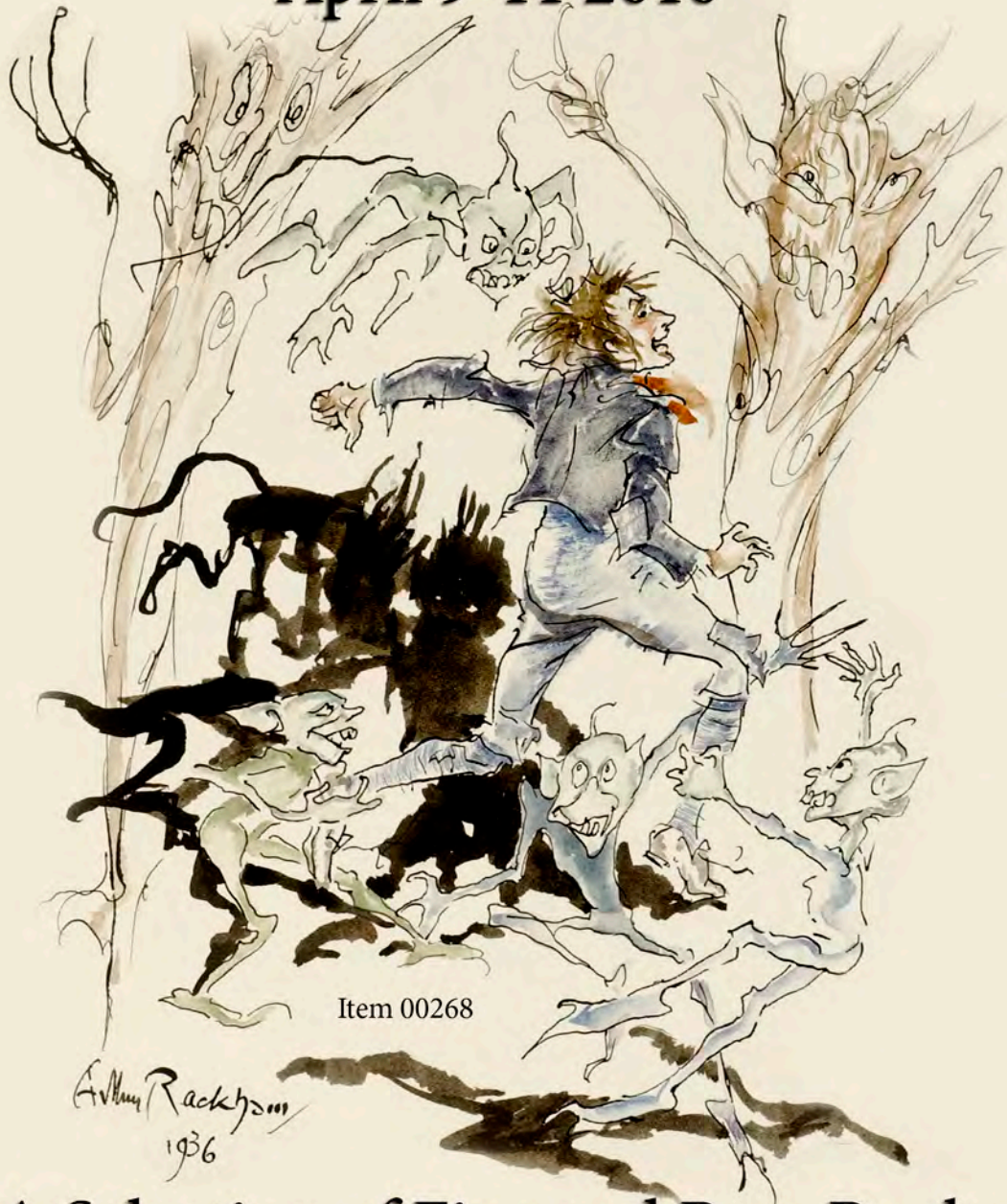


# David Brass Rare Books

at

## The New York Antiquarian Book Fair

### April 9-11 2010



Item 00268

Arthur Rackham  
1936

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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.

## David Brass Rare Books, Inc.

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We plan to exhibit at the following book fairs:

London Antiquarian Book Fair, 2010 : ILAB Book Fair 2010, Italy

This catalogue was prepared by:

David J. Brass, Caroline H. Brass, Stephen J. Gertz and Dustin S. Jack



DB 01583.

**"The Rarest Alken Item" (Abbey)**

**ALKEN, Henry.** *Military Duties, Occurances &c. &c.* [London]: Thomas McLean 26 Haymarket, [n.d., c. 1828].

First edition. Quarto. Forty-three (of 56) hand-colored etched plates. Contemporary full emerald-green straight-grain morocco. Quarter morocco slipcase. The plates are as clean and fresh as one could hope for. Some rubbing, front hinge starting. Otherwise an excellent copy of one of the scarcest nineteenth century color-plate books.

Unknown to Siltzer, Slater and Schwerdt. Two other copies only can be traced: one, in the possession of D.C. Colman, Esq., and the second a sale in December 1907. OCLC/KVK note only one copy (at Yale); the only complete copy recorded, presumably the same copy sold in 1907. According to Abbey, the only other copy known was incomplete. This, then, is only the fourth copy to be recorded.

**\$12,500**

**The Original Stories That Catapulted Andersen to Fame**

**ANDERSEN, Hans Christian.** *Nye Eventyr.* Kjøbenhavn: C.A. Reitzel, 1845-1848.

First edition, complete, two volumes bound together, of Andersen's second series of fairy tales. The first issue of Collection Two, the second issue of Collection One. Small octavo. Contemporary quarter calf. A very nice copy. Housed in a quarter morocco clamshell case.

A work of extreme rarity (OCLC/KVK recording only a handful of copies worldwide), and with possibly only the Klein copy (1980), coming to auction within the last 39 years of ABPC records.

For his second collection, Andersen wrote some of his most important and famous stories, moving away from traditional folk material towards creating tales that came from his imagination.

**\$9,500**

**"The Lustiest, Most Uproarious Tales Ever Told...An Orgy in the Writer's Playroom" - Alas, not in the cataloguer's!**

**BALZAC, Honoré de.** *Les Cent contes drolatiques.* Paris: Charles Gosselin et Ed. Werdet, 1832, 1833, and 1837.

First edition of all three volumes of Balzac's "Droll Stories." Three octavo volumes. Uncut in the original drab wrappers. The front wrapper of Volume III is dated 1838, as called for in Carteret. This is truly a remarkable set. Housed together in marbled board slipcase.

Extremely scarce because a large portion of the edition was destroyed by a fire in 1835, and because of the five year interval between the publication of the second and third volumes. Only one copy in the original printed wrappers (covers restored and washed) has appeared at auction during the past thirty-five years—the Bradley Martin Copy, which sold in 1988 (FF 15,000; \$2,370).

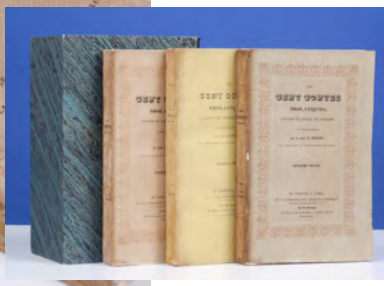
**\$19,500**

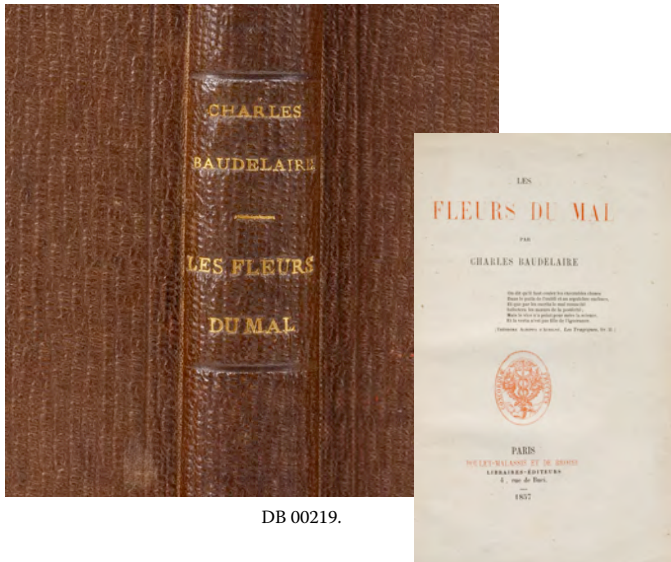


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DB 00887.





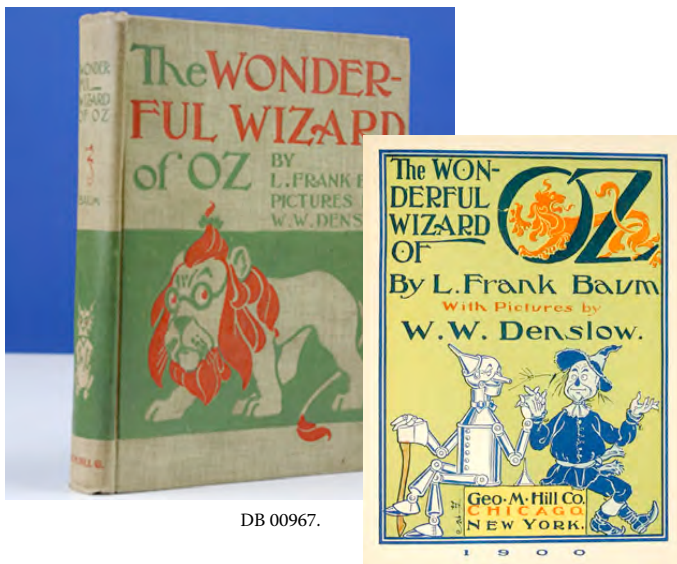
DB 00219.

**The Very Rare First Issue**  
**With the Six Suppressed Poems**

**BAUDELAIRE, Charles.** *Les Fleurs du mal*. Paris: Poulet-Malassis et de Broise, 1857.

First edition, first issue, containing the six “notorious” poems for which Baudelaire was fined, and which were suppressed in the second issue. Twelvemo. Original contemporary French binding of brown morocco-grain cloth over boards. This is a spectacular copy. Housed in a three quarter black morocco clamshell case.

The first edition of *Les Fleurs du mal* consisted of 1,300 copies, only 200 of which were seized and mutilated after the six “notorious” poems were censored. The French ban on these poems was not officially lifted until 1949, although they were commonly printed as an appendix in posthumous editions of *Les Fleurs du mal*.

**\$19,500**

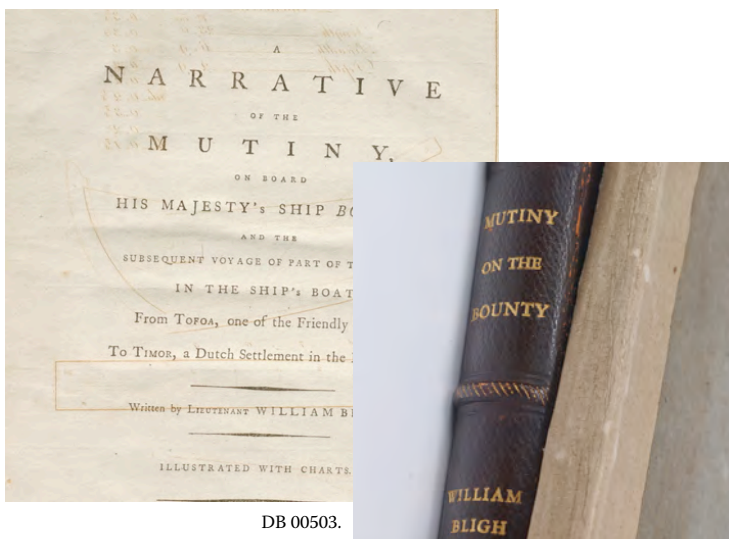
DB 00967.

**A Spectacular First Edition of the “Wizard of Oz”**

**BAUM, L. Frank.** *The Wonderful Wizard of Oz*. With pictures by W.W. Denslow. Chicago: Geo. M. Hill Co., 1900.

First edition, second state of the text and second state of the plates. Quarto. Twenty-four inserted color plates. Original light green cloth pictorially stamped and lettered in red and a darker green (variant C). Inscribed “To my dear Lyman with a merry Christmas greeting from Aunt Maud, 1901.” The second state of the text was issued in 1900 and remained until 1903. Here, then, is one of the earliest examples of the second state text.

This is a truly remarkable copy, in near pristine condition... by far the finest example we have ever seen. Housed in a velvet lined, green cloth clamshell case. *The Wonderful Wizard of Oz* lays claim to a place among the turning points in the secularization of American children’s literature.”

**\$35,000**

DB 00503.

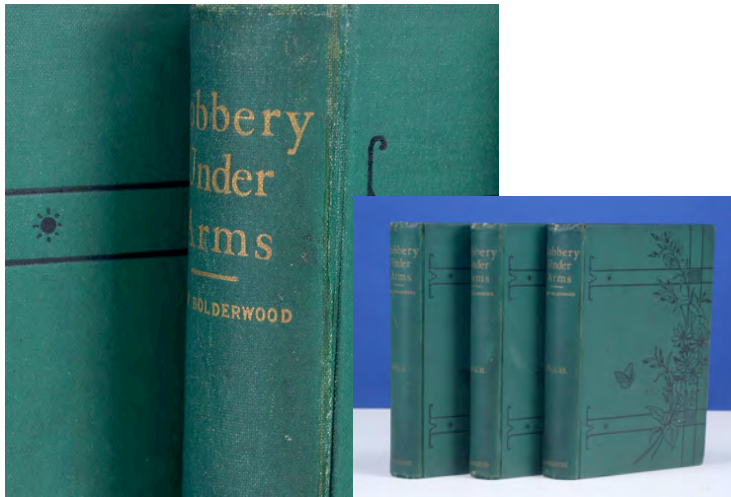
**Captain Bligh's Own Account of the Mutiny on the “Bounty”**

**BLIGH, William.** *A Narrative of the Mutiny, on Board His Majesty's Ship Bounty...* London: Printed for George Nicol, 1790.

First edition of Captain Bligh’s own account of the mutiny on the *Bounty*. Large quarto. Folding engraved plan by Mackenzie and three engraved charts by J. Walker after W. Harrison. Original blue boards, neatly rebacked at an early date. A spectacular and very large copy. Housed in a quarter brown morocco clamshell case.

“The most famous voyage in recent history... Everyone knows that the *Bounty's* crew, led by Fletcher Christian, mutinied and set Bligh and eighteen loyal crewmen adrift in a 23-foot launch in April 1789. What is not so well known is that Bligh took the opportunity to chart and name parts of the unknown north-east coast of New Holland as he passed along it—an extraordinary feat of seamanship.

**\$25,000**

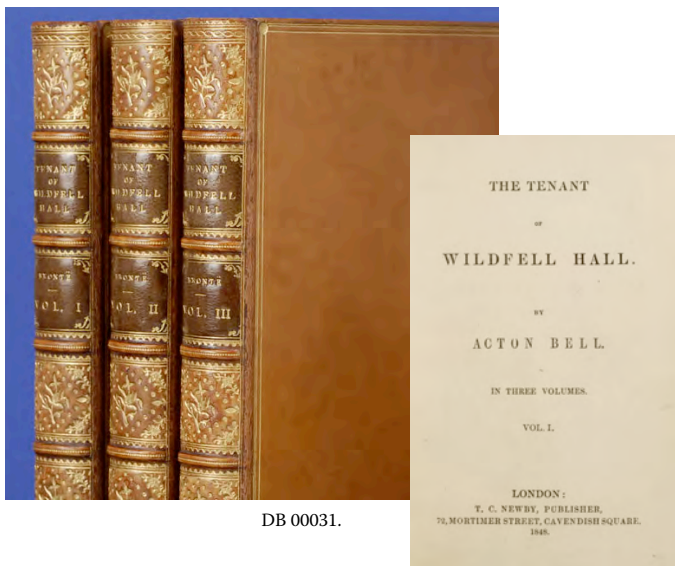


DB 00655.

**The "True Tale" of an Australian Bushranger Gang**  
**BOLDREWOOD, Rolf.** *Robbery Under Arms...* London: Remington and Co Publishers, 1888.

First edition. Three octavo volumes. Original smooth grass-green cloth. Very slightly skewed, minimal wear to extremities, hinges neatly repaired. Overall, an excellent copy of this "true tale" of a bushranger gang, led by the immigrant Englishman Captain Starlight, and narrated by an ex-bushranger awaiting execution for his crimes.

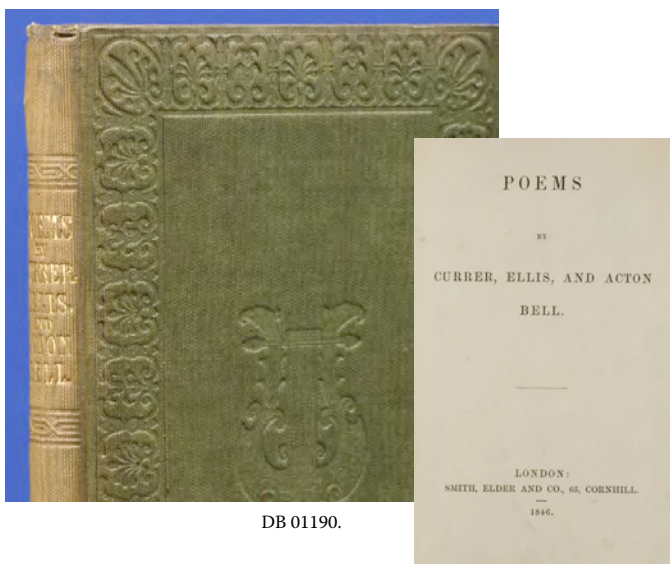
Born in London, Boldrewood (pseudonym of Thomas Alexander Browne) emigrated to Australia in 1830. He found his pseudonym in the work of Scott but he did not begin to write until he was in his forties. His best-known novel, *Robbery Under Arms*, was published as a serial in *The Sydney Mail* before appearing in volume form in 1888.

**\$6,500**

DB 00031.

**No. 1 on Sadleir's list of "Comparative Scarcities"**  
**"A Portrait of Debauchery That Is Remarkable"**  
**[BRONTË, Anne].** *The Tenant of Wildfell Hall.* By Acton Bell. In Three Volumes. London: T.C. Newby, 1848.

