

David Brass Rare Books



Par Gavarni.

A Selection of Fine & Rare Items

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

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

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

If you wish to order an item and words fail,

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

Complete catalogue descriptions together with multiple photographs are available upon request
or directly through our website.

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Dustin S. Jack and Debra Brass

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**"Considered the Most Comprehensive and Most Famous Work by Henry Alken" (Dixon)
With the Hand Colored Frontispiece dated 1820**

ALKEN, Henry. *The National Sports of Great Britain.* By Henry Alken. With Descriptions, in English and French. London: Published by Thomas McLean... Printed by W. Lewis, 1821 [-1820]. First edition. Large folio (19 x 12 inches; 482 x 305 mm.). Hand-colored aquatint frontispiece dated 1820 with small and inoffensive 1/8 inch wide marginal stain just extending into the image; Hand-colored aquatint frontispiece dated 1821, and fifty superb hand colored aquatint plates, each with a corresponding leaf of text with English on the recto and French on the verso. Contemporary full green straight-grain morocco gilt. Covers elaborately bordered and decorated in gilt. In the center of both covers the sporting crest of Sir Walter Gilbey. Expertly and almost invisibly rebaked with the original smooth spine laid down, elaborately tooled and lettered in gilt in compartments, gilt board-edges and turn-ins, marbled endpapers, all edges gilt. Housed in a cream moiré silk lined, quarter green morocco over green cloth, clamshell case. Spine with six shallow raised bands, decoratively tooled in black and lettered in gilt in compartments.

Ten of the plates are watermarked "J. Whatman 1820" (1), "1821" (2), 1822" (6) & "1823" (1). The text is watermarked "J. Whatman 1818 and 1819".

The present copy in a fine contemporary binding, and has both the exceptionally rare first issue frontispiece bearing the date 1820, and the more usual second issue frontispiece bearing the date 1821. Most copies, including that which is in the British Museum only have the 1821 frontispiece.

DB 05106.

\$25,000



Fourteen of Henry Alken's Sporting Medallions



ALKEN, Henry. [*Sporting Medallions*] *Miniature Sporting Prints*. [London: R. Ackermann, 1828]. Small octavo (9 1/2 x 6 1/2 inches; 240 x 165 mm.). A group of eight exceptionally fine hand-colored etched plates, all window-mounted (3 1/8 x 5 3/8 inches; 80 x 135 mm.). (5 3/4 x 8 inches; 145 x 203 mm. with mounts). Together with: A group of six exceptionally fine hand-colored etched plates. Small octavo (9 1/2 x 6 1/2 inches; 240 x 165 mm.). All window-mounted (2 7/8 x 4 inches; 68 x 101 mm.). (5 1/2 x 7 inches; 140 x 180 mm. with mounts). Preserved in two green buckram chemises and matching quarter green and quarter brown morocco clamshell cases by the Lakeside Press, Chicago. Spines with two sporting tools and longitudinal title lettering between two raised bands. Each case with the engraved bookplate of Maxine and Joel Spitz.

A fine group of fourteen highly unusual miniature scale sporting prints.

DB 05131.

\$6,500

A Very Fine Sammelband of Six Aristotle Science Texts In a Magnificently Preserved 'Renaissance Binding'



ARISTOTELES. *Physicorum Aristotelis libri*. [*Of Physics*]. Lyon: Apud Antonium Vincentium, 1558 (colophon: 1553). Octavo. Contemporary blind tooled pigskin over beveled wooden boards. A truly exceptional original binding from 1558 complete with its original metal clasps. Bound with: **ARISTOTELES.** *De caelo libri quatuor*. [*Of Heaven*]. Lyon; A. Vicentium, 1553. Bound with: **ARISTOTELES.** *De generatione et corruptione libri duo*. [*Of the generation and corruption of books*]. Lyon; A. Vicentium, 1553. Bound with: **ARISTOTELES.** *Meteorologicorum libri quatuor*. [*Meteorological studies*]. Lyon; A. Vicentium, 1558. Bound with: **ARISTOTELES.** *De anima libri tres*. [*From animals*]. Lyon; A. Vicentium, 1558. Bound with: **ARISTOTELES.** *De sensu & sensili, de memoria & reminiscencia* (etc.). [*Memory, senses & reminiscences*]. Lyon; A. Vicentium, 1558. A fine set of the series of six Aristotle science texts in Latin translations published by the important Lyons publisher Antoine Vincent.

DB 05248.

\$8,500

A Wonderful Automaton After Megendorfer



[AUTOMATON]. [*"The Tailor and His Two Apprentices"*]. [Philadelphia: Schoenhut, n.d. c. 1890-1900] Boxed automaton. Box size: 13 5/8 x 17 5/8 x 5 1/8 inches; 345 x 447 x 130 mm. Three cardboard figures in original paper-covered wooden box, with glass cover and gold-painted metal frame. A sliding panel on the back of the box reveals cardboard parts moved by clockwork mechanisms, which can be wound up with the original metal key. Paper labels on box a little chipped. The figures are still very bright, and the mechanisms move very smoothly. An excellent example of an automaton from the period. Schoenhut blue trademark label to rear.

Schoenhut automata (sometimes referred to as 'Clockwork Tableaux' or 'Living Pictures') have become scarce. Albert Schoenhut (1848-1912) was born in Wurtemberg, Germany to a toy-making family. His father and grandfather made wooden dolls, rocking horses, and wagons. At a young age, Albert began making toy pianos in his home.

DB 02129.

\$9,500

**"Of the three works, *The Kaffirs Illustrated* is the most uncommon" (Tooley).
With Thirty Beautiful Hand-Colored Plates**

ANGAS, George French. *The Kaffirs Illustrated, in a Series of Drawings taken among the Amazulu, Amaponda, and Amakosa Tribes; also, Portraits of the Hottentot, Malay, Fingo, and other races inhabiting Southern Africa:* Together with Sketches of Landscape Scenery in the Zulu Country, Natal, and the Cape Colony. London: G. Barclay for J. Hogarth, [1849]. **First Edition.** Large folio (19 9/16 x 14 1/8 inches; 497 x 359 mm.). Lithographed frontispiece portrait on India proof paper mounted, lithographed title-page, lithographed dedication leaf, and thirty finely hand-colored lithographed plates drawn on stone. Eleven wood-engraved illustrations in the text. Contemporary half black straight-grain morocco over green cloth boards ruled in gilt, front board with title printed in gilt, within decorative gilt border. Spine ruled and lettered in gilt. Expertly rebaked with original spine laid down.

First edition of this scarce and important nineteenth century survey of South Africa, including outstanding portraits, depicting the local ethnic groups such as the Khoikhoi (then referred to as Hottentots), Cape Malays and Zulus. The plates also include superb views of Cape Town, Durban, Wynberg, Hottentot Holland, Genadendal, Paarl and Somerset West. Abbey, *Travel*, 339; Bobins I, 71; Colas 134; Mendelssohn I, pp. 45-46; Theal p.9; Tooley 60.

DB 04947.

\$27,500





**Excessively Rare First Edition, First Issue,
of "The Coral Island"**

BALLANTYNE, Robert Michael. *The Coral Island: A Tale of the Pacific Ocean...* London: T. Nelson and Sons, 1858. First edition, first issue. Octavo. Color-printed frontispiece, color-printed pictorial title, and six color-printed plates. Some occasional light stains and foxing, but quite honestly one of the cleanest copies internally that we have seen in over fifty years. This first issue is rare in any condition and notoriously rare with the text fairly clean as here. Publisher's first issue binding of red diagonal ripple-grain cloth with covers decoratively stamped in blind and front cover and spine pictorially stamped and lettered in gilt, expertly rebaked with the original spine laid down. Original pale yellow coated endpapers. Front free endpaper with neat early ink signature of William Mathieu. Rear endpaper with the 19th c. booksellers blind-stamp of Wm. M. Stout, Danville KY. Housed in a felt-lined half black morocco clamshell case, spine with five raised bands, decoratively ruled and lettered in gilt in compartments.

DB 05071.

\$4,850



The 'Killer Bible'
**A Remarkably Fine Copy of the Large-Paper Edition
In a Wonderful Georgian Full Morocco Binding**

[BIBLE IN ENGLISH]. *The Holy Bible...* London: R. Bowyer, 1795. Two large quarto volumes. With two copper-engraved title-pages and sixty-two plates from the works of Diirer, Rembrandt, Van Dyck, Rubens, and others. Lower corner of 3H3 (possible paper-fault) torn away with no loss of text. Some foxing to a few of the plates, otherwise remarkably bright and fresh. Contemporary English full dark blue straight-grained morocco. Covers with two gilt borders surrounding blind-stamped Greek key design. Spines with five double raised bands ruled in gilt, blind-stamped Greek key design and lettered i gilt in compartments. Board-edges decorated in blind, elaborate gilt decorated turn-ins, gray liners and endleaves, all edges gilt. Gift signature to front flyleaf in volume one (dated 1841) and a tipped-in square of paper with another nineteenth century gift inscription. Some light scuffing to the boards, otherwise near fine.

DB 05223.

\$8,500

**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...* New Rochelle, New York: The Elston Press, [1901]. Large octavo. One of 210 copies. Superbly bound ca. 1901 by Henry Blackwell in 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. 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.

DB 04421.

\$9,750

**"Oh! Just, Subtle, And Mighty Opium!"
A Fine and Elaborate Early Twentieth Century Binding
by Bayntun of Bath**



[BAYNTUN-RIVIÈRE, binders]. [DE QUINCEY, Thomas]. *Confessions of an English Opium Eater*. London: Printed for Taylor and Hessey, 1822. First edition in book form. Large twelvemo. Bound c. 1920 by "Bayntun. Binder. Bath. Eng.". Full crimson crushed Levant morocco, gilt ruled borders enclosing an elaborate floral design in gilt and also lettered in gilt. A fine and attractive example.

Confessions of an English Opium-Eater (1821) is the classic autobiographical narrative written by Thomas De Quincey (1785 -1859) concerning his laudanum (tincture of opium) addiction and its effect on his life. The *Confessions* was "the first major work De Quincey published and the one which won him fame almost overnight..." First published anonymously in September and October 1821 in the *London Magazine*, the *Confessions* was released in book form in 1822, and again in 1856.

DB 04209.

\$4,850

**A Very Attractive 'Mid-Twenties' Inlaid Binding
by Bayntun of Bath**



[BAYNTUN OF BATH, binders]. CRUIKSHANK, George, **illustrator**. PARDOE, [Julia], **Miss**. *Lady Arabella: or The Adventures of a Doll...* London: Kerby and Son., [1856]. First edition. Small octavo. With four hand colored etchings by George Cruikshank. Bound ca. 1925 by Bayntun of Bath. Full forest green crushed levant morocco. Covers ruled and decoratively bordered in gilt, front cover with a fine scene inlaid in blind and various colored morocco, taken from the color plate facing page 62. Spine with five raised bands decoratively tooled and lettered in gilt in compartments, gilt board-edges, wide decorative gilt turn-ins, all edges gilt, green marbled paper liners and end-leaves. Minimal darkening of spine. A very fine example.

DB 03963.

\$2,850

A Masterful Pair of Inlaid Bindings by Bayntun-Riviere



BAYNTUN-RIVIÈRE, binders. GILBERT, W.S. *The "Bab" Ballads*. [together with:] *More "Bab" Ballads...* London: John Camden Hotten [and] George Routledge and Sons, 1869 [and] 1872. First editions. Two octavo volumes. Black and white frontispieces, black and white text illustrations. Bound c. 1960 by Bayntun-Rivière & Son in full emerald green crushed levant morocco, gilt, front covers with characters from the books inlaid in various colored morocco. Spines with five raised bands decoratively ruled and paneled and lettered in gilt in compartments. Original gilt decorated green cloth front covers bound in at end of each volume. A fine set housed in a green cloth slipcase.

By 1868, Gilbert's poems had won sufficient popularity to justify a collected edition. He selected forty-four of the poems (thirty-four of them illustrated) for an edition of *The "Bab" Ballads*.

DB 04192.

\$2,500



Scarce First British Appearance of Boilly's Grimaces

BOILLY, Louis-Léopold. *Boilly's Humorous Designs.* London: E. & C. M'Lean, 1823 & D. Alexander, 1824. A fine collection from the first UK publication of Boilly's initial plates from his *Recueil de Grimaces* (1823). Folio (14 5/8 x 10 3/8 inches; 372 x 264 mm). Eleven superb hand-colored lithographed plates after Boilly. Original half red morocco over drab gray boards, expertly rebaked to style, original red morocco label on front cover lettered in gilt "Humorous Designs by L. Boilly". Later endpapers. A fine collection with bright and vivid hand coloring. Exceedingly scarce.

From 1823 to 1828 Boilly worked on a series of ninety-five lithographs, all caricatures representing various human emotions, such as alarm, menace, pain, disgust, or exasperation.

DB 04773.

\$5,500

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.

DB 03432.

\$9,500

The First Appearance of Southey's Life of Bunyan A Fine Extra-Illustrated Example in a Wonderful Contemporary Gauffered Edge Binding

BUNYAN, John. *The Pilgrim's Progress.* With a life of John Bunyan by Robert Southey, Esq... London: John Murray, [&] John Major, 1830. First 'John Major' edition. Extra-illustrated with an additional fifteen engraved plates including two by John Martin. Octavo. Engraved portrait of John Bunyan, two engraved plates by John Martin and thirty illustrations in the text by Charles Nesbit, John Jackson, and others. Finely bound in contemporary crimson morocco, gilt. Spine with five shallow raised bands decoratively tooled and lettered in gilt in compartments, gilt ruled board edges, elaborate wide gilt turn-ins light blue watered silk liners and end-leaves decorated in gilt, all edges gilt and elaborately gauffered. Small rectangular red leather bookplate "Miss Percy" on front liner. Minimal fading to spine, still a very fine example of an early-to-mid nineteenth century 'Gauffered' binding.

DB 04271.

\$2,250

**The First Edition of Lord Byron's *Don Juan*
Mainly Uncut in the Original Boards**

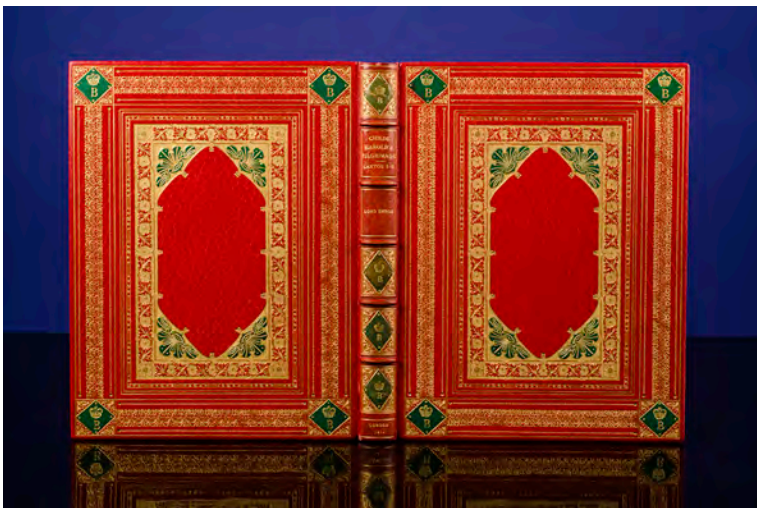


DB 04799.

\$7,500

BYRON, George Gordon, Lord. *Don Juan*. London: Printed by Thomas Davison, 1819-1821; Printed for John Hunt, 1823; Printed for John and H.L. Hunt, 1824. **First editions, large-paper issues, of Volumes I-VI.** Complete in six volumes: one quarto and five octavo volumes. Complete with half-titles in Volume I and II (no half-titles called for in the last four volumes) and errata slip (inserted between pp. 128/129) at end of Volume VI. Cantos I & II bound ca. 1819 in full olive green straight-grain morocco, gilt. Cantos III-XVI uncut in the original drab boards (various colors) with printed paper spine labels on volumes 2, 3, & 6. Together with a 'New Edition' London: Printed by Thomas Davison, of volume I (Cantos I-II) in the original drab boards with printed paper spine label. Chemised in two quarter dark blue morocco over blue cloth slipcases, ruled in gilt. Spines with five raised bands, lettered in gilt in compartments. Overall a superb set of this satiric poem in which Byron reverses the Spanish Baroque dramatist, poet and Roman Catholic Monk, Tirso de Molina's *El Burlador de Sevilla y convidado de piedra* (*The Trickster of Seville and the Stone Guest*), the play from which the popular character of Don Juan originated. Byron in his poem portrays Don Juan not as a womanizer but as someone who is easily seduced by women.

**A Beautifully Bound Copy of the Book
that Established Byron's Career
"Then stirs the feeling infinite, so felt
In solitude, where we are *least* alone"**



DB 04622.

\$7,500

BYRON, Lord. *Childe Harold's Pilgrimage. A Romaunt*. London: Printed for John Murray; William Blackwood, Edinburgh; and John Cumming, Dublin. By Thomas Davison, White-Friars, 1812. **First edition (issued in an edition of 500 copies).** Quarto. Facsimile of a Romaic letter bound in as frontispiece. Issued without a half-title. Bound without the leaf of advertisements. A highly elaborate American binding ca. 1900. Covers richly decorated in gilt, each cover with eight inlaid green morocco panels, the four corner-pieces with a gilt "B" and an elaborate gilt crown, the four inside inlays decorated in gilt in a fan design within very fine gilt pointille. Spine with five raised bands, elaborately tooled and lettered in gilt, four of the panels also inlaid in green morocco with the central "B" surmounted by a crown. Green morocco doublures with decorative gilt corner-pieces, red watered silk end-leaves, all edges gilt. The binding is unsigned, but most certainly by an American master craftsman, possibly from the Club Bindery, Monastery Hill Bindery, or the Roycroft Bindery. Housed in the original fleece-lined, morocco-edged cloth slipcase. The green morocco spine inlays very slightly faded, otherwise fine. Housed in the original fleece-lined red morocco tipped, red cloth slipcase.

A Fine Cedric Chivers Vellucent Binding



DB 04448.

\$3,500

[CHIVERS, Cedric, binder]. LAMB, Charles. BROCK, Charles E., *illustrator*. *The Essays of Elia*. [and] *The Last Essays of Elia*... 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 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. "...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" (Marianne Tidcombe, *Women Bookbinders 1880-1920*, p. 86).

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



DB 04435.

\$9,500

[CHIVERS, Cedric, binder]. SHAKESPEARE, William. BELL, Robert Anning, *illustrator*. *A Midsummer Night's Dream*... London: J.M. Dent & Co., 1895. First edition with the Robert Anning Bell illustrations. Small quarto. Profusely illustrated throughout the text. Full vellucent binding over beveled boards by Cedric Chivers, designed and executed by Alice Shepherd ca. 1903. Front and back covers with a wonderfully intricate hand-painted 'swirling' continuous design of pink roses with green leaves on stems. 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. 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.

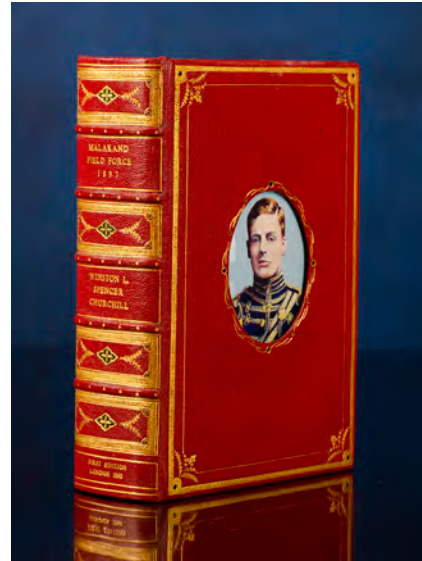
This binding is No. LVI (b) on page 22 of the Cedric Chivers catalog "Books in Beautiful Bindings". According to Bernard Middleton, the first vellucent binding dates to 1903. In these bindings the painting is on paper under the vellum, rather than on the underside of the vellum as in Edwards of Halifax bindings (*History of English Craft Bookbinding Technique*, pp. 146-147).

Winston Churchill's 'The Story of the Malakand Field Force'
A Near Fine First Edition in the Original Cloth - Housed in a Superb Cosway-Style Clamshell Case

CHURCHILL, Winston L. Spenser. *The Story of the Malakand Field Force...* London: Longmans, Green, and Co., 1898. First edition, second state with errata slip resent and 32 page publisher's catalog bound in at end and dated "3/98". Octavo. Photogravure frontispiece, two colored folding maps, and four uncolored sketch maps. Publisher's apple green cloth, gilt, black coated endpapers. Mainly marginal foxing throughout but far less than is usually seen. An exceptional and near fine copy of Churchill's first non fiction work. Now housed in a magnificent Cosway-Style full red morocco clamshell case with watered red silk lining. On the front is a fine oval portrait miniature of a young Winston Churchill, spine with five raised bands decoratively tooled and lettered in gilt.

DB 05187.

\$8,500

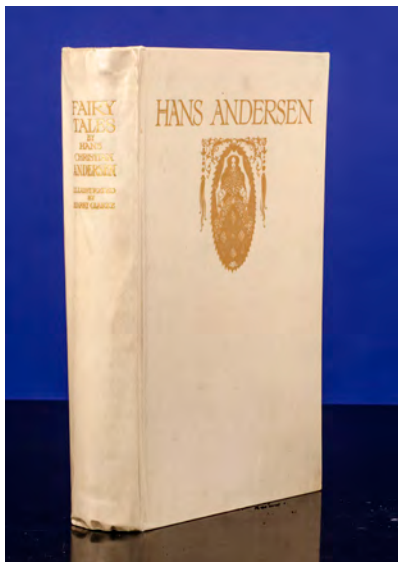


The Rarest of all Harry Clarke's Signed Limited Editions

[CLARKE, Harry, illustrator]. ANDERSEN, Hans Christian. *Fairy Tales by Hans Christian Andersen.* Illustrated by Harry Clarke. London: George G. Harrap & Company, [1916]. Edition De Luxe limited to 125 copies signed by Harry Clarke (this being No. 42). Large quarto. Sixteen mounted color plates (all with captioned tissue guards), twenty-four black and white plates, and ten decorative tail-pieces, mostly repeated throughout the text. Additional line drawings for the frontispiece, title-page, list of illustrations, self-portrait tail-piece, and "The Tinder-Box" title-piece. Publisher's white vellum over boards, front cover and spine decoratively stamped and lettered in gilt, top edge gilt, others uncut. Scattered light foxing throughout not affecting any of the color or black and white plates. Aside from the foxing this is a fine copy, with the the gilt decoration on the vellum covers bright and fresh.

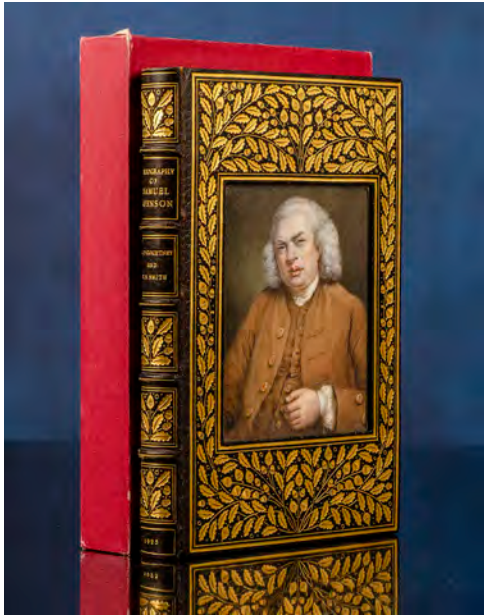
DB 04878.

