thomas M'Lean, 1825. First Octavo Edition. Royal octavo (6 11/16 x 9 1/16 inches; 262 x 170 mm.). Fifty fine hand-colored softground etched plates by and after Alken, with tissue guards. Some spotting to four text leaves and their facing guards but not affecting plates. Plates dated 1824 and with pre-publication "J. Whatman 1823 & 1824" watermarks. The text is watermarked "1818". Contemporary half red calf over pink boards, hinges expertly and almost invisibly repaired. A near fine copy with all the plates bright and fresh. Mellon/Podeschi 121; Schwerdt I, p. 20; Siltzer p. 72; Toolev 43.



The Schwerdt - Duke of Gloucester Copy

ALKEN, Henry. *Scraps From the Sketch-Book of Henry Alken*. Engraved by Himself. Containing Forty-Two Plates. London: Thomas M'Lean, 1823. First edition with the plates all dated 1820. Oblong folio (9 9/16 x 13 5/8 inches; 243 x 347 mm.). Title leaf and forty-two hand-colored engraved plates heightened with gum arabic, twelve with multiple images. Plates watermarked "J. Whatman 1822 & 1824". Bound ca. 1900 by Morrell of London in half maroon straight-grain morocco over plum cloth ruled in gilt. Front cover with rectangular maroon morocco label. The Schwerdt copy, with his bookplate and that of Prince Henry, first Duke of Gloucester on the front pastedown and the free endpaper. A bright, clean, and superb copy of an extremely scarce album. Schwerdt I, p. 21. Cf. Siltzer, p. 71.

According to Schwerdt there was an uncolored edition of 1821. While Siltzer notes an Alken *Sketch Book* of 1820 (34 plates), and the *Scraps...* edition of 1822 (assumedly mistaken for 1823). It is not in found in Tooley or Abbey in any edition.

DB 02263.

\$4,500



Alken's Rare Satire

Successfully Transplants Horse's Ass to Rider's Seat With Eighteen Fine Hand Colored Engraved Plates

ALKEN, Henry. *Specimens of Riding Near London*. Drawn from Life. London: Published by Thomas M'Lean., Repository of Wit and Humour, No. 26, Haymarket, 1823. Second edition. Oblong folio (8 3/4 x 12 3/4 in; 222 x 323 mm). Printed title and eighteen hand-colored engraved plates. Late nineteenth century half red straight grain morocco over red cloth boards. ruled in gilt. Rectangular red morocco gilt lettering label, bordered in gilt on front board. Spine with two raised bands, paneled and lettered in gilt. Clean tear in the inside margin of the seventeenth plate (just touching image) expertly and almost invisibly repaired. A few other small marginal tears neatly repaired. Some very minor marginal spotting or soiling to the margins but still a near fine copy. Plates watermarked 1821 and 1822. A work of great scarcity with only three copies of this edition coming to auction within the last thirty-five years. Tooley 52.

DB 01689.

\$7,500



Seven Magnificent Hand Colored Etched Plates Depicting 'Pitiful Situations'

ALKEN, Henry. [*Sporting Discoveries, or The Miseries of Hunting in a series of seven plates, being hints to young sportsmen by Ben Tally-Ho*]. London: S. and J. Fuller, 2 September 1816. First edition, first issue with all seven plates dated September 2nd, 1816. Oblong folio (13 3/4 x 17 3/4 inches; 350 x 450 mm.). Seven hand-colored etched plates, window-mounted in an album. Plate size approximately 8 3/4 x 11 inches. Full dark brown pigskin by Alfred de Sauty, with his binder's label dated March 20th, 1935, on the rear end-paper. Housed in the original fleece-lined brown cloth slipcase. With the bookplate of Maxine and Joel Spitz on front paste-down. A wonderful copy. We can locate only two copies of this 1816 first issue in libraries worldwide. Schwerdt I, p. 22; Siltzer p. 69; Tooley, 31 (later issue with plates dated 1 March, 1817).

DB 03349.

\$9,500



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

ALKEN, Henry. *Sporting Notions*. London: T. McLean, 1831-33. First edition. Upright oblong quarto (10 1/4 x 14 1/8 in; 261 x 358 mm). Thirty-six hand-colored soft-ground etchings and aquatints with tissue guards, as issued without title page, watermarked 1831-1833. Contemporary half black morocco over pebbled paper boards with gilt-stamped vignette to upper board signed "Knight Sc." (Charles Parsons Knight). Some bubbling to cloth. Two plates with small, professionally closed marginal tears. Occasional very light smudges to margins. A really fine copy of one of the finest and rarest Alken color plate books. Only one colored copy has come to auction within the last thirty-eight years.

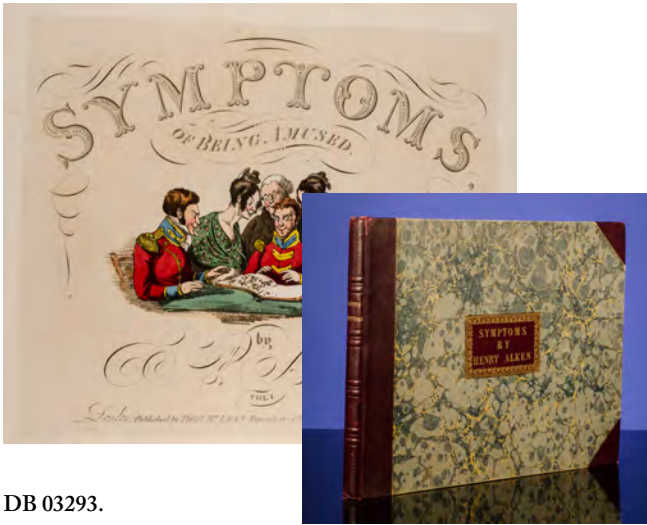
Henry Alken worked in both oil and watercolor and was a skilled etcher. His earliest productions were published anonymously under the signature of "Ben Tallyho", but in 1816 he issued *The Beauties & Defects in the Figure of the Horse comparatively delineated* under his own name. From this date until about 1831, he produced many sets of etchings of sporting subjects mostly colored and sometimes humorous in character, the principal of which were: *Humorous Specimens of Riding* 1821, *Symptoms of being amazed* 1822, *Symptoms of being amused* 1822, *Flowers from Nature* 1823, *A Touch at the Fine Arts* 1824, and *Ideas* 1830. Besides these he published a series of books: *Illustrations for Landscape Scenery and Scraps from the Sketch Book of Henry Alken* in 1823, *New Sketch Book* in 1824, *Sporting Scrap Book* and *Shakespeare's Seven Ages* in 1827, *Sporting Sketches* and in 1831 and *Sporting Notions* (1831-1833), *Illustrations to Popular Songs* and *Illustrations of Don Quixote*, the latter engraved by John Christian Zeitter. Tooley 54. Siltzer p. 73. Dixon 95, Mellon/Snelgrove 34, Schwerdt 1, p.23.

DB 02047.

\$27,500



**With Forty-Two Hand-Colored Engraved Plates
Containing Approximately 200 Comical Vignettes**



ALKEN, H[enr]y. *Symptoms of Being Amused*. Vol. I. London: Published by Thos. McLean: Repository of Wit & Humour, 1822. First edition. Oblong folio (10 7/16 x 14 1/2 inches; 265 x 366 mm.). Hand-colored engraved title and forty-one hand-colored engraved plates, each containing several vignettes with humorous titles, plus one leaf of text ("Symptoms of a Preface"). Plates watermarked 1823 and 1828. Contemporary three-quarter burgundy straight-grain morocco over marbled boards, front cover with original maroon morocco gilt lettering label, spine with four double-raised bands, lettered in gilt in one compartment. Housed in an early twentieth century, silk lined, red cloth 'jewel case' lettered in gilt on front. A few minor marginal fox marks, otherwise a very fine copy. Martin Hardie, pp. 179, 183, and 319. Mellon/Podeschi 114. Schwerdt I, p. 27. Tooley 57.

DB 03293.

\$4,500

**Artists Jargon Satirically Defined
Rare in Original Boards**



ALKEN, Henry. *A Touch at the Fine Arts...* London: Published by Thomas M'Lean, Repository of Wit and Humour, 1824. First edition. Quarto (10 3/4 x 7 1/2 inches; 273 x 190 mm.). Twelve hand-colored soft-ground etchings. Each plate with a leaf of descriptive letterpress. With the half-title and the leaf of advertisements present. Original quarter crimson roan over drab boards. Some expected corner-wear and rubbing and soiling to boards. Early repairs to spine head and foot, otherwise an internally clean and excellent copy.

"Alken... infuses his work with a character lacking elsewhere. The last plate, indeed, might almost be a coloured lithograph from the hand of Daumier. All twelve plates... with colour applied by hand" (Martin Hardie). Martin Hardie, pp. 183-184 and 319. Siltzer, p. 71. Tooley 58. Not in Abbey.

DB 02538.

\$1,500

**The Wilmerding Copy
Scarce English Grammar Tutorial Satirically Illustrated
With Examples from Life for E-Z Learning**



ALKEN, Henry. *Tutors Assistant...* London: Thos. McLean, 1823. First edition. Oblong folio (10 1/4 x 14 in; 260 x 354 mm.). Six hand-colored soft-ground etchings all with multiple images. Plates watermarked 1823. Image size: 8 3/8 x 10 5/8 in; 211 x 270 mm. Publisher's original printed wrappers with loose plates laid-in as issued. Wrapper joints beginning to split but intact. With the bookplate of Lucius Wilmerding. An excellent copy, housed in a gilt-lettered brown cloth portfolio. Scarce; only four copies have come to auction within the last thirty-six years, only one of which was in the original wrappers, as here. OCLC/KVK record only five copies in library holdings worldwide. Tooley 59.

DB 02537.

\$2,500

Alken's First Published Work
The Comic Foibles of Amateur Horsemen

[ALKEN, Henry]. *Qualified Horses and Unqualified Riders...* [by] Ben Tally Ho, an occasional Visitor in Leicestershire. London: S. & J. Fuller, 1st Sept, 1815. First edition, watermarked J. Whatman 1815. Oblong folio (10 3/4 x 14 1/2 in; 270 x 362 mm). Engraved title and seven hand-colored engraved plates. uncut. Late nineteenth century crushed crimson morocco over marbled boards ruled in gilt. Spine with four raised bands, decoratively tooled and lettered in gilt. Original printed gray wrappers bound-in. Occasional light smudges to margins, damp-stain to lower right corner of last plate, not affecting image, otherwise an excellent copy of Alken's first published work.

A second edition appeared in 1821. Though Siltzer notes an earlier edition of 1811, there are no records of an 1811 edition found in international institutional libraries, nor in auction records within the last thirty-eight years. The issue under notice is found in only six libraries worldwide. Schwerdt I, p. 20. Siltzer, p. 69. Tooley 44.

DB 01691. **\$6,000**



A Unique Copy With Henry Alken's Original Pencil and
Watercolor Drawing
And Etched Proof (Hand Colored by Henry Alken)
For the Pictorial Title-Page

[ALKEN, Henry]. NEWHOUSE, C[harles].B. *The Roadsters' Album*. London: Messrs. Fores, Jan. 2nd, 1845. First edition. Folio (14 7/8 x 10 1/2 inches; 379 x 268 mm.). Hand-colored aquatint pictorial title-page [by Henry Alken] and sixteen hand-colored aquatints, all heightened with gum arabic, printed on artboard, with original tissue guards. Each plate marked, C.B. Newhouse delt. and London: Published by Messrs. Fores, 41, Piccadilly, corner of Sackville St. Jany 2nd 1845. Eight pages of advertisements at end printed in brown, blue, green and red. Recently rebound to contemporary style in full dark green morocco, gilt. A unique copy with Henry Alken's original pencil and watercolor drawing for the pictorial title-page and a hand-colored etched proof of the title.

DB 02688. **\$11,500**



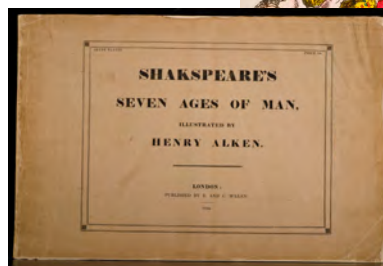
The Seven Satiric Ages of Man

ALKEN, Henry, *illustrator*. *Shakspeare's Seven Ages of Man*, Illustrated by Henry Alken. London: Published by E. and C. McLean, 1824. Oblong folio (10 3/4 x 14 1/2 inches; 273 x 368 mm.). One page of text, plus seven large hand-colored etchings. Original printed paper wrappers. A bit of edgewear to wrappers, two plates with short, narrow creases at upper right fore-edge, otherwise an excellent copy. Housed in a red cloth portfolio with internal bookplate. Abbey, *Life in England*, 256; Tooley, 47; Jaggard, p. 288.

OCLC/KVK locate only seven copies in institutional holdings worldwide.

"This is of a very different sort from Stothard's Seven Ages. It represents a satirical treatment of that speech, with hand-coloured etchings by Henry Alken which are very amusing" (Colin Franklin).

DB 02783. **\$4,500**



One of the Great Classics of Costume History
Fifty-three 16th Century Hand-Colored Plates
Heightened with Gold

[AMMAN, Jost]. *Habitus praecipuorum populorum, tam virorum quam foeminarum Singulari arte depicti...* Nuremberg: Hans Weigel, 1577. First Edition (fragment) of one of the classics of Costume History. Folio (12 1/4 x 7 15/16 inches; 311 x 201 mm.). Manuscript calligraphic title leaf. A fine collection of 53 (of 219) 16th century costume plates with contemporary hand-coloring heightened with gold engraved on wood by Hans Weigel after Jost Amman. Chemised in a full brown morocco clamshell case by Sangorski & Sutcliffe. One of the early classics of costume history. The present fragment is particularly interesting not only for its contemporary coloring but from the fact that its first English owner annotated it in a late 16th century hand. Examples with contemporary color are of great rarity.

Together with a hand written letter (in envelope post-marked Oct. 20, 1947) from James Laver of the Victoria & Albert Museum to Sir Robert Bignold, dated October 20th, 1947. The original card description and National Book League slip are included as well as a copy of the National Book League exhibition catalog "The Literature of Fashion. An Exhibition arranged by James Laver (November 21, 1947 to January 3, 1948, item No. 4). Very rare first edition of an exceedingly rare hand-colored copy of an encyclopedic Trachtenbuch with woodcut portraits drawn by the prolific "Kleine Meister" Jost Amman, whose Nuremberg workshop was one of the most celebrated of the 16th century. Amman's *Habitus*, "considered to be one of the best works on costumes published at that time" (Borba), is unprecedented in the global scope of its presentation; it formed the model for such later works as Pietro Bertelli's *Diversarum nationum habitus* (Padua, 1589) and Cesare Vecellio's *Habiti antichi e moderni* (Venice, 1590)—which borrowed many of its plates (Taylor). Colas, 113; Brunet, III, 7; Graesse I, 104; Lipperheide 7 & 8; Rahir, 290; Hiler, p. 895.

DB 03369.

\$45,000





DB 03272.

\$7,500

An Admirable Album

BLAGDON, Francis Wiliam. MORLAND, George. *Authentic Memoirs of the late George Morland...* London: Printed for Edward Orme..., 1806 [i.e. 1824]. Second (uniform) edition. Oblong folio. (17 1/2 x 22 1/4 in; 445 x 565 mm). Hand-colored engraved portrait frontispiece, nineteen hand-colored engravings, watermarked J. Whatman Turkey Mill 1820 and 1824, 3-15, text bound at rear. Early twentieth century quarter brown calf over marbled boards. Two inch repaired, clean tear to lower margin of plate 14. An excellent copy. So rare in its first edition that it is well nigh a rumor, this, the second (uniform) edition is merely scarce. Prideaux p. 221-222. Tooley 91. Abbey, *Life in England*, 208.



DB 02777.

\$8,500

"We Didn't Need Dialogue. We Had Faces!"

BOBBIN, Timothy (pseudonym of John Collier, 1708-1786). *The Passions, Humourously Delineated...* London: Printed for Edward Orme by J. Hayes, 1810. Second, revised edition (the first with color plates), later issue. Quarto (9 1/2 x 7 3/8 in; 242 x 188 mm). Twenty-five hand-colored stipple- and line-engraved plates, portrait as frontispiece. Plates watermarked "J. Whatman 1825." Contemporary full straight-grained morocco, gilt. A fine copy. Originally published in 1773 with twenty-six plates as *Human Passions Delineated in Above 120 Figures: Droll, Satyrical, and Humorous: Designed in the Hogarthian Style, Very Useful for Young Practitioners in Drawing* (Manchester: J. Heywood). Not in Abbey, or Tooley.



DB 02696.

\$1,750

Learn By Color-Plates

BOHNY, Nicholas. *The New Picture Book...* Edinburgh: Edmonston and Douglas, 1858. First edition. Oblong quarto (10 3/8 x 13 1/8 in; 261 x 332 mm). Letterpress title, one page of text as Preface, and thirty-six hand-colored lithographed plates, each with multiple illustrations. Publisher's quarter red cloth (neatly rebacked) over hand-colored pictorially lithographed boards. Gift inscription to upper margin of titlepage dated February 1858. Some edge wear and light soiling to boards, otherwise an internally clean, bright and fine copy.



A very popular book, now difficult to find in collectible condition in its first edition.

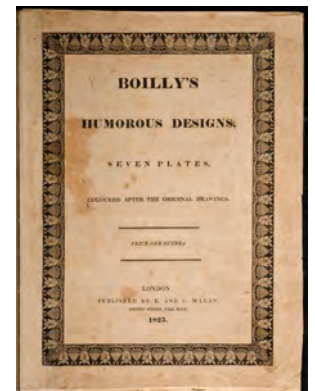


DB 02545.

\$6,500

Scarce First British Appearance of Boilly's Grimaces

BOILLY, Louis-Léopold. *Boilly's Humorous Designs...* London: E. & C. M'Lean, 1823. First UK publication of a selection of Boilly's initial plates from his *Recueil de Grimaces* (1823). Folio (14 1/2 x 11 in; 375 x 275 mm). Seven hand-colored lithographed plates after Boilly. Original printed buff wrappers. An excellent copy, housed in a later black cloth portfolio. Exceedingly scarce, with only one copy in institutional holdings worldwide, at Harvard's Houghton Library. The *Art of Louis-Léopold Boilly*, p. 122-123. "Address to the Public. On or before November the 1st, will be Published by E. and C. M'Lean, a Second Series of Boilly's Designs, executed in the same superior and elegant form. October 1, 1823" (inside front wrapper).



"A Very Beautiful Book"
"A Genuine Triumph"
"Worthy of the Highest Possible Praise"

BOYS, Thomas Shotter. *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen &c...* London: By Thomas Boys, Printseller to the Royal Family, 1839. First edition. Folio (21 1/8 x 14 1/2 in; 536 x 369 mm). Twenty-six "lithotint" (color-printed lithograph) plates (including title page) printed by G. Hullmandel after drawings by Boys, with tissue guards. Publisher's original half red morocco, inner red moire silk panel enclosed by a continuation of the morocco spine with gilt fillets, and a red morocco label in center of silk panel lettered in gilt with title. Original yellow endpapers. Light rubbing to board extremities. An internally clean, gorgeous copy.

"A very beautiful book, and one that should take preference over its later and more popular rival, the Original Views of London [by Boys, from] 1842... Apart from the brilliance, sensitivity, and technical mastery of the drawing on stone there is the great, and often under-estimated, technical and artistic achievement of Hullmandel in making possible the transmission of such drawings, and in developing the cool, transparent, graduated tints, subtle in colouring, on which the unique effect of the book depends..." (Abbey). "...A genuine triumph... by Thomas Shotter Boys, a rather neglected artist who merits a far higher place than he was ever awarded in the annals of the English water-colour school... In this book Boys is head and shoulders above them all. His drawing is refined and sensitive, and his colouring cool, simple, and direct" (Hardie). "Our recommendation of it to all who love and can appreciate art cannot be given in terms too strong; it is worthy of the highest possible praise. The Work is of exceeding beauty" (Art Union, 1839). Abbey, *Travel*, 33. Tooley 105. Hardie, pp. 247-249. Bobins.

DB 02014.

\$28,500





DB 03437.

With Fifty Fine Hand-Colored Engraved Plates Including Forty-Two of Birds

BROWN, Pierre (Peter). *Nouvelles Illustrations de Zoologie... New Illustrations of Zoology...* Together with a short and scientific description of the same. London: Printed for B. White, 1776. Title-pages and text in both French and English. First edition. Large quarto (11 5/16 x 9 inches; 288 x 229 mm.). Fifty finely hand-colored engraved plates depicting forty-two species of birds, five mammals, two insects and one amphibian. Contemporary full tree-calf, covers decoratively bordered in gilt, expertly re-backed to style. Spine with five raised bands, decoratively tooled in gilt in compartments, red morocco label lettered in gilt, gilt board edges and turn-ins, marbled endpapers. Corners expertly repaired. A near fine example with superb hand-coloring of the plates. Nissen IVB 151; Wood p. 264; Zimmer p. 101.

\$6,500



DB 02547.

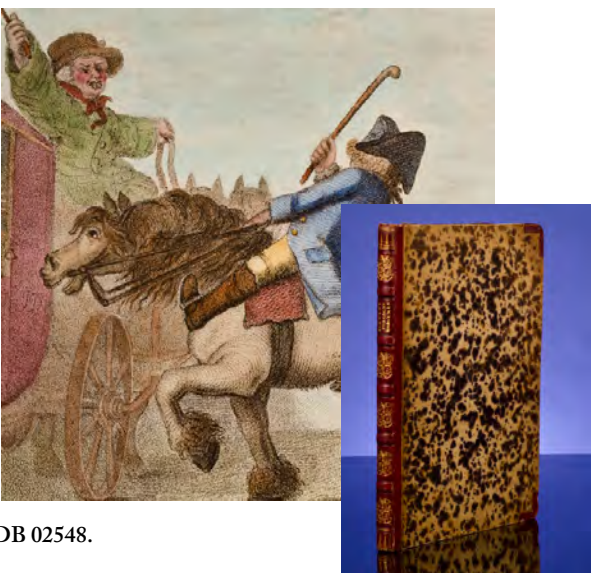
Bruce Brightens Brighton This Best Copy Beats Abbey's

BRUCE, J. *Select Views of Brighton.* Taken on the Spot and Executed by Mr. Bruce. Brighton: Published by the Artist, n.d. [1827]. First edition, early issue, watermarked 1827 with plan dated 1827. Oblong quarto (9 1/2 x 14 in; 241 x 355 mm). Seven vividly hand-colored aquatints and one hand-colored line-engraved "Plan of Brighton." Original printed cream wrappers. An excellent copy, the plates bright and fresh, the wrappers near fine. Housed in a later blue cloth portfolio with ribbon ties. Abbey's copy possessed nine plates but with later watermarks and the plan dated 1829. Excessively scarce in all editions. Cf. Abbey, Scenery 58.

OCLC records an 1828; 1829; 1833 edition with only one copy of each in institutional holdings worldwide but there are no copies of the first edition found.

3450

\$5,000



DB 02548.

How Not To Ride a Horse

[BUNBURY, Henry]. GAMBADO, Geoffrey. *An Academy For Grown Horsemen.* Containing the Completest Instructions for Walking, Trotting, Cantering, Galloping, Stumbling, and Tumbling. Illustrated with Copper Plates, and Adorned with a Portrait of the Author. London: Printed for W. Dickinson, S. Hooper, and Mess. Robinsons, 1787. First edition. Folio (12 3/4 x 9 in; 320 x 228 mm). Twelve hand-colored stipple-engraved plates. Bound in contemporary quarter red straight-grained morocco over marbled boards.

Gambano's droll classic on horsemanship featuring Bunbury's humorous caricatures. The plates typically in sepia only, here hand-colored. A "singulier ouvrage" (Brunet). Huth 52. Graesse III,22. Lowndes 860. Podeschi 90. Lewine 204. Allibone, vol I, p. 282. Brunet II, 1474.

\$1,450

**"Italy has been an Eminently Distinguished Part of the Globe from a Remote Period..." (Preface)
First Edition, Earliest Issue with 1804/1805 Watermarks**

BUONAIUTI, M, and P. Van Lerberghi (artist) and James Godby (engraver). *Italian Scenery; Representing the Manners, Customs, and Amusements of the Different States of Italy...* London: Printed for Published and Sold by Edward Orme... Sold also by Longman, Hurst, Rees, and Orme, 1806. First edition (earliest issue?), with plates watermarked 1804 and 1805. Folio. (13 15/16 x 10 1/4 inches; 355 x 260 mm.). With text in English and French. Thirty-two hand-colored line and stipple engravings. With an engraved leaf of sheet music, The Music to a Neapolitan Dance called Tarantella accompanying the engraving, The Dance of the Tarentella. Contemporary half dark-brown straight-grain morocco over marbled boards. With clean plates near spotless. A spectacular copy. Tooley 354. Abbey, Travel 164. Colas 2970. Lipperheide 1258. Bobins III 1029.

DB 02059.

\$5,800

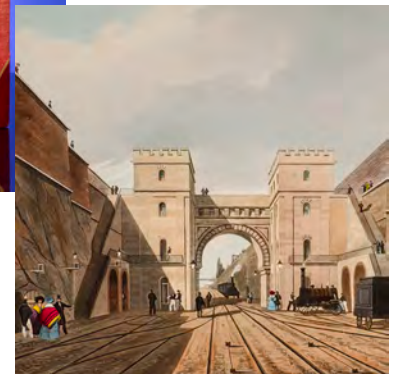
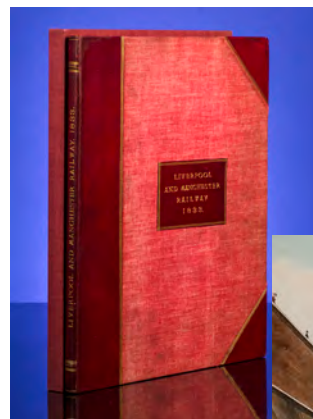


The Most Complete Issue - Rebound

[BURY, T. T., illustrator]. *Coloured Views on the Liverpool and Manchester Railway...* London: Ackermann & Co., 1833. Third edition, with the additional three folding plates. Large quarto (13 5/16 x 11 inches; 339 x 279 mm.). Sixteen hand-colored aquatint plates. Text watermarked 1831-1832; plates watermarked 1832. Folding plates with folds reinforced on verso with linen (as issued), third folding plate with small marginal tear at top invisibly repaired. Bound ca. 1840 by Thomas Cross of Holborn Hill, London in three-quarter crimson straight-grain morocco over pink cloth boards, gilt. Front cover with gilt bordered red morocco label lettered in gilt. Spine with two raised bands, lettered in gilt. Bookplate of Joel Spitz on front paste-down. Housed in a fleece-lined red cloth slipcase. A wonderful copy. Abbey *Life* 400 (1834 edition); Tooley, 121; Ray, 45; Gareth Rees *Early Railway Prints* (1980) p.21 and see plates 5-9 & 13.

DB 03346.

\$6,500



**Scarce Large Paper Copy in Original Boards
From Chatto, Windless, and Careless, 1821**

CARELESS, John [pseudonym]. [CHATTO, William Andrew]. *The Old English Squire. "A Jovial Gay Fox Hunter, Bold, Frank and Free." A Poem, in Ten Cantos. Illustrated with Plates, by One of the Family.* London: Printed for Thomas M'Lean by Howlett and Brimmer, 1821. First edition, first issue, a Large Paper copy complete with half-title; scarce. Large octavo (10 7/8 x 7 3/8 in; 277 x 184 mm). Twenty-four hand-colored aquatint plates, including frontispiece, watermarked "Whatman 1821"; the plates in Abbey's copy watermarked "Whatman 1823." Publisher's original boards, rebacked preserving original spine with paper label. Uncut. Upper hinge near invisibly repaired. Faint offsetting of plates. A fine copy. With the leather bookplate of Joseph Widener. Housed in a later red cloth slipcase. Abbey, Life 387. Tooley 128. Prideaux, pp 305, 330. Schwerdt 1, p.95.

DB 02557.

\$2,250



A Tall Copy and Rare With the Lithographic Title-Page

[CHALON, John James, illustrator]. *Twenty Four Subjects Exhibiting the Costume of Paris...* London: Published by Rodwell and Martin, 1822. First edition. Large folio (17 5/16 x 12 inches; 440 x 305 mm.). Lithographed title and twenty-four hand-colored lithographed plates. The text is watermarked 1821 and the plates are watermarked J. Whatman 1817-1822. Contemporary black pebble-grain cloth expertly re-backed, re-cornered, and re-labeled in black straight grain morocco to early nineteenth century style. With the contemporary bookplate of Laurence Currie. A most attractive, remarkably clean and vivid copy. Quite rare. Abbey, Travel, 108. Colas 588. Hiler, p. 156. Lipperheide 1185. Ray, *The Art of the French Illustrated Book*, 124.

DB 01101.

\$19,500



Young Parisian Gentlemen At Play

CHAM (pseud. of Amédée de Noé). *Nos Gentils Hommes a Gout*. Tournure, Elégance, Moeurs et Plaisirs de la Jeunesse Dorée. Par Cham Paris: Chez Aubert & Cie., n.d. [1846]. First (only) edition, complete. Folio (13 1/4 x 9 7/8 inches; 336 x 250 mm.). Hand-colored lithographed title page and twenty hand-colored lithographed plates. Pictorial lithographed advertisement and Aubert et Cie., catalogue (16 pp.) at rear. Original pictorial lithographed green boards. Later dark green pebbled cloth spine and endpapers. Board edges and corners a little rubbed, some light, mainly marginal foxing. Small repaired tear to outer margin of lithographed advertisement leaf. An excellent example. With the bookplate of Joel Spitz on front paste-down. Rare, with OCLC recording only six copies in institutional holdings worldwide, and no auction records since 1923. We have only seen one other copy of this title.

DB 03321.

\$4,500



**Pinch Me, I'm In the Country!! Now, Get Me Out of Here
The Scarcest Cham of All?**

CHAM (pseud. of Amédée de Noé). *Pincez-moi a la campagne!!* Paris: Maison Martinet, n.d. [c. 1860]. First (only) edition. Folio (13 3/8 x 10 in; 339 x 254 mm). Hand-colored lithographed title and twenty hand-colored lithographed plates containing eighty-six humorous scenes with captions. Lithography by Ch. Fernique. Original quarter green pebble-cloth over green grained-paper boards with blindstamped decoration and gilt lettering. In the ninety-three years (since 1923) that ABPC has been recording auction results not a single copy of this work has fallen under the hammer. All albums by Cham are scarce; the volume under notice is extremely so. Only eight copies survive in institutional holdings worldwide.

DB 01981.

\$4,250



Magnificent Hand-Colored Lithograph Plates

CHARPENTIER, (H). *Recueil des costumes de la Bretagne & des autres Contrées de la France.* Ou la mise des Habitans offre quelque singularité remarquable, dédié à son Altesse Royale Madame Duchesse de Berry, par ses Tres humbles serviteurs. Nantes: Charpentier Pere, Fils & Cie., [1829-31]. Volume one only (of two). Folio (13 1/2 x 10 3/8 inches; 343 x 262 mm.). Engraved title-page and fifty-one (of one hundred and twenty) magnificent hand-colored lithograph plates. Contemporary quarter maroon morocco, cover borders decoratively stamped in blind, rectangular maroon morocco label on front cover decoratively stamped and lettered in gilt. Expertly rebound to style, Marbled endpapers, all edges gilt. Very scarce. Colas, 612; Lipperheide, 1195; Rahir, 365; Hiler, p.160; Vinet, 2279.



DB 03374.

\$4,800

Twenty-Four Superb Hand-Colored Aquatint Plates Depicting The Street Vendors of Naples

[CHIUSOLE, Count Adam]. [Itinerario delle Pitture, Sculture, ed Architetture plu' rare di molte citta d'Italia...]. [The Street Vendors of Naples] [n.p., n.d., ca. 1820]. Small quarto (5 1/8 x 4 1/4 inches; 130 x 107 mm.). Twenty-four magnificent hand-colored aquatint plates watermarked "J. Whatman", each image approximately 3 x 4 inches: 78 x 103 mm., surrounded by a black ink border. Contemporary quarter red morocco over red patterned boards, covers decoratively bordered in gilt, spine ruled in gilt. A very fine copy housed in the original matching (slightly worn) red paper over boards slip-case.

A fascinating and very amusing little book. The detail of the plates and the richness and delicacy of the hand-coloring are of the highest quality.



DB 03776.

\$6,500

"London Cries" Thirty-One Fine Hand-Colored Etched Plates

[CRAIG, William Marshall, illustrator]. *Description of the Plates, Representing the Itinerant Traders of London in Their Ordinary Costume...* [London: Published... by Richard Phillips, 1804]. First edition, first issue, with the plates having gray wash borders. Quarto (10 3/8 x 8 1/8 inches; 263 x 207 mm.). Thirty-one hand colored etched plates by Edwards and W.S. Newton after Craig. Plates watermarked 1801 and 1804, text watermarked 1803 and 1804. Bound by Rivière & Son ca. 1920 in full dark blue morocco. Covers with seven gilt ruled panels, spine with five raised bands, decoratively paneled and lettered in gilt in compartments, gilt board edges and turn-ins, marbled endpapers, all edges gilt. Joints slightly cracked but quite sound. With the bookplate of Joel Spitz on front paste-down. An excellent copy. Abbey, *Life*, 271; Adams, *London Illustrated*, 89; Hiler, p. 232; Tooley 370.

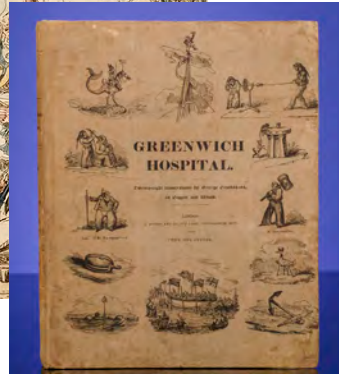


DB 03323.

\$2,950



DB 03784.



**"In the Original Boards it is Extremely Scarce" (Cohn)
Last Copy At Auction In 1944**

[CRUIKSHANK, George, artist]. AN OLD SAILOR [pseudonym of M.H. Barker]. *Greenwich Hospital...* London: James Robins and Co., 1826. First edition. Large quarto (11 1/4 x 8 7/8 in; 286 x 223 mm). Eleven hand-colored etched plates including frontispiece and one hand-colored aquatint plate (#8 "Paying Off"). Plates watermarked "J. Whatman 1825 & 1826". Sixteen text woodcuts. Publisher's original gray paper printed and pictorial boards entirely uncut. Small light marginal stain affecting first eight text gatherings (pp. 1-56), otherwise a very fresh copy. Some light wear to corners of boards, otherwise an exceptionally fine copy of a book rarely found in this state. Chemised in a felt-lined full dark blue morocco slip case. Cohn 53. Abbey, Scenery, 226.a

According to the ABPC Index, it has been seventy-two years since the last copy in original boards came to auction, in 1944.

\$5,500

**Extra-Illustrated with Some Remarkable
Hand-Colored Caricatures
by Cruikshank, Rowlandson and Others**



DB 03274.



[CRUIKSHANK, George]. BATES, William. *George Cruikshank: The Artist, The Humorist, and the Man...* London and Birmingham: Houlston and Sons [and] Houghton and Hammond, 1879. Second (and best) edition. Large quarto (10 3/4 x 8 1/2 inches; 272 x 215 mm.). Frontispiece and fourteen plates. Bound ca. 1880 by Morrell of London in full red morocco, gilt. Extra-illustrated by the insertion of ninety-five engravings including twelve by George and or Robert Cruikshank, twelve by Thomas Rowlandson, seven by John Leech, two double-page folding, one by Samuel De Wilde and one by William Heath. With a portion of a George Cruikshank als. to a Mrs. Sheridan tipped-in between the frontispiece and title-page. A very fine example.

\$4,250

A Great Cruikshank Rarity



DB 03013.

[CRUIKSHANK, George, illustrator]. *The Road to the Derby.* [London: Raphael Tuck & Sons, 1882]. Six die-stamped chromolithographed panels. Each panel cut out and raised and with "Painted by George Cruikshank" (printed on banner). The panels measure approximately 3 7/16 x 12 1/8 inches (88 x 314 mm.). The six panels mounted onto white board within a single gilt line border, in two frames (each with three panels). The frames each measure 19 3/4 x 19 inches; 503 x 482 mm. A wonderful Cruikshank rarity from the remarkable collection of David Borowitz.

The original paper backs from the frames are included: each one has a facsimile hand-written label: "The Road to the Derby"/ Painted by: George Cruikshank/Raised Chromolithographs/ Set of 2 Rare/Bookplate of Albert Cohn/He writes "This is unknown-/only one located"/Signed A.M.C./From the Cruikshank collection/of David Borowitz. (#79)/Gifted to Paul & Muriel Francis / Located:- downstairs (1st level)/hallway."

\$4,500

Eccentric Cruikshank

[CRUIKSHANK, George, illustrator]. KOSEWITZ, W.F. von. *Eccentric Tales...* London: James Robins and Co., 1827. First edition in book form, originally issued in four parts with five plates each. Octavo (8 7/8 x 5 1/4 in; 227 x 135 mm). Twenty hand-colored aquatint engravings, bound as a suite at front. Quires L and M have been transposed in error by the binder. Original quarter claret cloth over drab boards, printed spine label. Untrimmed. Partially unopened. An occasional light spot of foxing, some wear to extremities as expected, and rubbing to spine label with slight loss. Withal, an excellent copy housed in a red cloth clamshell case.

"There is no list of plates, and the position of the plates differs in different copies..." (Cohn). Cohn 471.

DB 02575.

\$1,500



A Fine and Spirited Collection of Original Drawings by Robert Cruikshank For Two Closely Related Books - 'Finish to... Life in London' and 'The English Spy'

CRUIKSHANK, Robert, artist. [A collection of eight original pen, pencil and watercolor drawings for Pierce Egan's *Finish to... Life in London* (1830) and Charles Molloy Westmacott's *The English Spy* (1825), six signed in full by the artist and one with initials]. Oblong folio (10 x 14 inches; 253 x 355 mm.), each drawing tipped onto a window-mount. Housed in a fleece-lined, light brown buckram clamshell case with a green morocco lettering label on front panel and spine. With the bookplate of Joel Spitz on inside of clamshell case.

A fine and spirited collection of original drawings by Robert Cruikshank for two closely related books.

DB 03326.

\$5,500



The Twelve Scarce Faces of Charles Mathews by Robert Cruikshank

[CRUIKSHANK, Isaac Robert, illustrator]. [MATHEWS, Charles]. *Proteus the 2d alias Metamorphosis ad Libitum...* "One Man, in his time... plays many parts." Multum in Parve! "All that sort of thing" and "Every thing in the World." "Pon my life is true" What'll you lay it's a lie? London: G. Humphrey, May 1st, 1822. [With] An ALS From actor Charles Mathews to A. Constable Esq. First edition. Tall octavo in accordion format (9 5/8 x 6 1/2 in; 244 x 162 mm). Extra engraved hand-colored title-page and twelve hand-colored plates in a continuous strip, each signed "IRC." Later nineteenth century full calf, gilt ruled. Light damp stains to calf not affecting internal contents. A volume of extreme scarcity, with only one copy recorded in institutional holdings worldwide, at Harvard's Houghton Library. According to the ABPC Index, only two copies have come to auction since 1954. Not found in any of the usual sources. Not in Abbey.

DB 02658.

\$4,500



Saturday Night Fever In 1853
Or, The Hindostanee Shawl Dance, Etc.
Burn Up The Floor

[DANCE]. [CONCANEN, Edward, et al]. *Read's Characteristic National Dances; Including a Series of Tales by Popular Authors*. London: Read & Co... Ackermann & Co., n.d. [1853]. First edition. Quarto (10 7/8 x 8 1/4 in; 276 x 210 mm). Thirteen hand-colored steel engraved plates heightened with gum arabic, including frontispiece and lithographed title. Plates dated Nov. 1, 1853. Publisher's crimson morocco-grained cloth, recased. Spine extremes strengthened. Contemporary gift inscription neat in ink to front free-endpaper. An excellent copy.

"Realistic engravings illustrate a point in each of the twelve tales" (Niles & Leslie). Little is known about Edward Concanen beyond that OCLC records five books authored by him, all, as here, published by Read & Co. Other contributing writers include Thomas Frost, Hannah Maria Jones, and R.H. Mason.

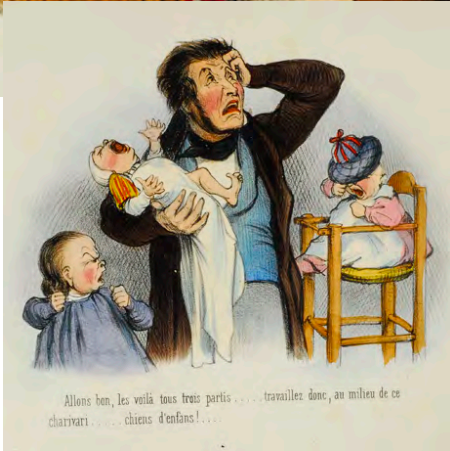
The Plates: 1. Frontispiece - The May-pole dance; 2. Engraved title; 3. The Highland fling; 4. The Irish jig; 5. Minuet de la Cour; 6. The Spanish fandango; 7. The Neapolitan dance; 8. The Swiss dance; 9. The Grecian dance; 10. The Mexican jarabe dance; 11. The Chinese sun & moon dance; 12. The Turkish saraband; 13. The Hindostanee shawl dance.

Magriel, p. 53. Niles & Leslie II, p. 441.

DB 02806.

\$5,500





**Love These Children!
But the Joys and Sweets of Fatherhood
Are Extremely Scarce**

**With 150 Hand-Colored Lithographs
including Forty-Five by Honoré Daumier
and Forty-Two by Gavarni**

[DAUMIER, Honoré. Henri-Daniel Plattel. Jules Platier, illustrators]. *Ces Amours d'enfants. Joies et Douceurs de la Paternité.* Paris: Aubert & Cie, [n.d., ca. 1850]. Oblong octavo. Hand-colored lithographed title by Auguste Belin, and sixteen hand-colored lithographed plates heightened with gum arabic, eight by Daumier, the remaining by Plattel or Platier. [16 pp. at rear as Aubert catalog]. Publishers blind-stamped leather-grain red cloth over boards, spine lettered in gilt, "121" in gilt to upper cover. A very clean, bright, and fine copy.

[DAUMIER, Honoré, Gavarni, and others, illustrators]. [ALHOY, Maurice, Louis Huart, and Ch[arles] Philippon, editors]. *Le Musée pour rire...* Paris: Chez Aubert, Editeur des Cent-et-Un Robert-Macaire, 1839-1840. First edition. Three quarto volumes bound in one (10 x 7 5/8 in; 251 x 193 mm.). With 150 numbered hand-colored lithographs heightened with gum arabic by Honoré Daumier, Gavarni, Frédéric Bouchot, Victor Adam, Platier, Benjamin [i.e. Benjamin Roubaud], Bourdet, Pruche, Platel, Grandville, Edme-Jean Pigal, Alophe Menut, Charles Vernier, Charles-Joseph Traviès, and others. Bound ca. 1886-1890 by James Screeton of Hull in half black pebbled morocco over gray-brown cloth. Some foxing and toning throughout, but still a very good copy.

Reversed restrikes from the Aubert series, *Croquis D'Expressions*, 100 lithographed prints originally appearing in *Le Charivari* 1838-1839, fifty-five of which were executed by Daumier, the remainder by Henri-Daniel Plattel and Jules Platier. All artist signatures have been removed and the hand-coloring is far more bright and vivid than the original issue prints that we have seen.

Le Musée pour Rire "contained 150 lithographs by Daumier, Gavarni, Bouchot, Traviès etc. These are re-impressions (some of them in mirror image), which had previously already been used for publication in *Le Charivari*. Most prints of the series 'Croquis d'expressions' are contained in the book. The name of the series is missing and the texts were printed in a different type than in the original *Charivari* version. We do not consider these prints original lithographies, but rather prints 'after Daumier'" (The Daumier Register at <http://www.daumier-register.org>). Ray, *The Art of the French Illustrated Book*, 164.

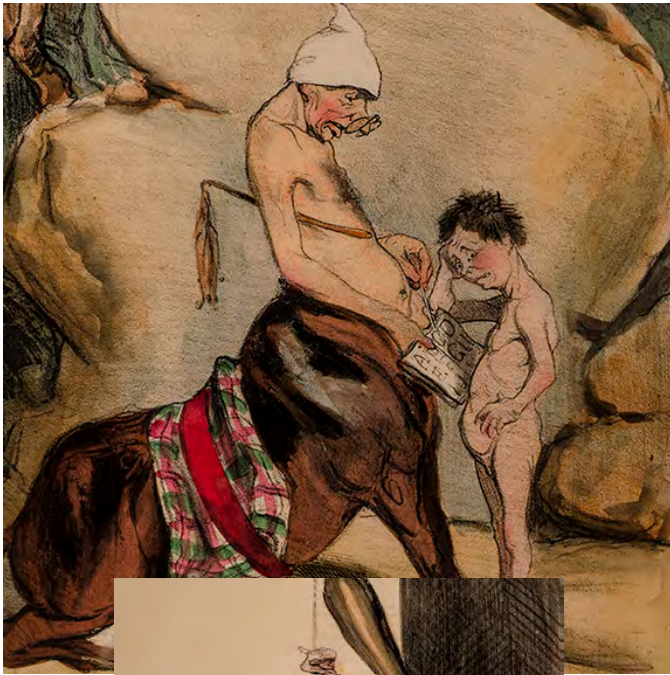
Croquis D'Expressions was never formally collected by Chez Aubert into an album. There are no copies of this later issue by Aubert collected under this new title in institutional holdings worldwide, nor auction records.

#02254.

\$4,500

#02253.

\$9,500



**A Collection of Twelve Exceedingly Rare
Daumier Hand-Colored Lithographs**

[DAUMIER, Honoré]. [PHILIPON, Charles], illustrators. *Caricaturana* [and] *Histoire Ancienne*. Paris: Chez Aubert, [1837-1843]. Large quarto (average size: 13 3/4 x 10 3/8 inches; 350 x 264 mm.). Twelve original hand colored lithograph plates. Contemporary quarter maroon morocco over marbled boards, spine ruled and lettered in gilt, marbled end-papers.

A fine selection from two of Honoré Daumier's finest and rarest works.

CARICATURANA is a series consisting of 100 numbered lithographs (DR. 354-455), which appeared in the *Charivari* between August 20, 1836 and November 25, 1838. HISTOIRE ANCIENNE is a series consisting of 50 numbered lithographs (DR. 925-974), which appeared in the *Charivari* between December 1841 and January 1843.

There are only two copies of *Caricaturana* located in libraries and institutions worldwide (The Morgan Library, NY and The Getty, CA). There is only one copy of *Histoire Ancienne* located in libraries and institutions worldwide (The Bibliotheque Nationale de France).

#03661. \$8,500

Daumier and Traviès at their Best...

DAUMIER, Honoré. TRAVIÈS, (Charles Joseph Traviès De Villers), illustrators. A group of eleven caricature portraits from the 'Types Français' series. Eleven lithographs, seven by Daumier and four by Traviès. Seven with original hand-coloring heightened in gum-arabic, four uncolored. Each ca. 245 x 180 mm., some minor marking and light soiling visible to margins, but overall excellent, Paris, ca. 1836. Bound in the 'French' style in period nineteenth century full green straight-grain morocco, covers elaborately ruled in gilt and blind, spine with five raised bands, elaborately tooled and lettered in gilt, gilt board edges and turn-ins, marbled endpapers.

A spectacular collection of seven hand-colored lithographs - Daumier and Traviès at their very best.

The complete suite of *Types Française* consisted of eleven lithographs.

The lithographs by Daumier are: 8. *Le Petite Rentier* [colored and uncolored copies]; 10. *Le Cuisinier* [colored]; 12. *Le Coiffeur* [colored]; 13. *Perruquier du Faubourg* [colored]; 15. *Le Rapin* [colored]; 17. *Le Charcutier* [colored].

The lithographs by Traviès are: 5. *Le Bottier* [coloured and uncolored copies]; 18. *Le Médecin de Quartier* [uncolored]; 21. TRAVIÈS. *Le Viveur* [uncolored].

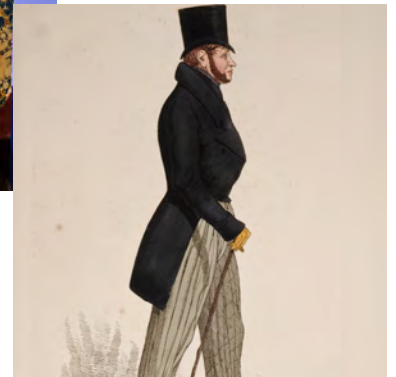
#03418. \$8,500

Scarce in Any State

DIGHTON, Richard. *Characters at the West End of the Town...* London: Thomas M'Lean, Repository of Wit and Humour, 1825. First edition. Large folio (14 1/4 x 9 7/8 inches; 361 x 252 mm.). Thirty-eight hand-colored etchings with interleaves. Contemporary quarter dark red crushed morocco over marbled boards with gilt-lettered crimson morocco title label. An excellent copy. Tooley, without listing, notes thirty-nine plates in his copy (and mistakenly dates it "1824"). We have seen another copy with forty plates. We are aware of yet another copy, c. 1793-1812, containing seventy-two plates none of which are repeated in the prior two copies noted. The copy with forty contains plates not found in the copy under notice; the copy under notice contains five plates not found in the former: A Princely Ambassador; A Firm Banker; The Master General of the Ordinance; A Discharg'd Fife-r; The Hero of the Chase. It would appear that copies of this title were produced with their plates somewhat selected on a random basis.

DB 02837.

\$11,500

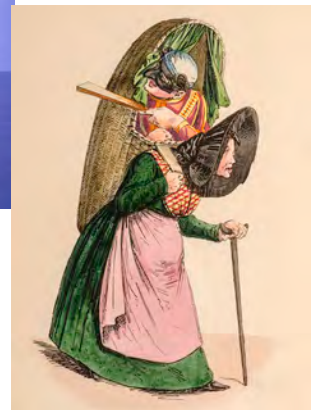
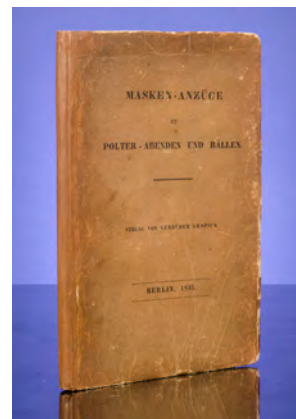


An Amazing Collection of Fascinating Illusionist Disguises
With Twenty-Four Hand Colored Lithograph Plates
A Most Unusual Work

DORBECK, Franz Buchard. *Masken-Anzüge zu Polter-Abenden und Bällen.* [Masked-Suits for Concerts and Balls]. Berlin: Verlag von Gebrüder Gropius, 1831. First and only edition. Octavo (9 3/8 x 6 1/4 inches; 239 x 159 mm.). Twenty-four magnificent hand-colored lithograph plates representing illusions for Weddings and Balls. The plates are in pairs, the first plate shows the disguise or illusion in full, the second plate shows how the illusion was produced. Publisher's original drab boards, neatly rebacked to style, board edges worn. An amazing collection - we have never seen nor heard of it before. We have located only one other copy at the Staatsbibliothek zu Berlin. Lipperheide 3173.

DB 03285.

\$9,500



A Superb Copy
One of the Master's Earliest Successes

DORÉ, Gustave. *Les Différents Publics de Paris*. Paris: Au Bureau du Journal Amusant, [1854]. First edition. Oblong quarto (10 x 13 1/4 in; 254 x 335 mm.). Lithograph title and twenty original lithograph plates. Publisher's lithographed green boards, small piece (1 1/8 inch) missing from top of spine. Ink signature on front free end-paper. Some light foxing, heavier on preliminary leaves. A superb copy of the second 'collection' from the most popular and successful French book illustrator of the mid 19th century.

"These twenty lithographs are studies of massed humanity, ranging from the audiences at the great Parisian theatres to the crowds at a wrestling match or a Punch and Judy show. Without exception they are striking in conception and fertile in detail. To compare Doré's version of the reader's room at the library [no. 14, and amongst Doré's celebrated] with Daumier's in *Les bas bleus* is to ask one's self what word is left for the first if the second is called a caricature. Yet each of Doré's scenes is based on close observation, and the album provides valuable testimony to the manners of the day" (Ray).

One of Doré's earliest efforts with which he made his debut at age twenty-two, *Les Différents Publics de Paris* "scored an easy success... brilliant... masterly lithographed skits on Paris" (Gosling, p. 16, 38).

An important volume, and a cornerstone to any collection of Doré. Beraldi VI, 30. Leblanc, 90. Rahir, 404. Ray, 241.

DB 03768.

\$5,500

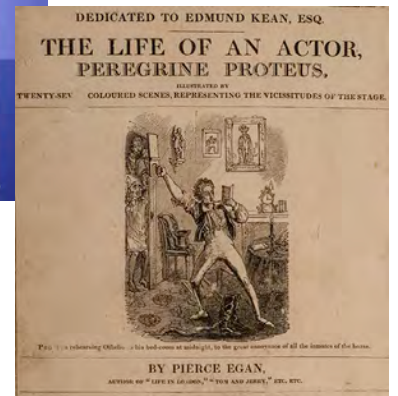


"Acting is the Perfect Idiot's Profession" (Katherine Hepburn).
 "The Art of Acting Consists in Keeping People from Coughing" (Benjamin Franklin).

EGAN, Pierce. LANE, Theodore, illustrator. *The Life of an Actor...* London: Printed for C.S. Arnold, 1825. First edition. Royal octavo. Hand-colored aquatint frontispiece, woodcut vignette title-page, twenty-six fine hand-colored aquatint plates and eight woodcuts in the text. Bound ca. 1920 by Mercier Sr. de Cuzin (stamp signed on verso of front free endpaper) in three-quarter red morocco over marbled boards ruled in gilt. Spine elaborately tooled and lettered in gilt marbled endpapers, top edge gilt, others uncut. A spectacularly clean and large copy with the original printed paper covers and spine bound in. With the small leather bookplate of Bibliophile René Descamps-Scrive (1853-1925) on front blank. Tooley 195. Abbey, *Life* 414. Prideaux. p. 308.

DB 03780.

\$3,250



Roamin' in the Gloamin', Etc.
A Comic Jaunt Through Great Britain In Twenty-Three Hand-Colored Aquatints

E[GERTON], M. *Airy Nothings or, Scraps and Naughts...* London: Published by Pyall and Hunt, 1825. First edition (reprinted in the same year by Thomas McLean). Quarto (10 1/4 x 7 7/8 in; 260 x 199 mm). Twenty-three hand-colored aquatint plates with tissue guards by George Hunt after drawings by Michael Egerton. Plates watermarked, "J. Whatman Turkey Mill 1824." Bound by Rivière and Son in later half wine crushed morocco over cloth boards. Five raised bands, gilt lettered compartments. All edges gilt. With the bookplate of Alfred. N. Beadleston. Preliminary leaves a little foxed, joints expertly repaired. A very good copy. Rare, with OCLC recording only six copies in institutional holdings worldwide. Abbey, *Life*, 290. Tooley 206. Colas 938.

DB 02596.

\$3,850





DB 03443.



With Thirteen Fine Hand-Colored Plates

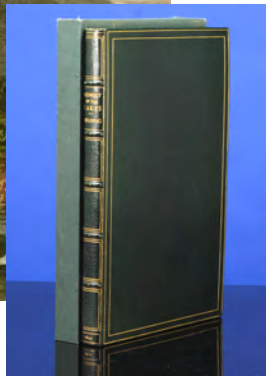
FELLOWES, W.D. *A Visit to the Monastery of La Trappe, in 1817...* London: Printed for Thomas M'Lean, 1823. **Fourth Edition, Large Paper Copy.** Text watermarked J. Whatman, 1823; Plates watermarked J. Whatman, 1827. Large octavo (10 1/4 x 6 7/8 inches; 261 x 175 mm.). Thirteen fine hand colored aquatint plates and two plain plates. Contemporary dark blue straight-grain morocco, covers decoratively bordered in gilt and blind, spine with five raised bands, decoratively tooled and lettered in gilt, gilt board edges and turn-ins, brown endpapers, all edges gilt. First page of preface with small paper-flaw on blank margin. A clean, near fine copy. Tooley, 212; Abbey, Travel, 91; Martin Hardie, p. 313; Prideaux, p.335 (1818 edition).

"First published by William Stockdale in 1818, with new editions in 1818 and 1820. Judging by the late watermark in the plates this 1823 M'Lean edition was kept in print for some years" (Abbey).

\$1,250



DB 01820.

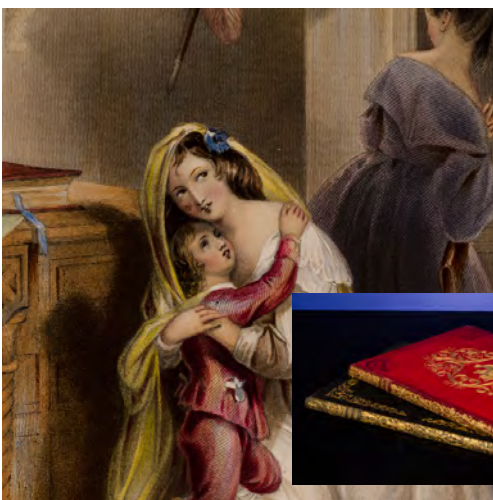


**Scarce, Unrecorded 'Proof Large Paper Copy
With All the Aquatints in Proof State**

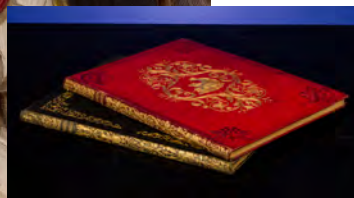
FIELDING, T[heodore]. Henry]. *Cumberland, Westmoreland, and Lancashire Illustrated in a Series of Forty-Four Engravings, Exhibiting the Scenery of the Lakes, Antiquities, and Other Picturesque Objects.* London: Printed for Thomas M'Lean, 1822. First edition, large paper copy with proof impressions. Folio (16 1/4 x 10 5/8 in; 414 x 270 mm). Unpaginated. Forty-four hand-colored aquatint plates, all proofs before letters on India paper and mounted. Frontispiece and a few other plates lightly foxed. Original glazed black and gold paper, upper wrapper with label laid down and bound in at rear, slightly creased. Mid-to-late twentieth century dark green morocco, gilt by Bayntun Rivière. An outstanding copy. Housed in a green cloth slipcase. Unrecorded issue; not found in Tooley, Abbey, or Prideaux.

"T.H. Fielding... during a long life, did some of the most attractive work ever produced in aquatint" (Prideaux, p. 11).

\$5,500



DB 03178.



"Exceptionally Rare Hand-Colored Deluxe Issues"

FINDEN, William and Edward. *Finden's Tableaux or the Affections; [With:] Finden's Tableaux: The Iris of Prose...* London: Charles Tilt, 1839; [1840]. First Deluxe Hand-Colored Editions. Two folio volumes (14 9/16 x 10 7/8 inches; 370 x 276 mm.). Twenty-four hand-colored engraved plates after Perring or Browne, all heightened with gum arabic. Publishers red and green morocco, elaborately gilt. Slight rubbing to extremities, otherwise near fine.

Finden's Tableaux was issued between 1837 and 1844. Issued in three forms: uncolored on regular paper, uncolored India proofs, or "a few copies with the plates beautifully coloured after the original Drawings". The hand colored deluxe issues, as here, are considerably more scarce than the others, making these among the most desirable of the illustrated English literary annuals of the nineteenth century. Coxhead *Thomas Stothard* (1906) p. 96; Not in Hammelmann *Book Illustrators in Eighteenth Century England*; Jaggard p. 287.

\$3,500

**Six Humorous Hand-Colored Engraved Hunting Scenes
by Sir Robert Frankland**

FRANKLAND, Sir Robert. COPLOW, Billesdon (pseudonym). *Indispensable Accomplishments...* London: Published...by H. Humphrey, 1811. First edition. Oblong folio (10 5/8 x 14 5/8 inches; 270 x 370 mm.). Engraved title and six numbered hand-colored engraved plates with interleaves. Seventeen blank leaves at rear. Bound by Morrell in later full green crushed morocco, gilt. With the leather bookplate of Joseph Widener and armorial bookplate of Clarence S. Bemens. An excellent copy of this rare series of hunting scenes. OCLC locates only one copy (at Harvard). Schwerdt I, pp. 186-187. Silzer, p. 122. Tooley 158 (under Billesdon Coplow). Not in Abbey.

DB 02598.

\$3,850



"His Pretty Girls and Sleek Young Men are Bent on Enjoyment" (Gordon Ray)

GAVARNI [pseudonym of Guillaume Sulpice Chevallier]. *Le Carnaval à Paris*. Paris: Aubert, Chez Bauger & Cie., [n.d., ca. 1841-43]. Folio (13 5/8 x 9 7/8 inches; 345 x 252 mm.). Forty superb hand colored lithograph plates. Contemporary quarter red roan over red patterned boards, smooth spine decoratively tooled and lettered in gilt, marbled end-papers. The first plate with a professionally repaired tear in the upper margin and extending one inch into the plate and repairs to lower margin; plates 9, 10 & 13, with small and professional lower marginal repairs; plates 29 & 39 with outer margins professionally restored and lower margins repaired. In spite of the aforementioned, this is a wonderful copy with superb original hand-coloring of a very scarce Gavarni suite. This series of plates by Gavarni is quite rare; only three copies are listed in OCLC, and it has not sold at auction in the last forty-two years. Arnelhault & Bocher, 397-422.