First edition, first issue, of Anne Brontë's second novel, with all of the flaws noted by Smith. Three twelvemo volumes. Complete with the excessively rare half-title in Volume I, but without the final leaf of advertisements in Volume I. No half-titles called for in Volumes II and III. Bound ca. 1900 by Rivière & Son (stamp-signed on the verso of the front free endpaper) in full tan polished calf. Covers with gilt triple fillet border and gilt corner ornaments, spine decoratively tooled in gilt in compartments with two brown morocco gilt lettering pieces, board edges ruled in gilt, turn-ins decoratively tooled in gilt, top edge gilt others uncut. With the armorial bookplate of Herbert S. Leon on the front pastedown of each volume.

**\$42,500**

DB 01190.

**Bronte Versus Bronte Verses**  
**[BRONTË, Charlotte, Emily and Anne]. BELL, Currier, Ellis, and Acton.** *Poems.* London: Smith, Elder, and Co., 1846 [1848].

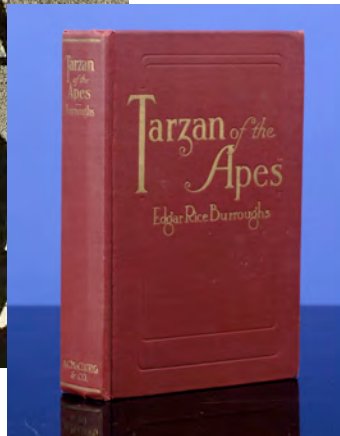
First edition, second issue, in the initial second issue binding as illustrated in Smith. Octavo. Original light green vertically-ribbed cloth. Unopened. With the Armorial book plate of James Hale Bates on the front paste down. Spine a little sunned but the gilt still fresh and bright. A near fine copy.

The author's first name is printed at the conclusion of each poem. Charlotte contributed nineteen poems, Emily and Anne twenty-one each. Smith believes that the light green binding with fancy harp "represents, I believe, more truly than any other the initial Smith, Elder publication effort and isolates it from some vestiges of the bibliographical confusion that resulted from the purchase of unsold quires and binding cases from Aylott and Jones".

**\$4,900**



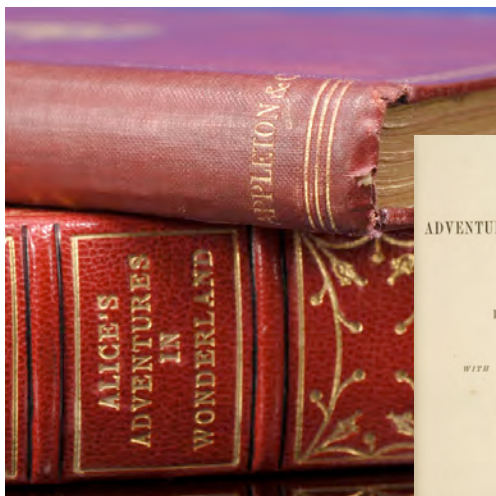
DB 01179.



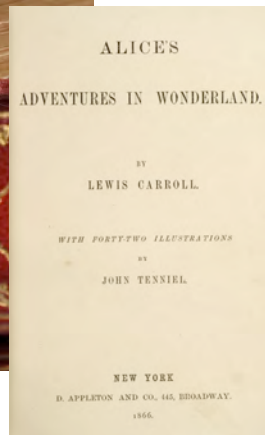
**First Canadian Edition - The Rarest Tarzan of All**  
**An Astonishing Copy In the Scarce First State Binding**  
**BURROUGHS, Edgar Rice.** *Tarzan of the Apes.* Toronto: McClelland, Goodchild & Stewart, 1914.

True first Canadian edition, first printing in the first state binding, and the rarest of all editions. Octavo. Title page illustration by Fred J. Arting. Publisher's original dark red cloth. Housed in a custom box. An astonishing, completely untouched, tight, bright and fine copy of a phenomenally rare edition of the utmost scarcity with cancel title page and in first state binding.

OCLC/KVK locate only five copies worldwide. It is, however, unknown whether all five of these copies possess the canceled title page and are in the first state binding. ABPC reports no copies at auction within the last thirty-five years.

**\$8,500**

DB 01225.



**The First 'Obtainable' Alice's Adventures in Wonderland**  
**CARROLL, Lewis.** *Alice's Adventures in Wonderland...* New York: D. Appleton, 1866.

First New York edition, from the sheets of the true first English (suppressed) edition of 1865 and preceding the 1866 (second) English edition; to wit: the second issue of the first edition-first printing, and the first obtainable edition. Small quarto. Original red cloth. Small crack on front joint expertly and almost invisibly closed, minimal wear to spine extremities, but overall one of the best copies that we have seen. Housed in a chemise within a red morocco slip case.

The first edition, known as 'the 1865 *Alice*', was canceled by the author because of the poor printing of Tenniel's illustrations. Dodgson thriftily sold 500 copies of the suppressed 1865 printing with suitably altered title-page, to Appleton's of New York in 1866.

**\$27,500**

DB 00614.



**Vincent Figgins's Facsimile of William Caxton's "Game of the Chesse"**

**[CAXTON, William]. FIGGINS, Vincent.** *The Game of the Chesse*, by William Caxton. Reproduced in Facsimile from a Copy in the British Museum... London: John Russell Smith, 1860.

Second edition of Figgins's facsimile edition of the 1482 Westminster Caxton edition. Small folio. Twenty-four half-page woodcuts. Publisher's deluxe binding of antique-style brown calf over beveled boards. Covers in blind with a large woodcut embossed on the front cover and the William Caxton device embossed on the rear cover. A fine copy. With the armorial bookplates of John Rhodes (on the front pastedown) and Samuel L. Nussey (on the front free endpaper).

**\$1,850**



DB 01101.



**Twenty-Four Magnificent Color Plates Depicting Parisian Life** [CHALON, John James, illustrator]. *Twenty Four Subjects Exhibiting the Costume of Paris...* London: Published by Rodwell and Martin, 1822.

First edition. Large folio. Lithographed title and twenty-four hand-colored lithographed plates. The text watermarked 1821; plates watermarked J. Whatman 1817-1822. Contemporary black pebble-grain cloth expertly re-backed to early nineteenth-century style. A most attractive, remarkably clean and vividly colored copy.

Animated, faithful studies of Parisian manners and costumes. There is hardly a touch of caricature, though the profiles of his personages have a family likeness which suggests a domesticated Girodet. This copy is unusually tall. Only three copies at auction in the last 35 years. Five copies only located in KVK/OCLC but the presence of the title page is not noted. Quite rare.

**\$19,500**



DB 00642.



**Rare First Issue of the 1561 Chaucer with Twenty-Two Woodcuts in "The Prologues"** CHAUCER, Ge[o]ffrey. *The workes of Geffrey Chaucer...* [London: Imprinted...by Jhon Kyngston, for Jhon Wight], 1561.

Fifth collected edition, first issue. Edited by John Stowe. Folio. Twenty-two woodcuts of the Pilgrims in "The Prologues," taken from the blocks used by Pynson in his 1492 and 1526 editions of the *Canterbury Tales*. Early twentieth-century antique-style dark brown calf, expertly and almost invisibly rebacked, with original spine laid down. An excellent copy of this very rare first issue.

Only two complete copies of this issue have appeared at auction during the past 35 years, the Foyle copy (morocco by Riviere) in 2000 and a copy in an Edinburgh auction (17th c. calf worn) in 2007. This copy is from the well known collection of Dr. George Osborne Mitchell, who died more than twenty years ago.

**\$48,500**



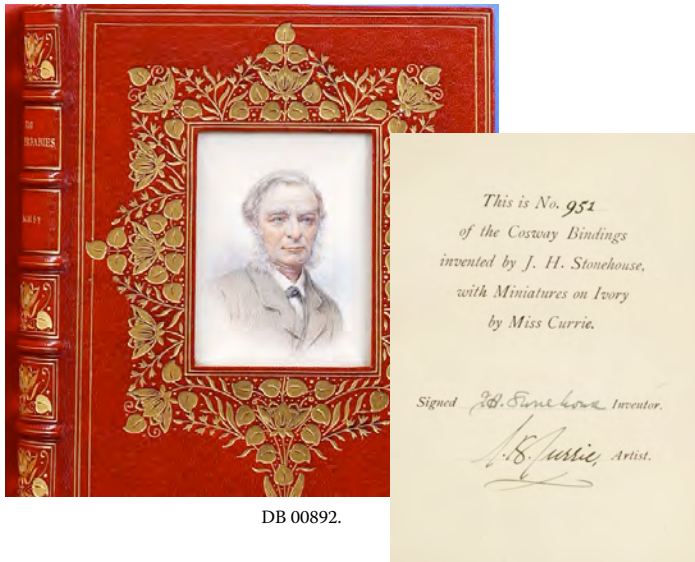
DB 01522.

**In a Superb "Vellucent" Binding by Cedric Chivers Hand-Painted By Dorothy Carleton Smyth** [CHIVERS, Cedric, binder]. [SMYTH, Dorothy Carleton]. [TENNYSON, Alfred Lord]. *The Works of Alfred Lord Tennyson Poet Laureate*. London: Macmillan and Co., 1900.

Octavo. Full transparent vellum over paper boards with two fine pen-and-ink and watercolor designs by Dorothy Carleton Smyth. Each panel against a pale green marbled background. Green marbled endpapers. A superb example. Housed in the original green cloth slipcase.

The front cover depicts King Arthur in armor kneeling, holding his sword. The back cover depicts Guinevere kneeling and praying. Chivers employed five women to design, illuminate, and color vellum for book decoration. Dorothy Carl[e]ton Smyth was most frequently employed for this kind of work.

**\$7,500**



DB 00892.

**A Fine Cosway Binding**  
**with a Portrait Miniature on Ivory by Miss C.B. Currie**  
**[COSWAY BINDING]. KINGSLEY, Charles.** *The Water-Babies...*  
 London: Macmillan and Co., 1885.

First edition illustrated by Linley Sambourne. Small quarto. In a fine Cosway Binding by Rivière & Son of full red crushed levant morocco. Front cover with a miniature portrait on ivory of Charles Kingsley. Housed in a red cloth clamshell case. A superb example. Housed in a velvet-lined red cloth clamshell case.

"No. 951 of the Cosway Bindings invented by J.H. Stonehouse, with Miniatures on Ivory by Miss Currie." Sambourne (1844-1910) was born in London in 1844. After a six years apprenticeship with John Penn & Son, marine engineers, Greenwich, his humorous and fanciful sketches were shown to Mark Lemon, editor of *Punch*, and at once secured him an invitation to draw for that journal.

**\$11,500**



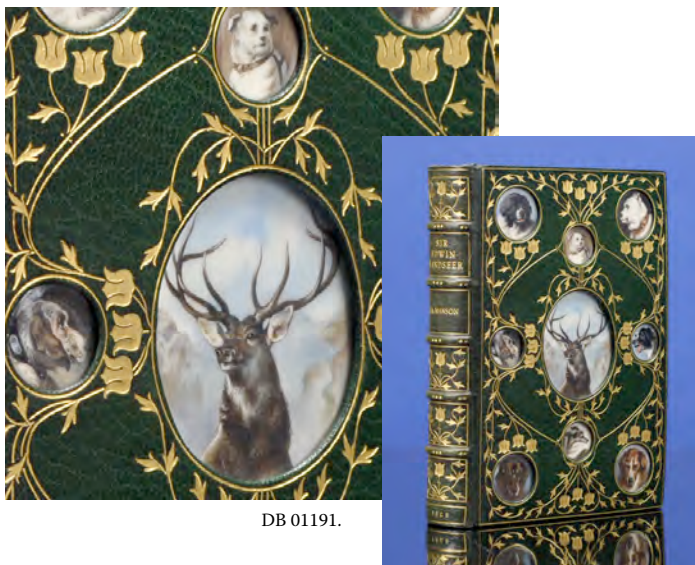
DB 01377.

**An Eighteenth Century Pre-Cosway Binding**  
**Significant, Superb and Unusual - Totally Untouched**  
**[COSWAY-STYLE BINDING].** *Exercice du Chrétien...* Saumur:  
 De l'Imprimerie de Francois-Pascal-Jean-Marie de Gouy, 1774.

Sixteenmo. Full contemporary vellum with elaborately gilt decorated red morocco panels, inlaid with 20 colored metal disks, and with the side panels each possessing three hand colored miniatures under original mica. A remarkable binding.

A binding of historical significance: The binder is, alas, unknown but 130 years prior to J.H. Stonehouse, introducing Cosway bindings (in collaboration with binders Riviere & Son and artist "Miss Currie" and named after 18th century miniaturist Richard Cosway), this anonymous visionary actually developed the concept. We are aware of only two other similar examples of these extremely scarce bindings.

**\$4,500**



DB 01191.

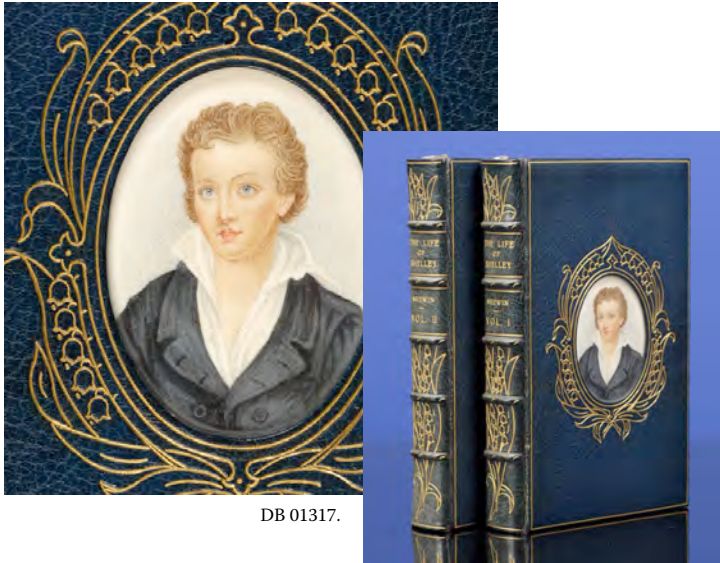
**A Spectacular Cosway-Style Binding with Ten Miniatures**  
**[COSWAY-STYLE BINDING]. RIVIÈRE & SON, Binders.**  
**MANSON, James A.** *Sir Edwin Landseer, R. A...* London: The  
 Walter Scott Publishing Co., Ltd.; New York: Charles Scribner's  
 Sons, 1902.

First edition, from *The Makers of British Art* Series edited by Manson. Octavo. Full dark green levant Cosway-style binding by Rivière & Sons for Sotheran & Co. The front and back covers are decoratively tooled in gilt with ten oval/round miniature paintings under glass. The miniature on the back cover is a portrait of Sir Edwin Landseer. Joints expertly and totally invisibly repaired. A fine copy. Housed in the original burgundy roan slipcase.

An outstanding, quite beautiful example, both for the quality and quantity of the miniatures. The upper cover includes nine insets based upon one of Landseer's favorite themes, the stag hunt.

**\$23,500**





DB 01317.

**In a Fine Early Cosway-Style Binding by Bayntun (Rivière)  
with a Miniature Portrait on Ivory of Shelley**  
[COSWAY-STYLE BINDING]. [BAYNTUN-RIVIERE,  
BINDER]. MEDWIN, Thomas. *The Life of Percy Bysshe Shelley...*  
In Two Volumes. London: Thomas Cautley Newby, 1847.

First edition. Two octavo volumes. With a folding facsimile letter as frontispiece to volume one. From the library of John Drinkwater with his ink signature dated 1924 at the end of each volume. In a fine Cosway-style binding (ca. 1930) by Bayntun (Rivière), of full dark blue crushed levant morocco over beveled boards. The front cover of volume one is set with a fine oval portrait miniature on ivory under glass (measuring 2 3/4 x 2 inches; 70 x 51 mm.), of Shelley, and the front cover of volume two has the gilt signature of Shelley surrounded by an oval floral arrangement. A superb example.

**\$3,500**

DB 01526.

**Original Art From "Another Brownie Book"**

**COX, Palmer.** *"The Brownies on the Race-Track"*. Original pen and ink drawing, undated, c.1890. Signed at lower left. Image size: 10 1/16 x 9 3/4 inches (256 x 249 mm). With Royal embossed stamp "Reynolds Bristol Board" to upper left corner. Matted, framed and glazed.

Depicts eight brownie-jockeys atop a thoroughbred and hanging on for dear life as their steed leaps off the track and over a fence, their brownie friends looking on through the fence, wide-eyed. One of Cox's most delightful and skilled compositions, the position of the horse and the brownies atop and their shading drawing the viewer's eye to the center of this charming and most amusing tableau.

A fine example of one of Palmer Cox's popular "Brownie" drawings.

**\$3,500**

DB 01589.

**A Painfully Funny Collection of Rare Prints on Agony  
By the Finest Caricaturists of the Age**  
**CRUIKSHANK, George, James Gillray, Alfred Crowquill,  
George Moutard Woodward, Thomas Lane, Captain Marryat, et  
al.** *Symptoms of Pain*. London: (various publishers), 1796-1827.

Oblong folio. Sixteen hand-colored engravings tipped-in onto heavy, stub-mounted sheets. Early twentieth century full straight grain crimson morocco. A fine copy of a singular collection.

A delightful collection of hand-colored engravings broadly satirizing the lighter side of discomfort and agony by the finest British caricaturists of the era, all first state save one (no. 4).

**\$8,500**



DB 01569.

**Scarce in Hand-Colored State**

**CRUIKSHANK, George. MAYHEW, Horace.** *The Tooth-Ache...* [London]: To be Had, of D. Bogue 86 Fleet Str. And all Booksellers, n.d. [1849].

First edition, first issue. Twelvemo. Forty-three numbered hand-colored etchings on three sheets of twenty-four panels folding out to a continuous panorama. Original pictorial boards, expertly rebaked. Chemised and housed within a cloth slipcase. Scarce.

Only two hand-colored copies have come to auction within the last thirty-five years, both of which had been repaired to one degree or another. Horace Mayhew, (1816–1872), apparently, scorned dental hygiene and dentists; this satire is hilariously savage on the subject. Of the great George Cruikshank, little need be added here beyond the fact that this book provides his characteristically sharp skewer with a tender target; it's achingly funny.

**\$7,500****A Unique Collection of Robert Cruikshank's Scarce Later Work**

**CRUIKSHANK, Robert.** *Eight original pencil and watercolor drawings* [ca. 1830-1840].

Eight superb pencil and watercolor drawings, each signed at lower right edge. Each matted with mylar window and bound together in an album. Quarto. Quarter black cloth over mattes. Fine. Housed in a cloth slipcase with gilt lettered black morocco spine label.