\$9,500



**"The True Art of Memory is the Art of
Attention" (Samuel Johnson)**

**A Superb Cosway Binding with a Remarkable Portrait
by Miss C.B. Currie of Dr. Samuel Johnson**



DB 05208.

\$18,500

COSWAY BINDING. RIVIÈRE & SON, binders. [MISS C.B. CURRIE], miniaturist. *A Bibliography of Samuel Johnson* by William Prideaux Courtney and David Nichol Smith. A Reissue of the Edition of 1915 Illustrated with Facsimiles. Oxford at the Clarendon Press, 1925. Limited to 350 copies. Octavo. Thirty-seven facsimile plates. Limitation statement at front "This is No. 926 of the Cosway Bindings invented by J. H. Stonehouse, with Miniatures on Ivory by Miss Currie. Signed (in black ink) 'J.H. Stonehouse' Inventor. 'C.B. Currie' Artist." Bound by Rivière & Son in full dark green crushed levant morocco. Covers with gilt double-rule border, the front cover set with superb and very large rectangular portrait miniature set under beveled glass of a mature Dr. Samuel Johnson by Miss C.B. Currie. Rear cover with gilt double-rule border and large decorative gilt foliate corner pieces. Spine with five raised bands elaborately tooled and lettered in gilt in compartments. Double gilt-ruled board edges, decorative gilt turn-ins, green moiré silk liners and endleaves. Stamp-signed by the binders on front turn-in: "Bound by Rivière & Son, London." Stamped-signed by the artist on rear liner: "Miniatures by C.B. Currie." Additionally signed on the upper and lower board edges: "Cosway Binding" and "Invented by J. H. Stonehouse." Housed in a later felt-lined red cloth slipcase. A wonderful and absolutely fine example.

**"Happiness is the one Thing we Queens can never
have." (Catherine de' Medici)**

**A Superb Cosway Binding with a Fine Portrait by Miss
C.B. Currie of Catherine de' Medici**

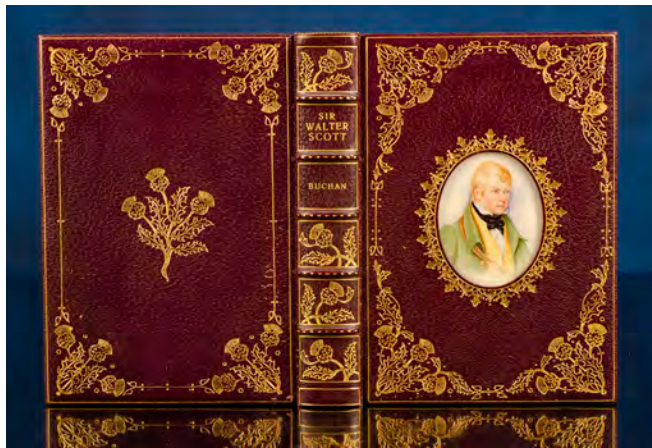


DB 05209.

\$18,500

COSWAY BINDING. RIVIÈRE & SON, binders. [MISS C.B. CURRIE], miniaturist. WATSON, Francis. *The Life and Times of Catherine de' Medici...* London: Hutchinson & Co, [1934]. First edition. Octavo. Photogravure frontispiece with original tissue guard and fifteen photogravure plates. Limitation statement at front "This is No. 912 of the Cosway Bindings invented by J. H. Stonehouse, with Miniatures on Ivory by Miss Currie. Signed 'J.H. Stonehouse' Inventor. 'C.B. Currie' Artist." Bound by Rivière & Son in full maroon crushed levant morocco. Covers with gilt double-rule border, the front cover set with superb large oval portrait miniature set under glass of Catherine de' Medici by Miss C.B. Currie within an elaborate gilt scroll design. Rear cover with double-rule borders and broken gilt fillet border with gilt rococo corner ornaments. Spine with five raised bands elaborately tooled and lettered in gilt in compartments. Double gilt-ruled board edges, decorative gilt turn-ins, light blue moiré silk liners and endleaves, All edges gilt. Stamp-signed by the binders on front turn-in: "Bound by Rivière & Son." Stamped-signed by the artist on rear liner: "Miniatures by C.B. Currie." Additionally signed on the upper and lower board edges: "Cosway Binding" and "Invented by J.H. Stonehouse." Housed in a quarter red morocco over red cloth boards clamshell case by Zaehnsdorf. A very fine example.

**A Fine Cosway-Style Binding by Bayntun (Rivière)
Extra Illustrated with Twelve Plates**



[COSWAY-STYLE BINDING]. BAYNTUN-RIVIÈRE, binders. BUCHAN, John. *Sir Walter Scott*. London: Cassell and Company Ltd., [1932]. First edition. Octavo. Extra illustrated by the insertion of twelve plates, three of which are hand colored. A fine Cosway-Style binding by Bayntun (Rivière) ca. 1940, stamp signed in gilt on front turn-in. Full sangria red morocco, covers elaborately tooled in gilt in a fine thistle design. Front cover with a fine hand-painted oval portrait miniature of a young Sir Walter Scott, set under glass and surrounded by a fine thistle design in gilt. Spine with five raised bands, decoratively tooled with a thistle design and lettered in gilt in compartments. Decorative gilt board edges and wide turn-ins. Marbled liners and endleaves, all edges gilt. Housed in the original felt-lined purple cloth clamshell case, spine lettered in gilt.

DB 05089.

\$5,500

**The First Complete Edition of 'Sketches by Boz'
Extra-Illustrated by the Insertion of a Hand-Colored
Duplicate Suite of the Plates
In A Fine Bayntun (Rivière) Cosway-Style Binding**

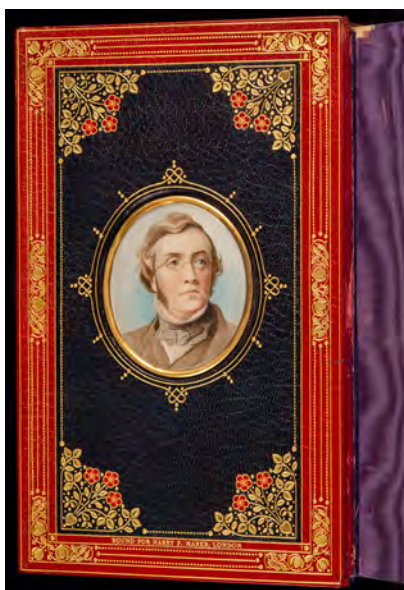


COSWAY-STYLE BINDING. BAYNTUN-RIVIÈRE, binders. DICKENS, Charles. *Sketches by Boz...* London: Chapman and Hall, 1839. First book form edition of the first and second series complete in one volume. Octavo. Forty inserted steel engravings. Extra-illustrated by the insertion of a duplicate suite of the original engravings expertly hand-colored. Bound by Bayntun (Rivière) Bath ca. 1955 in full wine red crushed levant morocco over beveled boards with an elaborate central gilt floral and thistle design surrounding a fine hand-painted portrait miniature of a young Charles Dickens set under glass. Spine with five raised bands elaborately tooled and lettered in gilt in compartments. Housed in the original felt-lined red cloth slipcase, spine with two black morocco labels lettered in gilt.

DB 05123.

\$9,500

**First Edition of Vanity Fair
In a Fine Sangorski & Sutcliffe Cosway-Style Binding**



[COSWAY-STYLE BINDING]. [SANGORSKI & SUTCLIFFE]. THACKERAY, William Makepeace. *Vanity Fair...* London: Bradbury and Evans, 1848. First edition, first issue. Octavo. Thirty-eight black and white steel engraved plates and one hundred and fifty woodcuts. Extra-illustrated by Joseph Clayton Clarke with twelve original pen and ink drawings including a pen & ink and pastel frontispiece. Bound c. 1920 by [Sangorski & Sutcliffe] stamped signed "Bound for Harry F. Marks. London" on lower turn-in. Full crimson crushed levant morocco over beveled boards, covers elaborately bordered in gilt, decorative gilt corner-pieces, each with a gilt triple flower design inlaid with green morocco petals. Spine with five raised bands, elaborately tooled in a similar floral design with four large flowers with tan morocco inlays, lettered in gilt in compartments. Inside front cover with a very fine hand-painted portrait miniature set under glass of the young Thackeray - possibly by Miss C.B. Currie.

DB 05101.

\$9,500

**A Cosway-Style Binding by Sangorski & Sutcliffe with
Two Fine Portrait Miniatures**



COSWAY-STYLE BINDING. SANGORSKI & SUTCLIFFE, binders. DUNBAR, Sir George. *A History of India...* London: Ivor Nicholson & Watson Limited, 1936. First edition. Octavo. Thirty-four photogravure plates and sixteen colored maps. Bound ca. 1936 by Sangorski & Sutcliffe. Full red crushed levant morocco over beveled boards, covers richly decorated on gilt, spine with five raised bands decoratively tooled and lettered in gilt in compartments, decorative gilt board edges, elaborate gilt turn-ins, gilt decorated blue morocco doublures, ochre watered silk endleaves, all edges gilt. Inside front cover with large oval sunken panel with a fine gold-framed oval miniature under glass of a Maharaja, and on the inside rear cover a fine gold-framed oval miniature under glass of a Raja. Expert and almost invisible repair to foot of spine. Minimal rubbing to joints, otherwise near fine. An excellent example of a 'double' Sangorski & Sutcliffe Cosway-Style binding.

DB 05063.

\$7,500

**'The Old Pretender'
A Fine 'Extra-Illustrated' Cosway-Style Binding by
Bayntun (Rivière)**



COSWAY-STYLE BINDING. BAYNTUN (RIVIÈRE), binders. HAILE, Martin. *James Francis Edward - The Old Chevalier.* With 11 photogravure illustrations. London: J.M. Dent & Co., 1907. First edition. Octavo. Eleven (on ten) photogravure plates. Extra-illustrated by the insertion of twelve engraved plates. Bound ca. 1940 by Bayntun (Rivière). Full brown crushed levant morocco, both covers with single gilt fillet around a double-ruled and gilt-dotted inner border. Front cover with a broad panel border of gilt-tooled thistles and gilt dots. In the center a large gilt arabesque lozenge framing a fine oval portrait miniature set under glass of Clementina Walkinshaw. Spine with five raised bands elaborately decorated in gilt in a repeated thistle and dot design, lettered in gilt in two compartments. Housed in the original felt-lined brown cloth slipcase, spine with two black morocco labels lettered in gilt. A superb example.

DB 05210.

\$11,500

**A Very Fine Cosway-Style Binding
Sidney Colvin's Life and Poetry of John Keats**



[COSWAY-STYLE BINDING]. BAYNTUN RIVIÈRE, binders. KEATS, John. COLVIN, Sidney. *John Keats, His Life and Poetry, His Friends Critics and After-Fame.* London: Macmillan and Co., Limited, 1917. First edition. Octavo (8 3/8 x 5 7/16 inches; 213 x 138 mm.). xviii, errata slip, 598p. Tipped-in color portrait frontispiece and twelve full page illustrations including a facsimile letter. Bound ca. 1940 by Bayntun Rivière in a Cosway-style binding of full red crushed morocco with marbled endpapers, all edges gilt. The upper cover with a mounted portrait of young Keats on ivory under beveled glass, the portrait surrounded with a gilt frame of various flowers and holly in gilt, the remainder of the covers with vertical lines, the spine with gilt tiles and floral panel ornaments. A very fine copy, housed in a cloth box.

DB 04623.

\$8,500



DB 05188.

\$8,500

A Very Early Cosway Binding

COSWAY BINDING. RIVIÈRE & SON, binders. CURRIE, Miss C.B., miniaturist. WILLIAMSON, George C. *Richard Cosway R.A.* by George C. Williamson... London: George Bell and Sons, 1905. First edition. Quarto. Illustrated throughout with over sixty photogravure plates. Bound ca. 1905 by "Rivière & Son from Designs by J.H. Stonehouse". Full light brown crushed levant morocco. Covers with decorative gilt borders of rules and dots with gilt corner pieces. Front cover set with a very fine oval watercolor of Georgiana Spenser, Duchess of Devonshire under curved glass by C.B. Currie. The portrait miniature is framed by a highly elaborate rococo design in gilt. Spine with five raised bands, elaborately tooled and lettered in gilt in compartments, double-gilt ruled board edges, gilt ruled turn-ins, cream watered silk liners and endleaves, top edge gilt. Front and rear joints expertly repaired. A wonderful example of a true 'Cosway Binding'.

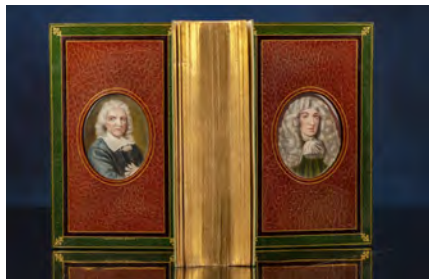


DB 05094.

\$8,500

A Superb Sangorski & Sutcliffe Cosway-Style Binding First Edition, First Issue of Joseph Conrad's Second Novel

CONRAD, Joseph. COSWAY-STYLE BINDING. SANGORSKI & SUTCLIFFE, binders. *An Outcast of the Islands.* London: T. Fisher Unwin, 1896. First edition, first issue. Octavo. Title-page in red and black. Bound ca. 1940 by Sangorski & Sutcliffe. Full dark blue crushed levant morocco over beveled boards, covers elaborately bordered in gilt with decorative anchor corner-pieces, front cover with a sailing ship in gilt. Spine with five raised bands, decoratively tooled and lettered in gilt in compartments, gilt-ruled board-edges and turn-ins, blue watered silk endleaves. Inside front cover with a large rectangular panel of green morocco with a superb and exquisite oval portrait miniature of Joseph Conrad under glass and surrounded by a gilt metal frame. Original green cloth covers and spine bound in at end. Housed in the original fleece-lined blue cloth clamshell case, spine lettered in gilt. Front hinge of clamshell case neatly repaired, otherwise fine.

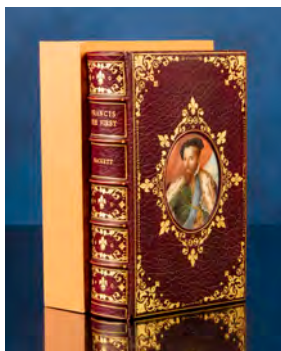


DB 04633.

\$7,500

A Superb Mid-Twenties Cosway-Style Binding with Two Fine Oval Miniatures Extra-Illustrated with Fifty-Five Engraved Plates (Ten are Hand-Colored)

COSWAY-STYLE BINDING. BAYNTUN, binder. WALTON, Isaac. *The Complete Angler; or, Contemplative Man's Recreation...* London: Printed for Samuel Bagster, 1808. First Bagster Edition. Octavo. Extra-illustrated by the insertion of fifty-five engraved plates of which ten are hand-colored. Bound ca. 1925 by Bayntun in full green crushed levant morocco over beveled boards, covers with elaborate gilt frames, spine with five raised bands, elaborately decorated and lettered in gilt in compartments, gilt decorated board edges, wide gilt turn-ins, all edges gilt. Set into the front doublure is a fine oval miniature painting of Isaac Walton under beveled glass within a double gilt frame. Set into the rear doublure is a fine oval miniature painting of Charles Cotton under beveled glass within a double gilt frame. Green watered silk end-leaves. A very fine example housed in its original felt-lined green cloth clamshell case, spine lettered in gilt.



DB 05124.

\$6,500

Francis the First - King of France - Extra-Illustrated A Fine Bayntun (Rivière) Cosway-Style Binding

[COSWAY-STYLE BINDING]. BAYNTUN-RIVIÈRE, binders. HACKETT, Francis. *Francis the First.* London: William Heinemann Ltd., [1934]. Extra-illustrated by the insertion of fifteen additional engraved plates, five of which are hand-colored. First edition. Octavo. Bound by Bayntun (Rivière) Bath ca. 1948 in full wine red crushed levant morocco over beveled boards. Covers with elaborate floral design corner-pieces. Front cover with an oval border of gilt thistles and leaves and in the center a fine hand-painted portrait miniature of Annas de Montmorency set under glass. Spine with five raised bands elaborately tooled and lettered in gilt in compartments. Decorative gilt board-edges, wide gilt-ruled turn-ins, marbled liners and endleaves, all edges gilt. With the maroon morocco gilt bookplate of W. A. Foyle, Beeleigh Abbey on front paste-down. Housed in the original felt-lined tan cloth slipcase. An exceptionally fine example.

A Superb Early Sangorski & Sutcliffe Cosway-Style Binding

COSWAY-STYLE BINDING. SANGORSKI & SUTCLIFFE, binders. SHELLEY, Percy Bysshe. *The Poetical Works of Percy Bysshe Shelley...* London: Reeves & Turner, 1886. Two octavo volumes. A spectacular ca. 1920 Cosway-Style binding by Sangorski & Sutcliffe for the J.L. Hudson Company. Full red crushed levant morocco over beveled boards, covers lavishly gilt in the Art Nouveau style, with inlaid green and light brown morocco inlays. The first volume with a front doublure of dark blue crushed levant morocco, with a superb gilt framed, hand-painted portrait miniature of Percy Bysshe Shelley. The miniature is surrounded by a rectangular recessed frame with eight onlaid red morocco flowers and twenty-four onlaid beige morocco leaves. The front joint of volume II has been expertly and almost invisibly repaired. The second volume with a central green morocco medallion with the phrase "Pansies/Let My Flowers Be" stamped in gilt. Spines with five raised bands elaborately decorated and lettered in gilt in compartments. Double gilt-ruled board edges and elaborate gilt turn-ins, dark blue watered silk liners and endleaves, all edges gilt and gauffered. Housed in a custom-made quarter morocco fleece-lined clamshell case, two spines lettered in gilt in compartments. A wonderful early Sangorski & Sutcliffe Cosway-style binding. The miniature is of exceptional quality and is quite possibly the work of Miss C.B. Currie.

The J. L. Hudson Company (commonly known simply as Hudson's) was a retail department store chain based in Detroit, Michigan. Hudson's flagship store, on Woodward Avenue in Downtown Detroit was constructed beginning in 1911, with additions throughout the years, before being 'completed' in 1946. The building was named after the company's founder Joseph Lowthian Hudson, and was demolished on October 24, 1998. In 1961 it was the tallest department store in the world, and, at one time, claimed to be the second-largest department store, after Macy's, in the United States, by square footage. The Grand River Avenue Book Shop was on the Mezzanine floor.

DB 05166.

\$13,500





DB 04346.

\$18,500

**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 from Cruikshank to Fredk. Arnold. [London, ca. 1864]. Folio (11 5/8 x 9 5/8 inches; 295 x 245 mm.). Handsomely bound ca. 1900 by Rivière & Son. Full brown morocco, gilt. Housed in the original? felt-lined, quarter brown morocco over brown cloth clamshell case. The binding very fine, the clamshell case very slightly rubbed.

With the Very Rare First Issue of Volume I

[CRUIKSHANK, George, illustrator]. *The Humourist: A Collection of Entertaining Tales, Anecdotes, Repartees, Witty Sayings, Epigrams, Bon Mots, Jeu d'esprits, &c.* Carefully selected. London: Printed and Published by J. Robins & Co., [n.d., 1819 (Volume I); 1819 (Volumes II-III); 1820 (Volume IV)]. **First edition, with the very rare first issue of Volume I** (bound from the parts, with the printed title bearing "Vol. I" but no date, and p. 44 headed "Dr Johnson"). Four small octavo volumes (6 1/8 x 3 7/8 inches; 156 x 99 mm.). Forty hand-colored etched plates after Cruikshank, including four frontispieces and four vignette titles. Early twentieth-century full crushed rose morocco by Rivière & Son, covers with multi gilt borders and decorative corner pieces, spines lettered and decoratively tooled in gilt in compartments, gilt board edges and turn-ins, all edges rough gilt, dark blue coated endpapers. An excellent copy. With the engraved bookplate of The Library at Carolands on each pastedown.



DB 04098.

\$4,850

"Indeed, the Taste for it Amounted to a Craze"

[CRUIKSHANK, George and Robert, illustrators]. EGAN, Pierce. *Life In London...* London: Printed for Sherwood, Neely, and Jones, Paternoster-Row, 1821. First edition, first issue. Quarto. (9 x 5 3/4 in; 228 x 146 mm). Thirty-six hand-colored aquatint plates including frontispiece with original tissue guards, three folding sheets of music, miscellaneous black and white text woodcuts. Full early twentieth century burgundy morocco by Rivière. Raised bands. Gilt decorated compartments, Broad, gilt-decorated dentelles. Crimson moiré silk endpapers. All edges gilt. Front joint expertly and almost invisibly repaired. A splendid copy. "By finding the right men [the Cruikshanks] for his work [Egan] made *Life In London* one the great successes of the day, comparable to that other triumphant alliance of humour and art in the pages of Dr Syntax" (Prideaux).



DB 02507.

\$1,750

**"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...* 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. 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.



DB 04311.

\$1,100

Two Years Before the Mast
Richard Henry Dana's Account of his Sea Voyage from
Boston to California



DANA, Richard Henry. *Two Years Before the Mast...* New-York: V, 1840. First edition, second issue. Binding B, state 2. Publisher's tan muslin stamped in black. Muslin front joint split but inner-hinge of end-papers intact. Some light foxing but far less than is usually seen. Front paste-down with three small sealing-wax? stains. A truly amazing copy of this ridiculously fragile book. Chemised in a quarter green morocco slip case, spine lettered in gilt.

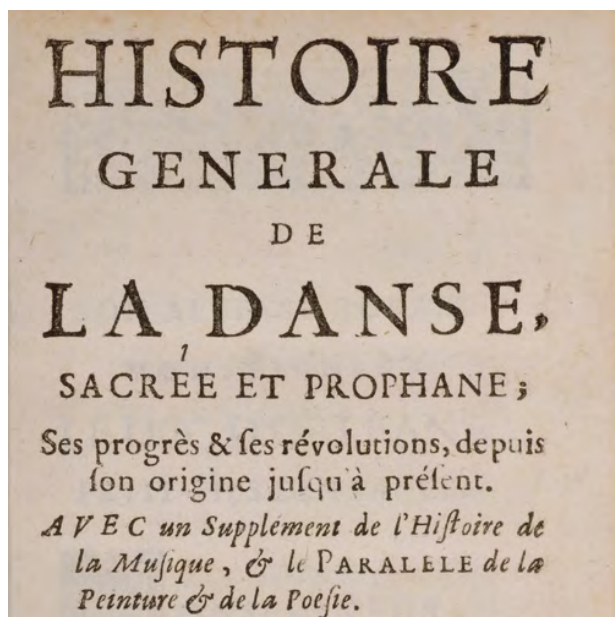
"Issued in two types of binding [black cloth & tan muslin]. There s no known sequence, if any:" (BAL 4434).