DB 03769.

SOLD



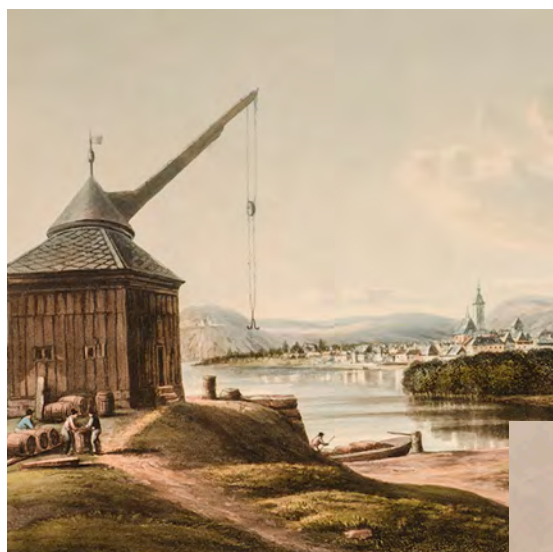
A Spectacular Copy In the Six Original Parts

GERNING, J.J. [Johann Isaac] von. *A Picturesque Tour along the Rhine, from Mentz to Cologne...* London: Published by R. Ackermann, 1819-1820. First edition, first issue. One of seven hundred and fifty copies. Large quarto (14 1/4 x 11 5/8 in; 361 x 298 mm). Complete with the list of subscribers. Large folding engraved map with color highlights and twenty-four hand-colored aquatint plates by D. Havell and Sutherland after C.G. Schutz. Text watermarked 1817 & 1818; plates watermarked 1816 & 1818. Complete with the publisher's slip inserted in part one. Original gray printed wrappers, sewn as issued. A spectacular example chemised in a (worn) brown buckram clamshell case. A fine tall, uncut copy, quite spectacular and the finest we have ever seen and with the earliest possible watermarks.

"The original [unillustrated] German edition was published in Wiesbaden in 1819 as *Die Rheingegenden von Mainz bis Cöln*, and it is clear from the... 'Vorerinnerung', which is dated 14 June 1819, that Ackermann's edition was already planned; it seems possible in the circumstances, in fact, that the text was commissioned by Ackermann, as were the views for the plates... (Abbey). "Containing a complete History and Picturesque Description of a portion of Country so full of curious and interesting circumstances, as well as so resplendent for its landscape, grandeur, and beauty. The Work will be embellished with Twenty-four highly finished and coloured Engravings, from Drawings expressly made by an eminent Artist, resident near the Banks of the Rhine, and habitually familiar with every part of it... The romantic, beautiful, and ever-varying Scenery of this River forms a distinguished feature of every modern foreign Tour; and no one can consider himself as an accomplished traveller who is not more or less acquainted with it... Baron von Gerning, whose literary character is so well established in Germany, has undertaken to write the Historical Part; and Mr. Schutz, so well known as an artist, will furnish the Drawings" (Ackermann's prospectus for the completed work, printed on the rear wrapper of Part I and others). Abbey, *Travel*, 217. Martin Hardie, pp. 107-108 and 312. Prideaux, pp. 337 and 375. Tooley 234.

DB 03308.

\$11,500



The Vagaries of British Weather - James Gillray's 'Weather' Series - Satire, Society, Gross Humor and Excess

GILLRAY, James. [*Delicious Weather, &c.*]. London: H. Humphrey, Feb. 10th, 1808. Six (of seven) fine caricatures illustrating the vagaries of the British weather. Lacking the fifth print 'Fine Bracing Weather' (#557). Small folio (average size 10 x 8 inches; 253 x 203 mm.). Each protected in a window mount. Chemised in a quarter black morocco clamshell case. Very fine and exceptionally rare. Delicious Weather (#553); Dreadful Hot Weather (#554); Sad Sloppy Weather (#555); Raw Weather (#556); Windy Weather (#558); Very Slippy Weather (#559).

James Gillray (1756 or 1757-1815), British caricaturist and printmaker famous for his etched political and social satires, mainly published between 1792 and 1810. Gillray's publisher and print seller, Miss Hannah Humphrey is inextricably associated with that of the caricaturist. Gillray lived with Miss (often called Mrs) Humphrey during the entire period of his fame. It is believed that he often thought of marrying her, and that on one occasion as they were on their way to the church, Gillray said: "This is a foolish affair, methinks, Miss Humphrey. We live very comfortably together; we had better let well alone." Gillray has been called the father of the political cartoon, with his satirical works calling the king, prime ministers and generals to account. Regarded as being one of the two most influential cartoonists, the other being William Hogarth, Gillray's wit and humour, knowledge of life, fertility of resource, keen sense of the ludicrous, and beauty of execution, at once gave him the first place among caricaturists. Wright & Evans numbers 553-559.

According to OCLC there is just one complete set in institutions worldwide (Harvard University, Houghton Library, MA). There are single plates at the following institutions: "Delicious Weather", "Dreadful Hot Weather", "Sad Sloppy Weather", "Windy Weather" and "Fine Bracing Weather" (Yale Univ. Lib, CT). "Raw Weather" (Morgan Library and Museum, NY); "Very Slippy Weather" (Morgan Library and Museum, NY) and (Library of Congress, DC).

DB 03498.

\$9,500



First Copy in Ninety-One Years

GILLRAY, James. *New Pantheon of Democratic Mythology*. London: H[annah]. Humphrey, May 7, 1799. Folio (11 3/4 x 9 in; 298 x 228 mm). Hand-colored title and six hand-colored copperplate engravings. A fine set. Housed loose in a blue cloth portfolio with gilt-lettered crimson morocco spine label. OCLC records only one complete set in institutional holdings worldwide, at the Morgan Library. ABPC records only one copy at auction since 1923: this one. Wright and Evans 230-236.

DB 02604.

\$10,500

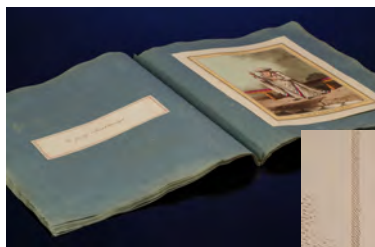


Gillray Punctures Parliament
In Contemporary Blue Wrappers

[GILLRAY, James]. *Habits of New French Legislators and other Public Functionaries*. London: H. Humphrey, 1798. First edition, complete; both series. Folio (platemarks c. 260 x 195 mm). Twelve hand-colored engravings, some stipple and aquatint, lettered with series title and plate number 1-12 above the image, lettered below the image with the title in French, engraver's name AⁿJ.s.G.y.d. & f.t. and the publication line. Mounted on large blue stock with contemporary inked caption labels bordered in red mounted opposite to identify the relevant political figure. Contemporary plain blue wrappers. A fine copy. Chemised and housed in a quarter morocco clamshell case. Not in Abbey, Tooley, or Ray. The copy in the British Museum Satires collection is incomplete. OCLC records only one complete copy, at the BNF. Only two complete copies at auction within the last ninety years, in 1926 and 1956.

DB 02341.

\$16,500

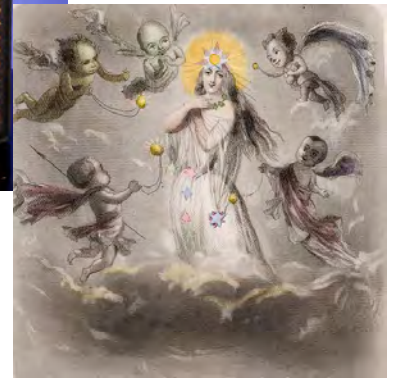
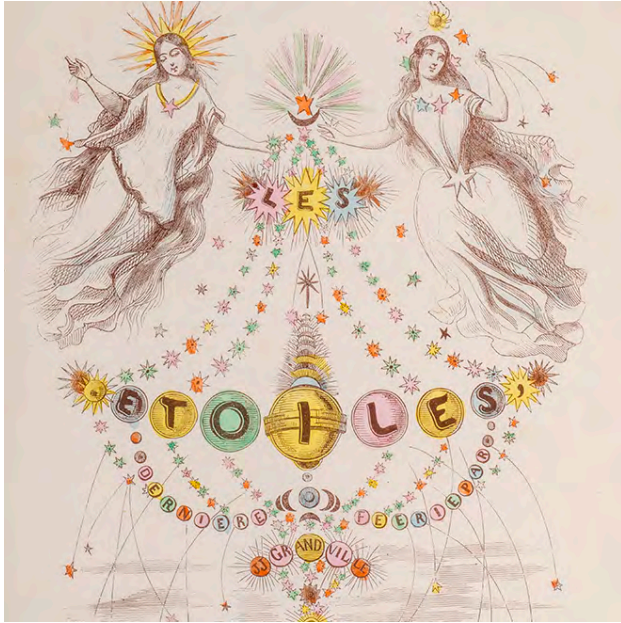


Grandville's "Last Fairy-Tale"

[GRANDVILLE, J.J., illustrator]. MÉRY, Joseph. *Les Étoiles*. Dernière féerie par J.-J. Grandville. Texte par Méry. Astronomie des dames par le Comte Foelix. Paris: G. De Gonet, [n.d., 1849]. First edition. Two parts in one quarto volume (10 1/2 x 7 1/16 inches; 266 x 180 mm.). With added hand-colored wood-engraved vignette title in each part, hand-colored engraved portrait of Grandville by Ch. Geoffroy, and twelve hand-colored engraved plates (eleven in the first part, one in the second part) by Ch. Geoffroy after Grandville, all with original tissue-guards. Publisher's black cloth, covers and spine pictorially stamped and lettered in in gilt. yellow coated endpapers. Lower hinge expertly and almost invisibly repaired. Small hole in tissue guard of plate facing page 196. The absolute bare minimum of foxing to margins of a few plates otherwise a very fine and fresh example. A wonderful copy of this lovely book, with exquisite plates after Grandville. Ray, *The Art of the French Illustrated Book*, 200. Vicaire V, col. 770. Grandville. Dessins Originaux, p. 398.

DB 03789.

\$1,950



Exceedingly Scarce Complete With the Two Suppressed Plates

GRANDVILLE, J.J., illustrator. *Les Métamorphoses du jour*. Paris: Chez Bulla, 1829. The exceptionally rare first edition of this famous series of political caricatures complete with the suppressed plates. Oblong folio (9 3/4 x 13 3/16 in; 248 x 336 mm). Original lithographed front wrapper dated 1929 bound in at front. Seventy-three hand-colored lithographed plates. Handsomely bound by DeVauchelle in half straight grain crimson morocco over patterned boards. Gilt lettered, ruled and elaborately tooled spine. A few of the plates with some light marginal foxing, a few plates with heavier foxing (plates nos 7; 8; 13; 14; 17; 20; 24; 26; 27; 39; 44). A handsomely bound and fine copy. Very scarce in this, the first edition and exceptionally rare with the two 'suppressed' plates. Vicaire V, 775-780. Ray, *The Art of the French Illustrated Book*, 132. Backer 762.

DB 02600.

\$14,500



Grandville's Beast-Headed People
An Excellent Copy in the Publisher's Pictorial Cloth

[GRANDVILLE, J.J., illustrator]. *Les Métamorphoses du jour. Accompagnées...* Paris: Gustave Havard, 1854. First edition in book form. Large octavo (10 1/4 x 6 5/8 inches; 261 x 166 mm.). Wood-engraved title vignette and seventy hand-colored wood-engraved plates after drawings by Grandville. Publisher's dark brown ribbed cloth, decoratively gilt and colors, small rectangular bookplate on front paste-down. Light rubbing to joints, gilt on spine very slightly dulled. Some foxing throughout, mainly to text, the colored plates fresh and bright, a few with minimal marginal foxing. An excellent copy of the most famous work by this master of "bitter burlesque" (Ray, p. 198). Ray, *The Art of the French Illustrated Book*, 132 (describing the 1829 edition). Vicaire, V, cols. 783-787.

DB 03794.

\$1,500

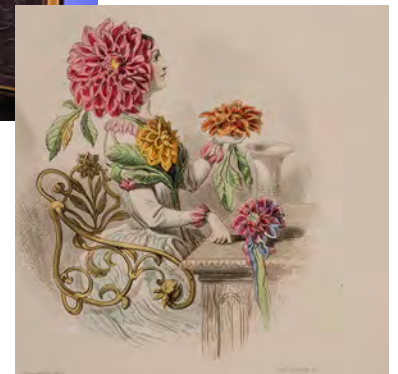


Grandville's Favorite Work
"Poetic and Gracious Originality, Dexterity of Mind and Observation"

[GRANDVILLE, J.J., illustrator]. DELORD, Taxile. *Les Fleurs Animées...* Paris: Gabriel De Gonet, Éditeur, 1847. First edition. Two large octavo volumes (10 3/8 x 7 3/16 inches; 264 x 183 mm.). Added hand-colored wood-engraved title in each volume, fifty hand-colored wood-engraved plates by Geoffroy after Grandville, and two unsigned engraved botanical plates. The final sections are "Botanique des dames," which includes two botanical plates illustrating the physiology of plants. Original pink printed wrappers bound in at front and back of each volume. Contemporary full dark brown calf over boards. Expertly re-backed with the original spines laid down. Occasional light foxing, staining, or browning, mainly marginal. An excellent example of Grandville's favorite work. Ray, *The Art of the French Illustrated Book*, 198. Vicaire III, cols. 133-134.

DB 03790.

\$2,500





DB 03792.

\$1,500

Grandville's "Visions and Nocturnal Transformations"

[GRANDVILLE, J.J., illustrator]. [DELORD, Taxile]. *Un Autre Monde*. Transformations, visions, incarnations, ascensions, locomotions, explorations, pérégrinations, excursions, stations, cosmogonies, fantasmagories, rêveries, folatrerries, facéties, lubies, métamorphoses, zoomorphoses, lithomorphoses, métempsycoses, apothéoses et autres choses. Paris: H. Fournier, 1844. First edition. Quarto (10 1/8 x 7 1/2 inches; 257 x 191 mm.). Wood-engraved frontispiece and text illustrations (four head-pieces, thirteen tail-pieces, 116 vignettes, and fifteen full-page vignettes) and thirty-six hand-colored wood-engraved plates. Title-page printed in red. Bound without the half-title. Mid twentieth-century half dark green calf over green cloth boards ruled in blind. Spine with five shallow raised bands, decoratively tooled in gilt in compartments, red morocco label lettered in gilt, top edge stained green. Some scattered foxing, mainly to text, the thirty-six hand colored plates bright and fresh. A very good copy. (Ray, *The Art of the French Illustrated Book*, 196. Vicaire III, cols. 132-133).



DB 03793.

\$950

"Grandville Presents La Fontaine's Beasts Acting like Men and Sometimes Costumed like them" (Ray)

GRANDVILLE, J.J. LA FONTAINE, [Jean de]. *Fables de la Fontaine*. Illustrations par Grandville. Paris: Garnier Frères, 1854. Early reprint (first published in 1838-40). Large octavo (10 1/2 x 7 inches; 266 x 178 mm.). Inserted engraved frontispiece and 240 engraved illustrations of the fables as well as numerous engraved head and tail pieces. Publisher's quarter green morocco over green pebbled cloth over boards. Covers ruled in blind, spine with four raised bands, decoratively tooled and lettered in gilt in compartments, watered silk paper end-leaves, all edges gilt. A near fine copy.

"In these designs, the most popular he ever drew, Grandville presents La Fontaine's beasts acting like men and sometimes costumed like them..." (Ray, *The Art of the French Illustrated Book 1700 to 1914*, p. 270).



DB 03791.

\$1,750

The Private and Public Lives of the Animals Grandville's Witty and Telling Commentary on Contemporary Politics and Personalities

GRANDVILLE, J.J. *Scènes de la vie Privée et Publiques des Animaux*. Études de moeurs contemporaines publiés sous la direction de M. P.-J. Stahl... Paris: J. Hetzel, et Paulin, 1842. First edition. Two large octavo volumes (10 5/16 x 6 15/16 inches; 262 x 176 mm.). Two hundred wood engraved plates (including the two additional titles) and numerous head & tailpieces, vignettes, initials, etc., by Brévière and others after designs by Grandville. Publisher's half dark green morocco over green cloth boards ruled in gilt. Smooth spines decoratively tooled and lettered in gilt, marbled end-papers, top edge gilt. Small split in lower hinge of volume one, some very occasional light foxing, otherwise a fine set. Ray, *The Art Of The French Illustrated Book 1700 to 1914*, 194 (citing incorrect number of plates). Carteret III 553.



DB 02448.

\$8,500

Exceptionally Scarce, Attractive Imitation of Grandville's Metamorphoses Du Jour

[GRANDVILLE, J.J., imitation of]. [GARNEREY, Hippolyte Jean-Baptiste, artist]. *La Métempsycose réalisée*. Brussels: Chez Daems / Paris: Chez Méant, 1828. First edition. Oblong folio (9 7/8 x 13 7/8 in; 250 x 352 mm). Twenty hand-colored stub-mounted lithographed plates. Lithography by Gobert et Cie. Later half red cloth over marbled boards. Gilt ornament to spine. Mild foxing. Paper flaw at bottom edge of plate no. 8. An excellent copy.

Exceptionally scarce, with no copies recorded by OCLC/KVK in institutional holdings worldwide and none at auction, according to ABPC, since at least 1928. It would appear that most copies were broken up for the plates at an early date. Vicaire V, col. 788.

Dutch Treat !
Depicting the Costumes of the Netherlands

[GREEVEN, H., *illustrator*]. *Collection des Costumes des Provinces Septentrionales du Royaume des Pays-Bas...* Amsterdam: Chez François Buffa et fils [and] Paris: Chez Engelmann et Cie., 1828. First edition. Folio (13 1/2 x 10 1/4; 343 x 260 mm.). Lithographed title and list of plates in French and Dutch. Twenty hand-colored lithographed plates of costumes of the Netherlands by Vallon de Villeneuve after drawings by H. Greeven. Contemporary quarter calf over marbled boards. Small leather bookplate of Antoine Bordes on front pastedown. Spine extremities invisibly restored. Otherwise a very fine copy. These colorful plates depict men, women, and children from all classes and walks of life in native costumes. The informative text for each plate gives details about the country, cities, and villages, and culture of the people, as well as their habits and modes of dress. Colas 1311. Hiler, p. 395. Lipperheide 960.

DB 00550.

\$4,500



The Rare First Edition

HEATH, William. *Studies From the Stage, or the Vicissitudes of Life*. London: W. Sams, 1823. First edition. Oblong folio (9 7/8 x 14 in; 250 x 354 mm). Engraved title (plain) and over 100 hand-colored illustrations on twenty etched plates, watermarked 1822, with interleaves. Plates 4, 10, 11, 14 and 18 signed, "Drawn & etched by W. Heath"; imprint, "Published by W. Sams Royal Library 1 St. James's St"; dated variously from May through July 1823. Bound by Rivière & Son in half midnight blue morocco over blue cloth. Gilt-ruled and lettered title label. Gilt lettering to spine with gilt ornaments at head and tail. Top edge gilt. Occasional mild spotting and soiling. Upper joint near invisibly restored. A fine copy. Abbey, Life 415.

Only eight copies in institutional holdings worldwide. Rarely seen in commerce, the last copy to come to auction was in 2006.

DB 02606.

\$4,250



**The Exceptionally Rare First Issue
with Twenty Hand-Colored Lithograph Plates**

HERING, G[eorge].E[dwards]. *The Mountains and the Lakes...* London: Messrs. Ackermann & Co., [1845]. The true first edition. Large folio (17 7/8 x 13 7/8 in; 453 x 352 mm). Hand-colored lithographed Title and Dedication, and eighteen hand-colored lithographed plates, all trimmed and mounted on card stock, loose as issued. Publisher's black cloth chemised portfolio with black silk ties. Expertly rebaked and re-cornered. A very fine copy. This is the true first edition, noted by Abbey but not seen by him. Very scarce, with only five copies in institutional holdings worldwide and a mere two copies at auction within the last thirty-six years. Tooley 260. Abbey, Travel 63. Cf. Bobins, 1042.

DB 02415.

\$9,500



**Twelve Magnificent Hand Colored Aquatint Plates of
The St. Leger Winners and The Derby Winners**

HERRING, John Frederick. *Portraits of the Winning Horses of the Great St. Leger Stakes at Doncaster, [and] Portraits of the Winning Horses of the Derby Stakes at Epsom.* London: S. & J. Fuller at their Sporting-Gallery, 1827-1843. Oblong folio (22 1/2 x 25 1/2 inches; 572 x 649 mm.). Average plate size 16 1/4 x 22 3/8 inches; 412 x 568 mm. Average image size 12 1/4 x 16 1/2 inches; 311 x 419 mm. Twelve color-printed aquatints by R.G. Reeve and C. Hunt after Herring, Abraham Cooper and H. Hall, finished by hand in color and heightened with gum arabic, several with Minerva head blind-stamp (subscribers copies), all mounted. Housed in a mid twentieth century cloth clamshell case. A fine collection of classic racing prints from Herring's second series of St. Leger and Derby winners. Tooley, 261; Mellon *British Sporting and Animal Prints* p.94; Siltzer pp. 145-147. List of plates upon request.

DB 03267.

\$22,500



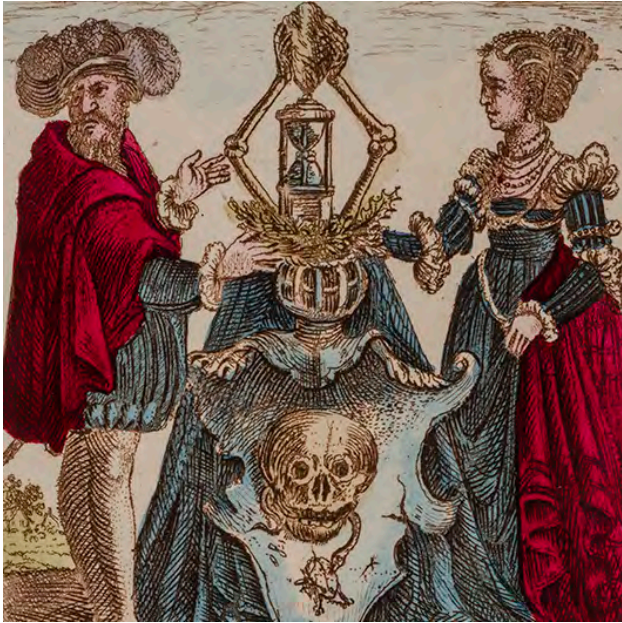
**"No Matter One's Station in Life, The Dance of Death Unites All"
Thirty-One Hand Colored Engraved Plates By Wenceslaus Hollar**

HOLBEIN, Hans. HOLLAR, Wenceslaus, illustrator. *The Dance of Death*; From the Original Designs of Hans Holbein... London: Printed for J. Coxhead, 1816. First edition thus. Octavo (8 1/4 x 5 1/8 inches; 209 x 130 mm.). Two engraved portraits of Wenceslaus Hollar and Hans Holbein, and thirty-one hand-colored engraved plates by Wenceslaus Hollar. Plates watermarked "J. Whatman 1818 & 1820". Contemporary full green roan, gilt.

Wenceslaus Hollar (1607-1677) originally published his Dance of Death illustrations in 1651 under the title "Mortaliū Nobilitas". *The Dance of Death*, also known as *La Danse Macabre*, is an artistic genre of late-medieval allegory on the universality of death.

DB 03778.

\$1,250



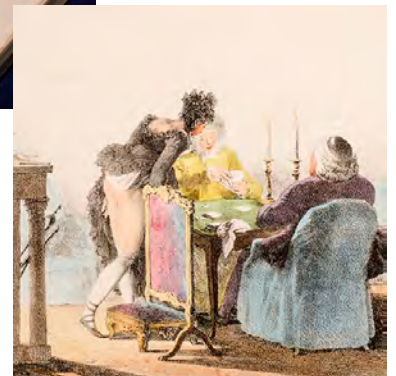
Isabey's Grotesque and Indelicate Caricatures

[ISABEY, Jean-Baptiste. *Caricatures de J.J.* Paris: Chez l'auteur et chez Alphonse Giroux, 1818. First edition. Title from front wrapper. Oblong folio (10 3/8 x 14 inches; 263 x 356 mm.). Twelve numbered hand-colored lithographed plates loose in wrappers as issued. Plates lithographed by C. Motte. Original pink lithographed wrappers (11 1/8 x 15 inches; 282 x 382 mm.). A very fine copy, housed in a fleece-lined quarter black morocco clamshell case.

"Cette suite de caricatures est intéressante pour les modes de l'époque [This series of caricatures is interesting for the costumes of the time]" (Colas). "This album foreshadows what was to be the prevailing style among caricaturists of manners in the early 1820s..." (Ray, *The Art of the French Illustrated Book*). Colas 1519. Hiler, p. 468. Ray, *The Art of the French Illustrated Book*, 101.

DB 03767.

\$8,500



**An Amazing Large-Paper Copy
With the Majority of the Plates in Three States**

[JENKINS, James]. [HEATH, William, artist]. *The Martial Achievements of Great Britain and Her Allies; From 1799 to 1815*. London: Printed for Js. Jenkins..., [1814-1815]. First Edition, Large Paper Copy with the majority of the plates in three states. Large quarto (13 1/8 x 11 inches; 335 x 277 mm.). Extra 'colored' copy of plate 35 used as an additional frontispiece and fifty-two hand-colored aquatint plates, and fifty-one views of military scenes and battles from drawings by William Heath. Forty-nine of the plates are in three states; the two other plates are in two states. Most plates and text watermarked "J. Whatman 1812". Contemporary maroon scored calf, gilt. Expertly rebaked with original spine laid down. Bookplate of Joel Spitz on front paste-down. Housed in a fleece-lined red buckram slipcase. A wonderful copy with the majority of the plates in three states. Abbey Life 365; Prideaux, p. 34; Tooley 281 ("Large-paper copies exist with the plates in three states.")

Abbey had a large-paper copy in the original thirteen parts (December 1814 through December 1815), but with the plates in colored state only. He makes no mention of copies with the 'plates in three states' - only Tooley makes note of this. It is quite fascinating to see the progression of the plates from the outline to the uncolored and then finally to hand-coloring. Excessively rare - the last copy with the plates in three states to appear at auction was nearly forty years ago. Provenance: acquired from Ackermann, Chicago, 1944.

William Heath (1794 - 1840) was a British artist. His early works often dealt with military themes, and this is probably the best known of his illustrated military books. Some of his later caricature works were published under the pseudonym Paul Pry.

DB 03340.

\$16,500





Lusty Stories
With Eighty-Five Hand-Colored Engravings
From the Original Plates By Eisen

LA FONTAINE, [Jean de]. *Tales and Novels in Verse of J. De La Fontaine...* Paris: J. Lemomnyer, 1884. Third edition in English thus, all rare, originally issued in 1877. Large Paper Copy. Two octavo volumes. Eighty-five hand-colored stipple and line engravings. Printed by Charles Hérissé, Evreux. Bound by Bayntun of Bath for Brentano's of New York in early twentieth century full midnight blue crushed morocco, gilt. A fine copy.

Jean de La Fontaine (1621-1695) was the most famous French fabulist and one of the most widely read French poets of the 17th century. He is known above all for his Fables, which provided a model for subsequent fabulists across Europe and numerous alternative versions in France, and in French regional language.

A fine reprint of the first edition in English of Charles-Dominique-Joseph Eisen's (1720-1778) richly illustrated edition of La Fontaine's *Contes et nouvelles en vers* (1762).

DB 02840. \$2,250

First Edition of Latrobe's "Visit to South Africa"



LATROBE, C[harles] I[gnatius]. *Journal of a Visit to South Africa in 1815, and 1816...* London: Published by L.B. Seeley and R. Ackermann, 1818. First edition. Large quarto (10 5/8 x 8 5/16 inches; 271 x 211 mm.). Folding engraved frontispiece map, twelve fine hand-colored aquatint plates drawn from sketches by C. Latrobe and M. [John] Melville and engraved by Stadler, J. Bluck, and D. Havell, and four uncolored plates of coastal views. Plates watermarked "J Whatman 1816." Title-page slightly foxed. Contemporary blind stamped russia, gilt. Expertly rebacked to style, corners expertly repaired. An excellent copy. Abbey, *Travel*, 325. Mendelssohn I, pp. 866-867. Prideaux, pp. 240 and 342. Tooley 292.

"In order to choose a site, the author travelled through a large part of the country right up to Fish River. There is a full description of the district of Groenekloof, and of the missionary settlements" (Mendelssohn).

DB 03184. \$3,500

Scarce Complete Devils Having Diabolical Fun
In a Very Unusual Binding



LE POITEVIN, [Eugène Modeste Edmond]. *Les Diables de Lithographies*. Paris / London: Chez Aumont / Charles Tilt, n.d. [1832]. First edition, complete. Oblong folio (14 3/8 x 21 3/4 in; 363 x 600 mm). Eighty illustrations on twelve black and white lithographed plates, numbered, with two supplemental plates with thirty-five illustrations; a total of fourteen plates in all. Traditional oriental string binding c. 1980 by an unknown binder in full walnut-stained leather with wood-grain highlights over flex-boards with a central panel in wood with two contrasting wood onlays depicting Diables, and four smaller and similar corner-pieces, the whole reiterated on the rear cover with different figures. Original front wrapper preserved. Small 1/4 inch closed tear to right margin of plates 1 and 2; 1/2 inch neat repair to lower margin of plate 6; some soiling to margins; occasional soiling within images. Overall, a near fine copy in a most unusual and attractive binding.

Very scarce complete. OCLC records only one copy in institutional holdings worldwide. ABPC records only one complete copy at auction since 1923.

DB 02833. \$9,000



DB 02377.

\$2,250

Scarce Leech - His Most Popular Character

LEECH, John. *Mr. Briggs & His Doings*. Fishing. London: Bradbury and Evans, 1860. First edition. Oblong folio (12 1/2 x 18 in; 318 x 457 mm). Twelve hand-colored lithograph plates heightened with gum arabic, mounted on artist board. Descriptive text with imprint at foot of each plate. Plates 8 and 9 are unsigned; plates 2 and 3 are signed "J Leech;" plates 1, 4, 5, 6, 7, 10, and 12 are signed "JL;" and the two illustrations on plate 11 are signed "L". Loose as issued, with the original brown paper pictorial upper wrapper. Wrapper a little worn and with a few marginal tears at edges otherwise an excellent copy. Housed in a half crimson morocco clamshell case.

"Messrs. Bradbury and Evans have much pleasure in introducing to the Public these Prints, which have been enlarged from Mr. John Leech's Original Drawings in 'Punch,' by a new and most ingenious process lately brought in operation by the Electro-Block Printing Company" (inner front wrapper). Field, p. 211. Tooley 299.



DB 02252.

\$2,800

Scarce Odyssey of Harlequin

[LEPRINCE, Xavier]. *Métamorphoses de l'Alequin...* Bruxelles: n.p., 1826]. First edition. Oblong quarto. Twelve hand-colored lithographed stub-mounted plates, size: 10 5/8 x 14 1/8 inches (271 x 360 mm). Bound late 19th century by G. Carayon in half deep cordovan straight-grain morocco over marbled boards. Bookplate of Ch. Bouret on front pastedown. Some very light foxing mainly on the first plate but still a fine copy.

Extremely scarce, with only one copy (at the BM) recorded by OCLC/KVK, and just one uncolored copy coming to auction within the last thirty-nine years. The BM attributes this album to Henri-Gerard Fontallard but that cannot be so. Close comparison with caricatures signed by Leprince and Fontallard conclusively demonstrate that the style here is dramatically different than Fontallard's but extremely close to Leprince's, particularly in the faces of the figures depicted.



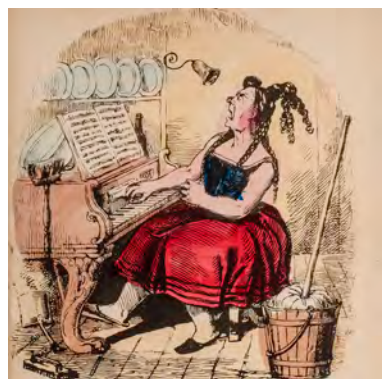
DB 02690.

\$4,500

Eighteen Fine Hand Colored Aquatint Views of England and Wales

LOUTHERBOURG, P.J. de. *The Romantic and Picturesque Scenery of England and Wales...* London: Printed for Robert Bowyer... by T. Bensley, 1805. First edition, first issue. Folio (18 3/8 x 13 1/4 inches; 467 x 333 mm.). Two title-pages and two leaves of descriptive text for each plate (titles and text in both English and French; the French text in double-columns). Eighteen hand-colored aquatint plates. Text and plates watermarked J. Whatman 1801 and 1805. A few light marginal stains to some text leaves, but still a near fine copy. Recently rebound to contemporary style in full dark green straight-grain morocco, gilt.

First issue copies contain a signature and imprint underneath each plate and watermarks no later than 1805. Abbey, Scenery, 9. Tooley 305.



DB 03736.

\$1,850

With Twenty-Four Highly Amusing Hand-Colored 'Valentine Plates'

[MOCK VALENTINE CARICATURES]. *The New London Fashionable Gentleman's Valentine Writer* [and] *Richardson's New Fashionable Lady's Valentine Writer; or, Cupid's Festival of Love*. Derby: Thomas Richardson, circa 1830. Octavo (7 1/4 x 4 3/4 inches; 185 x 121 mm.). Title-page "Collection of Mock Valentines London, circa, 1830" printed in brown and yellow with a hand drawn head within the lower part of the "C". Extra-illustrated with twenty-four amusing hand-colored engraved plates. Original paper wrappers. Bound ca. 1880 in half citron morocco over marbled boards ruled in blind. Spine ends a little worn.

A wonderful opportunity to relish the rude, less attractive walks of life – fat ladies, people who won't shut up, shrews, dandies, peeping toms, hen-peckers, conceited little barbers, knaves, brutes, bad singers, and more.

Popular Scenes by Henri Monnier
Six Plates in Two States - Colored and Uncolored

MONNIER, Henri. *Scènes Populaires dessinées à la plume par Henry Monnier*. Ornées d'un portrait de M. Prudhomme et d'un fac-simile de sa signature. Paris: Levassesseur, 1830. First edition. Octavo (8 5/8 x 5 1/4 inches; 219 x 135 mm.). Six engraved plates in two states, hand-colored and plain. Handsomely bound ca. 1920 by Yseux sr. de Thierry-Simier in three quarter crushed maroon morocco over marbled boards. Original printed front and back wrappers, and spine bound in. A superb uncut copy in a very attractive binding. Marie. Henry Monnier, p. 202

Over the years we have handled over forty books illustrated by Monnier - this is the first time that we have seen this title.

DB 03761.

\$3,500



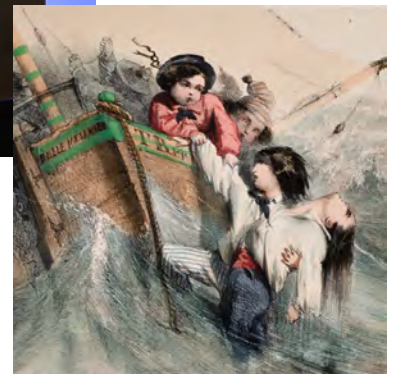
Extremely Scarce
Children Satirize Good Adult Behavior

MONTAUT, Henri de. *Vertus & Qualités*. Dessins Composés par... Paris: chez Arnauld de Vresse, n.d. [c. 1860s]. Colored issue. Oblong folio (11 1/4 x 15 7/8 in; 285 x 403 mm). Twelve hand-colored lithographed plates with interleaves. Each plate is imprinted "chez Aubert," the renowned Parisian printmaking house who also issued the book with plain (tinted) lithographs. Original cloth with blind-stamped arabesque panel enclosing an elaborately gilt centerpiece with title within. A clean, bright and fine copy.

Excessively scarce, with OCLC recording only one copy in institutional holdings worldwide, at Princeton.

DB 02867.

\$5,500



First Edition, Earliest Issue
"A Handsome Volume" (Prideaux)

ORME, Edward. *Historic, Military, and Naval Anecdotes...* London: Edited and Published by, and engraved under the direction of Edward Orme, 1819. First Edition, earliest issue and complete, with the plates watermarked "Whatman 1812" and "Whatman 1816," and the text watermarked "Whatman 1812." A scarce tall copy of the first issue. Folio (13 1/2 x 10 1/2 inches; 343 x 267 mm.). Forty hand-colored aquatint plates. Some light offsetting from the plates onto the text, occasional pale, mainly marginal spotting, a little heavier at the end. Contemporary full straight-grained maroon morocco, gilt. With the bookplate of Joel Spitz on the front paste-down. Lower joint very slightly cracked but firm. A near fine copy. Housed in a fleece-lined red buckram slipcase. Tooley 353. Abbey, *Life* 376. Prideaux. p. 224.

DB 03342.

\$4,500



Dutch Students on the March

[PANORAMA]. [Masquerade Leyden] *Gecostumeerde Optogt...* Leiden: Firma Jacs. Hazenberg Corns. Zoon, 1865. Oblong folio panorama (10 3/4 x 14 1/4 inches; 274 x 362 mm) extending to 15 feet, nine inches (480 cm.). Lithographed double-spread title-plate, and 211 hand-colored and numbered (on plate) illustrations on plates designed and lithographed by JDCC Baron de Constant Rebecque. 8 pp text printed in blue paper providing descriptions loosely inserted. Publisher's original pale brown pebbled cloth portfolio, with central gilt vignette and title surrounded by a blindstamped arabesque frame. Original ribbon ties renewed. Strengthening of a few folds. Otherwise a bright, internally fine copy.

OLCL/KVK record only four copies on institutional holdings worldwide. No copies at auction within the last thirty-six years.

DB 02227.

\$2,500

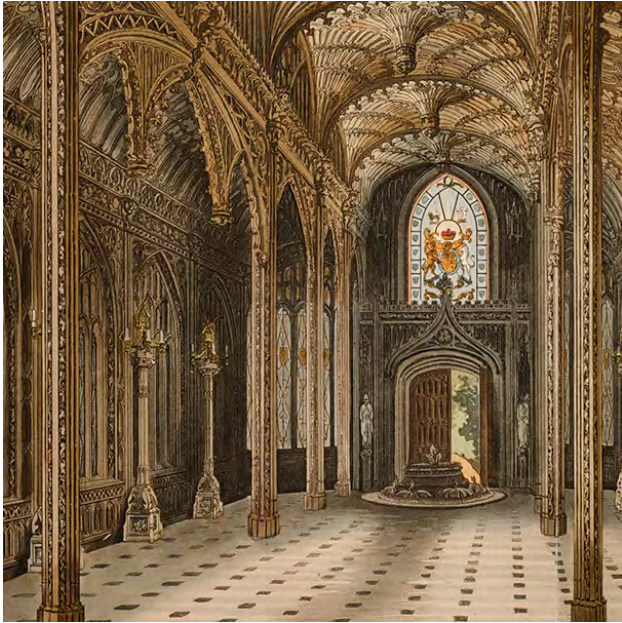


Papworth's "Select Views of London"
Seventy-Six Hand-Colored Aquatint Plates in a Fine Regency Binding

PAPWORTH, John P. *Select Views of London*; with Historical and Descriptive Sketches of Some of the Most Interesting of Its Public Buildings. Compiled and Arranged by John B. Papworth, Architect. London: Printed for R. Ackermann... by J. Diggins, 1816. First edition, first issue, with Papworth's name on the title-page. Large octavo (9 7/8 x 7 1/8 inches; 250 x 180 mm.). Seventy-six hand-colored aquatint plates, including five double-page folding. Plates watermarked "J. Whatman 1815". Contemporary Regency red straight-grain morocco. A little light offsetting from the plates to the text only. A wonderful and early copy in a fine 'Regency' binding. Abbey, *Scenery*, 217. Tooley 361. Martin Hardie, pp. 112, 312. Prideaux, pp. 144, 147.

DB 03781.

\$8,500



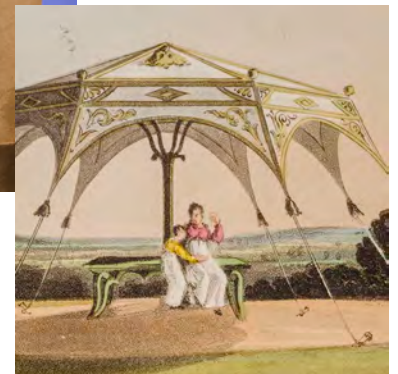
Papworth's Rural Residences
First Edition in the Original Boards Uncut

PAPWORTH, John Buonarotti. *Rural Residences*... London: J.Diggins for R. Ackermann, 1818. First edition. Imperial octavo (11 x 7 1/2 inches; 278 x 192 mm.). Twenty-seven hand colored aquatint plates after Papworth. Text watermarked 1816 & 1817. Original drab boards uncut, neatly rebacked to style, endpapers renewed. A spectacular, fine and fresh copy. Chemised in a later quarter green morocco slipcase.

"The following designs for rural buildings... were presented to the public in the "Repository of Arts"... during successive months of the years 1816 and 1817..." Abbey Life 45; Archer 246.2; Brunet IV, 9814; Prideaux p. 347; Martin-Hardie, pp. 112,129, 312; Tooley 359.

DB 03172.

\$4,500



**Twenty Hand Colored Lithograph Plates
Depicting the Species in the
Second Oldest Zoological Gardens in the World**

PAUQUET, Jean Louis Charles, illustrator. *Jardin des Plantes: La Ménagerie et la Vallée Suisse...* Paris: Amédée Bédelet, [1857]. First edition. Oblong quarto (9 3/16 x 12 1/4 inches; 234 x 310 mm.). Twenty fine hand-colored lithograph plates (all but one with tissue guard) all marked Bocquin, del et lith. & Imp. Lemercier, Paris. Numerous woodcut illustrations in the text. Original black diaper-grain cloth, gilt. Some light marginal foxing, otherwise a very fine copy. Very scarce. OCLC locates just two other copies worldwide at the Free Library of Philadelphia and the Bibliothèque Nationale.

DB 03445.

\$4,500



**"Popular Scenes" and "Scenes of Society"
Two of Pigal's Most Celebrated Albums**

PIGAL, Edme Jean. *Scènes Populaires [and] Scènes de Société [and] Moeurs Parisiennes*. Paris: chez Gihaut et Martinet, ca. 1822-1830. Folio (14 7/8 x 9 1/2 in; 350 x 242 mm). One hundred and eighteen numbered, hand colored lithographed plates printed by Langlumé. *Scènes Populaires* 50 plates complete; *Scènes de Société* 50 plates complete; *Moeurs Parisiennes* 18 of 100 plates. Contemporary half red morocco over patterned boards ruled in gilt. Spine head and tail expertly and almost invisibly repaired. The majority of plates are clean with just a handful exhibiting mild sunning/toning or foxing. Otherwise a fine collection of these albums - originally available in black and white as well as colored - that are scarcely found complete; the Sadleir copies that Ray examined lacked many plates. In all, the best overview of Pigal's finest and most celebrated work that we have yet encountered.

DB 03750.

\$6,500



**Scarcer Than a Battleship in a Bathtub
In the Original Parts
The Genuine Hand-Colored Issue**

RALFE, Mr. J[ames]. *Naval Chronology of Great Britain...* London: Whitmore and Fenn, 1818. First edition, early issue with plates watermarked 1819. Twelve original parts, 1818-1819, in tall octavo (10 1/8 x 6 7/8 in; 256 x 175 mm). Sixty "genuine" hand-colored aquatint plates (with printed inscriptions, i.e. "from a sketch by...", "from a plan by...",), including frontispiece, with original tissue guards. Original buff printed wrappers, with some expert renewal by master restoration artist, Bruce Levy. A fine set. Housed in a blue cloth drop-back clamshell box. A book of incredible scarcity in the original parts with only one copy seen at auction within the last fifty-three years, in 1960. This copy was stashed in the 1930s and forgotten in the vault of a bookselling firm until recently.

The rare 1820 three-volume first edition in book format is common by comparison. According to Abbey, plates later colored lack the inscriptions as noted above for genuine hand-colored plates, i.e. colored at time of issue. "Genuine colored copies are rare" (Tooley). The rear wrappers state "Price to Subscribers 10s 6d plain, and 15s coloured." The key, invaluable reference on the British Navy during the Napoleonic Wars and American War of 1812 with plates based on drawings by officers, many of whom were participants in the naval battles: T. Sutherland, F.C. Lewis, D. Havel and others after T. Whitcombe, J. Beresford, W.A. Armstrong, J. Gore, W. Hill. With List of Subscribers. Abbey, Life 342. Tooley 392. Sabin 67602. Howes R21. Cf. Prideaux, p. 348 (book edition).

DB 02379.

SOLD



The Great Wight Way

RAYE, Charles. *A Picturesque Tour Through the Isle of Wight*. Illustrated With Numerous Views. London: Printed for the Proprietor by Howlett and Brimmer, 1825. First edition. Oblong quarto. Twenty-four hand-colored aquatint engravings with interleaves. Contemporary quarter crimson straight-grained morocco over gray boards with gilt lettered and bordered crimson morocco title label. With the bookplate of Sir Manson M. Beeton. Original printed title label to front paste-down endpaper, catalog note to front free-endpaper. Spine head and inner hinges neatly strengthened, otherwise a very fine copy. Plate no. 8, *Sand Rock near Niton*, often found plain (as in Abbey and in a few institutional copies) is here vividly hand-colored. Abbey, Scenery 349. Tooley 394. Prideaux, p. 349.



DB 02614.

\$2,850

A Humorous Work by Humphry Repton with Ten Hand-Colored Aquatint Plates Fine in the Original Boards, Uncut

REPTON, Humphry. *Odd Whims; and Miscellanies*. London: Printed for William Miller, by W. Bulmer and Co., 1804. First edition. Two small octavo volumes (7 3/4 x 4 7/8 inches; 196 x 124 mm.). Ten hand-colored aquatint plates by J. Stadler after Repton. Stipple-engraved title vignettes by H.R. Cook after Repton. Complete with both half-titles. Plates 1 (volume 1 facing p. 24), 4 (volume 1 facing p. 126) and 10 (volume 2 facing p. 114) slightly stained in blank margins, short marginal tear on fore-edge of leaf G (pp. 81/2) in volume 1. Plates watermarked "1798". Original pink boards, printed paper labels on spines. Ink note on front board of volume 2. A remarkable copy of this rare and charming work.

Abbey, Life, 246 and 247 (large paper copy measuring 9 x 5/38 inches). Prideaux, p. 349.

DB 03777.

\$1,250



"Real Views, Accurately taken on the spot by the Author" Sixty-Five Aquatint Plates with Early Twentieth Century Hand Coloring

ROBERTSON, Archibald. *A Topographical Survey of the Great Road from London to Bath and Bristol*. With historical and descriptive accounts of the country, towns, villages, and gentlemen's seats on and adjacent to it... London: Printed for the Author... and William Faden..., 1792. First edition. Two octavo volumes (9 x 5 5/8 inches; 228 x 143 mm.). Sixty-five hand colored aquatint plates and eleven maps, ten of which are folding. Early twentieth century full maroon straight-grain morocco, gilt. Some foxing throughout, mainly marginal, otherwise a very nice copy with the plates finely hand-colored.

According to Abbey the book was issued with the aquatints uncolored except for a "few copies... printed on large paper". We believe that the hand coloring in this copy was done at the time of re-binding, i.e. ca. 1900-1920. Abbey. Scenery, 24.

DB 03717.

\$1,950





DB 03283.



The Complete and Scarce 1860 Hand-Colored Reprint

ROWLANDSON, Thomas. *The Comforts of Bath*. [London, 1860]. Reprint edition, complete and scarce. Oblong quarto (10 5/16 x 12 5/8 in; 261 x 322 mm.). No text or title, as issued. Twelve hand-colored aquatint plates after Rowlandson, all inlaid onto larger sheets. Average plate size including gray wash borders 6 3/8 x 8 11/16 inches; 162 x 221 mm.). Bound ca. 1900 by Rivière & Son in full crimson morocco, gilt. Ex libris S.P. Lohia with his circular bookplate on front paste-down. Short tear (neatly repaired) on top margin of sheet containing plate 6. A very fine set, the plates as fresh and clean as one could hope for.

The first edition of 1798 was designed to illustrate Anstey's *New Bath Guide*, and according to Tooley, is "one of the rarest of Rowlandson items." This reprint in excellent facsimile was published about 1860... Never issued with text." (Abbey, *Scenery*, 40, note). Abbey, *Scenery* 40 (1798 edition); Tooley 408. Prideaux, p. 350. BM *Satires* 9321.

\$6,500



DB 02618.



The Most Attractive Copy In Years Complete With Dedication Text and Subscriber's List

[ROWLANDSON, Thomas]. *Hungarian & Highland Broad Sword*... London: Published... by H. Angelo, February 12, 1799. First edition. Oblong folio (12 3/8 x 16 1/4 inches; 314 x 412 mm.). Hand colored aquatint title-page and twenty-three hand colored aquatint plates with imprint date Sept. 1, 1798 (except plates 8 and 9, with no imprint). Plates watermarked "J. Whatman, 1794." Bound Rivière & Son for H. Sotheran in full dark red crushed morocco. Original plain drab blue wrappers preserved. Small marginal paper flaw to upper edge (3/16 x 5/8 inch) of plate "Sword Arm Protect". A clean, bright, and fine copy of this rare volume scarcely found in such condition. "Valuable as a record of the military life and costume of the time." (Prideaux). Grolier/Rowlandson 10. Tooley 414. Colas, 2587. Hiler, p. 762. Martin Hardie, pp. 164-165 and 315. Falk, p.212. Prideaux, p. 225.

\$7,500



DB 03290.



Thomas Rowlandson's Loyal Volunteers of London... The Plates Heightened in Gold and Silver

ROWLANDSON, Thomas. *Loyal Volunteers of London & Environs, Infantry & Cavalry, in their respective Uniforms*... [London]: Rudolph Ackermann, [1798-99]. First edition, early issue. Large quarto (13 x 10 1/2 inches; 330 x 266 mm.). Hand-colored etched title-page, 86 hand-colored etched plates, many heightened with gold or silver, all by and after Thomas Rowlandson. Bound without the two later issued plates as usual. Contemporary full red straight-grain morocco, gilt. Expertly and almost invisibly rebaced to style.

A wonderful and large copy of this important work by Thomas Rowlandson, with early impressions of the plates heightened with gold and silver. The text and plates are watermarked 1794. Abbey *Life* 379; Prideaux p. 350; C. Thomson *Bobins* II, 385; Tooley 416; Colas, 2586.

\$14,500

Dr. Rowlandson Tours Cornwall, &c.

[ROWLANDSON, Thomas]. *Rowlandson's Sketches From Nature*. London: N.p., 1822. First and only edition, with no printer, publisher or date on titlepage. Quarto (10 7/8 x 8 1/2 in; 276 x 221 mm). Title and eighteen hand-colored plates, drawn and etched by Rowlandson, fourteen of which are aquatints, and three watermarked 1818. Full brown morocco by Rivière & Son expertly rebaced with the original spine laid down. Original marbled wrapper with engraved title label preserved at rear.

Most views are of Cornwall and the west country but also includes a view of Strawberry Hill. Abbey, Scenery 33. Tooley 426.

DB 02637.

\$5,500

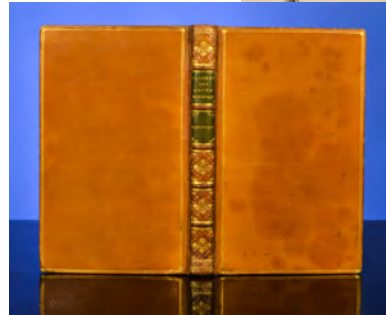


**With Twenty-Nine Hand Colored Etched Plates by
Thomas Rowlandson**

ROWLANDSON, Thomas, *illustrator*. [BUNBURY, Henry]. GAMBADO, Geoffrey. *An Academy for Grown Horsemen* [and] *The Annals of Horsemanship*... London: Printed for Vernor, Hood, and Sharpe, 1808. First edition, first issue with the Hand-Colored Rowlandson plates. Small octavo (6 5/8 x 4 inches; 169 x 102 mm.). Twenty-nine hand colored etched plates. Bound ca. 1900 by Rivière & Son in full polished tan calf, gilt. Expertly and almost invisibly rebaced with the original spine laid-down. A near fine copy, the plates bright and fresh. According to ABPC it would appear that the last copy of this book to appear at auction was at Swann Galleries, NY, in 1979. "Gambado is said to have been Francis Grose, compiler of *A Classical Dictionary of the Vulgar Tongue*" (Riely, John C. Horace Walpole and 'the Second Hogarth', in *Eighteenth Century Studies*, Vol. 9, No. 1, Autumn, 1975).

DB 03284.

\$2,850



**Hand Colored Etched Title and Nineteen Hand-Colored
Etched "Caricatures of the Passions"**

[ROWLANDSON, Thomas, and WOODWARD, George Moutard, *illustrators*]. *Le Brun Travestied. Or Caricatures of the Passions*. Design'd by G.M. Woodward. and Etch'd by T. Rowlandson. London: Pubd...at R. Ackermann's Repository of Arts, 21 Jany. 1800. Large quarto (11 11/16 x 9 3/16 inches; 296 x 233 mm.). No text as issued. Hand-colored etched title and nineteen hand-colored etched plates by Thomas Rowlandson after G.M. Woodward. Later blue paper wrappers. All plates mounted on stubs, fourteen of the plates trimmed at lower margin not affecting lettering except that of plate #8 which has partial loss of the imprint. A wonderful example of this very rare suite of plates. All plates with the small ink stamp of Dr. W. Schumacher on verso. Housed in a later blue cloth clamshell case with red leather spine label lettered in gilt.

Grolier Club, Rowlandson, 56; William A. Gordon, BC-44; BM Satires 9628-9632, plates 6, 7, 12, 15 & 20 only.

DB 03411.

\$19,500



An Unusually Fresh & Clean Copy

SAMS, William. *A Tour Through Paris*, Illustrated with Twenty-One Coloured Plates, Accompanied with Descriptive Letter-Press. London: William Sams, [n.d., 1828]. [Second edition], identical to the first of 1824 but with subtitle added, and plates in different order. Folio (14 1/4 x 10 7/16 inches; 361 x 265 mm.). Engraved title-page and twenty-one hand-colored aquatint plates with accompanying text. Plates watermarked 1827 and 1828. Contemporary quarter crimson straight-grained morocco over marbled boards. A fine copy, unusually fresh and clean. Published by printer-bookseller William Sams, of whom little is known, these beautifully designed and aquatinted prints of brilliant hue and warm saturation depict lively and diverse Parisian street scenes and interiors. Abbey, *Travel*, 114. Colas, 2898. Lipperheide, 1187. Tooley, 444.

DB 02694.

\$5,500

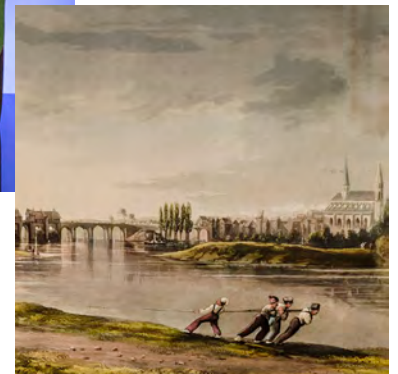
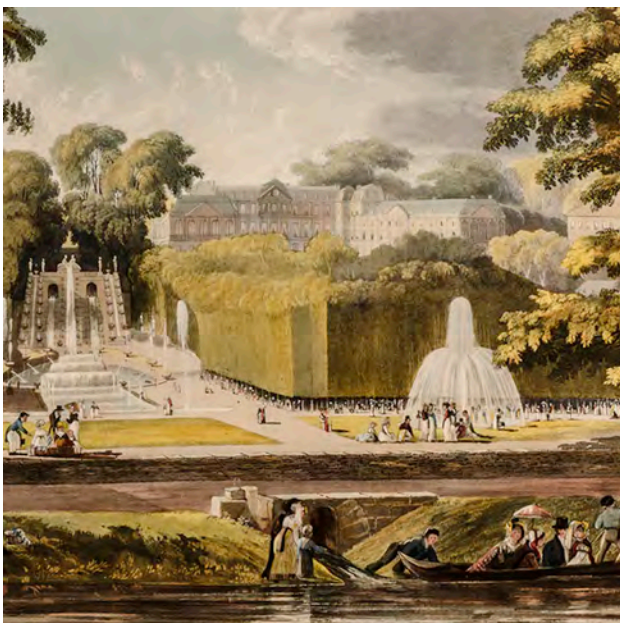


One of Fifty Large-Paper Copies With Remarkably Brilliant Impressions of the Plates That are Greatly Superior to those in the Regular Copies

SAUVAN, Jean-Baptiste-Balthazar. *Picturesque Tour of the Seine, From Paris to the Sea...* London: R. Ackermann, 1821. First edition. One of Fifty Large-Paper Copies. Folio (16 3/4 x 13 inches). Hand-Colored map and twenty four hand-colored aquatint plates by D. Havell after A. Pugin and J. Glendall. Plates and text watermarked 1820. Bound by [Rivière] for Hatchards ca. 1940 in three-quarter dark green morocco over green cloth boards. A fine, fresh and very tall Large-Paper edition of one of the greatest nineteenth-century English color plate books. Brilliant impressions of the plates, superbly hand-colored. With all six of the original publisher's wrappers bound in at the end. Abbey, *Travel* 90; Tooley 445; Bobins, *Exotic and the Beautiful* II: 548.

DB 03367.

\$22,500





DB 03748.

\$9,500

**Possibly The Only Other Complete Copy Extant
Exceedingly Scarce**

[SCHEFFER, Jean-Gabriel], J.S -, PIGAL, &c, &c. *Recueil des Scènes Familiales, et de Société de Paris*. Paris: n.p. [Chez Martinet], 1824. First (only) issue, complete. Folio. Six parts in one volume. Thirty-six hand-colored lithographed plates, watermarked "J Whatman 1823." Contemporary half tan calf, neatly rebacked to style. An excellent copy, the vivid hand-coloring startlingly bright and fresh. We know of only one other copy in a private collection - this copy, quite possibly, the only other complete copy extant.

Only one institutional copy worldwide, at Yale, but it is incomplete with only three parts. No copies have come to auction within the last thirty-five years. Lipperheide's copy contained only thirty-four plates. Not in Colas, Hiler, OCLC or RLIN. Lipperheide 3684 (with thirty-four plates).



DB 03343.

\$3,500

**The Heroes of France Followed by
"The Picture of Their Most Glorious Deed"**

[SERGENT-MARCEAU, Antoine-François]. *Portraits Des Grands Hommes, Femmes Illustres...* Paris: Chez Blin, [c. 1792]. First Edition of a seminal work in the history of color printing. Large quarto (12 5/8 x 9 1/16 inches; 321 x 230 mm.). 156 superb color-printed aquatints only (of 192), by Moret, Ridé and Mdma. De Cernel, after Sergent. Small worm-track on lower inner margin of front board and free endpaper and just touching the sepia title. A wonderful example with stimulating and vibrant coloring of the plates. Contemporary half maroon morocco over pink paper boards. Housed in a later fleece-lined, red buckram slipcase. Scarce, with very few copies in institutions worldwide.

Cohen-de Ricci, 951; Franklin, *Catalogue of Early Colour Printing*, p. 53; Ray, *The Art of the French Illustrated Book 1700-1914*, #86 (130 plates only); Matterlin 1976-78, p. 66.

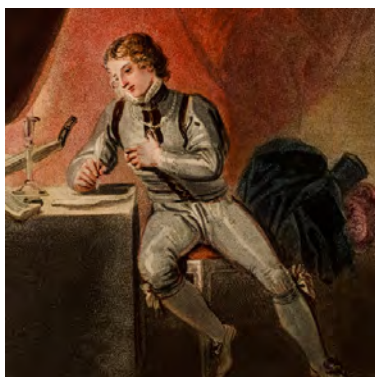


DB 03289.

\$6,500

**"One of the Principal Sources
From which Illustrators of Ancient Costume have Derived their Material"**

SMITH, Charles Hamilton. MEYRICK, Samuel Rush. *The Costume of the Original Inhabitants of The British Isles, from the Earliest Periods to the Sixteenth Century...* London: Printed by William Bulmer, Shakespeare Press, Published by R. Havell, 1815. Large folio (16 1/8 x 12 1/2 inches; 409 x 317 mm.). Twenty-five hand colored aquatint plates. Plates watermarked 1810. [together with]: SMITH, Charles Hamilton. *Selections of the Ancient Costume of Great Britain and Ireland, from the Seventh to the Sixteenth Century...* London: Printed for William Bulmer, Shakespeare Press, for Messrs. Colnaghi and Co., 1814. Large folio (16 x 12 1/2 inches; 406 x 317 mm.). Sixty-one hand colored aquatint plates. Plates watermarked 1820 & 1824. Title-page, preface (2 leaves), and the text to nine plates inlaid to size. Bound without the half-title and the list of plates/errata leaf. Together two folio volumes. Large-paper copies. Full contemporary red straight-grain morocco, gilt. Aside from the inlaid leaves, a remarkably fine set. Tooley, 326, Tooley 457.



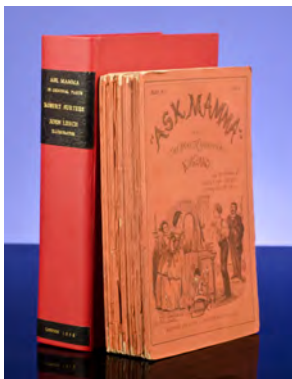
DB 03177.

