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## David Brass Rare Books, Inc.

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Office (818) 222.4103 : Fax (818) 222.6173



This catalogue was lovingly prepared by:

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



## Ackermann's "Characters in the Grand Fancy Ball"

[ACKERMANN, Rudolph]. *Characters in the Grand Fancy Ball* Given by the British Ambassador Sir Henry Wellesley, at Vienna, at the Conclusion of the Carnival 1826; in Thirteen Highly Coloured Plates: with a Description of the Entertainments on that Occasion. London: Printed for R. Ackermann, 1828. Small quarto (9 7/16 x 7 1/2 inches; 240 x 190 mm.). Thirteen hand-colored engraved plates. Original printed stiff wrappers expertly rebacked with tan calf. Wrappers slightly soiled and a little worn at corners. Minimal edge wear and marginal soiling. Inserted ownership leaf inscribed March 1850. An excellent copy of a very rare book. Housed in a felt-lined, half red morocco clamshell case, spine ruled in gilt, black morocco gilt lettering label.

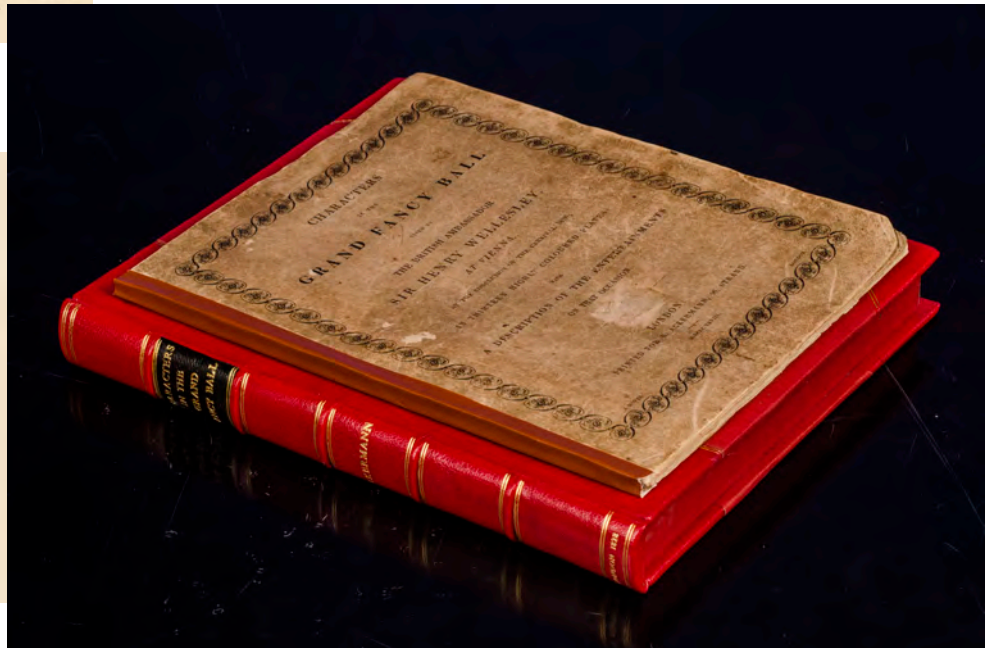
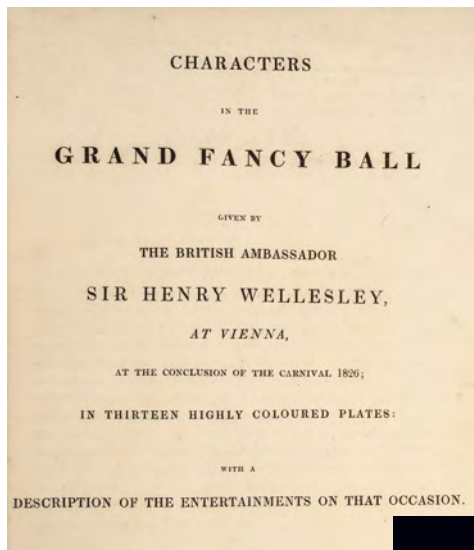
"The book appeals to many by its thirteen plates and descriptive text of the dresses worn by the many people of rank and distinction, who formed quadrilles composed of characters from the novels of Sir Walter Scott and La Motte Fouqué."

"The profusion of jewels and precious stones displayed on this occasion was almost incredible. The grandeur of the whole, the high rank of the co-operating persons, the assemblage of the flower of the highest nobility, of female beauty, and of noble manly forms, the brilliant armour and weapons, the succession of characters of the East and of the West, of history and of romance—all served to heighten the impression of this extraordinary fête, which can never be erased from the memory of those who had the good fortune to be present" (Martin Hardie, p. 116).

Martin Hardie, pp. 116 and 314. Not in Abbey or Tooley.

DB 03945.

\$2,250





### 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 is 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.

This copy possesses five of Tooley's eight points for "really choice copies": Plate 15, Vol. I signed R. Hills after F. Nash; Plate 50, Vol. I, dated May 1; Plate 78, Vol. II dated June 1; Plate 78 dated June I; Plate 84, Vol II, signed J. Bluck af F. Mackenzie; and Plate 95 dated Decr.

"These two books [Ackermann's *History of Oxford* and *History of Cambridge*] are among the finest ever executed. A. Pugin, F. Nach, F. Mackenzie, and W. Westall were associated in the drawings, which are worthy even of the splendid architectural monuments they commemorate, while the engraving was carried out by such masters of aquatint as J. Bluck, J.C. Stadler, F.C. Lewis, D. Havell and others of like reputation. The result was the production of plates of unequaled merit in their particular line" (Prideaux, pp. 125-6). Abbey, Scenery, 278; Tooley 5; Prideaux pp. 125-6.

DB 03388.

\$13,500





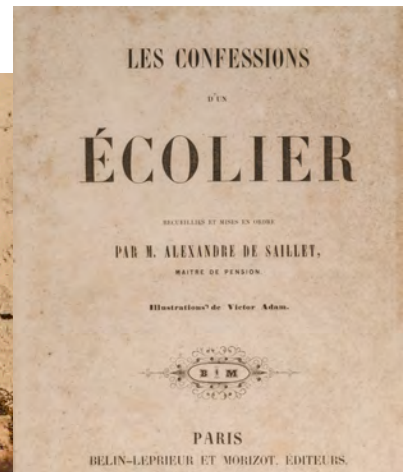
**'The Confessions of a Schoolboy'**  
**Twelve Hand-Colored Lithograph Plates by Victor Adam**

ADAM, Victor, *illustrator*. SAILLET, M. Alexandre de. *Les Confessions d'un Écolier*. [The Confessions of a Schoolboy]. Paris & Rio de Janeiro: Belin Leprieur et Morizot, 1848. First edition. Octavo (8 3/4 x 5 5/8 inches; 223 x 143 mm.). Twelve hand-colored lithograph plates (including frontispiece). Text leaves browned but all of the twelve plates clean and fresh apart from some minor marginal foxing in places. Late nineteenth century quarter red morocco over red boards, smooth spine decoratively ruled and lettered in gilt, decorative end-papers. Engraved bookplate of José M. Catarineu on verso of front free end-paper. Apart from the aforementioned browning and marginal foxing a very good copy.

An important and rare juvenile title by Alexandre de Saillet, who ranks among the most important children's authors of 19th century France. In this book, Saillet pretends to be editing the anonymous confessions of a real schoolboy. According to OCLC there are only two copies in institutions and libraries worldwide, both at the University of Toronto, Canada.

DB 04279.

\$1,350





## The Extensive Collection of Record Breaking Aerobatics and Stunt Flying 'Ace' Joann Osterud

[AERONAUTICS COLLECTION]. [OSTERUD, Joann]. The extensive collection of 372 titles all related to Women in Aviation, Manned Flight, Aeroplanes, Aerobatics, Stunt Pilots, etc. etc. [Various places and publishers, all published between 1891 and 2006]. The authors represented in the collection range from Jean ADAMS to Alexander ZUYEV and include some 260 first editions covering every aspect of aviation, of which over fifty are signed, inscribed or presentation copies, many inscribed to Joann Osterud. The subjects covered include in particular Women in Aviation, as well as Autobiographies, Biographies, History of Flight, History of Fliers, Aerobatics, Test Pilot's, Stunt Pilot's, Encyclopedias, User Manuals, Wartime Accounts, etc., etc.

The extensive collection of Joann Osterud, (1945-2017) female aerobatic and stunt pilot who retired after her "Ring of Fire" stunt ended in an accident at Yuma International Airport on April 11th, 1997. The stunt required her to fly her Gordon Price Ultimate 10-3000S Bi-Plane 'inverted' through a 'ring of fire'. Although the plane was destroyed in the incident miraculously, Joann escaped unhurt. During Osterud's twenty-nine year stunt flying career she broke the record for flying upside-down (1991 - 4 hours, 38 minutes and 10 seconds). The previous record had been set by Milo Burcham when he flew from Long Beach CA to San Diego and back for 4 hours, 5 minutes and 22 seconds. Osterud simultaneously broke a 60-year old distance record for flying upside-down more than 250 miles in a stretch. In 1989 she also broke the record for flying 208 upside-down loops in a row. Osterud learned to fly at Boeing Field, Seattle and was famous for performing magnificent maneuvers like hammerhead turns, tail-slides and lomcevac (tumbling end-over-end) on the air show circuit. She also had a second aviation career - she was the first woman pilot hired by Alaska Airlines and subsequently as a pilot by United Airlines. Joann Osterud passed away on March 12th, 2017 aged 71. Detailed list on request.

DB 03948.

\$8,500





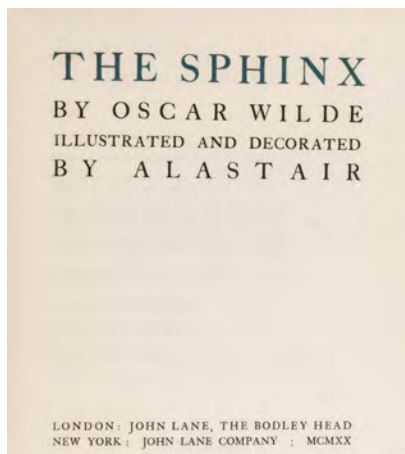
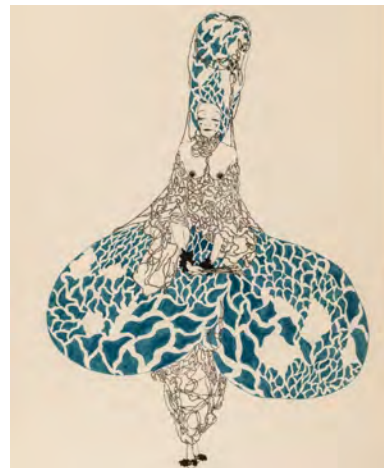
Oscar Wilde's "The Sphinx" Illustrated by Alastair  
The 'Exquisite Grotesque! Half Woman and Half Animal!'

ALASTAIR [VOIGHT, Hans Henning, illustrator]. WILDE, Oscar. *The Sphinx*. Illustrated by Alastair. London: John Lane, The Bodley Head, 1920. First edition illustrated by Alastair (first published in 1894, with decorations by Charles Ricketts). Limited to 1,000 copies. Large quarto. Ten plates printed in black and turquoise, with descriptive tissue guards, plus two additional plates on the front and rear endpapers. Thirteen large decorative initials (including repeats) printed in black and turquoise. Title printed in black and turquoise. Publisher's white buckram, front cover pictorially stamped in gilt and dark turquoise with a design by Alastair, spine lettered in gilt, top edge gilt, others uncut. Small circular bookplate on rear paste-down. Spine very slightly darkened, but the gilt and blue design on front cover quite fresh. A near fine copy.

"The publication of *The Sphinx* in 1920 signalled the start of Alastair's decade of fame. The book had been planned before the war. The illustrations had been printed in Belgium and stored in London during the war years: as a note in the book pointed out... First published by John Lane in 1894, this was originally a youthful poem, later revised. An invocation to the Sphinx, the 'exquisite grotesque! half woman and half animal!', it brought in a multiplicity of Egyptian echoes in its heightened language." (Victor Arwas. *Alastair Illustrator of Decadence*, p. 12 & p.30). Alastair (Hans Henning Voight) 1887-1969, was a writer, artist, dancer, and illustrator. His drawings were inspired by the work of Aubrey Beardsley, and combined his elegant skill with his fascination of the perverse, sinister, and satanic. Oscar Wilde (1854-1900). Oscar Wilde's poem "The Sphinx" depicts a sexually voracious monster - the legendary Sphinx, who, in Wilde's work, has been the lover of many classical figures, among them Ammon, the god Amenalk, the gryphon, and the Tragelaphos (a goat-stag monster of myth). Throughout the poem Wilde makes references to figures of legend.

DB 04226.

\$1,850





**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[hables].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.

It is interesting to see the progression from the original drawing through the hand-colored etched proof to the finished published pictorial title.

"...*The Roadsters' Album*, a rare and humorous volume of hand-colored aquatints by C.B. Newhouse, an artist who confined himself almost exclusively to scenes of mail and stage coaching and sport driving. The book is an excellent example of Newhouse's work, as his images usually portray the speed associated with the open road, and the calamity or comedy that speed can bring about" (National Sporting Library). At the beginning of the nineteenth century, Messrs. Fores (established 1785-86) "specialised in publishing and selling the best sporting prints" (Siltzer). Tooley 346. Abbey, Life 407. Siltzer, p. 192. Snelgrove, British Sporting and Animal Prints, p.126, no. 4.

DB 02688.

**\$11,500**





**"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'inferieure 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**





With Initial Letters Hand Painted in Gold, Red and Blue by Graily Hewitt

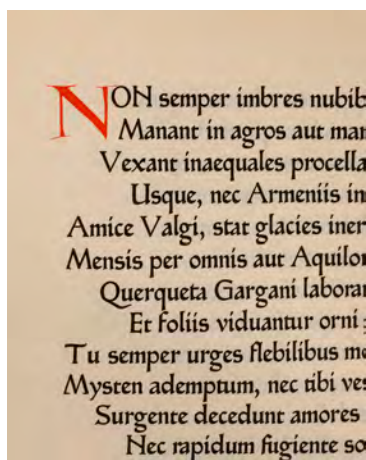
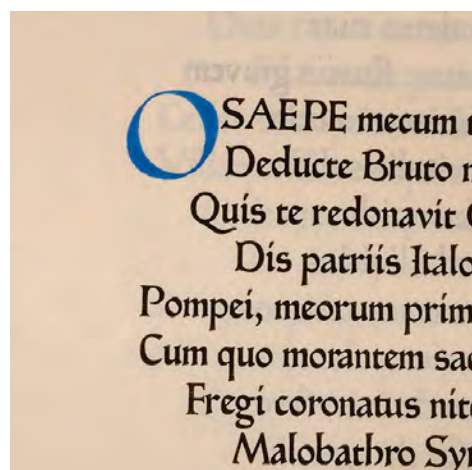
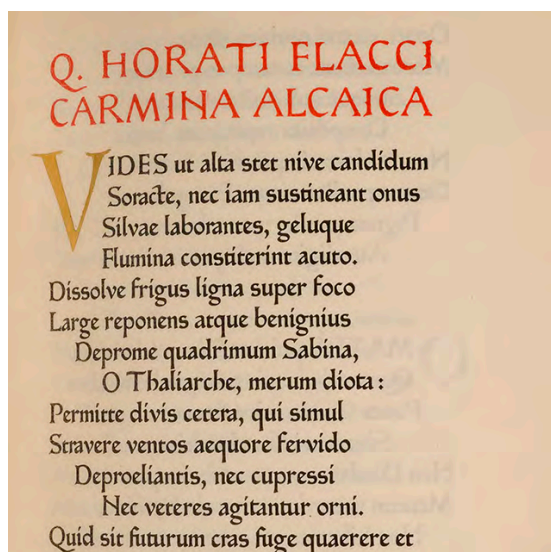
ASHENDENE PRESS. *Quinti Horati Flacci Carmina Alcaica*. StJ. Hornby: Chelsea in aedibus, 1903. One of 150 copies printed on Japanese paper. Small octavo. The initial letters to each Ode are filled in by hand in gold, red, and blue, by Graily Hewitt. (Ashendene Bibliography, p. 48). Publisher's limp white vellum, smooth spine lettered in gilt, top edge stained blue. Armorial bookplate of the 13th Duke of Somerset on front paste-down. A fine copy.

William Graily Hewitt or Graily Hewitt (1864–1952) was a British novelist and calligrapher, second only to Edward Johnston in importance to the revival of calligraphy in the country at the turn of the twentieth century. Hewitt sought to link calligraphy and type design, arguing that type should represent creations of pen. The Treyford Type, employed for The Pen and Type Design, was a design of Hewitt's. He also created a series of initials for St. John Hornby's Ashendene Press, during the long period 1902 to 1935.

Ashendene Bibliography, Number XV; Franklin, p.236.

DB 04449.

\$1,850





**First Trade Edition of Arthur Rackham's "Peter Pan in Kensington Gardens"**  
**In a Superb Early Inlaid Binding by Bayntun Rivière**

**BAYNTUN-RIVIÈRE**, binder. **RACKHAM**, Arthur, illustrator. **BARRIE**, J.M. *Peter Pan in Kensington Gardens* (From "The Little White Bird"). With Drawings by Arthur Rackham. London: Hodder & Stoughton, 1906. First trade edition. Quarto. Color frontispiece and forty-nine color plates mounted on heavy brown paper, with descriptive tissue guards. Four black and white drawings. Superbly bound by Bayntun (Rivière) of Bath in full red crushed levant morocco. Front cover elaborately decorated with a remarkable inlaid and onlaid design in multi-colored, textured morocco of the front cover and title-page design of Peter Pan riding on a Goat. Lower cover with identical wide green morocco border with inlaid ochre flowers with intertwining gilt stems, surrounding an inlaid multi-colored rectangular panel in a superb mosaic design. Spine with five gilt decorated raised bands, with inlaid ochre flowers, elaborately tooled and lettered in gilt in compartments on two green morocco labels. Gilt board-edges and elaborate gilt turn-ins. Cockerel liners and endleaves. Original printed endpapers with Peter Pan's Map of Kensington Gardens bound in at end. Housed in a fleece-lined half red morocco clamshell case.

An absolutely stunning example of Bayntun Rivière at their very best.

J.M. Barrie's novel *The Little White Bird* (1902) "contains the first sketches for *Peter Pan*. The narrator is 'a gentle, whimsical, lonely old bachelor', an author by profession, whose ambition is to have a son. He meets a penniless young couple whose own son David becomes a substitute in his affections. He explains to David that 'all children in our part of London were once birds in the Kensington Gardens.'" (*The Oxford Companion to Children's Literature*). Latimore and Haskell, p. 27. Riall, p. 74.

DB 04360.

**\$14,500**





**Early Twentieth Century American Designer Bookbinding at its Very Best**  
**Shakespeare's Sonnets Bound by Henry Blackwell of New York**

[BLACKWELL, Henry, binder]. SHAKESPEARE, William. *The Sonnets of Shakespeare* now newly imprinted from the first edition of 1609, by Clarke Conwell at the Elston Press. New Rochelle, New York: The Elston Press, [1901]. Large octavo (9 1/8 x 6 1/4 inches; 232 x 159 mm.). One of two hundred and ten copies. Superbly bound ca. 1901 by Henry Blackwell. Full teal crushed levant morocco, covers with triple-ruled borders surrounding an inlaid border of maroon morocco, in turn surrounding a highly elaborate gilt and inlaid morocco design featuring 'Cobden-Sanderson' style gilt leaves and inlaid red morocco flowers. Each cover with four circles of inlaid maroon morocco. Spine with five raised bands, decoratively tooled and inlaid in the same style, lettered in gilt in the second compartment. Gilt ruled board edges and highly elaborate gilt decorated wide turn-ins. Doublures of orange morocco with a very intricate and pleasing geometric design. Lilac, purple and cream decorated silk end-papers, all edges gilt. A truly amazing example. Early twentieth century designer bookbinding at its very best.

**Henry Blackwell (1851-1928)**, bookbinder and bookseller, bibliographer and biographer, was the son of bookbinder Richard Blackwell of Liverpool whose bindery appeared in the Liverpool & Birkenhead Trades Directory in 1870. Henry emigrated to New York in 1877 where he supervised a large bindery. In 1892 he established his own shop in New York City. Blackwell played a prominent part in the Welsh-American life of his adopted country. He was a scholar of Welsh literature as well as binding, his 1899 essay, *Notes on Bookbinding*, was a memorable contribution. He had the largest Welsh Collection of books on this side of the Atlantic, and wrote articles, books and bibliographies about Welsh-American books. In 1893, he commissioned H.T. Sears to engrave a Welsh bookplate for his Welsh books. Herbert H. Johnson. *Notes on The Elston Press* #7; Will Ransom. *Private Presses and Their Books*, p. 260, #6.

DB 04421.

\$12,500





### 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, 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.

Of Blagdon and this volume, Prideaux notes: " Even better are his *Memoirs of George Morland*, an admirable volume full of just yet not excessive appreciation, and now extremely scarce, owing to its being frequently broken up for the value of the plates. Of these, only one is in aquatint, the rest are in soft ground etching, mezzotint and stipple, the colour-printed mezzotints, rarely found associated with aquatint in illustration, being specially sought for" (p. 222).



"George Morland, (1763–1804), landscape and genre painter. "His strict upbringing and enforced study in early childhood may account for his wayward and rebellious character in later life... In 1784, when his apprenticeship expired, Morland set up on his own account and moved out of the family home. Once freed from parental constraints, his life of extravagance, hard drinking, and association with low-life characters commenced. At first he was exploited by an unscrupulous picture dealer in Covent Garden, for whom he produced 'galantries' of an immodest nature... Morland's work from 1790 to about 1794 was lively and fresh... His most enduring subjects were of farmyards, cottage scenes, stables, and country alehouses... His achievement in his best work of the early 1790s was to offer the viewer a relatively unaffected representation of rural life and yet to do so in conformity with the standards of taste of the period that would have found ugliness offensive. His pictures can thus be described as having a 'picturesque propriety' that sets them apart from his contemporary landscape and genre painters..." Prideaux p. 221–222. Tooley 91. Abbey, *Life in England*, 208.

DB 03272.

\$7,500



**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. 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.

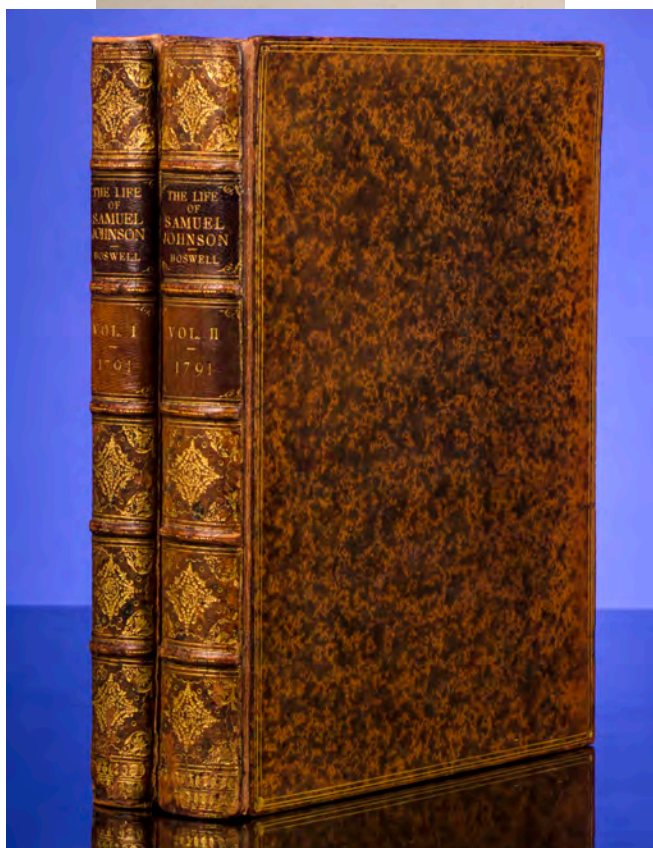
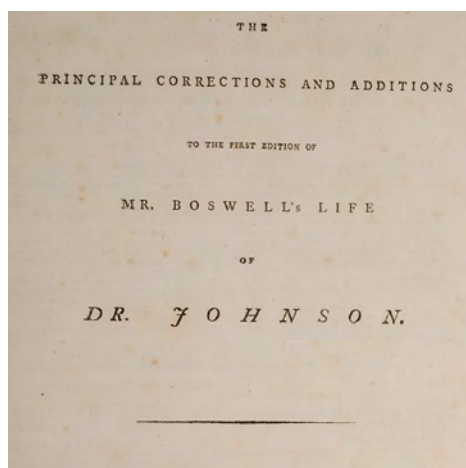
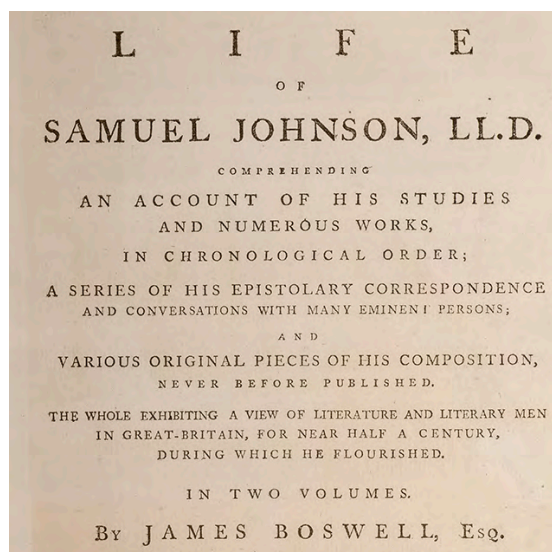
"The work [The Principal Corrections and Additions] is now difficult to obtain; when it turns up it is almost invariably bound in with a copy of the first edition of the Life." (Pottle, p. 212).

Boswell's biography of Johnson is a classic of the genre - a full, candid account of the life of one of the most famous eighteenth-century writers and thinkers by another. "The Life of Johnson was no single book miraculously produced by an inexperienced author. It was the crowning achievement of an artist who for more than twenty-five years had been deliberately disciplining himself for such a task" (Pottle, p. xxi).

Courtney & Nichol Smith, pp. 172-3. Grolier, 100 English, 65. Pottle 79 & 113. Rothschild 464 & 466. Sterling 71. Tinker 338.

DB 03432.

**\$9,500**





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

**BOYS, Thomas Shotter.** *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen &c.* Drawn from Nature and on Stone. 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. Rear board in half red morocco over cloth. A bit of soiling to silk, as expected. Light rubbing. Withal, 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). Abbey, *Travel*, 33. Tooley 105. Hardie, pp. 247-249. Bobins.

DB 02014.

\$28,500





**A Nobel Prize Winner - Specially Bound by James Brockman**

**BROCKMAN, James, binder. DYLAN, Bob. MARGOTIN, Philippe & GUESDON, Jean-Michel.** *Bob Dylan: All the Songs*. New York: Black Dog & Leventhal, [2015]. First edition. Quarto. Profusely illustrated throughout in color and black & white. A truly innovative and amazing binding by James Brockman completed in 2017. Full black goatskin over laminated cushioned boards. Front cover scalloped and elaborately tooled with guitars in gold and palladium leaf and lettered in gold and palladium "The Times/They Are/A-Changin'". The scalloped top edge with 'hair' on-lays creating the profile of a young Bob Dylan. The rear cover scalloped with a blue denim shirt with three buttons and lettered in gold and palladium "All/The/Songs". Smooth spine lettered with "Bob" in gold and "Dylan" inlaid with five pieces of red morocco. Lower part of spine a single palladium 'dot'. Japanese paper doublures with sunken gold paper and pieces of vinyl records, all edges gauffered in the style of a guitar fretboard with palladium circles representing the position markers. Housed in a black velvet-lined clamshell case with sculptured pads to fit binding and two recessed black morocco labels, lettered in gilt. Displayed in a 'Fine Binding Lectern'.

**James Brockman:** Born in Oxford 1946. James apprenticed as a Finisher for six years at Blackwells Bindery in Oxford and then studied under Ivor Robinson for four years. From 1968 -1973 he worked as an assistant to Sydney Cockerell in Cambridge. In 1973 James started the Eddington Bindery for The Lord and Lady Fermoy, and managed it until 1976 when he set up his own bindery in Oxford. From 1982-1983 he was the University of Wales Arts Fellow at The Gregynog Press and Bindery. From 1985-87 he was the President of Designer Bookbinders and then 2001-05 he was President of The Society of Bookbinders. In 1999 he was awarded accreditation by The Institute of Paper Conservators. James has written many articles on bookbinding technique and has given numerous lectures and workshops in Britain, Europe, the USA and Australia.

DB 04201.

**\$8,500**





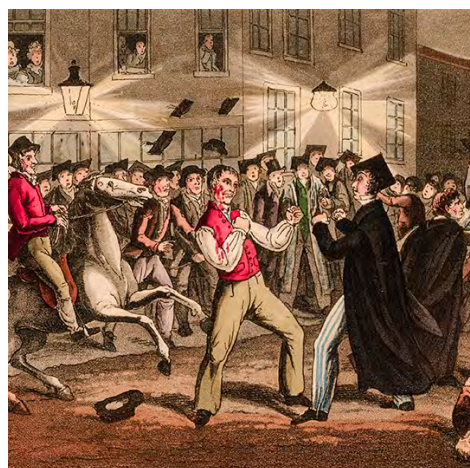
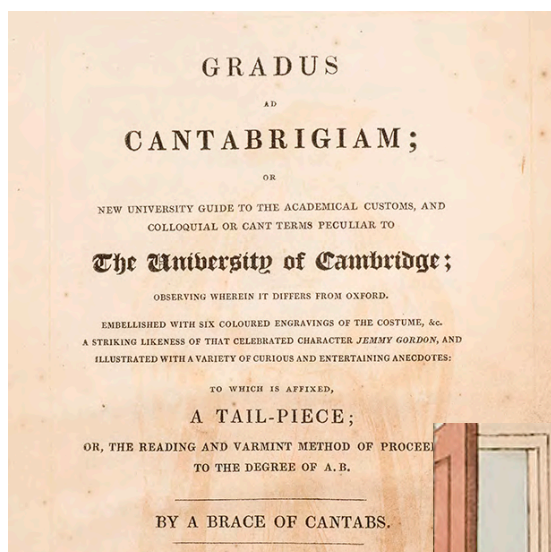
**A Rare Little Book Showing Cambridge University Characters in the Early Nineteenth Century  
With Six Hand-Cored Aquatint Plates and A Woodcut Portrait**

[CAMBRIDGE UNIVERSITY]. [ANONYMOUS]. *Gradus ad Cantabrigiam; Or New University Guide to the Academical Customs, and Colloquial or Cant Terms Peculiar to the University of Cambridge...* London: Printed for John Hearne, 1824. First edition. Small octavo (8 3/4 x 5 1/2 inches; 223 x 140 mm.). With six hand colored aquatint plates and a woodcut portrait of 'Jemmy Gordon'. Publisher's quarter diced purple cloth over drab boards, original printed paper spine label. A near mint copy. Loosely inserted is a hand written note stating "This is of some value since it contains the plate "Quite Unexpected" which is wanting in most copies, either because it has been removed, or, more probably, because it was suppressed."

