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From Our Display At
The 55th London
International Antiquarian Book Fair



May 24th - 26th, 2012
Booth 16

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Please Note: We believe that rare books are timeless. Therefore, while our days on earth are numbered, the books within this catalogue are not. "There is no safety in numbers, or in anything else" (James Thurber).

If you wish to order an item and words fail, you may reference the inventory code found at the end of each description. Complete catalogue descriptions together with multiple photographs are available upon request or directly through our website.

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This catalogue was prepared by:

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and Debra Brass

Front Cover:
GREENAWAY, Kate (1846 – 1901). *Gathering Flowers.* February, 1886. Original watercolor and pencil drawing depicting five young girls frolicking in a meadow as they gather flowers. Signed with initials "KG" and dated "Feb 1886" at lower left. Image size: 3 1/4 x 9 1/2 inches; 83 x 240 mm. Matted with gilt-edged window. **DB 02019.** **\$16,500**

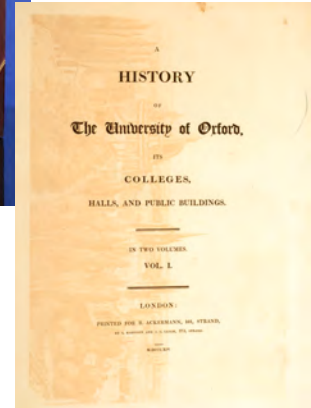
**"Plates of Unequaled Merit"
Includes the Founders Plates**

ACKERMANN, Rudolph. *A History of the University of Oxford. Its Colleges, Halls, and Public Buildings.* In Two Volumes. London: R. Ackermann, 1814. First edition, early state of plates. Two large quarto volumes. 114 plates all hand-colored aquatints or stipple-engravings. Bound without half-titles and Arrangement of Plates leaf. All plates watermarked no later than 1814. Contemporary three-quarter maroon morocco. A very nice copy in an extremely attractive contemporary binding.

"These books are among the finest ever executed. The drawings are worthy even of the splendid architectural monuments they commemorate, while the engraving was carried out by masters of aquatint as J. Bluck, J.C. Stadler, F.C. Lewis, D. Havell and others. The result was the production of plates of unequaled merit in their particular line" (Prideaux, pp. 125-6).

DB 01868.

\$6,500



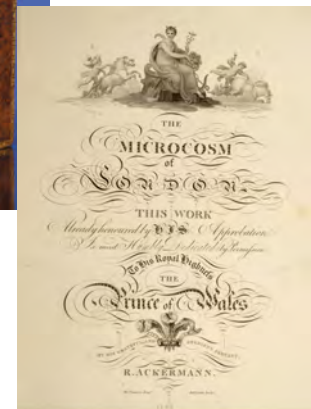
With Nine (Possibly Ten) of Abbey's Twelve Key Plates in Their First "Luminous" State

[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.

DB 01585.

\$14,500



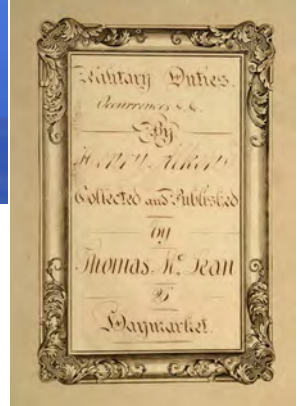
"The Rarest Alken Item" (Abbey)

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.

DB 01583.

\$9,500



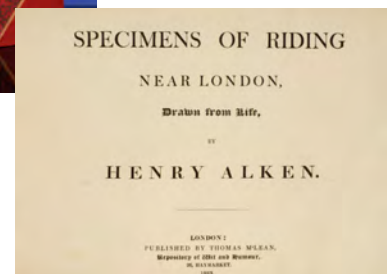
**Alken's Rare Satire Successfully Transplants
Horse's Ass to Rider's Seat
With Eighteen Fine Hand Colored Engraved Plates**

ALKEN, Henry. *Specimens of Riding Near London.* Drawn from Life. London: 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 twelve years ago.

DB 01689.

\$7,500



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. Only six libraries worldwide.

Alken's satiric reponse to Frankland's *Indispensable Accomplishments*, taking the Frankland ("Billesdon Coplow") 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, who is finally carried off the field of comic disaster by his friends.

DB 01691.

\$6,000



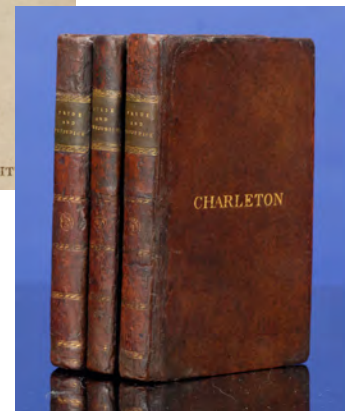
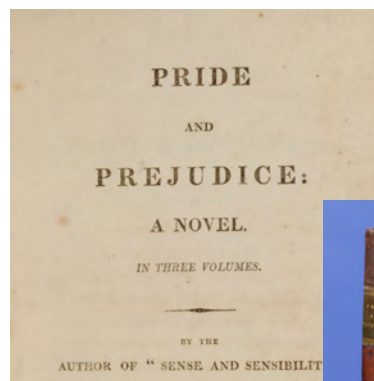
Jane Austen's Rarest Novel
In Contemporary Calf With All Half Titles Present

[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 rebaced 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.

DB 01651.

\$75,000



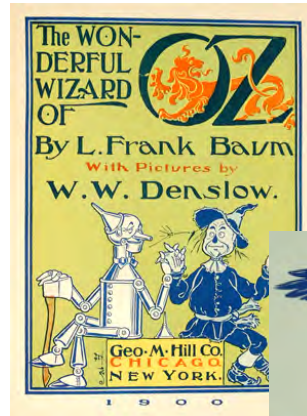
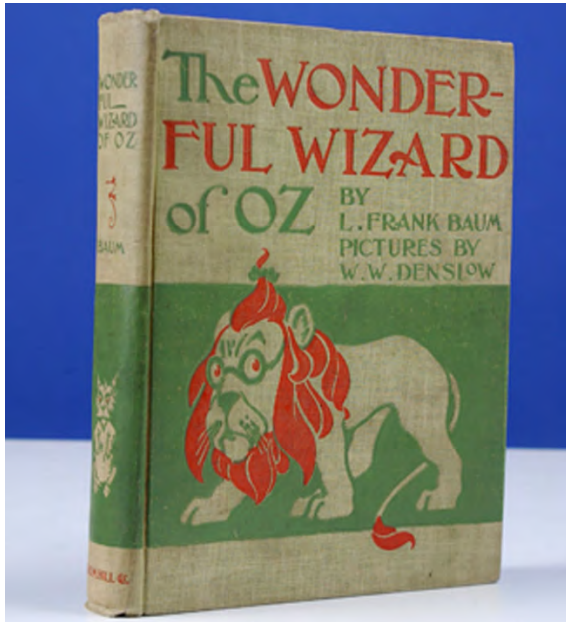
A Spectacular First Edition of the "Wizard of Oz"

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 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."

DB 00967.

\$35,000



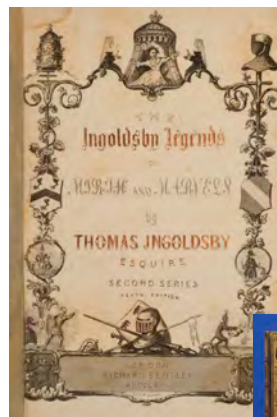
In an Elegant, Beautifully Wrought Pictorial Binding

[BAYNTUN OF BATH, binders]. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham). *The Ingoldsby Legends...* The Three Series. London: Richard Bentley, 1855. Tenth edition. Three octavo volumes. Twenty engraved plates by George Cruikshank and John Leech. Uniformly bound c. 1925 by Bayntun of Bath in full crushed blue morocco with a multi-colored pictorial onlay vignette to each upper cover. A fine set. The exquisite multi-color leather inlays on the front cover of each volume depict as follows: **First Series:** The Great Lord Cardinal. From the Jackdaw of Rheims; **Second Series:** Shylock. From The Merchant of Venice; **Third Series:** Sir Christopher Hatton. From The House-Warming, A Legend of Bleeding-Heart Yard.

George Bayntun [1873-1940] starting his own bookbinding business in 1894. He adhered to traditional book binding techniques: 'We work in the old way. Machine binding? Ah yes....but not for us.'

DB 01997.

\$7,500



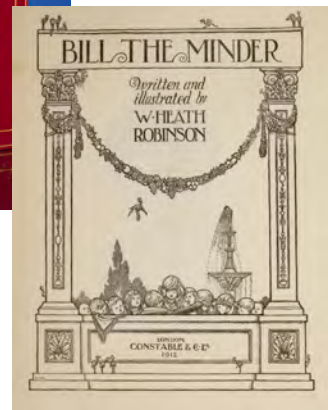
An Outstanding Inlaid Binding By Bayntun-Riviere

[BAYNTUN Riviere, binders]. ROBINSON, W. Heath. *Bill the Minder*. London: Constable, 1912. Limited to 380 copies signed by the artist. Quarto. Sixteen tipped-in color plates, including frontispiece, and 117 black and white illustrations. An exceptional and unique 'inlaid binding', c. 1982, by Bayntun-Riviere in full red crushed morocco with multi-colored pictorial inlays and black-stamped flowers that reproduce the color plate, "The King of Troy Compelled to Ask His Way". A very fine copy. Original red cloth slipcase.