\$3,750

**"All the World's a Stage, and all the Men and Women Merely Players..."
Remarkably Fine Hand-Colored Stipple Engraved Plates**

STOTHARD, Thomas, illustrator. SHAKESPEARE, William. *Shakespeare's Seven Ages of Man Illustrated*. Hammersmith: [W. Bromley], 1799. Folio (17 1/2 x 11 inches; 445 x 280 mm.). Stipple-engraved title and seven plates by William Bromley after Thomas Stothard, each printed in colors by Collins and finished by hand, one uncolored engraved plate of text by Collins. Plates watermarked 1794, text watermarked 1796. Early twentieth century full brown morocco by Rivière & Son. Original blue paper wrappers with printed paper label bound in at the rear. A finely bound copy of this beautiful series of illustrations after Thomas Stothard, one of the greatest illustrators of his era.

Not mentioned in the list of Stothard's works books in Hammelmann, *Book Illustrators in Eighteenth Century England*; Jaggard p.287.



DB 02659.

\$1,750

**In the Original Monthly Parts
With Thirteen Humorous Hand Colored Plates**

SURTEES, Robert Smith. [LEECH, John, illustrator]. *Ask Mamma*; "... London: Bradbury and Evans, 1857-1858. First edition, first issue, in the original thirteen monthly parts, March 1857-April 1858. Octavo (8 3/4 x 5 5/8 in; 223 x 144 mm). Thirteen hand-colored engraved plates (including frontispiece) and sixty-nine wood-engravings in text, all by John Leech. Publisher's original red-brown pictorial wrappers. A lovely, rather astonishing set with minimal wear, confined to spine extremes and small closed tear to fore-edge of Part I. Plates clean and bright. A fine set. Chemised and housed in a red cloth clamshell case. Mellon/Podeschi 195. Sadleir 3161.

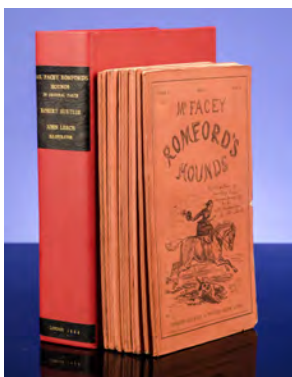


DB 02642.

\$2,250

**In the Original Monthly Parts
With Seventeen Humorous Hand Colored Plates**

SURTEES, Robert Smith. [LEECH, John, illustrator]. *Handley Cross...* London: Bradbury and Evans, 1854. First illustrated edition, first issue with 'Illustrious Leech' in Preface. Seventeen original parts issued from March 1853 to October 1854. Octavo (8 13/16 x 5 5/8 inches; 224 x 143 mm.). Seventeen hand-colored etched plates, numerous black and white woodcut illustrations. With most advertisements as called for. With the bookplates of famed collectors H. Bradley Martin and Fitz Eugene Dixon. Publisher's original red-brown pictorial wrappers. An excellent set, bright and fresh. Chemised and housed in a red cloth clamshell case with black leather spine label lettered in gilt. Podeschi 188. Tooley 473.



DB 02660.

\$2,250

**In the Original Monthly Parts
Twenty-Four Humorous Hand Colored Plates**

SURTEES, Robert Smith. [LEECH, John, illustrator]. [BROWN, Hablot K., ilustator]. *Mr. Facey Romford's Hounds...* London: Bradbury and Evans. 1864-65. First edition, third issue, in the original twelve monthly parts, May 1864-April 1865. Octavo (8 3/4 x 5 5/8 in; 223 x 144 mm). Twenty-four hand-colored steel-engraved plates, two to each volume. The illustrations to Parts VIII-XII are unsigned but by Hablot K. Brown aka "Phiz." Publisher's original red-brown pictorial wrappers. Minimal restoration of spines to a few volumes, tiny chip to fore-edge of Part I, otherwise an excellent and quite lovely set. Chemised and housed in a red cloth clamshell case. Podeschi 207. Tooley 475.



DB 02643.

\$1,750

**In the Original Monthly Parts
With Twelve Humorous Hand Colored Plates**

SURTEES, Robert Smith. [LEECH, John, illustrator]. *Plain or Ringlets?* London: Bradbury and Evans, 1860. First edition. Thirteen parts bound in twelve. Octavo (8 3/4 x 5 11/16 inches; 223 x 145 mm.). Hand-colored etched vignette title and twelve hand-colored plates. Black and white wood engravings throughout. Bound without the 12-page catalogue at end of the thirteenth part. Publisher's original red-brown pictorial wrappers. With the bookplates of H. Bradley Martin and Fitz Eugene Dixon. First and final parts with small losses at spine foot, color plate in part five with light crease, still a very good set. Chemised and housed in a red cloth clamshell case. Podeschi 199. Tooley 477.



Don't Cry For Me Argentina & Uruguay - You Were One of Only Fifty Large Paper Copies

VIDAL, E[meric] E[ssex]. *Picturesque Illustrations of Buenos Ayres and Monte Video*, Consisting of Twenty-Four Views: accompanied with descriptions of the scenery, and of the costumes, manners, &c. of the inhabitants of those cities and their environs. By E.E. Vidal, Esq. London: Published by R. Ackermann...Printed by L. Harrison, 1820. First edition. One of fifty large paper copies. Atlas quarto (15 5/8 x 12 1/2 inches; 397 x 317 mm.). Twenty-four very fine hand-colored aquatint plates, four of which are double-page and folding, including one with two views. Text and plates watermarked 1818 and 1820. Publisher's green morocco-grain cloth with covers decoratively stamped in blind and spine decoratively stamped and lettered in gilt. Yellow coated endpapers. Very slight wear to upper joint, inner hinges strengthened. Housed in a green cardboard slipcase. A wonderful copy.

The plates include: "General View of Buenos Ayres, from the Plaza de Toros;" "Landing Place;" "Market Place;" "Milk Boys;" "South Matadero (Public Butchery);" "Church of San Domingo;" "Pampa Indians;" "Estantia (Farm) on the River San Pedro;" "Balling Ostriches;" "Guachos (Rustics) of Tucuman;" "Convoy of Wine Mules;" "Paolistas, Soldiers of the East Bank of the Plata;" "A Quinta (Farm);" and "A Horse Race."

"The twenty-four aquatints, all after drawings by Vidal, four of them being large folded plates, are engraved by G. Maile, J. Bluck, T. Sutherland, and D. Havell...[and] possess a subtle charm of their own apart from their historical and geographical value" (Martin Hardie).

Abbey describes only a red cloth binding on his large paper copy. The green cloth of the present copy, with slightly different tooling on the spine (without the phrase "24 plates coloured"), is obviously a variant. Abbey, *Travel*, 698. Colas 3000. Hiler, p. 878. Martin Hardie, pp. 107 and 312. Prideaux, pp. 355 and 375. Sabin 99460. Tooley 495.

DB 02645.

\$22,500





DB 03427.

An Exceptionally Rare Costume Periodical

WALKER, G[eorge]. *The Cyclopaedia of the British Costumes...* London: [G] Walker, May 1828–November 1832. **First edition. Volume 2 only (of 5 volumes)**. Ten original parts bound in one oblong quarto volume (9 7/16 x 11 3/6 inches; 240 x 283 mm.). Engraved title-page. Thirty-six (of forty) engraved plates of which 32 are hand-colored. Of the 32 hand-colored plates, 14 are double-page spreads. The four plain plates are for Summer 1829. The double-page spreads for Summer 1830 and Winter 1830 have been cut close at the lower margin with loss of imprint. The four plates that have not been bound into this volume are for Summer 1831. Later quarter brown morocco over original marbled boards, neatly re-backed and re-cornered. Board edges a little worn, some tape staining on inner hinge of rear endpapers. An excellent example of this superbly hand colored nineteenth century fashion magazine. According to Colas this exceptionally rare costume periodical ran from 1823 to 1847 and contained 146 plates. Colas, 771; Hiler, p. 209; Not in Abbey, Tooley, Davenport, Holland or Lipperheide.

\$6,000



DB 02782.



First Edition "The Only Colour Plate Book Prior to 1850 Devoted to Cricket"

[WANOSTROCHT, Nicholas "Felix"]. [WATTS, George Frederick, *illustrator*]. *Felix on the Bat...* London: Baily Brothers, 1845. First edition. Small quarto (9 7/16 x 7 1/4 in; 239 x 184 mm). Frontispiece and six hand-colored lithographed plates, three black and white plates, eight black and white text illustrations. Publisher's original green cloth. Spine mildly sunned, a few marks, still a wonderful copy. Only nine copies on institutional holdings worldwide. "The only colour plate book prior to 1850 devoted to cricket" (Abbey). Of particular note is the frontispiece, a visual pun on the title featuring Felix flying over a landscape while standing on the back of a bat with its wings spread. Abbey, *Life* 396. Cf. National Book League "Cricket" 108.

\$2,500



DB 02609.



Written While the Insane Author Was Living in a Gravel Pit

[WILLIAMS, Charles, *illustrator*]. MITFORD, John. *The Adventures of Johnny Newcome in the Navy...* London: Published for the Author and sold by Sherwood, Neely and Jones [et al], 1823. Third edition in book form, originally issued 1819 in eight monthly parts. Quarto (10 3/16 x 6 3/16 in; 259 x 158 mm). Twenty hand-colored aquatint engravings. Handsomely bound by Samuel Tout of London in full deep crimson morocco. A fine copy.

Not to be confused with an earlier book with the same title by Alfred Burton with illustrations by Thomas Rowlandson published in 1818. It is a common mistake to presume that Alfred Burton was a pseudonym for John Mitford and that the two books are one and the same; many library records are littered with this misinformation. Hardie declares that this Mitford was an "open imitation" of the Burton. Abbey, *Life* 340. Tooley 332. Prideaux, p. 304. Hardie, p. 173.

\$1,750

**"The Most Beautiful Book on Indian Sport in Existence" (Schwerdt)
Forty Magnificent Hand-Colored Aquatint Plates**

WILLIAMSON, Captain Thomas, [author, illustrator], [HOWITT, Samuel, illustrator]. *Oriental Field Sports; Being a Complete, Detailed, and Accurate Description of the Wild Sports of the East...* London: William Bulmer and Co. for Edward Orme, 1807. First edition, first state with plates & text watermarked 1804. Oblong folio (18 1/8 x 23 1/8 inches; 460 x 588 mm.). Complete with hand-colored additional title and forty hand-colored aquatint plates. Some short marginal tears and a few leaves with light water stains. Contemporary full dark green straight-grain morocco, gilt and blind. Expertly rebounded to style. The plates bright and fresh and with exceptional hand coloring. The John M. Schiff copy with his engraved bookplate on front paste-down.

"To the same year belongs the *Oriental Field Sports*... The text is by Captain Thomas Williamson, and the forty plates, which, as a bookseller's catalogue insidiously remarks, would make a fascinating series in frames to adorn a smoking-room, are from Williamson's designs, re-drawn by Howitt. The preface, in the florid language of the period, claims that in this book 'the British Nimrod may view with no small satisfaction a new and arduous species of the Chase. The Artist may reap a rich harvest of information... The Philosopher and the Historian may either confirm or correct their conceptions of former details.' The book is not only a mine of information as to the manners, customs, scenery, and costume of India, but contains one of the finest series of sporting plates ever published. All are coloured aquatints engraved by H. Merke, with the exception of two by J. Hamble and a soft-ground etching by Vivares" (Martin-Hardie, pp. 135-136)

Provenance: (Sotheby's New York, December 11th, 1990, lot 347 (\$16,500 including buyers premium). Abbey, Travel, 427; Nissen ZBI, 4416; Tooley, 508; Schwerdt II, p. 297-298.

DB 02691.

\$18,000



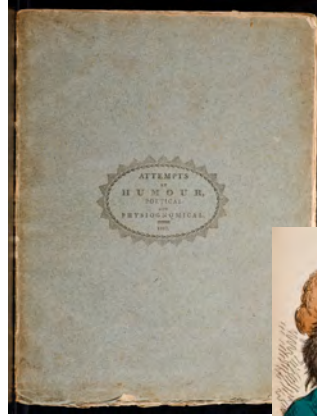
So Scarce It's No Laughing Matter

WOODWARD, George Moutard. *Attempts at Humour, Poetical and Physiognomical*. London: Printed for the Author; Published by B. Crosby and Co., 1803. First edition. Quarto (10 x 7 5/8 in; 253 x 193 mm). Eight hand-colored etchings with original tissue guards, designed by Woodward and etched by Percy Roberts. Original printed blue-gray wrappers in later custom cloth dust jacket. Chemised in a later leather-edged slipcase, its cloth matching that of the chemise.

Exceptionally scarce. Not in Abbey, Tooley, or other standard references. OCLC records only five copies in institutional holdings worldwide. Gordon Library BC-17. Not in Abbey, Tooley.

DB 02805.

\$8,500

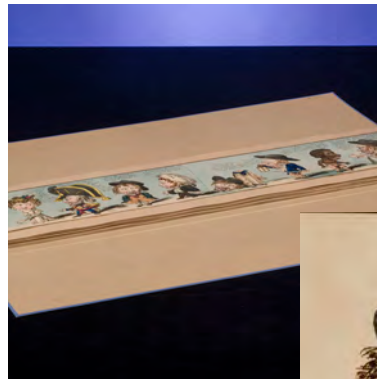


A Fun-Filled Frieze by the Pioneer of the Strip Cartoon

[WOODWARD, George Moutard]. [ROWLANDSON, Thomas]. *[A Caricature Frieze]*. [London: Rudolph Ackermann, 1799] and [London: S.W. Fores, November 9th, 1800- February 6th, 1801]. First edition. Oblong folio (5 x 20 1/4 inches; 126 x 511 mm.). A collection of eighteen hand-colored etched caricatures (3 3/4 x 18 inches; 95 x 457 mm.), and one shorter strip (3 13/16 x 9 7/16 inches; 97 x 240 mm.), laid down on both sides of card mounts, the mounts joined as a succession of album pages. Panorama style in a blue cloth chemise with black morocco lettering label, housed in a blue cloth slipcase with similar black morocco label. Fourteen plates (of 24) from *Pigmy Revels* and five plates (of 72) from *Grotesque Borders for Rooms and Halls*. In over fifty years of dealing in rare books I have handled three copies of *Pigmy Revels* but I have never had any of the plates from *Grotesque Borders* (DJB).

DB 03339.

\$5,500



A Fine Collection of Seventy Caricatures
Woodward and Rowlandson's Grotesque Borders for Screens, Billiard Rooms, Dressing Rooms, etc.

WOODWARD, George Moutard. ROWLANDSON, Thomas. (Drawn by Woodward, etched by Rowlandson). Grotesque Borders for Screens, Billiard Rooms, Dressing Rooms, & c., & c., Forming a Caricature Assemblage of Oddities, Whimsicalities & Extravaganzas!! London: Rudolph Ackermann, 1799-1800. First edition. Quarto (9 9/16 x 7 7/16 inches; 243 x 188 mm.). Twenty heavy-stock leaves, the first fifteen with two images on recto and two images on verso (60 images). The last five leaves each with two images on recto (10 images). The average size of each image is 3 3/4 x 3 3/4 inches. Mid-nineteenth century half black roan over black pebbled cloth boards ruled in gilt. Spine ruled in gilt with maroon morocco label lettered in gilt. Housed in a felt-lined half black morocco over red cloth boards clamshell case. A unique album. Gordon, BC-34; Not in Abbey.

DB 03694.

\$6,500



National Opinions on Bonaparte

[WOODWARD, George Moutard]. [WILLIAMS, Charles]. [National Opinions on Bonaparte], a double strip, also after Woodward, of 8 and 7 costume figures of various nationalities, respectively, each captioned with the name of their country and a summary of that nation's attitude of Napoleon, culminating with John Bull speaking for England, 'I laugh at him, and defy him, but I still don't much like him', original hand-coloured engraving by Charles Williams, trimmed as two separated strips with the loss of the title field, each c.110 x 325mm., each bearing a neatly inked caption 'Opinions of Bonaparte', framed and glazed, [BM Satires 10980], Thomas Tegg, [1808] (2).

DB 03422.

\$1,250



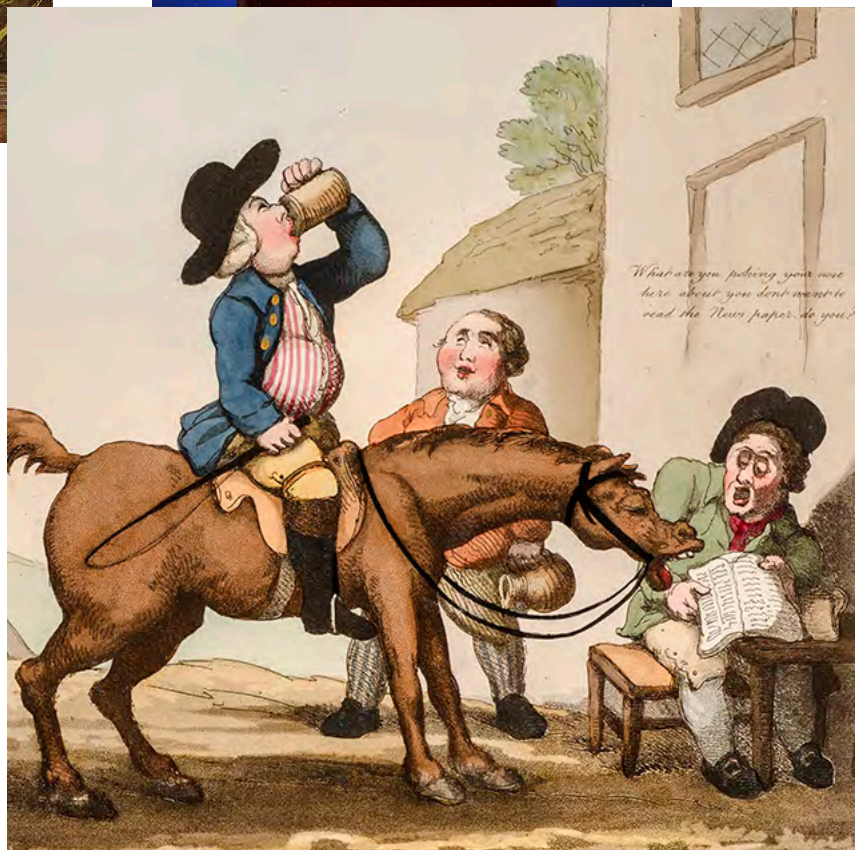
**The Exceedingly Rare
"Pleasing Effects of Teaching a Horse to Dance"
And Other Vagaries of Horse Comportment**

WOODWARD, George Moutard, and ROWLANDSON, Thomas. *Horse Accomplishments*. R. Ackermann, 1799. Oblong quarto (10 3/4 x 13 3/8 in; 273 x 340 mm). Twelve hand colored aquatint plates drawn by Woodward and etched by Rowlandson, with droll captions by Woodward. Plates watermarked J. Whatman, 1794. Small stain on lower right margin of first plate (not affecting image) and some very light foxing to the margins of a few plates. A wonderful copy with especially fine hand coloring. The plate titles refer to the behavior of both the horses and their riders. Bound by Rivière & Son ca. 1910 in full red crushed levant morocco. Expertly re-backed with the original spine laid down. Abbey, *Life*, 397. Prideaux, p. 350. Lewine, 1 p. 480. De Ricci, *The Book Collector's Guide* pp. 471, 641. Grolier Club Catalog, No. 54. Gordon, BC-38.

Exceedingly rare, with only two copies brought to auction in over forty years, the Whitney copy (Sotheby's NY, 1999, \$12,000+premium); the other copy at Christies in 1977. OCLC and KVK locate only three copies, in Houghton Library at Harvard, Princeton, and Stanford. It is quite astounding that none of the institutions in the British national library system have any copies of this waggish satire on equine behavior (the plate titles refer to the horses) and the consequent frustrations of those who ride them.

DB 03721.

\$18,500



*"Book love... is your pass to the greatest, the purest, and the most
perfect pleasure that God has prepared for His creatures"*

Anthony Trollope



FINE BINDINGS

David Brass Rare Books, Inc.
P.O. Box 9029, Calabasas, California, 91372, USA

**John Austen's Hamlet Specially Bound by Susan Allix
A Remarkable and Innovative Design**

[ALLIX, Susan, binder]. AUSTEN, John, illustrator. SHAKESPEARE, William. *Hamlet, Prince of Denmark*... London: Selwyn & Blount Ltd, [1922]. One of sixty copies signed by John Austen and with an additional title-page. Large quarto. Illustrated throughout with striking black & white illustrations. Bound by Susan Allix (completed 2010) in a special designer binding of full black goatskin with several rectangular panels of various leathers including suede and crocodile. Original front and rear decorated end-papers bound in with "Binding by Susan Allix / for Denis Collins. / Completed October 2010" written in ink on front free end-paper. Housed in the original black cloth clamshell case. A very fine copy in a unique and wonderful designer binding.

Considered by many to be John Austen's (1886-1948) finest piece of book illustration. The style is very much in the vein of Aubrey Beardsley with hints of Harry Clarke and Hans Henning Voight (aka Alastair).

"Hamlet is a tragedy; tragedies are dark so the ambiance of the binding as it presents itself is dark. Yet it is a play shot through with flashes of light that reveal our situations... This is suggested by the silver piece that I made by reworking silver left from other projects into a chain of shapes. The variations of black leather... may be seen as the formal shifts from one act to another. When the play is read, not acted, the scene-changing can be less dramatic, more meditative. The glass panel represents the action and drama, excitements of reason, blood, and a contrast to the inaction of the black rectangles. The glass, with paint and background colour, has been scratched and sandpapered into some sort of chaos. The intention of the binding is to create an atmosphere, or introduction to the work inside... And, as for the play, what could I do to that, being a thing (almost) immortal? Perhaps try to suggest that inside, the book is thrillingly serious." (Susan Allix).

DB 03775.

\$6,500



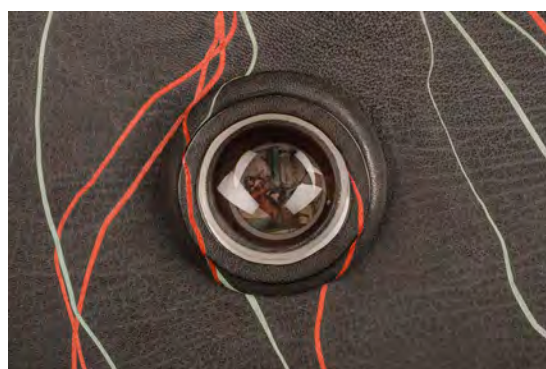
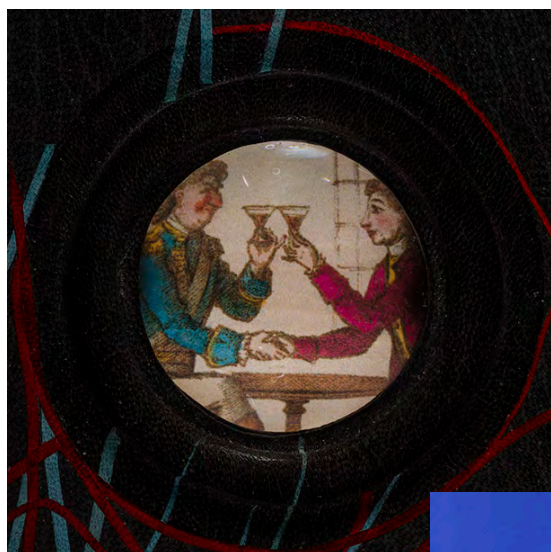
Rex Whistler's "Gulliver's Travels"
Specially Bound by Susan Allix
Uniquely Bound in Two Wonderful and Very Unusual Designer Bindings

[ALLIX, Susan, binder]. WHISTLER, Rex, illustrator. SWIFT, Jonathan. *Gulliver's Travels...* London: The Cresset Press, 1930. One of 195 copies on Barcham Green handmade paper, out of a total edition of 205 copies. Two large folio volumes. Twelve hand-colored engraved plates, five full-page engraved maps in the text, engraved title vignettes, and eight engraved head-and tail-piece vignettes. Specially bound for Denis Collins in modern gray goatskin over beveled boards, by Susan Allix, with an abstract onlaid design in red, light blue and light green leather, magnifying and reducing lens set into each front cover respectively, revealing two illustrations after Whistler mounted on fly-leaf below. Inscribed by Susan Allix on a supplied front blank leaf in the first volume to Denis Collins.

Susan Allix - frequently cited as 'the greatest bookmaker of her generation' - often creates limited editions from her private press with original prints, letterpress printing and hand-binding. Since establishing her own press she has created a series of fifty works that have been exhibited internationally, featured in the collections of the National Art Library; the V&A; the British Library; The Hague; the Library of Congress; Harvard and the New York Public Library, among others. This special commission includes a correspondence from Allix to Denis Collins, a narrative in itself of the intricacies that went into its creation: "Dear Denis, Briefly, a note to let you know how goes the magnification and minification... I thought to make the book and binding a unity, that part of one of Whistler's illustrations should be copied and then used as an end sheet, thereby being viewed through the lens on the cover. This image would then become smaller (or larger) as the book opened, and then disappear as the cover was lifted after a certain point, and the real sized picture would appear on the end-paper". Ransom, *Selective Check Lists*, p. 7, no. 14.

DB 03810.

\$13,500



**Three Volumes, Each in an Elegant,
Beautifully Wrought Pictorially Inlaid Binding**

[BAYNTUN OF BATH, binders]. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham). *The Ingoldsby Legends...* The Three Series. London: Richard Bentley, 1855. Tenth edition. Three octavo volumes. Twenty engraved plates by George Cruikshank and John Leech, including frontispieces. Uniformly bound c. 1925 by Bayntun of Bath in full crushed blue morocco with a multi-colored pictorial onlay vignette to each upper cover, the vignette within an enchanting arabesque-bordered frame with extensive gilt dots as background. Wide turn-ins with triple fillets. Gilt rolled edges. Gilt ornamented raised bands. Gilt framed and ornamented compartments. All edges gilt. Pink marbled endpapers. A fine set, handsomely bound. The exquisite inlays on the front cover of each volume depict as follows: **First Series:** The Great Lord Cardinal. **Second Series:** Shylock. **Third Series:** Sir Christopher Hatton.

"George Bayntun [1873-1940] served an apprenticeship with the Taylor family, before starting his own bookbinding business in 1894. It was recognized that 'He has brought intelligence into play as well as high craftsmanship.'" In 1939 the Bayntun and Rivière & Son binderies were incorporated into a new set of premises on Manvers Street (Bath), in which the business still exists today. George Bayntun adhered to traditional book binding techniques: 'We work in the old way. Machine binding? Ah yes.... but not for us.' He had an especially good relationship with many pre-eminent American dealers. Bayntun died at the age of 67 in 1940, having built a world famous business. George Bayntun's last years were crowned by the frequent patronage of Queen Mary, who spent the war years near Bath. She granted the firm the appointment of Bookseller to Her Majesty in 1950" (Wiki).

Richard Barham's famous series of often-macabre (and often non-politically-correct!) parodies of myths, legends and ghost stories, many in verse - illustrated with plates by George Cruikshank and John Leech. These pieces began appearing in Bentley's Miscellany in 1837 (at about the time *Oliver Twist* was appearing there), and were immensely popular with that journal's readers -- so much so that they were subsequently collected in these three separately-published volumes. Though Barham's work is largely forgotten today, we do have several hold-overs from it - such as the tale from which Walt Disney devised "The Sorcerer's Apprentice," and the earliest published version of the children's poem about the dog "Bingo" "...and Bingo was his name-O".

DB 01997.

\$5,500



The Hunt Ends Here For A Fine Inlaid Binding

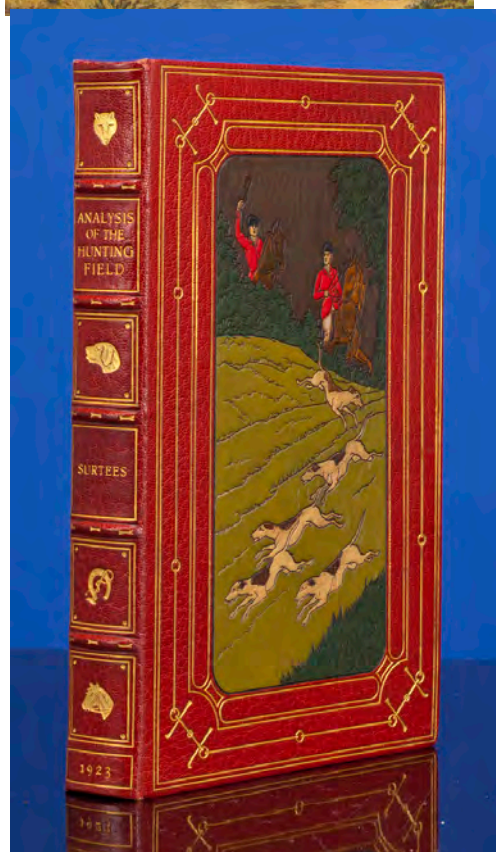
[BAYNTUN-RIVIÈRE, binders]. ALKEN, Henry, illustrator. [SURTEES, Robert Smith]. *The Analysis of the Hunting Field; Being a Series of Sketches of the Principal Characters That Compose One. The Whole Forming a Slight Souvenir of the Season, 1845-6. A New Edition With the Original Illustrations by H. Alken. London: Edward Arnold & Co., 1923. Tall octavo. Six full-color plates, including frontispiece and extra-illustrated title page, forty-three black and white text woodcuts. A reprint of the 1846 first edition. Bound c. 1965 by [Chris Lewis for] Bayntun-Rivière in full crushed crimson levant morocco with pictorially inlaid central panel framed by gilt fillets, long ovals, and corner-pieces. Raised bands with gilt ornament, gilt-ruled compartments with gilt ornaments. Gilt rolled edges. Gilt-ruled turn-ins, Cockerel end-papers. All edges gilt. A very fine copy.*

Robert Smith Surtees (1805–1864) English editor, novelist and sporting writer. As a creator of comic personalities, Surtees is still very readable today. Thackeray envied him his powers of observation, while William Morris considered him 'a master of life' and ranked him with Dickens. The novels are engaging and vigorous, and abound with sharp social observation, with a keener eye than Dickens for the natural world.

A new edition, a reprint of the 1846 first edition, here exceptionally bound by Chris Lewis, c. 1965, for Bayntun-Rivière, in an inlaid pictorial binding depicting a hunting scene with dogs, riders and their steeds in shades of green, brown, tan, red and ivory morocco with foliate blindstamping and black outlines and highlights. The great finisher Christopher Lewis began his career at the internationally renowned Bayntun-Rivière Bindery of Bath, England, during the early 1960s as a finisher. In the 1970s, he established his own bindery and further developed his masterful inlay and gilt work, integrating innovative highlights with paint into his pictorial inlays. He returned to Bayntun during the 1990s. Cf. Siltzer p. 73 (1846).

DB 01994.

\$3,250



In a Fine 'Textured' Inlaid Binding by Bayntun (Rivière)

[BAYNTUN-RIVIÈRE, binders]. THOMSON, Hugh, illustrator. GASKELL, Mrs. [Elizabeth]. *Cranford*. With a preface by Anne Thackeray Ritchie and illustrations by Hugh Thomson. London: Macmillan and Co., 1935. Later Hugh Thomson illustrated edition. Octavo. With 110 black and white illustrations in the text. Bound by Bayntun (Rivière), Bath ca. 1935 in full dark blue crushed levant morocco, covers decoratively bordered in gilt, front cover with a beautifully 'contoured' inlaid design in red, tan, green and brown morocco reproduced from the illustration on page 240, spine with five raised bands, decoratively tooled and lettered in gilt, gilt board edges and turn-ins, marbled endpapers, all edges gilt. A very fine example. The front cover illustration is taken from the text illustration on page 240 and depicts Mary Smith (the narrator) posting a letter to Miss Matty "I dropped it in the post on my way home, and then for a minute I stood looking at the wooden pane with a gaping slit which divided me from the letter..."

Cranford, which originally appeared as a serial in Charles Dickens' magazine, *Household Words*, 1851-53, and saw its first publication in book form in 1853, is "a series of linked sketches of life among the ladies of a quiet country village in the 1830s... The greatest charm of *Cranford*, which has kept it unfailingly popular, is its amused but loving portrait of the old-fashioned customs and 'elegant economy' of a delicately observed group of middle-aged figures in a landscape" (Oxford Companion to English Literature).

Mrs. Elizabeth Gaskell (1810-1865), a "strong and independent-minded woman" (The Feminist Companion to Literature), was an important proto-Feminist writer who often tackled unorthodox subjects in her novels. *Cranford*, for example, concerns a community of spinsters who glory in their freedom from male interference. Mrs. Gaskell was "the most popular, with small question, the most powerful and finished female novelist of an epoch singularly rich in female novelists" (Encyclopedia of British Women Writers, p. 264, citing Mrs. Gaskell's obituary in *The Athenaeum*).

"Critical awareness of Gaskell as a social historian is now more balanced by awareness of her innovativeness and artistic development as a novelist. While scholars continue to debate the precise nature of her talent, they also reaffirm the singular attractiveness of her best works" (ibid) of which *Cranford* is one.

DB 03147.

\$2,750



**A Complete Set of 'The Book Lover's Almanac'
Each Volume With an Original Watercolor Finely Bound in the 'Jansenist Style' by Taffin**

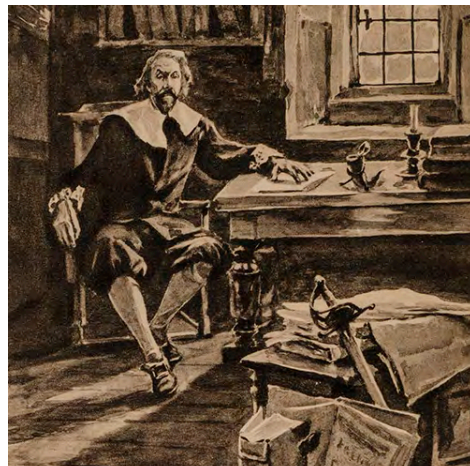
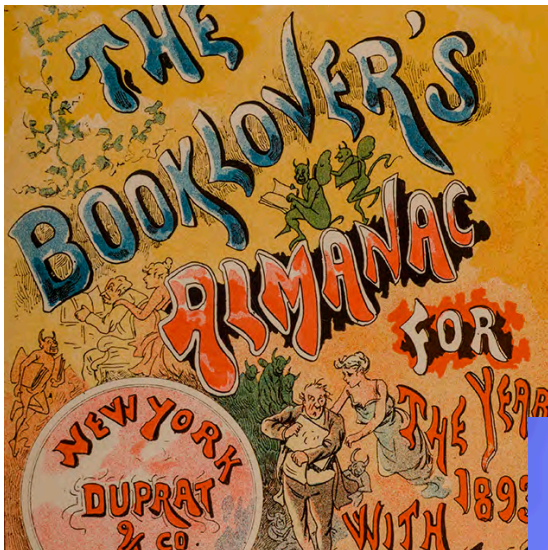
[BOOK LOVER'S ALMANAC]. *The Book-Lover's Almanac for the year 1893* with illustrations by Henriot; ... *for the year 1894* with etchings by Robida and other illustrations; ... *for 1895*; ... *for 1896*; ... *for 1897*. New York: Duprat & Co., 1893-1897. A Complete Set. Five small octavo volumes. All finely printed on Japon paper. Together fifteen colored plates, seven plain plates, four black & white plates and several black & white illustrations. Each volume with a fine original watercolor by T.F. Rush? at the front. Late nineteenth-century 'Jansenist' bindings by A. Taffin-Lefort of Paris of full blue, purple, brown, maroon & green morocco. Spines lettered in gilt with five raised bands, board edges ruled in gilt, turn-ins richly decorated in gilt, various 'floral' decorative endpapers, top edge gilt, others uncut. Each volume with a set of original pink printed wrappers from the original parts issue bound in. From the notable rare book collection of Alex M. Hudnut with his small rectangular leather bookplate on verso of free-endpaper of first volume. A near fine set.

The first volume dedicated to the members of The Grolier Club of New York. With articles including on Jean Grolier (by William Loring Andrews), Dibdin's Ghost (by Eugene Field), On an extra-illustrated copy of Nell Gwynne (by Beverly Chew), [and] Bibliophiles et Biblioscopes (by Octave Uzanne). A delectable feast of fascinating articles and tit-bits unique to the world of rare book collecting.

1893: No. 167 of 200 on Japon paper (out of a total of 600 copies) full blue morocco; 1894: No. 43 of 150 on Japon paper (out of a total of 600 copies) full purple morocco; 1895: No. 78 of 100 on Japon paper (out of a total of 500 copies) full brown morocco; 1896: No. 69 of 100 on Japon paper (out of a total of 500 copies) full maroon morocco; 1897: No. 35 of 100 on Japon paper (out of a total of 500 copies) full green morocco.

Jansenist style binding. In imitation of a style from a previous period. The Jansenist style was popular in the late seventeenth and early eighteenth centuries, characterized by a plain exterior and elaborately tooled or decorated doublures. Both front and back boards are plain while the spine has a gold tooled title. Inside, the doublures are elaborately tooled color leather, cloth or paper with a series of interlocked floral elements.

DB 03860.



SOLD



**A Fine and Intricately Tooled
Early Twentieth Century Binding**

BRIDGES, Robert. *The Shorter Poems of Robert Bridges.* London: Geo Bell & Sons, 1891. Third edition. Small octavo. Bound ca. 1891 in full brown morocco, covers elaborately decorated in gilt, spine with five raised bands, decoratively tooled and lettered in gilt in compartments, decorative gilt board edges and turn-ins, gold patterned silk liners and end-leaves. Engraved bookplate of Clive Behrens on front paste-down. Ink inscription in French dated 189[?] on front blank.

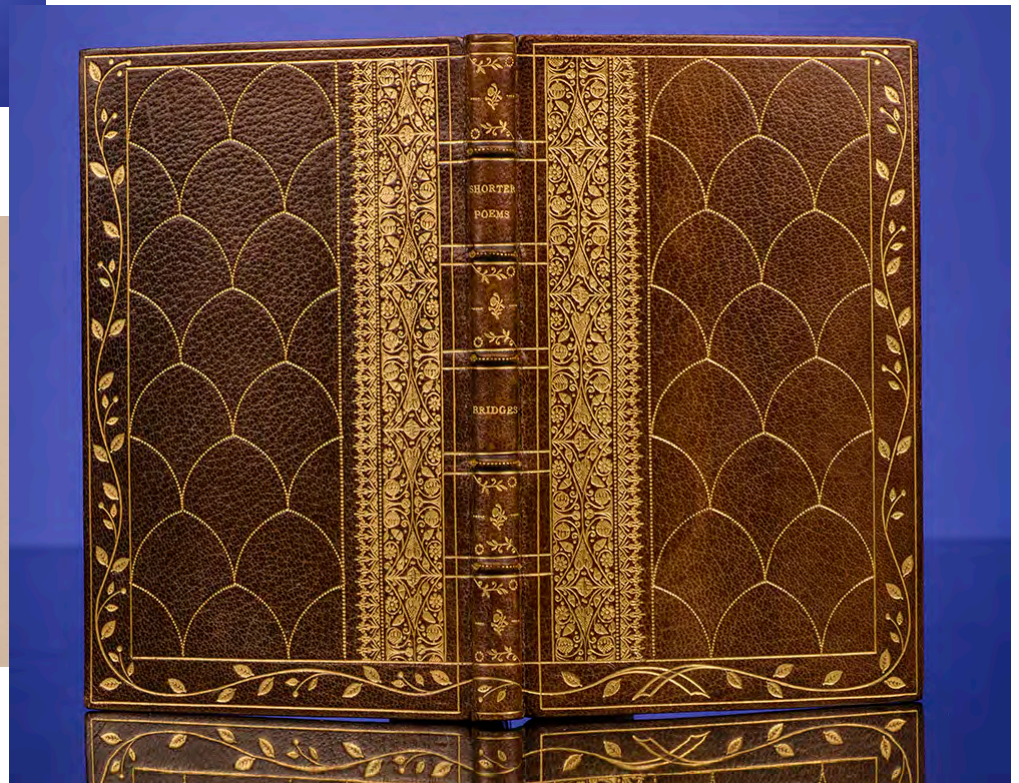
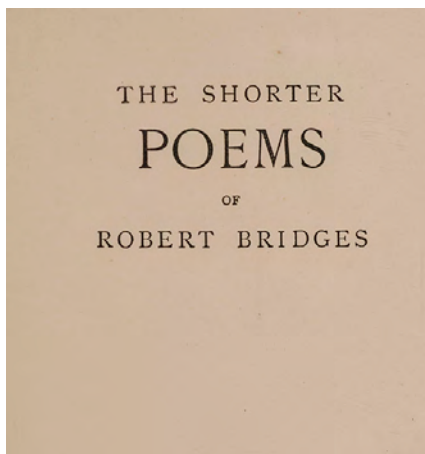
Although this fine asymmetrical design binding is unsigned, it is most certainly by a very accomplished bookbinder.

Robert Seymour Bridges (1844-1930) was a British poet, and poet laureate of England from 1913 to 1930. He practiced medicine but lung disease forced him to retire in 1882, and from that point on he devoted himself to writing and literary research. Bridges' literary work, however, started long before his retirement, his first collection of poems having been published in 1873. As a poet Bridges stands apart from modern English verse yet his work has had great influence in a select circle, by its restraint, purity, precision, and delicacy yet strength of expression.

Major Clive Behrens (1871-1935) was the son of Edward Behrens. He married Charlotte Louisa Adela Evelina Rothschild, daughter of Nathan Mayer de Rothschild, 1st Baron Rothschild and Emma Louisa Rothschild, on 4 October 1899. They lived at Swinton Grange, Malton, Yorkshire, England. He held the offices of Deputy Lieutenant (D.L.) and Justice of the Peace (J.P.)

DB 03788.

\$1,950



**Art For Art's Sake, Love For Love's Sake
In an Art Binding For Its Own Sake**

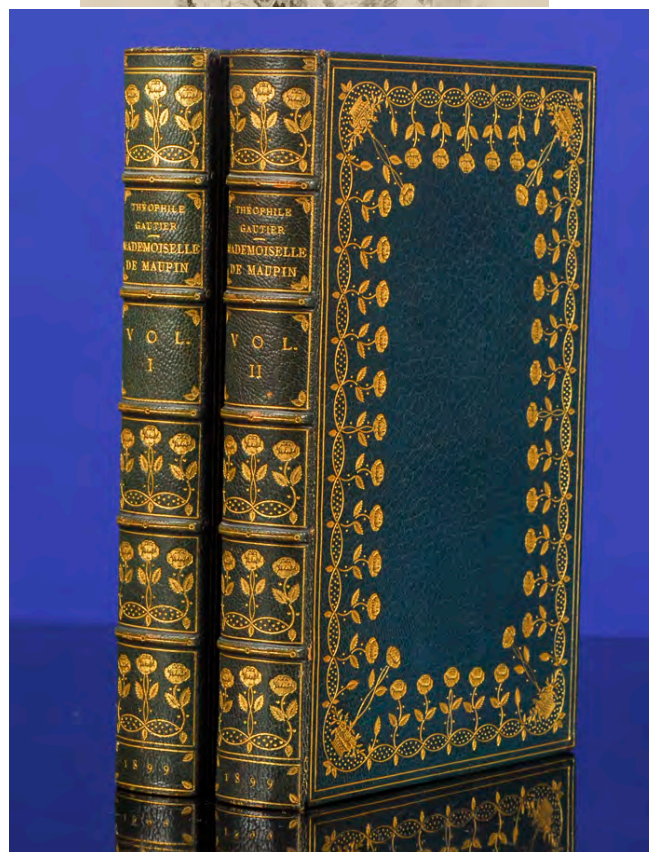
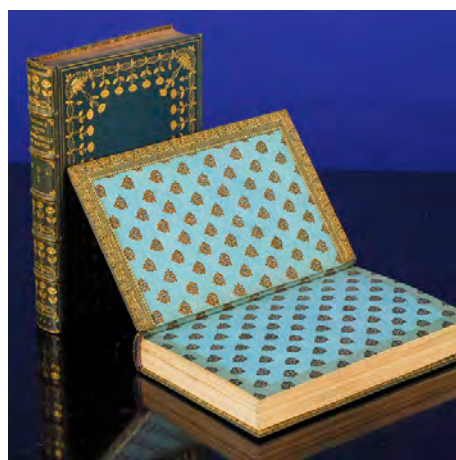
[BROCA, Lucien, binder]. [WALPOLE PRESS]. GAUTIER, Théophile. *Mademoiselle de Maupin*. London: "The Walpole Press," Printed for Subscribers Only, 1899. Grand Edition De Luxe, limited to 1,000 numbered copies of which this is copy No. 33 (vol. 1) and No. 57 (vol. 2) on Japanese vellum. Two octavo volumes. Nineteen etchings in two states each including frontispieces, with captioned tissue guards. Contemporary Art Nouveau binding by Lucien Broca in full teal crushed morocco with double fillet borders enclosing an elaborate gilt frame of stemmed roses, leaves, figure-eights and dots with corner long-stemmed roses in vases. Compartments reiterating gilt motif. Broad, richly gilt-decorated dentelles. Custom patterned endpapers. Housed in full straight-grained navy blue morocco fleece-lined slipcases.

This beautiful edition of *Mademoiselle de Maupin*, originally published in 1835, has been completely translated by I.G. Burnham. The etchings are by Francois-Xavier Le Sueur and drawings by Édouard Toudouze. Master binder Lucien Broca, a Frenchman was recognized as a superb trade finisher, and Marianne Tidcombe has confirmed that he actually executed most of Sarah Prideaux's bindings from the mid-1890s.

The theme of the book is "art for art's sake" or "love for love's sake" or the complete purity of the love of beauty. The preface contains a lengthy essay on the subject which is the seminal document of the aesthete school of romanticism. The plot of the book, revolves around a romantic triangle. D'Albert and his mistress Rosette are both in love with Théodore whom neither of them knows is really Mlle. de Maupin. We are left with a book whose scandalous message is that love and passion can be aroused and bestowed solely for their own and beauty's sake, without regard for the sex of the beloved, or the expectations of society, convention or the individual, yet this same book cannot bring itself to contemplate that such feelings could find any physical expression.

DB 02235.

\$3,250



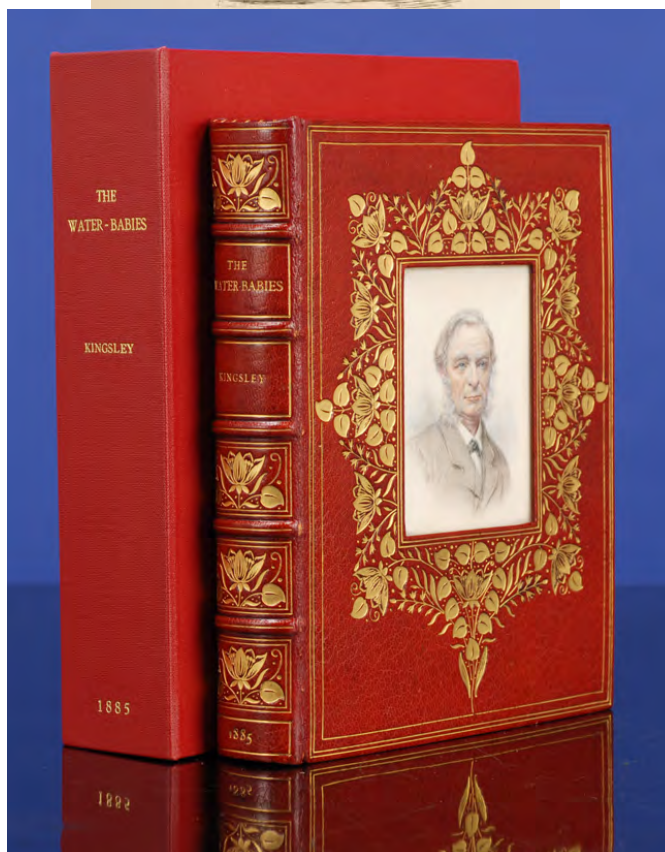
A Fine Cosway Binding
Portrait Miniature on Ivory by Miss C.B. Currie

[COSWAY BINDING]. KINGSLEY, Charles. *The Water-Babies*. A Fairy Tale for a Land-Baby. New Edition. With One Hundred Illustrations by Linley Sambourne. London: Macmillan and Co., 1885. First edition illustrated by Linley Sambourne (first published in book form in 1863, with illustrations by Noel Paton). Small quarto. Wood-engraved text illustrations. In a fine Cosway Binding by Rivière & Son of full red crushed levant morocco. Covers with gilt triple fillet border, front cover set with a fine rectangular miniature portrait on ivory under beveled glass of Charles Kingsley by Miss C.B. Currie, within an inner gilt double fillet border and a wide outer gilt floral and leaf border (in the style of Charles MacLeish). Spine in six compartments with five raised bands, lettered in gilt in two compartments, and decoratively tooled in gilt in a similar floral and leaf design in the remaining four compartments, with the date in gilt at the foot. Board edges with gilt double fillet, turn-ins ruled in gilt with similar gilt floral corner ornaments, dark green watered silk doublures and liners, all edges gilt. Stamped in gilt on the rear doublure: "Miniatures by C.B. Currie." Additionally stamped in gilt on the fore-edges of the front and rear boards: "Cosway Binding" and "Invented by J.H. Stonehouse." An inserted certificate leaf signed by both Stonehouse and Currie and numbered in ink identifies the present copy as being "No. 951 of the Cosway Bindings invented by J.H. Stonehouse, with Miniatures on Ivory by Miss Currie." Signed: J.H. Stonehouse, Inventor and C.B. Currie, Artist. Original front and rear blue cloth covers bound in at end. A superb example. Housed in a velvet-lined red cloth clamshell case.

Edward Linley Sambourne (1844-1910), "English draughtsman, illustrator and designer, was born in London. He was educated at the City of London School... After a six years' 'gentleman apprenticeship' with John Penn & Son, marine engineers, Greenwich, his humorous and fanciful sketches were shown to Mark Lemon, editor of *Punch*, and at once secured him an invitation to draw for that journal. He drew his first political cartoon, properly so-called, in 1884, and in 1901 followed Sir John Tenniel as chief cartoonist. Examples of his best work in book illustration are in Charles Kingsley's *Water Babies* (1885), which contains some of his most delicate and delightful drawings. As a political designer, while distinguished for wit and force, he was invariably refined and good-humoured to the uttermost; yet it is essentially as an artist that he takes his highest place." (*Encyclopædia Britannica*, Eleventh Edition).

DB 00892.

\$9,500



**First Edition of Pickwick
First Class in a Handsome Cosway-Style Binding**

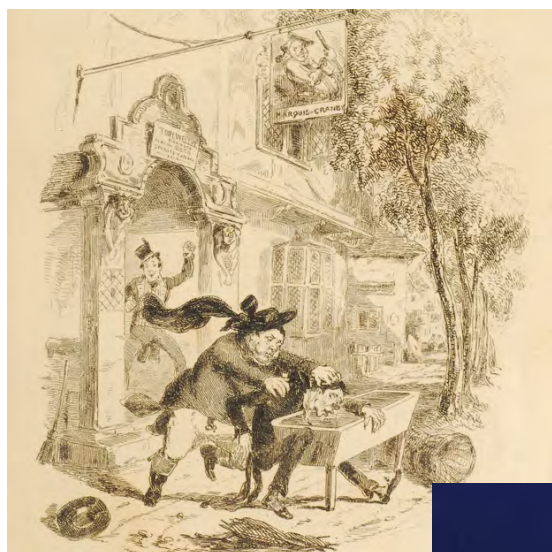
[COSWAY-STYLE BINDING]. DICKENS, Charles. *The Posthumous Papers of the Pickwick Club*. With Forty-Three Illustrations, by R. Seymour and Phiz. London: Chapman and Hall, 1837. First edition in book form. Octavo. Forty-three inserted engraved plates by Phiz and Seymour, including the second state of most of the Seymour plates, the Phiz replacement plates for the Buss plates (with captions instead of page numbers below images), and mixed early states of the remaining Phiz plates, all prior to Phiz's major re-engravings, with the early page numbers instead of the later captions and imprints below the images, including simultaneous steels of the frontispiece and vignette title. As expected in the first edition in book form, the text points are in the second state, showing corrections.

Mid-twentieth-century dark green crushed levant morocco by Sangorski & Sutcliffe for Chas. J. Sawyer Ltd., (stamp-signed on the rear doublure). Covers decoratively paneled in gilt with central lozenges enclosing vignette portraits of Pickwick on the front and Sam Weller on the back, spine elaborately tooled and lettered in gilt in compartments, board edges ruled in gilt, turn-ins ruled and decoratively tooled in gilt, green morocco doublures decoratively tooled in gilt, red moire silk free endleaves, all edges gilt. Front doublure set with a Cosway-style oval miniature portrait of Dickens, under glass, within a decorative gilt frame. Some very minimal finger-soiling and faint uniform browning to text. A very fine copy and a lovely example of a Cosway-style binding.

Smith, *Dickens*, I, 3.

DB 02270.

\$6,500



**Goldsmith Goes Cosway-Style
The Vicar Bound By Rivière & Son**

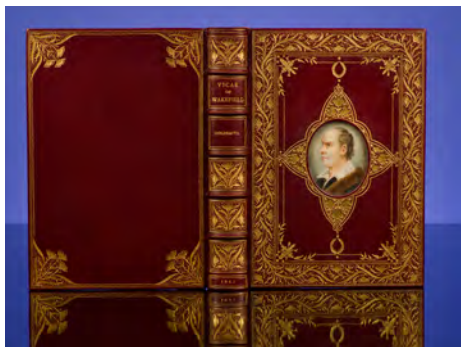
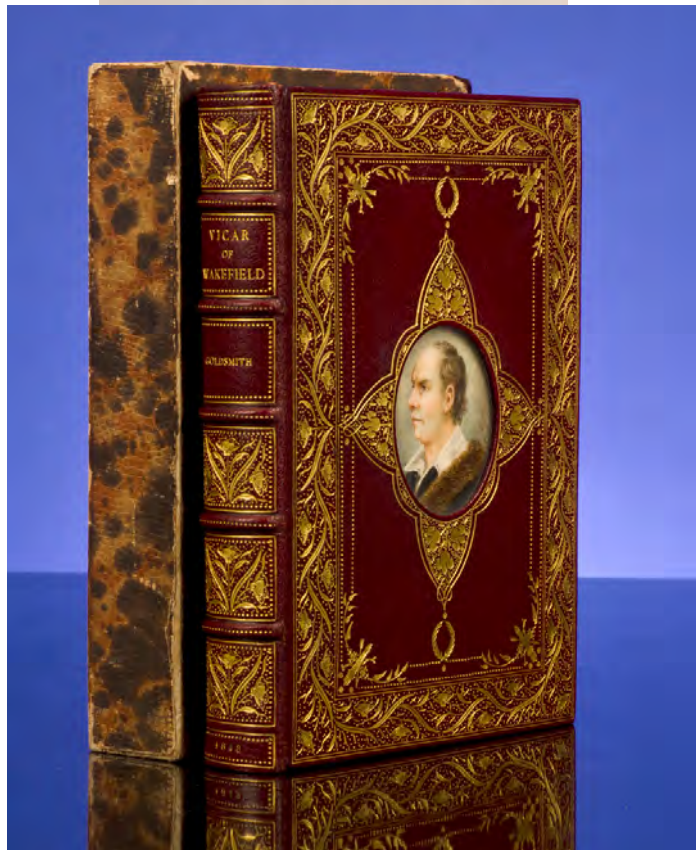
[COSWAY-STYLE BINDING]. GOLDSMITH, Oliver. *The Vicar of Wakefield...* London: John Van Voorst, 1843. First Mulready-illustrated edition. Octavo. Thirty-two black and white drawings as headpieces. Beautifully bound ca. 1930 by Rivière & Son, in full dark red crushed morocco, spine gilt in compartments. Upper board with wide gilt-tooled frame enclosing a central gilt-decorated oval with an original miniature portrait of Goldsmith in watercolor under glass. Rear board with gilt rolled borders and corner piece. Engraved (unidentified) armorial bookplate pasted onto front doublure. Bookplate of L.B. Rossbach to front free-endpaper verso. Gilt decorated turn-ins. Green moiré silk endleaves. All edges gilt. A fine example housed in the original faux lizard, leather edged slipcase.

Oliver Goldsmith (1730-1774) was an Anglo-Irish novelist, playwright and poet, best known for his novel *The Vicar of Wakefield* (1766), his pastoral poem *The Deserted Village* (1770), and his plays *The Good-Natur'd Man* (1768) and *She Stoops to Conquer* (1771). He also wrote *An History of the Earth and Animated Nature*. He is thought to have written the classic children's tale *The History of Little Goody Two-Shoes*, the source of the phrase "goody two-shoes."

The Vicar of Wakefield was written 1761-1762, and published in 1766. It was one of the most popular and widely read 18th-century novels during the Victorian era, referred to in George Eliot's *Middlemarch*, Jane Austen's *Emma*, Charles Dickens' *A Tale of Two Cities* and *David Copperfield*, Mary Shelley's *Frankenstein*, Sarah Grand's *The Heavenly Twins*, Charlotte Brontë's *The Professor* and *Villette*, Louisa May Alcott's *Little Women* and in Johann Wolfgang von Goethe's *The Sorrows of Young Werther*.

DB 02704.

\$6,500



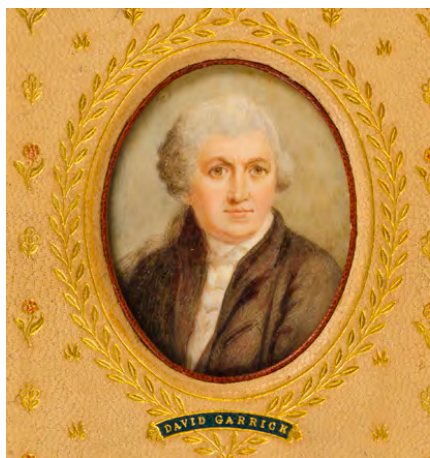
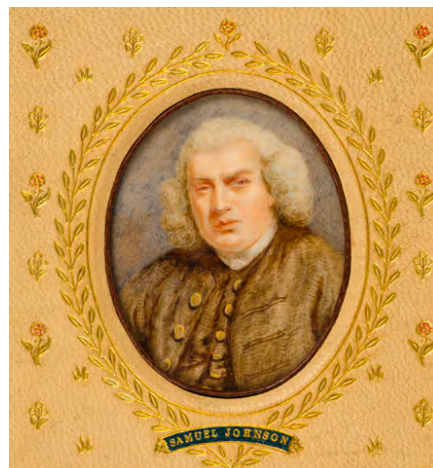
**With Three Watercolor Portrait Miniatures
Sumptuously Extra-Illustrated**

[COSWAY-STYLE BINDING]. SANGORSKI & SUTCLIFFE, binders. FORSTER, John. *The Life and Adventures of Oliver Goldsmith. A Biography in Four Books*. London: Bradbury and Evans/Chapman & Hall, 1848. First edition, sumptuously extra-illustrated. Three octavo volumes. Fifty black and white text illustrations as issued. With over seventy-five extra engraved portraits and views. Etched half-title. Extra title-page in red and black. Bound c. 1930 by Sangorski and Sutcliffe for Brentano's in full crushed teal blue morocco with gilt-rolled borders and gilt-tooled frame. Gilt-ruled raised bands. Gilt decorated compartments. Broad, gilt-rolled dentelles. Gilt-tooled beige morocco doublures featuring watercolor portraits in sunken panels bordered with red morocco under glass of Oliver Goldsmith, Samuel Johnson, and David Garrick respectively, with gilt laurels. White moiré silk flyleaves. Beveled edges. All edges gilt. With the bookplate of Samuel Wieder. A fine set. Housed in the original felt-lined, marbled paper-covered slipcase with blue morocco edges.

John Forster (1812-1876), was an English biographer and critic and a friend of author Charles Dickens. He was born at Newcastle upon Tyne. His father, a Unitarian who belonged to the junior branch of a Northumberland family, was a cattle-dealer. Well grounded in classics and mathematics at The Royal Grammar School, Forster was sent in 1828 to the University of Cambridge, but after only a month's residence he moved to London, where he attended classes at University College, and entered the Inner Temple. His main interests were literary. He contributed to *The True Sun*, *The Morning Chronicle* and *The Examiner*, of which he was literary and dramatic critic; and the influence of his powerful individuality soon made itself felt. *Lives of the Statesmen of the Commonwealth* (1836-1839) obtained immediate recognition, making Forster a prominent figure in a distinguished circle of literary men which included Leigh Hunt, Edward Bulwer-Lytton, Thomas Noon Talfourd, Albany Fonblanque, Walter Savage Landor, Robert Browning, Thomas Carlyle and Charles Dickens.

DB 02705.