"James Gordon, better known as 'Jemmy', an eccentric character, was the son of the chapel clerk of Trinity College, Cambridge... who gave him a good education, and articted him to an attorney. He began practice in Free School Lane, Cambridge, with fair prospects of success. Unfortunately his convivial talents led him into society where he learnt to drink to excess. To console himself for his disappointments, he became a confirmed sot, and fell into destitution. He was several times in the town gaol for drunken freaks. For many years he was kept from starvation by an annuity of a guinea a week left by a relative. A fall in a fit of drunkenness injured him so severely that he had to be taken to St Edwards's workhouse at Barnwell, where he died on 16 Sept. 1825, when about sixty-three years old. He was a man of keen and ready wit, and several of his jests are preserved in Hone's 'Everyday Book,' where there is a portrait of him... Gunning gives some anecdotes of his thrusting his company during a university election upon Pitt in the senate house, and of his making money by writing Latin essays when in gaol..." Abbey. Scenery, 81. (listing under "R.A.R.")

DB 04437.

\$1,250





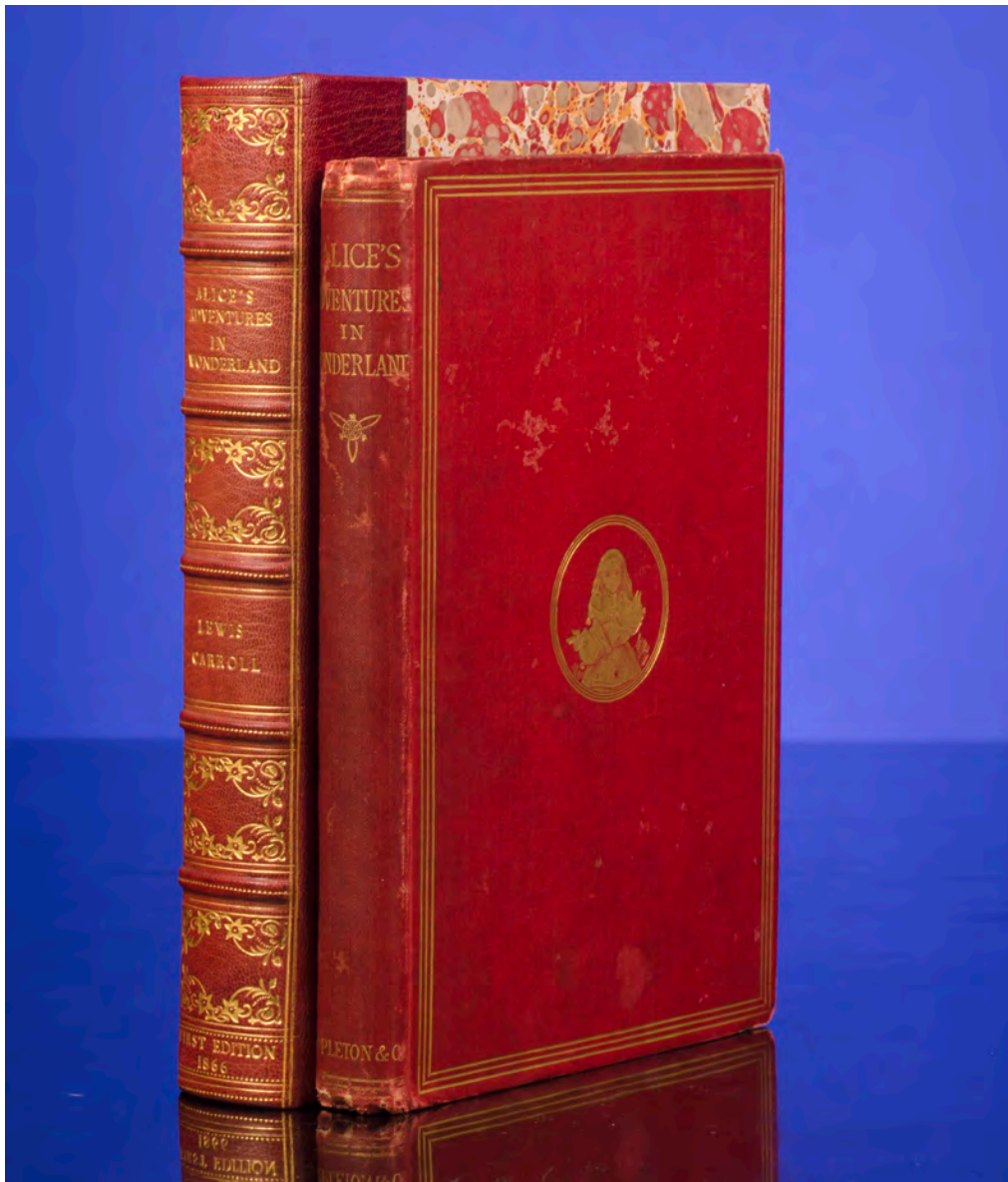
**The First 'Obtainable' Edition of  
Alice's Adventures in Wonderland - Wonderfully Untouched !**

**CARROLL, Lewis.** *Alice's Adventures in Wonderland.* With Forty-Two Illustrations by John Tenniel. New York: D. Appleton, 1866. First New York edition, from the sheets of the true first English (suppressed) edition of 1865 and preceding the 1866 (second) English edition; to wit: the second issue of the first edition-first printing, and the first obtainable edition. Small quarto. Publisher's red cloth with gilt vignettes within triple gilt borders on upper and lower boards. Spine decoratively lettered in gilt, dark blue coated end-papers, all edges gilt. One of the best copies that we have seen - entirely untouched, the inner hinges absolutely sound. Chemised in a quarter red morocco clamshell case. This is one of the 1,952 sets of sheets of the original suppressed 1865 print run, that were sent to Appleton in New York for machine-folding and binding-up with a substituted New York title-page.

The last example of the original 48 copies of the 1865 Alice to appear at auction was the Montagu-Rosenbach-Johnson-Kettaneh-Schiller copy. That copy was rebound in morocco by Rivière for L.S. Montagu and had with it ten of the original drawings by John Tenniel. It fetched \$1.4 million at Christie's New York in December 1998. It is extremely unusual to find a copy of this book that has never been touched, repaired or strengthened in some way. In over fifty years I cannot recall seeing more than a handful of 'untouched' copies - this is actually an 1865 Alice but with a New York title-page (DJB).

DB 04049.

\$32,500





**The First Published Edition of "Alice's Adventures in Wonderland,"  
Finely Bound by Bayntun (Rivière)**

**CARROLL, Lewis.** *Alice's Adventures in Wonderland...* London: Macmillan and Co., 1866 [i.e., November 1865]. Second (first published) edition. Small octavo. Wood engraved frontispiece with original tissue-guard, numerous wood-engraved text illustrations. A few very light marginal smudges, otherwise fine. Handsomely bound ca. 1960, in full red morocco by Bayntun (Rivière). Covers with single gilt line border, front cover with gilt stamped 'Mad Hatter', spine with five raised bands decoratively tooled and lettered in gilt in compartments, gilt ruled board edges, marbled end-papers, all edges gilt. Original gilt decorated cloth covers and spine bound in at end. A fine copy.

"The first edition, familiarly known to book-collectors as 'the 1865 *Alice*', was printed at the Oxford University Press. This edition was at the last moment cancelled by the author..., because of what was considered the poor printing of Sir John Tenniel's almost equally famous illustrations. The few early copies sent out were recalled; seemingly with fair success, since less than a score are known to survive today. The book was then reprinted, by Clay, with the title-page re-dated 1866, and this constitutes the first regularly published edition. Dodgson thriftily sold 500 copies of the suppressed 1865 printing for publication, with suitably altered title-page, by Appletons of New York in 1866" (*Printing and the Mind of Man*). "Though dated 1866, this edition was actually published in time for Christmas 1865" (Lovett and Lovett) and therefore preceded the publication of Appleton's New York edition by six months. Lovett and Lovett 3. *Printing and the Mind of Man* 354 (the 1865 first issue). Williams, Madan, and Green 46.

DB 04365.

\$9,500





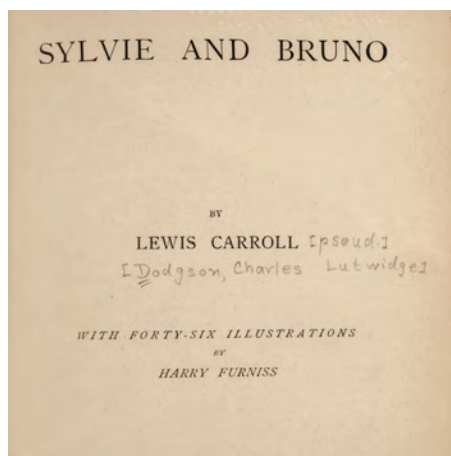
**A Superb Set of *Sylvie and Bruno* and *Sylvie and Bruno Concluded*  
Including 'The Mad Gardener's Song'**

**CARROLL, Lewis. FURNISS, Harry, illustrator.** *Sylvie and Bruno* [and] *Sylvie and Bruno Concluded*... London: Macmillan and Co., 1889 [and] 1893. First editions. Two octavo volumes. With forty-six (ten full-page) illustrations by Harry Furniss in each volume. Each frontispiece with original tissue-guard. Verso of each title-page with small blue library accession number and a few leaves in each volume with the almost imperceptible blind stamp of the College of the Holy Names, Oakland, California. Bound ca. 1920 by Bayntun of Bath. Full maroon morocco, covers ruled in gilt surrounding an elaborate gilt central panel, spines with five raised bands, decoratively panelled and lettered in gilt in compartments, decorative gilt board-edges and turn-ins, red marbled endpapers, all edges gilt. Slight staining from original cloth covers on facing last page of *Sylvie and Bruno* and last blank of *Sylvie and Bruno Concluded*. With the rectangular bookplate of College of the Holy Names, Oakland, California on both front paste-downs. A fine pair.

*Sylvie and Bruno*, first published in 1889, and its second volume *Sylvie and Bruno Concluded* published in 1893, form the last novel by Lewis Carroll published during his lifetime. Both volumes were illustrated by Harry Furniss. The novel has two main plots: one set in the real world at the time the book was published (the Victorian era), the other in the fantasy world of Fairyland. While the latter plot is a fairy tale with many nonsense elements and poems, similar to Carroll's Alice books, the story set in Victorian Britain is a social novel, with its characters discussing various concepts and aspects of religion, society, philosophy and morality. Williams, Madan & Green. *The Lewis Carroll Handbook*. Numbers 217 & 250.

DB 04384.

\$2,250





## A Tall Copy Complete With The Rare Lithographic Title-Page

[CHALON, John James, illustrator]. *Twenty Four Subjects Exhibiting the Costume of Paris...* London: Published by Rodwell and Martin, 1822. First edition. A Large Paper copy bound from the original four parts. Large folio (17 5/16 x 12 inches; 443 x 306 mm.). Lithographed title and twenty-four hand-colored lithographed plates. Plates printed by C. Hullmandel. The text is watermarked 1821 and the plates are watermarked J. Whatman 1821. Contemporary quarter tan roan over marbled boards. Spine decoratively tooled in gilt, black morocco gilt spine label. Joints a little rubbed. Armorial bookplate (unidentified) on front paste-down. A very attractive, remarkably clean copy with vivid hand-coloring.

"According to Beraldi (XII, 232) this 'very curious and rare album' appeared as a small quarto in London. These plates, which are large folio in size, may represent a French issue of the work, though the English edition had captions in French. Jean-Jacques Chalon was a French artist born in Switzerland who eventually settled in England. His designs are by no means mere costume plates. Instead they are animated and faithful studies of Parisian manners and costumes in the years 1820 to 1822. There is hardly a touch of caricature, though the profiles of his personages have a family likeness which suggests a domesticated Girodet" (Ray).

"Published in four parts. The plates show people of various occupations, shoeblacks, venders, politicians, and general scenes, etc" (Hiler).

This copy is unusually tall: Abbey's copy measured 15 x 11 1/4 inches uncut, and lacked the lithographed title-page, as did Sadleir's (though Sadleir's copy was slightly larger than the copy under notice). Only four copies with the lithographed title-page have come to auction within last 31 years. Five copies only located in KVK/OCLC but the presence of the title page is not noted. Quite rare. Abbey, *Travel*, 108. Colas 588. Hiler, p. 156. Lipperheide 1185. Ray, *The Art of the French Illustrated Book*, 124.

DB 02555.

\$14,500





### A Fine Cedric Chivers Vellucent Binding

**CHIVERS, Cedric, binder. LAMB, Charles. BROCK, Charles E., illustrator.** *The Essays of Elia. [and] The Last Essays of Elia.* With an Introduction by Augustine Birrell and Illustrations by Charles E. Brock. London: J.M. Dent & Co., 1900. Two volumes bound in one. Small octavo. Two engraved frontispieces and one hundred and sixty-two black & white illustrations, including decorative head and tailpieces, all by Charles E. Brock. Bound ca. 1906 in a fine pastel "vellucent" binding by Cedric Chivers with a delicately hand-painted 'Art Nouveau' floral design. The front cover with three red flowers and a green vine design enclosing the title "The Essays And The Last Essays of Elia. Charles Lamb". Lower cover with a similar design but with just one red flower. Smooth spine similarly decorated and lettered in watercolor and gilt, gilt ruled turn-ins, mottled pale-green liners and end-papers, all edges gilt. Neat ink inscription dated "Xmas 1906" on front blank. A very fine example housed in the original fleece-lined, green cloth slipcase (missing the movable spine panel).

This binding is No. LXXXV on page 34 of the Cedric Chivers catalog "Books in Beautiful Bindings". According to Bernard Middleton, the first vellucent binding dates to 1903. In these bindings the painting is on paper under the vellum. "In his large bindery at Portway, Bath, Chivers employed about forty women for folding, sewing, mending, and collating work, and in addition, five more women worked in a separate department, to design, illuminate, and colour vellum for book decoration, and to work on embossed leather. These five were Dorothy Carleton Smyth, Alice Shepherd, Miss J.D. Dunn, Muriel Taylor, and Agatha Gales. Most Vellucent bindings were designed by H. Granville Fell, but the woman most frequently employed for this kind of work was probably Dorothy Carleton Smyth" (Marianne Tidcombe, *Women Bookbinders 1880-1920*, p. 86).

DB 04448.

\$3,500





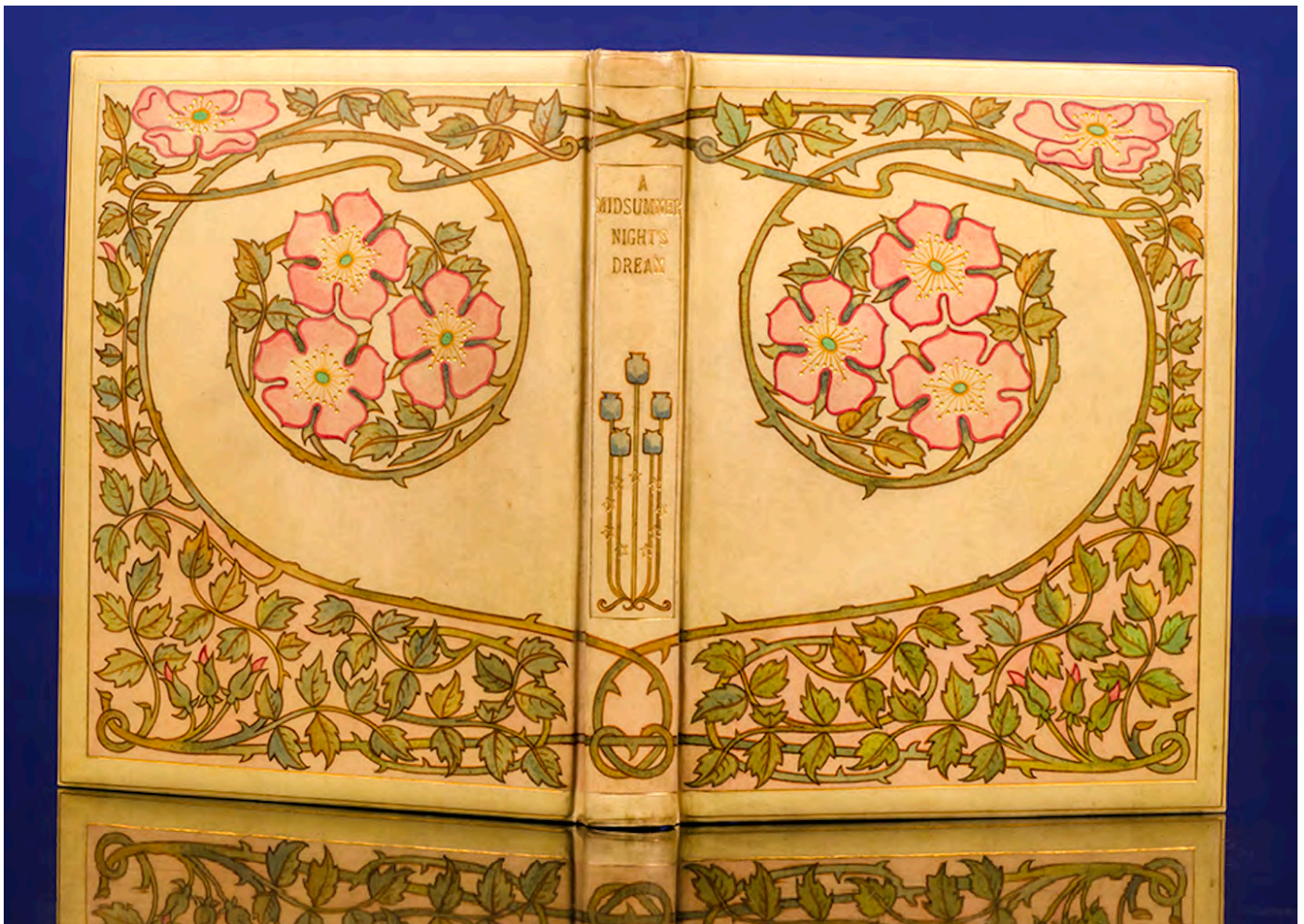
**An Outstanding Cedric Chivers 'Vellucent' Binding**  
**Designed and Executed by Alice Shepherd with Great Dexterity and Neatness**

**CHIVERS, Cedric, Binder. SHAKESPEARE, William. BELL, Robert Anning, illustrator.** *A Midsummer Night's Dream* Illustrated by Robert Anning Bell. Edited with an introduction by Israel Gollancz. London: J.M. Dent & Co., 1895. First edition with the Robert Anning Bell illustrations. Small quarto. Title-page and Act Headings printed in red and black. Profusely illustrated throughout the text including seventeen full-page. Full vellucent binding over beveled boards by Cedric Chivers, designed and executed by Alice Shepherd ca. 1903. Front and back covers double ruled in gilt enclosing, a wonderfully intricate, yet very delicately hand-painted 'swirling' continuous design of pink roses with green leaves on stems, some with pink buds. The four large roses on each cover highlighted with delicate gilt pointille surrounding the green center of each flower. Smooth spine with the continuous design from the front and back covers and five blue flowers on olive green stems in the center, ruled and lettered in gilt. Gilt ruled turn-ins and pale pink and yellow vellum liners and matching paper end-leaves, top edge gilt, others untrimmed. A beautiful and very fine example housed in the original fleece-lined green cloth slipcase.

This binding is No. LVI (b) on page 22 of the Cedric Chivers catalog "Books in Beautiful Bindings". Also in vellucent, pink roses and green leaves on a yellow ground. No. LVI (a) shows another copy of the same book, but "Bound in embossed leather, designed and executed by Alice Shepherd. The design, a free treatment of roses, occupies the back and two sides of the vol. and is modelled with great dexterity and neatness."

DB 04435.

\$9,500



**Signed by Eric Clapton and the Artist**

**CLAPTON, Eric. BLAKE, Peter. HARRISON, George. TAYLOR, Derek. 24 Nights.** The Limited Edition. The Music of Eric Clapton. The Drawings of Peter Blake. Commentary by Derek Taylor. Guildford: Genesis Publications, 1991. Limited to 3,500 numbered copies signed by Clapton and Blake of which this is number 1463. Two volumes: Quarto in quarter leather over illustrated boards, and octavo in illustrated boards. Lavishly color illustrated throughout. With accompanying two CDs and all called-for ephemera. Housed within publisher's deluxe clamshell box. An immaculate copy, very fine. Housed in the original cardboard shipping carton.

A celebration in art and words of the greatest guitarist of our generation on the occasion of the twenty-four concerts at the Royal Albert Hall that climaxed Clapton's 1990-1991 Grand Tour. In scrapbook/collage/multi-media form by Blake, one of the twentieth century's greatest pop artists, and with a separate, appreciative essay by Taylor, one of pop music's most respected journalists, press agent for The Beatles, and close friend to so many of its luminaries.

Ephemera: Backstage Pass; "Badge" badge; Four (4) E.C. guitar picks: tortoise, red, turquoise, and black; One (1) Ernie Ball custom gauge guitar string in original packaging. All within the Blake-illustrated envelope as issued. With facsimile inscriptions from Clapton to Blake on the title page and from George Harrison (with flower drawing) to Blake on the copyright page.

CDs: Eighteen (18) live recordings from the Royal Albert Hall, London 1990-1991, with guests Buddy Guy, Robert Cray, Phil Collins, and the National Philharmonic Orchestra.

DB 04326.

**\$1,750**





### 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, with the following points: in Volume I, the final "i" is present in the pagination on p. vii, the pagination is present on p. 71, p. 89 is misnumbered 93, and on p. 243, Chapter XVI is misnumbered XIV; in Volume II, the fifth line of the copyright notice reads "a book" (BAL State B, sequence not determined). Two twelvemo volumes. Complete with the final blank leaf (25/4) in Volume I, and with the blank leaf following the title-page and the final blank leaf (26/6) in Volume II. Uncut, in the original gray boards. Expertly rebaced 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, dark stain in lower margin of leaf 17/2 (page 175) affecting lower margins of pp. 171-182, 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, and even with the aforementioned issues 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. Both volumes chemised together in a full red morocco slipcase.



"The second and most popular novel in the series *The Leather-Stocking Tales* by James Fenimore Cooper, first published in two volumes in 1826. In terms of narrative order, it also is the second novel in the series, taking place in 1757, during the French and Indian War. Its principal character is Natty Bumppo, also called Hawkeye, now in middle life and at the height of his powers. The story tells of brutal battles with the Iroquois and their French allies, cruel captures, narrow escapes, and revenge. The beauty of the unspoiled wilderness and sorrow at its disappearance, symbolized in Hawkeye's Mohican Indian friends, the last of their tribe, are important themes of the Novel" (*Merriam-Webster's Encyclopedia of Literature*).

DB 03951.

\$25,000

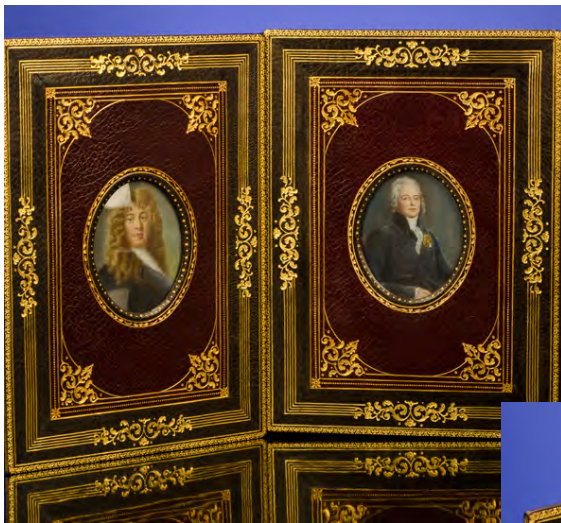
**The Wits and Beaux of Society**  
**A Spectacular Pair of Late-Nineteenth Century Cosway-Style Bindings**  
**Extra-Illustrated with Sixty-Eight Fine Engraved Portraits**

[COSWAY-STYLE BINDING]. WHARTON, Grace and Philip, pseudonym. *The Wits and Beaux of Society*... London, J.W. Jarvis & Son, 1890. Two large octavo volumes. Two frontispieces and 14 plates by H.K. Browne and James Godwin. Extra-illustrated by the insertion of sixty-eight fine engraved portraits including one hand-colored. Full late nineteenth century black crushed levant morocco, richly gilt. The first volume with an oval portrait miniature under glass, of William Wycherley, set into the front doublure. The second volume with an oval portrait miniature under glass, of Talleyrand, set into the front doublure. A very fine pair of Cosway-Style bindings. Each volume chemised in a light green cloth slipcase, lettered in gilt on spine.

**The Wits and Beaux:** George Villiers (1592-1628), Count Grammont (1621-1707), Lord Rochester (1647-1680), Beau Fielding (1650-1712), William Congreve (1670-1729), Beau Nash (1674-1761), Philip - Duke of Wharton (1698-1731), Lord Hervey (1696-1743), Philip Dormer Stanhope (1694-1773), The Abbe Scarron (1610-1660), Francois Duc de la Rochefoucault (1613-1680), The Duc de Saint-Simon (1675-1755), Horace Walpole (1717-1797), George Selwyn (1719-1791), Richard Brinsley Sheridan (1751-1816), Beau Brummell (1778-1840), Theodore Edward Hook (1788-1841), Sydney Smith (1771-1845) & George Bubb Dodington - Lord Melborne (1691-1762).

DB 03252.

\$11,500





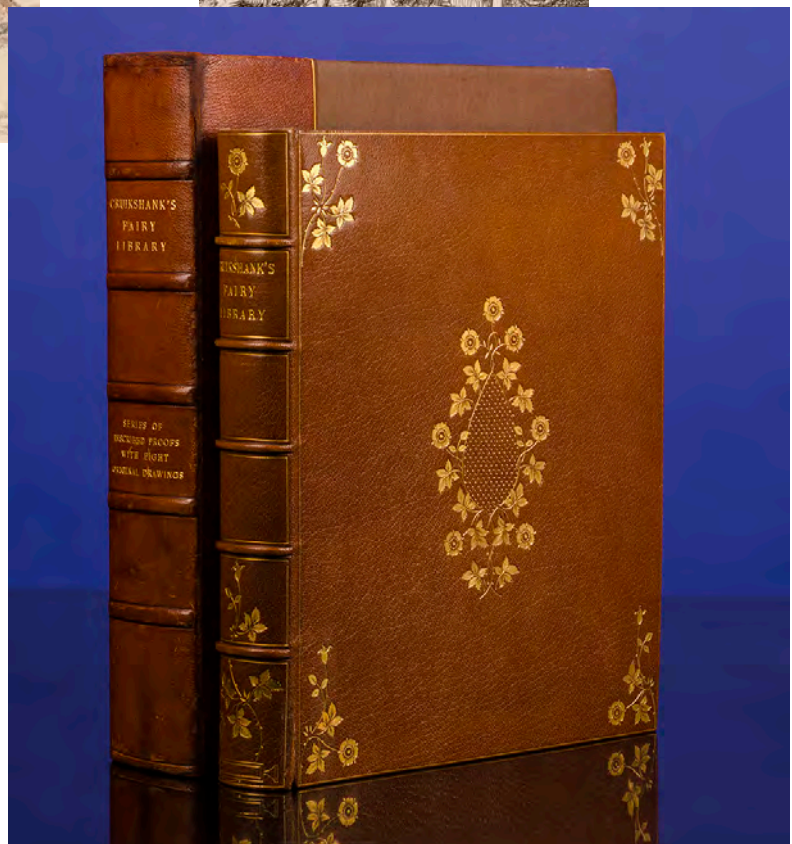
**Cruikshank's Publisher's Own Copy of *The Fairy Library*  
With Eight Original Pencil and Watercolor Drawings  
And All of the Etchings in Proof Inscribed by Cruikshank to his Friend and Publisher Frederick Arnold**

**CRUIKSHANK, George.** [*The Fairy Library*]. Eight Original Pencil and Watercolor Drawings and A Complete Set of the Thirty-seven Proofs on India Paper of the Twenty-Four Plates in the Series. Each one Inscribed in Pencil: "From Geo. Cruikshank to his friend Fredk. Arnold". [London, ca. 1864]. Folio (11 5/8 x 9 5/8 inches; 295 x 245 mm.). Comprising: Eight original pencil drawings heightened with water-color (average size of drawing 8 3/4 x 6 3/4 inches; 222 x 172 mm.), bound together with a complete set of the twenty-four etching proofs on India paper (average size of proof 6 7/8 x 5 1/4 inches; 175 x 134 mm.). All leaves mounted on stubs. Each of the finely drawn and detailed pencil drawings (six from *Jack and the Beanstalk* and two from *Puss In Boots*) is mounted opposite its subsequent etching; all 24 etchings are inscribed in pencil by Cruikshank: 'From Geo. Cruikshank to his friend Fredk. Arnold.' Handsomely bound ca. 1900 by Rivière & Son, stamp-signed in gilt on front turn-in. Full brown morocco, covers ruled in gilt with stylized gilt floral corner-pieces and a large oval center piece of gilt flowers surrounding an acorn which is finely gilt decorated in pointille. Spine with five raised bands, decoratively paneled and elaborately tooled in a similar gilt floral design and lettered in gilt in compartments. Gilt ruled board edges and turn-ins with gilt floral corner pieces, dark green watered silk liners and end-leaves, all edges gilt. Housed in the original? felt-lined, quarter brown morocco over brown cloth clamshell case, spine with five raised bands lettered in gilt in compartments. The binding very fine, the clamshell case very slightly rubbed.

Frederick Arnold (fl. 1862-1874) was George Cruikshank's publisher of the first reissues of the first three volumes of *The Fairy Library* and the first edition of the fourth volume, *Puss in Boots*.)

DB 04346.

**\$21,500**





**"Life, Wherever it Exists in the Shape of Human Character,  
Is Prolific of Events, and Full of the Materials of Amusement..."**

[CRUIKSHANK, George, illustrator]. CAREY, David. *Life in Paris*. Comprising the Rambles, Sprees, and Amours, of Dick Wildfire., of Corinthian Celebrity, and His Bang-Up Companions, Squire Jenkins and Captain O'Shuffleton; With the Whimsical Adventures of the Halibut Family; Including Sketches of a Variety of other eccentric Characters in the French Metropolis. London: Printed for John Fairburn... Sold by Sherwood, Neely, and Jones [et al], 1822. First edition, early issue, bound without the half-title and the "To the Binder" leaf at rear. Octavo (8 5/16 x 5 inches; 211 x 127 mm). Twenty-one hand-colored aquatint plates including frontispiece. Twenty-two black and white woodcut text illustrations. Plates watermarked Whatman 1821 & 1822. Some of the plates very slightly soiled and some with minor expert marginal repairs, color plate facing page 304 very slightly just touching title. Overall an excellent copy of this uncommon Cruikshank title. Late twentieth century full maroon morocco, covers double-ruled in gilt, spine with five raised bands decoratively tooled and lettered in gilt in compartments, gilt board edges and turn-ins, marbled end-papers, all edges gilt. Although unsigned the binding is of very high quality.

"One of the best imitations of Pierce Egan's *Life in London*, 1821... which had plates by Robert and George Cruikshank, the plates in this work being by George only. The frontispiece or engraved title here is similar in conception to that of *Life in London*" (Abbey, *Travel*, 112. Cohn 109. Tooley 129.

DB 04311.