"In *Bill the Minder* Heath Robinson really found himself. A series of tales about the wanderings of the King of Troy and a boot-cleaner called Bill, who became the Minder to the bad-tempered family of a bad-tempered mushroom-gatherer named Crispin."

DB 01911.

\$5,500



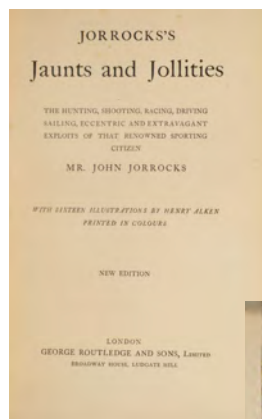
Jorrock's Jaunts and Jollities
In a Beautiful Inlaid Binding By Chris Lewis

[BAYNTUN-RIVIERE, binders]. [SURTEES, Robert Smith]. ALKEN, Henry, illustrator. *Jorrock's Jaunts and Jollities...* With Sixteen Illustrations by Henry Alken. Printed in Colours. New Edition. London: George Routledge, [1893]. Tall octavo. Sixteen full color plates including frontispiece and engraved title. Bound by Bayntun-Riviere, c. 1985 in full crimson morocco and finished by Chris Lewis with a large rectangular pictorial inlay of multi-colored morocco depicting a country scene of foxhounds and huntsmen on horseback. A very fine copy.

Chris Lewis was one of Bayntun-Riviere's most talented 'finishers'. He designed and finished many unique inlaid bindings in the 1960s and then again prior to his death in the late 1990s.

DB 01962.

\$4,750

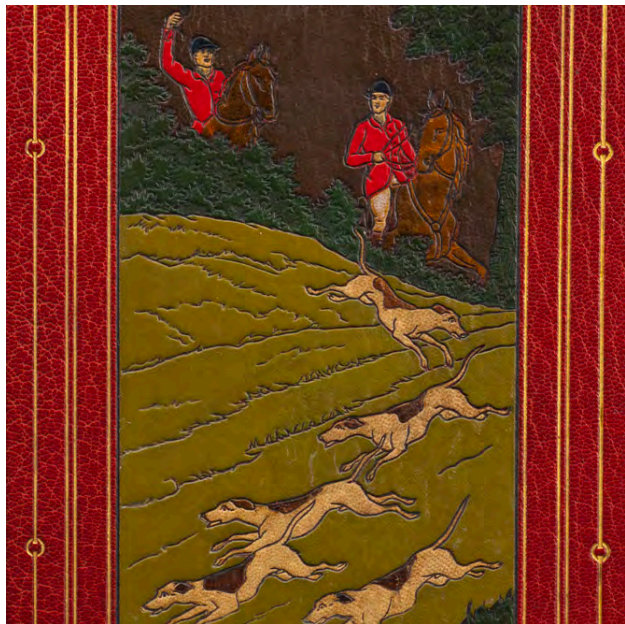


The Hunt Ends Here For A Fine Inlaid Binding

[BAYNTUN-RIVIERE, Binders]. ALKEN, Henry (illustrator). SURTEES, R.S. *The Analysis of the Hunting Field...* A New Edition With the Original Illustrations by H. Alken. London: Edward Arnold & Co., 1923. Tall octavo. Six full-color plates, including frontispiece and extra-illustrated title page, forty-three black and white text woodcuts. A reprint of the 1846 first edition, here exceptionally bound by Chris Lewis, c. 1962, for Bayntun-Riviere, in an inlaid pictorial binding depicting a hunting scene with dogs, riders and their steeds in shades of green, brown, tan, red and ivory morocco with foliate blindstamping and black outlines and highlights.

DB 01994.

\$3,500



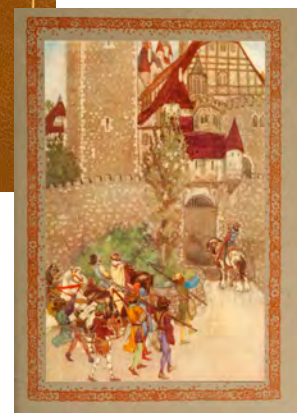
Superbly Bound Together are Themes of Medieval Chivalry, Erotic Love and Moral Tests

[BAYNTUN-RIVIERE, binders]. [POGANY, Willy, artist]. WAGNER, Richard. *Tannhauser.* A Dramatic Poem by Richard Wagner... London: G.G. Harrap, n.d. [1911]. Limited to 525 copies signed and numbered by the artist. Quarto. Sixteen color tipped-in plates. Bound c. 1960 by Bayntun-Riviere in full tan morocco and finished by their Christopher Lewis with a multi-colored morocco pictorial onlay. A flawless copy. Housed in a later plush-lined drop-back clamshell box.

William Andrew Pogany (1882–1955) was a prolific Hungarian illustrator of children's and other books. His best known works consist of illustrations of classic myths and legends done in the Art Nouveau style. He also worked as an art director on several Hollywood films, including *Fashions of 1934* and *Dames*.

DB 01961.

\$4,250



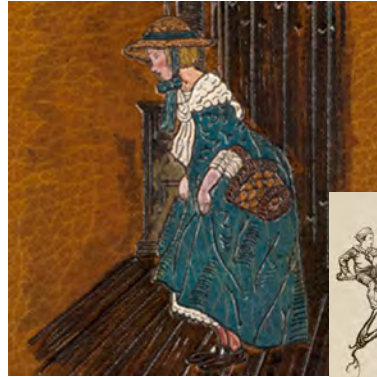
**"Exquisite Pitch of Execution"
One of 525 Copies Signed by the ArtistMagnificently Bound by Bayntun-Riviere**

[BAYNTUN-RIVIERE, Binders]. [RACKHAM, Arthur, artist]. GRIMM, Jakob and Wilhelm. *Little Brother & Little Sister*... London: Constable & Co., Ltd., 1917. Limited to 525 copies signed by the artist. Quarto. Thirteen tipped-in color plates, forty-three black and white text illustrations. Bound by Bayntun-Riviere c. 1965 in full midnight green morocco with inlaid pictorial central panel reproducing the color-plate "She Begged Quite Prettily to be Allowed to Spend the Night There" (opposite p. 206). A magnificent, very fine copy.

"...it was during these years that he illustrated a new Brothers Grimm title, *Little Brother and Little Sister* which is in effect one of his crowning achievements." (Gettings. Arthur Rackham, pp. 116-117).

DB 01966.

\$5,500



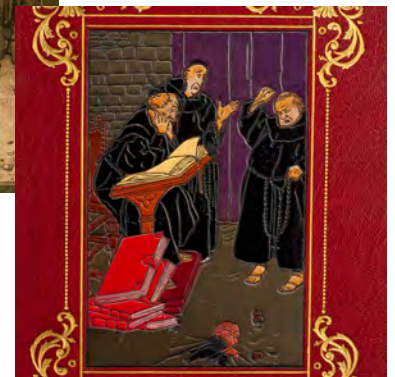
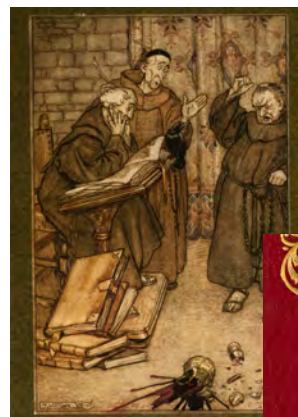
The Ingoldsby Legends In a Beautiful Inlaid Binding By Chris Lewis

[BAYNTUN-RIVIERE, binders]. [RACKHAM, Arthur, artist]. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham). *The Ingoldsby Legends*... London / New York: J.M. Dent / E.P. Dutton, 1907. Second trade edition, and the best. Tall octavo. Twenty-four full color tipped-in plates. Bound by Bayntun-Riviere, c. 1960 in full dark red morocco and finished by Christopher Lewis with a pictorial onlay of multi-colored morocco reproducing the plate *If Anyone Lied, or If Any One Swore*. A very fine copy. Housed in a later custom drop-back clamshell box.

The episodic nature and superficial, rollicking humour of the tales were well suited to Rackham's talents, presenting him with endless opportunities to exercise his talent for the macabre and the inventive, the fantastic and the knockabout comic.

DB 01953.

\$4,500



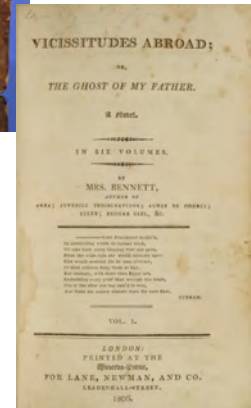
"Vivid Sexual Comedy and Strong Handling of Sexual Exploitation"
By One of the Most Popular Female Writers of Her Generation

BENNETT, MRS. [Anna aka Agnes Maria]. *Vicissitudes Abroad; or, The Ghost of my Father.* London: Printed at the Minerva Press, for Lane, Newman, and Co., 1806.

First (only) edition, complete as issued. Six large twelvemo volumes with all half-titles present. Full contemporary mottled calf. Completely unsophisticated, some occasional spotting, and expected wear. With the armorial bookplate of George M. Knipe to the front pastedowns. A wonderful set of the author's last, and now extremely rare book. Housed in two quarter brown morocco clamshell cases.

DB 01475.

