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San Francisco February 2011



ACKERMANN, R[udolph]. [The Microcosm of London; or, London in Miniature]. London: R. Ackermann's Repository of Arts, 1808-1810. First edition



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New York Book Fair 2011

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This catalogue was prepared by:

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



DB 01585.



With Nine (Possibly Ten) of Abbey's Twelve Key Plates in Their First "Luminous" State

[ACKERMANN, R[udolph]. *The Microcosm of London; or, London in Miniature*. London: R. Ackermann's Repository of Arts, [1808-1810].

First edition, early issue, with nine (possibly ten) of Abbey's twelve key plates in their first state. Text watermarked 1806-1807 and plates watermarked 1805-1808. Three large quarto volumes. Half-titles present. With 104 hand-colored aquatint plates. First state of Abbey's key plates 1, 3, 4, 5, 6, 7, 9, and 10, with plate 8 uncertain as noted by Abbey. Contemporary full tree calf. An extraordinary copy of a book scarcely seen with all half-titles and nine (possibly ten) of the twelve key plates in first state.

The 'Microcosm of London' is one of the great colour-plate books, and a carefully selected copy should form the corner stone of any collection of books on this subject.

\$14,500

"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



DB 01583.



DB 01689.

Alken's Rare Satire

Successfully Transplants Horse's Ass to Rider's Seat

ALKEN, Henry. *Specimens of Riding Near London*. Drawn from Life. London: Thomas M'Lean. Repository of Wit and Humour, No. 26, Haymarket, 1823.

Second edition. Oblong folio. Printed title and eighteen hand-colored engraved plates. Late nineteenth century half red roan over red cloth boards. Some very minor marginal spotting or soiling to the margins but still a near fine copy.

A work of great scarcity with only one copy of the first edition (1821) and only three copies of this, the second edition, coming to auction within the last thirty-five years. The last copy appeared over eleven years ago.

\$7,500



DB 01691.

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

[ALKEN, Henry]. *Qualified Horses and Unqualified Riders... Indispensable Accomplishments...* London: S. & J. Fuller, 1st Sept, 1815.

First edition. Oblong folio. Engraved title and seven hand-colored engraved plates. uncut. Late nineteenth century crushed crimson morocco over marbled boards. Original printed gray wrappers bound-in. An excellent copy of Alken's first published work. The issue under notice is found in only six libraries worldwide.

Alken's satiric reposte to Frankland's *Indispensable Accomplishments*, taking the Frankland scenes and captions and turning them on their ear, specifically on the rider's behind as he's tossed hither and yon by a horse clearly more in control of things than the rider.

\$6,000**This Copy Is No Ugly Duckling****The Original Stories That Catapulted Andersen to Fame**

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

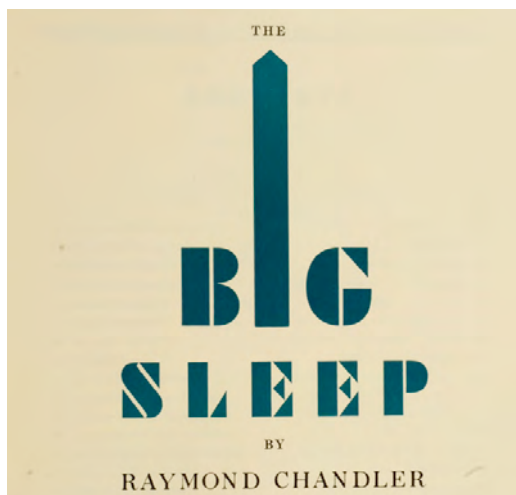
First edition, complete, two volumes bound together, of Anderson's second series of fairy tales. The first issue of Collection Two, the second issue of Collection One. Small octavo. Contemporary quarter calf. A very nice copy. Housed in a quarter morocco clamshell case.

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

DB 01243.



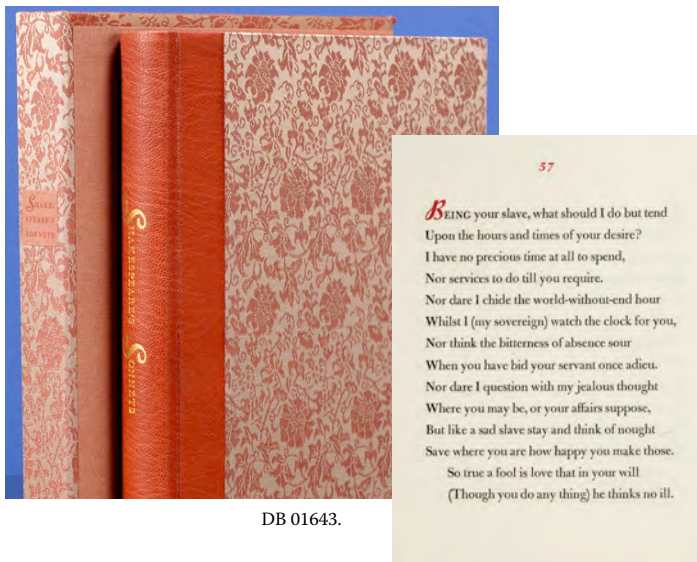
DB 01644.

Limited to 425 Copies Signed by the Photographer**With 38 Duo-Tone Photos To Dramatize the Text**

[ARION PRESS]. CHANDLER, Raymond. STOUMEN, Lou (photographer). POWELL, Lawrence Clark (intro.). *The Big Sleep*. San Francisco: Arion Press, 1986.

Limited to 425 copies, signed by the photographer. Octavo. Forty blue/black duo-tone photo-lithographs. Printed laminate vinyl over buckram boards. As new.

\$1,250



DB 01643.

Limited to 200 Copies For Sale

[ARION PRESS]. SHAKESPEARE, William. *Shakespeare's Sonnets*. Introduced and Edited by Helen Vendler. San Francisco: Arion Press, 1997.

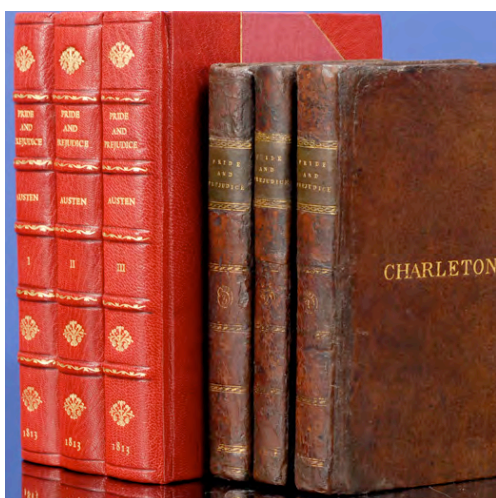
Limited to 200 numbered copies for sale, this being copy number 133. Quarto. Quarter morocco over patterned silk boards. In the publisher's slipcase. As new.

\$1,500**Jane Austen's Rarest Novel****In Contemporary Calf With All Half Titles Present**

[AUSTEN, Jane]. *Pride and Prejudice*.. London: Printed for T. Egerton, Military Library, Whitehall, 1813.

First edition, complete with all half titles present. Three twelvemo volumes. Contemporary speckled calf. Expertly rebacked with the original spines laid down. Later green morocco gilt lettering labels on spines. Edges to a few leaves professionally and near invisibly repaired. An excellent and complete copy in its original and contemporary binding. Housed in a half red morocco clamshell case.

Regency binders routinely removed the half titles; copies with all half titles present are rare: Sadleir, Keynes, and Chapman's copies lacked them, as do the copies at the Bodleian and Cambridge University libraries.

\$75,000

DB 01651.

First Edition of All Three Volumes

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

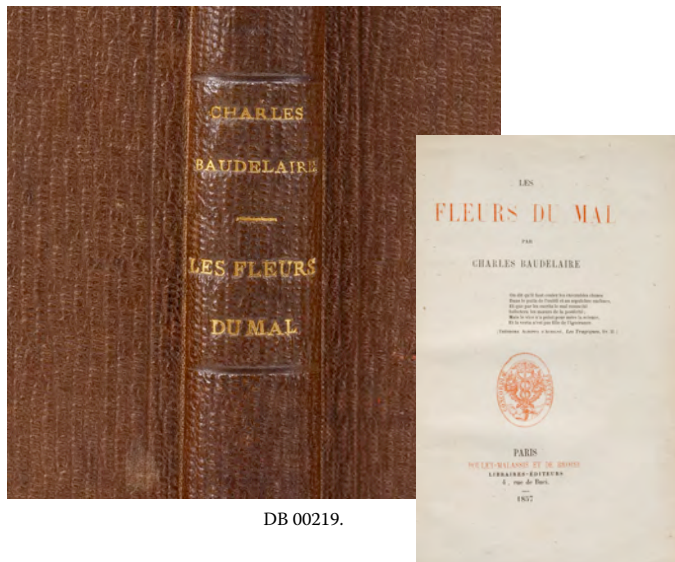
First edition of all three volumes. Three octavo volumes. Later quarter tan calf over marbled boards. An excellent copy. From the library of the DUC D'ORLÉANS Louis Philippe (King of the French) with the armorial stamp of the "Bibliothèque de S.A.R. Mgr. Le Duc D'Orléans" on the half-title of volume two. Extremely scarce.

Honoré de Balzac (1799-1850) is generally considered to be the creator of realism in the novel and one of the greatest fiction writers of all time...The *Contes drolatiques* were added to the *Index librorum prohibitorum* ("Index of Forbidden Books") in 1841.



DB 00914.

\$5,500



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

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

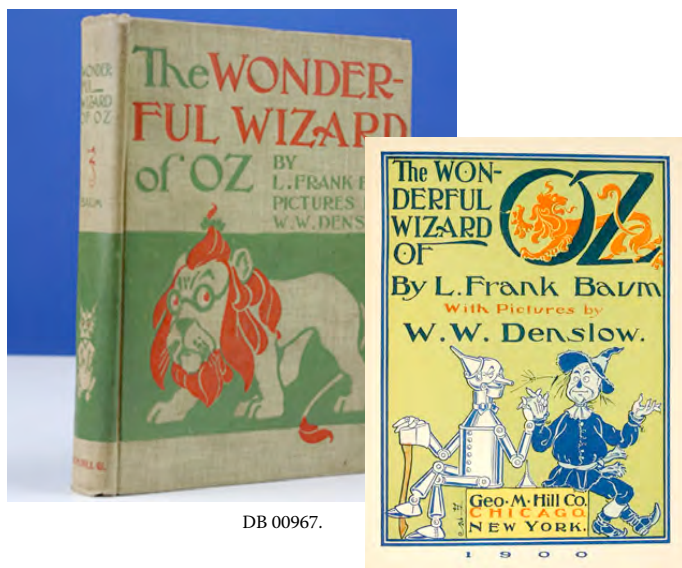
The “Superior Issue” on Dutch Handmade Paper of Beardsley’s “Morte Darthur”

[BEARDSLEY, Aubrey, illustrator]. MALORY, Sir Thomas. *The Birth, Life, and Acts of King Arthur...* [London: J.M. Dent & Co.], 1893-1894.

First edition thus. One of 300 numbered copies of the “superior issue” on Dutch handmade paper. Three quarto volumes. Lavishly illustrated and decorated throughout by Beardsley. Near contemporary half emerald green crushed levant morocco, over pink marbled boards. Spines uniformly sunned. An excellent copy.

In *Le Morte D’Arthur* Beardsley learnt his job, but the result is no bungling student’s work. If he had never illustrated another book, this edition could stand as a monument of decorative book illustration.

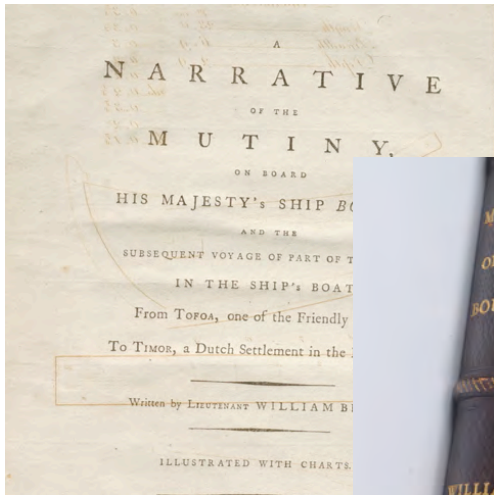
\$5,500



DB 00967.



DB 00926.



DB 00503.

**Take This Breadfruit and Shove It!****A Spectacular Copy**

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.