\$1,100





**With a Total of 150 Hand-Colored Lithographs  
Including 45 by Honoré Daumier and 42 by Gavarni**

[DAUMIER, Honoré, Gavarni, and others, illustrators]. [ALHOY, Maurice, Louis Huart, and Ch[arles] Philipon, 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. Elaborately gilt tooled compartments, gilt-rolled raised bands. All edges gilt. Some foxing and toning throughout, but still a very good copy.

"The house of Aubert was ingenious in marketing its products. Its lithographs...were published one by one in periodicals like *Le charivari* and together in *suites* by the same artist without letterpress. Still a third form of publication was in albums made up of lithographs by several artists with accompanying texts. These collections most commonly took the form of volumes with the generic title *Paris comique*, which consisted of twenty colored lithographs accompanied by quite unrelated texts. Aubert remarked that the resulting hodgepodge had 'a plan that is easy to follow, for it consists in not having any,' and in fact this was indeed a frugal procedure for reusing old texts and already published plates. The interest of the various volumes of *Paris comique* resides entirely in the lithographs they happen to contain. It can be considerable, however, since Daumier and Gavarni are the predominant artists. *Le musée pour rire* represents a more considerable effort on the part of Aubert..." (Ray, *The Art of the French Illustrated Book*).

DB 02253.

\$9,500





**The Ultra Rare Folio Edition of Daumier's Most Celebrated Work  
In The Scarce Publisher's Original Portfolio With Plates Larger Than In Sadleir's Copy**

**DAUMIER, Honoré and Charles Philipon.** *Les Robert Macaire* [Caricaturana]. Paris: Chez Aubert, 1836-1838. First edition. Folio (13 5/8 x 10 1/2 in; 347 x 267 mm). Eighty hand-colored lithographed plates (of 100) heightened with gum arabic, loose as issued, imprinted Caricaturana and numbered 1-27, 29-56, 58-69, 70-77, 79-83. Sadleir's copy (examined by Ray) measured 13 1/4 x 6 1/4 inches. With a TLS from Marseille book dealer Henri Roi dated Oct. 28, 1935 offering this copy to Librairie Michel in Paris. The plates chemised in the publisher's original blue cartonnage portfolio with gilt rolled border and corner-pieces enclosing a gilt panel with gilt lettering. Exceptionally rare. Housed in a felt-lined half black morocco clamshell case, spine with five raised bands, lettered in gilt in compartments. Also included are several Librairie R.G. Michel catalogs from the nineteen-thirties and some relevant newspaper cuttings.

"*Les Robert Macaire* remains Daumier's best-known work... Baudelaire chose it... for specific discussion in his essay on French caricaturists and Carteret accorded it a place in his bibliography. Its contemporary popularity was immense. As an album it was published by Aubert in an edition of 2500 copies, a far larger number than for any other series. Yet so persistent was the demand that 6000 two-volume sets of reduced copies, called *Les cent-et-un Robert Macaire*, were published in 1839..." (Ray). Though 2,500 may have been printed few have survived. OCLC/KVK records only two copies in institutions worldwide, Sadleir's at the Morgan Library, and at Yale. Though both are complete only the Morgan copy is in the original cartonnage portfolio. ABPC reports only three complete copies at auction since 1935 and it appears that at least two were rebound; it is safe, we think, to presume that the third copy was also rebound. The 'reduced' edition of 1839 is still quite rare at auction (two copies only since 1975) but there are more copies in institutional holdings. Ray, *Art of the French Illustrated Book* 161. Beraldi V, p. 124.

DB 04300.

**\$29,500**





**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 is a wonderful set in a spectacular binding.

DB 00566.

\$27,500



**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. [i.e., April 1838-October 1839]. First edition, very early issue in the original monthly parts, twenty numbers bound in nineteen. Octavo. Thirty-nine engraved plates by Phiz and the famous frontispiece portrait engraved by Finden after Maclise. Set collates complete, lacking just two advertisements - the very rare "Joseph Amesbury Patent Supports" folded advertisement at the back of part III, and the equally rare and fragile "Hill's Seal Wafer's" advertisement at the back of Part XIX/XX. Parts II and VIII contain the two 18 page "Mechi's Catalogues" and part XIX/XX. does have the Valentine Fox Specimen Illustration facing page 6 of the Tyas's Poular Publications 12 page advertisement at rear. Text with thirty-six of Smith's forty-one first issue internal flaws (including all of the major points: "visiter" and "latter" uncorrected in Parts IV and V.). First state of frontispiece in part XX and all further plates mostly first state, including the first four in parts I & II (typically in second state), with the imprint of Chapman and Hall and first states of plates 16 (part VIII) and 29 (part XV). Publisher's green printed wrappers with all wrappers correct. The wrappers are generally quite bright, although some have been expertly rebacked. The plates are remarkably clean with the bare minimum of foxing which almost always affects this title (with the exception of the two plates in part XIII which are a little foxed in the margins). A wonderful set of this early title in the original parts. Chemised in a quarter black morocco over marbled boards slipcase, spine with five raised bands, decoratively tooled and lettered in gilt in compartments.

The last complete set in the original parts that appeared at auction was the Kenyon Starling/William Self copy which did have all of the advertisements (Christie's New York, April 2, 2008, lot 58. That copy brought \$17,500 including auctioneers premium).

DB 04396.

\$7,500





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. Three octavo volumes. Twenty-four inserted plates by George Cruikshank. With all but two of the sixty first issue points as stated by Smith. Volume III with a few clean marginal tears. 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. Spines lettered and ruled in gilt, 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. 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 on spine. Smith I, 4; Gimbel A27.

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.

Smith I, 4; Gimbel A27.

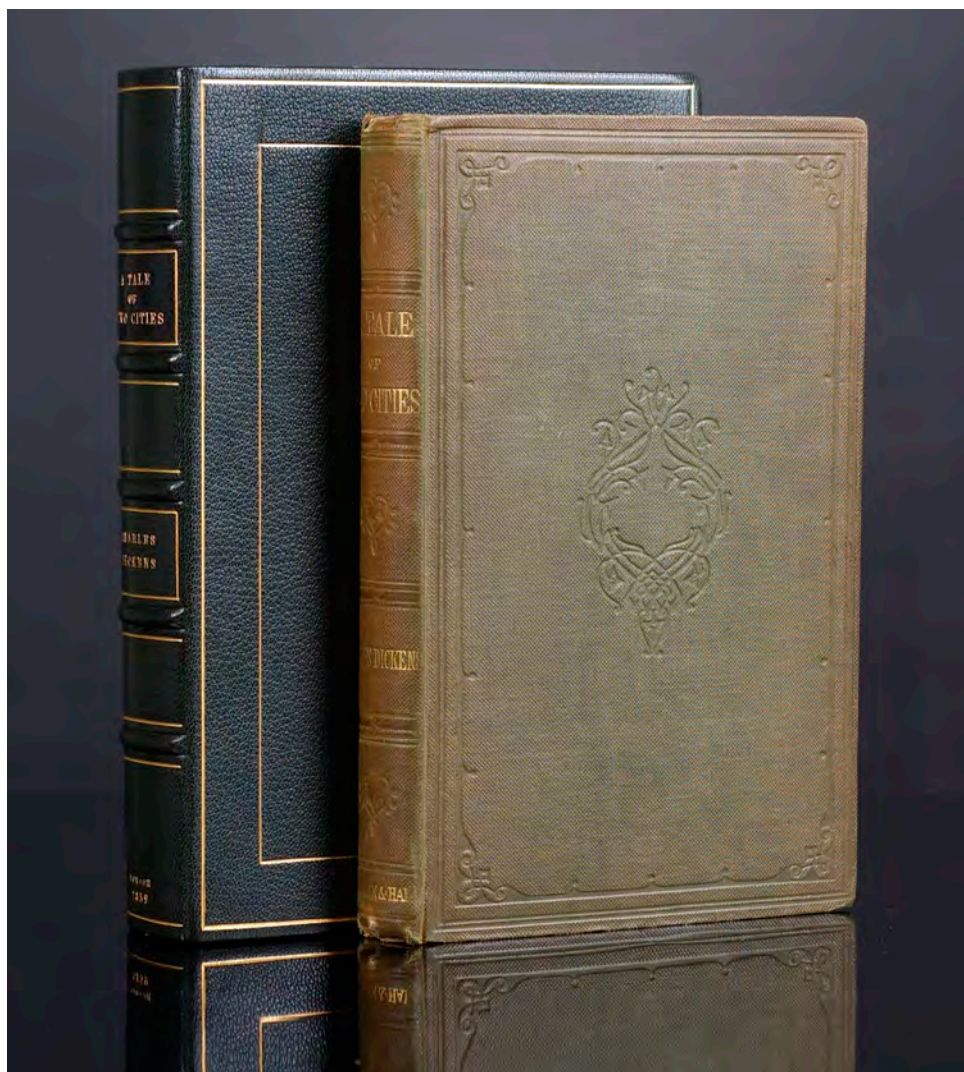
DB 03956.

\$18,500



### 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.

*A Tale of Two Cities* was first serialized in Dickens's periodical *All the Year Round*, from April 30-November 26, 1859. Its appearance in monthly parts (July-December 1859) and book form marks Dickens's return to his old publishers Chapman and Hall, after a long stay with Bradbury and Evans. The extremely large audience for the novel in *All the Year Round*, however, left less than the usual demand for the parts issue and, at first, for the book, both of which are quite rare.

DB 00734.

**\$16,500**



"What was over couldn't be begun, and what couldn't be cured must be endured"

First Edition 'Pickwick'

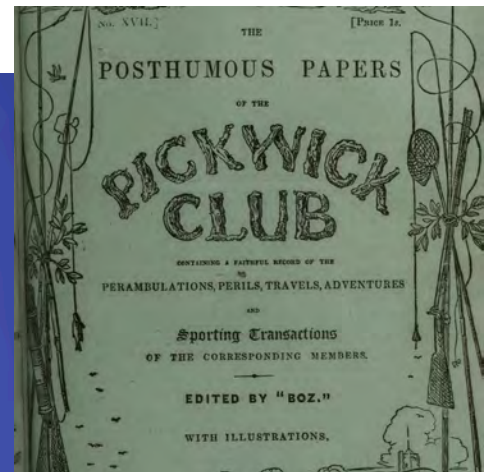
Bound from the Original Parts by The Hampstead Bindery

DICKENS, Charles. *The Posthumous Papers of the Pickwick Club*. With Forty-Three Illustrations, by R. Seymour and Phiz. London: Chapman and Hall, 1837. First edition in book form of Charles Dickens's first novel. Bound from the original parts with the original wrappers and some of the advertisements bound in at the end of each volume. Two octavo volumes (8 5/8 x 5 7/16 inches; 220 x 138 mm.). The half-title has been bound at the front of the second volume. Forty-three engraved plates by Seymour, Buss, and "Phiz" (including frontispiece and vignette title), 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 bordered with gilt flowers and stems, spines with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt board-edges, dark green morocco liners, papier vèlin endleaves, top edge gilt. With the original nineteen wrappers (not all first state) from the original parts issue 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. Eckel, p. 17. Gimbel A16. Hatton and Cleaver, pp. 1-88. Johannsen, pp. 1-75. Smith, *Dickens*, I, 3.

DB 03751.

\$7,500



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...". Folio. Profusely illustrated including sixteen color plates. Publishers gray cloth. Almost imperceptible 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*. Nat Benchley, co-editor of *The Lost Algonquin Roundtable*, referred to him as "the dean of American music." Taylor's journalism career included posts as music critic for the *New York World* beginning in 1921, and editor of *Musical America* from 1927 to 1929. Taylor also worked extensively in broadcasting, and as intermission commentator for the New York Philharmonic. In the long-unseen roadshow version of *Fantasia*, issued on DVD in 2000, and re-released on the 2010 *Fantasia/Fantasia 2000* Blu-ray release, all of Taylor's voice-over work was re-dubbed by veteran voice artist Corey Burton. The complete film was originally 124 minutes long, due almost entirely to the fact that Taylor's commentaries were more detailed in the roadshow version, but the original audio elements for these longer commentaries had deteriorated to the point that they could no longer be used, so Corey Burton was selected to re-record all of the dialogue for consistency. The general release version of *Fantasia*, running 115 minutes, is the version most audiences are familiar with. In that version, Taylor's commentaries were severely abridged." (Wikipedia).

DB 03808.

\$4,850

For Dusty and Jean, with love  
— a collector's item for a  
couple of old collectors.

Deems





**Thirty Magnificent Hand Colored Aquatint Plates  
One of a Few Copies with the Plates Mounted on Card**

**DODWELL, Edward.** *Views in Greece...* London: Rodwell and Martin, 1821. First edition. Large folio (20 7/8 x 14 1/2 inches; 530 x 368 mm.). Thirty hand colored aquatint plates. One of a very few copies with each mounted on card with printed captions on verso. Title with aquatint vignette, list of plates, introduction and 30 hand-colored aquatint plates by R. Havell, T. Fielding, F.C. Lewis and others after Dodwell and Pomardi, on guards, all mounted on card in imitation of drawings, mounts tinted in gray on upper surface, complete with the original printed 'prospectus' bound-in before the title-page and all of the printed title-slips on the back of the mounts (five with the title trimmed-off). Some leaves of text with mainly marginal foxing and or offsetting. The plates bright and fresh. Bound by Thouvenin Jéune in full contemporary tan calf, decoratively paneled in gilt and blind. Spine decoratively tooled and lettered in gilt. Expertly re-backed with the original spine laid-down, reinforced inner cloth hinges. A near fine example. The most desirable issue of one of the most spectacular aquatint travel books of its era. A cornerstone of any collection of Greek topography. Abbey, *Travel* 130; Blackmer 493; Bobins I, 13; Colas, 875.



**Joseph Thouvenin Jéune (1796-1844)** was the younger brother of Joseph Thouvenin (1790-1834) who started as a pupil of François Bozerian le Jeune in 1802, and one of the most decorative binders of his time. He was one of the three most important bookbinders of the 19th century and the Restoration in particular, with René Simier and Jean-Georges Purgold. "The style of Thouvenin the younger is typically romantic and of high quality execution without appearing original. At the exhibition of the products of industry of the department of the Seine in 1823, he exhibited "various bindings like his brother" but "the particular care that he puts to the execution of his works has Fixed the jury's attention"! This earned him an honorable mention (when his brother gets a silver medal.)" (<http://bibliophilie.blogspot.com>).

DB 04224.

**\$28,500**

**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.

The introduction (in German) roughly translates as follows: The circumstances of this booklet of 'Masks and Suits' requires no further explanation, because when the second sheet is referred to, it is shown how the illusion is done.



The colored plates: 1-2. Old woman giving a man a 'Piggy-back'; 3-4. Old Monk with a 'straw' lady on his back; 5-6. Dwarf with a large head has another man seated cross-legged on top of his head; 7-8. A man with the top half of his body facing forward, whilst the lower half is facing backward; 9-10. A man seen mending some cloth while seated on a large table; 11-12. A man (Bacchus) sitting astride a wine barrel; 13-14. A carnival character 'riding' a costume horse; 15-16. A man with two heads and three legs; 17-18. An old woman with a masked man riding on her back in a wicker basket; 19-20. A man seen walking on his hands; 21-22. A 'man' made of wine or beer barrels; 23-24. A fierce looking magician or sorcerer.

DB 03285.

**\$9,500**



**Eighty-Six Full Page Plates by Gustave Doré  
A Fine Copy in the Publisher's Deluxe Morocco**

[DORÉ, Gustave, illustrator]. LA FONTAINE, Jean de. *The Fables of La Fontaine*. Translated into English Verse by Walter Thornbury. London and New York: Cassell, Petter, and Galpin, [ca. 1870]. **Early Doré Edition in English**. Large quarto (12 1/8 x 9 3/8 inches; 308 x 238 mm.). Engraved portrait frontispiece, two inserted full-page plates, 84 full page plates in the pagination, and hundreds of text illustrations. Publishers 'Deluxe Morocco' binding. Full dark brown hard-grain morocco, front cover richly decorated in gilt and blind, rear cover similarly decorated in blind, spine with five raised bands, decoratively tooled and lettered in gilt and blind in compartments, decorative gilt board-edges and turn-ins, yellow coated endpapers, all edges gilt. Front cover has the name "B.F. Andrews" in gilt. A near fine and very clean example.

"...Some vivid examples of this photographic memory appear in the animals and birds of his *La Fontaine*. There are horses and dogs, birds and sheep and insects, all so lively that they give the illusion of having been studied from life. The little vignettes, bursting out of their nutshell format, are specially convincing." (Nigel Gosling, *Gustave Doré*, pp. 86-87).

DB 04395.

\$1,500



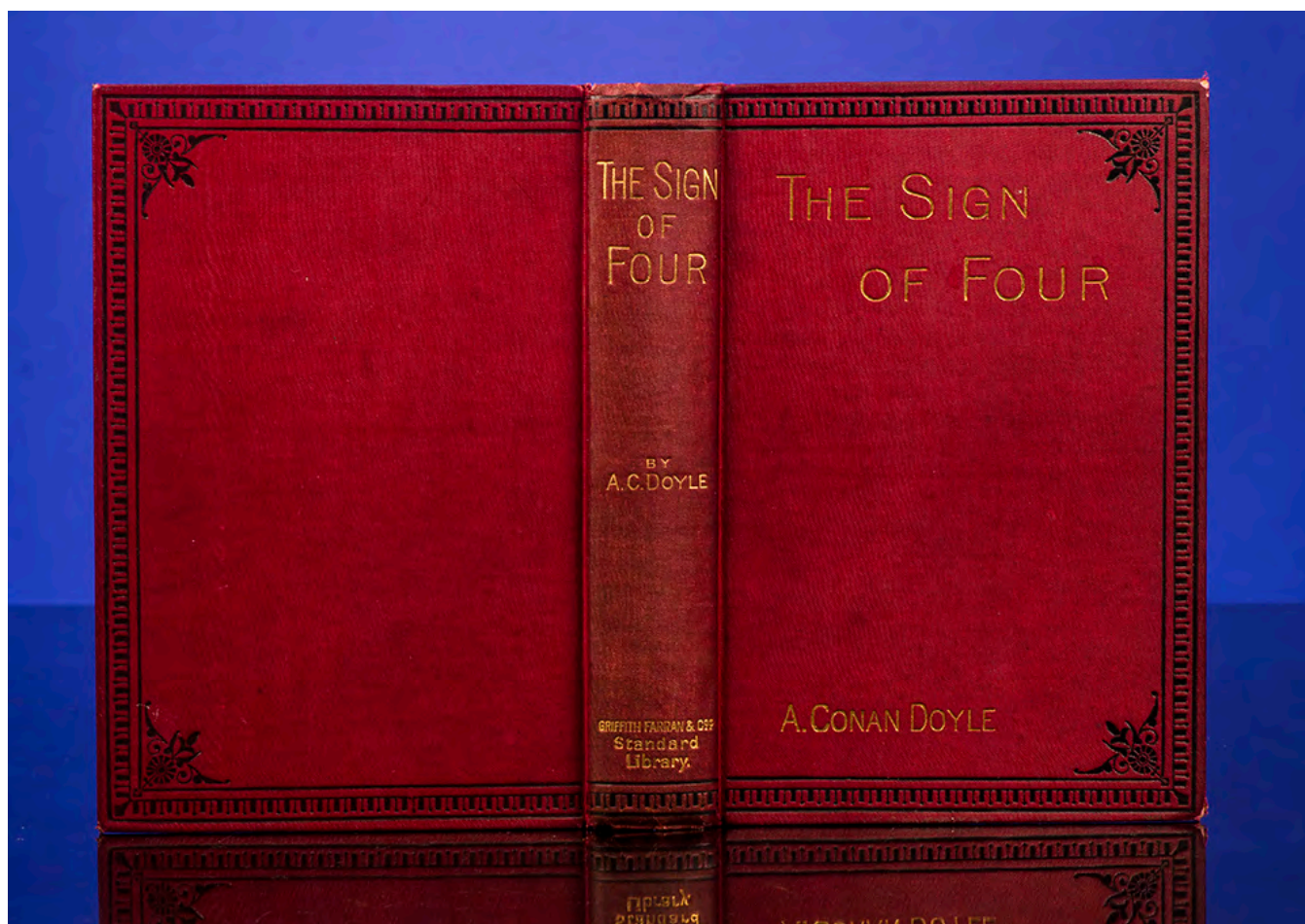
**The Second Sherlock Holmes Story - 'The Sign of Four'**  
**An Exceptionally Fine Example in the Original Cloth**

DOYLE, A[rthur] Conan. *The Sign of Four*. London: Spencer Blackett, 1890. First edition in book form, second issue binding, with foot of spine reading "Griffith Farran & Co.s. Standard Library." Octavo. Frontispiece by Charles Kerr, with tissue guard. With the numeral "138" on the contents page incomplete and reading "13," as usual, and with "wished" appearing as "w shed" on p. 56, line 16. Small piece from lower corner of pp. 282/282 paper-fault? or torn away? Publisher's dark red fine-ribbed cloth blocked in black with front cover and spine lettered in gilt. All edges uncut. Dark brown coated end-papers. Feint ink inscription dated 1892 on front free end-paper. Minimal rubbing to corners. By far the finest copy that we have ever seen. Housed in a felt-lined quarter red morocco clamshell case.

"The [remaining] sheets of the first edition were reissued by Griffith Farran and Company with the original [Spencer Blackett] title-page. The covers are the same though the imprint at the foot of the spine reads: "Griffith Farran & C.o.s/Standard/Library " Dark brown endpapers. Issued 1891. There are 8 pp. of publisher's advertisements in some copies, though not all. (Green & Gibson, p. 34). The second Sherlock Holmes story after *A Study in Scarlet* (1888). At the time, it received only moderate success, but after the publication of the stories in *Adventures* (1892) and *Memoirs* (1894) its popularity soared. Originally titled "The Sign of the Four; or, The Problem of the Sholtos," this early Sherlock Holmes mystery was first published in Lippincott's Monthly Magazine, Philadelphia, February 1890, and was first published in book form that October in London. The plot concerns Holmes's investigation into the murder of Bartholomew Sholto, his search for Jonathan Small and the Agra treasure, and Watson's romance with Mary Morstan. Green and Gibson A7a.i.

DB 04206.

\$12,500





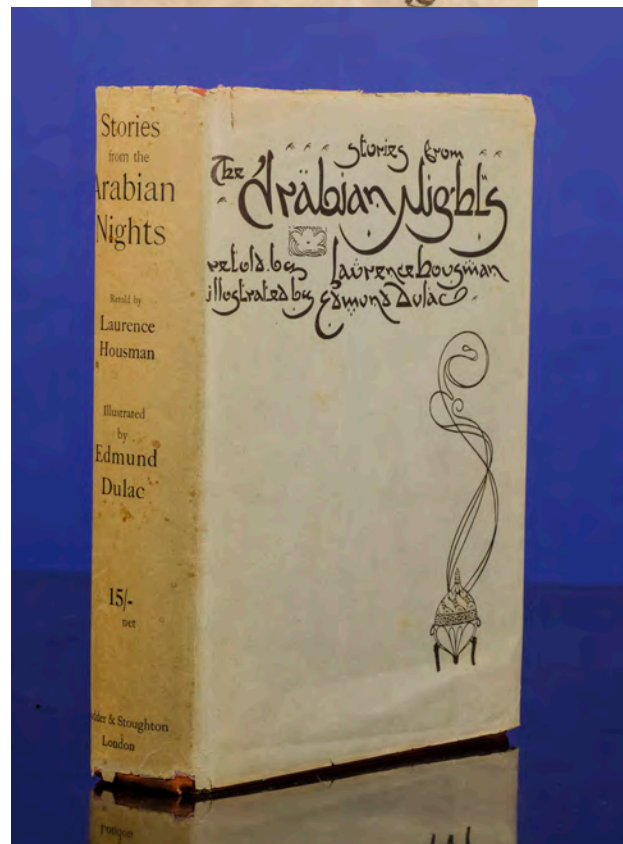
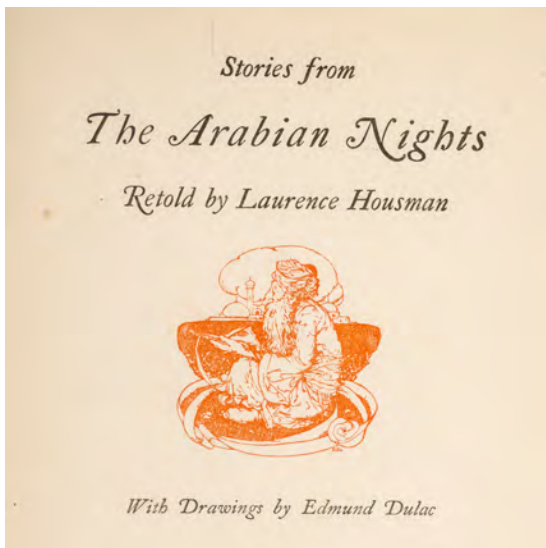
**First Trade Edition in the Exceptionally Rare Printed Dust Jacket**  
**"Dulac's Most Important Book" (Ann Hughey)**

[DULAC, Edmund, illustrator]. HOUSMAN, Laurence. *Stories From the Arabian Nights*. Retold by Laurence Houseman. With Drawings by Edmund Dulac. London: Hodder and Stoughton, [1907]. First trade edition. Octavo. Fifty color plates, including frontispiece mounted on gray stock with captioned tissue guards. All of the plates with the exception of the frontispiece are bound at the end. Publisher's Russet cloth, front cover and spine pictorially stamped in gilt and blue, plain gray end-papers. Neat ink inscription on front free endpaper. A near fine copy in the exceptionally rare gray paper dust jacket printed in black advertising Arthur Rackham's *Peter Pan in Kensington Gardens* on the rear panel and the price of 15/- net on the spine. Minimal chipping to bottom of jacket at spine, inner edges strengthened in some areas, otherwise fine. A remarkable survival. In over fifty years, of the three copies in the original dust jacket that I have seen, this is by far the best example. (DJB)

"*Stories from the Arabian Nights* is Dulac's most important book... The first printing in England of *The Arabian Nights* in October was so sought after that a second printing had to be run in November to provide books to sell at the Leicester Galleries' November-December showing of Dulac's work... This exhibit started Dulac's lengthy relationship with the Leicester Galleries and also with Hodder and Stoughton who henceforth published each year a book with his pictures, thereby solidifying his reputation as an illustrator" (Hughey) "It may have been his friendship with the celebrated connoisseurs, Ricketts and Shannon, that led Dulac to a renewed and closer acquaintance with those Oriental and Greek primitives, which he had already learned to love in his youth... Persian miniatures especially have fascinated him... the fantasies which Scheherazade wove... need a jeweled commentator, and Dulac alone possesses the necessary gifts" (Art critic, Martin Birnbaum, Introduction, Catalog of Dulac exhibition, Scott & Fowles Gallery, NY, December 1916). Hughey 16b.

DB 04366.

**\$1,850**





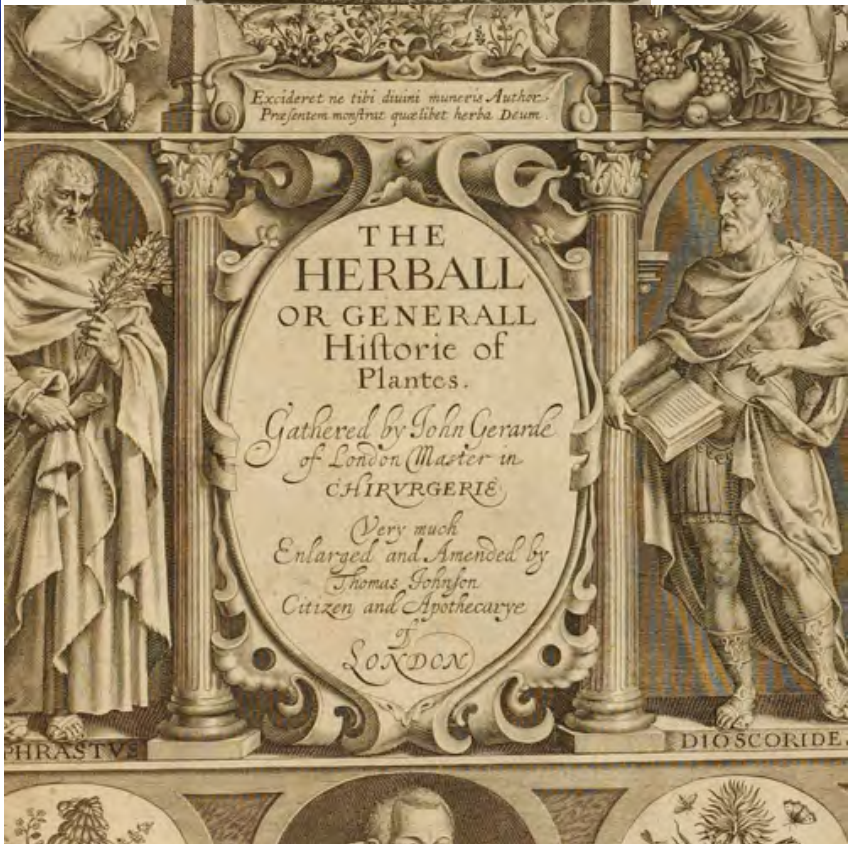
**Second Printing of the Best Edition  
Of The Most Famous English Herbal**

**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 rebaked, 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 herbal [1597] held the field without a competitor for more than a generation. It was not until it began to be noticed abroad that a certain John Parkinson would soon produce a new herbal to take its place, and 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**





**One of the Great Nineteenth-Century Color-Plate Books**  
**One of Fifty Large Paper Copies**

**GERNING, J.J. [Johann Isaac] von.** *A Picturesque Tour along the Rhine, from Mentz to Cologne.* With illustrations of the scenes of remarkable events, and of popular traditions. Embellished with twenty-four highly finished and coloured engravings, from the drawings of M. Schuetz [sic]; and accompanied by a map. Translated from the German by John Black. London: Published by R. Ackermann, 1820. First edition, first issue, (plates unnumbered without later dates per Tooley). One of fifty Large Paper copies. Elephant quarto (16 x 12 3/8 in; 410 x 314 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 T. Sutherland after C.G. Schutz. Text watermarked 1811, 1816, 1818, and 1820, plates watermarked 1816, 1817, 1818. Mid-nineteenth century half calf over marbled boards, rebaked and re-cornered. A fine tall copy, quite spectacular and the finest we have ever seen and with the earliest possible watermarks. Considered to be one of the 'key' color-plate books of any collection.

"The original [unillustrated] German edition was published in Wies-baden 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... Another German edition, this time containing twenty-four views, was published in Frankfurt in 1822... There are definitely later issues of the book... and these can be recognized by having plate numbers at the top right-hand corner. The impressions in these issues are poor and the colouring less good" (Abbey).

Abbey, *Travel*, 217. Martin Hardie, pp. 107-108 and 312. Prideaux, pp. 337 and 375. Tooley 234.

DB 02414.

**\$13,500**





**Gillray Punctures Parliament  
Complete and Exceedingly Scarce**

[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 A<sup>n</sup>J.s.G.y.d. & f.t. and the publication line. Housed loose in a blue cloth portfolio. A very fine set.

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.