\$8,500



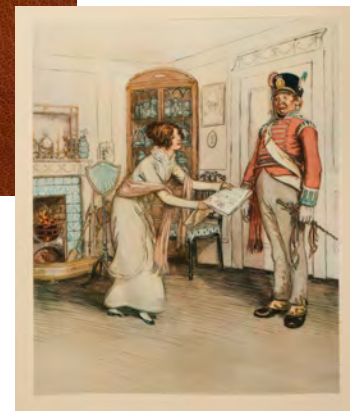
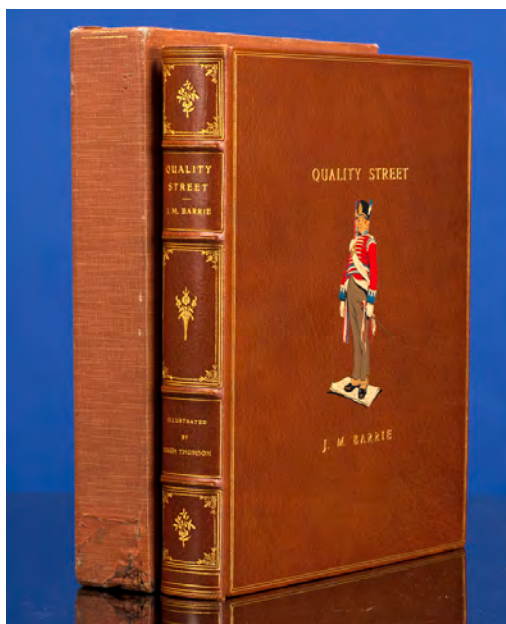
A Superb Inlaid Binding by Birdsall of Northampton

[BIRDSALL of Northampton, Binders]. [THOMSON, Hugh, illustrator]. BARRIE, J.M. *Quality Street.* A Comedy in Four Acts. Illustrated by Hugh Thomson. London: n.d. [1913]. Limited to 1,000 copies signed by Thomson. Large quarto. Frontispiece and twenty-one mounted color plates. A wonderful contemporary binding by Birdsall of Northampton. On the front cover inlaid in multi-color morocco is 'The Sergeant' from the frontispiece. Housed in a cloth chemise and slipcase. A superb copy.

Set in Napoleonic times, *Quality Street* is a comedy in four acts by the author of *Peter Pan*. The play is about two sisters who start a school 'for genteel children'...

DB 01935.

\$4,500



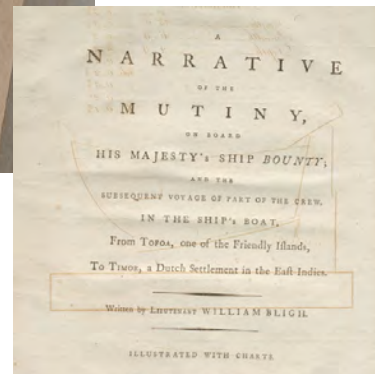
A Spectacular Copy

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 and three engraved charts. 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 in the course of this hazardous journey 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.

DB 00503.

\$25,000



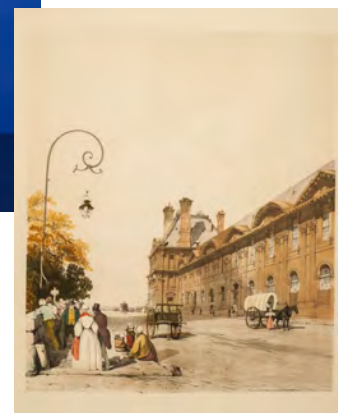
"A Very Beautiful Book" - "A Genuine Triumph"

BOYS, Thomas Shotter. *Picturesque Architecture in Paris, Ghent, Antwerp, Rouen...* London: By Thomas Boys, Printseller to the Royal Family, 1839. First edition. Folio. Twenty-six "lithotint" (color-printed lithograph) plates (including title page) printed by G. Hullmandel after drawings by Boys. Publisher's original half red morocco. A bit of soiling to silk, as expected. An internally clean, gorgeous copy.

"A very beautiful book, and one that should take preference over its later and more popular rival, the *Original Views of London* [by Boys, from] 1842... Apart from the brilliance, sensitivity, and technical mastery of the drawing on stone there is the great, and often underestimated, technical and artistic achievement of Hullmandel in making possible the transmission of such drawings, and in developing the cool, transparent, graduated tints, subtle in colouring, on which the unique effect of the book depends..." (Abbey).

DB 02014.

\$28,500



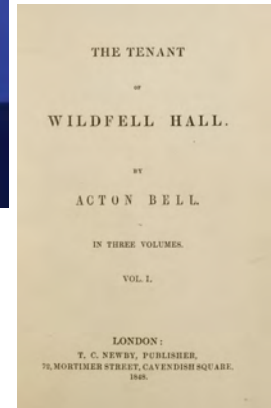
No. 1 on Sadleir's list of "Comparative Scarcities"
"A Portrait of Debauchery That Is Remarkable"

[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 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.

DB 00031.

\$42,500



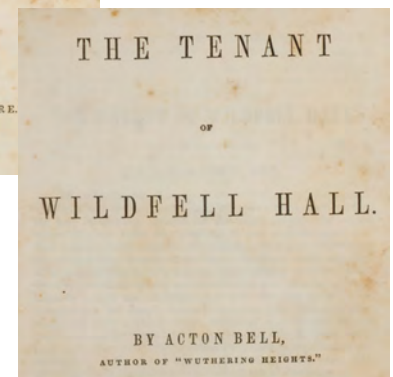
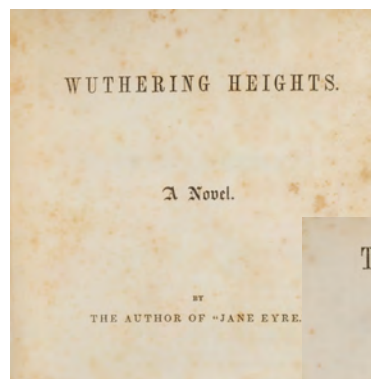
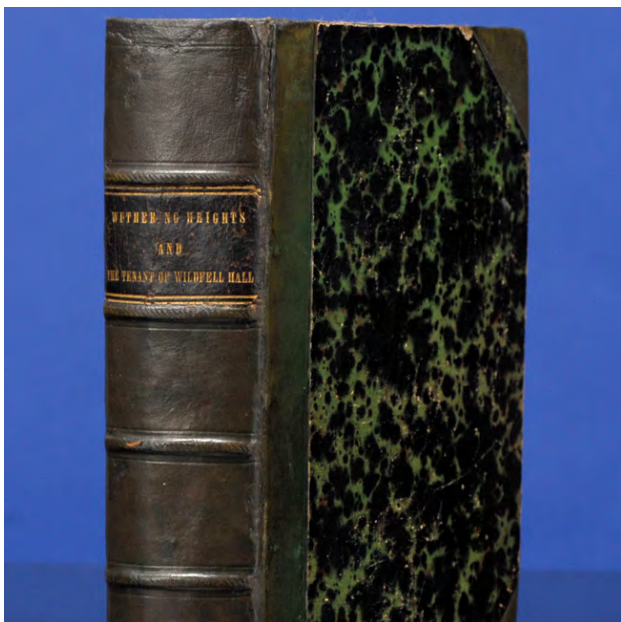
Two Great Brontes Bound Together
First American Editions

BRONTE, Emily and Anne. *Wuthering Heights* [bound with] *The Tenant of Wildfell Hall*. New York: 1848. First American editions, first printings. Octavo. Four volumes in one, bound from their two volume issues in wrappers, all dividing blanks present. Contemporary forest green three-quarter morocco over marbled boards. A very good copy.

The first American edition of *Wuthering Heights* was published simultaneously in one cloth volume and in two parts with paper wrappers. The first American edition of *The Tenant of Wildfell Hall* was published simultaneously in cloth and in paper covers on July 28, 1848, just one month after the first English edition. In its original binding the first English edition is a notoriously rare book, as is this first American edition in the original cloth.

DB 01724.

\$13,500



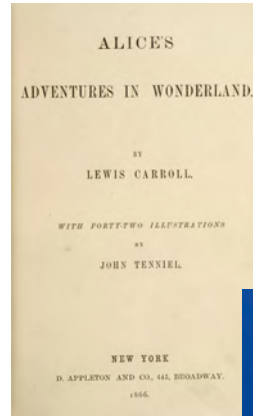
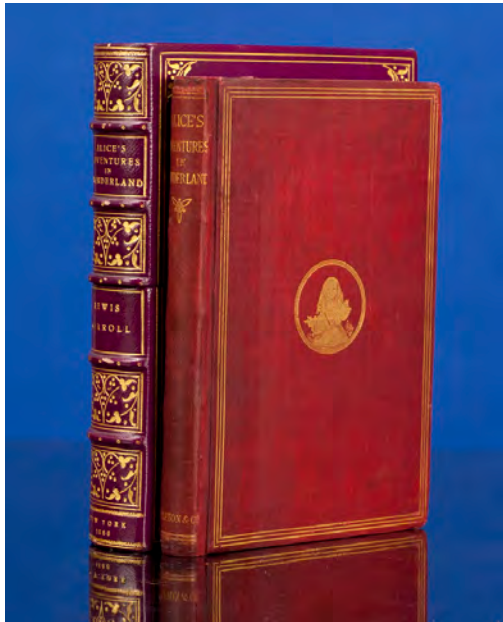
The First 'Obtainable' Alice's Adventures in Wonderland

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

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

DB 02022.

\$14,500



**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.

DB 01101.