\$14,500



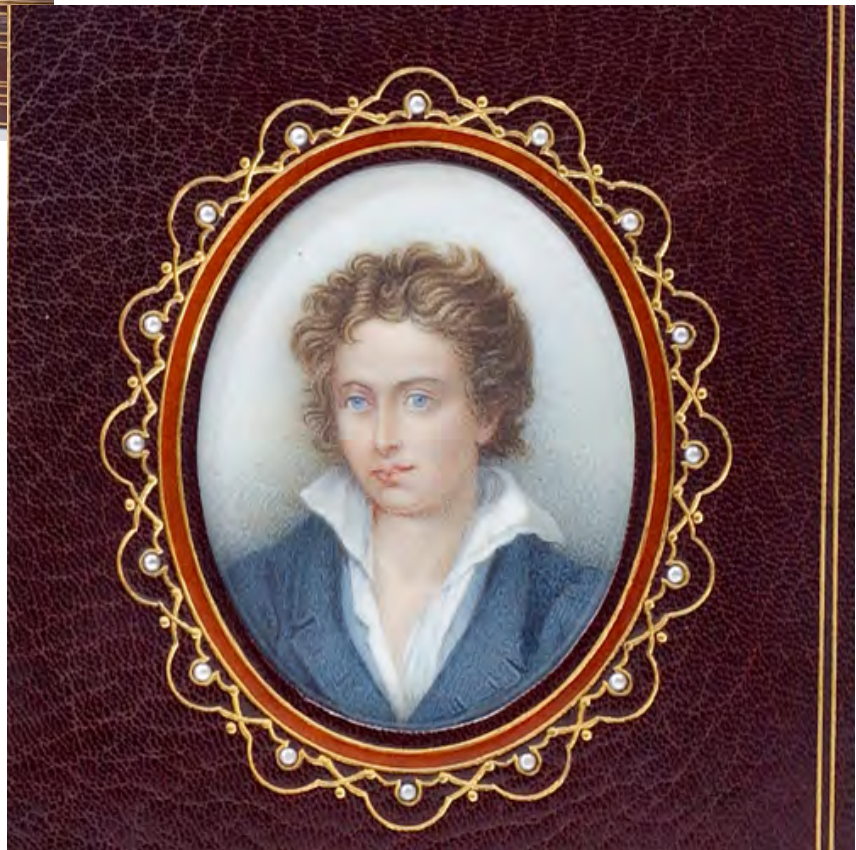
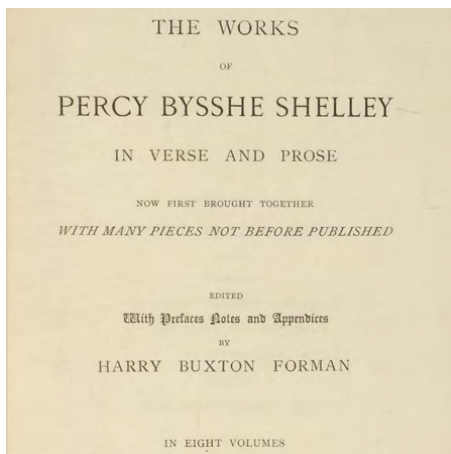
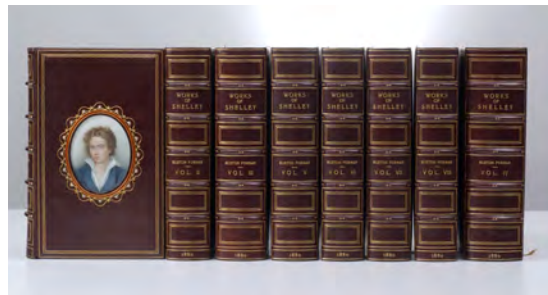
**The Best Edition of the Poetical and Prose Works of Shelley,
in a Superb Cosway-Style Binding by Bayntun (Rivière)**

[COSWAY-STYLE BINDING]. SHELLEY, Percy Bysshe. *The Poetical Works of Percy Bysshe Shelley*. Edited by Harry Buxton Forman. In Four Volumes. London: Reeves and Turner, 1876-1877. [Together with:] SHELLEY, Percy Bysshe. *The Prose Works of Percy Bysshe Shelley*. Edited by Harry Buxton Forman. In Four Volumes. London: Reeves and Turner, 1880. Together eight octavo volumes. Frontispieces and plates. Uniformly bound by Bayntun (Rivière) of Bath in mid twentieth-century dark brown crushed levant morocco. Covers with gilt triple fillet border, spines decoratively ruled and lettered in gilt in compartments with five raised bands, board edges with gilt-dotted rule, gilt inner dentelles, marbled endpapers, all edges gilt. A spectacular set. Volume I of *The Poetical Works* is set with a fine oval portrait miniature on ivory under glass of Shelley, surrounded by an inner oval band of onlaid russet morocco within single gilt fillets and an outer decorative intertwining gilt border which is set with sixteen semi-precious stones. A superb example. From the library of William A. Foyle, with his bookplate on front pastedown.

“It would be difficult indeed to over-estimate the gains which have accrued to the lovers of Shelley from the strenuous labours of Mr. Harry Buxton Forman, C.B. He too has enlarged the body of Shelley’s poetry (Mr. Forman’s most notable addition is the second part of ‘The Daemon of the World’, which he printed privately in 1876, and included in his Library Edition of the ‘Poetical Works’ published in the same year...but, important as his editions undoubtedly are, it may safely be affirmed that his services in this direction constitute the least part of what we owe him. He has vindicated the authenticity of the text in many places, while in many others he has succeeded, with the aid of manuscripts, in restoring it. His untiring industry in research, his wide bibliographical knowledge and experience, above all, his accuracy, as invariable as it is minute, have combined to make him, in the words of Professor Dowden, ‘our chief living authority on all that relates to Shelley’s writings.’ His name stands securely linked for all time to Shelley’s by a long series of notable words, including three successive editions (1876, 1882, 1892) of the Poems, an edition of the Prose Remains, as well as many minor publications—a Bibliography (“The Shelley Library”, 1886) and several Facsimile Reprints of the early issues, edited for the Shelley Society” (Preface to the Oxford Edition of *The Complete Poetical Works of Percy Bysshe Shelley*, edited by Thomas Hutchinson [1914]). Granniss 89.

DB 00891.

\$18,500



"Seldom did Personal Characteristics Play a Greater Part than in the Elizabethan Age"

Finely Bound by Roger de Coverly
Thomas James Cobden-Sanderson's Teacher

CREIGHTON, The Right Rev. Mandell. (Lord Bishop of Peterborough). *Queen Elizabeth*. London, Paris & Edinburgh: Boussod, Valadon & Cie., 1896. Folio. Frontispiece (printed in gold and colors) and thirty-nine illustrations of which twenty-three are full-page inserted plates, including one double-page and one facsimile letter printed on both sides. Title page and colophon printed in red and black. Original printed wrappers bound in. Some light scattered marginal foxing, otherwise fine. Finely bound by Roger De Coverly ca. 1896 in full maroon straight-grain morocco, covers ruled in gilt with elaborately decorated gilt 'pointille' floral corner-pieces. Spine with five raised bands, elaborately tooled and lettered in gilt in compartments, gilt ruled board edges, gilt ruled turn-ins with elaborate gilt corner decoration, marbled end-papers, all edges gilt. A little very light rubbing to spine, otherwise fine. A superb example of the binders art.

"The chief merit of this volume... lies in the attempt to bring together the most remarkable portraits of Elizabeth and her contemporaries, and to put before the readers careful reproductions of artistic sources of information which have hitherto been little known. It is hoped that such an attempt will give increased reality to the history of the time and will appeal to that power of imaginative reproduction of persons and events without which the study of history is cold and abstract. We cannot afford to overlook the personal element in human affairs; no changes in mechanism of government can eliminate it; and seldom did personal characteristics play a greater part than in the Elizabethan age." (Preface).

Roger de Coverly (1831-1914), at the age of 14 was apprenticed to Zaehnsdorf. From ca. 1852 until 1863 he worked for J. & J. Leighton, and then set up his own workshop near Leicester Square. In 1870 he moved to 6 St. Martin's Court, and began taking in work from the publisher Ellis. This led to orders from William Morris and Thomas James Cobden-Sanderson, who served a year's apprenticeship with de Coverly in 1883-84. Mandell Creighton (1843-1901), was a British historian and a bishop of the Church of England.

DB 03859.

\$1,750



**A Spectacular Copy in a Stunning Binding
Signed by the Author with an ALs by the Artist**

[DUHAYON, Henri, binder]. [BOFA, Gus, illustrator]. ROMAINS, Jules. *Les Copains*. Avec douze aquarelles par Gus Bofa. N.p. [Paris]: Le Rayon d'Or, (1952). First edition illustrated by Bofa, limited to 3500 numbered copies sur vélin blanc des Papeteries de Lana. Octavo. Twelve aquarelle plates, one of which has been inscribed by the artist to the owner. In a stunning contemporary binding by Henri Duhayon of Nice in full crushed cordovan morocco with large hand painted panel to upper and lower sides. Gilt lettered spine. Top edge gilt. Custom endpapers. A flawless copy in binder's leather edged slipcase. Signed and dated Nov. 1958 by the author, with a tipped in ALs by the artist, an inscription by French novelist and playwright Georges Duhamel dated Septembre 1958, and a TLs by the owner, Jean Francesche (with his blindstamped signed ex libris on inside front cover turn in).

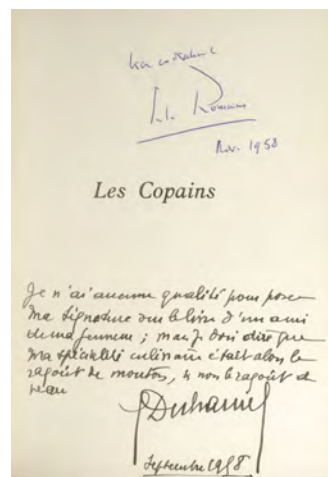
"Georges Duhamel's (1884–1966) experience as a surgeon during World War I produced *Vie des martyrs* and *Civilisation*. These collections of sketches are noted for their compassionate accounts of human suffering. He wrote passionately against war and its atrocities, and against the rise of Naziism. He was elected to the Académie Française in 1935. Though now largely forgotten, he is perhaps best remembered for his timeless epigram: "It is always brave to say what everyone thinks". Monod 9851.

Renowned artist Gus Bofa (b. Gustave Blanchot 1883-1968) was an illustrator for Rire and Sourire, a costume and set designer, a celebrated poster artist, and illustrator for the literary journal, Crapouillot. He soon became one of the most in demand illustrators of editions of Swift, La Fontaine, Cervantes, etc., ultimately with one hundred and seventeen volumes to his credit. (Ref. gusbofa.com).

French novelist, poet, dramatist, and essayist Jules Romains (pseud. of Louis Farigoule 1885-1972) was, "early in his career...associated with a short-lived artistic community, the Groupe de l'Abbaye, which published his poems, *La Vie unanime*, in 1908. These poems and much of his later verse and prose, were influenced by Unanimist theories of social groups and collective psychology..." (New Oxford Companion to Literature in French, p. 707).

DB 01079.

\$3,250



"My Prison Has Its Pleasures..."
Beautifully Bound by Captain C.E. Gladstone

[GLADSTONE, Captain C.E., binder]. BLUNT, Wilfrid Scawen Blunt. *In Vinculis*. London: Kegan Paul, Trench & Co., 1889. First edition, Large Paper copy limited to fifty copies signed by the printer of the Chiswick Press, Charles Whittingham. Octavo. Etched portrait frontispiece. Bound by Captain Gladstone ca. 1900 (stamp-signed "C.E.G." on front turn-in) in full green crushed levant morocco, covers richly hand-tooled in gilt with an all-over vine and leaf design. Smooth spine with similar gilt tooling and lettering, gilt ruled board-edges, wide and elaborate gilt vine and leaf design turn-ins, pink watered silk liners and end-leaves, top edge gilt. Spine faded otherwise a very fine example of a 'signed' Captain C.E. Gladstone binding.

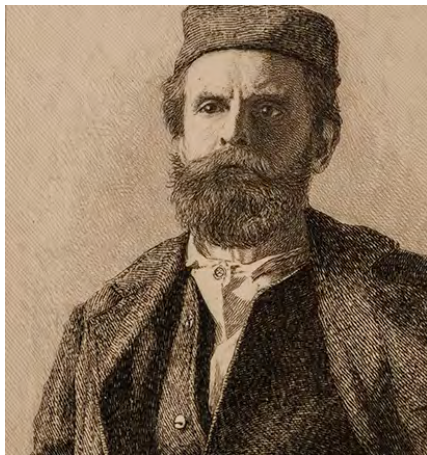
The formal beginnings of the Irish "Home Rule" movement in support of domestic political autonomy started with the creation of the Irish Home Government Association by Isaac Butt, an Irish MP at Westminster, in 1870. In 1880, the growth of the "Home Rule" movement was becoming a significant political force within the British Parliament. The Liberals under William Ewart Gladstone were the ruling party for much of the decade, but the party had to walk a fine line between implementing liberal political reforms and appealing to the conservative elements within the party that were essential to maintaining rule. The number of Irish MPs within the Home Rule League grew to the point that in 1885 under new leader Charles Stewart Parnell, they held the balance of power within subsequent minority governments. Failure of Gladstone's first Home Rule bill in 1886 led to the Liberal's defeat as a contingent of Liberal MPs opposed to Home Rule broke away from the party and supported the Conservatives.

Wilfrid Scawen Blunt (1840-1922) was a poet, hedonist, diplomat, Middle Eastern traveler, Arabian horse breeder, political activist, and notorious lover. His support of the Irish nationalists led to his incarceration, setting the stage for writing his prison sonnet sequence, *In Vinculis*.

Captain Charles Elsdon Gladstone, RN, (1855-1919). Very little is known about Captain Gladstone. We believe that he, like the Irish finisher Sir Edward Sullivan had his books bound by a local bookbinder and then did the hand-tooling (finishing) himself. His bindings with their very distinctive decorations are very often, but not always, signed in gilt "C.E.G." on the front turn-in.

DB 03814.

\$2,250



**The Classic Courtesy Book Newly Translated
Bound by Léon Gruel**

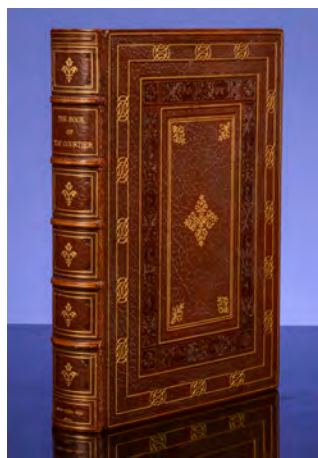
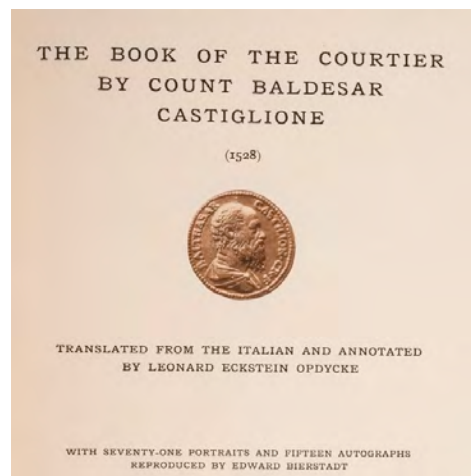
[GRUEL, Léon, binder]. CASTIGLIONE, Count Baldesar. *The Book of the Courtier* (1528). Translated From the Italian and Annotated by Leonard Eckstein Opdycke... New York: Charles Scribner's Sons, 1901. First edition of the new English translation, limited to 500 copies. Quarto. Seventy-one portraits and fifteen autograph reproductions with captioned tissue guards. Bound by Léon Gruel in full contemporary crushed antelope brown morocco with decoratively gilt borders, and a central panel enclosed by an elaborately blindstamped frame. Black crushed morocco doublures with wide dentelles and gilt cornerpieces. Some very light rubbing to upper joint but still a superlative copy.

Baldassare Castiglione (1478 - 1529), count of Casatico, was an Italian courtier, diplomat, and soldier. Originally published by the Aldine Press of Venice in 1528, his *The Book of the Courtier* remains the definitive account of Renaissance court life and is considered to be one of the most important books to emerge from that period. Amongst the most widely distributed books of the 16th century, with editions printed in 6 languages and in 20 European centers, the 1561 English translation by Thomas Hoby had a great influence on the English upper class's conception of a proper English gentleman. The total number of editions to date now exceeds 140.

Binder and gilder Léon Gruel (1841 - 1923) began working in the family bindery, established in 1825 after his father assumed control of the Desforges binding workshop in Paris. In 1891 he became sole owner. Gruel argued for a synthesis of styles, promoting the acceptance of non-traditional decoration for modern bindings. In practice he matched this belief with a diverse range of emblematic and pictorial covers. The binding under notice eschews the pictorial for a more traditional approach heightened by his use of elaborate and progressive blindstamping influenced by the Arts & Crafts movement.

DB 02332.

\$3,500



An Elegant, Very Early Kelliegram Binding

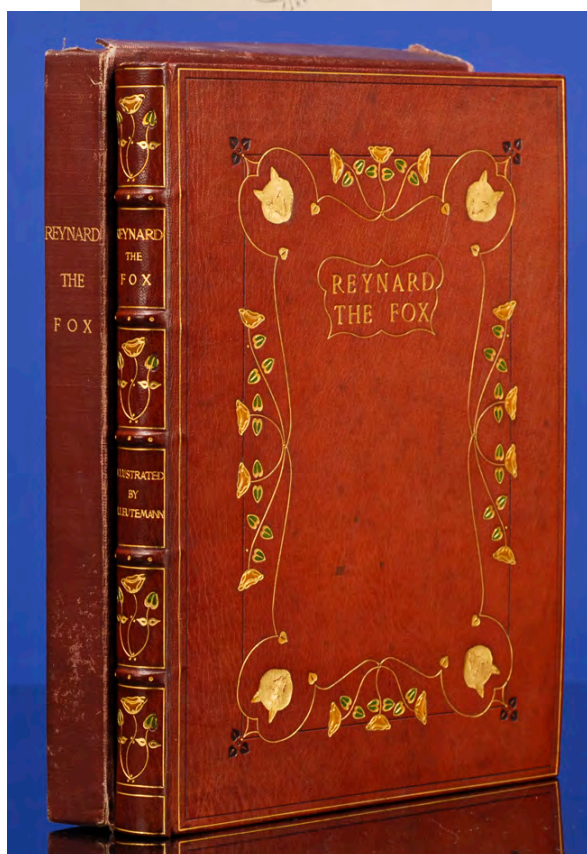
[KELLIEGRAM Binding]. *Reynard The Fox*, A Poem in Twelve Cantos. Translated from the German by E.W. Holloway. With thirty-seven engravings on steel, after designs by H. Leutemann. Dresden, Leipzig & London: Published for the proprietors by A.H. Payne [&] W. French, [1852]. First edition of Holloway's translation of the classic fable. Quarto. Thirty-seven black and white steel engraved plates with tissue guards. Bound c. 1880s by Kelly & Sons in full russet goat with gilt-and brown-ruled border, black stamped frame with floral corner pieces presenting a curvilinear panel of inlaid green foliage and golden lilies along a gilt strand with fox head corner-pieces in gilt to both covers. Gilt-dotted raised bands. Compartments reiterating covers' inlaid design. Broad turn-ins with double-fillets and brown-stamped rule and corner ornaments. Green silk endleaves. Gilt rolled edges. A fine copy with only a few mild spots of foxing to plate margins. Housed in the original fleece-lined, brick-red cloth clamshell case.

Reynard is the subject of a literary cycle of allegorical French, Dutch, English, and German fables largely concerned with Reynard, an anthropomorphic red fox and trickster figure. The figure of Reynard is thought to have originated in Alsace-Lorraine folklore from where it spread to France, the Low Countries, and Germany. An extensive treatment of the character is the Old French *Le Roman de Renart* written by Pierre de Saint-Cloud around 1170, which sets the typical setting. Reynard has been summoned to the court of King Noble, or Leo, the Lion, to answer charges brought against him by Isengrim the Wolf. Reynard influenced Ben Jonson's *Volpone*, was used by Nietzsche's in *Twilight of the Idols*, and Goethe treated Reynard in his *Reineke Fuchs*.

The beautifully inlaid and colorful "Kelliegram bindings were one of many innovations of the English commercial binding firm of Kelly & Sons. The Kelly family had one of the longest connections in the history of the binding trade in London, having been founded in 1770 by John Kellie, as the name was then spelled. The binding firm was carried on by successive members of the family into the 1930s. William Henry Kelly significantly developed the company in the first half of the nineteenth century, followed by William Henry, Jr., Henry, and Hubert Kelly, who took control in 1892, taking the firm into the twentieth century... The development [during the 1880s] that came to be known as Kelliegram was one of the bindery's most notable, and the popularity continues today as demonstrated by the prices Kelliegram bindings command at auction and in the rare book trade" (Dooley, Kelliegram Bindings, Brynmawr Library).

DB 02119.

\$5,500



In a Beautiful and Unusual Kelliegram Binding
From the Library of Jakob Raskob - Builder of The Empire State Building

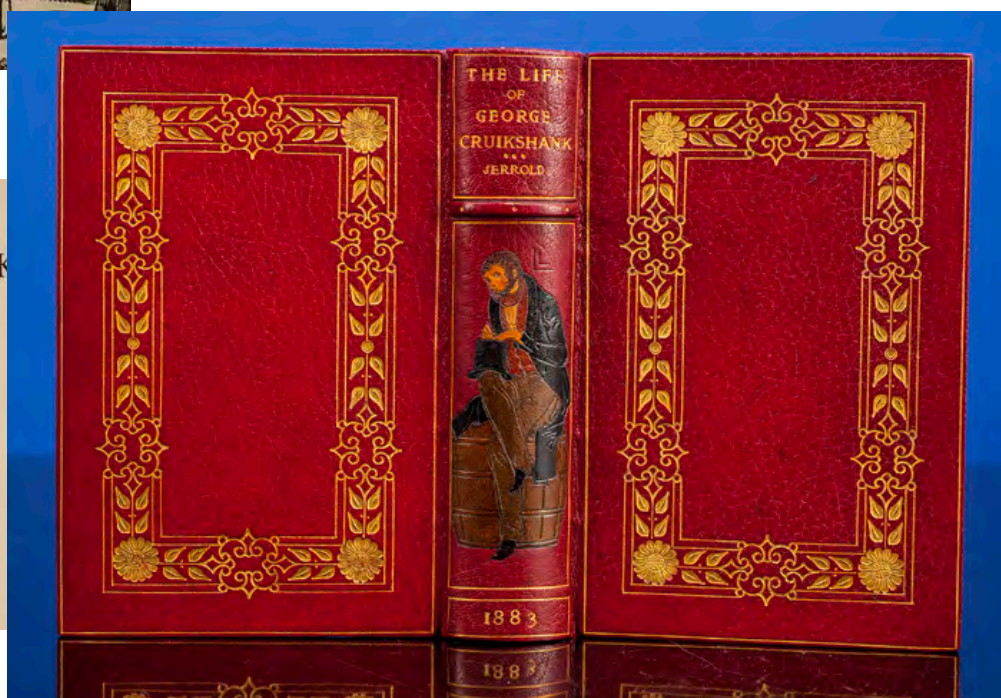
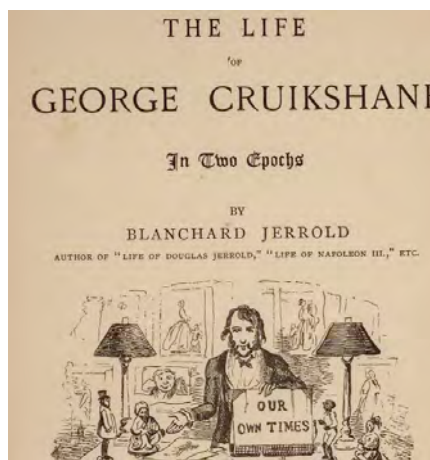
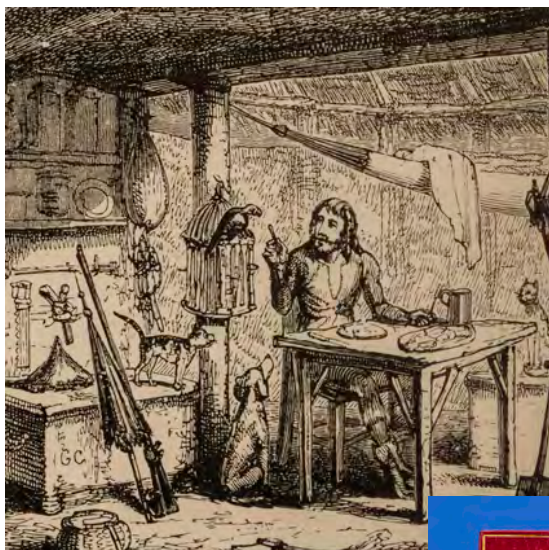
[KELLIEGRAM Binding]. [CRUIKSHANK, George]. JERROLD, Blanchard. *The Life of George Cruikshank*. In Two Epochs. A New Edition. With Eighty-Four Illustrations. London: Chatto and Windus, 1883. New edition. Octavo. Nineteen black and white plates with tissue guards, sixty-five black and white text illustrations. Bound by Kelly & Sons ca. 1900 in an unusual Kelliegram binding of full crimson crushed morocco with gilt-decorated frame to covers, and multi-colored morocco inlaid portrait to spine. One raised band. Turn-ins with gilt corner pieces. All edges gilt. Green silk end leaves. Original red cloth covers and spine bound in at rear. A fine copy. With the bookplate of John J. Raskob.

George Cruikshank was and remains the most celebrated caricaturist and book illustrator of the 19th century.

The previous owner, the noted book collector John Jakob Raskob, was a financial executive and businessman for DuPont and General Motors, and the builder of the Empire State Building.

DB 02141.

\$4,000



Robinson Crusoe in a Fine 'Kelliegram' Binding

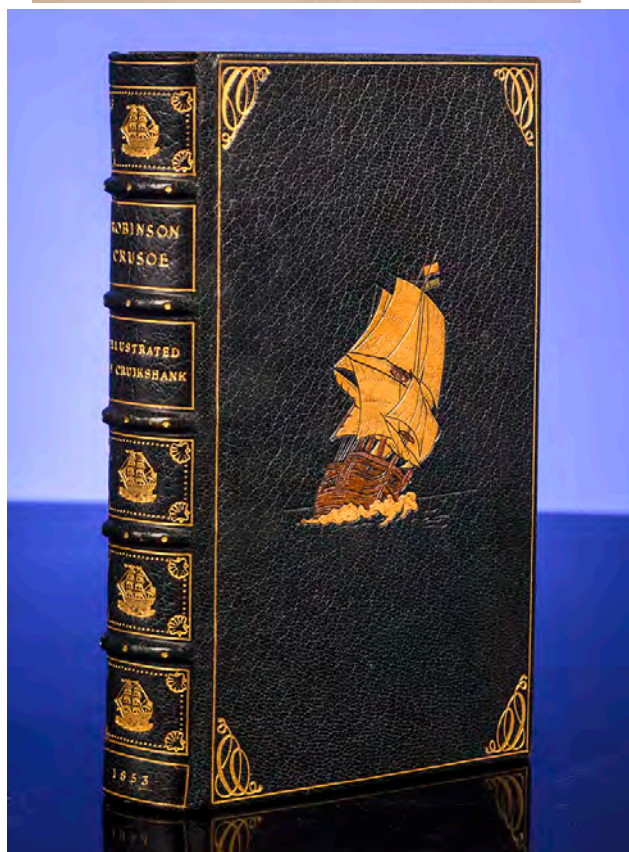
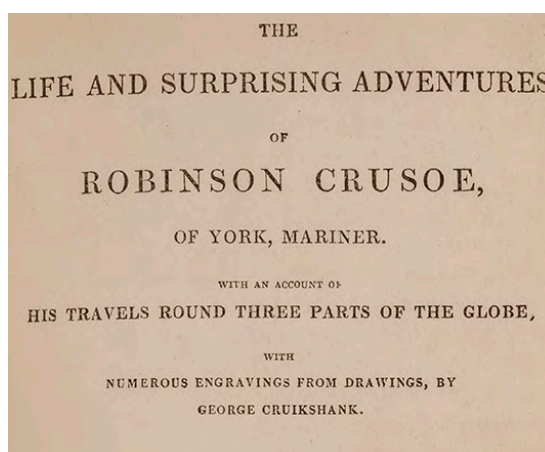
[KELLIEGRAM BINDING]. DEFOE, Daniel. CRUIKSHANK, George, *illustrator*. *The Life and Surprising Adventures of Robinson Crusoe, of York, Mariner*. With an account of his travels round three parts of the globe, with numerous engravings from drawings, by George Cruikshank. London: David Bogue, 1853. Small octavo. Engraved frontispiece, vignette title-page, sixteen engraved plates, each with two images, and several engravings throughout the text. With the original blue cloth front cover and spine bound in at end. In a signed Kelliegram binding, c. 1900, of full dark green crushed levant morocco, covers with single gilt rule enclosing gilt corner ornaments. Upper cover with a fine inlaid design of a sailing ship in tan, brown and green morocco. Spine with five raised bands decoratively tooled in gilt with sailing ship ornaments and lettered in gilt in compartments, gilt board-edges, decorative gilt turn-ins, red watered silk paste-downs and end-leaves, top edge gilt. A fine example housed in the original fleece-lined, blue cloth clamshell case (slightly worn).

Daniel Defoe (c.1660–1731), born Daniel Foe, was an English trader, writer, journalist, pamphleteer, and spy, most famous for his novel *Robinson Crusoe*. Defoe is noted for being one of the earliest proponents of the novel, as he helped to popularise the form in Britain with others such as Samuel Richardson, and is among the founders of the English novel. He was a prolific and versatile writer, producing more than five hundred books, pamphlets, and journals on various topics, including politics, crime, religion, marriage, psychology, and the supernatural. He was also a pioneer of economic journalism. (Wiki).

Robinson Crusoe is a novel by Daniel Defoe, first published on 25 April 1719. The first edition credited the work's protagonist Robinson Crusoe as its author, leading many readers to believe he was a real person and the book a travelogue of true incidents.

DB 03746.

\$3,500



A Magnificent Production In a Magnificent Art Nouveau Binding

[KIEFFER, René, binder]. DIEHL, Charles. *Theodora Imperatrice de Byzance*. Par Chales Diehl, Charge de Cours a la Faculté des Lettres de L'University de Paris. Illustrations de Manuel Orazi. Paris: L'Edition D'Art H. Piazza et Cie, 1904. First edition, limited to 240 copies (of 300) on vélin à la cuve. Quarto. Decorative text borders. Sixty full color and gold lithographed text illustrations, twelve hors texte. Bound c. 1905 by René Kieffer in full mauve crushed morocco with multiple fillets and deep purple onlay as borders enclosing an Art Nouveau design incorporating gilt-outlined, green onlaid flowers, gilt stems, and gilt-outlined, black onlaid branchwork, with gilt-bordered black onlaid dots, the design reiterated in the spine compartments. Broad turn-ins with gilt rules and cornerpieces. Deep purple patterned silk endpapers. Marbled endleaves. All edges gilt. Original wrappers preserved. Bookplate of G. Semon. Kieffer ticket to verso of front endleaf. An outstanding copy and very fine. Housed in the binder's morocco-edged slipcase

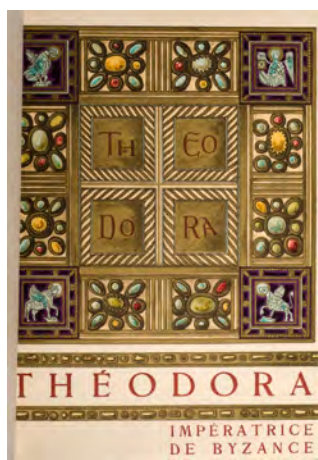
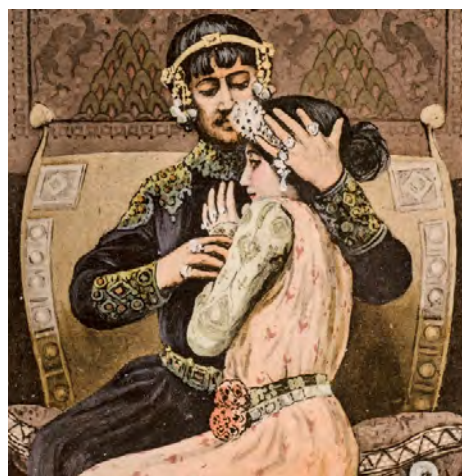
Diehl's history of the Empress Theodora wife of Justinian I, and one of the most influential women of her time. Justinian I listened to her advice regarding political decisions, and she is credited with influencing reforms, such as expanding divorce rights regarding property ownership to women, as well as other rights for women and children. Born in 497 CE, she reigned from 527 CE until her death at age fifty-one in 548 CE.

René Kieffer (1875-1964) worked for ten years at the famed Chambolle-Duru bindery in Paris, before establishing his own workshop in 1903. He debuted at the 1903 Salon des Artistes Français, and, evolving toward to more modern approach, became a disciple of the great Marius-Michel. By the end of World War I he had emerged as one of Paris's leading binders, his work sought after by collectors, his fine workmanship matched by a wide range of progressive designs.

Charles Diehl (1859-1944) was a French historian and a leading authority on Byzantine art and history. Manuel Orazi (1860-1934) was an Italian art nouveau illustrator and poster artist. He also illustrated novels such as *Aphrodite* by Pierre Louÿs and *Les Fleurs du mal* by Baudelaire.

DB 02371.

\$4,000



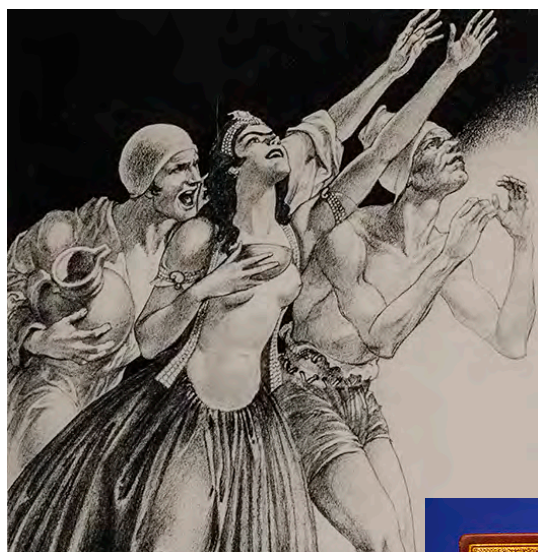
A Finely Bound Rubaiyat Illustrated by Willy Pogany

[MAURIN, binder]. POGANY, Willy, *illustrator*. *Rubaiyat of Omar Khayyam in English Verse by Edward Fitzgerald*. Illustrations by Willy Pogany. Philadelphia: David McKay Co., [1942]. Small folio. Sixteen full-page and four smaller black & white drawings, all with decorative borders. Bound ca. 1942 by Maurin. Full orange-brown morocco, covers ruled in gilt with a central 'arabesque' design surrounded by four richly gilt decorated corner pieces. Spine with four raised bands, decoratively tooled and lettered in gilt, gilt-ruled board edges, elaborate gilt turn-ins, marbled end-papers, top edge gilt. Very slight crack (but perfectly sound) at top of front joint, otherwise near fine.

First published in 1859, Edward Fitzgerald's version of Omar Khayyam's quatrains was widely read only after it was taken up by the Pre-Raphaelites in 1861. The height of the poem's popularity corresponded with the heyday of the illustrated book, and the drive to illustrate the Rubaiyat was given extra impetus first by the development from the 1860s onwards of wood-engraved colour illustrations and later, around the end of the century, by the coming of color halftone printing. The lushly exotic and sentimental colored illustrations, enabled by Victorian print technology, matched the melancholy hedonism of Fitzgerald's version of the Rubaiyat. Apart from the vast number of illustrated Rubaiyats, the proliferation of Omar Khayyam clubs was another manifestation of the cult. Their meetings furnished excuses for rumbustious drinking and the composition of appalling doggerel. The membership of London's Omar Khayyam Club included an impressive number of convivial bookmen including Andrew Lang, Arthur Pinero, Arthur Conan Doyle and Edmund Gosse. Justin McCarthy, the politician and prolific hack novelist, presided. The literary dinners and the pastiches of Khayyam's quatrains tended to stress the heedless bibulousness of the original work. But there is another aspect to the appeal of Khayyam to the Victorian and Edwardian reading public. The first version of the Rubaiyat had been published in 1859, the same year that Darwin's *Origin of the Species* had appeared. A few years later, Matthew Arnold would publish "Dover Beach", in which the melancholy long retreat of the "Sea of Faith" left humanity on a "darkling plain". Already in 1850, in "In Memoriam", Tennyson had raised questions about Christian doctrine and the immortality of the soul, only to dismiss them with suspicious glibness. The doubts and fears of the twelfth-century Persian philosopher were shared by many of his English and American readers. In the Rubaiyat, as the day wears on, its mostly agnostic protagonist becomes increasingly preoccupied by thoughts of mortality and judgment in a possible afterlife, and this too perfectly matched the Victorian preoccupation with death. Deathbed scenes were a popular staple of fiction and the cowed figure stalked through quite a few novels.

DB 03820.

\$950



Portugal's Greatest Poet
A Wonderful Inlaid Binding by Charles Meunier

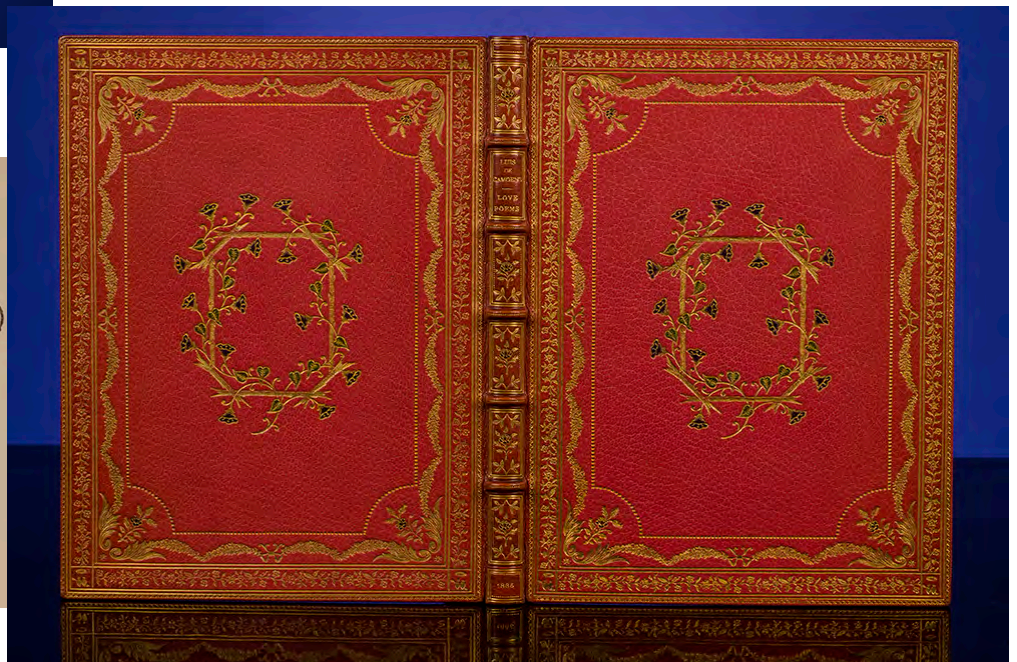
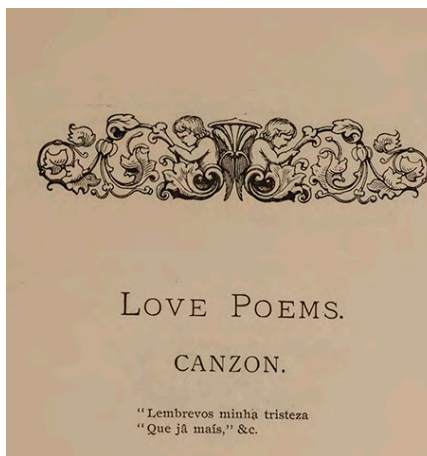
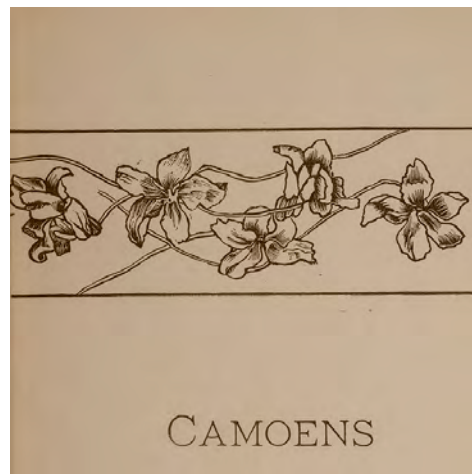
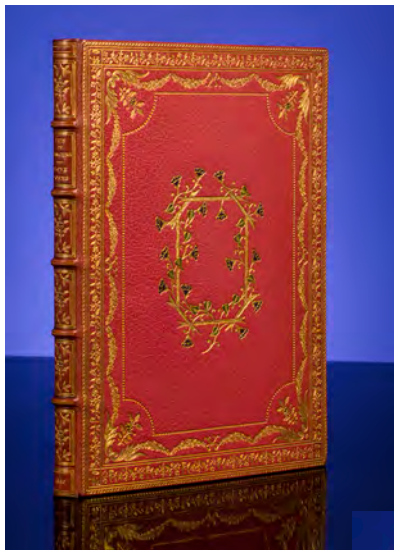
[MEUNIER, Charles, binder]. CAMOËNS. Luis de. *Love Poems from the Portuguese of Luis de Camoëns*. By Lord Viscount Strangford. [London]: Privately Reprinted, 1886. Limited to 50 copies on Japan Paper, signed by the by the editor, B.B. Haggin. Additionally inscribed on a front blank leaf "Compliments of the Editor/B.B. Haggin/March 27th, 1892." Small quarto. Original stiff paper wrappers decorated in gold bound in. Illustrated with very attractive, engraved head and tail-pieces. Bound ca. 1886 by Charles Meunier in full rose colored crushed morocco, each cover richly and decoratively bordered in gilt surrounding a rectangular foliate frame with sixteen flowers inlaid in black morocco and fourteen leaves inlaid in green morocco. Spine with five raised bands and five inlaid black morocco flowers, decoratively tooled and lettered in gilt in compartments in a matching design, decorative gilt board-edges, wide gilt decorated turn-ins, blue silk liners and end-leaves, marbled end-papers, all edges gilt. A spectacular binding on a beautifully printed book.

Charles Meunier (1865-1940) began his apprenticeship as a bookbinder at age eleven. Five years later, at age sixteen, he joined master binder Marius-Michel's workshop. He soon grew weary of producing traditional bindings and established his own bindery in 1885, at the tender age of twenty years old. CM was thought to be innovative and instinctive, with great reserves of energy and undeniable artistic talent... Drawing on traditional and modern techniques and forms of decoration, Meunier mixed classical punches... with newly fashionable incised and modeled leather panels. His output was prodigious; by 1897 he had produced roughly six hundred bindings" (Art Nouveau and Art Deco Bookbinding, p. 194).

Luis Vaz de Camoëns (c. 1524-1580), is considered Portugal's and the Portuguese language's greatest poet. His mastery of verse has been compared to that of Shakespeare, Vondel, Homer, Virgil and Dante. He wrote a considerable amount of lyrical poetry and drama but is best remembered for his epic work *Os Lusíadas* (The Lusíads). His collection of poetry *The Parnasum of Luís de Camões* was lost in his lifetime. The influence of his masterpiece *Os Lusíadas* is so profound that Portuguese is sometimes called the "Language of Camoëns".

DB 03821.

\$8,500



"History is a Cyclic Poem - Written by Time Upon the Memories of Man"
A Superb Example of Ramage's Remarkably Delicate, Careful, and Elaborate Gilt Work

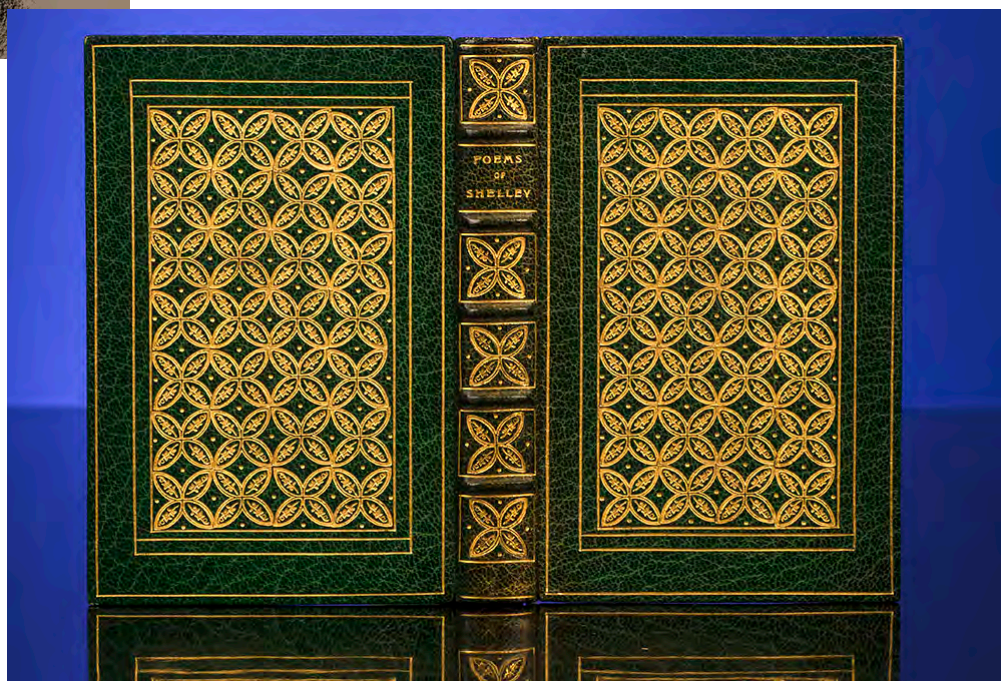
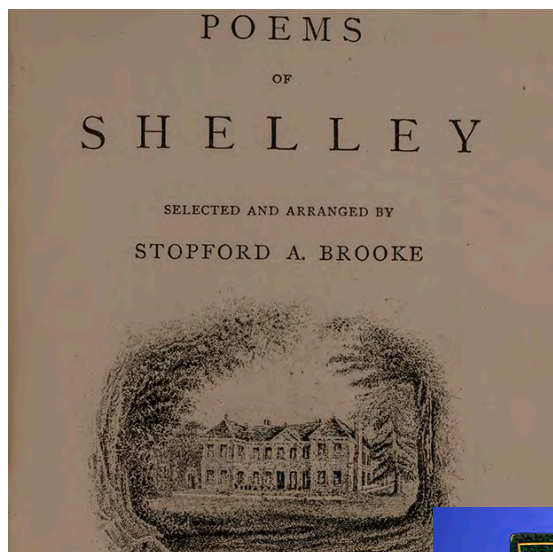
[RAMAGE, binder]. SHELLEY, Percy Bysshe. *Poems of Shelley*. Selected and Arranged by Stopford A. Brooke. London: Macmillan and Co., 1926. Golden Treasury Series. Sixteenmo. Title-page with vignette of Field Place - Shelley's birth place. Beautifully bound ca. 1926 by Ramage of London. Full green crushed levant morocco, covers paneled in gilt surrounding a very intricate design in gilt, spine with five raised bands, decoratively stamped and lettered in gilt in compartments, gilt board-edges, wide decorative gilt turn-ins, cream watered silk liners and end-leaves, all edges gilt. Neat early ink presentation (dated 1927) on front blank. A superb example of a later Ramage binding.

Born in London in 1836, John Ramage served an apprenticeship with John Wright, then went to Paris, where he was able to work with the distinguished Marcellin Lortic (1822-1892), who opened his shop on the Rue St. Honoré in 1840. In 1860 Ramage purchased the binding business of Alexander Banks, Jr., in Edinburgh, then returned three years later to London, where he was in business at various locations into the 20th century. Though the range of their designs is broad, Ramage bindings are celebrated for their remarkably delicate, careful, and elaborate gilt work.

Percy Bysshe Shelley (1792-1822) was one of the major English Romantic poets, and is regarded by some as among the finest lyric, as well as epic, poets in the English language. A radical in his poetry as well as in his political and social views, Shelley did not see fame during his lifetime, but recognition for his poetry grew steadily following his death. Shelley was a key member of a close circle of visionary poets and writers that included Lord Byron; Leigh Hunt; Thomas Love Peacock; and his own second wife, Mary Shelley, the author of *Frankenstein*.

DB 03823.

\$1,950



**Beautifully Bound by Rivière & Son
Hand-Finished by Charles McLeish
With an Autograph Note from Samuel Rogers**

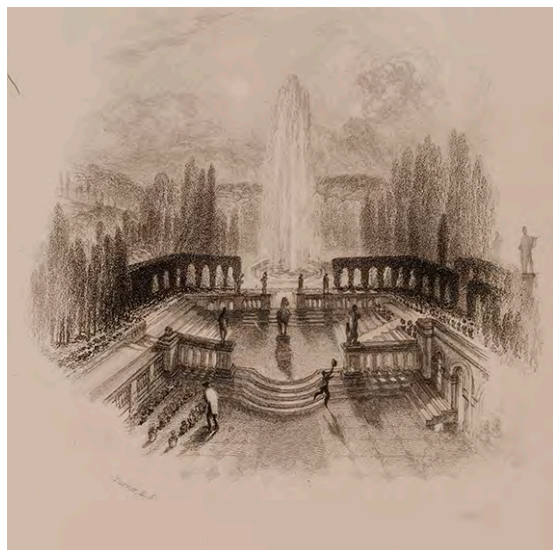
[RIVIÈRE & Son, binders]. [McLeish, Charles, finisher]. ROGERS, Samuel. *Italy. A Poem [and] Poems*. London: Printed for T. Cadell... Jennings and Chaplin, 1830 & T. Cadell... and E. Moxon, 1834. First editions. Two octavo volumes. Uniformly bound ca. 1885 by Rivière & Son. Full medium green crushed levant morocco, gilt. Minimal 'sunning' to spines and top area of front boards, still an exceptionally fine set. With autograph note signed by Saml Rogers bound in.

Charles McLeish Sr. began his bookbinding career as an apprentice to Andrew Grier in Edinburgh. He then moved to London and worked for Rivière until 1893 when he joined Cobden-Sanderson at the Doves Bindery as a finisher, working there until the bindery closed in 1909 when he established his own bindery with his son, Charles Jr., who had apprenticed with Roger de Coverly. "Not surprisingly, their early bindings are highly influenced by Cobden-Sanderson" (Maggs Bros., *Bookbinding in the British Isles II*, p. 240).

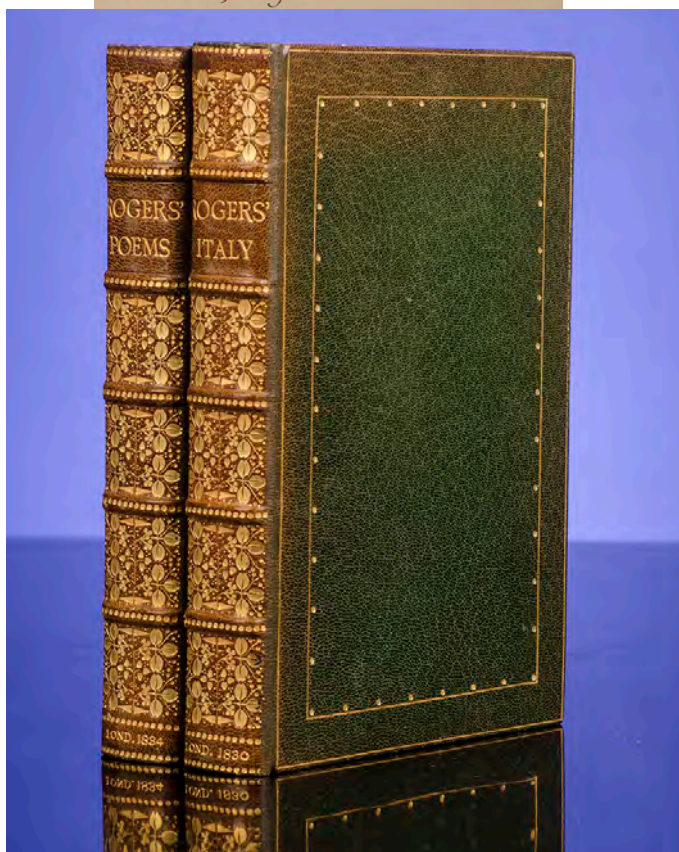
Samuel Rogers (1763-1855) was an English poet, whom during his lifetime was one of the most celebrated poets of the nineteenth century, although his fame has long since been eclipsed by his Romantic colleagues and friends, Wordsworth, Coleridge and Byron. His recollections of these and other friends such as Charles James Fox are key sources for information about London artistic and literary life, with which he was intimate, and which he used his wealth to support. He made his money as a banker and was also a discriminating art collector. In 1814 Rogers made a tour on the Continent with his sister Sarah. He traveled through Switzerland to Italy, keeping a full diary of events and impressions, and had made his way to Naples when the news of Napoleon's escape from Elba obliged him to hurry home. Seven years later he returned to Italy, paying a visit to Byron and Shelley at Pisa. Out of the earlier of these tours arose his last and longest work, *Italy*.

DB 03686.

\$2,250



Dear Catherine
If you & Miss Mallet
& Mrs have nothing better to do,
pray come & drink tea with me
next Sunday, the earlier the better
Yours very truly
Saml Rogers
A. James's Place
Thursday Evg.



Considered to be One of the Finest Works of the Nineteenth Century
A Superb Binding by Rivière & Son

[RIVIÈRE & SON, binders]. CARLYLE, Thomas. *Sartor Resartus*: The Life and Opinions of Herr Teufelsdröckh. London: Kegan Paul, Trench & Co., 1889. Sixteenmo. Portrait frontispiece with tissue guard. Title-page printed in red and black. Bound ca. 1920 by Rivière & Son in full antelope crushed levant morocco, covers decoratively ruled in gilt surrounding a very elaborate floral design in pointillé, spine with five raised bands, similarly decorated and lettered in gilt in compartments, gilt-ruled board edges, full dark blue morocco liners elaborately decorated in gilt, blue watered silk end-leaves, top edge gilt. A wonderful example of the art of 'pointillé'.

Thomas Carlyle (1795-1881) was a Scottish philosopher, satirical writer, essayist, historian and teacher. Considered one of the most important social commentators of his time, he presented many lectures during his lifetime with certain acclaim in the Victorian era. One of those conferences resulted in his famous work *On Heroes and Hero Worship and The Heroic in History* where he explains that the key role in history lies in the actions of the "Great Man", claiming that "History is nothing but the biography of the Great Man". A respected historian, his 1837 book *The French Revolution: A History* was the inspiration for Dickens' 1859 novel *A Tale of Two Cities*, and remains popular today. Carlyle's 1836 *Sartor Resartus* is considered one of the finest works of the nineteenth century.

Sartor Resartus (meaning "The tailor re-tailored") is an 1836 novel by Thomas Carlyle, first published as a serial in 1833-34 in *Fraser's Magazine*. The novel purports to be a commentary on the thought and early life of a German philosopher called Diogenes Teufelsdröckh (which translates as 'god-born devil-dung'), author of a tome entitled "Clothes: Their Origin and Influence", but was actually a poioumenon. Teufelsdröckh's transcendentalist musings are mulled over by a skeptical english reviewer (referred to as editor) who also provides fragmentary biographical material on the philosopher. The work is, in part, a parody of Hegel, and of German Idealism more generally. However, Teufelsdröckh is also a literary device with which Carlyle can express difficult truths.

DB 03825.

\$3,500



Percy Bysshe Shelley's *The Sensitive Plant*
Handsomely Bound by Rivière & Son

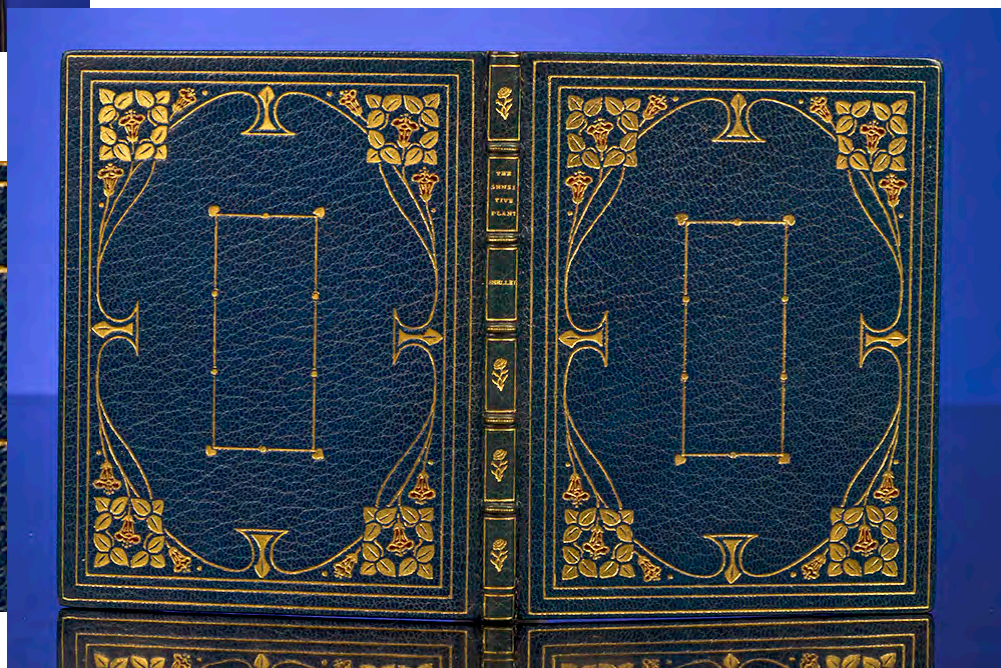
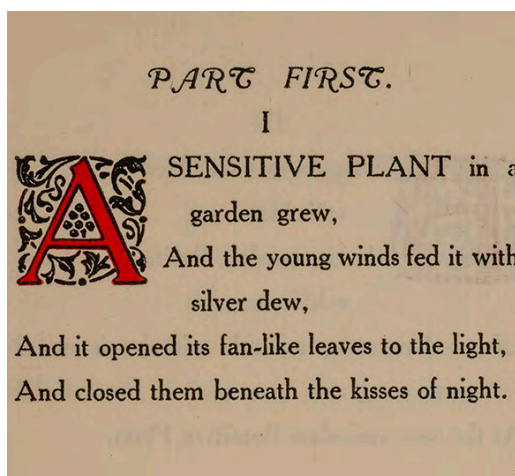
[RIVIÈRE & SON, binders]. SHELLEY, Percy Bysshe. *The Sensitive Plant*... London: Robt. Rivière & Son, 1910. Square sixteenmo. Title-page and initial letters printed in red and black. Handsomely bound ca. 1910 by Rivière & Son in full dark blue crushed levant morocco, covers bordered in gilt surrounding an ornate floral design stamped in gilt, each with twelve inlaid red morocco flowers, spine with five raised bands decoratively tooled and lettered in gilt in compartments, gilt board edges and turn-ins, cream paper liners and end-leaves, top edge gilt. Neat ink inscription on front free end-paper and a small gold bookplate. A fine example.

Percy Bysshe Shelley, (1792-1822) was one of the major English romantic poets. In *The Sensitive Plant*, Shelley has separated his poem into three separate parts and a conclusion. In the first part of the poem, Shelley portrays a wondrous, beautiful garden, full of life and luminosity. Shelley uses several realistic depictions of flowers and plants to provide the reader with a detailed insight into the garden. These stanzas are full of details which helps one picture the garden that Shelley so beautifully illustrates through his words. As part one continues, Shelley introduces a contradiction into the garden, *The Sensitive Plant*. Unlike the other flowers, this floweret is not vivid in color or shape, and lacks the beautiful odor flowers are characterized for. Percy Shelley goes on to say in *The Sensitive Plant*...

"For the Sensitive Plant has no bright flower;
Radiancy and odour are not its dower;
It loves, even like Love, its deep heart is full,
It desires what it has not, the Beautiful!"

DB 03824.

\$2,250



A Fine Arts and Crafts Binding by Sangorski & Sutcliffe

[SANGORSKI & SUTCLIFFE, binders]. LONGFELLOW, Henry Wadsworth. *The Seaside and the Fireside*. Boston: Ticknor, Reed and Fields, 1850. First edition. Octavo. Bound ca. 1920 by Sangorski & Sutcliffe in full dark blue crushed levant morocco, covers with an Arts and Crafts-style frame of tulips and trefoils, a quatrefoil of stippled gilt hearts with a central dot of inlaid red morocco at each corner. Spine with five raised bands decoratively stamped and lettered in gilt in compartments, gilt ruled board edges, elaborate gilt ruled turn-ins, gray paper liners and end-leaves, top edge gilt. A spectacular example housed in the original fleece-lined blue cloth clamshell case.

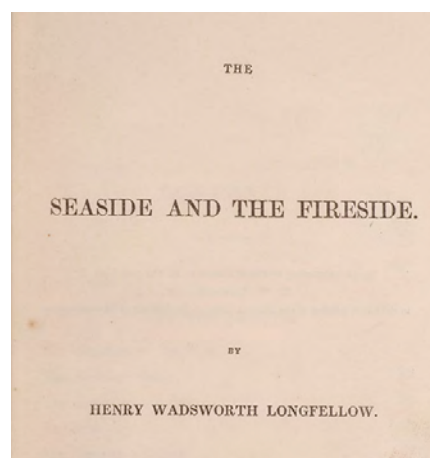
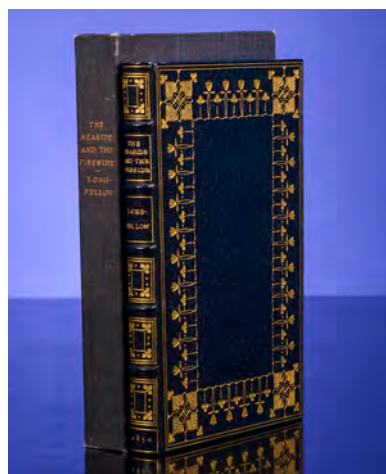
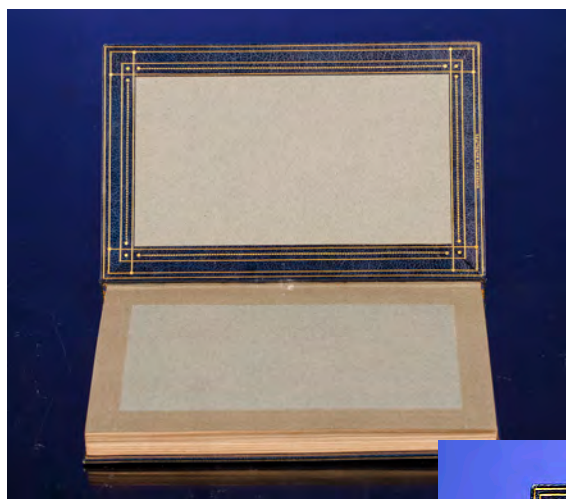
Sangorski & Sutcliffe, one of the leading bookbinders in London, was established in 1901 by Francis Sangorski (1875-1912) and George Sutcliffe (1878-1943). It is considered to be one of the most important bookbinding companies of the 20th century, famous for its luxurious jeweled bindings that used real gold and precious stones in their book covers.