James Gillray (1756 or 1757 - 1815), was a British caricaturist and printmaker famous for his etched political and social satires, mainly published between 1792 and 1810. The name of 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 several times thought of marrying her, and that on one occasion the pair were on their way to the church, when Gillray said: "This is a foolish affair, methinks, Miss Humphrey. We live very comfortably together; we had better let well alone." Cf. BM Satires 9197-9201, 9208-13. Wright and Evans 185-196.

DB 02603.

**\$14,500**





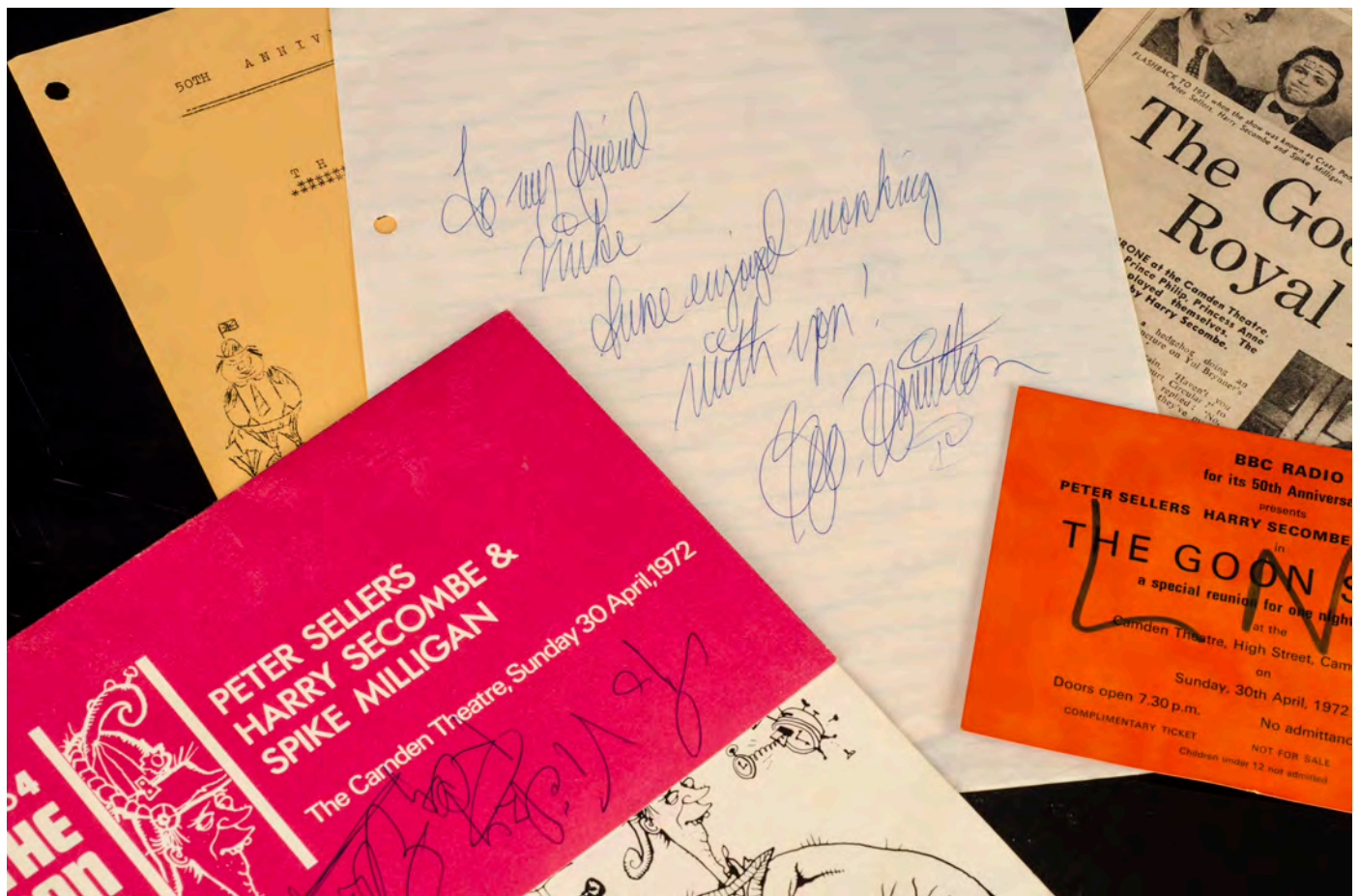
"You Swine... You deaded me !!"  
The Last of the Goon Shows  
Specially Written by Spike Milligan  
for the 50th Anniversary of the BBC

[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. 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 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



**Exceedingly Scarce First Edition  
Complete With the Two Suppressed Plates**

**GRANDVILLE, J.J., illustrator.** *Les Métamorphoses du jour.* Paris: Chez Bulla, 1829. Oblong folio (9 3/4 x 13 3/16 in; 248 x 336 mm). Original lithographed front wrapper dated 1829 bound in at front. Seventy-three hand-colored lithographed plates, including the two 'suppressed' 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. A handsomely bound and fine copy. Very scarce in this, the first edition and exceptionally rare with the two 'suppressed' plates.

"This famous album, which established Granville's early style of bitter burlesque, has become rare. Indeed, it is known to many of his admirers only through the greatly inferior album of seventy wood-engraved reproductions published by Harvard in 1854... Lust, gluttony, anger, and the other deadly sins are stigmatized, now with the blow of a hammer, now with the thrust of a stiletto; while the foibles and humors of mankind also receive due attention. Throughout the series Grandville's choice of beast-heads is inspired; and the force of his conceptions and the wit of his captions rarely falter. Occasionally, he produces a design of universal application that calls Goya to mind, as in the bat and owl creatures bewildered by the sunshine of 'The light that hurts them' (no. 12). Perhaps his most terrifying plate is *Ménagerie* (no. 67), which shows four prison cells. In the first are complacent commercial offenders, enjoying all the comforts of home; in the second violent criminals, sly or stupid; in the third murderers, one with a countenance of the utmost ferocity; in the fourth, political prisoners, quiet and despondent... Granville turned to direct political satire in his final plates, but the publication of his onslaughts on church ('*Famille des scarabées*' no. 72) and state ('*Une bête féroce*,' no. 73) was not permitted in France" (Ray). *Vicaire V*, 775-780. Ray, *The Art of the French Illustrated Book*, 132. Backer 762.

DB 02600.

\$14,500





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

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

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

"In late January [1883] Evans sent a cheque for £287.17.6d., marked 'half profit in 76,403 copies of those books in print' - which included recent German editions of the *Birthday Book* and *Mother Goose*. She accepted Evans's suggestion and planned to illustrate fifty favourite childhood verses by Jane and Ann Taylor, for a book she called *Little Ann and Other Poems*... Austin Dobson... persuaded her to illustrate two poems he had written that had been inspired by her children... Kate also worked daily on *Little Ann* and the year's *Almanack*, all the while looking out for a letter from Ruskin... but it was Stacy Marks who gave her the assurances that Ruskin now failed to offer. He wrote to thank her for *Little Ann*, which he thought was 'on the whole, I might say entirely, your best book...' (Rodney Engen. *Kate Greenaway. A Biography*, pp. 86-104).

DB 04184.

\$11,500



**An Extremely Scarce Henry Heath Hand Colored Alphabet  
Humorous Scenes and Situations in the Life and Adventures of a Sportsman  
With Twenty-Four Superb Hand-Colored Plates in the Original Hand-Colored Pictorial Boards**

**HEATH Henry, illustrator.** *The Sporting Alphabet*. Drawn & Etched by H. Heath. London: C. Tilt, [ca. 1837]. **First edition.** Twelvemo (6 3/8 x 4 1/8 inches; 163 x 105 mm.). Hand-colored pictorial title and twenty-four hand-colored plates. Some light scattered foxing, mainly to verso only of a few plates. Publisher's hand-colored pictorial tan boards, lower 3/4 inch of spine chipped away, original yellow end-papers. Boards slightly dust-soiled otherwise near fine. With the armorial bookplate of Douglas Peter Crossman on front paste-down. A remarkable survival.

According to OCLC & KVK there are just five copies in libraries and institutions worldwide: Art Univ. of Chicago, IL, US; Harvard Univ. Houghton Library, MA, US; Brown Univ. RI, US; Princeton Univ. NJ, US; and the Thomas Fisher Rare Book Library, Toronto, Canada. We have only been able to locate one copy at auction over the past forty years - this actual copy at Christie's South Kensington, London, Sept. 1st, 2008 (lot 52).

"Heath's Sporting Alphabet: Twenty-four laughable Sporting Scenes, Drawn and Etched by Henry Heath. Tastefully done up, 3.s. 6d. plain; 5s. 6d. coloured." (Advertisement dated Nov. 18, 1837 in *The Comic Almanac* for 1838).

"A scarce book containing a humorous plate for each letter of the alphabet No copy in Brit. Mus." (Schwerdt I, p.236).

DB 04426.

**\$6,500**





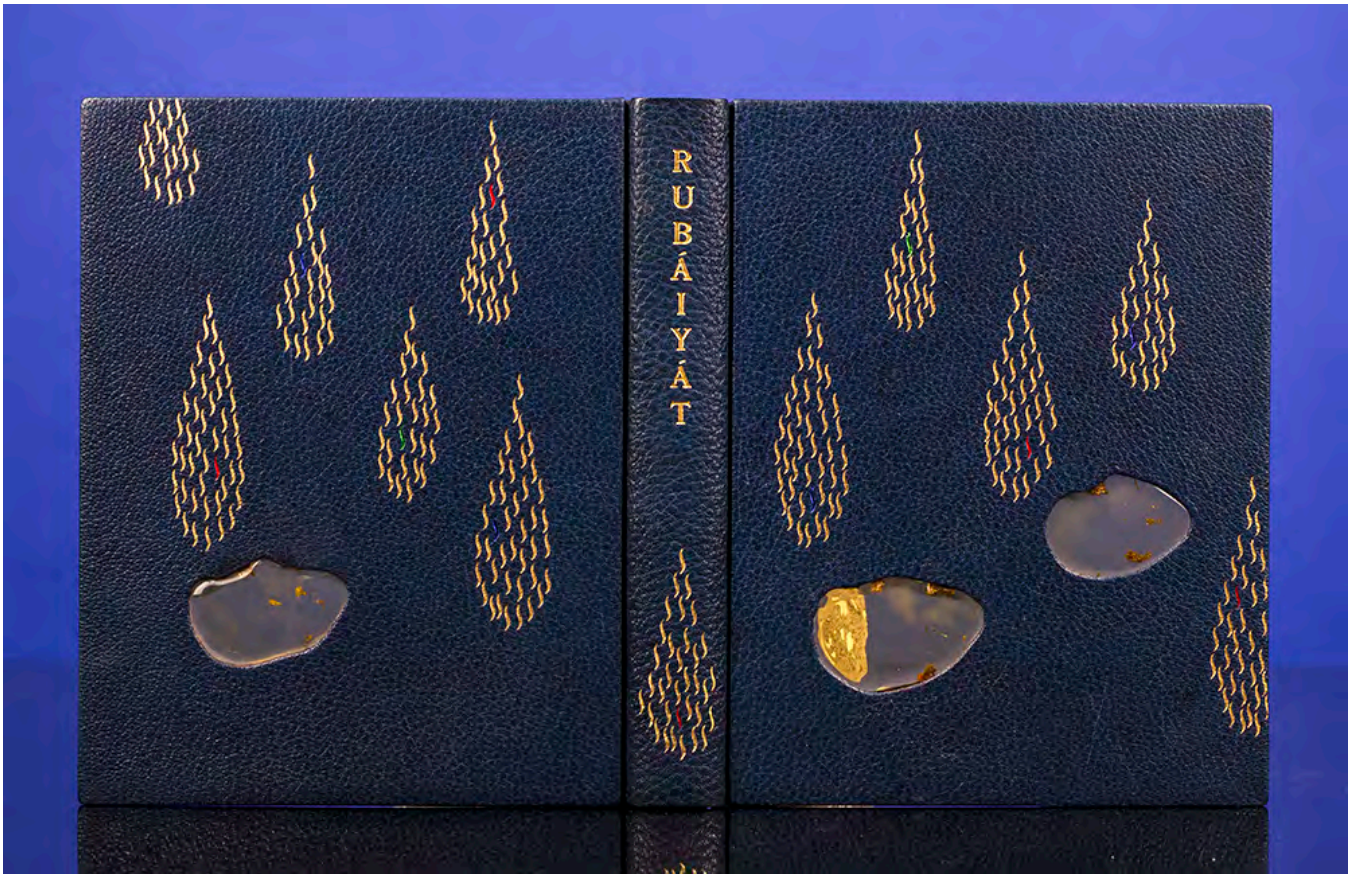
**A Stunning 'Amber' Binding by Lars Hedegaard**  
**Third Prize in the 2015 Society of Bookbinders International Competition**  
**The Rubaiyat of Omar Khayyam, First Trade Edition Illustrated by Edmund Dulac**

[HEDEGAARD, Lars, binder]. [DULAC, Edmund, illustrator]. KHAYYAM, Omar. FITZGERALD, Edward (trans.). *Rubaiyat of Omar Khayyam*... London: Hodder and Stoughton, [1909]. First trade edition. Quarto. Sixty unnumbered leaves of text. Title-page decoratively printed in sepia and light brown. Twenty mounted color plates, including frontispiece, each with a captioned tissue guard. Bound by Lars Hedegaard in full dark blue morocco, front cover elaborately tooled in gilt with five designs of cascading light, each with one shard heightened in blue, green or red. Two large see-through insets of amber showing the end-paper design. Rear cover with six similar designs of cascading light with one large see-through inset of amber, also showing the end-paper design. Smooth spine with single cascade of light with one shard heightened in red and lettered in gilt, hand-made end-papres with a gray and white psychedelic design. All edges gilt, top edge hand-painted with a cascading light design in red. Housed in the original blue cloth clamshell case, flat spine lettered in gilt. Absolutely fine.

This stunning binding won third prize in The Society of Bookbinders International Bookbinding competition of 2015. Complete with a copy of the 2015 Competition Catalog. "Lars Hedegaard Aarhus Denmark. Fine Binding 3rd Prize. The Rubaiyat of Omar Khayyam, Hodder & Stoughton (1901) sic [1909]... Khayyam was a sufi and among the sufis it was a tradition to have ritual dances combined with the burning of frankincense, myrrh and amber. The dancers gyrate, vibrate and tremble into a hypnotic state and when they reach that state they see the world around them as looking through a piece of amber. Amber is traditionally associated with the desert and the nights." (The Society of Bookbinders 2015 catalog. Page 13 with color photograph).

DB 04432.

\$4,750



**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, each titled with letterpress description, finished by hand in color and heightened with gum arabic, several with Minerva head blind-stamp (subscribers copies), all mounted. The first and second series consisted of twenty-nine St. Leger winners and seventeen Derby winners making a grand total of forty-six hand-colored aquatint plates. Ex Libris Norman R. Bobins with his engraved bookplate on inside of clamshell case. 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.



"In 1825 the *Doncaster Gazette* commissioned Herring to paint a series of pictures of the winners of the St. Ledger starting in 1815... W. Sheardown and Sons of Doncaster published these brilliantly engraved prints (by Thomas Sutherland) in 1825... Messrs. Fuller of London... continued the series until the mid-1840s. Fullers also published a similar series of Derby winners after Herring's paintings between 1827 and 1841... These prints provide a 'benchmark' in their quality of painting, engraving and printing which subsequent publishers attempted to emulate, but rarely with such success". (Charles Lane, *British Racing Prints* p.120).

Tooley, 261; Lane, *British Racing Prints* p.121; Mellon *British Sporting and Animal Prints* p.94; Siltzer pp. 145-147.

DB 03267.

**\$22,500**



**A Wonderful Visual Account of the Prussian Court Painter's  
'Progress Around the World'  
In the Publisher's Deluxe 'Cosway-Style' Portfolio Box**

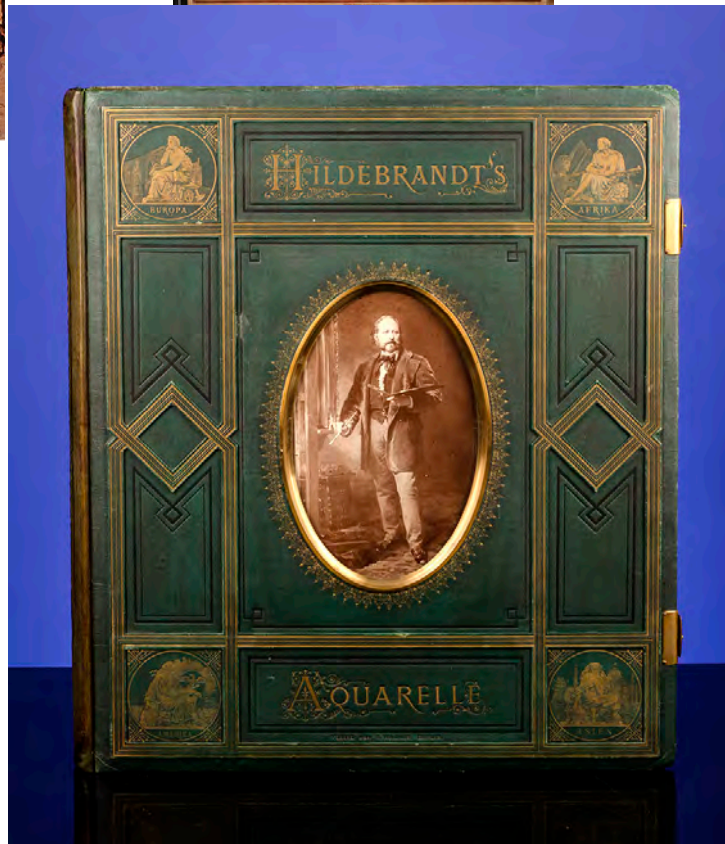
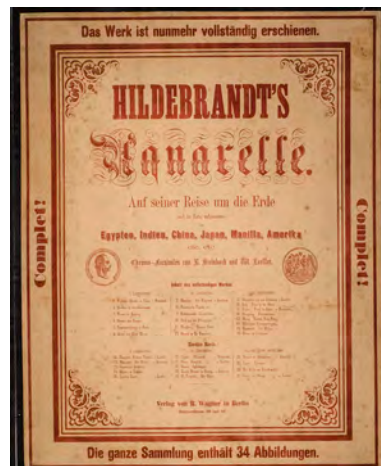
**HILDEBRANDT, Eduard.** *Aquarelle. Auf seiner Reise um die Erde.* [Watercolors. From Nature, taken on his trip around the world]... Berlin: R. Wagner, [1871-4]. First edition. Large folio (21 5/8 x 17 3/4 inches; 548 x 450 mm). Thirty-four fine 'aquarelle' plates by R. Steinbock and W. Loeillot after the original watercolors by Hildebrandt. 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'. In the center is a fine oval sepia portrait of Hildebrandt set under glass within a gilt frame. 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, Japan, 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





### 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.). Minimal dust soiling to plate margins and wrappers. A very fine copy, housed in a fleece-lined quarter black morocco clamshell case.

"These twelve pseudonymous designs were the pastimes of Jean-Baptiste Isabey, a miniature painter of repute, who was the father of Eugène Isabey. Of great verve and spirit in themselves, their grotesque figures, tall or short, fat or thin, provide a link with English caricature of the previous quarter of a century, particularly the work of Thomas Rowlandson. Isabey's situations are as gross and indelicate as his people. Indeed, 'A game of whist' (plate X) is among the least *outré* of his designs. This album foreshadows what was to be the prevailing style among caricaturists of manners in the early 1820s... The series is far livelier than another set of lithographs by Isabey, to which he signed his name, the thirty plates of his *Voyage en Italie* of 1822" (Ray, *The Art of the French Illustrated Book*).

"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). 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. A wonderful copy.

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**





**First Edition, First Issue With Pre Publication Watermarks  
Fifty-Five Superb Hand-Colored Aquatint Plates**

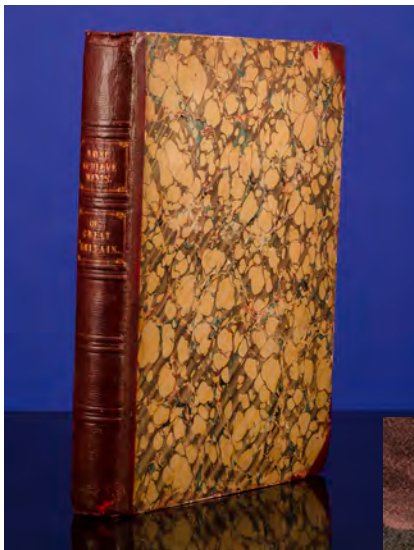
**JENKINS, James.** *The Naval Achievements of Great Britain from the Year 1793 to 1817.* London: Printed for J. Jenkins... by L. Harrison, [1817]. First edition, First Issue With Pre-Publication Watermarks Large quarto (13 7/8 x 11 5/16 inches; 352 x 287 mm.). Including dedication, introduction, list of plates and list of subscribers and [74] leaves of descriptive text. Engraved title with hand-colored vignette and fifty-five hand-colored aquatint plates by T. Sutherland, J. Baily, and J. Jeakes after T. Whitcombe and Pocock. One uncolored plate with plan of the Bombardment of Algiers and plan of the Battle of Trafalgar. Text watermarked J. Whatman 1812; twelve plates watermarked J. Whatman 1811 and two plates watermarked J. Whatman 1816. Bound without the list of subscribers. Contemporary half red roan over marbled boards. Spine with five double raised bands, ruled in blind and lettered in gilt in compartments. Armorial bookplate of William Hutton on front paste-down.

A large and tall example (Abbey's copy measured 13 1/8 x 10 5/8 inches). In this copy, which is a first issue with pre-publication watermarks throughout, the engraved-title vignette is colored. This is quite unusual with early issues as all the literature states that only later issues had the title vignette colored.

"As in the "Martial Achievements" there are late issues of the plates which must be examined to see that the watermarks are pre-publication. Some copies of this work have one or two additional plates, namely portraits of Nelson and Lord St. Vincent. The work is complete without them. Copies were issued with the plates on India paper and also in etched outline. Some large-paper copies have the plates in three states. More sought after than the Martial Achievements, it is becoming uncommon". (Tooley p. 234-5).

DB 04313.

**\$14,500**





**A Fresh and Dainty Tale, Illustrated by Hugh Thomson  
In a Fine Pictorial Inlaid Kelliegram Binding**

**KELLIEGRAM BINDING. THOMSON, Hugh, illustrator. ALLEN, James Lane.** *A Kentucky Cardinal and Aftermath.* By James Lane Allen author of 'The Choir Invisible' etc. London: MacMillan and Co., Limited, [November] 1901. Octavo. Forty-eight full-page illustrations and numerous drawings within the text. Some occasional light foxing, otherwise fine. First edition, second impression with Hugh Thomson illustrations (published one month after the first impression). Bound by Kelliegram ca. 1901. Full dark green morocco with a double gilt border enclosing a varicolored morocco pictorial onlay reproducing part of the Hugh Thomson illustration on page 40, "Certain ladies who bow sweetly to me." Spine with five raised bands, decoratively tooled in a floral design and lettered in gilt in compartments, gilt board edges and turn-ins, red silk liners and endleaves, all edges gilt.

Hugh Thomson's (1860-1920) style seems to have emerged fully formed and to have corresponded perfectly with popular taste, and, while he refined his technical skills during his career, he rarely departed from it. A contemporary of the Brock brothers, he shared their feeling for line, detail, and period atmosphere but remained untouched by the aesthetic movement and the work of other contemporaries such as Arthur Rackham or Edmund Dulac. Reflecting successfully the nostalgia of the time, his fine line drawing of rural characters and gentle countrified society appealed to the imagination of the public; most of Thomson's best-known work is in this idiom. This style sat lightly on the page and reproduced well in smaller formats.

DB 04381.

\$3,750



**First Edition of One of the Rarest of Athanasius Kircher's Books  
"Post-Vesuvius Crosses"**

**KIRCHER, Athanasius.** *Diatribes de prodigiosi Crucibus...* Roma: Vitale Mascardi, 1661. First edition. Small octavo. Roman and italic type. Woodcut initials, head- tailpieces. Nineteenth century full vellum, spine lettered in manuscript. Slight burn mark affecting 1/4 x 1/2 inch of 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. Housed in a fleece-lined half black morocco clamshell case.

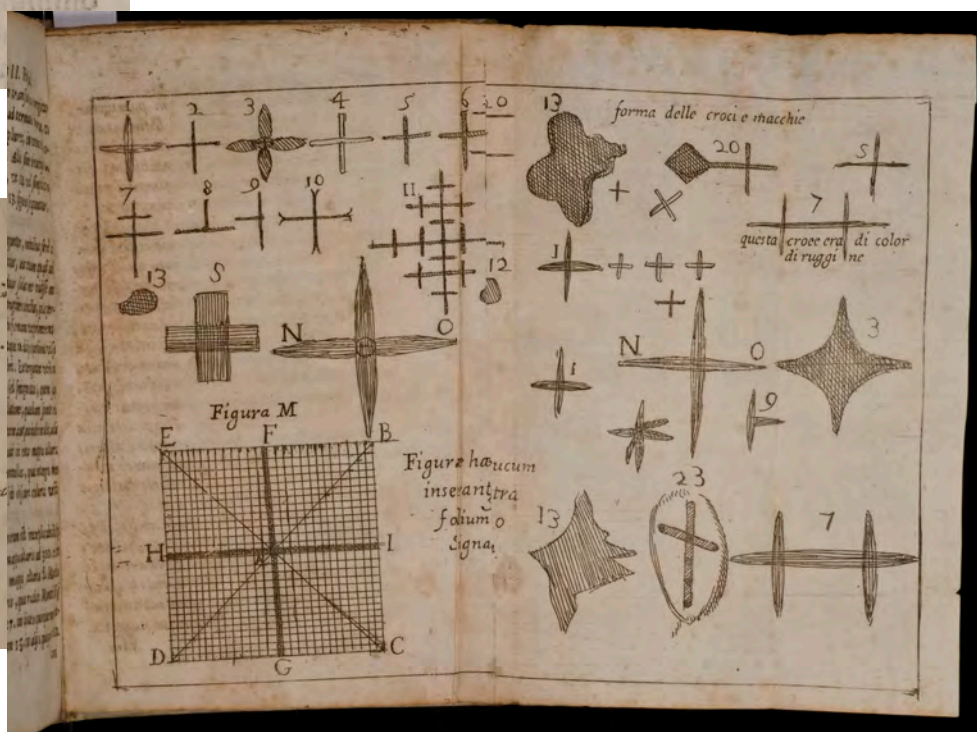
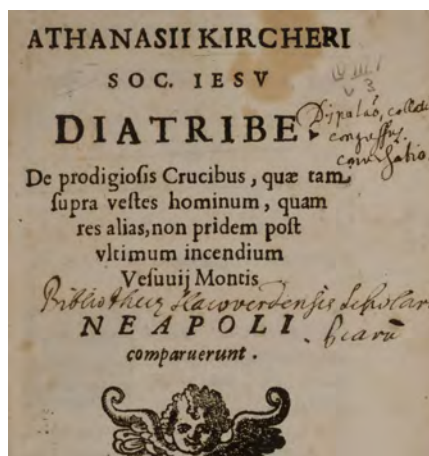
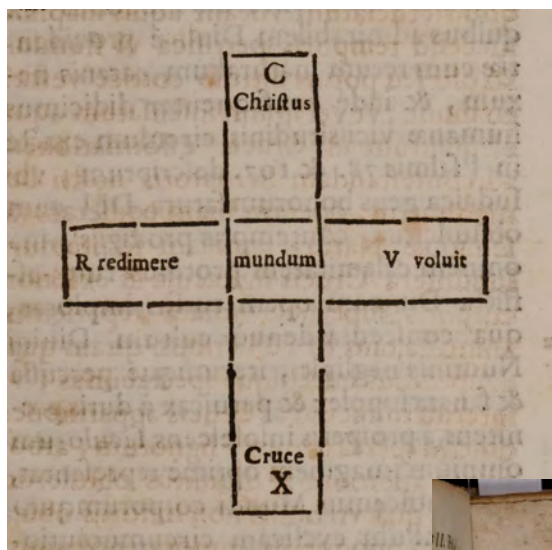
"During 1661 a further work was published by Kircher which brought a refreshingly rational approach to a problem worrying the people of Naples. Mysterious crosses had been appearing on clothing and all manner of fabrics. In this *Diatribes de prodigiosis crucibus* Kircher proved that the suspected indication of heavenly wrath was little more than the presence in the air around Vesuvius-dominated Naples of minute specks of volcanic ash, settling on the texture of woven cloth." (John Fletcher. *A study of the life and works of Athanasius Kircher*, p. 51).

One of the rarest of all works in first edition by Kircher and near impossible to find in the marketplace, *Diatribes de Prodigiosis Crucibus* "attempts to explain the uncanny appearance of crosses on clothing and other objects immediately after an eruption of Vesuvius in 1660. He begins by discussing the history of similar appearances and the nature of miracles in general. God, he says, works by natural means, and miracles can therefore be explained rationally...Nevertheless, he argues, the crosses are a portent from God warning the people to repent. This approach is an excellent illustration of Kircher's position between the two worlds of the seventeenth century, the scientific and the orthodox" (Merrill).

Kircher: Merrill 16. Brunet III, 67. Graesse IV, 21. Sommervogel IV, 1059.18. Clendening 9.12.

DB 03235.