\$19,500



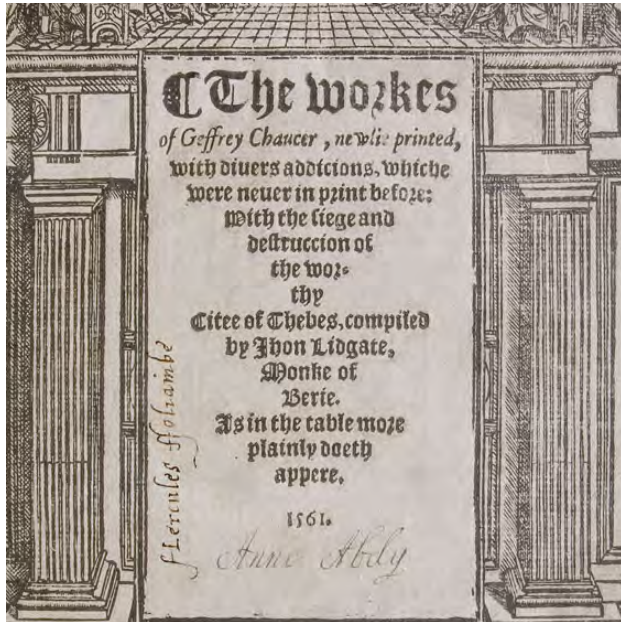
**Rare First Issue of the 1561 Chaucer
with Twenty-Two Woodcuts in "The Prologues"**

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 rebaked, with original spine laid down. An excellent copy of this very rare first issue.

Only two complete copies of this issue 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 20 years ago.

DB 00642.

\$48,500



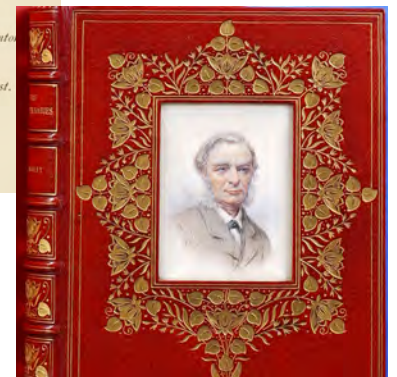
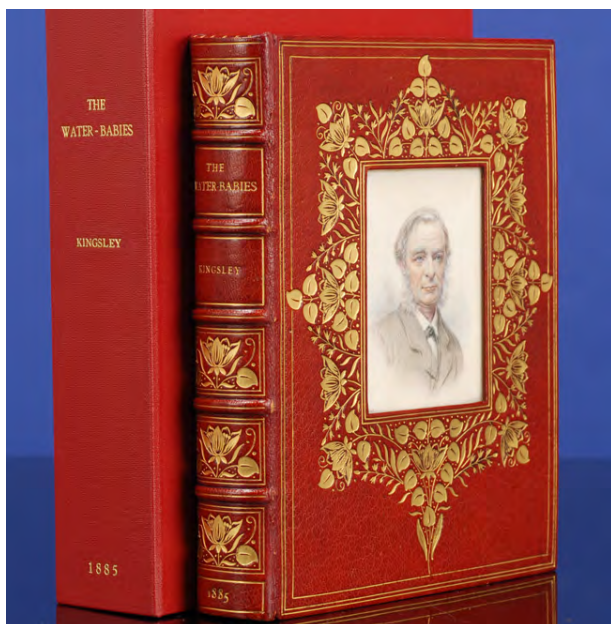
**A Fine Cosway Binding
Portrait Miniature on Ivory by Miss C.B. Currie**

[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." A didactic moral fable... the story of Tom, a young Chimney sweep, who having been transformed into a "water baby" begins his moral education...

DB 00892.

\$9,500



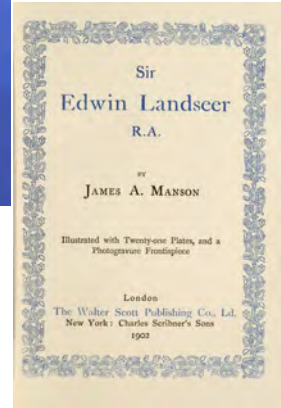
A Spectacular Cosway-Style Binding with Ten Miniatures

[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.

DB 01191.

\$23,500



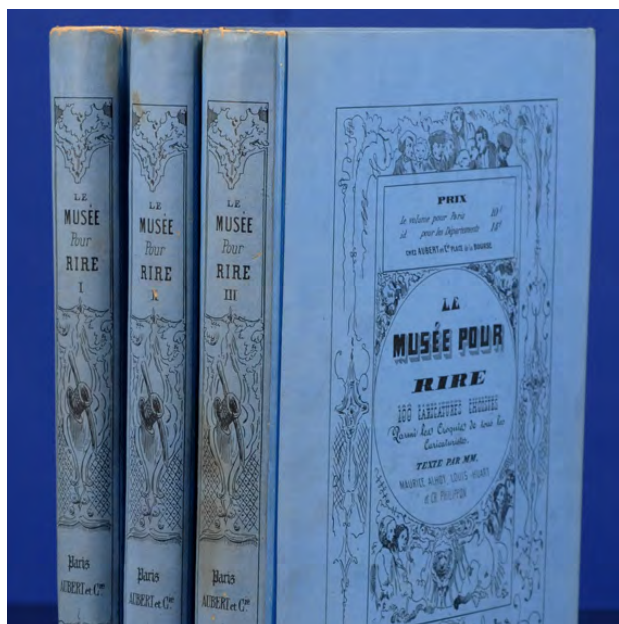
**Welcome to the Museum for Laughs
Displaying 150 Hand-Colored Comic Lithographs,
Including Forty-Five by Honoré Daumier and Forty-Two by Gavarni**

[DAUMIER, Honoré, Gavarni, and others, illustrators]. [ALHOY, Maurice, Louis Huart, and Ch[arles] Philippon, editors]. *Le Musée pour rire...* Paris: Chez Aubert, Editeur des Cent-et-Un Robert-Macaire, 1839-1840. Three quarto volumes. With 150 numbered hand-colored lithographs, with tissue guards, heightened with gum arabic by Honoré Daumier, Gavarni, Frédéric Bouchot, Victor Adam, Plattier, Benjamin, Bourdet, Pruche, Platel, Grandville, Edme-Jean Pigal, Alophe Menut, Charles Vernier, Charles-Joseph Traviès, and others. Publisher's original pictorial light blue boards, printed in black. The mildest of rubbing to spine ends and corners.

An absolutely miraculous copy - certainly the finest extant.

DB 01855.

\$28,500



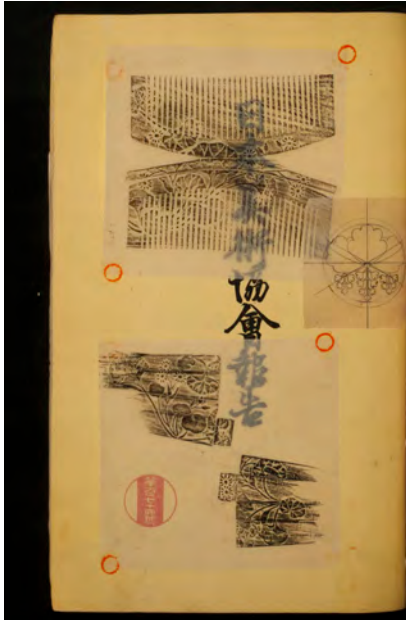
The Art of Japanese Hair Combs - A Singular Scrapbook

[DECORATIVE ARTS]. [In Japanese]. *Setsu Kushi Hinagata* [Patterns of Miniature Combs]. [Tokyo: Japan Art Society, 37th Year of the Meiji (1905)]. Octavo. A unique scrapbook of over 500 charcoal rubbings of Japanese miniature comb and hairpin (koagi) patterns tipped-in to the pages of three issues of Japanese Art Society Reports bound together. Publisher's original string-bound wrappers with losses but the integrity of interior of the book remains complete and intact. Early auction clipping for this item ("Kushi Hinagata") mounted to the inside of the rear (Japanese front) cover.

A valuable historical, cultural, and artistic record as well as an object that, as much as its subject, renders the commonplace extraordinary, and takes its place along side of Hokusai's classic *Imayo Kushi Hinagata* (1823) as a key reference.

DB 01948.

\$7,750

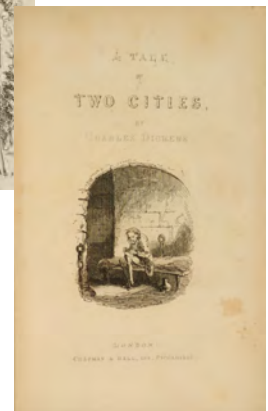
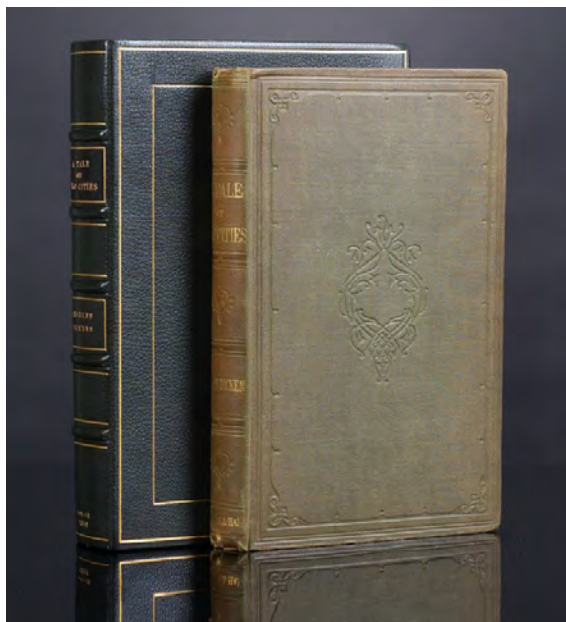


**It Was the Best of Copies
It Was Not the Worst of Copies**

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' DB 00734.