Henry Wadsworth Longfellow (1807-1882) was an American poet and educator whose works include "Paul Revere's Ride", *The Song of Hiawatha*, and *Evangeline*. He was also the first American to translate Dante Alighieri's *Divine Comedy*, and was one of the five Fireside Poets. *The Seaside and the Fireside* is a collection of Poems with *The Building of the Ship* as the leading piece. The form of this poem was clearly suggested by Friedrich Schiller's *Song of the Bell* which has more than once served poets as a model.

BAL, 12099.

DB 03738.

\$2,750



An Exhibition Binding by Zaehnsdorf

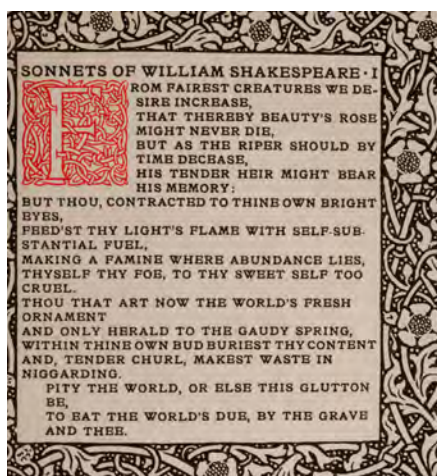
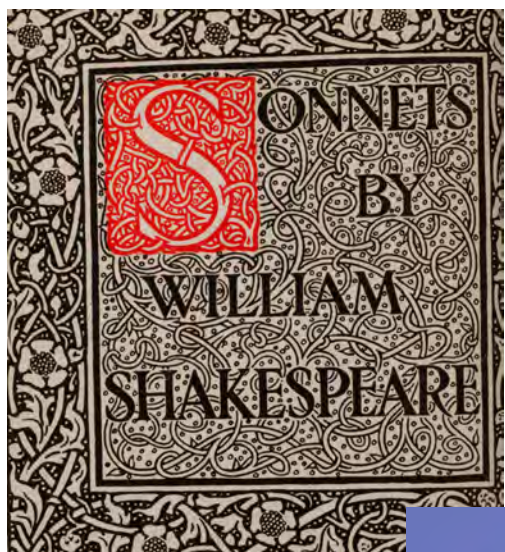
[ZAEHNSDORF, binders]. SHAKESPEARE, William. *The Sonnets of William Shakespeare*. London: George Bell and Sons, 1899. Octavo. Printed by the Chiswick Press. Borders and initials by Christopher Dean. Contemporary exhibition binding by Zaehnsdorf of full black crushed morocco with repeating pattern of gilt WS initials within laurels, and gilt tooled roses, rosettes, and closed and open dots, the design reiterated on spine. Gilt-rolled edges. Turn-ins with gilt roses and stems. Blue silk endleaves. With exhibition blindstamp on rear paste-down endpaper. Expert and almost invisible restoration to spine tips, gilt on spine a little dull. An exceptional Zaehnsdorf Exhibition binding.

"There are few firms of craft bookbinders that can claim an existence of longer than one hundred years. One which can is Zaehnsdorf Limited, founded in 1842 by Joseph Zaehnsdorf. It remained under the direct control of three successive generations of the Zaehnsdorf family... Bindings produced by the firm of Zaehnsdorf are still admired today the excellence of craftsmanship which they display" (Broomhead, *The Zaehnsdorfs* (1842-1947): Craft Bookbinders, p. 11).

The Chiswick Press was founded by Charles Whittingham I (1767-1840) in 1811. The management of the Press was taken over in 1840 by the founder's nephew Charles Whittingham II (1795-1876). The name was first used in 1811, and the Press continued to operate until 1962. Charles Whittingham I gained notoriety for his popularly priced classics, but the Chiswick Press became very influential in English printing and typography under Charles Whittingham II who, most notably, published some of the early designs of William Morris. The Chiswick Press deserves conspicuous credit for the reintroduction of quality printing into the trade in England when in 1844 it produced *The Diary of Lady Willoughby* (1844-47) set in the reign of Charles I.

DB 02347.

\$2,750



*"A library is a place where you can lose your innocence
without losing your virginity"*

Germaine Greer



LIBRARY SETS

David Brass Rare Books, Inc.
P.O. Box 9029, Calabasas, California, 91372, USA

'Book of the Thousand Nights and a Night'
With 114 Illustrations by Various Artists
Finely Bound by Bayntun of Bath ca. 1920

[ARABIAN NIGHTS]. *The Book of the Thousand Nights and a Night...* [N.p.]: Printed by the Burton Club for Private Subscribers only: [n.d., ca. 1903]. The Burton Club Edition. Limited to 1,000 sets. Seventeen octavo volumes. (Ten volumes of The Thousand and One Nights and seven volumes of The Supplemental Nights). With a frontispiece portrait and one hundred and thirteen plates. Bound ca. 1920 by Bayntun of Bath, in contemporary three-quarter red morocco over red cloth boards ruled in blind. Spines decoratively lettered and tooled in gilt in compartments, top edge gilt, others uncut, marbled endpapers. A fine set.

DB 03412.

\$4,500



The First Lane Translation

[ARABIAN NIGHTS]. *The Thousand and One Nights, Commonly Called, in England, The Arabian Nights' Entertainments.* A new translation from the Arabic, with copious notes. By Edward William Lane... Illustrated by many hundred engravings on wood, from original designs by William Harvey. In three volumes. London: Charles Knight and Co., 1839-1841. First edition translated by Edward William Lane. Three large octavo volumes. Numerous wood-engraved text illustrations throughout. Volume I complete with the translator's "Advertisement" giving the spelling and pronunciation of various Arabic words. Bound ca. 1920 in three-quarter red morocco over red cloth boards ruled in gilt, spines with five raised bands, decoratively tooled and lettered in gilt in compartments, marbled end-papers, top edge gilt. With the engraved bookplate of William John Watson on each front paste-down. A fine set.

DB 03819.

\$1,750





DB 00602.

A Fine Rasher of Bacon in Calf

BACON, Francis. *The Works of Francis Bacon, Baron of Verulam, Viscount St. Alban, and Lord High Chancellor of England...* London: Printed for J. Johnson...by H. Bryer, 1803. Ten octavo volumes. Engraved frontispiece portrait by James Fittler in Volume I. Bound (by Bickers?) for Blackwell in early twentieth-century maroon scored calf. A near fine set.

Containing: *The Life of the Lord Chancellor Bacon, Of the Advancement of Learning, Sylva Sylvarum...*, *Physiological Remains, Medical Remains, Medical Receipts, Works Moral*, [and] *Theological Works; Works Political; Law Tracts* [and] *Maxims of the Law; Writings Historical* [and] *Letters; Letters* (continued) [and] *Letters, Speeches, Charges, Advices, &c....*

Instauratio magna; Instaurationis magna pars II, III and IV; Instaurationis magna pars V, Opuscula philosophica, [and] *Opera civilia et moralia; Opera civilia et moralia, De sapientia veterum, Meditationes sacrae*, [and] *Epistolae*.

\$1,950



DB 03199.

The Shakespeare Head Brontë Novels

BRONTË, [Charlotte, Emily, and Anne]. [SHAKESPEARE HEAD PRESS]. *The Shakespeare Head Brontë*. Oxford: Newly Printed at the Shakespeare Head Press and Published for the Press by Basil Blackwell, 1931. Limited to 1,000 copies, Large Paper Copy. Eleven large octavo volumes. Frontispieces in two states. In the publisher's deluxe binding, stamp signed Bound at the Riverside Press. Elegantly and uniformly bound at The Riverside Press in three-quarter forest green morocco. Gilt-ruled compartments with gilt decoration. Spines uniformly sunned to a lovely chocolate brown. A near fine set.

This is the finest edition of the novels of Emily, Anne and Charlotte Brontë. Franklin, *The Private Presses*, p. 236. Ransom, *Selective Check Lists*, p. 18, no. 73.

Although all of the novels were published in the first eleven volumes - a further eight volumes of poems & miscellaneous and unpublished writings were subsequently published between 1932 and 1938.

\$3,850



DB 02016.

The Assisi Edition Elegantly Bound

BROWNING, Robert. *The Complete Works*. New York: Fred De Fau & Company, [1910]. Assisi Edition. Limited to 100 numbered sets. Twelve octavo volumes. Photogravure plates throughout, including frontispieces, in two states. Publishers three-quarter brown morocco gilt over brown silk boards, with compartments decorated with green inlaid flowers outlined in gilt and with swooping gilt stems. Top edges gilt. Six volumes mildly and uniformly sunned to warm brown. A fine set.

Robert Browning (1812- 1889) was an English poet and playwright whose mastery of dramatic verse, and in particular the dramatic monologue, made him one of the foremost Victorian poets. His poems are known for their irony, characterization, dark humor, social commentary, historical settings, and challenging vocabulary and syntax. The speakers in his poems are often musicians or painters whose work functions as a metaphor for poetry.

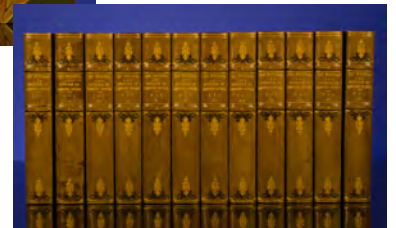
\$3,250

**"The Only Thing Necessary for the Triumph of Evil
is for Good Men to do Nothing"**

BURKE, Edmund. *The Writings & Speeches of*. Boston: Little, Brown and Company, 1901. The Beaconsfield Edition. Limited to 1,000 numbered sets. Twelve octavo volumes. Engraved title-pages and gravure frontispieces and portraits. Contemporary three quarter green crushed levant morocco over marbled boards, gilt. Spines uniformly faded to olive green, otherwise a near fine and very attractive set. Edmund Burke (1729-1797), "Irish-born English statesman and author. Burke was sympathetic toward the American colonies and the Irish Catholics and was a strong enemy of the French Revolution. Among his most famous speeches are *On American Taxation* [and] *On Conciliation with the Colonies*" (*Benét's Reader's Encyclopedia*).

DB 03050.

\$1,850



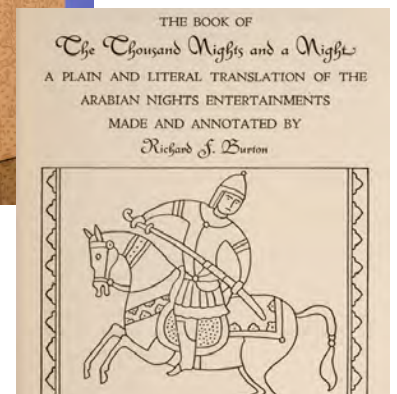
A Thousand Nights With No Rubbing

BURTON, Sir Richard. *The Book of The Thousand Nights and a Night*. A Plain and Literal Translation of the Arabian Nights Entertainments Made and Annotated by Richard S. Burton. Decorated with Illustrations by Valenti Angelo. New York: Limited Editions Club, 1934. Limited to 1,500 copies signed by the artist, this being copy no. 710. Six octavo volumes. Black and white text illustrations throughout. Quarter cowhide over patterned paper boards. A fine set. Housed in the publisher's slipcases.

Most unusual to find with the spines and corners virtually wear and rubbing-free, and in fine slipcases with only a hint of sunning.

DB 02397.

\$1,250



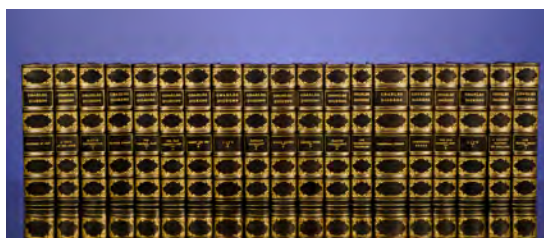
Illustrated Library Edition Of Charles Dickens "The First Well-Printed Issue"

DICKENS, Charles. *The Works of Charles Dickens* [and] *The Life of Charles Dickens*. London: Chapman and Hall, 1874-1876. Thirty-two octavo volumes comprised of thirty volumes of *The Works*... Illustrated Library Edition, and two volumes of *The Life*... Library Edition. Illustrated throughout. Contemporary half blue morocco over blue cloth boards. A handsome set in excellent condition. Featuring illustrations by Hablot Knight Brown (Phiz), John Leech, George Cruikshank, Robert Seymour, and George Cattermole, etc. "This the best edition of my books is, of right, inscribed to my dear friend John Forster, biographer of Oliver Goldsmith, in affectionate acknowledgment of his counsel, sympathy, and faithful friendship during my whole literary life" (dedication leaf (p. [v]) in Volume I of *The Posthumous Papers of the Pickwick Club*).

"The Library Edition came about largely because of the suggestion of Forster that while Dickens's works were available in volumes in the Cheap Edition and in reprints of the serial parts, there was no high-quality edition that would appeal to the wealthy. Dickens eventually came round to the idea that an elegant edition could raise the stature of his writings. He faced a complication, in that the rights to the works were divided between Chapman and Hall and Bradbury and Evans. Consequently, the volumes contained the imprints of both publishers. With a dedication to Forster, the Library Edition appeared in 22 volumes in 1858-9 at 7s 6d per volume. Titles included *Pickwick*, *Nickleby*, *Chuzzlewit*, *Old Curiosity Shop*, *Reprinted Pieces*, *Barnaby Rudge*, *Hard Times*, *Sketches by Boz*, *Oliver Twist*, *Dombey*, *Copperfield*, *Pictures From Italy*, *Bleak House*, *Little Dorrit*, and *Christmas Books*. The only illustrations were the frontispieces. Between 1861 and 1874 this edition was reissued in 30 volumes with the addition of *Tale of Two Cities*, *Great Expectations*, *Our Mutual Friend*, *The Uncommercial Traveller*, *A Child's History Of England*, *Christmas Stories*, and *Drood*. The reissue contained illustrations—the frontispieces plus additional illustrations by artists such as Marcus Stone, John Leech, and Clarkson Stanfield—and came to be known as the Illustrated Library Edition... in 1873 Chapman and Hall published a prospectus for the Second Illustrated Library Edition, containing, they contended, all the works the novelist wished to preserve. Calling it the First Well-Printed Issue, with specially cast type and better paper than that used in previous editions, this set was published in 30 volumes between 1873 and 1876 and sold at £15 for the set, a high price for the time" (*Oxford Reader's Companion to Dickens*, pp. 205-206). Gimbel D72.

DB 00922.

\$9,500

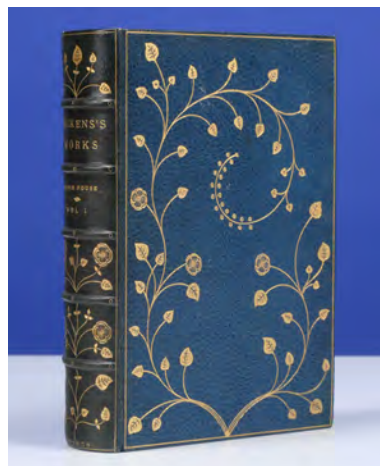
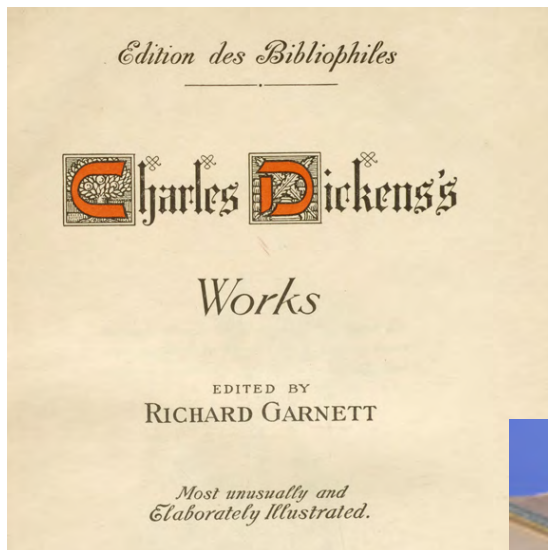


Edition des Bibliophiles
One of Only Twenty-Six Copies

DICKENS, Charles. *Charles Dickens's Works.* Edited by Richard Garnett. Most Unusually and Elaborately Illustrated. London: Merrill & Baker, [1900]. Edition des Bibliophiles. Limited to twenty-six lettered and registered copies (this copy being Letter "H," Printed for Sadie Belle Lufkin). Thirty-two octavo volumes. Elaborately illustrated with frontispieces and plates, including photogravures, etchings, photo-etchings, from the original illustrations by Frederick Barnard, Hablot K. Browne ("Phiz"), George Cattermole, George Cruikshank, Dalziel, F.O.C. Darley, Luke Fildes, John Gilbert, Edwin Landseer, John Leech, Daniel Maclise, J. Mahoney, F.W. Pailthorpe, Robert Seymour, Stanfield, F. Stone, Marcus Stone, and others, including fifty original watercolor drawings ("Aquarelles") by "Kyd" (Joseph Clayton Clarke) of Dickens's characters. Descriptive tissue guards. Contemporary blue crushed levant morocco. Covers decoratively tooled in gilt in a floral design within a gilt single fillet border, spines decoratively tooled and lettered in gilt in compartments with five raised bands, gilt-dotted board edges, turn-ins decoratively tooled in gilt within an outer border of a gilt-dotted rule and two gilt fillets, red calf doublures, red watered silk liners, top edge gilt, others uncut. Partially unopened. Although the spines are uniformly faded to green and a few leaves are poorly opened, this set is in a spectacular binding.

DB 00566.

\$27,500



The Author's Edition
One of One Thousand Sets Signed by Arthur Conan Doyle
With Notes By Doyle and Twenty-Four Superb Photogravures

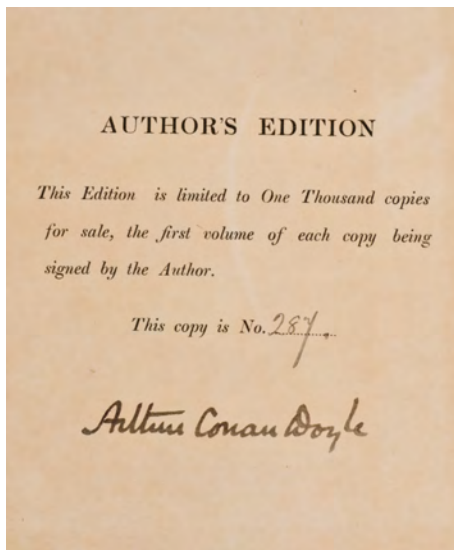
DOYLE, [Sir] Arthur Conan. *The Works of Arthur Conan Doyle...* London: Smith, Elder & Co., 1903. Author's Edition. One of 1000 numbered sets, signed by the author. Twelve octavo volumes. Twenty-four photogravures including frontispieces by Arthur Twidle (20), Sidney Paget (1), B. West Clinedinst (1), and W.B. Wollen (2), all with captioned tissue guards. Finely bound by Bayntun of Bath ca. 1960 in full red calf, covers with double gilt rules, spines decoratively tooled in gilt, blue and green morocco gilt lettering labels. All edges gilt, gilt board edges and decorative gilt turn-ins, marbled endpapers. A very fine set.

"The author considered this edition of his works to be of great importance: he revised parts, and added notes and a number of special introductions. He remarks in the preface that it had for some time been his ambition to have such a collection... Because of the author's friendship with Reginald Smith, he agreed to sign the thousand copies of the English issue. He was not, however, prepared to do the same for the American publisher, though he was asked. He made it known that he would only consider doing so for a considerable fee. The English issue also has the further attraction of having two illustrations in each volume rather than one." (Green & Gibson, p. 233).

The volumes, unnumbered, but given in the publisher's order, include: *The White Company*; *Micah Clarke*; *The Refugees*; *Rodney Stone*; *The Adventures of Sherlock Holmes*; *The Memoirs of Sherlock Holmes*; *A Study in Scarlet* and *The Sign of Four*; *The Great Shadow* and *Uncle Bernac*; *A Duet with an Occasional Chorus*; *Tragedy of the Korosko* and *the Green Flag*; *The Stark-Munro Letters* and *Round the Red Lamp*; and *The Exploits of Brigadier Gerard*. Green and Gibson A60.

DB 03069.

\$9,500



The Dickens of Declining Rural Society in Victorian England
A Fine Set Bound by Stikeman of New York

HARDY, Thomas. *The Writings of Thomas Hardy in Prose and Verse...* New York: Harper & Brothers, [1920]. Anniversary Edition. Limited to 1,250 numbered sets. Twenty-one octavo volumes. Frontispieces and plates. Bound by Stikeman & Co. of New York in three-quarter gilt-ruled dark maroon morocco over plum cloth boards. A few headcaps expertly repaired, otherwise a near fine set.

"Harper & Brothers issued the first 21 volumes of the Wessex Edition in America as the 'Autograph Edition' in 1915. The edition was reissued in 1920 as the 'Anniversary Edition' (re-calling Hardy's eightieth years), limited to 1,250 sets." (Richard L. Purdy, *Thomas Hardy. A Bibliographical Study*, p. 286).

DB 02708.

\$5,500

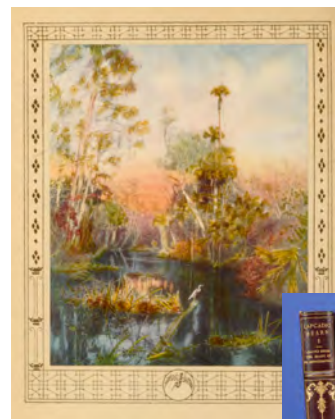


The First Appearance of "Creole Sketches"

HEARN, Lafcadio. *The Writings of Lafcadio Hearn*. Boston: Houghton Mifflin Company, 1922. Large-Paper Edition. Limited to 750 numbered copies. Sixteen octavo volumes. Mounted color frontispieces and photogravure plates, mostly from photographs by Charles S. Olcott (several in color and mounted, all on Japanese vellum). Text illustrations. Volume I contains the first appearance of Creole Sketches. Handsomely bound by Stikeman in contemporary three-quarter maroon morocco over lilac cloth boards. A fine set. Lafcadio Hearn (1850-1904), American journalist and author, "is noted for the poetic prose style of his exotic and fantastic tales; he dedicated himself to 'the worship of the Old, the Queer, the Strange, the Exotic, the Monstrous.'" (Benét's Reader's Encyclopedia). Perkins, pp. 81-84.

DB 01581.

\$5,250



**The Best and Rarest Edition of the Works of Rudyard Kipling
One of the Signed Sets that Escaped the Blitz of London**

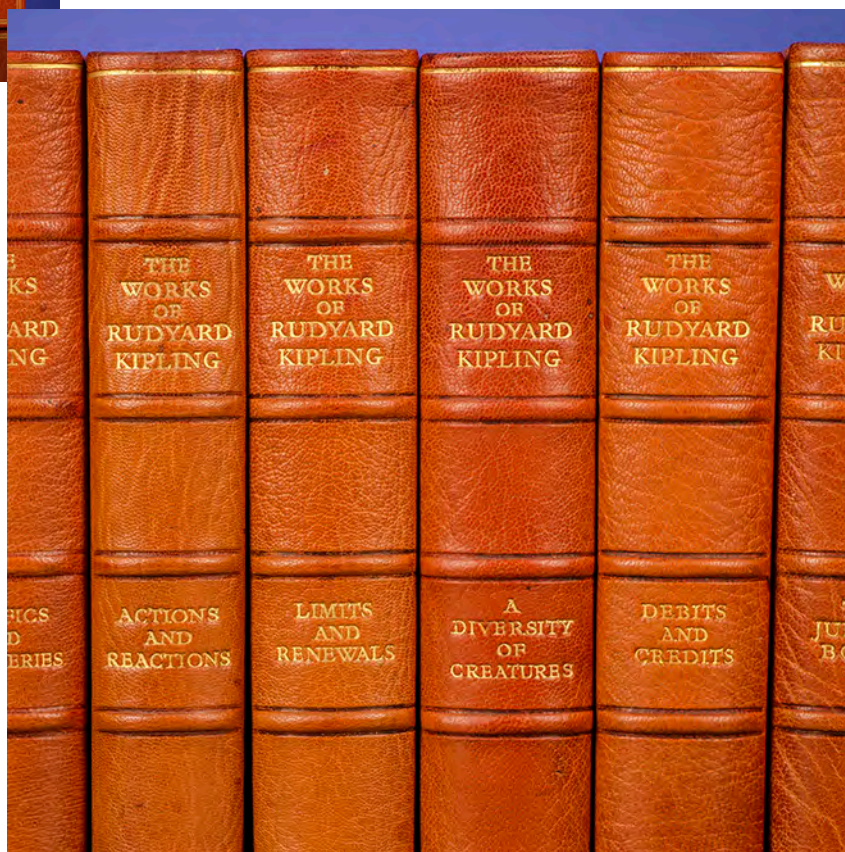
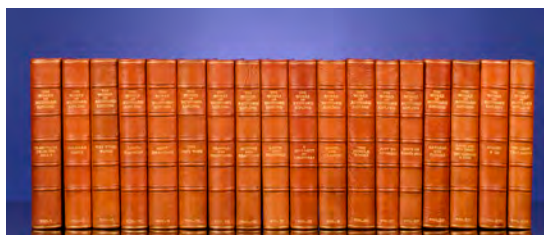
KIPLING, Rudyard. *The Sussex Edition of the Complete Works...* London: Published by Macmillan and Company, 1937-1939. One of 500 sets signed by Rudyard Kipling. Thirty-five royal octavo volumes. Publisher's full niger morocco, covers double-ruled in gilt, spine lettered in gilt in compartments, five raised bands, gilt turn-ins, marbled endpapers, top edge gilt on the rough, all others uncut. Minimal and uniform fading to spines, otherwise a very fine set.

"During the last years of his life, Kipling was engaged in a complete revision of his works... Two volumes of uncollected prose and much verse are here collected for the first time. This edition published after the author's death... is limited to 525 sets (500 for sale). Unfortunately, a substantial portion of the edition was destroyed... during the bombing of London in 1941." (Stewart. *Rudyard Kipling a Bibliographical Catalogue*, Toronto, 1959, p. 577.) The Sussex Edition was envisioned by his long-time publisher Macmillan as a monument to Kipling.

"Rudyard Kipling was one of the most popular writers in England, in both prose and verse, in the late 19th and early 20th centuries. Henry James said: "Kipling strikes me personally as the most complete man of genius (as distinct from fine intelligence) that I have ever known." In 1907, he was awarded the Nobel Prize in Literature, making him the first English-language writer to receive the prize, and its youngest recipient to date. Among other honors, he was sounded out for the British Poet Laureateship and on several occasions for a knighthood, all of which he declined. Kipling's subsequent reputation has changed according to the political and social climate of the age and the resulting contrasting views about him continued for much of the 20th century. George Orwell called him a "prophet of British imperialism". Literary critic Douglas Kerr wrote: "He [Kipling] is still an author who can inspire passionate disagreement and his place in literary and cultural history is far from settled. But as the age of the European empires recedes, he is recognized as an incomparable, if controversial, interpreter of how empire was experienced. That, and an increasing recognition of his extraordinary narrative gifts, make him a force to be reckoned with." Stewart, p. 577.

DB 03405.

\$19,500



*This Edition of the Works of Rudyard Kipling
consists of Five Hundred and Twenty-five copies,
signed and numbered, of which 500 are for sale.*

*No. 29
Rudyard Kipling*

**Edition Des Amis Des Arts Finely Bound
Each Illustration in Three States**

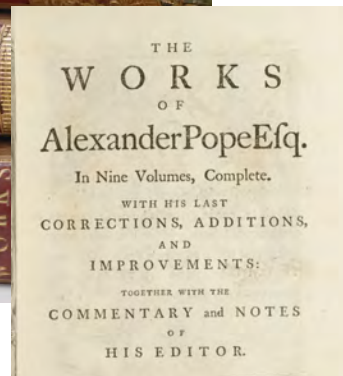
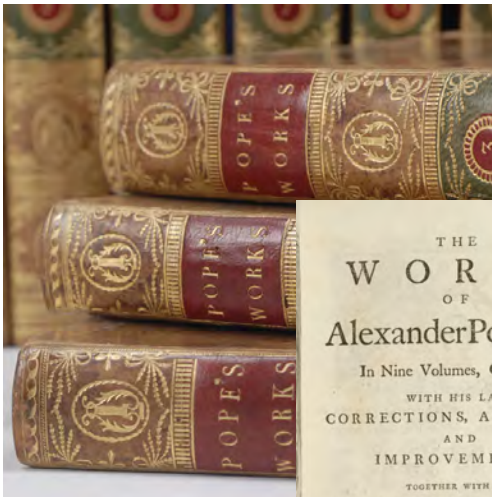


POE, Edgar Allan. *The Tales and Poems of Edgar Allan Poe...* Philadelphia: George Barrie & Son, 1894. Édition Des Amis Des Arts, limited to 100 copies, "especially printed and bound for Mr. M.H. Dingee." Six small quarto volumes. Twenty original etchings, five photogravures and a new etched portrait by F. Chiffart, each in three states, the third state of each frontispiece being full color; a total of 78 plates. Each signed on the plate by Herpin, Ferat, Wogel, Meyer, et al. Contemporary three-quarter crushed light gray morocco over marbled boards. Spines slightly faded to brown, still a fine set. The complete works, including *Tales of Imagination; Tales of Humor; Miscellaneous Tales; The Narrative of Arthur Gordon Pym; Prose Poems; Poems of Later Life; Poems of Manhood; Poems Written in Youth.*

DB 02838.

\$3,850

A Fine Set of the Works of Alexander Pope



POPE, Alexander. *The Works of Alexander Pope Esq...* With His Last Corrections, Additions, and Improvements: Together with the Commentary and Notes of His Editor [William Warburton]. London: Printed for C. Bathurst [and eleven others], 1770. Nine octavo volumes. Contemporary tree calf. Bindings lightly rubbed. Minimal foxing and browning. Each volume with armorial bookplate on front pastedown with motto: "Na fynno duw ni fydd," and with penciled initials "A H" on front free endpaper. Front pastedown of Volume I has penciled note "J[ack]. Joseph's set." A fine and very attractive set.

Alexander Pope (1688-1744), English poet and satirist, literary dictator of his age and regarded as the epitome of English Neoclassicism.

DB 00708.

\$3,850

The Edition DeLuxe of John Ruskin's Works



RUSKIN, John. *The Works of...* Philadelphia: Reuwee, Wattley & Walsh, [1891]. Edition de Luxe. Strictly limited to 550 copies. Signed in black ink by The United States Book Company. Twenty-six octavo volumes. Profusely illustrated throughout. Early twentieth century three-quarter green calf over green, gold and white marbled boards ruled in gilt. Engraved bookplate of I.W. Hellman Junior on front pastedown of each volume. Spines uniformly and attractively faded, a few spine labels faded, otherwise a fine set.

John Ruskin (1819-1900), "English writer, critic, and artist who championed the Gothic Revival movement in architecture and the decorative arts and had a strong influence upon public taste in art in Victorian England" (Merriam-Webster's Encyclopedia of Literature).

DB 03137.

\$2,100

**The Great Abbotsford Edition, Lavishly Illustrated
With Over 2000 Portraits and Views**

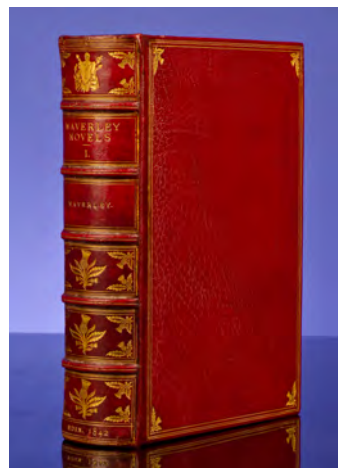
SCOTT, Sir Walter. *The Waverley Novels*. Edinburgh: Robert Cadell, 1842-47. The Abbotsford Edition. Twelve volumes extended to twenty-five large octavo volumes. Illustrated throughout with textual steel engravings and over two thousand engravings including some double-page. Handsomely bound by W. Pratt ca. 1890 in full red levant morocco, covers with triple gilt-rule borders and corner thistles. Spines with five raised band, decoratively tooled with a thistle design in compartments and lettered in gilt, gilt board edges, and decorative turn-ins, tope, edge gilt, decorative endpapers. Several volumes with joints expertly repaired but still an outstanding and very imposing set of this, the best edition of Sir Walter Scott. Bookplate of The Philip H. and A.S.W. Rosenbach Foundation Museum on each front paste-down.

The engravings are highly interesting and quite remarkable. This is by far the finest and most interesting set of Sir Walter Scott that we have ever seen.

"The Proprietors of the Waverley Novels have had the great satisfaction in the results of their efforts to bring those Works in convenient form within the reach of the less opulent classes of the community.... the Proprietors were also taking measures for an edition of a different character. This is the age of graphically illustrated Books; and it remained to affix to these Works, so interwoven everywhere with details of historical and antiquarian interest, such Engraved Embellishments as, had the Author himself been now alive, his personal tastes and resources would most probably have induced him to place before students of antiquity and lovers of art... Accordingly, for this Edition, the real localities of his scenes have been explored; the real portraits of his personages have been copied; and his surviving friends and personal admirers, as well as many public bodies and institutions, have liberally places whatever their collections afforded at the disposal of the eminent Artists engaged by the Proprietors... The embellishments of The Abbotsford Edition will be in number about Two Thousand. Among the Painters whose Sketches have been employed may be enumerated --- Wilkie, Maclise, Bonnar, Buss, Paton, Landseer, Lauder, Fraser, Sibson, Fairholt, Roberts, Simson, Allan, Duncan, The Harveys, Phiz, Prior, Nasmyth, Kidd, Johnstone, Sargent, Dicks, [and] MacJan..." (Notice to Abbotsford Edition, volume 1, pp. 3 & 4).

DB 02875.

\$6,500



**William Shakespeare in
Contemporary Red Straight-Grain Morocco**



DB 02686.

\$2,850

The Best Edition of the Works of Jonathan Swift



DB 00572.

\$2,850

The Complete Works of Mark Twain



DB 01682.

\$5,500

SHAKESPEARE, William. *The Dramatic Works of William Shakespeare*, From the Correct Edition of Isaac Reed, Esq. With Copious Annotations. The Life, Dr. Johnson's Preface. Farmer's Essay on Shakespeare... London: Printed for J. Walker, 1820. Stereotype edition. Twelve octavo volumes. Engraved portrait and numerous plates designed by John Thurston. Bound in contemporary full crimson straight-grained morocco, gilt. Decorative gilt board edges and turn-ins. Pale orange endpapers, all edges gilt. A few headcaps expertly and almost invisibly repaired. A fine and handsome set.

SWIFT, Jonathan. *The Works of Jonathan Swift, Dean of St. Patrick's, Dublin...* With Notes and a Life of the Author by Sir Walter Scott. Second Edition... London: Bickers & Son, 1883-1884. Limited to 750 numbered copies, signed by the publishers. Nineteen octavo volumes. Engraved frontispiece portrait and one additional plate in Volume I. Early twentieth-century three-quarter turquoise polished calf over marbled boards by Tout & Sons for Estes & Lauriat of Boston. Minor rubbing to extremities, spines very slightly and uniformly faded. A near fine set.

Jonathan Swift (1667-1745). Irish author and dean of St. Patrick's Cathedral, Dublin (from 1713), the foremost prose satirist in the English language. Besides the celebrated *Gulliver's Travels* (1726), he wrote such noted satires as *A Tale of a Tub* (1704) and *A Modest Proposal* (1729).

TWAIN, Mark. *The Writings of Mark Twain*. New York: Harper & Brothers, 1929. Stormfield Edition. Limited to 1,024 numbered sets. Thirty-seven octavo volumes. Photogravure frontispieces and plates after drawings, paintings, etc. by E.W. Kemble, Howard Pyle, Dan Beard, W.H.W. Bicknell, P. Newell, J.Allen St. John, A.B. Frost, and others. Original dark blue fine-bead cloth, with the gilt stencil signature of Mark Twain on the front cover. A fine set in the original pale blue dust jackets with printed paper labels on the spine.

The Stormfield edition of the Writings of Mark Twain, published in 1929, is identical in every way (with the exception of Twain's signature) to the Definitive Edition which had been published by Gabriel Wells in 1922. Even the limitation of these two sets were the same.

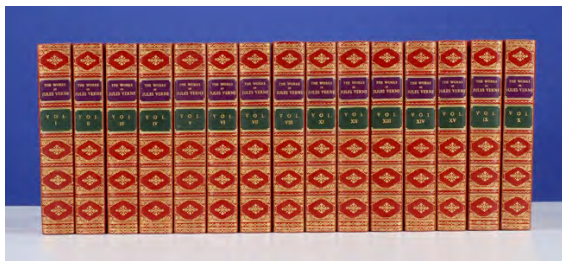
**A Finely Bound Set
The Edition d'Amiens of
Jules Verne**

VERNE, Jules. *Works of Jules Verne*. Edited by Charles F. Horne, Ph.D. Professor of English, College of the City of New York; Author of "The Technique of the Novel," etc. New York: Vincent Parke and Company, [1911]. Edition d'Amiens. Limited to 600 numbered copies and signed by R.G. Lancaster, Registrar. Fifteen large octavo volumes. Hand-colored frontispieces, signed by the colorist, and numerous tinted plates, with descriptive tissue guards. Hand-illuminated limitation leaf. Bound by Frost of Bath ca. 1960 in full crimson polished calf, covers with double-gilt rules, spines with five shallow raised bands decoratively tooled in gilt in compartments, purple and green morocco gilt lettering labels, board edges and turn-ins decoratively gilt, marbled endpapers, all edges gilt. A very fine set.

Jules Verne (1828-1905), "French writer whose writings shaped the development of modern science fiction...In 1863 Verne published the first of his *Voyages extraordinaires*—*Cinq semaines en ballon* (1863; *Five Weeks in a Balloon*). The great success of the tale encouraged him to produce others in the same vein of romantic adventure, with increasingly deft depictions of fantastic but nonetheless carefully conceived imaginary scientific wonders. The *Voyages* continued with *Le Voyage au centre de la Terre* (1864; *A Journey to the Center of the Earth*), *De la Terre à la Lune* (1865; *From the Earth to the Moon*), *Vingt Mille Lieues sous les mers* (1869-70; *Twenty Thousand Leagues under the Sea*), and *L'Île mystérieuse* (1874; *The Mysterious Island*), in which he foresaw a number of scientific devices and developments, including the submarine, the aqualung, television, and space travel. Verne's novels were enormously popular throughout the world; one in particular, the grippingly realistic *Le Tour du monde en quatre-vingt jours* (1873; *Around the World in Eighty Days*), generated great excitement during its serial publication in *Le Temps* and remained one of his most popular works" (*Merriam-Webster's Encyclopedia of Literature*).

DB 00911.

\$16,500



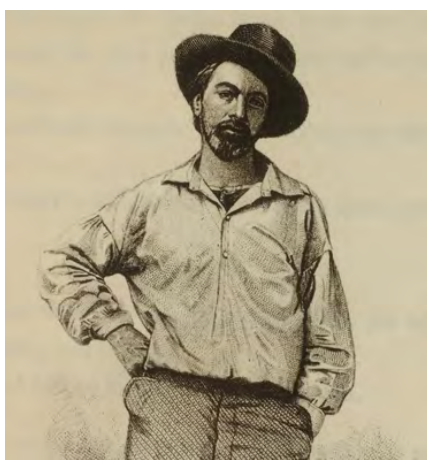
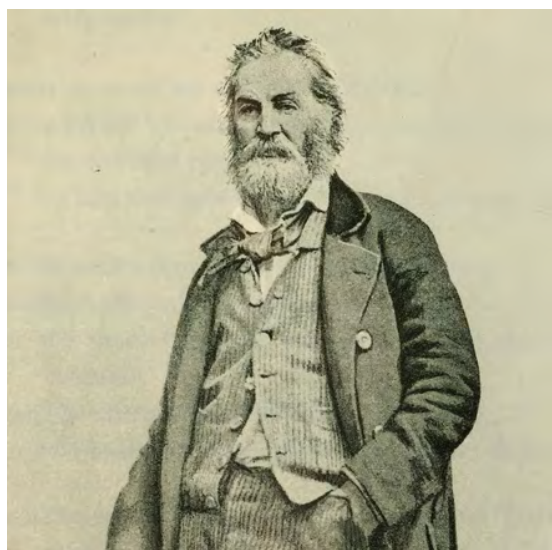
The Paumanok Edition in the Publisher's Three-Quarter Morocco Binding

WHITMAN, Walt. *The Complete Writings of Walt Whitman*. Issued under the editorial supervision of his Literary Executors, Richard Maurice Bucke, Thomas B. Harned, and Horace L. Traubel. With additional bibliographical and critical material prepared by Oscar Lovell Triggs, Ph. D. New York, The Knickerbocker Press: G.P. Putnam's Sons, 1902. The Paumanok Edition. Limited to 300 numbered sets printed on Ruisdael hand-made paper, signed by the publisher. Ten large octavo volumes. Etched and photogravure frontispieces and plates, with descriptive tissue guards. Publisher's three-quarter dark green morocco over marbled boards ruled in gilt. Spines lettered and decoratively tooled in gilt in compartments in a floral design, top edge gilt, others uncut, marbled endpapers. A fine set.

Walt Whitman (1819-1892), "American journalist, essayist, and poet whose style of writing in such works as *Leaves of Grass* (first edition, 1855) revolutionized American literature. Such poems as 'I Sing the Body Electric' and 'Song of Myself' asserted the beauty of the human body, physical health, and sexuality...in 1856...the second edition of *Leaves of Grass* appeared. This collection contained revisions of the poems of the first edition and several new ones...All his later volumes of new poems were to be incorporated into successive editions...When his brother was wounded at Fredericksburg, Whitman went there in 1862 to care for him. For the rest of the Civil War he spent much time...caring for both Union and Confederate soldiers. In May 1865 *Drum-Taps* showed Whitman's readers a new kind of poetry, ranging from his early oratorical excitement to his later awareness of the horrors of the war. The *Sequel to Drum-Taps*, published in the autumn of 1865, contained his great elegy on Lincoln, 'When Lilacs Last in the Dooryard Bloom'd'" (*Merriam-Webster's Encyclopedia of Literature*). Myerson B4.

DB 00912.

\$11,500



*“What an astonishing thing a book is...
Writing is perhaps the greatest of human inventions...
A book is proof that humans are capable of working magic”*
Carl Sagan



LITERATURE

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**"Vivid Sexual Comedy and Strong Handling of Sexual Exploitation"
By One of the Most Popular Female Writers of Her Generation
Issued by the Most Successful Publisher of Novels of His Era**

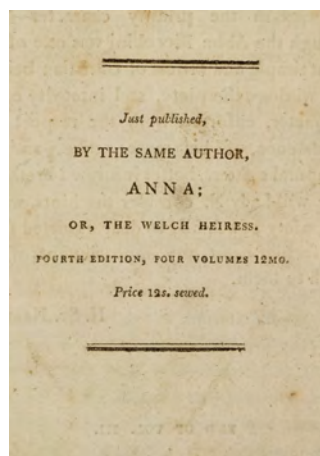
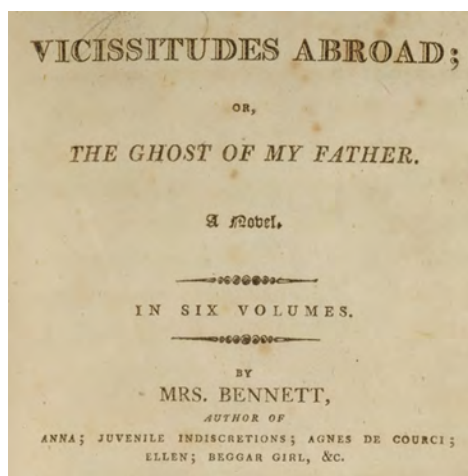
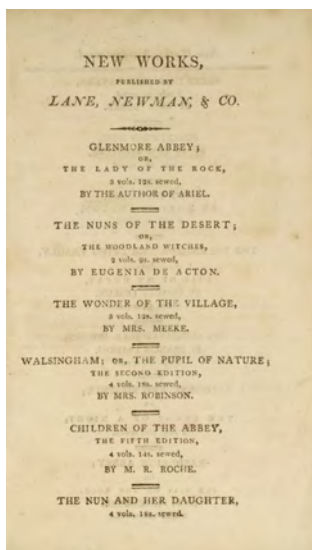
BENNETT, MRS. [Anna aka Agnes Maria]. *Vicissitudes Abroad; or, The Ghost of my Father.* London: Printed at the Minerva Press, for Lane, Newman, and Co., 1806. First (only) edition, complete as issued, of the authoress's last novel. Six large twelvemo volumes. Full contemporary mottled calf with crimson and black morocco spine labels. Gilt rules to spine. Minor tear at pp. 191-192 of volume five with no loss. Small chip to upper fore-margin of volume five just touching page number. Completely unsophisticated, with small loss to spine head of volumes one and four, some occasional spotting, and expected wear. With the armorial bookplate of George M. Knipe to the front pastedowns. Overall, an excellent set of the author's last, and now extremely rare, book. Housed in two quarter brown morocco clamshell cases.

In this novel, the heroine, Julia, unsuspectingly marries a gambler, who soon abandons her in London. Alone and penniless, she finds that she cannot even pay for a hired carriage, and when the driver abuses her and a crowd gathers, presuming her to be a prostitute, she goes mad and is delivered to a charity hospital. As final insult to injury, the hospital's doctor offers to waive her hospital care costs if she will become his mistress.

Of Anna Bennett (c.1750-1808), the *European Magazine*, 1790, said her father and husband were customs officers. But other sources claim that her father was a grocer and her husband a tanner with whom she moved to London. She left her husband and began work as a shopkeeper, workhouse matron, and then mistress ("housekeeper") to Admiral Sir Thomas Pye, whose name she gave to two of her children. He died in 1785, the year her first novel, *Anna, or Memoirs of a Welsh Heiress*, was published.

DB 01475.

\$7,500

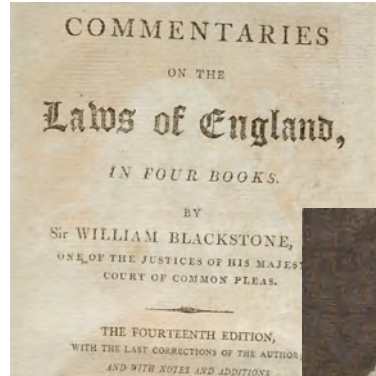


"Always Lucid and Graceful"
A Fine Early Nineteenth-Century Blackstone

BLACKSTONE, William. *Commentaries on the Laws of England...* London: Printed by A. Strahan...for T. Cadell and W. Davies, 1803. Fourteenth edition (first published at Oxford 1765-1769), the sixth edition published after Blackstone's death, with notes and additions by Chief Justice of the Isle of Ely Edward Christian. Four octavo volumes. Contemporary calf. A spectacular set. "Blackstone's great work on the laws of England is the extreme example of justification of an existing state of affairs by virtue of its history..." (*Printing and the Mind of Man* 212). This work was enormously successful with eight editions appearing in the author's lifetime, and "for sixty years after his death editions continued to follow one another almost as quickly" (D.N. B.).

DB 00639.

\$2,500

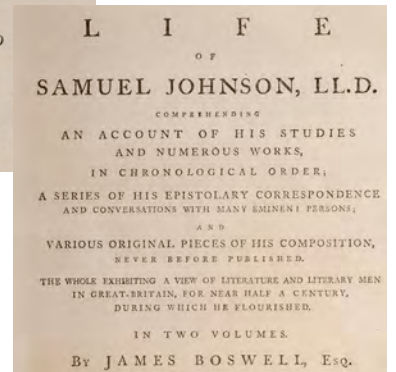
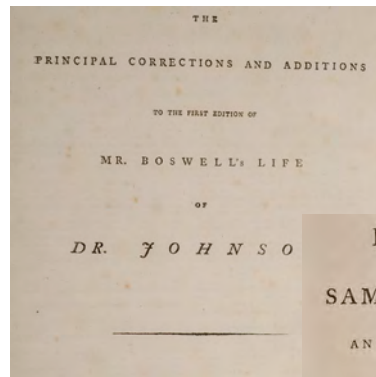
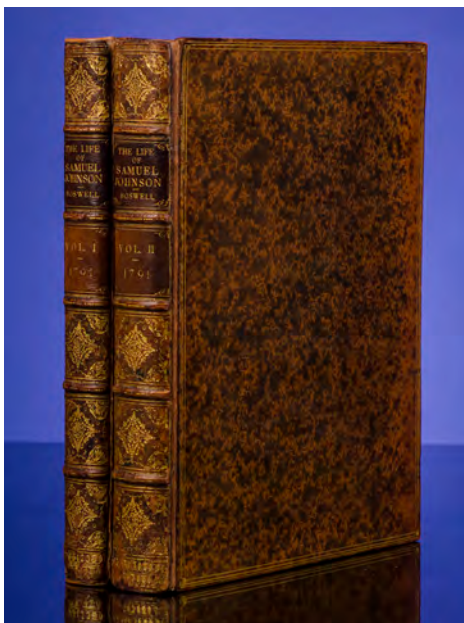


First Edition, First Issue of Boswell's Life Of Johnson
[Together With]: The Excessively Rare 'The Principal Corrections and Additions'

BOSWELL, James. *The Life of Samuel Johnson, LL.D...* London: Printed by Henry Baldwin, for Charles Dilly, 1791. First edition, first issue. Two quarto volumes. Engraved frontispiece by James Heath from a portrait of Johnson by Sir Joshua Reynolds in Volume I, two engraved facsimile plates in Volume II. ("Round Robin..." facing p. 92 and "Fac Similes of Dr. Johnson's hand writing" facing p. 588. Together with [at the end of volume II]: BOSWELL, James. *The Principal Corrections and Additions...* London: Printed by Henry Baldwin for Charles Dilly, 1793. [Title, verso blank], 42 pp. Bound by Rivière & Son ca. 1910 in full mottled calf, covers with triple gilt rules. Expertly rebaked and corners strengthened (over fifty years ago) with original spines laid down. Occasional light foxing or staining to a few leaves, otherwise a fine copy.

DB 03432.

\$11,500



No. 1 on Sadleir's list of "Comparative Scarcities"
"A Portrait of Debauchery That Is Remarkable"
One of the First Modern Feminist Novels

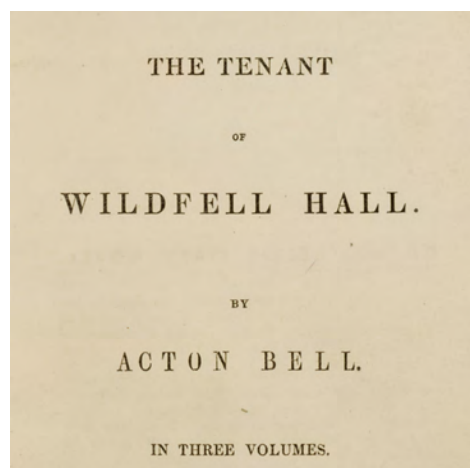
[BRONTË, Anne]. *The Tenant of Wildfell Hall*. By Acton Bell. In Three Volumes. London: T.C. Newby, 1848. First edition, first issue, of Anne Brontë's second novel, with all of the flaws noted by Smith. Three twelvemo volumes. Complete with the excessively rare half-title in Volume I (no half-titles called for in Volumes II and III), but bound without the final leaf of advertisements in Volume I. Minimal foxing and mostly marginal soiling, occasional small neat paper repairs or closed marginal tears. Still an exceptional copy of Sadleir's No. 1 in rarity. Bound ca. 1900 by Rivière & Son (stamp-signed on the verso of the front free endpaper) in full tan polished calf. Covers with gilt triple fillet border and gilt corner ornaments, spine decoratively tooled in gilt in compartments with two brown morocco gilt lettering pieces, board edges ruled in gilt, turn-ins decoratively tooled in gilt, top edge gilt others uncut. With the armorial bookplate of Herbert S. Leon on the front paste-down of each volume. Housed in a custom made half tan calf clamshell case with raised bands and two green morocco lettering labels and felt-lined dividers.

Alcohol abuse, opium addiction, spousal abuse, adultery, dissolute behavior, moral corruption - this novel has it all. A book that Sadleir calls the rarest Brontë title in first edition, in any state whatsoever (No. 1 in Sadleir's list of "Comparative Scarcities"). *The Tenant* is virtually unobtainable in an original publisher's binding and is notoriously rare in any binding, in any condition.

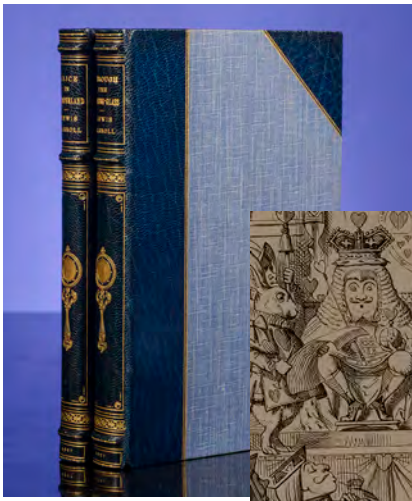
"This epistolary novel presents a portrait of debauchery that is remarkable in light of the author's sheltered life. It is the story of young Helen Graham's disastrous marriage to the dashing drunkard Arthur Huntingdon—said to be modeled on the author's wayward brother Branwell—and her flight from him to the seclusion of Wildfell Hall. Pursued by Gilbert Markham, who is in love with her, Graham refuses him and, by way of explanation, gives him her journal. There he reads of her wretched married life. Eventually, after Huntingdon's death, they marry" (*Merriam-Webster's Encyclopedia of Literature*). Smith, *Brontë*, 4. Parrish, p. 91.

DB 00031.

\$37,500



**The Two Alice's
Handsomely Bound by Birdsall of Northampton**



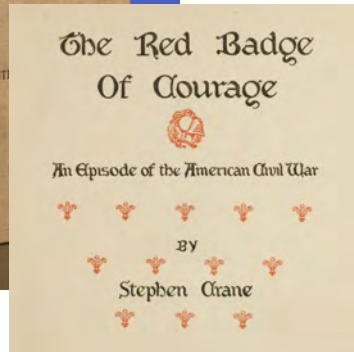
DB 03822.

CARROLL, Lewis. *Alice's Adventures in Wonderland...* [together with] *Through the Looking-Glass and What Alice Found There...* London: Macmillan and Co., Limited, 1927. Early twentieth century reprints. Two octavo volumes. Illustrated throughout by John Tenniel. Handsomely bound (ca. 1927) by Birdsall of Northampton in three-quarter navy crushed morocco over blue cloth boards ruled in gilt, spines with three raised bands decoratively tooled and lettered in gilt in compartments, marbled end-papers, top edge gilt. Early ink inscription (dated 1930) on front blank leaves. A finely bound edition of the two Alice titles with the original John Tenniel illustrations.

Alice's Adventures in Wonderland is considered to be one of the best examples of the literary nonsense genre. Its narrative course and structure, characters and imagery have been enormously influential in both popular culture and literature, especially in the fantasy genre.

\$1,350

**"He felt that in this crisis his laws of life were useless.
Whatever he had learned of himself was here of no avail"
First Edition, First Printing of Stephen Crane's
Masterpiece 'The Red Badge of Courage'**



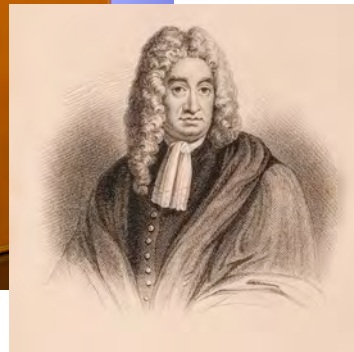
DB 03898.

CRANE, Stephen. *The Red Badge of Courage*. An Episode of the American Civil War. New York: D. Appleton and Company, 1895. First edition, first printing. Printed on laid paper with horizontal wire marks. Small octavo. Title-page printed in red and black. Original beige cloth. Mild darkening, and very light rubbing to cloth at extremities. With the small leather bookplate of noted collector of Americana, John Stuart Groves, and its offset on front end-papers. A near fine copy, chemised in a quarter crimson morocco slipcase.

The Red Badge of Courage is a 1895 war novel by American author Stephen Crane. It is considered one of the most influential works in American literature.

\$8,500

**Robinson Crusoe - Finely Bound by Morrell
With a Portrait of Daniel Defoe and
Sixteen Engraved Plates**



DB 03741.

DEFOE, Daniel. *The Life and Adventures of Robinson Crusoe...* London: Cochrane and Pickersgill, 1831. Two small octavo volumes. With an engraved portrait of Defoe and sixteen engraved plates from the original designs. Bound by Morrell ca. 1920 in full polished tan calf, gilt. A fine set.

Daniel Defoe (1660-1731) was an English trader, writer, journalist, pamphleteer, and spy, most famous for his novel *Robinson Crusoe*. Defoe is noted for being one of the earliest proponents of the novel, as he helped to popularize the form in Britain with others such as Samuel Richardson, and is among the founders of the English novel. He was a prolific and versatile writer, producing more than five hundred books, pamphlets, and journals on various topics, including politics, crime, religion, marriage, psychology, and the supernatural. He was also a pioneer of economic journalism.

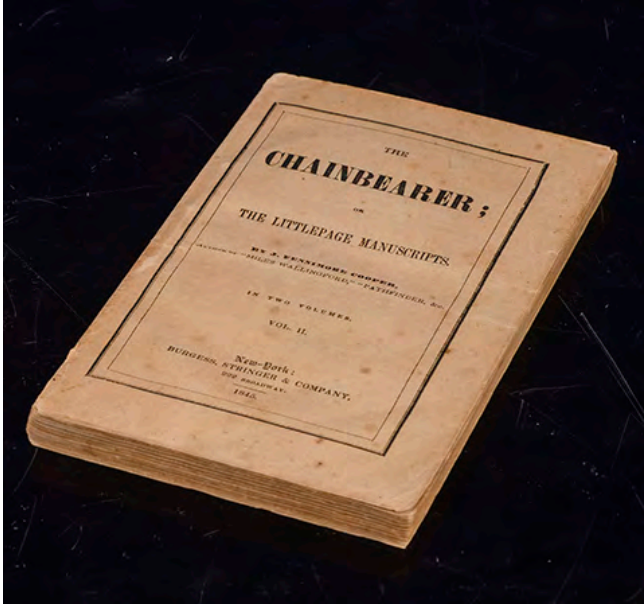
\$1,500

"The Growing Corruption of Civilization"
James Fenimore Cooper's *The Chainbearer* in the Original Printed Wrappers - A Remarkable Survival

COOPER, James Fenimore. *The Chainbearer; or The Littlepage Manuscripts...* New-York: Burgess, Stringer and Company, 1845. First American Edition. Two octavo volumes. Publisher's pale buff paper printed wrappers. The wrappers have been noted by BAL in three different states. No sequence has been determined and the order presented is arbitrary. The wrappers may have been printed simultaneously. A remarkable survival, generally bright and fresh, with no restoration whatsoever. Individually chemised and housed in a quarter red morocco over red cloth board slip-case.

DB 03755.

\$7,500

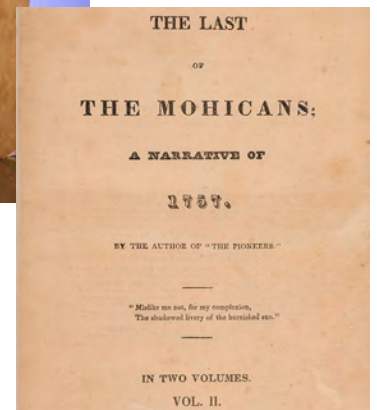
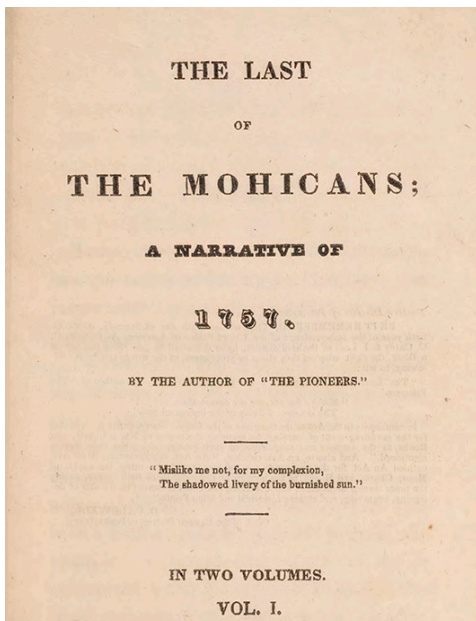


First Edition of "The Last of the Mohicans" Uncut, in the Original Boards

[COOPER, James Fenimore]. *The Last of the Mohicans; A Narrative of 1757...* Philadelphia: H.C. Carey & I. Lea, 1826. First edition, first issue. Two twelvemo volumes. Uncut, in the original gray boards. Expertly rebacked (more than ten years ago) with matching paper spines. Title-page in Volume II aged to tan, now deacidified. A little foxing, some light toning to some gatherings in volume II, a few short marginal tears and small paper faults. Extremely rare in the original boards. This book is notorious for the poor quality of the paper. This is a remarkably clean example of this classic of early American literature, certainly one of the best copies that we have seen over the past fifty years. Each volume with the rectangular pale blue bookplate of Augusta A. Smith on the front pastedown. Both volumes chemised together in a full red morocco slipcase. BAL 3833. Grolier, *100 American*, 34. Shoemaker 24217. Spiller & Blackburn 7. Wright I, 619.