**\$12,500**





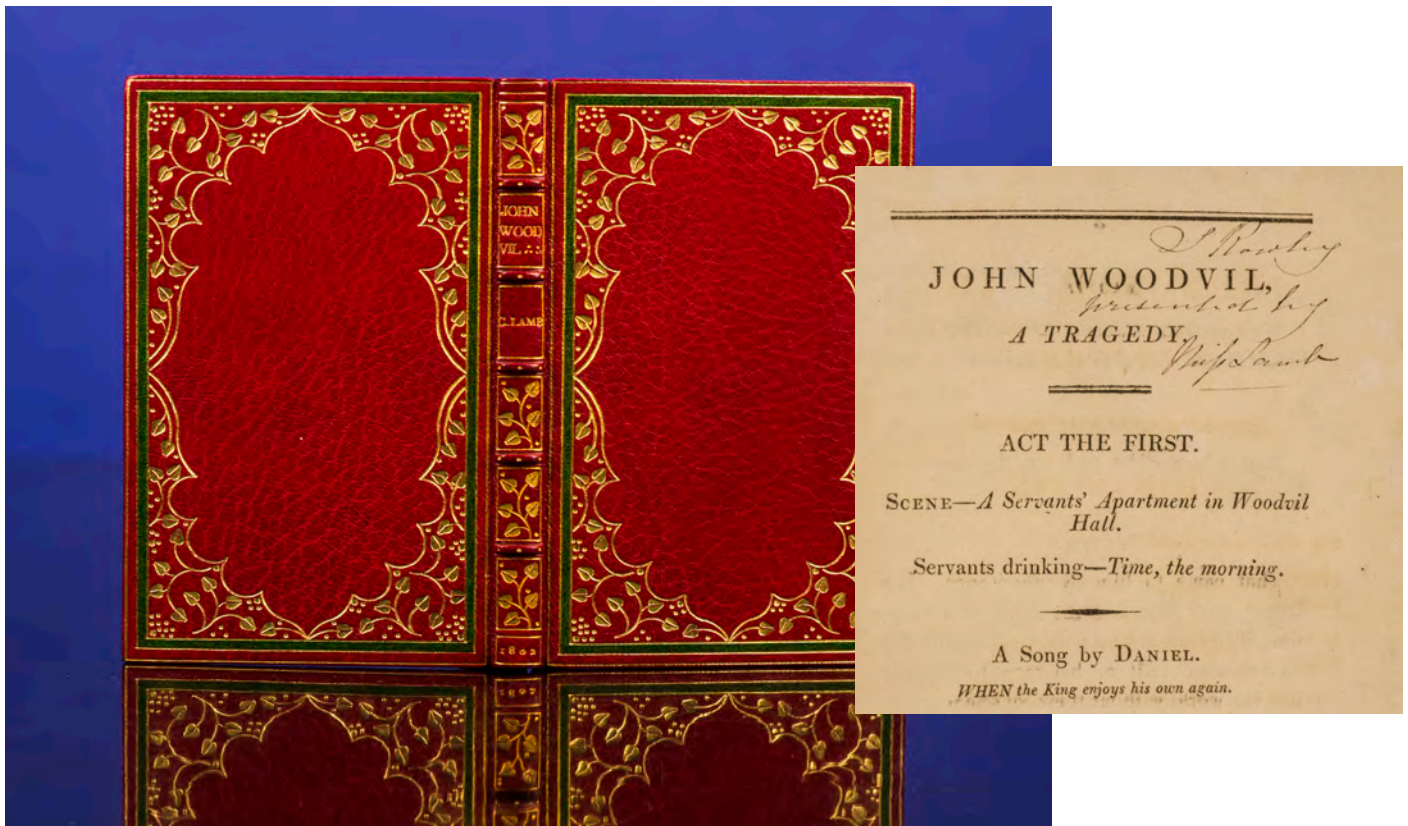
Charles Lamb's First Play Containing Mary Lamb's First Appearance in Print  
A Superb Late Nineteenth Century Inlaid Binding by Henry T. Wood  
A Presentation Copy Inscribed on the First Leaf of Text by Mary Lamb

LAMB, Charles. [LAMB, Mary]. [WOOD, Henry T., binder]. *John Woodvil*. A Tragedy. By C. Lamb. To which are added Fragments of Burton, the author of *The Anatomy of Melancholy*. London: Printed by T. Plummer... for G. and J. Robinson, 1802. Presentation Copy inscribed on the first leaf of text "S. Rowley, Presented by Miss Lamb". Containing on pp. 106/107 the poem 'Helen' - Mary Lamb's first appearance in print. First edition. Small octavo. Beautifully bound ca. 1900 by Henry T. Wood. Full crimson levant morocco, both covers with ornamental inlaid green morocco frame enclosing a curvilinear design of gilt flowers and stems with delicate gilt pointille. Spine with five raised bands, decoratively tooled in a floral design and lettered in gilt in compartments. Gilt-ruled board edges, and turn-ins, green morocco inlaid doublures with an inlaid darker red morocco frame which has gilt flowers and stems intertwined, green watered silk endleaves, top edge gilt. A very fine example with the bookplate of celebrated collector W.K. Bixby on verso of front endpaper. Housed in the original maroon morocco slipcase.

The bookbinding firm of Henry T. Wood of London was established in 1875 and although not as well known as Sangorski & Sutcliffe or Zaehnsdorf, they executed a number of spectacular bindings. In the twentieth century, Thomas Harrison and W. Topping were partners in the firm, and under their stewardship Wood of London apparently executed more progressive designs than other major firms from this time; Thomas Harrison (1877-1955) was a bookbinders' bookbinder. In 1939 the company merged with Sangorski & Sutcliffe.

DB 04403.

\$8,750



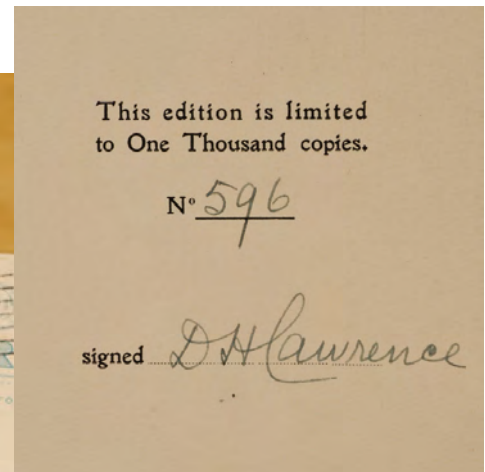
**A Fine First Edition of "Lady Chatterley's Lover"**  
**Complete with the Rare Dust Jacket, Very Rare Original Glassine Wrapper**  
**With Signed Postcard from Lawrence to his Sister-in-Law**

**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.

The original pale yellow dust jacket is unprinted, little more than a piece of wrapping paper, to both camouflage a "dirty" book and protect it during shipping. The book underneath is so perfect as to leave little doubt that it was set aside untouched, unread, and covered with this dustjacket and the original glassine wrapper (which has protected the paper dust jacket) since it was published.

Laid in is a postcard (written in German) from D.H. Lawrence, addressed to the Frau Baronin von Richthofen. There were two Baronin von Richthofens. One was Lawrence's wife Frieda and the other was her sister Else. Since Frieda was with Lawrence on this trip, the recipient was probably Else. In the postcard, Lawrence says he is traveling this morning to El Paso and is sending the pictures of the ranch today. The ranch was the Taos property, now known as the D.H. Lawrence Ranch, given to the Lawrence's by Mabel Dodge Luhan and was the place to which Frieda retired after Lawrence's death. The postcard is signed "DHL", is dated "Santa Fe. 18 Okt" and is postmarked October 18th, 1924.

*Lady Chatterley's Lover* is tripled with *Ulysses* and *Tropic of Cancer* as the seminal suppressed books from the first half of the twentieth century.  
DB 03102. **\$18,500**





**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 (Petits sujets des diableries manquent le plus souvent, nos. 19 and 26: Paris / London: Aubert / Tilt, 1832) with thirty-five illustrations; a total of fourteen plates in all. Traditional oriental string binding c. 1980 by an unknown hand in full walnut-stained leather with wood-grain highlights over flex-boards with a 159 x 159 mm 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.

Scarce complete. OCLC records only one copy in institutional holdings worldwide. ABPC records only one complete copy at auction since 1923. The album was typically broken up with the prints sold individually and complete copies have become enormously rare.

Impish devils dance, make merry, kidnap young maidens, engage in scatological activities, make mischief upon men and women. and generally have a hell of a time as rascals frolicking in diabolical fun. It is the most famous of all works, paint or print, by Le Poitevin, whose "Devilries" established a genre in the wake of the Romantic school's Mephistopheles and Faust, from scenes to fright to scenes that, as here, delight with lively charm. Le Poitevin's devilries with their light, devilish humor became extremely popular with other artists, such as Michael Delaporte and Bayalos.

DB 02833.

**\$9,000**



**First Openly Published U.S. Edition Illustrated and Signed By Henri Matisse**

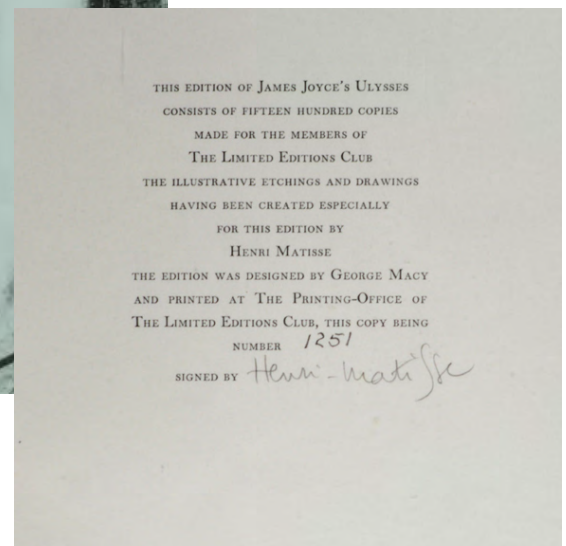
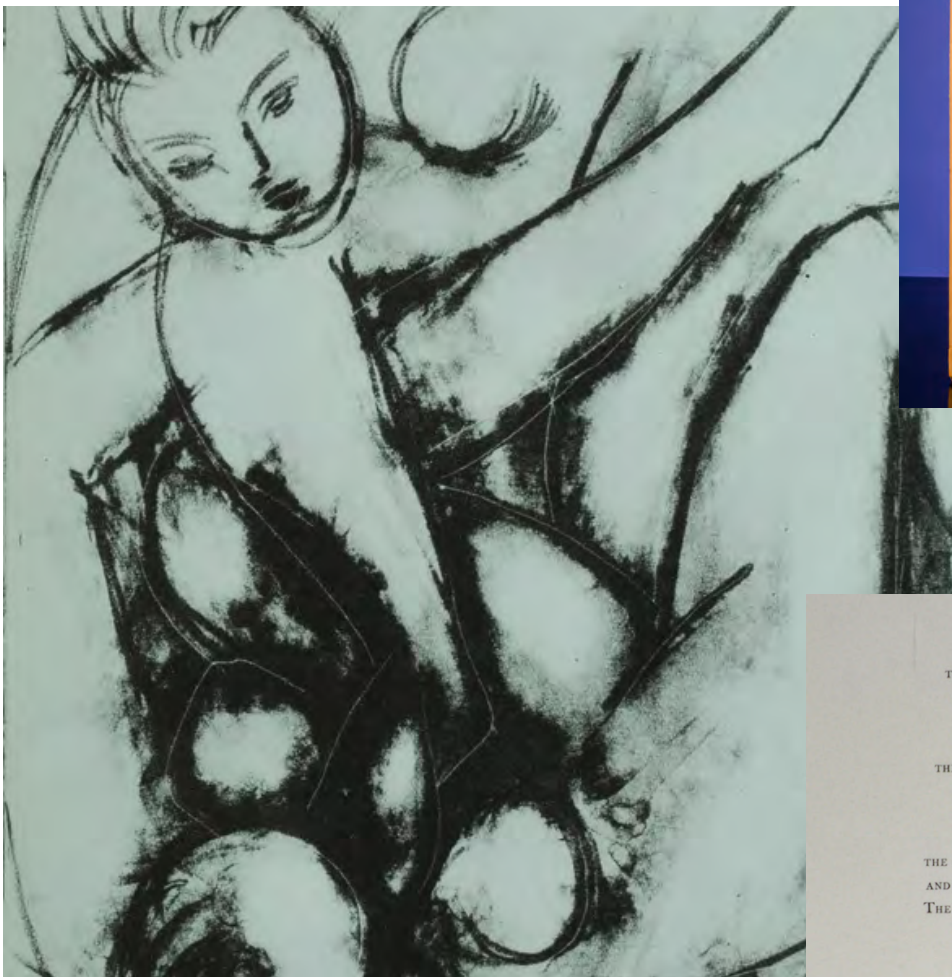
[LIMITED EDITIONS CLUB]. JOYCE, James. [MATISSE, Henri, illustrator]. *Ulysses*... New York: The Limited Editions Club, 1935. First openly published American edition, limited to 1500 numbered copies signed by the artist. Large quarto. Twenty-six plates printed by hand, and twenty lithographic drawings, made as studies for the etchings. Publisher's brown Bancroft buckram embossed in gold from a design by LeRoy H. Appleton. The gilt on the spine very slightly dull otherwise a very fine copy in a very good publisher's original slipcase. With The Limited Editions Club Monthly letter Number 77, October 1935, loosely laid-in. Whether signed by both or just Matisse, this edition of Joyce's modern classic remains amongst the most desirable and collectible illustrated books of the twentieth century and one of the few *livres d'artistes* of the pre-WWII era.

When Limited Editions Club founder and publisher George Macy decided to commission Henri Matisse to illustrate his edition of James Joyce's *Ulysses*, he was boldly moving into difficult territory: the scandalous *Ulysses* had been branded obscene and banned in the United States until 1933, just two years prior to this edition. When Macy initially approached Matisse, the artist confessed that he had not read the book; Macy provided him with a French translation. "The very next morning, M. Matisse reported that he had read the book, that he understood its eighteen episodes to be parodies of similar episodes in the *Odyssey*, that he would like to give point to this fact by making his illustrations actually illustrations of the original episodes in Homer!" (Macy).

Macy's original plan was for Joyce to sign each of the 1500 copies along with Matisse. The author only signed 250. The reasons are apocryphal: His poor eyesight was strained by the effort; writer's cramp; or umbrage that Matisse had illustrated Homer's *Odyssey* rather than his.

DB 03384.

**\$6,500**





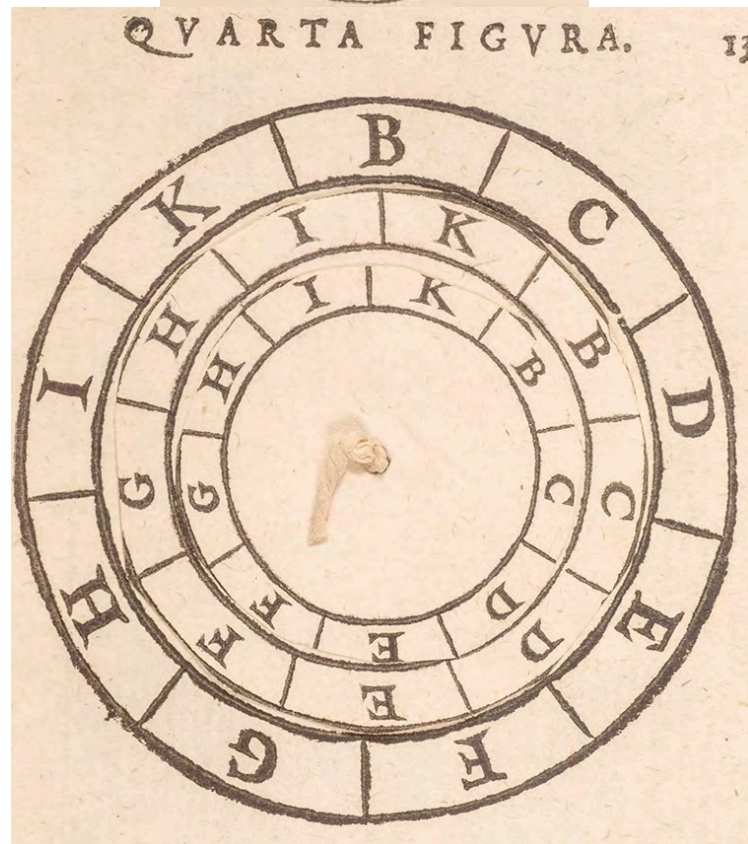
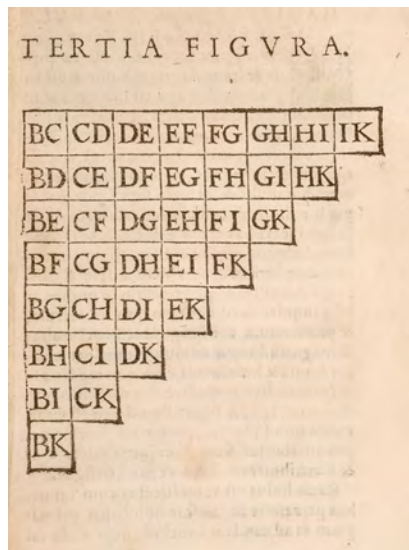
**A Remarkable Survival of 'Three Books by Ramón Lull - 'Doctor Illuminatus'  
One of Athanasius Kircher's Greatest Influences**

**LULL, Ramón.** *Opusculum Raymundinum de auditu Kabbalistico sive ad omnes Scientias introductorium...* 1578. Third Edition, the previous two appeared in 1518 and 1538 in Venice, all of which are very rare. 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". A fine copy of a rare and important work which includes among its five plates a volvelle mounted with its two movable parts still present. [Together with]: *Ars Brevis Illuminati Doctoris Magistri Raymundi Lull...* 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. A fine copy of a rare and important work with the plate with the volvelle mounted with its two movable parts still present. [Together with]: *Articuli Fidei Sacrosanctae ac Salutiferae legis Christianae cum corundem perpulchra introductione...* Paris: Apud Aegydius Gorbinus... 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, Poet, Philosopher, Alchemist, Catalan Mystic - also known as Doctor Illuminatus. "The German Jesuit Athanasius Kircher (1601-1680), scientist, mathematician, cryptographer, and student of Egyptian hieroglyphics, was also a confirmed Lullist. He published in Amsterdam in 1669 a huge tome of nearly 500 pages titled *Ars magna sciendi sive combinatoria*. It abounds with Lullian figures and circles bearing ingenious pictographic symbols" (Gardner, Martin. *Logic Machines and Diagrams*).

DB 03734.

**\$9,500**





**The First Practical Treatise on Navigation  
Second Italian Edition**

**MEDINA, Pietro da.** *Arte Del Navigare dell'ecel 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. Numerous woodcut head pieces and initial letters. Early ink name on either side of woodcut, library blind-stamp at top of title. Contemporary mottled calf, spine with four raised bands, decoratively tooled and lettered in gilt in compartments. 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.

"The Venice blocks were used again in a Venice edition by Tomaso Baglione. Six blocks of the 1554 set, apparently lost, were replaced by repetitions, and several blocks were turned in printing. Tables and calendar. Type ornaments. Putti, historiated and foliated initials. The historiated initials include a set of burning cities. Roman letter, text endings in decorative forms." (Harvard. *Italian 16th Century Books*, p. 440). The "Art of Navigation" by Pietro da Medina was the first printed treatise to deal exclusively with Nautical science. It was first published in Spanish as *Arte de Navegar* in Valladolid in 1545. The present copy is the second Italian edition, and was translated by Vincenzo Palentino. Intended as an instructional manual for those voyaging to the New World, Medina's *Arte del Navigare* is the first treatise to give reliable information on the navigation of American waters.

DB 03774.

\$9,500





"Just like Love is yonder rose, Heavenly fragrance round it throws..."

Luis de Camoens - Portugal's Greatest Poet  
A Wonderful Inlaid Binding by Charles Meunier

[MEUNIER, Charles, binder]. CAMOENS. Luis de. *Love Poems from the Portuguese of Luis de Camoens*. By Lord Viscount Strangford. [London]: Privately Reprinted, 1886. Limited to 50 copies on Japan Paper, signed 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. 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. At age sixteen, he joined master binder Marius-Michel's workshop. He 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). Luís Vaz de Camoens (c. 1524-1580), is considered Portugal's and the Portuguese language's greatest poet.

DB 03821.

\$8,500





**Miniature 'Alice' and 'Through The Looking-Glass'  
In Two Hand-Painted and Inlaid Bindings by Roland Meuter  
With Two Wonderful 'Split' Fore-Edge Paintings by Susanne Smajic**

[MINIATURE BOOKS]. MEUTER, Roland, binder. [SMAJIC, Susanne, fore-edge painter]. CARROLL, Lewis. *Alice's Adventures in Wonderland*. Illustrated by Sir John Tenniel. Leipzig: Miniaturbuchverlag, 2005. [Together with]: MEUTER, Roland, binder. [SMAJIC, Susanne, fore-edge painter]. CARROLL, Lewis. *Through the Looking-Glass And What Alice Found There*. Leipzig: Miniaturbuchverlag, 2013. Limited to 250 copies. Two miniature volumes. With two engraved frontispieces and numerous illustrations throughout the text, all by Sir John Tenniel. Individually bound in 2005 (Alice) and 2013 (Looking-Glass) by Roland Meuter. Full green morocco with elaborate inlaid and hand-painted designs. The Alice with the March Hare on the front cover and Alice on the rear cover, both characters surrounded by playing cards. Smooth spine lettered in gilt and with a hand-painted design of the Alarm Clock, top and bottom edges gilt with a 'hammered' finish, the fore-edge plain gilt with a beautiful 'split' fore-edge painting by Susanne Smajic: The Dodo hidden beneath the gilt on the left hand side and Tweedledum on the right-hand side. The Looking Glass similarly bound with the Queen of Hearts on the front cover and The Cheshire Cat on the rear cover, both characters surrounded by playing cards. Smooth spine lettered in gilt and with a hand-painted design of three playing cards, top and bottom edges gilt with a 'hammered' finish, the fore-edge plain gilt with a beautiful 'split' fore-edge painting by Susanne Smajic: The Dodo hidden beneath the gilt on the left hand side and Tweedledum on the right-hand side. Both volumes housed in felt-lined full green morocco clamshell cases with marbled paper edges and black floral emblems on sides and lettered in gilt on spines. Very fine copies. **Roland Meuter** is a bookbinder in Weggis, Switzerland. His bindery is located at Höchstrasse 39. He has been producing fine, unusual and creative bindings since 1998.

DB 04109.

\$7,500





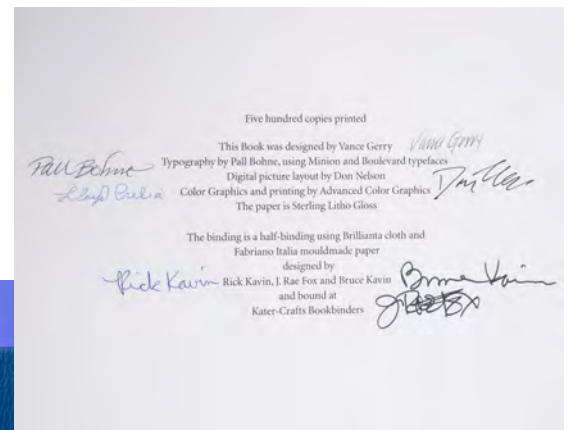
**Limited To Six Special Copies**  
**This Copy In A Spectacular Designer Binding by Tini Miura**

[MIURA, Kirsten Tini, Binder]. MIDDLETON, Bernard C. *A Catalog of the Thirty-Three Miniature Designer Bindings of You Can Judge a Book By Its Cover*. Compiled by Mel Kavin. Kater-Crafts Bookbinders: Pico Rivera, California, 1998. First edition, limited to six copies specially bound, and signed by each of the thirty-three contributing binders, the book designer, the printer, and all people listed in the colophon. Oblong quarto. Color photo-illustrated throughout. A spectacular designer binding by Tini Miura of full blue crushed morocco with varicolored onlaid morocco "books", tiny green and blue metallic stars, and title and author lettering in gilt ribboned across the covers. Custom gold-foil doublures, custom hand-watercolor endpapers, hand-painted top-edge. A pristine copy. Housed in the original linen, fleece-lined clamshell case.

Kirsten Tini Miura was born in 1940 and in her late teens embarked on a three year course on bookbinding in Kiel and Flensburg, in her native Germany. At the end of her examinations, her bindings were chosen as the best in all of West Germany. Following this she studied with Hugo Peller in Switzerland and at the Royal Bindery in Stockholm. In the mid 1960s, she spent a year working at the famed École Estienne in Paris. After establishing her own bindery in Stockholm, she went to Tokyo, Japan where she established her own bindery and met her future husband, the publisher Einen Miura. She still has a bindery in Tokyo, as well as one in Long Beach, California where she also teaches master classes.

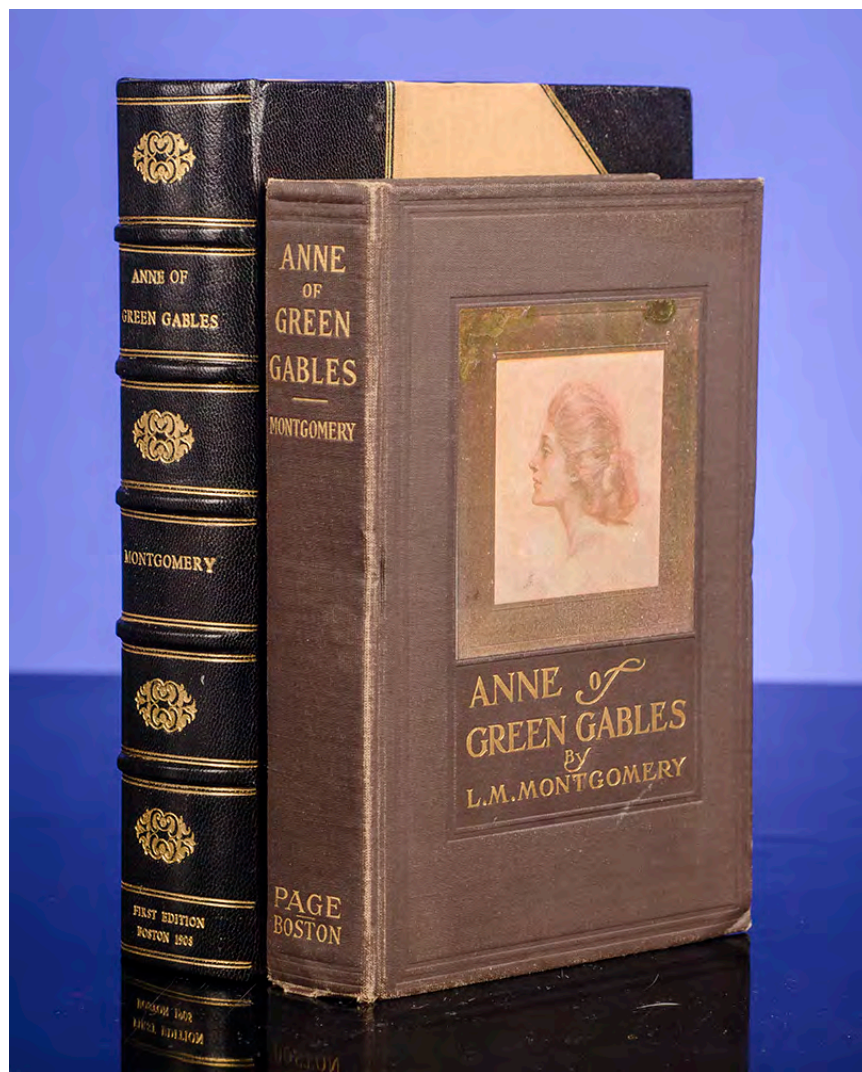
DB 02857.

\$8,500



**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. 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".



Written for all ages by Canadian author Lucy Maud Montgomery (1874-1942), *Anne of Green Gables* 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. Since publication, *Anne of Green Gables* has sold more than 50 million copies and has been translated into 20 languages. Numerous sequels were written by Montgomery, and since her death, another sequel has been published, as well as an authorized prequel. The original book is taught to students around the world. It has been adapted as film, made-for-television movies, and animated and live-action television series. 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**



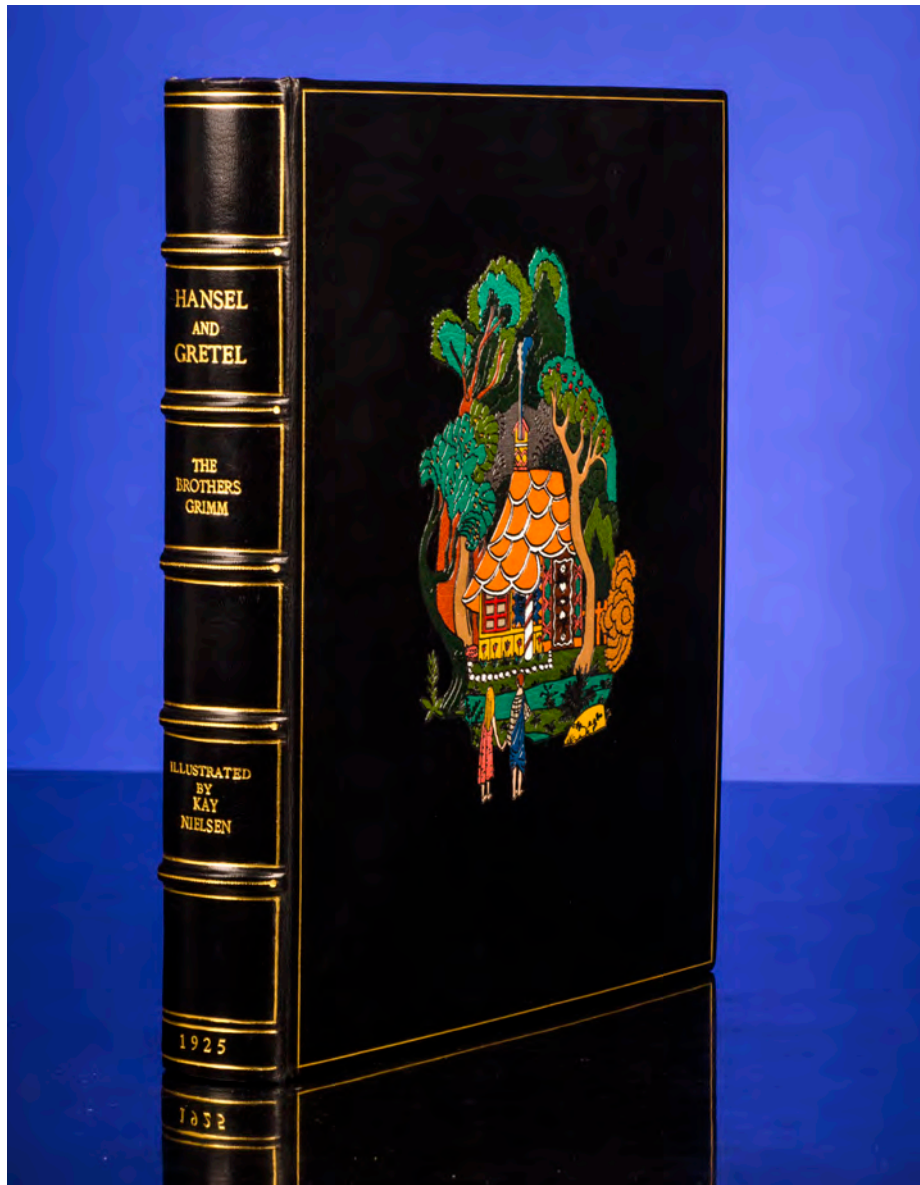
**Limited to 600 Copies Signed and Numbered by the Artist  
In a Wonderful Multi-Colored Inlaid Binding by The Chelsea Bindery**

NIELSEN, Kay (artist). GRIMM, Jacob and Wilhelm. *Hansel and Gretel and Other Stories* by the Brothers Grimm. New York: George H. Doran Company, [1925]. **American signed limited edition**, comprised of 600 copies numbered and signed by the artist. Large quarto. Twelve mounted color plates, with descriptive tissue guards. Ten black and white plates (included in pagination). Title and initials letters printed in red and black. Handsomely bound by The Chelsea Bindery in full black crushed levant morocco, covers ruled in gilt, spine with five raised bands, bordered and lettered in gilt in compartments, gilt board edges, decorative gilt turn-ins, plum end-papers (original decorative end-papers preserved), top edge gilt, others uncut. The front cover with a superb multi-colored morocco design replicating the color plate facing page eight "They saw that the cottage was made of bread and cakes." illustrating the story of Hansel Gretel. A very fine copy.

"In an attempt to reinvigorate the market for gift books after the war, Hodder & Stoughton resumed the publishing of Kay Nielsen's books, though on a more modest scale. In 1924 they published a work that Nielsen had begun in 1912, *Hans Andersen's Fairy Tales*, including sixteen stories illustrated with twelve watercolors. Nielsen returned to London, and in 1925 his final book for Hodder & Stoughton, *Hansel and Gretel*, appeared with twelve color plates" (Susan E. Meyer, *A Treasury of the Great Children's Book Illustrators*, p. 206). Larkin, p. 13.