\$18,500



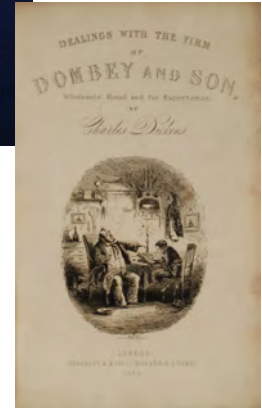
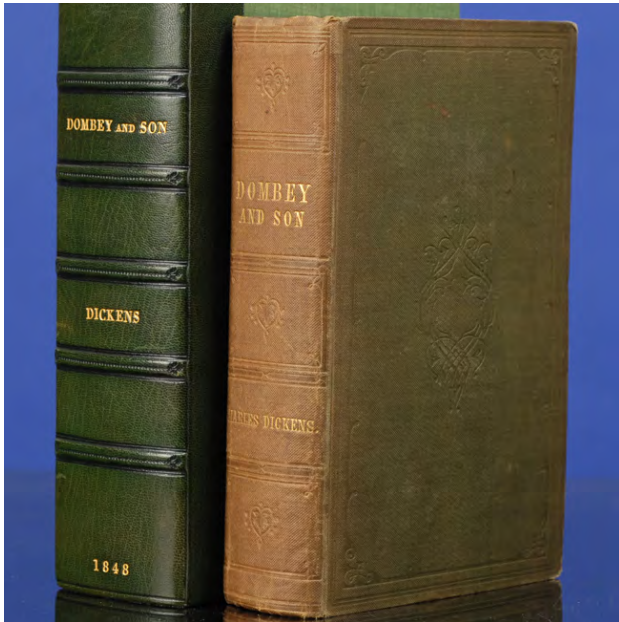
The Kenyon Starling / William Self Copy
Extremely Scarce in the Original Cloth Binding

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.

DB 01693.

\$13,500



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

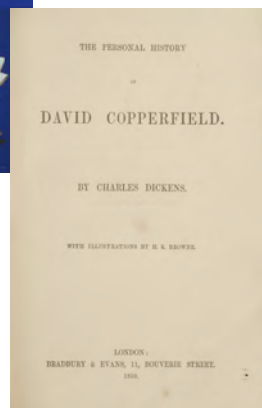
DICKENS, Charles. *The Personal History of David Copperfield...* London: Bradbury and Evans, 1850 [May 1849-November 1850].

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.

DB 01244.

\$12,500



The Origin of Eighteenth-Century Dance Notation or Choreography

FEUILLET, [Raoul Auger]. *Choregraphie ou L'Art de décrire la dance...* [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.

DB 00310.

\$38,500



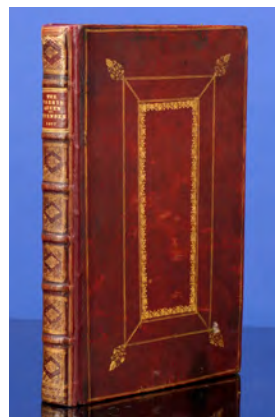
With a Superb Fore-Edge Painting by John T. Beer

[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. A fine Remboitage binding of Contemporary burgundy morocco. Neatly rebacked with the original spine laid down. Later spine label. All edges gilt. Later end leaves. First two leaves re-margined on fore-edge.

John T. Beer (1826-1903) was one of the most highly skilled artists of fore-edge paintings of the nineteenth century and one of the most original thinkers in developing scenes of splendor with his depictions of Bible stories, history, people etc.

DB 01595.

\$5,500



A Superb Collection of James Gillray Caricatures

GILLRAY, James. [Collection of Sixty-Eight Caricatures]. [London: Published by John Miller, n.d., 1818?]. Oblong quarto. Sixty-eight hand-colored engraved plates on sixty-four leaves (one folding). Contemporary half dark green roan. Overall, an excellent copy of this superb collection.

Caricaturist and engraver James Gillray (1757-1815) was apprenticed to a letter engraver and worked under classical engravers such as Ryland and Bartolozzi in stipple. His frequent satires on Royal extravagance such as 'A Voluptuary under the horrors of Digestion' 1792 and the caricatures of Napoleon and Charles James Fox, created in their realism and savagery a whole new field for the caricaturist. Gillray's last work was engraved in 1811 shortly before he became insane; his position was taken by the young George Cruikshank.

DB 01722.

\$9,000



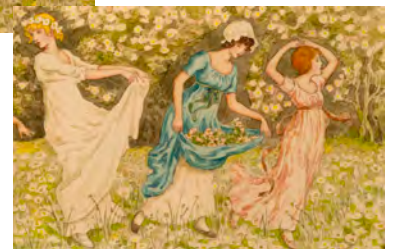
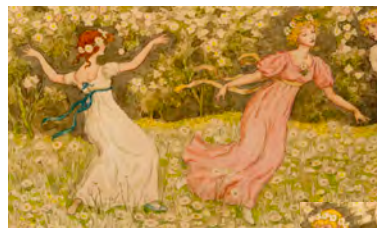
Out of Despair, Sheer Delight

GREENAWAY, Kate (1846 – 1901). *Gathering Flowers*. February, 1886. Original watercolor and pencil drawing depicting five young girls frolicking in a meadow as they gather flowers. Signed with initials "KG" and dated "Feb 1886" at lower left. Image size: 3 1/4 x 9 1/2 inches; 83 x 240 mm. Matted with gilt-edged window.

In February 1886, Kate Greenaway was in the depths of depression. John Ruskin, who she loved, appeared to be abandoning her and the news of the sudden death of her old friend Randolph Caldecott was an additional blow. And yet somehow, in the midst of this inner crisis, she willed herself to create a work that reflected the complete opposite of what she was feeling. This watercolor was perhaps her lifeline through the trials of February, willing a change of season and the prospect of Spring."Kate's spirits always soared with the coming of Spring..." (Englen, *ibid.*). What a difference a month makes. The dolor of February had passed and only *Gathering Flowers* remained.

DB 02019.

\$16,500



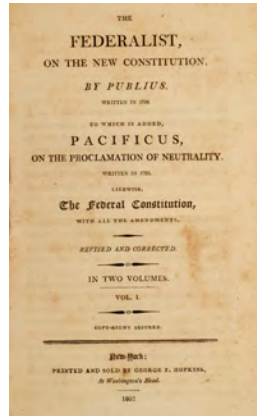
**"The Most Famous and Influential American Political Work"
In a Contemporary Binding**

[HAMILTON, Alexander. MADISON, James. JAY, John]. *The Federalist*... New-York: Printed and Sold by George F. Hopkins, 1802. The rare Second Edition, the most complete and the last with revisions, corrections, and additions by Alexander Hamilton. Two octavo volumes. Printing of the Constitution and Bill of Rights on pages 335-351. Contemporary tree calf. Professional, near invisible restoration to head and tail of spines. Corners a little worn but still a very handsome set, individually chemised in a half brown morocco clamshell case. Exceptionally rare in a contemporary binding.

"The most famous and influential American political work" (Howes). "A literary and political masterpiece" (Chernow). "The last [edition] issued during Hamilton's life (Sabin).

DB 01694.

\$24,500



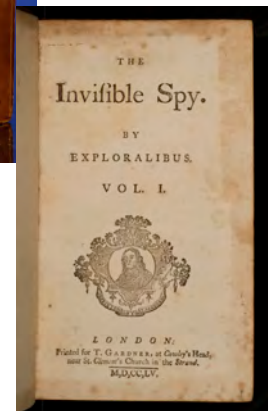
**The Invisible Woman
Reports On Her Social Espionage**

[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 The British Library. Only one copy has come to auction within the last 35 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. 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.

DB 01613.

\$8,500



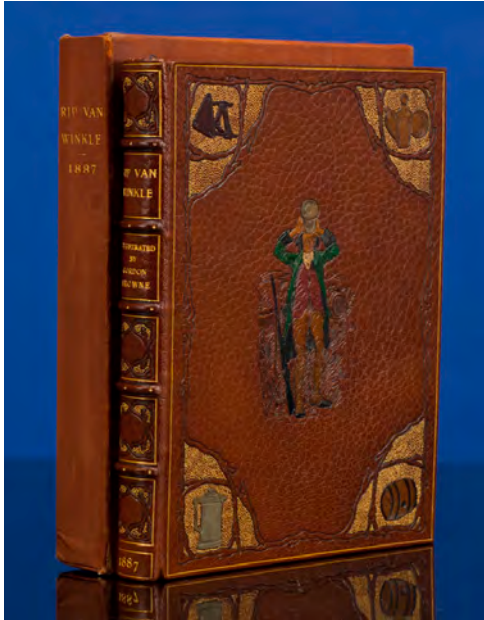
Rip Van Kelliegram

[KELLIEGRAM BINDING]. IRVING, Washington. *Rip Van Winkle: A Legend of the Hudson.* Illustrated by Gordon Browne. London: Blackie & Son, 1887. First Browne-illustrated edition. Small quarto. Forty-six full-page black and white illustrations, including frontispiece. A classic Kelliegram binding from Kelly & Son in full antelope brown morocco with central pictorial inlay. A very fine copy. Housed in a cloth drop-back clamshell box. The beautifully inlaid and colorful "Kelliegram bindings were one of many innovations of the English commercial binding firm of Kelly & Sons.