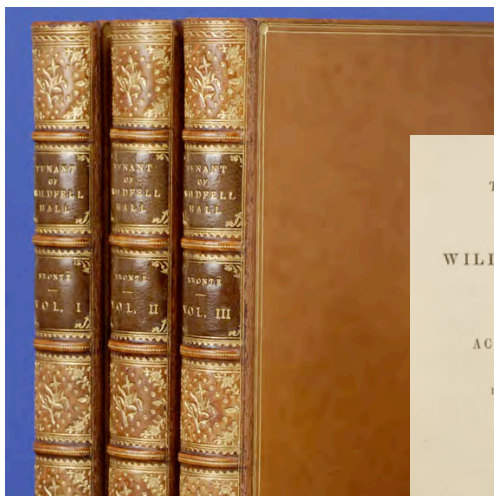
"The most famous voyage in recent history... Everyone knows that the *Bounty's* crew, led by Fletcher Christian, mutinied and set Bligh and eighteen loyal crewmen adrift in a 23-foot launch in April 1789. What is not so well known is that Bligh took the opportunity to chart and name parts of the unknown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

\$25,000**No. 1 on Sadleir's list of "Comparative Scarcities"****"A Portrait of Debauchery That Is Remarkable"**

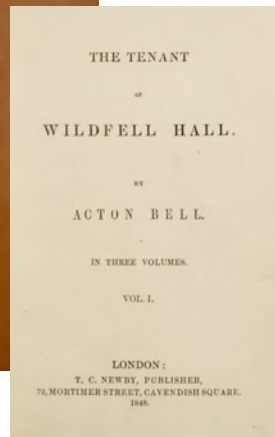
[BRONTË, Anne]. *The Tenant of Wildfell Hall.* By Acton Bell. In Three Volumes. London: T.C. Newby, 1848.

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 in full tan polished calf. With the armorial bookplate of Herbert S. Leon on the front pastedown of each volume.

An exceptional copy of what Sadleir calls the rarest Brontë title in first edition, in any state whatsoever. *The Tenant* is virtually unobtainable in an original publisher's binding and is notoriously rare in any binding, in any condition.

\$42,500

DB 00031.



DB 01388.

An Extraordinary Copy - Uncut, In the Original Boards

BURNS, Robert. *Poems, Chiefly in the Scottish Dialect.* Edinburgh: Printed for the Author, and Sold by William Creech, 1787.

Second (first Edinburgh) edition. First issue. Octavo. Complete with half-title. Engraved frontispiece portrait. With the bookplate of Alfred B. Perlman. Original blue-grey paper boards, uncut. A few leaves unopened, rebacked, chipped and soiled, front joint starting, and three inch split to spine vellum. A few leaves carelessly opened, bookplate and name in ink on front paste-down, small ink presentation inscription on head of title. Chemised within a green cloth clamshell box. Withal, an extraordinary copy of a book rarely found in its original state.

Quite rare in the original boards; contemporary or later leather bindings the norm for this key work of English literature.

\$5,500



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 01625.

The London Working Class

[BUSBY, Thomas Lord]. *Costume of the Lower Orders of London.* Painted and Engraved from Nature, by T.L. Busby. London: Published for T.L. Busby, by Messrs. Baldwin, Craddock, and Joy... [1820].

Quarto. Twenty-four hand-colored etched plates. Text watermarked 1817, plates watermarked 1822. Contemporary quarter green roan over marbled boards. Spine decorated and lettered in gilt with raised bands. Slight offsetting from some of the plates to the text.

From the library of Samuel Appleton, with his armorial bookplate on front pastedown. An excellent copy.

\$5,250



DB 01627.

Large Paper Copy With Earlier Watermarks

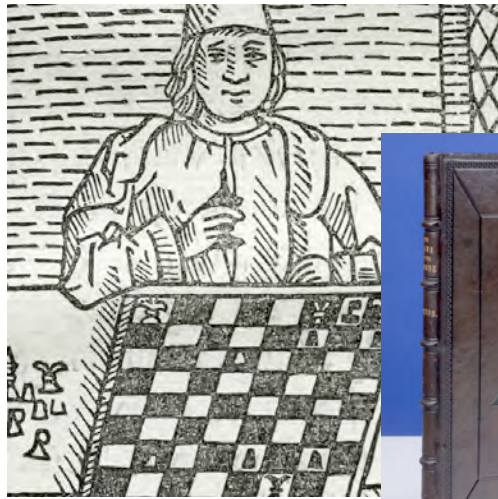
Unrecorded By Abbey

[BUSBY, Thomas Lord]. *The Fishing Costume and Local Scenery of Hartlepool,* in the County of Durham. Printed and Engraved from Nature, by T.L. Busby. London: J. Nichols and Son, 1819.

Large paper copy, early (earliest?) issue, unrecorded by Abbey. Folio. Six hand-colored etched plates (plate size 11 x 8 in; 278 x 200 mm). Original cloth backed boards with printed paper label on front cover.

A remarkable and exceedingly scarce copy insofar as it is dramatically larger than the quarto examined by Abbey, the title-page is watermarked "Balston & Co. 1818," and the plates are watermarked "J Whatman 1818." Abbey's copy measured only 11 x 8 7/8 inches, and the plates were watermarked "J Whatman 1820."

\$5,500



DB 00614.



Your Move
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 00966.

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. A superb example. Housed in the original green cloth slipcase.

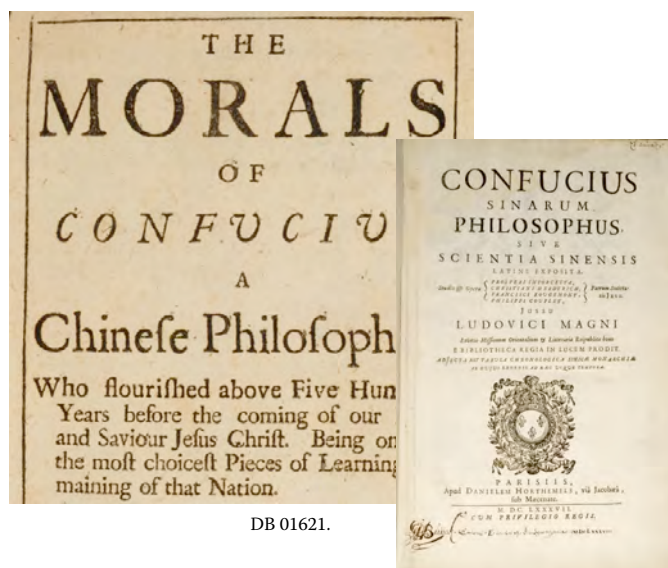
The front cover depicts King Arthur in armor kneeling, holding his sword. The back cover depicts Guinevere kneeling, praying and leaning on a Book of Hours. Chivers employed five women to design, illuminate, and color vellum for book decoration. Dorothy Carl[e]ton Smyth was most frequently employed for this kind of work. Of the watercolor designs for this particular binding, Chivers wrote, "Strikingly original in treatment" (Chivers Catalogue).

\$9,500**First Edition of the First Western Translation of the Great Chinese Philosopher's Works**

[CONFUCIUS]. *Confucius Sinarum Philosophus...* Parisiis: Apud Danielem Horthemels..., 1687.

First edition of the first translation into a Western language. Three volumes in one tome. Folio. Folding engraved map. Full-page engraved portrait of Confucius. Contemporary vellum with yapp edges. A near fine copy in a contemporary binding.

It can be fairly stated that this is the book that Athanasius Kircher, had been waiting for. The group of Jesuits in China who had been providing Kircher with information on all things Chinese for his book *China Monumentis* (1667), was the same group that had been working on this book for years. Kircher's work on the Chinese language (the characters of which he believed originated in Egypt) played a role in the making of *Confucius Sinarum Philosophus*, a book that, over the years, he was surely aware was being prepared.

\$8,750

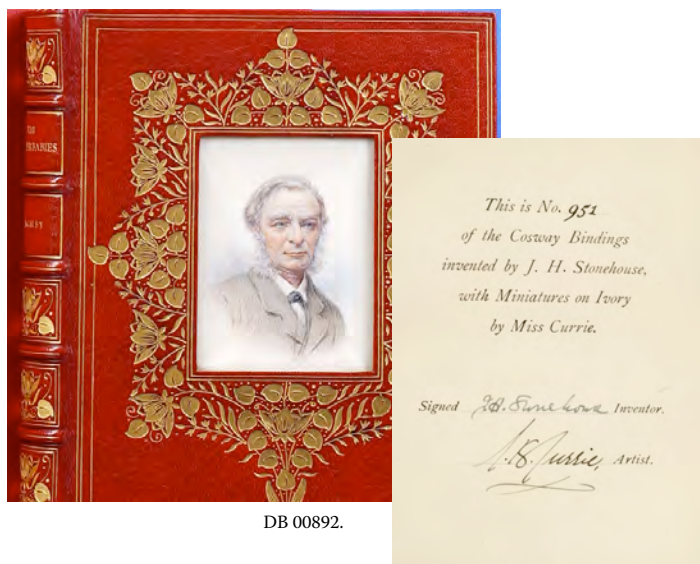
DB 01621.

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 00892.



DB 00883.

A Special Extra-Illustrated Copy, in a Fine Early Cosway-Style Binding by Bayntun of Bath [COSWAY-STYLE BINDING]. [SÉVIGNÉ, Marie de Rabutin-Chantal, marquise de]. PULIGA, Henrietta Consuelo de, Comtesse. Madame de Sévigné, Her Correspondents and Contemporaries... London: Tinsley Brothers, 1873.

First edition. Two octavo volumes. Extra-illustrated with 66 plates (22 hand-colored). An early Cosway-style binding of full dark blue morocco by Bayntun of Bath (ca. 1920). The front doublures set with oval portrait miniatures of Madame de Sévigné and her daughter, respectively. Superb examples of Cosway-style bindings.

The correspondence of Madame de Sévigné, covering almost fifty years of a rich and turbulent period in French history and culture has been the favorite reading of great writers from Voltaire to Virginia Woolf.

\$6,500



DB 00891.

The Best Edition of the Poetical and Prose Works of Shelley, in a Superb Cosway-Style Binding by Bayntun (Rivière) [COSWAY-STYLE BINDING]. SHELLEY, Percy Bysshe. The Poetical Works of Percy Bysshe Shelley... London: Reeves and Turner, 1876-1877. [Together with:] **SHELLEY, Percy Bysshe. The Prose Works of Percy Bysshe Shelley...** London: Reeves and Turner, 1880.

First edition edited by H. Buxton Forman. Together eight octavo volumes. Frontispieces and plates. Uniformly bound by Bayntun (Rivière) of Bath in mid twentieth-century dark brown crushed levant morocco. A spectacular set. Volume I of *The Poetical Works* is set with a fine oval portrait miniature on ivory under glass of Shelley, which is set with sixteen semi-precious stones. A superb example. From the library of William A. Foyle, with his bookplate on front pastedown.

\$19,500



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-Paschal-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.



DB 01526.



DB 01569.

A Spectacular Cosway-Style Binding with Ten Miniatures [COSWAY-STYLE BINDING]. RIVIÉRE & 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

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

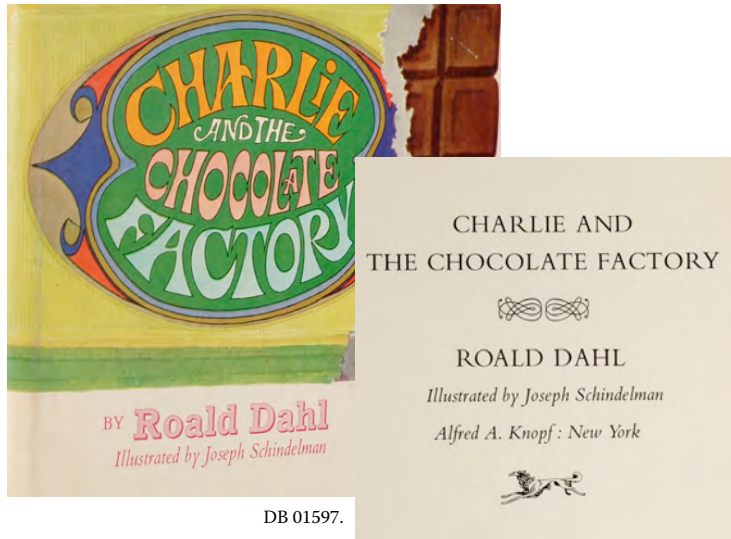
No Laughing Gas Necessary

First Edition, First Issue - 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 rebacked. 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



DB 01597.

"The Adventures of Four Nasty Children and Our Hero with Mr. Willy Wonka and His Famous Candy Plant"

DAHL, Roald. *Charlie and the Chocolate Factory*. Illustrated by Joseph Schindelman. New York: Alfred A. Knopf, [1964].

The true first edition (preceding the English edition by three years). First issue, with six lines of printing information (instead of five) in the colophon on the final page. Octavo. Black and white text illustrations. Original red cloth. A fine copy. In the original first issue color pictorial dust jacket. The jacket is mildly soiled and has a few light creases and tiny closed tears, but overall, is in excellent condition.

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

\$6,500

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.

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

DB 01409.



DB 01631.

The Most Distinguished Copy in Existence**In "Parrish Condition"**

DICKENS, Charles. *Little Dorrit.* With Illustrations by H.K. Browne. London: Bradbury & Evans, 1857.