DB 04045.

\$7,500



## Scarce Dance of the Tarantula - Step By Hand-Colored Panorama Step

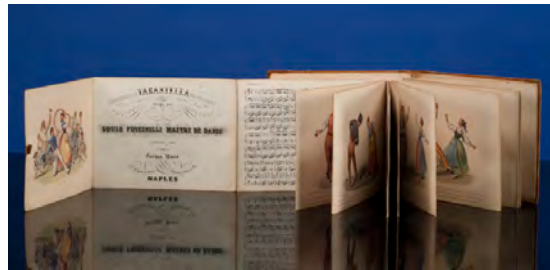
[PANORAMA]. DURA, Gaetano. *Souvenir de la Tarantella Napolitaine* dirigée par Louis Puccinelli Maître de Danse dessinée par Gaetan Dura. Naples: Gatti et Dura, n.d. [c. 1834]. First edition. Oblong octavo (5 7/16 x 7 1/8 in; 138 x 181 mm). Hand-colored frontispiece, engraved title, one plate of music notation, and seventeen hand-colored lithographed plates with captions, in accordion format unfolding to 142 1/2 inches. Contemporary half calf over patterned paper boards. Gilt-rolled spine. Armorial bookplate of Mountgarret. An excellent copy of a scarce work.

ABPC records only one complete copy at auction since 1923; an incomplete copy with only ten plates was sold in 1955. OCLC/KVK note only three institutional copies, at Harvard, NYPL, and Austria State Library.

"Also due to the trend of the illustration of the Neapolitan folklore, but more didactic, it is the lithographic album titled *Tarantella*. Neapolitan Dance, drawn entirely by Dura [1805-1878], published in Naples in 1833, and lithographed by Gatti in 1834. Dura's [*Souvenir de la Tarantella Napolitaine*], a very important document for the reconstruction of the Neapolitan tarantella, presents nineteen plates, accompanied by captions that explain, step by step, all the different phases of the dance. The style of the illustrations is basic: two dancers, drawn not without a certain grace and accuracy, move isolated on a white background completely devoid of any decoration or pittoresco. In the mid-1830s Dura became associated with Gatti, founding a lithographic establishment that soon became one of the most important in Naples. The brand of 'Gatti and Dura' published prints, calendars, atlases, graphic novels and works of popular nature, such as almanacs and miscellanies" (Encyclopedia Treccani.it, L'Enciclopedia Italiana).

DB 02010.

\$8,500





**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. Covers decoratively bordered in gilt, smooth spine elaborately tooled and lettered in gilt in compartments, gilt board-edges and wide gilt decorated turn-ins surrounding a gilt decorated border of green morocco which in turn surrounds a gilt bordered paste-down of tree calf, marbled endleaves, all edges gilt. A little light offsetting from the plates to the text only. A wonderful and early copy in a fine 'Regency' binding.

According to Abbey, "copies exist without the name of Papworth on the title-page, but no evidence can be adduced regarding priority of issue. Copies carrying Papworth's name are somewhat scarcer than those without" (Abbey, *Scenery*). "His [Papworth] select Views of London, containing seventy-six unsigned plates to which he wrote the text, is a very interesting record of past London, with representations of City churches and other topographical features now no longer in existence. The preface opens with the following sententious introduction: "The Metropolis of a country so distinguished for its opulence, for the munificence of its public bodies, and the liberality of its individuals, must be interesting in all its features. The portraits of its palaces, churches, public buildings, and squares, are useful commentaries of its history --- they present documents of our national character, and record the progressive advancement of our commerce, science and arts."" (S.T. Prideaux. *Aquatint Engraving*, p. 144). Abbey, *Scenery*, 217. Tooley 361. Martin Hardie, pp. 112, 312. Prideaux, pp. 144, 147.

DB 03781.

\$8,500



**An Early Example of Alice Pattinson's Fine Binding  
One of Douglas Cockerell's Students**

**PATTINSON, Alice, binder. PATER, Walter.** *Marius the Epicurean*. His Sensations and Ideas... London: Macmillan and Co., 1885. Second Edition. Two octavo volumes. Bound by Alice Pattinson in 1904. Crushed navy blue morocco, covers with matching designs on front and rear, featuring a symmetrical chevron-like design enclosed within an inlaid green morocco border at the edges of the covers richly decorated with gilt leaves, dots, and corner flowers. Spines with five raised bands, similarly decorated in gilt with olive morocco inlaid borders elaborately decorated and lettered in gilt in compartments. Gilt-ruled board edges and wide turn-ins triple-ruled in gilt, dark green paste-downs and endleaves, top edges gilt, others uncut. The bindings are in fine condition with absolutely no signs of wear. An early example of Alice Pattinson's fine work, one of Douglas Cockerell's students.

Alice Pattinson was one of a small group of distinguished female binders at work in England at the turn of the century. Among other distinctions, she was chosen as one of the three women employed to bind the forty copies of the Ashendene "Song of Songs" (1902), the illuminated book printed on vellum that stands as one of the greatest achievements of the modern private press movement. "Alice Pattinson (Mrs. Raymund Allen) was also one of Cockerell's pupils, and she set up her bindery in his rooms at 29 Gilbert Street when he moved out to Ewell in 1902. She received a good deal of praise for her bindings, which were illustrated in *Art Workers Quarterly*, *Art Journal*, and *The Art of the Book* (1914). Her work was indeed to a very high standard, but, like Sarah Prideaux, she had professional help. She must have bound a few books under Cockerell, but virtually all her later bindings were forwarded by her partner Else Hoffman, and finished by George Fisher, who at the time was one of the finest finishers in England..." (Marianne Tidcombe. *Women Bookbinder 1880-1920*, p. 170).

DB 04428.

**\$6,500**





**Charles Perrault's Fairy Tales**  
**One of Twenty-Five Copies Printed on Papier Chine**

**PERRAULT, Charles.** *Les Contes Des Fées, en Prose et en Vers*, de Charles Perrault. Nouvelle Édition. Revue et corrigée sur les éditions originales, et précédée d'une lettre critique, par Ch. Giraud, de l'institut. Paris: A L'Imprimerie Impériale, 1864. One of 25 examples printed on Papier Chine. Octavo. Title-page printed in red and black. Engraved frontispiece in two states, engraved portrait of Perrault, twelve fine engraved vignettes and several chapter head-pieces. Some light intermittent foxing, otherwise fine. Late nineteenth century full brown morocco, covers elaborately decorated in gilt, spine with five raised bands, decoratively tooled in gilt in compartments, maroon morocco label lettered in gilt. Gilt-ruled board edges and elaborate gilt turn-ins, double marbled end-papers, all edges gilt.

This fine little volume contains Perrault's greatest tales including: La Belle au bois dormant; Le Petit Chaperon rouge; Le Barbe-Bleue; Le Chat botté; Les Fées; Cendrillon; Riquet à la Houppe; Le Petit Poucet; Grisélidid; Peau d'Anne; Les Souhairs ridicules, & L'Adroite Princesse.

Although the binding is unsigned it is obviously by one of the great accomplished French binders of the late nineteenth century.

Vicaire, VI, 545.

DB 04394.

\$2,750



**An Exceptionally Fine Rubáiyát  
Illustrated by Willy Pogany  
Bound by Sangorski & Sutcliffe**

POGANY, Willy, *illustrator*. OMAR KHAYYAM. SANGORSKI & SUTCLIFFE, *binders*. *Rubáiyát of Omar Khayyám*. Presented by Willy Pogany. [The illustrations and decorations in this edition of Fitzgerald's translation of the "Rubáiyát" are by Willy Pogany]. London: George G. Harrap & Co., [ca. 1930]. Later edition. Octavo. Text printed in blue and black. 104 unnumbered pages. With sixteen tipped-in color plates within decorative borders by Willy Pogany, and numerous text decorations printed in various colors. Bound ca. 1930 by Sangorski & Sutcliffe for Marshall Field and Company. Full dark blue crushed levant morocco, covers decoratively bordered in gilt, spine with five raised bands elaborately tooled and lettered in gilt. Decorative gilt board edges, and turn-ins, decorative blue and gold endpapers, all edges gilt. Fine.

"Had Omar Khayyam, the old tentmaker, visioned the beauty of his verses centuries later in Western dress, as embroidered by a Hungarian artist, he might have had a new conception of the meaning of immortality. For Pogany, the Hungarian, had made Omar, the Persian, live again." (*Willy Pogany and his Work*. Eight-page leaflet). Willy Pogány, born in Szeged, Hungary, in 1882, studied at Budapest Technical University and in Munich and Paris. His reputation as a muralist, painter and illustrator was well established in Paris, London and Munich before arriving in the United States in 1915, at the age of thirty-three. Skilled in an unusually wide range of media, he had won gold medals at exhibitions in Budapest, Leipzig, and at the Panama Pacific International Exhibition.

DB 04382.

\$1,250





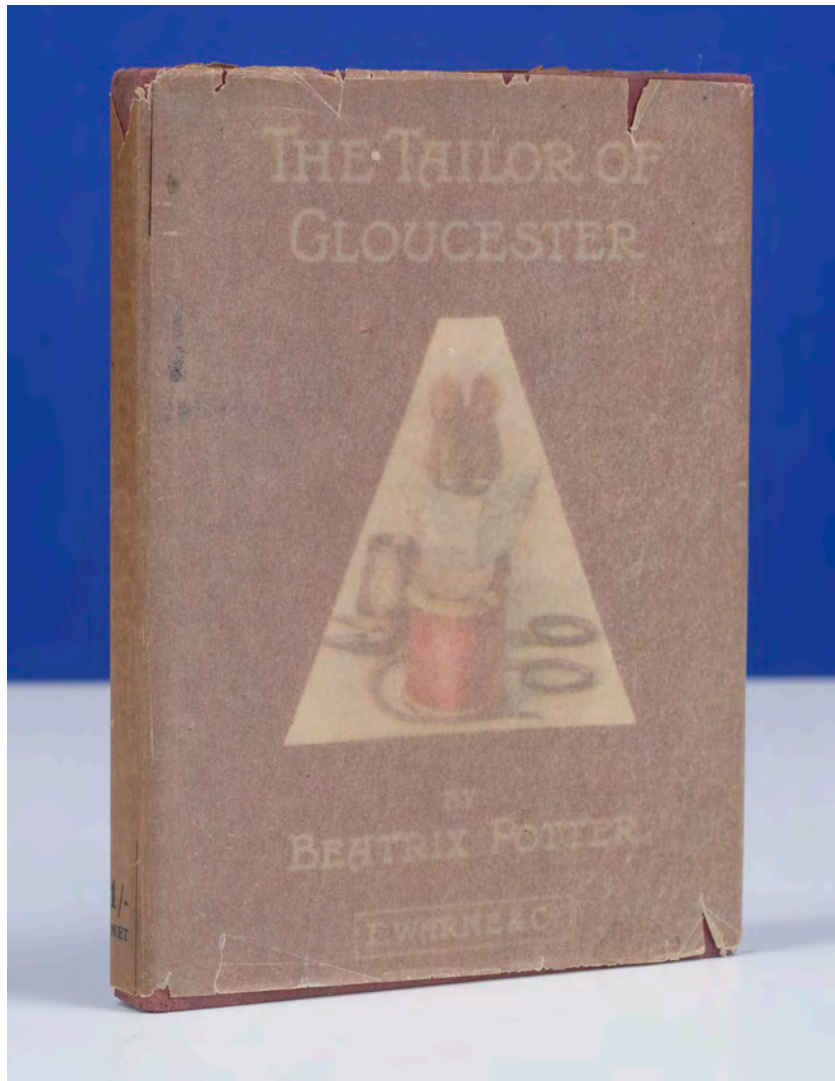
**First Published Edition  
In the Rare Original Printed Glassine Dust Jacket**

**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. Seventeen illustrations are entirely new for this edition; eleven of the illustrations are repeated from the December 1902 privately printed edition. Original maroon 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. Minimal fading to spine. Small circular bookseller's label on rear pastedown. Otherwise a spectacular copy in very fine condition. Housed in a quarter brown morocco clamshell case with felt lining.

In the rare correct glazed paper glassine dust jacket printed in black with the price "1/- NET" at foot of spine, an advertisement for "The Peter Rabbit Books" on the back panel listing *The Tale of Peter Rabbit*, *The Tale of Squirrel Nutkin*, and *The Tailor of Gloucester*, and with vertical lines at the top and bottom of the spine indicating where the fold should come for the front panel. The jacket has a few very small chips along the top edge, but is certainly the finest jacket for this title that we have ever seen. "The year 1903 appears on the front of the title-page of the first two printings. The first printing [October 1903] has a single-page end-paper occurring four times, and the second printing [December 1903], a double-page end-paper occurring twice. In the art fabric de-luxe edition, some copies have the usual frontispiece, others have the cover picture in its place. Both pictures were printed on one sheet, which was cut in half, and each half used as a tipped-in frontispiece. With this binding there was no cover picture" (Linder, p. 423). Linder, p. 423. Quinby 4. V & A 1576.

DB 00665.

**\$14,500**



**English American Trade Edition  
Scarce in the Original Dust Jacket and Box**

[RACKHAM, Arthur, illustrator]. ANDERSEN, Hans Christian. *Fairy Tales by Hans Andersen*. Illustrated by Arthur Rackham. London: George G. Harrap, 1932. First English/American trade edition, with Harrap imprint to title page and dust jacket but with McKay imprint to tail of cloth spine. Large octavo. Twelve full-page color illustrations with captioned tissue-guards and fifty-nine black and white drawings. Pink and white pictorial end-papers. Publisher's rose red cloth, pictorially stamped in gilt on front cover and spine, top edge gilt. Spine with MacKay imprint. A very fine copy in the original fine color pictorial (price-clipped and with one clean 3/4 inch tear at top of spine) dust jacket with "Harrap" at foot of spine, in turn housed in the fine original publisher's box with a full color illustration laid on.



Although this is clearly the first English trade edition the cloth binding is a previously unrecorded variant with the U.S. (David McKay) stamp at the foot of the spine. The British and US printings were identical, both printed by R. & R. Clark, Ltd., Edinburgh, although the American issue is 1/8 inch shorter than the British issue.

"The Observer invited Hugh Walpole to choose the best picture-book of 1932. 'I give the prize without hesitation to Rackham's Hans Andersen,' Walpole replied. 'He has risen nobly to his subject. He has acquired a new tenderness and grace. His fantasy is stronger than ever.' Twenty-five years after its publication, the Hans Andersen has become one of the most difficult of Rackham's books to buy second-hand" (Hudson, *Arthur Rackham His Life and Work*, p. 133-34). Latimore and Haskell, p. 68. Riall, p. 177.

DB 04359.

**\$1,450**



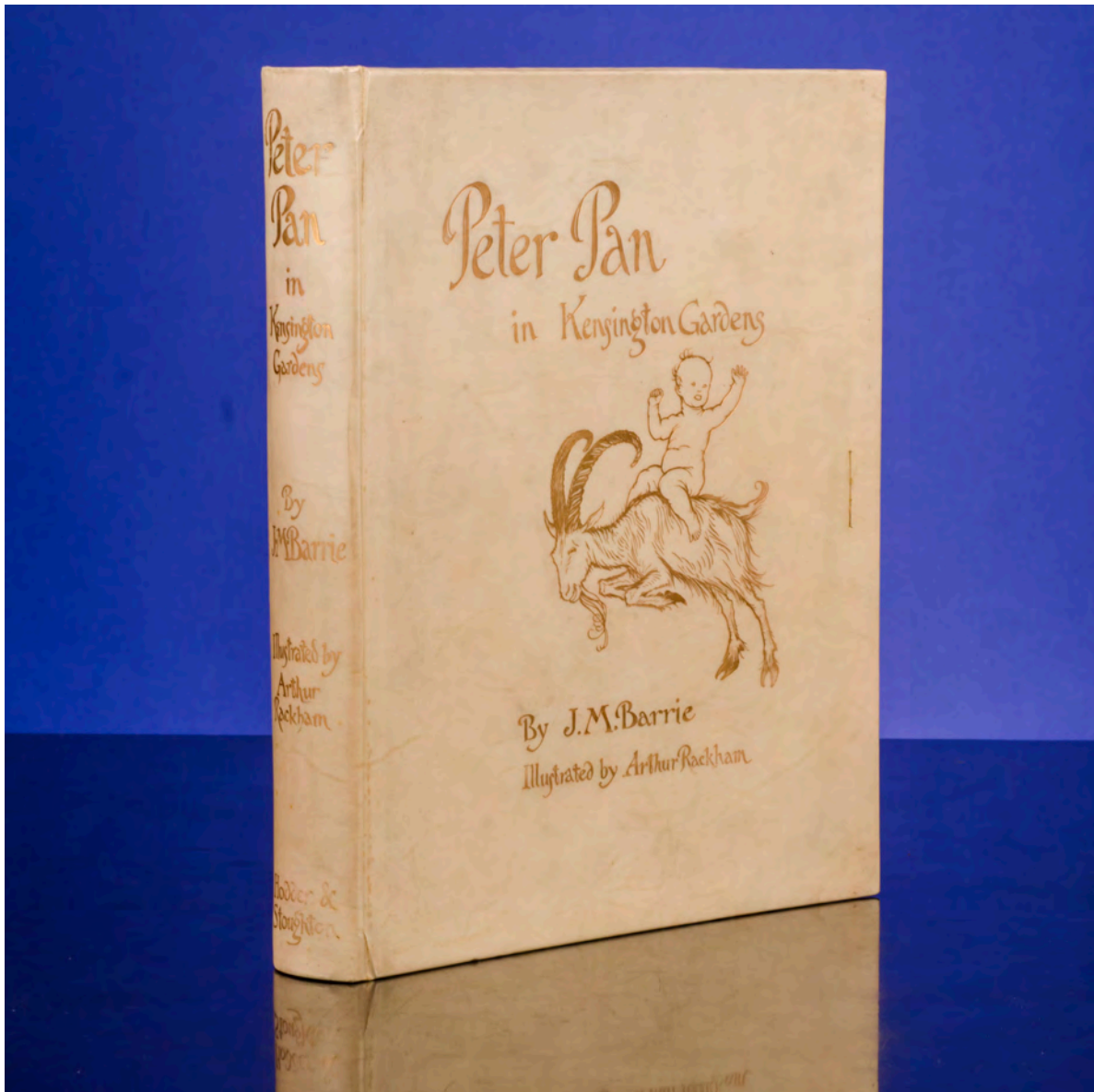
**Signed Limited Edition of Arthur Rackham's "Peter Pan in Kensington Gardens"**

[RACKHAM, Arthur, *illustrator*]. BARRIE, J.M. *Peter Pan in Kensington Gardens* (From "The Little White Bird"). With Drawings by Arthur Rackham. London: Hodder & Stoughton, 1906. Deluxe edition. Limited to 500 copies, numbered and signed by the artist. Large quarto. Color frontispiece and forty-nine color plates (collected at the end of the text) mounted on heavy brown paper, with descriptive tissue guards. Four black and white drawings (two on the title and one each on p. 1 and p. 14). Publisher's vellum over boards pictorially stamped and lettered in gilt on front cover and spine. Top edge gilt, others uncut. Endpapers of the same heavy brown paper with map of Kensington Gardens on front free endpaper. Minimal foxing to edges and margins of a few preliminary leaves, lacking silk ties, large woodcut bookplate on front paste-down. A near fine copy.

J.M. Barrie's novel *The Little White Bird* (1902) "contains the first sketches for *Peter Pan*. The narrator is 'a gentle, whimsical, lonely old bachelor', an author by profession, whose ambition is to have a son. He meets a penniless young couple whose own son David becomes a substitute in his affections. He explains to David that 'all children in our part of London were once birds in the Kensington Gardens; and that the reason there are bars on nursery windows and a tall fender by the fire is because very little people sometimes forget that they no longer have wings, and try to fly away through the window or up the chimney.' The central chapters of the book tell the story of one such child, Peter Pan, who 'escaped from being a human when he was seven days old... and flew back to the Kensington Gardens'... The Peter Pan chapters of *The Little White Bird* were re-issued in 1906 as *Peter Pan in Kensington Gardens*, with colour plates by Arthur Rackham; this was the book which first made Rackham's work famous. It should not be confused with *Peter and Wendy* (1911), Barrie's novelization of the play *Peter Pan*" (*The Oxford Companion to Children's Literature*). Latimore and Haskell, p. 27. Riall, p. 74.

DB 04245.

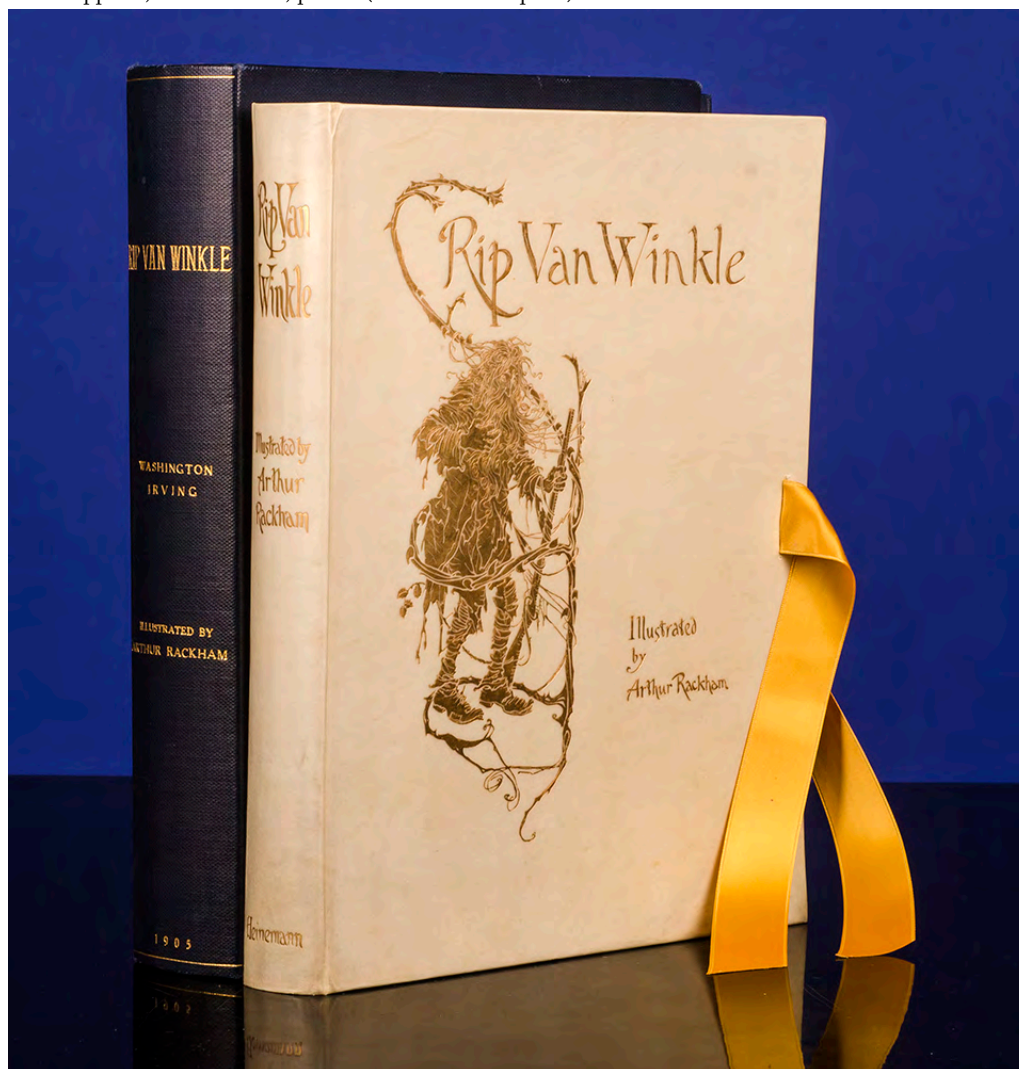
**\$6,500**



**“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 mounted on heavy brown paper with lettered tissue guards, collected at end of text. Publisher's original gilt pictorial vellum. Top edge gilt, others untrimmed. Endpapers a little foxed. Silk ties replaced, otherwise a fine copy. With the Rackham-designed bookplate of Rackham collector C.L. Lazarus. Chemised and housed within a blue cloth slipcase.

"This lovely book decisively established Rackham as the leading decorative illustrator of the Edwardian period... The deluxe edition of the book was fully subscribed before the [Leicester Galleries] exhibition closed" (Hudson). Latimore and Haskell p. 26. Riall p. 69. Gettings p. 176. Hamilton pp. 68. Hudson pp. 57, 167. Hudson, p. 180 (Rackham bookplate).



Around the middle of 1904 Ernest Brown & Phillips commissioned 50 color illustrations to *Rip Van Winkle*, and purchased the originals and all rights for 300 guineas. The publishing rights were then resold in a complicated deal to Heinemann, before the illustrations were exhibited at Brown and Phillips' Leicester Galleries. Most of the Rip drawings were sold at the exhibition, and by October they had all found purchasers.

"... When, in September 1905, *Rip Van Winkle* was published, comparisons between Rackham and German artists [i.e. Dürer and Joseph Sattler] continued to be voiced, The Times remarking on 'the marvel of his Düreresque detail'... The 51 illustrations, for a story of not more than five thousand words, enables the story to be told twice, once through Irving's words, and once again, image by image, through Rackham's pictures... In his illustrations, Rackham pays homage not only to Dürer, Cruikshank and Dutch seventeenth-century painting, but to contemporary artists, too..." (Hamilton).

DB 02842.

**\$6,500**



**Little Gerda and the Lapp Woman from "The Snow Queen"**  
**A Very Fine Original Watercolor Drawing From**  
**Arthur Rackham's Hans Andersen's Fairy Tales**

**RACKHAM, Arthur, artist.** *"The Lapp Woman wrote few words on a dried Stockfish"* [London, 1932.]. Original pen, ink and blue watercolor drawing, signed lower right. Image size: 8 x 7 1/2 inches; 204 x 191 mm. Published as the black & white illustration on page 74 of *Hans Andersen's Fairy Tales Illustrated by Arthur Rackham*, [London, 1932].

In this marvelous watercolor, Gerda and the Lapp woman are sitting in the little hut which has vegetables hanging from the low wooden beams. Gerda is dressed in a pretty blue and white dotted dress, and is sitting with a bowl and spoon on her lap. She is looking at the Lapp woman who is holding the dried stockfish, writing on it with a quill. The Lapp woman is dressed in a red top, blue skirt and red and blue striped headscarf, and is wearing big round glasses on her long nose. The Lapp woman with her wizened hands and feet are the focal point of the picture, the whole scene giving the impression of warmth and intimacy between the little girl and the Lapp woman.

"And when little Gerda had been warmed, and had had something to eat and drink, the Lapp woman wrote a few words on a dried stockfish, bidding Gerda to take good care of it, tied her on the reindeer again, and away they went. Flash! Flash! it went up in the sky. All night long burned the beautiful blue Northern Lights". Provenance: Labels on back of frame: Ernst Brown & Phillips, Ltd., The Leicester Gallery, London [1932]; The Fine Art Society Ltd., London, June 1972; Sheffield City Art Gallery - December 1979 - April 1980; Colin White 1979-2017.

DB 04108.

\$32,500





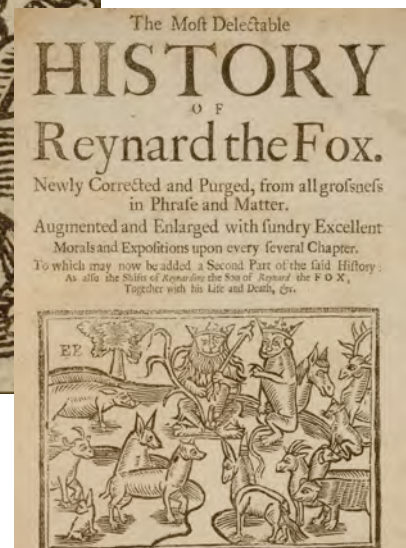
## Early English Edition of the Reynard Fables

[REYNARD THE FOX]. *The Most Delectable History of Reynard the Fox...* [Bound together with:] [REYNARD THE FOX]. *The Most Pleasant and Delightful History of Reynard the Fox. The Second Part...* [And:] [REYNARD THE FOX]. *The Shifts of Reynardine The Son of Reynard the Fox...* London: Printed by T.J. for Edward Brewster, and Thomas Passenger, 1701; 1681; 1684. Three parts in one small quarto volume. Sixty-two woodcuts in the first part and fifteen woodcuts in the second part, five repeated, all repeats from the first part. Most cuts signed "E.B." (Edward Brewster). Woodcut on C1 recto (Part I) printed upside down. Contemporary sprinkled sheep. Covers ruled and decoratively tooled in blind, spine decoratively tooled in gilt in compartments with two red morocco gilt lettering labels. Minor restoration to covers. Some browning, occasional light dampstaining and soiling. Some tiny puncture marks and paper flaws. Armorial bookplate of Gloucester on front free endpaper. Bookplate of Hugh Cecil Lowther, 5th Earl of Lonsdale (1857-1944) on front pastedown (his sale, 12 July 1937, lot 445). An excellent copy. Housed in a quarter morocco clamshell box.

Reynard the Fox, "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 whose cunning is a necessity for survival. He symbolizes the triumph of craft over brute strength, usually personified by Isengrim, the greedy and dull-witted wolf. Some of cyclic stories collected around him, such as those telling of the wolf or bear fishing with his tail through a hole in the ice, are found throughout the world; others, like that of the sick lion cured by the wolf's skin, are derived from Greco-Roman sources. The cycle arose in the area between Flanders and Germany in the 10th and 11th centuries when clerks began to forge Latin beast epics out of popular tales... The main literary tradition of Reynard the Fox descends from the extant French 'branches' of the *Roman de Renart*. The facetious portrayal of rustic life... all suggest the atmosphere of 13th-century France" (*Merriam-Webster's Encyclopedia of Literature*).

DB 00654.

\$16,000





**A Charming, Finely Wrought Pictorial Binding  
by the Great Firm of Rivière & Son**

[RIVIÈRE & SON, binders]. CARROLL, Lewis. *Alice's Adventures in Wonderland*. With Forty-Two Illustrations by John Tenniel. [Bound together with]: *Through the Looking-Glass And What Alice Found There*. With Fifty Illustrations by John Tenniel. London: Macmillan and Co., Limited, 1932-33. Later editions. Two volumes bound in one. Bound c. 1933 by Rivière & Son in full dark red crushed morocco with multi-colored pictorial onlay of Alice with the Dodo bird, the vignette framed by a gilt strapwork border with gilt garlands; multi-colored onlaid vignette to rear cover depicting Alice and the Red Queen, each with blind-tooled highlights. Gilt ruled board-edges and elaborate gilt turn-ins, red marbled end-papers, all edges gilt. A fine example.