Dana gives a vivid account of "the life of a common sailor at sea as it really is". He sails from Boston to South America and around Cape Horn to California. Dana's ship was on a voyage to trade goods from the United States for the Mexican colonial Californian California missions' and ranchos' cow hides. They traded at the ports in San Diego Bay, San Pedro Bay, Santa Barbara Channel, Monterey Bay, and San Francisco Bay.

DB 04548.

\$3,500

One of the First Histories of Dance and Ballet
The Exceptionally Rare First Issue of 1723



[DANCE]. **BONNET, (Jacques).** *Histoire générale de la danse, sacrée et prophane; ses progrès & ses révolutions, depuis son origine jusqu'a présent. Avec un supplément de l'Histoire de la Musique, & le parallèle de la peinture & de la poésie...* Paris: chez d'Houry, 1723. First edition, first issue. Twelvemo. Head- tailpieces, initials. Bound c. 1875 by H. de Courmont in full navy blue crushed morocco with French fillets, gilt-rolled edges, gilt-tooled dentelles. Gilt-rolled raised bands, delicately gilt decorated compartments. All edges gilt. Marbled endpapers. With the bookplate of Avg. Anastas. A fine copy.

The exceptionally scarce first issue, recorded only by Toole-Stott, the standard bibliographies noting only the 1724 second issue. OCLC records only two copies in institutional holdings worldwide; the 1724 edition is held by seven libraries worldwide. No copies of either edition have come to auction since ABPC began to records results in 1923.

One of the first histories of dance and ballet, from the Egyptians and Greeks through the early eighteenth century, this rarity contains an account of ballet and dance in the theater, a list of ballets performed in the courts of Europe 1450 -1723, a chapter on the origins of masked balls, one on rope-dancing and gymnastics, and an invaluable little history of funambulism aka tightrope walking.

DB 02869.

\$6,500

**An Exceptionally Rare Daumier Album
Seven Series Complete Containing Fifty Humorous Lithographs**

DAUMIER, Honoré, illustrator. *Variétés Drolatiques. Vulgarités. - Les Musiciens de Paris. - Proverbes de famille. - Proverbes et Maximes. - La Pêche. - La Journée du Célibataire. - Les Saltimbanques. 50 Planches.* Paris: Léopold Pannier et Cie., [1841]. Total 50 plates complete. **This album can be considered rare." (Daumier Register).** OCLC locates just three of the plates from Proverbes Maximes. Nos. 6, 9, and 11 (all at Washington University, OR, USA). We located just one copy at auction - sold between October 1898 and July 1899!!! The only plate that appears in the Armand Hammer Daumier collection is the second plate of La Pêche (p.67) [Bound together with]:

**Exceedingly Rare Daumier Histoire Ancienne
Complete with Fifty Superb Lithographs**

DAUMIER, Honoré, illustrator. PHILIPON, Charles. *Histoire Ancienne.* Paris: Chez Aubert, [1841-1843]. Folio (13 3/16 x 10 inches; 335 x 254 mm.). Fifty superb lithograph plates. Some intermittent, mainly marginal foxing.

Together 100 fine lithograph plates containing two of Daumier's rarest suites, both complete. Contemporary quarter dark brown morocco over marbled boards, spine with four raised bands, ruled in blind and lettered in gilt, marbled end-papers. A near fine and complete example of two of Honoré Daumier's finest and rarest works. There is only one copy of *Histoire Ancienne* located in libraries and institutions worldwide (The Bibliothèque Nationale de France).

DB 04953.

\$24,500



**Laurence Sterne's
Sentimental Journey Through France and Italy
In a Wonderful Turn-of-the Century Inlaid Binding by
Salvatore David**



DB 04791.

\$5,500

DAVID, Salvatore, binder. STERNE, Laurence. *Yorick's Sentimental Journey though France and Italy, &c.* London: Reprinted and sold by all booksellers in town and country, 1791. Later edition. Four parts in one twelvemo volume. Six plates including frontispiece engraved by Stothard. Two stipple portraits 'Maria' and 'The Monk' engraved by Taylor after S. Shelley. Bound ca. 1900 by Salvatore David. Full dark green crushed levant morocco, covers richly bordered in gilt with an inlaid red morocco strip surrounding an elaborate floral and basket-weave design inlaid in red morocco and stamped in gilt. Spine with five raised bands, decoratively tooled and lettered in gilt in compartments with inlaid red morocco flowers. Double gilt-ruled board edges, red morocco liners elaborately decorated in gilt in a similar design. Cream embroidered silk endleaves with marbled endpapers, all edges gilt. A superlative example in perfect condition. Housed in its original fleece-lined marbled slipcase with morocco tips and fore-edge. With the engraved bookplate of collector Horace G. Young of Worcester, Mass., on the rear marbled endleaf.

Salvatore David (1859-1929) "was the son of Bernard David, a noted Second Empire binder-gilder who worked for [Leon] Gruel before establishing his own atelier in 1855.

The Art of Japanese Hair Combs



DB 01948.

\$5,500

[DECORATIVE ARTS]. [In Japanese]. *Setsu Kushi Hinagata* [Patterns of Miniature Combs]. [Tokyo: Japan Art Society, 37th Year of the Meiji (1905)]. Octavo. A unique scrapbook of over 500 charcoal rubbings on rice paper of Japanese miniature comb and hairpin (koagi) patterns tipped-in to the pages of three issues of Japanese Art Society Reports bound together. The original collector has crossed-out the original titles, publisher, etc., and provided their own manuscript title in black marking pen. Each page has two rubbed patterns, each pattern with upper and lower views of each comb, and the rubbings are remarkably sharp with even small details very clear. Publisher's original string-bound wrappers with losses but the integrity of interior of the book remains complete and intact. Early auction clipping for this item ("Kushi Hinagata") mounted to the inside of the rear (Japanese front) cover. Housed in a green silk drop-back box with traditional Japanese clasps with paper label on spine, lettered in Japanese.

The art of Japanese hair decoration, or kushi, dates back hundreds of years and has rich and varied heritage. As with much Eastern art it served to "beautify items of everyday use, to make the commonplace extraordinary [and] to tell of the life and status of the wearers, who were geisha, courtesans, court ladies, and housewives" (Ziesnitz and Momoko, *Combs and Hairpins*, Daruma: Japanese Art and Antique Magazine, Summer 2002).

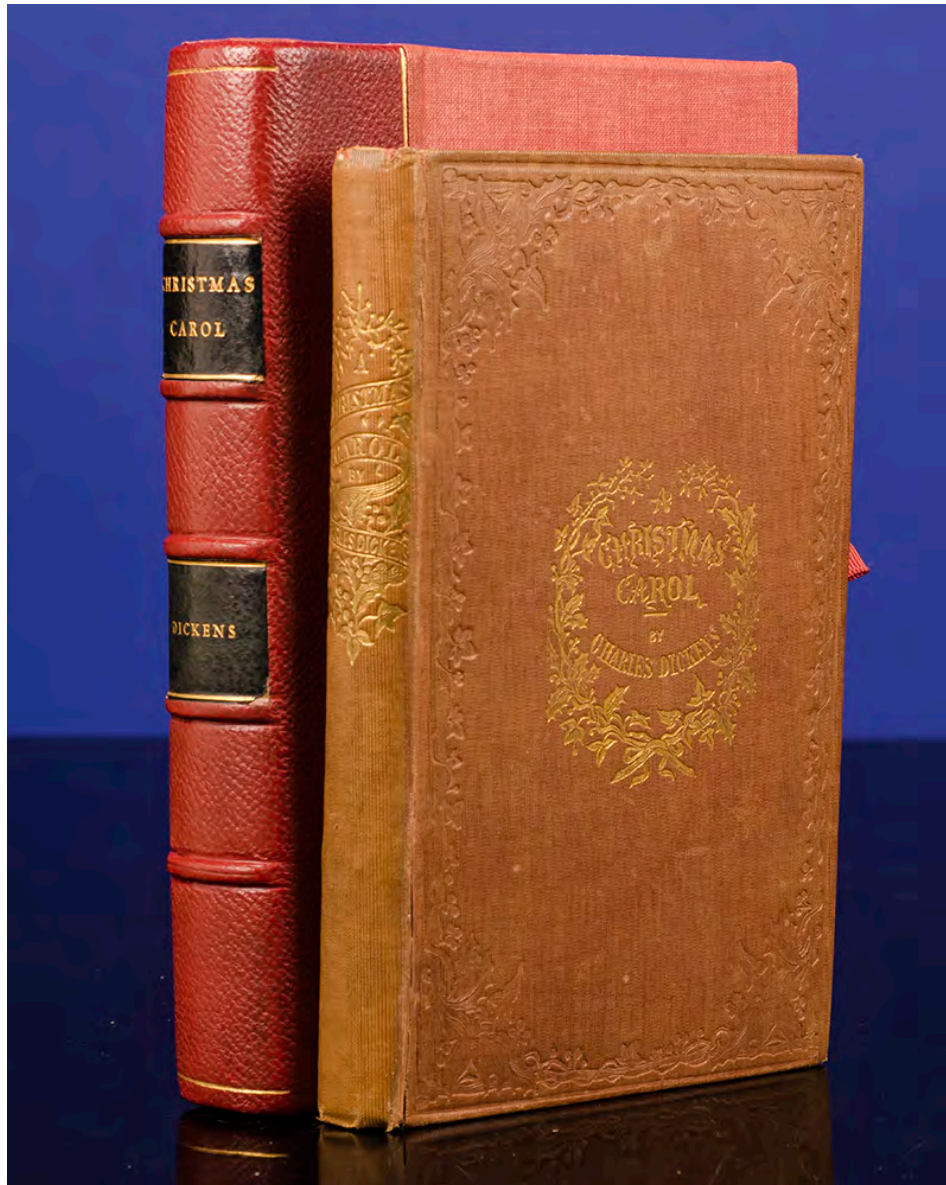
**A Fine Association Copy of Charles Dickens's Most Famous Christmas Book
The Exceptionally Rare "Trial Issue" with the Title-Page Printed in Red and Green
Inscribed "Christmas 1843" by the Brother of Dickens's Illustrator for "A Christmas Carol"**

DICKENS, Charles. *A Christmas Carol. In Prose. Being a Ghost Story of Christmas...* London: Chapman & Hall, 1844. **First edition, first issue, the very rare so-called "trial issue,"** Small octavo. Four hand-colored steel-engraved plates by and after Leech and four wood-engraved text illustrations by W.J. Linton after Leech. Contemporary ink gift inscription on verso of front end-paper. Original cinnamon vertically-ribbed cloth, decoratively stamped in blind, front cover and spine decoratively stamped and lettered in gilt, all edges gilt. Inner hinges expertly and almost invisibly repaired, minimal wear to head of spine, imperceptible and very small closed splits to extremities of joints. Overall, a wonderful copy of this great rarity, exceptionally clean and bright. Chemised in a quarter red morocco over red cloth slipcase, spine with five raised bands and two green morocco labels lettered in gilt.

The current Dickens bibliographer Walter Smith has examined an identical example at the W.A. Clark Library and accepted it as an authentic example of this rare issue. The red and green title-pages are agreed to have been printed earlier (thus the "trial issue" moniker). Charles Dicken's Christmas classic, written in a mere six weeks at a low point in Dickens's career, and published at his own expense, revived Dickens's fortunes, establishing a robust market for Christmas gift books that survives to this day. The characters of Scrooge and Marley, Bob Cratchit and Tiny Tim, are immediately recognizable even to those who've never read a word of Dickens: "'God bless us every one!' said Tiny Tim, the last of all..." One of Dickens' favorite artists, John Leech would produce the illustrations for all his Christmas books.

DB 04566.

\$45,000

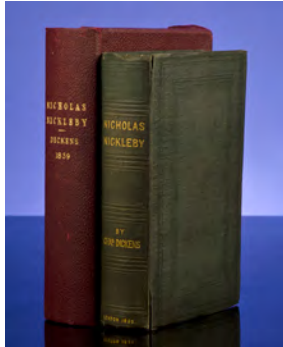




DB 03229. \$5,500

"Selfishness Portrayed in a Satirical Fashion"

DICKENS, Charles. *The Life and Adventures of Martin Chuzzlewit...* London: Chapman and Hall, 1844. First edition in book form, first issue following all points in Smith. Octavo. Forty etched plates including frontispiece and title-page vignette by Hablot K. Brown aka "Phiz." Publisher's primary binding of moderate blue diagonally-ribbed cloth. Original pale yellow coated endpapers. Armorial book-plate of "Sherwin" on front paste-down and ink signature of "J. Sherwin Sherwin" on half-title. The text-block has been expertly re-cased using the original yellow-coated end-papers. The original cloth is near fine and just the bare minimum of strengthening at the spine ends and slight wear to the lower corners. The gilt lettering is bright and fresh. The plates have light to moderate foxing which is mainly confined to the blank margins. The text block remarkably clean and fresh. Overall this is an exceptional copy of a title rarely found in better condition. Housed in an early fleece-lined green cloth clamshell case.



DB 02749. \$9,500

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. First edition, a very early issue bound from the original parts. With thirty-five of Smith's forty-one first issue internal flaws. Octavo. Forty black and white plates. Publishers primary binding in dark olive-green fine-diaper grain cloth. With the bookplate of the Earl of Aylesford. An unusually bright copy with just the lightest of wear and without any fading to cloth whatsoever. Some light foxing to plates, but far less than usually found in this title. Two neat three-quarter inch closed splits to upper joint at head and tail and one short closed split to lower joint at head. Housed in a full plum pigskin drop-front clamshell box. With an ALs by Dickens to one Thomas Ellis Bramale, Esq. dated August 5, 1839. The nicest copy we have ever seen, unsophisticated and near fine.



DB 05162. \$7,500

With a Fine Original Watercolor on Calf Doublure By Helen R. Haywood Granddaughter of Master Binder Robert Riviere

[**DICKENS, Charles**]. **HAYWOOD, Helen R., artist.** *Little Dorrit.* With Illustrations by H.K. Browne. London: Bradbury and Evans, 1857. First edition, first issue with all twenty-one internal text flaws as noted by Smith. Octavo. Forty engraved plates by "Phiz" (H.K. Brown). With an inserted preliminary leaf printed "With Water Colour Drawing on Calf Doublure by" [signed] Helen R. Haywood. Bound ca. 1930 by Rivière and Son in full wine crushed morocco. Gilt French fillets. Gilt vignette to upper board. Five gilt ruled raised bands. Gilt lettered and decorated compartments. Original watercolor painting by Helen R. Haywood on calf to upper doublure (signed "HRH" at lower left corner). Neat ink inscription on front blank "Louise Dalton Kirk./from/Mother and Dad-/1936-". A unique and fine copy. Housed in the binder's original fleece-lined red cloth slipcase.



DB 04691. \$9,500

"The Most Celebrated of English Clowns" Four Magnificent Color Pictorial Inlaid Characters Handsomely Extra- Illustrated

[**DICKENS, Charles**]. **BAYNTUN, binder.** *Memoirs of Joseph Grimaldi...* London: Richard Bentley, 1838. First edition, first issue. Two octavo volumes. Engraved frontispiece portrait and twelve engraved plates by George Cruikshank. Extra illustrated with forty-eight engraved plates, eighteen of which are hand colored. Bound ca. 1920 by Bayntun. Full forest green crushed levant morocco, gilt. **Front and back doublures of each volume with a superb figure and background inlaid in various colored morocco's.** Green watered silk endleaves, all edges gilt. Spines very slightly darkened otherwise very fine. Housed in the original, fleece-lined, green cloth slipcase. A spectacular example of a pair of early Bayntun bindings, typical of the firm's first-rate work and use of the best materials.

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



DB 04224.

\$28,500

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). 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.

**A Superb Copy
One of the Master's Earliest Successes**



DB 03768.

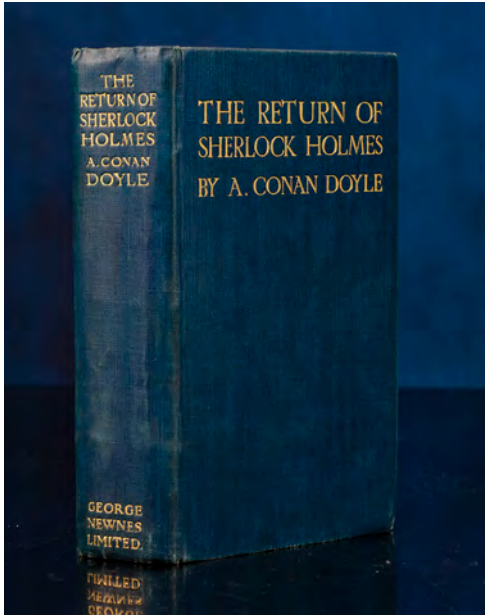
\$4,250

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

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

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

**"Holmes!" I cried. 'Is it really you?
Can it indeed be that you are alive?
Is it possible that you succeeded in climbing
out of that awful abyss?'"**



DB 04984.

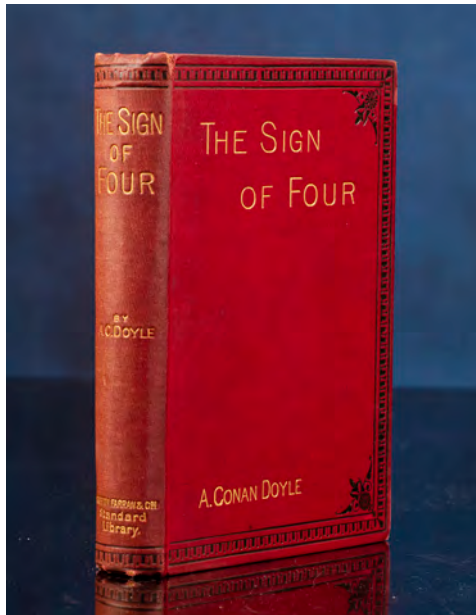
\$3,250

DOYLE, A[rthur] Conan. *The Return of Sherlock Holmes*. Illustrated by Sidney Paget. London: George Newnes, Ltd., 1905. First English edition of the third collection of Sherlock Holmes stories (preceded by the first American edition by about one month). Small octavo. Sixteen plates (including frontispiece). Some occasional light, mainly marginal foxing, otherwise near fine. Publisher's dark blue cloth lettered in gilt on front cover and spine. Early ink signature "Mary V.B.M." and bookplate of Barry Cross of Bishop's Waltham (UK) on front free endpaper. An excellent copy, with the gilt much brighter than is usually seen.

"The author was persuaded to revive Sherlock Holmes by the generous offers made by the proprietors of the American magazine...Having decided to write a new series, the author took care to preserve the integrity of his fictional character. 'I would not write a Holmes story without a worthy plot, without a problem which interested my own mind, for that is a requisite before you can interest any one else.' The main problem was the plot...The plots did come and thirteen stories were written, among them some of the most interesting in the whole series" (Green and Gibson, pp. 140-141).

"This is all an insoluble mystery to me," said I. "It grows darker instead of clearer."

**"On the contrary," he answered, "it clears every instant."
'The Sign of Four' The Second Sherlock Holmes Story
A Fine Example in the Original Cloth**



DB 04987.

\$9,500

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. Publisher's dark red fine-ribbed cloth blocked in black with front cover and spine lettered in gilt. All edges uncut. Dark brown coated endpapers. The bare minimum of rubbing to corners and spine extremities, the original endpapers fine, inner hinges untouched. One of the best copies that we have ever seen.

The bare minimum of rubbing to corners and spine extremities, the original endpapers fine, inner hinges untouched. One of the best copies that we have ever seen. 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.

**"I consider that a man's brain originally is like a little empty attic,
and you have to stock it with such furniture as you choose."
A Great Detective's Debut, or The Case of The Missing Rare Book**

DOYLE, Arthur Conan. *A Study in Scarlet*. London: Ward, Lock and Co., 1888 [i.e. March 1889]. First edition in book form of the first Sherlock Holmes story (preceded only by the story's appearance in Beeton's Christmas Annual 1887). Second impression with mis-spelling "younger" for younger in the second paragraph of the publishers' preface. Octavo. With six line drawings within the text by Charles Doyle, the author's father. The title-page has been very neatly repaired at the edges and pp. 75-78 with very slight fore marginal loss not affecting text. Bound without the leaf of advertisements preceding the title-page and the last leaf of advertisements at the end. Handsomely rebound in late nineteenth century style full red polished calf, gilt. A fine uncut copy with all but two of the advertisement leaves present.

The first Sherlock Holmes story and the author's first published work. One of the select band of fabled rarities and therefore a keystone book for any collector of either Detective Fiction, Modern Literature or indeed for any collector of high spots. It requires the ingenuity of a Holmes to find an example of this book.

DB 04933.

\$25,000





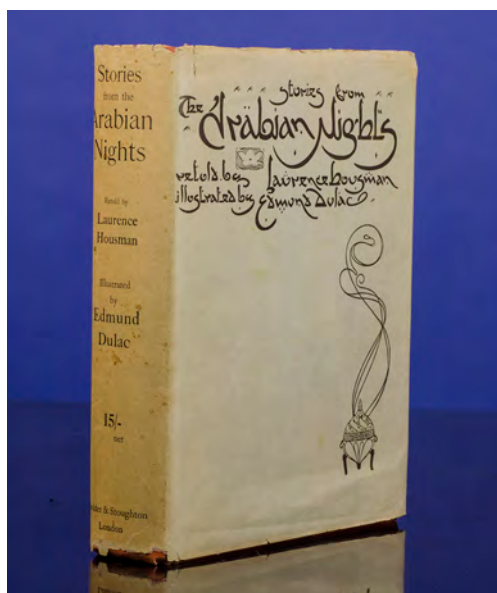
The Legendary Catalog of the 1947 International Surrealism Exhibition

With Five Original Color Lithographs by
Brauner, Ernst, Hérold, Lam, and Miro

DUCHAMP, Marcel. BRETON, André. DONATI, Enrico. *Le Surréalisme en 1947*. [Paris]: Éditions Pierre à Feu, Maeght Éditeur, [1947]. First edition of this legendary catalog published on the occasion of the International Surrealism Exhibition presented by André Breton and Marcel Duchamp. Limited to 950 numbered copies, this being #822, of a whole edition of 999 copies. Small quarto. The verso of the imprimateur leaf with "Imprimé en France" stamped in purple. Twenty-four original illustrations; five etchings (one in color) by Hans Bellmer, Marcel Jean, Maria Martins, Yves Tanguy, and Dorothea Tanning; two woodcuts by Hans Arp; and twelve lithographs by Serge Brignoni, Alexander Calder, Bruno Capacci, Elizabeth van Damme, Julio de Diego, Enrico Donati, David Hare, Jacqueline Lamba, Matta, Kay Sage, Yves Tanguy and Toyen.

DB 05047.