Gordon Frederick Browne was the younger son of notable book illustrator Hablot Knight Browne (who as "Phiz" illustrated books by Charles Dickens).

DB 02005.

\$7,500



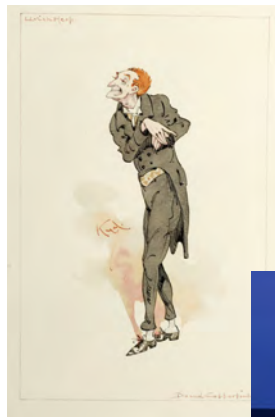
**"The Law is an Ass"
But the Artwork is Sublime**

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.

DB 01192.

\$9,500



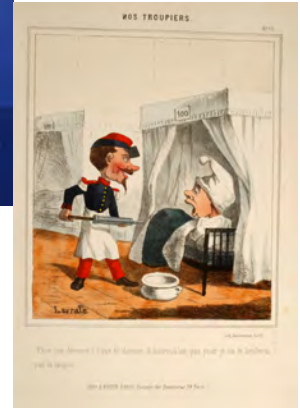
**From *Le Monde Plaisant*
The Military, Fire Brigade, Etc. Lamponed
At the Beginning of the Third Republic**

LAVRATE, Edmond, and LEMAITRE, V. [*Caricatures Militaires from Le Monde Plaisant*] *Nos Troupiers. Le Garde Nationale.* [Plus Two Additional Untitled Suites]. Paris: Chez A. Boivin, n.d. [c. 1878-85]. Folio. 108 hand-colored lithographs, four at rear are double-page fold-outs. Bound c. 1950 in three-quarter dark red hard-grain morocco. An excellent copy of this compilation of caricatures that originally appeared in *Le Monde Plaisant*.

Extremely scarce. These prints were never, apparently, separately published in albums. Edmund Lavrate was a prominent mid-19th century caricaturist of French everyday life. At one time his illustrations were censured and banned from sale due to their vulgar and devilish nature.

DB 01839.

\$13,500



Uncut in the Original Printed Wrappers

LEPRINCE, Xavier. *Inconvénients d'un Voyage en Diligence.* Douze Tableaux, Lithographiés par... Paris: Chez Gihaut Freres... et Sazerac et Duval, 1826. First edition. Oblong folio. Twelve hand-colored lithographed plates. Lithography by Englemann. Original tan wrappers printed in black. Chemised within a felt-lined half black morocco clamshell case. An amazing copy. The inconvenient rigors of travel by coach are illustrated in twelve highly amusing plates.

Auguste-Xavier Leprince (1799-1826), French painter and lithographer, 'was the son and pupil of the painter and lithographer Anne-Pierre Leprince.... His numerous Paris street scenes usually depicted some well-known contemporary event... In the last year of his short life Leprince showed himself to be a sensitive watercolour painter and lithographer...' (Grove's Dictionary of Art).

DB 01863.

\$5,800



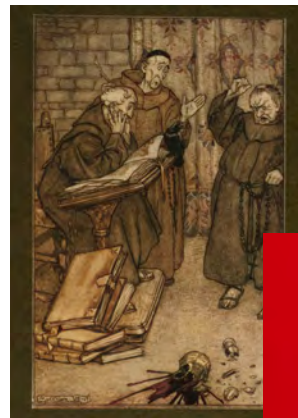
The Finest Rackham Edition In a Beautiful Inlaid Binding By Chris Lewis

[LEWIS, Christopher, binder]. [RACKHAM, Arthur, illustrator]. INGOLDSBY, Thomas (pseudonym of Richard Harris Barham). *The Ingoldsby Legends...* London / New York: J.M. Dent / E.P. Dutton, 1907. Limited to 500 copies signed and numbered by Rackham. Quarto. Twenty-four full color tipped-in plates, 12 full-page tinted plates and 66 black and white drawings. Bound c. early 1970s by Chris Lewis in full red morocco with pictorial inlay reproducing the plate, *If Anyone Lied, or If Any One Swore*. A fresh, crisp and very fine copy. Housed in a later custom drop-back clamshell box.

Christopher Lewis began his career at Bayntun-Riviere Bindery of Bath, England, during the early 1960s as a finisher. In the 1970s, he established his own bindery and further developed his masterful inlay and gilt work.

DB 01952.

\$3,750



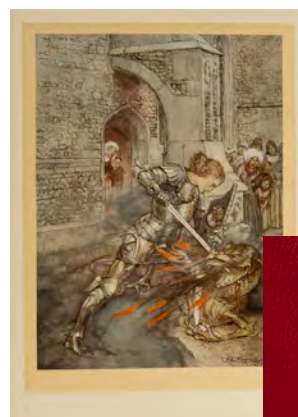
One of 500 Copies Signed by Arthur Rackham In a Majestic Inlaid Binding by Chris Lewis

[LEWIS, Christopher, binder]. RACKHAM, Arthur. *The Romance of King Arthur and His Knights of the Round Table...* London: Macmillan and Co., Ltd., 1917. Limited to 500 copies signed and numbered by the artist. Quarto. Sixteen tipped-in color plates, with captioned tissue guards, 70 black and white drawings. Bound by Chris Lewis, c. early 1970s, in full crimson morocco. Central pictorial inlay of Sir Launcelot slaying the dragon, with multi-colored morocco inlays and painted highlights. A fresh, crisp, and very fine copy. Housed in a later custom drop-back clamshell box.

In the 1970s Christopher Lewis established his own bindery and further developed his masterful inlay and gilt work, incorporating innovative painted highlights (here as dragon flames) for heightened dramatic visual effect.

DB 01950.

\$5,500



**Limited to 750 Copies Signed by the Artist
Beautifully Bound by Christopher Lewis**

[LEWIS, Christopher, binder]. [RACKHAM, Arthur, artist]. SWINBURNE, Algernon Charles. *The Springtide of Life...* London: William Heinemann, (1918). Limited to 765 copies signed and numbered by the artist. Large quarto. Nine full color tipped-in plates with captioned tissue guards, 52 black and white drawings. Bound c. early 1970s by Chris Lewis in full emerald morocco. Pictorial onlay of multi-colored morocco with painted highlights that reproduces the frontispiece. A fresh, crisp, fine copy. Housed in a later custom drop-back clamshell box.

The signed limited edition contains one extra colored plate that is not found in the trade edition - the frontispiece. A joy to all sensitive people for years and years to come.

DB 01951.

\$4,500



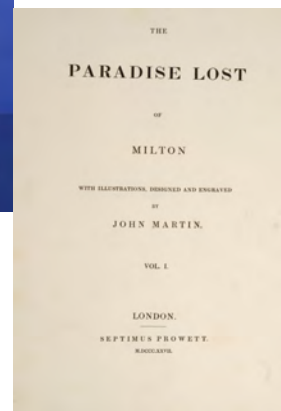
**Paradise Lost in Large Format
"The... Illustrations... Are... Unforgettable"**

[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. Two imperial quarto volumes. Twenty-four fine mezzotint plates. Contemporary full crimson straight-grain morocco. Bookplates of Swedish museologist and author, Erik Hofren. An excellent copy.

This book was one of the great publishing enterprises of the age. It appeared in eight different formats, four with large plates, and four with small. Martin executed the forty-eight mezzotints himself. The apocalyptic romanticism of his conceptions had many sources. The resulting illustrations may be heterogeneous, but they are also unforgettable.

DB 01823.

\$8,500



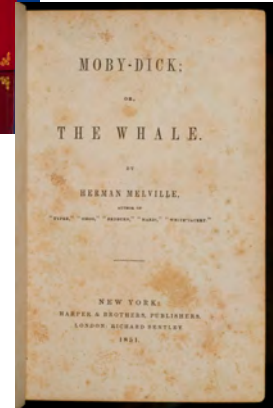
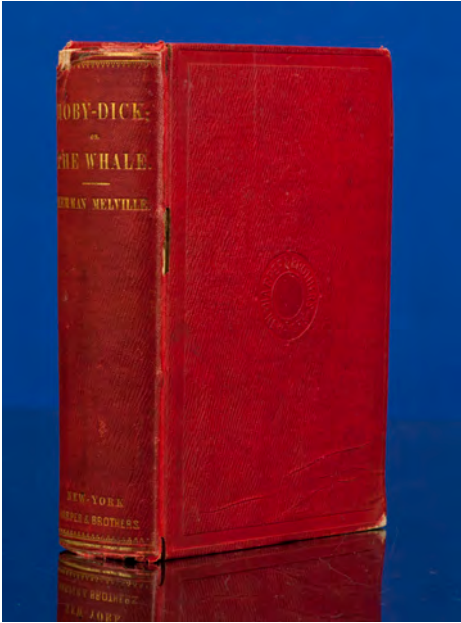
First Edition Moby-Dick in the Original Red Cloth

MELVILLE, Herman. *Moby-Dick; or, The Whale.* New York: Harper & Brothers, 1851. First American edition. Twelvemo. BAL first binding of publisher's red "A" cloth. Original brown-orange coated endpapers. Double flyleaves at front and back. Completely untouched and unfaded with some wear along joints and spine head. An excellent copy. Housed in a full red morocco clamshell case.