DB 03951.

\$32,500



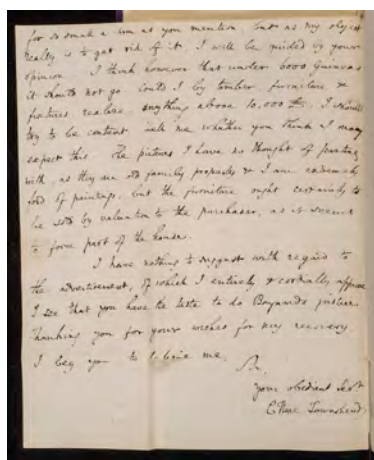
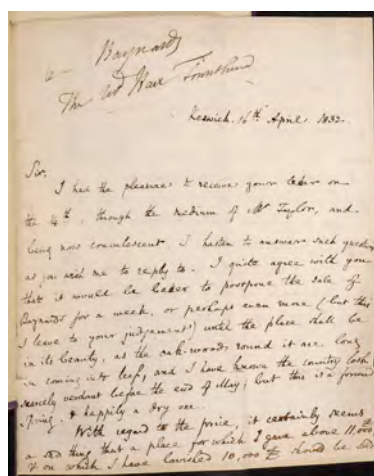
**First Edition of "Great Expectations" in the Original Cloth
With an Autograph Letter Signed by the Dedicatee Tipped-in**

DICKENS, Charles. *Great Expectations*... London: Chapman and Hall, 1861. First edition in book form, mixed issue. Three octavo volumes. With all of the internal flaws for the first issue of Vol. I as called for by Smith, many of the internal flaws in Vol II, and four of his first issue points in Vol III. All three volumes with the first issue title-pages. Small stain on page 49 of Vol. II just affecting three letters. Publisher's moderate violet wavy-grain cloth, yellow-coated end-papers. Some light rubbing to extremities, minimal fading to spines, hinges professionally and almost invisibly restored, but the original cloth entirely untouched. Vol. I very slightly skewed. Feint trace of Mudie's Select Library ticket removal from top boards. Overall an exceptionally clean, fresh and bright copy of a title that is notoriously rare in unsophisticated presentable condition. With armorial bookplate of Eugene Field on front paste-down of each volume. The front paste-down of Vol I additionally has a clipped signature "Charles Dickens", clipped signature "Eugene Field/Chicago, June 26, 1893." and bookplate of collector Dr. George Staehle (1925-2008). Each volume chemised in a half olive green morocco over green cloth board slipcase, elaborately tooled and lettered in gilt in compartments. Tipped-in to volume I is a two-page autograph letter signed by The Reverend Chauncy [Chauncey] Hare Townshend (1798-1868), clergyman and poet, to whom Dickens dedicated this book. Dated "Keswick. 16th April. 1832.", addressed to a Mr. George Robins [?], concerning the sale of 'Baynard', Chauncy Hare Townshend's country house. Smith I, 14. Eckel, pp. 91-93. Gimbel A146.

"The rarity of the first issue of *Great Expectations* has been attributed to the probable small binding-up of copies with the first titlepage, coupled with the fact (according to C.P. Johnson, *Hints to Collectors*, p. 33, and others later) that 'the first edition was almost entirely taken up by the libraries.' Patten, pp. 290-92, states that 1,000 copies of the first issue and 750 of the second were printed and that probably most of the first and more than half of the second (1400) copies in all were purchased by Mudie's Select Library" (Smith I, p. 104, note 5).

DB 03957.

\$25,000



First Edition - Unusually Bright
A Very Early Issue Bound From The Original Parts

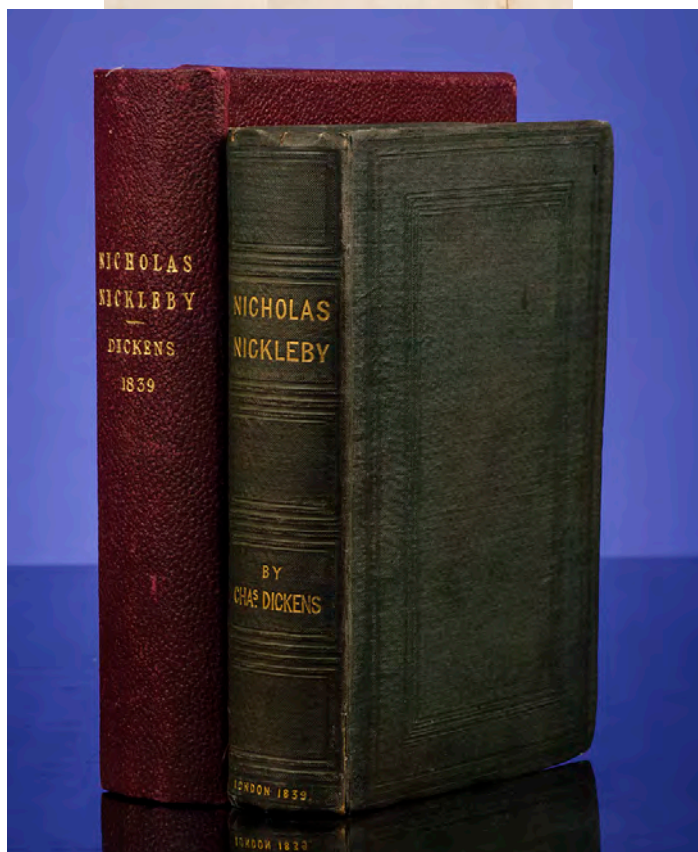
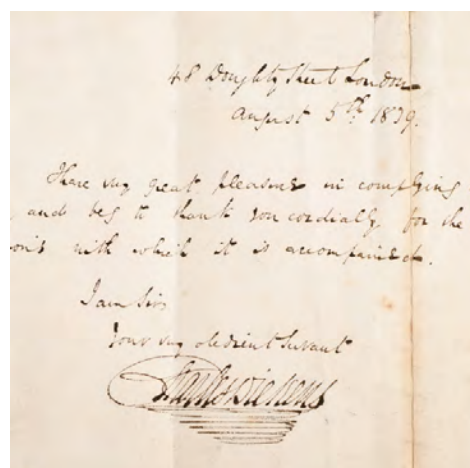
DICKENS, Charles. *The Life And Adventures Of Nicholas Nickleby...* London: Chapman and Hall, 1839. First edition, a very early issue bound from the original parts. With thirty-five of Smith's forty-one first issue internal flaws. Octavo. Forty black and white plates, including frontispiece. Publishers primary binding in dark olive-green fine-diaper grain cloth. With the bookplate of the Earl of Aylesford. An unusually bright copy with just the lightest of wear and without any fading to cloth whatsoever. Some light foxing to plates, but far less than usually found in this title. Two neat three-quarter inch closed splits to upper joint at head and tail and one short closed split to lower joint at head. The nicest copy we have ever seen, unsophisticated and near fine. Housed in a full plum pigskin drop-front clamshell box.

With an ALs (with original autograph envelope) by Dickens to one Thomas Ellis Bramale, Esq. dated August 5, 1839: "Sir, I have very great pleasure in complying with your request and beg to thank you cordially for the obliging expressions with which it is accompanied. I am Sir, Your very obedient servant, Charles Dickens."

Nicholas Nickleby was originally published in twenty numbers, bound in nineteen monthly parts, the last part as a double number from April 1838 through October 1839. The first edition in book form was made up from these parts. Smith, Part I, 5. Eckel p.64. Hatton and Cleaver, pp. 131-160.

DB 02749.

\$12,500



A Spectacular Copy in the Original Green Cloth With 1859 Title-Page

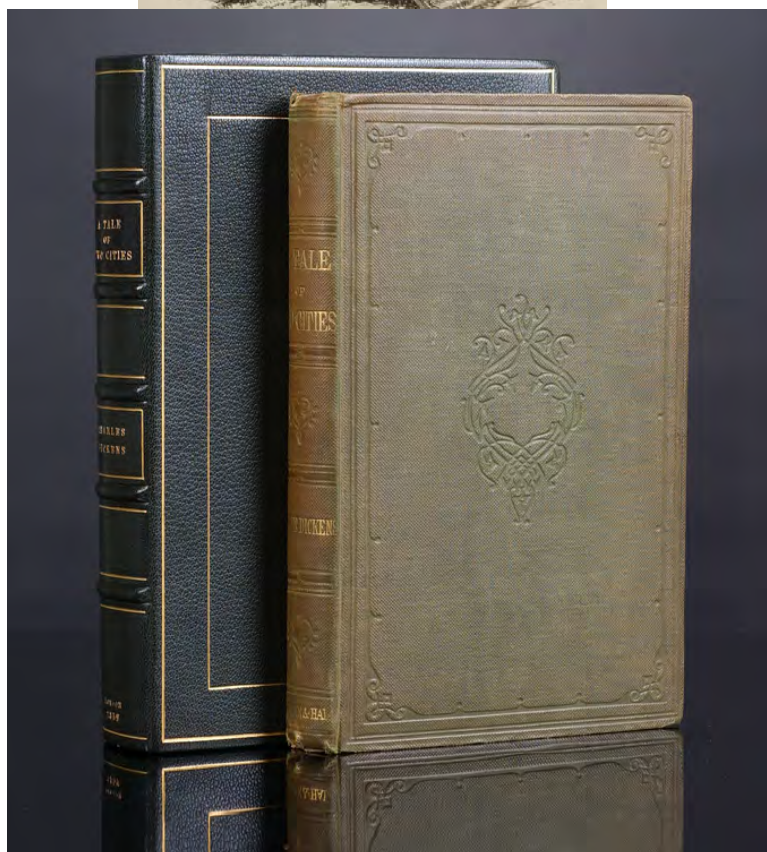
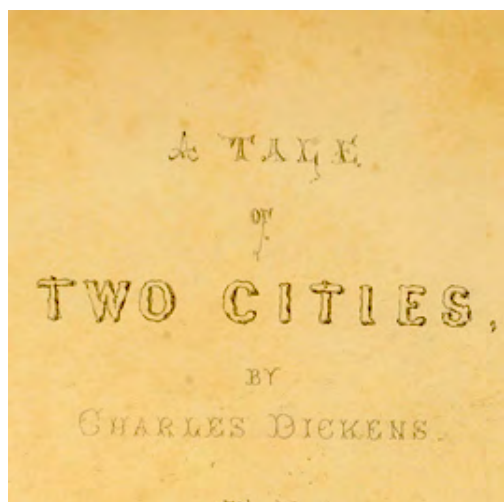
DICKENS, Charles. *A Tale of Two Cities*... London: Chapman and Hall, 1859. First edition, second state with title-page still dated 1859 but with corrected pagination on page 213 and no signature "b" on the list of plates. Octavo. Sixteen inserted plates, including frontispiece and vignette title, by Browne ['Phiz']. Publisher's secondary binding of moderate olive green fine-diaper cloth. Original pale yellow coated endpapers. Boards remarkably fresh. Text and plates very clean and bright with just a minimal scattering of unobtrusive foxing. Just a tiny amount of wear to the top and bottom of the spine, inner hinges very expertly and almost invisibly strengthened. Armorial bookplate of Sir James Martin on front pastedown. A wonderful copy of this late novel, now extremely scarce in either of the original cloth bindings. This is by far the finest copy in original 'green' cloth of *A Tale of Two Cities* that we have ever seen. Chemised in a full green morocco slip case.

This is a true first edition, second state in the original olive-green cloth. The red cloth issue is usually regarded as the primary binding, but copies in the olive-green cloth with the title-page dated 1859 are considered very scarce. Copies in the green-cloth binding were thereafter issued with a title-page dated 1860. These are referred to as the 'third' issue.

"In the very earliest state there are two pages numbered 113, page 213 furnishing the error. This was not corrected until some copies had been printed. The absence of this error does not necessarily invalidate a first edition, though the error is much preferred because it indicates a prior or earlier printing." Eckel pp. 86/87. Smith I, 13.

DB 00734.

\$16,500



Scarce in the 'Primary' Cloth Binding

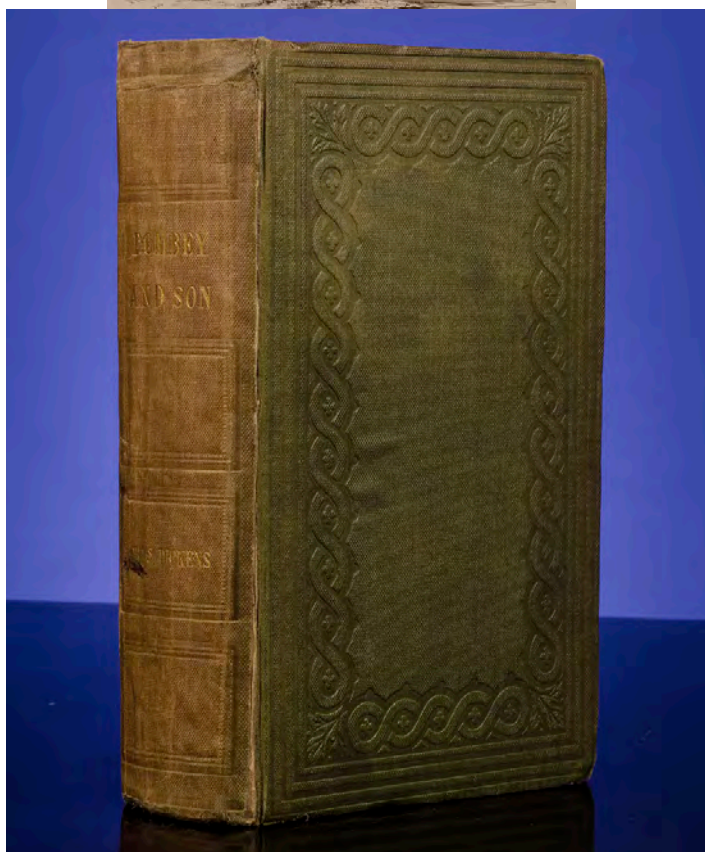
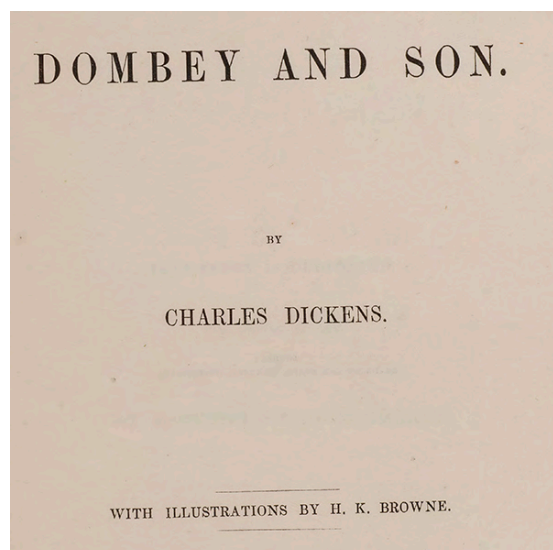
DICKENS, Charles. *Dombey and Son*. London: Bradbury & Evans, 1848. First edition, first issue with the 'eight-line errata', in book form of Dickens' seventh novel, bound from the original monthly parts, with stab-holes present in the inner margins of gatherings. Octavo. Engraved frontispiece, title-page, and thirty-eight plates after Hablot K. Browne ("Phiz") including the 'dark' plate "On the Dark Road". Some of the plates with light foxing, mainly marginal, otherwise a very clean and partially uncut example. Publisher's 'primary' binding of moderate olive-green fine-diaper grain cloth. Original pale orange-yellow coated endpapers. With nearly all of the 'internal flaws' mentioned by Smith uncorrected. Front joint, head and tail of spine and inner hinges expertly and almost invisibly repaired, spine slightly faded. An excellent example, far better than is usually seen, of this now hard to find Dickens novel in the original cloth.

"*Dombey and Son* originally appeared in twenty numbers, bound in nineteen monthly parts, the last forming a double number, from October 1846 - April 1848. It was published in book form on April 12, 1848. at 21s.

Dombey and Son contains the first published example of a so-called dark plate, which was created by a machine process that tinted the etched plate and heightened its black-and-white contrast. The one dark plate in *Dombey and Son* is "On the Dark Road," p. 547. The smooth blending of light and shadow on this illustration vividly contrasts it with the other illustrations in the novel and is a fine example of the dark plate process." (Smith). Smith I:8. Sadleir, 687. Wolff, 1798.

DB 03754.

\$3,250



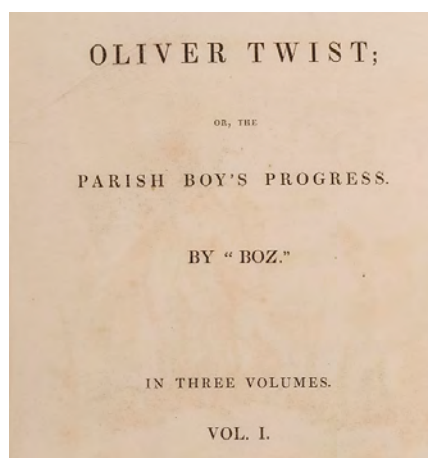
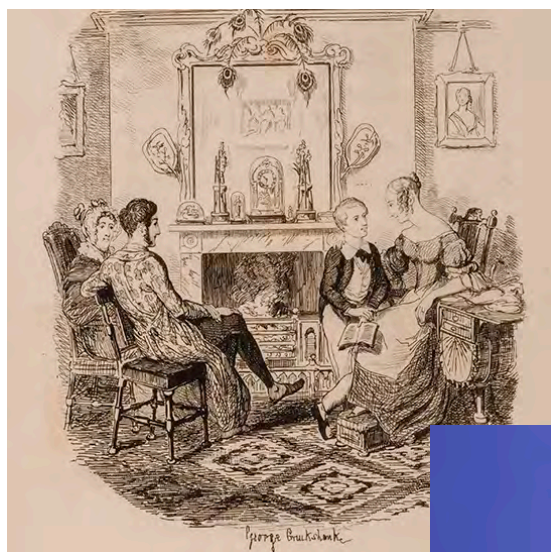
Original Cloth, Rare First Issue

[DICKENS, Charles]. *Oliver Twist; or, the Parish Boy's Progress*. By "Boz."... London: Richard Bentley, 1838. First edition, first issue, with the title-page authorship credit to "Boz" instead of Dickens and with the "Fireside" version of the final plate. Three octavo volumes. No half-title called for in Volume III. Twenty-four inserted plates by George Cruikshank. With all but two of the sixty first issue points as stated by Smith. Volume III with short clean marginal tear (7/16 inch) on B6 (pp. 11/12), two short expertly repaired marginal tears on N6 & N7 (pp. 255/6 & 257/8). Plates facing p. 105 and p. 165 a little foxed otherwise a remarkably clean set with all the text and plates clean and fresh. Publisher's (Carter A) binding of moderate reddish brown horizontally ribbed cloth, front and back covers stamped in blind with an arabesque design. Spines lettered and ruled in gilt, without the gilt stamped London/Bentley imprint at foot, original pale yellow coated endpapers. Inner hinges of volume I expertly and almost invisibly repaired, rear inner hinge of volume III with very small, minor and almost invisible repair. Lower joint of volume III with very slight four-inch crack which has been professionally repaired. Spines very slightly faded, some minor rubbing and light wear to spine ends and corners but really a near fine set of Dickens landmark second novel. With the armorial bookplate of George Clinton Fairchild Williams on each paste-down. Individually chemised in a blue cloth clamshell case with four dark green morocco labels lettered in gilt on spine.

For this novel, Dickens's first in the standard three-volume form, Bentley divided the printing task between two firms: Volume I was printed in a twelvemo format by Samuel Bentley; Volume II in octavo format by Whiting; and Volume III preliminaries and signatures A-F and probably G by Whiting with the remaining text by Samuel Bentley, again in twelvemo format. The three-decker publication date was 9 November 1838, and within a week, at Dickens's insistence, the title-pages were changed to include his name, and the "Church" version of the final plate ("Rose Maylie and Oliver") was substituted for the "Fireside" version. The true first issue is quite rare.

DB 03956.

\$18,500



"There are books of which the backs and covers are by far the best parts."

DICKENS, Charles. *Oliver Twist*... London: Richard Bentley, 1838. First edition of Dickens' second novel. The "Charles Dickens" issue. First state of volume III. Almost all the internal flaws according to Smith present. Three octavo volumes. Volumes I and III in twelves, volume II in eights. No half-title called for in Volume III. Twenty-four engraved plates by George Cruikshank. Small piece torn away from upper corner of second plate in volume II, repaired tear to top margin of following pages (61/62; E7). Original (Smith primary binding; Carter binding variant B) reddish brown fine-diaper cloth, original pale yellow coated endpapers. Some light foxing to plates as usual, some light occasional marginal soiling. Spine ends and inner hinges of volume three expertly and almost invisibly repaired, spines very slightly faded but gilt still bright. Housed in a quarter brown morocco clamshell case. An excellent and very attractive set. Smith I, 4.

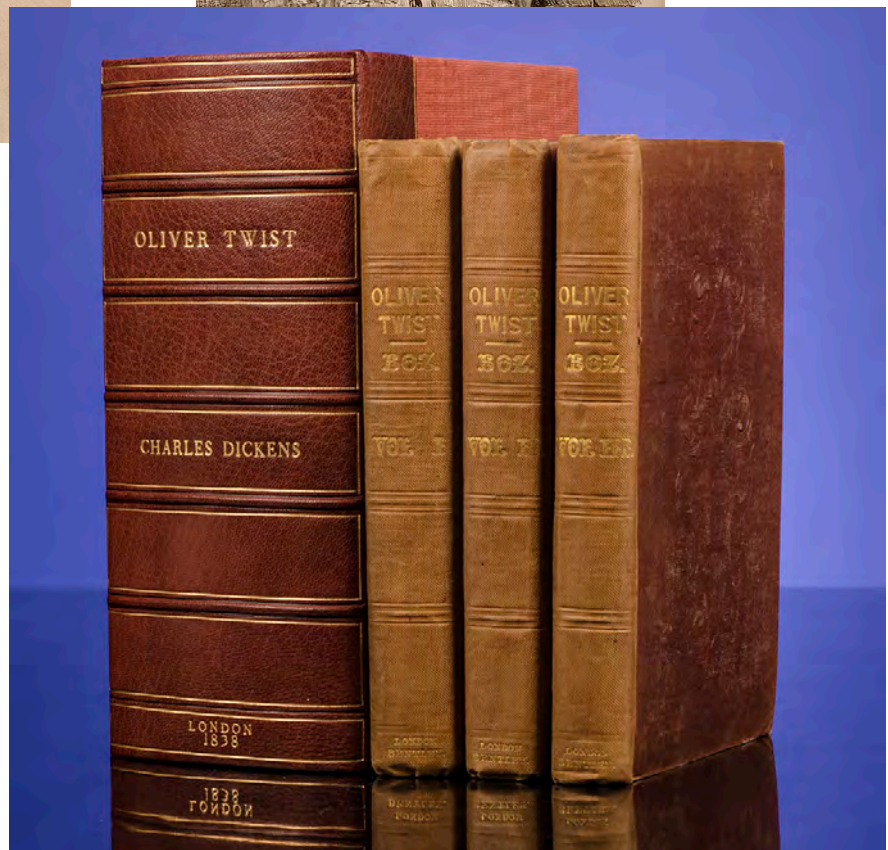
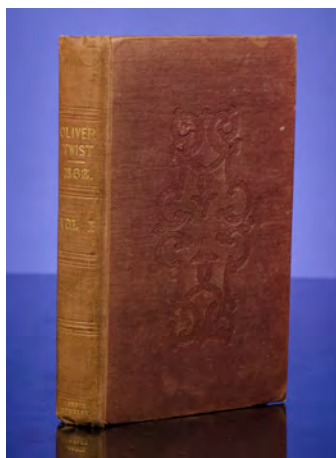
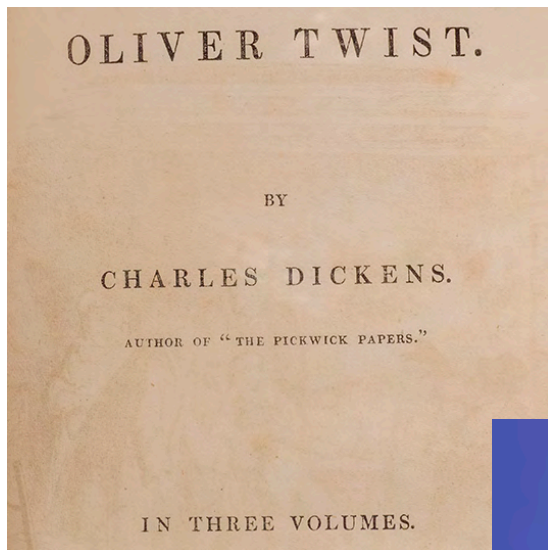
For this novel, Dickens's first in the standard three-volume form, Bentley divided the printing task between two firms: Volume I was printed in a twelvemo format by Samuel Bentley; Volume II in octavo format by Whiting; and Volume III preliminaries and signatures A-F and probably G by Whiting with the remaining text by Samuel Bentley, again in twelvemo format. The three-decker publication date was 9 November 1839, and within a week, at Dickens's insistence, the title-pages were changed to include his name, and the "Church" version of the final plate was substituted for the "Fireside" version.

Oliver Twist, is the second novel by Charles Dickens, and was first published as a serial 1837–39. The story is of the orphan Oliver Twist, who starts his life in a workhouse and is then sold into apprenticeship with an undertaker. He escapes from there and travels to London, where he meets the Artful Dodger, a member of a gang of juvenile pickpockets led by the elderly criminal Fagin. *Oliver Twist* is notable for its unromantic portrayal by Dickens of criminals and their sordid lives, as well as for exposing the cruel treatment of the many orphans in London in the mid-19th century.

In this early example of the social novel, Dickens satirizes the hypocrisies of his time, including child labor, the recruitment of children as criminals, and the presence of street children. The novel may have been inspired by the story *A Memoir of Robert Blincoe*, (1832), an orphan whose account of working as a child laborer in a cotton mill was widely read in the 1830s. It is likely that Dickens's own youthful experiences contributed as well.

DB 03743.

\$6,500



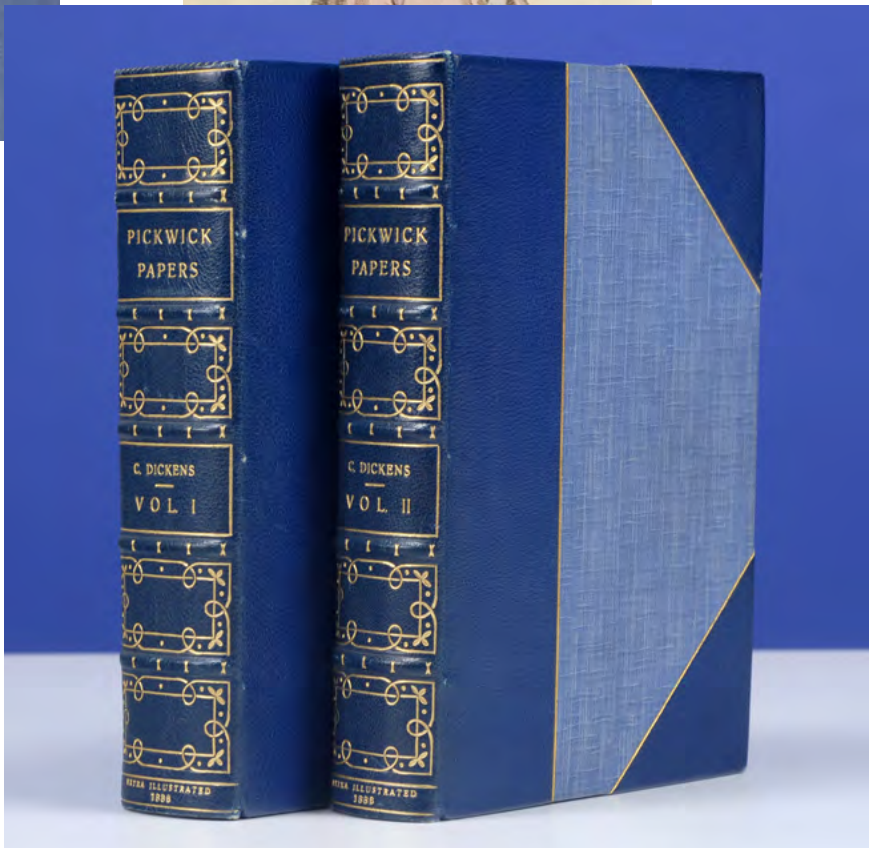
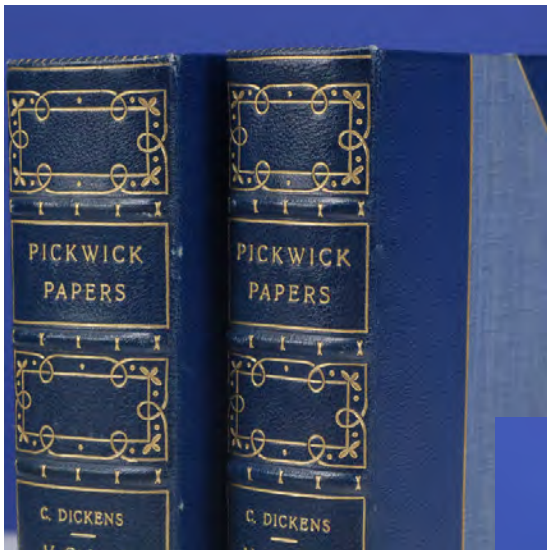
The Pickwick Jubilee Edition
Extra-Illustrated with Ninety-Four Plates

DICKENS, Charles. *The Posthumous Papers of the Pickwick Club*. With Notes and Numerous Illustrations. Edited by Charles Dickens the Younger. In Two Vols. London: Macmillan and Co., 1886. Jubilee Edition (published on the fiftieth anniversary of the appearance of *The Pickwick Papers*). Two octavo volumes. Bound without the final blank leaf in Volume II? Frontispiece in Volume I, text illustrations. Extra-illustrated with ninety-four plates, including illustrations by Phiz and Seymour for the first edition, as well as illustrations by C.E. Brock. Stamped on rear flyleaves of each volume: "Extra illustrated by A.W. Waters." Bound ca. 1925 by Bayntun of Bath in three-quarter blue morocco, ruled in gilt, over blue cloth boards. Spines decoratively tooled and lettered in gilt in compartments with five raised bands, all edges gilt, marbled endpapers. A fine copy.

"Pickwick' was written and published in 1836-7. Therefore this Annotated Edition, which appears fifty years afterwards, is called the Jubilee Edition" (recto of frontispiece). With an illegible ink signature above that. Gimbel B16.

DB 00561.

\$1,800



**"What was over couldn't be begun, and what couldn't be cured must be endured"
First Edition 'Pickwick' Bound from the Original Parts by The Hampstead Bindery**

DICKENS, Charles. *The Posthumous Papers of the Pickwick Club*... London: Chapman and Hall, 1837. First edition in book form of Charles Dickens's first novel. Two octavo volumes. Forty-three engraved plates by Seymour, Buss, and "Phiz", with the Seymour plates from the first steels and the "Phiz" plates from early steels, all without titles or imprints. The two Phiz plates that replaced the original Buss plates are also present making a total of forty-five engraved plates. All errata uncorrected. Bound ca. 1910 in full green morocco by The Hampstead Bindery, covers decoratively gilt. With the original nineteen wrappers (not all first state) bound in together with several of the 'advertisements' including some of the *Pickwick Advertiser*. Bookplates of Edward Drummond and Florence Scott Libbey, and blind stamp of M. Scott Chapin on first blank leaves. Bound from the original monthly parts, with stab-holes present in the inner margins of gatherings. Text with the vast majority of the internal flaws listed by Walter Smith and the following Hatton and Cleaver first issue points: "S. Veller" uncorrected on p. 342; "this friends" on p. 400; the "F" in "OF" imperfect in the headline on p. 432.

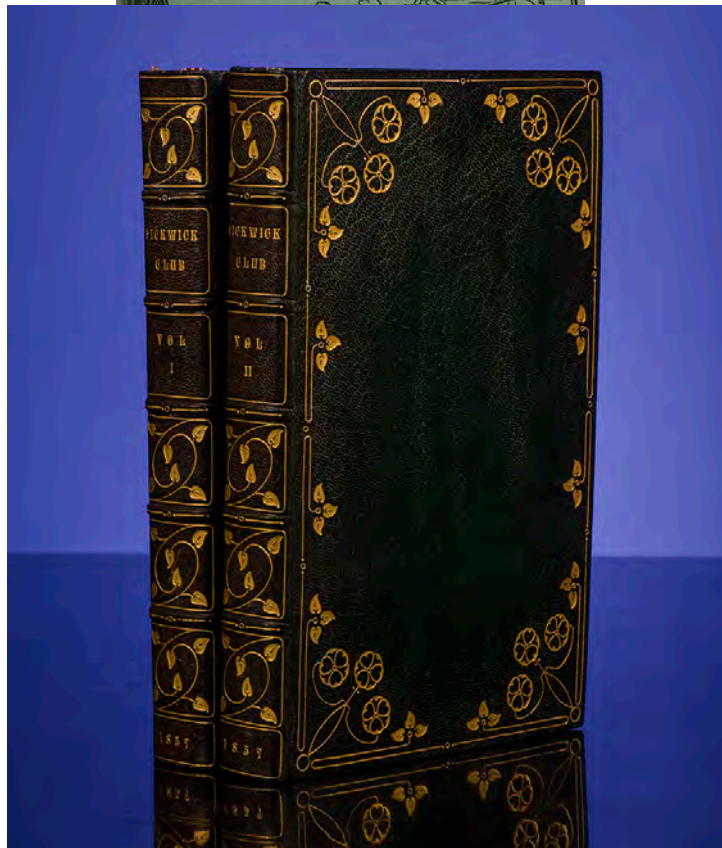
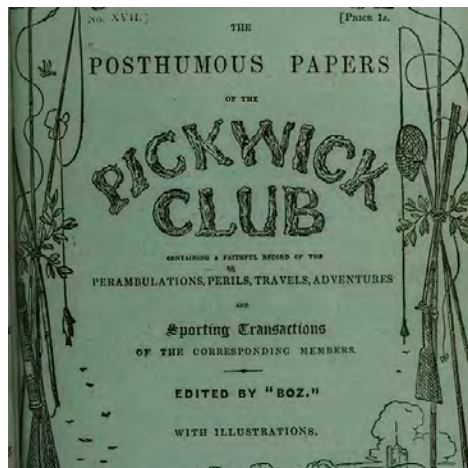
First edition of Dickens's first novel, a publishing phenomenon which transformed the obscure journalist into England's most famous author in a matter of months. The serial was originally intended to be primarily a vehicle for the cartoons of Robert Seymour, until he committed suicide after the first number was published. Robert William Buss then took over, but he was inexperienced in steel engraving and had to be fired. The last choice, Hablot Knight Browne ("Phiz"), was to be Dickens's chosen collaborator for the next two decades. Phiz illustrated Parts IV-XX, re-engraved the Seymour plates, and entirely replaced the Buss plates for later issues.

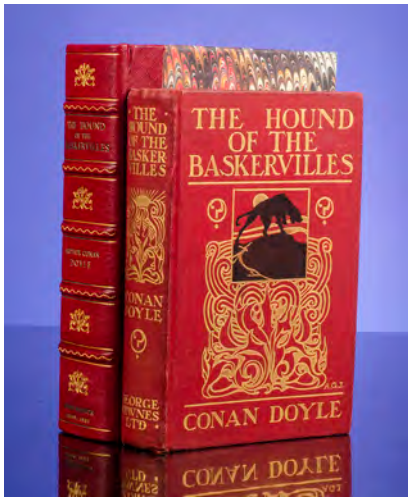
Edward Drummond Libbey (April 17, 1854 – 1925) is the father of the glass industry in Toledo, Ohio, where he opened the Libbey Glass Company (later Libbey, Inc.) in 1888.

Eckel, p. 17. Gimbel A16. Hatton and Cleaver, pp. 1-88. Johannsen, pp. 1-75. Smith, *Dickens*, I, 3.

DB 03751.

\$7,500





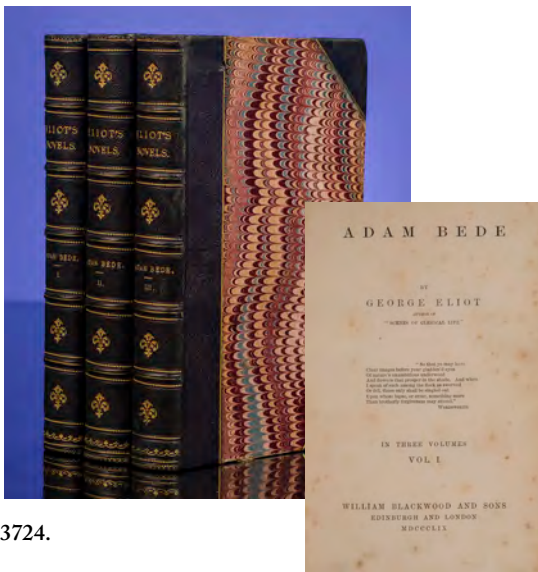
DB 03952.

**First Edition 'Hound of the Baskervilles'
in the Original Cloth
The 'Number One' Sherlock Holmes Novel**

DOYLE, A[rthur] Conan. *The Hound of the Baskervilles...* London: George Newnes, 1902. First edition in book form. Small octavo. With sixteen plates by Sidney Paget. Original scarlet cloth pictorially stamped in gilt and black. Minimal rubbing to corner extremities, the cloth remarkably fresh. Some small marginal stains and a couple of light marks/stains on fore-edge. A very good copy, without the fading to the spine that is usually seen. Housed in a quarter red morocco clamshell case.

Originally serialised in *The Strand Magazine* from August 1901 to April 1902, *The Hound* is set largely on Dartmoor in Devon in England's West Country and tells the story of an attempted murder inspired by the legend of a fearsome, diabolical hound of supernatural origin. Sherlock Holmes and his companion Dr. Watson investigate the case... Green and Gibson A26a.

\$4,500



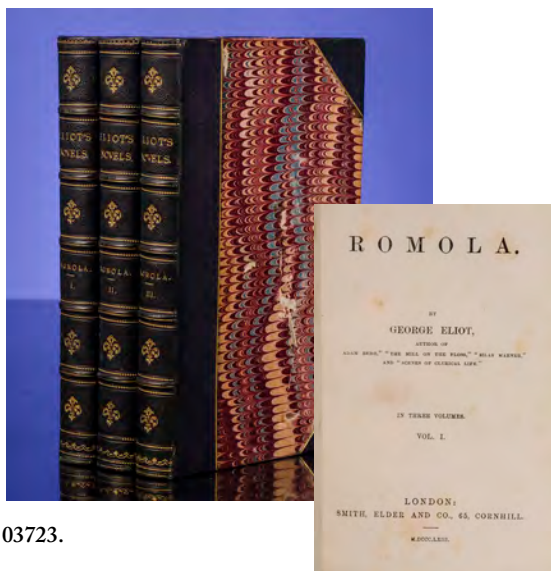
DB 03724.

**George Eliot's First Full-Length Novel
and her Earliest Popular Success**

ELIOT, George. *Adam Bede...* Edinburgh and London: William Blackwood and Sons, 1859. First edition. Three octavo volumes. Bound ca. 1865 in three quarter dark blue pebble-grain morocco over marbled boards. Bound without the half-titles. Some light foxing and staining throughout, moderate on preliminary leaves. A very good set in an attractive and near contemporary binding. George Eliot's first full-length novel and her earliest popular success.

Adam Bede, the first novel written by George Eliot (the pen name of Mary Ann Evans), was published in 1859. It was published pseudonymously, even though Evans was a well-published and highly respected scholar of her time. The novel has remained in print ever since, and is used in university studies of 19th-century English literature. Sadleir 812; Parrish pp. 12/13; Wolff, 2056; Baker & Ross, A4.1

\$1,250



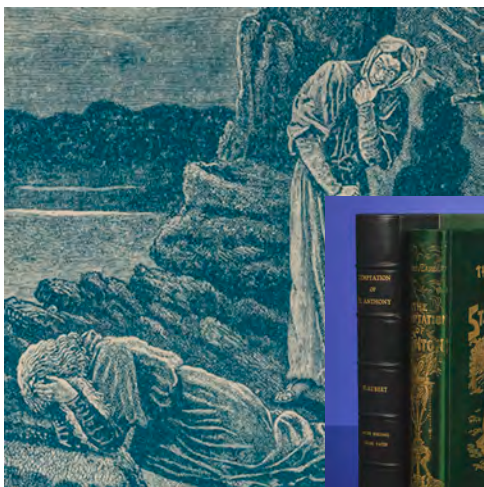
DB 03723.

**George Eliot's Historical Novel
Set in Fifteenth Century Florence**

ELIOT, George. *Romola...* London: Smith, Elder and Co., 1863. First edition. Three octavo volumes. Bound ca. 1865 in three quarter dark blue pebble-grain morocco over marbled boards. Blank end-leaves foxed and some light foxing to preliminaries. A very good set in an attractive and near contemporary binding.

Romola is a historical novel by George Eliot set in the fifteenth century, and is "a deep study of life in the city of Florence from an intellectual, artistic, religious, and social point of view". It first appeared in fourteen parts published in *Cornhill Magazine* from July 1862 (vol. 6, no. 31) to August 1863 (vol. 8, no. 44). The story takes place amidst actual historical events during the Italian Renaissance, and includes in its plot several notable figures from Florentine history. Sadleir 817; Parrish pp. 17/18; Wolff, 2061; Baker & Ross, A7.2

\$1,750



DB 03644.

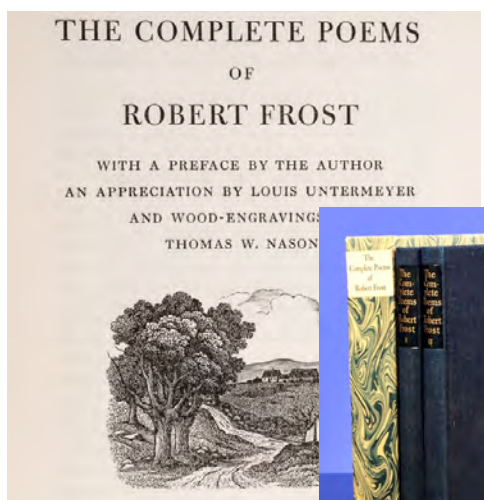


**One of a Very Few Copies Printed on Japon Vellum
With the Nine Plates in Three States**

FLAUBERT, Gustave. *The Temptation of Saint Anthony*... London: H.S. Nichols, 1895. First edition in English. Limited edition deluxe printed in purple on Japanese vellum. One of a very few copies printed on Japon Vellum. No limitation is provided but similar productions by Nichols and his partner Leonard Smithers ran to only 10 copies. Royal octavo. Nine plates, all in three states, the original designs after S. Gørski. Printed in purple throughout, with headpieces, tailpieces and historiated initials printed in red. Publisher's medium green silk over boards, pictorially stamped and lettered in gilt, top edge gilt, others uncut. A remarkably fine copy preserved in a green cloth chemise within a quarter green morocco slipcase.

Gustave Flaubert (1821-1880) the influential French novelist, spent practically his whole life fitfully working on *The Temptation of Saint Anthony* (French *La Tentation de Saint Antoine*).

\$1,500



DB 02396.

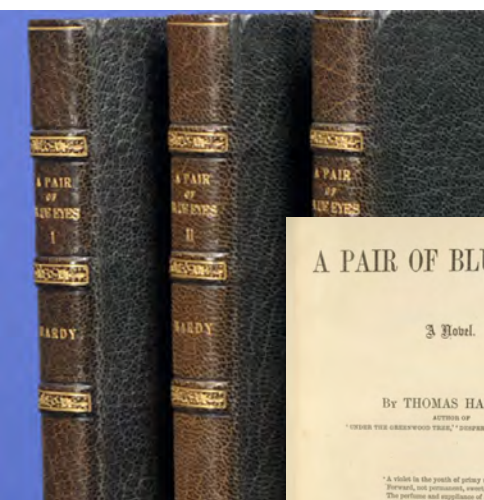


**Complete Poems by Frost, Finely Printed
Signed by Robert Frost**

FROST, Robert. [NASON, Thomas W., illustrator]. [ROGERS, Bruce, designer]. *The Complete Poems of Robert Frost. with a preface by the author, an appreciation by Louis Untermeyer, and wood engravings by Thomas W. Nason.* New York: The Limited Editions Club, 1950. Limited to 1500 copies signed by the author, illustrator, and designer. Two quarto volumes. Publisher's dark blue cloth with black leather spine labels lettered in gilt. Partially unopened. A very fine copy. Housed in the publisher's marbled board slipcase.

Bruce Rogers (1870 – 1957) was an American typographer and type designer, acclaimed by some as among the greatest book designers of the twentieth century. Rogers was known for his "classical" style of design, rejecting modernism, never using asymmetrical arrangements, rarely using sans serif type faces, favoring stolid roman faces such as Caslon and his own Centaur.

\$3,000



DB 01306.

Thomas Hardy on Frank Sinatra

HARDY, Thomas. *A Pair of Blue Eyes*... London: Tinsley Brothers, 1873. First edition in book form. One of presumably 500 copies printed. Three small octavo volumes. Complete with half-titles. Bound ca. 1910 by Zaehnsdorf in three quarter green crushed morocco gilt over green cloth boards. A superb copy of this very rare title.

"Hardy's third published novel, *A Pair of Blue Eyes*... remains notable, not merely for showing the full emergence of those ironies of plot which characterize his later and better-known work but also for its autobiographical qualities..." (The Cambridge Guide to Literature in English). Purdy, pp. 8-13. Sadleir 1112. Webb, pp. 6-7. Wolff 2986.

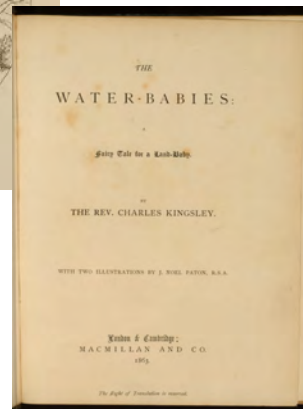
\$8,500

**The Oddest Fairy Tale
That There Has Ever Been...**

KINGSLEY, Charles. *The Water-Babies*... London & Cambridge, 1863. First edition, first issue. Small square octavo. With the 'L'Evoi' leaf inserted after the dedication. Inserted frontispiece and full-page illustration. Original dark green fine-grain cloth. Hinges just starting and top of spine with two very small splits. Otherwise a superlative copy, the gilt bright and fresh, of this scarce children's classic. Housed in a fleecy-lined green cloth clamshell case. Together with a letter dated July 6th, 1950, from David A. Randall (Scribner Book Store NY) to a former owner (Eugene Grossman).

DB 01480.

\$4,500



**One of 525 Sets - Signed By the Author
In the Publisher's DeLuxe Full Morocco Binding**

KIPLING, Rudyard. *Poems 1886-1929*. London: Macmillan & Co., 1929. First edition, limited to 525 copies signed by the author. Three tall octavo volumes. Frontispiece portrait to Volume I. Publisher's original deluxe binding of full crimson polished morocco. Original printed dust jackets over glassine wrappers. In the publisher's original box. A very fine set. Housed in a custom-made quarter morocco solander case.

Kipling was born in Bombay, India, to a British family. When he was five, he went to England but returned to India at the age of 17 and published his first collection of verse, *Departmental Ditties*... In 1892 he published the two *Jungle Books* and began work on *Kim*.

DB 01827.

\$3,500



*This is No. 404 of an edition
of five hundred and twenty-five copies,
signed by the author, of which five
hundred are for sale.*

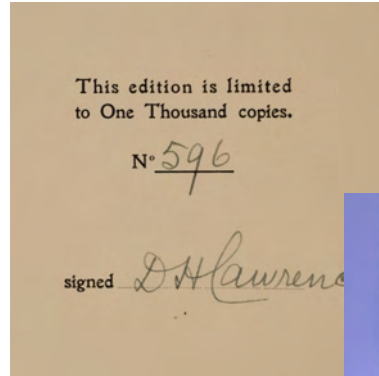
Rudyard Kipling

**A Fine First Edition of "Lady Chatterley's Lover"
Complete with the Rare Dust Jacket, Very Rare Original Glassine Wrapper
With Signed Postcard from Lawrence to his Sister-in-Law**

LAWRENCE, D.H. *Lady Chatterley's Lover*. [Florence]: Privately Printed [by the Tipografia Giuntina], 1928. First edition. Limited to 1,000 numbered copies, signed by the author. Octavo. Original mulberry boards. An exceptionally fine copy, completely unopened. In the original plain yellow dust jacket. Complete with the exceptionally scarce original glassine wrapper, a little worn and with some staining on spine. Housed in a quarter black morocco clamshell case. Laid in is a postcard signed "DHL". This is the finest copy of this book that we have ever seen.

DB 03102.

\$18,500

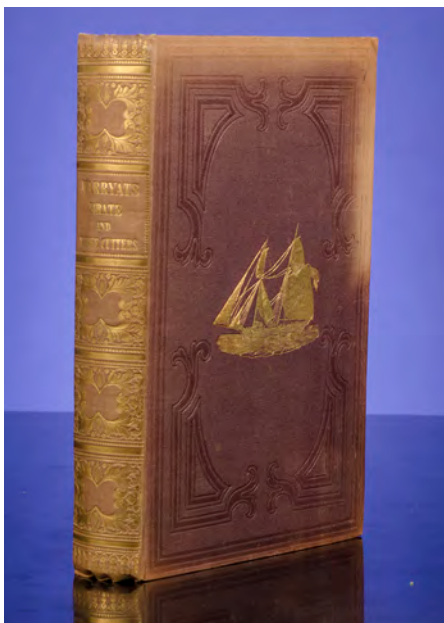


"It's just six of one and half-a-dozen of the other..."

MARRYAT, Captain Frederick. *The Pirate and The Three Cutters...* London: Longman, Rees, Orme, Brown, Green, and Longman, 1836. First edition. Octavo. Additional steel-engraved title page, twenty steel-engraved plates with tissue guards, including frontispiece. Engraved title-page and frontispiece foxed, otherwise text and plates very clean. Publisher's maroon bead-grain cloth. Spine and edges of covers faded. Still a spectacular copy in the original decorative cloth. Two nautical novels in one. *The Pirate And The Three Cutters* was the ninth of Captain Marryat's books. It is comprised of two stories. *The Three Cutters* is quite interesting, from a social point of view, providing an intimate glimpse of life aboard a yachtsman's cruising yacht, entertaining male and female guests, young and old. In attempting to help catch a smuggler, the yachtsman himself is captured. *The Pirate* is the longer of the two stories, and tells of two brothers who are separated during infancy. One grows up to be a pirate and the other becomes a naval officer. Sadleir 1594. Wolf 4533.

DB 03757.

\$850



**First Edition of L.M. Montgomery's *Anne of Green Gables*
"The Dearest and Most Moving Child Since the Immortal Alice" (Mark Twain)**

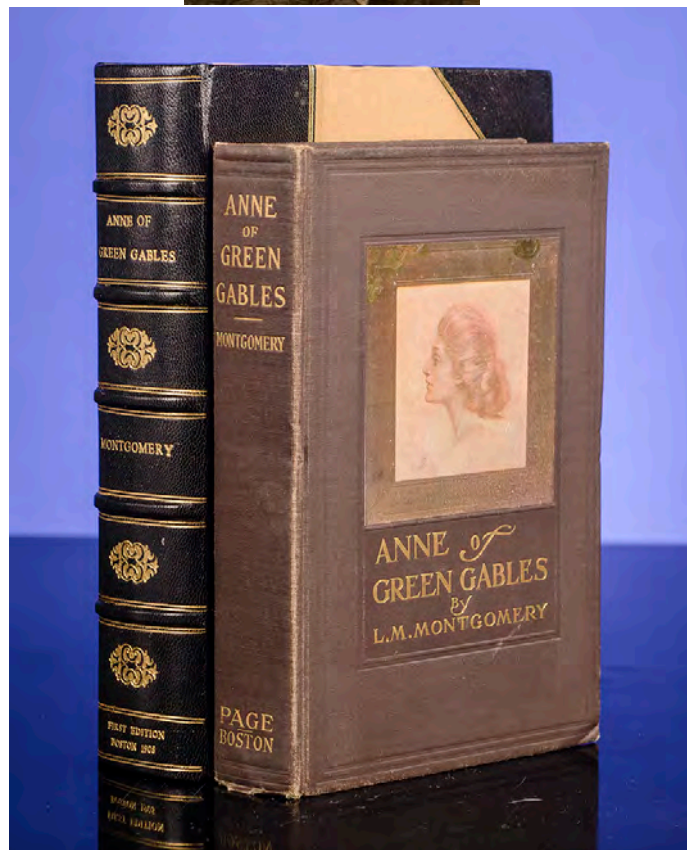
MONTGOMERY, L[ucy] M[aud]. *Anne of Green Gables*... Boston: L.C. Page & Company, 1908. First edition, First Impression. Octavo. Inserted frontispiece and seven half-tone plates after drawings by Mary Austin Claus and William Klaus. On the verso of the title-page is the statement "First Impression, April, 1908". Publisher's brown ribbed cloth, front cover with square color plate (by an unknown artist) pasted-on within blind-stamped borders, front cover and spine lettered in gilt, top edge trimmed, others uncut, plain end-papers. Minimal rubbing to binding extremities and two small 'abrasions' to the top border of the 'mounted' plate on front cover. Lower corner on front cover slightly bumped, inside front hinge just starting, otherwise a near fine and totally untouched copy of this great children's classic. Housed in a fleece-lined half black morocco clamshell case.

"In later life, Montgomery recalled writing in her journal the seed of an idea for a book: "Elderly couple apply to orphan asylum for boy. By mistake girl is sent them." Following the publication of *Anne of Green Gables*, Mark Twain wrote to congratulate Montgomery on the accidental adoptee, Anne Shirley -- "the dearest and most moving child since the immortal Alice".

Anne of Green Gables is a 1908 novel by Canadian author Lucy Maud Montgomery (1874-1942). Written for all ages, it has been considered a children's novel since the mid-twentieth century. It recounts the adventures of Anne Shirley, an 11-year-old orphan girl who is mistakenly sent to Matthew and Marilla Cuthbert, a middle-aged brother and sister who had intended to adopt a boy to help them on their farm in Prince Edward Island. The novel recounts how Anne makes her way with the Cuthberts, in school, and within the town. Grolier Club. *One Hundred Books Famous in Children's Literature* (curated by Chris Loker) #58. Peter Parley to Penrod, p. 124.

DB 03660.

\$13,500



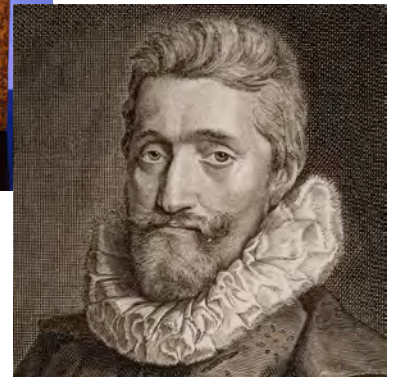
One Hundred and Two Magnificent Portraits of Famous Men of the Seventeenth Century

PERRAULT, Charles. *Les Hommes Illustres qui ont paru en France pendant ce Siecle...* Paris: Chez Antoine Dezallier, 1696-1700. First edition. Two folio volumes. Allegorical title engraved by Edelinck after Bonet, engraved portrait engraved by Edelinck after Torteat of Charles Perrault and 102 fine portraits engraved by Lubin, Edelinck, Duflos, van Schuppen and Nanteuil, of the illustrious men of France, including the two 'suppressed' plates of Antoine Arnauld, Docteur de Sorbonne and Blaise Pascal which are bound in with their respective leaves of text at the end of the text in volume one. Contemporary mottled calf, top and bottom of spines expertly and almost invisibly repaired.

A fine and large copy of the first printing with early impressions of the plates and wide margins. Brunet (IV, 509).

DB 03685.

\$2,950

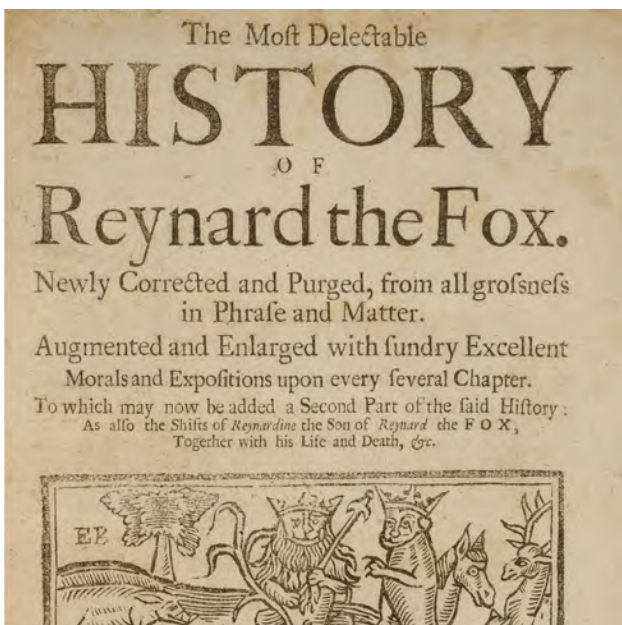


**Tales of the Trickster Fox
Early English Edition of "Fox" Without Foxing**

[REYNARD THE FOX]. *The Most Delectable History of Reynard the Fox...* [And:] *The Most Pleasant and Delightful History of Reynard the Fox.* The Second Part. [And:] *The Shifts of Reynardine The Son of Reynard the Fox...* London:... for Edward Brewster, 1701, 1681, 1684. Three parts in one small quarto volume. Sixty-two woodcuts in the first part, printed from thirty-nine blocks, and fifteen woodcuts in the second part. Contemporary sprinkled sheep. An excellent copy. Housed in a quarter morocco clamshell box. Reynard the Fox, the hero of several medieval European cycles of versified animal tales that satirize contemporary human society. Though Reynard is sly, amoral, cowardly, and self-seeking, he is still a sympathetic hero - medieval Europe's trickster figure, a nasty but charismatic character who was always in trouble.

DB 00654.

\$16,000



First Complete Edition in French Of the First English Novel

[RICHARDSON, Samuel]. *Paméla*, ou la vertu recompensée. Traduit de l'anglais. Londres [Paris]: Chez Jean Osborne [Didot], 1742. First complete edition, first printing in French. Four twelvemo volumes. Full contemporary French mottled calf. Original French marbled endpapers. Small oval stain to upper board of volume four, otherwise an absolutely stunning copy, tight, bright and clean inside and out.

The last copy of this, the first complete edition in French, to come to auction was, according to ABPC, in 1941. Only nine complete copies are known to exist: the ESTC records only eight, and NUC records one other. Rochedieu, pp. 279-80.

DB 01915.

\$3,500

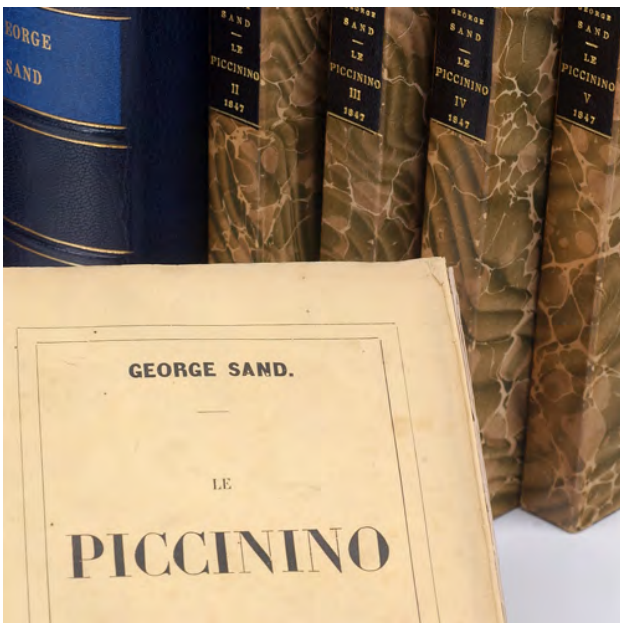


**"Piracy, Banditry and Disorder"
Uncut, in the Original Printed Wrappers**

SAND, George. *Le Piccinino*. Paris: Desessart, Éditeur, 1847. First edition. Five octavo volumes. Uncut, in the original yellow printed wrappers. Advertisements on rear wrappers. Spines slightly chipped in places and a little darkened. An excellent copy. Each volume housed in a marbled board slipcase and the five volumes housed together in two quarter blue morocco clamshell cases. Astonishingly, only one copy of this novel featuring "piracy, banditry and disorder" (Jacinta White) has come to auction within the last thirty-five years. *Le Piccinino* is the tale of a bewitching Sicilian princess whose beauty inflames the desires of everyone she encounters, whether artist, noble, commoner, or bandit.

DB 00303.