First edition in book form, bound from the original monthly parts, with stab-holes present in the inner margins of gatherings. Text with the following Smith major first issue points: "Mrs Flintwich" on p. xii; "diceing" on p. 360; "Rigaud" on pp. 467-474. Octavo.

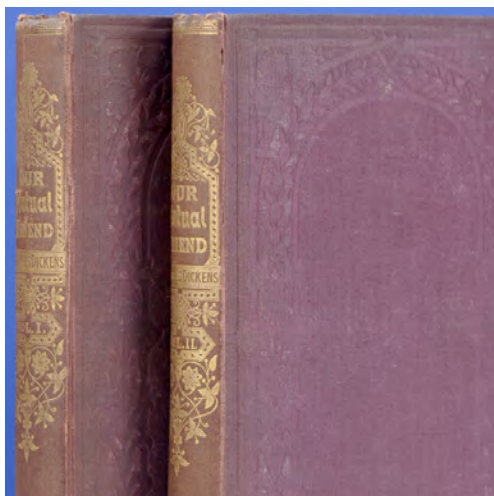
The Brett-Parrish-Starling-Self copy, the finest in the world. Original publisher's primary binding (variant) of moderate olive green fine-diaper cloth. It is in legendary "Parrish condition" - as fine a copy, if not the finest, to have survived the 153 years since the book's original publication.

\$14,500**First Edition in Book Form**

DICKENS, Charles. *Our Mutual Friend.* With Illustrations by Marcus Stone. In Two Volumes. London: Chapman and Hall, 1865.

First edition in book form. Two octavo volumes. With advertisement for Chapman and Hall's 'The Martins of Cro' Martin in both volumes. Forty black and white plates, including frontispieces. Publisher's original dark reddish-brown sand-grain cloth. Hinges expertly and near invisibly restored. Light wear to spine extremities. The plates are in unusually nice condition with most quite clean and only a few exhibiting just the lightest of mottling and toning to margins. An excellent copy.

Our Mutual Friend originally appeared in twenty numbers, bound in nineteen monthly parts, the last part forming a double number.

\$4,500

DB 01099.

First Edition - Complete in One Volume

DICKENS, Charles. *Sketches By Boz...* London: Chapman and Hall, 1839.

First edition, first and second series complete in one volume Octavo. Forty engraved plates including frontispiece and vignette title-page. Original pale yellow end papers. Publisher's original brown cloth, blocked in blind. Most plates with toned margins, per usual. Lower hinge and joint expertly restored to near invisibility, otherwise an internally clean, near fine copy. Housed within a green cloth clamshell box.

"This collection of short pieces contains the earliest of Dickens's work. It is undoubtedly the most valuable from the antiquarian's point of view, containing references and descriptions of life in the 30's to be found nowhere else" (Hayward, *The Dickens Encyclopedia*, p. 141).

\$4,950

DB 01100.



DB 00734.

**It Was the Best of Copies****It Was Not the Worst of Copies**

DICKENS, Charles. *A Tale of Two Cities*. With Illustrations by H. K. Browne. London: Chapman and Hall, 1859.

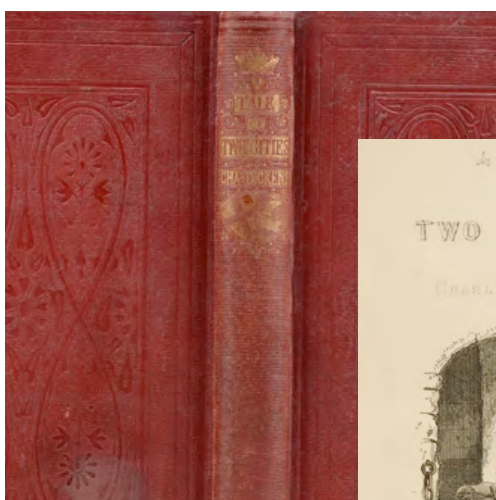
First edition, second issue. Octavo. Sixteen inserted plates, including frontispiece and vignette title, by Browne ['Phiz']. Corrected pagination on page 213. Publisher's secondary binding of moderate olive green fine-diaper cloth. Full green morocco slip case. Altogether very clean and bright with just a minimal scattering of unobtrusive foxing. Minimal wear to spine ends, inner hinges very expertly and almost invisibly strengthened. Armorial bookplate of Sir James Martin on front pastedown. A wonderful copy of this late novel, now extremely scarce in either of the original cloth bindings. This is by far the finest copy in original 'green' cloth of *A Tale of Two Cities* that we have ever seen, and although it is the 'secondary binding', its superlative condition really does justify its addition to any fine Dickens collection.

\$18,500**First Issue in the Original Red Cloth****Untouched and Internally Clean**

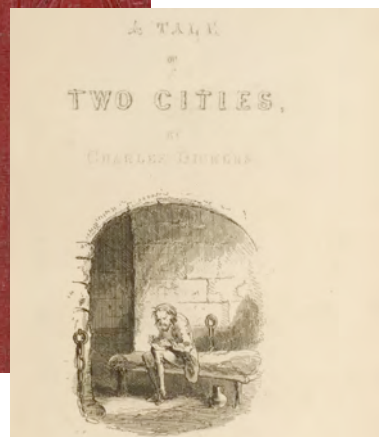
DICKENS, Charles. *A Tale of Two Cities*. With Illustrations by H. K. Browne. London: Chapman and Hall, 1859.

First edition, first issue in the primary binding, with genuine title-page. Octavo. Sixteen inserted plates, each remarkably fine impressions. All of Smith's internal flaws necessary for the first issue present. Without the 32pp catalogue at rear that Smith notes as "bound in [only] some copies". Publisher's primary binding of deep red morocco-grain cloth. Small closed split to upper joint, front hinge just starting, gilt on spine a little dull. Withal, a superb copy, completely untouched. Housed in a full crimson morocco clamshell case.

This late novel is one of Dicken's scarcest and even scarcer in the original red cloth.

\$19,500

DB 01088.

**The Renowned Kenyon Starling - William Self Copy****Extremely Scarce in the Original Cloth Binding**

DICKENS, Charles. *Dombey and Son*. With Illustrations by H.K. Browne. London: Bradbury & Evans, 1848.

First edition in book form, first state following all points in Smith. The Kenyon Starling-William Self copy. Octavo. Publisher's 'variant' binding of moderate green fine-diaper grain cloth. Original pale-yellow coated endpapers. Spine very slightly faded, corners very slightly bumped with just a tiny amount of board show through. Otherwise the binding is a fresh as one could possibly wish for. Chemised in a half green morocco slipcase with the bookplate of William Self on the chemise.

The Kenyon Starling Library of Charles Dickens is among the finest in private hands, both in terms of its depth, breadth and quality.

\$13,500

DB 01693.



DB 01692.

The Renowned Kenyon Starling - William Self Copy
A Wonderful Copy in the Original Primary Cloth Binding
DICKENS, Charles. *The Personal History of David Copperfield.*
 With Illustrations by H.K. Browne. London: Bradbury & Evans, 1850.

First edition in book form, first state (following all but one of the twenty points listed in Smith), in the primary binding. Octavo. Publisher's 'primary' binding of moderate green fine-diaper grain cloth. Original pale-yellow coated endpapers.

The Kenyon Starling - William Self copy, amongst the most distinguished in the world. Original owner's dated signature: and with commemorative centenary testimonial Dickens label to front paste down endpaper. Chemised in a half green morocco slipcase with the bookplates of Kenyon Starling and William Self on the chemise.

\$14,500



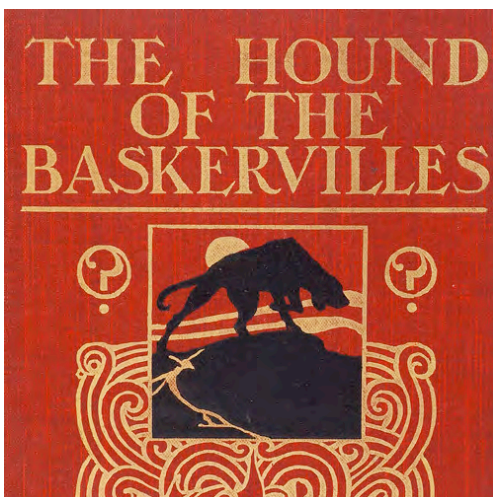
DB 01244.

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



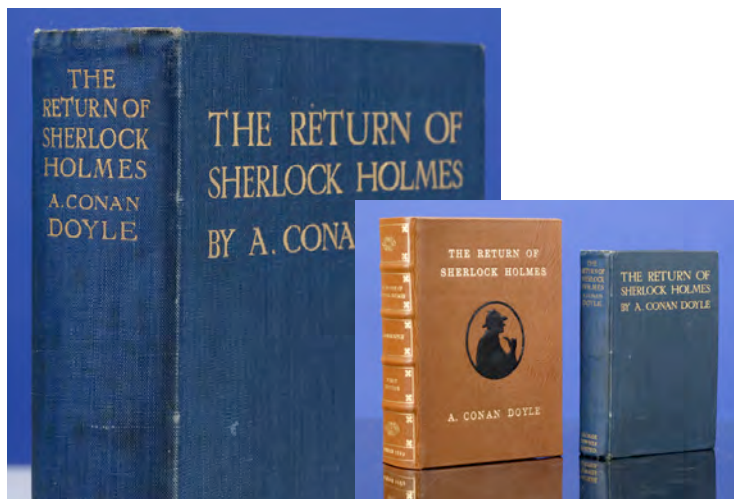
DB 00348.

"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. Spine slightly faded, otherwise an excellent copy, the gilt bright and fresh. Housed in a full morocco clamshell box.

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."

\$5,500



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

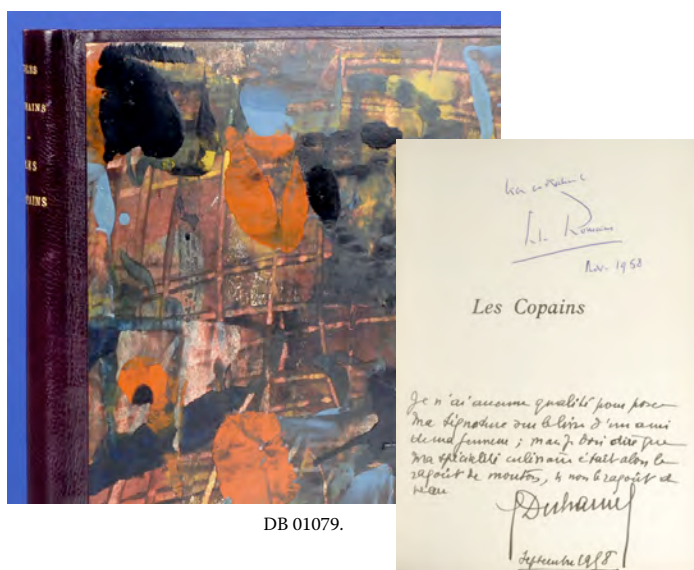
Signed by the Author with an ALs by the Artist

[DUHAYON, Henri, binder]. [BOFA, Gus, illustrator]. ROMAINS, Jules. *Les Coupains...* 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.

Superb Original Watercolor of Cinderella
on Her Way to the Ball

DULAC, Edmund (1882-1953). “She was driven away, beside herself with joy.” Original pen-and-ink and watercolor drawing for *The Sleeping Beauty and Other Fairy Tales from the Old French Retold by Sir Arthur Quiller-Couch* (London: [1910]). Signed and dated at lower left. Image size: 12 1/2 x 10 1/4 inches (318 x 260 mm). Matted, framed, and glazed.

A superb example. In his painting, Edmund Dulac was ever the experimenter, ever the innovator...From his first to his last picture, Dulac displayed sensational colours, great design impact, orientalism and humor. From among the illustrators of his period, he is known as the outstanding colourist. His special shade of blue was called, with double entendre, bleu du lac. Not only his blue, but his very French talent for unusual combinations of colors, produced stunning effects.

\$65,000



DB 00608.



DB 01212.

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 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



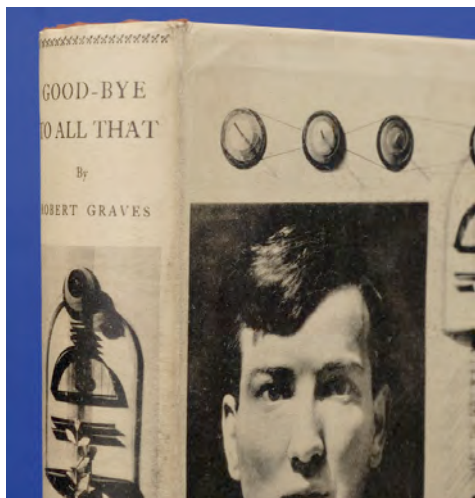
DB 01595.

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 rebacked 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 01405.

Say Hello to a Fine First Edition, First Issue of Good-Bye
GRAVES, Robert. *Good-Bye To All That...* London: Jonathan Cape, 1929.