An extraordinary sampling of the artist's late work, of which very little is known; thus a unique and most important addition to our knowledge of the artist, illustrating themes not often seen in British caricature. All of the drawings are quite vivid. Three of the drawings are occult-themed designs, highlighting the fad for the occult that swept through Europe during the 1830s. These drawings run the gamut of familiar subjects—theatre, fashionable life, tourism, witches, and devils...

**\$7,500**

DB 01185.

**Oh So Scarce French Parliamentarians at Play**  
**Satirized by Daumier**

**DAUMIER, Honoré.** *Idylles Parlementaires.* Paris: Chez Aubert, 1850.

First edition. Oblong quarto. Sixteen hand colored lithographs. Lithography by Aubert. Contemporary quarter pebbled calf. A fine copy.

Daumier's series lampooning powerful French politicians as chaste, huge-headed and naked, bloated or wizened elves or cupids within charming pastoral tableaux that suggest that they may sink to their baser instincts at any moment while unseen nymphs and fauns make sport of them. No auction records in ABPC and no records found in OCLC/KVK. Individual prints, usually uncolored and on newsprint, are found in museum and private collections throughout the world. Hence, a singular opportunity.

**\$19,500**

DB 01326.



DB 01409.



**One of the Scarcest and Most Desirable Daumier Albums**  
**DAUMIER, Honoré.** *Types Parisiens.* Paris: Chez Bauger, 1839-43.

Two folio volumes. Fifty original black and white lithographed prints numbered 1-50, mounted on stubs. Lithography by Chez Aubert. Bound ca. 1940 in quarter black calf over faux black morocco cloth. With the stamp of the prominent Daumier collector Count Aldo Borletti dell'Acqua d'Arosio to the verso of each print. A remarkable set in superb condition, with only a few prints exhibiting the lightest of spotting to their margins.

One of the best, most desirable, and certainly amongst the scarcest of all Daumier series with no albums complete with all fifty prints seen at auction within the last thirty-five years; thus a singular opportunity for the Daumier collector.

**\$15,000**

**A Near Fine and Complete Set in the Original Parts**  
**With The Rare Lett's Diary in Part VIII**

**DICKENS, Charles.** *The Personal History of David Copperfield...* London: Bradbury and Evans, 1850 [May 1849-November 1850].

First edition in the original monthly parts, twenty numbers bound in nineteen; first issue, following all points in Hatton & Cleaver. Octavo. Complete, with all called for advertisements, including the rare Lett's Diary fold-out ad with all samples present, and all slips. Part II possesses an unrecorded extra two page catalogue of miscellaneous books from Dalton. Original blue printed pictorial wrappers. Expert restoration to some backstrips. A near fine set rarely seen in this condition. Chemised in a green half straight grain morocco slipcase.

Copperfield is one of the rarer Dickens titles in the original first issue parts.

**\$12,500**



DB 01244.



**A Finely Bound First Edition of Walt Disney's "Fantasia"**

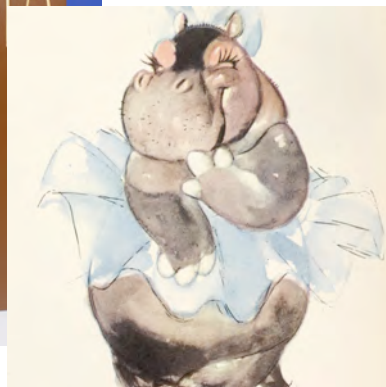
**[DISNEY, Walt]. TAYLOR, Deems.** *Walt Disney's Fantasia.* By Deems Taylor. With a Foreword by Leopold Stokowski. New York: Simon and Schuster, 1940.

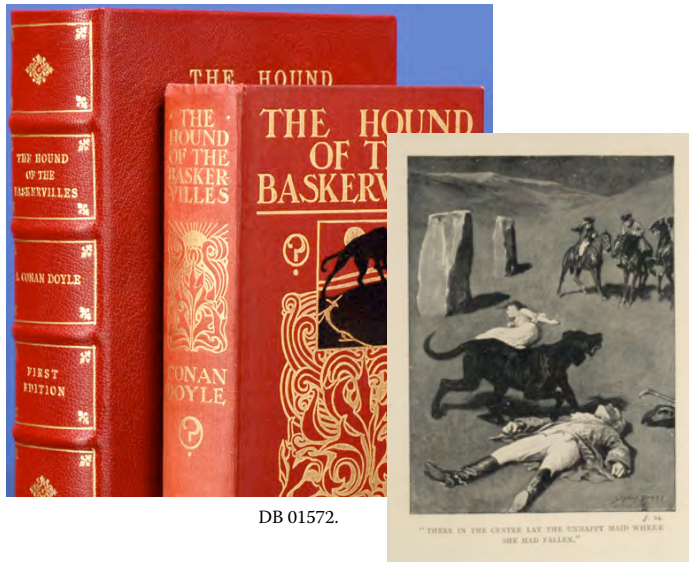
First edition. Folio. Profusely illustrated in color and black and white (including sixteen tipped-in color illustrations). Title-page printed in red, black, and blue. Bound ca. 1977 by Zaehnsdorf for E. Joseph (stamp-signed in gilt on the front turn-in) in full brown crushed levant morocco. Front cover and smooth spine lettered in gilt after the original binding lettering. Board edges ruled in gilt, turn-ins decoratively tooled in gilt, pale gray watered silk doublures and liners, all edges gilt. A very fine copy.

**\$2,000**



DB 00420.





DB 01572.

**"As You Value Your Life or Your Reason Keep Away From the Moor"**

**DOYLE, A[rthur] Conan.** *The Hound of the Baskervilles.* Another Adventure of Sherlock Holmes. London: George Newnes, 1902.

First edition in book form. Small octavo. Sixteen plates by Sidney Paget. Original scarlet cloth. A very fine copy with just the bare minimum of fading to the spine but the gilt still bright and fresh. Housed in a fleece-lined full red morocco clamshell case.

*The Hound ...* was based on an idea given to Doyle by Bertram Fletcher Robinson, (correspondent for the *Daily Express* during the Boer War) in March 1901, and it was Robinson who mentioned the legend (possibly of the Black Hound of Hergest associated with the Vaughan family of Hergest Court in Herefordshire). "...there stood a foul thing, a great, black beast, shaped like a hound, yet larger than any hound that ever mortal eye has rested upon."

**\$8,500**

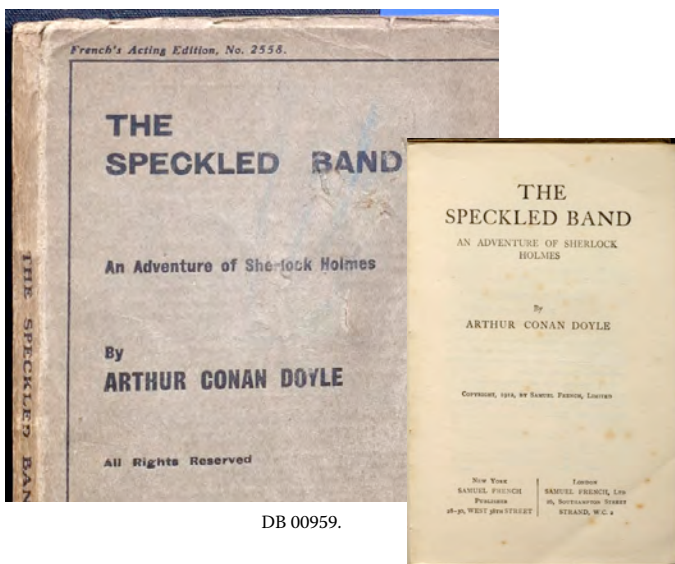
DB 00957.

**A Near Mint Copy of the Second Edition, First Issue**

**DOYLE, Arthur Conan.** *The Sign of Four.* London: George Newnes, 1892.

Second edition, first issue. Octavo. Original horizontally ribbed brown cloth.. A remarkably bright, near mint copy - by far the best we have ever seen.

"The book had been a modest success...but with the new interest which the short Sherlock Holmes stories aroused, it became a best seller. *The Sign of Four* outsold all the author's other books when 50,000 copies were printed in the Newnes Penny Library." (Green & Gibson, p.42)

**\$3,500**

DB 00959.

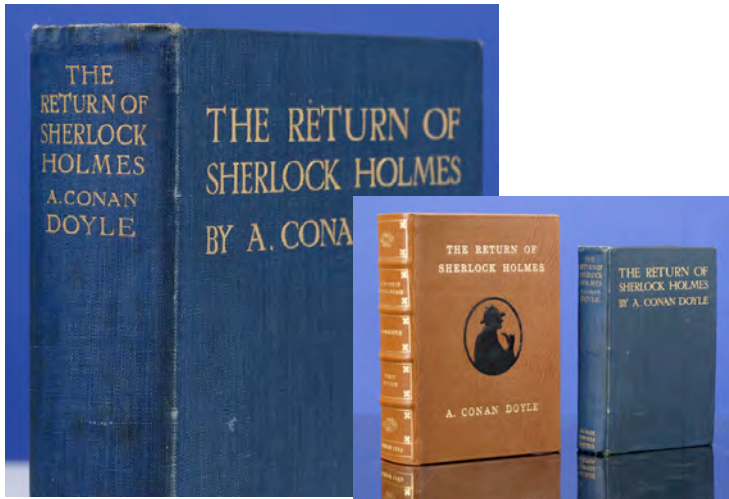
**The Rarest Sherlock Holmes First Edition, An Unrecorded Variant in the Original Wrappers**

**DOYLE, Arthur Conan.** *The Speckled Band...* New York and London: Samuel French, 1912.

First edition of the only Sherlock Holmes drama. The rare first impression. Octavo. Original unrecorded variant of the first impression. Pale gray yapp-edged paper wrappers. Light wear to front panel, a few small closed tears to yapp-edges but still a near fine copy of this extremely rare title. Housed in a black cloth chemise lettered in gilt on spine.

"The Speckled Band" was based upon "The Adventure of the Speckled Band," which first appeared in the Strand Magazine, Feb. 1892. From the Library of bibliographer Eric Quayle.

**\$7,500**



DB 00512.

**“Holmes!” I cried. ‘Is it really you?**

**Is it possible that you succeeded in climbing out of that awful abyss?’”**

**DOYLE, A[rthur] Conan.** *The Return of Sherlock Holmes.* Illustrated by Sidney Paget. London: George Newnes, 1905.

First English edition of the third collection of Sherlock Holmes stories (preceded by the first American edition by about one month). Small octavo. Original dark blue cloth. Overall, an excellent copy, with the gilt much brighter than is usually seen. Housed in a full morocco clamshell box.

“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 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).

**\$4,500**

**A Spectacular Copy in a Stunning Binding**

**Signed by the Author with an ALs by the Artist**

**[DUHAYON, Henri, binder]. [BOFA, Gus, illustrator]. ROMAINS, Jules.** *Les Copains...* N.p. [Paris]: Le Rayon d'Or, [1952].

First edition illustrated by Bofa, limited to 3,500 numbered copies. Octavo. Twelve aquarelle plates, one inscribed by the artist. Stunning contemporary binding by Duhayon. Signed by Romains, tipped in ALs by Bofa, inscription by Georges Duhamel, and TLs by the owner, Jean Francesche. A flawless copy in binder's leather edged slipcase.

Bofa was a costume and set designer, a celebrated poster artist, and illustrator. Romains was a French novelist, poet, dramatist, and essayist. Georges Duhamel is perhaps best remembered for his timeless epigram: "It is always brave to say what everyone thinks"

**\$3,500**



DB 01079.

**The Profoundly Rare Misadventures of a Free-Loader**

**Told in Six Beautifully Hand-Colored Aquatint Plates**

**[EGERTON, Michael].** *A Day's Journal of a Sponge.* By Peter Pasquin. London: ...Rowney and Forster, 51, Rathbone Place. 1824.

First edition. Oblong folio. Printed title-page and six bright and beautifully hand-colored aquatint plates. Original printed drab wrappers. An excellent copy of a scarce volume. Housed in a blue cloth clamshell case.

Of extraordinary significance and scarcity is the presence of the title page, lacking in the copy Abbey examined, and, as a result, Abbey notes the title simply as *Sponge*. Houfe notes this volume but under the title *Sponge* as well. OCLC notes only one copy; no copies located in KVK: A work of profound rarity, rarer still with the title page.

**\$3,800**



DB 01212.



DB 00310.



**The Origin of Eighteenth-Century Dance Notation or  
Choreography**

**FEUILLET, [Raoul Auger].** *Choregraphie ou L'Art de décrire la danse...* [and] **FEUILLET, [Raoul Auger].** *Recueil de dances...* [And:] **PÉCOURT, [Guillaume Louis].** *Recueil de dances...* Paris: Chez l'Auteur...Et chez Michel Brunet..., 1701, 1700, 1700.

Second edition (first published in 1700). Three works in one quarto volume. Contemporary mottled calf. An excellent copy of this extremely scarce work. Housed in a brown cloth clamshell case.

Originally published in 1700, this manual details a dance notation system that shows the placement of the feet and six basic leg movements. Only two copies of this edition (no copy of the 1700 edition) have sold at auction in the last 30 years. Feuillet invented the term choreography, or the art of notating the dance.

**\$38,500**



DB 00996.



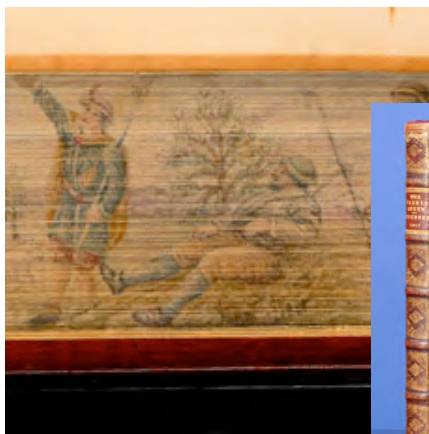
**Extra Illustrated**

**And With A Fore-Edge Painting and ALs to Edmund Evans [FORE-EDGE PAINTING]. [CALDECOTT, Randolph]. BLACKBURN, Henry.** *Randolph Caldecott: A Personal Memoir of his Early Art Career.* London: Sampson Low, Marston, Searle, & Rivington, 1886.

First edition. Quarto. 172 black and white illustrations. Bound in full crimson crushed morocco by Henry Young & Sons, Liverpool. Ticket of Henry Sotheran to verso of front free endpaper.

Extra illustrated with 60 engravings/illustrations. Four page Caldecott ALs dated 18 Oct. 85 to Edmond Evans. With a fore-edge painting after Caldecott of the artist's "Return of the Huntbatches to Oak Hall." Caldecott and Blackburn were long term close friends. A most desirable addition to any Caldecott collection.

**\$1,500**



DB 01595.



**With a Superb Fore-Edge Painting by John T. Beer**

**[FORE-EDGE PAINTING]. [BEER, John T., artist]. SPENSER, Edmund.** *The Faerie Queen: The Shepherds Calendar: Together with the other works of England's Arch-Poet...* [London]: Printed for H.L. Lownes, 1617.

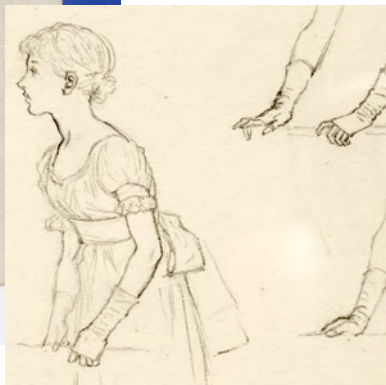
Early reprint of the 1611 first collected edition, here with a magnificent fore-edge painting by John T. Beer, "Shepherd's Pastoral." Tall quarto, in sixes. With an additional four pages in manuscript at rear as Index. Contemporary full oxblood morocco. Neatly rebaced with original spine laid down. New spine label to style. All edges gilt. Later end leaves. Small mid-leaf burr-chip to colophon. An occasional small stain. A beautiful copy.

Beer is one of the most highly skilled artists of fore-edge paintings, and one of the most original thinkers in developing scenes of splendor with his depictions of Bible stories, history, people etc.

**\$6,500**



DB 00598.

**Edition de Luxe**

**With an Original Pencil Sketch by Kate Greenaway**  
**[GREENAWAY, Kate]. SPIELMANN, M.H., and G.S. LAYARD.**  
*Kate Greenaway.* London: Adam and Charles Black, 1905.

Edition de Luxe. Limited to 500 numbered copies, signed by the artist's brother, John Greenaway. Large quarto. Color frontispiece and fifty-three color plates after Kate Greenaway, and numerous black and white illustrations, including thirty-four half-tone plates. Original white cloth over bevelled boards. A near fine copy.

All 500 copies of the Edition de Luxe have original Kate Greenaway artwork bound in. This copy has an exceptional original pencil sketch by Kate Greenaway. The Edition de Luxe is limited to 500 copies, each copy signed by Mr. John Greenaway and numbered. It contains the earliest impressions of the illustrations, and the letterpress is printed on hand-made paper.

**\$2,750****One of the Books That Relieved John Ruskin's Depression****Rare in Dust Jacket**

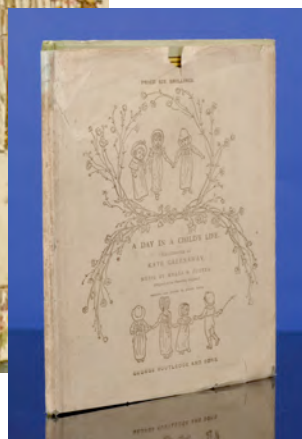
**[GREENAWAY, Kate]. FOSTER, Myles B.** *A Day in a Child's Life.* Music by Myles B. Foster. Engraved and Printed by Edmund Evans. London: [n.d., 1881].

First edition. Quarto. Color-printed wood-engraved text illustrations, most accompanied with musical notations. Original light green glazed pictorial boards with green cloth backstrip. Beveled edges. Original printed dust jacket. An exceptionally clean and near fine copy.

"...By Christmas, Ruskin had recovered and was ready to advise her. Although he was still depressed by his uncontrollable health... his depression was somewhat relieved by Kate's latest books, which rekindled his interest in her ability to depict children and reminded him of his departed beloved [little Rose La Touche].

**\$1,250**

DB 01404.

**Twenty Vividly Hand-Colored Lithographed Plates****Depicting the Costumes of the Netherlands**

**[GRIEVEN, H., illustrator].** *Collection des Costumes des Provinces Septentrionales du Royaume des Pays-Bas...* Amsterdam: Chez François Buffa et fils [and] Paris: Chez Engelmann et Cie., 1828.

First edition. Folio. Lithographed title in French and Dutch and lithographed list of plates in French and Dutch. Twenty hand-colored lithographed plates. Contemporary quarter calf over marbled boards. Spine extremities invisibly restored. Otherwise a very fine copy.