"[Melville's] great book, *Moby Dick*, was a complete practical failure, misunderstood by the critics and ignored by the public; and in 1853 the Harpers' fire destroyed the plates of all of his books and most of the copies remaining in stock [only about sixty copies survived the fire]... Melville's permanent fame must always rest on the great prose epic of *Moby Dick*, a book that has no equal in American literature for variety and splendor of style and for depth of feeling" (D.A.B. XII, pp. 522-526).

DB 02001.

\$45,000



**"Then" and "Now" —
Eighteen Hand-Colored Lithographed Plates**

MONNIER, Henri. *Jadis et aujourd'hui.* Paris: Delpech, 1829. Title from front wrapper. Oblong folio. Eighteen hand-colored lithographed plates, depicting bankruptcy, childhood, dressing, the boudoir, a physician, an attorney, the promenade, an evening gathering, etc. Loose, as issued, in the original cream-colored lithographed wrappers. Spine of wrappers neatly repaired. The plates are very clean, with only minimal edge browning. A wonderful copy. No copies in institutional holdings worldwide, nor auction records within the last sixty years.

"Monnier was a satirist with a difference. His attitude towards his subjects hardly varies. His aim was to set down what he saw with elegance and precision, but with no overt interpretation or judgment".

DB 01866.

\$5,800



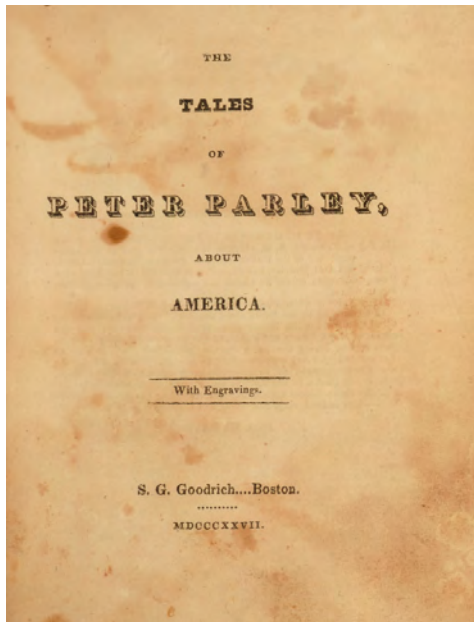
The First American Book
Genuinely for the Enjoyment of Children

PARLEY, Peter (pseudonym of Samuel Griswold Goodrich). *The Tales of Peter Parley About America.* Boston: S.G. Goodrich, 1827. First edition. Twelvemo. Complete. 36 black and white wood engravings on 32 plates. Publisher's original red leather spine over blue boards. Expertly rebacked with original spine laid down.

Arguably the most important American children's book, Goodrich wrote it to remedy the sorry state of contemporary juvenile literature. Starting slow, sales soon ran wild, other books were written for the series, many reprinted in England, and many more books issued by unscrupulous publishers who co-opted the Peter Parley franchise that Goodrich had established. One of the great rarities of children's literature, only seven copies are found in library holdings worldwide.

DB 01741.

\$25,000



An Extremely Scarce Pop-Up By Louis Wain...The Cat Artist Who Went Insane

[POP-UP BOOK]. WAIN, Louis. *Holiday Times. Calendar for 1907.* London: Raphael Tuck & Sons, Ltd. 1907. Oblong octavo. Full-color lithographed suitcase-shaped card covers showing a young tabby cat with a blue bow. When opened, it pop-ups into a three-dimensional full-color lithographed scene with six stand-up figures within a wonderful beach scene. Mother cat is busy knitting whilst father cat is reading the "Daily Mews." A printed the twelve month calendar for 1907 appears on the beach in the foreground. The front and back covers neatly strengthened with archival tape. Red string ties appear to be original. An exceptionally fragile piece that has miraculously survived for over 100 years. This is the first example that we have ever seen and ever expect to; it is exceptionally scarce.

Louis Wain invented a cat style, a cat society, a whole cat world.

DB 01976.

\$1,250



**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



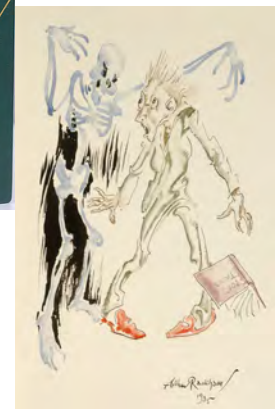
One of Ten Special Copies with an Original Watercolor Drawing

[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, seventeen black and white plates, and eleven small black and white drawings in the text. 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.

A fantastic title with a fantastic original illustration - a great match for any Rackham or Poe collector.

DB 00267.

\$37,500



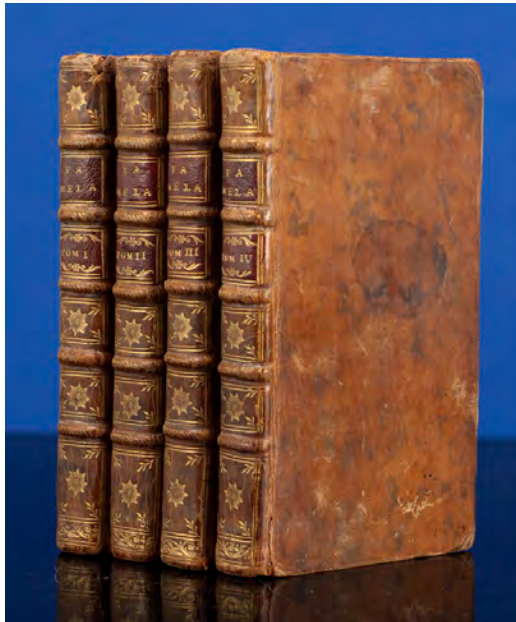
**First Complete Edition in French
Of the First English Novel**

[RICHARDSON, Samuel]. *Paméla, ou la vertu recompensée.* Traduit de l'anglais. Londres [Paris]: Chez Jean Osborne [Didot], 1742. First complete edition, first printing in French. Four twelvemo volumes. Full contemporary French mottled calf. Original French marbled endpapers. Small oval stain to upper board of volume four, otherwise an absolutely stunning copy, tight, bright and clean inside and out.

First complete edition in French of what is considered to be the first novel in English by the Father of the English novel, Samuel Richardson, the translation traditionally attributed to Abbé Prevost but later scholarship has shown it to be the work of François-Alexandre Aubert de la Chesnaye des Bois, a defrocked Capuchin monk...

DB 01915.

\$4,500



**One of the Pogany's Five Masterpieces of Book Illustration and Design
In a Magnificent Pictorially Inlaid Binding**

[RIVIERE (Binder)]. [POGANY, Willy (Illustrator)]. ROLLESTON, T.W. *Parsifal.* Or, the Legend of the Holy Grail... London: Harrap & Co., n.d. [1912]. One of 525 copies signed by Pogany. Tall octavo. Sixteen mounted color plates and numerous full-page illustrations. A singular, pictorially inlaid binding, c. 1928, in full crushed crimson morocco by Riviere & Son. Central on the upper board is a clear lucite chalice in relief with gilt rays emanating from it and IHS, the initials of the Society of Jesus, in gilt within an ivory hemisphere rising from within the cup. A very fine copy. Housed in a quarter red morocco clamshell case.

A masterful and highly attractive binding to the classic tale of the search for The Holy Grail, beautifully designed and illustrated by Pogany.

DB 01906.

\$9,500



A Charming, Finely Wrought Pictorial Binding
By the Great Riviere & Son

[RIVIERE & SON, binders]. CARROLL, Lewis. *Alice's Adventures in Wonderland* [bound together with] *Through the Looking Glass*. With Illustrations by John Tenniel. London: Macmillan and Co., Ltd, 1932-33. Later editions. Two tomes in one octavo volume. Bound c. 1932 by Riviere & Son in full navy blue crushed morocco with multi-colored pictorial onlay of Alice with the Dodo on front cover and multi-colored onlaid vignette to rear cover depicting Alice and the Red Queen. A beautiful copy. Housed in a blue cloth slipcase.

The bindings of Riviere are deserving of almost unqualified commendation. His bindings are wonderful specimens of artistic taste, skill, and perseverance. He was largely employed by the Duke of Devonshire and he also bound for the queen and the royal family. In the Great Exhibition of 1851 he exhibited several examples of his skill, and he obtained a medal.

DB 01998.

\$4,500



Exceedingly Scarce Familiar Scenes of Parisian Society
Caught in the Wry

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

Only one institutional copy worldwide, at Yale. No copies have come to auction within the last thirty-five years. Not in Colas, Lipperheide, or Hiler. An excellent copy, the vivid hand-coloring startlingly bright and fresh, of an extremely scare collection. Contemporary manners, DB 02044.