\$3,500

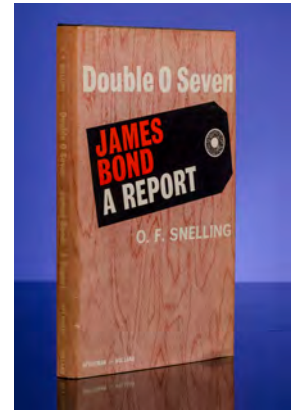
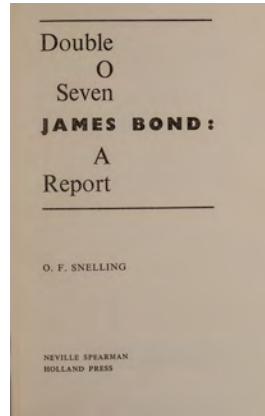
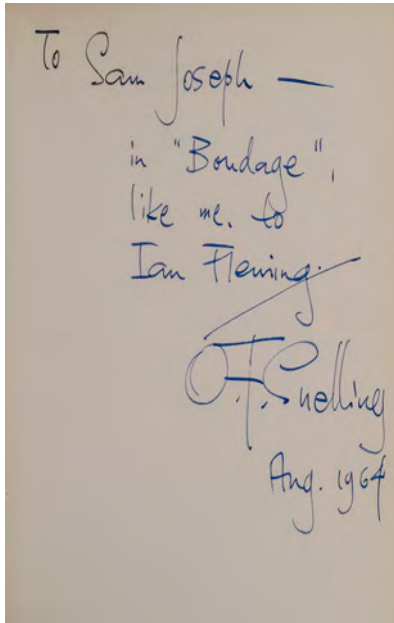


Double O Seven, James Bond, A Report
"The Only Such Title Personally Authorized by Ian Fleming"
 Inscribed by the Author to Antiquarian Bookseller Sam Joseph

SNELLING, O[swald].F[rederick]. [FLEMING, Ian]. *Double O Seven James Bond: A Report*. London: Neville Spearman, Holland Press, [1964]. First edition, first printing, inscribed by the author to antiquarian bookseller Sam Joseph. Octavo. Publisher's black textured paper over boards. A very fine copy in the original color pictorial dust jacket (minimal darkening to spine). Inscribed on the front free end-paper "To Sam Joseph ----- / in "Bondage", / like me. to / Ian Fleming. / O.F. Snelling / Aug. 1964". Sam Joseph (1895-1985) was an antiquarian bookseller who together with his older brother Jack ran E. Joseph at 48a Charing Cross Road. Sam and Fred Snelling were good friends and shared a passion for Ian Fleming's James Bond novels.

DB 03719.

\$2,500

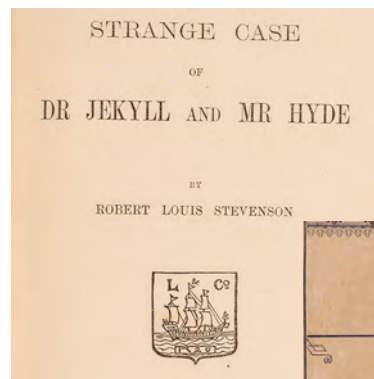
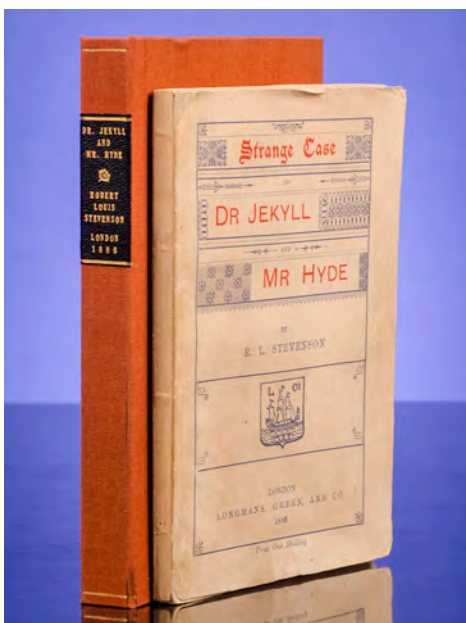


First Edition of Jekyll and Hyde in the Original Wrappers

STEVENSON, Robert Louis. *Strange Case of Dr Jekyll and Mr Hyde*. London: Longmans, Green, and Co., 1886. First English edition. Octavo. Original buff paper wrappers printed in blue and red. With the 1885 date on the front wrapper altered in ink to 1886 [as always]. Ads for Longman's Magazine on inner front wrapper and ads for J.G. Whyte Melville's works on inner rear wrapper. Tiny expert repair to lower margin of front wrapper, small expert repair to gutter margin of rear wrapper. Minimal soiling to wrappers, otherwise a near fine and almost untouched copy with absolutely none of the usual chipping on the paper spine, far superior to the vast majority we have seen over the past fifty years. Truly a wonderful example of this very fragile masterpiece. From the renowned collection off M.S. Slocum of Pasadena with his neat pencil signature on half-title and original catalog description laid-in. Housed in a red cloth clamshell case with black morocco spine label lettered in gilt. Beinecke 349. Prideaux 17.

DB 03953.

\$8,500



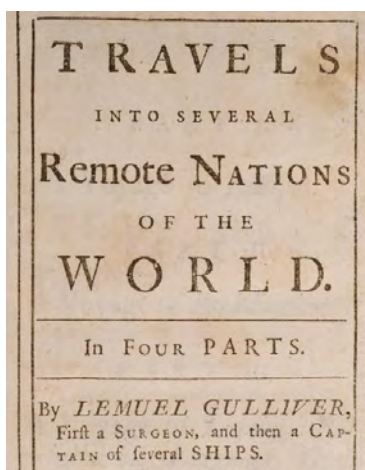
First "AA" Edition
In A-1 Condition

[SWIFT, Jonathan]. *Travels into Several Remote Nations of the World*. In Four Parts. By Lemuel Gulliver, First a Surgeon, and then a Captain of several Ships. London: Printed for Benj. Motte, 1726. First (Teerick's AA) edition (second octavo edition), with all errata as noted by Teerick, issued "medio November 1726," not quite three weeks after the first octavo edition. Four parts in two octavo volumes. Engraved frontispiece portrait of Gulliver in the second state, with the inscription "Captain Lemuel Gulliver of Redriff. Ætat. suæ LVIII." around the oval frame, the tablet below bearing a Latin inscription; five engraved maps, two for Part III (facing pp. [1] and 39) and one for each of the other Parts (facing p. [1]), and an engraved plate of symbols in Part III (facing p. 74). Decorative woodcut and typographic head- and tail-pieces and initials. Contemporary calf paneled in blind. With the bookplate of William 6th Baron Monson (1796-1862). Spines expertly and almost invisibly restored. An unusually clean, attractive, and excellent copy. Housed in a full paneled calf clamshell case with two spines.

"Gulliver's Travels has given Swift an immortality beyond temporary fame... All those who had been fascinated by the realism and vivid detail of Defoe's *Robinson Crusoe* were captivated again, even though they knew that Gulliver must be fiction. The brilliance and thoroughness with which his logic and invention work out the picquancies of scale involved by the giant human among the Lilliputians, and then by a minikin Gulliver among the Brobdingnagians, ran away with the author's original intension. *Gulliver's Travels* has achieved the final apotheosis of a satirical fable, but it has also become a tale for children. For every edition designed for the reader with an eye to the historical background, twenty have appeared, abridged or adapted, for readers who care nothing for the satire and enjoy it as a first-class story" (*Printing and the Mind of Man*). Teerink 290. Grolier, *100 English* 42. Hubbard, pp. 15-17. *Printing and the Mind of Man* 185. Rothschild 2104.

DB 02800.

\$23,500

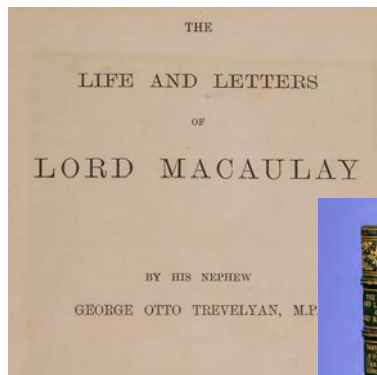


**Extra-Illustrated with Seventy-Seven Fine Portraits and Views
Handsomely Bound by Root & Son**

TREVELYAN, George Otto. *The Life and Letters of Lord Macaulay* by his nephew George Otto Trevelyan, M.P. London: Longmans, Green, and Co., 1876. First edition. Extra Illustrated with seventy-seven fine portraits and views, including thirty-seven in color. Two octavo volumes. Engraved frontispiece portrait of Lord Macaulay in volume II. Extra-illustrated by the insertion of sixty-eight fine engraved (mainly nineteenth century) portraits, many of which are inlaid to size, including thirty-seven with hand-coloring. In addition there are nine nineteenth century engraved views. Bound ca. 1910 by Root & Son of London in full dark green morocco. Covers decoratively bordered in gilt, spines with five raised bands elaborately tooled and lettered in gilt in compartments, green silk liners and end leaves, all edges gilt. A very fine copy.

DB 03854.

\$1,450



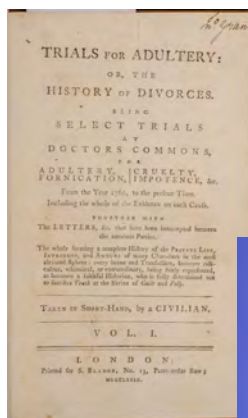
**One of the Earliest of
"The Genre of Pornographic Trial Reports"**

[TRIALS FOR ADULTERY, uniform title]. *Trials for Adultery: or, the History of Divorces...* Together with *The Letters, &c...* London: Printed for S. Bladon, 1779-1780. First edition. Volumes 1-6 only (of 7). Six octavo volumes. Twenty-one (of twenty-four) fine engraved plates. Contemporary full calf. Some minor wear to a few corners, otherwise a near fine set.

Published over a period of two years and complete in seven volumes with thirty engraved plates. Because of their 'pornographic' nature some or all of the plates are often not found. In our set three of the plates have been excised by a previous owner.

DB 03479.

\$2,500



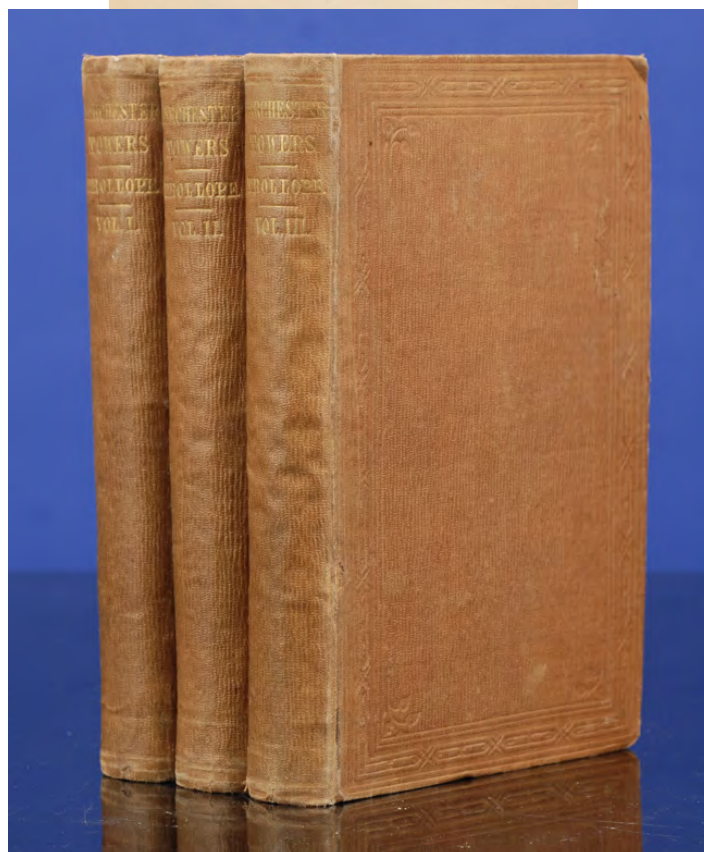
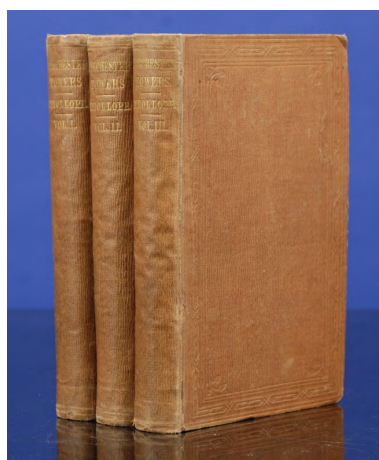
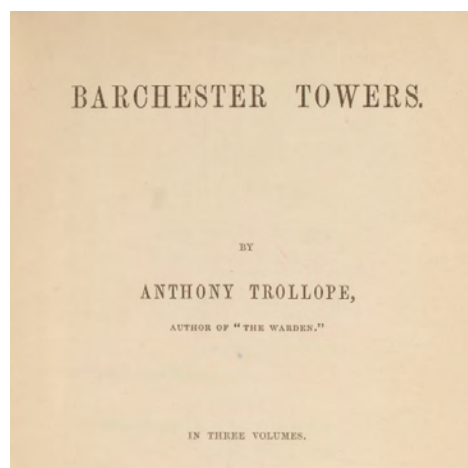
A Remarkably Nice Copy in the Original Cloth

TROLLOPE, Anthony. *Barchester Towers*... London: Longman, Brown, Green, Longmans, & Roberts, 1857. First edition, first issue. Three octavo volumes. Advertisement leaf for *The Warden* preceding half-title and two pages of publisher's ads at end of vol. 1; One leaf of publisher's advertisements at end of vol. 3; half-title in vol. 1 only, as called for. Publishers first issue binding of original light brown cloth. Original brick red endpapers. Small tear to the upper margin of the advertisement leaf in vol. 1 for *The Warden*. The inner hinges on all three volumes have been expertly repaired and the spine ends strengthened. A few corners lightly bumped, some with the board just showing through. The spines are very slightly and uniformly faded. Overall, a near fine and remarkably nice copy of this very early and extremely important Trollope novel, the second of the Barchester novels, the series which established and defined his early career. Rare in the original cloth, particularly so in the first issue binding.

The second novel in Trollope's Barchester series, only his fifth novel overall, and his best known novel. Not all the copies were initially bound up. The earliest ones can be distinguished by the brick-red endpapers and presence of the publisher's ads, all present here. In later issues the advertisement for *The Warden* in volume one was often excised, and the endpapers were brown. The endpapers in this copy are all brick-red with advertisements for "Books on Natural History, Botany, &c." on the front paste-downs and advertisements for "Works on the Arts, Manufactures, and Architecture" on the rear paste-downs. The rear paste-down of volume 1 on this set bears the binder's ticket of well known firm of Westleys Co., London. *Barchester Towers* (1857) is the second in the series of novels known as the *Chronicles of Barchester*, which include *The Warden* (1855), *Barchester Towers* (1857), *Doctor Thorne* (1858), *Framley Parsonage* (1861), *The Small House at Allington* (1864), and *The Last Chronicle of Barset* (1867). *Barchester Towers* is possibly Trollope's best known work. Among other things it satirizes the then raging antipathy in the Church of England between High Church and Evangelical adherents. Sadleir, Trollope, 5; Wolff 6766: NCBEL III, 882

DB 01762.

\$11,500

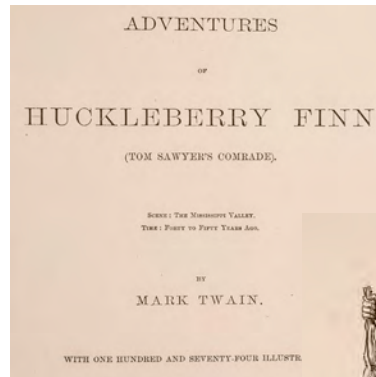
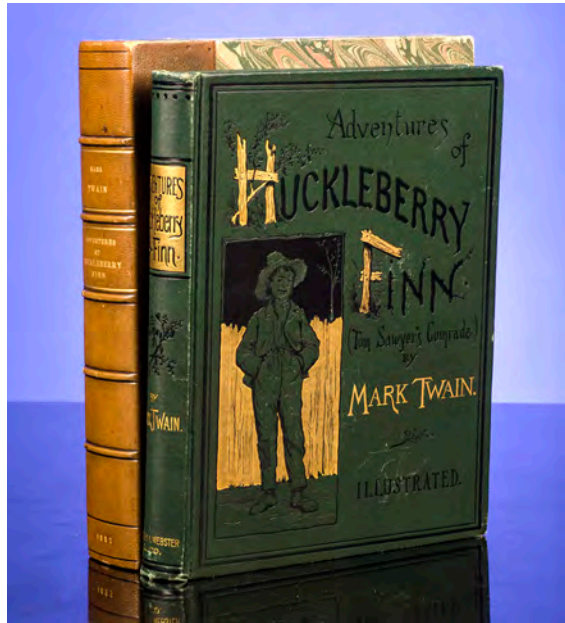


**First American Edition of "Huckleberry Finn," First Printing
A Near Fine and Untouched Copy**

TWAIN, Mark. *Adventures of Huckleberry Finn (Tom Sawyer's Comrade)*. With one hundred and seventy-four illustrations. New York: Charles L. Webster and Company, 1885. First American edition, early issue, with all of the "traditional" bibliographical points for the first cloth bound edition. Octavo. Inserted frontispiece portrait and wood-engraved text illustrations. Complete with the final blank leaf. Original dark green cloth pictorially stamped and lettered in gilt and black on front cover and spine. Original pale peach endpapers. The absolute minimum of rubbing to corners and spine extremities. Tiny tear in the lower blank margin of leaf 7/1 (pp. 97/98). Occasional very minor marginal soiling. An exceptionally bright and totally untouched copy. Chemised in a quarter olive morocco over marbled boards slipcase. BAL 3415. Grolier, *100 American*, 87. Johnson, *Twain*, pp. 43-50.

DB 03954.

\$16,500

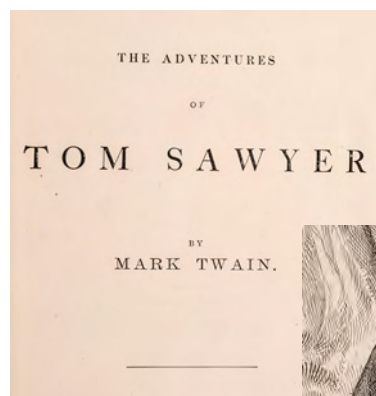
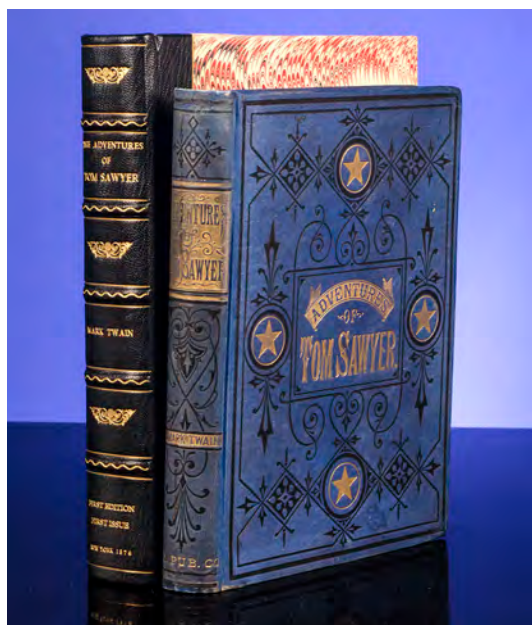


First American Edition, First Printing

TWAIN, Mark. *The Adventures of Tom Sawyer*. Hartford, Conn.: The American Publishing Company, 1876. First American edition, first printing. Square octavo. Wood-engraved frontispiece and numerous wood-engraved text illustrations by True Williams and others. A few pages with tiny pieces torn away from upper corner. Some expert and very small repairs to inner hinges, some light stains to rear endpapers just affecting last two blank fly-leaves. Some light occasional marginal soiling, but still an excellent copy. Original blue vertically-ribbed cloth. Original peach endpapers. Head and tail of spine and corners expertly and almost invisibly strengthened, small abrasion with loss of cloth on rear cover, gilt on spine a little dull. Neat early ink presentation inscription on the front free endpaper. Even with the aforementioned issues this is still an exceptional copy of the very rare first issue of this classic tale. Housed in a quarter black morocco clamshell case. BAL 3369. Grolier, *100 American*, 79. Johnson, *Twain*, pp. 27-30. *Peter Parley to Penrod*, pp. 43-44.

DB 03955.

\$20,000



**Mark Twain's First Published Book
An Exceptional Copy**

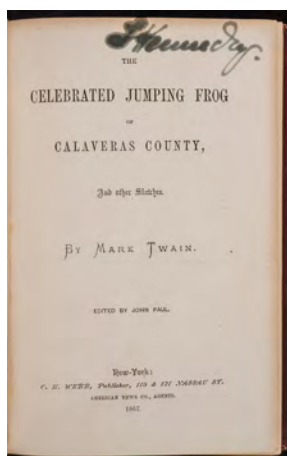
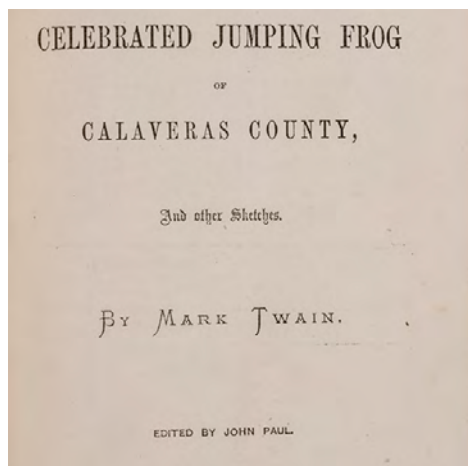
TWAIN, Mark. *The Celebrated Jumping Frog of Calaveras County, and Other Sketches.* By Mark Twain [pseud.]. Edited by John Paul [pseud. of Charles Henry Webb]. New York: C. H. Webb, Publisher, 1867. First edition of author's first published book, first issue. Twelvemo. Original brown gilt-lettered, 'diamond bead' cloth with gilt-stamped jumping frog in vertical position in center. Early ink name on top blank margin of title-page. Minimal rubbing to spine tips and lower corners, otherwise near fine. One of the best, untouched copies that we have ever seen. Housed in a custom made, fleece-lined, full dark green morocco clamshell case with the cover designs repeated.

"This [the frog] is usually placed at the lower left corner in a diagonal position with the head pointing to the upper right corner. In some copies the frog is stamped in the center of the cover in a vertical position with the head pointing up." (BAL, 3310). Although no priority is given the frog in the center of the upper cover is far rarer than the usual left-hand corner stamping.

Mark Twain, with his account of the jumping frog, produced the most famous tale in California, if not Western, history. This little gem of humor that introduced the famed author's first book gave him international prominence. As his publisher, Charles Henry Webb, noted, "By his story of the Frog, he scaled the heights of popularity at a single jump." Twain's compilation of tales, along with those of Bret Harte, continues to romanticize and popularize the Gold Rush. The story of the lead-loaded frog (named Daniel Webster) made Angels Camp one of the best-known tourist attractions in the gold country. BAL 3310. Bennett, *American Book Collecting*, p. 137n. Cowan I, p. 49. Cowan II, p. 130. Hart, *Companion to California*, pp. 85-86. Howell 50, California 377. Huntington Library, Zamorano 80, Exhibition of Famous and Notorious California Classics #17. Johnson, Twain, pp. 3-9. LC, California Centennial 249. Norris 3977. Streeter Sale 2910. Wright II:548.

DB 03950.

\$45,000





**"The Finest Angler Ever Produced"
Extra-Illustrated with 318 Plates
Including 23 with Hand-Coloring
Two Volumes Extended to Four, Finely Bound by Riach**

WALTON, Izaak, and Charles Cotton. *The Complete Angler or The Contemplative Man's Recreation...* London: William Pickering, 1836. First Nicolas edition (first published in 1653). Two large octavo volumes extended to four. Additional manuscript title-pages in volume one, part II and volume two, part II. Sixty-one engraved plates and vignettes. This copy extra-illustrated (ca. 1880) with 318 plates of which 23 are hand colored. Handsomely bound ca. 1880 in medium green crushed levant morocco by Riach. With covers and spines decoratively gilt. Spines lightly and uniformly sunned, some occasional light foxing. A unique and wonderful copy with an early typed sheet, loosely laid into each volume describing the extra illustrations. Coigney 44. Horne 43. Oliver 41.

DB 03486.

\$4,500

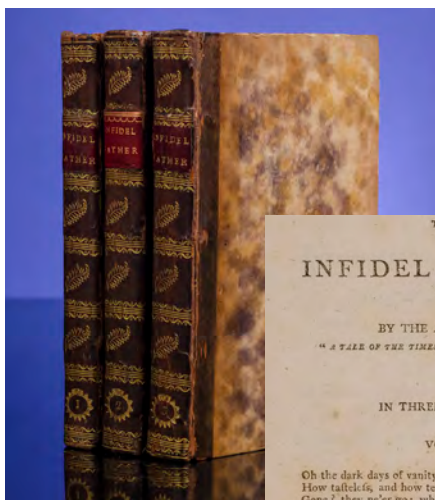


**An Unique Copy
With Four Original Signed Watercolor Designs by
John Absolon
Used for the Engravings Within the Book**

WALTON, Sir Isaac. *The Complete Angler...* Edited by John Major. London: D. Bogue, 1844. Sixth (titled fourth) John Major edition, a unique copy, with four signed watercolors by John Absolon, original designs used by engraver J.T. Willmore for the corresponding engravings in the text. Quarto, each octavo leaf mounted onto large, window-paned sheets to match the size of the original art. Twelve steel engravings, nine of which are after designs by John Absolon and new to this edition. Seventy-four woodcuts by John and Mason Jackson. Early twentieth century binding by Rivière & Son in full forest green Levant morocco. From the renowned collection of John T. Spaulding, with his small, distinctive bookplate. A fine copy. Coigney 56.

DB 01876.

\$3,850



**Jane West's Attack on Atheism
"An Overcharged Picture of the Vanity, Extravagance,
and Self-Importance"**

[WEST, Mrs. Jane]. *The Infidel Father*; By the author of "A Tale of the Times," "A Gossip's Story," &c. In three volumes. London: Printed by A. Strahan, 1802. First edition. Three small octavo volumes. Bound ca. 1802 by Jacques of Chichester in quarter brown calf over marbled boards with vellum tips. Smooth spines decoratively tooled in gilt with a 'feather' design, red morocco labels lettered in gilt (label on volume two replaced). Light wear to joints and spine extremities, still an excellent and untouched (apart from one spine label) set in its original 'provincial' binding.

Jane West (1758–1852), who published as Prudentia Homespun and Mrs. West, was an English novelist, poet, playwright, and writer of conduct literature and educational tracts. NCBEL III, 772.

DB 03711.

\$1,850

"Books may well be the only true magic"
Alice Hoffman



MISCELLANEOUS WONDERS

**"Cosmographia is About the World,
Which Consists of Four Elements: Earth, Water, Air, and Fire"**

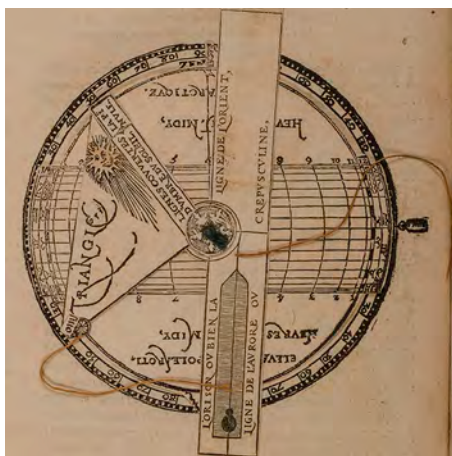
APIANUS, Petrus. *Cosmographia Petri Apiani...* Paris: Vivantium Gualtherot, 1553. Second Paris Edition dated 1553. Quarto. Woodcut Globe on title-page, double-page map of the world "Charta Cosmographica, cum ventorum propria natura et operatione" and engraved plate showing the world as a globe inserted after folio 30. Woodcut illustration on verso of folio 8 with two movable 'volvelles', Woodcut illustration on verso of folio 9 with original yellow 'lead line', Woodcut illustration on verso of folio 11 with four movable volvelles and two original yellow 'lead lines', Woodcut illustration on recto of folio 30 also with four movable volvelles, and Woodcut illustration on recto of folio 57 with one movable volvelle and original 'lead line'. Forty-three astronomical woodcut illustrations in the text and many diagrams and historiated woodcut initials throughout. The title vignette, with legend "L'inférieure partie de la sphere" is the same as that in the first Paris edition of 1551, and the colophon is actually dated 1551. Contemporary mottled calf, smooth spine decoratively tooled in gilt in compartments. later green morocco label lettered in gilt. Early ink name? on lower edge. Expertly rebacked with the original spine laid down, later endpapers. The world map "Charta Cosmographica..." is very fine and measures 13 x 9 1/16 inches; 334 x 230 mm.). A wonderful example of this rare and important treatise complete with all of its moving parts.

Reissue of the Gaultherot Paris edition of 1551, with the last figure of the date changed on the title-page from 1 to 3, and the 1551 colophon unchanged.

Rare with just a handful of complete copies located in institutions worldwide. Adams, A 1281; Van Ortro, 44; Mortimer 27; Murray, 15; Shirley, 82; Sabin, 1749

DB 03773.

\$19,500

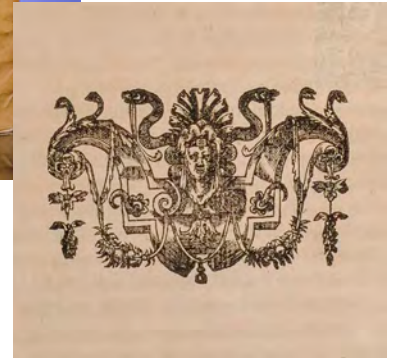
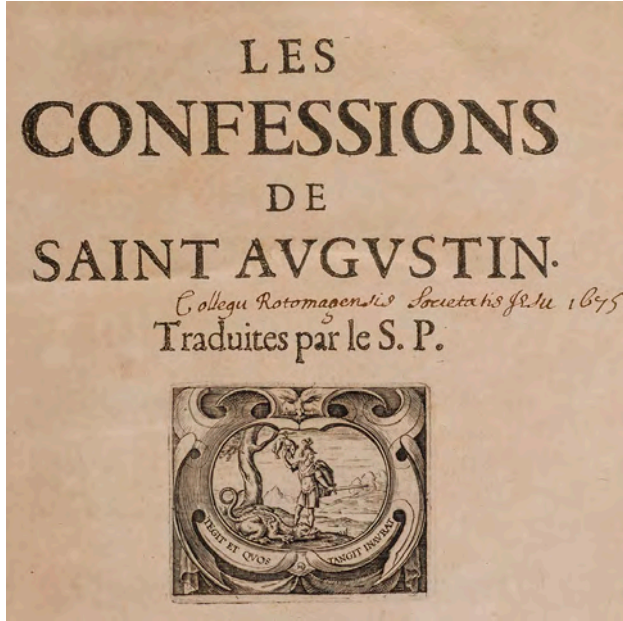


**Widely Seen As The First Western Autobiography Ever Written
The Rare First Edition Translated from Latin into French by René de Seriziers
Only One Copy Located in Libraries Worldwide**

[AUGUSTINE of HIPPO, Saint]. SERIZIERS, R.P., translator. *Les Confessions de Saint Augustin*. Paris: Jean Camusat, 1637. First edition of this translation from the Latin into French, by René de Seriziers (1603-1662), a Jesuit. Small square octavo. Complete. Contemporary full vellum. With engraved bookplate of Henry Cabot Lodge. This first edition not found in any of the standard reference works and only one copy located in libraries worldwide at the Institut Catholique de Paris. No copies have appeared at auction for the past forty years. A second edition was published in 1639.

DB 03487.

\$3,500



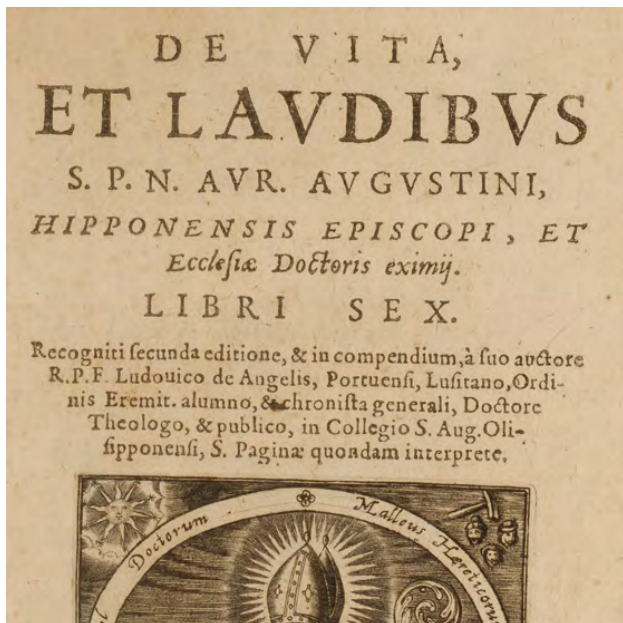
Scarce Life of St. Augustine

[AUGUSTINE of HIPPO, Saint]. ANGELIS, Ludovico de. *De Vita, et Laudibus S.P.N. AVR. Augustini...* Paris: Apud Jacob Bessin, 1614. Second edition, originally published in 1612. Octavo. Contemporary limp vellum. Manuscript title to spine. Worming to upper corner of first few leaves, not affecting text, otherwise an excellent copy in its original seventeenth century vellum binding..

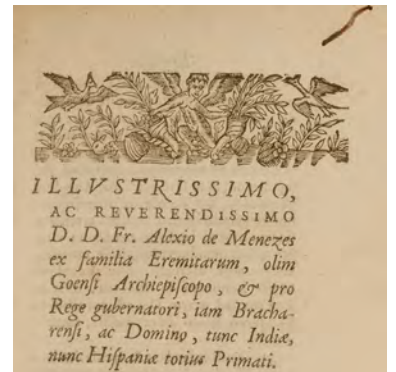
Scarce; OCLC notes only 2 copies in libraries worldwide, and no copies of the first edition of 1612. No copies of either edition at auction within the last 36 years. Of the author, Rev. Father Friar Luis dos Angelis, little is known.

DB 01814.

\$950



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01814_binding.jpg



A Wonderful Automaton After Meggendorfer

[AUTOMATON]. [*The Tailor and His Two Apprentices*]. [Philadelphia: Schoenhut, n.d. c. 1890-1900]. Boxed automaton. Image size: 11 1/2 x 15 1/2 inches; 293 x 395 mm. Box size: 13 5/8 x 17 5/8 x 5 1/8 inches; 345 x 447 x 130 mm. Three cardboard figures in original paper-covered wooden box, with glass cover and gold-painted metal frame. A sliding panel on the back of the box reveals cardboard parts moved by clockwork mechanisms, which can be wound up with the original metal key. Paper labels on box a little chipped. The figures are still very bright, and the mechanisms move very smoothly. An excellent example of an automaton from the period. Schoenhut blue trademark label to rear.

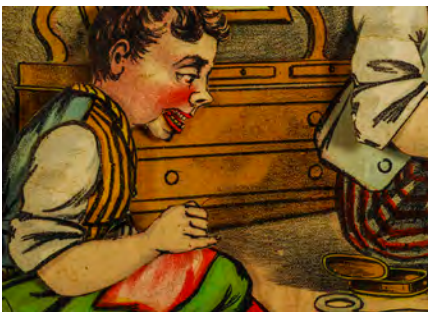
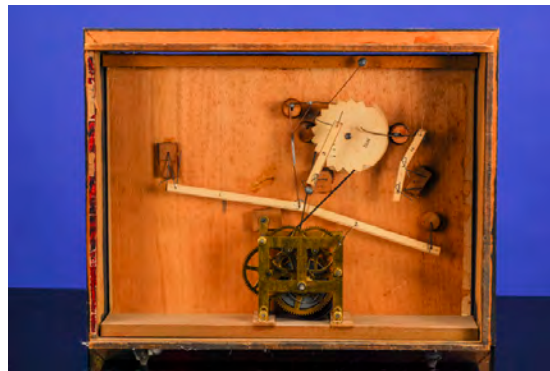
The scene depicts three figures in the style of Lothar Meggendorfer's illustrations to his movable books. In the center, a tailor sits on a table with his legs crossed, drowsily stitching a garment, while nodding off. On his right, an apprentice also sits on the table with his legs crossed stitching a garment and, while sneezing, sticks a pin into his dozing master's bottom. On his left, another apprentice looks on while ironing and stops in anticipation of the sneeze. The tailor jerks awake at the pinprick, but soon dozes off, and the whole cycle begins again.

Schoenhut automata have become scarce; we are aware of only one other coming into the marketplace within the last ten years. As might be easily imagined, automata for children did not endure their enthusiastic play any more than movable books easily survived the eager little hands that played with them.

Albert Schoenhut (1848-1912) was born in Wurtemberg, Germany to a toy-making family. His father and grandfather made wooden dolls, rocking horses, and wagons. At a young age, Albert began making toy pianos in his home. Albert's toy pianos, more than just playthings, stayed in tune and were accompanied by sheet music to encourage children to play.

DB 02129.

\$9,500



An Elite Gathering of 150 Exceptional Guitars

CARTER, Walter. MORGAN, Greg, PEDEN, John, and PROZZO, Marco, photographers. *The Guitar Collection. An Elite Gathering of 150 Exceptional Guitars*. Bellevue, Washington: Epic Ink Books, 2011. Limited to 1,500 copies of which this is number 346 of 500 copies of the Double-Neck '05 Edition with a signed John John Peden photograph of Paul Reed Smith's PRS Double-Neck Dragon 2005 (see pp. 474-477). Landscape folio. More than 670 full-color images. Full black leather over boards. Together with *The Guitar Collection: Stories*. Quarto. More than 180 full-color images. Housed in a special custom 'guitar-style' case. Full black leather with two satin nickel catches and burgundy fleece-lining. Also included is a Certificate of Authenticity signed by the publisher Andrew S. Mayer. "...huge, luscious images of the most iconic guitars ever....a truly epic read." - Premier Guitar.

DB 03708.

\$1,000

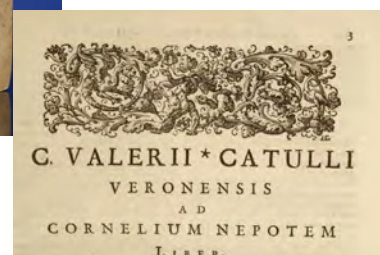
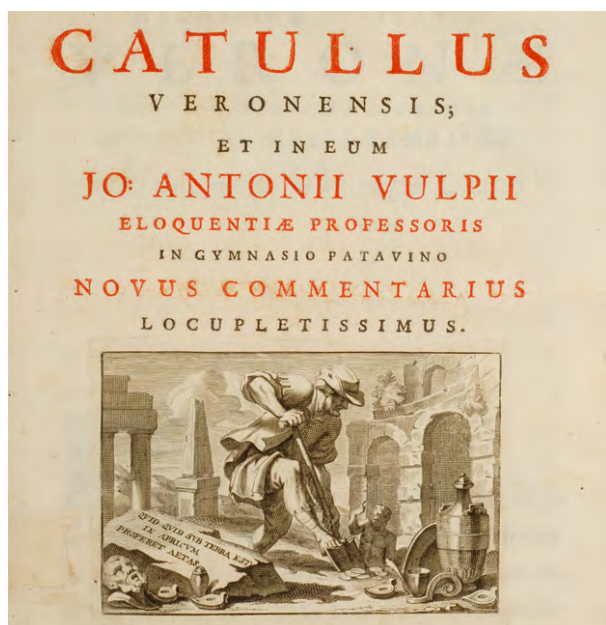


**"The Best Edition of Catullus Yet Published"
The Rare Veronese Gold Medal Winner**

CATULLUS, C. Valerius. VOLPI, Gian Antonio (editor). *C. Valerius Catullus Veronensis et in eum Jo...*[Padua]: Josephus Cominus, 1737. First separate Volpi edition, originally issued collectively with Albius Tibullus E.R., and Sex. Aurelius Propertius (1710), here with material not found in that earlier edition. Quarto. Contemporary full vellum. A remarkable copy of a scarce book, here in its fine original eighteenth century vellum binding. No copies have come to auction within the last thirty-six years. "This is in every respect the best edition of Catullus yet published..." (Dibdin I, p. 245).

DB 01821.

\$2,800



The Three Voyages of Captain Cook, with the Atlas

[COOK, Captain James]. HAWKESWORTH, John. *An Account of the Voyages...* London: Printed for W. Strahan; and T. Cadell, 1773. Second and best edition. Three quarto volumes. [Together with:] *A Voyage towards the South Pole...* London: Printed for W. Strahan; and T. Cadell, 1784. Fourth edition. Two quarto volumes. [And:] *A Voyage to the Pacific Ocean...* London: Printed by W. and A. Strahan: for G. Nicol, 1784. First edition. Three quarto volumes, plus folio atlas volume. Twenty-three of the engraved plates in the atlas have been professionally cut and mounted on thick paper to size. A complete set of the three voyages of Captain Cook. Together eight text volumes and the folio atlas volume. Uniformly bound in mid-twentieth century half speckled calf over marbled boards. Some light spotting and offsetting but generally a very clean set.

"Cook was a brilliant navigator and hydrographer, and excellent administrator and planner, and probably the first sea captain to realize the importance of preserving the health and well-being of his crew" (*Printing and the Mind of Man*). These voyages of discovery were also the first to carry professional artists (notably Parkinson, Hodges, and Webber). The volumes are justly famous for their splendid plates, many of which were engraved by Bartolozzi.

"Cook earned his place in history by opening up the Pacific to western civilization and by the foundation of British Australia. The world was given for the first time an essentially complete knowledge of the Pacific Ocean and Australia, and Cook proved once and for all that there was no great southern continent, as had always been believed. He also suggested the existence of Antarctic land in the southern ice ring, a fact which was not proved until the explorations of the nineteenth century." Hill I, pp. 139-140 and 61-62. Holmes 5, 24, 47, and 69. Mitchell Library 650, 1217, 1552, and 32. *Printing and the Mind of Man* 233. Sabin 30934, 16245, 16250, and 37954.

DB 03475.

\$32,500

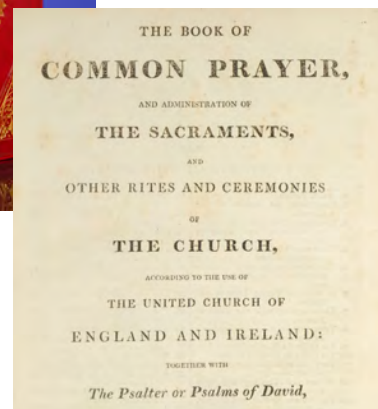


With A Fore-Edge Scene of Oxford

[FORE-EDGE PAINTING]. [CHURCH OF ENGLAND]. *The Book of Common Prayer...* Oxford: Printed at the Clarendon Press by J. Cooke and S. Collingwood, 1820. [Bound with]: BRADY, Nicholas and Nahum Tate. *A New Version of the Psalms of David...* Oxford: Printed at the Clarendon Press by Samuel Collinwood, 1822. Octavo. Calendar and tables. Contemporary full crimson straight-grain morocco with central masonic sunburst emblem in gilt with dove and Tetragrammaton to both covers. Heavily gilt tooled compartments and spine head and tail bands. With the crimson morocco bookplate of Christ's Church - Middlesex dated 1825. Housed in an early twentieth century red cloth slipcase. With a splendid early twentieth century fore-edge painting by an unknown hand depicting Folly Bridge and Bacon's Tower at Oxford.

DB 02226.

\$2,500

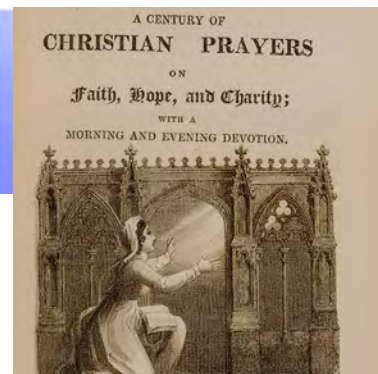


With a Double Fore-Edge Painting Depicting Two Early Sailing Scenes

[FORE-EDGE PAINTING]. [FORD, James]. *A Century of Christian Prayers on Faith, Hope and Charity; with a morning and evening devotion.* Ipswich: Printed and Sold by John Raw, 1819. Sixteenmo. Title-page with steel engraving by Stothard, and two steel-engraved plates. Contemporary full maroon straight-grain morocco, covers decoratively bordered and tooled in blind, spine with four shallow raised bands, decoratively tooled in blind and lettered in gilt in compartments, gilt board-edges and turn-ins, pale gray coated end-papers, all edges gilt. Near fine. Inscribed on verso of front free end-paper "Viscountess Galway/from her affectionate/Husband/Sept. 8th, 1832". With an early twentieth-century double fore-edge painting beneath the gilt showing two early sailing scenes.

DB 03829.

\$1,250



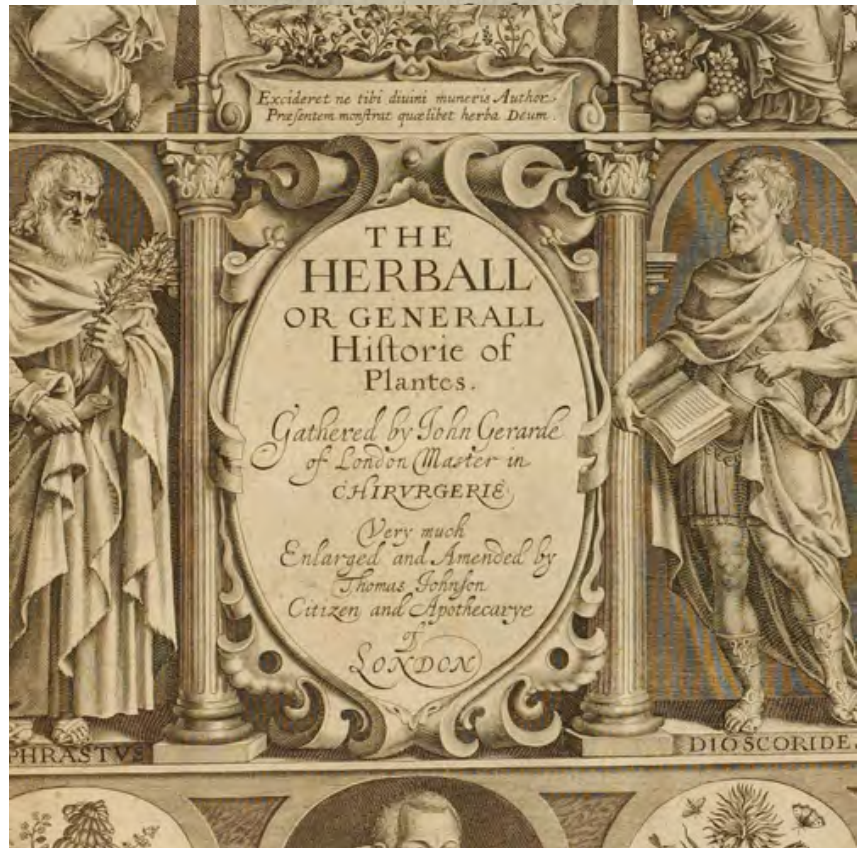
**Second Printing of the Best Edition
Of The Most Famous English Herbal**

GERARD, John. *The Herball or Generall Historie of Plantes...* London: Printed for Adam Islip, Joice Norton, and Richard Whitakers, 1636. Third edition of Gerard's *Herball* (first published in 1597), the second edition edited by Thomas Johnson, a reprint of his "very much enlarged and amended" 1633 edition, with the errata corrected in the text. Large folio. Bound without the initial and final blank leaves, as usual. Engraved allegorical title by John Payne and 2,766 woodcut illustrations of plants in the text. Decorative woodcut head- and tail-pieces and initials. Mid-nineteenth-century sprinkled calf, expertly rebacked, with original spine laid down. Spine decoratively tooled in gilt in compartments with five raised bands and tan morocco gilt lettering label. Board edges decoratively tooled in gilt. Marbled endpapers. An excellent and generally clean copy with just a few minor paper flaws, rust spots, short tears, ink stains etc..

"The first edition of Gerard's herball [1597] held the field without a competitor for more than a generation. It was not until it began to noised abroad that a certain John Parkinson would soon produce a new herball to take its place, that the successors of Gerard's original publisher were brought to the point of undertaking a second edition. In 1632 they commissioned Thomas Johnson, a well-known London apothecary and botanist, to carry out the work, with the proviso that it must be completed within the year. This heavy task Johnson accomplished with marked success, even adding a balanced and comprehensive historical introduction. He recalls Gaspard Bauhin in his scholarly anticipation of modern methods of editorship. He has, for example, a system of marking the text to distinguish the degrees to which he has altered or re-written Gerarde's descriptions. Johnson's new version was illustrated with a set of 2,766 blocks, previously used in the botanical books published by Plantin. The *Herball*, thus transformed, reached a far higher level than Gerard's own edition" (Arber, *Herbals*, p. 134). Henry 156. Hunt 230. Nissen, *BBI*, 698. Pritzel 3282. STC 11752.

DB 00641.

\$8,500



The Last of the Goon Shows - Specially Written by Spike Milligan for the 50th Anniversary of the BBC

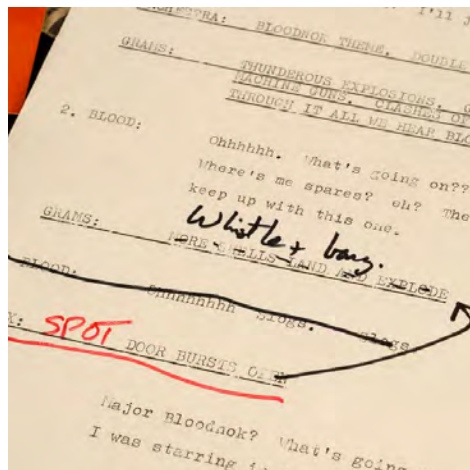
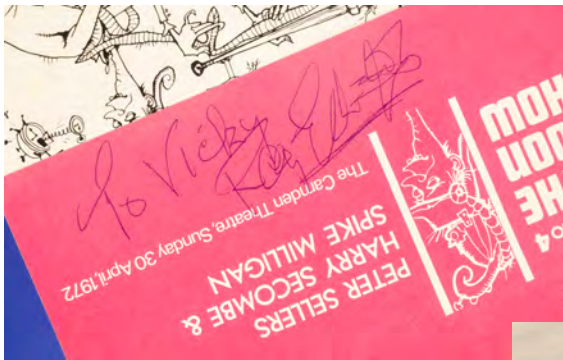
[GOON SHOW]. SELLERS, Peter. MILLIGAN, Spike. SECOMBE, Harry. *The Goon Show One Night Special Reunion...* London: Camden Theater, April 30, 1972. An original ticket to the show; the Daily Mail's original story published on May 1, 1972; original BBC Radio 4 Program, signed by Peter Sellers, Spike Milligan, Harry Seacombe, Eric Sykes, Max Geldray, Ray Ellington, Graham Stark, Michael Caine and some other miscellaneous Goonery. "You Swine... You deaded me !!" Housed in a full black morocco clamshell case. The Goon Show was a radio comedy show broadcast by the BBC. It changed the face of British comedy and influenced later comedy including Monty Python, Eddie Izzard and many more. It was broadcast in the the UK between May 1951 and January 1960. What made The Goon Show different was its attitude. The comedy was edgier than its contemporaries and it used mad characters, satire and ground breaking sound effects in a surreal way unlike anything had done before.

The dignified 'stiff upper lip' attitude still prevailed in the post WWII age, but many who lived through the war were more inclined to question the rules and authorities that controlled their lives. Onto this scene burst The Goons with a quick fire, irreverent brand of humor that mocked those in establishment and offered a different farcical view of the world.

The Last Goon Show of All, broadcast on 5 October 1972, was a special edition of the famous BBC Radio show The Goon Show, commissioned as part of the celebrations of the 50th anniversary of the BBC. It was simulcast on radio and television, and later released as an audio recording on long-playing record... In early October 2007, 35 years after the original broadcast, a full unedited version was broadcast on BBC 7, the digital radio channel dedicated to re-runs of classic shows." (Wikipedia).

DB 02853.

\$5,500

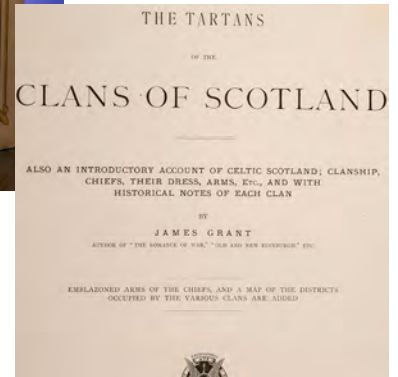


"Perfect Pictures of the Tartans of Scotland as Worn at the Present Day" (Preface)

GRANT, James. *The Tartans of the Clans of Scotland*. Also an introductory account of Celtic Scotland; Clanship, Chiefs, Their Dress, Arms., Etc., and with historical notes of each Clan. Emblazoned Arms of the Chiefs, and a map of the districts occupied by various clans are added. Edinburgh and London: W. & A.K. Johnston, 1886. First edition. Folio. Color frontispiece and seventy-one fine color plates showing the Tartan of each clan accompanied by a leaf of text. Publisher's gray cloth, front cover decoratively stamped in gold, silver and colors with the Royal Arms of the Stuart Dynasty of Scotland. Spine decoratively stamped in gold and red, top edge gilt, decorative endpapers. Inner hinges expertly repaired. Neat ink inscription dated May 25, [18]91 on the half-title. A near fine copy with the armorial bookplate of Patrick Horsburgh on the front free endpaper.

DB 03386.

\$1,250

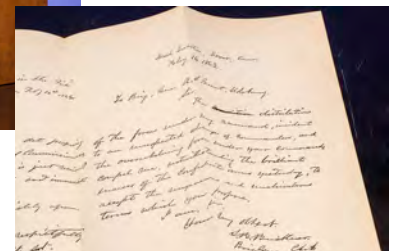


The Greatest Military Memoir Ever Written

GRANT, Ulysses S. *Personal Memoirs of U.S. Grant*. New York: Charles L. Webster & Company, 1885-1886. First edition. Two large octavo volumes. Fifty maps and illustrations, including two steel-engraved frontispiece portraits and two etched views, all with tissue-guards, a dedication by Grant in holograph facsimile, a folding fac-simile of General Buckner's Dispatch relating to Terms of capitulation, a folding fac-simile of the Original Terms of Lee's Surrender as Written by General Grant, and a folding map of The Seat of the War - 1861 to 1865. Publisher's sheep binding. Spines with four raised bands ruled in gilt, red and dark blue morocco labels lettered in gilt, plain end-papers, edges sprinkled brown. Front joint and spine headcap of volume II expertly repaired, otherwise a near fine set.

DB 03753.

\$1,500



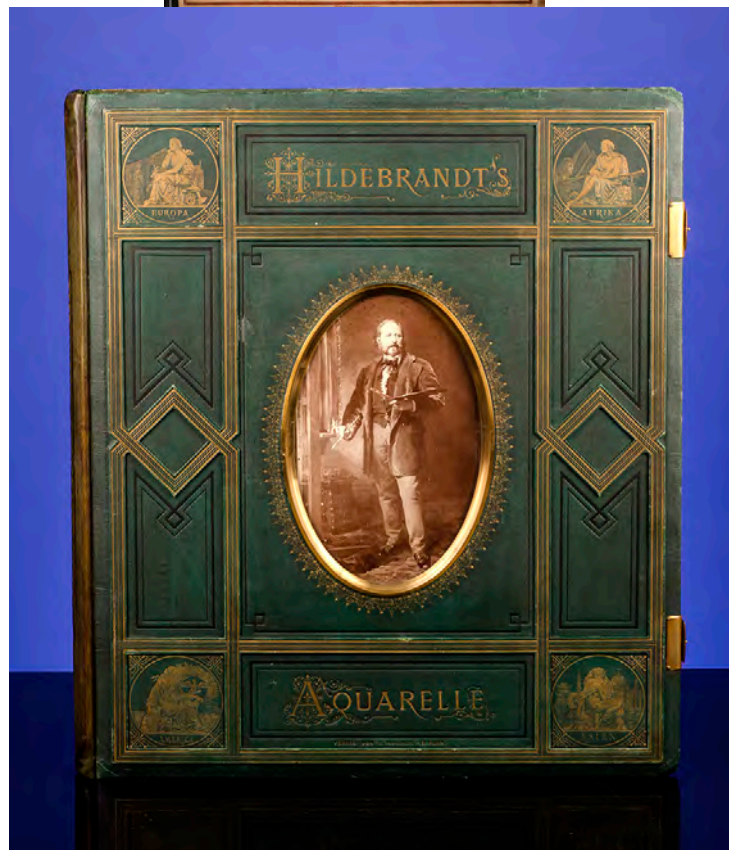
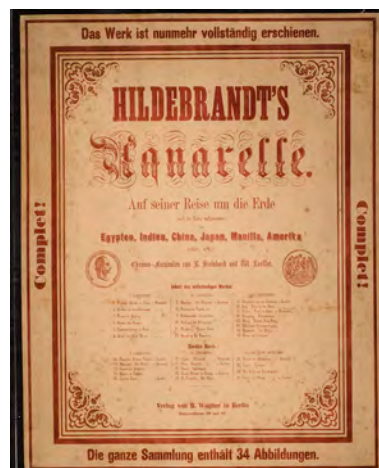
**A Wonderful Visual Account of the Prussian Court Painter's 'Progress Around the World'
In the Publisher's Deluxe 'Cosway-Style' Portfolio Box**

HILDEBRANDT, Eduard. *Aquarelle. Auf seiner Reise um die Erde.* [Watercolors. From Nature, taken on his trip around the world in Egypt, India, China, Japan, Manilla, America, etc.]. Chromo-Facsimiles von R. Steinbock and W. Loeillot. Berlin: R. Wagner, [1871-4] First edition. Large folio. Title-leaf printed in maroon on thick cream card. Thirty-four fine 'aquarelle' plates by R. Steinbock and W. Loeillot after the original watercolors by Hildebrandt, each one printed on textured paper and mounted on card with printed title captions on verso. With a duplicate of plate #12 "Strasse in St. Francisco". Some minor soiling to a few mounts, otherwise near fine. Loose as issued in the publisher's 'deluxe' green leather-backed green cloth portfolio box. Upper cover with title stamped in gilt and in each corner an allegorical figure stamped in gilt representing 'Europe', 'Africa', 'America' and 'Asia' all within a decorative border stamped in gilt and black. In the center is a fine oval sepia portrait of Hildebrandt measuring 10 1/4 x 6/58 inches; 261 x 169 mm. set under glass within a gilt frame. Lower cover decoratively stamped in blind, spine lettered in gilt, all edges gilt, two original brass clasps. Our binder has expertly repaired the wooden joints of the box and re-gilded the edges. A fine example.

Extremely *uncommon* complete. A wonderful visual account of the Prussian Court Painter's progress around the World, largely consisting of images of the Far East including views in Bangkok, Bombay, Rangoon, Hong Kong, Macao, Peking, and Singapore. Also included are two fine views of San Francisco. An 'Aquarelle' is a printed picture that has been colored manually by applying watercolor through stencils, each color requiring a different stencil.

DB 03772.

\$14,500



Further Study of Hieroglyphics by the Great Athanasius Kircher

KIRCHER, Athanasius. *Ad Alexandrum VII Obelisci aegyptiaci...* Romæ: ex typographia Varesij, 1666. First edition. Tall quarto. Extra engraved title page, vignette title page, ten copper engravings. Contemporary full calf. Expertly rebaked and recornered to style. Engraved title page washed. Internally quite clean. Withal, a fine copy. "The first attempt to decipher hieroglyphics, based on the assumption that they were indeed phonetic symbols, was made by the German scholar Athanasius Kircher (1602–80) in the mid-1600s [who] began his attempts at decipherment with the Coptic language and with the correct hypothesis that the hieroglyphs recorded an earlier stage of this language..." (Encyclopaedia Britannica Online). He also believed, again correctly, that the signs recorded phonetic values" (Encyclopaedia Britannica Online). Brunet III, 668. Caillet 5786. Sommervogel IV, 1063, 23. Graesse IV, 21 (misdated as 1662).

DB 02292.