First edition, first issue with Siegfried Sassoon poem. Octavo. Frontispiece and seven black and white illustrations, including two maps. Publisher's original cloth. Dust jacket. A bit of dusting to edges, dust jacket slightly soiled, otherwise an excellent copy.

Graves' classic anti-war autobiography, one of the literary triumphs of the twentieth century. The Sassoon poem was an unauthorized transcription that Sassoon gave to Graves; at Sassoon's request it was excised from later issues.

"The memoirs of a man who went through some of the worst experiences of trench warfare are not truthful if they do not contain a high degree of falsities" (Graves).

\$3,750



DB 01341.

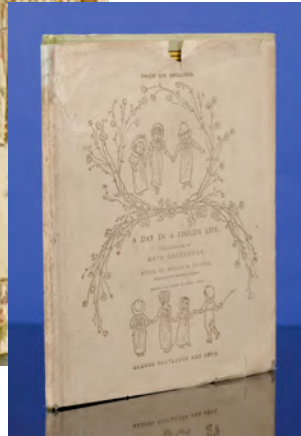
"Frogs and Snakes"
GREENAWAY, Kate (1846 – 1901). "Frogs and Snakes". Original pen, ink and watercolor drawing illustrating "Diamonds and Toads" from *Aunt Louisa's London Toy Book*; London: 1870. Image size: 9 x 8 inches; 229 x 203 mm. Matted, framed and glazed.

This fantastically vivid and full watercolor drawing, from the artist very early on in her career, depicts a young woman holding in her right hand a large silver tankard and looking somewhat horrified as two huge frogs and two snakes jump and slither out of her mouth. An old woman who is facing her, is in fact a fairy who has cast a spell on the girl. She had put the girl to a test to see if she would be kind and obliging, but unfortunately the girl failed the test miserably and the outcome, as we can see, resulted in toads and vipers falling from her lips every time she speaks. Therein, surely lies a lesson to be learnt!

\$5,500



DB 01404.



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

Dutch Treat!

Twenty Vividly Hand-Colored Lithographed Plates

Depicting the Costumes of the Netherlands

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

First edition. Folio. 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

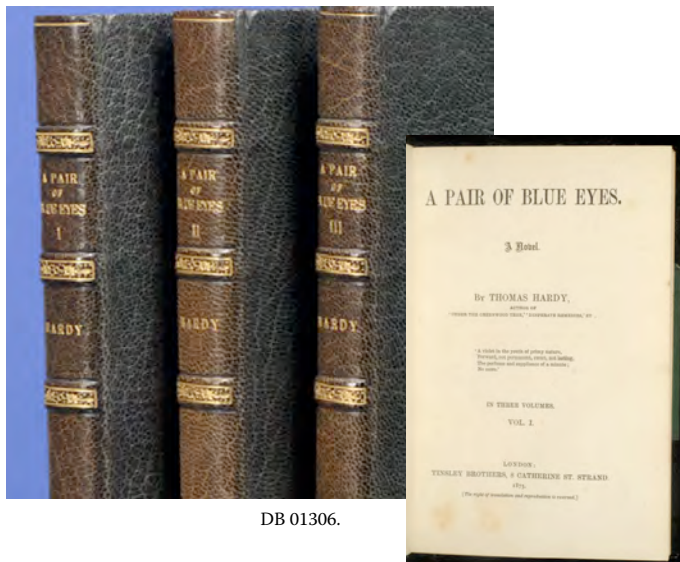
"A Notable Book"

[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".

\$1,250



DB 01306.

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 Elfrida 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**The Invisible Woman Reports On Her Social Espionage**

[HAYWOOD, Eliza]. *The Invisible Spy* by Exploralibus. London: Printed for T. Gardener at Cowley's Head..., 1755.

First edition. Four twelvemo volumes. Contemporary speckled calf. An excellent copy of this true rarity in woman's literature.

OCLC/KVK note only thirteen copies in institutional holdings worldwide and of those, only one copy in the UK (The British Library). Only one copy has come to auction within the last thirty-five years. *The Invisible Spy* was one of Haywood's last novels, appearing one year before her death in 1756. She dominated the contemporary British market for amorous fiction and published over seventy works during her lifetime including fiction, drama, translations, poetry, conduct literature and periodicals. Haywood is a significant figure of the 18th century as one of the important founders of the novel in English. Today she is studied primarily as a novelist.

\$8,500

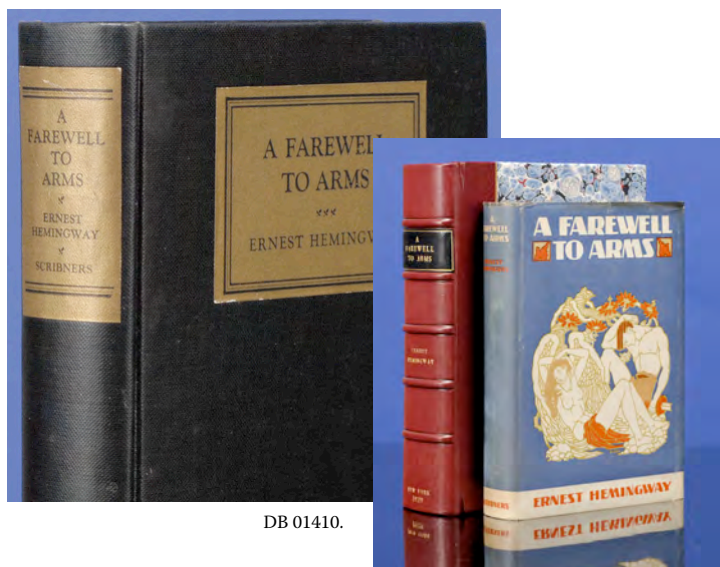
DB 01613.

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 01410.



DB 01075.

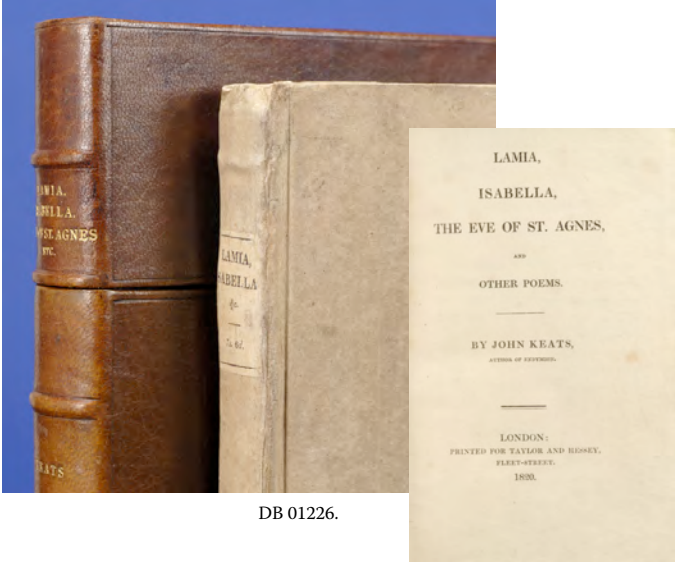
An Extraordinary Copy of "One of the Most Splendid Editions" of Homer

HOMER. [Works in Greek] *Tes Ton Homerou Illiadae...* [et] *Tes Tou Homerou Odysseias...* [Transliterated from the Greek]. Glasgow: In Aedibus Academicis, Excudebant Robertus et Andreas Foulis Academieae Typographi, 1756-58.

First edition thus, a variant unrecorded by Gaskell. Four tomes in two folio volumes. Contemporary full diced brown calf. With the bookplates of William Danby (and his dated signature), Lytton Strachey, and Roger Senhouse to both volumes. A crisp, clean, fine copy, beautifully bound, extraordinary and scarce in this condition.

'One of the most splendid editions of Homer ever delivered to the world' says Harwood, 'and I am informed that its accuracy is equal to its magnificence.' The reader, on perusing the preface, will see with what pains this sumptuous work was executed.

\$6,500



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 01312.

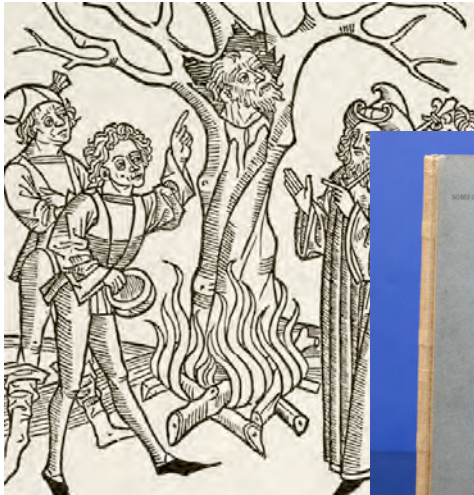
No Foxing Caxton's Translation

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

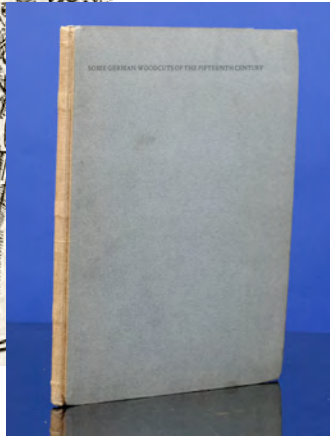
One of 300 paper copies, out of a total edition of 310 copies. Large quarto. Reprinted from the 1481 edition of Caxton. Edited by H. Halliday Sparling. Original full limp vellum with yapp edges. Spine lettered in gilt. Original gold silk ties. A fine copy. Housed in a gray cloth slipcase.

About this book Morris wrote "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".

\$8,000



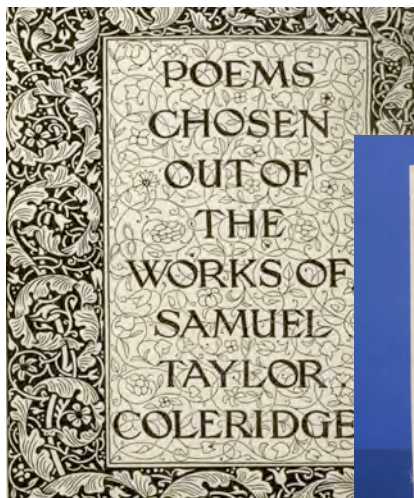
DB 01457.

**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

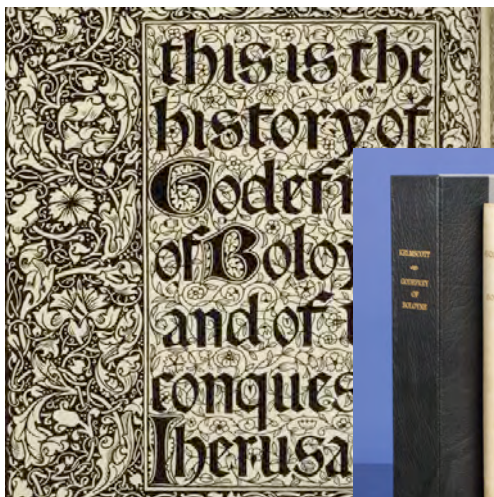
DB 01309.

**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 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

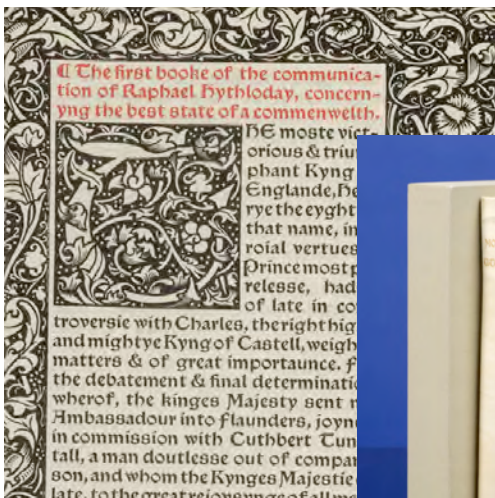
The Kelmscott Press "Utopia"

[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 01251.



The First Book Printed at the Kelmscott Press

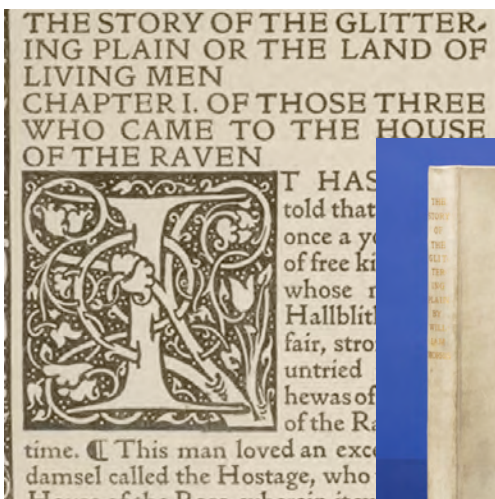
Not a Story About Las Vegas

[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.