These colorful plates depict men, women, and children from all classes and walks of life in native costumes. The text for each plate gives details about the country, cities, and villages, and culture of the people, as well as their habits and modes of dress.

**\$4,500**

DB 00550.



## EROS AND PSYCHE



DB 01431.

**With Woodcut Illustrations Designed by Edward Burne-Jones****"A Notable Book"**

[GREGYNOG PRESS]. BRIDGES, Robert. *Eros and Psyche*. A Poem in XII Measures by Robert Bridges: with wood-cuts from designs by Edward Burne-Jones. [Newtown, Mont[gomeryshire], Wales]: Gregynog, 1935.

Limited to 300 copies bound in white pigskin. Quarto. Twenty-four woodcut illustrations after designs by Edward Burne-Jones. Printed in red and black in Gregynog type on Batchelor handmade paper. Initial letters designed by Graily Hewitt and printed in green. Full white pigskin stamped in gilt on front cover and spine. A fine copy of a book generally found with the binding heavily soiled. In the original publisher's cloth box.

"...Another attraction of this book is the woodcuts from drawings by Burne-Jones...This is a notable book".

**\$1,500****Thomas Hardy on Frank Sinatra**

HARDY, Thomas. *A Pair of Blue Eyes*. A Novel. In Three Volumes. London: Tinsley Brothers, 1873.

First edition in book form. One of presumably 500 copies printed. Three small octavo volumes. Complete with half-titles. Bound ca. 1910 by Zaehnsdorf in three quarter green crushed morocco gilt over green cloth boards ruled in gilt. With the bookplate of Anthony Conyers Surtees on front pastedown. A superb copy of this very rare title.

The setting, his reasons for going to Cornwall, and even his embarrassment about his class origins: all these echo the circumstances of Hardy's courtship of Emma Gifford only shortly before he began writing the novel. The portrait of Elfride herself is perhaps the most interesting of Hardy's several attempts to capture the charm he found in Emma at their first meeting."

**\$9,500****A Near Fine Copy in the Original Dust Jacket**

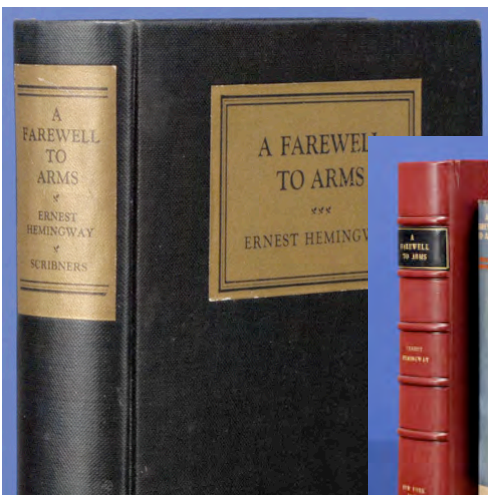
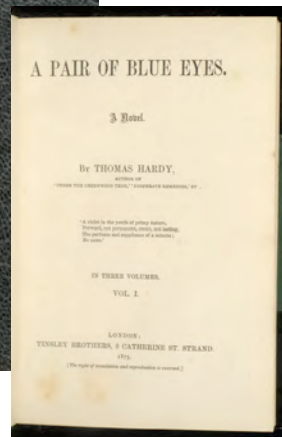
HEMINGWAY, Ernest. *A Farewell to Arms*. New York: Charles Scribner's Sons, 1929.

First trade edition, first issue, with publisher's seal on copyright page and no legal disclaimer on p. [x]. Octavo. Original black cloth with gold paper labels on front cover and spine. Lower corners very slightly bumped. Faint scratch to spine label. Otherwise as attractive a copy as can be found. In the original first issue color pictorial dust jacket (the flap corners neatly trimmed). Housed in a quarter morocco clamshell box.

[Hemingway's] first full-length novel and probably his best, closely rivaled by *To Have and Have Not*. Its success was so enormous that it may be said to have ended Hemingway's influence as a writer. After it one could no more imitate that musical crystal-clear style; blown like glass from the white-heat of violence.

**\$5,500**

DB 01306.



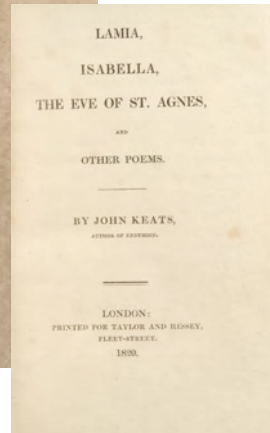
DB 01410.







DB 01226.



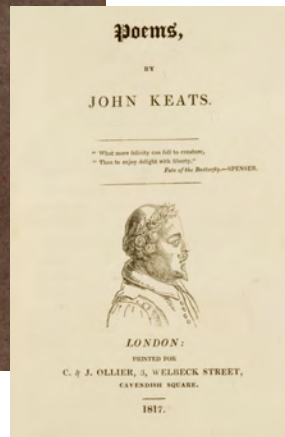
**"There is Nothing in it Which is Not...a Masterpiece"**  
**Scarce in Original Boards with Spine Label and Half-Title**  
**KEATS, John.** *Lamia, Isabella, The Eve of St. Agnes, and Other Poems.* London: Printed for Taylor and Hessey, 1820.

First edition of the author's third and final book, his second collection of poems. Large duodecimo. Complete with half-title and publisher's advertisement. Publisher's original drab pale brown boards, expertly and near invisibly rebacked with the original spine. Original printed spine label. A few pages with light spots of foxing, otherwise an exceptional, fresh and fine copy. Housed within a full green morocco pull-off case.

One of the monuments of the Romantic Movement, only a small handful of copies in the original boards with spine label and half title have come to auction within the last thirty-five years. "There is nothing in it which is not, in its kind, a masterpiece".

**\$28,500**

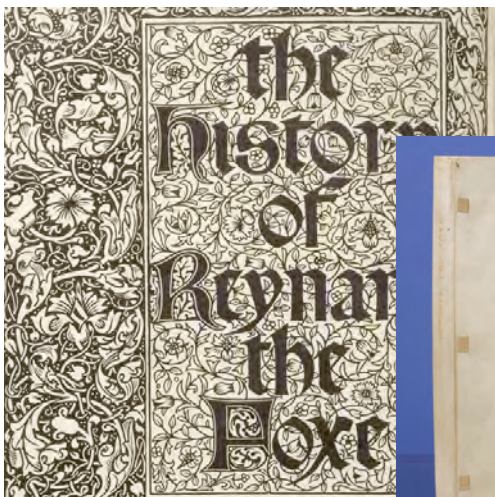
DB 00627.



**The Extremely Rare First Edition**  
**Fine and Uncut in the Original Boards**  
**"Probably The Finest Copy Extant"**  
**KEATS, John.** *Poems.* London: Printed for C. & J. Ollier, 1817.

First edition of Keats's first book. Small octavo. Complete with initial blank leaf and with half-title. Woodcut portrait vignette on title-page. Uncut, in the original drab gray boards with original printed paper label on spine. A remarkably fine example in original condition, totally unsophisticated and untouched, with the spine label complete. This is by far the finest copy that we have ever seen. Chemised in a full green morocco pull-off case.

Keats has always been regarded as one of the principal figures in the Romantic movement, and his stature has grown steadily through all changes in fashion. Tennyson considered him the greatest poet of the 19th century.

**\$125,000**

DB 01312.

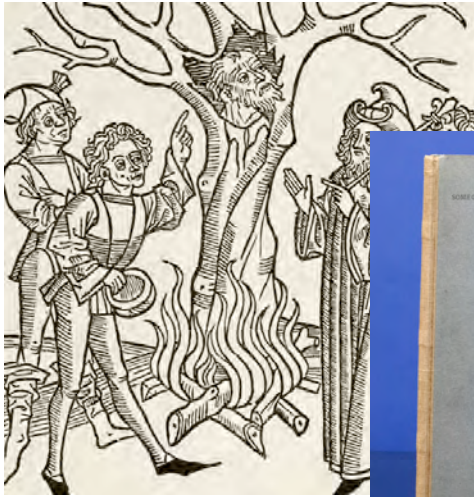


**Caxton's Translation**  
**[KELMSCOTT PRESS]. [CAXTON, William, translator].** *The History of Reynard the Foxe...* [London: Sold by Bernard Quaritch, 1892].

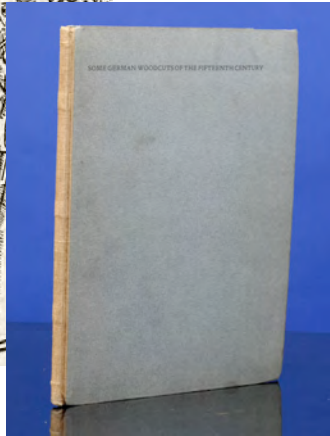
One of 300 paper copies, out of a total edition of 310 copies. Large quarto. Reprinted from the 1481 edition of Caxton. Edited by H. Halliday Sparling. Original full limp vellum with yapp edges. Spine lettered in gilt. Original gold silk ties. A fine copy. Housed in a gray cloth slipcase.

About this book Morris wrote for Quaritch's catalogue: "This translation of Caxton's is one of the very best of his works as to style; and being translated from a kindred tongue is delightful as to mere language. In its rude joviality, and simple and direct delineation of character, it is a thoroughly good representative of the famous Beast Epic" (quoted in Peterson).

**\$8,000**



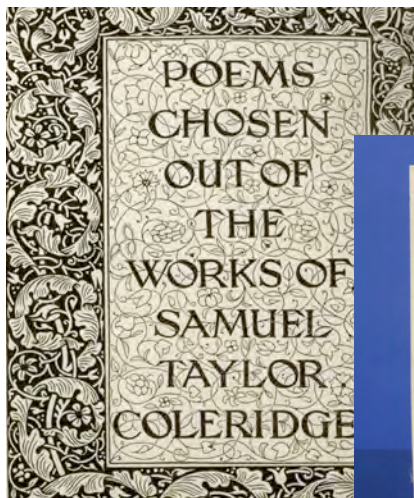
DB 01457.

**Cockerell on Woodcuts**

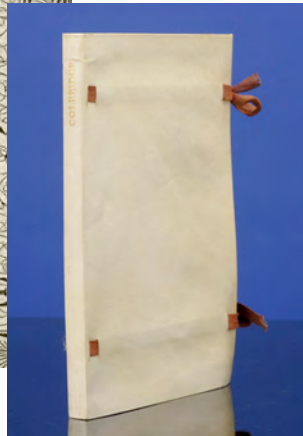
[KELMSCOTT PRESS]. [COCKERELL, Sydney C., editor]. *Some German Woodcuts of the Fifteenth Century*. [Hammersmith: Sold by the Trustees of the late William Morris at the Kelmscott Press, 1897].

One of 225 paper copies, out of a total edition of 233 copies. Large quarto. Thirty-five reproductions of woodcuts printed on twenty-three leaves. One six-line woodcut initial. Printed in red and black in Golden type. Original holland-backed blue paper boards. Tips very lightly bumped, otherwise a fine copy in a gray cloth slipcase.

Thirty-five reproductions of German woodcuts from books that were in the library of William Morris. Twenty-nine of these woodcuts were chosen by William Morris to illustrate a catalogue of his library, which was to have been annotated by him and printed at the Kelmscott Press.

**\$5,500**

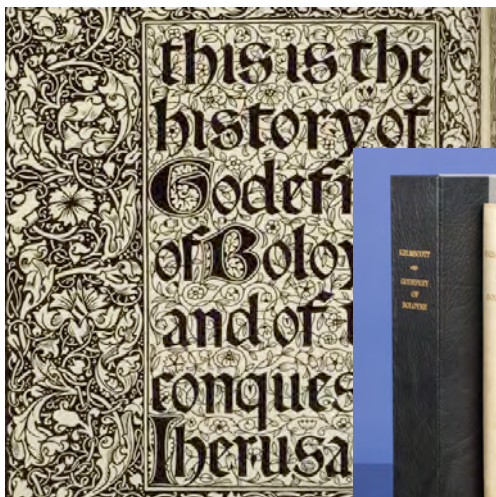
DB 01309.

**Coleridge's Poems**

[KELMSCOTT PRESS]. COLERIDGE, Samuel Taylor. *Poems Chosen out of the Works of Samuel Taylor Coleridge*. [Hammersmith: Sold by William Morris at the Kelmscott Press, 1896].

One of 300 paper copies, out of a total edition of 308 copies. Printed in red and black in Golden type. Decorative borders and initials. Edited by F.S. Ellis. Original full limp vellum with blue silk ties. Spine lettered in gilt. A fine copy. Housed in a gray cloth slipcase.

"Coleridge was a muddle-brained metaphysician, who by some strange freak of fortune turned out a few real poems amongst the dreary flood of inanity which was his wont. It is these real poems only that must be selected, or we burden the world with another useless book." (William Morris to F.S. Ellis - undated letter).

**\$5,500**

DB 01472.

**The First Book Published and Sold at the Kelmscott Press**

[KELMSCOTT PRESS]. [GUILLELMUS, Archbishop of Tyre]. *The History of Godefrey of Boloyne and of the Conquest of Iherusalem*. [Hammersmith: Sold by William Morris, at the Kelmscott Press, 1893].

One of 300 paper copies, out of a total edition of 306 copies. Large quarto. Reprinted from Caxton's edition of 1481. Original full limp vellum with yapp edges. Original brown silk ties. A couple of very small areas of rubbing on the edges, minimal foxing to the edges only, otherwise a near fine copy with the gilt on the spine bright and fresh. Housed in a quarter black morocco clamshell case.

This book must from a literary point of view be considered one of Caxton's most important works. It is a very serious piece of history, the original of which is William of Tyre's *Historia Rerum in partibus transmarinis Gestarum*.

**\$7,500**



DB 01483.

**"The Most Beautiful Book I Ever Saw; It's the Most Beautiful Book Ever Printed!"**

**[KELMSCOTT PRESS]. [LEFEVRE, Raoul].** *The Recuyell of the Histories of Troye.* [London: Sold by Bernard Quaritch, 1892].

One of 300 paper copies printed by William Morris at the Kelmscott Press. Three books in two large quarto volumes. Printed in red and black in Troy and Chaucer type. Decorative woodcut borders and initials. Edited by H. Halliday Sparling. Full limp vellum with original gold silk ties. Spines lettered in gilt. An excellent set.

The Kelmscott Press's magnificent reprint of the first edition of William Caxton's translation from the French of Raoul Lefevre. "The most beautiful book I ever saw; it's the most beautiful book ever printed!" (Dr. Frederick James Furnivall, English philologist and co-editor of the Oxford English Dictionary).

**\$8,500**



DB 01473.

**With a Frontispiece Designed by Sir Edward Burne-Jones**

**[KELMSCOTT PRESS]. [LULL, Ramón].** *The Order of Chivalry.* [Translated from the French by William Caxton, edited by F.S. Ellis]. [Together with:] *L'Ordene de chevalerie*, with Translation by William Morris. [London: Sold by Reeves & Turner, 1893].

One of 225 paper copies, out of a total edition of 235 copies. Small quarto. Wood-engraved frontispiece designed by Sir Edward Burne-Jones. Printed by William Morris at the Kelmscott Press. Original full limp vellum with red silk ties. One silk tie a little short, small tear to lower margin of pp. 133/4, otherwise a near fine uncut copy of "the prettiest book yet done" (Sydney Cockerell quoted in Peterson). Housed in a cloth slipcase.

The inclusion of L'Ordene ["The Ordination of Knighthood"] was an afterthought; hence the book's peculiar format. It was the first book printed in Chaucer type.

**\$5,500**



DB 01251.

**The Kelmscott Press "Utopia"**

**[KELMSCOTT PRESS]. MORE, Sir Thomas.** *Utopia.* Written by Sir Thomas More. [Hammersmith: William Morris at the Kelmscott Press, 1893].

One of 300 copies on paper, out of a total edition of 308 copies. Octavo. Decorative woodcut borders and initials. With a Foreword by William Morris. Original full limp vellum with yapp edges. Spine lettered in gilt. Original silk ties, uncut. All edges uncut. Light bowing to vellum. A fine copy. Housed in a gray cloth slipcase.

"Of the 300 copies issued, 40 had been ordered in advance by an Eton master, with the intention of distributing them as prizes among the boys of the college, but when the work appeared...the order...had to be cancelled. However the copies were all disposed of before a year was out, so Morris did not suffer any loss."

**\$6,500**



DB 01458.

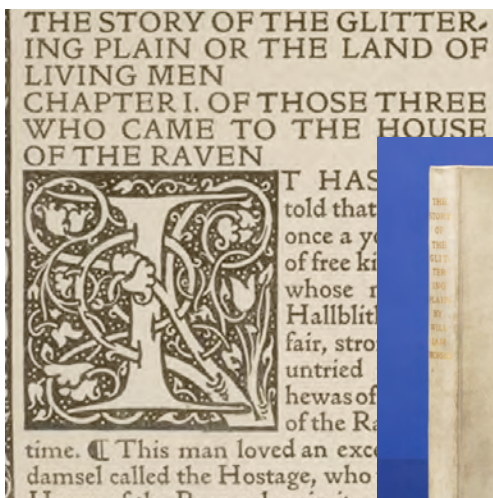


**The First Kelmscott Press Book to be Bound in Limp Vellum, and the Only One Lettered by Hand on the Spine**  
**[KELMSCOTT PRESS]. MORRIS, William.** *The Defence of Guenevere, and Other Poems.* [London: Sold by Reeves & Turner, 1892].

One of 300 paper copies, out of a total edition of 310 copies. Small quarto. Printed in red and black in Golden type. Decorative woodcut borders and initials. Printed by William Morris at the Kelmscott Press. Original full limp vellum with leather thongs and dark green silk ties. A near fine copy. Housed in a cloth slipcase.

The purity of the text of this edition was criticized at length by Mr. H. Buxton Forman in his work, "The Books of William Morris," 1897. This is the first book of the Kelmscott Press to be bound in limp vellum, and the only one lettered by hand on the spine.

**\$3,500**



DB 01308.

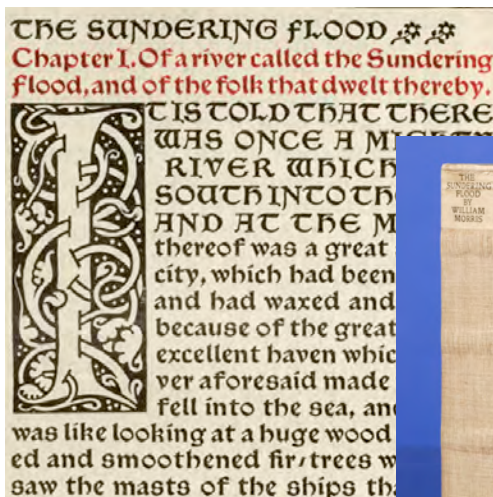


**The First Book Printed at the Kelmscott Press**  
**[KELMSCOTT PRESS]. MORRIS, William.** *The Story of the Glittering Plain.* Which has been also called The Land of Living Men or The Acre of the Undying. Written by William Morris. [London: Sold by Reeves & Turner, 1891].