\$3,500

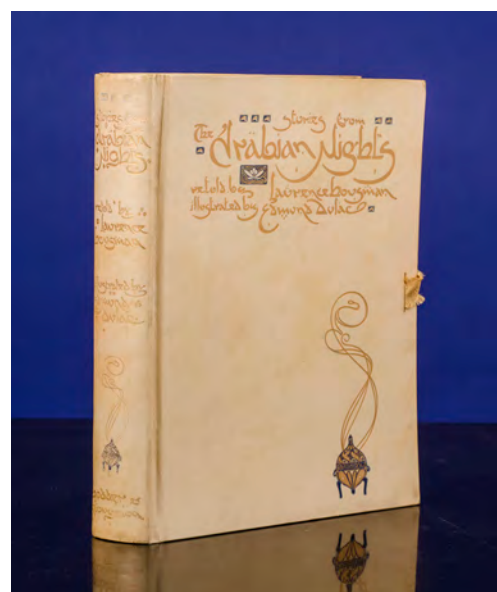


First Trade Edition in the Exceptionally Rare Printed Dust Jacket "Dulac's Most Important Book" (Ann Hughey)

[DULAC, Edmund, illustrator]. **HOUSMAN, Laurence.** *Stories From the Arabian Nights...* 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, the best we have ever seen.

DB 04366.

\$1,850



"Stories From the Arabian Nights is Dulac's Most Important Book" (Hughey) Edition De Luxe - One of 350 Signed Copies

[DULAC, Edmund, illustrator]. **HOUSMAN, Laurence.** *Stories from The Arabian Nights...* London: Hodder and Stoughton, [1907]. Edition de Luxe, limited to three hundred and fifty copies signed by Dulac. Large quarto. Fifty color plates. Publishers full white vellum, decoratively tooled and lettered in gilt and blue. Later silk ties. Small rectangular book-plate on verso of front free end-paper. A near fine copy. Hughey 16.

"... Dulac's most important book... The first printing in England... 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).

DB 04695.

\$3,500

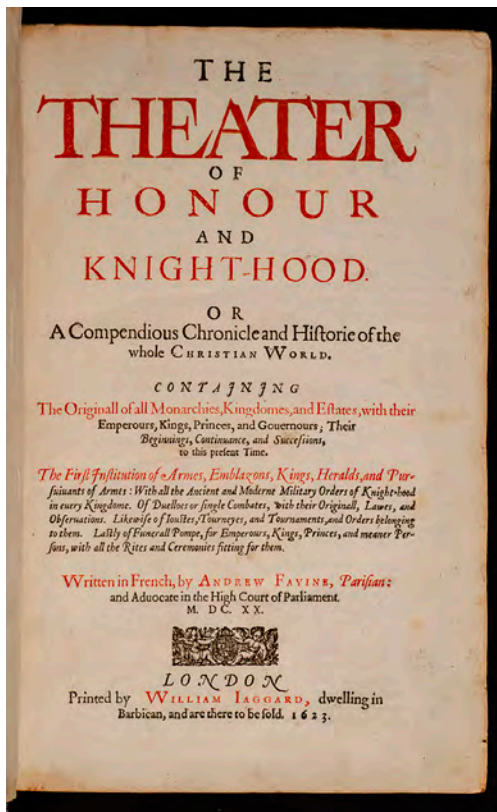
The Knights Templar in the Time of Shakespeare
Published in the Same Year and by the Same Printer as Shakespeare's First Folio

FAVINE, Andrew. *The Theater of Honour and Knight-hood.* Or A Compendious Chronicle and Historie of the whole Christian World... London: Printed by William Jaggard, 1623. **First edition in English.** Folio in sixes. Complete with all twelve leaves of plates (rectos only) showing medals, coins and heraldic seals. Numerous other textual illustrations and woodcut head- and tail-pieces, decorative initials and printer's devices. Title-page printed in red and black. Contemporary blind-ruled speckled calf, expertly rebacked retaining original endpapers and red morocco lettering label, all edges stained red. Typographic bookplate on front pastedown (Kelham). An exceptionally handsome and complete copy with very clean and bright text and plates.

While the title page states that this book is a compendious history of the world and all its various rulers, in point of fact the lion's portion of the volume is concerned with various chivalric orders throughout Europe and their reasons for being. They include the Order of the Starre, Order of S. Michael, Order of the Holy Ghost, Order of the Blue Garter, Order of the Holy Sepulcher, and the Knights Templars. **This book has additional interest to Shakespearean scholars as it was printed by William Jaggard in the same year that he issued Shakespeare's First Folio.** The Order of Solomon's Temple, otherwise known as the Knights Templar, or simply the Templars, was a Catholic military order founded in 1118, and were headquartered on the Temple Mount in Jerusalem through 1128 when they went to meet with Pope Honorius II. They were recognized in 1139 by the papal bull *Omne datum optimum* of Pope Innocent II. The order was active until 1312, when it was perpetually suppressed by Pope Clement V by the bull *Vox in excelso*. The Templars became a favored charity throughout Christendom, and grew rapidly in membership and power.

DB 05243.

\$8,500



"The Dignity and Grandeur of Haddon Hall"
A Remarkably Fine and Very Early Fore-Edge Painting by Miss C.B. Currie

FORE-EDGE PAINTING. MISS C.B. CURRIE, artist. RIVIÈRE & SON, binders. BALL, Catherine aka, BARONESS DE CALABRELLA. *Evenings at Haddon Hall...* London: Henry G. Bohn, 1848. With a very fine fore-edge painting by Miss C.B. Currie. First edition. Octavo. Bound ca. 1910 by Rivière & Son in full maroon straight-grain morocco, gilt. A very fine example with the remains of the bookplate of Frederick S. Peck and an old bookseller's descriptions on front paste-down.

DB 05156.

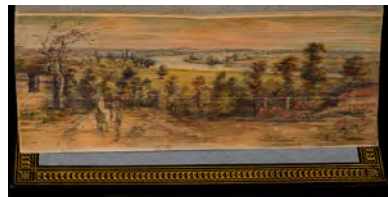
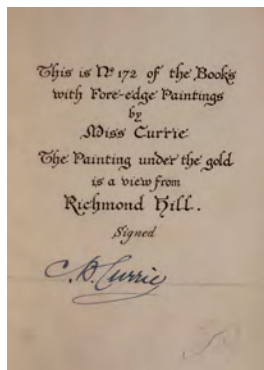


\$8,500

A Wonderful Example of Miss Currie's Work

FORE-EDGE PAINTING. MISS C.B. CURRIE, artist. RIVIÈRE & SON, binders. GALSWORTHY, John. *The Forsyte Saga.* London: William Heinemann Ltd., [1933]. With a very fine fore-edge painting by Miss C.B. Currie. Inserted limitation leaf at front "This is No. 172 of the Books/with Fore-edge Paintings/by/Miss Currie/The Painting under the gold/is a view from/Richmond Hill./Signed/ C.B. Currie" Later printing. Octavo. Bound ca. 1933 by Rivière & Son for Henry Sotheran. Full dark blue straight-grain morocco, gilt. A very fine example with two old bookseller's descriptions laid-in.

DB 05155.

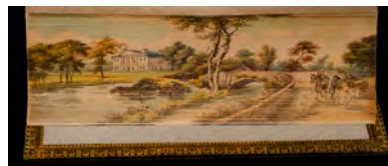
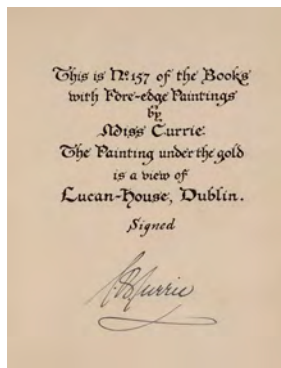


\$6,500

A Splendid Example of Miss Currie's Work

FORE-EDGE PAINTING. MISS C.B. CURRIE, artist. RIVIÈRE & SON, binders. GOLDSMITH, Oliver. *The Miscellaneous Works of Oliver Goldsmith...* London: Macmillan and Co., Limited, 1902. The Globe Edition. With a very fine fore-edge painting by Miss C.B. Currie. Inserted limitation leaf at front "This is No. 157 of the Books/with Fore-edge Paintings/by/Miss Currie/The Painting under the gold/is a view of/Lucan-House, Dublin./Signed/ C.B. Currie". Octavo. Bound ca. 1931 by Rivière & Son for Henry Sotheran. Full dark blue straight-grain morocco, gilt. Housed in a quarter black morocco clamshell case. A very fine example.

DB 05153.



\$8,500

An outstanding specimen of the first provable Fore-Edge Paintings produced in the United States

[FORE-EDGE PAINTING]. *The Photographic Album...* New York: Major & Knapp, Lithographers, [no date, ca. 1864/5]. Large quarto. Lithograph title-page in gold, red & blue. Twenty-five window-mount card-leaves with decorative motifs on each leaf printed by the lithographer. Original full brown morocco over wooden carved boards, gilt, two brass clasps. The fore-edges heavily gauffered, with each edge hand-painted with a triptych, showing landscape views of upstate New York. Housed in a custom-made full dark brown morocco jewel case with brown watered silk lining and lock with key. (Cottage Bindery, Bath, England).

DB 05242.

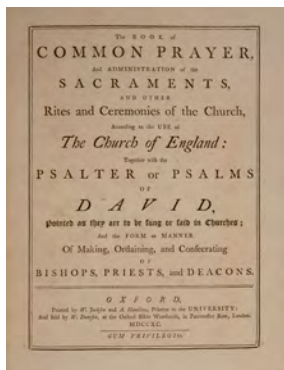


\$8,500

**The Expulsion of Adam and Eve from the Garden of Eden
A Superb Fore-Edge Painting by the 'Double-Line Painter'**

FORE-EDGE PAINTING. DOUBLE-LINE PAINTER, artist. BIBLE IN ENGLISH. *The Book of Common Prayer...* Together with the Psalter or Psalms of David... Oxford: Printed by W. Jackson and A. Hamilton, 1790. With a very fine early twentieth century fore-edge painting by the "Double-Line Painter" depicting the Expulsion of Adam & Eve from the Garden of Eden. Large quarto. Full contemporary dark blue straight-grain morocco, gilt. Housed in an early twentieth century blue cloth slipcase, spine lettered in gilt.

DB 05158.



\$6,500

A Spectacular Alfred de Sauty Inlaid Binding with a Triptych Fore-Edge Painting

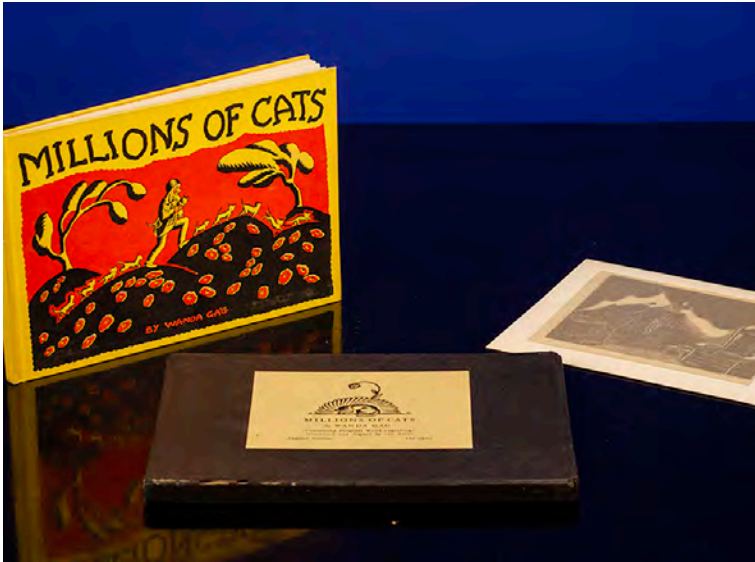
FORE-EDGE PAINTING. DE SAUTY, Alfred, binder & artist. NAPIER, George G. *The Homes and Haunts of Sir Walter Scott, Bart.* Glasgow: James Maclehose, 1897. Limited to 550 copies printed on Japanese vellum paper. Octavo. Bound ca. 1905 by Alfred De Sauty. Contemporary full green levant morocco, gilt. A spectacular example - somewhat typical of the great Rivière bindings of 1905-1920 with the finest gilt pointille work. A Superb Alfred De Sauty Arts and Crafts Binding with a fine Triptych Fore-Edge Painting depicting three scenes from the text.

DB 05157.



\$9,500

**"Cats here, cats there, Cats and kittens everywhere,
Hundreds of cats, Thousands of cats,
Millions and billions and trillions of cats"**



DB 04879.

\$8,500

GÁG, Wanda. *Millions of Cats*. New York: Coward-McCann, 1928. Edition De Luxe limited to two hundred and fifty copies signed by Wanda Gág containing an additional original wood-engraving that does not appear in the book, signed by the artist-author, depicting a small cat curled up on the cushion of a rocking chair in a sitting room with a small round table and chair and two flower vases atop a draped pedestal nearby. Oblong quarto. Pictorial title-page and numerous illustrations throughout including five full-page and several double-page. Publisher's yellow, red and black pictorial paper over boards, red and yellow pictorial endpapers. A fine copy in the publisher's black cardboard slipcase with original printed label on front panel. The slipcase has been neatly repaired on the edges, but is absolutely complete. Scarce with the slipcase and the original signed wood engraving. The additional signed woodcut measures 5 7/8 x 4 1/2 inches; 149 x 114 mm., and is in a small stiff paper frame measuring 7 3/4 x 6 1/2 inches; 197 x 15 mm., complete with the original tissue guard. The woodcut depicts a small cat curled up on the cushion of a rocking chair in a sitting room with a small round table and chair and two flower vases atop a draped pedestal nearby.

**Sixty-Four (of Sixty-Six)
Hand-Colored Lithographed Plates by Gavarni
Depicting "The Stevedores"**



DB 05232.

\$8,500

GAVARNI [pseudonym of Guillaume Sulpice Chevallier]. *Les Débardeurs*. Album par Garvarni. Paris: Au Bureau du Charivari, [n.d., 1840-1842]. Large quarto (14 1/2 x 11 1/4 inches; 367 x 285 mm.). Sixty-four (of sixty-six) superb numbered hand-colored lithographed plates, heightened with gum arabic, loose as issued. Plates printed by Aubert & Cie. The two missing plates are numbers 59 & 65. A few plates with some light foxing to blank margins only, plates 14, 29, 43 & 51 with small marginal tears not affecting images, otherwise a remarkably fine and clean suite of these wonderful plates. Chemised in a quarter black morocco over red cloth clamshell case. Spine with five raised bands, decoratively ruled and lettered in gilt in compartments.

A series of sixty-six lithographs, of which nine first appeared in other journals (eight in *La Caricature* (plates 21, 23, and 24 under the title "Souvenirs du Carnaval" and 32, 44, 49, 54, and 61 under the title "Les Débardeurs") and one (plate 58) in *La Mode*) prior to the publication of the entire series in *Le Charivari* from 19 January 1840 to 5 February 1842.

**One of the Scarcest
of all James Gillray's Works**



DB 04975.

\$19,500

GILLRAY, James. *Cockney-Sportsmen*. London: H[annah] Humphrey, November 12th, 1800. Oblong folio (13 1/2 x 19 1/8 inches; 342 x 485 mm. Plate mark 10 1/8 x 14 1/8 inches; 254 x 358 mm.). Four magnificent hand-colored soft-ground etched aquatint plates. Chemised in a felt-lined half black morocco over red cloth clamshell case, spine with five raised bands, ruled and lettered in gilt in compartments. A very fine set.

"This and the three following prints form another series of sporting subjects, a burlesque companion to the preceding [Hounds Finding; Hounds in Full Cry; Hounds Throwing Off & Coming in at the Death." (Wright & Evans 488-491)]. "They are the work of another amateur, who has only favoured us with his initials. They explain themselves. Hornsey Wood was a celebrated haunt of the sportsmen of the city." (Wright & Evans, pp. 460-461).

We know of one other complete set of this exceptionally rare suite of plates. According to OCLC there is just one complete set of the four prints located in libraries & institutions worldwide. That set appears to be uncolored. Two of the prints "...Shooting Flying" & "...Finding A Hare" are held at the Yale University Library (CT, USA) - these two prints are hand-colored. Wright & Evans, 492-495; Bobins IV, 1339.

**A Near Fine First Edition of Kenneth Grahame's
Children's Classic
In the Original 'Second Issue' Pictorial Dust Jacket**



DB 04880.

\$17,500

GRAHAME, Kenneth. ROBERTSON, Graham, illustrator. *The Wind in the Willows...* London: Methuen and Co., [1908]. First edition. Small octavo. Frontispiece with original tissue guard. Publisher's blue cloth pictorially stamped and lettered in gilt. Top edge gilt, others uncut. Early ink signature on front free endpaper. Minimal rubbing to corners and spine extremities, the gilt bright and fresh. Some scattered light foxing otherwise a near fine copy in the second issue publisher's pictorial peach color dust jacket printed in black. Front flap with neat five-line ink manuscript 'Recipe for Limericks' on verso. The spine of the dust jacket slightly darkened, a couple of tiny chips at head but certainly one of the best, totally original and unrestored jackets that we have seen. Housed in a three quarter dark green morocco over cream buckram boards, spine with five raised bands, lettered in gilt in compartments.

The Wind in the Willows, "one of the central classics of children's fiction, was Grahame's fourth book... It began life as a series of bedtime stories told to his son Alastair, known as Mouse..." (The Oxford Companion to Children's Literature).

**A Fine Presentation Copy of Jacques Grandami's
Nova demonstratio immobilitatis terrae petita ex virtut magnetica
Athanasius Kircher's Correspondent on his Works on Magnetism**

GRANDAMI, Jacques. *Nova demonstratio immobilitatis terrae petita ex virtut magnetica*. La Flèche: George Griveau, 1645. **First edition. A fine presentation copy presented by the author to an unidentified recipient I.B.** (frontispiece inscribed at foot 'I. B. Auctor D[ono] D[edit]' in contemporary hand); subsequently given to the library of the Jesuit domus professae in Antwerp by Daniel Papebroch in 1682 (printed title inscribed at head 'Domus Professae Soc. Jesu Antuerpiae', front free endpaper with inscription 'Musei SS. in Domo professâ Soc. Iesu Antuerp. Dedit Bibliothecae ejusdem Domus R. P. Papebrochius 1682'). Quarto. Additional engraved allegorical frontispiece by F. Rousseuille, seven engraved plates (comprising nine figures), one folding, and 24 engravings (on 22 pages) in the text (two repeated from one plate); occasional light marginal dampstaining and a few spots. Contemporary vellum, with contemporary hand-written list, on paper, of 11 books (this being the first) pasted to upper cover.

Presentation copy of the first edition of this rare and richly illustrated Jesuit anti-Copernican tract by Jacques Grandami (1588-1672), rector of the Jesuit college of La Flèche, which was attended by both Descartes and Mersenne.

A wonderful example in it's original contemporary vellum binding. Very Scarce. According to OCLC there are only five complete copies located in institutions and libraries worldwide. ABPC/RBH list only two copies sold since 1942 (neither of them presentation copies).

DB 04864.

\$35,000



Grandville's "Last Fairy-Tale"
In a Superb Inlaid Binding by Charles Meunier

[GRANDVILLE, J.J., *illustrator*] MÉRY, Joseph. MEUNIER, Charles, *binder*. *Les Étoiles...* Paris: G. De Gonet, Éditeur, [&] Leipzig: Chez Charles Twietmeyer, [1849]. First edition. Two parts in one quarto volume. With added hand-colored wood-engraved vignette title in each part, hand-colored engraved portrait of Grandville by Ch. Geoffroy, and twelve hand-colored engraved plates by Ch. Geoffroy after Grandville. Handsomely bound by Charles Meunier. Full blue morocco, covers decoratively ruled in gilt with gray morocco inlaid borders enclosing an elaborate design of inlaid gray, cream and green inlaid flowers with decorative gilt stems. Spine with four raised bands, decoratively inlaid in various colored morocco's, decorated and lettered in gilt in compartments. Decorative gilt board-edges, gilt ruled turn-ins with inlaid gay morocco borders, gray-green marbled endpapers, top edge trimmed, others uncut. Original printed paper wrappers and spine bound in at end. Housed in the original blue leather edged, patterned paper board slipcase. A wonderful copy of this lovely book, with exquisite plates after Grandville.

Charles Meunier (1865-1940) began his apprenticeship as a bookbinder at age eleven. Five years later, at age sixteen, he joined master binder Marius-Michel's workshop. He soon grew weary of producing traditional bindings and established his own bindery in 1885, at the tender age of twenty years old. CM was thought to be innovative and instinctive, with great reserves of energy and undeniable artistic talent... Drawing on traditional and modern techniques and forms of decoration, Meunier mixed classical punches... with newly fashionable incised and modeled leather panels. His output was prodigious; by 1897 he had produced roughly six hundred bindings" (*Art Nouveau and Art Deco Bookbinding*, p. 194). Ray, *The Art of the French Illustrated Book*, 200. Vicaire V, col. 770. Grandville. *Dessins Originaux*, p. 398.

DB 04602.

\$7,500



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



DB 04184.

\$9,500

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

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

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

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

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



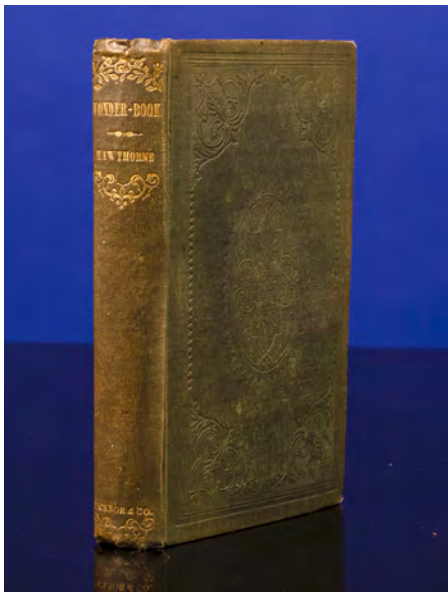
DB 04185.

\$7,500

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

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

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



**First Edition, First Printing of Nathaniel Hawthorne's
Most Famous Children's Book
Six Tales Adapted from Greek Myths**

HAWTHORNE, Nathaniel. *A Wonder-Book for Girls and Boys...* Boston: Ticknor, Reed, and Fields, 1852. **First edition, first printing.** Small octavo. Frontispiece and six inserted engraved plates after designs by Hammat Billings. Original gray-green, vertically ribbed cloth, covers stamped in blind, spine lettered in gilt, pale yellow wove endpapers. Some occasional and minimal light marginal soiling. Spine extremities expertly and almost invisibly strengthened (only visible under ultra-violet light), minimal rubbing to corners. Original endpapers and hinges untouched. A wonderful example of this superb collection of six children's tales adapted from Greek myths.

DB 04713.

\$2,500

Rarely Found in the Original Boards

HEATH, William. *The Life of a Soldier.* A Narrative and Descriptive Poem. With Eighteen Engravings by William Heath.. London: William Sams, 1823. First edition. Quarto (10 1/2 x 7 5/8 in; 268 x 195 mm). Eighteen hand-colored untitled aquatint engravings. Original pictorially lithographed boards, rebacked. Joints starting yet firm, boards a little rubbed and marked, still an excellent copy. Chemised in a red cloth jacket within a full red morocco pull-off case. Abbey, Life 361. Tooley 257. Priddeaux, p. 340.