\$8,500



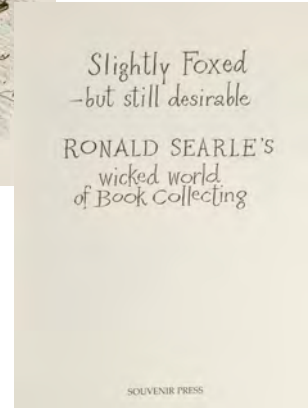
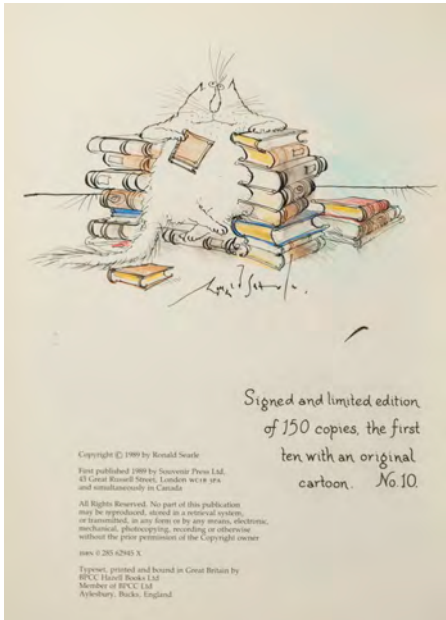
**A Wicked Copy
One of Ten Signed by the Artist
With an Original Watercolor Drawing**

SEARLE, Ronald. *Slightly Foxed but Still Desirable.* Ronald Searle's Wicked World of Book Collecting. London: Souvenir Press, 1989. One of ten copies signed by the artist and with an original watercolor drawing, this being copy no. 10. Quarto. Sixty-one full-page watercolor illustrations including frontispiece, with captions to opposite page. Publisher's navy blue leather, gilt lettered. A very fine copy.

Ronald Searle's wickedly irreverent satire on book collecting, specifically the condition terminology typically seen and understood by the Illuminati but Esperanto to those outside the trade or hobby; it looks like English, it reads like English, but it might as well be Martian.

DB 01967.

\$2,750



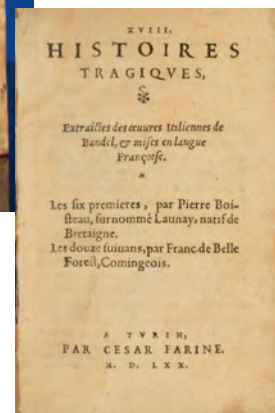
The Earliest Obtainable Edition in Contemporary Binding

[SHAKESPEARE SOURCE]. BANDELLO, Matteo, and BELLEFOREST, François de, and BOISTEAU, Pierre. *XVIII Histoires Tragiques...* Turin: Cesar Farine, 1570. Fourth collected edition containing the source material for Shakespeare's Romeo and Juliet. Small octavo. Contemporary full vellum. Vellum soiled, as expected. Small half-inch split to upper joint. A wonderful copy housed in a quarter black morocco clamshell case.

OCLC/KVK record only one copy in libraries worldwide; institutionally rarer than the 1560 (3 cc) and 1563 (2 cc) editions. Only one copy has come to auction within the last 36 years. No copies of the prior editions have been seen at auction during the same period. There are only two known copies of the 1564 edition, one of which has been rebound. This volume is the earliest available edition in a contemporary binding.

DB 01780.

\$11,500



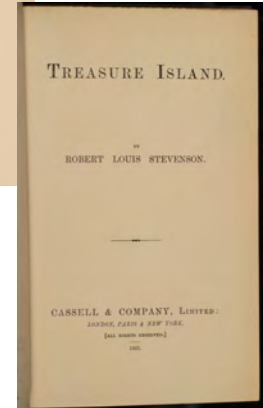
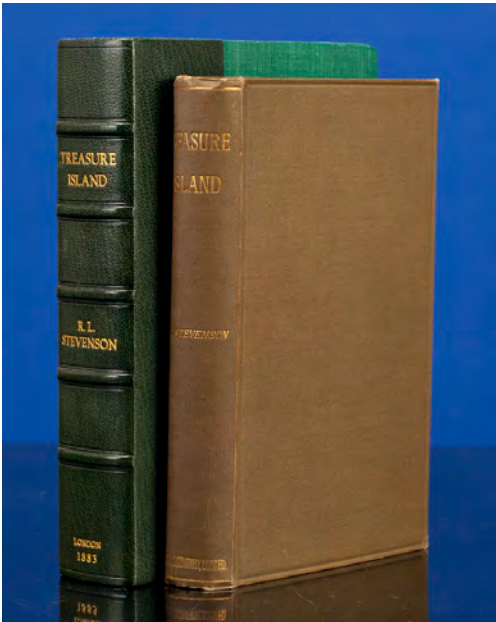
**Yo Ho Ho and a Bottle of Rum!
 "The Finest Tale of Maritime Adventure That Has Been Told
 Since Defoe" (Prideaux)
 Since Defoe" (Prideaux)**

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.

DB 00036.

\$32,500



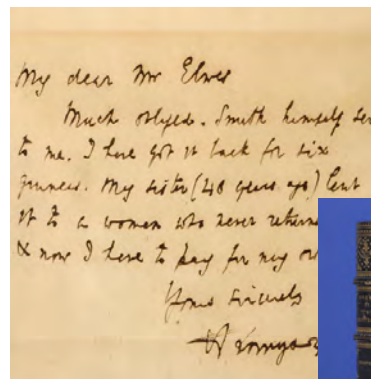
**The Jerome Kern Copy - Uncut, in the Original Boards
 Together with an ALS by Tennyson**

[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 green morocco 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.

DB 00387.

\$8,500

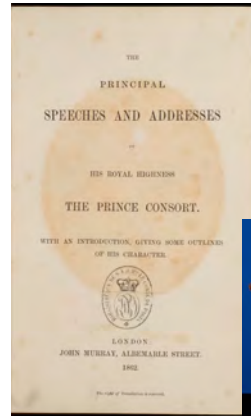
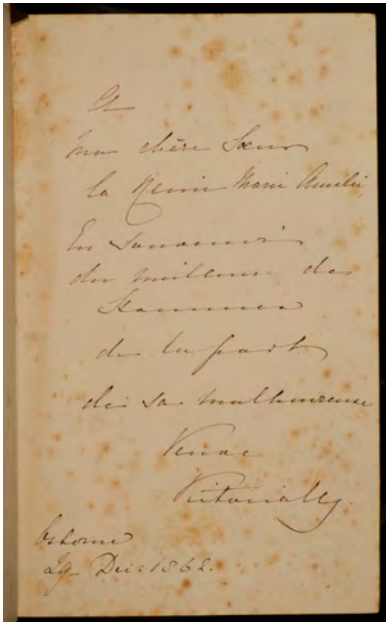


**Presentation Copy from The Queen of England
To The Queen of France**

[VICTORIA, Queen of England]. ALBERT, Prince Consort of England. *The Principal Speeches and Addresses of His Royal Highness the Prince Consort...* London: John Murray, 1862. First edition. Presentation copy, inscribed by Queen Victoria to Marie Amélie of Bourbon, Queen of France, on the front flyleaf: "A/ma chère Sœur/la Reine Marie Amélie./En Souvenir/des meilleurs/des [illegible]/de sa malheureuse/Veuve/Victoria/Osborne/29 Dec: 1862" ("A / my dear Sister / Queen Marie Amélie, / In Remembrance / of the best of [illegible] / of [illegible] / of his unhappy / Widow ..."). Octavo. Publisher's presentation binding by Edmonds & Remnants of brown hard-grain morocco over bevelled boards. Covers stamped in gilt with the name "Albert" and his coat-of-arms. Ink stamp of the Bibliothèque de S.A.R. Mgr. Le Comte de Paris on title-page. Generally a very fine copy. Housed in the original brown hard-grain morocco jewel case lined with velvet and silk, and with royal coat of arms stamped in gilt to upper left corner.

DB 02021.

\$4,500



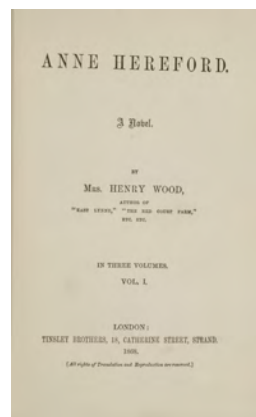
Extremely Rare in the Original Cloth

WOOD, Mrs. Henry. *Anne Hereford...* London: Tinsley Brothers, 1868. First edition. Three octavo volumes. Original violet vertically-ribbed moiré cloth. Spines faded (as was Sadleir's copy). An excellent copy of this extremely scarce title. Housed together in a quarter purple morocco clamshell case.

No. 1 in Sadleir's list of "Comparative Scarcities," with *The Shadow of Ashlydat*, *Orville College*, and *Within the Maze*, and ahead of *East Lynne*, at No. 2. Only one copy has sold at auction in the last thirty years. *Anne Hereford*, like most of Mrs. Henry Wood's novels, was first published in monthly installments. It appeared throughout 1868 in the magazine *Argosy* which was owned and edited by Mrs. Henry Wood and her son Charles.

DB 01395.

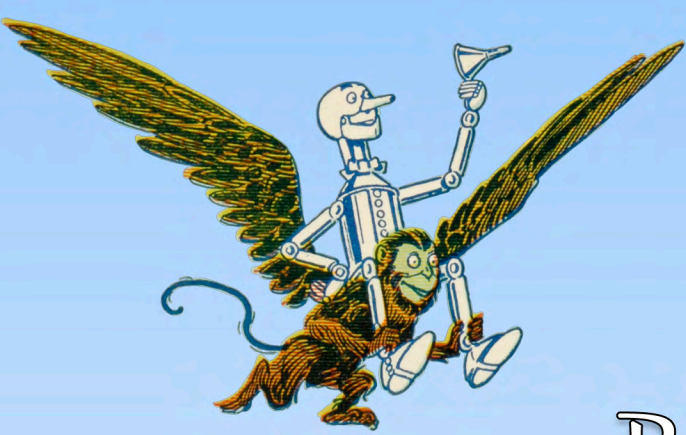
\$8,500



“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 16



DB 
David Brass
Rare Books

BRASS BOOKS
DAVID BRASS
DB 