One of 200 paper copies, out of a total edition of 206 copies. Small quarto. Printed in Golden type. Decorative woodcut border and initials. Original stiff vellum with washleather ties. Spine lettered in gilt. Armorial bookplate of Lewis Hutchkiss Brittin on front pastedown. A near fine copy. Housed in a gray cloth slipcase.

"*The Story of the Glittering Plain* is an 1891 fantasy novel by William Morris, perhaps the first modern fantasy writer to unite an imaginary world with the element of the supernatural, and thus the precursor of much of present-day fantasy literature." (Wikipedia).

**\$7,500**



DB 01314.

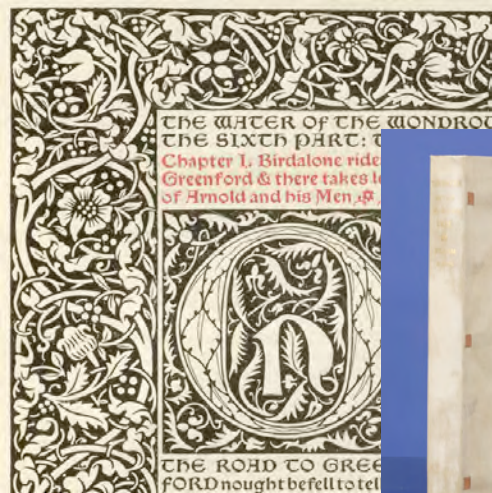


**"The Last Romance Written by Morris"**  
**[KELMSCOTT PRESS]. MORRIS, William.** *The Sundering Flood.* [Hammersmith: Sold by the Trustees of the late William Morris at the Kelmscott Press, 1897].

One of 300 copies on paper, out of a total edition of 310 copies. Octavo. Printed in red and black in Chaucer type. Decorative woodcut borders and initials. Line-block map drawn by H. Cribb. Original quarter holland over blue paper boards. Printed paper label on spine. Front cover printed in black. Minimal rubbing to corners, but still a near fine copy. Housed in a gray cloth slip-case.

"This was the last romance written by Morris. He began writing it on December 21, 1895, and dictated the final words on September 8, 1896, directly to Sydney Cockerell, as Morris was too weak to finish writing out the whole of the story in his hand. Morris died less than a month after completion of this work" (Walsdorf).

**\$3,500**



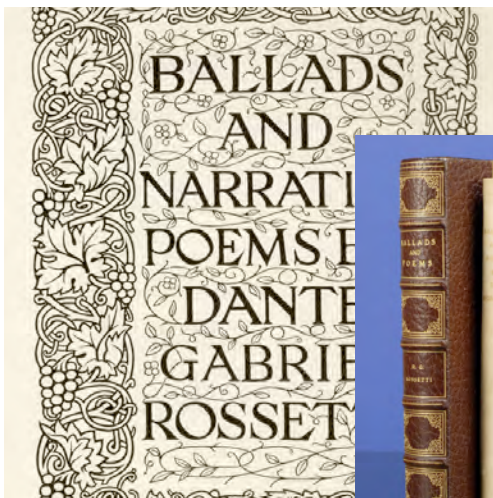
DB 01485.



**The Last Work Written and Designed by William Morris**  
[KELMSCOTT PRESS]. MORRIS, William. *The Water of the Wondrous Isles*. [Hammersmith: Kelmscott Press, 1897].

One of 250 paper copies of an edition of 256. Large quarto. Embellished with decorative woodcut borders, ornaments, and initials all designed by William Morris, except for two large initial words Whilom & Empty, which were completed from his unfinished designs by R. Catterson-Smith. Full limp vellum. Spine lettered in gilt. Original rose silk ties. Armorial bookplate on front pastedown. A fine copy. Housed in a gray cloth slipcase.

"Morris 'began [his] new romance in verse' on 4 February 1895, but on 8 February 'after seeing B[urne-]J[ones] W.M. decided to write the new romance in prose & verse, & began to rewrite it' (Cockerell diary). Eventually Morris wrote it in prose alone... (Peterson).

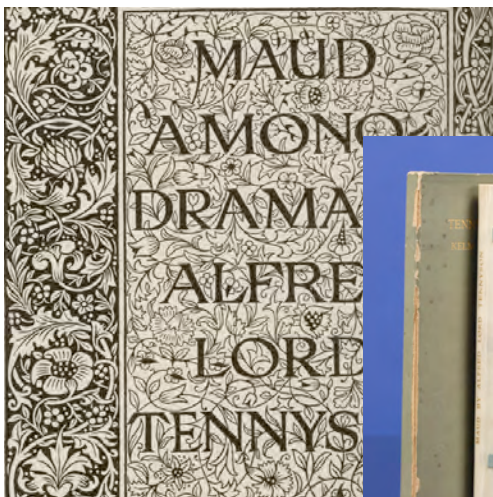
**\$6,000**

DB 01486.



**Rossetti's "Ballads and Narrative Poems"**  
[KELMSCOTT PRESS]. ROSSETTI, Dante Gabriel. *Ballads and Narrative Poems by Dante Gabriel Rossetti*. [London: Published by Ellis & Elvey, 1893].

One of 310 paper copies, out of a total edition of 316 copies. Octavo. Printed in red and black in Golden type. Decorative woodcut borders and initials. Printed by William Morris at the Kelmscott Press. Original full limp with blue silk ties. Spine lettered in gilt. A fine copy chemised in an early quarter brown morocco slipcase, spine decorated and lettered in gilt.

**\$3,500**

DB 01310.



**A Fine Copy**  
[KELMSCOTT PRESS]. TENNYSON, Alfred, Lord. *Maud*. A Monodrama. [Hammersmith: Macmillan & Co., 1893].

One of 505 copies. Octavo. Printed in Golden type in black and red, woodcut title-page, facing page with full woodcut page-border, numerous ten-line and smaller woodcut initial capitals. Full limp vellum, silk ties, uncut. Includes the four corrected cancel leaves, issued after the book was published. Housed in the publisher's slipcase. A fine copy.

"On 14 November 1893 Bertram Dobell, the bookseller, wrote to Macmillan that a customer had returned his copy of *Maud* complaining of typographical errors on pp. 19, 26 and 69... As a result, four cancellans leaves were printed and were perhaps inserted in at least a few copies of the book" (Peterson).

**\$3,000**



DB 01480.



**"The Oddest Fairy Tale That There Has Ever Been..."**

**KINGSLEY, Charles.** *The Water-Babies: A Fairy Tale for a Land-Baby.* With two illustrations by J. Noel Paton, R.S.A. London & Cambridge, 1863.

First edition, first issue. Small square octavo. With the 'L'Envoi' leaf inserted after the dedication. Inserted frontispiece and full-page illustration. Original dark green fine-grain cloth. Hinges just starting, top of spine with two very small splits. Otherwise a superlative copy, the gilt bright and fresh, of this very scarce children's classic. Housed in a fleece-lined green cloth clamshell case.

This, the rare first issue of the first edition, contains a leaf bearing a poem, *L'Envoi*. Kingsley had second thoughts about this while the book was being printed, and he had the leaf removed, but not before a few hundred copies of the book had already been sold.

**\$5,500**

**"The True First Issue of Kipling's "Just So Stories,"**

**in the Extremely Scarce Original Printed Dust Jacket**

**KIPLING, Rudyard.** *Just So Stories for Little Children...* London: Macmillan and Co., 1902.

First edition, first issue (with white pigment). Small quarto. Original red cloth. White pigment flaking a little, mainly on the spine, but far less than usual. Minimal foxing to endpapers. A near fine copy—one of the best that we have ever seen—in the extremely scarce original tan dust jacket printed in red (jacket spine missing). Chemised in a quarter red morocco slipcase.

"The white pigment used on the covers of the first edition flaked off and a new ink was used for subsequent issues" (Stewart). Kipling's famous collection of twelve stories and twelve poems, including "How the Camel Got His Hump" and "How the Leopard Got His Spots."

**\$12,500**



DB 00416.



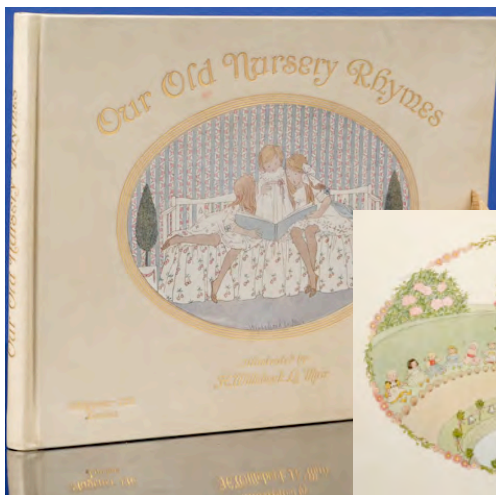
**"The Finest Copy to Come to Market in Thirty-Five Years**

**[LE MAIR, H. Willebeek, illustrator].** *Our Old Nursery Rhymes.* The original tunes harmonized by Alfred Moffat. London: Augener Ltd; New York: G. Schirmer, [1911].

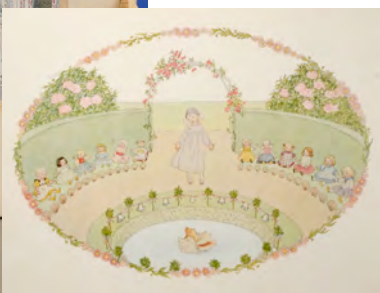
Limited to 450 copies signed and numbered by the illustrator. Oblong quarto. Thirty-two full-page color illustrations. Printed by Edmund Evans. Original vellum. Later silk ties. Foxing to endpapers. Otherwise, a fine copy of the limited edition usually seen - if seen at all - possessing varying degrees of grubbiness.

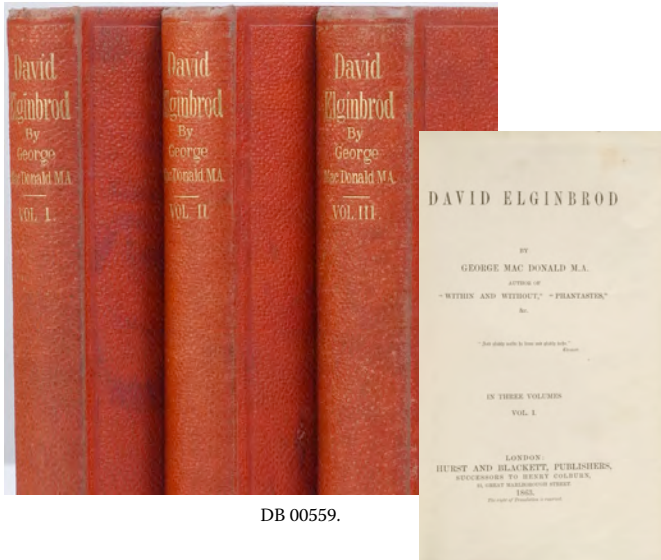
Only three copies of this, the limited edition, have come to auction within the last thirty-five years, one of which was rebaked, the other two, soiled. Thirty classic nursery rhymes, including *Mary Had a Little Lamb*, *Little Jack Horner*, *Ding Dong Bell*, *Baa Baa Black Sheep*, *Twinkle Twinkle Little Star*, are beautifully color-illustrated with gentle, immensely charming grace by Le Mair.

**\$3,000**



DB 01554.





DB 00559.

**George MacDonald's First Novel, in the Original Cloth,  
Not in Sadleir or Wolf**

**MACDONALD, George.** *David Elginbrod.* In Three Volumes. London: Hurst and Blackett, 1863.

First edition of the author's first published novel. Three octavo volumes. Original brick red pebble-grain cloth. This is as near fine a set as one could hope for with the gilt lettering on the unfaded spines fresh and bright.

Three-decker novels were affordable only to circulating libraries from which they were then rented out fortnightly and we have only ever seen this book in the original cloth once before (this copy) when it appeared at auction some twenty years ago (Sotheby's London, July 10, 1986, lot 96, £320.00, to Maggs).

**\$5,500**



DB 00616.

**In The Original Printed Boards**

**MALORY, Sir Thomas.** *The History of the Renowned Prince Arthur, King of Britain...* London: Printed for Walker and Edwards..., 1816.

Seventh edition, preceded only by the editions of 1485, 1498, 1529, 1557, 1578, and 1634, all but the last virtually unobtainable. Two twentyfourmo volumes. Complete with half-titles. Publisher's tan printed paper over boards, uncut and largely unopened. Hinges cracked but firm, front joint of Volume I neatly strengthened at an early date. Otherwise this is a wonderful copy in a remarkably preserved fragile binding. Copies of this edition in the original printed boards are truly rare.

These unassuming little volumes were the first publication of the works of Sir Thomas Malory in the nineteenth century, and their importance cannot be overestimated.

**\$4,500**



DB 01398.

**Forty Superb Hand-Colored Aquatints**

**"Some of the Finest Aquatint Plates in Existence"**

**NATES, J[ohn] C[laude].** *Versailles, Paris, and Saint Denis...* London: W. Miller, [1810].

First edition. Folio. Forty hand-colored aquatint plates. Beautifully rebound to period style in full black straight grain morocco with elegant gilt tool work and rolls. A fine copy.

"Some of the finest aquatint plates in existence are those done from the drawings of John Claude Nattes, and always catalogued under his name. Nattes, born in England about 1765, was a topographical draughtsman who travelled and made sketches for illustrated works..." (Prideaux, p. 274). ABPC notes only three copies coming to auction in the last 35 years. OCLC/KVK note only eight copies in institutional collections worldwide: Morgan, Yale, LOC, NTPL, BL, V&A, Manchester, N'tl Library of Scotland.

**\$22,500**



DB 01548.

**First Trade Edition of Kay Nielsen's "Hansel and Gretel"**  
**[NIELSEN, Kay, illustrator]. GRIMM, [Jacob and Wilhelm].**  
*Hansel and Gretel and Other Stories by the Brothers Grimm.* New York: George H. Doran Company, [n.d., 1925].

First American trade edition (there was no English trade edition). Large quarto. Twelve mounted color plates. Ten black and white plates. Original red cloth. Front cover with gold label pictorially stamped in black and red. Spine decoratively stamped and lettered in gilt. Red and white decorative endpapers. A near fine copy.

In an attempt to reinvigorate the market for gift books after the war, Hodder & Stoughton resumed the publishing of Kay Nielsen's books. In 1924 they published *Hans Andersen's Fairy Tales*. Nielsen returned to London, and in 1925 *Hansel and Gretel*, appeared with twelve color plates.

**\$1,750**



DB 00640.

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

**PAPWORTH, John P.** *Select Views of London...* London: Printed for R. Ackermann, by J. Diggins, 1816.

First edition, first issue, with Papworth's name on the title-page. Large octavo. Seventy-six hand-colored aquatint plates, including five double-page folding plates. Plates watermarked 1815. Contemporary Regency calf, neatly rebaked, with the original spine laid down. An excellent early copy. Housed in a tan cloth slipcase.

According to Abbey, "copies exist without the name of Papworth on the title-page, but no evidence can be adduced regarding priority of issue. Copies carrying Papworth's name are somewhat scarcer than those without" (Abbey, *Scenery*).

**\$8,500**



DB 01523.

**Scarce, Early Forerunner to Peepshow Books**  
**[PEEP-SHOW BOOK aka Miniature Theater].**  
**ENGELBRECHT, Martin (designer and engraver).** [*German Village Street Scene*]. [N.p., Ausburg]: [n.p., Christian and Martin Engelbrecht], [n.d., c. 1730].

Number thirty-six in an ongoing series of unknown total, complete, as issued. Six hand-colored, hand cut-out copperplate engravings mounted on cardboard. An excellent set. No auction records for any of Engelbrecht's peepshows/minature theaters within the last thirty-five years and library holdings are near absent for any of them; none at all for this tableau. Housed in a custom miniature theater display box within a elegant protective case.

Engelbrecht's miniature theaters or dioramas were the forerunners of the peepshow books popularized by Dean & Son of London during the mid-nineteenth century.

**\$3,500**





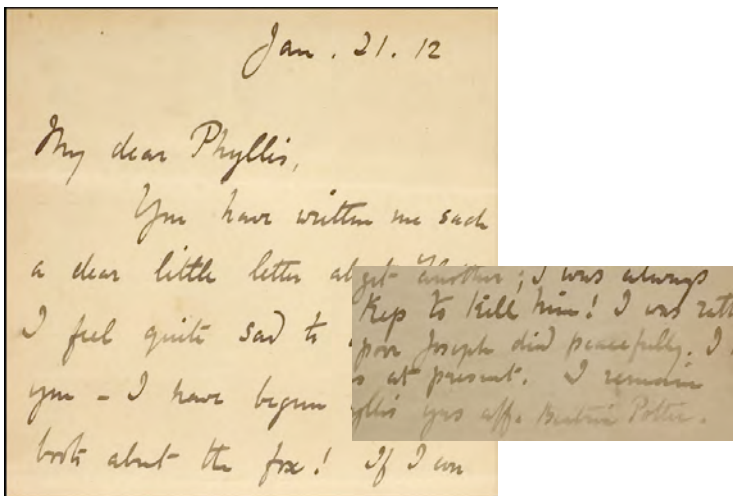
DB 01525.

**"Engelbrecht's Work is Beyond Compare"**  
**[PEEP-SHOW BOOK aka Miniature Theater].**  
**ENGELBRECHT, Martin (designer and engraver).** [*Royal Jousting*]. [N.p., Augsburg]: [n.p., Christian and Martin Engelbrecht], [n.d., c. 1730].

Number forty-one in an ongoing series of unknown total, complete, as issued. Six hand-colored, hand cut-out copperplate engravings mounted on cardboard. An excellent set. No auction records within the last thirty-five years and library holdings are near absent for any of them; none at all for this particular tableau. Housed in a custom miniature theater display box within a elegant protective case.

Artist Martin Engelbrecht (1684-1756) and his brother Christian were printsellers and engravers in Augsburg, Germany during the eighteenth century.

**\$3,500**



DB 00951.