Robert Rivière (1808–1882), bookbinder, was born in London in 1808. On leaving school, in 1824, he apprenticed with Messrs. Allman, the booksellers, of Princes Street, Hanover Square. In 1829 he established himself at Bath as a bookseller, and subsequently as a bookbinder in a small way, employing only one man. But not finding sufficient scope for his talents in that city, he came in 1840 to London, where he commenced business as a bookbinder. The excellent workmanship and good taste displayed in his bindings gradually won for him the appreciation of connoisseurs, and he was largely employed by the Duke of Devonshire, Mr. Christie-Miller, Captain Brooke, and other great collectors. He also bound for the Queen and the royal family. In the Great Exhibition of 1851 he exhibited several examples of his skill, and he obtained a medal. The bindings of Rivière, in the quality of the materials, the forwarding, and in the finish and delicacy of the tooling are deserving of almost unqualified commendation. His bindings are wonderful specimens of artistic taste, skill, and perseverance.

DB 04159.

\$5,500



**One of 1000 Numbered Copies on Papier Vélin Signed by the Artist/Author  
With Designs Not Found in the First English Edition  
A Spectacular Pictorial Binding ca. 1920 by Rivière & Son**

**RIVIÈRE & SON, binders. DULAC, Edmund, author and illustrator.** *Contes et Légendes des Nations Alliées...* Paris: L'Édition D'Art H. Piazza, (1917). First edition in French, one of 1000 numbered copies, printed on Papier vélin, signed by Dulac. Quarto. Fifteen mounted color plates, and ten decorated initials, ten tailpieces, and decorative bands to text designed by Dulac. Bound by Rivière & Son ca. 1920 in full burgundy crushed levant morocco. The spectacular front cover with a decorative blind-stamped border with corner fleurons, surrounding a triple gilt-rule, in turn enclosing a central panel featuring a highly intricate inlaid and onlaid design in multi-color textured morocco's with gilt highlights, based on the color plate opposite p. 56 *Grannmia vit son étrange amoureux; elle fut surprise, mais resta cependant calme et courageuse* from the story Le Prince Servant. Spine extremities and corners expertly and almost invisibly restored. Housed in a quarter red morocco clamshell case.



First edition in French of *Edmund Dulac's Fairy Book: Fairy Tales of the Allied Nations* (1916), with the same number of color plates as the first English edition but with the addition of initials, tailpieces, and decorative bands by Dulac exclusive to this issue. "Dulac's Fairy Book was the Christmas book for 1916 featured by Hodder and Stoughton in *The Bookman*... The tales of this book, both written and illustrated by Dulac, were drawn from the folklore of Russia, England, Flanders, Belgium, Italy, France, Ireland, Serbia, and Japan. Dulac was able to employ the full scope of his versatility in creating a national mood in each illustration. During this period of his work, Dulac had immersed himself in the artistic traditions of folklore... His new perceptions resulted in a completely fresh, simpler style for the pictures of this book - a style he continued to develop and make his own for the rest of his career...

"... For the French issue of Dulac's Fairy Book, Dulac himself wrote the French text" (Hughey). Hughey, 47L

DB 03144.

**\$8,500**



**A Truly Beautiful Illuminated Manuscript on Vellum by Sidney Farnsworth  
George Eliot's Most Famous Poem Elegantly Bound by Rivière & Son**

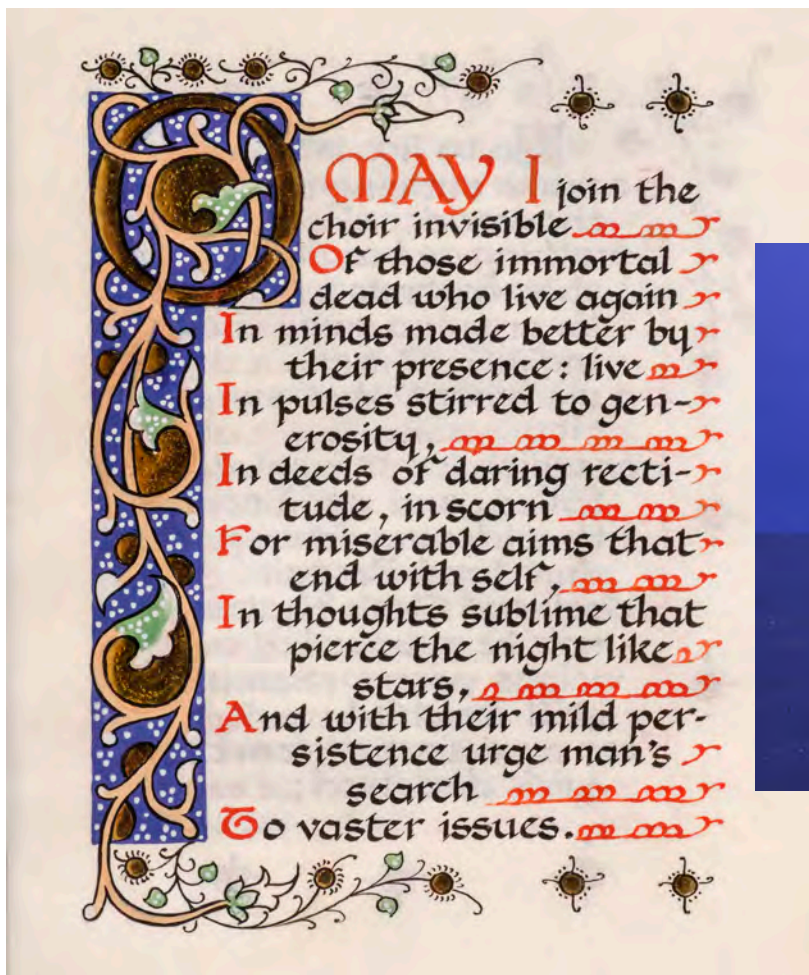
[RIVIÈRE & SON, binders]. FARNSWORTH, Sidney, scribe & illuminator. ELIOT, George. *O May I Join The Choir Invisible*. [London], finished on the 30th. day of August, Anno Domini, 1912. A SUPERB ILLUMINATED MANUSCRIPT ON VELLUM. Small quarto. Title page with full blue border incorporating burnished gold "O" and radiating tendrils of ivy with many gold bezants. Beginning of poem with four-line burnished gold "O" incorporated into a blue panel border with curling vine accented with burnished gold, tendrils of ivy extending into the borders at head and foot. Bound by Rivière & Son in 1912. Elegant navy crushed morocco, inlaid, blind-tooled and gilt, and inlaid burgundy and honey-brown morocco strips. With the engraved armorial bookplate of Annie Cowdray (Viscountess Cowdray) on front paste-down. Housed in the original quarter dark blue morocco over blue cloth clamshell case. A spectacular binding on an equally spectacular illuminated manuscript done specially by Sidney Farnsworth for John & Edward Bumpus.

The colophon states that Farnsworth created the manuscript for John and Edward Bumpus, suggesting that their firm was making a bid to join Rivière and Sangorski & Sutcliffe in producing illuminated manuscripts in fine bindings. The present volume is a worthy competitor in that field.

This exquisite little book contains George Eliot's most famous poem, beautifully written out and illuminated by Sidney Farnsworth and handsomely bound by Rivière & Son.

DB 04345.

\$22,500



**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.). Descriptive text to each plate and index and errata at end. 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, covers decoratively paneled in gilt, spine with five double raised-bands, decoratively tooled and lettered in gilt, gilt board edges and turn-ins. Expertly and almost invisibly rebaked 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's copy measured 12 5/8 x 9 3/8 inches.

\*\*\*"Two additional plates exist, 'Expedition or Military Fly' and 'Sadler's Flying Artillery': the book was bound in volume form before they were issued. Copies without them can, therefore, be considered complete." (Abbey). Paradoxically (this is a military costume book after all), Rowlandson here presents some of his most elegant and effective work in terms of pure print-making. The result is arguably the greatest of all military costume books, in that it ascends beyond being a mere record of uniforms to become an elegy to patriotism, an important social document and a cohesive work of art, all produced at a time of great national peril. Abbey *Life* 379; Prideaux p. 350; C. Thomson *Robins* II, 385; Tooley 416; Colas, 2586.

DB 03290.

\$14,500





### In the Original Boards

SAMS, William. *A Tour Through Paris*. London: William Sams, 1824. First edition. Oblong folio (9 7/8 x 13 in; 250 x 333 mm). Hand-colored engraved title-page and twenty-one hand-colored aquatint plates with accompanying unpaginated text to each. Plates watermarked 1824. Original printed boards with vignette reproducing that on title-page but uncolored, red roan spine and corners. Some light smudging and spots to plate margins. Later green cloth dust jacket with gilt lettering.

A wonderful copy.

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, 113. Colas, 2898. Lipperheide, 1187. Tooley, 443

DB 02639.

\$6,500



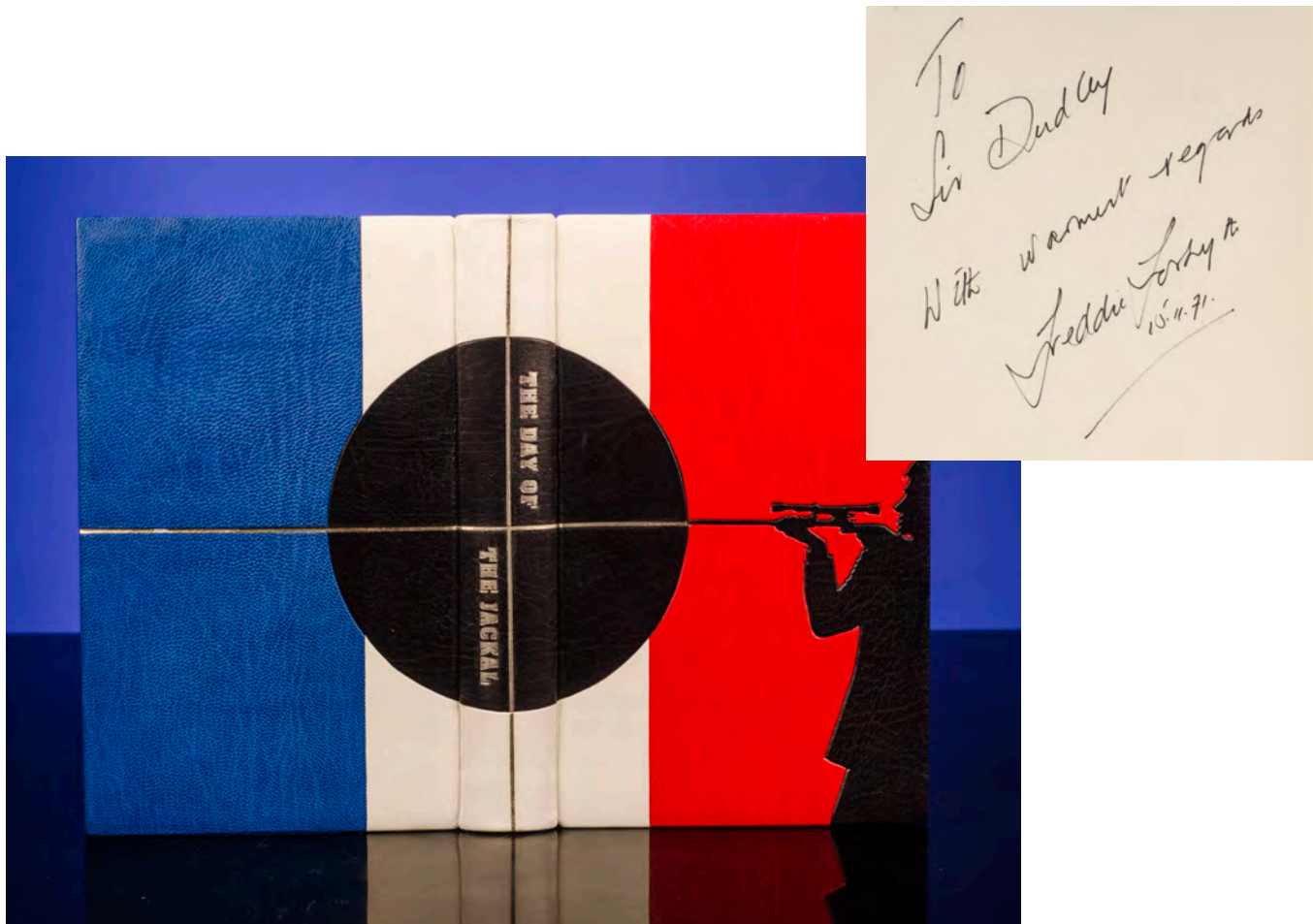
**Inscribed First Edition of Frederick Forsyth's  
'The Day of the Jackal'  
Bound by Sangorski & Sutcliffe In a Unique Pictorial Binding**

[SANGORSKI & SUTCLIFFE, binders]. FORSYTH, Frederick. *The Day of the Jackal*. London: Hutchinson, 1971. First edition. Presentation copy inscribed by John Forsyth on the verso of the half-title "To/Sir Dudley/with warmest regards/Freddie Forsyth/15.11.71." Octavo. Pictorially bound by Sangorski & Sutcliffe ca. 1980 in full red, blue, black and white oasis morocco, front cover with black morocco onlays and silver rule depicting a marksman and crosshairs, smooth spine lettered in silver, all edges silver, red, blue and white head- and tail bands, patterned red and black end-papers, original dust-jacket preserved at end. Housed in the original full black morocco slipcase. A fine signed copy.

Although the binding is unsigned it was specially commissioned by a collector who always used S & S. As a young journalist posted in Paris in the early 1960s, Forsyth had reported first hand from the scene of a genuine attempt by extreme right wing forces to assassinate President Charles de Gaulle on the Avenue de la Libération. It was this experience which inspired his 1971 novel, centered on an unnamed assassin, codenamed the "Jackal," who ingeniously plots a further threat to de Gaulle's life... Winner of the Edgar Allan Poe Award for Best Novel, Forsyth's first thriller won immediate acclaim as "a strikingly successful thriller... It makes such comparable books as *The Manchurian Candidate* and *The Spy Who Came In From The Cold* seem like Hardy Boy mysteries" (New York Times). Drawing on events such as a 1962 assassination attempt on De Gaulle, made by Alain de Bougrenet de la Tocnaye, Forsyth returned from years as a war correspondent in Africa to write his novel "in just 35 days, a feat he describes as something 'not quite so crazy when you think of twelve pages a day, times that by thirty-five and there you go, there's your novel'" (BBC).

DB 04058.

\$7,500





**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.* With particulars historical and descriptive... Illustrated with twenty-four highly finished and coloured engravings, from drawings made by A. Pugin and J. Glendall; And accompanied by a Map. London: R. Ackermann, 1821. First edition. One of Fifty Large-Paper Copies. Folio (16 3/4 x 13 inches; 425 x 330 mm.). Hand colored vignette title and tailpiece. 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, ruled in blind. Spine with five raised bands, lettered in gilt in compartments, top edge gilt, others uncut, dark green endpapers.

A fine, fresh and very tall Large-Paper edition of one of the greatest nineteenth-century English color plate books illustrating the scenery along the Seine. Brilliant impressions of the plates, superbly hand-colored. With all six of the original publisher's wrappers bound in at the end.

"The River Seine is well known to form a distinguished feature in the Tour of France, as it winds through and adorns the important province of Normandy, and is the great commercial Channel of the Metropolis of that Kingdom. This River reflects, in its earlier stream, the most striking views of metropolitan grandeur; and, as it proceeds, Nature has been most lavish in beautiful pictures on its banks, and presents, in its course, a succession of objects, whose landscape enrichments are connected with antiquarian circumstances peculiarly interesting to the English Traveller" (prospectus on verso of the wrappers). Abbey, *Travel* 90; Tooley 445; Bobins, *Exotic and the Beautiful* II: 548.

DB 03367.

\$22,500



**Exceedingly Scarce Familiar Scenes of Parisian Society  
Caught in the Wry**

[SCHEFFER, Jean-Gabriel]. J.S. -, PIGAL, &c, &c. *Recueil des Scènes Familières, et de Société de Paris*. Paris: n.p. [Chez Martinet], 1824. First (only) issue, complete in three parts in one original printed wrapper (14 3/8 x 10 7/16 in; 365 x 266 mm) containing a total of twenty-one hand-colored lithographed plates signed: Chez Martinet, Lith. de Villain; numbered and captioned, with original tissue guards, and watermarked "J Whatman 1823." The complete suite of twenty-one plates are all bound into the original printed wrappers of part 2. All edges gilt. Housed in a custom-made quarter black morocco clamshell case.

Only one institutional copy worldwide, at Yale. No copies have come to auction within the last thirty-five years. Not in Colas, Lipperheide, or Hiler. An excellent copy, the vivid hand-coloring startlingly bright and fresh, of an extremely scare collection.

The contemporary manners, customs, and costumes of Parisian society in typical scenes, illustrated with great charm and understated humor by Swiss genre painter and lithographer Jean Gabriel Scheffer (1797-1876), who studied with Regnault and was a friend of Corot, Aligny, and Léopold Robert. His work was shown at the Salon de Paris beginning in 1822; his reputation as a designer of many wryly humorous lithographs, typically signed "J.S.," was firm. (See Benezit Vol. 9, p.354). Closely associated with printer-publisher Chez Martinet and lithographer Villain, Scheffer also created *Scènes de jeunes gens* (1825), *Ce qu'on dit et ce qu'on pense* (1829), and *Petits travers* (1830) with them.

DB 02835.

\$8,500





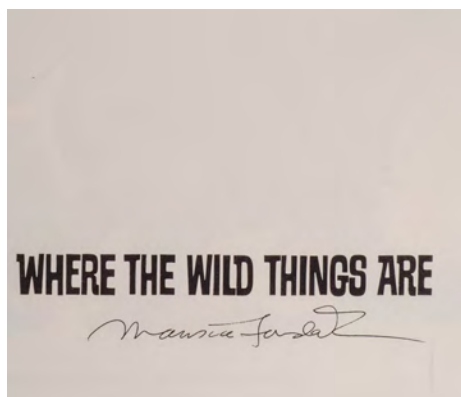
**One of 220 Copies Specially Bound and Signed by Maurice Sendak**  
**With an Original 'Wild Thing' Pen & Ink Drawing**

**SEDAK, Maurice.** *Where the Wild Things Are*. Story and Pictures by Maurice Sendak. New York: Harper and Row, 1988. Twenty-Fifth Anniversary Edition. Limited to 220 copies signed by the author on the half-title and additionally a signed original drawing of a 'Wild Thing'. Oblong quarto. With an original pen & ink drawing measuring 6 x 5 inches; 151 x 126 mm. of a 'Wild Thing' signed and dated Oct. 1988. Publisher's full blue morocco, front cover decoratively stamped in yellow, spine lettered in yellow, multi-patterned end-papers, all edges gilt. Housed in the original purple felt-lined, cream buckram clamshell case with color plate on front panel (similar to the color illustration on page [33]), and rectangular limitation label with "85" written in black ink on inside. A very fine copy.

*Where the Wild Things Are* is a 1963 children's picture book by American writer and illustrator Maurice Sendak (1928-2012), and was originally published by Harper & Row. The story of only 338 words focuses on a young boy named Max who, after dressing in his wolf costume, wreaks such havoc through his household that he is sent to bed without his supper. Max's bedroom undergoes a mysterious transformation into a jungle environment, and he winds up sailing to an island inhabited by malicious beasts known as the "Wild Things." After successfully intimidating the creatures, Max is hailed as the king of the Wild Things and enjoys a playful romp with his subjects; however, he decides to return home, to the Wild Things' dismay. After arriving in his bedroom, Max discovers a hot supper waiting for him. The book has been adapted into other media several times, including an animated short in 1974 (with an updated version in 1988); a 1980 opera; and a live-action 2009 feature-film adaptation, directed by Spike Jonze. The book had sold over nineteen million copies worldwide as of 2009, with ten million of those being in the United States. 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





**A Fascinating Compilation of Humorous Illustration**  
**A Complete Copy Of Robert Seymour's *The School Master Abroad...***  
**And Seven of the Plates from George Cruikshank's *The Progress of a Midshipman...***

**SEYMOUR, Robert.** *The School Master Abroad, by One of the Old School...* London: Published by Thos. McLean, 1834. **First and only edition.** Oblong quarto (11 x 13 3/4 inches; 280 x 350 mm.). Hand-colored engraved title-page with nine hand-colored lithographs and ten leaves of text, complete. Not in Abbey, Martin Hardie, Ray, or Tooley. We have been able to locate only four other copies- two in libraries and institutions and two in private collections. [And]: **PHIZ (Hablot K. Browne).** *Illustrations of the 5 Senses...* London: Grant and Griffith, 1852. Oblong quarto (11 x 13 3/4 inches; 280 x 350 mm.). Engraved wrapper (title-page) printed on brown paper and five highly amusing steel engraved plates. [And]: **CRUIKSHANK, George, engraver. [MARRYAT, Frederick, illustrator].** [*The Progress of a Midshipman exemplified in the career of Master Blockhead*]. London: Thos. McLean, Aug 1st 1835. **First edition, [third state of the plates].** Oblong quarto (9 x 12 inches; 229 x 305 mm.). Seven hand-colored plates engraved by G. Cruikshank after Captain Frederick Marryatt. Lacking the hand-colored aquatint frontispiece (plate 8). According to OCLC and KVK there is only one copy of the first state with the plates dated 1820, just one copy of the second state with the plates dated 1821 and just one copy of the third state with the plates dated 1835. [And]: **DOYLE, Richard.** *Birds-eye Views of Modern Society in Sixteen Plates...* London: The Cornhill Magazine, [1864]. [And]: **DARLEY, Felix O.C.** *Illustrations of the Legend of Sleepy Hollow* Designed and Etched by Felix O.C. Darley for the members of The American Art-Union 1849. Oblong quarto (9 3/8 x 11 7/8 inches; 239 x 303 mm.). Title-page printed in red and black and six etched plates. All bound into an album with all illustrations and text mounted onto pale green card on stubs. Late nineteenth century three-quarter dark green morocco over dark green cloth boards, ruled in gilt. Spine with five raised bands, lettered in gilt in compartments, marbled end-papers.

DB 04055.

\$7,500





**"Romeo, Oh, Romeo! Where for Art Bill Shakes Found Us?"**

**"Here, Dear Juliet, Here."**

**The Earliest Obtainable Edition in a Contemporary Binding**

[SHAKESPEARE SOURCE]. BANDELLO, Matteo, and BELLEFOREST, François de, and BOISTEAU, Pierre. *XVIII Histoires Tragiques*. Extraictes des oeuvres Italiennes de Bandel, & mises en langue Française. Les six premieres, par Pierre Boisteau, sur nommé Launay, natif de Bretagne. Les douze fuiuans, par Franc. de Belle Forest, Comingeois. Turin: Cesar Farine, 1570. Fourth collected edition (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.

DB 01780.

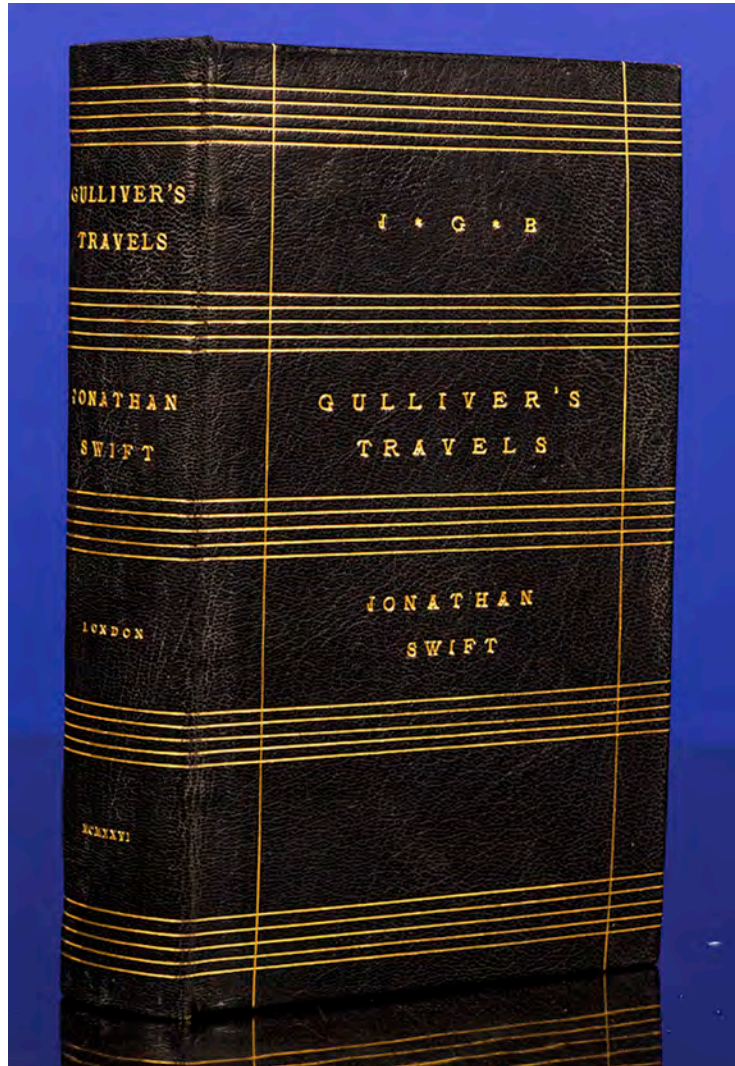
**\$9,500**



### A Finely Printed Gulliver's Travels in a Very Attractive Full Morocco Binding by Gray of Cambridge

**SWIFT, Jonathan.** *Gulliver's Travels...* The Text of the First Edition Edited, with an Introduction and Notes, by Harold Williams. London: First Edition Club, 1926. [Bicentennial Edition]. Octavo. Bound ca. 1950 by Gray of Cambridge. Full black morocco, covers ruled in gilt in a geometrical pattern, front cover lettered in gilt "J.G.B Gulliver's Travels Jonathan Swift". Smooth spine with geometrical lines and lettering in gilt, gilt turn-ins, all edges gilt. A fine example.

There is an example of Gray of Cambridge in the British Library Database of Bindings (Alphonse DAUDET, *Sappho. Moeurs Parisiennes*). The gilt stamp-signed signature on the rear turn-in suggests that the binding was designed by D.F. Unfortunately we are unable to identify this person.



"The first edition of Gulliver's Travels appeared two hundred years ago, in 1726. There is therefore a fitness in, and perhaps an interest added to, this edition of 1926, which is printed from a copy of the original edition published by Benjamin Motte..." (Preface).

DB 04391.

\$950

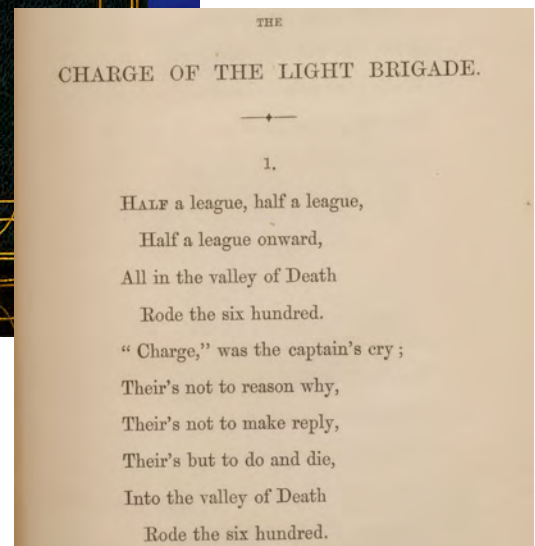
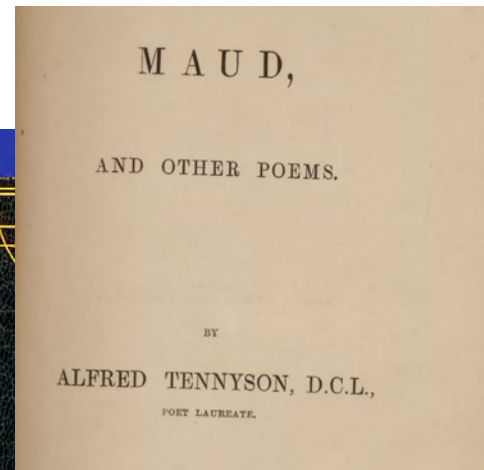
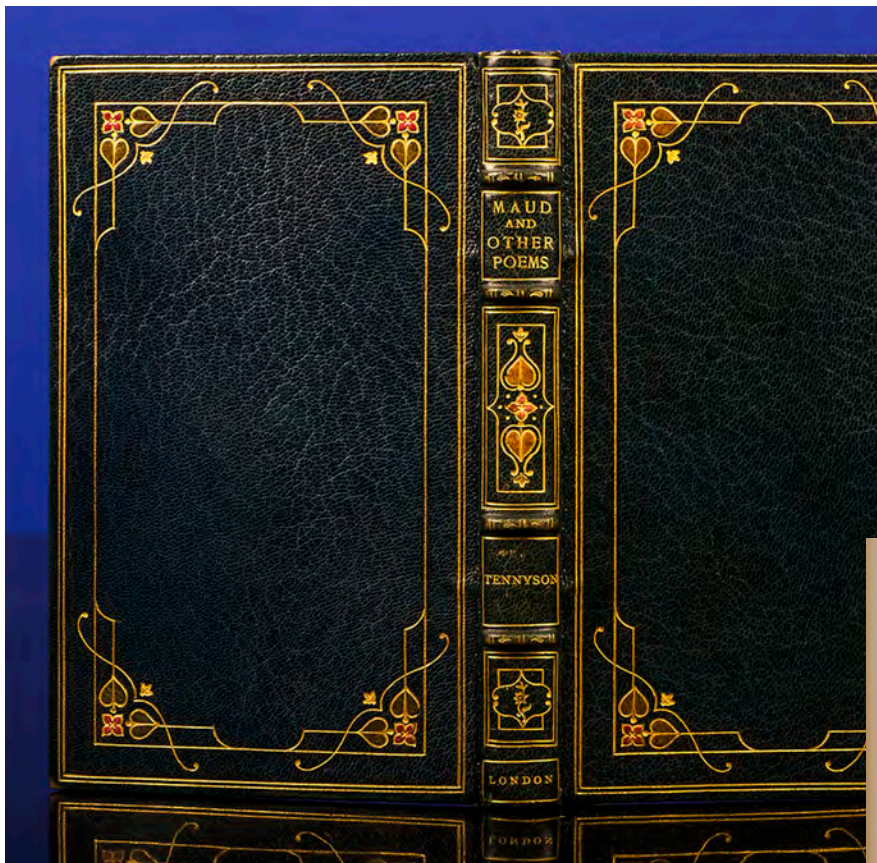


**The First Appearance of Tennyson's Immortal Poem 'The Charge of The Light Brigade'  
In a Superb Inlaid Binding by The Harcourt Bindery of Boston**

TENNYSON, Alfred. HARCOURT BINDERY. *Maud, and Other Poems*. By Alfred Tennyson, D.C.L., Poet Laureate. London: Edward Moxon, 1855. First edition. Small octavo. Bound by the Harcourt Bindery of Boston (ca. 1920) in full deep blue crushed morocco, both covers framed with gilt-ruled and tooled decorative borders and inlaid olive morocco hearts and red morocco flower corner-pieces. Spine with four gilt decorated raised bands, decoratively tooled and lettered in gilt and with two inlaid olive morocco hearts and a red morocco flower in the central panel. Gilt ruled board edges and wide turn-ins with similar inlaid hearts and flowers in the corners. Blue marbled endpapers, all edges gilt. Tiny piece missing from top corner of front free-endpaper, ink inscription on front blank, otherwise fine.