"Watercolourist and caricaturist William Heath (1795-1840)... worked mostly under the pseudonym of Paul Pry. He called himself 'Portrait and Military painter' and was reputed to be an 'ex-captain of dragoons' but is not recorded in the Army List. Heath began life as a draughtsman and his main claim to fame rests on his having produced the first caricature magazine in Europe, *The Glasgow*, 1825-1826." (Houfe, p. 338). Abbey, Life 361. Tooley 257. Priddeaux, p. 340.

DB 02607.

\$1,850

The Rare First Edition

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

This lavishly engraved, hand-colored book of caricature by William Heath shows a wide variety of contemporary English "types" depicted with great humor. Only eight copies in institutional holdings worldwide. Rarely seen in commerce.

DB 02606.

\$4,250



**The First Two Volumes of "the Most Splendid of
English Costume Books"
"A Very Difficult Book to Find in Good Condition"
The Copy of Maria Christina, Queen of Spain**



DB 05206.

\$22,500

[HEIDELOFF, Nikolaus Wilhelm von, publisher]. *Gallery of Fashion*. Vol. I, April 1794-March 1795. [London]: Pub.... by N. Heideloff, 1794-1795. First edition of volumes 1 & 2. Quarto. Two hand-colored engraved title-pages and forty-nine hand-colored aquatint plates depicting ninety figures of fashionably dressed ladies. Each plate with descriptive text. Spectacularly bound c. 1835 in red straight-grain morocco, unsigned, yet to all appearances the work of the firm of Charles Hering, "the artistic successor to Roger Payne, the doyen of English bookbinders" (Marks). With a broad and boldly gilt tooled frame with corner devices enclosing a gilt panel featuring large gilt pointillé cornerpieces, an intermediate gilt ornamented frame sandwiched in between, to both covers. Elegantly gilt decorated compartments. Extra-wide gilt tooled and rolled turn-ins with gilt fillet and Greek key borders framing gilt rolled and ornamented pale blue moiré silk pastedown endpapers. Gilt rolled and ornamented pale blue moiré silk free-endpapers. All edges gilt. Attribution to the Hering bindery based upon close comparison with the Hering bindings found in Maggs' Bookbinding in the British Isles and Marks' Bookbinding Practices of the Hering Family 1794-1844. With the royal armorial bookplate of Maria Christina Reina de Espana (1806-1878), wife of Ferdinand VII.

**Twelve Exceptionally Rare and Satirical
Hand Colored Lithographs
Showing Musicians Performing**



DB 04507.

\$7,500

HESS, H[ieronymus]. *Galerie Musicale par H. Hess*. Paris: Publiée par Engelmann & Cie., [1827]. **First (and only) edition.** Quarto (10 7/8 x 8 1/2 inches; 276 x 216 mm.). Twelve (of thirteen) satirical hand colored lithograph plates without titles, showing musicians performing. Drawn by Käppelin d'après H. Hess and lithographed by Engelmann & Cie. The missing plate in number eleven. Recently bound by Roger Devauchelle in full violet cloth, printed paper label on front board. Publishers brown printed wrapper/title bound in before the plates. Lucien Monod. *Le Prix des Estampes*, Vol III, p.81 (13 plates).

We have only been able to locate one other example in libraries and institutions worldwide - The British Museum (London, UK).

Hieronymus HESS (1799-1850) was a Swiss draftsman and painter during the first half of the 19th century. He is best known for his time-critical cartoons and templates for Zizenhauser terracotta.

**“The Most Amazing,
Enduring and Endearing One-Man Feat
in the Field of Lexicography”**

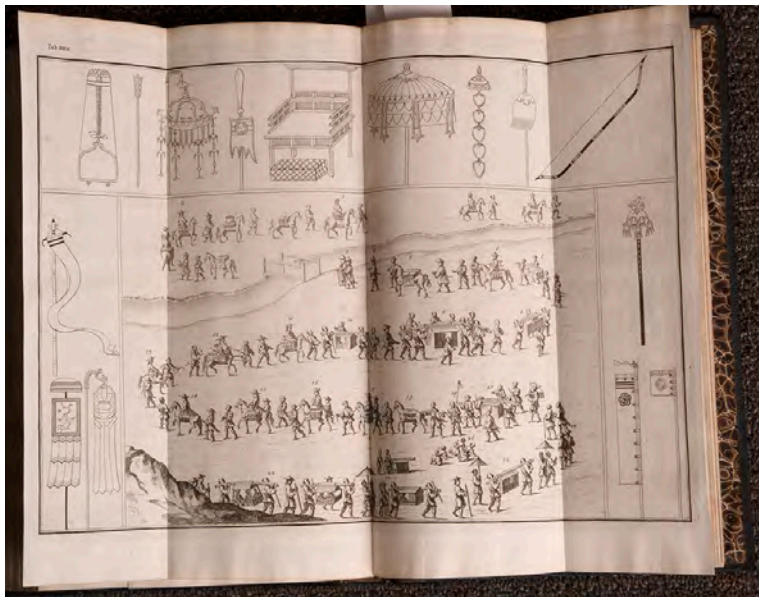


DB 05207.

\$19,500

JOHNSON, Samuel. *A Dictionary of the English Language*: In which the words are deduced from their originals, and illustrated in their different significations by examples from the best writers. To which are prefixed, a history of the language, and an English grammar. London: Printed by W. Strahan, for J. and P. Knapton..., 1755. **First edition of “the most amazing, enduring and endearing one-man feat in the field of lexicography” (*Printing and the Mind of Man*)**. Two large folio volumes. Text in double columns. Title-pages printed in red and black. Decorative woodcut tail-pieces. Title-pages with light staining, first title-page with an early faded ink inscription at foot of page. Some expert repairs to some leaves with no loss of text. The last leaf of the preface (C2 verso) has a seven line early ink inscription from Boswell's Life of Johnson "The only Aid Dr. Johnson received was a Paper containing twenty etymologies from a Person then unknown, whom he afterwards found to be DR. Pearce, Bishop of Rochester. Boswell's Life of Johnson. The Author was now only in his 46th year and lived almost thirty years after the Publication of this Great Work." Full contemporary dark brown calf, covers with double-rule blind borders, spines with six raised bands, decoratively tooled in blind in compartments, red and dark green morocco labels lettered in gilt, later endpapers, all edges sprinkled red. Expertly restored with the original spines laid down, head, tail and corners repaired.

The First Scholarly Treatment of Japan in any Language



DB 04940.

\$13,500

KÆMPFER, Engelbertus. *The History of Japan....* London: Printed for the Publisher, and sold by Thomas Woodward... and Charles Davis, 1728. Second edition in English - Complete with the Appendix on the English Voyage to Japan. Two folio volumes. Complete with engraved title-page (dated 1727) in Volume I and forty-five engraved plates, of which two are folding, six are single-page, and the remainder are double-page. With the small circular stamp of the Oxford & Cambridge University Club on the verso of both title-pages. The text and plates remarkably clean. Bound ca. 1850 for Harrison of 59 Pall Mall, London. Three-quarter dark green hard-grain morocco over green pebbled cloth boards, ruled in blind. Spines with five shallow raised bands ruled, decorated and lettered in gilt in compartments, marbled endpapers and edges. Extremities a little rubbed. A wonderful example of this important work.

The first English edition was published in 1727 and is identical with the exception of the separately titled appendix on the English voyage to Japan which first appeared in the 1728 edition. “Kaempfer (1651-1716) was a well known German physician and naturalist with a passion for traveling. Before his arrival in Japan, he had accompanied the Swedish embassy under Louis Fabricius to Persia..., then engaging as surgeon with the Dutch fleet, visited India and Batavia, and at length reached Japan.

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



DB 04381.

\$3,750

[KELLIEGRAM, binder]. THOMSON, Hugh, illustrator. ALLEN, James Lane. *A Kentucky Cardinal and Aftermath...* 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. 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. 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.

In a Fine Pictorial Binding by Kelliegram



DB 05212.

\$3,750

[KELLIEGRAM, binder]. DIBDIN, Charles. *Songs, Naval and National, of the Late Charles Dibdin*; with a memoir and addenda. Collected and arranged by Thomas Dibdin. With characteristic sketches by George Cruikshank. London: John Murray, 1841. **First edition.** Small octavo. Twelve etched plates by George Cruikshank. A fine pictorial onlaid binding by Kelliegram of full navy morocco. Gilt single-rule border on covers, front cover with a depiction of a sailing ship executed in multi-colored morocco onlays and framed by a gilt-stamped rope and triton, gilt spine, tooled in compartments, gilt board edges and turn-ins, all edges gilt, red silk liners and endleaves. Stamp-signed by the binder on the back turn-in.

Some minor foxing and offsetting, otherwise a fine copy, handsomely bound.

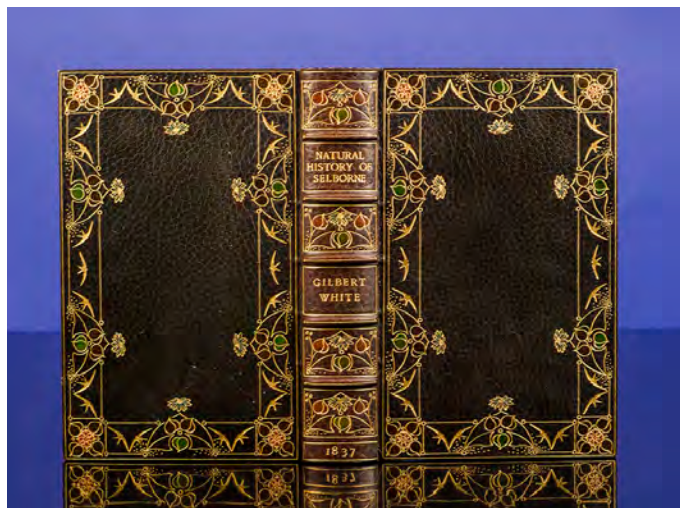
"Kelliegram bindings were one of many innovations of the English commercial binding firm of Kelly & Sons. The Kelly family had one of the longest connections in the history of the binding trade in London, having been founded in 1770 by John Kellie, as the name was then spelled. The binding firm was carried on by successive members of the family into the 1930s. William Henry Kelly significantly developed the company in the first half of the nineteenth century, followed by William Henry, Jr., Henry, and Hubert Kelly, who took control in 1892, taking the firm into the twentieth century. Cohn 231.

A Superb Art Nouveau Binding

[KELLIEGRAM, binder]. **WHITE, Gilbert.** *The Natural History and Antiquities of Selborne...* London: Printed [at the Chiswick Press] for J. and A. Arch; Longman and Co., [et al], [1837]. Octavo. Forty-five engraved vignette illustrations. Bound ca. 1910 in a stunning Art Nouveau binding of dark green crushed morocco, gilt and inlaid, by Kelliegram. Covers with fanciful Art Nouveau-style frame formed by inlaid flowers of red and blue and leaves, the turn-ins enclosing pictorial morocco doublures, the front doublure depicting Gilbert White's vine-covered house in Selborne, the rear a slate-roofed country church and cemetery, moss green watered silk endleaves. Verso of front free endpaper with rectangular bookplate of Thos. D. Murphy. A fine copy of White's beloved account of the wonders of nature.

DB 04728.

\$6,000



An Incredible Early Twentieth Century 'Portrait' Binding by René Kieffer First Illustrated Edition Specially Bound for Gérard de Berny

KIEFFER, René, binder. BALZAC, Honoré de. *La Peau de Chagrin...* Paris: H. Delloye [&] Victor Lecou, Éditeurs, 1838. First Illustrated Edition, First Printing of the Vignette Illustrations. 'Thick Paper' copy with an additional 'proof' set of the illustrations. Large octavo. An incredible early twentieth-century 'Portrait' binding by René Kieffer. Full brown morocco, gilt. The front cover with a large oval portrait of Honoré de Balzac and four smaller circular 'medallion' oil paintings. The rear cover with a large oval portrait of Madame Louise Antoinette Laure de Berny and four smaller 'medallion' oil paintings. Chemised and housed in the original slipcase. A stunning example.

DB 04605.

\$9,500

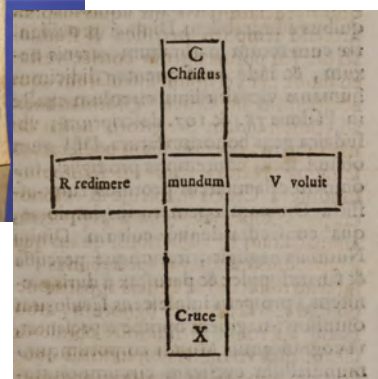
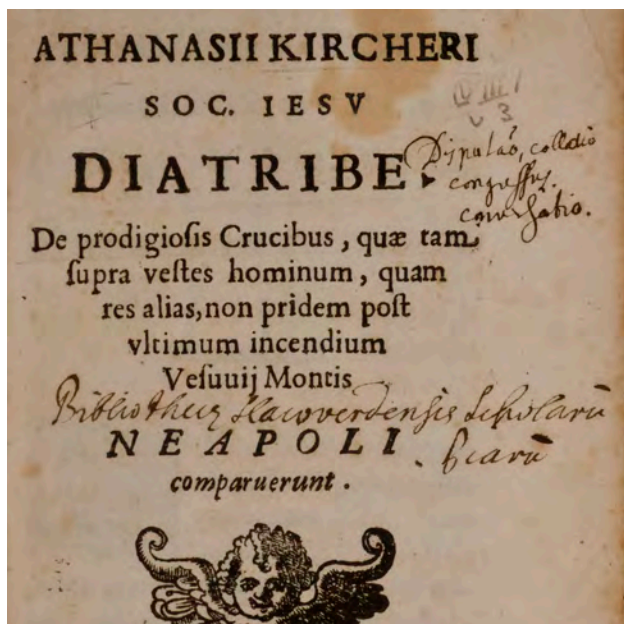


**First Edition of One of the Rarest of Athanasius Kircher's Books
"Post-Vesuvius Crosses"**

KIRCHER, Athanasius. *Diatribes de prodigiosis 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. *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.

DB 03235.

\$9,500

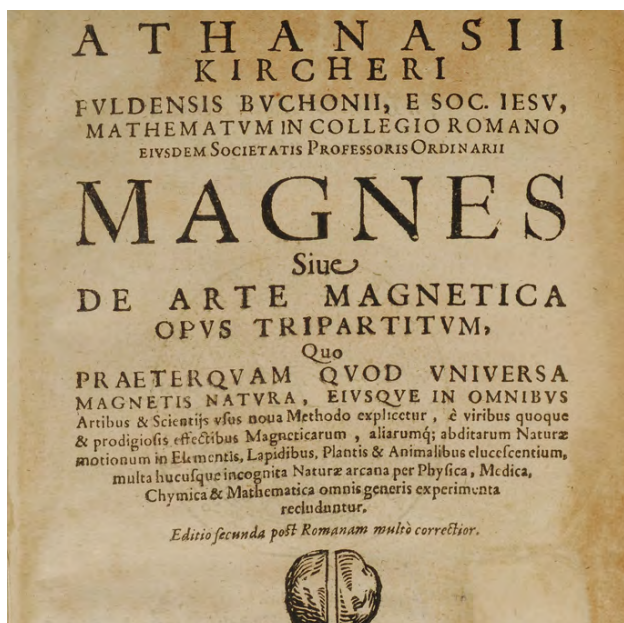


**Magnets and the Magnetic Art
Second Enlarged and Corrected Edition**

KIRCHER, Athanasius. *Magnes sive de arte magnetica opus tripartitum...* Cologne: Iodocum Kalcoven, 1643. Second edition, corrected and enlarged by Kircher shortly after the first edition of 1641 was published. Octavo. Complete with the additional engraved title-page, engraved vignette on title. Thirty-two engraved plates and numerous engraved and woodcut text illustrations, including music. Contemporary yapp-edged vellum, spine lettered in manuscript. All edges stained red, later endleaves. A complete, fine and clean copy.

DB 04296.

\$8,500



**"Tales of Knights, Dragons & High Adventure"
In a Fine Inlaid Binding very much in the Style of the
Hampstead Bindery**



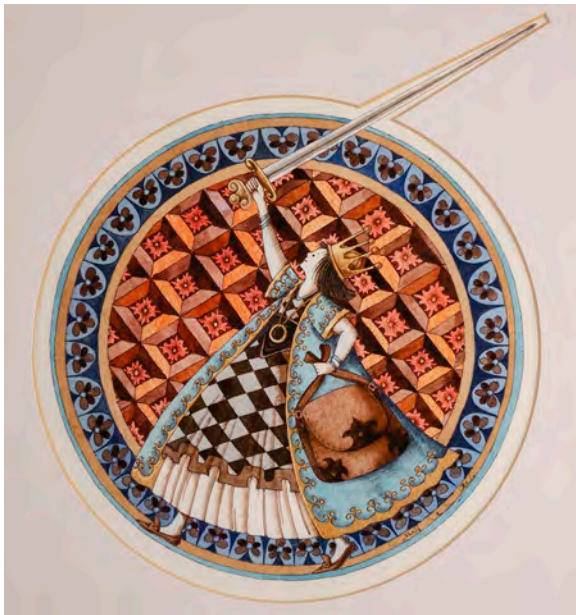
DB 05216.

\$2,850

LANG, Andrew, editor. *The Red Romance Book...* London: Longmans, Green, and Co., 1905. First edition. Octavo. Eight full-page colored plates including frontispiece, twenty-eight full page black & white plates and sixteen black & white illustrations. Bound ca. 1905 in full red morocco. Covers with a single gilt-line border enclosing a lovely border of gilt flowers and stems, the flowers inlaid in Sherwood green, the corner flowers inlaid in olive green. Spine with five shallow bands, with the same inlaid design as the covers, lettered in gilt in compartments. A lovely example of an art-nouveau binding. A small 5/8 inch closed split at top of rear cover, otherwise fine. Although unsigned this binding is very much in the style of the Hampstead Bindery or Alfred de Sauty.

The Red Romance Book: Tales of Knights, Dragons & High Adventure (or The Red Book of Romance) is a book of heroic tales and legends. It was edited by Andrew Lang with illustrations by Henry J. Ford, and published in London by Longmans, Green, and Co. in 1905. The tales were generally taken from sagas and chivalric romances such as *The Story of Burnt Njal*, *The Faerie Queene*, *Don Quixote* and *Orlando Furioso*. They are about such legendary characters as *Bevis of Hampton*, *Huon of Bordeaux*, *Ogier the Dane* and *Guy of Warwick*. Some are literary fantasies, while others, such as the story of *El Cid*, have a basis in historical fact.

King Arthur with Excaliber



DB 05031.

\$950

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

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

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



**A Fine Manuscript Album of over 100 Caricatures
By The Designer of Lord Nelson's Funeral Car
The Rev. Ange Denis Macquin - A Contemporary of
Louis Léopold Boilly**

MACQUIN, Rev. Ange Denis. *A Series of Heads by A.D.M.* 1819. [London, 1812-June 1819]. Small quarto. Pen & ink manuscript title-page with a roundel of sixteen heads, dated at lower right-hand corner "June 1819". "An Index" 4 pp., [sub title] "A Congeries of Heads, May 1819", one hundred fine pen & ink drawings (interleaved) showing various facial expressions indicative of character... many of them dated at foot. Handsomely bound ca. 1930 in full tan calf, covers double-ruled in gilt surrounding a wide inlaid border of brown calf decoratively ruled in blind. Front cover with large head in center inlaid in dark green calf. Spine with five raised bands, decoratively tooled in gilt in compartments, two maroon calf labels lettered in gilt, decorative blind-tooled board edges, decorative gilt turn-ins, dark green coated endpapers, all edges gilt. Front cover slightly bowed, otherwise fine.

DB 05230.

\$6,500



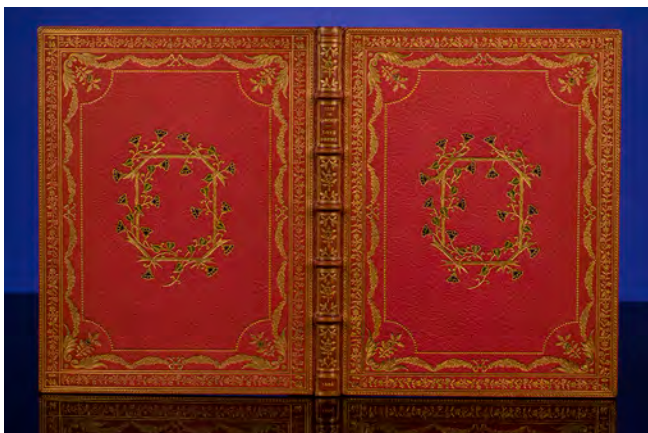
**The First Practical Treatise on Navigation
Second Italian Edition**

MEDINA, Pietro da. *Arte Del Navigare dell'eccel 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.

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. Bound ca. 1886 by Charles Meunier. Full rose colored crushed morocco, each cover richly and decoratively bordered in gilt 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 wide gilt decorated turn-ins, blue silk liners and end-leaves, marbled endpapers, all edges gilt. A spectacular binding on a beautifully printed book.

DB 03821.

\$7,500

Pierre-Jean de Béranger "The Most Popular French Songwriter of All Time"
"The First Superstar of French Popular Music"
A Superb Copy in the Publisher's Original Printed Wrappers
Complete with Forty Hand Colored Lithograph Plates by Henri Monnier & a Duplicate Colored Suite

MONNIER, Henri, illustrator. *Chansons de P.J. Béranger Anciennes, Nouvelles et Inédites...* Paris: Baudouin Frères, Éditeurs, 1828. **First edition in the original ten parts - inscribed by the publisher/printer, Rignoux.** Octavo (8 7/8 x 5 3/4 inches; 225 x 147 mm.). Forty superb hand colored lithograph plates by Henri Monnier and numerous charming black & white vignettes by Achille Devéria. With a duplicate suite of the forty colored plates. Publisher's pale green printed wrappers, each with a different lithograph illustration on front cover. A very fine example of this exceptionally rare Monnier title. The two suites of plates are also in the publisher's pale green printed wrappers. Together with: **BÉRANGER. Poniatowski.** *Hatons-Nous...* Paris: A l'agence du Comité... 1831. Octavo (8 7/8 x 5 3/4 inches; 225 x 147 mm.). Publisher's blue printed wrappers. Chemised in a three-quarter green morocco clamshell case. A truly exceptional example.

KVK locates no complete copies of the *Chansons*; OCLC locates just one complete copy in libraries and institutions worldwide. **Pierre-Jean de Béranger (1780-1857)** was a prolific French poet and chansonnier (songwriter), who enjoyed great popularity and influence in France during his lifetime, but faded into obscurity in the decades following his death. He has been described as "the most popular French songwriter of all time" and "the first superstar of French popular music". The *Chansons* were composed with fastidious care and are most notable for their clarity, wit and incisiveness, however the socialist and revolutionary content of his songs resulted in several brushes with the authorities, resulting in his nine month incarceration in La Force Prison.

DB 05079.