\$8,500

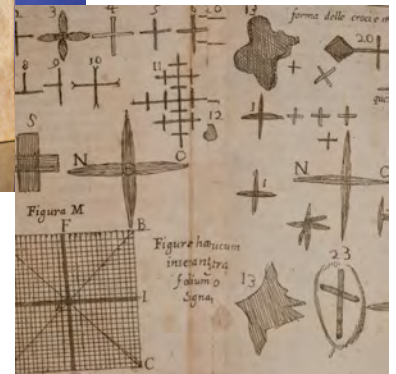
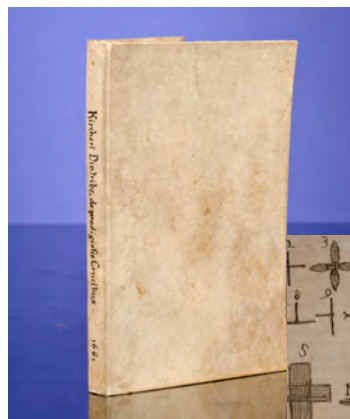
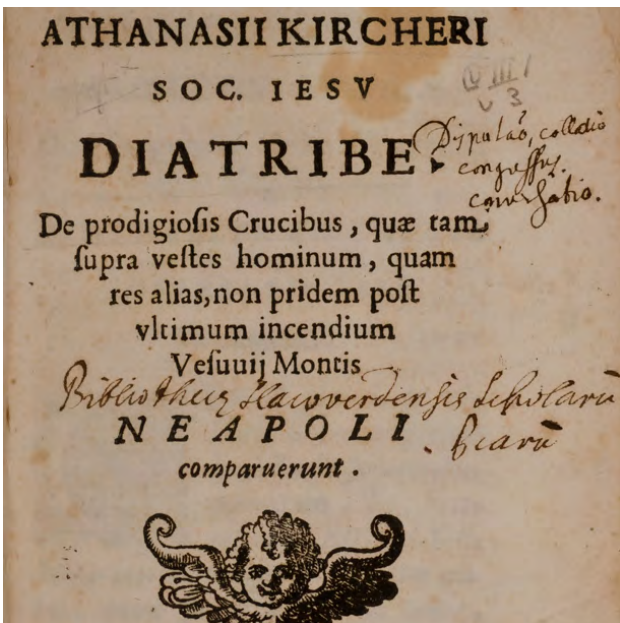


First Edition of One of the Rarest of Kircher's Books

KIRCHER, Athanasius. *Diatrise de prodigiosi Crucibus...* Roma: Vitale Mascardi, 1661. First edition. Small octavo. One fold-out plate. Woodcut initials, head- tailpieces. Nineteenth century full vellum, spine lettered in manuscript. Slight burn mark affecting top blank margin of last three leaves of text and rear endleaves (not affecting any text). Later endpapers with original marbled endpapers bound in. An excellent copy of a very rare book. One of the rarest of all works in first edition by Kircher and near impossible to find in the marketplace, *Diatrise de Prodigiosis Crucibus* "attempts to explain the uncanny appearance of crosses on clothing and other objects immediately after an eruption of Vesuvius in 1660..." (Merrill).

DB 03235.

\$19,500



**Edition De Luxe - One of Sixty Copies
With an Original Edgar Degas Lithograph**

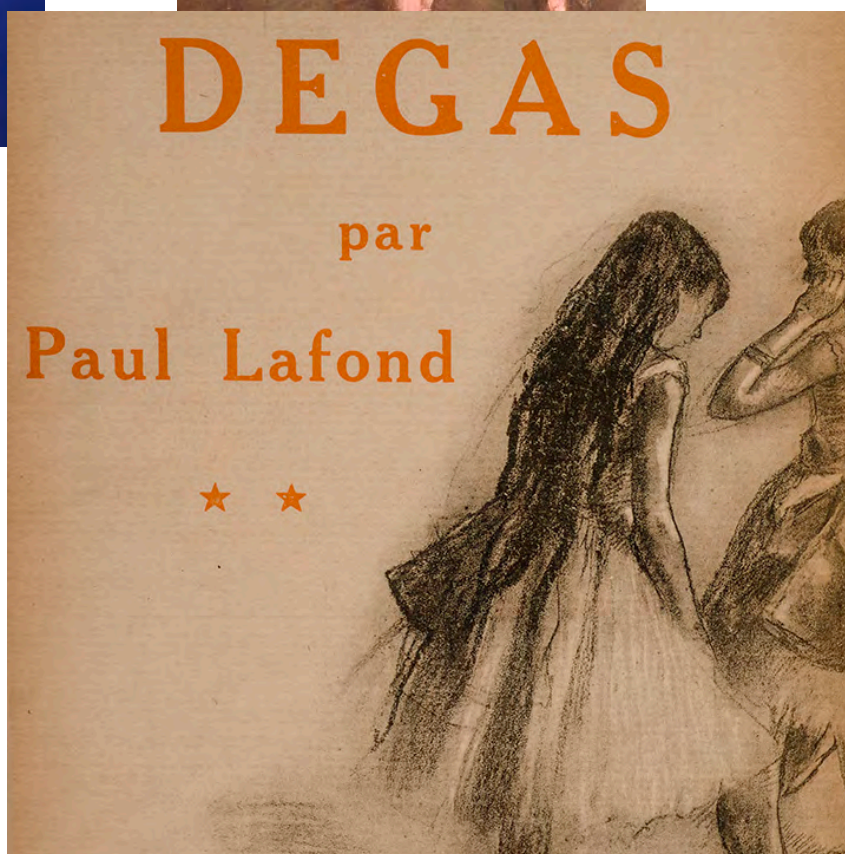
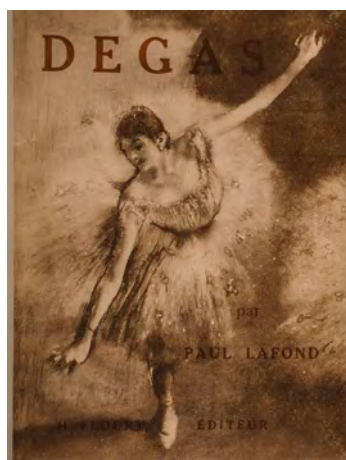
LAFOND, Paul. *Degas*. Paris: H. Floury, Éditeur, 1918-19. **Édition De Luxe. One of 60 copies printed on Papier du Japon, with an original lithograph by Degas.** Two quarto volumes. Both volumes with the original colored lithographed wrappers bound in at front. With 177 illustrations including the two lithographed covers, heliogravure frontispiece in vol. 1, colored and plain plates (many tipped-in), a facsimile letter, and an original Degas lithograph in vol. 2 - "Dans les Coulisses" (facing p. 36). Publishers half red morocco over green patterned boards ruled in gilt, by M. Hochmann (stamp-signed in gilt on rear turn-in "M. Hochmann (Die Buchkunst) Chemnitz"). Smooth spines decoratively tooled and lettered in gilt, matching green end-papers, top edge gilt. Some minor rubbing and light wear to hinges, otherwise a near fine example in the original matching (slightly worn) cardboard slipcases.

Edgar Degas: born Hilaire-Germain-Edgar De Gas (19 July 1834 - 27 September 1917) was a French artist famous for his paintings, sculptures, prints, and drawings. He is especially identified with the subject of dance; more than half of his works depict dancers. He is regarded as one of the founders of Impressionism, although he rejected the term, preferring to be called a realist. He was a superb draftsman, and particularly masterly in depicting movement, as can be seen in his renditions of dancers, racecourse subjects and female nudes. His portraits are notable for their psychological complexity and for their portrayal of human isolation.

At the beginning of his career, Degas wanted to be a historical painter, a calling for which he was well prepared by his rigorous academic training and close study of classic art. In his early thirties, he changed course, and by bringing the traditional methods of a history painter to bear on contemporary subject matter, he became a classical painter of modern life.

DB 03813.

\$4,500



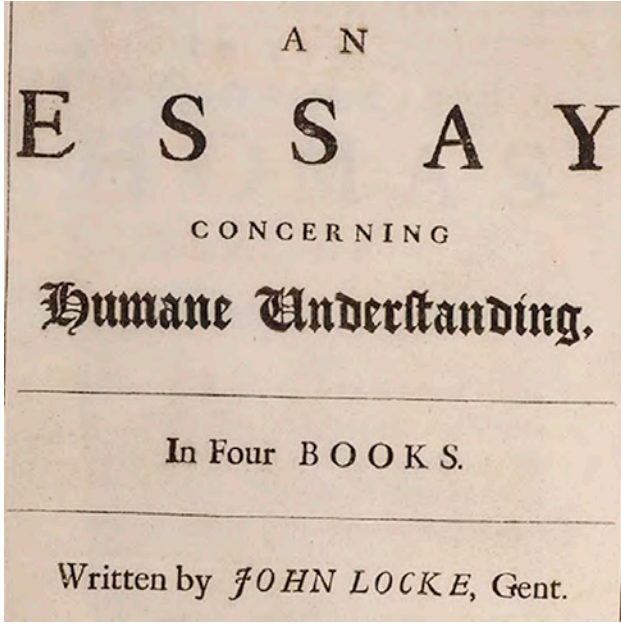
A Spectacular Copy in Contemporary Calf

LOCKE, John. *An Essay Concerning Humane Understanding*. In Four Books. Written by John Locke, Gent. The Third Edition. London: Printed for Awنشam and John Churchil, 1695. Folio. Complete with the engraved frontispiece portrait of Locke by Vanderbanck, after Brounower. Contemporary sprinkled calf, covers ruled in blind, spine with five raised bands, edges sprinkled red. A remarkable and spectacular copy.

Third edition of the "most popular and enduring of all Locke's writings" (Yolton), "a line-by-line reprint of the Second edition (1694) with minor adjustments and the errata of the second edition corrected, but also with many misprints." Yolton, 63; Printing and the Mind of Man, 164 (first edition); Grolier, 100 English, 36 (first edition). Yolton, 63; Printing and the Mind of Man, 164 (first edition); Grolier, 100 English, 36 (first edition).

DB 03782.

\$3,850



"And It's Magic If The Music Is Groovy"

LOVIN' SPOONFUL. *Do You Believe In Magic?* Souvenir handwritten lyrics to the hit song, signed by each member of the band. [with] Color photograph signed by each member at time of lyric sheet. Off-white card stock, 8 1/2 x 11 inches, undated (but June 1967 - early 1969), with the first verse to the song written in holograph by drummer Joe Butler in blue felt tip pen. Signatures below of John Sebastian, Jerry Yester, Steve Boone, and Joe Butler. With lovin' heart-in-spoon doodle by Butler below the lyrics: "Do you believe in magic / in a young girl's heart / How the music can free her / Whenever it starts / And it's magic / If the music is groovy / If it makes you feel happy / Like an old-time movie..." [Together with] an 8 x 10 inch color photograph, taken c. June 1967-early 1969, holograph signed in blue felt tip pen by each member as above and likely at the same time as lyric sheet. Both lyric sheet and photograph matted and framed. Frame size: 26 x 17 1/2 inches; 660 x 445 mm.).

DB 02651.

\$1,650



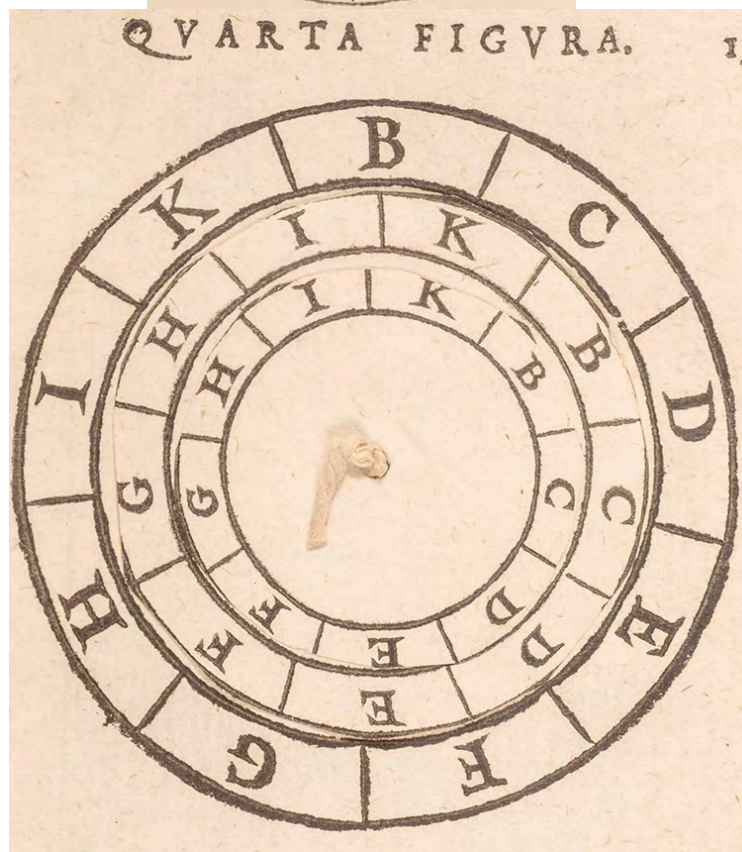
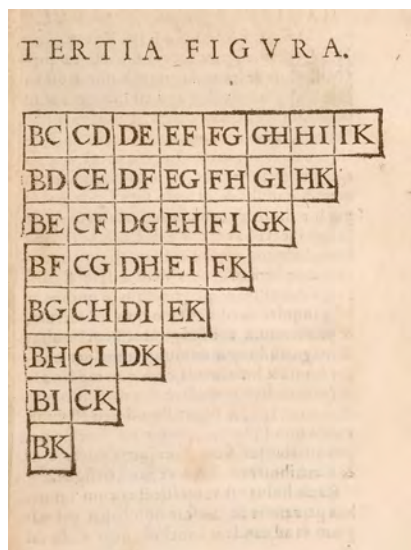
**A Remarkable Survival of Three Books by Ramón Lull - 'Doctor Illuminatus'
One of Athanasius Kircher's Greatest Influences**

LULL, Ramón. *Opusculum Raymundinum de auditu Kabbalístico sive ad omnes Scientias introductorium...* Paris: Apud Aegidium Gorbinum... 1578. Woodcut printer's device on title. Folding table and two woodcuts in the text, and five plates with woodcut diagrams including one with a volvelle with two moving parts. Title-page with the German Jesuit library stamps of "Domus Bonnensis" and "Bibl.script". [Together with]: LULL, Ramón. *Ars Brevis Illuminati Doctoris Magistri Raymundi Lull...* Paris: Apud Aegydiū Gorbinum... 1578. Woodcut printer's device on title. Woodcut diagrams on A5 recto, B1 recto, folding woodcut diagram between A6 and A7, B2 verso with a volvelle with two moving parts, folding table between B7 and B8. [Together with]: LULL, Ramón. *Articuli Fidei Sacrosanctae ac Salutiferae legis Christianae cum corundem perpulcra introductione...* Paris: Apud Aegydiū Gorbinum... 1578. Woodcut printer's device on title. Articles of Christian faith, Holy law and healing affairs with a fine introduction. The three books bound together as a sammelband. Twelvemo. Contemporary full yapp-edged vellum, manuscript title on spine, unidentified armorial bookplate on front paste-down. A remarkable survival in almost pristine condition. Housed in a fleece-lined, full brown scored calf clamshell case.

Ramón Lull (c. 1232–c. 1315), poet, philosopher, alchemist, Catalan mystic-also known as Doctor Illuminatus. "Lull invented an 'art of finding truth' which inspired Leibniz's dream of a universal algebra four centuries later. The most distinctive characteristic of [his] Art is clearly its combinatory nature, which led to both the use of complex semimechanical techniques that sometimes required figures with separately revolving concentric wheels-‘volvelles’, in bibliographical parlance-and to the symbolic notation of its alphabet..." (DSB). The German Jesuit Athanasius Kircher (1601-1680), scientist, mathematician, cryptographer, and student of Egyptian hieroglyphics, was also a confirmed Lullist.

DB 03734.

\$19,500



The First Practical Treatise on Navigation - Second Italian Edition

MEDINA, Pietro da. *Arte Del Navigare dell'eccl Dottor Pietro Da Medina...* Venice: Appresso Tomaso Baglioni, 1609. Second edition in Italian (first published in 1554) of this ground-breaking Spanish work on Compass Navigation. Small quarto. Title-page printed in red and black and with a large woodcut. Full-page woodcut map of Europe, the Atlantic Ocean and the New World on page 33 (identical to the 1554 edition) and numerous woodcut illustrations and diagrams throughout. Early ink name on either side of woodcut, library blind-stamp at top of title. Contemporary mottled calf. Spine expertly repaired at head and foot, armorial book-plate of the Earl of Macclesfield on front paste-down. A fine copy of a rare treatise. European Americana 569/32. JCB I, p. 240. Sabin 47345 note. STC French, p. 308. Palau, 159680. Italian 16th Century Books (Harvard College Library) #300 (1554 edition).

DB 03774.

\$9,500

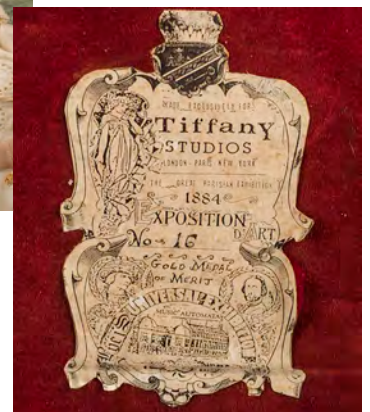


A Fine 'Modern' Automata "The Flower Girl"

[MUSICAL AUTOMATA]. *The Flower Girl*. [no place, no date: ca. 1980?]. Cased Automata. Case size: 23 x 19 x 5 5/8 inches; Window size: 19 1/4 x 15 1/8 inches. The background is a hand-painted 'rolling hills' scene with the Flower Girl doll standing, holding in her left hand a basket of dried flowers and set within an intricate arrangement of flowers and butterflies. With original brass key the 'Flower Girl' doll, dressed in white 'Queen Anne' lace with a white lace bonnet, moves gently to Johannes Brahms most famous lullaby "Good evening, good night" or "Cradle Song". Original red velvet covered wooden box, with glass cover and gold-painted wooden frame and original hinged velvet covered stand. The glass engraved "Tiffany" at the top and "The Flower Girl / 1884". But we believe this to be a very fine late twentieth-century copy. Original paper label on the back. A few small surface chips to the gilt-painted frame, otherwise near fine and in perfect working order.

DB 03658.

\$2,750



**"Romeo, Oh, Romeo! Where for Art Bill Shakes Found Us?"
"Here, Dear Juliet, Here."
The Earliest Obtainable Edition in Contemporary Binding**

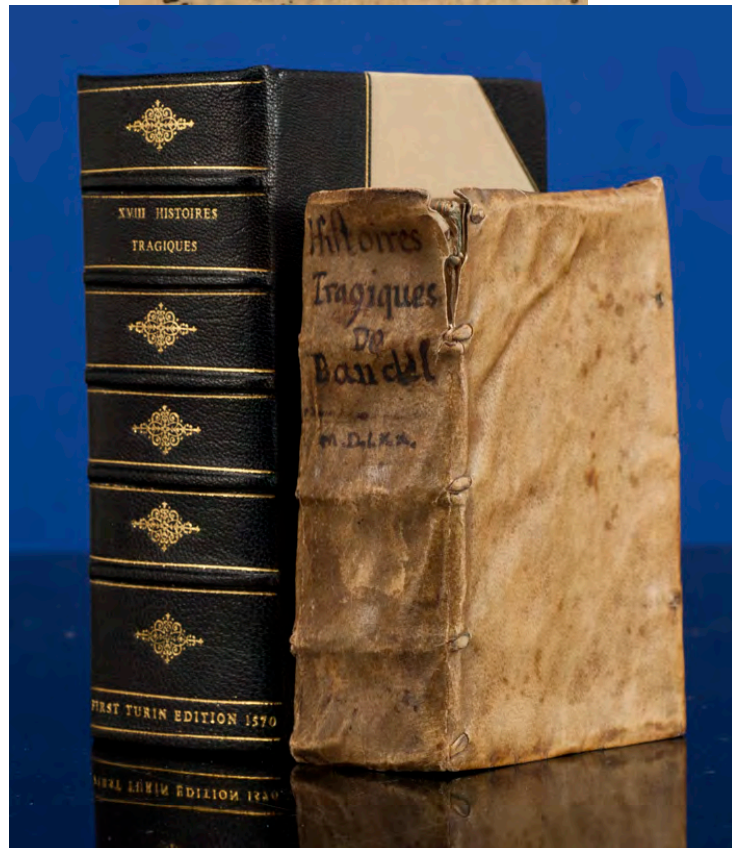
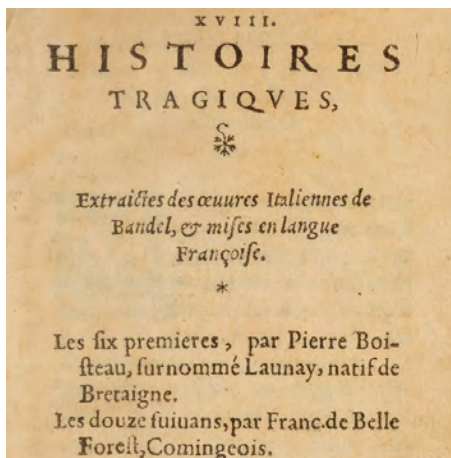
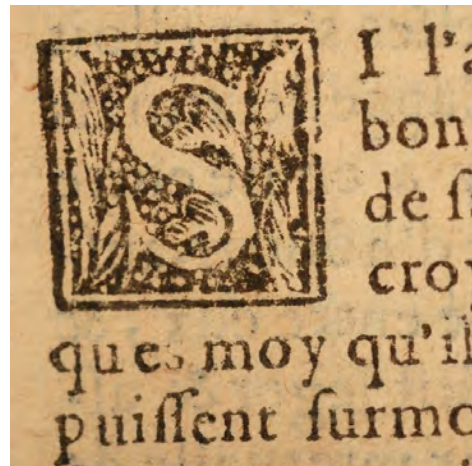
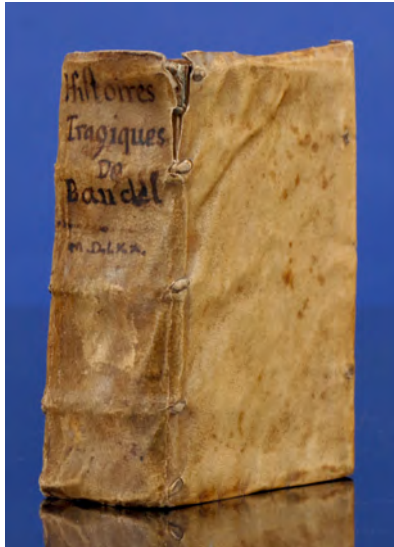
[SHAKESPEARE SOURCE]. BANDELLO, Matteo, and BELLEFOREST, François de, and BOISTEAU, Pierre. *XVIII Histoires Tragiques*...Turin: Cesar Farine, 1570. Fourth collected edition in (originally published in Lyon, 1560, and Paris 1563 and 1564; all scarce) containing the source material for Shakespeare's *Romeo and Juliet*. Small octavo. Contemporary full vellum. Yapp edges. Inked title to spine. Bookplate of Mandelle Memorial Library (Kalamazoo, Missouri), with its embossed stamp to titlepage. Vellum soiled, as expected. Small half-inch split to upper joint. A wonderful copy of an extremely rare book. Housed in a quarter black morocco clamshell case.

OCLC/KVK record only one copy in libraries worldwide; institutionally rarer than the 1560 (3 cc) and 1563 (2 cc) editions. Only one copy has come to auction within the last thirty-six years, at Christie's-NY, May 22, 2001, lot 288 (with foxing, ink and damp stains); it sold for \$9,600 (\$8,000 plus 20% premium). No copies of the prior editions have been seen at auction during the same period. There are only two known copies of the 1564 edition, one of which has been rebound. The volume under notice is the earliest available edition in a contemporary binding.

This volume, then, is much ado about something, something very special, a rare and rich opportunity to possess the original source for arguably the most famous and celebrated tragic drama in the English language by the Western world's most venerated playwright. *Romeo and Juliet* is believed to date from between 1591 and 1595. It first appeared in print in the quarto edition of 1597. Cf. Brunet I, 638 (Lyon edition). Cf. Adams B145 (variant imprint). Cf. STC French p. 40 (variant imprint).

DB 01780.

\$9,500



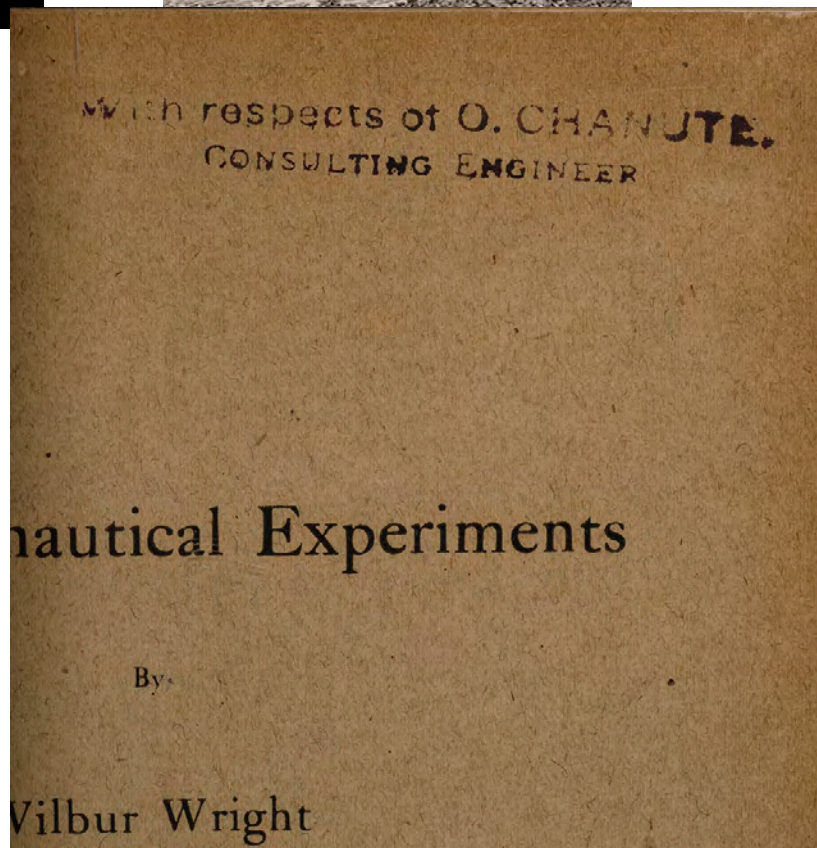
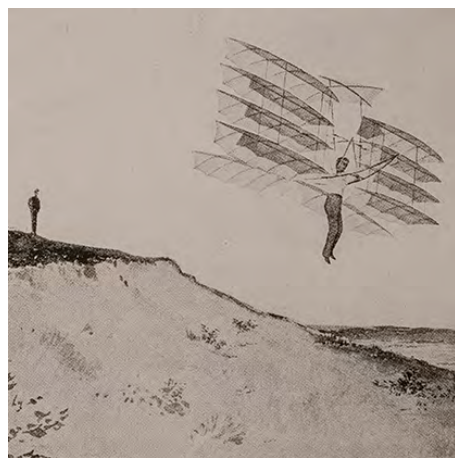
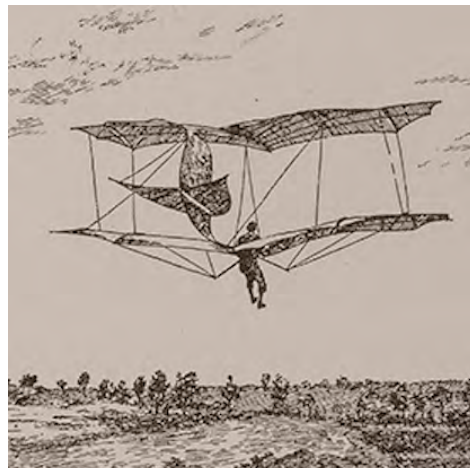
The Wright Brothers' First Publication on Aeronautics

WRIGHT, Wilbur. *Some Aeronautical Experiments...* Reprint from Journal of the Western Society of Engineers December 1901. First edition, offprint issue, of the Wright Brothers' First Published Report of their Trial Flights with Motorless Gliders at Kitty Hawk. One of about thirty presentation copies from Octave Chanute. Black stamp on front wrapper "With respects of O. Chanute. / Consulting Engineer". Octavo. Ten halftone illustrations reproducing photographs, and 2-line block illustrations in the text. Publisher's printed gray wrappers, expertly rebaked. Chemised in felt-lined half navy blue morocco over blue cloth boards clamshell case. When we purchased this little book it had been bound into a blue buckram casing with the spine lettered in gilt "W. Wright - Some Aeronautical Experiments - 1901". We sent it to our binder who removed the book from the later casing and restored the spine with matching gray paper. The paper spine is the only area that has been touched in any way.

The Wright brothers' first publication on aeronautics, and the work that made their experiments with motorless gliders known to the world. Wilbur Wright's paper describes the brothers' progress over three seasons of glider flight, during which they mastered the art of flight control and solved the problem of wing warp drag by the addition of a vertical rear rudder. Wright made this address to the Western Society of Engineers at the urging of Octave Chanute, who was to a large degree responsible for encouraging the Wright brother's early work; the paper is prefaced by some remarks by Chanute discussing the possibility of motorized flight using a new lightweight steam or gas engine. Chanute was so certain of this paper's significance that he ordered 300 copies of the offprint, 150 of which he sent to colleagues in the United States and abroad, and 150 of which he sent to the Wright brothers for their own use." (The Haskell F. Norman Library of Science & Medicine, volume II, pp. 825-826). Very scarce with only seven copies listed in institutions worldwide. Just four copies have appeared at auction over the past sixty-five years.

DB 03752.

\$38,500



"Art washes away from the soul the dust of everyday life"

Pablo Picasso



ORIGINAL ART

David Brass Rare Books, Inc.
P.O. Box 9029, Calabasas, California, 91372, USA

The Cheese Tycoon At Home in the Cheddar Bank
Original Art From "The Butterfly Ball"

ALDRIDGE, Alan, artist. *Sir Maximus Mouse*. Original Art, Plate No. 19 from *The Butterfly Ball and the Grasshopper's Feast*. N.p., 1973. 25 x 19 1/4 inches (64 x 49 cm) matted and glazed in frame; oval image 18 x 12 1/2 inches (46 x 31.5 cm). An original airbrushed acrylic painting illustrating a character from artist Alan Aldridge's modern children's classic, *The Butterfly Ball and The Grasshopper's Feast*, with verses by William Plomer and nature notes by Richard Fitter, originally published in London by Jonathan Cape, 1973. It is one of twenty-eight illustrations created for the book. Accompanied by a first edition copy of the book.

*"There he sits in his cozy room / With a ticker-tape, in view of St. Paul's / To watch how the market rises and falls.
His whiskers twitch at the hint of a broom, / His whiskers droop at the hint of a slump in his / Hundred-and-twenty super-companies.
As a cat will watch a mouse, he stares / At the ups and downs of shocks and shares, / A prince among mice and millionaires.*

Alan Aldridge (b. 1943) is an English artist, graphic designer and illustrator. Aldridge first worked as an illustrator at *The Sunday Times Magazine*. In 1968 he established his own graphic-design firm, INK, which created imagery for the Beatles and their Apple Corps. He was responsible for a great many album covers during the 1960s and 1970s, influencing the graphic style of the period. He is possibly best known for the children's illustrated book, *The Butterfly Ball and the Grasshopper's Feast*, a series of illustrations of anthropomorphic insects and other creatures, which he created in collaboration with William Plomer. It was based on William Roscoe's poem of the same name but was motivated by John Tenniel's assertion to Lewis Carroll it was impossible to draw a wasp in a wig. Aldridge also created the artwork for Elton John's *Captain Fantastic and the Brown Dirt Cowboy* (1975).

DB 02535.

\$14,500



**A Spectacular Original Watercolor Drawing by Edmund Dulac
Depicting Cinderella on Her Way to the Ball**

DULAC, Edmund, artist. (1882-1953). "She was driven away, beside herself with joy." Original pen-and-ink and watercolor drawing for the color plate facing p. 54, illustrating "Cinderella or The Little Glass Slipper," in *The Sleeping Beauty and Other Fairy Tales from the Old French Retold* by Sir Arthur Quiller-Couch (London: [1910]). This spectacular watercolor drawing is typical of Dulac's blue period and depicts a wooded scene with a full moon in the background and Cinderella being driven to the ball in "a beautiful coach all covered with gold," drawn by horses "of a lovely grey, dappled with mouse colour" and accompanied by a coachman and three footmen in "their bedizened liveries." Signed and dated at lower right. Image size: 12 1/2 x 10 1/4 inches (318 x 260 mm). Matted, framed, and glazed.

"Good-bye, child!" said her godmother. "But of one thing I must warn you seriously. I have power to send you thus to the ball, but my power lasts only until midnight. Not an instant beyond midnight must you stay there. If you over-stay the stroke of twelve, your coach will become but a pumpkin again, your horses will change back into mice, your footmen into lizards, and your ball dress shrink to the same rags in which I found you." Cinderella promised that she would not fail to take her departure before midnight: and, with that, the coachman cracked his whip and she was driven away, beside herself with joy."

"After the appearance in 1907 of *Stories from the Arabian Nights* with fifty plates from his hand, Dulac became Rackham's chief rival in providing colored illustrations for reproduction by the three-color process for the giftbook trade. His best work, however, is to be found in *The Sleeping Beauty and Other Fairy Tales*. His designs for the title story and 'Cinderella' have ornate eighteenth-century settings in which some indebtedness to the engravings for *Le cabinet des fées* can be discerned" (Ray, *The Illustrator and the Book in England*, pp. 207-209).

DB 00608.

\$58,000



'A Floral Procession'
By Kate Greenaway

GREENAWAY, Kate, artist. (1846–1901). 'A Floral Procession'. Original pencil drawing highlighted with pastel watercolor. Signed with initials at lower left. No date, no place [Hampstead, London, ca. 1885]. Landscape (7 1/4 x 13 5/8 inches; 183 x 345 mm.). Image size: 4 7/8 x 11 5/16 inches; 124 x 287 mm. Matted, framed and glazed.

A Mayday procession of thirteen young maidens and one young boy. They are all standing by a tree and are holding various baskets, bouquets, sprigs and garlands of fresh flowers.

A remarkable example of Kate Greenaway at her very best.

"'Kate Greenaway' children, all of them little girls and boys too young to be put in trousers, were dressed in her own versions of late eighteenth century and Regency fashions: smock-frocks and skeleton suits for boys, high-waisted pinafores and dresses with mobcaps and straw bonnets for girls. The influence of children's clothes in portraits by British painter John Hoppner (1758–1810) may have provided her some inspiration. Liberty of London adapted Kate Greenaway's drawings as designs for actual children's clothes. A full generation of mothers in the liberal-minded "artistic" British circles who called themselves "The Souls" and embraced the Arts and Crafts movement dressed their daughters in Kate Greenaway pantaloons and bonnets in the 1880s and 1890s. The style was often used by painter Maude Goodman in her depictions of children. Greenaway was elected to membership of the Royal Institute of Painters in Water Colours in 1889. She lived in an Arts and Crafts style house she commissioned from Richard Norman Shaw in Frognal, London, although she spent summers in Rolleston, near Southwell." (Wikipedia).

DB 03701.

\$14,500



A Spectacular Original Pen, Ink and Watercolor Drawing by Gerard Hoffnung

HOFFNUNG, Gerard, artist. [*Seniors in the Nursery*]. Undated [ca. 1950s]. Original pen, ink and watercolor. Signed in ink at top right-hand corner. Image size 6 3/8 x 6 3/8 inches (164 x 164 mm) on 7 7/8 x 7 3/8 inches (200 x 188 mm) art board. A crowd of senior citizens in their second childhood run amok in a nursery-playroom, reminiscent of the gaggle of philharmonic musicians out of control in the 1955 classic animated satire, *The Hoffnung Symphony Orchestra*. Indeed, the composition of this image mirrors that of the musicians' in one sequence of the cartoon: comically crammed together in a square bursting its sides.

Gerard Hoffnung (1925-1959) was an artist and musician, best known for his humorous works. He developed a unique vein of gentle, yet powerful humor through drawings, lectures and even concerts (his favorite subject was music at its most delightful and daft). Raised in Germany, Hoffnung was brought to London as a boy, to escape the Nazis. Over the next two decades in England, he became known as a cartoonist, tuba player, impresario, broadcaster and public speaker. Among the artists he most admired when he was growing up was Walter Trier, long associated with Lilliput magazine. Hoffnung had his first cartoon published in the same publication while he was still at school. Hoffnung studied at Hornsey College of Art but was expelled for his lack of gravity in the life class. He then attended Harrow School of Art, after which he became a schoolmaster. He was art master at Stamford School (1945-46) and assistant art master at Harrow School (1948), with an intervening and overlapping spell as a staff artist on the London Evening News. He was a staff artist to Cowles Magazines Inc in New York in 1950, and otherwise pursued a career as a freelance cartoonist. He contributed to Punch, The Strand Magazine and The Tatler, and to other British, continental, and American magazines. He also produced advertising work for Kia-Ora, Guinness, and other companies. Hoffnung was also an amateur musician and he made musical life his central subject in his cartoons for periodicals and in such books as *The Hoffnung Orchestra* (1955). He originated a series of humorous concerts at the Royal Festival Hall, and used the foyers for solo shows in 1951 and 1956.

DB 02873.

\$18,500



**"Auntie"
"And What Were Childhood Wanting You?"**

KING, Jessie M, artist. (1875-1949). "Auntie". Original pen, ink, and watercolor drawing on vellum, signed in full at lower right. [n.p., n.d. ca.1898-1905]. Matted. Image size: 9 3/4 x 14 1/2 inches. A beautiful vibrant, original ink and watercolor drawing on vellum and a magnificent example of Jessie M. King's work, depicting an enchanting scene of children and fairy folk dancing to tambourine music.

Jessie Marion King was born in New Kilpatrick, Dunbartonshire, Scotland and studied at Glasgow University and Glasgow School of Art where, during the 1890s, she was influenced by the work of tutors Jessie and Fra Newberry. Her work developed quickly and she won a Queen's prize in the South Kensington National Art Competition of 1898 for her design work. She had developed a highly individual illustrative style based upon exquisite pen-and-ink drawing, using lines and dots in a manner reminiscent of Aubrey Beardsley whom she admired. In 1902 she joined the staff of Glasgow School of Art to teach book-cover design and in the same year she was recognized by a full-length article in *The Studio* by Walter Watson. In 1904 King was commissioned to produce 95 illustrations for William Morris's *The Defence of Guinevere and Other Poems*, but even when not working on specific commissions she would illustrate literature, which had caught her imagination. The late 19th century believed in the concept of the total work of art, bringing together various branches of art, and in this respect Jessie King was part of the Symbolist movement. She worked as a designer of jewelry, tiles, fabrics, wallpapers and book covers.

Jessie King was widely talented, and all periods of her work are interesting, but her exquisitely detailed and executed drawings and illustrations of 1898-1905, often painted on vellum and sometimes heightened with gold, have few rivals in British art of the period. She became well known and well loved in her adopted home of Kirkcudbright and died there aged 74.

DB 03143.

\$35,000



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

KYD, (pseudonym of Joseph Clayton Clarke) artist. (1857-1937). [DICKENS, Charles]. *Representatives of the Law...* London: ca. 1920. Calligraphic title page, list of plates, and forty-eight original watercolors by Kyd. All loose sheets, each measuring 10 9/16 x 7 7/8 inches. Each is a painting of a legal character from one of Dickens many works. Chemised in burgundy moire silk and housed in a full red morocco pull-off case. A singular collection and fine.

Dickens was intimately knowledgeable about the legal world. He began his professional life as a law clerk and had ambitions to pursue the law as a career. As a result, "Charles Dickens was preeminently the novelist of the law, and his lawyers have a hold upon the public imagination far surpassing that of any other author" (Fyfe, Charles Dickens and the Law, p.7).

Each painting is signed by Kyd and depicts forty-eight judges, lawyers, solicitors, clerks, police, and prison turnkeys found in Dickens's novels, including Mr. Jaggers (Great Expectations); Mr. Perker (Pickwick Papers); Mr. Blathers (Oliver Twist); Uriah Heep (David Copperfield); Mr. Jinks (Pickwick Papers); Mr. Mallard (Pickwick Papers); Serjeant Buzfuz (Pickwick Papers); Mr. Chuckster (Old Curiosity Shop); Mr. Guppy (Bleak House); Mr. Tulkinghorn (Bleak House); and many others, not the least of whom is Sampson Brass ((Old Curiosity Shop), "an attorney of no very good repute...with a cringing manner, whose blandest smiles were so extremely forbidding that to have had his company under the least repulsive circumstances one would have wished him to scowl" - a character we strenuously assert to have no connection whatsoever in fiction or in life to our Brass family.

DB 01192.

\$9,500



An Original Arthur Rackham Watercolor Drawing
Mr. and Mrs. Vinegar
from Flora Annie Steel's English Fairy Tales

RACKHAM, Arthur, artist. "And this is the story of Mr. and Mrs. Vinegar" [London]. 1918. Original signed pen-and-ink and watercolor drawing, signed "Arthur Rackham" on lower left-hand corner; the color plate opposite page 190, in the Rackham-illustrated edition of *English Fairy Tales*. London: Macmillan & Co., Ltd., 1918. Image size: 8 3/8 x 6 3/4 inches: 213 x 172 mm. (board size: 10 x 7 1/4 inches: 254 x 184mm.). Matted, framed and glazed. Written on the back of the watercolor in black ink, in Arthur Rackham's hand "25 Angry Wife / English Fairy Tales. No 5 / Mr. Vinegar / Arthur Rackham".

Arthur Rackham (1867-1939). His final illustration for "Mr. and Mrs. Vinegar" in Flora Annie Steel's *English Fairy Tales*, depicting Mr. Vinegar returning to Mrs. Vinegar empty-handed. After Mrs. Vinegar breaks their glass jar house, she and Mr. Vinegar set out to try to buy a new home. They come upon 40 guineas, and Mrs. Vinegar sends Mr. Vinegar out to buy a cow. He overpays for an old cow, and journeys back to his wife, during which he subsequently trades the cow for some bagpipes, the bagpipes for some gloves, and the gloves for a stick. He encounters a magpie who mocks him, and his throws the stick at the bird, losing it when it becomes stuck in a tree. Mr. Vinegar returns home to his wife empty-handed; despite her violent reaction, he maintains his cheerful attitude whilst five of Mr. Rackham's anthropomorphic trees look on in amusement. As is often the case, Arthur Rackham has put himself in the picture as poor Mr. Vinegar!

"And that is the story of Mr. and Mrs. Vinegar".

DB 03722.

\$28,500



"Miranda and her Nurses"

RACKHAM, Arthur, artist. (1867-1939). "Had I not Four or five women once that tended me?" [London]. 1926. Original pen-and-ink and watercolor drawing, signed and dated "Arthur Rackham 1926" on lower left-hand corner, for the color plate facing page 7 in the Rackham-illustrated edition of *The Tempest*. London: William Heinemann, Ltd. [1926]. Image size: 10 x 7 5/8 inches: 254 x 194 mm. (board size: 16 x 13 5/8 inches: 406 x 347 mm.). Matted, framed and glazed.

"'Tis far off/And rather like a dream than an assurance/That my remembrance warrants. Had I not/Four or five women once that tended me?" (Miranda to Prospero, Act 1, scene ii. 46). Written on the back of the watercolor in black ink, in Arthur Rackham's hand "The Tempest/No. 2 Miranda her nurses/by/Arthur Rackham".

A very focused scene, with Miranda as a baby being held over a large blue and white bowl by a young woman with a sponge in her right hand. Another woman is standing over the child about to pour water from a blue and white striped jug over the babies head. Two other women are overseeing, one old woman holding a blanket facing the viewer and one younger woman kneeling facing away from the viewer. In the background is a wooden rocking crib with inlays and on the floor in the foreground is a pink rug. Lying on the rug is a small toy boat and a bowl with perhaps a piece of soap in it. The room is rather sparse with no other furniture in it. To the right is part of a window shedding some light into the room and to the left is a curtain closed shut. All the viewers attention is drawn to the center of the drawing - to the four women and the baby Miranda being bathed.

DB 03834.

\$17,500



"Hop-O-'My Thumb"

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." The brothers now were very glad to do whatever he told them, and so they soon came to their father's house. In the meantime Hop-o'-my-thumb went up to the Ogre softly, pulled off his seven-league boots very gently, and put them on his own legs: for though the boots were very large, yet, being fairy boots, they could make make themselves small enough to fit any leg they pleased."

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



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

RACKHAM, Arthur, artist. (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.

Arthur Rackham was an English book illustrator. In 1884, at the age of 17, he was sent on an ocean voyage to Australia to improve his fragile health, accompanied by two aunts. At the age of 18, he worked as a clerk at the Westminster Fire Office and began studying part-time at the Lambeth School of Art. His first book illustrations were published in 1893 in *To the Other Side* by Thomas Rhodes, but his first serious commission was in 1894 for *The Dolly Dialogues*, the collected sketches of Anthony Hope, who later went on to write *The Prisoner of Zenda*. Book illustrating then became Rackham's career for the rest of his life. Although acknowledged as an accomplished book illustrator for some years, it was the publication of Washington Irving's *Rip Van Winkle* by Heinemann in 1905 that particularly brought him into public attention, his reputation being confirmed the following year with J.M.Barrie's *Peter Pan in Kensington Gardens*, published by Hodder & Stoughton. Rackham won a gold medal at the Milan International Exhibition in 1906 and another one at the Barcelona International Exposition in 1912. His works were included in numerous exhibitions, including one at the Louvre in Paris in 1914.

DB 00026.

\$45,000



"Hansel and Grethel"

RACKHAM, Arthur, artist. (1867-1939). "Just then the door opened, and a very old woman walking upon crutches came out" [Sussex, 1933]. Original pen-and-ink drawing, signed "A Rackham" on lower left-hand corner, for the drawing on page 275 in the *The Arthur Rackham Fairy Book*. London: George G. Harrap & Co., Ltd. [1933]. Image size: 9 5/8 x 6 7/8 inches: 244 x 175 mm. Matted, framed and glazed.

"We will go in there," said Hansel, "and have a glorious feast. I will eat a piece of the roof, and you can eat the window. Will they not be sweet?" So Hansel reached up and broke a piece off the roof, in order to see how it tasted; while Grethel stepped up to the window and began to bite it. Then a sweet voice called out in the room, "*Tip-tap, tip-tap, who raps at my door?*" and the children answered, "The wind, the wind, the child of heaven"; and they went on eating without interruption. Hansel thought the roof tasted very nice, and so he tore off a great piece, while Grethel broke a large round pane out of the window, and sat down quite contentedly. Just then the door opened, and a very old woman walking upon crutches came out. Hansel and Grethel were so frightened that they let fall what was in their hands; but the old woman, nodding her head, said, "Ah, you dear children, what has brought you here? Come in and stop with me, and no harm shall befall you." So saying she took them both by the hand, and led them into her cottage."

The old woman, leaning on a crutch and wearing a tall conical black hat is the stereotypical witch. She has long knobby fingers, a big hook nose and is hunched over on her crutch. The way that Rackham has drawn her, although she is smiling a toothy grin, you just know that no-one should trust her. Hansel and Grethel are looking up at her, having just dropped pieces of her gingerbread house on the ground in fright - a piece of the window pane is missing. Although this drawing is only in pen and ink with no color, there is a depth of emotion that only Rackham can convey and it tells the story so simply and yet so effectively. He shows his true genius in just a few strokes of his pen.

DB 03835.

\$7,500



**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



"Jack the Giant Killer"

RACKHAM, Arthur, artist. (1967-1939). "The giant Cormoran was the terror of all the country-side" [London, 1918]. Original pen-and-ink and watercolor drawing, signed "Arthur Rackham" on lower left-hand corner, for the color plate facing page 76, in *English Fairy Tales*. London: Macmillan & Co., Ltd., 1918. Image size: 10 x 7 5/8 inches: 254 x 194 mm. (board size: 11 1/4 x 7 15/16 inches: 286 x 202 mm.). Matted, framed and glazed. Written on the back of the watercolor in black ink, in Arthur Rackham's hand "A. Rackham/English Fairy Tales./No. 1 (Jack the Giant Killer)".

"In those days, the Mount of St. Michael in Cornwall was the fastness of a hugeous giant whose name was Cormoran... The poor folk and the rich folk alike ran out of their houses and hid themselves when they heard the swish-swash of his big feet in the water; for if he saw them, he would think nothing of broiling half-a-dozen or so of them for breakfast. As it was, he seized their cattle by the score, carrying off half-a-dozen fat oxen on his back at a time, and hanging sheep and pigs to his waistbelt like bunches of dip-candles." (Jack the Giant Killer).

In this stupendous watercolor, Cormoran is scouting for victims in the middle of a village. He has at least two oxen slung over his shoulder and four pigs tied to his waistband. His face is exactly what a giant's face should look like - really ugly with crossed-eyes and an underbite like a bulldog. In the background, villagers are scurrying away over the fields and low stone walls outside the village and in the foreground we see a small dog running towards two villagers and their child who are hiding the other side of a pigsty. Another woman villager is ducking out of Cormoran's way and in the house to his right is a little boy peeping out of an upstairs window. The feeling of fear is overwhelming in this incredible watercolor - Rackham manages to depict the sheer terror of these poor people and the feeling of total domination that Cormoran has over them which is clearly established in the stance and demeanor of the giant.

DB 03833.

\$29,500



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

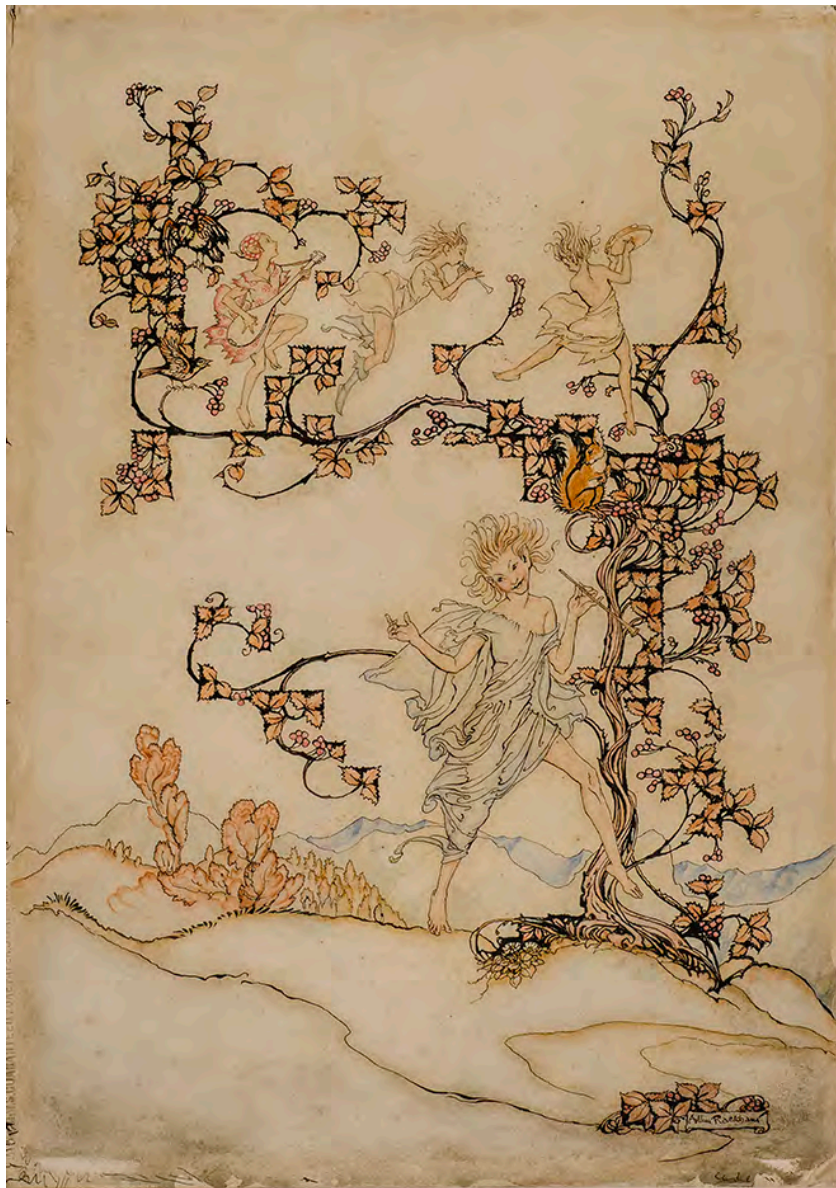
RACKHAM, Arthur, artist. (1867-1939). "Ariel, Iris, Ceres & Juno" [London, 1926]. Original pen-and-ink and watercolor drawing, signed "Arthur Rackham" on lower right-hand corner. The design for the title-page in the Rackham-illustrated edition of *The Tempest*. London: William Heinemann, Ltd. [1926]. 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



Nicnack Rides on the back of the Unicorn

RACKHAM, Arthur, artist. (1867-1939). "Never had traveller a better Steed" [London], 1897. Original pen-and-ink drawing, signed "A Rackham '97" on lower right-hand corner, for the drawing illustrating A.E. Bonser's *The Treasure at the end of the Rainbow*, (pp. 717-727). The drawing is titled by Arthur Rackham in the lower left-hand corner "The Treasure at the end of the Rainbow/Never had traveller a better Steed." Image size: 8 7/8 x 10 1/2 inches: 225 x 266 mm. Matted, framed and glazed. The drawing appears on p. 723 in the *St. Nicholas Magazine*. London, Frederick Warne & Co., 1898. In *St. Nicholas* the drawing is titled "They approached the Mountains of the Moon, and saw the lofty summits".

"Nicnack," said the Phenix, peeping over the edge,--- for it was indeed the royal bird,--"is that you? I have been expecting your visit. You can help me, and I can help you. I am short of cinnamon sticks. Down where you stand you can see over yonder a grove of the spice. The unicorn will take you to it. Please get me some; and," the Phenix added thoughtfully, "while you are about it, you might bring three straight young palm-trees." Down climbed Nicnack; off he sped on the unicorn's back, and soon returned with the spice and palms. "Thank you, Nicnack," said the Phenix; "but you're tired, so sit down and rest, and tell me what you saw in Fairyland. You see, I know a good deal about you already." Nicnack was more than astonished; but he frankly told the Phenix of his adorable Princess, and how he hoped to win her by finding the Treasure at the End of the Rainbow."

In this pen and ink drawing, Rackham depicts a sense of urgency in how he draws Nicnack riding like the wind on his unicorn. His cape and his feathered hat are billowing out behind him. In the foreground a rabbit, looking scared runs out of the way of the hooves of the unicorn. The mountainous landscape is rugged. Rackham's early style, full of detail and movement - a skill that Rackham uses to great effect.

DB 03836.

\$3,250



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

TIMLIN, William M., artist. *The Fairy Walk*. Original pen, ink and watercolor drawing, titled on lower left hand corner, signed on lower right hand corner dated 1920 and marked with Timlin's owl device. Image size: 20 5/8 x 12 1/2 inches: 525 x 320 mm. Matted, framed and glazed.

It is quite possible that this drawing is a finished watercolor for his never published *The Building of a Fairy City*. It is beautifully executed and very large, drawn with finesse and detail, indicative of an important work. Even though this drawing is dated 1920, three years before *The Ship that Sailed to Mars* was published, Timlin had been working on drawings for *The Building of a Fairy City* for many years previous to the publication of his first book.

William Mitcheson Timlin (11 April 1892 - 1943) was an architect and illustrator. He was born in Ashington, Northumberland, the son of a colliery foreman. He showed talent for drawing at Morpeth Grammar School, and received a scholarship to the Armstrong College of Art in Newcastle. In 1912, he joined his parents in South Africa where he completed his training in art and architecture and remained for the rest of his life.

William M. Timlin ranks alongside Dulac, Rackam, and Pogany as one of the greatest children's fantasy illustrators, despite his having published only one children's book in his lifetime (*The Ship that Sailed to Mars*, 1923). He died before his second great work, *The Building of a Fairy City* could be completed. *The Fairy Walk* depicts an elegant young lady in conversation with an ethereal figure sitting on a fence and holding onto a branch of a tree, observed by four ravens and a trio of mischievous looking goblins.

DB 01904.

\$13,500



**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



Original Louis Wain Watercolor Drawing

WAIN, Louis, artist. (1860-1939). *Mixed Sweets.* [1911]. Original watercolor drawing of a kitten sitting in a bag of sweets. Signed at lower left. Image size: 9 7/8 x 7 inches; 250 x 178 mm. Framed size: 22 1/2 x 18 1/2 inches; 570 x 470 mm. Matted, framed, and glazed. [with] *Father Tuck's Annual.* Stories and Poems by Rosa Nouchette Carey, E. Nesbit, Norman Gale, etc., etc... London-Paris-Berlin-New York-Montreal: Raphael Tuck & Sons, [n.d. 1911].

First edition of *Father Tuck's Annual*. Octavo. Eight color plates, including frontispiece. Illustrated in black and white throughout. Publisher's pictorial cloth in gilt. All edges gilt. Beveled edges. Original gift signature dated December 24, 1911 to verso of front free endpaper. A wonderful early example of a Louis Wain original watercolor drawing, first appearing in *Father Tuck's Annual* opposite page 248.

Wain's illustrations often parody human behaviour, satirising fads and fashions of the day. He wrote, "I take a sketch-book to a restaurant, or other public place, and draw the people in their different positions as cats, getting as near to their human characteristics as possible. This gives me doubly nature, and these studies I think [to be] my best humorous work." (Wiki)

DB 00270.

\$9,500



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Oakland Marriott City Center
1001 Broadway, Oakland, CA 94607

March 9 - 12th, 2017

Antiquarian Bookseller's Association of America
57th Annual New York Antiquarian Book Fair
Park Avenue Armory
643 Park Avenue, New York, NY 10065

June 1 - 3rd, 2017

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THERE WAS AN OLD MAN OF AEPHUL, FROM HIS HORSE, HAD A TERRIBLE FALL, BUT TOUGH SPLIT QUITE IN TWO, BY SOME VERY STRONG CLUE, WHICH AMUSED THAT OLD PERSON OF RHEIMS.



THERE WAS AN OLD PERSON OF BURTON, WHOSE ANSWERS WERE RATHER UNCERTAIN, WHEN THEY SAID, "HOW DYE DO?" HE REPLIED, "WHO ARE YOU?" THAT DISTRESSING OLD PERSON OF BURTON.



THERE WAS AN OLD MAN OF AEPHUL, FROM HIS HORSE, HAD A TERRIBLE FALL, BUT TOUGH SPLIT QUITE IN TWO, BY SOME VERY STRONG CLUE, THEY MARRIED THAT MAN OF AEPHUL.



THERE WAS AN OLD PERSON OF RHEIMS, WHO WAS TROUBLED WITH HORRIBLE DREAMS; TO KEEP HIM AWAKE, THEY FED HIM WITH CAKE, WHICH AMUSED THAT OLD PERSON OF RHEIMS.



THERE WAS AN OLD MAN OF VIENNA, WHO LIVED UPON TINCTURE OF SENNA; WHEN THAT DID NOT AGREE, HE TOOK CAMOMILE TEA, THAT NASTY OLD MAN OF VIENNA.



THERE WAS AN OLD MAN OF THE ISLES, WHOSE FACE WAS PERKED WITH SMILES; HE SANG HIGH DUM DIDDLE, AND PLAYED ON THE FIDDLE, THAT AMIABLE MAN OF THE ISLES.



THERE WAS A YOUNG LADY OF HULL, WHO WAS CHASED BY A VIRULENT BULL; BUT SHE SEIZED ON A SPADE, AND CALLED OUT, "WHO'S AFRAID?" WHICH DISTRACTED THAT VIRULENT BULL.



THERE WAS AN OLD MAN OF THE ABRUZZI, SO BLIND THAT HE COULDN'T HIS FOOT SEE; WHEN THEY SAID, "THAT'S YOUR TOE," HE REPLIED, "IS IT SO?" THAT DOUBTFUL OLD MAN OF THE ABRUZZI.



THERE WAS AN OLD MAN OF MOLDAVIA, WHO HAD THE MOST CURIOUS BEHAVIOUR; FOR WHILE HE WAS ABLE, HE SLEPT ON A TABLE, THAT FUNNY OLD MAN OF MOLDAVIA.



THERE WAS AN OLD MAN OF QUEBEC, A BEETLE RAN OVER HIS NECK, BUT HE CRIED, "WITH A NEEDLE, I'LL SLAY YOU, O BEADLE!" THAT ANGRY OLD MAN OF QUEBEC.



THERE WAS AN OLD MAN OF CORFU, WHO NEVER KNEW WHAT HE SHOULD DO; SO HE RUSHED UP AND DOWN, TILL THE SUN MADE HIM BROWN.



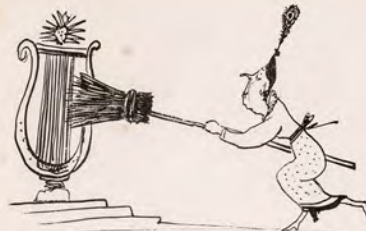
THERE WAS AN OLD MAN OF VESUVIUS, WHO STUDIED THE WORKS OF VITRUVIUS WHEN THE FLAMES BURST HIS SOUL, TO DRINKING HE TOOK, THAT MORBID OLD MAN OF VESUVIUS.



THERE WAS AN OLD PERSON OF GAETNA, WHO RUSHED DOWN THE CRATER OF ETHA, WHEN THEY SAID, "IS IT HOT?" HE REPLIED, "NO! IT'S NOT!" THAT MENDACIOUS OLD PERSON OF GAETNA.



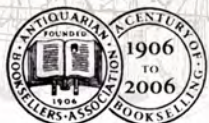
THERE WAS AN OLD MAN OF MARSEILLES, WHOSE DAUGHTER WORE BUTTLE-GREEN FEELS; THEY CAUGHT SEVERAL FISH, WHICH THEY PUT IN A BASKET, AND SENT TO THEIR PALE MARSEILLES.



THERE WAS A YOUNG LADY OF TYRE, WHO SWEPT THE LOUD CHORDS OF LYRE; AT THE SOUND OF EACH SINGER, SHE ENRaptured THE DEEP, AND ENCHANTED THE CITY OF TYRE.



THERE WAS AN OLD PERSON OF PRAGUE, WHO WAS SUDDENLY SEIZED BY THE PLAGUE; BUT THEY GAVE HIM SOME BUTTER, WHICH CAUSED HIM TO BUTTER; AND CURED THAT OLD PERSON OF PRAGUE.



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