**The Tale of Amelia the Crocodile and Salomé the Donkey...**  
**POTTER, Beatrix.** Autograph Letter Signed to "Phyllis" Jan. 21. [19]12. Four octavo pages. A remarkable letter written whilst she was writing *The Tale of Mr. Tod*. She is responding to a child who has a dog called Fluffy and promising that she will remember him and ask for his picture again. She goes on to talk about other animal characters that she has been asked to write about... including a crocodile called Amelia and a donkey named Salomé...

A remarkable letter penned at the height of her career. Beatrix and her brother Bertram kept a number of pets including a rabbit named Benjamin Bouncer mentioned in this letter. He was a perfect model for the author who sketched and painted him in a variety of ways. This letter which reflects her romantic writing style is signed with her scarce name, "Beatrix Potter". A most important letter.

**\$7,500**



DB 00952.

**Christmas Card, for the Year 1936**  
**Signed by Beatrix Potter to One of Her Favorite Nieces**  
**POTTER, Beatrix.** Christmas Card, for the Year 1936. Small octavo. Folding cream card with a color printed illustration by Beatrix Potter of two rabbits mounted to the front of the card within a blind border, with the word "Greetings" printed underneath. On the verso of the front is a printed line drawing also by Beatrix Potter of "Tom Kitten's Mother" with a verse beneath it, and a Christmas greeting written opposite; From "Beatrix Potter" To "Esther with love from Aunt Beatrix / Christmas 1936". In very good condition with just a few small spots of foxing to the front.

Esther Nicholson was Willie Heelis's niece, one of the five children of his sister, Grace and her husband James, who was a barrister. In 1915, Beatrix took on the financial responsibility for Esther's education and over the ensuing years encouraged and supported her in her studies.

**\$3,500**



DB 00685.

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

**POTTER, Beatrix.** *Ginger & Pickles*. London: Frederick Warne and Co., 1909.

First edition. Small quarto. Color frontispiece and nine full-page color illustrations. Original greenish-tan boards. Color pictorial endpapers. Previous owner's ink presentation inscription on half-title. A near fine copy. In an original slightly later (ca. 1911) glazed paper glassine dust jacket with an advertisement for "The Peter Rabbit Books" on the rear panel listing *The Tale of Timmy Tiptoes* (which was published in 1911) and *The Tale of Mr. Tod* (which was published in 1912). Jacket with small closed tear to front panel and another closed tear to back panel, not affecting text.

Linder, p. 428. Quinby 17. V & A 1536-1537.

**\$4,500**

DB 00626.

**Peter Rabbit Caught on America's Funniest Home Videos**  
**in a Wonderful Original Watercolor Drawing**

**POTTER, Beatrix (1866-1943).** "Peter Rabbit Sledging." [N.p.: n. d., ca. 1900].

Early pen-and-ink and watercolor drawing. Depicts two rabbits, wearing blue sweaters, in the snow, with one rabbit pulling a sled which has overturned on the other rabbit. Image size: 3 x 4 inches; 90 x 115 mm. Matted, framed, and glazed.

A superb early example of the wonderful art of Beatrix Potter, depicting two little rabbits playing in the snow, one of them having fallen off his sleigh. Exhibited: The British Art of Illustration 1800 -1995. London, 1995.

**\$65,000**

DB 00671.

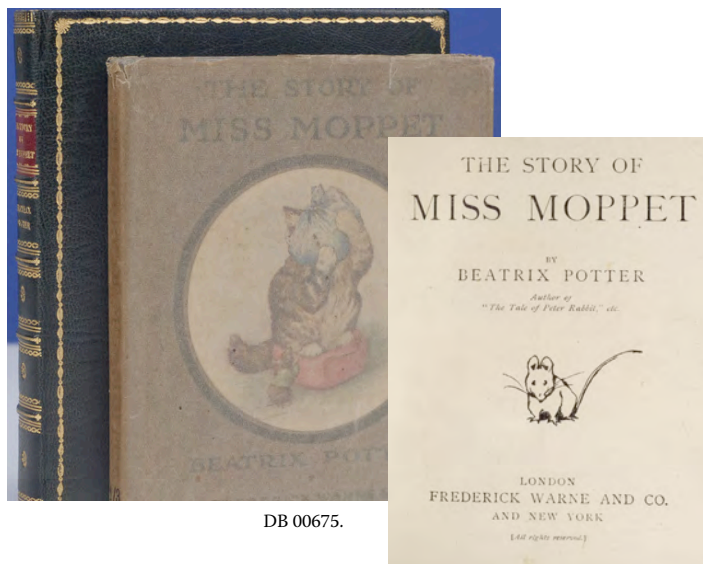
**First Edition of "The Pie and the Patty-Pan"**

**POTTER, Beatrix.** *The Pie and the Patty-Pan*. London: Frederick Warne and Co., 1905.

First edition, first printing. Small quarto. Color frontispiece and nine color plates. Twenty-one vignettes in black and white. Original brown boards. Color pictorial label on front cover. Plain mottled lavender endpapers. A fine copy.

"The year 1905 appears on the front of the title-page of the first printing. The early printings have plain mottled lavender endpapers, which were shortly replaced by an end-paper design featuring a pie and a patty-pan. The cover picture was then changed from a cat in a small circle, to one of Ribby sitting by the fire, in a large circle" (Linder). Linder, p. 425. Quinby 9. V & A 1542.

**\$1,750**



DB 00675.

**The First Book Form Edition of "The Story of Miss Moppet,"  
in the Original Printed Glassine Dust Jacket**

**POTTER, Beatrix.** *The Story of Miss Moppet.* London: Frederick Warne and Co., [n.d., after 1913].

First edition in book form (first published in wallet form in 1906). Twelvemo. Color frontispiece and fourteen color plates. Original gray boards. Color pictorial endpapers (Quinby Plates XII and XIII). Very slight foxing to preliminaries. Otherwise a very fine copy. In the original glazed paper glassine dust jacket. Housed in a full dark green morocco gilt clamshell case.

Extremely scarce—we have never seen another copy in the jacket.

"The 14 illustrations are all repeated from No. 11 (*The Story of Miss Moppet* Wallet Form). The frontispiece and vignette on the title page are new." Quinby 11A.

**\$8,500**

**First Published Edition of "The Tailor of Gloucester,"  
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. Twelvemo. Color frontispiece and twenty-six color plates. Eleven of the illustrations are repeated from the December 1902 privately printed edition and seventeen are entirely new for this edition. Original maroon boards. Color pictorial endpapers. Minimal fading to spine. Small circular bookseller's label on rear pastedown. Otherwise this spectacular copy is in very fine condition. In the rare correct glazed paper glassine dust jacket.

The jacket is certainly the finest jacket for this title that we have ever seen. Quinby 4.

**\$17,500**

**First Edition of "Benjamin Bunny,"  
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. Color pictorial label on front cover. Correct color pictorial endpapers (Quinby Plate II). Minimal darkening to board edges. Otherwise a near fine copy. In the original glazed paper glassine dust jacket with an advertisement on the rear panel for "The Peter Rabbit Books" listing five titles, including *The Tale of Benjamin Bunny* and *The Tale of Two Bad Mice* under "New Books for 1904." The top (3/8 inch) and bottom (7/8 inch) of the jacket spine (including the price) are missing, as well as a small piece missing on the back panel.

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

**\$8,500**



DB 00665.



DB 00667.



DB 00733.

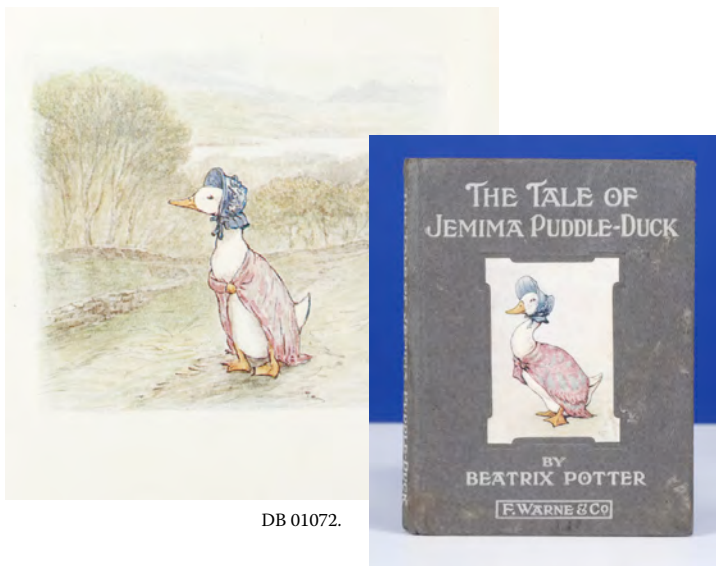
**First Edition of "Benjamin Bunny,"  
in the Original Deluxe Cloth Binding**

**POTTER, Beatrix.** *The Tale of Benjamin Bunny.* London: Frederick Warne and Co., 1904.

First edition. Twelvemo. Color frontispiece and twenty-six color plates (included in pagination). Black and white vignette on title-page. Original deluxe binding of tan fine diagonally-ribbed cloth. Front cover decoratively stamped and lettered in gilt. Spine lettered in gilt. All edges gilt. Color pictorial endpapers. The bare minimum of rubbing to corners and spine extremities. Otherwise a superb and near fine copy.

"Peter," said little Benjamin, in a whisper, 'who has got your clothes?'" (PETA, we presume). Quinby 6.

**\$11,500**



DB 01072.

**A Fine First Edition of "Jemima Puddle-Duck"**

**POTTER, Beatrix.** *The Tale of Jemima Puddle-Duck.* London and New York: Frederick Warne and Co., 1908.

First edition. Twelvemo. Color frontispiece and twenty-six color plates. Quinby Plate IV endpapers as called for. Original gray boards lettered in white with color pictorial label on front cover. A wee bit of spotting to front cover, otherwise a fine copy.

Quinby 14. Linder, p. 427. V & A 1589.

**\$1,250**



DB 00696.

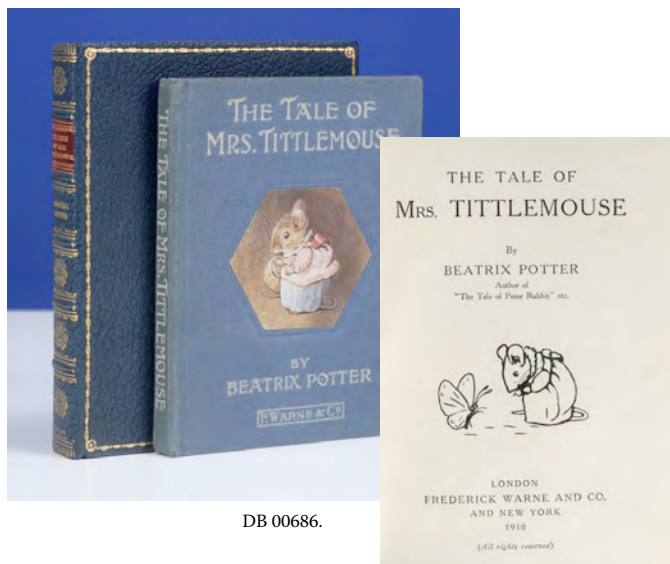
**First Edition in the Original Dust Jacket**

**POTTER, Beatrix.** *The Tale of Little Pig Robinson.* London: Frederick Warne & Co., [n.d., 1930].

First edition, first printing. Small quarto. Inserted color frontispiece and five inserted color plates. Original blue cloth. Spine lettered in dark brown. Brown and white pictorial endpapers. Previous owner's ink inscription dated Dec. 1930. A fine copy. In the original blue dust jacket. Jacket with some very minor edgewear and rubbing along folds, some darkening to spine and to edges, and a tiny stain on the upper left corner of the label.

"There is no year on the title-page. The first printing can be identified by the absence of the word 'reprinted' which appears on the back of the title-page of the next printing" (Linder). Linder, p. 430. Quinby 30. V & A 1596.

**\$2,250**



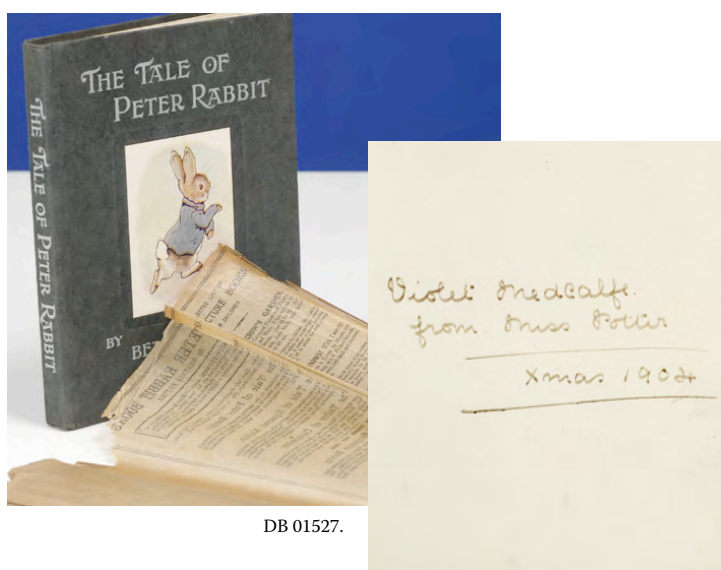
DB 00686.

**First Edition of "Mrs. Tittlemouse"**

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

First edition. Twelvemo. Color frontispiece and twenty-six color plates (included in pagination). Black and white vignette on title-page. Original blue boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial label on front cover within a hexagonal blind panel with a border in blind. Color pictorial endpapers (Quinby Plate X). Minimal fading to spine, minimal rubbing to corners and spine extremities. Previous owner's ink stamp on half-title: Vernon J. Watney, Cornbury. A near fine copy. Housed in a full blue morocco gilt clamshell case.

Linder, p. 429. Quinby 18. V & A 1619.

**\$1,300**

DB 01527.

**Inscribed at the Time of Publication  
in the Exceptionally Rare Printed Glassine Dust Jacket**

**POTTER, Beatrix.** *The Tale of Peter Rabbit.* London: Frederick Warne and Co., [n.d., April or October, 1904]. Second published edition (i.e. seventh or eighth printing). **A Presentation Copy with a contemporary inscription by Beatrix Potter.** Twelvemo. Color illustrated end-papers, color frontispiece and twenty-six color illustrations. Dark green boards, white lettered, with pictorial label in color. In the original glazed paper glassine dust jacket. Overall a very bright, fine copy in a very good example of the exceptionally rare dust jacket.

This printed glassine dust jacket is of the utmost rarity and we have never seen another inscribed or even a signed copy of the Warne edition of *The Tale of Peter Rabbit* at auction or listed for sale. Quinby 2d.

**\$9,500**

DB 00682.

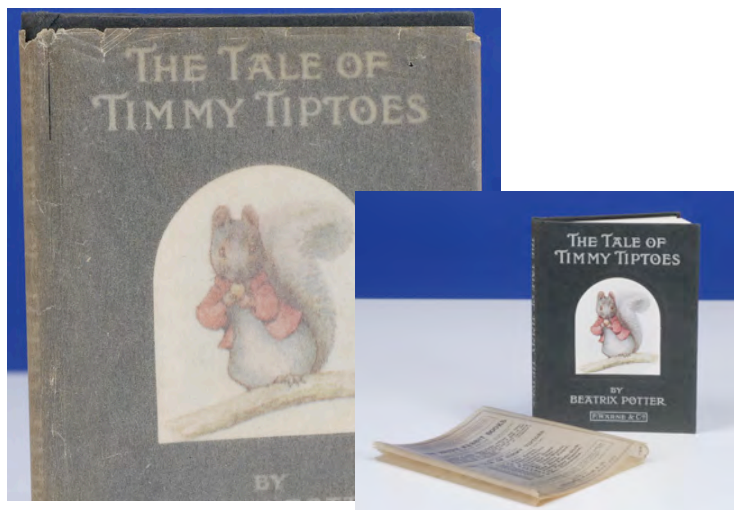
**A Fine First Edition of "The Tale of Samuel Whiskers,"  
in the Original Plain Glassine Dust Jacket**

**POTTER, Beatrix.** *The Tale of Samuel Whiskers or The Roly-Poly Pudding.* London: Frederick Warne & Co., [1926].

First edition in this format (originally published in 1908 in large format as *The Roly-Poly Pudding*). Twelvemo. Eighteen full-page color illustrations. Thirty-nine black and white vignettes in the text. Original red boards ruled and lettered in white on front cover and lettered in white on spine. Color pictorial endpapers (Quinby Plates V and VI). Small bookseller's ticket (Brentano's, Paris) on rear pastedown. An absolutely fine copy. Scarce. In the original plain glazed paper glassine dust jacket. Jacket with a few small splits (including a 1 1/2 inch split to lower portion of rear spine fold), but is complete.

Linder, p. 427. Quinby 15B ("Not seen").

**\$1,800**



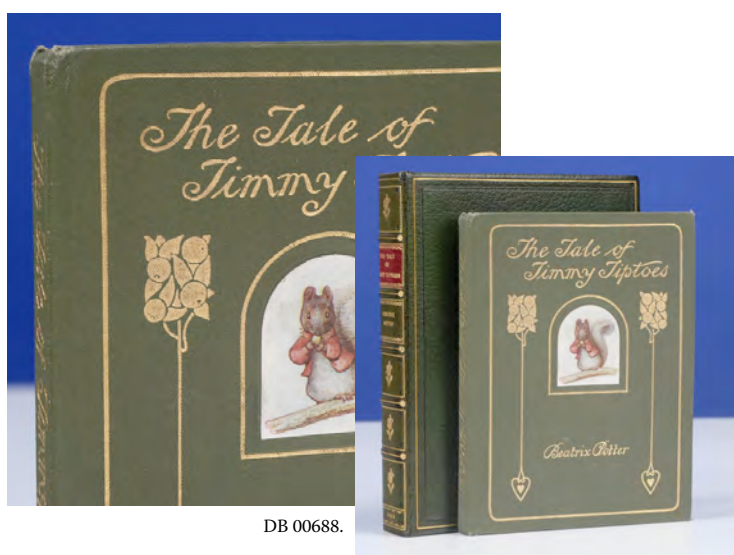
DB 00687.

**First Edition of "Timmy Tiptoes,"  
in the Original Printed Glassine Dust Jacket**

**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. Color pictorial endpapers (Quinby Plate X). In the original glazed paper glassine dust jacket.

A near mint copy and 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. Quinby 20.

**\$6,250**

DB 00688.