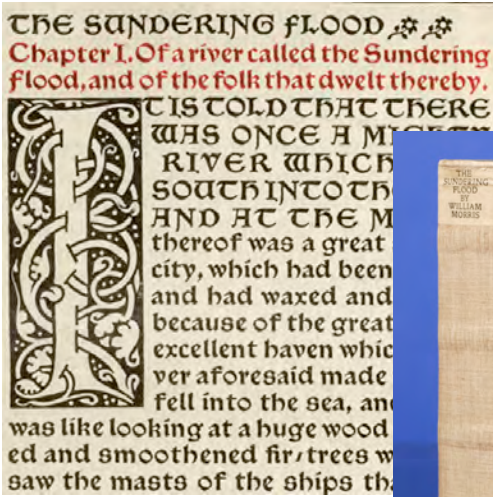
In "*The Story of the Glittering Plain*" William Morris, is perhaps the first modern fantasy writer to unite an imaginary world with the element of the supernatural, and thus the precursor of much of present-day fantasy literature." (Wikipedia).

\$7,500



DB 01308.





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.

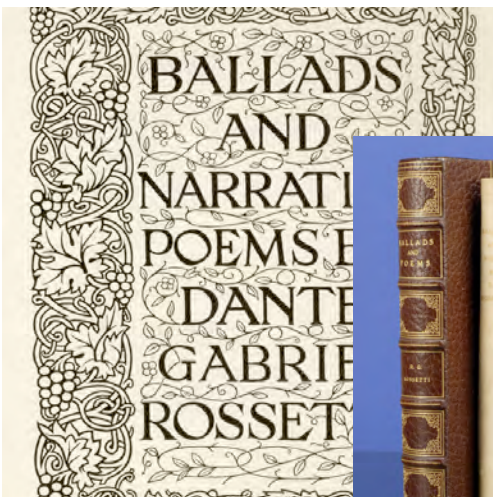


The Last Work Written and Designed by William Morris
[KELMSCOTT PRESS]. MORRIS, William. *The Water of the Wondrous Isles.* [Hammersmith: Kelmscott Press, 1897].

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



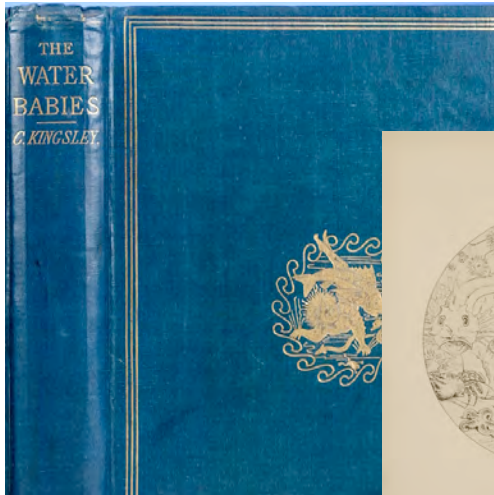
DB 01486.



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 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 Law is an Ass"****But the Artwork is Sublime**

KYD, (pseudonym of Joseph Clayton Clarke) artist. [DICKENS, Charles]. *Representatives of the Law.* (Ranging from the Bench to the Broker's man)... London: ca. 1920.

Calligraphic title page and forty-eight original watercolors by Kyd. All loose sheets, with the paintings (signed by Kyd) measuring 7x4 1/2". Each is a painting of a legal character from one of Dickens many works. Chemised and housed in a full red morocco pull-off case. A singular collection and fine.

"Take nothing on its looks; take everything on evidence. There's no better rule" (*Great Expectations*). The indictment: A unique, superb and singular collection of Dickensiana. The verdict: Guilty as charged. Collection to be remanded into custody for years of enjoyment.

\$11,000**Pickwick Characters in Watercolor by "Kyd"**

KYD (pseudonym of Joseph Clayton Clarke), artist. [DICKENS, Charles]. *84 Original Character Studies from "The Pickwick Papers."* "Drawn in colors by "Kyd." [N.p.: n.d., ca. 1910].

Eighty-four original drawings (each 11 3/8" x 8 1/2") of which 48 are pen, ink and watercolor drawings and 36 are pure watercolors. Contemporary three quarter crimson morocco. Hinges expertly and near invisibly restored, otherwise fine. A superb, singular and most desirable collection of Dickensiana. Unique and scarce.

Joseph Clayton Clark worked as a freelance artist with a particular affection for Dickens, his Dickens illustrations first appearing in 1887 in *Fleet Street Magazine*. In 1910, the approximate date of the character studies under notice, the British Museum acquired a collection of 598 drawings and paintings of the artist's Dickens work.

\$9,500

DB 01192.



DB 01107.



DB 01105.

A Unique Set of Fifty Dickensian "Playing Cards" by Kyd
KYD (pseudonym of Joseph Clayton Clarke). [DICKENS, Charles]. *A Handful of Cards for all Lovers of the Works of Charles Dickens.* A series of fifty original designs by "Kyd." [N.p.: n.d., ca. 1920's].

Fifty-one original pen, ink and watercolor drawings (3 1/8"x2 1/2") comprising fifty "playing card" drawings and a pictorial title-page. Each drawing is signed by "Kyd" and each "playing card" contains portraits of four different Dickensian characters (thus representing 200 characters in all), each represented as the Ace, King, Queen, or Jack of a given suit. Bound for Chas. J. Sawyer ca. 1925 in full green crushed levant morocco. Original leather edged slipcase. Fine.

A lovely and singular item of Dickensiana, one of only three known sets, each unique from the others. Suffice it to say, exceedingly scarce.

\$15,000



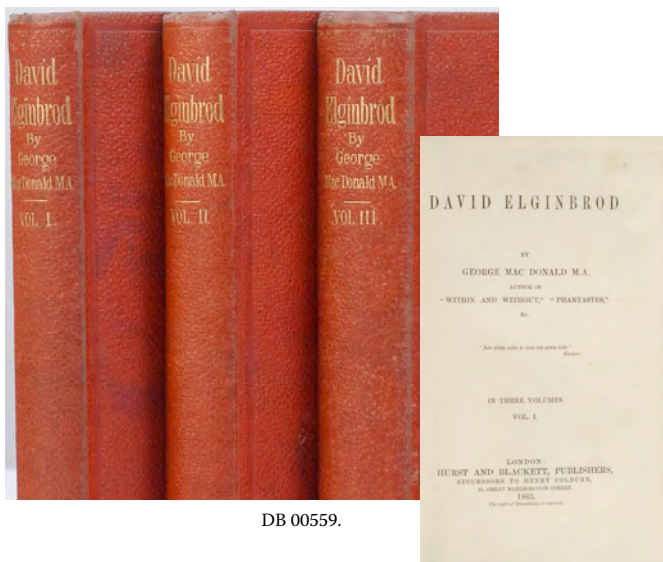
DB 01206.

With Six Colored Lithographs by Marie Laurencin
LAURENCIN, Marie, illustrator. CARROLL, Lewis. *Alice in Wonderland...* Paris: The Black Sun Press, 1930.

One of 350 numbered copies for America. Oblong quarto. Six magnificent colored lithographs by Laurencin. Bound ca. 1930 by Whitman Bennett of New York in three-quarter red morocco. Matching slip case. A fine copy.

A major association copy, of renowned New York City bookman Harry F. Marks, custom bound for him by Whitman Bennett. One of Black Sun Press' finest efforts, published in the year following Harry Crosby's notorious suicide.

\$2,800



DB 00559.

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

"The... Illustrations... Are... Unforgettable"

"One of the Most Significant Series of British Book Illustrations Ever to Have Been Produced"

[MARTIN, John]. MILTON, John. *The Paradise Lost of Milton.* With Illustrations, Designed and Engraved by John Martin. London: Septimus Prowett, 1827].

First (Imperial Quarto) edition, large plate issue. Large quarto. Twenty-four mezzotint plates. Contemporary maroon straight-grain morocco, decoratively gilt. A superb copy in a fine early nineteenth century binding.

Martin's illustrations to Milton's epic poem represent a turning point in his career. The *Paradise Lost* series are of particular importance both as one of his chief bodies of designs and as the focal point for the beginning of his career as a mezzotint engraver. They are without doubt one of the most significant series of British book illustrations ever to have been produced.

\$12,500



DB 01650.

Rare Meggendorfer Title in Remarkable Condition

[MOVABLE BOOK]. MEGGENDORFER, Lothar. *Zum Zeitvertreib. [Always Jolly].* [Munich]: Verlag von Braun & Schneider, n.d. [c. 1890].

Fifth edition of Always Jolly, rare in any edition, rarer still complete and fully functional. Folio. Eight hand-finished, chromolithographed plates, each with a movable tab, all in working order. Captions to each scene. Original color pictorial boards with original cloth backstrip. Two scenes with limited range of motion. Rivet oxidation offsets. An excellent copy of a Meggendorfer title only seen at auction once within the last thirty-five years.

The most elaborate and ingenious movables ever produced were those of Lothar Meggendorfer made during the 1880s and 1890s. That any have survived is noteworthy; with near complete movement is remarkable. That this copy has endured with its backstrip cloth wholly intact and untouched, is quite astonishing.

\$2,850



DB 01624.



DB 01684.



Perhaps the Most Beautiful Children's Book Ever Published
[NIELSEN, Kay, Illustrator. [ASB]ÖRNSEN, Peter Christen, and Jørgen Ingebeksten Moe]. *East of the Sun and West of the Moon.* Old Tales from the North. London: Hodder and Stoughton, [1914].

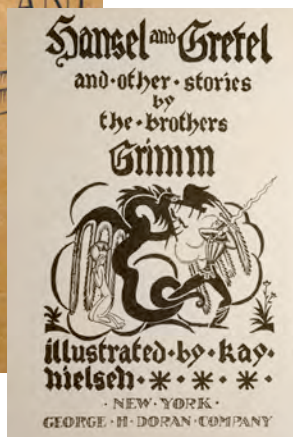
The first trade edition of Kay Nielsen's greatest work. Large quarto. Twenty-five mounted color plates and numerous black and white text illustrations. Publisher's dark blue cloth. Some foxing to the margins of the text leaves, the plates clean and fresh. Some rubbing to the binding extremities but still a very good copy.

Kay Nielsen's designs unite strong linearity with delicate colouring...Characterized by a sense of two-dimensional flatness, Nielsen's objects and people are highly stylized. The power of his illustrations lies in his uncanny ability to retrieve a story's emotional effect on its reader and to recreate it visually in two dimensions.

\$2,750



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 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**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.



DB 00685.

\$4,500**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].

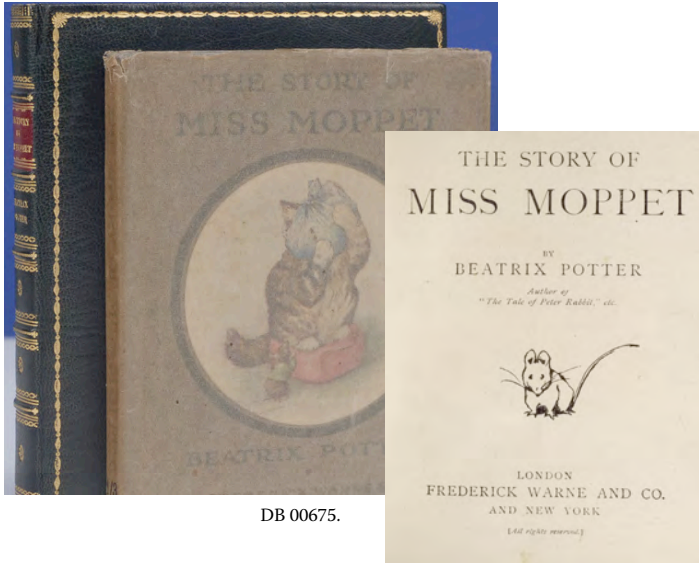
Early pen-and-ink and watercolor drawing. Depicts two rabbits, wearing blue sweaters, in the snow, with one rabbit pulling a sled which has overturned on the other rabbit. Image size: 3 x 4 inches; 90 x 115 mm. Matted, framed, and glazed.

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.



DB 00626.

\$65,000



DB 00675.

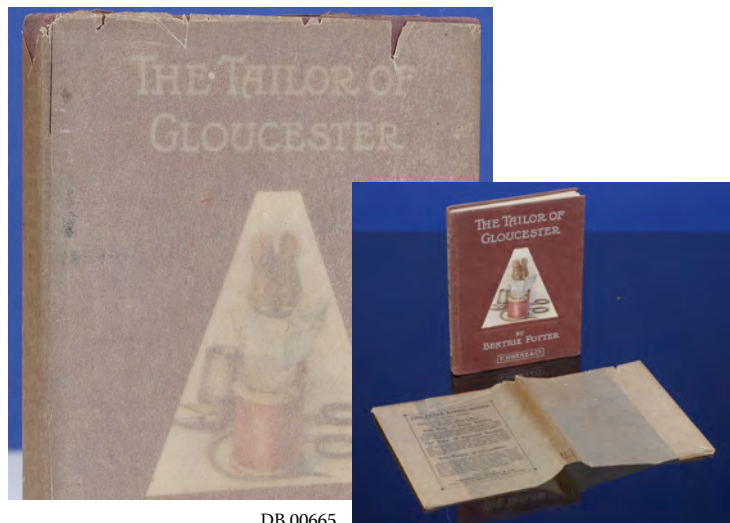
**The First Book Form Edition of "The Story of Miss Moppet,"
in the Original Printed Glassine Dust Jacket**

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

DB 00665.