\$13,500



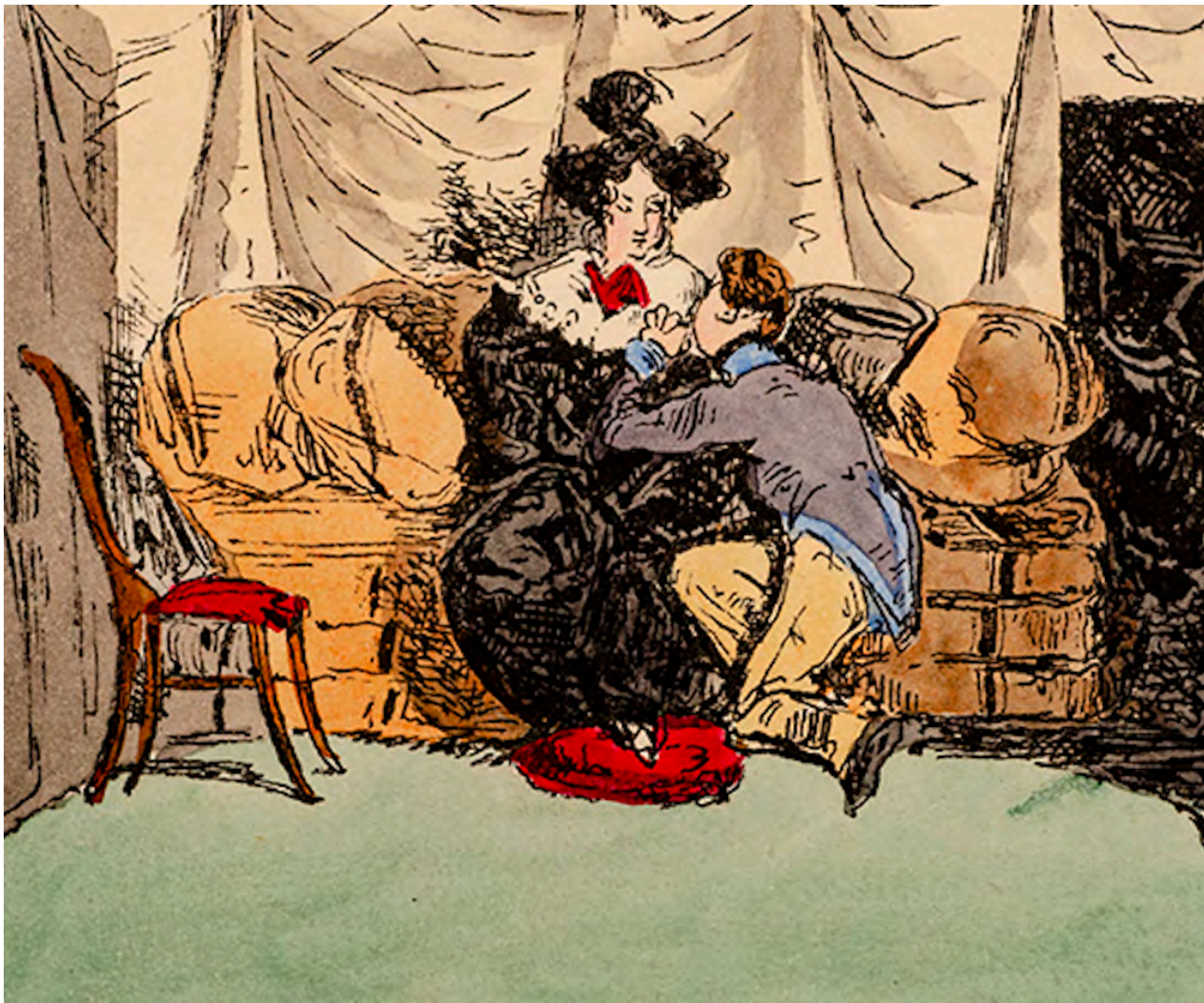
Pierre-Jean de Béranger
"The Most Popular French Songwriter of All Time"
"The First Superstar of French Popular Music"
Forty Hand Colored Lithograph Plates by Henri Monnier

MONNIER, Henri, illustrator. *Chansons de P.J. Béranger Anciennes, Nouvelles et Inédites...* Paris: Baudouin Frères, Éditeurs, 1828. First edition. Two octavo volumes (8 5/8 x 5 5/8 inches; 220 x 143 mm.). Forty superb hand colored lithograph plates by Henri Monnier and numerous charming black & white vignettes by Achille Devéria. Handsomely bound ca. 1890 by Paul-Romain Raparlier in three quarter red morocco over marbled boards, gilt. A very fine copy of this extremely rare Monnier title.

KVK locates no complete copies; OCLC locates just one complete copy in libraries and institutions worldwide. **Pierre-Jean de Béranger (1780-1857)** was a prolific French poet and chansonnier (songwriter), who enjoyed great popularity and influence in France during his lifetime, but faded into obscurity in the decades following his death. He has been described as "the most popular French songwriter of all time" and "the first superstar of French popular music". The Chansons were composed with fastidious care and are most notable for their clarity, wit and incisiveness, however the socialist and revolutionary content of his songs resulted in several brushes with the authorities, resulting in his nine month incarceration in La Force Prison.

DB 04846.

\$6,500



**Excessively Rare Suite of Plates
The Manners of French Society
Executed with Gentle Satire**



MONNIER, Henry. CRUIKSHANK, George. *Distractions...* Paris & London: Paulin Libraire-Éditeur, Colnaghi, Son and Co., 1832. First edition. Oblong folio (11 x 15 7/8 inches; 279 x 401 mm.). Lithographed title-page, additional lithograph title with hand-colored vignette by George Cruikshank, and six (of nine) fine hand colored lithographed plates, lithographed by Delarue after Henry Monnier. An original album of six (of nine) hand colored lithographed plates (plus the George Cruikshank plate) from this exceptionally rare series. Original? plain wrappers, neatly re-backed and stitched as issued. A fine example. Housed in a fleece-lined, half black morocco clamshell case. Our plate count (of six) is identical to the copy in the Bibliotheque Nationale de France.

Excessively rare suite of plates with only two copies in institutions worldwide.

DB 04777.

\$4,850

**Henry Monnier's Parody on Thomas Rowlandson's
Miseries of Human Life
"From Childhood to Old Age"**



MONNIER, Henry. *Les Petites Félicités et Les Petites Misères Humaines.* Paris: Delpech, 1829. Oblong quarto (10 x 13 1/8 inches; 253 x 332 mm.). Ten fine and amusing hand colored lithograph plates (all mounted on stubs). Bound ca. 1925 by René Kieffer (with his binders label on verso of front end-paper) in half dark blue straight-grain morocco over marbled boards. Spine decoratively tooled and lettered in gilt, marbled end-papers. Fine. The amusing images cover life in France from L'Enfance to La Vieillesse (from Childhood to Old Age).

Exceptionally rare with only one copy in libraries and institutions worldwide: The Gordon N. Ray copy (dated as 1840) at the Morgan Library & Museum (NY, USA).

DB 04492.

\$6,500

**Two of Henry Monnier's Exceptionally Rare Earliest
Suites of Caricatures**



[**MONNIER, Henry, illustrator.**] [*Modes et Ridicules.*] Paris: Chez Gihaut Frères, Editeurs, [1825]. Large quarto (13 5/16 x 10 inches; 339 x 255 mm.). Ten fine hand colored lithograph plates, complete. Henry Monnier's exceptionally rare second album of caricatures. According to OCLC there are only two copies in libraries and institutions worldwide. [bound together with]: [**MONNIER, Henry, illustrator.**] [*Exploitation generale des modes et ridicules de Paris et Londres.*] Paris: Chez Gihaut Frères, Editeurs, [1825]. Henry Monnier's exceptionally rare first album of caricatures. Large quarto (13 5/16 x 10 inches; 339 x 255 mm.). Five (of six) hand-colored lithographed plates. Missing the first plate "L'Espoir de sa Famille". Bound together in the original publisher's quarter red roan over light brown pictorial lithograph boards. Overall, an excellent copy of these extremely scarce suites. Housed in a half red morocco clamshell case.

DB 04920.

\$9,500



**Rubáiyát of Omar Khayyam
In a Fine Inlaid Binding by Morrell**

[MORRELL, binder]. FITZGERALD, Edward. *Rubáiyát of Omar Khayyam*... London: Macmillan and Co., 1895. Fifth edition, later printing. Octavo. Bound by Morrell ca. 1895. Full dark green morocco, covers double-ruled in gilt. Front cover with a very decorative wide border enclosing gilt flowers and grapes surrounding an elaborately gilt 'paisley' design inlaid in red and tan morocco. Spine with five raised bands with gilt dots, decoratively paneled, lettered and tooled in gilt in compartments, gilt board edges and decorative turn-ins, gray paste-downs and end-leaves, top edge gilt, others uncut. Minimal darkening to spine otherwise a very fine example of an inlaid binding by Morell.

Prideaux in her "Modern Bookbindings" published in 1906, says that Morrell at that time had a very large business that supplied "all the booksellers with bindings designed by his men," bindings that were "remarkable for their variety and merit."

DB 04200.

\$3,500

A Rare and Early Meggendorfer Movable

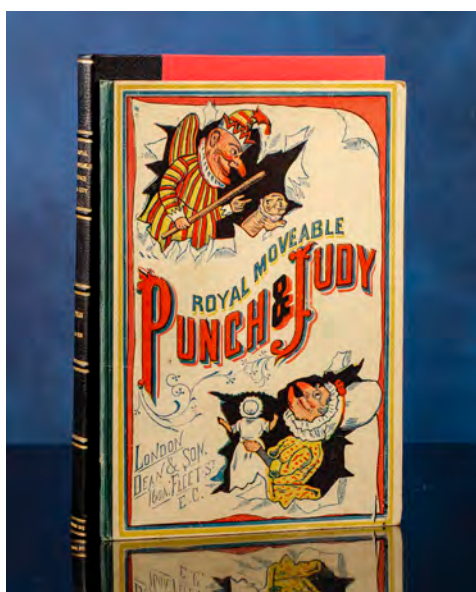


MEGGENDORFER, Lothar. *Schau mich an!* [Look at me!]. Ein Ziehbilderbuch von Lothar Meggendorfer. Esslingen - Stuttgart, [1888]. First German edition. Oblong quarto. Eight colored lithograph plates with movable parts, each with a tab to set the scene in motion. The eight moveables are all original, completely functional and in excellent condition. The 'pull' tabs have all been replaced. There are some expertly repaired short closed tears where the tabs come through the pages and a few mainly marginal light stains. Publisher's gray boards with color pictorial label on front pane, red cloth backstrip, Light wear to board edges and corners. A wonderful example of this very rare and early title. Housed in a fleece-lined, half black morocco clamshell case, spine with five raised bands, lettered in gilt in compartments. An excellent example of a rare Meggendorfer title.

DB 04961.

\$4,500

**Exceptionally Rare and Fully Functional
A Remarkable Survivor Showing
'The Battle Royal of the Sexes'**



[MOVABLE BOOK]. *Royal Moveable Punch & Judy*. London: Dean & Son, 160A Fleet St., [1873]. First edition. Folio. Eight full color movable lithographed plates. Publisher's original black cloth backed boards with color pictorial onlay. The rear board with 'Dean's List of Useful Books' pink paper onlay. Housed in a custom-made, felt-lined quarter black morocco over red cloth boards clamshell case. Spine with five raised bands ruled and lettered in gilt in compartments. An astonishing copy with all eight movable plates fully functional and with no restoration to the moving parts. The outer boards have just the minimal amount of wear to the extremities, the inner hinges expertly and almost invisibly strengthened. An absolutely amazing survival.

Exceptionally Rare. OCLC notes only three copies in institutional holdings worldwide.

DB 05215.

\$9,500



DB 02688.

\$11,500

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

NEWHOUSE, C[harles].B. [&] [ALKEN, Henry]. *The Roadsters' Album*. London: Messrs. Fores, Jan. 2nd, 1845. Second edition. Folio (14 7/8 x 10 1/2 in; 379 x 268 mm.). Hand-colored aquatint pictorial title-page [by Henry Alken] and sixteen fine hand-colored aquatints by C.B. Newhouse. Each plate marked, C.B. Newhouse delt. and London: Published by Messrs. Fores, 41, Piccadilly, corner of Sackville St. Jany 2nd 1845. Recently rebound to contemporary style in full dark green morocco, gilt. Spine richly gilt decorated and lettered in compartments, decorative gilt turn-ins, marbled end-papers.

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, on the back of which is "To go with the original drawing / The Etched outline coloured by Alken Senr."



DB 04765.

\$4,850

Perhaps the Most Beautiful Children's Book Ever Published

[NIELSEN, Kay, illustrator]. [ASBJÖRNSSEN, Peter Christen, and Jörgen Ingebreksten Moe]. *East of the Sun and West of the Moon...* London: Hodder and Stoughton, [1914]. First trade edition. Large quarto. Twenty-five mounted color plates. Publisher's dark blue cloth, gilt. Pictorial endpapers in gold and black. Minimal rubbing to extremities and spine edges. A near fine copy, the gilt on the binding bright, the text block totally free from the usual 'foxing' that one usually sees.

Danish illustrator and designer Kay Nielsen (1886-1957) "was drawn early on to fairy tales and illustrated many volumes for Hodder & Stoughton. Nielsen's designs unite strong linearity with delicate colouring... The power of his illustrations lies in his uncanny ability to retrieve a story's emotional effect on its reader and to recreate it visually" (The Oxford Companion to Fairy Tales).



DB 02698.

\$4,500

An Elegant 19th Century Paper Doll With Multiple Gowns A Remarkable Survival

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

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



DB 02940.

\$4,500

One of 100 Deluxe Copies with the Plates in Two States

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



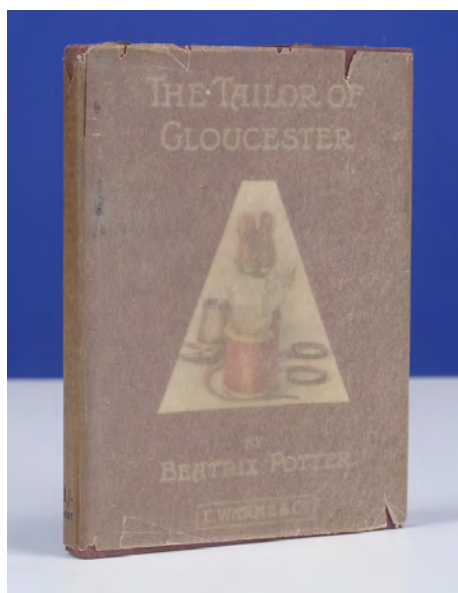
**First Edition of "The Pie and the Patty-Pan,"
in a Superb 'Double' Pictorial Inlaid Binding by
Sangorski & Sutcliffe**

POTTER, Beatrix. SANGORSKI & SUTCLIFFE, binders. *The Pie and the Patty-Pan*. London: Frederick Warne and Co., 1905. First edition, later printing. Small quarto. Color frontispiece and nine color plates. Sumptuously bound by Sangorski & Sutcliffe ca. 1980. Full dark brown crushed levant morocco. The front cover with a fine oval multi colored morocco image taken from the black and white illustration on page 11 of Duchess. The rear cover a fine oval multi colored morocco image taken from the color plate of 'Ribby' on page 50 similarly decorated in gilt as on the front cover. Gold and brown decorated end-papers, original front end-papers. Housed in a dark brown morocco edged, brown cloth slipcase with fleece-lining.

This is one of the prettiest little pictorial inlaid bindings that we have seen.

DB 05217.

\$5,500



**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. 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.

DB 00665.

\$12,500

**First Edition
in the Original Printed Glassine Dust Jacket**



POTTER, Beatrix. *The Tale of Benjamin Bunny*. London: Frederick Warne and Co., 1904. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Original tan boards ruled and lettered in dark green on front cover and lettered in dark green on spine. Color pictorial label on front cover within a blind oval panel outlined in blind. Correct color pictorial endpapers (Quinby Plate II). Minimal darkening to board edges. Otherwise a near fine copy. Housed in a quarter blue morocco clamshell case with felt lining. In the original glazed paper glassine dust jacket. The top (3/8 inch) and bottom (7/8 inch) of the jacket spine (including the price) are missing. There are two small holes (approximately 3/8 inch) on the front panel as well as a piece (1 x 3/4 inch) missing on the back panel.

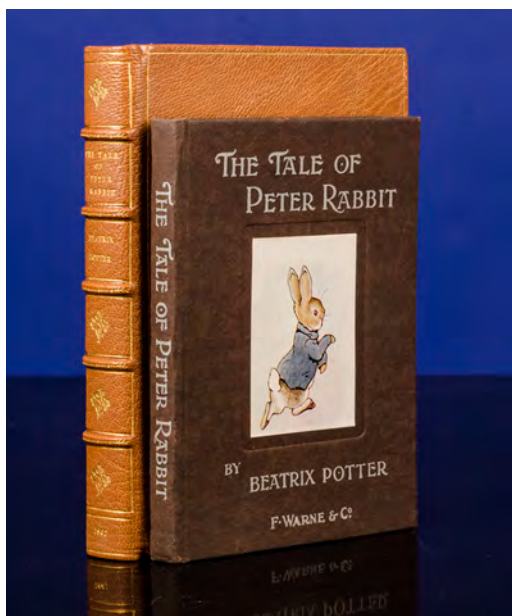
Linder, p. 424. Quinby 6. V & A 1581.

DB 00667.

\$5,500

**A Remarkably Fine Copy of the First Trade Edition of
"The Tale of Peter Rabbit"**

The First Edition with Thirty Colored Plates



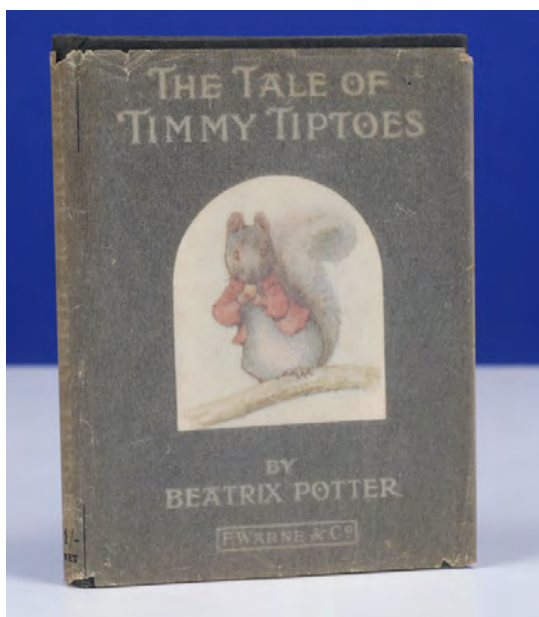
DB 04647.

\$14,500

POTTER, Beatrix. *The Tale of Peter Rabbit*. London: Frederick Warne and Co., [n.d., 1902]. First Warne 'Trade' Edition, first, second, or third printing. (October-December 1902), all identical, and following all points in Quinby. Twelvemo. Color frontispiece and thirty color plates. Original dark brown boards lettered in white on front cover and spine. Color pictorial label on front cover within a rectangular blind panel outlined in blind. Gray leaf-patterned endpapers. The tiniest bit of foxing along fore edges of free endpapers. Light printer's ink stain to (blank) verso of page ninety-three. Housed in a felt-lined full tan morocco clamshell case, spine with five raised bands, decoratively tooled and lettered in gilt in compartments. Quite simply one of the best copies we have seen in many years, with virtually no wear whatsoever to the binding which is as clean and fresh as the day it was published.

The Tale of Peter Rabbit was the first of the thirteen early "Peter Rabbit" Series which were published between 1902 and 1918.

**First Edition of The Tale of Timmy Tiptoes
in the Original Printed Glassine Dust Jacket**



DB 00687.

\$5,500

POTTER, Beatrix. *The Tale of Timmy Tiptoes*. London: Frederick Warne and Co., 1911. First edition. Twelvemo. Color frontispiece and twenty-six color plates. Original dark green boards ruled and lettered in white on front cover and lettered in white spine. Cover pictorial label on front cover. Color pictorial endpapers (Quinby Plate X). A near mint copy. In the original glazed paper glassine dust jacket printed in black with the price "1/- NET" at foot of spine, with vertical lines at the top and bottom of the spine indicating where the fold should come for the front panel, with an advertisement for "The Peter Rabbit Books" on the rear panel listing *The Tale of Timmy Tiptoes* under "New Book for 1911," an advertisement on the front flap: "Children Will Revel In The Story of The Roly=Poly Pudding...The Pie & The Patty=Pan...Ginger and Pickles," and an advertisement on the rear flap: "A Novel and Charming Pocket Series by Beatrix Potter...The Story of a Fierce Bad Rabbit...The Story of Miss Moppet." A remarkable and complete jacket, with only a tiny bit of chipping at the top and bottom of the spine and a closed tear at the bottom of the spine. Housed in a quarter dark blue morocco clamshell case with felt lining. Linder, p. 429. Quinby 20. V & A 1664.

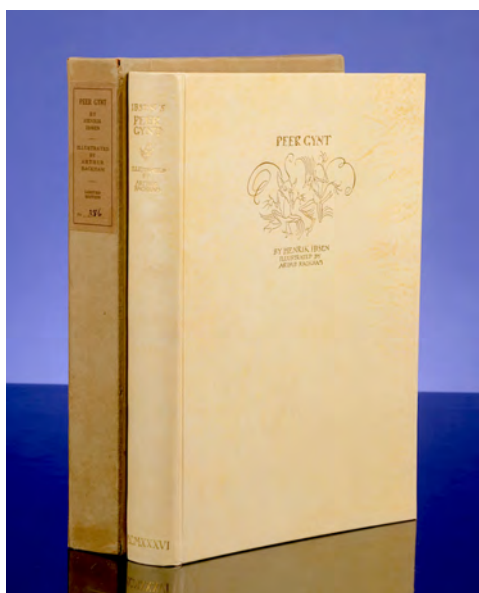


**"A Really Wonderful Wealth of Uncanny,
Dreamlike Mystery to the Story"
First Trade Edition of Arthur Rackham's Alice's
Adventures in Wonderland
Rare in the original dust jacket**

[RACKHAM, Arthur, illustrator]. CARROLL, Lewis. *Alice's Adventures in Wonderland...* London: William Heinemann, n.d. [1907]. First UK trade edition. Small quarto. Pictorial title-page and thirteen color plates with captioned tissue guards. Three full-page black and white drawings and eleven black and white text drawings. Publisher's light green cloth pictorially stamped in gilt and lettered in black, pictorial endpapers, top edge stained green. A fine copy in the very scarce original color pictorial dust jacket very slightly chipped at spine extremities, a small waterstain at bottom of front panel, both the top and bottom edges of the dust jacket strengthened on the verso with brown tape. Aside from the aforementioned strengthening this is the most complete 'Alice' dust jacket that we have seen.

DB 05220.

\$1,850



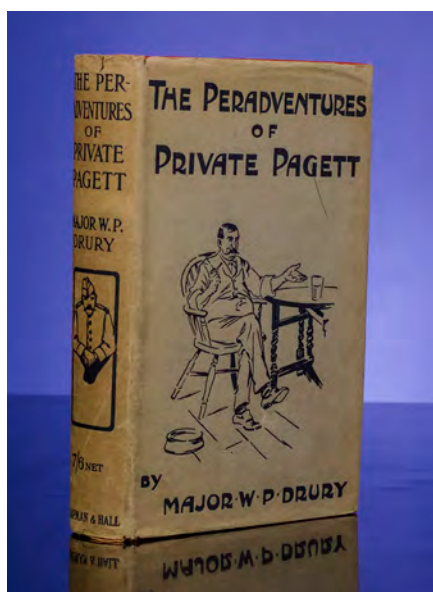
**"In the Troll scenes, or in Peer's moorland Encounter
with the Threadballs, Rackhamerie abounds"**

[RACKHAM, Arthur, illustrator]. IBSEN, Henrik. *Peer Gynt*. London: George G. Harrap & Co. Ltd., 1936. Limited to 460 numbered copies, signed by Arthur Rackham. Quarto. Twelve color plates. Publisher's vellum boards, gilt. Top edge gilt, others untrimmed. A very fine copy, partially uncut. Housed in the original publishers cardboard slipcase with matching limitation number.