**First Edition of "Timmy Tiptoes,"  
in the Original Deluxe Cloth Binding**

**POTTER, Beatrix.** *The Tale of Timmy Tiptoes.* London: Frederick Warne and Co., 1911.

First edition. Twelvemo. Color frontispiece and twenty-six color plates. Original deluxe binding of green fine diagonally-ribbed cloth. Color pictorial endpapers (Quinby Plate X). The bare minimum of rubbing to corners and spine extremities. Otherwise an absolutely mint copy. Previous owner's ink signature ("Alma") on the front free endpaper. Small bookseller's ticket on rear pastedown. Housed in a full green morocco gilt clamshell case.

Very scarce in the Deluxe binding. Quinby 20.

**\$7,500**

DB 00668.

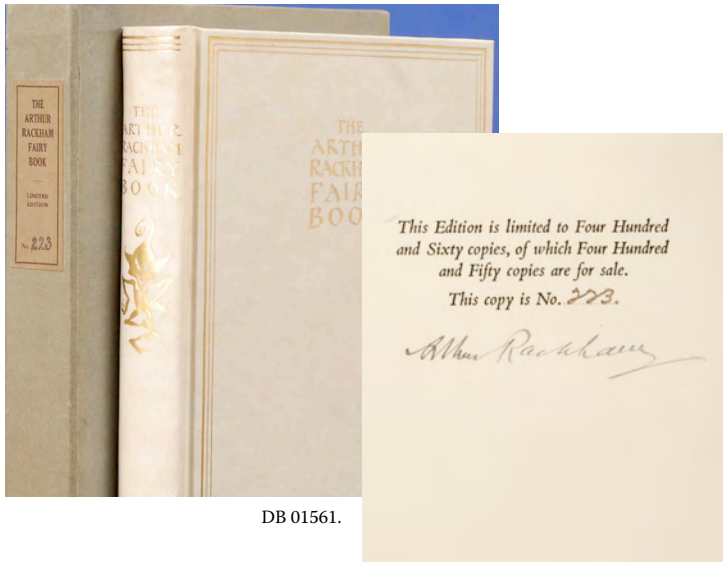
**First Edition in the Original Deluxe Cloth Binding  
and Plain Glassine Dust Jacket**

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

First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page (expertly hand-colored in this copy). Original deluxe binding of maroon cloth. Color pictorial label on front cover. Color pictorial endpapers (Quinby Plate II). All edges gilt. Minimal rubbing to spine extremities and corners. There is a very small watercolor stain in the margin of the title-page and in the lower margin of the frontispiece. Inscribed on the front free endpaper: "Little Jackie/February 21st. 1906./Johannesburg." Otherwise an excellent copy. In the original plain glazed paper glassine dust jacket.

Linder, p. 424. Quinby 7. V & A 1668.

**\$6,500**



DB 01561.

**Arthur Rackham's 'Old Favourites of the Nursery'**  
**RACKHAM, Arthur, [illustrator].** *The Arthur Rackham Fairy Book.* London: George G. Harrap & Co., [1933].

Limited to 460 numbered copies, signed by the artist. Octavo. Eight full-page color plates and sixty drawings in black and white. Original vellum over boards, ruled and lettered in gilt on front cover and spine. A very fine copy in the original gray cardboard slipcase with matching limitation number.

"...with the *Hans Andersen* maybe mentioned *The Arthur Rackham Fairy Book*, undertaken in the same propitious mood and published in the following year. The illustrations were all new, though it was not the first time, as Rackham admitted in his preface, that he had illustrated several of these old favourites of the nursery, 'in the thirty years and more that my work has led me through enchanted lands'.

**\$3,250**

**Extremely Scarce 1912 Deluxe Edition**  
**One of Only Fifty Copies**

**[RACKHAM, Arthur, illustrator]. BARRIE, J.M.** *Peter Pan in Kensington Gardens.* From *The Little White Bird* by J.M. Barrie... London: Hodder & Stoughton, [n.d., 1912].

Deluxe edition, one of fifty (?) copies. Large quarto. Fifty mounted color plates. Finely bound by Zaehnsdorf in full red morocco pictorially stamped and lettered in gilt to match the original 1906 cover stamping. An excellent copy.

A reprint of the 1906 edition with a new color frontispiece and an additional seven full-page black and white drawings. The additional drawings add a new depth to Rackham's already esteemed portrayal of Barrie's classic tale. The new frontispiece of Peter Pan, as a little boy in a nightgown, replaced the "Fairies of the Serpentine," the eighth color plate in the 1906 edition.

**\$4,500**

DB 00581.

**Limited to 105 Copies Signed by the Author**

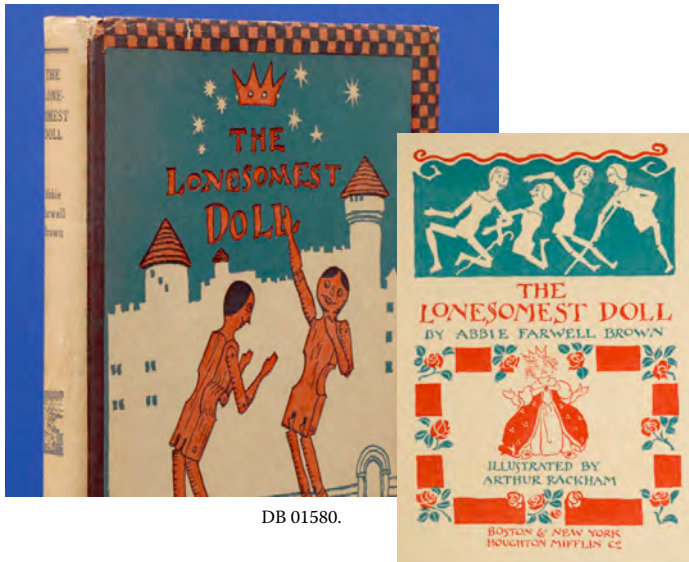
**RACKHAM, Arthur, [illustrator].** *Poor Cecco.* By Margery Williams Bianco. Author of "The Velveten Rabbit"... New York: George H. Doran Company, [1925].

First edition, deluxe large paper issue. One of 105 numbered copies signed by Margery Williams Bianco. Quarto. Seven full-page illustrations in color and twenty-four drawings in black and white. Original parchment-backed light blue paper boards. One inch parchment split at top end of bottom joint not affecting joint integrity, short marginal tear to last blank. Upper hinge invisibly restored. 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.

**\$7,500**

DB 01093.



DB 01580.

**The Rackham-Illustrated Edition****"A Difficult Title To Find in Good Condition"**

[RACKHAM, Arthur]. BROWN, Abbie Farwell. *The Lonesome Doll*. Illustrated by Arthur Rackham. New York: Houghton Mifflin, 1928.

First edition illustrated by Rackham, published only in America. Octavo. Title page, frontispiece and two full page illustrations in rose and greenish-blue, twenty-six black and white drawings. Original tan, pictorially stamped, cloth. A remarkably fresh, clean, and exceptionally fine copy.

"The text is printed on a poor and brittle paper, so it is a difficult title to find in good condition" (Riall).

**\$1,750**

DB 01579.

**"May Be Regarded as the First Genuine 'Rackham'"**

[RACKHAM, Arthur]. BROWNE, Maggie. *Two Old Ladies, Two Foolish Fairies and a Tom Cat: The Surprising Adventures of Tuppy and Tue*. London: Cassell: 1897.

First edition, first issue of the first book to have a Rackham illustration in full color. Octavo. Four color plates, including frontispiece with tissue guard, and nineteen black and white drawings. Original green cloth. Front hinge near invisibly repaired. Lower cover with faint damp stain but still a very good copy of a very scarce title.

Some of Rackham's early books are a joy to handle. It is hard to say whether *The Two Old Ladies* or the *Zankiwank* may be regarded as the first genuine 'Rackham'. *The Two Old Ladies...* may be taken as the earliest book in a style which we would not recognize as being Rackham's.

**\$850**

DB 01281.

**Signed Limited Edition**

[RACKHAM, Arthur, illustrator]. BROWNING, Robert. *The Pied Piper of Hamelin*. Illustrated by Arthur Rackham. London: George G. Harrap & Co., [1934].

Limited to 410 numbered copies of which 400 copies are for sale, signed by the artist. Octavo. Four color plates and fourteen drawings in black and white (including one double-page). Original full limp vellum lettered in gilt on front cover. Top edge gilt, others uncut. Pictorial endpapers in tan and white. A near fine copy. In the original publisher's cardboard slipcase with matching limitation number on spine, to which a prior owner has inked title and limitation information to one of the sides.

**\$2,000**





DB 01550.

**With Eight Half-Tone Plates by Arthur Rackham**

**RACKHAM, Arthur, illustrator. CHOLMONDELEY, Mary.** *Red Pottage*. By Mary Cholmondeley, Author of "Diana Tempest." Illustrated by A. Rackham. London: George Newnes, Limited, [1904].

First edition. Signed by Arthur Rackham on the title-page. Octavo. Eight half-tone full page plates by Rackham. Original front tan wrapper lettered in red, original spine lettered in black, last page of advertisements used as rear wrapper. Front wrapper, spine and a few leaves of text expertly and almost invisibly restored. An excellent copy of an extremely rare book and the first signed copy that we have ever seen. Housed in a cloth clamshell case.

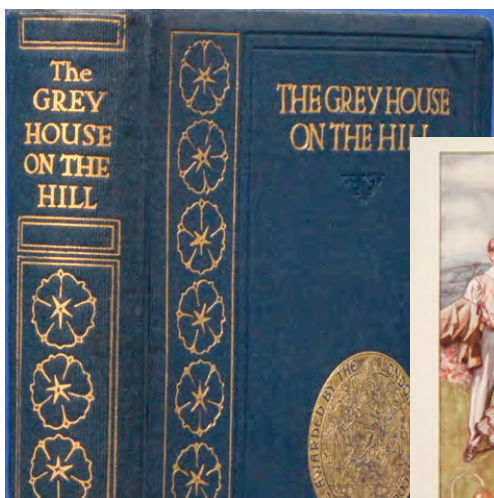
This rare first edition has eight half-tone plates and the Newnes' Sixpenny Series in the rear advertisements lists only fifty titles.

**\$1,950****Pretty In Pink**

**[RACKHAM, Arthur]. GREEN, The Hon. Mrs.** *The Grey House on the Hill*. London, Edinburgh and New York: Thomas Nelson and Sons, [1903].

First edition, first issue, printed on pink paper. Octavo. Eight full page color plates by Arthur Rackham. Publisher's original gilt stamped blue cloth, a color variant not noted by Latimore and Haskell, with added gilt prize supra-libros on the upper board. All edges gilt.

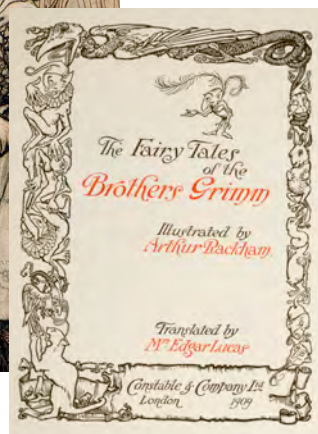
A particularly attractive copy with only the lightest of wear to corners, and fine.

**\$1,750**

DB 01557.



DB 01570.

**One of 750 Copies Signed by Arthur Rackham**

**[RACKHAM, Arthur, illustrator]. [GRIMM, Jakob and Wilhelm].** *The Fairy Tales of the Brothers Grimm*. London: Constable & Company, 1909.

Edition de Luxe. Limited to 750 numbered copies for sale in Great Britain and Ireland, signed by the artist. Large quarto. Forty mounted color plates, and forty-five drawings in black and white. Original vellum over boards pictorially stamped and lettered in gilt. Yellow silk ties renewed. Withal, an excellent copy.

"Reprinted from the 1900 edition, with added illustrations and larger pages" (Latimore and Haskell).

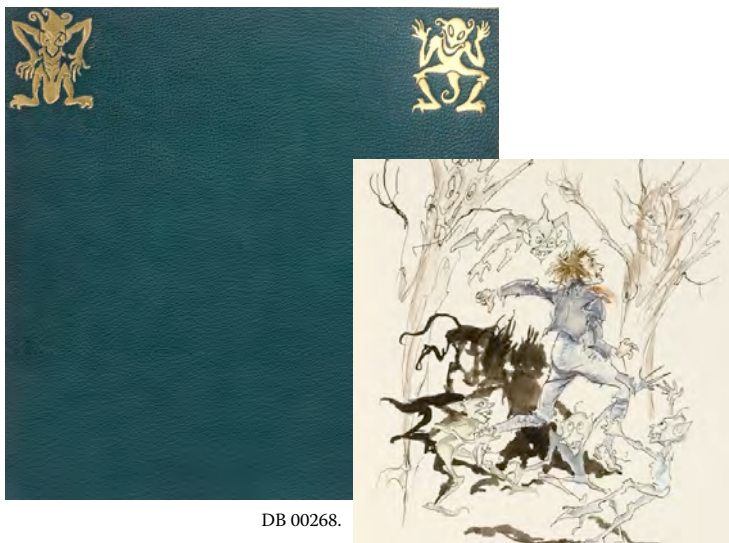
**\$6,500**



DB 00543.

**In the Very Scarce Original Dust Jacket**  
**[RACKHAM, Arthur, illustrator]. GRIMM, [Jakob and Wilhelm].** *Hansel & Gretel & Other Tales* by the Brothers Grimm. Illustrated by Arthur Rackham. London: Constable & Co., [1920].

First separate edition (originally published in *The Fairy Tales of the Brothers Grimm* Illustrated by Arthur Rackham (London: 1909)). Quarto. Twenty mounted color plates and twenty-eight black and white drawings in the text. Title within pictorial border. Original dark blue cloth pictorially stamped and lettered in gilt on front cover and spine. Top edge stained blue. Free endpapers slightly browned from pastedown glue. Tiny bookseller's label on front pastedown. A fine copy. In the very scarce original tan paper dust jacket printed in dark blue, the front panel matching the gilt stamping on the front cover of the book and the back panel with publisher's advertisements (jacket spine very slightly darkened).

**\$1,250**

DB 00268.

**One of Eleven Special Copies with an Original Watercolor Drawing by Arthur Rackham**  
**[RACKHAM, Arthur, illustrator]. IBSEN, Henrik.** *Peer Gynt*.. London: George G. Harrap & Co., [1936].

Limited to 460 numbered copies, signed by the artist. One of eleven special copies containing an original watercolor drawing, signed and dated. Large quarto. Twelve mounted color plates and numerous black and white illustrations in the text. Specially bound by Sangorski & Sutcliffe in full green morocco. Spine slightly faded, otherwise a very fine copy. In a quarter morocco clamshell box.

The original drawing depicts a young Peer Gynt being attacked by a group of troll imps and running for his life through a forest of anthropomorphic trees.

**\$35,000**

DB 01338.

**One of 750 Copies, Signed by Arthur Rackham**  
**[RACKHAM, Arthur, illustrator]. LAMB, Charles and Mary.** *Tales from Shakespeare*.. London: J.M. Dent & Co., 1909.

Limited to 750 numbered copies, signed by the artist. Large quarto. Thirteen mounted color plates and the additional plate not present in the trade edition. Two full-page illustrations in black and white. Original white buckram. Later rose-colored silk ties. Spine slightly darkened otherwise a near fine copy. Housed in a half gray morocco clamshell case.

The plays illustrated in this fine volume include: *The Tempest*; *A Midsummer Night's Dream*; *Much Ado about Nothing*; *As You Like It*; *The Merchant of Venice*; *King Lear*; *Macbeth*; *All's Well that Ends Well*; *The Taming of the Shrew*; *The Comedy of Errors*; *Measure for Measure*; *Twelfth Night*; or, *What you Will*; *Romeo and Juliet*; *Hamlet*, *Prince of Denmark*; and *Othello*.

**\$2,750**



DB 01246.



DB 00267.



DB 01571.

**A Man's Best Friend****[RACKHAM, Arthur, illustrator]. MORLEY, Christopher.***Where the Blue Begins...* London: William Heinemann; New York: Doubleday Page & Co., [1925].

Edition de Luxe, limited to 175 numbered and signed by Arthur Rackham. Quarto. With four color-plates including frontispiece, and sixteen line drawings. Quarter black buckram over cream paper boards. A near fine copy.

*Where the Blue Begins* is a satire about a dog named Gissing (after the author George Gissing) who lives alone in a little house in the country, in a woodland suburb region called the Canine Estates... In this book all of the characters are dogs... Poodles, Spaniels, Chows, Beagles, Sealyham's, Mastiffs, Dachshunds, Whippets, Borzois', Airedales, Dobermann-Pinschers, Pointers and Scotties.

**\$1,500****One of Ten Special Copies with an Original Watercolor****Drawing****[RACKHAM, Arthur, illustrator]. POE, Edgar Allan.***Tales of Mystery & Imagination.* Illustrated by Arthur Rackham. London: George G. Harrap & Co., [1935].

Limited to 460 numbered copies signed by the artist. One of ten special copies containing an original watercolor drawing signed and dated at lower right: "Arthur Rackham/1935." Large quarto. Twelve mounted color plates, with descriptive tissue guards, seventeen black and white plates, and eleven small black and white drawings in the text. Specially bound by Sangorski & Sutcliffe in full green morocco. Covers stamped in gilt after designs by Rackham. Original black and white pictorial endpapers bound in at front and back. Spine slightly faded, otherwise a fine copy. In the original cardboard slipcase with printed spine label with matching limitation number. Housed in a quarter morocco clamshell box.

**\$37,500****Edition de Luxe, Signed by Arthur Rackham****[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William.***A Midsummer-Night's Dream...* London: William Heinemann, 1908.

Edition de Luxe. Limited to 1,000 copies, numbered and signed by the illustrator. Large quarto. Forty color plates mounted on brown paper, with descriptive tissue guards, and thirty drawings in black and white. Original vellum over boards pictorially stamped and lettered in gilt on front cover and lettered in gilt on spine. Top edge gilt, others uncut. Original gold silk ties. Bookplate. Minimal discoloration to spine, otherwise a near fine copy.

**\$4,250**



DB 00400.

**Forty-Six Exquisitely Hand-Colored Engraved Plates  
Depicting the Costume of Switzerland**

**REINHARD, J[oseph].** *Collection de Costumes Suisses des XXII Cantons...*Basel: Publiés par Birmann & Huber, 1819.

First edition. Folio. Forty-six engraved costume plates, delicately hand-colored in gouache and watercolor and heightened with gum arabic. Plates watermarked "J. Whatman." Each plate with a leaf of descriptive text. Contemporary half red roan over orange paper boards. Bookplate of Debora Sylvester Jane Campbell of Jura on front pastedown. Early pencil signature of an Edmund Turton on front free endpaper.

A wonderful copy of an extremely rare book with OCLC noting one institutional holding.

**\$28,500**



DB 00654.