**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

DB 00667.

**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



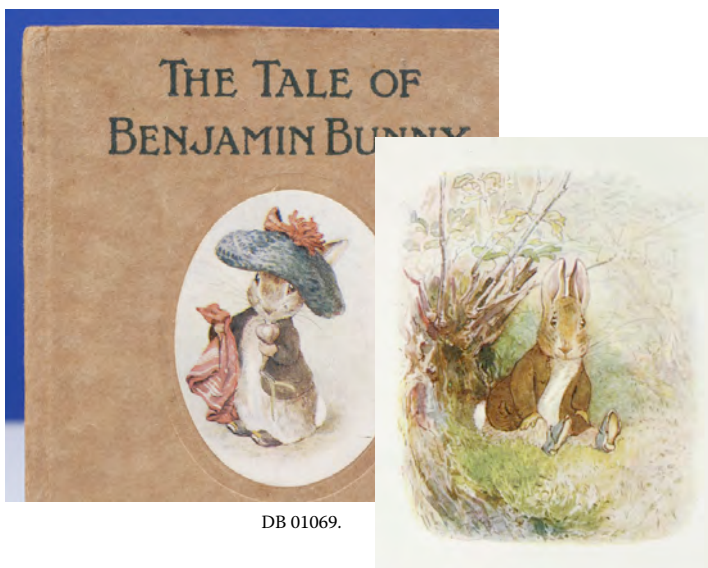
DB 00733.

**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

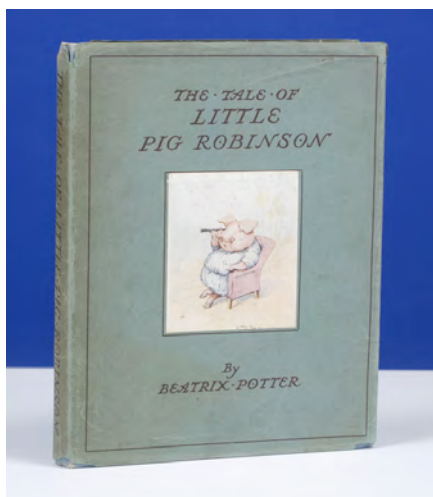
DB 01069.

First Edition

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

First edition. Twelvemo. Color frontispiece and twenty-six color plates. Black and white vignette on title-page. Quinby Plate II endpapers as called for. Original tan boards lettered in green with color pictorial label on front cover, ruled and lettered in dark green on front cover and lettered in dark green on spine. Neat signature to half title. A near fine copy.

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

\$1,800

DB 00523.

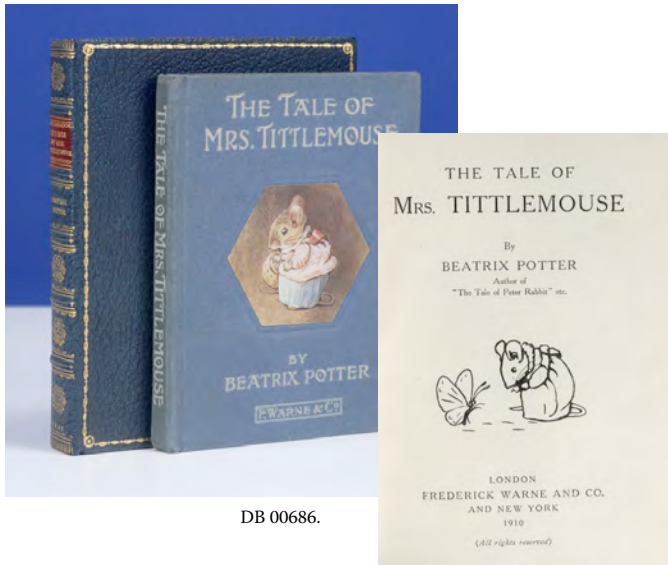
First Edition in the Original Dust Jacket

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. Black and white vignette on title-page and twenty-two full-page black and white illustrations in the text. Original blue cloth. Brown and white pictorial endpapers. Previous owner's ink signature on front free endpaper. A very good copy. In the original blue dust jacket with advertisements on the rear panel for "The Peter Rabbit Books" listing twenty-two titles. Jacket with some light wear.

"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.

\$1,350



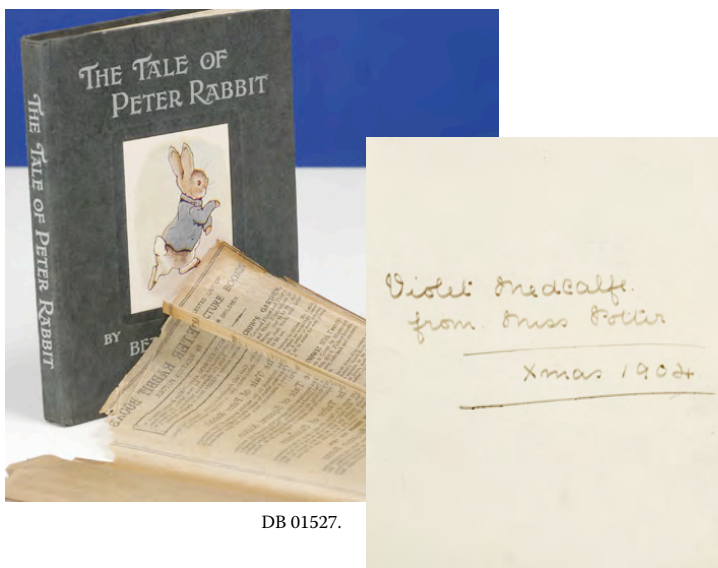
DB 00686.

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.

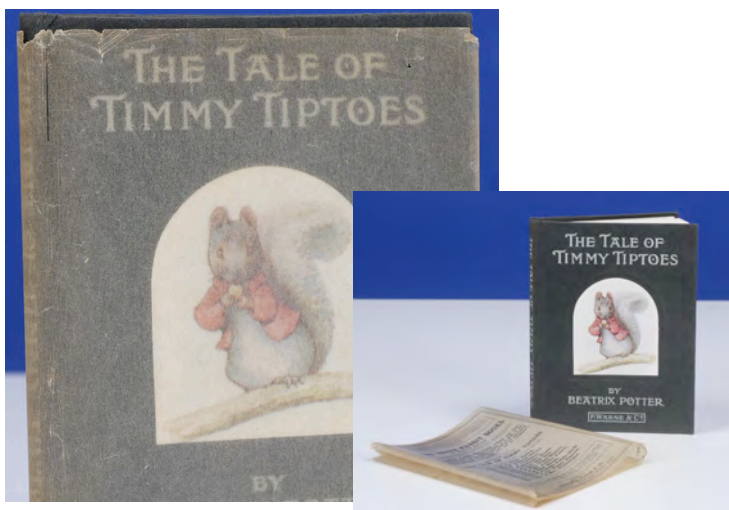
\$1,300

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 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 00668.

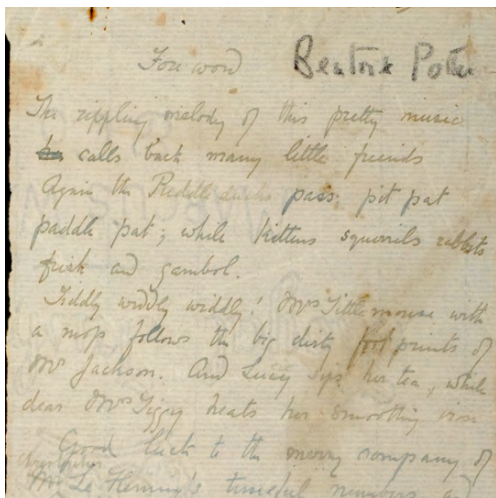
Of Mice and Misdemeanors
First Edition in the Original Deluxe Cloth Binding
and Plain Glassine Dust Jacket

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 01646.

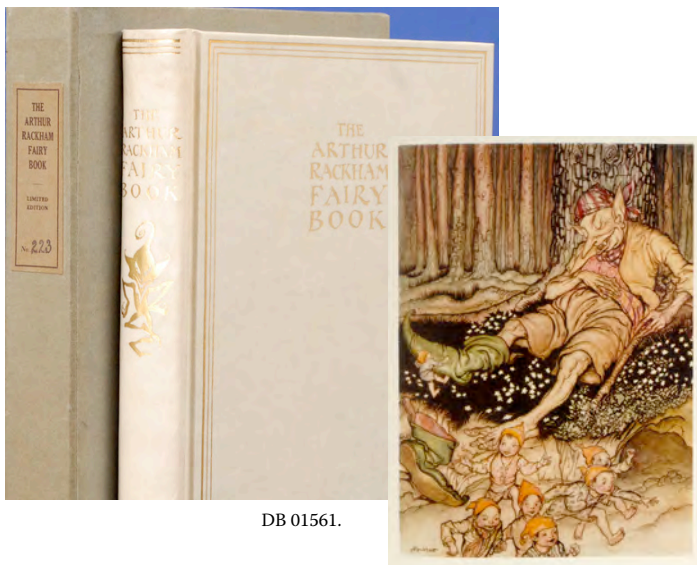
An Extraordinary Copy
With the Manuscript Leaf of the Foreword
and an ALs to the Composer

POTTER, Beatrix. LE FLEMING, Christopher. *The Peter Rabbit Music Books For Piano Forte.* Book I....With Illustrations by Beatrix Potter [**together with**] One Autograph Letter, Signed, and One Leaf of Manuscript. London: J. & W. Chester, Ltd and Frederick Warne & Co., Ltd, n.d. [Dec. 1935].

First edition. Quarto. With a line drawing by Potter at the head of each song, six in total. Color pictorial wrappers, string-bound. An usually fine copy in immaculate condition.

An extraordinary little trove of riches for the Potter enthusiast, constituting a charming minor archive documenting this slim volume and the final stage of an extraordinary career: Beatrix Potter was sixty-nine years old when she undertook this project, "with little time or energy left for writing and drawing" (Taylor);

\$8,500



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



DB 00625.

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

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

This charming watercolor drawing depicts life as it was before Pandora opened the "great ugly box"— a wonderfully gentle pastoral scene, with a group of three naked children dancing merrily, without a care in the world, with "the expanding blossoms of that night's supper" hanging heavily on the tree above their heads and "the tender bud of tomorrow's breakfast" growing on the plants in the foreground.

\$38,500

**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 Velvetten 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.

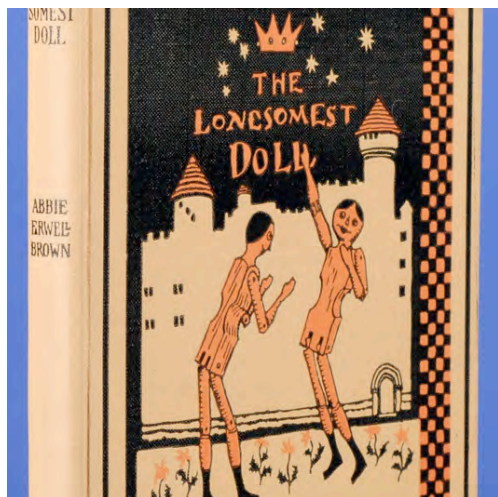
\$7,500



DB 01093.

This large paper edition of
POOR CECCO
is limited to one hundred and
five numbered copies signed by
the author, of which this is
Number 72

Margery Williams Bianco



DB 01559.

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).

\$1,250

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 00597.

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.

\$2,500



DB 01550.

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

RACKHAM, Arthur, illustrator. CHOLMONDELEY, Mary. *Red Potage*. 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.