Peer Gynt is a five-act play in verse by the Norwegian dramatist Henrik Ibsen. Written in Danish it is one of the most widely performed Norwegian plays. Ibsen believed *Per Gynt*, the Norwegian fairy tale on which the play is loosely based, to be rooted in fact, and several of the characters are modeled after Ibsen's own family, notably his parents Knud Ibsen and Marichen Altenburg. He was also generally inspired by Peter Christen Asbjørnsen's collection of Norwegian fairy tales, published in 1845. Gettings, p. 181. Hudson, p. 182.

DB 02734.

\$2,500



**A Near Fine Copy in the Original Pictorial Dust Jacket
With Eight Half-Tone Plates by Arthur Rackham**

[RACKHAM, Arthur, illustrator]. DRURY, Major W.P. *The Peradventures of Private Pagett...* London: Chapman and Hall, 1904. First edition. Octavo. Eight half-tone plates. Publisher's original orange-red cloth. Minimal rubbing to extremities, light marginal foxing throughout. Very scarce publisher's light gray pictorial dust jacket. A near fine copy - the first in dust jacket that we have ever seen.

"There is nothing serious about the stories of Mr. Pagett, ex-private of Marines, and some of them are very amusing. The most entertaining in the book is the account of "The Lower-Deck Tantom Club," which spread confusion through the whole of Malta by driving a "single-horse" tandem pell-mell through the island. People who like comic sketches dealing with both "Services" (Private Pagett was "soldier and sailor too"), will be amused by this short collection of stories of land and sea". (The Spectator Archive).

DB 04021.

\$1,450

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

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

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

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

DB 03832.

\$39,500



Witches and Warlocks, Ghosts, Goblins and Ghouls

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

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

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

DB 05203.

\$25,000



A Most Significant Copy of *Peter Pan in Kensington Gardens* Inscribed by J.M. Barrie to "Tootles"

[RACKHAM, Arthur, *illustrator*]. BARRIE, J.M. *Peter Pan in Kensington Gardens*. London: Hodder & Stoughton, 1906. First edition, first impression. A remarkable presentation copy inscribed in ink on the half-title "To Joan Burnett / from her friend / J.M. Barrie / Christmas 1906". On the verso of the half-title is another ink inscription "To dear Renée Deschamps / In loving memory of her Cousin / "Joan" / a gift from her / mother / Auntie Amy Donds / With much love to dear René / September 27 1922 / 7 New Steine Brighton / England". Quarto. Tipped-in color frontispiece and forty-nine tipped-in color plates. Publisher's russet cloth, front cover pictorially decorated in gilt, spine decoratively lettered in gilt. Heavy stock dark gray paper end-papers with map of Kensington Gardens. A near fine copy. Chemised in a ca. 1930s quarter red morocco over red cloth slipcase, spine with five raised bands, lettered in gilt in compartments. Spine of slipcase a little faded.

This is an astonishing presentation copy of the first edition of "Peter Pan in Kensington Gardens," inscribed by author J.M. Barrie to one of the 'lost Boys' in the original 1904 stage production at the Duke of York's Theatre in London. Included is an original photo postcard (3 3/8 x 5 1/2 inches; 87 x 140 mm.) showing the 1904 cast of the play (including Joan Burnett as Tootles and Hilda Trevelyan (1877-1959) - the original 'Wendy'. The back of the postcard is inscribed (upside down) [by Auntie Amy Dolds] and reads "To Renée / From where / the spot is / The children in bed Wendy / telling them the / story". Also a very old bookseller's description and printed card - and a photographic playbill listing the original cast members.

This copy possesses one of the strongest author association of any that have yet to (or will likely ever) surface in the marketplace. It snaps the head back. This deeply satisfying example of the book - illustrated by Arthur Rackham to critical acclaim - is a collector's dream. With its strong association and inscription dated at the time of publication, our copy is undoubtedly one of the most significant and desirable examples extant.

DB 05066.

\$19,500

To Joan Burnett
from her friend
J.M. Barrie
Christmas 1906



Peter Pan In Kensington Gardens

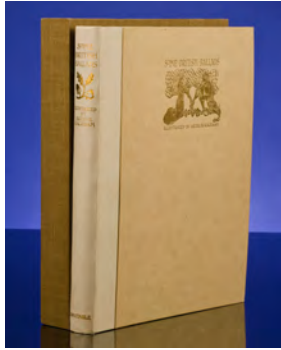


The Rarest of the Limited Edition Rackham Books
Limited to 105 Copies Signed by the Author



DB 04247. **\$3,750**

[RACKHAM, Arthur, *illustrator*]. BIANCO, Margery Williams. *Poor Cecco*. By Margery Williams Bianco. Author of "The Velveteen Rabbit"... New York: George H. Doran Company, [1925]. First edition, deluxe large paper issue. One of 105 numbered copies signed by Margery Williams Bianco. Quarto. Seven full-page illustrations in color, mounted on white paper, and twenty-four drawings in black and white. Publisher's original parchment-backed light blue paper boards, navy blue lettering label on spine. Pictorial endpapers in pale blue on white. Top edge gilt, others uncut. Slight cracking to upper inner hinge, otherwise, a fine copy. The text, with the same illustrations by Rackham, also appeared in *Good Housekeeping* beginning in May 1925. No limited English edition was issued, and this title/edition is the rarest of Rackham illustrated books, and extremely scarce. Latimore and Haskell, p. 59; Riall, p. 155.



DB 02730. **\$2,250**

"Never did Old Poems Appear so Gayly Bedecked than *Some British Ballads*..."

RACKHAM, Arthur. *Some British Ballads*... London: Constable & Co. Ltd, n.d. [1919]. Limited to 575 numbered and signed copies by the artist. Quarto. Sixteen full color tipped-in plates with tissue guards lettered in red, twenty-four black and white drawings. Original vellum backed parchment boards, front and back cover pictorially stamped in gilt, spine lettered in gilt. A very fine copy. Housed in a tan cloth slipcase.

"Several of the Ballads in this book are based on the great work of Francis James Child..." (Note).



DB 04595. **\$3,500**

One of Only Thirty Signed Copies
Printed on Papier Imperial Du Japon

[RACKHAM, Arthur, *illustrator*]. SHAKESPEARE, William. *Le Songe D'Une Nuit D'Ete*. Paris: Hachette et Cie, 1909. First edition in French of Shakespeare's *A Midsummer Night's Dream* illustrated by Arthur Rackham. Limited to thirty numbered copies on Papier Imperial du Japon signed by Arthur Rackham, of a total edition of 330. Quarto. Forty mounted color plates with captioned tissue guards, thirty drawings in black and white. Publisher's full vellum, gilt decorated. Top edge gilt, others untrimmed. Later silk ties. Small rectangular bookplate on front fly-leaf. A fine copy.

The black & white illustrations have far more definition here printed on 'Papier Imperial du Japon' than those in the English Limited Edition. "The most splendid illustrated work of the century, so far" (William de Morgan).



DB 03799. **\$1,750**

"The First Good Rackham"

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

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

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



DB 03823.

\$1,950

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

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

**A Remarkable 1835 Hand-Colored 'Relievo' Binding in
its Original Slipcase**



DB 05221.

\$4,500

[RELIEVO BINDING]. *Almanacco per l'Anno 1835 Versi d'amore e Prose de romanzi*. Milan: Fratelli Ubicini, 1835. Small octavo. Engraved portrait frontispiece, vignette title-page. Engraved calendar and six full-page engraved plates. Full black morocco, covers embossed with a thick gilt border with onlaid red and yellow morocco floral decorations. The rectangular center panel on both boards contain a 'papier relief' of two colorful birds sitting on floral branches. Smooth spine decoratively tooled in gilt with small red and yellow onlays, green watered paper endleaves (strengthened at joints), all edges gilt. Central decoration with some rubbing of colors. Housed in the original dark blue straight-grain morocco slipcase, decoratively ruled in gilt with gilt fleuron corner-pieces. Tiny 1/8 inch split at top of spine, otherwise very fine.

A very pretty little Almanac with fine engraved plates and in a quite remarkable 'Relievo' binding, particularly rare and interesting as the center panels are hand-colored. Equally unusual is that it has its original dark blue straight-grain morocco slipcase. This Italian 'Relievo' binding precedes by some 15 years the British "Relievo" binding process, which was patented by Frederick Leake, heavily molded and embossed leather and recalled both medieval books and wood carvings. Many of these bindings were designed by Owen Jones for use on ecclesiastical books.



DB 04823.

\$2,850

Everybody's Pepys
A Fine Inlaid Binding by Rivière & Son
Illustrated by Ernest H. Shepard

[RIVIÈRE & Son, binders]. PEPYS, Samuel. SHEPARD, Ernest H., illustrator. *Everybody's Pepys*. The Diary of Samuel Pepys 1660-1669... London: G. Bell and Sons, 1927. Octavo. Fifty-seven full-page black and white plates and three text drawings. Handsomely bound by Rivière & Son ca. 1927 in full medium blue morocco with a very ornate multi-fillet gilt frame enclosing a vari-colored morocco onlaid illustration with painted highlights. Gilt ornamented raised bands. Gilt framed compartments with ornate gilt centerpieces. Gilt tooled edges and turn-ins, marbled paste-downs and end-leaves, publisher's pictorial end-papers bound in at end, all edges gilt. Minimal fading to spine, light and almost imperceptible mark on rear cover, otherwise fine.



DB 05211.

\$4,250

A Spectacular 'Pointille' Binding
from Rivière & Son During their Best Period

RIVIÈRE & SON, binders. *The Oxford Book of English Verse 1250-1900*. Chosen & Edited by Arthur Quiller Couch. Oxford at the Clarendon Press, 1912. Small octavo. Printed on thin India paper. Bound by Rivière & Son ca. 1912 in full midnight blue morocco, covers elaborately stamped in gilt pointille in a wonderful floral design. Spine with five raised bands elaborately tooled and lettered in gilt in compartments, double gilt ruled board edges. Red morocco doublures with an elaborate gilt design, cream watered silk end leaves, all edges gilt.

A spectacular binding from the house of Rivière & Son during the best years. The elaborate pointille design is almost breathtaking and the inner red morocco doublures equally pleasing.



DB 04915.

\$8,500

An Exceptionally Fine Rivière Rubáiyát Illustrated by Willy Pogany

[RIVIÈRE & Son, binders]. *Rubáiyát of Omar Khayyám*... London: George G. Harrap & Co. Ltd., [ca. 1916]. Octavo. With sixteen tipped-in color plates by Willy Pogany. Bound ca. 1916 by Rivière & Son. Full vermillion crushed levant morocco. Front cover with a central oval panel of green morocco with Eve, the serpent and the tree of life inlaid in various color morocco's with a border lettered "Oh, Thou, Who Man of Baser Earth Didst Make, / And Who With Eden Didst Devise The Snake, / For All The Sin Wherewith The Face Of Man / is Blacken'd. Man's Forgiveness Give - And Take". Rear cover with an oval panel featuring the snake twined around a large chalice, with a border lettered "Oh, Thou, Who Man of Baser Earth Didst Make, / And Who With Eden Didst Devise The Snake, / For All The Sin Wherewith The Face Of Man / is Blacken'd. Man's Forgiveness Give - And Take". Housed in the original, felt-lined, red cloth over boards slipcase. A very fine example.



DB 03825.

\$3,500

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

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

Thomas Carlyle (1795-1881) was a Scottish philosopher, satirical writer, essayist, historian and teacher. *Sartor Resartus*, considered one of the finest works of the nineteenth century was first published as a serial in 1833-34 in Fraser's Magazine.

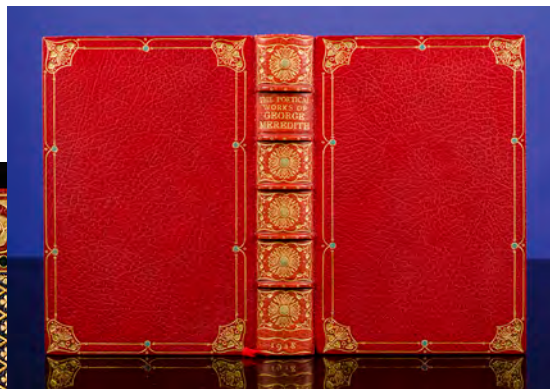
George Meredith's Poetical Works
In an Amazing 'Jansenist Style' Binding by Root & Son

ROOT & SON, binders. MEREDITH, George. *The Poetical Works of George Meredith...* New York: Charles Scribner's Sons, 1928. Octavo. Affixed to a front blank are two newspaper clippings dated 1929 and 1931. Beautifully bound ca. 1931 by Root & Son in the Jansenist style. The 'Jansenist Style' was popular in the late seventeenth and early eighteenth centuries, characterized by a plain exterior and elaborately tooled doublures. Full red crushed levant morocco. Each cover with six inlaid blue morocco dots surrounded by a gilt circle. Spine with five raised bands, elaborately tooled and lettered in gilt in compartments to a floral design and with five gilt circles containing inlaid light blue morocco dots. Double-ruled gilt board edges AND the most wonderful, elaborate and intricate full red and inlaid dark green morocco doublures. Blue watered silk end-leaves, all edges gilt. Original green cloth front cover and spine bound in at end. An absolutely stunning and fine example of the art of Root & Son, housed in the original fleece-lined red cloth slipcase.

The London bindery of W. Root & Son consistently turned-out excellent work, both on fine bindings as here, and on trade bindings and sets. Packer lists the firm in business in Red Lion Square in 1899-1901, and the December 1942 issue of *The Rotarian* notes with regret that W. Root had been bombed out (uprooted?) of their premises on Paternaster Row during the 1941 Blitz. There is a record in the June 10 1905 issue of *The Academy* "Esteemed Editions of various Authors, some scarce, all in new extra leather bindings... W. Root & Son, 29-30 Eagle Street, Red Lion Street, Holborn, W.C." Root & Son are also recorded at the same address in *The Literary Year-Book*, 1909 (thirteenth annual volume). The British Library have five examples of bindings by Root & Son.

DB 04467.

\$6,500





DB 04681.

\$4,850

**One of Ten Copies Printed on vellum
With Ten Fine Initial Letters Printed in Red and Black**

ROSSETTI, Dante Gabriel. RICKETTS, Charles. MOSHER, Thomas B. *The Blessed Damozel*. [colophon: Portland, Maine: Thomas B. Mosher, 1901]. **First Variorum Edition. One of Ten Copies Printed on Vellum (this being No. 2), with Designs by Charles Ricketts.** Small quarto. The photogravure frontispiece is after the author's 1874 portrait of Alexa Wilding for Lord Mount-Temple. Publishers vellum over boards, spine lettered in gilt, remains of original tan silk ties. Spine a little discolored and with minimal loss to extreme top. The Arthur A. Houghton copy with his bookplate on rear paste-down.

A spectacular example of an unusual printing method from an American press.



DB 03290.

\$14,500

**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 (plates heightened in gold and silver). Large quarto. 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 rebacked 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.



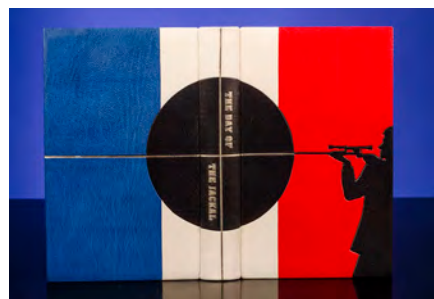
DB 05184.

\$9,500

**Fifty-Nine Original Pen & Ink Drawings for Punch
By Edward Linley Sambourne**

SAMBOURNE, Edward Linley. *Sketches from Punch's Book of British Costumes...* [London], ca. 1874. Oblong twelvemo. Hand colored manuscript title-page and 59 original pen and ink hand-drawn satirical cartoons after images produced in Punch magazine, one dated January 1874. **A fine Persian style lacquer 'wallet' binding ca. 1874,** original purple velvet spine expertly restored, original silver clasp. Housed in a red felt lined quarter black morocco over pale green cloth clamshell case, spine with five raised bands, ruled and lettered in gilt in compartments.

The detailed pen and ink drawings depict a selection of costumed characters, and concludes with some miscellaneous sketches used in Punch, several of which are untitled.



DB 04058.

\$7,500

**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.

'What One Says And What One thinks'
Forty-Eight Fine Hand-Colored Lithograph Plates
by Jean-Gabriel Scheffer



DB 04082.

\$6,500

[SCHEFFER, Jean-Gabriel]. *Ce qu'on dit et ce qu'on pense* [What one says and what one thinks]. Paris: Gihaut Frères, [1829-30]. Folio (13 1/2 x 10 1/4 inches; 343 x 260 mm.). Forty-eight (of sixty) hand-colored lithograph plates numbered consecutively up to 36, at which point they jump to 49 and then continue consecutively up to 60, for a total of 48. The last plate with two expert fore-margin repairs, some occasional light marginal foxing otherwise fine. Contemporary half red roan over diced red paper boards, smooth spine ruled, decorated and lettered in gilt. Near fine.

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.

OCLC locates just three copies of this very scarce suite of plates. All three of these copies have forty-eight plates (like the present copy) and there is no evidence whatsoever that anything was ever excised from this book.

Possibly The Only Other Complete Copy Extant
Exceedingly Scarce
With All Thirty-Six Hand-Colored Plates



DB 03748.

\$9,500

[SCHEFFER, Jean-Gabriel]. J.S -, PIGAL, &c, &c. *Recueil des Scènes Familiales, et de Société de Paris*. Paris: n.p. [Chez Martinet], 1824. First (only) issue, complete. Folio (13 7/16 x 10 3/8 inches: 342 x 262 mm.). Five parts in one volume. Thirty-six hand-colored lithographed plates, most signed: Chez Martinet, Lith. de Villain; numbered and captioned. Plates 4 through 36 have the blind stamp "JS" (Jean-Gabriel Scheffer). Early twentieth century three quarter dark brown morocco over marbled boards ruled in blind. Spine with five raised bands, lettered in gilt in compartments, marbled endpapers. An excellent copy, the hand-coloring bright and fresh, a few plates with light staining, toning, or wash marks. An extremely scarce book. We know of only two other complete copies (both in private collections).

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

Livre D'Artiste
Francois Louis Schmied's The Twelve Caesars



DB 04956.

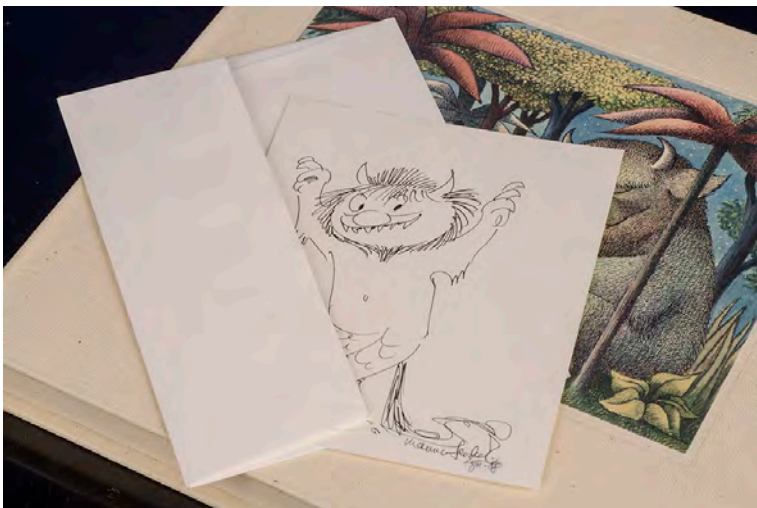
\$3,500

SCHMIED, Francois-Louis, illustrator. *Les Douze Césars...* Paris: F.-L. Schmied, 1928. Limited to 175 copies printed on vélin d'Arches signed by F.L. Schmied. Large octavo. Decorative title and section titles printed in gold, and twenty-three color illustrations by Schmied, comprised of nine vignette tailpieces, and fourteen full-page plates, including the twelve portraits. Small stain (5/16 x 5/16 inch) on lower margin of preface and first dedication leaf. Original printed wrappers and spine bound in, some light foxing to wrappers only. Near fine. Bound ca. 1928 by Phillipe Gonin in full dark blue crushed levant morocco, smooth spine lettered in gilt, medium blue calf doublures, dark blue watered silk endleaves, top edge trimmed, others uncut. Joints expertly and almost invisibly repaired. A wonderful example of the highly appealing Schmied livre d'artiste version of Suetonius' classic biographies of the First Twelve Roman Emperors, originally written in 121 A.D.

The Plates:

Julius Caesar; Augustus; Tiberius; Caligula; Claudius; Nero; Galba; Otho; Vitellius; Vespasian; Titus & Domitian.

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



DB 03815.

\$5,500

SENDAK, Maurice. *Where the Wild Things Are.* New York: Harper and Row, 1988. Twenty-Fifth Anniversary Edition. Limited to 220 copies signed by the author on the half-title. 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 and rectangular limitation label with "85" written in black ink on inside. A very fine copy.

Sendak won the annual Caldecott Medal from the children's librarians in 1964, recognizing *Wild Things* as the previous year's "most distinguished American picture book for children". It was voted the number one picture book in a 2012 survey of School Library Journal readers, not for the first time. This 25th Anniversary edition had the color reproductions done to Maurice Sendak's exact specifications.

**“The Greatest Enemy will Hide in the Last Place you would ever Look” (Caesar)
One of Twenty-Six Special Copies with Original Watercolors**

SHAKESPEARE, William. *The Life of Timon of Athens* [and] *The Tragedy of Julius Caesar*... Printed at Edinburgh for R.G. Newbegin New York by T. and A. Constable, 1903. The Connoisseurs' Edition of the Extra Illustrated Henley Shakespeare, limited to twenty-six lettered copies, of which this is Letter G. Folio. Elaborately illustrated with engravings, prints, and original watercolors throughout the texts. Original full red morocco, elaborately gilt. The inside front doublure with a very fine oval hand-colored engraving of Caesars wife Calpurnia, set 'cosway-style' within a decorative gilt design. Top edge gilt, others uncut. A wonderful example.

DB 05240.