**Early English Edition of "Fox" Without Foxing**

**[REYNARD THE FOX].** *The Most Delectable History of Reynard the Fox...[And:] The Most Pleasant and Delightful History of Reynard the Fox. The Second Part. [And:] The Shifts of Reynardine The Son of Reynard the Fox...*London:...for Edward Brewster, 1701, 1681, 1684.

Three parts in one small quarto volume. Sixty-two woodcuts in the first part, printed from thirty-nine blocks, and fifteen woodcuts in the second part. Contemporary sprinkled sheep. An excellent copy. Housed in a quarter morocco clamshell box.

Reynard the Fox, the hero of several medieval European cycles of versified animal tales that satirize contemporary human society. Though sly, amoral, cowardly, and self-seeking, he is still a sympathetic hero - medieval Europe's trickster figure, a nasty but charismatic character who was always in trouble.

**\$17,500**



DB 00974.

**One of Seventeen Copies on Vellum**

**[RICCARDI PRESS]. [FLINT, W. Russell, illustrator].** *The Song of Songs Which is Solomon's...* London: [The Riccardi Press] Philip Lee Warner, Publisher to the Medici Society Ltd., 1909.

The first book of the Riccardi Press, one of seventeen copies on vellum, this copy being "Presentation - Vellum Copy No. Two (16)". Quarto. Title-page with circular vignette printed in blue, and ten mounted color plates by William Russell Flint. Printed in the Riccardi Press Fount by Chas. T. Jacobi. Original full limp vellum. With a duplicate set of all ten color plates by Flint, loose, as issued, with descriptive tissue guards, in the original gray cloth portfolio. A fine copy.

The publisher's own copy, signed by him in ink on the front free-endpaper and housed together with the extra suite of plates in a red cloth clamshell case.

**\$7,500**



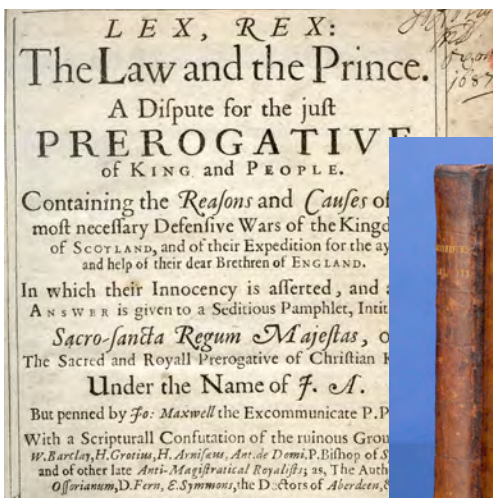
DB 01507.

**One of 150 Large Paper Copies on Japon Vellum**  
**[ROBINSON, Charles, illustrator]. STEVENSON, Robert Louis.**  
*A Child's Garden of Verses...* London: John Lane, The Bodley Head, 1896.

One of 150 large-paper copies printed on Japon vellum paper. Octavo. Over 150 line drawings. Publisher's original dark red cloth as issued with the green cloth covers of the trade edition as doublures. With an ALs, dated Oct. 8, 1896, from London bookseller P. Appleby Robson of Robson & Co. to a client offering this very fine copy.

At age 25 Charles Robinson illustrated his first full book, *A Child's Garden of Verses*. These illustrations for Stevenson's most endearing and popular book bear the influence of the Art Nouveau style, of his brother, W. Heath Robinson, Aubrey Beardsley, and, particularly, Walter Crane.

**\$2,250**



DB 01539.



**"The King Is Law!"**  
**"No. The Law Is King"**

**"Then Burn That Book!" Said His Majesty**

**RUTHERFORD, Samuel.** *Lex, Rex: The Law and the Prince...* London: Printed for John Field, and are to be sold at his house upon Adde-hill, near Baynards-Castle, Octob. 7. 1644.

First edition, complete. Quarto. Full late eighteenth century calf. Sprinkled edges. Margins trimmed to side notes with mild intrusion at a few leaves. Joints neatly, near invisibly repaired. Headcap restored A very good copy of a book rarely found in collectable condition, if found at all.

The excessively scarce, enormously important treatise on limited government and constitutionalism, with only two complete copies falling under the hammer within the last thirty-five years.

**\$9,500**



DB 01097.



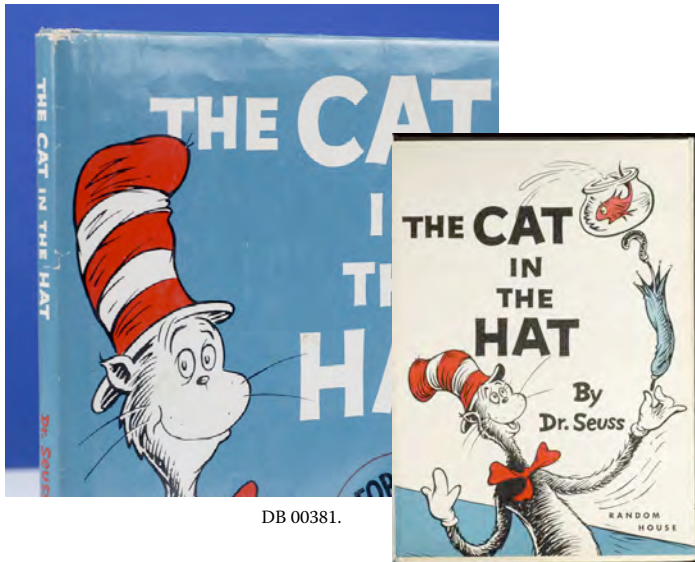
**From One Caldecott Award Winner To Another**

**SENDAK, Maurice.** Original pen, ink, gouache and watercolor drawing featuring characters from *Where the Wild Things Are*.

Envelope postmarked New York Jan 27, 1966 to Nonny Hogrogian, with Sendak's autograph name and return address to flap. Fine and, considering it's journey through the United States Postal Service, miraculously so. [With:] **LEODHAS, Sorche Nic.** *Always Room For One More*. Illustrated by Nonny Hogrogian. New York: 1965. Early printing, inscribed by the artist with an original drawing. Original boards. A fine copy in a fine dust jacket.

Nonny Hogrogian (b. 1932) won the Caldecott Medal a record three times. Senkak sent this envelope, delightfully illustrating a celebratory parade of Wild Things, to Hogrogian to congratulate her for winning the prestigious award for *Always Room For One More*.

**\$10,500**



DB 00381.

**First Edition, in the Rare First Issue Dust Jacket**  
**SEUSS, Dr. (pseudonym of Theodor Seuss Geisel).** *The Cat in the Hat*. [New York]: Random House, [1957].

First edition, first issue. Octavo. Color illustrations throughout. Original color pictorial boards. Color pictorial endpapers. A near fine copy, far better than is usually seen. In the rare original first issue color pictorial dust jacket, with the price "200/200" on the front flap and with no mention of the "Beginner Books" series on the rear panel. Jacket with the bare minimum of rubbing at folds.

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

\$6,500

**Translated From the Original Equine**  
**Straight From the Horse's Mouth**

**SEWELL, Anna.** *Black Beauty*: His Grooms and Companions. The "Uncle Tom's Cabin" of the Horse. Boston: George T. Angell, 1890.

First American edition, first state. Octavo. One black and white illustration. Head- tailpieces, initials. First state binding. Printed boards with price "12 cents" at top. Two light spots to upper edge, the mildest of wear to extremities, otherwise a fine, bright copy excessively scarce in this condition. Housed in a black silk clamshell box.

Only five copies of this edition in the original boards have come to auction within the last thirty-five years. Each had significant conditions issues. This is a superlative copy of the classic story of a horse, told in his own words.

\$2,250



DB 01506.

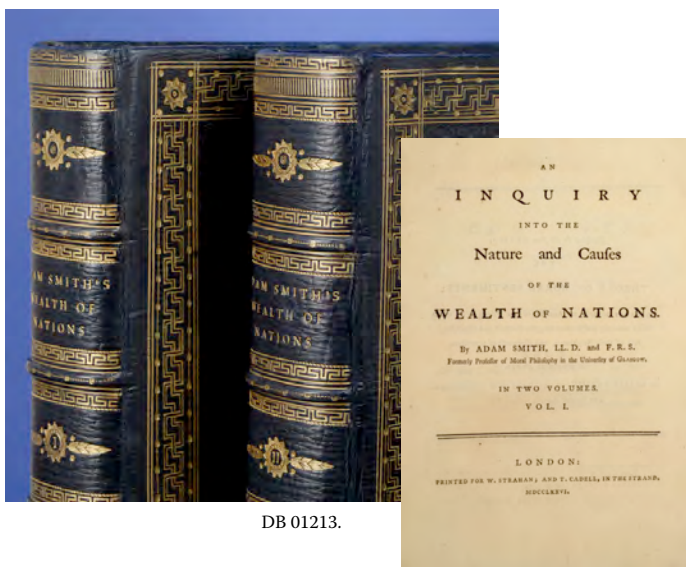
**"The First and Greatest Classic of Modern Economic Thought"**

**SMITH, Adam.** *An Inquiry into the Nature and Causes of the Wealth of Nations*. London: Printed for W. Strahan; and T. Cadell, 1776.

First edition. Two large quarto volumes. Early nineteenth-century blue straight-grained morocco. An exceptionally clean and very attractive example. Bookplates of Henry Labouchere and Gilbert Butler on the front paste-downs.

Adam Smith (1723-1790) spent ten years in the writing and perfecting of *The Wealth of Nations*. "The book succeeded at once, and the first edition was exhausted in six months...it was...probably the most important that had ever been written'...it is probable that no book can be mentioned which so rapidly became an authority both with statesmen and philosophers" (D.N.B.).

\$125,000



DB 01213.

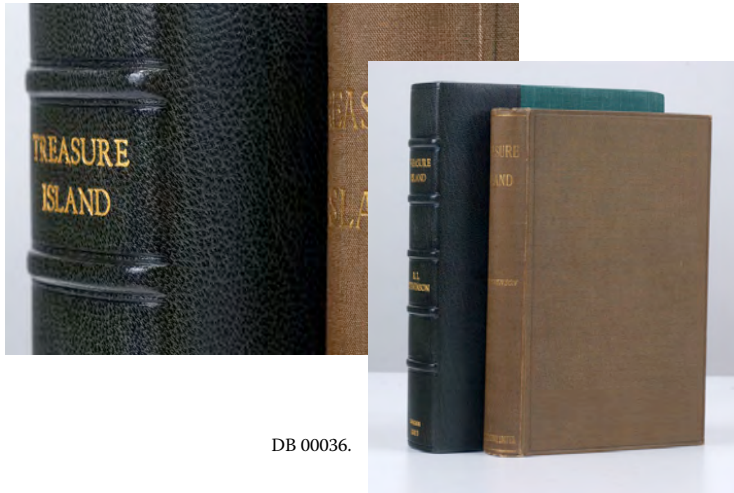
**"The Finest Tale of Maritime Adventure That Has Been Told Since Defoe" (Prideaux)**

**STEVENSON, Robert Louis.** *Treasure Island*. London: Cassell & Company, 1883.

First edition, first issue. Octavo. Original olive green diagonal fine-ribbed cloth. An exceptionally fine copy, with the gilt on the spine bright and fresh. The Bradley Martin copy, with the bookplate of Mildred Greenhill on the front pastedown. Chemised in a quarter green morocco slipcase.

"The finest tale of maritime adventure that has been told since Defoe" (Prideaux). In 1890 W.B. Yeats wrote to tell [Stevenson] that the book was the only one in which his seafaring grandfather had ever taken any pleasure and that he reread it on his deathbed with infinite satisfaction.

**\$32,500**



DB 00036.

**Tennyson's First Book of Poems, the Jerome Kern Copy, Uncut, in the Original Boards,**

**Together with an Autograph Letter Signed by Tennyson [TENNYSON, Alfred, Lord, Charles Tennyson, and Frederick Tennyson].** *Poems, by Two Brothers*. London: Printed for W. Simpkin and R. Marshall, Stationers'-Hall-Court; and J. and J. Jackson, Louth, 1827.

First edition, first issue. Small octavo. Uncut, in the original drab boards with the original printed paper spine label. Expertly and almost invisibly rebacked. With the leather bookplate of Jerome Kern. A spectacular copy. Chemised in a full dark green morocco gilt pull-off case. Laid in is an ALS from Lord Tennyson. With the original stamped envelope addressed in Tennyson's hand.

This copy was Lot 1281 in the Jerome Kern sale at The Anderson Galleries, New York, January 1929, where it brought \$475.

**\$8,500**



DB 00387.

**First Edition, First Printing, of Thoreau's First Book**

**THOREAU, Henry D[avid].** *A Week on the Concord and Merrimack Rivers*. Boston and Cambridge: James Munroe and Company, 1849.

First edition, first printing, first issue. Twelvemo. Original brown cloth (BAL binding variant A, Trade Binding). Some wear to spine extremities. A spectacular copy, totally untouched. The gilt on the spine is bright and fresh. Chemised in a full dark green straight-grain morocco pull-off case by Bradstreet.

"*A Week on the Concord and Merrimack Rivers* was made up largely—probably almost entirely—from Thoreau's Journal from the period of his earliest journalizing in 1837 to the time of the completion of the manuscript, which was probably 1847" (Allen, p. 4).

**\$19,500**



DB 00541.



DB 01487.

**"... First Editions of Phineas Finn in the Original Virtue Binding are Scarce" (Sadleir)**  
**Irish Barrister Elected to Parliament, Fights the Irish Tenant Right Issue**

**TROLLOPE, Anthony.** *Phineas Finn, The Irish Member.* With Twenty Illustrations, by J.E. Millais... London: Virtue & Co., 1869.

First edition of one of Trollope's scarcest novels thus, published March, 1869. Two octavo volumes. Twenty black and white captioned plates with tissue guards. Original bright green cloth. Hinges expertly and almost invisibly repaired. An excellent copy of the second novel in The Pallisers Series.

Only six copies in original cloth have fallen under the hammer within the last thirty-five years yet each suffered from major condition issues. This is the finest copy to come to market in a generation.

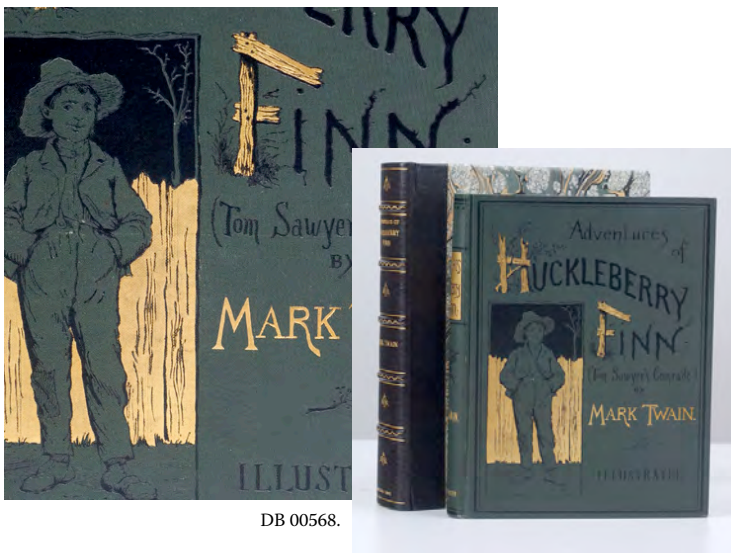
**\$3,500**

**First American Edition of "Huckleberry Finn,"**  
**A Spectacular Copy of the Later Printing**

**TWAIN, Mark (Samuel L. Clemens).** *Adventures of Huckleberry Finn (Tom Sawyer's Comrade).* With One Hundred and Seventy-Four Illustrations. New York: Charles L. Webster and Company, 1885.

First American edition, later printing. Octavo. Inserted frontispiece portrait, with tissue guard, and wood-engraved text illustrations. Original dark green cloth pictorially stamped and lettered in gilt and black. Original pale peach endpapers. At one time there was a slip of paper inserted between the frontispiece and the frontispiece portrait, which has left a faint brown mark in the gutter, affecting the tissue guard for the portrait and the frontispiece. Otherwise this is as fine a copy as you could wish for, absolutely bright and fresh. Housed in a quarter green morocco clamshell case.

**\$9,500**



DB 00568.

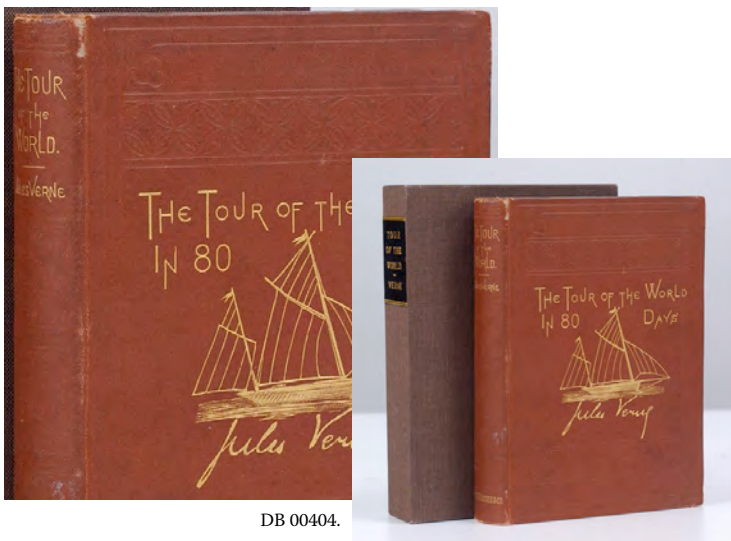
**First Edition in English of "Around the World in Eighty Days"**

**VERNE, Jules.** *The Tour of the World in Eighty Days.* Boston: James R. Osgood and Company, [July] 1873.

First American edition and first edition in English, first issue. Small octavo. Frontispiece illustration of "Le Saint Michel". Title printed in red and black. Original terra cotta fine diagonal-ribbed cloth. Minor rubbing to extremities, just slightly skewed. Tiny tear (5/16 inch) to upper blank margin of B8 (pp. 31/32), where corner was folded down. Previous owner's pencilled presentation inscription on front free endpaper. Otherwise a near fine copy. Housed in a brown cloth slipcase.

This famous tale of the circumnavigation of the globe by Phileas Fogg and Passepartout was first published in French in 1873 as *Le Tour du monde en quatre-vingt jours*. James R. Osgood published this unillustrated edition in English by early July of that year.

**\$1,350**



DB 00404.



“There are perhaps no days of our childhood we lived so fully  
as those we spent with a favorite book.”

- Marcel Proust





Booth E19



DB 

David Brass  
Rare Books