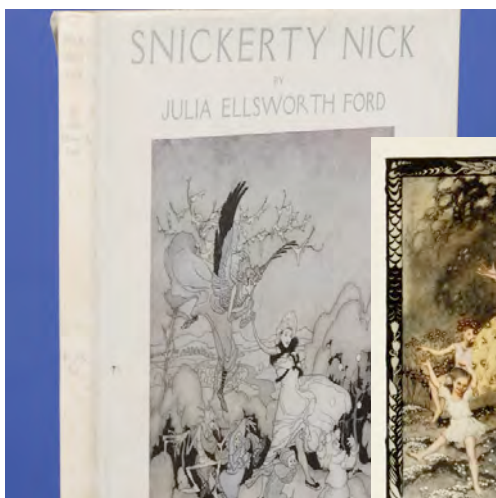
\$1,950

**One of the Rarest of all the Books Illustrated by
Arthur Rackham**

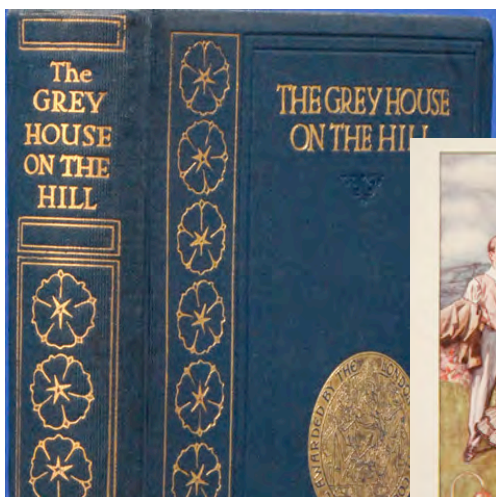
[RACKHAM, Arthur, illustrator]. *Snickerty Nick*. By Julia Ellsworth Ford. Rhymes by Witter Bynner. New York: Moffat, Yard & Co., 1919.

First edition. Quarto. Three full-page color plates and ten full-page black and white drawings. Original light blue cloth. Original pictorial dustwrapper with a few small closed tears otherwise a fine copy.

"To Arthur Rackham I tender my most sincere thanks whose magic touch, as in *Peter Pan*, *Grimm's Faery Tales* and *Undine*, making real all faeries and gnomes, endears all child life to grown-ups as well as to children." (Forward by Julia Ellsworth Ford).

\$1,450

DB 01502.



DB 01557.

**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 01630.



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

[RACKHAM, Arthur, illustrator]. IRVING, Washington. *Rip Van Winkle*. London: William Heinemann, 1905.

Deluxe Edition, one of 250 numbered copies signed by Arthur Rackham. Quarto. Color frontispiece and fifty color plates. Original gilt pictorial vellum over boards. Later yellow silk ties. A very fine copy.

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

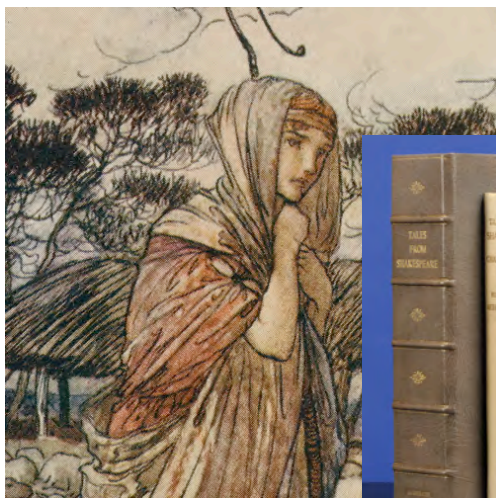
\$8,500

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 01338.



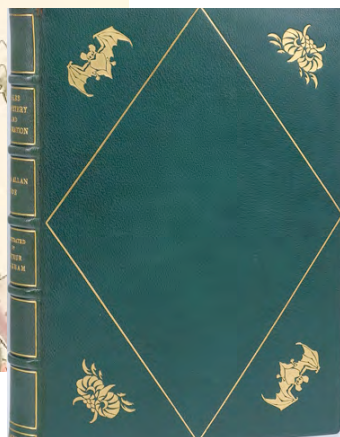
**One of Ten Special Copies with an Original Watercolor
Drawing**

[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

DB 00267.





DB 01282.

One of 575 Copies Signed by Arthur Rackham
[RACKHAM, Arthur, illustrator]. RUSKIN, John. *The King of the Golden River...* London: George Harrap & Co., [1932].

One of 575 copies signed by Arthur Rackham. Octavo. Four color plates and fifteen drawings in black and white. Original limp vellum. Pictorial endpapers in green and white. A fine copy. In the original slipcase with limitation number to spine, to which a prior owner has inked title and limitation information to one of the sides.

John Ruskin (1819–1900), English author and artist, whose *The King of the Golden River* might be regarded as the first English fairy story for children. Though it was not published until 1851, seven years after Francis Page's *The Hope of the Katzekopfs*, it was in fact written in 1841 for 12-year-old Effie Gray, whom he later married.

\$1,000

Amongst Gettings' Survey of Rackham's Best Book Illustrations
A Fine Copy, in the Original Dust Jacket

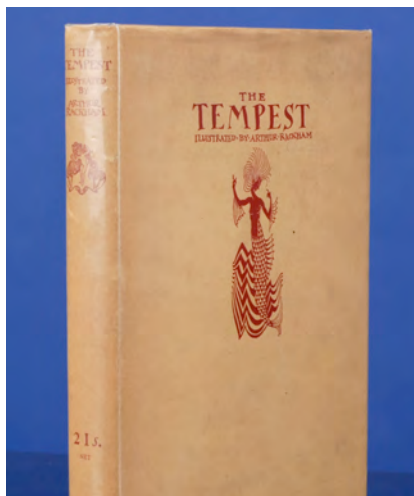
[RACKHAM, Arthur, illustrator]. SHAKESPEARE, William. *The Tempest.* London: William Heinemann Ltd. [and] New York: Doubleday, Page & Company, [1926].

First trade edition. Quarto. Twenty mounted color plates and twenty-five drawings in black and white.

Original black cloth over boards. Minimal spotting to text. Otherwise an exceptionally fine copy. In the original cream-colored pictorial dust jacket printed in red and listing sixteen other books illustrated by Rackham. Neat ink name and date (Dec 24th 1926) on front free-endpaper. One of the best copies that we have ever seen.

The Tempest is among Gettings' survey of Rackham's Best Book Illustrations.

\$1,750

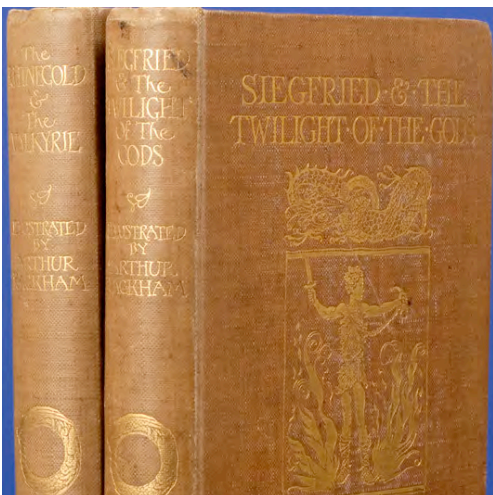


DB 01619.

Rackham Does Wagner

[RACKHAM, Arthur, illustrator]. WAGNER, Richard. *The Rhinegold & The Valkyrie.* [Together with:] *Siegfried & The Twilight of the Gods...* Translated by Margaret Armour. London: William Heinemann, 1910; 1911.

First trade editions. Two quarto volumes. Together sixty-four color plates. Original light brown buckram with front covers pictorially stamped and lettered in gilt, back covers stamped in blind with publisher's device, and spines decoratively stamped and lettered in gilt. Pictorial endpapers. Minimal rubbing to extremities. Slight browning, primarily to leaves preceding and following plates. Near fine copies.



DB 01562.

\$1,500



DB 00654.



Tales of the Trickster Fox

Early English Edition of "Fox" Without Foxing

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

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

Reynard the Fox, the hero of several medieval European cycles of versified animal tales that satirize contemporary human society. Though 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

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 doubles. 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 01507.



Heath Robinson's Wittiest Drawings

ROBINSON, W. Heath. *Bill the Minder*. Written and Illustrated by W. Heath Robinson. London: Constable & Co., 1912.

Edition de Luxe. Limited to 380 numbered copies signed by the author/artist. Large quarto. Sixteen mounted color plates. Black and white line drawings in the text. Original vellum over boards. Silk ties renewed. An exceptionally clean, bright, and fine copy, largely unopened, and miraculously without any warping of boards.

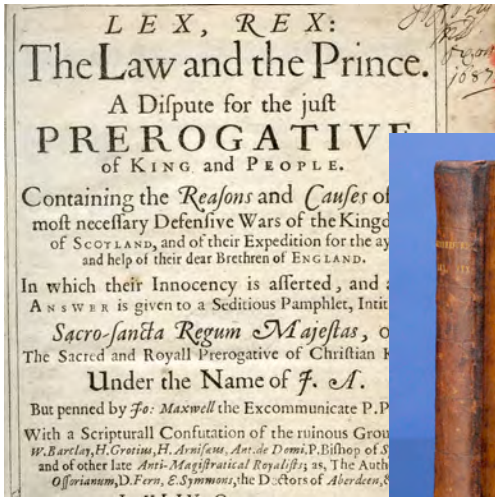
In *Bill the Minder* Heath Robinson really found himself. The story is a series of tales about the wanderings of the King of Troy and a boot-cleaner called Bill, who became the Minder (today he would be called a baby-sitter) to the bad-tempered family of a bad-tempered mushroom-gatherer named Crispin. With Bill's assistance, the children set out on a journey, and through a series of adventures they meet some very droll characters. These are the substance of some of Heath Robinson's wittiest drawings.

\$4,500



DB 01606.





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 Addle-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

"Piracy, Banditry and Disorder"

Uncut, in the Original Printed Wrappers

SAND, George. *Le Piccinino.* Paris: Desessart, Éditeur, 1847.

First edition. Five octavo volumes. Uncut, in the original yellow printed wrappers. Advertisements on rear wrappers. Spines chipped in places and a little darkened. An excellent copy. Each volume housed in a marbled board slipcase and the five volumes housed together in two quarter blue morocco clamshell cases.

Astonishingly, only one copy of this novel featuring "piracy, banditry and disorder" (Jacinta White) has come to auction within the last thirty-five years.

Le Piccinino is the tale of a bewitching Sicilian princess whose beauty inflames the desires of everyone she encounters, whether artist, noble, commoner, or bandit.

\$4,000

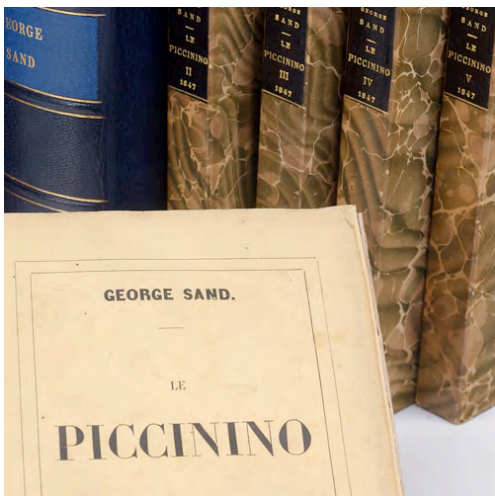
From One Caldecott Award Winner To Another

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. Sendak 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

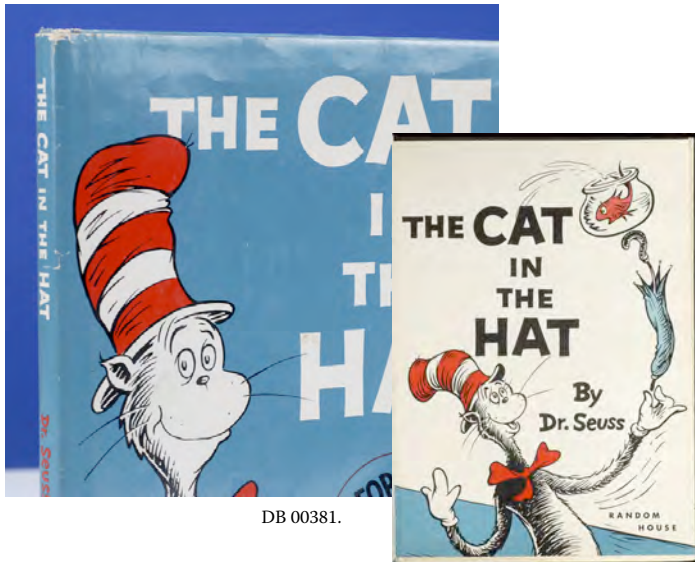


DB 00303.



DB 01097.





DB 00381.

Chat Avec Chapeau

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.

Edition De Luxe

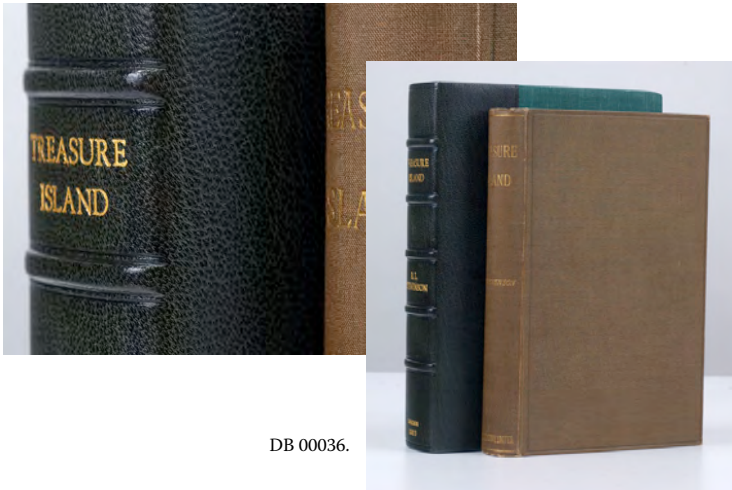
One of Only 250 Copies Signed by Henry M. Stanley
STANLEY, Henry M. *In Darkest Africa...* London: Sampson Low, Marson, Searle and Rivington, 1890.