\$2,750

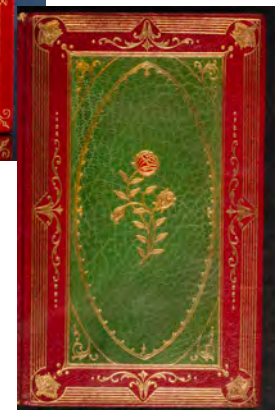


**A Fine Extra-Illustrated Set of The Poems of Percy Bysshe Shelley
Finely Bound Almost Certainly by The Harcourt Bindery of Boston**

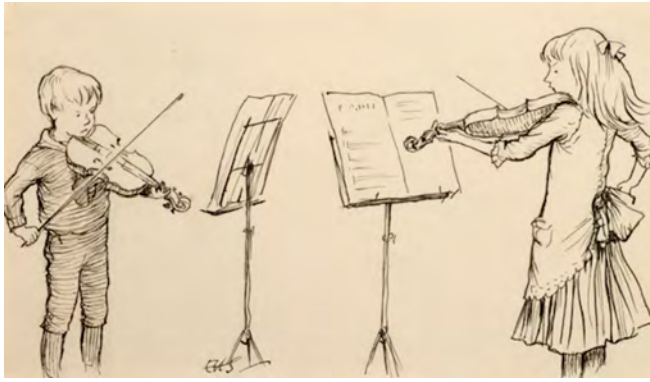
SHELLEY, Percy Bysshe. [The Crown Edition of] *The Poets of Great Britain*... New York and London: Chiswick Press, Charles Whittingham and Co, [1900]. Five small octavo volumes. Extra-illustrated by the insertion of twenty-six engraved plates, including eight hand-colored. Handsomely bound almost certainly by The Harcourt Bindery ca. 1900, in full red morocco, gilt. Highly decorative gilt turn-ins surrounding an oval panel of green morocco decorated in gilt with a large central gilt flower with inlaid red morocco flower head, green moire silk end-leaves, all edges gilt. Minimal rubbing to joints, otherwise fine. Although unsigned the binding is almost certainly by The Harcourt Bindery.

DB 05214.

\$7,500



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



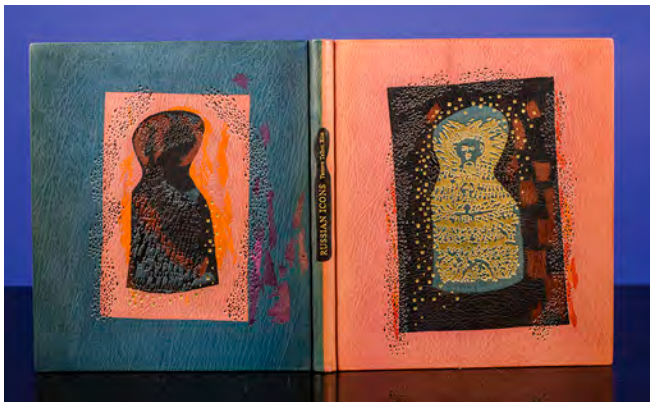
SHEPARD, E[rnest] H. *Boccherini's Minuet and the Caliph of Baghdad* [N.p.: n.d., ca. 1950]. Original pen-and-ink drawing by renowned illustrator Ernest H. Shepard of himself at age seven, with his sister Ethel, a few years older, depicting them in practice during a screeching violin lesson. Image size: 3 3/4 x 6 7/16 inches; 95 x 164 mm. Signed with initials at lower left. Matted, framed and glazed.

A delightful image of Shepard's childhood, which originally appeared in his autobiography, *Drawn from Memory* (1957), it is captioned, "My little fingers never seemed to be in the right place." "Once a week we all three of us [siblings] had a music lesson. We had violins of different sizes and were taught by Mr. Cruft... It was dreadfully tedious having to play scales and my fingers never seemed to be in the right places, but it was better when I was promoted to Boccherini's Minuet..." (Drawn from Memory, p. 33).

DB 01938.

\$4,500

**Bound by Philip Smith in 1964 and given by him in 1970
to fellow Bookbinder Joan Rix Tebbutt**



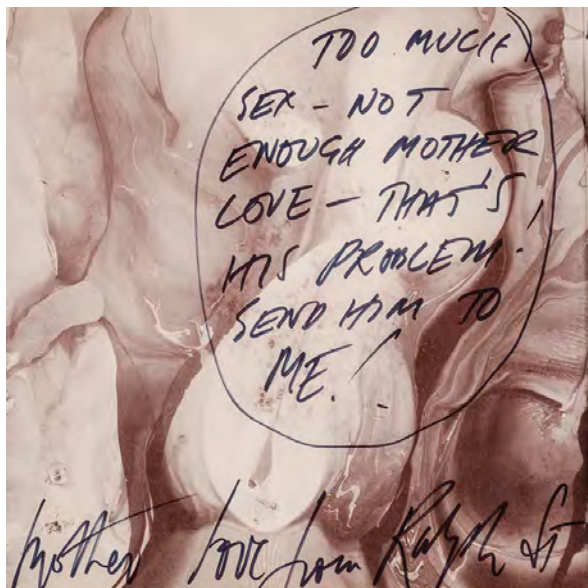
SMITH, Philip, binder. RICE, Tamara Talbot. *Russian Icons*. London: Spring Books, [1963]. **First edition.** Quarto. Monotone frontispiece, full-color title and 48 full-color plates on 24 leaves. The verso of the color title is inscribed in ink "To Joan/with many thanks/for your continuing/kindness.../Philip" Bound by Philip Smith in 1964 in full rose (front) and medium blue (rear) crushed levant morocco. Both covers elaborately decorated with Russian Icons in various colored onlaid morocco's finished with elaborate gilt tooling. Wonderful hand-made 'iconesque' patse-downs, speckled ivory paper endleaves, all edges gilt. Housed in a later clamshell case.

Together with a two-page autograph letter dated 13 July 1970, from Philip Smith to Joan Rix Tebbutt, the much loved and admired artist, bookbinder, calligrapher and teacher who lived all her life in Glasgow.

DB 04754.

\$8,500

"Oedipus"



STEADMAN, Ralph, illustrator. *Sigmund Freud* by Ralph Steadman. New York: Paddington Press Ltd., 1979. First edition, first printing. Inscribed across the front endpapers by the illustrator to journalist and broadcaster Reginald Bosanquet. With an original drawing of a thought bubble from Sigmund Freud saying, "Too much sex - not enough mother love - that's his problem! Send him to me!". Quarto. Profusely illustrated throughout including several full page and double-page drawings. Publisher's light gray textured paper over boards, spine lettered in dark red. Minimal toning to board edges. Publisher's pictorial dust jacket minimal toning to edges, short closed tear to head of front flap joint, small water stain and minor rippling to head of rear panel and rear flap, otherwise fine.

Ralph Steadman (born 15 May 1936) is a Welsh illustrator best known for collaboration with the American writer Hunter S. Thompson, his close friend.

DB 04476.

\$2,500



**"An Increasing Fascination with American Culture and a Growing Racism
Stemming from the Abolition of Slavery in England"**

SUMMERS, W., illustrator. *Life in Philadelphia...* London: Published by G.S. Tregear, at his Humorous and Sporting Print Shop, Cheapside, [1833]. Five (of sixteen?) amazing hand colored lithographs, all window mounted on stiff card. Oblong quarto (average sheet size 11 x 15 inches; 280 x 380 mm.). Average image size 9 1/2 x 12 inches: Five (of sixteen?) hand-colored lithographs by W. Summers, engraved by G. Hunt. Housed in a felt-lined, half dark green morocco clamshell case, spine with five raised bands decoratively ruled and lettered in gilt in compartments. **Exceptionally Rare:** According to OCLC there is one collection of 14 prints [1831-1834] of *Life in Philadelphia* in libraries and institutions worldwide at Yale University Library (US, CT); They also have another one of the prints; The American Antiquarian Society Library (US, MA) also have one print.

DB 05200.

\$8,500



**Six of the Incredibly Rare Tregear's Black Jokes
"A Series of Laughable Caricatures on the March of
Manners Amongst the Blacks"**

SUMMERS, W., illustrator. *Lewis & Co's Selection of their Comic Black Jokes from the Designs of the Most Eminent Artists.* Book, No. 1. London: Published by Lewis & Co., [ca. 1834]. Oblong quarto (10 7/8 x 14 1/2 inches; 276 x 368 mm.). Lithographed title-page and six superb lithographs, engraved by G. Hunt. Publisher's printed blue stitched wrappers, spine worn. A few small short marginal tears, otherwise near fine. This is the first part with just six of the twenty plates from Tregear's Black Jokes, being a series of laughable caricatures on the march of manners amongst the blacks.

Exceptionally Rare: According to OCLC there is just one complete copy in libraries and institutions worldwide: Harvard University, Houghton Library (MA, US).

DB 05180.

\$2,500



**Eight Plates from Tregear's Black Jokes
"A Series of Laughable Caricatures on the March of
Manners Amongst the Blacks"**

SUMMERS, W., illustrator. *Tregear's Black Jokes...* London: Published by G.S. Tregear, at his Humorous and Sporting Print Shop, Cheapside, 1834. Eight (of twenty) amazing hand colored lithographs, all window mounted on stiff card. Oblong quarto (average sheet size 11 x 15 inches; 280 x 380 mm.). Average image size 9 1/2 x 12 inches: Eight (of twenty) hand-colored lithographs by W. Summers, engraved by G. Hunt. Housed in a felt-lined, half dark green morocco over pale green cloth clamshell case, spine with five raised bands decoratively ruled and lettered in gilt in compartments.

The only complete copy to have appeared at auction (at least since 1930) "worn & stained" was at (Sotheby's, London (July 26, 1984 - lot 427 £1,250 + auctioneers premium).

DB 05125.

\$12,500



Scarce, Near Pristine Meggendorfer Transformation An Astonishing Copy in the Original Printed Dust Jacket

[TRANSFORMATION]. MEGGENDORFER, Lothar. *Bilder Aus Dem Tierleben* [Pictures From Animal Life]... Eslingen und München: Verlag von T.F. Schreiber, n.d. [1895-1905]. Fifth edition of Schreiber book #138, scarce in all editions. Quarto. Six full-color 'slat' transformation plates, a total of twelve color images, with sixteen black and white text vignettes. Quarter red cloth over full-color pictorial boards. Publisher's original dust jacket printed in black. An extraordinary copy with all original movable parts in full working order, in extraordinarily fine condition. Complete with the unbelievably rare brown paper printed dust jacket with just a few small chips and slight edge loss, but not affecting any text. This is the only Meggendorfer in a printed dust jacket that we have ever seen. Housed in a quarter black morocco clamshell case. Only four copies in institutional holdings worldwide, with two copies in Germany and two in the U.S., according to OCLC/KVK.

DB 02109.

\$4,500

The Most Prized of All California Books

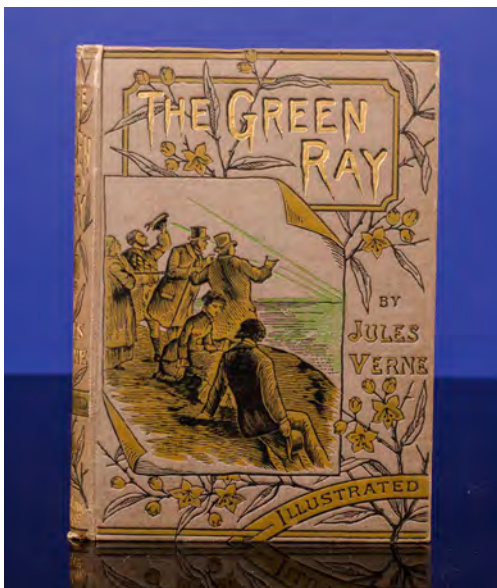


VENEGAS, Miguèl. *Noticia de la California*... Madrid: Viuda de Manuel Fernandez, y del. Supremo Consejo de la Inquisicion, 1757. First edition, first issue. Three quarto volumes. Complete with all four engraved folding maps. Numerous engraved head- and tailpieces. Scattered light foxing, tiny paper-flaw to blank margin of pp. 449/450 in volume II; small piece torn away from the second leaf in volume III, not affecting text on recto or verso. With the purple library stamp of Museo de Tacoronte on the second leaf of volumes I and II, Volume III with the stamp torn away on lower margin not affecting text on recto or verso. Contemporary yapp-edged vellum, spines lettered in manuscript, remains of original string ties. Inner hinges of volumes I & III expertly repaired. An altogether beautiful copy of this seminal book; complete and in it's original binding. Housed in a custom-made, quarter black morocco, felt-lined clamshell case with felt dividers.

DB 04483.

\$9,500

The Scarcest of all Jules Verne First Editions



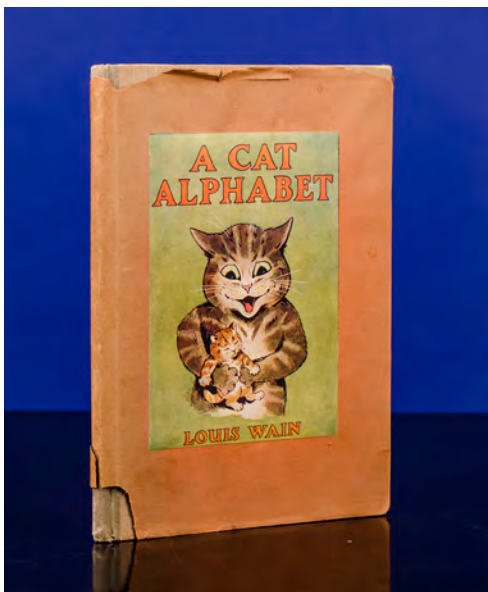
VERNE, Jules. *The Green Ray*... London: Sampson Low, Marston, Searle, & Rivington, 1883. First British edition and First edition in English, the five shillings issue with plain edges, with 32 page publisher's catalogue, September 1883, at rear. Octavo. Frontispiece, title vignette and forty-three black and white plates (included in pagination) by L. Benett, reprinted from the first French edition. One map. Publishers ochre cloth, front cover pictorially decorated in red and black, title lettered in gilt, rear cover decoratively bordered in blind, spine pictorially decorated in red and black and lettered in gilt, blue-gray floral endpapers. The mildest of rubbing to the extremities, internally immaculate, a near fine and untouched copy.

The scarcest of all Verne first editions. Only two copies have come to auction within the last thirty-six years, one rebound, the other "becoming loose."

DB 04577.

\$5,500

**The Rare ABC Book of Catology
Exceptionally Scarce in the
Original Color Pictorial Dust Jacket**



WAIN, Louis. *A Cat Alphabet...* New York: Dodge Publishing Co., [1913]. First American Edition. Tall octavo. Thirty-four full page color illustrations and two black and white illustrations. Publisher's quarter green cloth over gray cloth-grain paper boards. Complete with the exceptionally rare publishers orange paper dust jacket. The jacket untouched but with minor chipping to the extremities and a small portion missing from the (plain) lower spine. Endpapers very slightly darkened from the original dust-jacket. This first American edition appears to be unrecorded. The title-page states "Printed in Scotland" and the final leaf states "Printed in Great Britain/At the Villafeld Press, Glasgow, Scotland". The sheets (with the exception of the title-page) appear to be identical to the London edition. The binding differs only in the color of the cloth spine, which is orange on the London edition.

DB 04711.

\$2,500

An Eye-Popping Cat Pop-Up Book



WAIN, Louis. *Days in Catland with Louis Wain.* Father Tuck's Panorama No. 8595. London: Raphael Tuck & Sons, Ltd, n.d. [ca.1912]. First edition. Oblong quarto. Four full-color lithographed panels forming a panorama with fourteen color lithographed slot-in figures (depicting twenty-seven cats). Front panel with full-color lithographed image of "Five cats in a Theater Box". Hinges and pouch-flap (to store the fourteen figures on lower panel expertly strengthened. Minimal rubbing to extremities. An excellent copy that appears to have been hardly ever played with. Housed in a felt-lined half black and red morocco over gray cloth clamshell case, spine with five raised bands, ruled and lettered in gilt in compartments.

There are fourteen wonderful color cat cut-outs (actually twenty-seven cats) by Louis Wain showing this family of cats at "At Bath-time and Bed-time"; "Helping Mother in the Kitchen"; "The Cat's Tea Party"; and "In the School Room". The fourteen color cut-outs are in remarkably fine condition.

DB 04705.

\$2,500

**Onward, For Kitten and Country
Furry Fun For All**



WAIN, Louis. *Frolics in Catland.* Father Tuck's "Travels in Fairyland" No. 9071. London: Raphael Tuck & Sons, Ltd., n.d. [c. 1905?]. First 'Untearable' edition. Oblong quarto. With eight full-page and numerous color text illustrations. Verses by Norman Gale. Quarter red cloth over color pictorial paper glazed boards. Pictorial endpapers printed in blue and orange. Child's neat signature dated 1918 to ownership page. Inner hinges expertly strengthened. Some light wear to corners, otherwise a remarkably good example of this rare title. Not in Dale. Unrecorded by Wood.

DB 04805.

\$1,850



**With Two Magnificent Original Watercolor Paintings
On Calf Doublures By Helen Haywood
Robert Rivière's Granddaughter**

WALTON, Izaak and Charles Cotton. HAYWOOD, Helen R., artist. *The Compleat Angler...* London: John Lane The Bodley Head Limited, [1926]. Octavo. Inserted limitation leaf "With Water/Colour Drawings/on/Calf Doublures/by/[signed] Helen R. Haywood." Bound by Rivière & Son c. 1926. Full forest green crushed morocco, gilt. Double gilt-ruled board edges, decorative gilt ruled turn-ins, enclosing calf doublures with full, angling-themed original watercolor paintings. Green moire silk free endpapers, all edges gilt. A very fine and unique copy.

The two exquisite original watercolors on calf elegantly reproduce at the front "Come, now bait your hook again, and lay it into the water, for it rains again" (*Compleat Angler*, Fourth Day) and at the rear "Marry, God requite you, sir, and we'll eat it cheerfully" (*Compleat Angler*, Third Day).

DB 05163.

\$8,500

"I can resist anything except temptation"



WILDE, Oscar. *Lady Windermere's Fan...* London: Elkin Mathews and John Lane at the Sign of the Bodley Head, 1893. First edition. One of fifty large-paper copies on hand-made paper. Quarto. Handsomely bound by Zaehnsdorf ca. 1897 with their exhibition stamp in black on rear paste-down. Full dark green crushed levant morocco, covers bordered in gilt enclosing a six-line gilt border. Spine with five raised bands decoratively framed and lettered in gilt in compartments, gilt-ruled board edges, multi gilt-lined turn-ins, top edge gilt, others uncut. With the bookplates of the renowned collector C. S. Ascherson (dated 1897) and Paul Louis Weiller (also a famous book collector and a great friend of J. Paul Getty) on front paste-down. A couple of tiny and unobtrusive minor stains on blank borders otherwise an absolutely fine copy in a wonderful and early, if somewhat austere binding by the great firm of Zaehnsdorf.

DB 04564.

\$12,500

**"The Manners, Customs, Scenery,
and Costume of a Territory,
Now Intimately Blended with the British
Empire" (Preface)
Forty Magnificent Hand-Colored Aquatint Plates**

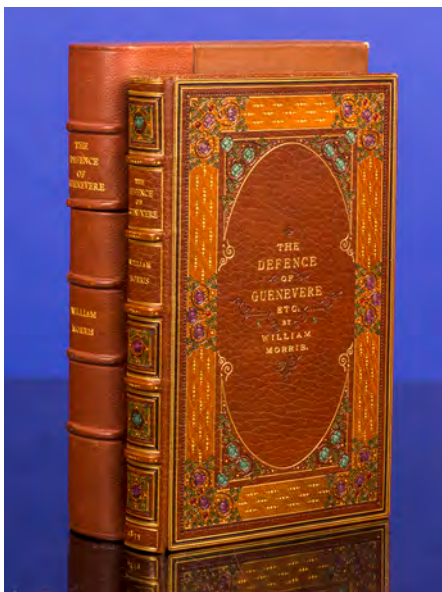


WILLIAMSON, Captain Thomas, [Author, Illustrator], [HOWITT, Samuel, Illustrator]. *Oriental Field Sports...* London: Published by Edward Orme, [1819]. Second edition, later issue with plates watermarked 1828. Folio. Forty magnificent hand-colored aquatint plates with original? loose tissue guards. Some very slight offsetting to text from plates, otherwise a very fine example. On the verso of the title-page is the imprint "W. Lewis, Printer..." Contemporary full dark red straight-grain morocco, covers decoratively gilt. Spine decoratively tooled and lettered in gilt in compartments, all edges gilt. Fine.

The second edition of the finest book ever published on Indian sport and one of the great plate books of the period.

DB 04312.

\$4,000



**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...* 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. Spine with five raised bands, decoratively tooled and inlaid. 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.

DB 04407.

\$7,500

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



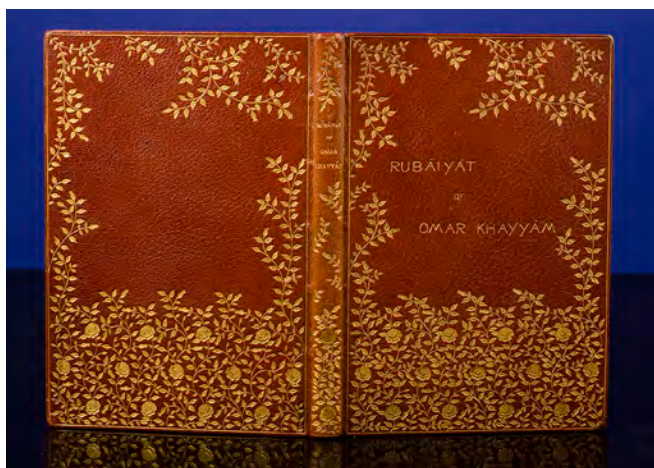
WRIGHT, Wilbur. *Some Aeronautical Experiments...* Reprint from Journal of the Western Society of Engineers December 1901. First edition, offprint issue, of the Wright Brothers' First Published Report of their Trial Flights with Motorless Gliders at Kitty Hawk. One of about thirty presentation copies 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.

The Wright brothers' first publication on aeronautics, and the work that made their experiments with motorless gliders known to the world.

DB 03752.

\$19,500

A Fine and Early Exhibition Binding by Zaehnsdorf



ZAEHNSDORF, binders. *Rubāiyāt of Omar Khayyām the Astronomer-Poet of Persia...* London: Macmillan and Co., 1894. Octavo. Bound in 1894 by Zaehnsdorf in full brown morocco, covers elaborately decorated in gilt in a wonderful floral design with roses and stems. Front cover also lettered in gilt. Smooth spine lettered in gilt and with similar floral decoration. Gilt ruled board edges, elaborate gilt floral design turn-ins, marbled end-papers, all edges gilt. An early and very fine 'Exhibition' binding by Zaehnsdorf executed in 1894 and with gilt 'Exhibition' stamp on rear paste-down.

Edward FitzGerald's version of Omar Khayyām's quatrains was widely read only after it was taken up by the Pre-Raphaelites in 1861. The first version of the Rubāiyāt had been published in 1859, the same year that Darwin's *Origin of the Species* had appeared.

DB 04547.

\$4,500

David Brass Rare Books

N° 10



Jac. Gavarni

Pauvre Elvire, emportée aux flots du bal Musard,
Où tu cherchais Don Juan, tu trouves Chicandard.

Chez Aubert & Co. Veuve Drouot

Imp. d'Edouard B. L.

Chez Bachelier & Co. Goussier & Co.



Jac. Gavarni

Va donc!..... Singulier masculin!