Since 1900 Harcourt Bindery of Boston has made fine cloth and leather art bindings by hand. The Harcourt Bindery remains the largest for-profit hand bookbinding in the U.S. When it was founded in 1900, Boston was home to over 47 book binderies and 1,452 craftsmen, according to the company's website. Few large binderies exist today. Before the 1930s, there were about fifteen people working in the Harcourt Bindery; the number fell to five during the Depression, and the company changed hands three times between 1927 and 1931. When binder Sam Ellenport took over Harcourt in 1971, there were only four employees. In 2008, Ellenport sold the Harcourt Bindery to Acme Bookbinding of Boston.

This first edition of *Maud*, Tennyson's first collection of poetry after becoming Poet Laureate, includes the first appearance in book form of *The Charge of the Light Brigade*, an iconic poem by Tennyson, which he wrote in 1854, after reading about the event in "The Times". The other poems in the volume are *The Brook*; *An Idyl*; *The Letters*; *Ode on the Death of the Duke of Wellington*, *The Daisy*; *To the Rev. F. D. Maurice*, and *Will*.  
DB 04377. **\$1,750**



### A Remarkably Nice Copy in the Original Cloth

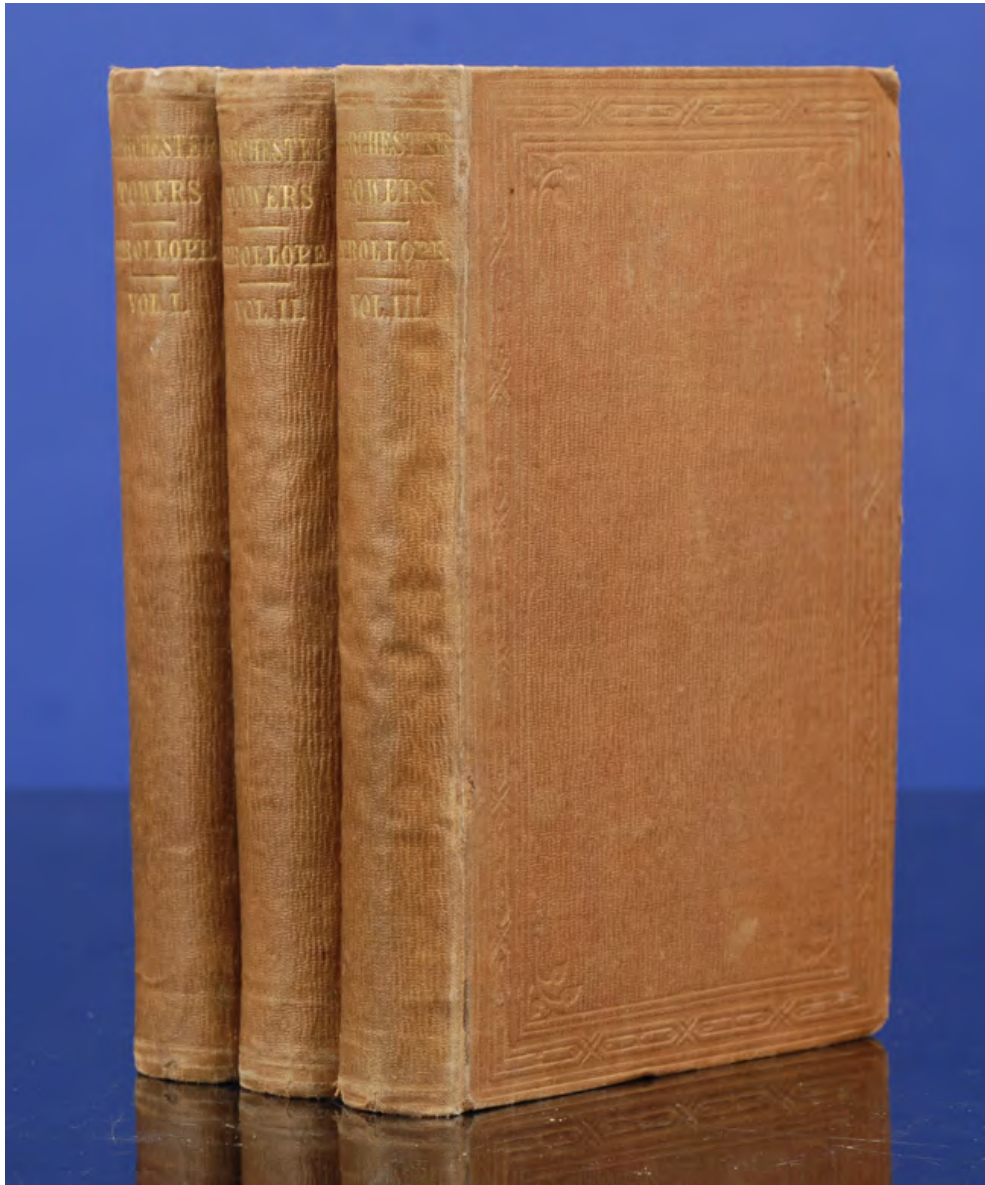
**TROLLOPE, Anthony.** *Barchester Towers*... London: Longman, Brown, Green, Longmans, & Roberts, 1857. First edition, first issue. Three octavo volumes. Advertisement leaf for *The Warden* preceding half-title and two pages of publisher's advertisements at end of vol. 1; One leaf of publisher's advertisements 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 Barsetshire 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 Barsetshire 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 advertisements, all present here.

*Barchester Towers* (1857) is the second in the series of novels known as the *Chronicles of Barsetshire*, 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





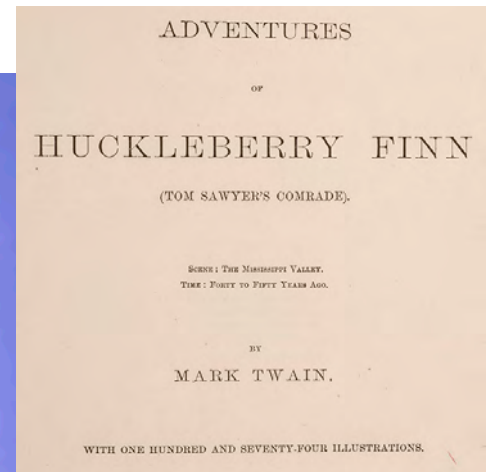
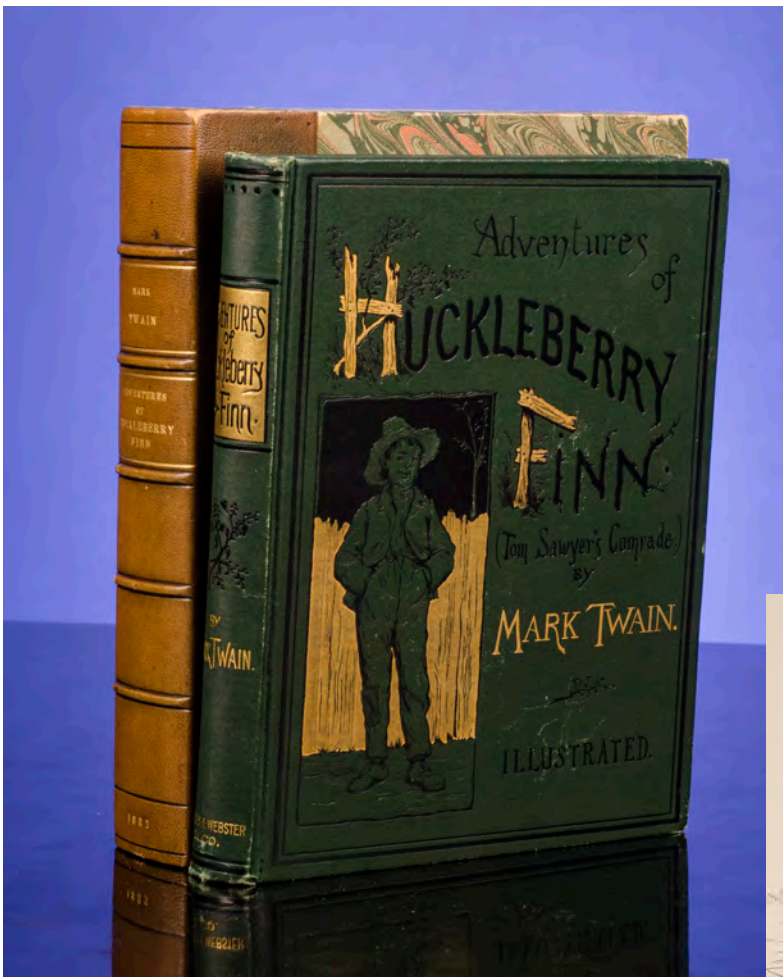
**First American Edition of "Huckleberry Finn"**  
**First Printing, Early Issue**  
**A Near Fine and Untouched Copy**

**TWAIN, Mark.** *Adventures of Huckleberry Finn (Tom Sawyer's Comrade)*... New York: Charles L. Webster and Company, 1885. First American edition, with the following "traditional" bibliographical points: the title-page is a cancel, with the copyright notice dated 1884 (BAL second state, with the first state only noted in publisher's prospectuses and advanced sheets); p. [13], the illustration captioned "Him and another Man" is incorrectly listed as at p. 88 (BAL first state); p. 57, the eleventh line from the bottom reads "with the was" instead of "with the saw" (BAL first state); p. 283 is a cancel, with the engraving redone and the line indicating the fly on Silas Phelps's trousers a straight vertical line (BAL third state, the earliest known to appear in cloth-bound copies of the book); p. 155, the final "5" in the pagination is missing (BAL first state); the frontispiece portrait has the imprint of the Heliotype Printing Co. and the tablecloth, or scarf, on which the bust rests not visible (BAL second state). Octavo. Inserted frontispiece portrait and wood-engraved text illustrations. Complete with the final blank leaf (signature 23/8). 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 (1/4 inch) 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. McBride, pp. 92-112.

DB 03954.

**\$14,500**



**Mark Twain's First Published Book**  
**A Very Fine Copy of the Exceptionally Rare First Issue**

**TWAIN, Mark.** *The Celebrated Jumping Frog of Calaveras County, and Other Sketches...* New York: C. H. Webb, Publisher, 1867. First edition, first issue. Twelvemo. Original brown gilt-lettered, 'diamond bead' cloth with gilt-stamped jumping frog in vertical position in center. 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. 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. 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.

**\$35,000**





**Incredible and Marvelous**  
**"Cette Belle Suite Est Très Rare"**

[VERNET, Horace and LANTÉ, illustrators]. [*Incroyables et Merveilleuses*]. [Paris]: ca. 1815. First edition. Folio (16 5/16 x 10 7/8 inches; 414 x 276 mm.). Thirty-three hand colored engraved plates numbered 1-33 by Gatine after H. Vernet. No title-page or text, as issued. All with original tissue guards. Small and insignificant lower marginal tears on third and fourth plates, otherwise fine. Contemporary quarter green roan over marbled boards, smooth spine ruled and lettered in gilt, marbled end-papers. A wonderful copy with the plates remarkably clean and fresh.

The very rare complete suite of hand-coloured engravings of dandies ('Incroyable') and their female counterparts ('Merveilleuse'). "Cette belle suite est très rare" (Colas). No. 28 on Ray's list of 100 Outstanding French Illustrated Books.

"Under the Directory, the dandies of the day came to be called 'Incroyables,' because one of their favorite expression was 'my word of honor, it's incredible' (Renouvier, p. 488). Their affected speech and bizarre dress soon became the target of caricature by writers and artists. Carle Vernet established the new style of nomenclature at the Salon of 1797 with his drawings of 'Incroyables,' adding the term 'Merveilleuses' for their female counterparts. They were engraved at once, and widely copied and imitated. In this later album by his younger brother, Horace, the emphasis is on costume rather than caricature. The impossibly elongated torsos of the ladies, conforming to the neoclassical view of the human anatomy, have no satirical intent... Only with such figures could the styles of the day be effectively presented. Male attire required less distortion..." Colas 2992. Ray, French Illustrated Book 80. Beraldi VI, 228, XII, 221.

DB 04062.

\$28,500



**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





## A Wonderful and Very Colorful Louis Wain Alphabet

WAIN, Louis. *The Catland ABC*. Father Tucks "Holiday" Series No. 6569. London: Raphael Tuck & Sons, Ltd., [1903]. First [only] edition. Folio. Six full page color lithographs, numerous drawings in orange, black and white on the other ten leaves. Small expert marginal repair to top corner of pp. 14/15, otherwise near fine. Publisher's color pictorial glazed boards with later red cloth spine, the covers with two additional full color illustrations. Minimal wear to extremities, still a near fine copy of this very scarce Louis Wain ABC. This is the first time that we have seen this title. The illustrations, especially the full-color ones are very detailed and highly amusing. Very scarce with OCLC locating no copies in libraries and institutions worldwide.

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

"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...although he was sometimes forced to draw dogs before he became well-known!" (Houfe, *The Dictionary of British Book Illustrators and Caricaturists 1800-1914*).

DB 04375.

\$2,500





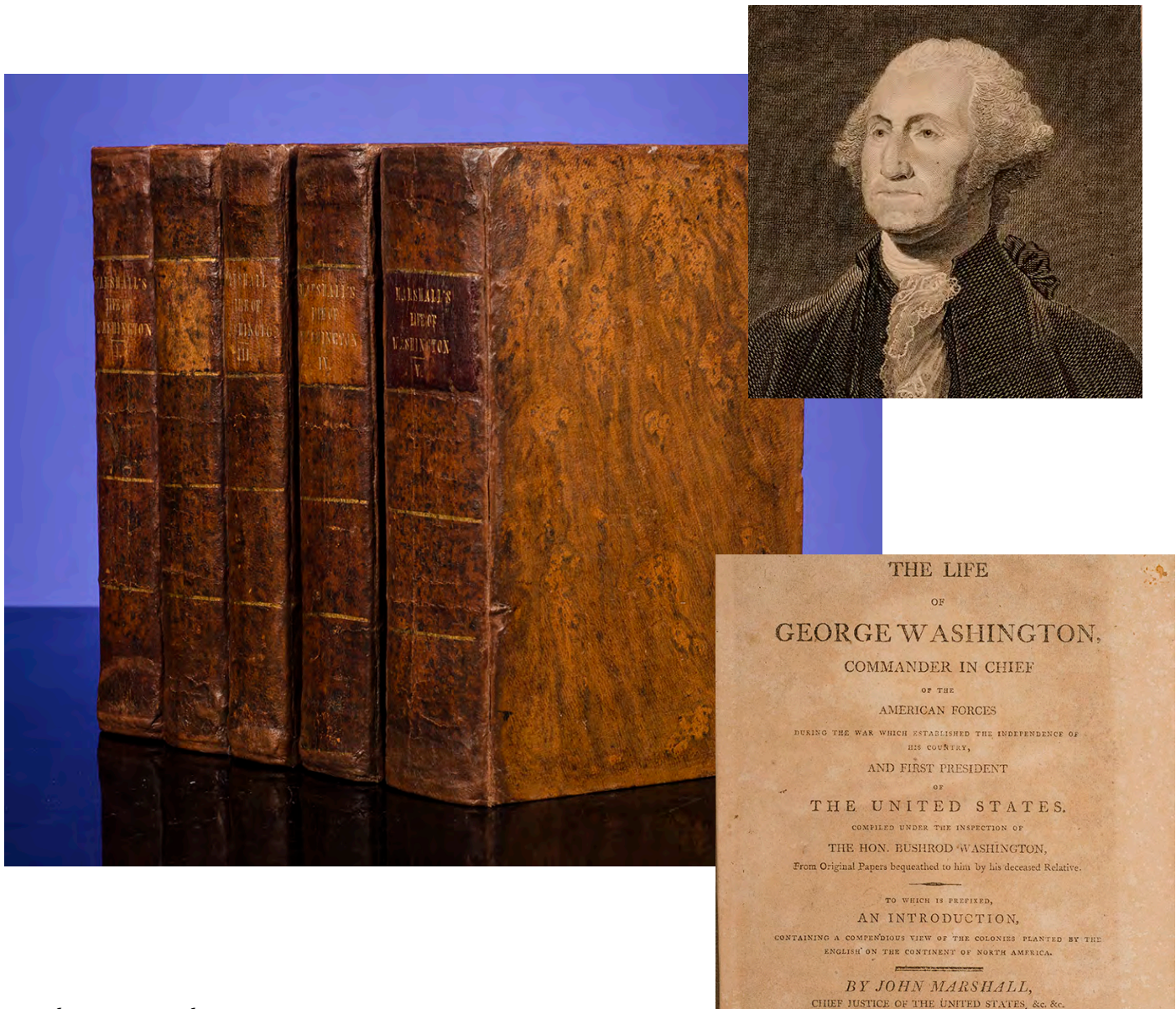
**The “Best Edition” of Marshall’s Classic Biography  
Near Fine in Contemporary Mottled Sheep**

[WASHINGTON, George]. [MARSHALL, John]. *The Life of George Washington...* London: Printed for Richard Phillips, 1804-1807. First (and best) London Edition (in octavo) and, according to Howes, the best edition of all. Five octavo volumes. Complete with three folding plates, one vignette and twelve folding maps. A few paper flaws, some minor marginal stains throughout and some very light and occasional browning of the text to volume five. Contemporary mottled sheep, spine ruled in gilt, red morocco spine labels lettered in gilt, three faded, one missing. The hinges and spine extremities have been expertly restored. A near fine, sound and very attractive set - rarely found in its original binding. With the uniform, early ink signature of Peter Trezevant on each front flyleaf. Overall a near fine and much cleaner set than is usually found with the folding plates and maps in excellent and undamaged state. The first London edition has five plates that were omitted in the Philadelphia edition and is the only complete edition of this monumental and indispensable work. Howes M317. Sabin 44788.

John Marshall (1755-1835), served in the House of Representatives (1799-1800), was Secretary of State (1800-1801) under President John Adams, and was the fourth Chief Justice of the Supreme Court. During his thirty-five year tenure as Chief Justice, Marshall served under six presidents. He established the Judiciary as independent from, and equal with, the Legislative and Executive branches of the U.S. government, and affirmed that the Court was entitled to exercise judicial review - the power to strike down laws deemed by the Court to be unconstitutional. He made key legal decisions regarding the balance of power between the federal government and the states, and in *McCulloch v. Maryland* supported an elastic interpretation of the enumerated powers of the legislature in Article 1, Section 8 of the United States Constitution.

DB 04036.

**\$8,500**





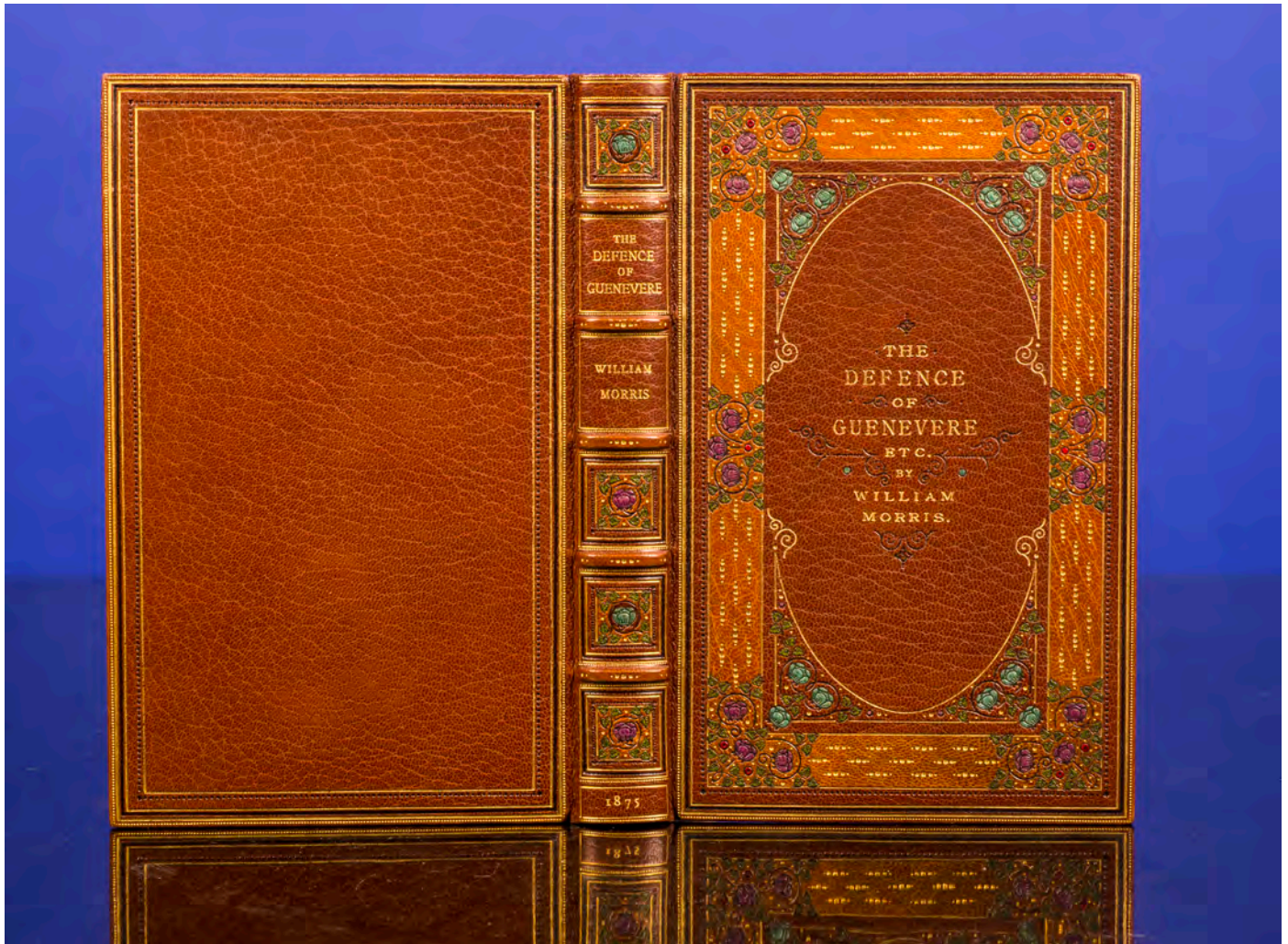
**But, knowing now that they would have her speak,  
She threw her wet hair backward from her brow,  
Her hand close to her mouth touching her cheek... (William Morris)  
The Defence of Guenevere in a Superb 1920s Inlaid Binding by Henry T. Wood**

**WOOD, Henry T, binder. MORRIS, William.** *The Defence of Guenevere, and Other Poems.* (Reprinted without alteration from the edition of 1858.) London: Ellis & White, 1875. Octavo. Bound ca. 1920 by Wood of London. Full brown crushed levant morocco, front cover decoratively bordered in gilt surrounding a wide inlaid frame of tan morocco elaborately inlaid with red, blue and green flowers and decorated in gilt and blind. Rear cover with similar black and gilt border. Spine with five raised bands, decoratively tooled and inlaid in the same style as the front cover. Lettered in gilt in compartments, gilt ruled board-edges, wide turn-ins with similar inlaid floral designs, cream watered silk liners and end-leaves, top edge gilt. A superb example in absolutely fine condition, with the original printed paper label bound in at end. Housed in the original? half brown morocco pull-off case. Spine with five raised bands, lettered in gilt in compartments.

This 1875 edition was directly reprinted from the first edition of 1858 published by Bell & Daldy. "First edition of one of Morris's earliest books, printed at the Chiswick Press..." (John J. Walsdorf. *William Morris in Private Press and Limited Editions.* p. 450). The bookbinding firm of Henry T. Wood of London was established in 1875 and although not as well known as Sangorski & Sutcliffe or Zaehnsdorf, they executed a number of spectacular bindings. In the twentieth century, Thomas Harrison and W. Topping were partners in the firm, and under their stewardship Wood of London apparently executed more progressive designs than other major firms from this time; Thomas Harrison (1877-1955) was a bookbinders' bookbinder. In 1939 the company merged with Sangorski & Sutcliffe.

DB 04407.

\$7,500





### Extremely Rare in the Original Cloth

WOOD, Mrs. Henry. *Anne Hereford*. A Novel. In Three Volumes. London: Tinsley Brothers, 1868. First edition. Three octavo volumes. Original violet vertically-ribbed moiré cloth with covers decoratively stamped in blind and spines decoratively stamped and lettered in gilt. Original cream-colored endpapers. Spines faded (as was Sadleir's copy). A bit of mild dampstaining to endpapers. Spine with slight cock. Otherwise, an excellent copy of this extremely scarce title. No. 1 in Sadleir's list of "Comparative Scarcities," with *The Shadow of Ashlydat*, *Orville College*, and *Within the Maze*, and ahead of *East Lynne*, at No. 2. Only one copy has sold at auction in the last thirty years. Housed together in a quarter purple morocco clamshell case.

*Anne Hereford*, like most of Mrs. Henry Wood's novels, was first published in monthly installments. It appeared throughout 1868 in the magazine *Argosy* which was owned and edited by Mrs. Henry Wood and her son Charles. It is unusual among Mrs Wood's novels in that it is written throughout in the first person. Its features include a young orphan, a gloomy mansion, deaths... violent and natural, and a missing will, mistaken identities and family loyalties.

Mrs. Henry Wood's works were incredibly popular in their time. A contemporary survey of the reading habits of the "lower and servant classes" showed that a majority of those surveyed who read any novels at all read hers exclusively; certainly, if they were looking for sensationalism and melodrama, she was the author to provide it. Sadleir 3326. Wolff 7265.

DB 01395.

\$8,500





### 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, designed by Woodward and etched by Percy Roberts with original tissue guards. Original printed blue-gray wrappers in later custom cloth dust jacket. Housed in a later leather-edged slipcase, its cloth matching that of the dust jacket. Exceptionally scarce. Not in Abbey, Tooley, or other standard references. OCLC records only five copies in institutional holdings worldwide.

"The Author deems it necessary to observe, that some of the following productions are founded on old prosaic anecdotes, though perhaps anecdotes not generally known; but, as the versification is entirely new, he has the example of some of the first humorous poets in his favour for dressing old friends in new clothes. "An attempt of the kind is however unquestionably as meritorious as setting Goosey Gander and Little Jack Horner to music. Under these considerations he submits them, with their attendant sketches, to the protection of a candid and liberal public' (Advertisement).

Of George Moutard Woodward (1760?-1809), caricaturist and author, the DNB notes that he, "later known as Mustard George, grew up in a Derbyshire town, living with his father and, to judge by the evidence of his later writings, received a sound education. He took early to caricature, ridiculing his neighbours in Derbyshire; a folio of these drawings dated 1781 is in the Derby Local Studies Library, among a sizable collection of his prints, drawings, and book illustrations. His caricatures having caused something of a local stir, he persuaded his father to let him seek his fortune in London.

DB 02805.

\$8,500



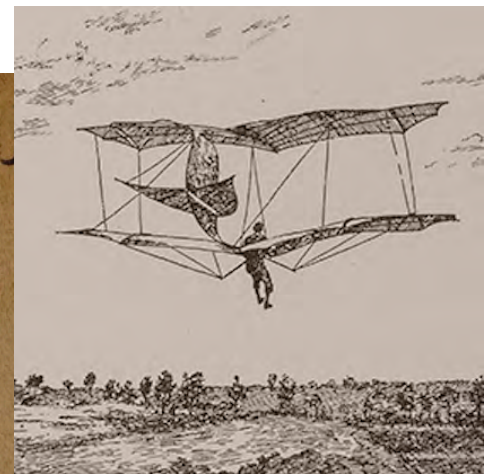
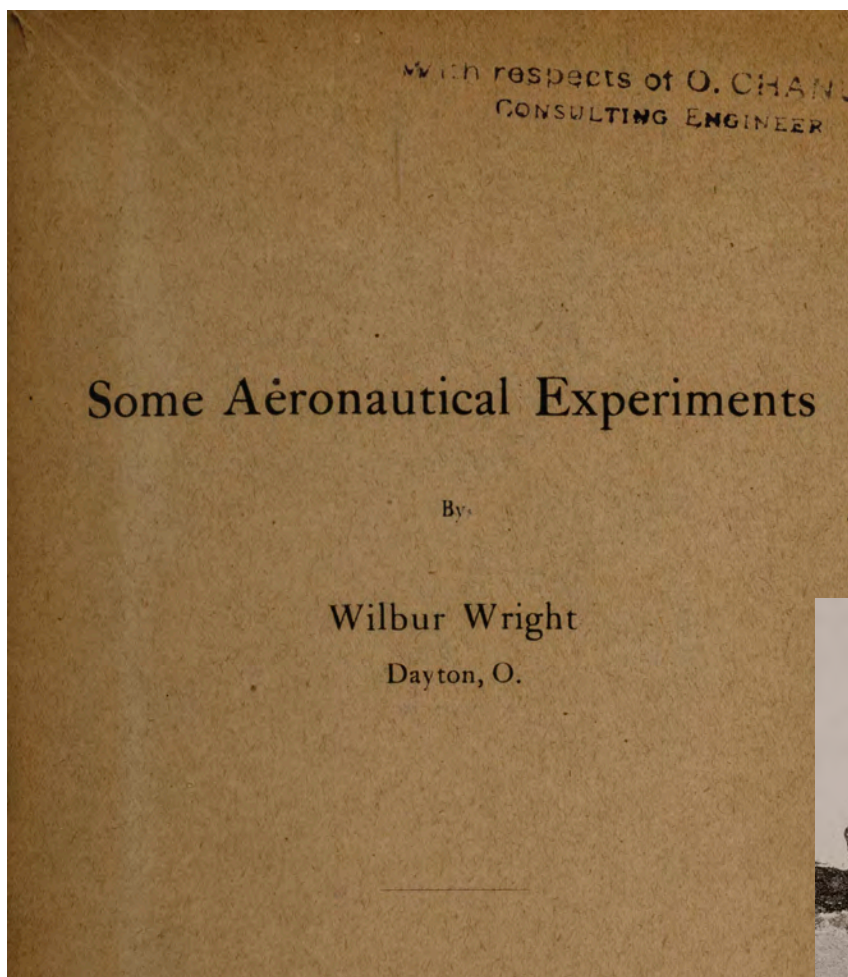
**The Wright Brothers' First Publication on Aeronautics**  
**One of Thirty Presentation Copies from Octave Chanute**

**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 rebacked. Chemised in felt-lined half navy blue morocco over blue cloth boards clamshell case.

This important paper was written and read to the Society at the urging of its president Octave Chanute, a French-born civil engineer whose passion for aeronautics made him "an international clearing house for information on aviation" (*The Wright Brothers: Heirs of Prometheus*, Smithsonian Institution 1978, p. 15), and whose own carefully tabulated gliding experiments in 1896 and 1897 paved the way for the Wrights' later successes. Octave Chanute (February 18, 1832, Paris – November 23, 1910, Chicago, Illinois) was an American civil engineer and aviation pioneer, born in France. He provided many budding enthusiasts, including the Wright brothers, with help and advice, and helped to publicize their flying experiments. At his death he was hailed as the father of aviation and the heavier-than-air flying machine. *Dibner Herald of Science* 185; *Norman* 2266; *Davy*, pp. 132-133.

DB 03752.

\$28,500





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



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

Website: <http://www.davidbrassrarebooks.com>  
Email: [info@davidbrassrarebooks.com](mailto:info@davidbrassrarebooks.com)

Office (818) 222.4103  
Fax (818) 222.6173



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fine & rare books