Edition De Luxe, limited to 250 copies, signed and hand-numbered by Henry M. Stanley. Two large quarto volumes. Two photogravures, six signed etchings, thirty-seven woodcut plates, 113 woodcuts, three fold-out color maps. Publisher's three-quarter dark green crushed morocco. Minor soiling to vellum sides and some foxing to plate margins. A very good set, far better than is usually seen.

Stanley's last African expedition began in 1887 as a relief mission to aid Emin Pasha, the governor of southern Sudan's Equatoria province. After a 3,000 mile journey, Stanley and the survivors of his expedition, along with Emin Pasha reached Zanzibar in late 1889".

\$8,500

DB 01688.



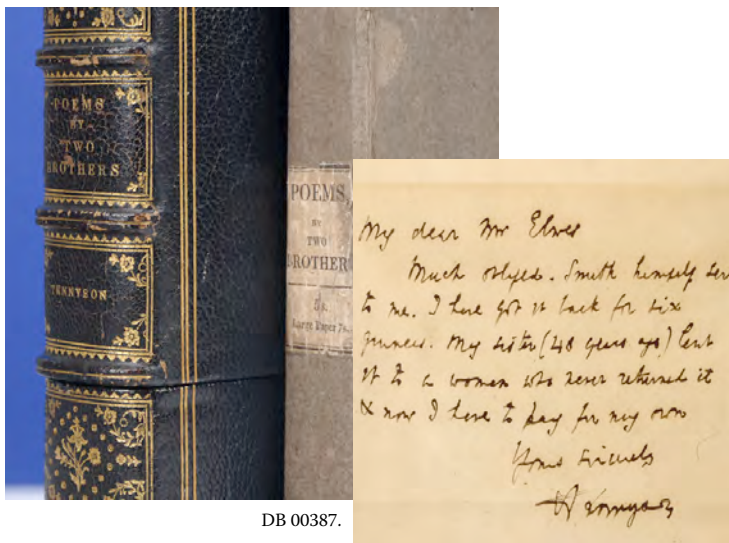
DB 00036.

Yo Ho Ho and a Bottle of Rum!
“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 00387.

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

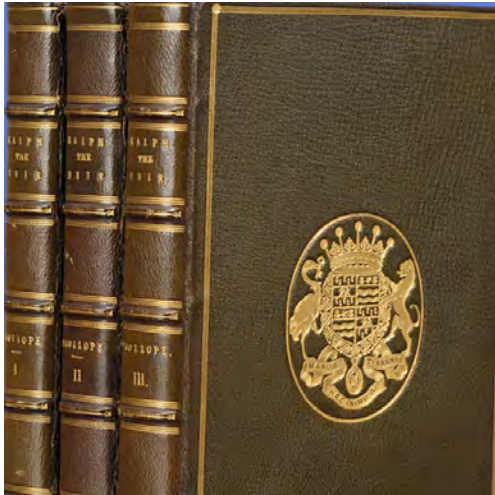
DB 00541.

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 01386.

Trollope As Dr. Phil**But Better At It**

TROLLOPE, Anthony. *Ralph the Heir.* London: Hurst and Blackett, 1871.

First edition. Three octavo volumes. Handsomely bound, c. 1894, in full late nineteenth-century morocco. With the Carysfort coat of arms in gilt on cover and spine, all edges gilt. Volume III bound without publisher's catalogue at end. With the armorial bookplate of the Earl of Carysfort, dated 1894, on front pastedown endpaper of each volume. A fine copy.

"Ralph the Heir" was...published... during Trollope's middle period... The book has an interesting plot, rounded characters, and a famous account of an election at 'Percycross,' which stands for Beverley, where Trollope's failed and embittering bid for a seat in parliament took place.

\$950**Clamoring for Claverings?****First Edition of Anthony Trollope's "The Claverings"**

TROLLOPE, Anthony. *The Claverings.* With Sixteen Illustrations, by M. Ellen Edwards... London: Smith, Elder and Co., 1867.

First English edition in book form (preceded by the first American edition). Two octavo volumes. No half-titles called for. Original bright green sand-grain cloth over bevelled boards. An excellent, bright copy of this rare novel.

There are two states of the binding for the first edition, both with the same design, one blocked in gilt and blind (as here), the other scarcer, and Sadleir thinks, probably earlier, blocked in gilt and black. The last comparable copy to appear on the market was the Bradley Martin copy (with the binding decorated in gilt and black rather than gilt and blind), which was sold at Sotheby's New York on May 1, 1990, for \$6,600.

\$6,500

DB 00299.

"... 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

DB 01487.



DB 00568.

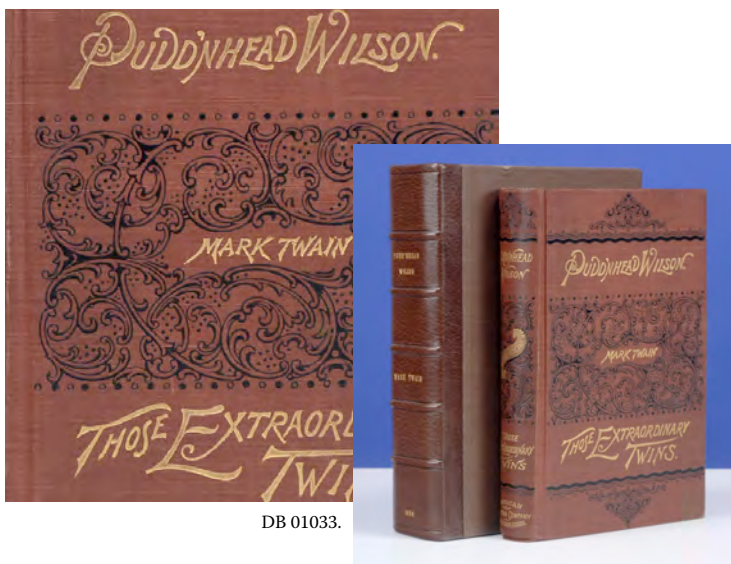
First American Edition of "Huckleberry Finn,"

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



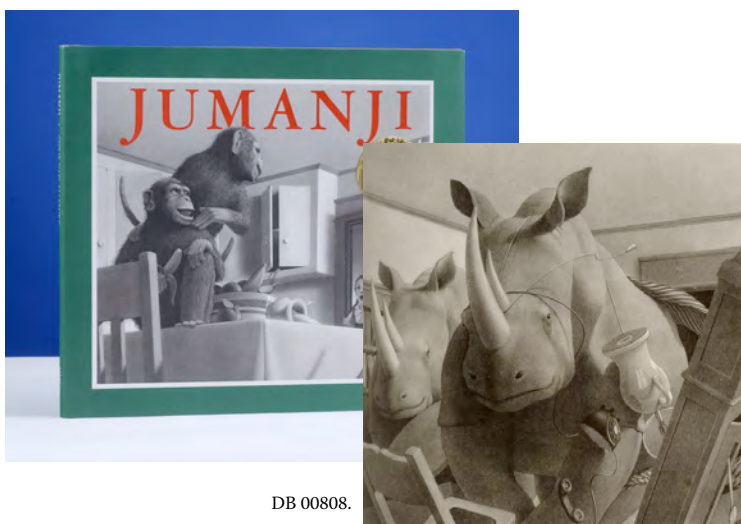
DB 01033.

An Exceptionally Bright Copy of "Pudd'nhead Wilson"

TWAIN, Mark (Samuel L. Clemens). *The Tragedy of Pudd'nhead Wilson.* And the Comedy Those Extraordinary Twins. With Marginal Illustrations. Hartford: American Publishing Company, 1894.

First American edition, BAL first state. Octavo. Portrait (with facsimile autograph 1 7/16 inches wide). Black and white margin illustrations throughout. Title-page printed in red and black. Original brown cloth decoratively stamped in black and lettered in gilt on front cover and spine. Edges sprinkled brown. Original drab gray endpapers. Small stain on lower margin of p. 48, small crease to top corner of pp. 101/102, small stain to top margin of pp. 303-307, ink signature erased from front free endpaper. Otherwise an excellent copy. Chemised in a quarter dark brown morocco slipcase.

\$1,500



DB 00808.

The Caldecott Award Winner in its First Edition

VAN ALLSBURG, Chris. *Jumanji.* Written and Illustrated by Chris Van Allsburg. Boston: Houghton Mifflin Company, 1981.

First edition of Van Allsburg's second book. Oblong quarto. Original green linen-grain cloth over boards with copper-gold lettering on front cover and spine. Tan endpapers. A fine copy. In the original green printed dust jacket. This copy has the gold Caldecott Medal affixed to the front panel (Chris Van Allsburg was awarded the Caldecott Medal in 1982 for *Jumanji*).

"Mr. Van Allsburg's illustrations have a beautiful simplicity of design, balance, texture, and a subtle intelligence beyond the call of illustration" (*The New York Times Book Review*).

The basis for the 1995 Joe Johnston film starring Robin Williams, Bonnie Hunt, and Kirsten Dunst.

\$650



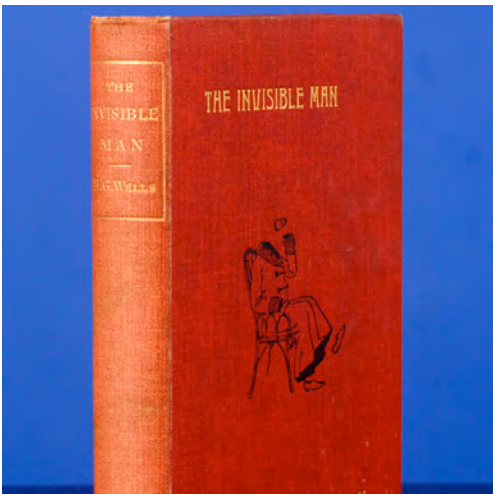
DB 00270.

Original Louis Wain Watercolor Drawing
WAIN, Louis (1860-1939). "Puss in Sweets." [N.p.: n.d., ca. 1890s].

Original watercolor drawing of a kitten sitting in a bag of sweets. Signed at lower left. Image size: 9 7/8 x 7 inches; 250 x 178 mm. Matted, framed, and glazed. Framed size: 22 1/2 x 18 1/2 inches; 570 x 470 mm. A wonderful early example of a Louis Wain original watercolor drawing.

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

\$12,500



DB 01620.

Transparently, a Masterpiece
An Exceptional First Edition of "The Invisible Man"
WELLS, H.G. *The Invisible Man.* A Grotesque Romance. London: C. Arthur Pearson, 1897.

First edition. Octavo. Original red cloth with front cover lettered in gilt and decoratively stamped in black with the design of the Invisible Man in his dressing gown. The paper stock is only mildly toned at the edges; most copies of this title, due to the poor quality of the paper used, exhibit browning throughout. The hinges are also fine and untouched. A minimum of fading to the spine on an otherwise fine and exceptional copy of a book that tends not to survive in anywhere near fine condition.

\$4,250



DB 00859.

One of Twenty Copies Signed by Ralph Thompson and
Specially Bound by Zaehnsdorf
[ZAEHNSDORF, binder]. THOMPSON, Ralph. *An Artist's Safari.* London: Collins in Association with The Tryon Gallery, 1979.

Small folio. Profusely illustrated throughout, including eleven full-page color illustrations, some of which are double-page. One of twenty copies signed by Ralph Thompson and specially bound by Zaehnsdorf in quarter brown morocco. A fine copy. Housed in the original tan cloth slipcase.

"Of this edition 20 copies have been reserved by arrangement with the Publishers for fine binding by Zaehnsdorf. This is copy number 9 which has been specially bound for David Brass".

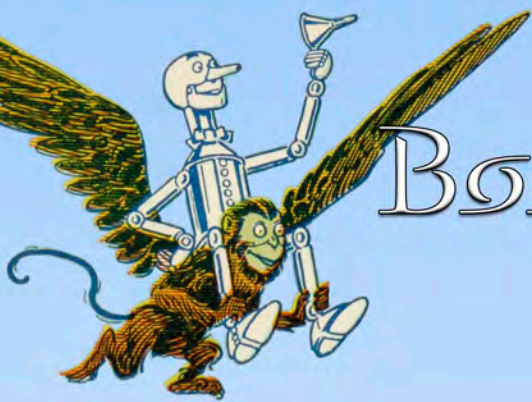
\$1,500


“Outside of a dog, a book is a man’s best friend.
Inside of a dog it’s too dark to read..”

- Groucho Marx



Booth 220



DB 
David Brass
Rare Books

BRASS BOOKS
DAVID BRASS
DB 

